

In C

Infinite Regress

a setting of translations of texts by Vladimir Mayakovsky

Paul Clift
composed 2011

A1 $\text{♩} = 66$

The musical score consists of ten staves, each representing a different instrument or voice part. The instruments listed from top to bottom are: Flute, Oboe, Bass Clarinet in B♭, Trombone, Percussion, Piano, Violin, Viola, Violoncello, and Contrabass. The score is divided into three sections, each starting with a measure in common time (indicated by a '4'). The first section ends with a measure in common time, followed by a section in 2/4 time, which then reverts to common time. The second section begins with a measure in common time, followed by a section in 2/4 time, which then reverts to common time. The third section begins with a measure in common time, followed by a section in 2/4 time, which then reverts to common time.

Key performance instructions and lyrics are included throughout the score:

- Flute:** 'ca. 15'' (measure 1), 'as loud as possible while maintaining the indicated pitch' (measure 2).
- Oboe:** 'spoken**' (measure 1), 'drop paper-clips onto bass-drum; vary dynamics freely' (measure 1), 'bass-drum' (measure 1), 'ppp - p' (measure 1).
- Bass Clarinet in B♭:** 'détimbré / breathy / emphasise key-clicks' (measure 1), 'pp semper' (measure 1).
- Trombone:** 'with cup mute (not harmon!) p (sung harmonic 7° relative to played 4° - minor 7th - 31 cents)' (measure 1), 'p (sounding as loud as contrabass)' (measure 1).
- Percussion:** 'must NOT be transposed to another octave!' (measure 1), 'tuned gongs' (measure 1), 'l.v. vibraphone (ON)' (measure 1), 'x 4' (measure 1), 'FAST' (measure 1), 'spoken**' (measure 1), 'pp' (measure 1), 'SLOW' (measure 1), 'FAST' (measure 1), 'SLOW' (measure 1), '(hold)' (measure 1).
- Piano:** 'I'm in no hurry, I have no cause to wake you' (measure 1), 'Past one o'clock' (measure 1), 'I have no cause to wake or trouble you' (measure 1), '...and as they say, the matter is closed' (measure 1).
- Violin:** 'SCORDATURA*' (measure 1), 'IV III II I' (measure 1), 'scratches' (measure 1), 'pp' (measure 1), '(7°)' (measure 1), '(7°)' (measure 1), 'sul sol tap freely - use the tip of the bow' (measure 1), 'simile' (measure 1).
- Viola:** 'IV III II I' (measure 1), 'practice mute' (measure 1), 'pp senza cresc.' (measure 1), '5:4' (measure 1), '5:4' (measure 1), 'simile' (measure 1), 'pp' (measure 1), 'ord.' (measure 1).
- Violoncello:** 'IV III II I' (measure 1), 'practice mute' (measure 1), 'pp senza cresc.' (measure 1), '3:2' (measure 1), '3:2' (measure 1), '(7°)' (measure 1), 'scratches' (measure 1), 'ord.' (measure 1), 'simile' (measure 1), 'pp' (measure 1).
- Contrabass:** 'IV III II I' (measure 1), 'mute' (measure 1), 's.f.' (measure 1), '3:2' (measure 1), 'p.s.p.' (measure 1), 'p' (measure 1), '3:2' (measure 1), 's.f.' (measure 1), 'p' (measure 1).

*strings: those strings indicated here with a downward-arrow should be lowered to the point where the note 'breaks', i.e. where no distinct pitch is discernible. Typically, this occurs at roughly a 'minor-7th' below normal tuning.
**spoken text should be delivered with a soft, flat, monotonous voice; almost mumbled. Timing/rhythm may be freely interpreted but must cover the indicated duration