

Jamie Wind Whitmarsh
2013

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

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.

Percussion instruments and harp should always ring, unless a *staccato* marking is present on the note.

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.

Trills should be played a half step interval, unless otherwise specified.

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.

Movement III

This movement 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.

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, only 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).

Likewise, at various points the viola, cello, and bass sections have *echo pizz.* marked in their parts. A similar effect is achieved here - each member of the section performs his or her note directly after the performer in front of him or her does, only slightly softer. The effect should be of a fading echo, moving back in the section.

Movement IV

mm. 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.

The title is a (family friendly) double entendre of sorts, and the subtitle is really just a single entendre, as the phrase on it's own makes no sense whatsoever. 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, is currently a finalist for The American Prize in Composition, and was premiered by the Tallahassee Composer's Orchestra.

JWW

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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 for a symphony orchestra and includes the following parts:

- Woodwinds:** Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets in A, Bass Clarinet in Bb, 2 Bassoons.
- Brass:** Horns 1 and 2 in F, Horns 3 and 4 in F, 3 Trumpets in C, 2 Trombones, Bass Trombone, Tuba.
- Percussion:** Timpani (with notes F# A C E), Snare Drum (stick on stick rimshot), Bass Drum, Xylophone, Crash Cymbals.
- Strings:** First Violins, Second Violins, Viola, Violoncello, Contrabass.
- Other:** Harp.

The score is in 4/4 time with a tempo of Tense (♩=144). It begins with a dynamic of *ff* and features various dynamic markings such as *pp*, *p*, and *ppp*. The woodwinds and brass sections have complex rhythmic patterns, while the strings provide a steady accompaniment. The percussion section includes a variety of instruments, with the snare drum playing a rimshot pattern.

For Many Chairs

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The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- 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.

The score is in 3/4 time, with a key signature of one flat (B-flat). It features a variety of dynamics including *pp*, *p*, *ff*, and *ppp*. Performance markings include accents, trills, and breath marks. The woodwinds and strings play melodic lines with triplets and slurs, while the brass and percussion provide harmonic support and rhythmic patterns.

For Many Chairs

16

15

Picc. *ff* *p* *pp* *solo f*

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

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

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

B. Cl. *f* *ppp*

Bsn. 1/2 *a2 f* *pp*

Hn. 1/2 *pp*

Hn. 3/4

C Tpt. 1/2/3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3 *p* *ppp*

Perc. 4 *p* *ppp*

Vibraphone

Hp.

Vln. 1 *sul pont.* *ppp* *sul pont.* *p* *ff* *p*

Vln. 2 *ppp* *sul pont.* *p* *ff* *p*

Vla.

Vc.

Cb.

For Many Chairs

8

20

Picc. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Fl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

1/2

Ob. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

1/2

f *3* *3*

Cl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

1/2

ff *ppp sub.* *p* *ff* *fff possible*

B. Cl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

p *3* *3* *3* *3*

Bsn. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

1/2

a2 *p* *3* *3* *3*

Hn. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

1/2

Hn. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

3/4

C Tpt. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

1/2/3

Tbn. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

1/2

B. Tbn. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Tba. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Timp. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Perc. 1 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Perc. 2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Perc. 3 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Perc. 4 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Hp. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vln. 1 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

pp

Vln. 2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

pp

Vla. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

p *sul pont* *ff*

Vc. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

p *sul pont* *ff*

Cb. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

pizz. *mp*

For Many Chairs

25

Picc. *solo* *f*

Fl. 1/2 *solo* *f* *pp* *mp* *pp*

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

Cl. 1/2 *pp sub.* *mp* *pp* *ppp*

B. Cl.

Bsn. 1/2

Hn. 1/2 1. *pp* *mp* *pp* *pp*

Hn. 3/4 3. *pp* *mp* *pp* *pp*

C Tpt. 1/2/3 *solo, moving forward* *mf* *poco a poco cresc.*

Tbn. 1/2 *pp* *mp*

B. Tbn. *pp* *mp*

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *Crash Cymbals* *mf*

Hp.

Vln. 1 *pp* *mp* *pp* *pp*

Vln. 2 *pp* *mp* *pp* *pp*

Vla. *pp*

Vc. *pp* *mp*

Cb. *arco* *pp* *mp*

For Many Chairs

10

32

Picc. *f*

Fl. 1/2 *f*

Ob. 1/2 *pp* *mp* *pp* *a2*

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

B. Cl. *f*

Bsn. 1/2 *f*

Bsn.

Hn. 1/2 *mp* *pp*

Hn. 3/4 *mp* *pp*

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

Tbn. 1/2 *f*

B. Tbn. *f*

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

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

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

Vla. *mp* *fp*

Vc. *f*

Cb. *f*

For Many Chairs

38

35

Picc. *mp* *fp* *ff*

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

Ob. 1/2 *fp* *ff*

Cl. 1/2 *fp* *ff*

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

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

Hn. 1/2 *fp* *ff*

Hn. 3/4 *fp* *ff*

C Tpt. 1/2/3 *ff*

Tbn. 1/2 *fp* *ff*

B. Tbn. *fp* *ff*

Tba. *fp* *ff*

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

Perc. 1 **Suspended Cymbal** *f* *pp* *ff* **Snare Drum** *ord.* *rim shot* *ff*

Perc. 2 **Bass Drum** *ff*

Perc. 3

Perc. 4 *f*

Hp.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ord.* *ff*

Cb. *ff*

trill - only player 2

5

3

3

5

5

3

3

3

5

For Many Chairs

The musical score is arranged in a grand staff format with multiple staves for each instrument. The instruments and their parts include:

- Picc.** (Piccolo): Treble clef, starting at measure 39 with a melodic line.
- Fl. 1/2** (Flute): Treble clef, playing a melodic line with a *tr* (trill) and a *5* (fingering) indicated.
- Ob. 1/2** (Oboe): Treble clef, playing a melodic line with a *sim.* (sustained) marking.
- Cl. 1/2** (Clarinet): Treble clef, playing a melodic line with a *3* (triple) marking.
- B. Cl.** (Bass Clarinet): Treble clef, playing a melodic line.
- Bsn. 1/2** (Bassoon): Bass clef, playing a melodic line.
- Hn. 1/2** (Horn): Treble clef, playing a melodic line.
- Hn. 3/4** (Horn): Treble clef, playing a melodic line with a *3* (triple) marking.
- C Tpt. 1/2/3** (C Trumpet): Treble clef, playing a melodic line with a *3* (triple) marking.
- Tbn. 1/2** (Trumpet): Bass clef, playing a melodic line with a *5* (fingering) indicated.
- B. Tbn.** (Bass Trombone): Bass clef, playing a melodic line.
- Tba.** (Tuba): Bass clef, playing a melodic line.
- Timp.** (Timpani): Bass clef, playing a melodic line with a *5* (fingering) and a *3* (triple) marking.
- Perc. 1** (Percussion 1): Treble clef, playing a rhythmic pattern.
- Perc. 2** (Percussion 2): Treble clef, playing a rhythmic pattern.
- Perc. 3** (Percussion 3): Treble clef, playing a rhythmic pattern.
- Perc. 4** (Percussion 4): Treble clef, playing a rhythmic pattern.
- Hp.** (Harpsichord): Treble and Bass clefs, playing a rhythmic pattern.
- Vln. 1** (Violin 1): Treble clef, playing a melodic line with *ord.* (ordine) and *ff* (fortissimo) markings.
- Vln. 2** (Violin 2): Treble clef, playing a melodic line with *ord.* and *ff* markings.
- Vla.** (Viola): Bass clef, playing a melodic line with *ord.* and *ff* markings.
- Vc.** (Violoncello): Bass clef, playing a melodic line.
- Cb.** (Contrabass): Bass clef, playing a melodic line.

For Many Chairs

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

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

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

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

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

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

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

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

C Tpt. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
1/2/3

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

fp *ff*

For Many Chairs

48

Picc. *ff*

Fl. 1/2 *ff*

Ob. 1/2 *ff*

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

B. Cl. *ff*

Bsn. 1/2 *ff*

Hn. 1/2 *ff*

Hn. 3/4 *ff*

C Tpt. 1/2/3 *ff*

Tbn. 1/2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1

Perc. 2

Perc. 3 *ff* Xylophone

Perc. 4

Hp.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

For Many Chairs

54 **3+2**

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

5

3

3

3

5

3

p

ff

p

fp

fp

p sub.

IV

For Many Chairs

16

56

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.

The musical score is written for a large ensemble. It begins at measure 56. The Piccolo part features a melodic line with grace notes and a five-measure rest. The Flute 1/2 part has a similar melodic line with a five-measure rest. The Oboe 1/2 part has a melodic line with a five-measure rest. The Clarinet 1/2 part has a melodic line with a three-measure rest. The Bass Clarinet part has a melodic line with a three-measure rest. The Bassoon 1/2 part has a melodic line with a three-measure rest. The Horn 1/2 part has a melodic line with a three-measure rest. The Horn 3/4 part has a melodic line with a three-measure rest. The C Trumpet 1/2/3 part has a melodic line with a three-measure rest. The Trombone 1/2 part has a melodic line with a five-measure rest. The Bass Trombone part has a melodic line with a five-measure rest. The Tuba part has a melodic line with a five-measure rest. The Timpani part has a melodic line with a five-measure rest. The Percussion 1 part has a melodic line with a five-measure rest. The Percussion 2 part has a melodic line with a five-measure rest. The Percussion 3 part has a melodic line with a five-measure rest. The Percussion 4 part has a melodic line with a five-measure rest. The Harp part has a melodic line with a five-measure rest. The Violin 1 part has a melodic line with a five-measure rest. The Violin 2 part has a melodic line with a five-measure rest. The Viola part has a melodic line with a five-measure rest. The Violoncello part has a melodic line with a five-measure rest. The Contrabass part has a melodic line with a five-measure rest.

For Many Chairs

This page of the musical score, numbered 17, contains the following parts and measures:

- Picc.** (Piccolo): Measures 57-60. Features a melodic line with a quintuplet (5) in measures 57-59 and a sextuplet (6) in measure 60.
- Fl. 1/2** (Flute): Measures 57-60. Features a melodic line with a sextuplet (6) in measure 60.
- Ob. 1/2** (Oboe): Measures 57-60. Features a melodic line with a trill in measure 57 and a sextuplet (6) in measure 60.
- Cl. 1/2** (Clarinet): Measures 57-60. Features a melodic line with triplets (3) in measures 57-59.
- B. Cl.** (Bass Clarinet): Measures 57-60. Features a melodic line with triplets (3) in measures 57-59.
- Bsn. 1/2** (Bassoon): Measures 57-60. Features a melodic line with triplets (3) in measures 57-59.
- Hn. 1/2** (Horn): Measures 57-60. Features a melodic line with a trill in measure 57 and a sextuplet (6) in measure 60.
- Hn. 3/4** (Horn): Measures 57-60. Features a melodic line with a triplet (3) in measure 57 and a sextuplet (6) in measure 60.
- C Tpt. 1/2/3** (Cornet): Measures 57-60. Features a melodic line with a triplet (3) in measure 57 and a sextuplet (6) in measure 60.
- Tbn. 1/2** (Trumpet): Measures 57-60. Features a melodic line with a quintuplet (5) in measure 57 and a triplet (3) in measure 59.
- B. Tbn.** (Baritone Trumpet): Measures 57-60. Features a melodic line with a quintuplet (5) in measure 57 and a triplet (3) in measure 59.
- Tba.** (Tuba): Measures 57-60. Features a melodic line with a quintuplet (5) in measure 57 and a triplet (3) in measure 59.
- Timp.** (Timpani): Measures 57-60. Features a rhythmic pattern starting in measure 57.
- Perc. 1** (Percussion 1): Measures 57-60. Features a rhythmic pattern starting in measure 57.
- Perc. 2** (Percussion 2): Measures 57-60. Features a rhythmic pattern starting in measure 57.
- Perc. 3** (Percussion 3): Measures 57-60. Features a rhythmic pattern starting in measure 57.
- Perc. 4** (Percussion 4): Measures 57-60. Features a rhythmic pattern starting in measure 57.
- Hp.** (Harp): Measures 57-60. Features a rhythmic pattern starting in measure 57.
- Vln. 1** (Violin 1): Measures 57-60. Features a melodic line with a quintuplet (5) in measure 60. Dynamic marking: *ff*.
- Vln. 2** (Violin 2): Measures 57-60. Features a melodic line with a quintuplet (5) in measure 60. Dynamic marking: *ff*.
- Vla.** (Viola): Measures 57-60. Features a melodic line with a quintuplet (5) in measure 60. Dynamic marking: *ff*.
- Vc.** (Violoncello): Measures 57-60. Features a melodic line with a quintuplet (5) in measure 60.
- Cb.** (Cello): Measures 57-60. Features a melodic line with a quintuplet (5) in measure 60.

For Many Chairs

The musical score is arranged in systems for various instruments. The woodwind section includes Piccolo, Flute (1/2), Oboe (1/2), Clarinet (1/2), Bassoon (1/2), Horns (1/2 and 3/4), C Trumpet (1/2/3), Trombone (1/2), Bass 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 divided into three measures. The first measure (measures 60-61) features a dynamic of *fp* (fortissimo piano) for most instruments. The second measure (measure 62) features a dynamic of *ff* (fortissimo) for most instruments. The third measure (measure 63) features a dynamic of *ff* for most instruments, with some parts marked *pp sub.* (pianissimo sotto voce). The Timpani part has a dynamic of *p sub.* in the first measure and *fff* in the second and third measures. Percussion 1 has a dynamic of *f* in the first measure and *p sub.* in the second measure. Percussion 2 has a dynamic of *p sub.* in the first measure and *fff* in the second and third measures. Percussion 3 has a dynamic of *f* in the first measure and *fff* in the second and third measures. Percussion 4 has a dynamic of *f* in the first measure and *fff* in the second and third measures. The Harp part is marked with a dynamic of *f* in the first measure and *fff* in the second and third measures. The string section has a dynamic of *fp* in the first measure and *ff* in the second and third measures.

For Many Chairs

63

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

p

f

p

p

ff

p

f sub.

f

p

pp

pp

pp

pp

pp

sul pont.

sul pont.

sul pont.

sul pont.

pp

pp

1.

3

3

3

For Many Chairs

attacca

This page of the musical score, numbered 20, is titled "For Many Chairs" and includes the instruction "attacca" in the top right corner. The score is written for a large ensemble and is organized into several systems of staves. The instruments included are Piccolo (Picc.), Flute (Fl. 1/2), Oboe (Ob. 1/2), Clarinet (Cl. 1/2), Bass Clarinet (B. Cl.), Bassoon (Bsn. 1/2), Horns (Hn. 1/2 and 3/4), Trumpets (C Tpt. 1/2/3 and Tbn. 1/2), Trombones (B. Tbn. and Tba.), Timpani (Timp.), Percussion (Perc. 1, 2, 3, 4), Harp (Hp.), Violins (Vln. 1 and 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 67. The woodwind and brass sections feature complex melodic lines with various dynamics such as *pp*, *mp*, *ppp*, and *fff*. The strings play a sustained, moving accompaniment, with dynamic markings ranging from *p* to *fff*. Percussion includes a Tamtam in measure 70. The Harp part includes chord diagrams for E#FbG#Ab and BbC#D#E, and a Gb-G# interval. The score concludes with the instruction "niente" for several instruments in the final measures.

For Many Chairs II.

78 Energetic (♩=160/♩=80)

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.

G B♭ D♯ G

Suspended Cymbal w/ mallets

Bass Drum

E♯F♭G♯A♭ B♭C♯D♯

pp, *mp*, *mf*, *ppp*, *ff*, *p*, *piu mp*, *mf*, *l.v.*

arco, outside player, pizz., tutti pizz., inside player

For Many Chairs

83

Picc.

Fl. 1/2
pp

Ob. 1/2
pp

Cl. 1/2
pp

B. Cl.

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

Hn. 1/2
1. *open* *p* 2. *sim.*
3. *open* *p* 4. *sim.*

Hn. 3/4
p

C Tpt. 1/2/3
1. *w/ mute* *mf*

Tbn. 1/2
2. *open* *p* *ppp*

B. Tbn.
mf

Tba.
mf

Timp.
mp

Perc. 1

Perc. 2

Perc. 3
Triangle *p* *l.v.* *sim.*

Perc. 4

Hp.
mp

Vln. 1
pp *ff* *mp* *pp*

Vln. 2
pp *ff* *mp* *pp*

Vla.
pp *ff* *mp* *pp*

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

Cb.
poco *mf*

For Many Chairs

90

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 *pp* *mf* *pp* *a2*

solo *f* *pp* *ff*

w/ mute *mp* *p* *pp*

pizz. *pizz.*

poco *mp* *mp* *mp* *mp*

For Many Chairs

This musical score is for the piece "For Many Chairs" and is page 24. It features a variety of instruments including Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Harp, Violins, Viola, Violoncello, and Contrabass. The score is written in 3/4 time and includes dynamic markings such as *ff*, *f*, *mf*, *pp*, *mp*, and *ppp*. It also includes performance instructions like "open" for the Tbn. and "Crash Cymbals l.v." for Perc. 4. The score is divided into measures by vertical bar lines, with some measures containing rests or specific rhythmic patterns.

For Many Chairs

102

Picc. *ff*

Fl. 1/2 *ff*

Ob. 1/2 *ff*

Cl. 1/2 *ff*

B. Cl. *pp* *a2* *ff*

Bsn. 1/2 *f* *pp* *ff*

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

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

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

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

B. Tbn. *ff*

Tba. *mp* *ppp* *ff*

Timp. *f* *Bb-A*

Perc. 1 *pp* *f* *p* *f* *p* *Snare Drum*

Perc. 2

Perc. 3

Perc. 4 *sim.*

Hp.

Vln. 1

Vln. 2 *arco* *ff*

Vla. *ff*

Vc. *f* *arco* *ff*

Cb. *f* *arco* *ff*

For Many Chairs

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc. (Piccolo)
- Fl. 1/2 (Flute)
- Ob. 1/2 (Oboe)
- Cl. 1/2 (Clarinet)
- B. Cl. (Bass Clarinet)
- Bsn. 1/2 (Bassoon)
- 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)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)
- Perc. 4 (Percussion 4)
- Hp. (Harp)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabass)

Key performance markings include dynamics such as *mf*, *f*, *ff*, *fp*, *pp*, *p*, and *f*. The score also includes articulation marks like accents and slurs, and specific performance instructions such as *arco* for the Violin 1 part.

For Many Chairs

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. *ff* *mp* *poco*

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

Ob. 1/2 *ff* *mp* *poco*

Cl. 1/2 *ff* *mp* *poco*

B. Cl. *mp sub.* *poco*

Bsn. 1/2 *mf*

Hn. 1/2 *ff* *p*

Hn. 3/4 *ff* *p*

C Tpt. 1/2/3 *ff*

Tbn. 1/2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff* A-Bb

Perc. 1 *ff* *pp*

Perc. 2 *ff*

Perc. 3

Perc. 4 *ff*

Hp. *mp*
E: Fb G A b
B: C D #

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

For Many Chairs

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.

mp

p

poco

pp

mf

B \flat -B \flat

arco

mf

For Many Chairs

128

Picc.

Fl. 1/2 *mf* *pp* *p*

Ob. 1/2

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

B. Cl. *mf* *pp*

Bsn. 1/2 *pp*

Hn. 1/2 *p*

Hn. 3/4 *p*

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

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1 *pp*

Perc. 2 *mp*

Perc. 3 *mp*

Perc. 4 *p* *l.v.* *ppp*

Hp.

E♭-E♭
A♭-A♯
C♭-C♯
D♯-D♭

Vln. 1 *pizz.* *mp* *dim.* *pp*

Vln. 2 *pizz.* *mp* *dim.* *pp*

Vla. *pizz.* *mp* *dim.* *pp*

Vc. *pizz.* *mp* *dim.* *pp*

Cb. *ppp* *pizz.* *mp*

For Many Chairs

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

f

mp

pp

For Many Chairs

139

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

f

ff

p

pp

ppp

poco

legato

arco

w/ mallets

For Many Chairs

142

Picc. *ff*

Fl. 1/2 *ff*

Ob. 1/2 *ff* *f* *ff*

Cl. 1/2 *ff* *f* *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

sub.

fp

arco

For Many Chairs

151

Picc.

Fl. 1/2 *ff*

Ob. 1/2 *ff*

Cl. 1/2 *ff*

B. Cl.

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

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

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

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

Tbn. 1/2 *ff* *pp* *n.*

B. Tbn. *ff* *pp* *n.*

Tba. *ff* *pp* *n.*

Timp. *mp* *legato, unclear*

Perc. 1 *pp* *ff*

Perc. 2

Perc. 3 *ff*

Perc. 4 *ff*

Hp. *f* EbFbG#A# BbCbD#

Vln. 1 *pp* *ff*

Vln. 2 *pp* *ff*

Vla. *pp* *ff* *mp*

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

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

For Many Chairs

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
arco, non-div.
mf
f
p
mf
pp
ff
pp sub.
mp p
Vc.
mp
arco molto legato
poco
mp
mf
Cb.
mp
poco
mp
mf

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.
5
p
mp
p
Vln. 2
arco
ppp
f p sub.
mp mf
arco
pizz
ricochet
ord.
5
p
mp
p
Vla.
n.
p
tutti
f p sub.
mp
mf
mf
p
Vc.
p
mf
p
Cb.
p
mf
p

179 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

180 [14"] A tempo (slightly faster) [5"]

Vln. 1
ricochet
p
p
non-div.
3
f
Vln. 2
ricochet
p
p
non-div.
3
f
Vla.
legato divisi arco
p
mf
p
independently ord. pizz.
f
(p)
Vc.
legato arco
p
mf
p
independently ord. pizz.
(p)
Cb.
3
legato arco
p
mf
p
(p)

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

For Many Chairs

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

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

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

Vla. *molto legato - slurs indicate phrasing* *arco* *4 players* *p* *sul pont. 5* *f* *ff*

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

Cb. *arco* *poco a poco cresc.* *ff*

3. arco *4.* *3.* *3.* *4.*

Broadly [6"] [8"] [10"] **G.P.** **191** **Reflective, isolated; not too slow**

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

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

Vla. *arco* *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.*

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.
F# B D (G)

Perc. 1
Suspended Cymbal
scrape cymbal with triangle beater
l.v.
p

Perc. 2

Perc. 3

Perc. 4

Hp.
mp EbF#G#A#
BbCbD#

Brooding (♩=60)

Vln. 1
pp
divisi
arco
non-vib.

Vln. 2
pp
divisi
arco
non-vib.

Vla.
pp
non-vib.
arco

Vc.
pp
non-divisi
non-vib.
arco

Cb.
pp
non-vib.
arco

For Many Chairs

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 -

Perc. 2 - **Tamtam** *l.v.* **pp**

Perc. 3 -

Perc. 4 -

Hp. -

Vln. 1 - **pp**

Vln. 2 -

Vla. -

Vc. -

Cb. -

For Many Chairs

198

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn. 1/2

Hn. 1/2 *w/ mute* **pp**

Hn. 3/4 **ppp**

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

Tbn. 1/2 **ppp**

B. Tbn.

Tba.

Timp. **p**

Perc. 1 **pp** *w/ mallets*

Perc. 2

Perc. 3

Perc. 4 **p** **Vibraphone**

Hp. **f** **f** **mp** **D^b-D^b**

Vln. 1 *pizz.*

Vln. 2 *pizz.*

Vla. **ppp**

Vc. **ppp**

Cb. **ppp**

For Many Chairs

202

201

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.

p

mp

mf

p

pizz.

a2

3

1. 2.

E♭F♯G♭A♯
B♭C♭D♭

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

p

poco a poco cresc.

arco

espr.

Glockenspiel

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

For Many Chairs

205

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 sub.

3

solo

5

mf

6

mp

mf

pp

1. (w/ mute)

mf

1.

mf

3

mf

3

mf

f

espr.

mf

p

mf

p

mf

p

pp

mf

For Many Chairs

Slightly Slower (♩=58)

206

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2 *solo* *mp*

B. Cl. *ff* 3

Bsn. 1/2 *ff* 3

Hn. 1/2 *ff* 3

Hn. 3/4 *ff* 3 *(w/ mute)* 2. 3.

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

Tbn. 1/2 *ff* 3

B. Tbn. *ff* 3

Tba. *ff* 3

Timp. *p* **F#-G**

Bass Drum

Perc. 1 *ff*

Perc. 2 *pp* **Glockenspiel** 3

Perc. 3 *pp* 3

Perc. 4 *pp* 3 **Xylophone**

Hp. *mp* **E♭F♭G♭A♯** **B♭C♯D♯**

Vln. 1 *f* 3 *p*

Vln. 2 *mf* *pp*

Vla. *mf* 3 *p*

Vc. *espr.* *mf* 3 *p*

Cb. 5

Slightly Slower (♩=58)

For Many Chairs

209

Picc. *p* *mf* *p*

Fl. 1/2 *mf* *p*

Ob. 1/2 *pp* *mp*

Cl. 1/2 *(mp)* *mf*

B. Cl. *mp*

Bsn. 1/2 *mp*

Hn. 1/2 *mp* *p*

Hn. 3/4 *mp* *p*

C Tpt. 1/2/3 *mp* *solo*

Tbn. 1/2 *mp* *open*

B. Tbn. *mp*

Tba. *mp* *soli*

Timp.

Perc. 1 *mf* *Suspended Cymbal w/ sticks*

Perc. 2 *mp*

Perc. 3 *mp*

Perc. 4 *mp*

Hp. *rit.*

Vln. 1 *mp*

Vln. 2 *mp* *ppp*

Vla. *mp*

Vc. *mp*

Cb. *mp* *soli arco espr.*

For Many Chairs

48

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

215 A tempo (♩=60) 2+2+2+3 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 (Bass Drum)
Perc. 3
Perc. 4
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

E♭-E♭
F♭-F♯
G♭-G♯

A tempo (♩=60)

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For Many Chairs

218

The musical score is arranged in a standard orchestral format with staves for woodwinds, brass, percussion, and strings. 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), Trumpets (1/2/3), Trombones (1/2), Baritone Trombone, and Tuba. The percussion section includes Timpani, four different Percussion parts, and Harp. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score features various dynamics such as *mp*, *pp*, *ppp*, and *p*, along with articulation like *pizz.* and technical markings like triplets and slurs. The key signature has one sharp (F#) and the time signature is 4/4.

For Many Chairs

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* *1. open* *3* *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* *3* *ff*

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

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

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

Cb. *ff* *3*

For Many Chairs

52

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. *mp*

Perc. 1 *pp*

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb.

32"-F#

For Many Chairs

224

Picc. *mf*

Fl. 1/2

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn. 1/2

Hn. 1/2 *mf* 1.

Hn. 3/4 *mf* 3.

C Tpt. 1/2/3 *mf*

Tbn. 1/2 *mf* *brassy* *ff*

B. Tbn.

Tba.

Timp. 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1 3

Vln. 2 3

Vla. 3

Vc. 3

Cb.

For Many Chairs

225 *poco rall.*

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.

For Many Chairs

227 **227** A tempo (♩=60)

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

f

solo

pp

ppp

Crash Cymbals

A tempo (♩=60)

For Many Chairs

56

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*

E♭ F# G# A#
B# C# D#

Vln. 1 *f* *legato*

Vln. 2 *f* *legato*

Vla. *f* *legato non-divisi*

Vc. *f*

Cb. *f*

For Many Chairs

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.

1. 5 5

mf ff

3. 5 5

mf ff

5 2.

1. 5 5

mp f

mf f

rit.

3

f

f ppp ff

f ppp ff

rit.

Slightly Faster (♩=62)

232 *as fast as possible, uncoordinated*

Picc. *ff*

Fl. 1/2 *ff*

Ob. 1/2 *ff*

Cl. 1/2 *ff*

B. Cl. *ff*

Bsn. 1/2 *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*

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

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

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

2 Suspended Cymbals
w/ mallets

pp

mp

poco a poco crescendo

ff

ff

ff

F#-F#

For Many Chairs

60

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* 3 6 3 3 *fp*

Tbn. 1/2 *f* 3 6 3 3 *fp*

B. Tbn. *f* 3 6 3 3 *fp*

Tba. *f* 3 6 3 3 *fp*

Timp. *fp*

Perc. 1

Perc. 2 *fp*

Perc. 3 *mf sub.* *fp*

Perc. 4 *ff* *fp*

Hp. *fff* *fp*

Vln. 1 3 6 6 6 6 3 *fp*

Vln. 2 *fp*

Vla. *fp*

Vc. *fp*

Cb. *fp*

For Many Chairs

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*

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*