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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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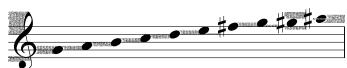
Instrumentation

Flute
Oboe
Clarinet in B \flat
Bassoon/Contrabassoon

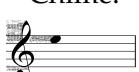
Horn in F 1
Horn in F 2
Trumpet in C
Trombone

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

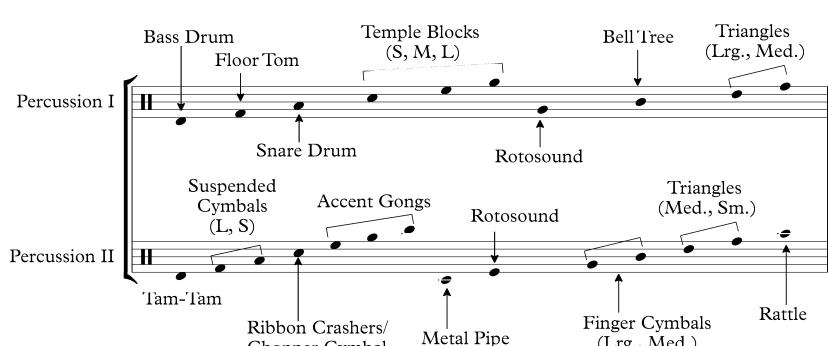
2 Violins
Viola (1)
Violoncello (1)
Double Bass (1)

* 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



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Violin Concerto No. 1

For Violin Solo and Orchestra

Kareem Roustom

I. Fragments

Intrada $\text{♩} = 58 - 63$

Flute 1 Flute 2 (Piccolo) Oboe 1 Oboe 2 (Cor Anglais) B♭ Clarinet 1 B♭ Clarinet 2 Bassoon 1 Bassoon 2 (Contrabassoon)

Horn in F 1 Horn in F 2 Trumpet in C Trombone Percussion I Percussion II Harp

Violin Solo

Intrada $\text{♩} = 58 - 63$

Violin I Violin II Viola Violoncello Contrabass

3

rubato

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1 *mf* *pp*

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. II *mp*

Hp. *mf*

rubato

Solo (1 Vln.) Asynchronous *

arco; espressivo "shargi"**

Vln. 1 *mf*

Solo (1 Vln.) Asynchronous *

arco; espressivo "shargi"**

Vln. 2 *mf*

Solo (1 Vla.) Asynchronous *

arco; espressivo "shargi"**

Vla. *mf*

Solo (1 Vcl.) Asynchronous *

arco; espressivo "shargi"**

Vlc. *p* *mf*

Cb.

* 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.

** *Shargi* 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. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn. tenuto pp

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. II Tam-Tam (beaters) pp

Hp. mf marc. sempre bas dans la cord

Vln. 1 tutti, ord., sul tasto pp

Vln. 2 tutti, ord., sul tasto pp

Vla. tutti, ord., sul tasto pp

Vlc. tutti, arco, sul tasto pp

Cb. pizz. p

9

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.

Hn. 1
Hn. 2
C Tpt.
Tbn.

Perc. I
Perc. II

Hp.

Vln. Solo

Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

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16

Fl. 1 *p* *pp*

Picc. *mp* *pp*

Ob. 1 *mp* *pp*

Ob. 2 *mp* *pp*

Cl. 1 *mp* *pp*

Cl. 2 *mp* *pp*

Bsn. 1 *mp* *pp*

Cbsn. take Bsn.

Hn. 1 *mp* *pp*

Hn. 2 *mp* *pp*

C Tpt. *mp* *pp*

Tbn. *mp* *pp*

Perc. I Crotales *p*

Perc. II

Hp. *mf* (natural) *mf*

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

Vln. 1 *pizz.* *mf*

Vln. 2 *pizz.* *mf*

Vla. *pizz.* *mf*

Vlc. *pizz.* *mf*

Cb. arco *pp*

21 7

Fl. 1

Picc.

Ob. 1 *f cresc.* *sf mf*

Ob. 2

Cl. 1 *f cresc.* *sf mf*

Cl. 2

Bsn. 1 *p*

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. I

Perc. II

Hp. *non arp.* *sf*

Vln. Solo *p* *f* *sforzando* *pizz.* *marc.* *sf* *mp*

Vln. 1 *smf*

Vln. 2 *smf*

Vla. *smf*

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

Cb. *(arco)* *smf sub.* *p*

24

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

smfp

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

con sord.

Tbn.

p *ma marc.*

Perc. I

Perc. II

Hp.

p

Vln. Solo

sfp

f

pizz.

f

Vln. 1

pizz.

p

Vln. 2

pizz.

p

(*pizz.*)

Vla.

p *ma marc.*

Vlc.

smfp

pp

Cb.

smfp

pp

29

Colla parte

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

In tempo

3

mp

Colla parte

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

In tempo

3

arco, ord.

p f p f p f p f

arco, ord.

p f p f p f p f

arco, ord.

p f p f p f p f

arco, ord.

p f p f p f p f

mp p

38

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

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

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43

Colla parte

In tempo

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

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Colla parte

In tempo

48

Colla parte

3 **2** **3**

Fl. 1 *p*

Fl. 2

Ob. 1 *p* *mf*

Ob. 2

Cl. 1 *p* *mf*

Cl. 2

Bsn. 1

Bsn. 2

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

Hn. 2

C Tpt.

Tbn.

Perc. I

Perc. II

Hp.

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

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Colla parte

3 **2** **3**

Vln. 1 *p* *f* *p* *sf*

Vln. 2 *p* *f* *p* *div.* *unis.* *p* *sf*

Vla. *pizz.* *p* *f* *p* *p* *div.* *unis.* *p* *sf*

Vcl.

Cb.

In tempo

53

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 *sf* *appass.* *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*

Vcl. *f* *mf* *f* *mf* *f* *mf* *sf*

Cb.

59

Musical score page 59. The score consists of two systems of music. The top system includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, C Trumpet, Trombone, Percussion I, Percussion II, and Bassoon Solo. The bottom system includes parts for Violin 1, Violin 2, Viola, Cello, and Double Bass. The score features dynamic markings such as *mf*, *p*, *sf*, *f*, and *meno f*. Measure 59 begins with a 4/4 time signature, followed by measures in 3/4, 2/4, 3/4, 4/4, and ends with 5/4. Measure 60 begins with a 4/4 time signature, followed by measures in 3/4, 2/4, 3/4, 4/4, and ends with 5/4.

65

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

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 *3* *3* *3* *sf* *f cresc.* *thrown bow* *6*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf* *div.*

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(♩ = ♩) ♦. = 76 - 84

68

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

6

8

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

Sm. Susp. Cym. (sn. stick)

sf naturale

ff

(♩ = ♩) ♦. = 76 - 84

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

5

6

8

sf

sf

sf

sf

unis.

71

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

98

68

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

98

68

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

73

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

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

9

8

Review is illegal

76

Musical score page 5, measures 9-10. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, C Trumpet, Trombone, Percussion I, Percussion II, Bassoon, and Violin Solo. Measure 9 starts with a dynamic of $\frac{9}{8}$. Measures 9-10 feature various dynamics including *sf*, *p*, *pp*, *mf*, *smf*, *sf*, *ff*, and *sff*. The score also includes performance instructions like "on bell" and "rim shot". Measure 10 concludes with a dynamic of $\frac{5}{4}$.

Subito meno mosso $\downarrow = 54$

div., sul tasto

Vln. 1 **9**
 Vln. 2
 Vla.
 Vlc.
 Cb.

8
 4 *mf* — *sf*
 4 *mf* — *sf*
 4 *mf* — *sf*
 13
 4 *mf* — *sf*
 13

4 *pp*
div., sul tasto
 4 *pp*
div., sul tasto
 4 *pp*
sul tasto
 4 *pp sub.*
sf
 4 *pp sub.*
sf

78

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. I

Lg. Susp. Cym.
(sft. mfts.)

Crotales

p p leggiero

Perc. II

pp

p leggiero

Vln. Solo

(8th)

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.