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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

The percussion notation shows two staves. Percussion I (top) has notes for Bass Drum, Floor Tom, Snare Drum, Rotosound, Temple Blocks (S, M, L), Bell Tree, and Triangles (Lrg., Med.). Percussion II (bottom) has notes for Suspended Cymbals (L, S), Accent Gongs, Rotosound, Triangles (Med., Sm.), 'Iam-'Iam, Ribbon Crashers/Chopper Cymbal, Metal Pipe, Finger Cymbals (Lrg., Med.), and Rattle.

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Violin Concerto No. 1

For Violin Solo and Orchestra

Kareem Roustom

I. Fragments

Intrada ♩ = 58 - 63

Flute 1 *ff*

Flute 2 (Piccolo) *ff* take Picc.

Oboe 1 *ff*

Oboe 2 (Cor Anglais) *ff*

B♭ Clarinet 1 *ff*

B♭ Clarinet 2 *ff*

Bassoon 1 *ff* Contrabassoon *sfz*

Bassoon 2 (Contrabassoon)

Horn in F 1 *fz* *sfz*

Horn in F 2 *fz* *sfz*

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

Trombone *sfp* *sfz*

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

Percussion II *fp* *molto* *f* *pp*

Harp *ff* *accord en jet l.v.* *p*

Tune low strings C♯ & D♯

Violin Solo

Intrada ♩ = 58 - 63

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

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

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

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

Contrabass *ff* *ff*

rubato

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. II

Hp.

rubato

Solo (1 Vln.) Asynchronous *

arco; espressivo "sharqi"***

Vln. 1

Solo (1 Vln.) Asynchronous *

arco; espressivo "sharqi"***

Vln. 2

Solo (1 Vla.) Asynchronous *

arco; espressivo "sharqi"***

Vla.

Solo (1 Vcl.) Asynchronous *

arco; espressivo "sharqi"***

Vcl.

Cb.

* Entrances and tempi could 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.

13

Fl. 1 *mf p f smfpp mf espr. non dim.*

Picc. *p f smfpp mf p*

Ob. 1 *mf p f smfpp mf p*

Ob. 2 *mf p f smfpp mf p*

Cl. 1 *mf p f smfpp mf p*

Cl. 2 *mf p f smfpp mf p*

Bsn. 1 *mf p f smfpp mf p*

Cbsn.

Hn. 1 *smfpp f mf p*

Hn. 2 *smfpp f mf p*

C Tpt. *smfpp f mf p*

Tbn. *smfpp f mf p*

Perc. I

Perc. II

Hp. *mf*

Vln. Solo

Vln. 1 *2/4*

Vln. 2

Vla. *3 3 3*

Vlc. *meno p*

Cb.

Fl. 1 *mp* *p* *ppp*

Picc. *mp* *pp* take Fl.

Ob. 1 *mp* *pp*

Ob. 2 *mp* *pp*

Cl. 1 *mp* *pp*

Cl. 2 *mp* *pp*

Bsn. 1 *mp* *pp*

Cbsn. *mp* *pp* take Bsn.

Hn. 1 *mp* *pp*

Hn. 2 *mp* *pp*

C Tpt. *mp* *pp*

Tbn. *mp* *pp*

Perc. I *p* Crotales

Perc. II

Hp. *mf* (naturale)

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

Vln. 1 *mf* pizz.

Vln. 2 *mf* pizz.

Vla. *mf* pizz.

Vlc. *mf* pizz.

Cb. arco *pp*

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

21

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. I

Perc. II

Hp.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

non arp.

f

p

f

sf

marc.

pizz.

arco

mp

sf

mf

f cresc.

sf

mf

p

sf

sub.

p

arco, ord.

p

□ □ □ △ △ □ □ □

□ □ □ △ △ □ □ □

4/4 9/8 4/4

4/4 9/8 4/4

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Fl. 1 *p* *pp* *f cresc.*

Picc.

Ob. 1 *p* *pp* *f cresc.*

Ob. 2

Cl. 1

Cl. 2

Bsn. 1 *smfp* *pp*

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

Tbn. *con sord.* *p ma marc.*

Perc. I

Perc. II

Hp. *p*

Vln. Solo *sfp* *f* *p* *f* *pizz.*

Vln. 1 *pizz.* *p*

Vln. 2 *pizz.* *p*

Vla. *(pizz.)* *p ma marc.*

Vlc. *smfp* *pp*

Cb. *smfp* *pp*

29

Colla parte

In tempo

Fl. 1 $\frac{4}{4}$ $\frac{3}{4}$

Picc.

Ob. 1 $\frac{4}{4}$ $\frac{3}{4}$

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

Tbn. *mp*

Perc. I

Perc. II

Hp. *mf*

Vln. Solo *arco*

Colla parte

In tempo

Vln. 1 $\frac{4}{4}$ $\frac{3}{4}$ *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*

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Colla parte

In tempo

2/4

Fl. 1 *mf* *sf*

Fl. 2 *mf* *sf*

Ob. 1 *mf* *sf*

Ob. 2 *mf* *sf*

Cl. 1 *mf* *sf*

Cl. 2 *mf* *sf*

Bsn. 1 *mf* *f*

Bsn. 2 *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*

Perc. I

Perc. II

Hp. *f sub.* *mf pesante*

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

Colla parte

In tempo

2/4

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* *mf pesante*

Vcl. *f* *mf pesante*

Cb. *f* *mf pesante*

Colla parte

In tempo

Fl. 1 *mf* *dim.* 3 3

Fl. 2

Ob. 1 *mf* *dim.* 3 3

Ob. 2

Cl. 1 *mf* *sf* *fz*

Cl. 2

Bsn. 1 *sf* *fz*

Bsn. 2

Hn. 1 *sf* *mf* via sord.

Hn. 2 *sf* *mf* via sord.

C Tpt. *sf* *mf* *sf* via sord.

Tbn. *sf* *sf* via sord.

Perc. I

Perc. II

Hp. *sf*

Vln. Solo *f* 3

Colla parte

In tempo

Vln. 1 (pizz.) *mf*

Vln. 2 (pizz.) *mf*

Vla. *f* 3 *pp* *p* *sf*

Vlc. *f* 3 *pp* *p* *sf*

Cb. *f* 3 *pp* *p* *sf*

53

In tempo

Fl. 1 *mf* *mf* *mf* *p*

Fl. 2

Ob. 1 *mf* *mf* *mf* *p*

Ob. 2

Cl. 1 *mf* *mf* *mf* *p*

Cl. 2

Bsn. 1 *mf* *mf* *mf* *p*

Bsn. 2

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

Hp. *mf*

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

In tempo

Vln. 1 *arco unis.* *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. 1 *mf*

Fl. 2

Ob. 1 *mf*

Ob. 2

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *sf* *p* *sf*

Bsn. 2 *sf* *p* *sf*

Hn. 1 *sf* *mf*

Hn. 2 *sf* *mf*

C Tpt. *sf*

Tbn. *sf*

Perc. I

Perc. II

Hp. *sf* *sf*

Vln. Solo *f* *sf*

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* *sf* *f* *mf* *meno f*

Fl. 1 **5/4** **4/4** **5/4**

Fl. 2

Ob. 1 *mf*

Ob. 2

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

C Tpt.

Tbn.

Perc. I

Perc. II

Hp. *mf ben marc. e stacc. bas dans la cord*

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

Vln. 1 **5/4** **4/4** **5/4** *mf*

Vln. 2 *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf* *div.*

68

(♩ = ♩) ♩. = 76 - 84

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. I

Perc. II

Hp.

Vln. Solo

5/4

6/8

f

mp

mf

f

mp sub.

sf

p

mp

p

mp

p

mp

pp

smf

mf

sf naturale

ff

Temple Blocks & Snare Drum
(snares on, snare sticks)

Sm. Susp. Cym. (sn. stick)

(♩ = ♩) ♩. = 76 - 84

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

5/4

6/8

f

sf

sf

sf

mf

f

sf

sf

sf

unis.

This page contains the musical score for rehearsal mark 71, starting at measure 99 and ending at measure 105. The score is for a full orchestra and includes the following parts:

- Flutes (Fl. 1, Fl. 2):** Play a melodic line with a dynamic range from *mp* to *f* and a tempo change to *poco*. They feature a four-measure rest at the beginning of the section.
- Oboes (Ob. 1, Ob. 2):** Play a melodic line with a dynamic range from *f* to *poco*. They feature a four-measure rest at the beginning of the section.
- Clarinets (Cl. 1, Cl. 2):** Play a melodic line with a dynamic range from *mp* to *f* and a tempo change to *poco*. They feature a four-measure rest at the beginning of the section.
- Bassoons (Bsn. 1, Bsn. 2):** Play a melodic line with a dynamic range from *mp* to *f* and a tempo change to *poco*. They feature a four-measure rest at the beginning of the section.
- Horns (Hn. 1, Hn. 2):** Play a melodic line with a dynamic range from *p* to *mf*.
- Trumpets (C Tpt.):** Play a melodic line with a dynamic range from *p* to *mf*.
- Trombones (Tbn.):** Play a melodic line with a dynamic range from *p* to *mf*.
- Percussion (Perc. I, Perc. II):** Play a rhythmic pattern with a dynamic range from *v* to *f*.
- Harp (Hp.):** Play a melodic line with a dynamic range from *v* to *f*.
- Violins (Vln. Solo, Vln. 1, Vln. 2):** Play a melodic line with a dynamic range from *v* to *f* and a tempo change to *poco*. They feature a four-measure rest at the beginning of the section.
- Viola (Vla.):** Play a melodic line with a dynamic range from *v* to *f* and a tempo change to *poco*.
- Violoncello (Vlc.):** Play a melodic line with a dynamic range from *v* to *f* and a tempo change to *poco*.
- Double Bass (Cb.):** Play a melodic line with a dynamic range from *v* to *f* and a tempo change to *poco*.

The score includes various musical notations such as dynamics (*mp*, *f*, *p*, *mf*), articulation (*tr*), and tempo changes (*poco*). A large watermark "Copying is illegal only" is overlaid on the page.

73

This page contains the musical score for measures 73, 74, and 75. The score is written for a full orchestra and includes the following parts:

- Fl. 1 and Fl. 2: Flute parts with *mp* dynamics and 4-measure slurs.
- Ob. 1 and Ob. 2: Oboe parts with *mp* dynamics and 4-measure slurs.
- Cl. 1 and Cl. 2: Clarinet parts with *mp* dynamics and 4-measure slurs.
- Bsn. 1 and Bsn. 2: Bassoon parts with *mp* dynamics and 4-measure slurs.
- Hn. 1 and Hn. 2: Horn parts with *p* and *mp* dynamics and 4-measure slurs.
- C Tpt.: Trumpet part with *p* and *mp* dynamics and 4-measure slurs.
- Tbn.: Trombone part with *p* and *mf* dynamics.
- Perc. I and Perc. II: Percussion parts with *p* and *mf* dynamics.
- Hp.: Harp part with a circled cross symbol.
- Vln. Solo: Violin solo part.
- Vln. 1 and Vln. 2: Violin parts with *p* and *f* dynamics.
- Vla.: Viola part with *p* and *f* dynamics.
- Vlc.: Violoncello part with *p* and *f* dynamics.
- Cb.: Contrabass part with *p* and *f* dynamics.

The score features various musical notations including slurs, dynamics, and articulation marks. A large watermark reading "Copying is illegal only" is overlaid diagonally across the page.

78

Fl. 1 **5/4** **4/4**

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. I **Crotales**
pp *leggiero*

Perc. II **Lg. Susp. Cym.**
(sft. mlts.)
pp

Hp. *p* *leggiero*

Vln. Solo

Vln. 1 **5/4** **4/4** *espr.*

Vln. 2 *espr.*

Vla. *espr.*

Vlc. *espr.*

Cb.

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