

Niccolò Paganini
Capriccio Espagnole, Op. 34

1

Timpani.

I. Alborada.

in A.E.

Vivo e strepitoso.

f

A 12 B *f*

C

25 Solo *p* *dimin.* *attacca*

II. Variazioni.

Andante con moto.

21

D

19

E

Poco meno mosso.

48

Tempo I. 13

F

15

G

8

3

rit.

attacca

III. Alborada.

in B.

Vivo e strepitoso.

f

H 12 I *f*

K 21

Timpani.

Viol. I. Solo
22 23 24 25 *pp* *cresc. molto* *f sf f* *attacca*

IV. Scena e Canto gitano.

in A.E.
Allegretto.

quasi Cadenza (I) Cadenza II Violino Solo

a tempo
Solo

Cadenza (III) Flauto *fpp* *smorz.* Cadenza (IV) Clarinetto Solo *a tempo* Cadenza (V) Arpa Solo

a tempo Violini 6 7 M *p*

6 N *p*

12 0 9 1 *pp*

2 P *pp* *p*

Q *f*

5 1 1 *f* *p* *attacca*

Timpani.

3

V. Fandango asturiano.

in A E.

20 R 25 S 40 T 12

Viol. I. *ff*

13 14 15 16 17 18 U 11

mf V 1 2 3 4

5 6 7 8 9 10 11 12 13

14 15 16 W 1 2 3 4 5 6

7 8 X *f*

Coda.
Vivo. (Tempo di comincio.)

1 2

ff Y 14 Z 1

1 1

Presto.

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1

Tamburo.

I. Alborada.

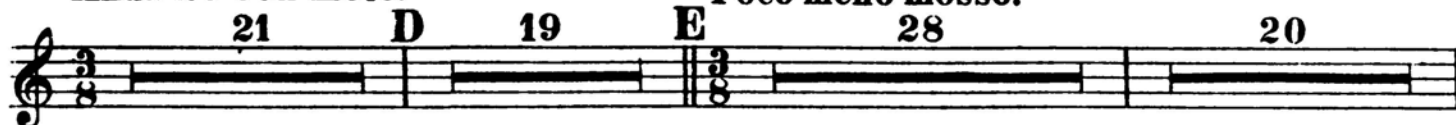
Vivo e strepitoso.



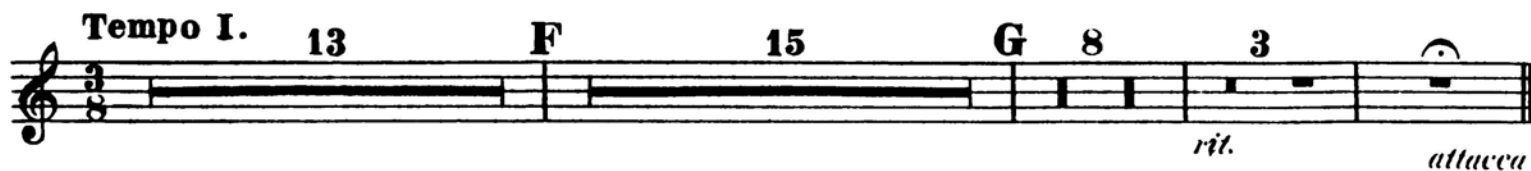
II. Variazioni.

Andante con moto.

Poco meno mosso.

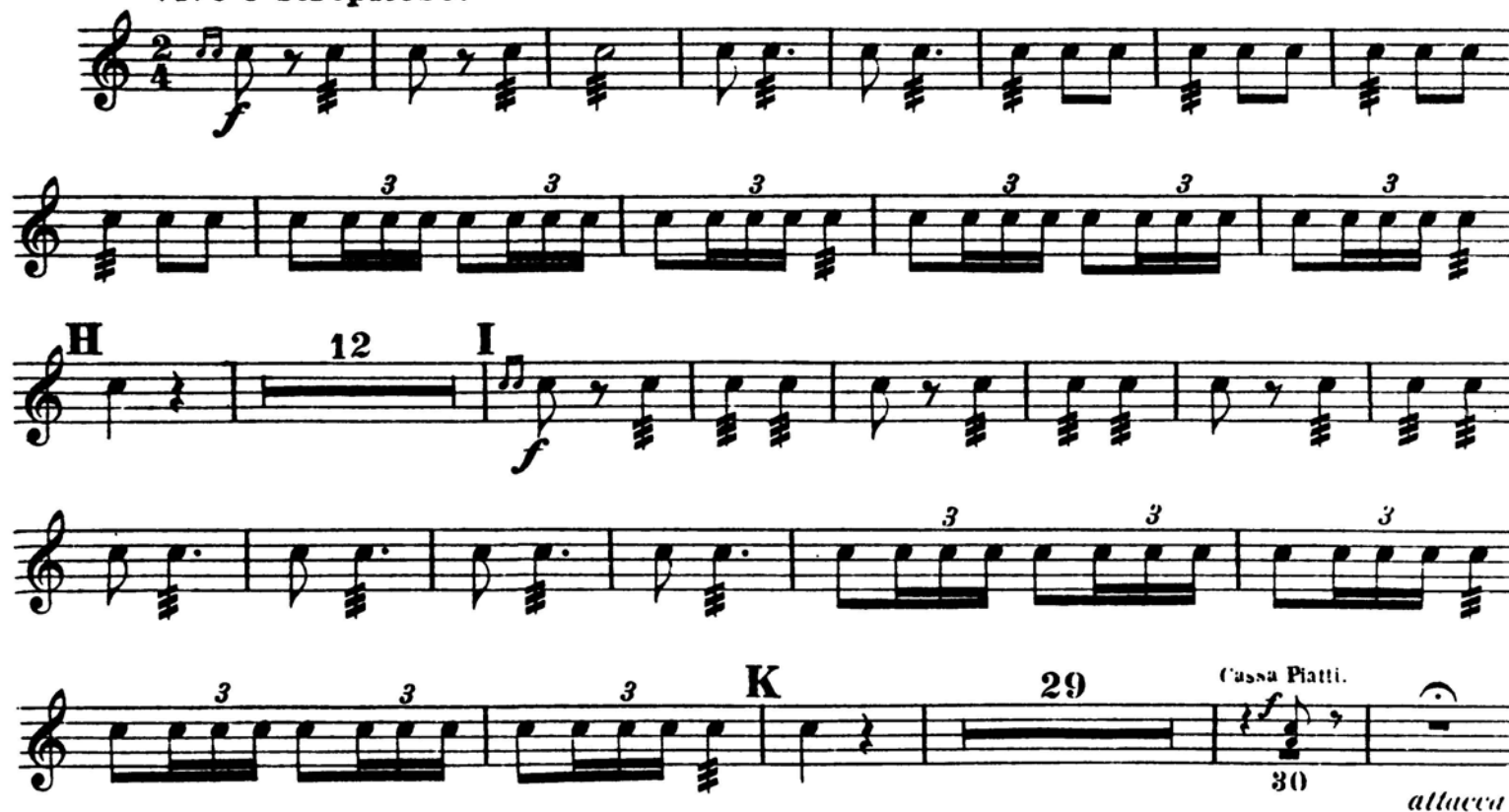


Tempo I.



III. Alborada.

Vivo e strepitoso.



Tamburo.

IV. Scena e Canto gitano.

Allegretto.

4 Corni Solo.

quasi Cadenza (I)

Tambouro Solo.

Tamburo.

3

1 **P** 1 2 3 4 5

6 7 *p* 8 9 10 **Q** 1

2 3 4 5 6 3

cresc

f *f* *f* *p* *attacca*

V. Fandango asturiano.

20 **R** 25 **S** 40

f

T 18 **U** *Viol. I.* *pizz.* 1 2 3 4 5 6 7 8

9 10 11 *poco f* 12 *poco f* 13 *poco f* 14

V 19 **W** *f* *f* *f* *f*

X 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Coda.

Vivo. (Tempo di comincio.)

9 **Y** 11

Z

Presto. 7

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1

Triangolo.
I. Alborado.

Vivo e strepitoso.

Musical score for the first section of 'Triangolo. I. Alborado.' in 2/4 time. The score consists of four staves. The first staff contains measures 1 through 11, starting with a forte (f) dynamic. The second staff contains measures 12 through 13, followed by a repeat sign and measure 12, then measure 13, and measures 1 through 7. The third staff contains measures 8 through 14, followed by a repeat sign and measure 13, then measures 1 through 2, with a piano (ppp) dynamic. The fourth staff contains measures 3 through 12, followed by a repeat sign and measure 4, then a final measure. The section ends with the instruction 'attacca'.

attacca

II. Variazioni.

Andante con moto.

Poco meno mosso.

Musical score for the second section of 'Triangolo. II. Variazioni.' in 3/8 time. The score consists of two staves. The first staff contains measures 19 through 21, followed by a repeat sign and measure 19, then measures 1 through 13. The second staff contains measures 14 through 15, followed by a repeat sign and measure 14, then measures 1 through 3, with a ritardando (rit) dynamic. The section ends with the instruction 'attacca'.

rit

attacca

III. Alborado.

Vivo e strepitoso.

Musical score for the third section of 'Triangolo. III. Alborado.' in 2/4 time. The score consists of four staves. The first staff contains measures 1 through 11, starting with a forte (f) dynamic. The second staff contains measures 12 through 13, followed by a repeat sign and measure 12, then measure 13, and measures 1 through 7. The third staff contains measures 8 through 14, followed by a repeat sign and measure 13, then measures 1 through 2, with a piano (ppp) dynamic. The fourth staff contains measures 3 through 12, followed by a repeat sign and measure 4, then a final measure. The section ends with the instruction 'attacca'.

attacca

Triangolo.

IV. Scena e Canto gitano.

Allegretto.

quasi Cadenza (I) Cadenza (II) Violino Solo **L** *a tempo* Cadenza (III) Flauto Solo Cadenza (IV) Clarinetto Solo

a tempo Ob. Solo **pp** Solo Cadenza V Arpa Solo *smorz.* *a tempo*

M 17 N 23 O 12 Ob. Fl. Cl. 13 14

P 3 3 3 3 3 3 **p**

Q 3 3 3 3 3 3

3 5 1 3 *attacca*

Detailed description: This block contains the musical score for the section 'IV. Scena e Canto gitano.' It consists of seven staves of music. The first staff is a grand staff with a treble and bass clef, featuring various cadenzas and solo parts for Violino, Flauto, and Clarinetto. The second staff continues the melody with a 'Solo Cadenza V Arpa Solo' and a 'smorz.' (diminuendo) marking. The third staff includes a 'Ob. Fl. Cl.' (Oboe, Flute, Clarinet) section. The fourth, fifth, and sixth staves are for a piano (P) and a string quartet (Q), featuring triplet patterns. The seventh staff concludes the section with a '3' marking and an 'attacca' instruction.

V. Fandango asturiano.

mf 19 Fl. 20

R Violino Solo **pp** 1 1 1 1 1 1 13

S1 1 1 1 1 1 **pp**

28 T 4 1 2 3 4 **p**

Detailed description: This block contains the musical score for the section 'V. Fandango asturiano.' It consists of four staves of music. The first staff is for a flute (Fl.) and features a 'mf' (mezzo-forte) marking. The second staff is for a violin solo (Violino Solo) and features a 'pp' (pianissimo) marking. The third staff is for a string quartet (S1) and also features a 'pp' marking. The fourth staff is for a triangle (T) and features a 'p' (piano) marking. The score includes various rhythmic patterns and dynamic markings throughout.

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Triangolo.

3

5 6 7 8 9 10 11 12 U 27 V 3

Coda.

Vivo. (Tempo di comincio.)

1 2 3 4 5 6 7 8 X 10 Y 3 Z 7 Presto.

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1

Cassa et Piatti.

I. Alborada.

Vivo e strepitoso.

Piatti.
Cassa. *f*

The first section of 'Alborada' is written for Piatti (snare drum) and Cassa (bass drum). It begins with a 2/4 time signature. The Piatti part features a rhythmic pattern of eighth notes and quarter notes, while the Cassa part provides a steady bass line. The section is marked with a forte 'f' dynamic. It includes repeat signs with first and second endings, labeled 'A' and 'B' respectively. The first ending is 12 measures long, and the second ending is 30 measures long. The section concludes with a fermata and the instruction 'attacca.'

II. Variazioni.

Andante con moto. *21* **D** *19* **E** *Poco meno mosso.* *28* *20*

a tempo *13* **F** *15* **G** *8* *3* *rit.* *attacca.*

The second section, 'Variazioni', consists of several variations. It begins with a 3/8 time signature. The variations are marked with letters D, E, F, and G, and are separated by repeat signs with first and second endings. The first ending is 13 measures long, and the second ending is 20 measures long. The section is marked with a forte 'f' dynamic. It concludes with a fermata and the instruction 'attacca.'

III. Alborada.

Vivo e strepitoso.

f

The third section of 'Alborada' is written for Piatti and Cassa. It begins with a 2/4 time signature. The Piatti part features a rhythmic pattern of eighth notes and quarter notes, while the Cassa part provides a steady bass line. The section is marked with a forte 'f' dynamic. It includes repeat signs with first and second endings, labeled 'H' and 'I' respectively. The first ending is 12 measures long, and the second ending is 29 measures long. The section concludes with a fermata and the instruction 'attacca.'

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1

Tamburino et Castagnetti.

I. Alborada.

Vivo e strepitoso.

Tambourino.

A 12 B C 30

attacca

II. Variazioni.

Andante con moto.

Poco meno mosso.

21 D 19 E 28 20

Tempo I. 13 F 15 G 8 3

rit

attacca

III. Alborada.

Vivo e strepitoso.

13 II 13 I 14 K 31

attacca.

IV. Scena e Canto gitano.

Allegretto.

quasi Cadenza (I)

Cadenza (II) Violino Solo.

L *a tempo*

Cadenza (III) Flauto Solo

6 8 10

6 8 7

M 17 N 23 O 11 P 4 5

8 9 10 5

1 3

attacca.

