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# why sing why cry

(2000)

seven meditations for violin and violoncello

Dedicated to Indira Koch and Wolfgang Emmanuel Schmidt  
written for the Sangat Millenium Festival Bombay 2000

# I The tears

9  $\text{♩} = 60$

**Violine**  
SP *sempre molto espressivo* → ST → ST → SP → ST  
mf → f → f → mf → f → f → f → f

**Violoncello**  
SP *sempre molto espressivo* → ST → O → SP → O  
p → mf → mf → f → p → mf → f → mf → f

3 4  $\text{♩}$  → SP → ST → SP → ST  
ff p → mf → p → p → mf → pp sub.

4  $\text{♩}$  → SP → ST → SP → O → SP → ST → SP  
p → f → p sub. → mf → p → mf → f → mf → p

5  $\text{♩}$  → SP → ST → SP → O → SP → ST → SP  
f → p → mf → ff → p → f

7  $\text{♩}$  → O → SP → ST → O  
pp → p → pp sub. → pp → pp

9  $\text{♩}$  → SP → ST → SP → O → SP → O  
sffz → f → mf → p → f → p < f → mf sub. → ff → p → f

11  $\text{♩}$  → SP → O → ST → SP → O  
p → f → p → mf → p → mf → p → mf → p → f → mf

14 → SP → ST → O 6 → SP → SP

17 4 → SP → ST → SP → O → SP → O

20 4 → ST → SP → ST → SP → O → SP

21 7 → SP → O → ST → O → SP → SP

22 → ST → O → SP → O → ST → O → SP → SP

23 6 → SP → O → SP → O → SP → O

25 7 → ST → SP → ST → SP → O → SP

26 6 → O → SP → O → SP → O

28 7 → O → ST → SP → ST → O → ST

29 5 → SP → ST → O → ST

9

# II The Echoes

immer so klingend wie möglich

$\text{♩} = \text{ca. } 100$  pizz.

4

9

Violine

Violoncello

Musical score for Violin and Cello, measures 1-30. The score is in 3/4 time and consists of two staves. It features complex rhythmic patterns with many triplets and dynamic markings such as *p*, *mf*, *ff*, and *pp*. Performance instructions include *pizz.* (pizzicato), *c.l.b.* (col legno battuto), *c.l.t.* (col legno tenuto), and *senza vibr.* (without vibrato). Measure numbers 4, 5, 7, 9, 13, 17, 22, 27, and 30 are indicated above the staves.

### III The Desires

4  $\text{♩} = \text{ca. } 120 - 132$  9 *sempre gliss.*

Violine *ff* *sfz* *ff*

Violoncello *ff* *sfz* *ff*

4 8 9 8

*p sub.* *ff sub.* *mf sub.*

7 7 9

*ff sub.* *p sub.* *mf*

*ff sub.* *p sub.* *mf*

10 8 7

*ff* *p sub.* *ff*

*ff* *p sub.* *ff*

13 8 7

*mf sub.* *ff* *p*

*mf sub.* *ff* *p*

16 9 8

mf ff mf

19 7 8

p ff ff

22 3

mf p pp SP

25 7

mf f p

25 6

ff p f ff mf sub.

28 5 8

f ff mf sub. ff sempre

# IV The Winds

frequent and wilful accelerandi and ritardandi

♩ = ca. 52 - 84

5 „gusty wind“

3

5

2

Violine\*

*pp sempre*

Violoncello\*

*pp sempre*

3 2 5

c.l.b. ord. c.l.b. ord.

5 3 2 5 4

c.l.b. ord. c.l.b. ord.

2 3 5 3

c.l.b. ord. c.l.b. ord.

2 5 1 4

c.l.b. ord. c.l.b. breathing in -> out breathing in -> out „sighing wind“

*pp flautando*

23 5 2 3 4 2 1

\* mit Tonwolf; wenn nicht anders angegeben immer „sul ponticello“ with practising mute and, if not stated otherwise, always „sul ponticello“

NB: The „breathing“ pauses should be executed in a freeze, if possible with your eyes closes.  
NB: If is possible to announce the „titles“ of the winds before playing them, this should be done without a fuss.

3 „capricious wind“

29 breathing in → out →

ff possibile ord.

ff possibile

mf

mf

35 2 3 5 2 3

p f mp flautando PP mf at niente

flautando 5

at niente

41 4 3 2 3 2

ff ff SP PP SP

49 2 2 2 1 breathing „resigned wind“ flautando

in → out → breathing flautando PP

in → out → PP

„lonely wind“

58 4 3 1 breathing 2 „disappearing wind“ SP

in → out → breathing ppp

in → out → breathing SP ppp

28 6 1 3 1 2

\*) as before (breathing in and out)

# V The Angels

## [Violin part]

Tempo  $\text{♩} = 156$   $\text{♩} = 52$  *o angels* *what is it*

Melos

Rhythm  $15'' - 20''$   $18'' - 30''$

Mode

Modes:

1. sul pont. jeté
2. sul pont. arco
3. sul tasto
4. col legno tratto
5. col legno battuto
6. pizz.

Passages with  $\text{M}$

1. improvise with rhythms
2. improvise with modes
3. silence

(three possible modes of execution)

*lib.* *lib.*

Tempo  $\text{♩} = 156$   $\text{♩} = 52$  *that sings* *that sings to me*

Melos

Rhythm  $10'' - 16''$   $13'' - 17''$

Mode

Tempo  $\text{♩} = 156$   $\text{♩} = 52$  *o angels* *what is it to me*

Melos

Rhythm  $14'' - 16''$   $12'' - 19''$

Mode

- How to play:**
1. Violin and Cello have separate parts and should develop their interpretations independently. When playing together, listen to each other and mutually adapt – only the mood, not the rhythm / melodies.
  2. Always play the left hand melodies, even when there is no right hand rhythm. They should have their proper flow. The melodies are the angels, that are always about, but elusive – the actions of the right hand symbolize our attempts to grasp the angels' reality – futile, of course, but beautiful in strange way.
  3. The improvisations can be repetitions of the rhythms with new melodies ( ). Or they can be the melodies just played now played with an improvised rhythm. Or: you can be silent, for a part of the passage or over the whole duration.
  4. The texts should be spoken without any attempt at accentuation. Just as if you were speaking to yourself while searching for something important.

Tempo: 8  $\text{♩} = 156$  |  $\text{♩} = 52$  | 7

LEFT Melos

RIGHT Rhythm

Mode

*inside my body* | *who hears your song?*

3 | 3 | 3 | 10" - 25" | 25" - 40"

Tempo: 8  $\text{♩} = 156$  |  $\text{♩} = 52$  | 8

LEFT Melos

RIGHT Rhythm

Mode

*inside my body your song* | *who hears inside*

11" - 13" | 14" - 19"

Tempo: 7  $\text{♩} = 156$  |  $\text{♩} = 52$  | 8

LEFT Melos

RIGHT Rhythm

Mode

*to me your song* | *o angels*

8" - 12" | 14" - 21"

Tempo: 7  $\text{♩} = 156$  |  $\text{♩} = 52$  | 7

LEFT Melos

RIGHT Rhythm

Mode

*me inside* | *inside your song*

9" - 13" | 11" - 15"

[Violine]

Tempo  $\text{♩} = 156$   $\text{♩} = 52$

3  $\text{♩}$  9  $\text{♩}$  8  $\text{♩}$

my body  
your song

what is it  
to me

LEFT Melos

RIGHT Rhythm

Mode

Tempo  $\text{♩} = 156$   $\text{♩} = 52$

8  $\text{♩}$  7  $\text{♩}$

what song

what is  
your song

LEFT Melos

RIGHT Rhythm

Mode

Tempo  $\text{♩} = 156$   $\text{♩} = 52$

8  $\text{♩}$  7  $\text{♩}$  7  $\text{♩}$

o sing  
inside

LEFT Melos

RIGHT Rhythm

Mode

Tempo  $\text{♩} = 156$   $\text{♩} = 52$

6  $\text{♩}$  8  $\text{♩}$  7  $\text{♩}$

o angels

LEFT Melos

RIGHT Rhythm

Mode

[Violine / Violoncello]

Tempo  $\text{♩} = 156$  *who hears you*  $\text{♩} = 52$  *what is that sings to me*  $\text{♩} = 156$  *o angels!*

LEFT Melos

RIGHT Rhythm  $10'' - 13''$   $14'' - 22''$

Mode  $\begin{matrix} 1 & 2 \\ 3 & 4 \\ 5 & 6 \end{matrix}$

Tempo  $\text{♩} = 156$   $\text{♩} = 52$  *to me who hears inside* *inside my body your song* *o angels!*

LEFT Melos

RIGHT Rhythm  $16'' - 23''$   $8'' - 11''$

Mode  $\begin{matrix} 1 & 2 \\ 3 & 4 \\ 5 & 6 \end{matrix}$

[Violoncello part]

Sempre con sordino. The ringfinger of the left hand wears a bottleneck (use freely). Pizzicati should be executed with a plectron.  
 Two modes of playing: 1. pizzicato dolce; 2. col legno tratto sul ponticello. Always many *glissandi* between individual notes!  
 Freely use „flageolet“ - transpositions. Play very slowly, with long silences and explore the „unusual“ sounds!  
 Try to be as spiritual as possible! Do not coordinate with violin!

to be a be o

- $\circ$  longer note or also, accentuated note. from  $\circ - \text{♩}$ , as required
- $\bullet$  non accentuated note, can be shorter but need not be from  $\text{♩} - \text{♩}$ , as required
- $\text{♩}$  short note, from  $\text{♩} - \text{♩}$ , as required

# VI The Regrets

\*) Almost frozen and without expressivity

$\text{♩} = 40$  4

Violine

Violoncello

*p sempre*

9 4

9 4

7 9 4

10 7 9

\*) Play very lightly (holding the bow as in early music). Always non-vibrato and definitely not „dolente“.  
 The sound quality of the double stops should never be forced, but balanced and sonorous. Exact rhythm is very important, almost no rubato.

13 8 3 7 3

attacca subito

16 9

*pp dolcissimo senza vibr., flautando*

*pp dolcissimo senza vibr., flautando*

19 7 8 7

22 3 4

25 7 3

28 7 6

*al niente*

*al niente*



22 (SP) → O → SP → O → SP → O → SP → O → SP → O → SP

pizz. arco pizz. arco pizz. arco pizz. arco p pizz. arco

leere Saite arco

*p* *mp sub.*

26 (SP) → O → SP → O → SP → O → SP → O → SP → O → SP

pizz. arco pizz. arco pizz. arco p pizz. arco

*p*

30 (SP) → O → SP → O

arco pizz. p sonoro arco p p p

*p sonoro*

36 → SP → O → SP

pizz. arco p pizz.

*mp* *mf* *mf*

39

f ff f ff f ff p sub. p pizz. mf arco f p pizz.

*f* *ff* *f* *ff* *f* *ff* *mp sub., intensive* *mf* *f*

42

ff f fff mf sub. f mf f mf ff 3 f fff

*ff* *mf sub.* *f* *mf* *f* *mf* *ff* *3* *f* *fff*