

Luzia

Paco de Lucía

Libro de partituras / Score book

Transcripciones realizadas por / Transcriptions by
David Leiva

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Luzia, Paco de Lucía 1990

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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.

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 written on a six-string guitar staff. The guitar part includes a 7-measure rest in the first measure, followed by a series of chords and melodic lines with fingerings (5, 5, 5, 6, 6, 6, 6, 6, 4, 4, 4, 4) and a 5-measure rest in the second measure. The system is labeled with a '1' on the left.

Musical notation for the second system of 'Rio de la Miel'. It continues the melody and guitar accompaniment from the first system. The treble clef and 6/4 time signature are maintained. The melody features a 5-measure rest in the first measure, followed by a series of notes with a sharp sign. The guitar accompaniment includes a 5-measure rest in the first measure, followed by a series of chords and melodic lines with fingerings (4, 4, 4, 5, 4, 4, 4, 4, 5, 4, 4, 4, 4, 6) and a 5-measure rest in the second measure. The system is labeled with a '3' on the left.

Musical notation for the third system of 'Rio de la Miel'. It continues the melody and guitar accompaniment from the second system. The treble clef and 6/4 time signature are maintained. The melody features a 5-measure rest in the first measure, followed by a series of notes with a sharp sign. The guitar accompaniment includes a 5-measure rest in the first measure, followed by a series of chords and melodic lines with fingerings (5, 5, 5, 5, 4, 5, 3, 3, 3, 3, 2, 3, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 7, 2) and a 5-measure rest in the second measure. The system is labeled with a '5' on the left.

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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The musical score is presented in three systems, each with a treble clef staff and a guitar tablature staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece is marked *mf* (mezzo-forte) and *Allegro*.

- System 1 (Measures 1-4):** The treble staff begins with a melodic line. The tablature shows fret numbers (0, 2, 3, 4, 5, 4, 2, 0, 7, 4, 5, 4, 2, 5, 3, 2, 7, 3, 6, 5) and includes a 'C2' capo marking above the staff. The lyrics 'M I ...' are written below the treble staff.
- System 2 (Measures 5-8):** The treble staff continues with melodic patterns. The tablature includes triplets and other rhythmic figures. The lyrics 'P i m a m i' are written below the treble staff. A 'C2' capo marking is present above the staff.
- System 3 (Measures 9-12):** The treble staff features more complex melodic lines with slurs and accents. The tablature shows intricate fretwork, including a five-finger pattern (5) and various fret numbers. The lyrics 'I M ...' are written below the treble staff. A 'C3' capo marking is present above the staff.

ME REGALÉ

(Tangos)

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

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The musical score is presented in two systems, each with a guitar part (labeled 1) and a piano part (labeled 2). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The guitar part includes chord diagrams for C6, C4, C2, and C4. The piano part includes the instruction 'Picado' and various rhythmic patterns. The guitar part for measures 1-4 includes a dynamic marking of *mf* and a 'P...' instruction. The guitar part for measures 5-8 includes a dynamic marking of *mf* and a 'P...' instruction. The piano part for measures 5-8 includes a dynamic marking of *mf* and a 'P...' instruction.

LUZIA

(Siguriya)

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

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1

P ...
mp

6

11

MANTECA COLORÁ

(Rumba)

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

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1

I M ...
mf

1

T 4/4
A 4/4
B 4/4

4 4 4 5 5 5 4 7 5 5 5 7 7 8 8 8 6 5 6 5 7 6

2

C2 C5

P s P

↑ ↑

T 4/4
A 4/4
B 4/4

2 4 4 3 5 5 10 7 7 3 2

2 4 4 2 5 5 10 5 5 6 5 4

2 4 4 2 5 5 8 5 5 5 4 3

EL CHORRUELO

(Bulerías)

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

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Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one flat (Bb). The first measure is marked with a $\zeta 3 \frac{1}{3}$ and contains a triplet of eighth notes. The second measure is marked with a $\zeta 3 \frac{1}{4}$ and contains a triplet of eighth notes. The third measure is marked with a $\zeta 1 \frac{1}{4}$ and contains a triplet of eighth notes. The fourth measure is marked with a $\zeta 1 \frac{1}{4}$ and contains a triplet of eighth notes. The dynamic marking is *mf* and the articulation is *P...*. The guitar part is shown in tablature below the staff, with fret numbers 3, 4, 5, 6, 3, 2, 1, 3, 2, 1, 3, 2, 3, 1.

Musical notation for measures 5-8. The piece is in 3/4 time with a key signature of one flat (Bb). The fifth measure is marked with a $\zeta 1 \frac{1}{5}$ and contains a triplet of eighth notes. The sixth measure is marked with a $\zeta 1 \frac{1}{5}$ and contains a triplet of eighth notes. The seventh measure is marked with a $\zeta 1 \frac{1}{5}$ and contains a triplet of eighth notes. The eighth measure is marked with a $\zeta 1 \frac{1}{5}$ and contains a triplet of eighth notes. The dynamic marking is *mf* and the articulation is *P...*. The guitar part is shown in tablature below the staff, with fret numbers 5, 3, 6, 5, 3, 3, 2, 3, 2, 3, 2, 3, 2, 3.

Musical notation for measures 9-12. The piece is in 3/4 time with a key signature of one flat (Bb). The ninth measure is marked with a $\zeta 1 \frac{1}{5}$ and contains a triplet of eighth notes. The tenth measure is marked with a $\zeta 1 \frac{1}{5}$ and contains a triplet of eighth notes. The eleventh measure is marked with a $\zeta 1 \frac{1}{5}$ and contains a triplet of eighth notes. The twelfth measure is marked with a $\zeta 1 \frac{1}{5}$ and contains a triplet of eighth notes. The dynamic marking is *mf* and the articulation is *P...*. The guitar part is shown in tablature below the staff, with fret numbers 3, 3, 5, 5, 6, 5, 3, 3, 5, 3, 2, 1, 3, 2, 1, 3, 2, 3, 1.

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