



Piano: Caballito

$$\left[\begin{array}{c|c} \text{E-D} & \text{E-D} \\ \hline \text{E} & \text{E} \end{array} \right] \not\sim \left[\begin{array}{c|c} \text{E-D} & \text{E-D} \\ \hline \text{C} & \text{C} \end{array} \right] \not\sim \left[\begin{array}{c|c} \text{E-D} & \text{E-D} \\ \hline \text{C} & \text{C} \end{array} \right]$$

Piano: Montuno

$\left| \begin{array}{cc} \text{E-D} & \text{E-D} \\ \text{E} & \text{E} \end{array} \right| \quad \text{.} \diagup \text{.} \quad \left| \quad \text{.} \diagup \text{.} \quad \left| \quad \text{.} \diagup \text{.} \quad \left| \right.$

Piano: Largas
D.S.2va: g[a f#]

D.S.[deg][deg#][ceg]
2va: arp, g-ah-g
d-e-g

D.S.d-[ef#]-d-[egh]
2va: -a-
[def#]-h-[deg]

D.S.ga[deg]
[deg]-c-[ef#gh]

A
%
E-

3
E-D C
C

3
C H E-

[hdeg]
h[dga]

Diagram illustrating four chords and their associated arpeggio patterns:

- A-7** (Arpeggio: arp: h c g)
- D7** (Arpeggio: arp: h d a)
- E-7**
- E G C H** (Arpeggio: [cdf#][ace][ceg][degh])

Additional notation: A circled **B** is present above the first chord, and **D.S.: to** with a circle and cross symbol is present above the last chord.

A Piano: Montuno

2va: [egah]

$\left\{ \begin{array}{c} \vdots \\ E-D \\ \text{E} \end{array} \right\} \quad \left| \quad \begin{array}{c} \text{E}-D-C \\ \text{C} \end{array} \right| \quad \left| \quad \begin{array}{c} E-D \\ \text{C} \end{array} \right| \quad \left| \quad \begin{array}{c} \text{C}-H-E \\ \vdots \end{array} \right\}$

The diagram shows the decomposition of the B_{arp} representation into four components, each enclosed in a vertical bar:

- A_{-7}
- D_7
- E_{-7}
- $E \ G \ C \ H$

Chorus

||: E_{E-/F#} D_{/G} | A₋₇ C_{C/D} | E_{E-/F#} D_{/G} | A₋₇ C_{C/D} |

1. E_{E-/F#} D_{/G} | A₋₇ C_{C/D} | E_{E-/F#} D_{/G} | A₋₇ C_{C/D} |














































2. E_{E-/F#} D_{/G} | A₋₇ C_{C/D} | E_{E-/F#} D_{/G} | A₋₇ C_{C/D} |

D.S. al \oplus

⌋

E₇ D₉ | A₇ C_{C/D} || G#₇ - | D₉ F#₇ - H₇ |

$$\begin{array}{c} \left[\begin{array}{c} \text{E-D} \text{ E-D} \\ \text{E} \quad \text{E} \end{array} \right] \quad \text{piano: c} \quad \text{ch} \\ \left[\begin{array}{c} \text{E-D} \text{ E-D} \\ \text{E} \quad \text{E} \end{array} \right] \quad \text{A-} \quad \text{G} \end{array} \quad \begin{array}{c} \text{F\#} \text{ } \text{H} \\ \text{\#7} \end{array}$$

E -                                             

Petas - as Chorus

Zva: bass+piano with brass

$E_{E-/F\#} D_{/G} | A_{-7} C_{C/D} | E_{E-/F\#} D_{/G} | A_{-7} C_{C/D}$

Chorus

2va: bass+piano with percussions C D E-

E_{E-/F#} D_{/G} | A₋₇ C_{C/D} | E_{E-/F#} D_{/G} | A₋₇ C_{C/D}

F Singer + Make me feel this way

bass: e d# d c#

N.C. **C#** | **C** **D** | N.C. **C#** | **C** **D**

F Singer + Make me feel this way

bass: e d# d c#

N.C. **C#** | **C** **D** | N.C. **C#** | **C** **D**

Brass + Make me feel this way

out


bass: e d c#

bass: c d e


bass: e d c#

bass: d - f (drop)


E- C#ø | C D | E- C#ø | C D

1. 
bass: d - f (drop)

C D

1. 
bass: d - f (drop)

C D

2. 
bass: f(down) e

C D