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Title

For Many Chairs

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For Many Chairs
(my crow some funny)
for symphony orchestra

duration: approximately 10 minutes

For Many Chairs

(my crow some funny)

Instrumentation:

1 Piccolo
 2 Flute
 2 Oboe
 2 Clarinets in A
 1 Bass Clarinet in B \flat
 2 Bassoons

4 Horns in F
 3 Trumpets in C
 2 Trombones
 1 Bass Trombone
 1 Tuba

Timpani (4 drums)
 4 Percussion

I - Snare Drum, 2 Suspended Cymbals
 II - Bass Drum, Glockenspiel, Tamtam
 III - Xylophone, Triangle, Tamtam (share with Percussion II)
 IV - Crash Cymbals, Vibraphone, Suspended Cymbal (share with Percussion I)

Harp (or Piano 8va)

Strings

PERFORMANCE NOTES

General

1. Timpani tunings are written from the low drum to highest - thus, F# A C E indicates that the lowest drum is tuned to F# and the highest is tuned to E.
2. Percussion instruments and harp should always ring, unless a *staccato* marking is present on the note.
3. When relevant, dynamics are given at the end of hairpin *crescendo* markings. If an ending dynamic is not specified, the player should tastefully fade from the texture.
4. Trills should be played a half step interval, unless otherwise specified.
5. If no harp is available, a piano may be used instead. In this situation, all harp parts should be performed one octave higher than written, and with a light touch.
6. Movement III features only the string ensemble, and should be performed fairly slowly. The soloist's rhythms should be approximated, and performers should do whatever they feel provides the greatest sense of line and appropriate tension and release. Soloists should, for most purposes, ignore the time signatures; the conductor follows the soloist(s). The accompanying sections to coordinate only on the large beats; in other words, the glissandi should be performed independently, but the pitches notated on a large beat should be sounding by the time the conductor signals that particular beat. Approximate timings have been provided for reference.
7. When the violinists take over the solo role in m. 176, the number of soloists increases to four - 2 first violins and 2 second violins. The first violin soloist number 1 will play the written music, with the first violin soloist number 2 playing the written music almost immediately after (like an echo at a similar dynamic level). The second violin soloist number 1 will play the written music almost immediately after the first violin soloist number 1 (also like an echo), and the second violin soloist number 2 will play the written music almost immediately after the second violin soloist number 1 (again, like an echo).
8. At various points the viola, cello, and bass sections have *echo pizz.* marked in their parts. Each member of the section performs their note directly after the performer in front of them does, only slightly softer. The effect should be of a fading echo, moving back in the section.
9. Measures 232-234 - The enclosed music is to be performed as fast as possible. Woodwind instruments may breathe as necessary, but should not take a breath in the penultimate measure.

PROGRAM NOTES

For Many Chairs (my crow some funny) is a four movement work for full orchestra. I set out to write this piece as a way to explore different aesthetic qualities from anything I had written at that point.

Both the title and subtitle are oronyms. It may be helpful to pronounce the title and subtitle in several different ways; the nature of the piece may be made clearer upon a successful phonetical interpretation of each phrase.

This work recently placed first in the FSU Orchestral Composition Competition, was a finalist for The American Prize in Composition, and was premiered by the Tallahassee Composer's Orchestra.

JWW

Any questions regarding any aspect of this piece may be conveyed via email at:

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For Many Chairs

(my crow some funny)
for Symphony Orchestra

Jamie Wind Whitmarsh
(ASCAP)
October 2013

Tense (♩=144)

I.

The score is divided into two systems. The first system includes:

- Piccolo:** *ff*
- 2 Flutes:** *ff*
- 2 Oboes:** *ff*
- 2 Clarinets in A:** *pp*, *p*, *ff*, *p*, *ppp*
- Bass Clarinet in Bb:** *ff*, *pp*, *p*
- 2 Bassoons:** *ff*
- Horns 1 and 2 in F:** *ff*, *p*, *pp*
- Horns 3 and 4 in F:** *ff*, *p*, *pp*
- 3 Trumpets in C:** *ff*, *pp*, *ff*
- 2 Trombones:** *ff*, *p*, *pp*
- Bass Trombone:** *ff*
- Tuba:** *ff*
- Timpani:** F# A C E, *ff*
- Percussion 1:** *ff* Snare Drum (stick on stick rimshot)
- Percussion 2:** *ff* Bass Drum
- Percussion 3:** *ff* Xylophone
- Percussion 4:** *ff* Crash Cymbals
- Harp:** (Empty staves)

The second system includes:

- First Violins:** *ff*, non-divisi
- Second Violins:** *ff*, non-divisi
- Viola:** *ff*, non-divisi
- Violoncello:** *ff*, non-divisi, *tr*, *pp*, *ff*
- Contrabass:** *ff*

For Many Chairs

10

Picc.
 Fl. 1/2
 Ob. 1/2
 Cl. 1/2
 B. Cl.
 Bsn. 1/2
 Hn. 1/2
 Hn. 3/4
 C Tpt. 1/2/3
 Tbn. 1/2
 B. Tbn.
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Hp.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

For Many Chairs

16

7

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn. 1/2

Hn. 1/2

Hn. 3/4

C Tpt. 1/2/3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

p

pp

f

ppp

ppp sub.

solo

sul pont.

Vibraphone

For Many Chairs

8

21

Picc. *solo* *f*

Fl. 1/2 *solo* *f*

Ob. 1/2 *pp* *mp*

Cl. 1/2 *p* *ff* *fff possible* *pp sub.* *mp*

B. Cl. *p* *3*

Bsn. 1/2 *a2* *p* *3*

Hn. 1/2 *pp* 1.

Hn. 3/4 *pp* 3.

C Tpt. 1/2/3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *Crash Cymbals* *mf*

Hp.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *sul pont* *p* *ff*

Vc. *sul pont* *p* *ff*

Cb. *pizz.* *mp*

For Many Chairs

27

Picc. 1/2

Fl. 1/2

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn. 1/2

Bsn.

Hn. 1/2

Hn. 3/4

C Tpt. 1/2/3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp, *mp*, *ppp*, *f*, *mf*, *poco a poco cresc.*, *fp*, *f*, *arco*

9

For Many Chairs

10

34

Picc. *mp* *fp* *ff*

Fl. 1/2 *mp* *fp* *ff*

Ob. 1/2 *pp* *fp* *ff*

Cl. 1/2 *pp* *fp* *ff*

B. Cl. *f* *mf* *fp* *ff*

Bsn. 1/2 *f* *mf* *fp* *ff*

Hn. 1/2 *pp* *fp* *ff*

Hn. 3/4 *pp* *fp* *ff*

C Tpt. 1/2/3 *fp* *ff*

Tbn. 1/2 *f* *fp* *ff*

B. Tbn. *f* *fp* *ff*

Tba. *fp* *ff*

Timp. E A C D# *fp* *ff*

Perc. 1 *f* *pp* *ff* *ord. rim shot*

Perc. 2 *ff*

Perc. 3

Perc. 4 *f*

Hp.

Vln. 1 *fp* *ff* begin half-step trill slowly, increasing in speed until the trill marking

Vln. 2 *fp* *ff* begin half-step trill slowly, increasing in speed until the trill marking

Vla. *fp* *ff* begin half-step trill slowly, increasing in speed until the trill marking

Vc. *f*

Cb. *f*

For Many Chairs

38

Picc. *ff*

Fl. 1/2 *ff* *trill - only player 2*

Ob. 1/2 *ff* *tr* *sim.*

Cl. 1/2 *ff* 3

B. Cl. *ff*

Bsn. 1/2 *ff*

Hn. 1/2 *ff* *tr*

Hn. 3/4 *ff* 3

C Tpt. 1/2/3 *ff* 3

Tbn. 1/2 *ff* 5 3

B. Tbn. *ff*

Tba. *ff*

Timp. *ff* 5 5 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1 *ord.* *ff*

Vln. 2 *ord.* *ff*

Vla. *ord.* *ff*

Vc. *ord.* *ff*

Cb. *ff*

For Many Chairs

12

42

Picc. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Fl. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Ob. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Cl. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

B. Cl. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Bsn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Hn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Hn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

C Tpt. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Tbn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

B. Tbn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Tba. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Timp. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Perc. 1 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Perc. 2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Perc. 3 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Perc. 4 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Hp. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Vln. 1 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Vln. 2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Vla. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Vc. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Cb. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

fp

ff

8va if on 4-string bass.....

For Many Chairs

This page of the musical score, numbered 13, contains the following parts and measures:

- 48** (Measure number)
- Picc.** (Piccolo)
- Fl. 1/2** (Flute)
- Ob. 1/2** (Oboe)
- Cl. 1/2** (Clarinet) with dynamics *pp*, *p*, and *ff*
- B. Cl.** (Bass Clarinet) with dynamic *ff*
- Bsn. 1/2** (Bassoon) with dynamic *ff*
- Hn. 1/2** (Horn)
- Hn. 3/4** (Horn)
- C Tpt. 1/2/3** (Trumpet)
- Tbn. 1/2** (Trombone)
- B. Tbn.** (Baritone Trombone)
- Tba.** (Tuba)
- Timp.** (Timpani) with dynamic *ff*
- Perc. 1** (Percussion 1)
- Perc. 2** (Percussion 2)
- Perc. 3** (Percussion 3) with dynamic *ff* and a **Xylophone** box
- Perc. 4** (Percussion 4)
- Hp.** (Harp)
- Vln. 1** (Violin 1) with dynamic *ff*
- Vln. 2** (Violin 2) with dynamic *ff*
- Vla.** (Viola) with dynamic *ff*
- Vc.** (Violoncello) with dynamic *ff*
- Cb.** (Contrabass) with dynamic *ff*

For Many Chairs

14

3+2

54

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn. 1/2

Hn. 1/2

Hn. 3/4

C Tpt. 1/2/3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ppp

ff

p

ff

fp

fp

p sub.

3

5

3

3

3

3

5

3

IV

For Many Chairs

This page of the musical score, numbered 15, contains the following parts and measures:

- 56** Picc. (Piccolo): Treble clef, melodic line with slurs and accents.
- Fl. 1/2** (Flute): Treble clef, melodic line with slurs and accents.
- Ob. 1/2** (Oboe): Treble clef, melodic line with slurs and accents.
- Cl. 1/2** (Clarinet): Treble clef, melodic line with triplets and slurs.
- B. Cl.** (Bass Clarinet): Bass clef, melodic line with slurs.
- Bsn. 1/2** (Bassoon): Bass clef, melodic line with slurs.
- Hn. 1/2** (Horn): Treble clef, melodic line with a long note and a slur.
- Hn. 3/4** (Horn): Treble clef, melodic line with triplets and slurs.
- C Tpt. 1/2/3** (Trumpet): Treble clef, melodic line with triplets and slurs.
- Tbn. 1/2** (Trombone): Bass clef, melodic line with slurs.
- B. Tbn.** (Baritone Trombone): Bass clef, melodic line with slurs.
- Tba.** (Tuba): Bass clef, melodic line with slurs.
- Timp.** (Timpani): Bass clef, rests.
- Perc. 1** (Percussion 1): Percussion clef, rhythmic pattern.
- Perc. 2** (Percussion 2): Percussion clef, rhythmic pattern.
- Perc. 3** (Percussion 3): Treble clef, rests.
- Perc. 4** (Percussion 4): Percussion clef, rests.
- Hp.** (Harpsichord): Treble and Bass clefs, rests.
- Vln. 1** (Violin 1): Treble clef, melodic line with a **ff** dynamic marking.
- Vln. 2** (Violin 2): Treble clef, melodic line with a **ff** dynamic marking.
- Vla.** (Viola): Bass clef, melodic line with a **ff** dynamic marking.
- Vc.** (Violoncello): Bass clef, melodic line with slurs.
- Cb.** (Double Bass): Bass clef, melodic line with slurs.

For Many Chairs

16

58

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn. 1/2

Hn. 1/2

Hn. 3/4

C Tpt. 1/2/3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

6

p sub.

stick on stick rimshot

f

p sub.

f

5

5

5

5

For Many Chairs

62

17

This page of the musical score, titled "For Many Chairs", covers measures 61 through 64. It features a large ensemble of instruments. The woodwind section includes Piccolo, Flute (1/2), Oboe (1/2), Clarinet (1/2), Bass Clarinet, Bassoon (1/2), Horn (1/2), Horn (3/4), and Trombone (1/2). The brass section consists of Trumpet (1/2/3), Trombone, and Tuba. The percussion section includes Timpani, four different Percussion parts (1-4), and Harp. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is in 4/4 time and begins with a key signature of one sharp (F#). Measure 61 shows a dynamic of *fp* for most instruments. Measure 62 is marked with a box containing the number 62 and features a dynamic of *ff*. Measure 63 shows various dynamics including *f*, *pp sub.*, and *p*. Measure 64 concludes with a dynamic of *f*. The score includes detailed notation for notes, rests, and articulation, with some instruments having long, sustained notes.

For Many Chairs

18

65

Picc. *p*

Fl. 1/2 *p*

Ob. 1/2 *p*

Cl. 1/2 *ff* *p* *pp*

B. Cl. *p*

Bsn. 1/2 *p*

Hn. 1/2 *mp* *stopped legato*

Hn. 3/4

C Tpt. 1/2/3 *mp* *w/ mute 1. legato*

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp. *mp*

Vln. 1 *sul pont.* *pp*

Vln. 2 *sul pont.* *pp*

Vla. *sul pont.* *pp*

Vc. *sul pont.* *pp*

Cb.

$E^{\#}F^{\flat}G^{\flat}A^{\flat}$
 $B^{\flat}C^{\sharp}D^{\sharp}$

For Many Chairs

II.

Energetic (♩=160/♩=80)

78

Picc. -

Fl. 1/2 - *pp* - *mp* - *pp*

Ob. 1/2 - *pp* - *mp* - *pp*

Cl. 1/2 - 1. - *pp* - *mp* - *pp*

B. Cl. -

Bsn. 1/2 - 1. - *mf* - *pp*

Hn. 1/2 - *pp*

Hn. 3/4 - *ppp*

C Tpt. 1/2/3 - *ppp* - *ppp* - *ppp*

Tbn. 1/2 - *ppp*

B. Tbn. - *ppp*

Tba. -

Timp. - *pp* - *mp* - *mp* - *mp*

Perc. 1 - *p* - *mp*

Perc. 2 - *pp* - *mp*

Perc. 3 -

Perc. 4 -

Hp. - *mp*

Vln. 1 - *arco* - *pp* - *ff*

Vln. 2 - *arco* - *pp* - *ff*

Vla. - *arco* - *pp* - *ff*

Vc. - *tutti pizz.* - *pp* - *mp* - *piu mp* - *mp*

Cb. - *mp* - *mf*

G B \flat D \flat G

Suspended Cymbal w/ mallets

E \sharp F \flat G \sharp A \flat
B \flat C \sharp D \sharp

outside player

inside player

l.v.

For Many Chairs

83

Picc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Fl. 1/2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
pp $\overset{\vee}{p}$ $\overset{\vee}{ff}$

Ob. 1/2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
pp $\overset{\vee}{p}$ $\overset{\vee}{ff}$

Cl. 1/2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
pp *solo* *f*

B. Cl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Bsn. 1/2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
mf $\overset{\vee}{pp}$ *mf* $\overset{\vee}{pp}$ $\overset{\vee}{pp}$

Hn. 1/2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
1. *open* *p* 2. *sim.*
3. *open* *p* 4. *sim.*

Hn. 3/4 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
p *sim.*

C Tpt. 1/2/3 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
1. *w/ mute* *mf*

Tbn. 1/2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
2. *open* *p* *ppp*

B. Tbn. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
mf

Tba. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
mf

Timp. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
mp

Perc. 1 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Perc. 2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Perc. 3 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
Triangle *l.v.* *sim.*
p

Perc. 4 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Hp. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
mp

Vln. 1 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
pp $\overset{\vee}{ff}$ *mp* $\overset{\vee}{pp}$

Vln. 2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
pp $\overset{\vee}{ff}$ *mp* $\overset{\vee}{pp}$

Vla. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
pp $\overset{\vee}{ff}$ *mp* $\overset{\vee}{pp}$

Vc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
mp *piu mp* *mp* *piu mp* *mp*

Cb. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
mp *piu mp* *mp* *piu mp* *mp*

poco *mf*

For Many Chairs

22

90

Picc. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ ff

Fl. 1/2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ ff

Ob. 1/2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ ff

Cl. 1/2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ ff

B. Cl. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ pp ff

Bsn. 1/2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ mf pp mf pp $a2$

Hn. 1/2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Hn. 3/4 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

C Tpt. 1/2/3 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ mp p pp *w/ mute*

Tbn. 1/2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

B. Tbn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Tba. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Timp. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ mp

Perc. 1 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Perc. 2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Perc. 3 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Perc. 4 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Hp. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vln. 1 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $pizz.$

Vln. 2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $pizz.$

Vla. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vc. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $piu mp$ mp $piu mp$ mp

Cb. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ mp mp mp mp $poco$ mf

For Many Chairs

Picc. *f*

Fl. 1/2 *f*

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn. 1/2 *mf* *pp* *mf* *pp*

Hn. 1/2

Hn. 3/4

C Tpt. 1/2/3

Tbn. 1/2 *open* *mf* *ppp* *mp*

B. Tbn.

Tba. *mf* *ppp* *mp*

Timp. *mp*

Perc. 1 *pp*

Perc. 2

Perc. 3

Perc. 4 *pp* *l.v.* *sim.*

Hp.

Vln. 1

Vln. 2

Vla. *mf* *p*

Vc. *piu mp* *mp* *piu mp* *mp*

Cb. *mf*

For Many Chairs

24

108

This musical score is for a large ensemble, including woodwinds, brass, percussion, and strings. The score is divided into measures with various time signatures (2/4, 3/4, 4/4) and dynamic markings such as *ff*, *fp*, *mf*, *pp*, *f*, and *ppp*. The woodwind section includes Piccolo, Flute (1/2), Oboe (1/2), Clarinet (1/2), Bass Clarinet, Bassoon (1/2), Horns (1/2 and 3/4), and Contrabassoon. The brass section includes Trumpets (1/2 and 3/4), Trombones (1/2 and 3/4), and Tuba. The percussion section includes Timpani, Snare Drum, and Bass Drum. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score includes various performance instructions like *arco*, *open*, and *a2*.

For Many Chairs

109

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn. 1/2

Hn. 1/2

Hn. 3/4

C Tpt. 1/2/3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

f

ff

pp

p

f

mf

f

ff

For Many Chairs

26

113

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn. 1/2

Hn. 1/2

Hn. 3/4

C Tpt. 1/2/3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

p

f

p

f

f

p

f

1.

p

p

For Many Chairs

116 117 2+3

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn. 1/2

Hn. 1/2

Hn. 3/4

C Tpt. 1/2/3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

mp

p

pp

mf

poco

sub.

1.

A-B

E: F# G# A#
B: C# D#

For Many Chairs

28

122

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn. 1/2

Hn. 1/2

Hn. 3/4

C Tpt. 1/2/3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp *mp* *poco* *pp* *mf*

arco *mf*

For Many Chairs

This page of the musical score includes the following parts and markings:

- Picc.**: Piccolo, rests throughout.
- Fl. 1/2**: Flute parts with *mf* dynamics and *pp* dynamics.
- Ob. 1/2**: Oboe parts, rests throughout.
- Cl. 1/2**: Clarinet parts with *mf* dynamics and *pp* dynamics.
- B. Cl.**: Bass Clarinet, *mf* dynamics.
- Bsn. 1/2**: Bassoon parts with *pp* dynamics.
- Hn. 1/2**: Horn parts with *pp* and *p* dynamics.
- Hn. 3/4**: Horn part with *pp* and *p* dynamics.
- C Tpt. 1/2/3**: Trumpet parts, *f* dynamic with a *solo* marking.
- Tbn. 1/2**: Trombone parts, rests throughout.
- B. Tbn.**: Baritone Trombone, rests throughout.
- Tba.**: Tuba, rests throughout.
- Timp.**: Timpani, rests throughout.
- Perc. 1**: Percussion 1 with *pp* dynamics.
- Perc. 2**: Percussion 2 with *mp* and *ppp* dynamics.
- Perc. 3**: Percussion 3 with *mp* and *ppp* dynamics.
- Perc. 4**: Percussion 4 with *p* and *ppp* dynamics, including *l.v.* (live) marking.
- Hp.**: Harp with a chord list: E#-Eb, Ab-A#, Cb-C#, D#-Db.
- Vln. 1**: Violin 1 with *mp*, *dim.*, and *pp* dynamics, including *pizz.* (pizzicato) markings.
- Vln. 2**: Violin 2 with *mp*, *dim.*, and *pp* dynamics, including *pizz.* markings.
- Vla.**: Viola with *mp* and *pp* dynamics, including *pizz.* markings.
- Vc.**: Violoncello with *mp*, *dim.*, and *pp* dynamics, including *pizz.* markings.
- Cb.**: Contrabass with *ppp* and *mp* dynamics, including *pizz.* markings.

For Many Chairs

30

134

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn. 1/2

Hn. 1/2

Hn. 3/4

C Tpt. 1/2/3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ppp *p* *ppp* *f*

ppp *p* *ppp* *f*

mp *mp* *mp*

For Many Chairs

139

Picc. -

Fl. 1/2 *f*

Ob. 1/2 *f*

Cl. 1/2 *p* *f*

B. Cl. *pp* *ff*

Bsn. 1/2 *mp* *mf*

Hn. 1/2 *mp* *f*

Hn. 3/4 *mp* *f*

C Tpt. 1/2/3 *poco* *ppp*

Tbn. 1/2 *poco* *mf* *legato*

B. Tbn. *poco* *mf* *legato*

Tba. *poco* *mf*

Timp.

Perc. 1 *pp* *mp* *Suspended Cymbal w/ mallets*

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1 *arco* *f*

Vln. 2 *arco* *f*

Vla. *arco* *f*

Vc. *arco* *f*

Cb.

For Many Chairs

32

142

Picc. *ff*

Fl. 1/2 *ff*

Ob. 1/2 *ff*

Cl. 1/2 *ff*

B. Cl. *pp* *ff* *pp*

Bsn. 1/2

Hn. 1/2 *fp*

Hn. 3/4 *fp*

C Tpt. 1/2/3 *mf*

Tbn. 1/2 *sim.* *mf*

B. Tbn. *sim.* *mf*

Tba. *f*

Timp.

Perc. 1

Perc. 2

Perc. 3 *ff* *ff*

Perc. 4

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

For Many Chairs

145

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn. 1/2

Hn. 1/2

Hn. 3/4

C Tpt. 1/2/3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

f

mf

ff

p

fp

f

pp

arco

For Many Chairs

34

151

The score is for a large ensemble and includes the following parts and markings:

- Picc.**: Piccolo, rests throughout.
- Fl. 1/2**: Flute 1 and 2, rests until measure 151, then *fpp* notes.
- Ob. 1/2**: Oboe 1 and 2, rests until measure 151, then *fpp* notes.
- Cl. 1/2**: Clarinet 1 and 2, rests until measure 151, then *fpp* notes.
- B. Cl.**: Bass Clarinet, rests throughout.
- Bsn. 1/2**: Bassoon 1 and 2, *mf* then *pp* markings, triplets in measures 151-152.
- Hn. 1/2**: Horn 1 and 2, *pp* markings, *n.* (noisily) markings.
- Hn. 3/4**: Horn 3 and 4, *pp* markings, *n.* markings.
- C Tpt. 1/2/3**: Cornet Trumpets 1, 2, and 3, *pp* markings, *n.* markings.
- Tbn. 1/2**: Trombone 1 and 2, *pp* markings, *n.* markings.
- B. Tbn.**: Baritone Trombone, *pp* markings, *n.* markings.
- Tba.**: Tuba, *pp* markings, *n.* markings, triplets in measures 151-152.
- Timp.**: Timpani, *mp* markings, triplets, *legato, unclear* marking.
- Perc. 1**: Percussion 1, *ff* marking.
- Perc. 2**: Percussion 2, rests throughout.
- Perc. 3**: Percussion 3, rests throughout.
- Perc. 4**: Percussion 4, rests throughout.
- Hp.**: Harp, *f* marking, chord voicings: EbFbG#A# and B#C#D#.
- Vln. 1**: Violin 1, *ff* marking.
- Vln. 2**: Violin 2, *ff* marking.
- Vla.**: Viola, *ff* marking, triplets in measures 151-152.
- Vc.**: Violoncello, *mp* marking, *pizz.* (pizzicato) markings, *piu mp* markings.
- Cb.**: Contrabass, *mf* marking, *pizz.* markings, *mp* markings, *poco* marking.

For Many Chairs

159

Picc. —

Fl. 1/2 *p*

Ob. 1/2 *p*

Cl. 1/2 *p*

B. Cl. *mp*

Bsn. 1/2 *mp*

Hn. 1/2 *p* solo *ppp*

Hn. 3/4 —

C Tpt. 1/2/3 —

Tbn. 1/2 —

B. Tbn. *p*

Tba. *mp* *p*

Timp. *mp*

Perc. 1 —

Perc. 2 —

Perc. 3 —

Perc. 4 —

Hp. —

Vln. 1 —

Vln. 2 —

Vla. —

Vc. *mp* *piu mp* *mp* *piu mp*

Cb. *mp* *poco* *mf*

For Many Chairs

165

Score includes parts for:
Picc.
Fl. 1/2
Ob. 1/2
Cl. 1/2
B. Cl.
Bsn. 1/2
Hn. 1/2
Hn. 3/4
C Tpt. 1/2/3
Tbn. 1/2
B. Tbn.
Tbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Dynamic markings: *p*, *mp*, *ff*, *n.*, *3*, *mp*, *pizz.*, *piu mp*, *solo arco pp tutti*.

III.

172

[10"]
Freely, reflective

[14"]

[1-3"]

[18"]

Vln. 1

Vln. 2

Vla. *molto legato, slur markings indicate phrasing*
1 soloist
mf *mp molto legato* *mf* *f* *p* *mf* *pp* *ff* *pp sub.* *mp p*

Vc. *mp* *arco molto legato* *poco* *mp* *mf*

Cb. *mp* *poco* *mp* *mf*

arco, non-div.

177

Slightly faster

[4"]

[10"]

[9"]

2 independent soloists, second player sounds immediately after first; see notes

Vln. 1 *arco* *ppp* *f* *p sub.* *mp mf* *arco* *pizz.* *ricochet* *ord.* *p* *mp* *p*

Vln. 2 *arco* *ppp* *f* *p sub.* *mp mf* *arco* *pizz.* *ricochet* *ord.* *p* *mp* *p*

Vla. *n.* *tutti* *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *p* *mf* *p*

In time, deliberate ♩=ca.50

initially together - - moving towards - - - - independence

Vln. 1 *f* *initially together - moving towards - independence*

Vln. 2 *f* *initially together - moving towards - independence*

Vla. *echo pizz.* *p*

Vc. *echo pizz.* *p*

Cb. *echo pizz.* *p*

[14"]

A tempo (slightly faster)

[5"]

Vln. 1 *ricochet* *p* *p* *non-div.* *f* *non-div.* *3*

Vln. 2 *ricochet* *p* *p* *independently ord. pizz.* *f* *(p)*

Vla. *legato divisi arco* *p* *mf* *p* *independently ord. pizz.* *(p)*

Vc. *legato arco* *p* *mf* *p* *independently ord. pizz.* *(p)*

Cb. *legato arco* *p* *mf* *p* *(p)*

For Many Chairs

38

lightly touch string to produce harmonics,
independently *glissando* upwards;
after reaching end of fingerboard, restart

[7"] **183** Faster, pushing forward, intense accel.

Vln. 1 *pp* *I. tutti gliss.* *poco a poco cresc.* **ff**

Vln. 2 *pp* *I. tutti gliss.* *poco a poco cresc.* **ff**

Vla. *p* *sul pont. 5* **ff**

Vc. *arco* *molto legato - slurs indicate phrasing* *4 players* **f** **ff**

Cb. *arco* *molto legato - slurs indicate phrasing* **f** *3. arco* *4.* **ff**

poco a poco cresc. **ff**

Broadly [6"] [8"] [10"]

G.P. **191** Reflective, isolated; not too slow

Vln. 1 *arco* **ff** *n.*

Vln. 2 *arco* **ff** *n.*

Vla. *ord.* **fff** *non-dim.* **ff** *n.*

Vc. **fff** *n.*

Cb. *arco* **ff** *n.* *2-4 soloists* *echo pizz.* **pp** *arco (echo)* *echo pizz.* **f** *mp* *f sub.* *p* **mp** *(together)* *ord. pizz.*

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For Many Chairs

IV.

Brooding (♩=60)

196

Picc. Fl. 1/2 Ob. 1/2 Cl. 1/2 B. Cl. Bsn. 1/2 Hn. 1/2 Hn. 3/4 C Tpt. 1/2/3 Tbn. 1/2 B. Tbn. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Hp. Vln. 1 Vln. 2 Vla. Vc. Cb.

F# B D (G)

Suspended Cymbal
scrape cymbal with triangle beater
l.v.

p

mp E♭F♯G♯A♯
B♭C♯D♯

Brooding (♩=60)
divisi arco non-vib.

pp

divisi arco non-vib.

divisi non-vib. arco

pp non-divisi non-vib. arco

pp non-vib. arco

pp

For Many Chairs

40

197

Picc. -

Fl. 1/2 -

Ob. 1/2 -

Cl. 1/2 -

B. Cl. -

Bsn. 1/2 -

Hn. 1/2 -

Hn. 3/4 - *w/ mute* **pp**

C Tpt. 1/2/3 - *1. 2. w/ mute* **pp**

Tbn. 1/2 - *w/ mute* **pp**

B. Tbn. -

Tba. -

Timp. -

Perc. 1 - **Tamtam** *l.v.*

Perc. 2 - **pp**

Perc. 3 -

Perc. 4 -

Hp. -

Vln. 1 - **pp**

Vln. 2 -

Vla. -

Vc. -

Cb. -

For Many Chairs

2+3

41

198

Picc. Fl. 1/2 Ob. 1/2 Cl. 1/2 B. Cl. Bsn. 1/2

Hn. 1/2 *w/ mute* *pp* *ppp*
Hn. 3/4 *ppp*

C Tpt. 1/2/3 *ppp*
Tbn. 1/2 *ppp*
B. Tbn. Tba.

Timp. *p*

Perc. 1 *w/ mallets* *pp*
Perc. 2
Perc. 3
Perc. 4 *Vibraphone* *p*

Hp. *f* *f* *mp* *D♯-D♯*

Vln. 1 *pizz.*
Vln. 2 *pizz.*
Vla. *ppp*
Vc. *ppp*
Cb. *ppp*

For Many Chairs

42

202

201

Picc. 5/4

Fl. 1/2 5/4

Ob. 1/2 5/4

Cl. 1/2 *p* *a2* 3 5/4

B. Cl. *p* 3 5/4

Bsn. 1/2 *p* 3 5/4

Hn. 1/2 *mp* 5/4

Hn. 3/4 *mp* 3 5/4

C Tpt. 1/2/3 *mp* 1. 2. 5/4

Tbn. 1/2 *mp* 5/4

B. Tbn. 5/4

Tba. *mp* 5/4

Timp. 5/4

Perc. 1 *p* 5/4

Perc. 2 5/4

Perc. 3 5/4

Perc. 4 5/4

Hp. *mp* EbFbGbA# BbCbDb 5/4

Vln. 1 5/4

Vln. 2 5/4

Vla. *pizz.* *mf* *p* 5/4

Vc. *pizz.* *mf* *p* 5/4

Cb. *pizz.* *mf* *p* 5/4

For Many Chairs

203

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn. 1/2

Hn. 1/2

Hn. 3/4

C Tpt. 1/2/3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

solo

mf

mp

poco a poco cresc.

Glockenspiel

mp

mf

arco

p

arco

p

arco

p

arco

p

espr.

mf

B \flat -B \sharp
C \flat -C \sharp
D \flat -D \sharp

For Many Chairs

44

205

Picc.
 Fl. 1/2
 Ob. 1/2 *solo*
 Cl. 1/2 *mf sub.*
 B. Cl. *mf*
 Bsn. 1/2 *mf*
 Hn. 1/2 *mp* *mf* *pp*
 Hn. 3/4 *mf* *mp* *pp*
 C Tpt. 1/2/3 *mp* *(w/ mute)*
 Tbn. 1/2 *mf* *p*
 B. Tbn. *mf* *p*
 Tba. *mf* *p*
 Timp. *f*
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Hp.
 Vln. 1 *espr.* *mf* *p*
 Vln. 2 *espr.* *mf* *p*
 Vla. *mf* *p*
 Vc. *pp*
 Cb. *mf*

For Many Chairs

46

209

The score is for a large ensemble and includes the following parts:

- Picc.** (Piccolo): *p*, *mf*, *p*
- Fl. 1/2** (Flute): *mf*, *p*
- Ob. 1/2** (Oboe): *pp*, *mp*
- Cl. 1/2** (Clarinet): *mp*, *mf*
- B. Cl.** (Bass Clarinet): *mp*
- Bsn. 1/2** (Bassoon): *mp*
- Hn. 1/2** (Horn): *mp*, *p*
- Hn. 3/4** (Horn): *mp*, *p*
- C Tpt. 1/2/3** (Trumpet): *mf*
- Tbn. 1/2** (Trombone): *mp*
- B. Tbn.** (Baritone Trombone): *mp*
- Tba.** (Tuba): *mp*
- Timp.** (Timpani): *mp*
- Perc. 1** (Suspended Cymbal): *mf*
- Perc. 2, 3, 4** (Percussion): *mf*
- Hp.** (Harp): *mf*
- Vln. 1, 2** (Violin): *mp*, *ppp*
- Vla.** (Viola): *mp*
- Vc.** (Violoncello): *mp*
- Cb.** (Contrabass): *mp*

For Many Chairs

211

Picc. *mp*

Fl. 1/2 *mp*

Ob. 1/2

Cl. 1/2 *ppp*

B. Cl.

Bsn. 1/2

Hn. 1/2

Hn. 3/4

C Tpt. 1/2/3 *f pp sub.*

Tbn. 1/2

B. Tbn.

Tba. *mf ppp*

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1

Vln. 2 *mp*

Vla.

Vc.

Cb. *mf ppp*

For Many Chairs

48

2+2+2+3

2+3

215 A tempo (♩=60)

The score is divided into three measures. The first measure (4/4) features Piccolo, Flute 1/2, Oboe 1/2, Clarinet 1/2, Bassoon 1/2, and C Trumpet 1/2/3. The second measure (8/8) features Flute 1/2, Oboe 1/2, Clarinet 1/2, Bassoon 1/2, Horn 1/2, Horn 3/4, C Trumpet 1/2/3, Tuba, and Percussion 1. The third measure (5/8) features Flute 1/2, Oboe 1/2, Clarinet 1/2, Bassoon 1/2, Horn 1/2, Horn 3/4, C Trumpet 1/2/3, Tuba, Percussion 1, Percussion 2, Percussion 3, Percussion 4, Harp, Violin 1, Violin 2, Viola, Violoncello, and Contrabass.

Dynamic markings include *mp*, *pp*, *p*, *ppp*, and *pppp*. Performance instructions include *A tempo* and *A tempo (♩=60)*. Technical markings include *1.*, *5*, *3*, *a2*, and *3*.

For Many Chairs

218

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn. 1/2

Hn. 1/2

Hn. 3/4

C Tpt. 1/2/3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

pp

ppp

p

pizz.

3

5

For Many Chairs

50

220

Picc.

Fl. 1/2 *mp* *f*

Ob. 1/2 *mp* *f*

Cl. 1/2 *mf* *f*

B. Cl.

Bsn. 1/2 *mf* *f*

Hn. 1/2 *p* *poco* *ppp* *fp*

Hn. 3/4 *p* *poco* *ppp* *fp*

C Tpt. 1/2/3 *p* *open* *f*

Tbn. 1/2 *p* *f* *brassy* *ff*

B. Tbn.

Tba.

Timp. *mf*

Perc. 1 Snare Drum *ppp* *f*

Perc. 2 *f*

Perc. 3 Triangle

Perc. 4 Suspended Cymbal w/ mallets *ppp* *f*

Hp.

Vln. 1 *arco* *ff* *3*

Vln. 2 *mp* *f* *arco* *ff* *3*

Vla. *mp* *f* *arco* *ff* *3*

Vc. *mp* *f* *arco* *ff* *3*

Cb. *ff* *3*

For Many Chairs

222

Picc. *f* *p*

Fl. 1/2 *p*

Ob. 1/2 *f* *p*

Cl. 1/2 *p*

B. Cl. *mp* *pp*

Bsn. 1/2 *mp* *pp*

Hn. 1/2 *ppp*

Hn. 3/4 *ppp*

C Tpt. 1/2/3

Tbn. 1/2

B. Tbn.

Tba.

Timp. 32"-F# *mp*

Perc. 1 *pp*

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb.

For Many Chairs

52

Musical score for measures 224-227. The score includes parts for Piccolo, Flute 1/2, Oboe 1/2, Clarinet 1/2, Bass Clarinet, Bassoon 1/2, Horn 1/2, Horn 3/4, Trumpet 1/2/3, Trombone 1/2, Bass Trombone, Tuba, Timpani, Percussion 1-4, Harp, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The score features various dynamics such as *mf* and *ff*, and includes performance markings like *brassy* and *mf*. Measure numbers 224, 225, 226, and 227 are indicated at the end of each staff.

For Many Chairs

225

Picc. *f* *fff*

Fl. 1/2 *f* *fff*

Ob. 1/2 *f* *fff*

Cl. 1/2 *f* *fff*

B. Cl.

Bsn. 1/2

Hn. 1/2 *f*

Hn. 3/4 *f*

C Tpt. 1/2/3 *f*

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *p*

Hp.

Vln. 1 *p* *ppp*

Vln. 2 *p* *ppp*

Vla. *p*

Vc. *p* *ppp*

Cb.

poco rall.

poco rall.

For Many Chairs

54

227

A tempo (♩=60)

The score is for a 6/4 time piece. The woodwind section includes Piccolo, Flute (1/2), Oboe (1/2), Clarinet (1/2), Bass Clarinet, Bassoon (1/2), Horn (1/2), Horn (3/4), Trumpet (1/2/3), Trombone (1/2), Baritone Trombone, and Tuba. The percussion section includes Timpani, Percussion 1, 2, 3, and 4. Percussion 4 includes a 'Crash Cymbals' section. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score features various dynamics such as *ff*, *f*, *pp*, and *ppp*, and includes performance markings like *solo*, *a2*, and triplets. The piece concludes with a repeat sign at the end of the string staves.

For Many Chairs

229 *Slightly Faster* (♩=62)

Picc. *f*

Fl. 1/2 *f*

Ob. 1/2 *mf*

Cl. 1/2 *mf*

B. Cl. *mf*

Bsn. 1/2 *mf*

Hn. 1/2

Hn. 3/4

C Tpt. 1/2/3 *f*

Tbn. 1/2

B. Tbn.

Tba. *f*

Timp.

Perc. 1 *pp*

Perc. 2 *f* *mp*

Perc. 3 *f*

Perc. 4 *mf*

Hp. *f*

Vln. 1 *f* *legato*

Vln. 2 *f* *legato*

Vla. *f* *legato non-divisi*

Vc. *f*

Cb. *f*

Chords: E^bF#G^bA^b / B^bC^bD^b

For Many Chairs

56

Slightly Faster (♩=62)

230 rit.

Picc. Fl. 1/2 Ob. 1/2 Cl. 1/2 B. Cl. Bsn. 1/2 Hn. 1/2 Hn. 3/4 C Tpt. 1/2/3 Tbn. 1/2 B. Tbn. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Hp. Vln. 1 Vln. 2 Vla. Vc. Cb.

rit. Solo *fff*

rit. Slightly Faster (♩=62)

mf *ff* *mp* *f* *f* *ppp* *ff* *ppp* *ff*

1. 5 5 *mf* *ff* 3. 5 5 *mf* *ff* 5 2. 5 1. 5 5 *mp* *f* 5 5 *f* 3 3 *ppp* *ff* 3 3 *ppp* *ff*

232 *as fast as possible, uncoordinated* **ff**

Picc. *as fast as possible, uncoordinated* **ff**

Fl. 1/2 *as fast as possible, uncoordinated* **ff**

Ob. 1/2 *as fast as possible, uncoordinated* **ff**

Cl. 1/2 *as fast as possible, uncoordinated* **ff**

B. Cl. *as fast as possible, uncoordinated* **ff**

Bsn. 1/2 *as fast as possible, uncoordinated* **ff**

Hn. 1/2 **f**

Hn. 3/4 **f**

C Tpt. 1/2/3 *triumphantly* **ff**

Tbn. 1/2 *triumphantly* **ff**

B. Tbn. **f**

Tba. **f**

Timp. **ff sub.**

Perc. 1

Perc. 2 **ff**
Tamtam

Perc. 3 **mf** *poco a poco crescendo*

Perc. 4 **ff**

Hp. **ff** G-G#

Vln. 1 *divisi* **ff** *sim.*

Vln. 2 *divisi* **ff** *sim.*

Vla. *divisi* **ff**

Vc. *non-divisi* **ff**

Cb. **ff**

For Many Chairs

58

233

Picc.

Fl.
1/2

Ob.
1/2

Cl.
1/2

B. Cl.

Bsn.
1/2

Hn.
1/2

Hn.
3/4

C Tpt.
1/2/3

Tbn.
1/2

B. Tbn.

Tba.

Timp.

Perc. 1
2 Suspended Cymbals
w/ mallets
pp poco a poco cresc.

Perc. 2

Perc. 3

Perc. 4
mp poco a poco crescendo

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

For Many Chairs

234

Picc. *fp*

Fl. 1/2 *fp*

Ob. 1/2 *fp*

Cl. 1/2 *fp*

B. Cl. *fp*

Bsn. 1/2 *fp*

Hn. 1/2 *fp*

Hn. 3/4 *fp*

C Tpt. 1/2/3 *f* *fp*

Tbn. 1/2 *f* *fp*

B. Tbn. *f* *fp*

Tba. *f* *fp*

Timp. *fp*

Perc. 1

Perc. 2 *fp*

Perc. 3 *mf sub.* *fp*

Perc. 4 *ff*

Hp. *fff*

Vln. 1 *fp*

Vln. 2 *fp*

Vla. *fp*

Vc. *fp*

Cb. *fp*

For Many Chairs

60

235

Picc. *fff*

Fl. 1/2 *fff*

Ob. 1/2 *fff*

Cl. 1/2 *fff*

B. Cl. *fff*

Bsn. 1/2 *fff*

Hn. 1/2 *fff*

Hn. 3/4 *fff*

C Tpt. 1/2/3 *fff*

Tbn. 1/2 *fff*

B. Tbn. *fff*

Tba. *fff*

Timp. *fff*

Perc. 1 *fff*

Perc. 2 *fff*

Perc. 3 *fff*

Perc. 4 *fff*

Hp. *fff*
gliss freely and with fervor

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*