

ارجن سنگھ ڈوگرہ  
Arjan Singh Dogra

# بہرنا سودگی

Bahr-e-na-sudgi  
*for Chamber Orchestra*

[2025]

بہرنا سودگی

Bahr-e-na-sudgi  
(Ocean of Unrest)

Arjan Singh Dogra [2025]

### **Instrumentation:**

Flute

English Horn

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trombone

Tuba

Vibraphone

Piano

Strings

### **Duration:**

≈7 Minutes

**Score is Transposed**

## **About the work:**

Bahr-e-na-sudgi (Ocean of Unrest) is a limitless place of discomfort where stasis meets turbulence, where desolation tangles with density, and resolution remains just out of reach. To swim in these waters means to surrender to uncertainty. But when all bearings are lost and all light refracts, can any glimmer of hope be trusted?

*Bahr-e-na-sudgi* was written for the Aspen Conductors Academy Orchestra as part of a Fellowship with the Susan and Ford Schumman Center for Composition Studies at the Aspen Music Festival.



# Bahr-e-na-sudgi

for Chamber Orchestra

ارجن سنگھ ڈوگرہ

Arjan Singh Dogra

Transposed Score

$\text{♩} = 54$   
non vib. (sempre)

Flute  
*ppp* *p* *ppp* *p* *ppp* *p* *ppp*

English Horn  
non vib. (sempre)  
*pp* *pp* *pp* *pp*

Clarinet in B $\flat$   
*pp* *pp* *pp* *pp*

Bassoon  
non vib. (sempre)  
*pp* *pp* *pp* *pp*

Horn in F  
*ppp* *pp* *ppp* *pp* *ppp* *pp*

Trumpet in B $\flat$   
open  
*pp* *pp*

Trombone  
*ppp* *pp* *ppp* *pp* *ppp* *pp*

Tuba  
*pp*

Vibraphone  
*pp*

Piano  
*p*

$\text{♩} = 54$   
non vib. (sempre)

Violin I  
*ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Violin II  
*ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Viola  
non vib. (sempre)  
*p* *p* *p*

Violoncello

Contrabass  
pizz.  
*p*



9

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc. non vib. (sempre)

Cb.

A

This musical score is for the piece "Singh — Bahr-e-na-sudgi" in a transposed key, page 4. It is written for a large orchestra and includes the following instruments and parts:

- Fl. (Flute):** Features a melodic line with triplets and dynamics ranging from *ppp* to *p*.
- Eng. Hn. (English Horn):** Mirrors the flute's melodic line with triplets and dynamics from *ppp* to *p*.
- Cl. (Clarinet):** Provides harmonic support with sustained notes and rests.
- Bsn. (Bassoon):** Features a melodic line with triplets and dynamics from *ppp* to *p*.
- Hn. (Horn):** Plays a rhythmic pattern with dynamics from *p* to *pp*.
- Tpt. (Trumpet):** Mirrors the horn's rhythmic pattern with dynamics from *p* to *pp*.
- Tbn. (Trombone):** Provides harmonic support with sustained notes and rests, dynamics from *pp*.
- Tba. (Tuba):** Provides harmonic support with sustained notes and rests, dynamics from *pp*.
- Vib. (Vibraphone):** Provides harmonic support with sustained notes and rests, dynamics from *pp*.
- Pno. (Piano):** Features a complex accompaniment with triplets and dynamics from *ppp* to *p*.
- Vln. I (Violin I):** Mirrors the flute's melodic line with triplets and dynamics from *ppp* to *p*.
- Vln. II (Violin II):** Mirrors the flute's melodic line with triplets and dynamics from *ppp* to *p*.
- Vla. (Viola):** Provides harmonic support with sustained notes and rests, dynamics from *p*.
- Vc. (Violoncello):** Provides harmonic support with sustained notes and rests, dynamics from *p*.
- Cb. (Contrabass):** Provides harmonic support with sustained notes and rests, dynamics from *p*.

The score is in 4/4 time and includes various dynamic markings such as *ppp*, *pp*, and *p*. It also features triplets and slurs throughout the piece.









(2+2+3)

30

Fl. *mp p*

Eng. Hn. *mp p*

Cl. *mp p ppp*

Bsn. *mp p ppp*

Hn. *p ppp*

Tpt. *p pp*

Tbn. *p ppp*

Tba.

Vib. *p pp*

Pno. *p pp*

Vln. I *pp mp*

Vln. II *pp mp*

Vla. *pp mp*

Vc. *mp pp mp pp mp pp*

Cb. *mp pp mp pp mp pp*

34 D

Fl. *mp p*

Eng. Hn. *mp p*

Cl. *mp p ppp*

Bsn. *mp p ppp*

Hn. *p ppp*

Tpt. *p pp*

Tbn. *p ppp*

Tba. *p*

Vib. *p pp*

Pno. *p pp*

Vln. I *pp mp*

Vln. II *pp mp*

Vla. *pp mp*

Vc. *mp pp mp*

Cb. *mp pp mp*

D

(II)

38

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* *p* *ppp* *mp* *pp* *p* *ppp* *p* *ppp*

42

Fl. *pp*

Eng. Hn. *pp*

Cl. *pp ppp*

Bsn. *pp ppp*

Hn. *ppp*

Tpt. *ppp*

Tbn. *ppp*

Tba.

Vib. *pp ppp pp ppp pp ppp pp ppp*

Pno. *pp ppp*

Vln. I

Vln. II *pp* IV

Vla. *pp* II

Vc. *pp mp* II 3

Cb. *pp ppp pp ppp pp ppp pp*

E

E





53

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

*pp* *mp* *pp* *mp* *pp* *mp* *pp*

*pp* *mp* *pp* *mp* *pp* *mp* *pp*

*pp* *mp* *pp* *mp* *pp* *mp* *pp*

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

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

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

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

56

Fl. *mf* 3 3 3 3 5

Eng. Hn. *mf* 3 3 3 3 3

Cl. 5 3 5 3 3 3

Bsn. *mf*

Hn. *mp*

Tpt. 5 3 3 3

Tbn. *mp*

Tba. *mp*

Vib. 3 3 3 3 5 3 3

Pno. 3 3 3 3 5

Vln. I *mf* 3

Vln. II *mf p mf* 3

Vla. *mf p mf* 3

Vc. *mf* 3

Cb.

59

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

62

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

G

pp

legato

pp legato

65

Fl. *pp*

Eng. Hn. *pp*

Cl. *pp*

Bsn. *pp*

Hn.

Tpt. *pp* to open

Tbn.

Tba.

Vib. *pp* *p* *ppp*

Pno. *pp* *p* *ppp*

Vln. I

Vln. II

Vla. *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

Cb.

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I

This musical score is for the piece "Singh — Bahr-e-na-sudgi" in a transposed key, starting at measure 77. The score is divided into two systems, each marked with a Roman numeral "I". The instruments included are Flute (Fl.), English Horn (Eng. Hn.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features a variety of dynamic markings such as *pp*, *mp*, *p*, and *ppp*, along with articulation like slurs and accents. Triplet markings (indicated by a "3" in a box) are used throughout the piece. The piano part is mostly silent, with only a few notes visible. The strings play a rhythmic accompaniment with slurs and accents. A large, semi-transparent watermark "PERUSALUSSE.COM" is overlaid diagonally across the page.





89

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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