

PROGRAMME NOTE

Masquerade takes its name from a small cabaret bar in Liverpool, well known for its drag acts. I like to think of the piece as a brief glimpse into the dramatic and colourful world of Liverpool drag queens. Throughout there are echoes of disco music, jazz and club anthems – the soundworlds that I associate strongly with this bar, as well as extended pedals on A and B \flat that explore the lowest register of the basset clarinet. *Masquerade* is scored for basset clarinet and piano and is dedicated to Mark Simpson.

Emily Howard, 2010

Score in C

Duration: c. 6'

*First performed on 23rd November 2009 at The Carverston, Liverpool, UK
by Mark Simpson (basset clarinet) and Leo Buckle (piano)*

A recording of Masquerade by Mark Simpson and Leo Buckle is available on Mark Simpson's debut album PRISM on the NMC label [NMC D139] www.nmcrec.co.uk

Masquerade

Emily Howard

With a soupçon of flamboyance ($\text{♩} = 160$)

The musical score is arranged in three systems, each with a Bass Clarinet part on a single staff and a Piano part on a grand staff (treble and bass clefs). The key signature is C major and the time signature is 4/4. The tempo is marked as $\text{♩} = 160$. The score includes various dynamics and articulations:

- System 1 (Measures 1-4):** Bass Clarinet starts with a *ff* dynamic. Piano accompaniment features a steady eighth-note bass line with a *ff* dynamic in the bass clef and a treble clef line of eighth-note chords with a *ff* dynamic in the first two measures, transitioning to *f* in the last two measures. Trills are marked in the piano's treble part.
- System 2 (Measures 5-8):** Bass Clarinet dynamics are *f*, *p*, and *f*. Piano accompaniment dynamics are *mf* and *mp* in both clefs.
- System 3 (Measures 9-12):** Bass Clarinet dynamics are *mp*, *p*, and *pp*. Piano accompaniment dynamics are *p*, *pp*, and *ppp* in both clefs.

16

ppp

ppp

22

p

ppp

ppp

27

ppp

ppp