

Morton Gould

Halloween

from "Holiday Music" for Symphonic Band

Revised and Edited by
R. Mark Rogers

INSTRUMENTATION

1-FULL SCORE

1-PICCOLO

3-1st FLUTES

3-2nd FLUTES

2-OBOES

1-2nd OBOE (Substitute for English Horn)

1-ENGLISH HORN

1-CLARINET in Eb

4-1st CLARINETS

4-2nd CLARINETS

4-3rd CLARINETS

1-ALTO CLARINET in Eb

2-BASS CLARINETS

1-1st BASSOON

1-2nd BASSOON

2-1st ALTO SAXOPHONES

2-2nd ALTO SAXOPHONES

2-TENOR SAXOPHONES

1-BARITONE SAXOPHONE

2-1st CORNETS

1-2nd CORNET

1-3rd CORNET

1-1st TRUMPET

1-2nd TRUMPET

1-1st FLUGELHORN

1-2nd FLUGELHORN

1-1st HORN in F

1-2nd HORN in F

1-3rd HORN in F

1-4th HORN in F

2-1st TROMBONES

2-2nd TROMBONES

2-3rd TROMBONES

2-EUPHONIUMS in Treble Clef

3-EUPHONIUMS in Bass Clef

4-TUBAS

1-STRING BASS

1-TIMPANI

5-PERCUSSION: Xylophone, Snare Drum,
Bass Drum, Crash Cymbals, Tambourine, Cowbell

Grade 4

Duration: Approx. 3 Minutes



Program Notes

Goblins . . . brooms . . . pumpkins . . . a musical witches' brew as it simmers and boils over. All the creatures of darkness spring to life to celebrate an unholy sabbath. They dance to music which alternates between eerie passages of flight and volcanic outbursts of tone.

Under the collective title *Holiday Music*, we are presenting a series of short works which commemorate the various national holidays that we observe. These pieces may be grouped together to form a unit or may be performed separately. There is no particular sequence and the numbers are only related to one another as a part of the general idea of Holiday Music. Most holidays have, not only a present day significance, but also awaken a feeling of the grand events which give rise to the tradition. The composer has meant to convey this flavor to his compositions, and has, with that thought in mind, taken some of the titles from old American prints and pictures. The five pieces which form Morton Gould's *Holiday Music* are (in calendar order) *Easter Morning*, *Fourth of July*, *Halloween*, *The First Thanksgiving*, and *Home for Christmas*.

About the Composer

"Composing is my life blood. That is basically me, and although I have done many things in my life - conducting, playing piano, and so on - what is fundamental is my being a composer." Morton Gould

Gould also said: "I've always felt that music should be a normal part of the experience that surrounds people."

Morton Gould - Born: December 10, 1913 • Died: February 21, 1996

Born in Richmond Hill NY, Gould was recognized as a child prodigy with the ability to improvise and compose. At age six his first composition was published. He studied at the Institute of Musical Art (now the Juilliard School), but his most important teachers were Abby Whiteside (piano) and Vincent Jones (composition). During the Depression, teenaged Gould found work in New York's vaudeville and movie theaters.

Gould's childhood experience of watching parades of military veterans marching through his city's streets to the cheers of thousands of spectators, engendered a lifelong admiration of those who serve in our armed forces and a special attachment to marching band music. When he was rejected by the Army for health reasons, he turned his talents to writing memorable music for concert and marching bands.

When Radio City Music Hall opened, the young Gould was its staff pianist. By the age of 21 he was conducting and arranging a series of orchestral programs for WOR Mutual Radio. He attained national prominence through his work in radio, as he appealed to a wide-ranging audience with his combination of classical and popular programming. During the 1940s Gould appeared on the "Cresta Blanca Carnival" program and "The Chrysler Hour" (CBS), reaching an audience of millions. At a time before the term "crossover music" wasn't even an idea, Gould's music transcended and crossed the set lines that separated "serious" from "pop," orchestral from band, ballet from chorus, Broadway from television, doing so when it was not only rare, but not always deemed acceptable. He integrated jazz, blues, gospel, country-and-western, and folk elements into compositions which bear his unequalled mastery of orchestration and imaginative formal structures. Gould was always open to innovative forms of creating music. As early as 1978, he made records for the Chalfont and Varese Sarabande labels using a new technology that would change the creating and marketing of music forever; digital recording. A member of the American Society of Composers, Authors, and Publishers (ASCAP) since 1939, Gould served on the board from 1952 until his death and was president from 1986 until 1994.

Morton Gould was a truly "American" composer, which is reflected in virtually every aspect of his music. This extends to the performance directives in his music, where it is seen that he employs English-language terms such as "moving," "broaden," and "slight ritard to the end," in a manner very similar to Percy Grainger!

About the Editor

R. Mark Rogers has degrees from Texas Tech University and the University of Texas. As Director of Publications for Southern Music Company from 1993 through 2012, he authored editions of the music of Percy Grainger and John Philip Sousa that have entered band repertory worldwide. He is also widely published as an arranger and transcriber, with performances by all five of the Washington, DC service bands.

The merger of Southern Music Company with Keiser Productions has opened new avenues in band music for Rogers, resulting in the appearance of a series of new editions of Christmas favorites, a celebrated revision of Frederick Fennell's edition of Grainger's *Lincolnshire Posy*, and an ongoing series of classics titles by Alfred Reed, Leroy Anderson and Morton Gould (with whom the editor shared a brief breakfast in Columbus, OH, many years ago).

Dr. Rogers resides in San Antonio with Sudie, his wife of more than forty-five years.

Transposed Full Score

S1036

Halloween

from "Holiday Music"
Playing Time - 3:15

Morton Gould

revised and edited by R. Mark Rogers

Fast (♩=152)

Piccolo

Flutes 1 2

Oboes

English Horn

E♭ Clarinet

B♭ Clarinets 1 2 3

E♭ Alto Clarinets

B♭ Bass Clarinets

Bassoons

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophones

E♭ Baritone Saxophone

B♭ Cornets 1 2 3

B♭ Trumpets 1 2

B♭ Flugelhorns 1 2

Horns in F 1 2 3 4

Trombones 1 2 3

Euphoniums

Tubas

String Bass

Timpani

Xylophone

Tambourine

Snare Drum

Bass Drum

1 2 3 4 5 6 7

unis.

mf

p

half of section

cue: Bsn.

11

14

Picc.

Flutes 1 2

Oboes

E. Hn.

E♭ Cl.

Clars. 1 2 3

Al. Cls.

Bs. Cls.

Bsns.

A.Sxs. 1 2

T. Sxs.

B. Sx.

Cnts. 1 2 3

Trpts. 1 2

Flghns. 1 2

Horns 1 2 3 4

Trombs. 1 2 3

Euphs.

Tubas

St. Bs.

Timp.

Xylo.

Tamb.

Sn. Dr.

Bs. Dr.

14 15 16 17 18 19

cue: A. Sx. 1

1st Solo

cue: Solo Alto Sax 1

cue: Flute 1

cue: Tenor Sax

cue: Tenor Sax

1st

mf

pp

pp

cue: Bs. Cl.

cue: Bsns. 1

cue: Bs. Cl.

cue: Low WWs

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*Tambourine: Perhaps “fingers” rather than “thumb” should have been written here (ms. 34, 40, 43 & 169) if Gould intended four 16th notes and not a roll, which the term “thumb” typically implies. On the other hand, a well-executed thumb roll might work rather well! RMR

38

Picc.

Flutes 1 2

Oboes

E. Hn.

E♭ Cl.

1

Clars. 2

3

Al. Cls.

Bs. Cls.

Bsns.

A. Sxs. 1 2

T. Sxs.

B. Sx.

1

Crmts. 2 3

Trpts. 1 2

Flghns. 1 2

Horns 1 2 3 4

Trombs. 1 2 3

Euphs.

Tubas

St. Bs.

cue: Bs. Dr.

Timp.

Xylo.

Tamb.

Sn. Dr.

Bs. Dr.

38 39 40 41 42 43

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51

Picc.

Flutes 1/2

cue: A. Sx. 1

pp

Oboes

E. Hn.

mf

E♭ Cl.

1

Clars. 2

3

cue: A. Sx. 2, T. Sx.

div.

p

Al. Cls.

Bs. Cls.

cue: Bsns. 1

Bsns.

A. Sxs. 1/2

T. Sxs.

B. Sx.

1

Crnts.

2

3

cue: Tpt. 1

cue: Tpt. 2

2nd

Trpts. 1/2

(muted)

mf

Flghns. 1/2

(muted)

mf

1

2

Horns

3

4

mf

cue: Euph.

1

2

3

Trombs.

Euphs.

Tubas

St. Bs.

Timp.

Xylo.

Tamb.

Cowbell

Cyms.

51 52 53 54 55 56 57 58

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67

65

Picc.

Flutes 1 2

Oboes

E. Hn.

E♭ Cl.

1

Clars. 2

3

Al. Cls.

Bs. Cls.

Bsns.

A.Sxs. 1 2

T. Sxs.

B. Sx.

67

1

Cnts. 2 3

Trpts. 1 2

Flghns. 1 2

1 2

Horns

3 4

1 2

Trombs.

3

Euphs.

Tubas

St. Bs.

Timp.

Xylo.

Tamb.

Cowbell

Cymb.

65 66 67 68 69 70

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Attack

71

Picc. *sfz* *+2nd, unis.* *cue: E♭ Clar.*

Flutes 1 *sfz*

2

Oboes *sfz* *pp*

E. Hn. *pp*

E♭ Cl. *p* *Solo* *all* *sfz* *pp* *Solo* *pp*

1

Clars. 2 *f*

3 *f*

Al. Cls.

Bs. Cls. *p* *pp*

Bsns. *cue: Bs. Cl.* *unis.* *pp* *unis.* *pp*

A.Sxs. 1 *unis.* *f* *sfz*

2 *cue: Bsns.*

T. Sxs.

B. Sx.

Attack

1 *p* *f* *unis.*

2 *open* *f*

3 *(muted)* *f* *remove mutes*

Trpts. 1 *f*

2 *f*

Flghns. 1 *f*

2 *f*

Horns 1 *p*

2 *p*

3 *p*

4 *p*

Trombs. 1 *p*

2 *p*

3 *p*

Euphs.

Tubas *p* *cue: String Bass (pizz.)*

St. Bs. *p* *(Solo) pizz.* *pp*

Timp. *pp*

Xylo. *p* *sfz* *f* *pp*

Tamb.

Cowbell *f*

Cymb.

71 72 73 74 75 76 77

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84 86

Picc.

Flutes 1 2

Oboes

E. Hn.

E♭ Cl.

1

2

3

Al. Cls.

Bs. Cls.

Bsns.

A.Sxs. 1 2

T. Sxs.

B. Sx.

86 muted, Solo

1 2 3

Trpts. 1 2

Flghns. 1 2

Horns 1 2 3 4

1 2

3

Euphs.

1 2

3

St. Bs.

Timp.

Xylo.

Tamb.

Cowbell

Bs. Dr.

84 85 86 87 88 89 90 91

92 94

Picc.

Flutes 1 2

Oboes

E. Hn.

E♭ Cl.

Clars. 1 2 3

Al. Cls.

Bs. Cls.

Bsns.

A.Sxs. 1 2

T. Sxs.

B. Sx.

Crnts. 1 2 3

Trpts. 1 2

Flghns. 1 2

Horns 1 2 3 4

Trombs. 1 2 3

Euphs.

Tubas

St. Bs.

Timp.

Xylo.

Tamb.

Cowbell

Bs. Dr.

92 93 94 95 96 97 98 99

100 **102**

Picc. *cue: A. Sx. 1*

Flutes 1 2 *1st pp*

Oboes *cue: E. Hn.*

E. Hn. *p*

E♭ Cl. *pp*

Clars. 1 *p*

Clars. 2 *p*

Clars. 3 *p*

Al. Cls. *p*

Bs. Cls. *p*

Bsns. *p*

A. Sxs. 1 2 *pp*

T. Sxs. *pp*

B. Sx. *pp*

102

Crnets. 1 *unis.*

Crnets. 2 3

Trpts. 1 2

Flghns. 1 2

Horns 1 2 3 4

Trombs. 1 2 3 *cue: Bs. Cl.*

Euphs.

Tubas *cue: St. Bs.*

St. Bs. *p*

Timp.

Xylo. *pp*

Tamb.

Cowbell

Bs. Dr.

100 101 102 103 104 105 106 107

108 114

Picc.

Flutes 1 2

Oboes

E. Hn.

E♭ Cl.

1 also cue: Alto Sax 1

Clars. 2

3

Al. Cls.

Bs. Cls.

Bssns.

A. Sxs. 1 2

T. Sxs.

B. Sx.

108 114

1

Crnts. 2 3

Trpts. 1 2

Flghns. 1 2

1 2

Horns 3 4

1 2

Trombs. 3

Euphs.

Tubas

1 2

St. Bs.

Timp.

Xylo.

Tamb.

Cowbell

Bs. Dr.

108 109 110 111 112 113 114 115

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116

Picc.

Flutes 1 2

Oboes

E. Hn.

E♭ Cl.

1 cue: Flute

Clars. 2

3

Al. Cls.

Bs. Cls.

Bsns.

1st & 2nd, *unis.*

A.Sxs. 1 2

T. Sxs.

B. Sx.

122

1

Crnts. 2 3

Trpts. 1 2

Flghns. 1 2

1 2

Horns 3 4

1 2

cue: Bs. Cl.

Trombs. 3

cue: Bsns. 1

cue: Bs. Cl.

Euphs.

cue: St. Bs.

Tubas

cue: Low WWs

St. Bs.

Timp.

Xylo.

Tamb.

Cowbell

Bs. Dr.

116 117 118 119 120 121 122 123

124 128

Picc. 1st

Flutes 1 2 *p*

Oboes *p*

E. Hn.

E♭ Cl. *p*

1 cue: Clar. 2

Clars. 2 *p*

3

Al. Cls.

Bs. Cls.

Bsns.

A.Sxs. 1 2 *p*

T. Sxs.

B. Sx. (cue ends.)

1 128

Crnts. 2 3 cue: Horn

Trpts. 1 2

Flghns. 1 2

Horns 1 2 (muted)

3 4 *p*

1 cue: Bsns. 1

2 cue: Bs. Cl.

Trombs. 3

Euphs.

Tubas cue: Low WWs

St. Bs.

Timp.

Xylo.

Tamb.

Cowbell

Bs. Dr.

124 125 126 127 128 129

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130

Picc. *p*

Flutes 1 2 *p*

Oboes *p*

E. Hn. *p*

E♭ Cl. 1 *p* cue: A. Sx. 1

Clars. 2 *p* cue: A. Sx. 2

3 *p*

Al. Cls. *p*

Bs. Cls. *pp*

Bsns. *simile* *pp*

A. Sxs. 1 2 *pp* cue: A. Sx. 2

T. Sxs. *p* cue: Bs. Cl.

B. Sx. cue: Bs. Cl.

134

Crmts. 1 (muted) *p*

2

3

Trpts. 1

2

Flghns. 1

2

Horns 1 (muted) *f*

2 (muted) *f*

3

4

Trombs. 1 (muted) *f*

2

3

Euphs.

Tubas *f*

St. Bs. *f*

Timp.

Xylo. *mf*

Tamb.

Cowbell

Bs. Dr.

130 131 132 133 134 135

136

Picc.

Flutes 1 2

Oboes

E. Hn.

E♭ Cl.

Clars. 1 2 3

Al. Cls.

Bs. Cls.

Bsns.

A. Sxs. 1 2

T. Sxs.

B. Sx.

Cmnts. 1 2 3

Trpts. 1 2

Flghns. 1 2

Horns 1 2 3 4

Trombs. 1 2 3

Euphs.

Tubas

St. Bs.

Timp.

Xylo.

Tamb.

Cowbell

Bs. Dr.

136 137 138 139 140 141

139

pp

1st

also cue: E. Hn.

p

+2nd, *unis.*

pp

cue: Flute

cue: A. Sx. 1

simile

simile

1st

pp

(cue ends.)

cue: Bs. Cl.

139

muted

p

growl

ppp

cue: Bsns. 1

cue: Bs. Cl.

cue: Low Wws

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148

Picc.

Flutes 1 2

Oboes

E. Hn.

E♭ Cl.

1

Clars. 2

3

Al. Cls.

Bs. Cls.

Bsns.

A.Sxs. 1 2

T. Sxs.

B. Sx.

1

Crnts. 2 3

Trpts. 1 2

Flghns. 1 2

1 2

Horns 3 4

1 2

Trombs. 3

Euphs.

Tubas

St. Bs.

Timp.

Xylo. *simile*

Tamb.

Cowbell

Bs. Dr.

148 149 150 151 152 153 154

| | | |
|---------|---|--|
| A. Sxs. | 1 | |
| | 2 | |
| T. Sxs. | | |
| B. Sx. | | |

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