

DODICI

for sextet

Duration: c. 20'00"

RUSSELL NADEL

(2002)



Instrumentation:

Flute/piccolo, B \flat Clarinet*, Piano, Percussion, Violin, Violoncello
Percussion: Marimba (5 oct.), vibraphone, glockenspiel, snare drum, suspended cymbal, woodblock

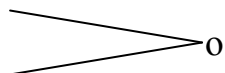
Program Notes:

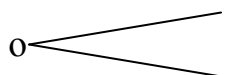
This piece is written using the twelve-tone technique invented by Arnold Schönberg in the 1920's. This piece is structured symmetrically, with the two outer movements containing full twelve-tone rows and the full sextet, and the two inner movements each containing half the ensemble and half of the twelve-tone row used in the first movement. This piece explores both the mechanical, "soul-less" feel of atonality and the beauty that can be found within a twelve-tone row or a hexachord.

The second movement was originally composed as an independent piece in the summer of 2001, and was premiered by Ned McGowan, flute, Blair McMillen, piano, and Nathan Davis, percussion, members of Non Sequitur, at the Walden School, Dublin, NH, that same summer.

Signs and Symbols:

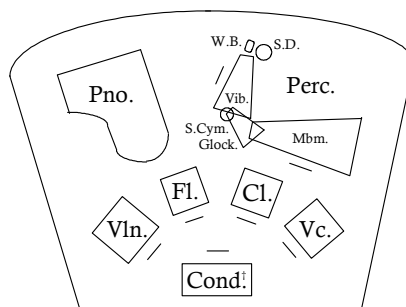
l.v. = let vibrate

 = *diminuendo* to silence

 = *crescendo* from silence

vuota = empty

Suggested Stage Setup:



— *Russell Nadel*
November 2002

* B \flat clarinet staff is transposed in both part and score.

† Conductor is optional.

8

Fl.

B♭ Cl.

Glock.

Pno.

Vln.

Vc.

f

f

mf

To marimba

f

pp

f

f

trem.

trem.

pizz.

mp

sf

sf



10

Fl.

B♭ Cl.

Mar.

Pno.

Vln.

Vc.

B Waltz time
♩ = ♩. (♩ = 144)

f

f

p

legato

p

pp

B Waltz time
♩ = ♩. (♩ = 144)

(pizz.) *mf* *cantabile*

p *f*

15

Fl.

B♭ Cl.

Mar.

Vln.

Vc.

p

mp

mf

arco

mp



22

Fl.

B♭ Cl.

Mar.

Vln.

Vc.

mf

mp

C

C

28 Fl. *f* **D** *f*

B♭ Cl. *mf* *f*

Mar. *mp*

Vln. **D** *p spicc.*

Vc. *p spicc.*



32 Fl. *f sub.* **To piccolo**

B♭ Cl. *f sub.*

Mar. *dim.*

Vln. *f sub.*

Vc. *f sub.*

37 **E** Poco stringendo

Mar. *sf p secco* *f p*

Pno. *p secco* *f p*



F

Picc. *f*

Mar. *f sub.* *f*

Pno. *f sub.* *8^{va}* *8^{va}*

Ped. II



Picc. *ff*

Mar. *dim. poco a poco* *(mf)* *(mp)*

Pno. *f* *marcato* *ff*

II. Reflection

Adagio (♩ = c. 58)

8^{va}

Piano *pp dolce*

(Ped. ad lib.)

Sus. Cymbal *pp < mf > pp* *pp < mp > pp* To vibraphone

rit. **A** A tempo

(8)

Pno. *f* *p*

Vib. *mf* (Motor on, slow vibrato) *p legato*

Ped. * *Ped. sempre*

B

Fl. *mp*

Pno. (loco) *f* *p* *mf* *p*

8^{va} *8^{va}* *8^{vb}*

Vib. *mp* *p*

* *Ped.*

* Chords are arpeggiated from bottom to top, with the last note arpeggiated played on the down-beat.

accel. - - - - -

16

Fl. *mf* *mp*

Pno. *mp* *mf* 5

Vib. * *Leg.* *

C Allegro moderato (♩ = 174)

20

Fl. *ff* Tempo I Tempo II

Pno. *f* *stacc.* *stacc.*

Vib. *f* *Leg.* *p* *Leg.* *f* *

D


24

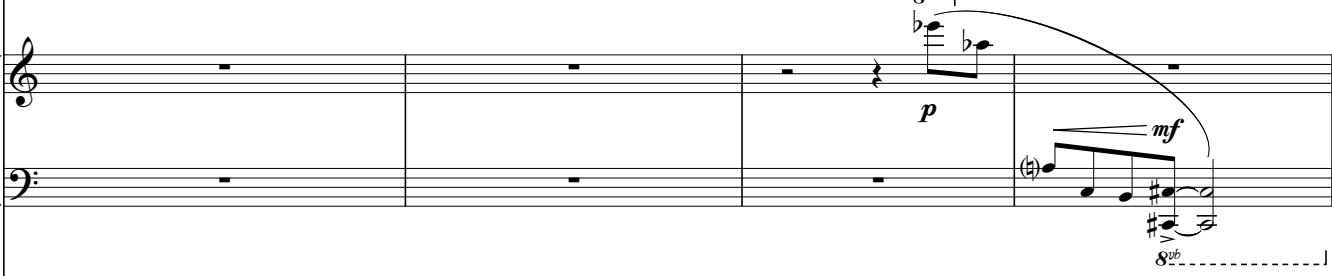
Fl. Tempo I Tempo II *f legato*

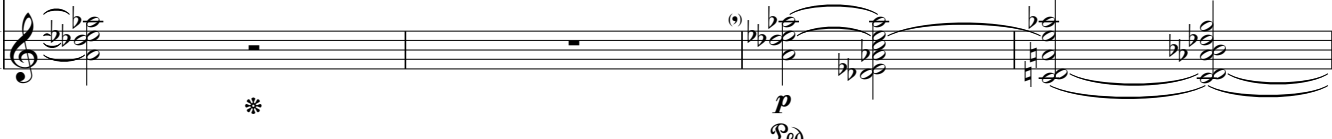
Pno. *pp* 8va

Vib. *p* *Leg.* *f* *Leg.* *


27 **Tempo I**


Fl. 

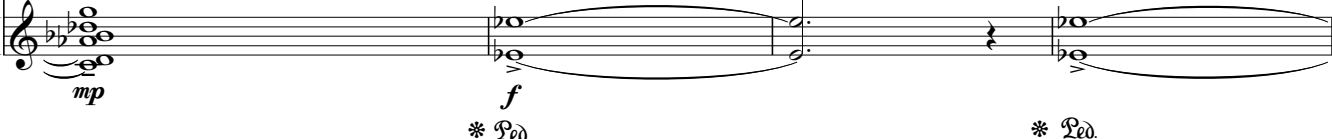
Pno.  *p* *mf*

Vib.  * *p* Ped.


E **Tempo II**

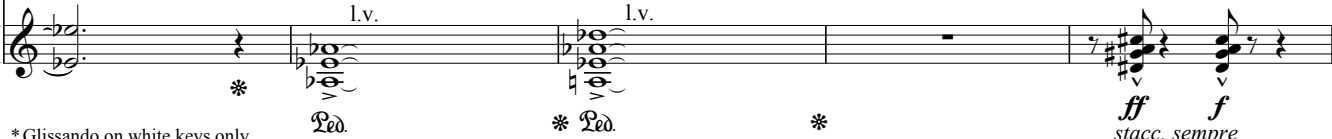
31  *ff*

Pno.  *f stacc.*

Vib.  *mp* *f* * Ped. * Ped.

35 **F**

Pno.  *stacc. sempre* *f* *m.d.* *gliss.** *mf stacc. sempre*

Vib.  *l.v.* *l.v.* * Ped. * Ped. * *ff* *f* *stacc. sempre*

* Glissando on white keys only.

III. Variations

VAR. A: Syncopated, con vivo

$\text{♩} = 160$

A

$\text{♩} = \text{♩}$ *sempre*

Clarinet in B \flat

Violin

Violoncello

Cl.

Vln.

Vc.

Cl.

Vln.

Vc.

B

Cl.

Vln.

Vc.

26

Cl. *pp* *ff sub.*

Vln. *pp* *ff sub.*

Vc. *pp* *ff sub.*

C VAR. B1: Largo

♩ = 46

34

Cl. *f*

Vln. *ff pesante* arco *l.v.*

Vc. *ff pesante* arco *l.v.*

D VAR. C: Allegro scherzando

♩ = ♩ = 138

43

Cl. *mf* *cresc.*

Vln. *mp*

Vc. *mf* *cresc.*

47

Cl. *f*

Vln. *f* *p*

Vc. *sf* *f*

51

Cl. *pp* *sfp*

Vln. *f* *p* *mf*

Vc. *p* *cresc.* *f*

55

Cl. *pp* *sfp* *sf*

Vln. *fp* *p* *sf* *gliss.*

Vc. *p* *cresc.* *ff*

59 **E**

Cl. *p*

Vln. *p*

Vc. *ff* *mp* *ff*

64

Cl. *mp* *f* *ff*

Vln. *mp* *f* *ff*

Vc. *p* *ff*

69

Cl. *ff*

Vln. *ff*

Vc. *ff*

F VAR. B2: Come lontano

G VAR. D: Swingy waltz

74 $\text{♩} = \text{♩} (\text{♩} = 46)$

$\text{♩}^{\text{2}} = \text{♩} = 92 (\text{♩} = 184)$

Cl. *p* *delicato* *pp*

Vln. *pp* *delicato* *pizz.*

Vc. *pp* *delicato* *f* (*quasi jazz bass*)

sul tasto

82

Cl. *f*

Vln. *ord.* *mf* *p*

Vc. *p*

87

Cl. *p*

Vln. *f*

Vc.

H

92

Cl. *f*

Vln. *p*

Vc.

IV. Finale meccanico

Allegro giocoso (♩ = 144)

Flute

Clarinet in B♭

Marimba

Piano

Violin

Violoncello



Fl.

Cl.

Mar.

Pno.

Vln.

Vc.

A

A

mp legato

p legato

pp leggiero

p

f sub.

p

*Do not hold bow in hand.

10

Fl. *f p mf f*

Cl. *f p mf f*

Mar. *mf*

Pno. *mp mf m.s. m.d.*

Vln. *fp pp*

Vc. *f sub. p pp*



14 **B**

Fl. *ppp legato ppp legato p (non marc.)*

Cl. *ppp legato*

Pno. *p*

Vln. *fpp*

Vc. *f sub. pp < f sub. pp*

8^{va}

19

Fl. *mp*

Cl. *mp*

Mar. *pp* *leggiere* *fpp*

Pno. *p* *dim.* *pp*

Vln. *fp*

Vc. *f sub.* *p*

(8).....

23

Fl. *mf*

Cl. *mf*

Mar. *fpp cresc. molto* *f*

Pno. *p* *cresc. molto* *f* *m.s.* *m.d.*

Vln. *fp* *molto* *f marc.*

Vc. *f sub.* *p* *molto* *f marc.*

(8).....

♩ = ♩ *sempre*

26

Fl. *f* *ff* *fff*

Cl. *f* *ff*

Mar. *ff*

Pno. *ff*

Vln. *mp* *ff* l.v.

Vc. *mp* *ff* l.v.



30

Fl. *p* *mf*

Cl. *pp* *p*

Mar. *p* *f* *mp* To vibraphone

Vln. *fp* *fp* *fp* *mf* *f* l.v.

Vc. *mf* *mf* *sim.* *fp* *fp* *fp* *fp* l.v.