

II. Variazioni

Andante con moto

16 *pp* **D** 1 *p* 1

28 1

39 **E** 6 **6** 12

69 *fz* 1 *fz* 1

81 **3** **Tempo I** *p* **F**

94 *f* 2 *f*

106 2 3 **G** 8 3 *rit.* *attacca*

III. Alborado

Vivo e strepitoso

ff

6 3 3 3 3 *tr* *tr* *tr*

13 **H** *p* 3 *p*

24 3 3 3 **I** *ff*

Rimsky-Korsakov — Capriccio Espagnole, Op. 34

Clarinet I in B-flat

30

36 *tr tr tr* **K**

44 *pp* 3 3

54 *brillante* 6 6 *pp* 6

60 6 6 6 6

65 *cresc.* *sf sf f* *lunga* *attacca*

IV. Scena e Canto gitano

Allegretto

quasi Cadenza (I). Cadenza (II). *a tempo*

Vn. I, II

1 *L* 2 *pizz.* *arco* 3 *pizz.* **Solo**

dolce e leggiermento

8

Flauto Cadenza (III)

12

Cadenza (IV)
Solo

15 *p* 3 3

Cadenza (V)
Arpa *a tempo*

18 *dim.* *p* 6 7

Rimsky-Korsakov — Capriccio Espagnole, Op. 34

Clarinet I in B-flat

4

28 M ¹ ² *mf* *dim.*

34 ⁶

45 N 10 Solo ³ ³ ³ ³ ³ *p*

58 ³ ³ ³ ³ ³

61 ³ ³ ³ ³ ³

64 *ppp* *perdendosi* ⁸ *mf*

77 *p cresc.* *fz mf* *p cresc.*

80 *f* *fz* *f* ¹

85 *fz* *fz*

90 ¹¹ *animato* *f*

105 *f* *p cresc.* *attacca*

Clarinet II in B-flat
(transposed)

Nicolai Rimsky-Korsakov
Capriccio Espagnole, Op. 34

I. Alborada

Vivo e strepitoso

ff

10

18

27

38

47

57

attaca

II. Variazioni

Andante con moto

4

16 17 18 19 20 21

pp

31

41

fz

Rimsky-Korsakov — Capriccio Espagnole, Op. 34

Clarinet II in B-flat

2

72 *f* 1 1

84 3 *Tempo I* *p*

95

100 *cresc.* *f* **F**

106 2 2 3 **G** 8 3 *rit.* *attacca*

III. Alborada

Vivo e strepitoso

4 *ff* 3

10 3 3 3 3 3 3 3 3 3 3

16 *tr* **H** *pp*

26 4 **I** *ff*

35 *tr* *tr* *tr*

42 *tr* *tr* *tr* **K** *pp*

53 6 1 7 *lunga* *fz* *f* *attacca*

IV. Scena e Canto gitano

Allegretto

Violine Solo

quasi Cadenza (I)

Cadenza (II)

L *a tempo*

I. Solo

Cadenza (III) - Fl. Cadenza (IV) - Cl.

4

18 *a tempo* Cadenza (V) Arpa *a tempo* Vn. I 2 Vn. II 4

28 5 Vn. I 6 7 M 3

33 3

38 6 N 3

49 3 3

54 8

67 *perd.* O 9 *p cresc. fz*

82 *p cresc. f* 1 P 3 3 3

88 3

93 Q *ff* 3 3 3

98 3 3 3 4 *animato* 1

Rimsky-Korsakov — Capriccio Espagnole, Op. 34

Clarinet II in B-flat

4

107 *f* *f* *p* *cresc.* *attacca*

Musical staff 107-115. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The music features a series of eighth notes with slurs and accents. Dynamics include *f* (forte), *f*, *p* (piano), *cresc.* (crescendo), and *attacca*. The staff ends with a fermata.

V. Fandango asturiano

4 *ff* *mf*

Musical staff 4-10. It begins with a treble clef and a key signature of three sharps. The time signature is 3/4. The music consists of eighth notes with accents and slurs. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte).

10

Musical staff 10-17. It continues the previous staff with eighth notes and slurs. Dynamics include *mf* and *f*. The staff ends with a fermata and a first ending bracket labeled '1'.

17 *mf*

Musical staff 17-27. It features eighth notes with slurs and first ending brackets labeled '1'. Dynamics include *mf*.

27 *p* *poco cresc.* *cresc.*

Musical staff 27-52. It includes first ending brackets labeled 'R 1', '1', and '15'. Dynamics include *p* (piano), *p poco cresc.*, and *cresc.*. The staff ends with a fermata.

52 *f* *pp*

Musical staff 52-73. It features eighth notes with slurs and first ending brackets labeled 'S' and '11'. Dynamics include *f* and *pp* (pianissimo). The staff ends with a fermata.

73 *p* *cresc.* *f*

Musical staff 73-93. It includes first ending brackets labeled '8'. Dynamics include *p*, *cresc.*, and *f*. The staff ends with a fermata.

93 *p* *cresc.* *sf* *p*

Musical staff 93-115. It includes first ending brackets labeled 'T 12' and 'U'. Dynamics include *p*, *cresc.*, *sf* (sforzando), and *p*. The staff ends with a fermata.

115

Musical staff 115-122. It features eighth notes with slurs. Dynamics include *f*.

122 *f* *f*

Musical staff 122-133. It includes first ending brackets labeled '2' and '2'. Dynamics include *f* and *f*. The staff ends with a fermata.

133

Musical staff 133-139. It features eighth notes with slurs and first ending brackets labeled '3' and '3'. Dynamics include *f*.

139 *f* *f*

Musical staff 139-145. It includes first ending brackets labeled 'V' and '3'. Dynamics include *f* and *f*. The staff ends with a fermata.

Rimsky-Korsakov — Capriccio Espagnole, Op. 34

Clarinet II in B-flat

145



152



162



168



Coda
Vivo (Tempo di comincio)

175



181



187



193



205



210



215



224

