

# MONSTERVILLE

Joel Spineti

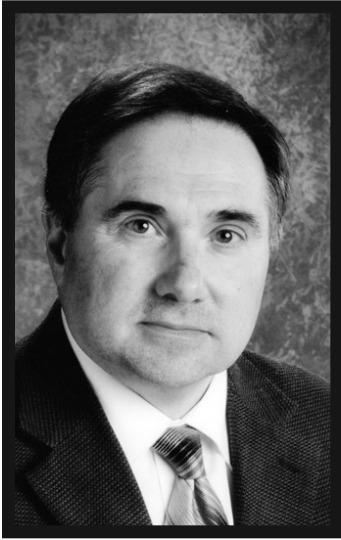
## Instrumentation

1 - Conductor's Full Score	
8 - Flute	4 - Trombone
2 - Oboe	2 - Baritone / Euphonium
2 - Bassoon	2 - Baritone T.C.
5 - B $\flat$ Clarinet 1	4 - Tuba
5 - B $\flat$ Clarinet 2	1 - Timpani
2 - B $\flat$ Bass Clarinet	2 - Bells
2 - E $\flat$ Alto Saxophone 1	2 - Percussion 1 Snare Drum Bass Drum
2 - E $\flat$ Alto Saxophone 2	3 - Percussion 2 Crash Cymbals Tambourine Suspended Cymbal Triangle
2 - B $\flat$ Tenor Saxophone	
2 - E $\flat$ Baritone Saxophone	
4 - B $\flat$ Trumpet 1	
4 - B $\flat$ Trumpet 2	
4 - F Horn	

FJH is now using a high-speed sorting system for parts.  
As a result, all single page parts are collated before multiple page parts.

T H E  
F · J · H  
M U S I C  
C O M P A N Y  
I N C.  
Frank J. Hackinson

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## The Composer

Joel Spineti is a full time music educator who has taught at the elementary, middle school and high school levels for 17 years. Currently, he directs the Haddam-Killingworth Middle School Jazz and Concert Bands.

Mr. Spineti graduated from Central Connecticut State University with degrees in music and education. While there, he studied composition with Dr. Phil Traeger. Soon after graduation, he moved to New York City where he studied jazz piano with Hal Galper. Over the next 12 years, he performed in or music directed musical theater in venues spread across 40 states in America.

Mr. Spineti composes music for concert band, jazz band, choral and musical theater. He and his wife Marti live in southern Connecticut. They have two children and a stubborn Scottish terrier named Brady.

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## About the Music

My work as a music educator has provided me with the opportunity to observe countless students' excitement as they prepare for the spookiest of all holidays. Halloween is that rare combination of the macabre and joy. It's frightening and it's fun at the same time. Perhaps we're all drawn to this holiday because of the seemingly endless range of possibilities. Or maybe it's just the candy.

As I composed *Monsterville*, I endeavored to capture these wonderfully different sensations. The opening brooding measures paint a dark and foreboding picture, juxtaposed with a light and quirky melody that dramatically shifts the mood.

Many accidentals and cautionary accidentals are used throughout this piece. Use this opportunity to review with your young band students the important role they play in our music literature. Since so many half steps are created using these accidentals, it seems a conversation regarding half and whole steps would be warranted.

Create dynamic contrast at measure 41 to allow the melody in the low instruments to easily be heard. The same contrast should occur at measure 73, only this time, allowing the flutes, oboe and clarinets to be the dominant voice. Please bring out the descending chromatic line found in the saxophones at measure 57.

- Joel Spineti

# MONSTERVILLE

JOEL SPINETI  
(ASCAP)

Ominously (♩ = 150)

molto rit.

tr

Flute

Oboe

Bassoon

1 B♭ Clarinets

2 B♭ Clarinets

B♭ Bass Clarinet

1 E♭ Alto Saxophones

2 E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1 B♭ Trumpets

2 B♭ Trumpets

F Horn

Trombone

Baritone / Euphonium

Tuba

Timpani

Bells

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Crash Cymbals, Tambourine, Suspended Cymbal, Triangle)

(G, C) hard rubber mallets

S.D. B.D. Cr. Cym.

Sus. Cym.

mp

mf

2 3 4 5 6

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7 A tempo

11

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

1 A. Saxes.

2 A. Saxes.

T. Sax.

B. Sax.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

7 A tempo

11

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar. / Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*mf*

*f*

Tri.

7 Tamb. *mf*

8

9

10

11

12

15

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

1  
A. Saxes.

2

T. Sax.

B. Sax.

15

1  
Tpts.

2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

13 14 15 16 17 18

19 23

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

1  
A. Saxes.

2

T. Sax.

B. Sax.

19 23

1  
Tpts.

2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

19 20 21 22 23 24

*mf*

*f*

div.

*f*

*mf*

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

1

A. Saxes.

2

T. Sax.

B. Sax.

27

Tpts.

2

Hn.

Tbn.

Bar./ Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

25 26 27 28 29 30 *f*

31 34

Fl. *mp* *f*

Ob. *mp* *f*

Bsn. *mp* *f* *mp* *f*

1 Cls. *mp* *f*

2 Cls. *mp* *f*

B. Cl. *mp* *f* *mp* *f*

1 A. Saxes. *mp* *f*

2 A. Saxes. *mp* *f*

T. Sax. *mp* *f*

B. Sax. *mp* *f* *mp* *f*

31 34

1 Tpts. *f* *mp* *f*

2 Tpts. *f* *mp* *f*

Hn. *mp* *f*

Tbn. *mp* *f* *mp* *f*

Bar./Euph. *f* *mp* *f*

Tuba *f* *mp* *f*

Timp.

Bells *mp* *f*  
rim

Perc. 1 *f*

Perc. 2 *f*

*mp*

31 32 33 34 35 36



37 41

Fl. *mf* *mf*

Ob. *mf* *mf*

Bsn. *mf* *f*

1 *mf*

2 *mf*

B. Cl. *mf* *f*

A. Saxes. 1 *mf*

2 *mf*

T. Sax. *mf*

B. Sax. *mf* *f*

37 41

1 *mf*

2 *mf*

Hn. *mf*

Tbn. *mf* *f*

Bar. / Euph. *mf* *f*

Tuba *mf* *f*

Timp. *mf*

Bells *mf* *mf*

Perc. 1 *mf*

Perc. 2

45

Fl.

Ob.

Bsn.

1

Cl.

2

B. Cl.

1

A. Saxes.

2

T. Sax.

B. Sax.

45

1

Tpts.

2

Hn.

Tbn.

Bar. / Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

*mf*

49 53

Fl.

Ob.

Bsn.

1  
2  
Cls.

B. Cl.

1  
2  
A. Saxes.

T. Sax.

B. Sax.

49 53

1  
2  
Tpts.

Hn.

div.  
Tbn.

Bar. /  
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

49 50 51 52 53 54

*mf*

57 60

Fl. *mp* *f*

Ob. *mp* *f*

Bsn. *f* *mp*

1 *mp* *f*

Clars. 2 *mp* *f*

B. Cl. *f* *mp*

A. Saxes. 1 *mp*

2 *mp*

T. Sax. *f* *mp*

B. Sax. *f* *mp*

57 60

1 *f* *f*

Tpts. 2 *f* *f*

Hn. *f* *mp*

Tbn. *f* *mp*

Bar. / Euph. *f*

Tuba *f*

Timp.

Bells *mp*

Perc. 1 *f*

Perc. 2 *mp*

55 56 *f* 57 58 59 *mp* 60



67 **molto rit.**

Fl. *f*

Ob. *f*

Bsn.

1 *f*

2 *f*

B. Cl. *f*

1 *f*

2 *f*

A. Saxes. *f*

T. Sax. *f*

B. Sax. *f*

67 **molto rit.**

1

2

Tpts. *f*

Hn. *f*

Tbn. *f*

Bar. / Euph. *f*

Tuba *f*

Timp. *mp*

Bells *f*

Perc. 1 *f*

Perc. 2 *f*

Sus. Cym. *p*

67 68 69 70 71 72



