

PERFORMANCE NOTE

Hawwāsh was composed for Palaver Strings, who are a conductor-less ensemble. As such, throughout the scores there are suggested cues that the players may give to each other to aid in entrances. If a conductor is used for a performance, these cuing suggestions may be ignored by the players, unless they are useful.

NOTATION

S.P. Sul ponticello


M.S.P. Molto sul ponticello


E.S.P. Estremamente sul ponticello

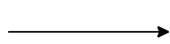
S.T. Sul tasto


N. Normale (ordinare)

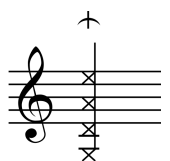
C.L. Col legno

 Diminuendo to silence


 A shorter fermata than the standard.

 Gradually transition from one mode of playing to another (i.e. from S.T. to S.P.)


 Forcefully slap the open strings on the fingerboard with the left hand.

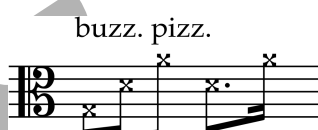
 Bow, pluck, or tap behind the bridge.

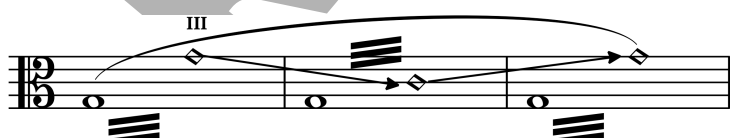
 Highest note possible.


 Foot stomp.

 Strings: The upper note is to be lightly fingered, not quite producing the full pitch. Feathered beaming indicates a free *accel.*

 Add bow pressure to produce a distorted sound, in which the audible pitch is totally obscured by noise, then lighten the bow pressure, returning to a pitched sound.

 buzz. pizz. Pluck the open strings with the right hand while the left hand presses a sheet of paper against the open strings. The desired sound is a very buzzy and should be more percussive than pitched.

 Tremolo between the open string and the indicated harmonic nodes. Gliss. between the harmonic nodes.

 A trill produced by alternating the finger pressure between normal and harmonic. The result should be alternating normal and harmonic sounds.

for Palaver Strings

Hawwāsh

Kareem Roustom

Ritmico ♩ = 88

Violin I: foot stomp C.L. N. C.L. C.L. N. spoken N. → M.S.P.*

Violin II: foot stomp C.L. N. C.L. C.L. N. spoken N. → M.S.P.*

Viola: foot stomp C.L. N. C.L. C.L. N. spoken N. → M.S.P.

Violoncello: foot stomp l.h. tap side tap belly i.h. palm slap i.h. palm slap spoken N. → M.S.P.

Contrabass: foot stomp l.h. palm slap i.h. tap side tap belly i.h. palm slap spoken N. → M.S.P.

ff ben marc. rffz

Senza misura, libero

♩ = 69 ca.

7

Vln. I: pp peredendosi

Vln. II: pp peredendosi

Vla.: pp peredendosi

Vc.: pp peredendosi

Cb.: Solo (1 player) f N. → M.S.P. → N. mf

2/4

Senza misura, liberamente

10

Tempo

Vln. I: M.S.P. III pizz. f sub. sf

Vln. II: M.S.P. III pizz. f sub. sf

Vla.: M.S.P. II pizz. f sub. sf

Vc.: M.S.P. II pizz. f sub. sf

Cb.: M.S.P. arco, N. 3 3 3

f sub. pizz. sf

* Slow & wide vibrato on IV.

14

Cb.

fp *fp* *fp* *fp* *f*

N.

2/4

19

Tempo

arco, M.S.P. III pizz.

f sub. *sf*

arco, M.S.P. III pizz.

f sub. *sf*

arco, M.S.P. II pizz.

f sub. *sf*

arco, M.S.P. II pizz.

f sub. *sf*

arco, N. dance like

(slow gliss.)

Senza misura, ma ritmico ♩ = 69 ca.

Vln. I

Vln. II

Vla.

Vc.

Cb.

M.S.P.

f sub. *sf*

24

Cb.

(slow gliss.)

sf

28

Cb.

sf

32

Cb.

sf

37

Cb.

40

Allargando

intenso

ff

5/4

Molto allargando

Tempo ♩ = 58 ca.

46

Score for measures 46-50. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The music is marked *ppp* and *ff*. The tempo is *Molto allargando*. The time signature changes from 5/4 to 3/4, then to 5/4, 4/4, 3/4, and finally 4/4. The strings are marked *arco, S.T.* and *div.*. The Contrabasso part includes a *pp sub.* marking and a *fff wild!* marking.

Tempo ♩ = 88

51

Score for measures 51-55. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The music is marked *ff ben marc.* and *sf*. The tempo is *Tempo ♩ = 88*. The time signature changes from 4/4 to 2/4 and back to 4/4. The strings are marked *unis.*, *C.L.*, and *N.*. The Contrabasso part includes a *(tutti)*** marking. The score includes performance instructions such as *spoken* and *Hah!*.

* Fast bow changes, with whole bow. This note is to be played off the fingerboard.

** If more than one bass player, others resume here.

A tempo

125

Vla. Altre (TACIT)

Vc. arco N.

Cb. arco N.

ffp *f* *f* *sfp*

130

Vla. Altre

S.T., hypnotic

dim. *p* *pp*

133

Tempo ♩ = 84 ca.

Vla. *f* *vigoroso* Altre

M.S.P.

136

Rall.

Calmato

M.S.P. → N.

(slow gliss.)

Vla. Altre

Vc. arco M.S.P., div.

Cb. arco M.S.P.

mf *p* *f*

Animato ♩ = 104

151

(Solo) arco *pp* pizz. *ff* arco *pp* pizz. *ff* arco *f*

Vln. I

Altri pizz. *ff* Asynchronous pizz. *ff*

Vln. II

(Solo) arco *pp* pizz. *ff* arco *pp* pizz. *ff* arco *f*

Altri pizz. *ff* Asynchronous pizz. *ff*

Vla. pizz. *ff* Asynchronous pizz. *ff*

Vc. pizz. *ff* Asynchronous pizz. *ff*

Cb. pizz. *ff* Asynchronous pizz. *ff*

159

(Solo) *sf*

Vln. I

(Solo) *sf*

Vln. II

163

(Solo) Ritard.

Vln. I

(Solo)

Vln. II

166

♩ = 76 ca. (Solo) Allargando

Vln. I

(Solo) *sf*

Vln. II

Vla.

Vc.

Cb.

205

Vln. I **5/4** *molto* **6/4** *p sub.* *div.*

Vln. II *molto* *p sub.*

Vla. *molto* *p sub.* *div.*

Vc. *sf in f* *p sub.* *div.*

Cb. *sf in f* *p sub.* *arco*

Stringendo **Meno mosso**

208

Vln. I *f* **5/4** *ff* *sf in ff* *unis., vibrato intenso* *p sub.* *f* **4/4** *vibrato calmo*

Vln. II *f* *ff* *vibrato intenso* *vibrato calmo* *p sub.* *f*

Vla. *f* *ff* *sf in ff* *unis., vibrato intenso* *vibrato calmo* *p sub.* *f*

Vc. *f* *ff* *div., vibrato intenso* *unis.* *vibrato calmo* *p sub.* *f*

Cb. *f* *ff* *pizz.* *(Place bow down)*

A tempo ♩ = 88

211

Vln. I **4/4**

Vln. II

Vla.

Vc. *(Place bow down)* *pizz. r.h. l.h.* *f ben marc.* *simile* *sf* *l.h.*

Cb. *pizz. r.h. l.h.* *f ben marc.* *tap* *sf* *l.h.*

215

Vln. I *f pesante* Sul III ₆ N. (foot stomp) *fp* *sf* *sf*

Vln. II *f pesante* Sul III ₆ (foot stomp) *sf*

Vla. *fp* *sf in f* *pesante* (foot stomp) *sf*

Vc. r.h. simile *sf*

Cb. simile *sf*

219

Vln. I *f ma dolce assai* 6 5/4

Vln. II *f ma dolce assai* 6

Vla. *f ma dolce assai* 6

Vc. r.h. simile

Cb. simile

222

Vln. I 5/4 6 *gliss.* **Tempo** spoken Hah! spoken **2/4** *f pesante* Sul III ₆ 4/4

Vln. II 6 *gliss.* Hah! spoken *f pesante* Sul III ₆ 4/4

Vla. 6 *gliss.* Hah! *sf in f*

Vc. simile spoken Hah! *sf*

Cb. spoken Hah! *sf*

225

Vln. I *N.* *sf in f* Sul III 6

Vln. II Sul III 6 *N.* *sf in f*

Vla. *pesante* 6

Vc. r.h.

Cb. simile

227

Molto rall. Subito a tempo (♩ = 88)

Vln. I 2/4 3 3 6 6 4/4 *sf*

Vln. II 3 3 6 6 *sf*

Vla.

Vc. simile *sf* simile *sf*

Cb. *sf* *sf*

231

Vln. I *tutti* *f*

Vln. II

Vla. *buzz pizz.** *f ben marc.*

Vc.

Cb. *f sub.* *sf*

*With left hand, hold a sheet of paper against the open strings on the finger board. The desired sound should have a buzz and some pitch.

261

Vln. I

Vln. II

Vla. *ff*

Vc. *ff*

Cb. *ff*

264

Allargando

Vln. I *sf in ff*

Vln. II *sf in ff*

Vla. *p* *sf in ff*

Vc. *p* *sf in ff*

Cb. *p* *sf in ff*

3/4

268

Vivo ♩ = 152 ca.

Vln. I **3/4**

Vln. II

Vla. *p* on the string

Vc. *p* on the string

Cb. *p*

281

div.

Vln. I *fff intenso* *p* *fff sub.*

Vln. II *fff intenso* *p* *fff sub.*

Vla. *fff intenso* *p* *fff sub.*

Vc. *fff intenso* *p* *fff sub.*

Cb.

288

Vln. I *p* *fff sub.* *p* *ff sub.*

Vln. II *p* *fff sub.* *p* *ff sub.*

Vla. *p* *fff sub.* *p* *ff sub.*

Vc. *p* *fff sub.* *p* *ff sub.*

Cb.

296

Calmando

Vln. I *p* *f sub., ma dolce assai* *unis.* *p*

Vln. II *p* *f sub., ma dolce assai* *unis.* *p*

Vla. *p* *f sub., ma dolce assai* *div.* *p*

Vc. *p* *f sub., ma dolce assai* *p*

Cb. *f ma dolce assai* *p*

302 **Largo, expansive**

Score for measures 302-307. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The tempo is **Largo, expansive**. The time signature changes from 5/4 to 2/4 to 4/4. Dynamics include *ff*, *p*, *espress.*, *mp*, *pp*, *molto espress.*, and *mf dolci. ed espress.*. The word *molto* appears at the end of each staff. A double bar line is present at the end of measure 307.

308 **Tempo, energico** ♩ = 88

Score for measures 308-313. The tempo is **Tempo, energico** with a metronome marking of ♩ = 88. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The time signature is 2/4. Dynamics include *ff ben marc.*, *pizz.*, and *sf*. The word *spoken* is written above the notes in measures 311-313, with *Hah!* written below. The word *spoken* is also written above the notes in measure 310. A double bar line is present at the end of measure 313.