

THE HIGHLAND/ETLING FIRST PHILHARMONIC SERIES

Themes from “Scheherazade”

Nikolai Rimsky-Korsakov
Arranged by Richard Meyer (ASCAP)

INSTRUMENTATION

- | | |
|------------------------------|---|
| 1 — Conductor Score | 1 — Tuba |
| 1 — Flute | 1 — Timpani (G-D) |
| 1 — Oboe | 3 — Percussion I (Snare Drum, Bass
Drum, Crash Cymbals) |
| 1 — Bassoon | 3 — Percussion II (Bells, Triangle,
Tambourine) |
| 1 — B $\flat$ Clarinet I | 8 — Violin I |
| 1 — B $\flat$ Clarinet II | 8 — Violin II |
| 1 — E $\flat$ Alto Saxophone | 3 — Violin III (Viola ) |
| 1 — B $\flat$ Bass Clarinet | 5 — Viola |
| 1 — F Horn | 5 — Cello |
| 1 — B $\flat$ Trumpet I | 5 — String Bass |
| 1 — B $\flat$ Trumpet II | 1 — Piano Accompaniment |
| 1 — Trombone | |

Rimsky-Korsakov's famous symphonic suite, “Scheherazade,” has been a staple of the symphonic literature since it was first written in 1888. Now your younger students can enjoy this Russian master's colorful orchestrations and imaginative themes in this “true-to-the-original” arrangement. Included are the Sultan's theme, Scheherazade's theme (for solo violin), “The Story of the Kalendar Prince” theme, and “The Young Prince and the Young Princess” themes. With plenty for every section to do, this arrangement is perfect for any concert or as a festival/contest selection.



Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

NOTES TO THE CONDUCTOR

It has been written of Nikolai Rimsky-Korsakov that he was “always seduced by the picturesque and the exotic.” It is no wonder, then, that he chose to compose a suite for orchestra based on the famous “Arabian Nights” stories (also known as “The Thousand and One Nights”). The composer himself attached this note to the score:

“The Sultan Schahriar, persuaded of the falseness and faithlessness of all women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade saves her life by interesting him in tales which she tells during a thousand and one nights. Driven by curiosity, the Sultan puts off his wife’s execution from day to day and at last gives up his bloody plan altogether.”

Included in this arrangement are: The Sultan’s Theme (mm. 1–7), Scheherazade’s Theme (mm. 13–24), and themes from two of the tales she tells—“The Story of the Kalendar Prince” (mm. 25–48) and “The Young Prince and Princess” (mm. 53–123). The arrangement ends with a restatement of Scheherazade’s Theme (m. 127) and a more passive treatment of the Sultan’s Theme (m. 136).

Themes from "Scheherazade"

3

CONDUCTOR SCORE

Duration - 4:50

Nikolai Rimsky-Korsakov (1844-1908)

Arranged by Richard Meyer (ASCAP)

Largo e maestoso (♩ = 96)

G.P.

G.P.

Flute

Oboe

B♭ Clarinets

I

II

E♭ Alto
Saxophone

Bassoon
(B♭ Bass Clarinet)

F Horn

B♭ Trumpets

I

II

Trombone

Tuba

Timpani
(G-D)

Percussion I
(Snare Drum,
Bass Drum,
Crash Cymbals)

Percussion II
(Bells, Triangle,
Tambourine)

Largo e maestoso (♩ = 96)

G.P.

G.P.

Violins

I

II

Viola
(Violin III)

Cello

String Bass

ff

1

2

3

4

mf

5

mf

6

7

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div.

13 Lento, alla recitativa

Fl. *p*

Ob. *p*

I Cls. *p*

II Cls. *p*

A. Sax. *p*

Bsn. (B $\flat$ B. Cl.) *p*

Hn. *p*

I Tpts. *p*

II Tpts. *p*

Trb. *p*

Tuba *p*

Timp. *mp*

Perc. I Triangle

Perc. II Bells *p* *mp*

Vlns. I *f* *espr.* *pizz.*

II *f* *pizz.*

Vla. (Vln. III) *f* *pizz.*

Cello *f* *pizz.*

Str. Bass *f*

8 9 10 11 12 13 14 15

Fl.

Ob.

I
Cls.

II

A. Sax.

Bsn.
(B $\flat$ B. Cl.)

Hn.

I
Tpts.

II

Trb.

Tuba

Timp.

Perc. I

Perc. II

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

16 17 18 19 20 21 22 23 24

25 Andantino (♩ = 112)

Fl. *mf dolce*

Ob. *mf dolce*

Cl. I *mf dolce*

Cl. II *p*

A. Sax. *mf dolce*

Bsn. (B♭ B. Cl.) *p*

Hn. *p*

Tpts. I

Tpts. II

Trb. *p*

Tuba

Timp. *p* S.D.

Perc. I B.D. *p*

Perc. II

25 Andantino (♩ = 112)

Vlns. I *pizz.* (others) *mf*

Vlns. II *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

25 26 27 28 29 30 31 32

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44 rit.

Fl.

Ob.

Cls. I

Cls. II

A. Sax.

Bsn. (B $\flat$ B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Timp.

Perc. I

Perc. II

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

41 42 43 44 45 46 47 48

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49 Allegretto (♩ = 138) 53 %

Fl.

Ob.

I

Cls.

II

A. Sax.

Bsn.
(B♭ B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

Timp.

Perc. I

Perc. II

49 Allegretto (♩ = 138) 53 %

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Fl.

Ob.

I

Cls.

II

A. Sax.

Bsn.
(B $\flat$ B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

Timp.

Perc. I

Perc. II

Bells

Vlns.

I

II

Vla.
(Vln. III)

Cello

Str. Bass

p

pp

x1

V

4

3

4

61

66

To Coda ☐

69

Fl. *p*

Ob. *p*

Cl. I *pp*

Cl. II *pp*

A. Sax. *p*

Bsn. (B♭ B. Cl.) *pp* *p*

Hn. *p*

Tpts. I *p*

Tpts. II *p*

Trb. *pp* *p*

Tuba *pp*

Timp. *pp*

Perc. I Triangle

Perc. II *pp* Bells *p*

69

Vlns. I *pp* *p*

Vlns. II *pp*

Vla. (Vln. III) *pp* *p*

Cello *pp*

Str. Bass *pp*

To Coda ☐

67 68 *pp* 69 70 71 72 73 74 75 76

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93

Fl. *poco cresc.*

Ob. *poco cresc.*

I *poco cresc.*

Cls. II *poco cresc.*

A. Sax. *poco cresc.*

Bsn. (B $\flat$ B. Cl.) *poco cresc.*

Hn. *poco cresc.*

I *poco cresc.*

Tpts. II *poco cresc.*

Trb. *poco cresc.*

Tuba *poco cresc.*

Timp.

Perc. I

Perc. II *poco cresc.*

93

I *poco cresc.*

Vlns. II *poco cresc.*

Vla. (Vln. III) *poco cresc.* *sim.*

Cello *poco cresc.*

Str. Bass *poco cresc.*

arco *f*

93 94 95 96 97 98 99 100

101

Fl. *div.* *f* *sim.* *mp*

Ob. *f* *sim.* *mp*

Cl. I *f* *sim.* *mp*

Cl. II *f* *sim.* *mp*

A. Sax. *f* *sim.* *mp*

Bsn. (B♭ B. Cl.) *f*

Hn. *f*

Tpts. I *f*

Tpts. II *f*

Trb. *f*

Tuba *f*

Timp.

Perc. I

Perc. II

101

Vlns. I *arco* *f*

Vlns. II *arco* *f*

Vla. (Vln. III) *f*

Cello *arco* *f*

Str. Bass *f*

101 102 103 104 105 106 107 108

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Largo (♩ = 96)

others	<u>Ω</u>
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div. **molto rit.** 147 **A tempo**

Fl. *dim.* *pp*

Ob. *dim.* *pp*

I Cls. *dim.* *pp*

II Cls. *dim.* *pp*

A. Sax. *dim.* *pp*

Bsn. (B $\flat$ B. Cl.) *dim.* *pp*

Hn. *p* *dim.* *pp*

I Tpts. *pp*

II Tpts. *pp*

Trb. *pp*

Tuba *pp*

Timp. *mf* *p* *pp*

Perc. I *Tri.*

Perc. II *mf*

molto rit. 147 **A tempo**

Vlns. I *mp* *pizz.* *p* Solo *pp* others (pizz.)

II *mf* *pizz.* *p* *pp*

Vla. (Vln. III) *mf* *pizz.* *p* *pp*

Cello *mf* *pizz.* *p* *pp*

Str. Bass *mf* *pizz.* *p* *pp*

mf 145 146 *p* 147 148 *pp* 149 150

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