

ਅਰਜਨ ਸਿੰਘ ਡੋਗਰਾ
Arjan Singh Dogra

to hold the sun
in the palm of your hand

*For clarinets (Bb and bass), singing cellist,
electric guitar, and accordion*

[2024]

to hold the sun in the palm of your hand

Arjan Singh Dogra [2024]

Instrumentation:

Clarinets (Bb and Bass)
Cello and voice
Electric Guitar
Accordion

Duration:

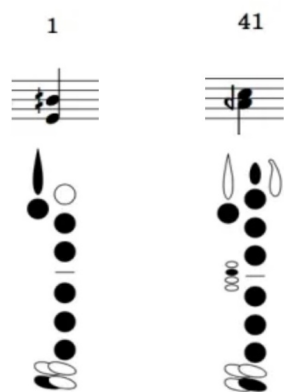
8 minutes

Notes:

Clarinets



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/>

Cello and voice

Both parts should be performed without vibrato. The vocal part should use a long "ah" syllable. 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

m.s.t. - molto sul tasto

Notes (cont.)

Electric Guitar

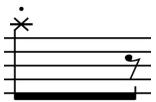
Scordatura: D string to D 1/4 sharp

Equipment needed: volume pedal, e-bow

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.



- square noteheads: sound the note with an e-bow

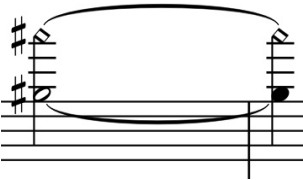


- x noteheads: scratch string with a pick/nail; no pitch

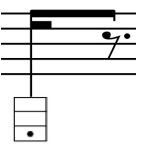
Accordion



- bellows shake



- produce harmonic



- register key click

General



- in order: 1/4 sharp, 1/4 flat, 3/4 flat

Score is transposed

About the work

In January, I was hiking in the hills near Berkeley when I met a magnificent tree positioned on an east-ward facing slope. This tree had 6 trunks emerging from its initial stem in a way that reminded me of fingers reaching up to grasp hold of something. As I came up to this tree, the sun was just about to set past the slope but had temporarily positioned itself perfectly in between the tree fingers, making it appear as if the tree hand was holding a small but bright ball of light. The sight was beautiful. The sun seemed so small in relation to this tree that had grabbed hold of it, but only for an instant. As long as it took me to admire how such an alignment flipped my perspective of the marvelous heavenly body of the sun and the humble tree, one of many in a forest populated with millions, the sun had started to dip beyond the slope and only the memory of this experience remained. This piece is a tribute to those moments when forces beyond our reach naturally bring unattached elements from the periphery into focus, aligning them in a way that brings us new perspectives, and producing a temporary moment of clarity.

- Arjan Singh

to hold the sun in the palm of your hand was commissioned by Helen and Justus Schlichting,
for the Blackbird Creative Lab.

It is originally written for and will be premiered by the AREPO Ensemble:

Elizabeth Kate, cello and voice; Noel Rubli, accordion;
Marco Slaviero, guitar; and Madara Eleonora Mežale, clarinet.

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♩=52

Clarinet in B♭

ppppp *bisb.* ppp 3 ppp ppppp ppp

Voice

non vib. sempre

Cello

ppppp pp ppppp ppp 3 ppp ppppp pp

Electric Guitar

pp ppp 3 pp ppppp pp ppp

Accordion

pp ppp 3 pp ppp pp ppp

4

Cl.

ppppp pp ppppp ppp p p p

Cello

ppppp ppp ppp p 3 p ppp m.s.t. 3 ord. ppp p p

E. Gtr.

3 pp ppppp p p p

Accord.

3 pp ppp p p 3 p 3 p

7

Cl. *p* *p* *p* *ppp* *p* *bisb.*

Cello *ppp* *ppp* *p* *ppp* *ppp* *p* *p* *ppp* *pp* *p* *m.s.t.* *ord.* *m.s.t.* *ord.* *pizz.* *arco*

E. Gtr. *p* *ppp* *p*

Accord. *p* *p* *p* *ppp*

10

Cl. *ppp* *pp* *ppp* *pp* *p* *ppp* *pp* *bisb.*

Voice *non vib.* *ppp* *ppp* *ppp* *pp*

Cello *ppp* *p* *ppp* *p* *pp* *ppp* *pizz.* *arco* *pizz.* *arco*

E. Gtr. *ppp* *p* *p* *pp* *p*

Accord. *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

13

Cl. *ppp* *ppp* *ppppp* *ppp* *ppppp*

Voice

Cello *ppp* *ppppp* *ppp* *ppp* *ppp* *ppp*

E. Gtr. *ppp* *ppp*

Accord. *ppp* *ppp*

m.s.t. *ord.* *m.s.t.*

16

Cl. *ppppp* *ppp* *mp* *p* *pp* *p*

Voice *mp*

Cello *ord.* *pp* *mp* *pizz.* *arco, m.s.t.* *p* *p* *mp* *p*

E. Gtr. *ppp* *pp* *mp* *p* *mp* *p*

Accord. *ppp* *ppp* *mp* *pp* *mp*

bisb.

25

Cl. *ppppp* *ppp* *ppppp* *p* *bisb.* *to Bass Clarinet*

Cello *ppppp* *ppp* *ppppp* *p* *ord.* *pizz.* *5* *arco* *ppp*

E. Gtr. *ppppp* *ppp* *ppppp* *p* *3*

Accord. *ppppp* *ppp* *ppppp* *p* *3* *ppp*

28

Cl. *pp* *mp* *5* *Bass Clarinet in Bb*

Cello *p* *pizz.* *6* *arco* *pp* *3* *mp* *5* *pizz.*

E. Gtr. *ppp* *p* *6* *mp* *3* *5* *(with e-bow)*

Accord. *p* *6* *mp* *3* *5*

The image displays a musical score for four instruments: B. Cl., Cello, E. Gtr., and Accord. The score is divided into two systems, starting at measures 31 and 34. Each system contains four staves. The B. Cl. staff uses a treble clef, while the Cello, E. Gtr., and Accord. staves use a bass clef. The music features various dynamic markings such as *pp*, *mp*, *p*, *mf*, *f*, and *pp*. Performance instructions include *arco* and *pizz.*. The score includes complex rhythmic patterns with triplets, sextuplets, and quintuplets, as well as slurs and ties. A large watermark 'PREFACE' is visible across the page.

31

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

Cello *pp* *mp* *p* *p* *mf* *p* *arco* *pizz.*

E. Gtr. *pp* *pp* *mp* *p* *mf* *p*

Accord. *pp* *mp* *p* *mf* *p*

34

B. Cl. *f* *p* *f* *p*

Cello *f* *p* *f* *p* *arco* *pizz.*

E. Gtr. *f* *p* *f* *p*

Accord. *p* *f* *p* *f* *p*

37

B. Cl. *f p f pppp*

Cello *p f p p f pppp* arco pizz.

E. Gtr. *p f p f pppp*

Accord. *p f p f pppp*

40

B. Cl. *p mf p mf pppp*

Cello *p mf* arco I II pizz.

E. Gtr. *p mf p mf*

Accord. *mf p mf*

43

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

Cello *pppp* *p* *pizz.* *pp* *mp* *mf*

E. Gtr. *pppp* *p* *pp* *mp* *mf*

Accord. *pppp* *p* *pp* *mp* *mf* *p*

46

B. Cl. *mf* *pppp* *p*

Cello *p* *mf* *pizz.* *pppp* *p*

E. Gtr. *p* *mf* *pppp* *p* *pp*

Accord. *mf* *pppp* *p* *pp*

49

B. Cl.

Cello

E. Gtr.

Accord.

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

arco pizz. arco pizz. II arco

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

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

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

52

B. Cl.

Cello

E. Gtr.

Accord.

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

pizz. I arco II pizz. arco

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

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

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

55

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

Cello *pizz. mf pp mf 3 mp pppp p pp mf mp 5 pp*

E. Gtr. *mf mf mp pppp p mf mp pp*

Accord. *mf pp mp pppp p pp*

58

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

Cello *pizz. mp 6 p mf pp mf 3 mp pppp p*

E. Gtr. *mp mf pppp p*

Accord. *mp pp mp pppp p*

61

B. Cl. *pppp* *p* *mp* *p* *mf* *mp* To Cl. 5

Cello I arco II *pppp* *p* *mp* *mf* *p* *mf* *mp* 5 *pp* pizz. arco pizz. arco

E. Gtr. *pppp* *p* *mp* *mf* *p* *mf* *mp* 5 3 *pp*

Accord. *pppp* *p* *p* *mf* *pp* 3

64

B. Cl. Clarinet in B♭ heather roche - no. 41 *p* *pp*

Cello pizz. arco II *pppp* *p* *pp* *ppp* arco, s.t.

E. Gtr. *mp* *pppp* *p* *pp* *ppp* w/ ebow

Accord. *mp* *pppp* *p* *ppp*

67 heather roche - no. 1

Cl. *pppp* *mp* *pp*

Cello *pppp* *mf* *mp* *pp* *ppp*

E. Gtr. *p* *mf* *mp* *pp*

Accord. *p* *mf* *mp* *ppp*

Annotations: *pizz.*, *arco, ord.*, *pizz.*, *s.t.*, *3*, *5*, *5*

Detailed description: This system contains measures 67-70. The Clarinet part starts with a triplet of eighth notes (marked *pppp*) and a five-measure rest (marked *mp*). The Cello part features a triplet of eighth notes (*pppp*), a five-measure rest (*mf*), and a five-measure rest (*mp*). The Electric Guitar part has a five-measure rest (*p*) and a five-measure rest (*mf*). The Accordion part has a five-measure rest (*p*) and a five-measure rest (*mf*). A double bar line is present after measure 69.

70

Cl. *pppp* *p* *pp*

Cello *pppp* *p* *pp* *ppp*

E. Gtr. *ppp* *p* *pp* *ppp*

Accord. *p* *p* *ppp*

Annotations: *pizz.*, *arco, ord.*, *s.t.*, *6*, *6*, *3*

Detailed description: This system contains measures 70-73. The Clarinet part has a five-measure rest (*pppp*), a five-measure rest (*p*), and a five-measure rest (*pp*). The Cello part features a triplet of eighth notes (*pppp*), a five-measure rest (*p*), and a five-measure rest (*pp*). The Electric Guitar part has a five-measure rest (*ppp*), a five-measure rest (*p*), and a five-measure rest (*pp*). The Accordion part has a five-measure rest (*p*) and a five-measure rest (*p*). A triplet of eighth notes is marked *ppp* in the final measure.

73

Cl. *pppp* *pp*

Cello *pppp* *pp* *pppp*
pizz. II arco, ord. pizz. arco, s.t.

E. Gtr. *pppp* *pppp*

Accord. *pppppp* *pppp*

76

Cl. *pppp* *p* *pp*

Cello *pppp* *p* *pp* *pppp*
II ord. pizz. arco, s.t.

E. Gtr. *p*

Accord. *p* *pppppp* *pppp*

79

Cl.

pppp *pp*

Cello

II ord.

pp *pppp* s.t.

E. Gtr.

pppp *pp*

Accord.

pp *pppp*

82

Cl.

pppp *pp*

Cello

II ord.

pp *pppp* s.t.

E. Gtr.

pppp *pp* 3 *pppp*

Accord.

pp *pppp* 3

85

Cl. *pppp*

Cello II ord. *pppp* *ppp* *pppp* s.t.

E. Gtr. *pp* *pppp*

Accord. *pp* *pppp*

88

Cl. *pppp* *pppp*

Cello II ord. *ppp* s.t.

E. Gtr. *pp* *pppp* *ppp*

Accord. *pppp*

92

Cl.

Cello

E. Gtr.

Accord.

3 *pppp*

pppp

pppp

3 *pppp*

96

Cl.

Cello

E. Gtr.

Accord.

ppppp

3 *ppppp*

ppppp

3 *ppppp*

100

Cl.

Cello

E. Gtr.

Accord.

ppppp

3

104

Cl.

Cello

E. Gtr.

Accord.

3