

# ARABIAN DANCES

for Symphony Orchestra

Brian Balmages

## Instrumentation

1 - Full Score	1 - F Horn 1	2 - Percussion 2
1 - Piccolo	1 - F Horn 2	Suspended Cymbal
1 - Flute 1	1 - F Horn 3	Frame Drum
1 - Flute 2	1 - F Horn 4	Bongos
1 - Oboe 1	1 - B♭ Trumpet 1	2 - Percussion 3
1 - Oboe 2	1 - B♭ Trumpet 2	2 Darbukas
1 - B♭ Clarinet 1	1 - B♭ Trumpet 3	Wind Chimes
1 - B♭ Clarinet 2	1 - Trombone 1	2 - Percussion 4
1 - Bassoon 1	1 - Trombone 2	Crash Cymbals
1 - Bassoon 2	1 - Trombone 3	Large Tam-tam
1 - Opt. E♭ Alto Saxophone 1 (Horn 1 double)	1 - Tuba	Finger Cymbals
1 - Opt. E♭ Alto Saxophone 2 (Horn 2 double)	1 - Timpani	Tambourine
	Shaker	Shekere (opt. Cabasa)
	1 - Percussion 1	8 - Violin 1
	Marimba	8 - Violin 2
	Low Tom	5 - Viola
	Finger Cymbals	5 - Violoncello
	Suspended Cymbal	5 - Double Bass

**Extra Conductor Score: \$9.00**

**Extra Parts: \$4.00**

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## The Composer

Brian Balmages (b. 1975) is an award-winning composer, conductor, producer, and performer. The music he has written for winds, brass, and orchestra 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 received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. He is a recipient of the prestigious A. Austin Harding Award from the American School Band Directors Association 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.

## Program Notes

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*



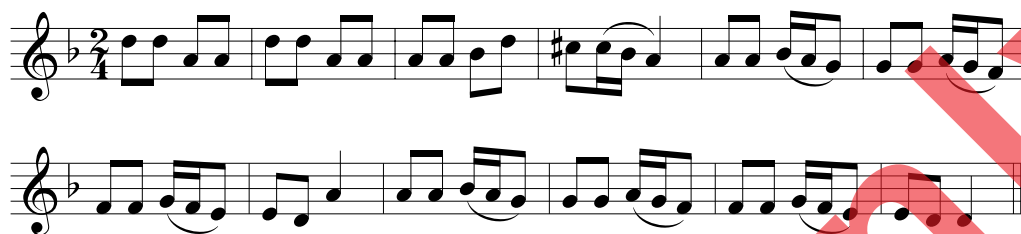
The second theme is an original that serves as a unifying device throughout the work. First presented at measure 17, this theme winds up being juxtaposed with both folk songs in the piece at various stages. As with the other songs, extensive ornamentation is used throughout the piece in an attempt to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

This orchestral transcription was commissioned by the South Middle School Symphony Orchestra (Omar Estrella and Cassandra Sanchez) to be premiered at the 2019 Midwest Clinic.

- Brian Balmages

Duration: 6:30

commissioned by the South Middle School Symphony Orchestra  
Edinburg, Texas; Omar Estrella and Cassandra Sanchez, Orchestra and Band Conductors

# ARABIAN DANCES

for Symphony Orchestra

BRIAN BALMAGES  
(ASCAP)

Andante (♩ = 64)

**Woodwinds:** Piccolo, Flutes (1, 2), Oboes (1, 2), B♭ Clarinets (1, 2), Bassoons (1, 2).

**Brass:** F Horns (1, 2, 3, 4), B♭ Trumpets (1, 2, 3), Trombones (1, 2, 3), Tuba.

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

**Strings:** Violin 1, Violin 2, Viola, Violoncello, Double Bass.

**Key Features:** Flute Solo (mp), Marimba (p), Wind Chimes (very slowly), Stagger bow (Violoncello), Larger Darbuka (p), Finger Cym. (p), Large Tam-tam (p), lower pitched Bongo w/ hand.

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Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
2

Bsns. 1  
2

Hns. 1  
2  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2  
3

Tuba

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

12

*mp*  
tutti  
*mp*

12

*p*

*p*

*p*

*p*

*mp*

(Tam.)

12

7 8 9 10 11 *mp* 12

Musical score for orchestra, measures 13-18. The score includes parts for Picc., Fls. (1 and 2), Obs. (1 and 2), Cls. (1 and 2), Bsns. (1 and 2), Hns. (1, 2, 3, and 4), Tpts. (1, 2, and 3), Tbn. (1, 2, and 3), Tuba, Timp. Shkr., Perc. 1, 2, 3, and 4, Vln. 1 and 2, Vla., Vel., and D.B. The score features various dynamics such as *mp*, *mf*, *p*, and *mf legato*. A large red watermark "Preview Only" is overlaid diagonally across the score. Measure numbers 13, 14, 15, 16, 17, and 18 are indicated at the bottom of the page.

Musical score for orchestra and strings, measures 19-24. The score includes parts for Picc., Fls. (1 and 2), Obs. (1 and 2), Cls. (1 and 2), Bsns. (1 and 2), Hns. (1, 2, 3, and 4), Tpts. (1, 2, and 3), Tbns. (1, 2, and 3), Tuba, Timp. Shkr., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Vln. 1, Vln. 2, Vla., Vcl., and D.B. The score is in 4/4 time and features a large red watermark reading "Preview Only Requires Purchase" diagonally across the page. Dynamics include *mf*, *p*, and *mp*. Performance markings include "no retake" and "V" (accents). Measure numbers 19 through 24 are indicated at the bottom of the page.

25

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
2

Bsns. 1  
2

25

Hns. 1  
2  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2  
3

Tuba

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

25

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.





*poco rit.*

Musical score for orchestra, measures 35-39. The score includes parts for Piccolo, Flutes (1, 2), Oboes (1, 2), Clarinets (1, 2), Bassoons (1, 2), Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Trombones (1, 2, 3), Tuba, Timpani (Timp. Shkr.), Percussion (Perc. 1-4), Violin I (Vln. 1), Violin II (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.).

Measures 35-39 are marked *poco rit.* and *p* (piano). The key signature is B-flat major. The time signature is 2/4. A large red watermark reading "Preview Only" is overlaid diagonally across the page. The text "Legal Use Requires Purchase" is also visible.

40 Allegro moderato (♩ = 112) 46

Picc. *mf*

Fls. 1 2

Obs. 1 2 *mf*  
1. 2nd time only

Cls. 1 2 *mf*  
2nd time only

Bsns. 1 2 *mf*

40 Allegro moderato (♩ = 112) 46

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3 *mf*  
both parts: lower note = palm, upper note = fingers near rim  
Smaller Darbuka

Perc. 4  
Larger Darbuka

40 Allegro moderato (♩ = 112) 46

Vln. 1

Vln. 2

Vla.

Vel.

D.B.

52

Picc.

Fls. 1  
2

Obs. 1  
2

Clars. 1  
2

Bsns. 1  
2

+2. (2nd time only)

2nd time only

2nd time only

52

Hns. 1  
2  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2  
3

Tuba

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

52

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

58 2nd time only *mf*

Picc. *mf*

Fls. 1 2 *mf*

Obs. 1 2 *mf*

Cls. 1 2 *mf*

Bsns. 1 2 *mf*

64 *f*

58 *mf*

Hns. 1 2 3 4

Tpts. 1 2 3 *mf*

Tbns. 1 2 3 *mf*

Tuba *mf*

Timp. Shkr. *mf*

Perc. 1 *mf*

Perc. 2 Bongos *mf*

Perc. 3 Fr. Dr. *mf*

Perc. 4 *mf*

64 *ff*

F. Cym. *f*

Shekere (opt. Cabasa) *f*

Tamb. *f*

58 *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vel. *mf*

D.B. *mf*

64 *f*

58 59 60 61 62 63 64 65

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbn. 1 2 3

Tuba

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. 1

Vln. 2

Vla.

Vel.

D.B.

66 67 68 69 70 71 72 73

*ff*

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80 accel. poco a poco

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
2

Bsns. 1  
2

80 accel. poco a poco

Hns. 1  
2  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2  
3

Tuba

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

80 accel. poco a poco

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Musical score for orchestra and strings, measures 82-90. The score includes parts for Picc., Fls. (1, 2), Obs. (1, 2), Cls. (1, 2), Bsns. (1, 2), Hns. (1, 2, 3, 4), Tpts. (1, 2, 3), Tbn. (1, 2, 3), Tuba, Timp. Shkr., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Vln. 1, Vln. 2, Vla., Vcl., and D.B. The key signature is B-flat major. A large red watermark 'Preview Only' is overlaid diagonally across the page.



92 Allegro (♩ = 120)

Picc. *tr.*

Fls. 1 *tr.*

2

Obs. 1 *tr.*

2

Cls. 1 *tr.*

2 *tr.*

Bsns. 1

2

92 Allegro (♩ = 120)

Hns. 1

2

3

4

Tpts. 1

2

3

Tbns. 1

2

3

Tuba

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 Cr. Cym. Shekere (opt. Cabasa)

92 Allegro (♩ = 120)

Vln. 1 *f* *tr.*

Vln. 2 *f* *tr.*

Vla. *f* *tr.*

Vcl. *f* *tr.*

D.B. *f*

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

100 101 102 103 104 Tamb. 105 106 107

110

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

108 109 110 111 112 113 114 115

117

(printed in every part) "Hey!" Shaker

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

116 "Hey!" 118 119 120 121 122 123

129

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

124 125 126 127 128 129 130 131

*f-mp*

*f-mp*

*f-mp*

*f-mp*

137

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

132 133 134 135 136 137 138 139

*f*

*f*

*f*

*f*

(printed in every part) "Hey!"

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

140 141 142 143 144 145 146 147

"Hey!"

"Hey!"

"Hey!"

"Hey!"

"Hey!"

"Hey!"

"Hey!"

148

Picc.

Fls. 1 2 *mf*

Obs. 1 2

Bsn.

Cls. 1 2 *mf*

Bsns. 1 2 *mf*

148 *mf*

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3 *mf*

Perc. 4 *mf*

148

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

148 149 150 151 152 153 154 155 156 157

160

Picc.

Fls. 1  
2

Obs. 1  
2

Cts. 1  
2

Bsns. 1  
2

play  
*mf*

*mf*

160

Hns. 1  
2  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2  
3

Tuba

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

160

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

*mp*

*mp*

*mp*

(v)

(v)

(v)

(v)

158 159 160 161 162 163 164 165 166 167

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
2

Bsns. 1  
2

Hns. 1  
2  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2  
3

Tuba

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Musical score for orchestra, measures 177-184. The score includes staves for Picc., Fls. (1, 2), Obs. (1, 2), Cls. (1, 2), Bsns. (1, 2), Hns. (1, 2, 3, 4), Tpts. (1, 2, 3), Tbn. (1, 2, 3), Tuba, Timp. Shkr., Perc. (1, 2, 3, 4), Vln. (1, 2), Vla., Vcl., and D.B. The score features various musical notations, including dynamics such as *mp* and *mf*, and articulation marks like accents and slurs. A large red watermark reading "Legal Use Only Requires Purchase" is overlaid diagonally across the page.

177 178 179 180 181 182 183 184

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
2

Bsns. 1  
2

*mf*

*mf*

*mf*

Hns. 1  
2  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2  
3

Tuba

Bsn.

*mf*

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*mf*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

*mf*



Musical score for orchestra and strings, measures 192-199. The score includes parts for Picc., Fls. 1 & 2, Obs. 1 & 2, Cls. 1 & 2, Bsns. 1 & 2, Hns. 1, 2, 3 & 4, Tpts. 1, 2 & 3, Tbns. 1, 2 & 3, Tuba, Timp., Shkr., Perc. 1, 2, 3 & 4, Vln. 1 & 2, Vla., Vel., and D.B. The score features various musical notations including dynamics (mf, mp, p), articulation (accents), and performance instructions like 'play' and 'Sus. Cym.'. A large red watermark 'Preview Only' is overlaid diagonally across the page.



208 (♩ = ♩)

Picc. *ff*

Fls. 1 *ff*

2 *ff*

Obs. 1 *ff*

2 *ff*

Cls. 1 *ff*

2 *ff*

Bsns. 1 *ff*

2 *ff*

208 (♩ = ♩)

Hns. 1 *ff* huge!!!!

2 *ff* huge!!!!

3 *ff* huge!!!!

4 *ff* huge!!!!

Tpts. 1 *ff*

2 *ff*

3 *ff*

Tbns. 1 *ff*

2 *ff*

3 *ff*

Tuba *ff*

Timp. Shkr. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

208 (♩ = ♩)

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vcl. *ff*

D.B. *ff*

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
2

Bsns. 1  
2

Hns. 1  
2  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2  
3

Tuba

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mp

210 211

Picc.  
 Fls. 1 2  
 Obs. 1 2  
 Cls. 1 2  
 Bsns. 1 2  
 Hns. 1 2 3 4  
 Tpts. 1 2 3  
 Tbns. 1 2 3  
 Tuba  
 Timp. Shkr.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Perc. 4  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vcl.  
 D.B.

*ff* *mp*

rit.

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

2  
4

rit.

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

2  
4

2  
4

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

2  
4

rit.

Vln. 1

Vln. 2

Vla.

Vel.

D.B.

2  
4



216 Vivo (♩=160)

Picc. *ff*

Fls. 1 *ff*

Fls. 2 *ff*

Obs. 1 *ff*

Obs. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsns. 1 *ff*

Bsns. 2 *ff*

216 Vivo (♩=160)

Hns. 1 *ff*

Hns. 2 *ff*

Hns. 3 *ff*

Hns. 4 *ff*

Tpts. 1 *ff*

Tpts. 2 *ff*

Tpts. 3 *ff*

Tbns. 1 *ff*

Tbns. 2 *ff*

Tbns. 3 *ff*

Tuba *ff*

Timp. Shkr. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 Cr. Cym. *mf* *ff*

216 Vivo (♩=160)

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vcl. *ff*

D.B. *ff*

Picc.  
Fls. 1  
2  
Obs. 1  
2  
Cls. 1  
2  
Bsns. 1  
2  
Hns. 1  
2  
3  
4  
Tpts. 1  
2  
3  
Tbns. 1  
2  
3  
Tuba  
Timp. Shkr.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.



Musical score for orchestra, measures 229-235. The score includes staves for Picc., Fls. 1 & 2, Obs. 1 & 2, Cls. 1 & 2, Bsns. 1 & 2, Hns. 1, 2, 3 & 4, Tpts. 1, 2 & 3, Tbn. 1, 2 & 3, Tuba, Timp. Shkr., Perc. 1, 2, 3 & 4, Vln. 1 & 2, Vla., Vcl., and D.B. The score features various musical notations including dynamics (ff), articulation (accents), and performance instructions (V). A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page.

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