

YESA

Handwritten notes above the staff: | | | | | | | | | |

A handwritten musical score for a piece titled "YESA". The score is written on a grand staff consisting of ten staves. The first two staves are labeled "Bass 1" and "Bass 2". The next two staves are labeled "AI" and "MIDI I". The fifth and sixth staves are labeled "MID (VAR.)" and "LOW LEAD". The seventh and eighth staves are labeled "LOW LEAD" and "LOW MID". The score is divided into two measures by a vertical bar line. The notation includes various rhythmic values, stems, and beams, with some corrections and cancellations visible in the second measure of the first two staves.

Bass 1

Bass 2

AI

MIDI I

MID (VAR.)

LOW

LEAD  
-----  
LOW MID

Handwritten musical notation on a grand staff with two systems. The notation includes notes, rests, and some corrections.

**System 1:**

- Staff 1:  $g$  | 1 2 3 2 | 2 1 1 2
- Staff 2:  $d$  |  $d$   $d$   $d$   $d$  |  $d$   $d$   $d$   $d$

**System 2:**

- Staff 3:  $d$  |  $d$   $d$   $d$   $d$  |  $d$   $d$   $d$   $d$
- Staff 4:  $d$  |  $d$   $d$   $d$   $d$  |  $d$   $d$   $d$   $d$

Annotations:

- Next to the first system: SHORT ENDING
- Next to the second system: LONGER ENDING

4/4

CLAVE

QUINTO  
HUES

QUINTO  
RIDE

ACORDAN  
PLAZA TRIS

#2

Gallop strike foot

Tumba

Conga

Bateria

COLOMBIA (CUBA-RUMBA)

CLAVE  
OR  
BELL

PALITOS 1

PALITOS 2

PALITOS 3

PALITOS 4

SHAKER

MAIN PART  
(TUMBA IS HAVANA  
CONGA IS MATANZA)

ALT

VARIATION

VARIATIONS

CONGA (HAVANA)

TUMBA (MATANZA)

# ABACUA (4-10 PLAYERS)

Medium

The score is written on a grand staff with 11 staves. The time signature is 6/8. The notation includes various rhythmic patterns with '7' indicating a specific note or rhythm. The parts are as follows:

- BELL or CLAVE**: Top staff, rhythmic pattern of eighth notes.
- PALITOS** and **MARACAS**: Second staff, rhythmic pattern of eighth notes.
- BELL SHAKER 1** and **SHAKER 2**: Third staff, rhythmic pattern of eighth notes.
- BOMBA (optional)** and **TUMBA**: Fourth staff, rhythmic pattern of eighth notes.
- LOW CONGA (TUMBAO)**: Fifth staff, rhythmic pattern of eighth notes.
- HI CONGA (CONGA)**: Sixth staff, rhythmic pattern of eighth notes.
- Quinto (IMPROVISES)**: Seventh staff, melodic line with a wavy line above it.
- HI CONGA** and **LOW CONGA**: Eighth and ninth staves, combined pattern with a bracket and the text "ALTERNATIVE COMBINED PATTERN".
- BELL VARIATION**: Tenth staff, rhythmic pattern of eighth notes.
- BELL VARIATION**: Eleventh staff, rhythmic pattern of eighth notes.

# CORO CORO YESA

4/4

AXATSE  
AXATSE  
HI SHEKERE  
LO SHEKERE

4/4

LO COWBELL  
HI COWBELL  
QUINTO  
HI QUINTO  
~~CONGA~~ Low Tumba  
TUMBA (LEAD)  
(LEAD RIDE)

Yesa Cuban

4/4

high bell

low bell

high drum root

middle drum root

middle drum alternate

low drum root  
(Caja)

Caja variations

A

B

C

D<sup>1</sup>

D<sup>2</sup>

D<sup>3</sup>

D<sup>4</sup>

- Any first measure of A, B, C can be played with any second measure of A, B, C

- When going from the root A, B, or C to B leave out the final bass

- A tone can be substitute for the final bass of the root A, B, or C

Example of 'D' patterns

D<sup>1</sup>, D<sup>1</sup>, D<sup>1</sup>, D<sup>1</sup>, D<sup>2</sup>, D<sup>4</sup>, D<sup>4</sup>, D<sup>3</sup>

7 7 7 7

A. l. ...

0 DEMISE

Hi Conga

Medium

6/8

The musical notation is organized into two systems of six staves each. The first system (staves 1-6) shows a basic rhythmic pattern with notes and rests. The second system (staves 7-12) shows variations of this pattern, including different note values, rests, and articulation marks like 'x' for slaps and '7' for muffs. The notation is written on a five-line staff for each instrument part.

BELL

6/8 TUMBAO

VARIATIONS

- 1) VERSION 2 (MORE SLAP)
- 2) DROP A TONE
- 3) TONE TRILL, MUFF
- 4) BASSES ON SLAP, BELL TRILL
- 5) SWITCHING SID
- 6) MUFF A TONE
- 7) RIM ON LAST STR
- 8) TONE IN PLACE OF SLAP
- 9) BELL PATTERN
- 10) SHORT STICK VARIATIONS



COMPARSA (HAJAJAH) (FAST)  
 FOR 9 PIECE BAND

4  
4

HI COWBELL

HI-MID BELL

MID BELL

LO MID BELL

PUSH TOWARD TRIPLETS

LO BELL

BOMBA

TUMBA

CONGA

QUINTO

(IMPROVISES)

CAN USE LO ~~CONGA~~  
 ALSO CONGA

Alt Tumba

( U M I A K C H A ( M I M I A N S I T )

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8/8		HI BELL 1 CLAVE 1
8/8		BOMBA
6/8		TUMBA
8/8		HO CONGA
8/8		HI CONGA
4/4		QUINTO
4/4		LO BELL 6
		MIO 3
		MIO (LOW) 4
		LOW MIO 5
		HI MIO 2
		SOLO BELLS

1 1/2 HI  
 5 1/2 LO

ETC.  
 IMPROVISES

+ GANZA AS FOR SAMBA

1 → HIGHEST  
 6 → LOWEST

# MOZAMBIQUE (MATANZAS)

(12 PL. ARRANGEMENT)

(MEDIUM)

4

(CLAVE HI BELL  
MOZAMBIQUE LO BELL  
LO BOMBA (CALLS BREAKS)  
BOMBA  
TUMBA  
HI TUMBA  
CONGA  
QUINTO (LEAD PART)  
LO CONGA  
BELL PAIR (2 PEOPLE)  
LEAD BELLS (IMPROVISE)  
GANZA

COULD ALSO ADD IMPROVISED HI QUINTO 14

4/4

SHIKO

FOLKLORIC STYLE

LO BELL 4/4  
 HI BELL 4/4

AXATSE SHAKER 4/4

LOW TUMBA 4/4

MIDDLE CONGA 4/4

HIGH CONGA 4/4

HIGHEST QUINTO LEAD 4/4

IMPLICIT CLAVE SON CLAVE

COMPLETE SHIKO MELODY

QUINTO SI CONGA CONGA TUMBA

TUMBA/SECOU VARIANTS

Handwritten musical score for 'TUMBA/SECOU' in 4/4 time. The score consists of 11 staves. The first staff shows the time signature and a few notes. The second through tenth staves contain a melody with various note values and rests. The eleventh staff contains a rhythmic accompaniment with eighth notes. The score is divided into two measures by a vertical bar line.

TUMBA

YESA

MEMBE

VERSION 1

6/8

MEDIUM

X <sup>6</sup>/<sub>8</sub>

X

X

X

X

The notation consists of five staves, each with a measure number (1-4) and rhythmic markings. The first staff has notes with stems pointing up and down. The second staff has notes with stems pointing up. The third staff has notes with stems pointing up and down, and some notes have an 'x' above them. The fourth staff has notes with stems pointing up and down. The fifth staff has notes with stems pointing up and down, and a '3' below the first measure.

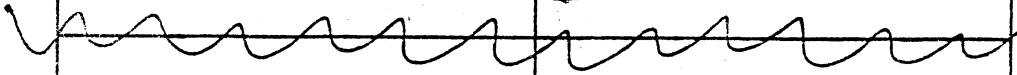
DOUBLE BELL  
GANKOGU  
OR COWBELL

AXATSE  
~~AKATSE~~

QUINTO

CONGA

TUMBA ROOT  
(LEAD)



BASIC TUMBA  
VARIATIONS

The variations are shown in six staves, each with a measure number (1-4) and rhythmic markings. The notes are mostly quarter notes and eighth notes with stems pointing up and down.

- 1) ISOLATE + REPEAT
- 2) SHORT TENSION
- 3) TURNAROUND
- 4) TURNAROUND
- 5) BELL PATTERN
- 6) SPIRIT POSSESSOR  
BREAK

6/8

The musical notation is organized into two columns of staves. The left column contains the original notation, and the right column contains 20 variations. The variations are numbered 11 through 20. The notation includes notes, rests, and various rhythmic markings such as accents and slurs.

BELL

BEMBE TUMBAKA

VARIATIONS

- 11) ACCENTED BASS VARIATIONS
- 12)
- 13) DIMINUTION
- 14)
- 15) MUFF ROLL VARIATIONS
- 16)
- 17)
- 18) TONES PAST 1 VARIATIONS
- 19)
- 20)

MIX + MATCH. FRONT & BACK HALUGS.

8/8

The musical notation consists of two columns and ten rows. The first row is labeled 'BELL' and shows a pattern of vertical strokes with flags. The second row is labeled 'LO CONGA (BOMBA PART)' and shows a pattern of notes with flags. The following rows show variations of the low conga pattern, including muffs, slaps, and double tones. The final row shows a 'LOW + High Conga Dialogue' with 'A' and 'B' sections marked above the notes.

BELL

LO CONGA  
(BOMBA PART)

VARIATIONS

- 1) LEAVE MUFFA
  - 2) MUFF TO SLAP
  - 3) MOVE MUFF
  - 4) MOVE 2nd BA
  - 5) LEAVE 2nd BASIC
  - 6) MOVE TONE
  - 7) DOUBLE TONE
  - 8) ALLEJED BASS ON BOMBA
- A B  
LOW + High Conga Dialogue





# Makuta

4/4 ||: 1 2 3 4 | 1 2 3 4 ||

Bell

4/4 ||: 1 2 3 4 | 1 2 3 4 ||

Palitos

4/4 ||: d x 2 x 3 x 4 | d x 2 x 3 x 4 ||

Quinto

4/4 ||: d d 7(x) d | d d 7(x) d ||

Conga

(A) 4/4 ||: d e x e | x e x d e ||

Tumba ~~(A B A)~~

(A B A)

(B) 4/4 ||: d e x d d d 7 d ||

or a Root + B  
as a turn around

4/4 ||: d d e d e | d d e d e ||

Alt Quinto

4/4 ||: x 2 x 3 x 4 | x 2 x 3 x 4 ||

Alt Conga

CALL TO STOP  
3 X

X COUGA RESPONSE  
2 X

QUINTO RESPONSE  
1 X

FAST ♩ ~ 160

FULL STOP  
TUMBA CALLS  
IN PALO.  
VAMP ON ROOT

CALL ALL OTHERS IN  
GO

BELL  
SHAKER

PALINDS 1

PALINDS 2

QUINTO, COUGA

YE ENDS WITH VOCAL  
CALL

TUMBA  
STOP

COUGA  
STOP

QUINTO + ALL  
OTHERS STOP

# GAGA (MAKUTA) / PALO TRANSITIONS

MED  $d \sim 100$

## GAGA

4/4

TUMBA START CALL & PART  
 ALL ENTER AFTER 2X  
 PALITOS, BELL SHAKER, CONCHA  
 CONGA (AABA)  
 TURNAROUND  
 QUINTO  
 VARIATION  
 CALL TO END  
 START MAKUTA GO  
 TUMBA RESPONSE  
 PALITOS, BELL SHAKER  
 QUINTO, CONGA  
 TUMBA (IMPROVISE)  
 TURNAROUND

# PALO ARRANGEMENT

ROR HERB SCHOOL 1997 SHOW

JERZ FAST

6/8		3x	CAJA	START <del>CALL</del> CALL
④			<u>GO</u>	
			SITIORE	
			PALITOS	
			BELL	
			QUINTO	
			CONGA	
			CAJA ROOT	
			VARIATION 1	
			EXTENSION OF VARIATION 1 ETC.	
			VARIATION 2	
			VARIATION 3	

# 4/4 RUMBA

∩ = STICK

● = BASS

o = TONE

∩ = TIP

∩ = MUFF

X = SLAP

(Bombo)

4/4

WEAK HAND  
STRONG HAND

CLAVE  
(KEY)

PALITOS  
(LITTLE STICKS)

SHAKER

TUMBA

CONGA PARTS

1) GUAGUANCO  
(MATANZAS)

2) GUAGUANCO  
(HAVANA)

3) GUAGUANCO  
(NEW YORK)

4) YAMBU  
(MATANZAS)

5) GUANA PALERO  
(HAVANA)

QUINTO RIDE

1) }  
2) } USE AS  
STARTING  
POINT  
FOR  
IMPROV.

TUMBA = LO DRUM, CONGA = MID DRUM, QUINTO = HIGH DRUM

# Matanzas Kids

4/4

1.1

1.2

1.3

1.4

1.5

1.6

# Matanzas Rides

4/4

1.7

1.8

2.1

2.2

2.3

2.4



# CASCADA VARIATIONS

4			CLAVE
			<u>TYPE A</u>
			VAR 1
			VAR 2
			VAR 3
			VAR 4
			VAR 5 (FULL)
			VAR 6
			VAR 7
			VAR 8
			TYPE B
			VAR 1
			ETC.

MAKUTA + RUMBA COLUMBIA PALITOS

MAKUTA

4

ROOT , ACCENTS

VAR 1 , VAR 2

VAR 3 , VAR 4

VAR 5 , VAR 6  
ETC.

COLUMBIA

BASIC

TYPE A

TYPE B

6  
8

MEDIUM

MEDIUM

MEDIUM

ACHERE

LA LUBANQUE

OKOUKOLO

BARA  
SUA  
.....

ITOTELE

ELE

IYA

JONGGO

OKOUKOLO

GENE  
OGU  
OCHOS  
OYA  
ETC.

ITOTELE

IYA

PALA CAILLE

OKOUKOLO

GENE

ITOTELE

CHANGE

SIMILAR

TO BEN

IYA 1

IYA 2

TRANSITION

BASIC BATA REPERTOIRE

4 4			ACHERE
MEDIUM			<u>OGUN</u> OKONKOLO
			ITOTELE
			IYA
MEDIUM			<u>ORULA</u> OKONKOLO
			} ITOTELE
			} IYA
			<u>ABAKWA-Y-CHANGBE</u> OKONKOLO
			ITOTELE
			IYA
			ACHERE

4 7 6  
4 1 8

BASIC DATA INSTRUMENTAL

6/8

FAST

ACHERE  
CHANGO

OKONKOLO

ITOTELE

IYA

ODUDUA  
OKONKOLO

ITOTELE

IYA

IYA VARIATION  
(SECOND LINE)

TH  
IS  
THE  
ROAD  
TO  
FILL  
CHA  
CHA  
LIFE  
-OR  
LIFE

MED  
SLOW

# BATA RUMBA PARA ELE GUA

## VOCAL INTRO

rit. (d=90)

1YA (START CALL GO)  
 ITOTELE (RESPONSE)  
 OKONKOLO 1  
 ITOTELE 1  
 LYA 1  
 PALITOS (CLAVE)  
 SHEKERE  
 CONGA QUINTO TUMBA  
 E LE GUA A - GO (VOCAL CALL TO TRANSITION)  
 OKONKOLO 2  
 ITOTELE 2  
 LYA 2

SLIGHTLY FASTER (d=100)

STOP ON BIDE SIGNAL (o x o x...)

# YESA BATA RUMBA

MED  
T (♩ ~ 130)

4  
4

IMPLICIT CLAVE  
(NOT PLAYED)

LO SHEKERE

MID SHEKERE  
(STRKS AFTER DRUMS  
ENTER)

AXATSE

(SONG, CORO-CORO)  
3rd TIME BELLS OVER  
LO BELL

HI BELL

(LO SHEKERE + AXATSE)  
DRUMS DROP OUT  
ENTER  
BONGUO (MARTILLE)

TUMBA

1YA

QUINTO  
FADE ON  
LAST SONG  
(SOSA SOKERE...)

STOP ON 1

# BEMBE

IBA ORISHA IBA LA YEO/ACHE MOYUBARE

IBA ORISHA IBA LA YEO

ACHE MOYUBARE

IBA ORISHA IBA LA YEO

---

-----  
ACHE MOYUBA ORISHA/MOYUBA<sup>ie</sup> MOYUBA ORISHA

ACHE MOYUBA ORISHA

MOYUBA<sup>ie</sup> MOYUBA ORISHA

ACHE MOYUBA ORISHA

IBARAGO MOYUBARA~~A~~

IBARAGO AGO MOYUBARA

OMODE KONI KOSI~~A~~ IBARAGO AGO MOYUBARA

ELEGGUA ESHU LONA

ELEGGUARA ELEGGUARA BARA SUAYO MAMA KEN YAWO

ELEGGUARA

BARA SUAYO MAMA KEN YAWO

ELEGGUARA

KIRINYA KIRINYA AGO KIRINYA ( ELEGGUA BANJOLE )

KIRINYA KIRINYA AGO KIRINYA

( ELEGGUA BANJOLE ) ; ( AGO ELEGGUARA )

( MOYUBA ELEGGUARA ) ( MANDE ELEGGEARA )



**SECTION I**

**(ELEGUA)**

IBARAGO MOYUBARA

IBARAGO AGO MOYUBARA

OMODE KONI KOSIBARAGO AGO MOYUBARA

ELEGGUA ESHU LONA

ESHU-OH ELEGBARA YE

ESHU-OH ELEGBARA YE

ELEGBARA MOFORIBALE

ELEGBA AGO

**(PALA CAILLE)**

ALARO OYAGO MOFORIBALE

IBA O IBA ORISA

AGO ELLEGUARA PALA KI KENYO KE RE RE LONA

AGO KERE RE

AGO KERE RE LONA

AGO KERE RE

KIPA KIPA

ALARO YE

KIPA KIPA

**SECTION II**

**(DRUM TRANSITION)**

SONG FOR OGUN Bembe

~~423~~  
720-406 9945

1) A-C- AY-AY EYEGUA  
AY-AY EYEGUA  
KEKE YEJE MO DANCE L'OGUN MALADO  
L'ORISHA

1+

2, 7) A- AGWAN ILE ONILE  
C- AGWAN ILE MARI MARI  
A- AGWAN ILE ONILE  
C- AGWAN ILE MARI MARI  
A- OGUN ARERE A KILOMSE  
C- AGWAN ILE MAHI MAHI  
A- OGUN ARERE A KILOMSE  
C- AGWAN ILE MAHI MAHI

3, 8) A- OGUN ARERE KO BAILE  
C- SALAK OGUN O BA DAY  
A- OGUN MILO KO BAILE  
C- SALAK OGUN O BA DAY  
A- OGUN ELLEGUA O DAY  
C- SALAK OGUN O BA DAY

4) A- C- EH AFEDIO

(ogun arere)  
(AREFE)

(4) 5) AMALA OGUN ARERE AMALA EY-A

**SECTION III**

**(OGUN)**

AY EYEGUA

AY EYEGUA

KEKE YEJE MO DANCE L'OGUN MALADO L'ORISHA

AGWAN ILE ONILE / OGUN ARERE KILOMCHE / AGWAN ILE  
KILOMCHE

AGWAN ILE MAI MAI

OGUN ARERE KO BAILE

SALAK OGUN O BA DAY

EH AFEDIO / OGUN ARERE AFEDIO

EH AFEDIO

AMALA OGUN ARERE AMALA EY-A

EH AFEDIO

**(OCHOSI)**

OCHOSI AYILODA ALAMALADAY

SIRE SIRE

ODI MATA ODE ODE

ODE MATA

IGWARA O MATA

**(YEMAYA)**

KAI KAI KAI, YEMAYA O LODO

KAI KAI KAI, ASE SU O LODO

# COMPARSA <sup>A</sup> (call & response)

2

SIRENA SIRENA SOY  
SIRENA<sup>B</sup> VOY PA LA HAVANA<sup>B</sup>

4(?)

↓  
SE CAYO TACOMA, SE CAYO  
SE CAYO TACOMA, SE CAYO

PA'L CARNIVAL DE ORIENTE ME<sup>B</sup> VOY  
DONDE MEJOR SE PUEDE GOZAR

OKERE IYAWO, YO PA MILO KWAMA  
OKERE IYAWO, YO PA MILO KWAMA

FLORES FLORES ALLI VIENE LA JARDINERA  
QUE VIENE REGANDO FLORES

TUMBA LA CAÑA, ANDA LIJERO  
MIREN QUE VIENE EL MAYORA  
SONANDO EL ~~QUERO~~

↓  
SIENTO UN BOMBO  
MAMI QUE ME ESTA LLAMANDO  
SIENTO UN BOMBO  
MAMI QUE ME ESTA LLAMANDO  
SI SI SON LOS DANDIS  
SI SI SON LOS DANDIS

4

*Bombos  
clave*

# JOHNS GUAGUANCO

a- Oye

c- Para ti colega

a- Habla

c- Para ti colega

a- Di lo

c- Reuerda mi voy mi canto yo te bengo a saludar

a- Ya lo ve, ya lo ve, ya lo ve, ya lo ve, vamos a ver, vamos a ver,  
vamos a ver

c- Yo soy tu colega

a- Escuche, escuche, escuche, escuche, escuche me vive bien,  
eschuche me vive bien aunque estamos en la "unite"

Eschuche me vive bien aunque estamos en la "unite"

No se me entrado muy bien el chisme de la cocinera

Eso le pasa a los hombres que viven conparandera

Oye bien este consejo que te digo vive bien

Oye bien este consejo que ta digo vive bien

No trates de lamentarte

Ni mucho menos freirte

Tampoco te ponga triste porque se te fue la jeva

Busquese una costurera

Buscate buscate buscate

Buscate una costurera que te quiera de verdad

Si aquella te dio un traje

Esta te da un cadillac

Y la sopita en cartucho ese buena de verdad

a- Habla

c- Para ti colega

a- Oye

c- Para ti colega

a- Ya lo ve vamo ver, vamo ver, vamo ver, vamo ver,

c- No prive qui con mi canto yo te vive a saludar

a- Di lo

c- Yo soy tu colega

a- Maria la o, cuenda maria cuenda maria, o

c- maria la o cuenda

# PALO

3

Y YARI YARI MATA Y MATA Y YARI YARI  
Y YAOFYEKETE ME LLEVA  
-Y YARI YARI MATA Y MATA Y YARI YARI

<sup>3</sup> ME 'TA LLAMANDO ME 'TA LLAMANDO  
CAMPANA LA DE LAYA ME 'TA LLAMANDO  
-ME 'TA LLAMANDO ME 'TA LLAMANDO  
-CAMPANA LA DE LAYA ME 'TA LLAMANDO  
ME 'TA LLAMANDO, PALO ME 'TA LLAMANDO  
PEMBA CARILE ME 'TA LLAMANDO  
-ME 'TA LLAMANDO ME 'TA LLAMANDO  
-CAMPANA LA DE LAYA ME 'TA LLAMANDO  
ME 'TA LLAMANDO, PALO ME 'TA LLAMANDO  
AYI YO VIVO PERO ME 'TA LLAMANDO  
-ME 'TA LLAMANDO ME 'TA LLAMANDO  
-CAMPANA LA DE LAYA ME 'TA LLAMANDO

<sup>3</sup> LA MIRE, LA MIRE CONGO YA YA  
VAMO' A LA LOMA LA MIRE CONGO YA YA  
-VAMO' A LA LOMA LA MIRE CONGO YA YA  
-VAMO' A LA LOMA LA MIRE CONGO YA YA  
LA MIRE, LA MIRE BRIYUMBA CONGO  
CON TU VA COMBARERE CONGO YA YA  
-VAMO' A LA LOMA LA MIRE CONGO YA YA  
-VAMO' A LA LOMA LA MIRE CONGO YA YA  
LA MIRE LA MIRE VAMO' VAMO'  
VAMO' PA' QUE ME LLAMA CONGO YA YA  
-VAMO' A LA LOMA LA MIRE CONGO YA YA  
-VAMO' A LA LOMA LA MIRE CONGO YA YA

<sup>1</sup> SIMBARA SIGUARAYA  
MAKUTA BILONGO  
-SIMBARA SIGUARAYA

OYAYA NGO  
PEMBA CARILE  
-OYAYA NGO

<sup>1</sup> (MO ZAM BI!) -YI!

# ARARA

(ASOYIN)

straight 4

- 3 4 1
- E<sub>1</sub> YA TIMBO YA TAMBO MAI TO NO MI
- M<sub>1</sub> M MAI TO NO M<sub>1</sub>
- A<sub>1</sub> RIPRETE YA TAMBO MAI TO NO MI
- M<sub>4</sub> M MAI TO NO MI
- A<sub>1</sub> SOYIYA YA TAMBO MAI TO NO MI
- M M MAI TO NO MI
- SUKOYA YA TAMBO MAI TO NO MI
- M M MAI TO NO MI

- 
- A<sub>2</sub> GOMADO ASONYANYA AGOMADO YONGOLO
  - A GOMADO ASOHABA AGOMADO YONGOLO
  - NYANYALA AGOMADO BOKWENYI SOBO BOKWENYI ORISA SASA
  - AGOMADO BOKWENYI SOBO BOKWENYI ORISA SASA
  - A GOMADO ASOHABA AGOMADO YONGOLO
  - AGOMADO ASONYANYA AGOMADO YONGOLO
  - AGOMADO ASONYANYA AGOMADO YONGOLO
  - NYANYA AGOMADO BOKWENYI SO BOKWENYI ORISA SASA
  - AGOMADO BOKWENYI SO BOKWENYI ORISA SASA
  - AGOMADO ASONYANYA AGOMADO YONGOLO

M/M

- 
- OSONUDE MENODIE IMAWADE METANGALA
  - O<sub>1</sub>SONUDE<sub>2</sub> M<sub>3</sub>ENODIE IMAWADE METANGALA
  - METANGALA METANGALA
  - METANGALA METANGALA

straight 4 short bell

## EBIOSO

MEDE WO TIMBO LO DE, MEDE WO TIMBO

# Yemaya

A Yemaya asesu  
Asesu Yemaya  
Yemaya asesu  
Asesu Yemaya  
Yemaya olodo, olodo Yemaya  
Yemaya olodo olodo Yemaya

C ll n

---

A Yemaya otomtilaye Yemaya  
Yemaya otomtilaye Yemaya  
Ewa ayota ele seke ochune  
Yemaya otomtilaye

---

A+C Yemaya e,  
Olodo aboya Yemaya

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A Areketebi, aremi  
Dareketebi amak olod ~~aybo~~ aybo  
Yemaya

A Yemaya lode

C atap ae abo

A+C Barago ago Yemaya  
Barago ago otomi

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A Yemaya ma sokenkere  
C Aboyoma sokenkere

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A+C Ebiana, etiana  
Ebiana, Ebiana

A+C Yemaya olodo awa lodo amio x2  
Yemaya olodo kwele, kwele, kwele, kwele  
Bawa Ochre



# Songs To Eleggua.

A Moyuba O, Moyuba l'orisha

C Achre Moyuba l'orisha

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A) Ibarago Moyuba  
Ibarago ago Moyubara  
O, mode keni kosi barago  
Ago Moyubara Elegua echulona

C ll ll

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A Ago Ago Ago Ago  
Ago Ago Ago Ago

C ll ll

---

A Etumbele ke et ban laye  
Alaroye I ban laye

C ll ll

---

C Chon Chon Meye  
ago mi farawa

A Eleguara ku AWO

---

A Eleguara Bembe lario  
O Eleguara

C ll ll

---

~~A Ache ibobo o Mayu  
C Ache ibobo o Mayu  
I Dada~~

Mofombore

Iya Made Iya Made Sosa  
Iya Made Sosa Iya Made Sosa

Chango

C+A ( Iya ma che lobi Chango x 2  
Bobo oraye oni quele  
Iya Ma che lobi Chango  
Bobo oraye oni quele )

C E ayo

A A Eleguemi ayo

(A+C) Mofori nyanya i } x 2  
Mofori Sore

(AC) Mofori Soro a kuko aro  
Awa Alado feye suo

A Ayele aro x 2  
Alegba toto erio le

C Aa ple erio le  
A Erio le, Erio le

A+C Ache ibobo chango Mkenke

Ewao Elufina ewao

AC Alado Elufina Ewa o

Orula (Orumula) Ifa

A+C Ofeyekere olu ferawo  
Ofeniki laguase  
Ofeyekere olu ferawo  
ofeniki lagu ferawo

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A+C ~~Ounko grola laka laka~~  
lawo se (Awo) second time

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A Mayelekun fere ifa

C Erisi Mayelekun fere Ifa erisa

---

A Yoko mo bobi

C Aay lawo yoko mo bobi Aya lawo

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A Baba moforibaje baba moforibati

C Orumila talade bada moforibate

Iyesa 4/4

Elegua

A+C Elegua Elegua

Aso kere kere Meye

Elegua Elegua

Ala guana kili Boche  
kila

---

Aso kere kere Meye  
Ala guana kili Boche

C Sosa So kere

A Alaroye So kere

A+C Ah Ae Ah Ae ile Banke lewao  
Ile Banke lewao

Asele yo Asele yo anya

Asele yo  
Baba elegua asele yo anya

C Iya Made Iya Made Sosa

A Iya Made Sosa Iya Made Sosa

Challenges

PALO

Congolese with broken Spanish

Y yari yari mata y mata y yari yari  
Y yaofyekete me lleva  
- Y yari yari mata, y mata y yari yari

Take away

Me 'ta llamando, me 'ta llamando  
Campana la de laya me 'ta llamando  
- Me 'ta llamando, me 'ta llamando  
- Campana la de laya me 'ta llamando  
Me 'ta llamando, palo me 'ta llamando  
Pemba carile me 'ta llamando  
- Me ta llamando, me 'ta llamando  
- Campana la de laya me 'ta llamando  
Me 'ta llamando, palo me 'ta llamando  
Ayi yo vivo pero me 'ta llamando  
- Me 'ta llamando, me 'ta llamando  
- Campana la de laya me 'ta llamando

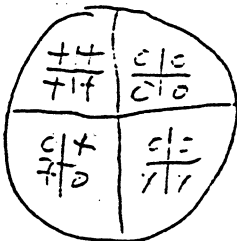
It's calling me, the bell  
of - MICE is calling me  
MICE  
Palo is calling  
laya - The Caulk (sacred)  
is calling  
There is where I live  
But they're calling

La mire, la mire Congo yaya  
Vamo'a la loma la mire/Congo yaya  
- Vamo'a la loma la mire/Congo yaya  
- Vamo'a la loma la mire/Congo yaya  
La mire, la mire Briyumba Congo  
CON tu va combarere Congo yaya -  
- Vamo'a la loma la mire/Congo yaya  
- Vamo'a la loma la mire/Congo yaya  
La mire la mire vamo' vamo'  
Vamo' pa'que me llama Congo yaya  
- Vamo'a la loma la mire Congo yaya  
- Vamo'a la loma la mire Congo yaya

Let's go back to Africa  
I look at Congo (the country)  
MICE  
= one  
with you goes something  
Let's go because they're calling me

Simbara siguaraya  
Makuto bilongo - charm / amulet  
- Simbara siguaraya

Oyaya ngo  
Pemba carile - chalk  
- Oyaya ngo



Chalk  
Signature

metaphoric / all are

Universe - Night & Day

## Bata Elegua - singto Bata Rumba

L- Bara suayu mama kena } x2  
eshu odara kena irawo }

C- suayu mama kena } x2  
eshu odara kena irawo }

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Drums change [not clave or shaker] on

L- Elegwara ago eye e

C- Elegwara ago eye e

L- Elegwara ago mejuba e ogun

C- Elegwara ago mejuba e ogun

la wbanche

# ELEGUA-REZO

Bata Elegua

#1

BARA SUAYU

OMONI ALAWANA KOMAMA KENA IRAWO

E...

OBARA WAYU EKE ESHU ODARA

OMONI ALAWANA KOMAMA KENA IRAWO

E...

Rezo  
accapella  
Before  
Bembe  
unison  
harmony

#2

ESHUMINI EA

ALADO NISHE ESHUMINI

ALAROYE ALADO NISHI

L&C Aso kere kere meye  
ala roye kilaboshe

L&C Elegua Elegua  
aso kere kere meye

Elegua Elegua  
Alawana kilaboshe

L - Ala Roye Sokere  
soa sokere

#3

ALADO SOKO IMA

SOKO IMA SOKO IMA E...

2  
Elegwara ago eye ye

Elegwara ago mojubu e agun

and hit of clove  
is called the Bamba

The singer tells me  
the name is chue

# OBATALA

A, & C)

BABA FU RURU, <sup>F</sup>L'ORE'RE O (EH BABA)  
OKA YEYE ELE<sup>F</sup>IGBO  
ELERI'FA, GBA SI GBA SA WO  
ENGBO RE RE GBA SI GBA WO  
E NU AYE, EYA WA L'ORO  
EYA WA L'ORO ELESE'KA

E NU AYE 'MI 'MO SE O  
E NU AYE 'MI BABA  
E NU AYE 'MI 'MO SE O  
E NU AYE 'MI BABA  
OBATALA TA WINIWINI SE KU'RE  
GBOGBO LA NYA SE RERE

A- E, SE RERE BABA SE RERE O  
C- GBOGBO LA NYA SE RERE  
A- E ACHE SE RERE BABA SE RERE O  
C- GBOGBO LA NYA SE RERE  
A- OBATALA SE RERE BABA SE RERE O  
C- GBOGBO LA NYA SE RERE

FU RURU - WHITE CLOTH LIKE CLOUDS

L'ORE'RE O - WHIPS OF PROFIT

YEYE - HONORED

ELERI'FA - OWNER OF THE HEAD

E NU AYE - YOU CLEAN THE WORLD

EYA WA L'ORO - OUR TRIBE HAS THE TRADITION

E NU AYE 'MI 'MO SE O YOU FILL THE WORLD WITH LIFE, KNOWLEDGE ACCOMPLISHES IT

OBATALA TA WINIWINI SE KU'RE GBOGBO LA NYA SE RERE-

-KING OF THE WHITE CLOTH, A BLESSING, ALL DREAM OF WARMING THE FLOW OF GOODNESS



# YESA

ALA MILA O ALA MILA O CHECHE  
ALA DEKOYU ALA YESORO ALA MILA O CHECHE  
ALA MILA O ALA MILA O CHECHE

ALAALALAALASIRERE  
ALA DEKOYU ALA SIRERE OCHUN ALA SIRERE OMA  
ALAALALAALASIRERE

YE ORE ( YEYE ) ORE IMBELEKUN ODE MIO ORE YEYEO  
ORE ORE IMBELEKUN ODE MIO ORE YEYEO

LAU MACHE MACHE CHE MACHE KO CHE MILODO  
ALAU MACHE MACHE  
CHE MACHE KO CHE MILODO-  
YEYE KO CHE MILODO-  
CHE MACHE CHE MACHE MIO-

ORO YEO  
WERE WERE ORE YEO WERE WERE  
ORO DEYU

ALA MOFINJE MORO WERE WERE LA MOFINJE O  
ALA MOFINJE MORO  
WERE WERE LA MOFINJE O

Yesa Bata Rumba

# LYESA #1

OGUN

↓      2  
 ↓      ↓  
 A- OGUN LEMLWE  
 C- MARIWO YE YE YE MARIWO

~~ASO~~  
 A- KIN O OYA!  
 LAMBAO  
 CHANGO  
 ASO

↑      3 4      3 4  
 ↑      3 4      3 4  
 A- ORIRI LAMBAO  
 LAMBAOSI LAMBAOSIRE — (ON ONE)

OSHUN

↓      3  
 ↓      ↓  
 A- OLO YEO  
 C- YEYE OLOYEO YEYE (1)  
 A- KURURU KURURU  
 C- OBANIYE

SHANGO A- SHANGO AMALA KOIDE (2X'S)  
 C- EA AE SHANGO AMALA KOIDE

YEMAYA

A- MAMA YOKODA  
 C- OLOMI MAMA YOKODA OLOMI

ELEGBA

A&C ASO KERE KERE MEYE  
 ALAROYE KILABOSHE

A&C ELEGBA ELEGBA  
 ASO KERE KERE MEYE  
 ELEGBA ELEGBA ALAWANA KILABOSHE

A- ALA ROYE SOKERE  
 C- SOSA SOKERE...

# CHANGO

(MERCEDITAS VALDEZ Y LOS TAMBORES BATA)

1  
A YELE O, A YELE O  
OBO DO IMA OBA DO GAE  
A YELE OBA GO WA O

A YELE OBA GO WA O

1  
MO FORIBO RERE

MO FORIBO RERE O CHANGO LOBA LORA YE

1  
KAWO AE KAWO AE KAWO AE  
KABIO SILE O

1  
Tela mina yi ~~Wode~~

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C Obai sire chago Ibo~~to~~

C Obai sire ~~ch~~  
R chago Ibo~~to~~

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CER Ala kata nifoba  
orisha elegua o

Ala kata nifoba orisha elegua o

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C - Elegua o Elegua o

C - O Kan Papa se legua

- C - <sup>Tai Tai</sup>Oba ibo eware o  
Oba ibo yoma le le

Tu ite o

A) ELEWA AGO ELEWA  
AGO ANYA

B) ALADO YE MASANTIO

( KAI KAI KAI  
MEMAYA OLODO )