

Score

The Legend of Sleepy Hollow

*Chamber Orchestra reduction commissioned by the
Pro Arte Chamber Orchestra of Boston
Isaiah Jackson, Music Director
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The Legend of Sleepy Hollow

(based on the text of W. Irving)

Adagio (♩ = 48) *accel.* **Adagio con moto** (♩ = 76) *rit.*

Flutes I,II

Oboes I,II

B♭ Clarinets I,II

Bassoons I,II

Horns I,II

Trumpets I,II in C

Trombone

Timpani

Percussion I

Harp

Narrator

Violin I

Violin II

Viola

Cello

Bass

mf, *f*, *mp*, *p*, *pp*, *pizz.*, *arco*, *Div.*, *Sus. Cymb.*, *poco*, *(B♭, E♭)*

The score is written for a chamber orchestra and includes parts for Flutes I,II; Oboes I,II; B♭ Clarinets I,II; Bassoons I,II; Horns I,II; Trumpets I,II in C; Trombone; Timpani; Percussion I; Harp; Narrator; Violin I; Violin II; Viola; Cello; and Bass. The tempo starts at Adagio (♩ = 48), accelerates (accel.), then changes to Adagio con moto (♩ = 76), and finally ritardando (rit.). Dynamic markings range from piano (p) to fortissimo (f). Performance techniques include pizzicato (pizz.) and arco. The harp part includes the notes (B♭, E♭). Percussion includes a suspended cymbal (Sus. Cymb.). The bass part includes a divisi (Div.) section.

Sleepy Hollow

Legend of Sleepy Hollow / Stephenson

(A) Andante (♩ = 68)

Solo Fl. 1

Flts. *f* *mp*

Ob. I,II *f* *pp*

B♭ Cl. I,II *f* *p*

Bsn. *f* *p*

Bsn. 1 *p*

Bsn. 2 *p*

(A) Andante (♩ = 68)

Hrn. 1 *p*

Trpts. *f*

Trbn. *f*

10

Timp. *f* *p*

Perc. I *f*

10

Harp *f* (F)

Nar.

1. In the bosom of one of those spacious coves along the eastern shore of the Hudson, there lies a small lap of land, which is one of the quietest places in the whole world. (PAUSE)

(A) Andante (♩ = 68)

Vln. I *sfpp*

Vln. II *sfpp* *pp*

Vla. *sfpp* *tr* *poco* *tr* *poco* *Tutti* *v* *pp*

Solo Vla. 1 *poco* *tr*

Solo Vla. 2 *tr* *poco*

Cel. *sfpp* *v* *pp*

Bass *sfpp* *pizz.* *p*

20 (B) L'istesso tempo (♩ = 76)

Fts. *mf* *f* *p*

Ob. I,II *mf* *p*

B♭ Cl. I,II

Bsn. *mp* *mf* *p*

Hr. 1 (B) L'istesso tempo (♩ = 76)

Hns. I,II *p* *mp* *mf* *mp* *pp*

Trpts.

Trbn. *p* *pp*

20

Timp. *mp* *mf* *p* *pp*

Perc. I

20

Harp

Nar. This sequestered glen has long been known as SLEEPY HOLLOW. 2. The place continues under

(Sw) (B) L'istesso tempo (♩ = 76)

Vln. I *mf* *f* *p* *mp* *loco*

Vln. II *mf* *f* *p* *mp*

Vla. *f* *p*

Cel. *Div.* *Unis.* *f* *p*

Bass *mf* *f* *mf*

37 *rit.* **Andante** (♩ = 68)

Fts. *f* *p*

Ob. I,II *f* *p*

B♭ Cl. I,II *f* *p*

Bsn. *f* *p*

Andante (♩ = 68) Solo Hn. 1 (*con sordino*)

Hns. I,II *fp* *p* *pp* *p*

Trpts. *fp* *pp* (keep mute in)

Trbn. *con sordino* *fp* *pp* (keep mute in)

37 *mp* *pp* *pp* *pp*

Timp. *mp* *pp* *pp* *pp* Tenor drum

Perc. I *pp* *pp* Shimmer w/ Triangle beater (on S. Cymb)

37 *mf* *p* (to G Major)

Harp *mf* *p* (to G Major)

Nar. with local tales, haunted spots, and twilight superstitions. 3. The dominant haunting spirit is the apparition of a figure on horseback without a head.

37 *rit.* **Andante** (♩ = 68)

Vln. I *f* *pp* *ppp* *pp*

II *f* *pp* *ppp* *pp*

Vla. *f* *pp* *pp* Unis.

Cel. *f* *pp* *pp* Solo Cello pont. *pp*

Bass *Div. pizz. f* *pp* Unis. (arco)

Ichabod Crane

Ⓛ Allegretto (♩ = 112)

45

Fts.

Ob. I,II

B♭ Cl. I,II

Bsn.

Ob. 1

mf

Solo Bsn.

mf

Ⓛ Allegretto (♩ = 112)

Hns. I,II

Trpts.

Trbn.

45

to Timp.

Timp.

Perc. I

mp

pp

45

Harp

Nar.

It is said that this ghost rides forth to battle in a
nightly quest of his head.

This legendary spectre is
known by the name of
HEADLESS HORSEMAN
of SLEEPY HOLLOW.

4. In this by-place of nature lived a tall, lanky schoolmaster. He had huge ears,

Ⓛ Allegretto (♩ = 112)

45

Vln. I

II

Vla.

Cel.

Bass

mp

pp

mf

Tutti (non divisi)

pizz.

mf

simile

pizz.

mf

52

Flts. *mf* *f* Fl. 1 *f*

Ob. 1, II *mf* *f* Ob. 2 *mf* *f* Ob. 1 *f* *mp* *f*

B♭ Cl. I, II *mp* *f* *a2* *f* *f*

Bsn. *mf* *f* *f* *f* *f*

Hns. I, II *con sordino* *mp* *mf* *open* *mp* *f* *open*

Trpts. *mp* *mf* *mp* *f* *open*

Trbn. *con sordino* *open* *f*

52

Timp. *p* *mf*

Perc. I Sn. Drum *p* *poco* *f* Xylophone *f*

52

Harp G Major *mf* *f*

Nar.

large green glassy eyes, a long snipe nose, and feet that might have served as shovels. This worthy wight went by the name of Ichabod Crane.

52

Vln. I *mf* *f* *ff*

II *pizz.* *f* *simile* *arco* *f* *ff*

Vla. *pizz.* *f* *simile* *arco* *f* *ff*

Cel. *f* *arco* *f* *ff* *v*

Bass *arco* *f* *pizz.* *arco* *f* *pizz.* *ff*

59

Flts. *mp*

Ob. I,II *p*

B♭ Cl. I,II

Bsn. 1 *mp cresc.*

Hns. I,II *open p*

Trpts. *open p*

Trbn. *open p*

59

Timp.

Perc. I

59

Harp *(C♯) mf (C, F♯)*

Nar.

59

Vln. I *p cresc.*

II *p cresc.*

Vla. *p cresc.*

Cel. *mp cresc.*

Bass *p cresc.*

63 *f* *rit.* (E) Chorale (Slower) (♩ = 72)

Flts. Fl. 2

Ob. I,II

B♭ Cl. I,II *f* *a2*

Bsn. *f* *a2* *Tbn* *p*

Hn. 2 *p* *rit.* (E) Chorale (Slower) (♩ = 72)

Hns. I,II

Trpts.

Trbn. *p* *con sordino* *p*

63

Timp.

Perc. I *mp* L.V. *Tam-tam*

63 *p* (to G Major)

Harp

Nar.

63 *f* *rit.* (E) Chorale (Slower) (♩ = 72)

Vln. I *f*

II *f*

Vla. *f* *v*

Cel. *f*

Bass *f* *arco* *Soli* *f* *p*

70

Fts.

Ob. I,II

B♭ Cl. I,II

Bsn.

Hns. I,II

Trpts.

Trbn.

p

p

mp

p

pp

pp

Tpt. 1
con sordino p sempre legato

Tpt. 2
(con sordino) p sempre legato

mp

p

70

Timp.

Perc. I

pp

Chime

pp

Solo

p

(Chime)

70

Harp

Nar.

5. Ichabod also instructed the young folks of the neighborhood in psalmody. Certain it is, there are peculiar quavers still to be heard in that church legitimately descended from the nose of Ichabod Crane.

70

Vln. I

II

Vla.

Cel.

Bass

pp

pp

pp

pp

78

Flts. *mp* *mf* *mp* Fl. 1

Ob. I,II *mp* *mf* *mp* Ob. 1 *sempre legato*

B♭ Cl. I,II *sempre legato* *mf* *sempre legato* Cl. 2 *mp* *mf*

Bsn. *sempre legato* *mf*

Hrn. I,II *mf*

Trpts. *mf*

Trbn. *sempre legato* *mf*

78

Timp. *mp*

Perc. I *pp* Shimmer w/ Triangle beater (on S. Cymb) (Chime) *mp*

78

Harp

Nar.

(PAUSE) He was also a voluminous reader, especially in the subject of witchcraft, in which he most firmly and potently believed. No tale was too gross or monstrous for his capacious swallow.

78

Vln. I *pp* *p* *mf*

II *pp* *mp* *mf*

Vla. *pp* *mp* *mf*

Cel. *pp* *p* *mf*

Bass *pp* *p* *mf*

86 **F Allegretto** (♩ = 112)

Flts. *p* *mf*

Ob. I,II *p*

B♭ Cl. I,II *p* *mf*

Bsn. *p* *f* *mf*

86 **F Allegretto** (♩ = 112)

Hns. I,II *pp* *mf* *fp*

Trpts. *p* *mf* *con sordino*

Trbn. *p* *mf* *con sordino*

86

Timp. *p* *mf*

Perc. I (Chime) *pp* Sn. Drum *p*

86

Harp (G Major Gliss.) *mf*

6. After school, as evening gathered, he often wended his way to his farm-house.

86 **F Allegretto** (♩ = 112)

Vln. I *pp* *f* *arco*

Vln. II *p* *f* *arco*

Vla. *p* *f*

Cel. *pp* *f* *f*

Bass *pp* *f* *arco*

G A little faster

93 *non-vibrato sempre*

Fts. *f* *mp*

Ob. I,II

B♭ Cl. I,II *f* *p* *mf* *a2*

Bsn. *f* *p* *ff*

G A little faster

(open)

Hns. I,II *f* *mp* (open)

Trpts. *f* (open) *mp* *non-vibrato sempre*

Trbn. *f* *mp* open

93

Timp. *fp* *p* *f*

Perc. I *f* *p* (B.D. ready) *f* Castinets

Harp *f* (B♭, E♭, G♭) *mf* *f*

At that witching hour, every sound of nature fluttered his excited imagination; the moan of the whippoorwill, the boading

G A little faster

93 *pont.*

Vln. I *sfpp* *p* *f* Div. (*pont.*)

II *sfpp* *p* *f* Div. (*pont.*)

Vla. *sfpp* *p* *f* Div. (*pont.*)

Cel. *arco pont.* *sfpp* *p* *f* (*pont.*)

Bass *pont.* *sfpp* *mp* *ff* Div.

99 (as before)

Fts. *ff* *p*

Ob. I,II *ff* *pp* Ob. 1

B♭ Cl. I,II *ff* *pp* Cl. 1 only *pp* *mf* *sempre mf* a2

Bsn. *pp*

Hns. I,II *f* *sempre mp*

Trpts. *f*

Trbn. *f* *con sordino* *pp as legato as possible*

99

Timp. *sub. pp*

Perc. I *sub. pp* *B.D. P* **One player plays both, if possible; if not, stay with castanets*

Harp *add (D, F, A)*

tree-toad, or the dreary hooting of the screech-owl. He was convinced that a rushing blast howling among the trees was indeed the galloping horseman. His only resource was to sing

99 *Unis.(pont.)* *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp* *Unis.(pont.)*

Cel. *pp* *(pont.)*

Bass *p*

103

Fits. *p* *cresc.* *mf* *f*

Ob. I,II *mp* *mf* *f*

B♭ Cl. I,II

Bsn. *mf* *f*

Hns. I,II

Trpts. *fp* *fp* *fp* *fp* *fp*

Trbn. *fp*

103

Timp.

Perc. I *cresc.*

Harp *pp* (Use fingernails)

psalm-tunes; and the good people of Sleepy Hollow were often filled with awe at hearing his nasal melody floating from the distant hill.

103

Vln. I *p*

Vln. II *p*

Vla. *p*

Cel. *p*

Unis.

Bass *mf*

106

Flts. *mf* *tr* *ff*

Ob. I,II *mf* *tr* *ff*

B♭ Cl. I,II *non cresc.* *mf* *sempre*

Bsn. *mf* *ff* *mp*

Hns. I,II *non cresc.* *mf* *sempre*

Trpts. *p* *f* *open*

Trbn. *f* *open*

106

Timp. *ff*

Perc. I *ff*
(normal, with fingertips)

106

Harp *ff* (D, B)
(E, F, G) *p*

Nar.

106

Vln. I *ff* *Div.*

II *ff* *Div.*

Vla. *ff* *Div.*

Cel. *ff* *Div.*

Bass *f* *non cresc.* *f*

Katrina Van Tassel

109 (H) Andante Moderato con moto (♩ = 76)

Flts.
Ob. I,II
B♭ Cl. I,II
Bsn.

(H) Andante Moderato con moto (♩ = 76)

Hrn. I,II
Trpts.
Trbn.

109

Timp.
Perc. I

109

Harp

7. All these, however,
were mere terrors of the
night. His path was soon
to be crossed by a being
that causes more
perplexity to mortal man
than ghosts, goblins, and
the whole race of witches
put together, and that was ----
a WOMAN!

8. Among Ichabod's musical disciples was Katrina Van Tassel,

(H) Andante Moderato con moto (♩ = 76)

Vln. I
II
Vln. Div.
Vln. LH
Cel.
Bass

117

Flts.

Ob. I,II

B♭ Cl. I,II

Bsn.

Hns. I,II

Trpts.

Trbn.

117

Timp.

Perc. I

117

Harp

(C, F#)

(A)

Nar.

the daughter and only child of a substantial Dutch farmer, old Baltus Van Tassel. Katrina was a blooming lass of fresh eighteen, universally famed for her beauty and her vast expectations.

117

Vln. I

II

Vla.

Cel.

Bass

arco

120

Fts. *f* add Fl. II *f*

Ob. I,II *f* add Ob. II *f*

B♭ Cl. I,II *f mf*

Bsn. *f*

Hns. I,II *f mf*

Trpts.

Trbn. *mp* *legato* *f mf*

120

Timp.

Perc. I

120

Harp *f* (A^b) (F^b) (D^b)

Nar.

120

Vln. I *ff*

II *ff*

Vla. *ff* Div.

Cel. *mf* *ff*

Bass *f* *ff*

124

Flts. *ff*

Ob. I,II *ff*

B♭ Cl. I,II *ff*

Bsn. *ff*

Hrn. I,II *f*

Trpts. (open) *mf* *f*

Trbn. *f*

124

Timp. *f*

Perc. I Sus. Cymb. *p* *f*

124

Harp (F4) *ff* (E3, A3) *p* (F3) (F4, A3)

Nar.

From the moment Ichabod laid eyes upon Katrina and her paternal mansion, his only study was how to gain the

124

Solo Vln. *p* *pp*

Vln. I *pp*

Vln. II Div. *pp* Unis.

Vla. Unis. *pp*

Cel. *pp*

Bass

130

Flts.

Ob. I,II

B♭ Cl. I,II

Bsn.

Hrn. I,II

Trpts.

Trbn.

130

Timp.

Perc. I

130

Harp

Nar.

affections of the peerless daughter of Van Tassel.

130

Vln. I

II

Vla.

Cel.

Bass

pp

136

Fts.

Ob. I,II

B♭ Cl. I,II

Bsn.

Hns. I,II

Trpts.

Trbn.

136

Timp.

Perc. I

136

Harp

Nar.

9. In the enterprise of gaining her affections, however, Ichabod had a formidable rival: a burly, roaring, roistering blade named BROM BONES.

136 *mp* *p* Solo Vln. non cresc. *molto*

Vln. I

II

Vla.

Cel.

Bass

141 **Brom Bones**
Allegro Maestoso (♩ = 116)

Fts.

Ob. I, II

B♭ Cl. I, II
a2 pesante

Bsn.
f ff pesante

141 **Allegro Maestoso** (♩ = 116)

Hns. I, II

Trpts.

Trbn.
Solo f gliss. ff f ff pesante

141

Timp.

Perc. I
Sn. Drum mp f mp

141

Harp

Nar.

141 **Allegro Maestoso** (♩ = 116)

Vln. I
Unis. f pizz. ff arco v ff

Vln. II
f pizz. ff arco v ff

Vla.
f pizz. ff arco ff

Cel.
f pizz. ff

Bass
f pizz. ff

147

Flts.

Ob. I,II

B♭ Cl. I,II

Bsn.

Hrn. I,II

Trpts.

Trbn.

147

Timp.

Perc. I

147

Harp

Nar.

147

Vln. I

II

Vla.

Cel.

Bass

151

mf *a2* *ff* *rit.* *p*

mp *ff* *mp*

mf *ff* *p*

mf *mf* *f* *f* *ff* *p*

mp *mf* *ff* *rit.* *p*

mf *mf* *f* *f* *ff* *p*

mf *mf* *f* *f* *ff* *p*

mp cresc. *ff*

Tam-tam
f

Wild Flourishes
"C" Major
ff *p*

mf *mf* *f* *f* *ff* *rit.* *p*

mf *mf* *f* *f* *ff* *p*

mf *mf* *f* *f* *ff* *p*

Div. arco *mf* *mf* *f* *f* *ff* Unis. *p*

Div. arco *mf* *mf* *f* *f* *ff* Unis. *p*

157 **Slower** *a2 non-vib.* **possible VAMP** **Andante moderato (slower than before)**

Fts. *p*

Ob. I,II

B♭ Cl. I,II *p*

Bsn. *p non-vib.*

Vla. *p legato*

possible VAMP **Andante moderato (slower than before)**

Hns. I,II *pp*

Trpts.

Trbn. *pp*

157 Solo

Timp. *pp* to Tambourine

Perc. I

157 **Slower**

Harp (B♭, F♯) *p* Slow arpeggio

Nar.

10. A deadly feud gradually arose between Brom Bones and the preceptor of Sleepy Hollow.

11. On a fine autumnal afternoon, an invitation came to Ichabod to attend a merry-making, to be held that evening at the Van Tassel's.

157 **possible VAMP** **Andante moderato (slower than before)**

Vln. I

Vln. II

Vla. *mf* *Soli*

Cel. *mp* *Div.*

Bass *mp Sost.*

M Allegretto (♩ = 112)

165

Flts.

Ob. I,II

B♭ Cl. I,II

Bsn.

CL 1

f

Bsn. 1

f

M Allegretto (♩ = 112)

Hns. I,II

Trpts.

Trbn.

165

Timp.

Perc. I

Temple Blocks

mf

Tamb.

p

f

165

Harp

Nar.

12. The gallant Ichabod now spent an extra half-hour getting ready. He borrowed a broken-down plough-horse,

M Allegretto (♩ = 112)

165

Vln. I

mf

f

pizz.

Vln. II

mf

f

pizz.

Vla.

pizz. (non divisi)

f

Cel.

pizz. Unis.

f

Bass

pizz.

f

171 Fl. 1 *f*

Ob. I, II

B♭ Cl. I, II *mf*

Bsn. *f*

Hrn. I, II *mf leggiero*

Trpts. *mf*

Trbn. *mf*

171 (Tamb.) *p* *f* *p* *f*

Perc. I *f* to S.D. (if time)

171 Harp *f*

Nar.

with a ewe neck and a head like a hammer. One eye had lost its pupil, but the other had the gleam of a genuine devil in it. Still, it bore the name of Gunpowder, and Ichabod was a

171 Vln. I *f* *ff*

Vln. II *f* *ff* *ff*

Vla. *f leggiero* *ff* *ff*

Cel. *f* *ff* *ff*

Bass *f* *ff*

176

Fls. FL 1 *f* FL 2 *f*

Ob. I, II *mp* *mf* *mf*

B♭ Cl. I, II *mp* *f* Cl. 2 *mp*

Bsn. *mf* *f* *mp*

Hns. I, II *mf cresc.* *f* Hn. 2 *mp*

Trpts. *open mp cresc.* *mf* *mf* Tpt. 1 *leggiere (open)*

Trbn. *open mp* *mf*

176

Timp. *p* *f*

Perc. I Sn. Drum *p* Temple Blocks *mf*

176

Harp (to A Major) *mf* *f*

Nar.

suitable figure for such a gaunt and shagged steed.

176

Vln. I *leggiere mf* *f*

Vln. II *leggiere mf* *f* *sempre leggiere*

Vla. *mp* *f* *f* Div. *pizz.*

Cel. *p* *f* *f* *pizz.*

Bass *p* *f*

181

Flts. *p*

Ob. I,II

B♭ Cl. I,II
Cl. 1 *mf* *p* Cl. 1 *mp*
Cl. 2 *mf*

Bsn. *mf* *p*

Hns. I,II *mf* *p*

Trpts. *mf* *p*

Trbn. *mp* *mf* *p*

181

Timp. *p* *p*

Perc. I *p*

181

Harp *p*

Nar.

181

Vln. I *mp* *p leggiero*

II *mp*

Vla. arco (Div.) *mp leggiero*

Cel. *mp*

Bass *mp* *mf* (pizz.)

186 *mf* *mp* *mf* *f* **⓪ Adagio (Ominous)** (♩ = 66)

Fts.

Ob. I,II

B♭ Cl. I,II *a2* *mf* *f*

Bsn. *mf* *f*

⓪ Adagio (Ominous) (♩ = 66)

Hns. I,II *mf* *f*

Trpts. *mf* *f*

Trbn. *mf* *f*

186 *mp* *mf* *f* *fp* *pp*

Timp. *S.D. (if time)* *to Timp.*

Perc. I *Xylo. (if time)* *f* *f*

186 *f* (G, A4)

Harp

Nar.

13. It was toward evening that Ichabod arrived at the castle of Heer Van Tassel.

186 *mf* *ff* **⓪ Adagio (Ominous)** (♩ = 66)

Vln. I *mf* *ff*

Vln. II *ff* *ff*

Vla. *ff* *ff*

Cel. *ff* *ff* *p* *pizz.*

Bass *(pizz.)* *f* *ff* *(pizz.)* *arco* *p* *pizz.*

Scene at the Dance

Allegro con spirito (♩ = 144)

192

Fts.

Ob. I,II

B♭ Cl. I,II

Bsn.

mf

Allegro con spirito (♩ = 144)

Hns. I,II

Trpts.

Trbn.

192

Timp.

Perc. I

Glock.

Shimmer w/ Triangle beater (on S. Cymb)

Wood Block

*One player plays both, if possible; if not, leave out Glock.

192

Harp

(D, C, B)

(E, F, G, A)

14. Brom Bones, however, was the hero of the

scene, having come to the gathering on his favorite steed, Daredevil, a creature, like himself, full of mettle and mischief.

In time the sound of the music, played by an old, gray-headed and battered musician, summoned to the dance.

Solo Vln.

Allegro con spirito (♩ = 144)

Vln. I

Vln. II

Vla.

Cel.

Bass

pp

f

Div. arco

Unis. pizz.

arco

pizz.

198

Fts.

Ob. I,II

B♭ Cl. I,II

Bsn.

Hrn. I,II

Trpts.

Trbn.

198 Triangle *p* to Timp.

Perc. I Wood Block *p*

198 Harp

Nar.

198 Vln. I *fading out*

II *f*

Vla. Unis. *mf* *f*

Cel. *f* arco

Bass *f* arco

Ⓚ L'istesso Tempo
Waltz (♩ = ♩ = 72)

204

Fts.

Ob. I,II

B♭ Cl. I,II

Bsn.

Hns. I,II

Trpts.

Trbn.

Ⓚ L'istesso Tempo
Waltz (♩ = ♩ = 72)

204

Timp.

Perc. I

204

Harp

Nar.

204

Vln. I

II

Vla.

Cel.

Bass

Ⓚ L'istesso Tempo
Waltz (♩ = ♩ = 72)

210

Flts.

Ob. I,II

B♭ Cl. I,II Cl. 2 *mf* *f* *mf* *f*

Bsn. Bsn. 2 *mf*

Hns. I,II

Trpts.

Trbn.

210

Timp. Sus. Cymb. *p* *mf* *p* *mf*

Perc. I

210

Harp (G) (E)

Nar.

210

Vln. I *f* *mf* *f*

II *f* *mf* *f*

Vla.

Cel.

Bass

218

Fts. *mf* *f* *mf* *f* *f* *mf* *f* *f* *f* *f*

Ob. I,II *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

B♭ Cl. I,II *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Bsn. *mf* *f* *mf* *f* *f* *f* *f* *f* *f* *f*

Hns. I,II *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Trpts. *mf dolce, not forced* *mf dolce, not forced* *mf dolce, not forced* *mf dolce, not forced* *mf dolce, not forced* *mf dolce, not forced* *mf dolce, not forced* *mf dolce, not forced* *mf dolce, not forced* *mf dolce, not forced*

Trbn. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Timp. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Perc. I *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

Harp (A) (D, A) *mp* *cresc.* (C, G)

Nar.

Vln. I *mf* *f* *mf* *f* *p* *cresc.* *p* *cresc.* *p* *cresc.*

II *mf* *f* *mf* *f* *p* *cresc.* *p* *cresc.* *p* *cresc.*

Vla. *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.*

Cel. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Bass *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

(R) (R) (R) (R) (R) (R) (R) (R) (R) (R)

226

Fits.

Ob. I,II

B♭ Cl. I,II

Bsn.

Hns. I,II

Trpts.

Trbn.

Timp.

Perc. I

Harp

Nar.

Vln. I

II

Vla.

Cel.

Bass

f *ff* *f* *ff*

mp *f* *mp* *f*

mp *f* *mp* *f*

f *ff* *f* *ff*

mf *f* *mf* *f*

mf *f* *mf* *f*

mf *f* *mf* *f*

mf *f* *mf* *f*

p *mf* *p* *mf*

mf

mf cresc. *f cresc.*

mf *f cresc.* *mf* *f cresc.*

mf *f cresc.*

mf *f cresc.*

f *ff* *f* *ff*

f cresc.

a2

a2

Tbn. 1

(E, F#) (C#) (D#) (D#, B#, G#)

mf cresc. *f cresc.*

(b) (b)

234

Fls. *f* *ff* *f* *ff* *pp* Fl. 1
2nd Fl. to Piccolo

Ob. I,II *mf* *f* *mf* *f*

B♭ Cl. I,II *mf* *f* *mf* *f*

Bsn. *f* *ff* *f* *ff*

Hns. I,II *mf* *f* *mf* *f*

Trpts. *mf* *f* *mf* *f*

Trbn. *mf* *f* *mf* *f*

234 to Timp.

Timp. *p* *mf* *p* *f*

Perc. I *f*

234

Harp *ff* (D4) (C) (C) (C, F) (to C Major)

Nar.

234

Vln. I *ff* *sub. pp*

II *ff* *sub. pp*

Vla. *ff* *sub. pp*

Cel. *f* *ff* *f* *ff* *sub. pp*

Bass *ff* *Sost.* *sub. pp*

242 *rit.* **(S) Andante, mysteriously** (♩ = 66) Piccolo

Flts. *pp*

Ob. I, II

B♭ Cl. I, II *pp*

Bsn. *ppp*

rit. **(S) Andante, mysteriously** (♩ = 66)

Hns. I, II

Trpts.

Trbn.

242 Solo

Timp. *p* *pp sempre*

Perc. I

242

Harp (D, B4, G4) *mp*

Nar. 15. When the dance was at an end, Ichabod joined the sager folks, who, with old Van Tassel, sat smoking, gossiping and drawing out long stories.

242 *rit.* **(S) Andante, mysteriously** (♩ = 66)

Vln. I *pp*

II *pp*

Vla. *pp* *pont.*

Cel. *pp*

Bass *pp*

250

Fts.

Ob. I,II

B♭ Cl. I,II

Bsn.

Hns. I,II

Trpts.

Trbn.

250

Timp.

Perc. I

250

Harp

(D₄, C₄)

(C₃)

(B₂)

Nar.

16. The chief part of the stories, however, turned upon the favorite spectre of Sleepy Hollow, the headless horseman, who had been heard several times of late patrolling the country;

250

Vln. I

Vln. II

Vla.

Cel.

Bass

ppp

Glock.

pp

p

pp

naturale

256

Flts.

Ob. I,II

B♭ Cl. I,II

Bsn.

Hrn. I,II

Trpts.

Trbn.

256

Timp.

Perc. I

256

Harp

(C, E) (F, G) (C, F) (G)

Nar.

and, it was said, tethered his horse nightly among the graves in the churchyard.
 The road that led to this sequestered church, and the bridge itself, were thickly shaded by overhanging trees,
 which cast a fearful darkness at night. All of these tales sank deep in the mind of Ichabod.

256

Vln. I

II

Vla.

Cel. Solo Cello *mf*

Bass

264 (T) **un poco piu mosso** *rit.*

Flts.

Ob. I,II
mp *mp* *mp* *mp* *mf* *p*

B♭ Cl. I,II

Bsn.

(T) **un poco piu mosso** *rit.*

Hns. I,II

Trpts.

Trbn.

264

Timp.

Perc. I

264

Harp
(A♭) (A♭) (B♭, F♯) *mf* *p*

Nar.

17. The revel now gradually broke up. Ichabod only lingered behind to have a tête-a-tête with the heiress, fully convinced that he was now on the high road to success. After the interview, Ichabod stole forth with the air of one who had been sacking a hen-roost, rather than a fair lady's heart.

264 (T) **un poco piu mosso** *rit.*

Vln. I *pp* *p poco* *mp* *pp*

II *pp* *p* *pp*

Vla. *pp* *p* *mp* *pp* Div.

Cel. *pp* Div. Unis. Div. Unis. *p* *non dim.* *loco* Div. *pp*

Bass *pp* *p* *pp*

U Very slow, eerie

272

Flts. Fl. 1 *p* Piccolo *p*

Ob. I,II *p*

B♭ Cl. I,II *p*

Bsn. *p*

U Very slow, eerie

Hns. I,II *con sordino* Hn. 2 *p* *con sordino*

Trpts. *con sordino* *p*

Trbn. *con sordino* *p*

272

Timp. Solo Chime *mp* Vibes *non-vibrato sempre* *mp*

Perc. I *mp*

272

Harp (to B Major)

Nar.

18. (after chime) It was the very witching time of night that Ichabod, heavy-hearted and crestfallen, pursued his travel homewards. All the stories of ghosts and goblins now came crowding upon his recollection, and he was approaching the enormous tulip-tree, where many scenes of the ghost-stories had been laid. With gnarled and fantastic limbs, it towered above all the other trees in the neighborhood.

U Very slow, eerie

272

Vln. I Very slow gliss. 3 Div. *p*

II Div. sul G Very slow gliss. sul D *p*

Vla. (Outside Vla.- stems down) Div. Very slow gliss. *p*

Cel. Very slow gliss. (Unis.) *p* Div.

Bass Very slow gliss. *p*

279 --VAMP-- Solo (Piccolo) **Piu mosso** **Molto agitato** Again slow *accel.*

Flts. *mp* Picc. to Fl. 2

Ob. I,II

B♭ Cl. I,II *p* (accel.)

Bsn.

--VAMP-- **Piu mosso** **Molto agitato** Again slow *accel.*

Hns. I,II

Trpts.

Trbn.

279

Timp.

Perc. I

279

Harp

Nar.

19. As Ichabod approached this fearful tree, he began to whistle: (after piccolo) he thought his whistle was answered, it was but a blast sweeping through the dry branches. He passed the tree in safety, but new perils lay before him.

279 --VAMP-- **Piu mosso** **Molto agitato** Again slow *accel.* (accel.)

Vln. I *non cresc.* *ff* *Unis. pizz.*

Vln. II *non cresc.* *ff* *Unis. pizz.*

Vla. *non cresc.* *pizz. ff* (Unis.) *pizz. mp*

Cel. *non cresc.* (Unis.) *pizz. p*

Bass *non cresc.* *pizz. p*

Chase Scene

289 **V** Allegro con brio (♩ = 160)

Flts.
 Ob. I,II
 B♭ Cl. I,II
 Bsn.

V Allegro con brio (♩ = 160)

Hrn. I,II
 Trpts.
 Trbn.

289

Timp.
 Perc. I

289

Harp
 Nar.

289 **V** Allegro con brio (♩ = 160)

Vln. I
 Vln. II
 Vla.
 Cel.
 Bass

294

Fts. *f* *ff* *f* *ff* *f*

Ob. I,II *ff* *f* *ff* *f* *ff* *f*

B♭ Cl. I,II *ff* *f* *ff* *mf* *ff* *f* *a2*

Bsn. *f* *f* *ff* *f* *f* *a2*

Hns. I,II *mf* *ff*

Trpts. *mf* *mf* *ff*

Trbn. *mf* (open) *f* *ff*

Timp. *mp*

Perc. I

Harp *ff* (to G Major)

Nar.

Vln. I *ff* *f* *simile* *simile*

Vln. II *ff* *f* *simile* *simile*

Vla. Div. *arco* *simile*

Cel. *f* *ff* *f* *arco* *pizz.* *arco* *f* *ff*

Bass (pizz.) *f*

298

Flts. *ff*

Ob. I,II *ff*

B♭ Cl. I,II *ff*

Bsn. *ff sinister*

Hns. I,II *f sinister*

Trpts.

Trbn. *f sinister*

298

Timp. *f*

Perc. I

298

Harp

Nar.

298

Vln. I *ff*

Vln. II *ff*

Vla. Unis. *ff*

Cel. *ff sinister*

Bass *ff sinister*

8^{va}

306

Fts. *fp*

Ob. I,II *p*

B♭ Cl. I,II *p*

Bsn. *fp* *p*

Hns. I,II *p*

Trpts. *ff*

Trbn. *fp*

Hn. 2 *f*

(X)

306

Timp. *fp* *sub. mp cresc.*

Perc. I *to Cymb. a2*

Harp *ff* *(to B♭ Major)*

Nar.

22. "If I can but reach the bridge," thought Ichabod, "I am safe."

306 (8^{va})

Vln. I *f* *loco* *p*

II *f* *loco* *p*

Vla. *f* *p*

Cel. *fp* *sub. p*

Bass *fp* *ff* *pizz.* *arco* *sub. p*

(X)

311

Fts. *mf* *ff* (Y)

Ob. I,II *mf* *ff*

B♭ Cl. I,II *mf* *ff* a2 (*ff*)

Bsn. *mf* *ff* a2 (*ff*)

Hns. I,II *mf* *ff* (Y)

Trpts. *mf* *ff*

Trbn. *mf* *ff*

311 *ff* to Wood Planks (whip)

Perc. I Cymb. a2 to S.D. *ff*

311 Wild Flourishes *ff* "B-flat" Major

Nar.

311 (Y) (*ff*)

Vln. I *ff* (*ff*)

II *ff* (*ff*)

Vla. *ff* (*ff*)

Cel. *ff* (*ff*)

Bass *ff*

316

Flts. *sfz*

Ob. I,II *sfz*

B♭ Cl. I,II *sfz*

Bsn. *sfz*

Hns. I,II *ff*

Trpts. *ff*

Trbn. *ff*

316 to Timp. (normal mallets)

Timp. *ff* *sfz* *sfz* *ff*

Perc. I (S.D.) *f*

316 "B-flat" Major *ff* *ff*

Harp

Nar.

316

Vln. I

II

Vla.

Cel.

Bass

321

Fts. *f* *ff* *ff* *ff marcato*

Ob. I,II *f* *ff*

B♭ Cl. I,II *ff* *sfz*

Bsn. *ff* *sfz* *ff marcato*

Hrn. I,II *f* *ff* *ff*

Trpts. *ff*

Trbn. *f* *ff* *ff*

321

Timp. *mp* *f* *mf*

Perc. I

Sus. Cymb. to Timp.

321

Harp (G)

ff

Nar.

23. He heard the black steed panting and blowing

321

Vln. I *ff* *ff* *ff* *ff marcato*

II *ff* *ff* *ff* *ff marcato*

Vla. *ff* *ff* *ff* *ff marcato*

Cel. *ff* *ff* *ff* *ff marcato*

Bass *ff* *sfz* *ff marcato*

325

Flts.
Ob. I,II
B♭ Cl. I,II
Bsn.
Hns. I,II
Trpts.
Trbn.

This block contains the musical notation for the first system of instruments. It includes parts for Flutes, Oboes, Clarinets, Bassoon, Horns, Trumpets, and Trombones. The music is in a key with one sharp (F#) and a common time signature. The Flute part features a melodic line with grace notes and slurs. The Oboe part has a similar melodic line with an 'a2' marking. The Clarinet and Bassoon parts play a rhythmic accompaniment. The Horns, Trumpets, and Trombones play a steady eighth-note accompaniment.

325

Timp.
Perc. I

This block contains the musical notation for the Timpani and Percussion I parts. The Timpani part consists of a rhythmic pattern of eighth notes, with a dynamic marking of *f* (forte) at the end. The Percussion I part plays a steady eighth-note accompaniment.

325

Harp
Nar.

(C1, F)
(B)

This block contains the musical notation for the Harp and Narrator parts. The Harp part features a melodic line with grace notes and slurs, with dynamic markings of *f* and *ff*. The Narrator part is a text block with the following text: "close behind him; he even fancied he felt his hot breath."

325

Vln. I
II
Vla.
Cel.
Bass

ff
ff
ff

This block contains the musical notation for the Violins, Viola, Cello, and Bass parts. The Violin I and II parts play a melodic line with grace notes and slurs, with dynamic markings of *ff*. The Viola part plays a rhythmic accompaniment with a dynamic marking of *ff*. The Cello and Bass parts play a steady eighth-note accompaniment.

329

Fts.

Ob. I,II

B♭ Cl. I,II

Bsn.

Hns. I,II

Trpts.

Trbn.

329

Timp.

Perc. I

329

Harp

Nar.

329

Vln. I

II

Vla.

Cel.

Bass

ff

sfz

sfz

(F4, G)

(C5)

Div.

pizz

333

Fits.

Ob. I,II

B♭ Cl. I,II

Bsn.

Hns. I,II

Trpts.

Trbn.

ff

ff

333

Timp.

Perc. I

Harp

(C, G) (C) (G) (A♯) (F) (F) (D)

f

Nar.

24. He saw the goblin rising in his stirrups, and in the very act of hurling his head at him.

333

Vln. I

II

Vla.

Cel.

Bass

arco

loco

sfz marcato

sfz marcato

ff

337

Fts. G.P.

Ob. I,II a2 G.P.

B♭ Cl. I,II G.P.

Bsn. G.P.

Hns. I,II Bells up! G.P.

Trpts. G.P.

Trbn. G.P.

337

Timp. G.P.

Perc. I G.P.
to Tam-Tam!

337

Harp G.P.
(to C Major)

Nar.

Ichabod endeavored to dodge the horrible missile, but too late. It encountered his cranium with a tremendous crash, —

337

Vln. I G.P.

II G.P.

Vla. G.P.

Cel. G.P.

Bass G.P.

Flts. *fff* *loco* *mf*

Ob. I, II *fff*

B♭ Cl. I, II *fff*

Bsn. *fff*

Hrn. I, II *fff*

Trpts. *fff* *mp*

Trbn. *fff* *mp*

341

Timp. *ff* *p*

Perc. I (Tam-Tam) *ff*

341

Harp Wind Diminishes *fff* Flourishes slowing

"C" Major *fff*

Nar.

he was tumbled headlong into the dust, and Gunpowder,

341 (AA)

Vln. I *fff*

II *fff*

Vla. *fff*

Cel. Div. *fff*

Bass Div. *fff*

344 *rit.* **(BB)** Andante (somber) (♩ = 66)

Flts. *mp*

Ob. I, II *mf* 2nd Oboe to E. Horn *p* English Horn Solo

B♭ Cl. I, II *mp*

Bsn. *mf* *p*

344 *rit.* **(BB)** Andante (somber) (♩ = 66)

Hrn. I, II *p*

Trpts.

Trbn. *p*

344

Timp.

Perc. I

344

Harp *p*

Nar.

the black steed, and the goblin rider passed by like a whirlwind.

344 *rit.* **(BB)** Andante (somber) (♩ = 66)

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *p*

Cel. *mf* *p* Unis.

Bass *mf* *p*

351

Flts.

E. Horn

B♭ Cl. I, II

Bsn.

Hrs. I, II

Trpts.

Trbn.

351

Timp.

Perc. I

351

Harp

Nar.

25. The next morning the old horse was found without his saddle, soberly cropping the grass at his master's gate. Ichabod did not make his appearance at breakfast; - dinner-hour came,

351

Solo VI. 1

Solo VI. 2

Solo Vla.

Solo Cello

Solo Bass

Vln. I

II

Vla.

Cel.

Bass

357

Flts.

Ob. I,II

B♭ Cl. I,II

Bsn.

Hrn. I,II

Trpts.

Trbn.

357

Timp.

Perc. I

357

Harp

Nar.

but no Ichabod. On the bank of a broad part of the brook was found the hat of the unfortunate Ichabod, and close beside it a shattered pumpkin. The brook was searched, but the body of the

357

Vln. I

II

Vla.

Cel.

Bass

Tutti Unis. *pp* flautando

Tutti Unis. *pp* flautando

Tutti Unis. *v*

364

Flts. Fl. 1 *p* *rit.*

Ob. I, II

B♭ Cl. I, II *pp*

Bsn. 1 *pp*

Hr. 1 *pp* *rit.*

Trpts.

Trbn.

364

Timp.

Perc. I

364

Harp

Nar.

schoolmaster was never to be discovered. After much speculation, the gossipers concluded that Ichabod had been carried off by the Headless Horseman. Brom Bones too, who shortly thereafter conducted the blooming Katrina in triumph to the altar, was observed to look exceedingly knowing whenever the story of Ichabod was related.

364

Vln. I *pp* *rit.*

Vln. II *pp*

Vla. *pp* *pp*

Cel. *pp*

Bass *pp* *1/2 pizz.*

371 **Andante Religioso** (♩ = 72)

Flts.

Ob. I,II

B♭ Cl. I,II

Bsn.

371 **Andante Religioso** (♩ = 72)

Hns. I,II

Trpts.

Trbn.

371

Timp.

Perc. I

371

Harp

Nar.

26. The bridge became more than ever an object of superstitious awe, and the road was altered so as to

371 **Andante Religioso** (♩ = 72)

Vln. I

Vln. II

Vla.

Cel.

Bass

376

Flts.

Ob. I,II

B♭ Cl. I,II

Bsn.

Hrn. I,II

Trpts.

Trbn.

376

Timp.

Perc. I

Shimmer w/ Triangle
beater (on S. Cymb)

pp

pp

376

Harp

Nar.

approach the church by the border of the mill-pond. The deserted school-house soon fell to decay, and was reported to be haunted by the ghost of the unfortunate pedagogue; and the plough-boy, on a still summer evening, has often fancied his voice at a distance, chanting a melancholy psalm-tune, among the tranquil solitudes of Sleepy Hollow.

376 (S^{no})

Vln. I

II

Vla.

Cel.

Bass

pp

pp

pp

pp

pp

niente

niente

niente

niente

niente