

JOSH TRENTADUE

PUMPKIN MADNESS

CONCERT BAND

(Symphony No. 2)

INSTRUMENTATION:

1 Piccolo	2 Horn in F 1	1 Percussion 4:
2 Flute 1/Piccolo	2 Horn in F 2	Crotales
2 Flute 2/Piccolo	2 Horn in F 3	Crash Cymbals
2 Flute 3/Alto Flute	2 Horn in F 4	China Cymbal
2 Flute 4/Alto Flute	1 Trombone 1	Anvil
1 Oboe 1	1 Trombone 2	Chimes
1 Oboe 2	1 Trombone 3	Small Wood Block
1 Oboe 3/English Horn	1 Bass Trombone	Metal Objects (4)
1 Clarinet in Eb	1 Euphonium (T.C.)	1 Percussion 5:
3 Clarinet in Bb 1	3 Euphonium (B.C.)	Vibraphone
3 Clarinet in Bb 2	4 Tuba	Ratchet
3 Clarinet in Bb 3		Toms (4)
3 Clarinet in Bb 4	1 Contrabass	1 Percussion 6:
1 Bass Clarinet 1	1 Acoustic Guitar (Optional)	Bass Drum
1 Bass Clarinet 2	1 Harp	Chimes
1 Contrabass Clarinet	1 Piano (Opt. Celeste)	Wood Blocks (5)
1 Bassoon 1	1 Organ (Optional)	Vibraphone
1 Bassoon 2	1 Timpani	1 Percussion 7:
1 Bassoon 3/ Contrabassoon	1 Percussion 1:	Drum Set
1 Soprano Sax	Marimba	Temple Blocks (5)
1 Alto Sax	Suspended Cymbal	Guiro
1 Tenor Sax	Tambourine	Glockenspiel
1 Baritone Sax	1 Percussion 2:	
1 Bass Sax (Optional)	Xylophone	
	Chimes	
2 Trumpet in C 1	Snare Drum	
2 Trumpet in C 2	Guiro	
2 Trumpet in C 3	Triangle	
2 Trumpet in C 4	1 Percussion 3:	
2 Trumpet in Bb 1 (Optional)	Glockenspiel	
2 Trumpet in Bb 2 (Optional)	Tam-Tam	
2 Trumpet in Bb 3 (Optional)	Whips (2) - 1 small, 1 large	
2 Trumpet in Bb 4 (Optional)	Mounted Tambourine	





PERFORMANCE NOTES:

- This symphony is meant to be performed from start to finish without pause. While it is preferred that the entire symphony be featured, the Epilogue (beginning at bar 814) may also be performed on its own if desired.
- It is encouraged that, if possible, all Horn parts be doubled for an eight-horn section.
- Position Piano/Celeste, Acoustic Guitar, Contrabass, and Percussion 7 as close to each other as possible on stage to form a quasi-jazz combo. If necessary, lightly amplify Acoustic Guitar.

ABOUT:

During the first winter of the COVID-19 pandemic, I created a wind ensemble piece entitled A Wild Christmas Nightcap that offered an entirely satirical take on the blatant commercialization of the Christmas holidays in comparison to the sentimentality one might experience during the season itself. It was written entirely for fun, during a time where larger ensembles were not yet able to safely come back together to perform live music again. I also worked on my first symphony during this time – an epic, multimedia, interdisciplinary piece in collaboration with a group of artists who all had something to contribute to it and who all had something to say within the thematic framework of the piece itself.

Cut to a few years later.

When I first heard that T.U.X. People's Music was seeking to expand their holiday catalog offerings, I knew that I wanted to contribute to it in some capacity. I also knew that I didn't want to necessarily focus on writing a piece about any holidays celebrated during the winter season. So, I ended up gravitating towards thinking about the autumn season (my favorite of the year) and thought about the holidays that are generally celebrated during this time in the United States.

Then my thoughts drifted to pumpkin spice. And I knew exactly what I wanted to write.

Pumpkin spice (or, rather, pumpkin pie spice) has been around for centuries. One of the earliest known recipes for it – "Pompkin", in Amelia Simmons's 1796 cookbook "American Cookery" – calls for a spice mix consisting of mace, nutmeg, and ginger in combination with other ingredients. Another recipe in the same book calls for allspice and ginger. It wasn't until 1934 when McCormick & Company created and sold their blended pumpkin pie spice for the very first time – its commercialization quickly followed.

The era of "pumpkin spice", as I'll call it here, is more recent. I tend to think that the idea of it slowly began with the introduction of the Pumpkin Spice Latte by Starbucks in 2003. Credited to employee Peter Dukes, that drink underwent multiple iterations throughout the years until 2015, when Starbucks began to include real pumpkin in the recipe. The pumpkin spice era really started to take off in the 2010s with this drink (and the many others soon to follow). Now, every fall in America, pumpkin spice is EVERYWHERE – in foods and products that make sense to include it, and in other foods and products that really shouldn't be touching the stuff with a nine-and-a-half-foot pole. We, as a society, are obsessed with pumpkin spice – it is now that closely connected to the sentimentality and warmth that we feel during the autumn season.

So, I knew that this piece would incorporate the pumpkin spice era in some capacity. The other element that ultimately came into play was Halloween, which is the time of the year where the horror genre especially thrives – novels by Stephen King, Mary Shelley, and Bram Stoker; the Universal and Hammer monster movies; newer literature and media created by amazing artists; and so much more. As a film nerd especially, I love to revisit these classics during the fall (the good and, yes, the bad) – not just for the spooks and/or the laughs, but to also admire the craft and artistry and hard work put towards creating them. To me, there's something timeless about all of it.

With all of this in mind, a question randomly popped into my head at one point: "What if any of these classic, timeless monsters tried to get pumpkin spice in the modern era?"

Thus, Pumpkin Madness was born.

CONTINUED



Before writing any music whatsoever, I sought to create a theatrical narrative that would attempt to answer this question. While the entire concept itself was a campy and ridiculous one at first glance (as are, admittedly, many of the monster movies that exist), I intended to treat it as seriously of a piece of music as I possibly could to counteract that sense of campiness. It would still be in the back of one's mind when immersed in the work, but it would also inform the entire narrative of the work itself - one where said monster (ANY one you'd like to imagine in that titular role) attempts to get a pumpkin spice coffee, but is consistently confronted with the inescapable conclusion that every café they go to seems to always be entirely sold out of the stuff.

Never, in my wildest dreams, did I ever think that this work would turn into what has ultimately become my second symphony, this time for wind ensemble alone. But the more that I thought about it, the more it made sense to approach it from this perspective - the theatrical aspects of the idea alone fulfilled that definition, in my mind. Like my first symphony, this second one is therefore structured from a filmic perspective, in which sections of music are delineated with cue names which inform the progression of the narrative itself.

Pumpkin Madness is, like A Wild Christmas Nightcap, a satirical take on a popular cultural trend during a season of the year (in this case, one that I also happen to love - you'll see me first in line for that Pumpkin Cream Cold Brew every fall). It is also a love letter to all those classic horror films, shows, novels, and more that I simply adore, immersed in an entirely dark and elegant, Gothic tone throughout much of the piece. The cafés themselves even have their own lounge music that appears a few times - acoustic guitar and all.

The narrative of the work is therefore as follows:

After a prologue which introduces the main thematic and motivic ideas of the symphony, the piece takes us to the café - a short coffee lounge jazz tune representing the shop itself, where the monster eventually appears and attempts to order a pumpkin spice coffee. When confronted with the inevitable - the café is out of stock for the day - the monster reacts in a murderous frenzy. A second attempt at a different café follows, with the monster even pleading for just one sip of the coffee. The same conclusion occurs, and the monster reacts the exact same way.

This monster's quest for pumpkin spice continues in similar fashion everywhere they go, while news breaks out throughout the entire town of their destructive rampage. A vicious, barbaric hunt for the monster follows all throughout the town, until at last, the monster is cornered, and a desperate, final battle ensues. Just when the monster appears to have finally been able to get their hands on even the smallest possible sip of a pumpkin spice latte, they are brutally killed. It is too late.

Or is it?

The Epilogue which concludes this symphony opens with a magical sense of mystery and intrigue before recapping all the thematic and motivic elements of the piece. Perhaps, like all the classic horror films and novels available to us now, the monster isn't truly dead. Perhaps, someday, they will return during another autumn and attempt to fulfill their quest for pumpkin spice once more.

Only time will tell.

DURATION: 31'15"



Scan to let the composer know that you are playing their piece!



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First printing, May 2023

Additional parts are available for purchase from the publisher online.



**TUX PEOPLE'S
MUSIC.**

PUMPKIN MADNESS

Symphony No. 2 for Wind Ensemble

Josh Trentadue
2022

Transposed
Score

3* PROLOGUE: Freely, ca. 7 - 10" per cue **2** ca. 4 - 6" per cue

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2

* **3** = cued events, or music without regular beats in which each cue is separated by a dotted barline. The number within the triangle indicates the number of cues the conductor is to give within that event. All tied notes throughout these events should stagger breathe and/or sneak in breaths as needed.

**very slow, and almost nauseating, 1/4-tone oscillation above and below the given pitch. Sneak in breaths as needed.

+**Marimba player:** tremolo on the two lowest strings of the piano with very soft yarn mallets.

++Rub w/ superball mallet; dampen slightly with hand or leg to reduce ring.

PUMPKIN MADNESS: Symphony No. 2 for Wind Ensemble

3 ca. 5 - 8" per cue as fast as possible

4 With Gothic elegance ♩ = 84

Picc. 1 2 3 4

FL 1 2 3 4

Ob. 1 2 3

E♭ CL 1 2 3 4

B♭ CL 1 2 3 4

B. CL 1 2

Cb. CL 1

Bsn 1 2 3

S. Sx. 1 2 3 4

A. Sx. 1 2 3 4

T. Sx. 1 2 3 4

B. Sx. 1 2 3 4

Bs. Sx. 1 2 3 4

C Tpt 1 2 3 4

Hn 1 2 3 4

Tbn 1 2 3

B. Tbn 1 2 3

Euph. 1 2 3 4

Tba 1 2 3 4

Cb. 1 2 3 4

Hp 1 2 3 4

Pno 1 2 3 4

Timp. 1 2 3 4

Mba. 1 2 3 4

Xyl. 1 2 3 4

Tam. 1 2 3 4

Crt. 1 2 3 4

Vib. 1 2 3 4

B. Dr. 1 2 3 4

pedal gliss ad lib. very slowly in this range until the end of the arrow

to Celeste

to Suspended Cymbal

to Chimes

to Crash Cymbals

**"Wolf Howl" effect: half valve 3 valves (exclude the thumb valve). Start where indicated, slowly glissando to approximately the indicated pitch, linger there for a little bit, then gradually descend in an almost wavelike shape.

1 Picc.

1 2 FL

3 4

1 2 3 Ob.

E^b Cl.

1 2 3 4 B^b Cl.

1 2 B. Cl.

Cb. Cl.

1 2 Bsn.

Cbsn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bs. Sx.

1 2 3 4 C Tpt.

1 2 3 4 Hn.

1 2 3 Tbn.

B. Tbn.

Euph.

Tba.

Cb.

Hp.

Org.

Timp.

Sus. Cym.

Chm.

Tam.

Assorted Perc.

Vib.

B. Dr.

7 8 9 10

The image shows a page of a musical score for a wind ensemble, covering measures 11 through 14. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left include Piccolo, Flutes (1-4), Oboes (1-3), Clarinets (B♭, C, Eb), Bassoons (1-2), Saxophones (Soprano, Alto, Tenor, Baritone, Bass), Trumpets (1-4), Horns (1-4), Trombones (1-3), Euphonium, Tuba, Horns (Harp), Organ, Timpani, Suspended Cymbal, Chimes, Tam-tam, Assorted Percussion, Vibraphone, and Bass Drum. The score contains various musical notations such as notes, rests, dynamics (mf, ff, p), articulation (accents, slurs), and performance instructions like 'senza sord.' and 'to China Cymbal'. A large, semi-transparent red watermark with the text 'PERUSAL legal use requires purchase' is superimposed over the center of the page.

This page contains the musical score for measures 15 through 19 of the fifth movement of 'Pumpkin Madness: Symphony No. 2 for Wind Ensemble'. The score is arranged in a standard wind ensemble format with multiple staves for each instrument family. The instruments included are Piccolo, Flutes (1-4), Oboes (1-3), Clarinets (E♭, B♭, 1-4), Bassoons (1-2), Saxophones (Soprano, Alto, Tenor, Baritone, Bass), Trumpets (1-4), Horns (1-4), Trombones (1-3), Euphonium, Tuba, Harp, Organ, Timpani, Suspended Cymbal, Xylophone, Tam-tam, Assorted Percussion, Vibraphone, and Drums (Bass Drum, Drum Set). The score features various dynamics such as *mf*, *ff*, *f*, *p*, *mp*, and *pp*, along with articulation marks like accents and slurs. A 'rit.' (ritardando) marking is present at the top right. A large red watermark reading 'PER SALE COPY' is overlaid diagonally across the page, with the text 'Legal use requires purchase' written below it.

15

16

17

18

19

20 *a tempo*

Musical score for Wind Ensemble, page 7. The score includes parts for various instruments: Piccolo, Flutes (1, 2), Alto Flutes (1, 2), Oboes (1, 2), English Horn, Clarinets (Bb, Bb), Bassoons (1, 2), Saxophones (Soprano, Alto, Tenor, Baritone), Trumpets (1, 2, 3, 4), Horns (1, 2, 3, 4), Trombones (1, 2, 3), Euphonium, Tuba, Cymbals, Harp, Celeste, Organ (pedal), Timpani, Mellophone, Xylophone, Tam-tam, Crotales, Vibraphone, and Drums (Bass Drum, Snare Drum). The score features dynamic markings such as *pp*, *mp*, *mf*, and *mf*. A large red watermark reading "PERUSAL COPY" is overlaid diagonally across the page. The page is numbered 24, 25, 26, and 27 at the bottom.

Picc.

FL 1
2

A. FL 1
2

Ob. 1
2

Eng. Hn

E^b Cl. 1
2
3
4

B. Cl. 1
2

Cb. Cl. 1
2

Bsn. 1
2
3
to Bassoon

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bs. Sx.

C. Tpt. 1
2
3
4

Hn. 1
2
3
4

Tbn. 1
2
3

B. Tbn.

Euph. solo, one player

Tba.

Cb.

Hp.

Cel. to Piano

Org.

Timp.

Mba.

Xyl.

Tam.

Crt.

Vib.

B. Dr.

Dr. Set

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2 Freely, ca. 7 - 10" per cue

as fast as possible

Picc.

FL 1
2

A. FL 1
2

Ob. 1
2

E^b Cl. 1
2
3
4

B. Cl. 1
2

Bsn 1
2
3

S. Sx.
B. Sx.
Bs. Sx.

C. Tpt. 1
2
3
4

Hn. 1
2
3
4

Tbn 1
2
3

B. Tbn

Euph.
Tba.

Cb.

Piano **

Pno

Org. (pedal)
Ped. Principal 16'/8' Trombone 16'

Timp.

Mba.

Xyl. (Xylophone)

Crt. (Crotales)

B. Dr.
Dr. Set

pp, p, mp, mf, pp, a2, J = 72****, up mute, down mute, p, harmon mute, Xylophone, Crotales, to Chimes, as fast as possible

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34

35

36

*very slow, and almost nauseating, 1/4-tone oscillation above and below the given pitch. Sneak in breaths as needed.

**Low rumbling sound - play this slowly, between and including the given notes.

***Play a random, wavelike legato run generally within the given range. It does not need to be chromatic or follow a specific scale.

****Conduct these specific players at the given tempo. Wait for piccolo and xylophone to finish their music before starting this phrase.

37 THE CAFÉ: Coffee Lounge Music ♩ = 144

45

Musical score for measures 37-46. The score includes parts for Flute 1 & 2, Alto Flute 1, Clarinet in Bb 1, 2, & 3, Saxophone Soprano, Trumpet in C 1, 2, & 3, Horns 1-4, Trombone 1, 2, & 3, Bass Trombone, Eb Cornet, Guitar, Piano, Mellophone, Vibraphone, and Drum Set. The score features various dynamics such as *mf*, *mp*, and *p*. A large red watermark reading "PERMISSIONS REQUIRED" is overlaid on the score. A small instruction "spr. cross pic" is visible in the drum set part at measure 40.

Musical score for measures 47-54. The score includes parts for Flute 1 & 2, Alto Flute 1, Saxophone Soprano, Eb Cornet, Guitar, Piano, Mellophone, Vibraphone, and Drum Set. The score features various dynamics such as *mf* and *mp*.

61

FL 1/2, A. FL 1, S. Sx., Cb., Gtr., Pno., Mba., Vib., Dr. Set

55 56 57 58 59 60 61 62

63 64 65 66 67 68 69 70

f, *mf*, *pizz.*, *p*

73

FL 1 2

A. FL 1

S. Sx.

Cb.

Gtr.

Pno.

Mba.

Vib.

Dr. Set

71 72 73 74 75 76 77

78 79 80 81 82 83 84

FL 1 2

A. FL 1

S. Sx.

Cb.

Gtr.

Pno.

Mba.

Vib.

Dr. Set

85 THE MONSTER APPEARS

85 THE MONSTER APPEARS

Picc. -

FL 1 2 *mp* *mf* a2

A. FL 1 2 *mp* *mf*

Ob. 1 2 3 -

E^b Cl. -

B^b Cl. 1 2 3 4 -

B. Cl. 1 2 *ppp cresc. poco a poco* 2. *ppp cresc. poco a poco*

Cb. Cl. *ppp cresc. poco a poco*

Bsn. 1 2 *ppp cresc. poco a poco* *pp* *ppp cresc. poco a poco* *pp*

Contrabassoon

Cbsn. *ppp cresc. poco a poco*

S. Sax. *f* *mf* *pp*

A. Sax. -

T. Sax. *pp*

B. Sax. *ppp cresc. poco a poco*

Bs. Sax. *ppp cresc. poco a poco*

Hn. 1 3 -

Tbn. 1 2 3 -

B. Tbn. -

Euph. -

Tba. -

Cb. -

Gtr. *f* *mf*

Hp. -

Pno. *mf*

Timp. -

Mba. to Suspended Cymbal

Xyl. -

Tam. -

Chm. -

Vib. *mf*

B. Dr. *ppp*

Dr. Set

85

86

87

88

89

Picc.

FL 1
2

A. FL 1
2

Ob. 1
2
3

E^b Cl. 1
2

B^b Cl. 1
2
3
4

B. Cl. 1
2

Cb. Cl.

Bsn. 1
2

Cbsn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bs. Sx.

Hn. 1
3

Tbn. 1
2
3

B. Tbn.

Euph.

Tba.

Cb.

Hp.

Pno.

Timp.

Sus. Cym.

Xyl.

Tam.

Chm.

Ratchet
Toms

B. Dr.

Dr. Set

mf

p

ppp

pp

mf

senza sord.

ppp

senza sord.

ppp

tutti

ppp

pp

to Ratchet

to Temple Blocks

90 91 92 93

Picc.

FL 1
2

A. FL 1
2

Ob. 1
2
3

E^b CL

B^b CL 1
2
3
4

B. CL 1
2

Cb. CL

Bsn 1
2

Cbsn

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bs. Sx.

C Tpt 1
2
3
4

Hn. 1
2
3
4

Tbn 1
2
3

B. Tbn

Euph.

Tba

Cb.

Hp

Pno

Timp.

Sus. Cym.

Xyl.

Tam.

Chm.

Ratchet
Toms

B. Dr.

T. Blks.
Guero

94 95 96 97 98 99 100 101

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110 THE ORDER: Brooding, Uneasy $\text{♩} = 72$

118

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Picc. to Piccolo
 Picc. to Piccolo
 Picc. to Flute
 1 A. FL. to Flute
 2 A. FL. to Flute
 1 Ob. 2
 2 Ob. 3
 3 E^b Cl.
 1 B^b Cl. 2
 2 B^b Cl. 3
 3 B. Cl. 1 a2
 2 Cb. Cl. 1
 2 Bsn. 1
 2 Cbsn. to Bassoon
 S. Sx.
 A. Sx.
 T. Sx.
 B. Sx.
 Bs. Sx. f
 1 C Tpt. a2
 2 C Tpt. a2
 3 Hn. 1
 2 Hn. 2
 3 Hn. 3
 4 Hn. 4
 1 Tbn. 2
 2 B. Tbn.
 3 Euph.
 Tba. solo, one player
 Cb. 8va
 Hp. ff
 Pno. legato
 Org. $\text{♩} = 72$
 Timp. ff
 Sus. Cym. Suspended Cymbal bowed
 Xyl. to Marimba
 Tam. mp Chimes lv. sempre
 Chm. f
 Ratchet
 Toms p
 B. Dr. Temple Blocks always w/ rubber mallets to Drum Set
 T. Blks. Guiro mp

110 111 112 113 114 115 116 117 118

Picc. 1
Picc. 2
Picc. 3
3 FL 4
1 Ob. 2 3
E♭ Cl. 1
B♭ Cl. 2 3 4
B. Cl. 1 2
Cb. Cl.
Bsn. 1 2
Cbsn. Contrabassoon
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Bs. Sx.
1 C Tpt. 2 3 4
1 Hn. 2 3 4
1 Tbn. 2 3
B. Tbn.
Euph. solo, one player
Tba.
Cb.
Hp.
Pno. legato *mf* *pp*
Manual I (top staff): Gr. Principal 8' Gam. 8' Trumpet 8' Great to Pedal
Manual II (bottom staff): Sw. Oboe 8' String 3/Flute 8'
Ped. Principal 16'/8' Trombone 16'
Timp. *ppp* lowest pitches, two drums
Mba.
Xyl.
Whips (sm. lg) to Anvil Small Whip Anvil
Chm.
Ratchet
Toms
B. Dr.
Dr. Set

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Suddenly Violent (Same Tempo, or Slightly Slower)

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (B-flat major/D minor). The tempo is marked 'Suddenly Violent (Same Tempo, or Slightly Slower)'. The score includes various performance techniques such as 'shriek to highest range' for the Piccolo, 'arco' for the Cymbals, and 'Ratchet' for the Ratchet. Dynamic markings range from *ff* (fortissimo) to *p* (piano). The score is divided into measures 134, 135, and 136.

*Play erratically between and including the given notes as fast as possible. Add fluttertonguing or growling if desired.
 **Play any abrasive, raucous multiphonic. It can cut through the ensemble, but it should not be overpowering.

+Play clusters on any black and white keys within the general shape given in these two bars.

++Play major-scale arpeggios as fast as possible; keep moving upward in pitch. The result should sound like an out-of-control synth arpeggiator.

Freely, ca. 8 - 12" per cue

Picc. to Flute

FL 1

Picc.

FL 3 4

Ob. 1 2 3

E♭ Cl.

B♭ Cl. 1 2 3 4

B. Cl. 1 2

Cb. Cl.

Bsn 1 2 3

S. Sx. *fff*

A. Sx. *fff*

T. Sx. *fff*

B. Sx. *fff*

Bs. Sx. *fff*

C Tpt 1 2 3 4

Hn. 1 2 3 4

Tbn 1 2 3

B. Tbn

Euph.

Tba.

Cb.

Hp. *fff*

Pno.

Timp. solo *fff* *dramatico*

Mba. *fff*

Xyl. *fff*

Whips (sm. lg) to Tam-Tam

Assorted Perc.

Ratchet to Vibraphone *fff*

Toms

B. Dr.

Dr. Set to Temple Blocks *fff*

Chimes *p* *lontano*

Tam-Tam w/ superballet mallet *mp*

Temple Blocks *fff*

to Drum Set *pp*

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137

138

139 THE SECOND ATTEMPT: Coffee Lounge Music... Again ♩ = 144

146

Picc. Flute

FL 1 *pp* *f* *mf*

Picc. Alto Flute *pp* *f* *mf* to Flute

FL 4

Ob. 1 2 3

E♭ Cl. 1 2 3 4

B♭ Cl. 1 2 3 4 *n*

B. Cl. 1 2 *mf* *p*

Cb. Cl. *mf* *p*

Bsn. 1 2 *mf* *p*

Cbsn. *mf* *p*

S. Sx. *mf* *p*

A. Sx. *mf* *p*

T. Sx. *mf* *p*

B. Sx. *mf* *p*

Bs. Sx. *mf* *p*

Hn. 1 2 3 4

Tbn. 1 2 3 *mf* *p*

B. Tbn. *mf* *p*

Euph. *mf* *p*

Tba. *mf* *p*

Cb. *mf* *p*

Gtr. *pp* *mf* *f*

Hp.

Pno. *pp* *mf* *p* to Celeste

Org. (same mixture as before) *mf* *p*

Timp. *pp* *ff* *p*

Mba. *pp* *mf*

Xyl.

Whips (sm. lg) to Large Whip

Assorted Perc.

Vib. *p* *f* *mf*

B. Dr.

Dr. Set *pp* *mf*

139 140 141 142 143 144 145 146 147 148 149

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PUMPKIN MADNESS: Symphony No. 2 for Wind Ensemble

rit. 153 **Eerie** ♩ = 64 *non vib.* *pp* *accel.* 158 **Adagio** ♩ = 76

Picc. *pp*

FL 1 *pp*

Picc. *non vib.* *pp* *Flute* *non vib.* *pp* *to Flute*

3 *pp*

FL 4 *non vib.* *pp*

Ob. 1 2 *pp*

Eng. Hn. *pp* *mp*

E♭ Cl. *pp* *mp*

B♭ Cl. 1 2 3 4 *pp* *mp* 1.2. 3.4. a2

B. Cl. 1 2 *ppp*

Cb. Cl. *ppp*

Bsn 1 2 *ppp*

Cbsn *ppp*

S. Sx. *ppp*

A. Sx. *ppp*

T. Sx. *ppp*

B. Sx. *ppp*

Bs. Sx. *ppp*

Hn. 1 2 3 4 *ppp* a2

Tbn 1 2 3 *ppp*

B. Tbn *ppp*

Euph. *ppp*

Tba *ppp*

Cb. *ppp*

Hp. *mp* *ff* *mf*

Celeste *mp*

Cel. *mp*

Org. *ppp*

Timp. *ppp*

Mba. *ppp*

Xyl. *ppp*

Whips (sm. lg) *ppp*

Assorted Perc. *ppp*

Vib. *mp* *to Ratchet*

B. Dr. *ppp*

Dr. Set *ppp*

150 151 152 153 154 155 156 157 158 159 160

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166 poco accel.

161 162 163 164 165 166 167 168 169

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172 Suddenly Violent... Again ♩ = 152

♩ = 80 rit.

172 Suddenly Violent... Again ♩ = 152

8^{va}

3/4 4/4 12/8 9/8 12/8 4/4

Picc. *f* *ff*

1 2 *f* *ff*

FL. *f* *ff*

3 4 *f* *ff*

Ob. 1 2 *mf* *f* *ff*

Eng. Hn. *mf* *f*

E♭ Cl. *f* *ff*

1 2 *mf* *ff*

3 4 *f* *ff*

B♭ Cl. *f* *ff*

1 2 *f* *ff*

3 4 *f* *ff*

B. Cl. *f* *ff*

1 2 *f* *ff*

3 4 *f* *ff*

Cb. Cl. *f* *ff*

1 2 *f* *ff*

3 4 *f* *ff*

Bsn. *f* *ff*

1 2 *f* *ff*

Cbsn. *f* *ff*

S. Sx. *f* *ff*

A. Sx. *f* *ff*

T. Sx. *f* *ff*

B. Sx. *f* *ff*

Bs. Sx. *f* *ff*

1 2 *mf* *ff*

3 4 *mf* *ff*

C Tpt. *mf* *ff*

1 2 *mf* *ff*

3 4 *mf* *ff*

Hn. *mf* *ff*

1 2 *mf* *ff*

3 4 *mf* *ff*

Tbn. *mf* *ff*

1 2 3 *mf* *ff*

B. Tbn. *mf* *ff*

Euph. *f* *ff*

Tba. *f* *ff*

Cb. *f* *ff*

Piano *f* *ff*

Timp. *f* *ff*

Mba. *f* *pp*

Xyl. *f* *pp*

Whips (sm. lg) *f* *pp*

Assorted Perc. *f* *pp*

Ratchet *mf* *pp*

Toms *mf* *pp*

B. Dr. *mf* *pp*

Dr. Set *mf* *pp*

straight mute

senza sord.

senza sord.

pizz.

to Suspended Cymbal

Xylophone

Lg. Whip

Ratchet

to Chimes

to Tam-Tam

Suspended Cymbal

170 171 172 173 174 175

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$\text{♩} = 76$

181 THE QUEST FOR PUMPKIN SPICE: Vivace $\text{♩} = 156$

This page contains the musical score for measures 176 through 185. The score is for a wind ensemble and includes parts for Piccolo, Flutes (1-4), Oboes (1-2), English Horn, Clarinets (E♭, B♭, B♭), Bass Clarinet, Bassoon (1-2), Contrabassoon, Saxophones (Soprano, Alto, Tenor, Baritone, Bass), Trumpets (1-4), Horns (1-4), Trombones (1-3), Euphonium, Tuba, Cymbals, Chimes, Tam-Tam, Assorted Percussion, Ratchet Toms, and Drums (Bass, Set). The score features various dynamics such as *pp*, *ff*, *f*, and *ff*, and includes performance instructions like 'arco' and 'w/ mallets'. A large red watermark 'PERMISSIONS legal use requires purchase' is overlaid on the score. Measure numbers 176, 177, 178, 179, 180, 181, 182, 183, 184, and 185 are indicated at the bottom of the page.

176 177 178 179 180 181 182 183 184 185

186 187 188 189 190 191 192

193

Musical score for Wind Ensemble, page 193. The score includes parts for Piccolo, Flutes (1, 2, 3, 4), Oboes (1, 2), English Horn, Clarinets (E♭, B♭, 1, 2, 3, 4), Bass Clarinet, Contrabass Clarinet, Bassoons (1, 2), Contrabassoon, Saxophones (Soprano, Alto, Tenor, Baritone, Bass), Trumpets (1, 2, 3, 4), Horns (1, 2, 3, 4), Trombones (1, 2, 3), Euphonium, Tuba, and Percussion (Cymbal, Marimba, Xyl, Whips, Assorted Perc., Ratchet Toms, B. Dr., Dr. Set). The score features various dynamics such as *pp*, *mf*, *mp*, *f*, and *ff*, and includes performance instructions like "to Piccolo", "straight mute", and "harmon mute". A large red watermark "PERMISSION REQUIRED FOR LEGAL USE" is overlaid on the score.

193

194

195

196

197

198

201

This page contains the musical score for measures 199 through 204 of the Wind Ensemble part of 'Pumpkin Madness: Symphony No. 2'. The score is arranged in a standard wind ensemble layout with multiple staves for each instrument family. The instruments listed on the left are: Piccolo (3 parts), Flute (3 parts), Oboe (2 parts), English Horn, Clarinet in E (3 parts), Clarinet in Bb (4 parts), Bassoon (2 parts), Contrabassoon, Saxophone in C (1 part), Saxophone in Bb (1 part), Saxophone in F (1 part), Saxophone in Eb (1 part), Trumpet in C (4 parts), Horn in F (4 parts), Trombone (3 parts), Euphonium, Tuba, Cymbal (collegio), Snare Drum (8va), and Percussion (MBA, Xylophone, Whips, Assorted Perc., Ratchet Toms, B. Dr., Dr. Set). The score includes various musical notations such as dynamics (pp, mf, f), articulation (accents, slurs), and performance instructions (harmon mute, collegio). A large red watermark 'PERMISSIONS legal use requires purchase' is overlaid diagonally across the page. Measure numbers 199, 200, 201, 202, 203, and 204 are indicated at the bottom of the page.

199

200

201

202

203

204

shriek, highest range possible

Picc. *ff*

Picc. *ff*

Picc. *ff*

FL 3/4 *f*

Ob. 1/2 *f*

Eng. Hn *f*

E♭ Cl. *f*

B♭ Cl. 1/2/3/4 *f*

B. Cl. 1/2 *ff*

Cb. Cl. *ff*

Bsn 1/2 *ff*

Cbsn *ff*

S. Sx. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *ff*

Bs. Sx. *ff*

C Tpt 1/2/3/4 *f*

Hn. 1/2/3/4 *f*

Tbn 1/2/3 *ff* senza sord.

B. Tbn *ff* senza sord.

Euph. *ff*

Tba. *ff*

Cb. *ff*

Hp. *ff*

Pno. *ff*

Timp. *ff*

Mba. *ff*

Xyl. *ff*

Whips (sm. lg) *ff*

Assorted Perc. *ff*

Ratchet *f*

Toms *ff*

B. Dr. *f*

Dr. Set *ff*

205 206 207 208 209 210 211 212 213

to Suspended Cymbal

to Glockenspiel

to Chimes

legal use requires purchase

Picc. 1, 2, 3, 4

FL 3, 4

Ob. 1, 2

Eng. Hn.

E♭ CL 1, 2, 3, 4

B♭ CL 1, 2, 3, 4

B. CL 1, 2

Cb. CL

Bsn 1, 2

Cbsn

S. Sx., A. Sx., T. Sx., B. Sx., Bs. Sx.

C Tpt 1, 2, 3, 4

Hn. 1, 2, 3, 4

Tbn 1, 2, 3

B. Tbn

Euph.

Tba

Cb.

Pno

Timp.

Sus. Cym.

Xyl.

Glk.

Chm.

Ratchet/Toms

B. Dr.

Dr. Set

8va

f

a2

mf

ff

senza sord.

Glockenspiel

Chimes

to Snare Drum

214 215 216 217 218 219 220 221 222 223 224 225

PREVIEW
 legal use requires purchase

236

The musical score for page 33 of 'Pumpkin Madness: Symphony No. 2 for Wind Ensemble' features the following instruments and parts:

- Picc.**: Piccolo (3 parts)
- FL**: Flute (3 parts)
- Ob.**: Oboe (2 parts)
- Eng. Hn.**: English Horn
- E^b Cl.**: Clarinet in E-flat
- B^b Cl.**: Clarinet in B-flat (3 parts)
- B. Cl.**: Bass Clarinet (2 parts)
- Cb. Cl.**: Contrabass Clarinet
- Bsn.**: Bassoon (2 parts)
- Cbsn.**: Contrabassoon
- S. Sx.**: Soprano Saxophone
- A. Sx.**: Alto Saxophone
- T. Sx.**: Tenor Saxophone
- B. Sx.**: Baritone Saxophone
- Bs. Sx.**: Bass Saxophone
- C Tpt.**: Trumpet in C (3 parts)
- Hn.**: Horn (4 parts)
- Tbn.**: Trombone (3 parts)
- B. Tbn.**: Baritone Trombone
- Euph.**: Euphonium
- Tba.**: Tuba
- Cb.**: Contrabass
- Pno.**: Piano
- Timp.**: Timpani
- Sus. Cym.**: Suspended Cymbal
- S. Dr.**: Snare Drum
- Glk.**: Glockenspiel
- Chm.**: Chimes
- Ratchet**: Ratchet
- Toms**: Tom-toms
- B. Dr.**: Bass Drum
- Dr. Set**: Drum Set

Key performance markings include *f* (forte), *g^{va}* (grave), *rit.* (ritardando), *arco*, and *ff* (fortissimo). Specific instructions for the Glockenspiel include 'to Large Whip' and 'to Anvil'. The score is marked with measure numbers 226 through 237 at the bottom.

226 227 228 229 230 231 232 233 234 235 236 237

Pic. 1

Flute 3

Flute 4

Ob. 1 2

Eng. Hn

E^b Cl. 1 2

B^b Cl. 3 4

B. Cl. 1 2

Cb. Cl.

Bsn. 1 2

Cbsn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bs. Sx.

C. Tpt. 1 2 3 4

Hn. 1 2 3 4

Tbn. 1 2 3

B. Tbn.

Euph.

Tba.

Cb.

Hp.

Pno.

Timp.

Sus. Cym.

S. Dr.

Whips (sm. lg)

Assorted Perc.

Ratchet Toms

B. Dr.

Dr. Set

238 239 240 241 242 243 244

247

Manual I (top staff): Gr. Principal 8'/4' Gamba 8' Trumpet 8'
 Manual II (bottom staff): Sw. Principal 8'/4' Oboe 8' Flute 8'

Ped. Principal 16'/8' Trombone 16' Flute 8'

Xylophone

Chimes

245

246

247

248

249

Picc. 1 2

FL 3 4

Ob. 1 2

Eng. Hn.

E♭ Cl. 1 2

B♭ Cl. 3 4

B. Cl. 1 2

Cb. Cl.

Bsn. 1 2

Cbsn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bs. Sx.

C Tpt. 1 2 3 4

Hn. 1 2 3 4

Tbn. 1 2 3

B. Tbn.

Euph.

Tba.

Cb.

Hp.

Pno.

Org.

Timp.

Sus. Cym.

Xyl.

Mnt. Tamb.

Assorted Perc.

Vib.

Chm.

Dr. Set

250 251 252 253 254 255

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256

Picc. *mf* *f*

1 2
FL *mf* *f*

3 4

Ob. 1 2 *mf* *f*

Eng. Hn. *ff* to Oboe

E[♭] CL *ff* *f*

1 2
B[♭] CL *ff* *f*

3 4

B. CL 1 2 *mf* *ff* *f*

Cb. CL *ff*

Bsn 1 2 *ff*

Cbsn *ff*

S. Sx *ff* *ff*

A. Sx *ff* *ff*

T. Sx *ff* *ff*

B. Sx *ff* *ff*

Bs. Sx *ff* *ff*

1 2
C Tpt *mf* *ff* *f*

3 4

Hn. 1 2 *mf* *ff* *f*

3 4

Tbn. 1 2 *mf* *ff* *f*

3

B. Tbn. *mf* *ff* *f*

Euph. *mf* *ff* *f*

Tba. *mf* *ff* *f*

Cb. *mf* *ff* *f*

Hp. *f*

Pno. *ff* *ff* *ff*

Timp. *mf* *f* *mf* *ff* *ff* *ff*

to Marimba Marimba

Sus. Cym. *ff* *ff* *ff*

Xyl. *mf* *ff* *ff*

Mnt. Tamb. *mf* *ff* *ff*

Assorted Perc. *ff* *ff* *ff*

to Chimes'

Vib. *ff* *ff* *ff*

Chm. *ff* *ff* *ff*

Dr. Set *ff* *ff* *ff*

straight mute
straight mute
harmon mute
harmon mute

256

257

258

259

260

261

262

Musical score for Wind Ensemble, measures 263-267. The score includes parts for Piccolo, Flutes (1-4), Oboes (1-3), Clarinets (E♭, B♭), Bass Clarinet, Bassoon, Saxophones (Soprano, Alto, Tenor, Baritone, Bass), Trumpets (1-4), Horns (1-4), Trombones (1-3), Euphonium, Tuba, Cymbal, Piano, Timpani, Mallet Bass, Xylophone, Munt. Tamb., Vibraphone, Chimes, and Drum Set.

Measures 263-267 are shown. The score features various dynamics including *mf*, *ff*, *pp*, *f*, and *ff*. Performance instructions include *pizz.*, *arco*, *v.*, *tr.*, *sfz.*, and *to Wood Blocks*. The score is in 4/4 time and includes repeat signs and first/second endings. A large red watermark "PERUSAL COPY" is overlaid on the score.

268

Picc.

1 2 3 4

FL

mf

Oboe 3 to English Horn

1 2 3

E♭ CL

mp

1 2 3 4

E♭ CL

mp

B. CL

1 2

mf

Cb. CL

mf

Bsn

1 2

mf

Cbsn

mf

S. Sx

mf

A. Sx

mf

T. Sx

B. Sx

Bs. Sx

mf

C Tpt

1 2 3 4

mf

Hn

1 2 3 4

a2

mf

Tbn

1 2 3

mf

B. Tbn

mf

Euph.

Tba

mf

Cb.

mf

Hp

mf

Pno

mf

Org

(manual)

(pedal)

(Same mixture as before)

mf

Timp.

Mba

3

mf

Xyl

3

mf

Mnt. Tamb.

4

Mounted Tambourine

mp

Chm.

Vib.

mp

W. Blks.

Wood Blocks

mp

Dr. Set

ff

Temple Blocks

mp

268 269 270 271 272 273 274

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The musical score is arranged in a standard wind ensemble format. The top section includes Piccolo, Flutes (1-4), Oboes (1-2), English Horn, Clarinets (E♭, B♭, B♭), Bassoons (1-2), Saxophones (Soprano, Alto, Tenor, Baritone, Bass), Trumpets (1-4), Horns (1-4), Trombones (1-3), Euphonium, and Tuba. The bottom section includes Percussion (Mbaritone, Xylophone, Vibraphone, Wood Blocks, Tenor Blocks, Guiro) and Keyboard (Harp, Piano, Organ). The score features various dynamics such as *ff*, *mf*, *f*, and *mp*, along with articulation marks like accents and slurs. A large red watermark reading "PERUSAL COPY" is overlaid diagonally across the score, with the text "legal use requires purchase" written below it.

275

276

277

278

279

280

281

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282 283 284 285 286 287 288 289

292

290 291 292 293 294 295

296 297 298 299 300 301 302

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senza sord

to Small Whip

308

Picc.

1 2

FL

3 4

Flute 3 & 4 to Alto Flute

Ob. 1 2

Eng. Hn

E♭ Cl

1 2

B♭ Cl

3 4

B. Cl. 1 2

Cb. Cl.

Bsn 1 2

Cbsn

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bs. Sx.

1 2

C Tpt

3 4

1 2

Hn

3 4

1 2

Tbn

3

B. Tbn

Euph.

Tba

Cb.

col legno

G♯ C♯ B♭

mf

8va⁺

f

8va₋

Pno

Org.

Timp.

Mba.

to Suspended Cymbal

Suspended Cymbal

to Marimba

Marimba

Whips (sm. lg)

Small Whip

mp

Chm.

to Small Wood Block (let chimes ring)

Small Wood Block

small rubber mallets

mp

Ratchet Toms

Toms

B. Dr.

Dr. Set

303 304 305 306 307 308 309 310

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Musical score for Wind Ensemble, page 315. The score includes parts for various instruments: Piccolo, Flutes (FL 1, 2), Alto Flutes (A FL 1, 2), Oboes (Ob. 1, 2, 3), Clarinets (Cl. 1, 2, 3, 4), Bassoons (B. Cl. 1, 2), Saxophones (S. Sax., A. Sax., T. Sax., B. Sax., Bb. Sax.), Trumpets (C. Tpt. 1, 2, 3, 4), Horns (Hn. 1, 2, 3, 4), Trombones (Tbn. 1, 2, 3), Euphonium (Euph.), Tuba (Tuba), Guitar (Gtr.), Harp (Hp.), Piano (Pno.), Timpani (Timp.), Mallets (Mba.), Whips (Whips (sm. lg)), Assorted Percussion (Assorted Perc.), Ratchet Toms (Ratchet Toms), Bells (B. Dr.), and Temple Blocks (T. Blks. Guiro). The score features dynamic markings such as *ff*, *mf*, and *mp*. A large red watermark reading "PERUSAL COPY" and "legal use requires purchase" is overlaid on the score. Measure numbers 311, 312, 313, 314, 315, and 316 are indicated at the bottom. The page is numbered 45 in the top right corner.

Picc. 3/4 4/4 shriek *ff* a2

FL 1 2 shriek *ff*

A. FL 1 2 *ff* *ff*

Ob. 2 3

E^b CL

B^b CL 1 2 3 4 *ff* *ff*

B. CL 1 2

Cb. CL

Bsn 1 2

Cbsn

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bs. Sx.

C Tpt 1 2 3 4 3/4 4/4

Hn. 1 2 3 4 *pp* *ff* *pp* *ff*

Tbn 1 2 3 *pp* *ff* *pp* *ff*

B. Tbn *pp* *ff* *pp* *ff*

Euph.

Tba.

Cb. *pizz.*

Gtr.

Hp.

Pno. *mf*

Timp. *mf*

Sus. Cym. 3/4 4/4 *pp* *ff*

S. Dr. *f* [Snare Drum] r.s. f r.s. *pp*

Whips (sm. lg) *f* to Large Whip [Large Whip] to Tam-Tam *pp* [Tam-Tam]

Assorted Perc. *mf* to Metal Objects [Metal Objects] large metal beaters or brass mallets *ff* *f*

Ratchet Toms *p*

B. Dr. *pp*

T. Blks. Guiro *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

317 318 319 320 321 322 323 324

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325

The musical score is arranged in a standard wind ensemble layout. The instruments and their parts are as follows:

- Picc.**: Piccolo
- 1, 2**: Flute 1 and 2
- FL 3, 4**: Flute 3 and 4
- Ob. 1, 2**: Oboe 1 and 2
- Eng. Hn**: English Horn
- E^b CL**: E-flat Clarinet
- 1, 2**: Bass Clarinet 1 and 2
- 3, 4**: Bass Clarinet 3 and 4
- B. CL 1, 2**: Bassoon 1 and 2
- Cb. CL**: Contrabassoon
- Bsn 1, 2**: Bassoon 1 and 2
- Cbsn**: Contrabassoon
- S. Sx**: Soprano Saxophone
- A. Sx**: Alto Saxophone
- T. Sx**: Tenor Saxophone
- B. Sx**: Baritone Saxophone
- Bs. Sx**: Bass Saxophone
- 1, 2, 3, 4**: Trumpet 1, 2, 3, and 4
- 1, 2, 3, 4**: Horn 1, 2, 3, and 4
- 1, 2, 3**: Trombone 1, 2, and 3
- B. Tbn**: Baritone Trombone
- Euph.**: Euphonium
- Tba**: Tuba
- Cb.**: Contrabass
- Hp**: Harp
- Pno**: Piano
- Org**: Organ
- Timp.**: Timpani
- Sus. Cym.**: Suspended Cymbal
- S. Dr.**: Snare Drum
- Tam.**: Tom-tom
- Assorted Perc.**: Assorted Percussion
- Ratchet**: Ratchet
- Toms**: Tom-toms
- B. Dr.**: Bass Drum
- T. Blks.**: Tenor Blocks
- Guero**: Guiro

Key performance instructions include *senza sord.* for the Trombones and *arco* for the Contrabass. The score features various dynamics such as *mf*, *ff*, and *pp*. A large red watermark reading "PERMISSIONS ALL COPY legal use requires purchase" is overlaid on the score.

325

326

327

328

329

330

This page contains the musical score for measures 331 through 337 of the Wind Ensemble. The instruments listed on the left are: Picc., FL 1-4, Ob. 1-2, Eng. Hn., E^b CL 1-4, B. CL 1-2, Cb. CL, Bsn 1-2, Cbsn, S. Sx, A. Sx, T. Sx, B. Sx, Bs. Sx, C Tpt 1-4, Hn. 1-4, Tbn 1-3, B. Tbn, Euph., Tba, Cb., Hp., Pno., Org., Timp., Sus. Cym., S. Dr., Tam., Assorted Perc., Vib., B. Dr., and Dr. Set. The score includes various musical notations such as dynamics (p, ff, mp), articulation (accents, slurs), and performance instructions like 'to Anvil' and 'Marimba'. A large red watermark 'PERUSAHAL.COM legal use requires purchase' is overlaid diagonally across the page.

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3
4
3
4
3
4

338 339 340 341 342 343

345

This page contains the musical score for measures 344 through 351 of the Wind Ensemble. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The score includes parts for Piccolo, Flutes (1-4), Oboes (1-2), English Horn, Clarinets (E-flat, B-flat, Bass), Bassoons (1-2), Saxophones (Alto, Tenor, Baritone, Bass), Trumpets (1-4), Horns (1-4), Trombones (1-3), Euphonium, Tuba, Horns (Piano), Percussion (Mandolin, Whips, Vibraphone, Bells, Drum Set), and Piano. A large red watermark reading "PERUSAL COPY" is overlaid diagonally across the score. Performance markings such as *pp*, *mp*, and *f* are present throughout. Measure numbers 344, 345, 346, 347, 348, 349, 350, and 351 are indicated at the bottom of the page.

352 shriek *ff* a2 shriek *ff* shriek *ff*

1 2 *ff*

FL *ff*

3 4 *ff*

Ob. 1 2 *pp* *f* *mp* *f*

Eng. Hn. *pp* *f* *mp* *f*

E^b Cl. *pp* *f* *mp* *f*

1 2 *pp* *f* *mp* *f*

B^b Cl. 3 4 *pp* *f* *mp* *f*

B. Cl. 1 2 *pp* *f* *mp* *f*

Cb. Cl. *pp* *f* *mp* *f*

Bsn 1 2 *pp* *f* *mp* *f*

Cbsn *pp* *f* *mp* *f*

S. Sx. *mp* *f*

A. Sx. *mp* *f*

T. Sx. *mp* *f*

B. Sx. *mp* *f*

Bs. Sx. *mp* *f*

1 2 *pp* *f* *mp* *f*

C. Tpt. 3 4 *pp* *f* *mp* *f*

1 2 *pp* *f* *mp* *f*

Hn. 3 4 *pp* *f* *mp* *f*

1 2 *pp* *f* *mp* *f*

Tbn. 3 *pp* *f* *mp* *f*

B. Tbn. *pp* *f* *mp* *f*

Euph. *pp* *f* *mp* *f*

Tba. *pp* *f* *mp* *f*

Cb. *pp* *f*

Hp. 3 4

clusters as before, highest and lowest range *ff* 15 *ff* 15

Pno. *ff*

Timp. *f*

Tamb. 3 4

S. Dr. 3 4

Whips (sm. lg) *f*

Assorted Perc. 3 4

Ratchet Toms *f*

B. Dr. *f*

Dr. Set *f*

352 353 354 355 356 357 358 359



This page contains the musical score for measures 360 through 366 of the Wind Ensemble section of 'Pumpkin Madness: Symphony No. 2'. The score is written for a variety of instruments, including woodwinds, brass, and percussion. The key signature is one sharp (F#), and the time signature is 4/4. The score features dynamic markings such as *ff*, *mp*, *f*, *mf*, and *ff*. There are several time signature changes indicated by large numbers (3, 4) above the staves. A large red watermark reading 'Legal Use Requires Purchase' is overlaid diagonally across the center of the page. Measure numbers 360, 361, 362, 363, 364, 365, and 366 are printed at the bottom of the page.

375 THE HUNT FOR THE MONSTER: Barbaric ♩ = ♩ (♩ = 156)

381

Score for Wind Ensemble and Percussion, measures 375-384. The score includes parts for:

- B. Cl. 1/2
- Cb. Cl.
- Bsn 1/2
- Cbsn
- S. Sx.
- A. Sx.
- T. Sx.
- B. Sx.
- Bs. Sx.
- C. Tpt. 1/2
- Hn. 1/2
- Tbn. 1/2
- B. Tbn.
- Euph.
- Tba.
- Timpani (Timp.)
- Tambourine (Tamb.)
- S. Dr.
- Tam.
- Assorted Perc.
- Ratchet Toms
- B. Dr.
- T. Blks. Guiro

Measures 375-384 are shown with dynamic markings such as *ff*, *pp*, *f*, and *mf*. A large red watermark "PERUSAL COPY" is overlaid diagonally across the score.

375 376 377 378 379 380 381 382 383 384

391

Score for Percussion, measures 385-394. The score includes parts for:

- Timpani (Timp.)
- Tambourine (Tamb.)
- Tam.
- Assorted Perc.
- Ratchet Toms
- B. Dr.
- T. Blks. Guiro

Measures 385-394 are shown with dynamic markings such as *mf* and *ff*.

385 386 387 388 389 390 391 392 393 394

Score system 1 (measures 395-404). Instruments: Timp., Tamb., Tam., Assorted Perc., Ratchet Toms, B. Dr., T. Blks. Guiro.

Score system 2 (measures 405-414). Includes dynamic markings *mf* and *ff*, and a "Temple Blocks" instruction. A large red watermark "PERUSAL COPY" is overlaid on this system.

Score system 3 (measures 415-424). Includes dynamic marking *f*. A large red watermark "PERUSAL COPY" is overlaid on this system.

Score system 4 (measures 425-434). Includes dynamic marking *mf*.

438

Musical score for measures 435-444. Instruments include Timp., Tamb., S. Dr., Tam., Assorted Perc., Ratchet Toms, B. Dr., and T. Blks. Guiro. Dynamics include *mf* and *ff*. A note above measure 438 says "to China Cymbal".

445

Musical score for measures 445-450. Instruments include Timp., Tamb., S. Dr., Tam., Assorted Perc., Ratchet Toms, B. Dr., and T. Blks. Guiro. Dynamics include *ff*. A large watermark "PERUSAL COPY" is overlaid diagonally across the page.

451

Musical score for measures 451-456. Instruments include Timp., Tamb., S. Dr., Tam., Assorted Perc., Ratchet Toms, B. Dr., and T. Blks. Guiro. Dynamics include *pp*. A large number "3" is written vertically on the right side of the score. A note above measure 451 says "(w/ full ensemble)".

457

Score for Wind Ensemble and Percussion, measures 457-462.

Measures 457-462:

- Picc. (Piccolo):** *ff* (fortissimo), playing a rhythmic pattern of eighth notes.
- FL 3/4:** *ff*, playing a rhythmic pattern of eighth notes.
- Ob. 1/2:** *mf* (mezzo-forte), playing a rhythmic pattern of eighth notes.
- Eng. Hn:** *mf*, playing a rhythmic pattern of eighth notes.
- E♭ CL 1/2:** *mf*, playing a rhythmic pattern of eighth notes.
- B♭ CL 1/2:** *mf*, playing a rhythmic pattern of eighth notes.
- B. CL 1/2:** *ff*, playing a rhythmic pattern of eighth notes.
- Cb. CL:** *ff*, playing a rhythmic pattern of eighth notes.
- Bsn 1/2:** *ff*, playing a rhythmic pattern of eighth notes.
- Cbsn:** *ff*, playing a rhythmic pattern of eighth notes.
- S. Sx:** *mf*, playing a rhythmic pattern of eighth notes.
- A. Sx:** *mf*, playing a rhythmic pattern of eighth notes.
- T. Sx:** *mf*, playing a rhythmic pattern of eighth notes.
- B. Sx:** *mf*, playing a rhythmic pattern of eighth notes.
- Bs. Sx:** *mf*, playing a rhythmic pattern of eighth notes.
- C Tpt 1/2/3/4:** *ff*, playing a rhythmic pattern of eighth notes.
- Hn. 1/2/3/4:** *ff*, playing a rhythmic pattern of eighth notes.
- Tbn 1/2/3:** *ff*, playing a rhythmic pattern of eighth notes.
- B. Tbn:** *ff*, playing a rhythmic pattern of eighth notes.
- Euph.:** *ff*, playing a rhythmic pattern of eighth notes.
- Tba:** *ff*, playing a rhythmic pattern of eighth notes.
- Cb.:** *ff*, playing a rhythmic pattern of eighth notes.
- Pno:** *ff*, playing a rhythmic pattern of eighth notes. Includes instruction: "clusters as before, in this general range and pattern".
- Timp.:** *ff*, playing a rhythmic pattern of eighth notes.
- Tamb.:** *ff*, playing a rhythmic pattern of eighth notes. Includes instruction: "to Marimba".
- S. Dr.:** *ff*, playing a rhythmic pattern of eighth notes. Includes instruction: "to Glockenspiel".
- Tam.:** *ff*, playing a rhythmic pattern of eighth notes. Includes instruction: "to Metal Objects".
- Assorted Perc.:** *ff*, playing a rhythmic pattern of eighth notes.
- Ratchet Toms:** *ff*, playing a rhythmic pattern of eighth notes.
- B. Dr.:** *ff*, playing a rhythmic pattern of eighth notes.
- T. Blks. Guiro:** *ff*, playing a rhythmic pattern of eighth notes.

Measures 461-462:

- Measures 461-462:** *ff*, playing a rhythmic pattern of eighth notes.

457

458

459

460

461

462

470

Picc. 3/4

1 Flute *ff* *pp*

2 Flute *ff* *pp*

3 Flute *ff* *pp*

4 Flute *ff* *pp*

E♭ Cl. *ff* *pp*

1 B♭ Cl. *ff* *pp*

2 B♭ Cl. *ff* *pp*

3 B♭ Cl. *ff* *pp*

4 B♭ Cl. *ff* *pp*

B. Cl. 1

2

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bs. Sx.

1 C Tpt. 3/4

2 C Tpt. 4

3 C Tpt. 3

4 C Tpt. 4

1 Hn. 3/4

2 Hn. 4

3 Hn. 3

4 Hn. 4

1 Tbn. 3/4

2 Tbn. 4

3 Tbn. 3

B. Tbn.

Euph.

Tba.

Cb.

Timp. *ff*

Mba. *ff*

Xyl. *ff*

Glk. *ff*

Crt.

Ratchet *ff*

Toms *ff*

Chm. *ff*

T. Blks. *ff*

Guero *ff*

Marimba

Xylophone

Glockenspiel

Vibraphone

Chimes

w/ vib. mallets

470

471

472

473

474

475

476

479

FL 3/4

1/2 B^b CL

B. CL 1/2

Cb. CL

Bsn 1/2

Cbsn

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bs. Sx.

Timp.

Mba.

Xyl.

Glk.

Crt.

Vib.

Chm.

T. Blks. Guiro

477 478 479 480 481 482 483

ff *pp* *f* *ord.* *f* *ff* *mf*

2/4 3/4 4/4 3/4

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489

Timp.

Mba.

Xyl.

Glk.

Crt.

Vib.

Chm.

T. Blks. Guiro

484 485 486 487 488 489 490 491 492

ff *mf* *mf*

Crotales

to Suspended Cymbal

to Snare Drum

to Tam-Tam

to Toms

Toms w/ sticks; play on the rims

498

G.P.

Picc. 1 2 FL 3 4

Sus. Cym.

S. Dr.

Tam.

Crt.

Ratchet Toms

Vib.

T. Blks. Guiro

493 494 495 496 497 498 499 500 501

2/4 3/4

505

Picc. 1 2 FL 3 4

Tbn 1 2 3

B. Tbn

Timp.

Sus. Cym.

S. Dr.

Tam.

Crt.

Ratchet Toms

Vib.

T. Blks. Guiro

502 503 504 505 506 507

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Picc. 1 2 FL 3 4

E^b CL 1 2 3 4

B^b CL 1 2 3 4

Timp.

Sus. Cym.

S. Dr.

Tam.

Crt.

Ratchet Toms

Vib.

T. Blks. Guiro

508 509 510 511 512 513

2/4 3/4 4/4 3/4

bowed

Vibraphone bowed

to Metal Objects

to Bass Drum

to Temple Blocks

515

Picc. 1 2 FL 3 4 1 2 Ob. 3 E^b CL 1 2 B^b CL 3 4 B. CL 1 2 Cb. CL Bsn 1 2 Cbsn S. Sx A. Sx T. Sx B. Sx Bs. Sx C Tpt 1 2 3 4 Hn 1 2 3 4 Tbn 1 2 3 B. Tbn Euph. Tba Cb. Gtr Hp Org. Ped. Principal 16/8* Trombone 16' Flute 8'

Timp. [Suspended Cymbal] Sus. Cym. S. Dr. [Tam-Tam] Tam. Assorted Perc. Ratchet Toms B. Dr. [Bass Drum] T. Blks. Guiro

Gr. Principal 8/4* Gamba 8' Trumpet 8'
Sw. Principal 8/4' Oboe 8' Flute 8'

Ped. Principal 16/8* Trombone 16' Flute 8'

to Large Whip

[Bass Drum]

514 515 516 517 518

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523

Score for Wind Ensemble, Percussion, and Piano/Organ. The score includes parts for Piccolo, Flutes (1-4), Oboes (1-3), Clarinets (Bb, E, Bb), Bassoons (1-2), Saxophones (Soprano, Alto, Tenor, Baritone, Bass), Trumpets (1-4), Horns (1-4), Trombones (1-3), Euphonium, Tuba, Bassoon, Guitar, Harp, Piano/Organ, Timpani, Marimba, Xylophone, Suspended Cymbal, Tambourine, Whips, Assorted Percussion, Ratchet Toms, Bass Drum, and Temple Blocks. The score features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *p*, *ff*, and *f*. A large red watermark reading "PERMISSION REQUIRED FOR LEGAL USE" is overlaid on the score. The page number "523" is located at the top right, and the measure numbers "519" through "525" are at the bottom.

531

♩ = ♩ (♩ = 156)

Picc. 1 2

FL 3 4

Ob. 1 2 3

E♭ CL 1 2 3 4

S. Sx.

A. Sx.

Timp.

Tamb.

Guiro

Whips (sm. lg)

Assorted Perc.

Ratchet Toms

B. Dr.

T. Blks. Guiro

526 527 528 529 530 531 532 533

3/4 6/16 8/8 9/8

f *pp* *mf* *ff* *mf* *mf* *mf* *mf*

to Tam-Tam

Tam-Tam

Timp.

Tamb.

Guiro

Tam.

Assorted Perc.

Ratchet Toms

B. Dr.

T. Blks. Guiro

534 535 536 537 538 539 540 541 542

mp *mf* *ff* *mf* *mp* *mf* *mf* *mf* *mf* *mf*

to Marimba

Guiro

Metal Objects

Timp.

Mba.

Guiro

Tam.

Assorted Perc.

Ratchet Toms

B. Dr.

T. Blks. Guiro

543 544 545 546 547 548 549

ppp *pp* *mf* *ppp* *pp*

to Vibraphone

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550

Musical score for measures 550 to 556. The score includes parts for Flute (FL) 1-4, B♭ Clarinet (B♭ CL) 1-4, Saxophones (S. Sx., A. Sx., T. Sx., B. Sx.), Horns (Hn.) 1-4, Timpani (Timp.), Mellophone (Mba.), Tambores (Tam.), Assorted Percussion (Assorted Perc.), and Bass Drum (B. Dr.). The key signature has one flat (B♭) and the time signature is 3/4. Dynamics include *p*, *pp*, and *mf*. A tempo change to 4/8 is indicated for the drum parts. A rehearsal mark is present at the end of measure 556.

560

Musical score for measures 557 to 563. The score includes parts for Flute (FL) 1-4, B♭ Clarinet (B♭ CL) 1-4, Saxophones (S. Sx., A. Sx., T. Sx., B. Sx.), Horns (Hn.) 1-4, and Bass Drum (B. Dr.). The key signature has one flat (B♭) and the time signature is 3/4. Dynamics include *p*, *mf*, *pp*, and *f*. A rehearsal mark is present at the start of measure 560. A tempo change to 4/8 is indicated for the drum parts. A rehearsal mark is present at the end of measure 563.

567

Musical score for Wind Ensemble, measures 565-572. The score includes parts for Piccolo, Flutes (1, 2, 3, 4), Oboes (1, 2), English Horn, Bassoons (1, 2, 3), Clarinets (Bass, Alto, Tenor, Baritone, Bass), Saxophones (Soprano, Alto, Tenor, Baritone, Bass), and Trumpets/Trombones (C, 3, 4). The score features various dynamic markings (pp, mf, p, mp, ff) and performance instructions such as 'ord.', 'English Horn', 'Bassoon', 'straight mute', and 'harmon mute'. A large red watermark 'PERUSAHAAN COPY legal use requires purchase' is overlaid across the page.

574

573 574 575 576 577 578 579

Picc. *pp* *f*

1 2
FL *pp* *f*

3 4
FL *pp* *f*

Ob. 1 2 *pp* *f*

Eng. Hn *pp* *f*

1 B. Cl. *mf*

2 B. Cl. *mf*

Cb. Cl. *mf*

1 Bsn 2 *mf*

3 Bsn 2 *mf*

Bs. Sx. *mf*

1 2 C. Tpt *mp* straight mute

3 4 C. Tpt

1 2 Tbn *pp* *ff*

3 Tbn *pp* *ff*

B. Tbn *pp* *ff*

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584

580 581 582 583 584 585 586

Picc. *pp*

1 2 FL *pp*

3 4 FL *pp*

Ob. 1 2 *pp*

Eng. Hn *pp* to Clarinet

1 B. Cl. *pp*

2 B. Cl. *pp*

Cb. Cl. *pp*

1 Bsn 2 *pp*

3 Bsn 2 *pp* to Contrabassoon

Bs. Sx. *pp*

1 2 C. Tpt *p* *pp*

3 4 C. Tpt *p* *pp*

Mba. *p* Marimba

Xyl. *p* Xylophone

Vib. *p* Vibraphone

1
2
Hn.
3
4
Cel.
Mba.
Xyl.
Glk.
Vib.

'wolf howl'
mp

'wolf howl'
mp

'wolf howl'
mp

'wolf howl'
mp

Celeste
p

Glockenspiel
p

mf

587 588 589 590 591 592 593

594
1
2
Hn.
3
4
Cel.
Mba.
Xyl.
Glk.
Vib.

to Suspended Cymbal

to Chimes

to Toms

pp

mf

pp

mf

pp

594 595 596 597 598 599 600 601

602 THE HUNT CONTINUES

This page contains the musical score for measures 602 through 607 of the piece 'THE HUNT CONTINUES'. The score is arranged for a large ensemble, including woodwinds, brass, strings, and percussion. The instruments listed on the left are: Picc., Fl. (1-4), Ob. (1-3), E♭ Cl. (1-3), B♭ Cl. (1-4), B. Cl. (1-2), Cb. Cl., Bsn. (1-2), Cbsn., S. Sax., A. Sax., T. Sax., B. Sax., Bs. Sax., C. Tpt. (1-4), Hrn. (1-4), Tbn. (1-3), B. Tbn., Euph., Tba., Cb., Gtr., Hp., Pno., Org., Timp., Sus. Cym., Chm., Tam., Assorted Perc., Ratchet Toms, B. Dr., and T. Blks. Guiro. The score includes various musical notations such as dynamics (ff, f, mp, pp), articulation (accents, slurs), and performance instructions like 'senza sord.' and 'continue strum pattern on same chord throughout'. A large red watermark 'PERUSAL COPY' is overlaid diagonally across the page, and a smaller watermark 'legal use requires purchase' is also visible.

602

603

604

605

606

607

608

1 2
B♭ Cl. *mp*

3 4
B. Cl. *mp*

1 2
Bsn *pp*

Cbsn *pp*

S. Sax *mp*

A. Sax *mp*

T. Sax *mp*

B. Sax *mp*

Bs. Sax *mp*

C Tpt 3 4 *mp*

1 2 *ff*

3 4 *ff*

1 2 *mp*

3 *pp*

B. Tbn *pp*

Euph. *mp*

Tba *pp*

Cb. *pp*

Gtr *ff mp*

Hp *8va*

Pno

Org *mp*

Timp. *ff*

Chm. *to Wood Blocks*

W. Blks.

608 609 610 611 612 613 614 615 616

617

1 2

B♭ Cl.

3 4

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bs. Sax.

1 2

C Tpt.

3 4

Hn.

1 2

Tbn.

3

Euph.

Gtr.

Org.

Timp.

Ratchet
Toms

617 618 619 620 621 622 623 624 625 626

mp

a2

mp

mp

ff

627

Picc.

1
2
3
4
FL

1
2
3
Ob.

1
2
3
B^b Cl.

1
2
B. Cl.

1
2
3
S. Sx.

1
2
3
A. Sx.

1
2
3
T. Sx.

1
2
3
B. Sx.

1
2
3
Bs. Sx.

C Tpt
3
4

1
2
Hn.

1
2
3
4
Tbn.

Gtr

Pno

Timp.

(still the same chord)

627 628 629 630 631 632 633

634

Picc.

1
2
3
4
FL

1
2
3
Ob.

1
2
3
B^b Cl.

1
2
3
4
Hn.

Gtr

Pno

Timp.

Ratchet
Toms

634 635 636 637 638 639 640 641

645

Score for measures 642-648. Instruments include Picc., FL (1, 2, 3, 4), Ob. (1, 2, 3), E♭ CL., B♭ CL. (1, 2, 3, 4), Assorted Perc., Ratchet Toms, W. Blks., and T. Blks. Guiro. A large red watermark 'PERMISSIONS ALL COPY legal use requires purchase' is overlaid on the score. Performance markings include *ff* and *mf*. Percussion parts are labeled with 'Metal Objects', 'Wood Blocks', and 'Temple Blocks'.

642

643

644

645

646

647

648

Score for measures 649-655. Instruments include Picc., FL (1, 2, 3, 4), Ob. (1, 2, 3), E♭ CL., B♭ CL. (1, 2, 3, 4), Assorted Perc., W. Blks., and T. Blks. Guiro. A large red watermark 'PERMISSIONS ALL COPY legal use requires purchase' is overlaid on the score. Performance markings include *ff*. Percussion parts include 'to Bass Drum' and 'to Glockenspiel'. Measure numbers 649-655 are indicated at the bottom.

649

650

651

652

653

654

655

658 ♩ = ♩

This page contains the musical score for measures 658 through 663 of the Wind Ensemble. The score is written in 3/4 time and includes parts for the following instruments:

- Picc.
- Flutes (1, 2, 3, 4)
- Oboes (1, 2, 3)
- E♭ Clarinets (1, 2, 3, 4)
- B♭ Clarinets (1, 2, 3, 4)
- Bassoons (1, 2)
- Cornets (1, 2)
- Saxophones (S. Sk., A. Sk., T. Sk., B. Sk., Bs. Sk.)
- Trumpets (1, 2, 3, 4)
- Horns (1, 2, 3, 4)
- Trombones (1, 2, 3)
- Euphonium
- Tuba
- Cornet
- Piano
- Organ
- Timpani
- Suspended Cymbal
- Chimes
- Tam-tam
- Assorted Percussion
- Ratchet
- Toms
- Bass Drum
- Glockenspiel

Measure 658 is marked with a *ff* dynamic. A large red watermark reading "PERMISSIONS legal use requires purchase" is overlaid diagonally across the score. The page number 74 is in the top left, and the title "PUMPKIN MADNESS: Symphony No. 2 for Wind Ensemble" is at the top center. The measure numbers 658-663 are printed at the bottom of the page.

669

664 665 666 667 668 669 670 671

672 673 674 675 676 677 678 679 680

691

689 690 691 692 693 694 695

Gr. Principal 4/2' Flute 4
Sw. Principal 4/2' Strings 8' Flute 4

to Bass Drum
to Glockenspiel

699 $\text{♩} = \text{♩}$

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696

697

698

699

700

701

702

703

704

705 706 707 708 709 710 711

712 713 714 715 716 717 718 719

720 Molto Dramatico ♩ = 60

Score for various instruments including Picc., FL, Ob., Cl., Bsn., Cbsn., S. Sx., A. Sx., T. Sx., B. Sx., Bs. Sx., C. Tpt., Hn., Tbn., B. Tbn., Euph., Tba., Cb., Hp., Pno., Org., Timp., Sus. Cym., Chm., Tam., Crt., Ratchet Toms, B. Dr., Glck.

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3 4 3 4

720 721 722 723 724 725 726 727 728

729 THE MONSTER'S DEATH: With More Movement ♩ = 104

The musical score is arranged in a standard orchestral layout. The instruments listed on the left side of the page are: Picc., 1 2 FL., 3 4, 1 2 3 Ob., Eb Cl., 1 2 3 4 Bb Cl., B. Cl. 1 2, Cb. Cl., Bsn 1 2, Cbsn, S. Sax., A. Sax., T. Sax., B. Sax., Bs. Sax., 1 2 3 4 C Tpt., 1 2 3 4 Hn., Tbn 1 2 3, B. Tbn, Euph., Tba., Cb., Hp., Pno., Org., Timp., Sus. Cym., S. Dr., Tam., Assorted Perc., Ratchet Toms, B. Dr., and T. Blks. Guiro. The score includes dynamic markings such as *ff*, *f*, *fp*, *p*, and *mf*. Performance instructions include *a2*, *sil*, *harmon mute*, and *Temple Blocks*. The bottom of the page features measure numbers 729, 730, 731, 732, 733, 734, and 735.

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737

736 737 738 739 740 741

747

742 743 744 745 746 747

Picc. 1 to Flute

Fl. 2 1 2 3 4 to Flute

Ob. 1 2 3 4

E♭ Cl. 1 2 3 4

B♭ Cl. 1 2 3 4

B. Cl. 1 2

Cb. Cl.

Bsn. 1 2

Cbsn.

S. Sk.

A. Sk.

T. Sk.

B. Sk.

Bs. Sk.

C. Tpt. 1 2 3 4

Hn. 1 2 3 4

Tbn. 1 2 3

B. Tbn.

Euph.

Tba.

Cb.

Gtr.

Hp.

Pno.

Org.

Timp.

Sus. Cym.

Xyl. to Chimes

Tam.

Crt.

Vib.

B. Dr.

Glck.

748 749 750 751 752 753 754 755 756

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rit. **760** With Gothic elegance, but this time with great pain ♩ = 84

757 758 759 760 761 762 763

766

Musical score for Wind Ensemble, measures 764-769. The score includes parts for Picc., Fl., Ob., E♭ Cl., B♭ Cl., B. Cl., Cb. Cl., Bsn., Cbsn., S. Sx., A. Sx., T. Sx., B. Sx., Bs. Sx., C. Tpt., Hn., Tbn., B. Tbn., Euph., Tba., Cb., Gtr., Hp., Pno., Org., Timp., Sus. Cym., Chm., Tam., Cr. Cym., Vib., B. Dr., and Glck. A large red watermark "PER SALE COPY" is overlaid diagonally across the score. The score shows various dynamics such as *ff*, *f*, *fp*, *pp*, and *mf*, and includes performance instructions like "to Crash Cymbals (quickly!!)", "Crash Cymbals", and "to China Cymbal".

764

765

766

767

768

769

rit. 774 Mysterious ♩ = 72

770 771 772 773 774 775

*Pitches will intentionally not be exact throughout this effect until the downbeat of the next bar. Aim for the general shape of the line, and make it somewhat queasy in tone.

This page contains the musical score for measures 776 through 780 of the second symphony, 'Pumpkin Madness', for wind ensemble. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left include Piccolo (1), Flutes (2, 3, 4), Oboe (1, 2), English Horn, Clarinets (1, 2, 3, 4), Bassoons (1, 2), Saxophones (Soprano, Alto, Tenor, Baritone, Bass), Trumpets (1, 2, 3, 4), Horns (1, 2, 3, 4), Trombones (1, 2, 3), Euphonium, Tuba, Cello, Organ, and various Percussion instruments (Timp, Tamb, S. Dr., Tam, Assorted Perc, Vib, B. Dr., Glck). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *f*, *p*, *mp*, *ff*, and *mf* are used throughout. Performance instructions include 'English Horn' and 'one plays'. A large red watermark reading 'PERUSAL COPY legal use requires purchase' is overlaid diagonally across the score.

776

777

778

779

780

782

781 782 783 784 785 786 787 788 789

poco accel.

Picc.

1
2
FL

3
4

Ob. 1
2

Eng. Hn

to Oboe

E♭ Cl.

1
2
B♭ Cl.

3
4

a2
mf

B. Cl. 1
2

pp

Cb. Cl.

Bsn. 1
2

Cbsn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bs. Sx.

pp

1
2
C Tpt.

3
4

1
2
Hn.

3
4

1
2
Tbn.

3

B. Tbn.

Euph.

Tba.

Cb.

Gtr.

Hp.

mp

to Piano

Pno.

Org.

Timp.

Tamb.

S. Dr.

Tam.

China Cymbal

Assorted Perc.

Vib.

B. Dr.

to Drum Set

Dr. Set

Drum Set
w/ mallets

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790 791 792

793 Slightly faster $\text{♩} = 80$

rit. Suddenly faster $\text{♩} = 92$

rit. Brilliant, then with finality $\text{♩} = 72$

793 794 795 796 797 798 799 800 801

802

Picc.

1
2
FL
3
4

Ob. 1
2
to English Horn

Eng. Hn

E^b Cl.

1
2
3
4
E^b Cl.

B. Cl. 1
2
a2
ff f mf mp

Cb. Cl.

Bsn 1
2
ff f mf mp to Bassoon

Cbsn

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bs. Sx.

1
2
3
4
C Tpt

Hn. 1
2
a2
ff f mf

3
4
a2
ff f mf

1
2
3
Tbn

B. Tbn

Euph.

Tba

Cb.

Hp

Cel.

Org.

Timp. solo
ff f ff mp < f mf f mf p mp p pp ppp

Mba.

Xyl.

Tam.

Crt.

Vib.

B. Dr.

Dr. Set

3
4

3
4

3
4

802 803 804 805 806 807 808 809 810 811 812 813

838

Picc.

FL 1 2

A. FL 1 2

B^b CL 1 2 3 4

B. CL 1 2

Cb. CL

Bsn 1 2 3

A. Sx.

T. Sx.

B. Sx.

Bs. Sx.

Hn. 1 2 3 4

Tbn 1 2 3

B. Tbn

Euph.

Tba

Cb.

Hp.

Cel.

Timp.

Vib.

835 836 837 838 839 840 841 842

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843 With a little more movement

E^b CL

B. CL 1 2

Cb. CL

Bsn 1 2

Cbsn

B. Sx.

Bs. Sx.

Hn. 1 2 3 4

Tba

Cb.

Hp.

Vib.

843 844 845 846 847 848 849 850 851

852

859

Picc.

Fl. 1 2 *pp*

A. Fl. 1 2 *pp*

Ob. 1 2

Eng. Hn. [English Horn] *mf* *p*

E^b Cl. *ff* *mf* *mp*

B^b Cl. 1 2 *pp*

B. Cl. 3 4 *pp*

B. Cl. 1 2 *pp*

Cb. Cl. *pp*

Bsn. 1 2 *mf* *p*

3 [Bassoon] *mf* *p*

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bs. Sax. *pp*

C. Tpt. 1 2 3 4

Hn. 1 2 3 4

Tbn. 1 2 3 *pp* senza sord. *pp* senza sord. *pp*

B. Tbn.

Euph. *pp*

Tba. *pp*

Cb. *pp*

Hp.

Pno. [Piano] *pp*

Timp.

Sus. Cym.

Xyl. 3 4

Tam. *p*

Crt.

Vib. *pp* *p*

B. Dr. *pp* *p*

Dr. Set

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852

853

854

855

856

857

858

859

860 861 862 863 864 865 866 867

870

This page contains the musical score for measures 868 through 873 of 'Pumpkin Madness: Symphony No. 2 for Wind Ensemble'. The score is arranged for a large wind ensemble and includes the following parts:

- Picc.**: Piccolo
- Fl.**: Flutes (1, 2, 3, 4)
- Ob.**: Oboes (1, 2)
- Eng. Hn.**: English Horn
- B♭ Cl.**: Bass Clarinets (1, 2, 3, 4)
- B. Cl.**: Baritone Clarinets (1, 2)
- Cb. Cl.**: Contrabass Clarinet
- Bsn.**: Bassoons (1, 2, 3) with a note for 'Bassoon 3 to Contrabassoon'
- S. Sx.**: Soprano Saxophone
- A. Sx.**: Alto Saxophone
- T. Sx.**: Tenor Saxophone
- B. Sx.**: Baritone Saxophone
- Bs. Sx.**: Bass Saxophone
- C. Tpt.**: Cornets/Trombones (1, 2, 3, 4)
- Hn.**: Horns (1, 2, 3, 4)
- Tbn.**: Trombones (1, 2, 3)
- B. Tbn.**: Baritone Trombone
- Euph.**: Euphonium
- Tba.**: Tuba
- Cb.**: Contrabass
- Hp.**: Harp
- Pno.**: Piano
- Timp.**: Timpani
- Sus. Cym.**: Suspended Cymbal
- Xyl.**: Xylophone
- Glk.**: Glockenspiel
- Crt.**: Crotales
- Vib.**: Vibraphone
- B. Dr.**: Bass Drum
- Dr. Set**: Drum Set

The score features various dynamics such as *ff*, *mp*, *f*, *mf*, and *pp*. It includes articulation marks like accents and slurs, and performance instructions such as 'Flute' and 'Bassoon 3 to Contrabassoon'. A large red watermark reading 'PERUSAL COPY' is overlaid diagonally across the page, with the text 'Legal use requires purchase' written below it.

868

869

870

871

872

873

Musical score for Wind Ensemble, measures 874-878. The score includes parts for Picc., Fl., Ob., Eng. Hn., Cl., Bsn., S. Sx., A. Sx., T. Sx., B. Sx., Bs. Sx., C. Tpt., Hn., Tbn., B. Tbn., Euph., Tba., Cb., Hp., Pno., Timp., and Percussion. A large red watermark 'PERUSAL COPY' is overlaid on the score, with the text 'legal user requires purchase' written below it.

874

875

876

877

878

879 *accel.* $\text{♩} = 72$

3
4

Picc. *f* *ff*

1
2
FL. *f* *ff* *mf*

3
4

Ob. 1
2 *f* *ff*

Eng. Hn. *f*

E^b Cl. *f*

B. Cl. 1
2 *f* *mf*

Cb. Cl. *f* *mf*

Bsn. 1
2 *f* *mf*

Cbsn. *f* *mf*

S. Sx. *f* *mf*

A. Sx. *f* *mf*

T. Sx. *f* *mf*

B. Sx. *f*

Bs. Sx. *f* *mf*

1
2
C Tpt. *mf*

3
4

1
2
Hn. *f* *mp* *mf*

3
4

1
2
Tbn. *f*

3

B. Tbn. *f*

Euph. *f* *mp*

Tba. *f*

Cb. *f*

Hp.

Pno.

1
2
Timp. *f*

Sus. Cym.

Xyl. *mf* to Chimes

Glk.

Crt.

Vib.

B. Dr.

Dr. Set

879 880 881 882 883 884

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rit. **887** Majestic, quasi-religious ♩ = 64

885 886 887 888 889 890

rit.

891 892 893 894 895 896

897 With Gothic elegance, this time as in the beginning ♩ = 84

897 898 899 900 901

903

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902 903 904 905 906 907

911

rit.

Picc.

1 2

FL.

3 4

1 2

Ob.

3

to English Horn

E♭ Cl.

1 2

B♭ Cl.

3 4

B. Cl. 1 2

Cb. Cl.

Bsn. 1 2

Obsn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bs. Sx.

1 2

C Tpt.

3 4

1 2

Hn.

3 4

1 2

Tbn.

3

B. Tbn.

Euph.

Tba.

Cb.

Hp.

Pno.

Org.

Timp.

to Marimba

Mba.

Chm.

to Tam-Tam

Tam.

Crt.

B. Dr.

to Glockenspiel

Glck.

908 909 910 911 912

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917 $\text{♩} = 84$

Score for Wind Ensemble, measures 917-925. The score includes parts for Piccolo, Flutes (1-4), Oboes (1-2), English Horn, Clarinets (E♭, B♭, B♭, C), Bass Clarinet, Bassoon (1-2), Contrabassoon, Saxophones (Soprano, Alto, Tenor, Baritone, Bass), Trumpets (1-4), Horns (1-4), Trombones (1-3), Baritone/Tuba, Euphonium, Tuba, Contrabass, Guitar, Harp, Piano, Organ, Timpani, Suspended Cymbal, Chimes, Tam-tam, Assorted Percussion, Bongos, and Gongs. The score features various dynamics such as *pp*, *p*, *mp*, *f*, and *fff*. A large red watermark reading "PERMISSION REQUIRED FOR LEGAL USE" is overlaid on the score. Measure numbers 917 through 925 are indicated at the bottom of the page.

3
4

3
4

3
4

917

918

919

920

921

922

923

924

925

926 *rit.* 937 $\text{♩} = 72$

926 927 928 929 930 931 932 933 934 935 936 937 938 939 940

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945

Musical score for Wind Ensemble, measures 941-952. The score includes parts for Piccolo, Flutes (1-4), Oboes (1-2), English Horn, Clarinets (E♭, B♭), Bassoons (1-2), Saxophones (Soprano, Alto, Tenor, Baritone, Bass), Trumpets (1-4), Horns (1-4), Trombones (1-3), Euphonium, Tuba, Percussion (Guitar, Harp, Piano, Timpani, Mellophone, Chimes, Tam-tam, Cymbals, Vibraphone, Bass Drum, Glockenspiel), and Mellophone. The score features various dynamics such as *pp*, *p*, *mf*, and *p*. A large red watermark "PERUSAHAL.COM legal use requires purchase" is overlaid on the score.

941 942 943 944 945 946 947 948 949 950 951 952

953 rit.

3 Freely, ca. 7 - 10" per cue

953

954

955

956

957

*Play this "wolf howl" effect offstage - begin to proceed there starting at bar 940 (auxiliary players may also cover this at an already-offstage position if available). If this part is doubled, repeat ad lib. and overlap each other freely - this can carry over into the next bar very briefly if needed.

**Stop all patterns and let all sounds freely ring regardless (if playing a pitched instrument) of what note you stopped on (do not attack or re-articulate any instrument at this bar).

