

SCHEHERAZADE

Including Highlights from:

- I. THE SEA AND SINBAD'S SHIP
- II. THE STORY OF THE KALENDAR PRINCE
- III. THE YOUNG PRINCE AND THE YOUNG PRINCESS
- IV. FESTIVAL AT BAGHDAD – THE SEA – THE SHIP GOES TO PIECES
ON A ROCK SURMOUNTED BY A BRONZE WARRIOR

NIKOLAI RIMSKY-KORSAKOV

Arranged by

Carrie Lane Gruselle

Instrumentation

- 1 - Conductor's Full Score
- 8 - Violin 1
- 8 - Violin 2 (Viola T.C.)
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.

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The Arranger

Carrie Lane Gruselle is a native of Stevens Point, Wisconsin. She received a Bachelor of Music Education degree from the University of Wisconsin–Eau Claire, and a Master of Music Education degree, Suzuki Emphasis, from the University of Wisconsin–Stevens Point. Ms. Gruselle currently teaches elementary and middle level strings for the Appleton Area School District in Appleton, Wisconsin. In addition, she is lead teacher and coordinator of the ASTA with NSOA String Project, a teacher-training program at Lawrence University in Appleton.

A member of the Wisconsin School Music Association/Wisconsin Music Educators Association, Ms. Gruselle is past orchestra coordinator for the WSMA Middle Level Honors Project, and is currently a member of the WMEA Comprehensive Musicianship Through Performance Committee. Her arrangements and compositions for beginning and developing string players are performed across the nation and abroad.

About the Music

Nikolai Rimsky-Korsakov, the quintessential Russian composer, wrote the symphonic suite *Scheherazade*, Op. 35 in 1888. Inspired by the story *A Thousand and One Arabian Nights*, one hears suggestions of Sinbad the Sailor and his ship at sea, a prince and princess, a Persian festival, and as many fantastic scenes as the listener can imagine.

The opening unison statement represents the angry Sultan, and the violin solo heard throughout the piece depicts his wife Scheherazade narrating a variety of fables and fairy tales until his anger has dissipated. After 1001 nights of exciting tales and legends, they live happily ever after.

Besides exploring this Romantic masterpiece, this arrangement provides study for young string students in a variety of keys, tempi, articulations, accidentals, rhythmic challenges, and expressive styles.

First- through fourth-position shifting skills are required for cello and bass. There is minimal shifting in violin 1 (excluding the soloist) and no shifting for viola and violin 2. An optional divisi part may be played by more advanced violists and cellists, but is unnecessary to the performance.

Carrie Lane Gruselle

String Editing: Soon Hee Newbold

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NIKOLAI RIMSKY-KORSAKOV

Arranged by
CARRIE LANE GRUSELLE
(ASCAP)

I. Largo e maestoso (♩. = 54)

Pesante

Violin 1

Violin 2 (Viola T.C.)

Viola

Violoncello

Double Bass

ff

2

3

4

5

8

G. P.

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

mf

p

4

6

7

8

9

10

11

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ST6124

ST6124

This image shows a musical score for measures 27 through 31 of the piece 'The Rose Tree'. The score is arranged in five staves, each with a label to its left: Vln. 1, Vln. 2 (Vla. T.C.), Vla., Vcl., and D.B. The key signature is one sharp (F#), and the time signature is 3/4. Measure numbers 27, 28, 29, 30, and 31 are printed below their respective staves. A large red watermark with the text 'Copyrighted Material' is diagonally across the bottom right of the page.

35

Vln. 1

Vln. 2
(Vla. T.C.)

Vla.

Vcl.

D.B.

32 33 34 36

mp

pizz.

mp

mp

39 II. Solo ad libitum

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

37 39 41

p *mf* *p* *p* *p* *pizz.* *arco* *arco*

3 3 3 3 3

46 **Tempo giusto** (♩ = 126)

tutti

Vln. 1 *p* *mp*

Vln. 2 (Vla. T.C.) *pp* *pizz.* *p*

Vla. *pp* *pizz.* *p*

Vcl. *pp* *pizz.* *p*

D.B. *pp* *pizz.* *p*

42 44 45 46

51 *div. pizz.* *p* *arco* *mp* *arco* *mp*

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

47 48 49 50 51

56 *arco* *mf* *mf* *mf* *mf* *mf* *div.* *mf*

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

52 53 54 55

57

62

67

Vln. 1

Vln. 2
(Vla. T.C.)

Vla.

Vcl.

D.B.

76 77 78 79 80

81 III. Andantino quasi allegretto (♩ = 52)

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

81 82 83 84

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

85 86 87 88

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

89 90 91 92

mp

mf

mf

mp

mp

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

93 94 95 96

mf

mf

mp

98

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

97

100

102

Solo

mf

mp

101

103

104

106

tutti

p

mf

pizz.

p

mf

pizz.

105

107

108

ST6124

rit. p

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

109 110

113 IV. Allegro molto ($\text{♩} = 144$)

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

113 ff 114 115 116 sf 117

G. P.

120 Solo cadenza with viola

G. P.

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

118 mf 119 121

pp

Solo cadenza with violin

(V ♩)

(V ♩)

122 123 124

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

8va opt.

tutti pizz.

pizz.

tutti

mp

pizz.

p

126 127 128 129 130

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

sim.

sim.

mf

131 132 133 134 135

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

arco

mp

arco

mf

sim.

mf

pizz.

mp

141

sim.

Vln. 1

f

Vln. 2
(Vla. T.C.)

mf

Vla.

mf

Vcl.

mf

D.B.

141 *mf*

142

143

144

145

149

Vln. 1

Vln. 2
(Vla. T.C.)

Vla.

Vcl.

D.B.

146 147 148 149 150

ff

ff

ff

ff

arco

non div.

arco

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

151 152 153 154 155

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

156 157 158 159 160

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

G. P.

Largo (♩ = 54)

161 162 163 164 165

Solo ad libitum

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

espressivo

mf

166 167 168 170

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

p

mf

171 *p* 173 174 *p* *mf*

176 **Allegro non troppo e maestoso** (♩ = 54)

tutti

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

ff

176 *ff* 177 178 179

181

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

180 181 182 183

186

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

184 187 188

p

pizz.

p

Solo

tutti pizz.

pp

pp

pp

pp

pp

pizz.

pp

189 190 191 192