



# At the Movies: Haunted Nights

Featuring 29 Neibolt Street (from *IT*), Hello Zepp (Theme from *Saw*), Sidney's Lament (From *Scream*), and Halloween Theme

Arranged by Justin Williams

## INSTRUMENTATION

- 1 Conductor
- 3 1st Flute
- 3 2nd Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B $\flat$  Clarinet
- 3 2nd B $\flat$  Clarinet
- 3 3rd B $\flat$  Clarinet
- 2 B $\flat$  Bass Clarinet
- 2 1st E $\flat$  Alto Saxophone
- 2 2nd E $\flat$  Alto Saxophone
- 1 B $\flat$  Tenor Saxophone
- 1 E $\flat$  Baritone Saxophone
- 3 1st B $\flat$  Trumpet
- 3 2nd B $\flat$  Trumpet
- 3 3rd B $\flat$  Trumpet
- 2 1st F Horn
- 2 2nd F Horn

- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 1 Baritone Treble Clef
- 4 Tuba
- 1 Optional String Bass
- 1 Optional Piano
- 2 Mallet Percussion  
(Vibraphone/Bells)
- 1 Timpani
- 3 Percussion 1  
(Suspended Cymbal/Snare Drum,  
Bass Drum)
- 4 Percussion 2  
(Wind Chimes/Hi-Hat Cymbals,  
Concert Toms [2]/Triangle)

### SUPPLEMENTAL and WORLD PARTS

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

- E $\flat$  Alto Clarinet
- 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

The newest installment of the *At the Movies* series, *At the Movies: Haunted Nights* showcases selections from *IT*, *Saw*, *Scream*, and *Halloween*. Familiar themes and suspenseful ambiances collide in an arrangement that is not so much a medley as it is a portrait of a classic "Haunted Nights" soundtrack. With shocking twists and turns throughout the duration of the piece, it is certainly recommended that audiences create a film from their own imaginations!

## NOTES TO THE CONDUCTOR

As noted in the score, the introduction of “29 Neibolt Street” should be very creepy and ethereal, setting the mood for the rest of the arrangement. Tell your ensemble to think of a scene in a movie where someone is walking into a haunted house! Use your discretion on the “shhh” vocalizations in measure 4. The original soundtrack utilizes a wind effect, so try to mold this accordingly. Ensure all crescendos are well-formed and dramatic throughout this section. The trombone gliss in measure 9 should be very intrusive and, as noted, should happen in time with the noted tempo. At measure 11, the tempo increases suddenly—all attacks should be very strident!

“Hello, Zepp” begins in measure 12 and should be very brooding and uneasy. The bassoon, clarinet, and flute melodic lines in measures 12–29 should be lightly attacked but intense. The closed hi-hat is the driving mechanism here! Ensure the player keeps a steady pulse. Beginning in measure 18, the snare drum joins the hi-hat with rim attacks. Tell the player to keep a light grip on the drumstick; as much of an “echo” effect as can be achieved here is optimal!

Take great care in measure 30 that the *sfzp* and subsequent crescendos in brass and woodwinds are carefully executed. This should build intensely to measure 46; let the trumpets keep bells up here, taking care to play to the end of each measure. However, be sure the woodwinds can still be heard in the ensemble. Measures 58 and 59 should be as dramatic as possible! Measure 60 is one bar of silence, but feel free to take more time before the woodwind choir begins at measure 61. At measure 61, use the flute line as a solo only if the player can balance with the rest of the woodwinds.

“Sidney’s Lament” begins at measure 69 and the low brass and percussion downbeat should be unexpected, loud, and abrasive! Be sure the low brass decrescendo to a nice piano, so the oboe (cued in alto saxophone) solo can be heard. Take liberties with the tempo and shaping here. Measure 83 should be very emotional, expressive, and convey sadness. The *sfz* and subsequent crescendo in measure 85 should be as bold as possible!

The iconic “Halloween Theme” begins in measure 89. The melody is scored in the vibraphone and optional piano, but, of course, the optional piano is preferred if instrument and player are available. Feel free to use a synthesizer on piano setting as well! Once again, the hi-hat keeps the pulse moving along throughout this section. At measure 93, be sure the bass drum pulse is crisp and in time. Tell your player to dampen with a free hand if necessary, to eliminate any echo or ring here. If available, a drumset bass drum can be used in this section. It is imperative that flutes, oboes, and clarinets execute articulations crisply and precisely. Beginning in measure 96, ensure that brass long tones are played to the end of each measure, and the crescendos and decrescendos are carefully executed. Throughout the rest of this section, take great care to maintain the constant pulse and tempo! In measure 147, the “scream” vocalization should be shocking and eerie! If your ensemble doesn’t lend itself to this, all players with the “scream” notated can simply pick a note and attack intensely.

I hope that you and your ensemble find *At the Movies: Haunted Nights* to be a memorable, rewarding, and, of course, spooky musical experience. Best wishes for a wonderful performance!



### 29 NEIBOLT STREET (from *IT*)

Composed by BENJAMIN WALLFISCH  
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### HELLO ZEPP (Theme from *Saw*)

Composed by CHARLIE CLOUSER  
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### SIDNEY’S LAMENT (from *Scream*)

Composed by MARCO BELTRAMI  
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### HALLOWEEN THEME

Composed by JOHN CARPENTER  
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# At the Movies: Haunted Nights

Featuring 29 Neibolt Street (from *IT*), Hello Zepp (Theme from *Saw*),  
Sidney's Lament (from *Scream*) and Halloween Theme

FULL SCORE

Approx. Duration - 5:30

Arranged by Justin Williams

"29 Neibolt Street (from *IT*)" - Composed by Benjamin Wallfisch  
Creepy and ethereal ♩ = 66

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

"29 Neibolt Street (from *IT*)" - Composed by Benjamin Wallfisch  
Creepy and ethereal ♩ = 66

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Euphonium

Tuba (Optional String Bass 8va)

Mallet Percussion (Vibraphone/Bells)

Timpani

Percussion 1 (Suspended Cymbal/ Snare Drum, Bass Drum)

Percussion 2 (Wind Chimes/ Hi-Hat Cymbals, Concert Toms [2/ Triangle])

Vibraphone (motor off)

Suspended Cymbal

Wind Chimes

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Suddenly fast! ♩ = 132

Fls. 1 2

Ob.

Bsn.

*mf* *ff*

Clas. 1 2 3

B. Cl.

*mf* *ff*

A. Saxes. 1 2

T. Sax.

Bar. Sax.

*mf* *ff*

Tpts. 1 2 3

Hns. 1 2

*mf* *ff*

Tbns. 1 2 3

*mp* *mf* *ff*

Gliss. in time

Searing!

Euph.

Tuba

*mp* *mf* *ff*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*mf* *f* *ff* *p* *f*



“Hello Zepp (Theme from Saw)” - Composed by Charlie Clouser

Fls. 1 2

Ob. 3 2 3 2 3

Bsn. 4 *mf*

Cls. 1 *mf*  
2 *a2*  
3 *mf*

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. *mf*

Timp.

Perc. 1 *f*

Perc. 2 *mf*  
Hi-Hat Cymbals (closed)

The musical score is arranged in a multi-staff format. The top section includes Flutes (1 and 2), Oboe (3), Bassoon (4), Clarinets (1, 2, 3), Bass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, Baritone Saxophone, Trumpets (1, 2, 3), Horns (1 and 2), Trombones (1, 2, 3), Euphonium, and Tuba. The bottom section includes Mallet Percussion, Timpani, Percussion 1, and Percussion 2. The score features a variety of time signatures (3/4, 2/4, 4/4) and dynamic markings such as *mf* and *f*. A large red watermark is overlaid diagonally across the score.

Fls. 1 2 *a2* *mf*

Ob. *mf*

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. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Concert Toms [2] *mf*

18 19 20 21 22 23



Fls. 1 2

Ob. 1 2 3 4

Bsn. 1 2 3 4

Cls. 1 2 3

B. Cl. 1

A. Saxes. 1 2

T. Sax. 1 2

Bar. Sax. 1 2

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph. 1 2

Tuba 1 2

Mlt. Perc. 1 2 3 4

Timp. 1 2 3 4

Perc. 1 1 2 3 4

Perc. 2 1 2 3 4



30

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

30

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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30 31 32 33 34



Fls. 1 2

Ob.

Bsn. *sfzp* *f* *sfzp* *f* *sfzp* *f*

Cls. 1 2 3

B. Cl. *sfzp* *f* *sfzp* *f* *sfzp* *f*

A. Saxes. 1 2 *sfzp* *f* *sfzp* *f* *sfzp* *f*

T. Sax. *sfzp* *f* *sfzp* *f* *sfzp* *f*

Bar. Sax. *sfzp* *f* *sfzp* *f* *sfzp* *f*

Tpts. 1 2 3 *f* *f* *f*

Hns. 1 2 *sfzp* *f* *sfzp* *f* *sfzp* *f*

Tbns. 1 2 3 *sfzp* *f* *sfzp* *f* *sfzp* *f*

Euph. *sfzp* *f* *sfzp* *f* *sfzp* *f*

Tuba *sfzp* *f* *sfzp* *f* *sfzp* *f*

Mlt. Perc.

Timp. *sfz* *f* *sfz* *f* *sfz* *f*

Perc. 1

Perc. 2

Fls. 1 2  
 Ob.  
 Bsn. *sfzp f*  
 Cls. 1 2 3  
 B. Cl. *sfzp f*  
 A. Saxes. 1 2 *sfzp f*  
 T. Sax. *sfzp f*  
 Bar. Sax. *sfzp f*  
 Tpts. 1 2 3  
 Hns. 1 2 *sfzp f*  
 Tbns. 1 2 3 *sfzp f*  
 Euph.  
 Tuba *sfzp f*  
 Mlt. Perc. *sfz f*  
 Timp. *sfz f*  
 Perc. 1 *sfz f*  
 Perc. 2 *sfz f*

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46

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

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45 46 47 48 49

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

48207S

50 51 52 53

54

Fls. 1 2 *mf* *f* *ff*

Ob. *mf* *f* *ff*

Bsn. *mf* *f* *ff*

Cls. 1 2 3 *mf* *f* *ff*

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

A. Saxes. 1 2 *mf* *f* *ff*

T. Sax. *mf* *f* *ff*

Bar. Sax. *mf* *f* *ff*

54

Tpts. 1 2 3 *ff* *a2*

Hns. 1 2 *ff* *ff*

Tbns. 1 2 3 *mf* *f* *ff*

Euph. *mf* *f* *ff*

Tuba *mf* *f* *ff*

Mlt. Perc. *mf* *f* *ff*

Timp. *mf* *f* *ff*

Perc. 1 *mf* *f* *ff*

Perc. 2 *mf* *f* *ff*

*f* *ff*

61

Opt. Solo  
a2

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

fff

p

6

61

Suspended Cymbal

p

rit.

Fading away ♩ = 100

Dark and distant ♩ = 72

Fls. 1 2

mf p

Ob. mf p Solo mf

Bsn. mf p

Cls. 1 2 3

mf p

B. Cl. mf p

A. Saxes. 1 2

mf p 1. (Ob.) mf

T. Sax. mf p

Bar. Sax. mf p

rit.

Fading away ♩ = 100

Dark and distant ♩ = 72

Tpts. 1 2 3

Hns. 1 2

p p

Tbns. 1 2 3

Euph. p sfz

Tuba p sfz

Mlt. Perc. mf p

Timp. p

Perc. 1 mf Susp. Cym. (attack w/other stick) p

Perc. 2



"Sidney's Lament (from *Scream*) - Composed by Marco Beltrami

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

"Sidney's Lament (from *Scream*) - Composed by Marco Beltrami

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

71 72 73 74 75 76



79

Fls. 1 2

Ob. All *f* *mf*

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 *p* *mf* Play *a2*

T. Sax.

Bar. Sax.

Tpts. 1 2 3 Solo, straight mute *mf*

Hns. 1 2 *mf* *p*

Tbns. 1 2 3 *mf* *p*

Euph.

Tuba *mf* *p*

Mlt. Perc. Bells *mf*

Timp. *mf*

Perc. 1 Susp. Cym. *p* *mf*

Perc. 2 Triangle *mf*



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

83  
83 All, mute out  
83 84 85 86 87 88

*f* *sfz* *ff*

Driving! ♩ = 142

5 4 5 4 5 4

“Halloween Theme” - Composed by John Carpenter

Fls. 1 2  
Ob. 5 4  
Bsn. 1 2

Cl. 1 2 3  
B. Cl. 1 2  
A. Saxes. 1 2  
T. Sax.  
Bar. Sax.

“Halloween Theme” - Composed by John Carpenter

Tpts. 1 2 3  
Hns. 1 2  
Tbns. 1 2 3  
Euph.  
Tuba

Mlt. Perc. 5 4  
Timp. 5 4  
Perc. 1  
Perc. 2

Vibraphone  
Tune: F, G, C, E<sub>b</sub>  
Hi-Hat Cymbals (closed)  
B.D.

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. *f* *mf* *f*

Cls. 1 2 3

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

A. Saxes. 1 2

T. Sax.

Bar. Sax. *f* *mf* *f*

Tpts. 1 2 3

Hns. 1 2 *mf* *f* *mf* *f*

Tbns. 1 2 3 *f* *mf* *f* *mf* *f*

Euph. *f* *mf* *f*

Tuba *f* *mf* *f*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

105

Fls. 1 2

Ob.

Bsn. *mf* *f* *mf*

Cls. 1 2 3

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

A. Saxes. 1 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf* *f* *mf*

Tpts. 1 2 3 *mf* *f* *mf*

Hns. 1 2 *mf* *f* *mf*

Tbns. 1 2 3 *mf* *f* *mf*

Euph. *mf* *f* *mf*

Tuba *mf* *f* *mf*

Mlt. Perc.

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

113

109 110 111 112 113

This page contains the musical score for measures 114 through 118. The instruments are arranged in the following order from top to bottom:

- Fls. (Flutes) 1 and 2
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cls. (Clarinets) 1 and 2
- B. Cl. (Bass Clarinet)
- A. Saxes. (Alto Saxophones) 1 and 2
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpts. (Trumpets) 1, 2, and 3
- Hns. (Horns) 1 and 2
- Tbns. (Trombones) 1, 2, and 3
- Euph. (Euphonium)
- Tuba
- Mlt. Perc. (Multiple Percussion)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte) across various measures. A large red watermark, "Legal 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

*fff* *mf*



This page contains the musical score for 20 different instruments. The instruments listed on the left are: 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, and Perc. 2. The score is divided into four measures, numbered 124, 125, 126, 127, and 128 at the bottom. Dynamics such as *mf* and *f* are indicated throughout the score. A large red watermark reading 'Preview Only' is overlaid diagonally across the page.

133

Fls. 1 2

Ob.

Bsn.

1 2 3  
Cls.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

1 2 3  
Tpts.

1 2  
Hns.

1 2 3  
Tbns.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

133

48207S 129 130 131 132 133

Fls. 1 2

Ob.

Bsn.

Cl. 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

*ff* *ff*



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

*fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf*

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

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143 144 145 146 147 148

Shh! p mf sffz fff

Scream! ff Play fff

Play

Wind Chimes p f sffz fff

Triangle f

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