

SOLO QUIERO CAMINAR

de Paco de Lucía

Libro de partituras / Score book

Transcripciones realizadas por / Transcriptions by
David Leiva

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Solo quiero caminar. Paco de Lucía 1981

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www.davidleiva.net

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RGB Arte Visual S.L.

C/ Antonio Salces nº 1, 28002-Madrid

Tel. +34 91 510 03 56

rgb@rgbartevisual.es

Maquetación: Lucía García Silva

Traductor inglés: Lucía García Silva

Flamenco*live*.com

www.flamencolive.com

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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.

“Solo quiero caminar,” primer disco del famoso sexteto de Paco de Lucía junto a sus hermanos Ramón de Algeciras y Pepe de Lucía, y con Carles Benavent como bajista, Jorge Pardo al saxo y flauta, y Rubem Dantas a la percusión. Disco que marca el nuevo camino de formación flamenca que hoy día conocemos.

Nos encontramos con uno de los mejores discos de guitarra flamenca de concierto, un disco histórico, donde Paco de Lucía definiría un sonido nuevo para la música flamenca. Las ocho piezas de este trabajo discográfico de creación sublime representan un antes y un después para el flamenco, alcanzando unas cotas inimaginables de composición e interpretación hasta entonces nunca vistas.

Las ocho transcripciones de “Solo quiero caminar” están realizadas para guitarra, y además algunas de ellas tienen también la segunda voz de la guitarra, flauta, saxo y bajo, lo que le hace ser un libro muy interesante para todos esos instrumentos. Las piezas se muestran en nota y tablatura con digitaciones de ambas manos y dinámicas.

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, 2019

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.

“Solo quiero caminar” (“I only want to walk”) is the first album of the famous Paco de Lucía’s sextet with his brothers Ramón de Algeciras and Pepe de Lucía, together with Carles Benavent as the bassist, Jorge Pardo on the sax and flute, and Rubem Dantas on percussion. The album that marks the new path of flamenco formation that we know today.

It’s one of the best flamenco concert guitar albums, a historical record, where Paco de Lucía would define a new sound for flamenco music. The eight themes of this album are a sublime creation, representing a before and after for flamenco, reaching unimaginable heights of composition and interpretation never seen before.

The eight transcriptions of “Solo quiero caminar” are made for guitar, and some of them also have the second voice of the guitar, flute, sax, and bass, which makes it a very interesting book for all those instruments. The transcriptions are shown in note and tablature with fingerings of both hands and dynamics. Paco de Lucía’s interpretation is as important as its composition.

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, 2019

SOLO QUIERO CAMINAR

(Tangos)

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Capo / Capo: 2

Modo flamenco en Re / Flamenco mode D

Flauta, bajo y cante:

Tonalidad real modo flamenco en Mi

Flute, bass & singing:

Real tonality flamenco mode E

Afinación / Tuning: 6^a Re/D

Tempo / Tempo: Allegro

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1

G Capo 2 *mf* s M I M s

Modo Flamenco en Re / D

4

G Ç5 Ç3 P s I s I

7

G Ç8 Ç5 Ç3

SOLO QUIERO CAMINAR

34

G

D

paipai...

C3

P ... i P ...

Cm7

cam i

E

Dm7

B

F

37

G

Dm

C5

C3

Cm7

Em

Dm7

B

F

SOLO QUIERO CAMINAR

106

C1

C2

G

E♭m9Add6

Fm9Add6

B

F

109

C1

G

Em9Add6

F#m9Add6

B

F

LA TUMBONA

(Bulerías)

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

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1

Ç2

P...

T 3/4

A 3/4

B 0

Detailed description: This system contains measures 1 through 5. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with eighth and sixteenth notes, including triplets. The bottom staff shows guitar fingering for the treble (T), middle (A), and bass (B) strings. Measure 1 starts with a capo on the 3rd fret. Measure 5 ends with a double bar line and a repeat sign.

6

Detailed description: This system contains measures 6 through 10. The top staff continues the melodic line. The bottom staff shows guitar fingering, including a triplet in measure 6 and a sequence of notes in measure 7. Measure 10 ends with a double bar line and a repeat sign.

11

P...

Detailed description: This system contains measures 11 through 15. The top staff continues the melodic line. The bottom staff shows guitar fingering, including a triplet in measure 11 and a sequence of notes in measure 12. Measure 15 ends with a double bar line and a repeat sign.

LA TUMBONA

76

Musical notation for measures 76-80. The system consists of a treble clef staff and a guitar staff. The treble staff contains a melody with various notes and rests. The guitar staff contains fret numbers (0, 1, 2, 3, 4, 5) and rhythmic markings (up and down arrows) indicating fingerings and picking directions.

81

Musical notation for measures 81-85. The system consists of a treble clef staff and a guitar staff. The treble staff contains a melody with various notes and rests. The guitar staff contains fret numbers (0, 2, 3, 4, 5) and rhythmic markings (up and down arrows) indicating fingerings and picking directions.

86

Musical notation for measures 86-90. The system consists of a treble clef staff and a guitar staff. The treble staff contains a melody with various notes and rests. The guitar staff contains fret numbers (0, 2, 4, 5) and rhythmic markings (up and down arrows) indicating fingerings and picking directions.

91

Musical notation for measures 91-95. The system consists of a treble clef staff and a guitar staff. The treble staff contains a melody with various notes and rests, including triplets. The guitar staff contains fret numbers (0, 1, 2, 3, 4, 5, 7) and rhythmic markings (up and down arrows) indicating fingerings and picking directions. Chord changes are indicated by 'C3' and 'C1' above the staff.

CONVITE

(Rumba)

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

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1

G1

P ...

T 4/4 11 7 9 7 7 5 4 4 3 2
 A 4/4 10 8 6 6 4 3 3 2 1
 B 9 7 6 5 3 2 2 1 2 2

4

G1

G2

Am6 Gm6 Fm6 Fm6 Ebm6 Dm6

T 4/4 11 7 9 7 7 5 4 4 3 2
 A 4/4 10 8 6 6 4 3 3 2 1
 B 9 7 6 5 3 2 2 1 2 2

MONTIÑO

61

E Am Am E

P i i p a i

65

Dm G Dm C

69

A7 A7 Dm

pa m i l s P s P s...

73

Dm G F C

a m i

CHANELA

(Rumba)

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

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The first system of the musical score for 'CHANELA' is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of three staves: a vocal line (G1), a guitar line (T, A, B), and a bass line (B). The vocal line begins with a first ending bracket (1) and a triplet (3) of eighth notes. The guitar line features intricate fingerings and slurs, with fret numbers 7, 8, 9, 10, 12, and 14 indicated. The bass line starts with a quarter note and includes two asterisks (*) above the notes in the second and third measures.

The second system of the musical score continues the piece. It also consists of three staves: a vocal line (G1), a guitar line (T, A, B), and a bass line (B). The vocal line begins with a fourth ending bracket (4). The guitar line continues with complex fingerings and slurs, with fret numbers 7, 8, 9, 10, 12, and 14. The bass line features two asterisks (*) above the notes in the first and second measures.

MONASTERIO DE LA SAL

(Colombianas)

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Capo / Capo: 0

Afinación / Tuning: 6ª Re/D

Tempo / Tempo: Prestissimo

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1

Ç5_ 1/2

I M s

5

9

a m i P

MONASTERIO DE LA SAL

49

sl. sl.

53

A

57

Ç2_1/2

p m i pa m i P i

MONASTERIO DE LA SAL

85

C2

C2

P i m a m s

89

C3

P i m a m i s P a m i P s

93

s P s P s...

PALENQUE

(Rumba)

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Capo / Capo: 0
Afinación / Tuning: Standard
Tempo: En la partitura
Tempo: In the score

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1 $\text{♩} = 180$

This system contains the first four measures of the piece. It features three staves: G1 (Guitar 1), A/B (Guitar 2), and B (Bass). The G1 staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a pickup note (F#) and contains melodic lines with slurs and slurs marked 'sl.'. The A/B staff is in treble clef with a 3/4 time signature and contains guitar-specific notation including fret numbers (4, 6, 5, 7, 6, 8, 7, 9, 9, 7, 9, 11, 13, 11, 9, 7) and slurs. The B staff is in bass clef with a 3/4 time signature and contains a bass line with notes and rests.

5

This system contains measures 5 through 8. It features the same three staves as the first system. The G1 staff continues the melodic line with slurs and slurs marked 'sl.'. The A/B staff continues with fret numbers (9, 7, 6, 5, 7, 6, 8, 7, 9, 9, 12, 10, 9, 12, 11, 9, 12) and slurs. The B staff continues the bass line with notes and rests.

PALENQUE

27

G1

C6

pm i p pm

B

F

31

G1

B

F

