

Text and translation

Khaṭṭar paṭṭar (खट्टर पट्टर)

Bāhar se chīzē āyī—khaṭṭar paṭṭar
Zamāne se bātē āyī—chakkar chakkar
Khaṭṭar paṭṭar kō pīchhe chhōṛ
Dekh chakkar chakkar bhī rūk gayā shōṛ

बाहर से चीजें आयीं—खट्टर पट्टर
ज़माने से बातें आयीं—चक्कर चक्कर
खट्टर पट्टर को पीछे छोड़
देख चक्कर चक्कर भी रुक गया शोर

Things come in from the outside—cling, clang
Chatter comes in from the world/times—spinning, spinning
Leave that cling-clanging behind you
See? The spinning has stopped, and so has the noise

Original Hindi text by Reena Bhansali. Transliteration and English translation by Reena Bhansali and Reena Esmail.

Pronunciation Guide

A video pronunciation guide is available on a companion website: www.oup.com/sunao

Vowels

ā as in car	i as in sit	ū as in good
a as in about	ī as in tree	u as in thumb
e as in fed	ī as in tree, with nasalization	
ē as in fed, with nasalization	ō as in note	

Consonants (when different from English pronunciation)

t as in the (dental)
d as in the Spanish word **dos** or **dónde** (dental)
r as in the Spanish word **rojo** or **rosa** (flipped)

Sounds with no equivalents in Romance languages

Aspirated

To make the sounds “bh”, “chh”, and “kh”:

- begin to say the sound before the final *h*, so “b”, “ch”, and “k”
- as you make the sound, push extra air through it (if you hold your palm a few inches in front of your mouth, you should be able to feel a puff of air)

Retroflex

To make the sound “ṭ”:

- curl your tongue back, so the underside of the tip is touching the top of your mouth (retroflex consonant)
- then bring it forward to pronounce the “ṭ”

To make the sound “ṛ”:

- curl your tongue back as above
- then flip your tongue forward as if saying both “r” and “d”

Khaṭṭar pāṭṭar (खट्टर पट्टर)
 (Cling-clang)
 from *Sūnāō* (सुनाओ)

Reena Bhansali (b. 1988)

REENA ESMAIL

Percussive $\text{♩.} = 84-112^*$

whispered

SOPRANO

whispered

ALTO

whispered

TENOR

whispered

BASS

PIANO

* This movement should feel like it is just coming apart at the seams. The speed at which this will be felt will vary between choirs and performances, so conductors should pick a tempo accordingly.

5

khaṭ-ṭa - r paṭ - ṭa - r khaṭ-ṭa - r paṭ - ṭa - r

p

khaṭ-ṭa - r paṭ - ṭa - r khaṭ-ṭa - r paṭ - ṭa - r

Hum*

8va

mf

9

khaṭ-ṭa - r paṭ - ṭa - r khaṭ-ṭa - r paṭ - ṭa - r

p

Hum*

p

13

p

khaṭ-ṭa - r paṭ-ṭa - r khaṭ-ṭa - r paṭ-ṭa - r

f *mp*

Bā-har se chī - zē ā - yī chī - zē ā - yī

khaṭ-ṭa - r paṭ-ṭa - r khaṭ-ṭa - r paṭ-ṭa - r

f *mp*

Bā-har se chī - zē ā - yī chī - zē ā - yī

khaṭ-ṭa - r paṭ-ṭa - r khaṭ-ṭa - r paṭ-ṭa - r

f

Bā-har se chī - zē ā - yī

khaṭ-ṭa - r paṭ-ṭa - r khaṭ-ṭa - r paṭ-ṭa - r

f

Bā-har se chī - zē ā - yī

mp

v

18

p

Khaṭ-ṭa - r paṭ-ṭa - r khaṭ-ṭa - r paṭ-ṭa - r khaṭ-ṭa - r paṭ-ṭa - r khaṭ-ṭa - r paṭ-ṭa - r

p

chī - zē ā - yī Khaṭ-ṭa - r paṭ-ṭa - r khaṭ-ṭa - r paṭ-ṭa - r khaṭ-ṭa - r paṭ-ṭa - r

p

Khaṭ-ṭa - r paṭ-ṭa - r khaṭ-ṭa - r paṭ-ṭa - r khaṭ-ṭa - r paṭ-ṭa - r khaṭ-ṭa - r paṭ-ṭa - r

p

Khaṭ-ṭa - r paṭ-ṭa - r khaṭ-ṭa - r paṭ-ṭa - r khaṭ-ṭa - r paṭ-ṭa - r

p