

# PATIO BANDERAS

Letra de  
CURRITO

Música de  
G. MONREAL y M. MONREAL

**Piano**

**Pasodoble**

**Piano**

**Pasodoble**

B      E m

D      C      Am<sup>6</sup>

En la noche de mayo  
U - na to - rre bo - ni - ta

B      E m

la luna bri - lla\_\_\_\_\_ so - bre el ba - rrio mo - ru - no de San - ta  
co - mo e - lla so - la,\_\_\_\_\_ con su ca - pa to - re - ra muy bien bor -

B<sup>7</sup>      E m      Am<sup>6</sup>



Cruz,\_\_\_\_\_ con - tem - plan - do los pa - tios de mi Se - vi - lla,\_\_\_\_\_  
dá\_\_\_\_\_ y u - na hem - bra con ba - ta de lar - ga co - la\_\_\_\_\_

Sheet music for the first section of the song. The vocal line starts with a sustained note followed by eighth-note patterns. The piano accompaniment consists of simple chords. A guitar chord diagram for G major is shown above the staff.



en - vi - dio - sa de ver - los\_\_\_\_\_ con tan - ta luz.\_\_\_\_\_ Al re -  
que en su cuer - po pa - re - se\_\_\_\_\_ que es - tá pin - tá.\_\_\_\_\_ Un bar -

Sheet music for the second section. The vocal line continues with eighth-note patterns. The piano accompaniment provides harmonic support. A guitar chord diagram for E major is shown above the staff.



vue - lo de las fal - das,\_\_\_\_\_ cas - ta - ñue - las y can - ta - res,\_\_\_\_\_  
qui - to por el rí - o\_\_\_\_\_ que pa - re - se u - na pa - lo - ma,\_\_\_\_\_  
E 7 F E

Sheet music for the third section. The vocal line includes sustained notes and eighth-note patterns. The piano accompaniment features harmonic changes between E7, F, and E. A guitar chord diagram for E major is shown above the staff.



que se a - bra - zan en el ai - re\_\_\_\_\_ con jaz - mi - nes y a - za -  
y en la pla - za de los to - ros,\_\_\_\_\_ la Gi - ral - da que se a -

Sheet music for the fourth section. The vocal line continues with eighth-note patterns. The piano accompaniment includes harmonic changes between F and Dm6. A guitar chord diagram for F is shown above the staff.

ha - res.\_\_\_\_\_ Mi - ra - í - tas que se cru - zan co - mo dan - do a com - pren -  
so - ma.\_\_\_\_\_ Ma - dro - ñe - ras, cas - ca - be - les, seis ca - ba - llos a la

der el len - gua - je de los o - jos en las co - sas del que - rer.\_\_\_\_\_  
vez; más bo - ni - tos no se en - cuen - tran ni en la Fe - ria de Je - rez.\_\_\_\_\_  
Pa - tio,\_\_\_\_\_ Pa - tio Ban - de - ras,\_\_\_\_\_ la más lin - da Cruz de Ma - yo que en Se -  
vi - lla se ve - ne - ra.\_\_\_\_\_ Pa - tio,\_\_\_\_\_ mo - ro y cris - tia - no,\_\_\_\_\_ an - te -

**A**

E Am G F Dm<sup>6</sup> E

A m Dm<sup>6</sup>

E Am



sa - la flo - re - sí - a del Al - cá - zar se - vi - lla - no,—— cuan - do en la no - che —— de pri - ma -

Detailed description: This section shows the vocal line, piano/bass line, and guitar chords for the first four measures. The vocal line starts on a low note, moves up, and then descends. The piano/bass line provides harmonic support. Chords shown: Dm6, E7, Am, G.



ve - ra—— te a - le - gra el be - so de un can - tar...——

Detailed description: This section shows the vocal line, piano/bass line, and guitar chords for measures 5-8. The vocal line continues with a melodic line. Chords shown: F, Dm6, E7.



Pa - tio,—— Pa - tio Ban - de - ras,—— so - la - men - te con la glo - ria se te pue - de com - pa -

Detailed description: This section shows the vocal line, piano/bass line, and guitar chords for measures 9-12. The vocal line includes a melodic run. Chords shown: Am, Dm6, E7.



rar.——

rar.

rar.——

1.

A m

D. C.

y 2<sup>a</sup>

Detailed description: This block contains the first ending of the vocal line. It includes a melodic run and a dynamic instruction 'D. C.' followed by 'y 2<sup>a</sup>'.

2.

A m

E 7

A la [A]

y 3<sup>a</sup>

Detailed description: This block contains the second ending of the vocal line, featuring a melodic run and a dynamic instruction 'A la [A]' followed by 'y 3<sup>a</sup>'.

3.

A m

Detailed description: This block contains the third ending of the vocal line, which is a simple continuation of the melody.