

Invention Lines I

by Michael Summers

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for two tenor recorders, or any pair of treble-range instruments

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Range: *m (2x p)*

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6

cresc.

f

12

p

p

18

f

f

23

mf

mf

29

f

35

f

f



40

Musical score for measures 40-45. The system consists of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with similar note values and rests. Dynamic markings include *p* (piano) in both staves. There are also some slurs and accents.

46

Musical score for measures 46-50. The system consists of two staves. The upper staff features a melodic line with a quintuplet (5) and a triplet (3). The lower staff has a bass line. Dynamic markings include *cresc.* (crescendo) in both staves.

51

Musical score for measures 51-56. The system consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line. Dynamic markings include *f* (forte) and *p* (piano).

57

Musical score for measures 57-61. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a bass line. Dynamic markings include *mf* (mezzo-forte).

62

Musical score for measures 62-67. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a bass line. Dynamic markings include *f* (forte).

68

Musical score for measures 68-72. The system consists of two staves. The upper staff has a melodic line with slurs and a quintuplet (5). The lower staff has a bass line. Dynamic markings include *p* (piano) and *m* (mezzo).

73

Musical score for measures 73-77. The system consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with a quintuplet (5). Dynamic markings include *f* (forte) and *p* (piano). A *rit.* (ritardando) marking is present above the upper staff.

Composer's note:

This piece was written for two tenor recorders. However, it is suitable for any pair of instruments that play comfortably in the range rising two octaves from middle C (such as oboe, clarinet or violin). It could also be sung by soprano or treble voices.

The piece will sound fine a bit higher or lower, so don't bother transposing if you play an instrument in A, B \flat or D.

Dynamics:

m comes between *mp* and *mf*: it should be perceived as being neither loud nor soft.



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