



Phantasma



three pieces for cello & piano



Timothy Salter



Phantasma

cello & piano

duration c.12'

Timothy Salter

Usk Edition, London 2016

I	Assertive	p.3
II	Lyrical	p.13
III	Restless	p.19

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 third 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.

for Karolina Öhman

Phantasma

I

Timothy Salter

Assertive ♩ = c.84
pizz. arco

Violoncello

Piano

Vc.

Pno.

5

10

mf

mf singing

mf

semiquavers steady but
mf with a sense of unease

13

6

6

6

6

6

6

(R.ped —)

16

Vc. *f* 3 3

Pno. 6 6 6 6 *f*

20

Vc. 3 3 3 3

Pno.

a little more movement ♩ = c.94

25

Vc. pizz. arco

f sf sf

Pno. *f sf sf*

28

Vc. detached fiercely

8va

Pno. poco marcato, sostenuto

31

Vc.

Pno.

33

Vc.

Pno.

36

Vc.

Pno.

38

Vc.

Pno.

40 *pizz.* *f* *arco*

Vc.

Pno. *R.H. non legato, marcato* *f*

Measures 40-41. The Violin part begins with a pizzicato section marked 'pizz.' and 'f', then switches to arco. The Piano part features a right-hand line marked 'R.H. non legato, marcato' and 'f'.

42

Vc.

Pno.

Measures 42-43. The Violin part continues with a melodic line. The Piano part has a sustained chord in the right hand and a bass line in the left hand.

44

Vc.

Pno.

Measures 44-46. The Violin part has a complex rhythmic pattern. The Piano part features changing time signatures (3/4, 2/4, 4/4) and sustained chords.

47

Vc.

Pno.

Measures 47-49. The Violin part continues with a melodic line. The Piano part has a sustained chord in the right hand and a bass line in the left hand.

49

Vc.

Pno.

51

Vc.

Pno.

marcato

54

Vc.

singing

Pno.

bright, crisp sound

57

Vc.

Pno.

60

Vc. *p subito* *see footnote

Pno. *p subito*

63

Vc.

Pno.

66

Vc.

Pno.

69

Vc. *più p* *f* pizz. non arpegg. arco pizz. arco

Pno. *più p* *mf dry*

* Stems without note-heads: repeat the last notated pitch.

73

Vc. *pizz. gliss.* *pizz. non gliss.*

Pno.

Measures 73-75. The Violin part (Vc.) starts with a pizzicato glissando in measure 73, followed by a pizzicato non glissando in measure 74. The Piano part (Pno.) features a complex rhythmic accompaniment with various note values and rests across measures 73, 74, and 75.

76

Vc. *arco*

Pno.

Measures 76-77. The Violin part (Vc.) is marked arco and plays a continuous sixteenth-note pattern in measure 76. The Piano part (Pno.) has a complex accompaniment in measure 76 and is silent in measure 77.

78

Vc. *mp*

Pno.

Measures 78-79. The Violin part (Vc.) is marked mp and features a sixteenth-note pattern in measure 78. The Piano part (Pno.) has a complex accompaniment with triplets in measures 78 and 79.

80

Vc.

Pno.

Measures 80-82. The Violin part (Vc.) features a sixteenth-note pattern in measure 80. The Piano part (Pno.) has a complex accompaniment with triplets in measures 80, 81, and 82.

83

Vc. *mf*

Pno. *mf*

86 **slightly steadier** ♩ = c.84

Vc. *intense*

Pno. *sustain through each beat with R. pedal; half-pedal between beats*

89

Vc.

Pno.

90

Vc.

Pno.

Phantasma II

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Lyrical ♩ = c.64

Violoncello

Piano

Vc.

Pno.

Vc.

Pno.

Vc.

Pno.

p

p sustained

slightly detached

15

Vc.

Pno.

19

Vc.

Pno.

continue with R.ped ad lib.

24

Vc.

Pno.

più p

più p molto legato

30

Vc.

Pno.

pp

pp

8^{va}

36

Vc. *pizz.* *mp* 5

Pno. *mp* (8) 8^{2b}

39

Vc.

Pno. 5

(8)

41

Vc.

Pno. 5 *no R. ped.*

43

Vc. *(pizz.)* 3 *move on a little* *arco*

Pno. 3

poco più mosso ♩ = c.66

Vc. 46 *poco cresc.* *mf*

Pno. *poco cresc.* *mf*

Vc. 49 *norm.*

Pno. *mf*

Vc. 51 *gliss.*

Pno. *legato R. ped. through each beat* *legato but no R. ped.*

poco meno mosso ♩ = c.64

Vc. 53 *f rich*

Pno. *f rich, sustained* *legato, with R. ped.*

Phantasma III

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Restless $\text{♩} = \text{c.130}$

Violoncello *f marcato*

Piano *f marcato*

Vc. $\text{♩} = \text{c.78}$ *pizz. gliss.* *arco*

Pno.

13

Vc.

Pno.

Violin part (measures 13-16): The piece begins in 3/4 time. The violin plays a series of sixteenth-note chords, primarily in the lower register, with some grace notes. The key signature has one flat. At measure 14, the time signature changes to 4/4. The piano accompaniment (measures 13-16) consists of sparse chords in both hands, with some grace notes and rests.

15

Vc.

Pno.

Violin part (measures 15-16): The violin continues with sixteenth-note chords. Measure 15 features a triplet of eighth notes and a quintuplet of eighth notes. Measure 16 has another quintuplet. The piano accompaniment (measures 15-16) continues with sparse chords and rests.

17

Vc.

Pno.

Violin part (measures 17-18): The violin part continues with sixteenth-note chords. Measure 17 has a triplet. Measure 18 has a quintuplet. The piano accompaniment (measures 17-18) features a melodic line in the right hand starting in measure 17, with a 'clear' marking and a quintuplet. The left hand has sparse chords.


19

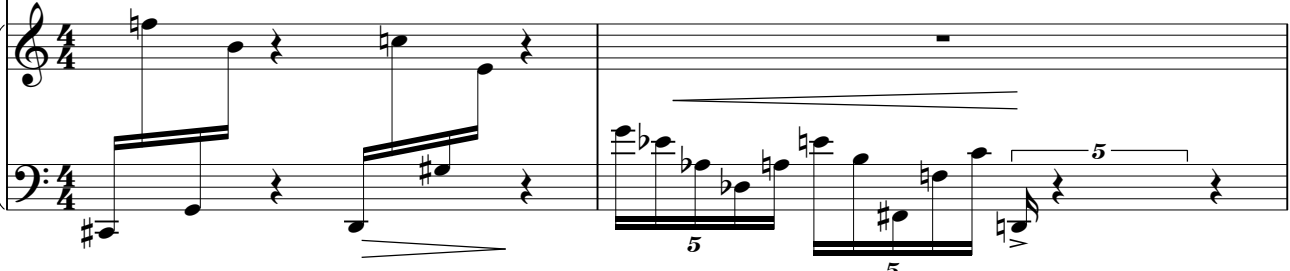
Vc.

Pno.


Violin part (measures 19-22): The violin part continues with sixteenth-note chords. Measure 19 has a triplet. Measure 20 has a quintuplet. Measure 21 has a quintuplet. Measure 22 has a quintuplet. The piano accompaniment (measures 19-22) features a melodic line in the right hand starting in measure 19, with a quintuplet. The left hand has sparse chords.

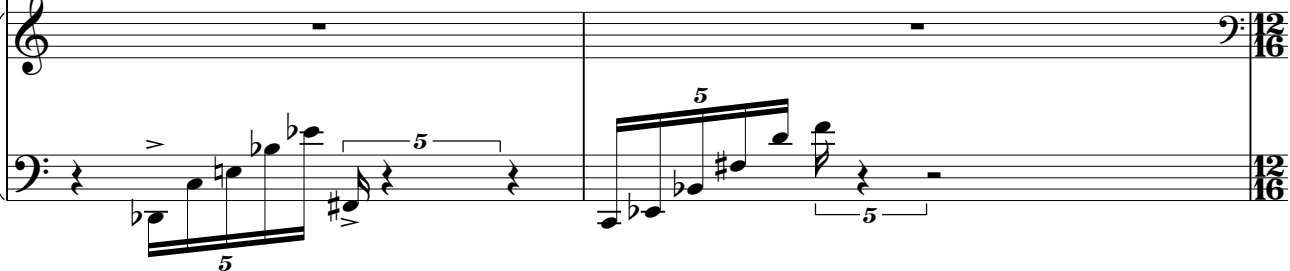
22

Vc. 

Pno. 

24

Vc. 

Pno. 

slightly more deliberate


$\text{♩} = \text{c.}360, \text{♩} = \text{c.}120$

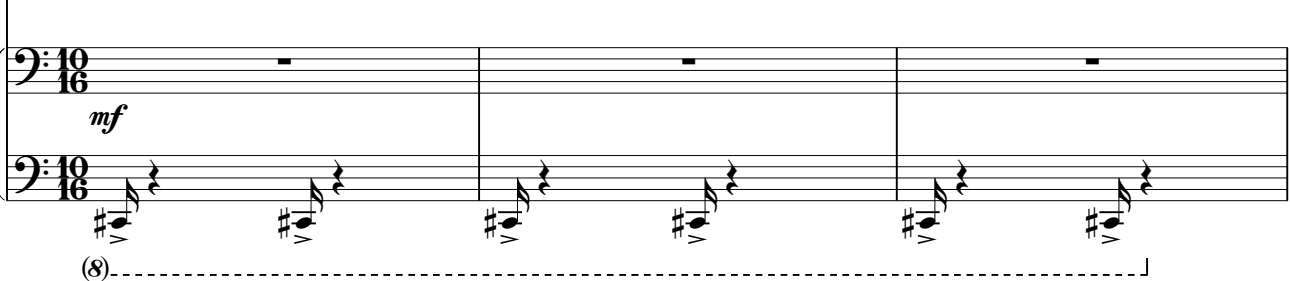
26

Vc. 

Pno. 

29

Vc. 

Pno. 

(8).....

TIMOTHY SALTER

Selected chamber music with strings

Humours (String Quartet No.1) 17'

String Quartet No.2 10'45"

String Quartet No.3 23'30"

String Trio 14'30"

Piano Trio 19'

Shadows I & II *vln or cl, vcl or bcl, piano; 9'30"*

Trefoil *vln, vcl, pno; 9'*

Piano Quartet 17' Piano Quintet 25'

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

Clarinet Quintet *cl, 2 vln, vla, vcl; 19'*

Oration *solo violin; 5'45"*

The Vine about the Elm *violin & organ; 9'30"*

Four Chorale Preludes (J.S. Bach, Brahms) *cello & organ; 12'*

Five Chorale Preludes (J.S.Bach, Brahms, Karg-Elert) *vln or vcl & pno or org; 11'30"*

Variations *violin & piano; 5'* Chimera *violin & piano; 11'*

Trio Pieces *2 violins & organ; 11'30"*

Declamation *solo viola; 5'45"*

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

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

Aquatints *flute, harp, violin, viola, cello; 12'30"*

Scintilla *solo cello; 5'30"*

Cantus *cello & piano; 14'* Phantasma *cello & piano; 11'*

Vitis Flexuosa *cello & organ; 7'30"* Umuse *cello & percussion (one player); 10'*

Three Night Pieces *alto flute, cello; 6'*

Aerial *flute, violin, viola, cello; 10'30"*

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