

# ARABIAN DANCES

## Brian Balmages

### Instrumentation

Full Score

**Part 1:**

3 - Piccolo /  
Flute  
1 - Oboe  
2 - B♭ Clarinet /  
Soprano Sax  
2 - E♭ Alto Sax  
(E♭ Clarinet)  
3 - B♭ Trumpet  
2 - Violin

**Part 2:**

2 - Flute  
1 - Oboe  
2 - B♭ Clarinet  
2 - E♭ Alto Sax  
3 - B♭ Trumpet  
2 - Violin

**Part 3:**

2 - B♭ Clarinet  
2 - E♭ Alto Sax  
(Alto Clarinet)  
2 - B♭ Tenor Sax  
2 - F Horn  
2 - Violin  
2 - Viola

**Part 4:**

1 - Bassoon  
2 - B♭ Bass Clarinet /  
Tenor Sax  
Baritone T.C.  
2 - E♭ Baritone Sax  
(Alto Clarinet)  
2 - F Horn  
3 - Trombone /  
Euphonium  
2 - Violoncello

**Part 5:**

1 - Bassoon  
2 - B♭ Bass Clarinet  
(Contrabass Clarinet)  
2 - E♭ Baritone Sax  
(Contra Alto Clarinet)  
2 - Trombone /  
Euphonium  
3 - Tuba  
2 - Double Bass

**Percussion:**

1 - Timpani  
Shaker  
1 - Percussion 1  
Marimba  
Low Tom  
Finger Cymbals  
Suspended Cymbal  
2 - Percussion 2  
Suspended Cymbal  
Frame Drum  
Bongos  
2 - Percussion 3  
2 Darbukas  
Wind Chimes  
2 - Percussion 4  
Crash Cymbals  
Large Tam-tam  
Finger Cymbals  
Tambourine  
Shekere (opt. Cabasa)

FJH is now using a high-speed sorting system for parts.  
As a result, all single page parts are collated before multiple page parts.



## The Composer

Brian Balmages (b. 1975) is an award-winning composer and conductor. His music has been performed throughout the world with commissions ranging from elementary schools to professional orchestras. World premieres include prestigious venues such as Carnegie Hall, the Kennedy Center, and Meyerhoff Symphony Hall. His music was also performed as part of the 2013 Presidential Inaugural Prayer Service, which was attended by both President Obama and Vice President Biden. He is a recipient of the prestigious A. Austin Harding Award from the American School Band Directors Association, won the 2020 NBA William D. Revelli Composition Contest with his work *Love and Light*, and in 2016 was awarded the James Madison University Distinguished Alumni Award from the School of Visual and Performing Arts (the first year the award was given). In the same year, he was commissioned by his other alma mater, the University of Miami, to compose music for the inauguration of the institution's 6th president, Dr. Julio Frenk.

As a conductor, Mr. Balmages enjoys regular engagements with all-state and region bands and orchestras, as well as university and professional ensembles throughout the world. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, College Band Directors Conference, American School Band Directors Association National Conference and others. Additional conducting appearances have included the Kennedy Center and Meyerhoff Symphony Hall as well as engagements in Australia, Canada and Italy. Currently, he is Director of Instrumental Publications for The FJH Music Company and Assistant Director of Bands and Orchestras at Towson University.

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## About the Series

The FJH Flex Series serves as a bridge between The Reimagine Initiative (fully-adaptable works for absolutely any possible instrumentation) and concert band music with standard instrumentation. Designed to work extremely well for smaller bands and groups with instrumentation challenges, the FJH Flex Series will also work with percussion and any of the following combinations:

Bands with incomplete instrumentation • Woodwind quintet • Brass quintet • Clarinet choir • Saxophone choir • Brass ensemble • Strings • Full orchestra • Countless additional combinations!

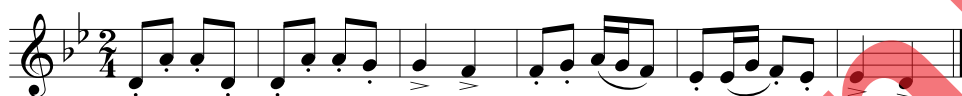
Featuring some of the most popular FJH pieces of all time, the FJH Flex Series opens a world of opportunity to smaller programs that are still looking for big musical experiences.

## About the Music

The Middle East is a source of amazing folk music that includes a great variety of instruments not commonly used in Western music. In researching Arabic folk music, I came across many folk tunes that were performed with traditional instruments. In such cases, it is quite common for there to be no harmony—strings and winds double the melody line while percussion makes up the entire accompaniment. However, Arabic music has evolved with contemporary artists infusing a mixture of traditional and commercial sounds into their music. This concept of traditional and contemporary sounds coexisting in a single work serves as the inspiration for *Arabian Dances*.

There are three themes that are used throughout the work. The first is a traditional Arabic song called *Ala Dal'ona*. While the song is originally a love ballad, it has had many new sets of lyrics to reflect loss of homeland, desire for freedom, and even a voice for women's rights. Thus, despite its simple melody, it has a very complex background. Excerpts of the song are used in the very beginning of the work, while the full tune with percussion accompaniment is presented at the *Allegro Moderato*. It is first presented in a more authentic form, with just melody and percussion. As the music develops, more contemporary sounds are added, including more extensive harmonies.

### Theme 1: *Ala Dal'ona*



The second theme is an original that serves as a unifying device throughout the work. First presented at measure 17, this theme winds up being juxtaposed with both folk songs in the piece at various stages. As with the other songs, extensive ornamentation is used throughout the piece in an attempt to represent the unique characteristic of Middle Eastern music.

### Theme 2: Original Theme



The third theme is *Tafta Hindi* ("Cloth from India"), a song that tells of an Arabic marketplace where merchants are calling out to potential customers. This theme is introduced at measure 148 and is first presented with only melody and percussion (as with *Ala Dal'ona*). Again, in an attempt to bridge traditional and contemporary sounds, the music continues to develop with added harmonies and the use of Western percussion instruments, such as timpani, suspended cymbal, crash cymbals, and tom-tom.

### Theme 3: *Tafta Hindi*



The ending of the piece (*Vivace*) contains the most contemporary orchestration and rhythms. It comes the closest to representing traditional Western music before the final statement of the *Tafta Hindi* theme in the last four measures, which brings the work to a powerful and exciting conclusion.

An extensive percussion ensemble section in the middle of the work relies heavily on authentic rhythms and instruments. The darbuka is a type of goblet drum—a drum that essentially is shaped like a goblet or chalice. While there are many sounds these drums are capable of, there are two main techniques called for in this piece. The "dum" is typically a right-handed center strike, either with the fingers or palm, to create a low, clear tone. The "tek" and "ka" are strikes near the edge of the drum to produce a high tone. This is notated in the music with the "dum" as a lower pitch and the "tek" and "ka" (right- and left-handed strikes near the edge) as upper pitches. Optional alternatives are common hand drums, which can be found in many Orff classrooms. The shekere is typically made out of gourd (though there are fiberglass versions that are much less delicate) and is covered with beads that are woven into a net. Playing the instrument involves dropping it into the hand to create a tone and tossing it out as though you were tossing water out of it.

Percussion is set up to work with 8 players. If fewer players are available, it is recommended to omit the timpani/shaker and percussion 1 parts.

Timpani/Shaker – 1 player

Percussion 1 – 1 player

Percussion 2 – 2 players

Percussion 3 – 2 players

Percussion 4 – 2 players

- Brian Balmages



PART 1

C

Bb

Eb

12

tutti

mp

tutti

mp

tutti

mp

PART 2

C

Bb

Eb

p

p

p

PART 3

Bb

Eb

F

Vla. (Vln.)

p

p

p

p

PART 4

Bb

Eb

F

C

(T. Sax)

12

PART 5

Bb

C

Tuba D.B.

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

3

p

(Tam.)

PART 1

C

Bb

Eb

17

*mf*

PART 2

C

Bb

Eb

*mp* < *mf*

*mp*

*mf*

PART 3

Bb

Eb

F

Vla. (Vln.)

*mp* < *mf*

*mp*

*mf*

PART 4

Bb

Eb

F

C

17

*mf* legato

*mf* legato

*mf* legato

*mf* legato

PART 5

Bb

C

Tuba D.B.

*mf* legato

*mf* legato

*mf* legato

Timp. Shkr.

*mp*

*p* < *mf*

Perc. 1

Perc. 2

Sus. Cym.

*p* < *mf*

*mp*

Perc. 3

*mp*

Perc. 4

*mp*

*mf*

PART 1

C

B $\flat$

E $\flat$

PART 2

C

B $\flat$

E $\flat$

Fl.

Ob., Vln. *mf*

PART 3

B $\flat$

E $\flat$

F

Vla. (Vln.)

PART 4

B $\flat$

E $\flat$

F

C

PART 5

B $\flat$

C

Tuba D.B.

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*p* *mf* *mp*

19 20 21 22 23 24



33

PART 1

C

B $\flat$

E $\flat$

*ff*

*ff*

*ff*

PART 2

C

B $\flat$

E $\flat$

*ff*

*ff*

*ff*

PART 3

B $\flat$

E $\flat$

F

Vla. (Vln.)

*ff*

*ff*

*ff*

*ff*

33

PART 4

B $\flat$

E $\flat$

F

C

*ff*

*ff*

*ff*

*ff*

PART 5

B $\flat$

C

Tuba D.B.

*ff*

*ff*

*ff*

*p*

*p*

*p*

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*ff*

*p*

*mp*

*ff*

W. Ch.

*p*

Cr. Cym. dampen

30 *f* 31 32 *ff* 33 34 *p* 35

**poco rit.** 40 Allegro moderato (♩ = 112)

**PART 1**

C  
B♭  
E♭

*p*  
Cl. preferred

**PART 2**

C  
B♭  
E♭

*p*  
Fl. Ob.  
Vln.

**PART 3**

B♭  
E♭  
F  
Vla. (Vln.)

*p*

**PART 4**

**poco rit.** 40 Allegro moderato (♩ = 112)

B♭  
E♭  
F  
C

*p*

**PART 5**

B♭  
C  
Tuba D.B.

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Smaller Darbuka  
Larger Darbuka  
*mf*

both parts: lower note = palm, upper note = fingers near rim

46

PART 1

C

B $\flat$

E $\flat$

*mf*  
Cl., S. Sax.

Tpt.

*mf*

*mf*

PART 2

C

B $\flat$

E $\flat$

2nd time only  
Fl.

Ob., Vln.

*mf*

2nd time only  
*mf*

2nd time only  
*mf*

*mf*

PART 3

B $\flat$

E $\flat$

F

Vla. (Vln.)

46

PART 4

B $\flat$

E $\flat$

F

C

PART 5

B $\flat$

C

Tuba D.B.

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

52 58

PART 1  
C  
Bb  
Eb

PART 2  
C  
Bb  
Eb

PART 3  
Bb  
Eb  
F  
Via. (Vin.)

PART 4  
Bb  
Eb  
F  
C

PART 5  
Bb  
C  
Tuba D.B.  
Timp. Shkr.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4

2nd time only

mf

Bongos

Fr. Dr.

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64

PART 1

C Picc., Fl. *f*

B $\flat$  Ob., Vln. *f*

E $\flat$  *f*

PART 2

C *ff*

B $\flat$  *ff*

E $\flat$  *ff*

PART 3

B $\flat$  *f*

E $\flat$  *f*

F *f*

Vla. (Vln.) *f*

64

PART 4

B $\flat$  *f*

E $\flat$  *f*

F *f*

C *f*

PART 5

B $\flat$  *f*

C *f*

Tuba D.B. *f*

Timp. Shkr. *f*

Perc. 1 F. Cym. *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 Shekere (opt. Cabasa) *f*

Tamb. *f*

60 61 62 63 64 65 66 67

PART 1

C  
Bb  
Eb

PART 2

C  
Bb  
Eb

PART 3

Bb  
Eb  
F  
Vla. (Vln.)

PART 4

Bb  
Eb  
F  
C

PART 5

Bb  
C  
Tuba D.B.

Timp. Shkr.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4

68 69 70 71 72 73 74 75

80 accel. poco a poco

PART 1

C

Bb

Eb

PART 2

C

Bb

Eb

opt. div.

PART 3

Bb

Eb

F

Vla. (Vln.)

ff

80 accel. poco a poco

PART 4

Bb

Eb

F

C

ff

PART 5

Bb

C

Tuba D.B.

Timp. Shkr.

ff

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Low Tom

76 77 78 79 80 81 82 83 84

92 Allegro (♩ = 120)

PART 1

C

B♭

E♭

*ff*

*tr*

3

PART 2

C

B♭

E♭

PART 3

B♭

E♭

F

Vla. (Vln.)

92 Allegro (♩ = 120)

PART 4

B♭

E♭

F

C

PART 5

B♭

C

Tuba D.B.

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Cr. Cym.

*f*

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Shekere (opt. Cabasa)

94 95 96 97 98 *f* 99 100 101 102

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

103 104 Tamb. 105 106 107 108 109 110 111

110

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

112 113 114 115 116 117 118 119

117

(printed in every part) "Hey!" Shaker

*f*

"Hey!"

"Hey!"

"Hey!"

"Hey!"

"Hey!"

"Hey!"

"Hey!"

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

120 121 122 123 124 125 126 127 128

129

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*f-mp*

129 130 131 132 133 134 135 136

137

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*f*

(printed in every part) "Hey!"

137 138 139 140 141 142 143 145

148

PART 1

C

B $\flat$

E $\flat$

*mf*

PART 2

C

B $\flat$

E $\flat$

PART 3

B $\flat$

E $\flat$

F

Vla. (Vln.)

148

PART 4

B $\flat$

E $\flat$

F

C

*mf*

*mf*

*mf*

*mf*

PART 5

B $\flat$

C

Tuba D.B.

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*mf*

*mf*

PART 1

160

C

B $\flat$

E $\flat$

PART 2

C

B $\flat$

E $\flat$

Fl.

Ob., Vln.

*mf*

PART 3

B $\flat$

E $\flat$

F

Vla. (Vln.)

*mp*

PART 4

160

B $\flat$

E $\flat$

F

C

*mp*

PART 5

B $\flat$

C

Tuba D.B.

*mp*

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

172

PART 1

C

B $\flat$

E $\flat$

*mp*  
Cl., S. Sax.

*mp*  
Tpt.

*mp*

PART 2

C

B $\flat$

E $\flat$

*mp*  
Tpt.

*mp*  
Cl.

*mp*

PART 3

B $\flat$

E $\flat$

F

Vla. (Vln.)

opt. div.

opt. div.

172

PART 4

B $\flat$

E $\flat$

F

C

PART 5

B $\flat$

C

Tuba D.B.

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*mp*

*mp*

164 165 166 167 168 169 170 171 172

PART 1

C  
B $\flat$   
E $\flat$

PART 2

C  
B $\flat$   
E $\flat$

PART 3

B $\flat$   
E $\flat$   
F  
Vla. (Vln.)

PART 4

B $\flat$   
E $\flat$   
F  
C

PART 5

B $\flat$   
C  
Tuba  
D.B.

Timp.  
Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

173 174 175 176 177 178 179 180 181

188

PART 1

C

B $\flat$

E $\flat$

*mf*

*mf*

*mf*

PART 2

C

B $\flat$

E $\flat$

*mf*

*mf*

*mf*

top note required

top note required

top note required

PART 3

B $\flat$

E $\flat$

F

Vla. (Vln.)

*mf*

*mf*

*mf*

*mf*

188

PART 4

B $\flat$

E $\flat$

F

C

*mp*

*mp*

*mp*

*mp*

PART 5

B $\flat$

C

Tuba D.B.

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*mf*

182 183 184 185 186 187 188 189 190

PART 1

PART 2

PART 3

PART 4

PART 5

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

PART 1

C

Bb

Eb

PART 2

C

Bb

Eb

PART 3

Bb

Eb

F

Vla. (Vln.)

PART 4

Bb

Eb

F

C

PART 5

Bb

C

Tuba D.B.

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mf

mp

Timp.

mf

mp

200 201 202 203 204 205 206 207

208

PART 1

C

Bb

Eb

*ff*

PART 2

Fl.

Ob., Vln.

C

Bb

Eb

*ff*

PART 3

Bb

Eb

F

Vla. (Vln.)

*ff*

208

PART 4

Bb

Eb

F

C

*ff*

PART 5

Bb

C

Tuba D.B.

*ff*

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*ff*

208

209

PART 1

C

Bb

Eb

PART 2

C

Bb

Eb

PART 3

Bb

Eb

F

Vla. (Vln.)

PART 4

Bb

Eb

F

C

PART 5

Bb

C

Tuba D.B.

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

PART 1

C

B $\flat$

E $\flat$

PART 2

C

B $\flat$

E $\flat$

PART 3

B $\flat$

E $\flat$

F

Vla. (Vln.)

PART 4

B $\flat$

E $\flat$

F

C

PART 5

B $\flat$

C

Tuba D.B.

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

212

213

**PART 1**

C

B $\flat$

E $\flat$

**PART 2**

C

B $\flat$

E $\flat$

**PART 3**

B $\flat$

E $\flat$

F

Vla. (Vln.)

**PART 4**

B $\flat$

E $\flat$

F

C

**PART 5**

B $\flat$

C

Tuba D.B.

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*rit.*

*mp*

*ff*

*mp*

216 Vivo (♩ = 160)

PART 1

C

B♭

E♭

*ff*

PART 2

C

B♭

E♭

PART 3

B♭

E♭

F

Vla. (Vln.)

216 Vivo (♩ = 160)

PART 4

B♭

E♭

F

C

PART 5

B♭

C

Tuba D.B.

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*ff*

*mf*

*ff*

Cr. Cym.

216 217 218 219 220 221 222

PART 1

C

B $\flat$

E $\flat$

PART 2

C

B $\flat$

E $\flat$

PART 3

B $\flat$

E $\flat$

F

Vla. (Vln.)

PART 4

B $\flat$

E $\flat$

F

C

PART 5

B $\flat$

C

Tuba D.B.

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

223 224 225 226 227 228

PART 1

C

B $\flat$

E $\flat$

PART 2

C

B $\flat$

E $\flat$

Fl. Ob.

opt. div.

Vln.

PART 3

B $\flat$

E $\flat$

F

Vla. (Vln.)

PART 4

B $\flat$

E $\flat$

F

C

PART 5

B $\flat$

C

Tuba D.B.

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

229 230 231 232 233 234 235