

Kjos String Orchestra

Grade 4

Full Conductor Score

SO440F

\$9.00

Nicolai Rimsky-Korsakov  
Deborah Baker Monday, Arr.

**Fandango Asturiano**  
from *Capriccio Espagnol*, Op. 34



Neil A. Kjos Music Company • *Publisher*



## The Arranger



**Deborah Baker Monday** (ASCAP) is a retired string educator after completing a 25-year tenure in the award-winning Logan City, Utah orchestra program. She received her B.M.E. Magna Cum Laude, from Florida State University with an emphasis in string education. She was awarded an academic fellowship to attend the University of Alabama where she received her M.M. in Composition. During that time, she was a bassist with the Meridian Symphony and the Tupelo Symphony Orchestra. She continued her studies at Louisiana State University where she received the Chancellor's Award to participate with the LSU Symphony Orchestra under the direction of James Yestad. She studied theory and composition with Harold Schiffman, John Boda, Frederic Goossen, Paul Hedwell, and Dino Constantinides. Ms. Monday continued to be an active bass performer when she moved to Utah. After completing the coursework and passing the written and oral portions of the doctoral exams, she was hired to teach in the Logan City School District as a low string specialist.

Throughout her tenure with Logan and beyond, she pursued her interest in composition and arranging for educational strings and became published. Ms. Monday has over 135 original and arranged works with seven publishing companies. Many of her published works have been honored as J.W. Pepper Editor's Choice selections. They have been selected for many state required music lists for festivals and contests. She has received awards for Outstanding Elementary Educator and Superior Accomplishment from UtahASTA and UtahMEA respectively. In 2006 and 2011, Ms. Monday was the winner of the UtahASTA Composition Contest. Serving as a composer and arranger of educational music has been a rewarding part of her career while she and her husband Bill, have raised four amazing children.

Ms. Monday has presented at many state music conferences throughout the United States, as well as numerous national ASTA conferences, The Midwest Clinic, the Ohio State Summer Workshop, and the Florida Orchestra Association. She is active as a clinician, guest conductor and adjudicator, and has numerous commissions for her work. Her studies in composition and experience in string teaching combine to make her one of the leading contributors to the repertoire for young string players.

## The Composition

**Capriccio Espagnol, Op. 34** is a symphonic work in five movements. Based on Spanish folk melodies, Russian composer Nikolai Rimsky-Korsakov (1844-1908) originally intended on composing the work for solo violin with orchestra. He later decided to make it an orchestral work so that his themes could be more brilliant and colorful. This arrangement, taken from the final movement, leaves audiences breathless with its boundless energy and brilliant rhythms. The **Fandango Asturiano** is a dance from the Asturias principality of Northern Spain. Within this movement, the famous alborada melody which is heard in the whole of the work, is stated with the castanets embellishing the statement.

When the premiere of **Capriccio Espagnol** took place in St Petersburg in 1887, Rimsky-Korsakov conducted the orchestra. It was an instant hit and in fact, the audience was so thrilled by the performance, they demanded the work to be performed again.

Note: This arrangement can be performed without the percussion parts, however they are highly recommended! The triangle, castanets, and crash cymbals enhance the rhythmic drive and the timbre of the music. If only one percussionist can join the orchestra, the first choice of instrument is castanets.

## Instrumentation List (Set C)

- 8 - 1st Violin
- 8 - 2nd Violin
- 5 - Viola
- 5 - Cello
- 5 - String Bass
- 1 - Percussion 1: Triangle
- 1 - Percussion 2: Castanets
- 1 - Percussion 3: Crash Cymbals
- 1 - Full Conductor Score

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, go to [www.kjos.com](http://www.kjos.com).

# Fandango Asturiano

from Capriccio Espagnol, Op. 34

Full Conductor Score  
Approx. performance time—2:35

Nicolai Rimsky-Korsakov  
Arranged by Deborah Baker Monday  
(ASCAP)

Allegro (♩ = 136)

Violins 1  
Violins 2  
Viola  
Cello  
String Bass

Allegro (♩ = 136)

Percussion 1  
Triangle  
Percussion 2  
Castanets  
Percussion 3  
Crash Cymbal

Vlins. 1  
Vlins. 2  
Vla.  
Cello  
Str. Bass  
Tri.  
Cast.  
C. Cym.

Musical score for measures 11-16. The score includes parts for Violins 1 and 2, Viola, Cello, and String Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. Measure 11 starts with a treble clef and a key signature of three sharps. Measure 12 has a fermata over the first two notes. Measure 13 has a fermata over the first two notes and a dynamic marking of *f*. Measure 14 has a fermata over the first two notes. Measure 15 has a fermata over the first two notes and a dynamic marking of *f*. Measure 16 has a fermata over the first two notes and a dynamic marking of *f*. The Viola part has a dynamic marking of *mf* and a *div.* marking. The Cello and String Bass parts have a dynamic marking of *f*. The Triangles, Castanets, and Cymbals parts are marked with a fermata.

Musical score for measures 17-22. The score includes parts for Violins 1 and 2, Viola, Cello, and String Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. Measure 17 starts with a treble clef and a key signature of three sharps. Measure 18 has a fermata over the first two notes. Measure 19 has a fermata over the first two notes and a dynamic marking of *f*. Measure 20 has a fermata over the first two notes and a dynamic marking of *f*. Measure 21 has a fermata over the first two notes and a dynamic marking of *f*. Measure 22 has a fermata over the first two notes and a dynamic marking of *f*. The Viola part has a dynamic marking of *f* and a *tr.* marking. The Cello and String Bass parts have a dynamic marking of *f*. The Triangles, Castanets, and Cymbals parts are marked with a fermata.

Musical score for measures 17-22. The score includes parts for Triangles, Castanets, and Cymbals. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. Measure 17 starts with a treble clef and a key signature of three sharps. Measure 18 has a fermata over the first two notes. Measure 19 has a fermata over the first two notes. Measure 20 has a fermata over the first two notes. Measure 21 has a fermata over the first two notes. Measure 22 has a fermata over the first two notes.

This musical score page contains two systems of music for strings and percussion. The first system covers measures 23 to 27, and the second system covers measures 28 to 32. The instruments are Violins (Vlns.), Viola (Vla.), Cello, String Bass (Str. Bass), Triangle (Tri.), Castanets (Cast.), and Conga/Cymbal (C. Cym.).

**System 1 (Measures 23-27):**

- Measures 23-24:** Violins 1 and 2 play a rhythmic pattern. Measure 24 includes the instruction "unis. -1 2".
- Measure 25:** A boxed measure number "25" is present. It features a dynamic marking of *p* (piano). The Viola and Cello parts include a *tr* (trill) marking. The String Bass part has a *p* marking.
- Measures 26-27:** The Viola and Cello parts have a *p* marking. Measure 26 includes "H4" and "D" markings. Measure 27 includes a *p* marking.

**System 2 (Measures 28-32):**

- Measures 28-29:** The Viola and Cello parts have a *p* marking. Measure 29 includes a *tr* marking.
- Measure 30:** A boxed measure number "25" is present. It features a dynamic marking of *p*. The Viola and Cello parts have a *p* marking. The String Bass part has a *p* marking.
- Measures 31-32:** The Viola and Cello parts have a *p* marking. Measure 31 includes "H4" and "D" markings. Measure 32 includes a *f* (forte) marking.

**Percussion:**

- Triangle (Tri.):** Plays a steady rhythmic pattern of eighth notes.
- Castanets (Cast.):** Plays a rhythmic pattern of eighth notes with accents.
- Conga/Cymbal (C. Cym.):** Plays a rhythmic pattern of eighth notes with accents.

33

34 35 36 37

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

*mf*

4

33

Tri.

Cast.

C. Cym.

*p*

41

38 39 40 41 42

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

*tr*

*V*

4

3

1

0

41

Tri.

Cast.

C. Cym.

Detailed description: This is a page of a musical score for a string quartet and woodwinds. The score is divided into two systems. The first system covers measures 33 to 37. The second system covers measures 38 to 42. The instruments are Violins 1 and 2, Viola, Cello, String Bass, Trumpet, Clarinet, and Cymbal. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The first system starts with a box containing the number 33. Measure numbers 34, 35, 36, and 37 are placed above the staves. The first violin part has a box with 33 above it. The first violin part has a trill (tr) in measure 37. The second violin part has a mezzo-forte (mf) dynamic marking in measure 33. The viola part has a mezzo-forte (mf) dynamic marking in measure 33. The cello part has a mezzo-forte (mf) dynamic marking in measure 33. The string bass part has a mezzo-forte (mf) dynamic marking in measure 33 and a fingering of 4 in measure 33. The trumpet part has a piano (p) dynamic marking in measure 35. The clarinet part has a piano (p) dynamic marking in measure 37. The cymbal part has a piano (p) dynamic marking in measure 37. The second system starts with a box containing the number 41. Measure numbers 38, 39, 40, 41, and 42 are placed above the staves. The first violin part has a box with 41 above it. The first violin part has a trill (tr) in measure 41. The first violin part has a breath mark (V) in measure 42. The second violin part has a trill (tr) in measure 41. The second violin part has a breath mark (V) in measure 42. The viola part has a mezzo-forte (mf) dynamic marking in measure 38. The cello part has a mezzo-forte (mf) dynamic marking in measure 38. The string bass part has a mezzo-forte (mf) dynamic marking in measure 38. The trumpet part has a piano (p) dynamic marking in measure 38. The clarinet part has a piano (p) dynamic marking in measure 38. The cymbal part has a piano (p) dynamic marking in measure 38. The cello part has fingerings of 4, 3, 1, and 0 in measures 41 and 42.

43 *tr* *V* *tr* *tr* *V* *tr*

1 Vlns. 44 45 46 47 48

2 Vlns.

Vla.

Cello

Str. Bass

Tri.

Cast.

C. Cym.

div.

49 50 51 52 53

1 Vlns. *f*

2 Vlns. *f*

Vla. *f* *sf* *f*

Cello *f* *div.* *sf* *f*

Str. Bass *f*

49

Tri. *f* *ff*

Cast. *f* *ff*

C. Cym. *f* *ff*

54 55 56 57 58 59

Vlns. 1 *f* div. *f*

Vlns. 2 *f*

Vla. *f* unis. *ff* *feroce*

Cello *ff* *feroce*

Str. Bass *ff* *feroce*

Tri. *f* *ff*

Cast. *f* *ff*

C. Cym.

60 61 62 63 64

Vlns. 1 *sf*

Vlns. 2 *sf*

Vla. *sf*

Cello *sf*

Str. Bass *sf*

Tri. *f* *ff* *f*

Cast. *f* *ff* *f*

C. Cym.



65

Vlns. 1  
Vlns. 2  
Vla.  
Cello  
Str. Bass

66 67 68 69 70

pizz. unis. arco *s* pizz. arco *s* div.

*sf* *f*

65

Tri.  
Cast.  
C. Cym.

71 72 73 74 75 76

The musical score is written for a string quartet and percussion. It is in the key of D major and 4/4 time. The score is divided into two systems, measures 65-70 and 71-76. The string parts (Violins 1 & 2, Viola, Cello, and Str. Bass) feature a mix of pizzicato and arco playing. The percussion parts (Triangles, Castanets, and Cymbals) play a steady triplet pattern. Dynamics range from *f* (forte) to *s* (pizzicato). The score includes various articulations such as accents and slurs. A large 'SAMPLE' watermark is overlaid on the score.

Musical score for SO440F, measures 77-88. The score is arranged in two systems. The first system covers measures 77-82, and the second system covers measures 83-88. The instruments are: Vlns. 1 & 2, Vla., Cello, Str. Bass, Tri., Cast., and C. Cym. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. Measure 77 is the start of a section. Measures 78-82 feature a melodic line in the violins and a rhythmic accompaniment of triplets in the viola, cello, and bass. Measure 83 starts a new section with a dynamic marking of *ff*. Measures 84-88 continue with the melodic line in the violins and the triplets in the viola, cello, and bass. A large 'SAMPLE' watermark is overlaid on the score.

93

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

93

Tri.

Cast.

C. Cym.

95

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Tri.

Cast.

C. Cym.

101 Presto (♩ = 64+)(in 1)

1 Vlns. 1

2 Vlns. 2

Vla. unis.

Cello

Str. Bass

101 Presto (♩ = 64+)(in 1)

Tri.

Cast.

C. Cym.

1 Vlns. 1

2 Vlns. 2

Vla.

Cello

Str. Bass

Tri.

Cast.

C. Cym.

