

From *The Ballet Suite, Op. 50a*

# Overture from Egyptian Nights

ANTON STEPANOVICH ARENSKY (1861–1906)

Arranged by VICTOR LÓPEZ (ASCAP)

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**INSTRUMENTATION**

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- |                         |   |
|-------------------------|---|
| 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<br>(Bells/Xylophone, Marimba/Vibraphone)  |
| 1 B♭ Tenor Saxophone    | 1 Timpani   |
| 1 E♭ Baritone Saxophone | 4 Percussion<br>(Snare Drum/Suspended Cymbal/Wind<br>Chimes/Crash Cymbals, Bass Drum/<br>Triangle/Large Gong) |
| 3 1st B♭ Trumpet        |   |
| 3 2nd B♭ Trumpet        |   |
| 3 3rd B♭ Trumpet        |   |

**SUPPLEMENTAL AND WORLD PARTS***Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)*

- 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

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**PROGRAM NOTES**

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"Overture from Egyptian Nights" is the first movement from the *Ballet Suite, Op. 50a (Nuits d'Egypte)*, 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.



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From *The Ballet Suite, Op. 50a*  
**Overture from Egyptian Nights**

FULL SCORE

Approx. Duration - 6:30

Allegro moderato  $\text{♩} = 132$

By Anton Stepanovich Arensky (1861–1906)  
Arranged by Victor López (ASCAP)

Flutes/Piccolo 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

Optional String Bass

Mallet Percussion (Bells/Xylophone, Marimba/Vibraphone)

Timpani

Percussion (Snare Drum/Suspended Cymbal/Wind Chimes/Crash Cymbals, Bass Drum/Triangle/Large Gong)

Bells  $f$

Tune: G, B♭, D♭

Snare Drum

Bass Drum



Fls. 1 2 *a2*  
Ob. *mp*  
Bsn.  
Cl. 1 *mp*  
2  
B. Cl.  
A. Saxes. 1 2  
T. Sax.  
Bar. Sax.  
Tpts. 1 2  
Hns. 1 2  
Tbns. 1 2 *a2*  
3  
Euph.  
Tuba  
Str. Bass *pizz.*  
Mlt. Perc.  
Timp.  
Perc. *Triangle*  
42203S *p*

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5 6 7 8 *p*

9

Fls. 1 2

Ob.

Bsn. *mp*

1 2 Cls. *mf*

B. Cl.

A. Saxes. 1 2

T. Sax. (Bsn.) *mp*

Bar. Sax.

9

Tpts. 1 2 *mf*

Hns. 1 2

Tbns. 1 2 3 (Bsn.) *mp*

Eup.

Tuba

Str. Bass

Mlt. Perc.

Change: G to A♭

Timp.

Perc.

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9 10 11 12

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This page contains musical notation for a 42-piece orchestra. The instrumentation includes Flutes 1 & 2, Oboe, Bassoon (mezzo-forte dynamic), Clarinet 1 & 2 (mezzo-forte dynamic), Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone (with Bassoon 1 dynamic), Baritone Saxophone, Trombones 1 & 2, Horns 1 & 2, Trombones 3, Euphonium, Tuba, String Bass, Multiple Percussion (change from G to A flat dynamic), Timpani, and Percussion. Measures 9 through 12 are shown. A large red watermark 'Preview Use Requires Purchase Legal Use' is diagonally across the page.

Fls.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Saxes. 1

Play

T. Sax.

Bar. Sax.

Tpts. 1

p (1st F Hn.)

mp

Hns. 1

mp

Hns. 2

mp

Tbns. 1

Tbns. 2

Tbns. 3

Euph.

Tuba

Str. Bass

mp

Mlt. Perc.

Timp.

Perc.

42203S

13

14

15

16

17

Fls. 1 2

Ob.

Bsn. *p*

Cl. 1 2 3 *mp*

B. Cl. *p*

A. Sax. 1 2 *p*

T. Sax. *p*

Bar. Sax. *p*

Tpts. 1 2 3 *Play* *mf*

Hns. 1 2

Tbns. 1 2 3 *p*

Euph.

Tuba *p* *arc*

Str. Bass *p*

Mlt. Perc. Xyl. *p*

Tim. *p*

Perc. *p*

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17 18 19 20

Fls. 1/2

Ob.

Bsn. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl. *mp*

A. Saxes. 1/2

T. Sax. *mp*

Bar. Sax. *mp*

Tpts. 1 *f*

Tpts. 2 *mp*

Hns. 1

Hns. 2

Tbns. 1/2 *mp*

Tbns. 3 *mp*

Eup. *mp*

Tuba

Str. Bass *mp*

Mlt. Perc.

Tim. *on rim*

Perc. 42203S **P** 21 22 23 24 **Bells** **f**

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Fls. 1/2

Ob.

Bsn. *f*

Cls. 1/2

B. Cl. *f*

A. Saxes. 1/2

T. Sax. *f*

Bar. Sax. *f*

Tpts. 1/2

Hns. 1/2

Tbns. 1/2 *f* *a2*

Euph. 3/4 *f*

Tuba 1/2 *f*

Str. Bass

Mlt. Perc.

Timp.

Perc.

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25 26 27 28

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Fls. 1 2

Ob.

Bsn.

Cl. 1

Cl. 2

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.

Change: A♭ to F, D♭ to C

Timp.

Perc.

Fls. 1 2 Ob. Bsn. Cls. 1 2 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax. Tpts. 1 2 Hns. 1 2 Tbn. 1 2 Euph. Tuba Str. Bass Mlt. Perc. Timp. Perc.

35 *mf* *p* (Ob.) *p* *pp* *a2* *p* (Bsn.) *p* 35 *pp* *p* *pp* *p* *p* (B. Cl.) *p* pizz. *p* Xyl. *mf* *>* *>* Trgl. *p*

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33 34 35 36

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Fls. 1 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Tbns. 1 2

Tbns. 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Tim. Perc.

Perc.

42203S

Play *mp*

Play *mp*

*mp*

*mp*

*Solo* *mf*

37 38 39 40

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This page contains musical notation for a band or orchestra. It includes staves for Flutes (2 parts), Oboe, Bassoon, Clarinet (3 parts), Bass Clarinet, Alto Saxophone (2 parts), Tenor Saxophone, Baritone Saxophone, Trombones (3 parts), Horns (2 parts), Tubas (3 parts), Euphonium, Tuba, String Bass, Multiple Percussion, Timpani, and Percussion. The notation shows various rhythmic patterns and dynamics like 'mp' and 'mf'. A large red watermark 'Preview Use Requires Purchase' is diagonally across the page.

13

**43**

Fls. 1 2

Ob.

Bsn.

Clz. 1

2 3

B. Cl.

A. Saxos. 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.

Xyl. & Mrb.

Cr. Cyms.

B.D.

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41

42

43

44

Fls. 1/2 ff > f a2

Ob. ff > >

Bsn. ff > f

Cl. 1 ff > f > >

Cl. 2 a2 ff > f

B. Cl. ff > f

A. Saxes. 1/2 ff > f

T. Sax. ff > f

Bar. Sax. ff > f

Tpts. 1 ff > f a2 a2

Tpts. 2 a2 ff > f

Hns. 1 ff > f

Hns. 2 ff > f

Tbns. 1 ff > f a2 a2

Tbns. 2 ff > f

Euph. ff > f

Tuba ff > f

Str. Bass ff > f

Mlt. Perc. ff > f

Timp. ff > f

Perc. ff > Cr. Cyms. f



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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. Xyl.  
Mrb.

Timp.

Perc.

Fls. 1/2

Ob.

Bsn. *f*

Cls. 1/2

B. Cl. *f*

A. Saxes. 1/2

T. Sax. *f*

Bar. Sax. *f*

Tpts. 1/2

Hns. 1/2

Tbns. 1/2

Euph. *f*

Tuba *f*

Str. Bass *ff*

Mlt. Perc. *f*

Timp. *f*

Perc. *mf*

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56

57

58

59

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*To Coda Θ*

Fls. 1/2

Ob.

Bsn.

Cls. 1

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2

Hns. 1/2

Tbns. 1/2

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc.

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60 61 62 63

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*To Coda Θ*

67

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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64 65 66 67

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This is a page from a musical score. The top right corner indicates page 19, and the center of the page shows measure 67, marked with the number 67 in a small box. The score is organized into two systems of staves. The first system (measures 64-66) includes parts for Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cls.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Saxes.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trombones (Tpts.), Horns (Hns.), Tuba, Euphonium (Euph.), and String Bass (Str. Bass). The second system (measures 67-68) includes parts for Mallet Percussion (Mlt. Perc.), Timpani (Timp.), and Percussion (Perc.). The music consists of various musical notes and rests, with dynamics such as *p* (piano) indicated. A large red watermark reading "Preview Use Requires Purchase" is diagonally overlaid across the page. The page number 42203S is at the bottom left.

Fls. 1/2 (Ob.) *mf*

Ob.

Bsn.

Cl. 1/2 *mf*

B. Cl. *mf*

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

T. Sax. (Bsn.) *mf*

Bar. Sax.

Tpts. 1/2

Hns. 1/2 *mf*

Tbns. 1/2

Euph.

Tuba

Str. Bass *mf* pizz. *p*

Mlt. Perc.

Tim. Trgl.

Perc.

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68 69 70 71

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This is a page from a musical score for a large orchestra. The page contains 16 staves, each representing a different instrument or section of the orchestra. The instruments listed on the left are Flutes (2 staves), Oboe, Bassoon, Clarinet (2 staves), Bass Clarinet, Alto Saxophone (2 staves), Tenor Saxophone, Baritone Saxophone, Trombones (2 staves), Horns (2 staves), Tuba, Euphonium, String Bass, Mallet Percussion, Timpani, and Percussion. The music is in common time. Measure 68 starts with a rest for most instruments. Measures 69 and 70 feature various rhythmic patterns and dynamics (mf, f, etc.). Measure 71 concludes with dynamic markings of pizz. (pizzicato) and p (pianissimo). A large red watermark reading "Preview Use Requires Purchase Legal Use" is diagonally across the page. The page number 20 is at the top left, and the page number 42203S is at the bottom left. Measure numbers 68, 69, 70, and 71 are at the bottom center.

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Fls. 1 2  
Ob.  
Bsn.  
Cls. 1  
B. Cl. 2 3  
A. Saxos. 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*  
*f*  
*p*  
*a2*  
*p*  
*f*  
*f*  
*p*  
*Play*  
*a2*  
*p*  
*f*  
*f*  
*p*  
*arc*  
*f*  
*p*  
*Mrb.*  
*f*  
*f*  
*f*  
*f*  
*f*

73 74

77

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.

77

*d2*

*p*

Change: F to G

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Fls. 1/2      *mf*

Ob.

Bsn.

Cls. 1/2      *mf*

B. Cl.

A. Saxes. 1/2      *mp*

T. Sax.      *mp*

Bar. Sax.

Tpts. 1/2      *mp*

Hns. 1/2      *mp*

Tbns. 1/2      (2nd F Hn.) *mp*

Euph.      (1st F Hn.) *mp*

Tuba

Str. Bass      pizz. *mp*

Mlt. Perc.      Xyl. *mp*

Timp.

Perc. 42203S

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87 One player on Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2

Hns. 1/2

Tbns. 1/2

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc.

87

One player on Picc.

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Fls. 1 2

Ob.

Bsn.

Cls. 1

B. Cl. 2 3

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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88 89 90 91



97

Fls. 1 2

Ob.

Bsn.

Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc.

96 97 98 99

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Fls. 1 2

Ob.

Bsn.

Cls. 1

B. Cl. 2

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.

Xyl.

Mrb. mf

Timp.

Perc.

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Fls. 1  
Ob. 2  
Bsn.  
Clrs. 1  
Clrs. 2  
B. Cl.  
A. Saxes. 1  
T. Sax.  
Bar. Sax.  
Tpts. 1  
Tpts. 2  
Tpts. 3  
Hns. 1  
Hns. 2  
Tbns. 1  
Tbns. 2  
Tbns. 3  
Euph.  
Tuba  
Str. Bass  
Mlt. Perc.  
Timp.  
Perc.

42203S

*mf* *ff* *ff* *ff*

Fls. 1 2 3 4

Ob. 1 2 3 4

Bsn. 1 2 3 4

Cl. 1 2 3 4

B. Cl. 1 2 3 4

A. Saxes. 1 2 3 4

T. Sax. 1 2 3 4

Bar. Sax. 1 2 3 4

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph. 1 2 3 4

Tuba 1 2 3 4

Str. Bass 1 2 3 4

Mlt. Perc. 1 2 3 4

Tim. 1 2 3 4

Perc. 1 2 3 4

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**113 Adagio cantabile ♩ = 62**

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.

42203S

116 117 118

Musical score for orchestra, page 33, measures 119 to 121.

Instrumentation:

- Fls. (Flutes)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cls. (Clarinet)
- B. Cl. (Bass Clarinet)
- A. Saxes. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpts. (Trumpets)
- Hns. (Horns)
- Tbns. (Tubas)
- Euph. (Euphonium)
- Tuba
- Str. Bass (String Bass)
- Mlt. Perc. (Multi Percussion)
- Timp. (Timpani)
- Perc. (Percussion)

Measure 119:

- Fls., Ob., Bsn., Cls., B. Cl., A. Saxes., T. Sax., Bar. Sax., Tpts., Hns., Tbns., Euph., Str. Bass, Mlt. Perc., Timp., Perc.: Rests.
- Mlt. Perc.: Sixteenth-note pattern.

Measure 120:

- Fls., Ob., Bsn., Cls., B. Cl., A. Saxes., T. Sax., Bar. Sax., Tpts., Hns., Tbns., Euph., Str. Bass, Mlt. Perc., Timp., Perc.: Rests.
- Mlt. Perc.: Sixteenth-note pattern.

Measure 121:

- Fls., Ob., Bsn., Cls., B. Cl., A. Saxes., T. Sax., Bar. Sax., Tpts., Hns., Tbns., Euph., Str. Bass, Mlt. Perc., Timp., Perc.: Rests.
- Mlt. Perc.: Sixteenth-note pattern.

Page Number: 42203S

123

Fls. 1 2 *pp*  
Ob. Solo *mf*  
Bsn.  
Bsn.  
Cl. 1 2 *pp*  
B. Cl. *pp*  
A. Saxes. 1 2 *pp*  
T. Sax. Play  
Bar. Sax.  
Tpts. 1 2 (Ob.) *mf* Solo  
Hns. 1 2 *pp*  
Tbns. 1 2 *pp*  
Euph.  
Tuba  
Str. Bass  
Mlt. Perc. *pp*  
Timp.  
Perc.

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Fls. 12

Ob. *mp*

Bsn. *bd.* *mp*

Cl. 1 2

B. Cl. *bd.* *mp*

A. Saxes. 1 2 *bd.* *mp*

T. Sax. *bd.* *mp*

Bar. Sax. *bd.* *mf*

Tpts. 1 2 *mp* *mf*

Hns. 1 2 *mp* *mf*

Tbns. 1 2 *mp* *mf*

Euph. *bd.* *mp*

Tuba *bd.* *mp*

Str. Bass *bd.* *mp*

Mlt. Perc. *mf* 6 *f* 6

Timp.

Perc.

42203S

125 126 127

rit. a tempo D.C. al Coda

Fls. Ob. Bsn. Cls. B. Cl. A. Saxes. T. Sax. Bar. Sax. Tpts. Hns. Tbns. Euph. Tuba Str. Bass Mlt. Perc. Timp. Perc.

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128 129 130

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128 129 130

*Coda* sub. rit.

Fls. 1 2 Ob. Bsn. Cls. 1 2 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax. *Coda* sub. rit.

Tpts. 1 2 3 Hns. 1 2 Tbn. 1 2 3 Euph. Tuba Str. Bass Mlt. Perc. Timp. Perc.

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131 132 133

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