

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)

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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

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
	<i>Ray</i>	<i>Ga(r)</i>	<i>Ma(r)</i>	<i>Peh</i>	<i>Deh</i>	<i>Na(r)</i>	<i>Sa(r)</i>	<i>Ray</i>

Sound:	Bagh-	e	Nur (<i>The Light Garden</i>)
	<i>Ba(r)gh</i>	<i>ay</i>	<i>noor</i>

Sound:	Bavad	khair	baqi (<i>May this goodness last forever!</i>)
	<i>Ba(r)-vad</i>	<i>ca(re) - eər</i>	<i>ba(r)-key</i>

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>sforzando</i> <i>kissimo!</i>) staccato multiphonics produced by forcefully smacking the lips apart like a kiss (eg. clar/bar 19)
✗	dry knock on body of instrument (eg. db/bar 5)
✗	pizz behind bridge - string specified (eg. db/bar 20)
●	stick end of beaters, centre to rim of cymbals (eg. perc/bar 4)
✗ ✗	damp pitches (eg. perc/bar 100)

II

THE FOURTEENTH TERRACE

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

Fast, hard, always driving on! $\text{♩} = \text{c. } 116$

E_b
CLARINET (solo)

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

$\text{♩} = \text{c. } 96$ Precise!

A

SLOW (hard, aggressive) $\text{♩} = \text{c. } 60-63$

E♭ clarinet

Clarinet: *E♭* clarinet (poco) 4 (norm.) 7:4 7:4 7:4 5 (legato) :P molto cresc

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*.

db: dry knock on body of instrument

Perc: MED. HARD STICKS

Voices: *Re Gaf* (Ray Gar)

3

E♭ Clarinet

B SLOW $\frac{C}{=}$ 60-63

Shorter than before

legato as possible!

ff (poco) ftt. 7:4 7:4 bright sim. sim. ff

Bagh - e Nur

3:2

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

Clo

Sul pont (SULD)

db

Ma F Pe F

ff > (knock as before)

* Voices:
Pronunciation:
Ma Pe
(Ma(r) Peh)

→ m. susp. cymbal

Voice

Perc

Pno

Ma ff (sim) 7. Pe 7.

ff Ma 7. Pe 7.

ff staccato (no ped)

C free δ = c. 96-108
 Gathering energy ($\rightarrow f_{lb2}$)
 (*) gliss up as far as possible

Vln I

Vln II

Vla

Clo

db

Nur

Perc

Pno

Notes:

- 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 **CHORD** **2** CHORD **3** CHORD **4** CHORD **VOCE** **DRUMS**

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

E♭ Clarinet

Voice

Vln I

Voice

Vln II

Voice

Vla

Voice

Clo

Voice

db

Perc

Voice

Pno

(damp at end of string cresc.)

(damp immediately)

* Voices: Pronunciation:
Sa (**Sa(r)**)

all voices co-ordinated,
explosive syllables as before

(* Chromatic cluster between & including outer pitches)

D $\text{♩} = \text{c.} 96$ Precise!

pno

11 12 13

'bright, piercing tone'

Poco accel $(\text{♩} = \text{c.} 96)$

Vln I ff $\frac{1}{16}$ Sa Re Ga Ma Pe De Na Sa
s.p. v gliss

Vln II ff $\frac{1}{16}$ Sa F Re F Na Ma Re De Na Sa
(SULDIAT) s.p. v gliss

Vla ff $\frac{1}{16}$ Sa Re Ga Ma F Pe De Na Sa
s.p. v gliss

Clo ff $\frac{1}{16}$ (with db) Sa F Re F Na Ma Re De Na Sa
ff (with clo/pno) arco sff!

db ff $\frac{1}{16}$ (with clo/pno) Sa F Re F Na Ma Re De Na Sa
ff (with clo/pno) arco sff!

Perc ff $\frac{1}{16}$ Sa F Re F Pe F Sa
dry SF P SF P SF P 1.s. Cym BASS D.
x. HARD STICK

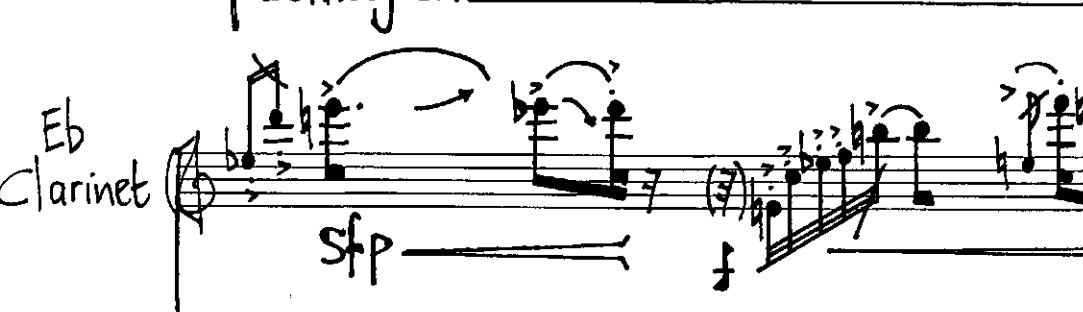
Pno ff $\frac{1}{16}$ Sa F Re F Pe F Sa
dry SF P SF P SF P 1.V.
stacc. Sffz
No PEDAL 'dry' as possible!

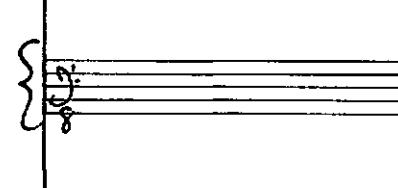
Notes:

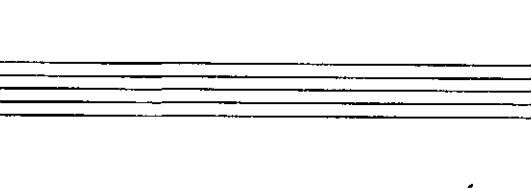
- * Voices: breath sound then vocalise with hard gliss (will be pitched)
- high, quasi-pitched ff

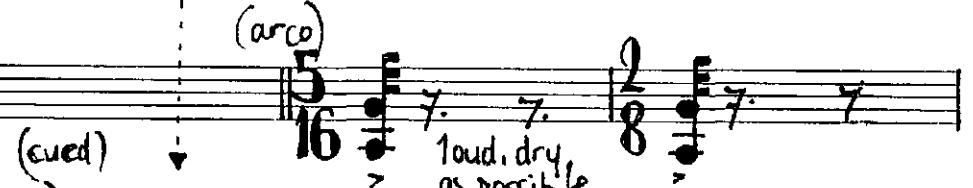
Preview File Only

pushing on

Eb Clarinet (1) 

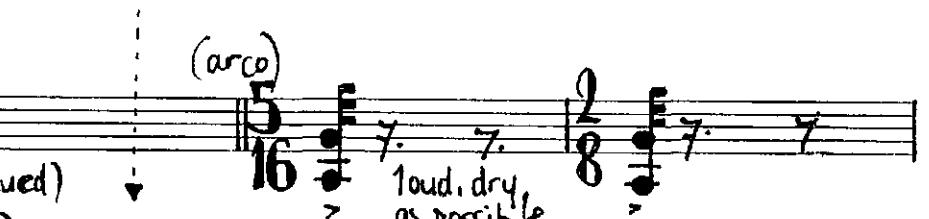
db { 

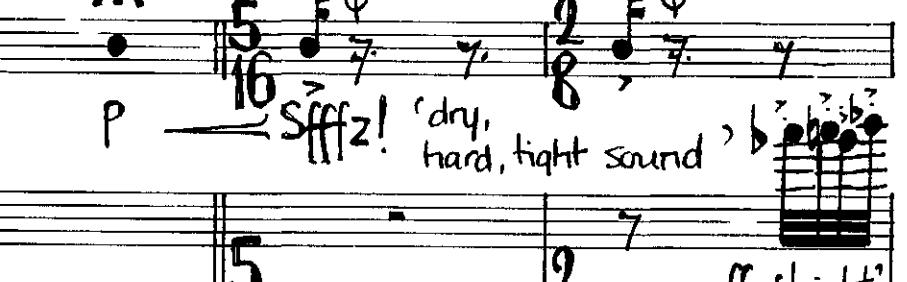
Perc { 

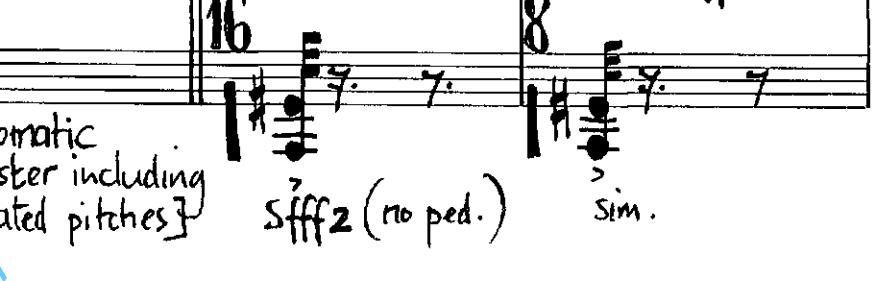
Pno { 

E (Strictly in time) ($\text{B} = \text{c. 108}$)

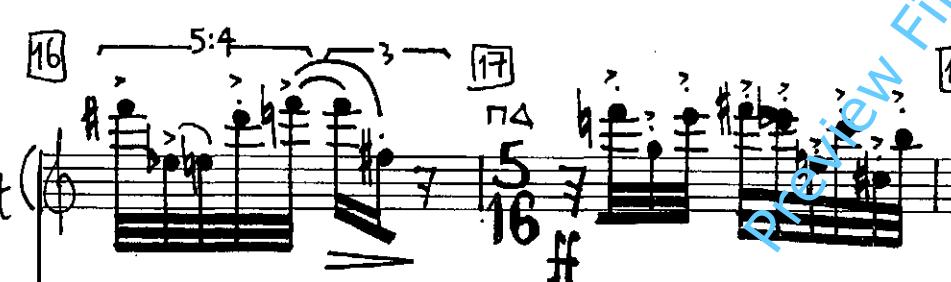
poco C 

(arc) (cued) (B.DRUM) 

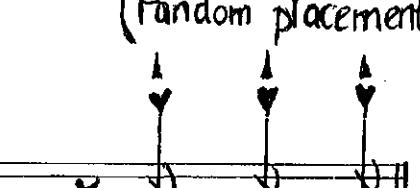
P 

[chromatic cluster including notated pitches] 

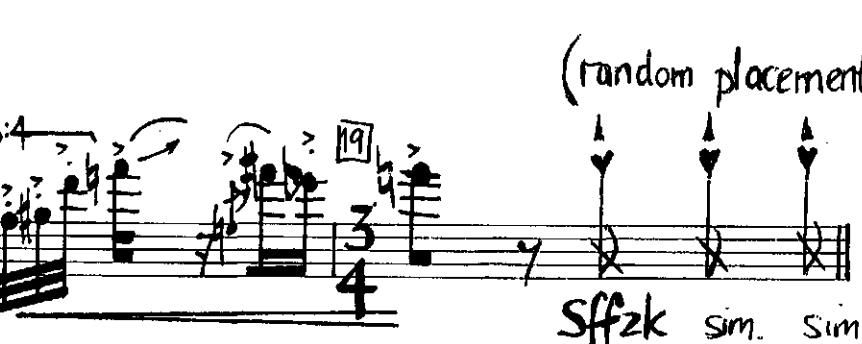
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Eb Clarinet (16) 

db { 

Perc { 

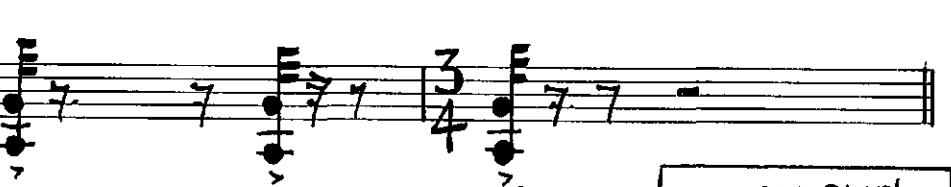
Pno { 

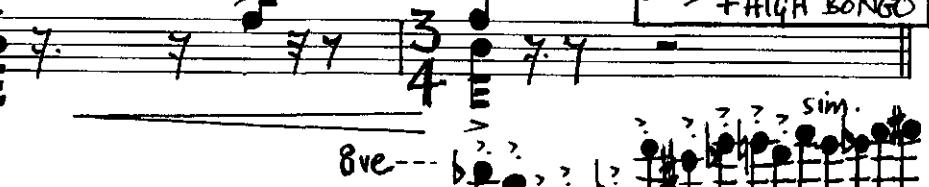
(random placement) 

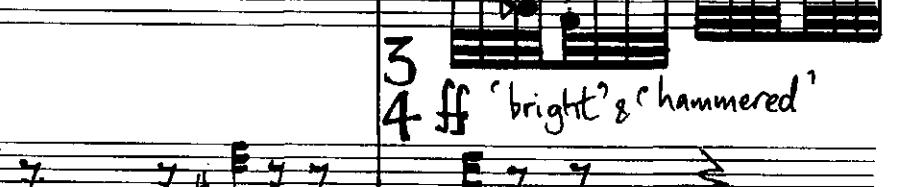
db { 

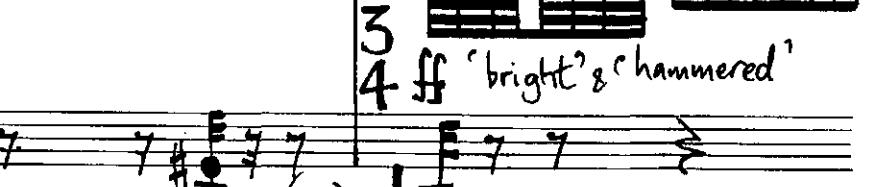
Perc { 

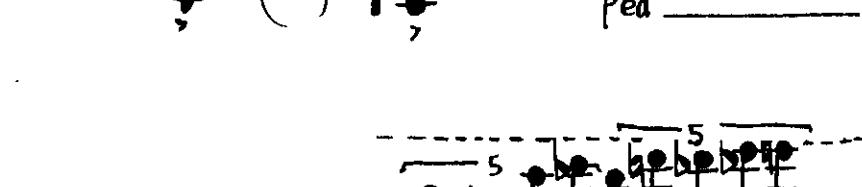
Pno { 

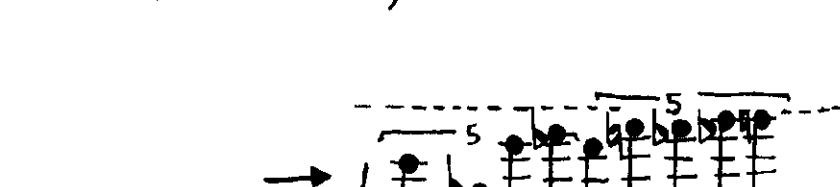
(Tom-tom) (B.D.) 

8ve 

sim. 

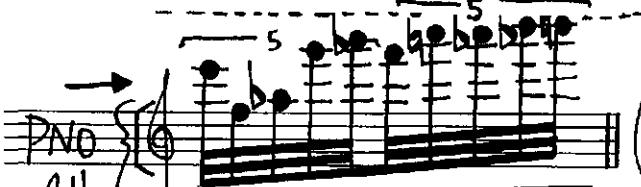
ff 'bright' & hammered 

sim. 

ped 

→ WOOD BLOCKS + HIGH BONGO 

(LH cluster) (RH) 

PNO { 

(3) (8)

F FASTER $\text{♩} = \text{c. } 112$

(dancing, tight, becoming
increasingly edgy!)

Poco rit

20 Eb clrt { 3 8 | 7 P rit A To 4 8 | 7 P (3) 8

Vln I { 3 8 | 7 P 'light' 4 8 P (3) 8 | 7 (8)

Vln II { 3 8 | 7 P 'light' 4 8 P (3) 8 | 7 (8)

Vla { 3 8 | 7 P 'light' 4 8 P (3) 8 | 7 (8)

Cello { 3 8 | 7 P 'light' 4 8 P (3) 8 | 7 (8)

db { 3 8 | 7 P (behind bridge, sul d) 4 8 P (3) 8 | 7 (8)

Review file off

(knock as before) mp

RUBBER STICKS [t med. soft for T.Tom]
 Reso WB 3 8 | 7 P rit c.d m.s.cymb
 High BC 8 poco sf P Precise, mp 1.s.cymb (3) 8 | 7 (8)

28 ne - h 2 beginning a dance!
 piano { 3 8 | 7 () () 4 8 (3) 8 | 7 (8)

[raise ped. gradually but quickly]

AT^o

(2)

Eb clnt { 6 3 8 7 | - | 4 8 7 | 3 16 7 | (5) (16)

P

Vln I sul port / poco vib → norm.

Vln II s.p. PP (> within 'dancing') → norm: P122

Vla poco vib PP (> within 'dancing')

Cello P poco vib 'dancing'

db 8 pacosf =

Review File OK

6 3 8 7 | 4 8 7 | 3 16 7 | (5) (16)

arco 6 3 8 7 | 4 8 7 | 3 16 7 | (5) (16)

mp 6 3 8 7 | 4 8 7 | 3 16 7 | (5) (16)

arco 6 3 8 7 | 4 8 7 | 3 16 7 | (5) (16)

mp 6 3 8 7 | 4 8 7 | 3 16 7 | (5) (16)

mp 6 3 8 7 | 4 8 7 | 3 16 7 | (5) (16)

(MP = poco vib)

m.s. Cymb. → l.s.c.

Perc { 6 3 8 7 | 4 8 7 | 3 16 7 | (5) (16)

PP

poco mp

m.s. cymb. pp → l.s.c.m(b)

P poco

6 3 8 7 | 4 8 7 | 3 16 7 | (5) (16)

pno { 6 3 8 7 | 4 8 7 | 3 16 7 | (5) (16)

G

(no rit)

30 Eb chrt { 5 | 16 | P | Poco | 7 | 7 | 7 | 4 | 8 | 8 | 8 |

This section shows the Eb chrt part starting with a dynamic Poco. The time signature changes from 5/16 to 7/16, then to 4/8. The vln I, vln II, vla, and cello parts are also present, each with specific dynamics like mp, mf, and pizzicato (pizz). The bass part is shown with a dynamic 'dry'. The piano part at the bottom includes a dynamic 'mf' and a pedaling instruction '1/2 Ped.'.

vln I 5 | 16 | Pizz | 7 | 7 | 7 | 4 | 8 | 8 | 8 |

vln II 5 | 16 | mp | Poco | 7 | 7 | 7 | 4 | 8 | 8 | 8 |

vla 5 | 16 | mp | Poco | 7 | 7 | 7 | 4 | 8 | 8 | 8 |

cello 5 | 16 | Pizz | 7 | 7 | 7 | 4 | 8 | 8 | 8 |

bass 5 | 16 | mf 'dry' | 7 | 7 | 7 | 4 | 8 | 8 | 8 | (behind bridge)

perc 5 | 16 | Poco | 7 | 7 | 7 | 4 | 8 | 8 | 8 | Poco & 1/2 Ped.

This section continues with the vln I, vln II, vla, and cello parts. The bass part is labeled 'mf "dry"' and 'behind bridge'. The piano part at the bottom includes dynamics 'mf' and 'poco'.

1.s. cum 5 | 16 | (7) | 7 | 7 | 7 | 4 | 8 | 8 | 8 |

perc 5 | 16 | mp | 7 | 7 | 7 | 4 | 8 | 8 | 8 | (poco >) | (mf)

piano 5 | 16 | 7 | 16 | 4 | 8 | mf | 1/2 Ped.

This section shows the perc and piano parts. The perc part includes dynamics 'pp', 'mp', and 'poco >'. The piano part ends with a dynamic 'mf' and a pedaling instruction '1/2 Ped.'

poco a poco rit

H

Held back ♩ = c.102 'Tilting'

Eb clnt { 6 7 | 6 8 d | (6) (16)

PP 'warm'

vln I 6 5 7 | (6) (16)

vln II 6 5 7 | (6) (16)

vla 6 5 7 | (6) (16)

cbo 6 5 7 | (6) (16)

db 6 7 | c.d. 5 7 | (6) (16)

mf pp

rec { BONGOS T.TOM | 6 7 | 6 8 | c.d. | Cymbal | (6) (16)

P [med. soft Stick - t.tom] | (7) | (7) | (7) | (7) | (6) (16)

perc { (7) | 6 8 | (7) | (7) | (7) | (6) (16)

pno 6 7 | (7) | 6 8 | (raise gradually) | 5 8 | (6) (16)

MP ped.

Preview File Only

Eb clrt { *free* ($\text{P} = \text{c.} 102$) $\text{J} = 112$
 Percussion accel FASTER
 $\text{J} = 112$

Eb clrt { 6
 vln I { 6 (not too slow) poco (legato)
 vln II { 6 mp \rightarrow norm. mf P
 vla { 6 mp \rightarrow norm. poco mf
 cello { 6 mp \rightarrow norm. poco mf
 db { 6 poco
Preview file ONLY

Perc { 6 Pizz \rightarrow T.Tom (Rubber sticks) Poco \rightarrow 1. woodblock low bong
 Piano { 6 (7.) mp molto cresc fff fff
 3 8 3 8

I FASTER $\text{♩} = \text{c.} 112$ getting edgy!

Eb clrt { 3 8 | 7 | - | - | 4 8 | (3) (16)

40

Vln I 3 8 | 7 | - | - | 4 8 | (3) (16)

Vln II 3 8 | 7 | - | - | 4 8 | ff (3) (16)

vla 3 8 | 7 | - | - | 4 8 | ff (3) (16)

Cello 3 8 | 7 | - | - | 4 8 | ff (3) (16)

Bass 3 8 | - | - | - | 4 8 | (3) (16)

Low W.b. 3 8 | 7 7 | 7 7 | 4 8 | (3) (16)

Perc 3 8 | Sff | f | p | 4 8 | (3) (16)

l.b. 3 8 | sim. | f | 3 | 4 8 | 1.v. (3) (16)

Pno 3 8 | Sff | f | 3 | 4 8 | ff (3) (16)

Preview File Only

in percussion
only if necessary

J A T^o

Fl. clnt { 3/16 3/8 3/4 3/8

p ff poco f "hard, edgy"

molto cresc

Vln I { 3/16 3/8 3/4 3/8

pizz arco pizz arco

Vln II { 3/16 3/8 3/4 3/8

pizz arco pizz arco

Vla { 3/16 3/8 3/4 3/8

pizz sff arco (hee) sff (hee) sub.f

Cello { 3/16 3/8 3/4 3/8

pizz sff arco pizz (hee) (hee)

dt { 3/16 3/8 3/4 3/8

pizz sff arco poco f (hee)

Perc { 3/16 3/8 3/4 3/8

1.w.b. 6.4 T.Tom 1.w.b.

L.B. sff(p) molto cresc f P L.B. sff

Pno { 3/16 3/8 3/4 3/8

8ve b.ssa

Ped

Eb clrt. (1) 7 f 16^h mf > (falling away) poco 50 (2) 8
 Vln I pizz. 7 16 arco 2 8 (falling away) poco s.p. (2) 8
 Vln II pizz. 7 16 5:4 pizz. 5 16 sub. ff (2) 8
 Vla 7 16 2 8 s.p. 5 pizz. 7 16 (2) 8
 Cello 7 16 2 8 norm. s.p. (2) 8
 Bassoon 7 16 2 8 s.p. (2) 8
 Perc H.W.B. L.B. 16 m.s.c. T.TOM W.B. Tom (2) 8
 Pno 16 1000 2 8 sff 5 16 sff (2) 8
 Ped

Preview Live Only

(no rit)

[K] Held back $\text{♩} = \text{c.} 102$ (tilting)

Eb clrt { 2 8 | 4 8
sfp (cresc molto)

Vln I 2 8 | 4 8
Vln II 2 8 | 4 8
Vla 2 8 | 4 8
Cello 2 8 | 4 8
db 2 8 | 4 8
sul tasto 5:9
sul tasto 5:4
sul tasto 5:4
sul tasto 5:4
sul tasto 5:4
s.t. 5:4
arco 3 3 3
(pizz) arco pizz mf
arco pizz c.d.
s.t. s.t.
Preview File Only

W.B. 2 8 | 4 8
BONGOS → T.TOM
T.TOM: m-soft stick-T.T. 3 3 3
m.susp. cym
stick (m.s. stick) 4 8
IV. 1.V.
Ped 8 f 8 ff
8reb. 8
Ped 1.V. 1.V.

17

free ($\text{♩} = \text{c. } 102$) pushing on FASTER ($\text{♩} = \text{c. } 116$)

E♭ clrt. { 55

 $\frac{16}{6}$ $\frac{16}{6}$ poco mf

Vln I { 6

 $\frac{16}{6}$ mp norm. p

Vln II { 6

 $\frac{16}{6}$ mp norm. p

Vla { 6

 $\frac{16}{6}$ mp norm. p

Cello { 6

 $\frac{16}{6}$ mp norm. mf

Bass { 6

 $\frac{16}{6}$

Perc { 6

 $\frac{16}{6}$ Pi22 (I.s.cym) 1.v.

Piano { 6

 $\frac{16}{6}$ P (v.)

Preview File Only

(2)

L

f (poco accents on all notes)

3 8 3 8 3 8

3 8 f 'edgy' 3 8 f 'edgy' 3 8 f 'edgy'

Pi22 3 8 sf 3 8 sf

Pi22 3 8 sf 3 8 sf

BONGOS T.TOM M

H.B. Low B T.Tom

f 3 8 mf

(tied block)

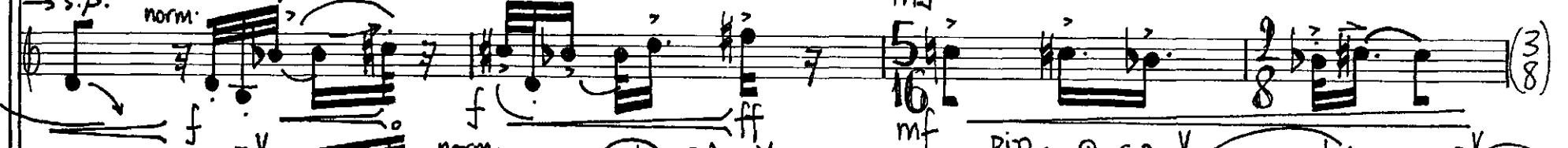
raise gradually

3 8 sf v. f

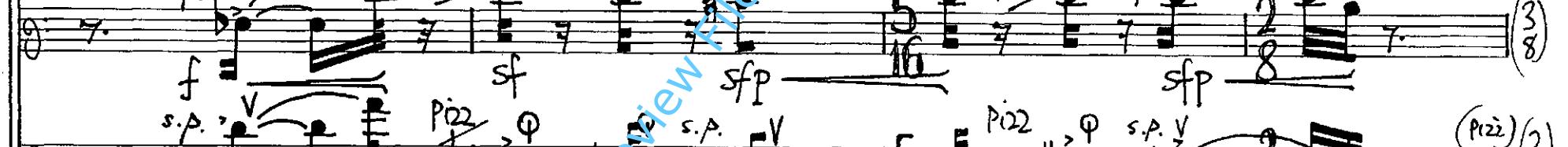
(no ped)

M
poco rit ATO
64 **60** **5** **16** **mf** **(3)**
Eb clif { 

Vln I 

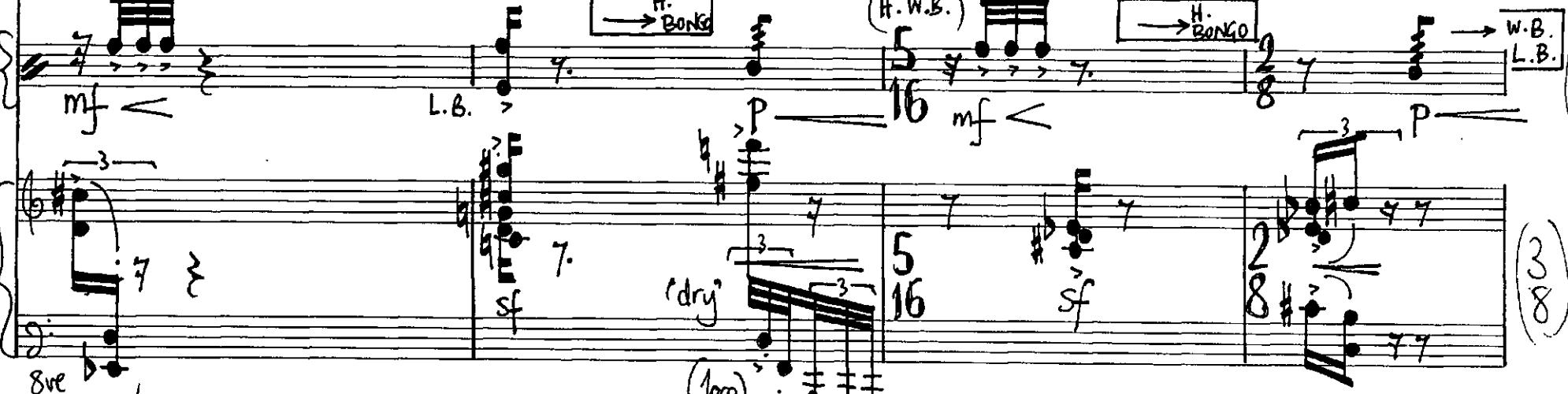
Vln II 

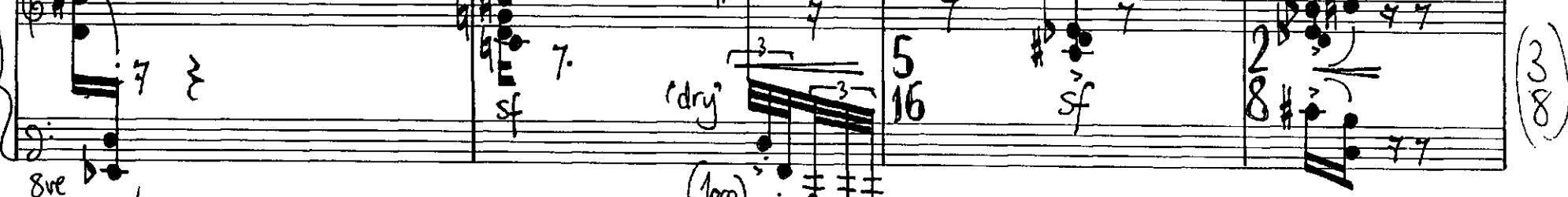
Vla 

Clo 

db 

Preview **REON**

perc { 

pno { 

Eb clnt { 3
 f *Poco rit*
'falling away'
 = c. 96
poco a poco

vln I { 3
 ff
 Pizz. arco
'falling away'
 (P)

vln II { 3
 ff
 Pizz. arco
'falling away'
 (P)

vla { 3
 ff
 Pizz.
 (7) (P)

cello { 3
 ff
 Pizz.
 (7) (P)

db { 3
 ff
 5
 mf
 5
 harmonic gliss.
 mf
 3 sim.
 P

pesc { 3
 m.susp. cymb
 (m.soft stick)
 (norm)
 I.V. (I.S.C.) I.V.
 (Pizz) I.V.
 poco sf I.V.

piano { 3
 mf
 5:4
 ff mf
 ped (no ped)

Preview file on

rit hold note to allow for stick change 0 free $\text{♩} = \text{c. 96}$ poco a poco accel

Eb Clrt
 65 5 poco (7) 66 poco ② legato poco 'gathering speed & energy'
 mP pp P mp f

Vln I
 64 8 pizz ① (cued)

Vln II
 64 8 P poco a poco (cued) cresc

Vla
 64 8 pizz ④ (cued) ⑤ f

Cello
 64 8 poco s.p. ② (cued) poco f s.p. ⑤ poco

Db
 64 8 sim. P

Perc
 64 8 pizz (RUBBER STICKS) ② (MED.HARD STICKS) $\text{♩} = \text{c. 96}$ (cued) → T.TOM [a pulse] [equally spaced]
 (near rim) PP mf PP mf PP mf

Pno
 64 8 (4)P tr 1.v. mf

Ped — [allow sound to die naturally]

Preview Only

(accel)

P

In time ♩ = c. 96

poco -

[68] heavy, sff every note?

5 32 (5) (8)

Eb clnt { m4 f

Vln I (cued) [VLN I] [VLN II] [VLA]

Vln II f pizz (cued) ③ (cued) ④ arco ff (5) (8)

Vla (cued) ① norm. ② arco ff ⑤ (cued) ⑥ (5) (8)

Cello (cued) s.p. pizz (5) (8)

Bass (cued) mf (5) (8)

Preview ON

dry

Handwritten notes: 'heavy, sff every note?' above the Eb clarinet part. 'Preview ON' written diagonally across the page.

Perc { pp mf pp mf pp molto cresc ⑤ (rub. stick) w.b. ② ⑧ 5 32 (5) (8)

Pno { (5) (5) (5) (8)

stretta

Handwritten note: 'stretta' under the piano staff.

-a-

-poco-

accel

$\text{B} = 112$

(diaphragm push)

Eb clt { 5/8 f (69) sfp (70) sfp (71) f sfp (72) sfk! (ff) sfp (73) sfk!

Vln I { 5/8 f (65) arco (76) s.p. v (77) norm. v (78) ff heel!

Vln II { 5/8 f (65) arco (76) s.p. v (77) norm. v (78) ff heel!

Vla { 5/8 f (65) s.p. v (76) norm. v (77) ff heel!

Cello { 5/8 f (65) s.p. v (76) norm. v (77) ff heel!

db { 5/8 f (65) arco (76) arco (77) f (78) ff

Perc { 5/8 (79) p (80) p (81) tumb

pno { 5/8 f (82) (100) 8ve ba. (83) (100) 8ve Ba. (84) (100) 8ve (85) (100) 8ve

sempr ff

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Eb clrt {
 (ff) sff! sff! sff! 7
 smorz. (to flz. if necessary) 7
 poco (free)
 [short pause - no loss of momentum]
 8 Sff z klick!

Vln I
 Vln II
 Vla
 Cello
 db

Perc {
 T.TOM
 8va bassa (10cc)