

# The Fourteenth Terrace

for solo clarinet, 2 violins, viola, cello, double bass, piano and percussion

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**FULL SCORE**

**II**

**THE FOURTEENTH TERRACE**

for  
solo clarinet  
2 violins, viola, 'cello, double bass  
piano and percussion

Preview File Only

**Sadie E. Harrison**

**2002**

# THE FOURTEENTH TERRACE

for  
solo clarinet  
2 violins, viola, 'cello, double bass  
piano and percussion

'The burial garden was 500 yards (gaz) long; its ground was in fifteen terraces, 30 yards apart. Babur's tomb is on the fourteenth terrace. In accordance with his will, no building was erected over it, but Shah-i-jahan built a small marble mosque on the terrace below... From the twelfth terrace running-water flows along the line (rasta) of the avenue; but its twelve waterfalls, because not constructed with cemented stone, had crumbled away and their charm was lost; borders were given therefore to renew them entirely and lastingly, to make a small reservoir below each fall, and to finish with Kabul marble the edges of the channel and the waterfalls, and the borders of the reservoirs. - and on the ninth terrace there was to be a reservoir 11x11 yards, bordered with Kabul marble, and on the tenth terrace one 15x15, and at the entrance to the garden another 15x15, also with a marble border. - and there was to be a gateway adorned with gilded cupolas befitting that place, and beyond (pesch) the gateway a square station, one side of which should be the garden-wall and the other three filled with cells; that running-water should pass through the middle of it, so that the destitute and poor people who might gather there should eat their food in those cells, sheltered from the hardship of snow and rain.'

*extract from*

*Babur-Nama (Memoirs of Babur) - Zahiru'd-din Muhammad Babur Padshah Ghazi, translated by Annette Susannah Beveridge (Low Price Publications, Delhi, 1989)*

## **Inscription on Babur's tomb:**

ONLY THIS MOSQUE OF BEAUTY, THIS TEMPLE OF NOBILITY, CONSTRUCTED FOR THE PRAYER OF SAINTS AND THE EPIPHANY OF CHERUBS, WAS FIT TO STAND IN SO VENERABLE A SANCTUARY AS \*THIS HIGHWAY OF ARCHANGELS, THIS THEATRE OF HEAVEN, THE LIGHT GARDEN\* OF THE GODFORGIVEN ANGEL KING WHOSE REST IS IN THE GARDEN OF HEAVEN, ZAHIRUDDIN MUHAMMAD BABUR THE CONQUEROR.

(\* Afghanistan\*)

*The Light Garden of the Angel King: Travels in Afghanistan with Bruce Chatwin - Peter Levi (Pallas Athene Publications, 1972)*

for  
**Andrew Sparling and Odaline de la Martinez**  
with thanks

**First performance given by**  
**Andrew Sparling (clarinet)**  
**and Lontano (conducted by Odaline de la Martinez)**  
**at the Purcell Room, SBC**  
**on 30 September 2002**

ISMN M 57020 701 5

## INSTRUMENTATION

(Score is transposed)

solo clarinet (Eb and A)

2 violins

viola

cello

db

piano

*percussion* 2 suspended cymbals (medium, large)  
tam-tam (medium)  
vibraphone ( + double-bass bow)  
glockenspiel  
2 bongos (low, medium)  
2 woodblocks (low, high)  
low tom-tom  
large bass drum  
large tambourine frame-drum (Afghan daireh) c.18-20 inch diameter

### Pronunciation:

Rag

bairami:

Sound:            Re    Ga    Ma    Pe    De    Na    Sa    Re  
                     Ray   Ga(r)   Ma(r)   Peh   Deh   Na(r)   Sa(r)   Ray

Sound:            Bagh-    e    Nur (*The Light Garden*)  
                     Ba(r)gh   ay   noor

Sound:            Bavad    khair    baqi (*May this goodness last forever!*)  
                     Ba(r)-vad   ca(re) - ear   ba(r)-key

### Vocal sounds:

breathe the word without vocalising; a forced sound from back of throat, with hard diaphragm push on *sffz* (*eg. bar 4*). Where no text is specified breathe the sound 'her'.






syllables always spoken, never with pitch, (*eg. bar 8*)

breath sound then vocalise with hard upwards/downwards glissandi - will be pitched (*eg. bar 12/13*)

high, quasi-pitched *sffz* (*eg. bar 13*)

hum through closed mouth (*eg. bar 146-9*). If the range of the pitches here is problematic, use octave transposition as necessary. The ideal disposition of pitches is as written.

### Instrumental/general:

<i>s.p.</i>	sul pont
<i>s.t.</i>	sul tasto
<i>norm.</i>	normal bowing position
<i>n.v.</i>	no vibrato
<i>p.v.</i>	poco vibrato
:	subito
← <i>sffz</i>	hard, fast push at end of <i>cresc</i>
<i>sffzk!</i> 	( <i>sforzandkissimo!</i> )staccato multiphonics produced by forcefully smacking the lips apart like a kiss ( <i>eg. clar/bar 19</i> )
	dry knock on body of instrument ( <i>eg. db/bar 5</i> )
	pizz behind bridge -string specified ( <i>eg. db/bar 20</i> )
	stick end of beaters, centre to rim of cymbals ( <i>eg. perc/bar 4</i> )
	damp pitches ( <i>eg. perc/bar 100</i> )

# II

## THE FOURTEENTH TERRACE

for  
solo clarinet  
2 violins, viola, 'cello, double bass  
piano and percussion

Fast, hard, always driving on! ♩ = c. 108-116

**E♭ CLARINET (solo)**

**ff** (like a clarion call) **sfzp** **sf** **f** **ff** **ff**

[⊕ all bends/glisses no more than  $\frac{3}{4}$  tone unless indicated otherwise]

[smorzato] 5:4 rit **sf** **f** **ff** **sfzp** **molto cresc** **sf** **ff** (push on, no breath) (accent without rearticulating)

[ (♩ fast) fast → fast as poss. ]

**poco f** **poco a poco cresc** [smorzato] flt2 if nec. sim. **sfzp** **molto crescendo** (gliss up) (25) (32) c. 96

♩ = c. 96 precise!

**sf** **sfzp** **legato** **Poco poco** 2

**SLOW (hard, aggressive) ♩ = c. 60-63**

**E♭ Clarinet**

Handwritten musical notation for E♭ Clarinet. It features a melodic line with various dynamics including *sff*, *f*, *ff*, and *ff (legato)*. There are also markings for *poco*, *(norm.)*, and *molto cresc*. The piece is marked with a box containing the letter 'A'.

**Voice**

**Vln I**

**Vln II**

**Vla**

**Clo**

**Db**

Handwritten musical score for the first system of instruments. It includes staves for Voice, Violin I, Violin II, Viola, Clarinet, and Double Bass. The lyrics "Bagh - e Nur" are written above the voice staff. Dynamics include *mf*, *sfz*, *ff*, and *p*. Performance instructions like "sul pont", "no vib", and "poco" are present. A 3:2 ratio is indicated above the voice staff.

**\* Voices:**  
 all voices state the words  
 Bagh-e Nur  
 (Ba(r)gh ay noor);  
 breathe the words without  
 vocalising, a hard  
 diaphragm push on the  
 sfz.

**† 'dry' knock on  
 body of instrument**

**Voice**

**Perc**

**MED. HARD STICKS**

**PNO**

Handwritten musical score for the second system of instruments. It includes staves for Voice, Percussion (M.S. Cymbal, Bongos/Tom), and Piano. The lyrics "Bagh - e Nur" are repeated. Dynamics include *mf*, *sfz*, and *ff*. Performance instructions like "m.s. cymbal", "Bongos/Tom", and "(centre to rim)" are present. A 3:2 ratio is indicated above the voice staff.

**\* Voices:**  
 Db/perc/pno - hard,  
 explosive syllables,  
 without pitch;  
 Re Ga  
 (Ray Gar)

**B** Slow  $\text{♩} = 60-63$

**E♭ Clarinet**

Shorter than before

legato as possible!

ffz. (poco)

'bright'

7:4

7:4

ff

sffp < sim. sim. sffp

**Bagh - e Nur**

3:2

f sff f sff mf

voice

Vln I

sul pont V

(no vib) poco sfz

Vln II

sul pont V

(no vib) poco sfz

Vla

sul pont V (sul pont)

poco sfz

Cllo

Sul pont (SULD)

voice

db

Ma Pe

ff (knock as before)

voice

Perc

m. susp. cymbal

ff Ma Pe

(sim)

1.v.

Pno

ff Ma Pe

staccato

(no ped)

**Voices:**

Pronunciation:

Ma Pe

(Ma(r) Peh)

free ♩ = c. 96-108  
 (Gathering energy)

(\*) gliss up as far as possible

The score consists of the following parts:

- Voice:** Multiple staves with lyrics "De Na" and "Nur". Includes dynamic markings like *sfz* and *sf*.
- Vln I & II:** Violin parts with dynamic markings *f*, *ff*, and *sf*.
- Vla & Cb:** Viola and Cello parts. Includes instructions like "sempre s.p. (sul c.)" and "sempre p. (sul d.)".
- db:** Double Bass part.
- Nur:** A specific vocal or instrumental line.
- Perc:** Percussion part including a m.s. cymbal.
- Pno:** Piano part with a *Ped* (pedal) marking.

☑ Cello/vla: Repeat pattern in one bow, sul pont

☑ Voices:  
 Pronunciation:  
 De Na  
 (Deh Na(r))



1 TUTTI

2 TUTTI

3 TUTTI

4 TUTTI

5 TUTTI

1 CHORD 2 CHORD 3 CHORD 4 VOICE DRUMS

[\* each note sff, burst on every note <] hard, implacable!

E♭ Clarinet

Voice

Vln I

Vln II

Vla

Cllo

db

perc

PNO

2 Re Ga

3 Ma

4 Pe De

1 Na

2 Na

3 Na

4 Na

Voices Pronunciation: Sa (Sa(r))

all voices co-ordinated, explosive syllables as before

Chromatic cluster between 2 including outer pitches

D

♩ = c.96 precise!

Poco accel (♩ = c.96)

'bright, piercing tone'

Handwritten musical score for a symphony orchestra and voices. The score is in 7/16 time and consists of the following parts:

- Violin I (Vln I):** Features a melodic line with slurs and dynamic markings from *sf* to *ff*. Includes a circled asterisk (\*) above the final measure.
- Violin II (Vln II):** Mirrors the Vln I part with similar dynamics and articulation.
- Viola (Vla):** Provides harmonic support with dynamics from *ff* to *sf*.
- Clarinet (Clb):** Plays a rhythmic accompaniment with dynamics from *ff* to *sff!*.
- Double Bass (db):** Provides a steady bass line with dynamics from *ff* to *sff!*.
- Voices:** Multiple vocal staves with lyrics: *Sa Re Ga Ma Pe De Na Sa*. Includes performance instructions like "gliss" and "hard gliss".
- Percussion (perc):** Features a complex rhythmic pattern with notes marked "dry", "s.p.", and "1.s. Gum". Includes the instruction "BASS D. v. HARD STICKS".
- Piano (pno):** Provides a dense harmonic texture with dynamics from *ff* to *sffz*. Includes the instruction "No PEDAL 'dry' as possible!".

Additional annotations include "nnΔ" at the top left, "s.p." (sordid/pedantic) markings, and "arco" markings for the strings. A box on the right side contains specific performance instructions for the voices.

\* Voices: breath sound then vocalise with hard gliss (will be pitched)  
 ↑ high, quasi-pitched *ff*

pushing on

E (strictly in time) (♩ = c.108)

poco

E♭ Clarinet

sfp

bright

db

Perc

Pno

(cued)  
(B.DRUM)

(arco)

loud, dry  
as possible

P Sfffz! 'dry,  
hard, tight sound'

ff 'bright'

[chromatic  
cluster including  
notated pitches]

Sfffz (no ped.)

sim.

E♭ Clarinet

(random placement)

Sffzk sim. sim

db

Perc

Pno

(Tom-tom)

(B.D.)

WOOD BLOCKS  
+ HIGH BONGO

ff 'bright'

8ve

ff 'bright' & 'hammered'

(LH. CLUSTER)

(LH.)

ped

8

PNO RH. (ped.)

(3/8)

**F** FASTER ♩ = c. 112

(dancing, tight, becoming increasingly edgy!)

Poco rit

20

E♭ clarinet

Vln I

Vln II

Vla

Cllo

Db

RUBBER STICKS [t med. soft for T. Tom]

Reso WB

High B

28ve

pno

rit AT<sup>o</sup>

'light' P

'light' P

'light' P

'light' P

(behind bridge, sul D)

mp

(knock as before) mp

poco sf p

Precise, mp

beginning a dance!

mp

c. rit

c. d

m.s. cymb

l.s. cymb

[raise ped. gradually but quickly]

AT<sup>o</sup>

25

Handwritten musical score for Eb clarinet, Violin I, Violin II, Viola, Cello, Double Bass, Percussion, and Piano. The score is in 3/8 time and features a key signature of one sharp (F#). The Eb clarinet part starts with a 3/8 measure, followed by a 4/8 measure, and then a 3/16 measure with a fermata. The Violin I and II parts are marked with dynamics such as *pp*, *mp*, and *p*, and include performance instructions like *sul port./poco vib*, *norm.*, *pizz*, and *arco*. The Viola part includes *poco vib* and *dancing*. The Cello part includes *poco vib* and *dancing*. The Double Bass part includes *poco vib* and *dancing*. The Percussion part includes *m.s. cymb.*, *pp*, *poco*, and *mp*. The Piano part is mostly silent, with some rests and a final measure marked with a fermata. The score is marked with a large '25' in a box at the top left.

G

(no rit)

30

E♭ clarinet

Vln I

Vln II

Vla

Clo

Db

1. s. cum

WB/BONGO

Perc

Pno

poco a poco rit

**A** Held back ♩ = c.102 'Tilting'

Handwritten musical score for orchestra and percussion. The score is written in 6/8 time and includes the following parts:

- E♭ clarinet:** Starts with a *pp* 'warm' dynamic, then moves to *mp*. Includes a box with the number 35.
- Vln I & Vln II:** Violins I and II, both playing *sul tasto* with *mp* dynamics. Includes a box with the number 35.
- Vla:** Viola, playing *sul tasto* with *mp* dynamics. Includes a box with the number 35.
- Clo:** Cello, playing *sul tasto* with *mp* dynamics. Includes a box with the number 35.
- Db:** Double Bass, playing *mf* dynamics, then *pp*. Includes a box with the number 35.
- Perc:** Percussion, including Bongos (T.TOM) and Cymbal. Includes a box with the number 35.
- Pno:** Piano, playing *mp* dynamics. Includes a box with the number 35.

Additional markings include: *pp* 'warm', *mp*, *sul tasto*, *mf*, *pp*, *med. soft Stick - T. tom*, *m.s. stick*, *m.s.c*, *iv.*, *ped.*, and *(raise gradually)*. The score is marked with a box containing the number 35 and a box containing the number 12.

*free* (♩ = c. 102)

♩ = c. 102  
*Percussion accel*  
**FASTER**  
♩ = 112

**E♭ clarinet**: 6/16 time signature. Starts with a whole rest, then a half rest, followed by a dotted half note. Dynamic: *pp*. Markings: *poco*, *molto cresc*. Rehearsal mark: (3/8).

**Violin I**: 6/16 time signature. Starts with a whole rest, then a half rest, followed by a dotted half note. Dynamic: *mp*. Markings: *(not too slow)*, *poco*, *(legato)*, *poco*, *poco*. Rehearsal mark: (3/8).

**Violin II**: 6/16 time signature. Starts with a whole rest, then a half rest, followed by a dotted half note. Dynamic: *mp*. Markings: *norm.*, *mf*, *poco*. Rehearsal mark: (3/8).

**Viola**: 6/16 time signature. Starts with a whole rest, then a half rest, followed by a dotted half note. Dynamic: *mf*. Markings: *poco*. Rehearsal mark: (3/8).

**Cello**: 6/16 time signature. Starts with a whole rest, then a half rest, followed by a dotted half note. Dynamic: *mf*. Markings: *poco*. Rehearsal mark: (3/8).

**Double Bass**: 6/16 time signature. Starts with a whole rest, then a half rest, followed by a dotted half note. Dynamic: *mf*. Markings: *(cued with perc)*, *p*, *f*. Rehearsal mark: (3/8).

**Percussion**: 6/16 time signature. Starts with a whole rest, then a half rest, followed by a dotted half note. Dynamic: *pp*. Markings: *Pizz*, *(1. s. cym)*, *T-Tom (Rubber sticks)*, *(♩ = c. 102)*, *poco*, *molto cresc*, *fff*, *1. woodblock*, *low bongos*. Rehearsal mark: (3/8).

**Piano**: 6/16 time signature. Starts with a whole rest, then a half rest, followed by a dotted half note. Dynamic: *mp*. Rehearsal mark: (3/8).





in percussion only if necessary

**JATO**

Handwritten musical score for Eb clarinet, Violins I & II, Viola, Cello, Double Bass, Percussion, and Piano. The score is in 3/16 time and features a complex rhythmic structure with multiple time signatures (3/16, 2/4, 3/8, 4/4, 3/4, 2/8). The Eb clarinet part starts with a *p* dynamic and a *molto cresc* marking, leading to a *ff* dynamic. The string parts (Violins I & II, Viola, Cello, Double Bass) are marked with *Pizz* and *arco* instructions, with dynamics ranging from *sf* to *ff*. The Percussion part includes instructions for *1.W.B.* (1st Wood Block), *L.B.* (Loud Block), *T. Tom* (Tom Tom), and *2.W.B.* (2nd Wood Block). The Piano part features a *ped* (pedal) marking and *8ve bcsa* (8th octave bass clef) instruction. A box labeled '45' is present above the Eb clarinet staff, and another box labeled '64' is above the Percussion staff. A large blue watermark 'Preview Only' is visible across the center of the page.

Handwritten musical score for Eb clarinet, Violins I & II, Viola, Clarinet, Double Bass, Percussion, and Piano. The score is written in 7/8 time and includes various performance instructions and dynamics.

**Eb clarinet:** Starts with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section. The final section is marked *(falling away) poco* and includes a box with the number 50. Dynamics range from *f* to *sub. ff*.

**Vln I & II:** Both parts include *pizz* (pizzicato) and *arco* (arco) markings. The first section is marked *f*, and the second section is marked *ff*. The final section is marked *(falling away) poco* and includes a box with the number 50. Dynamics range from *f* to *sub. ff*.

**Vla:** Starts with a forte (*f*) dynamic. The final section is marked *(falling away) poco* and includes a box with the number 50. Dynamics range from *f* to *sub. ff*.

**Clarin:** Starts with a forte (*f*) dynamic. The final section is marked *(falling away) poco* and includes a box with the number 50. Dynamics range from *f* to *sub. ff*.

**db:** Starts with a forte (*f*) dynamic. The final section is marked *(falling away) poco* and includes a box with the number 50. Dynamics range from *f* to *sub. ff*.

**Perc:** Includes markings for *H.W.B.*, *L.B.*, *M.S.C.*, *T. TOM*, and *W.B. TOM*. Dynamics range from *f* to *sf*.

**Pno:** Includes markings for *f*, *loco*, and *Ped*. Dynamics range from *f* to *sf*.

(no rit)

**K** Held back ♩ = c. 102 (lifting)

Handwritten musical score for Eb clarinet, Violins I & II, Viola, Cello, Double Bass, Percussion, and Piano. The score is in 2/8 time and consists of 8 measures. The Eb clarinet part starts with a  $\sharp F$  dynamic and a *cresc molto* marking. The strings (Violins I & II, Viola, Cello, Double Bass) play a rhythmic pattern of eighth notes, with some measures featuring triplets and *sul fasto* markings. The Percussion part includes BONGOS, T. TOM, and m. susp. Cym. The Piano part features a complex rhythmic pattern with triplets and a *8reb.* marking. The score is marked with various dynamics including  $\sharp F$ , *pp*, *mp*, *p*, *f*, *mf*, and *pp*. A large blue watermark "Preview File Only" is visible across the center of the page.



poco rit M  $\text{AT}^{\circ}$

The score is written for a full orchestra and includes the following parts:

- Eb clarinet:** Features a melodic line with dynamic markings of *ff* and *mf*. It includes a 64-measure phrase and a 16-measure phrase, both marked with a box containing the letter 'M'. The piece concludes with a 3-measure phrase.
- Violin I & II:** Both parts play a similar melodic line. Violin I includes a *s.p.* (sul ponticello) instruction and a *norm.* (normal) instruction. Dynamics range from *f* to *ff*. It concludes with a 3-measure phrase.
- Viola:** Plays a melodic line with dynamics of *f* and *ff*. It includes *s.p.* and *norm.* markings. It concludes with a 3-measure phrase.
- Cello:** Plays a melodic line with dynamics of *f* and *sf*. It includes *s.p.* and *Pizz* (pizzicato) markings. It concludes with a 3-measure phrase.
- Double Bass:** Plays a melodic line with dynamics of *f* and *sf*. It includes *s.p.* and *Pizz* markings. It concludes with a 3-measure phrase.
- Percussion:** Features a rhythmic pattern with dynamic markings of *mf* and *p*. It includes instructions for *H. BONGO* (Hand Bongo) and *W.B. L.B.* (Wood Block / Low Block).
- Piano:** Provides harmonic support with dynamic markings of *sf* and *p*. It includes a *(dry)* marking and a *(loco)* marking. It concludes with a 3-measure phrase.

Additional markings include *8ve bassa* (8th octave bass) and various performance instructions like *>* (accent) and *V* (breath mark).

*'falling away'* Poco rit  $\text{♩} = c. 96$  poco a poco

The score is written for a chamber ensemble in 3/8 time. The Eb clarinet part features a melodic line with dynamics ranging from *f* to *p*, including a 5:4 interval. The Violin I and II parts play a similar melodic line, with dynamics from *ff* to *p*, and include markings for *pizz.* and *arco*. The Viola and Cello parts provide harmonic support with *pizz.* markings. The Double Bass part includes *pizz.*, *mf*, and *harmonic gliss.* markings. The Percussion part features a pattern of *m. susp. cymb.* and *m. soft stick*, with dynamics *mf* and *p*. The Piano part has a complex rhythmic accompaniment with *mf* and *ff* dynamics, and includes a *ped.* marking for the first half of the piece.

hold  $\circ$  to allow for stick change

free = c. 96 poco a poco accel

**E♭ Clnt**  
 [65] *poco* (7) *pp* [66] *poco* *legato* *poco* "gathering speed & energy" *poco*

**Vln I**  
 Pizz (cued) ③

**Vln II**  
 P *poco a poco cresc*

**Vla**  
 Pizz (cued) ④

**Clo**  
*poco* = c. 96 (cued) ② *poco* ⑤ *f* *mp* *f*

**Db**  
 P *sim.*

**Perc**  
 Pizz (1.s.c) *mp* 1.v. (near rim) *pp* *mf* *pp* *mf* *pp* *mf*

**Pns**  
 (7) *p* *mf* 1.v.

**Ped** [allow sound to die naturally]

*(RUBBER STICKS)*  
*(MED. HARD STICKS)*  
 → T. TOM

"a pulse" [equally spaced]

*SULD*



(accel)

**P** In time ♩ = c. 96 <sup>68</sup> poco-

**E♭ clarinet**: mf, *heavy, sf every note?*, sf, 5/8, 32, 5/8, 8

**Violin I**: (cued), [VLN I], [VLN II], [VLA], arco, f, 5/8, 32, 5/8, 8

**Violin II**: f pizz (cued), arco, 5/8, 32, 5/8, 8

**Viola**: (cued), arco, ff, 5/8, 32, 5/8, 8

**Cello**: (cued), sul A/D, mf, f, norm., pizz, arco, ff, 5/8, 32, 5/8, 8

**Double Bass**: (cued), f, pizz, 'dry', 5/8, 32, 5/8, 8

**Percussion**: pp, mf, pp, molto cresc, (Rub. stick), w.b., L.B., str, 5/8, 32, 5/8, 8

**Piano**: 8 sfz, 5/8, 32, 5/8, 8

*Handwritten notes and markings:*  
- Circled numbers 1, 2, 3, 4, 5 indicating cues or measures.  
- Boxed text: [VLN I], [VLN II], [VLA], SUL A/D.  
- Performance instructions: (cued), arco, pizz, sf, sfz, molto cresc, 'dry', w.b., L.B., str.

-a- -poco- accel  $\text{♩} = 112$

Handwritten musical score for Eb clarinet, Violins I & II, Viola, Cello, Double Bass, Percussion, and Piano.

**Eb clarinet:** Includes markings for *sf(p)*, *f*, *sfk!*, and *sfk! (ff)*. A circled asterisk with the note "(diaphragm push)" is present above the first staff.

**Violins I & II:** Includes markings for *f*, *s.p.*, *norm.*, and *heel!*. The word "arco" is written above the first two staves.

**Viola:** Includes markings for *f*, *s.p.*, *norm.*, and *heel!*.

**Cello:** Includes markings for *f*, *s.p.*, *norm.*, and *heel!*.

**Double Bass:** Includes markings for *f*, *arco*, *pizz*, and *ff*.

**Percussion:** Includes markings for *f*, *ff*, and *sempre ff*.

**Piano:** Includes markings for *f*, *ff*, *sempre ff*, and *(loco)*. The words "8ve ba" are written below the piano part.

Rehearsal marks 69, 70, and 71 are present at the beginning of the score.

Handwritten musical score for Eb clarinet, Violins I & II, Viola, Cello, Double Bass, Percussion, and Piano. The score is written in 7/8 time and includes various performance instructions and dynamics.

**Eb clarinet:** Starts with *ff* and *sffk!* dynamics. Includes a *smor2.* section with a [short pause - no loss of momentum] instruction. Ends with *sffzkkk!* and *poco* markings.

**Violins I & II, Viola, Cello, Double Bass:** All parts include *poco* markings and *(+ voice)* instructions. The Double Bass part includes *Pizz* and *arco* markings.

**Percussion:** Includes *trm* and *T. Tom* markings.

**Piano:** Includes *16f*, *8f*, and *molto* markings. The left hand includes *seebassa* and *loco* markings.

Tempo markings include *7/8*, *5/16*, and *3/8*.