

Capriccio Espagnol

Nikolai Rimsky-Korsakov

arranged by
Robert D. McCashin

1 Full Score

1 Solo Violin

10 Violin I

10 Violin II

4 Viola I

4 Viola II

4 Cello I

4 Cello II

6 Bass

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Program Notes

Capriccio Espagnol is one of Rimsky-Korsakoff's most famous and most-performed orchestral works. Composed in the summer of 1887, it was first premiered in St. Petersburg, Russia, in November of that year. It was originally scored for a substantial orchestra: 3 fl+., 2ob+., 2cl., 2bn., 4hn., 2tp., 3tbn., 1tb, Tmp+5pc., hp., and strings. The total performance time for the entire work is about 18 minutes.

Rimsky-Korsakoff had long planned on a career in the navy, but he attended a theater (opera) performance when he was about 14 years of age, and was 'taken' with the sound that erupted from the pit! He wrote home, stating: "Imagine my joy, today I'm going to the theater. I shall see Lucia! I shall hear the enormous orchestra and I shall see how the conductor waves his little stick."

Not long thereafter, he realized that he wanted to be a composer – a 'wise' decision!

This re-setting of the complete work for string orchestra has successfully kept Rimsky-Korsakoff's intent, and to a great extent, the sounds and colors of the original orchestration. While requiring some fairly substantial string forces, it's fully approachable by good quality high school programs. It consists of five connected movements based on Spanish themes. A terrific addition as a primary work for any concert!

About the Arranger

Robert McCashin, D.M.A., is Director of Orchestras and Professor of conducting at James Madison University. In this position, he serves as music director/conductor for the JMU Symphony, JMU Chamber Orchestra and the select Camerata Strings and teaches orchestral conducting at the graduate level. He earned Bachelor and Master of Music degrees in violin performance from Louisiana State University and a Doctor of Musical Arts degree in conducting from the University of Arizona. Prior to his position at James Madison University, Dr. McCashin served on the faculties of the University of Texas at Arlington and Texas Wesleyan University. During his tenure in Texas he performed with the Fort Worth Symphony, Fort Worth Opera Orchestra, Wichita Falls Symphony, Gallery String Quartet, and the University Piano Trio, and performed extensively as a freelance violinist throughout the North Texas region. He was the founding conductor of the Arlington Youth Symphony, served as conductor for the Trinity Symphony and the Arlington Opera Association, and associate conductor of the Youth Orchestras of Greater Fort Worth. While there, he maintained a substantial private violin studio of students at all levels.

In addition to his publications for Wingert-Jones, he writes for other major publishers and his many compositions and arrangements are best sellers and Editors' Choice selections in the educational music arena. He is co-author of the popular *New Directions for Strings* and *A Scale in Time* published by FJH Music. Through his guest conducting and visitations as a clinician and adjudicator, Dr. McCashin has used his pedagogical knowledge to aid young string players from elementary through the high school levels. His guest conducting appearances include regional level professional orchestras as well as district, region, and state honor orchestras. Dr. McCashin was the founding president of the College Orchestra Directors Association, has chaired the ASTA Merle Isaac National Composition competition, and served as a board member for the Virginia state ASTA organization.

Duration: 10:00

Capriccio Espagnol

Nikolai Rimsky-Korsakov
arranged by Robert D. McCashin (ASCAP)

I. Alborada

Vivo e strepitoso ♩ = 104

The musical score is arranged in two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The instrumentation includes Violin I, Violin II, Viola, Cello, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score begins with a forte (ff) dynamic. Measures 1-3 feature rapid sixteenth-note passages in the violins and a steady eighth-note accompaniment in the lower strings. Measures 4-6 show a change in the lower strings to a more active pattern, with 'sim.' (sustained) markings above the Cello and Bass staves. Measures 7-9 continue the rhythmic patterns, while measures 10-12 introduce a new melodic line for Violin I, marked with a '4' above the staff, and a more active role for Violin II. The Viola and Cello parts continue their accompaniment, with the Bass providing a steady foundation.

* Solo Vln. plays Vln. 1 part during tutti sections

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14

Capriccio Espagnol

Solo Vln.

Vln. I

Vln. II

Vla.

Cello

Bass

13

14

15

16

17

18

f

div. pizz.

p

div. pizz.

p

div. pizz.

p

div.

p

pizz.

p

sim.

Solo Vln.

Vln. I

Vln. II

Vla.

Cello

Bass

19

20

21

22

23

24

arco

arco

div.

sempre pizz.

pizz.

Capriccio Espagnol

27

Solo Vln.

Vln. I

Vln. II

Vla.

Cello

Bass

tutti
arco

f
arco

f

25

26

27

28

29

30

Vln. I

Vln. II

Vla.

Cello

Bass

sim.

31

32

33

34

35

36

Capriccio Espagnol

41

Solo Vln.

Vln. I

Vln. II

Vla.

Cello

Bass

37 38 39 40 41 42

f pizz. *p* div. pizz. *p* pizz. *p* pizz. *p*

Solo Vln.

Vln. I

Vln. II

Vla.

Cello

Bass

43 44 45 46 47 48

tr arco *r l* *r r l* arco

Capriccio Espagnol

The musical score for measures 49-54 is as follows:

- Solo Vln.:** Treble clef, key of D major. Measures 49-50: Trill on D5, quarter note E5, quarter note F#5. Measures 51-52: Trill on D5, quarter note E5, quarter note F#5. Measures 53-54: Trill on D5, quarter note E5, quarter note F#5.
- Vln. I:** Treble clef, key of D major. Measures 49-50: Quarter note D5, quarter note E5, quarter note F#5. Measures 51-52: Quarter note D5, quarter note E5, quarter note F#5. Measures 53-54: Quarter note D5, quarter note E5, quarter note F#5.
- Vln. II:** Treble clef, key of D major. Measures 49-50: Quarter note D5, quarter note E5, quarter note F#5. Measures 51-52: Quarter note D5, quarter note E5, quarter note F#5. Measures 53-54: Quarter note D5, quarter note E5, quarter note F#5.
- Vla.:** Alto clef, key of D major. Measures 49-50: Quarter note D5, quarter note E5, quarter note F#5. Measures 51-52: Quarter note D5, quarter note E5, quarter note F#5. Measures 53-54: Quarter note D5, quarter note E5, quarter note F#5.
- Cello:** Bass clef, key of D major. Measures 49-50: Quarter note D4, quarter note E4, quarter note F#4. Measures 51-52: Quarter note D4, quarter note E4, quarter note F#4. Measures 53-54: Quarter note D4, quarter note E4, quarter note F#4.
- Bass:** Bass clef, key of D major. Measures 49-50: Quarter note D3, quarter note E3, quarter note F#3. Measures 51-52: Quarter note D3, quarter note E3, quarter note F#3. Measures 53-54: Quarter note D3, quarter note E3, quarter note F#3.

55

Solo Vln.

Vln. I

Vln. II

Vla.

Cello

Bass

55 56 57 58 59 60

Capriccio Espagnol

The musical score for measures 61-66 is as follows:

- Solo Vln.:** Measures 61-62: Trills on G4 and A4. Measure 63: *f*, triplet of eighth notes (G4, A4, B4). Measures 64-66: Triplet of eighth notes (G4, A4, B4) with a crescendo.
- Vln. I:** Measures 61-62: *arco*, eighth notes (G4, A4, B4). Measure 63: *pp*, half note G4. Measures 64-66: Half note G4 with a crescendo.
- Vln. II:** Measures 61-62: *div.*, half notes (G4, A4). Measure 63: *pp*, half note G4. Measures 64-66: Half note G4 with a crescendo.
- Vla.:** Measures 61-62: *arco*, half notes (G4, A4). Measure 63: *pp*, half note G4. Measures 64-66: Half note G4 with a crescendo.
- Cello:** Measures 61-62: Half note G4. Measure 63: *p*, half note G4. Measures 64-66: Half note G4 with a crescendo.
- Bass:** Measures 61-62: Half note G4. Measure 63: *p*, half note G4. Measures 64-66: Half note G4 with a crescendo.

67 68 69 70 71 72

II. Variazioni

Andante con moto ♩ = 96

Violin 1

Violin 2

Viola 1

Viola 2

Cello 1

Cello 2

Bass

f

mf

f

mf

sim.

9

13

2

3

4

5

6

7

8

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cello 1

Cello 2

Bass

9

10

11

12

13

14

15

* For Viola 1 and Cello 1 parts, soli indicates 2 players, solo indicates 1 player, and tutti indicates half the section.

Capriccio Espagnol

22

Vln. 1
 Vln. 2
 Vla. 1
 Vla. 2
 Cello 1
 Cello 2
 Bass

16
 17 *mp*
 18
 19
 20
 21
 22 *mf*

mf
f
f
 tutti
 tutti
 pizz.

Vln. 1
 Vln. 2
 Vla. 1
 Vla. 2
 Cello 1
 Cello 2
 Bass

23
 24
 25
 26
 27
 28
 29

div.
mp
leggiere
mf
mf

8

Capriccio Espagnol

32

Score for measures 30-36, measures 32-36 are boxed. The score includes parts for Violin 1, Violin 2, Viola 1, Viola 2, Cello 1, Cello 2, and Bass. The key signature is one flat (B-flat). The time signature is 3/4. The score shows various musical notations including notes, rests, and dynamic markings.

Measures 30-36 are shown. Measures 32-36 are boxed.

41 Meno mosso

Score for measures 37-43, measures 41-43 are boxed. The score includes parts for Violin 1, Violin 2, Viola 1, Viola 2, Cello 1, Cello 2, and Bass. The key signature is one flat (B-flat). The time signature is 3/4. The score shows various musical notations including notes, rests, and dynamic markings.

Measures 37-43 are shown. Measures 41-43 are boxed.

Dynamic markings include *p* (piano), *f* (forte), *mp* (mezzo-piano), and *arco* (arco).

Other markings include *solo* and *mp* (mezzo-piano).

Capriccio Espagnol

49

Vln. 1
 Vln. 2
 Vla. 1
 Vla. 2
 Cello 1
 Cello 2
 Bass

tutti
mf
 3
 solo
mf
 solo
mf

44 45 46 47 48 49 50

Vln. 1
 Vln. 2
 Vla. 1
 Vla. 2
 Cello 1
 Cello 2
 Bass

tutti
mf
 3
 tutti
mf

51 52 53 54 55 56

10

61 Poco piú moso

This musical score page contains measures 57 through 62 for a string ensemble. The instruments are Violin 1, Violin 2, Viola 1, Viola 2, Cello 1, Cello 2, and Bass. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

- Violin 1:** Measures 57-59 have chords. Measure 60 has a sixteenth-note scale. Measure 61 has a dotted quarter note with a forte (*ff*) dynamic. Measure 62 has a half note.
- Violin 2:** Measures 57-59 have chords. Measure 60 has a half note. Measure 61 has a dotted quarter note with a mezzo-forte (*mp*) dynamic and a "div." (divisi) instruction. Measure 62 has a half note.
- Viola 1:** Measures 57-59 have chords. Measure 60 has a half note. Measure 61 has a dotted quarter note with a mezzo-forte (*mp*) dynamic and a "div. as needed" instruction. Measure 62 has a half note.
- Viola 2:** Measures 57-59 have chords. Measure 60 has a half note. Measure 61 has a dotted quarter note with a mezzo-forte (*mf*) dynamic and a "div." instruction. Measure 62 has a half note.
- Cello 1:** Measures 57-59 have chords. Measure 60 has a half note. Measure 61 has a dotted quarter note with a mezzo-forte (*mp*) dynamic and a "div. as needed" instruction. Measure 62 has a half note.
- Cello 2:** Measures 57-59 have chords. Measure 60 has a half note. Measure 61 has a dotted quarter note with a mezzo-forte (*mf*) dynamic. Measure 62 has a half note.
- Bass:** Measures 57-59 have chords. Measure 60 has a half note. Measure 61 has a dotted quarter note with a mezzo-forte (*mf*) dynamic. Measure 62 has a half note.

Capriccio Espagnol

Vln. 1
 Vln. 2
 Vla. 1
 Vla. 2
 Cello 1
 Cello 2
 Bass

63 64 65 *f* 66 67 *mp* 68 69

div.

70

76

Capriccio Espagnol

Violin 1

Violin 2

Viola 1

Viola 2

Cello 1

Cello 2

Bass

83 84 85 86 87 88

89 90 91 92 93 94

Capriccio Espagnol

(stay in 3rd pos.)

Score for measures 95 to 101. The score includes parts for Violin 1, Violin 2, Viola 1, Viola 2, Cello 1, Cello 2, and Bass. The key signature is one flat (B-flat). The time signature is 3/4. The score includes dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The score also includes articulation markings such as *pizz.* (pizzicato) and *tr* (trill). The score includes a rehearsal mark (V) above the first measure of each part.

Measures 95 to 101. The score includes dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The score also includes articulation markings such as *pizz.* (pizzicato) and *tr* (trill). The score includes a rehearsal mark (V) above the first measure of each part.

Score for measures 102 to 108. The score includes parts for Violin 1, Violin 2, Viola 1, Viola 2, Cello 1, Cello 2, and Bass. The key signature is one flat (B-flat). The time signature is 3/4. The score includes dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The score also includes articulation markings such as *pizz.* (pizzicato) and *tr* (trill). The score includes a rehearsal mark (V) above the first measure of each part.

Measures 102 to 108. The score includes dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The score also includes articulation markings such as *pizz.* (pizzicato) and *tr* (trill). The score includes a rehearsal mark (V) above the first measure of each part.

III. Alborada

Vivo e strepitoso ♩ = 112

Violin I *ff*

Violin II *ff*

Viola *ff*

Cello *ff*

Bass *ff*

2 3 4 5

6

Vln. I

Vln. II

Viola

Cello

Bass

6 7 8 9 10

Capriccio Espagnol

14

Solo Vln.

Vln. I

Vln. II

Viola

Cello

Bass

f pizz. div.

pp

pizz. div.

pp

pizz. div.

pp

div.

pp

pizz.

p

11 12 13 14 15

Solo Vln.

Vln. I

Vln. II

Viola

Cello

Bass

arco

tr

solo arco

mf

solo arco

mf

arco

16 17 18 19 20

Capriccio Espagnol

Musical score for measures 21-25 of Capriccio Espagnol. The score is written for Solo Violin, Violin I, Violin II, Viola, Cello, and Bass. The key signature is B-flat major (two flats). The time signature is 3/4.

Measures 21-25 show a complex arrangement of notes and rests. The Solo Violin part features a melodic line with various ornaments and trills. The Violin I and II parts provide harmonic support with sustained notes and trills. The Viola and Cello parts play a low, sustained note (V) in measure 21, which then moves to a higher note in measure 25. The Bass part provides a steady, low-frequency accompaniment.

Measure numbers: 21, 22, 23, 24, 25.

Musical score for measures 26-30 of Capriccio Espagnol. The score is written for Solo Violin, Violin I, Violin II, Viola, Cello, and Bass. The key signature is B-flat major (two flats). The time signature is 3/4.

Measures 26-30 show a continuation of the musical themes. The Solo Violin part is marked with a box containing the number 27. The Violin I and II parts feature a tutti section starting in measure 27, marked with a forte (f) dynamic. The Viola and Cello parts also feature a tutti section starting in measure 27, marked with a forte (f) dynamic. The Bass part continues its steady accompaniment.

Measure numbers: 26, 27, 28, 29, 30.

Capriccio Espagnol

div.as needed

div.as needed

sim.

Vln. I

Vln. II

Viola

Cello

Bass

31 32 33 34 35

Vln. I

Vln. II

Viola

Cello

Bass

36 37 38 39 40

Capriccio Espagnol

41

Solo Vln. *f*

Vln. I *pp* div. pizz.

Vln. II *p* div. pizz.

Viola *p* div. pizz.

Cello *p* pizz.

Bass *p*

41 42 43 44 45

Solo Vln.

Vln. I solo arco

Vln. II solo arco

Viola arco

Cello arco

Bass

46 47 48 49 50

Capriccio Espagnol

55

Solo Vln.

Vln. I

Vln. II

Viola

Cello

Bass

51 52 53 54 55 56

pp

tutti

tutti div.

p

arco

p

Vln. I

Vln. II

Viola

Cello

Bass

57 58 59 60 61 62 63 64

ppp

ppp

ppp

mf

pizz.

ppp

sf

f

sf

f

arco

IV. Scena Gitano and V. Fandango Asturiano

Allegretto $\text{♩} = 60$ (quasi recitativo)

The musical score is for a piece titled "IV. Scena Gitano and V. Fandango Asturiano" in the tempo of "Allegretto" with a metronome marking of $\text{♩} = 60$ (quasi recitativo). The key signature is one flat (B-flat), and the time signature is 6/8. The score is arranged for a string ensemble consisting of Solo Violin, Violin I, Violin II, Viola I, Viola II, Cello I, Cello II, and Bass.

The Solo Violin, Violin I, Viola I, Viola II, Cello I, and Cello II parts are marked "solo" and "ff" (fortissimo). They play a complex, rhythmic melody with many triplets and slurs. The Violin II part is marked "ppp" (pianississimo) and plays a simple, sustained harmonic accompaniment. The Bass part is marked "tutti div." (tutti, diviso) and "pp" (pianissimo), playing a simple, sustained harmonic accompaniment.

The score is divided into six measures. The Solo Violin, Violin I, Viola I, Viola II, Cello I, and Cello II parts have a "3" (triplet) marking above the first measure. The Bass part has a "2" marking above the first measure. The Solo Violin, Violin I, Viola I, Viola II, Cello I, and Cello II parts have a "3" (triplet) marking above the fourth measure. The Bass part has a "3" (triplet) marking above the fourth measure. The Solo Violin, Violin I, Viola I, Viola II, Cello I, and Cello II parts have a "3" (triplet) marking above the fifth measure. The Bass part has a "3" (triplet) marking above the fifth measure. The Solo Violin, Violin I, Viola I, Viola II, Cello I, and Cello II parts have a "3" (triplet) marking above the sixth measure. The Bass part has a "3" (triplet) marking above the sixth measure.

Capriccio Espagnol

Solo Vln.

Vln. I

Vln. II

Vla. I

Vla. II

Cello I

Cello II

Bass

7 8 9 10

Capriccio Espagnol

poco rall.

13

CADENZA - Solo Violin

Solo Vln.

Vln. I

Vln. II

Vla. I

Vla. II

Cello I

Cello II

Bass

soli (1-3 players)

soli (2 players)

11 12 13 14 15

24

Capriccio Espagnol

Solo Vln.

Vln. II

Bass

16 17 18 19 20 21

ritenuto ad lib.

optional
8^{va}

24 A tempo ♩. = 60

Solo Vln.

Vln. II

Vla. I

Vla. II

Cello I

Cello II

Bass

22 23 24 25

(on or off the string as needed)

tutti

pizz.

arco

ten.

mf

f

mf tutti

pizz.

mf tutti

pizz.

Capriccio Espagnol

div. *mf* arco pizz. arco pizz. arco pizz. tr

Vln. I

Vln. II

Vla. I sim,

Vla. II sim,

Cello I sim.

Cello II

Bass

26 27 28

tr arco pizz. arco pizz. arco pizz.

Vln. I

Vln. II

Vla. I

Vla. II

Cello I

Cello II

Bass

29 30 31

Capriccio Espagnol

34

div.

Violin I: *arco* *pizz.* *arco* *pizz.* *ff* *arco div.*

Violin II: *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Viola I: *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Viola II: *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Cello I: *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Cello II: *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Bass: *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

32 33 34

Violin I: *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Violin II: *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Viola I: *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Viola II: *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Cello I: *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Cello II: *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Bass: *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

35 36 37

Capriccio Espagnol

Score for Capriccio Espagnol, measures 38-40.

Measures 38-40 show the first system of the score, featuring Violins I and II, Violas I and II, Cellos I and II, and Bass. The music is in 3/4 time and features a key signature of one sharp (F#).

Measure 38: Violins I and II play a triplet of eighth notes (F#, A, C#) followed by a quarter note (D). Viola I and II play a half note (F#). Cello I and II play a half note (F#). Bass plays a half note (F#).

Measure 39: Violins I and II play a triplet of eighth notes (F#, A, C#) followed by a quarter note (D). Viola I and II play a half note (F#). Cello I and II play a half note (F#). Bass plays a half note (F#).

Measure 40: Violins I and II play a triplet of eighth notes (F#, A, C#) followed by a quarter note (D). Viola I and II play a half note (F#). Cello I and II play a half note (F#). Bass plays a half note (F#).

Measure 41: Violins I and II play a triplet of eighth notes (F#, A, C#) followed by a quarter note (D). Viola I and II play a half note (F#). Cello I and II play a half note (F#). Bass plays a half note (F#).

Score for Capriccio Espagnol, measures 41-44.

Measures 41-44 show the second system of the score, featuring Violins I and II, Violas I and II, Cellos I and II, and Bass. The music is in 3/4 time and features a key signature of one sharp (F#).

Measure 41: Violins I and II play a triplet of eighth notes (F#, A, C#) followed by a quarter note (D). Viola I and II play a half note (F#). Cello I and II play a half note (F#). Bass plays a half note (F#).

Measure 42: Violins I and II play a triplet of eighth notes (F#, A, C#) followed by a quarter note (D). Viola I and II play a half note (F#). Cello I and II play a half note (F#). Bass plays a half note (F#).

Measure 43: Violins I and II play a triplet of eighth notes (F#, A, C#) followed by a quarter note (D). Viola I and II play a half note (F#). Cello I and II play a half note (F#). Bass plays a half note (F#).

Measure 44: Violins I and II play a triplet of eighth notes (F#, A, C#) followed by a quarter note (D). Viola I and II play a half note (F#). Cello I and II play a half note (F#). Bass plays a half note (F#).

Capriccio Espagnol

Vln. I
 Vln. II
 Vla. I
 Vla. II
 Cello I
 Cello II
 Bass

45 46 47 48

Violins I and II: *arco*, *cresc.*

Violas I and II: *cresc.*, *arco*

Cellos I and II: *arco*, *cresc.*

Bass: *arco*, *cresc.*

Measures 49, 50, 51

Fandango Asturiano $\text{♩} = 60$

52

57

64

31

Capriccio Espagnol

68 69 70 71 72 73

[illegible]

Capriccio Espagnol

80 81 82 83 84

85 86 87 88 89

Vln. I

Vln. II

Vla. I

Vla. II

Cello I

Cello II

Bass

88 tutti

mf

mf

mf

tutti arco *ff*

f arco *mf* *ff* *3*

f arco *mf* *ff*

f arco *mf* *ff*

f arco

Capriccio Espagnol

Violin I

Violin II

Viola I

Viola II

Cello I

Cello II

Bass

90 91 92 93 94

95

Vln. I

Vln. II

Vla. I

Vla. II

Cello I

Cello II

Bass

div.

sim.

ff

sim.

sim.

3

3

3

3

arco

sim.

95 96 97 98

Capriccio Espagnol

[illegible]

103

Vln. I

Vln. II

Vla. I

Vla. II

Cello I

Cello II

Bass

mf

mf

mf

mf

(V)

104 105 106 107

111 **Vivo** ♩ = 116

Violin I

Violin II

Viola I

Viola II

Cello I

Cello II

Bass

113 114 115 116

Capriccio Espagnol

Score for Capriccio Espagnol, measures 117-120. The score is written for a full orchestra, including Violins I and II, Violas I and II, Cellos I and II, and Basses. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Trills (tr) are indicated above certain notes in measures 117, 118, 119, and 120. Slurs are used to group notes in measures 117, 118, 119, and 120. A triplet of eighth notes is marked with a '3' in measures 119 and 120. The measures are numbered 117, 118, 119, and 120 at the bottom of the score.

Più mosso

Score for Più mosso, measures 121-125. The score is written for a full orchestra, including Violins I and II, Violas I and II, Cellos I and II, and Basses. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The measures are numbered 121, 122, 123, 124, and 125 at the bottom of the score.

Capriccio Espagnol

div.

Vln. I

Vln. II

Vla. I

Vla. II

Cello I

Cello II

Bass

126 127 128 129 130

Vln. I

Vln. II

Vla. I

Vla. II

Cello I

Cello II

Bass

131 132 133 134 135