



From *The Ballet Suite, Op. 50a*

Danse des Ghazies

Movement No. 9

By Anton Stepanovich Arensky
Arranged by Victor López (ASCAP)

INSTRUMENTATION

1 Conductor	4 F Horn	1 Percussion 2 (Tambourine)
2 Flute	1 1st B♭ Trumpet	1 Piano (Optional)
2 Oboe	1 2nd B♭ Trumpet	8 1st Violin
1 1st B♭ Clarinet	3 Trombone	8 2nd Violin
1 2nd B♭ Clarinet	1 Tuba	5 3rd Violin (Viola T.C.)
2 Bassoon	1 Mallet Percussion (Glockenspiel)	5 Viola
1 B♭ Bass Clarinet	1 Timpani (D-G)	5 Cello
1 E♭ Alto Saxophone (Optional)	2 Percussion 1 (Snare Drum, Bass Drum)	5 String Bass

Originally written for piano, this outstanding work is wonderfully arranged for full orchestra. Its light texture, melodic contour, and playful nature will be an excellent addition to any contest program.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

PROGRAM NOTES

"Danse des Ghazies" from *Egyptian Nights* is the ninth movement from the *Ballet Suite*, Op. 50a (Nuits d'Egypte), written by Anton Stepanovich Arensky (1861–1906). While a famous Russian composer of Romantic music, he was also a pianist and music professor. Arensky composed the ballet *Egyptian Nights* in 1900 and it was first published for piano; however, the score of the entire ballet was never published. Aleksandr Orlov recorded the overture of the ballet with the Great Radio Symphony Orchestra of the USSR by 1946, and in 1979, Boris Demchenko and the Radio Symphony Orchestra of the USSR recorded the entire suite.

NOTES TO THE CONDUCTOR

Originally written for piano, this arrangement offers an opportunity to utilize the vast timbre possibilities available in the orchestra. This piece is written in $\frac{3}{4}$ and it is to be played in a moderate 'one' tempo with great precision. If the technical level of the orchestra permits, a faster tempo may be used in performance.

Percussion parts have been added to ornament and enhance the original version. The optional piano part included in this publication may be used at the discretion of the conductor; however, when added, it will enhance the total effectiveness of the piece by providing additional weight and color in the chord structure.

Notice that 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 orchestra. Special attention to articulations and dynamic levels should be observed to provide clarity, expression, and uniformity throughout. Attention should also be given to the chord releases to ensure good sonority.

Danse des Ghazies will be excellent for contests/evaluations, as it is an outstanding addition to your concert orchestra literature.



Danse des Ghazies

CONDUCTOR SCORE
Duration - 3:00

Movement No. 9

By Anton Stepanovich Arensky
Arranged by Victor López (ASCAP)

Allegro (♩ = 148)

5 %

Flute

Oboe

I
B♭ Clarinets

II

Bassoon
(B♭ Bass Clarinet)

E♭ Alto
Saxophone
(optional)

F Horn

I
B♭ Trumpets

II

Trombone

Tuba

Mallet Percussion
(Glockenspiel)

Timpani
(D-G)

Percussion I
(Snare Drum, Bass Drum)

Percussion II
(Tambourine)

Piano
(optional)

Tune: (D-G)

S.D.

B.D.

Tambourine w/Jingles

f *mf*

Allegro (♩ = 148)

5 %

I
Violins

II

Viola
(Violin III)

Cello

String Bass

ff *f*

1 2 3 4 5 6

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. I *pp* *mp*

Cl. II *pp* *mp*

Bsn. (Bb B. Cl.) *pp* *mp*

E♭ A. Sx. (opt.) *pp* *mp*

Hn. *pp* *mp*

Tpts. I *mf*

Tpts. II

Tbn. *mp*

Tuba *p* *mp*

Mlt. Perc.

Timp.

Perc. I

Perc. II *p*

Pno. *p* *mf*

Vlns. I *mp* *mf*

Vlns. II *mp* *mf* Lo 2

Vla. (Vln. III) *p* *mf*

Cello *p* *mf*

Str. Bass *p* *mf*

p *mf*

17

Fl.

Ob.

Cl. I

Cl. II

Bsn. (B♭ B. Cl.)

E♭ A. Sx. (opt.)

Hn.

Tpts. I

Tpts. II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Opt.

f

f

f

f

f

f

mf

mf

17

Pno.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

f

ff

ff

ff

ff

ff

14

15

16

17

18

19

20

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. I *pp* *mf*

Cl. II *pp* *mf*

Bsn. (B♭ B. Cl.) *pp* *mf* *Opt.*

E♭ A. Sx. (opt.) *pp* *mf*

Hn. I *pp* *mf*

Tpts. II *mf*

Tbn. *mf*

Tuba *pp* *mf*

Mlt. Perc. *mf*

Timp.

Perc. I *mp*

Perc. II *p* *mp*

Pno. *p* *mf*

Vlns. I *mp* *f*

Vlns. II *mp* *f*

Vla. (Vln. III) *p* *f*

Cello *p* *f* *x4*

Str. Bass *p* *f*

p 21 22 23 24 *f* 25 26 27

Preview Only
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29

Fl.

Ob.

Clars. I
Clars. II

Bsn. (B♭ B. Cl.)

E♭ A. Sx. (opt.)

Hn.

Tpts. I
Tpts. II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlins. I
Vlins. II

Vla. (Vln. III)

Cello

Str. Bass

mp

p

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

mf

p

pizz.

pp

pp

Hi 3

3

V Hi 2 Lo 2

28

29

30

31

32

33

34

44791S

Fl.
Ob.
I
Cls.
II
Bsn.
(Bb B. Cl.)
Eb A. Sx.
(opt.)
Hn.
I
Tpts.
II
Tbn.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.
I
Vns.
II
Vla.
(Vln. III)
Cello
Str. Bass

Opt.

44791S

41

Fl. *f*

Ob. *f*

Clars. I *f*

Clars. II *f*

Bsn. (Bb B. Cl.) *f*

Eb A. Sx. (opt.) *f*

Hn. *f*

Tpts. I *f*

Tpts. II *f*

Tbn. *f*

Tuba *f*

Mlt. Perc.

Timp. *mf*

Perc. I *mf*

Perc. II

Pno. *f*

Vlins. I *ff*

Vlins. II *ff*

Vla. (Vln. III) *ff*

Cello *ff* arco

Str. Bass *ff* arco

41 42 43 44 45 46

Preview Use Requires Purchase

Fine
1st time only

The musical score is written for the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Cls. I & II (Clarinets)
- Bsn. (B♭ B. Cl.) (Bassoon)
- E♭ A. Sx. (opt.) (Saxophone)
- Hn. (Horn)
- Tpts. I & II (Trumpets)
- Tbn. (Trombone)
- Tuba
- Mlt. Perc. (Mallet Percussion)
- Timp. (Timpani)
- Perc. I & II (Percussion)
- Pno. (Piano)
- Vlns. I & II (Violins)
- Vla. (Vln. III) (Viola)
- Cello
- Str. Bass (String Bass)

Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The score concludes with a *Fine* marking and a double bar line.

53

Fl.

Ob.

Cl. I

Cl. II

Bsn. (B♭ B. Cl.)

E♭ A. Sx. (opt.)

Hn.

Tpts. I

Tpts. II

Tbn. (Hn.)

Tuba (Bsn.)

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

53

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

53

54

55

56

57

58

59

60

Fl.

Ob.

Cl. I

Cl. II

Bsn. (B \flat B. Cl.)

E \flat A. Sx. (opt.)

Hn.

Tpts. I

Tpts. II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vins. I

Vins. II

Vla. (Vln. III)

Cello

Str. Bass

(Hn.)

(Bsn.)

p

65

Fl.

Ob.

I
Cls.

II

Bsn.
(B \flat B. Cl.)

E \flat A. Sx.
(opt.)

Hn.

I
Tpts.

II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

p

mf

V

4

69 70 71 72 73 74 75 76

77

Fl.

Ob.

Cl. I
Cl. II

Bsn. (B♭ B. Cl.)

E♭ A. Sx. (opt.)

Hn.

Tpts. I
Tpts. II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I
Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

pp

pp

(Hn.)

pp

pp

(Bsn.)

p

pp

Play

pp

pp

pp

arco

pp

77

4

V

4

89

Fl. *p*

Ob.

Cl. I

Cl. II

Bsn. (B♭ B. Cl.) *pp*

E♭ A. Sx. (opt.)

Hn. *pp* Play

Tpts. I

Tpts. II

Tbn. (Hn.) *pp*

Tbn. (Bsn.) *pp*

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno. *mf dim.*

Vlns. I

Vlns. II

Vla. (Vln. III) *pizz.*

Cello *arco pp* *pizz. mf dim.*

Str. Bass

85

86

87

88

89

90

91

92

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page: Flute (Fl.), Oboe (Ob.), Clarinet I and II (Cls. I, II), Bassoon (Bsn. (B \flat B. Cl.)), E \flat Alto Saxophone (opt.) (E \flat A. Sx. (opt.)), Horn (Hn.), Trumpet I and II (Tpts. I, II), Trombone (Tbn.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion I and II (Perc. I, II), Piano (Pno.), Violin I and II (Vlns. I, II), Viola (Vla. (Vln. III)), Cello, and Double Bass (Str. Bass). The score includes various musical notations such as dynamics (p, mp, pp), articulation (accents, slurs), and performance instructions (arco, to arco). A large red watermark is overlaid across the score.