

LEGEND OF SLEEPY HOLLOW

By Richard Meyer (ASCAP)

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

LEGEND OF SLEEPY HOLLOW

An exciting and colorful tone poem based on Washington Irving's famous short story, your students will love this musical depiction of the fateful night when Schoolmaster Ichabod Crane meets up with the fabled Headless Horseman. Whimsical, romantic and frightening, this piece is sure to stir the imaginations of your students and their audience. A great challenge for the more advanced string orchestra, and a wonderful lesson in tone painting.



PROGRAM NOTES

Legend of Sleepy Hollow is a tone poem based on Washington Irving's famous short story. In the first part of the piece, the three main characters are introduced, each represented by a different theme:

The Apparition of the Headless Horseman (m. 7) is a favorite legend shared amongst the town folk of Sleepy Hollow, many of whom claim to have seen him riding his horse "in the gloom of night, as if on wings of the wind." The second half of this theme incorporates the "Dies irae" ("Day of Wrath") from the Requiem Mass.

Ichabod Crane is the local Schoolmaster. His theme (m. 37) is loosely based on the German student song "Gandeamus igitur," used by Brahms in his "Academic Festival Overture." Since Ichabod is also the church choir director, phrases from the psalm tune "Old 100th" ("Doxology") are used in this section.

Katrina Van Tassel is the daughter of an affluent Dutch farmer. Her theme (m. 56) is playful and flirtatious. She is described by Irving as "a little of a coquette, with a provokingly short petticoat that displayed the prettiest foot and ankle in the country round." Ichabod soon takes an interest in Katrina. Their themes are intertwined (m. 72) and followed by a love theme that is derived from the initial Apparition theme.

The real action in the story begins at a dance at the mansion of Katrina's father (m. 90). Ichabod and Katrina's themes are presented in 3/4 time (mm. 110 and 118), and then heard simultaneously as the couple dances together (m. 127). The men folk then gather to share colorful stories of ghosts and goblins (m. 147).

After the dance, Ichabod is rejected by Katrina, and begins to slowly ride his horse homeward (m. 167). With ghost stories filling his head, he soon becomes frightened, and nervously begins whistling the psalm tune (m. 173). Suddenly, out of the night, the ominous silhouette of the Apparition appears (m. 180), carrying his head on the pommel of his saddle. Horror-struck, Ichabod takes off on his horse, and the chase begins (m. 186)—"Away, then, they dashed through thick and thin; stones flying and sparks flashing at every bound."

The Headless Horseman closes in and hurls his head at Ichabod (m. 234), knocking him off his horse, into the dust (m. 236). The Apparition rides off and disappears into the night. Ichabod is never again seen in Sleepy Hollow, but the voice of his ghost is often heard "chanting a melancholy psalm tune among the tranquil solitudes of Sleepy Hollow." A final quote from the Apparition theme ends the piece.

NOTES TO THE CONDUCTOR

In measures 173–177, the harmonics marked with a "4" and a "1" are "artificial harmonics"—press firmly with the first finger on the bottom note ("regular" notehead) while touching the upper note ("diamond" notehead) lightly with the fourth finger. For those marked "O" and "3," play the open string (bottom note) while touching the "diamond" note lightly with the third finger. The sounding pitch for all of these harmonics will be two octaves above the "regular notehead" note. In measures 245–249, the high B is a "natural harmonic"—lightly touch the E string with the fourth finger in first position (B). The printed note will sound.

Legend of Sleepy Hollow

CONDUCTOR SCORE

Duration - 7:00

Richard Meyer (ASCAP)

Allegro con fuoco (♩ = 132)

Violins I
Violins II
Viola
Cello
String Bass

Vlins.
Vla.
Cello
Str. Bass

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

9 10 11

This block contains the first system of a musical score, covering measures 9, 10, and 11. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. The key signature is one sharp (F#). The Violins I part has a melodic line with some slurs. The Violins II part plays a rhythmic eighth-note pattern. The Viola and Cello parts play similar rhythmic patterns. The String Bass part provides a simple harmonic accompaniment. Measure numbers 9, 10, and 11 are printed below the staves.

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

12 13 14

This block contains the second system of a musical score, covering measures 12, 13, and 14. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. The key signature is one sharp (F#). The Violins I part continues its melodic line. The Violins II part continues its rhythmic pattern. The Viola and Cello parts continue their rhythmic accompaniment. The String Bass part continues its accompaniment. Measure numbers 12, 13, and 14 are printed below the staves.

15

Vlns. I *mp*

Vlns. II *mp*

Vla. *mp*

Cello *marcato*
f

Str. Bass *marcato*
f

15 16 17

Vlns. I *marcato*
f

Vlns. II *marcato*
f

Vla. *f*

Cello *V*

Str. Bass

18 19 20

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

div.

ff

ff

ff

ff

ff

21 22 23 24

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

f

fp

p

p

f

f

mp

f

rit.

at tip

at tip

25 26 27 28 29

Poco meno mosso (♩ = 116)

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

30 31 32 33 34 35 *p*

37 **Pomposo**
The Schoolmaster (Ichabod Crane)
pizz.

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

f *mp* *mp* *mp* *mp*
pizz. *pizz.* *pizz.* *pizz.* *pizz.*
Soli *Soli*
f *mf* *mf* *mf* *mf*
f *mp* *mp* *mp* *mp*

36 37 38 39 40

45

arco

mf arco

mf

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

41 42 43 44 *mf* 45

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

mf

46 47 48 49 50

54 L'istesso tempo, ma più scherzando

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

51 52 53 54 55

The Country Coquette (Katrina Van Tassel)

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

56 57 58 59 60

64

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

mf

mf

p

pizz.

arco

mf

mf

61 62 *p* 63 *mf* 64

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mp

p

p

pizz.

p

65 66 67 68

72 "She soon found favor in his eyes"

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

pizz.

arco

mp

div

mp

arco

69 *p* 70 71 *mp* 72

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mp

73 74 75 76

80 **Molto appassionato**

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

77 78 79 80

cresc. *f*

84 **Misterioso** (♩ = 92)

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

81 82 83 84

p *p* *p* *mf*

div. *div.* *div.*

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

85 86 87 88 89

90 Stately, *alla Valse* (♩ = 126)
The Dance at Van Tassel Mansion

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

mp 90 91 92 93 94

I
Vlns.
II
Vla.
Cello
Str. Bass

95 96 97 98 99

I
Vlns.
II
Vla.
Cello
Str. Bass

100 101 102 103 104

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f *mp* *mf* *mp*

105 106 107 108 109

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf *pizz.* *mf* *(pizz.)*

110 111 112 113 114

118

Vlns. I *mf*

Vlns. II *mp* *leggiero*

Vla. *arco div.*

Cello *mp* *leggiero* *(pizz.)*

Str. Bass *mp*

115 116 117 118 119

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

120 121 122 123 124

127 "The lady of his heart was his partner in the dance"

I Vlns. II Vlns. Vla. Cello Str. Bass

125 126 127 128 129

I Vlns. II Vlns. Vla. Cello Str. Bass

130 131 132 133 134

I
Vlns.
II
Vla.
Cello
Str. Bass

135 136 137 138 139

I
Vlns.
II
Vla.
Cello
Str. Bass

140 *p* 141 142 143 144

147 Frenzied (♩ = 140)
Tales of ghosts and goblins

accel.

Vlns.
I *cresc.*
II *p cresc.*

Vla. *cresc.*

Cello *cresc.*

Str. Bass

145 146 *f* 147 148 149

Vlns.
I *ff*
II *ff*

Vla. *ff*

Cello *ff* *div.*

Str. Bass *ff*

150 151 152 153 154

155

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f *ff* *ff* *ff* *ff*

155 156 157 158 159

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f *p* *f* *p* *f* *p* *f*

160 161 162 163 164

pizz.

167 **Misterioso** (♩ = 80)

"The dead hush of midnight."
Rejected and alone, Ichabod slowly heads home.

Vlns.
I
II

Vla.

Cello

Str. Bass

165 166 167 168 169

173 *He whistles nervously.*

Vlns.
I
II

Vla.

Cello

Str. Bass

170 171 172 173 174

I
Vlns.
II
Vla.
Cello
Str. Bass

175 176 177 *mp* 178 179

Molto pesante (♩ = 72)
The Apparition appears!
Tutti *rit.*

182 **Vivace** (♩ = 132)

I
Vlns.
II
Vla.
Cello
Str. Bass

ff *ff* *ff* *ff* *ff*

180 181 182 183 *p* 184

The Chase

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

sempre f

sempre f

sempre f
div.

sempre f

sempre f

185 186 187 188 189 190

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

191 192 193 194 195 196

202

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

197 198 199 200 201 202

mf
mf
mf
ff
ff

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

203 204 205 206 207 208

f
ff

210

div.

f

f

f

f

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

209 210 211 212 213

ff

ff

ff

ff

ff

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

div.

214 215 216 217 218

220

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

219 *f* 220 221 222 223

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

224 225 226 227 228

div.

232

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

229 230 231 232 233

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

234 235 236 237 238

ff *f*

ff *f*

ff *f*

ff *f*

I
Vlns. *dim.* *p*

II
Vlns. *dim.* *p*

Vla.
dim. *p*

Cello
dim. *mp* *p*

Str. Bass

239 240 241 242 243 244

245 **Grave** (♩ = 72)
*Ichabod was never seen again.
And the voice of his ghost was often heard
"at a distance, chanting a melancholy psalm tune."*

I
Vlns. *pp* *rit.*

II
Vlns.

Vla.

Cello
pp *p* *div.*

Str. Bass
p

245 246 247 248 249 250

252 Vivace (♩ = 132)

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p *ff* *ff* *ff*

arco pizz. arco

251 252 253 254 255 256

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

257 258 259 260 261

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