PAUL DOOLEY

MASKS AND MACHINES

FOR WIND ENSEMBLE

(2015)

Instrumentation

Number of players doubling each part at discretion of conductor, but in keeping with a balanced sound.
One player per part is recommended.

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3 Flutes (3rd doubling Piccolo)

Oboe

English Horn

E♭ Clarinet

3 B♭ Clarinets

B♭ Bass Clarinet

B♭ Contrabass Clarinet

2 Bassoons

Contrabassoon (optional)

B♭ Soprano Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

3 C or B♭ Trumpets
Mutes: Straight, Cup, Harmon

4 F Horns

2 Tenor Trombones

Bass Trombone

Euphonium

Tuba

Timpani (4 drums; 32" 29" 26" 23")

Percussion (6 players)

1 Glockenspiel, Marimba
Marimba shared with Perc. 4 in Mov. II

2 Vibraphone

3 Xylophone

4 Marimba (5 octaves)
Shared with Perc. 1 in Mov. II only

5 Chimes, Suspended Cymbal, Finger Cymbal, Triangle, Castanets, Brake Drum, Bass Drum
Bass Drum shared with Perc. 6

6 Crash Cymbals, Flexatone, Whip, Bass Drum
Bass Drum shared with Perc. 5

Harp

Celesta

Contrabass

2016
SOUSA / ABA / OSTWALD
AWARD WINNER

Transposed Score

Duration: *ca.* 9:30 minutes

PAUL DOOLEY MUSIC

NATIONAL
BAND ASSOCIATION
2015
WILLIAM D. REVELLI
AWARD WINNER

Winner of the 2016 Sousa / American Bandmasters Association / Ostwald Award

Winner of the 2015 National Band Association William D. Revelli Composition Award

Masks and Machines (2015) was commissioned by a consortium of wind ensembles
organized by Timothy Shade in honor of Gary Green's retirement
from the Frost School of Music at the University of Miami

including

Daniel Belongia, Arkansas Tech University
Phillip Clements, Texas A&M University in Commerce
Catherine Rand, University of Southern Mississippi Wind Ensemble

First performed on March 3, 2015
by the University of Miami Frost Wind Ensemble
conducted by Gary Green

Performance materials and recording available from Paul Dooley Music
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Foreword

When I put the final touches on the chamber orchestra version of *Masks and Machines* in October 2014, I couldn't have imagined the life it would lead. I was still grappling with the shadow of my first "successful" piece, *Point Blank*, and I felt a pressing need to explore new territory. Not every piece could have a drum set, after all!

The premiere by the Charleston Symphony at the old Dock Street Theatre on November 14, 2014, was a wonderful success, but there was little time for reflection. Between the intense push to finish the score and my relentless schedule, I couldn't hear the piece with fresh ears, much less foresee it entering the wind band repertoire.

That uncertainty is the only explanation for why, when I met with conductor Gary Green at the Midwest Clinic two months later, the thought of showing him *Masks and Machines* never crossed my mind. We discussed my recent works for winds, hoping to find a way to collaborate one last time before his retirement, but left the clinic with nothing planned.

The "what if" moment arrived on the train ride home: what about *Masks and Machines*? Could a wind band version work for him? The odds were slim; Gary's final concerts were already fully programmed. Still, I sent him the orchestral recording with a hopeful, direct email on December 26, 2014:

"Hi Gary. Here is my newest piece, Masks and Machines... It features a few different musical styles: Baroque, Renaissance, Romantic, Minimalism, etc. If you like this, I'd be honored to do a wind version for you. I hope you enjoy!"

The very next day, Gary called. "Let's do it."

What followed was a month of ten-hour days, dedicated to preparing the new score. My goal was not a transcription, but a recomposition—an effort to make the work sound as if it had been conceived for wind band from the very beginning. For example, the opening, a violin solo ricocheting across the strings, presented a serious challenge. The solution, an intricate and disjunct clarinet line, became something I never would have written otherwise—a discovery purely from the process of re-imagination. That month was a rewarding period of pure orchestration, free from the pressures of generating raw compositional ideas. Each time I undertake a recomposition, I am humbled by the complexity and depth of wind band voicing. There is a seemingly endless potential for refinement.

Within two weeks of delivering the score, Gary began sending rehearsal recordings and calling daily. Together, we ironed out the final details, and the amazing premiere took place on March 3, 2015.

In the ten years since, I have had the privilege of witnessing *Masks and Machines* find its own tradition. To see a piece rise from obscurity and an uncertain beginning to being a regular part of the musical conversation is one of the great joys of being a composer. There is now a baseline of understanding among conductors and several reference recordings. The community has unraveled its complexities together, making the intricate workings more accessible for everyone. This collective experience, I believe, is why a work once considered a firm "Grade 6" is now often approached as a "Grade 5." It is especially inspiring to see so many high school ensembles now embracing its challenges.

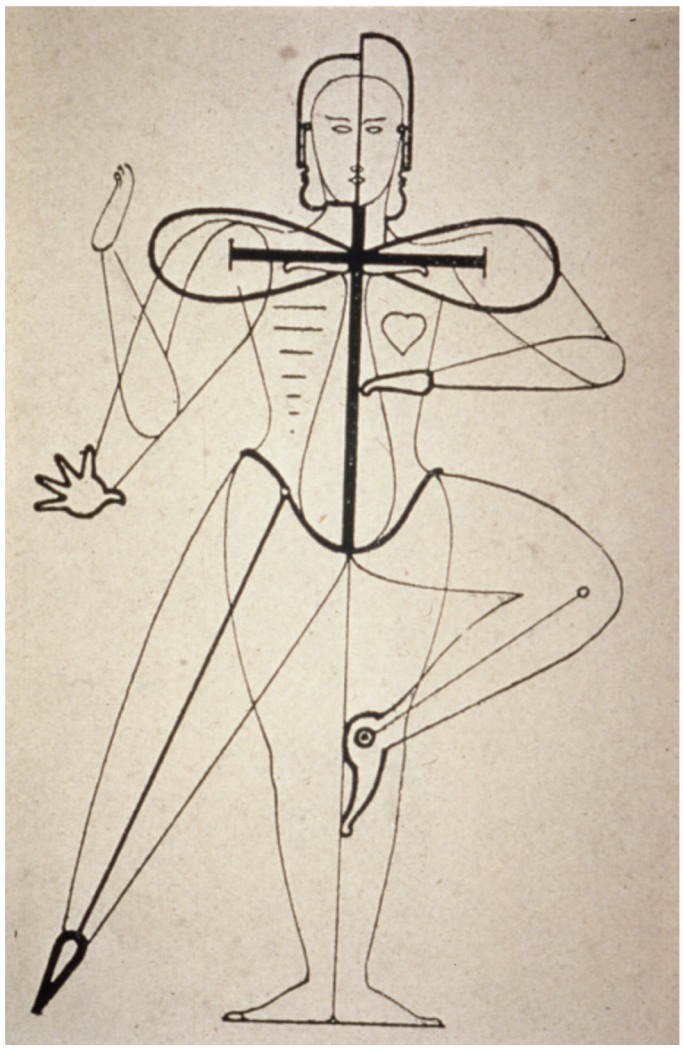
Perhaps the greatest honor has been seeing the work analyzed with scholarly rigor. The dissertations by Dr. Kevin Callihan, Dr. Jason Gardner, and Dr. Edward Protzman—excerpts of which are included in this edition—offer new insights that continue to teach me about my own creation. I am deeply grateful to these scholars for allowing their work to be shared here.

The journey of *Masks and Machines* has been one of serendipity and collaboration. My deepest gratitude goes to Gary Green for taking a chance on a last-minute idea, and to every conductor, musician, and educator who has breathed life into it over the past decade.

Composer's Note

Masks and Machines is inspired by the early twentieth century works of Bauhaus artist Oskar Schlemmer, and the Neoclassical music of Igor Stravinsky. I admire the simplicity of shapes and color in Schlemmer's works such as the *Bauhaus Stairway* and *Triadic Ballet* as well as the renaissance and baroque musical influences in Stravinsky's *Pulcinella*. *Masks and Machines* contains three contrasting character pieces featuring renaissance brass music, Baroque fortspinnung in virtuosic mallet percussion, lush oboe, clarinet and bassoon solos, and machine-like flute rips.

—Paul Dooley



OSKAR SCHLEMMER

Sketches for Triadic Ballet

Masks and Machines Analysis

from A Conductor's Guide and Analysis of Selected Works by Paul Dooley by Dr. Jason Gardner

Movement 1

Dooley used similar compositional techniques found in both *Coast of Dreams* and *Mavericks*, including notable use of Lydian-dominant modes, simple and clearly delineated formal sections, clarity of texture, careful choice of timbre, and juxtaposition of two different thematic phrases. The following section will highlight each of these compositional tendencies.

The form of the first movement is A–B–A'–B'–A"–B"–A"' (see Figure 10). The A sections are composed in 3/4 time and exhibit a style that Dooley considers evocative of *Fortspinnung*. *Fortspinnung* translates from German to mean "to spin out," and is "a process of continuation or development of musical material, usually with reference to its melodic line, by which a short idea or motif is 'spun out' into an entire phrase or period using techniques such as sequential treatment, intervallic transformation and even more repetition."[1]

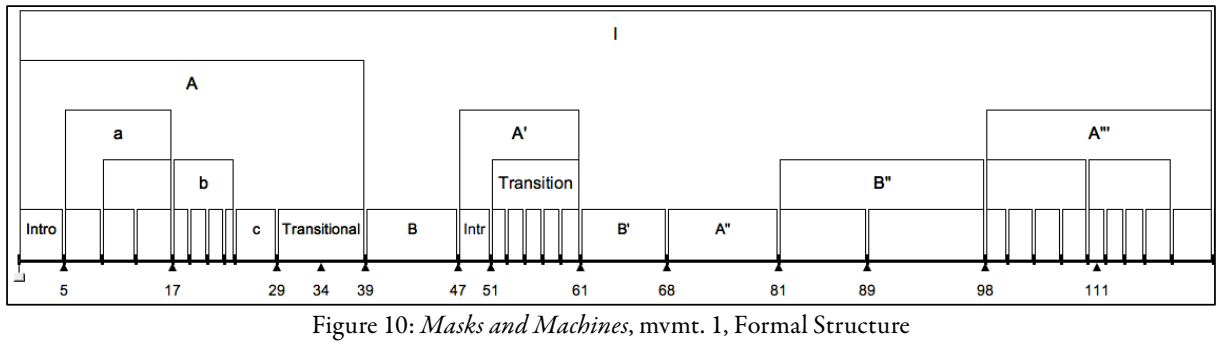
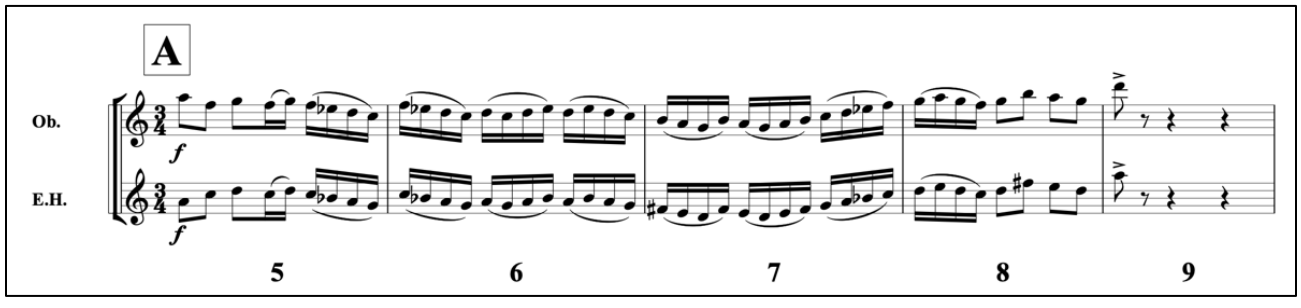
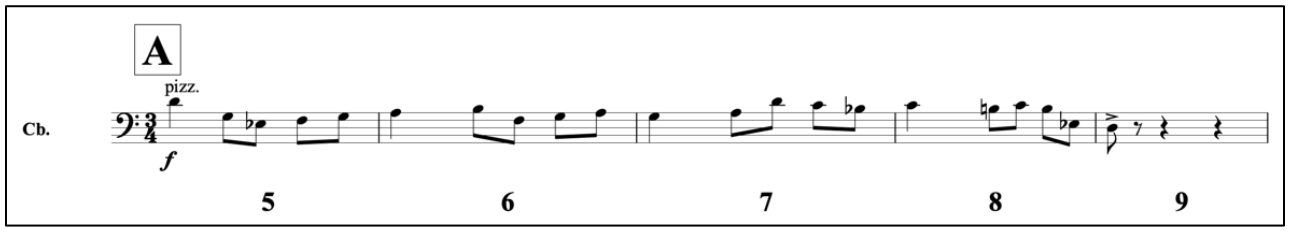


Figure 10: *Masks and Machines*, mvmt. 1, Formal Structure

The A Theme in the oboe and English horn at rehearsal mark A contains all the pitches of the F-Lydian-dominant mode (see Example 17). At the same time, the contrabass and clarinets introduce a second theme, also in the F-Lydian-dominant mode. This second theme is passed to the flute in measures 9 through 12, where it becomes the sole melodic content (see Example 18). In measure 13, both themes combine and begin the same as they did in measure 5, but within two beats they are "spun out" into a new melodic shape with expanding intervals. At rehearsal mark B, Dooley fragments these two themes and passes them from upper woodwinds to lower reeds in a conversational manner.



Example 17 *Masks and Machines*, mvmt. 1, Theme A, mm. 5–9



Example 18 *Masks and Machines*, mvmt. 1, Theme B, mm. 5–9

1 Grove Music Online, s.v. "Fortspinnung," by William Drabkin, accessed February 16, 2019, *Grove Music Online*, 2001, www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/978561592630.001.0001/omo-9781561592630-e-0000010024.

Dooley featured woodwinds and mallets in the A sections. The texture is sparse, containing only the two themes, separated by register. The orchestration allows the listener to clearly hear both themes. At rehearsal mark B, imitative phrases are passed around three groups of instruments. Beginning with flutes and clarinets in the upper register, the phrase moves to low reeds, and then to the middle register with soprano, alto, and tenor saxophones, oboe, English horn, and mallets. Whenever one group has the melodic content, Dooley wrote rests in the remaining two groups to allow the melody to be heard continuously while changing timbre.

The clear arrival of the B section at rehearsal mark E is marked by several sudden changes. The quarter note tempo remains the same, but the meter changes to 2/2. The texture abruptly shifts, and woodwinds are replaced with brass, timpani, and chimes. The imitative counterpoint in the trumpets and horns evokes the Renaissance chamber music of Giovanni Gabrieli. Dooley shifts to F Dorian in the horns and trumpets after a brief F Major tonality implied by the third trumpet in measure 39.

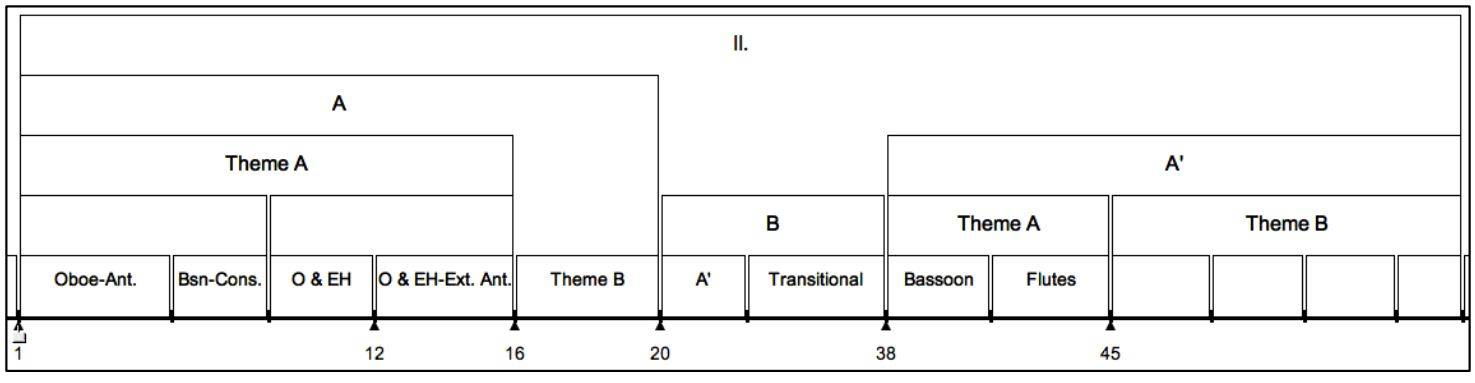
The texture and thematic materials from the A section return at rehearsal mark G, at which point the texture and thematic materials from the first A section return. Three distinct groupings of instruments are present, yet the timbres have shifted slightly. The first grouping at measure 51 is made up of flutes, oboe, English horn, vibraphone, and marimba. In the next measure, the low reeds are replaced by the clarinet section and celesta without contrabass. In measure 54, the third grouping consists of the entire saxophone family. This section mainly features the first two groupings.

Dooley blurred the lines between sectional roles in the next B section at rehearsal mark H. The B section material is only present in the euphonium, harp, celesta, bassoons, and English horn parts. Here, Dooley wrote solely in D Dorian mode with no suggestion of D Major. After a brief return to the A section at rehearsal mark I, in which material from the introduction is restated in the clarinets, the B section returns once more, featuring the brass in a manner similar to their first appearance. The brass are joined by the saxophones and the key shifts up a half-step to F-sharp Dorian. Tubas and euphoniums are absent until the climax of the movement occurs at rehearsal mark K. It is here that Dooley combined ideas from the A and B sections, merging the Baroque rhythmic *Fortspinnung* technique with the Renaissance-inspired imitative counterpoint. Upper woodwinds and mallets continue to spin out running-sixteenth note lines, while the trumpets are joined by clarinets in a descending passage that resembles a spun-out idea from the B section. The movement concludes with a restatement of introductory material in the clarinets and mallets.

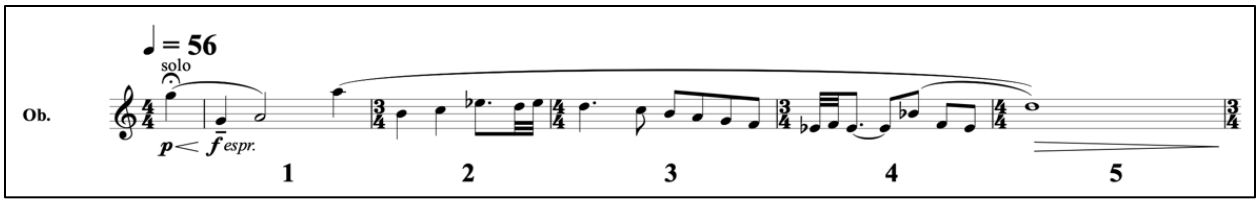
Movement 2

The second movement is in A–B–A'–A"–B' form (see Figure 11). Whereas the first movement features *tutti* woodwind and brass sections, the second movement features the oboe and principal bassoon as soloists. Theme A consists of an antecedent/consequent structure and is presented by the oboe and bassoon pair. It is the most developed theme in the movement (see Example 19). The antecedent idea is introduced in the solo oboe with accompaniment in the harp, marimba with soft yarn mallets, and soft clarinets in the chalumeau register. All notes in the melody fit into the F-Lydian-dominant mode. The consequent phrase begins in the solo bassoon part at measure 5. Several motivic gestures are prevalent throughout the entire movement: the thirty-second note figures in measures 2 and 3, the triplet-sixteenth note figure in measure 7, and the descending eighth note line in measure 3. The English horn and oboe play material based on the antecedent phrase again in measure 8. The bassoons and flutes join the oboe and English horn for an extension of the antecedent phrase in measure 12.[2]

Figure 11: *Masks and Machines*, mvmt. 2, Formal Structure



2 Paul Dooley, interview by the author, February 23, 2019.



Example 19 *Masks and Machines*, mvmt. 2, Theme A, mm. 1–5

Kevin Callihan identified the section from rehearsal mark B to C as a transitional area.[3] The author prefers to think of this as a secondary B Theme due to the fact that related material ends the movement. Both statements within the B Theme occur immediately after the A Theme and contain similar gestures. The dectuplet gesture in the clarinets at measure 16 is thematically linked to the dectuplet gesture in the clarinets at measure 45. In measures 16, 17, and 18, the parallel thirds in the horn and euphonium that respond to the clarinet gestures serve a similar responsive function as the parallel octaves beginning in measures 46, 48, and 50. The trill gesture in the horns and euphoniums on the last beat of measures 16 and 17 is linked to the flute trills at the end of measures 46, 48, and 50.

A few notable differences between the two B Theme statements are present. At rehearsal mark B, the dectuplet passage contains notes in the F-Lydian-dominant mode. The clarinets and bass clarinet play parallel octatonic scales at rehearsal mark E. The scoring for the responsive phrases shifts from horn and euphonium in the B Section to double reeds in the B' Section. In measure 48, the responsive passage is based on the descending eighth note figure from the A Theme in measures 3 and 4.

The A' section begins at rehearsal mark C and ends at rehearsal mark D. It functions primarily as little more than a transitional link between the B and A" sections. Three layers are present. The main melodic content descends in parallel motion in the E-flat and B-flat clarinets, trumpets, vibraphone, and harp. It was derived from a repeating fragment of the A theme that was first stated in measure 3.[4] This fragment is also used as accompaniment in the soprano, alto, and tenor saxophones in measure 7. The ascending octave leap at the end of measure 22 going into measure 23 is a retrograde presentation of the first interval played in the main theme. The ascending figure serves to restart the fragment, which continues to wind down until it settles on concert G. The third layer, characterized by a repeating, ascending sixteenth note pattern containing all the pitches in E-flat Lydian, occurs in the flutes, oboes, English horn, marimba, and bassoon. After the resolution of the main melodic content in measure 29, the second and third layers continue to repeat themselves. The texture gradually thins until only a single flute and bass clarinet remain on the third beat of measure 37.

The A" section begins with a solo bassoon playing material derived from the soprano saxophone accompaniment in measure 12. The content of this bassoon solo is also derived from the thirty-second note gesture in the opening oboe melody. This line is then passed to clarinets, flutes, and English horn in the same octave. Dooley then continued the melody, splitting the three flutes into parallel lines. The thirty-second note and triplet-sixteenth note gestures in the flutes are related to the bassoon solo from measure 7.

The final statement of secondary theme material is presented in four and a half phrases. The clarinet gesture is the same in each of the first three phrases. However, the response in the flutes, oboe, English horn, bassoons, contrabassoon, tenor saxophone, and baritone saxophone gains intensity by shortening each successive statement by one quarter note. The final thirty-second note clarinet gesture exhibits some variance from the previous three occurrences. The final chord in the ensemble contains all the notes of the C-Lydian-dominant mode, without the supertonic, reinforcing Dooley's preference for this mode.

Movement 3

The form of the third movement is a double theme and variation with an introduction and coda (see Figure 12). As is the case with the other works explored in this paper, Dooley introduced motivic elements in the introduction and develops these ideas within the subsequent sections. Throughout the movement, motivic seeds are planted and later expanded into more elaborate ideas. The first nine measures comprise the introduction. The first seven of these measures introduce material that is developed in the A Sections, and content in the final two measures is developed in the B Sections. The A Section begins at measure ten and subsequent sections begin at measures 18, 24, 37, 42, and 52. Brief transitions occur at measures 48 and 58, and a coda begins at measure 63. Four motives are presented in the first seven measures of the introduction. Motive 1 is initially presented in

3 Callihan, "Paul Dooley's 'Masks and Machines,'" 46.
4 Paul Dooley, interview by the author, February 23, 2019.

the three flutes in a rapid, machine-like repetitive pattern (see Example 20). Motive 2 interrupts the forward motion of the flutes with a static chord in the mallet instruments, consisting of an octatonic subset containing pitch classes (0,1,3,4), which is heavily explored throughout the movement[5] (see Example 21). Dooley relies on pitch classes in this movement, in contrast to the others explored in this paper. Motive 3 is introduced in the timpani and outlines a Minor third, reinforcing the F-sharp Minor tonality of the introduction (see Example 22). Dooley identified the harp figure with punctuation from the low reeds in measure 10 as Motive 4.[6] The motive is implied in the first measure in the flutes on each of the pitch changes (see Example 23). Dooley foreshadows the B Section in measure 8 with the introduction of clarinet material based on the pitch class set (0,2) and the sustained chord with pitch classes (0,1,5,7) in the glockenspiel and celesta (see Example 24).[7]

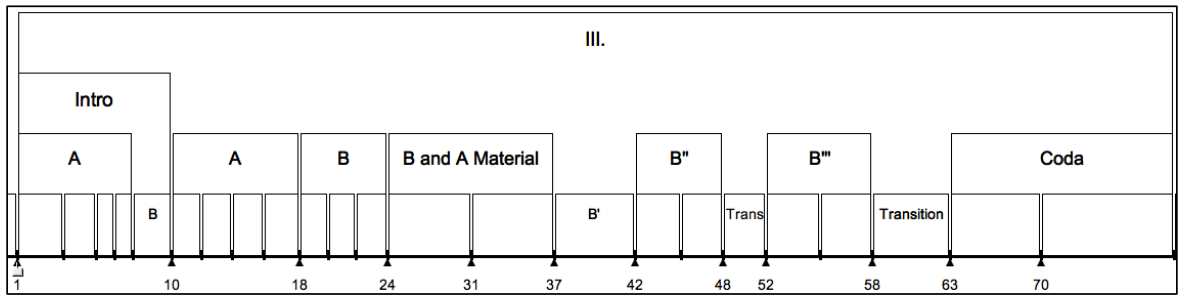
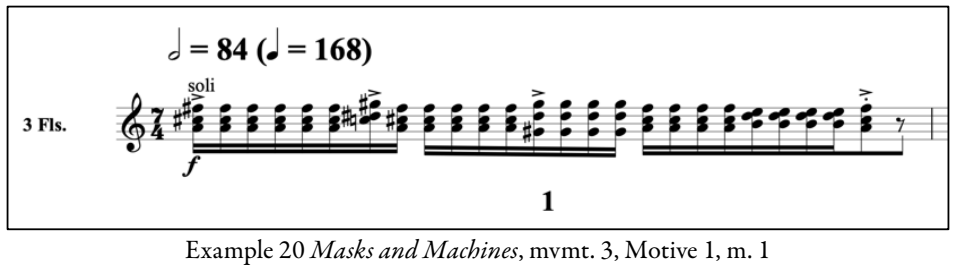
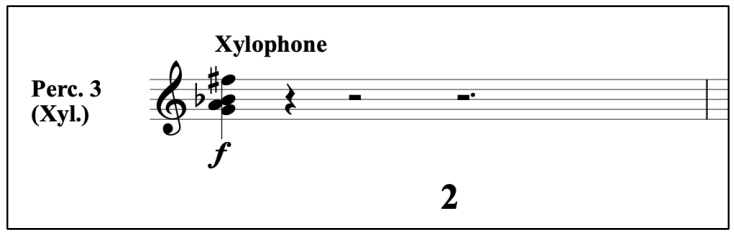


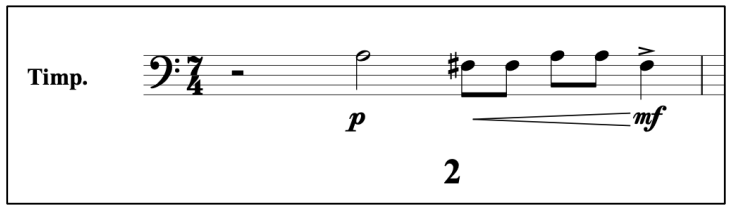
Figure 12: *Masks and Machines*, mvmt. 3, Formal Structure



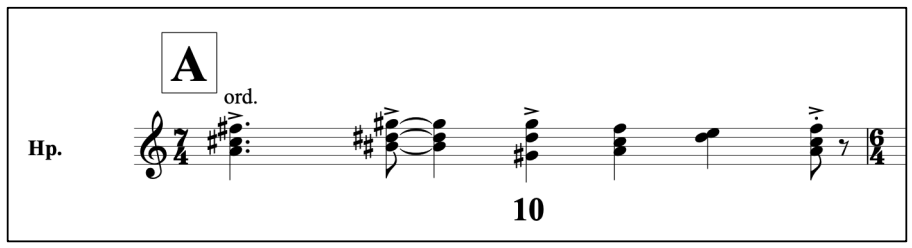
Example 20 *Masks and Machines*, mvmt. 3, Motive 1, m. 1



Example 21 *Masks and Machines*, mvmt. 3, Motive 2, m. 2



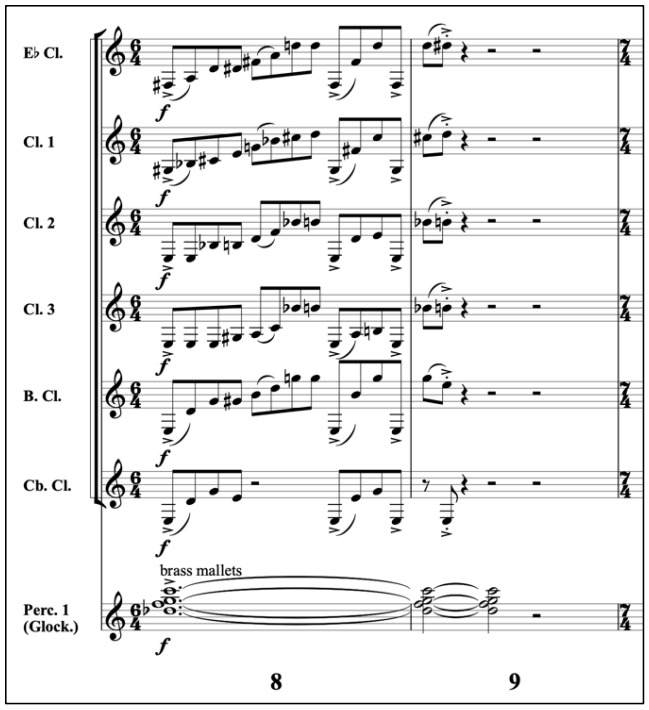
Example 22 *Masks and Machines*, mvmt. 3, Motive 3, m. 2



Example 23 *Masks and Machines*, mvmt. 3, Motive 4, m. 10

In the A section immediately following the introduction, Dooley focused on developing Motive 1. The repeated motive alternates between a pattern beginning with a first inversion F-sharp Minor chord and second inversion F Major chord, causing the two outer voices to shift up a Minor third. The final three measures of this pattern are constructed in an upward sequence on three

5 Callihan, p. 56.
6 Paul Dooley, interview by the author, February 23, 2019.
7 Paul Dooley, interview by the author, February 23, 2019.



Example 24 *Masks and Machines*, mvmt. 3, B Section Material, mm. 8–9

augmented chords: B-flat Augmented in first inversion, C Augmented in first inversion, and B-flat Augmented in root position. Motive 2 is presented in alternating registers in the vibraphone. Motive 3 is shifted to the English Horn. The harp retains Motive 4 and receives punctuated support on the first two chords from the low reeds, marimba, and contrabass. Despite the fact that this group of instruments plays a supporting role for the harp, they firmly establish D as the tonal center. Rhythmic accents in the horns and trumpets further emphasize a D Major tonality.

The B Section begins at measure 18. The tonal center shifts to A, and is emphasized by the saxophones, low reeds, and contrabass. These instruments preserve an element of Motive 4 from the A Section, foreshadowing Dooley's combination of thematic elements. The clarinet line, first introduced in measure 8, returns in measure 18. A new consequent phrase in measure 19 is played by the oboe, English horn, soprano saxophone, and baritone saxophone.[8] The (0,1,5,7) collection in the glockenspiel, harp, and celesta is delayed by two beats. Dooley further explores combinations of Section A and B materials by giving Motive 3 to the muted trumpets in measure 19.

Measure 24 exhibits further fragmentation, juxtaposition, and combination of thematic material from both Sections A and B. The clarinet, low reeds, saxophones, euphonium, and contrabass play material mainly derived from the B Section; however, the soprano, alto, and tenor saxophones begin their figure with repeated sixteenth notes borrowed from the A Section. This phrase is interrupted by a restatement of Section A Motive 1 material in the flutes in measure 25. The juxtaposition of these two ideas is once again repeated. This combination continues into the next section at measure 31. When the flutes present another restatement at measure 32, it is somewhat transformed and appears similar to the upper saxophones and mallet figure in measures 24, 26, and 31, while retaining the timbral profile established in the earlier A Section.

Dooley felt that the material presented at measure 37 in the oboe, English horn, and low reeds was an extension of the consequent material presented in measure 19.[9] The interjections in the piccolo, flutes, clarinets, saxophones, and mallets in measure 38 are related to the timpani octave statements introduced in measures 5 and 6. The triplet transformation at the end of the melodic line in measure 39 foreshadows the triplet material at rehearsal mark H. The melodic material in the flutes in measure 42 is a version of the material in the low reeds in measure 37 with more punctuation from articulation marks.[10] The rhythmic figure in the saxophones and marimba is derived from Motive 4 and the (0,1,5,6) pitch collection in the glockenspiel, harp, and celesta is derived from Motive 2. Dooley provided additional foreshadowing of the prominence of Motive 3 in the timpani part at measure 48 by extending the line, which later becomes the main thematic content of the coda.[11]

At rehearsal mark H, Dooley employed a process of "three or four MIDI note transformations involving time compression, inversion, and transposition." The triplet figures are the result.[12] This triplet idea later becomes the predominant motive in the coda. Motive 3 material is again presented in three octaves in the trombone section. Octave glissandi are introduced in the harp, which are later translated into horn rips in the coda. From measure 58 through the end, Motive 3 material, which was initially treated as primarily background material in the first half of the movement, becomes the predominant material and is combined with elements found in Motive 1 until the end. At rehearsal mark I the saxophones play the Minor third Motive 3 material with accents mirroring those in Motive 1. Clarinets join the Motive 3 idea in measure 65 and flutes, piccolos, oboe, and English horn join in measure 67. The triplet transformation is combined with an augmented statement in the oboe, English horn, glockenspiel, and E-flat clarinet in measure 70 while the harp glissando, introduced in measure 58, gains prominence in the horns and trumpets in measures 70 through 75. The modal shift from C Minor to C Major in measure 76 establishes one final resolution, shifting the tonal center by a Major third from C Major seventh in measure 79 to an E Major chord on the downbeat of measure 80.

8 Paul Dooley, interview by the author, February 23, 2019.
9 Paul Dooley, interview by the author, February 23, 2019.
10 Paul Dooley, interview by the author, February 23, 2019.
11 Paul Dooley, interview by the author, February 23, 2019.
12 Paul Dooley, interview by the author, February 23, 2019.

Notes on Rehearsing

from A Conductor's Guide and Analysis of Selected Works by Paul Dooley by Dr. Jason Gardner

Movement 1

- Throughout: players should exaggerate dynamics. For example, the forte-piano-crescendo markings in measure 4, 46 and 50 must have a great deal of contrast. These accents should have a strong attack.
- Measures 3 – 4: the tone and articulation of the 2nd and 3rd clarinets should match the 1st and E-flat clarinets.
- Letter A: the oboe and english horn articulation must match the articulation in the mallets. Percussionists should pay careful attention to the mallet preferences Dooley indicates.
- Measures 5 – 8 to lead into measure 9: the conductor should consider making a slight crescendo.
- Measures 17 – 19, and 21: the parts that end each measure with four eighth notes must remain piano long enough to hear the sixteenth note conversation passed among the three groups.
- Measures 24 – 28: all instruments should be softer than the soprano saxophone. The saxophone player should shape the line and lead the crescendo into measure 29.
- Letters C – E: all background articulations need to be played as secco as possible.
- Letter E: horn 1, horn 3, and trumpet lines should be equally balanced so that the moving quarter and eighth notes are heard above the sustained pitches. Players should be careful to avoid a sharp intonation on the concert F.
- Letter H: the euphonium player should ignore the piano marking and play with a full tone. The conductor should make sure the tempo does not drag through this section.
- Letter I: saxophone players may want to rush, but they should remain strictly in tempo.
- Letter J: the octaves in the first and second trumpet parts will be more difficult to tune than at rehearsal mark E. The conductor should tune the concert C-sharp carefully around the ensemble.
- Letter K: the trumpet and clarinet line should predominate.
- Measure 114: the conductor should avoid beginning the ritardando too early.

Movement 2

- Letter A: all wind and mallet entrances should be as subtle in attack and warm in tone as possible.
- Measure 15: the muted trumpets should emerge from the woodwind tone.
- Measures 16 – 19: the euphonium should predominate over the horns. The horn harmonies do not exist in the orchestral score, only the euphonium line in octaves.
- Measures 33 – 37: from a conducting standpoint, this is the most difficult aspect of this movement: keeping the flutes, oboes, and English horn aligned during the ritardando. As the tempo slows, the conductor should consider remaining in a two pattern for measures 33 and 34, and subdividing the subsequent two measures in four. A subdivided three pattern should be given in measure 37, allowing the first flute to control the tempo on the last beat.

The conductor should also cue the bass clarinet and have the tone sustain to the bassoon entrance in the following measure.

- Measures 42 – 43: allow the flutes a slight lift before the thirty-second notes.
- Measure 46: the oboe, english horn, bassoon, and contrabassoon entrance should match the dynamic of the clarinets and mallets.
- Letter E – end: exaggerate all crescendos and decrescendos.

Movement 3

- Measure 1: the conductor needs to give all seven beats. It is recommended that most 7/4 measures be subdivided into four beats, conducted in a 2+2+2+1 pattern. Measures 5 and 6 should be conducted in a 1+2+2+2 pattern for clarity of percussion and contrabass entrances. All 6/4 and 5/4 measures should be conducted in a 2+2+2 and 2+2+1 pattern, respectively.
- Measures 18, 20, etc.: take care that the sustained chords in the harp do not align with the eighth note in the low reeds. The harp notes should occur one eighth note after.
- Measures 28 – 29: The mallets need to play as softly as possible to allow the tongue pizzicato of the flutes to be heard. Encourage the flautists to use as much air as possible to aid with projection.

Recommendations for Sectional Rehearsals

from Paul Dooley's Masks and Machines: A Formal Analysis and Instructional Guide by Dr. Kevin Callihan

The use of instrumental choirs (woodwinds, brass, and percussion) in Masks and Machines facilitates sectional rehearsals. The conductor should allow ample time for individual section rehearsals, woodwind, brass, and percussion sectional rehearsals, and full ensemble rehearsals. In addition, there are several exposed, unique instrumental pairings that should be rehearsed with the conductor outside of the full ensemble rehearsal.

Movement 1

Woodwinds

Measures 1 – 3: clarinet section placement of the grace notes
Measure 5: oboe, english horn, vibraphone, xylophone, and marimba sixteenth stretto figures
Measure 17: woodwind and percussion balance and precision
Measure 24: saxophone section precision and balance of fp figures
Measures 34, 51, 72: woodwind and percussion rhythmic precision
Measure 68: saxophone section accent placement
Measure 89: percussion and upper woodwind precision in extended stretto figure
Measure 81: brass and saxophone blend and balance
Measure 89: brass and middle/lower woodwind balance, blend, and counterpoint precision
Measure 98: clarinet style, articulation, and precision

Brass

Measure 39: brass balance and precision of contrapuntal lines
Measure 61: Euphonium, English horn, bassoons, harp, and celeste balance/intonation
Measure 81: Brass and saxophone blend and balance
Measure 89: Brass and middle/lower woodwind balance, blend, and counterpoint precision

Percussion

Measures 34, 51, 72: Woodwind and percussion rhythmic precision
Measure 89: Percussion and upper woodwind precision in extended stretto figure

Movement 2

Woodwinds

Measure 7: Oboe and English horn octave intonation
Measure 12: Woodwind choir balance, intonation, and blend
Measure 16: Clarinet precision of flourishes
Measure 20: Flute, oboe, English horn, bassoon sixteenth note precision
Measure 20: Clarinet and trumpet blend, balance, and intonation
Measure 38: Bassoon soli that adds clarinets, English horn, and flutes intonation and entrances

Measure 42: Flute trio balance, rhythmic precision, and execution of the ritardando
Measure 45, 47, 49, 51: Clarinet octatonic planing pitch and rhythmic precision
Measure 46, 48, 50: Double reed five-octave octatonic line intonation

Brass

Measure 16: Horn and euphonium balance, rhythmic precision, and voicing
Measure 20: Clarinet and trumpet blend, balance, and intonation

Percussion

Measure 20: Marimba sixteenth note precision

Movement 3

Woodwinds

Throughout: Flute double tonguing precision (throughout the movement)
Measure 8, 18, 37: Clarinet theme antecedent precision of angular line
Measure 19: Oboe, English horn, soprano sax, and baritone sax four octave intonation
Measure 24: Saxophone quick articulation
Measure 28: Flute tongue pizzicato with mallet "back of stick" balance and execution
Measure 31: Woodwind tutti and mallet precision
Measure 38: Flute and saxophone two octave leap precision
Measure 42, 55: Flute, alto sax, tenor sax, marimba, and contrabass groove execution
Measure 58: Upper woodwind technique and precision
Measure 63: Saxophone motor rhythm precision and accent placement
Measure 70: Upper woodwind rhythmic dissonance executio
Measure 76: Rapid woodwind triplet precision

Brass

Measure 19: Trumpet harmon mute effect consistency
Measure 24: Horn section dynamic and glissandi effect precision and balance
Measure 32: Brass effect precision, articulation, and dynamic contrast
Measure 40, 52, 56: Brass isolated hits and glissandi precision and intonation
Measure 58: Horn and euphonium ascending line intonation and balance
Measure 70: Brass glissandi figure uniformity

Percussion

Measure 48: Timpani, brake drum, and mallet balance and rhythmic precision
Measure 70: mallet triplet rhythmic dissonance execution

TRANSPOSED SCORE

MASKS AND MACHINES

for Wind Ensemble

PAUL DOOLEY
(2015)

I.

♩ = 132; In a Baroque Style

3 Flutes
Oboe
English Horn
E♭ Clarinet — soli — *f* — *fp*
B♭ Clarinet 1 — soli — *f* — *fp*
B♭ Clarinet 2 — soli — *f* — *fp*
B♭ Clarinet 3 — soli — *f* — *fp*
B♭ Bass Clarinet
B♭ Contrabass Clarinet
Bassoon 1,2
Contrabassoon
Soprano Sax
Alto Sax
Tenor Sax
Baritone Sax
4 F Horns
3 C Trumpets
3 Trombones
Euphonium
Tuba

♩ = 132; In a Baroque Style

Timpani
Percussion 1 (Glockenspiel)
Percussion 2 (Vibraphone)
Percussion 3 (Xylophone)
Percussion 4 (Marimba)
Percussion 5
Percussion 6
Harp
Piano / Celesta
Contrabass

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

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Printed in U.S.A.

A

3 Fls.

Ob.

E.H.

E♭ Cl.

1.
2.3.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

a3, wooden, non vibrato

A

Perc. 1
(Glock.)

Perc. 2
(Vib.)

hard cord

Perc. 3
(Xyl.)

plastic

Perc. 4
(Mar.)

hard cord

Perc. 5

Perc. 6

Hp.

Cel.

Cb.

pizz.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

3 Fls.

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

a2

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Perc. 1 (Glock.)

plastic

f

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)

Perc. 5

Perc. 6

Hp.

f

Cel.

f

Cb.

gliss.

gliss.

gliss.

10 11 12 13 14

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

I.

B

3 Fls.
Ob.
E.H.
E♭ Cl.
1.
2.3.
3 Cls.
B. Cl.
Cb. Cl.
Bn. 1,2
Cbn.
S. Sax.
A. Sax.
T. Sax.
B. Sax.

B

Perc. 1 (Glock.)
Perc. 2 (Vib.)
Perc. 3 (Xyl.)
Perc. 4 (Mar.)
Perc. 5
Perc. 6
Hp.
Cel.
arco
Cb.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

3 Fls.
Ob.
E.H.
E♭ Cl.
3 Cls.
B. Cl.
Cb. Cl.
Bn. 1,2
Cbn.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Perc. 1 (Glock.)
Perc. 2 (Vib.)
Perc. 3 (Xyl.)
Perc. 4 (Mar.)
Perc. 5
Perc. 6
Hp.
Cel.
Cb.

1. 2.3. a3 1. 2.3.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

3 Fls.

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Timp.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)

Perc. 5

Perc. 6

Cel.

Cb.

p *espr.*

p

f

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

C

3 Fls.

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

C

Timp.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)

Perc. 5

Perc. 6

Cel.

Cb.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

D

1.
2.3. a3

sim.

sim.

3 Fls.
Ob.
E.H.
E♭ Cl.
3 Cls.
B. Cl.
Cb. Cl.
Bn. 1,2
Cbn.
S. Sax.
A. Sax.
T. Sax.
B. Sax.

D

Perc. 1 (Glock.)
Perc. 2 (Vib.)
Perc. 4 (Mar.)
Perc. 5
Perc. 6
Cel.
Cb.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

E **Maestoso, l'istesso tempo**

3 Fls.
Ob.
E.H.
E♭ Cl.
3 Cls.
B. Cl.
Cb. Cl.
Bn. 1,2
Cbn.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn. 1,3
Hn. 2,4
Tpt. 1,2
Tpt. 3
3 Tbns.
Euph.
Tba.

ff *p* *f* *espr.* *espr., play out* *espr., no dim.* a2 a3

E **Maestoso, l'istesso tempo**

Timp.
Perc. 1 (Glock.)
Perc. 2 (Vib.)
Perc. 4 (Mar.)
Perc. 5
Perc. 6
Cel.
Cb.

Chimes

Large Bass Drum, l.v.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

3 Fls.
Ob.
E.H.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bn. 1,2
Cbn.
Hn. 1,3
Hn. 2,4
Tpt. 1,2
Tpt. 3
3 Tbns.
Euph.
Tba.
Timp.
Perc. 1 (Glock.)
Perc. 2 (Vib.)
Perc. 4 (Mar.)
Perc. 5
Perc. 6
Cb.

fp f

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

F

3 Fls.

Ob.

E.H.

E♭ Cl.

soli

f

fp

Cl. 1

soli

f

fp

Cl. 2

soli

f

fp

Cl. 3

soli

f

fp

B. Cl.

f

fp

Cb. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2

Tpt. 3

3 Tbns.

Euph.

Tba.

F

Timp.

Perc. 1
(Glock.)

Perc. 2
(Vib.)

Perc. 4
(Mar.)

Perc. 5

Perc. 6

pizz.

Cb.

f

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

G

1.
2.3.

3 Fls.
Ob.
E.H.
E♭ Cl.
1.
2.3.
3 Cls.
B. Cl.
Cb. Cl.
Bn. 1,2
Cbn.
S. Sax.
A. Sax.
T. Sax.
B. Sax.

G

Perc. 1 (Glock.)
Perc. 2 (Vib.)
Perc. 3 (Xyl.)
Perc. 4 (Mar.)
Perc. 5
Perc. III
Cel.
arco
Cb.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

3 Fls.

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)

Perc. 5

Perc. 6

Cel.

Cb.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

H

(1.)

3. take PICCOLO

3 Fls.

Ob.

E.H.

soli

Eb Cl.

3 Cls.

B. Cl.

Cb. Cl.

soli

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

soli

Euph.

H

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)

Perc. 5

Perc. 6

Hp.

Cel.

pizz., l.v.

Cb.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

3 Fls.

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Euph.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)

Perc. 5

Perc. 6

Hp.

Cel.

Cb.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

I

3 Fls.

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Euph.

I

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)

Perc. 5

Hp.

Cel.

Cb.

mp

p

a3

a2

1.

1. 2.3.

Xylophone

(pizz.) l.v.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

PICCOLO

Picc.

Fl. 1,2

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)

Perc. 5

Hp.

Cel.

Cb.

mp cresc. poco a poco

cresc. poco a poco

f

1.
2.3.

arco

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

Picc.

Fl. 1,2

a2

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Perc. 1
(Glock.)

Perc. 2
(Vib.)

Perc. 3
(Xyl.)

Perc. 4
(Mar.)

Perc. 5

Hp.

Cel.

Cb.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

J

Picc.

Fl. 1,2

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2

Tpt. 3

3 Tbns.

J

Timp.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)

Perc. 5

Hp.

Cel.

Cb.

ff

f espr.

f espr., no dim.

f espr., play out

1.
2.3.

Chimes

8va

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

Picc.

Fl. 1,2

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2

Tpt. 3

3 Tbns.

Euph.

Tba.

Timp.

Perc. 2
(Vib.)

Perc. 4
(Mar.)

Perc. 5

Cb.

1.
2.3

ffp

fp

ffp

fp

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

K

Picc.

Fl. 1,2

Ob.

E.H.

E♭ Cl.

Cl. 1,2

Cl. 3

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2,3

3 Tbns.

Euph.

Tba.

Timp.

Perc. 2 (Vib.)

Perc. 3 (Chimes)

Perc. 4 (Mar.)

Perc. 5

Perc. 6

Cel.

Cb.

fff a2

ff no dim.

1.2.

3.

8va

8vb

f

Chimes

Large Bass Drum

Crash Cymbals

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

Picc.
Fl. 1,2
Ob.
E.H.
E♭ Cl.
Cl. 1,2
Cl. 3
B. Cl.
Cb. Cl.
Bn. 1,2
Cbn.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn. 1,3
Hn. 2,4
Tpt. 1
Tpt. 2,3
3 Tbns.
(8)
Euph.
Tba.
(8)
Timp.
Perc. 2 (Vib.)
Perc. 3 (Chimes)
Perc. 4 (Mar.)
Perc.
Perc. 6
Cel.
Cb.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

molto rit.

Picc.
Fl. 1,2
Ob.
E.H.
E♭ Cl.
Cl. 1,2
Cl. 3
B. Cl.
Cb. Cl.
Bn. 1,2
Cbn.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn. 1,3
Hn. 2,4
Tpt. 1
Tpt. 2,3
3 Tbns.
Euph.
Tba.

molto rit.

Timp.
Perc. 2 (Vib.)
Perc. 3 (Chimes)
Perc. 4 (Mar.)
Perc. 5
Perc. 6
Cel.
Cb.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

L **a tempo**

take Flute

Picc.

Fl. 1,2

solo

mf espr.

Ob.

E.H.

E♭ Cl.

f

Cl. 1

f

Cl. 2

f

Cl. 3

f

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

a3

3 Tpts.

3 Tbns.

(8)

Euph.

Tba.

(8)

L **a tempo**

Timp.

soli, hard plastic, with flute

Perc. 1 (Glock.)

mf espr.

Perc. 2 (Vib.)

mf

Perc. 3 (Chimes)

Perc. 4 (Mar.)

mf

Perc. 5

Cel.

f espr.

Cb.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

Picc.
Fl. 1
Ob.
E.H.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bn. 1,2
Cbn.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
4 Hns.
3 Tpts.
3 Tbns.
Euph.
Tba.
Timp.
Perc. 1 (Glock.)
Perc. 2 (Vib.)
Perc. 3 (Chimes)
Perc. (Mar.)
Perc. 5
Hp.
Cel.
Cb.

f *mf* *f* *mf* *f* *mf* *mf* *mf*

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

103 104 105 106 107

M

Fl. 1

Ob.

E.H.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

Timp.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Chimes)

Perc. 4 (Mar.)

Perc. 5

Hp.

Cel.

Cb.

non dim.

dim. poco a poco

dim. poco a poco

dim. poco a poco

dim. poco a poco

mp

M

non dim.

mf

f

mf

f

mp

mp

mp

mute G string only

mp

mp

pizz.

mp

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

rit.

Fl. 1

Ob.

E.H.

E♭ Cl.

dim. poco a poco

Cl. 1

dim. poco a poco

Cl. 2

dim. poco a poco

Cl. 3

dim. poco a poco

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

dim. poco a poco

mp

dim. poco a poco

rit.

Timp.

Perc. 1
(Glock.)

Perc. 2
(Vib.)

dim. poco a poco

mp

dim. poco a poco

Perc. 3
(Chimes)

Perc. 4
(Mar.)

dim. poco a poco

mp

dim. poco a poco

Perc. 5

Hp.

mute G string only

dim. poco a poco

mp

dim. poco a poco

mute G string only

Cel.

dim. poco a poco

mp

dim. poco a poco

Cb.

pizz.

dim. poco a poco

mp

dim. poco a poco

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

♩ = 40 lunga

Fl. 1

Ob.

E.H.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

p dim.

pp

♩ = 40 lunga

Timp.

pp

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Chimes)

Perc. 4 (Mar.)

Perc. 5

Hp.

Cel.

Cb.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

♩ = 56

3 Fls.

Ob.

solo

p *f espr.*

E.H.

E♭ Cl.

Cl. 1

p

Cl. 2

p

Cl. 3

p

B. Cl.

p

Cb. Cl.

Bn. 1,2

Cbn.

♩ = 56

Timp.

Glockenspiel TACET, play with Marimba (Perc. 4) in m.21-32

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Soft yarn

Perc. 4 (Mar.)

p

Perc. 5

Hp.

p

con sord., pizz., l.v. sempre

Cb.

p

1 2 3 4

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

3 Fls.

Ob.

mp espr.

E.H.

mp espr.

E♭ Cl.

Cl. 1

mp

p

pp

Cl. 2,3

mp

B. Cl.

mp

p

pp

Cb. Cl.

mp

p

Bn. 1,2

solo

f espr.

3

3

Cbn.

S. Sax.

pp

mp

p

A. Sax.

pp

mp

p

T. Sax.

pp

mp

p

B. Sax.

Timp.

Perc. 2
(Vib.)

Perc. 3
(Xyl.)

Perc. 4
(Mar.)

mp

p

p

Perc.

Hp.

Cb.

mp

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

3 Fls.

Ob.

cresc.

E.H.

cresc.

E♭ Cl.

Cl. 1

mp cresc.

2.

Cl. 2,3

mp cresc.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

cresc.

mp cresc.

A. Sax.

cresc.

mp cresc.

T. Sax.

cresc.

mp cresc.

B. Sax.

mp

cresc.

Timp.

Perc. 2
(Vib.)

Perc. 3
(Xyl.)

Perc. 4
(Mar.)

cresc.

mp cresc.

Perc.

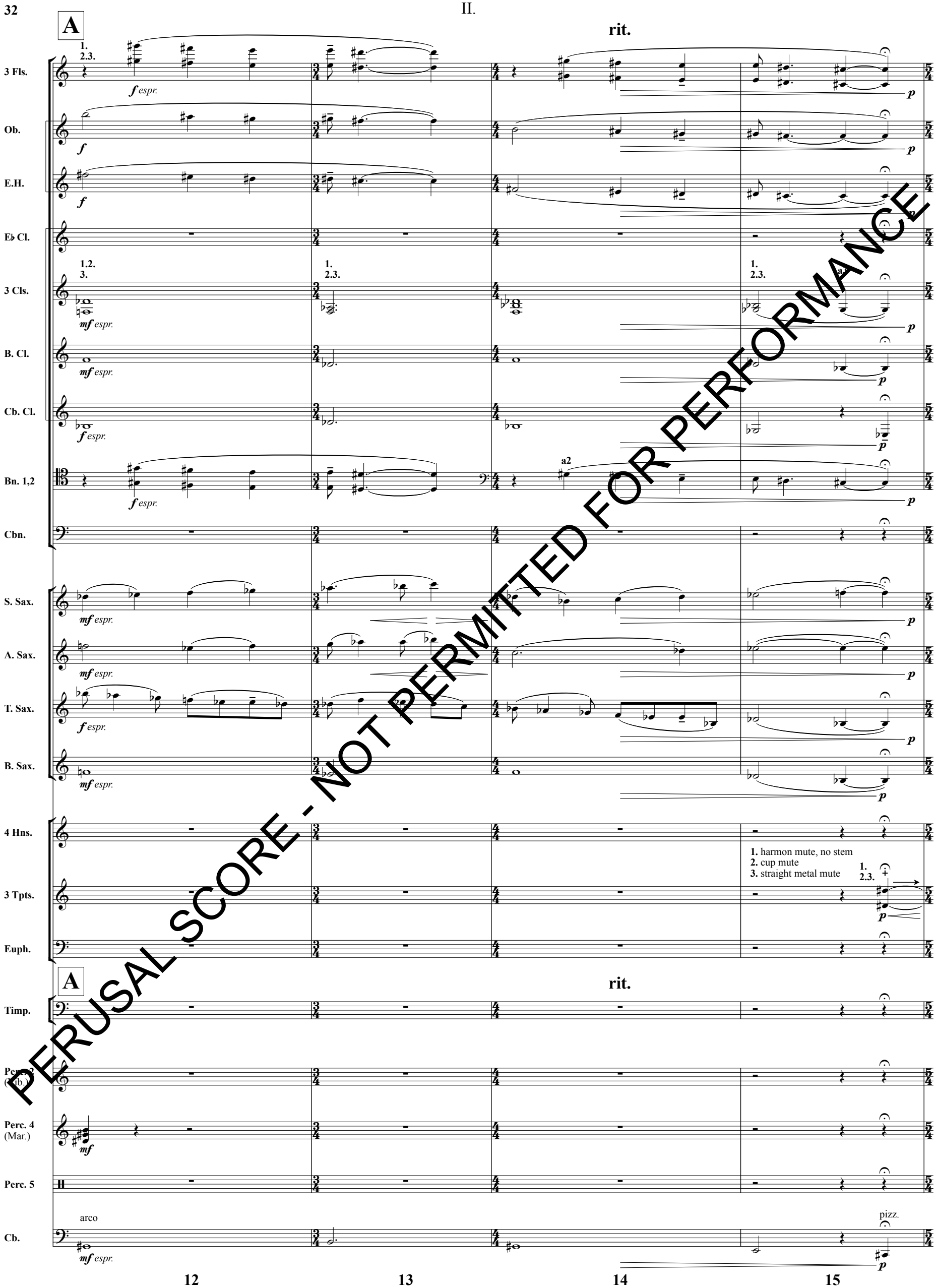
Hp.

Cb.

cresc.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

II.



PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

B a tempo

3 Fls.

flz.

Ob.

E.H.

E♭ Cl.

soli

3 Cls.

soli

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

1.3.
2.4.

4 Hns.

3 Tpts.

Euph.

B a tempo

Timp.

Perc. 2
(Vib.)

motor: fast speed

Perc. 4
(Mar.)

Perc. 5

Suspended Cymbal, yarn mallets, l.v.

Cb.

senza sord.

arco

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

accel.

3 Fls.

Ob.

E.H.

E♭ Cl.

stay in foreground

3 Cls.

stay in foreground

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

4 Hns.

3 Tpts.

Euph.

accel.

Timp.

Perc. 1
(Mar. II)

Perc. 2
(Vib.)

Perc. 4
(Mar.)

Hp.

Cb.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

C ♪ = ♩ (♩ = 112)

3 Fls.

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

1.
3.
2.4.

4 Hns.

3 Tpts.

a3

Euph.

C ♪ = ♩ (♩ = 112)

Timp.

Perc. 1
(Mar. II)

Marimba, shared with Perc. 4 (Marimba)

Perc. 2
(Vib.)

Perc. 4
(Mar.)

Perc. 4 plays Marimba through m. 32

Perc. III

Triangle, l.v.

Hp.

pizz., unis.

Cb.

20 21 22 23 24 25

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

3 Fls.

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

4 Hns.

3 Tpts.

Euph.

Timp.

Perc. 1
(Mar. II)

Perc. 2
(Vib.)

Perc. 4
(Mar.)

Perc. 3

Hp.

Cb.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

rit.

♩ = 40

1. 2.

1.

3 Fls.

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

4 Hns.

3 Tpts.

Euph.

rit.

♩ = 40

Timp.

Perc. 1 (Mar. II)

switch back to Glock.

Perc. 2 (Vib.)

Perc. 4 (Mar.)

Perc.

Hp.

Cb.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

D ♩ = 56

3 Fls.
Ob.
E.H.
E♭ Cl.
3 Cls.
B. Cl.
Cb. Cl.
Bn. 1,2
Cbn.
4 Hns.
3 Tpts.
Euph.
Timp.
Perc. 1 (Mar. II)
Perc. 2 (Vib.)
Perc. 4 (Mar.)
Perc. 5
Hp.
Cb.

1.
pp
mp
a2 soli
mp espr.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

molto rit.

3 Fls.

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

4 Hns.

3 Tpts.

Euph.

molto rit.

Timp.

Perc. 1
(Mar. II)

Perc. 2
(Vib.)

Perc. 4
(Mar.)

Perc. 5

Hp.

Cb.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

E **a tempo**

(non vibrato)

rit.

3 Fls.

1. 2.3. flz.

Ob.

E.H.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

T. Sax.

B. Sax.

E **a tempo**

rit.

Timp.

motor: off

Perc. 2 (Vib.)

Chimes

Perc. 3 (Chimes)

Perc. 4 (Mar.)

Suspended Cymbal

Perc. III

Triangle, l.v.

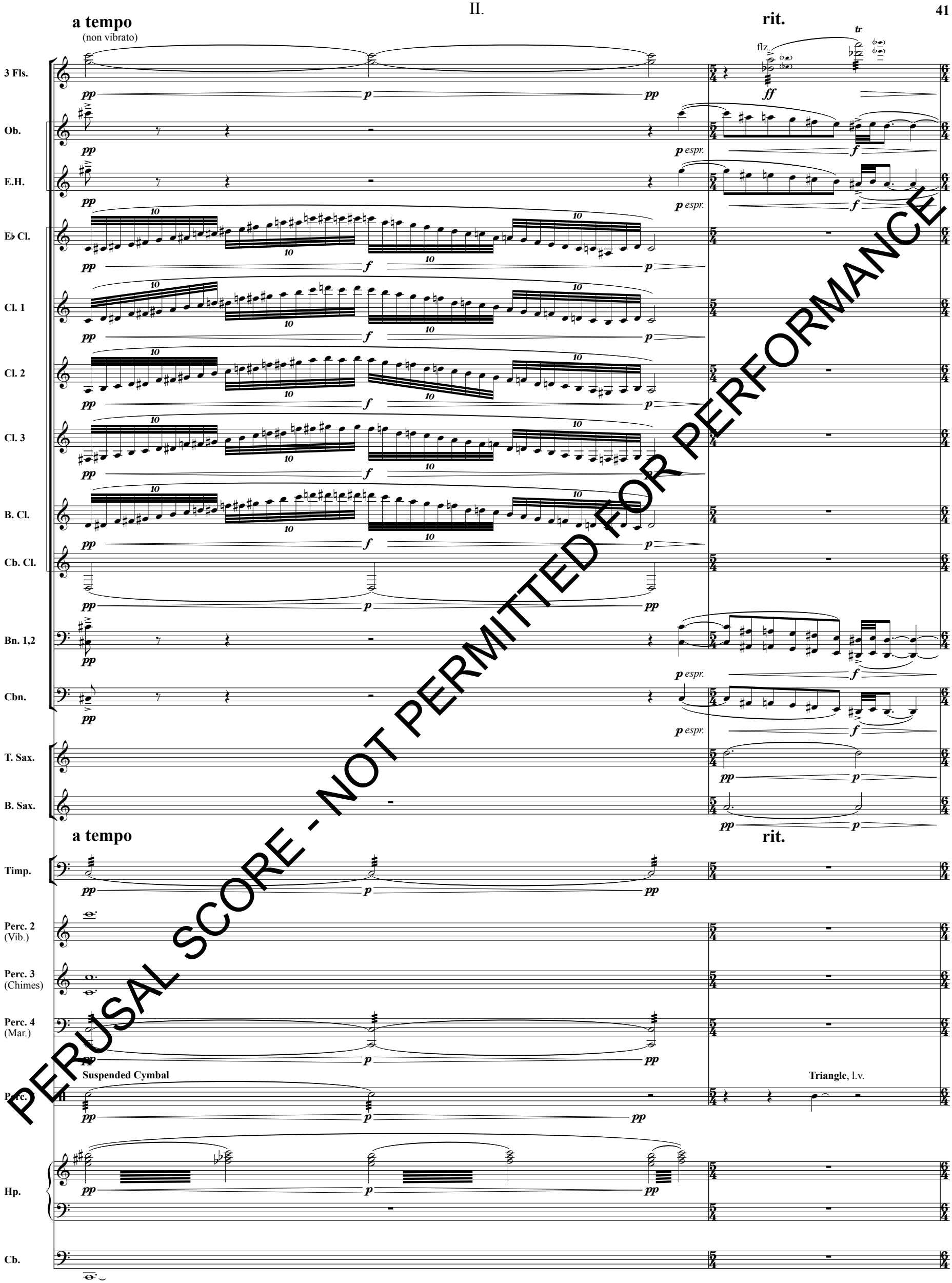
p.d.l.t.

Hp.

pizz.

Cb.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE



PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

a tempo

(non vibrato)

3 Fls.

Ob.

E.H.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

T. Sax.

B. Sax.

a tempo

Timp.

Perc. 2 (Vib.)

Perc. 3 (Chimes)

Perc. 4 (Mar.)

Perc. 5

Suspended Cymbal

Triangle, l.v.

Hp.

Cb.

flz.

pp *p* *f* *ff* *p espr.*

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

molto rit.

(non vibrato)

3 Fls.

Ob.

E.H.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

T. Sax.

B. Sax.

molto rit.

Timp.

Perc. 2
(Vib.)

Perc. 3
(Chimes)

Perc. 4
(Mar.)

Suspended Cymbal

Hp.

arco

sul tasto

Cb.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

III.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

♩ = 84 (♩ = 168)

3 Fls.
soli
f

Ob.

E.H.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

4 Hns.

3 Tpts.

♩ = 84 (♩ = 168)

Timp.
p *mf*

Glockenspiel
four brass mallets

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Xyl.)
Xylophone
f

Perc. 4 (Mar.)
f

Perc. 5
Finger Cymbal, hanging, l.v.
f

Hp.
f

Cel.

Cb.
ord.
pizz., l.v.
f

3 Fls.

Ob.

E.H.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

4 Hns.

3 Tpts.

Timp.

p

mf

Perc. 1
(Glock.)

Perc. 2
(Vib.)

Perc. 3
(Xyl.)

Perc. 4
(Mar.)

Perc. 5

Hp.

Cel.

Cb.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

3 Fls.
Ob.
E.H.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bn. 1,2
Cbn.
4 Hns.
3 Tpts.
Timp.
Perc. 1 (Glock.)
Perc. 2 (Vib.)
Perc. 3 (Xyl.)
Perc. 4 (Mar.)
Perc. 5
Hp.
Cel.
Cb.

p *mf*

gliss.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

3 Fls.

Ob.

E.H.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

4 Hns.

3 Tpts.

Timp.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)

Perc. 5

Hp.

Cel.

Cb.

f

1.3.
2.4.

gliss.

p

harmon mute, stem in **a3**

1.
2.3.

p

p *mf*

brass mallets

f

8va

gliss.

p

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

A

3 Fls.

Ob.

E.H.

mf

f

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

p

mf

Cb. Cl.

p

mf

Bn. 1,2

p

mf

Cbn.

p

mf

S. Sax.

A. Sax.

T. Sax.

p

mf

B. Sax.

p

mf

4 Hns.

mf

3 Tpts.

mf

p

A

Perc. 1
(Glock.)

Perc. 2
(Vib.)

Vibraphone, motor ~~off~~

mf

Perc. 3
(Xyl.)

Perc. 4
(Mar.)

p

mf

Perc. 5

ord.

Hp.

Cb.

p

mf

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

3 Fls.
Ob.
E.H.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bn. 1,2
Cbn.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
4 Hns.
3 Tpts.
Perc. 1 (Glock.)
Perc. 2 (Vib.)
Perc. 3 (Xyl.)
Perc. 4 (Mar.)
Perc. 5
Hp.
Cb.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

3 Fls.
Ob.
E.H.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bn. 1,2
Cbn.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
4 Hns.
3 Tpts.
Perc. 1 (Glock.)
Perc. 2 (Vib.)
Perc. 3 (Xyl.)
Perc. 4 (Mar.)
Perc. 5
Hp.
Cb.

soft rubber

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

3 Fls.
Ob.
E.H.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bn. 1,2
Cbn.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
4 Hns.
3 Tpts.
Perc. 1 (Glock.)
Perc. 2 (Vib.)
Perc. 3 (Xyl.)
Perc. 4 (Mar.)
Perc. 5
Hp.
Cb.

piú f

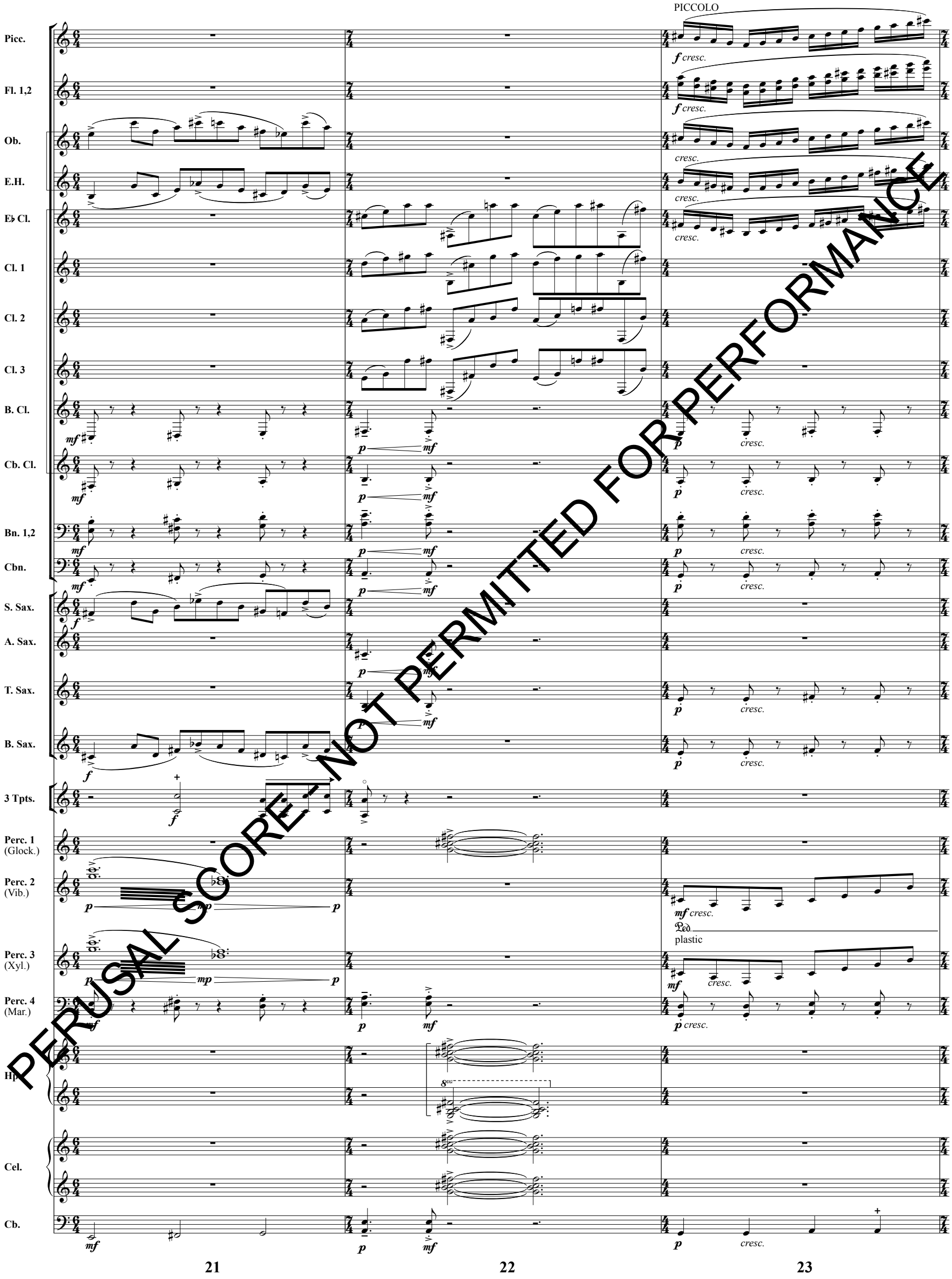
PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

B

take PICCOLO

Fl. 3
Fl. 1,2
Ob.
E.H.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bn. 1,2
Cbn.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
3 Tpts.
B
Perc. 1 (Glock.)
Perc. 2 (Vib.)
Perc. 3 (Xyl.)
Perc. 4 (Mar.)
Hp.
p.d.l.t.
Cel.
Cb.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE



PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

C

Picc.

Fl. 1,2

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

3 Tpts.

3 Tbns.

Euph.

Tba.

Timp.

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)

Perc. 5

Perc. 6

Hp.

Cb.

ff a3 a2 a4 1. 1.2. 3. two mallets ord. arco senza sord. a3

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

Picc.

Fl. 1,2

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

3 Tpts.

3 Tbns.

Euph.

Tba.

Timp.

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)

Perc. 5

Perc. 6

Hp.

Cb.

tongue pizz.

tongue pizz.

1.

gliss.

back of the sticks

back of the sticks

back of the sticks

Finger Cymbal

Flexatone

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

D

Picc.

Fl. 1,2

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

3 Tpts.

3 Tbns.

Euph.

Tba.

D

Timp.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)

Perc. 5

Perc. 6

Hp.

Cel.

Cb.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

Picc.
Fl. 1,2
Ob.
E.H.
E♭ Cl.
3 Cls.
B. Cl.
Cb. Cl.
Bn. 1,2
Cbn.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
4 Hns.
3 Tpts.
3 Tbns.
Euph.
Tba.
Timp.
Perc. 1 (Glock.)
Perc. 2 (Vib.)
Perc. 3 (Xyl.)
Perc. 4 (Mar.)
Perc. 5
Perc. 6
Hp.
Cel.
Cb.

cresc.
flz.
damp
Triangle

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

E

take FLUTE

Picc.
Fl. 1,2
Ob.
E.H.
E♭ Cl.
3 Cls.
B. Cl.
Cb. Cl.
Bn. 1,2
Cbn.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
4 Hns.
3 Tpts.
3 Tbns.
Euph.
Tba.
Timp.
Perc. 2 (Vib.)
Perc. 3 (Xyl.)
Perc. 4 (Mar.)
Perc. 5
Perc. 6
Hp.
Cb.

soli
a2
1. 2.3.
a3
damp
Brake Drum
più f
piu f
E

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

Picc.
Fl. 1,2
Ob.
E.H.
E♭ Cl.
3 Cls.
B. Cl.
Cb. Cl.
Bn. 1,2
Cbn.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
4 Hns.
3 Tpts.
3 Tbns.
Euph.
Tba.
Timp.
Perc. 2 (Vib.)
Perc. 3 (Xyl.)
Perc. 4 (Mar.)
Perc. 5
Perc. 6
Hp.
Cb.

a3
1. 2.3.
1.3. 2.4.
1. 3. 2.4.
solo, very articulate
Flexatone
F# harmonic minor
gliss.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

F

Picc.
Fl. 1,2
Ob.
E.H.
E♭ Cl.
3 Cls.
B. Cl.
Cb. Cl.
Bn. 1,2
Cbn.
S. Sax.
A. Sax.
T. Sax.
B. Sax.

F

Timp.
Perc. 1 (Glock.)
Perc. 2 (Vib.)
Perc. 3 (Xyl.)
Perc. 4 (Mar.)
Perc. 5
Perc. 6
Hp.
Cel.
Cb.

flz.
p.d.l.t.
pizz.
(pizz.)

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

Picc.
Fl. 1,2
Ob.
E.H.
E♭ Cl.
3 Cls.
B. Cl.
Cb. Cl.
Bn. 1,2
Cbn.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Timp.
Perc. 1 (Glock.)
Perc. 2 (Vib.)
Perc. 3 (Xyl.)
Perc. 4 (Mar.)
Perc. 5
Perc. 6
Hp.
Cel.
Cb.

flz.
a2
1. 2.3.
two mallets
Flexatone
arco, unis

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

Picc.

Fl. 1,2

Ob.

E.H.

E♭ Cl.

a3

1.
2.3.

a3

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

1.3.
2.4.

4 Hns.

f

3 Tpts.

f

3 Tbns.

f

Euph.

Tba.

Timp.

f

Perc. 1
(Glock.)

Perc. 2
(Vib.)

Perc. 3
(Xyl.)

Perc. 4
(Mar.)

Brake Drum

Perc. 5

f

Perc. 6

Cb.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

G

Picc.
Fl. 1,2
Ob.
E.H.
E♭ Cl.
1.2.
3.
3 Cls.
B. Cl.
Cb. Cl.
a2
Bn. 1,2
Cbn.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
4 Hns.
3 Tpts.
3 Tbns.
Euph.
Tba.

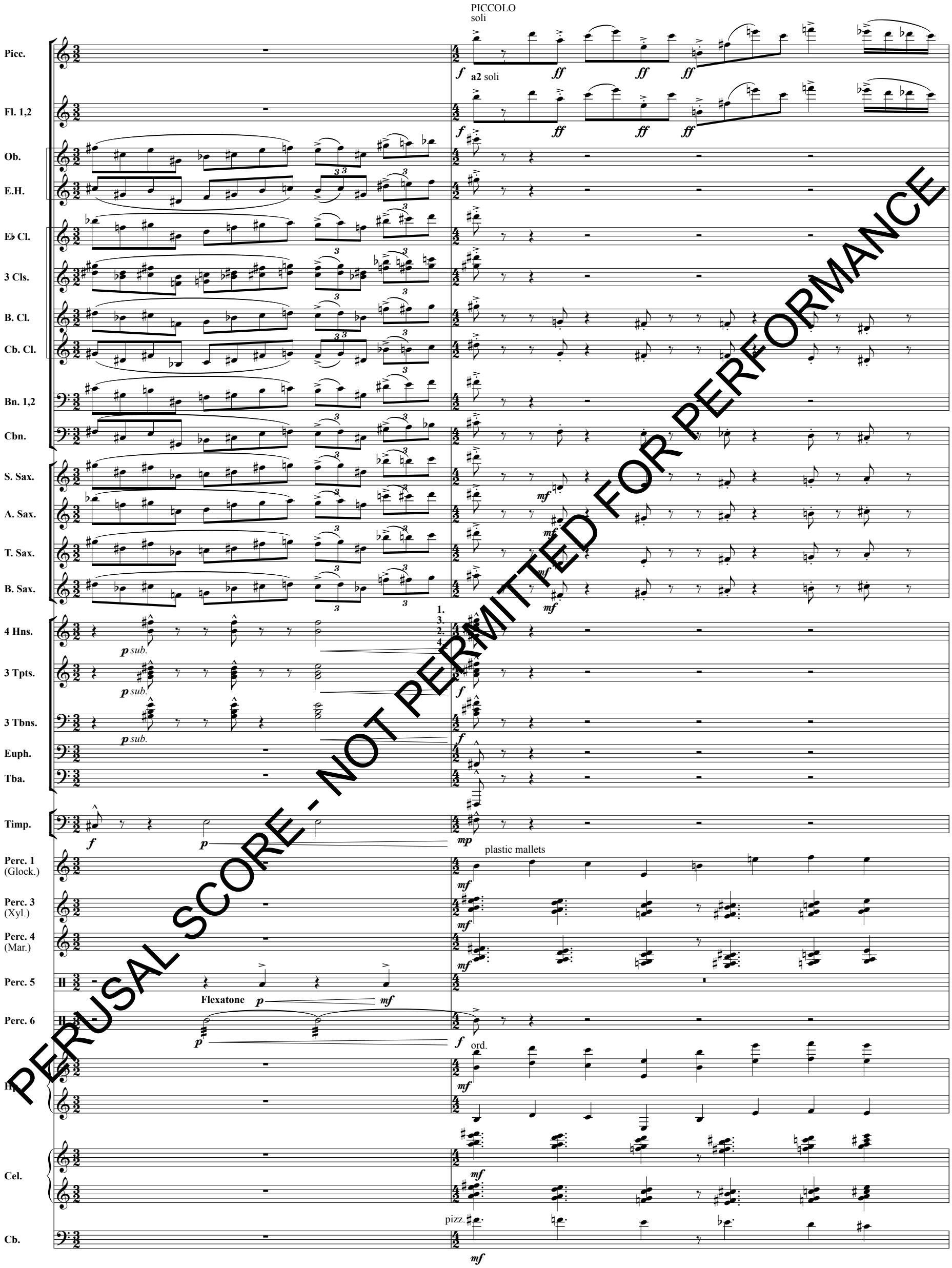
G

Timp.
Perc. 1 (Glock.)
Perc. 2 (Vib.)
four mallets
Perc. 3 (Xyl.)
Perc. 4 (Mar.)
Brake Drum
Perc. 5
Perc. 6
Cb.

f *p* *sub.*

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

III.

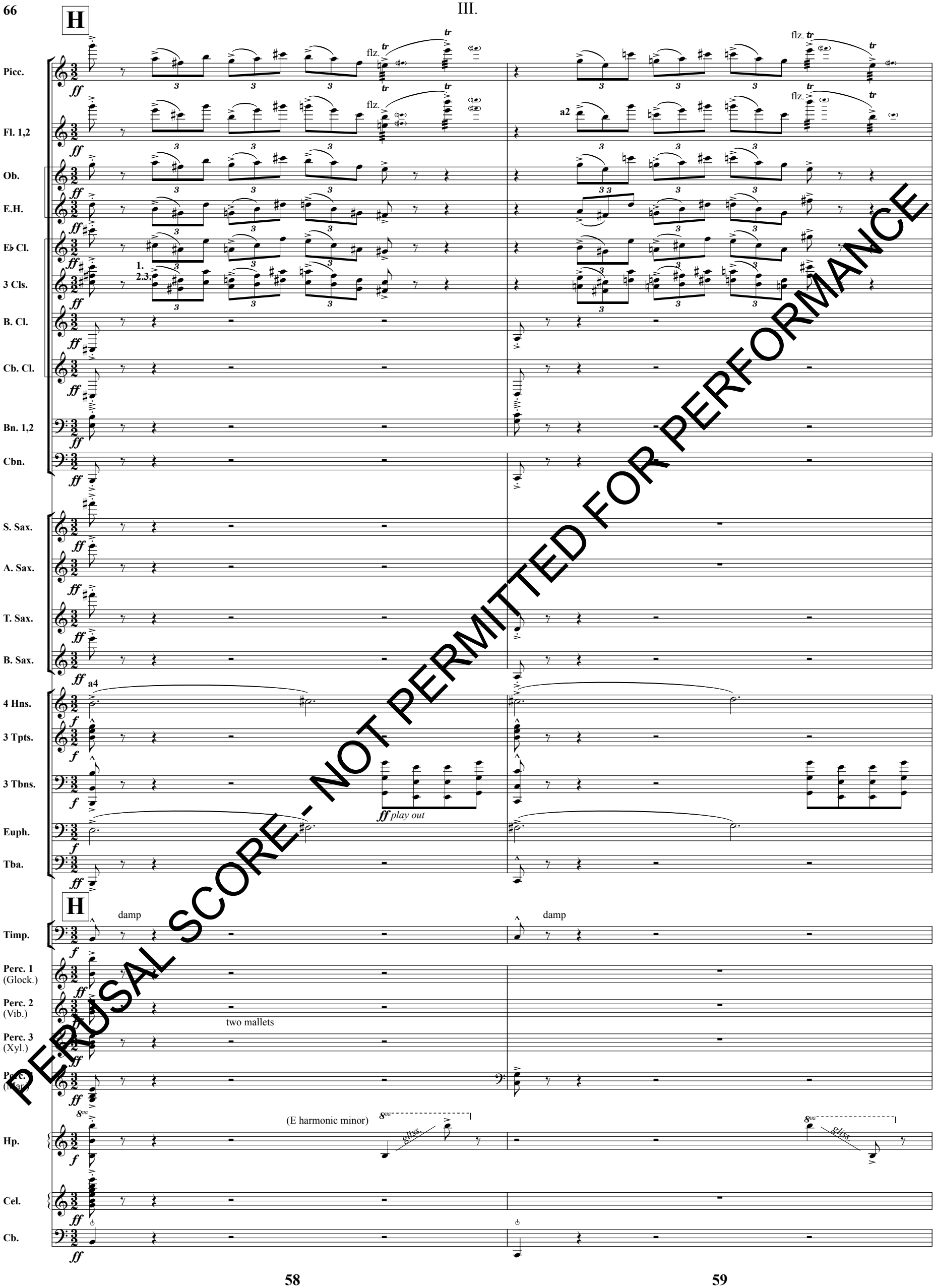


PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

Picc.
Fl. 1,2
Ob.
E.H.
E♭ Cl.
3 Cls.
B. Cl.
Cb. Cl.
Bn. 1,2
Cbn.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
4 Hns.
3 Tpts.
3 Tbns.
Euph.
Tba.
Timp.
Perc. 1 (Glock.)
Perc. 3 (Xyl.)
Perc. 4 (Mar.)
Perc. 5
Perc. 6
Hp.
Cel.
Cb.

ff *f* *cresc.* 5

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE



PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

Picc.

Fl. 1,2

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

3 Tpts.

3 Tbns.

Euph.

Tba.

Timp.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)

Hp.

Cel.

Cb.

flz.

a2

gliss.

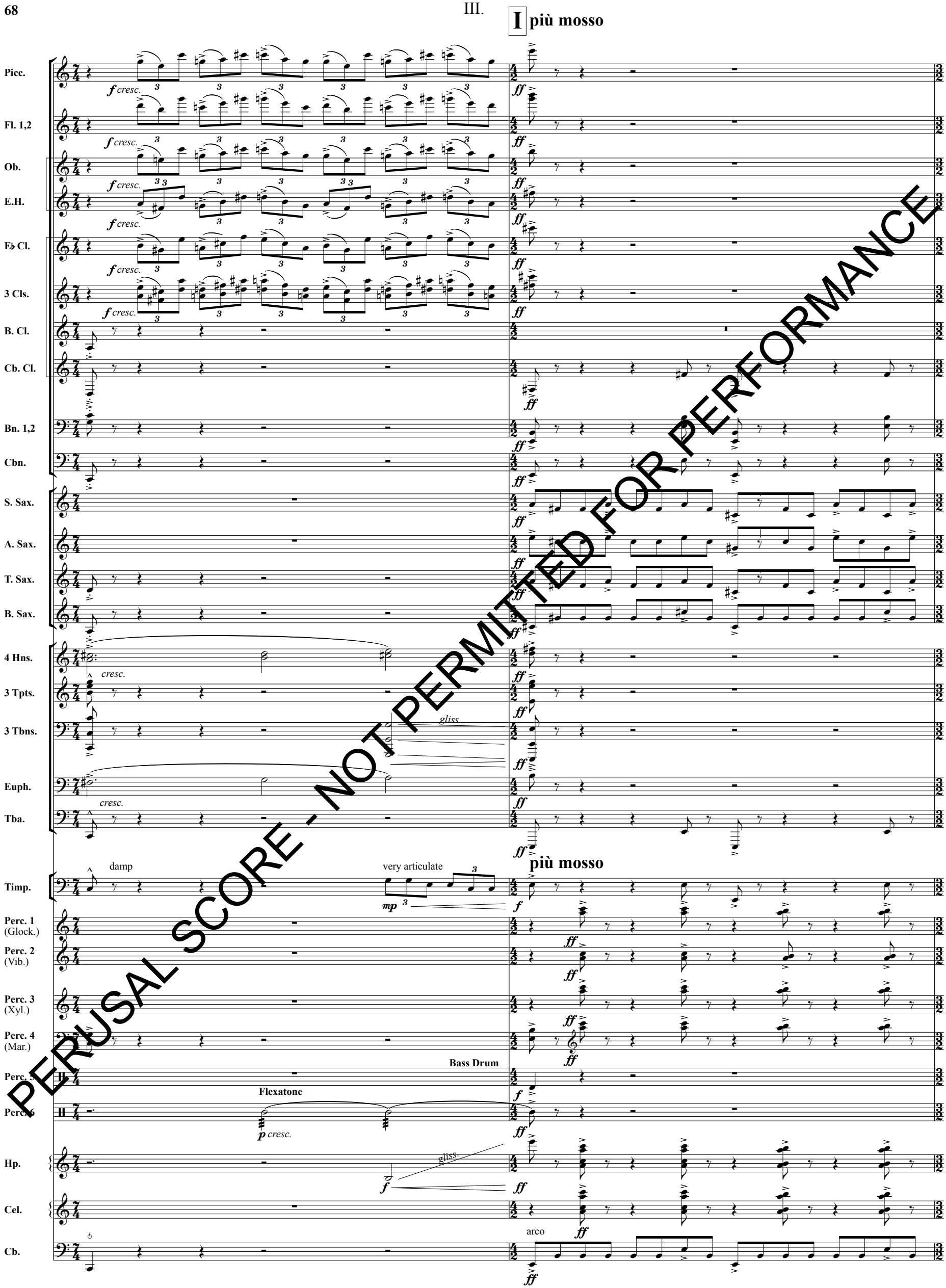
1.3.
2.4.

damp

8va

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

III.



PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

Picc.
Fl. 1,2
Ob.
E.H.
E♭ Cl.
1.
2.3.
3 Cls.
B. Cl.
Cb. Cl.
Bn. 1,2
Cbn.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
4 Hns.
3 Tpts.
3 Tbns.
Euph.
Tba.
Timp.
Perc. 1 (Glock.)
Perc. 2 (Vib.)
Perc. 3 (Xyl.)
Perc. 4 (Mar.)
Perc. 5
Perc. 6
Hp.
Cel.
Cb.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

Picc.
Fl. 1,2
Ob.
E.H.
E♭ Cl.
3 Cls.
B. Cl.
Cb. Cl.
Bn. 1,2
Cbn.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
4 Hns.
3 Tpts.
3 Tbns.
Euph.
Tba.
Timp.
Perc. 1 (Glock.)
Perc. 2 (Vib.)
Perc. 3 (Xyl.)
Perc. 4 (Mar.)
Perc. 5
Perc. 6
Hp.
Cel.
Cb.

a2
a3
Brake Drum
f
arco

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

J accel. poco a poco

in One

Picc.

Fl. 1,2

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

1.
3.
2.4.

half valve *gliss.*

gliss.

3 Tpts.

3 Tbns.

Euph.

Tba.

J accel. poco a poco

in One

Timp.

R R L L R R

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)

Perc. 5

Whip

Perc. 6

ff

Hp.

Cel.

Cb.

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

in Two

Picc.
Fl. 1,2
Ob.
E.H.
E♭ Cl.
3 Cls.
B. Cl.
Cb. Cl.
Bn. 1,2
Cbn.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
4 Hns.
3 Tpts.
3 Tbns.
Euph.
Tba.

in Two

Timp.
Perc. 1 (Glock.)
Perc. 2 (Vib.)
Perc. 3 (Xyl.)
Perc. 4 (Mar.)
Perc. 5
Hp.
Cel.
Cb.

ffp *cresc.*

a3

1.3. 2.4.

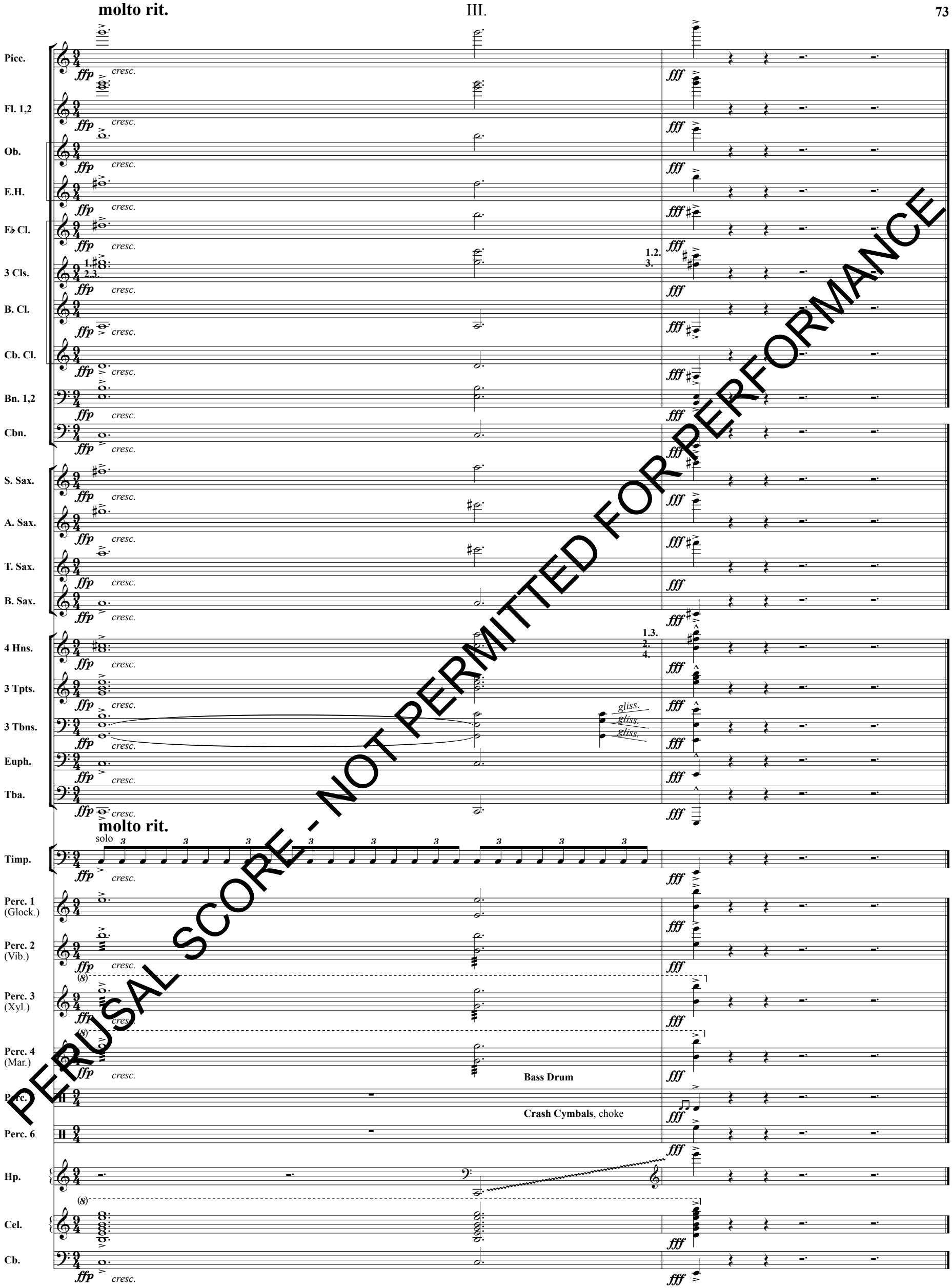
1. 2.3.

8va

Suspended Cymbal, l.v.

p cresc. *f*

PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE



PERUSAL SCORE - NOT PERMITTED FOR PERFORMANCE

Musical and Visual Art References

From Paul Dooley's Masks and Machines*: A Formal Analysis and Instructional Guide, by Dr. Kevin Callihan*

Masks and Machines takes its name from a chapter title in the book *Pyramids at the Louvre* by University of Michigan Professor Emeritus of Musicology, Glen Watkins.[1] The composer's note included in the *Masks and Machines* score gives additional insight into the influences that helped shape the work:

Igor Stravinsky was born in 1882 near St. Petersburg, Russia and died in 1971 in New York City, New York. He is regarded as one of the most influential and innovative composers of the twentieth century. Stravinsky began studying with Nicolai Rimsky-Korsakov in 1902. Stravinsky studied piano as a young man but was not a prodigy and wasn't even a noted student of Rimsky-Korsakov at first. He moved to Paris in 1910 but continued to visit Russia in the summers until 1914. After 1914, Stravinsky did not return to Russia until 1962. Due to the unstable political environment in Europe during the early twentieth century, Stravinsky moved several times during his early career. He lived in Switzerland during World War I, moved to Paris after World War I, and lived there until the outbreak of World War II. Stravinsky then moved to the United States, as many composers did, in 1939, gained citizenship in 1945, and lived primarily in Hollywood until his death in 1971.[2]

Stravinsky's musical career can be split into 3 periods: Russian, Neoclassical, and Serial. Stravinsky's Neoclassical period (1918-1944) was a huge shift from his Russian period. In a post World War I Europe, Stravinsky felt that music needed to be more clear, concise, and organized. He shifted from the massive orchestra required for the Rite of Spring, to smaller orchestras and chamber ensembles. It is also evident that he began to favor more transparent textures and Baroque and Classical forms, such as the concerto grosso (*Pulcinella*), the symphony, the canon, and the sonata. These 17th and 18th century techniques greatly influenced other Neoclassical composers, such as Hindemith, Poulenc, and Prokofiev. During his Neoclassical period, Stravinsky used chromaticism sparingly and began to use the octatonic scale, pandiatonicism, and bitonality in his compositions. Due to the focus on wind instruments in the chamber genres of this period, there is a limited use of strings in many of his Neoclassical compositions. It is possible that the limited orchestration was due to limited personnel resources during his relocation due to World War I. Whatever the reason, it is undeniable that Stravinsky found new inspiration in cutting away the size and the scope of the orchestral forces in his Neoclassical compositions. And in turn, discovered an ensemble that provided just the kind of economy and clarity that he desired: the orchestral winds. Due to the emphasis on wind instruments in Stravinsky's Neoclassical period, the wind band adaptation of *Masks and Machines*, particularly the first movement, captures the essence of Stravinsky's Neoclassical style more effectively than the original orchestral version of the work.

The first step along this journey was Stravinsky's last partnership with the Russian ballet impresario Sergei Diaghilev – *Pulcinella*, a Neoclassical ballet. *Pulcinella* bridged the gap between Stravinsky's Russian and Neoclassical periods and used an instrumentation that closely resembled a concerto grosso by Vivaldi or Bach. The original ballet consisted of twenty movements and included soprano voice, tenor voice, bass voice, 2 flutes, 2 oboes, 2 bassoons, 2 horns, 1 trumpet, 1 trombone, a string ripieno consisting of 8 violins, 4 violas, 3 celli, and 3 contrabasses, and a concertino of strings consisting of 2 violins, 1 viola, 1 cello, and 1 contrabass. In a Baroque concerto grosso, the solo group or concertino is featured and presents thematic material that is followed by a tutti response by the full orchestra known as the ripieno.

PABLO PICASSO
Design of costume for Pulcinella (1920)

1 *School of Music, Theatre, & Dance University of Michigan Student News* (Ann Arbor), 11 January 2017.
2 David Greene, *Biographical Encyclopedia of Composers* (New York, NY: Doubleday, 1985), 1,101.

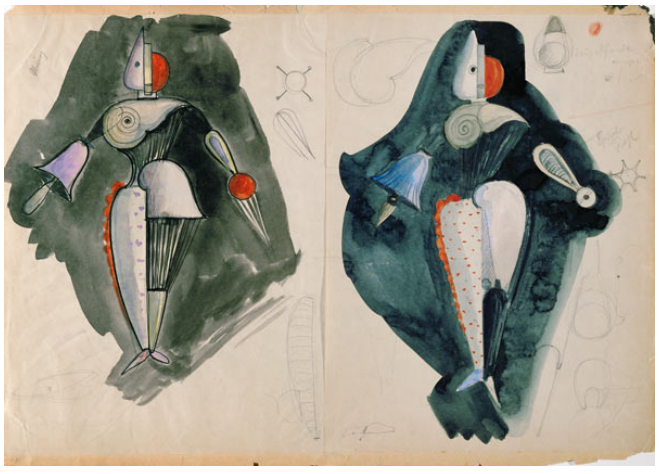
PABLO PICASSO
***Scene design for Pulcinella* (1920)**

In 1922, Stravinsky created the *Pulcinella Suite*, an adaptation of the ballet with the same instrumentation but without vocalists and in eight movements instead of twenty. The movements are entitled: Sinfonia, Serenata, Scherzino – Allegretto – Andantino, Tarantella, Toccata, Gavotta (con due variazioni), Vivo, and Minuetto – Finale. The instrumentation and movement titles clearly suggest Renaissance and Baroque forms and the concerto grosso. This work was the catalyst that encouraged Stravinsky to look to the past for inspiration and embrace forms of the Baroque and Classical periods.

Dooley creates the atmosphere of a concerto grosso in his first movement of *Masks and Machines*, however, instead of using a string concertino, string ripieno, and winds, Dooley uses winds, brass, and percussion as his three distinct groups. The percussion section provides much of the Baroque *fortspinnung* as the featured concertino throughout the movement and is often accompanied by the woodwind section, similar to the concertino and ripieno in a concerto grosso. The brass section provides the primary contrast in the movement with a lush Gabrielli-esque Renaissance theme that interrupts the driving sequential sections performed by the percussion and woodwinds. These two ideas are then juxtaposed in the climactic section of the movement (Rehearsal K). Similar to the wind band compositional techniques of Vincent Persichetti, Dooley often passes ideas between the three instrument choirs; winds, brass and percussion. This technique allows for contrast throughout the work and heightens the effect of climactic moments when the choirs are juxtaposed.

The *Staatliches Bauhaus*, founded by architect Walter Gropius, was a German art school based in Weimar that influenced modern ideas in art, architecture, interior design, and graphic design in Post-World War I Germany. The term *Gesamtkunstwerk* (total art work), often musically associated with Wagner's first two operas of *Der Ring des Nibelungen*, *Das Rheingold* and *Die Walküre*, promotes an amalgam of all art forms and was a founding tenet of the school. The Bauhaus School was dissolved in the early 1930's due to pressure from the Nazi regime. While the Nazi's considered the Bauhaus School degenerate art that embodied ideas of intellectualism, the ideas and influence of the school spread throughout Europe and the world even after its closure.[3]

Oskar Schlemmer was born in 1888 in Stuttgart, Germany and died in 1943 near Baden-Baden, Germany. Associated primarily with the Bauhaus School, Schlemmer was a German sculptor, painter, designer, and choreographer. During his nearly ten years at the school, Schlemmer oversaw the mural-painting, sculpture, and theatre workshop departments. While Schlemmer was highly influenced by cubism, he rejected pure abstraction and focused on the physical and architectural form and structure of the human body. This concept of the human form can be viewed in one of his most influential and famous works, the *Triadisches Ballett* (Triadic Ballet), an avant-garde ballet with original music by Paul Hindemith. In addition, *Bauhaustreppe* (Bauhaus Stairway), a painting acquired by the Museum of Modern Art in New York City, New York in 1933, is another one of Schlemmer's most influential works.[4] Dooley cites the actor sketches from the *Triadisches Ballett* and *Bauhaustreppe* as the two Bauhaus works by Schlemmer that greatly influenced his composition *Masks and Machines*, particularly in the second and third movements. The simplicity of shape and line paired with the mechanical attributes of Schlemmer's artwork can be heard in the clarinet flourishes of the second movement and the machine-like aspects of the third movement, particularly in the rapid, repetitive flute lines and the complex rhythmic structure throughout. Interestingly, Oskar Schlemmer worked as a stage designer in the 1920's and executed settings for Stravinsky's opera, *Nightingale*, and his ballet, *Renard*. This parallel is noteworthy when associated with the influences on Dooley's *Masks and Machines*.[5]



OSKAR SCHLEMMER
***Costume design for the Triadic Ballet* (1920)**

3 Nikolaus Pevsner, *A Dictionary of Architecture and Landscape* (London: Penguin Books, 1999), 880.
4 *Encyclopedia Britannica, s.v.* "Oskar Schlemmer," accessed January 07, 2018, https://www.britannica.com/biography/Oskar-Schlemmer
5 "Oskar Schlemmer," *Art Icons*, accessed on January 07, 2018, http://www.articons.co.uk/schlemmer.htm

Interview with Gary Green, August 15, 2024 (excerpts)

from Factors Influencing the Success of Modern Wind Band Transcriptions Re(new)al *by Viet Cuong,* Bells for Stokowski *by Michael Daugherty, and* Masks and Machines *by Paul Dooley by Dr. Edward Protzman*

[Edward Protzman]

My first question is: You were involved in the commissioning of *Masks and Machines*. What made you think or feel that a wind version of this work would be a successful and artistic musical endeavor?

[Gary Green]

This one's strange in the way it came to be. By this time, I had known Paul for many years. This was the last piece that we actually premiered of his. We started with *Point Blank*, and that goes back several years. Paul and I became friends because when I was teaching at the University, I was always interested in composers, composer dreams, how they put those dreams on paper, and how they became reality.

I went to Cabrillo in Santa Cruz, California, for many years. It was a contemporary orchestral music festival. Every composer you could imagine was there. At that point, Marin Alsop was conducting, oddly enough. The person who's conducting it now, Cristian Măcelaru, was a student of mine at the University of Miami. He's become quite a famous conductor. He is fabulous.

I had met Paul, and we had worked on *Point Blank*, so the idea of where it would break down had already begun. *Masks and Machines* came at the very end of my career. The commissioning, the writing, and the premiere occurred in my last year of teaching ten years ago. Paul brought this piece to me, and he said, I think you might like this, and I said, Paul, I might like it, but I don't have time to do it. I already had six premiers that we were working on in that last year, four of which we premiered in my last concert. I said I couldn't take on another one, and he said, listen to the orchestral version and let me know what you think. We hung up, and he sent me a recording. I listened to it, and I fell in love. Paul is an unbelievably creative, wonderful human being, artistic in every way. His art, however, does not transcend his humanity. He is a great human, and I think that probably is one of the reasons why it comes out in his music. I listened to the second movement, and I had to do it. I mean, that's just the way it was. I called and said, I don't know how I'm going to do this, but I'll find a way, so that's how it came to be. Great human being reaching out with a piece that, quite honestly, I loved. I didn't want to miss the chance.

That's why I would go to Cabrillo—I wouldn't want to miss the chance to meet people like Paul or John Corigliano or others. What if Stravinsky were alive today? Wouldn't we go wherever he was to try to find out what he could share with us?

So that's how the wind version of *Masks and Machines* came to be. I was lucky Paul called at the right time.

[Edward Protzman]

That's great!

When Paul recomposed the piece, as he calls it, were any musical or artistic elements enhanced compared to the orchestral version?

[Gary Green]

That's a great question. All these are great questions, and they're difficult ones to answer.

I am not a firm believer in transcription. It would be difficult to argue very far because I transcribed Frank Ticheli's Symphony. I don't know if you know that.

[Edward Protzman]

I did not.

[Gary Green]

But it is fantastic. Frank helped me with it, and I had his approval. And I'll say this: Mahler's music should not be transcribed for a band. I just don't think it works because the emotional impact, the visceral feeling that I have, when I listen to the intent of the composer, cannot be altered.

Before we started this conversation, I listened to a YouTube video of Paul talking about transcribing or recomposing *Masks and Machines*. He was completely open to it and believed he could find new sounds in the piece he originally wrote for orchestra. So, in this case, it's good. It can work if you are the composer or work with the composer. Generally speaking, however, I'm not much in favor of transcribing from orchestra to band. I'm just not.

A carefully handled transcription can be effective. Paul manages in his writing to give us ideas and concepts that are meaningful and help us grow from who we are to who we might become if we're smart enough to follow the lead of the music. In this piece, the transcription does work. But I'm primarily influenced by my friend Paul Dooley and his dedication to making it work. There have been other transcriptions that work as well. We don't need to talk about which pieces, but it can work. We have to be very careful.

[Edward Protzman]

Were there any elements of the orchestra version of *Masks and Machines* that didn't translate from the orchestral version to the wind version?

[Gary Green]

I didn't know the orchestral version well enough to know. I'll tell you what. The first time I saw that flute part in the last movement, I thought, we're in trouble because that is hard, and it is moving along. But we got to the first rehearsal, and the flutes read it with no problem. I was like, what is that all about? I'm not a flute player, so I was guessing for them, and they surprised me. They did just terrific, and I was concerned about that. The clarinet part of the transcription in the first movement was problematic, but they worked that out, too. I think it works great. I believe the transcription that Paul gave us is authentic in every way. It's just a different piece.

[Edward Protzman]

The popular word right now in everything is culture, which is important. I think that, since the early days of CBDNA and the American Band Masters Association, the wind band world has created a culture that supports new music. I believe it's really impactful. Trying to find the non-musical elements is challenging.

[Gary Green]

Well, sometimes music that truly affects the spirit and the soul doesn't need to be held up in terms of social media or other things. It just needs to be, and people need to know about it. People playing and promoting it need to let others know, and the word will go out. But sometimes, we live in a society that doesn't want to wait that long or wants some ratification faster than that. So, we look at those kinds of things. We need to be aware that we are in an important business of art in composition, and we need to be loyal to ourselves and our hearts as we go through that.

Honestly, that would be a wonderful conversation for us to have over a beer just one night when we are trying to solve all the world's problems.

In a situation like this, *Masks and Machines* is an effort from a great composer, and I mean that. I just want to let you know that I think the greatest piece that's ever been written for the band is Ingolf Dahl's *Sinfonietta*. You change one thing, and it changes everything.

It is a great piece. I mention it because I put Paul in the same category. He tries to find ways to get the ensemble to sound as good as it can for the good of the art.

[Edward Protzman]

We touched on this already, but I'll re-ask it. It was common in the classical period for composers to transcribe their works to small wind groups, whether it was an advertisement for a new opera or a dinner party. Do transcriptions written by the original composer of a composition have more authenticity or artistic merit than those written by someone other than the composer? I am referring to transcriptions created by people not collaborating with the composer because you mentioned that collaborating with the composer helps transcription.

[Gary Green]

I talked to Frank about transcribing his symphony, and I'd never done anything like that. I had transcribed things, but it was either for my marching band when I was teaching high school or something smaller, nothing big like that, and he said he would like that. So, I then told him I wanted to work with him.

Many years ago, at the University of Connecticut, I commissioned David Maslanka to write a piece for me, his *Symphony No. 3*. I'd asked David to write a piece of about twenty minutes in length, moderate difficulty, so we'd have a chance to play it because my students in my ensemble were undergrads. So, he sends me an hour-long piece that absolutely nobody can play. He sent me the score to the second movement first, and I said, that's great. Where are the parts? He says, well, when you commission like this, you don't get parts; you get a score. You have to generate the parts. I did not have any more money. So, I did the parts. It took me eight months to write those parts.

So, remembering the pain of writing all those parts. When I started Frank's piece, I decided I would learn Finale rather than do that again. So, I learned Finale and started transcribing Frank's *Symphony No. 1*. I finished the third movement first. Frank was teaching at Interlochen, and I sent him the score. I was so happy. I had done all this work and learned to use Finale. It was beautiful, and I could not wait for him to get it because I knew I would be a hero. So, for three weeks, I have heard nothing. Finally, he returned the score to me, and it looked like somebody had bled on it. I mean, there was red ink everywhere. I was like, what? How could this be? He said the transpositions are wrong; the phrase lines are not correct over here, this crescendo marking is touching that diminuendo marking, and so on. I think I'm just not going to deal with this. I just won't do it in anymore. Then I thought, wait a minute, Frank is teaching me how to write, and I need to shut up and listen to him.

So, in a case like that, having the opportunity to learn such valuable information about a composer's spiritual journey, I couldn't replace it with anything. There's nothing I could replace that with. Frank helped me so much that you might as well put him down as the one who transcribed it. The piece is now played as a wind band work more often than an orchestral one.

I do believe that there are ways for transcriptions to work if composers are deeply involved, but there is no guarantee.

[Edward Protzman]

Those are all my questions. Do you have anything that you think you could add to this idea of modern transcriptions done by the composer, or transcriptions in general?

[Gary Green]

If a composer believes their piece has value in another ensemble setting, that's their business. Whether or not I would play that piece is my business.

It is valuable, and transcription is valuable, but there's an asterisk there. You have to think about it; you can't just do it because it is popular.

[Edward Protzman]

Thank you so much for your time. Every time I speak with you, I learn more.