

# Sherlock Horse: Horse Detective (2013)

for amplified string quartet and drumset

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# Performance Notes

## Program note

there's been a murder in town, and sherlock horse is on the case. he follows the smell of gunpowder and trail of blood to a warehouse on the old pier, where a dark figure stands hunched over his latest victim. a chase ensues, but horse is surprised by some ill-placed stairs. dusting himself off, he picks up the trail again, but is quickly distracted by a leggy dame in a tight dress. horse is a sucker for leggy dames. over drinks, horse gets woozy and passes out. as he comes to, head swimming and eyes bleary, the blow comes without warning. horse ends the fight quickly, and his assailant's head cracks as it hits the pavement. horse picks himself up, blood pounding in his ears. he unmasks his foe, only to find that the attacker has his face.

## Amplification

This piece requires some sound engineering to achieve the correct balance of instruments. The ideal is to close-mic all the strings and mic as much of the drumset as possible and run everything through the PA so as to get a clear sound that's pretty close to acoustic from all the instruments. Panning should match the players' placement onstage. Contact mics on the strings are a viable but slightly less-preferred alternative. No matter the string miking used, they should be EQ'd so as to be clear and present. Be careful with the low mids so as not to muddy the sound.

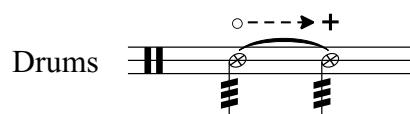
*Drum key*

Cymbals: high floor tom, high rack tom, ride, high crash, hi-hat (open), low crash, hi-hat w/ stick, bells  
Drums: kick, low floor tom, low rack tom, snare, rims  
Feet: hi-hat w/ foot

## Beaters needed:

- sticks
- friction mallet
- bass bow

## Other drum notes

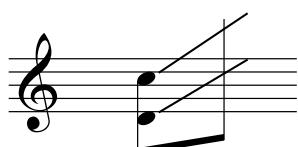


During roll on rim, gradual transition from middle of stick to tip of stick.

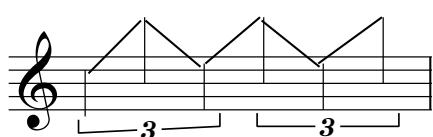


Strike hi-hat with stick, then close with foot.

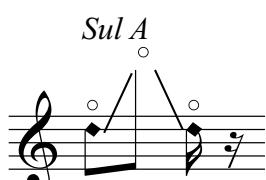
## String techniques:



Gliss shape up quickly to a very high note on the same strings you start on. Play *sul ponticello* and dig into it - it should be a big noisy gesture without much discernable pitch.



Wild glissandi way high up on the instrument in roughly the rhythm and contour given.



*Sul A*  
Harmonic gliss on string indicated in rhythm and contour indicated. Start at the third partial and move the finger towards the head of the instrument for the upward gesture.

# Sherlock Horse: Horse Detective

*senza tempo*  
sticks

Cymbals      14-16"      6"      8"

Toms/Snare      6"      6"

Pedals      6"      6"

Violin I      *fff*      *fff sempre*

Violin II      *ppp* draw out one bowstroke as long as possible      8" non vib.

Viola      *ppp* enter just before vln I runs out of bow.      6" non vib.

Violoncello      8"      8"

$\text{♩} = 60$

**A**  $\text{♩} = 120$ , with growing intensity

Cymbals      8"

Toms      8"

Feet      8"

Vln. I      8"

Vln. II      8"

Vla.      8"

Vc.      8" non vib. -----> molto vib.

## Sherlock Horse: Horse Detective

3

**B**

13

Cymbals  
Toms  
Feet

Vln. I  
Vln. II  
Vla.  
Vc.

**C**

23

Cymbals  
Toms  
Feet

Vln. I  
Vln. II  
Vla.  
Vc.

## Sherlock Horse: Horse Detective

4

31

Cymbals  
Toms  
Feet

Vln. I  
*mf* *sul pont* *sf pp* *mf* *sul pont* *ord* *sf pp* *f*

Vln. II  
*mf* *sul pont* *sf pp* *mf* *ord sul pont* *sf pp*

Vla.  
*mf* *sul pont* *sf pp* *mf* *sf pp* *f* *sf pp*

Vc.  
*mf* *sul pont* *pp* *mf* *sf pp* *mf* *sf pp* *f* *sf pp*

This musical score page contains two systems of music. The first system (measures 31-32) includes parts for Cymbals, Toms, and Feet. The second system (measures 33-34) includes parts for Vln. I, Vln. II, Vla., and Vc. Measure 31 starts with dynamic *ppp* followed by *fff*. Measures 32 and 33 show various dynamics including *mf*, *sf pp*, *ord*, *sul pont*, *pizz*, and *arco*. Measure 34 concludes with *pizz* and *arco* dynamics.

D

38

Cymbals  
Toms  
Feet

Vln. I  
*sf pp* *f* *sf pp* *f* *sf pp* *f*

Vln. II  
*mf* *sf pp* *f* *sf pp* *f* *sf pp*

Vla.  
*f* *sf pp* *f* *sf pp* *f* *pizz arco* *f* *sf pp*

Vc.  
*mf sf pp* *f* *sf pp* *f* *pizz arco* *f* *sf pp*

This musical score page contains two systems of music. The first system (measures 38-39) includes parts for Cymbals, Toms, and Feet. The second system (measures 40-41) includes parts for Vln. I, Vln. II, Vla., and Vc. Measure 38 starts with dynamic *ppp* followed by *fff*. Measures 39 and 40 show various dynamics including *mf*, *sf pp*, *f*, *pizz*, and *arco*. Measure 41 concludes with *pizz* and *arco* dynamics.

## Sherlock Horse: Horse Detective

5

45

Cymbals, Toms, Feet play rhythmic patterns.

Vln. I: Dynamics f, sf pp, f, pp, f.

Vln. II: Dynamics sf pp, sf pp, sf pp, f, pp.

Vla.: Dynamics pizz, arco, pizz, arco, pizz, arco.

Vc.: Dynamics f, sf pp, f, pp, f, pp, f, pp.

50

Cymbals, Toms, Feet play rhythmic patterns.

Vln. I: Dynamics pp, f sf pp, f, pp.

Vln. II: Dynamics pizz, arco, pizz, arco, pizz, arco, pizz, arco.

Vla.: Dynamics f, sf pp, f, pp, f, pp, f, pp.

Vc.: Dynamics pizz, arco, pizz, arco, pizz, arco.

## Sherlock Horse: Horse Detective

E

6

54

Cymbals  
Toms  
Feet

Vln. I  
Vln. II  
Vla.  
Vc.

*pizz* *arco*      *pizz* *arco*      *pizz* *arco* *pizz*  
*ff*      *pp*      *f* *sf*      *pp* *f* *sf*      *ff*  
*pizz* *arco*      *pizz* *arco*      *pizz* *arco* *pizz*  
*sf*      *pp* *f* *sf*      *pp* *f* *sf*      *pp* *f* *sf*

59

Cymbals  
Toms  
Feet

Vln. I  
Vln. II  
Vla.  
Vc.

*ff*      *sf*      *pp* *ff*      *pp* *ff*  
*arco*      *pizz* *arco*      *arco* *pizz*      *arco*  
*pizz* *arco*      *arco* *pizz*      *arco* *pizz*  
*sf*      *pp*      *ff*      *ff*      *pp* *arco*

## Sherlock Horse: Horse Detective

7

62

Cymbals  
Toms  
Feet

Vln. I  
pizz      arco  
*pizz*      *ff*

Vln. II  
*ff*      *ff*

Vla.  
arco      pizz      arco  
*ff*      arco      pizz

Vc.  
*pizz*      arco

67

Cymbals  
Toms  
Feet

Vln. I  
*ff*

Vln. II  
*ff*

Vla.  
arco      pizz      arco  
arco

Vc.  
*pizz*      arco      *pizz*      arco  
arco

## Sherlock Horse: Horse Detective

8

71

Cymbals  
Toms  
Feet

Vln. I  
Vln. II  
Vla.  
Vc.

74

Cymbals  
Toms  
Feet

Vln. I  
Vln. II  
Vla.  
Vc.

## Sherlock Horse: Horse Detective

9

**F**

77

Cymbals  
Toms  
Feet

Vln. I  
*pizz*  
*f*

Vln. II  
*pizz*  
*arco*  
*pp*  
*f*

Vla.  
*pizz*  
*f*  
*pp*  
*f*

Vc.  
*pizz*

**G**

81

Cymbals  
Toms  
Feet

Vln. I  
*ff*  
*arco*  
*p*

Vln. II  
*pp*  
*arco*  
*pizz*  
*f*  
*p*

Vla.  
*pizz*  
*ff*  
*pizz*  
*f*

Vc.  
*ff*  
*pizz*  
*f*

## Sherlock Horse: Horse Detective

10

87

Cymbals

Toms

Feet

Vln. I

Vln. II

Vla.

Vc.

91

Cymbals

Toms

Feet

Vln. I

Vln. II

Vla.

Vc.

## Sherlock Horse: Horse Detective

11

**H**

96

Cymbals  
Toms  
Feet

*arco*

Vln. I    ***pp*** delicate, ghostly

*arco*

Vln. II    ***pp*** delicate, ghostly

*pizz*

Vla.    ***f***

Vc.

**I**  $\text{♩} = 40$ , ethereal and dazed

100

Cymbals  
Toms  
Feet

*pizz*

Vln. I    *arco*

*to bow*

*w/ bow*  $(\otimes)$

***f*** possible  $(\otimes)$

*arco flautando*  $\circ$   $\circ$   $\circ$

***pp*** bottom note n.v.

Vln. II    *p*

*arco*

Vla.    ***p***

Vc.

## Sherlock Horse: Horse Detective

12

## J $\omega$ =90, getting back on the horse

Musical score for orchestra and percussion, page 108. The score includes parts for Cymbals, Toms, Feet, Violin I, Violin II, Viola, and Cello. The Cymbals, Toms, and Feet parts feature rhythmic patterns with various dynamics and rests. The Violin I and Violin II parts show melodic lines with grace notes and slurs. The Viola and Cello parts provide harmonic support with sustained notes and rhythmic patterns. The score is divided into measures by vertical bar lines, and time signatures change frequently, including  $\frac{3}{4}$ ,  $\frac{2}{4}$ , and  $\frac{4}{4}$ . Dynamic markings such as *pizz* (pizzicato), *mp* (mezzo-forte), and *to sticks* (for sticks) are present. The title "Gymnopédie" is visible at the top of the page.

116

Cymbals

Toms

Feet

Vln. I

Vln. II

Vla.

Vc.

$\text{♪} = \text{♩}, \text{♩} = 120$

**sticks**

**p**

## Sherlock Horse: Horse Detective

13

Musical score for orchestra and percussion at measure 122. The score includes parts for Cymbals, Toms, Feet, Vln. I, Vln. II, Vla., and Vc. The Cymbals, Toms, and Feet parts provide rhythmic patterns with various strokes and rests. The strings (Vln. I, Vln. II, Vla., Vc.) play eighth-note patterns, often with grace notes and slurs, and include dynamic markings like *pizz* and *mp*. Measure 122 concludes with a final dynamic marking of *b* (bass clef) over the bassoon staff.

128

Cymbals      Toms      Feet

Vln. I      Vln. II      Vla.      Vc.

*arco  
sul pont*

*ppp*

*arco  
sul pont*

*ppp*

## Sherlock Horse: Horse Detective

14

134

Cymbals  
Toms  
Feet

Vln. I  
*mp* *ppp* *mf*

Vln. II  
*mp* *mp* *pizz*  
*arco sul pont*

Vla.  
*ppp* *mf*

Vc.

K

3  
 $\text{J} = \text{J}, \text{J} = 120$ 

141 *accel.*  $\text{J} = 160$

Cymbals  
Toms  
Feet

Vln. I  
*pizz*  
*arco sul pont*

Vln. II  
*pp* *f*  
*pp*

Vla.  
*mp*  
*arco sul pont*

Vc.  
*pp* *f*  
*pizz*

## Sherlock Horse: Horse Detective

15

147

accel.  $\text{♩} = 160$

Cymbals  $\frac{6}{4}$   
Toms  $\frac{6}{4}$   
Feet  $\frac{6}{4}$  *mf*

Vln. I  $\frac{6}{4}$  *ff* *pizz*  
*mp*

Vln. II  $\frac{6}{4}$  *ff* *pizz*  
*mp*

Vla.  $\frac{13}{4}$  *arco*

Vc.  $\frac{13}{4}$  *arco*

153

**L**  $\frac{3}{8}$   $\text{♩} = \text{♪}, \text{♩} = 120$

Cymbals  $\frac{6}{4}$  *3*  
Toms  $\frac{6}{4}$   
Feet  $\frac{6}{4}$

Vln. I  $\frac{6}{4}$  *3* *3* *3* *3* *arco*

Vln. II  $\frac{6}{4}$  *3* *3* *3* *3* *arco*

Vla.  $\frac{13}{4}$  *3* *3* *3* *3* *pp* *f*

Vc.  $\frac{13}{4}$  *3* *3* *3* *3* *pp* *f*

## Sherlock Horse: Horse Detective

16

158 **accel.** - - - - -  **$\text{♩}=160$**   **$\text{♩}=\text{♩}$**

Cymbals      Toms      Feet

Vln. I

Vln. II

Vla.

Vc.

This musical score page shows a dynamic section starting at measure 158. The instrumentation includes Cymbals, Toms, Feet, Violin I, Violin II, Viola, and Cello. The Cymbals, Toms, and Feet parts provide a rhythmic foundation with various patterns of eighth and sixteenth notes. The strings (Violins, Viola, Cello) play eighth-note patterns, often with grace notes or slurs, creating a sense of motion. The tempo is marked as  $\text{♩}=160$ . The dynamic levels fluctuate between *pp*, *f*, and *mf*. Measure 158 begins with *pp* dynamics, followed by a crescendo to *f*. Measures 159-160 show *pp* dynamics with 4/4 time signatures. Measures 161-162 show *mf* dynamics with 4/4 time signatures. Measures 163-164 show *pp* dynamics with 4/4 time signatures. Measure 165 concludes with *pp* dynamics and a 6/8 time signature. The score uses standard musical notation with stems, beams, and rests, along with specific markings like grace notes and slurs to indicate performance style.

165

Musical score for orchestra and percussion. The score consists of five staves: Cymbals, Toms, Feet, Vln. I, Vln. II, Vla., and Vc. The Cymbals, Toms, and Feet staves are grouped under a single vertical bar line. The Vln. I, Vln. II, Vla., and Vc. staves are grouped under another vertical bar line. The score is in common time (indicated by a '4' at the end of each measure). The Cymbals play eighth-note patterns. The Toms play sixteenth-note patterns. The Feet play eighth-note patterns. The Vln. I and Vln. II play eighth-note patterns with dynamic markings 'pp' (pianissimo) in measures 4 and 5. The Vla. and Vc. play eighth-note patterns with dynamic markings 'f' (fortissimo) in measures 4 and 5.

## Sherlock Horse: Horse Detective

**4**  $\text{♩} = \text{♩} = 104-108$

170

Cymbals

Toms

Feet

Vln. I

*f*

Vln. II

*f*

Vla.

*pp*      3 3 3 3      *f*

Vc.

*pp*      3 3 3 3      *f*

17

accel.

173  $\text{♩}=120$

**M**

accel.

Cymbals

Toms

Feet

Vln. I

*f*

Vln. II

*pp*      *ff*      *pp*

Vla.

*pp*      *ff*      *pp*

Vc.

*f*

## Sherlock Horse: Horse Detective

18

177  $\text{J}=180$       accel.       $\text{J}=240$

Cymbals

Toms

Feet

Vln. I  $f$

Vln. II  $ff$        $pp$  —  $ff$

Vla.  $ff$        $pp$  —  $ff$

Vc.

This musical score page shows five staves. The top three staves represent the percussion section: Cymbals, Toms, and Feet. The Cymbals and Toms staves have vertical bar lines with '3' underneath them, indicating a three-beat pattern. The Feet staff has vertical bar lines with '2' underneath them. The bottom two staves represent the strings: Vln. I and Vln. II/Vla. The Vln. I staff has a dynamic 'f' and the Vln. II/Vla. staff has dynamics 'ff', 'pp', and 'ff'. The Vla. staff also features a 'pp' dynamic with a horizontal line extending from it. The Vc. staff at the bottom has a continuous eighth-note bass line. The tempo changes from 177 BPM to 240 BPM, indicated by the 'accel.' instruction. Measure numbers 177 and 178 are present above the staves.

182  $\text{d} = \text{♩} = 120$

Cymbals  
Toms  
Feet

*pp*

Vln. I

Vln. II

Vla.

Vc.

## Sherlock Horse: Horse Detective

19

186

Cymbals  
Toms  
Feet

Vln. I  
Vln. II  
Vla.  
Vc.

This musical score page contains four staves of music. The top staff is for percussion (Cymbals, Toms, Feet) with rhythmic patterns involving 'x' and 'z' marks. The subsequent staves are for string instruments: Violin I, Violin II, Viola, and Cello. Measure 186 starts in 4/4, transitions to 9/8, and then back to 4/4. Measure 187 begins in 4/4 and ends in 9/8. Measure 188 begins in 9/8 and ends in 4/4. Various dynamics like '>' and 'z' are used throughout.

**N smear**

189

Cymbals  
Toms  
Feet

Vln. I  
Vln. II  
Vla.  
Vc.

This musical score page contains four staves of music. The top staff is for percussion (Cymbals, Toms, Feet) with dynamic 'f'. The subsequent staves are for string instruments: Violin I, Violin II, Viola, and Cello. Measure 189 features 'smear' markings (N) above the staves. Measures 190 and 191 show sustained notes and dynamic markings like 'mf' and 'p'. The violins play 'Sul D' and 'Sul A' positions. The viola and cello provide harmonic support with sustained notes.

## Sherlock Horse: Horse Detective

20

193

w/ strings

Cymbals

Toms

Feet

Vln. I

*Sul E*

*mf*

Vln. II

*Sul D*

*mf*

Vla.

Vc.

O

198 w/ strings

gradually slow down roll

Cymbals

Toms

Feet

Vln. I

*Sul E*

*mf*

Vln. II

*Sul E*

Vla.

Vc.

*rims*

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

## Sherlock Horse: Horse Detective

21

205

Cymbals  
Toms  
Feet

Vln. I  
Vln. II  
Vla.  
Vc.

to friction mallet      w/ friction mallet

*f possibile*

pp

pp

pp

pp

**P** ♩=60, painfully slow

213

Cymbals  
Toms  
Feet

Vln. I  
Vln. II  
Vla.  
Vc.

to sticks

pizz  
mf  
molto sul pont  
pp  
mf

almost over bridge

improvise, try to follow drum 'melody' within given range

V

V

V

V

V

8

## Sherlock Horse: Horse Detective

22

**Q** **$\text{d}=120$ , abrupt, like a punch in the face**

220 sticks

Cymbals

Toms

Feet

Vln. I

Vln. II

Vla.

Vc.

223

Cymbals

Toms

Feet

Vln. I

Vln. II

Vla.

Vc.

## Sherlock Horse: Horse Detective

23

226

Cymbals      Toms      Feet

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

229

Cymbals      Toms      Feet

Vln. I

Vln. II

Vla.

Vc.

*ff*

## Sherlock Horse: Horse Detective

24

**R**

231

Cymbals      Toms      Feet

Vln. I

Vln. II

Vla.

Vc.

234

Cymbals      Toms      Feet

Vln. I

Vln. II

Vla.

Vc.

## Sherlock Horse: Horse Detective

25

Musical score for orchestra and percussion, page 237. The score includes parts for Cymbals, Toms, Feet, Vln. I, Vln. II, Vla., and Vc. The Cymbals, Toms, and Feet parts are located at the top of the page. The Vln. I, Vln. II, Vla., and Vc. parts are arranged vertically below them. The score consists of three staves per section, separated by vertical bar lines. The Cymbals and Toms sections feature rhythmic patterns with various note heads and rests. The Feet section includes a bass clef and a tempo marking of 6. The Vln. I, Vln. II, Vla., and Vc. sections play continuous sixteenth-note patterns. The Vln. I and Vln. II staves begin with a treble clef, while the Vla. and Vc. staves begin with a bass clef. There are also some slurs and grace notes present in the string sections.

Musical score for orchestra and percussion, page 10, measures 1-10. The score includes parts for Cymbals, Toms, Feet, Vln. I, Vln. II, Vla., and Vc. The tempo is 240 BPM. The score features a complex rhythmic pattern with various note heads (x, >, dot) and rests, primarily in 9/8 time signature.

240

Cymbals

Toms

Feet

Vln. I

Vln. II

Vla.

Vc.

9 8

9 8

9 8

9 8

9 8

9 8

## Sherlock Horse: Horse Detective

26

Musical score for orchestra and percussion, page 243. The score includes parts for Cymbals, Toms, Feet, Violin I, Violin II, Viola, and Cello. The score is divided into two systems by a vertical bar. The left system (measures 1-4) shows the Cymbals, Toms, and Feet parts. The Cymbals play eighth-note patterns in 9/8 time, with measure 4 containing sixteenth-note patterns. The Toms play eighth-note patterns in 9/8 time, with measure 4 containing sixteenth-note patterns. The Feet play eighth-note patterns in 9/8 time, with measure 4 containing sixteenth-note patterns. The right system (measures 5-8) shows the Violin I, Violin II, Viola, and Cello parts. The Violin I and Violin II parts play eighth-note patterns in 3/4 time, with measure 8 containing sixteenth-note patterns. The Viola part plays eighth-note patterns in 3/4 time, with measure 8 containing sixteenth-note patterns. The Cello part plays eighth-note patterns in 3/4 time, with measure 8 containing sixteenth-note patterns.

245

A musical score page featuring five staves. The top staff includes three percussion parts: Cymbals (two pairs of cymbals), Toms (two tom-toms), and Feet (two bass drums). The subsequent four staves are for strings: Vln. I (Violin I), Vln. II (Violin II), Vla. (Cello), and Vc. (Bass). The score is divided into measures by vertical bar lines. Measure 1 starts with common time (indicated by a '4'). Measures 2 through 5 show a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs. Measure 6 begins with a change in time signature to 3/4. Measures 7 through 10 show a similar rhythmic pattern. Measure 11 begins with a change in time signature to 9/8. Measures 12 through 15 show a similar rhythmic pattern. Measure 16 begins with a change in time signature to 4/4. Measures 17 through 20 show a similar rhythmic pattern. Measure 21 begins with a change in time signature to 3/4. Measures 22 through 25 show a similar rhythmic pattern. Measure 26 begins with a change in time signature to 9/8. Measures 27 through 30 show a similar rhythmic pattern. Measure 31 begins with a change in time signature to 4/4. Measures 32 through 35 show a similar rhythmic pattern.

## Sherlock Horse: Horse Detective

27

248 **S**

Cymbals  
Toms  
Feet  
Vln. I  
Vln. II  
Vla.  
Vc.

251

Cymbals  
Toms  
Feet  
Vln. I  
Vln. II  
Vla.  
Vc.

## Sherlock Horse: Horse Detective

28

254

Cymbals  
Toms  
Feet

Vln. I

Vln. II

Vla.

Vc.

The score shows a dynamic section for the percussion (Cymbals, Toms, Feet) with various rhythmic patterns and dynamics (e.g., 6, >, x). The string section (Vln. I, Vln. II, Vla., Vc.) plays eighth-note patterns. Measure 257 begins with a forte dynamic.

T

257

Cymbals  
Toms  
Feet

Vln. I

Vln. II

Vla.

Vc.

The score continues with the same instrumentation. Measures 257-258 show eighth-note patterns. Measures 259-260 begin with a forte dynamic (fff) for all parts.

## Sherlock Horse: Horse Detective

29

260

Cymbals

Toms

Feet

Vln. I

Vln. II

Vla.

Vc.

263

Cymbals

Toms

Feet

Vln. I

Vln. II

Vla.

Vc.

Sherlock Horse: Horse Detective

30

266

Cymbals

Toms

Feet

Vln. I

Vln. II

Vla.

Vc.

vicious

U

$\text{d} = \text{d}, \text{d} = 60$

269

Cymbals

Toms

Feet

Vln. I

Vln. II

Vla.

Vc.

*n.v.*  $\xrightarrow{\text{m.v.}}$

*ppp*  $\xrightarrow{\text{fff}}$

*ppp*  $\xrightarrow{\text{fff}}$

*n.v.*  $\xrightarrow{\text{m.v.}}$

*ppp*  $\xrightarrow{\text{fff}}$

278

Cymbals  
Toms  
Feet

*Sul A*

Vln. I

*n.v.*

Vln. II

*ppp*

*sul pont*

Vla.

*n.v.*

Vc.

*ppp*

281

Cymbals  
Toms  
Feet

*fff*

*6*

*ppp*

*fff*

Vln. I

*ppp*

*m.v.*

Vln. II

*fff*

*6*

*ppp*

*fff*

Vla.

*ppp*

*m.v.*

Vc.

*fff*

*6*

*ppp*

*fff*

## Sherlock Horse: Horse Detective

32

285

Cymbals  
Toms  
Feet

Vln. I  
*Sul A*

Vln. II  
*mf*

Vla.  
*sul pont*

Vc.

Measure 285: Cymbals play eighth-note pairs. Toms play eighth-note pairs. Feet play eighth-note pairs. Vln. I and Vla. play sustained notes. Vln. II plays eighth-note pairs. Vc. rests. Measure 286: Cymbals play eighth-note pairs. Toms play eighth-note pairs. Feet play eighth-note pairs. Vln. I and Vla. play sustained notes. Vln. II plays eighth-note pairs. Vc. rests. Measure 287: Cymbals play eighth-note pairs. Toms play eighth-note pairs. Feet play eighth-note pairs. Vln. I and Vla. play sustained notes. Vln. II plays eighth-note pairs. Vc. rests. Measure 288: Cymbals play eighth-note pairs. Toms play eighth-note pairs. Feet play eighth-note pairs. Vln. I and Vla. play sustained notes. Vln. II plays eighth-note pairs. Vc. rests.

289

Cymbals  
Toms  
Feet

Vln. I  
*f*

Vln. II  
*f*

Vla.  
*f*

Vc.  
*f*

**V**

Measure 289: Cymbals play eighth-note pairs. Toms play eighth-note pairs. Feet play eighth-note pairs. Vln. I and Vla. play sustained notes. Vln. II rests. Vc. rests. Measure 290: Cymbals play eighth-note pairs. Toms play eighth-note pairs. Feet play eighth-note pairs. Vln. I and Vla. play sustained notes. Vln. II rests. Vc. rests. Measure 291: Cymbals play eighth-note pairs. Toms play eighth-note pairs. Feet play eighth-note pairs. Vln. I and Vla. play sustained notes. Vln. II rests. Vc. rests. Measure 292: Cymbals play eighth-note pairs. Toms play eighth-note pairs. Feet play eighth-note pairs. Vln. I and Vla. play sustained notes. Vln. II rests. Vc. rests.

## Sherlock Horse: Horse Detective

33

293

Cymbals

Toms

Feet

Vln. I

Vln. II

Vla.

Vc.

rit.

*fff*

*n.v.* → *m.v.* → *n.v.*

*n.v.* → *m.v.* → *n.v.*

This musical score page shows a section for orchestra and percussion. The top section features three percussion parts: Cymbals, Toms, and Feet, each with a 5/4 time signature. The Cymbals play eighth-note patterns, the Toms play eighth-note chords, and the Feet play eighth-note patterns. A dynamic marking 'fff' is placed above the Toms. The bottom section consists of four string parts: Vln. I, Vln. II, Vla., and Vc. Each string part has a 5/4 time signature. Above the strings, there are two sets of melodic lines with grace notes and slurs, labeled 'n.v.' (non-vibrato) and 'm.v.' (moderately vibrato). The first set starts with 'n.v.' and transitions to 'm.v.' at the third measure, then back to 'n.v.'. The second set follows a similar pattern. The strings play sustained notes with small diamond-shaped grace notes above them. Measure numbers 293 and 294 are indicated at the top left, and a 'rit.' (ritardando) instruction is at the top right. The page number 33 is at the top right.