

Forrest Wentzel

*To Blame  
Myself*

for  
orchestra

(2025)

Full Score

# Instrumentation

2 flutes

alto flute

2 oboes

cor anglais

2 clarinets in B $\flat$

bass clarinet

2 bassoons

contrabassoon

4 horns in F

4 trumpets in B $\flat$

2 tenor trombones

bass trombone

tuba

2 harps

celeste

timpani

percussion (4 players)

I: 5 wood blocks, suspended cymbal

II: concert bass drum, tam-tam

III: tam-tam, tubular bells, snare drum

IV: vibraphone, snare drum

strings

violin I

violin II

violoncello

double bass

The score is transposed

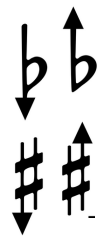
Duration c.10 minutes

# Program Note

In 2024, I was forced to make an impossible choice when my beloved cat, Boy, suddenly fell ill. The vets had barely managed to keep him alive, and with no overnight staff, I had to decide: take him to the ER, where he might die alone in a sterile cage, or bring him home, where he would be comfortable but beyond the reach of medical intervention. I chose the latter, and he died in my arms. This piece explores the weight of that decision—the guilt that has eclipsed my ability to fully grieve. It is about love, loss, and the way regret can take hold of mourning, turning it into something heavier than the loss itself.

## Performance Instructions

### *Strings & Trombones*

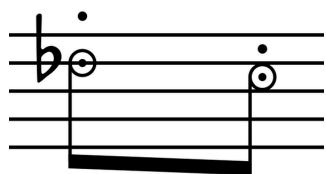


Raise or lower written pitch by one quarter tone



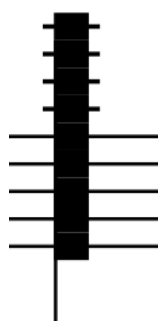
Glissando down by approximately one whole step

### *Flutes*

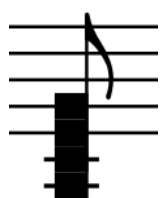
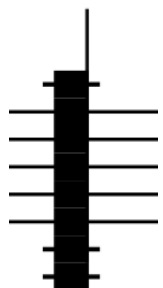


Pizzicato / slap tongue

### *Celeste*



Forearm cluster – play as many notes at once as possible using both forearms



Palm cluster – play as many notes at once as possible with one hand





This page of the musical score, titled "To Blame Myself" (page 3), features a complex orchestration. The score is divided into several systems of staves. The top system includes Flute 1 & 2, Alto Flute, Oboe 1 & 2, Cor Anglais, Clarinet in Bb 1 & 2, Bass Clarinet, Bassoon 1 & 2, and Contrabassoon. The second system includes Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in Bb 1 & 2, Trumpet in Bb 3 & 4, Trombone 1 & 2, Baritone Trombone, and Tuba. The third system includes Timpani, Percussion 1, 2, 3, and 4, Harp 1 & 2, and Cello. The bottom system includes Violin I & II, Viola, Violoncello, and Double Bass. The score is marked with various dynamics such as *f*, *pp*, *ff*, *mp*, and *p*, and includes numerous articulations like accents, slurs, and breath marks. The key signature is one sharp (F#), and the time signature is 3/4. The page number "24" is visible at the top left of the first staff.

B

33

Fl. 1 2

A. Fl.

Ob. 1 2

C. A.

Cl. in B $\flat$  1 2

B. Cl.

Bsn. 1 2

Cbsn.

Hn in F 1 2

Hn in F 3 4

Tpt in B $\flat$  1 2

Tpt in B $\flat$  3 4

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 (Cym.)

Hp 1

Hp 2

Cel.

Vln I

Vln II

Vla.

Vc.

D. B.

*p*

*pp*

*con sord.*

*senza sord.*

*mp*

*mf*

*f*

*arco*

*pizz.*

*ord.*

*mp > p*

*pp < p*

*pp < p*

*pp < p*

*pp < p*

*mp < f*

*f*

*p*

To Tub. Bells

To Tam.





To Blame Myself

65 E ♩ = ♩ (♩ = 60)

Fl. 1 2  
A. Fl.  
Ob. 1 2  
C. A.  
Cl. in B♭ 1 2  
B. Cl.  
Bsn 1 2  
Cbsn  
Hn in F 1 2  
Hn in F 3 4  
Tpt in B♭ 1 2  
Tpt in B♭ 3 4  
Tbn. 1 2  
B. Tbn.  
Tba  
Timp.  
Perc. 1 *p > pp* *p > pp* *p > pp* *p > pp* *p > pp* *p > pp* To Sus. Cym.  
Perc. 2 To B. Dr.  
Perc. 3 To Tam.  
Perc. 4 To Sn. Dr.  
Hp 1  
Hp 2  
Cel.  
Vln I arco  
Vln II arco  
Via arco  
Vc. arco  
D. B. arco





This musical score page, titled "To Blame Myself", is page 10 of a larger work. It features a complex orchestration with multiple parts for woodwinds, brass, percussion, and strings. The score is divided into three measures. The first measure (measures 91-92) includes trills for the Flutes and a piano (*p*) sixteenth-note pattern for the Bassoon and Contrabass. The second measure (measures 93-94) features a dynamic shift to mezzo-forte (*mf*) and the introduction of sixteenth-note patterns for the Flutes, Clarinet in A, and Saxophones. The third measure (measures 95-96) is marked with a box containing the letter "G" and features a forte (*f*) sixteenth-note pattern for the Flutes, Clarinet in A, and Saxophones. The Percussion section includes parts for Suspended Cymbal, Tam-tam, Snare Drum, and Bass Drum. The String section includes Violins I and II, Viola, Violoncello, and Double Bass. The score includes various musical notations such as dynamics (*pp*, *p*, *mf*, *f*), articulation (*tr*, *ord.*), and performance instructions.

This page of the musical score, titled "To Blame Myself", page 11, contains the following parts and measures:

- Flute (Fl. 1, 2):** Measures 95-98. Part 1 (1) plays sixteenth-note runs with a *f* dynamic. Part 2 (2) is silent.
- Alto Flute (A. Fl.):** Measures 95-98. Part 1 (1) plays sixteenth-note runs with a *f* dynamic. Part 2 (2) is silent.
- Oboe (Ob. 1, 2):** Measures 95-98. Both parts (1 and 2) are silent.
- Cor Anglais (C. A.):** Measures 95-98. Part 1 (1) is silent.
- Clarinet in Bb (Cl. in Bb 1, 2):** Measures 95-98. Part 1 (1) plays sixteenth-note runs with a *f* dynamic. Part 2 (2) is silent.
- Bass Clarinet (B. Cl.):** Measures 95-98. Part 1 (1) plays eighth-note patterns with a *f* dynamic.
- Bassoon (Bsn 1, 2):** Measures 95-98. Both parts (1 and 2) play eighth-note patterns.
- Contrabassoon (Cbsn):** Measures 95-98. Part 1 (1) plays eighth-note patterns.
- Horn in F (Hn in F 1, 2, 3, 4):** Measures 95-98. Parts 1 and 2 play triplet chords with a *f* dynamic. Parts 3 and 4 play eighth-note patterns.
- Trumpet in Bb (Tpt in Bb 1, 2, 3, 4):** Measures 95-98. Parts 1 and 2 play sixteenth-note runs with a *f* dynamic. Parts 3 and 4 are silent.
- Trombone (Tbn. 1, 2):** Measures 95-98. Part 1 (1) plays sixteenth-note runs with a *f* dynamic. Part 2 (2) is silent.
- Bass Trombone (B. Tbn.):** Measures 95-98. Part 1 (1) plays eighth-note patterns.
- Tuba (Tba):** Measures 95-98. Part 1 (1) plays eighth-note patterns.
- Timpani (Timp.):** Measures 95-98. Part 1 (1) plays a rhythmic pattern with a *f* dynamic.
- Percussion (Perc. 1, 2, 3, 4):** Measures 95-98. Parts 1, 2, and 3 are silent. Part 4 (4) plays a sixteenth-note run with a *f* dynamic.
- Harpsichord (Hp 1, 2):** Measures 95-98. Both parts (1 and 2) are silent.
- Cello (Cel.):** Measures 95-98. Part 1 (1) is silent.
- Violin I (Vln I):** Measures 95-98. Part 1 (1) plays eighth-note patterns.
- Violin II (Vln II):** Measures 95-98. Part 1 (1) plays eighth-note patterns.
- Viola (Vla):** Measures 95-98. Part 1 (1) plays eighth-note patterns.
- Violoncello (Vc.):** Measures 95-98. Part 1 (1) plays eighth-note patterns.
- Double Bass (D. B.):** Measures 95-98. Part 1 (1) plays eighth-note patterns.

100

Fl. 1  
2

A. Fl.

Ob. 1  
2

C. A.

Cl. in B $\flat$  1  
2

B. Cl.

Bsn. 1  
2

Cbsn.

Hn in F 1  
2

Hn in F 3  
4

Tpt in B $\flat$  1  
2

Tpt in B $\flat$  3  
4

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp 1

Hp 2

Cel.

Vln I

Vln II

Vla.

Vc.

D. B.

*f*

*p*

*p < f*

*pp*

To Vib.

pizz.



116

Fl. 1  
2

A. Fl.

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2

Hn in F 3  
4

Tpt in Bb 1  
2

Tpt in Bb 3  
4

Tbn. 1  
2

B. Tbn.

Tba

Timp.

Perc. 1

Perc. 2  
*p > pp*  
*p > pp*  
*p > pp*  
*p > pp*  
*p > pp*  
*p > pp*  
*p > pp*  
*p > pp*  
*p > pp*  
*p > pp*

Perc. 3

Perc. 4  
(*cel.*)

Hp 1

Hp 2

Cel.

Vln I

Vln II

Via

Vc.

D. B.

136

Fl. 1  
2

A. Fl.

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

B. Cl.

Bsn. 1  
2

Cbsn.

Hn in F 1  
2

Hn in F 3  
4

Tpt in Bb 1  
2

Tpt in Bb 3  
4

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2  
*p* *pp*  
*p* *pp*  
*p* *pp*  
*p* *pp*  
*p* *pp*  
*p* *pp*  
*p* *pp*  
*p* *pp*  
*p* *pp*  
*p* *pp*  
*p* *pp*

To Sn. Dr.

Perc. 3

Perc. 4  
(*cel.*)

Hp 1

Hp 2

Cel.

Vln I

Vln II

Via

Vc.

D. B.

ritardando.....  $\text{♩} = 40$

136

Fl. 1 2

A. Fl.

Ob. 1 2

C. A.

Cl. in B $\flat$  1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

Hn in F 3 4

Tpt in B $\flat$  1 2

Tpt in B $\flat$  3 4

Tbn. 1

Tbn. 2

B. Tbn.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp 1

Hp 2

Cel.

Vln I

Vln II

Vla

Vc.

D. B.

To Sus. Cym.

To Tub. Bells

Sn. Dr.

arco

*ff*

*p*

*mp*

*f*

*ritardando*

*bisbigliando*

*arco*



156

Fl. 1  
2

A. Fl.

Ob. 1  
2

C. A.

Cl. in B $\flat$  1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2

Hn in F 3  
4

Tpt in B $\flat$  1  
*con sord.*  
*pp*  
13

Tpt in B $\flat$  2  
*con sord.*  
*pp*  
13

Tpt in B $\flat$  3  
*pp*  
5

Tpt in B $\flat$  4  
*pp*  
6

Tbn. 1  
2

B. Tbn.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4  
(*cel.*)

Hp 1  
*mp*

Hp 2  
*mp*

Cel.  
(*cel.*)

Vln I  
*mf*  
III  
sul pont.

Vln II  
*mf*  
IV  
sul pont.

Vla  
*mf*  
IV  
sul pont.

Vcl.  
*mf*  
III  
sul pont.

D. B.

This page of the musical score, titled "To Blame Myself" and numbered 19, contains the following instruments and parts:

- Flutes (Fl. 1, 2):** Part 1 starts at measure 159. Both parts feature complex rhythmic patterns with triplets and sixteenth notes, marked *p* and *ff*.
- Alto Flute (A. Fl.):** Similar to the flutes, with intricate rhythmic figures.
- Oboes (Ob. 1, 2):** Part 1 includes triplets and sixteenth notes, marked *p* and *ff*.
- Clarinet in A (C. A.):** Similar to the oboes, with triplets and sixteenth notes, marked *p* and *ff*.
- Clarinets in Bb (Cl. in Bb 1, 2):** Part 1 is marked *f* and *p*; Part 2 is marked *pp* and *ff*.
- Bass Clarinet (B. Cl.):** Part 1 is marked *f* and *p*; Part 2 is marked *pp* and *ff*.
- Bassoons (Bsn 1, 2):** Part 1 is marked *f* and *p*; Part 2 is marked *ff* and *pp*.
- Contrabassoon (Cbsn):** Part 1 is marked *f* and *p*; Part 2 is marked *ff* and *pp*.
- Horn in F (Hn in F 1, 2, 3, 4):** Part 1 is marked *pp* and *ff*; Part 3 is marked *pp* and *ff* with the instruction "senza sord."
- Trumpets in Bb (Tpt in Bb 1, 2, 3, 4):** Part 1 is marked *pp* and *ff*; Part 3 is marked *pp* and *ff*.
- Trombones (Tbn. 1, 2):** Part 1 is marked *p* and *f*; Part 2 is marked *ff* and *pp*.
- Bass Trombone (B. Tbn.):** Part 1 is marked *p* and *f*; Part 2 is marked *ff* and *pp*.
- Tuba (Tba):** Part 1 is marked *p* and *f*; Part 2 is marked *ff* and *pp*.
- Timpani (Timp.):** Part 1 is marked *pp* and *ff*.
- Percussion (Perc. 1, 2, 3, 4):** Part 3 includes dynamic markings *f*, *mp*, *f*, and *p*.
- Harp (Hp 1, 2):** Part 1 is marked *f* and *p*; Part 2 is marked *f* and *p*.
- Cello (Cel.):** Part 1 is marked *f* and *p*.
- Violins (Vln I, II):** Part 1 is marked *p* and *f*; Part 2 is marked *pp* and *ff*.
- Viola (Vla):** Part 1 is marked *p* and *f*; Part 2 is marked *pp* and *ff*.
- Violoncello (Vc.):** Part 1 is marked *p* and *f*; Part 2 is marked *pp* and *ff*.
- Double Bass (D. B.):** Part 1 is marked *p* and *f*; Part 2 is marked *pp* and *ff*.

This page of a musical score, titled "To Blame Myself", contains parts for a wide array of instruments. The score is organized into systems, with each instrument's part on a separate staff. The instruments listed on the left include:

- Flute 1 & 2 (Fl. 1, 2)
- Alto Flute (A. Fl.)
- Oboe 1 & 2 (Ob. 1, 2)
- Clarinet in A (C. A.)
- Clarinet in Bb 1 & 2 (Cl. in Bb 1, 2)
- Bass Clarinet (B. Cl.)
- Bassoon 1 & 2 (Bsn 1, 2)
- Contrabassoon (Cbsn)
- Horn in F 1 & 2 (Hn in F 1, 2)
- Horn in F 3 & 4 (Hn in F 3, 4)
- Trumpet in Bb 1 & 2 (Tpt in Bb 1, 2)
- Trumpet in Bb 3 & 4 (Tpt in Bb 3, 4)
- Trombone 1 & 2 (Tbn. 1, 2)
- Bass Trombone (B. Tbn.)
- Tuba (Tba)
- Timpani (Timp.)
- Percussion 1, 2, 3, 4 (Perc. 1, 2, 3, 4)
- W. Bl. (Wood Block)
- Harp 1 & 2 (Hp 1, 2)
- Cello (Cel.)
- Violin I & II (Vln I, Vln II)
- Viola (Vla)
- Violoncello (Vc.)
- Double Bass (D. B.)

The score features complex rhythmic patterns, including sixteenth-note runs in the woodwinds and bassoon, and various dynamic markings such as *pp* (pianissimo), *ff* (fortissimo), and *f* (forte). Performance techniques like "forearm cluster" and "palm cluster" are indicated for the cello. The piece concludes with a *pp* (pianissimo) dynamic across all instruments.