Aquatints

flute harp violin viola & cello

duration c.12′30″

Timothy Salter

Usk Edition, London 2012

Commissioned by the Nephele Ensemble with funds made available by the Britten-Pears Foundation

I	Unquiet, restless	p.3
II	Poised, calm	p.18
III	Convulsive	p.29

Notes:

1. Flats and sharps apply only to the note immediately following except in the case of tied notes within the bar.

2. In the first movement, time signatures of 10/16 and 15/16 are employed to indicate bars of 2 and 3 beats respectively where the beats subdivide into 5 semiquavers. This is to avoid the continual use of the quintuplet sign. The semiquaver remains constant throughout the movement.

3. Harp: a metal tuning key is required for the glissandi in III, bars 49-52.

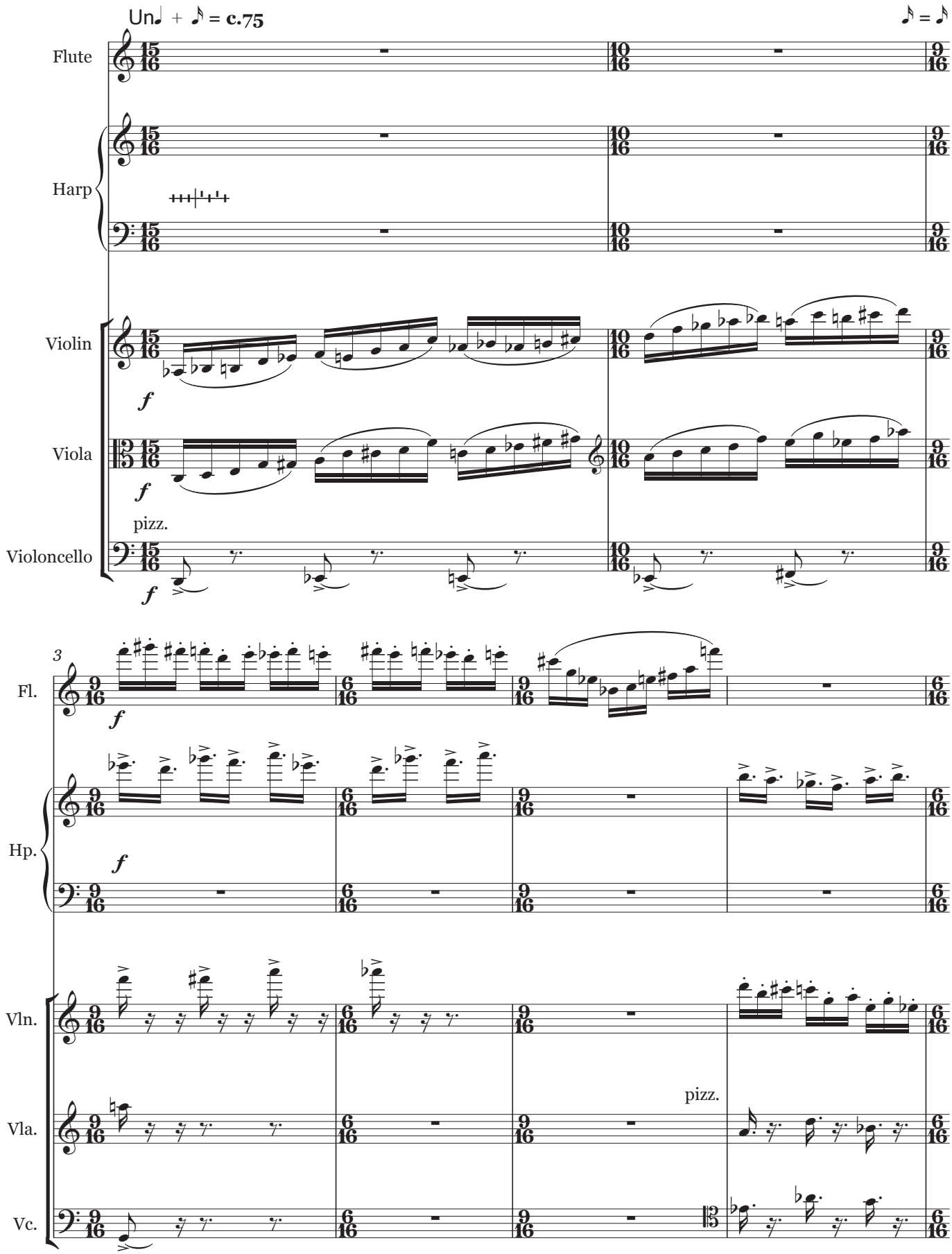
for the Nephele Ensemble

Aquatints

I

Unquiet, restless

Timothy Salter



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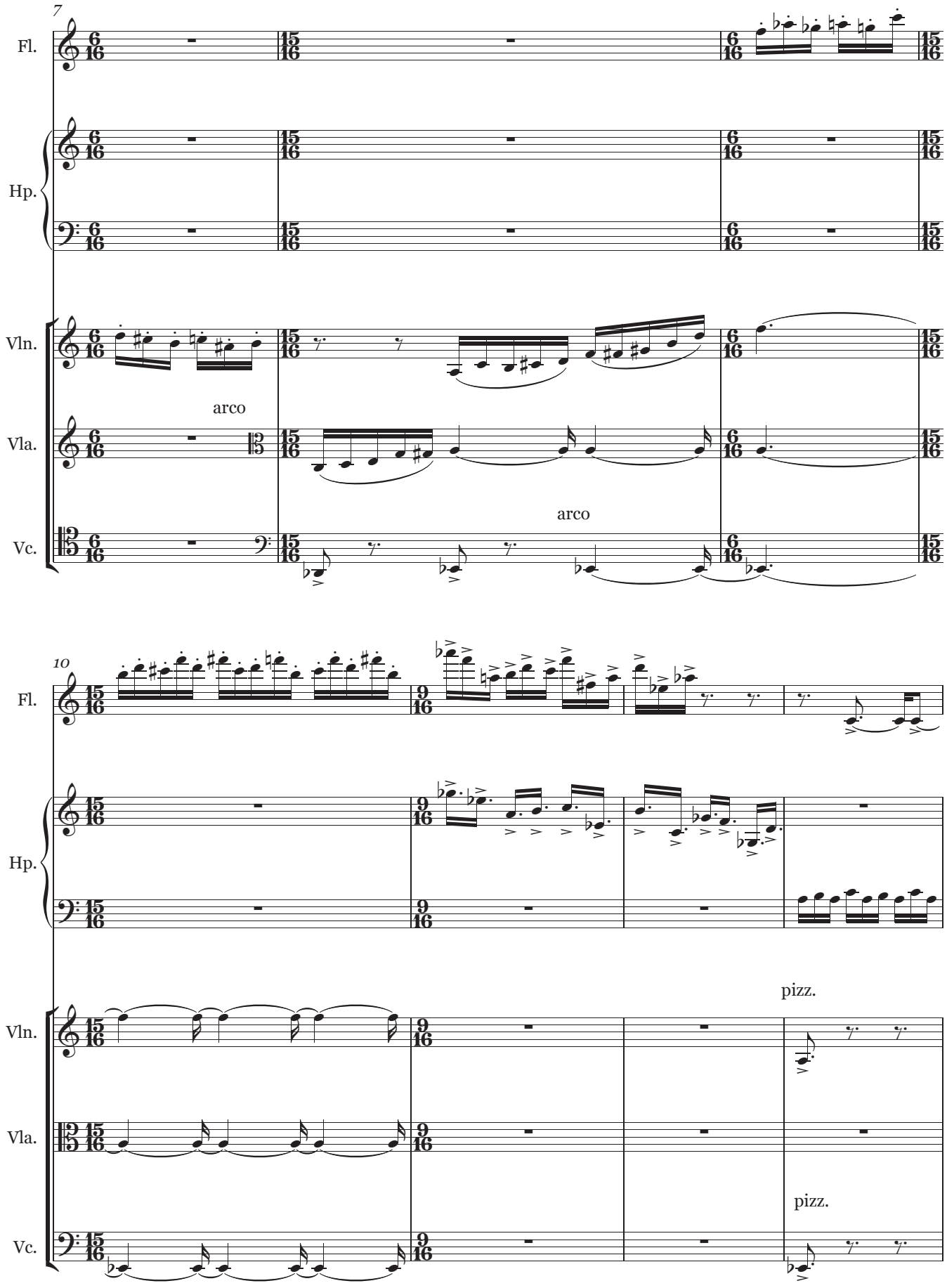
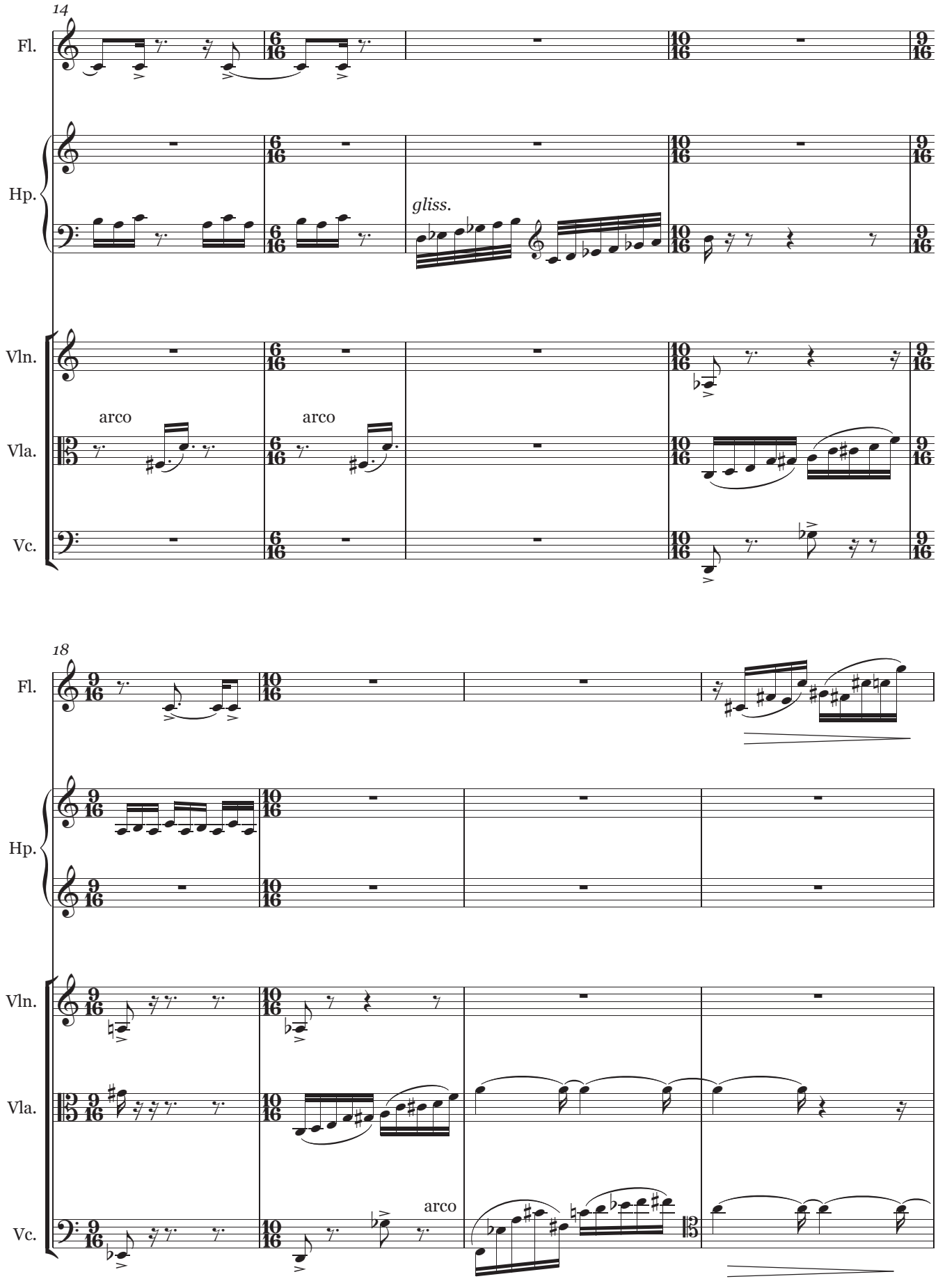
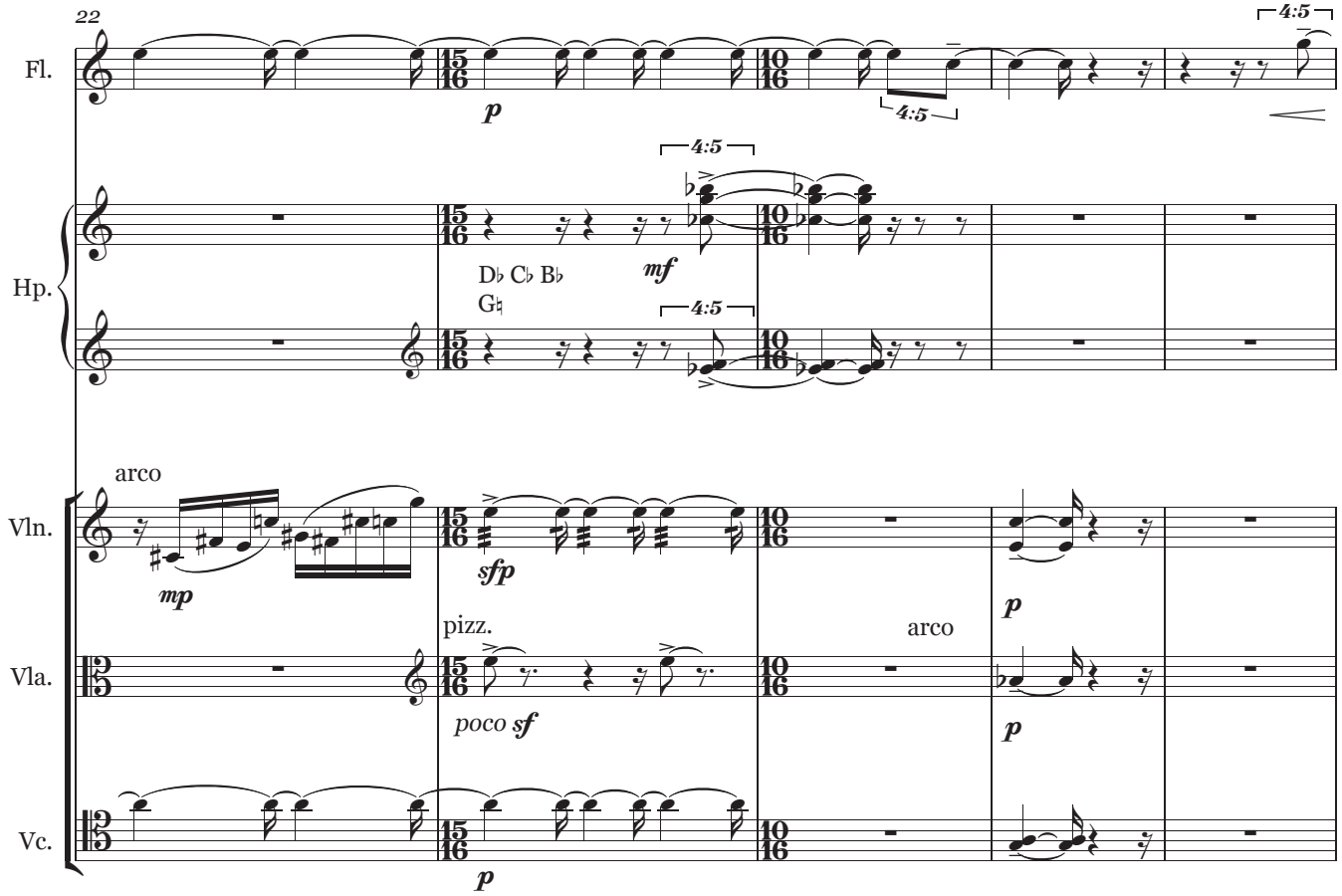
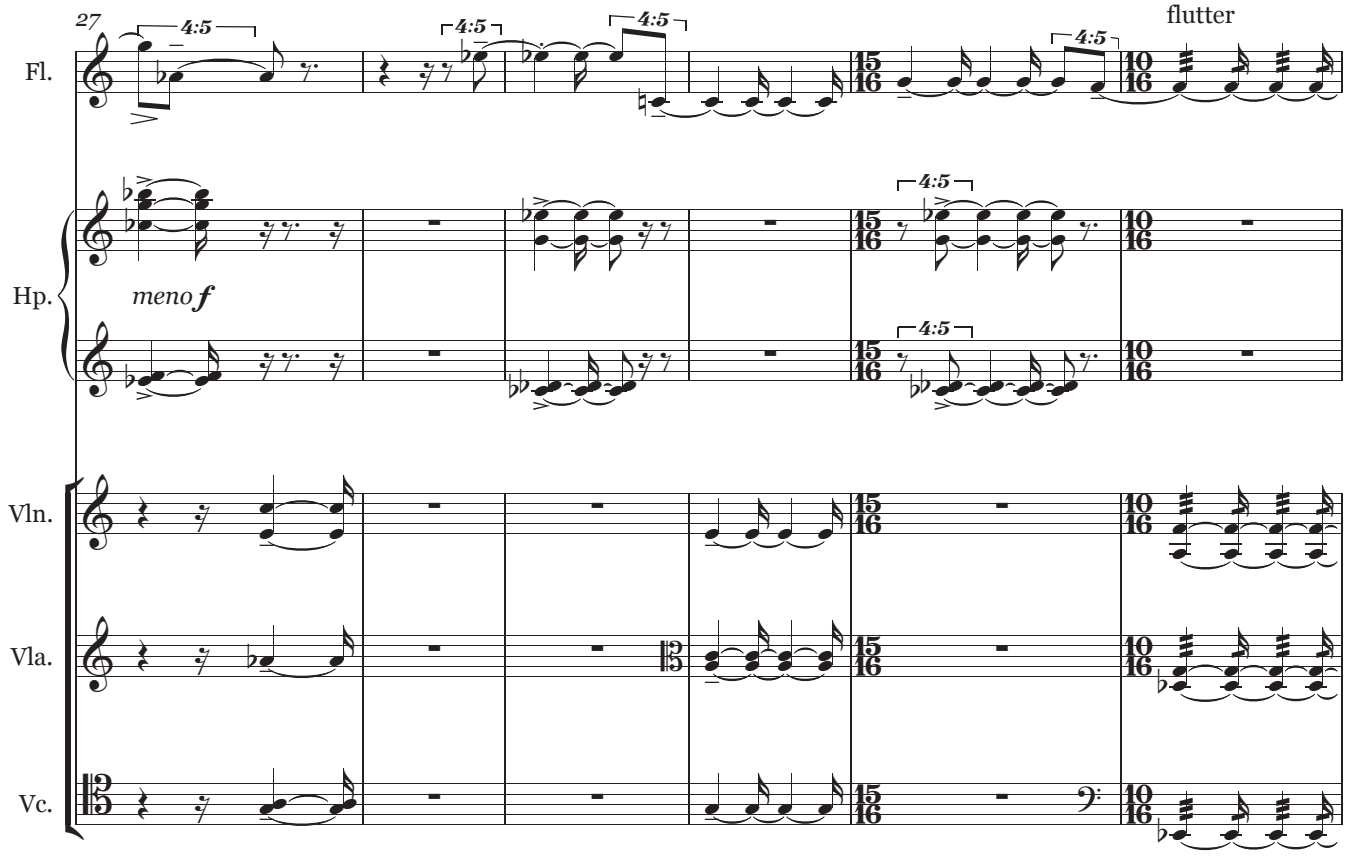
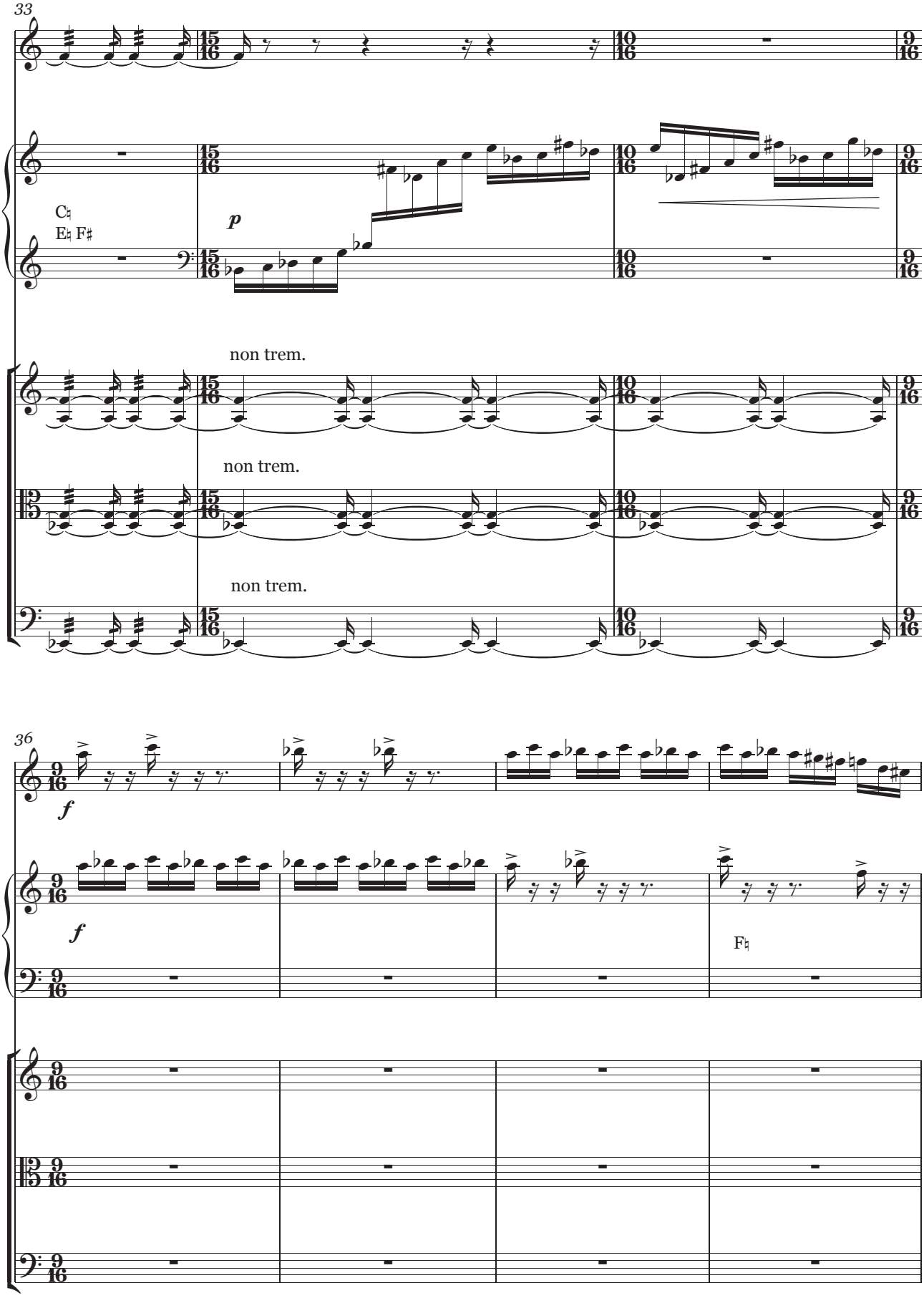
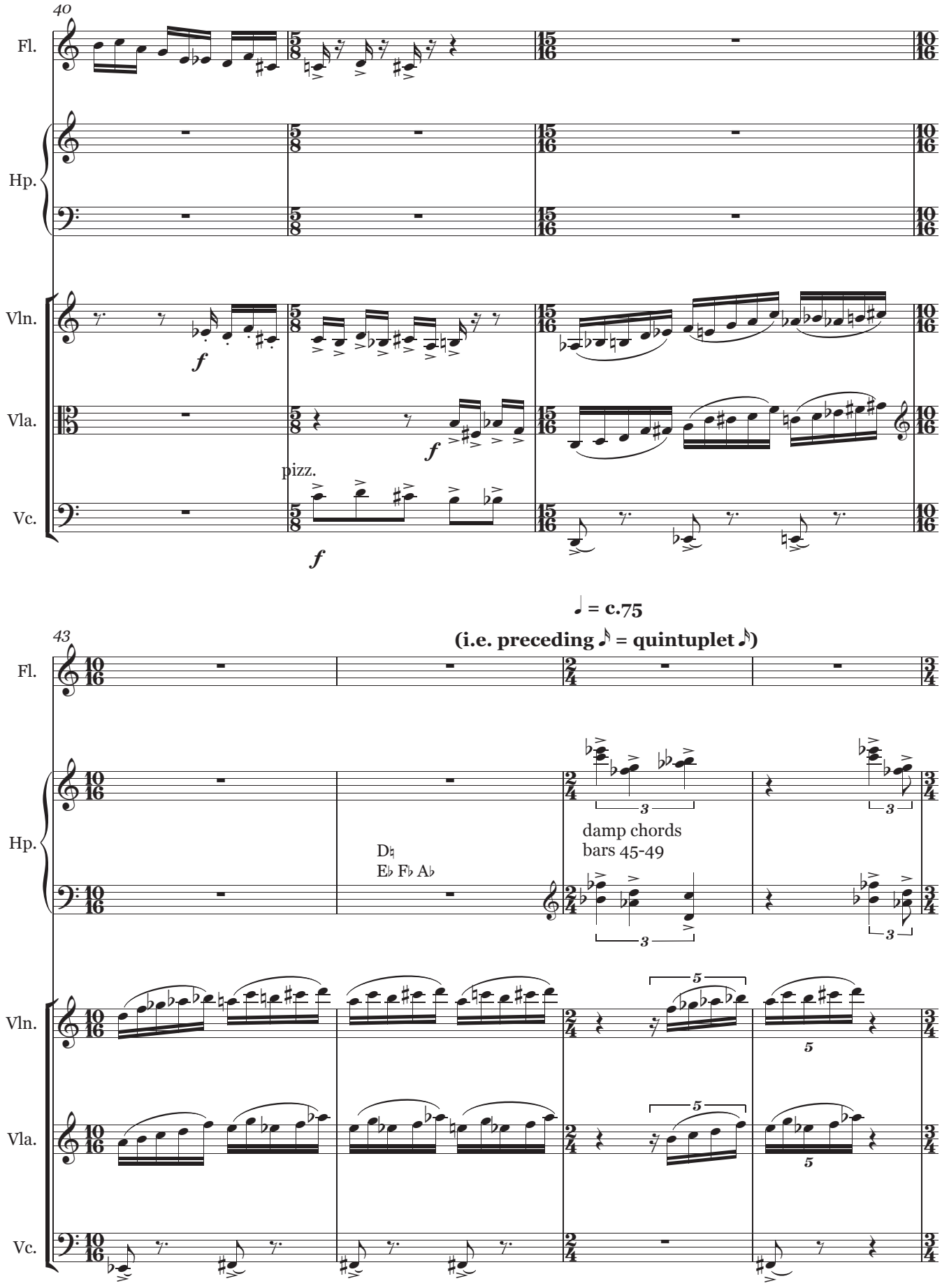

7
Fl.
Hp.
Vln.
Vla.
Vc.
arco
arco
10
Fl.
Hp.
Vln.
Vla.
Vc.
pizz.
pizz.


14
Fl.
Hp.
gliss.
Vln.
arco
arco
Vla.
Vc.
18
Fl.
Hp.
Vln.
Vla.
arco
Vc.


22
Fl.
4:5
p
4:5
4:5
Hp.
D♭ C♭ B♭
G♮
mf
4:5
arco
Vln.
mp
sfp
p
pizz.
arco
Vla.
poco sf
p
Vc.
p


27
4:5
4:5
4:5
4:5
flutter
Fl.
4:5
Hp.
meno f
4:5
Vln.
Vla.
Vc.


33
Fl.
Hp.
C♮
E♮ F♯
p
Vln.
non trem.
Vla.
non trem.
Vc.
non trem.
36
Fl.
f
Hp.
f
F♮
Vln.
Vla.
Vc.


40
Fl.
Hp.
Vln.
Vla.
Vc.
f
pizz.
f
43
♩ = c.75
(i.e. preceding ♪ = quintuplet ♪)
D♮
E♭ F♭ A♭
damp chords
bars 45-49

♩ + ♪ = c.75
(i.e. preceding quintuplet ♪ = ♪)

47

Fl.

Hp.

Vln.

Vla.

Vc.

50

Fl.

damp chords
bars 52-57

Hp.

D♭ B♮
F♮ A♮

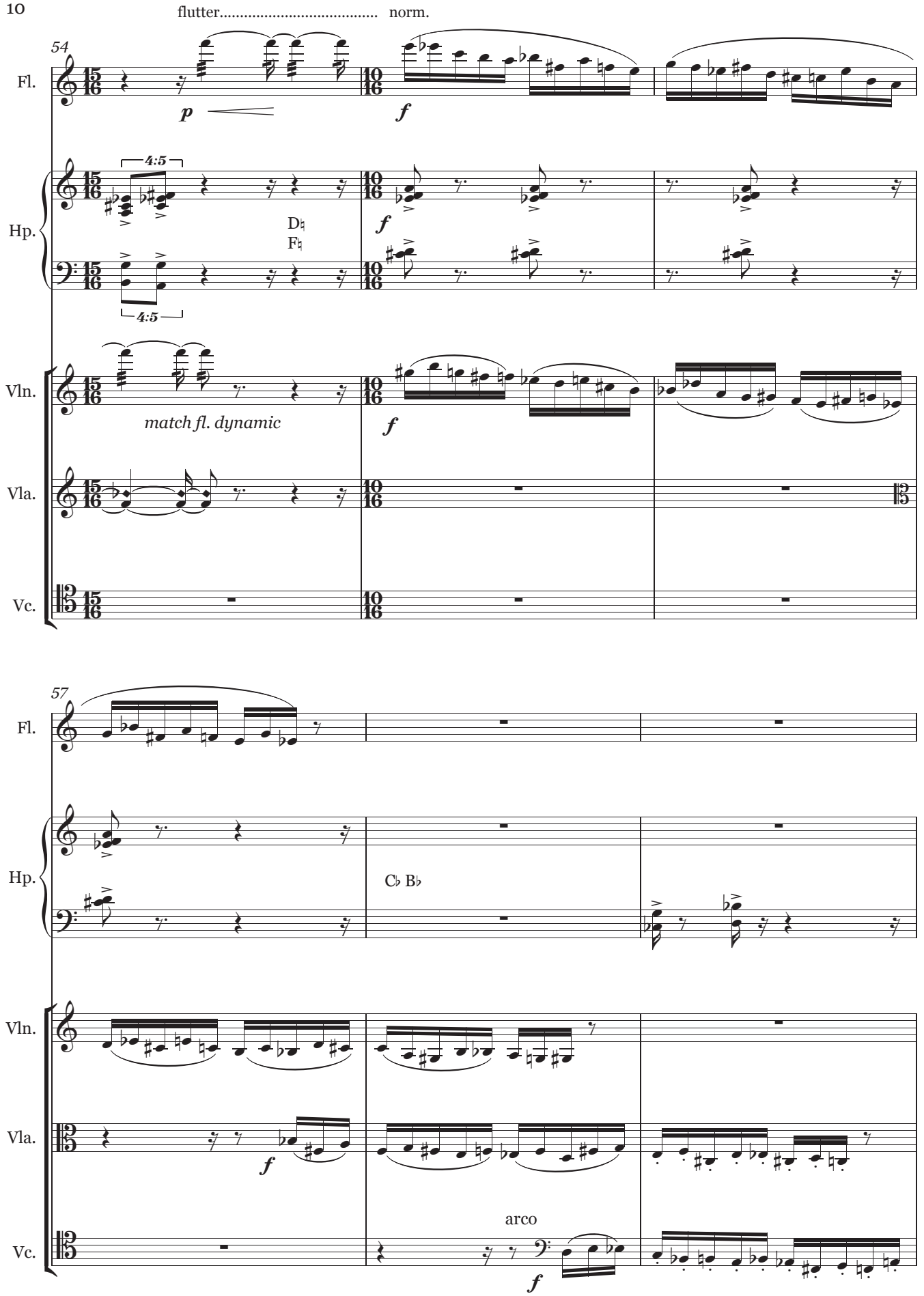
C♯
F♯

Vln.

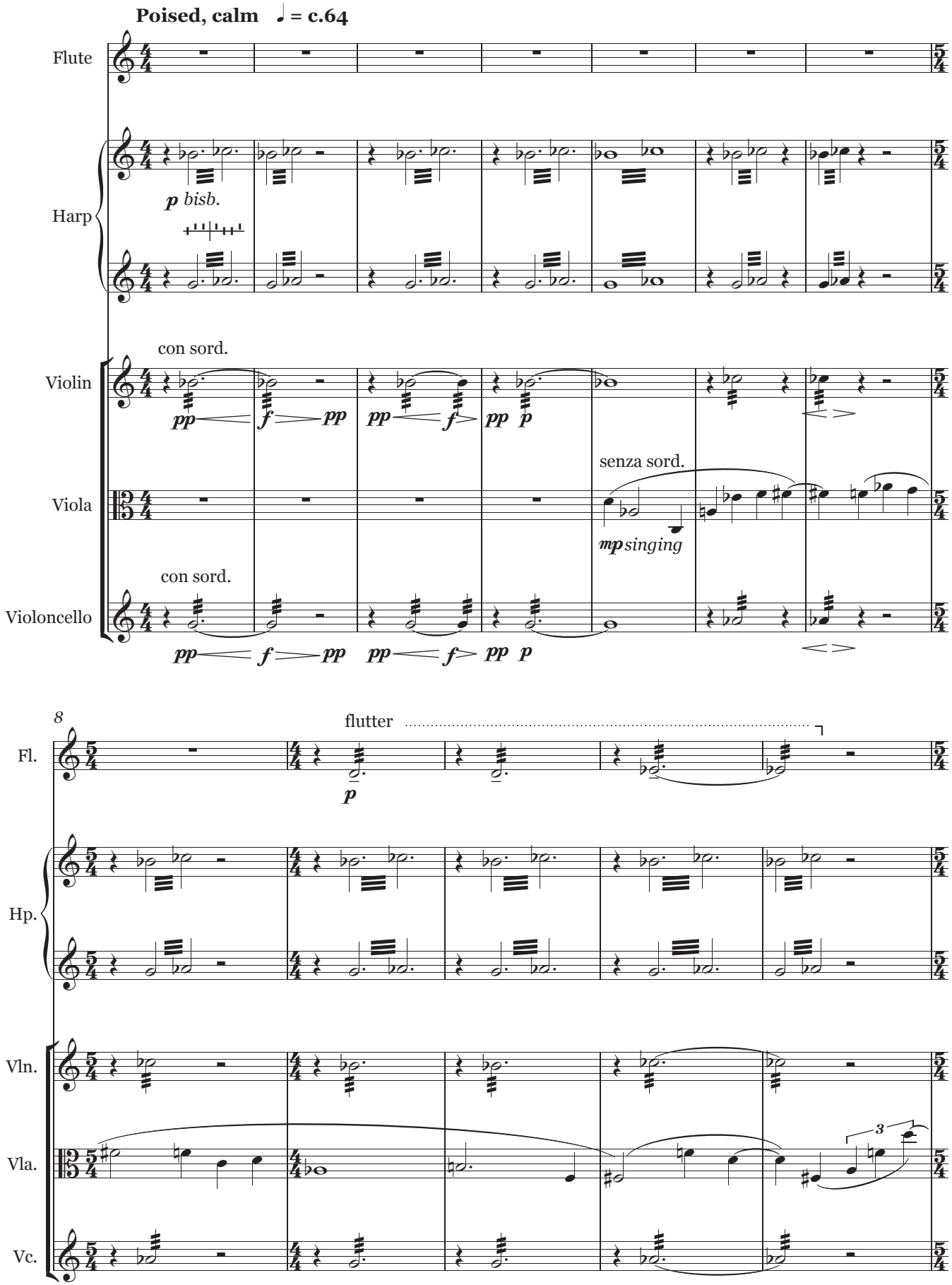
Vla.

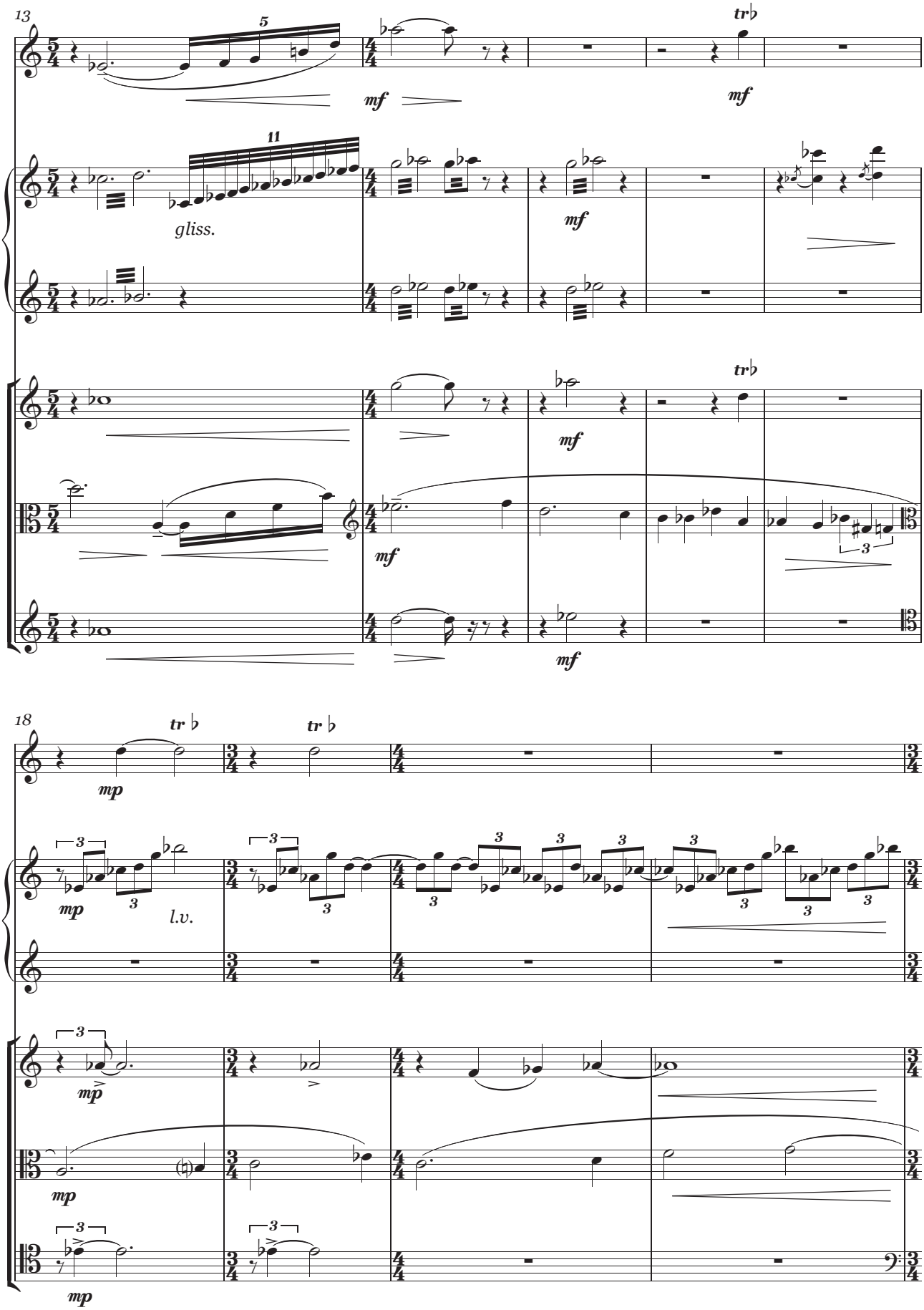
pizz.

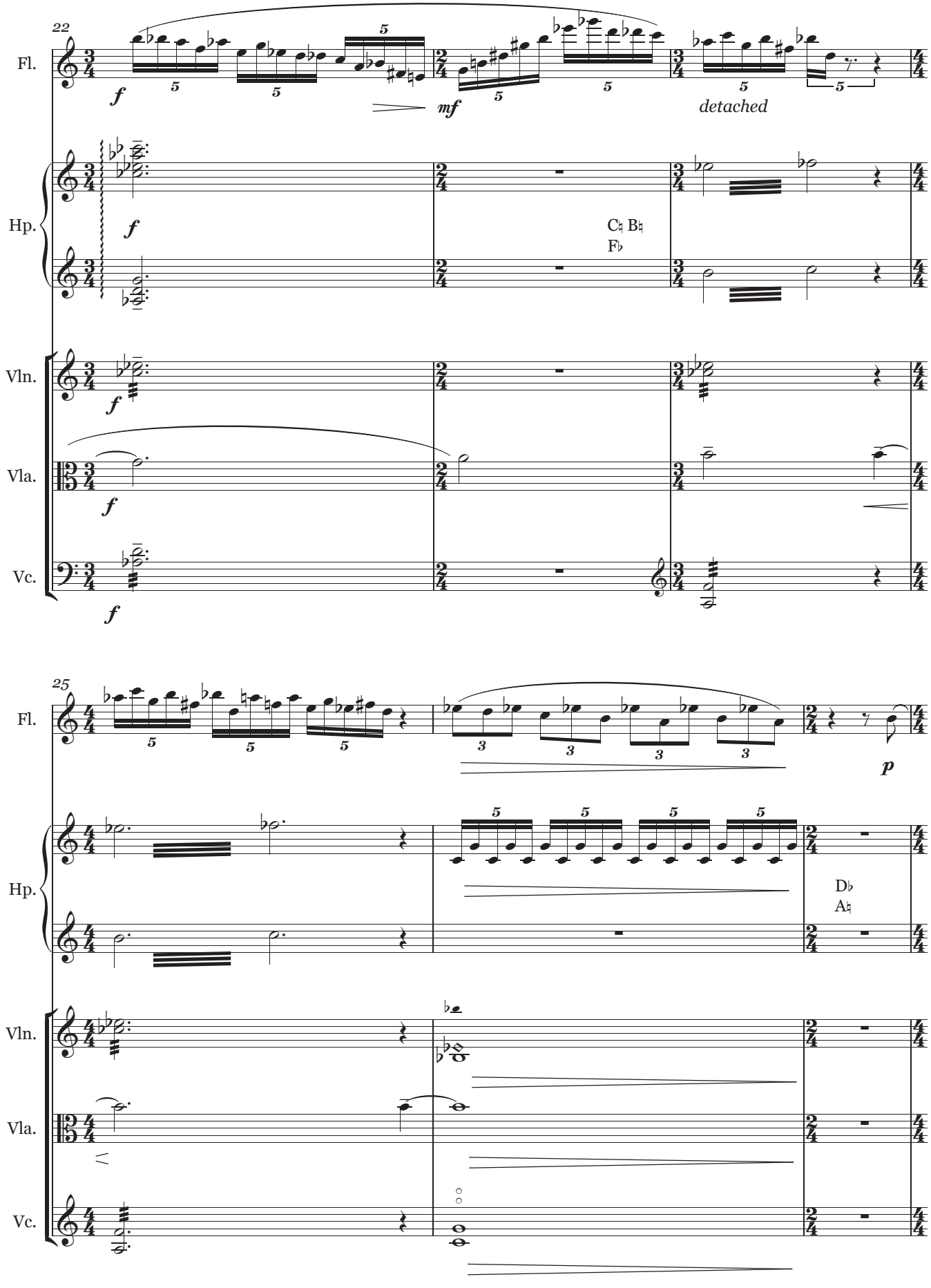
Vc.

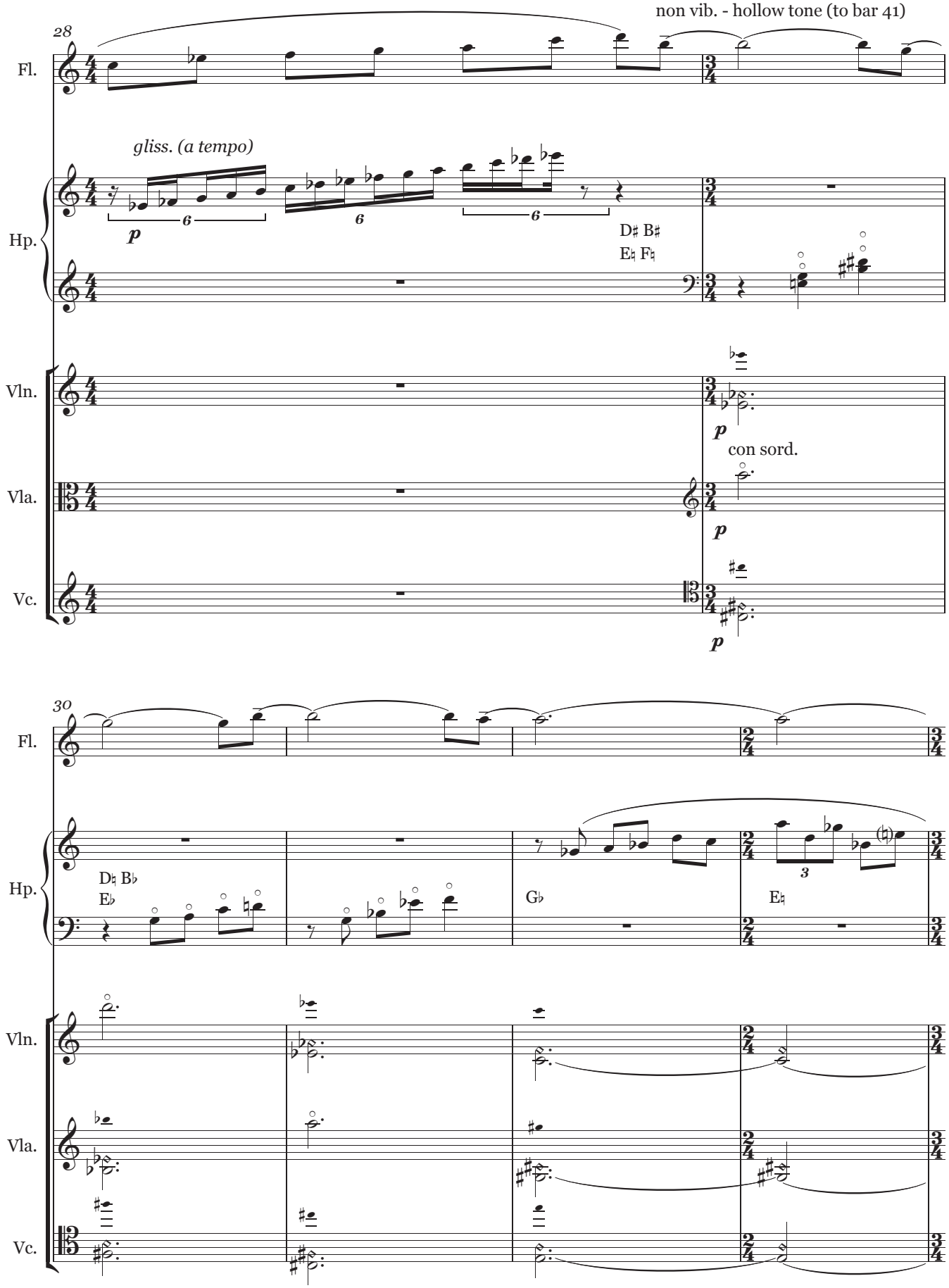

flutter..... norm.
54
Fl.
p
f
4:5
Hp.
D♮
F♮
f
4:5
Vln.
match fl. dynamic
f
Vla.
Vc.
57
Fl.
Hp.
C♭ B♭
Vln.
Vla.
f
arco
Vc.
f

II


Poised, calm ♩ = c.64
Flute
Harp
p bisb.
con sord.
Violin
pp f pp pp f pp p
senza sord.
Viola
mp singing
con sord.
Violoncello
pp f pp pp f pp p
8
flutter
Fl.
p
Hp.
Vln.
Vla.
3
Vc.

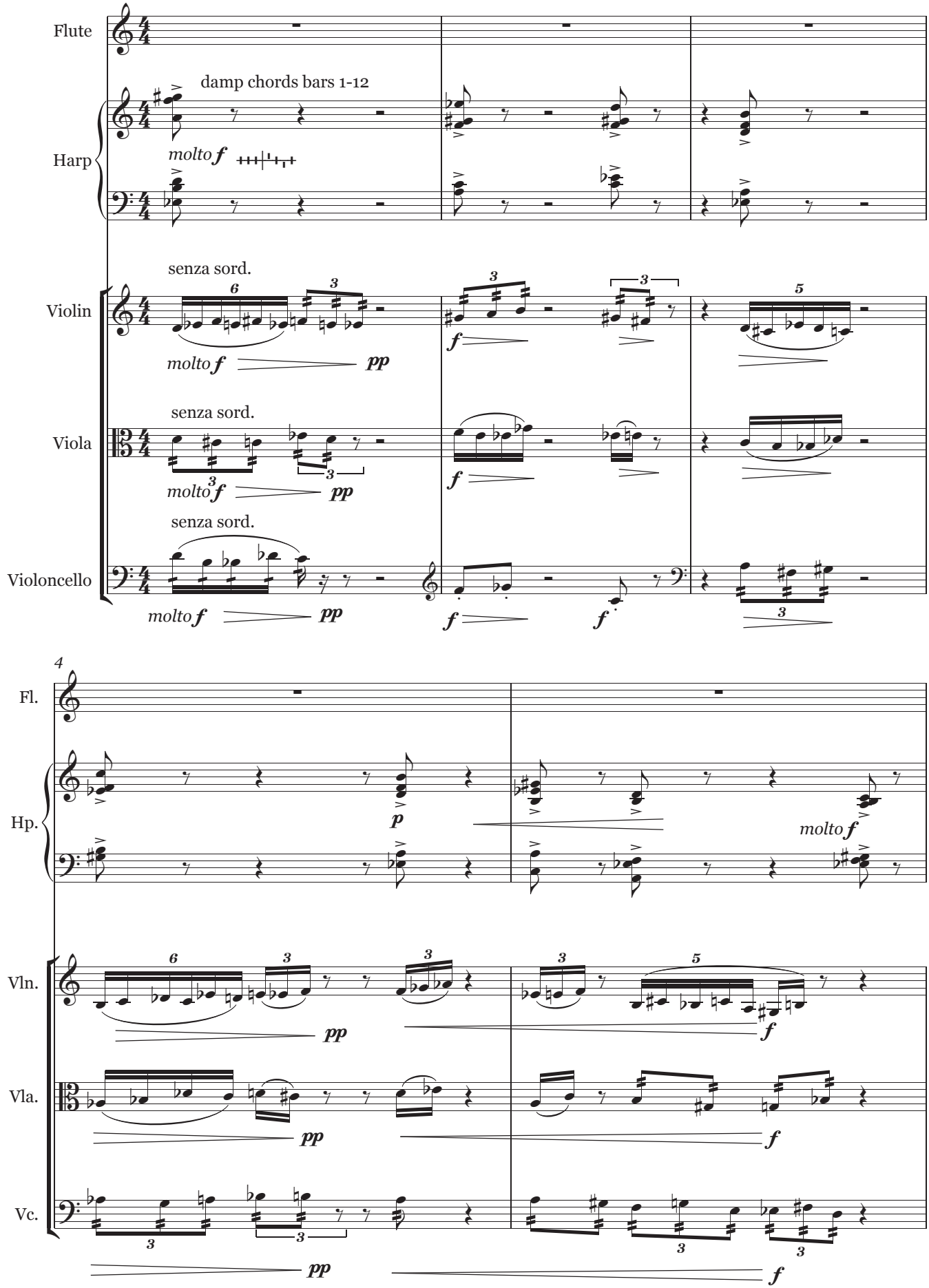

13
Fl.
Hp.
Vln.
Vla.
Vc.
gliss.
l.v.
18

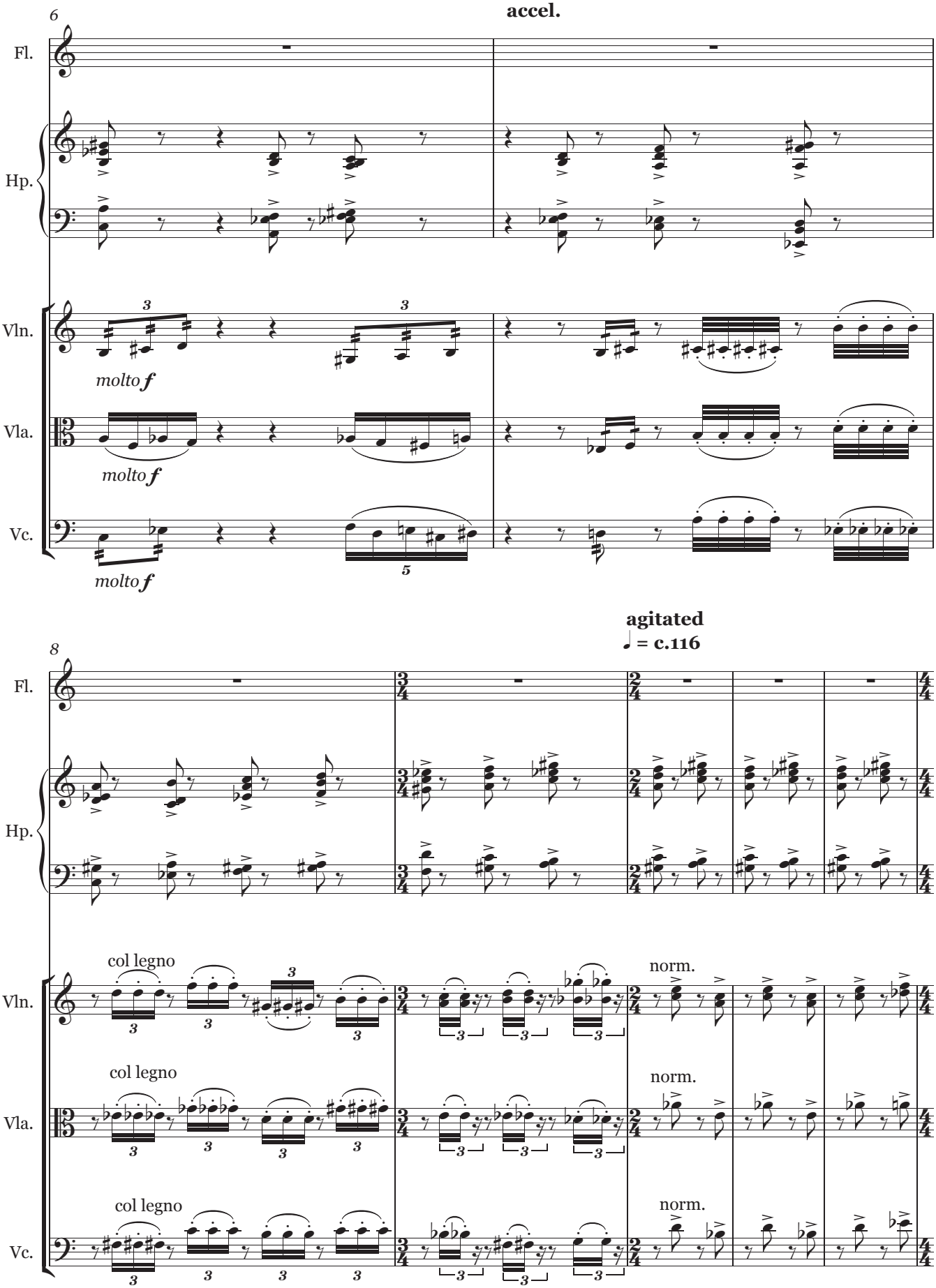

22
Fl.
Hp.
Vln.
Vla.
Vc.
f
mf
detached
C♮ B♮
F♭
25
p
D♭
A♮

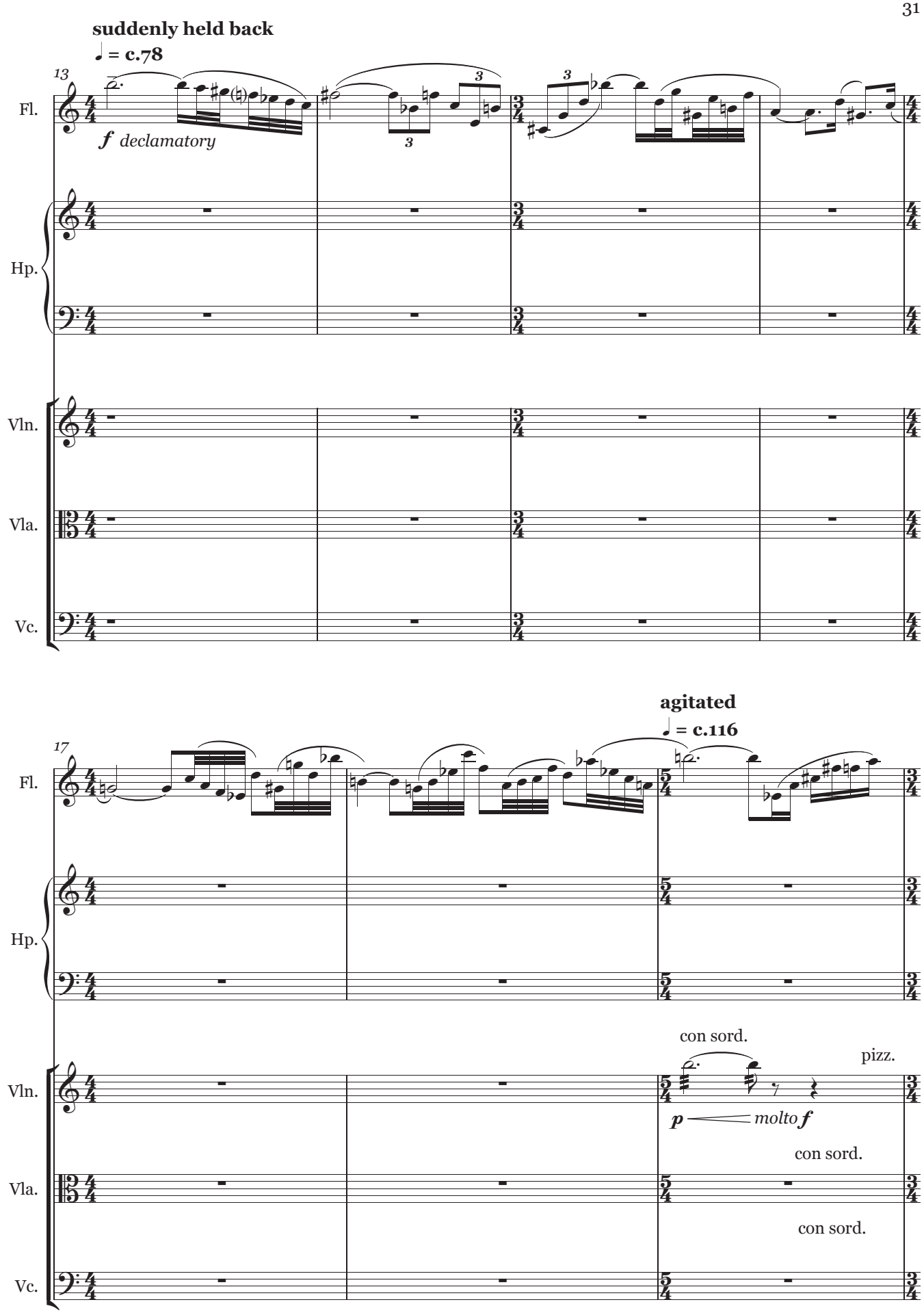

non vib. - hollow tone (to bar 41)
28
Fl.
gliss. (a tempo)
Hp.
p
D♯ B♯
E♮ F♮
Vln.
Vla.
Vc.
p
con sord.
p
p
30
Fl.
Hp.
D♮ B♭
E♭
G♭
E♮
Vln.
Vla.
Vc.

III

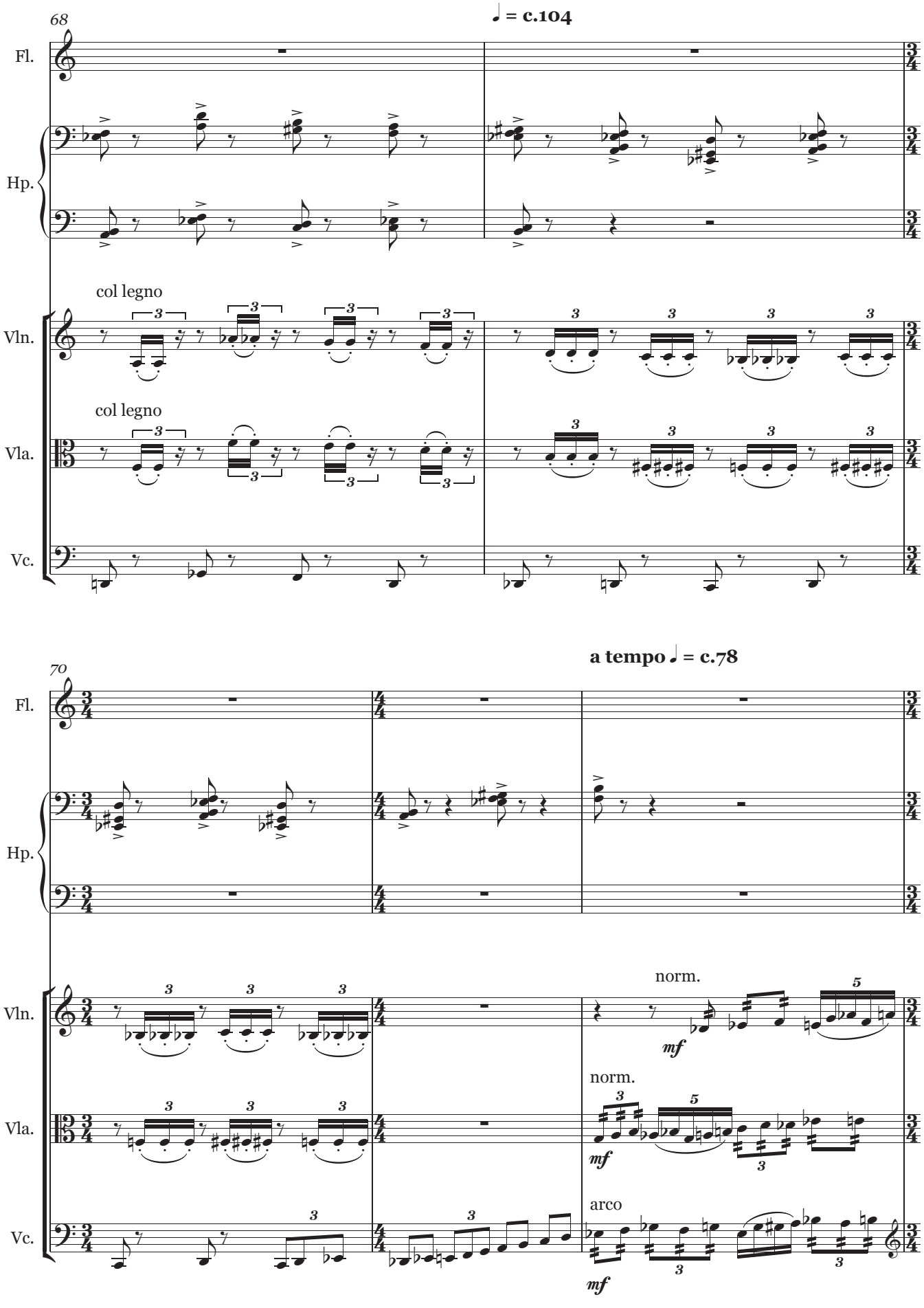
Convulsive ♩ = c.78

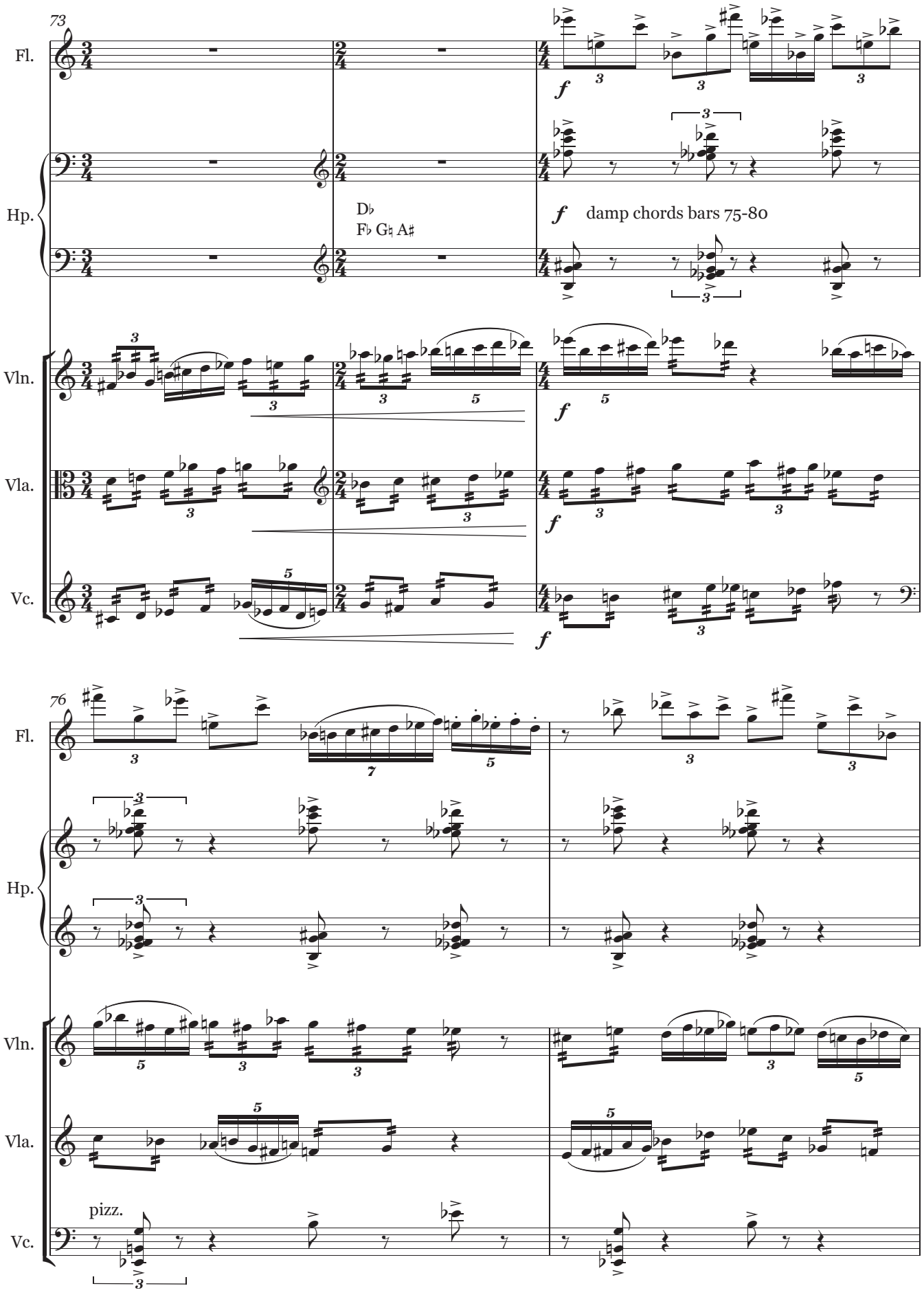


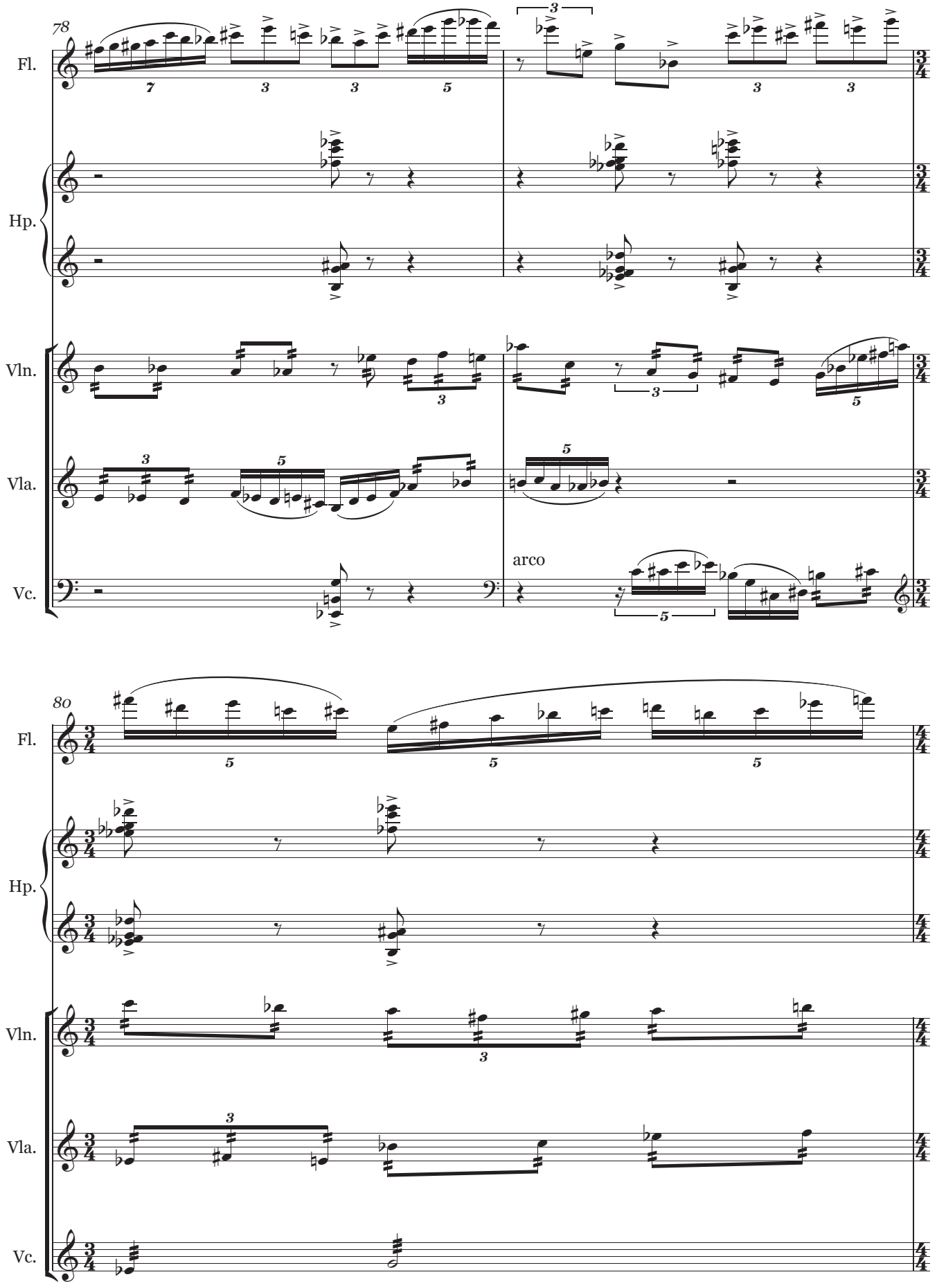

6
accel.
Fl.
Hp.
Vln.
molto f
Vla.
molto f
Vc.
molto f
5
8
agitated
♩ = c.116
Fl.
Hp.
Vln.
col legno
norm.
Vla.
col legno
norm.
Vc.
col legno
norm.

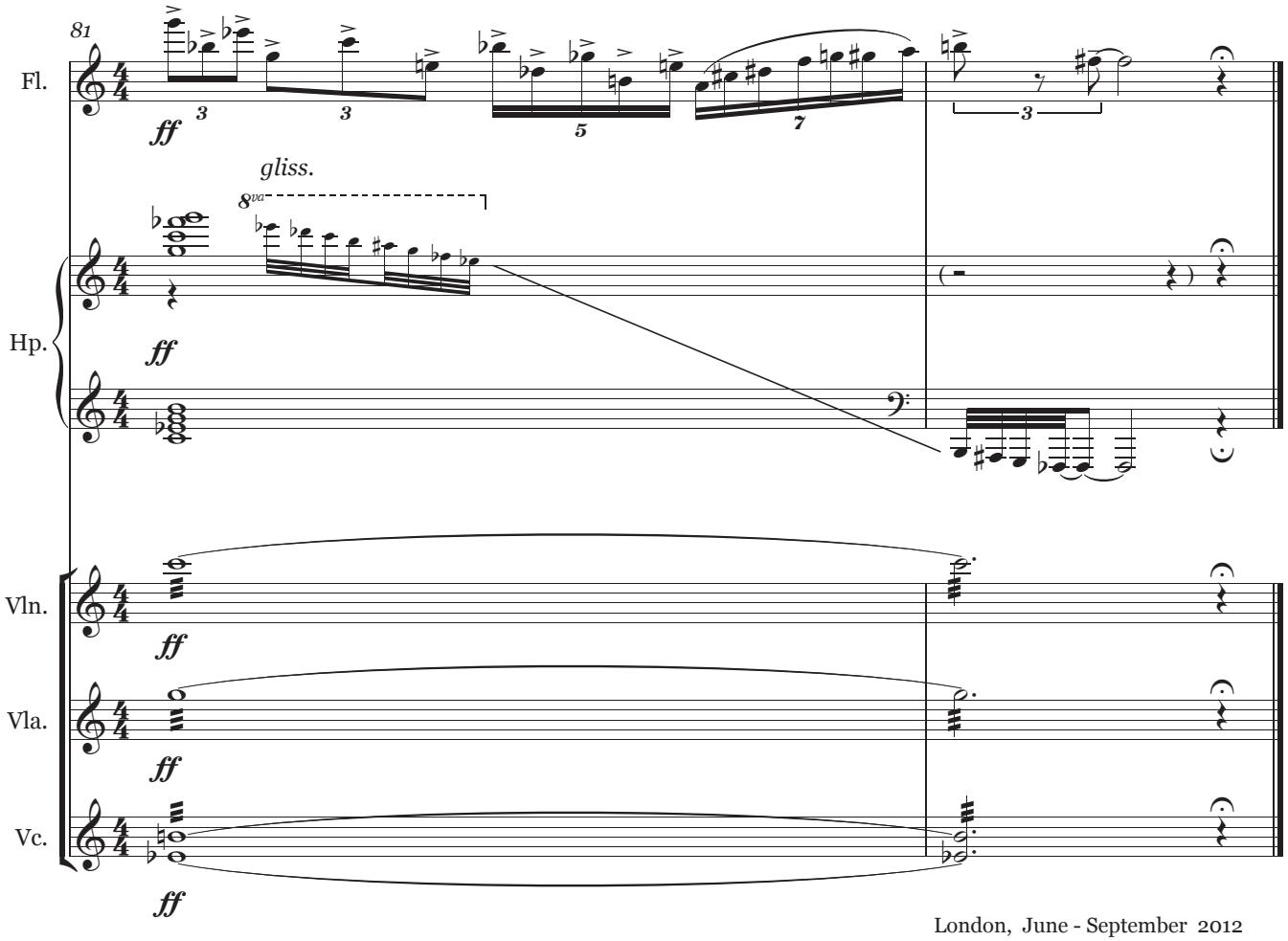

suddenly held back
♩ = c.78
13
Fl.
f declamatory
Hp.
Vln.
Vla.
Vc.
agitated
♩ = c.116
17
Fl.
Hp.
con sord.
pizz.
Vln.
p molto f
con sord.
Vla.
con sord.
Vc.

conclusion of Movement III follows…


68
♩ = c.104
Fl.
Hp.
col legno
Vln.
col legno
Vla.
Vc.
70
a tempo ♩ = c.78
Fl.
Hp.
norm.
Vln.
mf
norm.
Vla.
mf
arco
Vc.
mf


73
Fl.
Hp.
Vln.
Vla.
Vc.
D♭
F♭ G♮ A♯
f
damp chords bars 75-80
76
pizz.


78
Fl.
Hp.
Vln.
Vla.
Vc.
arco
80
Fl.
Hp.
Vln.
Vla.
Vc.



London, June - September 2012

TIMOTHY SALTER

Selected chamber music

Aerial
(flute, violin, viola, cello; 11')

Aquatints
(flute, harp, violin, viola & cello; 12'30")

Mosaics
(fl (optionally doubling picc), vla, hrp; 15'30". Appendix: Mosaic V; 5'50")

Three Intermezzi
(2 harps; 10'30")

Three Pieces
(flute and piano; 9')

Three Night Pieces
(alto flute, cello; 6')

Serenade
(cl doubling bcl, perc (one player), vcl; 14')

String Trio *(14'30")*

Humours (String Quartet No.1) *(17')*

String Quartet No.2 *(10'45")*

String Quartet No.3 *(23'30")*

Piano Trio *(21')*

Shadows I & II
(vln or cl, vcl or bcl, pno; 9'30")

Rippled Surface (after M.C. Escher)
(cl, vln, vcl, pno; 14')

Piano Quartet *(15'30")*

Piano Quintet *(25')*

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