

Commissioned by the 2016–2017 William Lenoir Eighth Grade Band,
Lenoir, North Carolina, Terry Reid, Director

The Masque of the Red Death

By Michael Story (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 8 Flute
- 2 Oboe
- 2 Bassoon
- 4 1st B \flat Clarinet
- 4 2nd B \flat Clarinet
- 2 B \flat Bass Clarinet
- 5 E \flat Alto Saxophone
- 2 B \flat Tenor Saxophone
- 2 E \flat Baritone Saxophone
- 4 1st B \flat Trumpet
- 4 2nd B \flat Trumpet
- 4 F Horn

- 4 Trombone
- 2 Baritone
- 2 Baritone Treble Clef
- 4 Tuba
- 2 Mallet Percussion
(Bells/Chimes)
- 1 Timpani
(Tune: G, C, F)
- 2 Percussion 1
(Snare Drum, Bass Drum)
- 4 Percussion 2
(Suspended Cymbal/Triangle,
Gong/Tambourine)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Horn in E \flat
- Trombone in B \flat Bass Clef
- Trombone in B \flat Treble Clef
- Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

PROGRAM NOTES

A horrible disease known as the "Red Death" is spreading throughout Prince Prospero's country. Seeking to avoid this terrible plague, he locks himself up in his massive palace. The prince decides to throw a big masquerade ball for his friends. When they arrive, they notice seven rooms decorated in various colors. The easternmost room is decorated in blue, the next purple, then green, orange, white, violet, and finally, a black room with red windows that contains a large clock.

Every time the clock strikes the hour, it is so imposing that everyone stops talking and the orchestra stops playing. At the stroke of midnight, a guest dressed up like a victim of the Red Death appears. Prince Prospero is so angered by the costume that he follows the guest through the seven rooms. When they arrive in the black room, the guest turns around and the Prince immediately dies. When the other guests pull the costume off of the stranger, to their disbelief, they find that no one is underneath.

NOTES TO THE CONDUCTOR

The Masque of the Red Death is a programmatic work based on the Edgar Allan Poe short story. It is the fourth piece based on a Poe work by this composer/arranger (*The Pit and the Pendulum* [00-29580], *The Tell-Tale Heart* [00-35364], and *Annabel Lee* [00-39524]). A combination of these four pieces could be programmed together as a Poe suite.

After the opening fanfare suggesting the massive palace, the piece moves into a waltz section representing the masquerade ball. The main motif of the waltz contains three slurred notes ending with a staccato. In this case, the staccato is not as much an articulation as it is a quick release of the third note, making it equivalent to an eighth note followed by an eighth rest.

As the chimes strike midnight (beginning at measure 46), have the band members start to randomly and individually stop playing until everyone except the chimes is silent by measure 59. The effect here is to suggest the "orchestra" gets so distracted and mesmerized by the huge clock that they have to stop playing and listen. You may choose to enhance this effect with the students subtly turning toward the chimes and remaining still to listen once they stop playing while making certain the 1st clarinets are ready to play again at measure 68.

The alto sax line beginning at measure 76 may be played as a solo or by the section, depending on your preference. The music should continue to build throughout. In measures 111 and 112, the crescendo should be as dramatic as possible. The last chime note in the last measure should be allowed to ring out completely.

I hope you and your ensemble enjoy *The Masque of the Red Death*!

Michael Story

Commissioned by the 2016-2017 William Lenoir Eighth Grade Band, Lenoir, North Carolina, Terry Reid, Director

The Masque of the Red Death

FULL SCORE

Approx. Duration - 3:00

Majestic ♩ = 88

By Michael Story (ASCAP)

Flute

Oboe

Bassoon

1
B♭ Clarinets

2

B♭ Bass Clarinet

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

1
B♭ Trumpets

2

F Horn

Trombone

Baritone

Tuba

Mallet Percussion
(Bells/Chimes)

Timpani

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Suspended Cymbal/
Triangle, Gong/
Tambourine)

The musical score is written for a full band in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Majestic' at 88 beats per minute. The score is divided into four measures, with measure numbers 1, 2, 3, and 4 indicated at the bottom. The instruments and their parts are as follows:

- Flute, Oboe, Bassoon, B♭ Clarinets (1 & 2), B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone:** These instruments play a melodic line consisting of eighth-note triplets. The flute and oboe parts are in the treble clef, while the bassoon and saxophone parts are in the bass clef. Dynamics include *f* (forte) and *mp* (mezzo-piano).
- B♭ Trumpets (1 & 2), F Horn, Trombone, Baritone, Tuba:** These instruments play a harmonic accompaniment. The trumpets and horns are in the treble clef, while the trombone, baritone, and tuba are in the bass clef. Dynamics include *f* and *mp*.
- Mallet Percussion (Bells/Chimes):** Plays a rhythmic pattern of eighth-note triplets. The part is in the treble clef. Dynamics include *f* and *mp*. The tune is specified as G, C, F.
- Timpani:** Plays a rhythmic pattern of eighth-note triplets. The part is in the bass clef. Dynamics include *f* and *mp*.
- Percussion 1 (Snare Drum, Bass Drum):** Plays a rhythmic pattern of eighth-note triplets. The part is in the bass clef. Dynamics include *f* and *mp*.
- Percussion 2 (Suspended Cymbal, Triangle, Gong, Tambourine):** Plays a rhythmic pattern of eighth-note triplets. The part is in the bass clef. Dynamics include *f* and *mp*.

46617S

© 2018 BELWIN-MILLS PUBLISHING CORP.,
a division of ALFRED MUSIC
All Rights Reserved including Public Performance



Purchase a full-length
performance recording!
alfred.com/downloads

13

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Triangle

mf

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

21

21

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

mf
mf
mf
mf

23 24 25 26 27 28

31

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

31

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

dampen

mf

mf

mf

mf

Tambourine

mf

29 30 31 32 33 34



Fl. 39

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

35 36 37 38 39 40

47

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

47

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp. dampen

Perc. 1

Perc. 2

f 47 48 49 50 51 52

*Individually and randomly stop playing until everyone except the chimes is silent by measure 59.

55

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

53 54 55 56 57 58 59

rit.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. *Solo*

Timp.

Perc. 1

Perc. 2

68 Bright ♩ = 124

Fl.

Ob.

Bsn.

1
Cls. *mp*

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

68 Bright ♩ = 124

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

76

Fl.

Ob.

Bsn. *mp*

1
Cls.

2

B. Cl. *mp*

A. Sax. *mf* Opt. Solo

T. Sax.

Bar. Sax. *mp*

76

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2 Tamb. *mp* %

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mp

(Bsn., T. Sax.)
mp

Susp. Cym.

p

84

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

Cls. 2 *mf*

B. Cl. *mf*
All Play

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

84

1 *mf*

Tpts. 2 *mf*

Hn. *mf*

Tbn. *mf*
Play

Bar. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. 1

Perc. 2 *mf*

mf 84 85 86 87



92

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

2 *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax.

Bar. Sax. *mf*

92

1

2

Tpts.

Hn.

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc.

Timp. dampen *mf*

Perc. 1

Perc. 2

100 Slightly faster ♩ = 128

Fl. *f* *div.*

Ob. *f*

Bsn. *f*

1 Cls. *f* *div.*

2 Cls. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

100 Slightly faster ♩ = 128

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Tamb. *f*

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

46617S

103

104

105

106

109 With intensity ♩ = 136

Fl. *tr^b* *accel.* *ff*

Ob. *tr^k* *ff*

Bsn. *ff*

1 Cls. *ff*

2 Cls. *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

1 Tpts. *accel.* *ff*

2 Tpts. *ff*

Hn. *ff*

Tbn. *ff*

Bar. *ff*

Tuba *ff*

Mlt. Perc. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Gong *ff*



Fl. *div.*

Ob. *mp* *ff* *ff* *mf* *ff*

Bsn. *mp* *ff* *mf* *ff*

1 Cls. *mp* *ff* *mf* *ff*

2 Cls. *mp* *ff* *mf* *ff*

B. Cl. *mp* *ff* *mf* *ff*

A. Sax. *mp* *ff* *mf* *ff*

T. Sax. *mp* *ff* *mf* *ff*

Bar. Sax. *mp* *ff* *mf* *ff*

1 Tpts. *mp* *ff* *mf* *ff*

2 Tpts. *mp* *ff* *mf* *ff*

Hn. *mp* *ff* *mf* *ff*

Tbn. *mp* *ff* *mf* *ff*

Bar. *mp* *ff* *mf* *ff*

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

Mlt. Perc. *mp* *ff* *mf* *ff* Chimes

Timp. Click sticks *ff* (On head) *ff* *mf* *ff*

Perc. 1 rim shots *ff* (On head) *ff* *mf* *ff*

Play on rim *ff* (On head) *ff* *mf* *ff*

Perc. 2 choke *p* *ff* *ff* choke

46617S *p* 111 112 *ff* 113 *ff* 114 115 116

