

III. WAVES

Cindy McTee
1995

♩ = 48 *Rubato* 194 195 196 197 198

to Flute

Piccolo

Flute 1 SOLO SEMPRE *f* *f*

Flute 2

Oboe 1

Oboe 2

Bassoon 1 entrances should be inaudible throughout movement *pp* *mp* *pp* *pp* *mp* *pp*

Bassoon 2 entrances should be inaudible throughout movement *pp* *mp* *pp*

E♭ Clarinet

B♭ Clarinet 1 SOLO SEMPRE

B♭ Clarinet 2 entrances should be inaudible throughout movement *pp* *mp* *pp* *pp* *mp* *pp*

B♭ Clarinet 3 entrances should be inaudible throughout movement *pp* *mp* *pp*

Bass Clarinet entrances should be inaudible throughout movement *pp* *mp* *pp*

Soprano Sax

Alto Sax

Tenor Sax entrances should be inaudible throughout movement *pp* *mp* *pp* entrances should be inaudible throughout movement

Baritone Sax (Contra-Alto Clarinet in E♭) entrances should be inaudible throughout movement *pp* *mp* *pp*

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3 entrances should be inaudible throughout movement *pp* *mp* *pp*

Horn 1 entrances should be inaudible throughout movement *pp* *mp* *pp*

Horn 2 entrances should be inaudible throughout movement *pp* *mp* *pp*

Horn 3 entrances should be inaudible throughout movement *pp* *mp* *pp*

Horn 4 entrances should be inaudible throughout movement *pp* *mp* *pp*

Trombone 1 entrances should be inaudible throughout movement *pp* *mp* *pp*

Trombone 2 entrances should be inaudible throughout movement *pp* *mp* *pp*

Bass Trombone entrances should be inaudible throughout movement *pp* *mp* *pp*

Euphonium entrances should be inaudible throughout movement *pp* *mp* *pp*

Tuba MUTE *pp* *mp* *pp* roll on cym. (timpani tuning) *pp* *mp* *pp*

Timpani large cym. inverted on timp. *p* *mp* *pp* *mp*

Percussion 1 vibraphone *p* *mp* *mp*

Percussion 2 marimba *p* *mp* *mp*

Percussion 3 *lg. sus. cym.* *mp* *l.v. sempre* *mp*