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**String Quartet No. 1 *Shades of Night* (2018)**

Kareem Roustom (b. 1971)

Commissioned by the Grand Teton Music Festival

**I. Al-Ghurub الغروب**  
"Sunset"

**II. Al-Shafaq الشفق**  
Twilight "The beginning of the darkness of night. When the darkness becomes confused & obstructs the view of the aspects of things."

**III. Al-Ghasaq الغسق**  
"Fully dark. *The night poured down upon the small mountains & covered them with darkness.*"

**IV. Al-Sudfa السدفة**  
"The commingling of light & darkness. Meaning the 'light' or 'the darkness'; or the darkness and the light are called by one and the same name because each of them comes upon the other".

**V. Al-Fahma الفحمة**  
"The most intense blackness of the night: so called because of its heat; for the first part of the night is hotter than its last part."

**VI. Al-Buhra البهرة**  
Midnight. "The night reached the point when all its stars shone."

**VII. Al-Sahar السحر**  
"The last part of the night. The time of the departure of the night and the coming of the day. The time of the breathing of the dawn."

**VIII. Al-Fajr Al-Katheb الفجر الكاذب**  
False dawn. "That which rises without extending laterally. Which appears black presenting itself like an obstacle."

**IX. Al-Fajr Al-Saadeq الفجر الصادق**  
True dawn. "That which appears rising, and fills the horizon with its whiteness. The day commences."

# String Quartet No. 1 *Shades of Night*

for Donald Runnicles

## I. الغروب *Al-Ghurub* "Sunset"

Kareem Roustom

$\text{♩} = 80$

Violin I *molto* *pesante* *f*

Violin II *molto* *pesante* *f*

Viola *molto* *pesante* *f*

Violoncello *molto* *pizz.; pesante* *sf* *sf* *smf*

3

Vln. I *pp* *p* *pp* *espress.* *smf* *p sub.* *mp*

Vln. II *pp* *p* *pp* *smf* *p sub.* *mp*

Vla. *pp* *p* *pp* *arco* *smf* *p sub.* *mp*

Vc. *pp* *p* *pp* *smf* *p sub.* *mp*

6

Vln. I *espress.* *pp* *smf* *p sub.* *mp* *smf* *smfp* *mf*

Vln. II *espress.* *pp* *smf* *p sub.* *mp* *smf* *smfp* *mf*

Vla. *pp* *smf* *p sub.* *mp* *smf* *smfp* *mf*

Vc. *pp* *smf* *p sub.* *mp* *smf* *smfp* *mf*

9

Vln. I *pp* *espress.* *pp* *molto* *sfpp*

Vln. II *pp* *pp* *molto* *sfpp*

Vla. *pp* *pp* *molto* *sfpp*

Vc. *pp* *pp* *molto* *sfpp*

Subito calmo ♩ = 52

Vln. I *f* *p* *teneramente ed espress.*

Vln. II *f* *pp* *sul tasto* *p*

Vla. *f* *pp* *sul tasto* *p*

Vc. *f* *pp* *sul tasto* *p*

15

Vln. I *pp* *p* *pp* *p* *pp* *p*

Vln. II *pp* *p* *pp* *p* *pp* *p*

Vla. *pp* *p* *pp* *p* *pp* *p*

Vc. *pp* *p* *pp* *p* *pp* *p*

## II. الشفق Al-Shafaq

“Twilight.”

The beginning of the darkness of night.  
When the darkness becomes confused &  
obstructs the view of the aspects of things.”

Meno mosso  $\text{♩} = 72$

48

Vln. I: arco; col legno ord. pizz. *mf* *p* arco; col legno ord. *mf* *p* arco; c.l. ord. pizz. *mf* *p* arco; c.l. ord.

Vln. II: pizz. arco pizz. arco; c.l. ord. pizz. arco; c.l. ord. pizz. *p* *mf* *p* *mf* *p* *mf*

Vla.: arco; col legno ord. pizz. arco; c.l. ord. pizz. *mf* *p* *mf*

Vc.: pizz. arco; c.l. ord. pizz. arco; c.l. ord. pizz. *mf* *p* *mf*

52

Vln. I: pizz. 0 arco; c.l. ord. pizz. arco; c.l. ord. pizz. arco; c.l. ord. *mf* *p* *mf* *p* *mf* *p*

Vln. II: arco; c.l. ord. pizz. arco; c.l. ord. pizz. arco; c.l. ord. pizz. arco; c.l. ord. *mf* *p* *mf* *p* *mf* *p* Sul D pizz. 7

Vla.: pizz. arco ord. pizz. arco; c.l. ord. pizz. arco *p* *mf* *p* *mf* *p*

Vc.: arco; c.l. ord. pizz. arco; c.l. ord. pizz. arco *p* *mf* *p* *mf* *p*

55

Senza misura

Vln. I: pizz. *mf* *sf* *agitamento*

Vln. II: pizz. *mf* *sf* *agitamento*

Vla.: pizz. *mf* *sf* *agitamento*

Vc.: pizz. *mf* *sf* *agitamento*

Musical score for measures 67-71. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is *arco poco s.p.* (arco poco sostenuto). Dynamics include *pp*, *mp*, and *ppp*. A *molto s.p.* marking is present at the end of the section.

### III. الغسق Al-Ghasaq

“Fully dark.

*The night poured down upon the small mountains and covered them with darkness.”*

Misterioso ♩ = 80

Musical score for measures 72-74. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is *Misterioso* with a quarter note equal to 80. Dynamics include *pp*, *p*, and *ppp*. The marking *molto s.p.* is present. There are triplets in the Vln. II and Vla. parts.

Musical score for measures 75-78. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include *pp* and *p*. There are triplets in the Vln. II and Vla. parts.

IV. السدفة Al-Sudfa

“The comingling of light & darkness. Meaning the ‘light’ or ‘the darkness’;  
or the darkness and the light are called by one and the same name  
because each of them comes upon the other.”

Energico ♩ = 63 - 76

83

Vln. I ord. *p* *sfp* *sfp*

Vln. II ord. *p* *sfp* *sfp*

Vla. 3 ord. *sfp ruvido* *sf* *sf* *f* *sfp*

Vc. 3 ord. *sfp ruvido* *sf* *sf* *f* *sfp*

86

Vln. I *sfp* *sfp* *sfp* *sfp*

Vln. II *sfp* *sfp* *sfp* *sfp*

Vla. *sfp* *f* *sfp* *f* *sfp* *f* *sfp*

Vc. *sfp* *f* *sfp* *f* *sfp* *f* *sfp*

89

Vln. I *sfp* *sfp* *sfp* *sfp* *sfp* *molto s.p.*

Vln. II *sfp* *sfp* *sfp* *sfp* *sfp* *molto s.p.*

Vla. *sfp* *f* *sfp* *f* *sfp* *f* *sfp* *f* *sfp*

Vc. *sfp* *f* *sfp* *f* *sfp* *f* *sfp* *f* *sfp*

92

Vln. I: *ord.*, *pizz.*, *sf*, *f marc.*, *sf*, *pizz.*, *arco*, *sf*, *pp* *molto*

Vln. II: *sf*, *f marc.*, *sf*, *pizz.*, *arco*, *sf*, *pp* *molto*

Vla.: *ord.*, *sf*, *f marc.*, *sf*, *pizz.*, *arco*, *p*, *f*

Vc.: *ord.*, *sf*, *f marc.*, *sf*, *pizz.*, *arco*, *p*, *f*

95

Vln. I: *f*, *sfp*, *f*, *pizz.*, *più f*, *ff*

Vln. II: *f*, *sfp*, *f*, *pizz.*, *più f*, *ff*

Vla.: *arco*, *molto s.p.*, *tr*, *pizz.*, *f*, *più f*, *ff*

Vc.: *arco*, *molto s.p.*, *p cresc.*, *tr*, *f*, *più f*, *ff*

97

Vln. I: *arco ord.*, *sff*, *pp*, *mf sub.*, *pp*, *espressivo*, *Con moto* ♩ = 116, *p*

Vln. II: *arco ord.*, *sff*, *pp*, *mf sub.*, *pp*, *mf*

Vla.: *arco ord.*, *sff*, *pp*, *mf sub.*, *pp*, *pizz.*, *sf sempre*

Vc.: *arco ord.*, *sff*, *pp*, *mf sub.*, *pp* V.S., *p*

\* Wait for others to complete their phrases on beat 4 before playing down beat of next measure.



## V. الفحمة Al-Fahma

"Like coal. The most intense blackness  
of the night & the hottest of summer nights."

**Vivace e agitato** ♩ = 144 - 168

121

Vln. I *ppp*

Vln. II

Vla. arco ord. *no accent; half fingered\** *pp*

Vc. *pp*

123

Vln. I arco *no accent; half fingered\** *pp* *mf*

Vln. II *pp* *mf*

Vla. *mf*

Vc. *mf*

126

Vln. I *smf* *pp* *mf sub.*

Vln. II *pp sub.* *smf* *pp* *mf sub.*

Vla. *pp sub.* *smf* *pp* *mf sub.*

Vc. *pp sub.* *smf* *mf sub.*

\*When 'x' shaped note head is used depress finger on string with greater pressure than that need to produce a natural harmonic but with less pressure than that needed for a regularly fingered pitch. Subsequent standard note heads indicate a fully fingered pitch.

128

Vln. I *pp sub.* *mf* *pp sub.* *smf*

Vln. II *pp sub.* *mf* *pp sub.* *smf* *pp*

Vla. *pp sub.* *mf* *pp sub.* *smf* *pp*

Vc. *pp sub.* *mf* *smf* *pp*

130

Vln. I *mf sub.* *smf* *p* *mf sub.* *f*

Vln. II *mf sub.* *pp sub.* *smf* *p* *mf sub.* *f*

Vla. *mf sub.* *pp sub.* *smf* *p* *mf sub.* *f* (Sul C)

Vc. *mf sub.* *pp sub.* *smf* *mf sub.* *f*

133

Vln. I *p sub.* col legno ord. col legno ord.

Vln. II *p sub.* (1/2 finger near nut)

Vla. col legno ord. col legno ord. *p sub.*

Vc. col legno ord. col legno ord. *p sub.*

Attacca

244

Vln. I

Vln. II

Vla.

Vc.

ppp

VI. البهرة Al-Buhra  
"The middle of the night.  
The night reached the point when  
all its stars shone."

Spianato, senza passione ♩ = 96

246

Vln. I

Vln. II

Vla.

Vc.

pizz. p ma ben marc. p pizz. pp p

251

Vln. I

Vln. II

Vla.

Vc.

p p p p

266

Vln. I

Vln. II

Vla.

Vc.

ord.

*p*

*f*

*non cresc.*

*f*

269

Vln. I

Vln. II

Vla.

Vc.

*pizz.*

*p*

*ma ben marc.*

*arco*

272

Vln. I

Vln. II

Vla.

Vc.

*p*

*più p*

*pp*

*pp*

VII. السحر Al-Saḥar

"The last part of the night. The time of the departure of the night and the coming of the day."

Con moto ♩ = ca. 76

The musical score is divided into three systems, each containing four staves for Vln. I, Vln. II, Vla., and Vc. The first system (measures 275-280) features a 4/4 time signature. Vln. I starts with a *pp* dynamic and a *(sul pont.)* instruction. Vln. II has a *pp* dynamic that increases to *p*. Vla. and Vc. both play *pizz.* with a *mf* dynamic. The second system (measures 280-284) continues the 4/4 time signature. Vln. I and Vln. II play *pizz.* with a *mf cresc.* dynamic. Vla. and Vc. play *cresc.* with *Sul C* and *Sul G* markings. The third system (measures 284-288) changes to a 6/4 time signature. Vln. I and Vln. II play *pizz. ord.* with a *ff* dynamic. Vla. and Vc. play *pizz. ord.* with a *ff* dynamic. The system concludes with *arco ord.* and *arco* markings, with dynamics ranging from *mf dim.* to *pp* and *dim.*

## VIII. الفجر الكاذب Al-fajr al-kātheb

"False dawn; That which rises without extending laterally.  
Which appears black presenting itself like an obstacle."

306 *pesante*

Vln. I *f* *p* *pp*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *pizz.; pesante* *sf* *sf* *mf* *mp* *p*

Meno mosso ♩ = ca. 52

311 *espress.*

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

Vln. II *p* *mp*

Vla. *espress.* *p* *mp* *mp*

Vc. *arco; sul tasto* *p* *mp*

*tr* *5* *tr* *ten.* *3*

315

Vln. I *p* *mf*

Vln. II *p* *mf* *p*

Vla. *p* *mf* *p*

Vc. *p* *mp*

*tr* *ord. 5* *tr* *ord.* *3*

## IX. الفجر الصادق Al-fajr al-sādeq

"True dawn. The light of the morning. Because it is a  
cleaving of the darkness from before the light.  
It is the redness of the sun in the darkness of the night.  
It appears rising, and fills the horizon with its whiteness.  
The day commences."

Maestoso ♩ = 58  
senza vib.

325

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *p*

329

Vln. I *pppp*

Vln. II *pppp*

Vla. *p*

Vc. *p*

con sord.; ord.

*p lontano*

con sord.; ord.

*p lontano*

334

Vln. I

Vln. II

Vla.

Vc.

The musical score is arranged in three systems. The first system (measures 325-328) features Vln. I and II with *pp* dynamics, Vla. with *pp*, and Vc. with *p*. The second system (measures 329-333) shows Vln. I and II with *pppp* dynamics, Vla. with *p*, and Vc. with *p*. The strings (Vln. I and II) are marked with *con sord.; ord.* and *p lontano*. The third system (measures 334-337) shows Vln. I and II with complex melodic lines, Vla. with sustained chords, and Vc. with a steady bass line. The score includes various time signatures (3/4, 4/4) and dynamic markings.

337

Vln. I  
Vln. II  
Vla.  
Vc.

This system contains measures 337 through 340. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat). The time signature is 3/4. The Violin parts play a melodic line with eighth and sixteenth notes, while the Viola and Cello provide harmonic support with sustained notes and chords.

340

Vln. I  
Vln. II  
Vla.  
Vc.

*mp*

This system contains measures 340 through 343. The key signature changes to two flats (B-flat and E-flat). The time signature changes to 3/4. The Violin parts continue their melodic line. The Viola and Cello parts include a dynamic marking of *mp* (mezzo-piano).

343

Vln. I  
Vln. II  
Vla.  
Vc.

This system contains measures 343 through 346. The key signature remains two flats. The time signature changes to 3/4. The Violin parts play a melodic line with eighth and sixteenth notes. The Viola and Cello parts provide harmonic support with sustained notes and chords.