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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.

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Meno mosso (♩ = 46)

8

9

10

11

12

13

14

Picc.

to Flute

f

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)

8

9

10

11

12

13

14

1,3,5

Vln. I

f

tutti, pizz.

pp

2,4,6

Vln. I

f

tutti, pizz.

pp

Vln. II

f

tutti pizz.

pp

pp

Vla.

f

tutti, pizz.

pp

1

f

sul tasto

n *pp* floating

Vc. 2

one player
sul tasto

3

f

n *pp* floating

1

one player
sul tasto

Cb.

pp floating

2

[illegible]

[illegible]

27

28

29

30

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Solo Vla.

27

28

29

30

1

2

3

gli altri

Vln. II

Vla.

Vc.

Cb.

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

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

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

p *pp*

p *pp*

p *pp* *p*

mp *pp* *p*

mf *p* *pp* *p*

p *molto legato* *mf*

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

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

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

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

mp gently expressive tutti, unis.

mp gently expressive

mp gently expressive

mp

mp

31 Più mosso (♩ = 60)

32 33 34 35 36 37

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

olo Vla.

31 Più mosso (♩ = 60)

32 33 34 35 36 37

Vln. I

Vln. II

Vla.

Vc.

Cb.

4344454647

Fl.

3

3

3

3

3

3

3

3

3

E. Hn.

to Oboe

pp

p

B♭ Cl.

3

3

3

3

3

3

3

3

3

3

Bsn.

pp

p

pp

Hn.

C Tpt.

Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

pp

mp

Solo Vla.

pp

p

mf

4344454647

1

pp

2

pp

3

pp

4

pp

5

pp

6

pp

Vln. I

Vln. II

1

pp

pp

p

p

p

2

pp

pp

p

p

p

3

pp

pp

p

p

p

4

pp

pp

pp

p

p

p

Vla.

1

pp

pp

p

p

p

2

pp

pp

p

p

p

3

pp

pp

p

p

p

4

pp

pp

pp

p

p

p

Vc.

arco

pp

mp

1

pp

mp

2

pp

mp

3

Cb.

Meno mosso (♩ = 56)

48495051525354

Fl.

pp

p

3

to Alto Flute

n

Ob.

Oboe

pp

p

3

sotto voce

B♭ Cl.

3

pp

p

pp

p

Bsn.

p

3

Hn.

C Tpt.

Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

mp

Solo Vla.

pp

48495051525354

1

pp

p

2

pp

p

Vln. I 3

pp

p

4

pp

p

gli altri

Vln. II

1

n

p

2

3

n

p

3

n

p

4

3

n

p

1

n

p

Vc. 2

n

p

3

p

1

arco

mp

arco

Cb. 2

p

55 56 57 58 59

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Solo Vla.

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

Murmuring (♩ = 52)

60 61 62 63 64 65 66

A. Fl.

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

1

2

3

4

5

6

Vln. I

1

2

3

4

5

Vln. II

1

2

3

4

Vla.

1

2

3

4

Vc. 2

1

2

Cb.

111

67 68 69 70 71 72 73

rit.

A. Fl.

Ob.

Bb Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Solo Vla.

1

2

3

4

5

6

Vln. I

1

2

3

4

5

Vln. II

1

2

3

4

Vla.

1

2

3

4

Vc. 2

1

2

Cb.

II. La Cathédrale Au-Dessus

Warm (♩ = 92)

Alto Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Trumpet in C

Trombone

Timpani

Percussion 1

Percussion 2

Harp

Solo Viola

Violin I (div.)

Violin II

Viola (div.)

Violoncello

Contrabass

2 3 4 5 6 7 8 flutter

p *n*

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

p *n*

pp

air sound

p *f* *p*

air sound

p *f* *p*

air sound

p *f*

initial tuning

soft mallets

pp

mf *pp*

Chimes felt hammers

p

Bell Plate (E $\flat$ or B $\flat$ *) soft mallets let ring *sempre* (unless otherwise noted)

p

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

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

Vibraphone arco

mf

let ring *sempre* (unless otherwise noted)

p *pp* *mp* *pp*

3

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

Warm (♩ = 92)

senza sord.

2 3 4 5 6 7 8

p *mf*

senza sord. pizz. arco

p *n* *p* *n* *p*

senza sord.

p *mf*

senza sord.

p *mf*

senza sord.

p *mf*

senza sord. solo, pizz. tutti, arco

mp *p* *mf* *n*

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* *pp* II: A♭

Perc. 1 Chimes felt hammers *mf* 3

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

Hp.

Solo Vla.

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

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

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

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

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

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

[illegible]

[illegible]

[illegible]

This musical score page contains measures 34 through 38 of a symphony. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trumpet (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.).

Measure 34: Flute, Oboe, Bassoon, Horn, Trumpet, Trombone, and Percussion 1 & 2 are silent. Timpani plays a single note with a *n* (normal) dynamic. Solo Viola, Violin I, Violin II, and Viola play a triplet of eighth notes, starting with a *f* (forte) dynamic.

Measure 35: All instruments remain silent.

Measure 36: Flute, Oboe, Bassoon, Horn, Trumpet, Trombone, and Percussion 1 & 2 are silent. Timpani plays a single note with a *n* (normal) dynamic. Solo Viola, Violin I, Violin II, and Viola play a triplet of eighth notes, starting with a *f* (forte) dynamic.

Measure 37: Flute, Oboe, Bassoon, Horn, Trumpet, Trombone, and Percussion 1 & 2 are silent. Timpani plays a single note with a *n* (normal) dynamic. Solo Viola, Violin I, Violin II, and Viola play a triplet of eighth notes, starting with a *f* (forte) dynamic.

Measure 38: Flute, Oboe, Bassoon, Horn, Trumpet, Trombone, and Percussion 1 & 2 are silent. Timpani plays a single note with a *n* (normal) dynamic. Solo Viola, Violin I, Violin II, and Viola play a triplet of eighth notes, starting with a *f* (forte) dynamic.

39 40 41 42 43

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Solo Vla.

39 40 41 42 43

Vln. I

Vln. II

Vla.

Vc.

Cb.

44

Fl.

Ob.

B $\flat$ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Solo Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

45

46

47

48

mf

pp $\leq$ *f*

mf

mf

mf

f to the fore

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

div.

div.

unis. molto sul pont.

nat. div.

div.

unis. molto sul pont.

nat., div.

pp $\leq$ *ff*

pp $\leq$ *ff*

p $\leq$ *f* $\leq$ *p*

pp $\leq$ *ff*

pp $\leq$ *ff*

p $\leq$ *f* $\leq$ *p*

pp $\leq$ *ff*

pp $\leq$ *ff*

pp $\leq$ *mf*

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*

mf *p* *mf* *p*

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

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

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

p *mf* *p* *f*

sul C

6

54

55 56 57 58 59 60

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Solo Vla.

54

55 56 57 58 59 60

Vln. I

Vln. II

Vla.

Vc.

Cb.

[illegible]

67 68 69 70 71

Fl.

Ob.

B $\flat$ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Solo Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

fp

pp

f

mp

pizz.

p *mf*

This musical score segment covers measures 72 through 75. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trumpet (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.).

Measure 72: Flute, Bassoon, and Solo Viola play a melody marked *f* (forte). The Solo Viola part includes triplets and a triplet of eighth notes. The Solo Viola part includes triplets and a triplet of eighth notes.

Measure 73: Flute, Bassoon, and Solo Viola play a melody marked *f* (forte). The Solo Viola part includes triplets and a triplet of eighth notes. The Solo Viola part includes triplets and a triplet of eighth notes.

Measure 74: Flute, Bassoon, and Solo Viola play a melody marked *pp* (pianissimo). The Solo Viola part includes triplets and a triplet of eighth notes. The Solo Viola part includes triplets and a triplet of eighth notes.

Measure 75: Flute, Bassoon, and Solo Viola play a melody marked *pp* (pianissimo). The Solo Viola part includes triplets and a triplet of eighth notes. The Solo Viola part includes triplets and a triplet of eighth notes.

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.

Timp.

Perc. 1 *Vibraphone* arco *pp* *Med. Tam-Tam*

Perc. 2 *mp*

Hp.

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

76 77 78 79 80 81 82 83 84 85 86

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

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

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

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

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

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

96979899100

Fl.

p

n

mf

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*

Vln. I

p *mf* *mf*

Vln. II

pizz. *p* *mf* *mf*

Vla.

mp

Vc.

mp

Cb.

pp *mp*

This musical score page contains measures 101 through 106. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 101-102 feature a melodic line with triplets and slurs. Measures 103-106 are whole rests.
- Oboe (Ob.):** Measures 101-102 feature a melodic line with slurs and a *mf* dynamic. Measures 103-106 are whole notes with a descending chromatic line.
- B♭ Clarinet (B♭ Cl.):** Measures 101-102 feature a melodic line with slurs, triplets, and a *mf* dynamic. Measures 103-106 are whole notes with a descending chromatic line.
- Bassoon (Bsn.):** Measures 101-102 feature a melodic line with slurs. Measures 103-106 are whole notes with a descending chromatic line.
- Horn (Hn.):** Measures 101-106 are whole rests.
- C Trumpet (C Tpt.):** Measures 101-106 are whole rests.
- Trombone (Tbn.):** Measures 101-106 are whole rests.
- Timpani (Timp.):** Measures 101-106 are whole rests.
- Percussion 1 (Perc. 1):** Measures 101-106 are whole rests.
- Percussion 2 (Perc. 2):** Measures 101-106 are whole rests.
- Harpsichord (Hp.):** Measures 101-106 are whole rests.
- Solo Viola (Solo Vla.):** Measures 101-106 feature a complex melodic line with many triplets and slurs.
- Violin I (Vln. I):** Measures 101-102 are whole notes. Measures 103-106 are half notes with a descending chromatic line, marked *mp* and *arco sul tasto*.
- Violin II (Vln. II):** Measures 101-102 are whole notes. Measures 103-106 are half notes with a descending chromatic line, marked *mp* and *arco sul tasto*.
- Viola (Vla.):** Measures 101-106 feature a melodic line with slurs and a triplet at the end.
- Violoncello (Vc.):** Measures 101-106 are whole rests.
- Double Bass (Cb.):** Measures 101-106 are whole rests.

107

Fl.

mf

108

to E.Hn.

B♭ Cl.

Bsn.

Hn.

mf

C Tpt.

Tbn.

Timp.

Perc. 1

Perc. 2

pp

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

pp

Hp.

Solo Vla.

107

Vln. I

108

poco a poco meno sul tasto - - - - - 109 nat.

Vln. II

poco a poco meno sul tasto - - - - - nat.

Vla.

Vc.

mf

Cb.

110

f

f

f

f

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*

114 to Piccolo 115 116 117

Fl. *mf* *p*

Ob.

B♭ Cl. *mf* *p*

Bsn. *mf* *p* *f*

Hn.

C Tpt. *f* *mf* *mp*

Tbn.

Timp.

Perc. 1 *mf*

Perc. 2 *mf*

Hp.

Solo Vla.

Vln. I 114 115 116 117

Vln. II

Vla.

Vc.

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

[illegible]

[illegible]

126 127 128

Picc. *mp* *f* 6 to Oboe

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

B♭ Cl. *f* 3

Bsn.

Hn. *p* *p* *mf* 3 3 3 3 3 3

C Tpt. to B♭ Picc. Tpt. *mp*

Tbn. *p* *p* *mf*

Timp.

Perc. 1 (Chm.) (Tbd.)

Perc. 2 (Glock.) 5 *p* *mf*

Hp. *f* E₂

Solo Vla.

Vln. I 126 127 128 3 3 3 3 3 3 3 3 3 3 3 3

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

Vla. *f*

Vc. *f*

Cb. *legato*

to Flute

129 130 131

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

132133134

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* *mf* *pp* *molto legato*

II: A

glissando *glissando*

This musical score page covers measures 135 through 138. The instruments and their parts are as follows:

- Fl.**: Flute, rests in all measures.
- Ob.**: Oboe, rests in all measures.
- B♭ Cl.**: Bass Clarinet, rests in all measures.
- Bsn.**: Bassoon, enters in measure 136 with a melodic line, marked *p* and *f*.
- Hn.**: Horn, plays a sustained melodic line across measures 135-138.
- Picc. Tpt.**: Piccolo Trumpet, enters in measure 135 with a melodic line, marked *f*, and continues through measure 138.
- Tbn.**: Trombone, enters in measure 138 with a melodic line, marked *f* and *molto legato*.
- Timp.**: Timpani, plays a rhythmic pattern of eighth notes, marked *pp* and *mf*.
- Perc. 1** and **Perc. 2**: Percussion, rests in all measures.
- Hp.**: Harp, rests in all measures.
- Solo Vla.**: Solo Viola, rests in all measures.
- Vln. I** and **Vln. II**: Violins, play a complex melodic line with triplets and unison markings.
- Vla.**: Viola, plays a complex melodic line with triplets and unison markings.
- Vc.**: Violoncello, plays a melodic line with triplets and unison markings.
- Cb.**: Contrabass, enters in measure 137 with a melodic line, marked *f*.

139 140 141 142

Fl. *mf* 6 *f* molto legato

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

B♭ Cl. *mf* *f*

Bsn. *mf* 3 *f*

Hn.

C Tpt.

Tbn. *mp*

Timp. *pp* *p* *f*

Perc. 1 Chimes felt hammers 5 *p* *mf*

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

Hp. *f*

Solo Vla.

Vln. I (unis.) 3 3 3 3 *molto legato*

Vln. II (unis.) 3 3 3 3

Vla. 3 3 3 3

Vc. 3 3 3 3

Cb. *mf* 3 *f* off the string

[illegible]

[illegible]

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*

This musical score page contains measures 154 through 157. The instrumentation includes:

- Fl.**: Flute
- Ob.**: Oboe
- B♭ Cl.**: B-flat Clarinet
- Bsn.**: Bassoon
- Hn.**: Horn
- C Tpt.**: C Trumpet
- Tbn.**: Trombone
- Timp.**: Timpani
- Perc. 1**: (Chm.) Chimes, (Rd.) Snare Drum
- Perc. 2**: (Glek.) Glockenspiel
- Hp.**: Harp
- Solo Vla.**: Solo Viola
- Vln. I (div. a3)**: Violin I (divisi a thirds)
- Vln. II**: Violin II
- Vla.**: Viola
- Vc.**: Violoncello
- Cb.**: Contrabass

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *n* (normal) to *mf* (mezzo-forte). Performance markings include accents, slurs, and breath marks for woodwinds. The bottom system shows a grand staff for strings with detailed bowing and fingering indications.

158 159 160

Fl. *mp* *mf* *f*

Ob. *mp*

B♭ Cl. *mp* *mf* *f*

Bsn.

Hn.

C Tpt.

Tbn.

Timp. *pp* *p* *mp*

Perc. 1 (Xeo.)

Perc. 2 *pp*

Hp. *pp*

Solo Vla. *f*

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

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

[illegible]

165166167168169

Piccolo

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Solo Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 170 through 175. The instrumentation includes Piccolo, Oboe, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Timpani, Percussion 1 and 2, Harp, Solo Viola, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in 3/4 time, with a key signature of one sharp (F#). The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The percussion parts include Chimes and Med. Tam-Tam. The string parts include Solo Viola, Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwind parts include Piccolo, Oboe, Bass Clarinet, and Bassoon. The brass parts include Horn, Trumpet, and Trombone. The timpani part is also present. The score is a full orchestral score with multiple staves for each instrument.

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 (Leo.)

Perc. 2

Hp.

Solo Vla.

Vln. I 176 177 178

Vln. II 176 177 178

Vla.

Vc.

Cb.

rearticulate at random, uncoordinated with section

rearticulate at random, uncoordinated with section

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.) (Reo.)

Perc. 2 *mp* *f*

Vibraphone med. yarn mallets

Hp.

Solo Vla.

Vln. I 179 180 181

Vln. II

Vla. *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*

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*

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

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

Cb.

[illegible]

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*

C Tpt. *p* *mf* *p*

Tbn. *p* *mf* *p*

Timp.

Perc. 1

Perc. 2

Hp. *f* *f*

Solo Vla. *f* *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 191 192 193 pizz. *f* 194 195 *mp*

Vln. II 193 pizz. *f* 194 195 *mp*

Vla. 193 pizz. *f* 194 195 *mp*

Vc. 193 pizz. *f* 194 195 *mp*

Cb. *p* *f* *mp*

196 197 198 199 200

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

Ob.

B♭ Cl. *pp* *mf* *pp* *mf*

Bsn. *mf* *p*

Hn. *pp* *mf* *p* *mf* *p*

C Tpt. *pp* *mf*

Tbn. *pp* *mf*

Timp.

Perc. 1

Perc. 2

Hp. *mp* *f*

D C♭ B♭ | E F G♯ A

Solo Vla. *mp* *f*

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

Vln. II *p* *mf* *f* *f*

Vla. *p* *f*

Vc. *p* *f* *f*

Cb. *p*

[illegible]

[illegible]

This musical score page covers measures 213 through 218. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (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.).

Measures 213-216: The woodwinds (Fl., Ob., B♭ Cl., Bsn., Hn., C Tpt., Tbn.) play a melodic line starting on a whole note in measure 216, marked *pp* (pianissimo) and *mp* (mezzo-piano). The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play a sustained harmonic, marked *pp*. The harp (Hp.) plays a triplet figure in measure 216, marked *mp*. Percussion 1 (Perc. 1) plays a rhythmic pattern, and Percussion 2 (Perc. 2) plays a sustained harmonic.

Measures 217-218: The woodwinds continue their melodic line, marked *pp* and *mp*. The strings continue their sustained harmonic, marked *pp*. The harp (Hp.) plays a sustained harmonic, marked *mp*. Percussion 1 (Perc. 1) plays a rhythmic pattern, and Percussion 2 (Perc. 2) plays a sustained harmonic.

219 220 221 222

rit. ----- Warm (♩ = 60)

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

Ob. *pp* *n*

B♭ Cl. *pp* *p* *n* *pp* *p*

Bsn. *pp* *n*

Hn. *pp*

C Tpt. *pp*

Tbn. *pp*

Timp. *pp*

Perc. 1 *mp* *p*

Perc. 2 *p*

Hp. *p*

Solo Vla. *p*

Vln. I *p* *n*

Vln. II *p* *n*

Vla. *p* *n*

Vc. *p* *n*

Cb. *p* *n*

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

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. B♭ *n* < *p*

Vln. I 223 224 225 226 227 *n* *n* < *p* *sfz*

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*

play random harmonics

234235236237238239

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc. 1

(Chm.)

(Xeo.)

Perc. 2

Hp.

(ord.)

B♭

Solo Vla.

(see perf. notes)

tr (harm.)

234235236237238239

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

Justin Giarrusso
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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)