

# Serenata a due

*for flute and guitar*

**RUSSELL NADEL**

(2003)

*Duration: c. 9'30"*



## Program Notes:

This piece, composed for flutist Tara Francke, was written as a musical ode to the flute and the guitar, two of the most flexible and consistently beautiful instruments. Both can execute shifts of mood, dynamic level, articulation, performance technique and overall style fluently, changing instantly from *dolce* to *violento* and back, while sounding gorgeous regardless of the amount of dissonance used in the composition. These remarkable abilities are greatly amplified when the two instruments play together, and off of each other. The goal of this piece was to allow both instruments to do what they do best, in terms of techniques, gestures and sonic idioms, while simultaneously complementing each other musically and aesthetically, thereby producing a whole that is much more than the sum of its instrumental parts.

## Performance Notes:

Accidentals apply for the entire measure, except throughout page 6 (the flute cadenza).

Arpeggiations should take place on the beat; grace notes should take place before the beat.

All trills and grace notes should be as fast as possible, except those marked "slow" ("s") or "rubato" ("r").

*Sul ponticello* (abbreviated "s.p.") and *sul tasto* (abbreviated "s.t.") effects should be maximally exaggerated. These markings are effective until cancelled by an "ord." marking.

*Barre* chords are notated in boldface Roman numerals, with the number of strings to be barred indicated with a circled superscript Arabic numeral. For example, "**I.<sup>②</sup>**" means "barre strings ① and ② at the first fret."

Flute harmonics are notated at sounding pitch, with (( )) indications to show the fingering used.

Flute flutter-tonguing (abbreviated "Flt.") is optional, but should be either done or not done consistently throughout the piece.

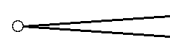
+ articulations indicate key slaps - change fingerings with much more force than usual (rapidly slap the keys down over the holes) while tonguing with maximum power.



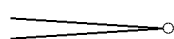
= Trill from E to F# for a full quarter note, then sustain an E for a full quarter note with no perceptible re-attack.



= *Laissez vibrer* (allow note to ring without dampening).



= *Crescendo* from nothing.



= *Diminuendo* to nothing.



= The arrow indicates the direction of the arpeggiation, and the hairpin indicates the dynamic shape of the arpeggiation; for example, in the second figure the loudest note is the lowest, and the arpeggio *diminuendos* to the top note.



= Slow upwards arpeggio.



= Fast upwards arpeggio.

(Unmarked arpeggios are timed normally.)

— Russell Nadel  
December 2003

for Tara Francke  
**Serenata a due**  
 for Flute and Guitar

Fingerings by  
 Yuri Liberzon

RUSSELL NADEL

**Very freely (larghissimo)** *rit.* *s.t.* *s.p.* *rit.* *s.t.*

Guitar

*s.p.* *poco* *mp* *f* *mp* *p* *mp* *mf* *p*

**A** **Lento**, ♩ = 74

Fl.

*p* *sempre legatissimo* *p*

Gtr.

*ord.* *mp* *sempre legatissimo* *mf* *mp*

7

*pp* *p* *pp* *pp*

*wide vib.* *(fast)*

**B**

9

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

*mp* *mf* *f* *mf*

**C** ♩ = ♩ (♩ = 74)

Moderato, con rubato

12

*p* *sfp*  
*mp* *p dolce* *mp* *p*

**D**

16

*mf* *f* *mf* *mp*

20

poco rit. . . a tempo

*f* *p sub.* *pp* *mf* *mp*

**E**

24

sempre poco rit. . . a tempo, appassionato

*f* *p* *mp dolce*

**F**

28

*(p)* *(p)* *mf* *ff con forza* *mf dolce* *p*

31 **G**

*pp* *mf* *f*

*mf* *p* *mf*

35

*mp* *p*

*p* *dolce*

rit. *tr*

40 **H** **I**

a tempo, broadly Pochiss. più mosso, maestoso

*mf sub.* *mp* *ff*

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

poco rit.

44

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

46 *tr* *ff* **J**

48 *poco a poco rit.* *mf* *ff dim.* *mp*

52 **K** *Meno mosso* *rit.* *poco meno mosso* *mp deliberately* *poco* *pp* *mp lontano*

56 *rit.* **L** *Freely - cadenza senza vib.* *poco* *poco* *ppp* *p possibile* *con vib.* *l.v.*

\* Pluck  $\text{\textcircled{2}}$  with the 4th finger of the left hand. \*\* These harmonics sound up an octave.

*sempre con molto rubato*

norm. vib.

*(ppp)* *fp* *ff* *p sub.*

*fp* *f* *fp* *smp* *molto rit.* *gliss.*

**M** **Tempo giusto (Largo, ♩ = ♩)** *poco a poco accel.*

*pp con poco rubato* *poco a poco cresc.*

**A tempo (largo)** *accel.*

*lunga* *p sub.* *con rubato* *poco a poco cresc.*

*rit.* *fff* *violento*

**N** **Freely (tempo rubato)** *molto rit.*

*sfp* *f* *ff* *poco* *norm.* *molto*

\* Accidentals on this page apply only to the notes they immediately precede.