



Byzantine Dances

CAROL BRITTIN CHAMBERS

Instrumentation

Score	1
Flute 1	1
Flute 2	1
Oboe 1	1
Oboe 2	1
B \flat Clarinet 1	1
B \flat Clarinet 2	1
Bass Clarinet (optional)	1
Bassoon 1	1
Bassoon 2	1
Alto Saxophone (optional)	1
Tenor Saxophone (optional)	1
Baritone Saxophone (optional)	1
B \flat Trumpet 1	1
B \flat Trumpet 2	1
Horn in F	1
Trombone	1
Euphonium (optional)	1
Tuba (optional)	1
Timpani	2
Mallets (Bells)	2
Percussion 1	3
Snare Drum, High Castanet, Bass Drum	
Percussion 2	6
Tam-tam, Suspended Cymbal, Tambourine, Tom-toms, Finger Cymbals	
Violin I	8
Violin II	8
Viola	5
Cello	5
Bass	5



ABOUT THE COMPOSER



Carol Brittin Chambers is currently the composer and owner of Aspenwood Music, LLC. She lives in San Antonio, Texas, where she is also on the music faculty at Texas Lutheran University.

Chambers is commissioned each year to compose and arrange works for concert band, marching band, orchestra, and various other ensembles. Her concert works have been selected to the J.W. Pepper Editor's Choice List and the Bandworld Top 100 and have been performed at state educator conferences across the country, including the Midwest Clinic in Chicago. She was named the winner of the 2019 WBDI (Women Band Directors International) Composition Competition. She has arranged and orchestrated marching shows for numerous high school and college bands across the country, as well as The Crossmen Drum Corps.

Before coming to TLU, Chambers taught middle school and high school band and private lessons for many years in the North East Independent School District, San Antonio, TX. She has also consistently performed with groups such as the Mid-Texas and San Antonio Symphonies.

Chambers received a Master of Music in Trumpet Performance from Northwestern University and a Bachelor of Music Education from Texas Tech University. She studied under Vincent Cichowicz, John Paynter, Arnold Jacobs, James Sudduth, and Will Strieder.

BYZANTINE DANCES

"Byzantine Dances" is designed to portray a set of Turkish dances. The opening dance is fast and energetic, written in the style of a *Roma Gypsy* dance. During this upbeat section, the melody incorporates grace notes that are enjoyable to play, while the harmony and bass line include engaging countermelodies and syncopated lines. The slower section in the middle of the piece is crafted in the style of a *Zeybek* dance, often performed by a solo dancer symbolizing courage and heroism. The dancer uses outstretched arms, resembling a great hawk.

In this composition, I chose to incorporate some uniquely Turkish-sounding elements. Much of the melodic material is based on either the Byzantine scale or the Harmonic Major scale, both of which produce a somewhat exotic sound. Another element is the use of Turkish Zills, or finger cymbals, which are often used in dances of this region.

The Byzantine Empire, also known as the Eastern Roman Empire, lasted from about 400-1453 A.D. and covered much of the area of what is now Turkey. With the conquest of the Byzantine Empire's capital, Constantinople, the Ottoman Empire began its reign in 1453. After World War I, the Ottoman Empire fell, and the Republic of Turkey was formed in 1923.

Please enjoy "Byzantine Dances"!



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Recordings are available on all major streaming services.

1 FL. 2

1 Ob. 2

1 B. Cl. 2

B. Cl.

1 Bsn. 2

A. Sax.

T. Sax.

B. Sax.

Hn.

1 B. Tpt. 2

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Bass

7 8 9 10 11 12

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1
Fl.

2

1
Ob.

2

1
B. Cl.

2

B. Cl.

1
Bsn.

2

A. Sax.

T. Sax.

B. Sax.

Hn.

1
B. Tpt.

2

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Bass

turn sus. cym.
mallets around

37 Exotic, but Valiant ♩ = 80

31 rit.

FL. 1, 2

Ob. 1, 2

B. Cl. 1, 2

B. Cl. 1, 2

Bsn. 1, 2

A. Sax.

T. Sax.

B. Sax.

mp *mf*

Cue: Vln. Solo

Cue: Bassoon

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31 rit.

Hn.

B. Tpt. 1, 2

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Tam-tam

mp *mf* *ppp*

37 Exotic, but Valiant ♩ = 80

31 rit.

Vln. I

Vln. II

Vla.

Vc.

Bass

mp *mf* *mf pizz.*

Cue: Bassoon

Snap, both arms overhead,
palms facing audience

1 FL. 2

1 Ob. 2

1 B. Cl. 2

B. Cl.

1 Bsn. 2

A. Sax.

T. Sax.

B. Sax.

Hn.

1 B. Tpt. 2

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Bass

mf

high castanet

Zills
(Finger Cyms.)

57

Tempo Primo
♩ = 152-160

FL. 1, 2

Ob. 1, 2

B. Cl. 1, 2

B. Cl.

Bsn. 1, 2

A. Sax.

T. Sax.

B. Sax.

mf *f*

2/4 4/4

57

Tempo Primo
♩ = 152-160

Hn.

B. Tpt. 1, 2

Tbn.

Euph.

Tuba

Timp.

Mal.

mf *f*

2/4 4/4

Perc. 1

Perc. 2

mf *f*

S.D.

Sus. Cym.

strike with mallet

ppp

57

Tempo Primo
♩ = 152-160

Vln. I

Vln. II

Vla.

Vc.

Bass

mf *f*

2/4 4/4

72

1 Fl. *f*

2 Fl. *f*

1 Ob. *f*

2 Ob. *f*

1 B. Cl. *f*

2 B. Cl. *f*

1 Bsn. *f*

2 Bsn. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

72

Hn. *f*

1 B. Tpt. *f*

2 B. Tpt. *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Timp. *f*

Mal. *f*

Perc. 1 *mf*
on dome

Perc. 2 *f*

72

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Bass *f*

84

1 FL. *mp* *f*

2 FL. *mp* *f*

1 Ob. *mp* *f*

2 Ob. *mp* *f*

1 B. Cl. *mp* *f*

2 B. Cl. *mp* *f*

1 Bsn. *mp* *f*

2 Bsn. *mp* *f*

A. Sax. *mp* *f*

T. Sax. *mp* *f*

B. Sax. *mp* *f*

84

Hn. *mp* *f*

1 B. Tpt. *mp* *f*

2 B. Tpt. *mp* *f*

Tbn. *mp* *f*

Euph. *mp* *f*

Tuba *mp* *f*

Timp. *mp* *f*

Mal. *mp* *f*

Perc. 1 *mp* *f*

Perc. 2 *pp* *f*

turn sus. cym. mallets around

Sus. Cym.

84

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Bass *mp* *f*

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16

Byzantine Dances - Full Score

FL. 1 *mp* *f* *sf* HEY!

FL. 2 *mp* *f* *sf* HEY!

Ob. 1 *mp* *f* *sf* HEY!

Ob. 2 *mp* *f* *sf* HEY!

B. Cl. 1 *mp* *f* *sf* HEY!

B. Cl. 2 *mp* *f* *sf* HEY!

Bsn. 1 *mp* *f* *sf* HEY!

Bsn. 2 *mp* *f* *sf* HEY!

A. Sax. *mp* *f* *sf* HEY!

T. Sax. *mp* *f* *sf* HEY!

B. Sax. *mp* *f* *sf* HEY!

Hn. *mp* *f* *sf* HEY!

B. Tpt. 1 *mp* *f* *sf* HEY!

B. Tpt. 2 *mp* *f* *sf* HEY!

Tbn. *mp* *f* *sf* HEY!

Euph. *mp* *f* *sf* HEY!

Tuba *mp* *f* *sf* HEY!

Timp. *mp* *f* *sf* HEY!

Mal. *mp* *f* HEY!

Perc. 1 *mp* *f* *sf* HEY!

Perc. 2 *pp* *f* *sf* HEY!

Vln. I *mp* *f* *sf* HEY!

Vln. II *mp* *f* *sf* HEY!

Vla. *mp* *f* *sf* HEY!

Vc. *mp* *f* *sf* HEY!

Bass *mp* *f* *sf* HEY!

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