

# Infinite Regress

for ten musicians

Paul Clift

2011

FINAL VERSION— PRINT ON *A3* or *TABLOID*

duration circa 8'

Premiered in New York City on March 19, 2012 at St. Peter's Church by **Argento Ensemble**, Michel Galante conducting



# Infinite Regress

for ten musicians:

- FLUTE
- OBOE (doubling melodica, bass drum, small suspended-cymbal)
- BASS CLARINET
- TROMBONE
- PERCUSSION (vibraphone, medium timpani, large suspended-cymbal, plastic comb, ratchet, tuned gongs)

GONGS:



MALLETS:



VERY soft wound-yarn mallets

medium wound-yarn mallets

very thin wooden drumsticks

soft timpani mallets

medium, large bass drum mallet

- PIANO
- VIOLIN (metal practice-mute required)
- VIOLA (metal practice-mute required)
- CELLO (metal practice-mute required)
- CONTRABASS



Past one o'clock. You must have gone to bed  
The Milky Way streams its silver through the night.  
I'm in no rush, with lightning telegrams  
I have no cause to wake or trouble you.  
And, as they say, the matter is closed.  
Love's vessel has smashed against daily drudgery.  
Why bother then to balance mutual sorrows, pains and hurts,  
See what quiet settles on the world.  
Night wraps the sky in a song from the stars.  
In hours like these one should rise to address  
History, the ages, and creation.

**-Vladimir Mayakovsky, *Untitled* (1930)**



In C

# Infinite Regress

a setting of translations of texts by Vladimir Mayakovsky

Paul Clift  
composed 2011

A1 ♩ = 66

The musical score is written for a chamber ensemble and includes the following parts and instructions:

- Flute:** ca. 15", 4/4, 2/4, 4/4. Includes a graphic notation of a sequence of notes. Text: "as loud as possible while maintaining the indicated pitch".
- Oboe:** Includes a "bass-drum" section with instruction: "drop paper-clips onto bass-drum; vary dynamics freely ppp - p".
- Bass Clarinet in Bb:** Includes instruction: "détimbré / breathy / emphasise key-clicks".
- Trombone:** Includes instruction: "with cup mute (not harmon!)".
- Percussion:** Includes "tuned gongs" and "vibraphone (ON)". Includes instructions: "must NOT be transposed to another octave!", "FAST", "SLOW", "FAST", "SLOW".
- Piano:** Includes instruction: "must NOT be transposed to another octave!".
- Violin:** Includes instruction: "'scratchy'".
- Viola:** Includes instruction: "practice mute".
- Violoncello:** Includes instruction: "practice mute".
- Contrabass:** Includes instruction: "mute".

The score features complex rhythmic patterns, including 3:2 and 6:4 time signatures, and dynamic markings such as ppp, p, pp, mp, and ppp. It also includes various performance techniques like "scordatura", "sul sol", and "tap freely - use the tip of the bow".

\*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

A2

The score is written for a 10-piece chamber ensemble. The instruments and their parts are: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Trombone (Tbn.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into four measures, with time signatures of 3/4, 2/4, and 4/4. Key features include:
 

- Flute:** Melodic lines with slurs and triplets, marked with dynamics like *pp* and *p*.
- Oboe:** Sustained chords or textures, often marked "spoken".
- Bass Clarinet:** Rapid sixteenth-note passages, marked "key clicks only\*" and "dynamic as before".
- Trombone:** Slurred notes, often with dynamic markings like *pp* and *p*.
- Vibraphone:** Tuned gongs and vibraphone textures, marked with *ppp* and *p*.
- Piano:** Complex rhythmic patterns and textures, marked with *p*, *pp*, and *mp*.
- Violin:** Slurred notes, marked *pp* and *p*.
- Viola:** Slurred notes, marked *pp senza cresc.*
- Violoncello:** Slurred notes, marked *pp senza cresc.* and "sul do tap freely - use the tip of the bow".
- Contrabass:** Slurred notes, marked *pp*, *p*, and *p.s.p*.

\*bass clarinet: continue phrases as indicated but with only key clicks, at precisely the same dynamic at which they occurred in previous phrases in combination with played pitches.



This page contains the musical score for measures 13 through 22, marked as 'A3'. The score is arranged in a standard orchestral format with the following parts: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Trombone (Tbn.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

**Measure 13:** Flute and Bass Clarinet have triplet markings (3:2). The Piano part begins with a piano (*p*) dynamic.

**Measure 14:** The time signature changes to 2/4. Flute and Bass Clarinet continue with triplet markings. The Piano part is marked *pp*.

**Measure 15:** Flute and Bass Clarinet continue with triplet markings. The Piano part is marked *pp*.

**Measure 16:** The time signature changes to 3/8. Flute and Bass Clarinet continue with triplet markings. The Piano part is marked *pp*. The Violoncello part is marked *p.s.p.*

**Measure 17:** The time signature changes to 4/4. Flute and Bass Clarinet continue with triplet markings. The Piano part is marked *pp*. The Violoncello part is marked *pp*.

**Measure 18:** Flute and Bass Clarinet continue with triplet markings. The Piano part is marked *pp*. The Violoncello part is marked *pp*. The Violin part is marked *harmonic gliss.* and *m.s.p.*

**Measure 19:** Flute and Bass Clarinet continue with triplet markings. The Piano part is marked *pp*. The Violin part is marked *p*. The Violoncello part is marked *pp*.

**Measure 20:** Flute and Bass Clarinet continue with triplet markings. The Piano part is marked *pp*. The Violin part is marked *p*. The Violoncello part is marked *pp senza cresc.*

**Measure 21:** Flute and Bass Clarinet continue with triplet markings. The Piano part is marked *pp*. The Violin part is marked *p*. The Violoncello part is marked *pp senza cresc.*

**Measure 22:** Flute and Bass Clarinet continue with triplet markings. The Piano part is marked *pp*. The Violin part is marked *simile*. The Violoncello part is marked *pp*.

**Lyrics:**

- Flute: "Love's vessel has smashed against daily drudgery."
- Piano (right hand): "Love's vessel has smashed against daily drudgery."
- Piano (left hand): "Why bother then to balance mutual sorrows, pains and hurts"

19

Fl.

Ob.

B. Cl.

Tbn.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

"Why bother then to balance mutual sorrows, pains and hurts"

*ppp pp ppp*

*pp p ppp*

*pp senza cresc.*

*p*

*p.s.p*

*p*

poco rall.

**B1**

accel. . . A tempo

24

Fl.

Ob. *spoken* *p* "In hours like these, one should rise to address history, the ages and creation." *mp* *p* *roll with fingertips, allowing paperclips to vibrate*

B. Cl. *p* *détimbré / breathy*

Tbn. *mp* (*sung harmonic 13<sup>th</sup> relative to played 9<sup>th</sup>: tritone + 37 cents*)

Perc. *ppp* *pp* *ppp* *p* *mp* *p* *gongs* *vibraphone - ON slow*

Pno. *pp* *p* *pp* *pp* *mp* *p* *pp* *mp*

Vln. *p* *practice mute* *pp* *p* *mp* *p senza cresc.*

Vla. *pp* *p* *mp* *p* *'scratchy' (6<sup>th</sup>)*

Vc. *p* *pp* *p* *mp* *p senza cresc.*

Cb. *p.s.p* *p* *s.t* *p.s.p* *remove mute* *mf* *remove mute* *con vibrato* *m.s.p*

B2

30

Fl. *3:2*

Ob. *p* (*simile bar 1*)

B. Cl. *3:2* *6:4* *simile bar 9* *6:4* *3:2* *6:4* *5:4* *6:4* *6:4* *3:2*

Tbn. *mp* *3:2* *mp* *p*

Perc. *p* *5:4* *mp* *3:2*

Pno. *p* *pp* *5:4* *p* *3:2* *p* *3:2* *mp* *3:2*

Vln. *3:2* *3:2* *3:2* *m.s.p* *mp* *p senza cresc.* *3:2* *3:2* *3:2* *3:2* *3:2*

Vla. *simile* *p* *m.s.p* *p* *simile* *3:2* *p*

Vc. *3:2* *pp* *3:2* *p senza cresc.* *5:4* *mp* *mp* *mp* *p* *ord.* *m.s.p*

Cb. *p* *s.t* *ord.* *con vibrato* *s.p* *ord.* *p* *s.t*

*"If at least you would have mercy and stop tormenting me."*

*"If at least you would have mercy."*

35

This musical score page contains measures 35 through 38 for a variety of instruments. The instruments and their parts are as follows:

- Flute (Fl.):** Features melodic lines with slurs and accents, including a triplet in measure 35.
- Oboe (Ob.):** Plays a continuous tremolo throughout the measures.
- Bass Clarinet (B. Cl.):** Features a complex rhythmic pattern with slurs and accents, including a triplet in measure 35. A "simile bar 9" instruction is present.
- Trombone (Tbn.):** Plays a sustained note with a slur and a triplet in measure 35. Dynamics include *p*.
- Percussion (Perc.):** Features a rhythmic pattern with slurs and accents, including a triplet in measure 35. Dynamics include *mp*.
- Piano (Pno.):** Features a complex rhythmic pattern with slurs and accents, including a triplet in measure 35. Dynamics include *mf* and *mp*.
- Violin (Vln.):** Features a melodic line with slurs and accents, including a triplet in measure 35.
- Viola (Vla.):** Features a melodic line with slurs and accents, including a triplet in measure 35. Dynamics include *p*.
- Cello (Vc.):** Features a melodic line with slurs and accents, including a triplet in measure 35. Dynamics include *pp* and *mp*. A "simile" instruction is present.
- Contrabass (Cb.):** Features a melodic line with slurs and accents, including a triplet in measure 35. Dynamics include *mp* and *p*. Includes instructions for *ord.* and *con vibrato*.

**40** **5/4** **2/4**

**Fl.** *mp* *pp*

**Ob.** *pp*

**B. Cl.** *mp* *pp*

**Tbn.** *mp* *pp* *remove mute*

**Perc.** *mp* *pp* *cymbal on timpani*

**Pno.** *p* *mp* *pp*

**Vln.** *mp* *p senza cresc.* *pp*

**Vla.** *p* *p* *pp* *remove mute*

**Vc.** *mp* *p* *pp*

**Cb.** *mp* *p* *con vibrato* *ord.* *m.s.p.* *s.t.*

**Measure 40:** Flute (trills, 3:2), Clarinet (6:4, 3), Trombone (3:2), Percussion (5:4, 3:2), Piano (5:4, 3:2), Violin (3:2), Viola (simile, 3:2), Contrabass (3:2). Dynamics: *mp*, *p*.

**Measure 41:** Flute (trills, 3:2), Clarinet (6:4, 3:2), Trombone (3:2), Percussion (5:4, 3:2), Piano (5:4, 3:2), Violin (3:2), Viola (3:2), Contrabass (3:2). Dynamics: *mp*, *p*, *pp*.

**Measure 42:** Flute (trills, 3:2), Clarinet (6:4, 3:2), Trombone (3:2), Percussion (5:4, 3:2), Piano (5:4, 3:2), Violin (3:2), Viola (3:2), Contrabass (3:2). Dynamics: *mp*, *p*, *pp*.

**Measure 43:** Flute (trills, 3:2), Clarinet (6:4, 3:2), Trombone (3:2), Percussion (5:4, 3:2), Piano (5:4, 3:2), Violin (3:2), Viola (3:2), Contrabass (3:2). Dynamics: *mp*, *p*, *pp*.

**Measure 44:** Flute (trills, 3:2), Clarinet (6:4, 3:2), Trombone (3:2), Percussion (5:4, 3:2), Piano (5:4, 3:2), Violin (3:2), Viola (3:2), Contrabass (3:2). Dynamics: *pp*. Time signature change to 5/4.

**Measure 45:** Flute (trills, 3:2), Clarinet (6:4, 3:2), Trombone (3:2), Percussion (5:4, 3:2), Piano (5:4, 3:2), Violin (3:2), Viola (3:2), Contrabass (3:2). Dynamics: *pp*. Time signature change to 2/4.

# C1

**Fl.** 45  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

**Ob.** to oboe

**B. Cl.** *mp*  $\frac{6}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{3}{2}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{3}{2}$   $\frac{3}{2}$   $\frac{3}{2}$   $\frac{6}{4}$   $\frac{3}{2}$

**Tbn.** *mf-p*  $\frac{3}{2}$  *mf-p*  $\frac{3}{2}$  *p*

**Perc.** gongs *mp* *f* *mf* *Lv*  $\frac{3}{2}$  *Lv*

**Pno.** *p*  $\frac{5}{8}$  *pp* *p* *ppp*  $\frac{3}{8}$  *pp*  $\frac{5}{8}$  *p*  $\frac{3}{8}$  *pp* *p*  $\frac{3}{8}$  *pp*

**Vln.**  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
*mp* *f* *remove mute* *mp senza cresc.*

**Vla.**  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
*mp* *f* *mf* *p* *a little scratchy* *mp senza cresc.*

**Vc.**  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
*mp* *f* *mp senza cresc.*

**Cb.**  $\frac{3}{2}$   $\frac{3}{2}$   $\frac{3}{2}$   $\frac{3}{2}$   $\frac{3}{2}$   
*ppp* *mf* *mf*

C2

51

Fl.  $\frac{4}{4}$

Ob.  $\frac{2}{4}$   $\frac{4}{4}$

B. Cl.  $\frac{4}{4}$

Tbn. *simile* *cresc.*

Perc.

Pno. *mp* *p* *p* *mp* *ppp* *p* *mp* *pp* *p* *mp* *p*

Vln.  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Vla. *mf* *mp* *mp cresc.*

Vc. *mp cresc.*

Cb. *mf* *f* *mf* *f*

*ord.* *m.s.p.*



56  $\frac{4}{4}$

Fl. *mf* *mf* *flz.*

Ob. *p mp* *p mp* *p mf*

B. Cl. *mf cresc.* *f cresc.*

Tbn. *mf* *f*

Perc. *mp* *f*  
vibraphone - OFF

Pno. *mf p* *mp* *mf f* *mf f* *mp mf f* *mf ff*

Vln. *f* *mf cresc.* *f*

Vla. *f* *mf cresc.* *f*

Vc. *mf cresc.* *f cresc.*

Cb. *mf f* *mf f* *mf sfz*  
*ord.* *m.s.p.* *ord.* *m.s.p.* *s.p.*

59 *simile*

Fl. *f* 6:4 3:2 6:4 3:2 2/4 3:2 4/4 *f possible* *ff* 6:4

Ob. *flz.* 3:2 3:2 5:4 3:2 *f* 3:2 3:2 3:2 5:4 3:2 *ff*

B. Cl. 3:2 3:2 3:2 6:4 *ff* 5:4 3:2 3:2 6:4 3:2

Tbn. *vibrato* 5:4 *p* *mf* *f* *vibrato simile* *p* *mf*

Perc. 6:4 3:2 3:2 3:2 6:4 3:2 3:2 3:2 *ff* 3:2 6:4

Pno. *f* 6:4 *fff* *f* 3:2 *ff* 5:4 *f* 3:2 *ff* 6:4 *ff* 3:2 *fff* 6:4 *ff* 3:2

Vln. 3:2 3:2 3:2 2/4 *ff* 6:4 5:4 3:2 3:2 3:2 6:4

Vla. 3:2 3:2 5:4 6:4 5:4 3:2 3:2 6:4 3:2 6:4

Vc. 6:4 3:2 3:2 3:2 *s.p* *ff* 3:2 6:4 3:2 6:4

Cb. *s.p* *vibrato* 3:2 3:2 5:4 *ord.* *m.s.p* *s.p* *vibrato* *molto vibrato* *ord.* *sfz* 3:2 5:4 *ff* 3:2 *ord.*

*f cresc.* *ff*

62 *simile*

Fl.

Ob.

B. Cl.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

*fff*

*fff*

*fff*

*f* *p* *mf* *f* *ff*

*ff* *f* *fff* *fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*sfz* *ord.* *m.s.p* *s.p vibrato* *molto vibrato*

3/4 2/4 1/4 4/4

*cluster*

to cymbal quickly! cymbal

play notes if possible

G.C.

*fff* *ff* *fff*

NO 2do

C4

67  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Fl. *f poss.* *f* *f poss.* *f poss.* *fff* *p*

Ob. (cymbal) *mf* *fff* *to cymbal quickly!*

B. Cl. *mp*

Tbn. *mf* *p* *f*

Perc. *mf* *ff* *vibraphone - OFF*

Pno. *mp* *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Vln. *p* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

Vla. *p* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

Vc. *p* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

Cb. *mf* *ord.* *m.s.p.* *s.p. vibrato* *molto vibrato* *ord.* *m.s.p.* *s.p. vibrato* *molto vibrato*

73

Fl. *cluster* *fff*  $\frac{3}{4}$  *simile\*\**  $\frac{1}{4}$  *fff*  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{1}{4}$  *fff*  $\frac{4}{4}$

Ob. (cymbal) *cymbal* *ff* *spoken* "As you can see, I am calm!" *mf* *fff*

B. Cl. *fff* [sh] [a] *f* possible *simile*

Tbn. *f poss.* [sh] [a] *f* possible *simile*

Perc. *G.C.* *ff* *comb* *p* 'pluck' the teeth of the comb while pressing it down upon the bass drum skin *G.C.* *ff* *comb* *p* *simile* *B.D.* *simile*

Pno. *fff* *fff* *fff* *fff* *simile*

Vln.  $\frac{4}{4}$   $\frac{3}{4}$  *fff* *pppp senza cresc.* *spoken*  $\frac{3+2}{8}$   $\frac{1}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{1}{4}$   $\frac{4}{4}$  *w/ only a slight hint of pitch*

Vla. *fff* *spoken* *mf* *mp* *p* *with only a slight hint of pitch* *pppp senza cresc.*

Vc. *fff* *sul do* *p* *pppp senza cresc.* *w/ only a slight hint of pitch*

Cb. *fff* *spoken* *mf* *p* *sul sol* *m.s.p.* *change bowing freely / vary bow pressure slightly*

\* viola & cello: with a lot of bow pressure and extremely slow bow-movement bring out individual 'sputters' as the bow scrapes the string; NOT a sustained sound.  
 \*\* flute: try to reproduce EXACTLY the same sound each time, i.e. over-blow to the same notes.

accel. ....

**C6** ♩ = 100

Musical score for measures 86-95. The score includes parts for Flute (Fl.), Oboe (Ob. (cymbal)), Bass Clarinet (B. Cl.), Trombone (Tbn.), Percussion (perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Cello (Cb.).

Measure 86 starts with a tempo of 100 beats per minute and a key signature of one flat. The score is marked with *ff* (fortissimo) and includes various dynamics and articulations such as *gliss.* (glissando), *sf* (sforzando), and *st* (staccato). The time signature changes from 1/4 to 4/4, then to 2/4, and back to 1/4.

The Flute part features a melodic line with slurs and accents, marked *ff*. The Oboe part has a rhythmic pattern of eighth notes. The Bass Clarinet part has a melodic line with slurs. The Trombone part has a melodic line with slurs and accents. The Percussion part has a rhythmic pattern of eighth notes. The Piano part has a complex texture with slurs and accents. The Violin, Viola, and Cello parts have a melodic line with slurs and accents.

rall.

D1 ♩ = 60

100

Fl. *fff*

Ob. (cymbal) *ff*

B. Cl. [sh] [a] *f possible*

Tbn. *f possible*

perc. *mf* *pp* *f*

Pno. *ff*

Vln. *m.s.p* sul sol *pp* change bowing freely / vary bow pressure slightly

Vla. *p*

Vc. *m.s.p* sul do *f* *p*

Cb. *(m.s.p)* *pp* *f* *p* change bowing freely / vary bow pressure slightly

spoken *p*

two mallets rub wooden mallet against the edge of a table or music stand; move stick towards and away from body to alter 'pitch'

*mf* *pp* *f*

\*contrabass: with a lot of bow pressure and extremely slow bow-movement bring out individual 'sputters' as the bow scrapes the string; NOT a sustained sound

109  
4/4

Fl.

Ob.  
(cymbal)

B. Cl.

Hello! Hello! Who's speaking? Mother! Your son is gloriously ill! Each word which his scorching mouth utters, jumps like a prostitute from a burning brothel. People smell the smell of burnt flesh. A brigade of men drive up. A glittering brigade in bright helmets. But leave it to me! I'll pump barrels of tears from my eyes. I'll brace myself against my ribs. I'll leap out! Out! I cannot sing, in the heart's chapel the choir left catches fire!

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.



118

Fl. *stable; vary dynamics freely* **3:2**

Ob. *melodica* **ff**

B. Cl. *sing+ftz.* **ff** **3:2**

Tbn. *harmon mute* *sing+ftz.* **f** **3:2**

Perc. *ratchet* *muffle if necessary* **p**

Pno. **p** **pp** **3:2**

Vln. *m.s.p* **p** *vary bow pressure & dynamics more substantially* *simile* **fff** **p** **fff** **mf**

Vla. *m.s.p* **p** *vary bow pressure & dynamics more substantially* *spoken* *1 cannot sing, in the hear's chapel the choir loth catches fire! Into the calm of an apartment where people quake, a hundred-eyed blaze bursts from the docks. Moan into the centuries, if you can, a last scream: I'm on fire!* *spoken* *simile* **fff** **p** **simile** **m.s.p**

Vc. *mp* *vary bow pressure & dynamics more substantially* *simile* **fff** **p** **simile** **mp**

Cb. *spoken* *1 cannot sing, in the hear's chapel the choir loth catches fire! Into the calm of an apartment where people quake, a hundred-eyed blaze bursts from the docks. Moan into the centuries, if you can, a last scream: I'm on fire!* *spoken* *simile* **fff**

# D3

125

Fl. *simile* *fff* *pp* (slightly louder than tbn.) *p* *sempre*

Ob. (Melodica) *fff* *pp* *p* *sempre*

B. Cl. *simile* *fff* *pp* (slightly louder than tbn.) *p* *sempre*

Tbn. *simile* *fff* *pp* (soft as poss. w/ fltz.) *p* *sempre*

Perc. *f* *pp*

Pno.

Vln. *simile* *m.s.p.* *fff* *f* *fff* *f* *fff* *fff* *fff*

Vla. *fff* *mf* *fff* *fff* *f* *fff* *fff*

Vc. *simile* *m.s.p.* *fff* *p* *fff* *f* *fff* *fff*

Cb. *p* *simile* *m.s.p.* *fff* *fff* *f* *fff* *fff*

ochoe

*breathe as necessary and re-enter as discreetly as possible*

*breathe as necessary and re-enter as discreetly as possible*

*Lv*

*Lv*

Musical score for measures 134-137. The score is in 2/4 time and features the following instruments:

- Fl. (Flute):** Measures 134-137, marked with a fermata and a  $2/4$  time signature change.
- Ob. (Melodica):** Measures 134-137, marked with a fermata and a  $2/4$  time signature change.
- B. Cl. (Bass Clarinet):** Measures 134-137, marked with a fermata and a  $2/4$  time signature change.
- Tbn. (Trombone):** Measures 134-137, marked with a fermata and *p sempre*.
- Perc. (Percussion):** Measures 134-137, marked with a fermata.
- Pno. (Piano):** Measures 134-137, marked with *ppp* and *pp*, featuring a triplet and an 8-measure rest.
- Vln. (Violin):** Measures 134-137, marked with a fermata and *pp sempre*.
- Vla. (Viola):** Measures 134-137, marked with a fermata and *pp*, featuring a triplet.
- Vc. (Violoncello):** Measures 134-137, marked with a fermata and *pp*.
- Cb. (Contrabass):** Measures 134-137, marked with a fermata and *pp*, featuring a triplet.