

UNCOVERING ASPECTS OF WESTERN AND INDIAN MUSIC IN VANRAJ BHATIA'S
NIGHT MUSIC FOR SOLO FLUTE, AND SELECTED OTHER WORKS

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Born in 1927 in Bombay, Vanraj Bhatia is an Indian composer of music for concerts, film, television, opera, meditation, and commercial jingles. His musical style is unique, stemming from his training in both Western and North Indian classical, or Hindustani, music. Little is known about Vanraj Bhatia in the Western classical world, and in India he is recognized primarily as a composer of film music. This dissertation aims to bring awareness of Vanraj Bhatia's significance as a Western classical composer, focusing on uncovering the cross-cultural influences of his only solo flute piece, *Night Music*, composed in 1964. This research offers Western flutists a better understanding of Indian music, specifically Hindustani and Indian folk music traditions, often not fully understood since Indian music is an aural tradition, rarely transcribed and notated, and relies on a *guru/shishya* (teacher/student) relationship. Such an understanding will elucidate the compositional choices made in *Night Music*, allowing flutists to be more informed in their performance of it. Although the focus of this study is on *Night Music*, other repertoire from Bhatia's concert music and film music will also be examined to illuminate Bhatia's compositional style, which includes elements of Hindustani music, Indian folk music, and Western musical traditions. An exploration of some of Bhatia's other compositions written for Western musicians will give readers beyond the realm of flutists a better understanding of his distinctive, cross-cultural style and influences, and will introduce larger audiences to this exceptional and little-known composer.

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CHAPTER 1

INTRODUCTION

Born in 1927 in Bombay, Vanraj Bhatia is an Indian composer of music for concerts, film, television, opera, meditation, and commercial jingles. His musical style is unique, stemming from his training in both Western and North Indian classical, or Hindustani, music. North Indian classical music, heretofore described as Hindustani music, is the predominant classical music genre of North India. Bhatia studied Hindustani music at Deodhar School of Music for about two years, but did not continue to have proper formal training in it.¹ When he first heard Western classical music at the age of 13, more specifically *The Blue Danube* by Johann Strauss and Tchaikovsky's *Piano Concerto No. 1*, he was instantly captivated and soon began studying piano locally with Dr. Manek Bhagat.² In 1949 he received an M.A. from Elphinstone College, University of Bombay, and received a scholarship to study abroad at the Royal Academy of Music in London (1950-54), where he studied composition with Howard Ferguson, William Alwyn, and Alan Bush. He continued his studies at the Paris Conservatoire (1954-1959), where he studied with Nadia Boulanger, and was the recipient of prestigious scholarships, such as the Sir Michael Costa Scholarship (1951-54), Rockefeller Scholarship (1954-58), and a French Government Scholarship (1957-58).³

Bhatia returned to India in 1959 and became Reader in Musicology in charge of Western Music at Delhi University from 1960-1965.⁴ During his tenure there he started composing music for advertisements, and has since composed over 7,000 jingles, over 60 film scores, and music

¹ Vispasha Aloukik Pai, "Vanraj Bhatia, On State-Know Your Composer," *Serenade Magazine*, March 22, 2017.

² Ibid.

³ Vanraj Bhatia Biography, Shwetant Kumar, e-mail message to author, December 24, 2017.

⁴ R. M. Vijayakar, "Composer Vanraj Bhatia: Bold, Brash Youth at 71," *India-West*, April 9, 1999, C1

for television, documentaries, and theatrical productions. He released five albums of spiritual music, which includes mostly synthesized sounds, and has composed a variety of works for concert performance. Most notably, Bhatia has been a recipient of the National Film Award for Best Music Director for the television film, *Tamas* (1988), the Sangeet Natak Akademi Award for Creative and Experimental Music (1989), and India's fourth-highest civilian honor, the Padma Shri (2012).⁵

Little is known about Vanraj Bhatia in the Western classical world, and in India he is recognized primarily as a composer of film music. Despite this, he is highly respected by his peers and scholars of music who, as writer Vispasha Aloukik Pail of *Serenade Magazine* notes, "...are not only familiar with the man and his work but insist, quite adamantly, that he is one of the greatest music composers India has ever produced."⁶ Ethnomusicologist Greg Booth affirms Bhatia's position as one of India's select few composers who have successfully merged Hindustani music with Western musical ideas. In an interview conducted with Bhatia in 2017, he writes:

Vanraj Bhatia is preeminent among the handful of Indian musicians who have studied Western classical music in depth and have then successfully mixed that knowledge with an understanding of Hindustani classical music. His studies and the resulting scholarships and awards gave him a more substantial and sustained exposure to Western musical thought than perhaps any other Indian composer.⁷

This dissertation aims to bring awareness of Vanraj Bhatia's significance as a Western classical composer, focusing on uncovering the cross-cultural influences of his only solo flute piece, *Night Music*, composed in 1964. In 2015, *Night Music* was used as required repertoire for

⁵ Vanraj Bhatia Biography, Shwetant Kumar, e-mail message to author, December 24, 2017.

⁶ Vispasha Aloukik Pai, "Vanraj Bhatia, On State-Know Your Composer," *Serenade Magazine*, March 22, 2017.

⁷ Greg Booth, "The Vanraj Bhatia interview: 'My music was unique then and is perhaps unique even now,'" *Scroll.in*, March 1, 2017, accessed September 1, 2017, <https://thereel.scroll.in/830547/the-vanraj-bhatia-interview-my-music-was-unique-then-and-is-perhaps-unique-even-now>

the National Flute Association (NFA) Masterclass Performers Competition. Flutist Rebecca Hovan chose *Night Music* for the competition because she was drawn to the improvisatory nature of the first and last movements (contrasting to the complex rhythmic inner movements), the melodic line of the second movement, and the variety of moods and potential colors.⁸ What she was drawn to, as it turns out, are qualities intrinsic to Indian music, and although Bhatia is specific in his notation regarding his musical intent, most Western musicians are incomplete in their understanding of the piece due to limited knowledge of Indian performance traditions and style. Additionally, *Night Music* lacks a performance tradition established by internationally known flutists due to a lack of available recordings and performances. This research serves to offer Western flutists a better understanding of Indian music, specifically Hindustani and Indian folk music traditions, often not fully understood since Indian music is an aural tradition, rarely transcribed and notated, and relies on a *guru/shishya* (teacher/student) relationship. Such an understanding will elucidate the compositional choices made in *Night Music*, allowing flutists to be more informed in their performance of it.

Although the focus of this study is on *Night Music*, other repertoire from Bhatia's concert music and film music will also be examined to illuminate Bhatia's compositional style, which includes elements of Hindustani music, Indian folk music, and Western musical traditions. An exploration of some of Bhatia's other compositions written for Western musicians will give readers beyond the realm of flutists a better understanding of his distinctive, cross-cultural style and influences, and will introduce larger audiences to this exceptional and little-known composer. Appendix A is included, cataloguing his entire musical output as a basis for further study of his music.

⁸ Rebecca Hovan, e-mail message to author, April 14, 2018.

Historical Context: Indian Music and the West in the 1960s

In the 1950s and 60s, Indian music was gaining recognition in the West through sitar player Ravi Shankar. Shankar interacted with many musicians, including classical violin virtuoso Yehudi Menuhin, jazz legend John Coltrane, and Beatles member George Harrison. In the 1950s, Menuhin studied Hindustani music with Ravi Shankar, and they soon began recording and performing together, exploiting the potential of cross-cultural collaboration between music of India and the West. In the 1960s, John Coltrane and George Harrison studied with Shankar as well, and between Coltrane's composition entitled "India" and the Beatles' inclusion of sitar in their records, Indian music began to spread its influence into multiple genres and pop culture throughout the world⁹.

In 1964, five years after his studies in Europe and at the height of this increased global interest in Indian music, Bhatia wrote *Night Music* for solo flute, integrating his Western classical training with the music of India. Bhatia's influence cannot be compared to that of Ravi Shankar, who is universally recognized for popularizing the sitar and North Indian classical music. Further, the extensive documentation of Shankar's work has no parallel with Bhatia. As suggested earlier, research associated with this project aims to bring more awareness of Vanraj Bhatia and his music to Western musicians.

State of Research

The significance of this project will be to provide a comprehensively informed approach for Western musicians to understand Indian and Western influences when performing *Night*

⁹ Michael B. Bakan, *World Music Traditions and Transformations, Second Edition* (New York, NY: McGraw-Hill, 2012), 143.

Music. Although others have studied similar cross-cultural influences with other composers, such as Lori Ann Kesner's dissertation, "Krishna Meets Pan: Indian-Western Fusion in Two Works for Flute and Harp by Ravi Shankar and John Mayer" and Caroline Frances Rohm's dissertation, "Ragas for the Western Flute: A Discussion of Compositions and Performance Practice of Repertoire Inspired by Indian Classical Music," little scholarly research has been done on Bhatia's music and his compositional style.

Kesner's research focuses on the Indian composers Ravi Shankar and John Mayer. Mayer, interestingly enough, has noteworthy parallels to Bhatia in his musical studies. They overlapped at the Royal Academy of Music in London—Mayer as a violin studies major, Bhatia as a composition major. Kesner points out that Mayer soon began exploring composition while in London, "immediately becoming aware of the difficulties of promoting himself as an Indian composer in the West."¹⁰ It is plausible that Bhatia had similar difficulties during his time in London.

Rohm's dissertation discusses how the Western flute "can faithfully represent Indian classical music through performance of various works by important composers of the 20th and 21st centuries."¹¹ Rohm includes discussions of cross-cultural works by Indian composers such as Shirish Korde's *Anusvara*, *Lalit*, *Kabir Songs*, John Mayer's *Mandala ki Raga Sangeet* (A Circle of Raga Music) for flute and orchestra, *Sri Krishna* for flute, keyboard and tanpura, Ravi Shankar's *L'Aube Enchantée* for flute and harp, and *Morning Love* for flute, sitar, and tabla, Deepak Ram's *Surya*, and Asha Srinivasan's *Utthista* for flute and piano.

¹⁰ Lori Ann Kesner, "Krishna Meets Pan: Indian-Western Fusion in Two Works for Flute and Harp" (DMA diss., University of Cincinnati, 2006), 18.

¹¹ Caroline Frances Rohm, "Ragas for the Western Flute: A Discussion of Compositions and Performance Practice of Repertoire Inspired by Indian Classical Music" (DMA diss., University of Maryland, College Park, 2017).

Shankar, Mayer, and Bhatia seem to share a similar path of bridging their music to Western audiences: befriending Western musicians and writing music for them. Shankar collaborated with Western musicians Jean-Pierre Rampal, Mstislav Rostropovich, Zubin Mehta, and Yehudi Menuhin, among many others. Mayer, having joined the Royal Philharmonic Orchestra, collaborated with James Galway and Yehudi Menuhin. Mayer's two works for flute were written for James Galway.¹² Similarly, Bhatia wrote his only solo flute work, *Night Music*, for American flutist and musicologist, Carleton Sprague Smith. Another similarity between these three composers is their practice of combining Indian and Western elements in their works, as well as composing for a variety of types of musical genres, including film, television, choral, solo, chamber, and orchestral music.

¹² Lori Ann Kesner, "Krishna Meets Pan: Indian-Western Fusion in Two Works for Flute and Harp" (DMA diss., University of Cincinnati, 2006), 26-27.

CHAPTER 2

OVERVIEW OF *NIGHT MUSIC* AND ITS CONNECTION TO HINDUSTANI MUSIC, INDIAN FOLK MUSIC, AND WESTERN MUSICAL TRADITIONS

“Night Music”

Night Music exists due to a commission by musicologist, flutist, and chief of the New York Public Library’s music division, Carleton Sprague Smith. Bhatia visited New York City in March of 1964 to buy books for his university’s music library, and likely met Smith at this time.¹³ Smith was known for uncovering obscure works for flute, as well as for commissioning and inspiring compositions by living composers. Smith received personal dedications from composers Heitor Villa-Lobos, Alberto Ginastera, Julian Carrillo, Oscar Lorenzo Fernandez, Randall Thompson, Quincy Porter, and Vanraj Bhatia.¹⁴ During Bhatia’s tenure in New York, Smith threw a party in his honor, at which some of his works were performed for the first time in the United States, most likely including Smith’s premiere of *Night Music*.¹⁵ It has been noted by Bhatia that a few minutes into his *String Quartet*, Aaron Copland, in attendance, stated that the work “sounded like the 1930s” and walked out of the room. *Night Music* was the only work Bhatia wrote while in the United States.¹⁶

In 1966, *Night Music* was published under the title “*Flute Music for Unaccompanied Flute*,” but in 2001 it was re-published by International Opus under the title, *Night Music, for Solo Flute*. *Night Music*, to Bhatia’s knowledge, has never been performed in India.¹⁷

¹³ Shwetant Kumar, e-mail message to author, December 24, 2017.

¹⁴ Israel J. Katz, *Libraries, History, Diplomacy, and the Performing Arts, Essays in Honor of Carleton Sprague Smith*, (Stuyvesant, NY: Pendragon Press, 1991), 437-438.

¹⁵ Shwetant Kumar, e-mail message to author, December 24, 2017.

¹⁶ Ibid.

¹⁷ Shwetant Kumar, e-mail message to author, January 14, 2018.

It is important to note that Vanraj Bhatia has *Night Music* listed in his personal archive as *Sangeet Raat: Night Music* for Solo Flute (1964), although it is listed on his Wikipedia page as well as the International Opus website as *Sangit Raat (Night Music)*. (*Sangit Raat* translates to *Music Night* in Hindi.) “Sangeet” and “Sangit” are two ways of writing the same word, and are pronounced the same. However, nowhere on the score itself in the Oxford University Press edition (1966), International Opus edition (2001), or his handwritten manuscript (March 1964), does he write *Sangit Raat*, the Hindi version of the title.

International Opus also provides a description of the work on their website, but unfortunately it is full of misguided information. They list the second movement as *Song from Jammu*, which is technically correct, but nowhere on the score does the title say anything other than *Song*. The third movement is also incorrectly notated as *Dance in 3+7 rhythm*, instead of the clearly marked title on the score, *Dance (7+10)*. International Opus also gives a short description of *Night Music* saying it “utilizes elements of the Indian flute folk music played by young boys in the night markets of Delhi.”¹⁸ It is true that *Night Music* utilizes elements of the Indian flute folk music tradition, which will be explained in detail below, but there is no support to the claim that this music was influenced by flute melodies played by young boys in the night markets of Delhi.

Bhatia is well versed in the idioms within the genres of Hindustani music, Indian folk music, and Western music, and *Night Music* utilizes a mixing of these three genres. Since *Night Music* has a place in the known flute repertoire, a musician needs to know its relationship to Indian folk music and Hindustani structure, and open one’s ears to the music from northeast

¹⁸ “Vanraj Bhatia,” International Opus, accessed on February 4, 2018, <http://www.internationalopus.com/cgi-bin/io.pl?mode=composer&composer=10>

India, in particular. These ideas will be explored below and in further detail in the following chapters.

Hindustani Traditions in *Night Music*

Since Bhatia studied Hindustani music for some years, he naturally combines elements of this musical genre into most of his compositions. It is clear that *Night Music* follows structures found in Hindustani music, which is the predominant classical music genre of North India.

Hindustani musical traditions derive largely from folk music in northern India, but have been expanded into more serious concert music.¹⁹ Daniel Neuman describes Hindustani music as:

a *melodic* system, and in this sense the relationship between tones is linear and horizontal in contrast to the Western harmonic system in which the relationships between tones could be said to be governed by the hierarchical and vertical. The performance of art music in North India is largely soloistic. A vocalist or instrumentalist is accompanied by a drummer, and the vocalist is also usually joined by another melodic instrumentalist who provides a heterophonic accompaniment.²⁰

Hindustani music has primary emphasis on a melodic line, consisting of a particular scale, specific motives, lines, and melody fragments. These combinations of elements have a different name and meaning in Indian music and are called a *rāga* or *rag*. A *rāga* does not only imply the notes in the scale, but also includes the use of ornaments, formulas, relationships between notes, and characteristic phrases and patterns. In the treatise *Brhaddeshi* (800 AD), Matanga gives the first definition of *rāga*²¹: “In the opinion of the wise, that particularity of notes and melodic movements, or that distinction of melodic sound by which one is delighted, is

¹⁹ George E. Ruckert, *Music in North India, Experiencing Music, Expressing Culture*, (Oxford, England: Oxford University Press, 2004), 65

²⁰ Daniel Neuman, *The Life of Music in North India*, (Detroit: Wayne State University Press, 1980), 22.

²¹ Joep Bor, *The Raga Guide, A Survey of 74 Hindustani Ragas*, (UK: Zenith Media, 1999), 1.

rāga.”²² The word *rāga*, initially referring to the atmosphere or color of the particular scale, derives from the Sanskrit word, *ranga*, or “color.”²³ The most important element of a *rāga*, or of the performance of a *rāga*, is to “evoke a particular emotion or create a certain ‘mood.’”²⁴ *Rāgas* also include extra-musical associations, such as time of day, season, or those associated with special occasions.²⁵

Each *rag* is assigned a place in the course of the day, according to eight three-hour time periods, roughly starting at midnight: four for late-night to noon, and four for afternoon to midnight...A principal factor in the mood of any time of day is the light. Since sunrise and sunset vary throughout the year and with the latitude, it is not useful to assign the *rags* to times on the clock.²⁶

Similar to the Western scale, a *rāga* can consist of seven notes, or *svar/svara*. Their names in Hindi are *ṣaḍja*, *rṣabh*, *gāndhār*, *madhyam*, *pañcam*, *dhaivat*, *niṣād*, or the abbreviated *Sa*, *Re*, *Ga*, *Ma*, *Pa*, *Dha*, and *Ni*.²⁷ These syllables, similar to Western use of Solfege (Do, Re, Mi, Fa, Sol, La, Ti), are the primary way of teaching and transmitting *rāgas*. Like Western music, the most important relationship in Indian music is usually between I and V, or *Sa* (Do) and *Pa* (Sol), the Tonic and the Dominant, but sometimes between *Sa* and *Ma* (Fa) instead. Unlike the rest of the pitches of the *svar*, *Sa* and *Pa*, a perfect fifth, never change, while the other five notes of the scale have either flat or sharp positions.²⁸

²² Richard Widdess, *The Ragas of Early Indian Music: Modes, Melodies and Musical Notations from the Gupta Period to c. 1250*, (Oxford: Clarendon Press, 1995), 41.

²³ Walter Kaufmann, *The Ragas of North India*, (New York: Da Capo Press, 1984), 1.

²⁴ Joep Bor, *The Raga Guide, A Survey of 74 Hindustani Ragas*, (UK: Zenith Media, 1999), 1.

²⁵ George E. Ruckert, *Music in North India, Experiencing Music, Expressing Culture*, (Oxford, England: Oxford University Press, 2004), 28-30.

²⁶ George E. Ruckert, *Music in North India, Experiencing Music, Expressing Culture*, (Oxford, England: Oxford University Press, 2004), 32.

²⁷ N. A. Jairazbhoy, *The Rags of North Indian Music, Their Structure and Evolution*, (London: Faber and Faber, 1971), 32.

²⁸ Ibid.

For the purposes of the study of *Night Music*, the following rāgas will be discussed: rāga *Pahārī/Pahāḍī* and *Bhūpālī*. When discussing rāgas, one is talking about the world of Indian classical music, but Indian classical music has numerous influences from and ties to folk music. Both *Bhūpālī* and *Pahāḍī*, even though they are classical ragas, have musical similarities to structures in folk music that do not have formal names.

Night Music uses the major pentatonic scale, which has a strong presence in both Indian classical and folk music. Within the realm of classical music, it is analogous to the rāga, *Bhūpālī*. *Bhūpālī* rāga, also known as *Bhūp*, or *Bhūp Kalyān*, is one of the most eminent pentatonic rāgas performed, and can be traced back to the 16th century.²⁹ From *The Raga Guide*, Joep Bor states that *Bhūpālī* should be performed in a slow and dignified tempo,” and that *Ga* and *Dha* are important notes in the rāga.³⁰ *Bhūpālī* is commonly performed in the early night, between 9pm-12am,³¹ and includes pitches *Sa, Re, Ga, Pa, Dha*, or in Western solfege, *Do, Re, Mi, Sol, La, Do*, the major pentatonic scale.

Pahāḍī rāga makes use of all seven Ionian notes, with shades of Lydian, although the five notes of the major pentatonic scale are emphasized, and invokes folk music, village life, and the mountainous regions of the Himalayas. *Pahāḍ* means hills or mountains, and *Pahāḍī* means “of the hills.” The word *Pahāḍī* can refer to a general or specific group of people, or it can be used as an affective description, similar to the English word *pastoral*. In this regard, the *Pahāḍī* rāga, used in Hindustani music, can be thought of as a classical musical construction that is poetically named “The Hill Rāga” in a similar character that a Western classical piece would be called

²⁹ Joep Bor, *The Raga Guide, A Survey of 74 Hindustani Ragas*, (UK: Zenith Media, 1999), 44.

³⁰ Ibid.

³¹ Ibid.

“Pastoral Symphony.”³² Pahāḍī incorporates the major pentatonic mode, with pitches *Sa*, *Re*, *Ga*, *Pa*, and *Dha*. Although Pahāḍī resembles Bhūpālī rāga, which is also in the major pentatonic scale, Pahāḍī is played in a much freer manner. Pahāḍī allows for more accidentals, handled with care, and there is more emphasis on *Sa* (Do) and *Pa* (Sol), as opposed to more emphasis on *Sa* (Do) and *Ga* (Mi) in Bhūpālī. B. Subba Rao describes Pahāḍī as not being a particularly high-class rāga, but only fit for lighter music.³³ Pahāḍī is typically performed in the evenings.³⁴ The use of the Pahāḍī rāga in *Night Music* appears to be thematic in nature, connecting to the inherent pastoral quality of the flute and to Indian folk music. It appears that Bhatia primarily composed in Pahāḍī in Movements 1 and 4 of *Night Music*, and in Bhūpālī in Movement 2, which will be shown in the next chapters. Also, the fact that this work is called *Night Music* is no coincidence, since the ragas used, Pahāḍī and Bhūpālī, are both night rāgas.

A typical Hindustani instrumental presentation slowly increases tempo, and has the format of *ālāp*, *jor*, *gat*, and *jhālā*, and *Night Music* generally follows this format. These terms are discussed in detail in their connection to each movement in the following chapters.

Indian Folk Music/*Lok-Saṅgīt* Traditions in *Night Music*

“Folk music” is a catchall term referring to regional musical traditions. Folk music (*lok-saṅgīt*) in this dissertation will employ the definition most commonly used in the study of Indian music, referring broadly to regional, non-classical musical traditions, many of which have shared musical characteristics. The main difference between Indian folk and classical music is that

³² Vivek Virani, e-mail message to author, March 27, 2018.

³³ B. Subba Rao, *Raganidhi, A comparative Study of Hindustani and Karnatak Ragas, Vol. Three (K-P)*, (Madras, India: The Music Academy, Madras, 1996), 210.

³⁴ “Pahadi Raag,” Indian Music School, accessed February 4, 2018, <http://indianmusicschool.com/pahadi/>

generally speaking, folk music does not have conscious musical grammar, whereas classical music has an accepted structure.³⁵ “The difference between the folk and classical music is merely the degree of grammatization, not of dimension.”³⁶ Folk music may include shorter songs, compared to the long-form *rāga*, and may also include more connections to poetry and to a smaller community of people. Many Indian regional traditions use simple melodies and accessible song structures with a limited range. Folk music can frequently be changed through the addition or subtraction of musical material, and can be circulated spontaneously through people.³⁷

When Bhatia was living in Delhi in the 1960s, he had a manservant who played the flute. This man was a native of the Garhwal region in North India, where the *bāṇsurī*, or bamboo flute, is a commonly played instrument. He most likely learned common melodies from his village or surrounding regions of Jammu and Kashmir, and brought these melodies into Bhatia’s home. *Night Music* is based on these flute melodies.³⁸ Garhwal, now known as Uttarakhand, is between Nepal and Himachal Pradesh in northern India. In an email conversation between the author and ethnomusicologist Andrew Alter, he stated “many migrant workers came (and still come) from the hills [of Garhwal] to the major metropolises of North India.”³⁹ Within this thesis, the primary concern is with folk music in the regions of northeast India, due to the connection to Bhatia’s manservant as well as the specific poem being sourced from this region.

³⁵ George E. Ruckert, *Music in North India, Experiencing Music, Expressing Culture*, (Oxford, England: Oxford University Press, 2004), 65.

³⁶ Onkar Prasad, *Folk Music and Folk Dances of Banaras*, (Calcutta, India: Anthropological Survey of India, Government of India, 1987), 23.

³⁷ Manorma Sharma, *Folk India, A Comprehensive Study of Indian Folk Music and Culture, Vol. 1.*, (New Delhi: Sundeep Prakashan, 2004), xxx-xxxi.

³⁸ Shwetant Kumar, e-mail message to author, December 24, 2017

³⁹ Andrew Alter, e-mail message to author, December 26, 2017

The first page of the score of *Night Music* includes text from a common folk song from Jammu. The poem, entitled “Song” in the score, refers to the second movement, which is also titled *Song*. The author discovered that this song is more specifically a *Dogrī-Pahāḍī* folk song, which refers to the various hill dialects of the lower Shivalik Hills, a mountain range of the outer Himalayas including Jammu, Kashmir, Uttarakand, and Uttar Pradesh.⁴⁰ The regional ethnolinguistic group, Dogrī-Pahāḍī, refers to a group of people “of the hills,” as a geographical and ecological term. Therefore a Dogrī-Pahāḍī song may or may not use melodic frameworks that closely resemble the classical Pahāḍī Rāga, or “the raga of the hill people.”⁴¹

The musical material of the three other movements, 1, 3, and 4, was most likely inspired by a style of playing from his Garhwali manservant that would have been very similar to these Dogra style songs. Bhatia was also likely inspired by a feeling of “the mountains.” Thus distinctions between Dogra, Himachal, Garhwali, or Nepal styles would not have been a concern.⁴²

Folk songs common in Jammu are primarily composed in the Dogri dialect, and are “enjoyed by countrymen due to their simplicity and enchanting tunes.”⁴³ In Jammu, the *bāṅsurī* is the most popular instrument to accompany these songs, and “it is said that a folk singer of these hills cannot be imagined without the flute.”⁴⁴ It is important to note that the *bāṅsurī* is significant to Indians everywhere. In North and South India, the *bāṅsurī* has been universally

⁴⁰ Karan Singh, *Shadow and Sunlight, an Anthology of Dogra-Pahari Songs*, (New York: Asia Publishing House, 1962), ix.

⁴¹ Vivek Virani, e-mail message to author, March 27, 2018.

⁴² Andrew Alter, e-mail message to author, January 27, 2018.

⁴³ Manorma Sharma, *Folk India, A Comprehensive Study of Indian Folk Music and Culture, Vol. 1.*, (New Delhi: Sundeep Prakashan, 2004), 91.

⁴⁴ Manorma Sharma, *Folk India, A Comprehensive Study of Indian Folk Music and Culture, Vol. 1.*, (New Delhi: Sundeep Prakashan, 2004), 34-35.

played by villagers as a folk instrument all over India, and is associated with Lord Krishna, who is always depicted playing a flute. But the *bāṁsurī* has a particular association with pastoral function, connected to the folklore of the Himalayan Mountains around Nepal and the Indian plains population in the surrounding regions. It also connects to the ecology of this region, in that bamboo is found in large quantities in northeast India.

The word *bāṁsurī*, originating from the words *bāṁs* (bamboo) and *sur* (sound) refers to any flute made of bamboo.⁴⁵ Bamboo transverse flutes, commonly with six-holes, are used in folk and classical music, although there are a variety of flutes used with slightly different fingerings. A smaller, higher pitched *bāṁsurī* is used in Indian folk music while the *bāṁsurī* used in Hindustani music is typically much larger and about an octave lower in pitch. The transverse six-holed *bāṁsurī* is commonly used in multiple genres, but there are also seven-holed *bāṁsurīs* only used in classical music and end blown flutes only used in folk music. In film music, musicians tend to use smaller flutes, and in classical music, bigger flutes are more common. This is because the bigger flutes have a deeper tone, allowing for more potential and nuanced control of ornamentation, known in Indian music as *alaṅkāra*.

The bamboo flute has been in Indian culture as a folk instrument since ancient times and is certainly one of the oldest instruments of India. But it was only in the 1950s, through the influence of musicians such as Pannalal Ghosh, that the flute became a serious instrument within the Hindustani tradition. Interestingly, it is around the time when the *bāṁsurī* gained popularity as a concert instrument that Bhatia composed *Night Music*.

The *bāṁsurī* can be made in many different keys, G, A, D, D-sharp, E, and F-sharp being most commonly performed. Like most Indian instruments, it is played from a fixed tonic position

⁴⁵ Reginald and Jamila Massey, *The Music of India*, (New Delhi, India: Abhinav Publications, 1996) 136.

(*Sa*), which on the *bāṇsurī* consists of covering the first three holes with the left hand, resembling the fingering of G on a Western flute. Typically, if a musician needs to play a different tonic, they will use a different size *bāṇsurī* in a different key. If one is to play a scale with this position of *Sa* without half-holing anything, the scale would be in the Lydian mode, also known as *Yaman* *rāga* in Hindustani music. However, it is occasionally the case in folk music for musicians to move the *Sa* to a different fingering position of *Pa*, which uses the fingering of covering all six holes. When playing a scale starting on *Pa* (resembling the fingering of D on the Western flute) but acting as *Sa*, the scale would be in Ionian mode. These fingering positions can be seen in Figure 1.

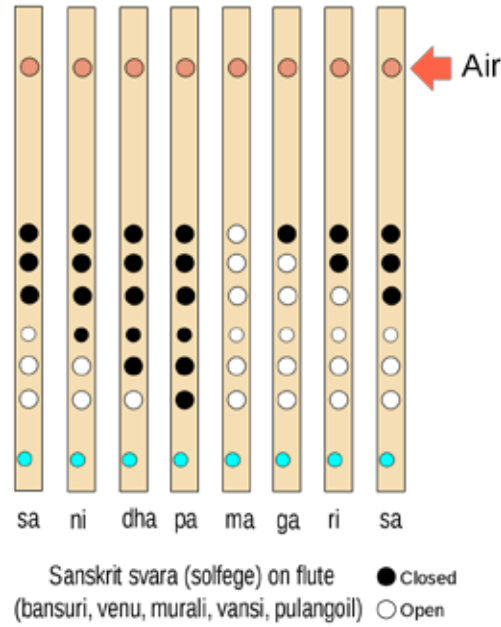


Figure 1: Bāṇsurī Fingerings⁴⁶

It is common for folk musicians to use both of these fingerings interchangeably as tonic, depending on the key they are playing in, but in Hindustani music, the three-holed covering of *Sa*

⁴⁶ “Bansuri,” Wikimedia Commons, accessed March 25, 2018, attributed to author, Ms. Sarah Weich.
https://commons.wikimedia.org/wiki/File:Bansuri_ancient_bamboo_flute_sanskrit_swara.svg

is exclusively used, due to a more accurate tuning and ability to ornament pitches in a more specific way.

Because of the idiomatic tendencies encouraged by this instrument, there are certain rāgas and scalar patterns that are more commonly played on the flute, and Bhūpālī, and Pahādī are among these. This corresponds to the physics of sound on the flute. As a result, the pentatonic scale, with the fingering of closing the first three holes as tonic, is also found on wooden flutes in China and Ireland as well as many other locations throughout the world. Bhūpālī is the most common rāga used by bāṇsurī players for this reason.

Night Music was written for the Western flute and Bhatia, being trained in a formal, Western tradition, knows what he is doing when writing for this instrument. However, it is evident that he may have had ideas of how the melodies presented in *Night Music* would have sounded if played on a folk bāṇsurī.

There are other idiomatic considerations and aesthetics of the bāṇsurī that are important to understand when playing a piece like *Night Music* on the Western flute. There are certain techniques and fingerings, including grace notes, air flutters, phrasing, pitch bends, and articulation, that are easier to do on a wooden instrument than on a Western instrument. Grace notes have a very different feel on the bāṇsurī due to the way the fingers connect to the instrument when covering the holes and are called *kān-svar* in Hindustani music. Kān-svar can precede the main note, come after the main note, or include a combination of both.⁴⁷ For example, one can bend pitches and play grace notes much more naturally on the bāṇsurī. It is possible that Bhatia was hearing a bāṇsurī when writing his embellishments throughout all four

⁴⁷ “Ornamentation-Alankar,” Raag Hindustani, accessed March 13, 2018, <http://raag-hindustani.com/Embellishment.html>

movements of *Night Music*. Western flutists have a lot to gain from learning how to play the bāṁsurī, adding new concepts of sound, character, and technique to help inform their interpretations of flute compositions inspired by Indian music and music of other cultures where wooden ethnic instruments are commonly played.

Western Traditions

Bhatia, being trained in a formal Western tradition of composition and piano, is aware of how to write for the Western flutist. He utilizes the Western extended technique of “flutter tonguing” in a few places throughout the piece as well as writing Western tempo markings and specific rhythmic notation.

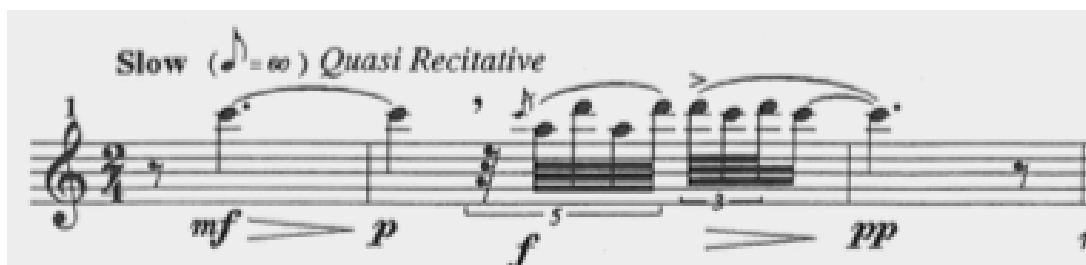
Bhatia also explores the use of multiple major pentatonic scales within a single movement, not a common characteristic of Indian music, which typically stays within one key center. Western trained composers use multiple keys within a single work; therefore there is logic in using multiple pentatonic scales for Bhatia. He uses a collection of major pentatonic scales, F, B-flat, C, which come together into a larger pitch set equaling the F major scale. He also seems to use the A-flat major pentatonic scale as a contrasting key to add tension and “otherness” to the rest of the music, and possibly suggests E-flat major pentatonic through a recurring interval between G-E-flat. These compositional decisions come out of his study of Western classical music, and will be expanded upon in the following chapters.

CHAPTER 3

NIGHT MUSIC: MOVEMENT 1. NIGHT MUSIC I

The first section of any Hindustani performance is called the ālāp, which is an unmetered, improvisation of the rāga and introduces each note. The ālāp is abstract, improvisatory, and without pulse, and translates to mean “conversation.”⁴⁸ Movement 1, *Night Music I*, resembles the feeling of an ālāp in its improvisatory, unmetered, and abstract style. An ālāp functions to introduce the rāga at play, typically one note at a time, with the upper *Sa* (Do) being the peak of the opening phrase. As discussed earlier, Movement 1 most resembles rāga Pahādī. Bhatia begins the first movement by introducing each note of the F major pentatonic scale.

Example 1: Bhatia, *Night Music*, Movement 1, mm. 1-3



The most prominent notes in Pahādī are *Sa* (Do) and *Pa* (Sol),⁴⁹ so it is no wonder that the first note of *Night Music I* is C, or *Pa* (Sol)—the fifth scale degree of the F major pentatonic scale and the second most important note of the scale after *Sa* (Do). In m. 2, Bhatia then introduces *Ga* (Mi), and *Dha* (La), and jumps around these pitches in a playful manner, arriving back to *Pa* (Sol) in m. 3.

⁴⁸ George E. Ruckert, *Music in North India, Experiencing Music, Expressing Culture*, (New York: Oxford University Press, 2004), 22.

⁴⁹ Karan Singh, *Shadow and Sunlight, an Anthology of Dogra-Pahari Songs*, (New York: Asia Publishing House, 1962), x.

Example 2: Bhatia, *Night Music*, Movement 1, m. 4



Next, Bhatia highlights the upper *Sa* (Do), F, with *Re* (Re) as a grace note—or *kān-svar*—into the first F in m. 4. This moment, approaching the upper *Sa* (Do), should be big, as this is the first instance of tonic—the most important note of the scale and the last note introduced of the F major pentatonic scale. He emphasizes this moment by making *Sa* (Do) a quarter note in length as well as repeating the note again, adding a fermata over it to highlight even further. As a performer, it is important to stress *Sa* (Do) and *Pa* (Sol), or scale degrees 1 and 5 in the F pentatonic (F and C), as these are the notes that showcase the Pahari *rāga*.

The following E-flat acts as the flat seventh of the F pentatonic scale, which is a characteristic of Pahādī *Dhun*, or a light Hindustani classical tune or melody. The E-flat also acts as the *Pa* (Sol) of the A-flat major pentatonic scale, which will be introduced a few lines later. The E-flat functions further as the major third below the high G, and this G-E-flat motive, sounding almost like a birdcall, appears throughout Movement 1 and 4 as well as the ending of Movement 3. The G-E-flat motive also happens to revolve around the pitch F, which is curious as E-flat does not function in the F major pentatonic scale. It is also possible that this G-E-flat suggests E-flat major pentatonic, although its full version is never realized until Movement 3.

Example 3: Bhatia, *Night Music*, Movement 1, mm. 5-7



Measures 6 and 7 engage with the flat sixth and seventh scale degree of the Pahādī scale, only to naturalize it right afterwards, ending on the sixth scale degree, *Dha* (La). Bhatia is also very specific with his articulation markings here, showing the tenuto, smooth character of the E-flat, flatted *Ni* (Ti), and the more aggressive or important D-flat, flatted *Dha* (La), only to then rush into the naturalization of those notes in a frenzy. One should be sure to make a dramatic contrast between the tenuto character on the E-flats and the accents on the D-flats, using the *F* grace notes to lead energy into the D-flats. Taking special care of the slurs will also help make this distinction.

Example 4: Bhatia, *Night Music*, Movement 1, mm. 8-10



Measures 8-9 functions as a continuation or conversation with the material from mm. 5-7. Bhatia seems to be purposely taking more time on the D-flat and E-flats by notating sixteenth notes, and notating the naturalized versions of these notes, D natural and E natural, with a smaller note value: thirty-second notes. In m. 9, a B-flat is introduced for the first time. This note acts as an added fourth to the *F* major pentatonic scale, but also acts as a pivot to the A-flat pentatonic scale as the second scale degree, or *Re* (Re). As all grace notes are written with a dash through them, flutists should be sure to play them fast, always leading quickly into the next note that follows them.

Example 5: Bhatia, *Night Music*, Movement 1, mm. 11-13



The A-flat major pentatonic is finally introduced in m. 11, highlighted by a short fermata eighth note rest preceding it and by the Western extended flute technique, flutter tonguing. Bhatia most likely uses flutter tonguing here to emphasize this motive, which comes back at the end of Movement 1, Movement 2 in mm. 3-6, 10-13, and 23-26, and Movement 4 in mm. 29-31. A-flat pentatonic is introduced with the sixth scale degree, *Dha* (La), which also happens to be *Sa* (Do) in F Major. He then moves to *Pa* (Sol), which also happens to be the flat 7 in F major, and then approaches *Re* (Re), bringing attention back to the B-flat. These three pitches are stressed with fermatas. The third, *Ga* (Mi), then makes a brief appearance and the music finally moves to A-flat, *Sa* (Do), in mm. 12-13. It is significant that Bhatia ends with the major third between C-A-flat, as this connects to the G-E-flat motive mentioned earlier in m. 4. Also, the A-flat, although marked *ppp*, is the longest note we have seen thus far, further signifying the importance of this A-flat pentatonic scale. It is important to note that in the original manuscript, Oxford University Press edition, and International Opus edition, Bhatia uses dotted lines, as shown in Example 5, to signify a new bar. International Opus counts these dotted lines as new measures.

Bhatia seems to be purposely playing with the interaction between these two pentatonic scales—not a feature common in Indian folk or Hindustani music, but deriving from his Western musical training.

Example 6: Bhatia, *Night Music*, Movement 1, mm. 14-17





In m. 14, Bhatia demarcates a new section with a breath mark and the longest rest seen thus far: a quarter rest. The music then switches back to F major pentatonic, starting the phrase on an F, *Sa* (Do), and ending the phrase on a C, *Pa* (Sol), in m. 17, with added emphasis this time on the D or *Dha* (La). One should play m. 14 and 15 as smaller commentary leading to the longer phrase of mm. 16-17.

Example 7: Bhatia, *Night Music*, Movement 1, mm. 17b-20



These larger intervals and arpeggiations as seen in Example 6 and 7 are not a common feature in Hindustani or folk music, and again show the influence of Bhatia's Western training. The B-flat is emphasized in m. 18. Movement 2, *Song*, is primarily in the B-flat major pentatonic scale, so it is possible this repetitive fragment is Bhatia's way of leading the listener into the second movement. One should take particular care of playing the three B-flats differently in m. 18, as the first is marked still *f* from the previous measure, the second is accented at the start of a new slur, and the third is marked with a tenuto under a slur. This repetition of B-flat-F-G can be described as a *tihai* in Hindustani music, which is the use of a rhythmic or melodic motive three

times in succession. In m. 19, Bhatia is very specific about dynamics. One should practice each small dynamic fragment separately until one can weave these pieces seamlessly together.

Repetitive fragments, as seen in mm. 18, 21, and 26 for example, are common idioms used in a Pahāḍī ālāp, and Hindustani improvisation.

Example 8: Bhatia, *Night Music*, Movement 1, mm. 20-23



The next phrase, beginning at the end of m. 20, emphasizes the *Pa* (Sol) and *Sa* (Do), again in F major, with a few more highlights of *Ga* (Mi). But the end of the phrase leads back to the A-flat major pentatonic with the lower B-flat *Re* (Re) and A-flat *Sa* (Do) emphasized, concluding on the final B-flat in m. 23. This further shows Bhatia's Western influence, especially since these grace notes appear to connect to the repeated high Gs in m. 21, stressing the interaction between the A-flat pentatonic and the F pentatonic in two different octaves. Also, Bhatia could have written the high G moving to E-flat like he did in m. 4, but instead he moves to B-flat in m. 23.

Example 9: Bhatia, *Night Music*, Movement 1, mm. 24-27





Measures 24-27 include the highest note in the movement, high B-flat, and it could be argued that these measures are in the B-flat major pentatonic, as the notes included are B-flat, C, D, F, G—again preparing the listener for the key center of Movement 2. After the crescendo/decrescendo at the beginning of m. 24, the triplet G should be considered as subito *f*. One should also make a distinction between the tenuto markings in m. 25 and the accents in m. 26, as discussed in previous examples. The E-flat in m. 27 acts as a jolting surprise, bringing the listener back to the major third motive from the beginning of the movement (m. 4) in a playful way and harmonically functioning as the *Pa* (Sol) in Ab major.

Example 10: Bhatia, *Night Music*, Movement 1, mm. 28-31



The final line of Movement 1 is a repetition of the main flutter tongued A-flat pentatonic motive. The final A-flat is further emphasized as it is the longest note value in the whole movement, as well as the entire work. It is marked *mp*, contrasting with the *ppp* marked Ab-flat in m. 13.

At the opening of the movement, Bhatia uses the tempo marking *Quasi Recitative* (Example 1)—a term derived from operatic music—which reflects his Western musical training and his desire to translate Indian idioms into Western notation. This tempo marking allows Bhatia to combine the Western and Indian notions of flexibility and improvisatory sensitivity,

helping a Western flutist to understand the feel of the movement from their knowledge of recitative. The whole movement incorporates an absence of pulse, similar to both an ālāp and a sung recitative, which is assisted by the use of long held notes, fermatas, and fermata rests.

CHAPTER 4

NIGHT MUSIC: MOVEMENT 2. SONG

The poem entitled “Song” at the beginning of the score of *Night Music* refers to the second movement, which is also titled *Song*. This Dogrī-Pahāḍī folk song would have been written originally in *Devanāgarī*, a written script commonly used in the spoken language of Dogri—the principal spoken language of both Jammu and Garhwal. Bhatia’s translation of the text, as it appears in the score, is as follows:

Cool water, white moonlit night
-A streamlet hidden in the leaves-
Water I shall drink from your hands alone,
fair one;
Have the pitcher cleaned.

In others' gardens, flowers bloom;
In mine grow only bananas.
This very night, meet me if you must, for
the chance
Shall not be again.

In others' gardens, flowers bloom;
In mine grow only cabbages.
Bargain is not in my mind, fair one,
just greedy,
For you are my eyes.

Indian folk songs and Indian classical compositions, being primarily aural traditions, are not typically written down. Indian politician and poet Karan Singh happened to transcribe this particular folk song from which Bhatia’s second movement is sourced, discovered by the author in Singh’s anthology, *Shadow and Sunlight, an Anthology of Dogra-Pahari Songs*. Singh not only includes the Hindi transcription of the song itself, but also includes a more romantic and detailed translation of the same song. The following is Singh’s translation:

Cool water, a fair moonlit night,
a streamlet whispering, hidden behind the leaves,

I will drink water from your hands alone, O lovely one,
Clean the pitcher and keep it ready.

In other people's gardens the flowers bloom,
But alas, never in mine!
If we are to meet let us do so tonight
for then we know not when Destiny may bring us together again,
I will drink water from your hands alone, O lovely one,
clean the pitcher and keep it ready.

In other people's gardens the flowers bloom,
But alas, never in mine!
It is not a question of worldly bargaining my darling,
my eyes are only greedy for yours;
I will drink water from your hands alone, O lovely one,
clean the pitcher and keep it ready.⁵⁰

The song's title, which is not mentioned in the score, is the first line of the text from Singh's translation: "Cool Water, a Fair Moonlit Night."⁵¹ Dogrī-Pahāḍī songs are commonly known throughout Jammu, Kashmir, Kangra, Hoshiarpur, and Gurdaspur, as well as the hill states in Himachal Pradesh.⁵² These songs are less well known than other genres in India, but still have artistic worth.⁵³ Karan Singh describes the Dogrī-Pahāḍī tunes associated with the text:

Apart, however, from the literary merit of the songs included in this collection, their lilting tunes have a melody and rhythm which is very attractive. The Pahari *Raga* in Bilawal *Thaat* is well known in Hindustani classical music, and most of these folk tunes fall within its pattern. The songs of this *Raga* are usually in the medium and lower ctaves. The tunes have a close affinity with *Bhūpālī Raga* and to a lesser extent with *Durga*, the most predominant notes being *Sa* and *Pa*. The usual accompaniment to the songs is the flute, whose delicate and haunting notes enhance the beauty of the Pahari music. In the hilly regions of Jammu and Kangra one often hears shepherd boys playing on their flutes, particularly in the evening just as darkness begins to descend, and their delicate and nostalgic notes are unforgettable.⁵⁴

⁵⁰ Karan Singh, *Shadow and Sunlight, an Anthology of Dogra-Pahari Songs*, (New York: Asia Publishing House, 1962), 5.

⁵¹ Ibid.

⁵² Karan Singh, *Shadow and Sunlight, an Anthology of Dogra-Pahari Songs*, (New York: Asia Publishing House, 1962), ix.

⁵³ Ibid.

⁵⁴ Karan Singh, *Shadow and Sunlight, an Anthology of Dogra-Pahari Songs*, (New York: Asia Publishing House, 1962), x.

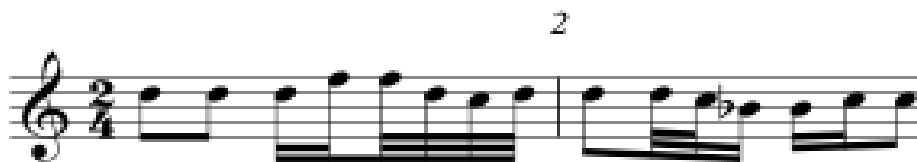
As Bhatia wrote *Night Music* in New York City for Carleton Sprague Smith within a short period of time, he most likely had a recollection of this Dogrī-Pahādī folk song wafting in his mind. He possibly started his compositional process with this folk song, added the dance movement, and ended his compositional journey with bookends entitled *Night Music I*, and *Night Music II*.

Singh also includes musical notation of the song in his anthology, and interestingly enough, the musical notation and rhythm is almost identical to Bhatia's second movement, with a few exceptions regarding embellishments and musical divergences, which Bhatia takes. Singh's notation compares to a standard 4/4 beat pattern, with the Indian svara notating the pitches. The author transcribed Singh's notation and put it in the same B-flat pentatonic key that Bhatia uses, and instead of using a 4/4 pattern, put it in a 2/4 beat pattern in order to see the close similarity between the two. As Bhatia notates the beat value as eighth note=60, the analysis of this movement will refer to each beat as an eighth note beat instead of the quarter beat. Technically this movement should be written in 4/8 to better designate the importance of the eighth note pulse.

Example 11: Bhatia, *Night Music*, Movement 2, mm. 1-2



Example 12: Singh's Transcription of "Cool Water, a Fair Moonlit Night," mm. 1-2



The first phrase in mm. 1-2 of Singh's transcription is identical in pitch and rhythm to Bhatia's second movement, with added embellishments, or *alaṅkāra*. The examples above show the first two measures of Bhatia's *Song*, followed by the first two measures of the transcription of Singh's notation. When playing a folk song such as this, Hindustani or folk *bāṇsurī* players would never play as strictly as Singh notated the song: they would play by ear rather than by notation, and would naturally add improvised embellishments, so Bhatia is following this tradition and style by including his own embellishments. Due to the nature of the *bāṇsurī*, a figure like the second half of m. 2 of Bhatia's *Song* would be easy to navigate, while on the Western flute, D-C is a difficult fingering. Therefore one should experiment with using the trill fingering of D in this passage by playing the written C and using the first trill key for the D, to navigate this embellishment effortlessly.

Movement 2 begins with a B-flat major pentatonic scale, B-flat-C-D-F-G, starting on *Ga* (Mi) and ending on *Re* (Re) at the end of m. 2, phrase 1. The second phrase in m. 3 starts with the *Pa* (Sol) grace note into *Ga* (Mi) again, but ends on the lower *Pa* (Sol) with a short fermata. As stated in Chapter 2, the Bhūpālī rāga likes to emphasize *Sa* (Do) and *Ga* (Mi) and it is no surprise that the first two phrases begin on *Ga*. Movement 2 contrasts with the previous movement in its limited dynamic inflections, showing a more simplistic style. However, Bhatia does indicate a crescendo/decrescendo inflection into his ornamentation at the end of m. 2.

Example 13: Bhatia, *Night Music*, Movement 2, m. 3

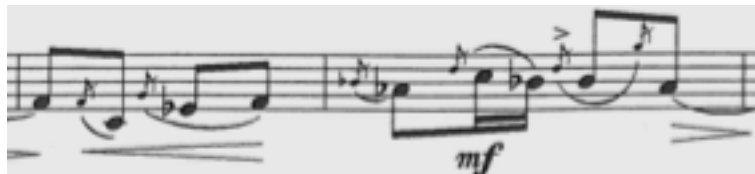


Example 14: Singh's Transcription of "Cool Water, a Fair Moonlit Night," m. 3



Measure 3 has the same notes in both versions as well, but Bhatia plays with the rhythm and syncopation with upper intervallic grace notes. His fermata on the low F, *Pa* (Sol), is interesting, as the notated F in Singh's notation is two full eighth note beats. Bhatia makes his F into a full two-beat count with his notated tie, and elongates it even more with a short fermata. Due to the nature of folk songs, flutists should not slow down into the F, but rather use this F fermata as a moment to pause on *Pa* (Sol) for just a little longer than on a quarter beat. Flutists should be sure to keep a steady pulse throughout the entire song as one would do if singing or playing a folk song.

Example 15: Bhatia, *Night Music*, Movement 2, mm. 4-5



Example 16: Singh's Transcription of "Cool Water, a Fair Moonlit Night," mm. 4-5



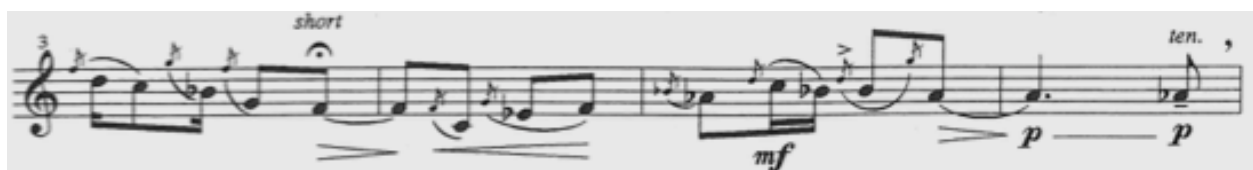
In mm. 4-5, Bhatia diverges in pitch from Singh's notation, but matches the contour of the phrase. He does however use the same pitches as Singh's transcription in his grace notes in mm. 4-5: he uses F, G, B-flat and D. He also uses a low C, *Re* (Re) instead of a low D, *Ga* (Mi), uses the same F as in the notated song, and then uses the A-flat instead of the G, *Dha* (La). One should emphasize these grace notes in order to bring out the song's original notes. Bhatia then moves to the B-flat briefly, *Sa* (Do), but arrives on the A-flat. He uses the A-flat similarly to the

way the B-flat is functioning in Singh's notation in m. 5. In this way Bhatia is using the A-flat to add dissonance instead of finishing the phrase on the resolved B-flat, as shown in m. 5 of

Example 16.

One observation is that this A-flat is significant in its connection to the *bāṅsurī*. If one were to play this folk song melody or Bhatia's second movement melody in the key of B-flat on the *bāṅsurī*, one would either play on a B-flat *bāṅsurī* and use the three-holed fingering for *Sa*, or play on an E-flat *bāṅsurī* and use the six-holed fingering for *Sa*. Regardless of which fingering one uses, the fingering for the A-flat (the flat seventh in B-flat major) would be half-holed. Because of this, it is possible Bhatia is using the A-flat note in this movement, and also the other movements, to create a specific timbre of exoticism. As flutists, it is important to know this and treat the A-flat differently than the other notes. This seems to reflect how J.S. Bach wrote for the baroque flute in that Bach was aware of notes that also had to be half-holed or forked and wrote these specific pitches into his compositions according to the timbre and affect he was trying to create in the music. Therefore Bhatia, like Bach, is possibly using the characteristics of the bamboo flute to create a specific color and affect throughout all four movements. In Movement 1, Bhatia goes so far as to introduce the first A-flat pentatonic theme with flutter tonguing, perhaps bringing more attention to this difference of timbre. The E-flat can also be thought of in this way: if one uses the three-hole fingering of *Sa* on the *bāṅsurī*, one would need to half-hole the E-flat, or fourth scale degree (*Ma/Fa*) of B-flat major.

Example 17: Bhatia, *Night Music*, Movement 2, mm. 3-6



Example 18: Bhatia, *Night Music*, Movement 2, mm. 10-13



Example 19: Bhatia, *Night Music*, Movement 2, mm. 24-28

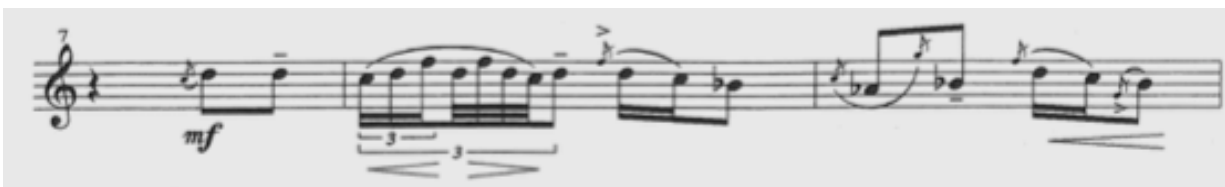


Although the music switches to the A-flat pentatonic scale in m. 4, the grace notes seem to stay in B-flat pentatonic. In Example 17, 18, and 19, Bhatia is quoting the A-flat pentatonic fragment from Movement 1, but because it is heavily ornamented, it is disguised. Bhatia also displaces the C, or *Ga*, from the A-flat quote in Movement 1 and moves it after the first note, F, instead of placing it between the B-flat and A-flat.

Example 20: Singh's Transcription of "Cool Water, a Fair Moonlit Night," mm. 6-8



Example 21: Bhatia, *Night Music*, Movement 2, mm. 7-9



In Singh's notation, m. 6 acts as a transition back to the main melody. Bhatia does not include this transition, but instead adds a quarter note rest in m. 7 to show the phrase break, interestingly off-setting the return of the opening melody halfway through the measure. This time Bhatia beautifully notates the embellishment while still using the pitches in the song. It is important to keep this embellishment within the first half of the measure and stay in time to feel the effect of this notation. Also, Western flutists should experiment with keeping the first finger of the left hand down on D in this passage to sound more like a *bāṇsurī*, allowing one to navigate the technique with more ease. It is important to note that the fingering position resembling D in the staff on the *bāṇsurī* actually requires flutists to keep the first finger of the left hand down, differing from Western flute fingerings, which require flutists to lift the first finger. Bhatia uses the first half of the material from Singh's m. 8 as the second half of his own m. 8, as seen above. Bhatia then rearranges pitches half way through his m. 8; instead of the B-flat-C-C, or *Sa-Re-Re* from Singh's notation, Bhatia uses the C as a grace note and adds the dissonant A-flat, grace note G—landing on the B-flat with a marked tenuto over it. It is important to make a distinction between the tenuto markings and non-tenuto markings on the Ds and B-flats, as well between the accented grace notes and non-accented grace notes. Also, the upper G grace note in m. 9 should be thought of as coming out of the lower A-flat before it, putting a little space between the upper G and the arrival on the following B-flat.

Example 22: Singh's Transcription of "Cool Water, a Fair Moonlit Night," m. 9



Example 23: Bhatia, *Night Music*, Movement 2, mm. 9-10



The second half of Bhatia's m. 9, as seen in Example 23, is like the first half of Singh's m. 9, as seen in Example 22, except for the fact that Bhatia notates the rhythm of the D-C-B-flat to be half the speed. Bhatia then compensates by eliminating one eighth note G in m. 10.

In mm. 10-13 Bhatia again uses the same A-flat major pentatonic material as in mm. 4-6, (Example 17 and 18), but has slight changes in the grace notes used. Bhatia also adds an embellishment that is rhythmically inverted from beat 3-4 of m. 2, and he off-sets it across the bar line, arriving again on the A-flat at the end of the phrase instead of the B-flat, *Sa* (Do) that is notated in Singh's notation in mm. 11-12 (Example 24).

Example 24: Singh's Transcription of "Cool Water, a Fair Moonlit Night," mm. 10-12



Example 25: Singh's Transcription of "Cool Water, a Fair Moonlit Night," mm. 13-15



Example 26: Bhatia, *Night Music*, Movement 2, mm. 14-17



In m. 14, Bhatia diverges from Singh's m. 13 material: instead of using the F, *Pa* (Sol), Bhatia uses the dissonant E-flat [missing *Ma* (Fa) in B-flat major pentatonic] to add intensity and tension to the music, although he keeps the rhythm identical in the beginning of the phrase with three repeated eighth notes followed by two sixteenth notes. Bhatia's use of E-flat here could be a reference to the G-E-flat motive from Movement 1, expanding on the "otherness" of not only the A-flat major pentatonic, but now a more realized E-flat major pentatonic. He also introduces the A natural in the flourish in m. 16, which adds further to the dissonance against the status quo of the B-flat major pentatonic scale, *or* the realized E-flat major pentatonic scale. The ornamentation in m. 16 is identical to the rhythm in m. 2, as seen in Example 11. In m. 17 Bhatia lands on *Sa* (Do) and *Re* (Re), which differs from its parallel section of Singh's m. 15, where the song lands on the lower *Dha* (La) and *Pa* (Sol). One should consider using trill fingerings for this figure as well, playing the C as written and trilling to the E-flat with the two trill keys.

Example 27: Singh's Transcription of "Cool Water, a Fair Moonlit Night," mm. 16-18



Example 28: Bhatia, *Night Music*, Movement 2, mm. 18-20



In mm. 16-18 of Singh's notation Bhatia almost matches the same pitches and rhythms in his parallel mm. 18-20, but with added inflections. In m. 19 Bhatia uses the same notes as Singh's m. 17 notation, but instead of going back to the B-flat *Sa* (Do) at the end of the phrase, he stays on *Re* (Re), which adds an unresolved, questioning feeling. He also adds a tenuto on the

repeated C in m. 20, adding a similar kind of emphasis as his treatment of the A-flats in m. 6 and 13. It is interesting to note that the final measure of Singh's notation, as seen in Example 31, also ends on the *Re* (Re), or C, which may be why Bhatia chose to emphasize this C at the end of the second to last phrase of the song.

Example 29: Singh's Transcription of "Cool Water, a Fair Moonlit Night," mm. 19-21

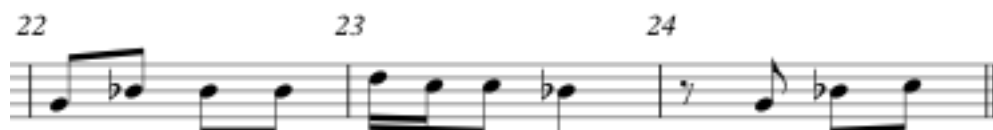


Example 30: Bhatia, *Night Music*, Movement 2, mm. 21-24



In Singh's transcription, m. 19 has three repeated Ds on the first three eighth note beats of the measure, and Bhatia also has three repeated Ds in his parallel m. 21, emphasized with his use of tenutos. Bhatia also changes the rhythm by adding syncopation, similar to his treatment of the rhythm in m. 3. He uses the third octave D as a grace note to highlight this third repetition of *Ga* (Mi). Throughout this phrase, he keeps the notes the same as the original tune, but adds grace notes and some slight changes in rhythm.

Example 31: Singh's Transcription of "Cool Water, a Fair Moonlit Night," mm. 22-24



Bhatia finishes the movement with the A-flat melody one final time. The last measure of Singh's notation, as mentioned above, ends on *Re* (Re) which seems unresolved. This may be so the song can easily repeat, as is done in m. 6 of Singh's notation. As seen in Example 20, Bhatia also ends the movement in an unresolved way, ending on A-flat, as was done in m. 6 and 13.

Folk songs characteristically use the lower to medium octave and are typically restricted to one octave.⁵⁵ Movement 2 stays within the lower to mid octave of the flute, with one small exception when it goes up to a brief grace note D above the staff. This contrasts with the larger registers used in the other three movements.

Although movement two of *Night Music* is based on a folk song, which is strophic in form, it is paradigmatic of common musical constructs between folk music and classical music. Throughout the community of musicians and the listening public of Hindustani music, it is known that Hindustani musicians take a basic melody coming from a folk tune and village life and re-interpret it in a classical context. But neither the performer nor the listener thinks that the way the classical musician is playing it is the way it would be played in the village. They understand that the performer is using the tools of classical improvisation only accessible to someone who has the training and level of virtuosity and improvisatory skill that Hindustani music requires. What Bhatia is doing with movement two, *Song*, is taking this folk song, adapting it in a Western classical piece, and making it his own. Bhatia is doing this in a way that few musicians have done because of his Western musical background. However, the process is very much in the spirit of Hindustani music. Instead of reimagining the folk tune in an Indian classical form, Bhatia composed *Song* within the context of a Western classical piece, replacing

⁵⁵ Manorma Sharma, *Folk India, A Comprehensive Study of Indian Folk Music and Culture, Vol. 1*, (New Delhi, India: Sundeep Prakashan, 2004), xxxvi-xxxvii.

the bāṁsurī with the more classical instrument, the Western flute. Instead of folk music becoming Hindustani music, folk music becomes Western classical music.

CHAPTER 5

NIGHT MUSIC: MOVEMENT 3. DANCE (7+10)

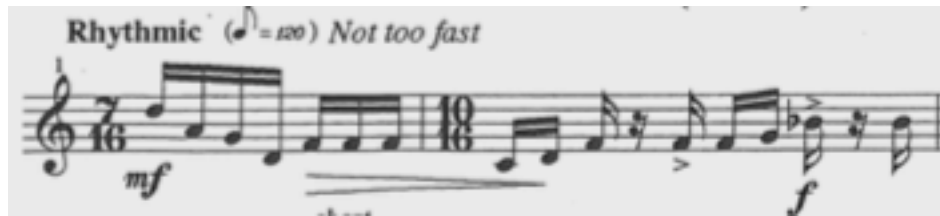
The third movement, entitled, “Dance 7+10,” appears to be inspired by a *gat*. The *gat* is the section of a Hindustani instrumental form in which the performer plays a composed melody, and the rhythmic cycle, or *tāla*, is introduced, contrasting from the improvised *ālāp* material that comes before. The third movement includes more of a composed melodic and rhythmic structure, contrasting with the first movement, resembling the *ālāp*, and the second movement, resembling the Dogrī-Pahāḍī folk song.

The final section of a Hindustani instrumental form is *jhālā*, where the tempo increases and the music builds intensity to a climactic finish.⁵⁶ The *jhālā* typically ends with a *tihai*, or a series of *tihais* (the rhythmic cycle described earlier), as a motive occurring three times. The second half of Movement 3 seems to resemble this final *jhālā* section in Hindustani instrumental music by indicating a tempo increase two thirds of the way down the page, including a few *tihais* throughout, building increased rhythmic intensity towards the end of the movement.

Bhatia also continues with his use of multiple major pentatonic scales, and in this movement he seems to make use of F, B-flat, and C major pentatonic. Bhatia connects to the A-flat quote in the first two movements, using A-flats, E-flats, and D-flats to add tension, as well as including more fully realized E-flat major pentatonic. As discussed in Western Traditions in Chapter 2, Bhatia is including multiple major pentatonic scales, F, B-flat, and C, which equal to the pitches of the F major scale, while also including the “other” set based in A-flat and E-flat.

⁵⁶ Michael B. Bakan, *World Music, Traditions and Transformations, Second Edition*, (New York: McGraw-Hill, 2007), 135.

Example 32: Bhatia, *Night Music*, Movement 3, mm.1-2

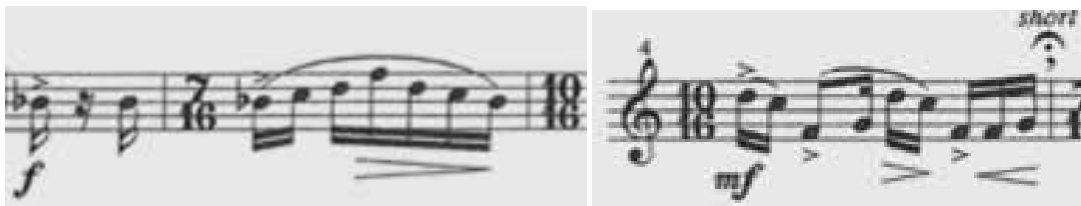


From the onset of the movement, the rhythmic vitality obviously contrasts with the first two movements. The tempo marking is twice that of the other two movements (eighth note=120), and consistent sixteenth notes permeate the movement. It is interesting to note that the time signature alternates between 7/16 and 10/16 up until m. 25. Bhatia begins with the F major pentatonic scale, the same scale he begins with in Movement 1, but initially it only lasts the first two measures. This could also be thought of as the Aeolian mode on G from mm. 1-4.

Throughout the movement, the main theme within these running sixteenth notes is the relationship within the group of 4 + 3 in the first 7/16 measures. This theme include a descending (or ascending) group of four notes, plus three repeated notes, which can be seen in mm. 1, 5, 7, 11, 15, and 23. In mm. 12 and 21 the theme starts half way through the 10/16 bar and 7/16 bar, respectively. The intervals made up of the first group of four sixteenth notes in m. 1 is of thematic consequence: the D-A is a fourth, the A-G is a whole step, the G-D is a fourth, (4+1+4), and in m. 2 starting on the C, intervals include a whole step, fourth, whole step, and fourth (1+4+1+4).

Rhythmically, m. 2 should be broken down to 2+2+3+3, and accents seem to show an emphasis of key center; the first group of three has an accent on the F, and the last group of three has an accent on the B-flat bringing the listener into B-flat major pentatonic from mm. 2-4, as shown in Example 33.

Example 33: Bhatia, *Night Music*, Movement 3, mm. 2b-4

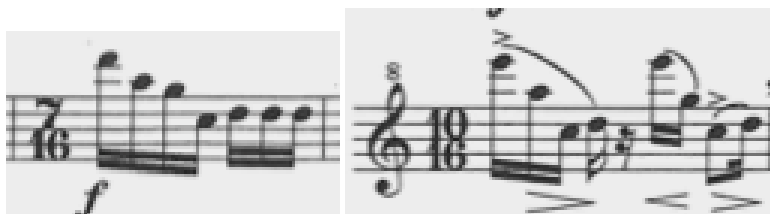


Example 34: Bhatia, *Night Music*, Movement 3, mm. 5-6



In m. 5 and 6, Bhatia adds the A-flat and E-flat tension, again—reminiscent of the past two movements, which do not quite fit into the F, B-flat, and C key centers, but belong to the “other,” including A-flat and E-flat. It is as if he is using the A-flat to add tension to the G through the interval of a half step up. Bhatia continues this technique on the D, harmonically shifting to an E-flat, moving the music away from the pre-existing tonality. The 10/16 in m. 6 can be felt as an even 2+2+2+2+2, with an added stress on the second B-flat, as marked with a tenuto.

Example 35: Bhatia, *Night Music*, Movement 3, mm. 7-8



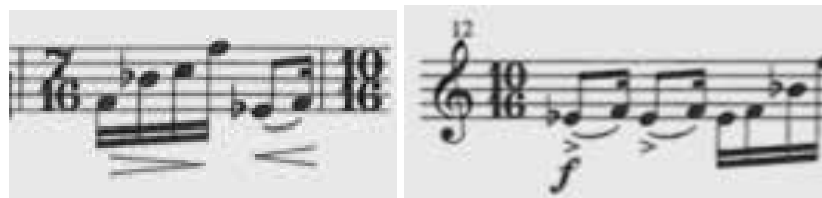
In mm. 7-8, Bhatia begins a new phrase with the primary motive, using the same D-A-G pitches from the opening phrase. This time he writes in C major pentatonic, with the added addition of the high E naturals in m. 8. The 10/16 in m. 8 should be felt 3+2+2+3.

Example 36: Bhatia, *Night Music*, Movement 3, mm. 9-10



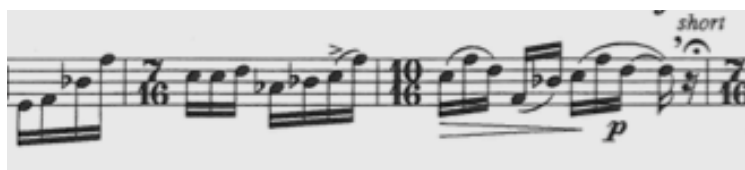
In m. 9, Bhatia writes in an interesting break in the phrase, with a condensed version of the main motive in thirty-second notes starting on the B-flat, but writes a low C on the anacrusis to give motion into the B-flat. He then seems to play with the C grace notes in m. 10 by adding one to the first A in the measure, landing on the C on the third sixteenth note, and moving to the low C on the eighth sixteenth note beat. Measure 9 appears to be in B-flat major pentatonic, while m. 10 feels like C major pentatonic.

Example 37: Bhatia, *Night Music*, Movement 3, mm. 11-12



In m. 11, Bhatia begins with half of the main motive, but the phrase appears to begin on the low C prior in m. 10, as dictated by the dynamic marking *forte*. After the group of four sixteenth notes, he then repeats the group of three beats, with the notes E-flat and F, three times. As referenced earlier, when a gesture happens three times in Indian music, it is called a *tihai*. Not only is Bhatia using the *tihai* to build intensity, he is using the Western technique of augmentation to the original theme of repeated notes, by lengthening the E-flat values into eighth notes, and adding Fs.

Example 38: Bhatia, *Night Music*, Movement 3, mm. 12-14



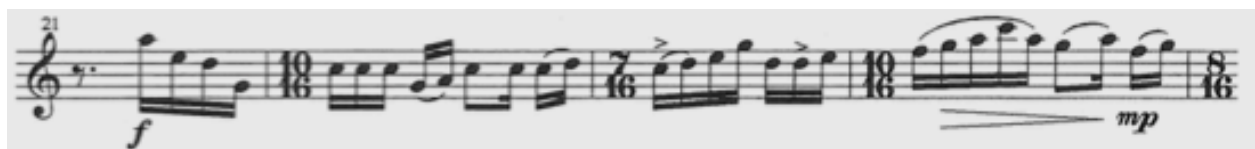
The intensity of the previous tihai then continues to be compounded by the return of the main motive on beat seven of m. 12 into the first three beats of m. 13. This motive then happens again half way through m. 13, and is altered in m. 14. The decrescendo in m. 14 followed by the short fermata suggests an end of a larger six measure grouping, as the first two sections of the piece are broken up into four measure groupings (mm. 1-4, mm. 5-8).

Example 39: Bhatia, *Night Music*, Movement 3, mm. 15-20



The next section begins in m. 15 with the main motive, seemingly in F Ionian mode, which happens to be the amalgamation of pitches found in the three major pentatonic scales seen thus far: F, C, and B-flat. Bhatia seems to be “improvising” on his main melody, and in mm. 17-19 he separates the music into groups of three, adding intensity through the consistency of these groupings, building into the final usage of the main melody in m. 21. He also adds another tihai pattern with the three repeated B-flats in mm. 17 and 18.

Example 40: Bhatia, *Night Music*, Movement 3, mm. 21-24



Measure 21 introduces the main melody one final time, but this time in C major pentatonic, which happens to also be the dominant of F major. The character of C major pentatonic is made stronger by using the G (*Pa*) in m. 21, instead of using the A, which would have paralleled the opening. This connection between using F major and C major is no

coincidence, as both the I and V are of equal importance in Western music as well as in Hindustani music. Bhatia uses the same intervals as the beginning measure, but transposed into C major. The piece finally diverges from this “recapitulation” in the dominant key in m. 23, and moves back to F major pentatonic in m. 24. Bhatia leads the listener from V to I in F major in mm. 23-24 by stressing the C (V) on the downbeat of m. 23, and leading into the F (I) in m. 24. The last two notes of m. 24 function as an upbeat into the final section.

Example 41: Bhatia, *Night Music*, Movement 3, mm. 25-28



In m. 25, the music changes material, the beat pattern changes to 8/16 resembling a simpler 4/4 beat, and the tempo also increases, resembling a *jhālā*—the final section of a Hindustani composition—where the tempo increases and the music builds to a climactic finish.

Example 42: Bhatia, *Night Music*, Movement 3, mm. 29-32



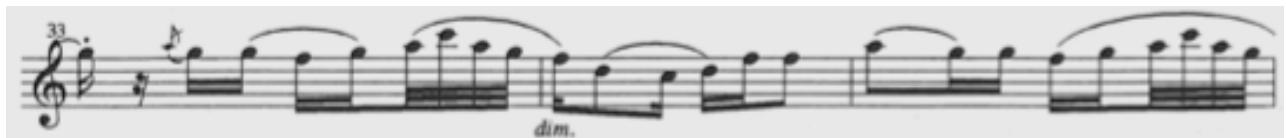
Measures 29-30 detour from the initial melodic material established in m. 25 by switching to the “other” A-flat interruption, with added D-flats and E-flats in m. 30. Next, instead of repeating this melody in F major pentatonic in m. 31, Bhatia writes the melody in E-flat major pentatonic—again signaling this “other” key center. This can be seen in Example 43. This use of E-flat is correlated to its function in mm. 14-16 (Example 26) of Movement 2. Also, he writes “quick” in m. 29, implying the flutist to increase speed even further than what was already increased at m. 25.

Example 43: Bhatia, *Night Music*, Movement 3, mm. 25-26, and mm. 31-32



In m. 32, Bhatia moves to the D instead of the initial F, which is also the accented second note in the original melody in m. 26. This D also helps Bhatia transition to the original theme, landing on the G in m. 33.

Example 44: Bhatia, *Night Music*, Movement 3, mm. 33-35



Once Bhatia moves to the G in m. 33, he re-introduces the A found as the starting note in the parallel measures 25, 27, and 35. However, instead he writes the A as a grace note into the G and then repeats the same material in mm. 33-36, with slight differences of notation, as seen in Example 45.

Hindustani performances typically end on a rhythmically intense climax, and Bhatia seems to be following this structure by ending the third movement with tihai patterns and repetition. After the A-flat interruption in mm. 29-30, this new melody happens three times, the first one in E-flat major pentatonic in mm. 31-32, then back to the original in mm. 33-34, 35-36, presenting another tihai pattern. Bhatia then arrives on the F, *Sa* (Do), six times, or a double tihai pattern, accenting first the G's, *Re*, (Re), and then finally accenting the F in the downbeat of m. 38. From here he writes the first notated *long* fermata in the piece on the final F. What happens

next is quite curious, as Bhatia jumps up to the upper G, a continuation of the G-F pattern, but moving the final G up the octave.

Example 45: Bhatia, *Night Music*, Movement 3, mm. 25-38



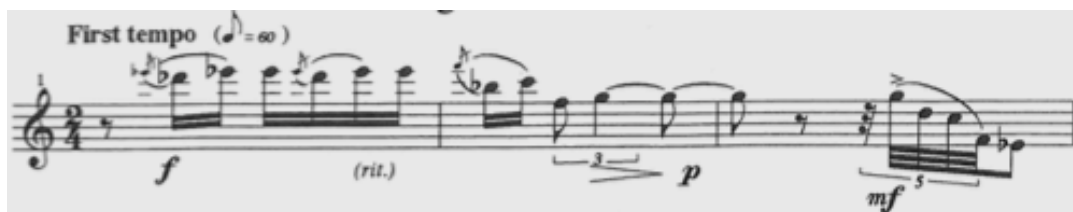
However, Bhatia never ends on the final F, which would be expected in Indian music. Instead, he moves to the E-flat, flutter tongued, showing his Western training. This connects to the G-E-flat motive in m. 4 and 27 of Movement 1, as well as what is to come in Movement 4, reminding the listener of this “other” E-flat major pentatonic fragment and leading into the final movement. His use of flutter tonguing is also noteworthy, as the only other time he uses flutter tonguing is in the first movement highlighting the A-flat major pentatonic scale. Bhatia seems to be showing the listener the dichotomy between the F major Ionian scale, made up of the F, C, and B-flat major pentatonic scales, and the “other” scales of A-flat major pentatonic scale, and E-flat major pentatonic.

CHAPTER 6

NIGHT MUSIC: MOVEMENT 4. NIGHT MUSIC II

Bhatia writes “straight on” at the end of movements 1 and 2 as an indication to the performer to play the first three movements in close succession, resembling the Hindustani structure: ālāp, gat/jhālā, as previously discussed, with the second movement (the Dogrī-Pahāḍī folk song) bridging the gap between these two sections. Between movements 3 and 4, however, Bhatia does not write “straight on,” signaling the performer to take more time before the final movement. He diverges from typical Hindustani structure by adding this final movement, commenting on the ālāp material from the first movement, *Night Music I*, as the title suggests.

Example 46: Bhatia, *Night Music*, Movement 4, mm. 1-3

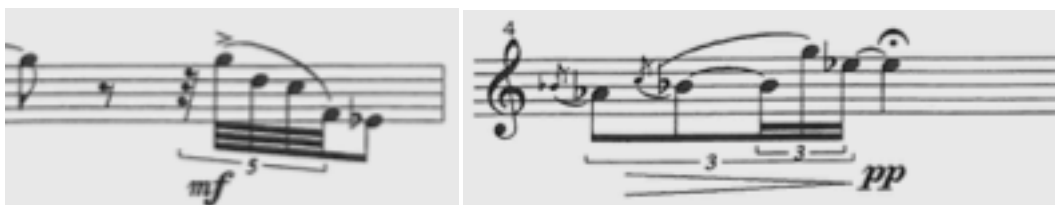


The first line of Movement 4 not only connects to the last E-flat from the previous movement, but also references the musical material used in mm. 5-6 in Movement 1, as seen in Example 47. Instead of writing F grace notes into the D-flats from the material from Movement 1, Bhatia writes E-flat grace notes into the D-flats. He then uses an F grace note into the B-flat of m. 2, and then moves stepwise to the C. From here he writes an F-G, which also connects to the end of the previous movement with the constant G-F repetition, but this time reversing the order of the two pitches.

Example 47: Bhatia, *Night Music*, Movement 1, mm. 5-7



Example 48: Bhatia, *Night Music*, Movement 4, mm. 3-4

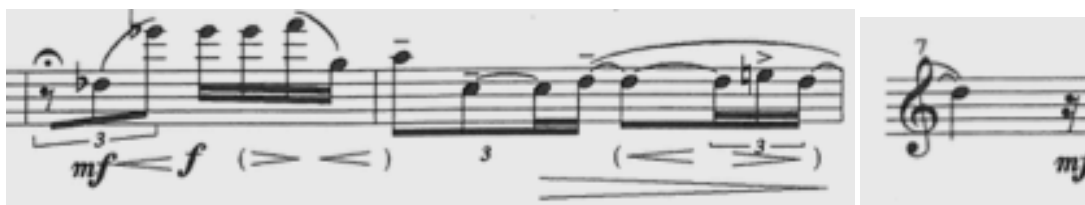


Example 49: Bhatia, *Night Music*, Movement 1, mm. 11-13



Measures 3-4 connects back to the A-flat pentatonic theme from mm. 11-13 in Movement 1, as found in Example 49. It is almost identical except for the fact that Bhatia alternates the A-flat and the C from the original motive, then emphasizes the B-flat once more, and ends on the G-E-flat motive, also seen from Movement 1 and 3.

Example 50: Bhatia, *Night Music*, Movement 4, mm. 5-7



In m. 5, Bhatia continues to expand on the D-flat-E-flat quote from m. 1, but then moves to what appears to be the C major pentatonic scale with pitches C, D, E, G, and A. He also indicates dynamics within parenthesis, signifying micro phrasing within a larger dynamic contour. For example, Bhatia writes a larger decrescendo in m. 6, but writes a micro crescendo/decrescendo in the second half of m. 6, implying one should lead into the accented E while overall lowering the intensity of the phrase into m. 7.

Example 51: Bhatia, *Night Music*, Movement 4, mm. 7-9



In m. 7, Bhatia writes a similar quintuplet flourish resembling m. 3, but this time the flourish leads to a resolution on B-flat in mm. 8-9 instead of moving to the “other” A-flat major pentatonic motive. This B-flat moment could be thought as the absent B-flat resolution from Movement 2, which he alters from the original song, as seen in Example 15 and 16.

Example 52: Bhatia, *Night Music*, Movement 4, mm. 9b-10



In m. 9b, Bhatia writes an A-flat and an E-flat grace note (the same dissonant notes from previous movements) to highlight the B-flat. These three pitches, as an interval set of a perfect fourth and a major second, connect to the opening three intervals of Movement 3. These pitches set up a three-note contour, which he continues in the next two groupings with C-F-D, followed by G-C-A, and continues further in mm. 11-12, ending with high F-A-G as the peak in m. 12, as seen below.

Example 53: Bhatia, *Night Music*, Movement 4, mm. 11-13



In m. 11, Bhatia writes a repeated figure three times resembling m. 2 of Movement 1, utilizing the same pitches of the F major pentatonic scale, and arriving on the high F as in m. 4 of

Movement 1. His use of three A-D-C's at the beginning of m. 11 connects to a mini tihai as well. Bhatia then highlights the G with an A grace note, again, resembling m. 4 of Movement 1, and then adding the G-E-flat motive yet again. This motive also acts as a resolution from the minor thirds between the A's and C's in m. 11.

Example 54: Bhatia, *Night Music*, Movement 4, mm. 13b-16



In mm. 13b-16, Bhatia is commenting on mm. 9-10 from Movement 1, as seen in Example 55. He alternates between the A-flat-C major triad, contrasting with the A-C minor triad in m. 11, arriving on the A-flat marked with a fermata in m. 15. Bhatia momentarily moves to the B-flat, and moves to the lower F-G, connecting to m. 2.

Example 55: Bhatia, *Night Music*, Movement 4, mm 16b-19



Bhatia then diverges from material from the first movement in mm. 16b-19 by referring back to the F major pentatonic scale, with the missing third (A), alternating in a virtuosic fashion

between pitches F (*Sa/Do*), G (*Re/Re*), C (*Pa/Sol*), and D (*Dha/La*). He then lands on the C, the fifth of F major pentatonic in m. 17, and again at the end of m. 18.

Example 56: Bhatia, *Night Music*, Movement 4, mm. 19b-21

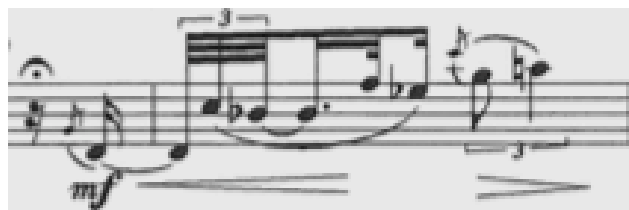


Example 57: Bhatia, *Night Music*, Movement 1, mm. 17b-18



Bhatia seems to connect the material from mm. 19b-21 in Movement 4 to mm. 17b-18 of Movement 1 in the same way he repeats the B-flats and Fs, as seen in Example 56 and 57. However, in Example 56, he highlights the E-flat along with the F and B-flat and utilizes the upper octave, while in Example 57, he accents the G along with the F and B-flat, and is in the lower octave. He eventually arrives on the final repeated B-flat figure in m. 21 in Movement 4, jumps to the upper G, and instead of resolving on the E-flat to repeat the major third motive, he surprises the listener by resolving on the A-flat.

Example 58: Bhatia, *Night Music*, Movement 4, mm. 21b-22



Example 59: Bhatia, *Night Music*, Movement 1, mm. 19-20



The next figure in mm. 21b-22 connects back to mm. 19-20 from Movement 1, as seen in Example 59, in regard to contour of the phrase. Although the rhythm and the notes differ slightly, Bhatia alters the ending of the phrase: in m. 20 of Movement 1, he writes a C grace note to an A followed by a G, while in m. 22 of Movement 4, he writes a C grace note to a G followed by an A.

Example 60: Bhatia, *Night Music*, Movement 4, mm. 23-25



Measures 23-25 are similar to m. 17 both in rhythm and musical material. Bhatia now uses pitches G, A, C, and D, using the F major pentatonic scale, with the F being absent this time, while in m. 17 (Example 55) the A was absent. This section is possibly the most dramatic in the movement, with a marked *pp* in m. 23 followed by a crescendo leading up to a high B-flat marked *forte*, the second high B-flat seen in the entire piece. In m. 24 Bhatia also increases the length relationship between the upper highlighted notes, F, A, and B-flat, to add intensity. One

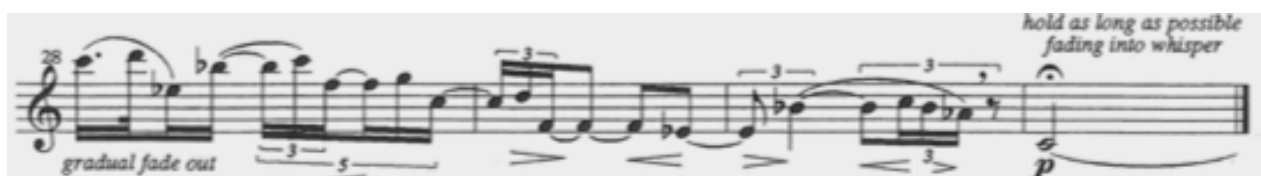
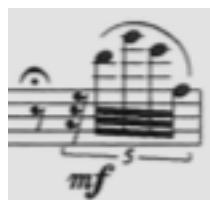
should be sure to play the F grace note short, the A triplet thirty-second note slightly longer, and the B-flat thirty-second note slightly longer still.

Example 61: Bhatia, *Night Music*, Movement 4, mm. 25b-27



Following the B-flat climax, Bhatia immediately diminishes the energy by marking the dynamic *pp*, as well as *Echo* for the second time in the movement. He uses larger leaps and pitches that do not seem to fit into any of the major pentatonic scales used throughout the piece. In this way, he is almost treating mm. 25b-27 as a palate cleanser in order to set up the final phrase in a dynamic way. He is also alluding to m. 1 and 5 of Movement 4, as well as mm. 5-7 of Movement 1, as seen in Example 46, 47, and 48, by using the same notes, E-flat-D-flat-E-flat eighth notes. Because Bhatia writes them in octaves in m. 25-26, as seen in the above example, this connection could be overlooked. The same F-G connection from the opening of this movement is suggested in m. 26, followed by a brief D leading to E, which is connective to the end of mm. 6-7 in the first movement. Bhatia also hints at a retrograde version of the E-flat to G in m. 26.

Example 62: Bhatia, *Night Music*, Movement 4, mm. 27b-31



In the final phrase of Movement 4, Bhatia marks *mf*, building up the dynamic one final time, and slowly descends to the low register, passing through most of the pitches used in the entire piece, landing on C, B-flat, and F in m. 28. It is important to note that these are three of the main major pentatonic scales used throughout the work, with a few alterations on E-flat. Finally, in mm. 29-30, Bhatia points back to the A-flat major pentatonic quote from Movement 1: F, E-flat, B-flat, C, and A-flat, but disguises it through his use of rhythm, and with an added B-flat passing tone between the C and the A-flat. Bhatia could have ended the work on the A-flat, resembling the ending of Movement 1, but instead he ends on a low C, with the indication to “*hold as long as possible fading into a whisper.*” It is interesting that Bhatia ends *Night Music* on a C, which can be thought of as the major third of the A-flat major pentatonic scale, or the fifth of the F major pentatonic scale. This C is also the same note that starts Movement 1, but two octaves higher. In this way, Bhatia is creating a cyclical feeling for the entirety of the work.

CHAPTER 7

ILLUMINATING VANRAJ BHATIA'S MUSICAL STYLE:

FILM MUSIC AND CONCERT MUSIC

As discussed in Chapter 1, Bhatia has composed music for many genres, including music for solo piano, various works for chamber music, vocal music, string orchestra, opera, feature films, television, children's films, documentaries, theatrical productions, and various albums of meditation music. This chapter aims to discuss overall concepts of his compositional style revealed by the analysis of *Night Music* by focusing on some of his film music and chamber works.

Bhatia's Film Music

Bhatia's whole aim when he moved back to India after studying composition in Europe was to compose music for film.⁵⁷ He struggled to obtain work in film studios, and instead established work writing advertising jingles, while also holding his professorship at Delhi University. Although Bhatia was well versed in Western and Indian music at the time and could have gone multiple directions in his musical career, he was "crazy about film music."⁵⁸ He would often come home after watching films and play the melodies he heard on the piano.⁵⁹ Bhatia met filmmaker Shyam Benegal while on a job writing advertising jingles, which finally allowed him access into the world of film composing.⁶⁰

⁵⁷ R. M. Vijayakar, "Composer Vanraj Bhatia: Bold, Brash Youth at 71," *India-West*, April 9, 1999, C1.

⁵⁸ Ibid.

⁵⁹ Ibid.

⁶⁰ Greg Booth, "The Vanraj Bhatia interview: 'My music was unique then and is perhaps unique even now,'" *Scroll.in*, March 1, 2017, accessed September 1, 2017, <https://thereel.scroll.in/830547/the-vanraj-bhatia-interview-my-music-was-unique-then-and-is-perhaps-unique-even-now>

As a film composer, Bhatia primarily worked with director Shyam Benegal, whose first four feature films, *Ankur*, *Nishant*, *Manthan*, and *Bhumika*, all include musical scores by Bhatia. Bhatia scored almost all of Benegal's subsequent works as well.⁶¹ Interestingly, the scores for *Nishant* and *Manthan* were "after-the-fact" constructs created to fit the movie, and functioned as background music. *Bhumika* on the other hand has four songs by Bhatia, some Hindustani pieces, and no background score at all.⁶² These films do not fit into the genre of mainstream commercial Indian films, but instead are associated with a genre known as *Parallel* cinema, or *Alternate* cinema, although most terms for this "art cinema" have been quite contested.⁶³ Parallel cinema, a movement originating in the 1950s, became an alternative genre to the mainstream cinema, known for its serious, realistic, and political content.⁶⁴ Benegal was the first Parallel cinema film director to reach a popular audience without the constriction of government sponsorship.⁶⁵

Bhatia gained recognition in the late 1960s for his unique compositional style, combining Western and Indian instruments, including prepared piano, which differed from many of his contemporaries in the Indian film music genre.⁶⁶ In Marie Joy Curtiss' extended article, *Essays in Musical Retribalization: India, Africa, Hudson Bay*, she discusses Bhatia as a pioneer of Indian film music coming out of Bombay, blending "Indian and Western Instruments and

⁶¹ Shwetant Kumar, e-mail exchange to author, March 16, 2018.

⁶² Ibid.

⁶³ Pradip Krishen, "Knocking at The Doors of Public Culture: India's Parallel Cinema," *Public Culture*, Vol. 4, Issue 1, Fall 1991, 25.

⁶⁴ "Parallel Cinema," Wikipedia, accessed February 24, 2018, https://en.wikipedia.org/wiki/Parallel_cinema

⁶⁵ Pradip Krishen, "Knocking at The Doors of Public Culture: India's Parallel Cinema," *Public Culture*, Vol. 4, Issue 1, Fall 1991, 34.

⁶⁶ Marie Joy Curtiss et al., "Essays in Musical Retribalization: India, Africa, Hudson Bay," *Music Educators Journal*, Vol. 56, No. 1 (Sep., 1969): 62.

expressive idioms.”⁶⁷ She continues that Bhatia combines musical material “drawn from Indian rāgas treated in Western contemporary style with wide leaps and extremes of range,”⁶⁸ and uses instruments from both genres such as prepared piano, violins, flutes, *sārangīs*, and *tānpūrās*.⁶⁹

When Bhatia first started writing music for film, he would take five musicians, write something different for them to play, and make it sound like a 50 piece orchestra.⁷⁰ This was unlike what typically happened in the Bombay film industry in the 1960s-70s, as most music directors were harmonium players who created music mostly based on Indian folk and classical music.⁷¹ As Bhatia had extensive training in Western music, he had more range and diversity in his musical writing than most of his Indian contemporary composers and music directors. In this way, art films were a perfect fit for Bhatia.

Since he has always been a unique composer, Bhatia is a bit of an outsider in the Indian film music community. In an interview by Greg Booth, when asked about mainstream Indian film music, Bhatia responded, “I have never been part of the mainstream. I have never wanted to write like that. They tolerated me, but never accepted me, don’t even now.”⁷² He continued to point out that others considered him too “Western” in style, even when in films such as *Sardari Begum* he primarily used Indian instruments, such as the tabla, *sārangī*, and the Indian form of

⁶⁷ Ibid.

⁶⁸ Ibid.

⁶⁹ Ibid.

⁷⁰ Greg Booth, “The Vanraj Bhatia interview: ‘My music was unique then and is perhaps unique even now,’” *Scroll.in*, March 1, 2017, accessed September 1, 2017, <https://thereel.scroll.in/830547/the-vanraj-bhatia-interview-my-music-was-unique-then-and-is-perhaps-unique-even-now>

⁷¹ Ibid.

⁷² Greg Booth, “The Vanraj Bhatia interview: ‘My music was unique then and is perhaps unique even now,’” *Scroll.in*, March 1, 2017, accessed September 1, 2017, <https://thereel.scroll.in/830547/the-vanraj-bhatia-interview-my-music-was-unique-then-and-is-perhaps-unique-even-now>

the harmonium.⁷³ He also dislikes those in his generation of Indian composers who criticize Western influences in Indian film music:

I detest this kind of fake purism...In India, nothing is pure—neither literature or architecture nor art. There is a *mélange* of influences because India is a happy melting pot of influences, thanks to so many invasions over the centuries. I come from Kutch where even the races are mixed up. You cannot criticize inevitable influences. Isn't the *khayaal* originally from Persia? When we can take from the Mughals, why can't take from the West? Indians adapt everything uniquely, whether it is English language, dress, music, or anything else.⁷⁴

The flute is used frequently as a primary melodic instrument in Bhatia's film scores. In *Ankur*, produced in 1974, he often uses the Indian folk *bāṁsurī* (which is smaller and higher pitched than the Hindustani *bāṁsurī*). In *Nishant* (1975), like in many of his film scores, he uses music infrequently, and when it is present, the scoring is quite sparse. Bhatia explains why:

...in art films, scenes are conceived to be strong on their own, and the use of music is sparse. But in commercial films, there is too much background music...the reason is that since these films are larger than life, the visuals and dialogues depend a lot on the background music to highlight them.⁷⁵

At times he adds a plucked string with violins providing a drone underneath to provide suspense. At other times he uses traditional Indian instruments, but interspersed with orchestrated violin lines. The famous Hindi song from *Nishant*, “*Pīyā bāj pyālā*,” only appears at the end of the film during the most intense scene, and Bhatia purposefully uses the solo vocal line without any accompaniment. The use of the solo vocal line in this moment is very striking, providing a haunting atmosphere to the end of the movie.

The famous vocal song from *Manthan* (1976), “*Mero gām kathā pare*,” is a folk song that

⁷³ Ibid.

⁷⁴ R. M. Vijayakar, “Composer Vanraj Bhatia: Bold, Brash Youth at 71,” *India-West*, April 9, 1999, C1.

⁷⁵ R. M. Vijayakar, “Composer Vanraj Bhatia: Bold, Brash Youth at 71,” *India-West*, April 9, 1999, C1

comes from the heart of Gujarat, India's most western state.⁷⁶ Bhatia also happens to be from the state of Gujarat, his native language being Gujarati.⁷⁷ *Manthan* is about the revolution of the trade and production of milk that took place in Gujarat in the 1970s-1980s,⁷⁸ so it is no wonder that Bhatia chose a folk song from this region to represent the thematic material. This folk song, about a woman longing to see her lover, became the song of resistance to this milk trade rebellion, also known as the White Revolution.⁷⁹ Apart from the obligatory string section, "Mero gām kathā pare" uses the *tār shehnai*, *sārangī*, and an *esrāj*, all Indian stringed instruments. Similarly to *Nishant*, Bhatia uses only one main song, "Mero gām kathā pare," throughout *Manthan*, introducing it in the opening credits and using it interspersed throughout the entire film. Again, the folk *bānsurī* permeates the score, and around the two-hour mark of the film, he transitions from a *bānsurī* melody directly into a waltz-like melody with an Indian spin. This is a moment where Bhatia's distinctive compositional background between East and West shows through.

The unique thing about Bhatia is that he would always use whatever instruments were on hand and did not take notice if they were Indian instruments or Western instruments, as long as they suited what was happening on screen. For example, in *Nishant*, he even employs a 12-stringed guitar. His archivist also points out that Bhatia is an "unsung pioneer in his use of synthesizers—it was, and still is, very different from how anyone else uses them in India."⁸⁰

⁷⁶ "Mero gaam kaatha parey," Sound of Silence, Music from the heart of India, accessed 2/24/18 <https://soundsofsilence2011.wordpress.com/2012/01/31/mero-gaam-kaatha-parey/>

⁷⁷ Shwetant Kumar, e-mail message to author, December 26, 2017.

⁷⁸ "Mero gaam kaatha parey," Sound of Silence, Music from the heart of India, accessed 2/24/18 <https://soundsofsilence2011.wordpress.com/2012/01/31/mero-gaam-kaatha-parey/>

⁷⁹ Ibid.

⁸⁰ Shwetant Kumar, e-mail to author, March 16, 2018.

Bhatia's Concert Music

Bhatia has written many concert pieces for a variety of instrumentation, with public performances beginning while he was a student in London and Paris. In 1956, when Bhatia was a student of Nadia Boulanger, his teacher in London, Howard Ferguson, and Yfrah Neaman gave the first performance of his *Sonata* for violin and piano.⁸¹ Program notes on this work explain that Bhatia's music "has its foundations in traditional Hindu classical music. Thus, each of the three movements of the present sonata is based on a particular Rag..."⁸² A reviewer explains that the rags were specified, but had the program notes not specified this connection, the reviewer:

would not have discovered them for myself. From the harmonic point of view Mr. Bhatia's sonata sounded to me conventionally European in style. If there was a discernible Hindu influence, perhaps it rested in the ornamental arabesques which thickly encrusted the melodic lines in both the violin and piano parts; possibly there was a link here with Hindu vocal music.⁸³

Although Bhatia was specifically trying to bridge influences of Indian music to his Western classical forms, these connections were not as obvious as one might think. Earlier that year, his first work was published, *Indian Nursery for Piano Duet* which "is of a reasonable technical standard and comparable with such works as Debussy's *Children's Corner* and Inghelbrecht's *La Nursery*."⁸⁴

Kinguri-Vali : (The Toy-Seller): a scena for Soprano, Violin, and Piano (1960) was written for American musicologist, violinist, and composer Howard Boatwright and his wife, Helen Boatwright, an American soprano who specialized in American vocal works and recorded

⁸¹ "London Music, Concerts and Opera," *The Musical Times* Vol. 97, No. 1359 (May, 1956), 265.

⁸² Ibid.

⁸³ Ibid.

⁸⁴ "Front Matter," *The Musical Times*, Vol. 97, No. 1364 (Oct., 1956), 514.

the first full-length album of Charles Ives's vocal music.⁸⁵ In 1946, Howard Boatwright went to study with Paul Hindemith at Yale, and soon after, Hindemith recommended him for a faculty position as Associate Professor of Theory.⁸⁶

In 1959-60, Howard Boatwright was a Fulbright Lecturer at Bharatiya Vidya Bhavan, Bombay,⁸⁷ the same year Bhatia became Reader in Musicology at Delhi University. Bhatia must have traveled to and from Bombay during this year and met the Boatwrights, as Bhatia wrote *Kinguri-Vali* for the Boatwrights and Bombay pianist Shanti Seldon in 1960.⁸⁸ This same year Boatwright also conducted the premiere of Bhatia's *Concerto in One Movement* for Piano and Strings in 1959,⁸⁹ and pianist Shanti Seldon, one of the foremost piano pedagogues in Bombay at the time, was the soloist. The concerto was only performed again after nearly 60 years in August of 2017 in Bombay.⁹⁰ From the program notes in the score, written by Boatwright, "The first public performance took place in the United States at Yale University, in January, 1961."⁹¹ It was also first performed in London on January 17, 1963⁹² in a concert entitled, "For the first time in England, A Programme of East-West Contemporary Music," made possible by The

⁸⁵ "Songs of Charles Ives," New World Records, accessed February 18, 2018, <http://www.newworldrecords.org/uploads/fileICS0T.pdf>

⁸⁶ Allan Kozinn, "Howard Boatwright, Violinist, Composer and Professor, 80," *New York Times*, February 24, 1999, accessed February 18, 2018, <http://www.nytimes.com/1999/02/24/arts/howard-boatwright-violinist-composer-and-professor-80.html>

⁸⁷ Howard Boatwright, *Indian Classical Music and the Western Listener* (Chauhatty, Bombay: Bharatiya Vidya Bhavan, 1960).

⁸⁸ Howard Boatwright, "Program Note," from *Kinguri-Vali : (The Toy-Seller): a scena for Soprano, Violin, and Piano*, (New York: Oxford University Press, 1969).

⁸⁹ Snigdha Hasan, "Acclaimed Composer Vanraj Bhatia's Piano Concert to be Reviewed," *Mid-Day.com*, August 10, 2017.

⁹⁰ Shwetant Kumar, e-mail to author, March 16, 2018.

⁹¹ Howard Boatwright, "Program Note," from *Kinguri-Vali : (The Toy-Seller): a scena for Soprano, Violin, and Piano*, (New York: Oxford University Press, 1969).

⁹² "London Diary for January," *The Musical Times*, Vol. 104, No. 1450, (Dec., 1963), 918.

Macnaghten Concerts in association with the Arts Council of Great Britain.⁹³ Bhatia's archivist stated that *Kinguri-Vali* was originally titled *Rumukde-Vali*, which means "toy seller" in Vanraj's native language of Gujarati.⁹⁴ A kinguri, or a kingri, can also be thought of as a simple stringed instrument that changes its meaning and construction based on the region of India.

Kinguri-Vali was finally published by Oxford University Press in 1969, although it seems to have been rarely performed after its initial performances by the Boatwrights in 1961 and in London in 1963. At the top of the score Bhatia writes, "Written for Helen and Howard Boatwright and dedicated to them as a small appreciation of their wonderful friendship." A review of *Kinguri-Vali* from *Music and Letters* (1970) states:

Vanraj Bhatia is an Indian composer who, though Western trained, is influenced here by the rhythms and inflections of Indian music. It is hardly surprising that he should be, in view of the fact that it is a Hindi poem which he sets. The violin obbligato provides sound effects suggesting the *kinguri*, or toy violin, that the woman is selling. Indeed, the piece seems to be all sound effects, though the seven sections are each short enough not to suffer too much from the lack of solid substance.⁹⁵

This review shows the acknowledgment of the converging elements of Western and Indian ideas found in almost all of Bhatia's concert music.

Bhatia composed this work in seven sections, connecting the music to a poem written by Gautam Mishra. A detailed description from the program notes in the score is stated below:

A "kinguri" is a primitive toy violin made from an old tin can, having a membrane of wrapping paper and a neck of bamboo, strung with a single wire string. The bow is a curved piece of bamboo with one or two resined fibers used in the place of horsehair. Such instruments are sold in the streets of Bombay by a "Rumukdé-Vali" or "Toy-Seller Woman," who will carry a basket full of the instruments on top of her head while walking along, playing and calling out her wares.

⁹³ "Front Matter," *The Musical Times*, Vol. 105, No. 1451 (Jan., 1964), 5.

⁹⁴ Shwetant Kumar, e-mail message to author, December 24, 2017.

⁹⁵ I.S., review of *Kinguri-Vali (The Toy-Seller)*, for Soprano, Violin and Piano by Vanraj Bhatia, *Music and Letters*, Vol. 51, No. 2, April, 1970, 217.

The text of *Kinguri-Vali*, based by the composer on a poem by Gautam Mishra, falls into seven sections. The first section (*Moderato*), the “Vali” calls out, *Aee, Aee, kinguri béchuné vali* (“Comes, comes, kinguri selling woman”). Section Two (*Ritmico*) describes her gait as she goes along the street (*Do kudum’ chulé, do kudum’ rooké*, “Two steps walks, two steps stops”). Section Three (free, cadenza-like) describes her temperament (*Koe nuhee(n) fikur’ hé oos’kó*, “No worry at all has she”). In the fourth section, in measured rhythm again, she sings gaily in nonsense syllables (*Tu-du, tu-du, tu-du-ku...*) and calls her wares (*Ao bucho(n), dékho bucho(n), dékho lud’ko(n)*, “Come, children; see, children; see, boys...”). Section Five turns lyrical and philosophical (*Jeena, gana, mur’na...* “to live, to sing, to die...”). Section Six has a typical Indian metrical grouping of seven rapid beats. The “Vali” again cries her wares (*Lélo kinguri, déno paisa*, “Buy my kinguri, give me some money”). In the final section, in faster tempo, she calls out: *Soono méri Ranee, it’ ni hé bus méri kuhanee* (“Listen, my queen, this is all of my story”).⁹⁶

Kinguri-Vali includes many elements of Western music, while also touching on elements of folk and Hindustani music as well. It is evident that Bhatia wrote this with the Boatwrights in mind, as this work seems to have been written for a singer with a strong middle voice. The violin and piano are mainly in the same octave as the voice, competing for ground, but Helen Boatwright would not have had a problem with this, given her vocal strength in this range. Musically, *Kinguri-Vali* is not too different from other works of its time, although there are various moments that feel “exotic” and resemble Hindustani musical ideas.

Example 63: Bhatia, *Kinguri-Vali: The Toy-Seller*, mm. 1-5

⁹⁶ Howard Boatwright, “Program Note,” from *Kinguri-Vali : (The Toy-Seller): a scena for Soprano, Violin, and Piano*, (New York: Oxford University Press, 1969).

In mm. 8-10, one can see more expansion on this ornamented vocal line, while also seeing the added grace note inflections in the violin line in m. 7, and in the piano in m. 8. The vocal line appears to be forming a B-flat Lydian scale, which is connected to Yaman rāga in Hindustani music. The violin utilizes double stops right away, showing Bhatia's familiarity with techniques of writing for stringed instruments.

Example 65: Bhatia, *Kinguri-Vali: The Toy-Seller*, mm. 26-27

Example 65 shows measures 26-27 of the piece. The vocal line (soprano) has the lyrics "di - no - ka yé - khél' tu - mā - sha." The violin line (treble clef) features double stops and grace notes. The piano part (grand staff) includes a sixteenth-note figure in the right hand and a bass line in the left hand. Dynamics include *pp* and *p*. Pedal points are marked at the beginning and end of the piano part.

The vocal line slowly moves higher in range, building the musical intensity of the opening section, incorporating a G-sharp above the staff in m. 27.

Example 66: Bhatia, *Kinguri-Vali: The Toy-Seller*, mm. 37-38

Example 66 shows measures 37-38 of the piece. The vocal line (soprano) is mostly silent. The violin line (treble clef) has a few notes. The piano part (grand staff) features a complex sixteenth-note figure in the right hand and a bass line in the left hand. Dynamics include *p*, *mf*, and *senza Fed. quasi staccato*. Pedal points are marked at the end of the piano part.

In m. 37, Bhatia adds this A-flat-B-flat theme above the staff in the left hand of the piano, while moving a different direction harmonically in the right hand.

Example 67: Bhatia, *Kinguri-Vali: The Toy-Seller*, mm. 43-46

LEO. 45 *mf*

f *mf* *f* *mp* *mf dim.*

Bu - da yé saj' u - no(n) - kha, u - no(n) - kha, u - no(n) - kha, u - no(n) - kha.

L.H. *mp* *f* *Leo.*

45

f *p* *pp*

Ritm
(← d = d →)

mf

45

The soprano line then arrives back in the middle octave, winding around the B-flat in the staff, similarly to the opening, and ending this first section on the B-flat.

Example 68: Bhatia, *Kinguri-Vali: The Toy-Seller*, mm. 100-107

The musical score for Example 68, measures 100-107, is presented in three systems. The first system (measures 100-101) shows a violin part with a cadenza-like figure consisting of triplets and a voice entry. The second system (measures 102-103) features a violin part with a 'ten. sul G' marking and a voice part with the lyrics 'Ko-ee nu-hee(n)'. The third system (measures 104-105) shows a violin part with a 'fi-ku-r' hé - oo-s' - ko, melody and a voice part with the lyrics 'ko-ee nu-hee(n) fi - ku-r' hé - oo-s' - ko,'. The score includes various dynamics such as *pp*, *ff*, *p*, *mf*, and *f*, as well as articulations like *Poco animato* and *ten. sul G*.

In m. 100 the violin and voice have a cadenza-like duet. As *Kinguri-Vali* is about a woman who sells toy-violins, this toy violin would be primarily used for folk music, played by amateur musicians. Bhatia is trying to replicate this “amateur” quality, by notating “o,” indicating open strings in the violin part, for example in m. 106 and 107. He also writes lots of repetitive strokes, adding to this “toy” quality of sound, and primarily utilizes the two pitches of D and E.

Example 69: Bhatia, *Kinguri-Vali: The Toy-Seller*, mm. 147-152

The musical score for Example 69, Bhatia's *Kinguri-Vali: The Toy-Seller*, measures 147-152, is presented in two systems. The first system (measures 147-149) features a vocal line with lyrics "Buj' - - ta hé" and "ku-bhee soo-r' - mé," and a piano accompaniment. The second system (measures 150-152) features a vocal line with lyrics "ku-bhee bé - - soo - ra." and "Do," and a piano accompaniment. The score includes various musical notations such as dynamics (p, mf, mp, pp, f, dim.), articulation (sul.A, sul.D), and fingerings (3, 5, 6).

In m. 148 and 149 Bhatia writes in vocal glissandi—called *mīṇḍ* in Hindustani music—which is a pitch bend between two notes.⁹⁷ Bhatia also writes a quintuplet grupetto in m. 151 in the vocal line, similar to the Hindustani vocal technique of *murki*, where one embellishes a small cluster of neighboring pitches, similar to a Western grupetto.⁹⁸ *f*

Also, the vocal line mostly utilizes stepwise motion, common in both Indian folk and classical music. However, Bhatia does make use of many dramatic octave jumps in the vocal line, and

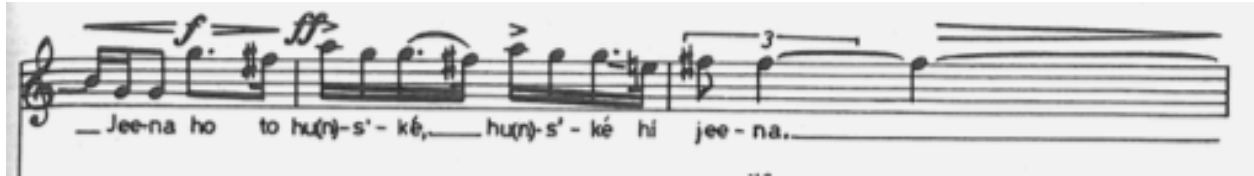
⁹⁷ “Murki,” ITC Sangeet Research Academy, accessed March 23, 2018, www.itcsra.org/murki

⁹⁸ Ibid.

incorporates a more chromatic musical line, which seems to be more Western in characteristic.

These octave moments can be seen in a few examples below in m. 177 and m. 225:

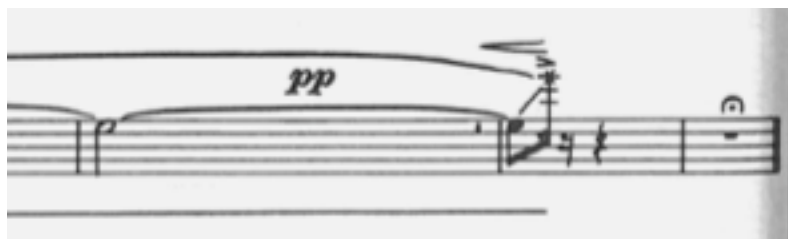
Example 70: Bhatia, *Kinguri-Vali: The Toy-Seller*, mm. 177-179



Example 71: Bhatia, *Kinguri-Vali: The Toy-Seller*, mm. 210



Example 72: Bhatia, *Kinguri-Vali: The Toy-Seller*, mm. 224-225



Example 73: Bhatia, *Kinguri-Vali: The Toy-Seller*, mm. 180-183

Musical score for Example 73, measures 180-183. The score is written on three staves: two treble clefs and one bass clef. It features a complex melodic line with various ornaments and dynamics. The lyrics are: "Jee-na ho to hu(n)-s' - ké, hu(n)-s' - ké hi jee - na." The dynamics include *p*, *mf*, *mp*, *p*, and *pp*. The score includes a circled number (9) above the staff and a circled number (7) below the staff.



In m. 181, Bhatia transitions into a new section in 14/16, that is structured in two groups of seven. Here, the piano bass line establishes a pattern of regular metrical divisions, which are very similar to those found in seven and fourteen-beat rhythmic cycles used in Indian classical and folk music. The specific metrical grouping of 3+2+2 resembles the commonly used Hindustani tālas known as Rūpak (seven beats), and Dīpchāndī (fourteen beats), but is also a common metrical pattern in many regional folk music genres.⁹⁹ The piano is taking the role of the tabla drum, and the violin line appears to join into the texture. The piano also establishes more emphasis on E and B, which become more apparent as the piece approaches the climax. This resembles a *drone*, which is always present in Indian classical music, and typically alternates between pitches *Sa* and *Pa*. The drone is usually provided by the stringed instrument, tānpūrā,¹⁰⁰ or an electronic tānpūrā device called a Raagini. The job of the tānpūrā player is to keep the drone between *Sa* and *Pa* consistent throughout the entire performance of the composition. A drone is a common element in many traditions of North Indian folk music, as well—also alternating between *Sa* and *Pa*—and can be played on many different stringed

⁹⁹ Vivek Virani, e-mail message to author, April 9, 2018.

¹⁰⁰ Joep Bor, *The Raga Guide, A Survey of 74 Hindustani Ragas*, (UK: Zenith Media, 1999), 5.

instruments. The specific instrument used would depend on region and style, the kinguri being one of these. Therefore the *Sa* and *Pa* drones used in *Kinguri-Vali* could be a direct reference to the open string of the kinguri itself, which a musician, or salesperson, might commonly play while singing and selling such an instrument. Although the piano is showing emphasis on E and B, as *Sa* and *Pa*, Bhatia also writes a G-sharp and A-sharp, harkening back to the enharmonic opening notes of A-flat and B-flat. This seems to signal an “otherness” between the more consonant E and B establishment, and also connects to Bhatia’s treatment of A-flat and E-flat in *Night Music*.

Example 74: Bhatia, *Kinguri-Vali: The Toy-Seller*, mm. 184-187

26

185 *m7* 7 7

Lé-lo kin-gu-ri, lé-lo ta - sa,

185

sim.

lé-lo kin-gu-ri, lé-lo ta - sa Di-l' cha-hé to dé-do pai - sa,

In m. 185 the vocal line enters, with a melody loosely resembling a Hindustani classical tune, or even a tune from one of Bhatia's film scores. Again, he is writing this melody line with an Indian inflection in the way he approaches neighboring tones.

Example 75: Bhatia, *Kinguri-Vali: The Toy-Seller*, mm. 190-193

The image shows a musical score for measures 190-193 of Bhatia's *Kinguri-Vali: The Toy-Seller*. The score is written for voice, piano, and guitar. The vocal line is in Hindi and features a melody with Indian inflections. The piano accompaniment consists of a repeated chord of E, D, and B, which is described in the text as a drone with I and V, and an added flat seventh for added dissonance. The guitar part is marked 'r.h.' and features a repeated chord of E, D, and B. The score is in 14/8 time and includes dynamic markings such as *mf*, *p*, *f*, and *sf*.

At mm. 190-193, the piano has a repeated chord consisting of E, D, and B, resembling a drone with I and V, and an added flat seventh for added dissonance.

Example 76: Bhatia, *Kinguri-Vali: The Toy-Seller*, mm. 195-201

This image shows a page from a musical score, specifically measures 195 through 200. The score is written for a piano and features a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#), and the time signature is 3/4. The music is in a lyrical style, with the melody often featuring grace notes and slurs. The dynamics range from piano (p) to mezzo-forte (mf) and mezzo-piano (mp). The page number 195 is visible in the top left corner, and the measure number 200 is visible in the bottom left corner.

In mm. 95- 202, the piano has repeated pedal Es, resembling a drone with just *Sa* in Indian music, continuing to build intensity of tonic towards the finale of the piece.

Example 77: Bhatia, *Kinguri-Vali: The Toy-Seller*, mm. 202-207

(+d=d-)

f

Too-m'-bhee ee-sé - bu - ja - lo

205

U-b' to hu-s'-lo, ga - lo, u-p'-na di-l' bu-hé - la - lo.

205

p *cresc.*

Reo.

f

A - ee, kin-gu-ri, bé - - chu-né

p

que-----

In m. 203, Bhatia moves to a simple 2/4 meter, and the vocal line begins to sing thirty-second notes instead of sixteenth notes, creating an illusion of a tempo increase, connecting to the general form of Hindustani music, which generally increases tempo and builds to a climax toward the end of the piece. This feeling of a tempo increase mixed with Bhatia's move to a simple meter connects to the third movement of *Night Music*, mm. 25-end, as seen in Example 45. In both cases, Bhatia switches from compound meter to simple meter, and increases the tempo. Musically, the material in this section in m. 203 is more analogous to folk structure.

The soprano also starts each phrase in this section on either a B (V, *Pa/Sol*) or E (I, *Sa/Do*), better emphasizing this V-I relationship. After the soprano line establishes the rhythm in m. 203, the piano enters on the downbeat of m. 204 with octave Es in the base, establishing the tonic. The violin enters in m. 204 on the second eighth note beat, playing double-stop octaves on the B. Together the piano and violin are establishing the drone between I-V, building the momentum further.

Example 78: Bhatia, *Kinguri-Vali: The Toy-Seller*, mm. 213-215



215

p *f*

mé-ri ku-ha - nee, i - t' - ni hé bu-s' mé-ri ku-ha - nee,

p *f*

215

f *p* *f*

In m. 213, the piano and voice start the phrase clearly halfway through the measure, both marked *f*. This compares to composed melodies in Hindustani music often begin near the middle of the cycle (*khālī*) and land emphatically on the downbeat (*sam*).

Example 79: Bhatia, *Kinguri-Vali: The Toy-Seller*, mm. 216-225

f dim.
mê-ri ku-ha - nee, I - t' - ni bu-s' hé, _____

p

p *cresc.* *decresc.*

f *p cresc.* *f*

f dim.
Kin-gu-ri bé - chu-né - va - li, _____ a-ee, kin-gu-ri bé - chu-né - va - li, _____

mf *mf* *sf* *p* *sim.*

220 *p cresc.*
a-ee, a-ee, a-ee, a-ee, a-ee.
pp cresc.
220 *cresc.*

f dim. *pp*
f dim. *pp* *ff* *p* *pizz.*
f dim. *pp* *f*

In m. 217, the piano highlights B naturals, *Pa* (Sol) and E, *Sa* (Do), to highlight the V-I relationship even further. In m. 219 the piano plays this perfect fourth chord, repeating it again in m. 221 and a third time with just the E in the base in m. 222, creating this *tihai* effect with this drone-feel in the left hand of the piano. In m. 220, the soprano leads to the fifth, B (*Pa*), with G-sharp, A-sharp, and B, while the violin line starts on E, and utilizes a descending/ascending

figure. The piano plays both the E and the B in the left hand, and chromatically approaches the B with G-sharp, A, and A-sharp in the right hand. In mm. 222-223, the violin then plays a more fully formed descending/ascending figure, further connecting between I and V. This violin gesture happens three times, like a final tihai pattern.

In the m. 224, the soprano, violin, and piano end on unison Es. But what is interesting is that the violin ends with a D and an E pizzicato and because the D is marked open, the D will have a tendency to ring louder than the E. Bhatia seems to be consciously adding dissonance to the consonant Es by marking this whole step D in the violin. This not only connects to m. 190-193 in the piano chord, but also directly connects to his treatment of the music at the end of Movement 3 in *Night Music*, where he also finishes the movement on a whole step below tonic (on the E-flat), instead of the consonant F.

Analysis of *Kinguri-Vali* suggests Western and Hindustani influences. Bhatia's use of the violin in telling the story of the toy-seller is connective to folk music, as the violin is used quite frequently in Indian folk music and has been the main instrument in south Indian (Carnatic) music for over 200 years.¹⁰¹

Divertimento Pastoral: (flute, oboe, two clarinets, and bassoon) was written in August of 1957 when Bhatia was studying in Paris with Nadia Boulanger. On the score, which only seems to exist in manuscript form in the Library of Congress, Bhatia writes, "Dedicated to Mademoiselle Nadia Boulanger." Bhatia's archivist says, "The general reaction to the piece was that it sounded like, as Pierre Boulez put it, 'bad Stravinsky.'"¹⁰² Such a criticism should be interpreted in the context of Boulez's avant-garde sensibilities of the time. This work, which

¹⁰¹ Shwetant Kumar, e-mail to author, March 16, 2018.

¹⁰² Shwetant Kumar, e-mail message to author, December 24, 2017.

Like *Kinguri-Vali*, *Divertimento Pastoral* is composed in sections, titled *Moderato*, *Piu Mosso* ($4+4+4/12=3+3+3+3/12$), *Andante Pastoral*, *Maestoso*, *Allegro Energico*, *Presto*, *Tempo Primo (Moderato)*, and *Adagio*. Although these are mostly tempo indications, some of these markings show a complete change in character. Bhatia could have written some of these sections as separate movements but chose to write the piece as through-composed, one movement style, directly comparable to *Kinguri-Vali*.

Handwritten musical score for a woodwind ensemble. The score is written on five staves, with the following parts labeled on the left:

- Clar. I
- Clar. II
- Bassoon (Fag.)
- Oboe (Ob.)

The score includes dynamic markings such as *mf espress.*, *mp*, and *f*. It also features rehearsal marks 5 and 10. The notation includes various musical symbols such as notes, rests, and slurs.

The opening, entitled *Moderato*, begins with the two clarinets and depicts a feeling of Stravinsky, particularly elements of *Rite of Spring* and *L'Histoire du Soldat*, as well as the chant-like nature of Stravinsky's *Mass* and *Symphony of Psalms*. Bhatia's writing in 7/8, alternating between groupings of three and two, seems to have connections to Indian meter, and a lot of the musical content seems inspired by Hindustani music, as well as folk music melody. He pairs the clarinets and the double reeds—oboe and bassoon—together. The oboe and bassoon punctuate the opening theme, interrupting the clarinet line in m. 4, and at m. 8 the two pairs of instruments alternate back and forth in conversation. Bhatia incorporates kân-svar throughout the work as well.

Example 81: Bhatia, *Divertimento Pastoral*, mm. 15-23

In m. 17, new texture is established in the second clarinet line with consistent sixteenth notes, setting up the flute entrance as the primary solo voice of the work. The flute plays a soloistic role, but does not enter until m. 18, where the second clarinet now becomes an accompanimental line to the flute. The flute's opening phrase is more melismatic and ornamented than the music that precedes it, contrasting with the musical material of the other instruments.

Example 82: Bhatia, *Divertimento Pastoral*, mm. 25-32

The bassoon interjects with its own melody line in mm. 21-23 (Example 81) and mm. 29-30, reminiscent of an Indian folk song in its simple character. The flute then joins this bassoon melody in m. 30, pairing off with the lowest voice.

Example 83: Bhatia, *Divertimento Pastoral*, mm. 33-41

The musical score is handwritten and consists of three systems of five staves each. The staves are labeled: Fl. (Flute), Ob. (Oboe), Cl. I (Clarinet I), Cl. II (Clarinet II), and Fag. (Bassoon). The key signature has one flat (B-flat). The time signature is 3/4. The first system (measures 33-35) shows the bassoon and flute playing a simple, folk-like melody. The second system (measures 36-38) features a 'Solo' section for the oboe and clarinets. The third system (measures 39-41) continues the melody with various dynamics and articulations. The score includes many musical notations such as slurs, ties, and dynamic markings like 'p', 'mp', 'mf', and 'p sempre'.

The first clarinet then interrupts with its own melody line in m. 36, filled with flourishes in the high register of the instrument. The flute and the second clarinet have the accompanimental material leading into this clarinet solo.

Example 84: Bhatia, *Divertimento Pastoral*, mm. 42-53

Handwritten musical score for Example 84, Bhatia, *Divertimento Pastoral*, measures 42-53. The score is written for a woodwind ensemble including Flute (Fl.), Oboe (Ob.), Clarinet I (Cl. I), Clarinet II (Cl. II), Bassoon (Fag.), and Bassoon II (Fag. II). The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as p, mf, sf, and pp. The first clarinet has a prominent solo line in measures 42-43, marked 'sf' and 'p'. The flute and oboe provide accompanimental material. The score is divided into three systems, with measure numbers 42, 45, and 48 indicated at the beginning of each system.

The oboe takes over in m. 42, resembling the oboe line in the opening movement of Stravinsky's *Symphony of Psalms*, and leads with a line of flourishes and filigree into a dirge-like Indian melody in m. 45. Again, this melody seems to reflect a folk melody, in a compound meter of 5/8.

Example 85: Bhatia, *Divertimento Pastoral*, mm. 54-71

The image shows a handwritten musical score for Example 85, Bhatia's *Divertimento Pastoral*, measures 54-71. The score is divided into four systems, each starting with a measure number in a box (55, 60, 65, 70). The instruments are Flute (Fl.), Oboe (ob.), Clarinet I (cl I), Clarinet II (cl II), Bassoon (Fag.), and Soprano Saxophone (Sb.). The key signature has one sharp (F#). The time signature is 5/8. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p', 'pp', 'dim', 'mp', and 'pp sempre'. A handwritten note '(ad libto voce)' is present in the final system.

In m. 58, the bassoon and the flute pair once again in unison as the highest and lowest voice, commenting on the dirge material from m. 45, but now more subdued and in the Lydian mode, or the common Yaman rāga in Hindustani music. The second clarinet holds out a drone, which is characteristic of Hindustani music.

In m. 70, the bassoon punctuates the soundscape on a held B-flat, which acts as a point of pause for this opening section. This segments the music much like the G-E-flat motive and the treatment of A-flat in *Night Music*, a musical signal or motive. This happens again and again throughout the piece, much like a drone.

Example 86: Bhatia, *Divertimento Pastoral*, mm. 88-98

In m. 91, the second clarinet sets up a new section by playing an octave and then repeating notes, again resembling a drone. In m. 92, the oboe is the solo voice with a syncopation of rhythmic sixteenth notes, punctuated by the second clarinet, which continues to function as a drone underneath the oboe line. The oboe passes its melismatic material to the first clarinet, which then passes the material to the flute. Then the flute leads the ensemble into the dirge in m. 97, but with more added embellishment from all voices, contrasting with the parallel section in mm. 44-50. The flute acts as a drone in m. 97, holding out D-flats.

Example 87: Bhatia, *Divertimento Pastoral*, mm. 99-112

In m. 106, sixteenth notes in the second clarinet set up the flute solo, like in m. 17, but this time the flute is in the low register, again resembling a folk melody in its vocal quality and more simplistic nature. In m. 111, the bassoon enters with its melody resembling the material from mm. 21-25.

Example 88: Bhatia, *Divertimento Pastoral*, mm. 126-147

Handwritten musical score for measures 135, 140, and 145. The score is for a woodwind section with parts for Flute (Fl.), Oboe (Ob.), Clarinet I (Cl. I), Clarinet II (Cl. II), and Bassoon (Fag.). Measure 135 shows a complex flute solo with rapid sixteenth-note passages, while the other instruments play sustained notes. Measure 140 shows a more active woodwind texture with various melodic lines. Measure 145 continues this texture, featuring a 'solo' marking for the bassoon and 'p espress' (piano, expressive) for the flute. The notation includes dynamic markings like 'dim.', 'p', 'mp', 'pp', and 'f', as well as articulation like 'acc.' and 'espress.'

In mm. 126-131, pairs are formed again with the oboe and bassoon, and the two clarinets, and they appear to be in conversation or possibly an argument with one another. In m. 131, all four voices come together in rhythmic unison, building into the flute interjection in m. 132 marked *fortissimo* and *shrill*. The flute once more acts as a solo line and lead voice amongst

these two groups of pairs in the Lydian mode, yet again. The flute starts the line on an F-sharp, which is the fifth scale degree, or *Pa*, in B Lydian. In between the flute line, the clarinets, oboe, and bassoon—in unison—comment together after the flute in m. 134, as if the flute has the final word and the other voices are following suit. This back and forth material happens until m. 145, and the oboe and first clarinet end the section. Again, the bassoon interjects with its drone in m. 147, leading into the next section.

Through these observations of Bhatia's film music and concert music, one has a deeper sense of how diverse his musical style is, drawing on elements from Hindustani music, Indian folk music, and Western music.

CHAPTER 8

CONCLUSIONS AND APPLICATIONS TO PERFORMANCE

Concluding Thoughts about *Night Music*: Addressing Indian Music in Pedagogy

Night Music inherently uses Indian musical qualities of improvisation and rhythmic intricacy, which have been analyzed. These qualities of Indian music are attractive to Western musicians, as shown by *Night Music*'s inclusion in the NFA Masterclass Performers Competition. This dissertation offers flutists the tools necessary to inform their performance of *Night Music* and other works that offer similar Indian influences. Additionally, there are certain practice techniques that flutists can employ.

As *Night Music* primarily uses various major pentatonic scales, including F, B-flat, C, A-flat, and E-flat, it is important to discuss how one can address and utilize the major pentatonic scale in flute pedagogy. The major pentatonic scale is also a great starting place to ease into one's own improvisation. The major pentatonic scale is unique in that it does not have tendency tones: it is missing scale degrees four and seven. The fourth has a tendency to move to the third, while the seventh has a tendency to move to the tonic. In this way, melody in major pentatonic modes exists for its own shape rather than for direction. It is possibly for this reason that the major pentatonic mode is found throughout folk music of the world, from India, to China, to Ireland, to the Americas. It is also important to note that due to the missing fourth and seventh, the major pentatonic scale is made up of only whole steps and minor thirds.

When practicing major pentatonic scales in relation to practicing *Night Music*, flutists should play through the F, B-flat, C, E-flat, and A-flat pentatonic scales, thinking about the whole step and minor third relationships, and observing how the scales feel without the fourth and seventh scale degrees. As *Night Music* includes many extremes in dynamics in all three

registers, flutists should practice these five major pentatonic scales, one octave at a time, in the following dynamics: *ppp*, *pp*, *p*, *mp*, *mf*, and *f*. As flutter tonguing is also used, one could also add flutter tonguing into this exercise as well, practicing on the dynamics mentioned above. This will increase flexibility and fluidity, allowing flutists to gain familiarity with the scales and dynamics used within the work. One could also practice pentatonic scales in thirds for added challenge.

As Indian music always uses a drone on tonic, and typically also the dominant, the next step in introducing Indian concepts into flute pedagogy is to practice with drones during warm-ups, as well as to practice improvising. A way flutists can do this directly relating to *Night Music* is to pick a major pentatonic scale, for example F major pentatonic, and put on a drone with pitches F and C, I and V. The *Tonal Energy* app is a great resource for this kind of work. From here, the flutist can improvise on pitches F, G, A, C, and D, in any order and any register, thinking of intonation and tone color all the while. Flutists can then add the fourth and seventh scale degrees—B-flat and E—to feel the difference these tendency tones make in the direction of a major scale, and in a phrase of music.

It is important to note how common major pentatonic scales are in flute music. Other works which utilize these scales include *Syrinx* by Debussy, *Jade* from *Trois pièces pour flûte seule* by Pierre-Octave Ferroud, *Sonata No. 2*, movement 1 by Philippe Gaubert, *Nocturne et Allegro Scherzando* by Philippe Gaubert, and *Fantaisies Nationales* by Joachim Andersen. One can relate these pentatonic studies to these works for flute, plus countless others.

Another musical element common in *Night Music* is the use of grace notes with wide leaps between notes, both before and after the principal note. One could practice this by starting on a low F, adding grace notes before and after it, starting on a G to F, and F to G, then G-sharp

to F, F to G-sharp, and working up the flute chromatically until at least one octave above the starting note. Then the flutist could pick another starting note, making sure they are choosing notes in three octaves, and repeat the process. One should keep the drone on throughout this process as well, making sure sound, air, and pitch are secure between grace notes and principal notes, especially as the intervals become extra wide.

Finally, it is important to listen to Hindustani classical music and recognize the various sections that make up Hindustani instrumental music: ālāp, jor, gat, and jhālā, while listening for the tāla, and listening for tihais at ends of phrases. A good starting point is to become familiar with the rāgas used in *Night Music*: Bhūpālī and Pahādī. Pandit Hariprasad Chaurasia, Rakesh Chaurasia, Ronu Majumdar, and Rajendra Prasanna are wonderful classical bāṁsurī players to start one’s listening journey. Flutists should pay special attention to the improvisational elements these players employ in the ālāp, while listening to the rhythmic intensity of phrases within the gat and the jhālā sections, adding to their understanding of *Night Music*.

Concluding Thoughts about the Intersection of Musical Elements of East and West found in *Night Music* and Other Works Mentioned

The study of Bhatia’s concert pieces and film music has repeatedly demonstrated the integration and melding of Indian folk music, Hindustani music, and Western music. The folk influences in his music are revealed by his use of *Song* in *Night Music*’s second movement as well as the implementation of pentatonic scales, by the folk song “Mero gām kathā pare” used in the film *Manthan*, the use of violin and drones in *Kinguri-Vali*, and by folk-like melodies used in *Divertimento Pastoral*. Additionally, the folk bāṁsurī is used in much of his film music.

Hindustani influences include connections to rāga found in *Night Music*—the first movement resembling an ālāp, the beginning part of the third movement resembling a gat, and

the end of the third movement resembling a jhālā, with inclusions of tihais. Additionally, Bhatia takes a common folk tune and reinterprets it into the context of a Western solo flute work, mimicking the common Hindustani practice of reinterpreting folk music into Indian classical music. He of course incorporates rāgas within his film pieces. In *Divertimento Pastoral* Bhatia frequently uses the Lydian mode, or Yaman rāga, and the second clarinet and bassoon quite frequently play drone-like material.

Bhatia's Western influences are also found in all of his music, for example the way he uses multiple pentatonic scales within *Night Music*, elements of Stravinsky in *Divertimento Pastoral*, the musical language used in *Kinguri-Vali*, and the waltz melodies used in *Manthan*. In the music discussed in this dissertation, the flute is an important instrument. From the use of the folk bāṁsurī in his film music to the flute as the featured voice in *Divertimento Pastoral*, it is no wonder that Bhatia's only solo instrumental work besides piano (his primary instrument) is for solo flute.

Although this dissertation aims to bring awareness to one of the greatest music composers of India, the author hopes that this will only be the beginning of discovering, studying, and performing his incredible works. The time has come for musicians and audiences alike to give Bhatia his due recognition by performing his vast array of compositions.

APPENDIX A
LIST OF WORKS BY VANRAJ BHATIA

Classical Music

Piano Music

- Fantasia and Fugue in C for Solo Piano (1999)
- Gujarati Nursery for Solo Piano (2010)
- Rhapsody on “Agni Varsha” for Solo Piano (2007)
- Sonata for Solo Piano (c. 1950s)
- Toccata No. 1 in Raag Bahar for Solo Piano (c. 1950s)

Chamber Music

- Cyclic Variations for Cello and Harpsichord (1965)
- Divertimento for Bassoon and Piano (1951)
- Divertimento Pastoral for Flute, Oboe, Two Clarinets and Bassoon (c. 1950s)
- Indian Nursery: Pieces for Piano Duet (1956)
- Kaleidoscope for Prepared Piano and String Quartet (1965)
- Kaleidoscope for Violin, Viola, Cello and Piano (2002)
- Quintet for Flute, Harp, Viola and Two Cellos (c. 1950s)
- Reverie for Cello and Piano (2014)
- Sangeet Raat: Night Music for Solo Flute (1964)
- Sonata for Violin and Piano (1954)
- Sonatina for Violin and Piano (1956)
- Trio for Clarinet, Cello and Piano (c. 1950s)

Vocal Music

- Dhoon for Piano and Voice (c. 1950s)
- Jaisalmer for Unaccompanied Chorus (1977)
- Kinguri-Vali for Soprano, Violin and Piano (1960)
- Rig Veda Hymns for Double Chorus (2003)
- Rudranam for Triple Chorus (1973)
- Six Seasons, Song Cycle for Unaccompanied Chorus (c. 1988)
- Six Seasons, Song Cycle for Soprano and Piano (2009)
- Tantra: Meditations for Piano and Voice (Alto or Mezzo Soprano) (1994)
- Transcendence for Double Chorus (2002)
- Vasansi Jeernani for Triple Chorus (c. 1970s)

Music For Large Ensemble

Concerto in One Movement for Piano and Strings (c. 1959)

Gita Govinda for Full Orchestra (1951)

Sinfonia Concertante for Strings (2001)

Operas

Agni Varsha (2017)

Scores

Feature Films

The Householder (1963)*

Ankur (1974)

Nishant (1975)

Ek Dal Mithi (c. 1976, unreleased)

Manthan (1976)

Bhumika (1977)

Anugraham / Kondura (1978)

Junoon (1979)

36 Chowringhee Lane (1981)

Kalyug (1981)

Sazaye Maut (1981)

Je Peed Parai Jaane Re (1982)

Jaane Bhi Do Yaaro (1983)

Mandi (1983)

Hip Hip Hurray (1984)

Mohan Joshi Haazir Ho! (1984)

Tarang (1984)

Aghaat (1985)

Khamosh (1985)

Massey Sahib (1985)

Surkhiyaan (1985)

Trikaal (1985)

Mohre (1987)

Pestonjee (1987)
Susman (1987)
Percy (1989)
Ajooba (1989)*
Antarnaad (1991)
Jazeere (1991)
Kasba (1991)
Pita (1991)
Bekhudi (1992)*
Beta (1992)*
Chamatkar (1992)*
Suraj Ka Satvan Ghoda (1992)
Damini (1993)*
Sardar (1993)
Droh Kaal (1994)
Mammo (1994)
Bangarwadi (1995)
Naseem (1995)
Bandish (1996)*
Ghatak (1996)*
Katha Doan Ganpatraonchi (1996)*
Sardari Begum (1996)
The Making of the Mahatma (1996)
Char Adhyay (1997)
Himalay Putra (1997)*
Pardes (1997)*
China Gate (1998)*
Jaya Ganga (1998)
Samar (1999)
Dhaad (2000)
Hari Bhari (2000)
Chameli (2003)*
Escape from Taliban (2003)*

Rules: Pyaar Ka Superhit Formula (2003)*

Kahan Se Aaye Badarwa / Bhagya Na Jaane Koi (2005/2017)*

Halla Bol (2008) – only one song

*background score only

Television

Khandaan (1985)

Katha Sagar (1986)*

Yatra (1986)

Tamas (1987)

Bharat Ek Khoj (1988)

Naqab (1988)

Wagle Ki Duniya (1988)

Lifeline (1991)

Baingan Raja

Bible Ki Kahaniyan (1993)*

Banegi Apni Baat (1994)

*selected episodes

Children's Films

Munni (1975)

Kishan and the Magic Chariot (1978)

Ramayana: The Legend of Prince Rama (1992)

Karamati Coat (1993)

Neel Parbat Ke Paar (2002)

Heda Hoda (2003)

Documentaries (Selected)

A City in History (1966)

The House That Ananda Built (1967)

Water (1968)

Creative Artists: Amrita Sher-Gil (1969)

New Horizons in Steel (1977)

Bombay: A City at Stake (1981)
Shaping a Future (1983)
Tata Steel: Seventy-Five Years of the Indian Steel Industry (1983)
Nehru (1984)*
Molly's Wish (1985)
Chocolate Story (1986)
Nature Symphony (1990)
The Love We Give for Nothing (1992)
Prabhupada: A Lifetime in Preparation (1996)
*certain sections scored by another composer

Theatrical Productions

Andha Yug (c. 1972)
The Caucasian Chalk Circle
The Good Person of Szechwan
A Man's a Man (c. 1984)
Othello (c. 1991)
Son-et-Lumiere: The Nehru Memorial Museum and Library (c. 1974)
The Threepenny Opera
Tughlaq

Albums

Hi! Ho! (1986) – children's songs
Indian Meditation Music (1993)
The Elements: Earth (1995)
The Bhagavad Gita, Vols. 1 & 2 (1996)
Anant: The Endless (2001)
Ritika Sahni's Ritika (2001)
Vaishnava Jana To (2005) – only one song
Tiranga Tera Aanchal (2005)

APPENDIX B


NIGHT MUSIC: INTERNATIONAL OPUS EDITION

Reproduced with permission.

Night Music

for Solo Flute

by
Vanraj Bhatia

 International Opus

Vanraj Bhatia

Ranked as one of the most eminent of Indian composers, Vanraj Bhatia has had a long and distinguished career that spans five decades and several genres of music. With a firm initial grounding in Indian classical ragas, Vanraj went on to study at the Royal Academy of Music in London and the Paris Conservatoire, learning composition from masters such as Nadia Boulanger and Howard Ferguson. He was the recipient of a Rockefeller Fellowship from 1954 to 1958. After teaching at the Western Music Department at Delhi University in India from 1960 to 1965, Vanraj returned to his native Mumbai (Bombay), and has lived and worked there ever since.

His work runs through an amazing spectrum - from early compositions in the Western classical style (Concerto, Sonata, Quintet) to incidental music for Indian stage productions such as the powerful dramas "Tughlak" and "Andha Yug." But his most prolific output has been in the worlds of advertising jingles and scores for over 40 feature and documentary films, including the award-winning music of "Bhumika" and "Manthan," both directed by Shyam Benegal. He received the Gold Medal from the Indian National Film Awards for his brilliant, evocative score for the film "Tamas."

Song (2nd Movement)

Cool water, white moonlit night
- A streamlet hidden in the leaves -
Water I shall drink from your hands alone,
fair one;
Have the pitcher cleaned.

In others' gardens, flowers bloom;
In mine grow only bananas.
This very night, meet me if you must, for
the chance
Shall not be again.

In others' gardens, flowers bloom;
In mine grow only cabbages.
Bargain is not in my mind, fair one,
just greedy,
For you are my eyes.

(Folk-song from Jammu,
translated by the composer)

1. Night Music I

Vanraj Bhatia

Slow (♩ = 60) Quasi Recitative

mf p f pp mp mf

poco ten. rush

p mp f p

short mf f p mf p

short fit. 3 ord. fit. pp ppp f mf p

poco rit. f mp mp f mf mf

rit. p mf f p mf f p

short f f mp pp mf f

rit. short fit. rit. fit. straight on

mp pp pp mp ppp

FL-0140

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2. Song

Slow (♩ = 60) *Tranquil, simply*

The musical score is written for a solo flute in 2/4 time, with a tempo of 60 beats per minute. The key signature has one flat (B-flat). The score consists of eight staves of music, each containing measures 1 through 25. The music is characterized by a slow, tranquil feel with various dynamic markings and articulations.

Measure 1: *mf*

Measure 3: *short*

Measure 5: *mf*

Measure 7: *mf*

Measure 9: *short*

Measure 11: *p*

Measure 13: *f*

Measure 15: *f*

Measure 17: *mf*

Measure 19: *mf*

Measure 21: *p*

Measure 23: *mp*

Measure 25: *pp*

Measure 27: *straight on*

3. Dance (7+10)

Rhythmic (♩ = 120) Not too fast

mf

short

f

mf

f

f

f

f

short

f

p

mp

cresc.

f

p

f

mp

f

get quicker

f

f

quick

f

f

dim.

sempre dim.

(senza rit.)

long

p

pp

-Vanraj Bhatia - Night Music for Solo Flute, p. 3-

4. Night Music II

First tempo (♩ = 60)

f (rit.) *p* *mf*

pp *mf* *f* (*>* *<*) *p*

mf *p* *mf*

p *f* *p* *mp* *f*

p *mf* *mf* *p* *p*

f *mf* *pp* *pp* *poco*

p *pp* *mf* *pp* *cresc.*

f *mp* *pp* *mp* *ppp* *mf*

gradual fade out *p*

hold as long as possible
fading into whisper

-Vanraj Bhatia - Night Music for Solo Flute, p. 4-

APPENDIX C

NIGHT MUSIC ORIGINAL MANUSCRIPT SCORE

Reproduced with permission.

FLUTE MUSIC

WRITTEN FOR CARLETON SRRAGUE SMITH

BY VANRAJ BHATIA

SONG

Cool water, white moonlit night,

~~a streamlet hidden in the leaves~~

Water, I shall drink from your hands alone,
- fair one,

Have the pitcher cleaned.

In others' gardens, flowers bloom,

~~In mine grow only bananas.~~

This very night, meet me if you must, for
the chance
Shall not be again.

In others' gardens, flowers bloom,

~~In mine grow only cabbages.~~

Bargain is not in my mind, fair one,

Just greedily,
For you are my eyes.

(Folk-song from Jammu
translated by the Composer)

1 NIGHT MUSIC I

Slow ♩ = 60 = Quasi Recitative.

Handwritten musical score for 'NIGHT MUSIC I'. The score is written on five systems of staves. The first system begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Slow' with a quarter note equal to 60 beats per minute, and the style is 'Quasi Recitative'. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics range from *ppp* (pianississimo) to *f* (forte). Performance instructions include 'poco ten.' (poco tenuto), 'rush.', 'short.', '3' (triple), 'pp Csltr.' (pianissimo crescendo), 'ord.' (order), 'gltr.' (glissando), and 'rit.' (ritardando). The score is characterized by its fluid, recitative-like phrasing and expressive dynamics.

10-PLAIN

INDEPENDENT MUSIC PUBLISHERS
212 E 42 ST. N.Y. 17, U.S.A.

Handwritten musical score for guitar, featuring complex arpeggiated patterns and dynamic markings.

First System:

- Staff 1: Treble clef, key of B-flat major (two flats). Features arpeggiated chords with slurs and accents. Dynamics: *f*, *mf*, *f*, *mp*, *pp*. Includes a "Short." marking at the end.
- Staff 2: Treble clef, continues the arpeggiated pattern. Dynamics: *mf*, *f*, *mp*, *pp*. Includes a "rit." (ritardando) marking.
- Staff 3: Treble clef, includes a "Short." marking and a "straight on." instruction. Dynamics: *pp* (fltr.), *mp*, *ppp*.

Section Header:

2. SONG

Second System:

- Staff 1: Treble clef, key of B-flat major. Tempo marking: "Slow ♩ = 60 = Tranquil - Simply". Dynamics: *mf*.
- Staff 2: Treble clef, continues the melody. Dynamics: *mf*, *p*, *mf*.
- Staff 3: Treble clef, includes a "Short." marking. Dynamics: *p*.
- Staff 4: Treble clef, includes a "p ten (cont.)" marking.

Bottom Section:

- Staff 1: Treble clef, includes a "p ten (cont.)" marking.

Page Information:

10 PLAIN

WINDHART MUSIC PUBLISHERS
2118 47 ST. N.Y. 17, U.S.A.

Rhythmic ♪ = 120 - Not too Fast.

112

Handwritten musical score for a string instrument, featuring a series of melodic lines with various dynamics and articulations.

First Section:

- Staff 1: *mp cres.* (mezzo-piano, crescendo) leading to *f* (forte).
- Staff 2: *p* (piano) and *f* (forte) markings.
- Staff 3: *mp* (mezzo-piano) and *get quicker.* (ritardando).
- Staff 4: *f quick.* (forte, quick).
- Staff 5: *dim...* (diminuendo).
- Staff 6: *(dim)* (diminuendo) and *(senza rit.)* (senza ritardando).

Section Header: 4. NIGHT MUSIC II

Second Section:

- Staff 7: *First Tempo* (first tempo) with a tempo marking of $\text{♩} = 60$.
- Staff 8: *f* (forte), *(rit)* (ritardando), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo) markings.
- Staff 9: *mf* (mezzo-forte) and *f* (forte) markings.

Page Information:

10 PLAIN

INDEPENDENT MUSIC PUBLISHERS
200 E. 42 ST. N.Y. 17, U.S.A.

Handwritten musical score for piano, featuring multiple staves with complex notation including triplets, slurs, and dynamic markings. The score includes performance instructions like "poco.", "gradual fade out.", and "hold as long as possible fading into whisper." The notation includes various dynamic markings such as *p*, *mf*, *pp*, *ppp*, *f*, and *ten.* (tension). The score is written in a single system with multiple staves, and the key signature is one flat (B-flat).

NEW YORK - 11 to 16 MARCH 1964

10. PLAIN

INDEPENDENT MUSIC PUBLISHERS
215. 42 ST. N.Y. 17, U.S.A.

APPENDIX D

RACHEL WOOLF'S TRANSCRIPTION OF KARAN SINGH'S TRANSCRIPTION OF
"COOL WATER, A FAIR MOONLIT NIGHT"

"Cool Water, A Fair Moonlit Night"

Flute

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

The musical score is written for a Flute in 2/4 time. It consists of 24 measures, numbered 1 through 24. The key signature has one flat (B-flat). The notation includes various rhythmic values: eighth notes, sixteenth notes, and quarter notes. Measures 1-4 are marked with a '3' above them, indicating a triplet. Measures 5-8 are marked with a '4' above them, indicating a quartet. Measures 9-12 are marked with a '3' above them, indicating a triplet. Measures 13-16 are marked with a '4' above them, indicating a quartet. Measures 17-20 are marked with a '3' above them, indicating a triplet. Measures 21-24 are marked with a '4' above them, indicating a quartet. The score ends with a double bar line at measure 24.

APPENDIX E

EXCERPTS FROM *KINGURI-VALI* (THE TOY-SELLER)

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M
1621.3
.B57
K5

κ
KINGURI - VALI :
(The Toy-Seller)

a scena for soprano,
violin, and piano

based on a poem by Gautam Mishra //

Duration, about 10 minutes

Vanraj Bhatia



NEW YORK • OXFORD UNIVERSITY PRESS

001003050

AAT1003

Program Note

VANRAJ BHATIA was born in Bombay in 1927. He studied at Bombay University and the Royal Academy of Music, London, where he won a number of prizes. In 1955, Bhatia went to Paris to study with Nadia Boulanger, gaining the Lili Boulanger Memorial Award in 1958. In 1959, he returned to India, where he is active as a lecturer and composer.

Kinguri-Vali was written in Bombay in 1960 for the American soprano, Helen Boatwright, her husband, Howard Boatwright, violinist, and the Bombay pianist, Shanti Seldon. The first public performance took place in the United States at Yale University, in January, 1961.

A "kinguri" is a primitive toy violin made from an old tin can, having a membrane of wrapping paper and a neck of bamboo, strung with a single wire string. The bow is a curved piece of bamboo with one or two resined fibers used in the place of horse hair. Such instruments are sold in the streets of Bombay by a "Rumukdê-Vali" or "Toy-Seller Woman," who will carry a basket full of the instruments on top of her head while walking along, playing and calling out her wares.

The text of *Kinguri-Vali*, based by the composer on a poem by Gautam Mishra, falls into seven sections. In the first section (*Moderato*), the "Vali" calls out, *Aee, Aee, kinguri béchuné vali* ("Comes, comes, kinguri selling woman"). Section Two (*Ritmico*) describes her gait as she goes along the street (*Do kudum' chulé, do kudum' rooké*, "Two steps walks, two steps stops"). Section Three (free, cadenza-like) describes her temperament (*Koe nuhee(n) fikur' hé oos'kó*, "No worry at all has she"). In the fourth section, in measured rhythm again, she sings gaily in nonsense syllables (*Tu-du, tu-du, tu-du-ku . . .*) and calls her wares (*Ao bucho(n), dékho bucho(n), dékho lud'ko(n)*, "Come, children; see, children; see, boys . . ."). Section Five turns lyrical and philosophical (*Jeena, gana, mur'na . . .* "To live, to sing, to die . . ."). Section Six has a typical Indian metrical grouping of seven rapid beats. The "Vali" again cries her wares (*Lélo kinguri, dédo paisa*, "Buy my kinguri, give me some money"). In the final section, in faster tempo, she calls out: *Soono méri Raneé, it'ni hé bus méri kuhanee* ("Listen, my queen, this is all of my story").

—H. B

Guide to Pronunciation

u	as in "but". An apostrophe placed after a consonant at the end of a word (e.g., kudum') may be replaced by this vowel in singing, although in speech the ending is silent. Such terminal vowels should be accented as little as possible.
ah	as in "father"
i	as in "fill"
ee	as in "flee"
o	as in "note"
oo	as in "cool"
é	as the "a" in "fate"
(n)	added to the vowel indicates nasality, as in the French, <i>bon</i>
ch	as in "choose"
j	as in "job"
g	as in "girl"
t and d	in Hindi are usually softer than in English (the tongue is further back in articulating them). When the hard "t" and "d" are used (as in English), a dot is placed under the letter.
h	in combination with consonants other than "c" (bh, gh, dh, jh, kh) means that the consonant is aspirated explosively, as is the "p" in "pull".

Text and Literal Translation

I

Aee, aee, kinguri béchuné vali.
Comes, comes, toy (violin) selling woman.
 Soono, soono, Raja; soono, méri Rancee.
Hear, hear, Prince, hear my Queen.
 Do dinoka yé khél' tumasha.
Two days this play show.
 Toom' bhee husulo, galo.
You too, laugh, sing.
 Lélo kinguri, lélo tasa.
Buy toy (violin), buy tom-tom.
 Ub'to moju munalo.
Now at least fun experience.
 Is'ko bhee uj'maké dékho;
This one too try and see;
 Buda yé saj' uno(n) kha.
Great this instrument rare.

II

Do kudum' chulé,
Two steps walks,
 Do kudum' rooké,
Two steps stops,
 Do kudum' budhé,
Two steps advances,
 Do kudum' jhooké,
Two steps bends,
 Utuk', utuk' ké, mutuk', mutuk' ké,
Halting, haltingly, preening, preeningly,
 It'lati, bul'katee, dil'vali, chal'nuyee.
Coquettish, twisting, hearty, walk new.
 Mul'katee, moos'katee, rus'latee, rungeelee,
Oscillating, smiling, intriguing, colorful,
 Atee hué, gatee hué, tan' neeralee, bholi, bhalee.
Coming is, singing is, tunes varied, sweet, simple.

III

Koe nuhee(n) fikur' hé oos'ko,
None at all worry has she,
 Koe nuhee(n) hé gum.
None at all has sorrow.
 M'hé nut'ki roṭi katee hué,
Labour-full bread eats (she),
 Must' fuhé hur'dum.
Happy stays always.

IV

Tuḍu, tuḍu, tuḍu, tuḍu, tuḍuk', tuḍuk', tuḍu.
Peechhé buj'ta tasa.
Behind plays tom-tom.
 Ao, bucho(n); dékho, bucho(n); dékho, lud'ko(n);
Come, children; see, children; see, boys;
 K'ésa ujub' tumasha!
What a novel show!

V

Jeevun'ka yé saj' neerala,
Of life this instrument different,
 Buj'ta hé kubhee soor'mé, kubhee bésoora.
Playing is sometimes in tune, sometimes out of tune.
 Do ghudhiki jo moju kiseekée,
Two minutes what fun someone's,
 Méra to yé jeevun' sathée.
Mine too this life's companion.
 Jeena, gana, mur'na, sub'hee to kur'na hé ukéla.
To live, to sing, to die, all this then to be done alone.
 Koochh' paya koochh' khoya,
Something got, something lost,
 Jeena oh to hu(n)s'ké hi jeena.
Living is then to laugh and live.

VI

Toom' bhee eesé bujalo,
You too this one play,
 Ub' to husulo, galo,
Now at least laugh, sing.
 Up'na dil' buhélaalo.
Your heart lighten.
 Aee, aee, kinguri béchuné vali.
Comes, comes, toy (violin) selling woman.
 Soono, soono, Raja; soono, méri Rancee.
Hear, hear, Prince; hear, my Queen.
 It'ni hé bus' méri kuhanee,
This much is all my story,
 It'ni bus' hé.
This much all is.

Written for Helen and Howard Boatwright
and dedicated to them as a small appreciation
of their wonderful friendship

Kinguri-Vali

based on a poem
by Gautam Mishra

VANRAJ BHATIA

Moderato ($\text{♩} = 48-50$)

Voice
A-ee, a-ee a-ee a-ee a-ee a-ee a-ee a-ee ré...

Violin

Piano

kin-gu-ri, kin-gu-ri, kin-gu-ri, kin-gu-ri, bé-chu-né va-

li, a-ee,

10

10

f *mf dim.* 15

a - ee kin - gu - ri bé - chu - né va - li.

p *mf dim.* 15 *p* *senza Ped. étouffé*

pp ,

ppp *sim.*

mf

Soo - no, soo - no, soo - no, soo - no,

cresc.

20 3

cresc.

Ra - ja: - - - - - soo - no, soo -

p cresc. *8^{va}* *loco* *mf* *p*

20

- no, mé - ri Ra - - - - - nee, -

sim. *p cresc.* *mp*

pp *Ped.*

25 *f* Do

25 *ff*

di - no - ka yé khél' tu - ma - sha.

p *pp* *Red.*

p *cresc.* *mf*

Toom' - bhee hu - su - lo, ga - - lo.

mp *pp* *Red.*

p *p espr.*

Lé - lo kin-gu - ri,

mf *pp legato*

30

f *p*

30

p *f* *p* 35 5

lé - lo ta - sa, Ub' - to mo - ju mu-na - lo.

mf *p* *pp*

35

Ped.

p

5 5 5

senza Ped.
quasi staccato

p *p* *mf*

Ped.

p 40 3

I - s' - ko bhee u - j' - ma - ké dé - kho,

pp *pp* *pp* 40 *pp* 10

Ped.

126

pp 100

nat. 100 *ff*

ppp

Poco animato *f*

ten. sul 6 Ko-ee nu-hee(n)

pp ff p mf ff p

105

fi-ku-r' hé - oo-s' - ko, ko-ee nu-hee(n) fi - ku-r' hé - oo-s' - ko,

mf *f*

Ko-ee nu - hee(n) hé - gum.

ten. *mp* *f* *pp*

pp cresc. *f* *6* *6*

Reo. *f sempre*

M'hé nu-t' ki ro-ti kha - tee hué,

mf *a little rushed* *f* *6* *mf*

8^{ve} *p* *dim.* *8^{ve}* *p*

115

Must' ru - hé hur' - dum.

f

sul G

115

p

ff

Tranquillo
(← = = →)

mp

f

*staccato sempre-ma non troppo
senza ped. (L.H. *mp* throughout — dynamics refer to R.H. only)*

Recitativo lirico (♩ = c.48)

f dolce

Jee - vu-n' -

ppp (Fade out)

Recitativo lirico (♩ = c.48)

ppp (Fade out)

ff

Rec. J.

145

-ka yé sa - j' nee - ra - la,

arco dolce

pp cresc.

145

mf

p *mf* *ten*

sul A Buj' - - ta hé *sul D* ku bhee soo-r' - mé,

mp pp *p* *f* *p*

[150] *f* *dim.* *6*

ku-bhee bé - - soo - ra. Do

[150] *RH* *L.H.* *mp* *f* *Red.*

[155] *p* *p* *p* *p*

ghu - dhi - ki jo mo - ju ki - see - kee, Mé - ra

p cresc. *Red.*

Musical score for "The Song of the Larks" by Victor Herbert. The score is in 3/4 time and features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "to ye Jee-vu-n' sa" and includes dynamic markings such as *f* (forte) and *p* (piano). The piano accompaniment includes a section marked *Red.* (Reduction) and a section marked *Perc.* (Percussion). The score is written for a single voice and piano.

The second system of the musical score continues the vocal melody and piano accompaniment. The vocal line begins with the lyrics "- thee. come solo" and features a dynamic marking of *f* *passionato*. The piano accompaniment includes a section marked *p* *tranquillo* and a section marked *sul D*. The system concludes with a repeat sign and a final measure.

165 *p* *serioso*
Jee - na, _

166 *p*

167 *pp* *f*

168 *Ped.*

ga - na, mu-r'-na, su-b' - hee to.

ku - r'-na hé u - ké - la. Kooch-h'

pa - ya, koochh' kho - ya,

170 170 175

mf *p* *mf* *f* *dolce* *pp* *mf* *p*

p *pp* *mp* *mf* *psub.* *mf* *p*

p *mf* *p*

Ped. Ped. Ped.

f *ff*

— Jee-na ho to hũn-s' - ké, — hũn-s' - ké hi jee - na. —

p *f* *8^{ve}*

Ped.

180 *p* ($\leftarrow d = \text{half note} \rightarrow$)

8^{ve} *p* *mf* *pp*

180 *mp* *7* *7*

8^{ve} *mp* *7* *sim*

sim.

The image displays two systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 4/4. The first system begins with a measure of rest for the vocal line, followed by a measure marked with a box containing the number 185 and the dynamic *mf*. The vocal line then enters with the lyrics "lé-lo kin-gu-ri, lé-lo ta - sa,". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The second system begins with the vocal line marked *sim.* (sostenuto). The lyrics continue: "lé-lo kin-gu-ri, lé-lo ta - sa Di-l' cha-hé to dé-do pai - sa,". The piano accompaniment continues with similar rhythmic patterns. Both systems include a box with the number 185 above the vocal line.

185 *mf* lé-lo kin-gu-ri, lé-lo ta - sa,

sim. lé-lo kin-gu-ri, lé-lo ta - sa Di-l' cha-hé to dé-do pai - sa,

185

190

-hé to, — dé-do — pai - sa, lé-lo kingu-ri, — lé-lo — ta - sa, lé-lo, —

mf

190

p

f

lé-lo — kin-gu-ri, dé-do — pai - sa, —

p

f

r.h.

p

195

dé-do — pai - sa, —

mp

f

195

p

f

p

mp Do di - no - ka su - b' khéi' - tu - ma - sha, *f* Lé - lo kin - gu - ri, dé - do pai - sa,

p *8^{ve}...* *8^{ve}...* *f* *8^{ve}...* *8^{ve}...*

mf lé - lo kin - gu - ri, dé - do pai - sa,

mf *p* *8^{ve}...* *mf* *8^{ve}...*

[200] *p* Do di - no - ka su - b' khé - i' tu - ma - sha, *f*

[200] *mp*

(♩ = ♩)

Too-m' bhee ee-sé - bu - ja - lo

205

U-b' to hu-s'-lo, ga - lo, u-p'-na di-l' bu-hé-la - lo.

205

p cresc.

Reo. Reo. Reo.

A - ee, kin-gu-ri, bé - - chu-né

p

que...

va - li, a-ee, kingu-ri bé - chu-né va - li. Soono, soono, Ra - ja;

f

pp cresc.

210 *p cresc.* *f*

guc... *dim.* *guc...* *guc...* *sul G*

210 *f* *guc...* *p*

Soo-no, mé-ri Ra - nee, I - t' - ni hé bu-s'

pp *cresc.* *f*

p 215 *f*

mé-ri ku-ha - nee, i - t' - ni hé bu-s' mé-ri ku-ha - nee,

p 215 *f* *gve.*

f dim. *p*

mé-ri ku-ha - nee, i - t' - ni bu-s' hé. —

p *cresc.* *gve.* *f*

f dim. *mf* *gve.* *sf* *p* *sim.*

kin-gu-ri bé - chu-né - va - li, — a-ee, kin-gu-ri bé - chu-né - va - li, —

220

p cresc.

a-ee, — a-ee, — a-ee, — a-ee, — a-ee, —

pp cresc.

220

*cresc.**f dim.**pp**f dim.**pp**pizz.*
ff
*p**f dim.**pp* — *f*

APPENDIX F

DIVERTIMENTO PASTORAL MANUSCRIPT SCORE

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DIVERTIMENTO PASTORAL

by

VANRAJ BHATIA

AUGUST 1957

DEDICATED TO MADEMOISELLE NADIA BOULANGER

Moderato ♩ = c. 180

Handwritten musical score for a woodwind ensemble, measures 5-10. The score is written on ten staves, grouped into two systems of five staves each. The instruments are: Lute (lute), boe (boon), clar. I (clarinet I), clar. II (clarinet II), agott (agott), ob. (oboe), cl I (clarinet I), cl II (clarinet II), and Fag. (bassoon). The key signature is one flat (B-flat), and the time signature is 7/8. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Measure 5 is marked with a square containing the number 5. Measure 10 is marked with a square containing the number 10. The score is written in a cursive, handwritten style.

Measures 5-10:

- Measure 5:** Lute, boe, clar. I, clar. II, agott. Dynamics: *mf espress.*, *mp*, *mf*.
- Measure 6:** ob., cl I, cl II, Fag. Dynamics: *mf*, *mp*, *mf*.
- Measure 7:** ob., cl I, cl II, Fag. Dynamics: *mf*, *mp*, *mf*.
- Measure 8:** ob., cl I, cl II, Fag. Dynamics: *mf*, *mp*, *mf*.
- Measure 9:** ob., cl I, cl II, Fag. Dynamics: *mf*, *mp*, *mf*.
- Measure 10:** ob., cl I, cl II, Fag. Dynamics: *mf*, *mp*, *mf*.

KULTUR "GYMPHAX" 763

86-734952

ob.
cl I
cl II
Fag.

15

ob.
cl I
cl II
Fag.

20

Fl.
cl II

Fl.
ob.
cl I
cl II
Fag.

Handwritten musical score for woodwinds and strings, page 3. The score is written on five staves: Flute (Fl.), Oboe (Ob.), Clarinet I (Cl. I), Clarinet II (Cl. II), and Bassoon (Fag.). The music is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *mf*, *mp*, *p*, *pp*, *cres.*, and *ff*. The score is divided into three systems, each starting with a rehearsal mark (15, 20, 25). The first system shows the Flute and Oboe playing a melodic line, while the Clarinets and Bassoon provide harmonic support. The second system continues the melodic development, with the Flute and Oboe playing a more active role. The third system features a more complex texture, with the Flute and Oboe playing a melodic line, the Clarinets playing a rhythmic pattern, and the Bassoon providing a harmonic foundation. The score concludes with a final measure marked *ff*.

Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is written on five staves, each with a different instrument: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Bass (B.). The music is in 3/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. The score is divided into three systems, each with a double bar line and a repeat sign. The first system includes a key signature change to one flat. The second system includes a key signature change to two flats. The third system includes a key signature change to one flat. The score is written in a clear, legible hand, with many musical details and markings.

Handwritten musical score for woodwinds, measures 55 through 70. The score is divided into four systems, each marked with a measure number in a box (55, 60, 65, 70). The instruments are Flute (Fl.), Oboe (Ob.), Clarinet I (Cl. I), Clarinet II (Cl. II), and Bassoon (Fag.).

Measure 55: Flute and Bassoon play a melodic line starting on G4, moving up stepwise. Clarinet I and II play a rhythmic pattern of eighth notes. Dynamics include *f*, *dim*, *mp*, *p*, and *pp* *sempre*.

Measure 60: Flute and Bassoon continue the melodic line. Clarinet I and II play a rhythmic pattern. Dynamics include *mp* and *p*.

Measure 65: Flute and Bassoon continue the melodic line. Clarinet I and II play a rhythmic pattern. Dynamics include *mp* and *p*.

Measure 70: Flute and Bassoon continue the melodic line. Clarinet I and II play a rhythmic pattern. Dynamics include *p* and *mp*. A note in the Clarinet I part is marked *p (colto voce)*.

At the bottom of the page, there is a small text: "H.H.L.T. 'SYMPHAX' 763".

Handwritten musical score for woodwinds, starting at measure 75. The score is written for Eb, Fl., Ob., Cl. I, and Cl. II.

Measure 75: Eb, Fl., Ob., Cl. I, and Cl. II. The Eb part has the instruction "sempre suldo voce." above it.

Measure 80: Fl., Ob., Cl. I, and Cl. II. The Fl. part has the instruction "p cres." above it. The Ob. part has the instruction "3 mg" above it.

Measure 85: Fl., Ob., Cl. I, and Cl. II. The Fl. part has the instruction "mp cres." above it. The Ob. part has the instruction "mp" above it. The Cl. I part has the instruction "p dim" above it.

The score includes various musical notations such as notes, rests, and dynamic markings.

$\frac{1}{2}$ simple

Sole

95

my cres.

Handwritten musical score for a woodwind section, measures 100-110. The score is written on five staves: Flute (Fl.), Soprano Saxophone (Sb.), Clarinet I (cl I), Clarinet II (cl II), and Bassoon (Fag.).

Measure 100: Flute has a complex melodic line with many accidentals. Saxophone and Clarinets play a rhythmic pattern. Bassoon has a melodic line. Dynamics include *p*, *mf*, and *dim*. A *cres.* (crescendo) marking is present.

Measure 105: Flute has a melodic line. Saxophone and Clarinets play a rhythmic pattern. Bassoon has a melodic line. Dynamics include *mp*, *p*, and *pp*. A *Solo* marking is present.

Measure 110: Flute has a melodic line. Saxophone and Clarinets play a rhythmic pattern. Bassoon has a melodic line. Dynamics include *mf*, *p*, and *mp*. A *cres.* (crescendo) marking is present.

115

Fl.
Ob.
Cl. I
Cl. II
Fag.

Più Mosso $\text{♩} = 112$
 $\frac{(4+4+4)}{12} = \frac{3+3+3+3}{12}$

Fl.
Ob.
Cl. I
Cl. II
Fag.

mf staccatto
mf staccatto
mf staccatto

120

Fl.
Ob.
Cl. I
Cl. II
Fag.

125

ob. *mp* *cres.*

cl I *ss*

cl II *mp*

Fag. *mp* *cres.* *mf*

ob. *mp* *cres.*

cl I *mf* *ff*

cl II *mf* *cres.*

Fag. *mp* *cres.* *f*

130

ob. *mf* *cres.* *ff*

cl I *mf* *cres.* *ff*

cl II *mf* *cres.* *ff*

Fag. *mf* *cres.* *ff*

Fl. *ff* (shriek) *mf* *ss*

ob. *mf* *ss*

cl I *mf* *ss*

cl II *mf* *ss*

Fag. *mf* *ss*

135

Fl. *ff* (shriek) *mf* *ss*

ob. *mf* *ss*

cl I *mf* *ss*

cl II *mf* *ss*

Fag. *mf* *ss*

135

Fl. *ss* *ss* *7* *ss* *dim.* *3*

Ob. *dim.* *3* *p*

Cl. I *mf* *dim.*

Cl. II *mf* *dim.*

Fag. *mf* *dim.*

Fl. *mp* *dim.* *5* *3* *mp* *p* *mf*

Cl. I *mp* *mp* *pp*

Cl. II *mp* *pp*

140

Fl. *pp* *espress.* *5* *3* *mf* *p* *pp* *3*

Ob. *5* *p* *mf* *pp*

Cl. I *mf* *p* *mf* *p*

145

Fl. *p* *mf* *3*

Ob. *mf* *pp* *mf* *p* *pp*

Cl. I *mf* *pp* *mf* *p* *pp*

Fag. *solo* *p* *espress.*

Andante Pastoral $\text{♩} = 182 \text{ c.}$

150

Handwritten musical score for measures 150-154. The staves are labeled Cl I, Cl II, and (solo) Fag. The key signature has one sharp (F#). The time signature is 3/4. Dynamics include *p*, *sempre*, *mp*, and *mf*. The notation includes various note values, rests, and slurs.

155

Handwritten musical score for measures 155-159. The staves are labeled Fl, Ob., Cl I, Cl II, and Fag. The key signature has one sharp (F#). The time signature is 3/4. Dynamics include *p*, *mp*, *mf*, and *pp*. The notation includes various note values, rests, and slurs.

160

Handwritten musical score for measures 160-164. The staves are labeled Fl., Ob., Cl I, Cl II, and Fag. The key signature has one sharp (F#). The time signature is 3/4. Dynamics include *pp*, *mp*, *pp sempre*, and *p cres.*. The notation includes various note values, rests, and slurs.

165

Handwritten musical score for measures 165-169. The staves are labeled Fl, Ob, Cl I, Cl II, and Fag. The key signature has one sharp (F#). The time signature is 3/4. Dynamics include *mf*, *dim*, and *mp*. The notation includes various note values, rests, and slurs.

Handwritten musical score for a symphony, measures 185-195. The score is for a woodwind section with parts for Flute (Fl.), Oboe (Ob.), Clarinet I (Cl. I), Clarinet II (Cl. II), and Bassoon (Fag.). The music is in 3/4 time and features complex woodwind passages with various dynamics and articulations.

Measure 185: Fl. begins with a melodic line marked *p*. Ob. has a whole rest. Cl. I and Cl. II play a rhythmic pattern marked *f* and *mp*. Fag. has a whole rest.

Measure 186: Fl. continues with a melodic line marked *mf* and *sf*. Ob. has a whole rest. Cl. I and Cl. II play a rhythmic pattern marked *p* and *mf*. Fag. has a whole rest.

Measure 187: Fl. continues with a melodic line marked *p*. Ob. has a whole rest. Cl. I and Cl. II play a rhythmic pattern marked *mf* and *p*. Fag. has a whole rest.

Measure 188: Fl. continues with a melodic line marked *p*. Ob. has a whole rest. Cl. I and Cl. II play a rhythmic pattern marked *mf* and *p*. Fag. has a whole rest.

Measure 189: Fl. continues with a melodic line marked *p*. Ob. has a whole rest. Cl. I and Cl. II play a rhythmic pattern marked *mf* and *p*. Fag. has a whole rest.

Measure 190: Fl. continues with a melodic line marked *p*. Ob. has a whole rest. Cl. I and Cl. II play a rhythmic pattern marked *mf* and *p*. Fag. has a whole rest.

Measure 191: Fl. continues with a melodic line marked *p*. Ob. has a whole rest. Cl. I and Cl. II play a rhythmic pattern marked *mf* and *p*. Fag. has a whole rest.

Measure 192: Fl. continues with a melodic line marked *p*. Ob. has a whole rest. Cl. I and Cl. II play a rhythmic pattern marked *mf* and *p*. Fag. has a whole rest.

Measure 193: Fl. continues with a melodic line marked *p*. Ob. has a whole rest. Cl. I and Cl. II play a rhythmic pattern marked *mf* and *p*. Fag. has a whole rest.

Measure 194: Fl. continues with a melodic line marked *p*. Ob. has a whole rest. Cl. I and Cl. II play a rhythmic pattern marked *mf* and *p*. Fag. has a whole rest.

Measure 195: Fl. continues with a melodic line marked *p*. Ob. has a whole rest. Cl. I and Cl. II play a rhythmic pattern marked *mf* and *p*. Fag. has a whole rest.

Measure 196: Fl. continues with a melodic line marked *p*. Ob. has a whole rest. Cl. I and Cl. II play a rhythmic pattern marked *mf* and *p*. Fag. has a whole rest.

Measure 197: Fl. continues with a melodic line marked *p*. Ob. has a whole rest. Cl. I and Cl. II play a rhythmic pattern marked *mf* and *p*. Fag. has a whole rest.

Measure 198: Fl. continues with a melodic line marked *p*. Ob. has a whole rest. Cl. I and Cl. II play a rhythmic pattern marked *mf* and *p*. Fag. has a whole rest.

Measure 199: Fl. continues with a melodic line marked *p*. Ob. has a whole rest. Cl. I and Cl. II play a rhythmic pattern marked *mf* and *p*. Fag. has a whole rest.

Measure 200: Fl. continues with a melodic line marked *p*. Ob. has a whole rest. Cl. I and Cl. II play a rhythmic pattern marked *mf* and *p*. Fag. has a whole rest.

Masstoso (♩=♩) 200

Fl.
Ob.
Cl. I
Cl. II
Fag.

Masstoso (♩=♩) 205

Fl.
Ob.
Cl. I
Cl. II
Fag.

Masstoso (♩=♩) 210

Fl.
Ob.
Cl. I
Cl. II
Fag.

Handwritten musical score for a woodwind section, featuring parts for Flute (Fl.), Oboe (Ob.), Clarinet I (Cl. I), Clarinet II (Cl. II), and Bassoon (Fag.). The score is divided into three systems, each marked with a rehearsal number in a box: 200, 205, and 210. The tempo/mood is indicated as *Masstoso* (♩=♩). The notation includes various musical symbols such as notes, rests, dynamics (e.g., *mp*, *mf*, *p*, *sf*, *dim*, *pp*, *crus.*), and articulation marks. The woodwinds play complex, often syncopated patterns, with some parts featuring rapid sixteenth-note passages. The bassoon part is generally more rhythmic and supportive.

Handwritten musical score for a woodwind ensemble, featuring Flute (Fl.), Oboe (Ob.), Clarinet I (Cl. I), Clarinet II (Cl. II), and Bassoon (Fag.).

The score is divided into three systems. The first system includes a *solo* marking for the Flute and a *dim* (diminuendo) marking for the Oboe. The second system is marked *Allargro Energico* with a tempo of $\text{♩} = 126$ and a key signature change to one flat (B-flat). The third system continues the *Allargro Energico* section.

Key markings and dynamics include:

- solo* (Flute)
- dim* (Oboe)
- mp* (mezzo-piano)
- ff* (fortissimo)
- con moto* (with motion)
- sempre* (always)
- dim* (diminuendo)
- mp* (mezzo-piano)
- ff* (fortissimo)
- mf* (mezzo-forte)
- p* (piano)

The score includes various musical notations such as slurs, ties, and dynamic markings.

Handwritten musical score for a symphony, measures 220 to 225. The score is written for five staves: Flute (Fl.), Bassoon (Bb.), Clarinet I (Cl. I), Clarinet II (Cl. II), and Bassoon (Fag.).

Measure 220: Flute (Fl.) plays a melodic line with a slur and a fermata. Bassoon (Bb.) plays a melodic line with a slur and a fermata. Clarinet I (Cl. I) plays a melodic line with a slur and a fermata. Clarinet II (Cl. II) plays a melodic line with a slur and a fermata. Bassoon (Fag.) plays a melodic line with a slur and a fermata.

Measure 221: Flute (Fl.) plays a melodic line with a slur and a fermata. Bassoon (Bb.) plays a melodic line with a slur and a fermata. Clarinet I (Cl. I) plays a melodic line with a slur and a fermata. Clarinet II (Cl. II) plays a melodic line with a slur and a fermata. Bassoon (Fag.) plays a melodic line with a slur and a fermata.

Measure 222: Flute (Fl.) plays a melodic line with a slur and a fermata. Bassoon (Bb.) plays a melodic line with a slur and a fermata. Clarinet I (Cl. I) plays a melodic line with a slur and a fermata. Clarinet II (Cl. II) plays a melodic line with a slur and a fermata. Bassoon (Fag.) plays a melodic line with a slur and a fermata.

Measure 223: Flute (Fl.) plays a melodic line with a slur and a fermata. Bassoon (Bb.) plays a melodic line with a slur and a fermata. Clarinet I (Cl. I) plays a melodic line with a slur and a fermata. Clarinet II (Cl. II) plays a melodic line with a slur and a fermata. Bassoon (Fag.) plays a melodic line with a slur and a fermata.

Measure 224: Flute (Fl.) plays a melodic line with a slur and a fermata. Bassoon (Bb.) plays a melodic line with a slur and a fermata. Clarinet I (Cl. I) plays a melodic line with a slur and a fermata. Clarinet II (Cl. II) plays a melodic line with a slur and a fermata. Bassoon (Fag.) plays a melodic line with a slur and a fermata.

Measure 225: Flute (Fl.) plays a melodic line with a slur and a fermata. Bassoon (Bb.) plays a melodic line with a slur and a fermata. Clarinet I (Cl. I) plays a melodic line with a slur and a fermata. Clarinet II (Cl. II) plays a melodic line with a slur and a fermata. Bassoon (Fag.) plays a melodic line with a slur and a fermata.

Dynamic markings include *mf*, *dim*, *p*, *mp*, *cres.*, and *sf*. Performance instructions include *simile*.

Handwritten musical score for woodwinds, measures 230-235. The score is written for Flute (Fl.), Oboe (Ob.), Clarinet I (Cl. I), Clarinet II (Cl. II), and Bassoon (Fag.).

Measure 230: Flute and Bassoon play a melodic line with slurs and accents. Oboe and Clarinets play a rhythmic accompaniment. Dynamics include *mp* and *f*.

Measure 231: Flute and Bassoon continue the melodic line. Oboe and Clarinets play a rhythmic accompaniment. Dynamics include *mp* and *f*.

Measure 232: Flute and Bassoon continue the melodic line. Oboe and Clarinets play a rhythmic accompaniment. Dynamics include *mp* and *f*.

Measure 233: Flute and Bassoon continue the melodic line. Oboe and Clarinets play a rhythmic accompaniment. Dynamics include *mp* and *f*.

Measure 234: Flute and Bassoon continue the melodic line. Oboe and Clarinets play a rhythmic accompaniment. Dynamics include *mp* and *f*.

Measure 235: Flute and Bassoon continue the melodic line. Oboe and Clarinets play a rhythmic accompaniment. Dynamics include *mp* and *f*.

Handwritten annotations include "solo" and "shrill" for the Oboe and Clarinet I parts in measures 233 and 234.

Handwritten musical score for a woodwind section, featuring Flute (Fl.), Oboe (Ob.), Clarinet I (Cl. I), Clarinet II (Cl. II), and Bassoon (Fag.). The score is divided into three systems, with measures 240, 245, and 250 marked at the beginning of each system.

System 1 (Measures 240-244):

- Fl.:** Measures 240-241: *mp* cres. (5). Measures 242-244: *mp* cres. (5) to *p*.
- Ob.:** Measures 240-241: *mp* cres. (5). Measures 242-244: *mp* cres. (5) to *p*.
- Cl. I:** Measures 240-241: *mp* cres. (5). Measures 242-244: *mp* cres. (5) to *p*.
- Cl. II:** Measures 240-241: *mp* cres. (5). Measures 242-244: *mp* cres. (5) to *p*.
- Fag.:** Measures 240-241: *mp* cres. (5). Measures 242-244: *mp* cres. (5) to *p*.

System 2 (Measures 245-249):

- Fl.:** Measures 245-246: *mp* cres. (5). Measures 247-249: *mp* cres. (5) to *p*.
- Ob.:** Measures 245-246: *mp* cres. (5). Measures 247-249: *mp* cres. (5) to *p*.
- Cl. I:** Measures 245-246: *mp* cres. (5). Measures 247-249: *mp* cres. (5) to *p*.
- Cl. II:** Measures 245-246: *mp* cres. (5). Measures 247-249: *mp* cres. (5) to *p*.
- Fag.:** Measures 245-246: *mp* cres. (5). Measures 247-249: *mp* cres. (5) to *p*.

System 3 (Measures 250-254):

- Fl.:** Measures 250-251: *mp* cres. (5). Measures 252-254: *mp* cres. (5) to *p*.
- Ob.:** Measures 250-251: *mp* cres. (5). Measures 252-254: *mp* cres. (5) to *p*.
- Cl. I:** Measures 250-251: *mp* cres. (5). Measures 252-254: *mp* cres. (5) to *p*.
- Cl. II:** Measures 250-251: *mp* cres. (5). Measures 252-254: *mp* cres. (5) to *p*.
- Fag.:** Measures 250-251: *mp* cres. (5). Measures 252-254: *mp* cres. (5) to *p*.

Handwritten musical score for woodwinds and strings, measures 250-255. The score is written on five staves: Flute (Fl.), Bassoon (bb.), Clarinet I (clI), Clarinet II (clII), and Bassoon (Fag.).

Measure 250: Flute (Fl.) plays a melodic line with dynamics *mf*, *p*, and *mp*. Bassoon (bb.) plays a melodic line with dynamics *p* and *mp*. Clarinet I (clI) and Clarinet II (clII) play a melodic line with dynamics *mp* and *p*. Bassoon (Fag.) plays a melodic line with dynamics *p* and *mp*. The measure is marked with a box containing the number 250.

Measure 251: Flute (Fl.) plays a melodic line with dynamics *cres.* and *f*. Bassoon (bb.) plays a melodic line with dynamics *mp* and *ss*. Clarinet I (clI) and Clarinet II (clII) play a melodic line with dynamics *mp* and *ss*. Bassoon (Fag.) plays a melodic line with dynamics *mp* and *ss*. The measure is marked with a box containing the number 251.

Measure 252: Flute (Fl.) plays a melodic line with dynamics *p* and *mp*. Bassoon (bb.) plays a melodic line with dynamics *p* and *mp*. Clarinet I (clI) and Clarinet II (clII) play a melodic line with dynamics *p* and *mp*. Bassoon (Fag.) plays a melodic line with dynamics *p* and *mp*. The measure is marked with a box containing the number 252.

Measure 253: Flute (Fl.) plays a melodic line with dynamics *p* and *mp*. Bassoon (bb.) plays a melodic line with dynamics *p* and *mp*. Clarinet I (clI) and Clarinet II (clII) play a melodic line with dynamics *p* and *mp*. Bassoon (Fag.) plays a melodic line with dynamics *p* and *mp*. The measure is marked with a box containing the number 253.

Measure 254: Flute (Fl.) plays a melodic line with dynamics *p* and *mp*. Bassoon (bb.) plays a melodic line with dynamics *p* and *mp*. Clarinet I (clI) and Clarinet II (clII) play a melodic line with dynamics *p* and *mp*. Bassoon (Fag.) plays a melodic line with dynamics *p* and *mp*. The measure is marked with a box containing the number 254.

Measure 255: Flute (Fl.) plays a melodic line with dynamics *p* and *mp*. Bassoon (bb.) plays a melodic line with dynamics *p* and *mp*. Clarinet I (clI) and Clarinet II (clII) play a melodic line with dynamics *p* and *mp*. Bassoon (Fag.) plays a melodic line with dynamics *p* and *mp*. The measure is marked with a box containing the number 255.

Handwritten musical score for a woodwind ensemble, measures 260-270. The score includes parts for Flute (Fl.), Soprano Saxophone (Sb.), Clarinet I (Cl. I), Clarinet II (Cl. II), and Bassoon (Fag.). Measure 260 is marked "Tempo Primo (Moderate)" and "260". Measure 269 is marked "Adagio" and "269". Measure 270 is marked "270". The score features various musical notations including notes, rests, dynamics (p, pp, ppp), and articulation marks. A tempo change from "Tempo Primo (Moderate)" to "Adagio" is indicated between measures 268 and 269.

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