

Aquatints

flute harp violin viola & cello

duration c.12'30"

Timothy Salter

Usk Edition, London 2012

Commissioned by the Nephelē 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.

Aquatints

I

Unquiet, restless

Timothy Salter

Un♩ + ♪ = c.75

♪ = ♩

The musical score is arranged in two systems. The first system includes parts for Flute, Harp, Violin, Viola, and Violoncello. The Flute part has rests in measures 15, 16, and 19. The Harp part has a tremolo in measure 15 and rests in measures 16 and 19. The Violin part starts with a forte (*f*) dynamic and plays a melodic line. The Viola part also starts with a forte (*f*) dynamic and includes a pizzicato (*pizz.*) instruction. The Violoncello part starts with a forte (*f*) dynamic and plays a rhythmic accompaniment. The second system includes parts for Flute, Harp, Violin, Viola, and Violoncello. The Flute part starts with a forte (*f*) dynamic and plays a melodic line. The Harp part starts with a forte (*f*) dynamic and plays a rhythmic accompaniment. The Violin part starts with a forte (*f*) dynamic and plays a melodic line. The Viola part starts with a forte (*f*) dynamic and includes a pizzicato (*pizz.*) instruction. The Violoncello part starts with a forte (*f*) dynamic and plays a rhythmic accompaniment. The score is in 15/16 time and consists of 19 measures.

7

Fl.

Hp.

Vln.

Vla.

Vc.

arco

arco

10

Fl.

Hp.

Vln.

Vla.

Vc.

pizz.

pizz.

14

Fl. Hp. Vln. Vla. Vc.

6/16 10/16 9/16

arco gliss.

Detailed description: This system contains measures 14 through 17. The Flute (Fl.) part begins in measure 14 with a melodic line. The Harp (Hp.) part has a bass line with a glissando in measure 15. The Violin (Vln.) part is mostly silent, with a note in measure 17. The Viola (Vla.) part has an arco section in measure 14 and a melodic line in measure 17. The Violoncello (Vc.) part has a bass line with a glissando in measure 15. Time signatures 6/16, 10/16, and 9/16 are indicated at the start of measures 14, 15, and 17 respectively.

18

Fl. Hp. Vln. Vla. Vc.

9/16 10/16

arco

Detailed description: This system contains measures 18 through 21. The Flute (Fl.) part has a melodic line in measure 18 and a glissando in measure 20. The Harp (Hp.) part has a rhythmic accompaniment in measure 18. The Violin (Vln.) part has a melodic line in measure 18. The Viola (Vla.) part has a melodic line in measure 18 and a glissando in measure 20. The Violoncello (Vc.) part has a bass line with a glissando in measure 18 and an arco section in measure 20. Time signatures 9/16 and 10/16 are indicated at the start of measures 18 and 19 respectively.

22 4:5

Fl. *p*

Hp. *mf*
D \flat C \flat B \flat
G \sharp

Vln. arco *mp* *sf* *p*

Vla. pizz. *poco sf* arco *p*

Vc. *p*

27 flutter

Fl. *4:5*

Hp. *meno f*

Vln.

Vla.

Vc.

33

Fl.

Hp. *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

f

f

f

$\text{♩} = \text{c.}75$

(i.e. preceding ♩ = quintuplet ♩)

43

Fl.

Hp.

Vln.

Vla.

Vc.

D_4
 $E_b F_b A_b$

damp chords
bars 45-49

3

3

5

5

$\text{♩} + \text{♩} = \text{c.75}$
(i.e. preceding quintuplet $\text{♩} = \text{♩}$)

47

Fl.

Hp.

Vln.

Vla.

Vc.

50

Fl.

Hp.

Vln.

Vla.

Vc.

damp chords
bars 52-57

Db Bb
 F\# Ab

C\#
 F\#

pizz.

flutter..... norm.

54

Fl. *p* *f*

Hp. *f* D \sharp F \sharp

Vln. *match fl. dynamic* *f*

Vla.

Vc.

57

Fl.

Hp. C \flat B \flat

Vln.

Vla. *f*

Vc. *arco* *f*

II

Poised, calm ♩ = c.64

Flute

Harp

p bisb.

Violin

pp *f* *pp* *pp* *f* *pp* *p*

con sord.

senza sord.

mp singing

Violoncello

pp *f* *pp* *pp* *f* *pp* *p*

8

Fl.

flutter

p

Hp.

Vln.

Vla.

Vc.

13

Fl. *mf* *mf* *trb*

Hp. *gliss.* *mf*

Vln. *mf* *trb*

Vla. *mf* 3

Vc. *mf*

18

Fl. *mp* *trb* *trb*

Hp. *mp* *l.v.* 3 3 3 3 3 3 3

Vln. *mp* 3

Vla. *mp*

Vc. *mp* 3 3

22

Fl. *f* 5 5 *mf* 5 5 *detached*

Hp. *f* C \natural B \natural F \flat

Vln. *f*

Vla. *f*

Vc. *f*

25

Fl. 5 5 5 3 3 3 3 *p*

Hp. 5 5 5 5 D \flat A \natural

Vln. *b \flat*

Vla.

Vc.

28 *non vib. - hollow tone (to bar 41)*

Fl.

Hp. *gliss. (a tempo)*
p 6 6 6
D# B#
E# F#

Vln. *p*
con sord.

Vla. *p*

Vc. *p*

30

Fl.

Hp. D# B#
E# G# E# 3

Vln.

Vla.

Vc.

III

Convulsive ♩ = c.78

The musical score is for a piece titled "Convulsive" in 4/4 time, with a tempo of approximately 78 beats per minute. The score is divided into two systems. The first system includes parts for Flute, Harp, Violin, Viola, and Violoncello. The Flute part is mostly silent, with a note in the second measure. The Harp part features "damp chords bars 1-12" and is marked *molto f*. The Violin, Viola, and Violoncello parts are marked *molto f* and *pp*, with dynamic changes to *f* and *pp* throughout. The second system includes parts for Flute (Fl.), Harp (Hp.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute part has a note in the first measure. The Harp part is marked *p* and *molto f*. The Violin, Viola, and Violoncello parts are marked *pp* and *f*, with dynamic changes to *pp* and *f* throughout. The score includes various musical notations such as slurs, accents, and dynamic markings.

6 **accel.**

Fl.

Hp.

Vln. *molto f*

Vla. *molto f*

Vc. *molto f*

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.

Vln. *p* con sord. *molto f* pizz.

Vla. con sord.

Vc. con sord.

conclusion of Movement III follows...

68 $\text{♩} = \text{c.104}$

Fl.

Hp.

Vln. *col legno*

Vla. *col legno*

Vc.

70 *a tempo* $\text{♩} = \text{c.78}$

Fl.

Hp.

Vln. *norm.* *mf*

Vla. *norm.* *mf*

Vc. *arco* *mf*

73

Fl.

Harp.

Vln.

Vla.

Vc.

f damp chords bars 75-80

f

f

f

f

f

76

Fl.

Harp.

Vln.

Vla.

Vc.

pizz.

D \flat
F \flat G \sharp A \sharp

78

Fl.

Hp.

Vln.

Vla.

Vc.

arco

80

Fl.

Hp.

Vln.

Vla.

Vc.

81

Fl. *ff* 3 3 5 7 3

gliss. 8^{va}

Hp. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

Detailed description: This page of a musical score is for measures 81 and 82. The Flute part (Fl.) features a melodic line with triplets of eighth notes, a quintuplet, and a septuplet, all marked *ff*. The Harp (Hp.) part includes a glissando marked *gliss.* and *8^{va}*, with a dynamic of *ff*. The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts provide a harmonic accompaniment with sustained notes, also marked *ff*. The score is in 4/4 time and includes various articulation marks like accents and slurs.

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')*

ISMN 979-0-5703-5467-2



9 790570 354672 >

Usk Edition
26 Caterham Road
London SE13 5AR
Tel. +44(0)20 8318 2031
info@uskedition.co.uk

ISMN 979-0-5703-5468-9 (set of parts)