



The 31st Day of Oktober

By Rob Grice (ASCAP)

INSTRUMENTATION

- 1 Full Score
- 8 Violin I
- 8 Violin II
- 5 Violin III (Viola ♩)
- 5 Viola
- 5 Cello
- 5 String Bass
- 1 Percussion
(Sleigh Bells/Slapstick)

PROGRAM NOTES

Halloween has a fascinating history that originated from the ancient Celtic festival known as Samhain. The Celts believed that it was a day when spirits of the dead would cross over into the other world, so it was considered possible to communicate with the deceased. Before emigrating to America, the Irish used carved out turnips with demon faces to frighten away the evil spirits. After settling in America, Irish immigrants in the 1840s found turnips to be scarce and started using pumpkins instead. As a result, Irish and Scottish immigrants are responsible for bringing the Oktober 31st tradition of Halloween to America.

NOTE FROM THE EDITOR

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at www.alfred.com/stringeditorial.

X
extended position

-
shift

’
bow lift/reset

(b), (#), (q)
high or low fingerings

▣ ▣ or √ √
hooked bowings

I hope you will find these explanations to be helpful. Best wishes with all of your musical endeavors!

Chris M. Bernotas
Director of String Publications



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The 31st Day of Oktober

Ancient Samhain (Halloween) Celebration

FULL SCORE
Duration - 2:05

By Rob Grice (ASCAP)

Spooky! ♩ = 130

Violins
I
II

Viola (Violin III)

Cello

String Bass

Percussion (Sleigh Bells/Slapstick)

mf *ff* *mf* *ff* *mf* *ff*

Sleigh Bells

1 2 3 4

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

f *f* *f* *f* *f* *f* *f* *f*

5 6 7 8

I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass
Perc.

9 10 11 12

Detailed description: This block contains the first system of a musical score, covering measures 9 through 12. It features six staves: Violins I and II (treble clef, key signature of one sharp), Viola/Violin III (alto clef, key signature of one sharp), Cello and String Bass (bass clef, key signature of one sharp), and Percussion (drum set). The strings play a rhythmic pattern of quarter notes with accents. The percussion part shows a consistent snare drum pattern. A large red watermark 'Preview Only' is overlaid diagonally across the score.

I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass
Perc.

13 14 15 16

Slapstick

16

ff

Detailed description: This block contains the second system of the musical score, covering measures 13 through 16. The instrumentation remains the same as in the first system. In measure 16, there is a dynamic marking of *ff* (fortissimo) for the strings. The percussion part includes a 'Slapstick' section. A box containing the number '16' is placed above the first staff in measure 16. A large red watermark 'Preview Only' is overlaid diagonally across the score.

I
Vlns. *ff*

II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

17 18 19 20

I
Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

21 22 23 24

I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass
Perc.

25 26 27 28

This block contains the musical score for measures 25 through 28. It features six staves: Violins I and II, Viola (Violin III), Cello, String Bass, and Percussion. The key signature is one sharp (F#) and the time signature is 3/4. The music consists of eighth and quarter notes with various articulations like accents and slurs. A large red watermark 'Preview Only' is overlaid diagonally across the page.

29
I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass
Perc.

29 30 31 32

This block contains the musical score for measures 29 through 32. It features the same six staves as the previous block. The music continues with similar rhythmic patterns. Dynamic markings include *ff* (fortissimo) in measures 29 and 30. A large red watermark 'Preview Only' is overlaid diagonally across the page.

33

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

ff

ff

ff

33 34 35 36

38

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

ff

ff

37 38 39 40

43

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass
Perc.

41 42 43 44

This musical score block covers measures 41 to 44. It features five staves for strings: Violins I and II, Viola (Violin III), Cello, and String Bass, and one staff for Percussion. The key signature is one sharp (F#). Measures 41 and 42 show a steady eighth-note rhythm in the violins and a similar pattern in the viola. Measures 43 and 44 introduce a dynamic change to *f* (forte) and include accents (v) on the notes. The percussion part consists of a simple rhythmic pattern of eighth notes, with a caesura in measure 42.

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass
Perc.

45 46 47 48

This musical score block covers measures 45 to 48. It continues with the same five string staves and one percussion staff. The key signature remains one sharp. Measures 45 and 46 continue the eighth-note patterns from the previous section. Measures 47 and 48 feature a change in the string parts, with some notes being held or tied across measures, and the percussion part continuing its rhythmic accompaniment.

52

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

49 50 51 *ff* 52

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

53 54 55 56 57

Musical score for measures 58-62. The score includes staves for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, Str. Bass, and Perc. The key signature is one sharp (F#) and the time signature is 4/4. The music features a steady rhythmic pattern with accents and dynamic markings.

58 59 60 61 62

Musical score for measures 63-66. The score includes staves for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, Str. Bass, and Perc. The key signature is one sharp (F#) and the time signature is 4/4. The music continues with a steady rhythmic pattern, including a caesura in measure 64.

63 64 65 66