



# This Same Venom

for flute, oboe, and bassoon

Alexa Letourneau

**Goddamn Ham Sandwich**  
*or Love as a Form of Grief*

I sat for over two hours  
tonight -  
still, quiet,  
alone -  
staring at a goddamn ham sandwich.

I bought it so suddenly.  
Realizing that a full twenty-four hours has passed  
since I last ate anything,  
I was eager to escape my own patterns.

Yet I sat at my desk for so long,  
letting the hour-count rise even further.  
My stomach was as empty as my appetite,  
my memory full and bloated  
enough for the lot of them.

This isn't the first time  
I thought about you.  
Songs, shows, foods, phrases -  
so many things can bring back  
the handful of good memories  
I refused to let go.

I've had the recurring what-ifs  
play a few too many times too.  
What if I could talk to you one more time?  
What if I saw you out in the world somehow?  
What if I was just a little better,  
a little more receptive,  
a little more attentive,  
given a little more for you?  
It's already been so long -  
What if I really never see you again?  
What if I really never see you again?

What if I really never see you again?

It's been said that  
the end of a relationship can feel like the death of a loved  
one.

That grief will find another vein to sink its teeth in  
and fill it with venom.  
But grief hurts so much more  
when you are the only one in the world  
who can't hear their voice.

I told you that we needed to break up  
after over three years of Netflix  
and nights that were usually far too long,  
but sometimes not long enough.  
I watched you deny it,  
bargain for another week or day or hour,  
pace around the tear marks on your shirt and floor,  
and kick me out of your room with thunder  
shutting the door between us.

I stared at a stupid goddamn sandwich today  
after finding out about your girlfriend yesterday.

I was so delighted at first,  
so happy that I was only a chapter and not the story -  
but then I heard that you've been with her  
since the day the lightning divided us.  
I'm trapped in so many questions.

Did your grief only live  
within a thirty minute fight?  
When it was tense before it was laid to rest,  
was she sucking out the venom  
before the bite?  
What if I'm too poisoned  
to catch up to where you are?  
What if she hides her sadness  
behind the same smile I once wore  
to stop your anger and disappointment?

What does she see now? Does her mirror stare  
back with my reflection of us half a year in -  
Terrified of how much I loved you?  
Or maybe it weeps with the image of us  
after two and a half years - loving you  
out of fear?

What if she will be alone in two years,  
struck by **this same venom**,  
unable to self-advocate while your teeth  
are in someone else's throat?  
Will she carry this same shame of  
being too afraid of honesty,  
willing to take the rain from your eyes,  
but not the shock from your mouth?

Right now, I only want two things -  
You - happy, loving, living, thriving,  
fireworks firing from fingertips  
without me lighting the fuse.

And me, able to eat this goddamn ham sandwich.

You and I had synced our eating schedules  
so we would make sure  
neither of us skipped a meal.  
That rhythm has been broken for years.

I've found my own since then.  
But right now it sounds like two familiar songs  
playing in my head at the same time.  
The beats, the words, the moves -  
so jumbled, so scattered.

This headache only grows worse  
with the sound of the paper unwrapping.

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Alexa Letourneau

5'30"

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x noteheads followed by scoops or falls indicate breathing audibly in rhythm; notated on the middle line with a scoop indicates inhale, while second line with a fall indicates exhale. This may be done with or without the instrument, at any audible volume.



Hairpins with a circled tip indicate to or from niente

All grace notes are to be played before the beat.

Throughout all meter changes, the eighth note remains consistent.

# This Same Venom

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**Meditative and ritualistic** ♩ = 69

Musical score for Flute, Oboe, and Bassoon, measures 1-3. The score is in 4/4 time. Each instrument part includes the instruction "inhale exhale" above the first two measures. The music consists of quarter notes with breath marks (x) and slurs. Measure 3 ends with a 3/4 time signature change.

Musical score for Flute, Oboe, and Bassoon, measures 4-6. Measure 4 is circled with the number 4. Measure 6 is boxed with the number 6. The key signature changes to three sharps (F#, C#, G#) and the time signature changes to 4/4. Dynamics include *pp* and *p* with hairpins. The Flute and Bassoon parts have slurs over measures 5 and 6.

Musical score for Flute, Oboe, and Bassoon, measures 7-9. Measure 9 is circled with the number 9. The key signature remains three sharps. The time signature changes to 3/4 in measure 8 and 5/4 in measure 9. Dynamics include *p* and *mp* with hairpins. The Bassoon part has a slur over measures 8 and 9.

13 (3+2)

Fl. *pp*

Ob. *p*

Bsn. *p*

17 19 *accel.*

Fl. *mf*

Ob. *mf*

Bsn. *mf*

21 24 Nostalgic ♩ = 84

Fl. *p* *mf* *f*

Ob. *mp* *mf* *fp*

Bsn. *p* *mf* *fp*

26

Fl. *mp* *f* *p*

Ob. *f* *p*

Bsn. *f* *p*

Measures 26-30. Flute, Oboe, and Bassoon parts. Dynamics: *mp*, *f*, *p*. Time signatures: 2/4, 3/4, 4/4.



31

32

Fl. *mf*

Ob. *mf* *mp*

Bsn. *f* *sfpp*

Measures 31-34. Flute, Oboe, and Bassoon parts. Dynamics: *mf*, *mp*, *f*, *sfpp*. Measure 32 is boxed. Time signatures: 2/4, 3/4, 4/4.



35

(2+3)

Fl. *p*

Ob. *p*

Bsn. *p*

Measures 35-38. Flute, Oboe, and Bassoon parts. Dynamics: *p*. Measure 35 is boxed. Time signatures: 2/4, 3/4, 5/8, 4/4.

41

39

(3+2)

Fl.

Ob.

Bsn.

*mf*



42

(2+2+2+3)

(2+2+3)

Fl.

Ob.

Bsn.

*f*

*pp*

*p*



49

46

(2+3)

Fl.

Ob.

Bsn.

*ppp*

*ppp*

*pp*

*mp marcato*

*mp marcato*

This Same Venom  
full score

50

Fl. *mp*

Ob. *sfp*

Bsn. *mp marcato* *sfp*

53

Fl. *sfp* *accel.*

Ob. *f*

Bsn. *f*

55

57

Anxiously ♩ = 96

Fl. *ff p* *pp*

Ob. *ff p* *pp*

Bsn. *ff p* *pp*



This Same Venom  
full score

58

Fl. *mp* *f* *p sub.* *f*

Ob. *mp* *p* *mf*

Bsn. *f* *fp*

61

*ritardando, molto rubato*

Fl. *mp* *pp* *mp*

Ob. *p* *f dolce* *p*

Bsn. *mp*

65

**Lugubrious** ♩ = 96

64

Fl. *mp*

Ob. *pp* *p*

Bsn. *p*

This Same Venom  
full score

(2+2+3)

70

Aprehensive  $\text{♩} = 58$

68

(2+3)

Fl. *pp*  $\text{3}$  *f*

Ob. *pp*  $\text{3}$  *f*

Bsn. *pp*  $\text{3}$  *f*

71

Fl. *fp*  $\text{3}$

Ob. *(f)*

Bsn. *fp*  $\text{3}$  *mf*

74

75

Fl. *f* *mp* *p*  $\text{3}$   $\text{3}$

Ob. *sfp* *p* bell-like

Bsn. *p* bell-like

77

Fl. *f* bell-like

Ob. *ff*

Bsn. *f*

81

Fl. (2+3)

Ob. *p sub.* \*not a triplet!

Bsn. *p sub.*

87

85

Fl. *p* *f* *accel. poco a poco*

Ob. *mf* *f* *pp*

Bsn. *p* *f* *sfpp*

3 bars rest →

This Same Venom  
full score

90

Fl. *pp* *cresc. poco a poco*

Ob. *cresc. poco a poco*

Bsn. *cresc. poco a poco*

Double bar line

93

Fl. *(cresc.)*

Ob. *(cresc.)*

Bsn. *(cresc.)*

Double bar line

97

(2+3+2+2)

Fl. *(cresc.)*

Ob. *(cresc.)*

Bsn. *(cresc.)*

100

Unhinged, go ham! ♩ = 176

Musical score for measures 100-102. The score is for Flute (Fl.), Oboe (Ob.), and Bassoon (Bsn.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as ♩ = 176. The dynamic is *f* (forte). The Flute part features a melodic line with slurs and accents. The Oboe and Bassoon parts provide harmonic support with similar rhythmic patterns.

Musical score for measures 103-105. The score is for Flute (Fl.), Oboe (Ob.), and Bassoon (Bsn.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The dynamic is *ff* (fortissimo). The Flute part has a dynamic change to *p sub.* (piano) in measure 104. The Oboe and Bassoon parts also have dynamic changes to *p sub.* in measure 104. The Flute part features a melodic line with slurs and accents.

Musical score for measures 106-108. The score is for Flute (Fl.), Oboe (Ob.), and Bassoon (Bsn.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The dynamic is *fff* (fortississimo). The Flute part has a dynamic change to *fff* in measure 107. The Oboe and Bassoon parts also have dynamic changes to *fff* in measure 107. The Flute part features a melodic line with slurs and accents. The Oboe and Bassoon parts provide harmonic support with similar rhythmic patterns. The score ends with a double bar line and a repeat sign.

Flute

# This Same Venom

for flute, oboe, and bassoon

Alexa Letourneau

**Meditative and ritualistic** ♩ = 69

**6**

11

17

**19** *accel.*

**24**

23

**Nostalgic** ♩ = 84

29

**32**

35

*p*

(2+3)

39

(3+2)

**41**

(2+2+2+3)

*mf*

43

(2+2+3)

(2+3)

*f*

*pp*

*ppp*

48

**49**

*mp marcato*

*mp*

53

*sfp*

*f*

57

Anxiously ♩ = 96

*fp*

*pp*

*mp*

59

*f*

*p sub.*

*f*

62 *ritardando, molto rubato*

*pp mp*

**65**

**Lugubrious** ♩ = 96

(2+3+2)

*mp*

**70**

**Apprehensive** ♩ = 58

68 (2+3)

*pp f*

**75**

72

*fp f mp p*

76

*f*

bell-like

80

(2+3)

84

*p f*

3 bars rest →



87

87 *molto accel.*

[87-89] *pp* *cresc. poco a poco*

94

*(cresc.)*

100

(2+3+2+2) | **Unhinged, go ham!** ♩ = 176

98

*(cresc.)* *f*

101

*ff*

104

*p sub.*

107

*fff* **FREEZE!**

Oboe

# This Same Venom

for flute, oboe, and bassoon

Alexa Letourneau

**Meditative and ritualistic** ♩ = 58

inhale exhale

Musical notation for the first staff, including breath marks (inhale and exhale) and dynamic markings (pp, p, mp).

**6**

Musical notation for the second staff, including dynamic markings (pp, p, mp) and articulation.

13 (3+2)

Musical notation for the third staff, including dynamic markings (p) and articulation.

18 **19** *accel.*

Musical notation for the fourth staff, including dynamic markings (mf, mp, mf) and articulation.

**24**

**Nostalgic** ♩ = 84

Musical notation for the fifth staff, including dynamic markings (fp, f) and articulation.

30

**32**

Musical notation for the sixth staff, including dynamic markings (p, mf, mp) and articulation.

35

(2+3)

Musical notation for the seventh staff, including dynamic markings (p) and articulation.

38 (3+2) **41** (2+2+2+3)  
  
*mf*

43 (2+2+3) (2+3)  
  
*f pp ppp*

48 **49**  
  
*mp marcato*

52 *accel.*  
  
*sfp f*

**57**  
56 *Anxiously* ♩ = 96  
  
*fp pp mp*

*ritardando, molto rubato*  
60  
  
*p mf p f*

**65**  
64 *Lugubrious* ♩ = 48  
  
*pp p pp*

**70**  
69 *Apprehensive* ♩ = 58  
  
*f*

73

75

bell-like

Musical staff 73-75. Treble clef, key signature of one sharp (F#). Measure 73 starts with a dynamic of *f*. Measure 74 has a dynamic of *sfp*. Measure 75 has a dynamic of *p* and is marked "bell-like".

78

Musical staff 78. Treble clef, key signature of one sharp (F#). Measure 78 starts with a dynamic of *f*, followed by *ff*. There are triplet markings (2+3) and a dynamic of *p sub.* with a note marked "\*not a triplet!".

84

87

*molto accel.*

Musical staff 84-87. Treble clef, key signature of one sharp (F#). Measure 84 has a dynamic of *mf*. Measure 85 has a dynamic of *f*. Measure 87 has a dynamic of *pp* and a tempo marking of *molto accel.* with a "2" above it. A bracket [87-88] spans measures 87 and 88.

90

Musical staff 90. Treble clef, key signature of two sharps (F#, C#). Measure 90 has a dynamic of *cresc. poco a poco*.

94

Musical staff 94. Treble clef, key signature of two sharps (F#, C#). Measure 94 has a dynamic of *(cresc.)*.

100

Unhinged, go ham! ♩ = 176

Musical staff 98-100. Treble clef, key signature of two sharps (F#, C#). Measure 98 has a dynamic of *(cresc.)*. Measure 99 has a dynamic of *f*. Measure 100 has a dynamic of *f*.

103

Musical staff 103. Treble clef, key signature of two sharps (F#, C#). Measure 103 has a dynamic of *ff*. Measure 104 has a dynamic of *p sub.*

106

FREEZE!

Musical staff 106. Treble clef, key signature of two sharps (F#, C#). Measure 106 has a dynamic of *fff*. The staff ends with a double bar line and a fermata.

Bassoon

# This Same Venom

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**Meditative and ritualistic** ♩ = 58

inhale exhale

Musical notation for measures 1-5. The piece begins in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a series of notes with breath marks (x) and dynamic markings. Measure 5 ends with a double bar line and a repeat sign.

**6**

Musical notation for measures 6-11. The key signature changes to two sharps (F#, C#). The time signature changes to 3/4. The music includes a long note with a breath mark and a dynamic marking of *p*.

12

Musical notation for measures 12-18. The time signature changes to 5/4, then 3/4, 4/4, 3/4, and 4/4. It includes a triplet of notes marked (3+2) and dynamic markings of *mp*, *p*, and *mf*.

**24**

**19**

*accel.*

**Nostalgic** ♩ = 84

Musical notation for measures 19-23. The time signature changes to 3/4, 4/4, 3/4, and 4/4. It includes an acceleration marking and dynamic markings of *p*, *mf*, and *fp*.

27

Musical notation for measures 27-31. The time signature changes to 3/4, 4/4, 3/4, and 4/4. It includes dynamic markings of *f* and *p*.

32

**32**

Musical notation for measures 32-37. The time signature changes to 4/4, 5/8, and 4/4. It includes dynamic markings of *f*, *sfpp*, and *p*, along with a triplet of notes marked (2+3).

38

**41**

Musical notation for measures 38-43. The time signature changes to 4/4, 5/4, 4/4, 9/8, and 8/8. It includes a triplet of notes marked (3+2) and a dynamic marking of *mf*. The piece concludes with a double bar line and the number 2.

[42-43]

44 (2+2+3) *p* (2+3) *pp*

48 **49** *mp marcato*

52 *sfp* *f* *accel.*

56 **57** *fp* *mp* *f* **Anxiously** ♩ = 96

60 *ritardando, molto rubato* *fp* *mp*

64 **65** *p* **Lugubrious** ♩ = 48 (2+3+2) (2+2+3)

68 *pp* *f* **70** **Apprehensive** ♩ = 58 (2+3) (2+2+3)

72 75 bell-like

*fp < mf* *p*

78 (2+3)

*f* *p* *p*

87

86 (2+3) *molto accel.*

*f* *sfpp*

91

*cresc. poco à poco*

96 (2+3+2+2)

*(cresc.)*

**100**  
Unhinged, go ham! ♩ = 176

*f* *ff* *p sub.*

105 FREEZE!

*fff*