

ارجن سنگھ ڈوگرہ
Arjan Singh Dogra

A melody drifts like
a memory past...
for nonet

[2025]

A melody drifts like a memory past...

Arjan Singh Dogra [2025]

Instrumentation:

Flute (doubling piccolo)
Clarinet in Bb

Percussion: Vibraphone (struck and bowed), Crotales, and Triangle
Piano

Violin I
Violin II
Viola
Violoncello
Contrabass

Duration: 6'30"

Performance Notes:

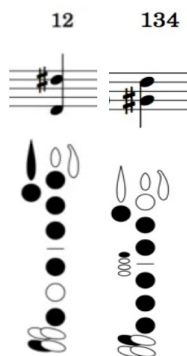
<General>

- Score is transposed
- All parts should be performed *senza vibrato* with the exception of Piccolo in mm. 91 - 95

<Woodwinds>



- The following two dyad multiphonics are used, on Bb clarinet:



These multiphonics and their respective fingering charts are referenced from Heather Roche's *on close dyad multiphonics for Bb clarinet*. Further notes and reference recordings of these multiphonics can be found on this website:
<https://heatherroche.net/2014/07/02/on-close-dyad-multiphonics-for-bb-clarinet/>

Performance Notes (continued):

<Percussion>

Staff layout:

Crotales, Triangle
(top staff)

Crotales (C5-C6)

Triangle (D6)

Vibraphone
(bottom staff)

Vibraphone Only

- Let all instruments ring (except mm. 26-29, 41-44, and 48-57). Vibraphone motors off.

<Piano>

Near bridge → Far from bridge

- Harmonics. Exact pitch is unspecified, but lower noteheads = closer to bridge and higher noteheads = further from bridge.

<Strings>

- All parts should be performed senza vibrato. "Ord." doesn't cancel senza vibrato.
- Natural harmonics are indicated with diamond noteheads, and harmonic notes that are a crochet/quarter note (including its dotted forms) or less are accordingly marked with filled diamond noteheads.
- s.t. = sul tasto
- s.p. = sul ponticello

Program note:

Every morning, my grandfather listens to songs on the radio while getting ready in his room. It's always the same songs that play in the same order, mostly old Ghazal recordings or classic Bollywood hits. I couldn't make out what the exact songs are as the sound blurs and distorts as it travels through his closed door through the rest of the house, but regardless those distorted melodies would get stuck in my head frequently. Now, those same songs continue to distort as they survive through memory.

A melody drifts like a memory past... was written for the Aspen Contemporary Ensemble as part of a Fellowship with the Susan and Ford Schumman Center for Composition Studies at the 2025 Aspen Music Festival.

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Transposed Score

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Flute $\text{♩} = 60$ bisb. non vib.

Clarinet in B $\flat$ pp mf p mf p mp 3 5 6

Crotales, Triangle

Percussion hard mallets 5 (l.v.) f 3 5

Vibraphone mp f 3 5

Piano mp f 6 3 5

Violin I $\text{♩} = 60$ non vib. II mp f f mp f f 3

Violin II pp f mp f f 3 III

Viola (III) II pp f mf f mf

Violoncello non vib. I II pp f f mf

Contrabass non vib. I f mf mf f

Fl. *bisb.* *mf* *p* *f* *mf* *p* *mp*

Cl. *bisb.* *f* *mf* *p* *mf* *f* *p*

Perc. *5* *3* *6*

Pno. *p sub* *f* *p* *f* *mf*

Vln. I *mp* *mp* *f* *mp* *f* *mf*

Vln. II *mp* *f* *mp* *mp* *f* *p*

Vla. *mp* *f* *mp* *f* *mp* *f* *f*

Vc. *mp* *f* *f* *mp* *f* *3*

Cb. *f* *mf* *f* *mf* *mp* *f*

III

II

(IV)

II

I

I

A

bisb.

Fl. *pp*

Cl. *pp* *ppp* *p* *mf* *p* *mf*

Perc. *p* *mp* *f*

Pno. *p* *mp* *f* *p sub* *f* *p*

any harmonics, near → far from bridge

3 5 (l.v.)

Vln. I *pp* *mp* *f*

Vln. II *pp* *f* *mp < f*

Vla. *pp* *f* *mf*

Vc. (non vib.) *pp* *pppp* *pp* *f* *f*

non vib. s.t.

s.p. (high pitch, mostly noise)

Cb. *pp* *ppp* *f* *mf*

harmonic gliss

*(if available, close the D extension key)

12

Fl.

5

mf

mf *p* *mf*

bisb.

f *p*

Cl.

p

mp 6 *mf*

mf *p* *mf*

bisb.

Perc.

3 5 3 6

Pno.

f 6 5

p sub *f* *p*

Vln. I

f *mp* *f* *f* *mf*

mp *f* *mf*

Vln. II

3 III

f *mf* *f* *mf* *p*

Vla.

f *mp* *mp* *f* *mp* *f* *p* *f*

Vc.

mp 3 *mp* *f* *f* *mp*

Cb.

I

mp *f*

II

f *mp*

I

f *mp*

15

Fl. *bisb.* *mp* *pp*

Cl. *mf* *p* *pp* *ppp*

Perc. *p*

Pno. *f* *mp* *p* *p*

Vln. I *f* *mf* *pp* *ppp*

Vln. II *f* *pp*

Vla. *f* *pp* *p*

Vc. *f* *pp* *pppp* *pp*

Cb. *mp* *f* *pp* *ppp* *non vib. s.t.* *s.p.* *harmonic gliss*

6/4 4/4

19

Fl. *p* *5* *mp* *p* *mp* *ppp* *bisb.* **B**

Cl. *mf* *p* *mp* *p* *pp* *bisb.* **B**

Perc. *mf* *5* *mf* *mp*

Pno. *mf* *p sub* *mf* *p* *mf* *5* *p* *mp*

Vln. I *mf* *3* *mp* *mf* *(II)* *mf* *pp* *III* *mp* **B**

Vln. II *mf* *mp* *s.t. (non vib.)* *mf* *ord.* *mp*

Vla. *mf* *3* *p* *mf* *(III)* *mf* *p* *3* *mp* *pizz.* *I*

Vc. *mf* *III* *(b)* *p* *mf* *II* *mf* *p* *mp*

Cb. *II* *mf* *mp* *pizz.* *I* *3* *mp* *II*

22

Fl.

Cl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

3
p

p

3
mp

pizz.
3
mp

II arco
p $\rightarrow$ *ppp*

pizz.
3
mp

II arco
p

> pp
p

II
III
I

II
III
I

arco
p $\rightarrow$ *pp*

pizz.
mp

3

3

31

Fl.

Cl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

C bisb.

p *mf* *mf* *5*

p *mf* *p* *mf* *p* *mp* *6*

p *mp* *f* *3* *5*

mp *f* *p sub* *f* *p* *f* *6* *5*

Red. *3* *f* *3*

ord. III

ppp *f* *mf* *f* *p* *f* *f*

arco s.t.

p *ppp* *p* *f* *mp* *f* *f* *3* III

ord. II

mp *f*

(II)

f *mf* *f* *mp*

I II III

f *f* *mp* *3*

arco II

f *mp*

I arco

pp *f* *mf* *pp* *f*

34

Fl.

bisb.

f *5* *p* *mf*

mf *6* *p*

To Picc.

Cl.

f

mf *p* *mp* *pp*

Perc.

5 *3* *6*

Pno.

ff (*ff*) *f* *p sub* *f* *p* *f*

f

Vln. I

mp

pp *f* *p* *f* *p* *f* *p*

Vln. II

mp *f* *mp*

p *f* *p* *f* *p*

Vla.

pp *f* *pp* *f* *p* *f*

p *f* *p* *f*

Vc.

pp *f*

f *mp*

p *f* *p* *f*

Cb.

f *mp*

f *mp*

p *f* *p*

II

(II)

abrupt cutoffs

3 III

abrupt cutoffs

abrupt cutoffs

abrupt cutoffs

abrupt cutoffs

I

I

abrupt cutoffs

D

37

Fl.

Cl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f p f p f p f p f p f p f p

f p f p f p f p f p f p f p

p f p f p f p f p f p f p f p

p f p f p f p f p f p f p f p

I

II

E

45

Piccolo

Fl.

Cl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

heather roche - 12

heather roche - 134

struck

(l.v.)

(Ped.)

(let ring)

(let ring)

(let ring)

(let ring)

(let ring)

ppp

p

ppp

ppp

f

*mp*³

f

mp

mf

f

f

f

f

f

p

3

ppp

p

ppp

p

pizz.

3

pp

s.t.

3

ord.

s.t.

ppp

I

II

3

p

pizz.

II

(IV)

III

*mp*³

(*IV - E)

51

Picc. *p* *ppp* *p*

Cl. *p* *ppp* *p*

Perc.

Pno. *mp* *mf* *mp*

Vln. I *p* *3* *mp*

Vln. II *3* *mp*

Vla. *p* *ppp* *p*

Vc. *3* *3*

Cb. *3* *3*

Red.

ord.

s.t.

pizz.

III (IV)

55

Picc. *ppp* *p* *ppp*

Cl. *ppp* *p* *ppp*

Perc.

Pno. *mf* *mp* *mf*

Red.

Vln. I II 3 *F*

Vln. II 3

Vla. s.t. *ppp* *p* 3 ord. s.t. *ppp*

Vc. II I (I)

Cb. II III 3 III

PERUSAL USE ONLY

[illegible]

[illegible]

68

Picc.

Cl.

Perc.

(l.v. sempre)

3

p

mp

5

3

p

Pno.

p

5

mp

6

5

p

Vln. I

f

ppp

f

ppp

f

ppp

f

ppp

f

ppp

f

ppp

Vln. II

pp

3

mp

5

ppp

f

ppp

f

ppp

f

ppp

Vla.

f

ppp

f

ppp

f

ppp

Vc.

pp

5

mp

3

pp

Cb.

pp

3

mp

5

3

pp

71

Picc.

Cl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f ppp mf p

p mf p

f ppp f ppp f ppp f ppp f ppp f ppp

f ppp f ppp f ppp f ppp f ppp f ppp

pp mf ppp f

pp mf pp

pp mf pp

[illegible]

80

Picc.

Cl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp *p* *ppp*

ppp *p* *ppp*

p *mp* *p*

p *mp* *p*

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

mf *p* *mf* *p* *mp* *p*

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

pp *mp* *pp*

pp *mp* *pp*

[illegible]

86

Picc. *mf* *f* *p* *mf* *mf* *5* *bisb.*

Cl. *p* *p* *6* *mf* *mf* *bisb.* *bisb.* *p* *mp* *6*

Perc. *5* *3* *5* *3* *6* *3* *5*

Pno. *6* *5* *6* *5*

Vln. I *f* *mp* *f* *f* *mp* *f* *mp* *f*

Vln. II *f* *f* *mp* *f* *mp* *f* *mp* *f*

Vla. *f* *mf* *mp* *f* *p* *f* *mf*

Vc. *mf* *mp* *f* *mp* *f* *f* *mf* *mp*

Cb. *mp* *f* *f* *mf* *mp* *f*

[illegible]

92

Picc. *p* *mp* *mp* *mf* *mp* *mf*

Cl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

PERUSAL USE ONLY

95

Picc. *mp* *p* *mp* *pppp* *bisb.*

Cl. *pp* *mp* *pppp*

Perc. *pppp* *mp* *pppp*

Pno. *pppp* *mp* *pppp* *8va*

Vln. I *p* *mp* *pppp*

Vln. II *ppp* *mp* *pppp*

Vla. *pp* *mp* *pppp*

Vc. *pppp* *mp* *pppp*

Cb. *p* *mp* *pppp*

let ring until all sound dies