



# PASAJE DE IDA

Partituras

## Vidala

D.Patanchon - M.Vazquez

5 

9  Estrofa 2 A7

18 2. G Em D C G D G B7/F#

23      Em                      B<sup>7</sup>                      C                      E<sup>7</sup>/B      Am                      A<sup>7</sup>/C<sup>#</sup>

Figure 10: Musical notation for measures 23-28. The notation shows a treble clef, a key signature of one sharp (F#), and a repeat sign at the beginning of measure 23. The notes are: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), and C6 (quarter). The chords indicated above the staff are: Em (measures 23-24), B<sup>7</sup> (measures 25-26), C (measures 27-28), E<sup>7</sup>/B (measures 29-30), Am (measures 31-32), and A<sup>7</sup>/C<sup>#</sup> (measures 33-34).

28 D<sup>7</sup> C 1. G D G B<sup>7</sup> 2. G D/F<sup>#</sup>

Example 10-10 continues with measures 28–31. Measure 28 begins with a treble clef and a key signature of one sharp (F#). The melody starts on D4 (quarter note). Measure 29 continues with C4 (quarter note). Measure 30 introduces a first ending: G4 (half note) tied to D5 (half note), followed by G4 (half note). Measure 31 introduces a second ending: D4 (quarter note) and F#4 (quarter note).

[illegible]

37

45 

48 G A<sup>7</sup>/G A<sup>7</sup>/G D/F<sup>#</sup> C/E



52 1. G/D D/F# G || 2. G/D D/F# Em

56 D C G D/F# G D/F# G D.S. al Coda

60 Em D C G D G D G

# Las lobas

Chacarera

D.Patanchon - M.Vazquez

**Pre-Intro**  
♩=160

F#7 Bm F#7 Bm

**Introducción**

5 Bm A F#7 Bm

9 Bm A F#7 Bm

**Estrofas**

13 Bm F#m A7 D

17 Em Bm F#7 Em F#7 1.2. Bm

22 3. Bm F#m A7 D

27 Em Bm F#7 Em F#7 Bm

# La hora ha llegado

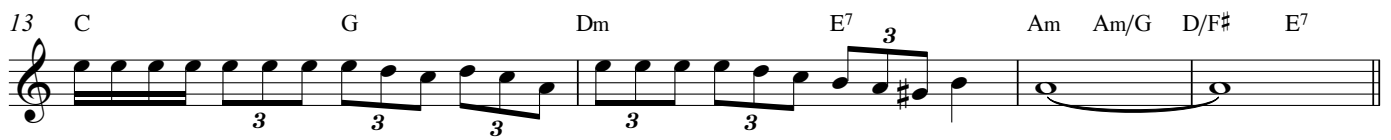
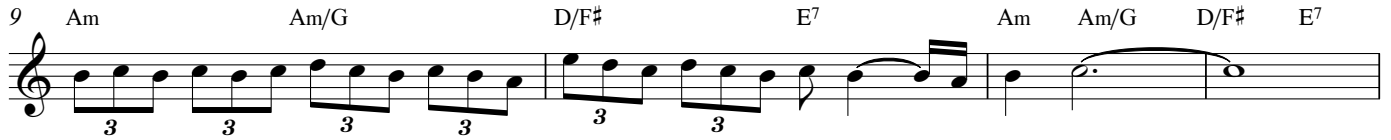
Huayno

D.Patanchon - M.Vazquez

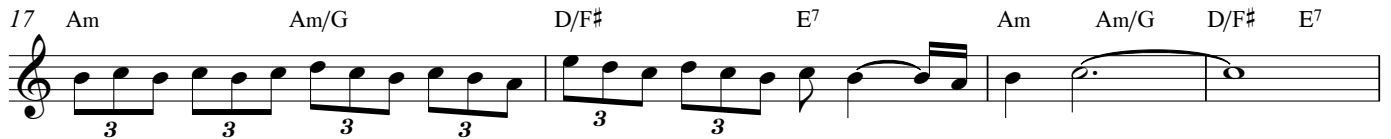
♩=80



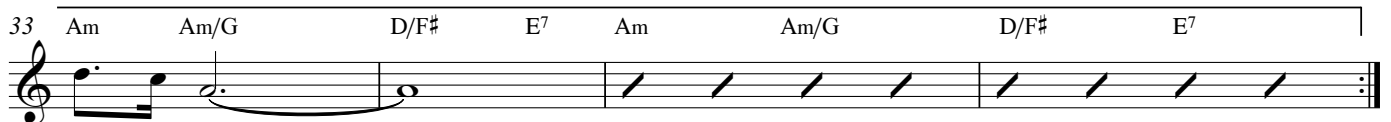
## Estrofa 1



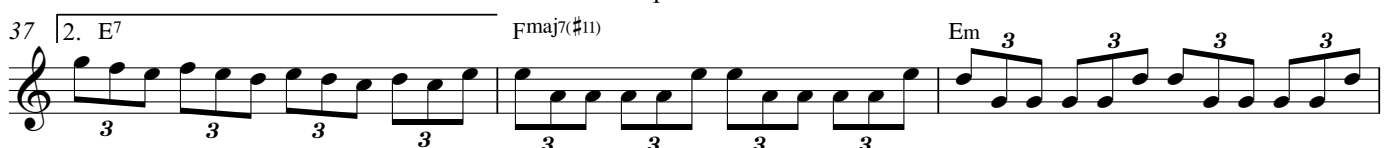
## Estrofa 2



## Estribillo saya



## Estribillo rep



Interludio recitado

44 Am Am/G D/F# E7 x7 Fmaj7(♯11)

Estribillo final

Em 3 3 3 3

48 Dm E7 Am Am/G D/F# E7

52 Interludio final

Am Am/G D/F# E7 Am

# La Negra de Rosas Blancas

Zamba

D.Patanchon - M.Vazquez

♩=78

## Introducción

Musical notation for the introduction, measures 1-6. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The notation includes various chords: C#m7, D#7, G#7, C#m7, Amaj7, and A#o7. The melody is written in a single staff with a treble clef.

## Estrofas

Musical notation for the verses, measures 7-19. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The notation includes various chords: E, B/D#, C#m7, B, E, B/D#, C#m7, Amaj7, C#o7, C#m7, F#7, B7, Amaj7, A#o7, E/B, C#7, F#m7, B7, and a first ending (1. E) and second ending (2. E G#7). The melody is written in a single staff with a treble clef.

## Estribillo

Musical notation for the chorus, measures 20-32. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The notation includes various chords: C#m7, D#7, G#7, C#m7, Amaj7, A#o7, E/B, F#m7, B7, E, Amaj7, A#o7, E/B, C#7, F#m7, B7, and E. The melody is written in a single staff with a treble clef. The piece ends with a double bar line and the instruction "D.S. al Fine".

# La confesión

Chacarera

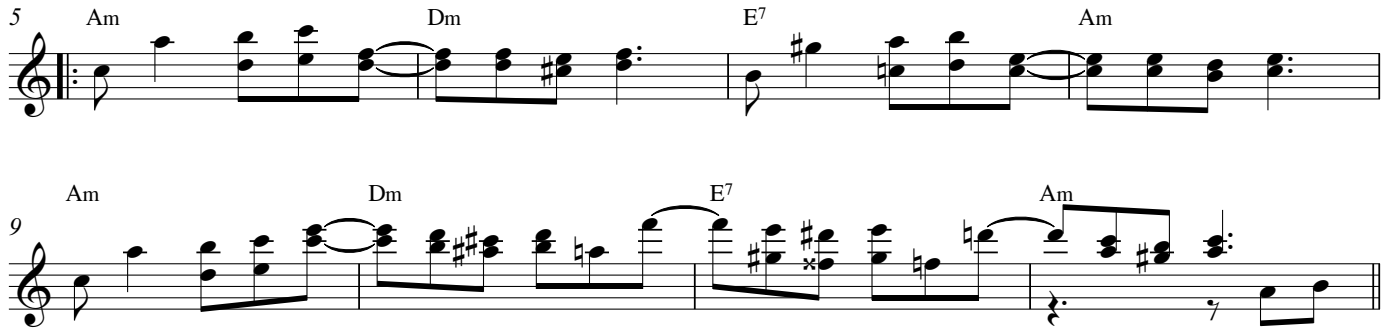
D.Patanchon - M.Vazquez

♩=162

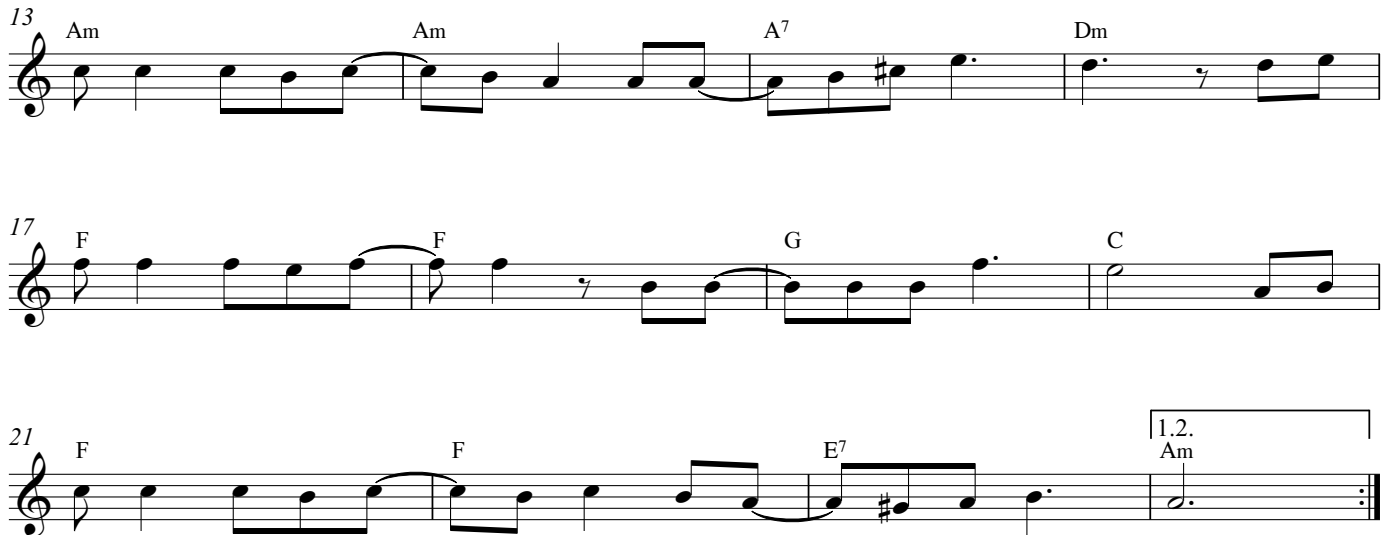
## Pre-intro



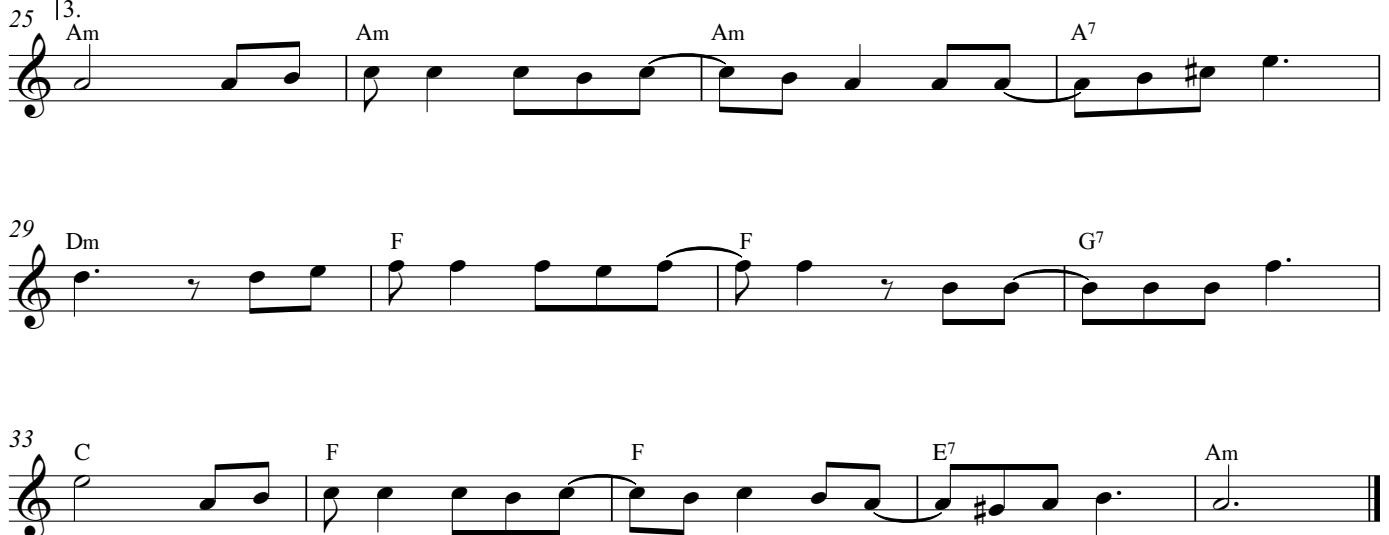
## Introducción



## Estrofas



## Estribillo





# El secreto del gato

Gato

D.Patanchon - M.Vazquez

♩=160

## Introducción

Chord progression for the introduction:

Measures 1-4: C#m (quarter notes)

Measures 5-8: D#7 (quarter notes), D#7 (quarter notes), Dmaj7 (quarter notes), Dmaj7 (quarter notes)

Measures 9-11: G#7 (quarter notes), F#m (quarter notes), E (quarter notes), G#7 (quarter notes), C#m (quarter notes)

## Canto

Chord progression for the song:

Measures 12-15: C#m (quarter notes), F#m (quarter notes), G#7 (quarter notes), C#m (quarter notes)

Measures 16-19: C#m (quarter notes), F#m (quarter notes), G#7 (quarter notes), C#m (quarter notes)

Measures 20-23: C#m (quarter notes), F#m (quarter notes), G#7 (quarter notes), C#m (quarter notes)

Measures 24-27: C#m (quarter notes), D#7 (quarter notes), G#7 (quarter notes), C#m (quarter notes)

Measures 28-31: C#m (quarter notes), D#7 (quarter notes), G#7 (quarter notes), C#m (quarter notes)

Measures 32-35: C#m (quarter notes), F#m (quarter notes), G#7 (quarter notes), C#m (quarter notes)

# Rutas del norte

## Huayno

D.Patanchon - M.Vazquez

♩=85

### Introducción

6

B $\flat$  G $^7$  F G $^7$

F A $^7$  Dm 1. Dm

10 2. G $^7$  F A $^7$  Arpeggiar Dm

The introduction consists of two staves of music in 2/4 time. The first staff starts with a whole rest, followed by a quarter note G4, an eighth note F4, and a quarter note E4. The second staff continues with a quarter note D4, an eighth note C4, and a quarter note B3. The key signature has one flat (Bb). Chords are indicated above the notes: Bb, G7, F, G7, F, A7, Dm, and Dm.

### Estrofa 1 y 2

15 Dm B $\flat$ maj $^7$  C $^7$  F G $^7$

20 F A $^7$  Dm G $^7$  F

25 A $^7$  Dm Estribillo Gm C $^7$  F Gm C $^7$  F

31 Gm C $^7$  F A $^7$  Dm

The first and second stanzas consist of two staves of music in 2/4 time. The first staff starts with a whole rest, followed by a quarter note G4, an eighth note F4, and a quarter note E4. The second staff continues with a quarter note D4, an eighth note C4, and a quarter note B3. The key signature has one flat (Bb). Chords are indicated above the notes: Dm, Bbmaj7, C7, F, G7, F, A7, Dm, G7, F, A7, Dm, Estribillo, Gm, C7, F, Gm, C7, F, Gm, C7, F, A7, Dm.

### Estrofa 3

35 Dm B $\flat$ maj $^7$  C $^7$  F G $^7$

40 F A $^7$  Dm G $^7$  F

45 To Coda Interludio G $^7$  F A $^7$  1. Dm

The third stanza and interlude consist of two staves of music in 2/4 time. The first staff starts with a whole rest, followed by a quarter note G4, an eighth note F4, and a quarter note E4. The second staff continues with a quarter note D4, an eighth note C4, and a quarter note B3. The key signature has one flat (Bb). Chords are indicated above the notes: Dm, Bbmaj7, C7, F, G7, F, A7, Dm, G7, F, To Coda, Interludio, G7, F, A7, 1. Dm.

51 2. Dm A<sup>7</sup> Dm A<sup>7</sup> Dm D.S. al Coda

54 G<sup>7</sup> F A<sup>7</sup>

57 Dm A<sup>7</sup> Dm A<sup>7</sup> Dm

Detailed description of the musical score: The score is written for a single melodic line in treble clef with a bass line in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The first system (measures 51-53) shows a melody starting on B4, moving to A4, then G4, and finally F4. The bass line starts on B3, moves to A3, then G3, and finally F3. The second system (measures 54-56) continues the melody and bass line. The third system (measures 57-59) concludes the section. Chord symbols are placed above the corresponding measures: Dm, A7, Dm, A7, Dm in the first system; G7, F, A7 in the second system; and Dm, A7, Dm, A7, Dm in the third system. The first system ends with 'D.S. al Coda'.

# Como Las Olas

## Chacarera

D.Patanchon - M.Vazquez

♩=148

### Introducción

6

D<sup>7</sup> G G B<sup>m</sup> C D<sup>7</sup>

### Estrofas

11

G G B<sup>m</sup> B<sup>m</sup>

15 F<sup>maj7</sup> C<sup>maj7</sup> A<sup>m7</sup> 1.2. D<sup>7</sup>

### Estribillo

19

3. D<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> B<sup>b</sup> A<sup>m7</sup> D<sup>7</sup>

24 F<sup>maj7</sup> C<sup>maj7</sup> D<sup>7</sup> G

# Detras del Paraguas

D.Patanchon - M.Vazquez

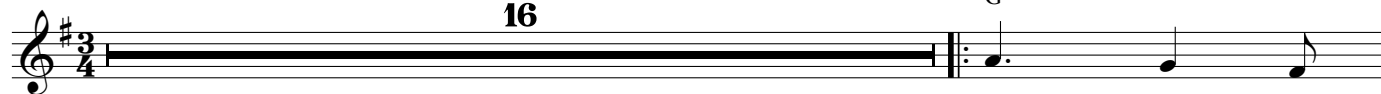
♩=135

Introducción guitarra

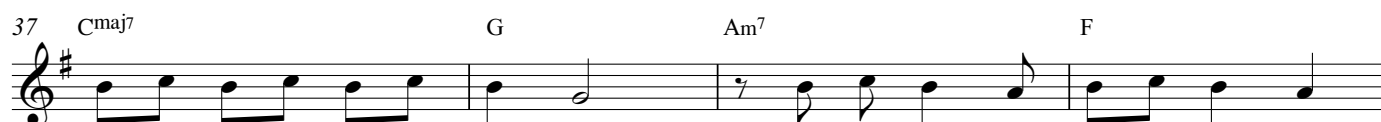
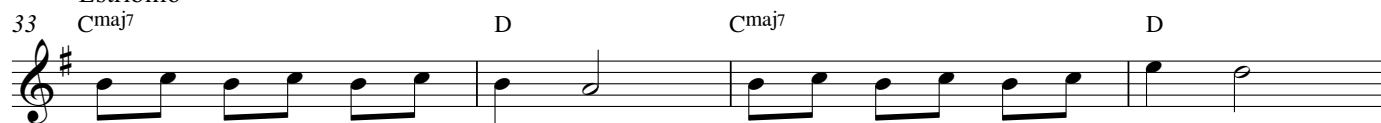
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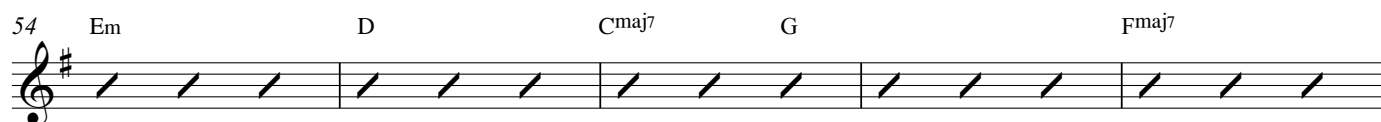
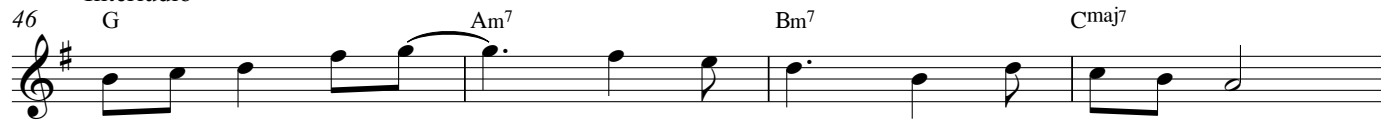
Estrofas  
G



Estribillo



Interludio



59  $\text{D.S. al Fine}$  G

64 Fmaj7

69 G Em

rall.

The musical score consists of three systems of five staves each. The first system (measures 59-63) is marked 'D.S. al Fine' and 'G'. The second system (measures 64-68) is marked 'Fmaj7'. The third system (measures 69-73) is marked 'G', 'Em', and 'rall.'. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are represented by diagonal slashes on the staves.

# Cuando empiece a ver

## Chacarera

D.Patanchon - M.Vazquez

$\text{♩} = 157$

Introducción

Estrofas

Estribillo

Chords: C#m7, F#m, B7, E, C#m, F#m, G#7, C#m7, B7, E, A, B, G#m, F#m, G#7, C#m7, 1.2., 3. C#m7, C#m7, F#m, B7, E, C#m7, F#m, B7, E, A, A, B, G#m, F#m, G#7, C#m7.

# Bien Santiagueña

Zamba

D.Patanchon - M.Vazquez

♩=80

## Introducción

6

D A<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

G D A<sup>7</sup> D A<sup>7</sup>

## Estrofa 1

10 D D/F# F<sup>o</sup>13 Em<sup>7</sup> A<sup>7</sup>

14 D F#<sup>7</sup> Bm C#m<sup>7</sup>(b5) F#<sup>7</sup>

18 Bm D<sup>7</sup> G A/G F#m F<sup>7</sup>(#11) Em<sup>7</sup> A<sup>7</sup>

## Estribillo

22 1. D 2. D A/C# Bm E<sup>7</sup> A<sup>7</sup> G A<sup>7</sup>

27 D F#<sup>7</sup> Bm C#m<sup>7</sup>(b5) F#<sup>7</sup>

31 Bm D<sup>7</sup> G A/G F#m F<sup>7</sup>(#11) Em<sup>7</sup> A<sup>7</sup> D



# Pasaje de ida

Chacarera

D.Patanchon - M.Vazquez

**Introducción**

♩=157

5

8

**Estrofas**

12

16

**Estribillo**

20

25

29

The musical score is written for guitar in 6/8 time with a tempo of 157 bpm. It consists of an introduction, two stanzas (Estrofas), and a chorus (Estribillo). The introduction (measures 1-4) features a melody starting on G4, moving up stepwise to D5, with chords G7, C, and G7. The first stanza (measures 5-15) begins with a C chord and a melody starting on G4, moving up to D5, then down to G4, with chords C, G7, and C. The second stanza (measures 16-24) begins with a D7 chord and a melody starting on G4, moving up to D5, then down to G4, with chords D7, G7, and C. The chorus (measures 25-29) begins with a D7 chord and a melody starting on G4, moving up to D5, then down to G4, with chords D7, G7, and C. The score includes various musical notations such as treble clef, 6/8 time signature, and various guitar chords (G7, C, F, Dm, E7, Am, D7).

# Sueño De Carnaval

## Guaracha

D.Patanchon - M.Vazquez

♩=220

### Pre-Intro

Guitarra rítmica

F#m

Musical notation for the Pre-Intro section, measures 1-8. The key signature is F# major (three sharps). The time signature is 6/8. The notation consists of rhythmic slashes on a single staff, indicating a guitar part. Measure 1 starts with a double bar line and a repeat sign. Measures 5, 6, 7, and 8 are marked with a repeat sign at the end of the section.

### Introducción

E

Bm

Musical notation for the Introduction section, measures 9-12. The key signature is F# major. The notation is on a single staff. Measure 9 starts with a double bar line and a repeat sign. Measures 10, 11, and 12 are marked with a repeat sign at the end of the section.

A

Musical notation for the Introduction section, measures 13-16. The key signature is F# major. The notation is on a single staff. Measure 13 starts with a double bar line and a repeat sign. Measures 14, 15, and 16 are marked with a repeat sign at the end of the section.

E

Bm

Musical notation for the Introduction section, measures 17-20. The key signature is F# major. The notation is on a single staff. Measure 17 starts with a double bar line and a repeat sign. Measures 18, 19, and 20 are marked with a repeat sign at the end of the section.

D

C#7

F#m

Musical notation for the Introduction section, measures 21-23. The key signature is F# major. The notation is on a single staff. Measure 21 starts with a double bar line and a repeat sign. Measures 22 and 23 are marked with a repeat sign at the end of the section.

### Estrofas

A

E

Musical notation for the Estrofas section, measures 27-30. The key signature is F# major. The notation is on a single staff. Measure 27 starts with a double bar line and a repeat sign. Measures 28, 29, and 30 are marked with a repeat sign at the end of the section.

Bm

F#m

Musical notation for the Estrofas section, measures 31-34. The key signature is F# major. The notation is on a single staff. Measure 31 starts with a double bar line and a repeat sign. Measures 32, 33, and 34 are marked with a repeat sign at the end of the section.

A

E

Musical notation for the Estrofas section, measures 35-38. The key signature is F# major. The notation is on a single staff. Measure 35 starts with a double bar line and a repeat sign. Measures 36, 37, and 38 are marked with a repeat sign at the end of the section.

D

C#7

F#m

Musical notation for the Estrofas section, measures 39-42. The key signature is F# major. The notation is on a single staff. Measure 39 starts with a double bar line and a repeat sign. Measures 40, 41, and 42 are marked with a repeat sign at the end of the section.

43 E

47 Bm A

51 E

55 D C#7 F#m

59 Estribillo E Bm

64 A E

69 Bm D C#7 F#m D.S. al Fine

75 D C#7 F#m Final A

81 E Bm F#m

86 A E

91 D C#7 1. F#m 2.

# Solo este abrazo

Zamba

D.Patanchon - M.Vazquez

$\text{♩} = 65$  Estrofa

Guit. ac.  $G\#m^7$   $G^7(\#11)$   $F\#m^{11}$  A/B  $E\text{maj}^7$

Voz

5  $D\#m^7(b5)$   $G\#^7$   $C\#m^7$   $E^7$   $A\text{maj}^7$   $G\#m^7$   $F\#m^{11}$

9 A/B B/A  $G\#m^7$   $G^7$   $F\#m^{11}$   $F^7(\#11)$  Estrofa  $E\text{maj}^7$   $G\#m^7$

13  $F\#m^{11}$  A/B  $E\text{maj}^7$   $D\#m^7(b5)$   $G\#^7$

17  $Bm^{11}$   $Bb^7(\#11)$   $A\text{maj}^7$   $G\#m^7$   $F\#m^{11}$  A/B B/A

21 Estribillos  $G\#m^7$   $G^7$   $F\#m^{11}$   $Bm^{11}$   $Bb^7(\#11)$   $A\text{maj}^7$   $G\#^7$   $C\#m^7$   $Bm^{11}$   $Bb^7(\#11)$

25 Amaj7 G#7 C#m7 Am6 E/G#

29 F#m6 G#7 Amaj7 G#m7 F#m7 Am6 G#m7 G7(#11)

33 F#m11 To Coda A/B Solo de guitarra Emaj7 G#m7 G7(#11) F#m11

37 A/B Emaj7 D#m7(b5) G#7 C#m7 E7

41 Amaj7 G#m7 F#m11 A/B B/A G#m7 G7

## Estrofa

45 F#m11 F7(#11) Emaj7 G°7 F#m11 C13 B13 D9

49 Emaj7 A13 G#13 G#(b13) C#m/G# E7/G# Amaj7 G#m7

D.S. al Coda

53 F#m7 C9 B9 G#m7 G7 F#m11 F7(#11)

57 A/B Am6 G#m7 G7 F#m11 F7(#11) Emaj7

# PASAJE DE IDA

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