

**Bavad Khair Baqi!**  
**(May this goodness last for ever!)**

for solo violin

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University of York Music Press

ISMN M 57020 706 0

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for  
solo violin

۱. بفرموده شاه بابر که عدلش \* نایست تا کاخ گردون ملاق  
۲. بنا کرد این مهبط قدسیان \* امیر سعادت نشان میر باقی  
۳. بود خیر باقی چو سال بنایش \* عیان شد که گفتم بود خیر باقی

Sadie E. Harrison  
(2002)

# Bavad Khair Baqi!

(May this goodness last for ever!)

for  
solo violin

“ Finally, and in my case with an awe and almost with disbelief, we visited the memorial and tomb of Babur...It was built by Babur's grandson, Shah Jahan in 1640, and the tomb, which is black, pink and green marble and alabaster, by Abdul Rahman about 1880. The site is an old and disused garden out of sight of the city, on a hillside above the Kabul river with mulberry trees and one or two enormous planes of such a girth and with such limbs they may have stood there since Babur's death. The mulberries probably date from 1640...the memorial is really a mosque, open on three sides like the simple wooden mosques in many villages. The material is Kandahar marble. The inscription over the main entrance reads as follows:

ONLY THIS MOSQUE OF BEAUTY, THIS TEMPLE OF NOBILITY, CONSTRUCTED FOR THE PRAYER OF SAINTS AND THE EPIPHANY OF CHERUBS, WAS FIT TO STAND IN SO VENERABLE A SANCTUARY AS \*THIS HIGHWAY OF ARCHANGELS, THIS THEATRE OF HEAVEN, THE LIGHT GARDEN\* OF THE GODFORGIVEN ANGEL KING WHOSE REST IS IN THE GARDEN OF HEAVEN, ZAHIRUDDIN MUHAMMAD BABUR THE CONQUEROR. MAY THIS GOODNESS LAST FOR EVER!” (1.) (\* Afghanistan\*)

“Ba farmuda-i-Shah Babur ki 'adilash,  
Bana'ist ta kakh-i-gardun mulaqi,  
Bana kard in muhbit-i-qudsiyan  
Amir-i-sa'adat-nishan Mir Baqi  
Bavad khair baqi! chu sal-i-bana'ish,  
'Iyan shud ki guftam, Buvad khair baqi!

The third couplet begins and ends with the expression *Buvad khair baqi*. The letters forming it by their numerical values represent the number 935, thus:-

$B = 2, v = 6, d = 4$	Total 12
$Kh = 600, ai = 10, r = 200$	Total 810
$B = 2, a = 1, q = 100, i = 10$	<u>Total 113</u>
	935

The Mosque was finished in 935 AH.”

## Pronunciation:

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

Bagh- e Nur  
Ba(r)gh ay noor

Bavad khair baqi  
Ba(r)-vad ca(re) - ear ba(r)-gee(g as in 'gate')

Zahiru'd-din Muhammad Babur  
Za(h)-here-oo-thin(th as in 'the') ba(h)boor

## Instrumental:

(Explanations of vocal sounds are given in the score)

*s.p.* sul pont (varying degrees of *s.p.* notated locally)  
*s.t.* sul tasto  
*norm.* normal bowing position  
*n.v.* no vibrato  
*p.v.* poco vibrato  
(NB. the 'normal' vibrato for this piece is *poco vib*; all vib. markings relate back to this standard)  
: subito  
*sffz* hard, fast push at end of *cresc*

for  
Peter Sheppard Skærved  
(phrased with love)

First performance given by Peter Sheppard Skærved  
at the Glyptothek am Königsplatz, Munich  
on 6 December 2002

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

(2.) extract from *Babur-nama (Memoirs of Babur)* - Zahiru'd-din Muhammad Babur Padshah Ghazi - translated by Annette Susannah Beveridge (Low Price Publications, Delhi, 2000)

Tempo: ♩ = 42-46

**VOICE** (Measures 9-14): *Za-hir-u-din Mu-ha-mmad Ba-bur*

**ARCO VIOLIN** (Measures 9-14): *s.p.*, *sim.*, *sim.*, *(s.p.)*

**PIZZICATO** (Measures 9-14): *p*, *[sempre p]*

\* like breathing; breaks only where notated; even pulse; forced breath on each syllable with diaphragm push on *sff*; sharp intake of breath where marked **IN**

\*\* violin timbre *sul pont* to match forced breath sound - a single voice.

\*\*\* long, loose bows, *flautando* in action but *sul pont*; a whistly, 'ethnic' timbre, with many but not extreme overtones; *poco* glissando on *sul D* notes.

Tempo: ♩ = 63-66

**Violin** (Measures 15-20): *no vib*, *poco vib.*, *no vib*, *poco vib.*, *no vib*, *poco vib.*, *no vib*, *poco vib.*

**PIZZICATO LH** (Measures 15-20): *pp*, *mp*, *poco pp*, *mp*, *pp*, *mp*, *pp*, *mp*

**VOICE** (Measures 15-20): *mmm...*, *mmm...*

\*\*\* voice: No vibrato, only a note, not expressive, only ONE breath, finish in own time but BEFORE VIOLIN. Closed mouth hum - distant and transparent.

\*\*\* violin LH pizz 'triggers' voice.

**Violin** (Measures 21-25): *poco norm.*, *n.v.*, *s.t.*, *poco*, *sul tasto*, *poco*, *n.v.*, *p.v.*, *norm.*, *poco*, *Very still, warm*

**PIZZICATO LH** (Measures 21-25): *pp*, *p gently*, *pizz (arco)*, *pizz*, *p*, *poco sf*

**VOICE** (Measures 21-25): *mmm... (open mouth)*, *aah... (close mouth)*, *mmm... (hold as long as poss.; finish no later than ♩)*

[A cadence]

Violin  $\text{III/IV}$  (4)  $\text{ATO}$   $\text{= 69-72}$   $\text{P.V.}$   $\text{P.V.}$   $\text{norm.}$   $\text{arc}$   $\text{II/III}$   $\text{S.P.}$

Violin  $\text{spark's V}$   $\text{S.P.}$   $\text{mf}$   $\text{sf}$   $\text{mp}$   $\text{poco sf}$   $\text{I/II}$   $\text{S.P.}$

Voice (breath)  $\text{as before}$   $\text{ATO voice gathers momentum}$   $\text{PP}$   $\text{sf}$   $\text{PP}$   $\text{sf}$

Vln  $\text{norm.}$   $\text{poco}$   $\text{arco}$   $\text{pizz}$   $\text{vib}$   $\text{vib}$   $\text{vib}$   $\text{no vib}$   $\text{s.t.}$   $\text{P.V.}$   $\text{II/III}$   $\text{norm.}$   $\text{[A cadence]}$

Vln  $\text{poco}$   $\text{sf}$   $\text{pizz}$   $\text{vib}$   $\text{vib}$   $\text{vib}$   $\text{no vib}$   $\text{P}$   $\text{Very still -}$   $\text{PP}$   $\text{(breath)}$

Vce  $\text{PP}$   $\text{sf}$   $\text{PP}$   $\text{mmm}$   $\text{Ah}$   $\text{PP}$   $\text{PP}$   $\text{p}$

Vln  $\text{ATO}$   $\text{V (norm.)}$   $\text{S.P.}$   $\text{norm.}$   $\text{II/III}$   $\text{S.P.}$   $\text{norm. (vibrato)}$   $\text{III}$   $\text{(norm): s.t. for PP}$

Vln  $\text{sf}$   $\text{pizz}$   $\text{(arco)}$   $\text{poco}$   $\text{a poco}$   $\text{II}$   $\text{cresc}$   $\text{mf}$   $\text{sf}$   $\text{PP}$   $\text{whispering}$

Vce  $\text{PP}$   $\text{sf}$   $\text{PP}$   $\text{sf}$   $\text{PP}$   $\text{sf}$   $\text{PP}$   $\text{sf}$

Vln  $\text{norm.}$   $\text{I}$   $\text{II}$   $\text{III}$   $\text{I/II}$   $\text{III}$   $\text{II}$   $\text{(norm.)}$   $\text{II/III}$   $\text{c.d.}$   $\text{S.T.}$

Vln  $\text{mf}$   $\text{sf}$   $\text{P}$   $\text{sf}$   $\text{P}$   $\text{mf}$   $\text{f}$   $\text{P.V.}$   $\text{S.V.}$

Vce  $\text{mp}$   $\text{sf}$   $\text{(exhale)}$   $\text{f}$   $\text{(exhale more quietly)}$   $\text{P}$   $\text{mf}$   $\text{OUT}$   $\text{OUT}$   $\text{OUT}$   $\text{IN}$   $\text{OUT}$

$\text{'an even pulse, whispered but clear' Ba- vad khair ba- gi!}$

$\text{Pizz}$  [3]