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DESS(O)US PARIS

for Viola and Chamber Orchestra

By
Justin Giarrusso
B.A., Ohio Wesleyan University, 2013

A Thesis
Submitted to the Faculty of the
School of Music of the University of Louisville
in Partial Fulfillment of the Requirements
for the Degree of

Master of Music in Music Composition

School of Music
University of Louisville
Louisville, Kentucky

May 2015

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A Thesis Approved on

April 30, 2015

by the following Thesis Committee:

Steve Rouse
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PROGRAM NOTE

Les Catacombes and Notre Dame de Paris: two places that hold my most vivid memories of Paris, but these two places are also inextricably related. Notre Dame de Paris was built from limestone extracted from mines beneath Paris—mines that eventually became the ossuaries known today as the Catacombes. In depleting stone from the ground, cavernous and cathedral-like spaces were created beneath Paris while a cathedral rose toward the heavens on the Île de la Cité. In a way, two cathedrals were built: one a negative image of the other above. *Dess(o)us Paris* captures the duality of these opposite cathedrals, with the first movement relating to the Catacombes, and the second to Notre Dame de Paris.

The depiction of the Catacombes draws upon their original role as limestone mines, particularly upon the gradual depletion of minerals from the earth. “130 Pas Au-Dessus” is a passacaglia, divided into five sections. In each section, the ground bass is presented in its entirety but loses a tone with each sectional repetition. In the first section there is only one repetition and one tone lost. But in the final section, five repetitions strip the ground bass down to three pitches left to echo in the cavernous space that remains.

“La Cathédrale Au-Dessous” draws from my own personal experience with Notre Dame de Paris, conveying a vague narrative. The music begins around the pavilion of the cathedral, bells ringing in the background. Tonal grounding is abandoned as the listener spirals up the unending stairs to the bell towers, eventually emerging into the exuberance and awe of Paris from above. The amazement, however, succumbs to fear after making the mistake of peering down the height of the bell tower. A sudden bout of acrophobia sends the listener in a frenzy back down the spiral staircase to the pavilion, where the music regains its composure as the last bursts of gold, orange, and crimson fade to the purples and blues of dusk.

INSTRUMENTATION

Flute (*doubling piccolo & alto flute*)

Oboe (*doubling English horn*)

B-flat Clarinet

Bassoon

F Horn

C Trumpet (*doubling B-flat piccolo trumpet, cup & harmon mutes required for C trumpet*)

Tenor Trombone (*cup mute required*)

Timpani* (4)

**also with suspended cymbal on drumhead*

2 Percussion

1: Anvil, small triangle, chimes (tubular bells), medium tam-tam (*shared with Perc. 2*)

2: Crotales (*high and low sets; with mallets and with bow*), medium tam-tam (*shared with Perc. 1*),
vibraphone (*with mallets and with bow*), bell plate (*see Performance Note*), large triangle, glockenspiel

Harp

Solo Viola

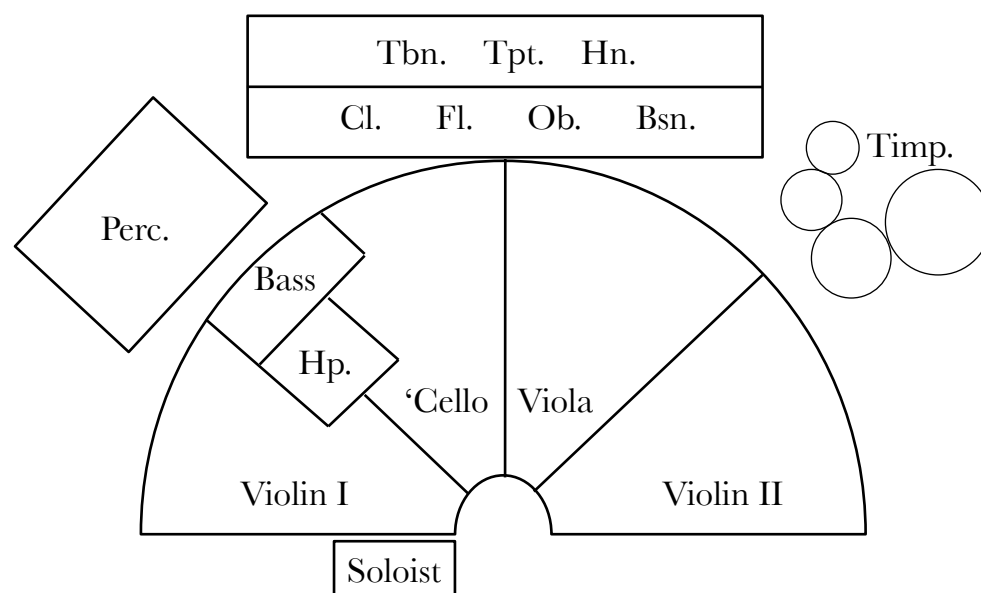
Violin I (*6 players, not to exceed 8*)

Violin II (*5 players, not to exceed 7*)

Viola (*4 players, not to exceed 6*)

Violoncello (*3 players, not to exceed 5*)

Contrabass (*2 players, not to exceed 3*)



The antiphonal arrangement of the violins is crucial to the effectiveness of the first movement and important to the stereophonic nuance of the second movement.

The score is transposed. (Piccolo sounds one octave higher than written. Harp harmonics sound one octave higher than written. Crotales and glockenspiel sound two octaves higher than written. Contrabass sounds one octave lower than written.)

Total Duration: ca. 13:00

I. 130 Pas Au-Dessus: ca. 5:30

II. La Cathédrale Au-Dessous: ca. 7:30

PERFORMANCE NOTES

Spatialization plays an important role in *Dess(o)us Paris*, so the suggested layout for the orchestra provided on the instrumentation page is critical to the stereophonic success of the whole work. If it is not possible to rearrange the entire ensemble, the antiphonal arrangement of the violins should at the very least be preserved.

This score reflects a string count of 6-5-4-3-2. Whenever staves are divided beyond *divisi a 2*, each line should be performed by a single player unless otherwise marked. The number accompanying such staves refer to individual players in seating order. Standard *divisi a 2* should be handled with the typical outside/inside division, (unless otherwise noted); a player without a stand partner in sections with odd numbers should play the outside of the *divisi*.

All artificial harmonics should be played *senza vibrato*.

Harmonic trills in the strings are achieved by “trilling” the touched finger of an artificial harmonic rapidly enough to create a timbral trill-effect. The lower note will not sound; there will be a haze of the octave between the harmonic tone and fingered note, and the artificial harmonic should sound near-continuously.

The dynamic marking “*n*” represents *niente*. While not all instruments are capable of achieving true *niente*, players should strive to come as close as their instruments will allow.

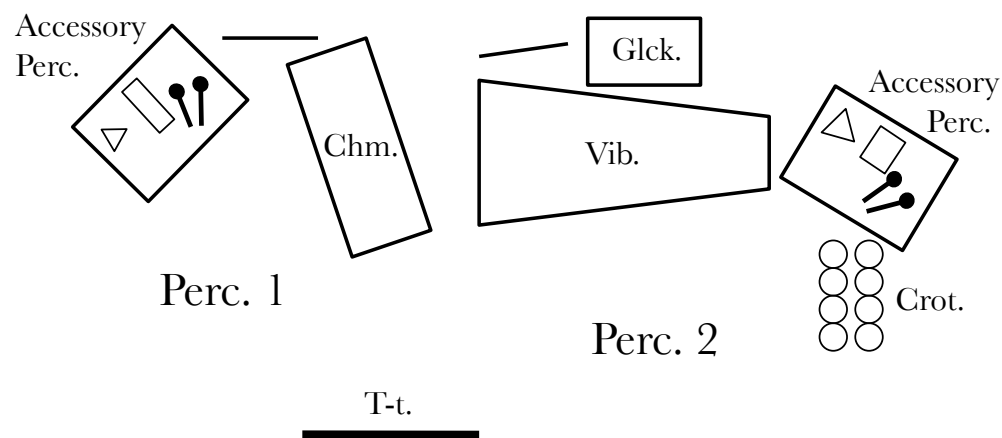
In the brass, the indication “air sound” accompanied by diamond noteheads calls for the performer to blow air through the instrument without producing the tone that occurs from buzzing the lips.

In the harp, the top pitch in all rolled chords should arrive “in time.”

Percussion and harp should be allowed to ring *sempre* unless otherwise noted by text, pedaling (in vibraphone and chimes), etc.

The Percussion 2 part calls for bell plate. It should be tuned to an E-flat (preferred) or a B-flat. If a bell plate at either of these pitches is not available, a *pianissimo* roll on tam-tam is an acceptable substitution so long as the higher overtones are avoided.

The following percussion set-up is recommended for ease of sharing the tam-tam and for ease of Percussion 2 to transition between various mallet instruments. Changes may be made to suit the preferences of individual performers.



Dess(o)us Paris

Transposed Score

I. 130 Pas Au-Dessous

Justin Giarrusso

Atmospheric (♩ = 52)

2 3 4 5 6 7 rit.-----

Piccolo

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in C

Trombone

Timpani

Percussion 1

Percussion 2

Harp

Solo Viola

Violin I (6 players)

Violin II (5 players)

Viola (4 players)

Violoncello (3 players)

gli altri

Contrabass (2 players)

Meno mosso (♩ = 46)

14

8 9 10 11 12 13

Picc. *f* to Flute *p* *n* *pp* *n*

Ob.

B♭ Cl. *f*

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc. 1 Anvil metal hammer *f*

Perc. 2 (Crot.) arco *p* *mp*

Hp. *p* *pp*

Solo Vla. *p* *n* *n*

Meno mosso (♩ = 46)

14

8 9 10 11 12 13

Vln. I 1,3,5 *f* tutti, pizz. *pp*

Vln. I 2,4,6 *f* tutti, pizz. *pp*

Vln. II *f* tutti pizz. *pp* *pp*

Vla. *f* tutti, pizz. *pp*

Vc. 1 *f* sul tasto *n* *pp floating*

Vc. 2 *f* *n* *pp floating* one player sul tasto

Vc. 3 *f* *n* *pp floating* one player sul tasto

Cb. 1 *f* *pp floating* one player sul tasto

Cb. 2

15 16 17 18 19 20

Fl. *n* < *p* > *n* *pp* < *n* *pp* < *n* *p* < *n*

Ob.

B♭ Cl. *n* < *p* > *n* *pp* < *n* *pp* < *n* *pp* < *n*

Bsn.

Hn. ord., stopped + + + open *ppp* < *pp*

C Tpt.

Tbn.

Timp. soft mallets let ring *sempre* (unless otherwise noted) *n* < *pp* > *n*

Perc. 1

Perc. 2 *Vibraphone* (motor off) arco *p* < *mp* *Crotales* brass mallets *p* *Vibraphone* (motor off) med. yarn mallets *p* < *pp*

Hp. *pp* < *p* to the fore *p* *pp*

Solo Vla. *p* < *mf* > *mp* *D: C# B | E♭ F# G A* *B#*

15 16 17 18 19 20

Vln. I 1 *n* < *p* > *n* arco *pp* floating one player *pizz.* *pp* floating

gli altri *n* < *p* > *n* div. unis. *pp*

Vln. II 1 *pp* one player arco, sul tasto *pp* floating one player arco, sul tasto *pp* floating one player arco, sul tasto *pp* floating one player arco, sul tasto *pp* floating

Vla. 1 *pp* floating one player arco, sul tasto *pp* floating one player arco, sul tasto *pp* floating one player arco, sul tasto *pp* floating

2 *pp* floating one player arco, sul tasto *pp* floating one player arco, sul tasto *pp* floating one player arco, sul tasto *pp* floating

3 *pp* floating one player arco, sul tasto *pp* floating one player arco, sul tasto *pp* floating one player arco, sul tasto *pp* floating

4 *pp* floating one player arco, sul tasto *pp* floating one player arco, sul tasto *pp* floating one player arco, sul tasto *pp* floating

Vc. 2 1 *pp* floating one player arco, sul tasto *pp* floating one player arco, sul tasto *pp* floating one player arco, sul tasto *pp* floating

3

Cb. 1 *pp* floating one player arco, sul tasto *pp* floating one player arco, sul tasto *pp* floating one player arco, sul tasto *pp* floating

2

Fl. *p distant* 3

Ob.

B♭ Cl. *p* *n* *pp* *p distant* 3

Bsn.

Hn.

C Tpt.

Tbn.

Timp. *n*

Perc. 1

Perc. 2 (Vib.) (Xeo.)

Hp. *pp* 3

Solo Vla. B# E:

21 22 23 24 25 26

1 *pp distant* 3

2 *pp distant* 3 *one player arco* 3

3 *pp distant* 3

gli altri

Vln. II *pp* *solo arco* *pp* *solo arco* *pp* *arco tutti, unis.* *pp* *arco tutti, unis.*

1

2

3

4

Vla. *un.* *pizz.* *pp* *pp* *arco tutti, unis.*

Vc. *un.* *pp* *pp*

1

2 *one player sul tasto* *pp floating*

27 28 29 30

Fl. *mp* *p* *pp* *mp* *p*

Ob.

B♭ Cl.

Bsn. *mp* *pp*

Hn. *p* *pp* *p* *pp* *p* *pp* *mp* *pp*

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

Tbn. *p* *pp*

Timp. *p*

Perc. 1 Sm. Triangle tri. beater

Perc. 2 *mp* *pp* *mp* *p* *pp* *p*

Vibraphone (motor off) med. yarn mallets

Glockenspiel let ring *sempre* (unless otherwise noted) brass mallets

Hp. *mf* *p* *pp* *p*

Solo Vla. *p* *molto legato* *mf*

27 28 29 30

1 *pp* *mp* *gently expressive* tutti, unis.

2 *pp* *mp* *gently expressive* tutti, unis.

3 *pp* *mp* *gently expressive* tutti, unis.

gli altri *pp* *mp* *gently expressive* tutti, unis.

Vln. II *mp* *gently expressive* tutti, unis.

Vla. *mp* *gently expressive*

Vc. *mp* *gently expressive*

Cb. *mp*

31 Più mosso (♩ = 60)

32 33 34 35 36 37

Fl. *mf* *pp* *pp* (triplets)

Ob. *mf* *pp* to E. Hn.

B♭ Cl. *mf* *pp* *n* *mp* *n*

Bsn.

Hn. stopped *mp*

C Tpt. cup mute *pp* *mf* *pp* *mf* *pp* *mf* *mp*

Tbn. *mp* *p* sotto voce

Timp. I: E♭, II: A♭, III: B♭, IV: F *n* *mp* *n* *mp*

Perc. 1 Sm. Triangle tri. beater *mf*

Perc. 2 (Glock.) *mf* Vibraphone (motor off) med. yarn mallets *mf* Glockenspiel brass mallets *p* *mf* *p* Crotales brass mallets *mf*

Hp. *mf* *p* *f* *p*

Solo Vla. *p* *mf* (triplets)

31 Più mosso (♩ = 60)

Vln. I *p* *mf* *p* *p* *mf* *p* *p* *mf* *p* *pp* (triplets) div. molto sul pont. pizz., unis. div. arco, nat.

Vln. II *p* *mf* *p* *p* *mf* *p* *p* *mf* *p* *p* *mf* (triplets) div. molto sul pont. pizz., unis.

Vla. *mp*

Vc. *mp*

Cb. *mf* pizz.

D# C# B# | E# F# G A#

This page of a musical score covers measures 38 to 42. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 38-39 are marked *mp*. Measure 40 is marked *pp*. Measure 41 is marked *pp*. Measure 42 is marked *mf*.
- Oboe (Ob.):** Measure 42 is marked *pp*.
- English Horn:** Measure 42 is marked *mf*.
- B♭ Clarinet (B♭ Cl.):** Measures 38-39 are marked *pp* and *mp*. Measure 40 is marked *pp*. Measure 41 is marked *pp*. Measure 42 is marked *mf*.
- Bassoon (Bsn.):** Measure 42 is marked *pp*.
- Horn (Hn.):** Measure 42 is marked *pp*. The instruction *p sotto voce* is present.
- Trumpet (C Tpt.):** Measure 42 is marked *pp*.
- Trombone (Tbn.):** Measure 42 is marked *pp*.
- Timpani (Timp.):** Measure 42 is marked *pp*.
- Percussion 1 (Perc. 1):** No notation.
- Percussion 2 (Perc. 2):** No notation.
- Harp (Hp.):** Measure 41 is marked *mp*. Measure 42 is marked *pp* and *mp*.
- Solo Viola (Solo Vla.):** Measure 38 is marked *f*. Measure 40 is marked *mf*. Measure 41 is marked *mf*. Measure 42 is marked *mf*. Includes *gliss.* markings.
- Violin I (Vln. I):** Measures 38-39 are marked *pp*. Measure 40 is marked *pp*. Measure 41 is marked *p distant*. Measure 42 is marked *p distant*. Includes *arco, nat.* and *gliss.* markings.
- Violin II (Vln. II):** Measures 38-39 are marked *pp*. Measure 40 is marked *p*. Measure 41 is marked *p distant*. Measure 42 is marked *p distant*. Includes *arco, nat.* and *gliss.* markings.
- Viola (Vla.):** Measures 38-39 are marked *pp*. Measure 40 is marked *p distant*. Measure 41 is marked *p distant*. Measure 42 is marked *p distant*. Includes *gliss.* and *glissando* markings.
- Violoncello (Vc.):** Measures 38-39 are marked *pp*. Measure 40 is marked *pp*. Measure 41 is marked *pp*. Measure 42 is marked *pp*. Includes *pizz.* marking.
- Double Bass (Cb.):** Measure 38 is marked *mp*. Measure 40 is marked *mp*. Measure 41 is marked *mp*. Measure 42 is marked *mp*.

43 44 45 46 47

Fl. *pp* *p*

E. Hn. *pp* *p* to Oboe

B♭ Cl. *pp* *p*

Bsn. *pp* *p*

Hn.

C Tpt.

Tbn.

Timp.

Perc. 1

Perc. 2

Hp. *pp* *mp*

Solo Vla. *pp* *p* *mf*

43 44 45 46 47

Vln. I 1 *pp*

2 *pp*

3 *pp*

4 *pp*

5 *pp*

6 *pp*

Vln. II

Vla. 1 *pp* *pp* *p*

2 *pp* *pp* *p*

3 *pp* *pp* *p*

4 *pp* *pp* *p*

Vc. 1 *pp* *mp*

2 *pp* *mp* arco

3

Cb.

Meno mosso (♩ = 56)

48 49 50 51 52 53 54

Fl. *pp* *p* *n* to Alto Flute

Ob. *pp* *p* *sotto voce*

B♭ Cl. *pp* *p*

Bsn. *p*

Hn.

C Tpt.

Tbn.

Timp.

Perc. 1

Perc. 2

Hp. *mp*

Solo Vla. *pp*

Meno mosso (♩ = 56)

48 49 50 51 52 53 54

Vln. I 1 *pp* *p*

Vln. I 2 *pp* *p*

Vln. I 3 *pp* *p*

Vln. I 4 *pp* *p*

gli altri

Vln. II 1 *n* *p*

Vln. II 2 *n* *p*

Vln. II 3 *n* *p*

Vln. II 4 *n* *p*

Vc. 1 *n* *p*

Vc. 2 *n* *p*

Vc. 3 *p*

Cb. 1 *arco* *mp* *arco* *p*

Cb. 2 *p*

55 56 57 58 59

Fl. — — — — —

Ob. — — — — —

B♭ Cl. *n* — — — — —

Bsn. — — — — —

Hn. — — — — —

C Tpt. — — — — —

Tbn. — — — — —

Timp. — — — — —

Perc. 1 — — — — —

Perc. 2 — — — — —

Hp. — — — — — *mp*

Solo Vla. *n* — *mp* — *mf* — — — — —

55 56 57 58 59

1 — — — — — *n*

2 — — — — — *n*

Vln. I 3 — — — — —

4 — — — — —

gli altri — — — — —

Vln. II — — — — —

1 — — — — —

2 — — — — —

Vla. 3 — — — — —

4 — — — — —

1 — — — — —

Vc. 2 — — — — —

3 — — — — —

1 — — — — —

Cb. 2 — — — — —

Murmuring (♩ = 52)

60 61 62 63 64 65 66

A. Fl. *p* *pp* *p*

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc. 1

Perc. 2

Hp. *p*

Solo Vla. *pp* *p* *mp* *p*

Murmuring (♩ = 52)

60 61 62 63 64 65 66

1 *p* *n* *pp* *con sord.*

2 *p* *n* *pp* *con sord.*

3 *n* *p* *n* *pp* *con sord.*

4 *n* *p* *n* *pp* *con sord.*

5 *n* *p* *n* *pp* *con sord.*

6 *n* *p* *n* *pp* *con sord.*

1 *p* *pp* *con sord.*

2 *p* *pp* *con sord.*

Vln. II 3 *p* *pp* *con sord.*

4 *p* *pp* *con sord.*

5 *p* *pp* *con sord.*

1 *pp* *con sord.*

2 *pp* *con sord.*

3 *pp* *con sord.*

4 *pp* *con sord.*

1 *pp* *con sord.*

Vc. 2 *pp* *con sord.*

3 *pp* *con sord.*

1 *pp*

2 *pp*

Cb. *pp*

This page of a musical score covers measures 67 through 73. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes parts for A. Fl., Ob., B♭ Cl., Bsn., Hn., C Tpt., and Tbn. The percussion section includes Timp., Perc. 1, and Perc. 2. The keyboard section includes Hp. The string section includes Solo Vla., Vln. I (5 parts), Vln. II (5 parts), Vla. (4 parts), Vc. 2 (3 parts), and Cb. (2 parts). The score features various musical notations such as dynamics (p, mp, pp, n), articulation (accents), and performance directions (rit.). Measure 72 is marked with a *rit.* instruction. The key signature has one sharp (F#) and the time signature is 4/4.

II. La Cathédrale Au-Dessus

Warm (♩ = 92)

Alto Flute 2 3 4 5 6 7 8 flutter

Alto Flute *p* *n*

Oboe *tr* (timb.) *slow --- fast --- slow* (ord.)

Clarinet in B \flat *p* *n*

Bassoon *p* *n*

Horn in F *p* *f* *p* air sound

Trumpet in C *p* *f* *p* air sound

Trombone *p* *f* *p* air sound

Timpani initial tuning soft mallets *pp* *mf* *pp*

Percussion 1 Chimes felt hammers *p* *mf* Med. Tam-Tam let ring *sempre* (unless otherwise noted)

Percussion 2 Bell Plate (E \flat or B \flat *) soft mallets let ring *sempre* (unless otherwise noted) *p* *mf* Vibraphone arco *mf*

Harp *p* *pp* *mp* *pp* *mf* ⊕

D \flat C \flat B \flat | E \flat F G A \flat B \flat

Solo Viola

Warm (♩ = 92) senza sord. 2 3 4 5 6 7 8

Violin I (div.) *p* *mf* senza sord. arco

Violin II *p* *mf* senza sord. *v*

Viola (div.) *p* *mf* senza sord. *v*

Violoncello *mp* *p* *mf* *n* senza sord. solo, pizz. tutti, arco

Contrabass *p* *mf*

9 10 non. vib. 11 12 13 14 15 16

A. Fl. *p* > *pp* *pp* *n*

Ob.

B♭ Cl. *pp* *n*

Bsn.

Hn. *pp* ord. stopped + + 3 + +

C Tpt.

Tbn. *p* *pp* ord., cup mute

Timp. *mf* II: A♭ *pp*

Perc. 1 Chimes felt hammers *mf* *mf*

Perc. 2 L.g. Triangle tri. beater let ring *sempre* (unless otherwise noted) *mf*

Hp.

Solo Vla.

9 10 11 12 13 14 (poco a poco meno vib.) ord. 15 16

Vln. I *n* *n* sul tasto *pp* *pp* ord. vib. non. vib.

Vln. II (div.) *n* *n* sul tasto *pp* *pp* sul tasto non. vib. *pp* sul tasto non. vib. *pp* *pp* ord. vib.

Vla. *fp* *fp* *fp* *fp* *fp* *fp* (poco a poco meno vib.) ord.

Vc. *fp* *fp* *fp* *fp* *fp*

Cb. (2 sole) *p* < *mf* *p* one player *p* < *mf* *p* *p* < *mf* *p*

17 18 19 **20** $\text{♩} = 68 (\text{♩} = 136)$ 21 22

rit.-----a tempo

Flute
ord. vib. *pp*

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.
ord., cup mute *pp*

Tbn.

Timp.
Sus. Cymb. on Timp. II
tuning ped: *pp* *glissando* *mp* *n*
Timp. II senza Sus. Cymb.
I: E₂, II: A₂

Perc. 1
(Xeo.)

Perc. 2
Glockenspiel
brass mallets *p* *mf*
let ring *sempre* (unless otherwise noted)
Vibraphone
med. yarn mallets *mf* *p*
(Xeo.)

Hp.
p *mf*
C₄

Solo Vla.

17 18 19 **20** $\text{♩} = 68 (\text{♩} = 136)$ 21 22

rit.-----a tempo

2 violins
nat., ord. vib.

Vln. I

2 violins (outside)
nat., ord. vib. *pp*

Vln. II

2 violins (inside)
nat., ord. vib. *pp*

Vla.
(div.)
-- non. vib. *n*
-- non. vib. *pp*
ord. vib. *pp*

Vc.
n
mf *pp* *mp > pp*

Cb.
pp *mp* *pp*

23 24 25 26

Fl. *p* *pp* *p* *pp* *pp* *mp*

Ob. *pp* *p* *pp*

B♭ Cl. *pp* *mp*

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc. 1 (Chm.) (Vib.)

Perc. 2 *mf* *mp* *mf*

Glockenspiel brass mallets

Vibraphone med. yarn mallets

Hp. *mf*

Solo Vla. non vib. ord. vib.

23 24 25 26

Vln. I *p* *n* *pp* *mp* *mf*

2 violins (outside)

2 violins (inside)

Vln. II *p* *n* *mp* *mf*

Vla. *mp* *mf*

Vc. unis. pizz. *p*

Cb. *pp* *mf* *pp*

Musical score for measures 27-29, featuring various instruments including Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Timp, Percussion, Harp, Violin, Viola, Violoncello, and Contrabass.

Fl. *pp* *mf*

Ob. *pp* *mf* *molto legato*

B♭ Cl. *pp* *pp* *mf*

Bsn. *mf* *molto legato*

Hn. *mf* *molto legato* *p*

C Tpt.

Tbn.

Timp. *mp* *pp* II: G

Perc. 1

Perc. 2 *Glockenspiel* brass mallets *mf* *Vibraphone* med. yarn mallets *pp* *mf*

Hp. *pp* *mp*

G♭

Solo Vla.

Vln. I *mp* *mf* *mp*

Vln. II *mp* *mf* *mp*

Vla. *mp* *pp* *pp* *mp*

Vc. *p* *arco* *pp* *mp*

Cb. *pizz.* *arco* *p* *pp* *mp* *pp*

30 31 32 33

Fl. *mf* *f* *pp*

Ob. *f* *pp*

B♭ Cl. *mf* *f* *pp*

Bsn. *f* *pp*

Hn.

C Tpt.

Tbn.

Timp. *n* *p*

Perc. 1

Perc. 2 (Vib.) (Xeo.) 6 6 6 6 6 6

Hp. 6 6 6 E: G#

Solo Vla. *pp*

Vln. I 30 31 32 33 *fp* *f* *p* *div.*

Vln. II *fp* *f* *p*

Vla. 6 6 6 *fp* *f* *p*

Vc. 6 6 6 *fp* *non cresc.* (non trem.)

Cb. *p* *fp* *non cresc.* (non trem.)

This musical score page covers measures 34 through 38. The instruments and parts are as follows:

- Flute (Fl.):** Measures 36-37 feature a melodic line with dynamics *mf*, *f*, and *mf*. Measure 38 has a sustained note with *mf* dynamics.
- Oboe (Ob.):** Measure 38 has a sustained note with *mf* dynamics.
- Bassoon (Bsn.):** Rests throughout.
- Horn (Hn.):** Rests throughout.
- Trumpet (C Tpt.):** Rests throughout.
- Tuba (Tbn.):** Rests throughout.
- Timpani (Timp.):** Measure 34 has a roll with *n* dynamics.
- Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2):** Rests throughout.
- Harpsichord (Hp.):** Rests throughout.
- Solo Viola (Solo Vla.):** Features a complex melodic line with triplets and dynamics *f*.
- Violin I (Vln. I) and Violin II (Vln. II):** Measures 36-37 have a *pp* to *ff* crescendo with *div.* (divisi) markings. Measure 37 has *mp* dynamics and *unis.* (unison) markings.
- Viola (Vla.):** Measures 36-37 have a *pp* to *ff* crescendo with *div.* markings. Measure 37 has *mp* dynamics and *unis.* markings.
- Violoncello (Vc.) and Contrabass (Cb.):** Rests throughout.

39 40 41 42 43

Fl. *p* *f* *mf* *f* *mf*

Ob. 3

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Solo Vla. 3

Vln. I *pp* *ff* *pp* *ff* div.

Vln. II *pp* *ff* *pp* *ff*

Vla. *pp* *ff* *pp* *ff* div.

Vc.

Cb.

44

Fl. *mf* 45 46 47 48

Ob. *mf*

B♭ Cl. *pp* < *f* *mf*

Bsn. *mf*

Hn.

C Tpt.

Tbn.

Timp.

Perc. 1

Perc. 2

Hp. *f* to the fore
D: C B: | E F# G A♭

Solo Vla.

44

Vln. I *pp* < *ff* *pp* < *ff* *p* < *f* > *p* *pp* < *ff*

Vln. II *pp* < *ff* *pp* < *ff* *pp* < *ff* *pp* < *ff*

Vla. *p* < *f* > *p* *pp* < *ff* *pp* < *ff*

Vc. *pp* < *mf*

Cb.

45 46 47 48

div. unis. molto sul pont. nat. div. unis. molto sul pont. nat. div.

This page of a musical score covers measures 49 through 53. The score is arranged in a system with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tbn.). The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The keyboard section includes Harp (Hp.) and Solo Viola (Solo Vla.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 49-53 are in 3/4 time. The woodwinds (Fl., Ob., B♭ Cl.) feature melodic lines with triplets and dynamic markings of *mf* and *p*. The strings play a rhythmic accompaniment with dynamic markings of *pp* and *ff*. The harp provides accompaniment with dynamic markings of *mf*. The cello and contrabass have dynamic markings of *p*, *mf*, and *f*. The solo viola part is silent.

54

55 56 57 58 59 60

Fl. *pp*

Ob. *pp*

B♭ Cl. *pp*

Bsn.

Hn.

C Tpt.

Tbn.

Timp. *pp*

Perc. 1

Perc. 2

Hp. *f*

Solo Vla. *pp* *mp*

54

55 56 57 58 59 60

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *p* *n*

Cb.

Detailed description of the musical score: The score is for measures 54 through 60. It features a variety of instruments including Flute, Oboe, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Timpani, Percussion 1 and 2, Harp, Solo Viola, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one flat (B-flat major or D minor), and the time signature changes from 3/4 to 4/4 at measure 55 and back to 3/4 at measure 56. The Solo Viola part is particularly prominent, featuring a melodic line with triplets and a dynamic shift from *pp* to *mp*. The strings provide a steady accompaniment, with the Violins playing fortissimo (*ff*) and the Cello/Double Bass playing piano (*p*) with a crescendo to *n* (normal) at the end of the passage.

61 62 63 64 65 66

Fl. *mf* *p* *fp* *mf*³

Ob. *mf*

B♭ Cl. *mf* *p*

Bsn. *mf*

Hn. *mf* *p*

C Tpt. open *mf*

Tbn.

Timp. *mf*

Perc. 1

Perc. 2 *p* *mf*
Vibraphone med. yarn mallets
Ped.

Hp. *f*

Solo Vla. *f* *fp* *f* *mp*³

Vln. I *p* *f* *p* *mf* pizz.

Vln. II *p* *f*

Vla. *p* *fp* *mf* molto sul pont.

Vc. *mf* *p* *mf* pizz.

Cb. *mf* *p*

67 68 69 70 71

Fl. *pp*

Ob.

B♭ Cl. *p* *fp* *p*

Bsn. *p* *fp* *p*

Hn.

C Tpt.

Tbn.

Timp.

Perc. 1

Perc. 2
(*Reo.*)

Hp.

Solo Vla. *f* *mp* *f* *mp*

Vln. I

Vln. II

Vla.

Vc. *pizz.* *p* *mf*

Cb.

Detailed description: This page of a musical score covers measures 67 to 71. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), Solo Violoncello (Solo Vla.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 2/4 time, with a key signature of one flat (Bb). Measure 67 features a triplet of eighth notes in the Flute and Bass Clarinet parts. Measure 68 shows a triplet of eighth notes in the Solo Violoncello part. Measure 69 continues the Solo Violoncello part with a triplet of eighth notes. Measure 70 shows a triplet of eighth notes in the Solo Violoncello part and a triplet of eighth notes in the Violoncello part. Measure 71 features a triplet of eighth notes in the Solo Violoncello part and a triplet of eighth notes in the Violoncello part. Dynamics include *pp*, *p*, *fp*, *f*, *mp*, and *pizz.*. The Solo Violoncello part has a dynamic range from *f* to *mp*. The Violoncello part has a dynamic range from *p* to *mf*. The Flute part has a dynamic of *pp*. The Bass Clarinet part has dynamics of *p*, *fp*, and *p*. The Bassoon part has dynamics of *p*, *fp*, and *p*. The Percussion 2 part has a dynamic of *Reo.*. The Solo Violoncello part has a dynamic of *f* and *mp*. The Violoncello part has a dynamic of *p* and *mf*. The Flute part has a dynamic of *pp*. The Bass Clarinet part has dynamics of *p*, *fp*, and *p*. The Bassoon part has dynamics of *p*, *fp*, and *p*. The Percussion 2 part has a dynamic of *Reo.*. The Solo Violoncello part has a dynamic of *f* and *mp*. The Violoncello part has a dynamic of *p* and *mf*.

This page of a musical score covers measures 72 through 75. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), and Trombone (Tbn.). The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The keyboard section includes Harp (Hp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 72: Flute, B♭ Clarinet, and Bassoon play a melody marked *f*. The Solo Viola part begins with a triplet of eighth notes marked *f*. Other instruments are silent.

Measure 73: Flute, B♭ Clarinet, and Bassoon play a melody marked *pp*. The Solo Viola part continues with a triplet of eighth notes marked *f*. Other instruments are silent.

Measure 74: Flute, B♭ Clarinet, and Bassoon play a melody marked *pp*. The Solo Viola part continues with a triplet of eighth notes marked *f*. Other instruments are silent.

Measure 75: Flute, B♭ Clarinet, and Bassoon play a melody marked *pp*. The Solo Viola part continues with a triplet of eighth notes marked *f*. Other instruments are silent.

76 77 78 79 80 81 82 83 84 85 86

Fl. *fp* *pp* *mf* *pp*

Ob. *pp* *mf* *pp*

B♭ Cl. *fp* *pp* *pp* *mf* *pp*

Bsn. *fp* *pp*

Hn.

C Tpt.

Tbn. *pp*

Timp.

Perc. 1 Med. Tam-Tam *pp*

Perc. 2 *mp*

Hp.

Solo Vla. *f* *p* *mp*

Vln. I (div.) *pp* *f* *pp* *f* *pp* *f* *pp* *pp* unis.

Vln. II (div.) *pp* *f* *pp* *f* *pp* *f* *pp* *pp* unis.

Vla. (div.) *pp* *f* *pp* *f* *pp* *f* *pp* *pp* unis.

Vc. *pp* *f* *pp* *f* *pp* *f* *pp* *pp* unis.

Cb. 1 *p* *f* *p* *f* *p* *f* *p* *pp* unis.

Cb. 2 *p* *f* *p* *f* *p* *f* *p* *pp* unis.

p *f* *p* *f* *p* *f* *p* *pp*

87 88 89 90 91 92 93 94 95

Fl. *p* *mp*

Ob. *p* *mp*

B♭ Cl. *p* *mp*

Bsn.

Hn. *mf* *mp* *mp* *pp*

C Tpt. *mf* *mp* *mp* *pp*

Tbn. *mf* *mp* *mp* *pp*

Timp.

Perc. 1 (T-t) *mf*

Perc. 2

Hp.

Solo Vla. *p* *mf*

Vln. I (unis.) *ff* *f* *f* *p* *pp*

Vln. II (unis.) *ff* *f* *f* *p* *pp*

Vla. (unis.) *ff* *f* *f* *p* *pp*

Vc. (unis.) *ff* *f* *f* *pp* *pp*

Cb. (unis.) *ff* *f* *f* *pp*

This musical score page covers measures 96 to 100. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 96-97: *p*. Measure 98: *n*. Measure 99: *mf*. Measure 100: *mf*. Includes triplets and slurs.
- Oboe (Ob.):** Measures 96-97: *p*. Measure 98: *n*. Measure 99: *mf*. Measure 100: *mf*.
- Bass Clarinet (B♭ Cl.):** Measures 96-97: *p*. Measure 98: *n*. Measure 99: *mf*. Measure 100: *mf*.
- Bassoon (Bsn.):** Measures 96-97: *pp*. Measure 98: *f*. Measure 99: *f*. Measure 100: *mf*.
- Horn (Hn.):** Rests throughout.
- Trumpet (C Tpt.):** Rests throughout.
- Trombone (Tbn.):** Rests throughout.
- Timpani (Timp.):** Measure 99: *mp*. Measure 100: *mp*.
- Percussion 1 (Perc. 1):** Rests throughout.
- Percussion 2 (Perc. 2):** Rests throughout.
- Harpsichord (Hp.):** Measures 96-97: *f*. Measure 98: *f*. Measure 99: *f*. Measure 100: *f*.
- Solo Violin (Solo Vla.):** Measures 96-97: *p*. Measure 98: *mf*. Measure 99: *mf*. Measure 100: *mf*. Includes triplets and slurs.
- Violin I (Vln. I):** Measures 96-97: *p*. Measure 98: *pizz.*, *p*. Measure 99: *mf*. Measure 100: *mf*.
- Violin II (Vln. II):** Measures 96-97: *p*. Measure 98: *pizz.*, *p*. Measure 99: *mf*. Measure 100: *mf*.
- Viola (Vla.):** Measures 96-97: *mp*. Measure 98: *mp*. Measure 99: *mp*. Measure 100: *mp*.
- Violoncello (Vc.):** Measures 96-97: *mp*. Measure 98: *mp*. Measure 99: *mp*. Measure 100: *mp*.
- Double Bass (Cb.):** Measures 96-97: *pp*. Measure 98: *pp*. Measure 99: *mp*. Measure 100: *mp*.

101 102 103 104 105 106

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Solo Vla.

Vln. I *mp* arco sul tasto

Vln. II *mp* arco sul tasto

Vla. 3

Vc.

Cb.

Detailed description: This page of a musical score covers measures 101 to 106. The woodwind section (Flute, Oboe, Bass Clarinet, Bassoon) features melodic lines with triplets and a mezzo-forte (*mf*) dynamic. The string section (Violins I and II, Viola, Violoncello, Contrabasso) provides harmonic support, with Violins I and II playing a sustained note with a mezzo-piano (*mp*) dynamic and a 'sul tasto' (arco) instruction. The Solo Violin part is highly rhythmic, consisting of continuous triplet patterns. Percussion and other instruments (Horn, Trumpet, Trombone, Timpani, Piano) are present but have rests in these measures.

107 *mf* 108 109 110

Fl.

Ob. *to E.Hn.*

B♭ Cl.

Bsn.

Hn. *mf*

C Tpt.

Tbn.

Timp. *pp*

Perc. 1

Perc. 2 *Med. Sus. Cymb. let ring sempre soft mallets (unless otherwise noted) pp*

Hp.

Solo Vla.

Vln. I 107 108 poco a poco meno sul tasto----- 109 nat. 110 *f*

Vln. II poco a poco meno sul tasto----- nat. *f*

Vla. *f*

Vc. *mf* *f*

Cb.

111 112 113

Fl. *f*

Ob.

B♭ Cl. *f*

Bsn. *f*

Hn. *f* *mp* *p*

C Tpt.

Tbn.

Timp.

Perc. 1 *mf*
Chimes
felt hammers

Perc. 2 *mf*

Hp. *ff*
D C B♭ | E♭ F G A♭

Solo Vla. *ff*

Vln. I *pp* *f*

Vln. II *pp* *f*

Vla. *pp* *f*

Vc. *p*

Cb. (non trem.) *pp* *f* *pp* *f* *p*

Detailed description: This page of a musical score covers measures 111, 112, and 113. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), and Horn (Hn.). The brass section includes Trumpet in C (C Tpt.) and Trombone (Tbn.). The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1) with Chimes and felt hammers, and Percussion 2 (Perc. 2). The piano (Hp.) part features a forte (ff) chord in measure 111 and a tremolo effect in measures 112 and 113. The string section includes Solo Viola (Solo Vla.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is marked with various dynamics such as fortissimo (ff), forte (f), mezzo-forte (mf), mezzo-piano (mp), piano (p), and pianissimo (pp). Measure numbers 111, 112, and 113 are indicated at the top of the page.

114 to Piccolo 115 116 117

Fl. *mf* *p*

Ob.

B♭ Cl. *mf* *p*

Bsn. *mf* *p* *f*

Hn.

C Tpt. harmon mute (stem removed) *f* *mf* *mp*

Tbn.

Timp.

Perc. 1 (Ceo.) *mf*

Perc. 2 Glockenspiel brass mallets *mf*

Hp. A[♯] A^b

Solo Vla.

Vln. I 114 115 116 117

Vln. II 114 115 116 117

Vla. 114 115 116 117

Vc.

Cb. (non trem.) *pp* *f* *p*

poco rit. ----- Bright (♩ = 120)

118 119 120 121

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc. 1 (Chm.)

Perc. 2 (Glock.)

Hp.

Solo Vla.

poco rit. ----- Bright (♩ = 120)

118 119 120 121

Vln. I

Vln. II

Vla.

Vc.

Cb.

f sempre

pp

122 123 124 Piccolo 125

Fl. *mp* *f*

E. Hn. *mp* *f* *mp*

B♭ Cl. *mp* *f* *mp*

Bsn. *mf* *p*

Hn. *p* *mp*

C Tpt. open *p*

Tbn. *p* *mp*

Timp. II: A *mf*

Perc. 1 (Xeo.)

Perc. 2 *mf* *p* *mf*

Hp.

Solo Vla.

Vln. I *mp* *f* *sempre* off the string

Vln. II *f* *sempre* off the string

Vla. *f* *sempre* off the string

Vc. off the string

Cb. *f* *sempre*

126 127 128

Picc. *mp* *f* ⁶
to Oboe

E. Hn. *mp* *f* *mp*

B \flat Cl. *f* ³

Bsn.

Hn. *p* *p* ³ *mf* ³ ³ ³ ³

C Tpt. *mp* to B \flat Picc. Tpt.

Tbn. *p* *p* *mf*

Timp.

Perc. 1 (Chm.)
(Xeo.)

Perc. 2 (Glek.) ⁵
p *mf*

Hp. *f*
E \flat

Solo Vla.

Vln. I ³ ³ ³ ³ 127 ³ ³ ³ ³ 128 ³ ³ ³ ³

Vln. II ³ ³ ³ ³ 127 ³ ³ ³ ³ 128 ³ ³ ³ ³

Vla. ³ ³ ³ ³ 127 ³ ³ ³ ³ 128 ³ ³ ³ ³

Vc. ³ ³ ³ ³ 127 ³ ³ ³ ³ 128 ³ ³ ³ ³

Cb. *legato*

129 to Flute 130 131

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Solo Vla.

Vln. I (div.)

Vln. II (div.)

Vla.

Vc.

Cb.

mp

p

Piccolo Trumpet in B♭

mf solo, molto legato

pp

mf

glissando

molto legato

132 133 134

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Picc. Tpt.

Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Solo Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f*

mf

pp

II: A

glissando

molto legato

Detailed description of the musical score: This page contains the musical score for measures 132, 133, and 134. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piccolo Trumpet (Picc. Tpt.), and Trombone (Tbn.). The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The string section includes Solo Viola (Solo Vla.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings have various dynamics and articulations. The Bsn. part has a dynamic change from *p* to *f*. The Hn. part has a dynamic of *mf*. The Picc. Tpt. part has a dynamic of *mf*. The Timp. part has a dynamic of *pp* and includes glissando markings. The Vln. I and Vln. II parts are marked *molto legato*. The Solo Vla. part has a dynamic of *p*. The Vc. part has a dynamic of *p*. The Cb. part has a dynamic of *p*. The Timp. part has a section marked II: A. The score is written in a key signature of one flat and a 4/4 time signature.

135 136 137 138

Fl. Ob. B♭ Cl. Bsn. Hn. Picc. Tpt. Tbn. Timp. Perc. 1 Perc. 2 Hp. Solo Vla. Vln. I Vln. II Vla. Vc. Cb.

pp mf pp f molto legato

to C Tpt.

unis.

*Detailed description of the musical score: This page contains the musical notation for measures 135 through 138. The score is arranged in a standard orchestral format with staves for woodwinds, brass, strings, and percussion. The woodwind section (Flute, Oboe, Clarinet in B♭, Bassoon, Horn, Piccolo Trumpet) and brass section (Trumpet in C, Trombone) have specific melodic lines. The string section (Violin I and II, Viola, Violoncello, Contrabasso) provides harmonic support with triplets and sustained notes. The percussion section includes Timpani and two Percussion parts. Dynamics range from *pp* (pianissimo) to *f* (forte). Performance markings include *molto legato* and *unis.* (unison). Measure 137 includes a 'to C Tpt.' instruction. The key signature has one sharp (F#) and the time signature is 4/4.*

139 140 141 142

Fl. *mf* 6 *f* molto legato

Ob. *mf* 3 *f* *mp*

B \flat Cl. *mf* *f*

Bsn. *mf* *f*

Hn.

C Tpt.

Tbn. *mp*

Timp. *pp* *p* *f*

Perc. 1 Chimes felt hammers *p* *mf*

Perc. 2 Med. Sus. Cymb. soft mallets *pp* *mf*

Hp. *f*

Solo Vla.

Vln. I (unis.) *molto legato*

Vln. II (unis.)

Vla. 3

Vc. 3

Cb. *mf* *f* off the string

Musical score for page 41, measures 143-144. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B \flat Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Tympani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), Solo Viola (Solo Vla.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 143 and 144 are marked with dynamic markings and articulations:

- Fl.: 143, 144
- Ob.: *f* (143), *mp* (144)
- B \flat Cl.: *mp* (143), *f* (144)
- Vln. I: 143, 144
- Vln. II: 3 (143)
- Vla.: 3 (143)
- Vc.: 3 (143)
- Cb.: 3 (143)

(timb.)

 slow ————— fast

145 146 147 148

Fl. 6

Ob. *f* 3 *mp*

B \flat Cl. *p*

Bsn. 3

Hn.

C Tpt.

Tbn.

Timp. *p* *mf*

Perc. 1

Perc. 2 Glockenspiel brass mallets *pp* 3 3

Hp. *p* *f* *pp*

Solo Vla.

Vln. I 145 146 147 148 *mp*

Vln. II 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vla. 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vc.

Cb. 3 3 3 3 3 3

149 150 151 152 153

Fl. *pp* *p* *n*

Ob.

B♭ Cl. *n* *p* *n*

Bsn. *pp*

Hn.

C Tpt.

Tbn.

Timp. *p* *pp* *mp* *pp*

Perc. 1 Chimes felt hammers *p* *mp*

Perc. 2 *p*

Hp. *p*

Solo Vla. *p* *mp*

Vln. I (div. a3) *pp* *p*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp*

G# D#

154

155

156

157

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Solo Vla.

Vln. I

(div. a3)

Vln. II

Vla.

Vc.

Cb.

This page contains a musical score for measures 154 through 157. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet in C (C Tpt.), Trombone (Tbn.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), Solo Viola (Solo Vla.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score includes various musical notations such as dynamics (e.g., *n*, *mp*, *mf*, *pp*), articulation (accents, slurs), and performance instructions like *unis.* and *div. a3*. Percussion parts are marked with *(Chm.)* and *(Glc.)*. The Solo Viola part features a melodic line with a triplet in measure 156. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) provide a rhythmic and harmonic foundation, with Vln. I and Vln. II playing a triplet in measure 156.

158 159 160

Fl. *mp* ³ *mf* ³ *f*

Ob. *mp*

B♭ Cl. *mp* ³ *mf* ³ *f*

Bsn.

Hn. *p*

C Tpt.

Tbn.

Timp. *pp* *p* *mp*

Perc. 1 (Xeo.)

Perc. 2 *pp*

Hp. *pp*

Solo Vla. *f* ³

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

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Detailed description: This page of a musical score covers measures 158, 159, and 160. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), and Trombone (Tbn.). The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Harp (Hp.). The string section includes Solo Viola (Solo Vla.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute and B♭ Clarinet parts feature triplet patterns that increase in dynamics from mezzo-piano (mp) to mezzo-forte (mf) to forte (f). The Oboe part has a mezzo-piano (mp) dynamic. The Horn part has a piano (p) dynamic. The Timpani part has dynamics of pianissimo (pp), piano (p), and mezzo-piano (mp). Percussion 1 has a (Xeo.) marking. Percussion 2 and Harp have a pianissimo (pp) dynamic. The Solo Viola part has a forte (f) dynamic with a triplet. The Violin I part has dynamics of forte (f), pianissimo (pp), forte (f), and piano (p). The Violin II, Viola, Violoncello, and Contrabass parts all have a mezzo-forte (mf) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings.

161 162 163 164 to Piccolo

Fl.

Ob. *f*

B♭ Cl.

Bsn.

Hn. *mp* *f*

C Tpt. *mp* *f* *molto legato*

Tbn. *mp* *f* *molto legato*

Timp. *mf* *f* II: G#

Perc. 1 (Chm.) *f*

Perc. 2 (Cym.) Med. Sus. Cymb. soft mallets *p* *f*

Hp. *f*
D C# B | E F# G# A

Solo Vla.

Vln. I *f*

Vln. II *f* *molto legato*

Vla. *f*

Vc. *f* *molto legato*

Cb. *f*

Detailed description: This page of a musical score covers measures 161 to 164. The woodwind section includes Flute, Oboe (starting at measure 162), Bass Clarinet, Bassoon, Horns, Trumpets in C, and Trombones. The brass section includes Timpani and Percussion 1 (Chimes) and Percussion 2 (Medium Suspended Cymbal with soft mallets). The keyboard section features a Harp with a tremolo effect in measure 162. The string section includes Solo Viola, Violins I and II, Viola, Violoncello, and Contrabass. Dynamics range from piano (*p*) to fortissimo (*f*). Performance markings include *molto legato* and accents. Measure numbers 161, 162, 163, and 164 are indicated at the top. A section change to Piccolo is noted at the end of measure 164. A chord sequence 'D C# B | E F# G# A' is written below the Harp staff.

165 166 167 168 169 Piccolo

Fl. *p*

Ob.

B♭ Cl.

Bsn.

Hn. *mf* *mp*

C Tpt. *mf*

Tbn. *mf* *mp*

Timp.

Perc. 1 (Xeo.)

Perc. 2

Hp.

Solo Vla.

Vln. I

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Detailed description: This page of a musical score covers measures 165 through 169. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tbn.). The brass section includes Trumpet (C Tpt.) and Trombone (Tbn.). The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The string section includes Solo Viola (Solo Vla.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various musical notations, including triplets, slurs, and dynamic markings such as *p*, *mf*, and *mp*. The Piccolo part is introduced in measure 169. The time signature is 3/4.

170 171 172 173 174 175

Picc. *f* *mf* *ff* *f*

Ob. *ff* *f*

B♭ Cl. *ff*

Bsn. *ff*

Hn. *f* *p* *mp* *ff*

C Tpt. *f* *mf* *p* *ff*

Tbn. *f* *p* *p* *ff*

Timp. *ff*

Perc. 1 Chimes hard hammers *ff*

Perc. 2 Med. Tam-Tam *pp* *p* *ff*

Hp.

Solo Vla.

Vln. I *p* *ff* non div.

Vln. II *mf* *p* *ff* non div.

Vla. *p* *ff* non div.

Vc. *p* *ff*

Cb. *p* *ff*

176 177 178

Picc. *ff* *f* *ff*

Ob. *ff* *f* *ff*

B♭ Cl. *f* *ff* *f* *ff*

Bsn. *f* *f* *f*

Hn. *mf* *p*

C Tpt. *mf* *p*

Tbn. *mf* *p*

I: E♭

Timp.

Perc. 1 (Rev.)

Perc. 2

Hp.

Solo Vla.

Vln. I *rearticulate at random, uncoordinated with section*

Vln. II *rearticulate at random, uncoordinated with section*

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 176, 177, and 178. The woodwind section (Piccolo, Oboe, B♭ Clarinet, Bassoon) features complex rhythmic patterns with triplets and dynamic markings ranging from *ff* to *f*. The brass section (Horn, Trumpet, Trombone) plays sustained notes with dynamics of *mf* and *p*. The percussion section includes a snare drum (Perc. 1) with a 'Rev.' marking and a tom (Perc. 2). The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) has a specific instruction for measures 177-178: 'rearticulate at random, uncoordinated with section'. The Violin I and II parts show a series of notes with stems, while the other strings play sustained notes.

179 180 181

Picc. *f* *pp*

Ob. *f*

B♭ Cl. *f* *mp* *f* *pp*

Bsn.

Hn. *pp* *pp* *f*

C Tpt. *pp* *pp* *f*

Tbn. *pp* *pp* *f*

Timp.

Perc. 1 (Chm.)

Perc. 2 (Xeo.)

Vibraphone med. yarn mallets *mp* *f*

Hp.

Solo Vla.

Vln. I

Vln. II

Vla. *v* *v* *v* *v* *v* *v* *v*
rearticulate at random,
uncoordinated with section

Vc.

Cb.

accel.----- 183 Bustling (♩ = 144)

182 to Flute 184

Picc. *f*

Ob. *lightly* *p* *mf*

B♭ Cl. *f* *lightly* *p* *mf* *p* *mf*

Bsn.

Hn. *pp* *f* *pp* *f* *pp*

C Tpt. *pp* *f* *pp* *f* *pp*

Tbn. *pp* *f* *pp* *f* *pp*

Timp.

Perc. 1

Perc. 2

Hp.

Solo Vla. *mp*³

182 *accel.*----- 183 Bustling (♩ = 144) 184

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

Cb.

185 *Flute lightly* 186 187

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

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

B♭ Cl. *p* *mf* *p* *mf* *p* *mf*

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

Hn. *f*

C Tpt. *f*

Tbn. *f*

Timp.

Perc. 1

Perc. 2 Glockenspiel brass mallets *mf*

Hp. *f*

D C B♭ | E♭ F G A♭

Solo Vla. *f* *f*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

Cb.

188 189 190

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

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

B♭ Cl. *p* *mf* *p* *mf* *p* *mf*

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

Hn. *p* *mf* *p* stopped

C Tpt.

Tbn. *p* *mf* *p*

Timp.

Perc. 1

Perc. 2

Hp. *mf* *mf*

Solo Vla. *fp* *f*

Vln. I

Vln. II

Vla.

Vc.

Cb. *p* *mf*

191

192

193

194

195

Fl. *p* < *mf* *mp* < *f*

Ob. *mf* *p* < *mf*

B♭ Cl. *p* < *mf*

Bsn. *mf* < *p*
open

Hn. *pp* < *f*

C Tpt. *pp* < *f*

Tbn. *pp* < *f*

Timp. *p* < *mf* > *p* < *f*
dampen

Perc. 1

Perc. 2

Hp.

Solo Vla. *fp* < *f*

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Cb. *p* *f* *mp*

196 197 198 199 200

Fl. *pp* \leftarrow *mf* *mf*

Ob.

B♭ Cl. *pp* \leftarrow *mf* *pp* \leftarrow *mf* *mf*

Bsn. *mf* \leftarrow *p*

Hn. *pp* \leftarrow *mf* *p* \leftarrow *mf* \leftarrow *p* *stopped*

C Tpt. *pp* \leftarrow *mf*

Tbn. *pp* \leftarrow *mf*

Timp.

Perc. 1

Perc. 2

Hp. *mp* \leftarrow *f*
D C♯ B♭ | E F G♯ A

Solo Vla. *mp* \leftarrow *f*

Vln. I *p* *mf* \leftarrow *f* *mf* \leftarrow *f* *f*

Vln. II *p* *mf* \leftarrow *f* *f*

Vla. *p* *f*

Vc. *p* *f* *f*

Cb. *p*

201 202 203 204 205

Fl. *p* *mf*

Ob.

B♭ Cl. *p* *mf* *p*

Bsn. *p* *mf*

Hn.

C Tpt.

Tbn.

Timp. *mp*

Perc. 1 Chimes felt hammers *mp* distant *leg.*

Perc. 2

Hp. *p* *mp*

Solo Vla. *mf* *p* *pp* *mf*

Vln. I *mf* arco

Vln. II *mf* arco

Vla. *mf* *p* arco

Vc. *mf* *p*

Cb. *mf* arco

D C# B♭ | E♭ F# G# A#

206 207 208 209 210 211 212

Fl. *p p > pp pp < mp > pp*

Ob. *mf* *p*

B♭ Cl. *p* *mf* *p* *p* *pp*

Bsn. *p*

Hn.

C Tpt. *p* *pp* *cup mute*

Tbn.

Timp. II: B♭

Perc. 1 (Lia.) *mf*

Perc. 2 *mp* *Lg. Triangle tri. beater*

Hp. *mf*

Solo Vla. *p*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *pp*

Vc. *pp*

Cb. *p* *pp*

213 214 215 216 217 218

Fl. *pp* *mp* *pp*

Ob. *pp* *mp* *pp*

B♭ Cl. *pp* *mp* *pp*

Bsn. *pp* *mp* *pp*

Hn. *pp* *mp* *pp* stopped

C Tpt. *pp* *mp* *pp*

Tbn. *pp* *mp* *pp* cup mute

Timp.

Perc. 1 (Chm.)

Perc. 2 (Tom.)

Hp. *mp* A^b

Solo Vla.

Vln. I (div.)

Vln. II (div.)

Vla. (div.)

Vc. div.

Cb. *pp*

rit.----- Warm (♩ = 60)

219 220 221 222

Fl. *pp* *mp* *pp* *pp* *n* *pp* *n*

Ob. *pp* *n*

B♭ Cl. *pp* *p* *n* *pp* *p*

Bsn. *pp*

Hn. *pp*

C Tpt. *pp*

Tbn. *pp*

Timp. *pp*

Perc. 1 *mp*
(Xeo.)

Perc. 2 *p*
Bell Plate (E♭ or B♭*)
soft mallets

p *If no bell plates, substitute a *pp* roll
on a medium or large Tam-Tam
avoiding the higher overtones
(same notated duration).

Hp. *p*

Solo Vla. *p*

rit.----- Warm (♩ = 60)

219 220 221 222

Vln. I *pp* *mp* *pp* *pp* *n*

Vln. II *pp* *mp* *pp* *pp* *n*

Vla. *pp* *mp* *pp* *pp* *n*

Vc. *pp* *mp* *pp* *pp* *n*

Cb. *pp* *mp* *pp* *pp* *n*

play random harmonics

223 224 225 226 227

Fl. *pp* *n* *pp* *mp* *pp*

Ob. *pp* *n* *pp* *n* *pp* *n*

B♭ Cl. *n* *pp* *p* *n* *pp* *n* *pp* *n*

Bsn.

Hn.

C Tpt.

Tbn. 3

Timp.

Perc. 1 (Chm.) (Xeo.) 3

Perc. 2 Crotales arco *pp*

Hp. *mp* *p*

Solo Vla. *n* *p*

Vln. I *n* *n* *n* *n* *n* *p* *ff/3s*

Vln. II sul tasto, unis. *n* *p* *n*

Vla. sul tasto, unis. *n* *p* *n*

Vc. sul tasto, unis. *n* *p* *n*

Cb. sul tasto *n* *p* *n*

228 229 230 231 232 233

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc. 1
p
 (Xeo.)

Perc. 2
p
 Bell Plate (E♭ or B♭*)
 soft mallets

Hp.
p
 p.d.l.t. 3

Solo Vla.
 D♭ C♭ B♭ | E♭ F G A♭ B♭

Vln. I
 nat. pizz. arco *p* *n* *p* *n* *p*

Vln. II
 (div.) arco, nat. *p*

Vla.
 (div.) arco, nat. *p*

Vc.
 solo, pizz. *mp* nat. tutti, arco *p*

Cb.
 nat. *p*

pp

mf

234 235 236 237 238 239

Fl. — — — — —

Ob. — — — — —

B \flat Cl. — — — — —

Bsn. — — — — —

Hn. — — — — —

C Tpt. — — — — —

Tbn. — — — — —

Timp. — — — — —

Perc. 1 (Chm.) *mf* — *n*
(Xeo.) ^

Perc. 2 — — — — —

Hp. (ord.) *mf* — — — — *p* — — — —

Solo Vla. *mf* — — — — *p* — — — — *n* (see perf. notes) *tr* (harm.)

234 235 236 237 238 239

1 Vln. I one player *mf* — — — — *n*

2 Vln. I one player *mf* — — — — *n*

1 Vln. II one player *mf* — — — — *n*

2 Vln. II one player *mf* — — — — *n*

Vla. one player *mf* — — — — *n*

1 Vc. one player *mf* — — — — *n*

gli altri *mf* — — — — *n*

Cb. *mf* — — — — *n*

CURRICULUM VITAE

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Education

Doctor of Music in Music Composition, 2015–2018 (*expected*)
Florida State University

Master of Music in Music Composition, 2013–2015
University of Louisville
Studies with Steve Rouse

Bachelor of Arts in Music Theory, 2009–2013
Ohio Wesleyan University
Studies with Jennifer Jolley, Clint Needham, & Jason Bahr

Selected Honors

Recipient of Graduate Student Dean's Citation at University of Louisville, 2015

Divertissement Concertante selected for the Lexington Philharmonic's New Music Experiment, 2014

Recipient of the Mu Phi Epsilon Senior Achievement Award for East Central Province, 2013

Winner of the Mu Phi Epsilon Original Composition Contest, Division I, Class A for *a light through stained glass glows*, 2013

Recipient of the Lillian Harlan Ramage and Ellen Jane Lorenz Porter Grants for Graduate Study in Composition from the Mu Phi Epsilon Foundation, 2013

Winner and audience favorite for the Manhattan Choral Ensemble's New Music for New York Composition Competition for "Central Park at Dusk" from *Five Boroughs, One City*, 2013

Selected Compositions & Performances

Dess(o)us Paris for viola and chamber orchestra (2015) – 13:00

Reading: Michael Hill & the University of Louisville Symphony Orchestra (April 7, 2015)

Mid-Park at 64th for organ (2014) – 2:00

Performance: Dr. Jack Ashworth, University of Louisville (February 18, 2015)

Urge for violin duo and dance (2014) – 6:00

Performances: Charlotte New Music Festival (June 28, 2014)

Classical Revolution Louisville (November 9, 2014)

University of Louisville Student Composers Recital (November 19, 2014)

Theme and Variations for marimba and percussion (2014) – 5:00

Performances: Charlotte New Music Festival (June 26, 2014)

University of Louisville Student Composers Recital (November 19, 2014)

The Deep for orchestra (2014) – 1:30

Reading: University of Louisville Symphony Orchestra (April 17, 2014)

Performance: University of Louisville Symphony Orchestra (March 29, 2015)

Out, Damned Spot for solo 'cello (2014) – 3:00

Performance: Jakob Kullberg Guest Artist Recital, University of Louisville (March 24, 2014)

Dangerous New Avenues for soprano and percussion (2013) – 7:00

Performance: University of Louisville Student Composers Recital (April 2, 2014)

Sparkling Spring for grade 2 string orchestra (2013) – 2:30

Performances: Auten Road Intermediate School, Hillsborough, NJ (May 29, 2014)

Superior String Alliance, Little Lake, MI (July 21, 2014)