



# *Dovetail*



*oboe, clarinet & bassoon*



*Timothy Salter*





# *Dovetail*

*oboe, clarinet and bassoon*

*duration c.13'30"*

*Timothy Salter*

*Usk Edition, London 2014*

*Commissioned by the Gelächter Trio with the assistance of funds made available by  
the RVW Trust and the Britten-Pears Foundation*

Dovetail I (Mobile)	p.4
Dovetail II (Tightrope)	p.6
Dovetail III (Confluence)	p.8
Dovetail IV (Aria)	p.12
Dovetail V (Ceremonial)	p.14
Dovetail VI (Chase)	p.17

Movements III and V include percussion parts for jingles, a pair of tingsha cymbals, two-tone woodblocks (preferably with ridged surfaces that can function as guiros) on a single handle, a beater for the woodblocks, and a shaker such as a caxixi. If the woodblocks do not have ridged surfaces, play notes marked 'scrape' as single strokes.

Movements may be performed individually or in small groups.

The clarinet part is for an **A** clarinet. The clarinet part is notated at pitch in the score.

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

In movements III and V players perform on both their wind instruments and the percussion instruments. The percussion instruments should be placed on a muffled flat surface in front of the players and within easy reach of all of them.

Playing the tingsha cymbals: with one hand hold one cymbal suspended and stationary. With the other hand hold the second cymbal a few inches above the edge of the first one, and for a single note, let the second one drop gently onto the edge of the first, striking it a glancing blow.

For a single strike of the jingles, hold them vertically with the handle at the top and strike the end of the handle with a downward motion of the palm of the other hand.

for the Gelächter Trio

# Dovetail I (Mobile)

Timothy Salter

With insistent motion ♩ = c.102

Oboe *f* *slightly detached*

Clarinet (A)  
(actual pitch) *f* *slightly detached*

Bassoon *f*

Ob. 4

Cl. *slightly detached*

Bsn. *slightly detached*

Ob. 7

Cl.

Bsn.

Ob. 10

Cl.

Bsn.

14

Ob.  
Cl.  
Bsn.

This system contains measures 14, 15, and 16. The music is in 4/4 time. The Oboe part (top staff) features a complex melodic line with many accidentals. The Clarinet part (middle staff) has a rhythmic pattern of eighth notes. The Bassoon part (bottom staff) plays a steady eighth-note accompaniment.

17

Ob.  
Cl.  
Bsn.

This system contains measures 17 through 21. The Oboe part continues with its melodic line. The Clarinet part has several rests, indicating it is not playing in these measures. The Bassoon part continues with its accompaniment, which changes to a 3/4 time signature in measure 20.

22

Ob.  
Cl.  
Bsn.

This system contains measures 22, 23, and 24. The Oboe part has a melodic line with many accidentals. The Clarinet part has a rhythmic pattern of eighth notes. The Bassoon part has several rests, indicating it is not playing in these measures.

25

Ob.  
Cl.  
Bsn.

This system contains measures 25, 26, and 27. The Oboe part has a melodic line with many accidentals. The Clarinet part has a rhythmic pattern of eighth notes. The Bassoon part has several rests, indicating it is not playing in these measures.

28

Ob.  
Cl.  
Bsn.

This system contains measures 28, 29, 30, and 31. The Oboe part has a melodic line with many accidentals. The Clarinet part has a rhythmic pattern of eighth notes. The Bassoon part has several rests, indicating it is not playing in these measures. A fermata is placed over the final note of the Oboe part in measure 30.

# Dovetail II (Tightrope)

Poised ♩ = c.68

The musical score is arranged in five systems, each with three staves: Oboe (top), Clarinet (A) (middle), and Bassoon (bottom). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is marked 'Poised' with a quarter note equal to approximately 68 beats per minute. The score begins with a dynamic marking of *p* (piano). The Clarinet (A) part is marked *p legato; without nuance*. The score includes measure numbers 7, 12, 16, and 20. Trills and triplets are indicated with '3' and a bracket. The piece concludes with a final *p* dynamic marking.



25  
Ob. *cresc.*  
Cl. *cresc.*  
Bsn. *cresc.*

31  
Ob. *poco f*  
Cl. *poco f*  
Bsn. *poco f*

35  
Ob. *poco f*  
Cl. *poco f*  
Bsn. *poco f*

39  
Ob. *dim.* *mp*  
Cl. *dim.* *mp*  
Bsn. *dim.* *mp*

44  
Ob. *p*  
Cl. *p*  
Bsn. *p*


# Dovetail III (Confluence)

Flowing ♩ = c.66

The musical score is divided into systems, each with a rehearsal mark in the top left corner:

- System 1:** Percussion (ob) with a box labeled "jingles" and dynamics *mp*; Clarinet (A) (actual pitch) with dynamics *mp* and the instruction "slightly detached - floating"; Percussion (bn) with a box labeled "wood blocks" and dynamics *mp*.
- System 2:** Percussion (ob) with rehearsal mark 6; Clarinet (Cl.) with dynamics *mp* and a fingering of 5; Percussion (bn).
- System 3:** Percussion (ob) with rehearsal mark 11, dynamics *f* and *mp*; Clarinet (Cl.) with dynamics *f* and *mp*, and triplets; Percussion (bn) with dynamics *mp*.
- System 4:** Percussion (ob) with rehearsal mark 15, dynamics *p* and *mf*; Clarinet (Cl.) with dynamics *mf* and triplets; Percussion (bn) with dynamics *mf*.


19

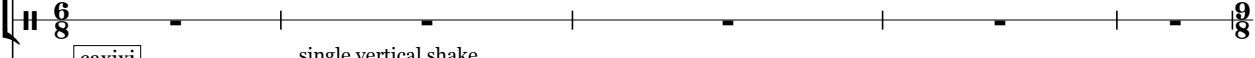
Ob. 


Perc. (cl) 


Perc. (bn) 

25

Ob.   
*f*

Perc. (ob) 

Perc. (cl)   
*f*

Perc. (bn)   
*f*

30

Ob. 

Perc. (cl) 

Perc. (bn) 

34

Ob.   
*poco marc.*

Perc. (cl)   
*p*  $\longleftarrow$  *mf*

Perc. (bn) 

39  
Ob. *f* poco marc.

43  
Perc. (ob)  
Perc. (cl)  
Bsn.

47  
Perc. (ob)  
Perc. (cl) *mf*  
Bsn. *mf*

53  
Ob. *mf*  
Perc. (ob)  
Cl. *mf*  
Bsn.

Detailed description: This page of a musical score contains measures 39 through 53. It features four staves: Oboe (Ob.), Percussion (Perc.) with sub-staves for Oboe (ob) and Clarinet (cl), Bassoon (Bsn.), and Clarinet (Cl.).  
- Measure 39: Oboe plays a melodic line starting with a quarter note G4, followed by eighth notes. Percussion (ob) and (cl) play rhythmic patterns. Bassoon plays a complex rhythmic pattern with many sixteenth notes.  
- Measure 43: Percussion (ob) and (cl) play rhythmic patterns. Bassoon continues with a complex rhythmic pattern.  
- Measure 47: Percussion (ob) and (cl) play rhythmic patterns. Bassoon continues with a complex rhythmic pattern.  
- Measure 53: Oboe plays a melodic line starting with a quarter note G4, followed by eighth notes. Percussion (ob) and (cl) play rhythmic patterns. Bassoon plays a complex rhythmic pattern with many sixteenth notes.  
Dynamics include *f* poco marc. (measures 39-42), *mf* (measures 47-53).

60

Ob. *slightly detached*

Cl. *mf* *slightly detached*

Bsn. *5*

62

Ob. *mp*

Cl. *mp*

Perc. (cl) wood blocks *mp*

Bsn. *mp*

66

Ob. *cresc.* *f*

Perc. (cl) scrape (single stike) scrape (single strikes) single shake

Perc. (bn) jingles *f*

70

Perc. (ob) Caxixi *f* *mp*

Perc. (cl) *p* *mp* *l.v.* cymbals

Perc. (bn) *mp*

lead b75 to indicate end of jingles (bn) roll

continue roll if necessary until cymbals (cl) are ready

# Dovetail IV (Aria)

Sustained line always lyrical ♩ = c.60

Musical score for the first system, measures 1-4. The Oboe part (top staff) features a sustained melodic line starting on a whole note, marked *mp*. The Clarinet (A) part (middle staff) and Bassoon part (bottom staff) play a rhythmic accompaniment of eighth notes, marked *p*. The time signature is 4/4.

Musical score for the second system, measures 5-9. The Oboe part (top staff) has a melodic line with triplets and a sextuplet, marked *p*. The Clarinet (middle staff) and Bassoon (bottom staff) continue with their rhythmic accompaniment. The time signature changes from 4/4 to 3/4.

Musical score for the third system, measures 10-14. The Oboe part (top staff) has a melodic line with a sextuplet, marked *p*. The Clarinet (middle staff) and Bassoon (bottom staff) continue with their rhythmic accompaniment. The time signature changes from 3/4 to 4/4.

Musical score for the fourth system, measures 15-19. The Oboe part (top staff) has a melodic line with a triplet, marked *mf*. The Clarinet (middle staff) and Bassoon (bottom staff) continue with their rhythmic accompaniment. The time signature changes from 4/4 to 5/4.

20

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Detailed description: This system covers measures 20 to 24. The Oboe (Ob.) and Clarinet (Cl.) parts feature melodic lines with slurs and dynamic markings of *mp*. The Bassoon (Bsn.) part has triplet markings (3) in measures 20 and 21, and a dynamic marking of *mp* in measure 24.

25

Ob.

Cl. *mp*

Bsn.

Detailed description: This system covers measures 25 to 27. The Oboe part has a dynamic marking of *mp*. The Clarinet part features triplet markings (3) in measures 25, 26, and 27. The Bassoon part has a dynamic marking of *mp*.

28

Ob. *dim.* *p*

Cl. *dim.* *p*

Bsn. *dim.* *p*

Detailed description: This system covers measures 28 to 30. The Oboe part has dynamic markings of *dim.* and *p*. The Clarinet part has a triplet marking (3) in measure 29 and dynamic markings of *dim.* and *p*. The Bassoon part has dynamic markings of *dim.* and *p*.

# Dovetail V (Ceremonial)

Majestic ♩ = c.72

Oboe

Percussion (cl) **cymbals** *f*

Percussion (bn) **jingles** *f* single strikes

Ob.

Perc. (cl)

Perc. (bn) shake

play b 14 then if necessary repeat until bn. ready to continue

Ob.

Perc. (cl) wood blocks

Bsn.

Perc. (ob) **caxixi** *f* single shake

Perc. (cl)

Bsn.



20

Perc. (ob)

Perc. (cl)

Bsn.

23

Perc. (ob)

Cl. (A)  
(actual pitch)

Perc. (cl)

Bsn.

28

Ob.

Cl.

Bsn.

33

Ob.

Cl.

Bsn.

39

Ob.

Cl.

Bsn.

Perc. (bn)

cymbals

*mp*

43

Ob.

Cl.

Bsn.

Perc. (bn)

*molto p*

*molto p*

*molto p*

\* play upper B $\flat$  if soft dynamic  
more effective thus

# Dovetail VI (Chase)

Animated ♩ = c.132

Oboe

Clarinet (A)  
(actual pitch)

Bassoon

Ob.

Cl.

Bsn.

Ob.

Cl.

Bsn.

16

Ob. *mf*

Cl. *sf pp* *mf*

Bsn. *mf*

21

Ob.

Cl.

Bsn. (h)

26

Ob. *pp* *sf pp* *mp*

Cl. *pp* *sf pp* *mp*

Bsn. *sf* *pp* *sf mp*

30

Ob. *f* *pp* *sf*

Cl. *f* *pp* *sf pp*

Bsn. *f* *sf pp*

34

Ob. *pp* *f*

Cl. *f*

Bsn. *sf pp* *f*

37

Ob.

Cl.

Bsn.

39

Ob.

Cl.

Bsn.





# 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*; 11')

**Three Night Pieces** (*vcl & alto fl*; 6')

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

**Capriccio** (*ob & pno*; 2')

**Dptych (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*; 19')

**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')

**Monopolies** (*solo bsn*; 7')

**Imprints** (*five pieces for bsn & pno*; 14'30")

**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*; 20')

(*alto sax and cl versions separately available*)

ISMN 979-0-5703-5496-2



9 790570 354962 >

ISMN 979-0-5703-5497-9 (set of parts)

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