

FULL CONDUCTOR SCORE

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España Cañí

Pascual Marquina

Arranged by

Robert Longfield

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Instrumentation

Conductor Score	1
Violin I	15
Violin II	15
Violin III (Viola substitute)	3
Viola	6
Cello	5
Bass	5
Percussion (optional)	
Castanets, Tambourine, Maracas	2

Program Notes

España Cañí (translated Gypsy Spain) is one of the great paso dobles. It enjoys worldwide popularity, and it is recognized as being quintessentially Spanish in style.

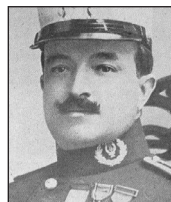
España Cañí was composed by Pascual Marquina (1873-1948) on a train ride to Madrid in the early 1920's. Its fiery rhythms and flowing Spanish melodies have delighted audiences in various venues, from the bullfighting arena to the concert hall.

Notes to the Conductor

This arrangement of **España Cañí** should be played with the flair and bravado, typical of the Spanish idiom. The many contrasts in dynamics and style (marcato, staccato, legato, etc.) should be exaggerated to add interest and excitement to the performance of the music.



About the Composer



Pascual Marquina, (16 May 1873 – 13 July 1948) was a prolific Spanish orchestral and operatic composer, known particularly for his pasodoble works, such as *España Cañí*.

About the Arranger



Robert Longfield is an award-winning composer, arranger, and educator. Born and raised in Grand Rapids, Michigan, he graduated with honors from the University of Michigan where he studied with Jerry Bilik and Paul Boylan and was a member of the band under William Revelli and George Cavender. He also earned a degree from the University of Miami where he was a student of Alfred Reed.

For fifteen years Mr. Longfield was the band and orchestra director at Davison High School, Davison, Michigan. Since 1987 he has held a similar position at Miami Palmetto Senior High School, Miami, Florida. Mr. Longfield was the recipient of the "Teacher of the Year" award by the Michigan School Band and Orchestra Association. In 1996 he received the "Mr. Holland Award" from the National Academy of Recording Arts and Sciences for outstanding contributions to music education.

A member of ASCAP, Mr. Longfield has received several commissions and his compositions and arrangements have been played and recorded by bands throughout the United States as well as in Europe and Japan.

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ESPAÑA CAÑÍ

Conductor
ARC-7070-00

Pascual Marquina
Arr. Robert Longfield

Allegro moderato (♩ = 100)

Violin I

Violin II

Violin III
(Viola substitute)

Viola

Cello

Bass

Castanets
Tambourine
Maracas
(optional)

1 2 3 4 5 6 7 8 9

Violins I, II, and III, Viola, Violoncello, Bass, and Percussion parts, measures 10-17. The score includes dynamic markings (mp, mf) and performance instructions (stagger bowings) for the strings.

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rit. [21] Slightly slower (♩ = 88) accel. poco a poco

Vln. I *sf* *p* *cresc. poco a poco*

Vln. II *mp* *f* *sf* *p* *cresc. poco a poco*

Vln. III *mp* *f* *sf* *p* *cresc. poco a poco*

Vla. *mp* *f* *sf* *p* *cresc. poco a poco*

Vc. *f* *sf* *p* *cresc. poco a poco*

Bass *f* *sf* *p* *cresc. poco a poco*

Perc. *p* *cresc. poco a poco*

18 19 20 21 22 23 24

Vln. I *mp* *sempre cresc.* *mf*

Vln. II *mp* *sempre cresc.* *mf*

Vln. III *mp* *sempre cresc.* *mf*

Vla. *mp* *sempre cresc.* *mf*

Vc. *mp* *sempre cresc.* *mf*

Bass *mp* *sempre cresc.* *mf*

Perc. *mp* *sempre cresc.* *mf*

25 26 27 28 29 30

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Bass

Perc.

31 32 33 34 35 36

f

39

Tempo di paso doble (♩ = 108)

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Bass

Perc.

37 38 39 40 41 42 43 44

ff

mf

div.

Soli

pizz.

mp

47

Vln. I *mp* *unis.*

Vln. II *mp*

Vln. III *mp*

Vla. *mp*

Vc. *mp lightly*

Bass *mp*

Perc. *p* Tambourine

45 46 47 48 49 50 51 52

55

Vln. I *pizz.* *cresc.* *mf*

Vln. II *pizz.* *cresc.* *mf*

Vln. III *pizz.* *cresc.* *mf*

Vla. *pizz.* *cresc.* *mf*

Vc. *pizz.* *cresc.* *mf*

Bass *cresc.* *mf*

Perc. *Cast.* *p* *cresc.* *mp*

53 54 55 56 57 58 59

Vln. I *cresc.* *f* *f* arco 65
 Vln. II *cresc.* *f* arco *f* arco
 Vln. III *cresc.* *f* arco *f* arco
 Vla. *cresc.* *f* arco *f* arco
 Vc. *cresc.* *f* arco *f* arco
 Bass *cresc.* *f* *f*
 Perc. *cresc.* 60 61 62 *mf* Tamb. 63 *mf* 64 65 66 thumb roll

Vln. I
 Vln. II
 Vln. III
 Vla.
 Vc.
 Bass
 Perc. 67 68 69 70 71 72 73

Vln. I *Solo* 76 *mp lightly*

Vln. II *Solo pizz.* *mp*

Vln. III *Solo* *mp*

Vla. *Solo* *mp*

Vc. *Solo pizz.* *mp*

Bass

Perc. *Cast.* *p*

74 75 76 77 78 79 80 81

Vln. I 83 *All* *mf* ³ *cresc.* ³

Vln. II *All arco* *mf* *cresc.*

Vln. III *All* *mf* *cresc.*

Vla. *All* *mf* *cresc.*

Vc. *All arco* *mf* *cresc.*

Bass *mf*

Perc. *mp* *cresc.*

82 83 84 85 86 87 88

89 95

Vln. I *f* *ff*

Vln. II *f* *ff*

Vln. III *f* *ff*

Vla. *f* *ff*

Vc. *f* *mp*

Bass *f* *mp*

Perc. *mf*

89 90 91 92 93 94 95 96

Vln. I *mp*

Vln. II *mp*

Vln. III *mp*

Vla. *mp*

Vc.

Bass

Perc.

97 98 99 100 101 102 103 104

105

Vln. I *mf*

Vln. II *mf*

Vln. III *mf*

Vla. *mf*

Vc. *mf*

Bass *mf* pizz.

Perc.

105 106 107 108 109 110 111

113

Vln. I

Vln. II *div.*

Vln. III *Soli f*

Vla. *Soli f*

Vc. *Soli f*

Bass *f* arco pizz.

Perc. Tamb. *mp* *mf*

112 113 114 115 116 117

121

Vln. I
 Vln. II
 Vln. III
 Vla.
 Vc.
 Bass
 Perc.

118 119 120 121 122 123

f
unis.
f
f
f
f
f
arco
f
 Cast.
mf
 Maracas
mf

Vln. I
 Vln. II
 Vln. III
 Vla.
 Vc.
 Bass
 Perc.

124 125 126 127 128 129 130

131

Vln. I *ff*

Vln. II *ff*

Vln. III *ff*

Vla. *ff*

Vc. *ff* lower notes opt.

Bass *ff*

Perc. *f*

131 132 133 134 135 136

139 Solo

Vln. I *mp*

Vln. II *mp*

Vln. III pizz. *mp*

Vla. pizz. *mp*

Vc. pizz. *mp*

Bass pizz. *mp*

Perc.

137 138 139 140 141 142 143 144

145 *All*

Vln. I *ff subito*

Vln. II *ff subito* arco *mf* *ff* *mf*

Vln. III *ff subito* arco *mf* *ff* *mf*

Vla. *ff subito* arco *mf* *ff* *mf*

Vc. *ff subito* arco *mf* *ff* *mf*

Bass *ff subito*

Perc. *mp* *f* *mp*

145 146 147 148 149 150 151 152

153

Vln. I *ff*

Vln. II *ff*

Vln. III *ff*

Vla. *ff*

Vc. *ff* *Soli*

Bass *ff* *Soli*

Perc. *f*

153 154 155 156 157 158 159 160

161 Presto (♩ = 168)

Vln. I *mp* *cresc.* *mf* *cresc.*
 Vln. II *mp* *cresc.* *mf* *cresc.*
 Vln. III *mp* *cresc.* *mf* *cresc.*
 Vla. *mp* *cresc.* *mf* *cresc.*
 Vc. *mp* *cresc.* *mf* *cresc.*
 Bass *mp* *cresc.* *mf* *cresc.*
 Perc. *p* *cresc.* *mp* *cresc.*

161 162 163 164 165 166 167 168

Vln. I *ff* *div.* *f* *ff*
 Vln. II *ff* *ff* *f* *ff*
 Vln. III *ff* *div.* *mf* *f* *div.* *ff*
 Vla. *ff* *div.* *mf* *f* *div.* *ff*
 Vc. *ff* *div.* *mf* *f* *div.* *ff*
 Bass *ff* *div.* *mf* *f* *div.* *ff*
 Perc. *f* *f* *mf* *ff*

169 170 171 172 173 174 175 176 177