

Jeremy Borum

Music engraver and copyist
Composer and orchestrator

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Orchestrator and Copyist - I am an arranger, orchestrator, and music copyist for ensembles of all sizes. Selected groups:

Composers

Alan Menken
Lalo Schifrin
Stewart Copeland
Tyler Bates
Elliot Carter
Ruy Folguera
Mark Streitenfeld

Bands

Pat Metheny
Smashing Pumpkins
Jewel
Marilyn Manson
Colin Hay's 2007 live tour
Foo Fighters
Alan Jackson

Orchestras

Hollywood recording orchestras
Prague symphony
Dallas Symphony
The Canberra Pops in Australia
Kiev Philharmonic in Ukraine
Polish National Radio Symphony
Beach Cities Symphony

Music Engraver - I have a decade of print publishing experience.

At ZMX Music I am the master arranger and head music engraver. I oversee all production for the publisher and am directly responsible for much of the transcribing, arranging, and engraving. As the head of production I am responsible for every piece of sheet music that ZMX sells.

Prior to my time with ZMX I repaired music manuscripts for print music publishers such as Hal Leonard, Peters Edition, Boosey & Hawkes, EMI, G. Schirmer, Sheet Music Direct, ZMX Music, and Kjos to be sold internationally both online and in print.

Transcriber and Arranger, EMI Christian Music Division

When EMI first began to release folios simultaneously with album releases (circa 2003) I was integral to their template building process. Along with the templates I developed and documented their engraving rules for new pop music.

I also did many of the early transcriptions and arrangements, creating new sheet music from recordings of unreleased albums to be marketed, released, and sold simultaneously with the artist's albums.

Relevant Software

Finale and Sibelius, multiple versions
Pro Tools, Digital Performer, and Logic
Mac & PC

Accidentals hold good only for notes in front of which they stand with the exception of repeated notes and tied notes.

Opus Clavicembalisticum

Pars Prima

Kaikhosru Sorabji

$\hat{I} = 8^{va}$ $\hat{II} = 15^{ma}$ $\hat{I} = 8^{vb}$
I. Introito:

Adagio

Declamato con enfasi e forza

ff *declamato* *pesante* *simile*

simile *sffz*

declamato *mf*

Quasi Tambura: *Nostalgico, morbidissimo, e ipnotico*

The first system of the musical score consists of two staves, Treble and Bass. The Treble staff begins with a dynamic marking of *mp*. The music features a complex melodic line with several slurs and fingerings. A large slur of 10 notes is present in the first measure. Other slurs include a 9-note slur, a 3-note slur, and a 6-note slur. The Bass staff has a 7/8 time signature and features a 6-note slur in the first measure, followed by several other slurs of 6, 5, and 3 notes. The system is divided into three measures by a dashed line.

The second system continues the musical piece with two staves. The Treble staff has a 6-note slur in the first measure, followed by a 6-note slur. The Bass staff has a 5-note slur in the first measure, followed by a 6-note slur, a 7-note slur, and a 6-note slur. The system is divided into three measures by a dashed line.

The third system of the musical score consists of two staves. The Treble staff has a 3-note slur in the first measure, followed by a 6-note slur. The Bass staff has a 6-note slur in the first measure, followed by a 5-note slur, a 15-note slur, a 3-note slur, and a 5-note slur. The system is divided into three measures by a dashed line. The final measure of the system includes a dynamic marking of *pp* and a 9-note slur in the Treble staff.

Moderato assai



No. 67761

ALBRIGHT

PIT BAND

for Alto Saxophone:, Bass Clarinet and Piano

Score and Parts

Pit Band

William Albright
(1993)

Tune-up Intro 8-10"

Alto Saxophone
in E \flat

Bass Clarinet
in B \flat

Piano

Musical score for the Tune-up Intro. It features three staves: Alto Saxophone in E \flat , Bass Clarinet in B \flat , and Piano. The Alto Saxophone and Bass Clarinet parts are marked *ad lib.* and *p / mf*. The Piano part is marked *ff*. The Alto Saxophone part includes the instruction *etc.* and the Bass Clarinet part includes *etc.* and *niente*. The Piano part is marked *ad lib.*

Allegro deciso ($\text{♩} = 104$) "Tune up"

"Three bells"

Musical score for the "Tune up" and "Three bells" sections. It features three staves: Alto Saxophone in E \flat , Bass Clarinet in B \flat , and Piano. The Alto Saxophone and Bass Clarinet parts are marked *brutale* and *fff*. The Piano part is marked *pp - reverb resounds* and *fffz*. The Alto Saxophone part includes the instruction *(eco, quasi una tosse)*. The Bass Clarinet part includes the instruction *emerging*. The Piano part includes the instruction *◇ = hold silently*. The score is marked *2* and *8va* and *8vb*.

9 **1** *ben ritmico*

n < fff *poco scherzando sotto voce* *sfz pp*

n < fff *p* *sfz ppp*

ben ritmico *8^{va}*

f *sfz* *sfz sfz* *cresc. mp* *mf* *sfz* *ff sfz molto*

8^{vb} *8^{vb}* *8^{vb}*

13 **2** *sempre a tempo misterioso e vegetale* *G.P.*

p *f* *p*

pp *legato e appas.* *8^{va}*

sempre a tempo misterioso e vegetale *G.P.*

meno sfz *molto dim.* *pp* *G.P.* *p < sfz* *f* *cresc.*

8^{vb}

18 *f dim.* *p* *G.P.*

f dim. *p* *G.P.*

ff *mf* *G.P.*

mf *p* *p > pp* *G.P.*

6 *3* *ppp (quasi niente)*

p < sfz *mf* *p < f* *8^{vb}*

3 "Overture"

22 *sempre a tempo*
"funky"

p *molto* (3 only) 3x
p *molto* (2-3 only) 3x
sfz sfz sfz (1, 2, 3) "with a beat" *f*
f *sfz* *sfz* *sfz* *sfz*
8va *f*
etc.
(jazz phrasing)
(jazz phrasing)
sfz *sfz* *sfz* *sfz* *sfz* *sfz*

25
espr. *f*
espr. *f*
f *espr.* *f* *sfz* *8va*
f *sfz* *p* *espr.* *f* *sfz*
f *sfz* *sfz* *sfz* *sfz*

4
 29 *Ruvido* *Delicato*
f *p* *f* *sub. pp*
f *sub. pp*
8va
8vb *sfz* *sub. p* *mf*

Bass Clarinet in B \flat

Pit Band

William Albright
(1993)

Tune-up Intro 8-10" ad lib.

etc. niente

p / mf

2 Allegro deciso (♩ = 104) "Tune up" brutale

"Three bells" 3

n *emerging* *ffff* *n* *ffff*

9 1 ben ritmico poco scherzando sotto voce

2

n *fff* *p* *sfz ppp*

14 2 sempre a tempo misterioso e vegetale

G.P.

pp *p* *p*

18 3 "Overture" sempre a tempo "funky"

f dim. *p* *p* *molto*

23 (2-3 only)

3x *etc.* *(jazz phrasing)*

f *3* *espr.* *f*

28 4 Ruvido

f *f* *sub. pp*

31 Delicato

f

34 5 Deliberato! (♩ = 96)

3x *sub. p-f-p* *fff*

Tentative ($\text{♩} = 96$)
accel. poco a poco

40 *emerging*
p *mp* *p sempre*
 “Opening Number”
p 3x

44 *pressante* **6** *Piano* **Tempo rigorismo** ($\text{♩} = 96$)
cresc. **2** **2**

52 *sotto voce* **7** *ff*
pp *f*

57 **8** *cresc.*

63 *p* *ossia*

69 *p* **2**

77 **9** *Renewed, driven*
ff *p* *p*

83

89 **10** *jaunty* *3x (2. 3. only)*
p *p* *cresc*

94 *(w/ key clatter)* *tr* *tr* *tr*
sfz *sfz* *p* *cresc. molto*

11 *Meno mosso* ($\text{♩} = 96$)
 98 *Vamps and Screams “Nessun dorma”* *misterioso e russanto* *Piano*
tr *tr* *sfz > n* *ff*



AN INTRODUCTION TO
**ARABIC
MUSIC+**
THE MAQAMS

DR. HAZEM MOHAMMED ABDUL AZIM & BANA HAFFAR

THE NOTE NAMES

The selected note is the ourbah, and the bottom staff shows the enharmonic equivalent.

Yaka to Ousheiran (G to A):

Yaka Nam-karar hisar Karar hisar Tak-karar hisar Ousheiran

Ousheiran to Iraq (A to B♭):

Ousheiran Nam-ajam ousheiran Ajam-ousheiran Iraq

Iraq to Rust (B♭ to C):

Iraq Kusht Tak-kusht Rust

Rust to Dokah (C to D):

Rust Nam-zircola Zircola Tak-zircola Dokah

Dokah to Sikah (D to E♭):

Dokah Nam-kurd Kurd Sikah

Sikah to Goharka (E♭ to F):

Sikah Bou salik Tak-bou salik Goharka

- Karar indicates a lower octave of a note (see Yaka to Ousheiran vs. Nawa to Hussein). The low G# is called Karar Hisar and the G# one octave above is called Hisar.
- Jawab indicates a higher octave of a note (see Sikah to Goharka vs. Bazork to Mahooran). The low E is called Bou Salik and the E one octave above is called Jawab Bou Salik.

Goharka to Nawa (F to G):

Nawa to Husseinii (G to A):

Husseinii to Aweej (A to B♭):

Aweej to Kurdan (B♭ to C):

Kurdan to Muhayyar (C to D):

Muhayyar to Bazork (D to E♭):

Bazork to Mahooran (E♭ to F):

Mahooran to Sahim (F to G):

RECORDED
VERSIONS
GUITAR
AUTHENTIC TRANSCRIPTIONS
NOTES AND TABLATURE

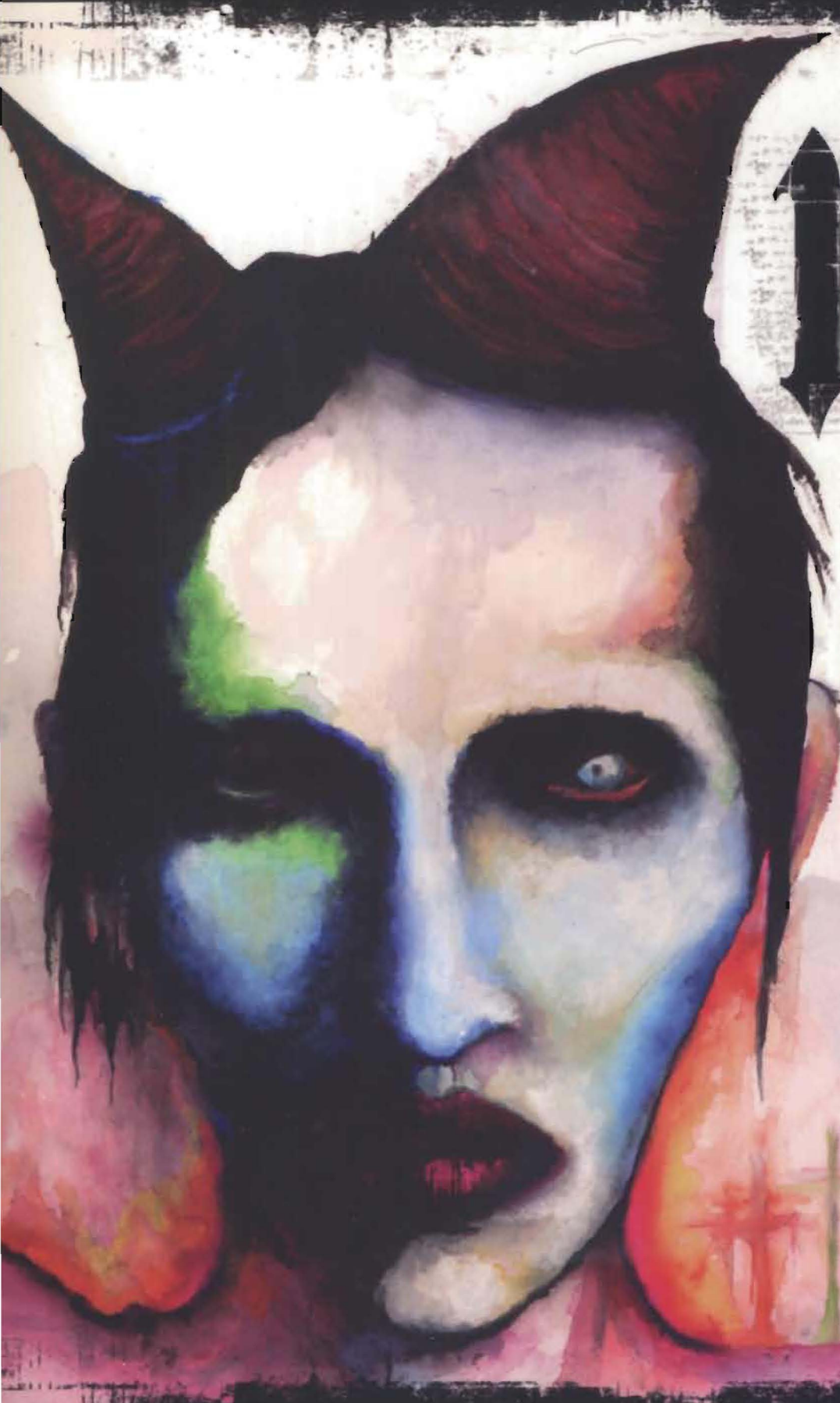
MARILYN

LEST WE FORGET



MANSON

THE BEST OF



Manson

LEST
WE FORGET
The Best Of

PARENTAL
ADVISORY
EXPLICIT LYRICS

HAL • LEONARD®

Lunchbox

Lyrics by Marilyn Manson
Music by Gidget Gein and Daisy Berkowitz

Intro
Moderately ♩ = 84
NC.

D5 E5 G B° D5 E5 G Bm

Spoken: Next motherfucker's gonna get my metal.

*Gtr. 1 (dist.)

mp

*Two gtrs. arr. for one

D5 E5 G D#° F° *** D5 E5 G F°

**Gtrs. 2 & 3 (dist.)

Gtr. 1 tacet

f (cont. in notation)

I bring you...

Gtrs. 2 & 3

**Composite arrangement

***Chord symbols reflect overall harmony.

D5 E5 G D5 E5 G NC. D5 E5 G

Bring you

w/ bar

P.M. -- 1 Harm.

Pitch: B
G
D

E5

D5 G5 E5

D5 G5 E5

D5 G5 E5

down. _____ 1. On we

Gtr. 2

w/ bar w/ bar w/ bar w/ bar w/ bar

(2/5) (2/5) 5 3 (2/5) (2/5) 5 3 (2/5) (2/5) 5 3

Gtr. 3

w/ bar w/ bar w/ bar w/ bar -1 w/ bar

(2/5) (2/5) (2/5) (2/5) (2/5) (2/5) (2/5) (2/5)

Gtr. 4 (dist.) *mf*

Gtr. 3 *divisi*

12 14 12 12 14 12 14 12 14 12 15

Verse

Gtr. 4 tacet

E5

G5

D5

G5

E5

G5

D5

G5

plow. The big bul - ly try to stick his fin - ger in my

Rhy. Fig. 1

Gtrs. 2 & 3

(2/5) (2/5) 3 (2/5) (2/5) 3

E5

G5

D5

G5

E5

G5

D5






G5

chest. Try - in' to tell me, tell me he's the best. I don't real - ly give a good God - damn. 'Cause

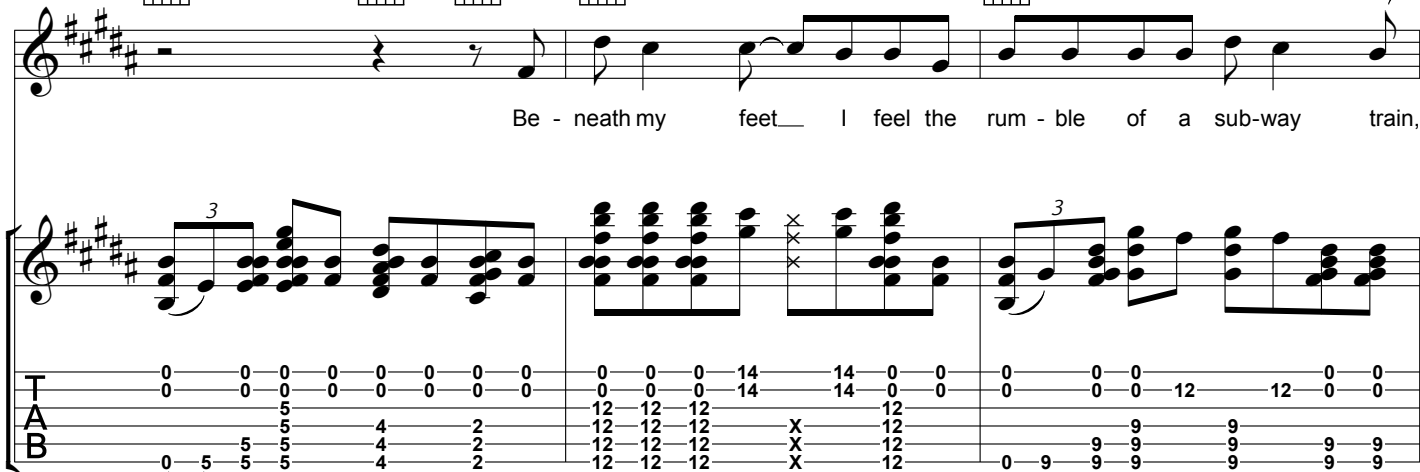
End Rhy. Fig. 1






(2/5) (2/5) 3 (2/5) (2/5) 3

The World Ain't Slowin' Down


E  5fr
D#5  4fr
C#5  2fr
B  12fr
G#m  8fr






Be - neath my feet_ I feel the rum - ble of a sub-way train,



F#  7fr
E  5fr
D#5  4fr
C#5  2fr
B  12fr

yeah. I laugh out loud_ 'cause it's the



G#m  8fr
F#  7fr
E  5fr
D#5  4fr
C#5  2fr

one thing I had-n't been_ trying, yeah. The

