



Keith Murray

Arranger, Composer, Interpreter, Publisher, Teacher

United Kingdom, Glasgow

About the artist

Keith Murray is a young classically trained guitarist based in Glasgow, Scotland. He is in demand both as a teacher and a performer, playing regularly at venues throughout Scotland and at many private functions. He has studied music at Napier University in Edinburgh and played in masterclasses for Pavel Stiedl, Mark Ashford, Eden-Stell Duo and Amanda Cook. Keith also writes a monthly guitar technique column for ?Acoustic? magazine. I am offering guitar lessons via email and post. If you are interested, please contact me via my website to arrange a free trial lesson.

Qualification: DipABRSM (Teaching Diploma)

Personal web: <http://www.fingerstyleguitarist.co.uk>

About the piece



Title: Recuerdos de la Alhambra (simple version)

Composer: Tárrega, Francisco

Arranger: Murray, Keith

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Publisher: Murray, Keith

Instrumentation: Guitar solo (standard notation)

Style: Romantic

Comment: Tarrega's famous tremolo piece arranged without the tremolo technique. Now this piece is accesible to early level guitarists.

Keith Murray on [free-scores.com](http://www.free-scores.com)

<http://www.free-scores.com/Download-PDF-Sheet-Music-keith-murray.htm>

- Contact the artist
- Write feedback comments
- Share your MP3 recording
- Web page access with QR Code :



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Recuerdos de la Alhambra

No Tremolo

Francisco Tarrega Arr. Keith Murray

www.kmguitartuition.com

www.classicalguitaracademy.com

Measures 1-6 of the piece. The music is in 3/4 time and G major. The guitar part features a rhythmic pattern of eighth notes and quarter notes, with a consistent bass line. The treble clef staff shows the melody with slurs and accents. The guitar tablature below the staff indicates fingerings for each note.

Measures 7-12. Measure 7 begins with a new melodic phrase. Measures 8-12 include a triplet of eighth notes in measure 10. The guitar part continues with the same rhythmic accompaniment, with some changes in bass line notes to support the melody.

Measures 13-18. The key signature changes to one sharp (F#) in measure 13. The melody continues with a triplet in measure 14. The guitar part maintains the accompaniment pattern, with some chromatic movement in the bass line.

Measures 19-24. The key signature changes to two sharps (D major) in measure 19. The melody features a triplet in measure 19. The guitar part includes a double bar line in measure 21, indicating a section change or repeat.

Measures 25-30. The key signature changes to three sharps (A major) in measure 25. The melody continues with a triplet in measure 25. The guitar part concludes with a final bass line pattern.

31

T
A
B

37

T
A
B

43

T
A
B

49

T
A
B

53

T
A
B