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Notes on the Rescoring of the Rimsky-Korsakov Capriccio Espagnol  
For Chamber Orchestra

Why I picked this?

This is a great piece, a classic and an orchestral showpiece for full symphony orchestra and fun for the audience. It also has some *great* clarinet solos that every clarinet player studies in college and comes up on auditions. I have taken on a huge challenge with this piece - rescoring a showpiece written for full symphony orchestra and pulling it off with chamber orchestra. Since it was written in 1887 it is in the public domain. And it is so much fun to perform!

Instrumentation (note some of the doubles) – 21 players

1. Flute/Piccolo
2. Oboe/English Horn
3. Clarinet 1 & 2 in A and Bb
4. Bassoon
5. Horn 1 & 2
6. Trumpet in Bb and C
7. Trombone 1 & 2
8. Tuba
9. Timpani
10. Percussion (1 player) on snare, cymbals, castanets, bass drum, tambourine, triangle
11. Double String Quartet
12. Bass.

Editing notes

1. Increased the staff size on the score so that the staves aren't so tiny. Unlocked the format for the entire score and re-optimized so that multipage systems stop overlapping
2. Cleaning up score.... most text size is extremely big.
3. Adding Title, Subtitle and Composer and initial Tempo marking - fixing sizes
4. Need to decide what instruments will be discarded. Likely candidates are harp, which means eliminating the harp cadenza, and bass drum, which is probably not

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- needed in a chamber orchestra and piccolo, although might make that a double with flute
5. Need to make a decision about what percussion will be retained besides tympani. There are six parts but only three are using in the first movement (section). The goal is to have two percussion players - one being tympani and the other doing everything else.
  6. Moving A trumpet to C trumpet
  7. Working one screen at a time cleaning and rescoring.
  8. Clearing out staves with instruments not used until later in the piece, such as harp, solo violin and cello, English horn, Bb clarinet, etc.
  9. First movement - (I. Alborada)
    1. Look for opportunities for consolidation from doubles.
    2. Bar 1 - 10, eliminate piccolo, move flute up an octave in bars 1 - 3
    3. Bar 1 - 10, eliminate oboe 2, bar 6 have oboe play the flute 2 part to retain the 16th notes
    4. Bar 1 - 10 Horn 3, 4 doubled in celli and trombones
    5. Listened to several recordings on YouTube and the clear winner was the tambourine - the camera even did a closeup
    6. Fix string arco, pizz artifacts, and restore proper articulation
    7. Set proper articulation in the clarinet solo
    8. At B, move the 2nd oboe part into the 2nd clarinet
  10. Second Movement (II. Variazioni)
    1. First issue is the four horn soli in the beginning. We only have two horns, so we put Horn 3,4 in the two trombones
    2. WW background at 2nd bar of D, take out the 2nd flute as it is doubled in the 2nd clarinet an octave below. Sounds fine
    3. A lot of clean-up of artifacts left over in the score, particularly dynamic marks that are not in the score, and or are missing, and staccato articulations that are not in the score that it put in for separations.
    4. At E, the oboe doubles on English horn for all of those solos between bar 113 and 133, then back to oboe after that.
    5. Moving all the trumpet in Bb to trumpet in C.
    6. Bar 141, horns 3, and four play drones in octaves that are quite low. These get moved to trombone and tuba. Good ranges.
    7. Also, at bar 141, and elsewhere in the movement, there is two-part harmony in the flutes and oboes. Eliminate the lower flute and upper oboe voices to maintain the harmony and separation; these sections are tutti with the orchestra and work quite well.
    8. Throughout here (and so far in most of the piece), the strings remain intact. Divisi parts that will be covered by doubled strings in the chamber orchestra.
    9. Clarinets are separated into two parts from one...a bit more challenging to extract at the Tempo I bar 161
    10. Rinse, repeat to end of movement.

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11. Third Movement (III. Alborada)

1. Trumpets are in Bb now.... don't need the lower octave - doubled in the horns
2. First challenge is bar 214 (Letter H) - the violin solo is accompanied by harp and needs to be replaced. This should be able to be replaced by string pizzicato
3. Flute can replace the piccolo
4. Horn 3 and 4 are already doubled in the trombones
5. Second challenge is deciding which percussion to use - looks like snare drum, then triangle at the end, similar to the first movement. Listening to recordings, snare drum is the winner, and boisterously so -- drowns out the triangle in the beginning
6. Tuba - lower divisi only - doubled in the trombones
7. 241 - moving upper bassoon to Trombone 1 for harmony and counterpoint
8. Moving 2nd flute to 2nd clarinet (instead of oboe) because it is too low for oboe and less reedy

12. Fourth Movement (IV. Scena e canto gitano)

1. I've been anticipating this one. The opening fanfare calls for two trumpets and four horns. We have one trumpet and two horns. I can move horn 3,4 into the two trombones, and some of trumpet 2 either to horn 1 when it is doubled or dropped altogether when there are doubles. Should have almost the same impact given that the chamber orchestra will employ 5 brass for the fanfare instead of 6 brass in the full symphony orchestra version. Most of the tpt 2 is in fact either doubled or can be moved to Horn 1. Came out nice.
2. Cadenzas stay intact. With the elimination of the harp, the piece very seamlessly goes from the interlude after the clarinet cadenza into the section with the *feroce* strings that comes in after the harp cadenza.
3. The tutti sections after the cadenzas is a lot of cleanup work, but relatively easy to rescore.
4. Letter Q he starts adding on more percussion as the melody moves to the strings. With the heavy accompaniment in the woodwinds and brass, I think I can get away without tambourine, triangle (played in the snare) and probably the cymbals. Very thick orchestration here. Bass drum is added, but at the same time he moves the tympani to forte and adds tuba forte as well, so I can get away without it as I have earlier.

13. Fifth Movement (V. Fandango asturiano)

1. Rimsky-Korsakov throws in everything in the percussion sink at the very beginning, but only for four bars, and then it reverts to two players. Piccolo is doubled in the violins, but also disappears after the first four bars. Since the previous movements transitions *attacca* into this one, he is clearly making a big splash so that the audience knows that there is a new section starting, again for the first four bars, and then he

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backs off on the orchestrational thickness and concentrates on the melody.\

2. Big challenge at letter V when he starts using a lot of percussion, and the trick with only two players is keeping one on timpani as much as possible and throwing in a few other percussion instruments when possible, and relying for most of the other with the other player, and focusing largely on snare drum since during the big tutti sections that is where it cuts through and is able to rhythmically support the orchestra. This becomes a logistical challenge in places where cymbals are desired while the snare and timpani are active. Hopefully they can play two instruments at once! I will probably consult with friends that are percussionists to see what is practical.
3. This is a very long movement volume-wise. While it is one of five movements, it represents about a third of the entire score, especially with much of it involving larger combinations of orchestral instruments and the mostly allegro tempo.
4. A lot of this movement uses pairs of woodwinds - piccolo, two flutes, two oboes, two clarinets and two bassoons. Much of it involves doubles that can be consolidated, so in various places where there are two flutes in harmony and two oboes in harmony, these can be condensed to one flute and one oboe in harmony while maintaining the overall orchestration and harmonic structure. Same with using clarinet 1 with oboe (or flute) and clarinet 2 with bassoon.
5. Challenges in having the percussion player cover multiple instruments - snare and cymbals. Cymbals are most important so moved brief triangle to timpani and left off snare or castanets, or snare roll where cymbals are played at the same time. Should give the same impact.
6. Challenging merging all of the percussion parts notationally using two players, especially with the timpani player 95% on timpani. Merged them adding an additional stave below the main percussion so that their part shows two lines. Consulted with a friend as to what is feasible in playing multiple instruments simultaneously - mostly snare and cymbals.
7. Added piccolo in the very beginning to facilitate a high B trill, and in the ending section for impact.

#### Other thoughts:

I rescored this piece using someone's transcription of the original score into Sibelius, and it wasn't 100% accurate, so I needed to be vigilant about comparing the Sibelius version to the original composer's score.

Every time I use Sibelius, I find a quirk where I need to find a workaround. When I added ossia staves into the violin and cello for the solo parts, it messed up the score staff spacing when they were hidden. The workaround was to highlight the staves surrounding the hidden ossia staves

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and have Sibelius "Hide empty staves" even though they were already hidden and empty! Only then could I get the staff spacing to come out evenly.

I am very excited to hear this and perform it with chamber orchestra!