



Byzantine Dances

CAROL BRITTIN CHAMBERS

Instrumentation

Full Score	1
Flute	8
Oboe	2
B♭ Clarinet 1	6
B♭ Clarinet 2	6
Bass Clarinet	2
Bassoon	2
Alto Saxophone	4
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	6
B♭ Trumpet 2	6
Horn in F	4
Trombone	4
Euphonium	2
Baritone T.C.	2
Tuba	4
Timpani	2
Mallets	1
Bells	
Percussion 1	3
Snare Drum, High Castanet, Bass Drum	
Percussion 2	4
Tam-Tam, Suspended Cymbal, Tambourine, Tom-toms, Finger Cymbals	



ABOUT THE COMPOSER



Carol Brittin Chambers is currently on the music faculty at Texas Lutheran University. She lives in San Antonio, Texas, where she is the owner and composer of Aspenwood Music. She also maintains an active performance schedule, including appearances with the Mid-Texas and San Antonio Symphonies. Chambers is commissioned each year to compose and arrange works for concert band, marching band, and various other ensembles. She has arranged and orchestrated marching shows for numerous high school bands across the country, as well as The Crossmen Drum Corps.

Before coming to TLU, Chambers taught middle school and high school band for many years in the North East Independent School District, San Antonio, TX. She also taught private lessons in NEISD. 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.

ABOUT BYZANTINE DANCES

Byzantine Dances was commissioned by the Ronald Reagan High School Band in San Antonio, TX, Dan Morrison, Greg White, Mason Daffinee, and Ray Ulibarri, directors. The piece premiered at the Midwest Clinic in Chicago, December 2018.

Byzantine Dances is generally meant 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 dance, the melody incorporates grace notes that are fun to play, while the harmony and bass line incorporate enjoyable countermelodies and syncopated lines. The slower section in the middle of the piece is written in the style of a Zeybek dance. This type of dance is often performed by a solo dancer symbolizing courage and heroism. The dancer uses out-stretched arms, almost resembling a great hawk.

In this piece, 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 WWI, the Ottoman Empire fell, and the Republic of Turkey was formed in 1923.

Please enjoy *Byzantine Dances*!

NOTE TO THE CONDUCTOR

Use this piece to introduce or reinforce the following musical concepts:

- Grace notes (optional for less-advanced players)
- Variety of styles – fast articulation vs. slower lyrical passages
- Unique body instruments, such as fingersnaps and handclaps
- Syncopation (small amount)



Full Score

Byzantine Dances

CAROL BRITTIN CHAMBERS
(ASCAP)

Vivo! ♩ = 152-160

4

Flute *mf* *f* *mf*

Oboe (Opt. Flute 2) *mf* *f* *mf*

B♭ Clarinet 1 *mf* *f* *mf*

B♭ Clarinet 2 *mf* *f* *mf*

Bass Clarinet *mf* *f* *mf*

Bassoon *mf* *f* *mf*

Alto Saxophone *mf* *f* *mf*

Tenor Saxophone *mf* *f* *mf*

Baritone Saxophone *mf* *f* *mf*

Vivo! ♩ = 152-160

B♭ Trumpet 1 *mf* *f* *mf*

B♭ Trumpet 2 *mf* *f* *mf*

Horn in F *mf* *f* *mf*

Trombone *mf* *f* *mf*

Euphonium *mf* *f* *mf*

Tuba *mf* *f* *mf*

Timpani (F, B♭) *mf* *f* *mf*

Mallets (Bells) *mf* *f* *mf*

Percussion 1 (Snare Drum, High Castanet, Bass Drum) *mf* *f* *mf*

Percussion 2 (Tam-Tam, Suspended Cymbal, Tambourine, Tom-Toms, Finger Cymbals) *mf* *f* *mf*

pp *sf* *f*

1 2 3 4 5 6

Tamb.

Sus. Cym.

strike with mallet

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

7 8 9 10 11 12

Byzantine Dances - Full Score

13 17

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

13 17

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Sus. Cym.
stick end

mf on dome

13 14 15 16 17 18

FL.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

turn sus. cym.
mallets around

19 20 21 22 23 24

ICB1911FS

37

31 rit. Exotic, but Valiant ♩ = 80 37

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

31 rit. Exotic, but Valiant ♩ = 80 37

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Tam-tam

mf

Tom-Toms Med., High

ppp

mf

Snap, both arms overhead,
palms facing audience

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Snap, both arms overhead,
palms facing audience

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

high castanet

Perc. 1

Zills
(Finger Cyms.)

Perc. 2

38 39 40 41 42

45 Più mosso ♩ = 84

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Play

Brass Mallets

43 44 45 46 47 48 49 50

Tempo Primo
♩ = 152-160

Fl. *mp* *mf* *f*

Ob. *mp* *mf* *f*

B♭ Cl. 1 *mp* *mf* *f*

B♭ Cl. 2 *mp* *mf* *f*

B. Cl. *mf* *f*

Bsn. *mf* *f*

A. Sax. *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

B♭ Tpt. 1 *mf* *f*

B♭ Tpt. 2 *mf* *f*

Hn. *mf* *f*

Tbn. *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Timp. *mf* *fp* *f*

Mal. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

S.D. *mf* *f*

Sus. Cym. *mf* *f*

strike with mallet *sf*

Tamb. *sf*

2 4 2 4 2 4 2 4 2 4

51 52 53 54 55 56 57

ppp

62

ICB1911FS

Byzantine Dances - Full Score

[illegible]

ICB1911FS

84

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

turn sus. cym.
mallets around

Sus. Cym.

mp

f

pp

79

80

81

82

83

84

85

FL. *mp* *f* *ff* HEY!

Ob. *mp* *f* *ff* HEY!

B♭ Cl. 1 *mp* *f* *ff* HEY!

B♭ Cl. 2 *mp* *f* *ff* HEY!

B. Cl. *mp* *f* *ff* HEY!

Bsn. *mp* *f* *ff* HEY!

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

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

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

B♭ Tpt. 1 *mp* *f* *ff* HEY!

B♭ Tpt. 2 *mp* *f* *ff* HEY!

Hn. *mp* *f* *ff* HEY!

Tbn. *mp* *f* *ff* HEY!

Euph. *mp* *f* *ff* HEY!

Tuba *mp* *f* *ff* HEY!

Timp. *mp* *f* *ff* HEY!

Mal. *mp* *f* *ff* HEY!

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

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

86 87 88 89 90 91

ICB1911 – Set
 ICB1911FS – Full Score
 ICB1911P – Parts

