

# Point/ Counterpoint

*for flute and alto recorder*

**RUSSELL NADEL**

(2008)

*Duration: c. 9'30"*



## Performance Notes:

• = Take a breath, whether needed or not.

( • ) = Take a breath only if absolutely necessary.

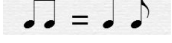
Dynamic markings in the recorder part are approximate and not absolute, and should only be observed insofar as they will not adversely affect the pitch or tone quality of the recorder.

Since the recorder is a very quiet, and generally rather monochromatic and monodynamic instrument, the flute player will have to carefully control his or her vibrato and dynamic level so as not to overpower the recorder player.

The flute player may have to initially tune a bit flatter than the recorder player to accommodate the recorder player's limited ability to crescendo without going sharp.

Some B's in the recorder part are marked with an \* to indicate that the player should add their right-hand pinky for these notes, to lower the pitch and make the interval with the flute better in tune.

Invention #2 should have swung eighth notes throughout, i.e.:

The only times the eighth notes should be metronomic is when  the notes are under the word "straight" and a bracket. As soon as the bracket ends, the eighth notes should be swung again.

## Program Notes:

*Point/Counterpoint* is a set of five short two-part compositions, comprising three canons and two inventions. The inventions are written in free counterpoint, with shifting key centers and brief forays into modal territory interspersed throughout. The first invention is more "traditional," using simpler rhythms and long, singing phrases. The second invention is meant as an homage to the music of the wonderful French pianist and composer Claude Bolling, who wrote exquisite works of counterpoint for solo instruments and jazz combo that combine the techniques and flavors of classical music and jazz.

All three canons are more or less strict until the very end, but I altered the key content and overall flavor of the first and second canons by adding chromatic alterations to the strict pitches, changing some of the intervals and melodic lines in the flute part. Canon #3 features the least amount of chromatic manipulation, and therefore sounds the most "Baroque." Each canon begins with the recorder and follows with the flute. Lyric Canon #1 is at the third above, with a four-measure delay; gentle, modal Canon #2 is at the second above, with a one-measure delay; and cheerful, peppy Canon #3 is at the unison, with a four-measure delay.

I wrote this work for myself and my fiancée (now wife) to perform. We included *Point/Counterpoint* as the final track on a CD recording we distributed as a party favor at our wedding. We were married on November 2, 2008, in St. Paul, MN.

— *Russell Nadel*  
*November 2008*

# POINT/COUNTERPOINT

for flute and alto recorder

## CANON NO. 1

Moderato (♩ = 64)

RUSSELL NADEL

Flute

Alto Recorder

(mf)

(p)

6

(p)

(mp)

11

f

mp

(mf)

16

mp

(mp)

(mf)

21

*mp* *f* *p* *f*

25

*p* *f* *mf*

*(mp) non legato*

30

*non legato* *mp* *mf*

*(mp)* *(mf)*

35

*mf* *p* *cresc.*

40

*f* *p* *cresc.* *(mp)*

\* Add the right hand pinky for these notes to correct faulty intonation, if necessary.

## INVENTION NO. 1

Moderato, sempre legatissimo (♩ = 96)

Flute

Alto Recorder

*mp*

*(p)*

6

*p*

*(mp sub.)*

*(mf)*

12

*mf*

*(p)*

*(mf)*

15

*(f)*

*(p)*

*tr*

Detailed description: This is a musical score for two instruments, Flute and Alto Recorder, in 4/4 time. The key signature has two flats (B-flat and E-flat). The tempo is Moderato, and the performance instruction is 'sempre legatissimo' (always legato), with a quarter note equal to 96 beats. The score is divided into four systems of two staves each. The first system (measures 1-5) shows the Flute starting with a melodic line marked *mp* and the Alto Recorder with a supporting line marked *(p)*. The second system (measures 6-11) features more complex melodic lines with slurs and dynamics ranging from *p* to *(mf)*. The third system (measures 12-14) continues the melodic development with dynamics *mf*, *(p)*, and *(mf)*. The fourth system (measures 15-17) includes a trill in the Alto Recorder part, marked *tr*, and dynamics *(f)* and *(p)*. The score uses various musical notations including slurs, accents, and dynamic markings to guide the performer.

18

*(mf)* *mp*

23

*(f)* *(p) sub.* *(mf)*

27

*(mp)* *(mp)*

30

*(f)* *(mf)*

33

*(p)* poco rit. . . . .

# CANON NO. 2

**Allegro moderato** (♩ = 60)

Flute

Alto Recorder

(*mp*)

5

(*f*)

(*mp*)

10

*mp legato*

(*f*)

14

*f*

*mf* *dim. poco a poco*

(*mf*)

18

*p*

(*f*)<sup>2</sup>

\* Add the right hand pinky for these notes to correct faulty intonation, if necessary.

# INVENTION NO. 2

Moderato, swung (♩ = 120)

Flute

Alto Recorder

*p*

*(mf)*

6

straight

*p*

*(mf)*

12

straight

straight

*f*

*p*

*mf*

*p possibile*

18

*f*

*mf*

*(mf)*

23

*p*

\* Add the right hand pinky for these notes to correct faulty intonation, if necessary.

27

*f* *mp* *sub.* *sub.* *sub.* *sub.* *sub.*

(*f*) (*mp*)

34

*mf* *mp* *straight* *straight* *straight* *straight*

(*mf*)

40

*mf* *mf* *ff* *mf* *mf* *mf*

(*f*) (*mp*) (*mf*)

46

*p* *p* *p* *p* *p* *p* *poco a poco cresc.* *straight*

\* Add the right hand pinky for these notes to correct faulty intonation, if necessary.

# CANON NO. 3

Allegro ma non troppo (♩ = 78)

Flute

Alto Recorder

*mp*

*(mf)* *(f)*

7

*mf* *tr*

13

*p* *mp* *tr* *mf* *(mp)*

19

*f* *mp* *(f)*

24

*f* *p sub.* *(p) sub.* *(f)*

Detailed description: This is a musical score for Canon No. 3, page 13. It features two staves: Flute and Alto Recorder. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro ma non troppo' with a quarter note equal to 78 beats per minute. The score is divided into systems, with measure numbers 7, 13, 19, and 24 indicating the start of new systems. Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), *f* (forte), and *p sub.* (pianissimo). Performance instructions include *tr* (trills) and *(p) sub.* (pianissimo subito). The Alto Recorder part has a *(f)* marking at the end of the first system. The Flute part has a *mp* marking at the beginning of the first system. The Alto Recorder part has a *(f)* marking at the end of the second system. The Flute part has a *tr* marking at the end of the second system. The Alto Recorder part has a *(p) sub.* marking at the beginning of the third system. The Flute part has a *tr* marking at the beginning of the third system. The Alto Recorder part has a *(f)* marking at the end of the third system. The Flute part has a *tr* marking at the beginning of the fourth system. The Alto Recorder part has a *p sub.* marking at the beginning of the fourth system. The Flute part has a *tr* marking at the end of the fourth system. The Alto Recorder part has a *(f)* marking at the end of the fourth system.