

Three inventions

for flute, clarinet and vibraphone

Benjamin Gait (2014)

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Instrumentation

Flute, Clarinet in Bb, Vibraphone

Notation

The musicians playing flute and vibraphone read from a score in C, whilst the clarinetist plays from a transposed score.

As there are no bar lines, accidentals are used throughout, even on repeated notes.

Vibraphone: pedalling has mostly been left up to the performer. In the flute invention, keep the pedal down until the end of the final system as notated. Motor off throughout.

Performance instructions

Three inventions consists of three movements, to be played in any order. They may be played consecutively, or separately within a concert. In each of these movements, one musician plays a through line, written on the top staff. Another musician, on the second staff, plays material which though written out, is more rhythmically ambiguous and intended to punctuate the top line. The third musician has a more abstract role, and is presented with choices of material to play. Each musician gets to play the different roles once each. Below is a suggested rehearsal method for playing each role. However, musicians are free to come up with their own strategies as they see fit.

Top staff: Rehearse your line first separately from the other musicians, establishing your own pacing of the phrases and the rests which you can roughly stick to. Aim to craft the line into something which sounds reasonably convincing unaccompanied, and once the other musicians join in try and stick to this. Although rhythms are notated, they do not imply a metrical structure. Crotchet rests are used throughout, often with pauses over them, and you are free to vary their length. Tempo may vary both between and within each of the lines.

Middle staff: Listen to the top staff (maybe without joining in to begin with), and then fit your material to this accordingly. Your notes do not have to line up vertically with those of the top staff, but should be reasonably close. Rhythms are deliberately omitted. Where an open tie is notated, this implies a held note of indeterminate length.

Third staff: Aim to use the free material you are presented with in a creative way that shows due consideration to the other two lines. You could choose to support or subvert the other material, but you should do so thoughtfully and creatively, and not haphazardly/through any kind of chance procedure. Material is presented on the first system in labelled boxes: you may choose to write on the subsequent empty staves roughly where you plan to use each box, but this is optional. You do not need to fill the whole movement with this material; silence is welcome.

Note: The aim of this piece is not to encourage improvisation. The material should be rehearsed and discussed in order to craft a musical result that the performers desire. Some element of spontaneity can be preserved, but many decisions will have been made ahead of the performance.

clarinet invention

Score in C

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Free

Clarinet in B \flat *mp* *pp* *breathy* 5

Flute *pp*

Vibraphone

A *pp* frequent

B *mp* occasional: pick a note from clarinet line and echo it

C *f* play once only

D *p* play up to four times

Cl. *mp* *p*

Fl.

Vib. ξ

Cl. *mp* *mf* *f* 3 5 3 3 3 3

Fl.

Vib. ξ

Cl. *mf* *mf* *p*

Fl.

Vib. ξ

Cl. *mp* *p*

Fl.

Vib. ξ

Cl. *mp*

Fl.

Vib. ξ

flute invention

Score in C

Benjamin Gait (2014)

Free

Flute

Vibraphone

Clarinet in Bb

Fl.

Vib.

Cl. ξ

Fl.

Vib.

Cl. ξ

mf < *mp* *mf* < *mp* 5

mf

ppp

p

p

mf < *p*

mp

mf < *f* 5 *mp*

mf

up to four times

p or *f* >

A subtle, breathy and sustained background noise

play occasionally, pausing on different notes

once or twice, lasting at least 8"

A

B

C

D

Fl. *mf* *mp*

Vib. *mf* *mp*

Cl. ξ

Fl. *mp* *f* *mf* *mp* fltz.

Vib. *mf*

Cl. ξ

Fl. *f* *p*

Vib. *f* *ff* *

Cl. ξ

vibraphone invention

Score in C

Benjamin Gait (2014)

Free

Vibraphone
p — *mf* *p* < *f* *mp*

Clarinet in B \flat
mp *mf* *mp*

Flute
A *pp - p*
up to six times
B *ftz.*
mp
up to four times:
echo a note from the
vibraphone line
C occasional:
loud, pitchless
sustained sound
D *f*
play once: fast

Vib.
mf *mp* *p* *mf*

Cl.
mf *mp*

Fl. ξ

Vib.
mp

Cl.

Fl. ξ
p

Vib. *mp* *mf* *mp* *p*

Cl. *pp*

Fl. ξ

The first system of music features three staves. The top staff is for Vibraphone (Vib.), the middle for Clarinet (Cl.), and the bottom for Flute (Fl.). The Vibraphone part begins with a *mp* dynamic, followed by a triplet of eighth notes, then a *mf* dynamic with a crescendo hairpin, followed by a *mp* dynamic with a decrescendo hairpin, and finally a *p* dynamic. The Clarinet part has a *pp* dynamic with a long, smooth slur. The Flute part is marked with a ξ symbol, indicating a breath mark.

Vib. *mp* *mf* *f* *f*

Cl. *f* *mf*

Fl. ξ

The second system continues with three staves. The Vibraphone part starts with a *mp* dynamic, followed by a *mf* dynamic with a triplet, then a *f* dynamic with a crescendo hairpin, and ends with a *f* dynamic with a decrescendo hairpin. The Clarinet part begins with a *f* dynamic and a slur, followed by a *mf* dynamic with a decrescendo hairpin. The Flute part is marked with a ξ symbol.

Vib. *mf* *ff*

Cl. *mf*

Fl. ξ

The third system features three staves. The Vibraphone part starts with a *mf* dynamic, followed by a triplet, then a *ff* dynamic with a crescendo hairpin, and ends with a triplet. The Clarinet part begins with a *mf* dynamic and a slur. The Flute part is marked with a ξ symbol.