

Wa Ith Al-Mawudatu Suilat. And She Will Be Asked.

Parisa Sabet

♩ = 90

Flute

Bb Clarinet

Bassoon

Trumpet in C

Trombone

Percussion

Percussion

SOPRANO

ALTO

TENOR

BASS

Violin

Contrabass

Air only

p

Sus. Cymbal

Wire brushes-swirl

p

pp

p

Bass Drum

Soft Beaters

pp

Whisper

p

sa - ma

♩ = 90

10

Fl. *p* \longleftarrow *f* *p* \longleftarrow *f*

Cl.

Bsn.

Tpt. *p* \longleftarrow *mf* Air only

Tbn. *p* \longleftarrow Air only

Perc. *p* Sus.Cymbal

Perc. Bass Drum

S. *Whisper p* su-huf su-huf *p*

A. *Whisper p* su - huf Sha - ms nu-shi-rat *p* su -

T. *Whisper p* Sha - ms nu-shi-rat *p*

B. *Whisper p* ku - shi - rat su -

Vln.

Cb.

18

Fl. *p* \rightarrow *f*

Cl.

Bsn.

Tpt. *p* \rightarrow *f*

Tbn. *mf* *p* \rightarrow *mf*

Perc. *pp* *pp*

Perc. *p*

S. *mp*
 nu-shi - rat sa- ma su - huf nu-shi - rat uz-li-

A. *mp*
 nu-shi-rat sa-ma uz-li - fat sa ma_ su - huf

T. *mp*
 su - huf nu-shi rat_ sa-ma nu-shi-rat

B. *mp*
 huf nu-shi-rat sa- ma_ uz- li - fat su -

Vln. *pp*

Cb.

24

Fl. *p* *f*

Cl.

Bsn.

Tpt. *p* *mf*

Tbn. *p* *mf*

Perc. Cymbal *mp* Congos Hands *p* Triangle *pp*

Bass Drum

S. *poco* When speaking, rise and fall the voice with the line direction.

A. *poco* *Speak p*

T. *poco*

B. *poco*

Vln. *tr* *pp*

Cb.

fat ku-shi - rat su - huf su - huf ku-shi - rat nu-shi-rat su - huf_

uz - li - fat nu-shi rat sa ma su - huf uz - li - fat ku-shi-rat sa ma_

uz-li fat_ nu-shi - rat sa-ma wa_ i tha su-hu - fu nu-shi rat

huf nu-shi-rat ku-shi-fat uz-li fat_ sa- ma_ ku-shi-fat su - huf sa-ma

30

Fl.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Perc.

S.

A.

T.

B.

Vln.

Cb.

pp

mp

Speak f

Speak mf

Speak mp

f

ku-shi-rat sa- ma sa- ma uz- li- fat_ su - huf wa i- thal

su - huf nu-shi rat_ wa i- thal ja- hi- mu su - i - rat su - huf

ku-shi-rat sa- ma ku - shi-rat nu-shi-rat sa- ma_ ku-shi-rat

wa i- tha sa- ma- u ku-shi-rat sa- ma_ sa- ma_ ku-shi-rat nu-shi- rat_ wa

tr

pp

A

35

Fl.

Cl. *(tr)*

Bsn.

Tpt.

Tbn.

Perc. *Congos* *Cymbal strike with palm*

Perc. *Bass Drum* *Triangle*

S. *f* *ff*
ja-na-tu uz - li fat. wa i-thal ja - hi-mu su - i - rat

A. *f* *ff*
wa i - tha su - hu - fu nu-shi rat nu-shi - rat

T. *f* *ff*
wa i - tha sa - ma - u ku - shi - rat i - dhal ja - na - tu uz - li - fat

B. *f* *ff*
i thal ja - na - tu uz - li fat. uz - li fat. ku shi - rat

Vln. *(tr)*

Cb.

mf *mp* *mp* *mp* *pp* *mp* *f* *f* *ff*

Ord.

Ord.

mp *mp*

A

42

Musical score for a woodwind and percussion ensemble, measures 42-49. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Saxophone (S.), Alto (A.), Tenor (T.), Bass (B.), Violin (Vln.), and Cello (Cb.).

The woodwind parts (Cl., Bsn., Tpt., Tbn.) feature melodic lines with dynamic markings of *f* and *ff*. The percussion parts include a mallet part (Perc.) with a dynamic marking of *f* and a drum part (Perc.) with dynamic markings of *pp* and *f*. A box labeled "Medium Yarn Mallet" is positioned above the second percussion staff. The string parts (S., A., T., B., Vln., Cb.) are marked with rests throughout the passage.

50

Fl.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Perc.

S.

A.

T.

B.

Vln.

Cb.

mf

f

mp

Triangle

Align with cut off of voices

mf

mp

ah -tha -rat. (t) a - li-mat naf- sun

mf

ah -tha- rat. (t)

mf

ah -tha-rat. (t)


Solo *mf* *f*


a - li-mat naf- sun_ ma ah -tha rat. (t)

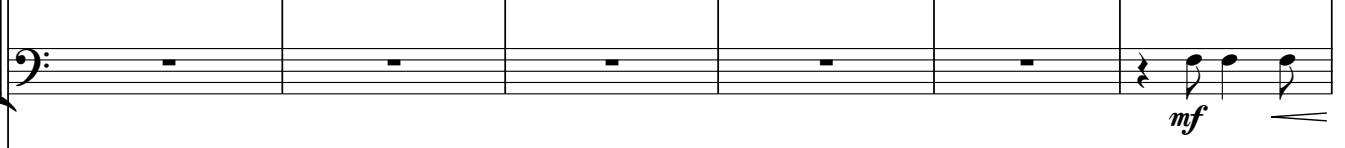
Pizz.


p

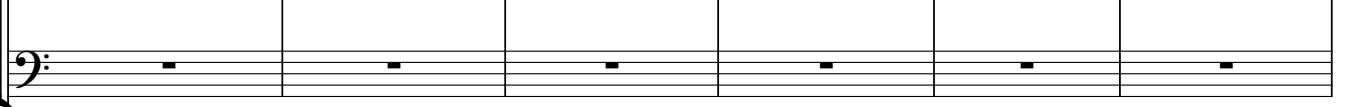
57

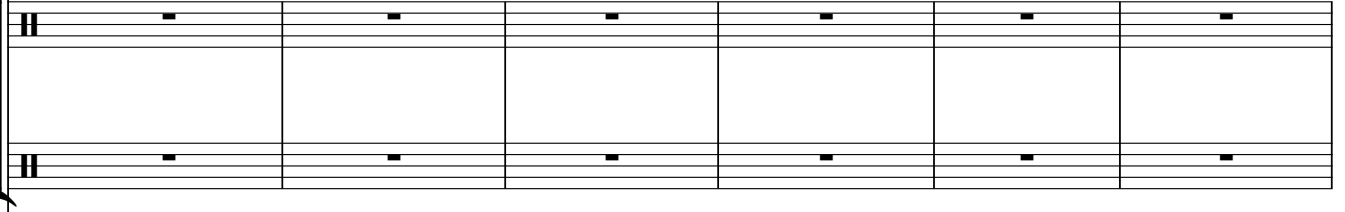
Fl. 

Cl. 

Bsn.  *mf*

Tpt.  *mp*

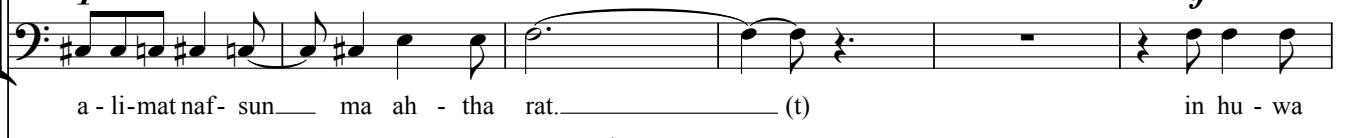
Tbn. 

Perc. 

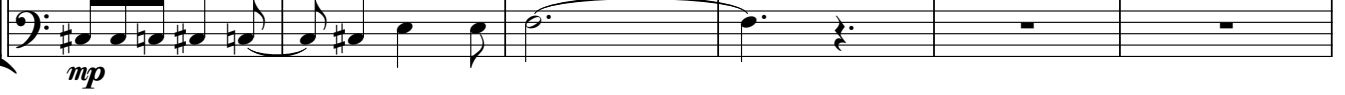
S.  *p*
 ma ah - tha rat. (t)

A.  *p*
 a - li - mat naf - sun ma ah - tha rat. (t)

T.  *p*
 Tutti *mp* a - li - mat naf - sun ma ah - tha rat. (t)

B.  *mf*
 a - li - mat naf - sun ma ah - tha rat. (t) in hu - wa

Vln.  *mp* Arco

Cb.  *mp* Arco

B

63

Fl.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Perc.

S.

A.

T.

B.

Vln.

Cb.

Congos

Triangle

Sus. Cymbal

Wire brushes-swirl

Bass Drum

f

pp

mp

< mf

pp

f

thik-run lil - a - la- min

B

71 Air only Change to pitch

Fl. *pp* *p* *mp*

Cl.

Bsn.

Tpt.

Tbn.

Perc. *p* *pp*

Perc.

S.

A.

T.

B.

Vln.

Cb. *pp*

78

Fl.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Perc.

S.

A.

T.

B.

Vln.

Cb.

mf

p

pp

mp

Congos

Bass Drum

Triangle

pp

mp

84

Fl. *mp* *mf*

Cl. *mp* *mf*

Bsn. *pp* *mp* *mp*

Tpt. *mp*

Tbn. *mp*

Perc. Tenor Drum Drum Stick *pp*

S.

A.

T.

B.

Vln.

Cb. *pp* *mp*

Detailed description: This page of a musical score covers measures 84 through 87. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), and String quartet (S., A., T., B.). The woodwinds and strings play melodic lines with dynamic markings of *mp* (mezzo-piano) and *mf* (mezzo-forte). The bassoon and contrabassoon play a more active, rhythmic role, starting with *pp* (pianissimo) and moving to *mp*. The percussion features a Tenor Drum part with a drum stick, playing a steady eighth-note pattern starting at *pp*. The string quartet is mostly silent, with the contrabassoon providing a low-frequency accompaniment. The score is written in a common time signature with a key signature of one sharp (F#).

89 C

Fl. *f*

Cl. *p*

Bsn. *mf* *mf* *mf*

Tpt. *mf*

Tbn. *mf* *mf* *mf*

Perc. Tenor Drum *p*

Perc. Bass Drum *pp*

S.

A.

T.

B.

Vln. C *ppp*

Cb. *mf* *mp* *pp*

Heart beat gets progressively slower and out of sync to m.115
observe dynamic changes

Heart Beating gets progressively faster and and out of sync to m.117
observe dynamic changes

96

Fl. *mp*

Cl. *> p* *pp* *p*

Bsn. *p*

Tpt. *p*

Tbn. *p*

Perc. *mf* *mp*

Perc. *p*

S.

A.

T.

B.

Vln. *pp* *p*

Cb. *p*

Detailed description: This page of a musical score covers measures 96 to 100. The Flute (Fl.) part begins in measure 96 with a rest, then enters in measure 97 with a melodic line starting on a whole note G4, moving to A4, B4, and C5, with a dynamic marking of *mp*. The Clarinet (Cl.) part starts with a rest, then enters in measure 97 with a melodic line starting on a whole note G4, moving to A4, B4, and C5, with a dynamic marking of *p*. The Bassoon (Bsn.) part starts with a rest, then enters in measure 97 with a melodic line starting on a whole note G3, moving to A3, B3, and C4, with a dynamic marking of *p*. The Trumpet (Tpt.) part starts with a rest, then enters in measure 97 with a melodic line starting on a whole note G4, moving to A4, B4, and C5, with a dynamic marking of *p*. The Trombone (Tbn.) part starts with a rest, then enters in measure 97 with a melodic line starting on a whole note G3, moving to A3, B3, and C4, with a dynamic marking of *p*. The Percussion (Perc.) part consists of two staves. The top staff has a rest, then enters in measure 97 with a melodic line starting on a whole note G4, moving to A4, B4, and C5, with a dynamic marking of *mf*. The bottom staff has a rest, then enters in measure 97 with a melodic line starting on a whole note G3, moving to A3, B3, and C4, with a dynamic marking of *p*. The strings (S., A., T., B., Vln., Cb.) part consists of six staves. The Violin (Vln.) part starts with a rest, then enters in measure 97 with a melodic line starting on a whole note G4, moving to A4, B4, and C5, with a dynamic marking of *pp*. The Cello (Cb.) part starts with a rest, then enters in measure 97 with a melodic line starting on a whole note G3, moving to A3, B3, and C4, with a dynamic marking of *p*.

104

Fl. *mf*

Cl. *mp*

Bsn. *mp*

Tpt. *mp*

Tbn. *mp*

Perc. *p*

Perc. *mf*

S.

A.

T.

B.

Vln. *mp*

Cb. *mp*

109

Fl. *f*

Cl. *mf*

Bsn.

Tpt. *mf*

Tbn. *mf* Fltg.

Perc. *pp*

S.

A.

T.

B.

Vln. *mf* *gliss.*

Cb. *mf* *gliss.*

poco accel.

114

Fl. Fltg.

Cl. *f*

Bsn. *f*

Tpt. *f* Fltg.

Tbn. *f* Fltg.

Perc. *f* End

Sus.Cymbal Same Mallets *ppp* End

S.

A.

T.

B.

Vln. *f* *8va* poco accel.

Cb. *f*

119

Abrupt cut off // Lunga **D** ♩=90 Violently

Fl. *ff* // Lunga

Cl. *ff* // Lunga *mp* — *p*

Bsn. *ff* // Lunga *ff* — *sf* — *p*

Tpt. *ff* // Lunga *sf* — *mp* — *p*

Tbn. *ff* // Lunga *ff* — *sf* — *p*

Perc. *ff* Dampen // Lunga

Perc. *ff* // Lunga *f*

S. // Lunga

A. // Lunga

T. // Lunga

B. // Lunga

Vln. *ff* // Lunga **D** ♩=90 *mp* — *p*

Cb. *ff* // Lunga *ff* — *sf* — *p*

Fl.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Perc. Bass Drum

S.

A.

T.

B.

Vln.

Cb.

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

f *p* *sf* *mp* *mf*

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

f *p* *sf* *mp* *mf*

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

sf *p* *mp* *mf*

139 *Singing and freely*

Fl.

Cl. *ff* *mf*

Bsn. *mf* *mp* *p* *mp*

Tpt. *mf* *mp* *ff*

Tbn. *mf* *mp* *p*

Perc. Bass Drum *mf*

S.

A.

T.

B.

Vln.

Cb.

3

mf

mp

p

mp

mf

mp

ff

mf

mp

p

mf

145

Fl. *f* 3 *f* *p* *mf*

Cl. *p*

Bsn. *p* *f* *p*

Tpt. *f* 3 *p*

Tbn. *mp* *p* *mf*

Perc. *p*

S.

A.

T.

B.

Vln. *p*

Cb. *f* *p* *mf*

Detailed description: This page of a musical score covers measures 145 to 148. The Flute (Fl.) part begins in measure 145 with a forte (*f*) dynamic, playing a triplet of eighth notes. In measure 146, it continues with a forte (*f*) dynamic, then softens to piano (*p*) in measure 147, and reaches mezzo-forte (*mf*) in measure 148. The Clarinet (Cl.) part is mostly silent, with a piano (*p*) entry in measure 147. The Bassoon (Bsn.) part starts in measure 145 with a piano (*p*) dynamic, moves to forte (*f*) in measure 146, and returns to piano (*p*) in measure 147. The Trumpet (Tpt.) part begins in measure 145 with a forte (*f*) dynamic, playing a triplet, and then softens to piano (*p*) in measure 147. The Trombone (Tbn.) part starts in measure 145 with mezzo-piano (*mp*) dynamics and softens to piano (*p*) in measure 146. The Percussion (Perc.) part has two staves; the lower staff has a piano (*p*) dynamic in measure 147. The Saxophone (S.) part consists of two staves (Alto and Tenor) that are silent throughout. The Double Bass (Cb.) part begins in measure 145 with a forte (*f*) dynamic, softens to piano (*p*) in measure 146, and reaches mezzo-forte (*mf*) in measure 147. The Violin (Vln.) part is silent until measure 147, where it enters with a piano (*p*) dynamic.

150

Fl. *f* 3 *rit.* *ff* *pp*

Cl. *f* 3 *ff* *pp*

Bsn. *f* 3 *ff* *pp*

Tpt. *f* 3 *ff* *pp*

Tbn. *f* 3 *ff* *pp*

Perc. Triangle *pp*

Perc. Bass Drum *pp* *mp* *pp*

S.

A.

T.

B.

Vln. *f* 3 *rit.* *ff* *pp*

Cb. *f* 3 *ff* *pp*

A Tempo ♩.=90

F

157

Whistle tone

Ord.

Fl.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Perc.

S.

A.

T.

B.

Vln.

Cb.

166

Fl.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Perc.

S.

A.

T.

B.

Vln.

Cb.

mf

poco

mp

mf

Triangle

Congos

pp

Bass Drum

173

Fl. *pp mp pp mf*

Cl.

Bsn. *pp poco*

Tpt.

Tbn. *p poco*

Perc.

Perc.

S.

A. wa I - thal ji - ba - lu

T. *p poco* wa I - tha_ nu ju - mun ka-da rat_ (t)

B. *pp poco* I - tha_ sham-su kuw-wi rat_(t)

Vln. *mp*

Cb. *pp*

179

Fl. *poco* *mp* *p*

Cl. *mp*

Bsn. *mp*

Tpt.

Tbn.

Perc. Triangle Congos

Perc. Bass Drum

S. *mf*
wa I- thal i-sha - ru ut-ti - lat__(t) ut-ti - lat__(t)

A. *mf*
suy - yi - rat__(t) wa I- thal i-sha - ru ut-ti - lat__(t) ut-ti - lat__(t)

T. *mf*
wa I- thal i-sha - ru ut-ti - lat__(t) ut-ti - lat__(t)

B.

Vln. *mf* Pizz.

Cb.

185

Fl. *mp* *p* *mf*

Cl.

Bsn. *pp* *poco*

Tpt. Straight Mute *mp* *pp* *mf*

Tbn. *p* *poco*

Perc. *mp* *mp*

Perc. *p*

S. ka-da rat

A. *poco*
kuw - wi rat (t)

T. *p* *poco*
wa I- tha. nu-ju - mun ca da rat (t)

B. *pp* *poco* *poco*
I- tha. sham su kuw-wi rat (t) ka-da rat

Vln. Arco.

Cb. *pp*

191

Fl. *poco* *mp* *pp*

Cl. *mf*

Bsn.

Tpt. *poco* *mp* *pp*

Tbn.

Perc. Congos Triangle

Perc. Bass Drum

S. *mf*
wa I- thal i-sha - ru

A.
wa I- thal ji- ba - lu suy-yi-rat_(t)

T.
suy - yi-rat_(t)

B.
_(t)

Vln. *mp*

Cb. *p*

197

Fl.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Perc.

S.

A.

T.

B.

Vln.

Cb.

Wood block

Ord.

mp

p

f

mf

f

pp

p

ut-ti- lat_ (t) wa I- thal bi- ha - ru suj - ji - rat_

ut-ti- lat_ (t) wa I- tha nu- fu - su

ut - ti - lat_ (t) wa I- thal bi- ha - ru suj - ji - rat_

ut-ti- lat_ (t) wa I- tha nu- fu - su

Pizz.

Arco

Fl. *mf* *f*

Cl. *mf*

Bsn.

Tpt. *>mf* *f* *mf*

Tbn. *mf* *f* *mf*

Perc. Congos Wood Block *mf* *poco*

Perc. Bass Drum

S. *f* (t) wa I-thal bi-ha - ru suj - ji - rat (t) wa I-thal *mf*

A. *f* zuw - wi - jat (t) wa I-tha nu-fu - su zuw - wi - jat (t) wa I-thal *mf*

T. *f* (t) wa I-thal bi-ha - ru suj - ji rat (t) wa I-thal *mf*

B. *f* zuw - wi - jat (t) wa I-tha nu-fu - su zuw - wi - jat (t) wa I-thal *mf*

Vln. *f* *mf*

Cb. *mf*

209

Fl. *mf* *f*

Cl. *f* *ff*

Bsn. *mf* *ff*

Tpt. *f* *ff*

Tbn. *f* *ff*

Perc. Triangle Wood block Triangle

S. *f* *ff*
 maw - u-da-to su - i - lat_(t) qu-ti-

A. *f* *ff*
 maw - u-da-tu su - i - lat_(t) qu-ti- lat?

T. *f* *ff*
 maw - u-da-tu su - i - lat_(t) qu-ti- lat?

B. *f* *ff*
 maw - u-da-tu su - i - lat_(t) bi ay - yi dhan bin qu-ti- lat?

Vln. *f*

Cb. *f* *ff*

215

Fl.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Perc.

S.

A.

T.

B.

Vln.

Cb.

Triangle

Tenor Drum

Bass Drum

Pizz.

Arco.

ff *f* *ff*

f *ff* *f*

f *ff* *f*

f *ff* *f*

mp *mp*

f *ff* *f*

lat? bi ay - yi than-bin qu-ti- lat? bi ay-yi than-bin qu-ti- lat?

f *ff* *f*

bi ay- yi than- bin qu-ti- lat? bi ay-yi than- bin qu-ti- lat?

f *ff* *f*

bi ay- yi than - bin qu-ti- lat? bi ay-yi than- bin qu-ti- lat?

f *ff* *f*

bi ay- yi than - bin qu-ti- lat? bi ay-yi than- bin qu-ti- lat?

mf *f*

221

Fl.

Cl. *ff* *pp* *poco* *p*

Bsn. *ff* *pp* *poco* *p*

Tpt. *ff* *pp* *poco* *p*

Tbn. *ff* *pp* *poco* *p*

Perc. *f* *p*

Perc. *f* *p*

S. *ff* *pp* *poco* *p*
 than-bin qu-ti-lat? I-tha sham - su kuw-wi - rat_(t) wa i-tha nu-ju

A. *ff* *pp* *poco* *p*
 than- bin qu-ti-lat? I-tha sham - su kuw-wi - rat_(t) wa i-tha nu-ju

T. *ff* *pp* *poco* *p*
 than- bin qu-ti-lat? I-tha sham - su kuw-wi - rat_(t) wa i-tha nu-ju

B. *ff* *pp* *poco* *p*
 than- bin qu-ti-lat? **G** I-tha sham - su kuw-wi - rat_(t) wa i-tha nu-ju

Vln. *f* *pp* *poco* *p*

Cb. *ff* *pp* *poco* *p*

227

Fl.

Cl. *poco mp*

Bsn. *poco mp*

Tpt. *poco mp*

Tbn. *poco mp*

Perc. *mp* Congos Triangle

Perc. *mp* Bass Drum

S. *poco mp*
 — mu ka-da-rat— (t) wa i - thal ji - ba - lu suy - yi rat—(t) wa - i-thal i - sha - ru

A. *poco mp*
 — mu ka-da-rat— (t) wa i - thal ji - ba - lu suy - yi rat—(t) wa - i-thal i - sha - ru

T. *poco mp*
 8 — mu ka-da-rat— (t) wa i - thal ji - ba - lu suy - yi rat—(t) wa - i-thal i - sha - ru

B. *poco mp*
 — mu ka-da-rat— (t) wa i - thal ji - ba - lu suy - yi rat—(t) wa - i-thal i - sha - ru

Vln. *poco mp*

Cb. *poco mp*

Fl.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Perc.

S.

A.

T.

B.

Vln.

Cb.

u - ti - lat_ (t) wa I - thal bi-ha - ru_ suj - ji - rat_ (t) wa I- tha nu-fu - su zuw - wi-

u - ti - lat_ (t) wa I - thal bi-ha - ru_ suj - ji - rat_ (t) wa I- tha nu-fu - su zuw - wi-

u - ti - lat_ (t) wa I - thal bi-ha - ru_ suj - ji - rat_ (t) wa I- tha nu-fu - su zuw - wi-

u - ti - lat_ (t) wa I - thal bi-ha - ru_ suj - ji - rat_ (t) wa I- tha nu-fu - su zuw - wi-

239

Fl.

Cl.

Bsn.

Tpt.

Tbn.

Perc. Congos

Perc. Bass Drum

S.

A.

T.

B.

Vln.

Cb.

f *mf* *f*

f *mf*

poco

jat_(t) wa I - thal maw - u - da - tu su - i - lat (t) wa I - thal maw - u - da - tu
 jat_(t) wa I - thal maw - u - da - tu su - i - lat (t) wa I - thal maw - u - da - tu
 jat_(t) wa I - thal maw - u - da - tu su - i - lat (t) wa I - thal maw - u - da - tu
 jat_(t) wa I - thal maw - u - da - tu su - i - lat (t) wa I - thal maw - u - da - tu

245

Angrily

Fl. *ff*

Cl. *ff*

Bsn. *ff*

Tpt. *ff* *f* *mp*

Tbn. *ff* *f* *mp*

Perc. *f* Triangle

S. *ff*
su - i - lat (t) su - i - lat (t) bi ay - yi than - bin qu - ti - lat? bi ay - yi than - bin qu - ti - lat?

A. *ff*
su - i - lat (t) su - i - lat (t) bi ay - yi than - bin qu - ti - lat? bi ay - yi than - bin qu - ti - lat?

T. *ff*
su - i - lat (t) bi ay - yi than - bin qu - ti - lat? bi ay - yi than - bin qu - ti - lat?

B. *f*
su - i - lat (t) bi ay - yi than - bin qu - ti - lat? bi ay - yi than - bin qu - ti - lat?

Vln. *ff*

Cb. *ff*

251

accel.

Fl.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Perc.

S.

A.

T.

B.

Vln.

Cb.

Congos

Bass Drum

Triangle

Sus. Cymbal

f

ff

mf

mf

qu-ti - lat? qu-ti - lat? qu-ti - lat? ____ (t) bi ay-yi than - bin qu-ti - lat? qu-ti -

qu-ti - lat? qu-ti - lat? qu-ti - lat? ____ (t) bi ay-yi than - bin qu-ti - lat? qu-ti -

qu-ti - lat? qu-ti - lat? qu-ti - lat? ____ (t) bi ay-yi than - bin qu-ti - lat? qu-ti -

qu-ti - lat? qu-ti - lat? qu-ti - lat? ____ (t) bi ay-yi than - bin qu-ti - lat? qu-ti -

accel.

256

Fl.

Cl.

Bsn.

fff

Tpt.

Tbn.

fff

Perc.

Perc.

mp *fff*

S.

A.

T.

B.

lat? qu - ti - lat? (t) *fff*

Vln.

Cb.

fff