

Chameleon

alto saxophone & piano

duration c.19'

Timothy Salter

Usk Edition, London 2008

The original version of this work was commissioned by Amy Dickson with funds made available by the RVW Trust

I	Agitated	p.3
II	Fleeting	p.12
III	Elegy – Gently flowing	p.22
IV	Forceful	p.28

Chameleon began life as a concerto for alto saxophone with an orchestra of strings and percussion. The version for alto saxophone and piano is conceived as a duo independent of the concerto, although it may also be used as a rehearsal score for the concerto version.

Although originally written for the alto saxophone, the lightness of textures and the agility of the solo part in *Chameleon* suggests that the clarinet timbre would bring a different colour to the music providing an interesting and equally appropriate interpretation to the work. Alto saxophone and clarinet versions are separately available.

Notes:

1. The score is notated at actual pitch.
2. Flats and sharps apply only to the note immediately following except in the case of tied notes within the bar. In the parts (but not in the score), where a pattern of two alternating pitches includes flats or sharps, the accidental is not repeated, but a reminder flat or sharp in brackets is given above the second occurrence of the pitch within the pattern.

Chameleon

I

Timothy Salter

Agitated ♩ = c.56

Alto Saxophone (actual pitch)

Piano

3

A. Sax.

Pno.

4

A. Sax.

Pno.

5

A. Sax.

Pno.

6

A. Sax.

Pno.

8

A. Sax.

f molto

Pno.

f molto

10

A. Sax.

Pno.

11

A. Sax.

Pno.

12

A. Sax.

Pno.

14

A. Sax.

Pno.

meno f

meno f quasi pizz.

15

A. Sax.

Pno.

16

A. Sax.

Pno.

18

A. Sax.

Pno.

mp

trem.

20

A. Sax.

Pno.

mf

8^{vb}

22

A. Sax.

Pno.

(8)...1

23

A. Sax.

Pno.

p delicate

24

A. Sax.

Pno.

mp

25

A. Sax.

Pno.

27

A. Sax.

Pno.

sf sf sf sf

mp

29

A. Sax.

p sf p sf p sf p

Pno.

31

A. Sax.

sf p sf p sf p

Pno.

32

A. Sax.

sf p sf p sf

f 5

Pno.

33

A. Sax.

f 5 5 5 5 5

Pno.

II

Fleeting ♩ = c.108

Alto Saxophone

Piano

p

p sustained but clear

Ped.

A. Sax.

Pno.

(b)

A. Sax.

Pno.

9

A. Sax.

Pno.

sf

p

13

A. Sax.

Pno.

16

A. Sax.

Pno.

Ped.

20

A. Sax.

Pno.

mf

24

A. Sax.

Pno.

mp

mp

mp

27

A. Sax.

Pno.

p

29

A. Sax.

Pno.

mf

mf

31

A. Sax.

Pno.

p

p

34

A. Sax.

Pno.

quasi pizz.

36

A. Sax.

Pno.

38

A. Sax.

Pno.

mf

40

A. Sax.

Pno.

42

A. Sax.

Pno.

f

f

mid. ped. to bar 47

44

A. Sax.

Pno.

47

A. Sax.

Pno.

ff

ff

50

A. Sax.

Pno.

ff

III

Elegy

Gently flowing - wistful ♩ = c.56

Alto Saxophone

Piano

p

p

quasi pizz.
to the fore

mp

3 3

4

A. Sax.

Pno.

3 3

7

A. Sax.

Pno.

3 3

11

A. Sax.

Pno.

* see footnote

(b)

* Where necessary throughout, the bass note of chords with wide stretches may be played as an acciaccatura before the beat.

"breath" starts, no tonguing - like a pulse

16

A. Sax.

Pno.

20

A. Sax.

Pno.

25

A. Sax.

Pno.

* See footnote

30

A. Sax.

Pno.

* Bar 27: to ensure a good ensemble for the gentle staccato, the quaver G# may alternatively be played by the RH a 4th below the C#.

35

A. Sax.

Pno.

37

A. Sax.

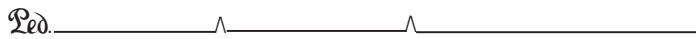
Pno.

40

A. Sax.

Pno.

mid. ped. for F (RH); if no mid. ped., R ped. suggested thus:



43

A. Sax.

Pno.

IV

Forceful (tempo I ♩ = c.72)

Alto Saxophone

Piano

5

A. Sax.

Pno.

10

A. Sax.

Pno.

f

f

trem.

* See footnote

mf

* Give priority to ensuring the accented quavers are rhythmic, not spread; tremolos may be omitted momentarily where necessary.

14

A. Sax.

mf

Pno.

18

A. Sax.

f

Pno.

f

23

A. Sax.

5

Pno.

27

A. Sax.

5

Pno.

meno f

3

30

A. Sax.

meno f

Pno.

33

A. Sax.

Pno.

dim.

36

A. Sax.

mp singing

Pno.

mp

40

A. Sax.

Pno.

f

f

42

A. Sax.

f

Pno.

3 6

2 6 6

44

A. Sax.

meno f

Pno.

meno f

6

6 6

46

A. Sax.

mp

Pno.

dim.

50

A. Sax.

p

espress.

3 3 3

Pno.

p

gently

3 3

53

A. Sax.

Pno.

8^{va}

5 3

p

55

A. Sax.

Pno.

mf *p* *mf*

mf

57

A. Sax.

Pno.

p *mf*

mp

12

59

A. Sax.

Pno.

f

f

TIMOTHY SALTER

Music for wind

Three Pieces (*fl & pno*; 9')

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

Aquatints (*fl, hrp, vln, vcl*; 12'30") **Three Night Pieces** (*vcl & alto fl*; 6')

Abstractions I (*2 ob, cor a*; 11') **Capriccio** (*ob & pno*; 2')

Diptych (Abstractions IV) (*ob/cor a, pno*; 13'30")

After the Sun (*text: Vaughan, Rilke, Lowbury; bar, ob/cor a, pno*; 19')

Sonata (*cl & pno*; 15')

Mondrian Pictures (*cl & pno*; 9') **Prelude and Fugue** (*vla or cl & pno*; 6')

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

Clarinet Quintet (*cl, 2 vln, vla, vcl*; 17')

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

Shadows I & II (*vln or cl, vcl or bcl, pno*; 9'30") **Abstractions II** (*bcl & pno*; 8')

Heptad – Three Pieces for Clarinet Ensemble

(*E flat, 2 B flat, A, E flat alto, B flat bass, E flat contra bass*; 9')

The blood-dimmed tide (*voice, cl, hrp, dble bass*; 10'30")

Monopolies (*solo bsn*; 7') **Imprints** (*five pieces for bsn & pno*; 12'45")

Wind Quintet (*fl, ob/cor a, cl, hn, bsn*; 12') **Dovetail** (*ob, cl, bsn*; 13'30")

Divertimento (*2 ob, 2 cl, 2 bsn, 2 hn*; 10')

Through mazes running (Abstractions III) (*fl/picc, ob/cor a, cl/bcl, trp, pno*; 10'30")

Through mazes running [variant 2008] (*fl/picc, ob/cor a, cl, hn, bsn, pno*; 10'30")

Moonmarks (*homage to Henry Purcell*) (*cl, trp*; 4'15")

Chameleon (*concerto for alto sax or cl & orch or duo for alto sax or cl & pno*; 19')

(*alto sax and cl versions separately available*)

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ISMN 979-0-5703-5405-4 (alto sax part)

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