

LEONARD SALZEDO

# IBERIAN IMPROVISATIONS

Opus 143

Musette or Alternative Double Reed Instrument and Piano



AMORIS INTERNATIONAL

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ASI 010

# Leonard Salzedo

(1921-2000)

Leonard Salzedo, the most Spanish of British composers, was born in London in 1921. He began the violin at the age of six and started to compose when he was twelve.

He was awarded the Cobbett Prize (1942) after only two years as a student at the Royal College of Music (London) for his first string quartet: he would eventually compose ten. Again, during his studies, he was commissioned to write the score for a ballet, *The Fugitive* (1944), which was performed more than four hundred times by Ballet Rambert.

The most renowned of Salzedo's seventeen ballet scores, *The Witch Boy*, received its première in Amsterdam (1956). Since then, ballet companies around the world have given in excess of three thousand performances in more than thirty-three countries. *The Witch Boy* has featured on television in many of these including Germany, Japan and New Zealand.

From 1947 - 1950 Leonard Salzedo was a member of the London Philharmonic Orchestra. He then moved to the Royal Philharmonic Orchestra (until 1966). Its illustrious conductor, Sir Thomas Beecham, gave the premières of two of Salzedo's compositions at the Royal Festival Hall. As well as playing violin in the orchestra, Leonard Salzedo became his assistant conductor. In 1964 he joined the London Soloists Ensemble and composed *Concerto Fervido* especially for it.

In 1967, Salzedo abandoned the violin to become Musical Director of Ballet Rambert (now the Rambert Dance Company), a post he held until 1972. The same year, he moved to Scottish Ballet as their Principal Conductor (-1974). He was later to become Music Director of London City Ballet (1982 -1986).

Thereafter, until his death in May 2000, Leonard Salzedo devoted himself almost entirely to prolific composition. Although performing continuously for many years, he composed more than 160 works including two symphonies.

The opening six bar fanfare of his *Divertimento for Three Trumpets and Three Trombones* (1959) was used by the BBC as the theme music for all Open University educational programmes broadcast on radio and television (1970s -1990s). He composed eighteen film scores including Hammer's *The Revenge of Frankenstein* (1959).

Leonard Salzedo was a wine connoisseur and member of the *Confrérie des Chevaliers du Sacavin*, a Loire-based wine brotherhood with a London Chapter. For many years he was their *Chef des Beaux Arts* and wrote fanfares, which were performed at dinners and inductions.

# Iberian Improvisations

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*Iberian Improvisations* (Opus 143) was the last work ever composed by Leonard Salzedo. He completed it in November 1997. During the many years of our friendship he wrote six pieces for me. The first, *Cantiga Mozárabe*, Opus 79, for oboe d'amore (oboe) and piano, was composed in 1970. Amoris International publishes all six.

In the same way as the first of these haunting compositions, *Iberian Improvisations* is steeped in Moorish chromatic melody. The Spain of his ancestors was ever-present in Salzedo's style and imagination. *Iberian Improvisations*, as the title suggests, is full of the sun and the history of the Iberian Peninsula. Here, the musette invokes a shawm, nasal but sweet, steeped in the traditions of Islam. The voices of the past are caged in a contemporary idiom.

Although conceived initially for musette, the piece works equally well for oboe, which was Leonard's intention. A drone of repeated parallel figures portrays the unison of Arabic Music omnipresent in the native Spanish style prior to 1492. A backwash of triads paints a watercolour soundscape through which the soloist weaves his mysterious incantation like a bird on the wing. Once again the unison drone returns and the music fades to stillness, to the *morendo* marking of the very last bar. The bird flies away to the distant heavens, freed at last, never to return to this earthly plane.

Jennifer Paull  
1998

# IBERIAN IMPROVISATIONS

Op. 143

Leonard Salzedo  
(1921 - 2000)

*Andante* ♩ = c.74

❖ Musette

Piano

*p* *espressivo*

4

8

- ❖ In Concert Pitch
- ◆ Alternative double reed instrument

This musical score consists of four systems, each with a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4.

- System 1 (Measures 12-15):** The vocal line begins at measure 12 with a piano (*p*) dynamic. It features a melodic line with a slur over measures 12-15. The piano accompaniment starts at measure 12 with a steady eighth-note pattern in both hands.
- System 2 (Measures 16-18):** The vocal line continues at measure 16 with a forte (*f*) dynamic. It includes a slur over measures 16-17 and a whole note at measure 18. The piano accompaniment continues with eighth notes, featuring a slur over measures 16-17 and a *mf* dynamic marking at measure 18.
- System 3 (Measures 19-22):** The vocal line starts at measure 19 with a melodic line featuring slurs over measures 19-20 and 21-22. The piano accompaniment continues with eighth notes, with slurs over measures 19-20 and 21-22.
- System 4 (Measures 23-26):** The vocal line continues at measure 23 with a melodic line featuring slurs over measures 23-24 and 25-26. The piano accompaniment continues with eighth notes, with slurs over measures 23-24 and 25-26.

27

27

31

31

35

35

*p*

39 *espressivo*

39

*mp*

Measures 43-46. The system consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The melody is a continuous eighth-note line with various accidentals. The piano accompaniment features block chords in the right hand and rests in the left hand.

Measures 47-53. The system continues with the same melodic and piano parts. At measure 50, the piano part in the right hand changes to a sustained chord marked *pp* (pianissimo). The left hand continues with its previous pattern.

Measures 54-56. The system continues with the same melodic and piano parts. At measure 55, the piano part in the right hand changes to a sustained chord marked *f* (forte). The left hand continues with its previous pattern.

Measures 57-62. The system continues with the same melodic and piano parts. The piano accompaniment in the right hand features sustained chords, while the left hand continues with its previous pattern.

60 *ff*

60 *ff*

62 *f* *mf* *mp*

62 *p* *l.v.*

65 *p* *mp* *espressivo*

65 *p* *mp* *espressivo*

69



System 1, measures 73-76. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff (bass clef) contains a series of chords, primarily triads and dyads, with some accidentals (sharps and flats).

System 2, measures 77-81. Measure 77 has a *mf* dynamic marking. The upper staff continues the melodic line. The lower staff has a complex texture with multiple voices and slurs. A crescendo hairpin is visible in measure 78.

System 3, measures 82-86. The upper staff continues the melodic line. The lower staff is mostly empty, with rests in all measures.

System 4, measures 87-90. Measure 87 has a *mf* dynamic marking. The upper staff has a *mf* dynamic marking. The lower staff has a *mp* dynamic marking. A dashed line with the text "8va" is above the upper staff. The upper staff has a melodic line with slurs. The lower staff has a rhythmic pattern of eighth notes.

91

(8<sup>va</sup>)

95

(8<sup>va</sup>)

99

(8<sup>va</sup>)

*mp*

*p*

103

(8<sup>va</sup>)

107 *mp*

107 (8<sup>va</sup>)

111 (8<sup>va</sup>)

115 *loco*

115 *pp*

*una corda*

119 *p dolce*

*morendo*

Detailed description: This musical score is for a piano and voice piece, spanning measures 107 to 119. The score is written for a voice part (top staff) and a piano accompaniment (bottom two staves). The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, often using triplets. The voice part consists of a single melodic line with various ornaments and phrasing. Dynamics include *mp* (mezzo-piano), *pp* (pianissimo), and *p* (piano). Performance instructions include *loco* (ad libitum), *una corda* (soft pedal), *p dolce* (piano, sweetly), and *morendo* (fading). Measure numbers 107, 111, and 115 are indicated at the start of their respective systems. An 8<sup>va</sup> (octave) marking is present above the voice staff in measures 107 and 111.

## Musette in F

## IBERIAN IMPROVISATIONS

Op. 143

Leonard Salzedo

(1921 - 2000)

*Andante* ♩ = c. 74

*p* *espressivo* *p*

9 *p*

16 *f*

22

27

33

39 *espressivo*

43

48 4

54 *mf* *f*

57

60 *ff* *f* *mf*

64 *espressivo* *mp* *p* *mp*

71

77 *mf*

83 *mf*

91

98 *mp*

108 *mp*

115 *p dolce* *morendo*

Musette in E $\flat$ 

## IBERIAN IMPROVISATIONS

Op. 143

Leonard Salzedo

(1921 - 2000)

*Andante*  $\text{♩} = \text{c. } 74$ 

$p$  *espressivo*  $>$   $p$   
 $p$   
 $f$   
 $>$   
 $>$   
 $>$   
*espressivo*  
 $>$   
 $4$

54 *mf* *f*

57

60 *ff* *f* *mf*

64 *espressivo* *mp* *p* *mp*

71

77 *mf*

83 *mf*

91

98 *mp*

108 *mp*

115 *p dolce* *morendo*

Oboe

## IBERIAN IMPROVISATIONS

Op. 143

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(1921 - 2000)

*Andante* ♩ = c. 74

*p* *espressivo* *p*

9 *p*

16 *f*

22

27

33

39 *espressivo*

43

48 4



54 *mf* *f*

57

60 *ff* *f* *mf*

64 *mp* *> p* *espressivo* *mp*

71

77 *mf*

83 *mf*

91

98 *mp*

108 *mp*

115 *p dolce* *morendo*

The musical score is written for Oboe and consists of ten staves of music, numbered 54 to 115. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a variety of dynamic markings and articulations. Measures 54-56 are marked *mf* and *f*. Measures 57-59 are marked *ff*. Measures 60-63 are marked *f* and *mf*. Measures 64-66 are marked *mp* and *> p*. Measures 67-69 are marked *espressivo* and *mp*. Measures 70-72 are marked *mp*. Measures 73-75 are marked *mf*. Measures 76-78 are marked *mf*. Measures 79-81 are marked *mf*. Measures 82-84 are marked *mf*. Measures 85-87 are marked *mf*. Measures 88-90 are marked *mf*. Measures 91-93 are marked *mf*. Measures 94-96 are marked *mf*. Measures 97-99 are marked *mp*. Measures 100-102 are marked *mp*. Measures 103-105 are marked *mp*. Measures 106-108 are marked *mp*. Measures 109-111 are marked *mp*. Measures 112-114 are marked *mp*. Measures 115-117 are marked *p dolce* and *morendo*. The score includes various musical notations such as slurs, ties, and triplets.

Oboe d'amore

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Op. 143

Leonard Salzedo

(1921 - 2000)

*Andante* ♩ = c. 74

*p* *espressivo* *p*

9 *p*

16 *f*

22

27

33

39 *espressivo*

43

48 4

54 *mf* *f*

57

60 *ff* *f* *mf*

64 *mp* *p* *espressivo* *mp*

71

77 *mf*

83 *mf*

91

98 *mp*

108 *mp*

115 *p dolce* *morendo*

The musical score is written for Oboe d'amore in treble clef. It consists of ten staves of music, each containing measures 54 through 115. The notation includes various dynamics, articulations, and performance instructions. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score includes several slurs, ties, and breath marks. The dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo). The performance instructions include *espressivo*, *p dolce*, and *morendo*. The score ends with a double bar line and a repeat sign.

Cor anglais

## IBERIAN IMPROVISATIONS

Op. 143

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(1921 - 2000)

*Andante* ♩ = c. 74

*p espressivo* *p* *p* *f* *espressivo* *4*

54 *mf* *f*

57

60 *ff* *f* *mf*

64 *espressivo* *mp* *p* *mp*

71

77 *mf*

83 *mf*

91

98 *mp*

108 *mp*

115 *p dolce* *morendo*

Detailed description: This is a musical score for the Cor anglais part of a piece. It consists of ten staves of music, numbered 54 to 115. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings are present throughout, including *mf*, *f*, *ff*, *espressivo*, *mp*, *p*, *p dolce*, and *morendo*. There are also crescendo and decrescendo hairpins. Some measures contain triplets, indicated by a '3' over a bracket. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values.

Bass Oboe

# IBERIAN IMPROVISATIONS

Op. 143

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(1921 - 2000)

*Andante* ♩ = c. 74

*p* *espressivo* *p*

9 *p*

16 *f*

22

27

33

39 *espressivo*

43

48 4

54 *mf* *f*

57

60 *ff* *f* *mf*

64 *mp* *p* *mp* *espressivo*

71

77 *mf*

83 *mf*

91

98 *mp*

108 *mp*

115 *p dolce* *morendo*

Detailed description: This is a musical score for Bass Oboe, spanning measures 54 to 115. The music is written on a single staff in treble clef. The key signature has one flat (B-flat). The score includes various dynamic markings: *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *mp* (mezzo-piano), *p* (piano), *espressivo*, *p dolce*, and *morendo*. There are also crescendo and decrescendo hairpins. The notation includes eighth and sixteenth notes, often beamed together, and some triplets indicated by a '3' over the notes. Measure 115 ends with a double bar line.

Bassoon

## IBERIAN IMPROVISATIONS

Op. 143

Leonard Salzedo

(1921 - 2000)

*Andante* ♩ = c.74

*p espressivo* *p* *f* *espressivo* *4*



54 *mf* *f*

57

60 *ff* *f* *mf*

64 *mp* *p* *espressivo* *mp*

71

77 *mf*

83 *mf*

91

98 *mp*

108 *mp*

115 *p dolce* *morendo*

Detailed description: This is a musical score for a Bassoon, spanning measures 54 to 115. The notation is in bass clef with a key signature of one flat (B-flat). The score includes various dynamic markings: *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *mp* (mezzo-piano), *p* (piano), *espressivo* (expressive), *p dolce* (piano dolce), and *morendo* (diminuendo). There are also crescendo and decrescendo hairpins. Measure 54 starts with *mf* and ends with *f*. Measure 60 has *ff* and *f*. Measure 64 has *mp*, *p*, *espressivo*, and *mp*. Measure 77 has *mf*. Measure 83 has *mf*. Measure 98 has *mp*. Measure 108 has *mp*. Measure 115 starts with *p dolce* and ends with *morendo*. The score includes many slurs, ties, and triplets (indicated by a '3' over a bracket). There are also some rests and accidentals (sharps and flats).