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Symphonic Revelations

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SYMPHONIC REVELATIONS

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Music

in

The School of Music

by
Carlo Vincetti Frizzo
B.A., Murray State University, 2001
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INSTRUMENTATION

Piccolo
2 Flutes
2 Oboes
English Horn
2 Clarinets in B-flat
Bass Clarinet in B-flat
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in C
2 Trombones
Bass Trombone
Tuba

Timpani

3 Percussion: 1. Triangle, Sus. Cymbals, Sizzle Cymbals, Tam-tam, Claves, Maracas, Glockenspiel, Crotales, Xylophone, Vibraphone, Marimba, Tambourine, Snare Drum, Bass Drum

2. Marc Tree, Triangle, Sus. Cymbals, Sizzle Cymbals, Tam-tam, Claves, Maracas, Glockenspiel, Crotales, Xylophone, Vibraphone, Marimba, Chimes, Tambourine, Snare Drum, Bass Drum, Whistle

3. Triangle, Sus. Cymbals, Sizzle Cymbals, Tam-tam, Claves, Maracas, Wood Block, Glockenspiel, Crotales, Xylophone, Vibraphone, Marimba, Tambourine, Snare Drum, Bass Drum, Whistle

Harp

Piano

Strings: 1st Violin
2nd Violin
Viola
Cello
Bass

The score is in C. All instruments in the score with the exception of octave transposing instruments appear at concert pitch.

Accidentals are valid for the entire measure, in the indicated octave only. Courtesy accidentals have been added for clarity.

ABSTRACT

Symphonic Revelations is scored for 3-3-3-3, 4-3-3-1, 1 timpani, 3 percussionists, harp, piano, and strings and is approximately 20 minutes in length. It is a single movement symphonic work that consists of three major sections and is built from the pitch class set [0, 1, 3]. The first section's overall form resembles both a large crescendo and an accelerando. The music begins softly and slowly and over time gradually builds becoming louder and faster. Eventually in bars 225 to 229, the section comes to an end with a tutti passage that marks one of the loudest and fastest moments in the entire work. The second section also begins quietly but unlike the dark tone of the first section, the piece brightens up harmonically. The sonorities are more consonant and colorful and thus, the mood is much less somber. The final section of the piece begins right after the duet between the oboe and the English horn in bars 369 to 389. The purpose of this section is to conclude the work in a rousing scherzo-like finale.

Although the title itself would imply that the work is programmatic, and thus fall under the categorization of a symphonic poem, I do not consider it as such. Unlike the great tone poems of Richard Strauss or even Gershwin's *An American in Paris*, *Symphonic Revelations* does not follow any extra-musical ideas. It is more abstract in nature. I chose to write the entire work in a single movement for sake of continuity alone. I wanted the material to develop freely and gradually over the course of the whole work without having to be segmented and formatted into individual movements. As for the title, my hope is that it is programmatic enough to spark the imagination of the audience and yet vague enough not to imply any specific story or idea.

SYMPHONIC REVELATIONS

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Not Too Slow (M.M. ♩ = c. 66)

Piccolo

1st & 2nd Flute

1st & 2nd Oboe

English Horn

1st & 2nd Clarinet

Bass Clarinet

1st & 2nd Bassoon

Contrabassoon

1st & 3rd Horn

2nd & 4th Horn

3 Trumpets

1st & 2nd Trombone

Bass Trombone

Tuba

Timpani

1st Percussion

2nd Percussion

3rd Percussion

Harp

Piano

1st Violin

2nd Violin

Viola

Cello

Bass

Carlo Vincetti Frizzo

2

molto rit. **Tempo I (M.M. ♩ = c. 66)**

Picc. *f* *pp* *ppp* *p*

1st 2nd Fl. *pp*

1st 2nd Ob. *pp*

E. Hn. *pp*

1st 2nd Cl. *pp*

B. Cl. *pp* *1st* *ppp* *p*

1st 2nd Bsn. *a2* *f* *pp mf* *mp* *p* *ppp* *pp*

C. Bsn. *pp* *pp* *p* *ppp* *p*

molto rit. **Tempo I (M.M. ♩ = c. 66)**

1st 3rd Hn. *a2* *p* *f* *pp* *3rd, 4th* *p* *ppp*

2nd 4th Hn. *ppp*

3 Trpts. *1st, 2nd* *p* *f* *pp*

1st 2nd Tbn. *mute* *ppp* *p* *ppp*

B. Tbn. *mute* *ppp* *p* *ppp*

Tuba *mute* *ppp* *p* *ppp*

molto rit. **Tempo I (M.M. ♩ = c. 66)**

Timp. *pp* *f* *[A⁺ B_b]* *ppp* *p* *[B_b A, B⁺ D_b]* *Xyl.* *pp* *mp*

1st Perc. *pp* *f*

2nd Perc.

3rd Perc.

molto rit. **Tempo I (M.M. ♩ = c. 66)**

Hrp. *[G⁺]* *++ + + + +* *mp* *p* *g^{tr}*

Pno. *mp* *p* *g^{tr}*

molto rit. **Tempo I (M.M. ♩ = c. 66)**

1st Vln. *f* *pp* *ppp* *mp* *ppp* *p*

2nd Vln. *pp* *ppp* *p*

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

Cello *pp* *sul ponticello* *pp* *p* *ppp* *p*

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

34 **B** Tempo I (M.M. ♩ = c. 66) More Fluid (M.M. ♩ = c. 76)

Picc. *pp* *p* *pp* *mp* *mf*

1st 2nd Fl. *pp* *p* *pp* *mp* *mf*

1st 2nd Ob. *ppp* *p* *pp* *ppp* *mp* *mf*

E. Hn. *ppp* *ppp* *mp* *mf*

1st 2nd Cl. *ppp* *ppp* *mp* *mf*

B. Cl. *pp* *ppp* *mp* *mf*

1st 2nd Bsn. *ppp* *ppp* *mp* *mf*

C. Bsn. *pp* *ppp* *mp* *mf*

1st 3rd Hn. *ppp* *mp* *p*

2nd 4th Hn. *ppp* *mp* *p*

3 Trpts. *ppp* *mp* *p*

1st 2nd Tbn. *ppp* *mp* *p*

B. Tbn. *ppp* *mp* *p*

Tuba *ppp* *mp* *p*

Timp. *ppp* *mp* *mf*

1st Perc. *pp* *mp* *mf*

2nd Perc. *p* *pp* *mp* *mf*

3rd Perc. *pp* *mp* *mf*

Hrp. *ppp* *mp* *mf*

Pho. *ppp* *mp* *mf*

1st Vln. *ppp* *mp* *mf*

2nd Vln. *ppp* *mp* *mf*

Viola *ppp* *mp* *mf*

Cello *ppp* *mp* *mf*

Bass *ppp* *mp* *mf*

10

107

Picc. *f* *a2*

1st 2nd Fl. *f* *a2*

1st 2nd Ob. *f* *pp*

E. Hn. *f*

1st 2nd Cl. *f* *pp* *pp* *f*

B. Cl. *f* *pp*

1st 2nd Bsn. *f* *pp* *pp* *f*

C. Bsn. *f*

107

1st 3rd Hn. *f* *a2*

2nd 4th Hn. *ppp* *f* *p* *pp* *f* *pp*

3 Trpts. *f* *ppp* *f* *p* *pp* *f* *pp*

1st 2nd Tbn. *f* *pp* *f* *pp*

B. Tbn. *f*

Tuba *f*

107

Timp. *ppp* *f* *f*

1st Perc. *pp* *f* *Vib.*

2nd Perc. *pp* *f*

3rd Perc. *ppp* *f* *p*

107

Hp. *f* *un.*

Pno.

107

1st Vln. *f*

2nd Vln. *f*

Viola *un.*

Cello *pp* *f*

Bass *f*

116 F

Picc. *a 2*

1st 2nd Fl. *1st*

1st 2nd Ob. *1st* *2nd*

E. Hn.

1st 2nd Cl. *1st* *2nd*

B. Cl.

1st 2nd Bsn. *1st* *2nd*

C. Bsn.

116 F

1st 3rd Hn. *1st* *a 2*

2nd 4th Hn. *1st*

3 Trpts. *1st*

1st 2nd Tbn. *1st*

B. Tbn.

Tuba

116 F

Timp. *1st*

1st Perc. *1st*

2nd Perc. *1st*

3rd Perc. *1st*

116 F

Hp. *1st*

Pno.

116 F

1st Vln. *1st*

2nd Vln. *1st*

Viola *1st*

Cello *1st*

Bass *1st*

13

136 G (M.M. ♩ = c. 108)

Picc. *f*

1st 2nd Fl. *f*

1st 2nd Ob. *f*

E. Hn. *f*

1st 2nd Cl. *f* *a 2*

B. Cl. *p* *a 2*

1st 2nd Bsn. *f*

C. Bsn. *f*

1st 3rd Hn. *f*

2nd 4th Hn. *f*

3 Trpts. *mp*

1st 2nd Tbn. *p* *f*

B. Tbn. *p* *f*

Tuba *f*

136 G (M.M. ♩ = c. 108)

Timp. *mp*

1st Perc. *f* *mp*

2nd Perc. *f* *mp*

3rd Perc. *f* *mp*

136 G (M.M. ♩ = c. 108)

Hp. *mp*

Pno. *mp*

136 G (M.M. ♩ = c. 108)

1st Vln. *mp*

2nd Vln. *mp*

Viola *mp*

Cello *mp*

Bass *mp*

175 H

Picc.

1st 2nd Fl.

1st 2nd Ob.

E. Hn.

1st 2nd Cl.

B. Cl.

1st 2nd Bsn.

C.Bsn.

175 H

1st 3rd Hn.

2nd 4th Hn.

3 Trpts.

1st 2nd Tbn.

B. Tbn.

Tuba

175 H

Timp.

1st Perc.

2nd Perc.

3rd Perc.

175 H

Hp.

Pno.

175 H

1st Vln.

2nd Vln.

Viola

Cello

Bass

This image shows a page of a musical score, likely for a symphony, featuring various instruments. The score is written in 2/4 time and includes dynamic markings such as *f* (forte), *mp* (mezzo-piano), *p* (piano), and *acc.* (accelerando). A section marked with a large 'I' in a box is present, indicating a first ending or a specific section of the music. The instruments listed on the left include Picc., 1st 2nd Fl., 1st 2nd Ob., E. Hn., 1st 2nd Cl., B. Cl., 1st 2nd Bsn., C.Bsn., 1st 3rd Hn., 2nd 4th Hn., 3 Trpts., 1st 2nd Tbn., B. Tbn., Tuba, Timp., 1st Perc., 2nd Perc., 3rd Perc., Hp., Pno., 1st Vln., 2nd Vln., Viola, Cello, and Bass. The score is complex, with many notes, rests, and articulation marks.

(M.M. ♩ = c. 108) (M.M. ♩ = c. 120)

Picc. *f* *p* *f* *ff* *f* *mp* *f* *mp*

1st 2nd Fl. *f* *p* *f* *ff* *f* *mp* *f* *mp*

1st 2nd Ob. *f* *p* *f* *ff* *f* *mp* *f* *mp*

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

1st 2nd Cl. *f* *p* *f* *ff* *f* *mp* *f* *mp*

B. Cl. *f* *p* *f* *ff* *f* *mp* *f* *mp*

1st 2nd Bsn. *f* *p* *f* *ff* *f* *mp* *f* *mp*

C. Bsn. *f* *p* *f* *ff* *f* *mp* *f* *mp*

1st 3rd Hn. *f* *p* *f* *ff* *f* *mp* *f* *mp*

2nd 4th Hn. *f* *p* *f* *ff* *f* *mp* *f* *mp*

3 Trpts. *f* *p* *f* *ff* *f* *mp* *f* *mp*

1st 2nd Tbn. *f* *p* *f* *ff* *f* *mp* *f* *mp*

B. Tbn. *f* *p* *f* *ff* *f* *mp* *f* *mp*

Tuba *f* *p* *f* *ff* *f* *mp* *f* *mp*

Timp. *f* *pp* *f* *p*

1st Perc. *f* *pp* *f* *p*

2nd Perc. *f* *pp* *f* *p*

3rd Perc. *f* *pp* *f* *p*

Hp. *f* *pp* *f* *p*

Pho. *f* *pp* *f* *p*

1st Vln. *f* *pp* *f* *p*

2nd Vln. *f* *pp* *f* *p*

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

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

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

J Slow (M.M. ♩ = c. 76)

228 Picc. *mf* *mp* *p* *mf* *ppp* *f* *mf* *p*

1st 2nd Fl. *mf* *mp* *p* *mf* *ppp* *f* *mf* *p*

1st 2nd Ob. *mf* *mp* *p* *mf* *ppp* *f* *mf* *p*

E. Hn. *mf* *mp* *p* *mf* *ppp* *f* *mf* *p*

1st 2nd Cl. *mf* *mp* *p* *mf* *ppp* *f* *mf* *p*

B. Cl. *mf* *mp* *p* *mf* *ppp* *f* *mf* *p*

1st 2nd Bsn. *mf* *mp* *p* *mf* *ppp* *f* *mf* *p*

C. Bsn. *mf* *mp* *p* *mf* *ppp* *f* *mf* *p*

1st 3rd Hn. *mf* *mp* *p* *mf* *ppp* *f* *mf* *p*

2nd 4th Hn. *mf* *mp* *p* *mf* *ppp* *f* *mf* *p*

3 Trpts. *mf* *mp* *p* *mf* *ppp* *f* *mf* *p*

1st 2nd Tbn. *mf* *mp* *p* *mf* *ppp* *f* *mf* *p*

B. Tbn. *mf* *mp* *p* *mf* *ppp* *f* *mf* *p*

Tuba *mf* *mp* *p* *mf* *ppp* *f* *mf* *p*

228 Timp. *mf* *mp* *p* *mf* *ppp* *f* *mf* *p*

1st Perc. *mf* *mp* *p* *mf* *ppp* *f* *mf* *p*

2nd Perc. *mf* *mp* *p* *mf* *ppp* *f* *mf* *p*

3rd Perc. *mf* *mp* *p* *mf* *ppp* *f* *mf* *p*

228 Hp. *mf* *mp* *p* *mf* *ppp* *f* *mf* *p*

Pho. *mf* *mp* *p* *mf* *ppp* *f* *mf* *p*

228 1st Vln. *mf* *mp* *p* *mf* *ppp* *f* *mf* *p*

2nd Vln. *mf* *mp* *p* *mf* *ppp* *f* *mf* *p*

Viola *mf* *mp* *p* *mf* *ppp* *f* *mf* *p*

Cello *mf* *mp* *p* *mf* *ppp* *f* *mf* *p*

Bass *mf* *mp* *p* *mf* *ppp* *f* *mf* *p*

23

(251) poco accel. al **More Motion (M.M. ♩ = c. 84)**

Picc. *pp* *mf*

1st 2nd Fl. *mp* *mf*

1st 2nd Ob. *mp* *mf*

E. Hn. *pppp*

1st 2nd Cl. *pppp* *pp* *mp* *pp* *pp* *mf* *pp*

B. Cl. *pppp*

1st 2nd Bsn. *pppp* *pp* *mf* *pp*

C. Bsn. *pppp*

1st 3rd Hn. *pppp* *pp* *mf* *pp* *mf*

2nd 4th Hn. *pppp*

3 Trpts. *pppp*

1st 2nd Tbn. *pppp*

B. Tbn. *pppp*

Tuba *pppp*

Timp. *pp* *mp* **More Motion (M.M. ♩ = c. 84)**

1st Perc. *mp* [F♯G, D, D♭]

2nd Perc. *mp* S.Dr. with brushes *p* *mf*

3rd Perc. *p* *mf*

Hp. *p* *mf* **More Motion (M.M. ♩ = c. 84)**

Pno. *p* *mp*

1st Vln. *pppp* *mp* *pp* *pppp* *mf*

2nd Vln. *pp* *mf*

Viola *mp* *mf*

Cello *p* *mf*

Bass *p* *mf*

poco rit. al L Graceful (M.M. ♩ = c. 76)

Picc. *mf*

1st 2nd Fl. *mp*

1st 2nd Ob. *mf*

E. Hn. *mf*

1st 2nd Cl. *mf* *pp* *ppp* *mf* a 2

B. Cl. *mf*

1st 2nd Bsn. *mf* *pp* *ppp* *mf*

C. Bsn. *mf*

poco rit. al L Graceful (M.M. ♩ = c. 76)

1st 3rd Hn. *ppp* *mf*

2nd 4th Hn. *mf*

3 Trpts. *mf*

1st 2nd Tbn. *ppp* *mf* *ppp*

B. Tbn. *ppp* *mf* *ppp*

Tuba *ppp*

poco rit. al L Graceful (M.M. ♩ = c. 76)

Timp. *mf*

1st Perc. *mf*

2nd Perc. *mp* *p*

3rd Perc. *mp* *mp*

poco rit. al L Graceful (M.M. ♩ = c. 76)

Hp. *p*

Pno. *mp* *mf*

poco rit. al L Graceful (M.M. ♩ = c. 76)

1st Vln. *mp* *mf* *pp* *mf*

2nd Vln. *mp* *mf* *pp* *mf*

Viola *p* *mf*

Cello *p* *mf*

Bass *mp* *mf*

263

Picc.

1st 2nd Fl.

1st 2nd Ob.

E. Hn.

1st 2nd Cl.

B. Cl.

1st 2nd Bsn.

C. Bsn.

1st 3rd Hn.

2nd 4th Hn.

3 Trpts.

1st 2nd Tbn.

B. Tbn.

Tuba

263

Timp.

1st Perc.

2nd Perc.

3rd Perc.

263

Hp.

Pho.

263

1st Vln.

2nd Vln.

Viola

Cello

Bass

slowly move toward the center of head

[F#, A#, B, E, G]
Tum. T.

with sticks

B. Dr.

div.

(279) M A Tempo (M.M. $\text{♩} = c. 76$)

Picc.

1st 2nd Fl.

1st 2nd Ob.

E. Hn.

1st 2nd Cl.

B. Cl.

1st 2nd Bsn.

C. Bsn.

(279) M A Tempo (M.M. $\text{♩} = c. 76$)

1st 3rd Hrn.

2nd 4th Hrn.

3 Trpts.

1st 2nd Tbn.

B. Tbn.

Tuba

(279) M A Tempo (M.M. $\text{♩} = c. 76$)

Timp.

1st Perc.

2nd Perc.

3rd Perc.

(279) M A Tempo (M.M. $\text{♩} = c. 76$)

Hp.

Pno.

(279) M A Tempo (M.M. $\text{♩} = c. 76$)

1st Vln.

2nd Vln.

Viola

Cello

Bass

283

Picc.

1st 2nd Fl.

1st 2nd Ob.

E. Hn.

1st 2nd Cl.

B. Cl.

1st 2nd Bsn.

C. Bsn.

1st 3rd Hrn.

2nd 4th Hrn.

3 Trpts.

1st 2nd Tbn.

B. Tbn.

Tuba

283

Timp.

1st Perc.

2nd Perc.

3rd Perc.

283

Hrp.

Pno.

283

1st Vln.

2nd Vln.

Viola

Cello

Bass

287

Picc.

1st 2nd Fl.

1st 2nd Ob.

E. Hn.

1st 2nd Cl.

B. Cl.

1st 2nd Bsn.

C. Bsn.

1st 3rd Hn.

2nd 4th Hn.

3 Trpts.

1st 2nd Tbn.

B. Tbn.

Tuba

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hr.

Pho.

1st Vln.

2nd Vln.

Viola

Cello

Bass

p *f* *mp*

31

33

34

poco accel. al

320

Picc. *p* *mp*

1st 2nd Fl. *p* *mp*

1st 2nd Ob. *mp*

E. Hn.

1st 2nd Cl. *mp*

B. Cl. *mp*

1st 2nd Bsn. *p*

C. Bsn. *mp*

poco accel. al

320

1st 3rd Hn. *ppp*

2nd 4th Hn.

3 Trpts.

1st 2nd Tbn.

B. Tbn.

Tuba

poco accel. al

320

Timp.

1st Perc.

2nd Perc. *Vib.* *mp*

3rd Perc. *mp*

poco accel. al

320

Hp. *mp* [E♭] [E♭] [A♭] [C♯ | E♯]

Pno.

poco accel. al

320

1st Vln. *p*

2nd Vln. *p*

Viola *p*

Cello *p*

Bass *arco* *mp* *p*

More Motion (M.M. $\text{♩} = c. 76$) **poco rit. al**

Picc. *ppp*

1st 2nd Fl. *ppp*

1st 2nd Ob. *ppp*

E. Hn. *ppp*

1st 2nd Cl. *ppp*

B. Cl. *ppp*

1st 2nd Bsn. *ppp*

C. Bsn. *ppp*

More Motion (M.M. $\text{♩} = c. 76$) **poco rit. al**

1st 3rd Hn. *ppp*

2nd 4th Hn. *ppp*

3 Trpts. *ppp*

1st 2nd Tbn. *ppp*

B. Tbn. *ppp*

Tuba *ppp*

More Motion (M.M. $\text{♩} = c. 76$) **poco rit. al**

Timp. *ppp*

1st Perc. *ppp*

2nd Perc. *ppp*

3rd Perc. *ppp*

More Motion (M.M. $\text{♩} = c. 76$) **poco rit. al**

Hp. *ppp*

Pno. *ppp*

More Motion (M.M. $\text{♩} = c. 76$) **poco rit. al**

1st Vln. *mp*

2nd Vln. *mp*

Viola *mp*

Cello *mp*

Bass *mp*

329 **P** Slower (M.M. ♩ = c. 66)

Picc. *p* *mf*

1st 2nd Fl. *p* *mf*

1st 2nd Ob. *mf* 1st solo *p*

E. Hn. *mf* *ppp* *p* *ppp*

1st 2nd Cl. *mf* *ppp*

B. Cl. *mf* *p*

1st 2nd Bsn. *mf* *mp* *p* *ppp*

C. Bsn. *mf* *p*

329 **P** Slower (M.M. ♩ = c. 66)

1st 3rd Hn. *mf* *p*

2nd 4th Hn. *mf* *mp* *pp*

3 Trpts.

1st 2nd Tbn. *mf*

B. Tbn. *mf*

Tuba *mf*

329 **P** Slower (M.M. ♩ = c. 66)

Timp. *mf* *pppp* [B♭ | A♯] *p*

1st Perc. *mf* *p* Vib. arco motor on Lv. *p* Mdb.

2nd Perc. *mf*

3rd Perc. *mf*

329 **P** Slower (M.M. ♩ = c. 66)

Hp. *mf* [A♯] *pp*

Pno. *mf* *pp*

329 **P** Slower (M.M. ♩ = c. 66)

1st Vln. *mf* *ppp*

2nd Vln. *mf* *ppp* *p* *ppp*

Viola *mf* *ppp*

Cello *mf* *ppp* *p_{cc}*

Bass *mf* *ppp* *p_c* *p*

334 **poco accel.**

Picc.

1st 2nd Fl.

1st 2nd Ob.

E. Hn.

1st 2nd Cl.

B. Cl.

1st 2nd Bsn.

C. Bsn.

334 **poco accel.**

1st 3rd Hn.

2nd 4th Hn.

3 Trpts.

1st 2nd Tbn.

B. Tbn.

Tuba

334 **poco accel.**

Timp.

1st Perc.

2nd Perc.

3rd Perc.

334 **poco accel.**

Hp.

Pno.

334 **poco accel.**

1st Vln.

2nd Vln.

Viola

Cello

Bass

The musical score is organized into five systems, each corresponding to a group of instruments. The first system includes Piccolo, Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, and Contrabassoon. The second system includes Horns, Trumpets, Trombones, and Tuba. The third system includes Timpani, Percussion, and Harp. The fourth system includes Piano and Harp. The fifth system includes Violins, Viola, Cello, and Bass. The score is marked with measure numbers 334, 335, 336, 337, and 338. A 'poco accel.' (poco accelerando) instruction is placed above the first measure of each system. Dynamic markings include ppp (pianissimo), mf (mezzo-forte), p (piano), and arco (arco). The harp part includes specific chordal indications: [E♭A♭], [E♭], and [E♭]. The string parts include markings for arco and p.

A Slow March (M.M. $\text{♩} = c. 76$)

339

Picc. *f* *piu f* *f*

1st 2nd Fl. *f* *a 2* *f* *piu f* *f*

1st 2nd Ob. *f* *a 2* *f* *piu f* *f*

E. Hn. *f* *a 2* *f* *piu f* *f*

1st 2nd Cl. *mf* *a 2* *f* *piu f* *f*

B. Cl. *mf* *a 2* *f* *piu f* *f*

1st 2nd Bsn. *mf* *a 2* *f* *piu f* *f*

C. Bsn. *mf* *a 2* *f* *piu f* *f*

339

1st 3rd Hn. *mf* *a 2* *f* *piu f* *f*

2nd 4th Hn. *mf* *a 2* *f* *piu f* *f*

3 Trpts. *p* *f* *piu f* *f*

1st 2nd Tbn. *p* *f* *piu f* *f*

B. Tbn. *p* *f* *piu f* *f*

Tuba *p* *f* *piu f* *f*

339

Temp. *mf* *f* *ppp* *f* *ppp*

Sus. Cym. *ppp* *f* *ppp* *f* *ppp*

1st Perc. *mf* *f* *ppp* *f* *ppp*

2nd Perc. *mf* *f* *ppp* *f* *ppp*

3rd Perc. *mf* *f* *ppp* *f* *ppp*

339

Hp. *mf* *f* *ppp* *f* *ppp*

Pno. *mf* *f* *ppp* *f* *ppp*

339

1st Vln. *mf* *f* *ppp* *f* *ppp*

2nd Vln. *mf* *f* *ppp* *f* *ppp*

Viola *mf* *f* *ppp* *f* *ppp*

Cello *mf* *f* *ppp* *f* *ppp*

Bass *mf* *f* *ppp* *f* *ppp*

345

Picc. *piu f* \rightarrow *f*

1st 2nd Fl.

1st 2nd Ob.

E. Hn.

1st 2nd Cl.

B. Cl.

1st 2nd Bsn.

C.Bsn.

1st 3rd Hn.

2nd 4th Hn.

3 Trpts.

1st 2nd Tbn.

B. Tbn.

Tuba

345

Timp. *f* *lv.* [G, Bb, Db, Eb, Ab]

1st Perc.

2nd Perc.

3rd Perc.

345

Hp.

Pno.

1st Vln.

2nd Vln.

Viola

Cello

Bass

41

43

385 **R** Moderate (♩. = c. 108)

Picc. *pp*

1st 2nd Fl. *pp*

1st 2nd Ob. *p* *mp*

E. Hn. *p*

1st 2nd Cl. *p*

B. Cl. *p*

1st 2nd Bsn. *mp*

C. Bsn. *mp*

385 **R** Moderate (♩. = c. 108)

1st 3rd Hn. *ppp*

2nd 4th Hn. *ppp*

3 Trpts. *pp*

1st 2nd Tbn. *pp*

B. Tbn. *pp*

Tuba *pp*

385 **R** Moderate (♩. = c. 108)

Timp. *ppp*

1st Perc. *pp* *ppp* *mp*

2nd Perc. *ppp* *p* *pp* *mf*

3rd Perc. *pp* *pp*

385 **R** Moderate (♩. = c. 108)

Hp. *p* *pp*

Pno. *p* *mp*

385 **R** Moderate (♩. = c. 108)

1st Vln. *p* *ppizz.*

2nd Vln. *unis.* *mp* *ppizz.*

Viola *unis.* *mp* *ppizz.*

Cello *p* *ppizz.*

Bass *p* *ppizz.* *arco*

399 R

Picc. *mf*

1st 2nd Fl. *mf* *p*

1st 2nd Ob. *mf* *p* *f*

E. Hn. *mf* *p*

1st 2nd Cl. *mf* *mp* *p* *f*

B. Cl. *mf* *p* *p* *pp*

1st 2nd Bsn. *mf* *mp* *p* *pp* *f*

C. Bsn. *mp* *p* *pp* *f*

399 R

1st 3rd Hn. *mf* *pp* *p* *f* *mute* *mute off*

2nd 4th Hn. *mf* *pp*

3 Trpts. *mf* *pp*

1st 2nd Tbn. *mf* *pp* *ppp*

B. Tbn. *mf* *pp* *ppp*

Tuba *mf* *pp* *ppp*

399 R

Timp. *mf* [G, Ab, C, Eb, Ab]

1st Perc. *ppp*

2nd Perc. *pp* *with wood of mallets* *gf* *W.B.*

3rd Perc. *f*

399 R

Hp. *mf* *p* *f* [Db]

Pno. *mf* *p* *f*

399 R

1st Vin. *mf* *arco* *p*

2nd Vin. *mf* *arco* *p*

Viola *mf* *arco* *p*

Cello *mf* *div.* *arco* *ppp* *p*

Bass *mf* *ppp* *p* *ppp*

46

47

48

This page of the musical score contains the following staves and parts:

- Picc.
- 1st 2nd Fl.
- 1st 2nd Ob.
- E. Hn.
- 1st 2nd Cl.
- B. Cl.
- 1st 2nd Bsn.
- C. Bsn.
- 1st 3rd Hn.
- 2nd 4th Hn.
- 3 Trpts.
- 1st 2nd Tbn.
- B. Tbn.
- Tuba
- Timp.
- 1st Perc.
- 2nd Perc.
- 3rd Perc.
- Hp.
- Pno.
- 1st Vln.
- 2nd Vln.
- Viola
- Cello
- Bass

The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *sf*, *pp*, and *mf*. There are also rehearsal marks numbered 448 and 449.

459

Picc.

1st 2nd Fl.

1st 2nd Ob.

E. Hn.

1st 2nd Cl.

B. Cl.

1st 2nd Bsn.

C. Bsn.

1st 3rd Hn.

2nd 4th Hn.

3 Trpts.

1st 2nd Tbn.

B. Tbn.

Tuba

459

Timp.

1st Perc.

2nd Perc.

3rd Perc.

459

Hp.

Pno.

459

1st Vln.

2nd Vln.

Viola

Cello

Bass

51

485 U

Picc.

1st 2nd Fl.

1st 2nd Ob.

E. Hn.

1st 2nd Cl.

B. Cl.

1st 2nd Bsn.

C. Bsn.

485 U

1st 3rd Hn.

2nd 4th Hn.

3 Trpts.

1st 2nd Tbn.

B. Tbn.

Tuba

485 U

Temp.

1st Perc.

2nd Perc.

3rd Perc.

485 U

Hp.

Pno.

485 U

1st Vln.

2nd Vln.

Viola

Cello

Bass

VITA

Carlo Vincetti Frizzo was born in Cañon City, Colorado, on May 15, 1979. He received his Bachelor of Arts in both keyboard studies and French from the Murray State University in 2001. Frizzo's music has been played nationally as well as abroad, including conferences such as the Music Teachers National Association (MTNA) National Conference, the Louisiana State University Festival of Contemporary Music, Society of Composers Inc. (SCI) 5th Student National Conference, and the College Music Society (CMS) Southern Chapter 25th Annual Meeting where he won Outstanding Student Composition Award. He has also participated in summer music festivals such as Interlochen Composers' Institute and the Bowdoin International Music Festival. Many of his works have been recorded on Magni Publications including *Sfogato* for solo flute, *String Quartet No. 1*, and *An American Impression* for string orchestra. Recently, his vocal work, *Wind and Window Flower* and string trio for two violins and viola, *Celestial Horizons: Three Scenes from the Cosmos* was recorded on New Tertian Recordings. He was a regional winner of the 2006 and 2004 SCI/ASCAP Student Commission Competition. He has received several Standard ASCAP Awards. He won first place in both the 2002-2003 Louisiana Music Teachers Association (LMTA) and the South Central Division of MTNA Collegiate Composition Competition, and received second place in the MTNA National Student Composition Competition. The following year (2003-2004), he received first place in both the LMTA and South Central Division of MTNA Young Artist Composition Competition, and was named the winner of the MTNA National Student Composition Competition. Mr. Frizzo is a member of NACUSA, SCI, SCL and ASCAP and is currently pursuing his master's degree in composition from Louisiana State University under Boyd Professor Dinos Constantinides.