

Masquerade

Donald Coakley

ISBN 978-1-55472-601-1



9 781554 726011



6 85462 00471 3

Instrumentation:

Piccolo - 1
Flute 1 - 4
Flute 2 - 4
Oboe 1,2 - 2
Bb Clarinet 1 - 4
Bb Clarinet 2 - 4
Bb Clarinet 3 - 4
Eb Alto Clarinet - 2
Bb Bass Clarinet - 2
Bassoon 1,2 - 2
Eb Alto Saxophone 1 - 2
Eb Alto Saxophone 2 - 2
Bb Tenor Saxophone - 1
Eb Baritone Saxophone - 1
Bb Trumpet 1 - 2
Bb Trumpet 2 - 2
Bb Trumpet 3 - 2
Bb Flugel horn - 1
F Horn 1 - 1
F Horn 2 - 1
F Horn 3 - 1
F Horn 4 - 1
Trombone 1 - 2
Trombone 2 - 2
Trombone 3 - 2
Baritone Bass Clef - 1
Baritone Treble Clef - 1
Tuba - 4
Vibes, Xylophone, Bells - 2
Timpani - 1
Snare Drum, Suspended Cymbal, Bass Drum - 1
Woodblock, Temple Block, Tom-toms,
Tambourine, Tam-tam, Water Gong - 3

PREVIEW ONLY

Eighth Note Publications

Masquerade

Donald Coakley

THE WORK: Masquerade was commissioned by the Hannaford Street Silver Band. This is a British style brass band whose personnel is composed of members of the Opera and Ballet orchestras, as well as freelance musicians in Toronto, Ontario. I wanted to personalize the work. To do so, I created tone rows from the letter notes drawn from the names of the members of each section of the band. These individual rows were "boiled" down to one row, and its derivatives. These four motives served as the thematic, and harmonic material for the composition. Masquerade is an apt title for the composition, since these elements come from the members of the band themselves. Combined with the row, and derivatives, graphic, and improvisational techniques were used in constructing Masquerade.

After a brief opening, in which elements of all the original rows are stated, ending in a complete statement of the "synthesized" row, seven variations on this final ordering of tones, and its derivatives follow. A brief, coda like section brings the work to a conclusion. As stated, the title Masquerade seemed appropriate, since, without revealing identities, the members of the band are the composition.

NOTES TO THE CONDUCTOR: At bars 161, 183, and 294, in the French horn, trombone, baritone and tuba parts, the "hissing" gesture is performed on the open horn (no valves depressed), with the upper lip in the mouthpiece, bisecting the cup for more "hiss". Accents are breath pulses. Dynamics indicate air speed. Crescendos would mean an increase in air speed, diminuendos, a decrease. The goal is to create a "sound cushion".

At bars 163, 185, and 296, the clarinets, alto and tenor saxophones, should play half-step trills, very fast, and in the lower register of the instrument. Members of each section should choose different notes in the lower register to execute the trill. Conductors should make sure that the trill occurs on a multiplicity of tones throughout the clarinets, and saxophones. What should be created is another "sound cushion" or soft "murmur". Balance is important. No individual player should predominate. It's also important to stagger the breathing throughout these sections, so the "cushion" or "murmur" stays constant.

At bars 164 through bar 167, and bars 294 through bar 297, the flugel horn player, and vibraphone player should improvise on the notes played in the previous two bars. The improvisatory gestures should be in keeping with the nature of the composition at this point. Bars 188, and 189, and bars 305, and 306, are set out in specific "time frames". They should be played in the "time frames" indicated. The water gong, in each case, should be prominent. Eight bars from the end, the trill in the alto and tenor saxophones, the flugel horn, and the French horns, is a whole step trill.

Six bars from the end, a "chordal cluster" occurs. It has its beginning in the third trumpet part, on the fourth beat of the eighth bar from the end of the work. The trill that occurs on this cluster in the piccolo, flutes, oboes, and clarinets, three bars from the end, should be a whole step trill.

Donald Coakley studied at the Crane School of Music at the State University of New York in Potsdam, New York, the School of Music at Temple University and the Philadelphia Conservatory of Music. While studying at the Conservatory, he was a composition student of Vincent Persichetti and studied trombone with Henry Charles Smith, principal trombone of the Philadelphia Orchestra. Following graduate school, he taught at Cardinal Dougherty High School in Philadelphia, and also served as conductor of the Camden Choral Arts Society in Camden, New Jersey. After a successful tenure at Cardinal Dougherty, Coakley joined the faculty of the School of Music at Temple University.

In the early 1970s, Coakley was invited to join the Music Department of the Scarborough School System, becoming Assistant Coordinator of Music shortly thereafter. As such, he was responsible for the elementary instrumental music program in the school system. He also headed the instrumental wing at the Scarborough Music Camps. In 1970 he founded the Scarborough Schools Symphony Orchestra and subsequently oversaw the inception of four other All-City instrumental ensembles.

Donald Coakley has written successfully for school, university and professional groups. He is a member of the Canadian League of Composers, as well as an Associate Composer with the Canadian Music Centre. In 1977, Coakley received the Distinguished Service to Education Award from the State University of New York; and in 1994 he received the Anson Taylor Award for excellence in teaching from the Scarborough Board of Education.

ISBN: 9781554726011

COST: \$125.00

DIFFICULTY RATING: GRADE 4

CATALOG NUMBER: CB27115

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Concert Band

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MASQUERADE

Donald Coakley

Slowly $\text{♩} = 60$

2

3

4

5

6

Piccolo

Flute 1

Flute 2

Oboe 1,2

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon 1,2

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

B♭ Flugelhorn (1 player only)

F Horn 1,2

F Horn 3,4

Trombone 1

Trombone 2

Trombone 3

Baritone

Tuba

Vibes

Xylophone

Bells

Timpani C-D-F-G

Snare Drum

Suspended Cymbal

Bass Drum

Wood Block

Temple Block

Tom-toms

Tambourine

Tam tam

Water Gong

PREVIEW ONLY

8

9

10

11

12

13 Slightly Faster $\text{♩} = 72$

15

Picc

Fl 1

Fl 2

Ob 1, 2

Cl 1 *div.* *f*

Cl 2 *div.* *f*

Cl 3 *f*

A Cl *f*

B Cl *f*

Bsn 1, 2

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1 *ff*

Tpt 2 *ff*

Tpt 3 *ff*

Flug

Hn 1, 2

Hn 3, 4

Trbn 1 *ff*

Trbn 2 *ff*

Trbn 3 *ff*

Bari *mp* solo 1 only

Tuba *f* *mp* solo 1 only

Vibes

Xylo

Bells

Timp

S.D. *Susp. Cym.*

S.C. *mf*

B.D. *ff*

W.B.

T.B.

T.T.

Tamb.

T.T.

W.G.

PREVIEW ONLY

16

17

18

VARIATION I

20

21

22

slight rit.

Fast $\bullet = 144$

Picc

Fl 1

Fl 2

Ob 1, 2

Cl 1 *solo 1 only* *mp* *tutti* *f*

Cl 2

Cl 3

A Cl

B Cl

Bsn 1, 2

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Tpt 3

Flug

Hn 1, 2

Hn 3, 4

Trbn 1 *mp* *sub. mp* *f*

Trbn 2 *mp* *sub. mp* *f*

Trbn 3 *mp* *sub. mp* *f*

Bari

Tuba

Vibes

Xylo

Bells

Timp

S.D. *mp* *sub. mp* *f*

S.C.

B.D.

W.B.

T.B.

T.T.

Tamb.

T.T.

W.G.

PREVIEW ONLY

Picc

Fl 1

Fl 2

Ob 1, 2

Cl 1

Cl 2

Cl 3

A Cl

B Cl

Bsn 1, 2

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Tpt 3

Flug

Hn 1, 2

Hn 3, 4

Trbn 1

Trbn 2

Trbn 3

Bari

Tuba

Vibes

Xylo

Bells

Timp

S.D.

S.C.

B.D.

W.B.

T.B.

T.T.

Tamb.

T.T.

W.G.

mf

mp

f

a2

Susp. Cym.

MASQUERADE pg. 5

PREVIEW ONLY

Picc *f*

Fl 1 *f*

Fl 2 *f*

Ob 1,2 *f*

Cl 1 *f*

Cl 2 *f*

Cl 3 *f*

A Cl

B Cl

Bsn 1,2

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Tpt 3

Flug *f*

Hn 1,2 *f*

Hn 3,4 *f*

Trbn 1 *mp* *st. mutc*

Trbn 2 *mp* *st. mutc*

Trbn 3 *mp* *st. mutc*

Bari *mp*

Tuba

Vibes

Xylo

Bells

Timp

S.D.

S.C.

B.D.

W.B.

T.B.

T.T.

Tamb.

T.T.

W.G.

mp *WB.* *T.T.*

PREVIEW ONLY

rit.

Picc

Fl 1

Fl 2

Ob 1, 2

Cl 1 *solo 1 only*
mp *mf*

Cl 2

Cl 3

A Cl *p*

B Cl *p*

Bsn 1, 2

A Sax 1 *mp*

A Sax 2 *mp*

T Sax

B Sax

Tpt 1

Tpt 2

Tpt 3

Flug

Hn 1, 2 *mp* *mute* *open*

Hn 3, 4 *mp* *mute* *open*

Trbn 1

Trbn 2

Trbn 3

Bari *p*

Tuba *p*

Vibes

Xylo

Bells

Timp

S.D. *p*

S.C.

B.D.

W.B.

T.B.

T.T.

Tamb.

T.T.

W.G.

PREVIEW ONLY

52 Slowly $\text{♩} = 60$

53 *slight rit.*

VARIATION II
a Tempo

55

56

57

58

Picc

Fl 1

Fl 2

Ob 1, 2

Cl 1 *mp* *tutti* *mf*

Cl 2

Cl 3

A Cl *mp*

B Cl *mp*

Bsn 1, 2 *mp*

A Sax 1

A Sax 2 *mp*

T Sax *mp*

B Sax

Tpt 1 *mp* *st. mute* *open*

Tpt 2 *mp* *st. mute* *open*

Tpt 3 *mp* *st. mute* *open*

Flug

Hn 1, 2 *mp*

Hn 3, 4 *mp*

Trbn 1 *mp* *(st. mute)* *open*

Trbn 2 *mp* *(st. mute)* *open*

Trbn 3 *mp* *(st. mute)* *open*

Bari *solo 1 only* *mf* *mp*

Tuba *mp*

Vibes *p*

Xylo

Bells

Timp

S.D.

S.C.

B.D.

W.B.

T.B.

T.T.

Tamb.

T.T.

W.G.

PREVIEW ONLY

Picc *f* *ff*

Fl 1 *mf* *ff*

Fl 2 *mf* *ff*

Ob 1,2 *mf* *ff*

Cl 1 *ff*

Cl 2 *mf* *ff*

Cl 3 *mf* *ff*

A Cl *ff*

B Cl *ff*

Bsn 1,2 *ff*

A Sax 1 *ff*

A Sax 2 *ff*

T Sax *ff*

B Sax

Tpt 1 *ff*

Tpt 2 *ff*

Tpt 3 *ff*

Flug *ff*

Hn 1,2 *ff*

Hn 3,4 *ff*

Trbn 1 *ff*

Trbn 2 *ff*

Trbn 3 *ff*

Bari *ff* *tutti*

Tuba *ff*

Vibes *ff*

Xylo *ff*

Bells *ff*

Timp *ff*

S.D. *mp* *ff*

S.C. *ff*

B.D. *ff*

W.B. *ff*

T.B. *ff*

T.T. *ff*

Tamb. *ff*

T.T. *ff*

W.G. *ff*

PREVIEW ONLY

67

68

69

70

71

72

73
*slight rit.*74
a Tempo

Picc

Fl 1

Fl 2

Ob 1, 2

Cl 1

Cl 2

Cl 3

A Cl

B Cl

Bsn 1, 2

A Sax 1
solo 1 only
mp

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Tpt 3

Flug
solo
mp

Hn 1, 2

Hn 3, 4

Trbn 1
mp

Trbn 2
mp

Trbn 3
mp

Bari

Tuba

Vibes

Xylo

Bells

Timp

S.D.

S.C.

B.D.

W.B.

T.B.

T.T.

Tamb.

T.T.

W.G.

PREVIEW ONLY

st. mute

mp
st. mute

mp
st. mute

mp

75

76

77

78

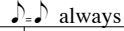
79

80

VARIATION III

82

83

Fast $\text{♩} = 132$
3+2+2  always

Picc

Fl 1

Fl 2

Ob 1, 2

Cl 1 *solo 1 only*
mf

Cl 2

Cl 3

A Cl *mp*

B Cl *mp*

Bsn 1, 2 *mp*

A Sax 1

A Sax 2

T Sax

B Sax *m*

Tpt 1 *solo 1 only*
mf

Tpt 2

Tpt 3

Flug *mf*

Hn 1, 2

Hn 3, 4

Trbn 1 *p* *open*

Trbn 2 *p* *open*

Trbn 3 *p* *open*

Bari

Tuba *mp*

Vibes

Xylo

Bells

Timp

S.D.

S.C.

B.D.

W.B.

T.B.

T.T. *mp*

Tamb.

T.T.

W.G.

T.B.

PREVIEW ONLY

109

110

111

112
2+2+3

113

114
3+2+2

115

116

Picc *ff*

Fl 1 *ff*

Fl 2 *ff*

Ob 1,2 *ff*

Cl 1 *ff*

Cl 2 *ff*

Cl 3 *ff*

A Cl *ff*

B Cl *ff*

Bsn 1,2 *ff*

A Sax 1 *ff*

A Sax 2 *ff*

T Sax *ff*

B Sax *ff*

Tpt 1 *ff*

Tpt 2 *ff*

Tpt 3 *ff*

Flug *ff*

Hn 1,2 *ff*

Hn 3,4 *ff*

Trbn 1 *ff*

Trbn 2 *ff*

Trbn 3 *ff*

Bari *ff*

Tuba *ff*

Vibes *ff*

Xylo *ff*

Bells *ff*

Timp *ff*

S.D. *ff*

S.C. *ff*

B.D. *ff*

W.B. *ff*

T.B. *ff*

T.T. *ff*

Tamb. *ff*

W.G. *ff*

PREVIEW ONLY

117

118
2+2+3

119
3+2+2

120

121

122

123

124

The musical score is arranged in a standard orchestral format. The top staves include Piccolo (Picc), Flute I (Fl I), Flute II (Fl II), Oboe I & II (Ob 1,2), Clarinet I (Cl 1), Clarinet II (Cl 2), Clarinet III (Cl 3), Alto Clarinet (A Cl), Bass Clarinet (B Cl), Bassoon I & II (Bsn 1,2), Saxophone I (A Sax 1), Saxophone II (A Sax 2), Tenor Saxophone (T Sax), Bass Saxophone (B Sax), Trumpet I (Tpt 1), Trumpet II (Tpt 2), Trumpet III (Tpt 3), Flugelhorn (Flug), Horn I & II (Hn 1,2), Horn III & IV (Hn 3,4), Trombone I (Trbn 1), Trombone II (Trbn 2), Trombone III (Trbn 3), Baritone (Bari), Tuba, Vibes, Xylophone, Bells, and Timpani (Timp). The percussion section at the bottom includes S.D., S.C., B.D., W.B., T.B., T.T., Tamb., and W.G. The score features complex rhythmic patterns, including triplets and multi-measure rests, and includes dynamic markings such as *tr* (trills) and *mf* (mezzo-forte). A large 'PREVIEW ONLY' watermark is overlaid across the center of the page.

134

135

136

VARIATION IV

138

139

140

141

Moderately Slow $\text{♩} = 66$

2+3 2+2+3

Picc *f* *ff*

Fl 1 *f* *ff*

Fl 2 *f* *ff*

Ob 1,2 *f* *ff*

Cl 1 *f* *ff*

Cl 2 *f* *ff*

Cl 3 *f* *ff*

A Cl *f* *ff*

B Cl *f* *ff*

Bsn 1,2 *f* *ff*

A Sax 1 *f* *ff*

A Sax 2 *f* *ff*

T Sax *f* *ff*

B Sax *f* *ff*

Tpt 1 *f* *ff* solo *ff*

Tpt 2 *f* *ff*

Tpt 3 *f* *ff*

Flug *f* *ff*

Hn 1,2 *f* *ff*

Hn 3,4 *f* *ff*

Trbn 1 *f* *ff*

Trbn 2 *f* *ff*

Trbn 3 *f* *ff*

Bari *f* *ff*

Tuba *f* *ff*

Vibes *f* *ff*

Xylo *f* *ff*

Bells *f* *ff*

Timp *f* *ff*

S.D. *f* *ff*

S.C. *f* *ff*

B.D. *f* *ff*

W.B. *f* *ff*

T.B. *f* *ff*

T.T. *f* *ff*

Tamb. *f* *ff*

T.T. *f* *ff*

W.G. *f* *ff*

PREVIEW ONLY

Picc *mp* solo

Fl 1 *mp*

Fl 2 *mp*

Ob 1,2 *mp*

Cl 1

Cl 2

Cl 3

A Cl *mp*

B Cl *mp*

Bsn 1,2 *mp*

A Sax 1

A Sax 2

T Sax

B Sax *mp*

Tpt 1

Tpt 2

Tpt 3

Flug *mp* solo improvise on given pitches *pp* solo play *mp*

Hn 1,2 *ppp* play *mp*

Hn 3,4 *ppp* play *mp*

Trbn 1 *ppp*

Trbn 2 *ppp*

Trbn 3 *ppp*

Bari *ppp*

Tuba *ppp* play *mp*

Vibes *mp* improvise on given pitches

Bells *mp*

Timp

S.D. *pp*

S.C. *pp*

B.D. *pp*

W.B. *pp*

T.B. *pp*

T.T. *pp*

Tamb. *pp*

T.T. *pp*

W.G. *pp*

PREVIEW ONLY

PREVIEW ONLY

Picc *pp*

Fl 1 *pp*

Fl 2

Ob 1,2

Cl 1 random low 1/2 step trills *mp* fade out

Cl 2 random low 1/2 step trills *mp* fade out

Cl 3 random low 1/2 step trills *mp* fade out

A Cl *pp*

B Cl *pp*

Bsn 1,2 *pp*

A Sax 1 random low 1/2 step trills *mp* fade out

A Sax 2 random low 1/2 step trills *mp* fade out

T Sax random low 1/2 step trills *mp* fade out

B Sax

Tpt 1

Tpt 2

Tpt 3

Flug *pp* *mp* solo *p*

Hn 1,2 "hiss" effect *f* "hiss" effect

Hn 3,4 *f* "hiss" effect

Trbn 1 *pp* *f* "hiss" effect

Trbn 2 *pp* *f* "hiss" effect

Trbn 3 *pp* *f* "hiss" effect

Bari *pp* *f* "hiss" effect

Tuba *pp* *f* "hiss" effect

Vibes

Xylo *mp*

Bells

Timp *pp*

S.D.

S.C.

B.D.

W.B.

T.B.

T.T.

Tamb.

T.T.

W.G.

Water gong *pp* out in out out in

Tam tam *p*

PREVIEW ONLY

231

232

233

234

235

236
2+3

PREVIEW ONLY

S.D.
S.C.
B.D.
W.B.
T.B.
T.T.
Tamb.
T.T.
W.G.

237

238
3+2+2

239

240

241

242

243

244

Picc

Fl 1

Fl 2

Ob 1, 2

Cl 1

Cl 2

Cl 3

A Cl

B Cl

Bsn 1, 2

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Tpt 3

Flug

Hn 1, 2

Hn 3, 4

Trbn 1

Trbn 2

Trbn 3

Bari

Tuba

Vibes

Xylo

Bells

Timp

S.D.

S.C.

B.D.

W.B.

T.B.

T.T.

Tamb.

T.T.

W.G.

open

open

open

Xylo

f

f

f

W.B.

PREVIEW ONLY

Picc *ff*

Fl 1 *ff*

Fl 2 *ff*

Ob 1,2 *ff*

Cl 1 *ff*

Cl 2 *ff*

Cl 3 *ff*

A Cl *ff*

B Cl *ff*

Bsn 1,2 *ff*

A Sax 1 *ff*

A Sax 2 *ff*

T Sax *ff*

B Sax *ff*

Tpt 1 *ff*

Tpt 2 *ff*

Tpt 3 *ff*

Flug *ff*

Hn 1,2 *ff*

Hn 3,4 *ff*

Trbn 1 *ff*

Trbn 2 *ff*

Trbn 3 *ff*

Bari *ff*

Tuba *ff*

Vibes

Xylo

Bells

Timp *ff*

S.D. *ff*

S.C.

B.D.

W.B.

T.B.

T.T.

Tamb.

T.T.

W.G.

PREVIEW ONLY

Picc $3+2+2$ $2+2+3$
Fl 1
Fl 2
Ob 1,2
Cl 1
Cl 2
Cl 3
A Cl
B Cl
Bsn 1,2
A Sax 1
A Sax 2
T Sax
B Sax
Tpt 1
Tpt 2
Tpt 3
Flug
Hn 1,2
Hn 3,4
Trbn 1
Trbn 2
Trbn 3
Bari
Tuba
Vibes
Xylo
Bells
Timp
S.D.
S.C.
B.D.
W.B.
T.B.
T.T.
Tamb.
T.T.
W.G.

261

2+2+3 262

263

264

265

2+2+3 266

267

268

VARIATION VII

Musical score for Variation VII, featuring Piccolo, Flutes (Fl 1, Fl 2), Oboe (Ob. 1, 2), Clarinets (Cl 1, 2, 3), Saxophones (A Sax 1, 2, T Sax, B Sax), Trumpets (Tpt 1, 2, 3), Flugelhorn, Horns (Hn 1, 2, 3, 4), Trombones (Trbn 1, 2, 3), Baritone, Tuba, Vibes, Xylophone, Bells, and Percussion (Timp, S.D., S.C., B.D., W.B., T.B., T.T., Tamb., T.T., W.G.). The score includes dynamic markings such as *mf*, *f*, and *ff*, and performance instructions like *Susp. Cym.* and *T.T.*

PREVIEW ONLY

269

270

271
2+2+3

272

273

274

275

Picc *ff*

Fl 1 *ff*

Fl 2 *ff*

Ob 1,2 *ff*

Cl 1 *ff*

Cl 2 *ff*

Cl 3 *ff*

A Cl *ff*

B Cl *fff*

Bsn 1,2 *fff*

A Sax 1 *ff*

A Sax 2 *ff*

T Sax *ff*

B Sax *ff*

Tpt 1 *ff*

Tpt 2 *ff*

Tpt 3 *ff*

Flug *ff*

Hn 1,2 *ff*

Hn 3,4 *ff*

Trbn 1 *fff*

Trbn 2 *fff*

Trbn 3 *fff*

Bari *fff*

Tuba *fff*

Vibes *ff*

Xylo *ff*

Bells *ff*

Timp *ff*

S.D. *ff*

S.C. *ff*

B.D. *ff*

W.B. *ff*

T.B. *ff*

T.T. *ff*

Tamb. *ff*

T.T. *ff*

W.G. *ff*

PREVIEW ONLY

Picc

Fl 1

Fl 2

Ob 1, 2

Cl 1

Cl 2

Cl 3

A Cl

B Cl

Bsn 1, 2

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Tpt 3

Flug

Hn 1, 2

Hn 3, 4

Trbn 1

Trbn 2

Trbn 3

Bari

Tuba

Vibes

Xylo

Bells

Timp

S.D.

S.C.

W.B.

T.B.

T.T.

Tamb.

T.T.

W.G.

mp

ppp

p

pp

fade out

fade out

fade out

solo

fade out

fade out

fade out

improvise on given pitches

improvise on given pitches

improvise on given pitches

Water gong

out in out out in

PREVIEW ONLY

Picc *ff*

Fl 1 *ff*

Fl 2 *ff*

Ob 1,2 *ff*

Cl 1 *ff*

Cl 2 *ff*

Cl 3 *ff*

A Cl *mp*

B Cl *mp*

Bsn 1,2 *mp*

A Sax 1 *mp*

A Sax 2 *mp*

T Sax *mp*

B Sax *mp*

Tpt 1 *mp*

Tpt 2 *mp*

Tpt 3 *mp*

Flug *mp*

Hn 1,2 *mp*

Hn 3,4 *mp*

Trbn 1 *mp*

Trbn 2 *mp*

Trbn 3 *mp*

Bari *mp*

Tuba *mp*

Vibes *ff*

Xylo *ff*

Bells *ff*

Timp

S.D.

S.C.

B.D.

W.B.

T.B.

T.T.

Tamb.

T.T.

W.G.

T.B. *f*

mp

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323

324
2+2+3

325

326
2+3

327

328

329

330

Picc

Fl 1

Fl 2

Ob 1,2

Cl 1

Cl 2

Cl 3

A Cl

B Cl

Bsn 1,2

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Tpt 3

Flug

Hn 1,2

Hn 3,4

Trbn 1

Trbn 2

Trbn 3

Bari

Tuba

Vibes

Xylo

Bells

Timp

S.D.

S.C.

B.D.

W.B.

T.B.

T.T.

Tamb.

T.T.

W.G.

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The musical score is arranged in a standard orchestral layout. The woodwind section (Piccolo, Flutes, Oboes, Clarinets, Bassoon, Saxophones) and brass section (Trumpets, Horns, Trombones, Baritone, Tuba) are in the upper half. The percussion section (Vibes, Xylophone, Bells, Timpani, and various drums) is in the lower half. The score features complex rhythmic patterns, including sixteenth-note runs and sustained chords. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated throughout. A large, semi-transparent watermark reading "PREVIEW ONLY" is centered across the middle of the page.

Musical score for MASQUERADE, page 45, measures 338-346. The score is arranged for a full orchestra and includes various woodwinds, brass instruments, and percussion. The dynamics are primarily *ff* (fortissimo). The key signature is one sharp (F#), and the time signature is 7/8. A rehearsal mark "2+2+3" is placed above measure 344. A large "PREVIEW ONLY" watermark is overlaid across the center of the page.

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