



Recuerdos de la Alhambra

(Memories of the Alhambra)

Francisco Tárrega

Arranged by Tim McCarrick

INSTRUMENTATION

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 Viola
- 5 Cello
- 5 String Bass

PROGRAM NOTES

Spanish guitarist and composer Francisco Tárrega (1852-1909) is considered by most to be the “father” of the modern classical guitar. Besides writing a large body of work for the instrument, Tárrega transcribed works from classical composer’s such as Beethoven, Mendelssohn, and Chopin, making their works accessible to guitarists. *Recuerdos de la Alhambra* is one of his most famous compositions. The Alhambra is an ancient fortress of the Moors, and is one of the highlights of Spain’s landmarks. It has played a role in the mixed history of Christians, Jews, and Muslims of the area; over the centuries, it has been a palace, a fortress, a mosque, and, currently, a museum.

NOTES TO THE CONDUCTOR

In the beginning of the arrangement, music builds from soloists to first stand players of the entire section. Since the orchestra imitates the sound of the guitar, the first and second violins and violas have the option of using a different performance technique: *alla Chitarra*, or “like a guitar.” Everything from bar 1 to bar 44 may be played with bows down and the violin held in the lap, guitar-style. Many orchestras use this technique in Ravel’s *Bolero*. Give it a try! The 2-, 3- and even 4-note chords being strummed by the first violins are not too difficult, and your players should be able to play these *non divisi*. Of course, if it is too much, switch back to *divisi*.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips

Belwin/Pop String Editor

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CONDUCTOR SCORE

Duration - 4:15-4:30

Francisco Tarrega
Arr. by Tim McCarrick

Andante (♩ = 88-92) (Cello Solo)

Solo Violin I

Solo Violin II

Solo Viola

Solo Cello

Violins

Viola

Cello

String Bass

f cantabile e espressivo

mf pizz.

mf pizz.

mf pizz.

mf arco

mf

simile

1 2 3 4 5 6

Solo Vln. I

Solo Vln. II

Solo Vla.

Solo Cello

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

7 8 9 10 11 12

The musical score for measures 7 through 12 is presented for a string ensemble. The staves are arranged as follows: Solo Vln. I, Solo Vln. II, Solo Vla., Solo Cello, Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. Measures 7 and 8 are marked with a 'V' dynamic. Measure 8 also features a 'IV -1' marking. Measures 9, 10, 11, and 12 are marked with a 'V' dynamic. The score includes various musical notations such as notes, rests, and dynamic markings like 'V' and 'IV -1'. A large red watermark 'Preview Only' is overlaid diagonally across the page.

13

Solo Vln. I

Solo Vln. II

Solo Vla.

Solo Cello

Vlns.

Vla.

Cello

Str. Bass

13 14 15 16 17 18

Solo Vln. I

Solo Vln. II

Solo Vla.

Solo Cello

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

19 20 21 22 23 24

25 First desk

Solo Vln. I

f

First desk

Solo Vln. II

f

First desk

Solo Vla.

f

First desk

Solo Cello

f

V

I

Vlns.

f

II

Vla.

f

Cello

f

Str. Bass

f

V

25 26 27 28 29 30

33

Solo Vln. I

Solo Vln. II

Solo Vla.

Solo Cello

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

31 32 33 34 35 36

Solo Vln. I

Solo Vln. II

Solo Vla.

Solo Cello

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

37 38 39 40 41 42

The musical score for measures 37-42 is presented for several instruments. The Solo Violins I and II, Solo Viola, and Solo Cello parts are written in treble and bass clefs, respectively, with a key signature of one flat. The Violins I and II, Viola, Cello, and String Bass parts are written in their respective clefs, with the String Bass in bass clef. The score includes a large red watermark reading 'Preview Only' and 'Legal Use Requires Purchase'.

45

Solo Vln. I

Solo Vln. II

Solo Vla.

Solo Cello

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

arco
Tutti div.
ff
arco
Tutti div.
ff
arco
Tutti
mf
arco
mf

sim.

43 44 45 46 47

Violins I
Violins II
Viola
Cello
String Bass

48 49 50 51 52 53

Violins I
Violins II
Viola
Cello
String Bass

54 55 56 57 58

61

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mp

sim.

melody

ff

ff

mp

59 60 61 62 63

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mp

mp

64 65 66 67 68

Vlins.**Vlns.**

III-3
div.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

80 81 82 83 84 85

I
-2

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

86 87 88 89 90 91

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

92 93 94 95 96

div.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

97 98 99 100 101 102

ff *div.*

mf

sim.

III-4

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

103 104 105 106 107 108

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

109 110 111 112 113 114

113 Mysteriously

p

div. (V) V (V)

Vlns. I *f* *p*

Vlns. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Str. Bass *f* *p*

115 116 117 118 119 120 121 122

III -4 (■)

Vlns. I *f* *pp*

Vlns. II *f* *pp*

Vla. *f* *pp*

Cello *f* *pp*

Str. Bass *f* *pp*

123 124 125 126 127 128 129 130