

ECHOES OF EGYPT

Featuring THE NILE; BUILDING THE PYRAMIDS; SANDSTORM;
HOMAGE TO THE SUN GOD, RA and THE PHARAOHS

NICHOLAS BARATTA (ASCAP)

INSTRUMENTATION

1	Conductor	2	1st Trombone
3	1st Flute	2	2nd Trombone
3	2nd Flute	2	3rd Trombone
2	Oboe	2	Euphonium
2	Bassoon	1	Baritone Treble Clef
3	1st B \flat Clarinet	4	Tuba
3	2nd B \flat Clarinet	4	Mallet and Auxiliary Percussion (Rain Stick/Xylophone/Marimba/ Tambourine, Claves/Bells/ Vibraphone/Chain and Box/ Marimba/Synthesizer [Harp Patch])
3	3rd B \flat Clarinet	1	Timpani
2	B \flat Bass Clarinet	4	Percussion 1 (Tom-Toms [4]/Snare Drum/ Brake Drum, Bass Drum)
2	1st E \flat Alto Saxophone	4	Percussion 2 (Guiro/Suspended Cymbal/Triangle, Djembe/Crash Cymbals/Gong)
2	2nd E \flat Alto Saxophone		
1	B \flat Tenor Saxophone		
1	E \flat Baritone Saxophone		
3	1st B \flat Trumpet		
3	2nd B \flat Trumpet		
3	3rd B \flat Trumpet		
2	1st F Horn		
2	2nd F Horn		

WORLD & SUPPLEMENTAL PARTS

Available for download from
www.alfred.com/worldparts

E \flat Alto Clarinet
1st Horn in E \flat
2nd Horn in E \flat
1st Trombone in B \flat Bass Clef
2nd Trombone in B \flat Bass Clef
3rd Trombone in B \flat Bass Clef
1st Trombone in B \flat Treble Clef
2nd Trombone in B \flat Treble Clef
3rd Trombone in B \flat Treble Clef
Baritone in B \flat Bass Clef
Tuba in E \flat Bass Clef
Tuba in E \flat Treble Clef
Tuba in B \flat Bass Clef
Tuba in B \flat Treble Clef



PROGRAM NOTES

Echoes of Egypt is an original work commissioned by and dedicated to the Medina High School Band of Medina, New York. The ensemble is under the direction of Scott Ballard. The piece is set in five short musical vignettes. It was my hope to capture the essence of the Egyptian Empire, and I have tried to make each movement evocative of its title.

“The Nile” begins with African percussion instruments, as the Nile finds its beginnings in Africa. As the movement progresses, singular voices are added, beginning in measure 9. The additions increase through measure 21, where the musical theme reflects the majesty of the Nile itself. The musical journey of “The Nile” continues its path from measures 23–32, climaxing in measure 33 with an homage to the Nile’s magnificence.

“Building the Pyramids” begins with a whip effect and heavy chains being dropped on a wooden box. Adding the brake drum, the opening percussion feature signifies the arduous labor used to construct the pyramids. The whip and chains were chosen to portray the enslavement of the people who built the structures. In measure 58, the woodwinds play in clusters over the brass. This imitates the cries of pain from the slaves. The brass and percussion move ahead, continuing the task of constructing the pyramids. A celebratory timpani solo in measure 70 signifies their completion, while the heroic fanfare in measure 74 introduces the pyramids as one of the great wonders of the world.

“Sandstorm”—what is built can be destroyed. This segment begins with the idiomatic technique of blowing air through the instruments, followed by tone clusters to evoke the impending sandstorm.

Despite the destruction of the pyramids, the trumpet fanfare in measure 129 depicts the Egyptians being thankful to their Sun God, Ra, for their blessings. The pensive, meditative ballad that follows reflects their inner thoughts and gratefulness.

The fifth vignette is a tribute to “The Pharaohs,” the mighty kings of the Egyptian Empire. It was written with the hopes of capturing the best of the style of the soaring movie scores of John Williams and the early Disney movies.

NOTES TO THE CONDUCTOR

The percussion parts are constructed to be played by seven players; two mallet players, one timpanist and two percussionists, each playing the Percussion 1 and Percussion 2 parts

At the opening of the piece, the percussion needs to establish a *groove*. To this end, the concert tom and timpani performers need to stress the off beats in their particular parts.

In “Building the Pyramids,” the wooden box should have one open side, so as to provide a sound channel to project the chain sound. Feel free to use more than one box and one chain if you have an abundance of players.

In measures 121–126, the trumpets need to be at the forefront of all the flurry and flourish of the “Sandstorm.”

During the ballad, please make sure the synthesizer (harp sound) is clearly heard. If a good synthesizer is not available, vibes and marimbas could be substituted.



Commissioned by and Dedicated to the Medina High School Band,
Medina, New York, Scott Ballard, Conductor

Echoes of Egypt

FULL SCORE

Approx. Duration - 6:30

Featuring THE NILE; BUILDING THE PYRAMIDS; SANDSTORM;
HOMAGE TO THE SUN GOD, RA and THE PHARAOHS

Nicholas Baratta (ASCAP)

Forebodingly ♩ = 140
"The Nile"

Flute 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Euphonium

Tuba

Mallet Percussion and Auxiliary Percussion (Rain Stick/Xylophone/Marimba/Tambourine, Claves/Bells/Vibraphone/Chain and Box/Marimba/Synthesizer [Harp patch])

Timpani

Percussion 1 (Tom-Toms[4]/Snare Drum/Brake Drum, Bass Drum)

Percussion 2 (Guero/Suspended Cymbal/Triangle, Djembe/Crash Cymbals/Gong)

Rain Stick (freely ad lib.) *mp*

Claves *mp*

Tune: F, A♭, B♭, F

Tom-Toms *mp*

secco B.D. *mp*

Guero *mp*

Djembe *mp*

1 2 3 4 5 6

9

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

7 8 9 10 11 12

mp *f*

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mp, *f*, *p*, *mf*

a2, *tr*

23

Fls. 1 2

Ob. *p* *mp* *f* *ff*

Bsn. *p* *mp* *f* *ff*

Cls. 1 2 3

B. Cl. *mp* *f* *ff*

A. Saxes. 1 2

T. Sax. *mp* *f* *ff*

Bar. Sax. *mp* *f* *ff*

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph. *mp* *f* *ff*

Tuba *mp* *f* *ff*

Mlt. Perc. Xyl./Bells *f* *ff*

Timp. *f* *ff* *mf*

Perc. 1 T.T. *mf* B.D. *mf*

Perc. 2 Susp. Cym. *p* *f* *f* Djembe *mf*

Cr. Cyms. *f* 21

29609S 19 20 22 23 24

Fls. 1/2

Ob. *mf*

Bsn. *mp*

Cls. 1 *mf* *f*

2/3 *mf* *f*

B. Cl. *mp*

A. Saxes. 1/2 *mf* *a2*

T. Sax. *mp* *mf*

Bar. Sax. *mp*

Tpts. 1 *mp* *rall.*

2/3 *mp*

Hns. 1 *mf*

2 *mf*

Tbns. 1/2 *mf* *a2*

3 *mf*

Euph.

Tuba *mp*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

25 26 27 28 29 30 31 32



Soaring ♩ = 70

Fls. 1/2

Ob. *ff*

Bsn. *ff*

Cls. 1/2/3 *ff*

B. Cl. *ff*

A. Saxes. 1/2 *ff*

T. Sax. *f*

Bar. Sax. *f*

Tpts. 1/2/3 *f*

Hns. 1/2 *f*

Tbns. 1/2/3 *f*

Euph. *f*

Tuba *f*

Mlt. Perc. *ff*

Timp.

Perc. 1 *p* *f* *sim.* *p* *f*

Perc. 2



"Building the Pyramids"

Fls. 1 2

Ob.

Bsn. *div.*

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. *Whip & Heavy Chain*
dropped on a wooden box

Timp.

Perc. 1 *Brake Dr.*

Perc. 2 *Gong*

29609S 37 38 39 40 Djembe 41



With tension and angst ♩ = 120

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

With tension and angst ♩ = 120

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Tamb. thumb roll

Susp. Cym.

mf

mp

mfp

p

49

Fls. 1 2

Ob.

Bsn. *mp*

Cls. 1 2 3

B. Cl. *mp*

A. Saxes. 1 2

T. Sax. *mp*

Bar. Sax. *mp*

49

Tpts. 1 2 3

Hns. 1 *mp* 2 *mp*

Tbns. 1 *mp* 2 *mp* 3 *mp*

Euph. *mp*

Tuba *mp*

Mlt. Perc. *mf* thumb roll

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *f*

Djembe *mf* Djembe *mf*

29609S

49 50 51 52 53 54

57 1. div.

Fls. 1 2

Ob.

Bsn. *fp* *f*

Cls. 1 2 3

B. Cl. *fp* *f*

A. Saxes. 1 2

T. Sax. *fp* *f*

Bar. Sax. *fp* *f*

Tpts. 1 2 3 *f* *a2*

Hns. 1 2 *fp* *f* *a2*

Tbns. 1 2 3 *fp* *f* *a2*

Euph. *fp* *f*

Tuba *fp* *f*

Mlt. Perc. *f* shake thumb roll *mp* *f* Vibes *mp*

Timp. *fp*

Perc. 1 *mf* *rs*

Perc. 2 *f* Djembe Cr. Cyms.

Fls. 1/2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. *mp*

Timp.

Perc. 1

Perc. 2

Cr. Cyms.

61 62 63 64 65 66

Magnificently ♩ = 100

1. *div. b₂*: *fp* *fff* *a₂*

Fls. 1 2

Ob. *fp* *fff*

Bsn. *fp* *fff*

Clars. 1 2 3 *fp* *fff*

B. Cl. *fp* *fff*

A. Saxes. 1 2 *1. div. b₂* *fp* *fff*

T. Sax. *fp* *fff*

Bar. Sax. *fp* *fff*

Magnificently ♩ = 100

Tpts. 1 *div. b₂* *fff* *a₂* *a₂* *a₂* *a₂* *a₂* *fff*

2 3

Hns. 1 *fp* *fff*

2 *fp* *fff*

Tbns. 1 2 *fp* *fff*

3 *fp* *fff*

Euph. *fp* *fff*

Tuba *fp* *fff*

Mlt. Perc. *shake* *fp* *fff*

Timp. *Solo* *fff*

Perc. 1 *fff*

Perc. 2 *fff*

73

Fls. 1 2 *ff*

Ob. *ff*

Bsn. *ff*

Clars. 1 2 3 *ff*

B. Cl. *ff*

A. Saxes. 1 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. 1 2 3 *ff*

Hns. 1 2 *ff*

Tbns. 1 2 3 *ff*

Euph. *ff*

Tuba *ff*

Mlt. Perc. Xyl. Bells *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 Trgl. *ff*

Gong

This page contains the musical score for measures 79 through 83. The instruments are arranged in the following order from top to bottom: Flutes (Fls.), Oboes (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (Tpts.), Horns (Hns.), Trombones (Tbns.), Euphonium (Euph.), Tuba, Milt. Perc. (Milt. Perc.), Timpani (Timp.), Perc. 1, and Perc. 2. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. A large red watermark reading 'Preview Only' is overlaid diagonally across the page. The dynamic marking *fff* is present in several measures. The key signature is B-flat major, and the time signature is 4/4.

Furiously ♩ = 146

"Sandstorm"

Blow air through instrument while moving keys

Play

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

p *f* *p* *f* *p* *f* *p* *f*

1. div. a2

Play

Furiously ♩ = 146

"Sandstorm"

Blow air through instrument while moving keys

Play

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

p *f* *p* *f* *p* *f* *p* *f*

a2

Play

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Susp. Cym.

S.D.

p *f* *p* *f* *p* *f* *p* *f*

92

Fls. 1 2 *f*

Ob. *f*

Bsn.

Cls. 1 2 3 *f*

B. Cl.

A. Saxes. 1 2 *f* ^{a2}

T. Sax.

Bar. Sax.

92

Tpts. 1 2 3 *f*

Hns. 1 2 *f*

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. *f* Xyl./Mrb.

Timp. *f*

Perc. 1 *f* B.D.

Perc. 2 *f* Cr. Cyms.

Susp. Cym. w/hard mallet

92 93 94 95

Fls. 1 2

Ob.

Bsn. *f*

Cls. 1 2 3

B. Cl. *f*

A. Saxes. 1 2

T. Sax. *f*

Bar. Sax. *f*

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *mf*

Perc. 1 *mf*

E♭ A. Cl. *f*

Perc. 2 *mf*

100 104

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

100 104

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

f *ff* *f* *fp* Solo *RLRLRL*

108

Fls. 1 2 *mf*

Ob. *mf*

Bsn. *f*

Cls. 1 *mf*

2 3 *mf*

B. Cl. *f*

A. Saxes. 1 2 *mf*

T. Sax. *f*

Bar. Sax. *f*

108

Tpts. 1 *mf*

2 3 *mf*

Hns. 1

2

Tbns. 1 2 *f*

3 *f*

Euph. *f*

Tuba *f*

Mlt. Perc. *mf*

Timp. *f*

Perc. 1

Perc. 2

112

Fls. 1 2 *ff*

Ob. *ff*

Bsn. 3

Cls. 1 2 3 *ff*

B. Cl. 3

A. Saxes. 1 2 *ff*

T. Sax. 3

Bar. Sax. 3

112

Tpts. 1 2 3 *f*

Hns. 1 2

Tbns. 1 2 3

Euph. 3

Tuba 3

Mlt. Perc. *f*

Timp.

Perc. 1

Perc. 2

Susp. Cym.

p

116

Fls. 1 2

Ob. *ff*

Bsn. *ff*

Cl. 1 2 3 *ff*

B. Cl. *ff*

A. Saxes. 1 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. 1 2 3 *ff*

Hns. 1 2 *ff*

Tbns. 1 2 3 *ff*

Euph. *ff*

Tuba *ff*

Mlt. Perc. *ff* +Bells

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

ff *p* *f* *p* *f*

116

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

p *f* *p* *f*

134

Fls. 1/2 *p*

Ob. *p*

Bsn. *p*

Cls. 1 *p*
2/3 *a2* *p*

B. Cl. *a2* *p*

A. Saxes. 1/2 *p*

T. Sax. *p*

Bar. Sax. *p*

134

Tpts. 1 *p*
2/3 *p*

Hns. 1 *mf*
2 *mf*

Tbns. 1/2 *p*
3 *p*

Euph. *p*

Tuba *p*

Mlt. Perc. *mp*

Timp.

Perc. 1

Perc. 2

Synth. (Harp patch)

149

Fls. 1 2

Ob. *f* *ff*

Bsn. *f* *ff*

Cls. 1 *f* *ff*

2 3 *f* *ff*

B. Cl. *f* *ff*

A. Saxes. 1 2 *f* *ff*

T. Sax. *f* *ff*

Bar. Sax. *f* *ff*

Tpts. 1 *mp* *f* *ff*

2 3 *mp* *f* *ff*

Hns. 1 *f*

2 *f*

Tbns. 1 2 *f* *ff*

3 *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Mlt. Perc. *f* *ff*

Timp. *f* *ff*

Perc. 1 B.D.

Susp. Cym. *p* *f* *p* *f*

Perc. 2 *p* *f* *p* *f*

p *f* *p* *f*

Cr. Cyms. *f* *f* *f* *f*



Reflectively ♩ = 60

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Synth. (Harp patch)

p *f*

With pride $\text{♩} = 128$
"The Pharaohs"

Fls. 1/2
Ob.
Bsn.
Cls. 1/2/3
B. Cl.
A. Saxes. 1/2
T. Sax.
Bar. Sax.

With pride $\text{♩} = 128$
"The Pharaohs"

Tpts. 1/2/3
Hns. 1/2
Tbns. 1/2/3
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

This page contains a musical score for a large ensemble. The instruments listed on the left are: Fls. (Flutes), Ob. (Oboe), Bsn. (Bassoon), Cls. (Clarinets), B. Cl. (Bass Clarinet), A. Saxes. (Alto Saxophones), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpts. (Trumpets), Hns. (Horns), Tbns. (Trombones), Euph. (Euphonium), Tuba, Mlt. Perc. (Mallet Percussion), Timp. (Timpani), Perc. 1, and Perc. 2. The score is written in a key signature of two flats (B-flat and E-flat) and a time signature of 4/4. It features various musical notations such as dynamics (e.g., *fp*, *f*), articulation (accents, slurs), and performance instructions (e.g., *div.*, *a2*). A large, diagonal watermark reading "Preview Only! Requires Purchase" is overlaid across the center of the page.

173 177

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

173 177

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Bells

Mlt. Perc.

Mrb.

Timp.

Perc. 1

Perc. 2

secco

p *f*

Fls. 1 2 *p* *f* *p* *mf*

Ob. *p* *f* *p* *mf*

Bsn. *p* *f* *p* *f* *sfz*

Cls. 1 *p* *f* *p* *mf*

2 3 *p* *f* *p* *mf*

B. Cl. *p* *f* *p* *f* *sfz*

A. Saxes. 1 2 *p* *f* *p* *mf*

T. Sax. *p* *f* *p* *f* *sfz*

Bar. Sax. *p* *f* *p* *f* *sfz*

Tpts. 1 *f* *sfz*

2 3 *f* *sfz*

Hns. 1 *p* *f* *p* *f* *sfz*

2 *p* *f* *p* *f* *sfz*

Tbns. 1 2 *p* *f* *p* *f* *sfz*

3 *p* *f* *p* *f* *sfz*

Euph. *p* *f* *p* *f* *sfz*

Tuba *p* *f* *p* *f* *sfz*

Mlt. Perc. *mf* *f* *mf* *mf*

Timp. *mf* *f* *mf* *mf*

Perc. 1 *p* *f* *p* *p*

Perc. 2 *mf* *f* *mf* *mf*



Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf 186 *p* 187 *f* 188 *f* 189

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc. Bells, Mrb. (8va)

Timp. fp

Perc. 1 fp

Perc. 2

f, *fp*, *p*

194 *a2.* *rall.*

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

194 *rall.*

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

p

198 Heroically ♩ = 90

rall.

♩ = 60

Fls. 1 2 *ff* *mp* *ff*

Ob. *ff* *mp* *ff*

Bsn. *ff* *mp* *ff*

Cls. 1 *ff* *mp* *ff*

2 3 *ff* *mp* *ff*

B. Cl. *ff* *mp* *ff*

A. Saxes. 1 2 *ff* *mp* *ff*

T. Sax. *ff* *mp* *ff*

Bar. Sax. *ff* *mp* *ff*

198 Heroically ♩ = 90

rall.

♩ = 60

Tpts. 1 *ff* *mp* *ff*

2 3 *ff* *mp* *ff*

Hns. 1 *ff* *mp* *ff*

2 *ff* *mp* *ff*

Tbns. 1 *ff* *mp* *ff*

2 3 *ff* *mp* *ff*

Euph. *ff* *mp* *ff*

Tuba *ff* *mp* *ff*

Mlt. Perc. *ff* *mp* *ff*

Timp. *ff* *ff*

Perc. 1 *f* *fp* *f* *ff*

Perc. 2 *ff* *ff*

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