

FULL SCORE

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



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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 retard 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.

Halloween

from "Holiday Music"

Playing Time - 3:15

Morton Gould

revised and edited by R. Mark Rogers

Transposed Full Score

S1036

Fast ($\text{d}=152$)

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

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14

Picc.

Flutes 1
2

Oboes

E. Hn.

E♭ Cl.

1
2

Clars. 1
2
3

Al. Cls.

Bs. Cls.

Bsns.

A. Sxs. 1
2

T. Sxs.

B. Sx.

Crnts.

Trpts.

Flghns. 1
2

Horns 1
2
3
4

Trombs. 1
2
3

Euphs.

Tubas

St. Bs.

Timp.

Xylo.

Tamb.

Sn. Dr.

Bs. Dr.

cue: A. Sx. 1

1st Solo

cue: Solo Alto Sax 1

cue: Flute 1

cue: Tenor Sax

cue: Tenor Sax

1st

pp

mf

pp

cue: Bs. Cl.

1st

pp

mf

pp

cue: Bs. Cl. 1

14 15 16 17 18 19

20

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.

20

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.

Sn. Dr.

Bs. Dr.

26

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.

26

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.

Sn. Dr.

Bs. Dr.

34 Attack

32

Picc.

Flutes 1 2

Oboes

E. Hn.

E♭ Cl.

1

Clars. 2

3

Al. Cls.

Bs. Cls.

Bssns.

A. Sxs. 1 2

T. Sxs.

B. Sx.

Optional

34 *Attack*

Cmpts. 1 2

Trpts. 1 2

(open)

muted unis.

Flghns. 1 2

Horns 1 2 3 4

(open)

Trombs. 1 2 3

Euphs.

Tubas

St. Bs.

Tim. hard hammers

xylo.

Tamb. *thumb

Sn. Dr.

Bs. Dr.

cue: Timp.

cue: Tpt. 1/2

22 23 24 25 26 27

*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. S: 2

Flutes 1 2

Oboes

E. Hn.

E♭ Cl. 1

Clars. 2 3

Al. Cls.

Bs. Cls.

Bssns.

A. Sxs. 1 2

T. Sxs.

B. Sx.

Cnts. muted

Trpts. 1 2

Flghns. 1 2

Horns 1 2 3 4

Trombs. 1 2 3

Euphs.

Tubas

St. Bs.

Timp. cue: Bs. Dr.

Xylo.

Tamb. fist thumb fist thumb

Sn. Dr.

Bs. Dr. cue: Timp.

43 Attack

10

44

Picc. 50

Flutes 1, 2 cue: A. Sx. 1

Oboes

E. Hn.

E♭ Cl. also cue: E♭ Clar.

Clars. 1, 2 half of section

Clars. 3 cue: A. Sx. 2, T. Sx.

Al. Cls.

Bs. Cls. cue: Bssn. 1

Bssns. dimin. en do 1st p

A. Sxs. 1, 2

T. Sxs. 1st pp

B. Sx. cue: Tbn. 3 pp

cue: Trbn. 1

50

Cmts. 1, 2, 3 1st mf

Trpts. 1, 2 unis. mf

Flghns. 1, 2 f

Horns 1, 2, 3, 4 dim.

Trombs. 1, 2, 3 1st mf

Euphs. +2nd, unis. mf

Tubas f

St. Bs. f

Tim. f

Xylo.

Tamb.

Sn. Dr.

Bs. Dr.

cue: Timp.

51

Picc.

Flutes 1 2

cue: A. Sx. 1

Oboes

E. Hn.

Eb Cl.

Clars. 1 2

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

Al. Cls.

Bs. Cls.

cue: Bssn. 1

Bssns.

A. Sxs. 1 2

T. Sxs.

B. Sx.

Crms. 1 2 3

cue: Tpt. 1

cue: Tpt. 2

2nd *mf*

Trpts. 1 2

(muted)

Flghns. 1 2

(muted)

Horns 1 2 3 4

muted

Trombs. 1 2 3

cue: Euph.

Euphs.

Tubas

St. Bs.

Timp.

Xylo.

Tamb.

Cowbell

Cymb.

59

Picc.

Flutes 1 2

Oboes

E. Hn.

E♭ Cl.

Clars. 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

Cymb.

unis.

cue: Flutes

unis.

p

p

p

p

p

p

1st

59

cue: A. Sax 1 (muted)

cue: T. Sax (muted)

59 60 61 62 63 64

Attack

71

Picc. -

Flutes 1 2 *sfz* +2nd, unis. *sfz* cue: E♭ Clar.

Oboes *sfz* *pp*

E. Hn. -

E♭ Cl. 1 Solo *p* *sfz* *pp*

Clars. 2 Solo *p* *f* *pp*

3 -

Al. Cls. -

Bs. Cls. *p* cue: Bs. Cl. *unis.* *pp*

Bssns. -

A. Sxs. 1 2 *unis.* cue: Bssn. *f* *sfz* *pp*

T. Sxs. -

B. Sx. -

Crnts. 1 *p* *f* *unis.* open *remove mutes*

2 3

Trpts. 1 2 (muted) *f* *p*

Flghns. 1 2 -

Horns 1 2 *p*

3 4 -

Trombs. 1 2 *p*

3 -

Euphs. -

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

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

Tim. -

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

Tamb. -

Cowbell Cowbell *f* -

Cymb. -

71 72 73 74 75 76 77

84

86

Picc.

Flutes 1, 2

Oboes

E. Hn.

E♭ Cl.

half of section

1

Clars. 2

3

Al. Cls.

Bs. Cls.

Bsns.

1st **b** **f**

p

A. Sxs. 1, 2

T. Sxs.

B. Sx.

86 muted, Solo

Crnts. 1, 2, 3

Trpts. 1, 2

Flghns. 1, 2

Horns 1, 2

3, 4

cue: Bs. Cl.

cue: Bs. Cl.

Trombs. 1, 2, 3

Euphs.

Tubas

cue: St. Bs.

St. Bs.

p

Timp.

Xylo.

p

Tamb.

Cowbell

Bs. Dr.

84 85 86 87 88 89 90 91

92

94

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.

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.

all players (1st)

+2nd

cue: Flute 2

p

muted

mf

cue: Crnt. 3 (muted)

cue: Crnt. 3 (muted)

cue: Bs. Cl.

cue: St. Bs.

92 93 94 95 96 97 98 99

S1036

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102

102

100

Crnts. 1
unis.
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.

cue: Bs. Cl.
cue: St. Bs.
p
pp

101

102

103

104

105

106

107

Picc. -

Flutes 1 2 - Solo *pp*

Oboes -

E. Hn. -

E♭ Cl. -

1 also cue: Alto Sax 1 - Solo 1st *pp*

Clars. 1 2 3 - *pp*

Al. Cls. - *pp*

Bs. Cls. - *pp*

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

A. Sxs. 1 2 - Solo *p*

T. Sxs. - cue: Bsns., Bs. Cl. -

108

Crnts. 1
2
3

Trpts. 1
2

Flghns. 1
2

Horns 1
2
3
4

Trombs. 1
2
3

Euphs.

Tubas

cue: Bs. Cl.

cue: St. Bs.

cue: Bs. Cl.

cue: St. Bs.

St. Bs.

Timp.

pp

Xylo.

Tamb.

Cowbell

Bs. Dr.

108 109 110 111 112 113 114 115

116

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.

122

cue: Flute

pp

pp

1st & 2nd, unis.

cue: Bs. Cl.

pp

122

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.

cue: Bs. Cl.

cue: Bsns. 1

cue: Bs. Cl.

cue: St. Bs.

cue: Low WWs

124

Picc. -

Flutes 1 2 1st *p*

Oboes *p*

E. Hn. -

E♭ Cl. 1 2 *p* cue: Clar. 2

Clars. 2 3 *p* (h)

Al. Cls. -

Bs. Cls. -

Bsns. -

A. Sxs. 1 2 *p*

T. Sxs. -

B. Sx. (cue ends.) -

128 cue: Horn

Crnts. 1 2 3 -

Trpts. 1 2 -

Flghns. 1 2 -

Horns 1 2 3 4 (muted) *p*

Trombs. 1 2 cue: Bsns. 1

3 cue: Bs. Cl.

Euphs. -

Tubas - cue: Low WWs

St. Bs. -

Timp. -

Xylo. -

Tamb. -

Cowbell -

Bs. Dr. -

124 125 126 127 128 129

139

136

Picc. *pp*

Flutes 1 2 *pp* 1st *pp* +2nd, *unis.* *pp*

Oboes *p*

E. Hn. *p*

E♭ Cl. *pp*

Clars. 1 2 3 *pp* cue: Flute cue: A. Sx. 1

Al. Cls.

Bs. Cls. *pp* *simile*

Bssns. *pp* *simile*

A. Sxs. 1 2 1st *pp*

T. Sxs.

B. Sx. (cue ends.) cue: Bs. Cl.

Crnts. 1 2 3 muted *p* growl *ppp*

Trpts. 1 2

Flghns. 1 2

Horns 1 2 3 4 *pp*

Trombs. 1 2 3 *pp* (muted) cue: Bssn. 1 cue: Bs. Cl.

Euphs.

Tubas *pp* cue: Low WWs

St. Bs.

Tim. *pp*

Xylo.

Tamb.

Cowbell

Bs. Dr.

136 137 138 139 140 141

142

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.

147

1st
pp
ff

mf

cue: A. Sx. 1
p

cue: T. Sx.
p

ff

pp

pp

ff

ff

ff

unis. ff

pp

pp

147

Crnts. 1
2

Trpts. 1
2

Flghns. 1
2

Horns 1
2
3

Trombs. 1
2
3

Euphs.

Tubas

St. Bs.

Timp.

Xylo.

Tamb.

Cowbell

Bs. Dr.

growl
unis. ff
growl
mf

ff

ff

ff

ff

open ff

open ff

ff

ff

ff

ff

ff

ff

ff

hard hammers ff

ff

ff

ff

ff

cue: Timp.

148

Picc.

Flutes 1 2

Oboes

E. Hn.

Eb Cl. 1

Clars. 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. *simile*

Tamb.

Cowbell

Bs. Dr.

148 149 150 151 152 153 154

155

159 *Fading away, slightly slower*

Picc.

Flutes 1
2

Oboes

E. Hn.

E♭ Cl.

1
2

cue: A. Sx. 1
cue: Clar. 2

Clars. 1
2
3

Al. Cls.

Bs. Cls.

Bssns.

1
2

cue: Flute
cue: Bssn.
unis.

Al. Sxs.

T. Sxs.

B. Sx.

155

1
2

pp

1
2
3

Trpts. 1
2

Flghns. 1
2

1
2
3
4

Horns

1
2
3
4

1
2
3

Euphs.

Tubas

St. Bs.

Tim.

Xylo.

Tamb.

Cowbell

Bs. Dr.

159 *Fading away, slightly slower*

