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C.A.L.M.

By

Jessica Mc Cutchen, Western Washington University

Accepted in Partial Completion
of the Requirements for the Degree
Master of Music

ADVISORY COMMITTEE

Chair, Dr. Leslie Sommer

Dr. Bruce Hamilton

Dr. Charles Halka

GRADUATE SCHOOL

David L. Patrick, Interim Dean

Master's Thesis

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Signature:

A handwritten signature in black ink, appearing to read "Jennifer", written over a horizontal line.

Date:

5/21/2020

C.A.L.M.

for wind ensemble

Jessica McCutchen
2020

Instrumentation

Piccolo
Flute 1,2
Oboe
English horn
Bassoon 1,2
B♭ Clarinet 1,2,3
B♭ Bass clarinet
B♭ Soprano saxophone
E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone

B♭ Trumpet 1,2,3
F Horn 1,2,3,4
Trombone 1,2,3
Bass trombone

Percussion 1
timpani
triangle
bass drum
Percussion 2
vibraphone
triangle
bass drum
floor toms
Percussion 3
snare
suspended cymbal
leaves **
Percussion 4
glockenspiel
chimes
bass drum

Piano

** Percussionist is to gather leaves [half gallon recommended]. If there are no leaves, crumple up paper, or use an assortment of wood shakers and pod rattles to mimic the sound of wind rustling leaves.

Performance notes -

The opening section is roughly timed and is broken out into three mini subsections - each indicated by brackets. The first subsection (A) is silent.

(B) The winds and brass are to mimic wind by blowing through their instruments. This is supposed to mimic the sound of wind creeping through the forest. The wind should start in the back of the ensemble, transition to the front, and fade out in the back.

(C) This section is similar to B, but the percussion adds leaves.

Leaves and wind should continue into measure 8 at the will of the performers. These sounds should get more sparse as instruments come in.

The Inspiration:

In June of 2018, my mother was diagnosed with cancer. During that summer, we travelled all across Oregon to experience all the beauty it had to offer. She showed me all of her favorite places to hunt for rocks, we told stories, and caught up from years of missed moments. The night before I moved to Bellingham to be a part of the music program at WWU, I told my mom that it wasn't too late and how I wanted to stay home to help her. Despite many attempts, she refused my offer. She said she didn't want to hold me back and told me to go off and follow my dreams. If there is anything you should know about my mom is how stubborn she is. You stand no chance in a debate with her.

The night I watched her drive away was probably one of the hardest nights I've experienced. I spent the school year resenting it for preventing me from being with her. For a year, I hated music.

On May 7th, 2019, I woke up to a text from my mother telling us all that she was cancer free. Surgery and months of chemo and radiation cured her. In thinking of ways I could celebrate her bravery, strength, and beauty, I settled on composing a piece of music for her. In this piece, her name, Christy, is repeated throughout. Her birthday, August 31 is woven in. Nocturne in E Flat by Chopin is her favorite piece of classical music, so I took elements from that to make one of the main themes. The beginning highlights our time spent together in the woods. The haunting, but beautiful sound of wind breaking through the trees. At the climax of the piece, all the elements I used come together to paint a picture of who she is as a whole. The piece ends with solo piano. This was to reflect on the nights we had growing up and her daily request to play her to sleep every night.

As for the name of the piece, it came from a text about halfway through her treatment. We asked her how she was doing and she responded:

"I am Christy Ann LeBrun McCutchen, I am C.A.L.M. and feeling good."

I want to thank my mom for everything she has done for my sisters and I. She pushed us to chase our dreams and taught us to believe in ourselves. She taught us to find the humor in a tough situation because laughter heals us. She taught us that we can find beauty in everything, we just might have to search for it.

C.A.L.M.

for the bravest person I know - my mother.
"I am Christy Ann Le brun Mc Cutchen, I am CALM and I'm feeling good"

Jessica Mc Cutchen

A 3-5" B 5-7" C 10-15"

Piccolo
Flute 1
Flute 2
Oboe
English Horn
Bassoon 1
Bassoon 2
Clarinet in Bb 1
Clarinet in Bb 2
Clarinet in Bb 3
Bass Clarinet
Soprano Sax
Alto Sax
Tenor Sax
Baritone Sax
Trumpet in Bb 1
Trumpet in Bb 2
Trumpet in Bb 3
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trombone 1
Trombone 2
Bass Trombone
Euphonium
Tuba
Percussion 3

6 Freely (♩ = ca.76)

This musical score is for the piece "C.A.L.M." by Michael Nyman, movement 6, "Freely". The tempo is marked as ♩ = ca.76. The score is for a large orchestra and includes the following parts:

- Picc.
- Fl. 1 (No vibrato, pp)
- Fl. 2 (No vibrato, pp)
- Ob.
- E. Hn.
- Bsn. 1
- Bsn. 2
- B♭-Cl. 1 (mp)
- B♭-Cl. 2 (mp)
- B♭-Cl. 3 (pp)
- B. Cl.
- S. Sax.
- A. Sax.
- T. Sax.
- B. Sax.
- B♭-Tpt. 1
- B♭-Tpt. 2
- B♭-Tpt. 3
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph.
- Tuba
- Pno.
- Perc. 1
- Perc. 2 (Vibraphons, bowed)
- Perc. 3
- Perc. 4 (Clockenspiel, mp)

The score is written in 4/4 time and features various dynamics such as *pp*, *mp*, and *n*. Performance instructions include "No vibrato" for the flutes and "solo" for the E. Hn. at measure 14. The percussion parts include specific techniques like "bowed" for the vibraphons and "Clockenspiel" for the fourth percussionist.

20

16 18 20 22

Picc. *p*

Fl. 1 *vibrato* *p*

Fl. 2 *vibrato* *p*

Ob. *p*

E. Hn. *p*

Bsn. 1 *p*

Bsn. 2

B♭ Cl. 1 *pp* *p*

B♭ Cl. 2 *pp* *p*

B♭ Cl. 3 *pp* *p*

B. Cl. *pp*

S. Sx. *mp*

A. Sx. *mp*

T. Sx.

B. Sx.

16 18 20 22

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Tbn. 1

Tbn. 2

B. Tbn.

Euph. *solo* *mp*

Tuba

16 18 20 22

Pno. *p* *mp*

16 18 20 22

Perc. 1 *mp* [Triangle]

Perc. 2 [Vibraphone] *mp* mallets

Perc. 3

Perc. 4 [Clackenspiel] *p*

24 26 28 30

Picc. *pp* *mf*

Fl. 1. *pp* *mf*

Fl. 2. *pp* *mf*

Ob. *pp*

E. Hn. *mf*

Bsn. 1. *mp*

Bsn. 2. *mp*

B♭ Cl. 1. *mp* *f* *mp* *f* *mp*

B♭ Cl. 2. *mp* *f* *mp* *f* *mp*

B♭ Cl. 3. *mp* *f* *mp* *f* *mp*

B. Cl. *mp* *f* *mp* *f* *mp*

S. Sax. *mp* *f* *mp* *f* *mp*

A. Sax. *mp* *f* *mp* *f* *mp*

T. Sax. *mp* *f* *mp* *f* *mp*

B. Sax. *mp* *f* *mp* *f* *mp*

B♭ Tpt. 1. *mf* *mf*

B♭ Tpt. 2. *mp* *mp*

B♭ Tpt. 3. *mp* *mp*

Hn. 1. *mf*

Hn. 2. *mf*

Hn. 3. *mf*

Hn. 4. *mf*

Tbn. 1. *mp*

Tbn. 2. *mp*

B. Tbn. *mp*

Euph. *mp*

Tuba *mp*

Pno. *mp*

Perc. 1. [Timpani] *mp*

Perc. 2. [Bass drum] *mp* [Triangle] *mf*

Perc. 3. [Snare] *mp*

Perc. 4. [Glockenspiel] *mf*

This page of the musical score, titled "C.A.L.M.", covers measures 32 through 40. It features a large ensemble of instruments. The woodwinds include Piccolo, Flutes 1 and 2, Oboe, English Horn, Bassoons 1 and 2, Clarinets in B-flat (1, 2, and 3), Bass Clarinet, Saxophones in Soprano, Alto, Tenor, and Baritone, and Trumpets in B-flat (1, 2, and 3). The brass section consists of Horns 1 through 4, Trombones 1, 2, and Bass Trombone, Euphonium, and Tuba. The keyboard section includes Piano. The percussion section is divided into four parts: Percussion 1 (Bass drum and Triangle), Percussion 2 (Snare), Percussion 3 (Cymbals), and Percussion 4 (Glockenspiel). The score is written in a key signature of two flats and a common time signature. Measure numbers 32, 34, 36, 38, and 40 are clearly marked at the beginning of their respective staves. Dynamic markings such as *mp*, *f*, *mf*, and *p* are used throughout to indicate volume. The score shows a complex texture with many instruments playing active parts, particularly in the woodwind and string sections.

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

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Ob. *f* *p*

E. Hn. *p*

Bsn. 1 *p*

Bsn. 2 *p*

B♭ Cl. 1 *f* *p* solo *mf*

B♭ Cl. 2 *f* *p*

B♭ Cl. 3 *f* *p*

B. Cl. *p*

S. Sax. solo *mf*

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1 *mf* solo *mf* tutti

B♭ Tpt. 2 *mf*

B♭ Tpt. 3 *mf*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Pno.

Perc. 1 *mf* Triangle

Perc. 2

Perc. 3 Snare

Perc. 4 Chimes *mf*

55

Musical score for C.A.L.M. page 13, measures 54-64. The score is arranged in systems. The first system includes Picc, Fl. 1, Fl. 2, Ob., E. Hn., Ban. 1, Ban. 2, B♭-Cl. 1, B♭-Cl. 2, B♭-Cl. 3, B. Cl., S. Sax., A. Sax., T. Sax., and B. Sax. The second system includes B♭-Tpt. 1, B♭-Tpt. 2, B♭-Tpt. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, B. Tbn., Euph., and Tuba. The third system includes Pno. The fourth system includes Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The score includes various musical notations such as notes, rests, dynamics (mf, f, solo, tutti), and performance instructions (Tampuri, Floor toms - high and low, Snare, Chimes, Bass drum). Measure numbers 54, 56, 58, 60, 62, and 64 are indicated at the top of each system.

65 66 68 70 72

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

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. *mf*

E. Hn. *mf*

Bsn. 1 *mf* *sol* *mp* *sol*

Bsn. 2 *mf* *mp* *sol*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B♭ Cl. 3 *p*

B. Cl. *p*

S. Sax. *p* *mp*

A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

B♭ Tpt. 1 *mf* *mp*

B♭ Tpt. 2 *mf* *mp*

B♭ Tpt. 3 *mf* *mp*

Hn. 1 *mf* *mp*

Hn. 2 *mf* *mp*

Hn. 3 *mf* *mp*

Hn. 4 *mf* *mp*

Tbn. 1 *mf* *mp*

Tbn. 2 *mf* *mp*

B. Tbn. *mf* *mp*

Euph. *mf* *mp*

Tuba *mf* *mp*

Pno. *mf* *mp*

Perc. 1 [Timpani]

Perc. 2 [Floor toms - high and low] [Vibraphone] *mp*

Perc. 3 [Snare] *mp*

Perc. 4 [Bass drum] *mp*

73 74 75 76 77 78 80 81 82

Picc. *mf* *f* *mp*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. *mf*

E. Hn. *mf*

Bsn. 1 *f*

Bsn. 2 *f*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3

B. Cl.

S. Sax. *mf*

A. Sax. *mf*

T. Sax.

B. Sax. *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn.

Euph. *f*

Tuba *f*

Pno. *mf* *mp*

Perc. 1

Perc. 2 *Vibraphone*

Perc. 3 *73 bowed*

Perc. 4 *73 Glockenspiel* *mp*

84

This page of the musical score, titled "C.A.L.M.", covers measures 84 to 86. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score includes dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *p* (piano). The woodwind section includes Piccolo, Flutes 1 and 2, Oboe, English Horn, Bassoons 1 and 2, Clarinets 1, 2, and 3, Bass Clarinet, Saxophones Alto, Tenor, and Baritone, and Trombones 1, 2, and 3. The brass section includes Trumpets 1, 2, and 3, Horns 1, 2, 3, and 4, Trombones 1, 2, and 3, Euphonium, and Tuba. The percussion section includes Piano, Triangle, Bass Drum, Vibraphone, Snare, and Tom-toms. The strings section includes Violins 1 and 2, Violas, Cellos, and Double Basses. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like slurs and accents. Measure numbers 84, 85, and 86 are clearly marked at the beginning of their respective systems.

88 90 92

Pic.

Fl. 1

Fl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vibraphone

Snare

Glockenspiel

Chimes

Timpani

mf

f

6

6

94 96 98 100 102 104

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. *p*

E. Hn.

Bsn. 1 *mp*

Bsn. 2 *mp*

B♭-Cl. 1

B♭-Cl. 2

B♭-Cl. 3

B. Cl. *mp*

S. Sax.

A. Sax.

T. Sax.

B. Sax. *mf* *p*

B♭-Tpt. 1 *p*

B♭-Tpt. 2 *mp* harmon mute, stem in

B♭-Tpt. 3 *mp* harmon mute, stem in

Hn. 1 *p* *mf* *p*

Hn. 2 *p* *mf* *p*

Hn. 3 *p* *mf* *p*

Hn. 4 *p* *mf* *p*

Tbn. 1 *mf* *p*

Tbn. 2 *mf* *p*

B. Tbn. *mf* *p*

Euph. *mf* *p*

Tuba *mf* *p*

Pno.

Perc. 1 *Tempo*

Perc. 2

Perc. 3

Perc. 4

113

Musical score for C.A.L.M. page 19, measures 106-114. The score is arranged in systems for various instruments. The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes the following parts:

- Picc. (Piccolo)
- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Ob. (Oboe)
- E. Hn. (English Horn)
- Ban. 1 (Bassoon 1)
- Ban. 2 (Bassoon 2)
- B♭-Cl. 1 (Bass Clarinet 1)
- B♭-Cl. 2 (Bass Clarinet 2)
- B♭-Cl. 3 (Bass Clarinet 3)
- B. Cl. (Baritone Clarinet)
- S. Sax. (Soprano Saxophone)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Bass Saxophone)
- B♭-Tpt. 1 (Bass Trumpet 1)
- B♭-Tpt. 2 (Bass Trumpet 2)
- B♭-Tpt. 3 (Bass Trumpet 3)
- Hn. 1 (Horn 1)
- Hn. 2 (Horn 2)
- Hn. 3 (Horn 3)
- Hn. 4 (Horn 4)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- B. Tbn. (Baritone Trombone)
- Euph. (Euphonium)
- Tuba
- Pno. (Piano)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)
- Perc. 4 (Percussion 4)

Measure numbers 106, 108, 110, 112, and 114 are indicated at the top of the score. Dynamics include *mf* (mezzo-forte), *f* (forte), and *mf* (mezzo-forte). Performance instructions include "open" for the trumpets and "Kloekenspel" for Percussion 4.

Musical score for C.A.L.M. page 20, measures 116-122. The score is in 4/4 time and features a variety of instruments. The woodwind section includes Piccolo, Flute 1 and 2, Oboe, and Clarinets in Bb, Bb, Bb, and B. The brass section includes Trumpets in Bb (1-3), Horns (1-4), Trombones (1-2), Euphonium, and Tuba. The piano part is shown in grand staff notation. The percussion section includes four parts: Perc. 1, Perc. 2, Perc. 3, and Perc. 4 (labeled 'Glöckenspiel'). The score includes dynamic markings such as *f* and *sf*, and rehearsal marks at measures 116, 118, 120, and 122. The key signature has two flats.

125

129

124

Picc. *f* *p*

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Ob. *f* *p*

E. Hn. *f* *p*

Ban. 1 *ff*

Ban. 2 *ff*

B♭ Cl. 1 *ff* *p* solo *mp*

B♭ Cl. 2 *ff* *p*

B♭ Cl. 3 *ff* *p*

B. Cl. *ff* *p*

S. Sax. *ff* *p*

A. Sax. *ff* *p*

T. Sax. *ff* *p*

B. Sax. *f* *p*

124

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. *f*

Tuba *f*

124

Pno. *f* *p*

124

Perc. 1 [Timp] *f*

Perc. 2 [Suspended cymbal]

Perc. 3 [Snare] *f*

Perc. 4 [Glockenspiel] *f*

132 134 136 138

Picc. *mf*

Fl. 1 *mp* *f* *mp* *f* *mp* *f*

Fl. 2 *mp* *f* *mp* *f* *mp* *f*

Ob.

E. Hn.

Ban. 1

Ban. 2

Bb. Cl. 1 *f* *mp* *f* *mp* *f*

Bb. Cl. 2 *mp* *f* *mp* *f* *mp* *f*

Bb. Cl. 3 *mp* *f* *mp* *f* *mp* *f*

B. Cl.

S. Sax.

A. Sax. *mp* *f* *mp* *f* *mp* *f*

T. Sax. *mp* *f* *mp* *f* *mp* *f*

B. Sax. *mp* *f* *mp* *f* *mp* *f*

Bb. Tpt. 1 *mf*

Bb. Tpt. 2

Bb. Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Pno. *mp*

Perc. 1 *mp* [Triangle]

Perc. 2 *mp* [Vibraphone] bowed

Perc. 3 [Suspended cymbal]

Perc. 4 [Clockenspiel] *mp* [Drum beater]

141

Musical score for C.A.L.M. page 23, measures 139-144. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The key signature is three flats (B-flat major/D minor) and the time signature is 3/4. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). Measure numbers 139, 140, 142, and 144 are indicated above the staves. The percussion section includes parts for Triangle, Suspended cymbal, Glockenspiel, and mallets. The woodwind section includes Piccolo, Flute 1 and 2, Oboe, English Horn, Bassoon 1 and 2, B-flat Clarinet 1, 2, and 3, B-flat Clarinet, Saxophone (Alto, Tenor, Bass), and Bass Clarinet. The brass section includes Trumpet 1, 2, and 3, Horn 1, 2, 3, and 4, Trombone 1 and 2, Bass Trombone, Euphonium, and Tuba. The piano part is shown in grand staff notation.

146

2 2 8

Musical score for C.A.L.M. page 24, measures 146-150. The score is in 2/2 time and features a variety of instruments. The key signature has three sharps (F#, C#, G#). The score is divided into two systems. The first system includes Picc., Fl. 1, Fl. 2, Ob., E. Hn., Ban. 1, Ban. 2, B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., S. Sax., A. Sax., T. Sax., and B. Sax. The second system includes B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tuba, Pno., Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The score includes dynamic markings such as *f*, *mp*, and *pp*, and performance instructions like *Triangolo* and *[clockenspiel]*. Measure numbers 146, 148, and 150 are indicated at the top of the staves.

154

151 152 156 158

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

B♭-Cl. 1

B♭-Cl. 2

B♭-Cl. 3

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

151 152 154 156 158

B♭-Tpt. 1

B♭-Tpt. 2

B♭-Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

151 152 154 156 158

Pno.

151 152 154 156 158

Perc. 1

Perc. 2

Perc. 3

Perc. 4

160 162 164 166 168 *rit.* 170

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.

160 162 164 166 168 170

B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba

160 162 164 166 168 170

Pno.

160 162 164 166 168 170

Perc. 1
Perc. 2
Perc. 3
Perc. 4