

# OFFBEAT PUBLISHING

## ***The House on Haunted Hill***

Brass Band

By  
Richard Rock

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Offbeat Publishing, Walter's Nest, 2 Keppel Rd. Manchester, M21 0AT, United Kingdom

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for Brass Band by Richard Rock

On a crisp and clear Halloween night, anticipation bubbles and excitement stirs as a fearless young group of pioneers prepare to venture bravely into the wilds of their neighbourhood. Trick or treating, to begin with, goes well, and the intrepid adventurers' confidence swells to match their bulging haul of sweets. Feeling invincible, they march purposefully uphill towards a dark and twisting lane, where menacing trees ominously reach out their clawed branches, and, local legend has it, at its end there sits a haunted house. Still undaunted, the explorers advance on the lone imposing structure and knock firmly on the door.

The door swings open, and an icy cold emits from within, chilling the fierce resolve of the children in an alarming instant. Without a word, they step apprehensively inside. Immediately, the door slams shut behind them and the walls seem to come alive in a ferocious spectacle of macabre choreography, contorting into grotesque agonised faces whose cries echo throughout the building. Pursued by these demonic apparitions, the group scurry swiftly onwards, heading frantically towards a faltering light at the corridor's end.

Upon completing this hellish gauntlet, the friends emerge into a tranquil garden, apparently shielded from the horrors raging merely inches away on the other side of the open doorway, and rest mercifully in its unexpected sanctuary. After a modest respite, with nerves settled and the night's earlier courage restored, the emboldened heroes seek their escape route. The way they entered now closed behind them, the only path becomes obvious – the comrades must scale the garden wall and descend the haunted hill through the dense and sinister woodland that shrouds it.

Lightly touching down on the wall's other side, the children waste no time. As quick as their feet can navigate the snaring roots of the forest floor, the surrounding branches flail violently around them, and the evil that was previously contained within the walls of the house breaks free and surges out through the formerly tranquil garden. The chase begins.

Ducking swiping tree limbs and leaping treacherous mounds, the group flee rapidly down the hill. An unknown urgency possesses each of their very beings as they race desperately back to the naive contentment they knew seemingly so long ago. The bottom of the hill, the common neighbourhood, and it's comforting familiarity are tantalizingly close. So, however, are the unknown terrors of the House on Haunted Hill.



# The House on Haunted Hill

## I. Premonition

RICHARD ROCK

**Prolog:**  $\text{♩} = 54$

**Instrumentation and Performance Instructions:**

- Cornets:** Soprano, Solo, Repiano, 2nd, 3rd. Dynamics: *ff* (whisper), *mf* (st mute).
- Flugel:** Dynamics: *ff* (whisper).
- Horns:** Solo, 1st, 2nd. Dynamics: *ff* (whisper).
- Baritone:** 1st, 2nd. Dynamics: *ff* (whisper).
- Trombone:** 1st, 2nd, Bass. Dynamics: *ff* (whisper), *mf* (st mute), *open*.
- Euphonium:** Dynamics: *ff* (whisper), *mf* (whisper).
- Bass:** Eb, Bb. Dynamics: *ff* (whisper), *mf* (whisper).
- Percussion 1:** *f* (tam tam scrape (let ring)), *mp* (tam tam scrape (let ring)), (timp), *mp* (upside down symbol on timp - slide up and down slowly).
- Percussion 2:** *p* (BD), *f* (dry), *f* (glock), *mp* (glock).

7 **slower**  $\text{♩} = 48$

**Instrumentation:** Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Perc. 1, Perc. 2.

**Dynamic Markings:** *mp*, *mf*, *f*, *ff*, *p*.

**Articulation:** accents, slurs, triplets (3), *cym (choke)*, *cym*.

**Other:** *open* (for Cornets), *BD* (Snare Drum).

13 **A** Moderate ♩ = 88 (playful) **B**

Sop. Cor. -

Solo Cor. -

Rep. Cor. -

2nd Cor. *mf* *mp*

3rd Cor. *mf* *mp*

Flug. -

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf* *mp*

1st Bar. *mf*

2nd Bar. *mf* *mp*

1st Tbn. -

2nd Tbn. *mf* *mp*

B. Tbn. -

Euph. -

E♭ Bass *mf* *mp*

B♭ Bass -

Perc. 1 anvil/break disc with hammer *mp*

Perc. 2 temple blocks *mp*

C

19

Sop. Cor. *p* *f*

Solo Cor. *p* *f*

Rep. Cor. *p* *f*

2nd Cor. *mp*

3rd Cor. *mp*

Flug.

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *p* *f* *mp*

1st Bar. *mf*

2nd Bar. *p* *f* *mp*

1st Tbn. *p* *f*

2nd Tbn. *p* *f* *mp*

B. Tbn. *mp* *mf*

Euph. *mf*

E♭ Bass *mf* *mp*

B♭ Bass

Perc. 1 *mf* timp *mf* BD *mp* temple blocks *mp* anvil/break disc with hammer *mp*

Perc. 2 *mp* *f* *mp*

25

**D**

cup mute  
*mf*  
cup mute

**E**

open  
*mf*

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

37

Sop. Cor. *f* open

Solo Cor. *f*

Rep. Cor. *f*

2nd Cor. *mf* 3

3rd Cor. *mp* 8

Flug. *mf* 3

Solo Hn. *mf* 3

1st Hn. *mf* 3

2nd Hn. *mf* 3

1st Bar. *mf* 3

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf* *f*

Euph. *mf* *f*

E♭ Bass *mf* *f*

B♭ Bass *mf* *f*

Perc. 1 *timp* *f*

Perc. 2



37

**F** **G**

Sop. Cor. *mf* cup mute

Solo Cor. *mf* cup mute

Rep. Cor. *mf*

2nd Cor. *mp* *mf*

3rd Cor. *mp* *mp*

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mp*

1st Bar. *mf* *mp*

2nd Bar. *mp* *mp*

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn.

Euph. *mf*

E♭ Bass *mp*

B♭ Bass

Perc. 1 *mp* anvil/break disc

Perc. 2 *mp* temple blocks

43

rall.

Dark  $\text{♩} = 72$

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

BD