

# PATRICIA







MAMBO

Musique :  
Perez PRADO

Arrangement  
Horace DIAZ

## COMPOSITION

Conducteur 11 voix

- 1 & 2** | Sax Alto 1 Eb  
Sax Alto 2 Eb  
Sax Altos 1 & 2 Eb
- 3 & 4** | Sax Ténor 1 Bb  
Sax Ténor 2 Bb  
Sax Ténors 1 & 2 Bb
- 5 & 6** | Trompettes 1 & 2 Bb  
Trompettes 1 & 2 Ut
- 7** | Trompettes 3 / Euphonium Bb   
Trompettes 3 Ut
- 8** | Trombone Ut   
Trombone Bb 
- 9** | Piano Ut
- 10** | Contrebasse Ut   
Soubassophone Bb   
Sax Basse Bb   
Sax Baryton Eb  
Guitare Ut
- 11** | Batterie
- Grille Ut

# PATRICIA

Musique : Perez PRADO

CONDUCTEUR

11 Voix  
Arrangement : Horace DIAZ 1958

The musical score is arranged in systems. The first system includes Sax Alto 1, Sax Alto 2, Sax Ténor 1, and Sax Ténor 2. The second system includes Trompette Bb 1, Trompette Bb 2, Trompette Bb 3, and Trombone. The third system includes Piano (treble and bass clefs). The fourth system includes Contrebasse. The fifth system includes Batterie (Timbales). The score is in 4/4 time with a key signature of three flats (B-flat major/D-flat minor). A first ending bracket labeled 'A' spans the first three measures of each part. Dynamics include *mp* (mezzo-piano) and *fz* (forzando). The Contrebasse part includes chord markings:  $D\flat$ ,  $A\flat 7$ , and  $A\flat 7(\#5)$ .



# PATRICIA

CONDUCTEUR

11 Voix

As. Eb. 1 **B**  
*mf* *fz*

As. Eb. 2  
*mf* *fz*

Ts. Bb 1  
*mf* *fz*

Ts. Bb 2  
*mf* *fz*

Tp. Bb 1 **B**  
*fz*

Tp. Bb 2  
*fz*

Tp. Bb 3  
*fz*

Tb.  
*fz*

Pia **B**  
*mf*

Cb. **B**  
*mf*  
Db Ab7 Ab7(#5) Ab7(#5)

Bat. **B**  
*mf*



# PATRICIA

CONDUCTEUR

11 Voix

As. Eb. 1 **C**  
17 *mp*

As. Eb. 2  
*mp*

Ts. Bb 1  
*mp*

Ts. Bb 2  
*mp*

Tp. Bb 1 **C**  
17

Tp. Bb 2

Tp. Bb 3

Tb.

Pia **C**  
17 *f*

Cb. **C**  
17 *f*  
Db Ab7 Ebm7 Ab7

Bat. **C** Cowbell  
17 *f*

# PATRICIA

CONDUCTEUR

11 Voix

As. Eb. 1  
21

As. Eb. 2

Ts. Bb 1

Ts. Bb 2

To Coda

Tp. Bb 1  
21

Tp. Bb 2

Tp. Bb 3

Tb.

To Coda

Pia  
21

To Coda

Cb.  
21

Ab7 Ebm7 Ab7 Db6 Ab7(#5)

Bat.  
21

Rim Shots To Coda

Detailed description: This page of a musical score for 'PATRICIA' is for the conductor and includes parts for 11 voices and various instruments. The score is in 4/4 time and features a key signature of three flats (B-flat major or D-flat minor). The instruments are arranged in systems: 1. As. Eb. 1 & 2 (Alto Saxophones in E-flat), Ts. Bb 1 & 2 (Tenor Saxophones in B-flat), Tp. Bb 1, 2, & 3 (Trumpets in B-flat), and Tb. (Tuba). 2. Pia (Piano) with a grand staff. 3. Cb. (Contrabass). 4. Bat. (Bass Drum). The conductor part is at the top. The score consists of 16 measures. The first measure is marked with a '21' and a repeat sign. The key signature is B-flat major. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The piece concludes with a 'To Coda' instruction. The bass drum part includes 'Rim Shots' in the final measures.

# PATRICIA

CONDUCTEUR

11 Voix

As. Eb. 1 **D**  
25

As. Eb. 2

Ts. Bb 1

Ts. Bb 2

Tp. Bb 1 **D**  
25

Tp. Bb 2

Tp. Bb 3

Tb.

Pia **D**  
25  
*mp*

Cb. **D**  
25  
*mp*  
D $\flat$  Ab7 Ab7(#5)

Bat. **D** Timbales  
25  
*mp*





# PATRICIA

CONDUCTEUR

11 Voix

As. Eb. 1 **E**  
83 *mf* *fz*

As. Eb. 2  
*mf* *fz*

Ts. Bb 1  
*mf* *fz*

Ts. Bb 2  
*mf* *fz*

Tp. Bb 1 **E**  
83 *fz*

Tp. Bb 2  
*fz*

Tp. Bb 3  
*fz*

Tb.  
*fz*

Pia **E**  
33 *mf*

Cb. **E**  
33 *mf*  
Db Ab7 Ab7(#5) Ab7(#5)

Bat. **E**  
33 *mf*

# PATRICIA

CONDUCTEUR

11 Voix

As. Eb. 1  
87

As. Eb. 2

Ts. Bb 1

Ts. Bb 2

Tp. Bb 1  
87

Tp. Bb 2

Tp. Bb 3

Tb.

Pia  
37

Cb.  
37

Ab7 Db Ab7(#5) Ab9 Ab7(#5)

Bat.  
37

# PATRICIA

CONDUCTEUR

11 Voix

As. Eb. 1 **F**  
41 *f* *fz*

As. Eb. 2  
*f* *fz*

Ts. Bb 1  
*f* *fz*

Ts. Bb 2  
*f* *fz*

Tp. Bb 1 **F**  
41 *f* *fz*

Tp. Bb 2  
*f* *fz*

Tp. Bb 3  
*f* *fz*

Tb.  
*f* *fz*

Pia **F**  
41 *f*

Cb. **F**  
41 *f*  
Db Ebm7 Ab7(#5)

Bat. **F** Cowbell  
41 *f*







# PATRICIA

CONDUCTEUR

11 Voix

As. Eb. 1 **H**  
67 *mp*

As. Eb. 2 *mp*

Ts. Bb 1 *mp*

Ts. Bb 2 *mp*

Tp. Bb 1 **H**  
67

Tp. Bb 2

Tp. Bb 3

Tb.

Pia **H**  
57 *mp*

Cb. **H**  
57 *mp*  
D $\flat$  Ebm7 Ab7(#5)

Bat. **H**  
57 *mp* Timbales

Detailed description: This page of a musical score for 'PATRICIA' (Conducteur) features 11 voices and various instruments. The score is divided into four systems. The first system includes As. Eb. 1, As. Eb. 2, Ts. Bb 1, and Ts. Bb 2, all marked *mp*. The second system includes Tp. Bb 1, Tp. Bb 2, Tp. Bb 3, and Tb. The third system includes Pia (Piano) and Cb. (Contrabass). The fourth system includes Bat. (Batterie) with Timbales. Dynamics are marked *mp* for most parts. Chord changes for the Contrabass are D $\flat$ , Ebm7, and Ab7(#5). A rehearsal mark 'H' is present at the beginning of each system.



# PATRICIA

CONDUCTEUR

11 Voix

As. Eb. 1  
61

As. Eb. 2

Ts. Bb 1

Ts. Bb 2

Tp. Bb 1  
61

Tp. Bb 2

Tp. Bb 3

Tb.

Pia  
61

Cb.  
61

Bat.  
61

Ab7 Ebm7 F7 Cm7(5) F7

Detailed description: This page of a musical score for 'PATRICIA' (Conducteur) features 11 vocal parts and instrumental accompaniment. The vocal parts are As. Eb. 1 & 2, Ts. Bb 1 & 2, and Tp. Bb 1, 2, & 3. The instrumental parts include Tb., Pia (Piano), Cb. (Contrabass), and Bat. (Bass Drum). The score is in 4/4 time and features a key signature of three flats (B-flat major or D-flat minor). The piano part includes a melodic line in the right hand and a bass line in the left hand. The contrabass part features a walking bass line. The bass drum part provides a steady rhythmic accompaniment. The overall texture is dense and characteristic of a big band arrangement.

# PATRICIA

CONDUCTEUR

11 Voix

As. Eb. 1  
65  
*mf*

As. Eb. 2  
*mf*

Ts. Bb 1  
*mf*

Ts. Bb 2  
*mf*

Tp. Bb 1  
65  
*mf*

Tp. Bb 2  
*mf*

Tp. Bb 3  
*mf*

Tb.  
*mf*

Pia  
65  
*mf*

Cb.  
65  
*mf*  
Eb7m Eb7m Db Db Eb7m

Bat.  
65  
*mf*







# PATRICIA

Voix 1

Musique : Perez PRADO

SAX ALTO 1 Eb

Arrangement : Horace DIAZ 1958

• = 120

**A**

1 *mp* *fz*

5 *fz*

**B**

9 *mf* *fz*

13

**C**

17 *mp*

21 *To Coda*  $\Theta$

**D**

25 *fz*

29 *fz*

**E**

33 *mf*

37 3 3

# PATRICIA

Voix 1

SAX ALTO 1 Eb

Musical score for Sax Alto 1 Eb, titled "PATRICIA". The score is written in treble clef with a key signature of two flats (Bb and Eb). It consists of ten staves of music, numbered 41 through 78. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics range from *mp* (mezzo-piano) to *fz* (forzando). There are also performance instructions like "D.C. al Coda" and "Fine".

41 **F** *f* *fz*

45 *fz*

49 **G** *fz* *fz*

53

57 **H** *mp*

61

65 **I** *mf*

69 *D.C. al Coda*

73 *f* *fz*

78 *fz* *fz*

# PATRICIA

Voix 2

Musique : Perez PRADO

SAX ALTO 2 Eb

Arrangement : Horace DIAZ 1958

• = 120

**A**

1 *mp* *fz*

5 *fz*

**B**

9 *mf* *fz*

13

**C**

17 *mp*

To Coda

21

**D**

25 *fz*

29 *fz*

**E**

33 *mf*

37



# PATRICIA

Voix 2

SAX ALTO 2 Eb

41 **F** *f* *fz*

45 *fz*

49 **G** *fz* *fz*

53

57 **H** *mp*

61

65 **I** *mf*

69 *D.C. al Coda*

73 *f* *fz*

78 *fz* *fz*

# PATRICIA

Voix 1 & 2

Musique : Perez PRADO

SAX ALTOS 1 & 2 Eb

Arrangement : Horace DIAZ 1958

• = 120

**A**

1 *mp* *fz*

5 *fz*

**B**

9 *mf* *fz*

13

**C**

17 *mp*

21 *To Coda*  $\oplus$

**D**

25 *fz*

29 *fz*

**E**

33 *mf*

37

The musical score is written for Sax Altos 1 & 2 Eb in a 3/4 time signature with a key signature of two flats (Bb and Eb). It consists of five sections labeled A through E. Section A (measures 1-5) starts with a mezzo-piano (*mp*) dynamic and ends with a fortissimo (*fz*) dynamic. Section B (measures 9-13) begins with a mezzo-forte (*mf*) dynamic and also concludes with *fz*. Section C (measures 17-21) returns to a mezzo-piano (*mp*) dynamic. Section D (measures 25-29) features a fortissimo (*fz*) dynamic. Section E (measures 33-37) starts with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings. A 'To Coda' symbol is present at the end of measure 21. The tempo is indicated as quarter note = 120.

# PATRICIA

Voix 1 & 2

SAX ALTOS 1 & 2 Eb

Musical score for Sax Altos 1 & 2 Eb, titled "PATRICIA". The score is written in treble clef with a key signature of two flats (Bb and Eb). It consists of nine staves of music, numbered 41 through 78. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Key markings include **F** (measures 41-48), **G** (measures 49-56), **H** (measures 57-64), and **I** (measures 65-72). Dynamic markings include *fz*, *mp*, and *mf*. The score concludes with a first ending (marked "1") and a "Fine" instruction. A "D.C. al Coda" instruction is present at measure 69. The piece ends with a final *fz* dynamic marking.

# PATRICIA

Voix 3 & 4

Musique : Perez PRADO

SAX TENORS 1 & 2 Bb

Arrangement : Horace DIAZ 1958

$\bullet = 120$

**A**

*mp* *fz*

**B**

*mf* *fz*

**C**

*mp* *fz* To Coda  $\oplus$

**D**

*fz*

**E**

*mf* *fz*

# PATRICIA

Voix 3 & 4

SAX TENORS 1 & 2 Bb

The musical score is written for Sax Tenors 1 & 2 in Bb. It consists of ten staves of music. The first staff is marked with a box containing the letter 'F' and begins with a dynamic marking of *f*. The second staff continues the melody and includes a dynamic marking of *fz*. The third staff is marked with a box containing the letter 'G' and includes dynamic markings of *fz* and *fz*. The fourth staff continues the melody. The fifth staff is marked with a box containing the letter 'H' and begins with a dynamic marking of *mp*. The sixth staff continues the melody. The seventh staff is marked with a box containing the letter 'I' and begins with a dynamic marking of *mf*. The eighth staff includes the instruction *D.C. al Coda*. The ninth staff begins with a *f* dynamic marking. The tenth staff includes a first ending bracket labeled '1' and ends with a *Fine* marking and a *fz* dynamic marking.

# PATRICIA

Voix 3

Musique : Perez PRADO

SAX TENOR 1 Bb

Arrangement : Horace DIAZ 1958

• = 120

**A**

*mp* *fz*

**B**

*mf* *fz*

**C**

*mp*

To Coda  $\oplus$

**D**

*fz*

**E**

*mf* *fz*

Detailed description: This is a musical score for Saxophone Tenor 1 Bb, titled 'PATRICIA'. The score is arranged by Horace Diaz in 1958, based on the music by Perez Prado. It is for a voice part (Voix 3). The tempo is marked as quarter note = 120. The key signature has three flats (B-flat major or D-flat minor), and the time signature is common time (C). The score is divided into five sections, labeled A through E. Section A starts with a mezzo-piano (*mp*) dynamic and ends with a fortissimo (*fz*) dynamic. Section B starts with mezzo-forte (*mf*) and ends with fortissimo (*fz*). Section C starts with mezzo-piano (*mp*). Section D starts with fortissimo (*fz*). Section E starts with mezzo-forte (*mf*) and ends with fortissimo (*fz*). The score includes various musical notations such as slurs, accents, and dynamic markings. A 'To Coda' symbol is present at the end of the first system of section C.

# PATRICIA

Voix 3

SAX TENOR 1 Bb

The musical score is written for Saxophone Tenor 1 Bb and consists of ten staves of music. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The score is divided into sections labeled F, G, H, and I. Section F (staves 1-2) begins with a dynamic marking of *f* and features eighth-note patterns with accents. Section G (staves 3-4) continues with eighth-note patterns and includes a dynamic marking of *fz*. Section H (staves 5-6) is marked *mp* and features a long, flowing melodic line with a slur. Section I (staves 7-8) is marked *mf* and includes a dynamic marking of *fz*. The score concludes with a *D.C. al Coda* instruction (staff 9), a repeat sign (staff 10), and a *Fine* marking (staff 11). The final dynamic marking is *fz*.

# PATRICIA

Voix 4

Musique : Perez PRADO

SAX TENOR 2 Bb

Arrangement : Horace DIAZ 1958

$\bullet = 120$

**A**

*mp* *fz*

**B**

*mf* *fz*

**C**

*mp*

**D**

*fz*

**E**

*mf* *fz*

To Coda  $\oplus$



# PATRICIA

Voix 4

SAX TENOR 2 Bb

The musical score is written for Saxophone Tenor 2 Bb and consists of ten staves of music. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The score is divided into sections labeled F, G, H, and I. Section F (measures 1-8) starts with a forte (*f*) dynamic and features eighth-note patterns with accents. Section G (measures 9-16) continues with eighth-note patterns, including a *fz* (forzando) dynamic. Section H (measures 17-24) begins with a mezzo-piano (*mp*) dynamic and features a long melodic line with a slur and accents. Section I (measures 25-32) starts with a mezzo-forte (*mf*) dynamic and includes a *D.C. al Coda* instruction. The score concludes with a first ending (marked '1') and a *Fine* instruction, both featuring a forte (*f*) dynamic.

# PATRICIA

Voix 3 & 4

Musique : Perez PRADO

SAX TENORS 1 & 2 Bb

Arrangement : Horace DIAZ 1958

$\bullet = 120$

**A**

*mp* *fz*

**B**

*mf* *fz*

**C**

*mp*

To Coda  $\oplus$

**D**

*fz*

**E**

*mf* *fz*

Detailed description: This is a musical score for Sax Tenors 1 & 2 Bb. It consists of five sections labeled A through E. Section A starts with a tempo marking of quarter note = 120. Section B includes a dynamic marking of *mf*. Section C is marked *mp*. Section D is marked *fz*. Section E includes a dynamic marking of *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings. A 'To Coda' symbol is present at the end of section C. The key signature is three flats (B-flat major/D-flat minor) and the time signature is common time (C).

# PATRICIA

Voix 3 & 4

SAX TENORS 1 & 2 Bb

The musical score is written for Sax Tenors 1 & 2 in Bb. It consists of ten staves of music. The first staff is marked with a box containing the letter 'F' and begins with a dynamic marking of *f*. The second staff continues the melody and includes a dynamic marking of *fz*. The third staff is marked with a box containing the letter 'G' and includes dynamic markings of *fz* and *fz*. The fourth staff continues the melody. The fifth staff is marked with a box containing the letter 'H' and begins with a dynamic marking of *mp*. The sixth staff continues the melody. The seventh staff is marked with a box containing the letter 'I' and begins with a dynamic marking of *mf*. The eighth staff includes the instruction *D.C. al Coda*. The ninth staff begins with a *f* dynamic marking. The tenth staff includes a first ending bracket labeled '1' and ends with a *Fine* marking and a *fz* dynamic marking.

# PATRICIA

Voix 5 & 6

Musique : Perez PRADO

TROMPETTES 1 & 2 Bb

Arrangement : Horace DIAZ 1958

$\bullet = 120$

**A** **B**

1 *fz* *fz* *fz*

**C**

15 *f* To Coda  $\oplus$

**D** **E**

25 *fz* *fz* *fz*

**F**

39 *f* *fz* *fz*

**G**

49 *fz*

**H**

54 *fz*

**I**

65 *mf* D.C. al Coda

73 *f* *fz*

78 *fz* *fz* Fine

# PATRICIA

Voix 5 & 6

Musique : Perez PRADO

TROMPETTES 1 & 2 Ut

Arrangement : Horace DIAZ 1958

$\bullet = 120$

**A** **B**

1 *fz* *fz* *fz*

15 *f*

20 *To Coda*  $\Theta$

**D** **E**

25 *fz* *fz* *fz*

**F**

39 *f* *fz* *fz*

**G**

49 *fz*

**H**

54 *fz*

**I** *D.C. al Coda*

65 *mf*

$\Theta$

73 *f* *fz*

78 *fz* *fz* *Fine*





# PATRICIA

Voix 8

Musique : Perez PRADO

TROMBONE Ut

Arrangement : Horace DIAZ 1958

$\bullet = 120$

**A** **B**

*fz* *fz* *fz*

**C**

*f*

To Coda

**D** **E**

*fz* *fz* *fz*

**F**

*f* *fz* *fz*

**G**

*fz*

**H**

*fz*

**I**

*mf*

D.C. al Coda

*f*

*fz*

*fz* *fz*

**Fine**

*fz* *fz*





# PATRICIA

Voix 9

Musique : Perez PRADO

PIANO

Arrangement : Horace DIAZ 1958

♩ = 120

A

Musical notation for section A, measures 1-4. The score is in 3/4 time with a key signature of three flats (B-flat major). The tempo is marked as quarter note = 120. The dynamic is *mp*. The right hand features a steady accompaniment of chords and eighth notes, while the left hand plays a rhythmic pattern of eighth notes.

Musical notation for section A, measures 5-8. The right hand continues with chords and eighth notes, and the left hand maintains its rhythmic eighth-note pattern.

B

Musical notation for section B, measures 9-12. The dynamic is *mf*. The right hand has a more active melody with accents, while the left hand continues with eighth notes.

Musical notation for section B, measures 13-16. The right hand features a melodic line with accents and a final flourish, while the left hand continues with eighth notes.


C

Musical notation for section C, measures 17-20. The dynamic is *f*. The right hand has a melodic line with accents, and the left hand continues with eighth notes.

# PATRICIA

PIANO

Voix 9

21 *To Coda* 

25 **D** *mp*

29

33 **E** *mf*

37

# PATRICIA

PIANO

Voix 9

41 **F**

*f*

This system contains measures 41 through 44. The key signature has three flats (B-flat, E-flat, A-flat). Measure 41 starts with a piano dynamic marking *f*. The right hand features a melodic line with a slur over measures 41-44 and a breath mark *v* above measure 44. The left hand plays a steady eighth-note accompaniment.

45

This system contains measures 45 through 48. The right hand continues the melodic line with a slur and a breath mark *v* above measure 48. The left hand maintains the eighth-note accompaniment.

49 **G**

49 **G**

This system contains measures 49 through 52. The key signature changes to two flats (B-flat, E-flat). Measure 49 is marked with a box containing the letter **G**. The right hand has a melodic line with a slur and a breath mark *v* above measure 52. The left hand continues the eighth-note accompaniment.

53

This system contains measures 53 through 56. The right hand has a melodic line with a slur and a breath mark *v* above measure 56. The left hand continues the eighth-note accompaniment.

57 **H**

57 **H**

*mp*

This system contains measures 57 through 60. The key signature changes to one flat (B-flat). Measure 57 is marked with a box containing the letter **H**. The piano dynamic marking *mp* is present. The right hand has a melodic line with a slur and a breath mark *v* above measure 60. The left hand continues the eighth-note accompaniment.

# PATRICIA

PIANO

Voix 9

61

Musical score for measures 61-64. The piece is in a minor key with a key signature of three flats. The music features a complex texture with many beamed sixteenth notes in both hands, creating a rhythmic and melodic flow. A fermata is placed over the final note of measure 64.

65

Musical score for measures 65-68. Measure 65 begins with a first ending bracket labeled 'I'. The dynamics are marked *mf*. The texture continues with beamed sixteenth notes and chords.

69

Musical score for measures 69-72. The music continues with intricate sixteenth-note patterns. The instruction *D.C. al Coda* is written at the end of measure 72.

73

Musical score for measures 73-77, the beginning of the CODA section. The dynamics are marked *f*. The texture is dense with many beamed sixteenth notes.

78

Musical score for measures 78-81. The section concludes with a first ending bracket labeled '1' and the instruction *Fine*. The music ends with a final chord and a fermata.

# PATRICIA

Voix 10

Musique : Perez PRADO

CONTREBASSE Ut

Arrangement : Horace DIAZ 1958

$\bullet = 120$

**A**

1 *mp*

**B**

9 *mf*

**C** *To Coda*  $\Theta$

17 *f*

**D**

25 *mp*

**E**

33 *mf*

**F**

41 *f*

**G**

49

**H**

57 *mp*

**I** *D.C. al Coda*

65 *mf*

$\Theta$

73 *f*

1 *Fine*

# PATRICIA

Voix 10

Musique : Perez PRADO

SOUBASSOPHONE Bb

Arrangement : Horace DIAZ 1958

$\bullet = 120$  **A**

1 *mp* **B**

9 *mf* **C** To Coda  $\Theta$

17 *f* **D**

25 *mp* **E**

33 *mf* **F**

41 *f* **G**

49 **H**

57 *mp* **I** D.C. al Coda

65 *mf*

73 *f* 1 Fine

# PATRICIA

Voix 10

Musique : Perez PRADO

SAX BASSE Bb

Arrangement : Horace DIAZ 1958

$\bullet = 120$  **A**

1 *mp* **B**

9 *mf* **C** *To Coda*  $\oplus$

17 *f* **D**

25 *mp* **E**

33 *mf* **F**

41 *f* **G**

49 **H**

57 *mp* **I**

65 *mf* *D.C. al Coda*

73 *f* **1** *Fine*



# PATRICIA

Voix 10

Musique : Perez PRADO

SAX BARYTON Eb

Arrangement : Horace DIAZ 1958

• = 120

**A**

1

**B** *mp*

9

**C** *mf*

17

To Coda ⊕

**D** *f*

25

**E** *mp*

33

**F** *mf*

41

**G** *f*

49

**H**

57

**I** *mp*

65

*mf*

D.C. al Coda

73

*f*

1

Fine

# PATRICIA

Voix 10

Musique : Perez PRADO

GUI-TARE Ut

Arrangement : Horace DIAZ 1958

$\bullet = 120$

**A** *mp*  
1 Db Ab7 Ab7(#5) Ab7 Db Ebm7 Ab7(#5)

**B** *mp*  
9 Db Ab7 Ab7(#5) Ab7(#5) Ab7 Db Ab7(#5)

**C** *mf*  
17 Db Ab7 Ebm7 Ab7 Ab7 Ebm7 Ab7 Db6 Ab7(#5) *To Coda*  $\oplus$

**D** *f*  
25 Db Ab7 Ab7(#5) Ab7 Db Ebm7 Ab7(#5)

*mp*  
**E**  
33 Db Ab7 Ab7(#5) Ab7(#5) Ab7 Db Ab7(#5) Ab9 Ab7(#5)

*mf*  
**F**  
41 Db Ebm7 Ab7(#5) Ab7 Db Ab7(#5)

*f*  
**G**  
49 Db Db6 Ab7 Ab7(#5) Ab7(#5) Ab7 Db Ab7

**H**  
57 Db Ebm7 Ab7(#5) Ab7 Ebm7 F7 Cm7(·5) F7

*mp*  
**I**  
65 Ebm7 Ebm7 Db Db Ebm7 Eb9 Ab7 Db Ab7(#5) *D.C. al Coda*

*mf*

$\oplus$  *f*  
73 Db Ab7 Ab7 Ab9

1  
78 Ab7 Ab9 Db Ebm7 Ab7(#5) *Fine* Db6 Db<sup>6</sup>

♩ = 120

# PATRICIA

Voix 11

Musique : Perez PRADO

BATTERIE

Arrangement : Horace DIAZ 1958

**A** *Timbales*  
1 *mp*

**B**  
9 *mf* *Rim Shots*

**C** *Cowbell*  
17 *f* *Rim Shots* *To Coda* ⊕

**D** *Timbales*  
25 *mp*

**E**  
33 *mf*

**F** *Cowbell*  
41 *f*

**G**  
49

**H** *Timbales*  
57 *mp*

**I**  
65 *mf* *D.C. al Coda*

73 *Cowbell* *f* *Fine*

# PATRICIA

Pérez PRADO - Arr. Horace DIAZ - 1958

§

	24 AAA							
A	D <sup>b</sup>	-	A <sup>b</sup> <sub>7</sub>	A <sup>b</sup> <sub>5<sup>+</sup></sub>	A <sup>b</sup> <sub>7</sub>	-	D <sup>b</sup>	E <sup>b</sup> <sub>m7</sub> / A <sup>b</sup> <sub>5<sup>+</sup></sub>
B	D <sup>b</sup>	-	A <sup>b</sup> <sub>7</sub> / 5 <sup>+</sup>	A <sup>b</sup> <sub>5<sup>+</sup></sub>	A <sup>b</sup> <sub>7</sub>	-	D <sup>b</sup> / A <sup>b</sup> <sub>5<sup>+</sup></sub>	
C	D <sup>b</sup>	-	A <sup>b</sup> <sub>7</sub>	-	• / •	-	(D <sup>b</sup> <sub>6</sub> / 7M / 7)	A <sup>b</sup> <sub>5<sup>+</sup></sub>



al Coda

	24 AAA							
D	D <sup>b</sup>	-	A <sup>b</sup> <sub>7</sub>	A <sup>b</sup> <sub>5<sup>+</sup></sub>	A <sup>b</sup> <sub>7</sub>	-	D <sup>b</sup>	E <sup>b</sup> <sub>m7</sub> / A <sup>b</sup> <sub>5<sup>+</sup></sub>
E	D <sup>b</sup>	-	A <sup>b</sup> <sub>7</sub> / 5 <sup>+</sup>	5 <sup>+</sup>	7	-	D <sup>b</sup> / A <sup>b</sup> <sub>5<sup>+</sup></sub>	(A <sup>b</sup> <sub>9</sub> / 5 <sup>+</sup> )
F	D <sup>b</sup>	-	E <sup>b</sup> <sub>m7</sub>	A <sup>b</sup> <sub>5<sup>+</sup></sub>	A <sup>b</sup> <sub>7</sub>	-	D <sup>b</sup>	A <sup>b</sup> <sub>5<sup>+</sup></sub>

	24 ABC							
G	D <sup>b</sup>	D <sup>b</sup> <sub>6</sub>	A <sup>b</sup> <sub>7</sub> / 5 <sup>+</sup>	A <sup>b</sup> <sub>5<sup>+</sup></sub>	A <sup>b</sup> <sub>7</sub>	E <sup>b</sup> <sub>m7</sub> / A <sup>b</sup> <sub>7</sub>	D <sup>b</sup> <sub>6</sub>	(A <sup>b</sup> <sub>7</sub> )
H	D <sup>b</sup>	-	E <sup>b</sup> <sub>m7</sub>	A <sup>b</sup> <sub>5<sup>+</sup></sub>	A <sup>b</sup> <sub>7</sub>	E <sup>b</sup> <sub>m7</sub>	F7	E <sup>b</sup> <sub>m7</sub> / F7
I	E <sup>b</sup> <sub>m7</sub>	(-)	D <sup>b</sup>	-	E <sup>b</sup> <sub>9</sub>	A <sup>b</sup> <sub>7</sub>	(D <sup>b</sup> )	A <sup>b</sup> <sub>5<sup>+</sup></sub>

D.S. al Coda



⊕ CODA

	12 AA							
	D <sup>b</sup>	-	A <sup>b</sup> <sub>7</sub>	-	A <sup>b</sup> <sub>7</sub> / 9	∞	D <sup>b</sup>	E <sup>b</sup> <sub>m7</sub> / A <sup>b</sup> <sub>5<sup>+</sup></sub>
	↳	-	-	-	-	-	D <sup>b</sup> <sub>6</sub>	D <sup>b</sup> <sub>7</sub> / D <sup>b</sup> <sub>6</sub> / 9