

# DANCE MUSIC

© 1990 Trevor Wishart

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## HIRE COPY

Also available:

- ① 27 click boxes & all required leads & headphones.
- ② 1 full-rehearsal/performance click-tape (¼", 15ips, 4-track, analogue)
- ③ 19 rehearsal cassette-submasters — to be copied for private practice with click.
- ④ Full set of technical & rehearsal notes.

# Dance Music 1

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## INSTRUMENTATION:

**FLUTES:** Flute 1 doubles on Piccolo. Flutes 3 & 4 are Alto Flutes.  
**SYNTH:** A reedy 'organ' sound with prominent vibrato e.g. 'Tesse' voice on TRIBE. Register, an octave higher than written. 'mf' level should balance Oboe & Bassoon 'mf'.  
**PIANO:** Right Hand an octave higher than written, throughout.  
**ELECTRIC BASS:** Mellow resonant sound, lacking bright upper partials. Not a hard-edged or fuzzy-bass sound. Must not be too dominant in the ensemble.

## ARTICULATION:

**NON-LEGATO:** Where legato beams (—) are not explicitly used, notes should be slightly separated (e.g. by tonguing).

**OBOES, BASOONS:** The repeated TF figure should be executed identically, regardless of where it falls in the barring scheme (in fact these figures follow a 17 & 13 beat cycle, respectively, & the barring is used merely for notational convenience).

**SYNCOPIATION NOTATION:** These signs are intended to help in interpreting the strict-time notation.

( $\overset{\cdot}{\downarrow}$ ) as if a note on the main beat were slightly delayed.  
 ( $\overset{\cdot}{\uparrow}$ ) as if a note on the main beat were slightly anticipated.

They do NOT alter the written time-values, which are exact, but attempt to give some indication of the 'feel' of note placement relative to the beat.

## CLICK-TRACKS:

This piece is polyrhythmic & each player (or, at the least, a leading player in each group) should play to a click track. The different clicks are synchronised on a master tape, & the contents of this tape are shown in the score. The master tape feeds the clicks to the performers' headphones. The click-tracks should NOT be audible to the audience.  
 A master click-tape & a set of headphone boxes, with individually adjustable level, & individual switching between the different click voices are available from the composer.

# Dance Music 2

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## HARP

This may be substituted by an FM-synth or sampled Harp sound, played from a keyboard, so long as the synthetic or sampled sound is of convincing quality throughout the range used.

## CLICK-TRACKS:

This piece is polyrhythmic & cannot be played without the use of the 4 click-tracks written in the score. The 4 clicks are synchronised on a master tape from whence they are fed to individual players on headphones. They should always be INAUDIBLE to the audience.  
 A master click-tape & a set of headphone boxes, with individually adjustable level, & individual switching between the different click voices, are available from the composer.

# Dance Music 3

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## PERCUSSION

player will need a synth-drum pad or other means to play 'Disco Clap' sound, which should come from a good quality drum-machine

○	Disco Clap
○	Cowbell
○	High (drum struck with stick, producing slight internal gliss up)
○	Lower (ditto)
○	Bass Drum (struck with foot-pedal)

## HARP

this may be substituted by an FM-synth Harp sound, or sampled sound played from a keyboard, so long as the synthetic or sampled sound is of convincing quality throughout the range used.

**SYNCOPIATION NOTATION:** These signs do NOT alter the written time-values, which are exact, but attempt to give some indication of the 'feel' of note placement relative to the beat.

( $\overset{\cdot}{\downarrow}$ ) as if a note on a beat were slightly delayed.  
 ( $\overset{\cdot}{\uparrow}$ ) as if a note on a beat were slightly anticipated.

**CLICK-TRACKS:** This piece is polyrhythmic & cannot be played without the use of the 4 click-tracks written in the score. The 4 clicks are synchronised on a master tape from whence they are fed to individual players on headphones. They should always be INAUDIBLE to the audience.  
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# Dance Music 4

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## PERCUSSION

○	Claves	higher cymbal crash cymbal	~~~~~ sustain tambourins by continuous shaking ○ laissez vibrer x a short (stopped) sound
○	Tambourine		
○	timbale (high)		
○	Conga (mid)		
○	Tom-tom (low)		

**HARP:** may be substituted by an FM-synth or sampled sound played from a keyboard, provided that the sound is convincingly Harp-like throughout the range employed.

## SYNCOPIATION NOTATION:

These signs do NOT alter the written time-values, which are exact, but attempt to give some indication of the 'feel' of note placement relative to the beat...  
 ( $\overset{\cdot}{\downarrow}$ ) as if a note on accented beat were slightly delayed.  
 ( $\overset{\cdot}{\uparrow}$ ) as if a note on accented beat were slightly anticipated.

## CLICK-TRACKS:

This piece is polyrhythmic & cannot be played without the use of the 4 click-tracks written in the score. The 4 clicks are synchronised on a master tape from whence they are fed to individual players, on headphones. They should always be INAUDIBLE to the audience.  
 A master click-tape & a set of headphone boxes, with individually adjustable level, & individual switching between the different click voices, are available from the composer.

# Dance Music 1

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## INSTRUMENTATION:

- FLUTES:** Flute 1 doubles on Piccolo. Flutes 3 & 4 are Alto Flutes.  
**SYNTH:** A reedy 'organ' sound with prominent vibrato e.g. 'Tezz' voice on TX81Z. Register, an octave higher than written. 'mf' level should balance Oboe & Bassoon 'mf'.  
**PIANO:** Right Hand an octave higher than written, throughout.  
**ELECTRIC BASS:** Mellow resonant sound, lacking bright upper partials. Not a hard-edged or fuzz-bass sound. Must not be too dominant in the ensemble.

## ARTICULATION:

**NON-LEGATO:** Where legato beams (—) are not explicitly used, notes should be slightly separated (e.g. by tonguing).

**OBOES, BSNS:** The repeated  $\overline{\text{H}}$  figure should be accented identically, regardless of where it falls in the barring scheme (in fact these figures follow a 17 & 13 beat cycle, respectively, &  $\overline{\text{H}}$  barring is used merely for notational convenience).

**SYNCOPIATION NOTATION:** These signs are intended to help in interpreting the strict-time notation.

- ( $\text{♩}$ ) as if a note on the main beat were slightly delayed.  
( $\text{♩}$ ) as if a note on the main beat were slightly anticipated.

They do NOT alter the written time-values, which are exact, but attempt to give some indication of the 'feel' of note placement relative to the beat.

## CLICK-TRACKS:

This piece is polyrhythmic & each player (or, at the least, a leading player in each group) should play to a click track. The different clicks are synchronised on a master tape, & the contents of this tape are shown in the score. The master tape feeds the clicks to the performers' headphones. The click-tracks should NOT be audible to the audience.

A master-click tape & a set of headphone boxes, with individually adjustable level, & individual switching between the different click voices, are available from the composer.

## INSTRS

- 2 Flutes (1 doubling on Piccolo)
- 2 Alto Flutes
- 2 Oboes
- 2 Bsns
- 2 Tpts

Piano  
Synth (see notes)  
Electric Bass (see notes)

6,6,4,4,2

click-1 *f*

Fls (Altos) *f*

(♩=204)

Obs *mf*

Bsns *mf*

Synth *mf*

Tpts in Bb *mf*

Piano *f*

R.H. 8VE higher unless otherwise indicated

click-3 *mp*

V1 *mp* *div.* *sfz*

V2 *mp* *div.* *sfz* *ff*

Va *click-3* *div.* *sfz* *ff*

Celli *click-3*

DB *click-3*

Electric Bass *click-4* *mf*

click-1 ① ♩ | ② ♩ | ③ ♩ | ④ ♩ | ⑤ ♩ | ⑥ ♩ | ⑦ ♩ | ⑧ ♩ | ⑨ ♩ | ⑩ ♩ | ⑪ ♩ | ⑫ ♩ | ⑬ ♩ | ⑭ ♩ | ⑮ ♩ | ⑯ ♩ | ⑰ ♩ | ⑱ ♩ | ⑲ ♩ | ⑳ ♩

click-2 ① 2 ♩ | ② 2 ♩ | ③ 2 ♩ | ④ 2 ♩ | ⑤ 2 ♩ | ⑥ 2 ♩ | ⑦ 2 ♩ | ⑧ 2 ♩ | ⑨ 2 ♩ | ⑩ 2 ♩ | ⑪ 2 ♩ | ⑫ 2 ♩ | ⑬ 2 ♩ | ⑭ 2 ♩ | ⑮ 2 ♩ | ⑯ 2 ♩ | ⑰ 2 ♩ | ⑱ 2 ♩ | ⑲ 2 ♩ | ⑳ 2 ♩

click-3 ① 2 3 ♩ | ② 3 ♩ | ③ 3 ♩ | ④ 3 ♩ | ⑤ 3 ♩ | ⑥ 3 ♩ | ⑦ 3 ♩ | ⑧ 2 3 ♩ | ⑨ 2 ♩ | ⑩ 3 ♩ | ⑪ 2 3 ♩ | ⑫ 2 3 ♩ | ⑬ 2 3 ♩ | ⑭ 2 3 ♩ | ⑮ 2 3 ♩ | ⑯ 2 3 ♩ | ⑰ 2 3 ♩ | ⑱ 2 3 ♩ | ⑲ 2 3 ♩ | ⑳ 2 3 ♩

click-4 ① 2 ♩ | ② 2 ♩ | ③ 2 ♩ | ④ 2 ♩ | ⑤ 2 ♩ | ⑥ 2 3 4 ♩ | ⑦ 2 3 4 5 ♩ | ⑧ 2 ♩ | ⑨ 2 ♩ | ⑩ 2 ♩ | ⑪ 2 ♩ | ⑫ 2 ♩ | ⑬ 2 ♩ | ⑭ 2 ♩ | ⑮ 2 ♩ | ⑯ 2 ♩ | ⑰ 2 ♩ | ⑱ 2 ♩ | ⑲ 2 ♩ | ⑳ 2 ♩

1  
2  
3  
4

Fls

(altos)

Obs

Bsns

Synth

Tpts

R.H. 8va

Piano

V1

V2

Va

Celli

DB

Electric Bass

① 2 3 4 5 | ① 2 3 4 5 | ② 2 2 4 | ③ 2 4 | ④ 2 4 | ⑤ 2 4 | ⑥ 2 4 | ⑦ 2 4 | ⑧ 2 4 | ⑨ 2 4 | ⑩ 2 4 | ⑪ 2 4 | ⑫ 2 4 | ⑬ 2 4 | ⑭ 2 4 | ⑮ 2 4 | ⑯ 2 4 | ⑰ 2 4 | ⑱ 2 4 | ⑲ 2 4 | ⑳ 2 4

① 2 3 4 5 | ① 2 3 4 5 | ② 2 2 4 | ③ 2 4 | ④ 2 4 | ⑤ 2 4 | ⑥ 2 4 | ⑦ 2 4 | ⑧ 2 4 | ⑨ 2 4 | ⑩ 2 4 | ⑪ 2 4 | ⑫ 2 4 | ⑬ 2 4 | ⑭ 2 4 | ⑮ 2 4 | ⑯ 2 4 | ⑰ 2 4 | ⑱ 2 4 | ⑲ 2 4 | ⑳ 2 4

① 2 3 4 5 | ① 2 3 4 5 | ② 2 2 4 | ③ 2 4 | ④ 2 4 | ⑤ 2 4 | ⑥ 2 4 | ⑦ 2 4 | ⑧ 2 4 | ⑨ 2 4 | ⑩ 2 4 | ⑪ 2 4 | ⑫ 2 4 | ⑬ 2 4 | ⑭ 2 4 | ⑮ 2 4 | ⑯ 2 4 | ⑰ 2 4 | ⑱ 2 4 | ⑲ 2 4 | ⑳ 2 4

① 2 3 4 5 | ① 2 3 4 5 | ② 2 2 4 | ③ 2 4 | ④ 2 4 | ⑤ 2 4 | ⑥ 2 4 | ⑦ 2 4 | ⑧ 2 4 | ⑨ 2 4 | ⑩ 2 4 | ⑪ 2 4 | ⑫ 2 4 | ⑬ 2 4 | ⑭ 2 4 | ⑮ 2 4 | ⑯ 2 4 | ⑰ 2 4 | ⑱ 2 4 | ⑲ 2 4 | ⑳ 2 4

③

Fls (altos)

Obs

Bsns

Synth

Tpts

Piano

R.H. Sva

③

V1

V2

Va

Celli

DB

Electric Bass

⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

Fls (altos)  
Obs  
Bsns  
Synth  
Tpts  
Piano (R.H. 8va)  
V1  
V2  
Va  
Celli  
DB  
Electric Bass

Handwritten annotations include circled 'C' marks and dynamic markings such as *mf*, *f*, and *div.*

Preview File Only

Fingering chart for Electric Bass:

- Measure 1: ⑤ 4 | ⑥ 4 | ⑦ 4 | ⑧ 4 | ⑨ 4 | ⑩ 4 | ⑪ 4 | ⑫ 4 | ⑬ 4 | ⑭ 4 | ⑮ 4 | ⑯ 4 | ⑰ 4 | ⑱ 4 | ⑲ 4 | ⑳ 4
- Measure 2: ② | ③ | ④ 2 4 | ⑤ | ⑥ | ⑦ | ⑧ | ⑨ 2 4 | ⑩ | ⑪ | ⑫ 2 4 | ⑬ 2 4 | ⑭ | ⑮ | ⑯ | ⑰ 2 4 | ⑱ 2 4
- Measure 3: ⑤ | ⑥ | ⑦ | ⑧ | ⑨ 2 3 4 | ⑩ 2 3 4 | ⑪ 2 3 4 | ⑫ 2 3 4 | ⑬ 4 | ⑭ 4 1 4 | ⑮ 4 1 4 | ⑯ 4 1 4 | ⑰ 4 1 4
- Measure 4: ④ 2 4 | ⑤ 2 4 | ⑥ 2 4 | ⑦ 2 4 | ⑧ 4 1 2 3 | ⑨ 4 1 2 4 | ⑩ 4 1 2 4 | ⑪ 4 1 2 4 | ⑫ 4 1 2 4 | ⑬ 4 1 2 4 | ⑭ 4 1 2 4

1  
2  
3  
4

Fls (Neos)

Obs

Bsns

Synth

Tpts

Piano

R.H. 8va

V1

V2

Va

Celli

DB

Electric Bass

f

mf

mf

Preview File Only

③ ♩ | ② ♩ | ⑦ ♩ | ② ♩ | ② ♩ | ① ♩ | ② ♩ | ③ ♩ | ④ ♩ | ③ ♩ | ⑥ ♩ | ③ ♩ | ⑥ ♩ | ⑦ ♩ | ⑧ ♩ |

⑦ 2 ♩ | ⑦ 2 ♩ | ② 2 ♩ | ③ 2 ♩ | ④ 2 ♩ | ⑤ 2 ♩ | ⑥ 2 ♩ | ⑦ 2 ♩ | ⑧ 2 ♩ | ⑨ 2 ♩ | ⑩ 2 ♩ | ⑦ 2 ♩ | ② 2 ♩ | ③ 2 ♩ | ④ 2 ♩ | ⑤ 2 ♩ | ⑥ 2 ♩ | ⑦ 2 ♩ | ⑧ 2 ♩ |

③ | ⑥ | ⑦ | ⑧ | ⑨ | ⑦ | ② | ③ | ④ | ⑤ | ⑥ | ⑦ | ⑧ |

③ ♩ | 1 2 ♩ | ④ 2 ♩ | ⑤ 2 ♩ | ⑥ ♩ | ⑦ ♩ | ⑧ ♩ | ② ♩ | ③ ♩ | ④ ♩ | ⑤ ♩ | ⑥ ♩ | ⑦ ♩ | ⑧ ♩ | 1 2 ♩ |



Fls 1 2 3 4

Obs

Bsns

Synth

Tpts

Piano

R.H. 8va

V1

V2

Va

Celli

DB

Electric Bass

Preview File Only

⑨ | ⑩ ♯ | ⑩ ♯ | ⑩ ♯ | ⑩ ♯ | ① 2 3 ♯ | ① 2 ♯ | ② 2 ♯ | ③ ♯ | ④ 2 3 ♯ | ⑤ ♯ | ⑥ ♯ | ⑦ ♯ | ⑧ | ⑨ 2 3 ♯ |

⑦ | ⑧ | ⑨ | ⑩ 2 ♯ | ⑩ ♯ | ② | ③ | ④ | ⑤ | ⑥ | ⑦ 2 ♯ | ⑧ | ① | ② | ③ | ④ | ⑤ |

⑨ | ⑩ | ⑩ 2 3 ♯ | ⑩ ♯ | ② ♯ | ③ ♯ | ① 2 ♯ | ① 2 3 | 1 2 3 4 5 | ① ♯ | ② | ③ | ④ |

⑧ 2 ♯ | ⑨ 2 ♯ | ⑩ ♯ 2 ♯ | ⑩ ♯ | ② 2 3 4 ♯ | ③ 2 3 ♯ | ④ ♯ | ⑤ ♯ | ⑥ ♯ | ⑦ | 1 2 ♯ | ⑧ 2 ♯ | ⑧ 1 ♯ | ⑨ 2 3 4 ♯ | ⑩ ♯ 2 ♯ |

Piccola *change to Flute*

Flute 1 *change to Piccolo*

Flutes (altos)

Obs

Bsns

Synth

Tpts

Piano

R.H. 8va

V1

V2

Va

Celli

DB

Electric Bass

⑩ ♯ | ⑦ ♯ 2 2 ♯ | ⑦ ♯ 2 ♯ | ③ ♯ ④ ♯ (E) ♯ | ⑦ 2 3 ♯ ② ♯ | ③ 2 ♯ ④ ♯ | ⑤ ♯ | ⑥ ♯ | ⑦ ♯ | ⑧ ♯ |

⑧ 2 ♯ | ⑦ | ⑧ 2 ♯ | ⑨ 2 ♯ | ⑩ 2 ♯ (E) | ② | ③ 2 ♯ ④ | ⑤ 2 ♯ ⑥ | ⑦ | ⑧ | ⑨ 2 ♯ | ⑩ 2 ♯ | ② 2 ♯ | ③ |

⑤ | ⑥ | ⑦ 2 ♯ | ⑧ 2 ♯ (E) 2 ♯ | 1 2 ♯ | ⑦ ♯ | ③ | ④ | ⑤ | ⑥ | ⑦ | ⑧ 2 3 4 |

③ ♯ ④ ♯ | ⑤ ♯ | ⑥ ♯ | ⑦ ♯ | ⑧ ♯ (E) 2 ♯ | ⑦ 2 ♯ | ② 2 ♯ | ⑦ 2 3 4 ♯ | 1 2 3 4 ♯ | ⑦ 2 ♯ | ③ 2 ♯ | ⑧ 2 ♯ | ④ 2 ♯ | ⑤ 2 ♯ | ① ♯ 2 2 ♯ |

1  
2  
3  
4  
Fls (altos)

Obs

Bsns

Synth

Tpts

R.H. Sva

Piano

V1

V2

Va

Celli

DB

Electric Bass

⑨ ♩ ⑩ ♩ ⑪ ♩ ⑫ ♩ ⑬ ♩ ⑭ ♩ ⑮ ♩ ⑯ ♩ ⑰ ♩ ⑱ ♩ ⑲ ♩ ⑳ ♩ ㉑ ♩ ㉒ ♩ ㉓ ♩ ㉔ ♩ ㉕ ♩ ㉖ ♩ ㉗ ♩ ㉘ ♩ ㉙ ♩ ㉚ ♩ ㉛ ♩ ㉜ ♩ ㉝ ♩ ㉞ ♩ ㉟ ♩ ㊱ ♩ ㊲ ♩ ㊳ ♩ ㊴ ♩ ㊵ ♩ ㊶ ♩ ㊷ ♩ ㊸ ♩ ㊹ ♩ ㊺ ♩ ㊻ ♩ ㊼ ♩ ㊽ ♩ ㊾ ♩ ㊿ ♩

③ 2 ♩ ⑥ 7 ⑧ 2 ♩ ⑨ 2 ♩ ⑩ 2 ♩ ⑪ 2 ♩ ⑫ 2 ♩ ⑬ 2 ♩ ⑭ 2 ♩ ⑮ 2 ♩ ⑯ 2 ♩ ⑰ 2 ♩ ⑱ 2 ♩ ㉑ 2 ♩ ㉒ 2 ♩ ㉓ 2 ♩ ㉔ 2 ♩ ㉕ 2 ♩ ㉖ 2 ♩ ㉗ 2 ♩ ㉘ 2 ♩ ㉙ 2 ♩ ㉚ 2 ♩ ㉛ 2 ♩ ㉜ 2 ♩ ㉝ 2 ♩ ㉞ 2 ♩ ㉟ 2 ♩ ㊱ 2 ♩ ㊲ 2 ♩ ㊳ 2 ♩ ㊴ 2 ♩ ㊵ 2 ♩ ㊶ 2 ♩ ㊷ 2 ♩ ㊸ 2 ♩ ㊹ 2 ♩ ㊺ 2 ♩ ㊻ 2 ♩ ㊼ 2 ♩ ㊽ 2 ♩ ㊾ 2 ♩ ㊿ 2 ♩

⑨ 2 ♩ | 1 2 3 4 5 | ⑦ 2 3 ♩ ⑧ ♩ ⑨ ♩ ⑩ ♩ ⑪ ♩ ⑫ ♩ ⑬ ♩ ⑭ ♩ ⑮ ♩ ⑯ ♩ ⑰ ♩ ⑱ ♩ ㉑ ♩ ㉒ ♩ ㉓ ♩ ㉔ ♩ ㉕ ♩ ㉖ ♩ ㉗ ♩ ㉘ ♩ ㉙ ♩ ㉚ ♩ ㉛ ♩ ㉜ ♩ ㉝ ♩ ㉞ ♩ ㉟ ♩ ㊱ ♩ ㊲ ♩ ㊳ ♩ ㊴ ♩ ㊵ ♩ ㊶ ♩ ㊷ ♩ ㊸ ♩ ㊹ ♩ ㊺ ♩ ㊻ ♩ ㊼ ♩ ㊽ ♩ ㊾ ♩ ㊿ ♩

② 2 ♩ ③ 2 2 ♩ ④ 2 2 ♩ ⑤ ♩ 2 2 ♩ ⑥ 2 2 ♩ ⑦ ♩ 2 2 ♩ ⑧ ♩ 2 2 ♩ ⑨ ♩ 2 2 ♩ ⑩ ♩ 2 2 ♩ ⑪ ♩ 2 2 ♩ ⑫ ♩ 2 2 ♩ ⑬ ♩ 2 2 ♩ ⑭ ♩ 2 2 ♩ ⑮ ♩ 2 2 ♩ ⑯ ♩ 2 2 ♩ ㉑ ♩ 2 2 ♩ ㉒ ♩ 2 2 ♩ ㉓ ♩ 2 2 ♩ ㉔ ♩ 2 2 ♩ ㉕ ♩ 2 2 ♩ ㉖ ♩ 2 2 ♩ ㉗ ♩ 2 2 ♩ ㉘ ♩ 2 2 ♩ ㉙ ♩ 2 2 ♩ ㉚ ♩ 2 2 ♩ ㉛ ♩ 2 2 ♩ ㉜ ♩ 2 2 ♩ ㉝ ♩ 2 2 ♩ ㉞ ♩ 2 2 ♩ ㉟ ♩ 2 2 ♩ ㊱ ♩ 2 2 ♩ ㊲ ♩ 2 2 ♩ ㊳ ♩ 2 2 ♩ ㊴ ♩ 2 2 ♩ ㊵ ♩ 2 2 ♩ ㊶ ♩ 2 2 ♩ ㊷ ♩ 2 2 ♩ ㊸ ♩ 2 2 ♩ ㊹ ♩ 2 2 ♩ ㊺ ♩ 2 2 ♩ ㊻ ♩ 2 2 ♩ ㊼ ♩ 2 2 ♩ ㊽ ♩ 2 2 ♩ ㊾ ♩ 2 2 ♩ ㊿ ♩

1 2  
Fls

3 4  
(altos)

Obs

Bsns

Synth

Tpts

Piano  
R.H. 8va

V1

V2

Va

Celli

DB

Electric Bass

mf < f

f

mf

④ ♀ | ⑤ ♀ | ⑥ ♀ | ⑦ ♀ | ⑧ ♀ | ⑨ ♀ | ⑩ ♀ | ① ♀ | ② ♀ | ③ ♀ | ④ ♀ | ⑤ ♀ | ⑥ ♀

⑤ 2 ♀ | ⑥ 2 ♀ | ⑦ ⑧ | ⑨ | ⑩ 2 ♀ | ① | ② 2 ♀ | ③ | ④ | ⑤ 2 ♀ | ⑥ | ⑦ | ⑧ | ⑨ 2 ♀ | ⑩ | ① 2 ♀

① ♀ 2 ♀ | ③ ♀ | ④ ♀ | 1 2 ♀ | ⑩ ♀ | ② ♀ | ① 2 ♀ | ② 2 ♀ | ③ 2 ♀ | ④ 2 3 ♀ | ⑤ | ⑥ | ⑦ 2 3 ♀ | ⑧ 2 3 ♀

1 ♀ | ① 2 ♀ | ② 2 ♀ | ③ 2 ♀ | ④ 2 ♀ | ⑤ 2 ♀ | ⑥ 2 ♀ | ⑦ 2 ♀ | ⑧ 2 ♀ | ⑨ 2 ♀ | ⑩ 2 ♀ | ① 2 ♀ | ② 2 ♀ | ③ 2 3 4 | ⑦ 2 ♀ | ⑧ 2 ♀

⑨

Fls 1 2 3 4 (altos)

Obs

Bsns

Synth

Tpts

Piano R.H. 8va

V1

V2

Va

Celli

DB

⑨

Electric Bass

⑨

⑩

⑪

⑫

1  
2  
3  
4

Fls

(altos)

Obs

Bsns

Synth

Tpts

R.H. Sva

Piano

V1

V2

Va

Celli

DB

Electric Bass

1  
2  
3  
4

Fls

(attas)

Obs

Bsns

Synth

Tpts

Piano

R. H. 8va

V1

V2

Va

Celli

DB

Electric Bass

③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

④ 2 ⑤ 2 ⑥ 2 ⑦ 2 ⑧ 2 ⑨ 2 ⑩ ⑪ 2 ⑫ 2 ⑬ 2 ⑭ ⑮ 2 ⑯ 2 ⑰ 2 ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

J. J.

J. J.

㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

Piccolo *change to Flute*

Flute I *change to Piccolo*

Fls (altos)

Obs

Bsns

Synth

Tpts

Piano *R.H. 8va*

V1

V2

Va

Celli

DB

Electric Bass

⑦ ♩ ⑧ 2 ♩ ⑨ 2 ♩ ⑩ 2 3 4 ♩ ⑪ ♩ ⑫ ♩ (K) ♩ ⑬ ♩ ⑭ ♩ ⑮ ♩ ⑯ ♩ ⑰ ♩ ⑱ ♩

⑲ 2 ♩ ⑳ 2 ♩ ㉑ 2 ♩ ㉒ 2 ♩ ㉓ 2 ♩ ㉔ 2 ♩ ㉕ 2 ♩ ㉖ 2 ♩ ㉗ 2 ♩ ㉘ 2 ♩ ㉙ 2 ♩

㉚ ♩ ㉛ ♩ ㉜ ♩ ㉝ ♩ ㉞ ♩ ㉟ ♩ ㊱ ♩ ㊲ ♩ ㊳ ♩ ㊴ ♩ ㊵ ♩ ㊶ ♩ ㊷ ♩ ㊸ ♩ ㊹ ♩ ㊺ ♩

㊻ ♩ ㊼ ♩ ㊽ ♩ ㊾ ♩ ㊿ ♩ ① ♩ ② ♩ ③ ♩ ④ ♩ ⑤ ♩ ⑥ ♩ ⑦ ♩ ⑧ ♩ ⑨ ♩ ⑩ ♩ ⑪ ♩ ⑫ ♩ ⑬ ♩ ⑭ ♩ ⑮ ♩ ⑯ ♩ ⑰ ♩ ⑱ ♩



This section of the score includes parts for Flutes (1, 2, 3, 4), Oboe (Obs), Bassoon (Bsns), Synthesizer (Synth), Trumpets (Tpts), and Piano. The Flute parts feature complex rhythmic patterns with triplets and dynamic markings such as *mf*, *f*, and *sfz*. The Piano part includes a section marked *(R.H. 8va)*. Several measures are marked with a circled 'L'.

This section includes parts for Violin 1 (V1), Violin 2 (V2), Viola (Va), Cello (Celli), Double Bass (DB), and Electric Bass. The Violin parts have dense melodic lines with various dynamics like *mf*, *f*, and *sfz*. The Electric Bass part is marked with *mf <f*. Circled 'L' markings are present in several measures.

This section provides detailed fingerings and bowings for the string instruments. It consists of four staves of rhythmic notation with numbers 1-4 indicating fingerings and symbols like  $\phi$  and  $\sigma$  indicating bowing techniques. Circled 'L' markings are placed at the end of several measures.

1 2  
Fls

3 4  
Fls (altos)

Obs

Bsns

Synth

Tpts

Piano

R.H. Sw

V1

V2

Va

Celli

DB

Electric Bass

② ♯ ③ ♯ ④ ♯ ⑤ ♯ ⑥ ♯ ⑦ ♯ ⑧ ♯ ⑨ ♯ ⑩ ♯ ⑪ ♯ ⑫ ♯ ⑬ ♯ ⑭ ♯ ⑮ ♯ ⑯ ♯ ⑰ ♯ ⑱ ♯ ⑲ ♯ ⑳ ♯

② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳

② ♯ ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳

② | ③ | ④ | ⑤ | ⑥ | ⑦ | ⑧ | ⑨ | ⑩ | ⑪ | ⑫ | ⑬ | ⑭ | ⑮ | ⑯ | ⑰ | ⑱ | ⑲ | ⑳

(M)

1  
2  
3  
4

Fls

(altos)

Obs

Bsns

Synth

Tpts

Piano

(R.H. 8va)

pp

fluid

(approx rhythm)

(R.H. 8va)

8va

tr

(M)

V1

V2

Va

Celli

DB

Electric Bass

mf < ff

(5) (6) ♩ (7) ♩ (M) ♩ (2) ♩ | 1 2 3 ♩ (1) ♩ (2) ♩ (3) ♩ (4) ♩ (5) ♩ (1) 2 3 ♩ (2) ♩

(2) (10) (11) (2) ♩ (M) (1) 2 ♩ (2) 2 ♩ (3) (4) (5) (3) 2 ♩ (7) (2) 2 ♩ (3) 2 ♩ (7) (2) (3) 2 ♩ (4)

(5) 2 ♩ (6) (7) (M) 2 3 ♩ (1) 2 ♩ (2) 2 ♩ (3) 2 ♩ (7) ♩ (2) ♩ | 1 2 ♩ (1) ♩ (2) ♩ (3) 2 3 ♩ (4) (5) ♩

(1) ♩ (12) (M) 2 ♩ (2) 2 ♩ (3) (4) 2 ♩ (5) (6) (7) (8) (9) (10) 2 ♩

Piccolo (N) *change to Flute!*  
 Flutz 1 to Piccolo (N)  
 Fls (altos) (N)  
 Obs (N)  
 Bsns  
 Synth  
 Tpts (N)  
 Piano (R.H. 8va)  
 V1 (N) 8va  
 V2 8va  
 Va  
 Celli  
 DB  
 Electric Bass (N)

(N)  
 ② ♩ ④ ♩ ① ♩ ② ♩ ③ ♩ ④ ♩ ⑤ ♩ ⑥ ♩ ⑦ ♩ ⑧ ♩ ⑨ ♩ ⑩ ♩ ⑪ ♩ ⑫ ♩  
 ③ | ④ 2 ♩ ① 2 ♩ ⑦ 2 ♩ ② | ③ | ④ 2 ♩ ③ | ⑥ 2 ♩ ⑦ | ⑦ 2 ♩ ⑨ | ⑩ | ⑪ | ⑫ | ③ 2 ♩ ④  
 ④ 2 ♩ ⑦ 2 ♩ ① 2 ♩ | 1 2 ♩ ① ♩ | ② ♩ ③ | ④ | ⑤ 2 3 ♩ ⑥ ♩ ⑦ ♩ ⑧ ♩ ⑨ ♩ ⑩ 2 ♩ ⑪ 2 ♩ ⑫ 2 ♩  
 ① ♩ ② 2 ♩ ① 2 ♩ ⑦ 2 ♩ ② 2 ♩ ③ 2 ♩ ⑦ ⑥ 2 2 ♩ ② | 2 ♩ ③ | 2 ♩ ④ | ④ 2 ♩ ⑤ | 2 ♩ ⑥ | 2 ♩ ⑦ | 2 ♩

1 2

F1s

(altos)

3 4

Obs

Bsns

Synth

Tpts

(R.H. 8va)

Piano

V1

V2

Va

Celli

DB

Electric Bass

1  
2  
3  
4

Fis (altos)

Obs

Bsns

Synth

Tpts

Piano

*(R.H. Pva) (2) (2)*

*f fff*

V1

V2

Va

Celli

DB

*div*

*ff*

Electric Bass

*mf*

*f*

Preview File Only

8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30							
6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30					
6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30					
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30

Trevor Wislant  
1989

# Dance Music 2 © 1989 Trevor Wishart

## HARP

This may be substituted by an FM-synth or sampled Harp sound, played from a keyboard, so long as the synthetic or sampled sound is of convincing quality throughout the range used.

## CLICK-TRACKS:

This piece is polyrhythmic & cannot be played without the use of the 4 click-tracks written in the score. The 4 clicks are synchronised on a master tape from whence they are fed to individual players on headphones. They should always be INAUDIBLE to the audience.

A master click-tape & a set of headphone boxes, with individually adjustable level, & individual switching between the different click voices, are available from the composer.

## INSTRS

2 Flutes (1 doubling on Piccolo)  
2 Oboes  
2 Clarinets  
2 Bsns  
2 Hns  
2 Tpts } (1 Tpt/Tbn pair should sit on opposite side  
2 Tbns } of orchestra to the other pair)  
Harp (SEE note)  
Piano  
6, 6, 4, 4, 2

(♩ = 240)

clicks

1	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	4	7
2	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	4	7
3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	4	7
4	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	4	7

Fls  
CLICK-4  
Obs  
CLICK-4  
Clars  
CLICK-4  
Bsns  
CLICK-4  
Hn  
CLICK-4  
Hn  
TPT-1 CLICK-3  
TPT-2 CLICK-2  
Tpts  
TBN-1 CLICK-3  
TBN-2 CLICK-2  
Trbns  
mf  
Hrp  
CLICK-4  
Pno  
CLICK-1  
Vi  
CLICK-1  
V2  
CLICK-1  
Va  
CLICK-1  
Vc  
CLICK-1  
pizz  
arco  
CB  
CLICK-1  
pizz  
mp  
ff

Preview File Only



cks

7	1	2	3	4	5	6	7	1	2	3	4	5	6	7	① ♀	② ♀	3	1	2	3	1	2	3	5	①	2	3	4	5
1	2	3	4	5	6	7	1	2	3	4	5	6	7	① ♀	② ♀	3	1	2	3	1	2	3	5	①	2	3	4	5	
3	1	2	3	4	5	6	7	1	2	3	4	5	6	7	① ♀	② ♀	2	1	2	3	1	2	3	4	①	2	3	4	5
1	2	① ♀	② ♀	③ ♀	④ ♀	⑤ ♀	⑥ ♀	⑦ ♀	⑧ ♀	⑨ ♀	⑩ ♀	1	2	3	1	2	3	1	2	3	1	2	3	①	2	3	①	2	3

The musical score consists of multiple staves for various instruments. The notation includes notes, rests, and articulation marks. Dynamic markings are present throughout, such as *mp*, *p*, *f*, *mf*, and *div.* (divisi). There are also circled 'A' markers in several measures, likely indicating a specific section or performance instruction. The score is organized into measures that align with the fingering chart at the top.

Preview File Only

clicks

1	1 2 3 4 5	1 2 3	1 2 3 4 5 6 7	① ② ③ ④	Ⓟ 2 3	1 2 3
2	1 2 3 4 5	1 2 3	1 2 3 4 5 6 7	① ② ③ ④	Ⓟ 2 3	1 2 3
3	1 2 3 4 5	1 2 3	1 2 3 4 5 6 7	① ② ③ ④	Ⓟ 2 3	1 2 3
4	2/1 2/2	1 2 3	1 2 3 4 5 6 7	① ② ③ ④	Ⓟ 2 3	1 2 3

Fls

Obs

Clars

Bsns

Hn

Hn

Tpts

Tbns

Hp

Pno

Vi

V2

Va

Vc

CB

clicks

1	1	2	3	7	1	2	1 2 3	1 2 3 4 5	① 2 3	② 2 3	1	2	3	5	1 2 3 4 5
2	1	2	3	7	1	2	1 2 3	1 2 3 4 5	① 2 3	② 2 3	1	2	3	5	1 2 3 4 5
3	1	2	3	4	1	2	1 2 3	1 2 3 4 5	① 2 3	② 2 3	1	2	3	4	1 2 3 4 5
4	1	2	3	4	1	2	1 2 3	1 2 3 4 5	4	1	2	3	4	3	1 2 3

Fls  
change to Piccolo  
Picc  
Obs  
Clars  
Bsns  
Hn  
Hn  
Tpts  
Tbns  
Hb  
Pno  
Vi  
V2  
Va  
Vc  
CB

*mp*, *mf*, *f*, *cresc.*, *mf unison*, *mp cresc. to f*, *mp cresc. to f*, *arzo*