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# *Eighth Note Publications*

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## La Virgen de la Macarena

Traditional

*Arranged by David Marlatt*

*La Virgen de la Macarena* is a traditional bullfighting song made famous by the great trumpet virtuoso Raphael Mendez. Many great players have performed this standard trumpet solo including Doc Severinson and The Canadian Brass featuring Ronald Romm and then Ryan Anthony. However the arranger's favourite version is a recording by Mr. Vincent Di Martino with the Band of the Battle Creek.

Some of the wild pyrotechniques have been altered but the Mendez solo part will still work with this new edition. There has been a short introduction added quoting part of Bizet's *Carmen*. This introduction serves to set up both the soloist and the famous "bull" tune. The use of *rubato* should move the tempos quite dramatically within the solo sections. Most of the technical figures in the solo part should be played in time so they line up with the accompaniment.

PREVIEW ONLY

ISBN: 9781554733774

CATALOG NUMBER: ST2968

COST: \$9.00

DURATION: 3:20

DIFFICULTY RATING: Medium-Difficult

Trumpet and Piano

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# LA VIRGEN DE LA MACARENA

Traditional  
Arranged by David Marlatt

B♭ Trumpet

Allegro Moderato ♩ = 120

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*ff*

ad lib.

*f*

a Tempo

a Tempo

*ff*

*rit.*

*f*

*pp*

Dramatically ♩ = 80

*ff*

Cadenza ad lib.

*tr<sup>b</sup>*

Dramatically ♩ = 80

*f*

Cadenza

This musical score is for the second page of 'LA VIRGEN DE LA MACARENA'. It is written for piano and features a tempo of Allegro with a metronome marking of 120. The score is divided into systems, with measures 17-20, 21-24, 25-26, and 29. The piano part includes a variety of textures, from dense chords to flowing lines. Dynamics range from fortissimo (ff) to mezzo-piano (mp). A large 'PREVIEW ONLY' watermark is overlaid on the score.

Allegro ♩ = 120

17 19 20

*ff*

21 22 23 24

25 26 1. 2. 29

*mf*

*mp*

*ff* *mp*

30 31 32 33

*mp* *mf*

*f* *p*

34 35 36 37

*mp* *mf* *rit.* *a Tempo*

*f* *mp* *f*

38 39 40 41

*mp* *f* *mp*

42 43 44 45

*mp* *accel.*

*f* *mp*

46 *a Tempo* 48 49

46 47 *a Tempo* 48 49

*f* *f*

This system contains measures 46 through 49. The top staff features a melodic line with triplets and a quintuplet, marked with a forte (*f*) dynamic and a tempo marking of *a Tempo*. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, also marked with *f*. Measure 47 includes a tempo change to *a Tempo*.

50 *rit.* 51 *a Tempo* 53

50 *rit.* 51 52 *a Tempo* 53

*mp* *ff*

This system contains measures 50 through 53. Measure 50 is marked *rit.* (ritardando). Measure 51 shows a change in time signature to 2/4. Measure 52 is marked *a Tempo*. The piano accompaniment features a dynamic shift from *mp* (mezzo-piano) to *ff* (fortissimo) between measures 51 and 52.

54 55 56 57

This system contains measures 54 through 57. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The melodic line in the top staff is mostly obscured by a large watermark.

58 59 60

This system contains measures 58 through 60. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The melodic line in the top staff is mostly obscured by a large watermark.

61 Cadenza *f* *opt slur*

*start slow, molto accel.* *ten.* // *start slow, molto accel.*

62 *Slowly* // *Tempo* *mp* *accel.* 65

63 // *a Tempo* 64 *accel.* 65

*f* *mp*

66 *a Tempo* 67 68 69

*f* *a Tempo* *f*

Cadenza *accel.* *rit.*

Cadenza

70 71 72

*mf*

*a Tempo*

*a Tempo*

*ff*

73 74 75

*ff*

**PREVIEW ONLY**

76 77 78 79

*ff*

*a Tempo*

*a Tempo*

*ff*

6

80

*ff*

6

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ISBN 978-1-55473-377-4



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in the United States by:



[www.alfred.com](http://www.alfred.com)

**ST2968** **\$9.00**

