

# SUBHARMONIC HOMESICK BLUES

*for Orchestra*

BY KILIAN O'KELLY

## Forces

**4 B Flat Trumpets**

**4 Horns in F**

**4 Flutes**

**4 B Flat Clarinets**

**3 Percussionists**

-*Timpani*

-*Vibraphone*

-*Thunder Sheet*

-*5 Templeblocks*

-*Maracas*

-*Bongos*

-*Claves*

**Drum Kit: 1 player**

- *Standard kit*

**1 Piano**

**12 Violins**

**4 Violas**

**4 Cellos**

**4 Double Basses**

## Performance Directions


### All Instruments


The piece uses microtonal language throughout:


Upward arrows before a note = 1/8th sharp

Downward arrows before a note = 1/8th flat

 = A quarter-tone sharp

 = A quarter-tone flat

 = Three quarter-tone sharp

 = Three quarter-tone flat

### For Strings

s.t. = Sul Tasto

s.p. = Sul Pont

c.l.b. = Col legno battuto

'x' noteheads = Play behind the bridge

Horizontal arrow = Morph

Double Bass = Low 'E' on double bass tuned down to 'D'

Boxed material = repeat gesture inside box

### Piano

'x' noteheads = Place one hand inside piano and gently rest finger on string. Similar to palm muting but goal is to get string to ring out.

Please only use pedal when indicated.

### Brass and Woodwind Directions

Con sordini = mute

f.t. = Flutter-tongue

**The score sounds as written.**

# Performance Directions


## Percussion I / II / III

Mallet indications above each instrument in score when required.


// Prepare //


Standard drumsticks // soft mallets // timpani mallets

### Percussion I

 = Vibraphone with motor on and pedal throughout.  
Prepare cello or double bass bow.


 = Thundersheet


 = Claves


 = Gong

### Percussion II


Timpani = Must be Pedal Timpani. The ascending lines after a note (see bar 19) indicates that the tension of the skin should be tightened by using the pedal.


 = Timpani - percussionists take turns playing the timpani which is tuned to 'A2'.


 = 5 templeblocks of different sizes.  
The highest of the five notes on the stave represents the highest sounding woodblock.  
See bars 86-87: here all five woodblocks are played in quick succession from highest to lowest.

 = Maracas. Tremolos are used to indicate shake speed

### Percussion III

 = Conga


 = Bongos


 = Maracas // shared with Percussion II


### Drum Kit

Key = 

The diagram shows a five-line staff with various symbols above it: crash (marked with an asterisk), cymbal (marked with an asterisk), hi-hat (marked with an X), ride (marked with an X), ride bell (marked with a diamond), tom 1 (marked with a dot), tom 2 (marked with a dot), snare (marked with a dot), floor (marked with a dot), kick (marked with a dot), and hi-hat foot (marked with an X).

 = Standard drumsticks throughout

 = Buzzroll

 = Rimshot

# Subharmonic Homesick Blues

for Orchestra

Kilian O'Kelly (2018)

♩ = 80

**Percussion 1**  
Vibraphone  
[Vib] Bow note with cello / double-bass bow  
*mp*

**Piano**  
Left-hand plays key whilst Right-hand is inside piano with finger on the string.  
The more metallic the sound, the better  
*ff*  
*Rel.*

**Violin 1+2+3**  
*pp dolce* *p* *mp* *mf*

**Violin 4+5+6**  
*pp dolce* *p* *mp* *mf*

**Violin 7+8+9**  
*pp dolce* *p* *mp* *mf*

**Violin 10+11+12**  
*pp dolce* *p* *mp* *mf*

**Viola 1+2**  
behind bridge  
*pp* *p* *mp*

**Viola 3+4**  
behind bridge  
*pp* *p* *mp*

**Violoncello 1+2**  
behind bridge  
*pp* *p* *mp*

**Violoncello 3+4**  
behind bridge  
*pp* *p* *mp*

**Double Bass 1+2**  
behind bridge  
*pp* *p* *mf*

**Double Bass 3+4**  
behind bridge  
*pp* *p* *mf*

♩ = 180

11

Cl.

Hn. *con sord.*  
*mf*

B♭ Tpt.

Dr.

Vib. *soft mallet*  
*mf*

Perc. 2  
Timpani *timpani mallets*  
*p* *mf*

Vln. 1.2.3 *mf*

Vln. 4.5.6 *p* *mp*

Vln.10.11.12 *s.t.*  
*p* *mp*

Vla.1.2 *s.t.*  
*p* *mp*

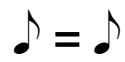
Vla.3.4 *nat.*  
*p* *mp*

Vc.1.2 *nat.*  
*p* *mp*

Vc.3.4 *s.t.*  
*p*

Db.1.2 *nat.*  
*p* *mp*

Db.3.4 *nat.*  
*p* *mf*



**B♭ Tpt.** <sup>19</sup> *mf*

**Dr.** *mf*

**Vib.** *mf*

**Timp.** pedal gliss. Repeat gliss but keep pedal pressed for following 3 beats

**Pno.** *p* *mf*

**Vln. 1.2.3** *mf*

**Vln. 4.5.6** *pp* *mp*

**Vln. 7.8.9** *mf*

**Vln. 10.11.12** nat. *mf*

**Vla. 1.2** s.p. *pp* *mp* *mf* nat.

**Vla. 3.4** *mf*

**Vc. 1.2** *mf*

**Db. 1.2** *mf*

**Db. 3.4** *mf*



35

Fl. *f*

Cl. *f*

Hn. without the mute *ff*

B♭ Tpt. *ff*

Dr. *f*

Guiro *f*

Timp. *f*

Bongos. *f*

Vln. 1.2.3 *mp*

Vln. 4.5.6 *mp*

Vln. 7.8.9 *mp*

Vln. 10.11.12 *mp*

Vla. 1.2 *ff*

Vla. 3.4 *ff*

Vc. 1.2 *ff*

Vc. 3.4 *ff*

Db. 1.2 *ff*

Db. 3.4 *ff*

Measures 35-40. The score features a variety of dynamics including *f*, *mp*, and *ff*. The woodwinds and brass play sustained notes with some articulation. The percussion section is highly active with complex rhythmic patterns. The strings provide a steady accompaniment with some melodic lines in the violins and violas.



42

Fl.

Cl.

Hn.

B♭ Tpt.

Dr.

Guiro.

Timp.

Bongos.

Vln. 1.2.3

Vln. 4.5.6

Vln. 7.8.9

Vln. 10.11.12

Vla. 1.2

Vla. 3.4

Vc. 1.2

Vc. 3.4

Db. 1.2

Db. 3.4

*p*

*gliss.*

*pp*

*III*

*III nat.*

♩ = 120

49

Fl. *p* *mp*

Cl. *p* *mp*

Hn. *con sord.* *p* *mp*

B♭ Tpt. *p* *mp*

Dr. *mp*

Vib. *Vib* *mp*

Pno. *mp*

Vln. 1.2.3 *s.p.* *p*

Vln. 4.5.6 *s.p.* *p*

Vln. 7.8.9 *mp*

Vln. 10.11.12 *mp*

Vla. 1.2 *mp*

Vla. 3.4 *mp*

Vc. 1.2 *mp*

Vc. 3.4 *mp*

Db. 1.2 *s.t.* *mp* *nat.*

Db. 3.4 *s.p.* *mp* *nat.*

67

Fl.

Cl.

Hn.

B♭ Tpt.

Dr.

Vib.

Pno.

Vln. 1.2.3

Vln. 4.5.6

Vln. 7.8.9

Vln. 10.11.12

Vla. 1.2

Vla. 3.4

Vc. 1.2

Vc. 3.4

Db. 1.2

Db. 3.4

♩ = 60

81

Fl. *div.*  
*p* *pp*

Cl. *p* *pp*

Hn. *p* *pp*

B♭ Tpt. *div.*  
*p* *pp*

Dr. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Thundersheet. *pp* *mp* *f*

Temple Blocks *mp* 5 t.b.

Pno. *mf* 5-4 8<sup>va</sup>...1 8<sup>va</sup>...1 8<sup>va</sup>...1

Vln. 1.2.3 *p*

Vln. 4.5.6 *p* *pp*

Vln. 7.8.9 *p*

Vln. 10.11.12 *p*

Vla. 1.2 *p* *pp* s.p.

Vla. 3.4 *p*

Vc. 1.2 *p*

Vc. 3.4 *p*

Db. 1.2

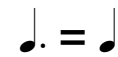
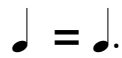
Db. 3.4

♩ = 100

♩ = ♩

This page of a musical score contains measures 91 through 130. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl.** (Flute): Rests in measures 91-100, then plays a melodic line in measures 101-130 with dynamics *mp* and *flz.*
- Cl.** (Clarinet): Rests in measures 91-100, then plays a melodic line in measures 101-130 with dynamics *mp* and *flz.*
- Hn.** (Horn): Rests in measures 91-100, then plays a melodic line in measures 101-130 with dynamics *mp* and *div.*
- B♭ Tpt.** (Trumpet): Rests in measures 91-100, then plays a melodic line in measures 101-130 with dynamics *mp* and *flz.*
- Dr.** (Drum): Plays a rhythmic pattern of eighth notes in measures 91-100 with dynamics *mp* and *mf*.
- Timp.** (Timpani): Rests in measures 91-100, then plays a melodic line in measures 101-130 with dynamics *mp* and a *timpani mallet* icon.
- Temple Blocks**: Plays a rhythmic pattern of eighth notes in measures 91-100 with dynamics *mf*.
- Bongos**: Plays a rhythmic pattern of eighth notes in measures 91-100.
- Pno.** (Piano): Rests in measures 91-100, then plays a melodic line in measures 101-130 with dynamics *mp* and *8<sup>va</sup>.1*.
- Vln. 1.2.3** (Violin): Rests in measures 91-100, then plays a melodic line in measures 101-130 with dynamics *mf* and *s.p.* *mp*.
- Vln. 4.5.6** (Violin): Plays a melodic line in measures 91-100 with dynamics *mp*, then rests in measures 101-130.
- Vln. 7.8.9** (Violin): Rests in measures 91-100, then plays a melodic line in measures 101-130 with dynamics *mf* and *div.* *mp*.
- Vln. 10.11.12** (Violin): Rests in measures 91-100, then plays a melodic line in measures 101-130 with dynamics *mf* and *div.* *mp*.
- Vla. 1.2** (Viola): Plays a melodic line in measures 91-100 with dynamics *mp* and *mf*.
- Vla. 3.4** (Viola): Rests in measures 91-100, then plays a melodic line in measures 101-130 with dynamics *mf*.
- Vc. 1.2** (Violoncello): Rests in measures 91-100, then plays a melodic line in measures 101-130 with dynamics *mf*.
- Vc. 3.4** (Violoncello): Rests in measures 91-100, then plays a melodic line in measures 101-130 with dynamics *mf* and *nat.*.
- Db. 1.2** (Double Bass): Rests in measures 91-100, then plays a melodic line in measures 101-130 with dynamics *mf* and *s.p.* *mp*.
- Db. 3.4** (Double Bass): Rests in measures 91-100, then plays a melodic line in measures 101-130 with dynamics *mf* and *s.p.* *mp*.



107

Dr. *mf* *ff* *mp*

Temple Blocks *mf* *ff* *mp*

Pno. *mf* *ff* *mp*

Vln. 1.2.3 *ff* *fff* *fff*

Vln. 4.5.6 *ff* *fff* *fff*

Vln. 7.8.9 *ff* *fff* *fff*

Vln. 10.11.12 *ff* *fff* *fff*

Vla. 1.2 *f* *ff* *fff*

Vla. 3.4 *f* *ff* *fff*

Vc. 1.2 *f* *ff* *fff*

Vc. 3.4 *f* *ff* *fff*

Db. 1.2 *mf* *f* *ff* *fff*

Db. 3.4 *mf* *f* *ff* *fff*

*mf* *ff* *mp* *nat.* *div.* *5:4*

Fl. *p*

Cl. *p*

Hn. *p* con sordini.

B♭ Tpt. *p* con sordini.

Dr. *p*

Vib. *mf* Vib soft mallets

Maracas *mf*

Pno. *mf*

Vln. 1.2.3 *mp* s.p.

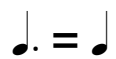
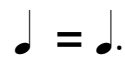
Vln. 4.5.6 *mp* s.p.

Vln. 7.8.9 *mp* s.t.

Vln. 10.11.12 *mp* s.t.

Db. 1.2 *mp* s.p.

Db. 3.4 *mp* s.p.



129

Hn. without mute *mf*

B♭ Tpt. without mute *mf*

Dr. *f* *mp*

Vib.

Temple Blocks

Bongos

Pno. *mf* *mp*

Vln. 1.2.3 *f* nat.

Vln. 4.5.6 *f* nat.

Vln. 7.8.9 *f* nat.

Vln. 10.11.12 *f* nat.

Vla. 1.2 *f*

Vla. 3.4 *f*

Vc. 1.2 *f*

Vc. 3.4 *f*

Db. 1.2 *f*

Db. 3.4 *f*



♩ = ♩

This musical score page contains 10 staves, numbered 138 to 147. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 138-147. Dynamics range from *mf* to *mp*.
- Clarinet (Cl.):** Measures 138-147. Dynamics range from *mf* to *p*.
- Horn (Hn.):** Measures 138-147. Includes triplets and 5-4 fingerings.
- B♭ Trumpet (B♭ Tpt.):** Measures 138-147. Includes triplets.
- Drum (Dr.):** Measures 138-147. Includes a *mf* dynamic.
- Vibraphone (Vib.):** Measures 138-147. Includes triplets and 5-4 fingerings.
- Timpani (Timp.):** Measures 138-147. Includes triplets.
- Bongos:** Measures 138-147.
- Piano (Pno.):** Measures 138-147. Dynamics range from *mf* to *f*.
- Violins 1, 2, 3 (Vln. 1.2.3):** Measures 138-147. Dynamics range from *mp* to *f*.
- Violins 4, 5, 6 (Vln. 4.5.6):** Measures 138-147. Dynamics range from *mp* to *f*.
- Violins 7, 8, 9 (Vln. 7.8.9):** Measures 138-147.
- Violins 10, 11, 12 (Vln. 10.11.12):** Measures 138-147.
- Viola 1, 2 (Vla. 1.2):** Measures 138-147.
- Viola 3, 4 (Vla. 3.4):** Measures 138-147.
- Violoncello 1, 2 (Vc. 1.2):** Measures 138-147.
- Violoncello 3, 4 (Vc. 3.4):** Measures 138-147.
- Double Bass 1, 2 (Db. 1.2):** Measures 138-147. Dynamics range from *mp* to *f*.
- Double Bass 3, 4 (Db. 3.4):** Measures 138-147. Dynamics range from *mp* to *f*.

♩ = 50

151

Fl. *f*

Cl. *f*

Hn. *p* *mp* *mf* *f*

B♭ Tpt. *mp* *mf* *f*

Dr. *f*

Vib. *f*

Timp. *mp* *f*

Bongos *mp* *f*

Pno. *mp* *8va* *2ed* \*

Vln. 1.2.3 *mf* *mp*

Vln. 4.5.6 *mf* *f*

Vln. 7.8.9 *mp* *mf* *f*

Vln. 10.11.12 *mp* *mf* *f*

Vla. 1.2 *mp* *mf* *f*

Vla. 3.4 *p* *mf* *f*

Vc. 1.2 *p* *mp* *mf* *f* *ff*

Vc. 3.4 *p* *mp* *mf* *f* *ff*

Db. 1.2 *p* *mp* *mf* *f* *ff*

Db. 3.4 *p* *mp* *mf* *f* *ff*

♩ = 100

Vln. 1.2.3

173

*fff* *pp* *ff* *fff* *pp* *ff* *mp* *fff* *pp* *fff* *pp* *ff*

div.

Vln. 1.2.3

179

*fff* *pp* *ff* *fff* *pp* *ff* *mp* *fff* *pp* *fff* *pp* *ff*

Vln. 4.5.6

*fff* *pp* *ff* *ff* *pp* *ff* *mp* *fff* *pp* *ff* *pp* *ff* *mp*

Vln. 1.2.3

185

*fff* *pp* *ff* *fff* *pp* *ff* *mp* *fff* *pp* *fff* *pp* *ff*

Vln. 4.5.6

*fff* *pp* *ff* *ff* *pp* *ff* *mp* *fff* *pp* *ff* *pp* *ff* *mp*

Vln. 7.8.9

pizz. *mp* *mp* *ff*

Vln. 1.2.3

191

*fff* *pp* *ff* *mp* *fff* *pp* *fff* *pp* *ff*

Vln. 4.5.6

*fff* *pp* *ff* *mp* *fff* *pp* *ff* *pp* *ff* *mp*

Vln. 7.8.9

*mp* *mp* *ff*

Db. 3.4

pizz. *mp* *mp* *ff*

pizz. gliss

20

Vln. 1.2.3 *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *f* *p*

Vln. 4.5.6 *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *f* *p*

Vln. 7.8.9 *mp* *ff* *mp* *ff*

Vln. 10.11.12 *mp* *ff* *mp* *ff*

Vc. 1.2 *pizz.* *mp* *ff* *mp* *ff*

Vc. 3.4 *pizz.* *mp* *ff* *mp* *ff*

Db. 1.2 *pizz.* *mp* *ff* *mp* *ff*

Db. 3.4 *mp* *ff* *mp* *ff*

*5:4*

203

Vln. 1.2.3 *ff* *pp* *ff* *pp*

Vln. 4.5.6 *ff* *pp* *ff* *pp*

Vln. 7.8.9 *div. nat.* *pp* *ff* *pp* *ff* *mp*

Vln. 10.11.12 *div. nat.* *pp* *ff* *pp* *ff* *mp*

Vla. 1.2 *div. nat.* *pp* *ff* *pp* *ff* *mp*

Vla. 3.4 *div. nat.* *pp* *ff* *pp* *ff* *mp*

Vc. 1.2 *nat.* *mp*

Vc. 3.4 *nat.* *mp*

Db. 1.2 *nat.* *mp*

Db. 3.4 *nat.* *mp*

207

Fl. *p*

Cl. *p*

Hn. *p*

B♭ Tpt. *p*

Dr. *mp f mp f mp ff mp f mp mp f mp mp f mp*

Vib. *mf*

Timp. *mf*

Bongos *mf*

Pno. *mf*

Vln. 1.2.3 *pizz. mp ff mp ff mp ff mp ff*

Vln. 4.5.6 *pizz. mp ff mp ff mp ff mp ff*

Vln. 7.8.9 *pizz. mp ff mp ff mp ff mp ff*

Vln. 10.11.12 *pizz. mp ff mp ff mp ff mp ff*

Vla. 1.2 *pizz. mp ff mp ff mp ff mp ff*

Vla. 3.4 *pizz. mp ff mp ff mp ff mp ff*

Vc. 1.2 *pizz. mp ff mp ff mp ff mp ff* *nat. mp*

Vc. 3.4 *pizz. mp ff mp ff mp ff mp ff* *nat. mp*

Db. 1.2 *pizz. mp ff mp ff mp ff mp ff* *nat. mp*

Db. 3.4 *pizz. gliss mp ff mp ff mp ff mp ff* *nat. mp*

*5:4*

*8va*

*\**

215

Fl.  
Cl.  
Hn.  
B♭ Tpt.  
Dr.  
Vib.  
Timp.  
Bongos  
Pno.  
Vln. 1.2.3  
Vln. 4.5.6  
Vln. 7.8.9  
Vln. 10.11.12  
Vla. 1.2  
Vla. 3.4  
Vc. 1.2  
Vc. 3.4  
Db. 1.2  
Db. 3.4

Rehearsal marks: 215, 220, 225, 230, 235, 240, 245, 250, 255, 260, 265, 270, 275, 280, 285, 290, 295, 300, 305, 310, 315, 320, 325, 330, 335, 340, 345, 350, 355, 360, 365, 370, 375, 380, 385, 390, 395, 400, 405, 410, 415, 420, 425, 430, 435, 440, 445, 450, 455, 460, 465, 470, 475, 480, 485, 490, 495, 500, 505, 510, 515, 520, 525, 530, 535, 540, 545, 550, 555, 560, 565, 570, 575, 580, 585, 590, 595, 600, 605, 610, 615, 620, 625, 630, 635, 640, 645, 650, 655, 660, 665, 670, 675, 680, 685, 690, 695, 700, 705, 710, 715, 720, 725, 730, 735, 740, 745, 750, 755, 760, 765, 770, 775, 780, 785, 790, 795, 800, 805, 810, 815, 820, 825, 830, 835, 840, 845, 850, 855, 860, 865, 870, 875, 880, 885, 890, 895, 900, 905, 910, 915, 920, 925, 930, 935, 940, 945, 950, 955, 960, 965, 970, 975, 980, 985, 990, 995, 1000.

Dynamic markings: *p*, *mf*, *f*, *mp*, *ff*, *pp*, *nat.*

Performance instructions: *pizz.*, *5:4*, *8<sup>va</sup>*, *8<sup>vb</sup>*, *♯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*, *♯31*, *♯32*, *♯33*, *♯34*, *♯35*, *♯36*, *♯37*, *♯38*, *♯39*, *♯40*, *♯41*, *♯42*, *♯43*, *♯44*, *♯45*, *♯46*, *♯47*, *♯48*, *♯49*, *♯50*, *♯51*, *♯52*, *♯53*, *♯54*, *♯55*, *♯56*, *♯57*, *♯58*, *♯59*, *♯60*, *♯61*, *♯62*, *♯63*, *♯64*, *♯65*, *♯66*, *♯67*, *♯68*, *♯69*, *♯70*, *♯71*, *♯72*, *♯73*, *♯74*, *♯75*, *♯76*, *♯77*, *♯78*, *♯79*, *♯80*, *♯81*, *♯82*, *♯83*, *♯84*, *♯85*, *♯86*, *♯87*, *♯88*, *♯89*, *♯90*, *♯91*, *♯92*, *♯93*, *♯94*, *♯95*, *♯96*, *♯97*, *♯98*, *♯99*, *♯100*.

♩ = 180

This page of a musical score, numbered 23, contains measures 225 through 232. The tempo is marked as quarter note = 180. The score is arranged in a standard orchestral layout with the following parts:

- Flute (Fl.):** Measures 225-232, featuring a melodic line with slurs and ties.
- Clarinet (Cl.):** Measures 225-232, mirroring the flute's melodic line.
- Horn (Hn.):** Measures 225-232, playing a harmonic accompaniment.
- Trumpet (B♭ Tpt.):** Measures 225-232, playing a harmonic accompaniment.
- Drum (Dr.):** Measures 225-232, featuring a complex rhythmic pattern with accents and a dynamic marking of *f*.
- Claves:** Measures 225-232, playing a steady rhythmic pattern with a dynamic marking of *mf*.
- Maracas:** Measures 225-232, playing a steady rhythmic pattern with a dynamic marking of *mf*.
- Congas:** Measures 225-232, playing a steady rhythmic pattern with a dynamic marking of *mf*.
- Piano (Pno.):** Measures 225-232, featuring a complex harmonic accompaniment with dynamic markings of *mf* and *f*. The score includes performance instructions such as "nat." and "Rd" with asterisks.
- Violins (Vln. 1.2.3, 4.5.6, 7.8.9, 10.11.12):** Measures 225-232, playing a melodic line with slurs and ties. The first violin part includes a dynamic marking of *mf*.
- Violas (Vla. 1.2, 3.4):** Measures 225-232, playing a melodic line with slurs and ties.
- Violas (Vc. 1.2, 3.4):** Measures 225-232, playing a melodic line with slurs and ties.
- Double Basses (Db. 1.2, 3.4):** Measures 225-232, playing a melodic line with slurs and ties.

238

Dr.

Claves

Maracas

Congas

Pno.

Vln. 1.2.3

Vln. 4.5.6

Vln. 7.8.9

Vln. 10.11.12

Vla. 1.2

Vla. 3.4

Vc. 1.2

Vc. 3.4

Db. 1.2

Db. 3.4



248

Dr.

Claves

Maracas

Congas

Pno.

Vln. 1.2.3

Vln. 4.5.6

Vln. 7.8.9

Vln. 10.11.12

Vla. 1.2

Vla. 3.4

Vc. 1.2

Vc. 3.4

Db. 1.2

Db. 3.4

258

Fl.  
Cl.  
Hn.  
B $\flat$  Tpt.  
Dr.  
Claves  
Maracas  
Congas  
Pno.  
Vln. 1.2.3  
Vln. 4.5.6  
Vln. 7.8.9  
Vln. 10.11.12  
Vla. 1.2  
Vla. 3.4  
Vc. 1.2  
Vc. 3.4  
Db. 1.2  
Db. 3.4

Detailed description of the musical score: This page contains measures 258 through 267 of a musical score. The score is arranged in a standard orchestral layout. The woodwind section (Flute, Clarinet, Horn, and B-flat Trumpet) is mostly silent until measure 260, where they play sustained notes. The percussion section (Drum, Claves, Maracas, and Congas) provides a rhythmic accompaniment throughout. The piano part features a complex harmonic structure with many chords and moving lines. The string section (Violins 1-12, Violas 1-2, Cellos 1-2, and Double Basses 1-2) plays a melodic line in measures 258-260, then rests, and finally plays sustained chords in measures 260-267. The score includes various musical notations such as notes, rests, beams, and slurs.

Slow

♩ = 70

269

Fl. *p*

Cl. *p*

Hn. *p*

B♭ Trpt. *p*

Dr. *mf*

Claves *mf*

Maracas *mf*

Congas *mf*

Pno. *p*

Vln. 1.2.3 *p*

Vln. 4.5.6 *p*

Vln. 7.8.9 *p*

Vc. 3.4 *p*

Db. 1.2 *p*

Db. 3.4 *p*

Detailed description: This page of a musical score covers measures 269 to 272. The tempo is marked 'Slow' with a metronome marking of 70 quarter notes per minute. The score is for a full orchestra and includes Latin percussion. The woodwinds (Flute, Clarinet, Horn, Trumpet) play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The strings play a rhythmic accompaniment of eighth notes. The piano provides harmonic support with chords in the right hand and bass lines in the left hand. The percussion instruments (Drums, Claves, Maracas, Congas) provide a steady, rhythmic accompaniment. The dynamic markings are generally piano (*p*) for the melodic instruments and mezzo-forte (*mf*) for the percussion.

