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# Dess(o)us Paris : for viola and chamber orchestra.

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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:

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Steve Rouse
Thesis Director

---

Marc Satterwhite

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Kimcherie Lloyd

# Acknowledgements

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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

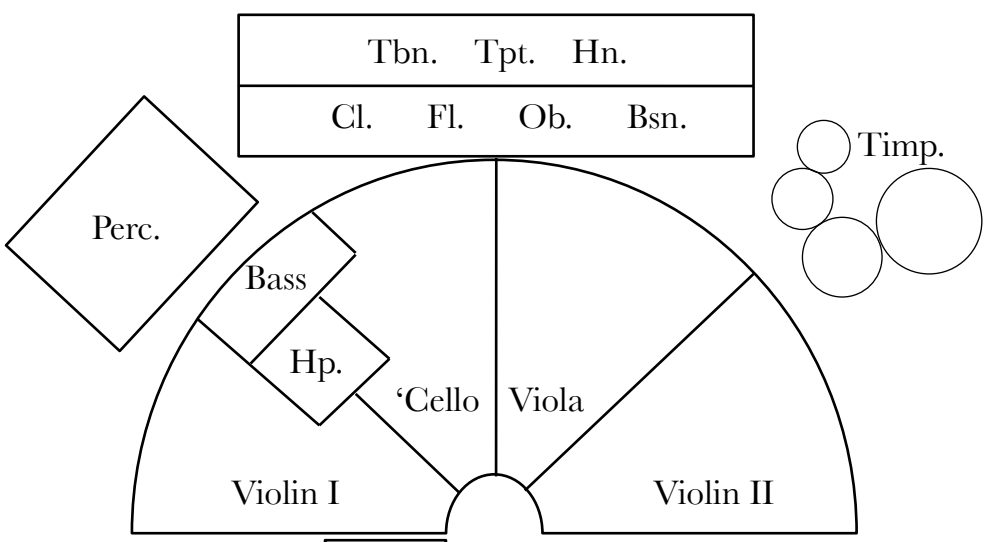
F Horn
C Trumpet *(doubling B-flat piccolo trumpet, cup & harmon mutes required for C trumpet)*
Tenor Trombone *(cup mute required)*

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.

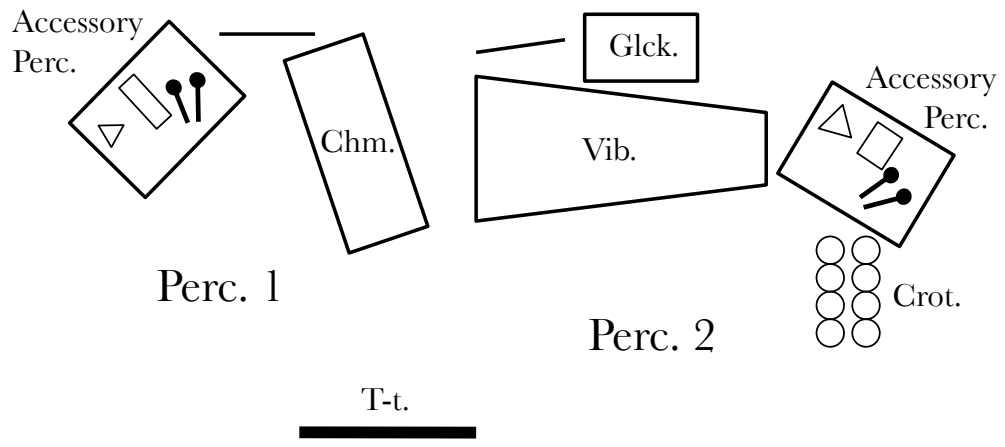
In the brass, the indication "air sound" accompanied by diamond noteheads calls for the performer to blow air through the instrument without producing the tone that occurs from buzzing the lips.

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.



Transposed Score

# Dess(o)us Paris

## I. 130 Pas Au-Dessous

**Justin Giarrusso**

Atmospheric (♩ = 52)

*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)*

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Meno mosso (♩ = 46)

8 9 10 11 12 13 **14**

Picc.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Solo Vla.
1,3,5 Vln. I
2,4,6 Vln. II
Vla.
Vc.
Cb.

to Flute
Flute
Anvil
metal hammer
(Crot.)
arco
sul tasto
floating
one player
tutti, pizz.
tutti
pizz.

15 16 17 **18** 19 20

Fl. Ob. B♭ Cl. Bsn.

Hn. C Tpt. Tbn.

Timp.

Perc. 1 Perc. 2

Hp.

Solo Vla.

Vln. I 1 gli altri

Vln. II 1

Vla. 1 2 3 4

Vc. 1 2 3

Cb. 1 2

ord., stopped

open

soft mallets
let ring *sempre* (unless otherwise noted)

**Vibraphone** (motor off)
arco

**Crotales**
brass mallets

**Vibraphone** (motor off)
med. yarn mallets

to the fore

D♮ C♯ B | E♭ F♯ G A

B♯

arco

one player

pizz.

one player
arco, sul tasto

div.

unis.

*floating*

21 22 **23** 24 25 26

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

*p* *distant*
*pp* *distant*
*p* *n*
*pp*
(Vib.)
(Ped.)
B♯ E♮
one player arco
solo arco
arco tutti, unis.
unis.
pizz.
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. ord. p pp p pp p pp mp pp

Tbn. ord. p pp

Timp. p

Perc. 1 Sm. Triangle tri. beater

Perc. 2 mp Vibraphone (motor off) med. yarn mallets pp mp p Glockenspiel let ring *sempre* (unless otherwise noted) brass mallets pp p

Hp. Ped. mf p pp pp p

Solo Vla. p molto legato mf B♮

27 28 29 30

1 tutti, unis. pp mp gently expressive

2 tutti, unis. pp mp gently expressive

Vln. I

3 tutti, unis. pp mp gently expressive

gli altri tutti, unis. pp mp gently expressive

Vln. II mp gently expressive

Vla. tutti, unis. mp gently expressive

Vc. mp gently expressive

Cb. mp mp

**31** Più mosso (♩ = 60)

32 33 34 35 36 37

Fl.

Ob.

to E. Hn.

B♭ Cl.

Bsn.

Hn.

stopped

C Tpt.

cup mute

Tbn.

cup mute

sotto voce

Timp.

I: E♭, II: A♭, III: B♭, IV: F

Perc. 1

Sm. Triangle
tri. beater

(Glck.)

Perc. 2

**Vibraphone** (motor off)
med. yarn mallets

**Glockenspiel**
brass mallets

**Crotales**
brass mallets

Hp.

D♯ C♮ B♮ | E♯ F♯ G A♯

Solo Vla.

**31** Più mosso (♩ = 60)

32 33 34 35 36 37

Vln. I

div.
molto sul pont.

pizz., unis.

Vln. II

div.
molto sul pont.

pizz., unis.

Vla.

Vc.

Cb.

pizz.

div.
arco, nat.

38 39 40 41 42

Fl. mp pp

Ob. English Horn pp mf

B♭ Cl. 3 pp mp pp

Bsn.

Hn. pp mf p sotto voce pp

C Tpt. pp

Tbn. pp

Timp.

Perc. 1

Perc. 2

Hp. mp pp mp

Solo Vla. gliss. f 3 mf

38 39 40 41 42

1 p distant

2 arco, nat. pp 3 p distant

3 p distant

Vln. I arco, nat. pp 3 p distant

4 arco, nat. pp 3 p distant

5 p distant

6 arco, nat. pp 3

Vln. II p

1 gliss. p distant

2 glissando p distant

Vla. glissando p distant

3 p distant

4 gliss. p distant

Vc. pp

Cb. pizz. mp mp

43 44 45 46 47

Fl.
E. Hn.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Solo Vla.

to Oboe

43 44 45 46 47

Vln. I
Vln. II
Vla.
Vc.
Cb.

arco

Meno mosso (♩ = 56)

48 49 50 51 52 53 54

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Solo Vla.
1
2
Vln. I 3
4
gli altri
Vln. II
1
Vla. 2
3
4
1
Vc. 2
3
1
Cb. 2

pp p mp n sotto voce Oboe to Alto Flute arco

Meno mosso (♩ = 56)

48 49 50 51 52 53 54

55 56 57 58 59

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Solo Vla.

*n* *mp* 3 3 *mf* 3

55 56 57 58 59

1 2 Vln. I 3 4 gli altri Vln. II 1 2 Vla. 3 4 1 Vc. 2 3 1 Cb. 2

*mp*
*n*
*n*

Murmuring (♩ = 52)

60 61 62 63 64 65 66

A. Fl. — Alto Flute

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Solo Vla.

Murmuring (♩ = 52)

60 61 62 63 64 65 66

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord.

67 68 69 70 71 72 73

rit.

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

# II. La Cathédrale Au-Dessus

Warm (♩ = 92)

Alto Flute

flutter

Alto Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in C

Trombone

Timpani

initial tuning

soft mallets

Percussion 1

**Chimes**
felt hammers

**Med. Tam-Tam**
let ring *sempre* (unless otherwise noted)

Percussion 2

**Bell Plate (E♭ or B♭*)**
soft mallets

let ring *sempre* (unless otherwise noted)

**Vibraphone**
arco

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

Harp

let ring *sempre* (unless otherwise noted)

D♭ C♭ B♭ | E♭ F G A♭ — B♮ — B♭

Solo Viola

Warm (♩ = 92)

Violin I
*(div.)*

Violin II

Viola
*(div.)*

Violoncello

Contrabass

senza sord.

pizz.

arco

solo, pizz.

tutti, arco

9

10 11 12 13 14 15 16

A. Fl.
non. vib.
p > pp
pp
n

Ob.

B♭ Cl.
pp
3
n

Bsn.

Hn.
ord.
stopped
3
pp

C Tpt.

Tbn.
ord., cup mute
p
pp

Timp.
II: A♭
mf
pp

Perc. 1
Chimes
felt hammers
3
mf
Ped.

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

Hp.

Solo Vla.

9

10 11 12 13 14 15 16

Vln. I
sul tasto
n
pp
(poco a poco
meno vib.)
ord.
ord. vib.
non. vib.

Vln. II
*(div.)*
sul tasto
non. vib.
n
pp
3
ord. vib.

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

Vc.
fp

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

17 18 19 **20** ♩ = 68 (♩ = 136) 21 22

Flute
ord. vib.

*rit.- - - - - a tempo*

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Solo Vla.
Vln. I
Vln. II
Vla. *(div.)*
Vc.
Cb.

*pp*
*n*
ord., cup mute
*mp*
*p*
*mf*
*glissando*
tuning ped:
**Sus. Cymb. on Timp. II**
**Timp. II senza Sus. Cymb.**
I: E♮, II: A♭
(Ped.)
**Glockenspiel**
brass mallets
let ring *sempre* (unless otherwise noted)
**Vibraphone**
med. yarn mallets
Ped.
C♮
2 violins (outside)
nat., ord. vib.
2 violins (inside)
nat., ord. vib.
2 violins
nat., ord. vib.
ord. vib.
non. vib.
unis.

23 24 25 **26**

Fl. — *p* *pp* | *p* *pp* | | *pp* *mp* 6 6 6

Ob. — *pp* *p* | *pp* | | |

B♭ Cl. | | | *pp* *mp* 6 6 6

Bsn. | | | |

Hn. | | | |

C Tpt. | | | |

Tbn. | | | |

Timp. | | | |

Perc. 1 — (Chm.) ( Ped. ) | | |

Perc. 2 — (Vib.) **Glockenspiel** brass mallets *mf* *mp* ( Ped. ) (vib. pedal) | | **Vibraphone** med. yarn mallets Ped.

Hp. — *mf* 6 | | *mf*

Solo Vla. — | non. vib. ord. vib. |

23 24 2 violins (outside) 25 **26** tutti, unis.

Vln. I — *p* *n* | | *pp* *mp* *mf*

2 violins (inside) | | tutti, unis.

*p* *n* | | *pp* *mp* *mf*

Vln. II | | tutti, unis. *mp* *mf*

tutti, unis. *mp* *mf*

Vla. | |

Vc. — | unis. | pizz.

*pp* *mp* *pp* | *p*

Cb. — *pp* | *mf* *pp* |

27 28 29

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

pp mf molto legato p

open

to the fore

II: G

mp pp

Glockenspiel
brass mallets

Vibraphone
med. yarn mallets

(Ped.) Ped.

G♭

unis.

arco

pizz.

33

30 31 32

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

mf f pp

(Vib.)

(Ped.)

E♮ G♮

n p

fp f p non cresc.

div.

(non trem.)

34 35 36 37 38

Fl. — mf f mf

Ob. — mf

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp. — n

Perc. 1

Perc. 2

Hp.

Solo Vla. — f

34 35 36 37 38

Vln. I — f — pp ff — unis. mp

Vln. II — div. — f — pp ff

Vla. — div. — unis. — f — pp ff mp

Vc.

Cb.

39 40 41 42 43

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

p f mf f mf

div.

pp ff pp ff

44

45 46 47 48

Fl.

mf

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

div.

45 div.

46 unis. molto sul pont.

47

48 nat. div.

Vln. I

pp ff

pp ff

p f p

pp ff

Vln. II

div.

pp

ff pp ff

pp ff

Vla.

unis. molto sul pont.

p

f p

nat., div.

pp ff

pp ff

Vc.

pp mf

Cb.

49 50 51 52 53

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

*mf* *p* *mf* *p* *mf* *p* *mf* *p*

A♮

*mf*

*pp* *ff* *pp* *pp* *ff* *pp* *pp* *ff* *pp* *pp* *ff* *pp*

sul C

*p* *mf* *p* *f*

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.

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 Vibraphone med. yarn mallets p mf

Hp. f

Solo Vla. f fp f mp

61 62 63 64 65 pizz. 66

Vln. I gliss. p f p mf

Vln. II gliss. p f

Vla. molto sul pont. gliss. p fp mf

Vc. pizz. mf p mf

Cb. mf p

67 68 69 70 71

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

3

*pp*

*p*

*fp*

*p*

*p*

*fp*

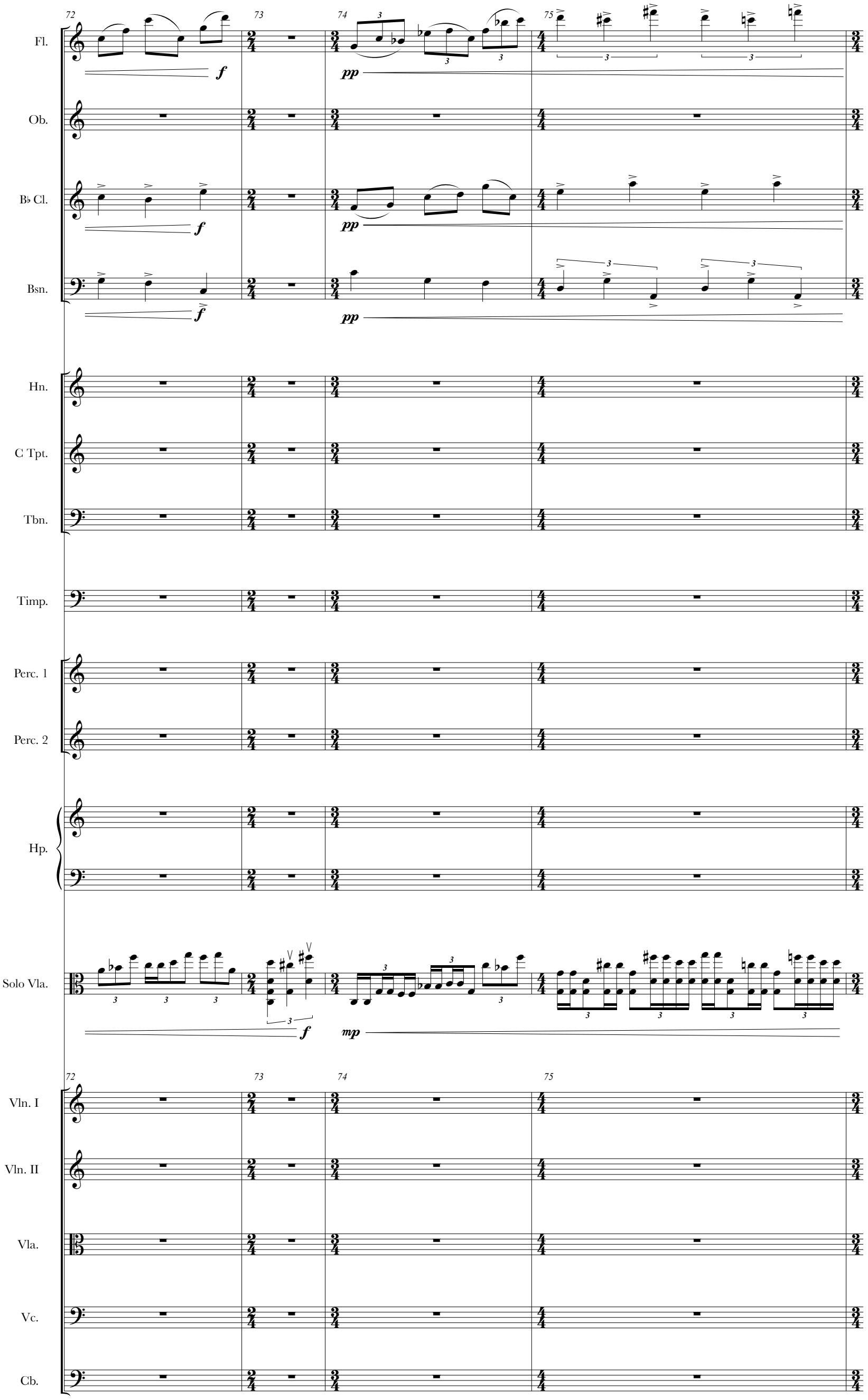
*p*

( Ped. )」

*f* *mp* *f* *mp*

pizz.

*p* *mf*


72
73
74
75
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Solo Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
pp
mp

76

77 78 79 80 81 82 83 84 85 86

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

Med. Tam-Tam
Vibraphone
arco
Ped.
open
one player
arco, nat.
unis.

87 88 89 90 91 92 93 94 95

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

(T-t.)
(unis.)

96 97 98 99 100

Fl. p n mf 3 3 3
Ob. p n
B♭ Cl. p n
Bsn. pp f mf
Hn.
C Tpt.
Tbn.
Timp. mp
Perc. 1
Perc. 2
Hp. f
Solo Vla. p mf 3
Vln. I p mf mf 3
Vln. II pizz. p mf mf 3
Vla. mp
Vc. mp
Cb. pp mp

101 102 103 104 105 106

Fl.

Ob. *mf*

B♭ Cl. *mf*

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Solo Vla.

101 102 103 arco sul tasto 104 105 106

Vln. I *mp*

Vln. II arco sul tasto *mp*

Vla.

Vc.

Cb.

107 108 109 110

Fl. *mf*

Ob. to E.Hn.

B♭ Cl.

Bsn.

Hn. *mf*

C Tpt.

Tbn.

Timp. *pp*

Perc. 1

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

Hp.

Solo Vla.

107 108 109 110

Vln. I poco a poco meno sul tasto - - - - - - - - - - - nat. *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. *mf*

**Chimes**
felt hammers

Perc. 1 *mf* Ped.

Perc. 2 *mf*

Hp. *ff*

D C B♭ | E♭ F G A♭

Solo Vla. *ff*

111 112 113

Vln. I *pp* *f*

Vln. II *pp* *f*

Vla. *pp* *f*

Vc. *p*

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

114 115 116 117

to Piccolo

Fl.

mf p

Ob.

B♭ Cl.

mf p

Bsn.

mf p f

Hn.

harmon mute
(stem removed)

C Tpt.

f mf mp

Tbn.

Timp.

Perc. 1

( Ped. )

mf

Glockenspiel
brass mallets

Perc. 2

mf

Hp.

A♮ A♭

Solo Vla.

Vln. I

Vln. II

Vla.

Vc.

(non trem.)

Cb.

pp f p

*poco rit.* - - -

122 123 124 Piccolo 125

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

mf p mp f mp mp p mp mf mf p mf p mp mf

open

II: A

( Ped. )

off the string

sempre

126 127 128

Picc.
mp
f
6
to Oboe

E. Hn.
mp f mp

B♭ Cl.
f
3

Bsn.

Hn.
p
p
3
mf

C Tpt.
mp
to B♭ Picc. Tpt.

Tbn.
p
p mf

Timp.

Perc. 1
(Chm.)
(Tam.)

Perc. 2
(Glck.)
5
p mf

Hp.
f

E♮

Solo Vla.

126 127 128

Vln. I

Vln. II

Vla.

Vc.

Cb.
legato

129 130 131

to Flute

Fl.

Ob.

B♭ Cl.

*mp*

Bsn.

Hn.

*p*

C Tpt.

**Piccolo Trumpet in B♭**

***mf*** solo, *molto legato*

Tbn.

Timp.

***pp*** ***mf*** *glissando*

Perc. 1

Perc. 2

Hp.

Solo Vla.

Vln. I
*(div.)*

*molto legato*

Vln. II
*(div.)*

*molto legato*

Vla.

Vc.

Cb.

132 133 134

Fl.

Ob.

B♭ Cl.

Bsn.

*p* *f*

Hn.

*mf*

Picc. Tpt.

*mf*

Tbn.

Timp.

*glissando* *glissando*

II: A

*pp*

Perc. 1

Perc. 2

Hp.

Solo Vla.

132 133 134

Vln. I

*molto legato*

Vln. II

*molto legato*

Vla.

Vc.

Cb.

135 136 137 138

Fl.

Ob.

B♭ Cl.

Bsn.

*p* *f*

Hn.

3

to C Tpt.

Picc. Tpt.

*f*

Tbn.

*f* *molto legato*

Timp.

*pp* *mf* *pp*

Perc. 1

Perc. 2

Hp.

Solo Vla.

Vln. I

unis.

Vln. II

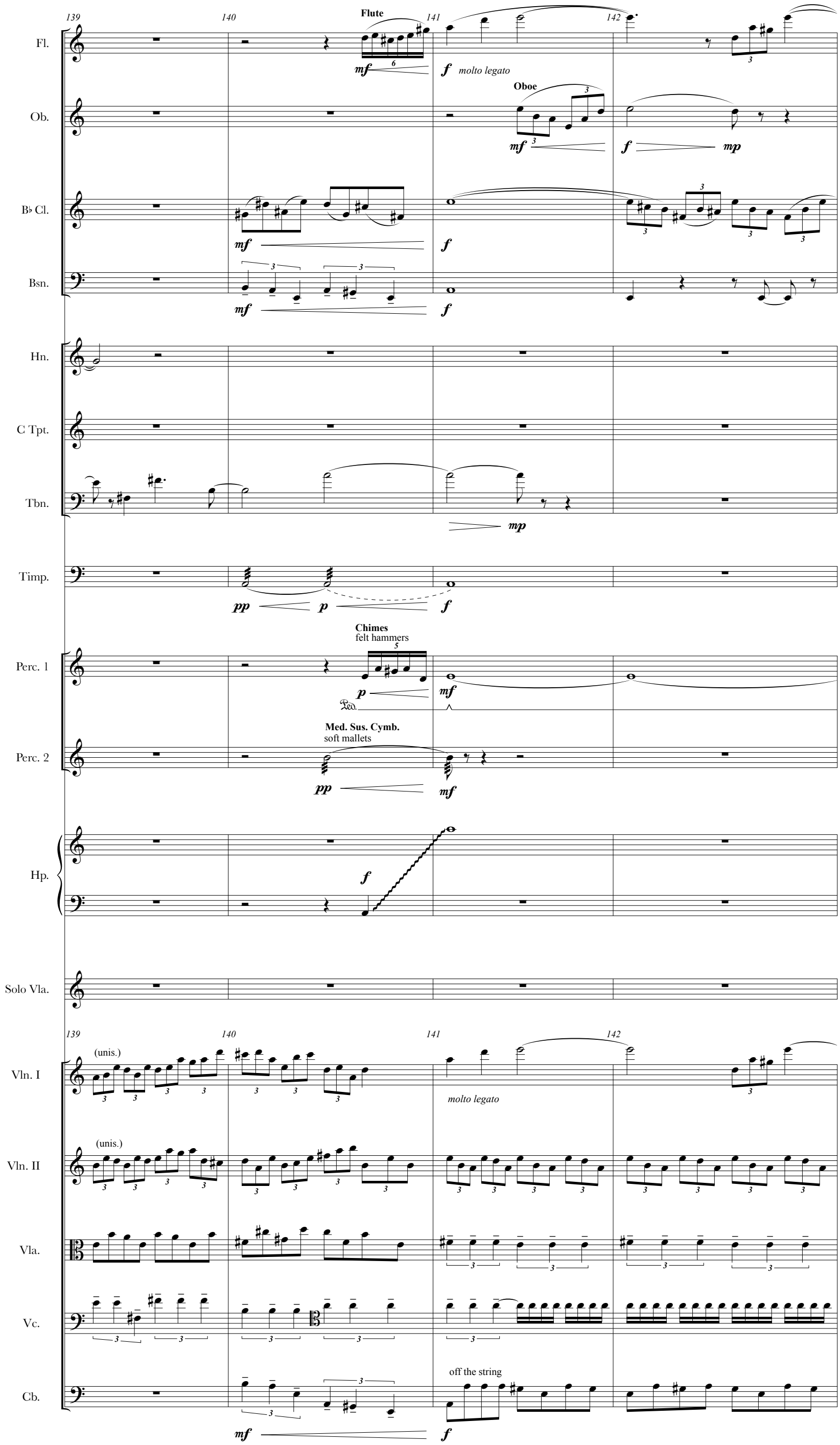
unis.

Vla.

Vc.

Cb.

*f*


139
140
141
142
Flute
Fl.
mf
6
f
molto legato
Oboe
Ob.
mf
3
f
mp
B♭ Cl.
mf
f
3
Bsn.
mf
f
Hn.
C Tpt.
Tbn.
mp
Timp.
pp
p
f
Chimes
felt hammers
5
Perc. 1
p
mf
Ped.
Med. Sus. Cymb.
soft mallets
Perc. 2
pp
mf
Hp.
f
Solo Vla.
139
140
141
142
(unis.)
Vln. I
molto legato
(unis.)
Vln. II
Vla.
Vc.
off the string
Cb.
mf
f

143

144

Fl.

Ob.

*f*

*mp*

B♭ Cl.

*mp*

*f*

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc. 1

(Ped.)

Perc. 2

Hp.

Solo Vla.

143

144

Vln. I

Vln. II

Vla.

Vc.

Cb.

tr (timb.)
slow ---------- fast

145 146 147 148

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

f mp p p mf pp f f pp mp

Glockenspiel
brass mallets

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 Ped. mp

Perc. 2 p

Hp. p

G♯ D♯

Solo Vla. p mp

149 150 151 152 153

Vln. I (div. a3) pp p

Vln. II p mp

Vla. p mp

Vc. p mp

Cb. p mp

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.

n mp n

3 n mp n

(Chm.) (Ped.) mf

(Glck.)

D♯ G♯

mf

154 155 156 157

pp pp unis.

pp pp unis.

158 159 160

Fl. — mp 3 | mf 3 | f

Ob. — Oboe | mp

B♭ Cl. — mp 3 | mf 3 | f

Bsn.

Hn. — p

C Tpt.

Tbn.

Timp. — pp | p | mp

Perc. 1 — ( Ped. )

Perc. 2 — pp

Hp. — pp

Solo Vla. — f 3

158 159 160

Vln. I — f pp | f | p

Vln. II — mf

Vla. — mf

Vc. — mf

Cb. — mf

161 162 163 164

Fl. — to Piccolo

Ob. — *f*

B♭ Cl.

Bsn. — *mp* — *f*

Hn. — *mp* — *f*

**Trumpet in C**

C Tpt. — *mp* — *f* — *molto legato*

Tbn. — *mp* — *f* — *molto legato*

Timp. — II: G♯ — *mf* — *f*

(Chm.)

Perc. 1 — *f* — (Ped.)

**Med. Sus. Cymb.**
soft mallets

Perc. 2 — *p* — *f*

Hp. — *f*

D C♯ B | E F♯ G♯ A

Solo Vla.

161 162 163 164

Vln. I — *f*

Vln. II — *f* — *molto legato*

Vla. — *f*

Vc. — *f* — *molto legato*

Cb.

165 166 167 168 169

Fl. — Piccolo — p

Ob.

B♭ Cl.

Bsn.

Hn. — mf — mp

C Tpt. — mf

Tbn. — mf — mp

Timp.

Perc. 1 — (Ped.)

Perc. 2

Hp.

Solo Vla.

165 166 167 168 169

Vln. I

Vln. II — mf

Vla.

Vc. — mf

Cb.

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* — Ped.

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

Hp.

Solo Vla.

170 171 172 173 174 175

Vln. I — non div. — *p* — *ff*

Vln. II — non div. — *mf* *p* — *ff*

Vla. — arco — non div. — *p* — *ff*

Vc. — *p* — *ff*

Cb. — *p* — *ff*

176 177 178

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

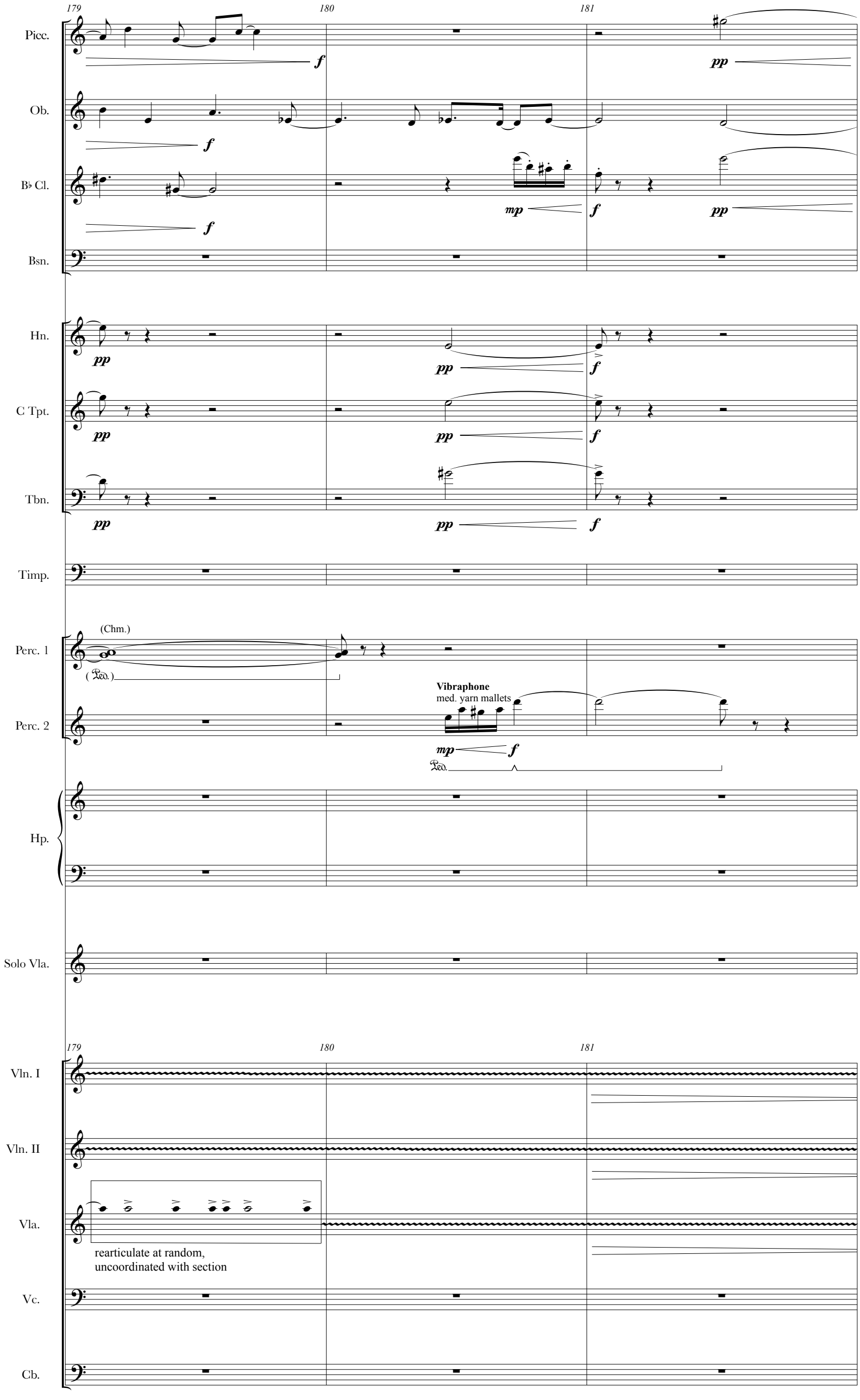
*ff* *f* *mf* *p*

I: E♭

(Ped.)

rearticulate at random,
uncoordinated with section

rearticulate at random,
uncoordinated with section


179
180
181
Picc.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
(Chm.)
Perc. 1
Perc. 2
Vibraphone
med. yarn mallets
Hp.
Solo Vla.
Vln. I
Vln. II
Vla.
rearticulate at random,
uncoordinated with section
Vc.
Cb.

*accel.* **183** Bustling (♩ = 144)

182 184

to Flute

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. 3 *mp*

*accel.* **183** Bustling (♩ = 144)

182 184

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

Cb.

185 186 187

Fl. — **Flute** *lightly*

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc. 1

Perc. 2 — **Glockenspiel** brass mallets

Hp.

D C B♭ | E♭ F G A♭

Solo Vla.

185 186 187

Vln. I

Vln. II

Vla.

Vc.

Cb.

188 189 190

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

stopped

188 189 190

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

dampen

Timp. p mf p f

Perc. 1

Perc. 2

Hp.

Solo Vla. fp f

pizz.

Vln. I f mp

Vln. II pizz. f mp

Vla. pizz. f mp

Vc. pizz. f mp

Cb. pizz. p f mp

196 197 198 199 200

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

stopped

D C♮ B♮ | E F G♯ A

201 202 203 204 205

Fl. *p* *mf*

Ob.

B♭ Cl. *p* *p* *mf* *p*

Bsn. *p* *mf*

Hn.

C Tpt.

Tbn.

Timp. *mp*

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

Perc. 2

Hp. *p* *mp*

D C♯ B♭ | E♭ F♮ G♯ A♮

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

201 202 203 204 205

Vln. I arco *mf*

Vln. II arco *mf*

Vla. arco *mf* *p*

Vc. arco *mf* *p*

Cb. arco *mf*

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.
cup mute
p pp

Tbn.

Timp.
II: B♭

Perc. 1
mf

Perc. 2
Lg. Triangle
tri. beater
mp

Hp.
mf

Solo Vla.
p

206 207 208 209 210 211 212

Vln. I
p pp

Vln. II
p pp

Vla.
pp

Vc.
pp

Cb.
p pp

213 214 215 216 217 218

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

pp mp pp

stopped

cup mute

(Chm.)

( Ped. )

mp

A♭

div.

pp

*rit.* Warm (♩ = 60)

219 220 221 222

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

**Bell Plate (E♭ or B♭*)**
soft mallets

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

C♮

*rit.* Warm (♩ = 60)

219 220 221 222

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.

(Chm.)
Perc. 1
(Ped.)
3

Crotales
arco
Perc. 2
pp

Hp.
mp p

B♮

Solo Vla.
n p

223 224 225 226 227 sul tasto

Vln. I
n gliss. n p
n

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

228 229 230 231 232 233

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Solo Vla.
Vln. I
Vln. II
*(div.)*
Vla.
*(div.)*
Vc.
Cb.

pp
( Ped. )
**Bell Plate (E♭ or B♭*)**
soft mallets
p
p.d.l.t.
3
mp
D♭ C♭ B♭ | E♭ F G A♭
B♯
nat.
pizz.
arco
n
arco, nat.
solo, pizz.
tutti, arco
mf

234 235 236 237 238 239

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

mf n
(Chm.)
(ord.)
B♭
(see perf. notes)
tr (harm.)
p
one player
1
2

# Curriculum Vitae

Justin Giarrusso
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www.JustinGiarrusso.com

## 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)