

# Compression Waves

*for orchestra*

RUSSELL NADEL

(2005)



## Instrumentation:

Piccolo  
2 Flutes  
2 Oboes  
2 Clarinets in B $\flat$   
2 Bassoons

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

Timpani  
Percussion (2 players)  
    Glockenspiel  
    Xylophone  
    Woodblock  
    Temple Blocks (5)  
    Suspended Cymbal near Small/Medium Triangle  
    Finger Cymbals  
    Large Tam-Tam  
    Tambourine  
    Brake Drum  
    Snare Drum  
    Bass Drum near Large Triangle  
    Rainstick

Violin Solo (concertmaster)  
1<sup>st</sup> Violin  
2<sup>nd</sup> Violin  
Viola  
Violoncello  
Contrabass

## Program Notes:

This work explores the fascinating microscopic world of the interval, rarely heard or considered on its own, as experienced through gradually shortening periods of time. It begins with a simple B octave, first in the high strings and winds and gradually descending into the lower-pitched instruments (with some commentary from the timpani). At the moment of complete saturation, fifty-seven measures into the piece, the upper B of the octave descends a half-step and becomes B $\flat$  (or A $\sharp$ ) and the process begins again, but lasts for only forty-nine measures until the lower B raises a half-step and becomes C and the orchestral development begins anew. In this way, the original interval of the B octave compresses, gradually but in ever-faster waves, until - after the dust settles after the interval of a minor second - all that's left is a solitary F, played by the solo violin just as it played the B's to begin the piece.

## Performance Notes:

This score is transposed.

This work is not a violin concerto. The solo violin part adds an extra timbre to the string section and should be performed by the concertmaster.

m.v. = molto vibrato; s.v. = senza vibrato; vib. ord. = ordinary vibrato.

poco col legno = add just a bit of the stick to the hair, for a more percussive sound than ordinary bowing but a more pitched sound than full col legno.

Duration = circa 8'00".

– *Russell Nadel*  
*October 2005*

# COMPRESSION WAVES

for orchestra

RUSSELL NADEL (2005)

Allegro (♩ = 144)

Piccolo

Flutes 1 2

Oboes 1 2

Clarinets in Bb 1 2

Bassoons 1 2

Allegro (♩ = 144)

Horns in F 1 2 3 4

Trumpets in C 1 2 3

Trombones 1 2

Bass Trombone

Tuba

Allegro (♩ = 144)

Timpani

Percussion 1

Percussion 2

Allegro (♩ = 144)

Solo violin

Violin I altri

Violin II

Viola

Violoncello

Contrabass

A

Picc. *mp* *sfp* *mf* *p*

Fl. 1-2 *f* *mf* *mp* *f* *f* *mf* *mp* *p*

Ob. 1-2

B♭ Cl. 1-2 *pp legg., stacc.* *mp* *pp* *mf* *pp* *sfp* *pp*

Bsn. 1-2

A

F Hn. 1-4

C Tpt. 1-3 *mf* *p* 1. con sord.

Tbn. 1-2

B. Tbn.

Tba.

A

Timp.

Perc. 1

Perc. 2

A

Solo vln. *mp* *legg.* *mf* *p* *f* *sul pont.*

Vln. I *altri* *p* *pp* *mf* *pp* *ord.*

Vln. II *f* *p* *f* *IV. 3*

Vla.

Vc.

Cb. *p* *ppp* *sfppp* *p* *ppp*

14

Picc. *mf*

Fl. 1/2 *mf* *mf* *mp*

Ob. 1/2

B♭ Cl. 1/2 *mf* *p* *mf* *pp* *mp* *molto vibrato*

Bsn. 1/2

F Hn. 1-4 *sfp* *pp* *sfp* *pp*

C Tpt. 1-3

Tbn. 1/2

B. Tbn.

Tba.

14

Timp.

Perc. 1

Perc. 2

Solo vln. *ord.* *mf* *senza vib.* *sfp* *sfp* *sfp* *molto vib.* *senza vib.* *molto vib.* *s.v.* *mf* *p* *mf* *pp*

Vln. I *altri* *f* *p* *pizz.* *p* *mf* *p* *mp* *pp*

Vln. II *II.* *f* *poco col legno* *mp* *mf* *p* *f* *IV.*

Vla.

Vc.

Cb.

*n*

\* Use just a bit of the stick, for a more percussive sound than *ord.* but a more pitched sound than full *col legno*.

B

20

Picc. 1 2

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

Dynamic markings: *p*, *mf*, *mp*, *pp*, *ppp*, *pp senza vib.*, *mp*, *pp*.

B

F Hn. 1-4

C Tpt. 1-3

Tbn. 1 2

B. Tbn.

Tba.

Dynamic markings: *sfp*, *pp*, *2. con sord. sfp*, *pp*, *sfp*, *pp*, *pp*, *p*.

B

20

Timp.

Perc. 1

Perc. 2

B

Solo vln.

Vln. I altri

Vln. II

Vla.

Vc.

Cb.

Dynamic markings: *mf*, *p*, *f marc.*, *unis., arco*, *f marc.*, *ord. IV.*, *p*, *mf sub.*, *pp*, *senza vib.*, *p*, *molto vib.*, *< sfp*, *mf*, *p*, *sfp*.

26

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

Fl. 1 2 *pp* *mf* *f* *mf stacc.*

Ob. 1 2 *p stacc.* *p stacc.* *a2* *pp*

B♭ Cl. 1 2 *ppp* *ppp* *p* *p*

Bsn. 1 2

F Hn. 1-4 *sf* *pp* *sf* *pp*

C Tpt. 1-3

Tbn. 1 2

B. Tbn.

Tba.

26

Tim. *p*

Perc. 1

Perc. 2

Solo vln. *s.v. m.v.* *<mf* *ppp* *f* *(vib. ord.)*

Vln. I *mf marc.* *sfpp* *<f p sub.*

Vln. II *mf marc.* *sfpp* *<f*

Vla. *pp* *mp < f* *f* *p*

Vc.

Cb.

32 Flz.

Picc. *mf* *p* *mp* *fp* *mp*

Fl. 1/2 *ff* *mf* *p < sfp*

Ob. 1/2 *mp* *pp* *f* *mp* *p* *ppp*

B♭ Cl. 1/2 *mf* *fp* *mf*

Bsn. 1/2 *mf* *mp*

F Hn. 1-4 *pp* *sfp* *mp* *p* *pp*

C Tpt. 1-3

Tbn. 1/2

B. Tbn.

Tba.

32 Timp.

Perc. 1

Perc. 2

Solo vln. *mf* *pp* *p < sfp*

Vln. I *mf* *pp* *p stacc.* *f* *p < sfp*

Vln. II *mp < f* *f* *ff p sub.* *ff mp* *ff mp*

Vla. *mp < f* *f* *ff p sub.* *f p* *f p*

Vc.

Cb.

IV.

pizz.

*f* *ff p sub.* *ff mp* *ff mp*

*f* *ff p sub.* *f p* *f p*

37 **C**

Picc. *p stacc.*

Fl. 1-2 *f* *p* *ppp* *ff*

Ob. 1-2 *p* *ppp* *f*

B♭ Cl. 1-2 *pp* *mp* *ppp* *f*

Bsn. 1-2 *mf* *f* *mp* *f*

F Hn. 1-4 *f* *p* *mp* *pp* *ff*

C Tpt. 1-3

Tbn. 1-2

B. Tbn.

Tba.

37 **C**

Timp. *Solo* *ff*

Perc. 1 *f* *l.v.* *mp* *l.v.* *[to xyl.]*

Perc. 2 *Woodbl.* *pp* *mf*

37 **C**

Solo vln. *ff* *m.v. s.v.* *sffp* *arco stacc.* *div.* *pp*

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

Vln. II *ff* *mp* *arco stacc.* *div.* *pizz.* *p* *mf*

Vla. *f* *p > ppp* *arco, div. III.* *sffp*

Vc. *sffp*

Cb.