

Full Score

# Gretel

for Oboe & Vibraphone



Alphonse Izzo

### General Note

One of the challenges performers may face in realizing "Gretel" is in creating a natural balance between the quasi Romantic lyricism that dominates the first half of the piece vs. the angularity of the music that follows. I would encourage the performers to freely explore this duality while considering that the transition from one sound world to the other should be completely organic while embracing it's own dreamlike logic.

### About The Composer

*"Alphonse Izzo's music always surprises me with its freshness and sense of adventure. On the one hand he takes risks with improvisation, form, mixing technology and media. On the other, his great ear and craft always make the result sound perfectly natural." Robert Carl, Composer*

Alphonse Izzo is a composer and performer living in New Haven, CT. His music has been premiered in the USA, Canada, Europe and South America and is represented by Honey Rock Publishing and Canondale Publishing. Mr. Izzo's works appear on CD via Trace Label and Vox Novus labels.

He is a graduate of The Hartt School where his teachers included Ingram Marshall, Robert Carl, David Macbride, Larry Alan Smith, and Steve Gryc. He has also participated in masterclasses with Paul Moravec and Michael Schelle.

In addition to his work as a composer, Mr. Izzo is co-founder of **SoundUnderground**, a long running concert series based in New Haven, CT.

# Gretel

Alphonse Izzo  
(2008)

Pensive ♩=84

(harmonic) senza vib.

Oboe

med. mallets, 1/2 pedal

*ppp dreamy*

*pp dreamy*

8

*n* *sim.* *n* *mf* *n*

*p* *p*

14

*n* *mf*

*pp* *pp*

21

ord., with vibrato

*n* *f* *n* *f*

*p* *p*

28

*n* *f* *sfp* *mf* *n*  
*mp* *pp*

36

*mf* *ppp*

45

*pp* *mf* *pp*  
*pp* *mf*

52

*sfp* *f* *pp* *mf*  
*p* *f* *pp* *mf*

59

*pp sfp f p*

accel. . . . .

68

66

Tense ♩=92 (ftg.)

*mp f ff*

73

*p pp mf pp*

*anxious*

80

*mp n n mf p ppp*

(echoing)

86

*p* *mf* *ppp* *f* *pp* *f*

94

92

*ppp* *pp* *mp* *mf*

*mp*

98

*f* *ppp*

*mf* *mp*

103

*p* *f* *sfp* *f*

*mf*

110

6 6 6

*f*

115

*ppp* *pp* *p* *ppp*

*pp subito*

6

121

124

*mf* *ff* *f* *pp* *f*

hold pedal, don't clear

*mf brilliantly*

6 6

125

*pp* *f* *pp* *f* *pp* *f*

6 3 3 3 3 6 6

127

*pp* *f* *pp* *f*

129

*ppp*

131

133



136

*f* *pp* *f* *pp* *f* *pp* *f* *mp*

*p* *n*

142

*f* *pp* *f* *mp* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

*p*  
Red.

147

*mp* *pp* *f* *pp* *f* *pp*

*p*  
Red.

152

With hysteria ♩=100

*p* *f* *p* *f* *p* *f*

*p* *f* *p* *f*

sim.

156 (ord.)

*sfp* *f* *pp* *mp* *f* *pp*

*pp* *mp* *f* *pp*

163 (exhale loudly)

*f*

*f*

166

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

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

169

*f* *pp* *f*

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

173

Musical score for measures 173-176. The top staff contains a melodic line with dynamic markings: *pp*, *f*, *mp*, *pp*, *f*, *pp*, *f*, *pp*, *mp*, *f*. The bottom staff contains a bass line with dynamic markings: *f*, *p*, *f*, *mp*, *f*, *p*, *f*, *p*, *mp*, *f*. The piece concludes with a double bar line and a repeat sign.

177

Musical score for measures 177-180. The top staff features a melodic line with dynamics *sfp*, *f*, *ppp*, and a final measure of *silence*. The bottom staff features a bass line with dynamics *pp*, *ppp*, and a final measure of *silence*. Both staves include slurs and accents. The bottom staff also contains the markings *Red.* and *\** under the first measure.