

SCORE AND PARTS



PLAY BEFORE YOU PAY

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CONCERT BAND



Grade 0.5



Grade 1



Grade 1.5



Grade 2-2.5



Grade 3-3.5



Grade 4+

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Masquerade

CAROL BRITTIN CHAMBERS
(ASCAP)

$\text{♩} = 112$ *rit.* *a tempo*

Flute 1, 2
(+Piccolo)

Oboe *mp*
Cue: Oboe
2 Players only

B♭ Clarinet 1 *mp*

B♭ Clarinet 2, 3

Bass Clarinet *mp*

Bassoon

Alto Saxophone 1, 2 *mp*
Cue: A. Sax. 2

Tenor Saxophone *mp*
Cue: B. Cl.

Baritone Saxophone *mp*

$\text{♩} = 112$ *rit.* *a tempo*

B♭ Trumpet 1

B♭ Trumpet 2, 3

Horn in F 1, 2

Trombone 1, 2

Euphonium

Tuba

Timpani (F: G: C: E♭)

Mallets 1 (Bells, Xylophone, Chimes) *f*
Bells Solo

Mallets 2 (Marimba) *f*
Marimba

Percussion 2 (Suspended Cymbal, Ratchet, Triangle, Tambourine, Crash Cymbal, Temple Blocks, Tam-Tam) *ppp*
Suspended Cymbal

Masquerade - Full Score

Full Score for **Masquerade**

Fl. 1, 2 (+Picc.) *mf*

Ob. *mf*

B♭ Cl. 1 *Play* *mf*

B♭ Cl. 2, 3 *mf*

B. Cl. *mf*

Bsn. *mp* *mf*

A. Sax. 1, 2 *Play* *mp* *mf*

T. Sax. *Play* *mp* *mf*

B. Sax. *mf*

B♭ Tpt. 1 *mp* *mf*

B♭ Tpt. 2, 3 *mp* *mf*

Hn. 1, 2 *mp* *mf*

Tbn. 1, 2 *mp* *mf*

Euph. *mp* *mf*

Tuba *mf*

Timp.

Mal. 1

Mal. 2

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

Masquerade - Full Score

rit. *accel.*

Fl. 1, 2 (+Picc.)

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 2

sub. p *f* *mf*

Commissioned by the Cooper Middle School Band, McLean, VA, Matthew Baker, director

Piccolo

Masquerade

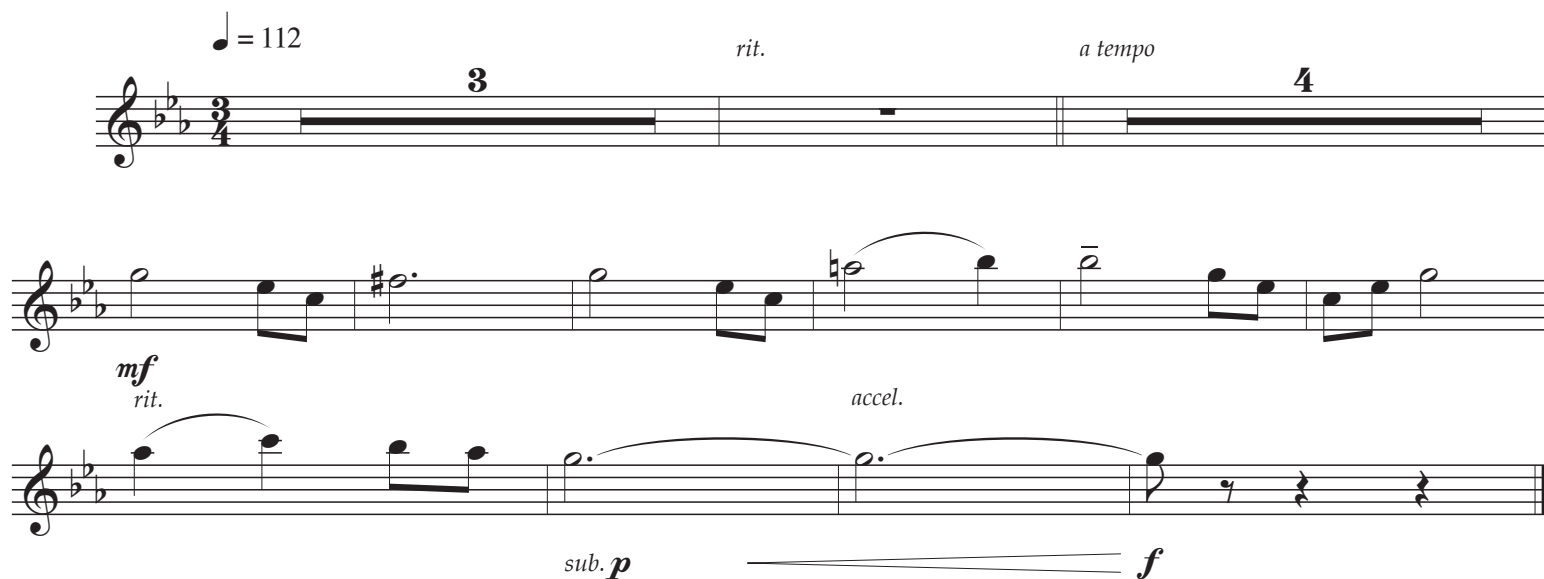
CAROL BRITTIN CHAMBERS
(ASCAP)

♩ = 112

3 rit. a tempo 4

mf rit. accel.

sub. *p* *f*



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Commissioned by the Cooper Middle School Band, McLean, VA, Matthew Baker, director

Flute 1

Masquerade

CAROL BRITTIN CHAMBERS
(ASCAP)

♩ = 112

rit. *a tempo*

3 **4**

mf

rit. *accel.*

sub. p *f*

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Flute 2

Masquerade

CAROL BRITTIN CHAMBERS
(ASCAP)

♩ = 112

rit. *a tempo*

mf

rit. *accel.*

sub. p *f*

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Oboe

Masquerade

CAROL BRITTIN CHAMBERS
(ASCAP)

♩ = 112

mp

rit. *a tempo*

mf

rit. *accel.*

sub. p *f*

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B $\flat$ Clarinet 1

Masquerade

CAROL BRITTIN CHAMBERS
(ASCAP)

$\text{♩} = 112$
Cue: Oboe
2 Players only

mp

rit. *a tempo*

Play

mf

rit. *accel.*

sub. p *f*

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B $\flat$ Clarinet 2

Masquerade

CAROL BRITTIN CHAMBERS
(ASCAP)

$\text{♩} = 112$ *rit.* *a tempo* *mf*

rit. *accel.* *sub. p*

f

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B $\flat$ Clarinet 3

Masquerade

CAROL BRITTIN CHAMBERS
(ASCAP)

$\text{♩} = 112$

rit. *a tempo*

3 **4**

mf

rit. *accel.*

sub. p *f*

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Bass Clarinet

Masquerade

CAROL BRITTIN CHAMBERS
(ASCAP)

♩ = 112

mp

rit. *a tempo*

mf

rit. *accel.*

sub. p *f*

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Bassoon

CAROL BRITTIN CHAMBERS
(ASCAP)

$\text{♩} = 112$
rit. *a tempo*
3 **4**
mp
mf
sub. p *f*

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Alto Saxophone 1

Masquerade

CAROL BRITTIN CHAMBERS
(ASCAP)

♩ = 112

mp

rit. *a tempo*

mf *mp*

mf *sub. p* *f*

rit. *accel.*

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Alto Saxophone 2

Masquerade

CAROL BRITTIN CHAMBERS
(ASCAP)

♩ = 112

mp

rit. *a tempo*

mp

mf *sub. p* *f*

rit. *accel.*

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Tenor Saxophone

Masquerade

CAROL BRITTIN CHAMBERS
(ASCAP)

♩ = 112

Cue: A. Sax. 2

mp

rit. *a tempo*

Play

mp *mf*

rit. *accel.*

sub. p *f*

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Baritone
Saxophone

Masquerade

CAROL BRITTIN CHAMBERS
(ASCAP)

$\text{♩} = 112$
Cue: B. Cl. *rit.* *a tempo*

mp

Play *mf*

rit. *accel.*

sub. p *f*

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B $\flat$ Trumpet 1

Masquerade

CAROL BRITTIN CHAMBERS
(ASCAP)

$\text{♩} = 112$

rit. *a tempo*

3 **4** **3**

mp *mf* *sub. p* *f*

rit. *accel.*

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B $\flat$ Trumpet 2

Masquerade

CAROL BRITTIN CHAMBERS
(ASCAP)

$\text{♩} = 112$

3 *rit.* *a tempo* **4** **3**

mp mf *sub. p* f

rit. *accel.*

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B $\flat$ Trumpet 3

Masquerade

CAROL BRITTIN CHAMBERS
(ASCAP)

♩ = 112

3 *rit.* *a tempo* **4** **3**

mp *mf* *sub. p* *f*

rit. *accel.*

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Horn in F 1

Masquerade

CAROL BRITTIN CHAMBERS
(ASCAP)

♩ = 112

rit. *a tempo*

3 **4**

mp

rit. *accel.*

mf *sub. p* *f*

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Horn in F 2

Masquerade

CAROL BRITTIN CHAMBERS
(ASCAP)

♩ = 112

rit. *a tempo*

3 **4**

mp

rit. *accel.*

mf *sub. p* *f*

The musical score for Horn in F 2 consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It starts with a quarter note equal to 112 beats per minute. The first measure is a triplet of eighth notes, followed by a whole rest. The second measure is a triplet of eighth notes, followed by a whole rest. The third measure is a quarter note, followed by a quarter rest. The fourth measure is a quarter note, followed by a quarter rest. The fifth measure is a quarter note, followed by a quarter rest. The sixth measure is a quarter note, followed by a quarter rest. The seventh measure is a quarter note, followed by a quarter rest. The eighth measure is a quarter note, followed by a quarter rest. The ninth measure is a quarter note, followed by a quarter rest. The tenth measure is a quarter note, followed by a quarter rest. The eleventh measure is a quarter note, followed by a quarter rest. The twelfth measure is a quarter note, followed by a quarter rest. The thirteenth measure is a quarter note, followed by a quarter rest. The fourteenth measure is a quarter note, followed by a quarter rest. The fifteenth measure is a quarter note, followed by a quarter rest. The sixteenth measure is a quarter note, followed by a quarter rest. The seventeenth measure is a quarter note, followed by a quarter rest. The eighteenth measure is a quarter note, followed by a quarter rest. The nineteenth measure is a quarter note, followed by a quarter rest. The twentieth measure is a quarter note, followed by a quarter rest. The twenty-first measure is a quarter note, followed by a quarter rest. The twenty-second measure is a quarter note, followed by a quarter rest. The twenty-third measure is a quarter note, followed by a quarter rest. The twenty-fourth measure is a quarter note, followed by a quarter rest. The twenty-fifth measure is a quarter note, followed by a quarter rest. The twenty-sixth measure is a quarter note, followed by a quarter rest. The twenty-seventh measure is a quarter note, followed by a quarter rest. The twenty-eighth measure is a quarter note, followed by a quarter rest. The twenty-ninth measure is a quarter note, followed by a quarter rest. The thirtieth measure is a quarter note, followed by a quarter rest. The thirty-first measure is a quarter note, followed by a quarter rest. The thirty-second measure is a quarter note, followed by a quarter rest. The thirty-third measure is a quarter note, followed by a quarter rest. The thirty-fourth measure is a quarter note, followed by a quarter rest. The thirty-fifth measure is a quarter note, followed by a quarter rest. The thirty-sixth measure is a quarter note, followed by a quarter rest. The thirty-seventh measure is a quarter note, followed by a quarter rest. The thirty-eighth measure is a quarter note, followed by a quarter rest. The thirty-ninth measure is a quarter note, followed by a quarter rest. The fortieth measure is a quarter note, followed by a quarter rest. The forty-first measure is a quarter note, followed by a quarter rest. The forty-second measure is a quarter note, followed by a quarter rest. The forty-third measure is a quarter note, followed by a quarter rest. The forty-fourth measure is a quarter note, followed by a quarter rest. The forty-fifth measure is a quarter note, followed by a quarter rest. The forty-sixth measure is a quarter note, followed by a quarter rest. The forty-seventh measure is a quarter note, followed by a quarter rest. The forty-eighth measure is a quarter note, followed by a quarter rest. The forty-ninth measure is a quarter note, followed by a quarter rest. The fiftieth measure is a quarter note, followed by a quarter rest. The fifty-first measure is a quarter note, followed by a quarter rest. The fifty-second measure is a quarter note, followed by a quarter rest. The fifty-third measure is a quarter note, followed by a quarter rest. The fifty-fourth measure is a quarter note, followed by a quarter rest. The fifty-fifth measure is a quarter note, followed by a quarter rest. The fifty-sixth measure is a quarter note, followed by a quarter rest. The fifty-seventh measure is a quarter note, followed by a quarter rest. The fifty-eighth measure is a quarter note, followed by a quarter rest. The fifty-ninth measure is a quarter note, followed by a quarter rest. The sixtieth measure is a quarter note, followed by a quarter rest. The sixty-first measure is a quarter note, followed by a quarter rest. The sixty-second measure is a quarter note, followed by a quarter rest. The sixty-third measure is a quarter note, followed by a quarter rest. The sixty-fourth measure is a quarter note, followed by a quarter rest. The sixty-fifth measure is a quarter note, followed by a quarter rest. The sixty-sixth measure is a quarter note, followed by a quarter rest. The sixty-seventh measure is a quarter note, followed by a quarter rest. The sixty-eighth measure is a quarter note, followed by a quarter rest. The sixty-ninth measure is a quarter note, followed by a quarter rest. The seventieth measure is a quarter note, followed by a quarter rest. The seventy-first measure is a quarter note, followed by a quarter rest. The seventy-second measure is a quarter note, followed by a quarter rest. The seventy-third measure is a quarter note, followed by a quarter rest. The seventy-fourth measure is a quarter note, followed by a quarter rest. The seventy-fifth measure is a quarter note, followed by a quarter rest. The seventy-sixth measure is a quarter note, followed by a quarter rest. The seventy-seventh measure is a quarter note, followed by a quarter rest. The seventy-eighth measure is a quarter note, followed by a quarter rest. The seventy-ninth measure is a quarter note, followed by a quarter rest. The eightieth measure is a quarter note, followed by a quarter rest. The eighty-first measure is a quarter note, followed by a quarter rest. The eighty-second measure is a quarter note, followed by a quarter rest. The eighty-third measure is a quarter note, followed by a quarter rest. The eighty-fourth measure is a quarter note, followed by a quarter rest. The eighty-fifth measure is a quarter note, followed by a quarter rest. The eighty-sixth measure is a quarter note, followed by a quarter rest. The eighty-seventh measure is a quarter note, followed by a quarter rest. The eighty-eighth measure is a quarter note, followed by a quarter rest. The eighty-ninth measure is a quarter note, followed by a quarter rest. The ninetieth measure is a quarter note, followed by a quarter rest. The ninety-first measure is a quarter note, followed by a quarter rest. The ninety-second measure is a quarter note, followed by a quarter rest. The ninety-third measure is a quarter note, followed by a quarter rest. The ninety-fourth measure is a quarter note, followed by a quarter rest. The ninety-fifth measure is a quarter note, followed by a quarter rest. The ninety-sixth measure is a quarter note, followed by a quarter rest. The ninety-seventh measure is a quarter note, followed by a quarter rest. The ninety-eighth measure is a quarter note, followed by a quarter rest. The ninety-ninth measure is a quarter note, followed by a quarter rest. The hundredth measure is a quarter note, followed by a quarter rest.

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Trombone 1

CAROL BRITTIN CHAMBERS
(ASCAP)

♩ = 112

rit.

a tempo

3

4

mp

rit.

accel.

mf

sub. p

f

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Trombone 2

CAROL BRITTIN CHAMBERS
(ASCAP)

$\text{♩} = 112$
rit. *a tempo*
3 **4**
mp
rit. *accel.*
sub. p *f*

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Euphonium

Masquerade

CAROL BRITTIN CHAMBERS
(ASCAP)

♩ = 112 *rit.* *a tempo*

mp

rit. *accel.*

mf *sub. p* *f*

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Baritone (T.C.)

Masquerade

CAROL BRITTIN CHAMBERS
(ASCAP)

♩ = 112

3 rit. a tempo 4

mp

rit. accel.

mf *sub. p* *f*

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Tuba

Masquerade

CAROL BRITTIN CHAMBERS
(ASCAP)

♩ = 112

rit. *a tempo*

3 **4**

mf

rit. *accel.*

sub. p *f*

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String Bass

Masquerade

CAROL BRITTIN CHAMBERS
(ASCAP)

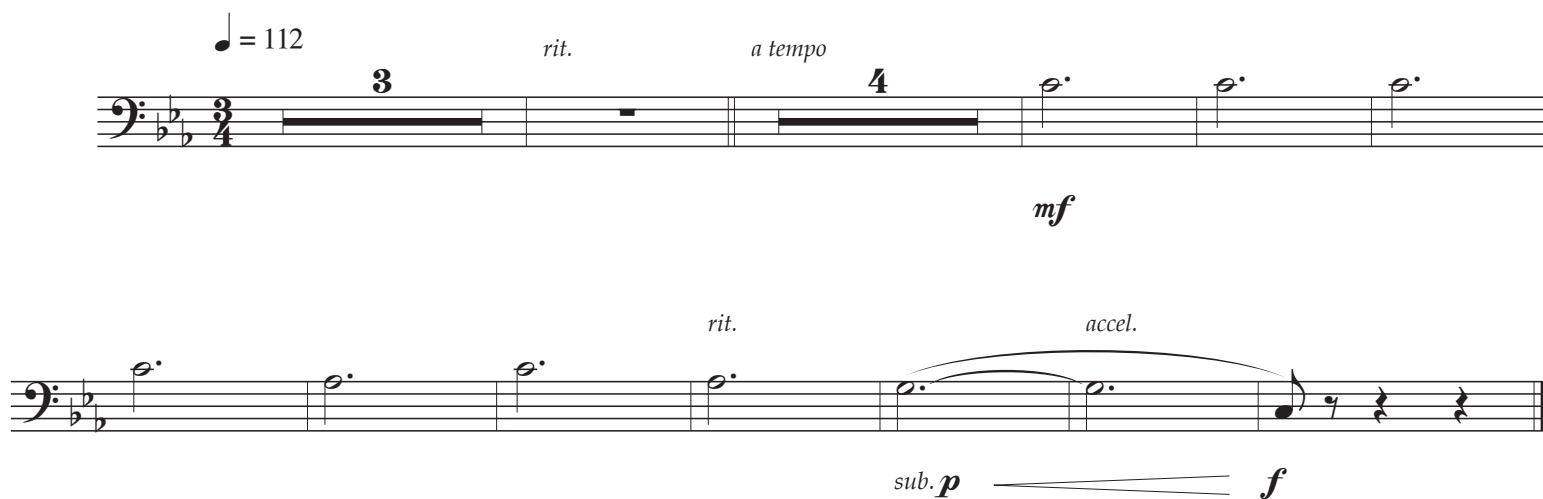
♩ = 112

3 rit. a tempo 4

mf

rit. accel.

sub. *p* *f*



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Timpani

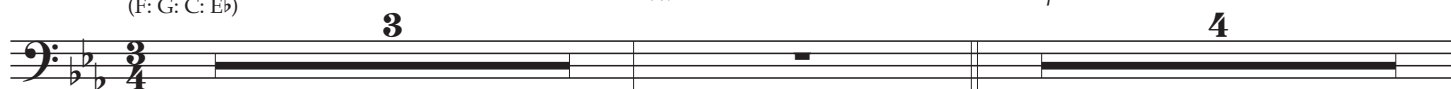
Masquerade

CAROL BRITTIN CHAMBERS
(ASCAP)

♩ = 112
(F: G: C: Eb)

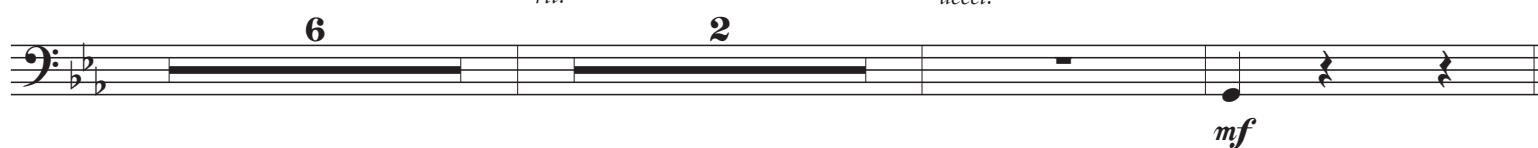
rit.

a tempo



rit.

accel.



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Mallets 1

(Bells, Xylophone,
Chimes)

Masquerade

CAROL BRITTIN CHAMBERS
(ASCAP)

$\text{♩} = 112$
Bells
Solo

f

rit.

a tempo

rit.

accel.

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Mallets 2
(Marimba)

Masquerade

CAROL BRITTIN CHAMBERS
(ASCAP)

♩ = 112

rit. *a tempo*

f

rit. *accel.*

sub. p *f*

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Percussion 2

Masquerade

CAROL BRITTIN CHAMBERS
(ASCAP)

(Suspended Cymbal,
Ratchet, Triangle,
Tambourine, Crash Cymbal,
Temple Blocks, Tam-Tam)

♩ = 112 3 rit. a tempo 3 Suspended Cymbal 2

ppp < *mp*

Ratchet rit. 2 accel.

f

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