

Scheherazade

Excerpt from mov. 2: The Kalendar Prince

Nicolay Rimsky-Korsakov

*arranged by Paul De Bra for
accordion quintet or orchestra with timpani
(1, 2, 3, 4, bass, timpani)*

Scheherazade is a symphonic suite by Rimsky-Korsakov, based on “One Thousand and One Nights”. It tries to generate an oriental atmosphere while still being unmistakably a Russian composition. (The harmony in the composition does not really fit with oriental music.)

The second movement: “The Kalendar Prince” is quite well known, but a bit long-winded. Therefore this arrangement contains just an excerpt (about three and a half minutes from the original twelve), consisting of the start and end which go together seamlessly.

The arrangement sounds deceptively simple but the many ornaments and the fast repeated notes at the end are more difficult to play than they seem.

The timpani part is optional. Where it contains unique notes the bass can take over (and this is indicated in the bass part).

A recording by Professor P is available on YouTube. It includes timpani, generated by Muscore.


This arrangement is provided under the Creative Commons Attribution license (and the recording as well).


Scheherazade

mov. 2: The Kalendar Prince (excerpt)


Nikolay Rimsky-Korsakov

arr. Paul De Bra


Lento (recit.) (light tremolo, otherwise )

Acc. 1 **Solo**  *mf* *espressivo. molto rubato*

Acc. 2


Acc. 3 **Solo**  decaying notes (like harp)
E (S.B., not treble) *mf*



Acc. 4

Bass Bass plays these E's only when for some reason the third voice cannot do it.
 *mf*

Timpani

mp

I *3* *Cadenza* *rit. assai* *8* *tenuto* use  loco on small accordions

II  (light tremolo, otherwise ) **Solo** *mf* (note: post performances use no staccato here)
(play upper notes only when acc. 1 has to switch register)

III E (S.B.) *p*

IV

B *p*

Andantino ♩ = 112

Scheherazade

2 5 8

I

II *Tutti* *p*

III

IV *(Tutti)* *mf*

B *pp*

• B (S.B.)

14

I

II *Tutti* *p*

III

IV *mf*

B *pp*

24

a tempo

Tutti rit. assai (if tuned correctly, otherwise 8vb)

I *mp*

II *p* *Tutti*

III *mf*

IV *pp*

B

play bass notes when possible

B E B B E B

Scheherazade

32

I
II
III
IV
B

E B B E A E A B A

41

I
II
III
IV
B

A G Fis B E A E C Fis

rit. assai

A tempo giusto
Poco più mosso ♩ = 144


48

I
II
III
IV
B

B pizz.

p

Scheherazade

(or  whichever is possible)

55

I *mf*

II *mp*

III *mp* A E A Fis

IV *mp* arco

B *mp*

61

I *mp*

II *mp*

III *mp* B A E A G Fis B E A A A

IV *mp*

B *mp*

Scheherazade

67 *accel.* *rit.* *a tempo*

I *sf* *f* *sf* *f* *sf* *f*

II *sf* *sf* *sf* *sf* *f* *f*

III *sfp* *sf* *sf* *sf* *sf* *pizz.*

IV *sf* *sf* *sf* *sf* *sf* *f* *pizz.*

B *arco* *sf* *sf* *sf* *sf* *sf* *f*

Timp. *mf*

73

I *p* *sf* *f* *mf* *mf* *mf*

II *p* *sf* *f* *mf* *mf* *mf*

III *p* *sf* *f* *mf* *mf* *mf*

IV *p* *sf* *f* *mf* *mf* *mf*

B *(timp.)* *p* *f* *mf* *mf* *mf*

Timp. *p* *sf* *mf* *mf* *mf* *mf*

Più tranquillo ♩ = 100

80

I

II

III

IV

B

Timp.

p < *sf* *p* < *sf* *p* < *sf*

88

I

II

III

IV

B

mp dolce *p* *mf* *p* *mp dolce*

pizz. *p*

95 **Accel. poco a poco** ♩ = 112

I *mp* 3 3 3 3

II *p* 3 3 3 3 3 3 3 3 3 3 3 3

III *p*

IV *pp* *p*

B or octaves if bass has no registers *mp cresc. poco a poco*

Timp. *pp* *cresc. poco a poco*

101

I *p cresc. poco a poco* 3 3 3 3 3 3 3 3 3 3 3 3

II *p cresc. poco a poco* 3 3 3 3 3 3 3 3 3 3 3 3


III

IV *mp cresc. poco a poco* 3 3 3

B

Timp.

Scheherazade

(or  whichever is possible)

105

I

II

III

IV

B

Timp.

arco

109

I

II

III

IV

B

Timp.

Scheherazade

113 **Animato** ♩ = 144

I
II
III
IV
B
Timp.

E (bass, not treble)

116

I
II
III
IV
B
Timp.

B (bass, not treble)

PDB 29/2/24