

# **Zyryab**

## Paco de Lucía

Libro de partituras / Score book

Transcripciones realizadas por / Transcriptions by  
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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.

Zyryab, obra que revolucionó el flamenco de la época, Paco mostró con este trabajo que con diferentes elementos de Jazz, si se hace con sabiduría, encajan perfectamente con el flamenco. El maestro conectó al lenguaje flamenco más ortodoxo nuevas armonías, melodías y ritmos, elegidos cuidadosamente de este género, dando un aire totalmente renovador al flamenco. En esa misma época el famoso sexteto ya tenía una gran trayectoria y se aprecia perfectamente esta conexión y entendimiento en este trabajo.

El disco incluye grandes temas como el propio Zyryab, que es uno de los temas más famosos del maestro. También incluye una joya histórica, la Bulería “Compadres”, compuesta e interpretada con otro grande, Manolo Sanlúcar. Un tema del que se ha transcrita íntegramente las dos voces.

Las ocho transcripciones del disco “Zyryab” están realizadas principalmente para guitarristas y se han realizado adaptaciones para guitarra de las partes de mandolina interpretadas por Carles Benavent y algunas partes de los vientos de Jorge Pardo, también se ha transcrita las melodías del cante de Pepe de Lucía y Potito. Las partes pianísticas de Chick Corea no se han realizado porque serían temas demasiados extensos en papel y este tipo de libros están destinados principalmente para guitarristas.

Las transcripciones están realizadas para una, dos y tres guitarras dependiendo del tema. 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 Zyryab 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, 2016

## 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.

Zyryab, the creation that revolutionized flamenco of that period. Paco demonstrated that elements of Jazz, if used wisely, perfectly fit into flamenco. He connected to the very orthodox flamenco idiom new harmonies, melodies and rhythms, carefully chosen from Jazz, and giving flamenco a totally new flavour. In that very period the famous sextet already had a great trajectory and this connection and comprehension can be perfectly appreciated.

On the record there are great pieces, as Zyryab itself, one of the most famous creations of the maestro. But there is also a historical masterpiece, the bulería “Compadres”, composed and interpreted with another maestro, Manolo Sanlúcar. A piece fully transcribed, both voices included.

The eight transcriptions of Zyryab are written mainly for guitarists. There are also have been made adaptations of the mandolin parts interpreted by Carles Benavent and some parts of brass instruments played by Jorge Pardo, as well as the voice melodies of Pepe de Lucía and Potito. The piano parts of Chick Corea have not been transcribed since they are very spacious on the paper and this book mainly aims at guitarists.

The transcriptions are made for one, two or three guitars, depending on the piece, 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, 2016

# COMPADRES

(Bulerías)

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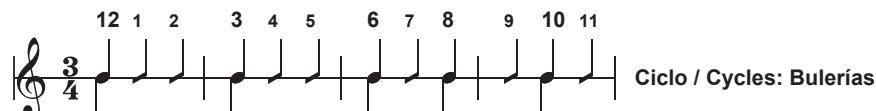
**Capo / Capo:** 2

**Afinación / Tuning:** Standard

**Tempo / Tempo:** Prestissimo

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1<sup>a</sup> Guitarra Paco de Lucía  
2<sup>a</sup> Guitarra Manolo Sanlúcar



Ciclo / Cycles: Bulerías

Libre / Free

1

I M ...

mf

T 3 3 6 3 6 5 5 5 5 6 6 8 10 6 6 5

A

B

C5

2

mf P

T 3 6 5 7 6 5 6 1

A 4 5 6

B 6

Compadres ♦ 2

5 C3

1 S P ... *mp*

2 C3 C1 *p*

A tempo *mf*

10 *mf* *C2 1/4*

12 1 2 3 4 5 6 7 8 9 10 11 a m i ...

2 i a m i a m *mf*

The sheet music consists of four staves of musical notation for two guitars. The top two staves are for the first guitar (Guitar 1), and the bottom two staves are for the second guitar (Guitar 2). The notation includes standard staff notation with treble clefs and time signatures (3/4, 2/4, 12/8). Fingerings are indicated by numbers above or below the strings. Performance instructions such as dynamics (*mp*, *p*, *mf*) and articulations (staccato dots, slurs) are included. The music is divided into measures by vertical bar lines. Measure 10 includes a tempo marking of  $\text{♩} = 220$ . Measures 12 through 11 include a vocal line with lyrics: "a m i ..." and "i a m i a m". Measure 10 also includes a dynamic instruction *mf* and a measure repeat sign.

Compadres ♦ 3

15

C3

P i

C1

P ...

I M ...

sl.

f

20

# ZYRYAB

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**Capo / Capo: 0**

**Afinación / Tuning:** Standard

**Tempo / Tempo:** Presto

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Sheet music for guitar part 1, measures 1-4. The music is in 6/8 time, key signature is B-flat major (two flats). The vocal line consists of the lyrics "P\_m\_i\_a" repeated four times. The guitar part features a rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated above the strings: measure 1 (1, 2), (4, 3); measure 2 (1); measure 3 (0, 2, 3), (1, 2); measure 4 (3, 4, 0). Dynamic markings "mp" and "mf" are present. The guitar tab shows standard notation with letter heads (T, A, B) and numerical fret positions (e.g., 6, 5, 3).

Sheet music for guitar part 2, measures 5-8. The vocal line continues with the lyrics "P\_m\_i\_a" repeated four times. The guitar part maintains the same rhythmic pattern and dynamic levels as the first section. The vocal line ends with a single note on measure 8.

Sheet music for guitar part 3, measures 9-12. The vocal line continues with the lyrics "P\_m\_i\_a" repeated four times. The guitar part follows the established pattern, concluding with a final note on measure 12.

Zyryab ♦ 2

The image shows two staves of musical notation for a guitar or similar instrument, labeled "Zyryab ♦ 2".

**Staff 1:**

- Measure 1: Starts with a dotted half note (9). Followed by a 4-note cluster (4), a half note with a sharp (5), another half note (6), a half note with a sharp (7), a half note (8), and a half note (9).
- Measure 2: Starts with a half note (8). Followed by a 4-note cluster (11), a half note (10), a 4-note cluster (11), a half note (9), a half note (8), a 3-note cluster (9 11 9), a half note (8), a half note (8), and a half note (9).
- Measure 13: Starts with a half note (8). Followed by a 4-note cluster (11), a half note (10), a 4-note cluster (11), a half note (9), a 3-note cluster (8 11 9), a half note (8), a half note (8), and a half note (9).

**Staff 2:**

- Measure 1: Starts with a half note (6). Followed by a 4-note cluster (6), a half note (0), a 4-note cluster (6), a half note (5), a 4-note cluster (6), a half note (0), a 4-note cluster (5), a half note (6), a 4-note cluster (5), a half note (0), a 4-note cluster (5), and a half note (6).
- Measure 2: Starts with a half note (4). Followed by a 4-note cluster (6), a half note (6), a 4-note cluster (6), a half note (0), a 4-note cluster (5), a half note (6), a 4-note cluster (5), a half note (6), a 4-note cluster (5), a half note (0), a 4-note cluster (5), and a half note (6).
- Measure 13: Starts with a half note (3). Followed by a 4-note cluster (5), a half note (6), a 4-note cluster (5), a half note (0), a 4-note cluster (6), a half note (3), a 4-note cluster (5), a half note (6), a 4-note cluster (5), a half note (0), a 4-note cluster (5), and a half note (6).

Zyryab ♦ 3

The sheet music consists of two systems of four staves each, labeled 1 and 2.

**Staff 1:**

- Measure 17:** Starts with a grace note (4) followed by eighth notes. Fingerings: 4, 2. Dynamic:  $\text{f}$ .
- Measure 18:** Eighth notes. Fingerings: 13, 12, 10, 13, 11, 13, 10, 12. Dynamic:  $\text{f}$ .
- Measure 19:** Eighth notes. Fingerings: 13, 15, 13, 12. Dynamic:  $\text{f}$ .
- Measure 20:** Eighth notes. Fingerings: 12. Dynamic:  $\text{f}$ .

**Staff 2:**

- Measure 1:** Eighth notes. Fingerings: 4, 2, 3, 0, 1. Dynamic:  $\text{f}$ .
- Measure 2:** Eighth notes. Fingerings: 1, 6, 7, 8, 6. Dynamic:  $\text{f}$ .
- Measure 3:** Eighth notes. Fingerings: 6, 7, 8, 5, 7. Dynamic:  $\text{f}$ .
- Measure 4:** Eighth notes. Fingerings: 0, 8, 7, 0. Dynamic:  $\text{f}$ .
- Measure 5:** Eighth notes. Fingerings: 8, 5, 7, 0. Dynamic:  $\text{f}$ .
- Measure 6:** Eighth notes. Fingerings: 5, 7, 8, 5, 7. Dynamic:  $\text{f}$ .
- Measure 7:** Eighth notes. Fingerings: 0, 5, 7. Dynamic:  $\text{f}$ .

**Text:** P m i a P m i a m i ...

**Measure 1:** Fingerings: 13, 12, 10, 13, 11, 13, 10, 12. Dynamic:  $\text{f}$ .

**Measure 2:** Fingerings: 14, 16, 14, 12. Dynamic:  $\text{f}$ .

**Measure 3:** Fingerings: 12.

**Staff 2:**

- Measure 1:** Eighth notes. Fingerings: 6, 7, 8, 6. Dynamic:  $\text{f}$ .
- Measure 2:** Eighth notes. Fingerings: 6, 7, 8, 5, 7. Dynamic:  $\text{f}$ .
- Measure 3:** Eighth notes. Fingerings: 0, 7, 6, 0. Dynamic:  $\text{f}$ .
- Measure 4:** Eighth notes. Fingerings: 7, 6, 7, 5, 6. Dynamic:  $\text{f}$ .
- Measure 5:** Eighth notes. Fingerings: 0, 5, 6. Dynamic:  $\text{f}$ .

**Measure 1:** Fingerings: 3, 2, 4. Dynamic:  $\text{f}$ .

**Measure 2:** Fingerings: 3, 2, 4. Dynamic:  $\text{f}$ .

**Measure 3:** Fingerings: 0, 1. Dynamic:  $\text{f}$ .