

ANDREW BOYSEN, JR.

THE LEGEND OF SLEEPY HOLLOW

KJOS CONCERT BANDWORKS





THE COMPOSER

Andrew Boysen, Jr. is presently an associate professor in the music department at the University of New Hampshire, where he conducts the wind symphony and teaches conducting, composition and orchestration. Previously, Boysen served as an assistant professor and Acting Associate Director of Bands at Indiana State University, where he directed the Marching Sycamores, conducted the symphonic band and taught in the music education department. Prior to that appointment, he was the Director of Bands at Cary-Grove (IL) High School and was the music director and conductor of the Deerfield Community Concert Band. He remains active as a guest conductor and clinician, appearing with high school, university and festival ensembles across the United States and Great Britain.

Boysen earned his Doctor of Musical Arts degree in wind conducting at the Eastman School of Music, where he served as conductor of the Eastman Wind Orchestra and assistant conductor of the Eastman Wind Ensemble. He received his Master of Music degree in wind conducting from Northwestern University in 1993 and his Bachelor of Music degree in music education and music composition from the University of Iowa in 1991.

He maintains an active schedule as a composer, receiving commissions from the Herbert Hoover Presidential Library, the Cedar Rapids Metropolitan Orchestra Festival, the Iowa All-State Band, the Rhode Island All-State Band, the Nebraska State Bandmasters Association, and many university and high school concert bands across the United States. Boysen won the International Horn Society Composition Contest in 2000, the University of Iowa Honors Composition Prize in 1991 and has twice won the Claude T. Smith Memorial Band Composition Contest, in 1991 for *I Am* and in 1994 for *Ovations*. Boysen has several published works with the Neil A. Kjos Music Company, Wingert-Jones Music and Ludwig Music, including pieces for band, orchestra, clarinet and piano, and brass choir. Recordings of his music appear on the Sony, R-Kal, Mark, St. Olaf and Elf labels.

THE COMPOSITION

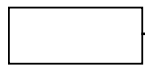
The Legend of Sleepy Hollow was commissioned by the South Central Iowa Bandmasters Association for the 2003 SCIBA Honor Band. Since I was writing the piece specifically for an honor band that I was conducting, I approached this commission differently from most. I knew that I wanted to write a piece that might be easily programmed for other honor ensembles, at the same time filling a void that I perceive in high school level works that utilize contemporary notation and techniques. Because the festival was only one day, I also determined that the piece should be programmatic, allowing the players a greater opportunity to quickly grasp the “why” of some of the unusual technical demands.


Eventually I settled on Washington Irving’s famous story, *The Legend of Sleepy Hollow*, as the perfect inspiration for the piece. The finished musical work attempts to portray specific events in the story, essentially “telling” the tale from the point at which Ichabod Crane leaves the party at the Van Tassel’s (“It was the very witching time of night...”) until the headless horseman throws his head at Ichabod (“It encountered his cranium with a tremendous crash...”). The pitch material for the entire work is taken from the hymn tune, *How Firm a Foundation*, which Washington Irving might have known at the time. The tune is used most prominently when Ichabod whistles at one point in the story and sings at another, attempting to combat his fears through song, and near the end when Ichabod sees the church in the distance.


NOTATION KEY


↓ Lowest possible pitch

↑ Highest possible pitch

 Repeat pattern in box for duration of line

 Unspecified notes in general shape and as quickly as possible

 Keyboard hand clusters in approximate range

 Unspecified notes in approximate range with exact rhythm

INSTRUMENTATION LIST

1 - Piccolo
4 - 1st Flute
4 - 2nd Flute
2 - 1st Oboe
2 - 2nd Oboe
4 - 1st B♭ Clarinet
4 - 2nd B♭ Clarinet
4 - 3rd B♭ Clarinet
3 - B♭ Bass Clarinet
3 - 1st Bassoon
4 - E♭ Alto Saxophone
2 - B♭ Tenor Saxophone
2 - E♭ Baritone Saxophone
3 - 1st B♭ Trumpet
3 - 2nd B♭ Trumpet
3 - 3rd B♭ Trumpet

3 - 4th B♭ Trumpet
4 - 1st F Horn
4 - 2nd F Horn
3 - 1st Trombone
3 - 2nd Trombone
2 - Euphonium B.C.
2 - B♭ Euphonium T.C.
4 - Tuba
1 - Piano
2 - Percussion I:
Triangle, Slapstick,
Timpani
2 - Percussion II:
Bass Drum,
Suspended Cymbal

2 - Percussion III:
Snare Drum,
Suspended Cymbal,
Tam-tam, Chimes
2 - Percussion IV:
Low Tom-tom, Flexatone,
Vibraphone
2 - Percussion V:
Bass Drum, Ratchet,
2 Gongs (Med., High),
Suspended Cymbal,
Orchestra Bells
1 - Full Conductor Score

Approximate Performance Time: 6:00

Additional scores and instrumental parts are available.

To hear a recording of this piece or any other Kjos publication, please visit www.kjos.com.

Full Conductor Score

ANDREW BOYSEN, JR.

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8 9 10 11 12 13

Picc. 1 2

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsns.

E♭ A. Saxs.

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2 3 4

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Piano

Tri. Timp. S. Cym.

B.D.

S.D. Chimes

Vib. Flexatone

Bells

head joint only (use finger to adjust pitch)
a2 *p*

Play on mouthpiece and barrel only (use finger to approximate and change pitch)
pp
a2 *pp*

norm. (Gliss from open to half-stopped)
p

norm. (Gliss from open to half-stopped)
p

Gliss. on strings inside piano.
pp

* *Lead*

Timp., norm.
p

Cym. on Timp.
p

Chimes (yarn mallets)
pp
Lead

Flexatone
mf

To Bass Drum

14

Picc.

Fls. 1 2

Obs. 1 2

B \flat Cls. 1 2 3

B \flat B. Cl.

Bsns.

E \flat A. Saxes

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1 2 3 4

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Piano

S. Cym.

Timp.

B.D.

Tam-tam

Flexatone

Tom-tom

B.D.

15

16

17

18

19

a2

p

1. Solo

mf

norm.

pp

Solo

mf

half the section

pp

1. norm., STR. MUTE

pp

3. norm., STR. MUTE

pp

OPEN

norm.

pp

norm.

pp

norm.

pp

norm.

pp

norm.

mf

8^{va}

14

mf

Tam-Tam

p

Tom-Tom (felt mallets)

p

Flexatone

mf

“As Ichabod approached this fearful tree, he began to whistle.”

20

Picc. *solo* *hesitant* *mf* *3* *5* *3* *5* *3*

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl. *n.*

Bsns.

E♭ A. Saxes *half* *p*

B♭ T. Sax. *n.*

E♭ B. Sax. *n.*

20

B♭ Tpts. 1 2 3 4 *1.* *p*

F Hns. 1 2 *p*

Trbs. 1 2 *p* *n.*

Euph. *n.*

Tuba *n.*

Piano *f* *8^{va}*

20

Timp.

B.D. *f* *p*

Tam-tam *mf*

S. Cym. *mf* *S. Cym. (bowed)*

Flexatone *Tom-tom* *p* *f* *p* *f*

Tom-tom

B.D. (dowel sticks) *3* *3* *p* *f* *p*

B.D. *3* *3* *p* *f* *p*

26

Timpani, norm.

ffp

ffp

n.

n.

p
(bowed)

mf

A → G

medium hard mallets

“Suddenly he heard a groan....”

Picc.
Fls.
Obs.
B♭ Cls.
Bsns.
E♭ A. Saxs.
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
F Hns.
Trbs.
Euph.
Tuba
Piano
Timp.
B.D.
S. Cym.
Tom-tom
B.D.

31 32 33 34 35 36

“As he approached the stream his heart began to thump.....”

accel.

Half-valve “groans”
mf

norm.
p
norm.
p
cresc.

Cym. on Timpano
mf
D → A

f
p
f
p
f

cresc.

37 38 39 40

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsns.

E♭ A. Saxes

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2 3 4

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Piano

Timp.

B.D.

S. Cym.

Tom-tom

Ratchet

a2, OPEN
mp cresc.

a2, OPEN
mp cresc.

OPEN
mf cresc.

Timp., norm.
mp cresc.

p cresc.

41 42 43 44

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsns.

E♭ A. Saxes

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2 3 4

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Piano

Timp.

B.D.

S. Cym.

Tom-tom

Ratchet

div. mf cresc.

mf cresc.

mf cresc.

mf cresc.

norm. mf cresc.

yarn mallets
p

Ratchet
f

WB344

[illegible]

“The shadowy object put itself in motion.....”
55 accel.

“Ichabod ... now quickened his speed.”

56 57 58 59

Picc. *f* *mf*

Fls. 1 *f* *mf*

2 *f* *mf*

Obs. 1 *f* *mf*

2 *f* *mf*

B♭ Cls. 1 *f* *mf*

2 *f* *mf*

3 *f* *mf*

B♭ B. Cl. *f* *mf* *p*

Bsns. *f*

E♭ A. Saxes *mf* *p*

B♭ T. Sax. *mf* *p*

E♭ B. Sax. *mf* *p*

55 accel.

B♭ Tpts. 1 *p* *cresc.*

2 *p* *cresc.*

3 *p* *cresc.*

4 *p* *cresc.*

F Hns. 1 *p* *cresc.* *unis.*

2 *n.* *p* *cresc.*

Trbs. 1

2

Euph.

Tuba

Piano

55 accel.

Slapstick

B.D. *p* *cresc.*

S. Cym. *mf* *S. Cym. (bowed)*

Flexatone *Tom - Tom (sticks)*

Tom-tom *p* *cresc.*

S. Cym. *f* *Small Gong*

60 molto rit. "Ichabod pulled up... thinking to lag behind... ." **molto accel.**

61 62 63 64

Picc. *ff*

Fls. 1 *ff*

2 *ff*

Obs. 1 *ff*

2 *ff*

B♭ Cls. 1 *ff*

2 *ff*

3 *ff*

B♭ B. Cl. *ff*

Bsns. *ff*

E♭ A. Saxes *ff*

B♭ T. Sax. *ff*

E♭ B. Sax. *ff*

60 molto rit. **molto accel.**

B♭ Tpts. 1 *mf* *cresc.*

2 *mf* *cresc.*

3 *mf* *cresc.*

4 *mf* *cresc.*

F Hns. 1 *mf* *cresc.*

2 *mf* *cresc.*

Trbs. 1 *mf* *cresc.*

2 *mf* *cresc.*

Euph. *mf* *cresc.*

Tuba *mf* *cresc.*

Piano *ff*

60 molto rit. **molto accel.**

Slapstick *ff*

B.D. *ff*

S.D. *ff*

Tom-tom *ff*

Small Gong *mf*

Medium Gong *p* *f*

Snare Drum (w/ sticks) *n.* *f*

Med. Gong *p* *f*

"He rained a shower of kicks ... upon Gunpowder. Away then they dashed."

68 Fast (♩=152)

65 66 67 69

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsns.

E♭ A. Saxs.

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2 3 4

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Piano

Slapstick

B.D.

S. D.

Tom-tom

S. Cym.

ff

n

cresc.

ff

ff

ff

ff

p

f

[illegible]

79 80 81 82

Picc. *f*

Fls. 1 *f*

2 *f*

Obs. 1 *a2 f*

2 *f*

B♭ Cls. 1 *f*

2 *a2 f*

3 *f*

B♭ B. Cl. *ff*

Bsns. *ff*

E♭ A. Sax. *div. f*

B♭ T. Sax. *f*

E♭ B. Sax. *f*

79

B♭ Tpts. 1 *ff*

2 *ff*

3 *ff*

4 *div. f*

F Hns. 1 *div. f*

2 *div. f*

Trbs. 1

2

Euph. *ff*

Tuba *ff*

Piano

79

Timp.

S. Cym. *ff*

S. D. *f*

Tom-tom *f*

Ratchet

83 84 85 86 87

Picc. *cresc.* *ff*

Fls. 1 *cresc.* *ff* *f*

2 *cresc.* *ff* *f*

Obs. 1 *cresc.* *ff* *f*

2 *cresc.* *ff* *f*

B♭ Cls. 1 *cresc.* *ff*

2 *cresc.* *ff*

3 *cresc.* *ff*

B♭ B. Cl. *cresc.* *ff*

Bsns. *cresc.* *ff*

E♭ A. Sax. *cresc.* *ff*

B♭ T. Sax. *cresc.* *ff*

E♭ B. Sax. *cresc.* *ff*

B♭ Tpts. 1 *ff* *a2* *f*

2 *ff* *a2* *f*

3 *ff* *a2* *f*

4 *ff* *a2* *f*

F Hns. 1 *cresc.* *ff*

2 *cresc.* *ff*

Trbs. 1 *div.* *f*

2 *div.* *f*

Euph. *f*

Tuba *f*

Piano *f*

Timp. *f*

S. Cym. *p* *ff*

S. D. *f*

Tom-tom *f*

Ratchet *ff*

88 89 90 91 92

Picc. *mf cresc.*

Fls. 1 *cresc.*

Obs. 1 *cresc.*

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsns.

E♭ A. Saxs.

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2 3 4 *cresc.*

F Hns. 1 *mf cresc.*

2 *mf cresc.*

Trbs. 1 *cresc.*

2 *cresc.*

Euph.

Tuba

Piano

Timp. *f*

S. Cym. *p*

S. D.

Tom-tom

Ratchet *ff*

Timpani

93 94 95 96 97

Picc. *ff*

Fls. 1 *ff* *a2*

Fls. 2 *ff* *a2*

Obs. 1 *ff*

Obs. 2 *ff*

B♭ Cls. 1 *f* *ff*

B♭ Cls. 2 *f* *ff*

B♭ Cls. 3 *f* *ff*

B♭ B. Cl. *ff*

Bsns. *ff*

E♭ A. Sax. *f* *ff* *unis.*

B♭ T. Sax. *ff*

E♭ B. Sax. *ff*

B♭ Tpts. 1 *f* *ff*

B♭ Tpts. 2 *ff*

B♭ Tpts. 3 *ff*

B♭ Tpts. 4 *ff*

F Hns. 1 *f* *ff* *unis.*

F Hns. 2 *ff* *unis.*

Trbs. 1 *ff*

Trbs. 2 *ff*

Euph. *ff*

Tuba *ff*

Piano *ff*

Timp. 94 *ff*

S. Cym. *ff*

Tam-tam *ff* Tam - Tam

Tom-tom *f*

Ratchet *f*

"He saw the walls of the church dimly...."

103 104 105 106 107

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsns.

E♭ A. Saxes

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2 3 4

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Piano

Timp.

B.D.

S.D.

Tom-tom

S. Cym.

Gongs

B.D.

mf

p

mp

pp

Play on mouthpiece and barrel only.

Buzz on mouthpiece.

Buzz on mouthpiece.

B. D. (dowel sticks)

108 110 111 112

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsns.

E♭ A. Saxs.

B♭ T. Sax.

E♭ B. Sax.

109

B♭ Tpts. 1 2 3 4

unis. Half-valve "groans" (C)

F Hns. 1 2

mp unis. Half-valve "groans" (C)

Trbs. 1 2

Euph. Half-valve "groans" (C)

Tuba

Piano

109

Timp.

B.D.

S.D.

Flexatone

B.D.

f *p* *f* *p*

mf *cresc.* *f*

p *mp* *p*

mp *p*

mp *p*

mp *p*

mf

118 "He heard the black steed.... close behind him...."

Picc. *ff* 119 120 121
 Fls. 1 *ff*
 Obs. 1 *ff*
 B♭ Cls. 1 *ff* 2 *norm.* 3 *ff*
 B♭ B. Cl. *ff*
 Bsns. *ff*
 E♭ A. Saxes *ff*
 B♭ T. Sax. *ff*
 E♭ B. Sax. *ff*
 B♭ Tpts. 1 *ff* 2 *ff* 3 *ff* 4 *ff*
 F Hns. 1 *ff* *norm., div.* 2 *ff* *norm., div.*
 Trbs. 1 *ff* *norm., div.* 2 *ff*
 Euph. *ff*
 Tuba *ff*
 Piano *ff* 118 121
 Timp. *ff*
 B.D. *ff*
 S.D. *ff*
 Tom-tom *ff*
 S. Cym. *ff*
 Gongs *ff* Let ring

122 123 124 125

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsns.

E♭ A. Saxes

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2 3 4

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Piano

Timp.

B.D.

S.D.

Tom-tom

S. Cym. Gongs

The image displays a musical score for measures 122 through 125. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left include Piccolo, Flutes (1 and 2), Oboes (1 and 2), B♭ Clarinets (1, 2, and 3), B♭ Bass Clarinet, Bassoons, E♭ Alto Saxes, B♭ Tenor Sax, E♭ Baritone Sax, B♭ Trumpets (1, 2, 3, and 4), French Horns (1 and 2), Trombones (1 and 2), Euphonium, Tuba, Piano, Timpani, Bells (B.D.), Snare Drum (S.D.), Tom-tom, and Snare Cymbal/Gongs (S. Cym. Gongs). The score features a large, diagonal 'SAMPLE' watermark across the center. The musical notation includes various notes, rests, and dynamic markings. The Piano part is specifically marked with 'Esmp' and 'Esmp' in the first two measures. The measures are numbered 122, 123, 124, and 125 at the top of the score.

126

Picc.

Fls. 1
2

Obs. 1
2

B \flat Cls. 1
2
3

B \flat B. Cl.

Bsns.

E \flat A. Saxes

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1
2
3
4

F Hns. 1
2

Trbs. 1
2

Euph.

Tuba

Piano

127

pp *cresc.*

128

129

unis. *ff*

unis. *ff*

unis. *ff*

unis. *ff*

127

Red.

B.D.

S.D.

Tom-tom

S. Cym.
Gongs

WB344

[illegible]

This musical score page contains measures 141 through 144. The instrumentation includes:

- Picc.
- Fls. 1 & 2
- Obs. 1 & 2
- B♭ Cls. 1, 2, & 3
- B♭ B. Cl.
- Bsns.
- E♭ A. Sax.
- B♭ T. Sax.
- E♭ B. Sax.
- B♭ Tppts. 1, 2, 3, & 4
- F Hns. 1 & 2
- Trbs. 1 & 2
- Euph.
- Tuba
- Piano
- Timp.
- B.D.
- Tam-tam
- Tom-tom
- S. Cym. / Gongs

The score features several dynamic markings such as *fff*, *ff*, and *f*, along with crescendo (*cresc.*) and decrescendo (*decresc.*) indications. Measure numbers 141, 142, 143, and 144 are clearly marked at the top of their respective staves. A large, diagonal watermark reading "SAMPLE" is overlaid across the entire page.

* Start on any low note and ascend chromatically.

145 146 147 148 149

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsns.

E♭ A. Saxes

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2 3 4

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Piano

Timp.

B.D.

S.D.

Tom-tom

S. Cym.

ff *cresc.* *

ff *cresc.* *

ff *cresc.* *

ff *cresc.* *

ff *cresc.* *

ff *cresc.* *

ff *cresc.* *

ff *cresc.* *

f *cresc.*

cresc.

* Start on any low note and ascend chromatically.

** Remain on last note reached.

150 151 152 153

Picc.

Fls. 1 2

Obs. 1 2

B \flat Cls. 1 2 3

B \flat B. Cl.

Bsns.

E \flat A. Saxes **

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1 2 3 4 **

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Piano

Timp.

B.D.

Snare Drum

S.D. *f* *cresc.*

Tom-tom

S. Cym. Gongs

p *cresc.*
 ** Remain on last note reached.

154 Tempo I^o (♩=76) "Ichabod cast a look behind..." accel.

155 156 157

Picc.

Fls. 1 2

Obs. 1 2

1. solo
mf
Play on mouthpiece and barrel only.

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsns.

Solo
mf

E♭ A. Saxes

half
p

B♭ T. Sax.

E♭ B. Sax.

154 Tempo I^o (♩=76) accel.

1. p

B♭ Tpts. 1 2 3 4

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Piano

Gliss. on strings inside piano.
p

154 Tempo I^o (♩=76) accel.

Sus. Cym.
Timp.

Cym. on Timpano
p mf

B.D.

cresc.

S.D.

Vib.

mf

Tom-tom

Vib.

S. Cym.

*
p

Fast (♩=152) “It encountered his cranium with a tremendous crash...”

158 159 160 161

Picc. *fff*

Fls. 1 *fff*

2 *fff*

Obs. 1 *fff*

2 *fff*

B♭ Cls. 1 *fff*

2 *fff*

3 *fff*

B♭ B. Cl. *fff*

Bsns. *Tutti fff*

E♭ A. Saxes *Tutti fff*

B♭ T. Sax. *fff*

E♭ B. Sax. *fff*

B♭ Tpts. 1 *fff*

2 *fff*

3 *fff*

4 *fff*

F Hns. 1 *fff*

2 *fff*

Trbs. 1 *fff*

2 *fff*

Euph. *fff*

Tuba *fff*

Piano *fff norm.*

Timp. *Timp., norm. p*

B.D. *fff*

S.D. *fff*

Tom-tom *fff*

S. Cym. *p fff*

*** Fast** (♩=152)

Solo *fff*

Rim Shot *fff*

Tom *fff*

SAMPLE

SAMPLE

SAMPLE

