

Tengo el Control

(Bass)

A.C.: Edrey Riveri Carbonell
Transcripción: Pedro Enrique Peña M.

♩ = 100

F#m C#7/F

2

5

F#m C#7/F x5 F#m C#7/F

2

9

F#m C#7/F F#m C#7/F

2

13

2 F#m C#7/F

2

17

F#m C#7/F F#m C#7/F

2

21

F#m C#7/F F#m C#7/F

2

25

F#m C#7/F

2

Tengo el Control

29 F#m C#7/F F#m C#7/F

33 F#m C#7/F x4 F#m C#7/F

37 2 F#m C#7/F

41 F#m C#7/F F#m C#7/F x4

45 F#m C#7/F 2

49 F#m C#7/F F#m C#7/F

53 F#m C#7/F 2

57 F#m C#7/F F#m C#7/F

61 F#m C#7/F

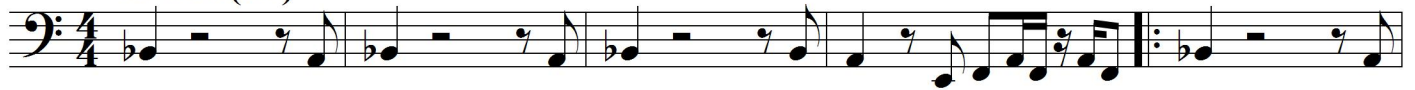
Como está el Yogurt

(Bass)

C.A.: Edrey Riveri Carbonell

♩ = 100

Letra (x5)



6

x4 Coro



11



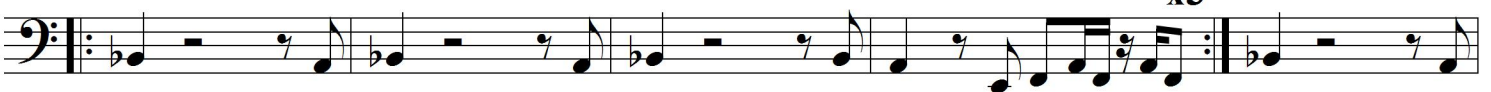
16

Letra (x7)



21

x3

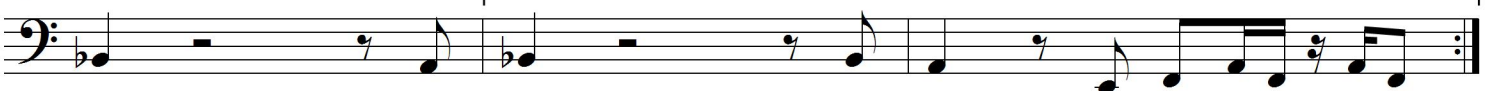


26



30

1.



33

2.

Coro



36

Musical staff for measures 36-40. The staff is in bass clef with a key signature of two flats (Bb and Eb). The melody consists of eighth and quarter notes with various rests.

41

Letra (x2)

Musical staff for measures 41-45. The staff is in bass clef with a key signature of two flats. It features a repeating rhythmic pattern of eighth and quarter notes.

Coro

46

Musical staff for measures 46-49. The staff is in bass clef with a key signature of two flats. It includes first and second endings, indicated by '1.' and '2.' above the staff.

50

Musical staff for measures 50-54. The staff is in bass clef with a key signature of two flats. The melody continues with eighth and quarter notes.

CODA

55

Musical staff for measures 55-57. The staff is in bass clef with a key signature of two flats. Chord symbols Bb, C, C#b, Eb, F, C, Eb, C#b are written above the staff.

58

Musical staff for measures 58-61. The staff is in bass clef with a key signature of two flats. Chord symbols Bb, C, C#b, Eb, F, F#, F, C#b, F, F#, F, Eb are written above the staff. A first ending bracket covers measures 58-61.

62

Musical staff for measures 62-66. The staff is in bass clef with a key signature of two flats. A triplets sign '3' is above the first measure. Chord symbols Bb, C, C#b, Eb, F, C, Eb, C#b are written above the staff.

67

Musical staff for measures 67-70. The staff is in bass clef with a key signature of two flats. Chord symbols Bb, C, C#b, Eb, F, F#, F, Eb are written above the staff. A final ending sign 'x3' is above the last measure.

La Habana del norte

(Bass)

C.A.: Edrey Riveri Carbonell

♩ = 100

4

x4 Letra

x8

9

Coro

2

2

15

2

Letra

x8

Coro

21

2

2

2

27

Trombones - Coro

2

2

33

2

(Solo de Trombón)

37

2

2

(Solo de Trombón)

43

2

2

(Sampler Orisha)

x4

Ley de la supervivencia

Bass (Bajo)

C.A: Edrey Riveri Carbonell

$\text{♩} = 93$

Momentos

(Bass)

A.C.: Edrey Riveri Carbonell

$\text{♩} = 100$ **Melismas**
6

Dm7 Eb9 Eb9

13

Dm7 Dm7 Dm7 **Letra**
Dm9

20

Dm9 x4 Eb9 x4 Dm9

24

Dm9 x3 Dm9 Dm9 **Coro**
Dm7

29

Eb9 Eb9 Eb9 Dm7 Dm7

38

Dm7 Dm7 **Coro 2**
Em9

44

Dm9 Dm9 Dm9 Em9 Em9

49

1. 2. Em9 Dm7 Em9

54

Em9 Dm7 Dm7 Dm7

30



36



40



43



46



49



52

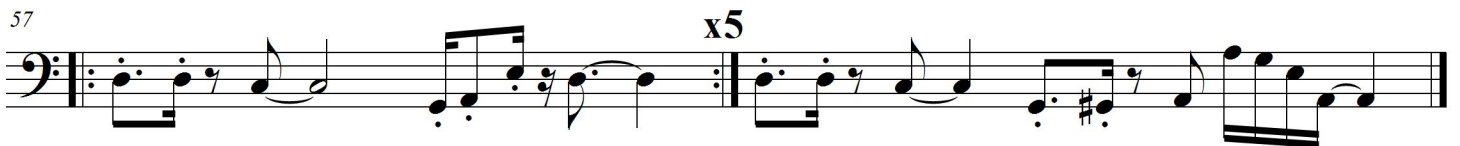


55



57

x5



Raíces

(Bajo)

CA: Edrey Riveri Carbonell

♩. = 150

9

16

Letra 1

24

30

Canto africano a Yemayá y a Eleguá

58

Letra 2

72

Canto africano a Yemayá y a Eleguá

72

Musical staff 72-78: Bass clef, key signature of two flats (Bb, Eb). The melody consists of quarter and eighth notes with various accidentals (flats and naturals). A double bar line with repeat dots is at the beginning. A '2' is written below the staff at measure 75.

79

Musical staff 79-85: Continuation of the melody from staff 72. A '2' is written above the staff at measure 79.

86

Letra 1

Musical staff 86-91: Continuation of the melody. A '2' is written above the staff at measure 86. A 'x3' is written above the staff at measure 87. A double bar line with repeat dots is at the end of the staff.

92

Musical staff 92-99: Continuation of the melody. A '2' is written above the staff at measure 92. A 'x5' is written above the staff at measure 99. A double bar line with repeat dots is at the end of the staff.

100

Canto africano

Musical staff 100-106: Continuation of the melody. A '2' is written above the staff at measure 100. A double bar line with repeat dots is at the end of the staff.

107

Musical staff 107-114: Continuation of the melody. A '2' is written below the staff at measure 107.

115

Letra 2

Musical staff 115-120: Continuation of the melody. A '2' is written above the staff at measure 115. A double bar line with repeat dots is at the end of the staff.

121

Canto africano

Musical staff 121-129: Continuation of the melody. A '2' is written above the staff at measure 121. A 'x6' is written above the staff at measure 129. A double bar line with repeat dots is at the end of the staff.

130

Musical staff 130-138: Continuation of the melody. A '2' is written below the staff at measure 130.

139

Musical staff 139-145: Continuation of the melody. A '2' is written above the staff at measure 139. A double bar line with repeat dots is at the end of the staff.

Tu Chocolate Caliente

(Bass)

C.A.: Edrey Carbonell Riveri
Transcripción: Pedro Enrique Peña M.

♩ = 87

3

x4

x3

4

7

1. 2.

10

13 Verso 1

16

19 1. 2.

Detailed description: This is a musical score for the bass part of the song 'Tu Chocolate Caliente'. The score is written in bass clef with a 4/4 time signature and a key signature of one flat (Bb). The tempo is marked as quarter note = 87. The piece begins with a rest for the first measure, followed by a triplet of eighth notes. The first line contains measures 1 through 3, with a repeat sign and a 'x4' multiplier for the second measure. The second line contains measures 4 through 6. The third line contains measures 7 through 9, with first and second endings marked '1.' and '2.'. The fourth line contains measures 10 through 12. The fifth line, starting at measure 13, is labeled 'Verso 1' and contains measures 13 through 15. The sixth line contains measures 16 through 18. The seventh line, starting at measure 19, contains measures 19 through 21, with first and second endings marked '1.' and '2.'. The score concludes with a double bar line.

22 **1.** **x3** **2.**

24 **Verso 2**

26 **x4**

28 **Solo de Piano** **x12**

30 **Coro**

32 **1.** **x4**

34 **2.**

36 **1.** **x6** **2.**

38 **Solo de Trombón** **x4**

40 **x4**

Súper Mario

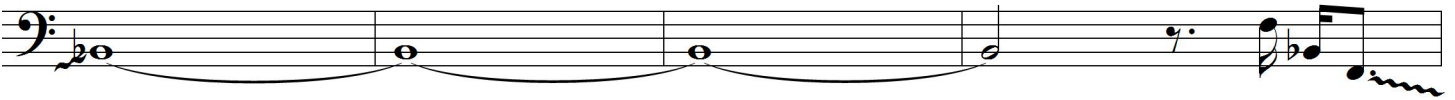
(Bass)

Edrey Riveri Carbonell
Transcripción: Pedro Enrique Peña

$\text{♩} = 115$ **3** **Intro**



7



11



14



17 **Solo de Trompeta** **x3** **Letra** **x3**



20 **Vocals Guia** **x4**



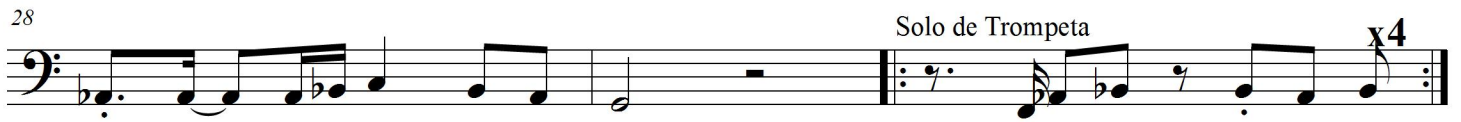
22 **Coro** **3**



25



28 Solo de Trompeta x4



31 Verso x7 x3



34 Coro x4 3



37



40



43 Solo de Teclado x23



46 Verso 2 x16



49



53



BASS

Voy A Hablar Con Fidel

BY OGGUERE

G7 bassline

7

A **G7** 32 bars of it!

horns in 2nd x

19

B **C7**

27

D7

31

E^b7

Fm7

35

Yo Me Lo Luche (in concert Bb)

VERSE 1 - 8 bars x 2

BRIDGE - w/ hornline (4 chord!)

CHORUS - 8 bars x 2 "Oye, vive, mucha..."

BRIDGE - w/ hornline

VERSE 2 - 8 bars x 6!!!

BRIDGE - w/ hornline

CHORUS - 8 bars x 2 "Oye, vive, mucha..."

BRIDGE - w/ hornline

VERSE 3 - 8 bars x 2

Ends with held bass note and horn figures...

Drum solo (open)

Bass line on cue (drums continues to solo)

On cue:

BRIDGE - w/ hornline

CHORUS - 8 bars x 2 "Oye, vive, mucha..."

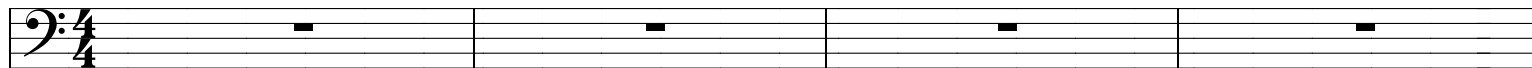
Jam out... improvise ending...

BASS

Mi Solaz

COMPOSED BY OGGUERE
ARRANGED BY BROWMAN ALI

4 bars of drums

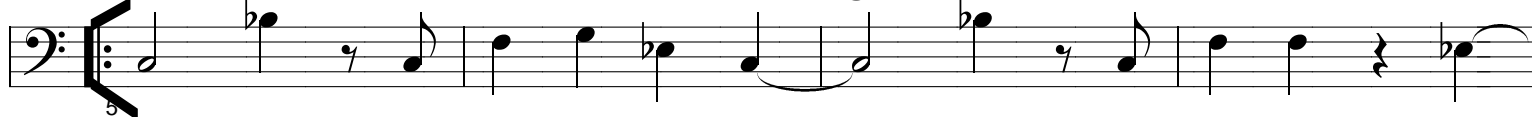


Four empty bass clef staves representing 4 bars of drums.

A - 4x Cm

Dm

sim...



Bass line for section A, starting with a repeat sign and a 5-measure rest. The line contains eighth and quarter notes.



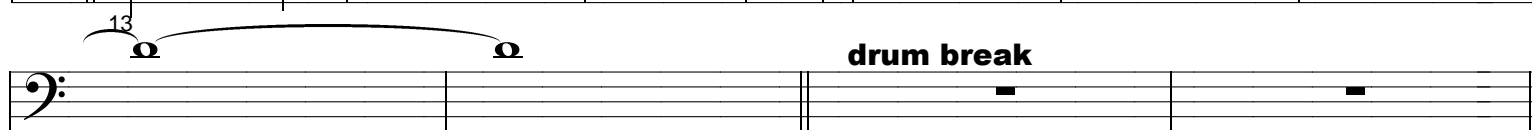
Bass line for section A, continuing with eighth and quarter notes.

B ⁹ **E_b** **F** **Cm** **Gm⁷** **A_b** **B_b** **Cm** **D**



Bass line for section B, featuring dotted half notes and quarter notes.

¹³ **drum break**



Bass line for section B, ending with a drum break indicated by a double bar line and a rest.

CORO Cm groove yo ass off!

sim...



Bass line for section C, starting with a repeat sign and a 3-measure rest.



Bass line for section C, continuing with eighth and quarter notes.



Bass line for section C, continuing with eighth and quarter notes.



Bass line for section C, continuing with eighth and quarter notes.

³⁵ **E_b** **F** **Cm** **Gm⁷** **A_b maj⁷** **B_b**



Bass line for section C, featuring dotted half notes and quarter notes.

³⁹ **F[#]m⁷/A** **A_b/G_b** **B_b/A_b** **D_bm/E_b**



Bass line for section C, featuring dotted half notes and quarter notes.

Pre-solo vamp

Cm

Dm

Cm

Dm



Bass line for section D, featuring quarter notes and rests.

⁵⁰ **Cm** **Dm** **Cm stop!**



Bass line for section D, ending with a 'Cm stop!' instruction.

54

BASS

TRUMPET SOLO

58 Cm⁹
 62 B^bmaj⁷

A - 4x Cm Dm Cm Dm
 Cm Dm Cm Dm

B 70 E^b F Cm Gm⁷ A^b B^b Cm D

74 Ω Ω

play through here - set up Coro

CORO - open groove your ass off...
 Cm

80
88
92

on cue

96 E^b F Cm Gm⁷
 A^bmaj⁷ B^b F[#]m⁷/A A^b/G^b B^b/A^b
 104 D^bm/E^b Cm⁹
 108

BASS

No Dejas Que La Rumba

COMPOSED BY: OGGUERE
ARRANGED BY: BROWNMAN

INTRO

horn cues
Am Dm Bm7(b5) E7(b9)

Bass line for the Intro section, measures 1-4.

A VERSE 1 - 6x

Am Dm Bm7(b5) E7(b9)

Bass line for Verse 1, measures 5-8.

B CORO 1

Alla arriba, hay un dios, que ampara... alla arriba

Am Dm Bm7(b5) E7(b9)

Bass line for Coro 1, measures 9-12.

18 Am D⁹sus⁴ Dm Bm7(b5) E7(b9)

Bass line for Coro 1, measures 13-16.

26 Am Dm Bm7(b5) E7(b9)

Bass line for Coro 1, measures 17-20.

34 Am D⁹sus⁴ Dm Bm7(b5) E7(b9)

Bass line for Coro 1, measures 21-24.

42 Am Dm Bm7(b5) E7(b9)

C PIANO SOLO - open

Bass line for Piano Solo, measures 25-28.

D 1st X - VERSE, 2nd x - RAP

Am D⁹sus⁴ Dm Bm7(b5) E7(b9)

Bass line for Verse/Rap section, measures 29-32.

38 Am Dm Bm7(b5) E7(b9)

Bass line for Verse/Rap section, measures 33-36.

E CORO 2 - 4x

Oye rumbero, no dejas que la rumba se te apage... se ta acabe

Am D⁹sus⁴ Dm Bm7(b5) E7(b9)

Bass line for Coro 2, measures 37-40.

F DRUM SOLO - open

Bass line for Drum Solo, measures 41-44.

G On cue (end drums - transition to trpt solo)

Am D⁹sus⁴ Dm Bm7(b5) E7(b9)

Bass line for On cue section, measures 45-48.

H TRUMPET SOLO - open

Bass line for Trumpet Solo, measures 49-52.

I CORO 1 - open

Alla arriba, hay un dios, que ampara... alla arriba

Am Dm Bm7(b5) E7(b9)

Bass line for Coro 1, measures 53-56.

J CORO 2 - 3x

Oye rumbero, no dejas que la rumba se te apage... se ta acabe

Am Dm Bm7(b5) E7(b9)

Bass line for Coro 2, measures 57-60.

K LAST CORO

Oye rumbero, no dejas que la rumba se te apage... se ta acabe

Am Dm Bm7(b5) Em7/G Bm E7 Am

Bass line for Last Coro, measures 61-64.