

# **Insectivorous**

**Acid Snap - Tissue Cage - Wilt**

**For Chamber Orchestra**

**Matthew Lomax**



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For Chamber Orchestra

Duration 8'00

Insectivorous grew from a fascination with the movement of carnivorous plants and the mechanisms that they have developed to capture and break down prey.

With each section of the piece following different stages of the plants' feeding processes, the ensemble itself becomes an organism that treats musical material like prey - dissolving, tearing and transferring it across different instrumental groups.

## Note on 'Acid Snap'

This section of the piece should start before the audience enters the concert space and should end once they have taken their seats and are (hopefully) quiet.

'Acid Snap' is uncondacted, apart from the two cues that signal to continue (these could also be signalled by one of the string players)

### Strings

Performers should move very slowly through each section, move to next section when signalled to by the conductor.

speed up and slow down in response to how animated the woodwind and brass section are.

Performers should play independently.  
Clinical and static.

### Woodwinds and Brass

Performers should traverse 'Acid Snap' as such:

Perform the first cell, return to the beginning.

Perform the first two cells, return to the beginning.

Perform the first three cells, return to the beginning. (etc..)

Tempo is not strict, performers should play independently.  
Distant and quivering.

First performed at the Royal College of Music  
10th February 2019

Conducted by Vicente Chavarría



# Insectivorous

## i. Acid Snap\*

For Chamber Orchestra

Matthew Lomax

♩=40-60 (winds and brass)  
Unmetered (strings)

The score is divided into several sections for different instruments:

- Flute:** Two staves (1 and 2). Includes markings like 'ord.', 'breathy', 'slap tongue', 'sim.', 'flutter tongue', and 'very breathy'. Dynamics range from *pp* to *sim.*
- Oboe:** Two staves (1 and 2). Both are currently blank.
- Clarinet (Bb):** Two staves (1 and 2). Includes markings like 'flutter', 'towards breath', 'cut off!', 'very breathy', 'slap tongue', and 'breathy'. Dynamics range from *pp* to *sim.*
- Bassoon:** Two staves (1 and 2). Both are currently blank.
- Horn (F):** Two staves (1 and 2). Both are currently blank.
- Trumpet (Bb):** Two staves (1 and 2). Both are currently blank.
- Violin I:** Two staves (1 and 2). Includes 'pont.' markings and dynamics *pp*, *p*, *pp*, *p*, *ppp*.
- Violin II:** Two staves (1 and 2). Includes 'pont.' markings and dynamics *pp*, *p*, *ppp*, *p*.
- Viola:** Two staves (1 and 2). Includes 'pont.' markings and dynamics *ppp*, *pp*, *ppp*, *p*, *pp*.
- Violoncello:** Two staves (1 and 2). Includes 'pont.' markings and dynamics *ppp*, *pp*, *p*.
- Double Bass:** One staff. Includes 'behind bridge' marking and dynamics *ppp*, *pp*.









**D** Woodwinds and Brass  
unsettled and weary, as if wounded - still distant...

Strings  
similar to previous section - overpressure not to exceed *mf*

Fl. 1: *mp*, ord., breathy, slap tongue, sim.

Fl. 2: *mp*, very breathy, (soften attack) slap tongue, slap tongue, breathy

Ob. 1: *mp*, breathy, slap tongue, towards breath, slap tongue

Ob. 2: *mp*, breathy, slap tongue, very breathy, breathy

Cl. in Bb 1: *mp*, towards breath, sim., cut off, very breathy, breathy, sim.

Cl. in Bb 2: *mp*, very breathy, breathy, sim., towards breath

Bn. 1: *mp*, breathy, sim., sim.

Bn. 2: *mp*, smorzato, towards breath, cut off, sim.

Hn. in F 1: *mp*, breathy, breathy

Hn. in F 2: *mp*, breathy, sim., towards breath

Tpt. in Bb 1: *mp*, breathy, sim., increase trem., sim.

Tpt. in Bb 2: *mp*, very breathy, breathy, sim.

Vln. I 1: *pp*, increase tremolo, decrease, increase tremolo, (stop tremolo!), *ppp*

Vln. I 2: *pp*, decrease tremolo, *pp*

Vln. II 1: *pp*, increase tremolo, decrease, *ppp*, *p*

Vln. II 2: *pp*, increase tremolo, decrease, *pp*, *ppp*

Vla. 1: *ppp*, increase tremolo, decrease, *ppp*

Vla. 2: *ppp*, increase tremolo, decrease, *p*, *pp*

Vcl. 1: *ppp*, increase tremolo, decrease, *p*

Vcl. 2: *ppp*, (stop tremolo!), *pp*

Db.: *pp*, behind bridge

Continue repeating entirety of D until signalled to continue into 'Tissue Cage' (attacca...)

Fl. 1: slap tongue, decrease tremolo towards breath, (increase!), (ord.) smorzato

Fl. 2: decrease flutter towards breath, (increase!), ord. smorzato, breathy, sim., towards breath

Ob. 1: towards breath

Ob. 2: smorzato towards breath, towards breath

Cl. in Bb 1: very breathy smorzato alternate fingerings

Cl. in Bb 2: flutter very breathy, smorzato alternate fingerings, towards breath, cut off

Bn. 1: cut off, smorzato, towards breath, slap tongue

Bn. 2: sim., breathy

Hn. in F 1: flutter, cut off, sim.

Hn. in F 2: cut off

Tpt. in Bb 1: (ord.)

Vln. I 1: decrease trem., pp, PPP

Vln. I 2: decrease trem., p, pp

Vln. II 1: increase trem., decrease trem., pp, PPP

Vln. II 2: decrease trem., pp, p

Vla. 1: decrease trem., p

Vla. 2: decrease trem., p

Vcl. 1: decrease trem., p

Vcl. 2: increase trem., decrease trem., p

Db.

# ii. Tissue Cage

Matthew Lomax

♩=46

This musical score is for the second movement, 'Tissue Cage', by Matthew Lomax. It is written in 2/4 time with a tempo of quarter note = 46. The score is divided into four systems, numbered 1 through 4 at the bottom. The instruments are arranged as follows:

- Flutes (Fl.):** Two staves (1 and 2). Part 1 includes markings for 'very breathy', 'sim.', and 'flutter tongue overblow'. Dynamics range from *f* to *mf*.
- Oboes (Ob.):** Two staves (1 and 2). Part 1 includes markings for 'very breathy', 'sim.', and 'flutter tongue overblow'. Dynamics range from *f* to *mf*.
- Clarinets in Bb (Cl. in Bb):** Two staves (1 and 2). Part 1 includes markings for 'flutter' and 'very breathy'. Dynamics range from *f* to *p*.
- Bassoons (Bn.):** Two staves (1 and 2). Part 1 includes markings for 'flutter' and 'very breathy'. Dynamics range from *f* to *p*.
- Horns in F (Hn. in F):** Two staves (1 and 2). Part 1 includes markings for 'very breathy', 'gliss.', and 'sim.'. Dynamics range from *f* to *f*.
- Trumpets in Bb (Tpt. in Bb):** Two staves (1 and 2). Part 1 includes markings for 'flutter' and 'gliss.'. Dynamics range from *f* to *mf*.
- Violins I (Vln. I):** Two staves (1 and 2). Part 1 includes markings for 'increase tremolo', 'gliss.', 'sim.', and 'decrease trem'. Dynamics range from *f* to *ff*.
- Violins II (Vln. II):** Two staves (1 and 2). Part 1 includes markings for 'increase tremolo', 'gliss.', 'sim.', and 'decrease trem'. Dynamics range from *f* to *sub. ff*.
- Violas (Vla.):** Two staves (1 and 2). Part 1 includes markings for 'decrease tremolo', 'gliss.', 'sim.', and 'increase tremolo'. Dynamics range from *f* to *sub. mf*.
- Violas (Vla.):** Two staves (1 and 2). Part 1 includes markings for 'decrease tremolo', 'gliss.', 'sim.', and 'increase tremolo'. Dynamics range from *f* to *sub. mf*.
- Violoncellos (Vcl.):** Two staves (1 and 2). Part 1 includes markings for 'gliss.', 'decrease tremolo', and 'increase tremolo'. Dynamics range from *f* to *sub. ff*.
- Double Basses (Db.):** Two staves (1 and 2). Part 1 includes markings for 'gliss.', 'decrease tremolo', and 'increase tremolo'. Dynamics range from *f* to *sub. ff*.

The score is filled with complex rhythmic patterns, including triplets, quintuplets, and sixteenth-note runs. It also features various performance techniques such as glissandos, tremolos, and breath control. The dynamics are carefully marked throughout, creating a wide range of textures and intensities.

**E**

This page of a musical score contains parts for woodwinds and strings, measures 6 through 8. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bn.), Horn in F (Hn. in F), and Trombone in Bb (Tpt. in Bb). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.).

**Woodwind Parts:**

- Fl.:** Part 1 and 2. Dynamics range from *fp* to *f*. Includes markings for "flutter tongue" and "breathy".
- Ob.:** Part 1 and 2. Dynamics range from *fp* to *f*. Includes markings for "flutter tongue" and "breathy".
- Cl. in Bb:** Part 1 and 2. Dynamics range from *f* to *fp*. Includes marking "(introduce flutter/growl)".
- Bn.:** Part 1 and 2. Dynamics range from *fp* to *f*. Includes marking "(introduce flutter/growl)".
- Hn. in F:** Part 1 and 2. Dynamics range from *fp* to *f*. Includes marking "gliss.". Part 1 has a *fp* dynamic at the end of measure 8.
- Tpt. in Bb:** Part 1 and 2. Dynamics range from *f* to *fp*.

**String Parts:**

- Vln. I:** Dynamics range from *f* to *ff*. Includes markings "increase trem.", "sim.", and "decrease trem.". Measure 6 has a *ff* dynamic.
- Vln. II:** Dynamics range from *p* to *ff*. Includes markings "increase trem.", "sim.", and "decrease trem.". Measure 6 has a *ff* dynamic.
- Vla.:** Dynamics range from *sub.mf* to *ff*. Includes markings "increase trem.", "sim.", and "decrease trem.". Measure 6 has a *ff* dynamic.
- Vcl.:** Dynamics range from *sub.mf* to *ff*. Includes markings "increase trem.", "sim.", and "decrease trem.". Measure 6 has a *ff* dynamic.
- Db.:** Dynamics range from *sub.mf* to *ff*. Includes markings "increase trem.", "sim.", and "decrease trem.". Measure 6 has a *ff* dynamic.

Measure numbers 6, 7, and 8 are indicated at the bottom of the page.

Fl. 1 *fp*  $\leftarrow$  *(mf) sub.p* *sim.*  
 Fl. 2 *fp*  $\leftarrow$  *(mf) sub.p* *sim.*  
 Ob. 1 *sub.p* *breathy* *fp*  $\leftarrow$  *(mf) sub.p* *sim.*  
 Ob. 2 *sub.p* *breathy* *fp*  $\leftarrow$  *(mf) sub.p* *sim.*  
 Cl. in Bb 1 *fp*  $\leftarrow$  *(mf) sub.p* *sim.*  
 Cl. in Bb 2 *fp*  $\leftarrow$  *(mf) sub.p* *sim.*  
 Bn. 1 *fp*  $\leftarrow$  *(mf) sub.p* *sim.*  
 Bn. 2 *fp*  $\leftarrow$  *(mf) sub.p* *sim.*  
 Hn. in F 1 *sub.p* *breathy* *fp*  $\leftarrow$  *(mf) sub.p* *sim.*  
 Hn. in F 2 *sub.p* *breathy* *fp*  $\leftarrow$  *(mf) sub.p* *sim.*  
 Tpt. in Bb 1 *sub.p* *breathy* *fp*  $\leftarrow$  *(mf) sub.p* *sim.*  
 Tpt. in Bb 2 *sub.p* *breathy* *fp*  $\leftarrow$  *(mf) sub.p* *sim.*  
 Vln. I *f*  $\leftarrow$  *mf*  $\leftarrow$  *fp* *decrease tremolo*  
 Vln. II *f*  $\leftarrow$  *mf*  $\leftarrow$  *f* *mf* *decrease tremolo*  
 Vla. 1 *pp*  $\leftarrow$  *fp*  $\leftarrow$  *mf* *decrease tremolo*  
 Vla. 2 *sub.f*  $\leftarrow$  *mf*  $\leftarrow$  *fp* *f* *mf* *decrease tremolo*  
 Vcl. 1 *f*  $\leftarrow$  *fp*  $\leftarrow$  *fp* *mf* *decrease tremolo*  
 Vcl. 2 *f*  $\leftarrow$  *mf*  $\leftarrow$  *f* *mf* *decrease tremolo*  
 Db. 1 *f*  $\leftarrow$  *fp*  $\leftarrow$  *fp* *mf* *decrease tremolo*  
 Db. 2 *f*  $\leftarrow$  *fp*  $\leftarrow$  *fp* *mf* *decrease tremolo*



Fl. 1 *p* *very breathy sim.* *ppp* *pp* *sim.* *ppp* *pp*

Fl. 2 *p* *very breathy* *ppp* *pp*

Ob. 1 *ppp* *p* *sim.* *pp*

Ob. 2 *p* *very breathy* *ppp* *pp*

Cl. in Bb 1 *p* *very breathy sim.* *ppp* *alternate fingerings* *6* *6* *6* *3* *p*

Cl. in Bb 2 *p* *very breathy sim.* *ppp* *pp*

Bn. 1 *ppp* *very breathy sim.* *pp* *alternate fingerings* *6* *6* *6*

Bn. 2 *ppp* *very breathy* *p*

Hn. in F 1 *sim.* *ppp* *p* *sim.* *ppp* *pp*

Hn. in F 2 *p* *sim.* *ppp*

Tpt. in Bb 1 *p* *ppp*

Tpt. in Bb 2 *p* *ppp*

Vln. I 1 *p* *mf* *f* *p* *pp* *II* *pp*

Vln. I 2 *fp*

Vln. II 1 *fp* *mf* *f* *p* *pp* *sim. (rapid)* *f* *fp* *mf* *p* *mf* *p*

Vln. II 2 *p* *mf* *f* *p* *pp* *II* *pp*

Vla. 1 *fp*

Vla. 2 *fp* *f* *p* *fp* *f* *p*

Vcl. 1 *fp* *mf* *p* *f* *p*

Vcl. 2 *fp* *mf* *f* *p* *pp* *sim. (rapid)* *f* *fp* *mf* *p* *mf* *p*

Db. *fp* *mf* *p* *f* *p*

Fl. 1 & 2

Ob. 1 & 2

Cl. in Bb 1 & 2

Bn. 1 & 2

Hn. in F 1 & 2

Tpt. in Bb 1 & 2

Vln. I 1 & 2

Vln. II 1 & 2

Vla. 1 & 2

Vcl. 1 & 2

Db. 1

Dynamic markings: *ppp*, *p*, *mf*, *f*, *fp*, *ff*, *mf*, *p*, *sub.f*, *fpp*, *f*, *p*.

Performance instructions: flutter, decrease trem., sim., I, II, III, 6, 3, 5, 6.



sim. → very breathy

Fl. 1 *fpp* *p*

Fl. 2 *fpp* *p*

Ob. 1 *fpp* *ppp* *p*

Ob. 2 *fpp* *p*

Cl. in Bb 1 *fpp* *p*

Cl. in Bb 2 *fpp* *p*

Bn. 1 *fpp* *ppp*

Bn. 2 *fpp* *p* *ppp*

Hn. in F 1 *fpp* *mf sub.ppp* *ppp* *p*

Hn. in F 2 *fpp* *p*

Tpt. in Bb 1 *fpp* *p*

Tpt. in Bb 2 *fpp* *p*

Vln. I 1 *ffp* *f* *ffp*

Vln. I 2 *ffp* *f* *ffp*

Vln. II 1 *ffp* *f* *ffp*

Vln. II 2 *ffp* *f* *ffp*

Vla. 1 *ffp* *f* *ffp*

Vla. 2 *ffp* *f* *ffp*

Vcl. 1 *ffp* *f* *ffp*

Vcl. 2 *ffp* *f* *ffp*

Db. *ffp* *f* *ffp*

behind bridge



**H**

rall.

$\text{♩} = 40$

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. in Bb 1  
Cl. in Bb 2  
Bn. 1  
Bn. 2  
Hn. in F 1  
Hn. in F 2  
Tpt. in Bb 1  
Tpt. in Bb 2

Vln. I 1  
Vln. I 2  
Vln. II 1  
Vln. II 2  
Vla. 1  
Vla. 2  
Vcl. 1  
Vcl. 2  
Db.

♩=54

This page of a musical score contains parts for woodwinds, strings, and double bass. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bn.), Horn in F (Hn. in F), and Trumpet in Bb (Tpt. in Bb). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.). The score is divided into four measures, numbered 38, 39, 40, and 41 at the bottom. The tempo is marked as quarter note = 54. The woodwinds play a rhythmic pattern of eighth notes, often with 'alternate fingerings' and 'very breathy' markings. The strings play a similar rhythmic pattern, with 'decrease tremolo' and 'increase tremolo' markings. The double bass part includes a 'II' marking. Dynamics range from *ppp* to *ff*. The key signature has one sharp (F#) and the time signature is 3/4.





# iii. Wilt

Matthew Lomax

♩=54

This musical score is for the piece "iii. Wilt" by Matthew Lomax, with a tempo of 54 beats per minute. The score is arranged for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bn.), Horn in F (Hn. in F), Trumpet in Bb (Tpt. in Bb), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.). The score is divided into four measures, numbered 1, 2, 3, and 4 at the bottom. Each measure contains multiple staves for each instrument. The notation includes various dynamics such as *ffp*, *ff*, *f*, *p*, *pp*, *mf*, and *ffp*. Performance instructions include "cut off", "slap tongue", "flutter", "increase tremolo", and "behind bridge (metallic)". The score is written in 2/4 time and features complex rhythmic patterns, including triplets and sixteenth notes.

The musical score is arranged in a standard orchestral format with the following parts and staves:

- Flute (Fl.):** 2 staves (1 and 2). Dynamics: *mf*, *f*, *sub.p*. Markings: "towards breath".
- Oboe (Ob.):** 2 staves (1 and 2). Dynamics: *mf*, *fpp*, *p*. Markings: "towards breath", "smorzato".
- Clarinet in Bb (Cl. in Bb):** 2 staves (1 and 2). Dynamics: *mf*, *f*, *sub.p*. Markings: "towards breath", "smorzato".
- Bassoon (Bn.):** 2 staves (1 and 2). Dynamics: *mf*, *fpp*, *p*. Markings: "towards breath", "smorzato".
- Horn in F (Hn. in F):** 2 staves (1 and 2). Dynamics: *mf*, *fp*, *pp*. Markings: "molto vib.", "smorzato".
- Trumpet in Bb (Tpt. in Bb):** 2 staves (1 and 2). Dynamics: *mf*, *fp*, *pp*. Markings: "molto vib.", "smorzato".
- Violin I (Vln. I):** 2 staves (1 and 2). Dynamics: *mf*, *fp*.
- Violin II (Vln. II):** 2 staves (1 and 2). Dynamics: *mf*, *fp*.
- Viola (Vla.):** 2 staves (1 and 2). Dynamics: *mf*, *fp*.
- Violoncello (Vcl.):** 2 staves (1 and 2). Dynamics: *mf*, *fp*.
- Double Bass (Db.):** 1 staff. Dynamics: *mf*, *fp*.

Measure numbers 5, 6, 7, and 8 are indicated at the bottom of the page.



**J**

The musical score is arranged in systems for various instruments. The Flute (Fl.) and Oboe (Ob.) parts are in the top system, followed by Clarinet in Bb (Cl. in Bb) and Bassoon (Bn.). The Horn in F (Hn. in F) and Trumpet in Bb (Tpt. in Bb) parts are in the next system. The Violin I (Vln. I) and Violin II (Vln. II) parts are in the third system, followed by Viola (Vla.) and Violoncello (Vcl.). The Double Bass (Db.) part is in the bottom system. The score includes various dynamics such as *f*, *fp*, *mf*, *sub.p*, *fpp*, and *fppp*. Performance instructions include "increase flutter", "smorzato alternate fingerings", "towards breath", "very breathy", "decrease tremolo", and "bend?". The score is divided into measures 9, 10, 11, and 12.

Fl. 1 *mf* *p* towards breath

Fl. 2 increase flutter *(mf)* *p* towards breath

Ob. 1

Ob. 2 *sub.p* towards breath

Cl. in Bb 1 *sub.p*

Cl. in Bb 2 *mf* *p* towards breath

Bn. 1

Bn. 2 towards breath *sub.p*

Hn. in F 1 *ppp*

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2 *ppp*

Vln. I 1 ord. *fppp* flautando

Vln. I 2 ord. *fppp* flautando

Vln. II 1 ord. flautando

Vln. II 2

Vla. 1 ord. *fppp* flautando

Vla. 2 ord. *fppp* flautando

Vcl. 1 ord. flautando

Vcl. 2

Db.



Musical score for woodwinds, brass, and strings. The score is divided into systems for Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bn.), Horn in F (Hn. in F), Trumpet in Bb (Tpt. in Bb), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.).

The score includes various performance instructions such as *flautando*, *increase tremolo*, *pont*, *molto pont*, *increase flutter*, *sim. (+ towards breath)*, *slight decrease*, *towards breath*, and *breathy*. Dynamic markings include *f*, *pp*, *sub.p*, *mf*, and *ppp*.

The score is divided into measures 22, 23, 24, and 25.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1 (slight decrease)

Cl. in Bb 2

Bn. 1 *ppp*

Bn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Db. 1

Db. 2

Detailed description of the musical score: The score is for measures 25 through 29. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets in Bb 1 and 2, Bassoons 1 and 2, Horns in F 1 and 2, and Trumpets in Bb 1 and 2. The string section includes Violins I and II, Violas, Violas, Violas, Cellos, and Double Basses. The woodwinds and strings play melodic lines with various articulations and dynamics. The double bass part features a triplet in measure 26. The score is in 4/4 time and ends with a 3/4 time signature in measure 29.

L

decrease tremolo towards breath

(increase!)

ord.

cut off!

Fl.

1 *mf* > (*p*) *sub.mf* > *pp* < *mf* > *fp* < *pp*

2

*mf* > (*p*) *sub.mf* > *pp* < *mf* > *fp* < *pp*

Ob.

1 *pp* < *p* < *mf* < *p* < *mf* < *p* < *pp*

2 *pp* < *pp* < *mf* < *pp* < *mf* < *p*

Cl. in Bb

1 *mf* > (*p*) *sub.mf* > *pp* < *mf* > *ord.* < *mf* > *fp* < *pp*

2 *mf* > (*p*) *sub.mf* > *pp* < *mf* > *ord.* < *mf* > *fp* < *pp* < *ppp* < *very breathy*

Bn.

1 *pp* < *pp* < *mf* < *pp* < *mf* < *p*

2 *pp* < *pp* < *mf* < *pp* < *mf* < *p*

Hn. in F

1 *pp* < *pp* < *mf* < *ppp*

2 *pp* < *pp* < *mf* < *p*

Tpt. in Bb

1 *pp* < *pp* < *mf* < *p* < *pp*

2 *pp* < *pp* < *mf* < *p* < *pp*

Vln. I

1 *mfpp* < *mfpp*

2 *mfpp* < *mfpp*

Vln. II

1 *mfpp* < *mfpp*

2 *mfpp* < *mfpp*

Vla.

1 *mfpp* < *mfpp*

2 *mfpp* < *mfpp*

Vcl.

1 *mfpp* < *mfpp*

2 *mfpp* < *mfpp*

Db.

*mfpp*



This page of a musical score covers measures 38 through 42. The instrumentation includes:
 

- Flute (Fl.):** Two parts. The first part is silent. The second part plays a melodic line starting in measure 38 with a quintuplet and a grace note, continuing through measure 42.
- Oboe (Ob.):** Two parts. The first part is silent. The second part plays a melodic line starting in measure 38 with a quintuplet and a grace note, continuing through measure 42.
- Clarinet in Bb (Cl. in Bb):** Two parts. The first part plays a melodic line starting in measure 38 with a triplet and a grace note, continuing through measure 42. The second part is silent.
- Bassoon (Bn.):** Two parts. The first part plays a melodic line starting in measure 38 with a quintuplet and a *pp* dynamic marking, continuing through measure 42. The second part is silent.
- Horn in F (Hn. in F):** Two parts. The first part is silent. The second part plays a melodic line starting in measure 38 with a grace note, continuing through measure 42.
- Trumpet in Bb (Tpt. in Bb):** Two parts. The first part plays a melodic line starting in measure 38 with a quintuplet and a grace note, continuing through measure 42. The second part is silent.
- Violin I (Vln. I):** Two parts, both silent.
- Violin II (Vln. II):** Two parts. The first part has a long note in measure 38 that extends into measure 39. The second part is silent.
- Viola (Vla.):** Two parts, both silent.
- Violoncello (Vcl.):** Two parts. The first part has a long note in measure 38 that extends into measure 39. The second part is silent.
- Double Bass (Db.):** One part, silent.



**M**

Fl. 1 *p* *pp* *p*

Fl. 2 *p* *pp* *p* (*ppp*) *sub.p* very breathy

Ob. 1 *p*

Ob. 2 *p* *ppp* *pp* *sub.p* very breathy

Cl. in Bb 1 *p* *pp* *ppp* *p*

Cl. in Bb 2 *p* *pp*

Bn. 1 *p*

Bn. 2 *p*

Hn. in F 1 *p*

Hn. in F 2 *p* very breathy

Tpt. in Bb 1 *p* *pp* *sub.p* very breathy

Tpt. in Bb 2 *p*

Vln. I 1 *pp* *ppp*

Vln. I 2 *pp* *ppp*

Vln. II 1 *pp* *ppp*

Vln. II 2 *pp* *ppp*

Vla. 1 *pp* *ppp*

Vla. 2 *pp* *ppp*

Vcl. 1 *pp* *ppp*

Vcl. 2 *pp* *ppp*

Db. *pp* *ppp*

Fl. 1 *ppp* *sub.p* *very breathy*

Ob. 1 *ppp* *pp* *sub.p* *very breathy*

Cl. in Bb 1 *(ppp)* *sub.p* *very breathy*

Bn. 1 *pp* *(ppp)* *sub.p* *very breathy*

Hn. in F 1 *(pp)* *sub.p* *very breathy*

Tpt. in Bb 1 *(pp)* *sub.p* *very breathy*

Vln. I

Vln. II

Vla.

Vcl.

Db.

Fl.

Ob.

Cl. in Bb

Bn.

Hn. in F

Tpt. in Bb

Vln. I

Vln. II

Vla.

Vcl.

Db.