

the
LATIN
REAL BOOK
THE BEST CONTEMPORARY & CLASSIC
SALSA • BRAZILIAN MUSIC • LATIN JAZZ

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CONTEMPORARY SALSA

- RAY BARRETTO Amor Artificial
Indiferencia
Indestructible
Arallué
Pura Novela
Vive Y Vacila
Aguardiente de Caña
Guararé
- EDDIE PALMIERI La Malanga
Páginas De Mujer
1983
Palo Pa' Rumba
Bomba De Corazón
- FANIA ALL-STARS Juan Pachanga
Sin Tu Cariño
Nací Moreno
Encántigo
- TITO PUENTE Déjame Soñar
Te Desafío
Ran Kan Kan
Picadillo
- RUBEN BLADES Pablo Pueblo
Siembra
Camaleón
- LOS VAN VAN Sandunguera
Que Sorpresa
Muévete
- NG LA BANDA Un Tipo Como Yo
Lo Que Siento Es Le Lo Ley
- MANNY OQUENDO'S Elena, Elena
LIBRE Estoy Como Nunca
- PUERTO RICO ALL-STARS Changüirí
El Cantar Del Coquí
- ISSAC DELGADO Son De Cuba A Puerto Rico
Dime Tú Que Lo Sabes
- LOUIS RAMIREZ Amantes
Déjala Que Baile Sola
- IRAKERE Bailando Así
Lo Que Va a Pasar
- CONJUNTO CESPEDAS Virgen De La Caridad
- MACHETE ENSEMBLE La Patria Del Son
- CELIA CRUZ Soy Antillana
- PETE "EL CONDE"
RODRIGUEZ Pueblo Latino

SALSA CLASSICS

- ARSENIO RODRIGUEZ Dile a Catalina
Dame Un Cachito Pa' Huelé
La Vida es un Sueño
- CONJUNTO
CHAPPOTTIN Camina Y Prende El Fogón
Que Se Fuñan
- ORQUESTA ARAGON Almendra
Tres Lindas Cubanas
- JOHNNY PACHECO Recuerdos de Arcaño
El Agua del Clavelito
La Esencia Del Guaguancó
- CELIA CRUZ Yerbero Moderno
Bemba Colorá
- PEREZ PRADO Mambo #5
Mambo #8
- ORQUESTA SENSACION Suavecito
Bruca Maniguá
- BENY MORE' Y Hoy Como Ayer
- JOSE FAJARDO Los Tamalitos de Olga
La Charanga
- ARCANO Y SUS
MARAVILLAS Angoa
- TITO RODRIGUEZ Bilongo
- STANDARDS A Mí Qué
Bésame Mucho
Cachita
Capullito de Alelí
Compadre Pedro Juan
Contigo en la Distancia
Déjala Que Siga Andando
Echale Salsita
El Manisero
Frenesí
La Comparsa
La Engañadora
Lágrimas Negras
Lamento Boricano
Mayeya, No Juegues Con Los Santos
Me Voy Pa'l Pueblo
Obsesión
Pa' Gozar
Pare Cochero
Rico Vacilón
Solamente Una Vez
Son de la Loma
Y Tú ¿Que Has Hecho?

BRAZILIAN CLASSICS

IVAN LINS	Lua Soberana Amor Sambadoura Sonhos Leva E Traz (Elis) Aparecida
TOM JOBIM	Outra Vez Retrato Em Branco E Preto (Zingaro) Look To The Sky Só Danço Samba
TONINHO HORTA	Mountain Flight Meu Canário Vizinho Azul Aqui, Oh!
JOÃO BOSCO	A Nivel De Coisa Feita O Bêbado E A Equilibrista
MILTON NASCIMENTO	Vera Cruz Novena Don Quixote
AIRTO	Mixing Anatelio (The Happy People) Tombo in 7/4
LENY ANDRADE	Rio A Fonte Secou Vai Amigo
EGBERTO GISMONTI	Lôro Frevo
DJAVAN	Flor De Lis Jogral
LEILA PINHEIRO	Um Samba Bésame
GAL COSTA	Luz Do Sol Tapete Mágico
TANIA MARIA	Yatra-Ta Come With Me
ARY BARROSA	Aquarela Do Brasil Baía (a.k.a. Bahia)
JORGE BEN	Mas Que Nada
SIMONE	Você E' Linda
ELIS REGINA	Basta De Clamores Inocência
VIVA BRASIL	Muito Normal*
BATACOTO	Virou Areia*
NELSON FARIA	Só Te Esperando
NANA CAYMMI	Dom De Iludir
ANA CARAM	Amazonia
SERGIO MENDES	O Pato
GONZAGUINHA	E'
EDU LOBO	Ponteio
DORI CAYMMI	Obsession

LATIN JAZZ

TITO PUENTE	Second Wind María Cervantes Eastern Joy Dance Linda Chicana Cha Cha Chá Flight To Jordan
CAL TJADER	Sabor Mamblues Alonzo
ANDY NARELL	Hannibal's Revenge Kalinda Natty Stick
DANIEL PONCE	Latin Perspective Oferere Midnight Mambo
MARIO BAUZA	Mambo Inn Lourdes' Lullaby
DIZZY GILLESPIE	Tin Tin Deo Manteca
SEIS DEL SOLAR	Decisión Entrégate
VICTOR MENDOZA	Cubanita Sin Saber Porque
AZYMUTH	Club Morocco Cascade of the Seven Waterfalls
MONGO SANTAMARIA	Sambita
JOHN COLTRANE	Afro Blue
FT. APACHE BAND	To Wisdom The Prize
CHICK COREA	Armando's Rhumba
RAY BARRETTO	Song For Chano
DAVE VALENTIN	Danzón For My Father
DON GROLNICK	Rainsville
KENNY BARRON	Bacchanal
MEMO ACEVEDO	Building Bridges
RAY OBIEDO	Brasileiro
RICHARD BOUKAS	Atras De Nos
NUEVA MANTECA	Varadero Blues
ELIANE ELIAS	Paulistana
IRAKERE	Mambo Influenciado
PAQUITO D'RIVERA	Claudia
CLARE FISCHER	Curaçao

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PUBLISHER'S FOREWORD

We at Sher Music are thrilled to be able to present to you the first professional-level Latin fakebook, "THE LATIN REAL BOOK".

Ever since my friend Rebeca Mauleón-Santana first introduced me to the world of Afro-Cuban music, it has captivated me with its beauty and strength of purpose. As Eddie Palmieri said in an interview in *Down Beat*, "From the first album I recorded, the rhythmic structures have been there. You see, I don't *guess* I'm going to excite you; I *know* I'm going to excite you. It's because of the structures that I sacredly maintain, which are Afro-Cuban."

I am hoping this book will open the ears of the jazz world to the many wonders of Latin music; at its best, jazz and Latin music are a marriage made in heaven. In addition, we are proud to document the music itself, for the first time in most cases, and to enable any interested musician world-wide to play these world-class tunes. I hope you enjoy using it as much as I've enjoyed putting it together!

We have tried in this book to create charts that, if played correctly, would faithfully recreate the essential aspects of the tune. But only so much translates to the printed page. Therefore, **PLEASE FIND AND LISTEN TO THIS MUSIC.** There is no substitute for hearing the recordings themselves! Check the "Sources" Appendix for the names of the recordings used to compile this book.

The recordings of virtually every tune in this book can be found in one of the following:

1. The "Latin Real Book Sampler CD" with re-issues of 12 original recordings found in the book. See our ad on the back page.
2. The Descarga Catalog - a truly amazing mail-order source of virtually every important Latin recording available. Send for their catalog to "Descarga", 328 Flatbush Ave, Brooklyn, NY 11238. Their phone number is (718)693-2966 or (800)377-2647 for credit card orders. Descarga has done a real service to the music world. Don't miss it!
3. For Brazilian music, try "Brazil CDs". If they don't have it in stock, they can order any CD available in Brazil. They are at: P.O.Box 382282, Cambridge, MA 02238. Their phone number is (617)666-3747.
4. For a good all-around source for Latin, Caribbean, African and other world music recordings, get the "Round World Records" catalog. They are at 593 Guerrero St., San Francisco, CA 94110.

Much more so than jazz, Latin music is "part"-oriented, i.e. each member of the group has a specific role to play in the interlocking web of rhythms. Please see the "Rhythm Section Appendix" for a brief overview of each instrument's role in various styles of Latin music. The tunes in this book, for the most part, are not designed to be sight-read, but rather require rehearsal to get the different parts to "lock in". If you are not already in a band playing Latin music, I suggest you organize a rehearsal band to work on these arrangements. "The deeper you go, the better it gets", as the saying goes!

Because of the complexity of many of these arrangements, we only had room for a portion of the ones that deserve publication. (Space considerations also accounts for not translating the introductory material into Portuguese, as well as Spanish). But Volume Two of THE LATIN REAL BOOK will be out in a few years, we hope, with even more great Latin music. Please write and let us know what you'd like included to: SHER MUSIC CO., P.O.Box 445, Petaluma, CA 94953.

I'd like to thank the people that worked so hard at getting this book to fruition; First and foremost, Larry Dunlap and Rebeca Mauleón-Santana for a Herculean transcribing task, meticulously and accurately done. Phenomenal! Ernie Mansfield, Ann Krinitzky and Chuck Gee for preparing the beautiful manuscript. All the publishers of the tunes who graciously allowed us to include them in this book. The members of "The One World Latin Band" - Bob Afifi, Dave MacNab, Raul Ramirez, Al Guzman, Kendrick Freeman, Phil Thompson and Wayne de la Cruz - for road-testing many of these tunes and bringing the music alive for me. And to Kendrick especially for his careful work on the rhythm section appendix. Ann Hyland, Sue Claxton, Sky Evergreen, Attila Nagy, Nelson Faria, and Maury and Jonathan Sher (among many others) who have all been of great help in the four years that it took to create this book. Thanks!! Thanks again to my sweet wife and partner, Sueann, for all her love and caring. And of course, the composers, performers and arrangers of the tunes in the book, who have created a body of music that expresses much of the best in the human spirit.

Lastly, I would like to thank the people of Latin America and the Caribbean, whose culture spawned such incredible music. In tribute to them, a portion of the profits of this book will be donated to non-profit agencies working to improve living conditions in Latin America and the Caribbean, and also to non-profit agencies in the US who are supporting the growth of Latin music here.

Chuck Sher

Es un orgullo para la compañía Sher Music presentarles esta primera colección profesional de transcripciones de música latina (afro-caribeña), titulada "THE LATIN REAL BOOK".

Desde que mi amiga Rebeca Mauleón-Santana me introdujo al maravilloso mundo de la música afro-cubana, me quedé encantado de su hermosura y su constancia. Como dijo el maestro Eddie Palmieri en una entrevista en la revista *Downbeat*, "Desde el primer disco que grabé, han estado presentes estas estructuras rítmicas. Como Ustedes ven, no *adivino* que les voy a apasionar; sé que les voy a apasionar. Esto resulta porque mantengo, como cosa sagrada, esas estructuras, que son afrocubanas."

Espero que este libro ayude a presentar al mundo del jazz esta maravillosa música latina. Sin duda, la unión del jazz y la música latina resulta ser una unión mágica. Nos enorgullece incluir en esta colección muchas obras musicales nunca antes editadas, y brindar la oportunidad a todos los músicos del mundo de tocar estas importantes canciones. ¡Ojalá Ustedes disfruten usando este libro tanto como yo disfruté al agrupar todas las obras!

Las partituras presentadas en este libro - tocadas correctamente - recrean los aspectos esenciales de cada obra. Pero como por supuesto es casi imposible transcribir todos los detalles de una interpretación musical, recomendamos que **BUSQUE Y ESCUCHE ESTA MUSICA**. En el apéndice titulado "Sources" (Origen y Ubicación) aparecen los títulos de las obras incluídas en este libro, junto con los discos (o compactos) donde se pueden encontrar, tanto como otras versiones.

Las grabaciones de casi todas las obras en este libro se pueden localizar en los siguientes lugares:

1. El "Latin Real Book Sampler CD", que contiene 12 reediciones de canciones incluídas en el libro. Vea nuestro anuncio en la portada de atrás.
2. El catálogo *Descarga* (envíos por correo) - una fuente asombrosa de casi todas las grabaciones más importantes de música latina. Pidan el catálogo a la siguiente dirección: "Descarga", 328 Flatbush Ave., Brooklyn, New York, 11238. Tel: (718) 693-2966, o (800) 377-2647 para solicitudes con tarjeta de crédito. *Descarga* ha hecho muchísimo por el mundo musical. ¡No se lo pierda!
3. Para la música brasileña, pida información a *Brazil CDs* al P.O. Box 382282, Cambridge, MA 02238. Tel: (617) 666-3747. Si no tienen lo que busca, *Brazil CDs* tiene los medios de encargar cualquier disco compacto disponible directamente de Brazil.
4. Otra fuente buena de música latina, caribeña, africana y otros estilos menos comerciales es el catálogo de *Round World Records*, localizado en 593 Guerrero St., San Francisco, California, 94110.

Mucho más que el jazz, la música afro-caribeña requiere una interpretación basada en los patrones rítmicos de cada instrumento, y cada uno de estos instrumentos tiene un papel muy específico dentro de la estructura rítmica del conjunto. Para mayor información sobre estas estructuras y estilos rítmicos, vea el "Rhythm Section Appendix" (Apéndice de Sección Rítmica). Es importante mencionar que las obras contenidas en este libro no están diseñadas para ser leídas a primera vista, sino que requieren ensayarse para lograr la sincronización de todos los elementos del conjunto. Si Usted todavía no ha tenido la oportunidad de tocar este tipo de música, le sugiero que organice un grupo de ensayo para practicar estos arreglos. Para lograr buenos resultados, es importante profundizar y conocer toda la riqueza de esta música.

Debido a la complejidad de muchos de estos arreglos, no pudimos incluir todas las obras que realmente merecen ser editadas. Pero es nuestra esperanza poder incluir muchas más en el próximo volumen de THE LATIN REAL BOOK. Por favor, escribanos sus sugerencias a: SHER MUSIC CO., P.O. Box 445, Petaluma, California, 94953

Quisiera agradecerles a todos los que participaron en la realización de este proyecto. Antes que todo a Larry Dunlap y Rebeca Mauleón-Santana, por el trabajo hercúleo de transcripción, hecho escrupulosamente y con exactitud. ¡Fenomenal! A Ernie Mansfield, Ann Krinitsky y Chuck Gee por la preparación del lindo manuscrito. A todos los editores de las obras, quienes bondadosamente nos permitieron incluírlas en este libro. A los miembros del grupo "The One World Latin Band" - Job Afifi, Dave MacNab, Raúl Ramírez, Al Guzmán, Kendrick Freeman, Phil Thompson y Wayne de la Cruz - por ensayar muchas de las canciones, y dar vida a esta música. Especialmente a Kendrick también por su trabajo cuidadoso en el Apéndice de Sección Rítmica. Ann Hyland, Sue Claxton, Sky Evergreen, Attila Nagy, Nelson Faria, y Maury y Johnathan Sher (entre muchos más) quienes han ayudado y nos han apoyado muchísimo durante los cuatro años que llevó la creación de este libro. ¡Muchas gracias! Gracias también a mi querida esposa y compañera, Sueann, por todo su cariño y apoyo. Y por supuesto, a todos los compositores, ejecutantes y arreglistas de las canciones incluídas en el libro, quienes han creado una colección musical que expresa mucho de lo mejor del espíritu humano.

Por último, quisiera darle las gracias a los pueblos de Latinoamérica y el Caribe, cuya cultura creó música tan inigualable. En honor a ellos, donaremos una parte de las ganancias de este libro a varias agencias no-lucrativas que se dedican al mejoramiento de las condiciones humanitarias en Latinoamérica y el Caribe, tanto como otras organizaciones no-lucrativas en los Estados Unidos que se dedican al crecimiento y desarrollo de la música latina aquí.

MUSICAL EDITORS' FOREWORDS

When I first heard "Latin" music in San Francisco back in the 1970's, I was immediately intrigued by the wonderful polyrhythmic structures. The music was so exciting, so inviting, I couldn't help but move to it, and knew that I had to play it. Of course, I was faced with a problem: how and where would I go about learning this music? It certainly wasn't offered at any academic institutions. Nor was it present in any mainstream broadcast media. There were no books or other instructional materials available. Essentially, I did what so many other Latin music aficionados did: obtain recordings, learn by ear and ask a lot of questions! However, one can only memorize so much information and so many tunes. We all wanted to learn not only a good, solid repertoire, but the history of the music as well. For me, this quest became an all-consuming search for anything I could find - books, recordings, videos, articles, interviews, etc... And I knew that before long, I would have to travel to the various geographic sources of this music to uncover more.

Well, twenty years later, I still feel like I'm beginning to discover the mysteries and wonders of this "Afro-Caribbean" music. (What I did learn is that "Latin" as a term just doesn't explain enough). If one truly aspires to play any music with authenticity, you must assimilate aspects of the music's culture; know the language, the customs, the history, the philosophy, the controversies, the joys and sorrows of the people and their music. This is truly the music of the Americas, the product of many different cultures in one big melting pot - African, European, Caribbean, North and South American. Its study requires several lifetimes, and unfortunately we have only one (that we know of!). Fortunately, there are now many resources and informational materials available, including books, videos and play-along CDs, and this book will certainly give you quite a head start and a wealth of information never before available, so take advantage! All I can suggest is to immerse yourself, listen, play and improvise with passion. Travel to the Caribbean and other areas where this music is played. Purchase recordings, attend live performances, and seek the guidance of working professionals in the field. Don't just scratch the surface, and don't be shy - you can't be shy with this music!

I also must give my heart felt thanks to several individuals who gave their all throughout the conception (and "birth") of this project. First and foremost, to my loving husband Manuel and son Alejandro, for their support, tolerance and inspiration; to my parents, Judith, Isidoro and Cy, for editing and nurturing (once again!); to my compadre John Santos, whose immeasurable wealth of knowledge of this music and, above all, love and respect for it are too deep for words; to Chuck and Larry for making this monster project an actual reality; to Darsi Fernández Maseira, for unconditional help; the staff of the Editora Musical de Cuba, and finally, to all of the composers and performers of this music, past and present.

Cuando escuché la música afro-caribeña por primera vez en la ciudad de San Francisco en los años 70, me quedé fascinada por sus maravillosas estructuras polirrítmicas. La música era tan alegre y encantadora, que no pude aguantar las ganas de bailar, y sabía que en algún momento iba a interpretarla musicalmente. Pero tuve que enfrentar un problema serio: ¿dónde poder estudiar esta música? La triste realidad es que no se ofrecía este tipo de música en ninguna academia musical, ni había libros ni otros materiales instructivos a mi disposición. La única opción que tenía era hacer lo mismo que hacían otros aficionados e interesados; comencé a coleccionar discos, aprendí por oído y le pregunté a todos los que sabían algo. Pero por supuesto, me resultó imposible seguir memorizando tanta información y tantas canciones. Todos mis colegas queríamos no solo aprender un repertorio básico y bueno, sino también obtener información sobre la historia de la música afro-caribeña. Para mí, esta búsqueda se convirtió en una gran pasión, y comencé a coleccionar libros, grabaciones, videos, artículos, entrevistas con músicos, etc... Sabía que en algún momento tendría que viajar a los países donde nació esta música para profundizar mis estudios.

Aún después de veinte años siento que todavía estoy descubriendo los misterios de la música afro-caribeña. (Lo que sí he aprendido es que, como término, la palabra "latina" no sirve para correctamente identificarla). Si uno realmente quiere dedicar a la auténtica interpretación de un tipo o estilo musical, es imprescindible que asimile los aspectos de su cultura, el idioma, las costumbres, la historia, la filosofía, las controversias, las alegrías y las penas del pueblo y su música. Esta es la música de las Américas, el producto de varias culturas mezcladas - la africana, la europea, la caribeña, la norte y la norteamericana. Su estudio requiere más que una sola vida, aunque - desafortunadamente - solo tenemos una. Lo bueno es que estamos en una etapa de acceso a mucha información y recursos informativos (como libros, videos, etc..), y este libro le puede adelantar bastante con su enorme cantidad de información. Le sugiero que estudie profundamente, que escuche, toque e improvise con mucha pasión. Viaje al Caribe y otros países donde se interpreta esta música, compre discos, vea presentaciones en directo, y consulte con músicos profesionales que le puedan orientar. No se limite a explorar solo la superficie, y no sea tímido - ¡no se puede ser tímido con la música afro-caribeña!

Quiero agradecer de todo corazón a algunas personas quienes han sido muy importantes a lo largo de la realización de este proyecto. En primer lugar, quisiera agradecerles a mi querido esposo Manuel y mi hijo Alejandro, por su apoyo, paciencia e inspiración; a mis padres, Judith, Isidoro y Cy, por su ayuda editorial y cariño sin medida; a mi compadre John Santos, quien posee una cantidad inmedible de conocimiento y respeto por esta música; a Chuck y Larry, por convertir en realidad un gigantesco proyecto; a Darsi Fernández Maseira, por su ayuda y apoyo incondicional; al equipo de trabajo de la Editora Musical de Cuba, y por último, a los creadores y ejecutantes de esta música del pasado y del presente.

Rebeca Mauleón-Santana

About three years ago Chuck Sher started talking to me about his plans for publishing a fakebook of Latin music that would include selections from Cuba, Puerto Rico, Brazil and other southern spots, as well as Latin jazz tunes. I was already very familiar with his fakebooks of jazz tunes and standards; conscientiously accurate and clearly written publications that have become "required" resources for most of today's students of jazz and professional musicians alike.

Chuck's enthusiasm for the "LRB" project, a book devoted solely to Latin music, soon had me excited about working on the transcriptions and editing. Little did I suspect what I was getting into. The tapes started arriving and I set sail on a musical voyage to exotic ports, opening my ears to rhythms and forms that were (to me) new and seductive.

As a jazz musician, I have been in love with Brazilian music for many years. The beautiful, pure melodies, the jazz-flavored harmonies, the rhythmic complexity and fire and the heart-felt passion of this wonderful music have drawn me ever closer. (My awareness of the strong poetry and messages of the lyrics came much later.) I looked forward to helping to introduce people to some of the Brazilian composers I have loved such as Djavan, Milton Nascimento, Toninho Horta, and especially Ivan Lins, among others.

Salsa music was only marginally in my music vocabulary. I anticipated learning at least a bit about clavé and Rumba. As I began transcribing music sent to me by Chuck and the great pianist and Afro-Cuban authority Rebeca Mauleón-Santana, I realized that my knowledge of Brazilian music was a bit limited and the world of Salsa music was more complex and colorful than I ever imagined. Transcribing, playing and studying the music in this book has been a tremendous learning process for me. I have become passingly familiar with a myriad of musical styles, forms and rhythms, all loosely referred to as Latin music.

As you get to know the compositions in THE LATIN REAL BOOK, you will find new and nourishing musical gems; material which will open your ears and your heart. Over the past couple of years I have told many musicians about this work-in-progress. Without exception, each has said something like, "It's about time! When can I see it?" Well, here it is! Enjoy!

Some "thank yous" are in order. Claudio Amaral and Claudia Villela helped extensively with the lyrics to the Brazilian songs. Ernie Mansfield endured my detailed charts and last-minute changes with admirable patience. My very understanding wife, Bobbe Norris, put up with a lot of grumbling and nerves, late night work sessions at the piano and an unsightly collection of inconveniences. Rebeca Mauleón-Santana's Salsa expertise and research are at the foundation of much of this book. I owe her something very special for finding the recordings and writing her great charts. Without her this book would not have been possible. Thanks, Rebeca!

Finally, Chuck, you did it again! Thanks for your vision, your patience and your attention to detail. (What's the next project?)

Hace unos tres años, me contó Chuck Sher su idea de publicar una colección de música latina que incluiría obras de Cuba, Puerto Rico, Brasil y otros lugares "sureños", tanto como obras de Latin jazz. Ya estaba familiarizado con sus libros de canciones de jazz y "standards" - ediciones que siempre han sido claramente escritas y escrupulosamente precisas, y que se han convertido en importantes recursos para muchos músicos de jazz, tanto aficionados como profesionales.

El entusiasmo que demostraba Chuck por este libro dedicado exclusivamente a la música latina pronto me motivó a la tarea de la transcripción y edición. No tenía la menor sospecha de lo que me esperaba. Comenzaron a llegar los casetes con las canciones grabadas, y emprendí una travesía musical a lugares exóticos, abriendo mis oídos a ritmos y estilos nuevos y seductores.

Siendo músico de jazz, he estado enamorado de la música brasileña por varios años. Sus bellas y puras melodías, armonías con sabor a jazz, complejidad rítmica, fuego y pasión me han atraído a ella aún más. (Mi conocimiento de sus mensajes literarios y poéticos llegaría mucho más tarde). Esperé con entusiasmo el poder presentar al público los compositores brasileños quienes tanto admiraba, como Djavan, Milton Nascimento, Toninho Horta, Ivan Lins (en particular) y otros.

Mi vocabulario "salsero" era muy limitado, pero por lo menos pensé que aprendería algo sobre la clave y la rumba. Al comenzar el trabajo de transcripción de las canciones enviadas por Chuck y la excelente pianista y autoridad sobre la salsa - Rebeca Mauleón-Santana - me di cuenta que mi conocimiento de la música brasileña era algo limitado, y que el mundo de la salsa era mucho más complejo y pintoresco de lo que me imaginaba.

El transcribir, tocar y estudiar la música contenida en esta edición ha sido un proceso muy instructivo para mí. He podido conocer una gran variedad de estilos musicales, estructuras y ritmos, todos categorizados de forma general como música "latina". Al familiarizarse usted con las obras del LATIN REAL BOOK, encontrará nuevas joyas musicales que le ayudarán a abrir sus oídos y su corazón.

En los últimos años, he comentado con muchos músicos sobre este proyecto, y sin excepción, todos me han respondido igual: ¡"Ya era hora! ¿Cuándo sale?" Aquí usted lo tiene. ¡Que lo disfrute!

Debo agradecerles a Claudio Amaral y a Claudia Villhela, quienes ayudaron muchísimo en la letra de las canciones brasileñas. A Ernie Mansfield, quien aguantó con admirable paciencia mis partituras complicadas y cambios frecuentes. A mi comprensiva esposa, Bobbe Norris, quien soportó mis quejas, mi estado nervioso, los desvelos del trabajo en el piano y el desorden de nuestro hogar. También debo agradecerle a Rebeca Mauleón-Santana por haber encontrado las grabaciones y escrito buenisimas partituras. Su destreza y trabajo investigador sobre la salsa sirve de base de una gran parte de esta obra. Gracias, Rebeca. Por último, a Chuck: ¡Has vuelto a las andadas! Gracias por tu visión, tu paciencia y tu atención a los detalles. (¿Cual es el próximo proyecto?)

Larry Dunlap

Regarding the Salsa and Latin Jazz tunes...

Some Notes on Rhythmic Style

From the outset it is important to state that all of the songs in this collection represent a small part of the many rhythmic styles within the general "Latin Music" family. There are, of course, hundreds of other styles and interpretations. It is also pertinent to mention that, in many cases, these tunes are very specific arrangements or versions of traditional songs, and may not always be presented in their original form.

Many of the "Salsa" and Latin Jazz charts in this collection come from the "traditional" school, meaning that their rhythmic styles are quite specific. Keep in mind that "Salsa" is not a rhythm or a specific style. Rather, it is a term as broad as "Jazz", "Brazilian" or "Rock", and contains numerous styles from various cultures. Within the "Salsa" family, there are several rhythmic styles which are frequently used. Also, one might distinguish the labels of "Salsa" and "Latin Jazz" as dance music versus music for listening, respectively, although these divisions certainly are not consistent. Regardless, there are several rhythmic styles which are most common within both genres, including Guaracha, Mambo, Cha-cha-chá, Bolero, Bomba, Merengue, Son and many others. (See the "Basic Vocabulary" below for descriptions of the rhythms and other terminology, as well as the "Rhythm Section Appendix" for transcriptions). In addition to the traditional rhythms, there are some examples of hybrid rhythms (such as "Guaracha-Mambo", "Afro-Son", "Son-Montuno", "Bolero-Son", etc...) which are the result of innovations and combinations of both styles; these appear hyphenated. It goes without saying that, while these hybrids may or may not be considered "standard", they seem to work well within their respective arrangements. In order to fully understand the concept, one must obviously be familiar with each of the styles which form part of these hybrid rhythms.

Also in this collection are several charts which feature or alternate between two different styles. These are indicated with a slash separating each term, such as "Bomba / Guaracha", "Danzón / Descarga", "Guaguancó / Guajira-Son", "Songo / Gaita", etc... Each particular arrangement might alternate several times between styles, or may feature each style one time only. Note that there are several charts where the tempo is also affected by these style changes, sometimes moving to double time or half time. When this occurs, there will be a new tempo marking as well.

In some of the charts where there is a 6/8 section, there may be a basic transcription of the percussion patterns. Often, these sections are played by *batá* drums, or they might be *batá* rhythms played on congas. *Batá* drumming is extremely complex and demands life-long study, but some basic understanding is well worth any drummer or percussionist's time.

Another style consideration has to do with the more "gray area" of contemporary interpretation, where there are elements present that are obviously "traditional", but played within a more Funk or Jazz-oriented concept. Here we have opted to be somewhat flexible, utilizing terms such as "Jazz-Son" or "Funk Salsa". In other cases, the style may be more traditional rhythmically, but the recorded arrangement may have more of a Latin Jazz flavor. Here we opt for such categories as "Songo (Latin Jazz style)", indicating perhaps a slightly freer approach (not so dance-oriented, for example). Still other tunes come from the *Charanga* tradition, and vary stylistically from the interpretation (of similar styles) by a "Salsa Band" approach. For example, while the style of Guaracha is the most prevalent throughout the "Salsa" repertoire, a Guaracha as interpreted by a Charanga orchestra would be somewhat different rhythmically (see "Rhythm Section Appendix"). Therefore, these tunes will be identified as "Charanga style" in order to differentiate them from the Conjunto-style tunes.

Some Important Clave Information

As stated in the Publisher's forward, this is not music which can be easily sight-read. Furthermore, anyone who knows anything about the wonders of Latin music knows of the importance of the *clave* rhythm, and of its effects on the rhythmic as well as melodic and harmonic aspects of the music. The *clave* is as elementary to Latin music as "swing feel" is to jazz. You must truly know it in order to interpret the music faithfully (and correctly). So, with this in mind, here is some basic information about *clave* indications in this book:

1. Unless indicated *rumba clave*: | ♩ ♪ ♩ ♪ ♩ | ♩ ♩ ♩ |

the type of *clave* used will be *son clave*: | ♩ ♪ ♩ ♩ ♩ | ♩ ♩ ♩ |

2. Anything in 6/8 meter would use the 6/8 *clave* pattern: | ♩ ♪ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ |

3. Clave direction will be stated either at the beginning of a tune, or following a pick-up, and indicated as "3-2" or "2-3". 3-2 *clave* means that the bar with 3 accents is followed by the bar with 2 accents. 2-3 *clave* would be the opposite. Note that Brazilian music also has its own *clave* pattern (| ♩ ♪ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ |), and also follows the concept of forward and reverse direction, although perhaps not as rigidly as in Cuban-based music.

4. Any changes in *clave* direction will be indicated within a tune. These changes may be the result of either the presence of an odd number of measures in a phrase, or of a "jump" in the *clave* (an undesirable but often unavoidable condition in some arrangements). Changes in the type of *clave* pattern may also result, such as in a style change from a rhythm in 4/4 to another rhythm in 6/8, as well as the change to a double time feel or a half time feel.

5. The *clave* pattern may not actually be played literally in a particular arrangement. Rather, it may be implied within the song and among the various rhythmic patterns played by the ensemble.

Información sobre los Estilos Rítmicos de la Salsa y el Latin Jazz

Para comenzar, es importante aclarar que todas las obras contenidas en esta colección representan una pequeña muestra de los numerosos estilos rítmicos que forman parte de la música “latina”. Hay, por supuesto, muchísimos más. También es importante mencionar que algunas de estas obras son arreglos o versiones de canciones tradicionales, y no se presentan en su forma original.

Muchas de las partituras de los géneros de “salsa” y “latin jazz” provienen de un repertorio bastante típico, y sus estilos rítmicos son muy particulares. Tenga en cuenta que la “salsa” no se refiere a un ritmo o estilo específico, sino es un término tan amplio como el “jazz”, la música brasileña o el “rock”, y contiene numerosos estilos de varias culturas. Dentro de lo que denominamos la “familia de la salsa” existen estilos rítmicos que se utilizan con más frecuencia que otros. También uno puede distinguir los términos de la “salsa” y el “latin jazz” como música bailable y música “para escuchar”, respectivamente, aunque esta división tampoco es consistente. De todas maneras, los estilos rítmicos que más se utilizan en los dos géneros son la *guaracha*, el *mambo*, el *cha-cha-chá*, el *bolero*, la *bomba*, el *merengue*, el *son* y otros. (Vea la sección titulada “Vocabulario Básico”, para las descripciones de estos estilos y otra terminología importante, y el apéndice de “Sección Rítmica” para las transcripciones). Además de los estilos tradicionales, algunas obras se distinguen por sus estilos híbridos (como la “guaracha-mambo”, el “afro-son”, el “son-montuno”, el “bolero-son”, etc..) que resultan ser innovaciones y combinaciones de ambos estilos; estos están escritos con guión. Es importante mencionar que estos híbridos no siempre representan lo “estándar” con respecto a la interpretación, sino que se han unido (y suenan bien) dentro del arreglo donde aparecen. Hay que estar familiarizado con cada estilo individual para entender mejor este concepto.

También en esta colección hay canciones que alternan entre dos estilos diferentes. Estos se indican con línea diagonal, por ejemplo “bomba / guaracha”, “danzón / descarga”, “guaguancó / guajira-son”, “songo / gaita”, etc.. En estos arreglos se puede ver la alternación entre los dos estilos, o tal vez un estilo seguido por el otro una sola vez. Debe tener en cuenta que habrá momentos donde también haya un cambio de velocidad debido al cambio de estilo, como de doble tiempo a la mitad de velocidad. En estas ocasiones se indicará el cambio con una nueva indicación de movimiento.

En las obras que contienen una sección en seis-por-ocho (6/8), puede ser que aparezca transcrito un patrón básico para la percusión. Por lo general, estas secciones suelen ser tocadas en los tambores *batá* (vea el “Vocabulario Básico”); otras veces son ritmos de *batá* tocados en las *tumbadoras*. El toque de *batá* es un fenómeno bastante complejo, y, desde luego, requiere toda una vida de estudio. Vale la pena para todos los bateristas y percusionistas tener por lo menos una base de información sobre este tipo de tamboreo.

Otro detalle respecto a la cuestión estilística tiene que ver con la interpretación de estilos más contemporáneos, donde se combinan elementos tradicionales con los conceptos basados en el jazz o el “funk”. Aquí hemos querido mantener más flexibilidad en la terminología, utilizando términos como “jazz-son” o “funk-salsa”. En otros casos, puede ser que un arreglo esté basado en un estilo tradicional, pero que tenga influencias del “latin jazz”. En estos casos utilizamos categorías como “Songo (al estilo de latin jazz)”, para indicar una interpretación más “abierta”, que no enfoque tanto lo bailable, por ejemplo. Por otro lado tenemos las obras de la tradición de la *charanga*, que se distinguen en su interpretación comparadas con las obras interpretadas por un *conjunto* o grupo de “salsa”. Por ejemplo, la *guaracha* es uno de los estilos más comunes en un repertorio “salsero”, pero su interpretación por una orquesta de *charanga* sería muy distinta a la de un *conjunto* de salsa (vea el apéndice de Sección Rítmica). Desde luego, estas obras se identificarán como “charanga style” (al estilo de la *charanga*) para diferenciarlas de las obras del mismo estilo interpretadas por *conjuntos*.

Información Importante Sobre La Clave

Como hemos mencionado en el Prólogo Editorial, esta música no es fácil de leer a primera vista. Incluso, todo el que conozca algo sobre la maravillosa música “latina” debe conocer la importancia del ritmo de la *clave*, y de su presencia alrededor de los aspectos rítmicos y armónicos de la música. La *clave* es algo elemental en esta música, tanto como el “swing” es para el jazz. La *clave* es un concepto esencial en la interpretación auténtica de la música afro-caribeña, y por eso es imprescindible conocerla profundamente. Teniendo esto presente, he aquí alguna información básica sobre las indicaciones de la *clave* en esta edición:

1. Las indicaciones de la *clave* aparecen de dos maneras: con “rumba clave” - refiriéndose a la *clave de rumba*:

| ♩ ~ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ | - y “clave” sencilla, refiriéndose a la *clave del son*: | ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ |

2. Obras en seis-por-ocho (6/8) utilizarán la *clave* de seis-por-ocho (6/8):

| ♩ ♩ ♩ ♩ ♩ ♩ |

3. El sentido de la *clave* se indicará al comienzo de la obra, o después de una anacruza, con los términos “3-2” o “2-3”. Tenga en cuenta que la música brasileña tiene su propia *clave* - | ♩ ♩ ♩ ♩ ♩ ♩ | - y también sigue las mismas reglas con respecto al sentido o dirección, o sea, entrando en el primer tiempo o al revés, aunque tal vez el concepto no sea tan rígido como en la música de origen cubana.

4. Se indicará cualquier cambio de sentido (o dirección) de la *clave* en una canción en el lugar donde ocurre. Estos cambios suelen ocurrir debido a la presencia de un número impar de compases en una frase; también puede cambiar el sentido de *clave* después de un “brinco”, o sea, que se toque el mismo compás de la *clave* dos veces seguidas. Esto resulta contrario a las “reglas” del concepto de *clave*, pero a veces es inevitable en un arreglo. En otros casos, puede verse un cambio de tipo de *clave*, por ejemplo, al cambiar de un estilo rítmico en 4/4 a un estilo en 6/8, o de tiempo sencillo a doble tiempo.

5. El ritmo de la *clave* no se tiene que tocar en el arreglo necesariamente, sino que puede estar implícita en los patrones rítmicos de los instrumentos (en el conjunto).

Basic Vocabulary

(Excerpted from the Salsa Guidebook for Piano and Ensemble, by Rebeca Mauleón, ©1993, Sher Music Co.).

* All terms with an asterisk appear in the Rhythm Section Appendix.

afro* - a rhythmic style combining adaptations of sacred *batá* drum rhythms, popularized in Cuba in the 1940's, and often used to interpret lullabies.

baqueteo* - the rhythmic pattern played by the timbales in the Cuban style known as *danzón*.

batá (drums) - the sacred, two-headed drums of the Yoruba people of Nigeria, also found in Cuba.

bolero* - a slow, lyrical ballad.

bomba* - a style of Afro-Puerto Rican music and dance which is also commonly found in salsa repertoires, typically played on *bomba* drums, which are similar to *conga* drums, although shorter and more barrel-shaped.

cáscara* - 1. the shell or sides of the *timbales*; 2. the pattern played on the shell or sides of the *timbales*.

cha-cha-chá* - a rhythmic style derived from the early Cuban *danzón*-mambo, created by violinist Enrique Jorrín (who named the style upon hearing the scraping sounds of dancers' feet). The cha-cha-chá eventually became a separate musical style from the *danzón*.

charanga - a specific style of instrumentation, consisting of rhythm section (contrabass, piano, *timbales*, and *güiro*), strings (from two to four violins, or any number of violins with a cello), and one wood flute. The conga drum was added in the 1940's. This term (and style of instrumentation) evolved from the *charanga francesa*, developed in the early 20th century.

clave (patterns)* - a five-note, bi-measure pattern which serves as the foundation for nearly all of the rhythmic styles in salsa music. The *clave* consists of a "strong" measure containing three notes (also called the *tresillo*), and a "weak" measure containing two notes, resulting in patterns beginning with either measure, referred to as "three-two" or "two-three". There are two types of *clave* patterns associated with popular (secular) music: *son clave* and *rumba clave*. Another type of *clave* - *6/8 clave* - originated in several styles of West African sacred music.

conga (rhythm)* - a style of Cuban carnival music typically played on acoustic percussion instruments and horns, in ensembles known as *comparsas*.

conjunto - a type of instrumentation which evolved and was defined around 1940, consisting of piano, bass, bongos, conga, tres, guitar, four trumpets and three singers (often playing minor percussion). The *conjunto* style has remained as the definitive sound for the "salsa" band, although there have been many combinations in instrumentation.

coro - "chorus".

coro/pregón - the call-and-response relationship between the lead vocal soloist, or *pregonero*, and the fixed choral response, or *coro*. In salsa song form, this takes place during the open vamp section called the *montuno*.

danzón* - a Cuban musical and dance form developed in the late 19th century, which is derived from the European Court and Country dances, as well as the *contradanza* and the *danza*. The instrumentation which generally interprets this style is known as the *charanga* orchestra, featuring strings and flute with a rhythm section. The *danzón* form consists of: an introduction called the *paseo* (A), the principal flute melody (B), a repeat of the introduction (A), and the violin trio (C). Innovations by several composers lead to the addition of a fourth section (D) called *nuevo ritmo*, later known as *mambo*. This section added elements of the Cuban *son*, and established an open vamp over which the flute, violin or piano would improvise.

descarga - "unloading" (lit.); a jam session, as well as an improvised tune.

guaguancó* - one of three styles of Cuban *rumba*, featuring a heightened polyrhythmic structure, and danced by male-female couples (in its traditional folkloric setting). The typical instrumentation (used by all styles) includes: *tumbadoras* (congas) or *cajones* (boxes), *palitos* (sticks) or *cucharas* (spoons), *claves*, and *marugas* (shakers). It may be simplified when interpreted by an ensemble.

guajeo - the repeated figure played by the string instruments in a particular ensemble, such as the *tres*' vamp in a *conjunto* instrumentation, or the violin vamp in a *charanga* instrumentation. Also used to refer to repeated horn lines, such as in a layered *mambo* section.

guajira* - an arpeggiated and floral song form, derived from the Cuban *son* and peasant music styles.

guaracha - traditionally a music and dance form from Cuba's comic opera, which developed into a form of street music, featuring satirical lyrics. Now generally associated with tunes of moderate tempo.

güira - a metal scraper used for Dominican *merengue*, scraped with a metal fork.

güiro (instrument) - a serrated gourd or calabash, scraped with a stick, which is extremely popular throughout Latin America. It has both African and indigenous American roots.

güiro (6/8 rhythm) - a rhythmic style, so-named because of its interpretation on the beaded gourds known (at first) as *güiros*, and later, *chékeres*. In addition to the *chékeres*, a bell and a tumbadora may be added.

mambo (rhythm) - 1. The section added to the *danzón* form (in the 1940's) which featured an open vamp and instrumental improvisation. 2. An up-tempo dance style, developed through the 40's and 50's, which blended several elements of North American instrumentation and harmony with elements of the Cuban *son*.

mambo (section) - the section of an arrangement which features new material, including layered horn lines called *moñas*.

merengue* - a rhythmic style from the Dominican Republic, which is a fast two-step, and is traditionally played on *tambora*, *güira* and accordion.

montuno (piano) - the repeated, syncopated vamp played by the piano in an ensemble.

montuno (section) - the open vamp section of a song, which features the *coro/pregón* (call-and-response singing) and instrumental solos.

moña - a horn line (either written or improvised), as well as a section featuring layered, contrapuntal horn lines. *Moñas* may occur during a mambo section, or during the *montuno* section, such as in a "shout" chorus underneath a soloist.

plena* - an Afro-Puerto Rican rhythm, traditionally played on *panderetas*, which is an important form of popular music. The *panderetas* resemble tambourines without the jingles.

pregón - the lead, improvised vocal which alternates with the fixed choral response, or *coro*.

rumba - a Cuban folkloric secular form, consisting of drumming, dancing and call-and-response singing which contains both African and Spanish roots. There are three styles of rumba: the *yambú*, *guaguancó* and *columbia*.

son* - a style of popular dance music of the peasant or working-class, combining several Spanish and African elements. The *son* began to take shape in the latter half of the 19th century in Cuba's Oriente province, and gave birth to several hybrids, including the *afro-son*, *guajira-son*, *son-pregón* and *son-montuno*. The *son* is perhaps the most important form at the root of today's popular salsa music.

songo* - a series of developing percussion patterns, blending several Cuban styles with elements of jazz and funk. Songo was initially created by Los Van Van bassist/director Juan Formell in the 1970's, together with original drummer Blas Egües, and was revolutionized by drummer José Luis Quintana "Changuito".

tumbao (bass) - the repeated pattern played by the bass, often accenting beats 2+ and 4. The pattern is a mixture of influences from the styles of the *contradanza* and the *son*.

tumbao (congas) - the repeated pattern played by the *tumbadoras* (conga drums) in the majority of the popular styles in Salsa, also referred to as *marcha* (march), emphasizing the fourth beat of the measure, as well as beat 4+.

Vocabulario Básico

(Extracto del libro *Salsa Guidebook for Piano and Ensemble*, por Rebeca Mauleón, © 1993, Sher Music Co. Pronto estará disponible una versión de este libro en español. ¡No se lo pierda!).

* Todos los términos con asterisco aparecen en el Apéndice de la Sección Rítmica.

afro* - un estilo rítmico que combina adaptaciones de los toques litúrgicos del tambor *batá*. Este estilo se popularizó alrededor de los años 40 en Cuba, y se utilizaba frecuentemente en la interpretación de canciones de cuna.

baqueteo* - el patrón rítmico tocado por los *timbales* en el *danzón* cubano.

batá (drums) - tambor sagrado y bимembranófono de origen yoruba de Nigeria (Africa), que también se ha desarrollado en Cuba.

bolero* - estilo musical lento y lírico.

bomba* - estilo de música y danza afro-puertorriqueño que también forma parte del repertorio "salsero". Suele tocarse en los tambores *bombas*, que son similares a las *tumbadoras* (o *congas*), pero más bajas y en forma de barril.

cáscara* - 1. la parte exterior de los *timbales*; 2. el patrón rítmico tocado en el exterior de los *timbales*.

cha-cha-chá* - estilo musical derivado del género del *danzón-mambo* cubano, creado por el violinista Enrique Jorrín, quien le puso el nombre al observar los pasos de los bailarines cuando raspaban el piso. El cha-cha-chá se convirtió en su propia especie, separándose del *danzón*.

charanga - tipo específico de agrupación, formada por sección rítmica (contrabajo, piano, *timbales* y *güiro*), cuerdas (de dos a cuatro violines, o violines y violincello) y flauta de madera. La *tumbadora* se le agrega alrededor de los años 40. La *charanga* proviene de la *charanga francesa* de los principios del siglo 20.

clave (patrones)* - una frase binaria compuesta de cinco notas, que sirve de fundamento de casi todos los estilos rítmicos de la música "salsa". La frase de la clave se compone de un compás "fuerte" de tres notas, también llamado *tresillo*, y un compás "debil" de dos notas. El sentido de la clave se define por la dirección en que uno comience a tocar la frase, comenzando con el primer compás (o "tres-dos") o el segundo compás ("dos-tres"). Los dos tipos de clave más utilizados en la música popular son las claves del *son* y de la *rumba*. Otro tipo de clave - la clave de seis-por-ochó (6/8) - proviene de la música religiosa del Africa de la música religiosa del Africa Occidental.

conga (ritmo)* - un estilo de música carnavalesca, normalmente tocada con instrumentos de percusión y trompetas, en agrupaciones conocidas como *comparsas*.

conjunto - tipo de agrupación surgido alrededor de los años 1940, integrado por piano, contrabajo, bongó, *tumbadora*, guitarra, tres, cuatro trompetas y tres cantantes (que tocan percusión menor). El *conjunto* llega a ser la agrupación definitiva de la salsa, a pesar de las numerosas posibilidades y combinaciones de instrumentación.

coro/pregón - el intercambio del solista vocal, o *pregonero*, con el coro (o estribillo). En los arreglos de "salsa", esto suele ocurrir en la sección llamada *montuno*.

danzón* - género musical y bailable que surgió a fines del siglo 19, derivado de la contradanza europea, tanto como la contradanza criolla, la danza y la habanera (cubanas). El *danzón* se toca generalmente por agrupaciones llamadas *charangas*, donde se destacan la flauta y los violines. Su estructura consta de una introducción, o *paseo* (A), la primera parte, donde se luce la técnica del flautista (B), volviendo a la introducción repetida, que sirve como puente (A), seguido por la parte de los violines (C). Innovaciones de varios compositores transformaron el *danzón*, añadiendo una cuarta parte (D) titulado *nuevo ritmo*, y luego, *mambo*, que incorporó elementos del *son* cubano, y estableció una sección más abierta donde se pudieran lucir el flautista, pianista o violinista, tanto como el bailarín.

descarga - una canción improvisada; un encuentro improvisado entre músicos. El término (en inglés) más común entre músicos es "jam session", que proviene del jazz.

guaguancó* - uno de tres estilos del importante género cubano cantable y bailable, la *rumba*, donde se destaca la estructura polirrítmica. Se interpreta percutiendo *tumbadoras* (congas) o *cajones*, palitos o *cucharas*, *claves*, y *marugas* (sonajas), y se baila por pareja. Suele simplificarse al ser interpretada por un conjunto de salsa.

guajeo - el patrón repetido por los instrumentos de cuerda, como el *tres* en la agrupación del *conjunto*, o el violín de la *charanga*. Este término también se puede usar refiriéndose a los patrones repetidos por los metales en la sección del *mambo* de una canción.

guajira* - género cantable, derivado del *son* cubano y la música campesina. El acompañamiento instrumental suele tocarse libremente, con muchos arpeggios en la guitarra y el piano.

guaracha* - género cantable y bailable de origen del teatro bufo en Cuba, que luego pasó a los salones de baile. Su texto solía ser satírico, burlón y picaresco. Hoy en día el término "guaracha" se refiere a las canciones de salsa de aire moderado.

güiro - instrumento percusivo y cilíndrico de metal, cuya superficie se raspa con un tipo de tenedor metálico, utilizado en el *merengue* dominicano.

güiro (instrumento) - instrumento percusivo y cilíndrico, formado por una calabaza con surcos paralelos que se raspan con un palo. Tiene raíces indígenas tanto como africanas.

güiro (ritmo en 6/8) - estilo rítmico de procedencia folklórica africana, interpretada en los instrumentos primero conocidos como *güiros*, y luego *chekerés*. También se le añade una campana y tumbadora.

mambo (ritmo) - 1. La última parte o sección del *danzón* (anteriormente llamado *nuevo ritmo*), donde se destaca un solista sobre una base de *montuno*. 2. Géneroailable de aire rápido que se desarrolló durante los años 40 y 50, y combinó los conceptos armónicos e instrumentales del jazz norteamericano con elementos del *son cubano*.

mambo (sección) - la sección de un arreglo donde se destacan los metales en forma escalonada, llamadas *moñas* en la terminología salsera.

merengue* - baile y estilo rítmico de la República Dominicana, tocado tradicionalmente en la *tambora*, la *güira* y el acordeón.

montuno (piano) - el patrón repetido y sincopado, tocado por el piano en la agrupación.

montuno (sección) - la sección abierta y repetida de una canción, donde alternan el pregón y el coro, y se destacan solos instrumentales.

moña - línea melódica y rítmica de los metales (escrita o improvisada), a veces tocada en forma escalonada. Las moñas suelen ocurrir durante las secciones de *mambo* o el *montuno*, y sirven también para animar al solista.

plena* - estilo de música folklórica afro-puertorriqueña, tocado típicamente en las *panderetas* puertorriqueñas (que no tienen las sonajas metálicas) y el *guayo* (*güiro*).

pregón - línea vocal improvisada por el cantante solista, que alterna con el coro.

rumba - género folklórico y profano afro-cubano con raíces africanas y españolas, interpretada con instrumentos de percusión, bailado y cantado de forma antifonal. Los tres estilos se identifican como el *yambú*, el *guaguancó* y la *columbia*.

son* - género vocal, instrumental yailable de origen campesino, con raíces españolas y africanas. La estructura del son se definió en la última mitad del siglo 19 en la provincia de Oriente de Cuba, y generó varios híbridos como el *afro-son*, la *guajira-son*, el *son-pregón* y el *son-montuno*. El son es una de las formas más importantes como antecedente de la salsa.

songo* - una serie de patrones rítmicos de percusión que combina influencias de varios estilos cubanos con elementos del jazz y el funk. El songo fué creado alrededor de los años 70 por Juan Formell, bajista y director de Los Van Van de Cuba, junto con el percusionista Blas Egües, y fué desarrollado por el percusionista José Luis Quintana "Changuito".

tumbao (bajo) - el patrón repetido y anticipado (sincopado) del contrabajo, que acentúa los golpes 2+ y 4 de cada compás. El *tumbao* es producto de los estilos de la *contradanza criolla* y el *son*.

tumbao (tumbadoras) - el patrón repetido de las tumbadoras (congas) en la mayoría de los estilos rítmicos de la salsa, también llamado *marcha*, que hace que acentúa el cuarto golpe de cada compás, así como el golpe 4+.

GENERAL RULES FOR USING THIS BOOK



FORM

- Key signatures will be found at the top of page one, and at the top of page three for tunes longer than two pages. Any change of key will be noted not only where it occurs but also at the start of the next line. The key signature holds even if there is a change of clef, and is not restated. A change of key to C Major will appear as a clef followed by the naturals needed to cancel the previous key signature.
- The Coda sign is to be taken only when ending the tune unless otherwise stated. Some tunes have dual Codas (ϕ^1 and ϕ^2) to make it possible to fit a complex tune on two pages.
- All repeats are observed during a 'D.C. al Coda' or 'D.S. al Coda' except in the following cases:
 - when a Coda sign appears in a repeated section; the Coda is taken before repeating (unless marked 'on repeat').
 - when an instruction to the contrary appears (e.g. 'D.S. al 2nd ending al Coda').
- A Coda sign just within repeats is taken before repeating. A Coda sign just outside of repeats is taken after repeating.
- When no solo form is specified, the whole tune is used for solos (except any Coda).
- Till Cue/On Cue signifies dual endings for a section that repeats indefinitely. The 'till cue' ending is played until cue, at which point the 'on cue' ending is played instead.
- A section marked '4x's' is played four times (repeated three times).
- A section marked 'ENDING' is played to end a tune; it directly follows the last bar of the head.

CHORDS

- Chords fall on the beat over which they are placed.
- Chords carry over to the next bar when no other chords or rests appear.
- Chords in parentheses are optional except in the following cases:
 - turn arounds
 - chords continued from the line before
 - verbal comment explaining their use (for solos, for bass but not piano, only at certain times, etc.)
- Optional chords in parentheses last as long as the chord they are written over or until the closing parenthesis is encountered, whichever is longer.
- Written-out piano or guitar voicings are meant to be played as written. Chord symbols appearing with such voicings often will not describe the complete voicing; they are meant to aid sight reading and are often used for solos.
- Multiple voices playing different rhythms are separated by having their stems lie in opposite directions whenever possible.

TERMS

- An 'altered' dominant chord is one in which neither the fifth nor the ninth appears unaltered. Thus it contains b5 &/or #5, and b9 &/or #9.
- 'Freely' signifies the absence of a steady tempo.
- During a 'break. 1' piano, bass and drums all observe the same rests. The last beat played is notated as  or .
- A 'sample bass line', 'sample solo', or 'sample fill' is a transcribed line given as a point of reference.

TRANSPOSITIONS

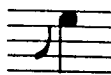
- Bass lines are always written to be read by a bass player, i.e. one octave higher than they sound.
- Tenor sax and guitar lines are often written an octave higher than they sound and flute lines an octave lower to put them in a more readable range. There will be a verbal note to this effect in every case.
- All horn and harmony parts are written in concert key (not transposed).

ABBREVIATIONS

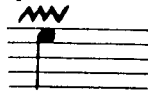
15ma two octaves higher	elec. pn. electric piano	sop. soprano saxophone
15ma b. two octaves lower	fl. flute	stac. staccato
8va one octave higher	gliss. glissando	susp. suspended
8va b. one octave lower	gtr. guitar	synth. synthesizer
accel. accelerando	indef. indefinite (till cue)	ten. tenor saxophone
alt. altered	L.H. piano left hand	trb. trombone
bari baritone saxophone	Med. Medium	trbs. trombones
bkg. background	N.C. No Chord	trp. trumpet
bs. bass	Orig. Original	trps. trumpets
cresc. crescendo	perc. percussion	unis. unison
deces. decrescendo	pn. piano	V.S. Volti Subito (quick page turn)
dr. drums	rall. rallentando	w/ with
elec. bs. electric bass	R.H. piano right hand	x time
	rit. ritardando	x's times

ORNAMENTS AND SYMBOLS

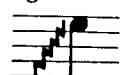
Slide into the note from a short distance below



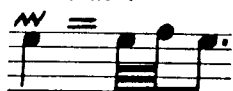
A rapid variation of pitch upward, much like a trill



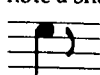
Slide into the note from a greater distance below



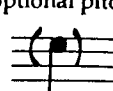
Mordent



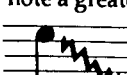
Fall away from the note a short distance



A muted or optional pitch



Fall away from the note a greater distance



Note with indeterminate pitch



Top note of a complete voicing



Rhythm played by drums or percussion



CHORD SYMBOLS

The chord symbols used in this book follow (with some exceptions) the system outlined in "Standard Chord Symbol Notation" by Carl Brandt and Clinton Roemer. It is hoped you will find them clear, complete and unambiguous.

Below are two groups of chord spellings:

- 1) The full range of chords normally encountered, given with a C root, and
- 2) Some more unusual chords, all of which appear in tunes in this book. (Note: some groups of notes below could be given different names, depending on context. See previous page for a definition of 'altered' chords).

(No Chord)

The following list represents the chord symbols shown in the image, organized by staff:

- Staff 1: N.C., C bass, C, C⁶, C^{6/4}, C (add 9)
- Staff 2: C^{MA7}, C^{MA7(add 13)}, C^{MA9}, C^{MA13}, C⁷, C⁹, C¹³
- Staff 3: C^{Mi}, C^{Mi⁶}, C^{Mi^{6/4}}, C^{Mi (add 9)}, C^{Mi7}, C^{Mi7(add 11)}, C^{Mi7(add 13)}
- Staff 4: C^{Mi9}, C^{Mi11}, C^{Mi13}, C^{Mi (MA7)}, C^{Mi9(MA7)}, C^{Mi7(b5)}, C^{Mi9(b5)}, C^{Mi11(b5)}
- Staff 5: C^{dim.}, C^{o7}, C^{o7(add MA7)}, C⁺, C^{SUS}, C^{7SUS}, C^{9SUS}, C^{13SUS}, C^{7SUS4-3}
- Staff 6: C^{MA7(b5)}, C^{MA7(#5)}, C^{MA7(#11)}, C^{MA9(#11)}, C^{MA13(#11)}, C^{7(b5)}, C^{9(b5)}
- Staff 7: C^{7(#5)}, C^{9(#5)}, C^{7(b9)}, C^{7(#9)}, C^{7(b9)}, C^{7(#9)}, C^{7(b9)}
- Staff 8: C^{7(#11)}, C^{9(#11)}, C^{7(#11)}, C^{7(#11)}, C^{13(b5)}, C^{13(b9)}, C^{13(#11)}, C^{7SUS(b9)}, C^{13SUS(b9)}
- Staff 9: C^{/E}, C^{/G}, E^{/C}, B^{b/C}, C^(add 9), C^(add 9), C^{7(omit 3)}, C^{Mi7(omit 5)}
- Staff 10: C^{#MA7SUS(b5)}, F^{#7SUS(add 3)}, B^{b(add b13)}, A^{+(add #9)}, G^{#Mi7(add 11)}
- Staff 11: F^{/F#}, E^{+/G}, G^{7SUS/A}, G^{MA7(#5)}, E^{bMA7(#5)}, B^{MA7SUS/F#}

A Fonte Secou

Monsueto Menezes
Tufic Lauar & Marcleo
(as sung by Leny Andrade)

Medium Slow

Funky Samba ♩ = 134 **S** **A**

Eu não sou á - gua pra me tra - ta - res as - sim, — só na ho -

(F7(b9)) B♭MI⁹ E♭ E♭9(♯11) GMI^{7(b5)} C7(♯9) FMI^{9(MA7)}

(bs. w/pn. octaves)

ra da se - de, é que pro - cu - ras por mim. só na ho -

FMI^{9(MA7)} B♭13 B♭MI⁹ E♭ E♭7(b9) A♭MA⁹

(sample bs. fill) (1st x) ⊕

B (Samba)

A fon - te se - cou que - ro di - zer,

A♭MA⁹ D♭MA⁹ A♭MA⁹ A dim.(add MA7)

(sample bs.) bs. fill

que en - tre nós tu - do a - ca - bou.

D♭MA⁹ D♭MA⁹ CMI⁷ B♭MI⁹ E♭⁹ sus

1. 2. Eu não sou

A♭MA⁹ F7(b9) A♭MA⁹ B13(♯11)

(bs.) 3 3

C (susp. feel)

Seu e - go - is - mo, me li - ber - tou

E♭⁹ sus

(sample bs.)

(Samba)

Não de - ves mais me pro - cu - rar, fon -

A^bMA^9 D^b9 $C7(\#9)$ FMI^9 E^bMI^9 A^b13

te do nos - so a - mor se - cou, Mas os seus o -

$DMI^{7(b5)}$ $G7(\#9)$ D^bMI^9 G^b13 $CMI^{7(b5)}$ $F7(\#9)$

lhos... nun - ca mais hão de se - car. Eu não sou

B^b9 E^b9_{SUS} $B13$

D.S. al Coda (no repeat)
 (optional solo form: A B¹ A B² C)

que en - tre nós

D^bMA^9 D^bMA^9 CMI^7 B^bMI^9

1., 2.

tu - do a - ca - bou. Que - ro di - zer,

E^b9_{SUS} E^b9 E^bMI^{11} FMI^7 G^bMA^9 A^b9_{SUS} $D^{13(\#11)}$

3.

tu - do a - ca - bou. Que - ro di - zer,...

E^b9_{SUS} E^b9 E^bMI^{11} FMI^7 G^bMA^9 A^b9_{SUS} $D^{13(\#11)}$ D^bCb

(bs.)

Danzón/Descarga $\text{♩} = 92$
 (2-3 Clave) (Charanga Style)

A Mí Qué

Jesús Guerra
 (as played by Johnny Pacheco)

(Intro)

Chords: (fl.) D, A, D⁶, D^{MA7}, A, D⁶, (plus str.), A⁷, D

(bs.) (pn. montuno) tutti

A (Danzón)

A mí qué, a mí qué.

Chords: D, A, D⁶, D^{MA7}, A, D⁶, D^{MA7}, A, D⁶

(bs.) (pn. montuno, see notes at end)

cí - a Jua - na Tri - pi - ta la ne - gra más ru - ti - ne - ra.

Chords: D, A, D⁶, D^{MA7}, A, D⁶, F^{#MI7}, F^{o7}, E^{MI7}, A⁷

(fl.)

A mí qué, a mí qué.

Chords: A⁷, E, A⁷, (fl.) E, A⁷, A⁷_{SUS}, A⁷, E, A⁷, A⁷, E, A⁷_{SUS}, A⁷_{SUS}

(etc.)

Yo soy Tri - pi - ta en La Ha - ba - na, mi vie - jo a - mi - go que se - a.

Chords: A⁷, E, A⁷, A⁷, E, A⁷_{SUS}, A⁷, E, A⁷, (fl./strs.), D

B D⁷_{SUS} D⁷ D⁷_{SUS} D⁷ D⁷_{SUS} D⁷ G^{MA7} G⁶

vie - ras co - mo me - nea - ba chi - qui - ta su cin - tu - ri - ta, mien -

tras que con su pa - lu - cha so - li - ta se di - ver - tí - a.

Chords: B^{MI7}, E⁷, B^{MI7}, E⁷, B^{MI7}, E⁷, A⁷

C (fl.) (vocal fill) (w/ fl. 8va ---) (vocal fill)

Y de - cí - a se a - ca - bó, a mí qué.

A⁷ EMI⁷ A⁷ A⁹ NC.

tutti

D (Tumbao) (vocal fill) 1. (vocal fill)

A mí qué. A mí qué.

D G A⁷ G D G A⁷ G

(bs.) (tacet 1st x) (etc.)

2. D G (Fl. solo) A⁷ G E (Fl. solo) D G A⁷ G 2 (end solo)

A mí qué. (Vamp & solo till cue)

F (On cue)

A mí qué, a mí qué.

D G A⁷ G D G 1. A⁷ G 2. A⁷ G

(fl. w/ perc.)

G (fl. w/ perc. lbs./pn. etc.) 1. D G A⁷ G (fl./perc.)

2. D G A⁷ G D G A⁷ G (perc.)

H (Flute solo) D G A⁷ G (4x's) 1. D G A⁷ G (Fl. solo etc.) 2. (end solo)

A mí qué. (Vamp & solo till cue)

J (On cue) A mí qué, a mí qué. (fl.)

D G A⁷ G D G A⁷ A D

(bs.) tutti

A Sample piano montunos D D⁶ DMA⁷ D⁶ etc. to end D G A⁷ G (etc.)

A Nivel De

João Bosco

Funky Samba ♩ = 96

A

Van - der - ley e O - di - lon - são mui - to u - ni -
 são mui - to u - ni -

CMA⁷ *GMA⁹* *B* *GMA⁹* *B*

(bs.)

dos e vão pro Ma - ra - ca - nã, to - do do - min -
 das e se fa - zem com - pa - nhi - a, to - do do - min -

CMA⁷ *BMI^{7(add 4)}* *E13(b9)* *AMI⁹*

go cri - ti - can - do o ca - sa - men - to e o pa - po mos -
 go que os ma - ri - dos vão pro jo - go. Yo - lan - da a - pos -

AMI⁹ *AMI¹¹* *EMI⁶* *CMI⁶* *E⁹SUS* *E⁹* *C#7(#9)* *CMA⁷*

tra que o ca - sa - men - to an - da u - ma bos - ta, mmm
 ta que as - sim a ni - vel de pro - pos - ta, mmm

CMA⁷ *F⁹* *AMI⁹* *GMA⁷* *B* *CMA⁷*

1. *CMA⁷* *GMA⁹* *B* 2. *CMA⁷* *F⁹* *AMI⁹*
 Y - o - lan - da e A - de - li - o ca - sa - men - to an - da u - ma bos -

B *AMI⁹* *GMA⁷* *B* *CMA⁷* *F⁹* *AMI⁹*
 ta mmm e a A - de - li - na não dis - cor -

AMI⁹ *GMA⁷* *B* *CMI⁶* *B13*
 da. ah. Es - tru - tu - rou - se um tro - ca - tro -

C **B¹³** **B^{7(b13)}** **E^{Mi7}** **E^{Mi6}** **E^{Mi(#5)}** **D^{7sus}**

ca e os qua - tro: hum, hum, O. K., tá bom, -

D^{7sus} **C^{#7(#9)}** **C^{MA7}** **F⁹** **A⁹**

é... Só que O - di - lon, não pe - gan - do bem a coi -

A⁹ **C^{MA7}** **F⁹** **A^{Mi9}**

sa, a - gar - rou o Van - der - ley e a Yo - lan - da ó

A^{Mi7} **G^{MA9}** **B** **C^{MA7}** **G^{MA9}** **B**

na A - de - li - na

2. Van - der - ley e O - di - lon

Ending: Van - der - ley e O - di - lon

(repeat to letter A, 2nd verse)

(Ending)

G^{MA9} **B** **C^{MA7}** **B^{Mi11}**

wou, wou, Y - o - lan - da e A - de - li -

B^{Mi11} **E^{7(b9)}** **A^{Mi9}** **A^{Mi11}** **E^{Mi6}** **C^{Mi6}**

na wou, wou, hum, hum, ca - da um faz o que

E^{9sus} **E⁹** **C^{#7(#9)}** **C^{MA7}** **F⁹** **A^{Mi9}**

gos - ta, wou, wou, hum, hum, e o re - la - cio - na - men -

A^{Mi9} **G^{MA7}** **B** **C^{MA7}** **B^{Mi9}**

to, ah, con - ti - nu - a mes - ma bos - ta!

Second Verse:

Vanderley e Odilon

bem mais unidos empataram capital
e estão montando restaurante natural
cuja proposta é cada um come o que gosta. (Mmm...)
Yolanda e Adelina
bem mais unidas acham viver um barato
e pra provar tão fazendo artesanato
e pela amostra Yolanda aposta na resposta. (Mmm...)

E Adelina não discorda (Ah...)

que pinta e borda com o que gosta. (Ah...)

E positiva essa proposta

de quatro: hum, hum... O.K... tá bom... é...

Só que Odilon ensopapa o Vanderley com ciúme

e Adelina dá na cara de Yoyo...

Ending:

Vanderley e Odilon (to "Ending")

Afro Blue

Bright Afro-Jazz Waltz

Mongo Santamaría
(as played by John Coltrane)


♩ = 210 **A** $F_{MI}^{6/9}$ $D_b^{7(+9)} / A_b$ $C^{7(+9)} / G$ $F_{MI}^{6/9}$



$D_b^{7(+9)} / A_b$ $C^{7(+9)} / G$ $F_{MI}^{6/9}$ E_b D_b E_b F_{MI} E_b



E_b D_b E_b 1. F_{MI} $F_{MI}^{6/9}$ (pn. solo) 16 2. F_{MI}



B $F_{MI}^{6/9}$ $D_b^{7(+9)} / A_b$ $C^{7(+9)} / G$ $F_{MI}^{6/9}$



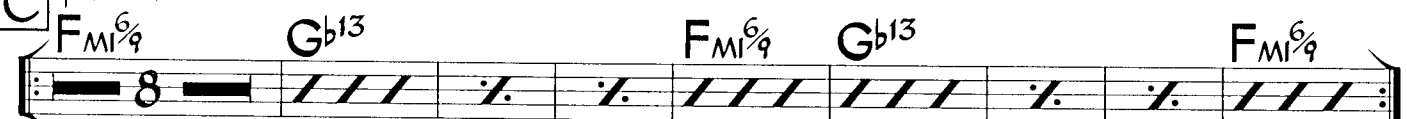
$F_{MI}^{6/9}$ $D_b^{7(+9)} / A_b$ $C^{7(+9)} / G$ $F_{MI}^{6/9}$ E_b



D_b E_b F_{MI} E_b D_b E_b F_{MI}



C (pn. solo) $F_{MI}^{6/9}$ G_b^{13} $F_{MI}^{6/9}$ G_b^{13} $F_{MI}^{6/9}$



(Vamp & solo till cue)

(On cue) (sop. solo) F_{MI}^7 **E** $F_{MI}^{6/9}$ $D_b^{7(+9)} / A_b$ $C^{7(+9)} / G$ $F_{MI}^{6/9}$



$F_{MI}^{6/9}$ $D_b^{7(+9)} / A_b$ $C^{7(+9)} / G$ $F_{MI}^{6/9}$ E_b *tr*



D_b E_b F_{MI} E_b D_b E_b F_{MI}



F (sop. solo) F_{MI}^7 (On cue)

G $F_{MI}^{6/9}$ $D^{\flat 7(\#9)}_{Ab}$ $C^{7(\#9)}_G$ $F_{MI}^{6/9}$

$F_{MI}^{6/9}$ $D^{\flat 7(\#9)}_{Ab}$ $C^{7(\#9)}_G$ $F_{MI}^{6/9}$ E^{\flat}

D^{\flat} E^{\flat} F_{MI} E^{\flat} D^{\flat} E^{\flat} F_{MI}

H F_{MI}^9 (As is 1st x only) *tr*

$D^{\flat 7(\#9)}_{Ab}$ $C^{7(\#9)}_G$ F_{MI}^9 (Ad lib.)

I E^{\flat}

D^{\flat} E^{\flat} F_{MI}^9 1., 2.

3. F_{MI}^9 E^{\flat} (sop. fill) D^{\flat} E^{\flat} $F_{MI}^{6/9}$

(Sample piano voicings)

$F_{MI}^{6/9}$ $G^{\flat 13}$

Played very modally

Guaracha ♩ = 174
(2-3 Clave)

Aguardiente De Caña

Miguel Barcasnegras
(as played by Ray Barretto)

(Intro)

NC. (pn. + 8va)
(horns) NC.
(bs./trb. 8va b.)

B_MI^{7(b5)} E^{7(#9)} A_MI⁷ D^{7(#9)} G_MI⁹ NC. (pn. + 8va) G_b7(#11) F⁶ break-----
(bs.)

A

F_MA⁷ G_MI⁷ A_MI⁷ B^b_MA⁷ A_MI⁷ G_MI⁷ F_MA⁷ C octaves
si - no pre - pa - ra su tie - rra y siem - bra su ca - ña, lue - go a co - se - char. Que la mo -

F_MA⁷ G_MI⁷ A_MI⁷ B^b_MA⁷ A_MI⁷ G_MI⁷ F_MA⁷ C octaves
lien - da con - ten - to trans - por - ta en su vie - ja ca - rre - ta a pa - so can - sa'o', has - ta que

B

lle - ga al tra - pi - che y mue - le que mue - le. Ya
B_MI^{7(b5)} E⁷ A_MI⁷ D⁷ G_MI⁷ C⁷ F_MA⁷ F⁶ C E_MI^{7(b5)}
(pn., + 8va) (etc.) (horns, + 8va b.) (top note)

que en tiem - po e ca - ña vas a fer - men - tar. El cam - pe -
E_MI^{7(b5)} A^{7(b9)} D_MI⁹ G^{7(b5)} G_MI⁹ C^{13(b9)} NC. (pn.)
(horns, top note) tutti----- (bs./trb.)

C

F^{MA7} G^{MI7} A^{MI7} B^{bMA7} A^{MI7} G^{MI7} F^{MA7} C octaves

si - no tra - ba - ja en su tie - rra que tan - to a Dios pi - de po - der dis - fru - tar, y al pa -

sar u - nos dí - as sa - le el a - guar - dien - te que brin - da a la gen - te que quie - re go - zar.

F^{MA7} G^{MI7} A^{MI7} B^{bMA7} A^{MI7} G^{MI7} C^{13(b9)} F⁶ NC. (pn. 8va)

tutti----- (bs.)

(horns) C⁷ C⁹_{SUS} C¹³_{SUS} C^{13(b9)} F⁶ G^{b6} F⁶ NC. Has - ta que

(pn. 8va)

(bs./trb. 8va b.)

1. (pn.) (repeat to letter B)

2. (pn.) (tutti)

E

(horns, top note) (pn. montuno) G^{MI7} C⁷ F^{MA7} A^{MI7} A^{bMI7} G^{MI7} C⁷ F^{MA7} D^{MI7} F^{MA7} D^{MI7} C⁷ octs. Yo

(sample bs.) (etc.)

F

G^{MI7} C⁷ F^{MA7} A^{MI7} A^{bMI7} G^{MI7} C⁷ F^{MA7} D^{MI7} G^{MI7} C⁷ F^{MA7} D^{MI7}

que - ro sen - tir - me en am - bien - te, to - man - do a - guar - dien -

(Vocal solo) F^{MA7} D^{MI7} G^{MI7} C⁷ F^{MA7} D^{MI7} G^{MI7} C⁷ F^{MA7} D^{MI7} (3x's) Yo

te. (tacet 3rd x)

G

(Piano solo) G^{MI7} C⁷ F^{MA7} D^{MI7} G^{MI7} C⁷ F^{MA7} D^{MI7}

(Vamp & solo till cue)

V.S. (turn page)

H (On cue) (pn. solo continued)

(bkgr. horns)

GMI^7 C^7 FMA^7 DMI^7 GMI^7 C^7 FMA^7 DMI^7

GMI^7 C^7 FMA^7 DMI^7 GMI^7 C^7 FMA^7 DMI^7 C^9

f (horns, top note)

I

(horns, top note)

shake

1-3. octs.

4. (+ 8va)

(coro) A-guar-

C^9 F^6 $D7^{(\#11)}$ GMI^7 $C7^{(\#11)}$ F^6 DMI^7 C^9 F^6 DMI^7

(bs.)

J

(C B \flat F) (Vocal solo) B \flat C B \flat F B \flat (C)

dien - te de ca - ña.

A-guar- (tacet last x)

(sample pn. montuno, in tenths mostly)

(sample bs.)

(Vamp & solo till cue)

C $B\flat$ F $B\flat$ C $B\flat$ F $B\flat$ C

K (On cue)

mf (horns)

GMI^7 C^7 FMA^7 DMI^7 GMI^9 C^{13} FMA^7 DMI^7

f

mf GMI^7 C^7 FMA^7 DMI^7 C^{13}_{SUS} (8) $C^{13(b9)}$ (pn.) (horns) $F^{6/9}(\#11)$

(bs.) *tutti* (tutti)



Photo by Hyou Vielz

MARIO BAUZA

Almendra

Abelardo Valdés
(as played by Orquesta Aragon)

Danzón
♩ = 120

A (fl./strs.) (pn./bs.)

Chords: G, G, NC, D, D⁷, G, D/A, C, ED⁷, A^MI, D⁷

(Baqueteo) (fl. ad lib.) (2nd x) 1. 2.

Chords: D⁷, G, E^MI⁷, A⁷, D⁷, G, D⁷

B (bs.) (Baqueteo)

Chords: G, A^MI⁷, D⁷, A^MI⁷, D⁷, G

1.

Chords: B⁷, E^MI, A⁷, D⁷

2.

Chords: E^b, G/D, A^MI⁷, D⁷, G, D⁷, G

C (3-2 clave) 8va (vlns. w/ fl.) D.S. al Coda One (w/ repeat)

Chords: D⁷, G, B, G^{#0}7, E⁷, A^MI, F^{#0}7, D⁷

8va -----

(vlns./fl.)

G D G D G B G#°7 E7

(bs. arco)

8va -----

(pn.)

A MI F#°7 D7 G Eb7 G

(cello pizz.)

D 8va -----

(strs.)

G MI D7 (etc.) G MI D7

(bs. pizz.)

(loco)

(fl.)

8va -----

(strs.)

G C MI G MI D7

(bs.)

8va -----

G MI A° D+ G MI D7

V.S. (turn page)

E 8va-----

(strs., legato)

GMI Bb D7 GMI D7

(bs. arco)

8va----- (loco)

GMI Eb Ab D7 GMI (cello) sfz D7 f G

(fl./strs.)

(pizz.) tutti

F

G NC D7 D7 G G D A C E D7 (fl.)

(strs.) AMI D7

tutti

(Baqueteo) (fl. ad lib.)

(strs.) D7 (pn. ad lib.) G EMI7 A7 D7 (fl./strs.) D7

1. 2.

tutti tutti

(arco 1st x, pizz. on D.S.S.) **G**

(strs.) AMI7 D7 (etc.) AMI7 D7 AMI7 D7 AMI7 D7

break --- x x x x x x x x x x x x x x x x

(bs./pn.) (etc.)

H

(fl.)

A_Mi⁷D⁷ A_Mi⁷D⁷ A_Mi⁷D⁷ A_Mi⁷D⁷ A_Mi⁷D⁷ A_Mi⁷D⁷

(pn./bs. w/strs.)

A_Mi⁷D⁷ A_Mi⁷D⁷ A_Mi⁷D⁷ A_Mi⁷ D⁷

(tutti)

D.S.S. al Coda Two

⊕²

⊕²

(strs., arco) break --

A_Mi⁷D⁷ A_Mi⁷D⁷

H (flute solo) (2-3 clave)

(pn.) A_Mi⁷ D⁹

(Vamp & solo till cue)

On cue

I

(fl., freely)

A_Mi⁷D⁷ A_Mi⁷D⁷ A_Mi⁷D⁷ A_Mi⁷D⁷ A_Mi⁷D⁷

(pn./bs. w/ strs.)

A_Mi⁷D⁷/A D⁷ C G (pn. solo octaves) G

(tutti) break --

Flute melody is mostly played one octave higher.

Alonzo

Lonnie Hewitt
(as played by Cal Tjader)

A Mambo ♩ = 106

(Solo vibes)

break
(bs./pn. octaves)

break

B (perc. Mambo)

(vibes)

C (vibes)

(vibes)

A7(#9)(b5)

D

DMI

break

(bs.)

E

(with congas only)

(perc. 2nd x)

(bs.)

F

(Solos)

(pn.)

D⁹_{SUS}

D⁹

D⁹_{SUS}

D⁹

2

Vamp for solos
After solos D.C. al Coda
(No repeat)

(vibes)

(fill)

N.C.

DMI⁶(#7)

(pn.)

(bs.)

Guaracha ♩ = 104
(3-2 Clave)

Amantes

Rafael Perez Botija
(as played by Louis Ramirez)
(arranged by Marty Sheller)

(Intro) $A_{MI}^{(add 9)}$ $A_{MI}^{7(add 4)}$ A_{MI}^9
(horns, 2nd x only)

1. F_{MA}^7 A 2. F_{MA}^7 A *tr*

A $A_{MI}^{(add 9)}$ $A_{MI}^{9(11)}$ $A_{MI}^{(add 9)}$
man - tes que pa - sa - ron por mi vi - da
man - tes que lle - na - ron mis va - cí - os

$A_{MI}^{(add 9)}$ $A_{MI}^{9(11)}$ $F_{MA}^{7(b5)}$
a - li - vian - do las he - ri - das
i - gual que el a - gua los rí - os

$F\#_{MI}^{7(b5)}$ $B^{7(b5)}$ E^7_{SUS} E^7
de mis fra - ca - sos de a - mor. A -
con nues - tros sue - ños de a - mor. A -

B A_{MI}^9 $D^{13(\#11)}$ D^{13}_{SUS}
man - tes que es - con - di - dos en las som - bras
man - tes que com - par - tie - ron mis pe - nas

$D^{13(\#11)}$ $F_{MA}^{7(b5)}$
me en - tre - ga - ron tier - na - men - te
sin pro - me - sas ni ca - de - nas, (horns/pn./bs.)

$E^7_{SUS}(\#9)$ $E^7(\#5)$ A_{MI}^9 $E_{MI}^{7(b5)}$ A^7
el se - cre - to de un a - mor. (1. & 2.) Sa -
a - mor a cam - bio de a - mor.

D_{MI}^9 G^{13}_{SUS} G^{13} D/C
brán que fue - ron pa - ra mí la luz en

no - ches de tor - men - ta, y a - sí tan so - lo con su a - mor

F_{MI}^6 C $A_{MI}^9(11)$ F G F F_{MA}^7

so - bre - vi - ví sin dar - me cuen - ta. A - cuen - ta. Sa -

F_{MA}^7 $F_{\#MI}^7(b5)$ B^{13} E^7_{SUS} E^7 $E^7(alt)$ $E_{MI}^7 A^7$

(horns)

brán que el tiem - po pa - sa - rá, qui - zás mi vi - da si - gue he -

D D_{MI}^9 G^{13} C_{MA}^9

rran - te. Qui - zás ja - más las vuel - va a ver pe - ro yo

$A_{MI}^9(11)$ F_{MA}^7 E_{MI}^9 $D^b_{MA}^7(+5)$ C

(horns)

sé que nun - ca ol - vi - da - ré a -

$B^{13(b9)}$ E bass $E^7(\#9)$

man - tes. break - - - - -

E $A_{MI}^9(11)$ $E^7(\#9)$ $E^b7(\#9)$ $D^7(\#9)$ $D^b7(\#9)$ $C^7(\#9)$

(horns, tutti) (octaves)

(2-3 Clave) F E^7 A_{MI} $B_{MI}^7(b5)$ E^7

A_{MI}^7 D_{MI}^6 E^7 E^7 A_{MI} E^7 (+8va) A_{MI}

(2-3 Clave) G E^7 A_{MI} E^7 (Vocal solo) A_{MI}

man - tes, a - man - tes. On cue V.S. (turn page)

On cue

(horns)

E7(#9) A MI D7 G7 C7 F E7 A MI A C#

(tutti)

H

(upper horns, 2nd x only)

NC. (B^{dim.}) A MI (B^{dim.}) N.C.

(low horns, plus 8va b., both x's)

1. 2.

NC. (B^{dim.}) A MI B^b D NC. NC. D MI

I

(Vocal solo)

(horns, 1st x only)

D MI A MI E7 A MI

Las

D MI A MI E7 A MI (Vocal solo 1st x)

J

(horns, top note in octaves)

NC. B^{dim.} A MI B^{dim.} NC.

NC. B^{dim.} A MI B^b D NC. A MI break

Sa -

K (3-2 Clave)

brán que fue - ron pa - ra mí la luz en

(horns)

D MI⁹ G¹³ SUS G¹³ D C

no - ches de tor - men - ta, ya - sí tan so - lo con su a - mor

F_{MI}^6 C $A_{MI}^9(11)$ F G F F_{MA}^7

(horns)

so - bre - vi - ví sin dar - me cuen - ta. Sa -

F_{MA}^7 $F\#_{MI}^7(b5)$ B^{13} $E^7(alt.)$ E_{MI}^7 A^7

brán que el tiem - po pa - sa - rá, qui - zás mi vi - da si - gue he -

D_{MI}^9 G^{13} C_{MA}^9

rran - te. Qui - zás ja - más las vuel - va a ver, pe - ro yo

$A_{MI}^9(11)$ F_{MA}^7 E_{MI}^9 $D^b_{MA}^7(5)$ C

(horns)

sé que nun - ca ol - vi - da - ré. A -

$B^{13(b9)}$ E bass $E^7(\#9)$

man - tes, a - man - tes.

$A_{MI}^9(11)$ F_{MA}^7 A $A_{MI}^9(MA^7)$

1st x begin muted Trp. solo

1. F_{MA}^7 A 2. F_{MA}^7 A N $A_{MI}^9(11)$ F_{MA}^7 A

(Trp. solo)

1. $A_{MI}^9(MA^7)$ F_{MA}^7 A 2. $A_{MI}^9(MA^7)$

f (horns/tutti)

Guaracha $\text{♩} = 104$
(3-2 Clave)

Amantes (Rhythm Section)

(Intro)

(1st x clave only, 2nd x full perc.)

♪ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ (etc.)

Musical notation for the Intro section. The piano part (top staff) features chords: $A_{MI}^{(add 9)}$ (pn.), $A_{MI}^{7(add 4)}$, and A_{MI}^9 . The bass line (bottom staff) is marked (bs./pn.).

Musical notation for the first two measures of the main section. The piano part (top staff) features chords: F_{MA}^7 and A . The bass line (bottom staff) is marked (bs.).

Musical notation for section A. The piano part (top staff) features chords: $A_{MI}^{(add 9)}$ (perc. play thru), $A_{MI}^{9(11)}$ 2, $A_{MI}^{(add 9)}$ 2, and $A_{MI}^{9(11)}$ 2. The bass line (bottom staff) is marked (bs./pn.).

Musical notation for section B. The piano part (top staff) features chords: $F_{MA}^{7(b5)}$, $F\#_{MI}^{7(b5)}$, $B^{7(b9)}$, E^7_{SUS} , and E^7 . The bass line (bottom staff) is marked (bs.).

Musical notation for section B. The piano part (top staff) features chords: A_{MI}^9 (pn. sustained), $D^{13(\#11)}$, and D^{13}_{SUS} . The bass line (bottom staff) is marked (bs.).

Musical notation for section B. The piano part (top staff) features chords: $D^{13(\#11)}$, $F_{MA}^{7(b5)}$, and $E^7_{SUS} (b9)$. The bass line (bottom staff) is marked (bs.).

Musical notation for section B. The piano part (top staff) features chords: $E^{7(\#9)}$, A_{MI}^9 , $E_{MI}^{7(b5)}$, and A^7 . The bass line (bottom staff) is marked (bs.).

Musical notation for section C. The piano part (top staff) features chords: D_{MI}^9 (pn. montuno), G^{13}_{SUS} , G^{13} , D/C , and F_{MI}^6/C . The bass line (bottom staff) is marked (sample bs.).

Musical notation for section C. The piano part (top staff) features chords: $A_{MI}^{9(11)}$, F , G/F , and F_{MA}^7 . The bass line (bottom staff) is marked (bs.).

F#MI^{7(b5)} B¹³ | **1. E⁷_{SUS} E⁷** | **2. E⁷(alt.) EMI⁷ A⁷**

(bs.)

D DMI⁹ (pn. comp) | **G¹³** | **CMA⁹**

(sample bs.)

AMI⁹⁽¹¹⁾ | **FMA⁷ EMI⁹ D^bMA^{7(#5)} C** | **NC.**

(as is)

B^{13(b9)} | **NC.** | **E^{7(#9)} #5** | **EAMI⁹⁽¹¹⁾** | **(pn. gliss.)** | **AMI⁹⁽¹¹⁾ break**

(tutti)

E^{7(#9)} Eb^{7(#9)} D^{7(#9)} D^b7(#9) C^{7(#9)} B^{7(#9)}

(bs./pn.) (perc. play thru)

F (2-3 Clave)

(pn. montuno)

E⁷ AMI BMI^{7(b5)} E⁷ AMI⁷ DMI⁶ E⁷

(sample bs.)

E⁷ AMI E⁷ AMI

(etc.)

G (2-3 Clave)
(Coro/Vocal solo)

E⁷ (pn. montuno) AMI | **Till cue E⁷** | **AMI**

(sample bs.)

On cue
V.S. (turn page)

On cue

E7(#9) A_{MI} (pn.) D⁷ G⁷ C⁷ F E⁷ A_{MI} A C#

(bs.) (bs.) (perc. play thru)

H

NC. (pn. plus 8va) (B^{dim.} A_{MI}) (B^{dim.}) NC.

(bs./pn.) (2nd x add chords)

NC. (B^{dim.} A_{MI}) B^b D (1. NC. 2. NC. D_{MI})

I (Vocal solo)

D_{MI} (pn. montuno) A_{MI} E⁷ A_{MI}

(sample bs.)

(Coro)

D_{MI} A_{MI} E⁷ A_{MI}

J

NC. (pn. plus 8va) B^{dim.} A_{MI} B^{dim.} NC.

(bs./pn.)

NC. B^{dim.} A_{MI} B^b D NC. A_{MI} break

tutti

K (3-2 Clave)

D_{MI}⁹ (pn. montuno) G¹³_{SUS} G¹³ D/C F_{MI}⁶/C

(sample bs.)

A_{MI}⁹⁽¹¹⁾ F G/F F_{MA}⁷

F#_{MI}^{7(b5)} B¹³ E^{7(alt.)} E_{MI}⁷ A⁷

L D_{MI}^9 (pn. comp) G^{13} C_{MA}^9

(sample bs.)

C_{MA}^9 $A_{MI}^{9(11)}$ F_{MA}^7 E_{MI}^9

$D_{bMA}^{7(\#5)}$ C NC $B^{13(b9)}$ NC $E^{7(\#9)}$

(as is)

M $A_{MI}^{9(11)}$ F_{MA}^7 A

$A_{MI}^{9(MA7)}$ (1st x begin muted Trp. solo) F_{MA}^7 A

N (Trp. solo) $A_{MI}^{9(11)}$ F_{MA}^7 A

1. $A_{MI}^{9(MA7)}$ F_{MA}^7 A 2. $A_{MI}^{9(MA7)}$

f (tutti)

Amazonia

Ana Caram
(arranged by Leandro Braga
& Steve Sacks)

Medium Samba ♩ = 96

(Intro) G^{7(#11)} (gtr., sounds 8va b. w/perc.)

(bs. & pn. tacet) **A** G^{7(#11)} (w/pn. fills) (8) (8) 2 (last x) (3x's) (etc.) É, É,



É, G^{7(#11)} cu - pu - a - çu e ja - ca. Iê, iê.



É, C⁹ G bi - ri - ba ta - ça - i.



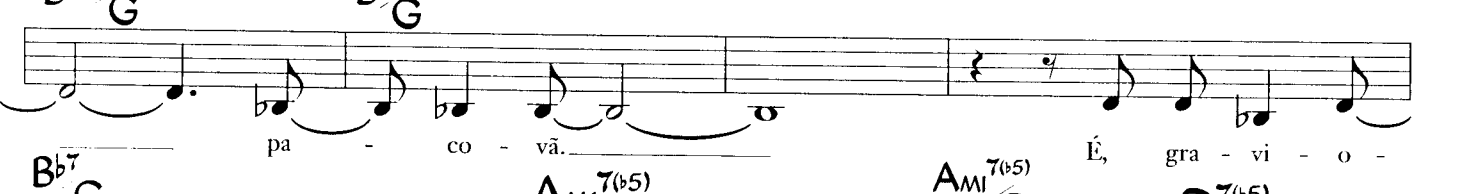
É, C⁹ G B^{7(#9)} G ba - na - na na



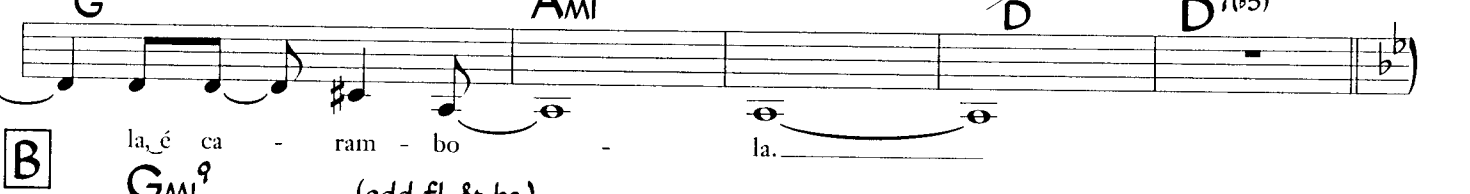
B^{7(#9)} G B^{b7} G ja - tu cu - mã. É, tu - cu - pí,



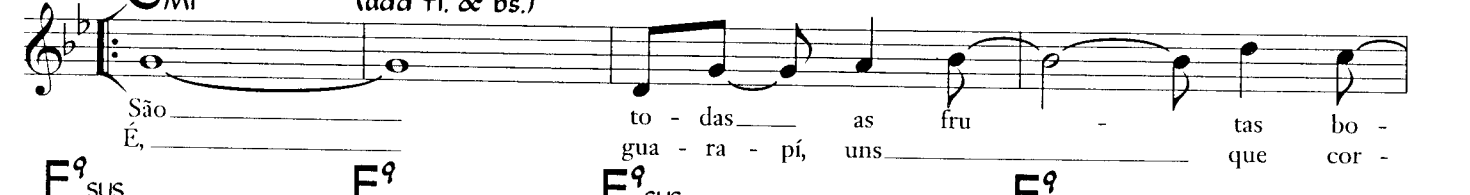
B^{b7} G A^{Mi} 7(b5) É, gra - vi - o -



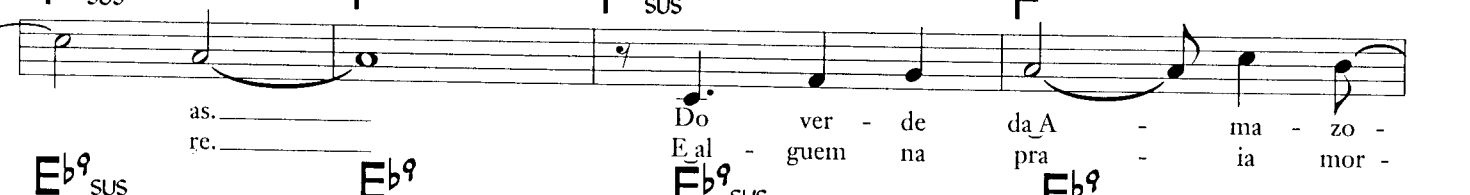
la, é ca - ram - bo - la. D^{7(b5)}



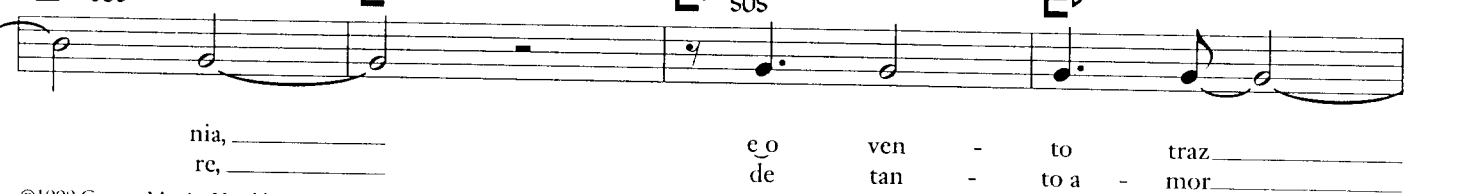
B G^{Mi} 9 (add fl. & bs.) São to - das as fru - tas bo -



É, F⁹ SUS F⁹ F⁹ SUS F⁹ gua - ra - pí, uns que cor -



E^{b9} SUS E^{b9} E^{b9} SUS E^{b9} Do ver - de da A - ma - zo -



nia, re, de tan - to a - mor

1. $A_{MI} 7(b5)$ $D 7(\#9)_{SUS}$ $D 7(\#9)$

vo - cê.

2. $A_{MI} 7(b5)$ $D 7(\#9)_{SUS}$ $D 7(\#9)$

e pra - zer.

C (Full Samba)

$C_{MI} 7$ $F 9_{SUS}$ $F 9$ $B^b_{MA} 7(\#5)$ $B^b_{MA} 9$

É, tan - ta be - le - za,

$B^b_{MA} 9$ $A_{MI} 7(b5)$ $D 7(\#9)_{\#5}$

que meu bom Deus me dá.

$D_{MI} 7(b5)$ $G 7(b9)$ $C_{MI} 7$ $D 7(\#9)_{\#5}$

É, me faz pen - sar,

D $G_{MI} 9$ $E_{MI} 7(b5)$ $A^{13}(b9)$ $D 7(\#9)_{\#5}$

que o pa - ra - i - so é nes - se lu - gar.

$D_{MI} 7(b5)$ $G 7(\#9)_{\#5}$ $C_{MI} 7$ $D 7(\#9)_{\#5}$

É, me faz pen - sar,

2. $D 7(\#9)_{\#5}$ $G_{MI} 9$ $A_{MI} 9$ G (Flute solo) $G_{MI} 9$ $A_{MI} 9$ G

se lu - gar.

E (Flute solo) (w/vocal on D.S.) $G_{MI} 9$ $A_{MI} 9$ G (optional till cue for solos)

(bs.)

$G 7(\#11)$ (end flute solo) $G 7(\#11)$

(gtr. like intro) (gtr. comp.)

D.S., play D 4x's
 (1st ending 3x's)
 Vamp & fade on E
 (With flute & vocal fills)

Amazonia (Rhythm Section & Flute)

Medium Samba ♩ = 96

(Intro) G^{7(#11)} (gtr., sounds 8va b. w/perc.)

A G^{7(#11)} (gtr. & perc. w/pn. fills) C⁹/G B^{7(#9)}/G

B^{b7}/G A^{Mi} 7^(b5) D A^{Mi} 7^(b5) D^{7(b9)}

B (flute, 8va) (gtr. etc. w/pn. sustained chords)

1.

2.

C (Samba, w/full drs.)

(fl., loco)

C_{MI}^7 F^9_{sus} F^9 $B^b_{MA} 7(\#5)$ $B^b_{MA}^9$

(bs.) (etc.)

(fl.)

$B^b_{MA}^9$ $A_{MI} 7(b5)$ $D^7(\#5)$

$D_{MI} 7(b5)$ $G^7(b9)$ C_{MI}^7 $D^7(\#5)$ G_{MI}^9 (fl. w/pn. octaves)

(bs.)

D

G_{MI}^9 $E_{MI} 7(b5)$ $A^{13}(b9)$ $D^7(\#5)$ $D_{MI} 7(b5)$ $G^7(\#5)$

C_{MI}^7 $D^7(\#5)$ $D^7(\#5)$ G_{MI}^9 A_{MI}^9 G G_{MI}^9

(bs. w/gtr. chords)

E (w/vocal on D.S.) (optional till cue for solos)

G_{MI}^9 A_{MI}^9 G

(bs.)

$G^7(\#11)$ (fl. solo ends)

$G^7(\#11)$

(Gtr. w/light perc. like intro.)

D.S., play D 4x's (1st ending 3x's)
 Vamp & fade on E
 (With flute & vocal fills)

Amor

Ivan Lins
Vitor Martins

Med. Latin Ballad ♩ = 100

Intro.

(Choir)
F#MI⁷ DMA⁹

F#MI⁷ DMA⁹ G⁹SUS

(1st x w/pn. only)

A AMA⁹ (vocal 8va b.) F#MI¹¹ C#MI¹¹

Vem se mos - trar, vem me con - ven - cer, traz seus bons o - lhos prá eu ver.
Vem a - fas - tar as as - som - bra - cões, a re - jar meus po - rões

E^{MI}¹¹ B A¹³SUS A¹³ DMA⁹ D⁶ F# D⁶

Vem me bus - car, vem me se - du - zir, eu es - tou pron - to pra - ir.
Vem a - cal - mar os meus ven - da - vais, meus te - mo - res meus ais.

F# G# G#⁹ C#⁹SUS C#^{7(b9)} F^{o7}G^b G^bMA⁹ F⁹SUS F⁹

Vem me en - can - tar, me ti - rar dos con - fins, fa - zer fes - ta pra mim.
Vem e me faz ca - da vez mais au - da, ca - da vez mais ca - paz

B^bMA⁹ B^{MI}^{7(b5)} E^{7(#9)} AMA⁹

Vem, co - ra - ção. Á - cen - der meus ba - lões mi - nhas pai - xões.
de a cre - di - tar que ain - da pos - so ten - tar con - ti - nu - ar.

1. B^{MI}⁷ G⁹SUS G⁹ A⁹SUS A⁹ **B** DMA⁹ D^{MI}⁹

Lu - tar, lu - tar, lu - tar pra gen - te

C#MI⁷ C^{MA}⁹ B^{MI}⁷ E⁹SUS E⁷

ser fe - liz. Can - tar, can - tar, can - tar co - mo a gen - te

E A AMA⁹ 1. A¹³SUS A¹³ 2. F#⁹SUS F#⁹

sem - pre quiz. Lu-

C B_{MA}^9 (Vocal loco) $G\#_{MI}^{11}$ $D\#_{MI}^{11}$

Vem se mos - trar, vem me con - ven - cer, traz seus bons ó - lhos prá eu ver.
Vem a - fas - tar as as - som - bra - cões, a re - jar meus po - rões.

$F\#_{MI}^{11}$ $C\#$ B^{13}_{SUS} B^{13} E_{MA}^9 E^6 $G\#$ E E^6

Vem me bus - car, vem me se - du - zir, eu es - tou pron - to pra - ir. Vem...
Vem a - cal - mar os meus ven - da - vais, meus te - mo - res meus ais. Vem...

B^b_{SUS} B^b E^b_{SUS} $E^b_{7(b9)}$ G^{o7} A^b $A^b_{MA}^9$ G^{13}_{SUS} G^9

me en - can - tar, me ti - rar dos con - fins, fa - zer fes - ta pra mim. Vem,
e me faz ca - da vez mais au - daz, ca - da vez mais ca - paz de a -

C_{MA}^9 $C\#_{MI}^{7(b5)}$ $F\#^{7(\#5)}$ B_{MA}^9

co - ra - ção. A - cen - der meus ba - lões mi - nhas pai - xões.
cre - di - tar que ain - da pos - so ten - tar con - ti - nu - ar.

1. $C\#_{MI}^7$ B A^9_{SUS} A^9 **2.** B^{13}_{SUS} B^{13} **D** E_{MA}^9 E_{MI}^9

Lu - tar, lu - tar, lu - tar pra gen - te

$D\#_{MI}^7$ D_{MA}^9 **1., 2.** $C\#_{MI}^9$ $F\#^9_{SUS}$ $F\#^9$

ser fe - liz. Can - tar, can - tar, can - tar co - mo a gen - te

$F\#$ B B_{MA}^9 B^{13}_{SUS} B^{13} **3.** $C\#_{MI}^7$

sem - pre quiz. Lu - tar, can - tar, can - tar

$F\#^9_{SUS}$ $F\#^9$ $F\#$ B B_{MA}^9 B^{13}_{SUS}

co - mo a gen - te sem - pre quiz.

$B^{(add 9)}$ E^{13}_{SUS}

(Top note of synth. voicing)

Amor Artificial

C. Curet Alonso

(as played by Ray Barretto)

(arranged by Oscar Hernández)

Guaracha ♩ = 186

(3-2 Clave) (Intro)

(pn.) mf GMI⁹ AbMA⁷ G D G CMI⁹ G (add horns)

(pn./bs.)

GMI⁹ AbMA⁷ G GMA⁹ CMI⁹ *crescendo* GMI⁷ AbMA⁷ G

A (2-3 Clave)

1. Un pa - ra - í - so ar - ti - fi - cial que...
 2. La - bo - ra - to - rio de pla - cer, e -

GMA⁹ CMI⁷ G GMI⁹(MA⁷) mf GMI⁹ AbMA⁷ G

break -----! (pn./bs.) (etc.)

pa - re - ce a - mor. (horns) (top note) (pn. octaves) (pn. montuno)

so no es a - mor.

D G GMI⁶ (pn. comp) B^b13 E7(alt.) E^bMA⁹ AMI^{7(b5)} D^{7(#9)}

Cua - tro pa - re - des y el do - lor cá - ma - ra de ho - rror. (horns)

Ex - pe - ri - men - to y ba - ca - nal de sen - sua - li - dad.

GMI⁶ (horns) Eb⁹ sus Eb⁷ AMI^{7(b5)} D⁷ GMI⁶

(horns/pn.) NC. Eb¹³ Ab¹³ GMI⁹ Ab⁹ GMI⁹

(pn./bs.)

B (2-3 Clave)

A - sí tu vi - ves, si pue - de lla - mar - se vi - da,
 A - sí tu vi - ves, la muer - te de ca - da dí - a,

GMI⁶ *D⁷* *GMI⁶*

(pn. sample montuno, octaves) (etc.) (solo trp.)

y a la tris - te - za hoy por mi so - lo en - ten - di - da.
 y yo es - pe - ran do pa - ra dar - te mi a - le - grí - a.

GMI⁶ *E^b13* *D⁷* *E^b13* *D¹³*

(horns) *f*

(3-2 Clave)

Por - que con - mi - go, por - que con - mi - go,
 Por - que con - mi - go, por - que con - mi - go,

CMI^{6/9} *A^b9* *GMI⁶*

break - - - - - (pn./bs.) (horns) (pn. montuno)

por - que a mi la - do si que tie - nes el a - mor.
 por - que a mi la - do tie - nes la fe - li - ci - dad.

GMI⁶ *A^b9* *AMI^{7(b5)}* *D⁷*

(D.C.)

C

Por - que con - mi - go, por - que con - mi - go, -

GMI⁶ *D^b9(#11)* *CMI^{6/9}* *A^b9* *A^b9(#11)* *GMI⁹*

(horns) (pn. montuno)

por - que a mi la - do tie - nes la fe - li - ci - dad.

GMI⁶ *E^b13* *A^b13* *GMI⁹* *G⁷(#9)* *G⁷(#5)*

(tutti) *f* V.S. (turn page)

D (2-3 Clave)
 CMI (pn. montuno) D⁷_{SUS} (b9) D⁷ GMI
 Ven con - mi - go. Es di - fe - ren - te con - mi - go. (horns)
 AMI^{7(b5)} (tutti) A^{b13} D^{7(alt.)} GMI⁶ D^{b13} C¹³

E (2-3 Clave)
 CMI D⁷_{SUS} (b9) D⁷ (Vocal solo) GMI CMI
 Ven con - mi - go. Es di - fe - ren - te con - mi - go.
 D⁷_{SUS} (b9) D⁷ Till cue GMI On cue GMI⁶ NC. GMI⁶ D^{b13} C¹³
 (horns/tutti)

F (Mambo) (3-2 Clave)
 (horns, tacet 1st x)
 NC. (pn. octaves w/ bs)
 NC. (3x's)
 D¹³ NC. E^{b13} NC. E^{b13} D¹³ Es di - fe - ren - te con - mi - go. GMI⁶
 tutti break (horns)

G (3-2 Clave)
 (horns) GMI⁶ CMI⁶ E^{b9} D⁷ Es di - fe - ren - te con - mi - go.
 (pn., sample montuno, octaves) (etc.)

GMI⁶ CMI⁶ Eb⁷ D⁷

(horns)

Es di - fe - ren - te con - mi - go.

GMI⁶ A^{7(#5)} D⁷

tutti

Es di - fe - ren - te con - mi - go.

H (Vocal solo)

GMI CMI Eb⁷ D⁷ (3x's)

I GMI⁶ CMI⁶ Eb⁷ D⁷ (last x) (4x's)

(horns)

Es di - fe - ren - te con - mi - go.

J GMI⁶ CMI⁶ Eb⁹ D⁹

(horns)

Es di - fe - ren - te con - mi - go.

(Vocal solo)

GMI CMI Eb⁷ D⁷ (3x's)

Es di - fe - ren - te con - mi - go.

K (3-2 Clave)

(pn.) mf GMI⁹ Ab^bMA⁷G D⁹G CMI⁹G (add horns) GMI⁹ Ab^bMA⁷G

(pn./bs.)

Ab^bMA⁷G GMA⁹ CMI⁹G crescendo GMI⁷ Ab^bMA⁷G

GMA⁹ CMI⁷G ff GMI^{9(MA7)} Db Ab^bMI^(MA7) Db GMI^{9(MA7)}

(tutti)

Amor Artificial (Bass)

Guaracha ♩ = 186
(3-2 Clave)

(Intro) *mf*

mf

crescendo

f

(2-3 Clave)

A *mf*

mf

(sample)

(as is)

B *mf*

(sample tumbao)

(3-2 Clave)

mf

(as is)

f

(w/ pn.)

(D.C.)

C GMI^6 $Db^9(\#11)$ $CMI^6/9$ Ab^9 $Ab^9(\#11)$
 (w/ pn.)

GMI^6 Eb^{13} Ab^{13} GMI^9 $G7(\#9)$
 (sample) mf (etc.) f

(2-3 Clave) **D** CMI $D7_{SUS}(\#9)$ $D7$ GMI
 (sample)

$AMI^{7(b5)}$ Ab^{13} $D7(alt.)$ GMI^6 Db^{13} C^{13}
 (tutti)

(2-3 Clave) **E** CMI $D7_{SUS}(\#9)$ $D7$ GMI CMI $D7_{SUS}(\#9)$
 (sample tumbao) (etc.)

$D7$ **Till cue** GMI **On cue** GMI^6 $NC.$ GMI^6 Db^{13} C^{13}
 (as is)

(Mambo) (3-2 Clave) **F** $NC.$
 (w/ pn.)

$NC.$ **(3x's)**

D^{13} Eb^{13} D^{13} break
 (as is)

V.S.
 (turn page)

(3-2 Clave)
 G_{MI}^6 **G** G_{MI}^6 C_{MI}^6 E^b9 D^7
 (sample)

G_{MI}^6 C_{MI}^6 E^b7 D^7

(G_{MI}^6) $A^7(\#5)$ D^7
 (w/ horns)

H G_{MI} C_{MI} E^b7 D^7 (3x's) (etc.)
 (sample)

I G_{MI}^6 C_{MI}^6 E^b7 D^7 (4x's)

J G_{MI}^6 C_{MI}^6 E^b9 D^9

G_{MI} C_{MI} E^b7 D^7 (3x's)

(3-2 Clave)
K G_{MI}^9 $A^b_{MA}7$ G D/G 2 C_{MI}^9 G G_{MI}^9 2 $A^b_{MA}7$ G
mf (as is)

G_{MA}^9 C_{MI}^9 G G_{MI}^7 2 $A^b_{MA}7$ G G_{MA}^9 2 C_{MI}^7 G
crescendo

$G_{MI}^9(MA7)$ D^b $A^b_{MI}^9(MA7)$ D^b $G_{MI}^9(MA7)$
ff (tutti)



Photo by Mark Holston

RAY BARRETTO

Anatelio (The Happy People)

Med. Slow Batucada
(Samba) ♩ = 94

Airto Moreira

(Intro.) (keys)

(pn. w/vocal) (top note of chord)

(bs.)

1. **2.** **Break**

O A - na - te - lio ca - iu - no sam

A **F⁹ (sample comp.)** **C^{7(#5)}** **F¹³** **B^{b13}** *(etc.)*

ba, sam - ba, sam - ba, sam - ba do e sam - ba lá.

G^{MI⁷} **C^{7(b9)}** **F^{MI⁷}** **B^{b7(b9)}** **E^{bMA⁹}** **C^{MI⁷}**

(e, e) É no Bra - sil que no Car - na - val,

F⁹ **C^{7(#5)}** **F¹³ (on D.S. to 2nd ending)** **B^{b13} SUS**

a gen - te dan - ça, qua - tro di - as sem pa - rar.

E^{bMA⁹(add 6)} **B^{b7(b9)}** **E^{bMA⁹(add 6)}** **C^{MI⁷}**

O A - na - te - lio ca - iu - no sam -

B^{b13} SUS **G^{7(b9)}** **C^{MI⁷(add 4)}**

di - as sem pa - rar. A ba - tu - ca -

C^{MI⁷(add 4)} **D^{MI⁷}** **G^{MI⁷}**

- da se ou - ve em to - do lu - gar. O A - na - te -

D_M7 **A_M7** **B^b13** **B^b9(b13)** **E^b_MA⁹** break

lio. já não quer qua - se tra - ba - lhar. O A - na -

C_M7 (perc. fill) **C** **F⁹** **C7(#5)** **F13** **B^b13_{SUS}**

te - lio ca - iu no sam - ba, sam - ba, sam - ba, sam - ba do e sam - ba lá, -

D **G¹³** (bkg. vocal) **C7(b9)** **F13**

(sam - ba do e sam - ba lá, -) sam - ba

1. **B^b7(b9)** 2. **B^b7(b9)** **G7(b9)** dr. (x x x)

do e sam - ba lá, do e sam - ba.

E **G_M7** **C7** **G_M7** **C7** **F_M7** **B^b9** **F_M7** **B^b9**

(pn.) **E^b_MA⁹** (Trb. solo)

(top note of chord, sample comp.) (Vamp for solos)

After solos, D.S. al Coda (no repeat)

do e sam - ba lá, do e sam - ba.

F **G¹³** (bkg. vocal) **C7(b9)** **F13**

(Sam - ba do e sam - ba lá, -) Sam - ba

1.2. **B^b7(b9)** 3. **B^b7(b9)** **G7(b9)** (perc. w/vocal fill)

do e sam - ba lá, do e sam - ba.

G **F_M7** **B^b9** **F_M7** **B^b9** **F_M7** **B^b9** **F_M7** **B^b9**

(pn.) **E^b_MA⁹**

(top note of chord, sample comp.) (Vamp. Solo & Fade)

do e sam - ba lá, do e sam - ba.

Danzón ♩ = 100

A

Angoa

Félix Reina & Carlos Reyes

(flute) E^7 $D_{MI}^7 E^7$ $A_{MI}^{6/9}$ (pn. fill) $D_{MI}^7 E^7$ $A_{MI}^{6/9}$ (pn. fill)

(tutti) (bs.)

(arco) (Baqueto) E^7 D $A_{MI} C$ A_{MI} F $B^{7(b5)}$ E^7 $A^{7(b9)}$

(pizz.) (tutti)

B

D_{MI} $D_{MI}^6 F E^7$ A_{MI} (strs.) (fl.) G_{MI}

(bs.)

C^7 F (strs.) (fl.) $F^6 NC$ D_{MI}

A_{MI} $A^{7(b9)}$ D_{MI} $E^{7(\#5)}$ $A_{MI} B^7 E^7$

(tutti)

C

(pn.) (fl.) $A_{MI} NC$ $D_{MI}^7 E^7$ $A_{MI}^{(9)}$ (pn. fill) $D_{MI}^7 E^7$ $A_{MI}^{(9)}$ (pn. fill)

(fl.)
(pn. ad lib.)
E⁷

A^MI C A^MI F B⁷(#5) E⁷

(bs., arco) (pizz.)

D 8va

(strs.)
A^MI^(MA7) A^MI⁶ C B^MI^{7(b5)} E⁷ A^MI⁶ A^MI^(MA7) C B^MI^{7(b5)} E⁷

8va

1. 2.

G^MI⁷ C⁷ F⁶ B^MI^{7(b5)} E⁷ A^MI (pn.) B^MI^{7(b5)} E⁷ A^MA⁷ A⁶

E 8va

A^MA⁹ F^{#7} C[#] B^MI⁷ B^MI^{7(b5)} E⁷ A^MA⁷ A⁶ C[#]M^I⁷ C^MI⁷

(etc.) 8va

B^MI⁷ B^MI⁷ E⁷ A^MA⁷ G^{#7}_{SUS} G^{#7}

8va

C[#]M^I A⁶ A^MI⁶ E/B C[#]M^I⁷ F^{#7} B⁷_{SUS4} -3 E⁷ (pn.)

F 8va--- (strs.)

(pn.) #

$A_{MI}^{(MA7)}$ A_{MI}^6 C $B_{MI}^{7(b5)}$ E^7 A_{MI}^6 $A_{MI}^{(MA7)}$ C $B_{MI}^{7(b5)}$ E^7 G_{MI}^7 C^7 F^6

(bs.) (etc.) (tutti)

8va--- (loco)

G

(fl.)

E^7_{SUS4-3} $E^{7(\#5)}$ A_{MI} $E^{7(\#5)}$ D_{MI}^7 E^7 $A_{MI}^{6/9}$ (pn. fill) D_{MI}^7 E^7

tutti--- (bs.)

A_{MI} (pn. fill) E^7 (pn. ad lib.) A_{MI} C^7 F $B^{7(\#5)}$ NCE^7

tutti---

H

(strs.)

A_{MI} A_{MI}^6 $B_{MI}^{7(b5)}$ E^7 (fl.) (strs. repeat figure)

A_{MI} A_{MI}^6 $B_{MI}^{7(b5)}$ E^7 A_{MI} A_{MI}^6

(bs.) (pn. cha-cha-chá) (etc.)

$B_{MI}^{7(b5)}$ E^7 A_{MI} A_{MI}^6 $B_{MI}^{7(b5)}$ E^7 A_{MI} A_{MI}^6 $B_{MI}^{7(b5)}$ E^7

tutti---

I (Piano solo)

A_{MI} E^7 B E^7 2 2 1 2

(sample bs.) (etc.)

2. (pn. solo continued)

A_{MI} G^7 C C^{o7} D_{MI}^7 G^7 C D_{MI}^7 G^7

C C^{o7} D_{MI}^7 G^7 C $F^{7(b5)}$ $E^{7(b9)}$

A_{MI} E^7_B E^7 2 2 2

(end solo)

J (Cha-cha-cha montuno)
(pn. R.H.)

A_{MI} A_{MI}^6 $B_{MI}^{7(b5)}$ E^7 A_{MI} D^7 $B_{MI}^{7(b5)}$ E^7

(pn. L.H.)

(bs.) break tutti

K (Fl. solo, begins 5th x)
(On cue)

(strs.) (pn. cha cha comp.) A_{MI} D^9 $B_{MI}^{7(b5)}$ E E^7 D A_{MI} D^9 $B_{MI}^{7(b5)}$ E^7 E D A_{MI} D^9

(sample bs.) (Vamp & solo till cue) (etc.)

$B_{MI}^{7(b5)}$ E^7 E $C^{13(b9)}$ F B E^7 E^7 A_{MI}

tutti

Sample pn. at **H**, **J** & **K**

A_{MI} A_{MI}^6 $B_{MI}^{7(b5)}$ E^7

Med. Slow Bossa Nova ♩ = 120

Aparecida

Ivan Lins
Mauricio Topajós

(Intro.) **B_MMI¹¹**
 (gtr.) (etc.)

(bs.)

(vocal/organ 8va b.)

B_MMI¹¹
 (el. pno.)

(See sample bs. Intro. at end)

G[#]M_I^{9(b5)} **C_MI⁹** **F[#]7^(b9)(#5)** **B_MMI¹¹**

A **B_MI⁹** **E_MI⁹** **A¹³** **D_MA⁹** **C[#]M_I⁹** **F[#]7^(b9)(#5)**

(gtr. etc., el. pno. sust. chords 2nd x only)

Diz, A - pa - re - ci - da. Me
 Diz, A - pa - re - ci - da. Su -

B_MI⁹ **B¹³** **B^{7(#5)}** **E¹³**

con - ta por on - de é que vo - cê an - dou. Me
 mir des - se jei - to não tem ca - bi - men - to. Me

A¹³ **A¹³** **D¹³** **D¹³**

con - ta por - que é que vo - cê não, tem mais a - que - la fei - ção. Não
 con - ta quem foi por - que foi, e tu - do que vo - cê pas - sou. Pre -

C[#]7^(#9)(#5) **G¹³** **F[#]13** **F[#]7^(#5)**

tem mais a mes - ma eu - fo - ri - a, não tem mais a mes - ma pai - xão.
 ci - so sa - ber seu tor - men - to, pre - ci - so sa - ber da a - fli - ção.

B

Diz, A - pa - re - ci - da.

B_MI⁹ **E_MI⁹** **A^{13(b9)}** **D_MA⁹** **C[#]M_I⁹** **F[#]7^(b9)(#5)**

(Tacet on D.S.) (Play on D.S.)

(counter melody, vocal/fl.)

Diz, con - ta o se - gre - do,

F#MI^{9(b5)} **B7(b9)** **B7(b9)** **EMI^{11(MA7)}** **EMI¹¹**

diz e de - nun - ci - a, que a ver - da - de es - con - di -

GMI⁹ **C^{13(#11)}** **DMA⁹** **BMI⁹**

da, é men - ti - ra, é me - do. Ó

E^{13(#11)} **E¹³** **A⁹SUS** **F#13(b9)** **F#7(b9)**

C **BMI⁹** **EMI⁹** **A¹³** **DMA⁹** **D^{6/9}** **C#MI⁹** **F#7(b9)** **⊕**

diz, A - pa - re - ci - da. Me

CMI⁹ **F⁹SUS** **EMI⁹** **A¹³** **DMA⁹** **D^{6/9}** **1. C#MI⁹** **F#7(b9)**

diz, A - pa - re - ci - da. Me

2. C#MI^{9(b5)} **F#7(b9)** **DBMI⁹** **B¹³** **B7(#5)** **E¹³**

(harmonica solo) (ad lib.)

A¹³SUS **A¹³** **D¹³SUS** **D¹³** **C#7(#9)** **G¹³** **F#13** **F7(#5)** (end solo)

D.S. al Coda

Optional Solo on Form (A A B C D)

(with harmonica solo)

CMI⁹ **F⁹SUS** **EMI⁹** **A¹³** **DMA⁹** **D^{6/9}** **C#MI⁹** **F#7(b9)**

diz, A - pa - re - ci - da. Me

(Sample bs. at Intro.)

(Vamp & Fade)

BMI¹¹ **G#MI^{9(b5)}** **CMI⁹** **F#7(b9)** **BMI¹¹** (etc.)

Aquarela Do Brasil

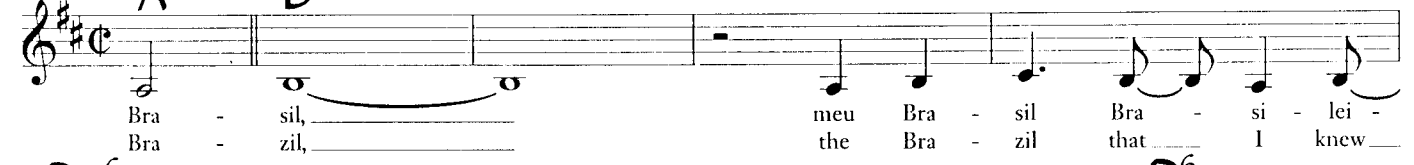
(a.k.a. Brazil)

Ary Barroso

English lyric - S.K. Russel

Samba

(Verse) A^{7(b9)} A D⁶



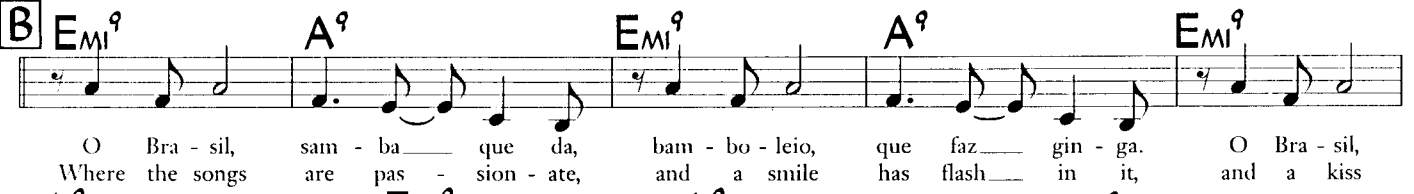
Bra - sil, meu Bra - sil Bra - si - lei -
the Bra - zil that I knew



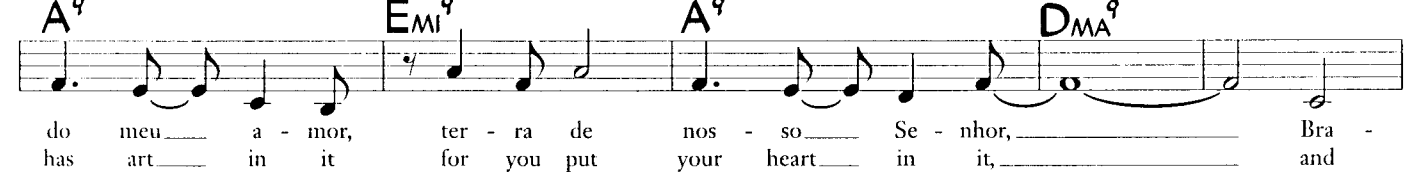
ro, meu mu - la - to in - so - nei - ro,
where I wan - dered with you



you can - tar - te nos meus ver - sos.
lives in my im - a - gi - na - my tion.



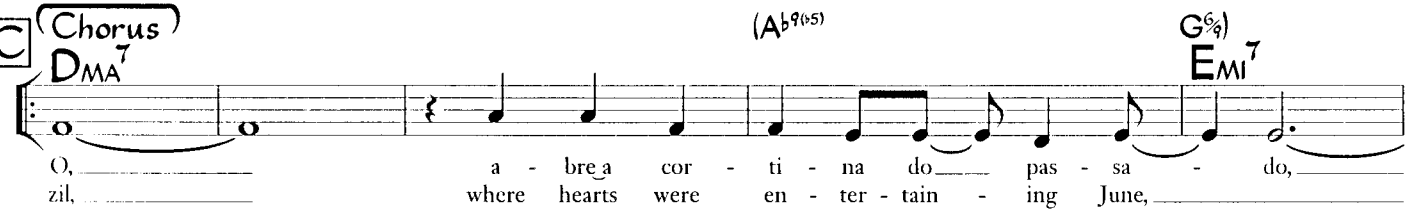
O Bra - sil, sam - ba que da, bam - bo - leio, que faz gin - ga. O Bra - sil,
Where the songs are pas - sion - ate, and a smile has flash in it, and a kiss



do meu a - mor, ter - ra de nos - so Se - nhor, Bra -
has art in it for you put your heart in it, and



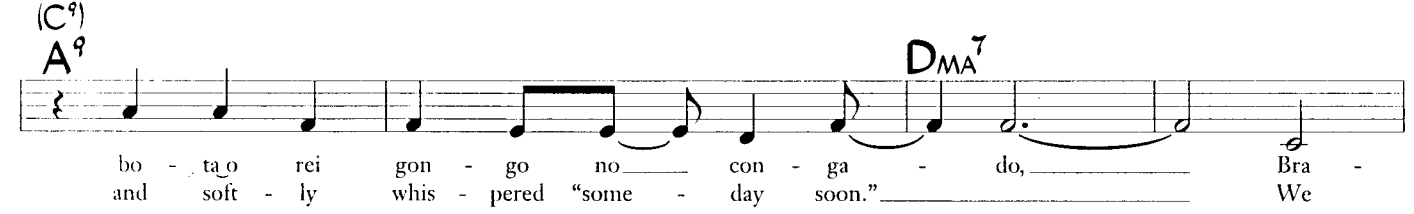
sil! Bra - sil! Prá mim. so I dream of old Bra -



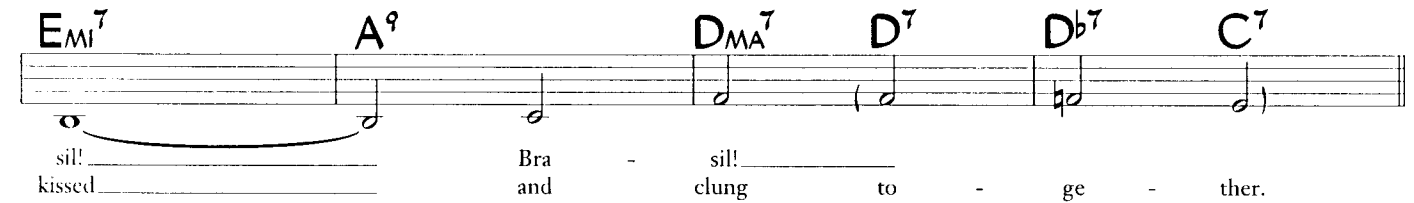
O, a - bre a cor - ti - na do pas - sa - do,
zil, where hearts were en - ter - tain - ing June,



ti - ra a mãe prê - ta do ser - ra - do.
we stood be - neath an am - ber moon



bo - ta o rei gon - go no con - ga - do, Bra -
and soft - ly whis - pered "some - day soon." do, We



sil! Bra - sil! kissed Bra and - sil! clung to - ge - ther.

D (F#MI 7(b5)) B7 F#MI 7(b5) B7(b9) (F#MI 7(b5)) B7

Dei - xa, can - tar de no - vo o tro - va - dor
Then to - mor - row was a - no - ther day.

F#MI 7(b5) B7(b9) (F#MI 7(b5)) B7 F#MI 7(b5)

à me - ren - co - rea luz da lua,
The morn - ing found me miles a - way

B7(b9) EMI EMI(#5) EMI 6 EMI(#5)

to - da a can - ção do meu a - mor.
with still a mil - lion things to say.

E (GMI 6) EMI 7 C9 (C#7+9) (G#) F#MI 7

Que - ro ver "es - sa do - na" ca - mi - nhan - do,
Now when twi - light dims the sky a - bove,

(DMA 9) A BMI 7 E9 EMI 7 A 7(b9)

pe - los sa - lões ar - ras - tan - do, o seu ves - ti - do ren - da -
re - call - ing thrills of our love, there's one thing I'm cer - tain of;

DMA 9 EMI 7 A 9 DMA 9

do, Bra - sil! Bra - sil! Prá -
re - turn I will to

EMI 7 A 9 DMA 9 DMA 9 EMI 7 A 7(b9)

mim, Prá mim.
old Bra - zil.

Repeat for solos (C D E)
After solos, D.C. al Coda

EMI 7 A 9 DMA 9 EMI 7 A 9

sil! Bra - sil! Prá - mim, Prá -
turn I will to old Bra -

DMA 9

mim, Bra -
zil. Re-

Vamp & Fade
Note: Letter A may be played rubato 1st x (start tempo at B)

Optional counter-melody (and chords) letter B bars 9-16

D EMI 7 A 7

C Optional counter-melody (and chords) letter C

D 2 EMI 7 A 7 2

Samba (in 4) ♩ = 122 - 144

Aqui, Oh!

Music - Toninho Horta
Lyric - Fernando Brant

(Intro)

(gtr.) E^(add 9) C^{MA7}(add 6) E (etc.)

A E^{6/9} E^(add 9) E^{MA9} A¹³(#11)

Oh, Mi - nas Ge - rais, um ca - mi - nhão

G^{#MI9} C^{#MI7}(add 4) F^{#MI7}(add 4) B/A G^{#MI9} C^{#7}(#5)

le - va quem fi - cou por vin - te a - nos ou mais.

A^{MI9} D⁹SUS D⁹ G^{#MI9} C^{#MI9}(11) C^{#7}(alt.)

Eu i - ri - a a pé oh meu a - mor,

F^{#MI9}(11) E^(add 9) G[#] A^{MI9} B⁹SUS E^{MA9} D⁹ C^{#7}(alt.)

eu i - ri - a a - té, meu pai sem um tos - tão. Em Mi -

F^{#9} G¹³ F^{#9} B⁹SUS

nas Ge - rais, a - le - gri - a é guar - dar - da em co - fres, ca - te - drais.

B^{b13}(b9) B^{b7}(#5) **B** G^{bMA9} F^{MI7}(#5 4) E^{bMI7}(add 4) E^{bMI9} A⁹(13)

Na va - ran - da eu ve - jo o meu a - mor. Tem ben -

A^{b13} A¹³ A^{b13} B⁹SUS

ção de Deus to - do a - que - le que tra - ba - lha no es - cri -

B⁷SUS(b9) 1. (1st x only) E^{6/9} A^{MI9} G^{#MI7}(b5) C^{#7}(#5) F^{#9} G¹³

tó - rio. Ben - di - to é o fru - to des - sas Mi - nas Ge - rais,

F^{#9} G¹³ F^{#9} B⁹SUS B⁷(alt.) 2. E^{6/9} A^{MI9} G^{#MI7}(b5) C^{#7}(#5)

Mi - nas Ge - rais. (Optional solo on repeat till 2nd ending) Ben - di - to é o fru - to,

F#MA⁹ **B_{MI}⁷⁽¹¹⁾** **B^{b7(b5)}** **B_{MI}⁷⁽¹¹⁾** **E^{b7(#9)}** **A^{bMA⁹}** **F_{MI}⁹**

Ben - di - to é o fru - to, Ben - di - to é o fru -

C_{MI}^{7(b5)} **F^{7(#5)}** **B^{b13}** **B¹³** **B^{b13}**

to des - sas Mi - nas Ge - rais. (no lyric)

A^{bMI⁹} **G_{MA}^{9(b5)}** **C** **G^{bMA⁹}** **F_{MI}^{7(#5)}** **E^{bMI^{7(add 4)}}** **E^{bMI^{9(MA7)}}** **A¹³**

Na va - ran - da eu ve - jo o meu a - mor. Tem ben -

A^{b13} **A¹³** **A^{b13}** **B^{9sus}** **B^{7sus}** **(to end)**

ção de Deus to - do a - que - le que tra - ba - lha no es - cri - tó - rio.

D **E^{6/9}** **A_{MI}⁹** **G_{MI}^{7(b5)}** **C^{#7(#9)}** **F^{#9}** **G¹³**

Ben - di - to é o fru - to des - sas Mi - nas Ge - rais,

F^{#9} **G¹³** **F^{#9}** **B^{9sus}** **B^{7(alt.)}**

Mi - nas Ge - rais. **Optional D.S. (to A)**
al 2nd ending for additional solos (take Coda to end)

E^{6/9} **A_{MI}⁹** **G_{MI}^{7(b5)}** **C^{#7(#9)}** **F^{#MA⁹}**

Ben - di - to é o fru - to, ben - di - to é o fru -

B_{MI}⁷⁽¹¹⁾ **B^{b7(b5)}** **B_{MI}⁷⁽¹¹⁾** **E^{b7(#9)}** **A^{bMA⁹}** **F_{MI}⁹** **C_{MI}^{7(b5)}** **F^{7(#5)}**

to, ben - di - to é o fru - to des - sas Mi -

B^{b13} **B¹³** **B^{b13}** **B¹³** **(Solo)** **B^{b13}** **B¹³** **B^{b13}** **B¹³**

nas Ge - rais. **(Vamp, solo & fade)**

Chords in parentheses are for solos.
 This arrangement is based on several different versions. One version is A, B (1st ending), solo on A & B, melody at 2nd ending, take Coda (1st x), end with vamp.

Arallué

Rubén Blades
(as played by Ray Barretto)
(arranged by Gil Lopez)

Guaguancó/Guaracha ♩ = 110

(2-3 Clave) (Intro)

A

(Guaracha) (3-2 Clave)

B

DMI^{7(b5)} G^{7(#5)} CMI¹¹ CMI⁷
 y la a - ro - ma de sus cam - pos
 FMI⁷ B^{b13(#11)} E^{bMA}⁷ A^{bMA}⁷
 se con - fun - de con los gri - tos que de le - jos el mar
 D^{b9} D^{b9} (whole tone) A⁹
 lan - za. (horns) (tutti)
 NC. G octs. C A^{bMA}⁷ GMI⁷ E^{MA}⁷ DMI^{7(b5)} G^{7(#5)} CMI⁹ A^{b13}
 E - sa es, e - sa es (horns)

D (Afro)
 A^{b13} G^{7(#9)} CMI⁹
 nín - su - la bra - ví - a de A - ra - llué, A - ra -
 CMI⁹ E^{bMA}⁹ A^{b9} DMI⁹ G⁹ sus
 (bs.) w/perc.

(Guaracha)
 CMA⁹ B^{b9(#11)} CMA⁹
 llué. (solo trp.)

E NC. B^{b(add 9)} CMI^(add 9) NC. A^{b(add 9)} B^{b(add 9)}
 CMI (2-3) GMI⁷ CMI⁷ F⁹ B^{b6} B^{b6} E^{b9} A^{b6}
 (horns) A^{b6} A^{b6} D⁹ G⁶ DMI⁷ G⁶ GMI⁷ G^{bMI}⁷
 D.S. al Coda

CMA⁹ GMI⁷ C⁷
 (top note of chords) V.S. (turn page)

(3-2 Clave)

F *FMI⁷ (coro)* *B^{b7}* *CMA⁷* *AMI⁷ (Vocal solo)*

Ay, e - sa tie - rra de A - ra - llué.

DMI⁷ *G⁷* *CMA⁷* *C⁶* *GMI^{7(b5)}* *C^{7(b9)} (3x's)*

G *FMI⁷ (2nd x 8va)* *B^{b7}* *CMA⁷* *A^{7(b9)}*

(horns, top note of chords)

DMI⁷ *G^{7(b9)} (#5)* *CMA⁹* *GMI^{7(b5)}* *C^{7(b9)}*

H *FMI⁷ (coro)* *B^{b7}* *CMA⁷* *AMI⁷ (Vocal solo)*

Ay, e - sa tie - rra de A - ra - llué.

DMI⁷ *G⁷* *CMA⁷* *C⁶* *GMI^{7(b5)}* *C^{7(b9)} (3x's)*

I *FMI⁷* *B^{b7}* *GMI⁷* *C⁷*

(horns)

AMI⁷ *D⁷* *GMA⁹* *Db⁹* *C⁹*

J *FMI⁹* *B^{b7}(alt.)* *GMI⁷* *C⁷(alt.)*

AMI⁷ *Ab¹³* *G⁷* *Db⁷* *C⁷* break

FMI⁷ *B^{b7}* *GMI⁷* *C⁷*

AMI^{7(b5)} *D⁷* *AbMI⁷* *Db⁹* *C⁹*

tutti - - - - - (coro) Que bo -

K F_{MI}^7 B^b7 C_{MA}^7 A_{MI}^9

ni - to A - ra - llué, que bo - ni - to A - ra - llué.

(Vocal solo)

D_{MI}^7 G^7 C_{MA}^7 $G_{MI}^7(b5)$ C^7 (coro) $G_{MI}^7(b5)$ C^7

Que bo-

L F_{MI}^7 (2nd x 8va) B^b7 C_{MA}^7 $A^{7(b9)}$

(horns, top note of chords)

D_{MI}^7 $G^{7(b9)(\#5)}$ C_{MA}^9 (coro) $G_{MI}^7(b5)$ $C^{7(b9)}$ C_{MA}^9

M (Guaguancó) (2-3 Clave) C_{MI}^9

(bs.)

Que bo - ni - to A - ra - llué.

$A^b_{MA}^9$ (etc.) (trp.)

N C_{MI}^9 $A^b_{MA}^9$

$A^b_{MA}^9$ $F_{MI}^{9(11)}$

$D_{MI}^{7(b5)}$ G^{13}

$D^b_{13(\#11)}$ $C_{MI}^{9(11)}$ $A^b_{MA}^{9(\#11)}$ $G_{MI}^7(b5)$ C^7

(tutti)

(coro) F_{MI}^7 NC E - sa tie - rra de A - ra - llué.

(bs.) (bs. only) (no ritard.)

Arallué (Rhythm Section)

Guaguancó/Guaracha ♩ = 110

(2-3 clave) NC.

(Intro) (CMI⁷)

(bs. w/ percussion)

CMI⁷ (pn. comp freely)

AbMA⁹

AbMA⁹ FMI⁹⁽¹¹⁾

8va (pn.)

DMI^{7(b5)} G¹³ tr

(bs.)

Db13(#11) CMI⁹⁽¹¹⁾ AbMA^{9(#11)} DMI^{7(b5)} G^{7(#5)} break-

(bs.)

A CMI⁹ BbMI⁹ break BbMI⁹ AbMI⁹ break Ab^{9(#11)} Gb^{9(#11)} break--

Gb^{9(#11)} E^{9(#11)} break E^{9(#11)} D^{9(#11)} break

(Guaracha) (3-2 clave) (pn. montuno)

(bs.)

B (3-2 Clave) FMI⁷ (pn. comp) Bb7(b9) EbMA⁹

(sample bs.) (etc.)

DMI^{7(b5)} G^{7(#5)} CMI¹¹ CMI⁷ FMI⁷ Bb13(#11)

$E^b_{MA}7$ $A^b_{MA}7$ $D^b9(13)$

$D^b9(\#11)$ (whole tone) A^9 NC. G octaves

(bs.) $\underbrace{\quad\quad\quad}_3$ $\underbrace{\quad\quad\quad}_3$

C $A^b_{MA}7$ $G_{MI}7$ $E_{MA}7$ $D_{MI}7(b5)$ $G7(\#5)$ $C_{MI}9$ A^b13

A^b13 $G7(\#9)$ $C_{MI}9$

D (Afro) tutti/perc.

(pn.) $C_{MI}11$ $E^b_{MA}9$ $A^b6/9$ $D_{MI}9$ G^9_{SUS}

(Guaracha) $C_{MA}9$ $B^b9(\#11)$ $C_{MA}9$ break

(bs.)

E $B^b(9)$ $C_{MI}(9)$ break $A^b(9)$ $B^b(9)$ (2-3 Clave) C_{MI} $G_{MI}7$

(sample bs.)

$C_{MI}7$ F^9 B^b6 B^b6 E^b9 A^b6

A^b6 D^9 G^6 $D_{MI}7$ G^6 $G_{MI}7$ $G^b_{MI}7$

D.S. al Coda

$C_{MA}9$ $G_{MI}7$ C^7

V.S. (turn page)

F (3-2 clave)
(coro)
(pn. sample montuno, plus 8va)
FMI⁷ Bb⁷ CMA⁷ AMI⁷
(sample bs.)

(Vocal solo) (3x's)
DMI⁷ G⁷ CMA⁷ C⁶ GMI^{7(b5)} C⁷ (etc.)
(etc.)

G (horns)
FMI⁷ Bb⁷ CMA⁷ A^{7(b9)} DMI⁷ G^{7(b9)}

CMA⁹ GMI^{7(b5)} C^{7(b9)} **H** (coro) FMI⁷ Bb⁷ CMA⁷

(Vocal solo)
AMI⁷ DMI⁷ G⁷ CMA⁷ C⁶ GMI^{7(b5)} C^{7(b9)} (3x's)

I (horns)
FMI⁷ Bb⁷ GMI⁷ C⁷ AMI⁷ D⁷
(sample bs.)

GMA⁹ Db⁹ C⁹ **J** FMI⁷ Bb^{7(alt)} GMI⁷ C^{7(alt)}
(etc.)

AMI⁷ Ab¹³ G⁷ Db⁹ C⁹ break ----- FMI⁷ Bb⁷

GMI⁷ C⁷ AMI^{7(b5)} D⁷ AbMI⁷ Db⁹ C⁹
(bs.)

K (coro) F_{MI}^7 (pn. montuno like F) B^b7 C_{MA}^7 A_{MI}^9

(sample bs.)

(Vocal solo)

D_{MI}^7 G^7 C_{MA}^7 $G_{MI}^7(b5)$ C^7 (3x's) (etc.)

L (horns) F_{MI}^7 B^b7 C_{MA}^7 $A^{7(b9)}$ D_{MI}^7

$G^{7(b9)}$ C_{MA}^9 $G_{MI}^7(b5)$ $C^{7(b9)}$ C_{MA}^9

M (Guaguancó) (2-3 Clave) C_{MI}^9 (pn. sust. chords)

(bs.) $A^b_{MA}^9$

N C_{MI}^7 $A^b_{MA}^9$

$A^b_{MA}^9$ $F_{MI}^9(11)$

8va (pn.) $D_{MI}^7(b5)$ G^{13} tr

(bs.) $D^b_{13}(\#11)$ $C_{MI}^9(11)$ $A^b_{MA}^9(\#11)$

$G_{MI}^7(b5)$ C^7 F_{MI}^7 NC (C_{MA}^7)

tutti ----- (bs. w/ vocal) (no ritard.) ----- break -----

Armando's Rumba

Flamenco style Rumba ♩ = 122

Chick Corea

(Intro) (pn. R.H. w/ violin)

NC.

(bs. w/ pn. L.H.)

pn. only

A 1st x: violin 8va basso (arco)
2nd x: violin at pitch (pizz.)

(pn./violin)

NC.

(bs./pn. 8va b.) (2nd x: bs. 8va/pn. at pitch)

pn. only

NC.

B (2nd x: violin arco)

NC.

$A^{\flat 7}$ $A^{\circ 7}$ E^{\flat}/B^{\flat}

(bs. at pitch 2nd x)

(sample bass line)

(violin tacet)

$B^{\flat 7}_{SUS} (b9)$ $E^7(\#9) E^{\flat 6/9}$ E F G^{\flat} $G^7(\#5)$

(bs.) (pn.)

C (Solos)

C_{MI} D⁷ G⁷ C_{MI}

C_{MI} D⁷ G⁷ C_{MI}

D C⁷ F_{MI} D⁷_{F#} G_{MI} A^{b°7} A^{°7}

E^b_{B^b} B^{b7}_{SUS (b9)} E^{7(#9)}E^{b6/9} (E F G^b) G^{7(#5)}

(pn.)

E (as written each x)

(pn. R.H. w/ violin)

NC.

(bs./pn. 8va b.)

F (solo continues)

C⁷ F_{MI} D⁷_{F#} G_{MI} A^{b°7} A^{°7}

E^b_{B^b} B^{b7}_{SUS (b9)} E^{7(#9)}E^{b6/9} (E F G^b) G^{7(#5)}

(pn.)

⊙ violin 8va

(bs.) (pn.)

Solo on CDCDEF.
After solo, D.S., play ABEB (Coda)

Med. Samba $\text{♩} = 124$

Atras De Nos

Richard Boukas

(Intro) NC
 (snare / bass dr.)

(etc.)

A (F⁶/₉) (bass tacet) G^{b6}/₉ A⁶/₉ F⁶/₉)

(pn.) (F⁶/₉) D^{b6}/₉ C¹³ (#9 / b9 / b5)

B F⁶/₉ (add bass) (gtr. fills till 2nd ending)

1. G^{b6}/₉ F A⁶/₉ C (F⁶/₉)

F⁶/₉ F⁶/₉ A A/B D^{b6}/₉ C¹³ (#9 / b9 / b5)

2. G^{b13} E A¹³ G B^{bMA} 13 E⁷(#9) E^{b6}/₉ B^{b13}(#11) D^b E^b E^b D^b E A G^{bMA} 7 A^b break----- GMI⁹

C GMI⁹ (on repeat - play through pn. breaks) C¹³(b9) F⁶/₉ CMI⁹

A - go - ra dei - xar - ia -

CMI⁹ F¹³(#11 / b9) B^{b6}/₉ break----- EMI⁷(b5) A⁷(#5) DMI¹¹

mos a - trás de nós, A - go - ra te - mos tu -

do an - tes de nós. (pn. w/ gtr.) Nos - so a - mor é a -

DMI¹¹ CMI¹¹ F¹³ G^b

mor - na do, a pa - ga - do pron -

GMI¹¹ B^{bMA} 7 F E^{b13} G^{bMA} 7 A^b A^{b13} D^{bMA} 9

to, a - go - ra é o tem -

D^{bMA} 9 C¹³(b9) G^{b13}(b9) F⁶/₉ break 1, 2 3 3 F¹³(b9) B^{bMA} 9

po pa - ra an - dar. (pn.) Sa - ben - do por - que

D B^bMA^9 $A7(\#9)$ DMA^9 FMA^7 C $BMI^{11(b5)}$

não so - mos con - ten - te, aín - da não sol - ve -

$BMI^{11(b5)}$ $E7(\#9)$ $EMI7(b5)$ B^b $A7(b9)$ DMI^{11}

rá nos - sas di - fe - ren - ças, Quan - to tem - po pre -

DMI^{11} $A^{(add9)}$ $C^{\#}$ CMI^{11} $F^{13(b9)}$ A^bMA^7 B^b $B^b13(\#11)$

ci - sa - mos an - tes de des - pe - dir - se?

$B^b13(\#11)$ AMA^7 B B^{13} EMA^9 GMI^9 $C^{13(\#9)}$ C^{13}

Não pos - so fa - lar co - mo tar - ta - ru - ga es - con -

E $F^{6/9}$ $B^b13(\#11)$ $D^b6/9$ $C7(\#9)$ $F^{6/9}$

di - do. Cor - ta o teu si - len - cio!

1. B^b13 $A7(alt.)$ A^b13 GMI^9 2. $F^{6/9}$ $E^b6/9$ CMA^7 D $D^b6/9$ B^b13 AMA^9 $(1st\ x)$ AMA^7 B^{13} GMI^9

A - go - ra dei - xar - ía - Men - te cla - ra vai. (gtr. solo starts)

Φ^1 (Perc. solo) NC. $D.S.S. al\ Coda\ Two\ (\Phi^2)$ 1st x: D.S. gtr. solos on CDE'C vocal returns for DE² 2nd x: D.S. al Coda One (Φ^1)

16

Φ^2 break $F^{13(b9)}$ B^bMA^9 $A7(\#9)$ DMA^9

(pn. w/ gtr.) Po - de - re - mos por is - to a - trás de nós.

DMA^9 NC. break (add snare) $D^{6/9(\#11)}$

(scat. w/ pn., gtr., bs.) Ba - da - ba ba - da - ba - ba Ba - da ba ba - da bow!

Lyric at letters D & E on repeat:

Aprendo o que deixamos,
Enche o coração com muito sofrimento.
Dizendo-me que nunca mais a caçoado e feito.
Eu prefiro a caminhar adiante e isolado
Novos ventos vai, mente clara vai!

Lyric at letters D & E after Guitar solo:

Poderemos por isto atrás de nós
Conhecíamos todo tempo que não sentia bem.
Devemos descobrir a verdade, a falsidade ficado
A teu sorriso congelado, deve desmaiar.
Novos ventos vai, mente clara vai!

Melodic rhythm is freely interpreted. 6/9 chords may also contain the major 7th.

Bacchanal

Jazz Samba

Kenny Barron

$\text{♩} = 134$

(Intro) NC. ($B^{\flat 9}_{\text{sus}}$ on D.C.)

(4x's)

(bs., with dr.) (etc.)

A

(pn. sample voicings, mostly 8va)

$B^{\flat 9}_{\text{sus}}$ ($B^{\flat 9}$) ($B^{\flat 9}_{\text{sus}}$) ($B^{\flat 9}$)

$B^{\flat 9}_{\text{sus}}$ ($B^{\flat 9}$) ($B^{\flat 9}_{\text{sus}}$) ($B^{\flat 9}$)

$F^{\flat 9}_{\text{sus}}$ $F^{\flat 9}$ $F^{\flat 9}_{\text{sus}}$ $F^{\flat 9}$ ($E^{\flat 9}_{\text{sus}}$) ($E^{\flat 9}$) $E^{\flat 9}_{\text{sus}}$ $E^{\flat 9}_{\text{sus}}$ $E^{\flat 9}$

$F^{\flat 9}_{\text{sus}}$ $F^{\flat 9}$ $F^{\flat 9}_{\text{sus}}$ $F^{\flat 9}$ E^{\flat} D^{\flat} $B^{\flat 6/9(\#11)}$

B

$B^{\flat 13(\flat 9)}$ $E^{\flat 9}$ $E^{\flat \text{MI} 11}$

$E^{\flat \text{MI} 11}$ A^{13} $D^{\flat \text{MI}}$ $D^{\flat \text{MI}(\text{MA}^7)}$ $D^{\flat \text{MI}^7}$

$G^{13(\#11)}$ $G^{\flat \text{MA}^9}$ $F^{\sharp \text{MA}^9}$ $E^{6/9}$ D^{MA^9}

C

$B^{\flat 9}_{\text{sus}}$ ($B^{\flat 9}$) ($B^{\flat 9}_{\text{sus}}$) ($B^{\flat 9}$)

$B^{\flat 9}_{\text{sus}}$ ($B^{\flat 9}$) ($B^{\flat 9}_{\text{sus}}$) ($B^{\flat 9}$)

F⁹_{SUS} F⁹ F⁹_{SUS} F⁹ (E^{b9}_{SUS}) (E^{b9}) E^{b9}_{SUS} E^{b9}_{SUS} E^{b9}
 F⁹_{SUS} F⁹ F⁹_{SUS} F⁹ E^b D^b B^{6/9}(#11) []
 (fine)

Solo on form (AABC).
 After solos, D.C. al fine

Chords in parentheses are used for solos.

Intro E^b7

Musical notation for the Intro, consisting of a single staff with a treble clef, a key signature of two flats (Bb, Eb), and a common time signature (C). The melody is a simple, rhythmic line of eighth and quarter notes.

(counter-melody)

A E^b7

Musical notation for section A, featuring a vocal line and a counter-melody line. The key signature remains Bb, Eb. The vocal line includes the lyrics: "Ai! Oh! O_a - mô, ai, ai! A - Ba - í - a - yah! When".

(counter-melody)

(continue 4 more bars)

Musical notation for the continuation of section A, showing the counter-melody line. The lyrics are: "mô bo - ba - gem que a gen - te não ex - pli - ca, ai, ai! twi - light is deep in the sky, Ba - í - a - yah!"

Musical notation for the continuation of section A, showing the vocal line. The lyrics are: "Pro - va um bo - ca - di - nho, oi! Fi - ca en - ve - ne - Some - one that I long to see Keeps haunt - ing my"

Musical notation for the continuation of section A, showing the counter-melody line. The lyrics are: "na - do, oi! E pro res - to da vi - da é um - tal de so - rev - er - ie, and so the lon - li - ness deep in my"

Musical notation for the continuation of section A, showing the vocal line. The lyrics are: "frer, o la - rá, o le - ré. Na (optional) heart calls to you, calls to you. I (optional) repeat"

B E^b6 E^o7 F^M6 B^b7

Musical notation for section B, featuring a vocal line. The lyrics are: "bai - xa do sa - pa - teiro en - con - trei um dia O mu - live in the mem - 'ry of man - y dreams a - go, When the"

Musical notation for the continuation of section B, showing the counter-melody line. The lyrics are: "la - to mais fra - jo - la da Ba - ía. Pe - diu me um stars were bright and you were mine a - lone. My love for"

Musical notation for the continuation of section B, showing the vocal line. The lyrics are: "bei - jo, não dei! Um a - bra - ço, sor - ri! Pe - diu me a you can - not die, tho' the o - ceans run dry or heav - ens"

mão, não quiz dar! Fu - gi! Ba -
 fall from the sky. Now you're gone! Ba -
 í - a, ter - ra da fe - li - ci - dade,
 í - a, can't you hear my lone - ly call?
 Mo - re - na, eu an - do lou - ca de sau -
 Mo - re - na, Make my life com - plete a -
 dade! gain! Meu Si - nho do Bom -
 How I pray for the
 fim, ar - ran - je um mo - re - no j - gual - si - nho prá
 day when I'll see your smile and my heart will beat a -
 mim. gain.
 (counter-melody)

Chords: A_{MI}⁶, D^{7(b9)}, G_{MA}⁷, B^{b7}, E^{b6}, G_{MI}⁷, G_{MI}⁷, E^{b7}, A^{bMA}⁷, F_{MI}⁷, A^{b7}, G⁷⁽¹³⁾, G^{7(#5)}, G_{MI}^{7(b5)}, C^{7(b9)}, F_{MI}⁷, A^{bMI}⁶, G_{MI}⁷, C_{MI}⁷, F⁷, B^{b7}_{SUS}, B^{b7}

Solo on form (ABC)
 After solos, D.S.
 Vamp & fade on letter A.

Sometimes this tune is played as only letter A (head and solos).

Counter-melody (Intro) is sometimes played:

(etc.)

Alternate changes, bars 13-16, letter A:

E^b E^{bMA}⁷ E^{b6} E^{b7} E^{b6} E^{b7} E^{b6} E^{b7}

Additional lyric for letter A:

Oi! Baía ai, ai!
 Baía que não me sai do pensamento, ai!
 Faça o meu lamento, oi!
 Na desesperança, oi!
 De encontrá pr'esse mundo o amô que eu perdi
 na Baía, vô contá.

Bailando Así

Jesús "Chucho" Valdés
(as played by Irakere)

Guaracha ♩ = 172
(2-3 Clave)

(Time)

break

(horns)

(tutti)

Me

A *(pn. ad lib. or montuno)*

sien - to muy sa - tis - fe - cho del tra - ba - jo rea - li - za - do. Co -
se - cha que se ha sem - bra - do, por nues - tro pue - blo a - cep - ta - do. Mi - ra ba.
lan - do siem - pre bai - lan - do, no me can - so de bai - lar. Can -
tan - do siem - pre can - tan - do, no me can - so de can - tar. Bai -

B

lan - do a - quí, bai - lan - do a - llá to do el mun - do bai - lan - do. Can -
tan - do a - quí can - tan - do a - llá to - do el mun - do can - tan - do. *(horns)* *(top note)*

(CMI7)

(horns) *(top note)*

(tutti)

Pe - ro - me

2.

do. (horns)

A_{MI}^7 A^{13}_{SUS} A^{b13}_{SUS} B^{b13}_{SUS} A^{13}_{SUS} NC.

(tutti) (tutti)

(solo vocal)

(Vocal solo)

To - do el mun - do can - tan - do a - sí. (gtr./pn.) (pn., sample montuno)

$E^7(\#9)(\#5)$ $E^7(\#9)(\#5)$ A_{MI}^7

break (bs.) (etc.)

D^7 E^{b7} E^7 A_{MI}^7 (coro)

(sample montuno) (etc.) To - do el mun - do bai -

(3-2 Clave)

D^7 E^{b7} E^7 A_{MI}^7 (Vocal solo) D^7 E^{b7} E^7

lan - do a - sí, bai - lan - do a - sí.

1. A_{MI}^7 2. A_{MI}^7

To - do el mun - do bai - (horns)

D^7 E^{b7} E^7 A_{MI}^7 D^7 E^{b7}

(3rd x 8va)

E^7 A_{MI}^7 (Vocal solo) D^7 E^{b7} E^7

A_{MI}^7 D^7 E^{b7} E^7 A_{MI}^7 1., 2. (8va 2nd x)

(horns)

V.S. (turn page)

(2-3 Clave)

E (loco) *(horns)*

3. A_{MI}^7 D^7 E^b7 E^7 A_{MI}^7 $A^b_{MI}^7$ G_{MI}^7

(Piano solo)

G_{MI}^7 C^7 F_{MA}^7 F^6 $B_{MI}^7(b5)$ E^7 A_{MI}^7

F *(horns, top note)*

(pn./bs.)

C^{13}_{SUS} B^{13}_{SUS} $B^b^{13}_{SUS}$ A^{13}_{SUS} $A^b^{13}_{SUS}$ G^{13}_{SUS} $G^b^{13}_{SUS}$

$G^b^{13}_{SUS}$ F^{13}_{SUS} E^{13}_{SUS} **NC.** E^{13}

(tutti) *(solo vocal)* To -

break --

(Vocal solo)

do el mun - do can - tan - do a - sí.

(gtr./pn.) $E^7(\#9)$ *(pn. montuno)* A_{MI}^7

break ----- *(bs.)* *(etc.)*

G *(Vocal solo)*

A_{MI}^7 D^7 E^b7 E^7 A_{MI}^7 *(coro)*

To - do el mun - do bai -

D^7 E^b7 E^7 1., 2. A_{MI}^7 3. A_{MI}^7

lan - do a - sí, bai - lan - do a - sí. lan - do a - sí.

H (light percussion)
 AMI7 E D E E7(alt) 1.4. AMI7 5. AMI7

mf (horns/gtr.)

I NC E7(#9) AMI7

f (bs./gtr./pn. octaves) (bs. 8va) (tutti) (bs.)

I AMI7 (pn. comp) D9 E7(#9) AMI7 (coro)

f (horns) Ven a bai -

D9 E7(#9) 1., 2. AMI7 3. AMI7 (Trp. solo starts)

lar con el I - ra - ke - re. (horns)

J (Trp. solo) AMI7 D9 E7(#9) AMI7

con el I - ra - ke - re. (Vamp & solo till cue)

(On cue) AMI7 D9 E7(#9) 1.3. AMI7 4. AMI7

con el I - ra - ke - re. (horns) D.S. al Coda

⊕ (gtr./pn.) E7(#9) (#5) (tutti)

f (gtr./pn.) E7(#9) (#5) (tutti)

Bailando Así (bass)

Guaracha ♩ = 172
(2-3 Clave)

(Intro)

A MI 9 D 7 G MI 9
C 7 F MI 9 B b 7 A B C D B b C D C B b E 13 (b9)

A A MI 7 D MI 11
D MI 11 B MI 7 (b5) E 7 (#9) A MI 9 B MI 7 (b5) E 7 (#9) A MI 9

D MI 7 G 7 B C A MI 7 D MI 7 G 7 E MI 7 (b5) A 7 (b9) **B** D MI 7 G 7
C MA 7 F MA 7 B MI 7 (b5) E 7 (#9) A MI 9 A 7 (b5) D MI 7 G 7

C MA 7 F MA 7 B MI 7 (b5) E 7 (#9) 1. A MI 9 G 13 SUS
G 13 SUS C MI 9 F 13 (#11) A B 3 B b 13

2. A MI 7 A 13 SUS A b 13 SUS B b 13 SUS A 13 SUS NC. E 7 (#9)

E 7 (#9) A MI 7 D 7 E b 7 E 7 A MI 7

A MI 7 **C** (3-2 Clave) (coro/solo vocal) A MI 7 (4x's)

D (horns/coro) D 7 E b 7 E 7 A MI 7 1.-11.

(2-3 Clave)

E 12. (horns)
(1st x) *(sample)*
 A_MI⁷ D⁷ E^{b7} E⁷ A_MI⁷ A^b_MI⁷ G_MI⁷

(Piano solo)
 G_MI⁷ C⁷ F_MA⁷ F⁶ B_MI^{7(b5)} E⁷ 1. A_MI⁷ 2. A_MI⁷

F C¹³_{SUS} B¹³_{SUS} B^{b13}_{SUS} A¹³_{SUS} A^{b13}_{SUS} G¹³_{SUS} G^{b13}_{SUS} F¹³_{SUS}
(tutti)

E¹³_{SUS} NC. E¹³ Φ

E^{7(#9)} A_MI⁷ **G** A_MI⁷ (Vocal solo) D⁷ E^{b7} E⁷

A_MI⁷ (coro) D⁷ E^{b7} E⁷ 1., 2. A_MI⁷ 3. A_MI⁷

H A_MI⁷ E D_E E^{7(alt)} 1.-4. A_MI⁷ 5. A_MI⁷
(1st x) *mf*

NC. E^{7(#9)} A_MI⁷
f

I A_MI⁷ D⁹ E^{7(#9)} A_MI⁷
f (Vamp till cue)

(On cue) A_MI⁷ D⁹ E^{7(#9)} 1.-3. A_MI⁷ 4. A_MI⁷
 D.S. al Coda

Φ E^{7(#9)}_(#5)

Some repeated sections of this part (letters C, D, I and J) are written differently on the main part (more measures repeated fewer times).

Basta De Clamores Inocência

Cartola

(as sung by Elis Regina)

Medium Bossa Nova

♩ = 118

(Intro) $D^{\flat}MA^9$ $GMI^7(add\ 4)$ $C7^{\flat 9}(\#5)$ FMI^9 $A^{\flat 9}(add\ 6)$ $A^{\flat 7}(\#5)$

(trb.)

$D^{\flat}MA^9$ $C7^{\flat 9}(\#5)$ FMI^9 $D^{\flat}MA^9$

A FMI^9 FMI^9 E^{\flat} $D^{\flat}MA^9$

Bas - ta de cla - ma - res i - no - cên - cia.

FMI^9 G^9 $C7^{\flat 9}(\#5)$

Eu sei to - do o mal que à mim vo - cê fêz.

CMI^9 $F7(add\ 6)$ $F7(\#5)$ $B^{\flat}MI^9$

Vo - cê des - co - nhe - ce cons - ci - ên - cia.

DMI^9 G^9 $GMI^7(\#5)$ $C7^{\flat 9}(\#5)$

Só de - se - ja o mal à quem o bem te fêz.

B $B^{\flat}MI^9$ $C7^{\flat 9}(\#5)$ FMI^9 $A^{\flat 13}$

Bas - ta não a - jo - e - lhes, vá em - bo - ra, se es - tás

G^{13} $C^9(\#5)$ $C7^{\flat 9}(\#5)$ FMI^9 1. $G^{\flat 6/9}(\#11)$ 2. FMI^9

ar - re - pen - di - da, vê se cho - ra.

C $GMI^7(add\ 4)$ $G^{\flat 7}(\#5)$ FMI^9

Quan - do vo - cê par - ti - u dis - ses - te cho - ra, não cho - rei.

$A^b M I^7$ (add 4) $G^7(b5)$ $G M I^7(b5)$ C^9 B^9

Ca - pri - cho - sa - men - te fui es - que - cen - do que te a - mei.

D $B^b M I^9$ $G M I^7(b5)$ $C^7(b9)$ $F M I^9$ $E M I^9$

Ho - je me en - con - tras tão a - le - gre e di - fe - ren - te.

$E^b M I^9$ $A^b 9$ (add 6) $A^b 9$ (#5) $D^b M A^9$ $C M I^9$ $B M I^9$

Jes - sus não cas - ti - ga o fi - lho que es - tá i - no - cen - te.

E $B^b M I^9$ $G M I^9$ $C^7(b9)$ $F M I^9$ $A^b 13$

Bas - ta não a - jo - e - lhes, vá em - bo - ra, se es - tás

G^{13} C^9 (#5) $C^7(b9)$ $D^b M A^9$ (#11) $C M I^9$ B^9 (#11)

ar - re - pen - di - da, vê se cho - ra.

$B^b M I^9$ $G M I^9$ $C^7(b9)$ $F M I^9$ $A^b 13$

Bas - ta não a - jo - e - lhes, vá em - bo - ra, se es - tás

G^{13} C^9 (#5) $C^7(b9)$ $F M I^9$ $(D^b M A^9)$ (to repeat form)

ar - re - pen - di - da, vê se cho - ra.

Solo on form
(ABABCDE)

(Ending) $D^b M A^9$ $G M I^7(b5)$ $C^7(b9)$ $F M I^9$ $A^b 9$ (add 6) $A^b 9$ (#5)

(trb., ad lib after 1st x)

$D^b M A^9$ $C^7(b9)$ $F M I^9$ D^7 (#9) (ad lib.)

(Vamp & fade)

Sample bass at letter **A**:

$F M I^9$ $F M I^9$ E^b $D^b M A^9$ $F M I^9$

etc.

Bemba Colorá

Guaguancó/Guajira-Son $\text{♩} = 134$
(3-2 Clave)

José Claro Fumero
(as sung by Celia Cruz)

(Intro)

f (horns, top note)
F_{M1}⁶ (pn. montuno/comp)
(bs.)

F_{M1}⁶ **E^b₉SUS**

B^b13 **A^b13** **B^b** **B^b13** **A^b13** **B^b**

F_{M1}⁶ **E^b₉SUS** **F_{M1}⁶** Pa'
break ----
(tutti)

A

(horns, top note) (horns)
mi tú no e - res na'. Tú tie - nes la
F_{M1}⁹⁽¹¹⁾ **F⁷(#5)** **B^bM₁⁶** **A^b13**

1. (horns, top note)

2.

bem - ba co - lo - rá. Pa' rá. Bai - la tú
break - - -

(bs.) *tutti* - - - - -

Chords: G^b13 , F_{MI}^6 , B^b7 , A^b7 , F_{MI}^6 , F_{MI}^6 , NC.

B

rum - ba, can - ta tú son, tú gua - ra -

(pn. montuno) $B^b_{MI}^7$, E^b7 , $A^b_{MA}^7$, A^b6

chi - ta y tú dan - zón, ¡ay! (horns) Pa'
break - - - -

tutti - - - - -

Chords: $D_{MI}^{7(b5)}$, $D^b9(\#11)$, NC, C^7 , D^b7 , C^7 , D^b7 , C^7

C

mi (horns, top note) tú no e - res na'. (horns) Tú

$F_{MI}^{9(11)}$, $F^{7(\#5)}$, $B^b_{MI}^6$

tie - nes la bem - ba co - lo - rá, Pa'

(horns, octaves) *tutti* - - - - -

Chords: A^b13 , G^b13 , F_{MI}^6 , NC.

V.S.
(turn page)

D (Coro)

mi tú no e - res ná. Tú

(sample pn., + 8va b.)

F_{M1} F⁷ B^bM₁

(sample bs.)

tie - nes la bem - ba co - lo rá.

(Vocal solo) Till cue

(horns, octaves, tacet 1st x)

A^b13 G^b13 F_{M1}

(etc.)

(Vocal solo)

F_{M1} F⁷ B^bM₁ A^b13 G^b13

F_{M1} (Coro) F_{M1} E^b F_{M1}

Pa' tutti

E + 8va

(horns, octaves, tacet 1st x)

loco

NC (perc. play thru) E^b9 F_{M1} NC

(bs. w/ pn. octaves)

1., 2. + 8va 3.

(horns enter 1st x)

E^b9 F_{M1} NC E^b9 F_{M1}

F

(horns, top note) B^bMI^9 (pn. montuno) E^b9 A^bMA^7 D^b9 B^bMI^6 A^b6

(sample bs.)

8va

1. A^b6 $FMI^{6/9}$ (F^7) $FMI^{6/9}$

(w/ pn. octaves)

(Half x) (J = prev. J) (Lead vocal)

Bem - ba co - lo -

C octaves break

(Guajira-Son) (2-3 Clave)

G (Vocal solo) (Coro, tacet 1st x)

H (On cue) (No solo, gradually add) (Vocal solo again)

rá, Bem - ba co - lo - rá, Co - lo -

mp gradually build

(tres) FMI B^bMI C^7 B^bMI (etc.)

(bs.) (Vamp till cue) (Vamp till cue)

I (On cue) (Vocal solo) (trps., add on cue)

Till cue

On cue

rá, Co - lo - Co - lo - rá. *ff*

f (trbs.) crescendo

ff $FMI^{6/9}$

tutti

Sample pn. montuno, letter G to end.

FMI B^bMI C^7 B^bMI (etc.)

(+ 8va b.)

This is a simplified version of the recorded arrangement. Tres is a guitar with three double strings (letter H).

Med. Slow Bolero

Bésame

Flavio Venturini & Murilo Antunes

(as sung by Leila Pinheiro)

(arranged by Eduardo Souto Neto)

♩ = 110

(Intro) CMA^7 (Gtr. solo) E CMA^7 D GMA^9 D CMA^7 $8va$ 3

gtr., 8va, sample ad lib. (strings/bandoneón)

AMI^7 D^7 GMA^7 CMA^7 $A\#^{\circ 7}$ B^7_{SUS} B^7

A or -

A

ques - tra $EMI^{\#}$ CMA^9 E já nós cha - mou, $EMI^{\#}$ CMA^9 E a - bri meu

(sample bs.)

co - ra - ção tre - meu o chão, eu vi que e - ra fe - liz. A luz de um ca - ba -

AMI^7 D^7 GMA^7 CMA^7 FMA^7 B^7 EMI

B

CMA^7 E D^9_{SUS} D^9 GMA^9 CMA^9

ré, la no - che nues - tra, o mun - do a ro - dar, vem

AMI^7 $A\#^{\circ 7}$ B^7_{SUS} B^7

o fo - go da pai - xão nos quei - mar. La lu - na tro - pi -

C

AMI^7 D^9_{SUS} D^9 GMA^9

cal, o som de um ban - do - ne - ón.

CMA^9 FMA^9 $A\#^{\circ 7}$ $B^7(\#5)$ \ominus

Não me can - so de pe - dir, bé - sa -

D (more rhythmic)

me, bé - sa - me mu - cho más. Bé - sa -

(bs.)

me, bé - sa - me mu - cho más.

(solo pick-ups)

Head 2x's
Opt. solo on form (ABCD)

E (Gtr. solo)

(el. pn., bs. tacet)

(add bs.) A - bri meu

F

co - ra - ção, — tre - meu o chão, — eu vi que e - ra fe - liz. A lu - na tro - pi -

D.S. al Coda

G (w/ gtr. solo)

me, bé - sa - me mu - cho más. Bé - sa -

(bs.)

(Vamp & fade)

Synth. at **D** & Coda:

1. Coda
2.

Bésame Mucho

Bolero (Slow) (♩ = 120 or other)

Consuelo Velazquez

A

Bé - sa - me, bé - sa - me mu - cho,
 Bé - sa - me, bé - sa - me mu - cho.

co - mo si fue - ra es - ta no - che la úl - ti - ma
 Each time I cling to your kiss I hear mu - sic di -

vez. Bé - sa - me
 vine. Bé - sa - me

mu - cho, que ten - go mie - do per -
 mu - cho. Hold me, my dar - ling, and

der - te, per - der - te o - tra vez.
 say that you'll al - ways be mine.

B

Quie - ro te - ner - te muy cer - ca mi - rar - me en tus
 This joy is some - thing new, my arms en - fold - ing you.

o - jos, ver - te jun - to a mí, pien - sa que tal vez ma -
 Nev - er knew this thrill be - fore. Who ev - er thought I'd be

ña - na yo ya es - ta - ré le - jos muy le - jos de ti.
 hold - ing you close to me, whis - p'ring, "It's you I a - dore."

C

Bé - sa - me, bé - sa - me mu - cho,
 Dear - est one, if you should leave me,

*G*Mi⁶ *G*Mi⁶ *D*7(b9) *E*Mi^{7(b5)} *A*7(b9)

co - mo si fue - ra es - ta no - che la úl - ti - ma
 each lit - tle dream would take wing and my life would be

*D*Mi⁶ (*A*7(b9)(#5)) *A*Mi^{7(b5)} *D*7(b9)

vez. Bé - sa - me
 through. Bé - sa - me

*G*Mi⁶ *D*Mi⁶ (*B*Mi^{7(b5)})

mu - cho, que ten - go mie - do per -
 mu - cho. Love me for - ev - er and

*E*7(b9) *A*7(b9) *D*Mi⁶ (*A*7)

der - te, per - der - te des - pués.
 make all my dreams come true.

Alternate changes (Joao Gilberto)

A *D*Mi⁹ *G*Mi⁹ *D* *E*bMi^{6/9} *G*Mi⁹ *D*7(b9) *G*Mi⁹ *A*7(b9)(#5) *D*Mi⁹

*A*Mi^{7(b5)} *D*7(b9)(#5) *G* *B* *B*bMi^{6/9} *D*Mi⁹ *C*Mi⁶ *E*7(b9) *G*Mi⁶ *B*b(Bb°7) *D*Mi⁹

B *E*Mi^{7(b5)} *A*7(b9)(#5) *D*Mi⁹ *E*Mi^{7(b5)} *A*7(b9) *D*Mi⁹ *G*Mi⁷ *D* *C*#°7 *C*Mi⁷ *C*Mi⁶ *E*7sus *B* *B* *G*Mi⁶ *B*b *B*b°7

C *D*Mi⁹ *G*Mi⁹ *D* *E*bMi^{6/9} *G*Mi⁹ *D*7(b9) *G*Mi⁹ *A*7(b9)(#5) *F*MA⁹

*A*Mi⁹ *D*7(b9)(#5) *G* *B* *B*bMi⁶ *D*Mi⁹ *C*Mi⁶ *E*7(b9) *G*Mi⁶ *B*b(Bb°7) *D*Mi⁹

Bilongo

Guillermo Rodríguez Fiffé
 (as played by Tito Rodríguez)

Intro

(trps., unis.)

(saxes, trbs.)

F_{MI}^6 $C^{7(\#9)}$ F_{MI}^6

(sample bs.) (pn. montuno)

(top note)

F_{MI}^6 $B^b_{MI}^6$ $C^{7(\#9)}$ F_{MI}^6

A (2-3 Clave)

Es - toy tan e - na - mo - rao' de la ne - gra To - ma - sa, que

(etc.) (horns)

F_{MI}^6 F_{MI}^6 G^b9 F_{MI}^6 C^7 D^b7 C^7

1. 2.

cuan - do se va de ca - sa que tris - te me pon - go. Es -

$B^b_{MI}^6$ $C^{7(b9)}$ $G_{MI}^7(b5)$ $C^{7(b9)}$ F_{MI}^6 (E b bass D b bass C bass) F_{MI}^6

E - sa ne - gra lin

(horns) (saxes) (tutti) break

F_{MI}^6 E^b9 A^b7 D^b9 G^b9 C^7 D^b9 C^9

B (3-2 Clave)

da ca - ma - rá, que me e - chó bi - lon - go. E - sa ne - gra lin -

*C*⁷ *F*^{Mi}⁶

(saxes) (brass) (saxes) (brass)

C (2-3 Clave)

da ca - ma - rá, que me e - chó bi - lon - go. Lo más que me gus - ta es

*C*⁷ *NC* *E*^{b9} *A*^b*M*^A⁹ *G*^b*6*⁹

(saxes) (brass) (tutti) (bs.)

la co - mi - da que me co - ci - na. Lo más que me gus - ta es

(horns)

*F*⁹ *G*^b*6*⁹ *B*^b*M*⁷ *E*^b*9* *B*^b*M*⁷ *E*^b*7* *B*^b*M*⁷ *E*^b*7* *E*^b*9* *E*⁹(*b*⁵)

(bs.) pn. w/ bs. rhythm

el ca - fé que e - lla me cue - la. Lo

(horns) (horns) (top note)

E^b*9* (*E*^b octs.) *B*^b*M*⁷ *A*⁹ *A*^b*M*^A⁷ *A*^b*M*^A⁷ *E*^b*M*¹¹

E - sa ne - gra lin -

A^b*13* *D*⁷(alt) *C*⁷(*b*⁹) *D*^b*7* *C*⁷ *D*^b*7* *C*⁷ *D*^b*9* *C*⁹

(w/ bari 8va b.) (tutti) break

V.S.
(Turn page)

D (3-2 Clave)

da ca - ma - rá, que me e - chó bi - lon - go. E - sa ne - gra lin -

*C*⁷ *F*_M*I*⁶

(saxes) (brass) (saxes) (brass)

da ca - ma - rá, que me e - chó bi - lon - go. Qui - qui - ri -

*C*⁷ *F*_M*I*⁶

(saxes) (brass)

E (2-3 Clave)

bú, qui - qui - ri - bú qui - ri - bú man - din - ga. (Vocal solo)

(top note 1st x) (horns, top note) (1st x w/brass) (2nd x saxes only)

*F*_M*I*⁶ *D*^{b9} *C*^{7(b9)} *F*_M*I*⁶

(bs.) (etc.)

Qui - qui - ri -

*F*_M*I*⁶ *D*^{b9} *C*^{7(b9)} *F*_M*I*⁶ (1st x plus 8va)

(saxes, octaves, each x) (3x's)

bú, qui - qui - ri - bú qui - ri - bú man - din - ga.

*F*_M*I*⁶ *D*^{b9} *C*^{7(b9)} *F*_M*I*⁶

(saxes, top note) (trbs., w/8va b.)

F (trps., 2nd x)

(saxes, w/8va b.) (saxes etc. for 8 bars)

(trbs., w/8va b.)

FMI⁶ C^{7(b9)} FMI⁶ (saxes, etc. for 8 bars)

(bs.)(pn. montuno) (etc.)

G (trps.)

(saxes etc.)

FMI⁶ C^{7(b9)} FMI⁶ FMI⁶ C^{7(b9)}

(trbs.)

Qui - qui - ri -

C^{7(b9)} FMI⁶ FMI⁶ E^{b7} D^{b7} C⁷

C octaves

tutti

D.S. al Coda (with repeats)

H 8va

ga. (trps.)

FMI⁶ NC. D^{b9} C⁷ G^{b9} FMI⁶ FMI⁶ G^{b7}

(bs.) (perc. play through) (bs.)

ff (horns, top note)

(8va)

FMI⁶ D^{b9} C^{7(b9)} D^{b9} C^{7(b9)} G^{b9} FMI⁶ "Quiribú Mandinga" C^{7(b9)} G^{b7} FMI^{9(MA7)} (perc. fill)

(top note)

tutti

Bomba

Bomba De Corazón

Eddie Palmieri

♩ = 112 (Intro)

(pn.)

(pn./bs. 8va)

$A\flat^{13}$ $G^{7(\#5)}$

$(F^{M7} E\flat^7(\flat^5 \text{omit } 3)) (+ \text{trbs.})$
NC

(trbs.)

$A\flat^{13}$ G^7

$F^{M7} E\flat^7(\flat^5 \text{omit } 3)$

(trps.)

(trbs.)

(pn./bs. 8va)

$A\flat^{13}$ G^7

C^{M1}

(3x's)

Qui -

$A\flat^{13}$ G^7

$G^{7(\flat^{13})}$

$C^{M1\flat}$

tutti - (bs. loco)

A

sie - ra yo de - di - car - le es - ta bom - ba que ten - go a - quí, a

C^{M1} $C^{M1(\#5)}$ $C^{M1\flat}$ C^7 C^7 E $F^{M1\flat}$

(bs.) (pn. montuno) w/ horns

mi tie - rri - ta que - ri - da, be - lla y her - mo - sa don - de na - cí. Es la

*G*⁷ *C*_M*F* *C*_M*F*⁶

is - la del en - can - to don - de por pri - me - ra vez sen - tí or -

*C*_M*F*⁶ *C*_M*F*^(#5) *C*_M*F* *C*⁷ *E* *F*_M*F*⁶ *F*_M*F*⁶

(w/ horns)

gu - llo y a - le - grí - a, por e - so vi - vi - rá siem - pre en mí. De

*G*⁷ *C*_M*F*⁶ *F*_M*F*⁷

B

Pon - ce has - ta Ma - ya - güez, A - re ci - bo que lin - so es y en
 tie - rra es de lo me - jor, y tie - ne mu - cho Bi - jol. San

*F*_M*F*⁷ *B*^{b7} *E*^b*M**A*⁷ *E*^{b6} *F*_M*F*⁷ *B*^{b7} *E*^b*M**A*⁷ *E*^{b6} *G*⁷

(bs.) (pn. montuno)

1.

mi is - li - ta en - can - ta - do - ra que gua - pas son las mu - je - res. Su
 Juan, Ba - ya - món, Rio Pie - dra de Puer - to Ri -

*G*⁷ *C*_M*F*⁶ *A*^b*13* *G*⁷ *C*_M*F* *F*_M*F*⁷

2.

co es un pri - mor. Qui -

A^b*13* *G*⁷ *C*_M*F*⁶

*C*_M*F*⁶ *G* octaves

(tutti) D.S. al Coda

(tutti) V.S. (turn page)

(solo pick-ups)

so les can - to yo: es - ta bom - ba de co - ra - zón.

NC. G⁷ C_MI C_MI^(#5)

tutti ----- (bs.)

C (Solos, Instr., then Vocal)

Es - ta bom - ba de co - ra - zón.

C_MI⁶ F_MI G⁷ C_MI C_MI^(#5) (etc.)

(pn. sample montuno, in octaves)

(sample bs. tumbao)

(Vamp till cue)

D (On cue) (Solos)

Till cue On cue

C_MI⁶ F_MI G⁷ C_MI C_MI^(#5)

(bs.) (pn. montuno etc.)

(trbs.)

(pn./bs. 8va)

E

(trbs.)

NC. A^b13 G⁷ NC. F_MI⁷ E^b7 (b⁵ omit 3) NC.

(pn./bs. 8va)

(3x's)

(trps.)

C_MI⁶ (1st x) (F_MI) G⁷ C_MI⁶

(bs., loco) (pn. montuno)

(trps.) *(solo pick-ups)*

Es - ta bom - ba de co - ra - zón.

(trbs.)

(bs.) C_{MI}^6 F_{MI} G^7 C_{MI} F_{MI}

(tutti) break (tutti)

F (Instr. solo)

Es - ta bom - ba de co - ra - zón.

(bs.) (pn. montuno like \square)

F_{MI} G^7 C_{MI} $C_{MI}^{(\#5)}$

(Solos, Instr., then Vocal)

Till cue On cue

Es - ta bom - ba de co - ra - zón.

(horns)

C_{MI}^6 F_{MI} G^7 C_{MI} $C_{MI}^{(\#5)}$ C_{MI}^6 $F^{\circ 7}$

G (3x's)

$F^{\circ 7}$ $G^{7(b9)}$ $G^9(\#5)$ C_{MI} $F^{\circ 7}$

(horns)

$F^{\circ 7}$ $G^{7(b9)}$ $G^{7(\#5)}$ C_{MI}^6

tutti

Brasileiro

Med. Samba $\text{♩} = 104$

Ray Obiedo

A C^9_{SUS} (perc. tacet 1st x) $E_{MA}^9 F_{MA}^9$ (1st x, start time) Bb^9_{SUS}

(flute)

(on repeat) 1. Bb^9_{SUS} Eb^9_{SUS} F^9_{SUS} 2. Db^9_{SUS} E^9_{SUS}

B F^9_{SUS} Eb^9_{SUS} E^9_{SUS} Db

(flute w/ gtr. 8va b.)

D_{SUS} C $G^{(add 9)}$ B Bb_{MA}^7 Ab_{MA}^7 Eb^9_{SUS} Db^9_{SUS} (suspended feel)

$Db^{13}(\#11)$ Db^9_{SUS} $Db^{13}(\#11)$ dr. fill

C (Funky) E^9_{SUS} $C^\#$ E E^9_{SUS}

(flute) $C^\#$ E D^9_{SUS} B D

C^9_{SUS} Bb^9_{SUS} dr. fill D^9_{SUS} C^9_{SUS} E^9_{SUS} dr. fill

(fl. 8va)

D (Samba) C_{MA}^9 F^9_{SUS} B_{MI}^{11}

(gtr.) B_{MI}^{11} E^9_{SUS} 1. C_{MA}^9 2. E^9_{SUS} $E^9(\#11)$ dr. fill

On D.S., play this ending 3x's before going on (play **D** 4x's)

E $A_{MI}^7 B_{MI}^7$ (perc. play thru) $A_{MI}^7 B_{MI}^7$ E^9_{SUS} $A_{MI}^7 B_{MI}^7$

(synth. + 8va) $A_{MI}^7 B_{MI}^7$ D^9_{SUS} E^9_{SUS} $A_{MI}^7 B_{MI}^7$ $A_{MI}^7 B_{MI}^7$ E^9_{SUS}

AMI⁷ BMI⁷ AMI⁷ BMI⁷ Φ^2 D⁹_{SUS} E⁹_{SUS} E^b D^b

(flute) (Suspended time) CMA⁹ CMA⁹(#11) tr

D.C. al Coda One (with repeat)

Φ^1 D^{b9}_{SUS} E⁹_{SUS} A¹³_{SUS} dr. fill

NC. A¹³ A¹³_{SUS} break dr. fill

F (tutti) (Solo) A⁹_{SUS} A A⁹_{SUS} (A) (Vamp & solo till cue)

(On cue, solo continues) (A⁹_{SUS}) (synth.) A⁹_{SUS} A⁹_{SUS} (4x's) (end solo)

G NC. A A⁹_{SUS} NC. C⁹_{SUS} D⁹_{SUS} (3)

H A⁹_{SUS} C⁹_{SUS} (flute) (3)

D⁹_{SUS} A¹³(#11)(b9)

A^bMA⁷_{SUS} C F⁷(#11)(#9) D

D.S. al Coda Two

Φ^2 D⁹_{SUS} E⁹_{SUS} E^b (perc. play thru) D^b C^b F/E^b E^b D^b E^bMA⁹

hold & fade (percussion vamps out)

Brasileiro (Bass)

Med. Samba $\text{♩} = 104$

A C^9_{SUS} E_{MA}^9 F_{MA}^9 B^b9_{SUS} E^b9_{SUS}

F^9_{SUS} **A2** C^9_{SUS} E_{MA}^9 $F\#$ F_{MA}^9 B^b9_{SUS} $\text{♩}'$

D^b9_{SUS} E^9_{SUS} **B** F^9_{SUS} E^b9_{SUS}

E^b D^b D_{SUS} C $G^{(add 9)}$ B $B^b_{MA}7$ $A^b_{MA}7$ E^b9_{SUS} *(suspended feel)* D^b9_{SUS} b b

$D^b13(\#11)$ D^b9_{SUS} b b b b $D^b13(\#11)$ b b

(Funky) **C** E^9_{SUS} $C\#$ E 2 E^9_{SUS} 2

$C\#$ E D^9_{SUS} B D

B D C^9_{SUS} B^b9_{SUS} D^9_{SUS} C^9_{SUS} E^9_{SUS}

D *(Samba)* C_{MA}^9 F^9_{SUS} B_{MI}^{11}

B_{MI}^{11} E^9_{SUS} 1. C_{MA}^9 2. E^9_{SUS} $E^9(\#11)$

On D.S., play this ending 3x's before going on (play **D** 4x's)

E $A_{MI}7$ $B_{MI}7$ $A_{MI}7$ $B_{MI}7$ E^9_{SUS} $A_{MI}7$ $B_{MI}7$

$A_{MI}7$ $B_{MI}7$ D^9_{SUS} E^9_{SUS} $A_{MI}7$ $B_{MI}7$ $A_{MI}7$ $B_{MI}7$ E^9_{SUS}

$A_{MI}^7 B_{MI}^7$ $A_{MI}^7 B_{MI}^7 \oplus^2$ $D^9_{SUS} E^9_{SUS} E^b D^b$

$D^b C^b$ C_{MA}^9 $C_{MA}^9(\#11)$

D.C. al Coda One

$\oplus^1 D^b^9_{SUS}$ E^9_{SUS} A^{13}_{SUS}

NC. A^{13} A^{13}_{SUS} break ----- (dr. fill) -----

F Solo, Samba)
 A^9_{SUS} A A^9_{SUS} (A)

(Vamp till cue)

(On cue, solo continues)
 A^9_{SUS} A^9_{SUS} (4x's)

G NC. A^9_{SUS} NC. C^9_{SUS}

C^9_{SUS} D^9_{SUS}

H A^9_{SUS} C^9_{SUS}

(etc.)

D^9_{SUS} $A^{13(\#11/b9)}$

$A^b_{MA}^7_{SUS} / C$ $F^{7(\#11/\#9)} / D$

D.S. al Coda Two

$\oplus^2 D^9_{SUS} E^9_{SUS} E^b D^b$ $D^b C^b$ F / E^b E^b / D^b E_{MA}^9

(hold & fade)

Afro-Son
♩ = 110

Bruca Maniguá

Arsenio Rodríguez
(as played by Abelardo
Barroso & Orquesta Sensación)

(Intro)

(pn.) E^b6 (etc.) Yo son ca - ra - ba -

(pn. w/ bs. 8va) (etc.)

A E^b6 C^M7 F^M7 B^b7 E^b6 C^M7 F^M7 B^b7 E^b6 C^M7

lí, ne - gro de na - ción; sin la li - ber - tad

F^M7 B^b7 F^M7 B^b7 F^M7 B^b7 F^M7 B^b7

no pue - do vi - vir. Mun - de - le ca - bá con mi co - ra -

E^b6 (C⁷) F^M7 B^b7 E^b6

zón, tan - to mal - tra - tá' cuer - po van fui - rí. Mun -

B C^M (ad lib.) B^b (ad lib.)

de - le com - ba fio - té, siem - pre ten gar - chá;

C^M B^b

Es - tá con mu - cho que lon - din - ga, siem - pre 'ta mal - tra - tá'.

Mun - de - le ca - bá, la fio ta güi rí. (ja - e!)

B^b E^b6 F^M7 B^b7 E^b6 NC.

(tutti)

C (Son) (optional accel.)
 (Coro) (pn. & tres ad lib) (Lead vocal)

Ché - che - re bru - ca ma - ni - guá. A - bre cu - to güi - rin - bin - ga bru - ca ma - ni -
 E - sa ne - gra que me en - ga - ña bru - ca ma - ni -

E^b **A^b** **B^{b7}** (**A^b**) **E^b** **A^b**

(bs.)

(all) (On cue)

guá, a - e. guá, a - e. Ché - che - re bru - ca ma - ni - guá, a - e!

B^{b7} (**A^b**) **E^b** **A^b** **B^{b7}** **N.C.**

(Vamp till cue) (tutti)

Alternate lead vocal lyric at letter C:

"Bicho malo nunca muere bruca maniguá, a - e."

This lyric is a mixture of Congolese and Spanish, as spoken in rural Cuba.

Building Bridges

Memo Acevedo
T. Promane

(as played by Memo Acevedo)

Jazz Mambo $\text{♩} = 110$
(2-3 Clave)

(Intro) D_{MI}^9 $D_{MI}^9 C^\#$ $D_{MI}^7 C$ $D_{MI}^{6/9} B$ $B^{\flat 9}_{SUS} B^{\flat 9}$ $A^7(\text{alt})$ D_{MI}^9 $D_{MI}^9 C^\#$

(saxes/trbs.) (brass)

tutti -----

$(A_{MI}^7 A^{\flat 13} D^7(\text{b}9))$

A D_{MI}^9 $(A^7(\text{b}9))$ D_{MI}^9 $(A_{MI}^7 A^{\flat 13} D^7(\text{b}9))$

(fl./pn.)

G_{MI}^9 $G_{MI}^9(MA^7)$ G_{MI}^9 F

$E_{MI}^7(\text{b}5)$ $A^7(\text{b}9)$ D_{MI}^9 $(D_{MI}^9 B^{13} B^{\flat 13}_{SUS})$

1. $B^{\flat 13}_{SUS}$ $B^{\flat 13}$ $A^7(\text{b}9)$

2. $B^{\flat 13}_{SUS}$ $A^7(\text{b}9)$ D_{MI}^9 $(A_{MI}^7 D^7(\text{b}9))$

B $(G_{MI}^7 C^{13}_{SUS})$ C^9_{SUS} C^9 F_{MA}^9 F_{MA}^9 A_{MI}^7 $D^7(\text{b}9)$

(saxes/trbs., 8va b.)

$(G_{MI}^7 C^{13}_{SUS})$ C^9_{SUS} C^9 F_{MA}^9 F_{MA}^9 C

$(B_{MI}^7 B_{MI}^7(\text{b}5))$ E^9_{SUS} $E^7(\text{b}9)$ $E^7(\text{b}9)$ (trps.) A_{MI}^7 G

$F^\#_{MI}^7(\text{b}5)$ $B^7(\text{b}9)$ $E_{MI}^7(\text{b}5)$ $A^{13(\text{b}9)}$ $A^7(\text{b}5)$

C D_{MI}^9 $(A^{7(b9)(\#5)})$ D_{MI}^9 (A_{MI}^7) $A_{b13}^{D^{7(b9)(\#5)}}$

(fl./pn.)

G_{MI}^9 $G_{MI}^9(MA7)$ G_{MI}^9 F $E_{MI}^{7(b5)}$

(fl./pn.)

$A^{7(b9)(\#5)}$ D_{MI}^9 B_{b13}^{SUS} $A^{7(b9)(\#5)}$

(Interlude) (claps) (etc.)

(pn., octaves) f NC. (dr. tacet)

$(A^{7(b9)(\#5)})$ B_{b13} $A^{7(b9)(\#5)}$

D_{MI}^9

tutti, head only

(bs.)

1. 2.

(horns, top note) ff $E_{MI}^{7(b5)}$ $A^{7(b9)(\#5)}$ $A^{7(\#5)}$

NC. ff $A^{7(b9)(\#5)}$ $A^{7(\#5)}$

(horns, top note) ff $A^{7(b9)(\#5)}$ $A^{7(\#5)}$

tutti

Solo on form (AABC) 2 choruses
 Play Interlude between solos
 After last solo, play Interlude, then go on.

D (Perc. solo after 4x's) Till cue

(sample pn., solo 1st x) D_{MI} G_{MI}^6 $E_{MI}^{7(b5)}$ A^7

(sample bs., tacet 1st x) D_{MI} G_{MI}^6 $E_{MI}^{7(b5)}$ A^7

On cue $E_{MI}^{7(b5)}$ $A^{7(b9)(\#5)}$ B_{b13} $A^{7(b9)(\#5)}$ D_{MI}^7 (perc.) break

(horns) tutti

$D_{MI}^{6/9}$ ff (tutti, top note)

Use chords in parentheses for solos.

D.S. al Coda (with repeats)

Cachita

Rafael Hernández
(as played by Orquesta Aragón)

Son $\text{♩} = 120$

(Intro)

(horns, top note)

(Time)

O - ye - me Ca

E_b F_{MI} B_{b7} E_b F_{MI} B_{b7} E_b

(rhythm) (bs.)

A (2-3 Clave)

chi - ta, ten - go u - na rum - bi - ta pa' que tu la

E_{b6}

bai - les co - mo bai - lo yo. Mu - cha - cha bo -

E_{b6} B_{b7}

break - - - - -

ni - ta, mi lin - da Ca - chi - ta, la rum - ba ca -

B_{b7}

lien - te es me - jor que el son. O - ye - me Ca - Mi - ra que se

B_{b7} E_b

break - - - - - break - - - - -

B **A_b (tutti)**

rom - pen ya de gus - to las ma - ra - cas y el de los tim -

A_b B_{b7}

break - - - - -

(tutti) **A^b** Bb^7 break

ba - les ya se que - re al - bo - ro - tar. (horns) Se di - vier - te a -

C **(Time)** Bb^7 **E^b**

sí el Fran - cés y tam - bién el A - le - mán, y se a - le - gra el
to un In - glés se le me - te el al - bo - ro - to, y es pa' que se

Bb^7 (on repeat) E^b break

Ir - lan - dés y has - ta el Mu - sul - mán. Y si bai - la es -
vuel - va lo - co has - ta un Ja - po -

2. E^b **E^b** **F^{Mi}** Bb^7 **E^b** **F^{Mi}**

nes. (horns, top note)

Bb^7 **(Time)** **E^b** **D.S. al Coda One (with repeats)**

O - ye - me Ca -

E^b break **D** Bb^7 (with trp. solo on D.S.S.)

nes. Pa' la rum - ba no hay fron - te - ras,
gún pe - sar

E^b Bb^7 (on repeat) E^b

pues se bai - la has - ta en el po - lo; Yo la he vis - to bai - lar so - lo has - ta un es - qui -
que se bus - que su Ca - chi - ta y le di - ga "ven ne - gri - ta, va - mos a rum -

E^b 1. break 2. break Bb^7 (2nd x add trp. solo)

mal. bear." El que ten - ga al - (horns, top note)

E^b Bb^7 **E^b** *tutti*

1. break 2. break **D.S.S. al Coda Two (with repeat)** E^b *tutti*

Pa' la rum - ba bear." (tutti)

This is a "generic" arrangement. The first chorus may be instrumental, omitting the first ending of letter A. (Vocal enters at pick-ups to D.S.)

Camaleón

Rubén Blades

(Intro) NC. GMI^6 $\text{DMI}^{7(b5)}$ G^7 CMI^6

(vocal) GMI^6 C^{13} F^{13} Bb^{13} A^{13} Ab^{13} NC. GMI^6 C^{13} ¿Qué es... lo que
(trbs.) (Λ) NC break

(fine)

A GMI^6 D^7 D^7_{sus}

pa - sa ca - ma - león? Cal - ma la en - vi - dia que me tie - nes. Aun - que tú

D^7 D^7_{sus} D^7 GMI^6

cam - bies de co - lor, yo siem - pre sé por don - de vie - nes. Yo te co -

B GMI^6 GMI^6 G^7 $\text{DMI}^{7(b5)}$ G^7 CMI^6

noz - co ca - ma - león, lo que te es - tá vol - vien - do lo - co es que tu has

CMI^6 GMI^6 D^7 GMI^6 G^7

vis - to po - co a po - co que tu mal - dad no me ha - ce da - ño, que es - toy más

CMI^6 GMI^6 D^7 GMI^6 Ab^9 break

fuer - te ca - da a - ño. Es - o te es - tá rom - pien - do el co - co. (trbs.)

C D^7 CMI GMI CMI D^7 CMI GMI^6 CMI D^7

D7 CMI GMI CMI D7 CMI GMI6 C13 break

tutti

(3-2 Clave) D D7 CMI GMI (Vocal solo) CMI D7 CMI D GMI 1-4. CMI D7

pa - sa ca - ma - león. Que es lo que

(2-3 Clave) Perc. solo (4x's)

5. GMI CMI D7 D7 Ab13 GMI6/9 EGMI6/9 FG Eb F Ab13 GMI6/9

(trbs.) tutti (rhythm continues)

F GMI6/9 FG Eb F Ab13 GMI6/9 FG Eb F Ab13 GMI6/9

(trbs.)

GMI6/9 FG Eb F Ab13 GMI6/9 FG Eb F Ab13 GMI6/9

NC C13 break (3-2 Clave) GMI D7 CMI D7 (Vocal solo) CMI D7 CMI D GMI

(tutti) Ten cui - dao' con el ca - ma - león.

1.2. GMI CMI D7 3. GMI CMI D7 H D7 CMI GMI6

Ten cui- (trbs.)

GMI6 GMI C D7 CMI GMI6 1-3. GMI C D7 4. GMI C D7

Ten cui-

I D7 GMI D7 (Vocal solo) G GMI CMI D7 CMI D GMI 1-3. CMI D7 4. CMI D7

dao' con el ca - ma - león. Ten cui- (trbs.) D.S. al fine

Camaleón (Rhythm Section)

(Intro)

(horn pick-ups) (sample pn. montuno) (etc.)

GMI^6 $DMI^{7(b5)}$ G^7 CMI^6 (etc.)

(sample bs.) CMI^7 F^7 $BbMA^7$ $EbMA^7$ $A^{7(b9)}$ D^7

(sample bs.) GMI^6 C^{13} F^{13} Bb^{13} A^{13} Ab^{13} $GMI^6 C^{13}$ NC

(fine)

A

(sample pn. montuno) (etc.)

GMI^6 D^7 D^7_{sus} D^7 GMI^6 **B** GMI^6 GMI^6 G^7

$DMI^{7(b5)}$ G^7 CMI^6 GMI^6 D^7 GMI^6 G^7

CMI^6 GMI^6 D^7 $GMI^6 Ab^9$ NC

tutti

C

(sample pn. montuno) (etc.)

D^7 CMI GMI CMI D^7 CMI GMI CMI D^7 GMI^6 C^{13} NC

(bs.) D^7 CMI GMI CMI D^7 GMI^6 C^{13} NC

(bs.) tutti

D (3-2 Clave)
 (bs.) (pn. montuno etc.)

5. **E** (3rd x F) (2-3 Clave)
 (Perc. solo 2x's, Horns 4x's)
 (pn.)
 (GMI^{6/9}) F G Eb F Ab¹³ GMi^{6/9}
 tutti----- (pn. w/ bs. 8va)

(6x's)
 (GMI^{6/9}) F G Eb F Ab¹³ GMi^{6/9} NC. C¹³ NC.

G (3-2 Clave)
 (coro/vocal solo)
 (sample bs., loco) 1,2.

3. **H** (horns)
 (sample pn. montuno) (etc.)
 GMi CMi D7 D7 CMi GMi⁶ GMi C D7 CMi GMi⁶

1-3. GMi⁶ GMi C D7 4. GMi⁶ GMi C D7 **I** D7 GMi D7 G GMi CMi D7
 (bs.) (pn. like G)

D7 CMi D GMi 1-3. CMi D7 4. GMi CMi D7

D.S. al fine

Camina Y Prende El Fogón

Benigno Echmendia

(as played by Conjunto Chappotín)

Son ♩ = 154

(2-3 Clave)

(Intro)

(Trp. solo) (Freely)

(pn.) (etc.)

B^bM⁶

(bs.)

B^bM⁶

(pn.) (horns, top note)

B^bM¹

A^b

NC (pn.)

G^b

F

NC

E^bM¹

D^b

C⁷(#5)

F⁷

F⁷G^{M7}(b5)

F⁷

B^bM¹ (trps. unison)

B^bM¹

Aho - ra sí

tutti--- break---

A

B^bM¹ (pn./bs. etc.)

E^bM¹

F⁷

B^bM⁶

B^bM⁶

A^{b6}

G^{b6}

ten - go yo un que - rer, que me con - vie - ne mu - cho. A - ho - ra sí ve - rán

F⁷

B^bM⁶

por qué, a - ho - ra sí. Cuan - do yo

B

F⁷

lle - go a mi ca - sa, e - lla me mi - ma y me a - bra - za "O - ye pa - pi - to" me - di - ce,
que tu me - ha - gas, e - sos pla - ti - cos sa - bro - sos, co - mo tu sa - bes mi - prie - ta,

(bs.) (pn. montuno)

que quie - res co - mer de pa - pa hoy? Pa - ra em - pe - zar - te la ha - cer.
 que a tu pa - pi - to le gus - tan. Ca - mi - nay pren - de el fo - gón.

F7 *F7* *GMI7(b5)* *F7* *A* *BbMI*

tutti

1. Yo quie - ro

(horns) *BbMI* *Ab* *Gb* *F* *F7*

tutti *break*

2. Ca - mi - nay pren - de el fo - gón.

(horns, top note) *BbMI* *BbMI* *F7(b9)* *F7(#5)* *F7(#5)* *G* *A°7* *BbMI*

tutti *Trp. solo*

(Trp. solo 3x's, Vocal solo 2x's)

BbMI *F7(b9)* *F7(#5)* *F7(#5)* *G* *A°7* *BbMI* 1-4. *BbMI* 5. (Trp solo) *BbMI*

(Trp solo) Ca - mi - nay pren - de el fo - gón.

(bs.) *BbMI* *F7(b9)* *F7* *G* *A°7* *BbMI* *Till cue* *On cue break* *(EbMI)6*

tutti (horns)

Pren - de el fo - gón. (horns, top note) Pren - de el fo - gón.

(bs.) *F7(#5)* *G* *A°7* *BbMI* *EbMI* *F7(#5)* *G* *A°7* *BbMI* *BbMI* *EbMI* *F7* *G* *A°7* *BbMI*

(bs./pn. octaves) (4x's) (Trp. solo)

Ca - mi - nay pren - de el fo - gón. (horns, top note)

BbMI *EbMI* *F7(#5)* *G* *A°7* *BbMI* *BbMI* *Ab* *Gb* *F* *BbMI* *BbMI*

tutti

This is a condensed version of the recorded arrangement.

Camina Y Prende El Fogón (Horns)

Son ♩ = 154

(2-3 Clave)

(Intro) $B^b_{MI}6$

(freely) $B^b_{MI}6$

Musical staff 1: Intro, (freely) $B^b_{MI}6$ (solo trp.)

Musical staff 2: $B^b_{MI}6$ (w/ vibrato) B^b_{MI} *f* (plus top note 8va b.)

Musical staff 3: A^b NC G^b F NC E^b_{MI} D^b

Musical staff 4: $C7(\#5)$ $F7$ $F7$ $G_{MI}7$ $F7$ A B^b_{MI} (unison)

Musical staff 5: **A** B^b_{MI} E^b_{MI} $F7$ $B^b_{MI}6$ $B^b_{MI}6$ A^b6 G^b6

Musical staff 6: G^b6 $F7$ $B^b_{MI}6$ (+ 8va b.)

Musical staff 7: **B'** $F7$ (+ 8va b.)

Musical staff 8: $F7$ A $F7$ $G_{MI}7$ $F7$ A B^b_{MI} (unison)

Musical staff 9: B^b_{MI} A^b G^b F $F7$

B² F⁷

F⁷ F^{7(b9)} F⁷ G^M F⁷ A[°] B^bM^I (solⁱ)

C B^bM^I F^{7(b9)} F^{7(#5)} F^{7(#5)} G A[°] B^bM^I (Trp. solo)

D (Trp. solo 3x's, Vocal solo 2x's) B^bM^I F^{7(b9)} F^{7(#5)} F^{7(#5)} G A[°] B^bM^I 1, 2. B^bM^I 3, 4. B^bM^I (Vocal solo) 5. B^bM^I

E (Trp solo) B^bM^I F^{7(b9)} F⁷ G A[°] B^bM^I Till cue B^bM^I On cue break - (E^bM^I⁶) F^{7(#5)} G A[°] B^bM^I

F E^bM^I⁶ F^{7(#5)} G A[°] B^bM^I⁶ (4x's) (Trp. solo) B^bM^I E^bM^I F⁷ G A[°] B^bM^I

B^bM^I E^bM^I F^{7(#5)} G A[°] B^bM^I B^bM^I A^b G^b

(2nd x only)

F B^bM^I⁶

This is a condensed version of the recorded arrangement.
 Note: B1 & B2 on this part are one repeated B section on the main part.

Son $\text{♩} = 168$
(3-2 Clave)

Capullito De Alelí

Rafael Hernández

(Intro) NC. E D A E⁷ A break-----

(gtr.) Lin - do ca -

A E⁷ A

pu - llo de a - le - lí _____ si tú su - pie - ras mi do - lor _____ co - rres - pon -

E⁷ A (G^{#7} G⁷)

die - ras a mi a - mor _____ y cal - ma - ras mi su - frir. _____ Por - que tú

F^{#7} B_M

e - res la mu - jer _____ a quien he da - do mi que - rer, _____ sin tú ca -

E D A E⁷ A 1. break----- 2. A break-----

ri - ño no es po - si - ble ya vi - vir. _____ Lin - do ca - _____ No hay en el

B C^{#7} F[#]_M

mun - do pa - ra mí _____ o - tro ca - pu - llo de a - le - lí _____ que yo le

C^{#7} F[#]_M

brin - de mi pa - sión _____ y que le dé mi co - ra - zón. _____ Tú so - la

B⁷ E

e - res la mu - jer _____ a quien he da - do mi que - rer _____ y te ju -

B⁷ E break-----

ré lin - do a - le - lí _____ fi - de - li - dad has - ta mo - rir. _____ Por e - so

C

yo te can - to a tí _____ mi ca - pu - lli - to de a - le - lí, _____ da - me tú a -
 ro - ma se - duc - tor _____ y un po - qui - to de tu a - mor _____ por - que tu
 sa - bes que _____ sin tí _____ la vi - da es na - da pa - ra mí, _____ tú bien lo
 sa - bes ca - pu - lli - to de a - le - lí. (solo pick-ups)

D ^(Solo)

A E7 A E7
 A F#7 Bm1
 E D A/C# E7 A break

No hay en el D.S. al Coda

sa - bes ca - pu - lli - to de a - le lí.

(Sample bass)

A E7 A E7 (etc.)

Cascade Of The Seven Waterfalls

Alex Malheiros
(as played by Azymuth)

Med. Ballad $\text{♩} = 70$
(Funky Samba)

(el. pn.)
(sample gtr.)

A^{13}_{SUS} $A^{13(b9)}$ G^{13}_{SUS} $G^{13(b9)}$

(etc.)

(bs.) (dr. tacet)

A

(1st x & D.S.)

(el. pn./vocal)

$C^{6/9}$ $F\#7(b5)$ $F\#M9(b5)$

(bs.)

(bs. etc.)
(add dr. 1st x) (counter melody - tacet 1st x) (lower note prominent)

$B7(b9)$ $EM9(\#7)$ $EM9$ A^{13}_{SUS} $A7(\#5)$

(on repeat) Ⓢ

$DMA9$ A^b13 D^bMA9 G^{13}

1. $C^{6/9}$ $D^b6/9(\#11)$ $C^{6/9}$ (el. pn., octaves)

2. $C^{6/9}$

B C#MI^{7(b5)} F#7(b9) B_{MI}⁷ B_{MI}⁷ A

(el. pn., octaves)

A^bMI^{7(b5)} D^b7(b9) G^bMA⁷

G_{MI}^{7(b5)} C^{7(b9)} F_{MA}⁷ F_{MA}^{7(b5)}

F#_{MI}^{7(b5)} B^{7(b9)} G¹³_{SUS}

G^{13(b9)}_(b5)

Solo on form (A A B)
After solos, D.S. al Coda
(with repeat)

C⁶/₄ D^{b6}/₄ C⁶/₄ D^{b6}/₄

Vamp till cue

(On Cue) C⁶/₄(#11)

C⁶/₄(#11) (synth. fills) 4

Vamp & fade

(sample dr.) (1st x)

(rim shot)

mf

2 etc. (throughout)

Cha-Cha-Chá

Jesús "Chucho" Valdés
(as played by Tito Puente)
(arranged by Sonny Bravo)

Cha-Cha-Chá ♩ = 120

(a.k.a. Calzada De Cerro)

(Intro) (Piano solo)

(perc. fill -----)

mf A_MI^{7(b5)} D^{7(b9)} G_MI⁷ C⁷ A_MI^{7(b5)} D^{7(b9)} G_MI⁷ C⁷

(Time) (bs./perc. tacet)

(pn. R.H.) A_MI^{7(b5)} D^{7(#11)} G_MI^(MA7) C⁹ (etc.)

(sample bs.)

A

(horns, + 8va b.) A_MI^{7(b5)} D^{7(#11)} G_MI^(MA7) C⁹ A_MI^{7(b5)} D^{7(#11)} G_MI^(MA7) C⁹

(sample bs.)

C_MI⁷ F⁹ D_MI^{7(b5)} G^{7(b9)} C_MI⁹ F⁹ B^b_MI⁷ E^b₉

(etc.)

(Solos)

A_MI^{7(b5)} D^{7(b9)} G_MI⁷ C⁹ A_MI^{7(b5)} D^{7(b9)} G_MI⁷ C⁹

C_MI⁷ F⁹ D_MI^{7(b5)} G^{7(b9)} C_MI⁹ F⁹ B^b_MI⁷ E^b₉ (Last solo On cue)

(Vamp & solo till cue)

(horns) A_MI⁷ D⁹ G_MI^{7(add 6)} C⁹

C_MI⁷ F⁹ D_MI^{7(b5)} G^{7(b9)} C_MI⁹ F⁹ B^b_MI⁷ E^b₉

(+ 8va b.)

D.S. for additional solos
Last solo take Coda on cue

D (Solo continued)
 AMI^{7(b5)} D^{7(b9)} GMI⁷ C⁹ AMI^{7(b5)} D^{7(b9)} GMI⁷ 1-3. C⁹ 4. GMI⁷ C⁹ A
 (pn., 1st x solo) (bkgr. horns) (tutti)

E
 AMI^{7(b5)} D^{7(b9)} GMI⁶ C¹³ 2 (etc.)
 (perc. fill 1st x -----) 2 (etc.)
 (bs.) (bs./perc. tacet 1st x, play, 2nd x)

F
 AMI^{7(b5)} D^{7(b9)} GMI⁶ C¹³
 (trp. I/ten. 8va b.) (trp. II, trb. 8va b.)
 AMI^{7(b5)} D^{7(b9)} GMI⁷ C¹³ shake

G
 AMI^{7(b5)} D^{7(b9)} GMI⁷ C¹³
 mp crescendo

H
 AMI^{7(b5)} D^{7(b9)} GMI⁷ C¹³ (tutti)
 mp crescendo

break
 NC
 (+ 8va b.) (tutti) (fine)

I (Flute solo) AMI^{7(b5)} D^{7(#11)} GMI⁹ C¹³ (Vamp & solo till cue)
J (On cue) (Solo continued) AMI^{7(b5)} D^{7(#11)} GMI⁹ C¹³

1-3. AMI^{7(b5)} D^{7(#11)} GMI⁹ C¹³ (bkgr. horns, + 8va b.)
 4. AMI^{7(b5)} D^{7(#11)} GMI⁹ C¹³ f D.S.S. al fine (with repeats)

Guaracha $\text{♩} = 104$
(3-2 Clave)

Changüirí

Luigi Texidor
(as played by The Puerto Rico All-Stars)
(arranged by Papo Luca)

(Intro) NC.

D_{MI}^7 C D_{MI}^7 NC. $G^{7(b9)}$

C^7 $F^{7(b9)}$
f (horn, top note)

B^b7 $A^{7(\#5)}$ $D_{MI}^{6/9}$ C^9 $D_{MI}^{6/9}$ D^7
Yo... soy... chan - güi -

A G_{MI} $G^{\#o7}$ $A^{7(\#5)}$ A^7 D_{MI} C G^7 B B^b7 A^7 $D_{MI}^{6/9}$
rí, yo son a - ba - kuá. (tutti)

$D_{MI}^{6/9}$ C^9 $D_{MI}^{6/9}$ break **B** $D_{MI}^{6/9}$ $D^{7(b9)}$
Yo son de lo Con - go, yo son a - ba -

G_{MI} $G_{MI}^{(MA7)}$ G_{MI}^6 $A^{7(b9)}$
kuá. Son san - se - re - mí, Chan - gó Ye - ma -

$D_{MI}^{6/9}$ C^9 $D_{MI}^{6/9}$ C^9 $D_{MI}^{6/9}$
yá. Yo can - to "O - ri Ye -

C $D_{MI}^{6/9}$ $A_{MI}^{7(b5)}$ $D^{7(b9)}$ $G_{MI}^{6/9}$ B^b9
ye" pa - ra O - chún yOb - ba - ta - lá. Yo no que - ro ba - ki - né -

A^7 $E^b13(\#11)$ $D_{MI}^{6/9}$ A^b13 G^{13}
Vir - gen de la Ca - ri - dad.

$D_{MI}^{9(11)}$ break **D** G_{MI}^6
Son de los pri - me - ros, ni - che de ver -

D_{MI} B^b D_{MI}^6 G_{MI}^6 B^b13
dad. Can - to de la sel - va, mi san - gre lla -

A⁹ **B^b13** **A¹³** **A^{7(#9)}** break

ma. Yo son chan - güi -

E **D^MMI^{6/9}** **D^{7(#11)}** **G^MMI^{6/9}(MA7)** **B^b13**

rí, yo son a - ba - kuá. Ni - che que en sue - lo que

A¹³ **A^{7(#5)}** **D^MMI** **A^MMI^{7(b5)}** **D^{7(b9)}** **G^MMI⁹**

pi - sa, yer - ba no na - ce más. (trbs.)

D^{7(b9)} **A** **G^MMI⁶** **F⁶** **E^MMI^{7(b5)}** **A^{7(b9)}** **D^MMI^{6/9}** (Coro) **A^MMI^{7(b5)}** **D⁷** **G^MMI⁶**

(tutti, top note) Yo son chan - güi -

F **G^MMI⁶** **E^MMI^{7(b5)}** **A^{7(b9)}** **D^MMI** **B^b** **A** **D^MMI** **D⁷** (Vocal solo)

rí, yo son a - ba - kuá.

G^MMI⁶ **A^{7(b9)}** **D^MMI** **B^b** **A** **A^MMI^{7(b5)}** **D⁷** **G^MMI⁶**

Yo son chan - güi -

(On cue) **G^MMI⁶** **E^MMI^{7(b5)}** **A^{7(#5)}** **A^{7(b9)}** **D^MMI** **B^b** **A** **D^MMI⁶** (Vamp till cue)

rí, yo son a - ba - kuá. (trbs.)

G **C⁹** **D^MMI^{6/9}**

(trbs.) (etc.)

C⁹ **D^MMI^{6/9}**

(trbs. etc.) (trps.)

C⁹ **C¹³** **D^MMI^{6/9}**

(top note)

C⁹ **C¹³** 1. **D^MMI^{6/9}** 2. **D^MMI^{6/9}** **A** **D⁷**

V.S.
(turn page)

H (Vocal solo) *GMI*⁶ *E MI*^{7(b5)} *A*^{7(#5)} *A*^{7(b9)} *D MI* *B^b/A* *D MI* *D*⁷ *D MI*^{6/9} *D MI*

Yo son a - ba - kuá. kuá.

Till cue

On cue

I (Perc. solo) (2-3 Clave) *D MI* *B^b* *A*^{7(b9)} *D MI* *B^b/A*

(pn. montuno) (Vamp & solo till cue)

J (On cue) (w/ trp. solo, 2nd x) (Trp. solo starts 1st x) (trps., tacet 1st x)

D MI *B^b* *A*^{7(b9)} *D MI*⁶ *B^b/A* *D MI* *B^b*

(trbs., top note, both x's)

Till cue On cue

A^{7(b9)} *D MI*⁶ *B^b/A* *D MI*⁶

(pn.)

K (Vocal solo) *D MI* *D*⁷ *F#* *G MI* *B^b/A^b* *A*^{7(b9)} *D MI* *B^b/A*

Yo son a - ba - kuá. (Vamp till cue)

L (On cue) *D MI* *G*⁹ *C*⁹ *A*^{7(b9)} *D MI* *B^b/A* *D MI*

(horns) Yo son a - ba - kuá.

D MI^{6/9} *C*⁹ *B^b13* *E MI*^{7(b5)} *A*^{7(b9)} 1. *D MI* *B^b/A*

(horns, top note) Yo son a - ba - kuá.

2. *D MI* (perc. fill) *D* octaves

kuá. (tutti)

This is a condensed version of the recorded arrangement.

Guaracha $\text{♩} = 104$
(3-2 Clave)

Changüirí (Horns)

(Intro)

f NC. D_{MI}^7 C D_{MI}^7 NC. $G^7(b9)$ C^7 (trps.) $F^7(b9)$

(trbs.) B^b7 $A^7(\#5)$ $D_{MI}^6/9$ C^9 $D_{MI}^6/9$ $D_{MI}^6/9$ D^7

A D_{MI} C G^7 B B^b7 A^7 $D_{MI}^6/9$ C^9 $D_{MI}^6/9$

B $D_{MI}^6/9$ (trbs., top note) $D^7(b9)$ G_{MI} $G_{MI}^{(MA7)}$ G_{MI}^6 $A^7(b9)$

$D_{MI}^6/9$ (trps.) C^9 $D_{MI}^6/9$ C^9 $D_{MI}^6/9$ $D_{MI}^6/9$

C $D_{MI}^6/9$ (trbs.) $A_{MI}^7(b5)$ $D^7(b9)$ $G_{MI}^6/9$ B^b9 A^7 (trps.)

A^7 $E^b13(\#11)$ $D_{MI}^6/9$ A^b13 G^{13} $D_{MI}^9(11)$ break

D G_{MI}^6 (trbs.) D_{MI} B^b D_{MI}^6

G_{MI}^6 B^b13 A^9 B^b13 (+ trps., top note)

A^{13} $A^7(\#9)$ break

V.S.
(turn page)

E $D_{MI}^{6/9}$ (trps.) $D^{7(\#11)}$ $G_{MI}^{6/9(MA7)}$ B^{b13}

(trbs.)

A^{13} $A^{7(\#5)}$ D_{MI} $A_{MI}^{7(b5)}$ $D^{7(b9)}$ $G_{MI}^{9(MA7)}$

(trbs.)

$D^{7(b9)}$ A G_{MI}^6 F^6 $E_{MI}^{7(b5)}$ $A^{7(\#5)}$ $D_{MI}^{6/9}$ $A_{MI}^{7(b5)}$ D^7

(+ trps.) (top note)

Yo son chan - güi -

F G_{MI}^6 $E_{MI}^{7(b5)}$ $A^{7(b9)}$ D_{MI} B^b A (Vocal solo) D_{MI} D^7

rí, yo son a - ba - kuá.

G_{MI}^6 $A^{7(b9)}$ D_{MI} B^b A $A_{MI}^{7(b5)}$ D^7 G_{MI}^6

(On cue) G_{MI}^6 $E_{MI}^{7(b5)}$ $A^{7(\#5)}$ $A^{7(b9)}$ D_{MI} B^b A Yo son chan - güi - (Vamp till cue)

G_{MI}^6 $E_{MI}^{7(b5)}$ $A^{7(\#5)}$ $A^{7(b9)}$ D_{MI} B^b A D_{MI}^6

rí, yo son a - ba - kuá. (trbs.)

G

C^9 $D_{MI}^{6/9}$

(trbs.)

(trps.)

C^9 $D_{MI}^{6/9}$

C^9 C^{13} $D_{MI}^{6/9}$

1. 2.

H (Vocal solo) GMI^6 $EMI^{7(b5)}$ $A^{7(\#5)}$ $A^{7(b9)}$ DMI B^b A DMI D^7 $DMI^{6/9}$ DMI AD^7

Yo son a - ba - kuá. (trbs.) (tutti, top note)

I (Perc. solo) DMI B^b $A^{7(b9)}$ DMI B^b A

J (On cue) (w/ trp. solo, 2nd x) (trps., tacet 1st x) DMI B^b $A^{7(b9)}$ DMI B^b A (Vamp till cue) (Trp. solo starts 1st x)

K (Vocal solo) DMI $F^\#$ GMI B^b A^b $A^{7(b9)}$ DMI B^b A Yo son a - ba - kuá. (Vamp till cue)

L (On cue) DMI G^9 C^9 $A^{7(b9)}$ DMI B^b A DMI (horns, octaves)

$DMI^{6/9}$ C^9 B^b13 $EMI^{7(b5)}$ $A^{7(b9)}$ 1. DMI B^b A (horns, top note)

2. DMI (perc. fill) (D octaves)

This is a condensed version of the recorded arrangement.

Changüirí (Rhythm Section)

Guaracha $\text{♩} = 104$
 (3-2 Clave)

(Intro) NC. D_{MI}^7 C D_{MI}^7 NC. $\text{G}^{7(b9)}$ (Time) C^7 $\text{F}^{7(b9)}$ B^b7

f (tutti) (bs.)

B^b7 $\text{A}^{7(\#5)}$ $\text{D}_{MI}^{6/9}$ C^9 $\text{D}_{MI}^{6/9}$ D^7

(pn. montuno/comp)

A G_{MI} $\text{G}^{\#o7}$ $\text{A}^{7(\#5)}$ A^7 D_{MI} C G^7 B B^b7 A^7 $\text{D}_{MI}^{6/9}$

(tutti)

$\text{D}_{MI}^{6/9}$ C^9 $\text{D}_{MI}^{6/9}$ break **B** $\text{D}_{MI}^{6/9}$ (pn. montuno/comp) $\text{D}^{7(b9)}$

(bs.)

G_{MI} $\text{G}_{MI}^{(MA7)}$ G_{MI}^6 $\text{A}^{7(b9)}$

$\text{D}_{MI}^{6/9}$ C^9 $\text{D}_{MI}^{6/9}$ C^9 $\text{D}_{MI}^{6/9}$

(tutti)

C $\text{D}_{MI}^{6/9}$ $\text{A}_{MI}^{7(b5)}$ $\text{D}^{7(b9)}$ $\text{G}_{MI}^{6/9}$ B^b9 A^7

(bs.)

(pn.) $\text{E}^b_{13(\#11)}$ $\text{D}_{MI}^{6/9}$ NC. A^b_{13} G^{13} $\text{D}_{MI}^{9(11)}$ break

(bs.) (tutti)

D GMI^6 (pn. montuno)
 (bs.) DMI B^b DMI^6
 GMI^6 B^b13 A^9 B^b13
 A^{13} $A^{7(\#9)}$ break
 (tutti)

E $DMI^{6/9}$ (pn. montuno/comp) $D^{7(\#11)}$ $GMI^{6/9(MA7)}$ B^b13
 (bs.) A^{13} $A^{7(\#5)}$ DMI $AMI^{7(b5)}$ $D^{7(b9)}$ $GMI^9(MA7)$
 (pn.) $D^{7(b9)}$ A GMI^6 F^6 $EMI^{7(b5)}$ $A^{7(b9)}$ $DMI^{6/9}$ $AMI^{7(b5)}$ $D^{7(\#11)}$ GMI^6
 (bs.) (perc. play through)

F (Vocal solo/coro)
 (+ 8va)
 (pn.) GMI^6 $EMI^{7(b5)}$ $A^{7(b9)}$ DMI B^b/A DMI D^7
 GMI^6 $A^{7(b9)}$ DMI B^b/A $AMI^{7(b5)}$ $D^{7(\#11)}$ GMI^6
 (Vamp till cue) v.s.
 (turn page)

(On cue)

(pn.)

GMI^6 $EMI^{7(b5)}$ $A^{7(\#5)}$ $A^{7(b9)}$ DMI B^bA DMI^6 C^9 (octaves)

(bs.)

G (horns)

(full chords)

C^9 $DMI^{6/9}$ C^9 C^{13} $DMI^{6/9}$ (etc.)

C^9 C^{13} $1. DMI^{6/9}$ $2. DMI^{6/9}$ DMI^7 A D^7GMI^6 (etc.)

H (Vocal solo/coro)

(bs.) (pn. like letter F)

Till cue

On cue

GMI $EMI^{7(b5)}$ $A^{7(\#5)}$ $A^{7(b9)}$ DMI B^bA DMI D^7 $DMI^{6/9}$ DMI (tutti)

I (Perc. solo) (2-3 Clave)

(pn. montuno + 8va b.)

DMI B^b $A^{7(b9)}$ DMI B^bA

(bs.)

(Vamp & solo till cue)

J (On cue) (horns)
 (pn. montuno) (etc.)
 DMI B^b A^{7(b9)} DMI⁶ B^b A
 (bs.)

Till cue On cue
 DMI B^b A^{7(b9)} DMI⁶ B^b A DMI⁶
 (bs.) (pn.)

K (Vocal/coro)
 DMI D⁷ F[#] GMI B^b A^b A^{7(b9)} DMI B^b A
 (bs.) (pn. montuno) (Vamp till cue)

L (On cue) (horns)
 DMI G⁹ C⁹ A^{7(b9)} DMI B^b A DMI
 (bs.)

(pn.) (montuno)
 DMI^{6/9} C⁹ (B^b13) EMI^{7(b5)} A^{7(b9)} DMI B^b A
 (bs./pn.)

2.
 DMI (perc. fill) D (omit 3)
 (omit 3)

This is a condensed version of the recorded arrangement.

Claudia

Bolero ♩ = 90-94

Jesús "Chucho" Valdés
(as played by Paquito D'Rivera)

(Intro)

1. 2. (freely) (alto)

(sample bs.) (etc.)

A

GMI^9 $EMI^{7(b5)}$ $A^{7(b9)(\#5)}$ $D^7(alt.)$

(pn. L.H., optional bs.)

GMI^9 FMI^9 $Bb^{7(b9)}$ Eb^{MA^9} (ad lib.)

$AMI^{7(b5)}$ $D^{7(b9)}$ GMI^9 FMI^9 $Bb^{7(b9)}$

$EMI^{9(b5)}$ $A^{13(b9)}$ $AMI^{7(b5)}$ $D^{7(b5)}$

(flugelhorn)

B

GMI^9 $EMI^{7(b5)}$ Eb^9 $D^7(alt.)$

GMI^9 FMI^9 $Bb^{7(b9)}$ Eb^{MA^9} (ad lib.)

(alto/flug.)

$EMI^{7(b5)}$ $A^{7(b9)}$ Ab^9 G^9

(alto flug.)

(both)

$D^{\circ 7}$ C CMI^7 $F^{\circ 7}$ CMI^7 F $F^{7(b9)}$ B^bMA^9 $E^b9(\#11)$ $AMI^{7(b5)}$ $D^7(alt.)$

(flug./alto) (flug./alto)

C (Solos)

tr. (alto, 1st x only)

GMI^9 G^b F $EMI^{7(b5)}$ $A^7(alt.)$ $D^7(alt.)$

GMI^9 FMI^9 $B^b7(b9)$ E^bMA^9 $(E^bMA^9 G^7 CMI^9 B^b)$ $AMI^{7(b5)}$ $D^7(b9)$

GMI^9 FMI^9 $B^b7(b9)$ $EMI^{7(b5)}$ $A^{7(b9)}$ $AMI^{7(b5)}$ $D^7(b9)$

D GMI^9 G^b F $EMI^{7(b5)}$ E^b9 $D^7(alt.)$ GMI^9

(bs.)

FMI^9 $B^b7(b9)$ E^bMA^9 $EMI^{7(b5)}$ $A^{7(b9)}$

Ab^9 G^9 CMI^9 $F^{7(b9)}$ B^bMA^9 E^b9 $AMI^{7(b5)}$ $D^7(\#5)$

Solo on C D
After solos, D.S. al Coda

$D^{\circ 7}$ C CMI^7 $F^{\circ 7}$ CMI^7 F $F^{7(b9)}$ B^bMA^9 $E^b9(\#11)$ $AMI^{7(b5)}$ $D^7(alt.)$

(flug./alto)

(pn. & alto fill) (alto, 1st x only)

tr. (alto, 1st x only)

$GMI^{(add 9)}$ $GMI^{(\#5)}$ GMI^6 $GMI^{(\#5)}$ $GMI^{(add 9)}$

(sample bs.) (2nd x, ritard.) (alto, pn. & flug. fills)

Melody is freely interpreted. Chords in parentheses are optional for solos.
On recording, piano plays solo intro., letter A is alto with piano only.

Club Morocco

Fast Funky "Samba"
(Reverse Partido Alto) ♩ = 142

Jose Roberto Bertrami
Alex Malheiros
(as played by Azymuth)

A

(el. pn., top note of chords)
CMI^{6/9} GMA⁹ G^b13(#11) F⁹(#11)
(bs., as written for head.)

1.

F⁹(#11) EM¹¹ CMI^{6/9} G
(sample bs.)

2.

F⁹(#11) EM^A⁹

B

(+ 8va optional)

(single line)
AMI⁹ D⁹_{SUS} D⁷(^b9)_(^b5) E^b D⁷(^b9)_(^b5) A^b G
(sample bs.)

GMA⁹ GMI⁹ GMI⁹/E

GMI^9 D GMI^9 C G^bMA^7 D^b G^bMA^7 C FMA^9 (chords) $F\#MI^7$ $B^7(\#9)$ $E MI^9(b5)$ $A^7(\#9)$

C (on repeat) \odot

$CMI^6/9$ G GMA^9 $G^b13(\#11)$ $F^9(\#11)$

(bs., as is on head)

1.

$F^9(\#11)$ $E MI^{11}$ $CMI^6/9$ G

(sample bs.)

2.

$F^9(\#11)$ $E MA^9$

dr. fill-

Solo on form (A A B C C)
After solos D.C. al Coda

\odot

$F^9(\#11)$ (chords) Break $E MA^9$

(Sample drum)

A

2 etc.

(With many variations)

Drums play busy time throughout. Electric piano plays fills on held notes of letters A & C on head.

Coisa Feita

Partido Alto $\text{♩} = 118$

João Bosco

Intro. C_6^9 (add optional solo) (on cue) $E_{13(b9)}$

(bs., optional 8va b.) (Vamp Till Cue)

A (gtr.) $A_{MI} 7(add 4)$ D_9

mu - lher, de pe - gar ma - cho pe -
sa fei - ta, se o ma - lan - dro se a - con -

D_9 (etc.) G_{13}

lo - pé, re - in - car - na - ção,
che - gar, vai mor - rer na es - tei - ra,

$G_{13(b9)}$ $F_{MI} 6$ $D^b G$

da prin - ce - sa do Da - o - mé. Eu sou -
ma - ré son - sa de Pa - que - tá. Sou coi -

B $A_{MI} 7(add 4)$ D_9

mar - fim, lá das mi - nas do Sa -
sa ben - ta, se pro - var do meu a -

D_9 G_{13}

lo - mão, me es - par - ra - mo em mim,
lu - á, be - be o Po - lo Nor - te,

$G_{13(b9)}$ $F_{MI} 6$ $D^b G$

lu - a che - ia so - bre o car - vão. Um mu -
bem ti - ra - do do Sa - mo - var. Ne - gui -

C $C_{MA} 9$ (etc.)

lhe - rão, ba - lan - gan - dás, ce - rã - mi - ca e
nho as - sim, "Ó!" já es - cre - veu a - trás do ca -

$(E^b A)$ $C_{MI} 7$ $D_9(\#11)$

si - sal, lin - gua as - sim
mi - nhão: "a mu - lher

$D_9(\#11)$ G_{13}

a con - ta cer - ta en - tre a bau - ni - lha e o sal,
que não se es - que - ce é lá do Da - o - mé."

(gtr.) N.C. **D**

fo - gão de le - nha,
Fa - ço man - din - ga,

D^{b7(#9)} **C¹³**

bs., opt. 8va ----- 8va b. opt. -----

C¹³ (etc.)

gar - ra - fa de a - re - ia co - lo - ri - da,
fe - cho os ca - mi - nhos com as cin - zas,

C¹³ **D⁹**

pe - dra sa - bão, (♩) pe - nei - ra e á - gua bo - a de
dej - xo bi - ru - ta, le - lé da cu - ca, zu - re - tão,

(all rhythm) **D^{Mi⁹}** **A** **G^{13(b9)}** **A^b** **G¹³** (gtr.)

mo - rin - ga. Sou de ar -
ran - zin - za. Pra não

E **F^{6/9}** **B^{b13}** (etc.) **A^{Mi⁷(add 4)}** **D⁹**

ran - car cou - ro, de fa - re - jar ou - rô,
fi - car bo - bo, me - lhor fu - gir lo - go,

D⁹ **D^{Mi⁹}** **G¹³** (upper or lower notes) **C^{MA⁹(add 6)}** **E^{13(b9)}** (1st x solo pickups)

Prin - ce - sa do Da - o - mé. Sou coi -
sou de pe - gar pe - lo pé. After Solos, D.S. al Coda

F^{6/9} (optional solo starts 3rd x) **B^{b13}** **A^{Mi⁷(add 4)}** **D⁹**

fi - car bo - bo, me - lhor fu - gir lo - go,
va - tar, Vo - du, sou de bo - tar fo - go,

D⁹ **D^{Mi⁹}** (upper or lower notes) **G¹³** **G^{Mi⁹}** (till cue)

sou de pe - gar pe - lo pé.
Prin - ce - sa do Da - o - mé.

C^{9(#5)} **C^{MA⁹(add 6)}** (Vamp (Solo) Till Cue) (on cue)

Sou a-

Come With Me

Tania Maria

Med. Slow Funk

♩ = 92 (Intro.)

(pn.) E_{MI}^{11} (both hands) $E_{MI}^{11} A$ $F\#_{MI}^7 B$ (etc.)

(bs) (etc.)

A E_{MI}^{11} $E_{MI}^{11} A$ $F\#_{MI}^7 B$ E_{MI}^{11} $E_{MI}^{11} A$

(vocal w/pn.)

(vocal w/pn.)

$F\#_{MI}^7 B$ E_{MI}^{11} $E_{MI}^{11} A$ $F\#_{MI}^7 B$ Come with

B (rhythm like Intro.) E_{MI}^{11} $E_{MI}^{11} A$ $F\#_{MI}^7 B$

me now. Bring sun - ny days in - to my life. Come with

E_{MI}^{11} $E_{MI}^{11} A$ $F\#_{MI}^7 B$ Come with

me now. You are the rea - son of my life. Come with

C E_{MI}^{11} $E_{MI}^{11} A$ $F\#_{MI}^7 B$

me. Make me smile. Roll me in your arms. Come with

E_{MI}^{11} $E_{MI}^{11} A$ $F\#_{MI}^7 B$ dr. fill-

me now. I need you close, you are my life.

D *EMI'' (rhythm like Intro.)* EMI''^A $F\#MI^7_B$

Ba ba boo ba boo bop bop ba I need you close, you are my life.

Ba ba boo ba boo bop bop ba ba - na - nu - da um - ba - dop ba

1. EMI''^A $F\#MI^7_B$

Ba ba boo ba boo bop bop ba You are the rea - son of my life.

2. EMI''^A $F\#MI^7_B$

Ba ba boo ba boo bop bop ba ba - na - nu - wah *dr. fill* D.S. al Coda

EMI''^A C^9_{sus} $F\#13$ $F\#7(b13)$ $B^9(\#5)$ B^9

me. Make me smile. Hold me in your arms. Come with

E^9 A^9_{sus} $F\#MI^7_B$ F^9

me now, right now. I need you close, you are my life.

E *EMI'' (rhythm like Intro.)* EMI''^A $F\#MI^7_B$

Ba ba boo ba boo bop bop ba I need you close, you are my life.

EMI''^A $F\#MI^7_B$ F^9

Ba ba boo ba boo bop bop ba You are the rea - son of my life.

EMI''^A $F\#MI^7_B$

Ba ba boo ba boo bop bop ba ba - na - nu - da um - ba - dop ba

EMI''^A $F\#MI^7_B$ F^9

Ba ba boo ba boo bop bop ba ba - na - nu - wah

F *Vocal scat solo* EMI''^A $F\#MI^7_B$ (Vamp & Fade)

Sample bs. at **C** EMI''^A $F\#MI^7_B$ (etc.)

Merengue $\text{♩} = 122$
(3-2 Clave)

Compadre Pedro Juan

Luis Alberti

(Intro)

(2 saxes)

G
(bs.)

G **D7**

(etc.)

D7 **G** **F** **E7** **Ami7**

D7 **1. G** **2. G**

Com -

A **G**

pa - dre Pe - dro Juan bai - le el ja - le o. Com -
 pa - dre Pe - dro Juan sa - que su da - ma. Com -

G **D7**

pa - dre Pe - dro Juan que es - tá sa - bro - so. A -
 pa - dre Pe - dro Juan que es - tá sa - bro - so. Se a -

D7 **G** **F** **E7**

que - lla ni - ña de los o - jos ne - gros que tie - ne el cuer - po fle -
 ca - ba - rá el me - ren - gue y si no an - da con cui - dao' se que - da -

1. **A_MI** **D⁷** **G**

xi - ble bá - le - le, ven pa'el li - ta - o. Com -

2. **A_MI** **D⁷** **G** break break

rá co - mo pe - ri - co_a - tra - pao'. tutti

B **G** **D⁷** **G** (4x's)

(saxes)

Vocal fill Vocal fill

Bai - le. Bai - le.

(Vamp till cue)

D (On cue) (Sax solo) **G** **D⁷** **G**

(bkgr. sax)

(Vamp till cue)

F (On cue) Vocal fill **G** **D⁷** **G**

Bai - le. Bai - le.

(Vamp till cue)

F (On cue) **G** **D⁷** **G**

(saxes)

G **D⁷** **D⁷** **G**

Contigo En La Distancia

Bolero

César Portillo de la Luz
(as played by Olga Guillot)

(Optional freely)

(Verse)

No e - xis - te un mo - men - to del dí - a en que pue - da a - par - tar - te de

mí, el mun - do pa - re - ce dis - tin - to

cu - an - do no es - tás jun - to a mí. No hay be - lla me - lo -

(Tempo)

A dí - a en que no sur - jas tú, ni yo quie - ro es - cu -

char - la cu - an - do me fal - tas tú. Es que te has con - ver -

ti - do en par - te de mi al - ma, ya na - da me con -

for - ma si no es - tás tú tam - bién. Más a - llá de tus

la - bios, del sol y las es - tre - llas, con - ti - go en la dis -

tan - cia, a - ma - da mí - a, es - toy. No hay be - lla me - lo -

2. mí - a, es - toy.

(fine)



Photo by Michael Wilderman

ISRAEL "CACHAO" LOPEZ

Jazz Songo/Iyesá $\text{♩} = 128$
(2-3 Clave)

Cubanita

Victor Mendoza
(arranged by V. Mendoza,
D. Eskenazi & A. Mallet)

(Intro) (percussion) *f*

(vibes/pn./bs., top notes of chords)

$F7(\#9)$ (perc. play thru) $E\flat7(\#9)$ $D\flat9(\#5)$

$D\flat9(\#5)$ $C7(\text{alt.})$ $F7(\#9)$ $E\flat7(\#9)$ 1. $D\flat9(\#11)$ $C7(\text{alt.})$ $F7(\#9)$

3 3 3

2. $D7(\#9)$ $G7(\#9)$

A (vibes w/ alto 8va b.)

(vibes/alto) C_{MI} $C_{MI}(\#5)$ C_{MI}^6 $C_{MI}(\#5)$ $G7$ C_{MI} $C_{MI}(\#5)$ C_{MI}^6 $B_{MI}7$ $B\flat_{MI}^9$

(pn., + 8va) (etc.)

(vibes/alto) (pn. comps) $B\flat_{MI}^9$ $E\flat^9$ $A\flat_{MI}^9$ B^9 $B\flat_{MI}^9$

1. $A^9(\#5)$ $A\flat^9_{SUS}$ $D7(\#9)$ $G7(\#5)$

2. $A^{13}(\#9)$ NC perc. continues B^{13} $B\flat^{13}(\#9)$ $E\flat_{MA}^9$ B^9

tutti octaves (- alto) (+ alto 8va b.)

B (Iyesá) $E\flat_{MA}^9$ $B\flat$ $C\flat_{MA}^7$ $B\flat$ $B\flat7(\#9)$ $E\flat_{MA}^9$ $B\flat$

(vibes w/ alto 8va b.)

$A7(\#9)$ $D7(\#9)$ G_{MI}^9 (Songo) $E7(\#9)$ $E\flat_{MA}^7$

$D7(\#9)$ G_{MI}^9 $D7(\#9)$ $G7(\#5)$ (repeat to letter A)

3. $A^{13}(\#9)$ $A\flat^9_{SUS}$ $B\flat^9_{SUS}$ $D\flat^9_{SUS}$ $E\flat^9_{SUS}$ $G\flat^9_{SUS}$ $F7(\#9)$

mp (vibes loco) (alto 8va b.) *f* (w/ lto)

C (perc. play thru) $E^b7(\#9)$ $D^b9(b5)$ $C7(alt.)$ $F7(\#9)$ $E^b7(\#9)$
 (tutti)
 (alto top note 8va b.)

1. $D^b9(\#11)$ $C7(alt.)$ $F7(\#9)$ 2. $D7(\#9)$ solo pick-ups $G7(\#9)$

D (Solos) $C_{MI}^{6/4}$ $G7(\#9)$ $C_{MI}^{6/4}$ $B^b_{MI}^9$ $E^b9(b5)$ $A^b_{MI}^9$ B^9 $B^b_{MI}^9$ $A^{13(b5)}$

1. A^b9_{SUS} $D7(\#9)$ $G7(\#9)$ 2. $A^b9(b5)$ $D^b13(b5)$ $B^{13(b5)}$ $B^b13(b5)$ $E^b_{MA}^9$ B^b

E (lyesá) $E^b_{MA}^9$ B^b $C^b_{MA}^7$ B^b $B^b7(\#9)$ $E^b_{MA}^9$ B^b $A7(\#9)$ $D7(\#9)$ G_{MI}^9

(Songo) G_{MI}^9 $E7(\#5)$ $E^b_{MA}^7$ $D7(\#5)$ G_{MI}^9 $D7(\#9)$ $G7(\#9)$

F $C_{MI}^{6/4}$ $G7(\#9)$ $C_{MI}^{6/4}$ $B^b_{MI}^9$ $E^b9(b5)$ $A^b_{MI}^9$ B^9 $B^b_{MI}^9$ $A^{13(b5)}$

A^b9 $G_{MI}^7(b5)$ $C7(\#9)$ $F_{MI}^{6/4}$ E^b9 D^b9 1.3. $C7(\#9)$ 4. $C7(\#9)$ $F7(\#9)$

G (Solo continues) $F7(\#9)$ $E^b7(\#9)$ $D^b9(b5)$ $C7(alt.)$ $F7(\#9)$ $E^b7(\#9)$ 1.
 (perc. play thru)

$D^b9(\#11)$ $C7(alt.)$ $F7(\#9)$ 2. $D7(\#9)$ next solo pick-ups $G7(\#9)$

Solo on DDEFGG.
 After solos, D.S. al Coda
 (with repeat)

H (w/ Vibes solo) G_{MI}^9 $E7(\#9)$ $E^b_{MA}^7$ Till cue $D7(\#9)$ On cue $D7(\#9)$
 (alto 8va b.)

A^b9_{SUS} B^b9_{SUS} D^b9_{SUS} E^b9_{SUS} G^b9_{SUS} A^9_{SUS} B^9_{SUS} D^9_{SUS} E^9_{SUS} G^9_{SUS} A^9_{SUS}
 mp (vibes, loco) (alto, 8va b.) mf f

Cubanita (Bass)

Jazz Songo/Iyesá $\text{♩} = 128$

(2-3 Clave)

(Intro) (percussion)

Intro (percussion) $F7(\#9)$ $E\flat7(\#9)$

$D\flat9(\#11)$ $C7(\text{alt.})$ $F7(\#9)$ $E\flat7(\#9)$ 1.

$D\flat9(\#11)$ $C7(\text{alt.})$ $F7(\#9)$ 2. $D7(\#9)$ $G7(\#9)$

A CMI $CMI(\#5)$ CMI^6 $CMI(\#5)$ $G7$ CMI $CMI(\#5)$

(sample)

CMI^6 BMI^7 $B\flat MI^9$ $E\flat9$ $A\flat MI^9$ B^9

$B\flat MI^9$ 1. $A^9(\flat5)$ $A\flat9_{\text{SUS}}$ $D7(\#9)$ $G7(\#5)$

bs. sample fill - - - - -

2. $A^{13(\flat9)}$ $NC.$ B^{13} $B\flat^{13}(\#9)$ $E\flat MA^9$ $B\flat$

(tutti octaves)

B $E\flat MA^9$ $B\flat$ $C\flat MA^7$ $B\flat$ $B\flat7(\#9)$ $E\flat MA^9$ $B\flat$ $A7(\#9)$

$D7(\#9)$ GMI^9 (Songo) $E7(\#9)$ $E\flat MA^7$ $D7(\#9)$ GMI^9 $D7(\#9)$

(etc.)

$G7(\#5)$ 3. $A^{13(\flat9)}$ $A\flat9_{\text{SUS}}$ $B\flat9_{\text{SUS}}$ $D\flat9_{\text{SUS}}$ $E\flat9_{\text{SUS}}$ $G\flat9_{\text{SUS}}$ $F7(\#9)$

mp f

C $E\flat7(\#9)$ $D\flat9(\#11)$ $C7(\text{alt.})$ $F7(\#9)$ $E\flat7(\#9)$ 1.

D^{b9(#11)} *C*^{7(alt)} *F*^{7(#9)}^{2.} *D*^{7(#9)}^(solo pick-ups) *G*^{7(#9)}

D *C*^{Mi⁶/₉} *G*^{7(#9)} *C*^{Mi⁶/₉} *B*^{bMi⁹} *E*^{b9(b5)} *A*^{bMi⁹} *B*⁹ *B*^{bMi⁹} *A*^{13(b5)}

^{1.} *A*^{b9}_{SUS} *D*^{7(#9)} *G*^{7(#9)} ^{2.} *A*^{b9(b5)} *D*^{b13(b5)} *B*^{13(b5)} *B*^{b13(b5)} *E*^{bMA⁹} *B*

E *E*^{bMA⁹} *B*^b *C*^{bMA⁷} *B*^b *B*^{b7(#9)} *E*^{bMA⁹} *B*^b *A*^{7(#9)} *D*^{7(#9)} *G*^{Mi⁹} ^(Songo)

E^{7(#5)} *E*^{bMA⁷} *D*^{7(#5)} *G*^{Mi⁹} *D*^{7(#9)} *G*^{7(#5)}

F *C*^{Mi⁶/₉} *G*^{7(#9)} *C*^{Mi⁶/₉} *B*^{bMi⁹} *E*^{b9(b5)} *A*^{bMi⁹} *B*⁹ *B*^{bMi⁹} *A*^{13(b5)}

A^{b9} *G*^{Mi^{7(b5)}} *C*^{7(#9)} *F*^{Mi⁶/₉} *E*^{b9} *D*^{b9} ^{1-3.} *C*^{7(#9)} ^{4.} *C*^{7(#9)} *F*^{7(#9)}

G ^(Solo continues) *F*^{7(#9)} *E*^{b7(#9)} *D*^{b9(b5)} *C*^{7(alt)} *F*^{7(#9)} *E*^{b7(#9)} ^{1.}

D^{b9(#11)} *C*^{7(alt)} *F*^{7(#9)}^{2.} *D*^{7(#9)} *G*^{7(#5)} ^(pick-ups into next solo or head)

Solo on DDEFGG.
After solos, D.S. al Coda
(with repeat)

G^{Mi⁹} ^(w/ solo) *E*^{7(#9)} *E*^{bMA⁷} *D*^{7(#9)}

Vamp till cue

^(On cue) *A*^{b9}_{SUS} *B*^{b9}_{SUS} *D*^{b9}_{SUS} *E*^{b9}_{SUS} *G*^{b9}_{SUS} *A*⁹_{SUS} *B*⁹_{SUS} *D*⁹_{SUS} *E*⁹_{SUS} *G*⁹_{SUS} *A*⁹_{SUS}

Curaçao ♩ = 64
(Mellow 6/8 Latin)

Curaçao

Cal Tjader
(as played by Clare Fischer)

(Intro) (drs.) (brushes)

mf (etc.)

2

A (fl./vibes on top notes)

(pn.) mf

FMI⁹

(bs.)

FMI⁹

A^{7(alt)} D^{7(alt)} D^bMA⁹ G^{7(alt)}

(pn.) C^{7(b9)} SUS C^{7(b9)} FMI¹¹ B^bMI¹¹ B^{b9}(#11) F⁷(#11) F⁹(#11)

(bs.)

(fl. tacet)
(vibes)

(on repeat) \odot

Chords: Bb^{13}_{SUS} , $Bb^{13}(b5)$, F_{MI}^{11} , $F_{MI}^{6/9}$, Bb_{MI}^{13} , E^b , Bb^{13} , D , $F_{MI}^{9(b5)}$, B^b , $Bb^9(alt)$

Performance instruction: *decresc.*

(Solos)

B F_{MI}^9 $A^7(alt)$ $D^7(alt)$ $D^b_{MA}^9$ $G^7(alt)$

$C^7_{SUS}(b9)$ $C^7(b9)(\#5)$ F_{MI}^9 Bb^9 F_{MI}^9 Bb^9

F_{MI}^9 Bb^{13} F_{MI}^9 Bb^9

Solo on **B**. After solos, D.S. al Coda (with repeat)

(vibes on top notes)

(pn.) $F_{MI}^{9(b5)}$ B^b $Bb^9(alt)$

C (Flute solo) F_{MI}^9

(vibes) F_{MI}^9

(bs.) $Bb^9(\#11)$ (sample bs.)

$Bb^9(\#11)$

(Vamp, solo & fade)

Dame Un Cachito Pa' Huelé

Son-Montuno ♩ = 134
(2-3 Clave)

Arsenio Rodriguez

(Intro)

(tres montuno) (etc.) (trp. fill) 2 Aho -

A

ra que ma - má no es - tá a - quí, da - me un ca - chi - to pa' hue - lé.

(Trp. solo)

(3x's) Aho -

B

ra que ma - má no es - tá a - quí, da - me un ca - chi - to pa' hue - le,

(Vocal solo)

Aho -

C

ra que ma - má no es - tá a - quí, da - me un ca - chi - to pa' hue - le.

(Piano solo)

(end solo)

D

(On cue) (plus 8va) (pn.) (trps.) (pn., plus 8va) (tutti) tutti Da -

E (plus 8va) (trps.)
 (pn. montuno) (etc.)

me un ca - chi - to pa' hue - lé. _____

(trps.) (Tacet last x)

Pa' hue - lé. _____ (Vamp till cue)

F (On cue) (Trp. solo) (end solo)

Aho -

Pa' hue - lé. _____ Pa' hue - lé. _____

G (+ trps.)

ra que ma - má no es - tá a - quí, da me un ca - chi - to pa' hue - lé.

C G C D C G break - C D

tutti

Danzón For My Father

Oscar Hernández
(as played by Dave Valentin)

Danzón ♩ = 114

Intro

(horns, top note) (solo trp.)
A¹³
E^MI^{7(b5)} F⁷/_{E^b} B^bM^A7/_D A⁷/_{C[#]}
(tutti) break (bs.)

B^b C G^{6/9}/_B B^b9 A⁹ (add 13) (flute)
break

A

(8va 2nd x) (flute)
D^MI^{6/9} E^MI^{7(b5)} A^{7(b9)}/_(#5) D^MI^{6/9} E^MI^{7(b5)} A^{7(b9)}
(bs.) (etc.)

D⁹ A^MI^{7(b5)} D^{7(b9)} G^MI⁹ break G^MI⁷

C⁹ SUS A⁹/_F B^bM^A7 B^b E^MI⁹ (add 11)_{b5}

1. (fl.) (fl. 8va) (horns) (fl., 8va)
A^{13(b9)} E^b9^(#11) D^MI¹¹ E^MI^{7(b5)} A^{7(b9)}/_(#5) D^MI¹¹ D^b C E^b F E⁷/_(#5) A⁷(alt.)
(bs.)

B $B^b MA^7$ (8va) $F^{(add 9)}$ A $F MI$ A^b $D MI$ G G^7 B

(flute)

$C MI$ $C MI$ B^b $A MI$ $7(b5)$ $D^7(b9)$ $D^7(b9)$

poco a poco crescendo

$E^b MA^7$ B^b D D_{sus} D C C $G MI$ B^b F A

crescendo decrescendo

E $G^{\#}$ A G D $F^{\#}$ G^7 F $E MI$ $7(b5)$ $A^7(b9)$ (8va) (flute)

C $D MI$ $6/9$ $E MI$ $7(b5)$ $A^7(b9)$ $(\#5)$ $D MI$ $6/9$ $E MI$ $7(b5)$ $A^7(b9)$

D^7 $A MI$ $7(b5)$ $D^7(b9)$ $G MI$ 9 break

$G MI$ 7 C^9 sus A F $B^b MA^7$

(fl. 8va) $E MI$ $9^{(add 11)}$ $b5$ $B^b 9$ $A^7(b9)$ $D MI$ B^b F $D MI$ $A MI$ $7(\#5)$

(tutti, loco) (bs.)

V.S. (turn page)

D (Cha-Cha-Chá)

(saxes)

(perc. tacet 1st x)

(pn.)

break ----- (bs.)

GMI A (A) GMI DMI Eb F E7(+9) Db Eb

1. 2.

perc. fill 1st x

Bb C C D GMI A Ab13 SUS GMI A

E (Flute solo)

(pn.)

(bs.)

(A) GMI DMI Eb F E7(+9) Db Eb Bb C C D

Till cue

On cue

(end solo) **F** (Piano solo)

GMI A Db Eb Bb C DMI6/9 mf GMI9 A7(+5)

(Piano solo)
 $A7(\flat 9)$ GMI^9 $DMI^6/9$ ($DMI^6/9$) GMI^9 $A7(\flat 9)$ GMI^9 $DMI^6/9$
 (bs.) (Vamp & solo till cue)

G (On cue) (Trp. solo begins 3rd x) Till cue On cue (end solo)
 (saxes) $DMI^6/9$ GMI^9 $A7(\flat 9)$ GMI^9 $DMI^6/9$ NC. (tutti)

F (3) (horns, top note) (8va) (flute)
 GMI^6 $DMI^6/9$ A^{13} (bs.)

I (Danzón) $DMI^6/9$ $EMI^7(\flat 5)$ $A7(\flat 9)$ $DMI^6/9$ $EMI^7(\flat 5)$ $A7(\flat 9)$
 (fl. 8va)

D^7 $AMI^7(\flat 5)$ $D^7(\flat 9)$ GMI^9 break

GMI^7 C^9_{SUS} A^{\flat} F $B^{\flat}MA^7$

(fl. 8va) (fl.) (pn.) $EMI^9(\text{add } 11)$ $B^{\flat 9}$ $A7(\flat 9)$ $DMI^6/9$ NC. $E^{\flat}MA^9(\#11)$ D^9_{SUS}
 (bs.) tutti

This is a condensed version of the recorded arrangement.

Decisión

Oscar Hernández
(as played by Seis Del Solar)

dr. fill -----

Intro (synth.)

f C⁹_{SUS} (add 4) D^{MI}₇ E^{b9}_{SUS} F⁹_{SUS} G^{b9}_{SUS} D⁹_{SUS} F⁹_{SUS} D⁹_{SUS}

(bs.)

(2-3 Clave) (Dr. tacet 1st 2x's)

NC

(etc.) (4x's)

(bs./pn. 8va b.)

A (synth.)

G^{MI}₉ A^{b13} E^{bMA}₉ A^{b13}(#11) G^{MI}₇ (pn. octaves)

(sample bs.)

C⁹ A^{MI}_{7(b5)} D⁷ G^{MI}₉ A^{MI}_{7(b5)} A^{b9}(#11)

G^{MI}₉ C⁹ F^{MI}₇ B^{b9} E^{bMA}₉ (pn. octaves, + 8va) A^{b7}(#11) A^{MI}_{7(b5)}

B

D^{7(b9)} E^{bMA}₉ A^{MI}_{7(b5)} D⁷(#5) G^{MI}₇ C⁹ F^{MI}₇ B^{b9}

(synth.)

$E^b_{MA}^9$ $A_{MI}^{7(b5)}$ $D^{7(\#9)}$ $G_{MI}^7 C^9$ $B^b^9_{SUS}$ $E^b^{7(b9)}$ $A^b_{MA}^9$

(sample bs.)

$A_{MI}^{7(b5)}$ $D^{7(\#9)}$ $A^b_{MI}^9$ $D^b^9_{SUS}$ D_{MI}^{11} $D^{7(alt.)}$

C

$D^{7(alt.)}$ G_{MI}^9 A^b_{13} $E^b_{MA}^9$

$A_{MI}^{7(b5)}$ $D^{7(\#9)}$ $A^b_{MA}^{7(\#11)}$ (dr./perc. continue) pn. fill

Interlude

(dr./perc. continue) **NC.** $E^b_{13(\#11)}$

Solo on form (ABC). After solos, Vamp on Interlude (perc. solo) (2nd ending on cue) then D.S. al Coda

C^9_{SUS} $D_{MI}^{7(add 4)}$ $E^b^9_{SUS}$ F^9_{SUS} $G^b^9_{SUS}$ D^9_{SUS} F^9_{SUS} D^9_{SUS} D^9_{SUS} $E^b^9_{SUS}$ F^9_{SUS} G_{SUS}

dr. fill

(fine)

Kicks are played during head and solos.

Déjala Que Baile Sola

(a.k.a. Que Baile Sola El Son)

Juan Almeida

(as played by Louis Ramirez)

(arranged by Isidro Infante)

Guaracha/Guaguancó ♩ = 204
(3-2 Rumba Clave)

(Intro) $GMI^{\flat 9}$

f (tutti, top note)

$D7(\#9)$

$GMI^{(add 9)}$ NC.

(clave only)

(Guaguancó)
(add congas) NC.

(solo trp. 1)

A

(solo trp. 1)

(solo trp. 2)

(solo trp.)

NC / (all horns) $D7(\#9)$

(bari w/ pn./bs.)

(Guaracha) (full rhythm)

B

(solo trp.)

$D7$ $GMI7$ $C7$ *tr* $GMI7$ $C7$

GMI (add 9)

(solo trp.) (perc. continúes)

D octaves (+ 8va)

Dé -

(Guaguancó) (2-3 Rumba Clave)

C **NC.** (perc. etc.)

jen - la que bai - le so - la, que bai - le so - la, (coro) so - li - ta!

(solo trp.)

GMI ⁶/₄

(+ other horns) tutti Con

D **NC.**

e - sa gra - cia de e - lla a su ma - ne - ra, co - que - tay be - lla, (tutti)

NC. **E_b13** **NC.** **D7(#9)** **NC.**

(8va)

(tutti) (perc. continúes) (bari w/ pn./bs.)

es - te sa - bro - so son.

NC.

Con el tum - bao de la con - ga que

V.S.
(turn page)

E (Guaracha) (2-3 Clave)

mar-ca con el bon-
 NC
 (perc. continúes)

gó. Con e-sa fi-gu-ra be-lla que to-do el mun-do te mi-

(bari w/ pn./bs.) (bs. tumbao, pn. montuno) (trps.)

re, bai-lan-do con la cin-tu-ra

B^b A^MI^{7(b5)} D⁷ A^MI^{7(b5)}

es-te sa-bro-so son.

D⁷ A^MI^{7(b5)} D⁷ G^MI NC
 (bari w/ pn./bs.)

E (3-2 Clave)

D octaves (tutti) O-yen el pia-no, tum-ba, ma-ra-ca y cla-ve, a-ho-ra bai-lan-do bue-

G^MI G^MI^(MA7) G^MI⁷ G^MI⁶₃

G^MI G^MI^(MA7) G^MI⁷ G^MI⁶ A^MI^{7(b5)} D⁷

no, bai-lan-do ri-co, bai-lan-do so-la, es-te ri-co

son. Con es-te ri-co son. (horns)

G^MI NC D⁷ G^MI D octaves
 (trps.) (bari w/ pn./bs.) (bari w/ pn./bs.)

(2-3 Clave)

G C_{MI}^7 F^7 $B^b_{MA}^7$ $E^b_{MA}^7$ $A_{MI}^{7(b5)}$ D^7 G_{MI} (Vocal solo)

Dé - ja - la que bai - le so - la, so - la, so - li - ta. _____

F_{MI}^7 B^b^7 $E^b_{MA}^7$ $E_{MI}^{7(b5)}$ A^7 D^7

(Vamp & solo till cue)

H (On cue) C_{MI}^7 F^7 $B^b_{MA}^7$ $E^b_{MA}^7$ $A_{MI}^{7(b5)}$ D^7 G_{MI}

(horns)

F_{MI}^7 B^b^7 $E^b_{MA}^7$ $E_{MI}^{7(b5)}$ $A^{7(b5)}$ D^7

(octaves)

I C_{MI}^7 F^7 $B^b_{MA}^7$ $E^b_{MA}^7$ $A_{MI}^{7(b5)}$ D^7 G_{MI} (Vocal solo)

Mi - ra - la, mi - ra - la, _____ e - lla bai - la so - li - ta.

F_{MI}^7 B^b^7 $E^b_{MA}^7$ $E_{MI}^{7(b5)}$ A^7 D^7 (On cue) (4x's)

J (Synth. solo) C_{MI}^7 F^7 $B^b_{MA}^7$ $E^b_{MA}^7$ $A_{MI}^{7(b5)}$ D^7 G_{MI} F_{MI}^7 B^b^7 $E^b_{MA}^7$

$E_{MI}^{7(b5)}$ A^7 D^7 D.S. al Coda (On cue)
(Perc. solo, with Coro, till cue, then Coro with Vocal solo 2x's, then take Coda)

(3-2 Rumba Clave)

$D^7(alt)$ **K** G_{MI}^6 $B^b_{MI}^9$

tutti _____ *f* (tutti, top note)

A_{MI}^{11} $D^7(\#9 \#5)$ (bs. fill) G octaves

Déjala Que Baile Sola (Rhythm Section)

Guaracha/Guaguancó ♩ = 204
(3-2 Rumba Clave)

(Intro) G_{MI}^6 $B^b_{MI}^9$ A_{MI}^{11} $D^7_{(\#9)}$

f (tutti) (perc. play through)

$D^7_{(\#9)}$ $G_{MI}^{(add\ 9)}$ (solo clave)

(Guaguancó)
(add congas) **NC.**

(etc.) (trp. cue)

A (trp. 1 cue)

NC.
(trp. 2 cue)

(perc. continue)
(bs./pn. tacet)

(trp. cue)

(horns)

$D^7_{(\#9)}$ $D^7_{(\#9)}$ **NC.**

f (trp. cue)
(bs. w/ pn. octaves)

B **(Guaracha)** (full rhythm)

(pn. montuno, plus 8va b.)

G_{MI} C_{MI}^7 F^7 $B^b_{MA}^7$ $E^b_{MA}^7$ $A_{MI}^7(b5)$

(sample bs.)

D⁷ GMI⁷ C⁷ GMI⁷

C⁷ GMI^(add 9) D octaves

(bs.) (perc. continues)

Guaguancó (2-3 Rumba Clave)

C NC. (clave)

(vocal w/ perc. only)

NC.

(solo trp. cue) (+ other horns) *f* (tutti)

D NC. GMI^{6/9} NC. E^{b13} NC. D^{7(#9)} NC.

(vocal w/ perc. only) *f* (tutti)

NC.

(bs. w/ pn. octaves) (vocal w/ perc. only)

V.S.
(turn page)

E (Guaracha) (2-3 Clave)

(pn.) >

(pn. montuno, octaves)

NC.

B^b B^bMA⁷ B^b

(bs.)

(etc.)

B^b A^MI^{7(b5)} D⁷ A^MI^{7(b5)} D⁷

(pn.)

NC.

A^MI^{7(b5)} D⁷ G^MI

(bs. w/ pn. 8va b.)

F (3-2 Clave)

NC.

(montuno, octaves)

G^MI G^MI^(MA7) (etc.)

(etc.)

G^MI⁷ G^MI⁶ G^MI G^MI^(MA7) G^MI⁷ G^MI⁶

A^MI^{7(b5)} 1. D⁷ G^MI NC. 2. D⁷ G^MI D octaves

(bs. w/ pn. octaves)

(2-3 Clave)
(Coro)

G (Vocal solo)

(pn. montuno, octaves)

(sample bs.)

CMI⁷ F⁷ B^bMA⁷ E^bMA⁷ A^bMI^{7(b5)} D⁷ GMI

H (On cue)
(horns)

(etc.)

FMI⁷ B^{b7} E^bMA⁷ EMI^{7(b5)} A⁷ D⁷ CMI⁷ F⁷ B^bMA⁷ E^bMA⁷

(Vamp till cue) (etc.)

A^bMI^{7(b5)} D⁷ GMI FMI⁷ B^{b7} E^bMA⁷ EMI^{7(b5)} A^{7(b5)} D⁷

I CMI⁷ (Coro) F⁷ B^bMA⁷ E^bMA⁷ A^bMI^{7(b5)} D⁷ GMI (Vocal solo) FMI⁷ B^{b7}

(bs. & pn. etc.)

(On cue) (Synth. solo)
(4x's) **J**

E^bMA⁷ EMI^{7(b5)} A⁷ D⁷ CMI⁷ F⁷ B^bMA⁷ E^bMA⁷

A^bMI^{7(b5)} D⁷ GMI FMI⁷ B^{b7} E^bMA⁷ EMI^{7(b5)} A⁷ D⁷

D.S. al Coda (On cue).
(Perc. solo till cue, then Coro w/
Vocal solo 2x's, then take Coda.)

(3-2 Rumba Clave)

K D⁷(alt) GMI^{6/9} B^bMI⁹ (perc. continue)

(tutti) f

A^bMI¹¹ D⁷(#9) G octaves

(bs.) sample bs. fill (tutti)

Déjala Que Siga Andando

Jose Antonio Méndez
Reinaldo Bolaños
(as played by Orquesta Batachanga)

Guaracha (Charanga style) ♩ = 94
(3-2 Clave)

(Intro) F (D. C. only) F^{MA} F⁹ B^{b6} B^{bMI}⁶ F

mf (ti.) (fl.)

F^{MA} G^{MI} C⁷ 8va C⁷ C^{#o7} D^{MI} NC.

F¹³ B^{bMA}⁹ B^{bMI}⁹ E^{b13} F¹³ E^{b13} 8va

E^{b13} 8va D^{b13} C¹³ NC. F^{6/9}

(2-3 Clave) A G^{MI} C⁷ G^{MI} C⁷ F^{MA} G^{MI} A^{MI} A^{b9} D⁷

(tutti) (2nd x F^{MA} B^{b9} A^{MI} A^{b9})

Di - me que es lo que te pa - sa, que el te - mor tu pe - cho a - bra - za.
Si tú sa - bes que te a - do - ro, que en el cie - lo vi - bra el co - ro.

B^{MI}^{7(b5)} E^{7(b9)} A^{MI} D⁷ G^{MI} C⁷ F^{MA} B^{b13}

Quié - re - me a - sí, con fre - ne - sí mi a - mor, co - mo, yo a tí. (fl. 8va)

Di - me por que no pue - do yo te -

2. G^{MI} C⁷ F^{MA} F⁶ 8va D^{MI}^{6/9} B

ner, tu gran que - rer. (fl.) (strs.) (fl.)

D^{MI}^{6/9} F⁹ A⁷^{SUS} G^{MI} C⁷ E^{MI} D^{MI} D^{bMI} C^{MI}

(strs.) (fl.)

C C^{MI} F⁷ C^{MI} F⁷ B^{bMA} B^{b6} B^{bMA} B^{b6}

De -

B^{bMI} E^{b7} B^{bMI} E^{b7} A^{bMA} A^{b6} G^{MI} C⁷

sí sa - brás lo que es el a - mor. (fl.)

D G^{MI} A^{MI} B^{b6} B^{dim.} C⁶ C^{#o7} D^{MI} C[#] C C⁷ G⁹

Di - me que es lo que te pa - sa, que el te - mor tu pe - cho a - bra - za.

B $MI^{7(b5)}$ $E^{7(b9)}$ AMI^7 D^7 Φ^1 GMI^7 C^7

Quié - re - me a - sí, con fre - ne - sí mi a - mor, co - mo - yo a

D.C. al Coda One (with repeat)

Φ^1 GMI^7 C^7 FMA^7 F^6 E C^{13} SUS (+ fl. 8va) E^b13 SUS

mor, co - mo - yo a tí. (strs.)

C^{13} SUS (fl. 8va) GMI^7 C^{13} F^6 $D^7(\#9)$

(tutti)

F GMI^7 C^7 FMA^7 AMI^7 $AbMI^7$ C GMI^7 C^7 FMA^7 F^6

Dé - ja - la que si - ga an - dan - do. (Vamp till cue)

G (On cue) $GMI^{7(b5)}$ G^b7 FMI (fl.) Ab^7 $GMI^{7(b5)}$ G^b7 FMI Ab^7 $8va$

(strs.)

GMI^7 A^7 DMI^7 F^9 $EMI^{7(b5)}$ $A^7(\#5)$ DMI^7 Ab^9 GMI^7 C^7 B^bMI^7 E^b7

(strs./fl. 8va)

H EMA^7 $A^9(\#11)$ $AbMI^9$ F^9 (fl. 8va) B^bMA^9 B^bMI^{11}

(strs./fl. loco)

E^b13 E^b13 D^13 D^b13 C^{13} (fl.) Φ^2

(strs., pizz.) (Flute solo) (tutti)

I GMI^7 (1st x only) C^7 FMA^7 F^6 GMI^7 C^7 FMA^7 F^6

break - (pn./bs.) Dé - ja - la que si - ga an - dan - do. (Vamp & solo till cue)

J (On cue) GMI^7 C^7 FMA^7 (Vocal solo) F^6 GMI^7 C^7 FMA^7 F^6

Dé - ja - la que si - ga an - dan - do. (Vamp & solo till cue)

On cue, D.S. al Coda Two

Φ^2 **NC** break - - - GMI^7 C^{13} F^6 $DMI^9(MA^7)$

(pn./bs.) (tutti, fl. 8va)

This is a condensed version of the recorded arrangement.

Déjala Que Siga Andando (Rhythm Section)

Guaracha (Charanga style) $\text{♩} = 94$

(3-2 Clave)

(Intro) F (pn. comp) F_{MA}^9 F^9 B^b6 $B^b_{MI}6$ F

mf (bs.)

(perc. etc.)

(pn. + 8va b.)

F_{MA}^9 $G_{MI}7$ C^7 C^7 $C^{\#o7}$ D_{MI} NC.

(bs.)

F^{13} $B^b_{MA}9$ $B^b_{MI}9$ E^b13 F^{13} E^b13

E^b13 D^b13 C^{13} NC. F^6_9

(bs.)

(1st x)

(tutti)

A (2-3 Clave)

(pn. sample montuno, octaves)

$G_{MI}7$ C^7 $G_{MI}7$ C^7 $F_{MA}7$ B^b9 $A_{MI}7$ $A^b9(11)$ $B_{MI}7(b5)$ $E^7(b9)$ (etc.)

(sample bs.)

$A_{MI}7$ D^7 $G_{MI}7$ C^7 $F_{MA}7$ B^b13 G_{MI} C^7 $F_{MA}7$ F^6 $D_{MI}^6_9$

B $D_{MI}^6_9$ F^9 A^7_{SUS} $D_{MI}^6_9$ F^9 A^7_{SUS} $G_{MI}7$ (pn. montuno) C^7

(sample bs.)

$E_{MI}7$ $D_{MI}7$ $D^b_{MI}7$ $C_{MI}7$ $C_{MI}7$ F^7 $B^b_{MA}7$ B^b6 $B^b_{MI}7$ E^b7

(etc.)

$A^b_{MA}7$ A^b6 $G_{MI}7$ C^7 $G_{MI}7$ $A_{MI}7$ B^b6 $B^{dim.}$ C^6 $C^{\#o7}$ D_{MI}

D_{MI} C# C G⁹ B_{MI}^{7(b5)} E^{7(b9)} A_{MI}⁷ D⁷ Φ ¹ G_{MI}⁷ C⁷

D.C. al Coda One (w/ repeat)

Φ ¹ G_{MI}⁷ C⁷ F_{MA}⁷ F⁶ E C¹³_{SUS} E_b¹³_{SUS}

(bs.) tutti

E_b¹³_{SUS} C¹³_{SUS} (+ pn. octs.) G_{MI}⁷ C¹³ F⁶ D⁷(#5)

(tutti)

(Coro/Vocal solo)

F G_{MI}⁷ C⁷ F_{MA}⁷ A_{MI}⁷ A_b_{MI}⁷ C G_{MI}⁷ C⁷ F_{MA}⁷ F⁶

(sample bs., pn. montuno) (Vamp till cue)

(On cue)

G G_{MI}^{7(b5)} G_b⁷ F_{MI} A_b⁷ G_{MI}^{7(b5)} G_b⁷ F_{MI} A_b⁷ G_{MI}⁷ A⁷

D_{MI}⁷ F⁹ E_{MI}^{7(b5)} A⁷(#5) D_{MI}⁷ A_b⁹ G_{MI}⁷ C⁷ B_b_{MI}⁷ E_b⁷

H E_{MA}⁷ (pn. comp) A⁹(#11) A_b_{MI}⁹ F⁹ B_b_{MA}⁹ B_b_{MI}¹¹

E_b¹³ D¹³ D_b¹³ C¹³ Φ ²

NC. break (pn. octaves) (Fl. solo) I G_{MI}⁷ C⁷ F_{MA}⁷ F⁶ G_{MI}⁷ C⁷ F_{MA}⁷ F⁶

(Vamp till cue)

(On cue) (Coro/Vocal solo)

J G_{MI}⁷ C⁷ F_{MA}⁷ F⁶ 2

(Vamp till cue)

On cue, D.S. al Coda Two

Φ ² NC. break (pn. octaves) G_{MI}⁷ C¹³ F⁶ D_{MI}⁹(MA7)

(bs.) (tutti)

This is a condensed version of the recorded arrangement.

Mambo $\text{♩} = 102$
(2-3 Clave)

Déjame Soñar

Périn Vásquez
(as played by Tito Puente)
(arranged by Ray Santos)

Intro

(horns, top note) $B^b M I^9$ $B^b M I^6$ $E^b M I^9$ $E^b M I^6$ $F^7(alt)$ $B^b M I^6$
(bs.) (etc.)

$E^b 9$ $A^b 13$ $D^b M A^7$ $G^b M A^7 + 8va$
(octaves)

$B^9(b5)$ $B^b M I^9(MA^7)$ $E^b 13(\#11)$
(bs.) tutti

A break $G^b M 13$ F^7 $B^b M I^6$ break $G^b M 13$ F^7 $B^b M I^6$

Que no me cam - bien na - da por a - llá, que yo lo quie - ro ver tal co - mo es - tá,

(Time) $B^b M I$ (tumbao & montuno) $A^b 9$ $G^b M 13$ F^7 $B^b M I^6$
(horns, top note)

Puer - to Ri - co lin - do me ha - ce tan ri - co po - der pen - sar,

$B^b M I$ $A^b 9$ $G^b M 13$ F^7
(horns)

que yo soy tu hi - jo, co - mo Mu - ñoz, Mo - re - lia Es - co - bar,

B F^7 $C M I^7(b5)$ $B 13$ $B^b M I^7$ $E^b 13(\#11)$
(horns)

y o - tros tan - tos hi - jos y no - bles hom - bres que no hay que ha - blar.

$E^b 13(\#11)$ $A^b 13$ $G^b M 13$ $F^7 + 8va$
(horns)

Y es que no hay his - to - ria ni u - na me - mo - ria pa - ra ol - vi - dar.

F^7 $C M I^7(b5)$ $B 13$ $B^b M I^7$ $E^b M I^6$ F^7
tutti

E - res Puer - to Ri - co, mi gi - gan - te chi - co y dé - ja - me so - ñar,

C (horns-tacet 1st x)
3rd x 8va

dé - ja - me so - ñar. (horns) NC.

break

tutti

(pn. tenths, bs. lower note)

B^bM^I A^b G^b F⁷

(3x's) (+ 8va)

B^bM^I A^b G^b F⁷ B^bM^I⁶ F⁷ B^bM^I⁶

(bs.)

D break

G^b13 F⁷ B^bM^I⁶ break

G^b13 F⁷ B^bM^I⁶

1. Que mi San Juan lo de-jen co - mo es-tá y que no le qui - ten na - da, na - da más.
2. Yo quie-ro o - ir un jí - ba - ro can - tar, y le con - tes - ta un ga - to'e ma - dru - ga'.

(Time)

B^bM^I (tumbao & montuno) A^b13 G^b13 F⁷

Que sea Ma - ya - gües es - tu - dian - til or - gu - llo de a - llí, (horns)
Co - mer po - ma - ro - sa y o - ler las ro - sas de mi ro - sal.

F⁷ C^M7(b5) B¹³ B^bM^I⁷

guár - da - me un pal - mar y un a - man - ne - cer can - tan - do un sor - sal. (horns)
Del nor - te y del es - te del sur y o - es - te Pon - ce o San Juan.

E^b7 (b) A^b7 G^b7 F⁷

Qui - ro u - na ha - ma - ca, ca - fé en la ja - ta - ca, guá - va - ra de a - llí, (horns)
Va - lle de Co - llo - res, del a - mén que llo - re nien - tras lle - go a - llá,

F⁷ C^M7(b5) F⁷ B^bM^I⁶ E^bM^I⁶ F⁷

y dé - ja - me so - ñar des - de a - qui, dé - ja - me so - ñar. (tutti, top note)

break

(Time) B^bM^I⁶ B^bM^I⁶ (tumbao & montuno) G^bMA⁷

Dé - ja - me so - ñar. (tutti, top note) (horns)

F⁷(#5) B^bM^I⁷ E^b7 A^bM^I⁷ D^b7 G^bMA⁷ B⁹(b5) B^bM^I⁶

(trbs.) (+ trps.) (tutti, top note)

D.S. al Coda

F

ñar. (horns) (top note)

(pn.) (sample montuno)

NC. F octaves B^b_{MI} $B^b_{MI}^7$ $E^b_{MI}^6$ $F^{7(b9)}$ $B^b_{MI}^6$ (etc.)

(bs.) (tutti) (sample) (etc.)

B^b_{MI} $B^b_{MI}^7$ $E^b_{MI}^6$ F^7 (Vocal solo) $B^b_{MI}^6$

Dé - ja - me so - ñar — des - de a - cá, dé - ja - me so - ñar.

B^b_{MI} $B^b_{MI}^7$ $E^b_{MI}^6$ F^7 $B^b_{MI}^6$

(Vamp till cue)

(On cue) **G** $B^b_{MI}^6$ $E^b_{MI}^6$ $F^{7(alt)}$ $B^b_{MI}^6$

(horns)

$B^b_{MI}^6$ $E^b_{MI}^6$ $F^{7(alt)}$ $B^b_{MI}^6$

(saxes) (+ brass) (saxes) (+ brass)

C^7 $B^b_{MA}^7$ B^b_{MI} **H** (Vocal solo) B^b_{MI} $E^b_{MI}^6$ F^7 B^b_{MI} $B^b_{MI}^6$

F octaves

tutti - - - - -

B^b_{MI} $B^b_{MI}^7$ $E^b_{MI}^6$ F^7 1-3. B^b_{MI} $B^b_{MI}^6$ 4. B^b_{MI} $B^b_{MI}^6$

Dé - ja - me so - ñar — des - de a - cá, dé - ja - me so - ñar. (saxes)

I (tumbao & montuno) (trps., tacet 1st 2 x's)

B^b_{MI} $B^b_{MI}^7$ $E^b_{MI}^6$ $F^{7(alt)}$ 1-3. B^b_{MI} $B^b_{MI}^6$

(saxes)

4. (trps.) (w/ lead vocal ad lib.) (tacet last x)

Que no me cam-bien ná. Dé-je-lo co-mo es-tá. Que no me

B^b_{MI} $B^b_{MI}^6$ B^b_{MI} $B^b_{MI}^7$ E^b_{MI} F^7 B^b_{MI} $B^b_{MI}^6$

(saxes) (Vamp till cue)

J (On cue)

(horns, top note) (bs.)

$B^b_{MI}^9$ $B^b_{MI}^6$ $E^b_{MI}^9$ $E^b_{MI}^6$ $F^7(alt.)$ $B^b_{MI}^6$

(octaves) + 8va

E^b_9 A^b_{13} $D^b_{MA}^7$ $G^b_{MA}^7$

$B^9(b5)$ $B^b_{MI}^9(MA^7)$ $E^b_{13}(\#11)$

tutti-----

Sample bass & piano, letters A & D, bars 5-9

(sample pn., + 8va b.) (etc.)

B^b_{MI} A^b_{13} G^b_{13} F^7 (etc.)

Dile A Catalina

Arsenio Rodríguez
(as played by Irakere)

(Intro) (Piano solo)

(bs./perc. tacet)

(add bass)

(bs./tutti)

A

S: Di - le a Ca - ta - li - na que se com - pre un gua - yo que, la yu - ca se me es tá pa - san - do.

F B^b C B^b F B^b C B^b

(sample bs.) (pn. montuno)

(Trp. solo)

F B^b C B^b F B^b C B^b

3. (Vocal solo)

tá pa - san - do. Di -
La

(pn.) (vocal/horns)

le a Ca - ta - li - na que ven - ga pa - ra a - cá, — di - le que la yu - ca se me va a pa - sar.
yu - ca la trai - go ri - cay bue - na ver - dad. — Di - le que por fin si me la va a com - prar.

AMI⁷ DMI⁷ B^b C NC

(tutti)

D.S. al Coda
(with repeats)

(horns)

B^bMA⁷ AMI⁷ GMI⁷ FMA⁷ EMI^{7(b5)} A^{7(b9)} DMI⁷ G¹³ C¹³

(horns)

B^bMA^7 A_{MI}^7 G_{MI}^7 F^6 NC

D

(tutti)

Di - le a Ca - ta - li - na que se com - pre un gua - yo que, la yu - ca se me es - tá pa - san - do.

F^6_{9} B^b6_{9} $E^7(alt)$ $A^7(alt)$ D_{MI}^9 $G^{13(\#11)}$ C^{13} C^b13 B^b13

(bs.) (pn. comp)

(Vocal solo)

(sample pn. montuno, octaves)

F B^b C B^b F B^b C B^b

(etc.)

(3x's)

E

(horns)

F B^b C B^b F B^b C B^b_{shake} G_{MI}^9

(Trp. solo)

G_{MI}^9 A_{MI}^9 B_{MI}^9 $E^b7(b9)$ A^bMA^9 D^b9 C^9_{sus} $C^7(\#9)$ F B^b

C B^b F B^b C B^b_{shake} F B^b C B^b

(Trp. solo)

1. F B^b C B^b

2. (end solo) F NC NC

(bs.) (tutti)

V.S.
(turn page)

F

Di - le a Ca - ta - li - na que se com - pre un gua - yo que, la yu - ca se me es tá pa - san - do.

break

(bs.) (pn. montuno) (etc.)

(Vocal solo) (w/ background Coro)

Se me es - tá pa - san - do, se me es - tá pa - san - do,

(4x's)

G

Se me es - tá pa - san - do,

(horns)

(+ 3va)

shake

se me es - tá pa - san - do. tá pa - san - do.

(+ 3va)

shake

(perc.)

(Gtr. solo pick-ups)

H

(Gtr. solo)

(rhythm etc.)

(Vamp & solo till cue)

I

(tacet 1st x)

(son.)

Sé que te gus - ta el son. Sé que te gus - ta el

(3x's)

(sample bs.)

J

(Piano solo)* (1st x only)

(son.)

(sample bs.)

(On cue)

(end solo)

(horns) NC

(bs./tutti)

* At letter J, piano may add 7ths and altered notes to chords.

K

Di - le a Ca - ta - li - na que se com - pre un gua - yo que, la yu - ca se me es - tá pa - san - do.

(plus Trp. solo)

break

(bs./tutti) (bs.) (pn. montuno) (etc.)

(w/ Trp. solo)

(horns)

1., 2. 3.

Se me es - tá pa - san - do. Se me es - tá pa - san - do.

(bs.) (etc.)

(Trp. solo etc.)

Se me es - tá pa - san - do.

(end solo)

L

Di - le a Ca - ta - li - na que se com - pre un gua - yo que, la yu - ca se me es - tá pa - san - do.

(bs.)

Di - le a Ca - ta - li - na que se com - pre un gua - yo que, (horns)

F Bb C Bb GMi11 AMi11 BMi11 A7(b9) BMi9

(pn.) (horns/coro bottom note)

Di - le que por fin si me la va a com - prar.

NC.

(bs./tutti)

Dime Tú Que Lo Sabes

Candido Fabre
(as sung by Issac Delgado)
(arranged by A. Bolaños)

Intro E^b_{sus} B^b (synth. w/ perc. only) E^b B^b E^b F D_{MI} F (etc.)

f (add pn.) (horns, octaves)

1. E^b B^b E^b F D_{MI} F 2. E^b B^b dr. fill

E_{sus} D E $F^\#$ B_{sus} C E (add bass) (perc. etc.) He vis - to

A E_{MA}^9 (1st x, solo vocal w/ perc. only) (D.S. w/ harmony & all rhythm) $G^\#(9)$ E

gen - te que vie - ne de ro - di - llas hom - bres des -

$C^\#MI^7$ $F^\#$ E

cal - zos im - plo - rón - do - te per - dón y dar su

$A_{MA}^7(\#5)$ $D^{13}(\#11)$

san - gre pi - dién - do - te ma - ra - vi - llas y al con - fe -

$F^\#MI^9$ $B^{13}(\#11)$ E_{MA}^9 $B^b13(\#11)$

sar - se en - to - nar u - na o - ra - ción. Y yo he tra -

B A_{MA}^9 (1st x add chords only) $G^\#MI^7$ $C^\#MI^7$

í - do has - ta tu al - tar to - das las flo - res, y en un ja -

A_{MA}^9 $C^\#MI^7$

rrón un po - co de a - gua ben - di - ta. Es - ta can -

D E $D^{(\#5)}$ E $C^\#7(\#9)$ $A^\#MI^7(b5)$

ción es pa - ra ti mi vir - gen - ci - ta, y más de

A **B** **A**(#5) **B** $\text{F}\sharp$ **E**

mi el co - ra - zón doy sin te - mo - res. (trp.)

C $\text{B}^{13}_{\text{SUS}}$ (pn./bs. tacet 1st x) $\text{G}\sharp^{7(\flat 9)}$ $\text{C}\sharp^{7}_{\text{MI}^7}$ C^{13}

(trp.)

$\text{B}^{13}_{\text{SUS}}$ $\text{B}^{7(\text{alt})}$ 1. 2.

(Perc. solo) $\text{F}^{6/9}$ (omit 3) $\text{B}\flat^{7}_{\text{MA}^7(\flat 5)}$ **NC.** (perc. continue) E_{MA^7}

f tutti *mf* Di - me si es
D.S. al Coda

$\text{F}\sharp$ **E** E_{MA^9}

rá. *mf* Quién ven -

D (E_{MA^7}) (solo vocal w/ perc. only)

drá ca - da ma - ña - na de do - min - go pa - ra de -

($\text{C}\sharp^{7}_{\text{MI}^7}$) ($\text{F}\sharp/\text{E}$)

cir - te que en mí siem - pre vi - vi - rás. Se - ré la bri -

($\text{A}_{\text{MA}^7(\sharp 5)}$) ($\text{D}^{13(\sharp 11)}$)

sa o el mur - mu - llo en - tre la gen - te; vol - ve - ré a

($\text{F}\sharp^{7}_{\text{MI}^7}$) (B^7) (E_{MA^7}) (plus harmony)

ver - te di - me tu quien lo sa - brá. Vol - ve - ré a

($\text{F}\sharp^{7}_{\text{MI}^7}$) (B^7) (E_{MA^7})

ver - te di - me tu quien lo sa - brá. **V.S.**
(turn page)

E NC. *f* (horns) C octs. D octs. G octs. A octs.

NC. (solo vocal) Di - me...

F NC. (bs./pn. tacet, perc. continues) B⁹_{SUS}

tú que lo sa - bes, Vir - gen de la Ca - ri - dad. (bs./pn.)

B⁹_{SUS} C#MI⁹ C¹³ (B) **G** break-

(coro) Di - me tú que lo sa - bes, Vir - gen de

B⁹_{SUS} (Vocal solo) C#MI⁹ C¹³

la Ca - ri - dad (bs.) Di - me

H B⁹ C#MI C#MI B_{C#} C⁷ (Vocal solo)

tú que lo sa - bes, Vir - gen de la Ca - ri - dad.

B⁹_{SUS} C#MI⁹ 1. C¹³ 2. NC.

Di - me

I B^{13(b9)} (horns) E⁹_{SUS} A⁹_{SUS} B^{13(b9)}

B^{13(b9)} D_{MI}^{7(#5)} C#MI^{7(#5)} C¹³ (1st x) (B^{13(b9)})

J NC. break

Y lo que no sa - bes tú no lo sa - be na - die.

(Vocal solo)
C#MI C#MI7 F#7 B F#MI/G# D9(#11) G#7
 Y lo que

K **C#MI C#MI7 F#7 (Vocal solo) B F#MI/G# D9(#11) G#7**
 no sa - bes tú no lo sa - be na - die. Y lo que
(Vamp till cue)

L **(On cue) C#MI F#7 NC. (B) (F#MI/G#) (D9(#11))(G#7)(last x) (4x's)**
 no sa - bes tú no lo sa - be na - die. Y lo que

M **C#MI F#7 B F#MI/G# D9(#11) G#7**
 no sa - bes tú no lo sa - be na - die. Y lo que

N **C#MI C#MI7 F#7 B F#MI/G# D9(#11) G#7**
 no sa - bes tú no lo sa - be na - die. (horns) Y lo que
(Vamp & fade)

2nd verse (letters A & B on D.S.):

Dime si es cierto que los muertos van al cielo
y que allá arriba pueden hablar entre sí;
y llevaré por lo menos el consuelo
que volveré con los míos que perdí.

Y cual vendrá de mis amigos a mi tumba,
si cantarán a mi nombre los trovadores
y cual será la que vendrá de mis amores
y sin rencores mi retrato besará.

This is a condensed version of the recorded arrangement.

Dime Tú Que Lo Sabes (Rhythm Section)

Guaguancó ♩ = 116
(3-2 Rumba Clave)

(Intro) $E^b_{sus} B^b$ (synth. w/ perc.) $E^b B^b$ $E^b F$ $D_{MI} F$

(bs. & pn. tacet)

$E^b_{sus} B^b$ $E^b B^b$ $E^b F$ $D_{MI} F$

(add piano)

$E^b_{sus} B^b$ $E^b B^b$ 1. $E^b F$ $D_{MI} F$ 2. $E^b B^b$ dr. fill

$E_{sus} D F^{\#}$ $B_{sus} C E$ E octaves (perc. continues)

f (add bass)

A E_{MA}^9 (tacet 1st x) $G^{\#(9)}$ E $C^{\#MI}7$ $F^{\#} E$

(bs., tacet 1st x)

$F^{\#} E$ $A_{MA}7(\#5)$ $D^{13(\#11)}$ $F^{\#MI}9$

$F^{\#MI}9$ $B^{13(\#11)}$ $E_{MA}9$ $B^{13(\#11)}$ **B** $A_{MA}9$ (1st x add comp) $G^{\#MI}7$

(bs. tacet 1st x)

$G^{\#MI}7$ $C^{\#MI}7$ $A_{MA}9$ $C^{\#MI}7$ D/E

$D E$ $D^{(\#5)}$ $C^{\#7(\#9)}$ $A^{\#MI}7(\#5)$ A/B $A^{(\#5)}$ $F^{\#} E$

C B^{13}_{SUS} $G\#7(\#5)$ $C\#_{MI}7$ C^{13}

(tacet 1st x)

B^{13}_{SUS} $B7(alt)$ 1. 2. $B7(alt)$ (Perc. solo)

(2nd x)

$F\#6/9$ (omit 3) $B\flat_{MA}7(\flat5)$ NC. D octs. E octs. (perc. continues) $E_{MA}7$

f tutti D.S. al Coda

$F\#E$ $E_{MA}9$ **D** ($E_{MA}7$) (vocal w/ perc.)

(bs./pn. tacet)

$(C\#_{MI}7)$ $(F\#E)$ $(A_{MA}7(\#5))$ $(D^{13}(\#11))$

$(F\#_{MI}7)$ $(B7)$ $(E_{MA}7)$ $(F\#_{MI}7)$ $(B7)$ $(E_{MA}7)$

E NC. (horns)

f (bs. w/ pn. octaves)

D_{SUS} E_{SUS} E E octaves

V.S.
(turn page)

FIG

(Coro/Vocal solo)
(1st x, solo vocal)

NC
(perc. continues)

(pn.)

B^{13}_{SUS}

$C\#MI^9$

(bs./pn.)

(pn. 8va b.)

$C\#MI^9$

C^{13}

(sample pn.)

B^9

(sample bs.)

$C\#MI$

$B/C\#$

$C\#MI$

C

B^{13}_{SUS}

(bs./pn.)

$C\#MI^9$

C^{13} (N.C. 2nd x)

$B^{13(b9)}$ (2nd x)

$B^{13(b9)}$

E^9_{SUS}

A^9_{SUS}

$B^{13(b9)}$

(bs., 2nd x)

(bs. in 1st x)

$DMI^{7(\#5)}$

$C\#MI^{7(\#5)}$

1. C^{13}

$B^{13(b9)}$

2. C^{13}

J

(+ 8va)
 (pn. octaves)
 (sample montuno)
 (bs.)
 NC
 C#MI C#MI7 F#7 C#

(etc.)
 B F#MI/G# D9(#11) G#7

(last x)
 (Vamp till cue)
 F#7 B F#MI/G# D9(#11) G#7

L

(On cue)
 (tacet 1st x)
 (bs. w/ pn. octaves)
 1-3. 4.
 C#MI F# NC C#MI C#MI

W

(tutti)
 (bs.)
 (pn. montuno like J)
 C#MI F#7 B F#MI/G# D9(#11) G#7 (etc.)

N

(Vamp & fade)
 C#MI C#MI7 F#7 B F#MI/G# D9(#11) G#7

This is a condensed version of the recorded arrangement.

Samba Canção

♩ = 110

Dom De Iludir

Caetano Veloso
(as sung by Nana Caymmi)

A

Não me ve - nha fa - lar na ma lí - cia de to - da mu - sa - be ex - pli - car, vo - cê sa - be en - ten - der, tu - do

(E¹³) 1. A^{MA}⁹ (sample comp) G^{MI}⁷ C¹³_{SUS} (etc.)

(sample bs.) (etc.)

lher, ca - da um sa - be a dor e a de - bem. Vo - cê es - tá, vo - cê é, vo - cê

F^{MA}⁷ D¹³ D^{7(b9)} G^{MI}⁹

li - cia de ser o que é. Não me faz, vo - cê quer, vo - cê tem. Vo - cê

B^{bMI}⁹ E^{b9} A^{bMA}⁹ A^{b6/9} A^{b9}_{SUS} A^{b7(b9)}

B

o - lhe co - mo se a po - li - cia an - dasse a - traz de mim. diz a ver - da - de a ver - da - de, é o seu dom de i - lu - dir.

D^{bMA}⁹ B^{MI}⁹ E^{7(b9)} A^{MA}⁹

Ca - le a bo - ca e não ca - le na bo - ca no - ti - cia ru - Co - mo po - de que - rer que a mu - lher vá vi - ver sem men -

G¹³ F^{#7(b9)} B¹³ B^{9(b13)} E¹³_{SUS} E^{7(b9)}

(last x)

im. (pn.) Vo - cê

tir.

A^{MA}⁹ F^{#7(b9)} B^{MI}⁹ E^{13(b9)}

(bs. w/ pn. 8va b.)

Solo on form (AB).
Take Coda last x to end.

B^{MI}⁹ E^{13(b9)} A^{MA}⁹



Photo by Robert Feinberg

CAETANO VELOSO

Medium Latin Jazz

Don Quixote

Milton Nascimento
César Camarga Mariano
(as sung by Milton Nascimento)

$\text{♩} = 122$

Intro

(pn., sample voicings)

A

(bs. w/ bs. dr.)

(bs. w/ bs. dr., head & solos)

(sample bs.)

(etc.)

B

EMI⁹ EMI⁹ D CMA⁹ G^(add 9) B

Te - nho as li - nhas da mão i - nex - plo - ra - das a - in -
 O mais sá - bio dos ho - mens se per - gun - ta a - in -

1. D⁹ SUS D⁹ 2. D⁹ SUS D^{#9}

da. E, da: "de on - de eu sa - í?

C

EMI¹¹ CMA^{7(b5)} E

(bs.) Me en - si - na a sen - tir!"

(coro) D (Vocal 4x, then Solo) (upper notes begin 3rd x)

Solo on form (AABBC).
 After solos, D.S. al Coda

Fe - cho con - ti - go, - te que - ro a - té, - en - quan - to o céu qui - ser.
 go, - te que - ro a - té de - pois que o céu qui - ser.

CMA^{7(b5)} B^bMI⁷ GMI^{7(b5)} C^{7(b9)}(#5) FMI⁷ B^b13^(#11)(b9) Eb⁹SUS

(sample bs.) (etc.)

CMI⁷ FMI⁷ GMI^{7(b5)} C^{7(b9)}(#5) FMI⁹ B^b13^(#11)(b9) Eb⁹SUS

Fe - cho con - ti - go no que o a - mor dis - ser.
 Se - ja u - to - pi - a o que o a - mor dis - ser.

Till cue Eb⁹SUS (upper note tacet 1st x) On cue CMI⁷ Eb

(Solo, etc.) B^bMI⁷ Eb CMI⁷ Eb

Fe - cho con - ti-

(Vamp, solo & fade)

B. 2nd Verse:
 (After solo)
 Coração de ator, de bailarino, do som, do seu cantor.
 Tem atrás mil pessoas, mão de obra e suor.
 Tem mulher, tem amigo, tem menino, tem cor de multidão,
 tem o vento que sopra no destino um sabor que manda seguir!
 Que deixa ele ir.

Note: Last solo may end at B, vocal as is B to end, with "B, 2nd Verse".
 Chords in parentheses are used for solos.

Samba

É

Luis Gongzaga, Jr. ("Gonzaguinha")

♩ = 116

A (gtr.) CMA^7 $CMA^{7(\#5)}$ $CMA^{7(add6)}$ $CMA^{7(\#5)}$ (etc.)

CMA^7 $CMA^{7(\#5)}$ $CMA^{7(add6)}$ $CMA^{7(\#5)}$

a gen - te quer va - ler O nos so a -

mor. DMI^7 $DMI^{(\#5)}$ DMI^6 $DMI^{(\#5)}$

A gen - te quer va - ler nos - so su - or.

DMI^7 $DMI^{(\#5)}$ DMI^6 $DMI^{(\#5)}$

A gen - te quer va - ler o nos - so hu -

mor. GMI^9 C^9

A gen - te quer do bom, e do me -

lhor. GMI^9 C^9

A gen - te quer ca - ri - nho e a - ten -

ção. FMA^9 $F^{6/4}$

A gen - te quer ca - lor no co - ra -

ção. $F\#MI^{7(b5)}$ $B^{7(\#5)}$

A gen - te quer su - ar mas de pra - zer.

EMA^9 $FMI^{7(b5)}$ Bb^7

de. A gen - te quer vi - ver a li - ber - da -

E^bMA^9 $EMI^{7(b5)}$ A^7

de. A gen - te quer vi - ver fe - li - ci - da -

DMA^9 AMI^7 $D^{7(b9)}$

de. E^b

B GMA^7 $C^9(\#11)$

a gen - te não tem ca - ra de pa - na -

ca. A gen - te não tem jei - to de ba - ba -

ca. a gen - te não es - tá com a mão dis - pos -

ta na ja - ne - la prá pas - sar a mão ne - la.

É, a gen - te quer vi - ver pe - lo di - rei -

to. A gen - te quer vi - ver to - do res - pei -

to. A gen - te quer vi - ver u - ma na - ção.

A gen - te quer é ser um ci - da - dão.

A gen - te quer vi - ver u - ma na - ção.

É, é, é,

é, é, é.

A gen - te quer é ser um ci - da - dão.

A gen - te quer vi - ver u - ma na - ção.

C

D

E

G7(b9)

D.C. al Coda

⊕

Note: Beginning with just guitar, gradually adding more instruments (and voices).

(Vamp & fade)

Eastern Joy Dance

Mulgrew Miller
(as played by Tito Puente)
(arranged by Marty Sheller)

Güiro $\text{♩} = 200$

(optional perc. Intro) **A** (flug./sop.)

pn. fill - - - - -

(trb.) $B_{MA}^7(b5)$ break - - - - - $D^7(\#9)(\#5)$ G_{MI}^9 $E_{bMA}^7(b5)$ G_{MI}^9 $E_{bMA}^7(b5)$

(bs.)

G_{MI}^9 $E_{bMA}^7(b5)$ G_{MI}^9 $E_{bMA}^7(b5)$ $B_{MA}^7(b5)$ break - - - - - $D^7(\#9)(\#5)$

(bs.)

pn. fill - - - - - (flug. sop. trb.) pn. fill - - - - - (flugelhorn)

G_{MI}^9 $E_{bMA}^7(b5)$ G_{MI}^9 $E_{bMA}^7(b5)$ G_{MI}^9 $E_{bMA}^7(b5)$ G_{MI}^9 $E_{bMA}^7(b5)$

break - - - - -

B (flug. sop.)

(trb.) $E_{MI}^9(b5)$ $A^{13(b9)}$ A_{b9}^{SUS} $A_{b7}(\#9)(\#5)$ $D_9^6(\#11)$

(bs.)

pn. fill - - - - - ♩^1 ♩^2

$B_{b13(b9)}$ $B_{b7}(\#9)(\#5)$ E_{bMI}^9 $C_{bMA}^9(b5)$ E_{bMI}^9 $C_{bMA}^9(b5)$ E_{bMI}^9 $C_{bMA}^9(b5)$ E_{bMI}^9 $B_{b13(b9)}$

C (play as is each x)
(horns)

Solo

$B_{MA}^9(b5)$ break

$D^7(\#9)$ (bs.) (etc.)

G_{MI}^9 $E^b_{MA}^7(b5)$ G_{MI}^9 $E^b_{MA}^7(b5)$

D (Solo)

$B_{MA}^9(b5)$ $D^7(\#9)$ G_{MI}^9 $E^b_{MA}^7(b5)$

$E_{MI}^9(b5)$ (top note optional) $A^7(\#9)$ $E^b_{MI}^9$ $A^b7(\#9)$ $D^6_9(\#11)$

(bkgr., each x)

$B^b13(b9)$ $B^b7(\#9)$ $E^b_{MI}^9$ $B_{MA}^7(b5)$ $E^b_{MI}^9$ $B^b13(b9)$

$B_{MA}^9(b5)$ (solo continues) $D^7(\#9)$ G_{MI}^9 $E^b_{MA}^7(b5)$ $E^b_{MI}^9$ $B^b13(b9)$

break

Solo on CDD.
After solo, D.C. al Coda One (Φ^1)

Φ^1

$E^b_{MI}^9$ $C^b_{MA}^9(b5)$ $E^b_{MI}^9$ $C^b_{MA}^9(b5)$ $E^b_{MI}^9$ $C^b_{MA}^9(b5)$ $E^b_{MI}^9$ $C^b_{MA}^9(b5)$ NC.

(Perc. solo)

15

(flug.)

D.S. al Coda Two (Φ^2)

Φ^2 (flug./sop. trb.)

$B_{MA}^9(b5)$ break

$D^7(\#9)$

rall.

(flug. & pn. fill)

(bs. fill)

Echale Salsita

Ignacio Piñero

Son $\text{♩} = 152$

(Time)

(2-3 Clave)

(Intro)

(solo tres) (etc.)

(trp.)

(bs.) (etc.)

(trp.) (bs./tres etc.)

Sa - lí de

A

ca - sa u - na no - che a - ven - tu - re - ra bus - can - do am - bien - te de pla - cer y de a - le -

gri - a. ¡Ay! mi Dios, cuan - to go - zé.

En un so - por la no - che pa - sé. Pa - sa - ba a -

le - gre en nues - tros la - res lu - mi - no - sos y lle - gué

al ba - ca - nal. En Ca - ta - li - na me en - con - tré lo no pen -

sa - do, la voz de a - quel que pre - go - na - ba a - sí. En Ca - ta - sí.

E - cha - le sal - si - ta. ¡Ah! ¡Ah! Optional: On cue, D.S. for additional solos.

(On cue)

E - cha - le sal - si - ta. E - cha - le sal - si - ta. rall.

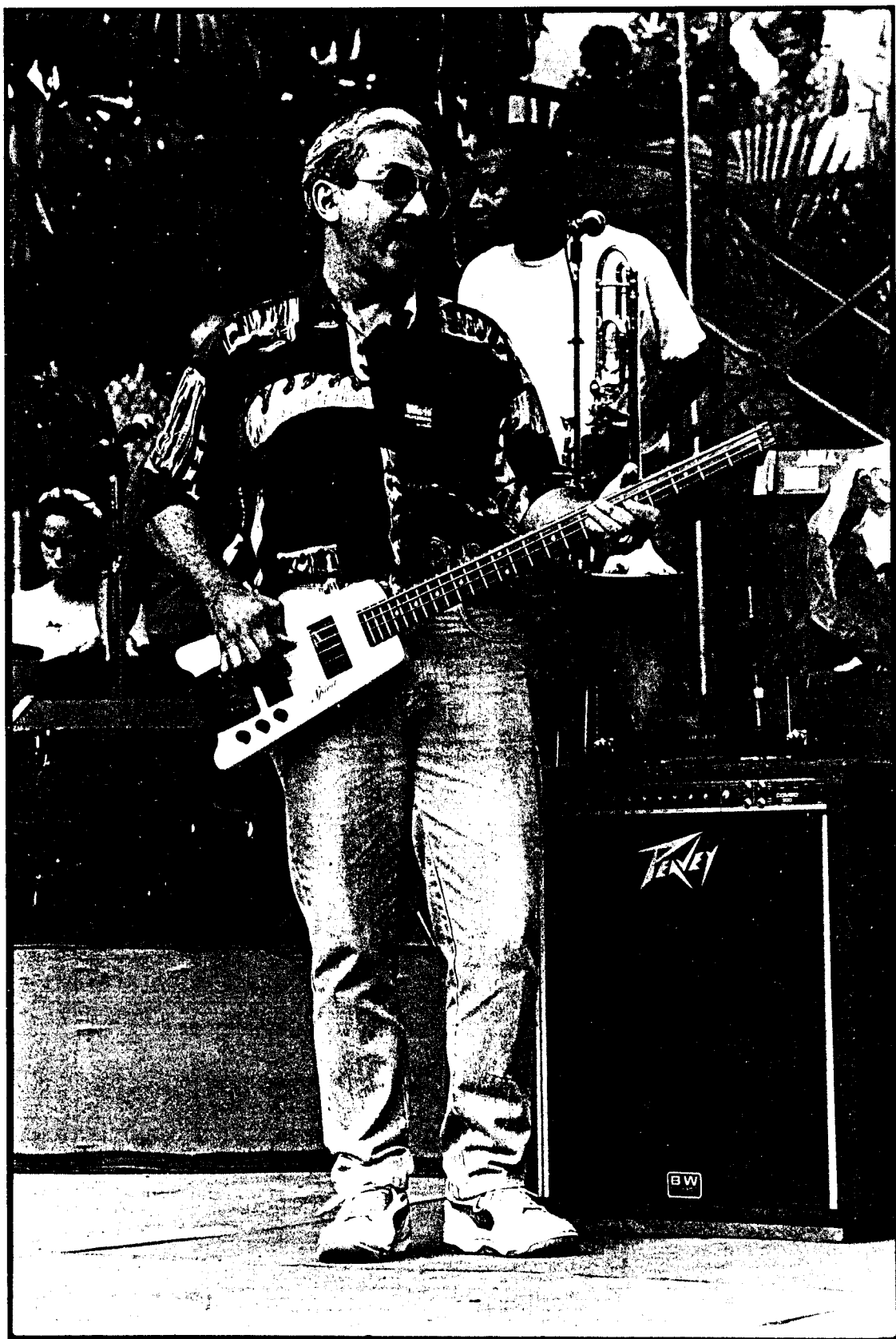


Photo © David Garten

JUAN FORMELL

El Agua Del Clavelito

Descarga (Charanga style)

Miguel Angel Pozo
(as played by Johnny Pacheco)

A Rubato

(coro)

Pon tu pen - sa - mien - to en mí, ve - rás que en es - te mo - men - to,

mi fuer - za de pen - sa - mien - to, e - jer - ce el bien so - bre tí.

*F*Mi⁶ (pn. fill) *B^b*Mi⁶ (violin fill) *B^b*Mi⁶

*F*Mi⁶ (violin fill) *F*Mi⁶ *B^b*Mi⁶ (violin fill) C⁷

(bs./perc. (pn.) tacet till [B])

♩ = 172 (Piano solo)

(pn. montuno, octaves) (etc.)

*F*Mi⁶ (pn. fill) (*F*Mi⁶) F *B^b*6 C *B^b*6

(+ bs./perc.)

B (Time) (2-3 Clave)

To - ma el a - gua del cla - ve - li - to, to - ma el a - gua del cla - ve - li - to,

F *B^b*6 C *B^b*6 *F* *B^b*6 C *B^b*6

(bs.) (pn. montuno etc.) (etc.)

F *B^b*6 C *B^b*6 *F* *B^b*6 C *B^b*6

to - ma el a - gua del cla - ve - li - to, to - ma el a - gua del cla - ve - li - to.

C (Fl. solo)

F *B^b*6 C *B^b*6 2 2 2

F *B^b*6 C *B^b*6 *F* *B^b*6 C *B^b*6

To - ma el a - gua del cla - ve - li - to, to - ma el a - gua del cla - ve - li - to.

(fl./perc. (2nd x only))

E (Pn. solo) **F** **B^b6** **C** **B^b6** **2**
 (bs.) (bs. play pattern) (pn. may get away from chords) (Vamp & solo till cue)

F (On cue) **NC** (pn. w/ bs. 8va) (pn. octaves) (bs., loco)

(pn. montuno, octaves) **F** **B^b6** **C** **B^b6** **F** **B^b6** **C** **B^b6** (etc.) (etc.)

G (fl. w/ perc.) **F** **B^b6** **C** **B^b6** **F** **B^b6** **C** **B^b6** (bs./pn. etc.)

H (Flute solo) 1. 2. 3. To - ma, el a - gua del cla - vel, ay, to - ma. Ay, (F) (B^b6) (C) (B^b6) (F) (B^b6) (C) (B^b6) (C) (B^b6)

I (Fl. solo etc.) **F** **B^b6** **C** **B^b6** (4x's) **F** **B^b6** **C** **B^b6** **F** (end solo) (tutti)

(flute solo) 1. 2. 3. (flute solo) **F** **F** **C⁷** **F** (tutti) (tutti) (tutti)

break

El Cantar Del Coquí

Juancito Torres
(as played by The
Puerto Rico All-Stars)

Bomba ♩ = 118

(Intro) $E_{MI}^{6/9}$ (horns) B^{13}

Jai - ba, jí - ba ro

$E_{MI}^{6/9}$ (pn.) **NC. break**

soy. (tutti) El can - tar del co -

A G^{13} (pn.) F^{13} (etc.)

quí, pre - sen - cia de lo pro - pio,

C^{13}

lím - pi - do ra - yo es el e - co mi -

E_{MI} (add 9)

o her - mo - so. Yo ven - go do

B $E_{MI}^{6/9}$ (pn.)

bue - na fé, más cla - ro no can - ta un

(horns) (pn.)

ga - llo. Y mi - re Us - ted co - mo es,

(horns) $D_{MI}^{6/9}$

que a mí me ha co - mio' un ca - ba - llo. No por - que yo' -'

C $D_{MI}^{6/9}$ (pn.)

que - ra es - tar me - tio' has - ta la te - le - ra.

(horns) (pn.)

no pre - ten - des so dic - tar,

D $D_{MI}^{6/9}$ (horns) $E_{b9}^{9(\#11)}$ break

que no es - toy en la pe - le - a. Jai -

D $E_{MI}^{6/9}$ (horns) B^{13}

ba, jí - ba

$E_{MI}^{6/9}$ (pn.) $E_{b9}^{9(\#11)}$ $D^{9(\#11)}$ $D_{b9}^{9(\#11)}$ 8 va break (solo trp.)

ro soy. (tutti)

E NC $G_{MI}^{6}C^{13}$ NC $G_{MI}^{6}C^{13}$ NC $E_{MI}^{6/9}$

8 va (ens.) 3 (solo trp.) (ens.) 3 (solo/ens.)

$E_{MI}^{6/9}$ (pn.) 8 va (loco) (solo flugelhorn)

F $D_{MI}^{6/9}$ (horns) (flug.)

1. 2. (dr.) break Jai - D.S. al Coda

$E_{MI}^{6/9}$ (horns/pn.) 2

soy. (horns/pn.)

+ 8 va ff 2 2

+ 8 va (perc.) E_{MI}^7 (tutti rhythm)

El Cantar Del Coquí (Rhythm Section & Horns)

Bomba $\text{♩} = 118$

(Intro) *S.* (horns) *mf*

EMI⁶/₉ (pn.) B¹³

(bs. w/ pn. 8va b.) (pn.) B octaves (w/ horns) break

A *mf* (bs.) G¹³ F¹³ (tutti)

mf (bs.) C¹³ EMI^(add 9)

B *mf* (bs. w/ pn. 8va b.) (pn.) *ff* (horns/pn., top notes)

C 1. 2. (bs.) (plus pn.) (pn.) (w/ low brass 8va b. - - -)

1. 2. (horns/pn., top notes) (pn.) E^b9(#11) break-1 (bs.) (w/ low brass 8va b.) (bs.)

D Horns copy Intro, bars 1 to 8 EMI⁶/₉ B¹³ (bs. w/ pn. 8 va b.)

(solo trp.)

(horns)

$E M I^6_9$

NC. $E^b 9^{(+11)}$ $D 9^{(+11)}$ $D^b 9^{(+11)}$ break

(horns, 8 va, top note)

$G M I^6 C^{13}$ N.C.

(bs. w/ pn. 8va b.)

(tutti)

(dr./perc. play through)

+ solo trp. 8 va

(loco)

$N.C. G M I^6 C^{13}$

NC. $E M I^6_9$

mf (solo flug.)

(bs.)

(3)

F

$D M I^6_9$

(trbs./pn.)

(pn. montuno)

1. 2.

+ trps. 8va

NC.

D.S. al Coda (with repeats)

(2nd x, add 8 va)

$E M I^6_9$ (pn.)

(horns/pn.) $E M I^6_9$ *f-ff*

(bs.)

2 2 1 2

2 2 2

2. (plus 8 va)

(pn.) $E M I^7$

(tutti)



Photo by Mark Holston

CHEO FELICIANO

El Manisero

Moisés Simons

(Intro) ^
(trps.)

(saxes top note)
G⁶ C D⁷ C G⁶ C D⁷ C G⁶

(bs.)

G⁶ C⁶ D⁷ C G⁶ C⁶ D⁷ NC C⁶ D⁷ A

tutti - - - - -

A

Ma ni.

(saxes, octaves)
G⁶ C D⁷ C G⁶ C D⁷ C G⁶

(bs.)

(bs. etc. to end)
(except as noted)

Si te quie-res por el pi-co di-ver-tir

G⁶ C D⁷ C G⁶ C D⁷ C G⁶

(saxes)

cóm-pra-me un cu-cu-ru-chi-to de ma-ní.

(trps.)
G⁶ C D⁷ C G⁶

(saxes)

2

V.S.
(turn page)

B

Cuan - do la ca - lle so - la es - tá, ca - se - ra de mi co - ra - zón,

G⁶ C D⁷ C G⁶ C D⁷ C G⁶

(saxes) (etc. till [C])

el ma - ni - se - ro en - to -

G⁶ C D⁷ C G⁶ C D⁷ C G⁶ C D⁷

na su - pre - gón, y si la ni - ña es - cu - cha su - can - tar,

D⁷ C G⁶ C D⁷ C G⁶ C D⁷ C G⁶

G⁶ C D⁷ C G⁶ C D⁷ C G⁶

lo lla - ma de su bal - cón.

C

(saxes, top note) (saxes, etc. for 10 bars)

G^{MA7} A^{MI7} B^{MI7} A^{MI7} D

(bs.) (etc.)

D

Que sa - bro - si - to y ri - co es - tá ya no se pue - de pe - dir más.

G^{MA7} A^{MI7} B^{MI7} A^{MI7} D G^{MA7} A^{MI7} B^{MI7} A^{MI7} D

Ay ca - se - ri - ta no me de - jes ir

por - que des - pués te vas a a - rre - pen - tir y va a ser muy tar - de ya.

G^{MA7} A^{MI7} B^{MI7} A^{MI7} D G^{MA9(b5)} D⁹ D octaves

(bs.) tutti (saxes, octaves)

E (Coro) (Vocal solo)

Ya se va el ma - ni - se - ro, ya se va.

G⁶ C D⁷ C G⁶ C D⁷ 2 C G⁶ C D⁷ 2 C G⁶

F (4x's)

(trps.)

G⁶ C D⁷ 2 C G⁶ G C D⁷ C G⁶

(saxes)

G (w/ Vocal solo) (4x's)

Ya se va. Ya se va.

G⁶ C D⁷ C G⁶ C D⁷ C G⁶

(saxes)

H (2nd x, add vocal comments: "Goodbye, Baby", etc.)

(saxes, top note) (saxes, etc.) *decrescendo* ... Me voy.

G^MA^M7 A^MI^M7 B^MI^M7 A^MI^M7 D G^MA^M7 A^MI^M7 B^MI^M7 A^MI^M7 D

(bs.)

1. 2.

(saxes, top note) *ff* Me. voy. (horns) A^MA⁹ G^MA^{7(b5)}

(tutti) (tutti)

Elena, Elena

Manuel Jiménez

(as played by Manny Oquendo & Libre)

(arranged by Andy González)

Plena ♩ = 128

Intro

(perc.)

NC.

(perc. etc.)

Es - toy bus - can - do E - le - na, _____

es - ta - mos bus - can - do E - le - na, _____

Es - toy bus -

(horns)

A

(fl. 8va)

Note: Horns are 3 trombones as written on lower notes with flute playing top note one octave higher.

B *S.* *8va* *trbs.* *fl.* *8va*

*D*_{MI} *B^b*_D *D*_{MI} *B^b*_D *D*_{MI} *B^b*_D *D*_{MI} *D*⁷

le - na, E - le - na, E - le - na, E - le - na me

*G*_{MI} *D*_{MI} *G*_{MI} *A*⁷ *A*^{7(b9)} *D*_{MI} *B^b*_D

di - jo a mi, yo me voy pa' Pun - to San - to, pa'l pue - blo de Ma - na - tí. Yo

*G*_{MI} *D*_{MI} *G*_{MI} *A*⁷ *A*^{7(b9)} *D*_{MI} *B^b*_D **1., 2. (Vocal solo)** *D*_{MI} *B^b*_D

me voy pa' Pun - to San - to, pa'l pue - blo de Ma - na - tí.

*D*_{MI} *B^b*_D *D*_{MI} *D*⁷ *G*_{MI} *D*_{MI} *G*_{MI} *A*^{7(b9)}

*D*_{MI} *B^b*_D *G*_{MI} *D*_{MI} *G*_{MI} *A*⁷ *A*^{7(b9)} *D*_{MI} *B^b*_D *D*_{MI} *B^b*_D

3. **C** *(pn. montuno)* *(bs.)* *(bs./pn.)* *(trbs.)* *(Tacet 1st x plus fl. 8va)* *E - le - na, E -* *D.S. al 3rd ending*

NC. *(pn. plus 8va)*

D *(trbs. w/ fl. 8va)* **(3x's)**

*A*⁷ *A*^{7(b9)} *A*⁷ *A*^{7(b9)} *D*_{MI} *B^b*_D *D*_{MI} *B^b*_D

(bs.) (pn. montuno) *(fl.)*

*A*⁷ *A*^{7(b9)} *A*⁷ *A*^{7(b9)} *D*_{MI} break

V.S.
(turn page)

E (Trb. solo starts 3rd x) (coro)

Pon - ce, Pon - ce, Pon - ce, Pon - ce, Pon - ce.

A7 A7(b9) A7 A7(b9) DMI Bb D DMI Bb D (etc.)

(pn. montuno) (bs. etc.) (Vamp & solo till cue)

On cue (Trb. solo etc.)

A7 A7(b9) DMI Bb D DMI Bb D

F (Trb. solo etc.)

le - na que yo co - noz - co nos es de la Chi - na ni del Ja - pón, — La E -

le - na vie - ne de Pon - ce, vie - ne del ba - rrio de San An - tón. — E -

(tacet 1st x) (horns, bkgr., octaves)

A7 A7(b9) A7 A7(b9) DMI Bb D DMI Bb D (1st x)

(Trb. solo etc.)

G (Trb. solo etc.)

A7 A7(b9) A7 A7(b9) DMI Bb D DMI Bb (end solo)

(Vamp & solo till cue)

H (Perc. solo)

A7 A7(b9) DMI Bb D Till cue On cue DMI (fl. 8va) Bb D (end solo)

(bs. & pn. etc.) (trbs.) #

I A7 A7(b9) A7 A7(b9) DMI Bb D DMI Bb D (3x's)

A⁷ (fl. 8va) **A**^{7(b9)} **A**⁷ **A**^{7(b9)} (fl.) **D**^{MI} break

E - le - na, E -

J **D**^{MI} **B**^b**D** **D**^{MI} **B**^b**D** **D**^{MI} **B**^b**D** **D**^{MI} **D**⁷

le - na, E - le - na, E - le - na, E - le - na me

G^{MI} **D**^{MI} **G**^{MI} **A**⁷ **A**^{7(b9)} **D**^{MI} **B**^b**D**

di - jo a mi, yo me voy pa' Pun - to San - to pa'l pue - blo del Ma - na - tí. Yo

G^{MI} **D**^{MI} **G**^{MI} **A**⁷ **A**^{7(b9)} **D**^{MI} **B**^b**D** **D**^{MI} **B**^b**D** 1., 2. (Vocal solo)

me voy pa' Pun - to San - to pa'l pue - blo de Ma - na - tí.

D^{MI} **B**^b**D** **D**^{MI} **D**⁷ **G**^{MI} **D**^{MI} **G**^{MI} **A**⁷ **A**^{7(b9)}

E - le - na, E -

D^{MI} **B**^b**D** **G**^{MI} **D**^{MI} **G**^{MI} **A**⁷ **A**^{7(b9)} **D**^{MI} **B**^b**D** **D**^{MI} **B**^b**D**

E - le - na, E -

D.S.S. al 3rd ending

3. **D**^{MI} (fl. 8va) **B**^b**D** **K** **D**^{MI} **B**^b**D** **D**^{MI} **B**^b**D** **D**^{MI} **B**^b**D** **D**^{MI} **D**⁷ (+ 8va b.)

E - le - na, E -

G^{MI} **D**^{MI} **G**^{MI} **A**⁷ **A**^{7(b9)} **D**^{MI} **B**^b**D**

E - le - na, E -

G^{MI} **D**^{MI} **G**^{MI} **A**⁷ **A**^{7(b9)} **D**^{MI} (fl. 15ma) **(tutti)**

E - le - na, E -

Guaracha ♩ = 180
(2-3 Clave)

Encántigo

Roy Brown
(as played by the Fania All-Stars)
(arranged by Luis Garcia)

Intro NC. (congas, etc. w/ ad lib perc.) Till cue On cue (perc. continues)

NC. No no no no no no ne no ná.
No no no no no ne no ná. No no no ne no ná No no no no ná

tutti, top note

D_MI^{7(b5)} **D^b13** **NC. (strs.)**

ye, O - ye,

NC. (strs.) **C_MI⁶** **C_MI⁽⁹⁾ B^{b(9)} C_MI⁽⁹⁾ C_MI⁶** **Rum -**

(horns, top note) *(tutti)*

NC. **G** **G⁷/B** **C_MI** **(vocal 1)** **NC.**

ba la ca - tin - ga la ca - tum - ba bem - bé. O - jo por o - jo, dien - te por dien -

NC. (vocal 2) **(both)**

te. O - jo por o - jo, dien - te por dien - te. El a - fue - lo de Tun bus - ca - ba u - na

NC. **G octaves**

fuen - te, y en la fuen - te bai - la - ba mu - cha gen - te. Rum - ba que tum -

ba, rum - ba de muer - te.

C_MI⁷ **F13** **C_MI⁷** **F13** **(horns)**

D_MI^{7(b5)} **G⁷** **NC.** **G** **G⁷/B** **C_MI**

(tutti, top note) *(strs.)* Rum - ba la ca - tin - ga la ca - tum - ba bem - bé.

A

(horns) break ----- (bs.) (etc.)

F_{MI}^9 Bb^9 E_bMA^7 $D_{MI}^{7(b5)}$ $G^{7(b9)}$ C_{MI} (pn. montuno)

(trbs.) (trps.) (trbs.)

Bb_{MI}^7 E_b^7 A_bMA^7 A_b^6 $D_{MI}^{7(b5)}$ $G^{7(b9)}$ C_{MI}

(trbs.) (bs.) (etc.)

F^{13} D_b^9 (#11) $D_{MI}^{7(b5)}$ $G^{7(b9)}$ C_{MI} (pn. montuno) C_{MI}^6

B

El rey de las sin - so - ras sur - fi - a su me - són.

C_{MI} $D_{MI}^{7(b5)}$ G^7 C_{MI}^7

Cua - son - tas Pa - ras ha - cí - a su dan - zón.

$G_{MI}^{7(b5)}$ $C^{7(b9)}$ F_{MI}^7 (trps.) $G_{MI}^{7(b5)}$ $C^{7(b9)}$ F_{MI}^7

To - ca lo - co se co - lo - ca so - bre la go - tan - ga ñi - ca. Pi -

Bb^{13} A_b^{13} Bb^{13} A_b^{13}

ca que pi - ca tam - bor re - pi - ca so - bre la pla - ya de mar chi - qui - ta.

A_b^{13} G^7 (trps.) $D_{MI}^{7(b5)}$

Ay rum - ba la ca - tin - ga la ca tum - ba bem - bé.

$D_{MI}^{7(b5)}$ $G^{7(b9)}$

(perc. continues) NC. (pn.)

(horns) G B C_{MI}

(bs. low notes &va) V.S. (turn page)

C (Vocal solo) (coro) (Vamp till cue)

Rum - ba la ca - tin - ga la ca - tum - ba bem - bé...

(pn. montuno)

CMI F CMI F DMI^{7(b5)} G G⁷ B CMI

(bs.) (bs. w/ pn. 8va b.)

D (On cue) break

(horns) (tutti, top note) (tutti) (trbs.)

FMI⁹ Bb¹³ EbMA⁹ DMI^{7(b5)} G⁷ CMI⁷

E (trbs., top note) (trps., octaves)

DMI⁷ G⁷ CMI⁷ CMI⁶ DMI^{7(b5)} G⁷ CMI⁷ CMI⁶

(top note) (top note) (trbs.)

FMI⁷ Bb⁷ EbMA⁷ AbMA⁷ DMI^{7(b5)} G^{7(#5)} CMI⁷

1., 2.

F (tacet 1st x)

(pn. R.H.) (CMI⁷) (pn. L.H.) (bs.)

NC. (trbs., octaves) (pn.) (bs.)

Db Eb CMI BbMI

(tacet 1st x) (trps., octaves)

BbMI Eb GMI⁷ C AMI⁷ GMI⁷ C

(trps.) (3x's) **G**

(trps.)

(trbs.)

(pn. montuno)

A_{MI}^7 G_{MI}^7 C $B^b_{MI}^7$ E^b7 $A^b_{MA}^7$ A^b6 $D_{MI}^{7(b5)}$ G^7

(bs.)

H (Instrumental solo) (Vamp & solo till cue)

(pn.)

(pn. sample montuno)

G G^7 B^b C_{MI} C_{MI} (F) C_{MI} (F) $D_{MI}^{7(b5)}$ $G^{7(b9)}$ G G^7 (etc.) B^b C_{MI}

(bs./pn. 8va b.) (sample bs.) (w/ pn. 8va b.)

I (On cue)

C_{MI} F C_{MI} F $D_{MI}^{7(b5)}$ $G^{7(b9)}$ (trps.) G^7_{SUS} $G^{7(b9)}$

(bs. tumbao) (trbs.)

C_{MI}^7 F^9 $B^b_{MI}^7$ E^b7 $A^b_{MA}^7$ (trps.) $D_{MI}^{7(b5)}$ $G^{7(b9)}$ (4x's)

(trbs.)

J (Vocal solo, ad lib.) (5x's)

(as is) Rum - ba - le, rum - ba - le cum bem - bé.
(5th x)

(coro) Rum - ba la ca - tin - ga la ca tum - ba bem - bé.

C_{MI} (F) C_{MI} (F) $D_{MI}^{7(b5)}$ $G^{7(b9)}$ G G^7 B^b C_{MI}

(bs.) (pn. montuno) (pn. low note 8va b.) (horns) C octs (tutti)

This is a simplified version of the recorded arrangement.
 Recorded version has longer Intro and Tag similar to Intro.
 Bass tacet at Intro during N.C. sections.

Funk - Salsa $\text{♩} = 110$
(2-3 Clave)

Entrégate

Arturo Ortiz, Ralph Irizarry
and Sammy Figueroa
(as played by Seis Del Solar)

(Intro) F^9 (bass only w/ hi-hat 8th notes) (perc. fill on D.C.) perc. fill ----- 1

(on D.C. only) (bs. etc.)

F^7 (el. pn.) (horns)

F^7 (el. pn.) (horns)

F^7 (el. pn.) (horns)

F^7 (el. pn.) (horns) (omit on D.C.) Pre -

A F^7 (bs. etc., el. pn. tacet) (el. pn. fill)

pá - ra - te pa - ra al - go bue - no y di - fe - ren - te. Con es - te
 pués que bai - las es - te rit - mo que - da - rá en tu men - te. No

F^7 (el. pn. fill)

rit - mo ca - ri - be - ño y ca - lien - te te vas a en - tre - gar. Lo
 cre - as que es muy fa - cil ol - vi - dar e - sa es la rea - li - dad. Me -

F^7 (el. pn. fill)

bue - no de es - te rit - mo es que es pa - ra to - dos. No im -
 jor que no te a - cer - ques es con - ta - gio - so, co - mo

F^7 (el. pn. fill)

por - ta tu co - lor ni tu ra - za lo pue - des go - zar. La
 al - go in - cu - ra - ble es - to na - die lo pue - de sal - dar. La

B B^b13 (bs. etc.) $B^b13(\#11)$

gen - te que no sien - te na - da de pron - to bai - la. Es un mi -
 gen - te tra - ta de pa - rar pe - ro mi rit - mo ga - na. La ob - se -

F^7 (el. pn. tacet) (el. pn. fill) (horns)

la - gro mis - te - rio - so que no se pue - de ex - pli - car.
 sión que tu sien - tes no la pue - des ni ex - pli - car.

C

Se mue - ve tu cuer - po, no lo pue - des e - vi - tar.

GMI⁷ *F⁶/A*

(horns)

Es - tá fue - ra'e con - trol no lo pue - des a - guan tar, no. En -

B^b9^{SUS} *C⁷(#9)(#5)*

dr. fill - - - - -

(tutti) > > break - - - - - (bs. fill)

D

tré - ga - te. En -

F⁷ *F⁷SUS* *F⁷* *F⁷SUS* *F⁷* *F⁷SUS* *F⁷* *F⁷SUS*

(pn. montuno) (etc.)

tré - ga - te. Des- (synth.)

F⁷ *F⁷SUS* *F⁷* *F⁷SUS* *F⁷* *F⁷SUS* *F⁷* *F⁷SUS* (repeat to A) *F⁷* *F⁷SUS*

1. 2.

E

(Half x feel) (dr., back beat on 3)

D^{MI}7(#5) *D^{MI}7* *D^bMA⁷* *C^{MI}7(#5)* *C^{MI}9*

(synth.)

B^{MA}9 *B^bMI⁷(#5)* *A^{MI}7(#5)* *A^b13*

G^{MI}9 *G^b13* *F¹³SUS* (el. pn. fill - - - - plus dr. fill - - - -)

D.C. al Coda

D⁷(#9)(#5) perc. fill - - - -

(tutti, top note) V.S. (turn page)

(perc. fill) *Ab*13 (pn. only) *G*6 *D*M*7* *G*6 *D*M*7* (etc.)

F ("Rap") *G*6 *D*M*7* *G*6 *D*M*7* 2 (4x's)

(add bs. & perc.) (pn.)

G (horns) *G*7 *D*M*7* *G*7 *D*M*7* *G*7 *D*M*7* *G*7 *D*M*7* (2nd x only) (etc.)

(pn. montuno octaves)

H (horns) *G*7 *D*M*7* *G*7 *D*M*7* *G*7 *D*M*7* *G*7 *D*M*7* *G*7 *D*M*7* *G*7 *D*M*7*

Sur - ren - der. En -

*G*7 *D*M*7* 1. *G*7 *D*M*7* 2. *G*7 *D*M*7* | Perc. solo | *G*7 *D*M*7* *G*7 *D*M*7* *G*7 *D*M*7*

tré - ga - te. (horns) En - tré - ga - te.

*G*7 *D*M*7* *G*7 *D*M*7* *G*7 *D*M*7* *G*7 *D*M*7* 1.-3. *G*7 *D*M*7* 4. *G*7 *D*M*7* (pn. gliss.)

Sur - ren - der. En-

J NC. (tutti, octaves)

*G*13 *F*#13 *G*13 NC. *G*b13(#11) *G*13(#11) *G*13(#11) *A*b13(#11) *A*13(#11)

This is a simplified version of the recorded arrangement. "Horns" are a synthesizer sound.



Photo by Mark Holston

RUBEN BLADES

Entrégate (Bass)

(Intro) (F⁷)

(1st x solo, w/ hi-hat)

(3rd x)

A (F⁷)

B (B^b13)

(F⁷)

C

G^{M1}7

(slap)

F⁶ A

(B^b9_{SUS})

C⁷(#9)

D (F⁷)

(repeat to A)

(Half x feel)

E $D_{MI}^{7(\#5)}$ D_{MI}^7 D_{bMA}^7 $C_{MI}^{7(\#5)}$ C_{MI}^7 B_{MA}^9

(slap)

B_{MA}^9 $B_{bMI}^{7(\#5)}$ $A_{MI}^{7(\#5)}$ A_{b13} G_{MI}^9

G_{b13} F_{13}^{SUS}

D.C. al Coda

$D^{7(\#9)}$ A_{b13} (solo pn.) Tacet 4

break

F ("Rap") G^6 D_{MI}^7 G^6 D_{MI}^7 G^6 D_{MI}^7 G^6 D_{MI}^7 G^6 D_{MI}^7 (4x's)

G (horns) G^7 D_{MI}^7 G^7 D_{MI}^7 G^7 D_{MI}^7 G^7 D_{MI}^7 G^7 D_{MI}^7

H (horns/coro) G^7 D_{MI}^7 G^7 D_{MI}^7 G^7 D_{MI}^7 G^7 D_{MI}^7 G^7 D_{MI}^7 (4x's)

I (Perc. solo) G^7 D_{MI}^7 G^7 D_{MI}^7 G^7 D_{MI}^7 G^7 D_{MI}^7 G^7 D_{MI}^7 G^7 D_{MI}^7

J NC. (tutti)

G^{13} $F\#^{13}$ G^{13} NC. $F^{13(\#11)}$ $G_{b13(\#11)}$ $G^{13(\#11)}$ $G^{13(\#11)}$ $A_{b13(\#11)}$ $A^{13(\#11)}$

Estoy Como Nunca

Don Raymat
(as played by Manny
Oquendo & Libre)

(arranged by Marty Sheller)

Guaracha - Mambo ♩ = 186

(2-3 Clave)

(Intro) (fl.) **BMI⁷** (clave only) **D^b** **E^b** **AMI⁷** **D^{7(b9)}**

(Time) **BMI⁷** **B^bMI⁷** **AMI⁷** **D^{7(alt)}** (fl. 8va)

F^{9(#11)} **E^{9(#11)}** **E^b9(#11)** **E^b7** **D⁷** **D^{7(alt)}**

G **F** **A^b** **B^b** **F** **E^b** **A^bMI⁷ (fl.)** **D** **E^b** **D** break

(trbs.)

Es - toy co - mo

A

nun - ca, es - toy co - mo nun - ca. Es - toy a - ca -

G **C** **D** **D** **C** **G** **C** **C[#]** **D** **D** **C**

(trbs. 8va b.)

ban - do de nue - vo em - pe - zan - do la vi - da o - tra vez. Es - toy co - mo

BMI⁷ **E^{7(b9)} (#5)** **AMI⁷** **D^{13(b9)}** **G** **D^{7(#9)} (#5)**

(fl. top note 8va)

(trbs. loco)

tutti

nun - ca, ó - ye, es - toy co - mo nun - ca. Es - toy a - ca ban - do de nue - vo em - pe -

G **C** **D** **D** **C** **G** **C** **D** **D** **C** **BMI^{7(b5)}** **E^{7(b9)} (#5)**

(trbs. 8va b.) (loco) (trbs.)

zan - do la - vi - da o - tra vez.

1. Fí - ja - te bien el cor
2. Los que pen - sa - ban ver

break

B

te que ten - go me he - cho tie - rra

NC

y con el gran a - van - ce que ven - go y que creí - an ga - nar - me la gue - rra

fl. 8va

e - chan - do pies pa' - lan - con - mi - go fra - ca - sa -

fl. 8va

(trbs., 8va b.)

te con mu - cho plan - te ya us - ted lo ve.
ron se e - qui - vo - ca - ron y les ga - né.

F 9 E 9 Eb 9 D 9 (fl., 8va)

C# 9 D 9

tr

NC

(trbs. loco)

1.

te con mu - cho plan - te ya us - ted lo ve.
ron se e - qui - vo - ca - ron y les ga - né.

F 9 E 9 Eb 9 D 9

G MA 7 F MA 7 (fl.) Eb 7 D 7

NC

(trbs.)

(repeat to **A**)

Es - toy co - mo

2. (Time)

G E 7(b9) A Mi 7 D 7 G

(fl. 8va w/ trb. chords)

Ya tu lo

C

ves co - mo es - toy aho - ra yo es - toy co - mo nun - ca.

E 7 A Mi 7 D 7 G (Vocal solo)

E 7 A Mi 7 D 7 G (Vamp till cue)

Ya to lo

V.S.
(turn page)

(On cue) E7 A^{MI}7 D7 G break - (fl., 8va) (trbs. 8va b.)

ves co - mo es - toy aho - ra yo es - toy co - mo nun - ca.

(Samba Feel) D C^{MA}7 F#7 D^{MI} F E7 C^{MI} E^b

D7 G^{MA}7 C#7(b5) (fl. 8va) (trbs.) C^{MA}7 F#7

D^{MI} F E7 C^{MI} E^b D7(#9) G^{MA}7 F^{MA}7 (clave only w/ pn./bs.)

G^{MA}7 F^{MA}7 G^{MA}7 F^{MA}7 G^{MA}7 F^{MA}7

(add full perc.) E G^{MA}7 (fl. 8va) F^{MA}7 G

(trbs. w/ 8va b.) (tutti) (trbs. w/ 8va b.)

G F G (fl.) E^b G (fl. 8va) G^{MA}7 (trbs. w/ 8va b.)

F^{MA}7 G (tutti) G^{MA}7

F^{MA}7 G NC G E7 A^{MI}7 (fl. 8va w/ trb. chords)

D7 G (Vocal solo) E7 A^{MI}7 D7 G

(Till cue) F E7 A^{MI}7 D7 G (Vocal solo)

Lo que se - a mu - jer, lo que se - a.

E7 **A_{Mi}⁷** **D⁷** **G**

On cue **G_{MA}^{7(b5)}** **G^b_{MA}^{7(b5)}** **F_{MA}^{7(b5)}** **E_{MA}^{7(b5)}**
 (fl. 15^{ma})

G **B^b₁₃** (fl. 8^{va}) **A¹³** **A^b₁₃** (fl. w/ trbs.) **G_{MA}⁹**

B^b₁₃ (Fl. solo) **A¹³** **A^b₁₃** **G_{MA}⁹** **B^b₁₃** **A¹³**

(trbs.)

A^b₁₃ **G_{MA}⁹** **B^b₁₃** **A¹³** | **A^b₁₃** **G_{MA}^{7(b5)}** **G^b_{MA}^{7(b5)}** **F_{MA}^{7(b5)}** **E_{MA}^{7(b5)}**

2. **NC** **G** (end solo) (fl. top note 8^{va}) **E^{7(b9)}** **A_{Mi}⁷** **D⁷**

(+ 8^{va} b.) (tutti) (fl. 8^{va} w/ trb. chords)

G (Vocal solo) **E⁷** **A_{Mi}⁷** **D⁷** **G**

H **E^{7(b9)}** **A_{Mi}⁷** **D⁷** **G** (Vocal solo)

Ya — tu lo

ves co - mo es toy aho - ra yo es - toy co - mo nun - ca.

E⁷ **A_{Mi}⁷** **D⁷** **G** (Vamp till cue)

(On cue) **E^{7(b9)}** **A_{Mi}⁷** **NC** **G** (fl.) **NC**

ves co - mo es - toy aho - ra yo es - toy co - mo nun - ca.

(trbs.) (tutti)

F^{9(#11)} **E^{9(#5)}** **E^b_{9(#11)}** **D^{13(b9)}** **G_{MA}⁷** **(G)**

Estoy Como Nunca (Rhythm Section)

Guaracha - Mambo ♩ = 186

(2-3 Clave)

(clave only)

(Intro)

(Time)

(fl. cue) 3

(bs.) (pn. sustained chords)

(pn. montuno, octaves)

(+ full perc.)

Am7 D7(alt) F9(#11) Eb9(#11) Eb7

(horns)

(bs. w/ pn. octaves)

tutti

break

A (pn.) G C D D C G C C# D D C

(bs. w/ pn. 8va b.)

Bm7 E7(b9) Am7 D13(b9) G D7(#9)

break

(tutti)

(pn.) G C D D C G Am7 D

(bs. w/ pn. 8va b.)

Bm7(b5) E7(b9) Am7 D7(b9) GMA7 FMA7 EbMA7 D13(b9)

B NC.
(pn.)

(bs. w/ pn. 8va b.)

(pn.)

F⁹ E⁹ E^{b9} D⁹ C^{#9} D⁹ F⁹ E⁹

(bs.)

1. 2.

E^{b9} D⁹ G^{MA7} F^{MA7} E^{b7} D⁷ G

(tutti)

(pn. montuno, octaves)

E^{7(b9)} A^{M7} D⁷ G (etc.)

(bs.)

E⁷ (coro) A^{M7} D⁷ G (Vocal solo)

(bs.) (pn. montuno, etc.) (etc.)

(Vamp till cue)

(On cue)

(pn. montuno)

E⁷ A^{M7} D⁷ G break

D Samba feel

(pn. montuno, plus 8va b.)

(sample bs.)

(bs.)

(etc.)

(clave only)

(pn., plus 8va b.)

(bs.)

(plus perc.)

E (see note below)

1.

(bs. w/ pn.)

2.

(pn. tacet)

(pn.)

(pn. montuno, octaves)

break.

(bs. w/ perc.)

(tutti)

Note: On main part, letter E is written without a repeat.

(Vocal solo)

(pn. montuno) (etc.)

(bs.) (etc.)

G E⁷ A_{MI}⁷ D⁷ G

(coro) [F] E⁷ A_{MI}⁷ D⁷ [Till cue] G (Vocal solo) E⁷

A_{MI}⁷ D⁷ G [On cue] G_{MA}^{7(b5)} G^b_{MA}^{7(b5)} F_{MA}^{7(b5)} E_{MA}^{7(b5)}

[G] (B^b13) A¹³ A^b13 G_{MA}⁹

(bs. w/ pn. octaves, no chords)

(Fl. solo) (B^b13) A¹³ A^b13 G_{MA}⁹ B^b13 A¹³

(bs. w/ pn. octaves)

A^b13 G_{MA}⁹ B^b13 A¹³

1. (A^b13) [2. NC.] G_{MA}^{7(b5)} G^b_{MA}^{7(b5)} F_{MA}^{7(b5)} E_{MA}^{7(b5)} (pn.) G

(w/ chords) (bs. tacet) (tutti)

E^{7(b9)} (pn. montuno) A_{MI}⁷ D⁷ G (Vocal solo)

(bs.)

E⁷ A_{MI}⁷ D⁷ G (etc.)

(coro) [H] E^{7(b9)} A_{MI}⁷ D⁷ G (Vocal solo) E⁷ A_{MI}⁷ D⁷ G [On cue] E^{7(b9)} A_{MI}⁷

(Vamp till cue)

NC. G NC. F^{9(#11)} E^{9(#5)} E^b9(#11) D^{13(b9)} G_{MA}⁷ NC. G_{MA}⁷ (trbs.) (gliss.)

(pn. octaves) (tutti) (tutti)

Flight To Jordan

Duke Jordan
(as played by Tito Puente)

Jazz Son-Montuno

$\text{♩} = 120$ (Intro) (percussion)

(bs./pn. tacet till [A])

15

(perc. continue)

(trp. w/ fl. 8va)

A

(sample bass)

$CMI^{6/9}$

$E^b6/9$

$D7^{(\#9)}G7^{(\#5)}$

(etc.)

$CMI^{6/9}$

$E^b6/9$

$D7^{(\#9)}G7^{(\#5)}$

$CMI^{6/9}$

E^b9

A^bMA^9

$G7^{(\#9)}G^{13}$

$CMI^{6/9}$

E^b9

1. $A^b6/9$

$G7^{(\#5)}$

dr. fill

break

2. $D7^{(\#9)}$

$G7^{(\#5)}$

CMI

solo pick-ups

break

Solo on tune (AA) (without breaks)
After solos, D.S. al Coda (with repeat)

(Slower) $\text{♩} = 138$

(cymbals)

(horns)

(horn fills)

$CMI^7 B^bMI^7 A^bMA^9 GMI^7 FMI^9 E^bMA^9 D^bMA^9 CMI^9$

break

rit.

(bs.)

Rhythm figures and breaks on head only.



o by Bruce Polin

ANDY GONZALEZ & ISRAEL "CACHAO" LOPEZ

Flor De Lis (a.k.a. Upside Down)

Djavan

English lyric by Regina Werneck

Medium Samba

$\text{♩} = 86 - 98$

A C_{MA}^9

B_{MI}^9

(etc.)

Va - lei - meu Deus. É o fim do nos - so a - mor.
 Be - cause of you my life is up - side down.

$E7(\#5)$

A_{MI}^9

D^9

Per - do - a por - fa - vor, eu sei que o er -
 I love you an - y - how, but this is much

G_{MI}^9

C^9

$F\#_{MI}7(b5)$

ro a - con - te - ceu, mas não sei o que fez,
 too much to take. You don't believe in me.

$B7(b9)$

$B^b_{MA}^9$

$A7(\#5)$

tu - do mu - dar de vez, on - de foi que eu
 Some - times you dis - ap - pear. And when I think

$F\#_{MI}7(b5)$

$B7(b9)$

E_{MI}^9

(bass dr.)
opt. \bar{x}

er - rei, eu só sei que a - mei, que a -
 you're near you are so far a - way, far a -

$A7(\#5)$ (\bar{x})

D^9 (\bar{x})

G^9 (\bar{x})

(\bar{x})

mei, que a - mei, que a - mei.
 way, far a - way, far a - way. Se - rá
 Tell

B C_{MA}^9

B_{MI}^9

tal vez, que a mi - nha i - lu - são
 me, please, what is it I can do?

$E7(\#5)$

A_{MI}^9

D^9

foi dar meu co - ra - ção. Com to - da for -
 I have my hopes, it's true, but if it's my

G_{MI}^9

C^9

$F\#_{MI}7(b5)$

ça pra es - sa mo - ça me fa - zer fe - liz.
 mis - take to love you please don't take me wrong.

B^{7(b9)} **B^bMA⁹** **A^{7(b9)}**

E o des - ti - no não quiz me ver co - mo
You know I'm not that strong. Make up your mind,

F[#]MI^{7(b5)} **B^{7(b9)}** **E^{MI}7**

ra - iz, de u - ma flor de liz,
do, please. I can - not live like this.

A^{7(b9)} **C⁹** **D⁹** **F^{MI}7**

e foi as - sim que eu vi nos - so a - mor, na po - ei -
Now it's your turn to show me you al - so have some

C^{MA}9 **E^{7(b9)}** **A^{MI}7**

ra, po - ei - ra. Mor - to na be - le - za
feel - ings, some feel - ings. All I want is just

A^b7 **G^{MI}9** **C⁹**

fri - a de Ma - ri - a e o meu jar - dim da vi -
a chance to love you. And then you see me fly -

D **F^{MA}9** **B^b9** **E^{MI}9**

da, res - se - cou ou mor - reu, do pé -
ing, so high up in the sky. Be

A⁹ **D⁹** **G⁹SUS**

que bro - tou Ma - ri - a nem mar - ga - ri - da nas - ceu.
what you are, but please, let me be - lieve you are mine.

1. **C⁹SUS** **C⁹** 2. **C^{MA}9** **G^{7(b9)}(#5)**

E o meu jar - dim da vi -
And then you see me fly -

Solo on tune (ABCDD)
For ending, vamp & fade on **D**
(with 1st ending)

Frenesí

Med. Cha Cha (or Swing) (♩ = 120 or other)

Alberto Dominguez

(Verse) $A\flat^6$

$F\text{MI}^7$

$B\flat\text{MI}^7$

$E\flat^9$



Bé - sa - me tú a mí.
Some - time a - go

Bé - sa - me j - gual que mi
I wan - dered down in - to

$A\flat^6$

$F\text{MI}^7$

$B\flat\text{MI}^7$

$E\flat^9$

$A\flat^6$

$F\text{MI}^7$



bo - ca te be - só.
old Mex - i - co.

Da - me el fre - ne - sí
While I was there

$B\flat\text{MI}^7$

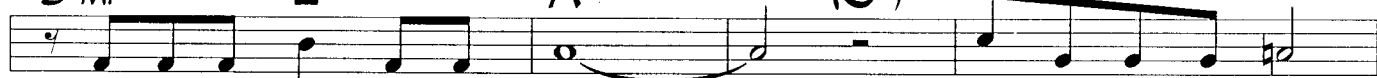
$E\flat^9$

$A\flat$

(G^7)

C^6

$A\text{MI}^7$



que mi lo - cu - ra te dió.
I felt ro - mance ev - 'ry - where.

¿Quién, si no fui yo,
Moon was shin - ing bright

$D\text{MI}^7$

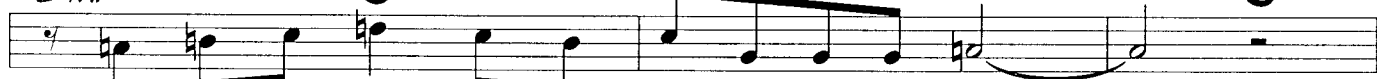
G^9

C^6

$A\text{MI}^7$

$D\text{MI}^7$

G^9



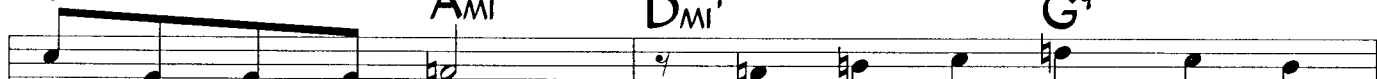
pu - do en - se - ñar - te el ca - mi - no del a - mor?
and I could hear laugh - ing voi - ces in the night.

C^6

$A\text{MI}^7$

$D\text{MI}^7$

G^9



Muer - ta mi al - ti - vez,
Ev - 'ry - one was gay.

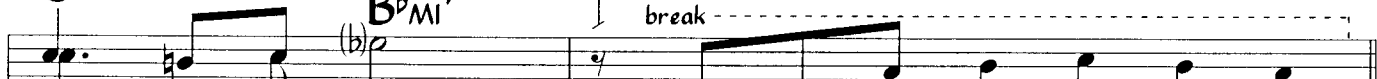
cuan - do mi or - gu - llo ro -
This was the start of their

C^6

$B\flat\text{MI}^7$

$E\flat^9$

break



dó a tus pies.
hol - i - day.

Quie - ro que vi - vas só - lo
It was Fi - es - ta down in

A

$B\flat\text{MI}^7$

$E\flat^7$

$B\flat\text{MI}^7$

$E\flat^7$

$B\flat\text{MI}^7$

$E\flat^7$



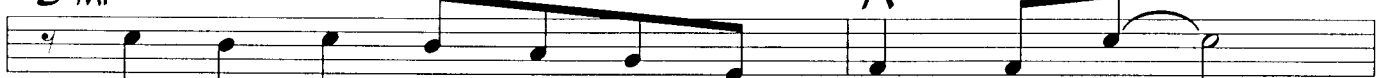
pa - ra mí
Mex - i - co,

y que tú va - yas por don - de yo voy
and so I stopped a - while to see the show.

$B\flat\text{MI}^7$

$E\flat^7$

$A\flat^6$



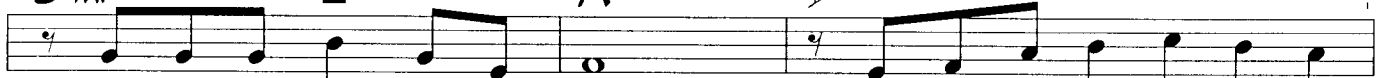
pa - ra que mi al - ma sea no más de ti.
I knew that fre - ne - sí meant "Please love me"

$B\flat\text{MI}^6$

$E\flat^7$

$A\flat^6$

break on head



Bé - sa - me con fre - ne - sí.
and I could say fre - ne - sí.

Da - me la luz que tie - ne
A love - ly se - ño - ri - ta

B^bMi⁷ Eb⁷ B^bMi⁷ Eb⁷ B^bMi⁷ Eb⁷

tu mi - rar _____ y la an - sie - dad que en - tre tus la - bios vi, _____
 caught my eye. _____ I stood en - chant - ed as she wan - der'd by. _____

B^bMi⁷ Eb⁷ A^b6

e - sa lo - cu - ra de vi - vir ya - mar, _____
 And ne - ver know - ing that it came from me, _____

B^bMi⁶ Eb⁷ A^b6 ↓ break on head - - - - -

que es más que a - mor, fre - ne - sí. Hay en el be - so que te
 I gent - ly sighed "Fre - ne - sí". She stopped and raised her eyes to

B *CMA⁹ D^b9(#11) CMA⁹*

dí al - ma, pie - dad, co - ra - zón.
 mine. Her lips just plead - ed to be kissed.

CMA⁹ CMA⁹ FMI⁷ B^b7

↓ break on head - - - - -

Di - me que sa - bes tu sen - tir, lo mis - mo que sien - to
 Her eyes were soft as can - dle - shine. So how was I to re -

B^bMi⁷ Eb⁹ ↓ break on head - - - - -

yo. Quie - ro que vi - vas só - lo
 sist? And now with - out a heart to

C *B^bMi⁷ Eb⁷ B^bMi⁷ Eb⁷ B^bMi⁷ Eb⁷*

pa - ra mí _____ y que tú va - yas por don - de yo voy, _____
 call my own, _____ a great - er hap - pi - ness I've nev - er known _____

B^bMi⁷ Eb⁷ A^b6

pa - ra que mi al - ma sea no más de tí. _____
 be - cause her kiss - es are for me a - lone. _____

B^bMi⁷ Eb⁷ A^b6 ↓ break on head - - - - -

Bé - sa - me con fre - ne - sí. (fine) (Quie - ro que vi - vas só - lo)
 Who would - n't say "Fre - ne - sí". It was Fi - es - ta down in)

Omit breaks for solos.

Solo on ABC.
After solos, D.S. al fine

Frevo (♩ = 108 - 124)
(like lively Choro, in 4)

Frevo

Egberto Gismonti

A D^7_{SUS} C^7_{SUS} $B^b_{MA} 7(b5)$ $A^7_{SUS}(b9)$

D^7_{SUS} C^7_{SUS} $B^b_{MA} 7(b5)$ $A^7_{SUS}(b9)$

G_{MI}^9 $C^{7(b9)}$ $F_{MA} 7(\#5)$ $B^b_{MA} 7$

$B_{MI} 9(b5)$ $E^7(\#9)$ $A^7_{SUS}(b9)$ 1. 2.

B $A_{MI} 9(b5)$ $D^{13(b9)}$ $G_{MI} 9(MA7)$ $G_{MI} 9$ *mf*

$B^b_{MI} 9$ *crescendo* $E^b 13(b9)$ $A^b_{MA} 7$ $D^7(b9)$ *mf*

$G_{MI} 9(b5)$ $C^{13(b9)}$ $A^b_{MA} 7$ $F_{MI} 9$ *mf*

$D^7(\#9)$ *crescendo* $A^7(\#9)$ D^7_{SUS}

C D^7_{SUS} C^7_{SUS} $B^b_{MA} 7(b5)$ $A^7_{SUS}(b9)$

D^7_{SUS} C^7_{SUS} $B^b_{MA} 7(b5)$ $A^7_{SUS}(b9)$

$G_{MI} 9$ $C^{7(b9)}$ $F_{MA} 7(\#5)$ $B^b_{MA} 7$

$B_{MI} 9(b5)$ $E^7(\#9)$ $A^7_{SUS}(b9)$

Optional solo on form: AABC. To end, go on to letter D.

Solo, vamp & fade on letter D with 1st ending.

D (w/ solo on D.S.)

1. 2.

mf

On D.S., Vamp, solo & fade

(bs. w/ pn. 8va b.)

E (D_{M1} 7) (Solo optional)

(bs. w/ pn. 8va b.)

(Vamp till cue)

F (On cue) NC.

mf (continue bs. figure)

1. 2.

(D_{M1}) (fills)

open

(Solo) D_{M1}

open

(bs. figure, etc.)

(bass get away from figure)

(Sample rhythm)

A D_{SUS} C_{SUS} B_{MA} 7(b5)

(bs.)

(etc.)

B A_{M1} 9(b5) D 13(b9)

(bs.)

(Sample dr.) (Loose)

(etc.)

A

(etc.)

D.S.
Vamp, solo & fade on **D**
(with 1st ending)

This piece is performed in various styles, with a very loose energetic feel.

Guararé

Guaracha $\text{♩} = 100$
(2-3 Clave)

Juan Formell
(as played by Ray Barretto)

(Intro) (rhythm tacet)
NC

(horns) *f* (plus top note 8va b.) (tutti)

(rhythm)

A GMA^7 AMI^7 E^b13 $D13$ $C13$ D octaves

(horns, + 8va b.) (low horns)

$C\#MI^{9(11)}$ $F\#7(b9)$ BMI^7 $E7(b9)$ AMI^9 $D7(b9)$ E^bMA^7 $D^b7(alt.)$

(top note) (saxes)

$D7(\#9)$ $E^b7(\#9)$ $E7(\#9)$ $F7(\#9)$ **B** GMA^7 AMI^7 E^b13

(bs.) (horns)

E^b13 $D13$ $C13$ D octaves $C\#MI^{9(11)}$ $F\#7(b9)$ BMI^7 $E7(b9)$ AMI^9 $D7(b9)$ G^6

(top note)

G^6 **C** A^7 (3-2 Clave) D^7 AMI^7 D^9_{sus} BMI^7

$E7(b9)$ CMA^7 $F^9(\#11)$ BMI^7 EMI^7 AMI^7 D^9 E^bMA^7 A^bMA^7

GMI^9 C^9 $F\#MI^9$ B^9 FMI^9 B^b13 B^b9 E E^b6

(tutti)

D break B^b bass

Pas - to - ri - ta tie - ne gua - ra - ré con - mi - go,

(low horns)

B^b7 (2-3 Clave) **E^b6**

yo no sé por qué se - rá. (saxes, 8va b.) (plus brass)

E^b6 **B^b7** (trps.) Φ '

Pas - to - ri - ta tie - ne gua - ra - ré con - mi - go, (trps.)

B^b7 **E^b6** **E^bMA⁷** **E^bMA⁷**

yo no sé por qué se - rá. (saxes) (tutti)

E **F7 (3-2 Clave)** **B^b** **A^bMA⁷**

Yo nun - ca le he he - cho na - da, e - lla es mi a -

GMI⁷ **FMI⁷** **E^bMA⁷** **FMI⁷** **B^b**

mi - ga del al - ma y la lle - vo en el co - ra -

E^b6 **FMI⁷** **B^b**

zón. (trps.) el co - ra -

zón. **A^bMA⁷** **GMI⁷** **FMI⁷** **E^bMA⁷** **D^b7(#9)** **D⁷(#9)** **E^b7(#9)** **E⁷(#9)** **B^b7** **E^b**

(tutti/horns, top note) (rhythm) (tutti)

D.S. al Coda One

Φ ' **B^b7** **E^b6**

Yo no sé por - qué se - rá. (saxes, 8va b.)

E^bMA⁷ **E^bMA⁷** **A^bMA⁷** **GMI⁷** **FMI⁷** **E^bMA⁷** **D^b7(#9)** **D⁷(#9)** **E^b7(#9)** **E⁷(#9)** **B^b7** **E^b**

(tutti) (rhythm) (tutti)

V.S. (Turn page)

F *break*

Pas - to - ri - ta tie - ne gua - ra - ré. (horns, octaves)

Pas - to - ri - ta tie - ne gua - ra - ré.

Pas - to - ti - ta tie - ne gua - ra - ré.

G *E_b (horns, 1st x only)* *(Vocal solo)*

Pas - to - ri - ta tie - ne gua - ra - ré. (Vamp & solo till cue)

H *(On cue)* *NC. (+ 8va)*

(tutti, octaves)

NC. (claps)

(solo pn. montuno, octaves) (perc.) (montuno etc.)

I *(ré.) (solo pn. montuno)* *(horns)* *(add bs.)*

(on D.S.S.)

(pn. solo montuno)

2. *B₉(#11)* *NC. break*

(vocal ad lib.)

J *(2-3 Clave)* *1.3.* *4.*

(horns, octaves) Gua - ra - ré. Gua - ra - ré.

K (Trp. solo) E^b A^b B^b A^b E^b A^b B^b A^b

Pas - to - ri - ta tie - ne gua - ra - ré. (Vamp & solo till cue)

L NC. (+ 8va)

(tutti octaves)

M E^b (claps) D^b A^b B^b (etc.) E^b D^b A^b B^b (On cue, last x)

(ré.) (solo pn. montuno) Tie - ne gua - ra - ré. Tie - ne gua - ra - (Vamp till cue.)

(tacet 1st x)

On cue: D.S.S. al Coda Two (with repeats)

N (Vocal solo) (gradually add trp. & fl. solos)

E^b A^b B^b A^b E^b A^b B^b A^b

(+ 8va after 2x's) Gua - ra - ré. Gua - ra - ré.

(trps., start on cue) (gradually build)

(low horns, start 3rd x)

2 (Vamp & solo till cue)

O (On cue) (Vocal solo) E^b A^b B^b A^b E^b A^b B^b A^b (Vamp till cue)

Gua - ra - ré. Gua - ra - ré.

P (On cue) (Tacet 1st x) f.

ré. Gua - ra - ré. Gua - ra -

$E^b6/9$ A^bMA7 D^bMA7 $D7$ $E^b6/9$ A^bMA7 D^bMA7 $D7$

(horns, tutti)

2.

ré. Gua - ra - ré.

$E^b6/9$ $FMI7$ D^bMA7 NC. E^b9 (+ 8va)

break (tutti, octaves)

Guaracha $\text{♩} = 100$
(2-3 Clave)

Guararé (Rhythm Section)

(Intro) (horn cue)

Musical notation for the horn cue introduction. The staff shows a sequence of notes with dynamic markings *f* and *(tutti)*. Chord symbols D_{MI} , F , E_{MI} , and G are placed above the staff. A *(rhythm tacet)* instruction is written below the first few notes.

Musical notation for the piano and bass accompaniment. The piano part is marked *(+ perc.) (pn.)* and the bass part is marked *(bs./pn.)*. The notation includes chords and rhythmic patterns.

A G_{MA}^7 A_{MI}^7 E^b_{13} D^{13} C^{13} D octaves

Musical notation for section A, starting with a boxed 'A'. The staff shows a sequence of notes with chord symbols G_{MA}^7 , A_{MI}^7 , E^b_{13} , D^{13} , C^{13} , and D octaves. The bass part is marked *(bs.)*.

Musical notation for the first line of chords. Chord symbols include $C^{\#}_{MI} 9(11)$, $F^{\#} 7(b9)$, B_{MI}^7 , $E 7(b9)$, A_{MI}^9 , $D 7(b9)$, $E^b_{MA}^7$, and $D^b 7(alt.)$.

Musical notation for the second line of chords. Chord symbols include $D 7(\#9)$, $E^b 7(\#9)$, $E 7(\#9)$, $F 7(\#9)$, G_{MA}^7 , A_{MI}^7 , E^b_{13} , D^{13} , and C^{13} . Section B is marked with a boxed 'B'.

Musical notation for the third line of chords. Chord symbols include C^{13} , D octaves, $C^{\#}_{MI} 9(11)$, $F^{\#} 7(b9)$, B_{MI}^7 , $E 7(\#5)$, A_{MI}^9 , $D 7(b9)$, and G^6 .

C A^7 (3-2 Clave) (pn. montuno)

Musical notation for section C, starting with a boxed 'C'. The staff shows a sequence of notes with chord symbols A^7 , D^7 , A_{MI}^7 , D^9_{sus} , B_{MI}^7 , $E 7(b9)$, and C_{MA}^7 . The piano part is marked *(pn. montuno)*.

Musical notation for the fourth line of chords. Chord symbols include C_{MA}^7 , $F^9(\#11)$, B_{MI}^7 , E_{MI}^7 , A_{MI}^7 , D^9 , $E^b_{MA}^7$, and $A^b_{MA}^7$.

Musical notation for the fifth line of chords. Chord symbols include G_{MI}^9 , C^9 , $F^{\#}_{MI}^9$, B^9 , F_{MI}^9 , B^b_{13} , $B^b 9$, E , and $E^b 6$. The piano part is marked *(tutti)*.

D

(2-3 Clave)

(pn.)
 B^b octaves
 B^b7
 (pn. montuno, octaves)
 E^b6
 break -----
 (bs.)
 (sample)

E^b6
 (etc.)
 B^b7
 (w/ horns)
 (etc.)

B^b7
 E^b6
 E^{MA}7
 E^bMA⁷
 (tutti)

E F7 (3-2 Clave)

F7
 B^b
 A^bMA⁷
 GMI⁷
 (etc.)

FMI⁷
 E^bMA⁷
 FMI⁷
 B^b
 E^b6

FMI⁷
 B^b
 A^bMA⁷
 GMI⁷
 FMI⁷
 E^bMA⁷
 D^b7(#9)
 D⁷(#9)
 E^b7(#9)
 E⁷(#9)
 B^b7
 E^b
 (tutti)
 D.S. al Coda One

B^b7
 E^b6
 E^{MA}7
 E^bMA⁷
 (tutti)

A^bMA⁷
 GMI⁷
 FMI⁷
 E^bMA⁷
 D^b7(#9)
 D⁷(#9)
 E^b7(#9)
 E⁷(#9)
 B^b7
 E^b
 (tutti)
 V.S.
 (Turn page)

F (Coro) (2-3 Clave) (Coro)

(pn.) (montuno, octaves) (etc.)

break (bs.) (etc.)

Ab Bb7 Eb Eb7 Ab Bb7 2 2

(horns)

G (Coro) (Vocal solo) (Vamp till cue)

Ab Bb7 Eb Eb7 Ab Bb7

H (On cue) (NC) (octaves) (tutti) (solo pn. montuno, octaves)

Ab13 Bb13 Ab13 Bb13 Ab13 Bb13

(Eb (claps) Db Ab Bb) (etc.) (perc.)

I (solo pn. montuno)

(Eb Db Ab Bb Db6/9 B9(#11) Db6/9)

1. (solo pn. montuno)

B9(#11) Eb (w/ clave) Db Ab Bb (etc.) 2

2. **J** (2-3 Clave) (2nd x) 2

(pn.) $B^9(\#11)$ (montuno) (etc.)

(bs.) break E^b E^b A^b B^b A^b 2 (etc.)

K (Trp. solo) E^b A^b B^b A^b 2

(Vamp till cue)

L (On cue) NC. (octaves) A^b13 B^b13 A^b13 B^b13 A^b13 B^b13

(tutti)

M E^b D^b A^b B^b (etc.) 2 (perc.) (On cue) last x

(solo pn. montuno) (bs. tacet) (Vamp till cue)

On cue, D.S.S. al Coda Two (with repeats)

N E^b A^b B^b A^b 2 **O** (On cue) (Vocal solo) E^b A^b B^b A^b 2

(Vocal solo, gradually add trp. & fl. solos) (Vamp till cue) (Vamp till cue)

P (On cue) $E^b6/9$ A^bMA^7 D^bMA^7 D^7 $E^b6/9$ A^bMA^7 D^bMA^7 D^7

(bs.)

2. (pn.) $E^b6/9$ FMI^7 D^bMA^7 (NC.) E^b9

(bs.) break (tutti)

Hannibal's Revenge

Andy Narell

Double x "Samba" feel

J = 132 (dr.)

(Intro) *A*_{MI} (add 9)

F (add 9)

(bs.) (etc.)

A

(steel dr. w/ pn.) *F* (add 9)

*A*_{MI} (add 9) *F* (add 9)

*F*_{#MI} 7(b5) *B* 7(#5) *E*⁹ SUS steel dr. tacet *E*⁹ (pn.)

B

(steel dr. w/ pn.)

(*A*_{MI}) (*A*_{MI} *G*) (*F* (add 9)) (*G*)

(bs. w/ pn.)

(*A*_{MI}) (*A*_{MI} *G*) (*F* (add 9)) *D*_{MI} 7 *E* 7

tutti - - -

C

(top note of steel dr./pn. voicings)

*A*_{MI} *F*_{MA} 7 *B*_{MI} 7(b5) (etc. till [E])

(synth.)

(bs.) (etc.)

B^{b13} *A* 7(#9) *D*_{MI} 7 *D*⁹ SUS *D*⁹

(steel dr.)

F#MI 7(b5) B7 EMI 7(b5) A7 SUS (b9) A 7(#5)

D9 SUS Ab9(#5) G9 SUS G#o7

D AMI FMA7 BMI 7(b5)

Bb7 A7 D9 SUS D9

F#MI 7(b5) B7 EMI 7(b5) A7 SUS (b9) A 7(#5)

D9 SUS Ab9(#5) G9 SUS G#o7 dr. fill ---

E *f* (steel dr. & pn.) (AMI) NC. (G) (G) (AMI) dr. fill - | dr. fill - |

(bs.) (opt. 8va b. ---) loco

F (1st x steel dr. (octaves) w/ hi hat only gradually add harmony & other instruments) AMI G

(bs., tacet till 3rd x) (opt. 8va b. ---)

AMI G (Vamp & fade)

(loco) (opt. 8va b. ---)

Indestructible

Ray Barretto
J. Román

Guaracha $\text{♩} = 106$
(2-3 Clave)

(Intro) (rhythm)

(horns, octaves)

(top note)

break

A

Cuan - do en la vi -

da - se ma, se su - sien fre - te u - te un na he - do - ri - da - lor por - que se por la trai -

— pier - ción que de san - gre que - ri - da, en e - se mo - men - to co - je el des - ti - no en tu ma - no, he - cha pa' - lan - te mi her -

men - to pien - sa que to - do es po - si - ble y con la san - gre

1.

(horns, top note)

2.

(top note)

B

men - to pien - sa que to - do es po - si - ble y con la san - gre.

*G*_{M1}⁹ *C*⁹ *F*_MA⁷ (*F*⁶ *F*⁷) *B*^b_MA⁷

(horns, top note)

nue - va es tá la fuer - za in - des - truc - ti - ble.

*E*_M^{7(b5)} *A*^{7(b9)} *D*_M⁶ *C* *A* *G*_M⁶ *E*_b^{9(#11)} *D*_M⁶

(unison) (tutti, top note)

C (Vocal solo)

san - gre nue - va, in - des - truc - ti - ble.

*D*_M⁶ *A*⁷ *G*_M⁶ *D*_M⁶ *G*_M⁶ *A*

Con

*D*_M⁶ *G*_M⁶ *A*⁷ *G*_M⁶ *D*_M⁶ *G*_M⁶ *A* (4x's)

D

In - des - truc - ti - ble.

*A*¹³ *E*_b^{13(#11)} *NC*

(tutti, top note) (tutti)

E (Solos) (perc. 1st x Vocal on D.S.) *G*_M⁶ (coro on D.S. only)

in - des - truc - ti - ble.

*D*_M⁶ *A*⁷ *G*_M⁶ *D*_M⁶ *G*_M⁶ *A* (on cue)

(Vamp till cue)

F (On cue) (D_M⁶) (horns tacet 3rd & 4th x's) (G_M⁶) (A⁷) *D*_M⁶ *G*^{13(#11)} (6x's)

in - des - truc - ti - ble.

(horns) (flute -----)

G (On cue) *D*_M⁶ *NC* (rhythm continues)

in - des - truc - ti - ble.

(horns, top note)

*D*_M⁶ *G*_M⁶ *A*⁶ *F*⁶ *E*_b⁹ *G*^{13(#11)}

tutti

Indestructible (Rhythm Section)

Guaracha $\text{♩} = 106$
(2-3 Clave)

(Intro)

(pn.)
 D_{MI}^6 $NC.$
 G_{MI}^6 A^6 F^6 $E_{MI}^{7(b5)}$ E_b^9

(bs. w/ pn. 8va b.)

(+ horns)

D_{MI}^6 F^9 B_bMA^9 E_b^7 D_{MI}^6 F^9 B_bMA^7 E_b^9

$D_{MI}^6 NC.$ G_{MI}^6 $G_b^7(\#9)$ F^6 $E_{MI}^{7(b5)}$ E_b^9

(bs. w/ pn. octaves)

$D_{MI}^6 NC.$ G_{MI}^6 A^6 F^6 E_b^9 break -
tutti -

A (perc. play through)

D_{MI}^6 F^9 B_bMA^7 E_b^9 (sample montuno, octaves) D_{MI}^6 $A_{MI}^{7(b5)}$

(bs.)

D^7 G_{MI}^7 $G_{MI}^{(MA7)}$ G_{MI}^7 C^7

F_{MA}^7 B_bMA^7 $E_{MI}^{7(b5)}$ A^7

1. *D*M_I⁶ *F*M_I⁶ *B*^{7(#9)} *E*^{7(#9)} *E*^{b9} *D*M_I⁶ *F*M_I⁶ *B*^{7(#9)} *E*^{7(#9)} *E*^{b9}

2. *D*M_I⁶ *E*^{b9} *D*^{7(b9)} *G*M_I⁹ *C*⁹ *F*M_A⁷

(bs.) *B*^bM_A⁷ *E*M_I^{7(b5)} *A*^{7(b9)} *D*M_I⁶ *C* *A* *G*M_I⁶ *E*^{b9(#11)} *D*M_I⁶ break

(etc.)

C (Vocal solo) *D*M_I *G*M_I⁶ *A*⁷ *G*M_I *D*M_I *G*M_I *A*

(bs. tumbao)(pn. plays montuno)

*D*M_I (coro) *G*M_I⁶ *A*⁷ *G*M_I *D*M_I *G*M_I *A* (4x's)

(etc.)

D *A*¹³ *E*^{b13(#11)} break *NC.*

(tutti)

E (Solos) (Perc. 1st x, Vocal on D.S.) *D*M_I *G*M_I⁶ *A*⁷ *G*M_I *D*M_I *G*M_I *A* (on cue)

(bs. tumbao, pn. montuno)

(Vamp till cue)

F (On cue) *NC.* *D*M_I *G*^{13(#11)} (6x's)

(bs. w/ pn. octaves)

D.S. al Coda (take Coda on cue)

(On cue) *D*M_I⁶ *NC.* *G*M_I⁶ *G*^{b7(#9)} *F*⁶ *E*M_I^{7(b5)} *E*^{b9}

(bs. w/ pn. octaves)

*D*M_I⁶ *NC.* *G*M_I⁶ *A*⁶ *F*⁶ *E*^{b9} *G*^{13(#11)}

(tutti)

Sample piano montuno at letters C, E and G:

*D*M_I *G*M_I⁶ *A*⁷ *G*M_I *D*M_I *G*M_I *A*

(octaves) (etc.)

This arrangement is a condensed version of the recorded arrangement.

Guaracha $\text{♩} = 106$
(3-2 Clave)

Indiferencia

Sergio Moya Molina
(as played by Ray Barretto)
(arranged by Oscar Hernández)

(Intro)

Measures 1-4 of the Intro. The top staff is for piano right hand (pn. R.H.) and the bottom staff is for bass (bs. w/ pn. 8va b.). Chords include NC, Ab13, B13, BbMI9, and Ab13. Horns play a top note in measure 4. A dashed line indicates an octave shift (8va) in the bass line.

Measures 5-8 of the Intro. The top staff continues the piano right hand line. Chords include Ab13, Gb13, CMi7(b5), and B7(b5).

Measures 9-12 of the Intro. The top staff continues the piano right hand line. Chords include BbMI9, B9(b5), BbMI9, Ab13, and Gb13. A triplet of eighth notes is marked in measure 9. Horns play a top note in measure 10. A dashed line indicates an octave shift (bs. w/ pn. octaves).

Measures 13-16 of the Intro. The top staff continues the piano right hand line. Chords include Gb13, CMi7(b5), B13 (pn. R.H.), BbMI7, Ab13, and NC. A dashed line indicates an octave shift (bs. w/ pn. 8va b.).

Measures 17-20 of the Intro. The top staff continues the piano right hand line. Chords include B13, BbMI9, CMi7(b5), and F7(alt). Horns play a top note in measure 17. A dashed line indicates an octave shift (8va) in the bass line. The word "tutti" is written below the bass line.

A

Measures 1-4 of the A section. The top staff is for piano right hand (pn. comp) and the bottom staff is for bass (sample bs.). Chords include BbMI9 and EbMI9. Lyrics are written below the piano staff.

ren - cia por tu for - ma de pen - sar, In - de - fe -
ren - te co - mo siem - pre me ve - rás. In - de - fe -

2nd x: (A^b13)

ren - cia por - que ya no a - guan - to más.
ren - te por - que ya no a - guan - to más.

Tú, con tus be - sos na - da más, con tu fre - ne - sí, con e -
Yo no com - pren - do ver que tú no reac - cio - nas ya - ban - do -

sa ex - tra - ña for - ma de pen - sar. In - di - fe -
nas e - sa for - ma de pen - sar.

Es - toy dis - pues - to a coo - pe - rar, nos que - da

mu - cho por an - dar. Sé que e - res bue - na y creo que de - bes me - di -

tar. Te doy tres dí - as na - da más, so - lo tres

dí - as na - da más. Te doy tres dí - as por - que yo no a - guan - to

más. (horns)

(bs. w/ pn. 8va b.)

(top note)

In - di - fe -
break

tutti

V.S.
(turn page)

C

ren - te co - mo siem - pre me ve - rás. In - di - fe -

$B^b_{MI} 9$ (pn. comp) $E^b_{MI} 7$

(sample bs.) (horns, top note)

ren - te por - que ya no a - guan - to más. Te doy tres

A^b_{13} D^{13} D^9 $F_{MI} 7(b5)$ $B^b 7(\#9)$

— dí - as na - da más, si es que de - se - as con - ti - nuar, pe - ro des -

$E^b_{MI} 7$ (pn. montuno) $A^b 7$ $D^b_{MA} 7$ $G^b_{MA} 7$

(etc.)

pues nos que - da na - da más que ha - blar. Te doy tres

$C_{MI} 7(b5)$ $F 7$ $F_{MI} 7(b5)$ B^{13} $B^b 7(\#5)$

— dí - as na - da más, so - lo tres dí - as na - da más. Te doy tres

$E^b_{MI} 7$ $A^b 7$ $D^b_{MA} 7$ $G^b_{MA} 7$

— dí - as por - que ya no a - guan - to más.

$C_{MI} 7(b5)$ $F 7$ B^b_{MI} $D^b 6/9(\#11)$ $E^b 6/9(\#11)$ $F 9(\#11)$ $B^b_{MI} 6$

(pn.) (+ horns)

tutti

D

(horns)
 (E^bMI^7) break
 (A^b13)
 (D^b6)
 G^{13}
 G^b13 break
 (bs./pn.)

$(CMI^7(b5))$
 $(F7(b9))$
 (B^bMI^7)
 B^{13}
 $B^b7(\#5)$
 + 8va
 (tutti)

E (Time) (tumbao & montuno)

E^bMI^7
 A^b7
 D^bMA^7
 G^bMA^7
 $CMI^7(b5)$

Yo te doy tres dí - as na - da más. Ba - ja de e - sa

$F7(\#5)$
 $F7(b9)$
 B^bMI^7
 B^b7_{sus}
 B^b7
 (Solos, Trb., then Vocal)

nu - bey tú ve - rás que to - do cam - bia - rá.

D^bMA^7
 G^bMA^7
 $CMI^7(b5)$
 F^7
 Till cue
 B^bMI^7
 B^b7_{sus}
 B^b7

On cue
 NC.
 A^b13
 NC.
 B^{13}
 (bs./pn. octaves)

(horns/perc.)
 (pn. solo)
 $B^bMI^6/9$
 (horns)
 (tutti)

This is a condensed version of the recorded arrangement.

Jogral

Djavan, Jose Neto & Filo
(as played by Flora Purim & Airtó)

Partido Alto, Funky ♩ = 90

(D⁹SUS) S A GMA⁹ E^bMI⁹ E^bMI⁶

O dia em que vim de ca - sa, chei - ran - do a bei - ra de ri -
te cor - ja com más com - pa - ni -

DMI⁹ G7(#9) CMI⁹

o. No pen - sa - men - to um - as a - sas prá
as. Quan - do dei - tar to - mo lei - te, de -

F13(b9) B^bMA⁹ AMI⁷ GMI⁹ GMI⁷ F EMI⁹

cum - prir me - lhor meu de - sa - fi - o, Meu pen - sa - men - to ro - dou,
pois re - zo tres A - ve Ma - ri - as.

EMI⁹ A7(b9) E^bMI⁹ A^b9

cor - tan - do o tor - rão nes - se trem an - dan - do bem. A - cho que à

D^bMI⁹ G^b9 CMI⁹ F7(b9) B^bMA⁹

mais de cem, de Ma - ce - ió a - qui, pa - re - ce a - li.

1. D⁹SUS 2. B7(#9)

Mãe dis - se que eu não a - cei - Um di - a a - in - da sou can -

(Samba) B EMI⁹ A¹³SUS A¹³ DMA⁹

tor. Faz um a - no que eu te dis - se brin - can - do.

D⁹SUS D7(#9) GMI⁹ C¹³SUS C¹³

Eu fui pen - sar no meu a - mor, a - go - ra tô a - qui qua - se cho - ran -

FMA⁹ D⁹SUS

do. O dia em que eu vim de ca -

(Partido Alto)
(similar to **A**)

C

G^{MA}9 E^bM^I9 E^bM^I6 D^MI⁹

sa, _____ chei - ran - do a bei - ra de ri - o. _____

G⁷(#9) C^MI⁹ F¹³(b9) B^bMA⁹

No pen - sa - men - to um - as a - sas _____ prá cum - prir me - lhor meu de - sa - fi -

B^bMA⁹ A^MI⁷ G^MI⁹ G^MI⁷/F E^MI⁹

o. _____ Meu pen - sa - men - to ro - dou, _____ cor -

A⁷(b9) E^bM^I9 A^b9

tan - do o tor - rão nes - se trem an - dan - do bem. A - cho que à

D^bM^I9 G^b9 C^MI⁹ F⁷(b9) B^bMA⁹

mais de cem, de Ma - ce - ió a - qui, _____ pa - re - ce a - li. _____

(Gtr. solo)

D D¹³(#11) (2nd x, add 4 bar dr. fill) (1st x)

f (w/ rhythm gtr. figure)

(Samba)

E D¹³ (Gtr. solo)

(sample bs.)

2

(Vamp & solo till cue)

(On cue) (no solo)

D¹³(#11) D⁹ SUS

(w/ rhythm gtr. figure) mf

O dia em que eu vim de ca -

(Samba) (Vocal scat solo)

D¹³

(sample bs.)

2

(Vamp. solo & fade)

Note: On Flora's version, after the first head (AABC), B & C are repeated before D (not on D.S.).

D.S. (to letter A) al Coda (with repeat)

Jogral (Rhythm Section - Optional)

Partido Alto, Funky

$\text{♩} = 90$ (vocal cue)

A (pn. solo w/ vocal 1st x)

(pn.) (top notes of chords)

mf GMA^9 E^bMI^9 E^bMI^6 DMI^9

(sample bs., tacet 1st x)

(etc.)

$G7(\#9)$ CMI^9 $F13(\#9)$ B^bMA^9 AMI^7 GMI^9

GMI^7 F E^bMI^9 $A7(\#9)$ $A7(\#9)$ E^bMI^9 A^b9

1. 2.

D^bMI^9 G^b9 CMI^9 $F7(\#9)$ B^bMA^9 D^9_{SUS} B^bMA^9 $B7(\#9)$

(bs. tacet except on D.S.)

B (Samba)

(sample bs.) (etc.)

E^bMI^9 A^{13}_{SUS} A^{13} (etc.) DMA^9 D^9_{SUS} $D7(\#9)$

GMI^9 C^{13}_{SUS} C^{13} FMA^9 D^9_{SUS}

(bs.)

C (Partido Alto) (similar to **A**)

GMA^9 E^bMI^9 E^bMI^6 DMI^9 $G^7(\#9)$ CMI^9

CMI^9 $F^{13(b9)}$ B^bMA^9 AMI^9 GMI^9 GMI^7 F EMI^9

EMI^9 $A^7(\#9)$ $A^7(b9)$ E^bMI^9 A^b9 D^bMI^9 G^b9 CMI^9

CMI^9 $F^7(b9)$ B^bMA^9

D (Gtr. solo) (pn./bs./dr.) $D^{13(\#11)}$ (1st x)

mf (rhythm gtr.) (2nd x, add 4 bar dr. fill)

E (Samba) (Gtr. solo) D^{13} (sample bs.)

2 (Vamp & solo till cue)

F (In cue) (pn./bs./dr.) $D^{13(\#11)}$ (no solo) D^9 SUS (vocal)

mp (rhythm gtr.) D.S. (to letter A) al Coda (w/ repeat)

G (Samba) (Vocal scat solo) D^{13} (sample bs.)

2 (Vamp, solo & fade)

A & C (Sample dr.)

2 (etc.)

Note: On Flora's version, after the first head (AABC), B & C are repeated before D (not on D.S.).

Juan Pachanga

Rubén Blades
Louis Ramírez
(as played by the Fania All-Stars)

Guaracha ♩ = 106
(2-3 Clave)

(Intro) $F_{MI}^{6/9(11)}$ $E^b_{MI}^{6/9(11)}$ $F_{MI}^{6/9(11)}$ $E^b_{MI}^{6/9(11)}$ $F_{MI}^{6/9(11)}$ $E^b_{MI}^{6/9(11)}$ $F_{MI}^{6/9(11)}$ $E^b_{MI}^{6/9(11)}$ $F_{MI}^{6/9(11)}$ C bass

(horns w/ rhythm, top note of chords)

A

Son las cin-co'e la ma-ña-na, ya a-ma-ne-ce,

F_{MI} $A^b_{MI}^7$ D^b7 $G_{MI}^{7(b5)}$ C^7

(sample bs.) (pn. montuno)

Juan Pa-chan-ga bien ves-ti-do a-pa-re-ce.

D^b7 C^7 $G_{MI}^{7(b5)}$ C^7 F_{MI}

(etc.) (horns)

To-dos en el ba-rrio es-tán des-can-san-do, y

F_{MI} $A^b_{MI}^7$ D^b7 $G_{MI}^{7(b5)}$ C^7

Juan Pa-chan-ga en si-len-cio va pa-san-do. Y aun-

D^b7 C^7 $G_{MI}^{7(b5)}$ C^7 F_{MI}

B

que su vi-da es fies-ta y ron, no-che y-rum-ba, su

(pn. comp) (pn.) (horns, top notes)

$F^{7(b9)}$ $B^b_{MI}^6$

(bs.) (tutti)

plan - te es fal - so j - gual que a - quel a - mor que lo en - ga - ñó.

E^b7 **A^bMA⁷** **C⁷**

(bs.) (horns)

C

Y la luz del sol se ve a lum - bran - do, y

F^M **A^bM⁷** **D^b7** **G^M7^(b5)** **C⁷**

(bs. as at **A**) (horns)

Juan Pa - chan - ga el ma - mi - to va pe - nan - do.

D^b7 **C⁷** **G^M7^(b5)** **C⁷** **F^M**

(top notes)

(horns)

NC. **F^M** **D^bMA⁹** **C⁷(#9)** **G^b** **C**

(bs./pn./horns)

D

(O) - ye - me Juan Pa - chan - ga ol - ví - da - la.

(Vocal solo) (omit last x)

(pn. octaves, sample montuno)

F^M **B^bM⁷** **D^b** **C⁷** **G^M7^(b5)** **F^M** **B^bM⁷** **D^b** **C⁷** **G^M7^(b5)**

(sample bs.) (Vamp till cue)

V.S.
(turn page)

E (On cue) + 8va

8va-----

(horns, 1st x only) (2nd x)

(pn./trbs.) (etc.)

F_{MI}^6 $E_{b\frac{6}{4}}$ D_{bMA}^7 $E_{b\frac{6}{4}}$ F_{MI}^6 $E_{b\frac{6}{4}}$ D_{bMA}^7 $E_{b\frac{6}{4}}$ (etc.)

(bs. bottom note 8va) (etc.)

F

(horns + 8va)

F_{MI}^6 $E_{b\frac{6}{4}}$ D_{bMA}^7 $E_{b\frac{6}{4}}$ F_{MI}^6 $E_{b\frac{6}{4}}$ D_{bMA}^7 $E_{b\frac{6}{4}}$ F_{MI}^6 $E_{b\frac{6}{4}}$ D_{bMA}^7 $E_{b\frac{6}{4}}$

F_{MI}^6 $E_{b\frac{6}{4}}$ D_{bMA}^7 $E_{b\frac{6}{4}}$ F_{MI}^6 $E_{b\frac{6}{4}}$ D_{bMA}^7 $E_{b\frac{6}{4}}$

F_{MI}^6 $E_{b\frac{6}{4}}$ D_{bMA}^7 $E_{b\frac{6}{4}}$ F_{MI}^6 $E_{b\frac{6}{4}}$ D_{bMA}^7 $E_{b\frac{6}{4}}$

F_{MI}^6 $E_{b\frac{6}{4}}$ D_{bMA}^7 $E_{b\frac{6}{4}}$ F_{MI}^6 $E_{b\frac{6}{4}}$ D_{bMA}^7 $E_{b\frac{6}{4}}$

+ 8va

(horns)

NC. F_{MI} D_{bMA}^7 $C^{7(\#9)}$ $NC.$ *loco*

(bs./pn./horns)

G (Solos)

(pn. montuno, + 8va b.)

F_{MI} B_{bMI} C C^7 B_{bMI} F_{MI} B_{bMI} C C^7 B_{bMI}

(sample bs. or tumbao like [D]) (Vamp & solo till cue)

H (On cue)

(strings)

(bs.)

(horns, top notes)

NC

$F_{MI}^{6/9(11)}$

$E^b_{MI}^{6/9(11)}$

$D^b_{MI}^{6/9(11)}$

tutti

(perc. etc.)

(Percussion solo)

indef.

$D^b_{MI}^{6/9(11)}$

$F_{MI}^{6/9(MA7)}$

w/ bs. and pn. solo fills (F_{MI}^7)

indef.

J (On cue)

(3rd x loco)
(4th x + 8va)

(solo pn., tacet 1st x)

(4x's)

(horns, 3rd & 4th x's only)

NC. (perc. play thru)

(bs.)

(F_{MI}^7)

D.S. al Coda

(strings)

+ 8va

($\sharp\sharp 8$)

$C^{7(+9)}$

$B^b7(+9)$

A^b13

G^b13

G^b13

E^{13}

(tutti to end)

Second Verse:

Vestido a la ultima moda y perfumado,
 con zapato en colores Yeyé bien lustrados.
 Los que encuentra en su camino los saluda: "¡Hey Man!"
 Que feliz es Juan Pachanga, todos juran.

Pero lleva en el alma el dolor de una traición
 que solo calman los tragos, los tabacos y el tambor.
 Y mientras la gente duerme, aparece
 Juan Pachanga con su pena y amanece.

The recorded arrangement has an extended intro.

Kalinda

Baião ♩ = 126

Andy Narell

NC. **A** A_{MI}⁹

F#_{MI}^{7(b5)} B_{MI}^{7(b5)}

B_{MI}^{7(b5)} E^{7(#9)}_(#5) 1. 2.

B B_{MI}^{7(b5)} E^{7(#9)}_(#5) A_{MI}⁷ D^{13(b9)} G_{MA}⁷ C#_{MI}^{7(b5)} C⁹ B⁷

E_{MI}^{7(add 4)} E^{7(b9)} A_{MI}⁷ D^{13(b9)} G_{MA}⁷ C#_{MI}^{7(b5)} C⁹ B⁷

E_{MI}^{7(add 4)} break mf D.S. al 2nd ending al Coda

E_{MI}^{7(add 4)} E⁷ **C** A_{MI}⁹ F#_{MI}^{7(b5)}

F#_{MI}^{7(b5)} B⁷ B^b/_E A⁷ D¹³_{SUS}

B^b₁₃ A_{MI}⁹ F#_{MI}^{7(b5)} C#_{MI}⁷ F#⁹

C_{MI}⁹ B_{MI}⁹ E⁹ A_{MI}⁹ D^{7(b9)}

G_{MI}⁹ C^{7(b9)} F_{MA}^{7(#5)} F⁶ F_{MA}^{9(#5)} E^{7(b9)}_(#5)

D NC
 (steel dr. 8va b.)
 NC
 (8va b.)
 A_{MI} break
 (loco) *f* (tutti) (steel dr.)

E (Songo)
 B_{MI}^{7(b5)} E^{7(b9)} A_{MI}⁷ B_{MI}^{7(b5)} E^{7(b9)}
 A_{MI}⁷ A^{7(b9)} D_{MI}⁷ G¹³ C_{MA}⁷ G^{b9(#11)}
 F¹³ E^{7(#9)} A_{MI}^{7(add 4)} 1. break 2. A_{MI}^{7(add 4)} (gtr. solo pick-ups)
 (fine)

F (Gtr. solo)
 B_{MI}^{7(b5)} E^{7(b9)} A_{MI}⁷ B_{MI}^{7(b5)} E^{7(b9)} A_{MI}⁷ A^{7(b9)}

D_{MI}⁷ G¹³ C_{MA}⁷ G^{b9(#11)} F¹³ E^{7(#9)} 1-3. A_{MI}⁹⁽¹¹⁾

4. A_{MI}⁹⁽¹¹⁾ (end solo)
 (steel dr.)
 D.S.S. al fine
 (with repeat)

Kalinda (Rhythm Section)

Baião ♩ = 126 $\frac{8}{8}$

NC. **A** A_{MI}^9 (synth./pn.) $(B_{MI}^7 \overset{2nd \times}{A})$ (A_{MI}^9) (synth. etc.)

mf (sample bs.)

$F\#_{MI}^{7(b5)}$ (pn.)

$B_{MI}^{7(b5)}$

$E^{7(\#9)}$

B $B_{MI}^{7(b5)}$ $E^{7(\#9)}$ A_{MI}^7 $D^{13(b9)}$ G_{MA}^7 $C\#_{MI}^{7(b5)}$ C^9 B^7 $E_{MI}^{7(add 4)}$ $E^{7(b9)}$

A_{MI}^7 $D^{13(b9)}$ G_{MA}^7 $C\#_{MI}^{7(b5)}$ C^9 B^7 $E_{MI}^{7(add 4)}$ \oplus *p* break

D.S. al 2nd ending al Coda

$E_{MI}^{7(add 4)}$ E^7 **C** A_{MI}^9 (gtr.) (bs.) (etc.) (etc.)

$F\#_{MI}^{7(b5)}$ $F\#_{MI}^{7(b5)}$ B^7 B^b/E A^7 D^{13}_{sus}

B^b13 A_{MI}^9 (pn.) $F\#_{MI}^{7(b5)}$ $C\#_{MI}^7$ $F\#^9$

C_{MI}^9 (pn.) B_{MI}^9 E^9 A_{MI}^9 $D^{7(b9)}$ D_{SUS}^9 $D^{7(b9)}$

G_{MI}^9 $C^{7(b9)}$ C_{SUS}^9 $C^{7(b9)}$ (pn.) $F_{MA}^{7(\#5)}$ F^6

$F_{MA}^{7(\#5)}$ (pn.) $E^{7(b9)}$ D $NC.$ (w/ hi hat & bass dr. only) (steel dr.)

(bs./pn. tacet till 1 bar before E)

A_{MI} break- (tutti) (steel dr.)

(Song) E $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI}^7 $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI}^7 $A^{7(b9)}$ D_{MI}^7 G^{13}

(bs.) (add pn.)

C_{MA}^7 $G^{b9(\#11)}$ F^{13} $E^{7(\#9)}$ $A_{MI}^{7(add 4)}$ $A_{MI}^{7(add 4)}$ (gtr. solo pick-ups) (fine)

1. break- 2. (fine)

(Gtr. solo) F $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI}^7 $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI}^7 $A^{7(b9)}$ D_{MI}^7 G^{13}

C_{MA}^7 $G^{b9(\#11)}$ F^{13} $E^{7(\#9)}$ 1-3. $A_{MI}^{9(11)}$ 4. $A_{MI}^{9(11)}$ (end solo)

D.S.S. al fine (with repeat)

Drums play Baião throughout (with breaks).

La Charanga

Descarga ♩ = 96
(Charanga Style) (2-3 Clave)

José A. Fajardo

Intro 8va- (loco) (fl.)

(fl.)
A_{MI} D C D A_{MI} G A_{MI} NC.
(strs., pizz.) (perc. tacet)

(bs.) tutti (bs./pn.) (tutti)

A (Time) (2nd x) 2

(strs.) (strs. etc. till C)

Chan - ga, cha - ra, chan - ga, cha - ran - ga. Pa' bai - lar bien la cha - ran - ga.

A_{MI}⁷ D (pn. montuno) D⁷ A_{MI}⁷ D D⁷

(bs.)

(Flute solo) (3x's)

A_{MI}⁷ D D⁷ A_{MI}⁷ D D⁷

B

Chan - ga, cha - ra, chan - ga, cha - ran - ga. Pa' bai - lar bien la cha - ran - ga.

A_{MI}⁷ D D⁷ A_{MI}⁷ D D⁷

C

(pn./strs. pizz.)
NC. (perc. play thru)

La cha - ran - ga. (pn./strs.)

Ri - ca sal - sa.

(bs./pn.)

(pn./strs.) NC. (pn./strs.)

La cha - ran - ga. Ri - ca sal - sa.

D **Solos** (Solo I 1st x, Solo II on D.S.)
(strs., arco)

AMI⁷ (pn. montuno) D⁷

(bs.)

(Vamp & solo till cue)
On cue, D.S. al Coda One (on cue)

(On cue)
Solo II continued

(strs./pn.) AMI⁷ D

(bs.)

(Vamp & solo till cue)
On cue, D.S.S. al Coda Two
(with one repeat)

8va

(fl.) (loco) (strs., pizz.)

AMI D C D AMI G AMI NC. (perc. tacet) D⁷ G

tutti (bs./pn.) (tutti)

La Comparsa

Jazz Son $\text{♩} = 128$

Ernesto Lecuona
(as played by Paquito D'Rivera)

(Intro)

(1st x bass & perc. only)
(2nd x add gtr. comp)

Chord symbols: $DMI^9(11)$, (alto)

A

Chord symbols: $DMI^9(11)$, $D7(alt)$

Chord symbols: GMI^9 , F, $E7(alt)$, $A7$, $DMI^9(11)$, $A7$ $C\#$

Chord symbols: $A7$ $C\#$, $A7(b9)$, $DMI^9(11)$, $DMI7$, Bb^9

B

Chord symbols: E^b6 , $Bb7$, $FMI7$ (etc.)

Chord symbols: Bb^9_{sus} , $Bb7$, A^b E^b , E^b , Db^9 , C^9_{sus} , $C7$

Chord symbols: $FMI7$, Bb^9_{sus} , Bb^9 , $GMI7$, $C7(b9)$ (ad lib.), $FMI7$, $Bb7$

C

Chords: E^b6 , B^b7 , $F_{MI}7$, B^b9_{SUS} , B^b9_{SUS} , B^b7 , A^b , E^b , E^b , $E^b_{MA}7$, D^b9 , $G^b9(\#11)$, D^b , G^b , $G^b9(\#11)$, G^b7 , $F_{MI}7$, $A^b_{MI}7$, D^b7 , B^b9_{SUS} , B^b9_{SUS} , B^b7

D (alto top note piano chords)

mp E^b , $E^b6/9$ (omit 3), $A^b6/9$ (omit 3), $F_{MI}7$, B^b , E^b , B^b7_{SUS} , $E^7(b5)$

(bs.) (light perc. continues)

Chords: $E^b_{MA}7$, $E^b6/9$ (omit 3), $A^b6/9$ (omit 3), $F_{MI}7$, B^b , E^b , $F_{MI}7$, B^b

E (pn. fill)

(like top)

Chord: $D_{MI}9(11)$

Chords: A^7 , A^7 , $D_{MI}9(11)$

(Solos) $D_{MI}9(11)$

2
 (Vamp, solo & fade)

Cha-Cha-Chá J = 98

La Engañadora

Enrique Jorrín
(as played by Orquesta América)

(Intro) (strings/fl.)

(bs.)

(fl.)

A Pra - do y Nep

break -----

A

(strs./fl.)

(sample bs.)

(etc.)

1. 2.

break -----

break -----

(upper notes = optional harmony)

break -----

A bass

hay. Que bo - bas son las mu - je - res que nos tra - tan de en - ga - ñar, ¿me di - jis - te! Ya na - die la

C (Time)
 EMI⁷ EMI^(#5)A⁷ tr~ D⁶ tr~
 mi - ra, (strs./fl.) ya na - die sus - pi - ra. Ya sus al - mua -

E^{MI}⁷ A⁹ D 8va A^{7(b9)}
 di - tas, na - die las que - re a - pre - ciar. (pn. octaves)
 D.C. al 2nd ending al Coda

D D/A A⁺ A⁺ A^{MI} A^{o7} A NC.
 tutti (bs./pn. octaves)

D (Double-Time, Guaguancó) (♩ = previous ♩)
 8va (loco) 8va
 (strs./fl., top note) D D⁶ E^{MI}⁶ (unison) NC. (top note) A⁷ A⁹

8va 2.8va
 A⁹_{sus} A⁷ F#^{MI}⁷ NC. perc./pn. break D
 tutti

E G (bs./pn. etc.) 8va D⁷
 (strs./fl., top note) E⁷ A⁷ break (loco) (unison)
 D.S.S. al Coda Two

8va 8va
 D (pn., plus 8va) D
 tutti

Flute is one octave higher most of the time.

Guaracha ♩ = 178
(2-3 Clave)

La Esencia Del Guaguancó

C. Curét Alonso
(as played by Johnny Pacheco)

Intro

(horns)
D^MI C B^b A (pn. montuno) D^MI
(bs.)

D^MI B^b13 F^(omit 3) E D^MI^{6/9} Es -
tutti-----

A

cu - che us - ted la e - sen - cia del gua - guan - có. (horns)

D^MI (pn. montuno) B^b6
(bs.)

1. 2. **B**

Es - La tum - ba que ya te lla -

B^b6 F^MI⁷ E^b D^MI^{6/9} D^MI^{6/9} G^MI G^MI^(MA7)
tutti----- tutti-----

3.

ma, y el tam - bor que la re - cla - ma, y un co - ro que di - ce a -

G^MI⁷ G^MI⁶ D^MI D^MI^(MA7) D^MI⁷ D^MI⁶ D^MI C D^MI

(2nd x) 1. 2.

D^MI sí. (horns) Y un
N.C. D^MI^{6/9} D^MI^{6/9}
break----- break-----

D.C. al Coda One
(w/ repeats)

C (Vocal solo)

(horns)

break - - - (bs.) (pn. montuno)

$D_{MI}^{6/9}$ G_{MI} $G_{MI}^{(MA7)}$ G_{MI}^7 G_{MI}^6 D_{MI} $D_{MI}^{(MA7)}$ D_{MI}^7 D_{MI}^6

G_{MI} A^7 D_{MI} $D_{MI}^{(MA7)}$ D_{MI}^7 D^7 Es -

(etc.)

D (Vocal solo)

cu - che us - ted la e - sen - cia del gua - guan - có.

G_{MI} $G_{MI}^{(MA7)}$ G_{MI}^7 G_{MI}^6 D_{MI} $D_{MI}^{(MA7)}$ D_{MI}^7 D_{MI}^6

(3rd x) D_{MI}^7 D_{MI}^6

G_{MI} A^7 1.3. D_{MI} $D_{MI}^{(MA7)}$ D_{MI}^7 D^7 4. D_{MI}

Es -

E G_{MI} $G_{MI}^{(MA7)}$ G_{MI}^7 G_{MI}^6 D_{MI} $D_{MI}^{(MA7)}$ 1.3. D_{MI}^7 D_{MI}^6 4. D_{MI}^7 D_{MI}^6

(horns)

Es -

F G_{MI} $G_{MI}^{(MA7)}$ G_{MI}^7 G_{MI}^6 D_{MI} $D_{MI}^{(MA7)}$ (Vocal solo) D_{MI}^7 D_{MI}^6

cu - che us - ted la e - sen - cia del gua - guan - có.

Es -

G_{MI} A^7 1. D_{MI} $D_{MI}^{(MA7)}$ D_{MI}^7 D^7 2. D_{MI}

Es -

(optional repeat [E] [F] for more solos)

G G_{MI} $G_{MI}^{(MA7)}$ G_{MI}^7 G_{MI}^6 D_{MI} $D_{MI}^{(MA7)}$ 1.3. D_{MI}^7 D_{MI}^6 4. D_{MI}^7 D_{MI}^6

(horns)

Es -

2 (horns)

D.S. al Coda Two (3rd x)

D_{MI}^7 D_{MI}^6 D_{MI} Bb^{13} $F^{(omit 3)}$ E $D_{MI}^{6/9}$

(bs.) (tutti)

Guaracha $\text{♩} = 170$ (Se Acabó) La Malanga

(2-3 Clave)

Rudy Calzado
(as played by Eddie Palmieri)

NC.

f (bs./pn. octaves, + 8va b.)

(pn. + 8va b.)
(D_MI)

(bs.)

A

Se a - ca - bó — ya la — ma - lan - ga y no pue - do co - mer, no

(pn. montuno, octaves)

D_MI⁶

C⁷

D_MI⁶

(etc.) (horns)

(bs. tumbao)

(etc.)

(2nd x) 1.

sé lo que ha - cer, no pue - do co - mer.

(bs./pn. etc.)

(horns)

D_MI⁶

2. pue - do co - mer. O - ye no sé lo que ha - cer. Mi - ra que
Ya si no pue - do ja - mar. O - ye que

D_MI⁶

(perc. continues)

(horns)

B^b13

(horns)

(bs./pn.)

(horns)

ham - bre me da. Qui - ro ma - lan - ga ma - má. O - ye da -
ham - bre me da. Da - me ma - lan - ga ma - má. A_bMA⁹(#11) Mi - ra que -

E_bMA⁷(#11)

A_bMA⁹(#11)

(horns) me ma - lan - ga. No se lo que ha - cer. Mi - ra que ham - bre me dá.

(horns) ro ma - lan - ga.

D_{MI}^6 $E^7(\#9)$ $A^b_{MA}^7$

(perc. continues)

(bs. tumbao w/ pn. montuno)

(horns) Da - me ma - lan - ga ma - má. O - ye - que ro ma - lan - ga

$A^b_{MA}^9(\#11)$ D_{MI}^6 (pn. montuno)

(bs.)

Repeat to letter A.
After 2nd x thru AAB,
D.S. al Coda (with repeat)

(horns) pue - do co - mer.

(horns) $B^b7 A^7$

D_{MI}^6 NC. D_{MI}

(horns/pn.) (pn.)

(bs.) tutti

D (Vocal solo) La ma - lan - ga

(horns) D_{MI} G_{MI} A^7 G_{MI} D_{MI} G_{MI} A^7 G_{MI}

(pn. montuno, octaves) (etc.) (etc.)

(bs. tumbao)

E (Solos) (coro enter on cue) La ma - lan - ga

(pn.) D_{MI} G_{MI} $A^7(\#5)$ (perc.) NC. D_{MI} G_{MI} A^7 G_{MI}

(bs.) tutti (bs.)

(Vamp till cue)

(horns) B^b7 A^7 NC. $D_{MI}^6/9$

tutti

La Patria Del Son

Rebeca Mauleón-Santana

Isidoro A. Mauleón

(as played by the Machete Ensemble)

Son ♩ = 144

(2-3 Clave) **(Intro)**

(Time)

(tres solo) G^6 (pn.) (trp.) E^7
 (rhythm tacet) (bs./pn.) (sample bs.)

E^7 (pn. 8va) A^{MI} A^{MI7} D^7 D^7_{SUS} D^7 D^7_{SUS}
 (bs.)

(Trp. solo) (tres/pn.) (trp./pn.) E^7
 (D⁷) (pn. 8va) G^6 G^6 G^6 D octaves
 (bs.) (etc.)

A

pa - ña nos tra - jo el son di - vi - no de u - na pa - la - bra, de
 G^6 (tres/pn. etc.) E^7 (pn. 8va) A^{MI} A^{MI7}
 (sample bs.)

la - ti - na cla - ri - dad y sen - sua - li - dad a - rá - bi - ga. (trp.)
 D^7 D^7_{SUS} D^7 D^7_{SUS} (D⁷) (pn. 8va) G^{13} A^{b13}

B

A - fri - ca tra - jo el tam - bor que sa - cu - de cuer - po y al - ma,
 A^{b13} G D octaves G^6 G^6 E^7
 (etc.)

cuan - do ru - je en la a - le - grí - a o mur - mu - ra en la nos - tal - gia.
(pn. 8va)

D⁷ Am⁷ D⁷

(bs.)

Trp. solo

C

(trp./pn.)

D octaves

G⁶ G⁶

(sample bs.)

Cu - ba cre - ó el tres me - ni - na de la an -

da - lu - za gui - ta - rra, a cu - yo son el Ca - ri - be llo - ra, ri -

A^b13 G¹³ C¹³ D¹³ D⁷

e, ji - me y can - ta. (tres)

(trp.)

D⁷ G⁶ G F⁷ E^{7(b9)}

(pn. 8va)

(bs.) (sample bs.)

E^{7(b9)} Am⁷ Am⁷

(pn. 8va)

D⁷ D⁷_{SUS} D⁷ D⁷_{SUS} G⁶ F⁷ E⁷

(pn. 8va)

V.S.
(turn page)

D

son tie - ne más sa - bor que el ron, ta ba - co y la ca - ña; or -

E7(b9) (sample bs.) (pn. montuno) as is AMI AMI7

gu - llo - so de su he - ren - cia de A - fri - ca, Cu - ba y Es - pa - ña. (etc.)

D7 (pn. 8va) G F7

(6x's)

E7(b9) (pn. 8va) AMI AMI7 D7 D7sus (pn. 8va) G F7

(after 6x's) D.S. al Coda

(Tres solo)

G F7 E octaves E7 (pn. 8va) AMI AMI7

(bs.) (tutti) D7 D7sus 1. D7 (pn. 8va) G F7 2. NC (pn./ tres 8va) D octs. G octs. (+ horns 8va) (tutti)

F (Solos)

(pn.) (bs./pn.) G6 AMI D7 G 2

(Vamp & solo till cue)

G (On cue) (Mambo)

(trbs.)
 G A^MI D⁷ G
 (pn. 8va bs.)
 (pn. & bs. continue figure till [J])

H

(trps./saxes octaves)
 G A^MI D⁷ G G A^MI D⁷ G D⁷ G
 (trbs.)
 1. 2.
 La pa - tria del

I

(Trp. solo)
 G A^MI D⁷ G (3x's) G A^MI D⁷ G
 son, la pa - tria del (son.) (1st x only)
 (Vamp & solo till cue)

J

(On cue) (Vocal solo)
 (omit 1st x)
 (son.) La pa - tria del (pn.)
 G A^MI D⁷ G D⁷
 (pn. 8va bs.) (bs.)
 Till cue On cue

K

(horns, octaves)
 C D⁷ G F¹³ E⁷ A^MI
 (horns/pn./tres)
 D octs. G octs.
 NC. break
 (tutti)

La Vida Es Un Sueño

Bolero ♩ = 104

Arsenio Rodríguez

(Intro) NC. $\cancel{S}C$ C \sharp Mi^{7(b5)} F \sharp 7 B \flat Mi⁷ E⁷

A \flat Mi⁷ A⁷ D⁷ G break

Des - pués que u - no

A G A \flat Mi⁷ B \flat Mi⁷ B \flat ^{o7} D⁷/A D⁷ E⁷(\sharp 5)

vi - ve vein - te des - en - ga - ños que in - por - ta u - no más, des - pués que co -

A \flat Mi⁷ D⁷ G D⁷

noz - cas la ac - ción de la vi - da no de - bes llo - rar. Hay que dar - se

G F \sharp Mi^{7(b5)} B⁷ E \flat Mi⁷

cuen - ta que to - do es men - ti - ra, que na - da es ver - dad. Hay que vi - vir el mo -

B C F \sharp 7 G F⁷ E⁷

men - to fe - líz, Hay que go - zar lo que pue - das go - zar, por - que sa - can - do la

A \flat Mi⁷ A⁹

cuen - ta en to - tal la vi - da es un sue - ño y to - do se

D⁷ break C C F \sharp 7

va. La rea - li - dad es na - cer y mo - rir, por - qué lle - nar - nos de

G F⁷ E⁷ A \flat Mi⁷

tan - ta an - sie - dad, to - do no es más que un e - ter - no su - frir, el mun - do es - tá

A⁷ D⁷ G break

he - cho sin fe - li - ci - dad, (instrumental) D.S. al Coda

\odot A⁷ D⁷ (Rubato) NC break G

he - cho sin fe - li - ci - dad.

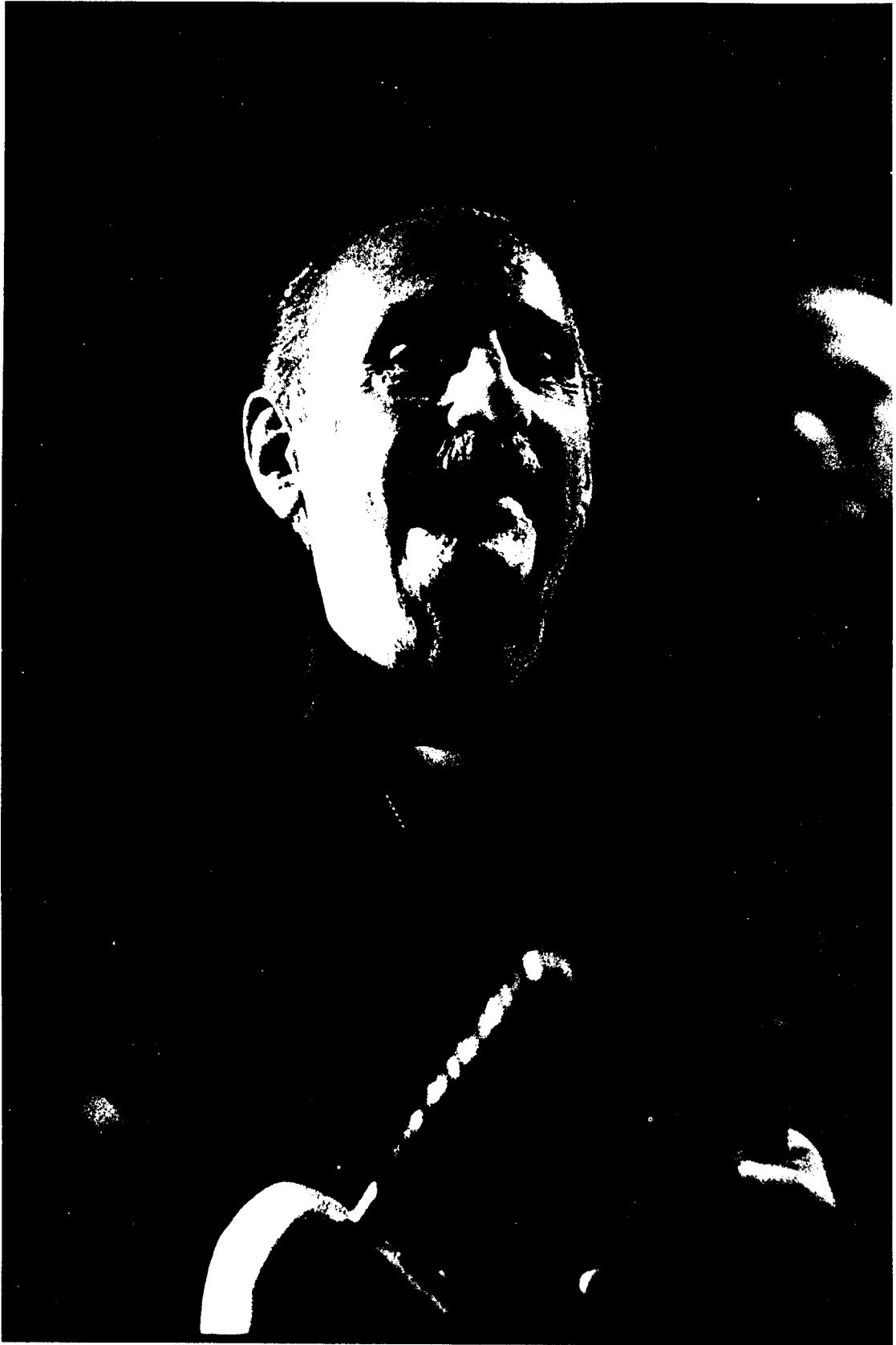


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MANNY OQUENDO

Lágrimas Negras

Bolero-Son ♩ = 100

(2-3 Clave)

Miguel Matamoros

(Intro) F_{MI} C_{MI}/E^b $D^{7(b9)}$ G^7 C_{MI} break-
 (tutti) Aun - que

A C_{MI} F_{MI}
 tú me has de - ja - do en el a - ban - do - no, — aun - que

B^b7 $E^b_{MA}7$ $D_{MI}^{7(b5)} G^7$
 tú has muer - to to - das mis i - lu - sio - nes, — en

C_{MI} F_{MI} $(D_{MI}^{7(b5)} G^7)$
 vez de mal - de - cir - te con — jus - to en - co - no, — en mis sue - ños te

C_{MI} $D^{7(b9)}$ G^7
 col - mo, — en mis sue - ños te col - mo, — de ben - di -

C_{MI} $D_{MI}^{7(b5)} G^7$ **B** C_{MI}
 cio - nes. — Su - fro la in - men - sa pe - na — de tu ex - tra -

F_{MI} B^b7
 ví - o, — y sien - to el do - lor pro - fun - do de tu par -

$E^b_{MA}7$ $(A_{MI}^{7(b5)}) D^7$ D^7
 ti - da, — y llo - ro — sin que se - pas que el llan - to

G⁷ F_{Mi}⁶ C_{Mi}

mí - o tie - ne lá - gri - mas ne - gras, tie - ne lá - gri - mas

D^{7(b9)} G^{7(#5)} G⁷ C_{Mi} (Faster) break

ne - gras co - mo mi vi da. Tu me

repeat letters A & B for optional solos then go to letter C

(Son) ♩ = 160 C_{Mi} G⁷

quie - res de - jar, yo no quie - ro su - frir, con -

F_{Mi} C_{Mi} Till cue D⁷ G⁷ C_{Mi}

ti - go me voy mi san - ta aun - que me cues - te mo - rir.

(Vocal and/or Instr. solo) C_{Mi} G⁷ F_{Mi}⁷ B^{b7}

E^b_{MA}⁷ A^b_{MA}⁷ D^{7(b9)} G⁷ C_{Mi} On cue D⁷ G⁷ C_{Mi}

Tu me cues - te mo - rir. (tutti)

Lamento Borincano

Rafael Hernández
(as played by Conjunto Libre)

(Intro)

(F_MI) (G^b) (F_MI) (E^b_MI) (trbs.) F_MI⁷ (pn. comp) G^b_MA^{7(b5)}
(etc.)

(bs. w/ clave only) (plus tutti)

F_MI⁷ E^b_MI⁷ D_MI⁷ (pn. w/ bs.)

(D_MI⁷) C B^b C G^b C break -

A

Sa - le, lo - co de con - ten - to con su car - ga - men - to pa - ra la ciu -
Lle - va, en su pen - sa - mien - to to - do un mun - do lle - no de fe - li - ci -

F_MI⁶ E^b_MI⁷ A^b9 D^b_MA⁷ G_MI^{7(b5)}

(sample bs.) (pn. montuno)

1. dad, pa - ra la ciu - dad. (trbs.) G_MI^{7(b5)} C⁷

C⁷ F_MI

2. dad, de fe - li - ci - dad. (trbs.) F_MI⁶ (trbs.)

B

Pien - sa re - me - diar la si - tua - ción (trbs.) E^b7 D^b7 C⁷

C C^7 F

del ho - gar que es to - da su - lu - sión, sí. Ya -

le - gre, el ji - ba - ri - to va can - tan - do a - sí di -
rin - quen, la tie - rra del E - den, la que al can - tar el

(pn./trbs.) F^6 C $E^7(+5)$ C

(bs. w/ pn./trb. 8va b.) (perc. continue) (bs./pn./trbs.)

D (Time) (trbs., octaves)

cién - do a - sí, bai - lan - do a - sí por el ca - mi no, -
gran Gau - tier lla - mó la per - la de los mar - res.

E^bMA^7 C $D^7(+9)$ C^7_{SUS} C^7 C^7_{SUS} C^7

(bs.) (etc.)

C^7_{SUS} (trbs.) C^7 C^7_{SUS} C^7 C^7_{SUS} C^7 C^7_{SUS} C^7

"Si yo ven - do mi car - ga, mi Dios que - ri -
Ya ho - ra que tú te mue - res, por mis pe - sa -

C^7_{SUS} C^7 C^7_{SUS} C^7 C^7_{SUS} C^7 F bass (trbs.)

do, un tra - je a mi vie - ji - ta voy a com - prar."
res, dé - ja - me que te can -

(pn.) (trbs.) 2.

Bo - te, que te can - te yo tam - bién.

$(F^6/9)$ C^7_{SUS} C^7 C^7 F NC

(bs./pn.)

E C^7 (trbs.) C^7_{SUS} C^7 B^b13 (tutti)

C^7_{SUS} C^7

(plus 8va b.)

Pa' Bo - rin -
V.S. (Turn page)

F (Vocal solo) (On cue)

quen me voy. Pa' Bo-rin - quen me voy.

C7 Bb D C7 Bb C7 G Bb D C7 Bb D C7 G Bb D C7 C7 SUS

(bs.) (Vamp till cue)

G (Guitar solo) (Till cue) (On cue (end solo))

C7 SUS C7 C7 SUS C7 C7 SUS C7 C13

(trbs.) break-

tutti

H

(trbs.) (bs.)

FMI7 Bb7 GMI7(b5) C7 FMI7 Bb7 GMI7(b5) C7

FMI7 Bb7 GMI7(b5) C7 C13(#11)

(Soli, multiple trbs)

(1st x only) C13(#11) (pn. comp)

(bkg., 2 trbs.)

(etc.)

(trb. bkg.)

(end solo) C13 break

tutti

Me

J (Vocal solo)

voy pa' Bo - rin - quen, Bo - rin - quen me lla - ma.

(pn. montuno) (bs.) (etc.)

(Vocal solo) Till cue On cue **K** (Soli, multi. trbs)

Me Me voy pa' Bo - rin - quen.

(Soli, multi. trbs.) Till cue On cue (end soli)

Pa' Bo - rin -

(sample bs.) (etc.)

L (Vocal solo) (On cue)

quen me voy. Pa' Bo - rin - quen me voy. (pn.)

(Vamp till cue)

M

(trbs.) (pn. comp) (b.) (pn. w/ bs.)

(Sample pn. montunos)

A **B** FMI⁶

(etc.)

E C⁷_{SUS} C⁷

(etc.)

K GMI⁷ (C⁹_{SUS}) C⁷

(etc.)

(Time) C_{MI}^9 $A7(\#9)$ $D7(\#9)$ $G7(\#9)$ C_{MI}^9 $A7(\#9)$ $D7(\#9)$ $G7(\#9)$ C_{MI}^9 (etc.)

E C_{MI}^9 $A7(\#9)$ $D7(\#9)$ $G7(\#9)$ C_{MI}^9 $A7(\#9)$ $D7(\#9)$ $G7(\#9)$ C_{MI}^9

(horns octaves) C_{MI}^9 $A7(\#9)$ $D7(\#9)$ $G7(\#9)$ C_{MI}^9 $A7(\#9)$ $D7(\#9)$ $G7(\#9)$ C_{MI}^9

C_{MI}^9 $A7(\#9)$ $D7(\#9)$ $G7(\#9)$ C_{MI}^9 $A7(\#9)$ $D7(\#9)$ $G7(\#9)$ C_{MI}^9

F (Solo) C_{MI}^9 $A7(\#9)$ $D7(\#9)$ $G7(\#9)$ C_{MI}^9 $A7(\#9)$ $D7(\#9)$ $G7(\#9)$ C_{MI}^9

(In cue) (solo continues w/ background) C_{MI}^9 $A7(\#9)$ $D7(\#9)$ $G7(\#9)$ C_{MI}^9 $A7(\#9)$ $D7(\#9)$ $G7(\#9)$ C_{MI}^9 (Vamp till cue)

(bkgr. horns unis.) C_{MI}^9 $A7(\#9)$ $D7(\#9)$ $G7(\#9)$ C_{MI}^9 $A7(\#9)$ $D7(\#9)$ $G7(\#9)$ C_{MI}^9

H (fl. trp. w/ bn.) (pn. w/ horns) C_{MI}^9 $A7(\#9)$ $D7(\#9)$ $G7(\#9)$ C_{MI}^9 $A7(\#9)$ $D7(\#9)$ $G7(\#9)$ C_{MI}^9 $D^b_{MA}7(\#11)$

Solos on F (indef) G G. After last solo, continue to **H**

D.S. al fine (no repeat)

Leva E Traz (Elis)

Ivan Lins
Vitor Martins

Partido Alto $\text{♩} = 98$

Intro C (ad lib perc.) F C

1. F⁶ 2. F⁶

(synth. w/ perc.) (bs. tacet) (etc.) (gtr.)

1. C F⁶ 2. (Time) C^{MA9} C^{6/9} C^{MA9} C^{6/9}

(add bs., ala samba) (gtr.)

A C^{MA9} C^{6/9} C^{MA9} C^{6/9} (etc.)

Vi num bar - ra - ção, ra - i - nhas, reis,

C^{MA9} A^{7(b9)(#5)} D⁹ B^{MI7(b5)}

prin - ce - sas e va - rões. Be - los fa -

E⁷ B^{MI7(b5)} E⁷ B^{MI7(b5)}

ra - ós e deu - sas, ví guer - rei -

E⁷ A^{MI7} D⁹ **B** G¹³_{SUS}

ros, lan - ças e dra - gões. E - ra um le -

G⁹ G¹³_{SUS} G⁹ G¹³_{SUS}

va e traz, no mar sem fim dos car -

G⁹ C^{MA9} C^{6/9} **C** G¹³_{SUS} G⁹

na - vais. E - ra um por - to, um cais,

G¹³_{SUS} G⁹ G¹³_{SUS} G⁹

um tram - po - lim prá nun - ca mais.

CMA⁹ C^{6/9} **D** F^{MA}⁹ F^{6/9}

Vi - E - lis,

B^b13^{SUS} B^b⁹ C^(add 9)/_E EMI⁷

na - Mo - ci - da - de, num an - dor,

A¹³^{SUS} A¹³ D⁹

tão - vi - va - quan - to vi - vo es - tou.

G¹³^{SUS} G⁹ C⁷^{SUS} C⁷ CMI⁷ C⁷

Ho - je o pas - sa - do não pas - sou.

E F^{MA}⁹ F^{6/9} B^b13^{SUS} B^b⁹

Jo - ão - zi - nho, nas a - sas de um bei - ja flor,

C^(add 9)/_E EMI⁷ A¹³^{SUS} A¹³ D⁹

em um mi - la - gre trans - for - mou

G¹³^{SUS} G⁹ CMA⁹ F⁶/_C CMA⁹ (etc.)

a cri - a - ção no cri - a - dor.

1. F⁶/_C CMA⁹ F⁶/_C CMA⁹ F⁶/_C 2. F⁶/_C

(gtr.) (gtr.)

F CMA⁹ F⁶/_C (etc.) CMA⁹ F⁶/_C

(gtr.)

CMA⁹ F⁶/_C CMA⁹ F⁶/_C

(Vamp & fade)

Linda Chicana

Mark Levine
(as played by Tito Puente)

Cha-Cha-Chá ♩ = 132

(perc. 2nd x only)

(Intro) (sample solo pn. montuno) (Flute solo)

(bs./dr. tacet)

$B^b_{MI} 7$ $E^b 9$ $C_{MI} 7(b5)$ $F 7$ $B^b_{MI} 7$ $E^b 9$ $C_{MI} 7(b5)$ $F 7$ (etc.)

(Flute solo) (+ perc.) (bkg. horns in octaves) (sample bs.)

$B^b_{MI} 7$ $E^b 9$ $C_{MI} 7(b5)$ $F 7$ $B^b_{MI} 7$ $E^b 9$ $C_{MI} 7(b5)$ $F 7$ $C_{MI} 7(b5)$ $F 7$ $C_{MI} 7(b5)$ $F 7$ (etc.)

A (fl.) (bkg. horns in octaves)

$B^b_{MI} 7$ $E^b 9$ $C_{MI} 7(b5)$ $F 7(b9)$ $B^b_{MI} 7$ $E^b 9$ $D^b_{MI} 7$ $G^b 7$ $B_{MA} 7$

$E_{MA} 7$ $C_{MI} 7(b5)$ $F 7(b9)$ **1.** $NC.$ **2.** (fl./pn.) $NC.$ (octaves)

tutti (bs.) (bs.)

B $E^b_{MI} 9$ $A^b 13$ $D_{MI} 9$ $G 13$ $D^b_{MI} 9$ $G^b 13$ $C_{MI} 7(b5)$ $F 7$ $NC.$ $C_{MI} 7(b5)$ $F 7$ $NC.$

(fl.) (bkg. horns)

C $B^b_{MI} 7$ $E^b 9$ $C_{MI} 7(b5)$ $F 7(b9)$ $B^b_{MI} 7$ $E^b 9$ $D^b_{MI} 7$ $G^b 7$

(bkg. horns like A)

(fl.)
(with bkg. horns)

B_{MA}^7 E_{MA}^7 $C_{MI}^{7(b5)}$ $F^{7(b9)}$

(bkg. horns)

(bs./pn.)

(Fl. solo) $B_{MI}^{7(b9)}$ E_{b9} $C_{MI}^{7(b5)}$ F^7 $B_{MI}^{7(b9)}$ E_{b9}

tutti

1. $C_{MI}^{7(b5)}$ F^7 2. $C_{MI}^{7(b5)}$ F^7

(Solos)

D $B_{MI}^{7(b9)}$ E_{b7} $C_{MI}^{7(b5)}$ F^7 $B_{MI}^{7(b9)}$ E_{b7} $D_{MI}^{7(b9)}$ G_{b7} B_{MA}^7 E_{MA}^7

$C_{MI}^{7(b5)}$ F^7 **E** E_{bMI}^9 A_{b9} D_{MI}^9 G^9

D_{MI}^9 G_{b9} $C_{MI}^{7(b5)}$ F^7 **F** $B_{MI}^{7(b9)}$ E_{b7} $C_{MI}^{7(b5)}$ F^7

$B_{MI}^{7(b9)}$ E_{b7} $D_{MI}^{7(b9)}$ G_{b7} B_{MA}^7 E_{MA}^7 $C_{MI}^{7(b5)}$ F^7

(Solo continued, or other solo)

G $B_{MI}^{7(b9)}$ E_{b7} $C_{MI}^{7(b5)}$ F^7 $B_{MI}^{7(b9)}$ E_{b7} $C_{MI}^{7(b5)}$ F^7 $C_{MI}^{7(b5)}$ F^7 (fl., last x)

(bkg. horns tacet 1st 2x's)

1-3. (bkg. horns enter 2nd x)

4. For more solos (DDEFGGGG) After solo D.S. al Coda (with repeats)

(+ fl.)

f (horns)

perc. fill

(3x's)

(flute 8va) (pn. octaves)

$B_{MI}^{7(b9)}$ E_{b9} $C_{MI}^{7(b5)}$ F^7 $B_{MI}^{7(b9)}$ E_{b9} $C_{MI}^{7(b5)}$ NC

(bs.)

Lo Que Siento Es Le Lo Lay

Bomba-Son $\text{♩} = 192$
(2-3 Clave)

Dagoberto González
(as played by NG La Banda)

(Intro)

Chords: E_{MA}^9 (horns), B , B^{13}_{SUS} , E_{MA}^9 , B

(bs.) (pn. loose fills)

(top note)

Chords: $B^b_{MI} 7(b5)$, $E^b 7(b9)$, $A^b_{MI} 7$, $D^b 7(b9)$

(unison)

Chords: $F^{\#}_{MI} 7$, B^7 , $B_{MI} 7$, E^{13}_{SUS}

(unison)

Chords: $F^{\#}_{MI} 7$, B^7 , C^6_9 , F^6_9 , E^6_9

(bs. etc.)

break

Chords: E_{MA}^7 , $D^{\#}_{MI} 7(b5)$, $G^{\#} 7(b9)$, $G^{\#}_{MI} 7(b5)$ (tutti)

1. Yo que tan - to te a - mé, sien - to que mi a - mor por ti
2. Hoy me pi - des per - dón, y pre - ten - des re - gre - sar

Chords: $C^{\#} 7(b9)$, $F^{\#}_{MI} 7$, $G^{\#}_{MI} 7 A_{MI} 7$, D^7

de - sa - pa - re - ce. Ya no in - te - re - sa que
a - rre - pen - ti - da, pe - ro no sa - bes que

1. $F^{\#}_{MI} 7$, B^7 , $E^{dim.}(MA^7)$, E^6_9

vuel - vas jun - to a - mí, pues de mi co - ra - zón ya no e - res due - ña.
ya to - do cam - bío des

2. $F^{\#}_{MI} 7$, $B^7(b5)$, $E^{dim.}(MA^7)$, E^6_9

pués que te mar - chas - te a - quel dí - a. La vi - da tie -

B

ne in - stan - tes que se han he - cho pa - ra dis - fru - tar, mo - men - tos
 de fe - li - ci - dad que no su - pis - te a - pro - ve - char. Y aho - ra vie -
 nes a de - cir - me que qui - sie - ras co - men - zar, cuan -
 do ya de tus be - sos me he ol - vi - da - do.

(horns) $F^{6/9}$ NC B^{13} A^{13} B^{MI7} C B^b A^{MA9}

(bs.) tutti

C

Y vol - ver cuan - do ya lo nues - tro ter - mi - nó,
 pa - ra qué, si el a - mor no ca - be en - tre tu y yo.

(horns, + 8va) F^{MI7} B^7 B^{MI9} C B^b

A^{MA7} $B^b^{MI7(b5)}$ $E^b7(b9)$ A^b^{MI7} $D^b7(b9)$

F^{MI7} B^7 B^{MI9} C B^b

(horns) F^{MI7} B^7 B^{MI7} C B^b

(top note)

(unison)

V.S. (turn page)

D

Y vol - ver cuan - do ya lo nues - tro ter - mi - nó,

Chords: A_{MA}^7 , $A\#_{MI}^7(b5)$, $D\#^7(b9)$, $G\#_{MI}^7$, $(G\#_{MI}^7(b5))$, $C\#^7(b9)$

pa - ra qué, si el a - mor no ca - be en - tre tu y yo.

Chords: $F\#_{MI}^7$, B^7 , B_{MI}^7 , C_{Bb} (Vocal solo)

Chords: A_{MA}^7 , $B_{MI}^7(b5)$, $E^b^7(b9)$, $A^b_{MI}^7$, $D^b^7(b9)$

Chords: $F\#_{MI}^7$, B^7 , B_{MI}^7 , C_{Bb} , $C^6_{9/4}$

(horns) $F^6_{9/4}$

(bs.) $NC.$, B^{13} , A^{13} , B_{MI}^7 , C_{Bb} , A_{MA}^9

tutti

break

(pn./gtr. only)

(break) perc. fill

(pn./gtr. etc.)

Sien -

E

(pn./gtr. montuno continues to end)

(Vocal solo)

(tacet) (last x) (4x's)

to un le lo ley le lo lay la.

Sien -

Chords: A , B^7 , E , D , E^7 , $G\#$

(sample bs.)

F *mp* (horns) *crescendo poco a poco*

A B⁷ E D E⁷ G#

f (2nd x) Sien -

G A B⁷ E (Vocal solo) D E⁷ G# (tacet last x) (4x's)

to un le lo ley le lo lay la. Sien -

H (horns) A B⁷ E D E⁷ G# (4x's)

Si tu no vie - nes no bai - las.

A (Vocal solo) B⁷ E D E⁷ G# (4x's)

Si to no vie - nes no bai - las.

I (Solo vocal "comments" to end)

Sien -

(horns)

A B⁷ E⁷ D E⁷ G#

(pn./gtr.)

(Trp. solo begins 4th x)

to un le lo ley le lo lay la. Sien -

A B⁷ E D E⁷ G#

(Vamp, solo & fade)

Lo Que Va A Pasar

(a.k.a. El Volcán del Caribe)

Jesús "Chucho" Valdés
(as played by Irakere)

Song $\text{♩} = 118$
(3-2 Rumba Clave)

(Intro) (hi-hat) NC. (etc.)

(pn. octs., plus 8va b.)
(bs. tacet 1st x)
(2nd x)

1. (horns)
(tom toms)
(+ 8va)
(horns, octaves)
break

2. (add bs.)

(Time) (2-3 Rumba Clave) (+ 8va)

(pn. octs./bs. 2nd x)
(horns, octaves)
(full perc.)
A_{MI}⁷
(etc.)
(pn. montuno, octs.)

A_{MI}⁷ D¹³(#11)
(pn. comp)

1. (perc. fill) D^b E^b F G A
(no 8va) E^b F
(horns, octaves)

A B B[#] C[#] D^b E^b E⁷(#5) A_{MI}⁷
(pn. montuno) (horns, octaves)

2. A_{MI}⁷ A^bM_I⁷ G_M⁷ B C⁹ F_{MA}⁷
(horns, plus 8va b.)

E bass

(8va b.) (loco) *crescendo*

E⁷(#5)
(tutti) **(fine)** D.C. al Coda

A bass (horns, plus 8va) *break* $E7(\flat 9)(\sharp 5)$ (pn. comp) (Vocal solo) $A_{MI}7$ $G_{MI}7 C7$

Tu ve - rás lo que va a pa - sar. Tu

C $F_{MA}7$ (3-2 Rumba Clave) $E7(\flat 9)(\sharp 5)$ (Vocal solo) $A_{MI}7$ $G_{MI}7 C7$

ve - rás lo que va a pa - sar. (Vamp till cue) Tu

D (On cue) $F_{MA}7$ $E7(\flat 9)(\sharp 5)$ $A_{MI}7$ 1-3. $G_{MI}7 C7$ (horns)

ve - rás lo que va a pa - sar. Tu

4. $G_{MI}7 C7$ $F_{MA}7$ $E7(\flat 9)(\sharp 5)$ (Vocal solo) $A_{MI}7$ $G_{MI}7 C7$

Tu

$F_{MA}7$ $E7(\flat 9)(\sharp 5)$ (Vocal solo) $A_{MI}7$ Till cue $G_{MI}7 C7$ On cue $G_{MI}7 C7 F_{MA}7$

ve - rás lo que va a pa - sar. Tu

E (Perc. solo) $F_{MA}7$ $E7(\flat 9)(\sharp 5)$ $A_{MI}7$ $G_{MI}7 C7 F_{MA}7$ (8x's)

(1st x only)

(Perc. solo) (On cue) *break* $F_{MA}7$ $E7(\flat 9)(\sharp 5)$ $A_{MI}7$

$A_{MI}7$ (pn. comp) $G_{MI}7$ (horns, octaves) $C7$ **F** (Flute solo) $F_{MA}7$ $E7(\flat 9)(\sharp 5)$ $A_{MI}7$ $G_{MI}7$ $C7$ (4x's)

G (Solos) $F_{MA}7$ $E7(\flat 9)(\sharp 5)$ $A_{MI}7$ $G_{MI}7 C7$ (1st x only) (bkg. on cue, 4x's) (Vamp & solo till cue)

H (On cue) $F_{MA}7$ $E7(\flat 9)$ $A_{MI}7$ $G_{MI}7 C7$ $F_{MA}7$ (Trp. solo begins 2nd x)

(horns, octaves)

$E7(\flat 9)$ 1-3. $A_{MI}7$ $G_{MI}7 C7$ 4. $A_{MI}7$ NC (+ 8va)

bai - la sa - bro - so. (tutti) (horns, octaves)

D.S. al 2nd ending al fine

This is a condensed version of the recorded arrangement.

Lo Que Va A Pasar (Bass)

Songo $\text{♩} = 118$
(3-2 Rumba Clave)

(Intro) NC. (Tacet) (w/ pn.)

A (Time) (2-3 Rumba Clave)
S: A_{MI}^7 (sample)

A_{MI}^7

$D^{13(\#11)}$

A_{MI}^7

D^b E^b E^b F F/G G A A/B B $\#C^\#$ D^b E^b $E^7(\#5)$

A_{MI}^7

2. A_{MI}^7 $A^b_{MI}^7$ G_{MI}^7 **B** C^9 F_{MA}^7

E bass $E^7(\#5)$

(fine)
D.C. al Coda

⊕

E^{7(b9 #5)} AM^{I7} G^{M^I7} C⁷

(3-2 Rumba Clave)

C F^{MA7} E^{7(b9 #5)} AM^{I7} G^{M^I7} C⁷

(sample) (Vamp till cue)

D F^{MA7} E^{7(b9 #5)} AM^{I7} G^{M^I7} C⁷ (5x's)

(On cue) (add horns 1st x) (etc.)

F^{MA7} E^{7(b9 #5)} AM^{I7} G^{M^I7} C⁷ (Till cue) G^{M^I7} C⁷ (On cue)

E F^{MA7} E^{7(b9 #5)} AM^{I7} G^{M^I7} C⁷ F^{MA7} (8x's)

(Perc. solo) (1st x only)

(Perc. solo) (On cue) break F^{MA7} E^{7(b9 #5)} AM^{I7}

indef. (horns)

G^{M^I7} C⁷ **F** F^{MA7} E^{7(b9 #5)} AM^{I7} G^{M^I7} C⁷ (4x's)

(sample)

G F^{MA7} E^{7(b9 #5)} AM^{I7} G^{M^I7} C⁷

(Solos) (etc.) (Vamp till cue)

H F^{MA7} E^{7(b9 #5)} AM^{I7} G^{M^I7} C⁷ F^{MA7} E^{7(b9 #5)}

(On cue) (horns)

1-3 AM^{I7} G^{M^I7} C⁷ 4. AM^{I7}

D.S. al 2nd ending al fine

This is a condensed version of the recorded arrangement.

Look To The Sky

Medium-Slow Bossa Nova

Antonio Carlos Jobim

A

A

A

A

B

B

B

B

Solo on form (AB).
After solos, D.C. al Coda

Coda

Coda



Photo by Robert Feinberg

TOM JOBIM & VINICIUS DE MORAES

Lôro

Forró (energetic) ♩ = 110 (- 140)
(See notes at end)

Egberto Gismonti

A

(bs.) *(etc.)*

B

C

1. $Bb7$ 2. $Bb7$ SUS (Solo pickups)
break D.S. for solos

Play head twice. Solo on form (ABC) (with 1st ending).
After solos, play head twice (D.S. al Coda, with repeat).
(Optional, last head, long poco a poco ritard for entire form).

Eb G $FMI7$ $Bb7$ $(Eb) SUS$ $Dbb6/q$ (#11) $Gbb6/q$ Eb
rall.

(sample L.H. pn. on head)

A Eb Db Ab C (etc.)

(sample bs. for solos)

Eb Db Ab C (etc.)

(sample dr., freely interpreted)

A 2 (etc.) or

(etc.)

Los Tamalitos De Olga

Guaracha (Charanga Style) ♩ = 168

José A. Fajardo

(Intro)

(flute)

(bs.) (pn. montuno)

Ami⁷ D⁷ GMA⁷ G⁶ Ami⁷ D⁷

GMA⁷ G⁶ Ami⁷ D⁷ GMA⁷ G⁶ Ami⁷ D⁷ G G⁶

tutti

(flute fill) (flute fill)

Ol - ga la ta - ma - le - ra, co - ci - na que se pa - só se
 ci - na con gran dul - cu - ra, y con - quis - ta su pre - gón bai -

(bs.) (pn. montuno)

Ami⁷ D⁷ GMA⁷ G⁶ Ami⁷ D⁷ GMA⁷ G⁶

1.

los ven - de con pi - mien - ta y el que los prue - ba se co - me dos. Co -

le - mos to - dos can - tan do la - ta - ma -

(flute)

Ami⁷ D⁷ Bmi^{7(b5)} E⁷ Ami⁷ D⁷ GMA⁷ G⁶

2.

le - ra ya se pa - só. Me gus - tan los ta - ma - li - tos, los ta - ma -

(fl.)

Ami⁷ D⁷ G D⁷ D⁷ G

tutti

(Flute solo)

li - tos que ven - de Ol - ga. Me

A A⁷ D⁷ D⁷ G A A⁷ D⁷

(etc.)

D7
(bs./pn. etc.)

gus - tan los ta - ma - li - tos, los ta - ma - li - tos que ven - de Ol - ga, (fl.)

C (Piano solo)

AMI7 **D7** **G** **A7** **D7**

(Vamp & solo till cue)

D (On cue)

(pn. montuno, octaves)

AMI7 **D7** **G** **G6** **A7** **D7** **NC.**

(bs.)

(plus fl. 8va)

(fl., loco)

AMI **D7** **G6** **A7** **A7** **D7**

tutti

E (2nd x) (Flute solo)

Pi - can no pi - can los ta - ma - li - tos de Ol - ga, Ol - ga.

AMI7 **D7** **G** **G6** **A7** **D7** **A**MI7 **D7**

(bs.) (pn. montuno)

(etc.)

F (Flute solo continued)

G **G6** **A7** **D7** **A**MI7 **D7** **G** **G6** **A7** **D7**

(Vamp & solo till cue)

On cue, D.S. al Coda

G **A**MI7 **D7** **G**MA7 **G6** **A**MI7 **D7**

ga. (fl.)

GMA7 **G6** **A**MI7 **D7** **G**MA7 **G6** **A**MI7 **D7** **G** **G6**

tutti

Flute sounds an octave higher than written.

Lourdes' Lullaby

Afro/Bolero ♩ = 102

Mario Bauza

(arranged by Michael Philip Mossman)

(Intro) (FMI)

mf (bs.) (etc.)

mf (fl.)

(woodwinds, top note of chords)

(muted trps.)

(trps.)

(woodwinds)

(trps. open)

(trps.)

A

(sop.)
 FMI^{6/9} FMI⁹ Eb D7(#9) D^{b7}(#9)
 (trbs.)

C7 SUS (b9) C7(#9) BbMI^{6/9} BbMI⁹ Ab G7(b9) D^{b13}
 (trps.) (ww's)

FMI^{6/9} C (trps.) (ww's top note) D7(#9) (trps.) G13(b9)

C7 SUS (b9) C7(#9) F9 SUS B13 (trps.)
 (ww's top note) (trps.)

B

B^{b13} A^{b13} G^{b13} F¹³ BbMI⁷(#5) Ab¹³ G7(#9) C7(#9) FMI¹¹ D7(#9) D^{b9}(#11) C7 SUS
 (trps. w/ full ensemble)

C7 C7(#9) BbMI⁷ FMI¹¹ Ab G7(b9) Db9 C7 SUS C7 C7(#9)
 (trbs.) (sop.)

(sop.) (fl.) FMI^{6/9} Eb C FMI^{6/9} tr Eb C
 (fl.)

V.S.
(turn page)

I F_{MI}^7 (pri.) G^13 $C_{MI}^7(\#5)$ F_{MI}^7 (trps.) $D_{MI}^7(\#5)$ G^13 $C_{MI}^7(\#5)$ B^13 (4x's) (continue) ff

J B^b13 A^b13 perc. fill NC A^b13 G^b13 perc. fill NC E^13 (tutti, top note)

$E^b_{MI}^6/9$ D^b13 $C^7(\#11)$ perc. fill break $C^7(\#9)$ mf

K (Half x) (Afro) $F_{MI}^6/9$ E^b C $F_{MI}^6/9$ E^b C (fl., tacet 1st x)

L $F_{MI}^6/9$ $E^b_{MI}^7(\text{add } 11)$ $F_{MI}^6/9$ C $D^7(\text{alt.})$ $D^b7(\text{alt.})$ $C^7(\text{alt.})$ $C^7_{SUS}(\text{b}9)$ (ww's top note) $C^7(\#9)$ (perc. continues) $B^b_{MI}^7$ F_{MI} A^b G^7 $G^b_{MA}^7$ (sop.)

$D^b_{MA}^7$ $C_{MI}^7(\text{add } 11)$ $F_{MI}^9_{SUS}$ (woodwinds) (tutti) (trbs.)

Lourdes' Lullaby (Bass)

Afro/Bolero $\text{♩} = 102$

(Intro) $F_{MI}^{6/9}$

mf (solo as is)

A *mf* (sample)

(etc.)

B *f* (as is)

(sample)

(as is)

(solo, as is)

(Pn. solo)

C F_{MI}^7

D Bb_{13}^7 F

A_{b13} E_b

G_{b13}

(bs. etc.)

ff (as is)

NC. E^b9 A^b9 D^bMA^9 CMI^7

(Sop. solo) FMI^7 (w/ pn.) FMI^7 E^bMI^9 $D^7(alt.)$ D^b13 $G^7(alt.)$ C^7_{SUS} (On cue)

(Vamp till cue) ff

FMI^7 $E^bMI^{6/9}$ F 2 G FMI^7 $E^bMI^{6/9}$ F $FMI^{6/9}$

f C^7_{SUS} $(b5)$ 2 2 2 $C^7(alt.)$

f FMI^9 FMI^9 E^b $D^7(alt.)$ D^b9 $C^7(\#9)$ C^7_{SUS} $(b9)$ ff $C^7(alt.)$

f B^bMI^7 $D^b7(\#9)$ $C^7(\#9)$ (2nd x add horns) FMI^7 2 2 2

$DMI^{7(\#5)}$ G^{13} $CMI^{7(\#5)}$ f 2 2 $DMI^{7(\#5)}$ G^{13} $CMI^{7(\#5)}$ B^{13}

J B^b13 A^b13 perc. fill ----- A^b13 G^b13 perc. fill ----- E^{13} $E^bMI^{6/9}$

ff D^b13 $C^7(alt.)$ $C^7(\#9)$ $(= prev. \text{ chord})$ $FMI^{6/9}$ E^b C 2 (3x's)

mf $FMI^{6/9}$ E^bMI^7 $FMI^{6/9}$ C $D^7(alt.)$ $D^b7(alt.)$ $C^7(alt.)$

$C^7_{SUS}(b9)$ $C^7(\#9)$ B^bMI^7 FMI_{Ab} G^7 G^bMA^7

D^bMA^7 CMI^7 FMI^7_{SUS}

Some repeated sections in this part are written without repeats in the main part.

Afoxe $\text{♩} = 114$

Lua Soberana

Ivan Lins & Vitor Martins
(as played by Sergio Mendes)

(Intro) (shaker) (cow bell) (shaker)

(dr. & perc.) (etc.)

A NC. (vocal w/ dr. & perc.) (3x's)

Ai - a - rá ca - rí - a - a, i - lê, j - lê, j - lá, ai - a - rá ca - rí - a ê - ia.

B

Vei - o de Ma - da - gas - car, i - lê, j - lê, j - lá, es - sa lu - a so - be ra - na.

(synth.) (gtr. ad lib) (6th notes) (bs.) (etc.)

So - bre as á - guas de Je - man - já, i - lê i - lê i - lá, nes - te mar de ro - sa bran - ca.

C

Es - sa lu - a vei - o a Sal - va - dor, ar - ras - ta - da por um pes - ca - dor,

(synth.)

gui - a das ma - rés, mes - tre de a - fo - xés,

(sample bs.)

sop. fill -

fi - lho de O - lo - dum, fi - lho de O - lo - dum.

B F# A# E G# B F# A# G# D E E

D.S. al Coda (no repeat)

(Sop. solo)

(bs.)

E F# F#

(bs. like B)

D B F# B G/B E/B B F# B A MA7 E/B

(Sop. solo)

E B F# A# A9 SUS E(add 9) G# E(add 9) F# B(add 9) D# G# MI7 C# MI7 F# SUS Eb7 G

(synth.)

(synth.)

G# MI7 D# MI E MI9 B F# B A/B E/B

(bs.) (opt. 8va b.)

E B B(add 9) B(add 9) B(omit 3) (gtr.)

(bs.) (loco) (sample) (end solo)

F (sop. fills, enter 3rd x)

(bs.) B F# B G/B E/B B F# B A MA7 E/B

(synth.) (Vamp & fade)

Luz Do Sol

Caetano Veloso
(as sung by Gal Costa)

Intro (on D.C. only)

(Luz.) B^bMA^9 (etc.) E^bMA^9 DMi^9

(flute)

el. pn. high chords (elec. pn.)

(bs.)

CMi^9 F^{13}_{SUS} $F^{13}_{SUS} (^b9)$

A

Luz do sol, que a fo - lha tra - ga e tra - duz. Em ver - de no - vo em

B^bMA^9 B^b13_{SUS} B^b13 E^bMA^9 $A^b13(\#11)$ DMi^9 $G^{13}(\#11)$

(sample bs.) (pn. sustained chords) (etc.)

fo - lha, em gra - ça, em vi - da, em for - ça, em luz.

G^bMA^9 G^bMA^7 D^b F E^bMI^7 $B^6(\#11)$ B^bMA^7 DMi^9 CMi^7 $F^{7} (^b9)_{SUS}$

Céu a - zul que vem a - té on - de os pés to - cam a ter - ra e a

B^bMA^9 B^b13_{SUS} B^b13 $E^bMA^9(\#5)$ E^bMA^9 $A^b13(\#11)$ DMi^9 $G^{13}(\#11)$

ter - rajns - pi - ra e e - xa - la seus a - zuis.

G^bMA^7 D^b F E^bMI^7 $B^6(\#9)$ A^bMI^9 B^bMI^7 $E^6(\#9)$ $F^{7}(\#5)$ B^bMA^9 B^b13_{SUS} $B^b13(\#11)$

B E^bMA^9 $E^bMI^{6/9}$ B^bMA^9 B^b13_{SUS} B^b13

Re - za, re - za o ri - o, cór - re - go pra o ri - o, o rio pro mar.

E^bMA^9 $E^bMI^{6/9}$ B^bMA^9

Re - za a cor - ren - te - za, ro - ça a bei - ra, dou - ra a a - re - ia. Mar -

$AMI^{9(b5)}$ $D7^{(b9)(\#5)}$ GMI^9

cha o ho - men so - bre o chão, le - va no co - ra - ção u - ma fe - ri - da a - ce - sa

CMI^9 F^9_{SUS} F^9 B^bMA^9

do - no do sim e do não. Di - an - te da vi - são da in - fi - ni - ta be - le - za, fin -

$EMI^{9(b5)}$ $A7^{(b9)(\#5)}$ $DMI^9(MA7)$ DMI^9

da por fe - rir, com a mão, es - sa de - li - ca - de - za coi - sa mais que - ri - da, a

C^9 DMI^{11} E^bMA^7 $EMI^{7(b5)}$ F^9_{SUS} $F^7_{SUS}(b9)$ $F^7(\#5)$

gló - ri - a da vi - da.

Optional solo on form (AB).
After solos, repeat AB
then go on to **C**.

C B^bMA^9 B^b13_{SUS} B^b13 E^bMA^9 $A^b13(\#11)$ DMI^9 $G^{13(\#11)}$

Luz do sol que a fo - lha tra - ga e tra - duz. Em ver - de no - vo, em

G^bMA^7 D^b F E^bMI^7 $B^6/9$ A^bMI^9 B^bMI^7 $E^6/9$ $F^7(\#9)(\#5)$

fo - lha em gra - ça, em vi - da, em for - ça, em

D.C. al Coda

$(fl.)$ $F^{13}(b9)_{SUS}$ (elec. pn., stems up) B^bMA^9 E^bMA^7 B^b $B^bMA^9(\#5)$

(bs., whole notes) rall.

Mamblues

Cal Tjader

Intro

(vibes) *mf* **NC.**
(perc. tacet till letter A)

(pn. & bs.)

(vibes) *mf*

(pn.) *mf*

(pn. & bs.)

A (Time)

(vibes) *mf*

(pn.) *mf* **B^b7**

(bs.) (etc.) (pn.)

1. 2. 3.

B **B^b13**

f (vibes w/ full pn.) (bs. like **A**)

E^b9

D⁹

D^b9

B⁹ **F^{7(b5)}** **F octaves**

tutti - - - - - (pn./bs.)

C

(vibes)

B^b7

(bs.)

(pn.)

1., 2.

3.

D

(vibes)

(Piano solo)

E^b7 **B^b7** **C^M7** **F⁷(^b9[#]5)** **D^M7** **G⁷** **C^M7** **F⁷**

E

(Solos)

B^b7 **E^b7** **B^b7** **C^M7** **F⁷(^b9[#]5)** **D^M7** **G⁷** **C^M7** **F⁷**

(On cue)

F **G** **E^b7**

(Perc. solo)

(Vamp & solo till cue)

F⁷ **H** **B^b7** **B^b7** **E^b7**

B^b7 **F⁷** **B^b7**

B^b7 **E^b9** **A^b9** **D^b9**

break

break

break

break

f (vibes) (vibes cadenza)

(Conducted)

mf **F⁷([#]9)** *ff* (vibes) **E^b13([#]11)** **E^b9**

D.S. al Coda (with repeats)

Mambo ♩ = 170

Mambo #5

Dámaso Pérez Prado

(Intro)

(top note of chord)
B^b7

"Iuh"
break

tutti

A

(tacet 1st 2 x's)

(brass)
B^b7

(play 4 x's)

E^b6 (etc.)

(saxes, octaves)

lay back

lay back

(4x's)

B

lay back

lay back

B^b7

E^b6 (etc.)

C

lay back

lay back

B^b7

B^b7

break

"Iuh"

D

(tacet 1st x)

(brass, unison)
B^b7

(play both x's)

tutti

E

(saxes, octaves)

(top note of chords)
B^b7

perc. fill

"Huh"

tutti

F (tacet 1st x)
(shake)
mm

(trps., unison)
B^b7
(play both x's)

E^b6 (etc.)

(shake)
mm

G **B^b7** (saxes, octaves)

tutti, top note

break

"Huh"

H **B^b7** (Time)
(coro)

E^b6 (3x's)

Si, si, si, yo que - ro mam - bo, mam - bo.

I **B^b7**

tutti, top note

break

"Huh"

J (tacet 1st 2 x's)

(brass)
B^b7
(play 4 x's)

E^b6 (etc.)

(saxes, octaves)
(full band)

K (tacet 1st 2 x's)

B^b9

B^b7 (brass)
(play 5 x's)

(etc.)

(saxes, octaves)

tutti

L **B^b7** (5x's)

E^b6

break

B^b7 (alt.)
ff

tutti

Sample bs.: **B^b7** (etc.)

A **B^b7** **E^b6**

(etc.)

Opt. solos could be inserted before **F** or **J**

(Solo) **B^b7** **E^b6**

(Vamp. solo till cue)

Mambo #8

Mambo ♩ = 134

Dámaso Pérez Prado

(Intro) (perc. play)

U - no, dos, tres, qua - tro, cin - co, seis,

NC.

break

1st x only

2nd & 3rd x's (on D.C.'s)

sie - te, o - cho. Mam - bo! Uh! bo! Uh!

(claps)

(to letter A) (fine)

A

(saxes, 8va b.)

C⁷ F C⁷ F

3x's

B

(Stop time)

(trps. w/ saxes)

C⁷ C^{7(b9)} C⁹ C^{7(#9)} (bs. dr., 2nd x only) (♩ x x ♩)

tutti

C

(+ 8va 3rd & 4th x's)

(trps., unison)

mp poco a poco crescendo

(saxes 8va b.)

C⁷ FM1 FM1/E^b

(bs.)

4x's

D

f (trps.)

(saxes, 8va b.)

*C*⁷ *F*_{M1} *C*⁷

(bs.)

break

(1st x only)
"Uh!"

*F*_{M1}⁶/*A*^b *C*^{7(b9)}/*G* *F*_{M1}⁶ *C*⁷/*E* *F*

(tutti)

E

(tacet 1st 2 x's)

(trps.)
(play 4 x's)

(saxes, 8va b.)

*C*⁷ *F*_{M1}⁶

(4x's)

F

(perc. continue)

(saxes, loco)

NC *C*⁷ *F*⁶

(bs.)

break

tacet 1st x
"Uh!"

D.C. (fine last x)

Optional solos, insert between **C** & **D** and/or **D** & **E**

*C*⁷ *F*_{M1} (Till cue)

Entire form 2x (with optional solos),
then D.C. al fine

Note: Saxes are in octaves (8va b.) throughout.

Mambo Influenciado

Guaracha (Latin Jazz Style) ♩ = 188

Jesús "Chucho" Valdés

(2-3 Clave)

(pn. RH)
(perc. tacet) NC.
(bs. & pn. LH)

A (Time)
(horns)

DMI⁷ EMI^{7(b5)} A⁷ DMI⁷ AMI^{7(b5)} D^{7(b9)}

(tumbao & montuno)

GMI⁹ EMI^{7(b5)} A⁷ DMI⁷ D^bMI⁷ CMI⁷ F⁷⁽⁹⁾

B^bMA⁹ EMI^{7(b5)} A^{7(b5)} DMI⁷ A^{7(#9)} A^{7(#9)}

1. 2. (1st solo begins)

B (Solos)

DMI⁷ EMI^{7(b5)} A⁷ DMI⁷ AMI^{7(b5)} D⁷ GMI⁷ EMI^{7(b5)} A⁷

DMI⁷ CMI⁷ F⁷ B^bMA⁹ EMI^{7(b5)} A⁷ DMI⁷ A^{7(#9)}

After solos, D.S. al Coda (with repeat)

NC.

DMI^{6/9}

tutti



Photo by Mark Holston

ARTURO SANDOVAL

Mambo Inn

Mario Bauzá
Bobby Woodlen
Grace Sampson

(Intro)

mf NC
(horns) (crescendo)
(bs./pn. octaves)

NC
D7(#9)

A GMI⁷ C⁷ FMA⁹ DMI⁷ GMI⁷ C⁷ FMA⁹ D⁹

(horns)
GMI⁷ C⁷ AMI⁷ DMI⁷ GMI⁷ C⁷ F⁶ 1. EbMI⁹ Ab⁹ 2. F⁶ F#MI⁹ B⁹

B BbMI⁹ Eb¹³ Ab Eb G FMI⁷ Eb⁹SUS DMI⁹

AMI⁷ D⁷(b9)

AMI⁷ G¹³ GMI⁹

C GMI⁷ C⁷ FMA⁹ DMI⁷ GMI⁷ C⁷ FMA⁹ D⁹

GMI⁷ C⁷ AMI⁷ DMI⁷ GMI⁷ C^{13(b9)} F⁶ dr. fill

(Interlude)

NC
(horns) (crescendo)
(bs./pn. octaves)

(solo pick-ups)

(horns)

NC.

(bs./pn.)

break

(Solos)

E $G_{MI}^7 C^7$ $F D^7$ 2 $G_{MI}^7 C^7$ $A_{MI}^7 D^7$ $G_{MI}^7 C^7$ $F E_{b_{MI}}^7 A_{b^7}$

1. ($F D^7$) $F E_{b_{MI}}^7 A_{b^7}$

2. ($F F\#_{MI}^9 F^7 B^9 B_{b_{MI}}^9$) $F B_{b_{MI}}^9$ E_{b^9} ($A_{b_{MA}}^9 E_{b^9} G$ $F_{MI}^7 A_{b^6}$) $E_{b^9 sus}$

D_{MI}^9 G^{13} G_{MI}^9 $A_{MI}^7 D^7$ $G G_{MI}^7 C^7$ $F D^7$ 2

$G_{MI}^7 C^7$ $A_{MI}^7 D^7$ $G_{MI}^7 C^7$ $F D^7$

Open solo (EEFG). After solos, D.S. al Coda (optional perc. solo (AA))
(Chords in parenthesis optional for solos)

(horns, octaves)

NC. *ff*

(bs./pn. octaves)

Sample bass:

A G_{MI}^7 C^7 F_{MA}^9 D_{MI}^7 (etc.)

Alternate Intro/Interlude/Ending (Hendrik Muerkens)

(pn./fl. 8va)

F_{MA}^9 A_{b^9} $D_{b_{MA}}^9$ G_{b^9} NC.

(bs.)

Intro/Interlude (On Interlude, solo pick-ups)

perc. fill $D^7(\#9)(\#5)$

NC.

(tutti)

Ending

F (omit 3)

(tutti)

Mambo $\text{♩} = \pm 114$
(2-3 Clave)

Manteca

John Birks "Dizzy" Gillespie
Walter "Gil" Fuller
Luciano "Chano" Pozo Gonzales

(Intro) (dr., tom toms) **NC.**

(bs.)

A (Trp. solo begins after 1 or 2 x's)

(saxes, octaves) **B^b7**

(bs. & trbs.) (bs. etc.)

(saxes) **B^b7** (trbs.)

(Vamp till cue)

(On cue)

ff (tutti, top note)

B^b13 **A^b13** **B^b13**

(saxes) **f**

(tutti) (bs.) (+ trbs.)

B (saxes, octs.) (bs.)

opt. 8va (brass, top note)

B^b9 (**B^b13**) (**A^b13** **B^b**) **B^b9**

opt. 8va (brass, top note)

(saxes, octs.) (**B^b13**) (**A^b13**)

(bs.)

(saxes, octs.) (bs.)

opt. 8va (brass, top note)

B^b9 (**B^b13**) (**A^b13**) **B^b13**(#11) **A^b13**(#11) **(D^b9**(#11) **G^bMA⁹** **B^bMA⁹**)

(all horns) **G^bMA⁹** **B^bMA⁹**(#11) **F7**(#9)

(bs.)

C **A^bMI⁹** **D^b13**(b9) **G^bMA⁹** **B⁹**(#11) **B^b9**

(solo, or saxes)

(bs.)

E^b9 *A^bMA⁹* *A^bMI⁹* *D^b7(^b9[#]5)*

(Solo) *G^bMA⁹* *F[#]MI^{7(b5)}* *B^{7(b9)}([#]5)* *F^{MI}7(b5)* *B^b7(^b9[#]5)* *C^{MI}7(b5)* *F^{7(b9)}([#]5)* (end solo)

D.S. al Coda One (⊕¹) (no repeat)

⊕¹ **D** (4x's) opt. 8va

mf (saxes, octs.) *B^b7* *ff* (tutti, top note) *D^b9([#]11)* *G^bMA⁹* *B^{MA}9* *(G^bMA⁹ B^{MA}9)* *B^b13([#]11)* *A^b13([#]11)* *G^bMA⁹* *B^{MA}9([#]11)* *B^b13([#]11)* *(G^bMA⁹ B^{MA}9)* *B^{MA}9([#]11)*

(bs. + tbn.)

(Solos) (Latin or Jazz 4)

E *B^b13* *G⁷* *C^{MI}7* *F⁷* *D^{MI}7* *G⁷* *C⁷* *F⁷* *B^b7* *E^bMI⁷* *A^b9*

(1st x)

1. *D^{MI}7* *G⁷* *C⁷* *F⁷* 2. *B^bF* *F^{7(b9)}([#]5)* *B^b6* **F** *A^bMI⁹* *D^b7(^b9)*

G^bMA⁹ *B⁹([#]11)* *B^b9* *E^b9* *A^bMA⁹*

A^bMI⁹ *D^b7(^b9[#]5)* *G^bMA⁹* *F[#]MI^{7(b5)}* *B^{7(b9)}([#]5)* *F^{MI}7(b5)* *B^b7(^b9[#]5)*

Till cue *C^{MI}7(b5)* *F^{7(b9)}([#]5)* *B^b7* 16 On cue, last solo *C^{MI}7(b5)* *F^{7(b9)}([#]5)*

Solo on E¹, E², F.

D.S. al Coda Two (⊕²)

Last solo take On cue ending

(no repeat)

⊕² *B^b7* (gradually add "Intro" figures and/or solo) 2

(bs.) (Vamp till cue)

(On cue) opt. 8va

1. *(tutti, top note)* *D^b9([#]11)* *G^bMA⁹* *B^{MA}9* *B^b13([#]11)* *A^b13([#]11)* *G^bMA⁹* *B^{MA}9([#]11)* *B^b13([#]11)* 2. *(G^bMA⁹ B^{MA}9)* *B^{MA}9([#]11)* *B^b13([#]11)* (perc. fill) *E^b9([#]11)* (solo fill)

Chords in parentheses are alternate chords. This chart is compiled from several recorded versions.

María Cervantes (a Noro Morales)

Noro Morales
(as played by Tito Puente)

Guaracha (Freely)

(Intro)

(A_{MI})

(vibes)

(Tempo) ♩ = 204
NC

A (Time) (3-2 Clave)

(sample bs.) (etc.)

1. E 7(b9) A_{MI} C 7 B 7 B^b 7

2. E 7(b9) A_{MI} 6

B

D_{MI} 7 G 9 C_{MA} 7 C 6 C_{MA} 7 F_{MA} 9

B_{MI} 7(b5) E 7(b9) A_{MI} 6/9 A 7(b5)

D_{MI} D_{MI} (MA 7) D_{MI} 7 A_{MI} 7 D 9 G_{MI} 7 C 9

F 9 E 9 E 7(b5) A_{MI} 6/9 A_{MI} 6/9

C A_{MI} 6/9 (3-2 Clave)

(on repeat) 1 & 2

1. E 7(b9) A_{MI} C 7 B 7 B^b 7

2. E7(b9) A_{Mi}6 A6

D A A^{b+} G⁶ F#7 B_{Mi} B_{Mi}(MA7) B_{Mi}7

E D C#_{Mi} B_{Mi} C#_{Mi}7 C#_{Mi}7(add 4) F# B_{Mi}7 E7 A A^{b+} G⁶

F#7 B_{Mi}7 C_{Mi}7 C#_{Mi}7 D_{Mi}7 G⁹ C#_{Mi}7 C_{Mi}7(add 4) F#

B_{Mi}7 E7_{SUS} A_{MA}9

1. A6/8 2. A6/8

Φ¹ B_{Mi}7(b5) E7(b9) A bass (2-3 Clave) D_{Mi}6/8 A_{Mi}6/8

D.S. al Coda One (Φ¹) (with repeat)

1. E7(b9) A_{Mi}6 2. E7(b9) A_{Mi}6

F (Guitar solo) D_{Mi}7 G⁹ C_{MA}7 F_{MA}9 B_{Mi}7(b5) E7(b9) A_{Mi}7 A_{Mi}6

(bs.) (On cue) (Vamp & solo till cue)

G (vibes) D_{Mi}7 G⁹ C_{MA}7 F_{MA}9 1. B_{Mi}7(b5) E7(b9) A_{Mi}7 A_{Mi}6

2. B_{Mi}7(b5) E7(b9) A_{Mi}6 E break

Φ² B_{Mi}7(b5) E7(b9) A_{Mi} (pn. fills) C/A

B/A B^b/A A_{Mi}9 D⁹(#11)

◇ vibes fill (pn. fill)

rall.-----

Optional open solos on letters E and/or F.

Mas Que Nada

Medium Funky Samba

♩ = 88 or faster

Jorge Ben

A F_{M1}⁷ B^{b9} F_{M1}⁷ B^{b9} B^bM₁⁷ E^{b9}

Ooo, a - ri - á, rai - ô
when your eyes meet mine.

F_{M1}⁷ B^{b9} F_{M1}⁷ B^{b9} F_{M1}⁷ B^{b9} F_{M1}⁷ B^{b9}

ô - bá, ô - bá, ô - bá.
Pow! Pow! Pow!

F_{M1}⁷ B^{b9} F_{M1}⁷ C_{M1}⁷ B_{M1}⁷ B^bM₁⁷ E^{b9} ⊕

Ooo a - ri - á rai - ô
I could lose my mind.

F_{M1}⁷ B^{b9} F_{M1}⁷ B^{b9} F_{M1}⁷ B^{b9} F_{M1}⁷ C^{7(#9)}

ô - bá, ô - bá, ô - bá. Mas que na -
Ow! Ow! Ow! It's a feel -

B F_{M1}⁷ C^{7(#9)} F_{M1}⁷

da sai da mi - nha fren - te que eu que - ro pas - sar, pois o
ing that be - gins to grow an' grow an' grow in - side me 'til I

C^{7(#9)} F_{M1}⁷ C⁹ C^{7(b9)}

sam - ba es - tá a - ni - ma - do. O que eu que - ro é sam - bar,
feel like I'm gon - na ex - plode. Oh, this is what you do to me.

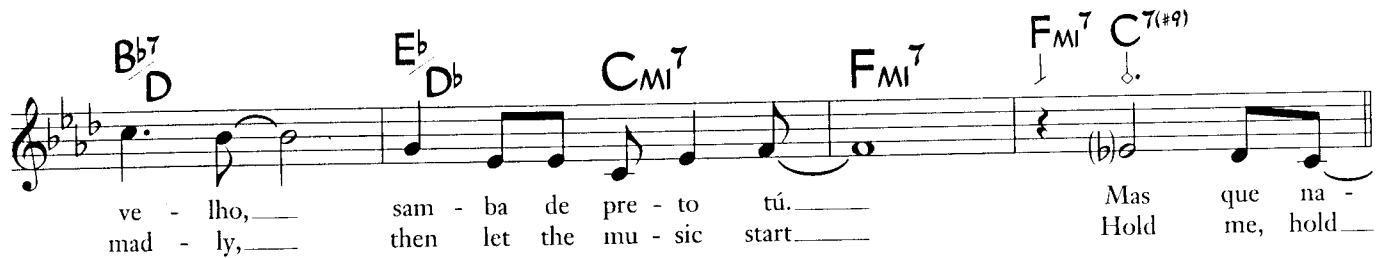
F_{M1}⁷ C⁹_{SUS} F_{M1}⁷ C⁹_{SUS} **C** B^bM₁⁷

Es - se sam - ba que é mix -
Are your lips say - ing things

E^{b9} A^bM₁⁹ A^b6

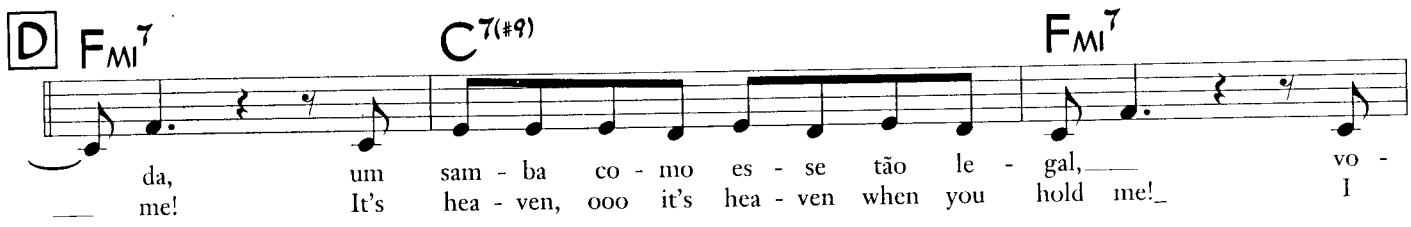
to de ma - ra - ca - tú, é sam - ba de pre - to
that you feel in your heart? If your heart is beat - ing

B^b7 **D** **E^b** **D^b** **C^MF^M7** **F^MF^M7** **F^MF^M7** **C⁷(#9)**



ve - lho, sam - ba de pre - to tú. Mas que na -
mad - ly, then let the mu - sic start. Hold me, hold

D **F^MF^M7** **C⁷(#9)** **F^MF^M7**



da, um sam - ba co - mo es - se tão le - gal, vo -
me! It's hea - ven, ooo it's hea - ven when you hold me! I

C⁷(#9) **F^MF^M7** **C⁹** **C⁷(b9)**



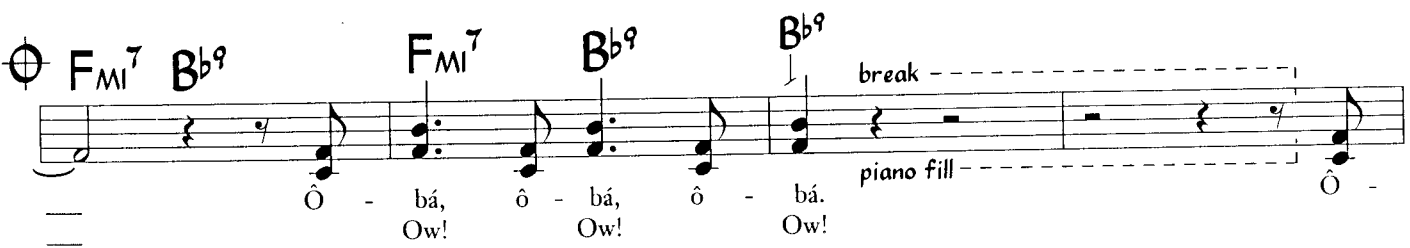
cê não vai que - rer day. que eu che - gue no fi - nal.
want you night and day. Ooo, I want you here to stay.

F^MF^M7 **C⁹_{SUS}** **F^MF^M7** **C⁹_{SUS}**



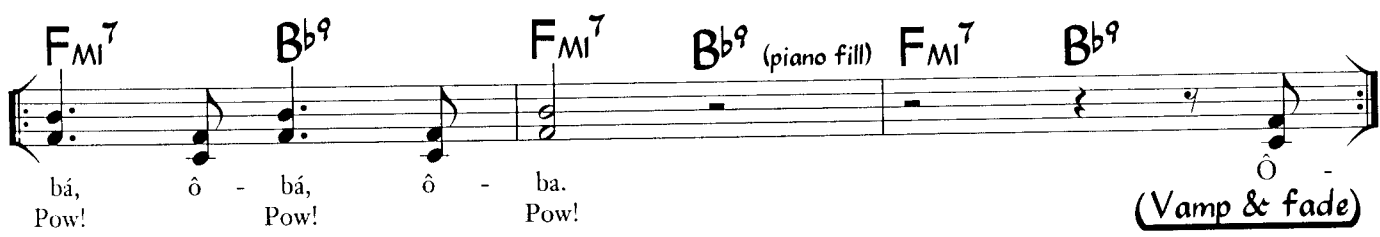
Solo on tune (ABCD).
After solos, repeat tune
then D.C. al Coda

F^MF^M7 **B^b9** **F^MF^M7** **B^b9** **B^b9**



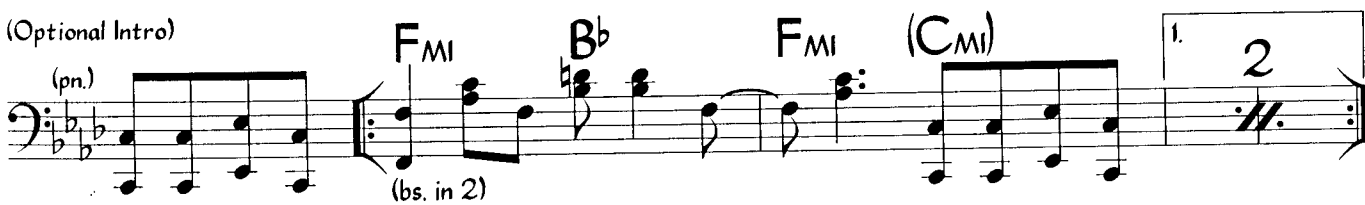
Ô - bá, ô - bá, ô - bá. Ow! Ow! Ow! break
piano fill

F^MF^M7 **B^b9** **F^MF^M7** **B^b9** (piano fill) **F^MF^M7** **B^b9**



bá, Pow! ô - bá, Pow! ô - ba. Pow!
(Vamp & fade)

(Optional Intro) (pn.) **F^MF^M7** **B^b9** **F^MF^M7** **(C^MF^M7)** 1. 2.



(Optional Intro) (pn.) **F^MF^M7** **B^b9** **F^MF^M7** **(C^MF^M7)** 1. 2.

2. **F^MF^M7** **B^b9** **F^MF^M7** **B^b9** (to A)



2. **F^MF^M7** **B^b9** **F^MF^M7** **B^b9** (to A)

Mayeya, No Juegues Con Los Santos

Son ♩ = 158

(Time)
(3-2 Clave)

Ignacio Piñeiro

(Intro)

(solo tres, 8va b.) (F) (etc.) (solo trp.) (3)

(Vocal duet)

(tres etc.) Ma - (etc.)

A

ye - ya no quie - ro que me en - ga - ñes res - pe - ta los co -

lla - res, no jue - ges con los san - tos. Ma -

1. F (tres fill)

2. F

san - tos.

B B^b (ad lib optional)

(tres 8va b.)

No pre -

(etc.)

C C⁷ (2-3 Clave)

(tres fill)

ten - de en - ga - ñar - me con e - se cuen - to, por - que

C⁷ *(tres fill)*

to - do'en Cu - bi - ta nos co - no - ce - mos.

C⁷ **F** *(tres fill)*

El que no lle - va a - ma - ri - llo se

C⁷

ta - pa con a - zul. O - kul - so.

(Trp. solo)

O - ni la - da en - tra, O - rí ba - bá.

C⁷ (bs.)

D **(3-2 Clave)** **(w/ Trp. solo)** **(On cue)**

En - tra O - rí ba - bá.

C⁷ (bs.) **(Vamp & solo till cue) (etc.)**

C⁷ **(Vocal solo)** **(3x's)** **(Vocal solo etc.)** **(end solo)**

En - tra O - rí ba - bá.

D.S. al Coda (On cue) (w/ Trp. solo)

C⁷

En - tra O - rí ba - bá.

(tutti)

Bolero-Son $\text{♩} = 114$

Me Voy Pa'l Pueblo

Merceditas Valdés
(as played by Beny Moré)

(Intro) (B \flat 6) CMI \flat 7 F F \flat 7/C B \flat 6 B \flat MA \flat 7 F B \flat 6

(horns) (saxes)

CMI \flat 7 F F \flat 7/C B \flat 6 B \flat MA \flat 7 F B \flat 6 break-----

A CMI \flat 7 F B \flat 6 (Vocal solo) C \flat 7/E F \flat 7 Me voy pa'l

pue - blo, hoy es mi dí - a, voy a a - le - grar con el al - ma mí - a. Me voy pa'l

CMI \flat 7 F B \flat 6 CMI \flat 7 F B \flat 6 (horns)

pue - blo, hoy es mi dí - a, voy a a - le - grar con el al - ma mí - a. (horns)

B CMI \flat 7 F F \flat 7/C B \flat 6 B \flat MA \flat 7 F B \flat 6

CMI \flat 7 F F \flat 7/C B \flat 6 B \flat MA \flat 7 F B \flat 6 (saxes)

C CMI \flat 7 F \flat 7 CMI \flat 7 F \flat 7 B \flat 6 B \flat MA \flat 7 F B \flat 6

Tan - to co - mo yo tra - ba - jo, y nun - ca pue - do ir al va - ci - lón. No se que
Des - de el día en que nos ca - sa - mos, has - ta la fe - cha tra - ba - jan - do es - toy. Quie - ro que

CMI \flat 7 F \flat 7 CMI \flat 7 F \flat 7 B \flat 6 B \flat MA \flat 7 F B \flat 6

pa - sa con e - sa gua - ji - ra, que no le gus - ta el Gua - te - que y el Son. A - ho - ra
se - pas que no es - toy dis - pues - to, a en - te - rrar - me en vi - da en un rin - cón. Es lin - do el

CMI \flat 7 F F \flat 7/C B \flat 6 B \flat MA \flat 7 F B \flat 6

mis - mo la voy a de - jar, en su bo - hí - o a - san - do ma - íz. Me voy pa'l
cam - po, muy bien yo lo sé, pe - ro pa'l pue - blo voy e - chan - do un pie. Si tu no

CMI \flat 7 F F \flat 7/C B \flat 6 B \flat MA \flat 7 F B \flat 6

pue - blo a to - mar - me un ga - lón, y cuan - do vuel - va se a - ca - bó el car - bón. } Me voy pa'l
vie - nes me - jor es a - sí, pues yo no sé lo que se - rá de mí. }

D.S., fade out on letter B.

(sample bass) **A** CMI \flat 7 F B \flat 6 C \flat 7/E F \flat 7 **C** CMI \flat 7 F B \flat 6 B \flat MA \flat 7 F B \flat 6 (etc.) (etc.)



Photo by Hector Rivera

GLADYS "BOBI" CESPEDES

Meu Canário Vizinho Azul

Bossa Nova ♩ = 134

Toninho Horta

(Intro) $E7(\#9)(\#5)$ $D7(\#9)(\#5)$ $E7(\#9)(\#5)$ $E7(\flat9)(\flat5)$

gtr. (sounds 8va b.)

(3x's)

A

(vocal, no lyric)

$A_{MI}7$ E $E^{(add\flat9)} A$ $G_{MI}13 A$ $C7 A$

gtr.

(Bossa Nova)

$F_{MA}9 A$ $E A$ $A_{MA}7$ $B\flat7(\#9) A_{MI}9$

(etc.)

$A_{MI}9$ $A_{MI}6/9$ $A\flat_{MI}9 (add 4)$ $D\flat7(\flat9)(\flat5)$ $B7(\#9)$

$E9_{SUS}$ $E7(\#9)$ $A_{MI}9(MA7)$ $A_{MI}9$ $C_{MI}6$ $B7(\flat9)(\#5)$ $B\flat_{MA}7(\flat5)$

B $A_{MI}9$ $G\#o7$ $G_{MI}9$ $C9_{SUS}$ $C9$

Ho - je mor - reu mais um di - a, na vol - ta do mar.

$F_{MA}9$ $B9_{SUS}$ $B13$ $E9_{SUS}$ $B\flat7(\#9)$

Vou à ri - bei - ra, o - vo de ce - ra, dei - xa eu bar - ran - car.

$A_{MI}9$ $A_{MI}6/9$ $A\flat_{MI}9 (add 4)$

Dei - xe de ma - rar, dei - xe a re - de, eu à

$D^{\flat}7(\flat 9)$ $B7(\sharp 9)$ $E^{\flat 9}_{SUS}$ $E7(\sharp 9)$

bar - co es - pe - ro pe - lo que vi - er.

$A_{MI}^{\flat 9}(MA7)$ $A_{MI}^{\flat 9}$ $C_{MI}^{\flat 6}$ $B7(\flat 9)$ $B^{\flat}MA7(\flat 5)$

Ho - je mor - reu meu ca - ná - rio vi - zi - nho a - zul.

C $A_{MI}^{\flat 9}$ $G^{\sharp 07}$ $G_{MI}^{\flat 9}$ $C^{\flat 9}_{SUS}$ $C^{\flat 9}$ $F_{MA}^{\flat 9}$

(vocal, no lyric)

$B^{\flat 9}_{SUS}$ $B^{\flat 9}$ $E^{\flat 9}_{SUS}$ $B^{\flat}7(\sharp 5)$ $A_{MI}^{\flat 9}$ $A_{MI}^{\flat 6/9}$

$A^{\flat}MI^{\flat 9}(add 4)$ $D^{\flat}(\flat 9)$ $B7(\sharp 9)$ $E^{\flat 9}_{SUS}$ $E7(\sharp 9)$

$A_{MI}^{\flat 9}(MA7)$ $A_{MI}^{\flat 9}$ $F^{\sharp}7(\sharp 11)$ $A7(\sharp 11)$ $C7(\sharp 11)$ $B7(\sharp 11)$ $B^{\flat}MA7(\flat 5)$

(Solos) (Optional Double x Samba Feel)

$A_{MI}^{\flat 9}$ $G^{\sharp 07}$ $G_{MI}^{\flat 9}$ $C^{\flat 9}_{SUS}$ $C^{\flat 9}$ $F_{MA}^{\flat 9}$ $B^{\flat 9}_{SUS}$ $B^{\flat 9}$

$E^{\flat 9}_{SUS}$ $B^{\flat}7(\sharp 5)$ $A_{MI}^{\flat 9}$ $A_{MI}^{\flat 6/9}$ $A^{\flat}MI^{\flat 9}(add 4)$ $D^{\flat}7(\flat 9)$

Optional:
($F^{\sharp}7(\sharp 11)$ $A7(\sharp 11)$ $C7(\sharp 11)$ $B7(\sharp 11)$)

$B7(\sharp 9)$ $E^{\flat 9}_{SUS}$ $E7(\flat 9)$ $A_{MI}^{\flat 9}(MA7)$ $A_{MI}^{\flat 9}$ $C_{MI}^{\flat 6}$ $B7(\flat 9)$ $B^{\flat}MA7(\flat 5)$

Repeat for solos

After solos, D.S. al Coda

$A_{MI}^{\flat 9}(MA7)$ $A_{MI}^{\flat 9}$ $F^{\sharp}7(\sharp 11)$ $A7(\sharp 11)$ $C7(\sharp 11)$ $B7(\sharp 11)$ $B^{\flat}MA7(\flat 5)$

Ho - je mor - reu meu ca - ná - rio vi - zi - nho a - zul.

rall.

Harmony notes are optional.

Chords of first 8 bars of letter B may be used for letter A, first 8 bars.

Mambo ♩ = 122

(3-2 Clave) (trp. ten. trb.) (horns tacet 1st 2 x's)

Midnight Mambo

Oscar Hernández
(as played by Daniel Ponce)

(4x's)

Intro

(perc. play clave only 1st 2 x's)

(pn.)

(bs. w/ pn. 8va b.)

(horns tacet)

pn. fill

(pn./synth.)

NC

D_{SUS}

(bs. + pn. 8va b.)

A

(trp./synth. ten./trb.)

D_{Mi}^{6/9} (pn. comp)

B^{b13(#11)}

(sample bs.)

(etc.)

E_{Mi}^{7(b5)} A^{7(b9)(#5)} D_{Mi}^{6/9} E_{Mi}^{7(b5)} A^{7(b9)(#5)}

(horns)

B

D_{Mi}^{6/9} B^{b13(#11)}

E_{Mi}^{7(b5)} A^{7(b9)(#5)} D_{Mi}^{6/9} A_{Mi}⁷ D^{7(#9)(#5)}

C

G_{Mi}⁷ C⁷ F_{MA}⁷ F⁶

(pn. montuno)

E_{Mi}^{7(b5)} A^{7(#5)} A⁷ D_{Mi}^{6/9} A_{Mi}^{7(b5)} D^{7(b9)(#5)}

D (horns) GMI^7 C^7 $FMA^9(\#5)$ $BbMA^9(\#11)$

$BMI^7(b5)$ (dr.) $E^7(b9\#5)$ (pn. comp) $EMI^7(b5)$ $A^7(b9)$

E $DMI^6/9$ $Bb13(\#11)$

(horns) $EMI^7(b5)$ $A^7(b9\#5)$ $DMI^6/9$ (solo pick-ups)

break -----

(bs. w/ pn. octaves, every x) Solo on form (ABCDE).
After solos, go on.

F (Perc. solo) (pn. + synth.) C D Bb C

(bs. + pn. 8va b.)

D^b E^b Till cue On cue

G (1st x only) (3-2 Clave continues, drs. tacet) (pn.)

(bs. + pn. 8va b.) D.S. al Coda

(horns) (perc. w/ bs./pn.) $A^7(\#9\#5)$ DMI^6

(bs. w/ pn. octaves) Omit kicks during solos except last 2 bars of letter E.

Mixing

Samba in 7/4 $\text{♩} = 116$

Airto Moreira

A A^{13} G^{13} A^{13} B^{13}/A

A^{13} G^{13} A^{13} G^{13} A^{13} G^{13}/A

A^{13} B^{13}/A A^{13} G^{13} A^{13} G^{13} A^{13}

B D_{MI}^9 $D_{MI}^{6/9}$ G^{13} $C^{6/9}$ F_{MA}^9 $F\#_{MI}^9$ (B^9)

F_{MI}^9 D_{MI}^9 $D_{MI}^{6/9}$ G^{13} $C^{6/9}$ F_{MA}^9

dr. fill

$F\#_{MI}^9$ B^9 E^9_{SUS} E^9

C A^{13} G^{13} A^{13} B^{13}/A

A^{13} G^{13} A^{13} G^{13}

D A^{13} (drs. play melody rhythm) G^{13} A^{13} G^{13}

(etc.)

(bs. play thru)

Musical notation for guitar solos. The first line shows a melodic line with A¹³ and G¹³ chords. The second line continues the melodic line with A¹³ and G¹³ chords, ending with a "solo pick-ups" section and a "fine" mark followed by a "break" section.

E (Solos)
A¹³ G¹³

A vamp section consisting of four measures of music with a hatched background, alternating between A¹³ and G¹³ chords. It ends with a "Vamp till cue" instruction.

F D_{MI}⁹ G¹³ C^{6/9} F_{MA}⁹ F_{MI}⁹ F_{MI}⁹

A vamp section consisting of four measures of music with a hatched background, corresponding to the chords D_{MI}⁹, G¹³, C^{6/9}, F_{MA}⁹, F_{MI}⁹, and F_{MI}⁹.

D_{MI}⁹ G¹³ C^{6/9} F_{MA}⁹ F_{MI}⁹ B⁹ E⁹_{SUS} E⁹

A vamp section consisting of four measures of music with a hatched background, corresponding to the chords D_{MI}⁹, G¹³, C^{6/9}, F_{MA}⁹, F_{MI}⁹, B⁹, E⁹_{SUS}, and E⁹.

G A¹³ G¹³

A vamp section consisting of four measures of music with a hatched background, alternating between A¹³ and G¹³ chords. It ends with a "Vamp till cue" instruction.

Solo on EFG
After solos, D.C. al fine (no repeat)

Sample bass & guitar:

A (gtr.) A¹³ G¹³ A¹³ B¹³ A

Sample bass and guitar notation for section A. The guitar part (gtr.) is shown with a hatched background and includes the chords A¹³, G¹³, A¹³, B¹³, and A. The bass part (bs.) is shown below. The notation ends with "(etc.)".

(Sample) (gtr. tacet)

B D_{MI}⁹ G¹³ C^{6/9} F_{MA}⁷ F_{MI}⁹ F_{MI}⁹ (etc.)

Sample bass and guitar notation for section B. The guitar part (gtr.) is shown with a hatched background and includes the chords D_{MI}⁹, G¹³, C^{6/9}, F_{MA}⁷, F_{MI}⁹, and F_{MI}⁹. The bass part (bs.) is shown below. The notation ends with "(etc.)".

(Sample dr.) (w/ lots of variation)

Sample drum notation for section C. It shows a hatched background with a drum pattern and a repeat sign. The notation ends with "(etc.)".

Mountain Flight

Music - Toninho Horta
Lyric - Tom Lellis
(as recorded by Tom Lellis)

Light Samba ♩ = 146

(Intro) $F_{MA}^9(\#11)$ (Gtr. solo) $G_{MA}^9(\#11)$ $A^b7(\#9)$ (end solo) $F\#MI^9$ B_{MI}^9

A E_{MA}^9 $A_{MI}^{(MA7)}$ $G\#MI^9$ $C\#7(\#9)$ $F\#MI^9(\#5)$ $F_{MA}^9(\#11)$

Hear the moun - tain's call. Let me be your guide
Down a wa - ter - fall,

2. $F\#MI^9(\#5)$ $F_{MA}^9(\#11)$ $E^6/9$ $G\#$ $A^6/9$ $C\#$ $F\#MI^7$ B_{MI}^9

up the moun - tain - side. Ei - ther way the moun - tain says, "Come

B E_{MA}^9 (\diamond 1st x only) $G\#13_{SUS}$ $G\#13$ $F\#13_{SUS}$ $F\#13$

(on play.) Birds a - loft are soar - ing, im - plor - ing the day,
(D.S. flight.) Stars are ripe for touch - ing and clutch - ing a few,

B^7_{SUS} $A\#7(\#5)$ A_{MA}^7 $E^b7(\#9)$ $A^b_{MI}^9$ $D^b_{MI}^9$

— cir - cl - ing the sky. And the chil - dren wan - der - ing the
— tak - ing in the view. And the ground that's un - der you is

$E^b_{MI}^9(\#5)$ $A^b7(\#9)$ B_{MA}^7 $C\#$ B^b $C\#$

flo - ral hills of daf - fo - dils and so am I.
all that I as - pi - re to and hope you do.

C $G^b_{MA}^9$ B^b13_{SUS} B^b13 $E^b_{MA}^9$

Won't you come ex - plor - ing the song it sings
Won't you come and join me in Par - a - dise?

$A_{MI}^7(\#5)$ $D^7(\#9)$ $G_{MI}^7(\#5)$ $C^7(\#9)$ B^9_{SUS}

and all of na - ture's of - fer - ings with me, climb - ing up to the peak,
On - ly hap - pens just once or twice in life. The moun - tain - top is near

F^b B F^b G A F F^b \emptyset D E_{MA}^9 $A_{MI}^{(MA7)}$ $G\#MI^9$ $C\#7(\#9)$

my knees a lit - tle bit weak. From this lof - ty height,
and from the top it is clear. Hold - ing up the sun,

$F\#MI^9(\#5)$ $F_{MA}^9(\#11)$ E_{MA}^9 $G\#MI^9$ $C\#7(\#9)$

sprin - kled with their light, pressed a - gainst the moon,
just this side of dawn,

$F\#MI^9(b5)$ $FMA^9(\#11)$ $FMA^9(\#11)$ $GMA^9(\#11)$ $Ab7(\#9)$

lin - ger - ing, then gone, (w/ vocal 1st x only)

1. $Ab7(\#9)$ AMI^9 B^9sus $FMA^9(\#11)$ 2. $Ab7(\#9)$ $F\#MI^9$ BMI^9

(end solo) on a moun - tain

(Solos) E^9 $G\#13sus$ $G\#13$ $F\#13sus$ $F\#13$ B^7sus $Bb7(b5)$ AMA^7 $E^7(\#9)$ $AbMI^7$ $D^7(b9)$

(1st x only)

flight.

$E^9(b5)$ $Ab7(\#9)$ $B/C\#$ $Bb/C\#$ F $G^9(b5)$ $Bb13sus$ $Bb13$ $E^9(b5)$ $AMI^7(b5)$ $D^7(b9)$

(Optional melody 1st x only)

$GMI^7(b5)$ $C^7(b9)$ B^9sus F/B G E^9 $AMI^9(MA^7)$ $G\#MI^9$ $C\#7(\#9)$ $F\#MI^7(b5)$ $FMA^9(\#11)$

E^9 $AMI^9(MA^7)$ $G\#MI^9$ $C\#7(\#9)$ $F\#MI^7(b5)$ $FMA^9(\#11)$ E^6_9 $G\#$ A^6_9 $C\#$ $F\#MI^7$ BMI^9

Till cue

On cue (last solo) $F\#MI^7(b5)$ $FMA^9(\#11)$ H $FMA^9(\#11)$ (last solo continued) $GMA^9(\#11)$ $Ab7(\#9)$

1st x

Solo on form (EFG). each x

1. AMI^9 B^9sus $FMA^9(\#11)$ 2. $Ab7(\#9)$ (end solo) $F\#MI^9$ BMI^9

on a moun - tain

(gtr. fills) E^9 $AMI^9(MA^7)$ $G\#MI^9$ $C\#7(\#9)$ $F\#MI^7(b5)$ $FMA^9(\#11)$ E^9 $AMI^9(MA^7)$

What a won - drous sight, an - gel in the light, night or sun - ny bright

D.S. al Coda

$G\#MI^9$ $C\#7(\#9)$ $F\#MI^9(b5)$ $FMA^9(\#11)$ 1. $FMA^9(\#11)$ 2. $FMA^9(\#11)$ (On cue)

on this moun - tain flight. open pp

3rd Verse: (letter B on D.S.): Under forest cover discover a world, fantasy unfurled,
and from mountain majesty a crown of green fit for a queen the likes of you.
Won't you come and join me in paradise?
Piece of cake so just take a nice big slice.
The mountain top is here, and from the top it is clear. (To Coda)

(Anda Ven Y) Muévete

Song $\text{♩} = 106$

(3-2 Rumba Clave) (Note: 1 clave per measure)

Juan Formell
(as played by Los Van Van)

Intro

f (gtr. or synth. 2nd x only)

A

Sú - ma - te a mi ac - ti - vi - dad, mué - ve - te, mué - ve - te.

De - ja o - ye, pe - ro dé - ja - te lle - var, mué - ve - te, mué - ve - te,

B

Da - le con el co - ra - zón, mué - ve - te, mué - ve - te.

Da - le con el co - ra - zón, mué - ve - te, mué - ve - te. (strings)

C

Si tu quie - res mo - vi - mien - to re - gu - lar, mí - ra - me, mí - ra - me.

Da - le mu - cho, pe - ro dar - le sin pa - rar, mí - ra me, mí - ra - me.

D

Da - le con el co - ra - zón, mué - ve - te, mué - ve - te.

Da - le con el co - ra - zón, mué - ve - te, mué - ve - te.

E

Da - le con el co - ra - zón, mué - ve - te, mué - ve - te.

Da - le con el co - ra - zón, mué - ve - te, mué - ve - te.

F *G* *F6* *C(add 9)* *G* (2nd x)

(gtr. or synth. 2nd x only)

G *G* *F6* *C(add 9)* *G*

Que tu
 que - res — si yo no pue - do pa - rar, — fí - ja - te, — fí - ja - te.

G *F6* *C(add 9)* *G*

Que se - rá — que rit - mo tie - nen los Van — Van. Fí - ja - te, — fí - ja - te.

H *G* *F6* *C(add 9)* *G*

(trbs.)

I *G* (w/ Perc. solo) *F6* *C(add 9)* *G*

(trbs.)

G *F6* *C(add 9)* *G* 1. 2. *G* 3. *G*

Da - le — con el co - ra - zón, — mué - ve - te — mué - ve - te. (trbs.) te.

J (Vocal solo) *G* *F6* *C(add 9)* *G*

(Vocal solo)

G *F6* *C(add 9)* *G* (Vamp till cue)

Da - le — con el co - ra - zón, — mué - ve - te, — mué - ve - te.

K (On cue) (Vocal solo) *G* *F6* *C(add 9)* *G*

(On cue) (Vocal solo)

L *G* *Bmi7* *Emi7* *NC.* *C7(add 4)* *NC.* *G* *Bmi7* *Emi7* *NC.* *D9sus* *C#9sus* *C9sus* *B9sus*

ff (tutti, top note)

M (Trb. solo) (Synth. solo on D.S.) *G* *F6* *C(add 9)* *G*

(Coro) Come on, come on, an - da. Mué - ve - te, mmm, — come on.

(Vamp & solo till cue) On cue, D.S. vamp & fade on letter M (Synth. solo).

(Anda Ven Y) Muévete (Rhythm Section)

Songo ♩ = 106

(3-2 Rumba Clave)(Note: 1 clave per measure)

(Intro)

f (gtr. or synth. 2nd x only)

f (el. pn. only, R.H.) solo 1st x
G (el. pn. L.H.)

(bs./perc. tacet)

F⁶ C^(add 9) G (el. pn. continues figure throughout except at **L**)

(**D** on repeat)

A G F⁶ C^(add 9) G (etc.)

f (1st x add light perc., bs. tacet)
(2nd x add bs. 8va and more perc.)

G F⁶ C^(add 9) G **B** G F⁶

(etc.) (bs. tacet 1st x)

(**E** on repeat)

C^(add 9) G G F⁶ C^(add 9) G

1. C G F⁶ C^(add 9) G G F⁶ C^(add 9) G

(bs. tacet)

2. **F** (gtr. or synth. 2nd x only)

G (el. pn. etc.)

(bs.) (add more drums)

F⁶ C^(add 9) G (etc.)

G (Vocal) G F⁶ C^(add 9) G G F⁶
 (bs./el. pn. etc.)

C^(add 9) G **H** (Trbs.) G F⁶ C^(add 9) G

I (Trbs.) F⁶ C^(add 9) G (Coro) G F⁶
 G (w/ perc. solo - (x x x x x x))

C^(add 9) G (3x's) **J** (Vocal solo) G F⁶ C^(add 9) G

(Coro) G F⁶ C^(add 9) G
 (Vamp till cue)

K (On cue) G (Vocal solo) F⁶ C^(add 9) G

L G B_MI⁷ E_MI⁷ C^{7(add 4)} G B_MI⁷ E_MI⁷ D⁹_{SUS} C^{#9}_{SUS} C⁹_{SUS} B⁹_{SUS}
 ff tutti

M (Trb. solo) (Synth. solo on D.S.) G (el. pn. like head) F⁶ C^(add 9) G
 f (bs.) (Vamp & solo till cue) On cue, D.S. vamp & fade on letter M (synth. solo)

Note: On main part letter A through E are written out (without a repeat).

Muito Normal

Aecio Flavio
(as played by Viva Brasil)
(arranged by Marcos Silva)

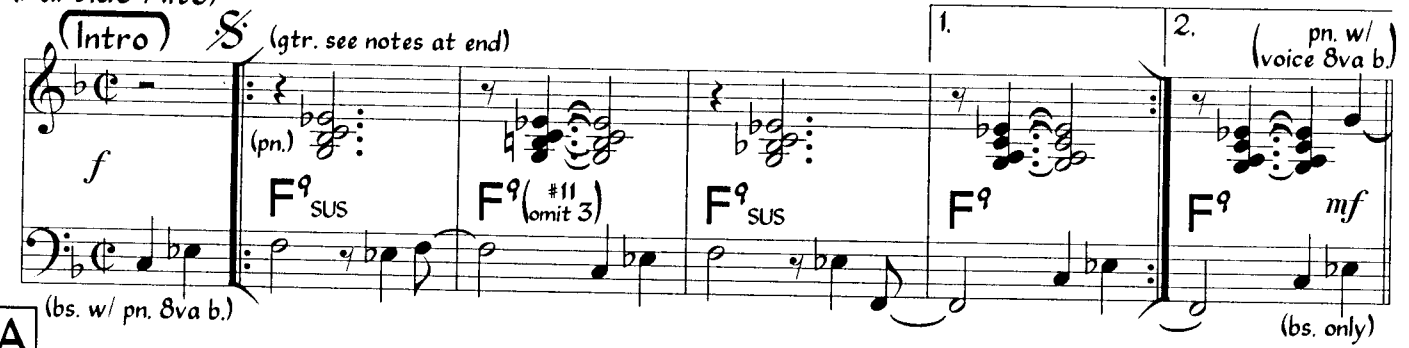
Med-Slow Funky Samba $\text{♩} = 82$
(Partido Alto)

(Intro) ♩ (gtr. see notes at end)

1. F^9_{SUS} $F^9(\#11 \text{ omit } 3)$ F^9_{SUS} F^9

2. (pn. w/ voice 8va b) F^9 *mf*


(bs. w/ pn. 8va b.) (bs. only)



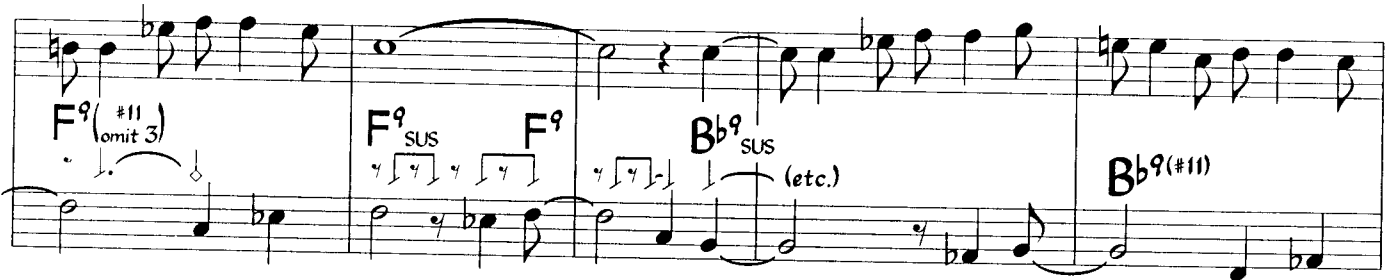
A

F^9_{SUS} (pn./gtr.) $F^9(\#11 \text{ omit } 3)$ F^9_{SUS} F^9 F^9_{SUS}

(sample bs.)



$F^9(\#11 \text{ omit } 3)$ F^9_{SUS} F^9 B^9_{SUS} (etc.) $B^9(\#11)$

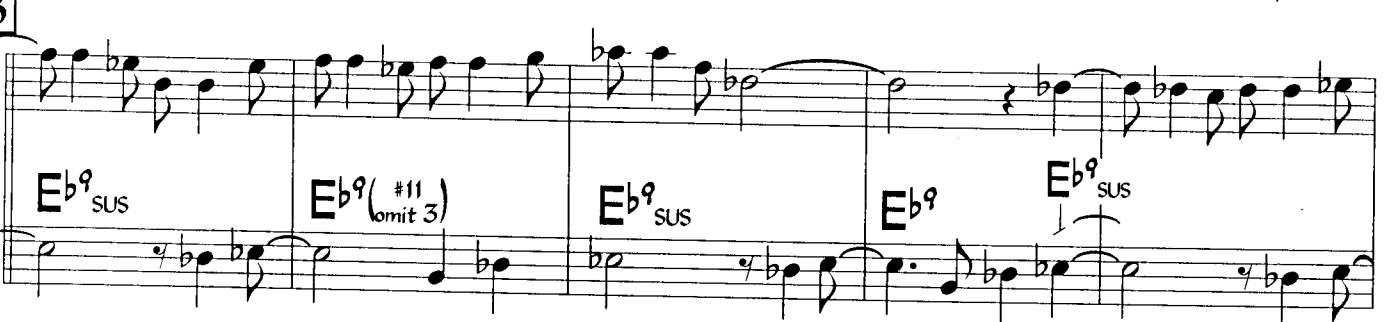


B^9_{SUS} B^9 B^9_{SUS} $B^9(\#11)$ B^9_{SUS} B^9 E^9_{SUS}



B

E^9_{SUS} $E^9(\#11 \text{ omit } 3)$ E^9_{SUS} E^9 E^9_{SUS}



C

$E^9(\#11 \text{ omit } 3)$ E^9_{SUS} E^9 E^9_{SUS} D^9_{SUS} C^9_{SUS} $C^9(\#11 \text{ omit } 3)$



Chords: C^9_{SUS} , C^9 , C^9_{SUS} , $C^9(\#11)$ (omit 3), $D^bMA^9(\#11)$

dr. fill on head -----
Solo on form (ABC).
After solos, D.S. al Coda.

Chords: E^b9_{SUS} , E^b9 , E^b9_{SUS} , D^9_{SUS} , D^b9_{SUS} , C^9_{SUS} , $C^9(\#11)$ (omit 3), C^9_{SUS}

Chords: C^9 , C^9_{SUS} , $C^9(\#11)$ (omit 3), $D^bMA^9(\#11)$

dr. fill -----

(Gtr. solo)

Chords: $f F^9_{SUS}$ (sample pn.), $F^9(\#11)$ (omit 3), F^9_{SUS} , F^9

(sample bs.)

(Vamp & solo till cue)

(On cue) (Gtr. solo continues)

Chords: F^9_{SUS} , $F^9(\#11)$ (omit 3), F^9_{SUS}

(top note of pn. voicing) E^9 , F^9

$G^\#$, A

(tutti)

Guitar play rhythms with piano on Intro and head.
Optional guitar fills on out chorus.
Chord rhythms are optional during solos.

Guaracha ♩ = 106
(3-2 Clave)

Nací Moreno

Francisco Alvarado
(as played by The Fania All-Stars)

(Intro) NC

A_{MI}7 A^(b5)7 G7 G^{b7(b5)} F7 E7 E^{b7} D_{MI}7

G7

mf (horns) (top note)

C_{MA}7 F⁹_{SUS} F⁹ E^{7(#9)}_(#5) D^{13(#11)}
f tutti solo piano

F¹³ E^{7(alt.)} (pn. fill) B^{b13(#11)}

(low horns) A_{MI}^{6/9} G^{6/9} F^{6/9} E_{MI}^(b9)_(#5) D⁹ C⁹ B^bMA¹³ A_{MI}^(add 9)
f (horns, top note) break

A

re - no por - que a - sí te - nia que ser, por mi co -
A_{MI} D⁹ B^{b9}_(#11) A_{MI}^(MA7)
(horns, top note)

lor soy muy fa - cil de en - ten - der. Can - tan - do
B^bMA⁷ A^{7(b9)} D_{MI}7 D_{MI}7 C

voy ha - cien - do el mun - do fe - liz. Yo soy can -
B_{MI}^{7(b5)} E7 A_{MI}^{6/9}

de - la, pa - loy pie - dra has - ta mo - rir. Na - cí mo -
F⁹ A_{MI}^{7(b5)} A_{MI}^{7(b5)} G_{MI}^{7(b5)} F_{MI}^{7(b5)} F⁹ E^{7(b9)}_(b5)
(horns, top note) break

B

re - no por - que a - sí te - nia que ser, y en mi can -

A MI^{6/9} *D*^{9(#11)} *Bb*^{9(#11)} *A MI*^(MA 7)

(horns, top note)

tar yo voy a ex - pli - car por qué. Yo na -

A^{7 SUS (b9)} *A*⁷ *D MI*

cí y mi ma - dre fué la rum - ba ya mi

D MI *E*^{7 SUS (b9)} *E*⁷ *A MI*

pa - dre lo a - po - da - ban gua - guan - có. Fuí bau - ti -

*F*⁹ *E*^{7 (#9)} *Bb*⁶ *A* *A*⁷

break

C

za - do con tres to - ques de con - ga en un ma - nan -

B MI^{7(b5)} *D MI* *C* *B MI*^{7(b5)} *Bb*^{6/9} *A MI*^(MA 7) *A MI*⁶ *D*^{13(#11)} *C MI*⁷ *F*⁹

crescendo

tial de sa - bor. (pn.) (horns) (tutti) V.S. (turn page)

B MI^{7(b5)} *E*⁷ *A MI*⁶ *G*⁶ *A MI*⁶ *G*⁶ *A MI*^{6/9} *G*^{6/9} *A MI*^{6/9}

break

Mo - re - no soy por - que na - cí de la rum - ba y el sa -

bor yo lo he - re - dé del gua - guan - có. (horns) (top note)

Chords: D, DMI, E7, AMI7, D9, CMi7, G, F7, C, Bmi7(b5), F, E7, AMI, A7, C#, DMI6/9

Mo - re - no soy por - que na - cí de la rum - ba y el sa -

bor yo lo he - re - dé del gua - guan có. (3rd x) (Vocal solo) A7 (3rd x)

Chords: E, DMI, E7, AMI7, D9, CMi7, G, F7, C, Bmi7(b5), F, E7, AMI, A7, DMI7, G7, C9, F7

Mo - re - no soy por - que na - cí de la rum - ba y el sa -

bor yo lo he - re - dé del gua - guan - có. (horns)

Chords: Bmi7(b5), E7, AMI6, A7, DMI, E7, AMI7, D9, CMi7, G, F7, C, Bmi7(b5), F, E7, AMI, F7(#9), E7(b9)

(1st x only) (Piano solo) E7(alt.) G13 (Vamp & solo till cue)

(On cue) E7(#9) F7 E7(#9) (pn.)

G¹³ (pn.) A^{b9} G¹³ 8va- pn. gliss.

G (trps., 2nd & 4th x's) (unison) E^{7(#9)} C¹³ B¹³ B^{b13} A¹³ (tbns., 4x's)

D^{7(#9)} A^{b6/9} G^{6/9} G^{b6/9} F^{6/9} (4x's)

E^{7(#9)} E^{7(#9)} B^{b13} E^{7(#9)} break (horns, top note)

Mo - re - no
D.S. al Coda One (3rd x)

(2nd x Tbn. solo begins) (3rd x Trp. solo begins) D^{Mi7} G⁹ C⁹ F⁷ (horns, octaves)

B^{Mi7(b5)} E⁷ A^{Mi} A⁷ A⁷ Mo - re - no

Mo - re - no
D.S. al Coda Two (3rd x)
(Trp. solo only continues for 8 bars)

A^{Mi} break A^{Mi7} A^{b7(b5)} G⁷ G^{b7(b5)} F⁷ E⁷ E^{b7} D^{Mi7} G⁷ (horns)

C^{MA7} F⁹ (top note) E^{7(#9)} D¹³ (tutti) ff

Nací Moreno (Rhythm Section)

Guaracha ♩ = 106

(3-2 Clave)

(Intro) (horn pick-ups) break - - - - x

mf (bs.)

Chords: A_{MI}^7 , $A_{b7}^{(b5)}$, G^7 , $G_{b7}^{(b5)}$, F^7 , E^7 , E_{b7} , D_{MI}^7 , (pn. comp), G^7

Chords: C_{MA}^7 , F^9_{SUS} , F^9 , $E^7_{(b5)}$

f tutti

(Piano solo)

mf

Chords: $(D^{13}(\#11))$, (F^{13}) , (8va), b_2

(bs./perc. tacet)

(bs.)

(add perc.)

f $E^7(alt)$

(loco)

(pn.)

$B_{b13}(\#11)$

(bs. w/ low horns 8va b.)

(bs.)

Chords: $A_{MI}^{6/9}$, $G^{6/9}$, $F^{6/9}$, $E_{MI}^{(b9)}$, D^9 , C^9 , B_{bMA}^{13} , $A_{MI}^{(add 9)}$

break - - - - x

(tutti)

A

Chords: $A_{MI}^{(pn)}$, D^9 , $B_{b9}(\#11)$, $A_{MI}^{(MA7)}$, B_{bMA}^7 (pn. comp), $A^7(b9)$

(bs.)

Chords: D_{MI}^7 , D_{MI}^7 , C , $B_{MI}^{7(b5)}$ (pn. montuno), E^7 , $A_{MI}^{6/9}$

(sample bs.)

$A_{MI}^{6/9}$ F^9 $A_{MI}^{7(b5)}$ $A_{bMI}^{7(b5)}$ $G_{MI}^{7(b5)}$ $F\#_{MI}^{7(b5)}$ F^9 $E_{(b5)}^{7(\#9)}$ break -
 (sample bs.) (tutti)

B $A_{MI}^{6/9}$ $D^9(\#11)$ $Bb^9(\#11)$ $A_{MI}^{(MA7)}$ $A^7_{SUS}(\#9)$ A^7
 (pn. montuno) (sample bs.)

D_{MI} D_{MI} $E^7_{SUS}(\#9)$ E^7 A_{MI}

A_{MI} F^9 $E^{7(\#9)}$ Bb^6/A A^7

C $B_{MI}^{7(b5)}$ D_{MI}/C $B_{MI}^{7(b5)}$ $Bb^6/9$ $A_{MI}^{(MA7)}$ A_{MI}^6 $D^{13(\#11)}$ C_{MI}^7 F^9
 (bs.) (pn. comp) *crescendo* ----

(pn., plus 8va b.) A_{MI}^6 G^6 A_{MI}^6 G^6 $A_{MI}^{6/9}$ $G^{6/9}$ $A_{MI}^{6/9}$ break -
 (tutti) V.S. (turn page)

D (Coro) (son montuno)

(pn.) D_{MI} (sample montuno, octaves) E^7 A_{MI}^7 D^9 C_{MI}^7/G F^7/C

(bs.) (sample bs.)

$B_{MI}^{7(b5)}$ F E^7 A_{MI}^7 $A^7/C\#$ $D_{MI}^{6/9}$ (etc.)

$D_{MI}^{6/9}$ E^7 $A_{MI}^9(MA7)$ (etc. except as noted)

(sample bs.)

E (Coro) D_{MI} E^7 $A_{MI}^7 D^9$ (pn. 8va) C_{MI}^7/G F^7/C $B_{MI}^{7(b5)}$ F E^7

(tutti 1st x only, 1st D.S.) (bs./pn. on cue)

(Vocal solo) A_{MI} (3rd x) A^7 (3rd x) D_{MI}^7 G^7 C^9

F^7 $B_{MI}^{7(b5)}$ E^7 A_{MI}^6 A^7 (4x's)

(Coro) D_{MI} E^7 A_{MI}^7 D^9 C_{MI}^7/G F^7/C

$B_{MI}^{7(b5)}$ F E^7 A_{MI} A_{MI} $F^7(\#9)$

(bs.)

F (Piano solo)
E7(alt)
(sample bs.)

G13

(On cue) E7(#9) (F7) E7(#9) (ad lib)
(pn. as is)

G13 Ab9 G13 (pn. gliss.)
tutti break

G E7(#9) C13 B13 Bb13 A13
(bs.) (perc. play through accenting figure)

D7(#9) Ab6/9 G6/9 Gb6/9 F6/9 (4x's)

E7(#9) E7(#9) Bb13 E7(#9) break
tutti

1 (horns) 2nd x add Trb. solo 3rd x add Trp. solo
DMI7 G9 C9 F7
(bs. etc./pn. montuno)

BMI7(b5) E7 AMI 1-3. A7 4. A7
D.S. al Coda Two (3rd x)

2 AMI break AMI7 Ab7(b5) G7 Gb7(b5) F7 E7 Eb7 DMI7 (pn. comp)
(bs.) (sample bs.)

G7 CMA7 F9 E7(#9) (tutti) (pn. gliss. up) D13
ff

Note: During piano solo (letter F), piano & bass play very freely.

Natty Stick

Medium Latin, Funky Samba ♩ = 104

Andy Narell

(Intro)

(gtr. etc.)
 (dr.) mf (gtr., stopped sound)
 (el. pn.)
 (bs.) (opt. 8va b. -----)
 (bs. etc.)

A

(steel dr.)
 (bs. etc.)
 (synth. top note)

B

(synth., top note)
 (bs. w/ gtr. 8va)
 (synth.) (A7)
 (bs. w/ gtr. loco)
 D.S. al Coda One (Coda symbol)

C (Solo continues on D.S.S)

(steel dr.)
 (bs. w/ gtr.)
 (synth., omit on D.S.S.) (A7)
 (steel dr.)
 (synth., omit on D.S.S.)

2. (end solo) (on D.S.S.) **D**

(synth.) (steel dr.)

GMI⁹ (gtr.) B^bMA⁹ B^bMA⁹ A⁷SUS A⁷ C[#] DMI⁷ (etc.)

(bs.) (bs.)

D⁷ D⁷(#5) GMI⁷ E^bMA⁹ EMI⁷(b5)

1. 2. **E**

A⁷(b9)(#5) B^bMA⁹ A⁷SUS(b9) A⁷(b9) D⁹SUS C⁹SUS D⁹SUS C⁹SUS

tutti

F (clave: x x x x x x etc.)

(drs.) (steel dr.)

C⁹SUS break D⁹SUS D⁹SUS C⁹SUS etc.

(bs.)

1-3. 4. **G** (El. pn. solo)

D⁹SUS C⁹SUS D⁹SUS (dr. fill) DMI⁹ D⁹SUS

(steel dr.) (sample bs.)

mp GMI⁹ GMI⁹ A⁷(b9)(#5)

tutti sfz

On cue, D.S.S. al Coda Two
(Solo continues over **C**) (⊕ 2)

(Vamp & solo till cue)

⊕ 2 (Perc. solo) (Clave like **F**)
(steel dr. bkgr. tacet 1st few x's)

D⁹SUS (pn. montuno, plus 8va) C⁹SUS D⁹SUS C⁹SUS

(bs. like **F**)

(Vamp & fade)

Intro (4x's)

f (trps., octaves, tacet 1st 2 x's)

(trbs., tacet 1st x)

(1st x only on D.C.)

f tres. (pn.)

(bs. 8va w/ pn.)

Chords: A_{SUS} , G_{SUS} , A_{SUS} , G_{SUS} , $G^{6/9}$, $F^{6/9}$, $F^6 E^b_{9SUS}$

(solo vocal)

(horns, top note)

Mil no - ve - cien - to o - chen - ta y

break

(bs. loco)

Chords: D_{MI} , C , $B_{MI}^{7(b5)}$, $E^{7(b9)}$, A_{MI} , F^9 , E^9

A

tres,

he lle - ga - do a Puer - to

(sample bs.) (pn. montuno/comp)

Chords: A_{MI} , A^7

Ri - co.

Mil no - ve - cien - to o - chen - ta y

(etc.)

Chords: D_{MI} , $B_{MI}^{7(b5)}$

tres,

e - na - mo - ra - do en Puer - to

Chords: $E^{7(b9)}$

Ri - co. — Mil no - ve - cien - to o - chen - tay

A_{MI}^7 A_{MI}^6 F^9 $E^{7(\#9)}$

B

tres, con to - do or - gu - llo a mi Bo - rin - quen.

A_{MI} B_{MI} A_{MI}^7 A^7 D_{MI}

(bs.) (sample bs.)

(coro)

Que siem - pre que - de con - fir - ma - do que los Pal - mie - ri se en - con -

D_{MI} $B_{MI}^{7(b5)}$ $E^{7(\#5)}$ A_{MI} F_{MA}^7

(solo vocal)

tra - ron en la is - la del en - can - to.

$B_{MI}^{7(b5)}$ $E^{7(\#9)}$ A_{MI} A_{MI}^7

(as is)

(coro)

A Puer - to Ri - co lle - gué, con to - do or - gu - llo y me que -

D_{MI} $E^{7(\#11)}$ $A_{MI}^{(add\ 9)}$ $G^{(add\ 9)}$ C_F

(solo vocal)

(coro)

dé, mil no - ve - cien - to o - chen - tay cien - to o - chen - tay tres. (tutti)

$B_{MI}^{7(b5)}$ $E^{7(\#9)}$ $E^{7(\#9)}$ A_{MI} **NC.**

D.C. (with repeats)

V.S.
(turn page)

C (2-3 Clave)

(horns, + 8va b.)

(pn. montuno, octaves)

(sample bs.)

G7 EMI A MI D7

G7 EMI F MA 9(#11) D7

dr. fill -----

(Instrumental solo 4x's, then Vocal solo till cue)

D G7 (pn./bs. like C) E MI A MI (3rd x) D7

Ya tu ves, a Puer - to Ri - co lle - gué.

G7 E MI A MI D7

(Vamp till cue)

(On cue) G7 E MI A MI (pn.) D7

Ya tu ves, a Puer - to Ri - co lle - gué.

E (tacet 1st x) G13(#11) F13(#11) G13(#11) F13(#11) G13(#11)

(pn., RH) (+ 8va) (4x's)

(pn. etc.) (trps., last x)

(pn./bs.) (+ trbs. 3rd & 4th x's)

G13(#11) F13(#11) G13(#11) F13(#11) G13(#11)

(trps. + 8va)

1. (+ 8va) (loco) (+ 8va) 2.

(trps.)

F13(#11) G13(#11) F13(#11) G13(#11) F13(#11)

(pn.)

D.S. al Coda

(Instr. solo continues)

A_{MI} D⁷ F G⁷ E_{MI} A_{MI} D⁷ (3x's)

(pn./bs. etc.) (trbs.) (Solo continues)

(trbs. etc.)

G⁷ E_{MI} A_{MI} 1.-3. A_{MI} D⁷ 4. A_{MI} D⁷ (end solo)

(trps. 3rd & 4th x's add 8va)

G⁷ E_{MI} A_{MI} (Vocal solo) D⁷ G⁷

Ya tu ves, a Puer - to Ri - co lle - gué.

G⁷ E_{MI} A_{MI} A_{MI} D⁷ (3x's) G⁷ E_{MI}

Ya tu ves, a Puer - to Ri - co lle - gué.

(H)

(horns, top note)

A_{MI} G¹³ F¹³ G¹³ F¹³ G¹³ F¹³ G¹³ F¹³ G¹³

(pn.) (pn./bs./perc.) (bs./pn. 8va b.)

F¹³ E^bMA⁹ (#11) (add 6) B_{MI} 7(b5) E⁷(#11) (b9) A_{MI} (add 9)

(pn.) (pn.)

(horns, top note) (pn.) (horns) (pn.) (horns)

B_{MI} 7(b5) E⁷(#11) (b9) A_{MI} (add 9) B_{MI} 7(b5) E⁷(#11) (b9) A_{MI} (add 9) B_{MI} 7(b5) E⁷(#11) (b9) D¹³(#11)

Guaracha $\text{♩} = 108$
(3-2 Clave)

1983 (Horns)

Intro

(trbs.) (A^{add 9}_{omit 3}) G F⁶ E^{b9}_{SUS}

(trps. + 8va b.) (A^{add 9}_{omit 3}) (trbs.) G F⁶ E^{b9}_{SUS}

(top note of chords) D^{MI} C B^{mi}7(b5) E⁷(b9) A^{MI} F⁹ E⁹ break

A

(trbs. + 8va b.) A^{MI} A⁷ D^{MI} (no 8va b.)

D^{MI} B^{mi}7(b5) E⁷(b9) E⁷(#9) E⁷ (tutti, top note)

E⁷ A^{MI}7 A^{MI}6 F⁹ E⁷(#9) (trbs.) (tutti, top note) (trbs.)

B

(trbs.) A^{MI} B^{mi} A A^{MI}7 A⁷ D^{MI}

D^{MI} B^{mi}7(b5) E⁷(#5) A^{MI} F^{MA}7 B^{mi}7(b5) E⁷(#9)

(tutti) A^{MI} A^{MI}7 D^{MI} E⁷(#11) A^{MI}(omit 3) G(omit 3) C F

C F B_{MI} 7(b5) 1. E₇(#9) (h)p. 2. E₇(#9) (h)p. (A_{MI})

(tutti, top note) D.C. (w/ repeat)

(2-3 Clave) C G₇ E_{MI} A_{MI} D₇

(tutti, + 8va b.)

G₇ E_{MI} F_{MA} 9(#11)

(V.S.) (On D.S. solo play thru after 1st x) (3rd x) (Trp. solo)

D G₇ G₇ E_{MI} A_{MI} A_{MI} D₇ G₇ E_{MI}

(coro)

A_{MI} D₇ (4x's) (coro w/ Vocal solo) (same changes as D)

(Vamp till cue)

(On cue) G₇ E_{MI} A_{MI} (pn.) D₇

(coro)

E G₁₃(#11) F₁₃(#11) G₁₃(#11) F₁₃(#11) G₁₃(#11) F₁₃(#11)

(trbs.)

G₁₃(#11) F₁₃(#11) 2 2 G₁₃(#11) F₁₃(#11) (+ 8va)

(trbs. etc.) (trps. octaves)

G₁₃(#11) F₁₃(#11) G₁₃(#11) F₁₃(#11) G₁₃(#11)

(trps., + 8va) (trbs. etc.)

1. F₁₃(#11) (loco) G₁₃(#11) F₁₃(#11) (+ 8va) 2. G₁₃(#11) F₁₃(#11)

D.S. al Coda

(Trp. solo continues)

A_{MI} D⁷ **F** G⁷ E_{MI} A_{MI} D⁷ (3x's)

(trbs.)

(Trp. solo continues)

G⁷ E_{MI} A_{MI} 1.3. A_{MI} D⁷ 4. A_{MI} D⁷ (end solo)

(trps., + 8va 3rd & 4th x's)

(trbs.)

(coro w/ Vocal solo) (same changes as **F**) (3x's) (coro)

G¹³ NC. G¹³ F¹³ G¹³ F¹³ NC. G¹³ F¹³ G¹³

(tutti, top note)

G¹³ F¹³ E_bMA⁹ (#11) (add 6) B_{MI} 7(b5) E⁷(#11) (b9) A_{MI} (add 9)

B_{MI} 7(b5) E⁷(#11) (b9) A_{MI} (add 9) B_{MI} 7(b5) E⁷(#11) (b9) A_{MI} (add 9) B_{MI} 7(b5) E⁷(#11) (b9) D¹³(#11)



Photo by Hyou Vielz

EDDIE PALMIERI

Novena

Milton Nascimento
Marcio Borges

(In 2)
(Intro) D_{MI}^9

(lead gtr. w/ pn. clusters, sounds 8va b.)

A_{MI}^9 (add 4)

A F_D G_D (play chords in rhythm of melody except as noted) A^b_D G_D F_D F_D G_D

Se di - go um ai, é por nin -

A^b_D A^b_D G_D G^b_D F_D E_D $E^{(add b9)}_D$

guém. É pe - la cer - te - za

de sa - ber, que tu - do tem. F_D G_D

E_D F_{MI}_D $E^{7(\#9)}_{(\#5)}$ $A^7_{sus(\#5)}$ $A^{7(b9)}$

(bs.)

B F_D G_D A^b_D G_D F_D F_D G_D

Tem su - a vez de lá

G_D A^b_D A^b_D G_D G^b_D F_D E_D $E^{(add b9)}_D$

re - tor - nar ao lu - gar mais fun - do,

E_D $E^{(add b9)}_D$ E^7 $E^{7(b9)}_{(\#5)}$ A^9_{sus} $A^{7(b9)}$ B_{MI}^7 $B_{MI}^{7(\#5)}$ B_{MI}^7

fun - do, fun - do mais que o mar.

C G_{MI}^9 (comp) E^b_9 G_{MI}^9

Se di - go sol não tem tal - vez.

A^bMI⁹ *G^(add 9)B*

Não es - pe - ro mais a chu - va.

E^{b7}B^b *B^b°7* *F^(add 9)A* *D^{b7(9)}A^b*

Só pre - pa - ro meu co - me - ço; a ex - plo - são de to - da luz; a

B^bE *A/E* *A⁷SUS^(b9)* *A⁷(b9)*

cha - ma, cha - ma, cha - ma, cha - ma.

D *F^{MI}D* *G^{MI}D* (chords in rhythm of melody) *A^{MI}D* *G^{MI}D* *F^{MI}D* *F^{MI}D* *G^{MI}D*

Se di - go a - mor, só é

G^{MI}D *G^{MI}D* *A^{MI}D* *A^bMI* *G^{MI}D* *F[#]MI* *F^{MI}D*

por al - guém. É pe - los mal -

E *F^{MI}D* *E* *F^{MI}D* *E* *F^{MI}D* *A⁹SUS* *A⁷(#5)*

di - tos, de - ser - da - dos des - se

E *D^{MI}9* (gtr./vocal 8va b.) *A^{MI}9(add 4)*

chão.

A^{MI}9(add 4)

Solo on form (ABCDEE).
Last x, vamp, solo & fade on letter E.

(Sample guitar or other) (Intro) *D^{MI}9* (sounds 8va b.) *A^{MI}9(add 4)* (similar throughout)

(Sample bass) (Intro) & **E** *D^{MI}9* 2 *A^{MI}9(add 4)* **AB&D** 2 etc. (D pedal)

O Bêbado E A Equilibrista

João Bosco
Adir Blanc

Medium Samba $\text{♩} = 92$

(as sung by Elis Regina)

(Intro) $E^{6/9}$ (gtr. w/ perc.)

A $E^{6/9}$ (2nd x, see notes at end) A^{13} $G\#MI^7$ $F\#MI^7$

Ca -

í - a, a tar - de fei - to um vi a - du -
so - nha com a vol - ta do ir - mão do Hen - fil -

E^{MA^9} A^{13} $G\#MI^7$ $F\#MI^7$ E^{MA^7}

to. E um bê - ba - do tra - jan do lu - to,
com tan - ta gen - te que par - tiu

E^6 $G\#MI^7(b5)$ $C\#7(b9)$ $F\#MI^9(MA^7)$ $F\#MI^7$

me - lem - brou Car - li - tos. A lu -
num - ra - bo de fo - gue - te. Cho -

B A^{MA^7} $G\#MI^7$ $F\#MI^7$

(1st x add bs.) a tal qual a do - na do bor - del,
ra a nos - sa pá - tria mãe gen - til.

A^{MA^7} $G\#MI^7$ $F\#MI^7$ C^{13} B^{13}

pe - di - a a ca - da es - tre - la fri - a
Cho - ram Ma - ri - as e cla - ris - ses,

B^{13} $F\#MI^9$ B^{13} D^{13} $C\#13$ C^{13} B^{13}

um bri - lho de a - lu - guel. E
no so - lo do Bra - sil. Mas

C $E^{6/9}$ $F\#MI^7$ B^9_{sus}

nu - vens lá no ma - ta - bor - rão do céu,
sei que u - ma dor as - sim pun - gen -

E^{MA^9} $F\#MI^7$ B^9_{sus} $G\#MI^7(b5)$

chu - pa - vam man - chas tor - tu - ra -
te, não há de ser i - nu - til - men -

$C\#7(b9)$ D^9 $C\#9$ $F\#MI^9(MA^7)$ $F\#MI^9$

das, que su - fo - co.
te a es - pe - ran - ça.

(2nd x, A_{MI}^7 D^9 A_{MI}^7 D^9 $F\#_{MI}^9$ $D\#7^{(9)}$ $D\#7^{(9)}$ E_{MA}^9)

D A_{MI} $A_{MI}^{(MA7)}$ A_{MI}^7 $F\#_{MI}^9$ $D\#7^{(9)}$ E_{MA}^9

Lou - co, o bê - ba - do com cha - péu cô -
Dan - ça na cor - da bam - ba de som - bri -

E_{MA}^9 A^{13} $G\#_{MI}^7$ $C\#_{MI}^7$ $F\#^{13}_{SUS}$

co. Fa - zia ir - re - ve - rên - cias mil,
nha. Em ca - da pas - so des - sa li - nha

$F\#^9$ D^9 B^{13}_{SUS} E^6_9 B^9_{SUS} $B^7(b9)$ B^9_{SUS} $D^9(\#11)$

1. pra noi - te do Bra - sil, meu Bra - sil. Que chu -
po - de se ma-

$C\#^9$ E A_{MI}^7 D^9 A_{MI}^7 $D^9(\#11)$ $D\#7^{(9)}$ E_{MA}^9

car. A - zar, a es - pe - ran - ça e - qui - li - bris -

E_{MA}^9 A^{13} $G\#_{MI}^7$ $C\#_{MI}^7$ $F\#^9_{SUS}$

ta. Sa - be que um show de to - do ar - tis - ta,

$F\#^9$ B^9_{SUS} $B^{13(b9)}$ E^6_9 (B^9_{SUS})

tem que con - ti - nu - ar. (fine) Solo on entire form

(2nd x rhythm & chords)

A E $E^{(5)}$ E^6 E^7 E_{MA}^7 E^7 E^6 $E^{(5)}$ E E^6

(etc.)

(Samba) $G\#_{MI}^7(b5)$ $C\#^7(b9)$ $F\#_{MI}^9(MA7)$ G_{MA}^9 **B** $F\#_{MI}^7$

(bs.) $F\#_{MI}^7$ B^{13} (Samba) $F\#_{MI}^9$ $D\#7^{(9)}$ E^6_9 B^9_{SUS}

2 2 (bs.) 3

C E $E^{(5)}$ E^6 E^7 E_{MA}^7 E^7 E^6 $E^{(5)}$

(etc.)

(Samba) $G\#_{MI}^7(b5)$ $C\#^7(b9)$ D^9 $C\#^9$ $F\#_{MI}^9(MA7)$ $F\#_{MI}^9$

to letter **D**

O Pato

Jaime Silva & Neuza Teixeira
English Lyric - Jon Hendricks

Samba

A $D^{6/9}$ E^9

O pa - to, vi - nha can - tan - do a - le - gre - men - te, quen, — quen, —
 O pa - to, the duck was danc - ing by the wa - ter, quack, — quack. —

E^9 E^{mi^9} A^9

— quan - do um mar - re - co sor - ri - den - te, pe - diu, pra en - trar tam - bém no
 — The rhy - thm made him think he ough - ta, quack, — quack. He was danc - in' to the

D^{MA^9} G^9 $A^{7(b9)}$ **B** $D^{6/9}$

sam - ba, no sam - ba, no sam - ba. O gan - zo,
 sam - ba, the sam - ba, the sam - ba. O goo - so,

$D^{6/9}$ E^9

gos - tou da du - pla e fez as - sim, quen, quen, quen, — o - lhou pro cis - ne e dis - se as -
 The goose was gai - ly swim - min' by, honk, honk, honk. — He thought he'd give the dance a

E^{mi^9} A^9 D^{MA^9}

sim, vem, vem, que o quar - te - to fi - ca - rá bem, mui - to bom, — mui - to bem. —
 try, honk, (honk.) The bos - sa no - va had him danc - in' the new thing, — the new swing. —

C A^{mi^7} A^{mi^9} $D^{7(b9)}$ G^{MA^9}

Na bei - ra da la - go - a fo - ram en - sai
 A love - ly swan swam by in all her maj - es -

G^6 E^9 A^{13} D^{MA^7}

ar pa - ra co - me - çar, o ti - co - ti - co no fu - bá. —
 ty, then she loos - ened up. "Coo chi - coo, chi - coo," said that swan. —

$A^{mi^7} D^9$ G^{MA^7} $(C^9) G^{mi^6}$ $F\#mi^7$ $(B^{mi^7}) D^9$

A voz do pa - to e - ra mes - mo um des' - ca - to. Jo - go de
 She joined the duck and goose and did the sam - ba, too. — You should - a

ce - na com o gan - zo e - ra ma - to. Mas eu gos - tei do fi - nal.
 seen the kind of sam - ba she could do. They did the sam - ba so long -

— quan - do ca - í - ram n'á - gua, en - sai - an - do o vo - cal,
 — they all fell right in the wa - ter while they were sing - in' a - way, —

— quen, quen, quen, — quen, quen, quen, quen,
 — quack, quack, quack, — quack, quack, quack, — quack,

quen, quen, quen, — quen. O pa - to.
 quack, quack, quack, — quack. O pa - to.

Additional English lyric for letters A and B, second time:

O Pato, the duck was happy to begin it, quack, quack,
 and he was really gettin' in it, quack, quack.
 He was dancin' to the samba, the samba, the samba.

O gooso, the goose came fast as he could move, honk, (honk.)
 The bossa nova had 'em dancin' the new thing, the new swing.

(to letter C)

Obsesión

Bolero (Slow Latin)

Pedro Flores

Por al - to es - té el cie - lo en el mun - do, por hon - do que es - té el mar pro -
fun - do, no ha - brá u - na ba - rre - ra en el mun - do que un a - mor pro -
fun - do no pue - da rom - per. A - mor es el pan de la vi - da. A -
mor es la co - pa di - vi - na. A - mor es un al - go sin
nom - bre que ob - se - sio - na a un hom - bre con u - na mu - jer. Yo es -
toy ob - se - sio - na - do con - ti - go y el mun - do es tes - ti - go de mi fre - ne -
sí. Y por más que se o - pon - ga el des - ti - no se - rás pa - ra mí. Por
al - to es - té el cie - lo en el mun - do, por hon - do que es - té el mar pro -
fun - do, no ha - brá u - na ba - rre - ra en el
mun - do que mi a - mor pro - fun - do no rom - pa por tí.

* Can also be played fast (Double-Time Feel).



Photo by Hyou Vielz

LENY ANDRADE

Obsession

Calango $\text{♩} = 162-182$

Dori Caymmi, Tracy Mann & Gilson Peranzetta

(Intro) $E_{MI}^9(4)$ $C_{MA}^7(\#11)$ E

(solo gtr.) (etc.)

S $E_{MI}^9(4)$ $C_{MA}^7(\#11)$ E $C_{MA}^7(\#11)$ E (fl. or gtr. 8va in instrumental)

(add bs. & all rhythm)

A $C_{\#MI}^9(4)$ $A_{MA}^7(\#11)$ $C_{\#}$

You know I nev - er real - ly

see who you are, — It seems I nev - er real - ly can un - der - stand. — Just — when I
front of a storm, — the e - lec - tri - ci - ty ex - plodes in the night. — Now — it's al -

B^9 $D^{\#}$ E_{MA}^9 $D_{\#MI}^9$ $G^{\#7}(\#5)$

think that you've gone — I feel you take a - hold of my hand. — You're like the wind that blows in
read - y too late — to de - cide if it's wrong or it's right. —

$D_{\#MI}^9$ $G^{\#7}(\#5)$ $C_{\#MI}^9(4)$ $B_{bMI}^9(4)$ (Optional solo begins on D.S.) Φ^1

— This ob - ses - sion is too strong to fight. —

B A_{MA}^7 B^9 A $G^{\#7}(\#5)$ $G_{\#MI}^7$ $C_{\#7}(\#5)$ $C_{\#MI}^7(4)$ $C_{\#7}(\#5)$

Some - where there must — be a place where two heart - beats can touch, — where lov - ers can

$F_{\#MI}^9(4)$ B^9 SUS $E_{MA}^7(\#5)$ E D

meet in the day - light and find it's e - nough. — So do I real - ly need the

A_{MA}^7 $C_{\#}$ A_{MI}^7 C E_{MA}^7 B $B_{b7}(\#5)$

shad - ows you hide — in, this pas - sion that lives in the dark? —

A_{MA}^7 $G_{\#MI}^7$ $F_{\#MI}^7$ $G_{\#MI}^7$ A_{MA}^7 $F_{\#(4)}$ $A_{\#}$ B^{13} SUS

Show me your heart. —

Φ^1 (Optional Solo) $G_{bMA}^7(\#11)$ B_{b} (If solo, omit vocal) G_{MI}^7 $E_{bMA}^7(\#11)$ G

You know I nev - er real - ly see who you are. —

D.S. al Coda One (Φ^1) (with repeats)

The rhythmic style of this composition is a calango, something like a baião.

E^bMA⁷(#11) **G** **E^MMI⁹(add 4)** **C^MMA⁷(#11)** **E**

You're like a wind that blows in front of a storm. You still put all the sil - ver

C[#]MI⁹(add 4) **A^MMA⁷(#11)** **C[#](end solo)** **F[#]MI⁷** **D^b(add 9)** **F**

clouds in my eyes. (instrumental)

C **G^bMA⁷** **A^bG^b** **F^MMI⁷** **B^bMI⁷(add 4)**

Some - where there must be a place where two heart - beats can touch, where lov - ers can

E^bMI⁹(add 4) **A^b9^{SUS}** **D^bMA⁷(#5)** **D^bC^b**

meet in the day - light and find it's e - nough, So do I real - ly need the

G^bMA⁷ **B^b** **G^bMI⁷** **A** **D^bMA⁷** **A^b** **G⁷(#9)** **(#5)** **(#2)** **⊕²** **⊕²** for optional ending

sha - dows you hide in, this pas - sion that lives in the dark?

G^bMA⁷ **F^MMI⁷** **E^bMI⁷** **F^MMI⁷** **G^bMA⁷** **E^b(add 9)** **G** **A^b13^{SUS}** **G[#]7^(b9)(#5)**

Show me your heart. (Instrumental optional)

(Instr. Solo) **C[#]MI⁹(add 4)** **A^MMA⁷(#11)** **C[#]**

(#) (1st x) **(Vamp, solo & fade)**

⊕² **(Optional ending)** **G^bMA⁷** **F^MMI⁷** **E^bMI⁷** **F^MMI⁷** **E^bMI⁷** **D^bMA⁷** **C^bMA⁹** **(Instr. solo)** **B^bMI⁹(add 4)**

Show me your heart. **(Vocal, tacet 1st x)**

G^bMA⁹ **D^bMA⁷** **F** **C^bMA⁹** **(Vocal enters 1st x)**

(instr. bkgr.) Show me your heart. **(Vamp, solo & fade)**

Additional lyric at letter A on D.S.:

I never hear about the pain in your past.
 You never talk about the places you've been.
 Each time you say that you love me
 I find you are lying again.

And still you know you rule my dreams with your charms.
 You still put all those silver clouds in my eyes,
 Make me believe you're a blessing
 When you are a curse in disguise,
 An obsession that can't be denied. (to Coda One)

This chart is based on a combination of several recorded versions.

Obsession (Rhythm Section)

Calango ♩ = 162-182

Intro

(solo gtr.) *mf*

E *M* *i* *9(add 4)*

C *M* *A* *7(#11)* *E*

(synth.) lowest note 8va b

(gtr.) *mf* *E* *M* *i* *9(add 4)*

(bs.)

(etc.)

1.

2. (Melody)

8va b. (lowest note)

C *M* *A* *7(#11)* *E*

A

(gtr.) *C#* *M* *i* *9(add 4)*

A *M* *A* *7(#11)* *C#*

(bs.)

1.

2.

B *9* *D#*

E *M* *A* *9* *D#* *M* *i* *9*

G# *7(b9)* *(#5)* *D#* *M* *i* *9* *G#* *7(b9)* *(#5)*

(etc.)

C# *M* *i* *9(add 4)* *Bb* *M* *i* *9(add 4)*

(Optional solo begins on D.S.)

(gtr.)

(synth.) break

The rhythmic style of this composition is a calango, something like a baião.

B A_{MA}^7 B_A $(G\#^7(\#9)(\#5))$ $C\#^7(\#9)(\#5)$ $C\#^7(\flat9)(\#5)$ $F\#_{MI}^9(\text{add } 4)$ B_{SUS}^9

(dr./gtr. play through)

$E_{MA}^7(\#5)$ E_D A_{MA}^7 A_{MI} E_{MA}^7 $B^{\flat7}(\#9)(\#5)$

A_{MA}^7 $G\#_{MI}^7$ $F\#_{MI}^7$ $G\#_{MI}^7$ A_{MA}^7 $F\#(\text{add } 9)$ $A\#$ B^{13}_{SUS} *(dr. fill)*

$\textcircled{1}$ $G_{bMA}^7(\#11)$ B^{\flat} G_{MI}^7 $E_{bMA}^7(\#11)$ G $E_{MI}^9(\text{add } 4)$

(Vocal or optional solo) *D.S. al Coda One ($\textcircled{1}$) (with repeats)*

$C_{MA}^7(\#11)$ E $C\#_{MI}^9(\text{add } 4)$ $A_{MA}^7(\#11)$ $C\#$ $F\#_{MI}^7$ $D^{\flat}(\text{add } 9)$ F *(synth. 8va)*

(end solo) *(instrumental)*

C G_{bMA}^7 A^{\flat} G^{\flat} F_{MI}^7 $B^{\flat}_{MI}^7(\text{add } 4)$ $E_{bMI}^9(\text{add } 4)$ $A^{\flat}_{SUS}^9$ $D^{\flat}_{MA}^7(\#5)$ $D^{\flat}_{C^{\flat}}$

(vocal) *(dr./gtr. play through)*

G_{bMA}^7 B^{\flat} G_{bMI} A $D^{\flat}_{MA}^7$ A^{\flat} $G^7(\#9)(\#5)$ G_{bMA}^7 F_{MI}^7 E_{bMI}^7 F_{MI}^7 G_{bMA}^7

(Take Coda Two ($\textcircled{2}$) for optional ending) *Tutti*

$E^{\flat}(\text{add } 9)$ G $A^{\flat13}_{SUS}$ *(instr.)* $G\#^7(\flat9)(\#5)$ $C\#_{MI}^9(\text{add } 4)$ $A_{MA}^7(\#11)$ $C\#$

(Instr. Solo) *Vamp, solo & fade*

$\textcircled{2}$ *(Optional ending)* G_{bMA}^7 F_{MI}^7 E_{bMI}^7 F_{MI}^7 E_{bMI}^7 $D^{\flat}_{MA}^7$ $C^{\flat}_{MA}^9$ $(gtr.)$ *(Instr. solo) (w/synth. 1st 2x's)*

(dr. fill) $B^{\flat}_{MI}^9(\text{add } 4)$ *(bkgr. synth. line)* *(gtr.)*

G_{bMA}^9 $D^{\flat}_{MA}^7$ F $C^{\flat}_{MA}^9$ *Vamp, solo & fade*

Guitar sounds one octave lower than written.
 This chart is based on a combination of several recorded versions.

Oferere

Oscar Hernández & Daniel Ponce
(as played by Daniel Ponce)

(Intro)

1. 2. **(chorus)** **A**

(bata) (etc.)

fe - re - re a - gua mi lo -

(bs./synth. 3rd & 4th x's only)

(Vocal solo, sample) (omit last x) **(4x's)**

do, a-gua mi lo - do. O - fe - re - re a - gua mi lo - do, a - gua mi lo - do. O -

CMI break

(hns.)

B (Guaguancó) ♩ = 130 (3-2 Rumba Clave)

(hns.) **CMI** (add 9) **F7**

(pn. 8va)

(bs./pn.)

CMI **F7** **CMI** **F7** **CMI** **F7** **CMI** **F7**

(pn. 8va)

(bs./pn.)

2. **CMI** **F7** **D** **E^b13_{SUS}**

(horns)

D⁷(#9) **A^b13_{SUS}** **A^b13_{SUS}** **G⁷(#9)**

E

2nd x 8va

(pn.) (bs.)

C⁹SUS B^{b9}SUS (horns, octaves) C⁹SUS B^{b9}SUS

F (loco)

(pn. 8va) (bs./pn.)

CMI F⁷ CMI⁷ F⁷ 2 CMI⁷ F⁷ 2

Till cue

solo pick-ups

(synth. fills voicing)

CMI^{6/4}

break

D.S. for solos (C²DEEF)

Last solo takes on cue ending of letter F.

On cue (6/8) ♩. = 116

(end solo)

(dr.) CMI

D.C. al Coda (with repeats)

(hns.) (pn. 8va) (bs./pn.)

CMI F⁷ CMI⁷ F⁷ 2 CMI⁷ F⁷ 2

ff CMI⁷ (pn. octaves) (bs.)

(hns. plus synth.) 8va F⁹ C

On recording: Intro is played 4x's on D.C. (with vocal solo 3rd & 4th x's.) A is played 3x's. Bs./pn. join 2nd & 3rd x's.

D (horn bkgr. at letter D during solos) (+ 8va b.)

Synth. doubles horns and fills in some chords. Pn./bass play written figures at letters C, E & F during solos.

Relaxed Samba $\text{♩} = 80$

Outra Vez

Antonio Carlos Jobim

(Intro) CMA^9 $D^b7(\#9)$ CMA^9 $D^b7(\#9)$

A CMA^9 $E^b\circ7$ DMI^7 G^7 EMI^7

Ou - tra vez, sem vo - cê. Ou - tra vez,
 Ou - tra vez, vou va - gar por a - í

$E^b\circ7$ DMI^7 GMI^7 C^7 FMA^9 B^b9

sem a - mor. Ou - tra vez,
 pra es - que - cer. Ou - tra vez,

EMI^7 E^bMI^7 DMI^7 A^bMI^9 $D^b9(\#11)$

vou so - frer, vou cho - rar, a - té vo - cê vol - tar.
 vou fa - lar mal do mun - do a - té vo - cê vol - tar.

1. CMA^9 $D^b7(\#9)$ 2. CMA^9 $F\#MI^7(b5)$ $B^7(b9)$

B EMI^7 EMI D $C\#MI^7(b5)$

To - do mun - do me per - gun - ta por que

CMI^6 GMA^9 B $B^b\circ7$

an - do as - sim. Nin - guém sa - be que é que eu sin -

AMI^9 D^9 SUS $D^7(b9)$ GMA^9

to com vo - cê lon - ge de mim. Ve - jo o

EMI^7 $A^7(b9)$ DMI^7 G^9 SUS $G^7(b9)$

sol quan - do e - le sai. Ve - jo a chu - va quan - do cai.

CMA^9 B^bMA^9 A^bMA^9

Tu - do a - go - ra é só tris - te - za.

B^bMA^9 DMI^9 $G7(\#5)$

Traz sau - da - de de vo - cê.

CMA^9 $E^b\circ7$ DMI^7 $G7$

Ou - tra vez, sem vo - cê.

EMI^7 $E^b\circ7$ DMI^7 GMI^7 $C7$

Ou - tra vez, sem a - mor.

FMA^9 B^b9 EMI^7 E^bMI^7

Ou - tra vez, vou fa - lar mal - do mun -

DMI^7 A^bMI^9 $D^b9(\#11)$ CMA^9 $D^b7(\#9)$

do a - té vo - cê vol - tar.

Solo on form (AABC)

Ending CMA^9 A^bMI^9 $D^b9(\#11)$ CMA^9 $D^b7(\#9)$

a - té vo - cê vol - tar.

(Vamp & fade)

Pa' Gozar

Descarga, Fast $\text{♩} = 120$
(2-3 Clave)

Aristides Soto
(as played by Los Amigos)

(Intro) (D^9_{SUS}) (D^9) (D^9_{SUS}) (D^9)

(solo bass)

(D^9_{SUS}) (add "cáscara") (D^9) (D^9_{SUS}) (D^9) (bs. etc. throughout)

(bs. etc.)

(D^9_{SUS}) (add perc. ad lib.) (D^9) (D^9_{SUS}) (D^9)

A (+ 8va) (4x's)

(pn.) D^9_{SUS} D^9 D^9_{SUS} D^9

(etc.)

B (Solos) D^9_{SUS} D^9 D^9_{SUS} D^9

(Vamp & solo till cue)

C (On cue) (+ 8va) (4x's)

(pn.) D^9_{SUS} D^9

(bs.)

2 2

A_{MI} D

(tutti)



Photo by Hyou Vielz

MILTON NASCIMENTO

Guaracha $\text{♩} = 174$ (w/ ad lib vocal)
(2-3 Clave)

Pablo Pueblo

Rubén Blades
(arranged by Louis Ortiz)

(Intro) (pn.) mf (bs., pn. 8va b.) (etc.) (end vocal)

D E C D D E C D (etc.) D E C D

$A_{MI}7$ $G_{MI}7$ $D_{b6}^{9}(\#11)$ C_{6}^{9} B_{b13}

(top note)

$B7$ $B7(b9)$ $D\#$ $E_{MI} \Phi$ break

(bs. like top) tutti

A

Re - gre - sa un hom - bre en si -
len - cio, de su tra - ba - jo can - sa - do. Su pa - so no lle - va

$B7(b9)$ $E_{MI}6/9$

(sample bs.)

pri - sa, su som - bra nun - ca lo al - can - za. Lo es - pe - ra el ba - rrio de

$A_{MI}7$ $D7(\#9)$ $D7(b9)$ $G_{MA}7$ $D_{b7}C_{6}^{9}$

siem - pre, con el fa - rol en la es - qui - na, con la ba - su - ra a - llá en

$F\#7(\#9)$ $B13$ $E_{MI}6/9$

(etc.)

fren - te, y el rui - do de la can - ti - na. Pa - blo

F^9 $F\#_{MI}7(b5)$ $B7(b9)$ $E_{MI}6/9$ $B_{b13}A13$

B

Pue - blo lle - ga has - ta el sa - gua - no os - cu - ro. Y vuel - ve a ver las pa -

$F\#_{MI}7(b5)$ $B7(b9)$ E_{MI} $A7$

(pn.)

(bs. & pn. 8va b.)

re - des con las vie - jas pa - pe - le - tas que pro - me - tí - an fu -
 tu - ros, en li - des po - li - ti - que - ras, y en su ca - ra se
 di - bu - ja la de - cep - ción de la es - pe - ra. Pa - blo
 Pue - blo, hi - jo del gri - to y la ca - lle, de la mi - se - ria y del -
 ham - bre, del ca - lle - jón y la pe - na. Pa - blo
 Pue - blo, su a - li - men - to es la es - pe - ran - za. Su pa - so no lle - va
 pri - sa, su som - bra nun - ca lo al - can - za.

D.C. al Coda (with repeat)

break -----
 Lle - ga al pa - tío pen - sa - ti - vo y ca - viz - ba - jo, con su si - len - cio de
 po - bre, con los gri - tos por a - ba - jo. La ro - pa ya en los bal -
 co - nes, el vien - to la va se - can - do. Es - cu - cha un true - no en el
 cie - lo, tiem - po de llu - via a - vi - san - do. En - tra al

V.S. (turn page)

F

cuar - to y se que - da mi - ran - do a su mu - jer ya los

(bs. & pn. 8va b.)

ni - ños, y se pre - gun - ta has - ta cuan - do. No más sus sue - ños ra -

í - dos, los par - cha con es - pe - ran - zas, ha - cer el ham - bréu - na al -

moha - da, y se a - cues - ta tris - te de al - ma. Pab - lo

G

Pueb - lo, hi - jo del gri - to y la ca - lle, de la mi - se - ria y del -

ham - bre, del ca - lle - jón y la pe - na. Pa - blo

H

Pue - blo, su a - li - men - to es la es - pe - ran - za. Su pa - so no lle - va

pri - sa, su som - bra nun - ca lo al - can - za. Pa - blo

I

Pue - blo, Pa - blo her - ma - no.

Pa - blo

f (trbs. unison)

1. GMA^7 D^b7 CMA^7 $F\#MI^{7(b5)}$ $B^7_{SUS\ 4-3}$ 1. $E MI^{6/9}$ $B MI^{7(b5)}$ $E^{7(\#9)}$

2. (pn.) $E MI$ D C B B^b

(bs.) (etc.)

K B^b bass (pn. octaves)

L B^b13 B^b7 $A^7_{SUS\ (\#5)}$ A^7 A^bMA^7 $C MI$ G

mf (tbns., top note) (bs. etc.)

(trbs. top note) G E^b *crescendo* $D^b9(\#11)$ $C^{6/9}$ B^b13 $B^b13(\#11)$ $B MI^7$ E^7

(bs.) f $(b5) Pa - blo$

M $A MI^7$ (bs./pn. like **A**) D^7 GMA^7 D^b7 CMA^7 (Vocal solo)

Pue - blo, Pa - blo her - ma - no.

Till cue $F\#MI^{7(b5)}$ B^7 $E MI^{6/9}$ $B MI^{7(b5)}$ E^7 On cue $F\#MI^{7(b5)}$ B^7

N (pn.) D E (w/ vocal solo) C D D E C D (etc.) D E C D (etc.)

mf (bs.) (etc.)

C D D E C D (end vocal solo) $A MI^7$ (tbns.) $G MI^7$ $D^b6/9(\#11)$

(top note) $C^{6/9}$ B^b13 D E C D D E B^7 $B^7(b9)$ $E MI$

$\frac{3}{4}$ $\frac{4}{4}$ (bs. like **N**) (tutti)

Pablo Pueblo (Horns)

Guaracha ♩ = 174

(2-3 Clave)

(2nd D.C. is **N**)
(on main part)

(Intro) (D E)

(trbs.) *mf* (unison) (octaves)

C_D A_{Mi}⁷ G_{Mi}⁷ D_b^{6/9}(#11) C^{6/9} B^b¹³

D E C D D E B⁷ B^{7(b9)} E_{Mi} [Coda on main part]

(fine)

A E B^{7(b9)} E_{Mi}^{6/9}

A_{Mi}⁷ D⁷(#9) D⁷(b9) G_MA⁷ D_b^{7(b9)} C^{6/9}

F[#]^{7(b9)} B¹³ E_{Mi}^{6/9} F⁹ F[#]_{Mi}^{7(b5)} B^{7(b9)}

(octaves)

E_{Mi}^{6/9} B^b¹³ A¹³ **B** F[#]_{Mi}^{7(b5)} B^{7(b9)} E_{Mi} A⁷

A_{Mi}⁷ D⁷ G_MA⁹ A^b_MA⁹ G_MA⁷ D_b^{6/9}(#11) C^{6/9}(#11)

F[#]⁷ B⁷(#5) E_{Mi}¹¹

F⁹ F[#]_{Mi}^{7(b5)} B^{7(b9)} E_{Mi}⁹ E⁷ A_{Mi}⁷

G A_{Mi}⁷ D⁷ G_MA⁷ D_b⁹(#11) C_MA⁷ F[#]_{Mi}^{7(b5)} B^{7(b9)}

EMI¹¹ E⁷ [D H] A_{MI}⁷ D⁷ G_{MA}⁷ D^{b9(#11)} C_{MA}⁷

(trbs.) C_{MA}⁷ F^{#7} B⁷ E_{MI}⁷

D.C. al Coda

E_{MI}⁷ A¹³ 2 [I] (coro) A_{MI}⁷ D⁷ G_{MA}⁷ D^{b7} C_{MA}⁷

C_{MA}⁷ (Vocal solo) F^{#MI}^{7(b5)} B⁷ E_{MI}^{6/9} till cue B_{MI}^{7(b5)} E⁷ (coro) on cue B_{MI}^{7(b5)} E⁷ (end solo)

J A_{MI}⁷ D⁷ G_{MA}⁷ D^{b7} C_{MA}⁷

f F^{#MI}^{7(b5)} B⁷_{SUS4-3} 1. E_{MI}^{6/9} B_{MI}^{7(b5)} E^{7(#9)} 2. (pn.) 4

K L B^{b13} B^{b7} A⁷_{SUS}(#5) A⁷ A^b_{MA}⁷

mf (top note of chords)

C_{MI}_G G E^b D^{b9(#11)} C^{6/9} B^{b13}

crescendo

B^{b13(#11)} B_{MI}^{7(b5)} E⁷ M (coro) A_{MI}⁷ D⁷ G_{MA}⁷ D^{b7} C_{MA}⁷ (Vocal solo)

f

Till cue F^{#MI}^{7(b5)} B⁷ E_{MI}^{6/9} B_{MI}^{7(b5)} E⁷ (coro) On cue F^{#MI}^{7(b5)} B⁷ (end solo)

D.C. al fine

Páginas De Mujer

Eddie Palmieri, Francisco Zumaqué & Cheo Feliciano
(as played by Francisco Zumaqué)
(+ pn.)

Guaracha ♩ = 100
(3-2 Clave)

(Intro)

f (horns, top note)
F⁹_{SUS}
(bs.)
F⁷⁽⁺⁹⁾
C
F^{7(alt.)} B^b_{MA}⁹
(wvs., octaves)
(horns, top note)
D_{MI}⁷⁽⁺⁵⁾ A^b

D_{MI}⁷⁽⁺⁵⁾ A^b
G_{MI}⁷⁽¹¹⁾ D G¹³⁽⁺⁹⁾ C_{MI}⁷⁽¹¹⁾ F^{7(alt.)} B^b_{MI}⁷⁽¹¹⁾ E^b^{7(alt.)} *fp* A^b_{6/9}

A^b_{6/9} D^{7(alt.)} NC. G^(add 9)_(omit 3) NC. A^b_{6/9} G

(bs. w/ tbns.)
NC. B^b_{6/9} G
G_{A^b} F_{MI}⁷⁽¹¹⁾ G_{MI}⁷⁽¹¹⁾ D G⁷⁽⁺⁹⁾ C_{MI} *mf* Des - de el dí - a en que
C⁷⁽⁺⁹⁾_(#5)
> break

A

te co - no - cí mi vi - da es to - da a - le -
F_{MI}⁹ (pn. comp) B^b₁₃
(sample bs.) (etc.)

E^b_{MA}⁹ A⁹⁽⁺⁵⁾ A^b_{MA}⁹
grí - a. En mis sue - ños ca - da
D_{MI}⁷⁽⁺⁵⁾ D_{MI}⁷ G¹³⁽⁺⁹⁾
dí - a siem - pre es - toy pen - san - do en

(horns, top note)

ti. *NC.* *A^b6₉* *NC.* *B^b6₉* *D* *C[#]Mi⁷* *C^{Mi} (add 9) mf* *Son las pá - gi - nas* *C⁷(b9)*

(bs.) break-----

B

de ti, mi - a - mor, que i - mi - tas e - sas dul - zu -

F^{Mi}9 *B^b9(b5)* *B^b9* *E^bMA⁹*

(sample bs.) *E^bMA⁹* *A^bMA⁹* *D^{Mi}7(#5) 3* *D^{Mi}7* (etc.)

ras, lle - nas de tan - tas lo - cu - ras,

G⁷(b9) *G⁷(#5)* *A^b6₉* *F^{Mi}7(11)*

que in - tri - gan to - do mi ser. (horns, top note)

C

Por e - so nun - ca, mi - a - mor, yo nun -

C^{Mi} *B^b0⁷* *B^bMi⁷(b5)* *A^b* *G⁰7* *F^{Mi}9* *B^b7(b9)*

(bs.) > break-----

ca - te ol vi - da - ré. Con - ti - go

B^b7(b9) *G^{Mi}7 3* *C^{Mi}7(add 4)* *D^{Mi}7 (add 4)* *E^bMA⁷* (etc.)

siem - pre es - ta - ré, to - di - ta la vi - da.

B⁰7(add MA 7) *A^bMi* *C^b* *B^bMi⁷ (add 4)* *A^bMi⁷ (add 4)* *E^b* *G* *F^{Mi}7* *E^b* *C^{Mi}9*

Yo me sien - to muy fe - liz

C⁹SUS *D^b0⁷* *E⁰7* *F^{Mi}9* *A^bMA⁹*

tam - bién con pe - nas, (horns) ne - gri - ta, que tu e - res

V.S. (turn page)

A $A_{MI} 7(b5)$ $D 7(\#9)$ $D_{MI} 7(b5) / A^b$

mí - a pa - ra - mar - te y pa - ra dar - te mi

G $G 7$ C_{MI} break $C 7(b9)$

ser, pe - ro ma - mi - ta to - di - to mi ser. Es mi rea - li - dad,

D $F_{MI} 9$ $B^b 9(b5)$ $B^b 9$

lo di - go a - sí, sin ti yo no sé que ha -

$E^b MA 9$ $A^b MA 9$ $F_{MI} 7(11)$ $D_{MI} 7(\#5)$

rí - a. ¡Ne - na! Si en mis sue - ños ca - da dí -

$D_{MI} 7$ $G 7(\#5)$ (pn. octaves w/ melody) C_{MI} G octaves

a siem - pre es - toy pen - san - do en ti.

E (2-3 Clave) (Vocal solo)

f O - ye mi can - to.

(pn. sample montuno) C_{MI} $F_{MI} 7$ $G 7(b9)$ C_{MI} $C_{MI}(\#5) / G$

(sample bs.)

F (On cue) (Vamp till cue) (horns 2nd x)

(pn.) *f* NC. ($G 9$) (etc.)

(bs./pn. w/ bari. sax) (bs./pn. continue figure till letter H)

G ($G 9$) (horns)

($G 9$) (2nd x)

H

(horns, top note)
 $A^b13(\#11)$ B^b7 (perc.) $G^7 D_{MI} G^7 G^7 G^7 B C_{MI} G$ octaves
 (tutti) break

I (Trb. soli, written) (7x's)

C_{MI} (F_{MI}) $G^7(alt.)$ O - ye mi can - to. (trbs.) C_{MI} $G^7(b9)$
 (sample bs.) (pn. montuno like E) (etc.)

J (Vocal solo)

C_{MI} F_{MI} $G^7(b9)$ C_{MI} $G^7(b9)$

K

(horns, top note) C_{MI} G A^b G^7 $D_{MI} G^7(b5)$ G^7 $C_{MI} G^7$ F^9 G^7 F^9 (trps.)
 ff (bs.) (tutti) (horns continue figure till M) (etc.)

L

C_{MI} G A^b G^7 $D_{MI} G^7(b5)$ G^7 $C_{MI} G^7$ F^9 G^7 F^9 C_{MI} G A^b G^7 $D_{MI} G^7(b5)$ G^7
 (trps. w/ horn figure)

M (Trp. soli, written) (5x's)

G^7 $C_{MI} G^7 F^9$ C_{MI} F_{MI} $G^7(b9)$ C_{MI} $G^7(b9)$
 (bs. & pn. like E) O - ye mi can - to.

N (Vocal solo)

C_{MI} F_{MI} $G^7(b9)$ C_{MI} $G^7(b9)$
 O - ye mi can - to. (Vamp till cue)

O

(horns, top note) $A^b13(\#11)$ B^b7 (perc.) $G^7 D_{MI} G^7 G^7 G^7 B C_{MI} mf F^9$ (trp. fill)
 (tutti) break

On cue, D.S. al Coda (with repeats)

Guaracha $\text{♩} = 100$
(3-2 Clave)

Páginas De Mujer (Horns)

(Intro) F^9_{SUS} $F^{7(+9)}$ $F^7(alt.)$ B^bMA^9 (fl. 8va) $D_{MI}^{7(b5)}$ A^b

$D_{MI}^{7(b5)}$ (tutti) $G_{MI}^{7(11)}$ $G^{13(b9)}$ $C_{MI}^{7(11)}$ $F^7(alt.)$ $B^b_{MI}^{7(11)}$ $E^b7(alt.)$

$A^b6/9$ *fp* $D^7(alt.)$

ww's. $G^{(add 9)}$ (omit 3) $A^b6/9$ G $B^b6/9$ G (low horns 8va b.)

G A^b $F_{MI}^{7(11)}$ $G_{MI}^{7(11)}$ $G^7(b9)$ C_{MI} $C^7(b9)$ (#5) break

A F_{MI}^9 (fl. 8va) B^b13 E^bMA^9 (fl. 15ma) $A^9(b5)$ *mf* *ww's.* (tbn.) $\#E$

A^bMA^7 (+ fl. 8va) $D_{MI}^{7(\#5)}$ D_{MI}^7 $G^{13(b9)}$ $A^b6/9$ $B^b6/9$ D $C^{\#}MI^7$ $C_{MI}^{(add 9)}$ $C^7(b9)$ *f* (tutti) *mf*

B F_{MI}^9 $B^b9(b5)$ B^b9 E^bMA^9 break *w/ ensemble chords*

A^bMA^9 $D_{MI}^{7(\#5)}$ D_{MI}^7 $G^7(b9)$ $G^7(\#5)$

$A^b6/9$ $F_{MI}^{7(11)}$ C_{MI} B^bO^7 $B^b_{MI}^{7(b5)}$ A^b G^O^7

ww's. *mf* break

C

ww's. F_{MI}^9 $B^b7(b9)$ *f* *(tutti)* *ww's.* *(add 4)*

G_{MI}^7 *(trps.)* C_{MI}^7 *(add 4)* D_{MI}^7 $E^b_{MA}^7$ *(saxes)*

(add 4) F_{MI}^7 G_{MI}^7 $A^b_{MA}^7$ *(trps.)* *(+ fl. 8va)* *ww's.*

F_{MI}^7 $B^{\circ}7(MA^7)$ A^b_{MI} C^b $B^b_{MI}^7$ $A^b_{MI}^7$ *(add 4)* *(add 4)* *(tutti)* *ww's.*

E^b G F_{MI}^7 E^b C_{MI}^9 *8va, brass, top notes* C^9_{SUS} $D^b^{\circ}7$ $E^{\circ}7$ *mf* *ww's.*

F_{MI}^9 $A^b_{MA}^9$ $A_{MI}^7(b5)$ *(tbns., plus 8va b.)*

$D^7(\#9)$ $D_{MI}^7(b5)$ A^b G^7 *(trps.)* *ww's.* C_{MI} $C^7(b9)$ *ff* *break* *mp* *(tens.)*

G^7 C_{MI} $C^7(b9)$

C F_{MI}^9 $B^b9(b5)$ B^b9 $E^b_{MA}^9$ *mf* *(tutti)* $A^b_{MA}^9$ F_{MI}^{11} $D_{MI}^7(\#5)$ D_{MI}^7 $G^7(\#5)$ *f* *(2-3 Clave)*

C_{MI} $NC.$ **E** C_{MI} F_{MI}^7 $G^7(b9)$ *(Vocal solo)* *(coro)* C_{MI} $C_{MI}(\#5)$ G

(Vamp till cue)
V.S. (turn page)

O - ye mi can - to

F (On cue) (G⁹) (trps.) (2nd x)

(bari. 8va b.)

G (trps.) (2nd x)

(ww's., stems down)

(ww's. w/ tbn.)

H A^b13(#11) B^b7 G⁷ D^M 7(b5) G⁷ G⁷(b9) B C^M G⁷(b9)

(tutti, top note of chords) (trbs.)

I C^M G⁷(alt.) C^M G⁷(b9)

(etc.)

C^M G⁷(b9) C^M

(tbn., top note)

C^M G⁷(b9) C^M

C^M G⁷(b9) C^M

C^M G⁷(b9) C^M

C^M G⁷(b9) C^M C^M C^M

G⁷(b9) C^M G⁷(b9) C^M **J** C^M G⁷(b9) C^M G⁷(b9)

K (1st x)
L (2nd x) (trps., 2nd x only)

ff
ff (tutti, top note, 8va)

1. (trps.)
 2.

M

(trps.)
 8va
 (loco)

N (Vocal solo)

CMi FMI G7(b9) CMi G7(b9)

(Vamp till cue)

On cue, D.S. al Coda (with repeats)

(tutti, top note of chords)
 (solo trp. fill)

Palo Pa' Rumba

Eddie Palmieri

(Intro) (rhythm) (trbs.) (G⁷) F E^b G⁷

1. (F) (trps.) (trbs.) (E^bMA^{7(b5)}) 2. (F) (tutti) (B^MMI^{7(b5)}) (E^{7(b9)}) (top note of chords)

B^bMI⁷ E^b7^(b9) A^MMI^{7(b5)} D^{7(b9)} C^{13(#11)} NC

A (3-2 Clave)

S: pa - lo pa' rum - ba que cam - bio a tí, a - sí

G^MMI⁶ F⁷ G^MMI⁶ (horns)

pa' que res - pe - te a - quí. Es pa -

F⁷ E^b6⁹ F G^MMI⁶

lo pa' rum - ba que cam - bio a tí, a - sí

G^MMI⁶ F⁷ G^MMI⁶

pa' que res - pe - te a - quí.

F¹³ E^b6⁹ F G^MMI⁶ D^MMI^{7(b5)} G^{7(#9)} C^MMI

B C^MMI C^MMI^(MA7) C^MMI⁷ A C^MMI⁶ A A^MMI^{7(b5)} D^{7(b9)}

La a - mis - tad cuan - do se da no se de - vuel - ve.

Me - jor - an - do en - ten - di - mien - to te a - con - se - jo y no me ex -

Chords: CMI, CMI(MA7), CMI⁷_{E^b}, CMI⁶_{E^b}, AMI^{7(b5)}, D⁷

pli - co por - que tú pien - sas a - sí de mí, (trps.) si ja -

Chords: GMI⁷, C^{7(#9)}, FMA⁹, B^b13

(horns)

más pien - so mal yo de ti. Es pa -

Chords: E^bMA⁹, AMI^{7(b5)}, D^{7(#9)}, GMI^{6/9}

lo pa' rum - ba te cam - bio a ti.

Chords: GMI⁶, F⁷, GMI⁶, NC

(rhythm) (trps., + 8va) D NC.

(trbns.)

1. (+ 8va)

Chords: CMI⁷, F⁷, B^bMI⁷, E^b7

2. (no 8va)

Chords: D⁷_A, A^b13(#11), GMI^{6/9}, C^{13(#11)}, AMI^{7(b5)}

D.S. al Coda

Es break

cam - bio a ti.

Chords: GMI⁶, G octs., D octs. (trps.), E, D^{SUS}₃

(trbns.)

V.S. (turn page)

D_{SUS} (trbs.)

break

D bass

so - mos gue - rre - ros, (trbs.) es pa - lo pa' rum - ba. (horns, top notes)

(Instr. & Vocal solos) (2-3 Clave)

F **GMI CMI D⁷ D^{7(b9)} D⁷ D^{7(b9)} GMI E^b D GMI CMI**

(1st x only)

ros, es pa - lo pa' rum - ba. Si so - mos gue - rre -

D⁷ D^{7(b9)} D⁷ D^{7(b9)} GMI E^b D GMI

Till cue On cue

ba. (horns)

G **GMI CMI D⁷ D^{7(b9)} GMI CMI D⁷ D^{7(b9)}**

Perc. solo

(Vamp till cue)

H **GMI CMI D⁷ D^{7(b9)} GMI CMI D⁷ D^{7(b9)}**

(trbs.)

(etc. till J)

I **GMI CMI D⁷ D^{7(b9)} GMI CMI D⁷ D^{7(b9)}**

(trps.)

GMI CMI D⁷ D^{7(b9)} GMI CMI D⁷ D^{7(b9)}

J **D^{7(#11)} 3**

(trps.)

break

D bass

ros, (trbs.) es pa - lo pa' rum - ba. Si so - mos gue - rre -

A^b13(#11) GMI^{6/4}

(horns, top notes)

K (Trp. solo)
 GMI CMI D7 D7(b9) D7 D7(b9) GMI Eb/D
 (1st x)
 (solo etc.)

GMI CMI D7 D7(b9) D7 D7(b9) GMI Eb/D
 Si
 so - mos gue - rre - ros, es pa - lo pa' rum - ba.

L (solo etc.)
 GMI CMI D7 D7(b9) D7 D7(b9) 1. GMI Eb/D 2. GMI (solo) Eb/D
 (trbs.) (trps. 8va)

M GMI CMI D7 D7(b9) D7 D7(b9) Till cue GMI Eb/D On cue GMI Eb/D
 (trps. 8va) (trbs.)

N (Vocal solo)
 GMI CMI D7 D7(b9) D7 D7(b9) GMI Eb/D GMI CMI
 Si so - mos gue - rre -

D7 D7(b9) Till cue D7 D7(b9) GMI Eb/D On cue D7 D7(b9) GMI
 ros, es pa - lo pa' rum - ba. pa - lo pa' rum - ba.

O GMI 6/4 F 6/4 GMI 6/4 F 6/4 GMI 6/4 F 6/4 GMI 6/4 NC.
 f (horns, top notes) (pn.)

Eb 6/4 (#11) Db 6/4 (#11) Eb 6/4 (#11) Db 6/4 (#11) Eb 6/4 (#11) Db 6/4 (#11) Eb 6/4 (#11) Db 6/4 (#11)

Eb 6/4 (#11) Db 6/4 (#11) Eb 6/4 (#11) Db 6/4 (#11) Eb 6/4 (#11) Db 6/4 (#11) Eb 6/4 (#11) Db 6/4 (#11) Eb 6/4 (#11)

Db 6/4 (#11) Eb 6/4 (#11) Bb 2 A b NC. (tutti)
 (+ 8va) A
 ff 3

Palo Pa' Rumba (Rhythm Section)

Guaracha $\text{♩} = 112$

(2-3 Clave)

(Intro) 1st & 2nd x's rhythm only
3rd x add horns

(pn.)
NC.

(pn., bs. 8va)

1-3. 4.

(bs. loco)

$B_{MI}^7(b5)$ $E^7(b9)$

B_{MI}^7 $E^7(b9)$ $A_{MI}^7(b5)$ $D^7(b5)$ $C^{13(\#11)}$ D octaves

(bs.)

A (3-2 Clave)

(pn. montuno, octaves)

$G_{MI}^6(8)$ F^7 $G_{MI}^6(8)$ F^7 $E^b_{6/9}$ F

(bs.) (etc.)

$G_{MI}^6(8)$ F^7 G_{MI}^6

(bs.) (etc.)

F^{13} $E^b_{6/9}$ F $G_{MI}^6(8)$ $D_{MI}^7(b5)$ $G^7(\#9)$

(pn., octaves)

C_{MI} $C_{MI}^{(MA7)}$ C_{MI}^7/A C_{MI}^6/A $A_{MI}^7(b5)$ $D^7(b9)$ C_{MI} $C_{MI}^{(MA7)}$

(bs.) (etc.)

C_{MI}^7 E^b C_{MI}^6 E^b $A_{MI}^7(b5)$ D^7 G_{MI}^7 (pn. comp) $C^7(\#9)$

(bs.)

*F*MA⁹ *B*^b13 *E*^bMA⁹ *A*MI^{7(b5)} *D*^{7(#9)} *G*MI^{6/9} (pn. montuno) (8) (8)

(bs.) (etc.)

*G*MI⁶ *F*⁷ \emptyset *G*MI⁶ (8) *NC.*

C (perc. play thru) (pn.) *NC.*

(bs. w/ pn. 8va b.)

D (w/ trbs.) *NC.*

(+ 8va)

(pn. w/ 8va b.)

*C*MI⁷ *F*⁷ (bs.)

B^bMI⁷ *E*^b7 *A*MI^{7(b5)} *D*⁷/*A* *A*^b13 *G*MI^{6/9} *C*^{13(#11)}

(#11) (top note of chords)

D.S. al Coda

E (pn.)

*G*MI⁶ (8) (8) (8) *NC.*

(bs.) tutti

V.S. (turn page)

(tutti)

(pn.)

D_{sus}

(tutti) (bs., pn. 8va b.)

break-

NC.

$A_b^{13}(\#11)$ $G_{MI}^{6/9}$

(tutti)

F (Instr. & Vocal solos) (2-3 Clave)

(sample pn. montuno)

G_{MI} C_{MI} D^7 $D^7(b9)$ D^7 $D^7(b9)$ G_{MI} E_b (etc.)

(bs.)

(etc.)

(coro)

G_{MI} C_{MI} D^7 $D^7(b9)$ D^7 $D^7(b9)$ G_{MI} E_b D G_{MI} NC.

Till cue

On cue

(tutti)

G (Percussion solo)

(pn. octaves)

G_{MI} C_{MI} D^7 $D^7(b9)$ G_{MI} C_{MI} D^7 $D^7(b9)$ (etc.)

(bs.)

(etc.)

(On cue)

H G_{MI} C_{MI} D^7 $D^7(b9)$ G_{MI} C_{MI} D^7 $D^7(b9)$

(add trbs.)

(Vamp till cue)

I G_{MI} C_{MI} D^7 $D^7(b9)$

(trps.)

(bs.) (pn. etc.)

J $D7(\#11)$ D bass break $A\flat 13(\#11)$ $GMI6/9$

(tutti)

K (Trp. solo) GMI CMI $D7$ $D7(b9)$ $D7$ $D7(b9)$ GMI $E\flat D$ (coro) GMI CMI $D7$ $D7(b9)$

(bs. & pn. like [F])

L (Solo, + trbs.) $D7$ $D7(b9)$ GMI $E\flat D$ GMI CMI $D7$ $D7(b9)$ $D7$ $D7(b9)$ GMI $E\flat D$

M (trps.) GMI CMI $D7$ $D7(b9)$ $D7$ $D7(b9)$ GMI $E\flat D$

N (On cue) (Vocal solo) GMI CMI $D7$ $D7(b9)$ $D7$ $D7(b9)$ GMI $E\flat D$ (Vamp till cue) (coro) GMI CMI

O (perc. play thru) $D7$ $D7(b9)$ $D7$ $D7(b9)$ GMI $E\flat D$ (On cue) $D7$ $D7(b9)$ GMI (pn.)

O (perc. play thru) $GMI6/9$ $F6/9$ $GMI6/9$ $F6/9$ $GMI6/9$ $F6/9$ $GMI6/9$ (perc. fill) NC

f (bs.) (tutti) (pn. solo)

$E\flat 6/9(\#11)$ $D\flat 6/9(\#11)$ $E\flat 6/9(\#11)$ $D\flat 6/9(\#11)$ $E\flat 6/9(\#11)$ $D\flat 6/9(\#11)$ $E\flat 6/9(\#11)$ $D\flat 6/9(\#11)$ $E\flat 6/9(\#11)$ $D\flat 6/9(\#11)$ $E\flat 6/9(\#11)$ $D\flat 6/9(\#11)$ $E\flat 6/9(\#11)$ $D\flat 6/9(\#11)$ $E\flat 6/9(\#11)$

(bs.) (tutti) (tutti w/ perc.)

$D\flat 6/9(\#11)$ $E\flat 6/9(\#11)$ ff $B\flat$ $A\flat$ NC

Son Montuno $\text{♩} = 100$
(2-3 Clave)

Pare Cochero

Miguel Angel Banguela
Marcelino Guerra
(as played by Orquesta Aragon)

(Intro) (8va) (Time)

(fl.) (8va)

(fl.)

NC. (pn.)

D G D G A D G A A G E A G A

(bs.) (etc.)

(fl.)

(pn.)

A E G A A E G E A NC. G B A⁷ D⁶ D

Soy un chi - co de -

(tutti) perc. tacet - - - - - tutti - - - - - break - - - - -

A **(Danzón)**
(w/ fl. fills) (3-2 Clave)

li - ca - do que na - cí pa - ra el a - mor; es - te co - che me ha es -

D D⁶ D MA⁷ D⁶ E MI⁷ A⁷ E MI⁷ A⁷

(bs.) (pn. comp) (etc.)

E MI⁷ A⁷ D D⁶ D MA⁷ D⁶

tro - pea - do, pa - ra en la es - qui - na se - ñor. Ya me due - le la

D D⁶ B⁷ E MI A⁷ E⁷

ca - be - za, ten - go es - tro - pea - do un ri - ñon, y si us - ted no pa -

(fl. 8va)

(pn.)

(octaves)

Co -

(bs.)

tutti - - - - -

B (2-3 Clave) (Fl. solo) (4x's)

S

che - ro, pa - re, pa - re co - che - ro. Co -

D G A⁷ G D G A⁷ G (omit for Coda only)

(bs.) (pn. montuno) (etc.)

che - ro, pa - re, pa - re co - che - ro, pa - re co - che - ro.

D G A⁷ G D G A⁷ G

(fl. 8va) (omit 4th x)

C (Piano solo) Till cue On cue

D⁶ EMI⁷ A⁷ D⁶ EMI⁷ A⁷ D⁶

(sample bs.) (pn. melody)

D EMI⁷ A⁷ D⁶ A⁹_{SUS} D⁶ EMI⁷ A⁷

D⁶ B⁷ EMI

(fl.)

E⁷ A G F#MI A⁷ E D bass D

tutti D.S. al Coda (3rd x)

(Fl. solo etc.) (On cue)

D G A⁷ G D G A⁷ G A⁷ D

(Vamp & solo till cue) (fl. 8va) (tutti)

B, etc. (sample piano montuno)

D G A⁷ G

(etc.)

Letter D of the piano solo is a quote from "Capullito De Alelí" by Rafael Hernandez (page 111).

Paulistana

Elaine Elias

(Intro) (Son)

(pn., top notes of chords)

(congas)
mf

mf $E^b_{MI}^9$ E_{MI}^9 F_{MI}^9

(bs.)

(Son)

1.

F_{MI}^9 B^b_{7SUS} A^b_{7G} $G^{7(\#5)}$ $C^{7(\#9)}$ C^7 F_{MI}^9 B^b_{7SUS} A^b_{7G} $G^{7(\#5)}$ $C^{7(\#9)}$ C^7

2.

(sample fill)

F_{MI}^9 B^b_{7SUS} $A_{MI}^{7(\#5)}$ A^b_{9SUS} mp A^b_{13} $D^b_{MA}^9$

[A] (Light Samba)

$D^b_{MA}^9$ $E^b_{MI}^9$ E_{MI}^9 A^{13} D_{MA}^9 $A^b_{7(\#9)}$

G_{MI}^9 C^9 $B^7(\#9)$ B^b_9 F^{13} B^b_9

$B^7(\#9)$ B^b_9 E^b_{9SUS} $A^{7(\#5)}$ D_{MI}^{11} (Son) $E^b_{7(add 4)}$ $C_{MI}^{7(\#5)}$ $E^b_{MA}^7$ G D_{MI}^{11} On cue

$C_{MI}^{7(\#5)}$ $E^b_{MA}^7$ D_{MI}^{11} $E^b_{7(add 4)}$ $C_{MI}^{7(\#5)}$ $E^b_{MA}^7$ G D_{MI}^{11}

(On Out Chorus, Vamp till cue)

D_{MI}^{11} $E^b_{7(add 4)}$ $C_{MI}^{7(\#5)}$ $E^b_{MA}^7$ G A_{MI}^{11} A^b_{13} $D^b_{MA}^9$

mf

B D^bMA^9 E^bMI^9 (Samba) E^bMI^9 A^{13} DMA^9 $Ab^7(\#5)$

GMI^9 C^9 F^9_{SUS} F^9 D^bMI^9

G^b13 $C^7(\#9)$ $F^7(\#9)$ E^bMI^9 B^9_{SUS}

E^bMI^9 B^9_{SUS} FMI^9 *poco a poco crescendo*

C^9_{SUS} FMI^9 C^9_{SUS}

A^{13}_{SUS} B^b13 A^{13} $E^b7(\#9)$ DMA^9 E^bMI^9 FMI^9 B^b13 Ab^bMI^9

f *mf*

Ab^bMI^9 D^b13 GMI^9 C^{13} $E^bMI^7(\#5)$ $A^7(\#5)$ E^bMI^9

E^bMI^9 $C^7(\#9)$ E^bMI^7 E^bMI^7 FMI^9

D.S. for solos.
(Solo form: Intro., A B)
After solos,
D.S. al Coda on cue
(6th x)

Φ DMI^{11} $E^b7(\text{add } 4)$ $CMI^7(\#5)$ E^bMI^9 E^bMI^9 FMI^9

FMI^9 B^b7_{SUS} Ab^b7 $G^7(\#5)$ $C^7(\#9)$ C^7 FMI^9 B^b7_{SUS} Ab^b7 $G^7(\#5)$ $C^7(\#9)$ C^7

(bs. copy Intro)

(Vamp & fade)

This chart is based on the composer's score and differs from recording

Picadillo (a la Puente)

Mambo $\text{♩} = 108$

Tito Puente

(Intro) (2-3 Clave)

(3x's)

mf (marimba/pn.) (A MI)13 (pn.) NC. (bs.) (etc.)

A (A MI)13 f (horns/marim./pn.)

B (Marimba solo) (pn. montuno, plus 8va b.) (A MI) G (8x's) (horns/pn.) f (A MI)6/9 (omit 3) (bs.) tutti

C (horns) (A MI)13 (pn. comp.) E7(9/5) B (tacet 1st x)

D (Trb. & trpt. solos) (A MI)13 (bs.) (Vamp & solo till cue)

E (horns) f (A MI)6/9 (omit 3) (A MI)13 (tacet 1st x) (etc.)

(horns) (A MI)13

A
 (horns)
 A_{MI}^{13}
 tutti

F
 (Sop. solo)
 (bs.) (tacet) (1st x)
 A_{MI}^9
 (Vamp & solo till cue)

G
 (On cue)
 (pn.)
 NC *mf*
 (bs./pn. octs.)
 A_{MI}^9 (pn. comp)
 (bs.)
 (3x's)

A_{MI}^{13}
mf (marim./pn.)
 tutti
 break

H
 (bs.)
 A_{MI}^{13}
 1.
 2.
 (pn.)
 N.C.

I
 (horns/marim./pn.)
 A_{MI}^{13}
 $B^b9(\#11)$
mf (marim./pn.)
 A_{MI}^{13}

(pn.)
f (horns)
 A_{MI}^{13}
 D^9
 tutti

Ponteio

Baião ♩ = 140

Edu Lobo
Jose Carlos Capinan

Intro $E_{MI}^9(MA7)$ $F_{MA}^9(6)$

(gtr.) (bs. tacet till repeat of [C]) (etc.)

(fl.) $E_{MI}^9(MA7)$ $F_{MA}^9(add6)$

1. $E_{MI}^9(MA7)$ $F_{MA}^9(6)$

2. $E_{MI}^9(MA7)$ $F_{MA}^9(6)$

A $E_{MI}^9(MA7)$

S: E - ra um, e - ra dois, e - ra cem, e - ra o mun - do che - gan - do e nin - guem,
E - ra um, e - ra dois, e - ra cem, vi - e - ram prá me per - gun - tar,

$F_{MA}^9(6)$

que sou - bes - se que eu sou vi - o - lei - ro, que me des - se o a - mor ou di - nhei - ro.
ô vo - cê de on - de vai, de on - de vem, di - ga lo - go o que tem prá con - tar.

B A_{MI}^9 C_{MA}^9 A_{MI}^9/G B_{MI}^7

Pa - ra - do no me - io do mun - do sen - tí che - gar meu mo - men -

(A_{MI}^9) C_{MA}^9 G^6 C_{MA}^9/B F_{MA}^9 A_{MI}^9 (E_{MI}^7) A_{MI}^9/G $F\#_{MI}^7$ B^7

to, o - lhei pro mun - do e nem vi - a nem som - bra, nem sol, nem ven - to.

C E^6_9 (1st x only) break D^6_9 E^6_9 D^6_9

bs. enters on repeat 1st x thru Quem me de - ra a - go - ra eu ti - ves - se a vi - o - la prá can - tar,

E^6_9 D^6_9 E^6_9 (2nd x) 1. D^6_9 2. D^6_9

quem me de - ra a - go - ra eu ti - ves - se a vi - o - la prá can - tar. Prá can - tar.

D $E_{MI}^9(MA7)$ $F_{MA}^9(6)$ $E_{MI}^9(MA7)$

(fl.)

EMI^{9(MA7)} FMA⁹⁽⁶⁾ Repeat to letter A (2nd verse)
 Optional solos (ABC¹C²D)
 D.S. al Coda (3rd verse)

D^{6/9} E A⁷ B⁷ A⁷ B⁷ A⁷ B⁷ A⁷ B⁷ A⁷ B⁷

(vocal) ô, ô, ô, (etc.)

C⁷ D⁷ C⁷ D⁷ C⁷ D⁷ C⁷ D⁷ C⁷ D⁷

break

(gtr. sample fill) (add bs. ad lib)

F G F G F (4x's)

Quem me de - ra a - go - ra eu ti - ves - se a vi - o - la prá can - tar.

G F G F

Prá can - tar, pon - ti - ar, prá can - tar, pon - ti - ar.

break

F G

Quem me de - ra a - go - ra eu ti - ves - se a vi - o - la prá can - tar.

Second verse (letter A & B, 2nd time):

Era um dia, era claro, quase meio,
 era um canto calado sem ponteio,
 violencia, viola violeiro,
 era morte, metal, meu enterro.

Era um dia, era claro, quase meio,
 tinha um que jurou me quebrar,
 mas não lembro de dor nem receio,
 só sabia das ondas do mar.

Jogaram a viola no mundo
 mas fui lá no fundo buscar,
 se eu tomo a viola, ponteio,
 meu canto não posso parar, não.

Quem me dera agora eu tivesse (etc.)

Sample bass

A EMI^{9(MA7)} 2 FMA⁹⁽⁶⁾ (etc.)

For instrumental versions,

is often played (etc.)

Chords in parentheses at B are alternate chords.

Third verse (letters A & B, on D.S.):

Era um, era dois, era cem,
 era um dia, era claro, quase meio
 encerrar meu cantar já convem,
 prometer um novo ponteio

Sete dias de ser por inteiro,
 eu espero não vá demorar,
 esse dia estou certo que vem,
 diga logo a que vem prá buscar.

Correndo no meio do mundo,
 não deixo a viola de lado,
 vou ver o tempo mudado,
 novo lugar prá cantar - a.

Quem me dera agora eu tivesse (etc.)

Guaracha $\text{♩} = 104$
(2-3 Clave)

Pueblo Latino

C. Curet Alonso
(as sung by Pete "El Conde" Rodriguez)
(arranged by Jose Febles)

(Intro)

mf (horns, top note)
(perc. *tacet*) CMI^9 E^b13 A^bMA^7 A^b13 $G^7(\#9)$
(*tutti*)

(Time)

(*add perc.*) $G^7(alt)$ F E^b $D^{\circ7}$ D^b9 CMI^9 CMI^6 $C^7(b9)$ FMI^9
(*tutti*) (3) (3) (3) (3)
(*bs.*) (*pn. montuno*)

FMI^6 NC A^b7 $G^7(b9)$ (horns/*pn.*) $CMI^{(add 9)}$
(*tutti*)

A

Pue-blo la - ti - no de cual - quier ciu - dad, ha lle - ga - do la ho - ra
(*pn. montuno, + 8va b.*) CMI^6 (etc.) B^b7
(*bs.*)

de la u - ni - dad. Ha so - na - do la ho - ra del es - tre -
 B^b7 NC B^b13 A^b13 (montuno) A^b6
(*bs.*) (bs./*pn.*) (sample *bs.*) (etc.)

chón de ma - nos, co - mo pro - tec - ción. Pue - blo la - ti - no
 A^b6 $G^7(b9)$ A^b13

G⁷ (tumbao & montuno) **CMI⁶** **CMI** **CMI⁷F⁹**

de cual - quier ba - rrio, de cual - quier ciu - dad. Tu

B **CMI⁶**

ho - ra ha so - na - do. U - ne - te,

C (3-2 Clave)

ú - ne - te. (horns/pn.) **G⁷** **CMI** **NC.** Por qué en la u - ni - dad es **CMI⁶** (pn. montuno)

(bs.) (tutti) break (etc.)

CMI⁶ **C⁷** **C⁷(#11)** **FMI⁶**

que es - tá la fuer - za mo - nu - men - tal

FMI⁶ **A^b** **G⁷(b9)** **CMI⁶**

que nos pue - de sal - var de la in - fe - li - ci - dad.

FMI⁶ **A^b** **G⁷** **G⁷(#5)** **CMI⁶**

Que nos pue - de sal - var de la in - fe - li - ci - dad.

D (2-3 Clave)

Pue - blo la - ti - no de cual - quier ciu - dad o ba - rrio,

CMI⁶ **B^b13** **A^b13** **G⁷**

(sample bs.) tutti

ú - ne - te que ha lle - ga - do la ho - ra de es - tre -

FMI⁶ **A^b** **G¹³** **FMI⁶** **A^b** **G¹³**

(bs./pn.) (perc. play through)

V.S.
(turn page)

char - nos las ma - nos co - mo pro - tec - ción, co - mo pro - tec - ción.

$G^{7(b9)}$ CMI^6 A^bMA^7 $G^{7(\#9)}$ $G^{7(\#5)}$ CMI^6

(sample bs.) tutti

(Vocal solo)

(horns, top note) CMI^6 A^b G^7 (horns/pn.) NC. $CMI^{(MA^7)}$

(bs./pn.)

E (Vocal solo)

(pn. montuno, octaves) A^b G^7 $DMI^{7(b5)}$ G^7 $CMI^{(etc.)}$ Pa' vi -

(sample bs.) (etc.)

vir a - sí pre - fie - ro la muer - te.

A^b G^7 $DMI^{7(b5)}$ G^7 CMI $CMI^{(\#5)}$ CMI $CMI^{(\#5)}$

Till cue (Vocal solo) On cue (horns)

F

A^b6 G^{13} G^{13} B^b $CMI^{(add 9)}$ $CMI^{(add 9)}$ $NC. (pn./gtr.)$

(tutti) (bs. w/ pn. 8va b.)

G (Bomba)

NC. (etc.) (last x)

H

(Guaracha)

(horns, top note)
 Ab7 G7 DMI7(b5) G7 CMI CMI(#5)
 (sample bs.) (pn. montuno) (etc.)

Ab13 G13 G13 Bb(add 9) CMI(add 9) CMI
 tutti-----

Ab6 G7 CMI6 (Vocal solo)

I

(Vocal solo) Ab6 G7 (Vocal solo) Till cue On cue
 CMI CMI(#5) CMI CMI(#5)
 Pre - fie - ro la muer - te. (horns)

J

1-3. 4.
 Ab6 G7 G7(#9) CMI CMI(#5) G7 G7(#9) CMI

K

(Vocal solo) Ab6 G7 Till cue
 CMI CMI(#5)
 Pre - fie - ro la muer - te.

L

On cue
 (horns) G7(alt) F Eb D#7 D#9 CMI9 CMI6 C7(b9) FMI9 FMI6 NC.
 (tutti) (bs.) (pn. montuno)

(horns/pn.) F13(#11) (bs. & perc. fill)
 Ab7 G7(b9)

Guaracha $\text{♩} = 104$
(2-3 Clave)

Pueblo Latino (Horns)

(Intro)

(3 trps.)
mf

A

B

(unison)

C (3-2 Clave)

f *mf*

D (2-3 Clave)

mp

f

ff

E (Vocal solo) A^b G^7 $D_{MI}^{7(b5)}$ G^7 C_{MI}

(coro) A^b G^7 $D_{MI}^{7(b5)}$ G^7 Till cue C_{MI} $C_{MI}^{(\#5)}$ On cue C_{MI} *f*

F G (Bomba) 8

H (Guaracha)

I (Vocal solo) A^b6 G^7 Till cue C_{MI} $C_{MI}^{(\#5)}$ On cue C_{MI}

(1st x only)

J 1-3. *y*

4. *y* **K** (Vocal solo) A^b6 G^7 Till cue C_{MI} $C_{MI}^{(\#5)}$

L On cue 3 3

$F_{13(\#11)}$

Pura Novela

C. Curét Alonso
(as played by Ray Barretto)
(arranged by Gil López)

Guaracha ♩ = 200
(2-3 Clave)

(Intro)

(Time)

f DMI⁶ A (horns)

tutti - 3

(bs.) (pn. montuno)

F⁶ A FMA⁹ E⁷ (MA⁷) AMI⁹

(top note)

AMI B^{b7} AMI⁷ A^{7(b9)} A^{7(b9)} DMI¹¹ A^{b13} G^{7(b9)}

tutti - 3

FMI⁶ C G^{b9(#11)} FMA⁹ BMI^{7(b5)} E^{7(b9)}

(+ trbs. - - - - -)

AMI C⁷ FMA⁷ B^{b9} AMI⁶ (pn. octaves)

(horns) A^{7(#9)} B^{b9} E⁷ SUS

Em - pe - za - mos la no - ve - la AMI⁶

(tutti) break - - - - - NC

A

(horns, top note)

co - mo la em - pie - za cual - que - ra: yo

*A*MI⁶ *E*⁷ *E*¹³ *D*¹³ *F*¹³ *D*¹³ *E*¹³

(sample bs.) (as is)

po - bre y tu so - ña - do - ra, los dos en la mis - ma a - ce - ra.

*B*MI^{7(b5)} *E*⁷ *A*MI⁶

(sample bs.) (etc.)

*D*MI⁹ *C* *B* *B*^{b9} *D*^{b9(#11)} *C*MA⁹

(horns) Pe - ro ri - que - zas yo -

*D*MI⁹ *G*¹³ *B*^{b9} *C*MA⁹ *B*MI^{7(b5)} *E*^{7(b9)}

no te po - drí - a dar, (horns) ni el lu - jo que

*C*MA⁷ *F*MA⁷ *D*MI⁷ *G*⁷ *E*bMI⁷ *A*b⁷ *D*MI⁷ *D*^{b9(#11)}

lle - gas - te a am - bi - cio - nar. (horns) Qui -

B *C*MA⁹ *B*^bMA⁹ *E*MI⁷ *A*⁷ *D*MI⁷

sis - te ser la du - que - sa o - cul - ta - da en un cas - ti - llo. Si

co - no - cis - te el a - mor tu - ca - ri - ño fue es - con - di - do. O -

*G*⁹SUS *D*^bMA⁹ *C*MA⁹

(bs.) (tutti)

ye - lo bi - en.

(horns) *B*MI^{7(b5)} *E*⁷

V.S.
(turn page)

C

(pn.) NC F#6 (omit 3) E9 SUS C7(+9) D#

(bs./pn. 8va b.) (bs.)

(horns)

AMA7 D7(alt.) Ab7(alt.)

(pn.) NC E6 (omit 3) D9 SUS DMA9 (#11) C# GMA7 C9 (#11) F#7(alt.) Ya -

(horns)

D + pn. 8va b. -1

sí per - dió tu no - ve - la su - de - ta - lle de - mo - ral. (horns) Hoy

(AMI) D6 (omit 3) C9 SUS CMA7 (#11) B FMA7 Bb9 (#11) E7(alt.)

da - rí - as el cas - ti - llo, el tí - tu - lo de no - ble - za por

DMI7 G7 CMA9 FMA9 BMI7(b5) E7(b9) AMI9 BbMA9

AMI9 G F#MI7(b5) F9 E7 Bb13 AMI9 FMA9

tal de ser o - tra vez mu - cha - cha - de es - te a - rra - bal. (horns) Hoy da -

DMI9 G7(alt.) CMA9 F9 DMI9 G7(alt.) CMA9 E7(#5)

AMI9 G F#MI7(b5) F9 BMI7(b5) Bb9 AMI6 (perc.)

tal de ser o - tra vez mu - cha - cha de es - te a - rra - bal. break - - -

AMI7 B7 SUS C7 SUS C#7 SUS D7 SUS

(break) - - - (horns, top note)

E7(alt.) Bb7(#11) E octs. E octs. AMI6

(horns, top note)

(break) - - - Que en - vi - dias

E *A_MI*⁶ (tumbao & montuno) *D_MI*⁶ *E*^{7(b9)} *A_MI*⁶ (Vocal or Instr. solo) (On cue)

tú la ri - que - za que se - tie - ne la po - bre - za.

*A_MI*⁶ *D_MI*⁶ *E*^{7(b9)} *A_MI*⁶ (Till cue) *A_MI*⁶ (On cue)

F *A_MI* (pn. both notes) *D_MI*⁶ *E*^{7(b9)} *A_MI* *Que en - vi - dias*

mf (bs. top note)

F[#]M_I^{7(b5)} *B*⁷ *E*^{7(b9)} (bs./pn. chords) *crescendo*

G *E_MI*^{7(b5)} *A*^{7(b9)} *D_MI* *D_MI*^(MA7) *D_MI*⁷ *F* *E* *D*

(horns) (bs. tumbao, pn. montuno)

*F_MI*⁷ *B^b7* *C_MA*⁷ *B_MI*^{7(b5)} *E*^{7(alt)} *tutti*

Que en - vi - dias
D.S. al Coda (On cue)

H (Vocal solo) *A_MI*⁶ *D_MI*⁶ *E*^{7(b9)} *A_MI*⁶ (1., 2.) *E*^{7(alt)} break (3.)

La po - bre - za. (horns)

(horns, top notes) *D_MI*¹¹ *A^b13* *G*⁷ *F_MI*⁶ *G^b9(#11)* *F_MA*⁹ *B_MI*^{7(b5)}

(bs.) *E*^{7(b9)} *A_MI* *C*⁷ *F_MA*⁷ *B^b9* *A_MI*⁶ *F_MA*^{7(b5)} *D_MI*¹³ *D^T_{SUS}* *C[#]G^bMA*⁷⁽⁶⁾ *G_MA*⁷⁽⁶⁾ *F_ME_MA*⁷ *D_MA*⁷⁽⁶⁾ *E* *E^bMA*^{9(#11)}

tutti

This is a condensed version of the recorded arrangement.

Que Se Fuñan

Luis Martínez Griñán
(as played by Conjunto Chappottín)

(Intro)

(horns)
NC. F_{MI}^7 B^b7 E^b F_{MI}^7 B^b7 E^b

(sample bs.)

F F^7 B^b7 A^b G_{MI} F_{MI} E^b Hay quie - nes

(tutti) break-----

A

F^9 B^b E^b9 A^b A^b_{MI} D^b9

(sample bs.)

su - fren por - que lo ol - vi - dan. Hay quie - nes llo - ran co - mo ni - ñi - tos. O - tros a pe - lan a la vio -

len - cia. E - sa es la lu - cha por el que - rer. (horns)

G^b F^7 B^b13 E^b (pn.) NC.

break----- (bs.)

B

B^b7 F (bs./pn. etc.) B^b E^b B^b7 F B^b E^b

Pe - ro yo que he vis - to tan - to, que co - noz - co el mun - do, ten - go mi sis - te - ma.

E^b7 A^b E^b7 A^b

Y es que quie - ro si me quie - ren, o - dio si me o - dian y na - da me im - por - ta. Oi - gan mu -

B^b7 E^b6 B^b7 E^b F_{MI} G_{MI} A^b A

cha - chos, ha - gan lo mis - mo, ha - gan lo mis - mo, des - pués me cuen - tan. *f* (tutti)

B^b break----- A^b G_{MI} B^b E^b

Ve - rán que yo ten - go la ra - zón. (tutti)

C (trps. tacet 1st x) (trps.)

Y el que no ha - ga co - mo yo que se fu - ña.

(bs.) (tacet 1st x) (2nd x 8va) (etc.)

D (1st x) (Vocal solo) (Vamp till cue)

Y el que no ha - ga co - mo yo que se fu - ña.

(On cue) (Piano solo) (Vamp & solo till cue)

Y el que no ha - ga co - mo yo que se fu - ña.

(On cue) (triads) (horns/pn.)

(pn.) (tutti) (bs./tutti)

(pn.) (pn.) (tutti) (3) (3) break

NC. A^b G^M F^M E^b NC. F⁷ B^b E^b De - ja que se

G (1st 2x's, ensemble horns) (3x's) (Trp. solo)

fu - ñan. Que se fu - ñan. Que se

(1st x only) (bs. w/ pn.) (bs.)

(tutti) (horns) (3) (3)

fu - ñan. F⁷ B^b E^b

Que Se Fuñan (Horns)

Son ♩ = 118
(2-3 Clave)

(Intro) NC. F_{MI}^7 B^b7 E^b F_{MI}^7 B^b7 E^b (div.)

mf (unison trps.)

F F^7 B^b7 A^b G_{MI} F_{MI} E^b

A F^7 B^b E^b7 A^b A^b_{MI} D^b7 G^b

p *mf* *p* *mf* *p* *mf*

F^7 B^b7 E^b break B^b bass

mp *mf*

B B^b7 E^b B^b7 E^b E^b7 A^b

mf

E^b7 A^b B^b7 E^b B^b7 E^b F_{MI} G_{MI} A^b A

f

B^b A^b B^b E^b B^b A^b G_{MI} B^b B^b E^b

mf

C B^b7 E^b A^b B^b7 E^b A^b B^b7 E^b

mf

E^b A^b B^b7 E^b A^b B^b7 **D** B^b7 E^b A^b B^b7

mf

(Vocal solo) B^b7 E^b (Coro) A^b B^b7 B^b7 E^b (Vocal solo) A^b B^b7 E^b A^b B^b7

mf

(Vamp till cue)

(On cue) $Bb7$ Eb $A^b Bb7$ E (Piano solo) $Bb7$ Eb $A^b Bb7$ (On cue) Eb $Bb7$ Eb
 (Vamp till cue)

F E^b E^b F_{MI} G_{MI} A^b B^b NC. A^b G_{MI} F_{MI}

E^b NC. $F7$ $Bb7$ E^b break-
 (tutti) 3 3

G (1 trp.) f E^b $Bb7$ E^b $Bb7$
 (2 trps.) f

2. (Solo) (end solo)
 E^b $Bb7$ E^b $Bb7$ E^b $Bb7$

f E^b break- $F7$ $Bb7$ E^b
 3 3

Note: On main part, letter G is written as 4 bars played 3x's, plus 4 bar ending.

Guaracha ♩ = 162
(2-3 Clave)

Que Sorpresa

Juan Formell
(as played by Los Van Van)

(Intro) *f* (horns/strings) *(pn. comp)*

A (2-3 Clave)

Sa - lí a bus - car un sue - ño vie - jo, de - jé vo - lar...
No me a - sus - ta - ban las sor - pre - sas, te - ní - a mi -

— mis pen - sa - mien - tos. O - o - o - o que pa - só, A - a - a - a -
— co - ra - zo - na - da. Pe - ro no sa - bí - a, tu ves, lo que me es - pe - ra -

— ya ve - rás. (horns) Cru - zé mon - ta - ñas y pra - de - ras. —
ba ma - má.

An - du - ve en tren y en bi - ci - cle - ta. (tutti)

Ha - sta que al fin de ma - dru - ga - da (tutti) lle - gué a la puer -

ta de su ca - sa. Y so - lo pe - dí cuan - do a - brió la puer - ta, a -

gua. Yo so - lo te - ní - a sed, que - rí - a a - gua. (tutti)

C

Me dió a - gua ca - lien - te, a - gua sa - la - da, de ma - dru - ga - da. (Vocal solo)

(Vamp till cue) (horns) break-----> (On cue)

A CMI⁷ G G F C C D C

D (w/ vocal solo) (3rd x only) 1., 2. (2nd x) 3. (perc. fill)

(strings/flute) NC D EMI A C (tutti) D A C Voy

E (pn. + 8va b. w/ bs.) (strings/flutes etc.) (Vocal solo) (4th x)

a pub - li - car tu fo - to en la pren - sa. A⁷ C Voy

(pn. + 8va b.) (bs. like letter D) (Vamp till cue) (etc.)

F C D EMI A⁷ C (4x's)

(trbs. octs.) D.S. al Coda Voy

a pub - li - car tu fo - to en la pren - sa.

G (C) (pn./bs. tacet) D EMI (Vocal solo) A⁷ 1-3. C 4. A⁷

a pub - li - car tu fo - to en la pren - sa. (pn. + 8va b., w/ bs.)

H NC. (w/ vocal solo) 1., 2. 3. (tutti) D A C

(pn. + 8va b., w/ bs.) Voy

I C (pn. like E) D EMI A⁷ C Voy

(trbs. + 8va b.) a pub - li - car tu fo - to.

C D EMI A⁷ C Voy

(trbs.) a pub - li - car tu fo - to.

J C D (Vocal solo) EMI A⁷ C Voy

a pub - li - car tu fo - to. (Vamp till cue)

This is a condensed version of the recorded arrangement.

On cue, D.S.S., Vamp & fade on letter I.

Que Sorpresa (Bass)

Guaracha $\text{♩} = 162$

(2-3 Clave)

(Intro) $\text{♩} \times \times \times \times$

Chords: G, F, C, A, CMI⁷, G

Chords: G, G/F, C, C/D, A

A (2-3 Clave)

Chords: G, F#⁷(^b9)([#]5), F#⁷(^b9)A[#], B^MI⁷, E⁷([#]5), E⁷, A^MI⁷

Chords: A^MI⁷, F#^MI⁷(^b5), B⁷, E^MI, D

Chords: A⁷, C[#]A⁷, D, A^MI⁷, B^MI⁷, C^MA⁷

B

Chords: D, C, G, A, D

Chords: D, C, G, F, D^MI⁷

Chords: D^MI⁷, G⁷, C^MA⁷, B^b7, A

Chords: A, D, A

Chords: A^MI⁷, B^MI⁷, C^MA⁷, G, A

Chords: A^MI⁷, B^MI⁷, C^MA⁷, G, NC, E^b9, G

C G G F C C_M E_b D G On cue C_M E_b D G

G F C A C_M⁷ G

G G F C C_D C

D NC. (3x's)

E C (coro) D E_M A⁷ C (4th x) (Vamp till cue)

F C D E_M (+ trbs.) A⁷ C (4x's) D.S. al Coda

G (Vocal/perc. etc.)

H NC. (w/ pn.) (3x's)

I C D E_M A⁷ C (etc.)

J C D E_M A⁷ C (Vamp till cue)

This is a condensed version of the recorded arrangement.

On cue, D.S.S., Vamp & fade on letter I.

Rainsville

Medium Cha Cha ♩ = 128

Don Grolnick

(1st x, dr. enter)
(dry snare)
(x ♯)

(Intro) NC. (solo pn. 1st x)

(pn. 8va b.) (bs./perc. enter 2nd x)

A

(pn. w/ vibes on top 3 notes mostly)

A^b_{MA7} B^b $B^b_{MI^{13}}$ $B^b_{MI^9}$ $B^b_{MI^9}$ $B^b_{MI^9}$ $E^b_{MI^{13}}$

(MA7)

(bs./pn. 8va b.)

$E^b_{MI^{13}}$ B^b E^b A D B $C^b_{MA^9}$ F_{MI^9} F_{MI^9} F_{MI^9} B^b F_{MI^9} B^b F_{MI^9}

(add #9)

(add #9)

(add 6)

(add 4)

B

(fl./ten.)

(2nd x both 8va)

(2nd x vibes 8va)

(pn. w/ vibes)

A^b_{MA7} B^b $B^b_{MI^{13}}$ $B^b_{MI^9}$ $B^b_{MI^9}$ $B^b_{MI^9}$ $B^b_{MI^9}$ $B^b_{MI^9}$ $B^b_{MI^9}$

(bs./pn. 8va b.)

$B^b_{MI^9}$ $E^b_{MI^{13}}$ B^b E^b A D B $C^b_{MA^9}$ F_{MI^9} F_{MI^9} F_{MI^9} B^b F_{MI^9} B^b F_{MI^9}

(add #9)

(add #9)

(add 6)

1. (fl./ten.)

2. (8va)

(loco)

(pn./vibes)

F_{MI}^9 B^b $F_{MI}^9(\#7)$ B^b $F_{MI}(\text{add } 4)$ $A^b_{MA}7$ B^b $C^7(\#11)$ $B^7(\#9)$

C

(vibes 8va)

$B^7(\#11)$ $A_{MA}7(\#11)$ $A^b_{MA}9(\text{add } 6)$ $D^b_{MI}11$ $C_{MI}11$

(on fine pn. fill)

$D^b_{MI}(\text{MA}7)$

$C_{MI}11$ $C^b_{MA}9(\text{add } 6)$ F_{MI}^9 B^b $F_{MI}^9(\text{MA}7)$ B^b $F_{MI}(\text{add } 4)$

(fine)

(Solos)

D

B^b13 E^b13 B^b13 C_{MI}^9 $F^7(\#9)$ B^b13

(sample bs.)

Tenor sounds an octave lower than written.

After solos, D.S. al fine (with repeat)

Ran Kan Kan

Tito Puente

(Intro)

(horns) (vibes)
 D C E D C E C D NC.
 (bs./tutti) break

A (2-3 Clave)

(horns) (vibes) (horns)
 (pn.) (pn. montuno, octaves) (etc. except as noted)
 (D) NC. D (A_Mi⁷)
 (bs./tutti) (etc. throughout except as noted)

B D (A_Mi⁷)

(vibes octaves, pn. lower 3rds) (4x's)

C D (A_Mi⁷)

(vibes 8va.) break (horns, tutti) (horns) (pn. montuno)

D D (A_Mi⁷)

(vibes)

(Vibes solo)

D (A_Mi⁷) E (On cue) (end solo)
 (Vamp & solo till cue) (horns, bkg.)

F (vibes w/ horns)

D (A_Mi⁷) (horns) (vibes)
 (horns) (vibes) (horns w/ vibes)

Recuerdos De Arcaño

Descarga ♩ = 130
(Charanga Style)

Johnny Pacheco

(Intro)

(solo) (piano) (montuno) D_{MI}^7 G^9 (etc.) (add perc.)

(bs./perc. tacet)

(Time)

(strings) D_{MI}^7 G^9 (continue figure till letter C)

(bs.)

A (Coro)

Re - cuer - dos de Ar - ca - ño, co - mo pa - san los a - ños, bon - có.

D_{MI}^7 G^9 (etc.)

D_{MI}^7 G^9

Re - cuer - dos de Ar - ca - ño, co - mo pa - san los a - ños, bon - có.

(Flute solo)

D_{MI}^7 G^9

B D_{MI}^7 (Coro) G^7

Re - cuer - dos de Ar - ca - ño, co - mo pa - san los a - ños, bon - có.

C (Piano solo) G^9_{SUS} G^9

(sample bs.) (Vamp & solo till cue) (etc.)

D (On cue) (Percussion solo) G^9_{SUS4} - 3 G^9_{SUS4} - 3 (perc. last x) 2

(pn. montuno/bs. tumbao like Intro) (Vamp & solo till cue)

E (On cue) (strings) G^9_{SUS} G^9

(etc. to end) (pn. montuno/bs. tumbao like Intro) (etc. to end)

F G^9_{SUS} (Coro) G^9

O - ye mi rit - mo, sa - bro - s3n. O - ye me rit - mo, bon - có.

G (Flute solo) G^9_{SUS} G^9

(Vamp, solo & fade)

Retrato Em Branco E Preto

(a.k.a. Zingaro)

Slow Samba

Antonio Carlos Jobim

Chico Buarque

D^{7(b9)}
F#

A

GMI⁹

Já co - nhe - ços pas - sos des - sa es - tra - da, sei que
Lá - vou eu, de no - vo co - mo um to - lo pro - cu -

D^{7(b9)}
F#

FMI⁶

E^{MA}7

não vai dar em na - da, seus se - gre - dos sei de cor.
rar o des - con - so - lo, que can - sei de co - nhe - cer.

E^bMA⁷ (counter melody)

CMI⁷

D^{7(b9)}
#5

Já co - nhe ços as pe - dras do ca - mi -
No - vos di - as tris - tes, noi - tes cla -

B^bMA⁷

B^b6

A^{13(#9)}

nho e sei tam - bém que a - li so - zi - nho eu vou fi -
ras, ver - sos car - tas mi - nha ca - ra a in - da

A^{7(#9)}
#5

D^{MA}7

A^b7(b5)

car tan - to pi - or. O que é que eu pos - so con - tra o en - can -
vol - to a lhe es - cre - ver pra lhe di - zer que is - so é pe - ca -

B

to. Des - se a - mor que eu ne - go tan - to e - vi - to
do. Eu tra - go o pei - to tão mar - ca do, de - lem -

GMI⁹

(counter melody)

D^{7(b9)}
F#

tan - to e que no en - tan - to vol - ta sem - pre a en - fei - ti - çar.
bran - ças do pas - sa do e vo - cê sa - be a ra - zão.

D^{7(b9)}
F#

FMI⁶

E^{MA}7



Com seus mes - mos tris - tes, ve - lhos fa -
 Vou co - le - cio - nar mais um so - ne -

E^bMA⁷ *CMI⁷* *C#^o7*

tos que num ál - bum de re - tra - tos, eu tei -
 to ou - tro re - tra - to em bran - co e pre - to, a mal - tra -

GMI *D* *E^bMA⁷* *CMI⁷*

mo em co - le - cio - nar.
 tar meu co - ra - ção.

E^bMI⁹ *D⁷(#5)* *GMI⁹ (counter melody)* *E^bMI⁷* *E^bMI⁶*

Solo on A B
 Take Coda on out chorus
 (2nd verse)

vou co - le - cio - nar mais um so - ne - to ou - tro re -

CMI⁷ *C#^o7* *GMI⁷/D*

tra - to em bran - co e pre - to, a mal - tra - tar meu co - ra - ção.

E^bMA⁷ *CMI⁷* *E^bMI⁹* *D⁷(#5)*

1. *G⁷(#5)* *G⁷* 2. *GMI⁹ (counter melody)* *E^bMI⁷* *E^bMI⁶*

GMI⁹ *E^bMI⁷* *E^bMI⁶*
 (Vamp & fade)

Note: 1st ending of Coda is optional.

Rico Vacilón

Cha-Cha-Chá ♩ = 122

Rosendo Ruiz

(Intro)

(flute, 8va)

(bs.) (pn. comp)

B_{Mi}⁷ E⁷ A F[#]Mi⁷ B_{Mi}⁷ E⁷ A

(Coro)

Va - ci -

tutti ----- break -----

B_{Mi}⁷ E⁷ A F[#]Mi⁷ B_{Mi}⁷ E⁷ A

A

(lead vocal)

lón, que ri - co va - ci - lón. Cha cha chá, que ri - co cha cha chá. A la

A⁶ E⁷ A⁶

(bs.) (pn. montuno, see end)

B

Prie - ta hay que dar - le ca ri - ño, a la Chi - na tre - men - do a - pre - tón, a la

A A[#]o⁷ E⁷ A

(bs.) (pn. comp)

(Coro)

Ru - bia hay que dar - le un be si - to, pe - ro to - das go - zan el va - ci - lón. Va - ci -

A C[#]7 F[#]Mi B⁷ E⁷

tutti -----

(3x's)

C A⁶ (pn./bs. like **A**) E⁷ A⁶

lón, que ri - co va - ci - lón Cha cha chá, que ri - co cha cha chá.

D (Flute solo) A⁶ E⁷ A⁶ (no solo) (Coro)

(strings, plus 8va)

2 5 27

Va - ci -

E A⁶ E⁷ A⁶ (Flute solo)

29 31

lón, va - ci - lón. Cha cha chá, cha cha chá.

F (Flute solo) A⁶ E⁷ A⁶ (end solo) (Coro)

(strings, plus 8va)

33 35 1-3 4-2 27

Va - ci -

G A⁶ E⁷ A⁶

39 41

lón, va - ci - lón. Cha cha chá, cha cha chá Va - ci -

2. E⁷ A octaves

143

chá, cha cha chá.

(Sample piano montuno, letter **A** and letter **C** to end)

A⁶ E⁷ A⁶

(plus 8va b.)

2nd verse (Letter B, 2nd x)

Unas sueñan con capa de armiño,
 otras quieren un televisor,
 hay algunas que piden castillo,
 pero todas gozan el vacilón.

3rd Verse (Letter B, 3rd x)

Unas tienen la cara bonita,
 otras tienen nariz de ratón,
 las hay gordas, también delgaditas,
 pero todas gozan el vacilón.

Rio

Roberto Menescal
Ronaldo Boscoli
(as sung by Leny Andrade)

Samba $\text{♩} = 96$

(Intro)

(pn. w/ vocal 8 va b.vocal tacet 1st x only)

(pn. only)

EMI⁹ A¹³ EMI⁹ A¹³ FMI⁹ (etc.)

FMI⁹ (sample bs.) B^{b13} FMI⁹ B^{b13} EMI⁹ (pn. w/ vocal) (pn. only)

EMI⁹ A¹³ EMI⁹ A¹³ (pn. only)

A EMI⁹ (vocal 8va b.) A¹³

Ri - o que mo - ra no mar, sor - ri - o pro meu

EMI⁹ A¹³ A^{13(b9)} DMA⁹

Ri - o que tem no seu mar. Lin - das flo - res que nas - cem mo -

G¹³ F^{#MI9} B¹³ B^{7(b9)}

re - nas em jar - dins de sol.

B EMI⁹ A¹³

Ri - o, ser - ras de ve - lu - do. Sor - ri - o pro meu

EMI⁹ A¹³ A^{13(b9)} DMA⁹

Ri - o que sor - ri de tu - do, que é dou - ra - do qua - se to - do

G¹³ F^{#MA9} B^{13 SUS} B¹³

di - a e a - le - gre co - mo a luz. Ri -

C EMA⁹ (suspended feel optional) A^{9(b5)}

o é mar, e - ter - no se fa - zer a - mar. O meu

DMA⁹ G^{9(b5)} *crescendo*

Ri - o é lu - a, a - mi - ga bran - ca e nu - a. É

(Samba)

D C#MI⁹ (sample pn. comp) F#⁹ CMI⁹ (etc.)

sol, é sal, — é sul. São mãos se des - co - brin - do em tan - to a - zul.

F⁹ EMI⁹ A¹³

Por is - so que meu Ri - o, da mu - lher be - le - za, a - ca - ba num ins -

GMI⁹ C¹³ F#MI⁹

tan - te com qual - quer tris - te - za, meu Ri - o que não dor - me por - que não se can - sa,

B7(b9) EMI⁹ A¹³

meu Ri - o que ba - lan - ça, sou Ri - o, sor - ri - o, sou Ri - o, sor - ri - o.

EMI⁹ 1. A¹³ (repeat to Intro) 2. A¹³

Sou Ri - o, sor - ri - o. (optional solo on A B C D) o. É no meu

E EMI⁹ A¹³ EMI⁹ A¹³

Ri - o, — meu —

EMI⁹ A¹³ EMI⁹ 1. A¹³ 2. A¹³

— Ri - o, É no — meu Ri — D.C. al Coda

A¹³ EMI⁹ A¹³ EMI⁹ A¹³

É no meu (Ri) - o, — meu —

EMI⁹ A¹³ EMI⁹ 1. A¹³ 2. A¹³

— ri - o, É no — meu Ri —

(pn. w/ vocal) NC.

(bs./tutti)

Mambo $\text{♩} = 114$
(2-3 clave)

Sabor

João Donato
(as played by Cal Tjader)

A (fl. doubles top note of pn. 8va)

(pn.) D^9_{SUS} D^9 D^9_{SUS} D^9 D^9_{SUS} D^9 D^9_{SUS} D^9 (etc.)

(bs.) (etc.)

1. F^9_{SUS} F^9 F^9_{SUS} F^9 F^9_{SUS} F^9 F^9_{SUS} C_{MI}^7 B_{MI}^7 $B^b_{MI}^7$

(top note of pn. voices)

2. (tutti)

C_{MI}^7 $F^9(\#11)$ B_{MI}^7 $E^7(\#9)$ A_{MI}^7 $D^7(\#11)$ G^6 B_{MI}^9 $B^b_{MI}^9$

(bs.)

B (pn. w/ fl. loco)

D^9_{SUS} D^9 D^9_{SUS} D^9

(bs. like **A**)

1. F^9_{SUS} F^9 F^9_{SUS} F^9

2. (tutti) (fl. 8va)

C_{MI}^7 $F^9(\#11)$ B_{MI}^7 $E^7(\#9)$ A_{MI}^7 $D^7(\#11)$ G^6 G^6

(bs.) (fine)

(Solos)

C D^9_{SUS} D^9 D^9_{SUS} D^9

(pn. montuno) F^9_{SUS} F^9 F^9_{SUS} F^9 (last x)

(Vamp & solo till cue)

Sambadouro

Ivan Lins & Vitor Martins
(as played by Sergio Mendes)

Medium Samba ♩ = 92

(Intro) (gtrs. w/ perc. only)

A

B

C $F\#^9_{SUS}$ $F\#^9$ $F\#^9_{SUS}$ $F\#^9$ B_{MI}^9

(vocal)

E^9 E_{MI}^9 A^9 G_{MI}^7 C^9

crescendo

D F_{MA}^9 F^6 F_{MA}^9 F^6 A_{MI}^9

f (bs./gtr./elec. pn. like letter A)

$D^7(\flat^9/\sharp 5)$ G^{13} C^9_{SUS} C^9 C^9_{SUS}

C^9 C^9_{SUS} C^9 F_{MA}^9 F^6 F^6

E F^7_{SUS} (vocal) F^7 F_{MI}^7 F^7 F^7_{SUS}

(elec. pn.) (gtr. like letter B) (etc.)

F^7 A_{MI}^9 $D^7(\flat^9/\sharp 5)$ G^9_{SUS} G^9 G_{MI}^9

(vocal)

G^9 G^9_{SUS} G^9 B_{MI}^9 $E^7(\flat^9/\sharp 5)$

F A^9_{SUS} A^9 A^9_{SUS} A^9 D_{MI}^9

G^9 G_{MI}^9 C^9 C_{MI}^9 C^9

Guitar sounds one octave lower than written.
 Note: This is sung, but without a lyric.

D.S., vamp out on **D**
 (with 1st ending)

Sambita

Justo Almarino
J. Gellardo

(as played by Mongo Santamaria)

Samba $\text{♩} = 134$

(Intro)

(suspended time)

N.C.

(rhythm & brass)

$C^9_{SUS} D^9_{SUS}$

(fl.) (congas play thru)

$D^9_{SUS} C^9_{SUS}$

$E^b9_{SUS} F^9_{SUS}$

$D^9_{SUS} C^9_{SUS}$ 1.

2.

(Samba)

(add fl. on top note)

E⁹_{SUS} EMI⁷ D⁹_{SUS} DMI⁷ E^{b9}_{SUS} C⁹_{SUS} A^{b9}_{SUS}
 (fl. trps.) F⁹_{SUS} D⁹_{SUS} dr. fill

(Flute solo)
D G¹³_{SUS} B^{b13}_{SUS} A¹³_{SUS} C¹³_{SUS} E E^bMI⁹ A^{b9}_{SUS} A^{b9}
 G^bMI⁷ D^b D^bMA⁹ DMI⁹ G⁹_{SUS} G⁹ CMA⁹ E⁷(#9)

F AMI⁹ DMI⁹ G⁹_{SUS} G⁷(b9) CMA⁹ FMA⁹ EMI⁷ DMI⁹
 (end solo)

E^{b9}_{SUS} C⁹_{SUS} A^{b9}_{SUS} F⁹_{SUS} D⁹_{SUS} G¹³ (Perc. solo)

(fl. w/ brass)
(perc. solo continues)

H C⁹_{SUS} D⁹_{SUS} D⁹_{SUS} C⁹_{SUS}
 mp (tutti) E^{b9}_{SUS} F⁹_{SUS} D⁹_{SUS} C⁹_{SUS}

I NC F(omit 3) G(omit 3) B^b(omit 3) C(omit 3) (end perc. solo)
 f (trbs. w/ rhythm) ff (+ trps.) D.S. al Coda (with repeat)

(fl.) D⁹_{SUS} (slower, ad lib tempo) D^bMA⁹(#11) CMI⁹ B⁰⁷

B^bMI⁹ B^bMI⁷ E^b E^b7(b9) A^b(add 9) B⁰⁷ E^b E^b
 (fl. fill) B^bMI⁷ E^b E^{b9} A^b D^b A^b E^b A^b D^b A^b A^bMA⁹

Sandunguera

Songo ♩ = 172
(2-3 Clave)

Juan Formell
(as played by Los Van Van)

(Start Clave)

(tacet 1st 2 x's)

(perc. fill) (tacet 1st x) (pn.) (bs.) (1st x, bs./perc. only) (strs.) (plus 8va) (etc.)

1., 2. (play, 2nd x) 3. (strings) (etc.) (trbs.)

(trbs.) (pn./strs. etc.) (bs.)

(+ fl. 8va top note - - - - -) San - dun - NC tutti

(2-3 Clave) gue - ra, se te vá por en - ci - ma la cin - tu - ra. No te (pn./strs. etc.) (bs.)

mue - vas más a - sí, que te vas por en ci - ma del ni - vel. San - dun -

(bs.)

D C D EMI C EMI

2. (+ fl. 8va)

(horns)

NC. D NC. C D

Y di - cen que, 1. que e - sa mu - 2. que no es un

tutti ----- break ----- tutti

B

cha - cha no hay quien le pon - ga el fre - no, que, que que - re que,
cuen - to lo de e - se mo - vi - mien - to, que, que que - re que,

D C G C G A MI D

(pn. montuno)

que si la de - jan se lle - va el bai - le en - te - ro.
que si la si - gues te de - ja ca - si muer - to.

D C D D C G C

tutti

(w/ horns)

¡Que fa - ci - li - dad! Mí - ra - la, mí - ra - la

EMI D C G/B D/A C D NC. C D

(tutti)

⊕ (V.S., turn page, for Coda)

NC. D G/B G C G NC.

mí - ra - la. San - dun -

(bs.) D.S. al Coda
(with repeat)
(V.S. for Coda)

C

San - dun - gue - ra, que tu te vas por en - ci - ma del ni - vel.

NC (bs.) (pn. montuno, see notes at end)

D C D EMI C EMI

(Vocal solo)

Till cue On cue (horns/ coro)

San - dun -

EMI D C D EMI C EMI D EMI D

D **(Piano solo)**

(bs.) (Vamp & solo till cue)

D (C) D EMI C EMI (D)

E **(On cue)**

(horns, top note) (strs.) (perc. continue) (horns) (strs.)

F13 F#13 NC G13 Ab13 NC

(Perc. solo)

(horns/ str.) (fl. 8va) (horns/ str.)

A13 Bb13 NC

(fine) (tutti)

F

(top note) (8va) (8va)

(perc. play thru) (pn.) (horns) (pn.)

D9 (perc. play thru) NC Eb9 NC

(bs.) (bs.)

(8va)

(horns) (pn.) (perc. fill) San - dun -

D⁹ NC G C G NC

(bs.) tutti (bs.)

G (2-3 Clave) (4x's)

gue - ra. (pn. montuno) (horns) San - dun -

D C D EMI (A_{MI}) C EMI

H (Solos) (1st x only)

gue - ra. EMI (A_{MI}) C EMI (etc.)

(Vamp & solo till cue)

I (On cue) (solos continue)

Que tu te vas por en ci - ma. (A_{MI}) C EMI

(trbs.) D⁷ C D⁷ EMI (A_{MI}) C EMI

(bs. & pn. etc.) (Vamp, solo & fade)

Optional ending:
On cue, D.S.S. to letter E, al fine.

Chords in parentheses may be ignored by soloists and piano montuno.

Sample piano at letters C, G, etc.

(horns w/ pn.)
 EbMA⁹⁽⁶⁾ FMA⁹⁽⁶⁾ EbMA⁹⁽⁶⁾ FMA⁹⁽⁶⁾
 (trb. w/ bs./pn.)

EbMA⁹⁽⁶⁾ FMA⁹⁽⁶⁾ GMA⁹⁽⁶⁾ DMI⁷ G7(b9) CMA⁹
 tutti

C CMA⁹ C#MI^{7(b5)} F#7(b9) BMI⁷ E7(b9)
 (horns)

AMI⁷ D7(SUS) D7 1. GMA⁷ Db13 CMA⁹

2. GMA⁷ DMI⁷ G7 CMA⁹ **D** (Solos) CMA⁹ C#MI^{7(b5)} F#7(b9) BMI⁷

E7(b9) AMI⁷ D7 DMI⁷ G7

(On cue) (solo continues) (Vamp & solo till cue)
E CMA⁷ C#MI^{7(b5)} F#7(b9) BMI⁷ E7(b9)
 (horns, top note, bkgr.)

AMI⁷ D7 DMI⁷ 1. G7 2. G7 (end solo)

F CMA⁷ C#MI^{7(b5)} F#7(b9) BMI⁷ E7(b9) AMI⁷
 D7 EbMA⁹⁽⁶⁾ FMA⁹⁽⁶⁾ G6/9 D13 (tutti)

V.S.
 (turn page)

(Tacet 1st 2 x's)

G (D⁹) (horns)

(C⁹) (top note) C¹³ C^{#13} D¹³ (3x's)

(top note) (octaves)

C⁹ (top note) C⁹ C^{#9} D⁹

D⁹ E^{b9} D⁹ **H** (2-3 Clave) (Tacet)

16

I D¹³ C¹³ D¹³ G⁹ E^{Mi7} A⁷

(horns, top note)

D¹³ C D⁷ F[#] G E^{Mi7} A (octaves)

D C D⁷ F[#] G E^{Mi7} A⁷ D

D C D⁷ F[#] G⁶ F^{#6} G⁶ A¹³ A¹³ G^{#13} A¹³ D^{6/9}

(Trp. solo) (top note)

J D C D⁷ F[#] G E^{Mi7} A⁷

(Vamp & solo till cue)

K (On cue) (solo continues)

(trps., 2nd x only) (trbs., both x's)

(octaves) E^{Mi7} A⁷ D

(trps., 2nd x only)

D G EMI⁷ A⁷ D

(trbs., both x's)

D.S. (to letter J) for additional solo(s)

(After solos break) (3-2 Clave)

G⁶ F⁶ G⁶ F⁶/_G

mf (+ 8va b.)

G⁷ F#MI^{7(b5)} B^{7(b9)} EMI⁷ EbMI⁷ D⁷ G¹³

W CMA⁷ BMI⁷ E^{7(b9)}

(top note) (+ 8va b.)

AMI⁷ D¹³_{SUS} D^{b9}D⁹ DMI⁹ C#MI⁹ DMI⁷ G^{7(b9)}(#5) D^{b9(#11)} CMA⁷

(top note)

CMA⁷ D C BMI^{7(b5)} E^{7(b9)}

(+ 8va b.)

(horns)

AMI G B AMI C C# C D D^{7(b9)} EbMA⁹⁽⁶⁾ FMA⁹⁽⁶⁾

(trb. w/ bs. & pn.)

EbMA⁹⁽⁶⁾ FMA⁹⁽⁶⁾ EbMA⁹⁽⁶⁾ FMA⁹⁽⁶⁾ GMA⁹⁽⁶⁾

(tutti)

Mambo $\text{♩} = 108$ Second Wind (Rhythm Section) (3-2 Clave)

(Intro)

(pn. w/ horns)
mf D^{13}_{SUS}

(bs. w/ pn. 8va b.)

D^{b13}_{SUS} C^{13}_{SUS}

C^{13}_{SUS}

$C\#MI^{7(b5)}$

$C\#MI^{7(b5)}$ (pn. comp) $F\#7(b9)$ BMI^7 $E7(alt)$ AMI^7

D^{13}_{SUS} $E^bMA^9(6)$ $FMA^9(6)$ G^6_9 D^{13}

A G^6 F^6_G G^6 F^6_G

G^7 $F\#MI^{7(b5)}$ $B7(b9)$ EMI^7 E^bMI^7 DMI^7 G^{13}

B CMA^7 (pn. comp) BMI^7 $E7(b9)$ AMI^7 D^{13}_{SUS} D^9

DMI^7 $G^7(b9)(\#5)$ $D^b9(\#11)$ CMA^7 D/C

$BMI^{7(b5)}$ $E7(b9)$ (pn. R.H.) G AMI B AMI C $C\#$ C D $D^{7(b9)}$

(bs.) (bs. w/ pn. 8va b.)

(pn. w/ horns)

(bs. w/ pn. 8va b.)

(tutti) (tutti)

C (sample bs.) CMA9 (pn. montuno) C#MI7(b5) F#7(b9) BMI7 E7(b9) AMI7 (etc.)

D7sus D7 1. GMA7 Db13 2. GMA7 DMI7 G7 CMA9

D (Horn solo) (sample bs.) CMA9 C#MI7(b5) F#7(b9) BMI7 E7(b9) AMI7 D7 (etc.)

DMI7 G7 **E** (On cue) (solo w/ bkgr.) CMA7 C#MI7(b5) F#7(b9) BMI7

(Vamp w/ solo till cue) E7(b9) AMI7 D7 DMI7 G7 (end solo)

F (ens.) CMA7 C#MI7(b5) F#7(b9) BMI7 E7(b9) AMI7 D7

(tutti, pn. 8va b.)

V.S. (turn page)

G (perc. play time)
(add horns 3rd x)

(pn.) (D⁹)

(bs. w/ pn. 8va b.)

(C⁹)

C¹³

C^{#13} D¹³

(w/ perc.)

(4x's)

D⁹

E^{b9}

D⁹

tutti

H (2-3 Clave)
(Güiro w/ pn. 1st x, add congas 2nd x)
(4th x perc. fill)

(pn. R.H.)

D C D⁷ F[#] G EMI⁷ A⁷

(pn. L.H.)

(bs., tacet 1st x)

(4x's)

I (ensemble)(sample pn. montuno, octaves)

D C D⁷ F[#] G EMI⁷ A⁷

(bs.)

(etc.)

(etc.)

(4x's)

J (Solos) *(pn. montuno etc.)* *(bs. etc.)* **D** **C** **D⁷_{F#}** **G** **E_{MI}⁷** **A⁷** *(Vamp w/ solo till cue)*

K *(On cue)* *(Solo w/ bkgr.)* **D** **C** **D⁷_{F#}** **G** **E_{MI}⁷** **A⁷** *1.-3.* **A⁷** **D** *4.*

(3-2 Clave) *(After solos)* **L** **G⁶** **F⁶_G** **G⁶** **F⁶_G** *break-----mf (bs.)*

G⁷ **F#_{MI}^{7(b5)}** **B^{7(b9)}** **E_{MI}⁷** **E_b_{MI}⁷** **D_{MI}⁷** **G¹³**

M **C_{MA}⁷** *(pn. comp)* **B_{MI}⁷** **E^{7(b9)}** **A_{MI}⁷** **D¹³_{SUS}** **D⁹**

D_{MI}⁷ **G^{7(b9)}_{#5}** **D^{b9(#11)}** **C_{MA}⁷** **D_C** **B_{MI}^{7(b5)}** **E^{7(b9)}**

(pn. R.H.) **A_{MI}** **G** **B** **A_{MI}** **C** **C#** **D_C** **D^{7(b9)}** **E_b_{MA}⁹⁽⁶⁾** **F_{MA}⁹⁽⁶⁾**

(bs. w/ pn. 8va b.)

E_b_{MA}⁹⁽⁶⁾ **F_{MA}⁹⁽⁶⁾** **E_b_{MA}⁹⁽⁶⁾** **F_{MA}⁹⁽⁶⁾** **G_{MA}⁹⁽⁶⁾** *(tutti)*

Siembra

Rubén Blades

Bolero ♩ = 82

(fl. ad lib)

(sustained el. pn. chords)

CMI^9 $G^bMA^7(b5)$ B^b/F D^b13_{SUS}

(bs.) (perc. tacet till [A])

A^{13}_{SUS} $A^{13}(b9)(b5)$ G^{13}_{SUS} $G^7(alt)$

A (Time)

Siem - bra — si pre - ten - des co - se - char.

CMI^9 FMI^9 E^b

(etc.)

(sample bs.)

siem - bra — si al - go quie - res re - co - ger. — Pe - ro no ol -

$D^7(\#9)(\#5)$ G^9_{SUS} $G^7(\#9)(\#5)$ CMI^9 $G^7(\#5)$ CMI^9

vi - des — que de a - cuer - do a la se - mi - lla, a - sí —

$GMI^7(b5)$ $F^{\#}G$ G^bMA^9 $C^7(\#11)(b9)$ FMI^9 E^b $D^7(\#9)(\#5)$ $G^7(\#5)$

se - rán los fru - tos que re - co - ge - rás.

CMI^9 B^b $AMI^7(b5)$ D^{13}_{SUS} G^{13}_{SUS} A/G F/G

B

Siem - bra — si pre - ten - des al - can - zar

CMI^9 E^b9 A^b9 $G^7(\#9)(\#5)$ G^bMA^9 FMI^9 A^b13 D^b13_{SUS} $G^7(\#5)$

(sample bs.)

lo que — el fu - tu - ro te trae - rá. — Pe - ro no ol -

$D7(\#9)(\#5)$ $G7(\flat9)(\#5)$ CMI^9

(etc.)

vi - des — que de a - cuer - do a la se - mi - lla, a - sí se -

$C7(\flat9)(\flat5)$ $G\flat7(\flat9)$ FMI^9 $B\flat13_{SUS} G7(\#5)$

rán los fru - tos que re - co - ge - ras. (flute)

$CMI^9 BMI^7(\#5) CMI^9 B\flat AMI^7(\flat5) A\flat13(\#11) G7(\#9)$ CMI^9 $B\flat13_{SUS}$

Siem - bra.

CMI^9 $B\flat13_{SUS}$ $F13_{SUS}$

(solo pick-ups)

D.S. al Coda (solo letter A).
(Vocal enters at letter B.)

(rall.)

(Siem - bra.)

F_{SUS} C $E\flat_{SUS}$ C_{SUS} F $B\flat_{SUS}$ $G\flat$ $A\flat_{SUS}$ G_{SUS} $E\flat$ F_{SUS} $G\flat$ $E\flat_{SUS}$ $B\flat$ $C7_{SUS}$

rit ...

Sin Saber Porque

Victor Mendoza
(arranged by V. Mendoza
& D. Pérez)

Jazz Mambo ♩ = 120

(Intro) C^9_{SUS} $B^b_{MI}6/9$ $B^{b(add 9)}_{Ab}$ $G7^{(\#9)}$ C^9_{SUS} $B^b_{MI}6/9$

(vibes, top note of chords)

1. $B^b_{MI}6/9$ **NC.** B^b_{Ab} C^9_{SUS} 2. $A7^{(b5)}$ $B^b13^{(b5)}$ $A^{13(b9)}$ $A^{b13(b5)}$ $E^b_{MA}9$

A $E^b_{MA}9$ A^{b13} $D^b_{MI}9$ $G^b7^{(\#9)}$ $B_{MI}9$ (vibes)

(1st x vibes)
(2nd x horns)

$B_{MI}9$ E^9_{SUS} B^b13_{SUS} B^b13 $A_{MI}9$

1. D^{13}_{SUS} E^b D^b D/C (horns)

G B $F7^{(b9)}$ D^b7 $E^b_{MA}9$ 2. D^{13}_{SUS} $D7^{(\#9)}$

$G_{MA}9$ $F^{\#}_{MI}7^{(b5)}$ $F^{\#}$ B C^{13}_{SUS} B^b13_{SUS} (vibes)

(Güiro) (♩ = prev. ♩)
B B^b13_{SUS} $F^{\#}$ B B^b13_{SUS}

(vibes, octaves)

B^b13_{SUS} $F^{\#}$ B $A7^{(b9)}$ $D_{MI}9$ F^9_{SUS}

(horns, octaves)

$D_{MI}9$ $F^{\#}_{MI}7^{(b5)}$ $B7^{(\#9)}$

C $A^b_{MI}9$ $D^b13^{(b9)}$ $B^b_{MI}9$

(vibes, octaves)

$E^b7^{(\#9)}$ $D7^{(\#9)}$ $G^9^{(\#5)}$ (single line)

G $G7(b9)(\#5)$ **F** FMA^9 **NC.** (horns 8va) (♩ = prev. ♩.) perc. fill **C** $CMi7(add4)$

D **(Mambo)** **C** $CMi7(add4)$ (tacet 1st 2 x's) **G** $Gb6/9(omit3)$ **A** $Ab6/9(omit3)$ **C** $C7sus$ **C** $CMi7(add4)$

(horns, octaves)

G $Gb6/9(omit3)$ 1.-3. **A** $Ab6/9(omit3)$ **G** $G7(b9)(\#5)$ (play 2nd x) 4. **A** $Ab6/9(omit3)$ (solo pick-ups) **B** $Bmi7(b5)$ **Bb** $Bb7(b9)$ **E** $EbMA^9$

E **(Solos)** **E** $EbMA^9$ **A** $Ab13$ **D** $Dbmi^9$ **G** $Gb7(\#9)$ **B** Bmi^9 **E** E^9sus **Bb** Bb^9sus

A Ami^9 1. **D** $D13sus$ **E** Eb/Db **D** D/C **G** G/B **F** Fmi^9 **Bb** $Bb7(\#5)$ **E** $EbMA^9$

2. **D** $D13sus$ **D** $D7(\#9)$ **G** GMA^9 **F#** $F#mi7(b5)$ **B** BMA^9 **Bb** Bb^9sus

F **Bb** Bb^9sus **Bb** Bb^9sus **A** $A7(\#5)$ **D** Dmi^9 **F** F^9sus **D** Dmi^9 **F#** $F#mi7(b5)$ **B** $B7(\#9)$

G **Ab** $Abmi^9$ **D** $Db13(b9)(b5)$ **Bb** $Bbmi^9$ **E** $Eb7(\#9)$ **D** $D7(\#9)$ **G** $G7(b9)(\#5)$

F FMA^9 **B** $Bmi7(b5)$ **Bb** $Bb13(b5)$ **E** $EbMA^9$

Repeat for solos (EEFG).
After solos, D.S. al Coda (with repeat).

(last x) (vibes)

(Perc. solo) **C** $CMi7$ **G** $Gb6/9$ **A** $Ab6/9$ **C** $C7sus$ **C** $CMi7$ **G** $Gb6/9$ **A** $Ab6/9$ **G** $G7(b9)(\#5)$ (last x) (4x's)

(horns, octaves)

(Perc. solo cont'd.) **C** $CMi7(add4)$ **G** $Gb6/9(omit3)$ **A** $Ab6/9(omit3)$ **C** $C7sus$ **C** $CMi7(add4)$

G $Gb6/9(omit3)$ 1.-3. **A** $Ab6/9(omit3)$ **G** $G7(b9)(\#5)$ 4. **A** $Ab6/9(omit3)$ **F** $F13$ **Bb** $Bb7(\#5)$ **E** $Eb6/9$

(add vibes) 2nd x (tutti)

Note: Letters F & G optional 6/8 feel (like letter B).

Sin Saber Porque (Rhythm Section)

Jazz Mambo $\text{♩} = 120$

(Intro)

(vibes, top note of chords)

Chords: C^9_{SUS} , $B^bMI^6/9$, B^bA^b , $G7(\#9)$, C^9_{SUS} , $B^bMI^6/9$

(bs. w/ pn. 8va b.)

Chords: $B^bMI^6/9$, NC, B^bA^b , C^9_{SUS} , $A7(b5)$, $B^b13(b5)$, $A^{13(b9)}$, $A^b13(b9)$, E^bMA^9 (melody)

Chords: E^bMA^9 (pn. comp), A^b13 , D^bMI^9 , $G^b7(\#9)$, BMI^9

(sample bs.)

Chords: E^9_{SUS} , B^b13_{SUS} , B^b13 , A^bMI^9 , D^{13}_{SUS} , E^b/D^b , D/C

(etc.)

Chords: G_B , $F7(b9)$, D^b7 , E^bMA^9 , D^{13}_{SUS} , $D7(\#9)$, GMA^9 , $F^{\#}MI^7(b5)$, $F^{\#}$, B , C^{13}_{SUS} , B^b13_{SUS}

(Güiro) ($\text{♩} = \text{prev. } \text{♩}$)

Chords: B^b13_{SUS} , $F^{\#}B$, B^b13_{SUS} , $F^{\#}B$, $A7(b9)$, DMI^9 , F^9_{SUS}

(bs.)

(etc.)

Chords: DMI^9 , $F^{\#}MI^7(b5)$, $B7(\#9)$, C , A^bMI^9 , $D^b13(b9)$

Chords: B^bMI^9 , $E^b7(\#9)$, $D7(\#9)$, $G^9(\#5)$

Chords: $G7(b9)$, FMA^9 , NC, $CMI^7(\text{add } 4)$

(hs)

(pn. octaves)

($\text{♩} = \text{prev. } \text{♩}$)

(drs.)

3

Guaracha ♩ = 98
(2-3 Clave)

Sin Tu Cariño

Rubén Blades & Louis Ramírez
(as sung by Rubén Blades)

Intro

(pn., plus 8va b.)
NC. (F) GMI A MI B^b6 C)

(bs.)

A (2-3 Clave)

(horns, top note)
C¹³ GMI⁷ C^{13(b9)} (perc. fill) C^{13(#9)} (vibes) GMI⁷ (pn. comp) C⁷

(tutti) (sample bs.) (etc.)

(vibes) A MI⁷ D^{7(#11)} G MI⁷ C⁷ F MA⁷ B^b MA⁷

G MI⁷ C⁷ A MI⁷ D MI⁷ F[#] MI⁷ B⁷ E MA⁷

D MI⁷ G⁷ E^b MI⁷ A^b F[#] MI⁷ B⁷ F MA⁷ B^b MA⁷

vibes fill

(horns, top note)
F MA⁷ B^b MA⁷ F MA⁷ B^b MA⁷ C bass C^{13(#9)} Sin tu ca

(bs./pn./trbs.) (bs.)

B (2-3 Clave)

ri - ño no ten - go sol y me fal - ta el cie - lo, sin tu ca -

F MA⁷ F⁶ G MI⁷ C⁷ A MI⁷ G MI⁷ C⁷

(sample bs.) (pn. comp/montuno) (etc.)

ri - ño y sin tu con - sue - lo no sé vi - vir.

F MA⁷ A MI⁷ D^{7(b9)} G MI⁷ C⁷

NC
(plus pn. 8va)
(bs./pn.)

Si no es - tás cer -

ca lle - ga la llu - via, y de tris - te - za to - do se nu - bla, y por tu au -

A⁷M⁷ D^{7(b9)} A^bM⁷ D^{b7}

(sample bs.) (etc.)

sen - cia has - ta se me ol - vi - da có - mo re - ir. Sin tu ca -

G⁷M⁷ C⁷ F⁷M⁷ A^b13 D^{b9} G^bM⁷A⁹

ri - ño no e - xis - ten ro - sas ni pri - ma - ve - ra, aun - que qui -

F⁷M⁷ G⁷M⁷ C⁷ A⁷M⁷ G⁷M⁷ C⁷

sie - ra de mí no pue - do a - par - tar - te ya. Sin tu ca -

F⁷M⁷ F⁷ B^bM⁷A⁷

ri - ño son de car - tón to - das las es - tre - llas, y no hay poe -

B^bM⁷A⁷ E^{b9} A⁷M⁷ D⁷

sí - a ni hay a - le - grí - a cuan - do no es - tás. Sin ton - te -

G⁷M⁷ C⁷ F⁷M⁷ F⁷

rí - as, mi a - mor, te ju - ro que no e - xa - ge - ro, que es que te

B^bM⁷A⁷ E^{b9} A⁷M⁷ D⁷

quie - roy sin tu ca - ri - ño no hay na - da

G⁷M⁷ C⁷

(strings) tr

más.
NC (F⁶)

(bs.)

D (perc. tacet)

(pn. montuno)

(sample bs.)

add perc. x x x x x x x

GMI⁷ AMI⁷ B^bMI⁷ E^b7

GMI⁷ AMI⁷ B^bMI⁷ E^b7 AMI⁷ D⁷ (etc.)

(etc.)

(Vibes solo)

(with perc.) (8va last x)

(horns, 2nd & 3rd x's)

(bs./pn. etc.)

GMI⁷ AMI⁷ B^bMI⁷ E^b7 GMI⁷ AMI⁷

(3x's) (plus 8va)

(horns)

tutti

B^bMI⁷ E^b7 AMI⁷ D⁷ E^b7 D^b C⁷

E

(pn. montuno)

(bs.)

FMA⁷ F⁶ C⁹SUS C⁷ C⁹SUS C⁷ FMA⁷ F⁶ (etc.)

Re - cuer -

(etc.) (pn./bs. etc. till G)

FMA⁷ F⁶ C⁹SUS C⁷ C⁹SUS C⁷ FMA⁷ F⁶

do a mi no - vie - ci - ta, mi a - mor a los quin - ce a - ños; yo tra -

FMA⁷ F⁶ C⁹SUS C⁷ C⁹SUS C⁷ FMA⁷ F⁶

tan - do de be - sar - la y me de - cí - a "si me vuel - ves a to - car te a - ra - ño." Que bo -

F *(Vocal solo)*

ni - to es el a - mor.

Chords: A_{MI}^7 , $D^{7(\#9)}$, G_{MI}^7 , C^7 , C^9_{SUS} , C^7 , F_{MA}^7 , F^6

G *(On cue)* *(Piano solo)*

ni - to es el a - mor.

Chords: A_{MI}^7 , $D^{7(\#9)}$, G_{MI}^7 , C^7 , C^9_{SUS} , C^7 , F_{MA}^7 , F^6

Que — bo —

(Vamp & solo till cue)

(Pn. solo) *(Till cue)*

Chords: A_{MI}^7 , D^7 , G_{MI}^7 , C^7 , F_{MA}^7 , F^6

perc. fill ————— break

H

ño son de car - tón to - das las es - tre - llas, Sin tu ca - ri -

y no hay poe -

Chords: $B^b_{MA}^7$, E^b_9 , A_{MI}^7 , D^7

(sample bs.) (pn. montuno) *(etc.)*

sí - a ni hay a - le - grí - a cuan - do no es - tás. Sin ton - te -

Chords: G_{MI}^7 , C^7 , F_{MA}^7 , F^7

rí - as, mi a - mor, te ju - ro que no e - xa - ge - ro que es que te

Chords: $B^b_{MA}^7$, E^b_9 , A_{MI}^7 , D^7

que - ro y sin tu ca - ri - ño no hay na - da más.

Chords: G_{MI}^7 , C^7 , F_{MA}^7 , $B^b_{MA}^7$, F_{MA}^7 , $B^b_{MA}^7$

1. 2. F_{MA}^7 $B^b_{MA}^7$ C^9_{SUS}

perc. fill ————— Sin tu ca - ri -

3. F_{MA}^7 $B^b_{MA}^7$ (Funkier) F_{MA}^7 $B^b_{MA}^7$ F_{MA}^7 $B^b_{MA}^7$

(sample bs.) *(Vamp, fill & fade)*

Só Danço Samba (a.k.a Jazz 'n' Samba)

Samba (♩ = 74 - 100)

Antonio Carlos Jobim
Vinicius De Moraes

English Lyric - Normal Gimble

A C^{6/9} F⁹ D⁹

Só dan - ço sam - ba, só dan - ço sam - ba. Vai, vai, vai, vai, vai. Só
The Jazz 'N' Sam - ba, the Jazz 'N' Sam - ba, hear it all a - round. The

D^{Mi9} G⁹ C^{6/9} F⁹

dan - ço sam - ba, só dan - ço sam - ba. Vai. Só
Jazz 'N' Sam - ba, the Jazz 'N' Sam - ba sound. The

C^{6/9} F⁹ D⁹

dan - ço sam - ba, só dan - ço sam - ba. Vai, vai, vai, vai, vai. Só
Jazz 'N' Sam - ba, the Jazz 'N' Sam - ba, swing - in' soft and low. The

D^{Mi9} G⁹ C^{6/9}

dan - ço sam - ba, só dan - ço sam - ba. Vai. Só
Jazz 'N' Sam - ba, the Jazz 'N' Sam - ba, go! The

B G^{Mi7} C⁹ (#5) F^{MA7} F⁶

Já dan - cei o twist a - té de - mais.
Jet from Ri - o, non - stop U. S. A.

A^{Mi7} D⁹ G⁷ (#5)

Mas não sei me can - sei do ca - lip - so ao chá chá chá. Só
This new sound came one day, and it's clear that it's here to stay. It's

C C^{6/9} F⁹ D⁹

dan - ço sam - ba, só dan - ço sam - ba. Vai, vai, vai, vai, vai. Só
Jazz 'N' Sam - ba, it's so re - fresh - ing, like a new per - fume. It's

D^{Mi9} G⁹ C^{6/9} (F⁹)

dan - ço sam - ba, só dan - ço sam - ba. Vai. (fine) Só
Jazz 'N' Sam - ba, it's Jazz 'N' Sam - ba, ummm! The

A is often played like this

Solo on form (ABC).
After solos, D.C. al fine

A C^{6/9} F⁹ D⁹

D^{Mi9} G⁹ C^{6/9} 1. F⁹ 2. C^{6/9}



Photo by Hyou Vielz

EGBERTO GISMONTI

Só Te Esperando

Nelson Faria

Bright Samba $\text{♩} = 132$

(Intro) (1st x) (rhythm gtr.)

1-3.

(bs.)

4.

(gtr.)

break

A (rhythm gtr.)

(gtr.)

3

(etc.)

3

B

C

(gtr.) E_{MI}^9 $E_{MI}^9(MA7)$ $A^{13(\#11)}$ (etc.)

(bs.) (etc.)

(gtr.) $A^b_{MI}^9 (G^7(\#9))$ $F^{\#}_{MI}^9$ $F^7(\#9)$ E_{MA}^9 $E^6/9$

F_{MI}^9 B^b_9 $E^b_{MA}^9$ $E^b_6/9$

B^9_{SUS} B^9 $B^b_9_{SUS}$ B^b_9

$E^b_{MA}^9$ $E^b_6/9$ (As is end of last solo) B^9_{SUS} (last x) B^9 (dr. continue)

1. B^9_{SUS} B^9 Till cue B^9_{SUS} (solo pick-ups) B^9

(bs.)

On cue B^9_{SUS} B^9

D.S. al Coda

Form: Intro
 Head 2x
 Solos (ABC)
 Head 1x
 to Coda

(1st x) (Solo)

A/B A^b/B

(Vamp, solo & fade)

Guitar sounds one octave lower than written.

Solamente Una Vez

Agustín Lara
(as played by Beny Moré)

Bolero

A

So - la - men - te u - na vez, a - mén la vi - da,
You be - long to my heart now and for - ev - er,

so - la - men - te u - na vez, y na - da más. U - na
and our love had it's start not long a - go. We were

vez na - da más en mi huer - to bri - lló la es - pe - ran - za, la es - pe -
gath - er - ing stars while a mil - lion gui - tars played our love song. When I

ran - za que a - lum - bra el ca - mi - no de mi so - le - dad. U - na vez na - da
said "I love you," ev - 'ry beat of my heart said it too. 'Twas a mo - ment like

B

más se en - tre - ga el al - ma, con la dul - ce y to -
this, do you re - mem - ber? And your eyes threw a

tal re - nun - cia - ción. Y cuan -
kiss when they met mine. Now we

do e - se mi - la - gro rea - li - za el pro - di - gio de a - mar - se, Hay cam -
own all the stars and a mil - lion gui - tars are still play - ing. Dar - ling,

pa - nas de fies - ta que can - tan en el co - ra - zón. (fine) So - la - men - te u - na
you are the song and you'll al - ways be - long to my heart. You be - long to my

(Optional)

pa - nas de fies - ta que can - tan en el co - ra - zón.
you are the song and you'll al - ways be - long to my heart.

(Take Coda for optional ending)



Photo © David Garten

TATA GÜINES & JOSE LUIS QUINTANA ("CHANGUITO")

Son De Cuba A Puerto Rico

Pablo Milanés

Guaracha

(2-3 Clave)

(Rubato, freely)

(as sung by Issac Delgado)

(arranged by Gonzalo Rubalcaba)

(Intro)

Chord progression for Intro: E_{MI}^7 A^7 D_{MA}^7 G^7_{SUS4-3} C_{MA}^7 $F\#^7$ B^7 | B^7_{SUS4-3}

(solo pn. ad lib)
(♩ = 156) (Tempo, but freely)

A E_{MI} B^7 $F\#$ E_{MI}/G A_{MI}/C E^7/B A_{MI} D^7_{SUS}

Cuan - do se al - zó mi ban - de - ra, la tu - ya lo ha - ri - a i - gual.

$F\#_{MI}^{7(b5)}$ B^7 E_{MI} D $C\#_{MI}^{7(b5)}$ $F\#^7$ B^7_{SUS4-3}

Y fue e - sa vez la pri - me - ra, que jun - tos qui - si - mos vo - lar.

$B_{MI}^{7(b5)}$ E^7 A_{MI} $G_{MI}^{6/9}$ $F\#^7$ $A\#$ B^7

Mas tar - de u - na voz a - ma - da, gri - tó con mu - cha ra - zón: Cu - bay

E_{MI}^7 A^7 D_{MA}^7 $G^{6/9}$ C_{MA}^7 $F\#^7$ B^7_{SUS4-3} $E_{MI}^{9(11)}$

Puer - to Ri - co son de un pá - ja - ro, las dos a - las. Cu - bay Puer -

(a little faster)

(♩ = 176)

to Ri - co son de un pá - ja - ro, las dos a - las.

$E_{MI}^{9(11)}$ A^{13} D^9 G^7 C^9 $F\#_{MI}^{7(b5)}$ B^7_{SUS} $NC (+ 8va)$ E_{MI}^7

(pn. only) (+ bs. w/ perc.)

B (Guaracha) (2-3 Clave)

Puer - to Ri - co, a - la que ca - yó al mar,

E_{MI}^7 A^7 D_{MA}^7 D_{MI}^7 G^7 C_{MA}^7

(sample bs.) (pn. comp./montuno) (etc.)

$F\#_{MI}^{7(b5)}$ B^7 E_{MI} E_{MI}^7

que no pu - do vo - lar. Yo te in - vi - to a mi pue - blo y bus - ca - mos jun -

A^7 D_{MA}^7 G^7_{SUS4-3} C_{MA}^7 $F\#^7$ $B^7_{SUS} (b9)$ B^7

tos, el mis - mo cie - lo.

pn. fill - (perc. play thru)

C (Danzón Feel) (2-3 Clave)

mf Con - di - cio - nes que no tie - nen que ver con ti - rar un ti - ro.

E_{MI} (pn. sustained) **G** **D⁷** **G** **G_{MA}^{7(#5)}**

(sample bs.) (perc. etc.)

(etc.)

Nos a - brie - ron el ca - mi - no, mien - tras a ti te de - tie - nen.

F_A **B_A** **E⁷** **A⁷**

Es - ta ta - re - a in - con - clu - sa te - ne - mos que ter - mi - nar.

D⁷ **G⁷** **C^{#MI}^{7(b5)}** **C⁹** **F^{#MI}⁷** **E⁷**

Pues que - ren ver el fi - nal, to - dos los muer - tos de am - bos.

C_E **B_{D#}** **G^{#MI}⁷** **C^{#MI}⁷** (pn. montuno plus 8va b.)

D (Guaracha) (2-3 Clave)

Por don - de sal - gas yo sal - go, siem - pre te voy a a - po - yar.

(pn. montuno, plus 8va b.) **A_{MI}⁷** **D⁷** **G_{MA}⁷** **C_{MA}⁷** **F^{#7(b9)}** **B^{7(b9)}** **E_{MI}(E⁷)**

(bs.)

tutti 3

Por don - de sal - gas yo sal - go, siem - pre te voy a a - po - yar.

A_{MI} **D⁷** **G_{MA}⁷** **C_{MA}⁷** **F^{#MI}^{7(b5)}** **B⁷** **E_{MI}** **NC** **E_{MI}⁷**

(bs.) (pn. etc.)

(tutti) D.S. al Coda

cie lo.

D_{MA}⁷ **G⁷_{SUS4-3}** **C_{MA}⁷** **F^{#7}** **B⁷_{SUS(b9)}** **B⁷**

pno. fill (perc. play thru)

V.S. (Turn page)

E **Danzón Feel** (2-3 Clave)

mf Si - guien - do el mis - mo ca - mi - no, nos vol - ve - mos a en - con - trar,

E_{MI} (pn. sustained) **B⁷** **F[#]** **E_{MI}** **G** **A_{MI}** **C** **E⁷** **B** **A_{MI}** **D_{MI}⁷**

(bs.) (perc., etc.)

(etc.)

pa - ra jun - tos re - cla - mar que se cam - bie tu des - ti - no.

F[#]_{MI}^{7(b5)} **B⁷** **E_{MI}** **D** **C[#]_{MI}^{7(b5)}** **F^{#7}** **B⁷_{SUS4-3}**

Y si a - ca - so le ne - ga - ran lo que por fuer - za es de us - ted, yo lo in - vi -

B_{MI}^{7(b5)} **E⁷** **A_{MI}** **G** **F^{#7}** **A[#]** **B^(add 9)**

Guaracha

f to a vo - lar es - ta vez con el ma - che - te en las a - las. Yo lo in - vi -

E_{MI}⁷ **A⁷** **D** **G** **C** **F^{#7(b9)}** **B^{7(b9)}**

(sample bs.) (pn. montuno)

to a vo - lar es - ta vez con el ma - che - te en las a - las.

E_{MI}⁷ **A⁹** **D_{MA}⁹** **G⁷** **C_{MA}⁹** **F^{#7(b5)}** **B^{7(b9)}**

(bs.) (pn. comp.)

(etc.)

F **E_{MI}⁷** (pn. montuno) **A⁷** **D_{MA}⁷** **G** **D_{MI}⁷** **G⁷** **C_{MA}⁷**

Puer - to Ri - co, a - la que ca - yó al mar,

F[#]_{MI}^{7(b5)} **B⁷** **E_{MI}** **E_{MI}⁷**

que no pu - do vo - lar. Yo te in - vi - to a mi pueb - lo y bus - ca - mos jun -

(pn. top note)

tos, el mis - co cie - lo.

A⁷ **D_{MA}⁷** **G¹³** **B^{7(b9)}** **E_{MI}⁹⁽¹¹⁾**

(bs.) (tutti) (perc. break) (bs./tutti)

G

Puer - to Ri - co, Puer - to Ri - co. Por

(sample pn. montuno, plus 8va b.)
EMI⁷ (opt. comp 1st x) A⁷ D DMI⁷ G⁷ C

(sample bs.)

e - so te que - ro tan - to Puer - to Ri - co.

(1st x) 3 (etc.) (1st x pn. gliss) (etc.) (etc.)

F#MI^{7(b5)} B⁷ EMI C⁷ B⁷

H (Vocal solo)

EMI A⁷ D DMI⁷ G⁷ C F#MI^{7(b5)} B⁷

(bs. etc.) (pn. montuno)

EMI C⁷ B⁷ (3x's)

After 3x's, D.S.S. al Coda Two

I (Perc. solo)

Puer - to Ri - co, Puer - to Ri - co, Puer - to Ri - co,

B⁷ (pn. montuno) EMI C B⁷ EMI C B⁷

(bs.) (etc.)

J (Synth. solo)

Puer - to Ri - co, Puer - to Ri - co,

EMI C B⁷ EMI C B⁷

(synth. "trpts." enter 5th x) (bs. & pn. etc.) (Vamp, solo & fade)

Son $\text{♩} = 176$
(2-3 Clave)

Son De La Loma

Miguel Matamoros

(Intro) G^6

A (Time)

má yo quie - ro sa - ber

de don - de son los can - tan - tes

que los en - cuen - tro ga - lan - tes y

los quie - ro co - no - cer

nan - tes que me las quie - ro a - pren - der.

B

don - de se - rán? (Ay ma - má.) ¿Se - rán de La Ha - ba - na? ¿Se -

rán de San - tia - go, tie - rra so - be - ra - na?

D7
 Son de la lo - ma y can - tan el lla - no. Ya ve -

D7 **C** **G** **(Time)** **G** **C**
 rá, lo ve - rá. Ma - má e - llos son de la lo - ma,

D7 **C** **G** **C** **D7** **C**
 ma - má e - llos can - tan el lla - no. Ma - má e - llos son

G **C** **D7** **C** **G** **C** **D7**
 de la lo - ma, ma - má e - llos can - tan el lla - no.

C **G** **C** **D7** **C** **G** **C** **D7** **C** **(Till cue)** **(Solos)** **D7** **C**
 Son de la lo - ma, can - tan el lla - no.

G **C** **D7** **C** **G** **C** **D7** **C** **(On cue)** **D7**
 ¿De

D **G** **G** **F** **E** **(Time)** **E7(#5)** **AMI**
 don - de se - rán? (Ay ma - má.) ¿Se - rán de La Ha - ba - na? ¿Se -

E7(#5) **AMI** **E7(#5)** **AMI**
 rán de San - tia - go, tie - rra so - be - ra - na?

D7
 Son de la lo - ma, can - tan el lla - no. Ya ve -

D7
 rá, lo ve - rá.

Song For Chano

Ray Barretto
(arranged by Hector Martignon)

Güiro $\text{♩} = 70$

(Congas)

(Intro) $\text{8} \left(\frac{3}{4} \right)$ $\text{2} \left(\frac{4 \times \text{'s}}{\text{etc.}} \right)$ **A** A_{MI}^9 F

1., 2. 3. $E_{MI}^7(b9)$ B_{MI}^9 $E_{MI}^7(alt.)$ break (trp./ten./fl.)

B A_{MI}^9 G A_{MI}^9 G F_{MA}^7 G F_{MA}^7 G (ten./fl. trp.)

D_{MI}^9 C $B^b_{MA}^9$ C D $E^b_{MA}^9$ $E_{MI}^7(alt.)$ break (unison)

pn. fill

1. A_{MI}^9 G 2. A_{MI}^9 break (bs. melody)

C G^9_{SUS} $G^9(\#5)$ C_{MA}^9 G^{13} $G^b7(\#9)$ F^{13} $E^7(\#5)$ A^9

A^b9 B^b13 A^b13 G^{13} $F\#_{MI}^7(b5)$ $B^7(\#5)$ C B^b F A F_{MI}^6 A^b

C G $F\#_{MI}^7(b5)$ F^{13} $E^7_{SUS}(b9)$ E^7_{SUS} $E^7(alt.)$ (fl. trp./ten.)

pn. fill

D C D D^6 C D D^6 $NC. (F_{MA}^9)$ break (ten./fl. trp.)

G^7_{SUS} D $F\#^7_{SUS}$ D E^7_{SUS} D E^b7_{SUS} D $E^b_{MA}^9$ $E^7(alt.)$ break (unison)

(fl. trp. ten.) C^6 G A_{MI}^9 pn. fill

G^{13}_{SUS} A_{MI}^9 dr. fill

E (Solos) A_{MI}^9 F_{MA}^9 D_{MI}^9 C $B^b_{MA}^9$ C D

$E^b_{MA}^9$ $E^7(alt.)$ A_{MI}^9 Till cue $B^7(\#9)_{\#5}$ $E^7(\#9)$ On cue (last solo) $A^7(\#9)_{\#5}$

F (Last solo continues) D_{MI}^9 $G^7(b9)$ C_{MA}^9 F^9 $B^7(\#9)_{\#5}$ $E^7(\#9)_{\#5}$ A_{MI}^9 $A^7(\#9)_{\#5}$

D_{MI}^9 $G^7(b9)$ C^9 F^9 $B^7(\#9)_{\#5}$ $E^7(\#9)_{\#5}$

G A_{MI}^9 F_{MA}^9 D_{MI}^9 C $B^b_{MA}^9$ C D

$E^b_{MA}^9$ $E^7(alt.)$ (end solo) A_{MI}^9 break (bs. melody) **D.S. al Coda**

H A_{MI}^9 (with ad lib vocal) F $E^7(\#9)_{G\#}$ 1-3. $E^7(\#9)_{G\#}$

4. $E^7(\#9)_{G\#}$ (unis.) C^6 G (trp. ten./fl.) $F\#_{MI}^9(b5)$

$F\#_{MI}^9(b5)$ F_{MA}^9 1. NC.

E^7_{SUS} $E^7(alt.)$ 2. F_{MA}^9 (fl. trp./ten.) ff (tutti) NC.

Tenor sounds one octave lower than written.

NC. G^7_{SUS} $F^{\#7}_{SUS}$ E^7_{SUS} $E^{\flat7}_{SUS}$

(bs. + pn. 8va b.)

$E^{\flat}MA^9$ pn. fill $E^7(alt.)$ C^6_G (bs.) break 2 (etc.)

A_{MI}^9 G^{13}_{SUS} A_{MI}^9 dr. fill

(Solos)

A_{MI}^9 F_{MA}^9 D_{MI}^9 C $B^{\flat}MA^9$ C D $E^{\flat}MA^9$

(sample bs.) (etc.)

$E^7(alt.)$ A_{MI}^9 $B^7(\#9)_{\#5}$ $E^7(\#9)$ $A^7(\#9)_{\#5}$ F D_{MI}^9 $G^7(\#9)$ C_{MA}^9 F^9

Till cue On cue (last solo) (last solo continues)

$B^7(\#9)_{\#5}$ $E^7(\#9)_{\#5}$ A_{MI}^9 $A^7(\#9)_{\#5}$ D_{MI}^9 $G^7(\#9)$ C^9 F^9 $B^7(\#9)_{\#5}$ $E^7(\#9)_{\#5}$

(solo continues)

A_{MI}^9 F_{MA}^9 D_{MI}^9 C $B^{\flat}MA^9$ C D $E^{\flat}MA^9$ $E^7(alt.)$ (end solo)

A_{MI}^9 NC break (bs. melody) D.S. al Coda

(bs. + pn. 8va b.)

A_{MI}^9 (with ad lib vocal) F $E^7(\#9)$ $G^{\#}$

mf (bs. + pn. 8va b.)

1.-3. $E^7(\#9)$ $G^{\#}$ 4. $E^7(\#9)$ $G^{\#}$ C^6_G (pn.) 2 (etc.)

$F^{\#}MI^9(\#5)$ F_{MA}^9 E^7_{SUS}

f (bs.)

$E^7(alt.)$ 2. F_{MA}^9 NC (+15ma)

Sonhos

Ivan Lins & Victor Martins

Funky Samba $\text{♩} = 100$

(Intro) G^7_{SUS} (suspended feel)

bs. & dr. fills

(Samba)

CMA^9 D^bMA^9

(horns w/ gtr.)

CMA^9 D^7 G^9

C G^7_{SUS} A CMA^9 C^6

No ar - ras - tão dos pes - ca - do - res, (bkgr. vocal 2nd x only)
- va (meu _____ a - mor

CMA^9 $A^7(\#11)$ D^{13}

ve - nham dis - cos vo - a - do - res, (bkgr. vocal 2nd x only)
un - pos - tal de I - tu - ve - ra - va, (meu _____ a - mor

D^{13}_{SUS} D^{13} DMI^9 G^9

le - man - já s de por - ce - la - na, car - ru - a - gens, ca - ra - va -
vi - nham sei - os de se - rei - as, meu São Jor - ge en lu - a che -

DMI^9 G^{13}_{SUS} G^9 CMA^9 E CMA^9 C^6 E

nas, num pai - nel de fli - pe - ra - ma.
ia, meus cas - te - los de a - re - ia.

1. G^{13}_{SUS} G^9 2. $BMI^7(b5)$ $B^7(b5)$ $D^\#$ $E^7(b9)$

Vi - nha tu - do que eu so - nha - (chorus) Meu cor - dão de car - na -

B AMI^9 FMA^9 Bb^{13}

val, a pai - xão mais tro - pi - cal.

EMI^{11} Bb^{13} A^{13}_{SUS} $A^7(\#9)$

Meu São João jun - to às fo - guei -

D¹³ **D¹³_{SUS}** **D¹³**

ras, mi - nhas fes - tas bra - si - lei - ras

no ar - rai - al. (vocal tacet on D.S.)

D¹³_{SUS} **D¹³** **G¹³_{SUS}** **N.C.** **G octaves**

2. No ar - ras

(horns)

tão dos pes - ca - do -

N.C.

D.S. al Coda
(with repeat)

N.C. (dr. x x x x) **C** **C⁹_{SUS}** **C⁹** **C⁹_{SUS}** **C⁹**

la la to - da vez que eu qui

F_{MA}⁹ **B^{b13}_{SUS}** **B^{b9}**

zer so - nhar.

B_{MI}^{7(b5)} **E^{7(b9)(#5)}** **E^{7(#5)}**

Vou bus - car no mar.

C_A **D_A** **G⁹_{SUS}** **G⁷**

(Vamp & fade)

(2nd verse)

No arrostão dos pescadores.
 Vinha o céu dos sonhadores.
 Feito à mão por bordadeiras,
 com lanternas de traineiras

Vinha tudo que eu sonhava. (meu amor)
 Vinha o rio que eu pescava. (meu amor)
 Meus tesouros e meus mapas,
 meus navios em garrafas,
 meu destino de pirata.

Sonhos (Rhythm Section)

Funky Samba ♩ = 100 (suspended feel)

(Intro) G^7_{SUS} (light bs. & dr. fills)

(bs.)

(Samba) (w/ synth. sustained chordsthroughout)

(horns w/ gtr.)

CMA^9 D^bMA^9 CMA^9

(bs./gtr.)

CMA^9 D^7 G^9 C G^7_{SUS}

tutti-----

A

("xylophone/organ" synth.)

(w/ sust. synth. chords)

CMA^9 (*gtr., loco, stopped*) C^6 CMA^9 $A^7(\#11)$ D^{13}

D^{13} D^{13}_{SUS} D^{13} D_{MI}^9 G^9

(synth.)

1.

(gtr.)

D_{MI}^9 G^{13}_{SUS} G^9 CMA^9 E CMA^9 C^6 E G^{13}_{SUS}

(bs.)

Guaracha ♩ = 188
(2-3 Clave)

Soy Antillana

Marilyn Pupo
(as played by Celia Cruz
and Sonora Ponceña)

f (horns) D_{MI}^6 A_{MI}^6 NC (pn.) (horns) A_{MI}^7 A_{MI}^6

(bs.) (pn. montuno) D_{MI}^6 A_{MI}^6 $E^7(\#9)$ A_{MI}^6 (tutti) Co - mo me break - - - -

A

sien-to tan an-ti-lla - na me an - dan pi - dien - do de - fi-ni-ción. (D.S.) 1. Co - mo me
2. Por - que lo
(D.S.) 3. Y no es po - (etc.)

(pn., sample montuno, octaves) A_{MI} $A_{MI}^{\#5}$ $E^7(b9)$ A_{MI} $A_{MI}^{\#5}$ A_{MI} (etc.)

$B_{MI}^{7(b5)}$ $E^7(b9)$ A_{MI}^7 A_{MI}^6 $B_{MI}^{7(b5)}$ $E^7(b9)$ A_{MI}^7 A_{MI}^6

mis - mo yo soy cu - ba - na, do - mi - ni - ca - na, que bo - rin - ca - na. Es que mis
si - ble de - cir qué sien - to, que per - te - nez - co so - la u - na de e - llas. Por - que Bo -

B (Solo Vocal 1st x)
Coro on D.S.)

is - las son más her - ma - nas, son u - na so - la en mi co - ra - zón. No de - be
rin - quen, Cu - bay Quis - que - ya son u - na so - la en mi co - ra - zón.

$B_{MI}^{7(b5)}$ $E^7(b9)$ A_{MI}^7 A_{MI}^6 $B_{MI}^{7(b5)}$ $E^7(b9)$ NC. (pn./bs. low note 8va)

ha - ber se - pa - ra - ción. No pue - de ha - ber di - fi - ni - ción. (horns) *f* A_{MI}^6 Bai - la - mos
Ba - jo la break - - - -

(tutti)

C

con un com - pás muy nues - tro, nos e - mo - cio - na un mis - mo son. Y aun - que la
som - bra de tus pal - ma - res, can - tan sus hom - bres him - nos de fé, y la es - pe -

G (pn. ad lib) C⁶ G⁷ C

(bs.) (etc.)

be - lla mar nos se - pa - ra for - ma - mos jun - tas u - na na - ción, y las an -
su - ra de sus mai - za - les, se es - cu - cha el e - cho de los Ur - fia - les. Mien - tras de -

B_{Mi} 7(b5) E 7(b9) A_{Mi} 7 A_{Mi} 6 B_{Mi} 7(b5) E 7(b9) A_{Mi} 7 A_{Mi} 6

(pn., sample montuno, octaves) (etc.)

D

(Coro w/ ad lib Vocal)

ti - llas se re - co - no - cen co - mo las fru - tas de más sa - bor. No de - be
ba - jo de un co - co - te - ro hue - le a ta - ba - co, ca - ña y ca - fé.

B_{Mi} 7(b5) E 7(b9) A_{Mi} 7 A_{Mi} 6 B_{Mi} 7(b5) E 7(b9) NC

(pn./bs. low note 8va)

ha - ber se - pa - ra - ción. No pue - de ha - ber de - fi - ni - ción. Co - mo - me

(2nd x) (horns) A_{Mi} 6

(tutti) break - - - - -
D.S. al Coda
(with repeats)

E

(horns) A_{Mi} 6 (horns) A_{Mi} 6 (pn. montuno) E 7(b9) A_{Mi} A_{Mi} (#5) E 7(b9)

(tutti) break - - - - - (sample bs.) (etc.)

(Trp. solo)

F

(Vocal solo) A_{Mi} A_{Mi} (#5) E 7(b9) (Vamp till cue) (On cue) (Piano solo) A_{Mi} 6

F¹³ B_{Mi} 7(b5) An - ti - lla - na, E⁷ A_{Mi} 7 D⁷ B_{Mi} 7(b5) E⁷ (4x's)

V.S. (turn page)

f (horns) A_{MI}^6 G^7 F^7 E^7 C_{MI}^7 F^7 $B_{MI}^{7(b5)}$ E^7 A_{MI}^6

(bs.) $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{3}$

(tutti) break-

H

(pn.) C D_{MI}^7E A_{MI} $NC.$

(bs./pn. L.H.) $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{3}$

(horns) $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{3}$

sfz

(horns)

(pn.) C D_{MI}^7E A_{MI} $NC.$

(horns)

$E^7(\#11)$

(time continues)

I

mf (pn., octaves) $NC.$ (A_{MI}) $(E^7(alt.))$ (A_{MI}) $(E^7(alt.))$

(bs.)

$NC.$ (A_{MI}) $(E^7(alt.))$ (A_{MI}) $(E^7(alt.))$

J (horn harmonies differ from montuno)

(horns) *mf* A_{MI}⁷ A_{MI}⁶ E_{SUS}^{7(b9)} E_{SUS}^{7(b9)} A_{MI}⁷ A_{MI}⁶ E_{SUS}^{7(b9)} E_{SUS}^{7(b9)} (4x's)

(sample bs.) (pn. montuno) (etc.) (last x)

f (horns, octaves) A_{MI}⁶ A_{MI}⁶ A_{MI}⁷ A_{MI}⁶ E_{SUS}^{7(b9)} E_{SUS}^{7(b9)}

(tutti) (bs.) (etc.)

K (Vocal solo) A_{MI}⁷ A_{MI}⁶ E_{SUS}^{7(b9)} E_{SUS}^{7(b9)} (Vocal solo) A_{MI}⁷ A_{MI}⁶ E_{SUS}^{7(b9)} E_{SUS}^{7(b9)} (coro etc. through **L**)

An - ti - lla - na,

L (On cue) (w/ Vocal solo & coro)

(I horns) A_{MI}⁹ D¹³ B_{MI}^{7(b5)} E_{SUS}^{7(b9)} A_{MI}⁹ D¹³ B_{MI}^{7(b5)} E_{SUS}^{7(b9)} B_{MI}^{7(b5)} E_{SUS}^{7(b9)}

(bs.) (etc.) (II horns)

(I horns) A_{MI}⁹ D¹³ B_{MI}^{7(b5)} E_{SUS}^{7(b9)} A_{MI}⁹ D¹³ B_{MI}^{7(b5)} E_{SUS}^{7(b9)} B_{MI}^{7(b5)} E_{SUS}^{7(b9)}

(II horns)

M (Vocal solo) A_{MI}⁷ D⁹ B_{MI}^{7(b5)} E_{SUS}^{7(b9)} (Vocal solo) A_{MI}⁷ D⁹ B_{MI}^{7(b5)} E_{SUS}^{7(b9)} (Vamp till cue)

f (horns) A_{MI}⁷ D⁹ B_{MI}^{7(b5)} E_{SUS}^{7(b9)} B_{MI}^{7(b5)} E_{SUS}^{7(b9)} E_{SUS}^{7(b9)}

An - ti - lla - na (bs. etc.) An - ti - lla - na,

f (horns) A_{MI}⁶ G⁷ F⁷ E⁷ C_{MI}⁷ F⁷ B_{MI}^{7(b5)} E⁷ D¹³

(bs.) (tutti)

This is a condensed version of the recorded arrangement.

Suavecito

Ignacio Piñero
(as played by Orquesta Sensación)

Cha-Cha-Chá ♩ = 112

(Intro) (fl. 8va) (pn./fl.)

(Coro)

(lead vocal) 3

Sua - ve - ci - to, sua - ve - ci - to. A tí te gus -

E_{MI} A A E_{MI} A A E_{MI} A A E_{MI} A A

(bs.)

A

(fl. 2nd x) 3 3

ta mu - cho con Ca - ro - la el son de al - tu - ra
sa que bien des - pa - ci - to cuan - do lo bai - las

D D^{MA7} G (strs. 8va)

(bs.) (pn. arpeggios) w/ pn./strs. (pn. comp) w/ pn./strs.

1.

con sa - bro - su - ra bai - lar - lo a so
con tú chi - qui - to

G G A¹³ D D⁶

w/ pn./strs.

2.

las. Lo mis - mo a pri - con - ten - ta di - ces. Sua - ve -

D D⁶ G A¹³ D D⁶ D D⁶

(Coro)

B

(Vocal solo) (Coro)

ci - to, sua - ve - ci - to. Sua - ve -

E_{MI} A A⁷ E_{MI} A A⁷ E_{MI} A A⁷ E_{MI} A A⁷

(bs.) (pn. montuno)

C (Vocal solo) (Coro)

ci - to, sua - ve - ci - to. Sua - ve - ci - to, sua - ve -

(bs.) (etc.)

ci - to. El son es lo más su - bli - me pa - ra el al - ma di - ver -
U - na lin - da se - vi - lla - na le di - jo a su ma - ri -

(A tempo) (Coro)

tir. Se de - be rí - a de mo - rir quien por bu - no no lo es - ti - me. Sua - ve -
di - to me vuel - vo lo - ca chi qui - to por la mú - si - ca cu - ba - na. Sua - ve -

ritard. --- (tutti) (bs.)

D (Vocal solo) (Coro) (Fl. solo)

ci - to, sua - ve - ci - to. Sua - ve - ci - to, sua - ve - ci - to.

(Fl. solo) (On cue) (Coro)

(Vamp & solo till cue) Su - a - ve, su - a - ve ma - mi - ta, su - a - ve ma - mí. Sua - ve -

1-3. EMI A A7 4. EMI A A7

G (Vocal solo)

ci - to, sua - ve - ci - to. Sua - ve -

(Vamp & fade)

Sample piano:

B, **C** EMI A A7 EMI A A7 2 etc.

(plus 8va b.) etc.

Strings:

B, **C** EMI A A7 **F** to end EMI A A7 EMI A A7 2 etc.

etc. etc.

Tapete Mágico

Caetano Veloso
(as sung by Gal Costa)

Freely

(Verse) $G^9(\#5)$ CMA^9 G/B AmI^9 GMI^9 FMA^9 Bb^9_{SUS} E^bMA^9

Os o-lhos de Car - men Mi - ran - da mo - vi - am - se, dis - cos voa - do - res fan - tás - ti - cos. ... No

$EMI^7(b5)$ Bb^7 $A^{(add9)}$ $C\#$ Bb^{13} A^{13} E^b9 DMI^9

pal - co Ma - ri - a Be - thâ - nia, de - se - nha - se to - das as cha - mas do pás - sa - ro. ... A

FMA^9 $F\#MI^7(b5)$ $B7(b9)$ $EMI^{(MA7)}$ EMI^7 A^9_{SUS} $A^9(\#11)$

dan - ça de Chap - lin, o show dos Rol - ling Stones, ... a ro - ça do O - pó A - fon - já. Mas

D^9 $D^b13(\#11)$ $G^7(\#11)$

na - da é mais lin - do que o so - nho dos ho - mens fa - zer um ta - pe - te vo - ar

(Samba Canção)

$\text{♩} = 104$

(oboe) CMI^9 (sustained chords) (elec. pn.)

(sample bs.)

A (oboe)

So - bre um ta - pe - te má - gi - co eu vou can - tan - do
So - bre - vôo a Ba - i - a de Gua - na - ba - ra, GMI^9 (etc.)

(sample bs.)

CMI^9 D^7 $F\#$ FMI^6

sem - pre um chão sob os pés, mas lon - ge do chão,
ro - ças man - guei - ras de Be - lém do Pa - rá,

Ab^9_{SUS} GMI^9

ma - ra - vi - lha sem me - do, eu vou on - de e quan - do
pa - ro so - bre a Pau - lis - ta de ma - dru - ga - da,

1. B^bMI^9 G^7 G^7_{SUS} G^7

me con - duz meu de - se - jo e mi - nha pai - xão.

2. B^bMI^9 D^bMA^9 C^9_{SUS} C^7

vol - to pra ca - sa quan - do que - ro vol - tar.

D.S. al Coda
(with repeat)

D^bMA^9 FMI^6 CMA^9 FMI^6 FMI^6 C

A bor - do do ta - pe - te vo - cê tam - bém po - de vi - a - jar,

CMA^9 FMI^6 CMA^9 FMI^6

a - mor. Bas - ta can - tar co - mi - go e vir co - mo eu vou.

(elec. pn./flutes)

$C^{(add 9)}$ $B^b6/9$ A^b $C^{(add 9)}$ $B^b6/9$ A^b

(bs. w/ elec. pn.) (optional D.S. for solos)

(Ending)

CMI^9 GMI^9 FMI^9 E^bMI^9

(oboe/elec. pn.) (bs. sustained)

DMI^{11} G^9_{SUS} CMI^9

(bs./el. pn. fills)

2nd Verse, letter A on D.S.:

Vejo o todo da festa dos navegantes,
 paio sobre a cidade do Salvador.
 Quero de novo estar onde estava antes.
 Passo pela janela do meu amor.

Costa Brava, Saara, todo o planeta;
 luzes, cometas, mil estrelas do céu;
 pontas de luz vibrando na noite preta;
 tudo quanto é bonito, o tapete e eu.

(to Coda)

Te Desafío

Roberto Yanes
(as played by Tito Puente)

Bolero $\text{♩} = 74$

f $A_{MI}^{7(b5)}$ $B_{MI}^{7(b9)}$ B_{MI}^{7} **A** C_{MI}^{7} C_{MI}^{7} C_{MI}^{7} C_{MI}^{7} D_{MI}^{7} $E_{b_{MI}}^{7}$ $A_{b_{MI}}^{7(b9)}$ $D_{b_{MA}}^9$

Ol - ví - da - me si pue - des te de - sa - fi - o.

$G_{b_{MA}}^9$ $C_{MI}^{7(11)}$ $F^{7(b9)}$

mf A - rrán - ca - te e - sos be - sos que se que - da - ron co - mo

$B_{b_{MA}}^7$ F_{MI}^{7} B_{b^7} $E_{b_{MI}}^{7}$ A_{b^9}

per - las de lu - na, o de ro - cí - o, en tus la - bios de fue - go

$D_{b_{MA}}^9$ $E_{b_{MI}}^{7}$ F_{MI}^{7} $D_{b_{MA}}^7$ C_{MI}^{7} F^7 C_{MI}^9 $F^{7(b9)}$ F^9

que me be - sa - ron. Ol - ví - da - me si pue - des, si lo con -

$B_{b_{MA}}^7$ $A_{b^{13}}$ $A_{MI}^{7(b5)}$ $D^{7(b9)}$ $A_{MI}^{7(b5)}$ $D^{7(b9)}$

si - gues. Pue - des de - cir - le al mun - do

$G_{MI}^{(MA7)}$ C^9 $G_{MI}^{(MA7)}$ C^9 G_{MI}^{7} C^7 G_{MI}^{7} C^7

que tus a - mo - res son de u - na vi - da bre - ve

G_{MI}^{7} C^7 C_{MI}^{7} $F^{7(b9)}$ $F^{7(\#11)}$ **C** C_{MI}^{7} C_{MI}^{7} D_{MI}^{7}

co - mo las flo - res. A - rrán - ca - te si pue - des

$E_{b_{MI}}^{7}$ $A_{b_{MI}}^{7(b9)}$ $D_{b_{MA}}^7$ $E_{b_{MI}}^{7}$ F_{MI}^{7} $E_{b_{MI}}^{7}$ $D_{b_{MA}}^7$ $B_{b_{MI}}^{7}$ G^7 $G_{b_{MA}}^7$

es - te a - mor mí - o.

$C_{MI}^{7(11)}$ C_{MI}^{7} C_{MI}^{7} D_{MI}^{7} $F^{7(b9)}$ $B^9(b5)$ NC. $G_{b_{MA}}^7$

Ol - ví - da - me si pue - des, te de - sa - fi - o.

$F7(\#11)$ D D^bMA^9 G^b13 $F13$ $E13$ G^b13 $F13$ $E13$ G^b13 $F13$
 (saxes) (trbs.) (tutti, plus 8va)

$E13$ E^b13 $D13$ $E13$ E^b13 $D13$ $E13$ E^b13 D bass ($D7(\#9)$) GMI ($MA7$) (7) (6) ($\#5$) GMI^9
 (top note)

D.S. al Coda

B^bMA^7 $E^b13(\#11)$ A^bMA^7 $D^b13(\#11)$ (trps./perc.) 3
f (trbs.) 3
 fi - o, te de - sa - fi - o, te de - sa - fi - o.

Te Desafío (Horns)

Bolero $\text{♩} = 74$

$A_{MI}^{7(b5)} B_{bMI}^{7} B_{MI}^{7}$ **A** $C_{MI}^{7} C_{MI}^{7} C_{\#MI}^{7} D_{MI}^{7} E_{bMI}^{7} A_{b7(b9)}$ D_{bMA}^9

f (tutti, top note) (trps.)

G_{bMA}^9 $C_{MI}^{7(11)}$ $F^{7(b9)}$ B_{bMA}^7 (trps.)

mf (brass) (trbs.)

F_{MI}^{7} B_{b7} E_{bMI}^{7} A_{b9} D_{bMA}^9 E_{bMI}^{7}

(trbs.) (top note)

$F_{MI}^{7} D_{bMA}^7 C_{MI}^{7} F^7$ C_{MI}^9 $F^{7(b9)}$ F^9 B_{bMA}^7 A_{b13} $A_{MI}^{7(b5)}$ $D^{7(b9)}$

(octaves) (tutti, top note)

B $A_{MI}^{7(b5)}$ $D^{7(b9)}$ $A_{MI}^{7(b5)}$ $D^{7(b9)}$ $G_{MI}^{(MA7)}$ C^9 $G_{MI}^{(MA7)}$ C^9

mf (saxes) (trbs.) (brass, octaves)

G_{MI}^{7} C^7 G_{MI}^{7} C^7 G_{MI}^{7} C^7 $C_{MI}^{7} F^{7(b9)}$ $F^{7(\#11)}$

(trbs.) (brass, octaves) (top note) *f* break-

C $C_{MI}^{7} C_{\#MI}^{7} D_{MI}^{7}$ E_{bMI}^{7} (trps.) $A_{b7(b9)}$ D_{bMA}^7 E_{bMI}^{7} F_{MI}^{7} E_{bMI}^{7}

f (saxes/trbs., top note) *mf* (solo alto w/ sustained chords)

D^bMA^7 B^bMI^7 G^7 G^bMA^7 $CMI^7(11)$ $CMI^7C^{\#}MI^7DMI^7$ $F^{7(b9)}$ $B^9(b5)$ Φ

(alto w/ chords) (tutti)

(trps.) (saxes)

G^bMA^7 $F^7(\#11)$ D^bMA^9

(trbs.)

(+ 8va)

f (tutti, top note)

G^b13 $F13$ $E13$ G^b13 $F13$ $E13$ G^b13 $F13$ $E13$ E^b13 $D13$ $E13$ E^b13 $D13$ $E13$ E^b13 D bass ($D^{7(b9)}$)

(top note)

$GMI^{(MA^7)}$ (7) (6) (#5) GMI^9

D.S. al Coda

(brass, top notes) (trps.)

B^bMA^7 $E^b13(\#11)$ A^bMA^7 $D^b13(\#11)$

(saxes, top note) (trbs.)

f

Te Desafío (Bass)

Bolero ♩ = 74

f (tutti) $A_{MI}^{7(b5)}$ B_{MI}^{7} B_{MI}^{7} **A** C_{MI}^{7} C_{MI}^{7} $C_{\#MI}^{7}$ D_{MA}^{7} E_{bMI}^{7} $A_{b7(b9)}$ D_{bMA}^9 G_{bMA}^9 (sample) (etc.)

mf $C_{MI}^{7(11)}$ $F^{7(b9)}$ B_{bMA}^7 F_{MI}^7 B_{b7}

E_{bMI}^7 A_{b9} D_{bMA}^9 E_{bMI}^7 F_{MI}^7 D_{bMA}^7 C_{MI}^7 F^7

(tutti) C_{MI}^9 NC $F^{7(b9)}$ F^9 B_{bMA}^7 A_{b13} $A_{MI}^{7(b5)}$ $D^{7(b9)}$

B $(A_{MI}^{7(b5)} D^{7(b9)})$ $(G_{MI}^{(MA7)} C^9)$ *mf* (as is)

$(G_{MI}^7 C^7)$ C_{MI}^7 $F^{7(\#11)}$ *(tutti)* *f* 3 3 break--

C C_{MI}^7 $C_{\#MI}^7$ D_{MI}^7 E_{bMI}^7 $A_{b7(b9)}$ D_{bMA}^7 E_{bMI}^7 F_{MI}^7 E_{bMI}^7 D_{bMA}^7 B_{bMI}^7 G^7 G_{bMA}^7 *mf*

$C_{MI}^{7(11)}$ C_{MI}^7 $C_{\#MI}^7$ D_{MI}^7 $F^{7(b9)}$ $B^9(b5)$ Φ NC G_{bMA}^7 $F^{7(\#11)}$

D D_{bMA}^9 G_{b13} F^{13} E^{13} G_{b13} F^{13} E^{13} G_{b13} F^{13} E^{13} E_{b13} D^{13} E^{13} E_{b13} D^{13} E^{13} E_{b13} *f*

NC $(D^{7(b9)})$ $G_{MI}^{(MA7)}$ (7) (6) $(\#5)$ G_{MI}^9

Φ B_{bMA}^9 $E_{b13(\#11)}$ A_{bMA}^7 $D_{b13(\#11)}$ *(trps.)* $(\overset{3}{\frown})$ (\diamond) *f* (arco) **D.S. al Coda**



Photo by Mark Holston

TITO PUENTE & GIOVANNI HIDALGO

Tin Tin Deo

Music - Walter "Gil" Fuller
Lyric - Chano Pozo
(as played by Dizzy Gillespie)

Afro-Swing

(Intro)

(perc. set-up)

(pn. tacet 1st x)

$F_{MI}^9(MA7)$ $C7(\#9)$

(bs. w/ pn. 8va b.)

2 last x

(Vamp)

A

F_{MI}^6 $E^b_{MI}^6$ $D^b_{MA}^9$ $C7(\#9)$ F_{MI}^6 $D7(alt.)$ $G7(alt.)$ $G_{MI}^7(b5)$ $G^b9(13)$

(sample bs.) (etc.)

F_{MI}^6 $E^b_{MI}^6$ $D^b_{MA}^9$ $C7(\#9)$ F_{MI}^9 B^b9 E^b9 $D7(\#9)$

$C7(\#9)$ F_{MI}^6 $C7(\#9)$

(bs. w/ pn. 8va b.)

1. 2.

$C7(\#9)$ F_{MI}^6 F_{MI}^6

B (opt. Swing)

Chords: $B^bM_I^9$, $B^bM_I^9$, $E^b13^{(b9)(b5)}$, $A^bM_A^7$, $D^b9^{(\#11)}$

(CMI7 F7(b9))
dr. fill on head

break on head

Chords: $B^bM_I^9$, $B^bM_I^9$, $E^b13^{(b9)(b5)}$, $A^bM_A^9$, $D M_I^{7(b5)}$, $G^{7(b9)(\#5)}$, $D M_I^{7(b5)}$

(Afro)

Chords: $C^{7(\#9)}$, $F M_I^6$

(bs. w/ pn. 8va b.)

Chords: $C^{7(\#9)}$, $F M_I^6$

Solo on form (AAB), no breaks

(Ending)

Chords: $C^{7(\#9)}$, $F M_I^9(M_A^7)$

(Solo ad lib)

(optional fine)

(pn.)

(bs. w/ pn. 8va b.)

(optional fine)

(Vamp, solo & fade)

or

(Vamp till cued fine)

In letter B, chords are 2 beats each during solos and kicks may be ignored.
Chords in parentheses at letter A are alternate changes

Guaguancó $\text{♩} = 138$
(3-2 Rumba Clave)

To Wisdom The Prize

Larry Willis
(as played by the Ft. Apache Band)

Intro *pn. 8va* (piano fills)

mf *(trp. alto/ten.)* NC F_{MI}^9 $D^{\flat}MA^7/F$ F_{MI}^9 $D^{\flat}MA^7/F$ F_{MI}^9 $D^{\flat}MA^7/F$ (etc.)

(sample bs.) (piano fills) $D^{\flat}MA^7/F$ F_{MI}^9 $D^{\flat}MA^7/F$ F_{MI}^9 $D^{\flat}MA^7/F$ (3x's)

A *(legato) (see notes at end)* 3

(horns) $F_{MI}^9(MA^7)$ F_{MI}^9 $B^{\flat}MI^9(MA^7)$ $B^{\flat}MI^9$ $E^{\flat}13_{SUS}$ (etc.)

$E^{\flat}7(\sharp 9)$ $A^{\flat}13_{SUS}$ 3 $A^{\flat}13(\flat 9)$ (etc.)

$G13_{SUS}$ 3 $G13(\flat 9)$ (unis.) **B** CMA^7

F_{MI}^9 $G^{\flat}MI^{11}$ $B13(\flat 9)$ (chords both x's) (pn.)

C *piano fill* *pn. 8va*

E_{MI}^{11} *(trp./alto ten.)* $C^7(\sharp 11)$ $C^7(\sharp 9)$ break-

(sample bs.) (tutti)

D *pn. 8va* (piano fills)

(trp. alto/ten.) F_{MI}^9 $D^{\flat}MA^7/F$ F_{MI}^9

(sample bs.) (etc.)

D^bMA^7 F (piano fills) FMI^9 D^bMA^7 F FMI^9 D^bMA^7 F (on repeat)

E (Solos) (last solo is piano)
 FMI^9 B^bMI^9 E^b9_{SUS} $E^b7(\#9)$ A^b9_{SUS} $A^b7(\#9)$

G^9_{SUS} $G7(\#9)$ CMA^9 FMI^9 $F\#MI^9$ $B7(\#11)$

Till cue
F EMI^9 $C7(alt.)$ FMI^9 D^bMA^7 F FMI^9

D^bMA^7 F FMI^9 D^bMA^7 F FMI^9 D^bMA^7 F

On cue (piano solo continues) $C7(alt.)$ 8va (Solo on E F)
G EMI^9 (pn.) break (loco) (pn.) FMI^9

(piano solo continues)
H FMI^9 D^bMA^7 F FMI^9 D^bMA^7 F (2nd x end solo)

D.S. al Coda (with repeat)

Piano solo
 FMI^9 D^bMA^7 FMI^9 D^bMA^7 (horns)

FMI^9 D^bMA^7 FMI^9 D^bMA^7 (Vamp, solo & fade)

Letter A, 1st x: horns play melody in octaves (trp. | alto/ten.); 2nd x: horns play written voicings with piano (use chords in parentheses 2nd x). (Letters B, C, & D as written both x's).

Tombo in 7/4

Samba (7/4) ♩ = 126

Airto Moreira

(Intro)

A⁹_{SUS} (4th x add vocal ad lib & elec. pn. comp)

(On cue)

Intro musical notation in bass clef, 7/4 time. It features a sequence of eighth notes and quarter notes. A bracket above the first four measures indicates the first x, solo bass. A bracket above the next four measures indicates the second x, add gtr. 8va. A bracket above the final two measures indicates the third x, add dr. A dashed line with a vertical bar indicates a break. The key signature has two sharps (F# and C#).

(1st x, solo bass
2nd x, add gtr. 8va
3rd x, add dr.)

(Vamp till cue)

(vocal w/ gtr.)

A

Section A musical notation in treble clef, 7/4 time. It features a sequence of eighth notes and quarter notes. A bracket above the first four measures indicates the first x, solo bass. A bracket above the next four measures indicates the second x, add gtr. 8va. A bracket above the final two measures indicates the third x, add dr. A dashed line with a vertical bar indicates a break. The key signature has two sharps (F# and C#).

(etc.)

Continuation of Section A musical notation in treble clef, 7/4 time. It features a sequence of eighth notes and quarter notes. A bracket above the first four measures indicates the first x, solo bass. A bracket above the next four measures indicates the second x, add gtr. 8va. A bracket above the final two measures indicates the third x, add dr. A dashed line with a vertical bar indicates a break. The key signature has two sharps (F# and C#).

B

Section B musical notation in bass clef, 7/4 time. It features a sequence of eighth notes and quarter notes. A bracket above the first four measures indicates the first x, solo bass. A bracket above the next four measures indicates the second x, add gtr. 8va. A bracket above the final two measures indicates the third x, add dr. A dashed line with a vertical bar indicates a break. The key signature has two sharps (F# and C#).

C

Section C musical notation in bass clef, 7/4 time. It features a sequence of eighth notes and quarter notes. A bracket above the first four measures indicates the first x, solo bass. A bracket above the next four measures indicates the second x, add gtr. 8va. A bracket above the final two measures indicates the third x, add dr. A dashed line with a vertical bar indicates a break. The key signature has two sharps (F# and C#).

D (Samba)

Section D musical notation in treble clef, 7/4 time. It features a sequence of eighth notes and quarter notes. A bracket above the first four measures indicates the first x, solo bass. A bracket above the next four measures indicates the second x, add gtr. 8va. A bracket above the final two measures indicates the third x, add dr. A dashed line with a vertical bar indicates a break. The key signature has two sharps (F# and C#).

(Dr. or Perc. solo)

E NC.

F NC (organ)
(bs. A pedal)

G $G^{6/9}$ A $A^{6/9}$ $G^{6/9}$ A $A^{6/9}$
(bs. etc.) $G^{6/9}$ A $A^{6/9}$ $G^{6/9}$ A $A^{6/9}$

(Elec. pn. solo)

H $G^{6/9}$ A $A^{6/9}$ $G^{6/9}$ A (On cue) $G^{6/9}$ A (organ)

I $A^{6/9}$ B A (Vamp till cue) 1. $A^{6/9}$
(bs. etc.)

2. NC. (A pedal) break (vocal) $E^{b9}(\#11)$ D.S. al Coda One (C1) (with repeat)

Φ^1 A^{13}_{sus} break (vocal w/ gtr.)

D.S.S. al Coda Two (C2) (no repeat)

Φ^2 f NC (dr. w/ line) f (#)

(Sample dr. pattern at [A], [B], etc.): (w/ cymbals)

(Sample bass)

B

(dr. fill)

Tres Lindas Cubanas

Guillermo Castillo
Antonio María Romeu

Danzón-Mambo ♩ = 156

(2-3 Clave)

A

(fl. 8va)
NC
D⁷ (pn. comp w/ accents) G E⁷ A⁷ E⁷ D⁷
(sample bs.) (etc.)

D⁷ G A⁷ D⁷

D⁷ G E_{MI}⁷ A⁷ D⁷ NC G
(pn./bs.) (tutti)

(perc. tacet)

NC A_{MI}⁷ D⁷/F# D⁷ Tres,
(tutti)

B

(bs. tumbao) pn. comp tres, lin - das cu - ba - nas. Tres, Si
D⁷ G A⁷ D⁷ D⁷

pa - so por Pa - so Fran - co mi - ne - gra nun - ca me di - gas que no. (horns)

D7 **G** (**Emi7**) **A7** **D7** **G**

(tutti)

(perc. tacet)

Si ma - ña - na yo - me mue - ro, lle - ven flo - res.

NC **Ami7** **D7** **F#** **NC**

(pn./bs.) break

C (Flute solo)

(pn. montuno) (bs. tumbao)

G **D7** **G** **2 D7**

(Vamp & solo till cue)

D (On cue)

Lin - das cu - ba - nas, el mam - bo te - lla - ma.

G **D7** **G** **D7**

E (Solos)

G **D7** **G** **D7**

(Vamp & solo till cue)

F (On cue)

1. 2. 2.

(flute)

G **D7** **G** **NC**

(tutti)

Med.-Slow Samba $\text{♩} = 82$

Um Samba

João Donato & Gilberto Gil
(as sung by Leila Pinheiro)

(Intro) (perc./gtr. play thru)

(top note of synth. chord)

F^{13}_{SUS} F^9 F^{13}_{SUS} F^9 $B^b_{MA^9}$ $E^b_{MA^7}$ D_{MI^7} $B^b^{(add^9)}_{Ab}$

(bs.)

(synth.)

G_{MI^7} F_{MI^7} $B^b_{SUS}^{13}$ $E^b_{MA^9}$ D_{MI^7} C_{MI^7} $B^b_{MA^9}$ $A^b_{MA^9}$ $G^b_{MA^9}$ E_{MA^9} $B^b_{MA^9}$

S **A**

Um sam - ba, — o pra - zer, a
ba, — ba, — to - ma - ra que as

$B^b_{MA^9}$ $E^b_{MA^7}$ F E^b_{b6}

dr. (7 8 8 8)

(1st x only) (bs. w/ bs. dr.)

som - bra do sol de ve - rão. Re - pou - so. — No sam -
e - ras que a - in - da vi - rão. E as fe - ras — ui - van -

G^9_{SUS} (D_{MI^7}) $G^{7(b9)}(G^9_{SUS})$ $(E^b_{MA^9})$ F^{13}_{SUS}

(2nd & 4th x's, notes in parentheses)

ba, — não ou - so pe - dir — mais do meu vi - o -
tes, — dois al - to - fa - lan - tes da no - va can -

$(E^b_{MA^9})$ F^{13}_{SUS} (F^9_{SUS}) $F^{7(\#11)}_{(b9)}$ $B^b_{MA^9}$

B (Steady Samba)

lão. Que as a - sas de um sam - ba, -
 cão, de - vo - rem de um sam - ba, -

(bs.) B^bMA^9 E^bMA^9 B^bMA^9 GMI^7 G^b13 FMI^9 B^b13 *(etc.)*

pra um vô - o na na - ve da ins - pi - ra - ção. E o pou -
 as vís - ce - ras cru - as de fo - go e pai - xão. E as ru -

FMI^9 $B^b13(b9)$ $E^bMA^7(\#5)$ $E^bMA^9(add6)$

so su - a - ve no te - lha - do es - tre -
 as, re - ple - tas, ce - le - brem tam -

D^9_{SUS} $D^7(b9)$ GMI^9 $C13(\#11)$

la - do de um bar - ra - cão da j - ma - gi - na - ção. 2. Um sam -
 bo - res de um mun - do pa -

$C13(\#11)$ CMI^9 DMI^7 $A^b9(\#11)$ $G^7(b9)$

gão de um sam - ba. 1. Um sam -

F^9_{SUS} $E^b13(\#11)$ $D^7(\#9)$ $G^7(b9)$

D.S. al Coda
 (w/ repeat)
 (repeat 1st & 2nd verses)

(Solo)

$G^7(b9)$ C F^{13}_{SUS} *(bs.)*

B^bMA^9 E^bMA^9 DMI^7 G^9_{SUS} $G^7(b9)$ F^{13}_{SUS}

(top note of tutti chords) **(Vamp, solo & fade)**

Sample gtr. at Intro and **A** :

(etc.)

Note: Chords in parentheses are used 2nd & 4th x's.

Guaracha ♩ = 164
(2-3 Clave)

Un Tipo Como Yo

Sergio Esquivel

(as played by NG La Banda)

(Intro) NC.

(bs. w/ pn.) C¹³ break

F^{MA7} E^{MI7(b5)} A⁷ D^{MI7} C (tutti) (horns, plus 8va) G B

(top note 8va)

G B B^b C C^{13(b9)} (perc. continue) A NC. B¹³ (loco)

B^bMI⁷ B^bMI^(MA7) B^bMI⁷ E^{b7} A^bMA⁷

Co - mo es po - si - ble que un a - mor tan pre - ten -
cuen - tas no me al - can - za con la

di - do se ha - ya ve - ni - do a re - fu - giar a - qui en mi ni - do (horns)
vi - da pa - ra pa - gar to - do lo que has tra - í - do.

DMI C 3 G B C¹³
 vi - da, — que se jue - ga la suer - te — y na - da mas por ver - te. —
 ri - ño, — que no quie - re per - der - te — y siem - pre va con - ti - go. —

1. C¹³ 2. C¹³ [C] FMA⁷ BMI⁷ E⁷ AMA⁷ C#MI⁷ F#⁷SUS4-3
 Un ti - po co - mo Un ti - po co - mo yo. (horns) C¹³ C¹³(b9)

(horns, top note) BMI⁷ BbMA⁷(b5) C¹³SUS (pn./bs.)
 D F (w/ vocal ad lib) Bb C A C# 1. DMI F 2. F
 (pn./bs.)
 E F F⁷ Bb C A C# (Vocal solo) Se ha e -
 na - no - ra - do de un ti - po co - mo yo. DMI F Bb B^oC

(2nd x) 1 (no repeat on 2nd D.S.)
 C A C# DMI C F F F⁷ Bb C A C#
 Se ha e - na - mo - ra - do de un ti - po co - mo yo.

DMI NC C⁷ F A 2
 Que — no tie - ne na - da que o - fre - cer pe - ro te quie - re. —

F F Bb C⁶ A⁷ C# DMI 1, 2. F 3. F
 (horns, octaves)
 Se ha e -

1 (Vocal solo) 2 (Vocal solo) A⁷ C# DMI F (last x)
 DMI F G F Bb B^o C (Vocal solo) DMI F (last x)
 Si yo — no ten - go un cen - ta - vo. (Vamp till cue) Se ha e -

2 NC [H] FMA⁷ EMI⁷(b5) A⁷ 3 DMI⁷ C (loco) 3 G B
 (horns, plus 8va)
 G B Bb C C¹³(b9) F⁶ Bb⁶ AMI⁷ GMI⁷ Gb¹³ F⁷ + 8va
 ff (tutti)

This is a condensed version of the recorded arrangement.

Un Tipo Como Yo (Rhythm Section)

Guaracha $\text{♩} = 164$

(2-3 Clave)

(Intro) NC

bs./pn. C^{13} break - - x F_{MA}^7 (pn. comp) (sample bs.)

$E_{MI}^7(b5)$ A^7 D_{MI}^7 C G G/B B^b C

(perc. continues) **A** (perc. etc.)

B^b C $C^{13(b9)}$ NC B^{13} $B^b_{MI}^7$ $B^b_{MI}^{(MA^7)}$ (etc.)

(bs.) (as is - - - - -) (sample)

$B^b_{MI}^7$ E^b7 $A^b_{MA}^7$ $G_{MI}^7(b5)$ C^7 F_{MI}^9 (etc.)

F_{MI}^9 E^b E^b D^b $G_{MI}^7(b5)$ C^7 F_{MI} A^b9 G^9 G^b9

2. C^7 F^6 B^b6 A_{MI}^7 G_{MI}^7 G^b13 F^6 C^{13} (perc. fill)

(tutti)

B F_{MA}^7 (pn. montuno) $E_{MI}^7(b5)$ A^7 D_{MI}^7 C_{MI}^7 F^7 $B^b_{MA}^7$ (etc.)

$A_{MI}^7(b5)$ D^7 G_{MI} F C E A^7 $C^\#$ D_{MI}

D_{MI} C G/B NC (w/ pn. 8va) (b) 1. C^{13} 2. C^{13}

C F_{MA}^7 B_{MI}^7 E^7 A_{MA}^7 $C^\#_{MI}^7$ $F^\#7$ B_{MI}^7 (sample bs.)

B_{MI}^7 $B^b_{MA}^7(b5)$ C^{13} SUS $C^{13(b9)}$ (tutti)

(perc. play through) **D**

(pn.) C^{13(b9)} (F) (B^b) (C) (A[♯]C[♯])(D^MI) (F) (pn. continue figure)

(bs.) (Coro) **E** F F⁷ B^b (B^{°7})C A[♯]C[♯]D^MI (Vocal solo) F

F B^b (B^{°7})C A[♯]C[♯]D^MI (2nd x) (no repeat on 2nd D.S.) F

(Coro) F B^b (B^{°7})C A[♯]C[♯]D^MI NC. (as is) (F[♯]A) 2

NC. (C⁷) 8va (as is) (F[♯]A) 2

F (horns) (pn.) (loco) (bs.) F F B^b (B^{°7})C A[♯]C[♯]D^MI F (3x's) (pn. continue figure)

D.S. al Coda One (with repeat)

⊙¹ D^MI F F (pn. (like **D**)) B^b (B^{°7}) C A[♯]C[♯]D^MI F (Vamp till cue)

(bs.) On cue, D.S. al Coda Two (no repeat)

⊙² NC. (loco) **H** F^MA⁷ E^MI^{7(b5)} A⁷ D^MI⁷

(bs.) (sample bs.) D^MI⁷ C G G B G^b B^b/C C^{13(b9)}

(tutti, perc. play through) F⁶ B^{b6} A^MI⁷ G^MI⁷ G^{b13} F⁷ **A**

ff

Bass at Coda One is funkier first few times through vamp.

Bossa Nova $\text{♩} = 130$

Vai Amigo

Cartola
(as sung by Leny Andrade)

(Intro)

(accordion, ad lib)

(sample bs.)

(etc.)

Chords: GMA^9 , EMI^9 , $A^9(b5)$, C/D , D/C , $B7(\#9)$

Chords: $E7(b9)$, A^9 , D^9_{SUS} , G/D , D^9_{SUS}

A

GMA^9 EMI^9 $A^9(b5)$

Vai a - mi - go e di - ga - lhe por - - - fa - vor, - - -

D^9 $D\#^{\circ 7}$ EMI^9 A^9

que não sei o que fa - ço - - - e já nem sei - - -

D^9 $B7(b9)$ EMI^9

- quem sou. - - - Di - ga que ter - mi - nou, - - - to - da a -

D^9 GMA^9 D^9_{SUS}

que - la vai - da - de - - - e que sin - to sau - da -

GMA^9 EMI^9 A^9 D^9

de. Que - ro a - mar - - - e com mais fer - vor.

B

GMA^9 EMI^9 $A^9(b5)$

Lem - bro - me bem, que um di - a eu lhe dis - se,

D^9 $D\#^{\circ 7}$ EMI^9 A^9

um - a gran - de to - li - ce - - - e o nos - so lar - - -

D⁹ **B7(b9)(#5)** **EMi⁹**

dei - xei. To - dos tem o seu dra - ma, só não

(2nd x) **EMi⁹(MA7)**
B7(b9)(#5)

EMi⁹ **G⁹SUS** **G⁹**

so - fre quem não a - ma. A - me - ni - zar (#) meu cas -

C#MI^{7(b5)} **CMA⁹** **AMI⁹** **D⁹** **GMA⁹** **D⁹SUS** **D⁹**

ti - go, só vo - cê po - de - rá, a - mi - go. (accordion, freely)

C **GMA⁹** (D.S.S. repeats) **B7(b9)(#5)** **EMi⁹** **DMI⁹** **G⁹**

CMA⁹ **C#MI^{7(b5)}** **F#7(b9)(#5)** **BMI⁹(MA7)** **BMI⁹** **E7(b9)(#5)**

AMI⁹ **D⁹SUS** **BMI⁹(b5)** **E7(b9)(#5)**

AMI⁹ **D⁹SUS** **GMA⁹** **D** **D⁹SUS**

D.S. al Coda (opt. insert solos **A****B****C**)

EMi⁹ **A⁹** **D⁹SUS** **D⁹**

A - me - ni - zar meu cas - ti - go, só vo - cê po - de -

GMA⁹ **EMi⁹** **A⁹(b5) rall.**

rá, a - mi - go. A - me - ni - zar meu cas - ti - go,

D⁹SUS (a tempo)

só vo - cê po - de - rá, a - mi - go. D.S.S.

(Vamp, solo & fade on letter C)

Varadero Blues

Guaguancó ♩ = 98

(3-2 Rumba Clave)

Jan L. Hartong
(as played by Nueva Manteca)

(Intro) A_{MI}^9 (Piano solo)

B_{MI}^9 A (etc.)

A (trp. ten.) A_{MI}^9 *mf* (sample bs.)

mf A_{MI}^9

D_{MI}^9

A_{MI}^9

A_{MI}^9 A_{MI}^9 (trp. ten.) $A^7(b9 \#5)$

B

D_{MI}^7 $D^{7(\#5)}$ G^{13} C_{MA}^9 C^9 F^6_9

$B^{7(b9 \#5)}$ $E^{7(b9 \#5)}$ $A_{MI}^6_9$ E_{MI}^7/A $A^{7(b9)}$

C

D_{MI}^7 $D^{7(\#5)}$ G^{13} C_{MA}^9 C^9 F^6_9

$B^{7(b9 \#5)}$ $E^{7(b9 \#5)}$ $A_{MI}^6_9$ \bigcirc

D (Solos) A_{MI}^9 D_{MI}^9 A_{MI}^9 A_{MI}^9 $A^{7(b9 \#5)}$

E D_{MI}^9 G^9 C_{MA}^7 F^9 F^6_9 $B_{MI}^{7(b5)}$ E^7

1. A_{MI}^7 E_{MI}^7/A $A^{7(b9)}$ 2. A_{MI}^7 A_{MI}^7 (E^9_{sus})

Solo on D E¹ E²

After solos, D.S. al Coda (no repeat)

F (Guaguancó) (3-2 Rumba Clave)

(solo trp.)

(perc. play thru)

mf *f*

break *tutti* *(fine)*

Chords: $A_{MI}^{6/9}$, F^9 , A^9_{SUS} , $E^7(alt)$, $E^7(alt)$, $A_{MI}^{6/9}$, A_{SUS}

Trumpet parts: (trp.), (trp.), (ten.), (bs.)

G (Son Montuno) (2-3 Clave)

(Trp. solo)

(pn. montuno, octaves)

mf

(Vamp & solo till cue)

Chords: D_{MI} , A_{MI} , E^7 , A_{MI} , A^7

H (On cue) (trp. ten.)

mf *break*

NC. *(solo trp.)*

D.S.S. al fine

Chords: D_{MI} , A_{MI} , F^9 , $E^7(\#5)$, A^7 , $A^7(b9)$, D_{MI} , A_{MI} , $E^7(b9)$, A_{MI} , $NC.$

Trumpet parts: (trp.), (ten.)

Vera Cruz

Milton Nascimento

A *Rubato*

GMI⁹ *B^bMI⁹*

(1st x) Ho - je foi que a per - di mas on - de, já nem se -
 (D.C.) Que - ro em ou - tra man - si - dão um di - a an - co -

A^bMI⁹ *A^bMI⁹* *GMI⁹*

i, me le - vo pa - ra o mar. Em Ve - ra me lar -
 rar e aos ven - tos me es - que - cer, que ao ven - to me a - mar -

F[#]MI⁹ *C⁶/₉(#11)*

gue - je dei - to nes - sa dor meu cor - po sem lu -
 rei e ne - le vou par - tir a - trás de Ve - ra

B *(Medium Samba)* $\text{♩} = 120$

gar.
Cruz.

(pn./gtr.) *E^b* *G* *B^b* *G*

A^b *G* *A* *G* *D^bMI⁷(add 4)*

C *S*

GMI⁹ *GMI⁶/₉* *GMI⁹(MA7)*

1. Ah! Qui - se - ra es - que - cer a
 2. Ah! Nos ri - os me lar - guei, cor -
 3. Ah! Qui - se - ra en - con - trar a

GMI⁹ *E^bMA⁹* *D^bMI⁹* *3*

mo - ça que se foi de nos - sa Ve - ra
 ren - do sem pa - rar. Bus - ca - va Ve - ra
 mo - ça que se foi no mar de Ve - ra

CMI⁹ *B^bMI⁹*

Cruz, e o pran - to que fi - cou da
 Cruz, nos cam - pos e no mar mas
 Cruz, e o pran - to que fi - cou da

B^b13 *E^bMA⁹* *D^bMI⁹* *3*

mor - te que so - nhei nas coi - sas de um o -
 e - la se sol - tou no lon - ge se per -
 mor - te que per - di nas coi - sas de um o -

1. 3.

lhar.
lhar.

$GMI^7(\text{add } 4)$
(pn./gtr.)

(bs. G pedal)

$GMI^6(\text{add } 4)$

$(GMI^{\flat 9})$
 $GMI^{\sharp 5}(\text{add } 4)$

(pn./gtr.) $GMI^6(\text{add } 4)$

2. CMI^9

$A^{\flat}MA^7$ A^7 E^{\flat} E

deu.

D.C. al Coda (Rubato)
(take 3rd ending)

GMI^9 $GMI^{\flat 9}$ $GMI^9(MA^7)$

(instrumental)

GMI^9 AMI^9 $A^{\flat}MI^9$ $D^{\flat 13(\flat 9)}$ $D^{\flat 7(\sharp 9)}$

$F^{\sharp}MI^9$ $B^{13(\sharp 11)}$ $D^7(\sharp 11)$

E (Solos)

GMI^9 $GMI^{\flat 9}$ $GMI^9(MA^7)$ GMI^9 $E^{\flat}MA^9$

(1st time only)

DMI^9 CMI^9 BMI^9 $B^{\flat 13}$ $E^{\flat}MA^9$

DMI^9 GMI^7 GMI^6 $GMI^{\sharp 5}$ GMI^7

(sample bass)

B and 1st ending

(G pedal)

After solos, D.S. (repeat 3rd verse)
Vamp & fade on 1st ending

C

2 (etc.)

(English lyric by Lani Hall)

A: Now the world is empty faces that I see,
Don't care to ever know love.
You gave to me so much when morning made our song,
and now it seems so far.

C: Oh, what can't I mean for stars? The song it means too much.
So many things to know when twilight seems to go
The long night just for dreams, you say to me, "Again . . ."

C: Oh, just say to me, "Again." Look only for the sun.
I can't believe you're gone. No, never would we try.
Our hands would dance the way, without the time to cry.

A: Now I see the night-time shadows breaking over
dreams that have no more to say.
If time will pass I'll wait for you until
and then I'll wait for you again.

(No 3rd Verse in English lyric.)

Song $\text{♩} = 94$
(2-3 Rumba Clave)

Virgen De La Caridad

Gladys (Bobi) Céspedes,
Wayne Wallace, Jesús Díaz,
Guillermo Céspedes
(as played by Conjunto Céspedes)

(Intro)

(perc. solo) (horns)

A_{MI} E^7 D C E D_{MI} F A F^7 E^7 B

Vir - gen de la Ca - ri -

(bs.) break

A

dad, que des - de un ca - ñón del

(pn. sample montuno, octaves)

E^7

Co - bre es - pe - ran - za das al po - bre y al ri - co se - gu - ri -

(etc.)

A_{MI}^6 D_{MI}^6

(etc.)

A_{MI}^6

dad. Vir - gin de la Ca - ri -

B E^7

$\#^{\flat}$ dad, que des - de un ca - ñón del

A_{MI}^6 D_{MI}^6

Co - bre es - pe - ran - za das al po - bre y al ri - co se - gu - ri -

A_{MI}^6 $E^7(b9)$ A_{MI}^6 break - (congas continue)

dad. (horns)

En tu cri - o - lla bon -

C

*D*Mi⁶ *E*⁷

dad, oh ma - dre, oh ma - dre siem - pre

*A*Mi⁶ *D*Mi⁶

cre - í. Por e - so - pi - do de tí que si e - sa bon - dad te al -

*A*Mi⁶ *D*Mi⁶

can - za, des al ri - co la es - pe - ran - za,

*E*⁷ *A*Mi⁶

la se - gu - ri - dad a mí. Des al ri - co la es - pe -

*D*Mi⁶ *E*⁷

ran - za

*E*⁷ *A*Mi⁶ *E*⁷ *A*Mi⁶

break (congas continue)

(coro)

se - gu - ri - dad a mí. Vir - gen de la Ca - ri -

D

*E*⁷ *A*Mi⁶ *E*⁷ *A*Mi⁶

dad da - me es - pe - ran - za y se - gu - ri - dad.

(Trb. solo)

(pn. sample montuno, octaves) (bs. tumbao, etc.) (etc.)

*E*⁷ *A*Mi⁶

Vir - gen de la Ca - ri -

E

*E*⁷ *A*Mi⁶ *E*⁷ *A*Mi⁶

dad da - me es - pe - ran - za y se - gu - ri - dad.

(Vocal solo)

*E*⁷ *A*Mi⁶ *E*⁷ *A*Mi⁶

Vir - gen - ci - ta,

*A*Mi⁶ *E*⁷ *A*Mi⁶

(Vocal solo) (Vamp till cue)

es - pe - ran - za.

V.S. (turn page)

(On cue)

F **E7** **Ami**

(S) (horns)

E7 **Ami⁶**

(2nd x) 1.

2. **G** (Perc. solo)

(horns)

Ami **E7(b9)** **Ami** **E7(b9)** **Ami⁶**

(bs.) (perc. etc.) (tutti)

1. 2.

(sample gtr.) **(E7)** (etc.)

(pn. R.H. 8va) (bs./pn. L.H.)

H **(E7)** (pn. R.H. 8va) (gtr./perc., etc.) **(4x's)**

(bs./pn. L.H.)

Ami (perc. continues) **G7** (pn. montuno)

(horns) (bs.) (etc.)

D.S. al Coda One (pn./bs. etc. till Coda One)

Ami⁶ **G7**

(horns)

Ami⁶ **Dmi⁷** **G7** **Cmi⁷**

(octaves)

(horns) F^7 $B_{MI}^7(b5)$ $E^{7(b9)}$ A_{MI}^6 (J = prev. J)

(bs.)

J A_{MI}^6 (Vocal solo) (w/ perc.) (tutti)

(1st x) **NC.** (Vocal solo) (perc., etc., bs./pn. tacet) (etc.)

E - la - de O - chún. E - la - de O - chún.

K (Faster) (J = 114) (w/ Vocal solo)

E - la - de O - chún. E -

(sample pn. montuno, octaves) E^7 A_{MI}^6

(sample bs.)

1. - 3. 4. (horns) (etc.)

la - de O - chún. chún.

A_{MI}^6 A_{MI}^6 D^9

D.S.S (to letter I) al Coda Two

(horns) $E^{7(b9)}$ A_{MI}^6 $B^b_{MI}^6$ A_{MI}^6 (tutti)

Virou Areia

Lenine & Tanares
(as played by Batacoto)

Funky Samba h = 104

(Partido Alto)

(Intro) $F\#MI^7$ $F\#MI^6$ $1. DMA^7 F\# F\#MI^6$ $2. F\#MI^7 D^{7(\#9)(dr.)}$
 (gtr. & perc.) (etc.) (dr. fill)

A $F\#MI^7$ $F\#MI^6$ DMA^7 $F\#$ $F\#MI^6$ $F\#MI^7$ $F\#MI^6$ $F\#MI^7$
 (etc.) (trb. 8va b.)

Pa pa - ya pa pa

$1. D^{7(\#9)}$ $2. F\#MI^7 CMI^9$ **B** BMI^9 $BMI^{6/9}$ BMI^9 $BMI^{6/9}$
 (trb. 8va b., w/ bs.) (trb. 8va b.) (synth.) (trb.)

(rei a.)
 (vocal, 2nd x only)

BMI^9 $BMI^{6/9}$ BMI^9 $BMI^{6/9}$

1. Ca - dê
 2. Ca - dê

C BMI^9 $BMI^{6/9}$ BMI^9 $BMI^{6/9}$ BMI^9 $BMI^{6/9}$

a es - fin - ge de pe - dra que fi - ca - va a - li? } Vi - rou a - rei -
 o cas - te - lo que um di - a já dor - miu um rei?

$BMI^{6/9}$ BMI^9 $BMI^{6/9}$ BMI^9

a, vi - rou a - rei a. { Ca - dê a flo - res - ta que
 E o li - vro que o de - do de

$BMI^{6/9}$ BMI^9 $BMI^{6/9}$ BMI^9

o mar - já a - vis - tou da - li? } Vi - rou a - rei -
 Deus dei - xou es - cri - ta a lei?

$BMI^{6/9}$ BMI^9 $F^{13(\#11)}$ $1. D EMI^9$ A^9
 (on D.S. to 2nd ending)

a, vi - rou a - rei a. { Ca - dê a mu - lher que es - pe - ra - va o pes -
 Ca - dê

DMA^9 GMA^9 $C\#7(\#9)(\#5)$ $F\#7(\#9)(\#5)$ **E** EMI^9

ca - dor? } Vi - rou a - rei - o su - dá - rio

A^9 DMA^9 GMA^9 $C\#7(\#9)(\#5)$ $F\#7(\#9)(\#5)$ BMI^9

do Sal - va - dor? } Vi - rou a - rei - a.

(choir) (A - rei a.) A lu - a ba - ten - do no chão do ter - rei -
 ro. (A - rei a.) O bar - ro ba - ti - do su - bin - do no ar.
 (A - rei a.) E o me - ni - no sen - ta - do na bei - ra da pra -
 - ia. (A - rei a.) Fa - zen - do com a mão um cas - te - lo do mar. A on -
 da que se er - gue na ter - ra que pas - sou. Vi - rou
 no mar e na ter - ra se a - ca - bou. }
 a - rei a. Nas - ceu a - rei -
 a. (trb.) (omit **D**)
 (repeat **G**)
 a. (trb.) Vi -
 rou a - rei a. (trb.)
 (trb. 8va b.) (Trb. solo) **H** **B**_{MI}⁹ **B**_{MI}^{6/9} **B**_{MI}⁹ **B**_{MI}^{6/9}
 (Vamp, solo & fade)

Lyric at C on D.S.:

Cadê a voz que encantava a multidão? Virou areia, virou areia.
 Cadê o passado, o presente e a paixão? Virou areia, virou areia.
 Cadê a muralha do imperador? Virou areia. (to letter F)

Virou Areia (Rhythm Section & Trombone)

Funky Samba $\text{♩} = 104$

(Partido Alto)

Intro

1. $F\#MI^7$ $F\#MI^6$ DMA^7 $F\#$ $F\#MI^6$ $F\#MI^7$ 2. $F\#MI^7$ $D^{7(\#9)}$

(gtr. with perc.) (bs.)

A

(trb. with vocal) $F\#MI^9$ $F\#MI^6$ DMA^7 $F\#$ $F\#MI^6$ $F\#MI^7$ (etc.)

(bs.)

1. $F\#MI^6$ $F\#MI^7$ $D^{7(\#9)}$ 2. $F\#MI^7$ CMI^9

(vocal tacet) (vocal tacet)

B

(synth. plus trb. 8va b 2nd x only) BMI^9 $BMI^{6/9}$ BMI^9 (etc.) (trb. both x's) $BMI^{6/9}$

(bs.)

(synth.) BMI^9 $BMI^{6/9}$ BMI^9 $BMI^{6/9}$

(sample bs. fill) (optional 8va b. -----)

C BMI^9 $BMI^{6/9}$ BMI^9 (etc.) $BMI^{6/9}$ 2 2

(bs.)

2 2 2 BMI^9 $F^{13(\#11)}$ (to 2nd ending on D.S.)

D 1. EMI^9 A^9 DMA^9 GMA^9 $C\#7(\#5)$ $F\#7(\#5)$

(etc.)

E ^{2.} EMI⁹ A⁹ DMA⁹ GMA⁹ C#7(#9) F#7(b9) BMI⁹ BMI^{6/9} BMI⁹ C# BMI¹³

F BMI¹³ BMI^{6/9} BMI⁹ (etc.) 1-3. BMI^{6/9} 4. F13(#11) (trb.)

(bs.)

bs. fill-----

G (Samba) EMI⁹ A^{13(b9)} DMA⁹ GMA⁹ C#7(#9) F#7(b9)

(trb.)

BMI⁹ BMI⁹ F⁹ EMI⁹ A^{13(b9)} DMA⁹ GMA⁹

(Partido alto) C#7(#9) F#7(b9) BMI⁹ BMI^{6/9} BMI⁹ BMI^{6/9}

D.S. al 2nd ending al Coda (omit [D])

(Partido alto) F#MI⁷ F#MI⁶ DMA⁷ F# F#MI⁶ F#MI⁷ F#MI⁶ F#MI⁷ D⁷⁽⁺⁹⁾

(trb.)

(bs. like [A])

F#MI⁷ F#MI⁶ DMA⁷ F# F#MI⁶ F#MI⁷ F#MI⁶ F#MI⁷ F#MI⁷ CMI⁹

bs. & trb.-----

H (synth. plus trb. 8va b.) BMI⁹ BMI^{6/9} BMI⁹ (etc.) (trb.) BMI^{6/9} BMI⁹ (etc.)

(bs.)

(synth.) BMI^{6/9} BMI⁹ (Trb. solo) BMI^{6/9} BMI⁹ BMI^{6/9} BMI⁹ BMI^{6/9}

(trb.)

(Vamp, solo & fade)

Guaracha ♩ = 200
(2-3 Clave)

Vive Y Vacila

Tony Fuentes
(as played by Ray Barretto)

(Intro)

(horns)

(sample pn. montuno, octaves)

GMI (A_{MI}) D_{MI}

(sample bs.)

(horns)

(pn. R.H.)

NC.

(bs./pn. L.H.)

(pn. montuno, octaves)

D_{MI} D_{MI}^(MA7) D_{MI}⁷ D_{MI}^(MA7) D_{MI} D_{MI}^(MA7) D_{MI}⁷ D_{MI}^(MA7)

(bs.)

A

Soy co - mo soy, tú no me di - gas na - da
No, no, no, no, que tú no es tás en na - da,

(sample pn. montuno, octaves)

(pn. R.H. as is)

D_{MI} D_{MI}^(MA7) D_{MI} D_{MI}^(MA7) (D_{MI} A⁷)

(sample bs.)

(bs./pn. L.H. as is)

1.

por - que yo si que se lo que es va - ci - lón.
 ven don - de mí, que yo te

(pn. sample montuno) *A*_{7(b9)} (etc.) (horns) *D*_{MI} *D*_{MI}^(MA7)

(sample bs.)

2.

— voy a en - se ñar. La

(horns) *D*_{MI}⁷ *D*_{MI}^(MA7) *D*_{MI} *D*_{MI}^(MA7) *A*_{7(b9)} *D*_{MI} *D*₇

(tutti)

B

vi - da es muy cor - ta, mi - ra, pon - te en al - go, pon - te en al - go,

(horns) *G*_{MI} *G*_{MI}^(MA7) *G*_{MI}⁷ *G*_{MI}⁶ *D*_{MI} *D*₇ *G*_{MI}

(sample bs., pn. montuno)

vi - ve y va - ci - la. Cuan - do tú te vas,

(horns) *A*_{7(b9)} *D*_{MI} (pn.)

break -----
 V.S. (turn page)

C (bs. tumbao, pn. comp)

DMI GMI A7 (tutti) **DMI G7** **DMI G7**

lo que tú te lle - vas mu - la - to, mu - la - to, cuan - do tú te

DMI GMI A7 **DMI (horns)**

vas, lo que tú te lle - vas, lo que tú te lle -

DMI D7 GMI **DMI** **GMI**

vas, ma - no, es lo que has go - za - do. Pon - te en al - go, -

A7(b9) **DMI** **D7** **GMI**

(horns) vi - ve y va - ci - la. (horns) Pon - te en al - go, -

A7(b9) (horns) vi - ve y va - ci - la. **DMI** (tutti)

D

(pn. R.H.) **NC**

(bs./pn. L.H.) **DMI** **F** **G**

E (bs. tumbao, pn. montuno)

DMI GMI A7 **DMI** **A** **G7**

(horns)

DMI GMI F#MI GMI break **A octaves**

F (Vocal solo)

DMI **GMI** **A7** **DMI**

(horns 1st x only)

(bs. tumbao, pn. montuno)

GMI **A7** **DMI** (Vocal solo) (4x's)

Pon - te en al - go, vi - ve y va - ci - la.

G

(pn. R.H.)
NC

(bs./pn. L.H.)

1. 2.

(horns)
D_MI FG D_MI FG

H

(horns)
(bs. tumbao, pn. montuno)

D_MI G_MI A⁷ D_MI

3

1. 2.

(tutti)

D_MI (Perc. solo) G_MI A⁷ D_MI

D_MI G_MI A⁷ D_MI

(horns)

2. D_MI

D.S. al Coda

(Vocal solo)

D_MI G_MI A⁷ D_MI

(horns 1st x only)

(bs. tumbao, pn. montuno)

Vi - ve y va - ci - la.

(Vamp till cue)

I

(On cue)

(horns)

G_MI (pn. montuno) (A_MI) D_MI

(sample bs.)

(horns)

(pn. R.H.)
NC

(bs./pn. L.H.)

break - - - - - (tutti)

D_MI A⁷ C[#] D_MI

This is a condensed version of the recorded arrangement.

Você É Linda

Caetano Veloso
(as sung by Simone)

(arranged by Don Grusin, Paul
Lieberman & Jeremy Lubbock)

Samba Canção

♩ = 94 (Intro) (light perc. continues)
with no breaks

(synth.)
A B B_{MI}⁷ F_{MI}⁷ B_{MI} F_{MI} F_{MI}⁷ G_{MA}⁹ C_{MI}^{9(b5)} C^{9(#11)}
(bs.)

A B B_{MI}⁷ F_{MI}⁷ B_{MI} F_{MI} F_{MI}⁷ G_{MA}⁹ C¹³_{SUS} C¹³

A

Fon - te de mel - nuns o - lhos de guei - xa ka - bu - qui,
A su - a coi - sa é to - da tão cer - ta, be - le - za es -

B_{MI}⁹⁽¹¹⁾ (perc. continues) F_{MI}⁹⁽¹¹⁾ G_{MA}⁹

más - ca - ra. Cho - que en - tre o a - zul e o ca - cho de a - cá - ci - as,
per - ta. Vo - cê me dei - xa a ru - a de - ser - ta,

C_{MI}⁹⁽¹¹⁾ F_{MI}^{7(b9)} G_{MA}⁹ G_{MI}^{9(b5)} C_{MI}^{7(#9)}

luz de a - cá - ci - as, vo - cê é mãe do sol. e não o - lha pra trás.
quan - do a - tra - ves - sa

F_{MI}⁹⁽¹¹⁾ B_{MI}^{7(b9)} E_{MI}⁹⁽¹¹⁾ A¹³_{SUS} E_{MI}⁹⁽¹¹⁾ A¹³_{SUS}

(strs., 2nd x)

B (Chorus)

(Vo - cê é) lin - da e sa - be vi - ver, vo - cê me faz fe - liz.
 Vo - cê é lin - da mais que de - mais, vo - cê e lin - da sim.

(strs.) (+ 8va)

1.

Es - ta can - ção é só pra di - zer e

(fls., tacet 1st chorus)

2.

diz, On - da do mar do a -

(strs.) (fls., tacet 1st chorus)

mor que ba - teu em mim.

D.S. for 2nd verse
 (repeat letter A)
 (same for optional solos)
 Then D.C. (3rd verse at **A**)
 (omit 1st ending of **A**)
 Vamp & fade on **B**
 (with both endings)

2nd Verse (letter A):

Você é forte, dentes e músculos,
 Peitos e lábios.
 Você é forte, letras e músicas,
 Todas as músicas que ainda hei de ouvir.

No Abaeté arcias e estrelas,
 Não são mais belas
 Do que você, mulher das estrelas,
 Mina de estrelas, diga o que você quer.

To letter B (Chorus)

3rd Verse (letter A):

Gosto de ver você no seu ritmo.
 Dona do carnaval.
 Gosto de ter, sentir seu estilo,
 Ir no seu íntimo, nunca me faça mal.

To letter B (Chorus) (Vamp and fade on B)

Y Hoy Como Ayer

Bolero-Swing ♩ = 80

Pedro Vega
(as played by Benny Moré)

A

(solo trb.) *mf* NC.

Hoy co-mo a-yer yo te si-go que rien-do mi bien

break

con la mis-ma pa-sión que sin-tió mi co-ra-zón cuan-do te vi

Em7 A A7(b9)(#5) F#m7 Fm7 Em7

(Double-Time Swing)

jun-to al mar. *f* (brass, top note)

(shake) (long fall)

A7 A7(#9)(b9) F#m7 F#m7 Fm7 Em7 Eb9(#11)

(dr., hi hat swing) break (tutti)

B (Half-Time)

mf NC.

Y al re-cor-dar los mo-men-tos su bli-mes que ya

break

no po-dré dis-fru-tar nun-ca más por-que es-tás muy

Em7 A A7(b9)(#5) F#m7 Fm7 Em7 Eb7(#9)

(solo trp.) (Faster) $\text{♩} = 120$ **C** (Beguine Feel)

le - jos. — Yo no sé lo que voy a ha - cer — en tu au -

D_{MA}^9 D^6 ($A^7(\text{alt.})$) (D) NC break $C^9(\#11)$ $C^9(\#11)$ E_b^9

(trbs., soli) (bs.)

sen - cia mi bien, — y pen - sar — que no vol - ve - rás —

D_{MA}^9 $D_{MA}^9 G^9(\#11)$ $C^9(\#11)$ C^9_{SUS} C^9

D (Original tempo) $\text{♩} = 80$

ja - más. *f* Hoy — co - mo a - yer — yo te si - go que -

E_{MI}^7 $E_b^9(\#11)$ NC $F\#_{MI}^7 F_{MI}^7$ E_{MI}^7 A A^7 G

(tutti) break

rien - do mi bien con la mis - ma pa - sión que sen - tí

$F\#_{MI}^7$ B E_{MI}^7 A $A^7(\#5)$ $F\#_{MI}^7$ F_{MI}^7

(Double-Time Swing) (shake) (long fall)

cuan - do te vi, mi a - mor. —

E_{MI}^7 $E_b^7(\#9)$ $F\#_{MI}^7$ $F\#_{MI}^7$ F_{MI}^7 E_{MI}^7 $E_b^9(\#11)$

f (brass, top note)

break -
V.S.
(turn page)

E (Original tempo) $\text{♩} = 80$

D^6 B^9 E_{MI}^7 A $A^7(\#5)$ $F\#_{MI}^7$ B F_{MI}^7 B

mf (saxes, top note)
(bs. walk)

E_{MI}^7 $A^7(\#5)$ $F\#_{MI}^7$ F^9 $B^b_{MA}^7$ A^{13}_{SUS4-3}

(Double-Time Swing)

$F\#_{MI}^7$ $F\#_{MI}^7$ F_{MI}^7 E_{MI}^7 $E^b_9(\#11)$

f (brass, top note) (tutti)

break

F (Original tempo)

D^6 B^7 E_{MI}^7 A $A^7(\#5)$ G $F\#_{MI}^7$ B^7 E_{MI}^7 A^7 $A^7(\#5)$

mf (trbs., top note) *f* (+ trps. 8va)

(Faster) $\text{♩} = 120$

$F\#_{MI}^7$ $B^7(\#9)$ E_{MI}^7 A^{13} D_{MA}^9 D^6 (D) break

(brass, top note) (shake) (loco) (saxes, top note)

(bs.) (trbs., soli)

G (Beguine Feel)

Yo no se lo que voy a ha - cer en tu au - sen - cia mi bien,

$C^9(\#11)$ $C^9(\#11)$ E^b_9 D_{MA}^9 $D_{MA}^9 G^9(\#11)$

(bs.)

y pen - sar que no vol - ve - rás ja - más.

$C^9(\#11)$ C^9_{SUS4} E_{MI}^7 $E^b_9(\#11)$

f (tutti)

break

H (Original Tempo) ♩ = 80

mf Hoy co - mo a - yer yo te si - go que - rien - do mi bien

NC. F#MI7 FMI7 EMI7 A A7/G F#MI7 B F#MI7 FMI7

break

con la mis - ma pa - sión que sen - tí cuan - do te vi, mi a -

EMI7 A A7(b9 #5) F#MI7 FMI7 EMI7

(Freely)

break

mor. Cuan - do te vi, mi a - mor.

Eb9(#11) NC.

(tutti) break

(Faster, Bequine Feel) ♩ = 136

f (trbs.) DMA7 EbMA7(b5) DMA9 (trps.) (saxes) (+ trbs.)

(bs.) (tutti)

(Original tempo) $\text{♩} = 80$

E D^6 B^9 E_{MI}^7 A $A^{7(\flat 9)}$ $F\#_{MI}^7$ B F_{MI}^7 B

mf (saxes, top note)

E_{MI}^7 $A^{7(\flat 9)}$ $F\#_{MI}^7$ F^9 $B\flat_{MA}^7$ A^{13}_{SUS4-3}

(Double-Time Swing)

$F\#_{MI}^7$ $F\#_{MI}^7$ F_{MI}^7 E_{MI}^7 $E\flat^9(\#11)$

f (brass, top note)

(Original tempo)

F D^6 B^7 E_{MI}^7 A $A^{7(\#5)}$ G $F\#_{MI}^7$ B^7 E_{MI}^7 A^7 $A^{7(\#5)}$

mf (trbs., top note) *f* (+ trps. 8va)

$F\#_{MI}^7$ $B^{7(\flat 9)}$ E_{MI}^7 A^{13} D_{MA}^9 D^6 (Faster) $\text{♩} = 120$

(shake) (loco) (D) (NC)

(saxes, top note)

(trbs. 8va b. soli) D.S. al Coda
Main part has no D.S.,
but goes on to letters
G & H (C & D on this part)

E_{MI}^7 $E\flat^9(\#11)$ NC.

(vocal cue) (vocal cue)

(tutti) (tutti)

(Faster, Beguine Feel) $\text{♩} = 136$

D_{MA}^7 $E\flat_{MA}^7(\flat 5)$ D_{MA}^9

(saxes) *f* (trps.) (saxes)

Y Tú, ¿Que Has Hecho?

Trova $\text{♩} = 88$
(3-2 "clave campesina")

Eusebio Delfín
(as played by Pablo Milanés)

(lead gtr.)

(gtr. II)

$E7(b9)$ A_{MI} C_{MI}^6

(etc.)

G $E7$ $A7$ $D7$ G

En el

break

A (Gtr. solo on D.S.)

tron - co de un ár - bol u - na ni ña - gra -

G $D7/A$

(lead gtr. ad lib)

bó su nom - bre hen - chi - da de pla - cer y el

$D7/A$ G G NC

ár - bol con - mo - vi - do a - llá en su se - no. a la

$E7$ A_{MI}

ni - ña u - na flor de - jó ca - er. En el Yo soy el

$A7$ $D7$ $D7$

break break

B

ár - bol con - mo - vi - do y tris te,

G D⁷/A

tú e - res la ni - ña que mi tron - co hi - rió, yo

D⁷/A G G NC

guar - do siem - pre tu que - ri - do nom - bre y tú, ¿qué has

E^{7(b9)} A^{mI} C^{mI7}

he - cho de mi po - bre flor?

G E^{mI7} A⁷ D⁷ G

(Gtr. solo pickups)

break -----
D.S. al 2nd ending al Coda
(Gtr. solo at letter A)

flor?

(gtr.) G D⁷ G

"Clave campesina" pattern (3-2 Clave)

Note: This is one type of "clave campesina" pattern.

Yatra-Ta

Tania Maria

A

f NC. (pn. w/ dr.)

(bs. opt. tacet)

(bs. play)

C⁷(#9) D^b7(#9)

pn. fill

D⁷(#9) E^b7(#9) E⁷(#9) A¹³(#9) F G G^b F E^b D^bMA⁷(b5)

B

(dr. play thru)

(no repeat on D.C.)

C C⁹ (pn. fill)

D (Samba)

C⁹ D^b9 C⁹ D^b9 C⁹ D^b9 C⁹ D^b9

C⁹ G^b9 F⁹ G^b9 F⁹

C⁷(#9) B^b9 A⁷(b9)(#5) D⁷ E^bMA⁷

(on D.C. to 2nd ending)

F F#^o7 G⁷ C⁹ C⁷(#9) D^b7(#9)

1. 2.

C⁷(#9) D^b7(#9) C⁷(#9) D^b7(#9) C⁷(#9) D^b7(#9) D⁷(#9) E^b7(#9) E⁷(#9)

3. pn. fill

A¹³(b9) F/G G^b/F F/E^b D^bMA⁷(b5)

[E] (Solos) C⁹ (as is 1st & last x's)

D⁹ E^b9 F⁹ G⁹

(Vamp till cue)

On cue D.C. al Coda (no repeats)

C⁹

NC. (pn. w/ dr.)

C⁷(#9) C⁷(#9)

(bs. opt. tacet)

(bs. play)

(8va) ^

pn. & dr. fill

sfz NC.

Yerberero Moderno

Nestor Nili

(as sung by Celia Cruz)

Afro-Son/Cha-Cha-Chá ♩ = 132

(Intro)

(horns) (2 trps.)

(pn. ad lib) x x x x x (etc.)

(bs.)

D D⁶ D^{MA}7 D⁶ C^M1⁷ F⁷ C^M1⁷ F⁷ A D^A A⁷

(Rubato)

A⁶ D^{MA}9 D D⁶ C⁹(b5)

Se-o-ye el ru mor de un pre-go - nar, que di-ce a-

(pn. / bs.) break

(A Tempo)

(horns) (horns)

sí: El yer-be-ri-to lle-gó, lle-go. Trai-go yer-ba

B^M1⁷ E⁹ E^M1⁹ A¹³ B^b9(#5) E^b9(13) A⁷(b9) D⁶

break

A (Cha-Cha-Chá)

(horns)

san-ta, pa' la gar-gan-ta. Trai-go cai-si-món, pa' la in-cha-són. Trai-go a-bre ca-

A⁷ D⁶ A⁷ D⁶

(bs.) (pn. montuno)

(horns)

(horns / pn.)

(bs.)

mi-no, pa' tu des - ti-no. Trai-go la ru-da, pa'l que es - tor - nu-da. Tam-bién trai-go al -

A⁷ D⁶ A⁷ D

break - - - - -

B (Bolero feel)

ba-ca, pa' la gen - te fla-ca, la a-pa - so-te, pa - ra los bro-tes. El ve-ti -

C[#]Mi^{7(b5)} F[#]7(b9) B^{Mi}7 E⁷ C[#]Mi^{7(b5)} F[#]7(b9) B^{Mi}7 E⁷

vér pa'el que no ve, y con e-sa yer - ba se ca-sa-us - ted. Yer - be - ro.

A⁷ D⁶ A⁷ (D octs.)

(1st x only)

(tutti)

C (Cha-cha-chá)

(horns)

3

3

1. Trai-go yer - ba

2.

D⁶ D⁶

(tutti) break - - - - - (tutti) break - - - - -

V.S.
(turn page)

D

(horns)

(pn. montuno, octs.)

(etc.)

Y con e - sa

A⁷ D⁶ B^m7 A⁷ D⁶ B^m7

(bs.)

E

(1st x only)

(Vocal solo)

yer - ba se ca - sa u - sted. Y con e - sa

Em⁷ A⁷ F^{#m}7 B^m7 Em⁷ A⁷ D⁶ B^m7

(Vamp till cue)

F

(On cue)

(horns)

yer - ba se ca - sa u - sted.

Em⁷ A⁷ D⁶ B^m7 Em⁷ A⁷

(bs.)

(horns)

Y con e - sa

D⁶ B^m7 Em⁷ A⁷ D D

(bs.)

(tutti)

(tutti)

G

(Vocal solo) (tacet last x)

yer - ba se ca - sa us - ted. Y con e - sa

(etc.) *(Vamp till cue)*

H

(horns) (bs.)

1, 2.

3.

I

(Vocal solo)

Y con e - sa yer - ba se ca - sa u - sted. Y con e - sa

(Vamp till cue)

(On cue)

(horns) *(etc.)*

yer - ba se ca - sa u - sted.

(tutti)

Fade w/ perc.
(Afro rhythm)

Lead vocal
ad lib -

fade out

(sample piano at **E**, **F**, **G** & **I** (note reverse chord changes at **E**)

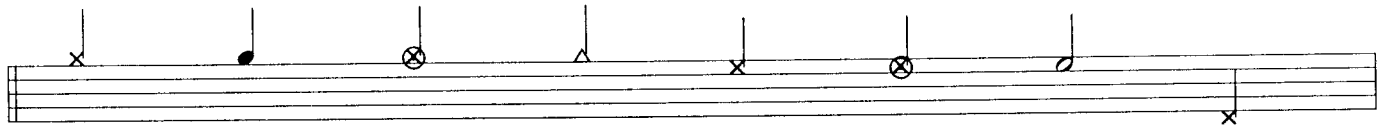
Appendix 1 - Rhythm Section Appendix

This appendix was transcribed by drummer Kendrick Freeman, with input from Rebeca Mauleón-Santana, Larry Dunlap and percussionist Michael Spiro. Portions of the beginning section on rhythmic styles were previously published in "THE SALSA GUIDEBOOK" by Rebeca Mauleón-Santana and also "THE BRAZILIAN MUSIC WORKSHOP" by Antonio Adolfo, both available from Sher Music Co., P.O.Box 445, Petaluma, CA 94953.

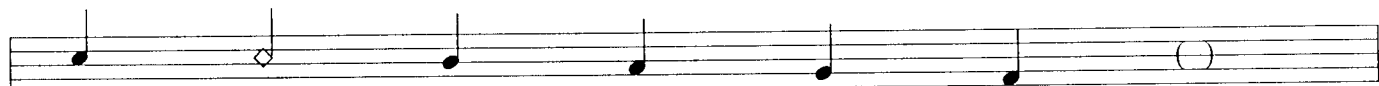
NOTE:The following examples are simplified arrangements of styles that have a rich tradition, each with many variations. These are offered as starting points only, not as definitive "beats". Please see the "Sources" Appendix as a place to begin listening.

EXPLANATION OF NOTATION

Drumset

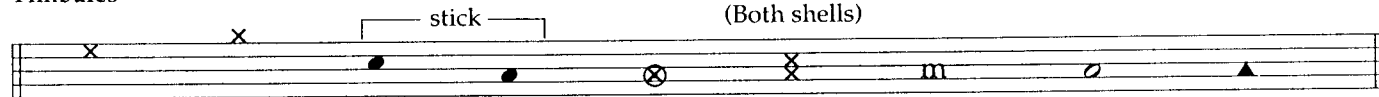


ride cymbal bell of cym. crash cym. cowbell hi-hat (closed) (half-open) (open) (with foot)



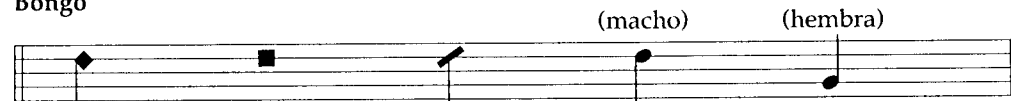
snare cross-stick high tom middle tom low tom bass drum optional or ghosted stroke

Timbales



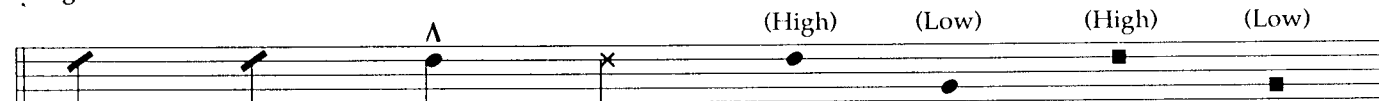
cha cha bell mambo bell open (macho) open (hembra) crosstick (hembra) sides muffled stroke (LH press) LH tone RH stick on muffled hembra

Bongo



S = slap H = heel T = toe O = open

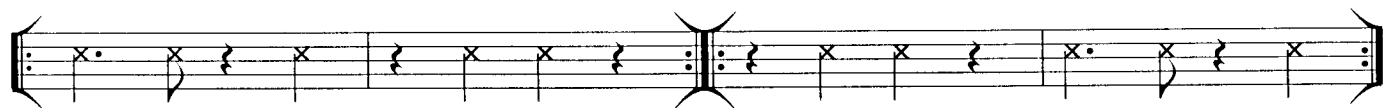
Congas



H = heel T = toe M = muffled S = slap O = open B = bass

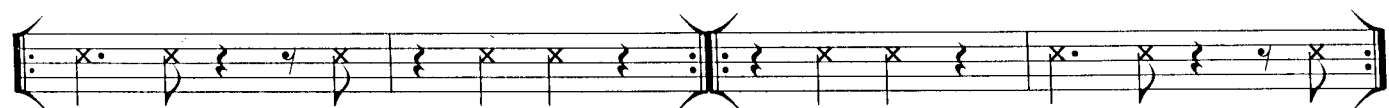
3-2 Son Clave

2-3 Son Clave



3-2 Rumba Clave

2-3 Rumba Clave



Son Montuno
(2-3 Clave)

Musical score for Son Montuno (2-3 Clave). The score includes parts for Clave Bongo, Timb. Congas, Piano, and Bass. The Clave Bongo part shows a 2-3 clave pattern with notes and rests. The Timb. Congas part shows a similar pattern with notes and rests. The Piano part shows a melody in the right hand and a bass line in the left hand. The Bass part shows a bass line with chords C, F, G, and F.

Clave Bongo

Timb. Congas

Piano

Bass

S
R

T
L

T
R

H
L

S
R

T
L

O
L

H
R

H
L

H
L

T
L

O
L

O
R

O
R

C

F

G

F

For the montuno/mambo sections of Son Montuno or Guaracha the percussionists switch to the patterns notated below as Mambo. (Bongo to Bongo bell. Cáscara to Mambo bell and Congas to two drums.)

Mambo/Guaracha
(2-3 Clave)

Musical score for Mambo/Guaracha (2-3 Clave). The score includes parts for Clave Bongo bell, Mambo bell Congas, Piano, and Bass. The Clave Bongo bell part shows a 2-3 clave pattern with notes and rests. The Mambo bell Congas part shows a similar pattern with notes and rests. The Piano part shows a melody in the right hand and a bass line in the left hand. The Bass part shows a bass line with chords GMI, CMI, D, and CMI.

Clave Bongo bell

Mambo bell Congas

Piano

Bass

O = mouth of bell
• = neck of bell

H
L

T
L

S
R

T
L

H
L

T
L

O
R

O
R

H
L

T
L

S
R

O
R

O
R

T
L

O
R

O
R

GMI

CMI

D

CMI

Cha-Cha-Chá

Conga

HTSTHTOO HTSTHTOO

Güiro
Timb.

Sample
Piano

Sample
Bass

A_{MI}^7 D^7

Bolero

Congas

HTSTHTOOO

Maracas
& Timb.
(sides)

Bongo

STTHSTOH

Danzón

Güiro

(baqueteo)

Timbales

Afro

(perc.)

Güiro (ensemble)

Bongo

Bell

Congas

OTSTOO TTSTOO

Sample
Piano

Sample
Bass

A_{MI}^9 B_{MI}^9 A_{MI}^9 B_{MI}^9

2

Conga Habanera (Conga de Comparsa)

Rumba clave

Bombo

Quinto

Salidor

Rebajador

Bell
o = mouth
• = neck

Sartenes

— ad lib —

B T T H H T O

2

2

2

Bomba (Puerto Rico)

Ñuleador

Cua

Güicharo

Timb. bells

Requinto

Piano

Bass

or

ad lib

C C⁶ D^MI⁷ G⁷ D^MI⁷ G⁷ C^MA⁷ C⁶

Guaguancó (ensemble)

Clave

Congas

Palitos

Bongo

T T B T O S O T O T O S

ad lib.

Songo (2-3 Rumba Clave)

Clave

Congas

Drums

H T S T O O O O H O S H T S S
L L R L R L R R L R R L L R R

2

2

Plena (Puerto Rico) (ensemble)

Timb.

Congas

Piano

Bass

O S O O O S S O O

C⁶ G C⁶

BRAZILIAN RHYTHMIC STYLES

Frevo

Drums

Basic pulse

Accent pattern

Bass pattern

or

Baião

Drums

Basic pulse

Accent pattern

Bass pattern

or

or

Partido Alto

Drums

Basic pulse

Accent pattern

Bass pattern

Reverse Partido Alto

Drums

Basic pulse

Accent pattern

Bass pattern

Samba

Drums

Basic pulse

Accent pattern

Bass pattern

or

or

The Samba section contains four main rhythmic patterns: Drums, Basic pulse, Accent pattern, and Bass pattern. Each is shown in a 4-measure format. The Drums part features a complex pattern of eighth and sixteenth notes with 'x' marks indicating cymbal hits. The Basic pulse is a simple eighth-note sequence. The Accent pattern shows various note values with slanted stems indicating accents. The Bass pattern uses diamond-shaped notes with accents. Two alternative options are provided for the Accent and Bass patterns, labeled 'or'.

Samba de Carnaval (Batucada) (one of many possibilities)

Drums

The Samba de Carnaval (Batucada) section shows a single drum pattern in a 4-measure format. It features a driving eighth-note pattern with accents on the second and fourth measures, indicated by slanted stems and accent marks (>).

Bossa Nova

Drums

Basic pulse

Accent pattern


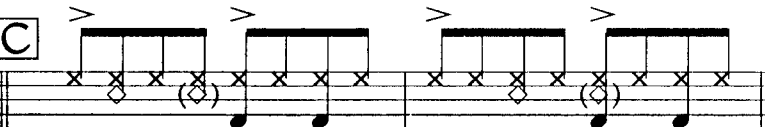
Bass pattern

The Bossa Nova section contains four rhythmic patterns: Drums, Basic pulse, Accent pattern, and Bass pattern, each in a 4-measure format. The Drums part has a pattern of eighth notes with 'x' marks. The Basic pulse is a simple eighth-note sequence. The Accent pattern features eighth notes with slanted stems and accents. The Bass pattern uses diamond-shaped notes with accents.



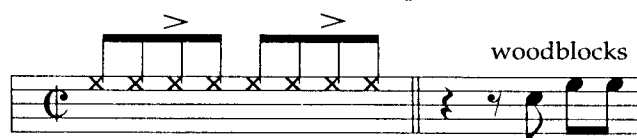
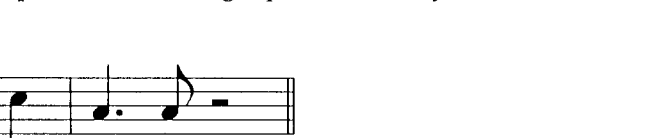
DRUM &/OR PERCUSSION PARTS FOR INDIVIDUAL TUNES


A Fonte Secou

A  **C** 

A Nivel Dé

Full drums/percussion tacet till repeat. First time, light percussion only.

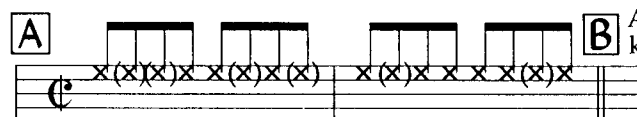

 woodblocks 

pandeiro 

Aguardiente de Caña

Intro: Mambo **A**, **C** Son Montuno **B**, **D** Mambo Timbales add bell
E **F** Mambo **G** **H** Son Montuno **I** - **K** Mambo

Amazonia

A  **B** Add kicks **C** Samba **D** 

freely

Anatelio

Batucada. Intro and Solos alternate 4 bars of Guaracha w/ 4 bars Batucada.

Arralué


Intro/ **M** **N** **B** Guaracha with maracas **D** perc. (Afro) **F** Mambo
 Guaguancó, bongos ad lib.



Atras de Nos

Intro: Batucada **C** Samba

Bacchanal

 very freely

Bésame

 Bongo  Claves (enter on repeat)
 ad lib.

H T T T H O O O H T T T H T O O

Brasileiro

Intro/ **E** Batucada **A D F H** Samba **B** bars 1-6 Songo (2-3) bars 9-14 **C** > **G** Tutti

Musical notation for Brasileiro in common time. The piece starts with an Intro in E major. The main melody is in C major. It features a Samba section (bars 1-6) and a Songo section (bars 9-14) with a rhythmic pattern of eighth notes. The piece concludes with a Tutti section in G major.

Building Bridges

Intro/ **B**/**D** Mambo **A** **C** Son Montuno Interlude: Handclaps only

Musical notation for Building Bridges in common time. It begins with an Intro in B major and D major. The main melody is in C major, featuring a Mambo section and a Son Montuno section. The piece ends with an interlude consisting of handclaps only.

Cascade of the Seven Waterfalls

(notes in parentheses are played during **B**)

A

Musical notation for Cascade of the Seven Waterfalls in common time. The piece features a section labeled A with notes in parentheses indicating they are played during section B. The notation includes eighth notes and rests.

Claudia

Perc. tacet until **B** Drumset Congas Bongo Martillo

Musical notation for Claudia in common time. The percussion is tacet until section B. The notation includes Drumset, Congas, and Bongo Martillo parts. The rhythmic pattern is H T S T H O O O.

Club Morocco

Var.

Musical notation for Club Morocco in common time. It features a variation section. The notation includes eighth notes and rests.

Cymbals at **B** and solos with many variations
Crosstick through **A** 1st x

Coisa Feita

Bongo (2nd time)

Musical notation for Coisa Feita in common time. It features a Bongo section (2nd time). The notation includes eighth notes and rests.

(Brushes)

T T O S T T O T S T T S S T O S

Cubanita

A Songo

Musical notation for Cubanita (Section A) in common time. It features a Songo section. The notation includes eighth notes and rests.

B Congas Drums

Musical notation for Cubanita (Section B) in common time. It features Congas and Drums parts. The notation includes eighth notes and rests.

O T O S O T S T O O T S O T S T

Curaçao

Congas

STOOT STOOT

Chekere

Drums (Brushes)

Danzón for my Father

A **E** **E** Timbales play Cha Cha

ad lib.

Decisión (Interlude)

A 1st x freely **2** Songo

Déjala Que Baile Sola

Intro: Guaracha with Rumba Clave **A** Guaguancó melody on the 3-side of clave **B** **E** Guaracha **C** Guaguancó

Dom de Iludir

freely, with variation

Don Quixote

Intro/ **A** / **C** **B** **D**

every other x handclaps

E **B** **C**

Shaker enters bar 28 of **A** add pandeiro

E freely **C**

add tamborim 2nd x drumset plays samba at

Eastern Joy Dance

A **B** **B** Cowbell

Cym. freely

A **B** Congas **C**

O S S T O S S T O O O T B T O T O O B T O T O O

El Cantar Del Coquí

Drums (Bomba)

with variation

Elena Elena

Güiro Congas (Plena)

O S O O O S S O O

Timbales Cha Cha bell L. H.

M M O M M O

Hannibal's Revenge

A **B** **C**

loosely

Jogral

A Partido Alto **B** Samba cross stick ad lib. **E** Samba freely with variations

Kalinda

A etc., ad lib. **B** etc. **D** **E** Songo

freely

La Malanga

A-**C** Guaracha Timbales Mambo bell
D Mambo
E Mambo bell

Bongo bell
behind conga solo

Latin Perspective

A

E

Leva e Traz

Intro (surdo)

Drums freely (8th notes) Tamborim Samba

Drums enter 4 bars before **A**

Lôro

with variation

Lourdes' Lullaby

Intro **A****B****K****L** Afro 4 bars before **C** 3 Congas - ad lib. Bongo ad lib.

palitos

Chekere

E Mambo Bell (2-3 Cáscara) Congas

with great variation

Lua Soberana

(brushes)

Agogo

Caxixi

Midnight Mambo

Congas

Drums

Timbales play sides until solos, then bell.

T O T B S T O T O T O S S T O O

Mixing

Musical notation for 'Mixing' in 7/4 time. The first staff shows a rhythmic pattern with 'x' marks above notes, labeled 'with great variation'. The second staff is labeled 'Congas' and shows a melodic line with notes and rests. Below the second staff is the syllable sequence: O T T T S T T O O T T M T O. An accent mark (^) is placed above the final 'O'.

Muito Normal

Musical notation for 'Muito Normal' in common time. It features a rhythmic pattern with 'x' marks above notes and a final note with an accent (>) and a circled 'x'.

Natty Stick

Musical notation for 'Natty Stick' in common time. It consists of two staves. The first staff starts with a boxed 'A' and contains a complex rhythmic pattern with triplets (3) and a group of four notes (4x's). It ends with a boxed 'B' and 'etc.'. The second staff starts with a boxed 'D' and 'etc.', followed by a boxed 'F' and a rhythmic pattern.

Novena

Musical notation for 'Novena' in 6/8 time. It shows a rhythmic pattern with 'x' marks above notes, labeled 'with great variation'.

O Bêbado E A Equilibrista

Musical notation for 'O Bêbado E A Equilibrista' in common time. It features a rhythmic pattern with 'x' marks above notes.

Obsession

Musical notation for 'Obsession' in common time. It shows a rhythmic pattern with 'x' marks above notes, including a boxed 'B' and an accent (>).

Oferere

Musical notation for 'Oferere' in 6/8 time. It includes a legend: **A** Batá rhythm (for Changó, "Oferere") and **B-F** Guaguancó (3-2) Congas/perc. The notation shows a rhythmic pattern with 'x' marks above notes, labeled 'freely orchestrated on kit'.

Paulistana

Musical notation for 'Paulistana' in common time. It shows a rhythmic pattern with 'x' marks above notes, labeled 'Congas' and 'Drums'. Below the notation is the syllable sequence: O S T O O H T O O O T O. A boxed 'A' is placed above the first 'O' of the second group.

B /solos: add snare and cymbals (samba)

Ponteio

(Baião)

Ganza Triangle Woodblocks etc. for color

Sambadouro

Intro: Agogo

Surdo

A

Sandunguera

Bass Drum Var. (2-3) Güiro

Second Wind

Intro/ **A B L M** Congas - 2 drum Tumbao
D E Timbales - Cáscara on cymbal
 Conga/Bongo/Cáscara on Mambo bell (Mambo) Bongos (Bongo bell)

H Güiro 1st x Congas 2nd x Timbales 3rd x Bongo bell 4th x **I**

J K Congas - Pachanga style (also called "Caballo")

S T T B S T O T O O T B S T O T

Sin Saber Porque

Intro

* played on Woodblock

B

with variation

Sin Tu Cariño

Intro - bar 8 of **C** **C** bars 9 - 22 **D** 1. Tacet 2. Timb. Sides/Bongo bell **H** 1. Bomba
 Guaracha Bomba 3-4. Guaracha 2-3. Guaguancó

Só Te Esperando

Intro (brushes)

Song for Chano

Congas Drums Chékere

O T O S T S H T B S O O ride can be on tom shell with var. (for Intro play downbeat only)

Sonhos

A **B** (Tamborim)

Drumset

Soy Antillana

B **D** Agogó **F** **M** Guaracha

Cáscara on Timbs. plus Agogó pattern (above).

Tapete Mágico

Bongo Ganza Conga

S T T T S O O S ad lib.

Tin Tin Deo

Cym. Congas

Vibraslap choke O T O T S T T O T O O S T O O

w/ var.

To Wisdom the Prize

Chekere Drums
 ø = shell of tom x = rim only (with 2 bells)

Tombo in 7/4

Intro Cowbell freely

Bells at **A** **D** Batucada Solos etc.

m Samba

A with variation for solos

B Batucada Tamborim with variation

Varadero Blues

Intro - **F** Guaguancó **G H** Songo

Virgen de la Caridad

Intro: Batá/ Son Montuno with Bongo bell (not on chart)

E-I Guaracha **J** Batá **K** Guaracha with Batá

Você É Linda

Clave Congas
 B. D. at **B** H T S T H T O O H T T T H O O O

Appendix II - Sources

- A Fonte Secou* - Leny Andrade's "Luz Neon".
- A Mí Qué* - Johnny Pacheco's "Lo Mejor de Pacheco".
- A Nivel De* - João Bosco's "Odile Odilá".
- Afro Blue* - John Coltrane's "Live At Birdland".
- Aguardiente de Caña* - Ray Barretto's "Giant Force". (One of the greatest Latin albums of all time).
- Almendra* - Orquesta Aragón's "Danzones De Ayer Y De Hoy"
- Alonzo* - Cal Tjader's "Compact Jazz"
- Amantes* - "Louis Ramírez & Super Banda".
- Amazonia* - Ana Caram's "Amazonia".
- Amor* - Ivan Lins' "Doce Presenca".
- Amor Artificial* - Ray Barretto's "The Rhythm Of Life". (Great arranging by Oscar Hernández).
- Anatelio (The Happy People)* - Airto's "The Colors Of Life", Cannonball Adderley's "The Happy People".
- Angoa* - Arcaño Y Sus Maravillas' "De Nuevo El Monarca"
- Aparecida* - Ivan Lins' "Somos Todos Iguais Nesta Noite"
- Aquarela Do Brasil (a.k.a. Brazil)* - Published sheet music, Gal Costa's "Aquarela Do Brasil", Toots Thielmans & Elis Regina's "Aquarela", João Gilberto's "Brazil".
- Aqui, Oh!* - Composer's lead sheet. Toninho Horta's "Durango Kid 2".
- Arallué* - Ray Barretto's "Giant Force".
- Armando's Rumba* - Composer's lead sheet. Chick Corea's "My Spanish Heart".
- Atras De Nos* - Richard Boukas' "Amazonia". (Available through Brasil CDs).
- Bacchanal* - Kenny Barron's "Sambao".
- Baía (Bahia)* - Published sheet music. Stan Getz & Charlie Byrd's "Jazz Samba", Mel Torme's "Olé Torme", John Coltrane's "Bahia".
- Bailando Así* - Irakere's "Bailando Así" and "The Legendary Irakere in London".
- Basta De Clamores Inocência* - Elis Regina's "Essa Mulher".
- Bemba Colorá* - The Fania All-Stars with Celia Cruz' "Live at Yankee Stadium - Volume 2".
- Bésame* - Leila Pinheiro's "Alma".
- Bésame Mucho* - Published sheet music, Leila Pinheiro's "Olho Nu", João Gilberto's "Amoroso", Nat 'King' Cole's "The Trio Recordings", Wes Montgomery's "Boss Guitar".
- Bilongo* - Tito Rodriguez' "Estoy Como Nunca".
- Bomba de Corazón* - Eddie Palmieri's "Palo Pa' Rumba".
- Brasileiro* - Composer's lead sheet. Ray Obiedo's "Sticks And Stones".
- Bruca Maniguá* - Abelardo Barroso and Orquesta Sensación's "Bruca Maniguá".
- Building Bridges* - Composer's lead sheet. Memo Acevedo's "Building Bridges".
- Cachita* - Orquesta Aragón's "Desde Cuba Con Ritmo - Grandes Exitos de Orquesta Aragón".
- Camaleón* - Rubén Blades' "Caminando".
- Camina Y Prende El Fogón* - Conjunto Chappotín's "Tres Señores del Son".
- Capullito de Alelí* - (Traditional). Trio Matamoros' "Trio Matamoros 1928-1939", Barbarito Diez' "Así Bailaba Cuba, Vol. 2" (with Antonio María Romeu's Orchestra), Emiliano Salvador's "Ayer Y Hoy" (instrumental version).
- Cascade Of The Seven Waterfalls* - Azymuth's "Cascades".
- Cha-Cha-Chá (a.k.a. Calzada de Cerro)* - Tito Puente's "Goza Mi Timbal".
- Changüüirí* - "The Puerto Rico All-Stars" and "The Latin Real Book Sampler CD"
- Claudia* - Paquito D'Rivera on "United Artists of Messidor" (compilation), Irakere's "The Best of Irakere" and "Live at Ronny Scott's"
- Club Morocco* - Azymuth's "Cascades".
- Coisa Feita* - João Bosco's "Odile Odilá", Simone's "Delirios, Delicias", Toots Thielman's "Brazil Project"
- Come With Me* - Tania Maria's "Come With Me" and "The Real Tania Maria: Wild!"
- Compadre Pedro Juan* - Vioria Y Conjunto Cibaeño's "Ultimas Grabaciones", Wilfrido Vargas' "Merengues Instrumentales"
- Contigo En La Distancia* - Olga Guillot's "La Verdadera Historia Musical"
- Cubanita* - Composer's lead sheet. Victor Mendoza's "This Is Why"
- Curaçao* - Clare Fischer's "Tjaderama".
- Dame Un Cachito Pa' Huelé* - Arsenio Rodríguez' "El Sentimiento de Arsenio"
- Danzón For My Father* - Composer's lead sheet. Dave Valentín's "Tropic Heat".
- Decisión* - Composer's lead sheet. Seis Del Solar's "Decisión"

- Déjala Que Baile Sola* - "Louis Ramirez & Super Banda".
- Déjala Que Siga Andando* - Orquesta Batachanga's "La Nueva Tradición"
- Déjame Soñar* - Tito Puente's "The Mambo King - 100th LP" and "The Latin Real Book Sampler CD"
- Dile a Catalina* - Irakere's "Homenaje a Benny Moré" and "Exuberancia"
- Dime Tú Que Lo Sabes* - Issac Delgado's "Con Ganas".
- Dom De Iludir* - "Brasil MPB - Nana Caymmi".
- Don Quixote* - Milton Nascimento's "Miltons".
- E'* - Gonzaguinha's "E' " and "The Latin Real Book Sampler CD"
- Eastern Joy Dance* - Tito Puente's "Mambo Diablo" and "The Latin Real Book Sampler CD"
- Echale Salsita* - (Traditional) Septeto Nacional de Ignacio Piñero's "Echale Salsita"
- El Agua Del Claveltio* - Johnny Pacheco's "Lo Mejor de Pacheco"
- El Cantar del Coquí* - The Puerto Rico All-Stars' "Los Profesionales" and "The Latin Real Book Sampler CD"
- El Manisero* - (Traditional) Orquesta Casino de la Playa's "Memories of Cuba", Orquesta Aragón's "Desde Cuba Con Ritmo - Grandes Exitos de Orquesta Aragón"
- Elena, Elena* - Manny Oquendo & Libre's "Ritmo, Sonido Y Estilo". (Classic recording!)
- Encántigo* - The Fania All-Stars' "Committment".
- Entrégate* - Composer's lead sheet. Seis Del Solar's "Decision".
- Estoy Como Nunca* - Manny Oquendo & Libre's "Ritmo, Sonido Y Estilo".
- Flight To Jordan* - Tito Puente's "The Golden Latin Jazz All-Stars - In Session".
- Flor De Lis (a.k.a. Upside Down)* - Djavan's "A Voz, O Violão, A Música De Djavan", Kenia's "What You're Looking For"
- Frenesí* - Published sheet music. Mel Torme's "Olé Torme", "Anita O'Day Sings the Winners", Buddy Collette's "Man of Many Parts", "Gerry Mulligan at Storyville".
- Frevo* - Egberto Gismonti & Academia De Danças' "Sanfona", Egberto Gismonti's "Solo"
- Guararé* - Ray Barretto's "Tomorrow: Barretto Live".
- Hannibal's Revenge* - Composer's lead sheet. Andy Narell's "The Hammer"
- Indestructible* - Ray Barretto's "Indestructible".
- Indiferencia* - Ray Barretto's "The Rhythm Of Life".
- Jogral* - Airtó & Flora Purim's "Humble People", Djavan's "Seduzir", Soledad Bravo's "Volando Voy"
- Juan Pachanga* - The Fania All-Stars' "Perfect Blend".
- Kalinda* - Composer's lead sheet. Andy Narell's "Down The Road" and "The Latin Real Book Sampler CD"
- La Charanga* - José Fajardo's "Selecciones Clásicas"
- La Comparsa* - (Traditional) Paquito D'Rivera from "United Artists of Messidor" (compilation), Orquesta Aragón's "La Original Orquesta Aragón de Cuba: 20 Exitos"
- La Esencia del Guaguancó* - Johnny Pacheco's "La Perfecta Combinación - with Pete 'El Conde' Rodríguez"
- (Se Acabó) La Malanga* - Eddie Palmieri's "The Best Of Eddie Palmieri".
- La Patria Del Son* - Composer's lead sheet. The Machete Ensemble's "Machete".
- La Vida Es Un Sueño* - Arsenio Rodriguez' "Montuneando 1946-50", Emiliano Salvador's "Ayer Y Hoy"
- Lágrimas Negras* - (Traditional) Trio Matamoros' "20 Exitos Originales de Trio Matamoros", Adalberto Alvarez' "Adalberto Alvarez y su Son"
- Lamento Borincano* - Published sheet music. Conjunto Libre's "Con Salsa, Con Ritmo, Vol. I", Barbarito Diez' "Don Barbarito Diez Y La Orquesta De Antonio Maria Romeu"
- Latin Perspective* - Composer's lead sheet. Daniel Ponce's "Changó Te Llama".
- Leva E Traz (Elis)* - Ivan Lins' "Awa Yiô".
- Linda Chicana* - Tito Puente's "El Rey"
- Lo Que Siento Es Le Lo Ley* - NG La Banda's "En La Calle".
- Lo Que Va a Pasar* - Irakere's "The Legendary Irakere in London"
- Look To The Sky* - Antonio Carlos Jobim's "Wave".
- Lôro* - Egberto Gismonti & Academia De Danças' "Sanfona"
- Los Tamalitos de Olga* - José Fajardo's "Selecciones Clásicas"
- Lourdes' Lullaby* - Mario Bauza's "944 Columbus".
- Lua Soberana* - Sergio Mendes' "Brasileiro"
- Luz Do Sol* - Gal Costa's "My Name Is Gal".
- Mamblues* - Cal Tjader's "Latino Con Cal Tjader" and "Soul Sauce"
- Mambo #5* - Published sheet music. Pérez Prado's "10 Grandes Exitos de Pérez Prado"
- Mambo #8* - Published sheet music. Pérez Prado's "10 Grandes Exitos de Pérez Prado"

- Mambo Influenciado* - Chucho Valdés' "Lucumí: Piano Solo" and "Straight Ahead - with Arturo Sandoval"
- Mambo Inn* - Mario Bauza's "Afro-Cuban Jazz: Graciela, Mario Bauza & Friends", Hendrik Meurkens' "Clear of Clouds"
- Manteca* - Dizzy Gillespie's "Diz's Diamonds" and "Compact Jazz", Poncho Sanchez' "Papa Gato", Red Garland's "Manteca"
- María Cervantes (a Noro Morales)* - Tito Puente's "On Broadway" and "The Best of the '60s", Noro Morales' "His Piano and Rhythm"
- Mas Que Nada* - Published sheet music. "Sergio Mendes & Brazil '66 Greatest Hits".
- Mayeya, No Juegues Con Los Santos* - Septeto Nacional de Ignacio Piñeiro's "Echale Salsita"
- Me Voy Pa'l Pueblo* - Benny Moré's "El Bárbaro del Ritmo"
- Meu Canario Vizinho Azul* - Composer's lead sheet. Toninho Horta's "Durango Kid 2".
- Midnight Mambo* - Composer's lead sheet. Daniel Ponce's "Chango Te Llama".
- Mixing* - Airtio's "Natural Feelings"
- Mountain Flight* - Composer's lead sheet. Tom Lellis' "Taken To Heart", Toninho Horta's "Diamond Land", "The Latin Real Book Sampler CD"
- (Anda Ven Y) Muévete* - Los Van Van's "Songo" and "25 Años . . . Y Seguimos Ahí, Vol. 1"
- Muito Normal* - Arranger's lead sheet. Viva Brasil's "Festa".
- Nací Moreno* - The Fania All-Stars' "Havana Jam".
- Natty Stick* - Composer's lead sheet. Andy Narell's "Slow Motion"
- '1983'* - Eddie Palmieri's "Palo Pa' Rumba".
- Novena* - Milton Nascimento's "Angelus".
- O Bêbado E A Equilibrista* - Elis Regina's "Essa Mulher", João Bosco's "O Bêbado E A Equilibrista"
- O Pato* - Published sheet music. "Sergio Mendes & Brazil '66", Michele Hendricks' "Carryin' On", Samba Trio's "Tristeza", Stan Getz and Charlie Byrd's "Jazz Samba"
- Obsesión* - Published sheet music. Manny Oquendo & Libre's "Ahora", Dave Valentine and Herbie Mann's "Two Amigos"
- Obsession* - "Dori Caymmi", "Kevyn Lettau", Sarah Vaughan's "Brazilian Romance"
- Oferere* - Composer's lead sheet. Daniel Ponce's "Chango Te Llama".
- Outra Vez* - Antonio Carlos Jobim's "A Certain Mr. Jobim", Nana Caymmi's "Brazil MPB: Nana Caymmi"
- Pa' Gozar* - Los Amigos' "Estos Son Los Amigos", Peruchín's "The Incendiary Piano of Peruchín"
- Pablo Pueblo* - Rubén Blades' "The Best".
- Páginas de Mujer* - Francisco Zumaque's "Voce Caribe", Eddie Palmieri's "Eddie Palmieri", and "The Latin Real Book Sampler CD"
- Palo Pa' Rumba* - Eddie Palmieri's "Palo Pa' Rumba". One of Eddie's finest recordings.
- Pare Cochero* - Orquesta Aragón's "Desde Cuba Con Ritmo - Grandes Exitos de Orquesta Aragón"
- Paulistana* - Composer's lead sheet. Eliane Elias' "Paulistana".
- Picadillo (a la Puente)* - Tito Puente's "Puente: The Fania Legends of Salsa Collection" and "Goza Mi Timbal"
- Ponteio* - Edu Lobo's "Ponteio" and "The Songbook of Edu Lobo", Claudio Roditi with Kenia's "Red on Red"
- Pueblo Latino* - Pete "El Conde" Rodríguez' "Este Negro Sí Es Sabroso".
- Pura Novela* - Ray Barretto's "Giant Force".
- Que Se Fuñan* - Conjunto Chappottin's "Tres Señores del Son"
- Que Sorpresa* - Los Van Van's "Lo Ultimo en Vivo"
- Rainsville* - Composer's lead sheet. Don Grolnick's "Medianoche" and "The Latin Real Book Sampler CD"
- Ran Kan Kan* - Tito Puente's "El Rey", "Mamboscope" and "No Hay Mejor"
- Recuerdos de Arcaño* - Johnny Pacheco's "Lo Mejor de Pacheco"
- Retrato Em Branco E Preto (a.k.a. Zingaro)* - Antonio Carlos Jobim's "A Certain Mr. Jobim", Toots Thielman's "Brazil Project 2", João Gilberto's "Live in Montreux"
- Rico Vacilón* - Abelardo Barroso y la Orquesta Sensación's "La Cumbancha" and "La Gloria Del Cha-cha-chá"
- Rio* - Leny Andrade's "Bossa Nova"
- Sabor* - Cal Tjader's "La Onda Va Bien".
- Sambadouro* - Sergio Mendes' "Brasileiro"
- Sambita* - Mongo Santamaria's "Red Hot".
- Sandunguera* - Los Van Van's "Songo".
- Second Wind* - Composer's lead sheet. Tito Puente's "Royal T".
- Siembra* - Rubén Blades' "Mucho Mejor".
- Sin Saber Porque* - Composer's lead sheet. Victor Mendoza's "This Is Why"
- Sin Tu Cariño* - Rubén Blades' "The Best".
- Só Danço Samba* - "The Art of Tom Jobim"

- Só Te Esperando* - Composer's lead sheet. Nelson Faria's "Ioiô" (available from Sher Music Co.)
- Solamente Una Vez* - Benny Moré & His Orchestra's "Y Sus Amigos"
- Son De La Loma* - (Traditional) Trio Matamoros' "20 Exitos Originales de Trio Matamoros", Emiliano Salvador's "Nueva Visión"
- Son de Cuba a Puerto Rico* - Issac Delgado's "Con Ganas".
- Song For Chano* - Ray Barretto's "Ancestral Messages" and "The Latin Real Book Sampler CD"
- Sonhos* - Ivan Lins' "Ivan Lins".
- Soy Antillana* - Celia Cruz & Sonora Ponceña's "La Ceiba", a smokin' CD.
- Suavecito* - (Traditional) Abelardo Barroso y La Orquesta Sensación's "Bruca Maniguá", Septeto Nacional de Ignacio Piñeiro's "Echale Salsita"
- Tapete Mágico* - Gal Costa's "Fantasia"
- Te Desafío* - Tito Puente's "No Hay Mejor".
- Tin Tin Deo* - "Diz & Bird", "Art Pepper Meets the Rhythm Section", "Dizzy Gillespie's "Dizz's Diamonds", Kenny Burrell's "Tin Tin Deo", Poncho Sanchez' "El Conguero"
- To Wisdom The Prize* - Jerry Gonzalez & Fort Apache Band's "Moliendo Cafe".
- Tombo in 7/4* - Airtio's "Fingers"
- Tres Lindas Cubanas* - (Traditional) Cachao Y Su Conjunto's "Descarga", Orquesta Aragón's "Danzones De Ayer Y Hoy"
- Um Samba* - Leila Pinheiro's "Olho Nu".
- Un Tipo Como Yo* - NG La Banda's "En La Calle".
- Vai Amigo* - Leny Andrade's "Cartola".
- Varadero Blues* - Composer's lead sheet. Nueva Manteca's "Varadero Blues".
- Vera Cruz* - Milton Nascimento's "Angelus" and "Courage"
- Virgen de la Caridad* - Composer's lead sheet. Conjunto Céspedes' "Una Sola Casa" and "The Latin Real Book Sampler CD"
- Virou Areia* - Batacoto's "Batacoto" and "The Latin Real Book Sampler CD"
- Vive Y Vacila* - Ray Barretto's "Together".
- Você E' Linda* - Simone's "Vicio".
- Y Hoy Como Ayer* - Benny Moré's "Y Hoy Como Ayer"
- Y Tú, ¿Que Has Hecho?* - Pablo Milanés' "Años Vol.III", Cachao's "Jam Session With Feeling"
- Yatra-Ta* - Tania Maria's "Piquant" and "The Real Tania Maria: Wild!".
- Yerberero Moderno* - Celia Cruz' "Con Johnny, Justo and Papo - Recordando El Ayer"

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