



# Band-O-Ween

## Pieces Macabre

By A PLETHORA OF GUYS, ALL DEAD  
Arranged by PATRICK ROSZELL (ASCAP)

### INSTRUMENTATION

- |                                |   |
|--------------------------------|---|
| 1 Conductor                    | 3 1st B $\flat$ Trumpet                             |
| 3 1st Flute                    | 3 2nd B $\flat$ Trumpet                             |
| 3 2nd Flute                    | 3 3rd B $\flat$ Trumpet                             |
| 2 Oboe                         | 2 1st F Horn  |
| 2 Bassoon                      | 2 2nd F Horn  |
| 3 1st B $\flat$ Clarinet       | 2 1st Trombone                                      |
| 3 2nd B $\flat$ Clarinet       | 2 2nd Trombone                                      |
| 3 3rd B $\flat$ Clarinet       | 2 3rd Trombone                                      |
| 2 B $\flat$ Bass Clarinet      | 2 Euphonium   |
| 2 1st E $\flat$ Alto Saxophone | 4 Tuba  |
| 2 2nd E $\flat$ Alto Saxophone | 2 Mallet Percussion<br>(Chimes/Xylophone)           |
| 1 B $\flat$ Tenor Saxophone    | 1 Timpani   |
| 1 E $\flat$ Baritone Saxophone | 2 Percussion 1<br>(Snare Drum, Bass Drum)           |
|                                | 2 Percussion 2<br>(Suspended Cymbal, Crash Cymbals) |

### SUPPLEMENTAL AND WORLD PARTS

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

- E $\flat$  Alto Clarinet
- Baritone Treble Clef
- 1st Horn in E $\flat$
- 2nd Horn in E $\flat$
- 1st Trombone in B $\flat$  Bass Clef
- 2nd Trombone in B $\flat$  Bass Clef
- 3rd Trombone in B $\flat$  Bass Clef
- 1st Trombone in B $\flat$  Treble Clef
- 2nd Trombone in B $\flat$  Treble Clef
- 3rd Trombone in B $\flat$  Treble Clef
- Baritone in B $\flat$  Bass Clef
- Tuba in E $\flat$  Bass Clef
- Tuba in E $\flat$  Treble Clef
- Tuba in B $\flat$  Bass Clef
- Tuba in B $\flat$  Treble Clef

### PROGRAM NOTES

*Band-O-Ween* presents Johann Sebastian Bach's "Toccatina and Fugue in D minor," Modest Mussorgsky's "Night on Bald Mountain," Charles Gounod's "Funeral March of a Marionette," and Edvard Grieg's "In the Hall of the Mountain King." All well-known and familiar classical melodies associated with the macabre.

## NOTES TO CONDUCTOR

This collection of pieces can be used either in a novelty setting or in a more serious setting using the alternate title, "Pieces Macabre." Should you use the novelty setting, feel free to camp it up with costumes and maybe even a slide show of spooky images.

The arrangement should be approached in a straight-forward style. For the opening section of "Toccata and Fugue in D minor," the mordents from the original version have been written out for clarity and consistency. These should be performed crisply with a slight emphasis on the first note. The accelerando and ritard in measures 7 through 10 should be fluid and not abrupt.

From measures 11 through 22, feel free to adjust the tempo to the technical needs of your ensemble. If this section loses tempo for any reason, it could be disastrous at measure 24 when the low brass enter. For measures containing the triplet and sixteenth figures, you may choose to have only those players with the technical proficiency to play since it has a dynamic of piano. Alternatively, you may also choose to have the players split the beats during this section (i.e., dividing the sections to play beats 1 and 2 and the downbeat of 3, and then beats 3 and 4 and the downbeat of 1). At measure 24, the low brass should be forceful, but not overbearing in the ensemble, and the woodwinds should be light and crisp, but not choppy. Feel free to adjust the dynamics of the ensemble during this section so that all parts can be present and clearly audible.

Measures 38 through 57 should be light and crisp with special attention paid to the interaction of the low reeds and the timpani. The timpani should not overpower the low reeds. Also, please note the forte and subito-piano dynamics from 58 through 65. Feel free to adjust the dynamics of the melodic line during this section.

At measure 74, use either a tuba solo or soli as best suits your ensemble. Feel free to conduct measures 86 through 93 in 2 and even push the tempo a bit with an accelerando. Measure 94 to the end should be broad and majestic!

Best wishes for a creep-tastic performance!

*Peter Roszell*

# Band-O-Ween

Pieces Macabre

FULL SCORE

Approx. Duration - 2:45

By A Plethora of Guys, All Dead  
Arranged by Patrick Roszell (ASCAP)

**Spooktacular** ♩ = 72

"Tocatta and Fugue in D minor" - JOHANN SEBASTIAN BACH (1685-1750)

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (Bb) and the time signature is 4/4. The score includes dynamic markings such as *f* (forte) and *a2* (second octave). The piece is titled "Spooktacular" and is an arrangement of "Tocatta and Fugue in D minor" by Johann Sebastian Bach. The score is divided into five measures, with measure numbers 1 through 5 indicated at the bottom. A large red watermark "Preview Use Requires Purchase" is overlaid diagonally across the entire page.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Susp. Cym.

Cr. Cyms.

Chimes

accel.

rit.

*sfz*

*pp*

*f*

**Ferocious!** ♩ = 90-100  
"Night on Bald Mountain" - MODEST MUSSORGSKY (1839-1881)

11

Fls. 1/2

Ob. *p*

Bsn. *p*

Cls. 1 *p*

2/3 *a2 p*

B. Cl. *p*

A. Saxes. 1/2 *p*

T. Sax. *p*

Bar. Sax. *p*

11 **Ferocious!** ♩ = 90-100  
"Night on Bald Mountain" - MODEST MUSSORGSKY (1839-1881)

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3 *a2 p*

Euph. *p*

Tuba *p*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1 2 *mf* *f* *mf* *f* *p*

Ob. *mf* *f* *mf* *f* *p*

Bsn. *mf* *f* *mf* *f* *p*

Cls. 1 *mf* *f* *mf* *f* *p*

2 3 *mf* *f* *mf* *f* *p*

B. Cl. *mf* *f* *mf* *f* *p*

A. Saxes. 1 2 *mf* *p* 3 3 3 3

T. Sax. *mf* *p* 3 3 3 3

Bar. Sax. *mf* *p*

Tpts. 1 2 3

Hns. 1 *mf* *p*

2 *mf* *p*

Tbns. 1 2 *mf* *p*

3 *mf* *p*

Euph. *mf* *p*

Tuba *mf* *p*

Mlt. Perc. *mf* *p* *f* *p* *f* *p*

Xylophone *mf* *p* *f* *p* *f* *p*

Timp. *mf* *p*

Perc. 1

Perc. 2





22

Fls. 1/2 *ff*

Ob. *ff*

Bsn. *f*

Cl. 1 *ff*

Cl. 2/3 *ff*

B. Cl. *f*

A. Saxes. 1/2 *ff*

T. Sax. *ff*

Bar. Sax. *f*

22

Tpts. 1

Tpts. 2/3

Hns. 1

Hns. 2

Tbns. 1 *f*

Tbns. 2/3 *f*

Euph. *f*

Tuba *f*

Mlt. Perc. *ff*

Timp.

Perc. 1 B.D. *f*

Perc. 2



Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1/2

Ob.

Bsn. *ff*

Cls. 1/2/3

B. Cl. *ff*

A. Saxes. 1/2

T. Sax.

Bar. Sax. *ff*

Tpts. 1/2/3 *ff*

Hns. 1/2 *ff*

Tbns. 1/2/3 *ff*

Euph. *ff*

Tuba *ff*

Mlt. Perc.

Timp.

Perc. 1 S.D.

Perc. 2

*p*

Menacing ♩ = 100

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

38354S

*ff* *ch.* *ffz* *pp*

38 Creptastic ♩ = 92  
"Funeral March of a Marionette" - CHARLES GOUNOD (1818-1893)

Fls. 1 2

Ob.

Bsn. *p*

Cls. 1 2 3

B. Cl. *p*

A. Saxes. 1 2

T. Sax.

Bar. Sax.

38 Creptastic ♩ = 92  
"Funeral March of a Marionette" - CHARLES GOUNOD (1818-1893)

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp. *p*

Perc. 1

Perc. 2 *pp*

Fls. 1/2

Ob.

Bsn.

Cl. 1

2/3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Tpts. 1

2/3

Hns. 1

2

Tbns. 1/2

3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1/2

Ob.

Bsn.

Cl. 1

Cl. 2/3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2/3

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1/2

Ob.

Bsn. *p*

Cls. 1 *p*

2/3

B. Cl. *p*

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1 *mf*

2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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Fls. 1/2

Ob.

Bsn.

Cls. 1  
2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1  
2/3

Hns. 1  
2

Tbns. 1  
2  
3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2



58

Fls. 1 2

Ob. *f p*

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 *a2*

T. Sax. *f p*

Bar. Sax.

58

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. *f p*

Timp.

Perc. 1

Perc. 2

38354S

ch. 58 59 ch. 60 61

Fls. 1/2

Ob. *f*

Bsn.

Cls. 1 *f*

2/3 *a2*

B. Cl.

A. Saxes. 1/2 *f*

T. Sax. *f*

Bar. Sax.

Tpts. 1 *a2*

2/3

Hns. 1

2

Tbns. 1/2

3

Euph.

Tuba

Mlt. Perc. *f*

Timp.

Perc. 1 *p*

Perc. 2



66

Fls. 1/2 *p*

Ob. *p*

Bsn. *p*

Cls. 1 *p*

2/3 *p*

B. Cl. *p*

A. Saxes. 1/2 *p*

T. Sax. *p*

Bar. Sax. *p*

66

Tpts. 1 *p*

2/3 *p*

Hns. 1 *p* *mf*

2 *p* *mf*

Tbns. 1/2 *p*

3 *p*

Euph. *p*

Tuba *p*

Mlt. Perc. *p*

Timp. *p*

Perc. 1

Perc. 2 *p*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

74 With total creepitude ♩ = 138  
"In the Hall of the Mountain King" - EDVARD GRIEG (1843-1907)

Fls. 1/2

Ob.

Bsn. *p*

Cls. 1/2/3

B. Cl. *p*

A. Saxes. 1/2

T. Sax. *p*  
(Bsn., B. Cl.)

Bar. Sax.

74 With total creepitude ♩ = 138  
"In the Hall of the Mountain King" - EDVARD GRIEG (1843-1907)

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba Solo (opt.) *p*

Mlt. Perc.

Timp.

Perc. 1 *p*

Perc. 2

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbn. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

accel.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2 38354S

*p*

*a2*

*Play*

*accel.*

*All*

82 83 84 85



86 **Faster** ♩ = 160 (in 2)

Fls. 1/2 *f*

Ob. *f*

Bsn. *f*

Cls. 1/2/3 *f*

B. Cl. *f*

A. Saxes. 1/2 *f*

T. Sax. *f*

Bar. Sax. *f*

86 **Faster** ♩ = 160 (in 2)

Tpts. 1/2/3 *f*

Hns. 1/2 *f*

Tbns. 1/2/3 *f*

Euph. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*



Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

94 Slower ♩ = 80

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

94 Slower ♩ = 80

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Chimes

Timp.

Perc. 1

Perc. 2



Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

