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Nocturne & Masquerade

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Commissioned by Hebrides Ensemble

PETER LONGWORTH

Nocturne & Masquerade



Nocturne & Masquerade

Instrumentation

Flute (doubling Piccolo)

Harp (part requires a metal tuning key and a strip of paper)

Piano

Violin

Viola

'Cello

Composer's Note

In writing a piece to commemorate the centenary of Debussy's death I decided to explore a topic to which the great French composer was himself drawn on various occasions: *commedia dell'arte*. Whilst Debussy's view of the subject was through the decidedly French prism of Paul Verlaine's poetry and the paintings of Jean-Antoine Watteau, the starting point for my own piece, *Nocturne & Masquerade* was a series of frescoes by the Italian painter Giandomenico Tiepolo, in which rustic scenes are populated by multiple Pulcinella, rather than by people.

Inspired by the title of one such fresco, *Pulcinella innamorato* (*Pulcinella in love*) the first movement of my piece, *Nocturne with bells* imagines a fantastical, *commedia*-esque night in which the ringing of bells frames a melancholy serenade, and the strumming of guitars and a mandolin hang in the air.

In the second, more playful movement *Masquerade*, contrasting musical characters - some dance-like, others virtuosic - jostle for position in a series of quirky episodes. Many of the musical ideas in this movement share the same falling-then-rising contour and this is a response to Tiepolo's fresco *L'altalena dei Pulcinella* in which several masked figures await their turn on a swing.

Nocturne & Masquerade is a musical cryptogram in that the notes upon which the piece is based are drawn from the letters of Debussy's name. Debussy used the same approach in his piano work, *Hommage à Haydn*, which was written to commemorate the centenary of Haydn's death and so it seemed fitting that I should employ this technique in my own tribute.

Duration: 10 mins approx.

Cover illustration by Manuela Adreani

Commissioned by Hebrides Ensemble
Nocturne & Masquerade

I. Nocturne with bells

PETER LONGWORTH

Largo (♩ = c.52)

Flute

non arpegg. sempre

Harp *ff bell-like*

Piano *f bell-like*

Largo (♩ = c.52)

Violin

Viola

Violoncello

4

Fl.

Hp.

Pno.

Vln.

Vla.

Vc.

7 **A** Più mosso (♩ = c.63)

Fl.

Hp.

Pno.

Vln.

Vla.

Vc.

mf

p leggiero

9 rit.

Fl.

Hp.

Pno.

Vln.

Vla.

Vc.

p ma sempre marcato

pp

11 **Tempo primo** (♩ = c.52)

Fl.

Hp. *mf*

Pno. *p sim.*

Vln.

Vla.

Vc. *come una chitarra pizz.*
f sonore



14

Fl.

Hp. *mf*

Pno. *mf* 8va

Vln.

Vla.

Vc.

B Più mosso (♩ = c.63)

18

Fl.

Hp.

Pno.

Vln.

Vla.

Vc.

p *leggiere*

f

p

f



20 **Tempo primo** (♩ = c.52)

Come una serenata

Fl.

Hp.

Pno.

Vln.

Vla.

Vc.

ff *bell-like*

pp *delicato*

f *bell-like*

f *grazioso*

come una chitarra pizz.

f

I. Nocturne with bells

23 C

Fl. *f cantabile* 5 3

Hp.

Pno.

Vln. 3 *p* 3 3

Vla.

Vc. *mf*

26

Fl. 3 *mf* < *f* 3

Hp.

Pno.

Vln. 3 3 3 3

Vla.

Vc. 3

29 To Picc.

Fl.

Hp.

Pno.

Vln.

Vla.

Vc.

p

mf cantabile

f

3

3

3

3

32

Picc.

Hp.

Pno.

Vln.

Vla.

Vc.

D

f

8^{va}

p

mf

poco

3

3

3

3

34

Picc.

Hp.

Pno.

Vln.

Vla.

Vc.

p *mf* *poco* *p*



37

Picc.

Hp.

Pno.

Vln.

Vla.

Vc.

f

f

f *intenso e senza dim.*

3

I. Nocturne with bells

E

40 Piccolo

Picc. *pp espressivo* *mp*

Hp. *p*

Pno.

E

Vln. *p*

Vla. *p arco*

Vc. *p espressivo* *mf*

3 3



42

Picc. *pp*

Hp. *p*

Pno. *p* *mf* *f* *p*

Vln. *pp* *mf* *p* *f* *p*

Vla.

Vc. *p* *mf* *p*

5 3 3 3

44

Picc. *p grazioso* *mf* *p*

Hp.

Pno. *mf* *p*

Vln. *f* *p* *p* *f*

Vla.

Vc. *f* *p grazioso*

46

Picc. *mf* *p* *f* *p*

Hp. *f* *p*

Pno. *mf*

Vln. *f* *p espressivo*

Vla.

Vc.

48

Picc.

Hp.

Pno.

Vln.

Vla.

Vc.

p *mf* *f*

mf cantabile

3 3 3

50

Picc.

Hp.

Pno.

Vln.

Vla.

Vc.

p cantabile *f*

come un mandolino

p *p* *pp*

p leggero *pp sempre*

ppp

G G

52

Picc. *poco* *mf* *p*

Hp.

Pno.

Vln.

Vla.

Vc.

54

Picc. *poco* *p*

Hp.

Pno.

Vln.

Vla.

Vc.

56

Picc.

mf

5

p

Hp.

Pno.

Vln.

Vla.

Vc.



58

Picc.

f

p

Hp.

Pno.

Vln.

Vla.

Vc.

H

60

Picc. *cresc. poco a poco*

Hp.

Pno. *p* *5* *3*

Vln. *p* *cresc. poco a poco*

Vla. *3*

Vc.

H

62

Picc. *mf* *5* *3* *3*

Hp. *mf* *f*

Pno. *mf* *f* *6*

Vln. *mf*

Vla. *3* *5* *3* *3*

Vc. *p* *mf*

64

Picc. *f*

Hp. *ff* possibile

Pno. *ff* *8va*

Vln. *ff*

Vla. *ff*

Vc. *ff*

66 To Fl.

Picc. *ff*

Hp. *fff* bell-like

Pno. *fff* bell-like *ff* *loco*

Vln. *fff*

Vla. *fff*

Vc. *fff*

69

Fl.

Hp.

Pno.

Vln.

Vla. *sul pont.*
p sognando 5
pizz.
3 *poco*

Vc. *f sonore*

73

Fl.

Hp. *p*

Pno. *p*
Ped.

Vln. *pp lontano*

Vla. *p* 3 *f* *pp lontano*

Vc.

76

Fl.

Hp.

Pno.

Vln.

Vla.

Vc.

ord.

pp lontano ma sempre distinto

loco

ppp lontano ma sempre distinto

una corda

sul tasto

ppp eco

II. Masquerade

Spiritoso (♩ = c.120, ♩=♩ throughout)

Flute

Harp

Piano

Violin

Viola

Violoncello

Paper woven through strings between C4 and F5.
Metal tuning key in hand.

tuning key slide

f

*pizz.** (slap strings with palm)

p

pizz.

p

pizz.

p

mf sub.

p

pizz.

arco

f

arco

f

f

mf sub.

p

*pluck near the bottom of the fingerboard, like a jazz bassist.

Fl.

Hp.

Pno.

Vln.

Vla.

Vc.

A

tongue pizz.

f

ord.

f marcato e giocoso

f

mf secco

A

pizz.

arco

p

f

pizz.

arco

p

f

f sub.

p

f

sim.

Fl.

Hp.

Pno.

Vln.

Vla.

Vc.

snap pizz.



B

ord. (pizz.) (ord.)

Fl.

Hp.

Pno.

Vln.

Vla.

Vc.

arco

snap pizz.

arco

f *p*

p *f sub.* *p*

Fl. *mf*

Hp. *mf*

Pno. *f* *p* *mf* *f* *p*

Vln. *pizz.* *arco*

Vla. *pizz.* *arco*

Vc. *p* *f* *p* *f* *p*

Detailed description: This system contains the first five staves of the score. The Flute part features a triplet of eighth notes. The Harp part has a triplet of eighth notes marked *mf*. The Piano part has a complex rhythmic pattern with dynamics *f*, *p*, *mf*, *f*, and *p*. The Violin and Viola parts have *pizz.* and *arco* markings. The Violoncello part has dynamics *p*, *f*, *p*, *f*, and *p*.

Fl. *ff* *p* *f* *p* *rit.*

Hp. *ff* *f*

Pno. *f* *pp* *f* *Red.*

Vln. *pp* *f* *p* *pp* *f* *rit.*

Vla. *ff* *p* *f*

Vc. *f* *f*

Detailed description: This system contains the next five staves. The Flute part has dynamics *ff*, *p*, *f*, *p*, and *rit.*. The Harp part has *ff* and *f*. The Piano part has *f*, *pp*, *f*, and *Red.*. The Violin part has *pp*, *f*, *p*, *pp*, *f*, and *rit.*. The Viola part has *ff* and *p*. The Violoncello part has *f* and *f*. There are also markings for *2+2+3*, *fl.*, *rit.*, *6*, *8va*, *ppizz.*, and *sul pont.*

II. Masquerade

C a tempo

Fl. *ord.*
mf *p* *f* *p*

Hp. *loco*
p sempre

Pno. *p* *f*

ped.

C a tempo

Vln. *ord.*
p *f* *p* *gliss.*

Vla. *arco*
p

Vc. *arco*
p *f* *p*

Fl. *f*

Hp.

Pno.

Vln. *f* *pp*

Vla. *f* *p* *f* *3*

Vc. *f* *pp* *f* *pizz.*

D

Fl. *pp*

remove paper from strings

Hp. *p* *près de la table*

Pno. *pp* (still with the feel of 7/8)

Ped.

D

Vln. *p*

Vla. *p*

Vc.



E

Fl. *f* *p* *espressivo* *f* *p*

Hp. *3*

Pno. *3* *Ped.*

E

Vln. *pizz.* *p*

Vla. *arco* *p*

Vc. *p*

II. Masquerade

Fl. *f* *pp*

Hp. *pp* *p* ord.

Pno.

Vln. *f* *5* *p espr.* *f* *p* arco

Vla.

Vc. *p* pizz.* (slap strings with palm)

*Pluck near the bottom of the fingerboard, like a jazz bassist.

Fl. **F** *ff* *p* *pp* *f* *p* rit. 2+2+3 fl.

Hp. *ff* *f* *su*

Pno. *f* *pp* *f* *6* *Red.*

Vln. **F** *f* *p* *3* *pizz.* *f* rit. sul pont. 2+2+3

Vla. *p espressivo* *f* *p* (snap)

Vc. *f*

a tempo

Fl. *ord.* *mf espressivo* *poco* *mf*
take metal tuning key

Hp. *mf*

Pno.

Vln. *a tempo ord.* *p* *f* *p* *ppp*

Vla. *(pizz.)* *mf*

Vc. *arco* *p* *f* *p*

G

Fl. *ff*

Hp. *mf* tuning key slide

Pno. *sf*

G

Vln. *pizz.* *f* *p* *sf* *arco* *pizz.* *p* *sf* *arco*

Vla. *f* *p* *sf* *arco* *pizz.* *p* *sf* *arco*

Vc. *f* *p* *mf* *f* *p* *mf*

II. Masquerade

Fl. *p leggiero* fl. fl. fl. fl. sim.

Hp. *p* près de la table

Pno.

Vln. *p* 5

Vla.

Vc. *f* *p* *f* *p* *f*

H

Fl.

Hp.

Pno. *f secco* *p* *f* *p* *f*

H

Vln. *f* *p* *mf* *f*

Vla. *f* *p sempre*

Vc. *f* *pizz.* *arco*

Fl. Hp. Pno. Vln. Vla. Vc.

mp scherzoso *p* *f* *p* *f*

3 3 3

Detailed description: This system contains the first four measures of the piece. The Flute (Fl.) and Harp (Hp.) parts are silent. The Piano (Pno.) part begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, then piano (*p*), and finally forte (*f*). The Violin (Vln.) part starts with a mezzo-piano (*mp*) dynamic and a scherzoso tempo marking. It features a melodic line with triplets and a forte (*f*) dynamic. The Viola (Vla.) part plays a rhythmic accompaniment with a piano (*p*) dynamic. The Violoncello (Vc.) part has a few notes in the first and third measures.



Fl. Hp. Pno. Vln. Vla. Vc.

p *mf* *p* *f* *p* *f*

ord. 3 3

Detailed description: This system contains measures 5-8. The Flute (Fl.) part has a first ending bracket (I) over measures 5-8, starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*) and piano (*p*). The Harp (Hp.) part has a first ending bracket (I) over measures 5-8, starting with a piano (*p*) dynamic and marked 'ord.'. The Piano (Pno.) part is silent. The Violin (Vln.) part has a first ending bracket (I) over measures 5-8, starting with a forte (*f*) dynamic. The Viola (Vla.) part has a first ending bracket (I) over measures 5-8, starting with a forte (*f*) dynamic and moving to piano (*p*). The Violoncello (Vc.) part has a first ending bracket (I) over measures 5-8, starting with a piano (*p*) dynamic and moving to forte (*f*).

II. Masquerade

Musical score for measures 26-28. The score includes parts for Flute (Fl.), Harp (Hp.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Measures 26-28. Measure 26 features two triplet eighth notes, first with a sharp (#) and then with a flat (b), both marked *f*. Measure 27 is a whole rest. Measure 28 features a triplet eighth note with a flat (b) marked *p*.
- Hp.:** Measures 26-28. Measure 26 has an octave sign (8^{va}) and a dynamic of *f*. Measure 27 has an octave sign (8^{va}) and a dynamic of *f*. Measure 28 has a dynamic of *p* and the instruction *loco*.
- Pno.:** Measures 26-28. All measures are whole rests.
- Vln.:** Measures 26-28. Measure 26 has a dynamic of *f cantabile*. Measure 27 has a dynamic of *f* and a fermata. Measure 28 has a dynamic of *p* and a fermata.
- Vla.:** Measures 26-28. Continuous eighth-note accompaniment.
- Vc.:** Measures 26-28. Measure 26 has a dynamic of *p*. Measure 27 has a dynamic of *f*. Measure 28 has a dynamic of *p*.

Musical score for measures 29-31. The score includes parts for Flute (Fl.), Harp (Hp.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Measures 29-31. Measure 29 has a dynamic of *f*. Measure 30 has a dynamic of *f*. Measure 31 has a dynamic of *f* and the instruction *fl.*
- Hp.:** Measures 29-31. Measure 29 has a dynamic of *f sub.*. Measure 30 has a dynamic of *f sub.*. Measure 31 has a dynamic of *f sub.*
- Pno.:** Measures 29-31. All measures are whole rests.
- Vln.:** Measures 29-31. Measure 29 has a dynamic of *p*. Measure 30 has a dynamic of *f*. Measure 31 has a dynamic of *f*.
- Vla.:** Measures 29-31. Measure 29 has a dynamic of *f*. Measure 30 has a dynamic of *f*. Measure 31 has a dynamic of *f*.
- Vc.:** Measures 29-31. Measure 29 has a dynamic of *f*. Measure 30 has a dynamic of *p*. Measure 31 has a dynamic of *f*.

ord. rit.

Fl. *ff* *p*

Hp. *ff* *pp*

Pno. *f* *pp*

Vln. *f* *p* *pp*

Vla. arco *ff*

Vc. pizz. *f* *p*

J Meno mosso e come una toccata (♩ = c.92)

2+2+3 fl. ord.

Fl. *f* *p*

Hp. *f* *p*

Pno. *f* *p*

J Meno mosso e come una toccata (♩ = c.92)

2+2+3 sul pont. pizz.

Vln. *f* *p*

Vla. *pizz.* *p*

Vc. *p*

II. Masquerade

Fl. *f sub.* 6

Hp. *f* 6

Pno. *f* 6 *Red.*

Vln. *f sub.* 3

Vla. *f sub.* 3

Vc. *f sub.* 3

Detailed description: This system contains the first three measures of the piece. The Flute part features sixteenth-note runs with sixteenth rests, marked *f sub.* and containing six sixteenth-note groups. The Harp part has a sixteenth-note run in the right hand, marked *f*. The Piano part has a sixteenth-note run in the right hand, marked *f*, and a bass line with a triplet of eighth notes, marked *Red.* The Violin, Viola, and Violoncello parts have a melodic line with a triplet of eighth notes at the end of the first measure, marked *f sub.*



Fl. **K**

Hp. *p* 6

Pno. *p* 6 *Red.*

Vln. **K**

Vla.

Vc.

Detailed description: This system contains measures 4-6. The Flute part has a whole rest in measure 4, followed by a whole rest in measure 5 and a whole note in measure 6, marked with a box containing the letter 'K'. The Harp part has a sixteenth-note run in the right hand, marked *p*. The Piano part has a sixteenth-note run in the right hand, marked *p*, and a bass line with a triplet of eighth notes, marked *Red.* The Violin part has a whole rest in measure 4, followed by a whole rest in measure 5 and a whole note in measure 6, marked with a box containing the letter 'K'. The Viola and Violoncello parts have whole rests in measures 4 and 5, and a whole note in measure 6.

Fl.

f 6

Hp.

f 6

Pno.

mf

f 6

Red.

Vln.

Vla.

Vc.

Double bar line

Fl.

p sub. 6

Hp.

Pno.

p

p

6

6

6

6

Red.

Vln.

p

Vla.

p

Vc.

p

3/4

3/4

3/4

3/4

3/4

3/4

II. Masquerade

L

Fl. *f sub.* 6

Hp. *f* 6

Pno. *f* 6 6

Vln. *f sub.* 3

Vla. *f sub.* 3

Vc. *f sub.* 3

Fl. 6 6 6

Hp. 6

Pno. 6 6

Vln. 3

Vla. 3

Vc. 3

M

Fl.

Hp.

Pno.

Vln.

Vla.

Vc.

p

6

6

6

6

p

6

6

Ped.

Ped.

Fl.

Hp.

Pno.

Vln.

Vla.

Vc.

6

mf

6

6

6

6

mf

6

6

Ped.

II. Masquerade

Fl. *f* *p* fl. rit.

Harp *f*

Pno. *f* Led. arco sul pont. rit.

Vln. *f*

Vla.

Vc.

Detailed description: This system contains the first six staves of the score. The Flute part begins with a dynamic of *f* and a *rit.* marking. The Harp part has a dynamic of *f*. The Piano part features sixteenth-note patterns with a dynamic of *f* and a *Led.* (Ledero) marking. The Violin part has a dynamic of *f* and includes an *arco sul pont.* marking. The Viola and Cello parts are mostly rests.

N a tempo ord.

Fl. *pp* 6 6 6 6

Harp *pp*

Pno. *pp* Led. 6 6 6 6 Led.

N a tempo

Vln. *pp* pizz.

Vla. *pp* pizz.

Vc. *pp*

Detailed description: This system contains the next six staves. It begins with a double bar line and a **N** marking. The Flute part has a dynamic of *pp* and features sixteenth-note patterns with a *6* (sixteenth notes) marking. The Harp part has a dynamic of *pp*. The Piano part has a dynamic of *pp* and includes sixteenth-note patterns with a *6* marking and *Led.* markings. The Violin part has a dynamic of *pp* and includes a *pizz.* marking. The Viola part has a dynamic of *pp* and includes a *pizz.* marking. The Cello part has a dynamic of *pp*.

Fl. *mf sub.* 6 6 6 6 6

Hp. *mf* 6

Pno. *mf*

Vln. *mf sub.* 3

Vla. *mf sub.* 3

Vc. *mf sub.* 3

Fl. *f* *f*

Hp.

Pno. *f*

Vln. *f* *p* arco *f* pizz. *p*

Vla. *f* *p* arco 3 3 *f* 0 3 *p* *mf*

Vc. *f* *p* arco 3 3 *f* 3 3 3 *p*

II. Masquerade

Fl. *ff* $3+2$ p f

Hp.

Pno. p f 6

Vln. f p *arco* *pizz.* f *arco*

Vla. f

Vc.

P Lo stesso tempo ma delicato e quasi misterioso

Fl. *pp*

Pno. *pp* 6

P Lo stesso tempo ma delicato e quasi misterioso

Vln. *pp* *sim.* p *gliss. arm.*

Vla. *pp* *gliss. arm.* *sim.*

Vc. *pp* *arco* *gliss. arm.* *sim.*

The first system of the musical score for 'II. Masquerade' consists of four staves: Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Pno. staff features a complex rhythmic pattern of sixteenth notes, with groups of six notes indicated by a '6' and a slur. These groups are labeled with letters (B), (D), (C), and (B) above them. The Vln., Vla., and Vc. staves play a similar rhythmic pattern, with the Vln. and Vla. parts including slurs and accents. The time signature is 3/4, and the key signature has one flat (B-flat).

The second system of the musical score continues the piece. It features the same four staves: Pno., Vln., Vla., and Vc. The Pno. staff continues with the sixteenth-note patterns, with '6' and slur markings. An 'accel.' (accelerando) marking is placed above the Pno. staff, with a dashed line extending across the system. The Vln., Vla., and Vc. staves also continue with their respective parts, maintaining the rhythmic intensity. The time signature remains 3/4, and the key signature has one flat.

Q Poco più mosso (♩ = c.108)

Fl. *mf* *p* *mf* *p* *sim.*

Hp. *mf*

Pno. *6*

Q Poco più mosso (♩ = c.108)

Vln. *mf* *pizz.* *p* *mf* *p* *sul pont.*

Vla. *mf*

Vc.

Fl. *mf* *p*

Hp.

Pno. *6*

Vln. *mf* *p*

Vla. *p sub.*

Vc.

R a tempo (♩ = c.108)

rit. G.P. 2+2+3 ord.

Fl. *mf*

Hp.

Pno. *ppp* *6* *ped.*

Vln. *pp* *pp* *pizz.*

Vla. *pp*

Vc. *pp*

R a tempo (♩ = c.108)

2+2+3

Fl. *pp* *près de la table* *accél.*

Hp. *pp*

Pno. *pp* *ped.* *p scherzoso* *accél.* *gliss. b* *p* *(B)*

Vln. *p*

Vla.

Vc.

S Tempo primo (♩ = c.120)

Fl. *près de la table*

Hp. *p* *f*

Pno. *p* *f*

Fl. *ff* *f*

Pno. *6* *ped.*

S Tempo primo (♩ = c.120)

Vln. *swr.* *f* *ff* *f* *loco*

Vla. *f*

Vc. *pizz.* *f*

Fl. *f*

Hp.

Pno.

Vln. *f* *sf*

Vla. *arco* *f* *sf*

Vc. *f*

II. Masquerade

Musical score for measures 1-4 of 'II. Masquerade'. The score is in 4/4 time and features the following parts:

- Fl.**: Flute part with triplets and dynamics *mf*, *p*, *mf*, and *f*.
- Hp.**: Harp part, mostly silent.
- Pno.**: Piano part with chords and triplets, dynamics *sf*, *pp cresc. poco a poco*, and *f*. Includes a *Ped.* (pedal) marking.
- Vln.**: Violin part with triplets and dynamics *sf*, *p*, *mf*, and *f*. Includes *pizz.* (pizzicato) and *arco* markings.
- Vla.**: Viola part with triplets and dynamics *sf* and *mf*. Includes *pizz.* marking.
- Vc.**: Violoncello part with dynamics *p* and *f*.

Musical score for measures 5-8 of 'II. Masquerade'. The score is in 7/8 time and features the following parts:

- Fl.**: Flute part, marked *To Picc.* (Piccolo).
- Hp.**: Harp part with dynamics *f* and *ord.* (ordine).
- Pno.**: Piano part with triplets and dynamics *f*. Includes *loco* marking and *Ped.* markings.
- Vln.**: Violin part with dynamics *fp* and *f*. Includes *arco* marking.
- Vla.**: Viola part with dynamics *fp* and *f*. Includes *arco* marking.
- Vc.**: Violoncello part with dynamics *f* and *p*.

Picc.

Hp.

Pno. *f sempre*

Vln. *f*

Vla. *f cantabile*

Vc. *f*

||

Picc. **U**
Piccolo

Hp.

Pno. *loco*

Vln. **U**

Vla.

Vc.

II. Masquerade

Picc. 


Hp. 


Pno. 

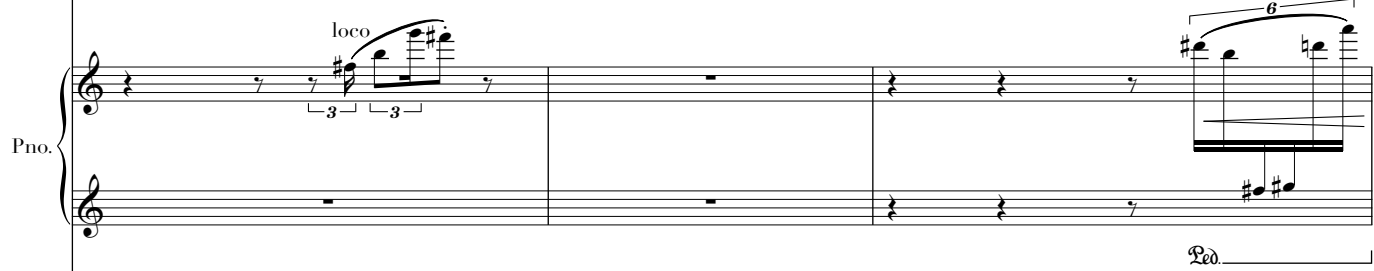
Vln. 


Vla. 


Vc. 


Picc. 

Hp. 

Pno. 

Vln. 

Vla. 

Vc. 

Picc. *mf* *p* *mf* *p* *mf*

fl. *mf* *p* *mf* *p* *mf*

Hp. *mf*

Pno. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

rit.

ord.

V a tempo ♩ = c.120

Picc. *f* *intenso* *ff*

fl. *f* *intenso* *ff*

Hp. *ff*

Pno. *ff*

Vln. *ff* *intenso*

Vla. *ff* *marcato*

Vc. *ff* *intenso*

rit.

ord.

Picc. 

Hp. 

Pno. 

Vln. 

Vla. 

Vc. 

Picc. 

Hp. 

Pno. 

Vln. 

Vla. 

Vc. 



Picc. *ff* 6 6 6 6 6 6 6 6 6 6

Hp.

Pno. 6 6 6 6 6 6 6 6



Vln. *ff*

Vla.

Vc. *ff*

Picc. 6 6 6 6 6 6 6 6

Hp.

Pno. 6 6 6 6 6 6 6 6

Vln.

Vla.

Vc.

II. Masquerade

The first system of the musical score includes parts for Piccolo (Picc.), Harp (Hp.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Piccolo part features sixteenth-note runs with sixteenth rests, marked with a '6' and a 'v' (accents). The Harp part has a tremolo pattern. The Piano part has sixteenth-note runs with sixteenth rests, also marked with a '6'. The Violin and Viola parts play eighth-note patterns with slurs. The Violoncello part has a low, sustained line.

The second system of the musical score continues the parts for Piccolo (Picc.), Harp (Hp.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Piccolo part continues with sixteenth-note runs, marked with a '6' and a 'v'. The Harp part continues with its tremolo pattern. The Piano part continues with sixteenth-note runs, marked with a '6'. The Violin and Viola parts continue with their eighth-note patterns. The Violoncello part has a low, sustained line. The system concludes with a double bar line and a repeat sign.

X

Picc.

Hp.

Pno.

X

Vln.

Vla.

Vc.

Picc.

Hp.

Pno.

Vln.

Vla.

Vc.

II. Masquerade

sim.

Picc.

Hp.

Pno. *pp*

Vln.

Vla.

Vc.

G.P.

ord.

tuning key slide

fff

G.P.

pizz. *p*

arco *fff*

pizz. *p*

arco *fff*

pizz. *mf*

fff