



# Byzantine Dances

CAROL BRITTIN CHAMBERS

## Instrumentation

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Score	1
Violin I	8
Violin II	8
Violin III (Viola T.C.)	3
Viola	5
Cello	5
Bass	5
Rehearsal Piano	1

For Preview Only  
Excelcia Music Publishing



## 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 Wil Snieder.

## 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.

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"!



[aspenwoodmusic.com](http://aspenwoodmusic.com)



[aspenwoodmusic/carol](https://www.facebook.com/aspenwoodmusic/carol)



[excelciamusicpublishing](https://www.youtube.com/channel/UC...)

Recordings are available on all major streaming services.

# Byzantine Dances

CAROL BRITTIN CHAMBERS  
(ASCAP)

Vivo! ♩ = 152 - 160

5

Violin I

Violin II

Viola

Cello

Bass

Piano  
(Rehearsal Only)

4

4

4

4

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

1

2

3

4

5

6

7

8

9

10

13

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

17

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

Musical score for measures 21-25. The score is for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one sharp (F#) and the time signature is 4/4. Measure 25 is marked with a box containing the number 25. The dynamic marking *mf* is present in measures 25 and 26. A large diagonal watermark "For Preview Only" and "Excelcia Music Publishing" is overlaid on the score.

Musical score for measures 26-30. The score is for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one sharp (F#) and the time signature is 4/4. Measure 26 is marked with a box containing the number 26. The dynamic marking *f* is present in measures 27, 28, 29, and 30. A large diagonal watermark "For Preview Only" and "Excelcia Music Publishing" is overlaid on the score.

31 rit.

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

Exotic, but valiant

31 32 33 34 35

37 Solo or Soli Section Snap, both arms overhead, palms facing audience

mf = 80

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

45 più mosso ♩ = 84

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

Solo or Soli *mf*

Play

*mp*

Tutti

*mp* Arco

*mp*

41 42 43 44 45

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

Tutti

*mp*

Tutti

*mp*

49

46 47 48 49 50

53

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

*mf*

*f*

51 52 53 54 55

57 **Tempo 1** ♩ = 160

\*Note:  
Hand claps should be head-high  
so as to be seen by the audience.

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

Stomp

Clap

Play

61 Solo

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

*f* +Section

*mf* Pizz.

*mf* Pizz.

*f*

61 62 63 64 65

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

Play

*f* Play

*f* Arco

*f* Arco

*f*

71

Tutti

*f*

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

71

73

74

79

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

75

76

77

78

79

83

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

80 81 82 83 84

Vln. I

Vln. II

Vla.

Cello

Bass

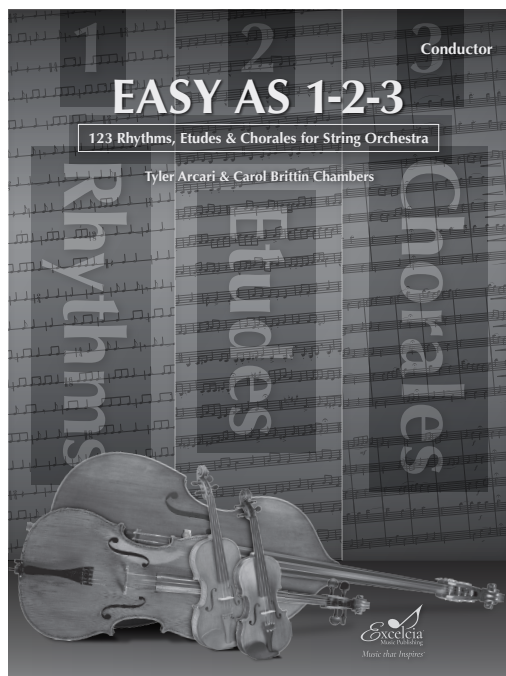
Pno.

85 86 87 88 89 90

HEY!

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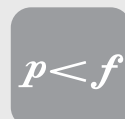
Tyler Arcari



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