

Alexander Borodin

# Russian Serenade

Theme from Borodin's  
**Polovtsian Dances** from his opera **Prince Igor**

Arranged by  
George E. Naff (ASCAP)



CANE RIVER MUSIC

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Instrumentation:

Flutes 1-2

Oboe

Bassoon

B $\flat$  Clarinets 1-2

B $\flat$  Bass Clarinet

B $\flat$  Contra Bass Clarinet (opt.)

E $\flat$  Alto Saxophones 1-2

B $\flat$  Tenor Saxophone

E $\flat$  Baritone Saxophone

B $\flat$  Trumpets 1-3

F Horns 1-2

Trombones 1-3

Euphonium

Tuba

String Bass

Timpani

Orchestra Bells

Vibraphone

Triangle

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## A Personal Word About the Composer and His Original Work...

Alexander Borodin (pronounced "Bor-o-deen"), the composer whose lovely theme I "borrowed" for *Russian Serenade*, was born in St. Petersburg, Russia, in 1833. He is known best for his symphonies, his two string quartets, the symphonic poem *In the Steps of Asia* and his opera *Prince Igor*. The theme for *Russian Serenade* came from Borodin's original melody for his *Polovtsian Dances* in his opera *Prince Igor*. This theme is considered by many to be one of the loveliest melodies ever written - **and he wasn't even a music major!** Borodin was a renowned chemist. Music composition was his avocation.

I'm not the first composer to borrow this melody from Mr. Borodin. I suspect most of us, of a certain age, will remember this tune as a very famous ballad – *Stranger in Paradise*, which was one of several Borodin melodies used for the musical *Kismet*, first performed on Broadway in 1953. A film version was produced in 1955 by Metro-Goldwyn-Mayer.

The first half of *Russian Serenade* is scored mostly for woodwinds and mallet percussion. Though it is not actually a band transcription, it loosely follows the original score which was orchestrated by Nicolai Rimsky-Korsakov and Alexander Glazunov after Borodin's death in 1877.

The second half of the piece is an original setting of the theme featuring a brass lead which is designed to take advantage of the musical colors and powerful presence of a large wind symphony.

I arranged this piece because I've loved it since I was a child, and I can't think of a more beautiful melody than Borodin's creation. I hope you enjoy it.

### ***A Note for the Conductor...***

This arrangement is loaded with cues. Feel free to mix and match as you see fit to achieve the best sound. With the cues, and with different sections playing the melodic line, you have the prerogative of putting together the best combination of instruments and players to achieve the loveliest sound possible. Beauty of tone, blend, and balance always are the most important criteria.

### ***About the Arranger...***

George E. Naff, former Conductor of the Duke University Wind Symphony, is semi-retired as the Director of the *Spirit of America National Honor Bands* performing tours of Europe. Currently he works as a composer, arranger, and consultant for high school and college bands and orchestras and with music groups traveling to Europe. Dr. Naff has taught instrumental music on every level and has served as a conductor/clinician and adjudicator for hundreds of groups in the U.S. and Canada. A former member of the U.S. Air Force Band, he also served as a high school band director and as a former band director and music professor at East Carolina University and East Tennessee State University.

Dr. Naff may be reached at [gnaff@yahoo.com](mailto:gnaff@yahoo.com) or PO Box 1256, Boone, NC 28607, 828-265-9265.

# Russian Serenade

theme from Borodin's *Polovtsian Dances*  
from his opera *Prince Igor*

Alexander Borodin  
Arr. George E. Naff (ASCAP)

**Molto Sostenuto**,  $\text{♩} = 70$

3

*mf*

*mp*

Ob.

Clarinet 1 in B $\flat$

Clarinet 2-3 in B $\flat$

Bass Clarinet in B $\flat$

*pp*

a2 accents (like pizz. strings)

Alto Saxophones 1-2

*pp*

Tenor Saxophone

Baritone Saxophone

Trumpet 1 in B $\flat$

Trumpets 2-3 in B $\flat$

Hn.

*pp*

(1st only)

Horn 1 in F

*pp*

Horn 2 in F

Trombone 1

Trombones 2-3

Euphonium

Tuba

Double Bass

Timpani

Orchestral Bells

*p*

Vibraphone

Triangle

Triangle Cymbals

*p*

Not for Rehearsal or Performance

7 11

Fl. 1-2

Ob.

Bsn.

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1

Hn. 2

Tbn. 1

Tbns. 2-3

Euph.

Tba.

Db.

Orch. Bells

Vib.

Tri. Cym.

Play

*pp*

Not for Rehearsal or Performance

13

Fl. 1-2

Ob.

Bsn.

*mp*

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

*mp*

Hn. 1

Hn. 2

Tbn. 1

Tbns. 2-3

Euph.

*pp*

Tba.

Db.

Vib.

Tri. Cyms

Not for Rehearsal Score Only

19

Fl. 1-2

Ob.

Bsn.

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1

Hn. 2

Tbn. 1

Tbns. 2-3

Euph.

Tba.

Db.

Not for Rehearsal or Performance

a2

3

1.

The musical score is written for a full orchestra. The instruments are arranged in a standard orchestral layout. The score is marked with a rehearsal number 19. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and articulation marks. A large diagonal watermark 'Not for Rehearsal or Performance' is overlaid across the score.



30

Fl. 1-2 (divisi player 2) *p* *pp* *ppp* *mf*

Ob. *p*

Bsn. *p*  
accents (like pizz. strings)

Cl. 1 *p*  
accents (like pizz. strings)

Cl. 2-3 2. *p*  
accents (like pizz. strings)

B. Cl. *p*  
accents (like pizz. strings)

A. Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1

Hn. 2

Tbn. 1

Tbns. 2-3

Euph. *p*  
Bsn.

Tba.

Db.

Orch. Bells *p*

Vib. *p*

Not for Rehearsal or Performance

33 38

Fl. 1-2

Ob.

Bsn.

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1

Hn. 2

Tbn. 1

Tbns. 2-3

Euph.

Tba.

Db.

Orch. Bells

Vib.

Hn. 1-2

*mp*

Solo

*mp*

*p*

Not for Rehearsal or Performance

39

Fl. 1-2

Ob.

Bsn.

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1

Hn. 2

Tbn. 1

Tbns. 2-3

Euph.

Tba.

Db.

Orch. Bells

Vib.

Solo

(end solo)

Not for Rehearsal or Performance

46

Fl. 1-2 *mf*

Ob. *mp*

Bsn. *f*

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2 *mf* Ten. Sax.

Ten. Sax. *f*

Bari. Sax. *mp*

Tpt. 1

Tpt. 2-3

Hn. 1

Hn. 2

Tbn. 1

Tbns. 2-3

Euph. *f* Ten. Sax.

Tba. *Db.*

Db. *mp*

Not for Rehearsal or Performance

54

Fl. 1-2

Ob.

Bsn.

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1

Hn. 2

Tbn. 1

Tbns. 2-3

Euph.

Tba.

Db.

Tri.  
Cyms

sus.cymbal

*pp*

Not for Rehearsal or Performance

62

Fl. 1-2 *f*

Ob. *f*

Bsn. *mf*

Cl. 1 *mf*

Cl. 2-3 *mf* a2

B. Cl. *mf*

A. Sax. 1-2 *f* Play

Ten. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2-3

Hn. 1 *mf* tutti

Hn. 2 *mf*

Tbn. 1

Tbns. 2-3

Euph.

Tba. *mp* Play

Db. *mf* pizz.

Timp. (soft mallets) *mp*

Vib. *f*

Tri. Cym. *mf*

*pp*

Not for Rehearsal or Performance

70

Fl. 1-2  
Ob.  
Bsn.  
Cl. 1  
Cl. 2-3  
B. Cl.  
A. Sax. 1-2  
Ten. Sax.  
Bari. Sax.  
Tpt. 1  
Tpt. 2-3  
Hn. 1  
Hn. 2  
Tbn. 1  
Tbns. 2-3  
Euph.  
Tba.  
Db.  
Timp.  
Tri.  
Cyms.

a2

(let ring)

mf

mf

mf

Not for Rehearsal or Performance

78

Fl. 1-2 *mf*

Ob. *f*

Bsn. *mp*

Cl. 1 *mp* *f* Cl. 2

Cl. 2-3 *mp*

B. Cl. *mp*

A. Sax. 1-2 *f* Cl. 1

Ten. Sax. *mp*

Bari. Sax. *p* Bsn.

Tpt. 1 *mp*

Tpt. 2-3

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1

Tbns. 2-3

Euph.

Tba. *p* Db.

Db. *p* arco Bsn.

Timp. *pp*

Not for Rehearsal or Performance



86 Slightly Slower,  $\text{♩} = 65$  rit. . . . . 90 *mf* rit. . . . .

Fl. 1-2 *mp*

Ob. *mp*

Bsn. *p*

Cl. 1 Ob.

Cl. 2-3

B. Cl.

A. Sax. 1-2 Play *mp*

Ten. Sax.

Bari. Sax. *p*

Tpt. 1

Tpt. 2-3

Hn. 1 A. Sax. 1 + 2 Play

Hn. 2

Tbn. 1

Tbns. 2-3

Euph. Bsn. *p*

Tba. *pp*

Db.

Timp.

Orch. Bells *p*

Tri. Cym. Triangle *p*

Not for Rehearsal Score Only

94  $\text{♩} = 60$   $\text{rit.}$   $\text{♩} = 55$  98

Fl. 1-2 *pp*

Ob. *pp*

Bsn. *mp*

Cl. 1 *pp*

Cl. 2-3 *pp*

B. Cl. *pp*

A. Sax. 1-2 *pp*

Ten. Sax. *mf*

Bari. Sax. *pp*

Tpt. 1

Tpt. 2-3

Hn. 1 *mf*

Hn. 2

Tbn. 1

Tbns. 2-3

Euph. *mf*

Tba. *pp*

Db. *pp*

Timp. *pp*

Orch. Bells

Tri. Cyms

Not for Rehearsal or Performance

100

Fl. 1-2

Ob.

Bsn.

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1

Hn. 2

Tbn. 1

Tbns. 2-3

Euph.

Tba.

Db.

Timp.

Tri. Cyms

Tbn. 1

Tbn. 2-3

Sus. Cym.

*mf*

*mf*

*mf*

*pp*

Not for Rehearsal or Performance

106

Fl. 1-2

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1

Hn. 2

Tbn. 1

Tbns. 2-3

Euph.

Tba.

Db.

Timp.

Tri. Cyms

1.

*p*

Play

*p*

*mf*

*pp*

*mf*

*pp*

*pp*

*mf*

*mf*

*pp*

*pp*

*mf*

*mf*

*mp*

*mp*

*f*

Play

Solo

*ff*

Play

Play

(let ring)

*f*

Not for Rehearsal Score Only

114

Fl. 1-2

Ob.

Bsn.

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1

Hn. 2

Tbn. 1

Tbns. 2-3

Euph.

Tba.

Db.

mp

Play

Not for Rehearsal or Performance

122

Fl. 1-2

Ob.

Bsn.

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1

Hn. 2

Tbn. 1

Tbns. 2-3

Euph.

Tba.

Db.

*ff*

(end solo)

Not for Rehearsal or Performance

130

Fl. 1-2

Ob.

Bsn.

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1

Hn. 2

Tbn. 1

Tbns. 2-3

Euph.

Tba.

Db.

Tri.  
Cyms

*mf*

*f*

*ff*

*p*

*mp*

*f*

*tutti*

*rit.*

*sus. cymbal*

*6*

*3*

Not for Perusal Score Only

134 Molto Maestoso, ♩=80

Fl. 1-2 *ff*

Ob. *ff*

Bsn. *mp*

Cl. 1 *ff*

Cl. 2-3 *ff* <sup>a2</sup>

B. Cl. *mp*

A. Sax. 1-2

Ten. Sax.

Bari. Sax. *mp*

Tpt. 1 *ff*

Tpt. 2-3 *ff*

Hn. 1 *ff*

Hn. 2 *ff* (or)

Tbn. 1 *mf*

Tbns. 2-3 *mf*

Euph. *mf*

Tba. *mf*

Db. *mf*

Timp. *mf*  
crash cymbal

Tri. Cyms. *ff*

Not for Rehearsal or Performance



142  $\text{♩} = 60$  (opt.)

Fl. 1-2

Ob.

Bsn.

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

(optional - otherwise play lower part as necessary)

Hn. 1

Hn. 2

Tbn. 1

Tbns. 2-3

Euph.

Tba.

Db.

Timp. *ff*

Tri. Cyms

crash cymbals *ff*

Not for Perusal Score Only  
Not for Rehearsal or Performance

149 **Slightly Slower** rit. . . . . 152  $\text{♩} = 65$  rit. . . . .

Fl. 1-2 *fff*

Ob. *fff*

Bsn. *mf* *p*

Cl. 1 *fff*

Cl. 2-3 *fff*

B. Cl. *fff*

A. Sax. 1-2 *fff*

Ten. Sax. *mf* *p*

Bari. Sax. *mf* *p*

Tpt. 1 *fff* *f* Solo Tpt. *mf*

Tpt. 2-3 *fff*

Hn. 1-2 *mf* 3

Hn. 1 *mf* 3

Hn. 2 *mf* 3

Tbn. 1 *mf* *p* *mp*

Tbns. 2-3 *mf* *p* *mp*

Euph. *mf* *p* 3

Tba. *mf* *p* *p*

Db. *mf* *p* *p*

Timp. *mf* *p*

**Not for Rehearsal or Performance**

154  $\text{♩} = 60$  **Morendo.** *a2.*

Fl. 1-2 *pp* *ppp*

Ob. *pp* *ppp*

Bsn. *p* *pp* *ppp*

Cl. 1 *pp* *ppp*

Cl. 2-3 *pp* *ppp*

B. Cl. *pp* *ppp*

A. Sax. 1-2 *pp* *ppp*

Ten. Sax. *pp* *ppp*

Bari. Sax. *pp* *ppp*

Tpt. 1 *p* *pp* *ppp*

Tpt. 2-3 *p* *pp* *ppp*

Hn. 1 *p* *pp* *ppp*

Hn. 2 *p* *pp* *ppp*

Tbn. 1 *p* *pp* *ppp*

Tbns. 2-3 *p* *pp* *ppp*

Euph. *p* *pp* *ppp*

Tba. *pp* *ppp*

Db. *pp* *ppp*

Timp.

Not for Rehearsal or Performance