martin herraiz

invertible/subvertible/pervertible

for three melodic instruments

2011

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PERFORMANCE INSTRUCTIONS

This work is a twisted sort of invertible three-voice counterpoint to be played by any combination of three different melodic instruments. It is made up of three sections, labeled A, B, and C. Each section is played three times, with each line being played by a different instrument on each pass, before moving on, seamlessly, to the next section.

On the first pass of each section, the lines should be assigned according to their distribution on paper, i.e. the highest instrument plays the upper line while the lowest instrument plays the lower line. On each subsequent pass, the instrument that was playing the upper line switches to the middle line, the one that was playing the middle line switches to the lower line, and the one that was playing the lower line switches to the upper line. This scheme is repeated in a cyclic manner for all three sections.

However, there must be a clear registral separation between the three instruments, so that the instrument with the highest range always plays the top voice of the counterpoint, and the one with the lowest range always plays the bottom voice (although some occasional voice-crossing may occur). In order to accomplish this, each performer should transpose each line (i.e. each part of each section) up or down the appropriate number of octaves to make it fit within the range of his instrument. If the performer finds that a line can be played in more than one register, the ensemble should decide in favor of the transposition that produces the clearest texture (i.e., avoiding too many overlaps or wide gaps between adjacent voices). Different transpositions may be employed on each pass; only the internal intervallic sequence of each line must be preserved.

The tempo must be around ♩=72 and must remain constant throughout the performance, **except for the last pass of section C, which must be played at a much slower tempo** (ideally half time, i.e. ♩=36). A ritardando over the last four or five quarter notes is also in good taste.

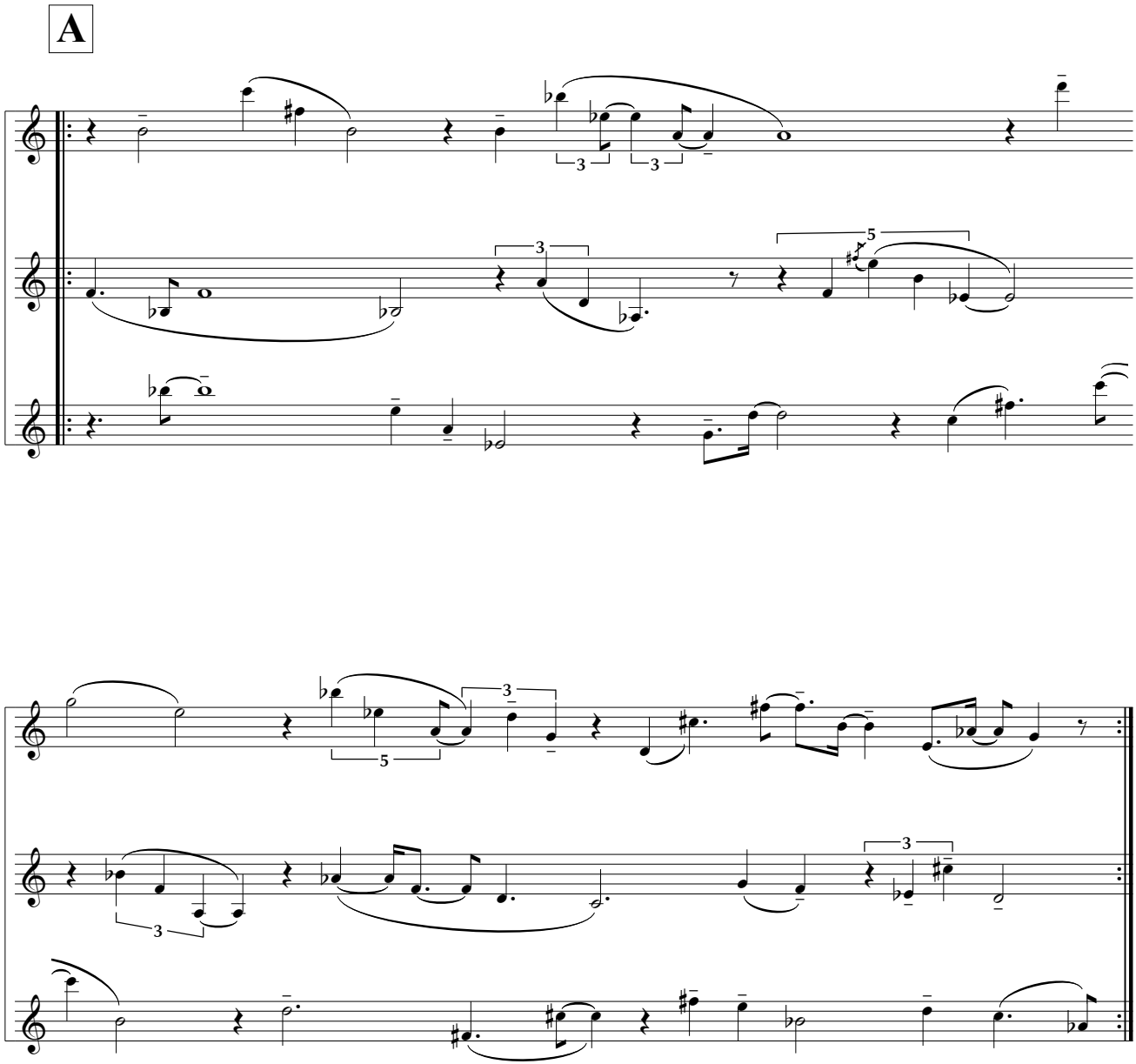
Accidentals are valid only for one note and its immediate repetitions (including those separated by rests).

Dynamics are free, but care should be taken to maintain a balance between the three voices.

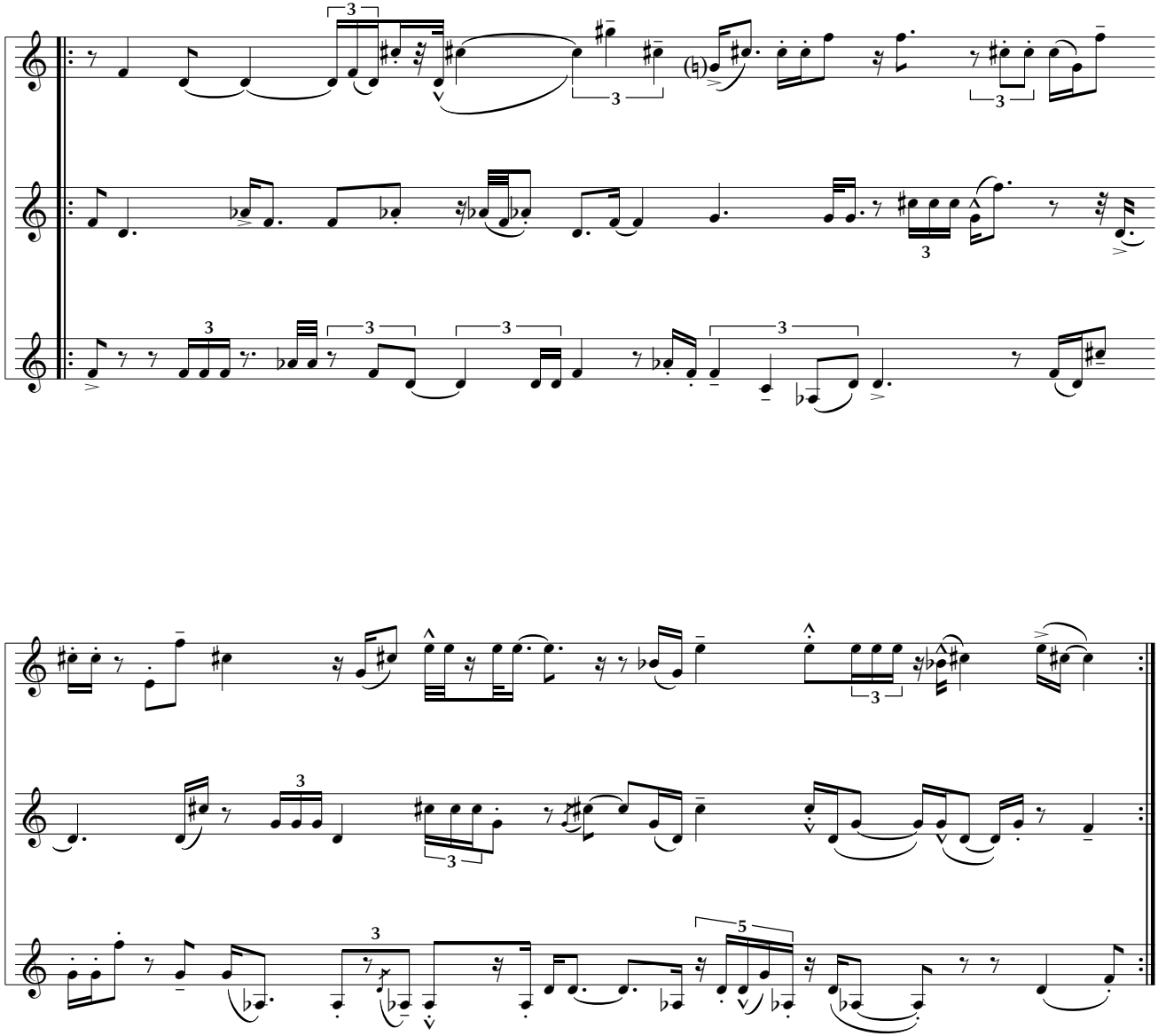
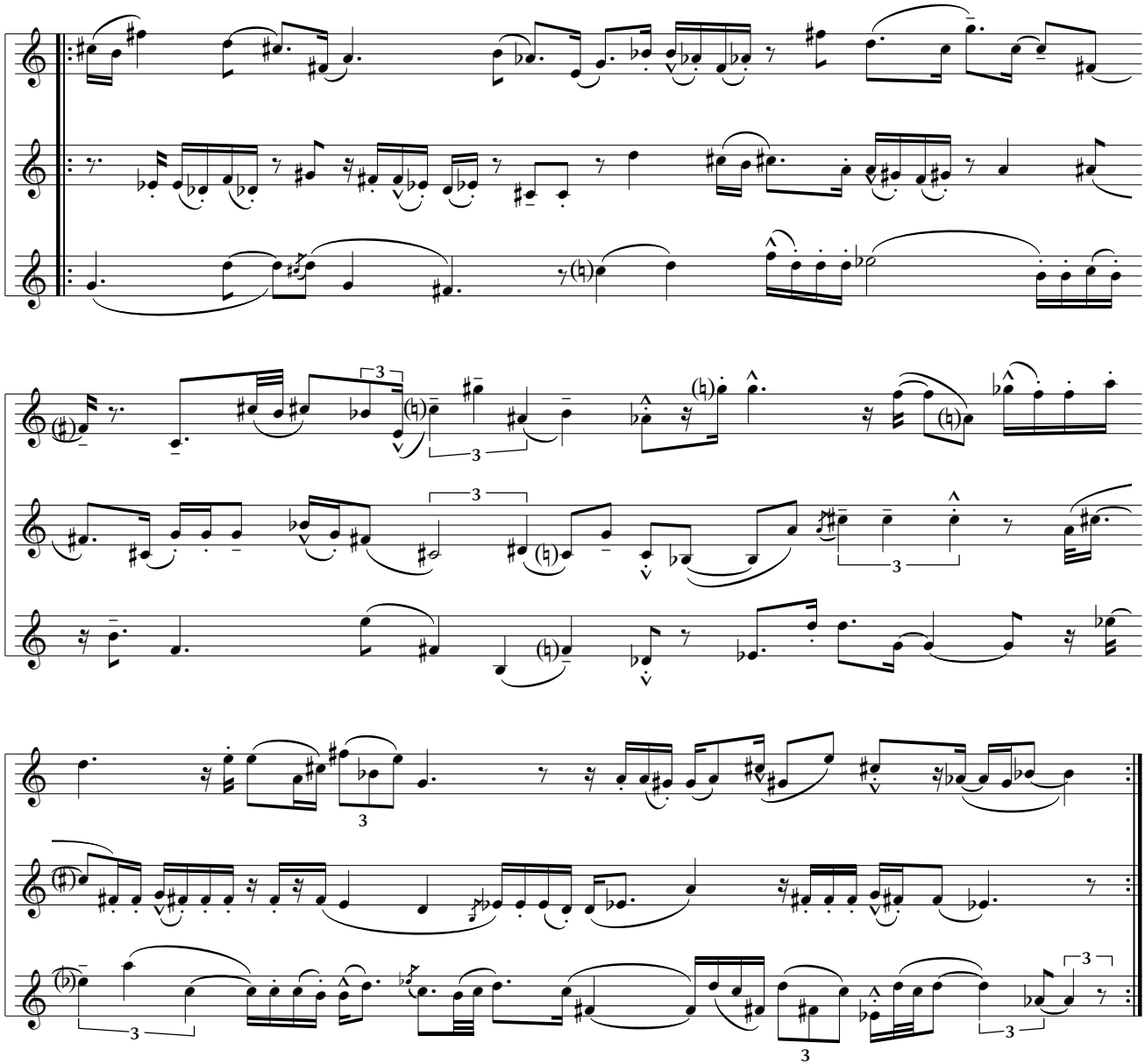
For all enquiries please contact the composer at <klangdesign@gmail.com>.

This work is dedicated to Zanna Gilbert, with deep affection and admiration.

Martin Herraiz, 2011


A

B



C