

From *The Ballet Suite, Op. 50a*

Overture from Egyptian Nights

ANTON STEPANOVICH ARENSKY (1861–1906)

Arranged by VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

1 Conductor	2 1st F Horn
3 1st Flute/Piccolo	2 2nd F Horn
3 2nd Flute	2 1st Trombone
2 Oboe	2 2nd Trombone
2 Bassoon	2 3rd Trombone
3 1st B♭ Clarinet	2 Euphonium
3 2nd B♭ Clarinet	1 Baritone Treble Clef
3 3rd B♭ Clarinet	4 Tuba
2 B♭ Bass Clarinet	1 Optional String Bass
2 1st E♭ Alto Saxophone	1 Optional Piano
2 2nd E♭ Alto Saxophone	4 Mallet Percussion
1 B♭ Tenor Saxophone	(Bells/Xylophone, Marimba/Vibraphone)
1 E♭ Baritone Saxophone	1 Timpani
3 1st B♭ Trumpet	4 Percussion
3 2nd B♭ Trumpet	(Snare Drum/Suspended Cymbal/Wind
3 3rd B♭ Trumpet	Chimes/Crash Cymbals, Bass Drum/ Triangle/Large Gong)

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

PROGRAM NOTES

"Overture from Egyptian Nights" is the first movement from the *Ballet Suite, Op. 50a (Nuits d'Égypte)*, written by Anton Stepanovich Arensky (July 12, 1861–February 25, 1906). Arensky was a famous Russian composer of Romantic classical music, a pianist and professor of music. Born in Novgorod, he was the third of four children, his father was a doctor, and both parents were lovers of musicians—his father played the cello, violin, and harmonium, and his mother was a pianist. By the age of nine, he had composed a number of songs and piano works. Unlike many composers of his time growing up, he was lucky that his parents encouraged his interests in music. Arensky composed the ballet *Egyptian Nights* in 1900 and was first published as a piano abstract by Jurgenson, a music publisher in Moscow. The score of the entire ballet remains unpublished to this day. No later than 1946, Aleksandr Orlov had recorded the overture of the ballet with the Great Radio Symphony Orchestra of the USSR, and in 1979, the first recording of the entire suite by Boris Demchenko and the Radio Symphony Orchestra of the USSR was published. Arensky died of tuberculosis in a sanatorium in Perkijarvi, Finland. It is alleged that drinking and gambling undermined his health.

NOTES TO THE CONDUCTOR

Rehearsing and performing works originally written for piano can offer an opportunity to utilize the vast timbre possibilities available in the concert band. Throughout this piece, it is to be played with vigor, enthusiasm, and great precision. If the technical level of the ensemble permits, a faster tempo may be used in performance. Percussion parts have been added to ornament and enhance the original version. At measure 113, the mallet part, which is also cued in the piano part, may be used at the discretion of the conductor. The primary purpose of this part is to provide additional weight and color in the chord structure.

In this arrangement, combinations of solo and tutti instruments have been utilized to offer a variety of colors and make use of small and large ensembles within the concert band. Special attention to articulations and dynamic levels should be observed to provide clarity, expression, and uniformity throughout. Attention should also be given to the ending of scale runs and patterns, arpeggios, and chord releases to ensure good sonority.

It is my wish that this new interpretation of the "Overture from Egyptian Nights" will be well-received at contests, as it will make an outstanding addition to your concert band literature.

Victor Lopez

From *The Ballet Suite, Op. 50a*

Overture from Egyptian Nights

FULL SCORE

Approx. Duration - 6:30

By Anton Stepanovich Arensky (1861–1906)

Arranged by Victor López (ASCAP)

Allegro moderato ♩ = 132

The musical score is arranged in systems for various instruments. The top system includes Flutes/Piccolo (1 and 2), Oboe, Bassoon, B♭ Clarinets (1, 2, 3), B♭ Bass Clarinet, E♭ Alto Saxophones (1, 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The middle system includes B♭ Trumpets (1, 2, 3), F Horns (1, 2), Trombones (1, 2, 3), Euphonium, and Tuba. The bottom system includes Optional String Bass, Mallet Percussion (Bells, Xylophone, Marimba/Vibraphone), Timpani (Tune: G, B♭, D♭), and Percussion (Snare Drum, Bass Drum, Suspended Cymbal/Wind Chimes, Crash Cymbals, Bass Drum, Triangle/Large Gong). The score is marked with a dynamic of *f* (forte) and includes various musical notations such as slurs, accents, and articulation marks. A large red watermark reading 'Preview Use Requires Purchase' is overlaid diagonally across the score.

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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

Str. Bass

Mlt. Perc.

Timp.

Perc.

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mp

mp

mp

mp

a2

pizz.

p

Triangle

p

5 6 7 8

9

Fls. 1 2

Ob.

Bsn. *mp*

Cls. 1 *mf*
2 3 *mf*

B. Cl.

A. Saxes. 1 2

T. Sax. (Bsn.) *mp*

Bar. Sax.

9

Tpts. 1 *mf*
2 3

Hns. 1 2

Tbns. 1 2 3

Euph. (Bsn.) *mp*

Tuba

Str. Bass

Mlt. Perc.

Timp. Change: G to Ab

Perc.

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9 10 11 12

Fls. 1 2

Ob.

Bsn. *p*

Cls. 1 *p*
2 3 *p*

B. Cl. *mp* *p*

A. Saxes. 1 2 *mp* *Play* *p*

T. Sax. *mp*

Bar. Sax. *mp* *p*

Tpts. 1 *p* (1st F Hn.) *mp*
2 3 *mp* *p*

Hns. 1 *mp*
2 *mp*

Tbn. 1 2
3

Euph. *p* *Play*

Tuba *mp*

Str. Bass *mp*

Mlt. Perc.

Timp.

Perc.

17

Fls. 1 2

Ob.

Bsn. *p*

Cls. 1 *mp*
2 3

B. Cl. *p*

A. Saxes. 1 2 *p*

T. Sax. *p*

Bar. Sax. *p*

17

Tpts. 1 *mf* Play
2 3

Hns. 1
2

Tbns. 1 2 *p*
3

Euph. *p*

Tuba *p*
arco

Str. Bass *p*

Mlt. Perc. Xyl. *p*

Timp.

Perc.

Fls. 1 2

Ob.

Bsn. *mp*

Cls. 1 *mp* 2 3 *mp*

B. Cl. *mp*

A. Saxes. 1 2 *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Tpts. 1 *f* 2 3 *mp*

Hns. 1 *f* 2 *f*

Tbn. 1 2 *mp* 3 *mp*

Euph. *mp*

Tuba *mp*

Str. Bass *mp*

Mlt. Perc. Bells *f*

Timp.

Perc. on rim *p*

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21 22 23 24

p *mp* *f*

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Fls. 1/2

Ob.

Bsn. *f*

Cls. 1/2/3

B. Cl. *f*

A. Saxes. 1/2

T. Sax. *f*

Bar. Sax. *f*

25

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3 *f* *a2* *b2*

Euph. *f*

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc.

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25 26 27 28

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

Str. Bass

Mlt. Perc.

Timp.

Perc.

Change: A \flat to F, D \flat to C

35 *mf*

Fls. 1/2 *p*

Ob. *p*

Bsn. *p*

Cls. 1 *pp* (Ob.) *p*

2/3 *pp* *a2* *p*

B. Cl. *p*

A. Saxes. 1/2

T. Sax. (Bsn.) *p*

Bar. Sax.

Tpts. 1

2/3

Hns. 1 *pp* *p*

2 *pp* *p*

Tbns. 1/2

3

Euph.

Tuba

Str. Bass (B. Cl.) *p* *pizz.*

Mlt. Perc. *Xyl.* *mf*

Timp.

Perc. *Trgl.* *p*

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Fls. 1 2

Ob.

Bsn. *mp*

Cls. 1 *Play mp*

2 3

B. Cl.

A. Saxes. 1 2

T. Sax. *Play mp*

Bar. Sax. *mp*

Tpts. 1 *Solo mf*

2 3

Hns. 1 2

Tbn. 1 2 3

Euph.

Tuba *Play mp*

Str. Bass

Mlt. Perc.

Timp.

Perc.

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Fls. 1 2 *a2* *mp* *f*

Ob. *f*

Bsn. *f*

Cls. 1 2 3 *f*

B. Cl. *f*

A. Saxes. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

Tpts. 1 2 3 *f* *a2* *a2*

Hns. 1 2 *f*

Tbns. 1 2 3 *f* *a2*

Euph. *f*

Tuba *f*

Str. Bass *f* *arco*

Mlt. Perc. *Xyl. & Mrb.* *mp* *f*

Timp. *f*

Perc. *B.D.* *f*

Cr. Cyms. *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

Str. Bass

Mlt. Perc.

Timp.

Perc.

Cr. Cyms. *f*

ff *f* *a2* *div.* *a2* *a2* *a2*

56

Fls. 1 2

Ob.

Bsn. *f*

Cls. 1 2 3

B. Cl. *f*

A. Saxes. 1 2

T. Sax. *f*

Bar. Sax. *f*

56

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph. *f*

Tuba *f*

Str. Bass *ff*

Mlt. Perc. *f* Mrb.

Timp. *f*

Perc. *mf*

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56 57 58 59

To Coda ⊕

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

Str. Bass

Mlt. Perc.

Timp.

Perc.

To Coda ⊕

a2

Fls. 1 2 (Ob.) *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf*

2 3 *mf*

B. Cl. *mf*

A. Saxes. 1 2 (F Hns.) *mf*

T. Sax. (Bsn.) *mf*

Bar. Sax.

Tpts. 1 2 3

Hns. 1 *mf*

2 *mf*

Tbns. 1 2 3 *mf*

Euph. *mf*

Tuba *mf*

Str. Bass *mf* pizz. *p*

Mlt. Perc.

Timp.

Perc. Trgl. *p*

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

Str. Bass

Mlt. Perc.

Timp.

Perc.

Play

p

f

a2

arco

Mrb.

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72

73

74

75

Fls. 1 2

Ob.

Bsn. *p*

Cls. 1 2 3

B. Cl. *p*

A. Saxes. 1 2 *p*

T. Sax. *p*

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *a2* *p*

Euph. *p*

Tuba *p*

Str. Bass *p*

Mlt. Perc.

Timp. Change: F to G

Perc.

Fls. 1 2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf*

2 3 *mf*

B. Cl. *mf*

A. Saxes. 1 2 *mp*

T. Sax. *mp*

Bar. Sax.

Tpts. 1 *mp*

2 3 *mp*

Hns. 1 *mp*

2 *mp*

Tbns. 1 2 (2nd F Hn.) *mp*

3 (1st F Hn.) *mp*

Euph.

Tuba

Str. Bass *pizz.*

Mlt. Perc. *mp* Xyl.

Timp. *mp*

Perc. *p*

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80 81 82 83



Fls. 1/2

Ob.

Bsn. *f* *p*

Cls. 1 *p*
2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1 *p*
2 *p*

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

Euph.

Tuba *f* *p*
div.

Str. Bass *f* *p*

Mlt. Perc.

Timp. *mp* *p*
Change: C to Db

Perc. *f*
Lg. Gong

113 Adagio cantabile ♩ = 62

pp

Fls. 1 2

Ob.

Bsn. *pp*

Cls. 1 2 3

B. Cl. *pp*

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Solo *mf*

pp

113 Adagio cantabile ♩ = 62

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba *pp*

Str. Bass *pp*

Vibes (soft mallets) *p*

Mlt. Perc.

Timp.

Perc. Wind Chimes

p

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

Str. Bass

Mlt. Perc.

Timp.

Perc.

(Euph.) *mf*

mf

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116 117 118

Fls. 1 2 *p* *mf*

Ob.

Bsn. *p*

Cls. 1 *mf*

2 3

B. Cl. *p* *mf*

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

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 *p* *mf*

2 *mf*

Tbns. 1 2 *p* *mp*

3 *p* *mf*

Euph.

Tuba *p* *mf*

Str. Bass *p* *mp*

Mlt. Perc. *mf*

Timp.

Perc.

123

Fls. 1 2

Ob. *pp* Solo *mf*

Bsn. *pp*

Cls. 1 2 3 *pp* *a2*

B. Cl. *pp*

A. Saxes. 1 2 *pp* Play

T. Sax. *pp*

Bar. Sax. *pp*

Tpts. 1 2 3 (Ob.) *mf* Solo

Hns. 1 2 *pp*

Tbns. 1 2 3 *pp*

Euph. *pp*

Tuba *pp*

Str. Bass *pp*

Mlt. Perc. *p*

Timp.

Perc.

Fls. 1 2 *rit.* *a tempo* *a2* *f* *p* *D.C. al Coda*

Ob. *f* *p*

Bsn. *f* *p*

Cls. 1 *f* *p*

2 3 *f* *p*

B. Cl. *f* *p*

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

T. Sax. *f* *p*

Bar. Sax. *f* *p*

Tpts. 1 *rit.* *a tempo* *f* *p* *D.C. al Coda*

2 3 *f* *p*

Hns. 1 *f* *p*

2 *f* *p*

Tbns. 1 2 *f* *p*

3 *f* *p*

Euph. *f* *p*

Tuba *f* *p*

Str. Bass *f* *p*

Mlt. Perc. 6 3 6 6 *p*

Timp. *p*

Perc. *p*

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Coda

sub. rit.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Coda *sub. rit.*

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc.

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