

Toro Mata

with Celia Cruz and Johnny Pacheco

Celia & Johnny (1974)

Victor Venegas

Tumbao / Son Montuno

B- B- F#7

5 B- B- F#7

9 B- C#° F#7(b9)

13 C#° F#7(b9) B-

17 B- C#° F#7(b9)

21 C#° F#7(b9) B-

25 B- C#° F#7(b9)

29 C#° F#7(b9) B-

33 B- C#° F#7(b9)

37 C#° F#7(b9) B-

Detailed description: This is a bass line for the song 'Toro Mata'. It is written in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piece is in Tumbao / Son Montuno style. The melody consists of eighth and quarter notes, often beamed in pairs. Chord changes are indicated by letters above the staff: B- (B minor), C#° (C# diminished), and F#7(b9) (F#7 with a flat 9). The piece is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, 29, 33, and 37 marked at the beginning of their respective lines. The notation includes slurs, accents, and repeat signs at the end of each line.

Toro Mata

41 B- C#[∅] F#7(b9)

45 C#[∅] F#7(b9) B-

49 B- C#[∅] F#7(b9)

53 C#[∅] F#7(b9) B-

57 B- C#[∅] F#7(b9)

61 C#[∅] F#7(b9) B-

65 B- $\frac{7}{b}$

68 B- C#[∅] F#7(b9) B-

72 B- C#[∅] F#7(b9) B-

76 B- C#[∅] F#7(b9) B-

80 B- C#[∅] F#7(b9) B-

The musical score is written in bass clef with a key signature of two sharps (F# and C#). It consists of ten staves of music. Each staff begins with a measure number and is annotated with chord symbols: B- (B minor), C#[∅] (C# half-diminished), and F#7(b9) (F# dominant 7th with a flat 9th). The notation includes eighth and quarter notes, often beamed together, and some notes are marked with accents or breath marks. The piece concludes with a double bar line at the end of the eighth staff.

Toro Mata

84 B- C#[∅] F#7(b9) B-

88 B- C#[∅] F#7(b9) B-

92 B- C#[∅] F#7(b9) B-

96 B- C#[∅] F#7(b9) B-

100 B- C#[∅] F#7(b9) B-

104 B- C#[∅] F#7(b9) B-

108 B- C#[∅] F#7(b9) B-

112 B- C#[∅] F#7(b9) B-

116 B- C#[∅] F#7(b9) B-

120 B- A-

124 B- A- F#7

128 B- C#[∅] F#7(b9) B-

132 B- C#[∅] F#7(b9) B-

136 B- C#[∅] F#7(b9) B-

140 B- C#[∅] F#7(b9) B-

144 B- B#° C#[∅] F#7(b9) B-

148 B- B#° C#[∅] F#7(b9) B-

152 B- C#[∅] F#7(b9) B-

156 B- C#[∅] F#7(b9) B-

160 B- C#[∅] F#7(b9) B-

164 B- C#[∅] F#7(b9) B-

168 B- C#[∅] F#7(b9) B-

172 B- C#[∅] F#7(b9) B-

176 B- C#[∅] F#7(b9) B-

180 B- C#[∅] F#7(b9) B-

184 B- C#[∅] F#7(b9) B-

188 B- C#[∅] F#7(b9) B-

192 B- C#[∅] F#7(b9) B-

196 B- C#[∅] F#7(b9) B-

200 B- C#[∅] F#7(b9) B-

204 B- C#[∅] F#7(b9) B-

208 B- C#[∅] F#7(b9) B-

212 B- C#[∅] F#7(b9) B-

216 B- C#[∅] F#7(b9) B-

220 B- C#[∅] F#7(b9) B-

224 B- C#[∅] F#7(b9) B-

228 B- C#[∅] F#7(b9) B-

232 B- C#[∅] F#7(b9) B-

236 B- C#[∅] F#7(b9) B-

240 B- C#[∅] F#7(b9) B-

244 B- C#[∅] F#7(b9) B-

248 B- C#[∅] F#7(b9) B- F#7(b9) B-

The musical score is written in bass clef with a key signature of two sharps (F# and C#). It consists of ten staves of music, each starting with a measure number and a sequence of chords: B-, C#[∅], F#7(b9), and B-. The notes are primarily eighth and quarter notes, often beamed together. The final staff (248) includes a double bar line and a repeat sign.