

OSCAR HERRERO

A Paco de Lucía

Rey de reyes

I. Calle San Francisco (Alegrías)

II. Ilustración 17 (Soleá)

III. Compás final (Rumba)

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A Paco de Lucía
I. CALLE SAN FRANCISCO
 (Alegrías)



Oscar Herrero

♩=154

Cliché "Intro"

1

Ras 4 * ^ V ^ V ^ V * ^ V ^ V * ^ V ^ Ras A ↓ ↑ ↓ ↑ ↓ V

2

Ras 4 * ^ V ^ V ^ V * ^ V ^ V * ^ V ^ e a m V ^ V ^ V

3

Ras 4 * ^ V ^ V ^ V * ^ V Ras 4 * ^ V ↑ ↓ ↑ ↓ ↑ ↓ (*)

Cliché "F-C-G-C"

4

p... (*)

Falseta 1

5

p... *p* *i* *p...* *i* (*)

6

p... 2 1 1 *p* *i* *p...* (*)

7

p... (*)

A Paco de Lucía
II. ILUSTRACIÓN 17
 (Soleá)



Oscar Herrero

♩=100

Cliché "Intro"

Musical notation for the first system of the "Intro" section. It features a treble clef, a key signature of one sharp (F#), and a 12/4 time signature. The melody consists of eighth and quarter notes, with some chords. Fingerings are indicated with numbers 1-4. Dynamics include *p* and *i p...*. A circled asterisk (*) is at the end of the line.

Musical notation for the second system of the "Intro" section. It continues the melody from the first system. Fingerings are indicated with numbers 1-4. Dynamics include *p* and *i p...*. A circled asterisk (*) is at the end of the line.

Cliché "Am-C-F-E"

Musical notation for the third system, labeled "Cliché 'Am-C-F-E'". It features a treble clef, a key signature of one sharp (F#), and a 12/4 time signature. The melody consists of eighth and quarter notes. Dynamics include *p* and *i p...*. A circled asterisk (*) is at the end of the line.

Falseta 1

Musical notation for the fourth system, labeled "Falseta 1". It features a treble clef, a key signature of one sharp (F#), and a 12/4 time signature. The melody consists of eighth and quarter notes. Dynamics include *p* and *i p...*. A circled asterisk (*) is at the end of the line.

Musical notation for the fifth system. It features a treble clef, a key signature of one sharp (F#), and a 12/4 time signature. The melody consists of eighth and quarter notes. Fingerings are indicated with numbers 1-4. Dynamics include *p* and *i p...*. A circled asterisk (*) is at the end of the line.

Remate

Musical notation for the sixth system, labeled "Remate". It features a treble clef, a key signature of one sharp (F#), and a 12/4 time signature. The melody consists of eighth and quarter notes. Dynamics include *p* and *i p...*. A circled asterisk (*) is at the end of the line.

Llamada

Musical notation for the seventh system, labeled "Llamada". It features a treble clef, a key signature of one sharp (F#), and a 12/4 time signature. The melody consists of eighth and quarter notes. Dynamics include *p...*. A circled asterisk (*) is at the end of the line.

A Paco de Lucía
III. COMPÁS FINAL
 (Rumba)



Presto ♩ = 184

Oscar Herrero

I. CALLE SAN FRANCISCO

(Alegrías)



Oscar Herrero

♩=154

Cliché "Intro"

1

Ras 4 * ^ V ^ V ^ V * ^ V ^ V ^ V Ras A ↓ ↑ ↓ ↑ V

2

Ras 4 * ^ V ^ V ^ V * ^ V ^ V ^ V e a m V ^ V ^ V V

3

Ras 4 * ^ V ^ V ^ V * ^ V Ras 4 * ^ V ↑ ↓ ↑ ↓ ↑ (*)

Cliché "F-C-G-C"

4

p... (*)

Falseta 1

5

p... *p* *i* *p...* *i* (*)

6

p... *p* *i* *p...* (*)

7

p... (*)

A Paco de Lucía
II. ILUSTRACIÓN 17
 (Soleá)



Oscar Herrero

♩=100

Cliché "Intro"

1

i p i p... ()*

2

i p i p... ()*

Cliché "Am-C-F-E"

3

p a m i p p p i p a m i p i () p...*

Falseta 1

4

i p a m i p i () p...*

5

p a m i p a m i p i () p...*

Remate

6

p a m i p i p i p... ()*

Llamada

7

p... ()*

A Paco de Lucía
III. COMPÁS FINAL
 (Rumba)



Presto ♩ = 184

Oscar Herrero

First system of guitar tablature for measures 1-6. The staff shows strings T, A, and B with fret numbers and rhythmic markings. The time signature is 4/4.

Second system of guitar tablature for measures 7-12. Includes fingerings like *cV1-4* and *cIII*. Lyrics: *i m i p* (measure 7), *1 P P i m a m i m i* (measures 10-12).

Third system of guitar tablature for measures 13-18. Includes fingerings like *cV1-4*. Lyrics: *m m a m i m i p* (measures 13-14), *i m p* (measure 18).

Fourth system of guitar tablature for measures 19-24. Lyrics: *i m* (measures 19-20), *i m* (measures 23-24).

Fifth system of guitar tablature for measures 25-30. Includes fingerings like *cV*. Lyrics: *i p* (measures 25-26), *p* (measures 27-28), *i p m i p* (measures 29-30).

Sixth system of guitar tablature for measures 31-36. Includes fingerings like *cIII* and *cV*. Lyrics: *p* (measures 31-32), *i p* (measures 35-36).

A Paco de Lucía
III. COMPÁS FINAL
(Rumba)



Oscar Herrero

Presto ♩ = 184

cVII cV cIII cII cVII cV cIII cII cVII cV

8 Am7 Dm7 G7 Cmaj7 C(add4) E7

Ritmo de Rumba...

16 Am7 G Ab G F E F G

Ritmo de Rumba...

23 F G Dm7 Dm7 G F

Ritmo de Rumba...

29 cV cIII

33 cIII

A Paco de Lucía
III. COMPÁS FINAL
(Rumba)



Presto ♩ = 184

Oscar Herrero

cVII cV cIII cII cVII cV cIII cII cVII cV

8 Am7 Dm7 G7 Cmaj7 C(add4) E7

Ritmo de Rumba...

17 Am7 G Ab G F E F G

Ritmo de Rumba...

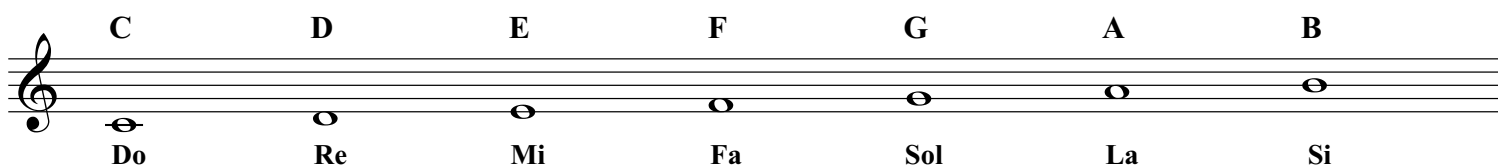
23 F G Dm7 Dm7 G F

Ritmo de Rumba...

29 cV cIII

33 cIII

SIGNOS DE NOTACIÓN





(Mano derecha) p = pulgar; i = índice; m = medio; a = anular; e = meñique; T = todos

(Mano izquierda) 1 = índice; 2 = medio; 3 = anular; 4 = meñique

① ② ③ ④ ⑤ ⑥ Los números indican la cuerda donde se pisa

* Golpe en la tapa armónica con dedos: am

Pos 1, Pos 2, ... Posición de la mano izquierda sobre el diapasón. Pos B_b =  Pos F = 

cI, cII, cIII, cIV, ... Cejilla en el traste donde indica el número romano

cII₁₋₄ "Cejilla en el traste 2 pisando las cuerdas 1-2-3-4"

┌ Fin de cejilla, Pos, Ras, ... () Opcional

Alzapúa. . .	Cualquier palabra o letra seguida de . . . indica que se debe ejecutar hasta nueva orden
Picado. . .	
p. . .	

RASGUEADOS

↑ Rasgueado de graves a agudos con todos los dedos

p↑ Rasgueado de graves a agudos con el dedo pulgar

↓ Rasgueado de agudos a graves con el dedo pulgar

┌ Rasgueado de graves a agudos con el dedo pulgar acompañado de golpe

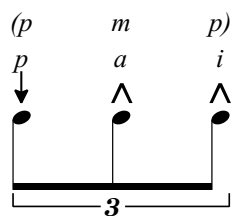
^ Rasgueado de graves a agudos con el dedo índice

v Rasgueado de agudos a graves con el dedo índice

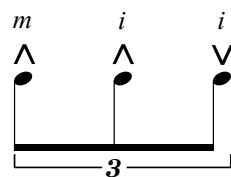
(*e, m, a*) ^ Rasgueado de graves a agudos con el dedo que se indique (*e, m, a*)

* ^ Rasgueado de graves a agudos con el dedo índice acompañado de golpe

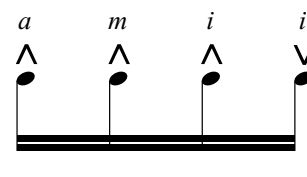
* ^ Golpe en la parte superior de la tapa armónica seguido de rasgueo con el dedo índice o medio



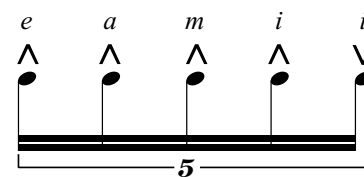
Ras A



Ras 3

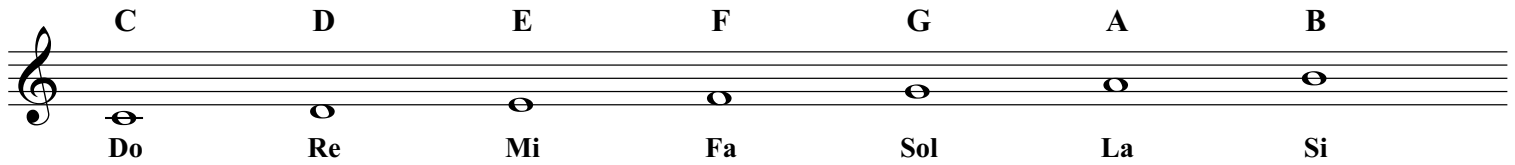


Ras 4



Ras 5

NOTATION SIGNS





(Right hand) p = thumb; i = index; m = middle; a = ring finger; e = little finger; T = all

(Left hand) 1 = first finger; 2 = second finger; 3 = third finger; 4 = fourth finger

① ② ③ ④ ⑤ ⑥ The numbers indicate the string which must be struck

* "Golpe" is a tap on the sound board with the ring finger and middle finger

Pos 1, Pos 2, ... Position of the left hand on the fret board. Pos B_b =  Pos F = 

cI, cII, cIII, cIV, ... Barré on the fret indicated by the Roman numeral

cII₁₋₄ "Half barré on the fret 1 on the strings 1-2-3-4"

┌ End of barré, (cejilla) Pos, Ras, ... () Optional

Alzapúa...
Picado...
p...

When a word or letter appears followed by three dots (. . .) continue using until a change is indicated.

RASGUEADOS (RIGHT-HAND STRUM)

↑ "Rasgueado" from bass to treble using all fingers except the thumb

p↑ "Rasgueado" from bass to treble using the thumb

↓ "Rasgueado" from treble to bass using the thumb

┌ "Rasgueado" from bass to treble using the thumb accompanied at the same time by "Golpe"

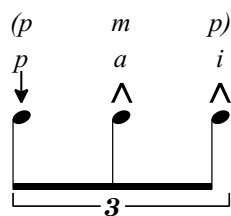
∧ "Rasgueado" from bass to treble with the index finger

∨ "Rasgueado" from treble to bass with the index finger

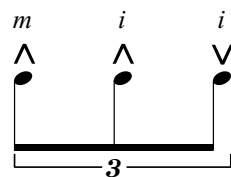
(e, m, a)
∧ "Rasgueado" from bass to treble with the finger indicated (e, m, a)

*∧ "Rasgueado" from bass to treble with the index finger accompanied at the same time by "Golpe"

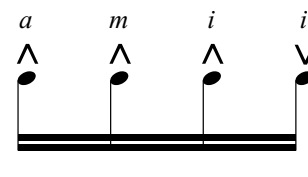
*∧ "Golpe" on the 'upper' sound board (above the bass strings) followed by the index or middle finger



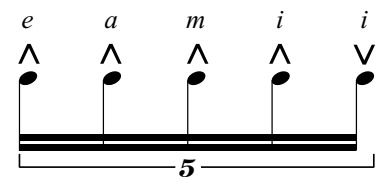
Ras A



Ras 3



Ras 4



Ras 5

OSCAR HERRERO



La carrera concertística y pedagógica de Oscar Herrero, avalada por sus sobresalientes resultados en ambos campos artísticos, se sitúa sin duda como uno de los hitos de la guitarra flamenca de las últimas décadas.

Intérprete de reconocido prestigio, ganador entre otros de los certámenes de Jerez y La Unión, es Oscar Herrero un músico cuya temprana vocación se canalizó no sólo al ámbito del concertismo, sino también al de la enseñanza; campo en el que cabe considerarle como un verdadero pionero e innovador.

Ha actuado en las más importantes salas y teatros del Mundo, como el de la Ópera de El Cairo o el Hermitage

de Saint Petersburg; y viajado como concertista y maestro por los cinco continentes. Escenarios donde ha mostrado una creación musical que abarca desde la guitarra solista hasta el concierto flamenco para guitarra y orquesta.

Su profundo conocimiento de la música flamenca se ha traducido además en una importante producción pedagógica destinada igualmente a aficionados de todos los niveles como a profesionales. Tanto es así que su labor fue galardonada con el Premio Especial a la Didáctica del Flamenco en el Festival Internacional de La Unión, Murcia. Reconociéndose de este modo una trayectoria que tiene en la producción audiovisual y editorial de su sello “Oscar Herrero Ediciones”, su máximo exponente.

Respetuoso al máximo con la tradición y esencias flamencas, Oscar Herrero aún trabaja e inspiración para lograr los más cuidados resultados compositivos en sus creaciones; a la par que profesionalidad y jondura en todos y cada uno de sus innumerables alumnos y discípulos.

Oscar Herrero’s concert and teaching career is endorsed by his outstanding results in both artistic fields, making him a flamenco guitar milestone in recent decades.

A guitarist of recognized prestige, winner at events like Jerez and La Unión, Oscar Herrero is a musician whose early vocation was channeled not only into the concert world but also into teaching, a field in which he can be considered a true pioneer and innovator.

He has performed in the world’s leading concert halls and theaters, such as the Cairo Opera House and the Hermitage Theater in St. Petersburg. He has traveled as a concert musician and maestro across the five continents, performing on stages where he has displayed a musical creation ranging from solo guitar to a flamenco concert for guitar and orchestra.

His profound knowledge of flamenco music has also resulted in an extensive teaching repertoire designed for professionals and for amateurs of all levels; so much so that his work was awarded the Special Prize for Flamenco Teaching by the International Festival at La Unión in Murcia, Spain. It is a recognition of a career whose prime example is the audiovisual and publishing production of his label “Oscar Herrero Ediciones”.

With maximum respect for the flamenco tradition and essences, Oscar Herrero brings work and inspiration together to achieve impeccable results in his compositions, and in ensuring professional quality and the *jondo* spirit in all of his innumerable students and disciples.