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Kareem Roustom

Violin Concerto No. 1

(2018)

Commissioned by the Daniel Barenboim Stiftung

World-premiere on March 6, 2019 at the Pierre Boulez Saal in Berlin
with violin soloist Michael Barenboim
and the Pierre Boulez Ensemble conducted by Lahav Shani.

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Instrumentation

Flute
Oboe
Clarinet in B \flat
Bassoon/Contrabassoon

Horn in F 1
Horn in F 2
Trumpet in C
Trombone

Percussion I

Player 1: Vibraphone (without motor, with bass bow),

Crotales:



Chime:



Snare Drum, Floor Tom (shared with Percussion II), Bass Drum,
Rotosound (8 inch)*, 2 Triangles (Medium & Large),
Bell Tree, 3 Temple Blocks (Small, Medium, & Large)

Percussion II

Vibraphone (without motor, with bass bow), Tam-Tam (Large),
2 Suspended Cymbals (Small & Large),
3 Accent Gongs (7 inch, 10 inch, 13 inch or Small, Medium & Large)
Rotosound (9 inch)*, Ribbon Crashers (mounted)**,
Metal Pipe (placed on foam mat),
2 Triangles (Small & Medium),
2 Finger Cymbals suspended (Small & Large),
Rattle (Wood or Goat Hoof).

Piano

Violin Solo

2 Violins
Viola (1)
Violoncello (1)
Double Bass (1)

* If Rotosounds are not available then substitute with Bell Plates: Perc. I G4 & Perc. II E4 or C4.

** If Ribbon Crashers are not available then a Chopper Cymbal placed flat on a table may be used.

Duration: approximately 27 minutes

This score is notated in C

Percussion I

Bass Drum, Floor Tom, Snare Drum, Rotosound, Temple Blocks (S, M, L), Bell Tree, Triangles (Lrg., Med.)

Percussion II

Suspended Cymbals (L, S), Accent Gongs, Rotosound, Triangles (Med., Sm.), Tam-Tam, Ribbon Crashers/Chopper Cymbal, Metal Pipe, Finger Cymbals (Lrg., Med.), Rattle

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Violin Concerto No. 1

For Violin Solo and Chamber Orchestra

Kareem Roustom

I. Fragments

Intrada ♩ = 58 - 63

Flute *ff* *sfz*

Oboe *ff* *sfz*

B♭ Clarinet *ff* *sfz* *p*

Bassoon *ff* *sfp* *sfz*

Horn in F 1 *fz* *sfp* *sfz*

Horn in F 2 *fz* *sfp* *sfz*

Trumpet in C *f* *sfp* *f* *sfz*

Trombone *sfp* *sfz*

Percussion I Sm. Susp. Cym. (mallets) *fp* *molto* *f* *pp*

Percussion II *choke* Lg. Susp. Cym. *f* *pp*

Piano *ff ben marcato* *sfz*

Violin Solo

Violin I *ff* *gliss.* *Sul A* *gliss.* *pizz.* *sfz*

Violin II *ff* *gliss.* *Sul A* *gliss.* *pizz.* *sfz*

Viola *ff* *pizz., ben marcato* *sfz*

Violoncello *ff* *pizz., ben marcato* *sfz*

Contrabass

rubato

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Vln. Solo

rubato
Asynchronous *

arco; *espressivo* "sharqi"***

mf

Vln. 1

4

Vln. 2

mf

Vla.

mf

Vlc.

p *mf*

Cb.

lift gradually *

pppp

4

* Entrances and tempi should be free and independent of each other. Once the phrase is completed, hold the last 'G' until all others have completed their phrases, then coordinate the down beat at bar 5.

** *Sharqi* means "eastern" or "Arab" style. If the player has a working knowledge of this style then he/she should interpret this phrase freely even as far as only using the pitches as a guide. Otherwise, it is recommended not to rush through this phrase and to use a slower and slightly wider vibrato, slower trills, and molto portamento. Adding half step diatonic trills where comfortable is also an option. Pitches with the dashed accent can also be performed by pushing the neck of the string instrument into the bow.

5 (♩ = ♩) ♩ = 116 - 126

Fl. **4/4** *pp* *mf*

Ob. *pp* *mf*

Cl. *pp* *mf*

Bsn. *pp* *mf*

Hn. 1 *pp* *mf* con sord.

Hn. 2 *pp* *mf* con sord.

C Tpt.

Tbn. *pp* *mf* con sord.

Perc. I

Perc. II Tam-Tam (beaters) *pp*

Pno. *p ma marc.* *mp* *p*

8^{va} *pp*

Vln. Solo

(♩ = ♩) ♩ = 116 - 126

Vln. 1 **4/4** ord., sul tasto *pp*

Vln. 2 ord., sul tasto *pp* 5:4

Vla. ord., sul tasto *pp* 3

Vlc. sul tasto *pp*

Cb. pizz. *pp*

Fl. *p* *pp* *mf* **2/4** *p* **4/4**

Ob. *p* *pp* *mf* *p*

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

Bsn. *p* *pp* *mf* *p*

Hn. 1 *pp* *mf*

Hn. 2 *pp* *mf*

C Tpt.

Tbn. *pp* *mf*

Perc. I

Perc. II

Pno. *mp* *p*

Vln. Solo

Vln. 1 *p* **2/4** **4/4**

Vln. 2 *p*

Vla. *p*

Vlc. *p*

Cb.

13

Fl. *mf* *p* *f* *sfz* *mf* *espressivo* *non dim.*

Ob. *mf* *p* *f* *sfz* *mf* *p*

Cl. *mf* *p* *f* *sfz* *mf* *p*

Bsn. *mf* *p* *f* *sfz* *mf* *p*

Hn. 1 *sfz* *mp* *mf* *p*

Hn. 2 *sfz* *mp* *mf* *p*

C Tpt. -

Tbn. *sfz* *mp* *mf* *p*

Perc. I -

Perc. II -

Pno. *mf* *(p)* *mf*

Vln. Solo -

Vln. 1 *mf* *mf* *mf*

Vln. 2 *mf* *mf* *mf*

Vla. *mf* *mf* *mf*

Vlc. *mf* *mf* *mf*

Cb. *mf* *mf* *mf*

16

Fl. *mp* *pp* *ppp*

Ob. *mp* *pp* *pp*

Cl. *mp* *pp* *pp*

Bsn. *mp* *pp*

Hn. 1 *mp* *pp*

Hn. 2 *mp* *pp*

C Tpt.

Tbn. *mp* *pp*

Perc. I Crotales *p*

Perc. II

Pno. *p leggiero*

Vln. Solo *espr.* *p* *mf* *p* *mf*

Vln. 1 *pizz.* *mf*

Vln. 2 *pizz.* *mf*

Vla. *pizz.* *mf*

Vlc. *pizz.* *mf*

Cb. arco *pp*

2/4 4/4 5/4 4/4

21

Fl. **4/4** **89** **4/4**

Ob. *f cresc.* *sf mf*

Cl. *f cresc.* *sf mf*

Bsn. *p*

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. I

Perc. II

Pno. *smf*

Vln. Solo *p* *f* *sf* *marc.* *v* *sf* *arco* *mp*

Vln. 1 **4/4** **89** **4/4** *smf*

Vln. 2 *smf*

Vla. *smf*

Vlc. *smf* *arco, ord.* *p*

Cb. *smf sub.* *p*

□ □ □ △ △ □ □ □

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Fl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
 Ob.
 Cl.
 Bsn. *smfp* *pp*
 Hn. 1
 Hn. 2
 C Tpt.
 Tbn. *con sord.* *p ma marc.*
 Perc. I
 Perc. II
 Pno. *p*
 Vln. Solo *sfp* *f* *p* *f* *pizz.*
 Vln. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *pizz.* *p*
 Vln. 2 *pizz.* *p*
 Vla. *pizz.* *p ma marc.*
 Vlc. *smfp* *pp*
 Cb. *smfp* *pp*

29

Colla parte

In tempo

Fl. **4/4** *sf* **3/4**

Ob. *sf*

Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Tbn. *mp*

Perc. I

Perc. II

Pno. *p* *mf* *p* *mf* *p*

Vln. Solo *arco*

Colla parte

In tempo

Vln. 1 **4/4** *arco, ord.* *p* *f* *p* *f* *p*

Vln. 2 *arco, ord.* *p* *f* *p* *f* *p*

Vla. *arco, ord.* *p* *f* *p* *f* *p*

Vlc. *p* *f* *p* *f* *p*

Cb. *mp* *p*

33

Colla parte

In tempo

2/4

Fl. *mf* *sf*

Ob. *mf* *sf*

Cl. *mf* *sf*

Bsn. *mf* *f*

Hn. 1 (con sord.) *smfp* *fp* *sf*

Hn. 2 (con sord.) *smfp* *fp* *sf*

C Tpt. con sord. *smfp* *fp* *sf*

Tbn. (con sord.) *smfp* *fp* *sf*

mf pesante

Perc. I

Perc. II

Pno. *f sub.* *(p)* *mf pesante*

Ped. ad lib.

Vln. Solo *p* *f* *sfp* *f pesante*

Colla parte

In tempo

2/4

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* *mf pesante*

Vlc. *f* *mf pesante*

Cb. *f* *mf pesante*

38

Fl. **3/4** **2/4** *mf* *p* *mf* *sf*

Ob. *mf* *p* *mf* *sf*

Cl. *mf* *p* *mf* *sf*

Bsn. *mf* *p* *mf* *f*

Hn. 1 *mf* *smf sub.* *fp* *fp*

Hn. 2 *fp* *fp*

C Tpt. *mf* *smf sub.* *fp* *fp*

Tbn. *fp* *fp*

Perc. I

Perc. II

Pno. *f* *sf*

Vln. Solo *sfp* *f* *sf* *f*

Vln. 1 **3/4** **2/4** *f* *pizz.*

Vln. 2 *f* *pizz.*

Vla. *f* *mf* *fp* *molto*

Vlc. *f* *mf* *fp* *molto*

Cb. *f* *mf* *fp* *molto*

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43

Colla parte

In tempo

Fl. *mf* *dim.* 3 3

Ob. *mf* *dim.* 3 3

Cl. *mf* *sf* *fz*

Bsn. *sf* *fz*

Hn. 1 *sf* *mf*

Hn. 2 *sf* *mf*

C Tpt. *sf* *mf* *sf*

Tbn. *sf* *sf*

Perc. I

Perc. II

Pno. *sf*

Vln. Solo *f* 3

Colla parte

In tempo

Vln. 1 (pizz.) *mf* *f* 3

Vln. 2 (pizz.) *mf* *f*

Vla. *f* *pp* *p* *sf*

Vlc. *f* *pp* *p* *sf*

Cb. *f* *pp* *p* *sf*

48

Colla parte

Fl. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Ob. p mf

Cl. p mf

Bsn.

Hn. 1 *senza sord. espr.* p mp p mp

Hn. 2 *senza sord.* p mp

C Tpt. *senza sord.* p mp

Tbn.

Perc. I

Perc. II

Pno.

Vln. Solo p *molto* f *cresc.*

Colla parte

Vln. 1 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ p f p sf

Vln. 2 p f p sf

Vla. *pizz.* p f p sf

Vlc.

Cb.

53

In tempo

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Bsn. *mf* *p*

Hn. 1 *p* *mf* *p* *mf* *p* *mf* *f sub. p*

Hn. 2 *p* *mf* *p* *mf* *p* *mf* *f sub. p*

C Tpt. *p* *mf* *p* *mf* *p* *mf* *f sub. p*

Tbn. *p* *mf* *p* *mf* *p* *mf* *f sub. p*

senza sord.

Perc. I

Perc. II

Pno. *mf*

8va *loco* *8va* *loco* *8va* *loco* *8va* *loco*

Vln. Solo *appass.* *sf* *p* *molto*

In tempo

Vln. 1 *arco* *mf marc.* *f* *mf* *f* *mf* *sf*

Vln. 2 *arco* *mf marc.* *f* *mf* *f* *mf* *sf*

Vla. *arco* *mf marc.* *f* *mf* *f* *mf* *sf*

Vlc. *f* *mf* *f* *mf* *sf*

Cb. *f* *mf* *f* *mf* *sf*

59

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *sf* *p* *sf*

Hn. 1 *sf* *mf*

Hn. 2 *sf* *mf*

C Tpt. *sf*

Tbn. *sf* *mf*

Perc. I

Perc. II

Pno. *sf* *sf*

Vln. Solo *f* *sfz*

Vln. 1 *mf* *sf* *f* *mf* *meno f*

Vln. 2 *mf* *sf* *f* *mf* *meno f*

Vla. *mf* *sf* *f* *mf* *meno f*

Vlc. *mf* *sf* *f* *mf* *meno f*

Cb. *sf* *p* *f* *mf* *meno f*

65

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

C Tpt.

Tbn.

Perc. I

Perc. II

Pno. *mf ben marc.*

Vln. Solo *sf f cresc.* *thrown bow*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

(♩ = ♩) ♩. = 76 - 84

68

Fl. **5/4** **6/8**

Ob. *f* *mp* *mp*

Cl. *f* *mp* *tr*

Bsn. *mf* *f* *mp sub.* *tr*

Hn. 1 *p* *mp* *p* *mp*

Hn. 2 *p* *mp* *p* *mp*

C Tpt. *p* *mp* *p* *mp*

Tbn. *fz*

Perc. I Temple Blocks & Snare Drum (snare on, snare sticks) *pp* *smf*

Perc. II Sm. Susp. Cym. (sn. stick) *mf*

Pno. *fz*

Vln. Solo *ff*

(♩ = ♩) ♩. = 76 - 84

Vln. 1 **5/4** **6/8** *f* *sf*

Vln. 2 *f* *sf*

Vla. *f* *sf*

Vlc. *mf* *f* *sf*

Cb. *sf*

71

Fl. *mp* *f* *poco*

Ob. *f* *poco*

Cl. *mp* *f* *poco*

Bsn. *mp*

Hn. 1 *p* *mp* *p* *mf*

Hn. 2 *p* *mp* *p* *mf*

C Tpt. *p* *mp* *p* *mf*

Tbn. *p* *mp* *p* *mf*

Perc. I

Perc. II

Pno.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

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73

This page contains the musical score for measures 73, 74, and 75. The score is for a full orchestra and woodwind section. The key signature is one sharp (F#) and the time signature is 6/8. The woodwind parts (Flute, Oboe, Clarinet, Bassoon) feature a melodic line with a dynamic of *mp* and a quartet of sixteenth notes. The brass parts (Horn 1 & 2, Trumpet, Trombone) play a sustained chord with dynamics ranging from *p* to *mp*. The percussion parts (Percussion I & II) play a rhythmic pattern with dynamics from *p* to *mf*. The piano part (Pno.) provides harmonic support. The string parts (Violin 1 & 2, Viola, Violoncello, Contrabass) play a melodic line with dynamics from *p* to *sf*. The score concludes with a double bar line and repeat signs at the end of each system.

Subito meno mosso ♩ = 54

Fl. **9** **4** **5**
 Ob.
 Cl.
 Bsn. *To Cbsn.*
 Hn. 1 *p f*
 Hn. 2 *p f*
 C Tpt.
 Tbn. *sf*
 Perc. I *pp mf sf* *rim shot To Crotales*
 Perc. II *p smf* *on bell*
 Pno. *mp sf*
 Vln. Solo *sff* *teneramente*

Subito meno mosso ♩ = 54

Vln. 1 **9** **4** **5**
 Vln. 2
 Vla.
 Vlc.
 Cb. *pp sub.*