

THE STORY OF THE CALENDER PRINCE

(from *Scheherazade*)

Nicolai Rimsky-Korsakov

Arranged by Michael Hopkins

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

THE STORY OF THE CALENDER PRINCE

Scheherazade, composed by Rimsky-Korsakov in 1888, is considered a masterpiece of programmatic music. The original program reads:

The Sultan Schahriar, convinced of the perfidy and faithlessness of women, vowed to execute each of his wives after the first night. But the Sultana Scheherazade saved her own life by interesting him in the tales she told him through 1001 nights. Impelled by curiosity, the Sultan continually put off her execution, and at last entirely abandoned his sanguinary resolve. Many marvels did Scheherazade relate to him, citing the verses of poets and the words of songs, weaving tale into tale and story into story.

In the second movement of *The Story of the Calender Prince*, the opening violin solo represents the voice of Scheherazade. The motive which occurs in the cellos and basses beginning in measure 93 represents the barbaric Sultan.

The Story of the Calender Prince

(from *Scheherazade*)

CONDUCTOR SCORE

Duration - 3:30

Nicolai Rimsky-Korsakov

Arr. by Michael Hopkins

Lento Rubato

Violins I

Solo

p

sul tasto (tip)

div. V

Violins II

p

sul tasto (tip)

div. V

Viola

p

sul tasto (tip)

div. V

Cello

p

sul tasto (tip)

div. V

String Bass

p

sul tasto (tip)

div. V

Vlins. I

Cadenza

Vlins. II

Vla.

Cello

Str. Bass

Andantino (♩ = 120)

5 6 7 8 9 10

Vlns. I *Tutti*

Vlns. II

Vla. *div.*

Cello *p* *Solo* 2 4 2 x1 4 2 1

Str. Bass *mp* *dolce e espressivo* *div.* *p*

11 12 13 14 15 16

Vlns. I

Vlns. II

Vla.

Cello 2 x1 4 2 1 1 1 1 3 0 4

Str. Bass

* May also be bowed separately.

17 18 19 20 21 22

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

23 24 25 26 27 A Tempo Tutti 28

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

poco rit.

pp

poco rit.

poco rit.

mf
dolce e espressivo

poco rit.

Tutti
pp
pizz.

pp

* Solo □

* May also be bowed separately.

29 30 31 32 33 34

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

35 36 37 38 *div.* 39 40

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

41 42 43 44 45 46

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

47 48 49 50 51

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

A Tempo
off the string
Tutti
mp

poco rit.

div. pizz.
mp

Tutti
off the string
mp

poco rit.

mp changes bows as needed

poco rit. *mp*

52 53 54 55 56 57

Vlns. I

Vlns. II

Vla. *simile*

Cello

Str. Bass

58 59 60 61 62 63

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

This image shows a page from a musical score, specifically measures 64 through 69. The score is for a full orchestra, with parts for Violins I and II, Viola, Cello, and String Bass. The key signature is one sharp (F#), and the time signature is 3/4. The music is in a major key. The score includes various musical notations such as notes, rests, and dynamic markings like *sfz* (sforzando) and *arco* (arco). A large red watermark reading "Online Purchase" is overlaid diagonally across the page.

A Tempo

near the frog

70 71 72 73 74

I

Vlns.

II

non div.

poco rit.

f

near the frog

Vla.

sfz

sfz

sfz

poco rit.

f

near the frog

Cello

sfz

sfz

sfz

poco rit.

div.

f

near the frog

Str. Bass

sfz

sfz

sfz

poco rit.

f

75 76. 77 78 V 79 80

Vlns. I *to the tip* *p* *sfz* *near the frog*

Vlns. II *to the tip* *p* *sfz* *near the frog*

Vla. *to the tip* *p* *sfz* *near the frog*

Cello *to the tip* *p* *sfz* *near the frog*

Str. Bass *to the tip* *p* *sfz* *near the frog*

81 82 83 V 84 85 V 86

Vlns. I *to the tip* *p* *sfz* *to the tip* *p* *sfz* *to the tip*

Vlns. II *to the tip* *p* *sfz* *to the tip* *p* *sfz* *to the tip*

Vla. *to the tip* *p* *sfz* *to the tip* *p* *sfz* *to the tip*

Cello *to the tip* *p* *sfz* *to the tip* *p* *sfz* *to the tip*

Str. Bass *to the tip* *p* *sfz* *to the tip* *p* *sfz* *to the tip*

87 *a little slower* 88 89 90 91 *Solo* 92

Vlns. I *p* *sfz* *a little slower* *p* *dolce e espressivo*

Vlns. II *p* *sfz* *a little slower* *p* *div.*

Vla. *p* *sfz* *a little slower* *Solo* *p* *3* *3*

Cello *p* *sfz* *a little slower* *p* *1* *3* *1* *2*

Str. Bass *p* *sfz* *a little slower*

93 *a tempo* 94 95 96 97

Vlns. I *a tempo* *poco a poco accel.*

Vlns. II *a tempo* *poco a poco accel.*

Vla. *a tempo* *Tutti* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Cello *a tempo* *pizz.* *p poco a poco accel.* *3* *3* *3*

Str. Bass *a tempo* *pizz.* *p poco a poco accel.*

98 99 100 101 102

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

103 104 105 106 107

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Tutti

mf cresc. poco a poco

f

mf

f

mf

f

mf

f

108 109 110 111 112

I

Vlns.

II

Vla.

Cello

Str. Bass

div.

Purchase

113 114 115 116 117

I Vlns. *cresc.* *sfz*

II Vlns. *cresc.* *sfz*

Vla. *div.* *cresc.* *sfz*

Cello *cresc.* *sfz*

Str. Bass *cresc.* *sfz*