



Masquerade

CAROL BRITTIN CHAMBERS

Instrumentation

Full Score	1
Piccolo	2
Flute 1	4
Flute 2	4
Oboe	2
B♭ Clarinet 1	4
B♭ Clarinet 2	4
B♭ Clarinet 3	4
Bass Clarinet	1
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	4
B♭ Trumpet 2	4
B♭ Trumpet 3	4
Horn in F 1	2
Horn in F 2	2
Trombone 1	3
Trombone 2	3
Euphonium	4
Baritone I.C.	2
Tuba	4
String Bass	2
Timpani	2
Mallets 1	3
Bells, Xylophone, Chimes	
Mallets 2	2
Marimba	
Percussion 1	3
Snare Drum, Bass Drum, Hi-hat	
Percussion 2	7
Suspended Cymbal, Ratchet, Triangle, Tambourine, Crash Cymbal, Temple Blocks, Tam-Tam	

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About the Composer



Carol Brittin Chambers is currently the composer and owner of Aspenwood Music, LLC. She lives in San Antonio, Texas, where she is also on the music faculty at Texas Lutheran University.

Chambers is commissioned each year to compose and arrange works for concert band, marching band, orchestra, and various other ensembles. Her concert works have been selected to the J.W. Pepper Editor's Choice List and the Bandworld Top 100 and have been performed at state educator conferences across the country, including the Midwest Clinic in Chicago. She was named the winner of the 2019 WBDI (Women Band Directors International) Composition Competition. She has arranged and orchestrated marching shows for numerous high school and college bands across the country, as well as The Crossmen Drum Corps.

Before coming to TLU, Chambers taught middle school and high school band and private lessons for many years in the North East Independent School District, San Antonio, TX. She has also consistently performed with groups such as the Mid-Texas and San Antonio Symphonies.

Chambers received a Master of Music in Trumpet Performance from Northwestern University and a Bachelor of Music Education from Texas Tech University. She studied under Vincent Cichowicz, John Paynter, Arnold Jacobs, James Sudduth, and Will Strieder.

Masquerade

Masquerade was commissioned by the Cooper Middle School Band in McLean, VA. It premiered in spring 2024 under the direction of Matthew Baker, director.

Much mystery exists around masquerade balls, which are formal, social events steeped in elegance and theatrical flair. Guests often arrive in elaborate attire, wearing ornate masks that conceal their identities. These masks can range from intricately decorated half-masks to full-faced, dramatic designs. Typically held in ballrooms or grand halls, masquerade balls feature music and dancing, which encourage participants to mingle freely, all the while under the veil of anonymity. Candlelight, beautiful fabrics, and opulent decorations set the scene, evoking a timeless ambiance inspired by the Renaissance and Baroque periods of the past.

This particular masquerade begins with a mysterious intro that quickly erupts into a mesmerizing waltz. The middle section of the piece, starting at M.96, explores the *contradanse*, which is another type of ballroom dance involving the formation of dancers in lines facing each other. M.104 begins the *nocturne*, where guests linger on the balcony underneath the moon. Finally, the chimes begin to strike as midnight approaches, at which time guests remove their masks, reveal their identities, and return once again to the ever-energetic waltz! *Masquerade*... more than just a dance, but rather an immersive experience that celebrates imagination and the thrill of the unknown!



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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 1 (Snare Drum, Bass Drum) + Hi-Hat *Perc. 1 can cover Marimba (Meas. 1-18)

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

1 2 3 4 5 6 7 8

9 +Picc.

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 *mp* *mf*

T. Sax. Play *mp*

B. Sax. Play *mf*

9

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. 1

Perc. 2 *mp* *f* Ratchet

rit.

9 10 11 12 13 14 15

accel. **18** Waltz ♩ = 192

Fl. 1, 2 (+Picc.) *sub. p* *f*

Ob. *sub. p* *f*

B♭ Cl. 1 *sub. p* *f*

B♭ Cl. 2, 3 *sub. p* *f*

B. Cl. *sub. p* *f*

Bsn. *sub. p* *f*

A. Sax. 1, 2 *sub. p* *f*

T. Sax. *sub. p* *f*

B. Sax. *sub. p* *f*

accel. **18** Waltz ♩ = 192

B♭ Tpt. 1 *sub. p* *f*

B♭ Tpt. 2, 3 *sub. p* *f*

Hn. 1, 2 *sub. p* *f*

Tbn. 1, 2 *sub. p* *f*

Euph. *sub. p* *f*

Tuba *sub. p* *f*

Timp. *mf*

Mal. 1

Mal. 2 *sub. p* *f*

Perc. 1

Perc. 2 Triangle Tambourine *f*

CBW2605FS 16 17 18 19 20 21 22 23

mp

26

34 2nd's Play

Fl. 1, 2 (+Picc.)

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

34

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Hi-hat: closed

sim.

mp *f* *mp*

[illegible]

9

48 49 50 51 52 53 54 55

60

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. 1

Perc. 2

p *mf*

56 57 58 59 60 61 62

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(-Picc.)

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. 1

Perc. 2

Cr. Cym.

68

68

pp

63 64 65 66 67 68 69

CBW2605FS

FL. 1, 2
(+Picc.)

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

mf

A. Sax. 1, 2

T. Sax.

B. Sax.

mf

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

mf

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

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rall.

mp

mp

mp

92 ♩ = 84 *rit.* 96 Contradanse ♩ = 92

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

Ob. *p*

B♭ Cl. 1 *p*

B♭ Cl. 2, 3 *p* Cue: Hn. *mp*

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

A. Sax. 1, 2 Solo *mf* Tutti *mf*

T. Sax. *mf* Cue: Euph. Solo

B. Sax. *mp* Cue: Tbn. 2

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2 *p* *mp*

Tbn. 1, 2 *mp*

Euph. *p* *mf* Solo

Tuba *p* *mp*

Timp. *mp*

Mal. 1

Mal. 2

Perc. 1

Perc. 2 Tam-tam *ppp* *mp* Tri. *f*

92 93 94 95 96 97

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104 Nocturne

rall.

Fl. 1, 2 (+Picc.)

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

3
4

A. Sax. 1, 2

T. Sax.

B. Sax.

104 Nocturne

rall.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

mp smoothly

mf

3
4

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Tam-tam

ppp

3
4

110 *a tempo* Flutes (-Picc.): Tutti

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

Ob. Solo *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2, 3 *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sax. 1, 2 *mf*

T. Sax.

B. Sax. Play *mp*

110 *a tempo*

B♭ Tpt. 1 *p*

B♭ Tpt. 2, 3 *p*

Hn. 1, 2 *p*

Tbn. 1, 2 *p*

Euph. *p*

Tuba *p*

Timp.

Mal. 1 Chimes: let ring *f*

Mal. 2

Perc. 1

Perc. 2 *mp*

*Bass Drummer can cover Chimes if necessary.

110 111 112 113 114 115 116

118 *rit.* ♩ = 192 123

Fl. 1, 2 (+Picc.)

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

118 ♩ = 192 123

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Cue: Hn.

Cue: Hn.

To Marimba

Hi-hat

Sus. Cym.

mf *p* *mp* *f* *ppp*

4 4 3 4 4 3 4

117 118 119 120 121 122 123

Picc. Solo

Fl. 1, 2 (+Picc.)

mf

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Soli

mf

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.

mp

Mal. 1

Marimba

Mal. 2

mp

Perc. 1

Tambourine

Perc. 2

mf

f

mp

124 125 126 127 128 129 130

135 Flutes (-Picc.): Tutti

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. 1

Perc. 2

mp

Soli

mf

S.D: rim

mf

mp

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CBW2605FS

Fl. 1, 2 (+Picc.)

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

+Picc.

mf

f

mf

f

mf

f

f

f

f

a2

mf

a2

mp

p

Sus. Cym.

Xylophone

151

151

145

146

147

148

149

150

151

pp

159 Picc. can play Flute to the end

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. 1
Perc. 2

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

Cr. Cym.

159 160 161 162 163 164 165

167

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

Ob. *mf* *f* *mf*

B♭ Cl. 1 *mf* *f* *mf*

B♭ Cl. 2, 3 *mf* *f*

B. Cl. *mf* *f* *mf*

Bsn. *f* *mf*

A. Sax. 1, 2 *mf* *f*

T. Sax. *f* *mf*

B. Sax. *mf* *f* *mf*

167

B♭ Tpt. 1 *mf* *f*

B♭ Tpt. 2, 3 *mf* *f*

Hn. 1, 2

Tbn. 1, 2 *mf* *f*

Euph. *f* *mf*

Tuba *mf* *f* *mf*

Timp. *mf* *f* *mf*

Mal. 1 *mf* *f*

Mal. 2

Perc. 1 *mf* *f* *mf*

Perc. 2 *f* Cr. Cym.

166 167 168 169 170 171 172

Masquerade - Full Score

27

179

Fl. 1, 2 (+Picc.)

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

173 174 175 176 177 178 179

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. 1

Perc. 2

Cr. Cym.

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboe, Clarinets, Bassoon) and brass section (Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba) are in the upper half, while the percussion section is in the lower half. The score shows measures 180 through 186. A large diagonal watermark 'For Preview Only Wingert-Jones Publications' is overlaid across the center of the page.