

ارجن سنگھ ڈوگرہ
Arjan Singh Dogra

تم مرے پاس رہو

Stay by my side

*for flute, clarinet, voice,
violin, and percussion*

[2025]

Stay by my side

Arjan Singh Dogra (2025)

Instrumentation:

flute (dbl. bass flute)

clarinet in Bb (dbl. bass clarinet)

voice

violin

percussion: tuned gong in D, ride cymbal, tam-tam

Duration:

≈10-15'

Text:

tʊm mɛrɛ pa:s rəɦo:

mɛrɛ qa:ɪl dɪlda:r pa:s rəɦo:

a:səma:nō: ka: ləɦu: pi: kɛ sɪja:ɦə ra:tə tʃələ

mərɦəm ɛ mʊʃkə lɪjɛ nɪʃtər ɛ əlma:sə lɪjɛ

bɛ:nə kərəti: ɦʊi: ɦəsəti: ɦʊi: ga:ti: nɪkələ

dərdə kɛ ka:səni: pa:ze:bə bədʒa:ti: nɪkələ

dʒɪs ɡʱəɖi: si:nō: mē: ɖu:bɛ ɦʊɐ dɪl

dʒɪs ɡʱəɖi: ma:təmi: sʊnsa:n sɪja:ɦə ra:t tʃələ

tʊm mɛrɛ pa:s rəɦo:

tʊm pa:s rəɦo:

Excerpt from *Tum Mere Paas Raho*

by Faiz Ahmed Faiz

Performance Notes:

General

Time is extremely flexible in this piece. Written durations on each page are only meant to be rough guidelines, and not strictly adhered to. Allow each gesture the time it needs to unfold.

Allow imperfections to be imperfections - I find the moment sound breaks to be one of the most beautiful aspects of music.

Aside from where written otherwise, all parts should be non vibrato. Grace notes should be as quick as possible.

Voice

This recording of the poem is a reference for pronunciation, as well as for the section between pages 5-10:

https://youtu.be/J5W-f9PWz_4?si=AVD5UCJKCjDoUA-A

Percussion

Aside from the instruments listed, other equipment needed includes 3 friction mallets, with variable head sizes from small to large (to produce three different "pitch ranges" when rubbed against a tam-tam softly); a bow, and a mallet for the tuned gong.

Other notes on performance are written directly into the piece. If you have any questions feel free to reach out! my email is arjan.singh.dogra@gmail.com

Program note:

I first heard the poem *Tum Mere Paas Raho* (Stay By My Side) on the radio several years ago, sung by Pakistani singer Nayyara Noor. It quickly became a favorite of mine, beautifully weaving themes of love, attachment, and separation, all of which are common motifs in classical Urdu poetry. Over time this poem would disappear and return in my life, drifting in and out of memory, then finding me again on the radio after a while. At first I wasn't so familiar with the work of poet Faiz Ahmed Faiz, but as I learned more about his life as a writer and political activist, the poem began to reveal new layers of meaning upon every return.

Born in Punjabi in the early 20th century, Faiz was a writer, labor organizer, and leftist revolutionary who turned to poetry to document the turmoil and violence that paralyzed the Indian Subcontinent during the Partition in 1947. He adapted romantic ideas of separation and loss, common across Punjabi literature, to condemn the oppressive structures that rose out of the newly independent Subcontinent, and to call for unity among the people against them.

Thus I return to *Tum Mere Paas Raho* with new context that transforms my understanding of it. I hear it as a poem of unity and solidarity across people in the face of oppressive regimes, urging us to see past the veils of mistrust and hatred such regimes cultivate as a means of control. The poem is still a love poem, not just about romantic love but also about a love for all people.

This piece becomes a meditation on the process of uncovering new truths from the same material. I find myself returning to lines that constantly shift in meaning, even as the words remain themselves all the same. As such this piece isn't a setting of the text, but a setting of my changing relationship to it, and of what might become revealed through this cyclical manner of return.

- Arjan Singh Dogra

Full Poem:

تم مرے پاس رہو
tʊm mərə pa:s rəfiə:
stay by my side
مرے قاتل، مرے دل دار مرے پاس رہو
mərə qa:tʊl mərə dʌlɖa:r mərə pa:s rəfiə:
my tormenter, my beloved, stay by my side

جس گھڑی رات چلے
dʒɪs gʱəɖi: ra:tʃələ
the moment night comes

آسمانوں کا لہو پی کے سیہ رات چلے
a:səma:nō: ka: ləhu: pi: kə sija:fiə ra:tʃələ
Drinking the blood of the sky, the dark night comes
مرہم مشک لیے، نشتر الماس لیے
mərɸəm ɛ mʊʃkə lije nɪʃtʃər ɛ əlma:sə lije
It carries with it a salve of musk and a diamond lancet,
بین کرتی ہوئی ہنستی ہوئی، گاتی نکلے
be:nə kərəɖi: fiʊi: fiəsəɖi: fiʊi: ga:ɖi: nɪkələ
wailing, laughing, singing
درد کے کاسنی پازیب بجاتی نکلے
ɖərɖə kə ka:səni: pa:ze:bə bəɖza:ɖi: nɪkələ
dancing, tinkling its lilac anklets of pain.

جس گھڑی سینوں میں ڈوبے ہوئے دل
dʒɪs gʱəɖi: si:nō: mē: ɖu:bə fiʊə ɖɪl
The moment our hearts sink within our breasts
آستینوں میں نہاں ہاتھوں کی رہ تکتے لگے
a:stɪ:ō: mē: nɪfiā: fiə:tʰō: ki: ra:fiə ɖəkne: ləge
and our hands remain concealed within our sleeves

آس لیے
a:s lije
hoping

اور بچوں کے بلکنے کی طرح قفل مے
o:r bətʃō: kə bɪləkne: kə ɖərɸia: qʊlqʊl ɛ me
And when the pouring of liquor drips like the tears of children
بہر نا سودگی مچلے تو منائے نہ منے
be:fiər ɛ na: su:ɖəgi: mətʃlə ɖo: mənə:ɛ na: mənə
as we lose ourselves, drowning in an ocean of restlessness and uncertainty
جب کوئی بات بنائے نہ بنے
dʒəb ko:i: ba:tʃ bənə:ɛ na: bənə
when progress can no longer be made
جب نہ کوئی بات چلے
dʒəb na: ko:i: ba:tʃ ɖələ
and when we get stuck in our ways

جس گھڑی رات چلے
dʒɪs gʱəɖi: ra:tʃələ
when the night comes

جس گھڑی ماتمی سنسان سیہ رات چلے
dʒɪs gʱəɖi: ma:ɖəmi: sɒnsa:n sija:fiə ra:tʃələ
when that mournful, desolate, wicked night comes
تم مرے پاس رہو
tʊm mərə pa:s rəfiə:
stay by my side
مرے قاتل، مرے دل دار مرے پاس رہو
mərə qa:tʊl mərə dʌlɖa:r mərə pa:s rəfiə:
my tormenter, my beloved, stay by my side

-Faiz Ahmed Faiz
Translation and Transliteration by Arjan Singh Dogra

Stay by my side

تم مرے پاس رہو

Concert Score

This page: ≈ 1' - 1'15"

Flute

slowly glissando between F $\sharp$ and F $\natural$. Aim to be as close to Clarinet pitch without reaching a true unison.

pp

woodwinds: explore the gradual ebbing of beating patterns between each other.
circular breath and/or stagger breathe throughout

Clarinet in B $\flat$

slowly glissando between F $\sharp$ and F $\natural$. Aim to be as close to Flute pitch without reaching a true unison.

pp

Voice

non vib.

pp

tum (mm)

pp

pp

(mm) - me re

Violin

circular bowing, moving between slow and medium speed
con sord.

IV

III

begin adding these harmonics as double-stops,
holding for 0.5-1s every 2-4s

pp move slowly to and from **p**

and play this figure, occasionally

p **mp**

Percussion

Tuned Gong

Tam-tam

slowly rub **medium** friction mallet on tam-tam
aiming to bring out isolated harmonic pitches from the instrument

p

pp

15"

Fl. (cont., sim.)
(*pp*)
p
pp
intermittently
stop grace note figure here

Cl. (cont., sim.)
(*pp*)
p
pp
intermittently
stop grace note figure here
allow grace notes to be affected by same tuning changes

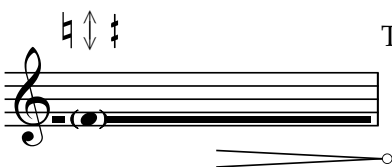
Voice
p
pp
pa:s (ss)
rə - fio:
circular bowing, medium to fast speed

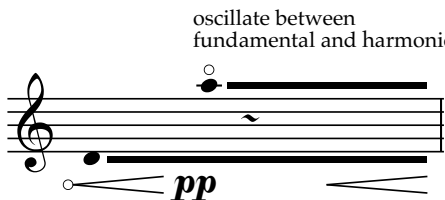
Vln. (cont., sim.)
mp
p-pp
occasionally
p
mp

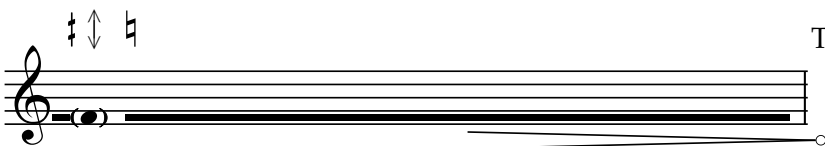
Perc. (cont., sim.)
Tuned Gong with voice
p (*l.v.*)
Tam-tam
medium friction mallet
n
pp

≈ 45" - 1'

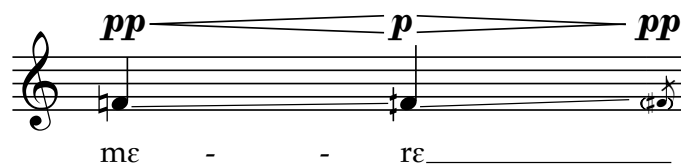
3

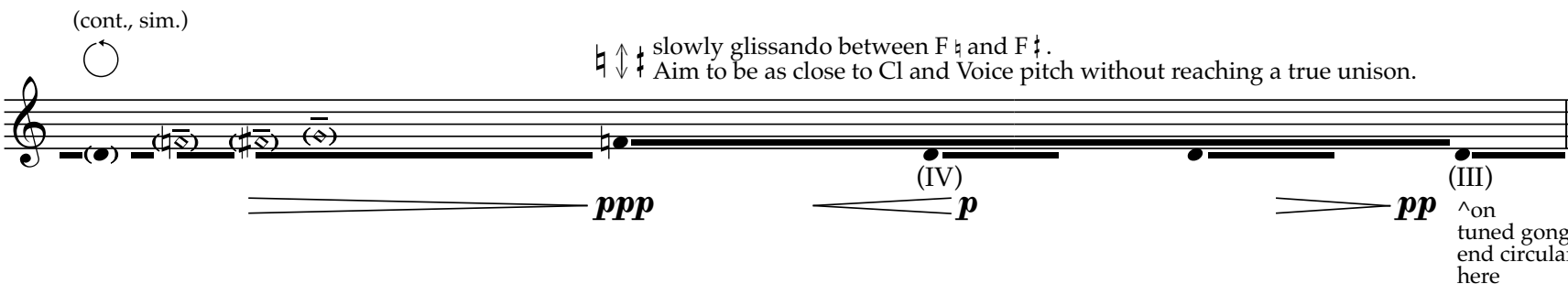
Fl. 

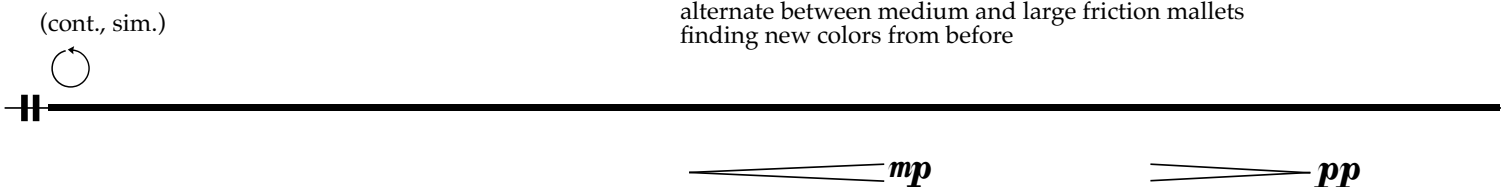
Bass Flute 

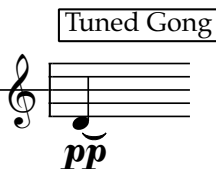
Cl. 

Voice



Vln. 

Perc. 



≈ 1'15" - 1'45"

B. Fl.

try to sustain both pitches
an unstable sound is desired

no louder than **p**

(continue swells)

repeat figure, widely varying speed of tremolo
try to find new ways of playing each time,
take rest in between, resting at least 50% of the time

Bass Clarinet

fingerings from heatherroche.net

no louder than **p**

(continue swells)

repeat figure, widely varying speed of tremolo.
slowly move between upper harmonics
try to find new ways of playing each time,
take rest in between, resting at least 50% of the time

Voice

slow glissandi

pp

qa: _____ tɪl _____ dɪl _____ da:r _____ pa:s _____ (ss) rə _____ ho:

Vln.

III **tr** III, II III **tr** II III

senza sord.

no louder than **p**

or (pick one for each figure)

alternate between these 3 figures (not necessarily in order) and rest.
rest at least 50% of the time

Perc.

Ride Cymbal

use bow and friction mallets to find soft sustains of high-pitched harmonics.
hold for short durations (2-6"), intersperse with rests of similar lengths

between **ppp** and **p**

≈ 1 - 1'15"

B. Fl.

(cont., sim.)

gradually increase rate of playing vs resting

(≈80% sound, 20% rest)

decrease rate of playing vs resting until fade out

mp

(continue swells)

B. Cl.

(cont., sim.)

gradually increase rate of playing vs resting

(≈80% sound, 20% rest)

decrease rate of playing vs resting until fade out

mp

Voice

Transposed*

$\text{♩} = 144$

pp audible, but hidden within the texture

a: - sə - ma: —

Vln.

(cont., sim.)

gradually increase rate of playing vs resting

(≈80% sound, 20% rest)

decrease rate of playing vs resting until fade out

mp

44 (cont., sim.)

Perc.

Tam-tam

large friction mallet aim to sustain 1 single pitch until the vocal line "tonic" is established

p

Voice: from the end of Page 5 until the first half of Page 10, the vocal part is **transposed**: the **sounding pitch** of **written C** is taken from the **Tam-tam**, so that the note perceived as "strongest" emerging from the Tam-tam becomes the "tonic", or "scale degree 1" of the vocal line (adjust to most comfortable octave as needed). This line is from Nayyara Noor's performance of "Tum Mere Paas Raho": https://youtu.be/J5W-f9PWz_4?si=AVD5UCJKCjDoUA-A from 1:07 - 1:54. Use this recording as a reference for performance (therefore written glissandi, ornamentations, and to an extent rhythm, are approximate). The result shouldn't sound *exactly* like her performance, but perhaps as if singing a memory of it.

B. Fl. 

B. Cl. 

(♩=144)

*maintain your original "tonic" tuning, even as the Tam-tam pitch moves

Voice



nō: ka: lə-fu: pi:___ kɛ sɪ - ja: - fə ra: - tə tʃə - lɛ___ mər-fəm ɛ___

Vln. 

(cont., sim.)

Perc. 

begin to try getting different pitches out of the Tam-tam, both using the same, Large friction mallet, and later, using Small and Medium as well

 *continue swells, up to **p** dynamic*

B. Fl. 

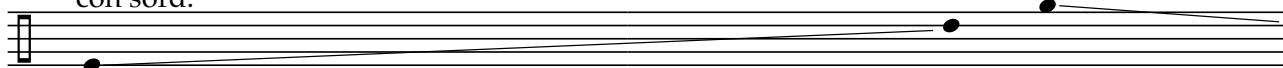
B. Cl. 

Voice 

mʊf - kə lɪj - ɛ nɪf - tər ɛ əl - ma: - sə lɪ - jɛ _____ be: - nə kə - rə

Begin slowly glissing between pitches you hear from the Tam-tam.
Use Tam-tam pitches as guides, not definitive barriers - highlight some pitches and skip others as needed. Prioritize slow, continuous glissandi roughly in and around the Tam-tam's register. Notated shapes are just a rough guide for duration - feel free to gliss in a different direction, or allow for some variance in rhythm con sord.

Vln.



between **ppp** to **pp**. very slow dynamic swells

(cont., sim.)

Perc. 

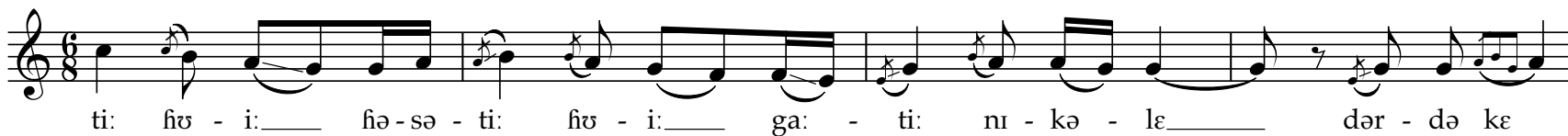
B. Fl.



B. Cl.



Voice



Vln.



(cont., sim.)

Perc.



B. Fl. 

B. Cl. 

Voice 
ka: - sə - ni:___ pa: - ze: - bə bə - dʒa: - ti: nı - kə - le_____ dʒɪs ɡʱə dʒi:_____

Vln. 

Perc. 
(cont., sim.)

5"

≈ 30"-45"

short, rapid key click gestures. Occasionally interrupt with tongue pizz.
leave a good amount of space in your individual line, but try to collectively fill the aggregate space.

B. Fl.

pp
sneak in initially

or, more occasionally

^available pitches for tongue pizz

short, rapid key click gestures.
leave a good amount of space in your individual line, but try to collectively fill the aggregate space.

B. Cl.

pp
sneak in initially

(pp) *ppppp* (last note almost a whisper)

si: - nō: mē: du: - bε fiv - ε dīl

short, rapid col legno battuto gestures.
leave a good amount of space in your individual line, but try to collectively fill the aggregate space.

Vln. *senza sord.*

c.l.b.

p > p > sim. dynamics

^available pitches

Perc. *(cont., sim.)*

short, rapid gestures, use **light wood sticks**
(such as back of friction mallets)
leave a good amount of space in your individual line, but try to collectively fill the aggregate space.

ride cymbal (bell)
tuned gong in D (edge)
tam-tam (edge)

p > p > sim. dynamics

(cont., sim.) gradually decrease frequency and size of gestures
allow space to grow

B. Fl. *(pp)* or ^available pitches for tongue pizz

emerging
between *p* and *mp*

(similar to page 4, but take less rest)

(continue swells)

gradually decrease frequency and size of gestures
allow space to grow

Bass Clarinet *(pp)*

alternate (not necessarily in order) between holding multiphonics, or tremolo between both

emerging
between *p* and *mp*

(continue swells)

Voice

p ————— *mp*

dʒɪs gʱə - dʒi:

(cont., sim.) gradually decrease frequency and size of gestures
allow space to grow

Vln. c.l.b. ^available pitches

circular bowing, moving between slow and medium speed. Alternate between both gestures freely and slowly

emerging
between *p* and *mp*

(cont., sim.)

Perc. Ride Cymbal short sustains with bow and friction mallets

(similar to page 4, but take less rest)

emerging
between *p* and *mp*

≈ 1'15" - 2'

B. Fl.

(cont., sim.)

gradually play less and rest more towards fade out

between **p** and **mp**

(continue swells)

B. Cl.

(cont., sim.)

gradually play less and rest more towards fade out
move towards more sustains, less tremoli

between **p** and **mp**

(continue swells)

Voice

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

ma: - tə - mi: - sən - sa:n - sı - ja: - fiə - ra:t - tʃə - lə - təm - mē

Vln.

(cont., sim.)

gradually play less and rest more slow circular bowing towards m.s.t.

between **p** and **mp**

pp

Perc.

(cont., sim.)

gradually play less and rest more towards fade out

between **p** and **mp**

≈ 1' - 1'15"

unstable; move between fundamental & harmonics,
try to sustain 2 pitches at once most of the time.
focus on bringing out the harmonics notated,
but welcome others that may enter

13

B. Fl.

*ebb and flow between **pppp**, **ppp**, and aeolian sound*

To Flute

B. Cl.

slowly move to, from, and between both pitches

To Clarinet in Bb

*ebb and flow between **pppp**, **ppp**, and aeolian sound*

Voice

(pp) *ppp*

hold until just after B. Fl. entrance

re

very slow gliss
extend over 1 full breath

Vln.

m.s.t.
in one bow

hold until just after B. Fl. entrance

(pp)

Perc.

small friction mallet

n < ppp

≈ 30" - 1'

Fl.

[♩=60] ,
♩. —
pp

^find and match pitch+timbre
from tam-tam and/or voice

any stable whistle tone
above fingered note
♩. —
ppp
(resultant dynamic, play
loud enough to balance)

[♩=60] ,
♩. —
pp

^find and match pitch+timbre
from tam-tam and/or voice

Cl.

[♩=60] ,
♩. —
pp

^find and match pitch+timbre
from tam-tam and/or voice

♩. —
ppp

[♩=60] ,
♩. —
pp

^find and match pitch+timbre
from tam-tam and/or voice

Voice

"shadow singing" - sing at a soft enough dynamic
where the voice breaks in and out naturally. Brittle.
find and match pitch of the tam-tam
ppppp
○ —
pa:s

ppppp
○ —
rə

ppppp
○ —
fio:

Vln.

[♩=60] ,
♩. —
pp

^find and match pitch+timbre
from tam-tam and/or voice

II
III
♩. —
ppp

♩. —
pp

^find and match pitch+timbre
from tam-tam and/or voice

Perc.

|| —
○

○ large friction mallet
○ —
○ **ppppp** ○

○ medium friction mallet
○ —
○ **ppppp** ○

○ small friction mallet
○ —
○ **ppppp** ○

Fl.				
Cl.				
Voice	pppp təm _____	pppp pa:s _____	pppp rə _____	pppp fiə: _____
Vln.	m.s.t.	m.s.t.		
Perc.		large friction mallet	small friction mallet	medium friction mallet