

Luzia

Paco de Lucía

Libro de partituras / Score book

Transcripciones realizadas por / Transcriptions by
David Leiva

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PRÓLOGO

Paco de Lucía, maestro de maestros, su música siempre estará viva y seguirá siendo el referente musical para este género. Nos ha dejado un legado con humildad y maestría, como pasa entre los más grandes. La obra del genial maestro algecireño, reunida en su amplia discografía, es prueba más que suficiente para afirmar categóricamente que ha sido una de las mayores personalidades de la música del siglo XX y XXI.

Luzía, obra con la que volvió a sorprender a todos los aficionados. Un disco que da prioridad al compás y a las armonías del flamenco. Con estas ocho piezas, el maestro, busca con estilos más tradicionales como la soleá, siguiriya o rondeña una nueva fórmula para el desarrollo compositivo de la guitarra flamenca, consiguiendo, un disco único y emocionante. Escuchar al maestro cantar a su madre y a Camarón es de lo más sensible y emocionante que se ha grabado en el flamenco.

Las transcripciones están hechas para una y dos guitarras dependiendo del tema, también se ha transcrito las melodías del cante de Duquende y el propio Paco de Lucía. Las piezas se muestran en nota y tablatura con digitaciones de ambas manos y dinámicas. La interpretación de Paco de Lucía es tan importante como su composición, en Luzía despliega una gran maestría interpretativa.

Paco de Lucía es y será el mejor guitarrista de todos los tiempos y tenemos que escucharle desde sus inicios, debemos apreciar y estudiar su evolución técnica, armónica y su toque personal, su evolución progresiva en cada nota de sus grabaciones es la semilla inspiradora para cualquier guitarrista, le debemos todo. Como decía el maestro *“Cuando compongo pienso en los guitarristas, ellos son el termómetro. Soy quien soy porque ellos me han puesto donde estoy, se han criado oyendo mi música.”*

Estar al frente de reactivar la colección oficial de partituras del gran maestro es un trabajo apasionante y, aunque tenga una extensa experiencia en la transcripción y en metodologías de flamenco, este es el mayor reto de mi vida profesional.

Quiero agradecer a Lucía García y a todo el equipo de Flamencolive la confianza y el buen trato desde el primer día.

David Leiva Prados, Barcelona, 2017

PROLOGUE

Paco de Lucía, Master of Masters. His music will always be alive and will continue being the reference for this genre. He left us a heritage, as usual among the best, with humility and mastery. The creation of the genius from Algeciras, collected in his extensive discography, is more than a proof to categorically claim that he was one of the most important personalities in the world of music in the 20th and 21st centuries.

Luzia, the Paco de Lucía's creation which again surprised all flamenco fans. A record that gives priority to the rhythm and harmonies of flamenco. With these eight pieces, the maestro looks for more traditional styles like soleá, siguiriya or rondeña with a new formula for the flamenco's guitar development and obtaining a unique and exciting work. Listening to Paco de Lucía singing to his mother and to Camarón, is the most sensitive and exciting that has been recorded in flamenco.

The transcriptions are made for one and two guitars, depending on the piece, also transcribed all Duquende and Paco de Lucía's cante melodies, and show notes and tablature, with fingering for both hands as well as dynamics. Paco's interpretation is as important as the composition itself, his mastery clearly reflected in this work.

Paco de Lucía is and always will be the best guitarist of all times. That's why we have to listen to him from his very beginnings, we must appreciate and study his evolution in techniques, harmony and his personal interpretation, his progressive evolution in each and every note of his records, being the inspiring seed for any guitarist, we owe him everything. As the maestro said: "When I compose, I think of guitarists, they are my thermometer. I am what I am because they put me where I am, they grew up listening to my music."

Leading the official collection of transcriptions of the maestro is a passionate work, and although I have a broad experience in flamenco transcription and methodologies, this work is the biggest challenge of my professional life.

I would like to thank to Lucía García and to the whole Flamencolive team for the trust and the good treatment from first day on.

David Leiva Prados, Barcelona, 2017

RIO DE LA MIEL

(Bulerías)

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Capo / Capo: 3
Afinación / Tuning: Standard
Tempo / Tempo: Prestissimo

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Musical notation for the first system of 'Rio de la Miel'. It features a treble clef, a 6/4 time signature, and a key signature of one sharp (F#). The music is marked with a mezzo-piano (*mp*) dynamic. The first measure includes a fermata over a quarter note. The melody is written on a single staff, and the guitar accompaniment is shown on a six-string guitar staff with fret numbers. The guitar part includes a 5-finger barre across the first five frets in measures 2 and 3. The lyrics 'P i a m i' are written below the treble staff.

Musical notation for the second system of 'Rio de la Miel'. It continues the melody and guitar accompaniment from the first system. The treble staff shows a 5-finger barre across the first five frets in measures 3 and 4. The guitar accompaniment features complex fingering, including a 5-finger barre across the first five frets in measure 4. The system concludes with a double bar line.

Musical notation for the third system of 'Rio de la Miel'. It continues the melody and guitar accompaniment. The treble staff shows a 5-finger barre across the first five frets in measures 5 and 6. The guitar accompaniment features complex fingering, including a 5-finger barre across the first five frets in measure 6. The system concludes with a double bar line.

LA VILLA VIEJA

(Soleá)

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Capo / Capo: 0
Afinación / Tuning: Standard
Tempo / Tempo: Moderato

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1

1

mp *p*

5

1

mp *p*

9

C5

1

mf *S...* *P*

C5

CALLE MUNICIÓN

(Alegrías)

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Capo / Capo: 2
Afinación / Tuning: Standard
Tempo / Tempo: Allegro

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1

mf
M I ...

C2

C3

5

C2

P i m a m i

9

mf
I M ...

C3

P

ME REGALÉ

(Tangos)

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Capo / Capo: 0
 Afinación / Tuning: Standard
 Tempo / Tempo: Presto

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1

mf

P...

C6 C4 C2 C4

2

Picado

5

1

2

LUZIA

(Siguriya)

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Capo / Capo: 2
Afinación / Tuning: Standard
Tempo / Tempo: Presto

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1

Musical notation for measures 1-5. The piece is in G major (one sharp) and starts with a 2/4 time signature. The melody is written in a treble clef. The guitar accompaniment is shown in a bass clef with a capo on the second fret. The first measure has a dynamic marking of *mp* and a 'P...' instruction. The time signature changes to 3/4 for measures 3 and 4, and returns to 2/4 for measure 5. The guitar part uses various fretting techniques, including natural harmonics (indicated by '0') and slurs.

6

Musical notation for measures 6-10. The melody continues in the treble clef. The guitar accompaniment in the bass clef shows a sequence of chords and fretting patterns, including a natural harmonic (0) and various fretted notes (7, 6, 9, 6, 7, 7, 5, 4, 6, 6). The time signature remains 2/4.

11

Musical notation for measures 11-15. The melody continues in the treble clef. The guitar accompaniment in the bass clef shows a sequence of chords and fretting patterns, including a natural harmonic (0) and various fretted notes (7, 6, 9, 6, 7, 7, 6, 9, 7, 9, 6, 7, 0, 6, 9, 6, 7, 7, 0, 0, 0). The time signature remains 2/4.

MANTECA COLORÁ

(Rumba)

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Capo / Capo: I
Afinación / Tuning: Standard
Tempo / Tempo: Prestissimo

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The musical score is presented in two systems. The first system, labeled '1', features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody begins with a quarter rest followed by eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lyrics 'I M ...' are written above the notes. The dynamic marking *mf* is placed below the first measure. Below the vocal line are three guitar staves labeled T (Tremolo), A (Arpeggio), and B (Basso). The T staff contains rhythmic notation with flags and beams. The A and B staves contain fret numbers: T (4, 4, 4, 5, 5, 4, 7, 5, 5, 5, 7, 7, 8, 8, 8, 6, 5, 5, 7, 6), A (4, 4, 4, 5, 5, 4, 7, 5, 5, 5, 7, 7, 8, 8, 8, 6, 5, 5, 7, 6), and B (4, 4, 4, 5, 5, 4, 7, 5, 5, 5, 7, 7, 8, 8, 8, 6, 5, 5, 7, 6). The second system, labeled '2', continues the guitar accompaniment. It includes fret numbers for the T staff (5, 5, 3, 5, 5, 10, 7, 7, 3, 2) and the A and B staves (2, 4, 4, 4, 5, 5, 10, 5, 5, 3, 2; 2, 2, 2, 2, 5, 5, 10, 5, 5, 6, 5; 2, 4, 4, 4, 3, 3, 8, 5, 5, 5, 4). Chord symbols C2 and C5 are placed above the guitar staves. The lyrics 'P s P' are written below the guitar staves. The dynamic marking *mf* is also present in the first system.

EL CHORRUELO

(Bulerías)

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Capo / Capo: 3
Afinación / Tuning: Standard
Tempo / Tempo: Prestissimo

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The first system of musical notation for 'El Chorruelo' consists of a treble clef staff and a guitar staff. The treble staff is in 3/4 time and contains a melodic line with a dynamic marking of *mf* and a 'P...' (piano) instruction. Above the treble staff, there are three chord symbols: $\zeta 3 \frac{1}{3}$, $\zeta 3 \frac{1}{4}$, and $\zeta 1 \frac{1}{4}$. The guitar staff shows the fretting and picking patterns for the first four measures, including triplets and sixteenth notes.

The second system of musical notation continues the piece from measure 5. It features a treble clef staff with a melodic line and a guitar staff with fretting and picking patterns. A chord symbol $\zeta 1 \frac{1}{5}$ is placed above the treble staff at the beginning of the system. The guitar staff includes a tremolo effect in the final measure of the system.

The third system of musical notation starts at measure 9. It consists of a treble clef staff with a melodic line and a guitar staff with fretting and picking patterns. A tremolo effect is indicated in the final measure of the system.

CAMARÓN

(Rondeña)

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Capo / Capo: 2

Afinación / Tuning: Standard

Tempo / Tempo: Libre / Free

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1

C4 C2 C4 C2

P ...
mp

2

C4 C2 C2

i m A
pp

3

I M ...

mf