

SEMITIC DANCE

NOTES:

Players I and II:

These two parts are written for non-pitched percussion instruments. The instruments used may vary, but players I and II must use identically matching sets of percussion instruments. The instruments should be arranged from highest to deepest approximately as notated: the highest and lowest lines in the score should stand out as the highest and lowest sounds.

Examples of instrumentation:

Ex. 1	Ex. 2	Ex. 3
— small cowbell	— high woodblock	— high bongo
— large cowbell	— deep woodblock	— deep bongo
— 3 temple blocks	— 3 bongos	— high F#
— 2 small tom toms	— 2 congas	— steel D
— 2 large tom toms	— 2 large tom toms	— drum C#
		— 2 congas
		— bass F#
		— steel drum D

Wherever possible, the instruments should be tuned to the corresponding pitches played by players III and IV. The highest sound must stand out above all the others. Player I has a pattern of 52 eighth-notes (4 bars of 13/8) while player II has a pattern of 51 eighth-notes (13/8, 13/8, 13/8, 12/8). A cycle is completed when players I and II catch up with one another and begin playing in unison again.

Players III and IV:

These two parts are written for two identical pitched percussion instruments, e.g.: two marimbas, two vibraphones, two xylophones, two pianos, etc., depending on what instruments are available. Player III waits 53 measures of 13/8 (or 2 measures of introduction plus one cycle—see above), and then begins. His measures and cycles should therefor correspond exactly to those of player II. Player IV's measure of 13/8 should correspond with those of player I.

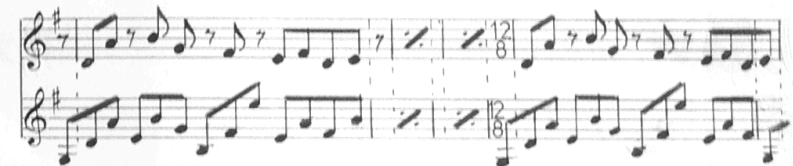
Players V and VI:

The part of player V should be played by any one of the following instruments in this order of preference: clarinet, saxophone, flute, viola. The part of player VI should be played by any one of the following instruments in this order of preference: oboe, violin, clarinet, saxophone, trumpet. Two identical instruments should not be used. Viola and violin may be amplified if necessary. If violin is used, the part may be played an octave higher, especially if viola is used for the same performance.

Grace notes in parenthesis should not be played every time: the player should vary which notes he chooses to play. Grace notes not in parenthesis should be played as written. All grace notes must come before the beat and should be extremely fast. For violin and viola, more than one grace note leading in the same direction to a note should always be played as a fast glissando. Other instruments may imitate this when possible. For example:



Players V and VI wait 102 measures of 13/8 plus one eighth-note rest (or two measures of introduction plus two cycles—see above—plus one eighth-note rest), and then begin. Player I's groups of 4 bars correspond to player III's as follows:



Player VI's measures correspond to player IV's as follows:



After one cycle has been completed, players V and VI begin playing together in 13/8 and continue as notated. Their measures always begin one eighth-note after those of player IV as shown above. All players should (God willing) finish together. Player V or VI should signal the others a few measures before the end of the piece.

SEMITIC DANCE

Wayne Siegel

Fast & together
♩ = 138 - 160

I

13/8

mf sempre

II

13/8

mf sempre

12/8

I

repeat this bar 200 times (4 cycles of 51 bars [from Θ])^{*}

13/8

repeat 3 times

15/8

II

play this group 52 times (4 cycles of 13 groups)^{*}

13/8

repeat 3 times

15/8

^{*} A cycle begins with I & II playing unison for 3 bars of 13/8

SEMITIC DANCE

Wayne Siegel

Fast & together

$\text{♩} = 136-160$

III $\frac{2}{8}$ $\frac{1}{8}$ $\frac{3}{8}$ 53* *tacet* A $\frac{2}{8}$ $\frac{1}{8}$ $\frac{3}{8}$ *f sempre*

IV $\frac{2}{8}$ $\frac{1}{8}$ $\frac{3}{8}$ 54* *tacet* *f sempre*

III *play this group 39 times (3 cycles of 13 groups)** $\frac{2}{8}$ $\frac{1}{8}$ $\frac{3}{8}$ *repeat 3 times* $\frac{2}{8}$ $\frac{1}{8}$ $\frac{3}{8}$

IV *repeat this bar 149 times (3 cycles of 51 bars from A)** $\frac{2}{8}$ $\frac{1}{8}$ $\frac{3}{8}$ *repeat 3 times* $\frac{2}{8}$ $\frac{1}{8}$ $\frac{3}{8}$

*see pg. 1

Fast & together
♩ = 138-160

SEMITIC DANCE

Wayne Siegel

V $\frac{13}{8}$ 102 *tacet* *with a mid-eastern flavor*

VI $\frac{13}{8}$ 102 *tacet* *f sempre*

play this group 13 times (one cycle) (see pg 1)

repeat this bar 47 times (one cycle of 51 bars in all) (see pg 1)

ff

f

sempre simile

sempre simile

sempre simile

sempre simile

sempre simile

sempre simile

Handwritten musical score for two staves, V and VI, in 12/8 time. The score consists of eight systems of music, each with two staves. The key signature is one sharp (F#). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *ff* (fortissimo) and *sempre simile* (always similar). The score concludes with a double bar line and a final measure marked *ff*.