

LEONARD SALZEDO

IBERIAN
IMPROVISATIONS,
Op. 143

Musette or Alternative Double Reed Instrument and Piano

AI SI 010



AMORIS INTERNATIONAL
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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 his 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,

Opus 143, AI SI 010

Musette or Alternative Double Reed Instrument and Piano

Iberian Improvisations (Opus 143) was the last work ever composed by Leonard Salzedo. He completed it in November 1997 (publ.AI.1998). 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. 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.

Leonard Salzedo's works published by Amoris International ©:

Bailables AI EN 001 © Amoris International 1997

Cantiga Mozárabe AI SI 001 © Amoris International 1997

Canto de Sibila AI EN 003 © Amoris International 1997

Iberian Improvisations AI SI 010 © Amoris International 1998

Cuatro Canciones Españolas AI SI 011 © Amoris International 1998

Sonata a Tré AI CM 001 © Amoris International 1998

Details of these compositions, their programme notes and recordings (where available), can be found at www.amoris.com in the Scores and CD sections.

for Jennifer Paull

IBERIAN IMPROVISATIONS

Op. 143

Musette or Alternative Double Reed Instrument and Piano

Leonard Salzedo
(1921 - 2000)

Andante ♩ = c.74

Musette
(Concert Pitch)

Piano

p espressivo

p

p

16

f

f

mf

19

f

23

f

27

f

31

System 1 (Measures 31-34): The right hand features a melodic line with slurs and ties, starting with a quarter rest. The left hand is silent, indicated by whole rests.

35

System 2 (Measures 35-38): The right hand continues the melodic line. The left hand is silent until measure 37, where it begins with a series of chords marked *p* (piano).

39 *espressivo*

System 3 (Measures 39-42): The right hand continues the melodic line, marked *espressivo*. The left hand has a series of chords marked *mp* (mezzo-piano) starting from measure 39.

43

System 4 (Measures 43-46): The right hand continues the melodic line. The left hand has a series of chords, continuing from the previous system.

47

52

56

58

pp

mf

f

This musical score is written for a piano and voice. It consists of four systems of staves, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 47. The piano part features complex chordal textures, including triads and dyads, with some measures containing multiple accidentals. The vocal line is melodic, with some measures containing multiple accidentals. The dynamics range from *pp* (pianissimo) to *f* (forte). The score ends at measure 58.

60

ff

ff

62

f *mf* *mp*

p *l.v.*

l.v.

65

p *mp* *espressivo*

p

69

p

73

73 74 75 76

77

77 78 79 80 81

mf

82

82 83 84 85 86

87

87 88 89 90

mf

8va-

mp

This musical score is for a piano piece, spanning measures 91 to 103. It is written for a single melodic line and a grand piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each containing a single staff and a grand piano (two staves).

Measure 91: The melodic line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some notes beamed together.

Measure 95: The melodic line continues with a similar rhythmic pattern. The piano accompaniment maintains the eighth-note texture.

Measure 99: The melodic line has a quarter rest followed by a half note. The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *mp* (mezzo-piano) is placed below the piano part.

Measure 103: The melodic line features a half note followed by a quarter note. The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *p* (piano) is placed below the piano part.

The score includes various musical notations such as slurs, ties, and dynamic markings (*mp*, *p*). The piano part is consistently marked with a piano (*p*) dynamic.

107

mp

(8^{va})

111

(8^{va})

115

loco

pp

una corda

119

p dolce

morendo

FINE

IBERIAN IMPROVISATIONS

Op. 143

Musette or Alternative Double Reed Instrument and Piano

Leonard Salzedo
(1921 - 2000)*Andante* $\text{♩} = \text{c.}74$

p espressivo $>$ *p*

9

p

15

f

19

22

26

30

34

Musette in E \flat

espressivo

39

43

48

4

mf

55

f

57

59

ff

62

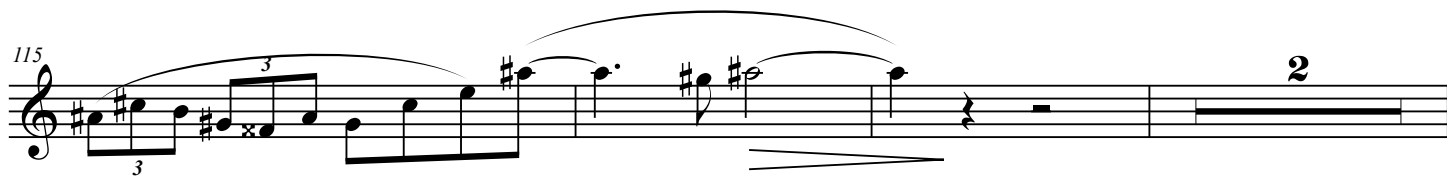
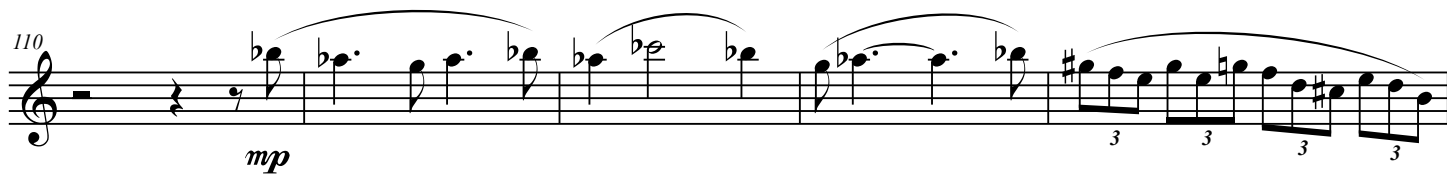
f *mf* *mp* *p*

espressivo

66

mp

72



Musette in F

for Jennifer Paull

IBERIAN IMPROVISATIONS

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Musette or Alternative Double Reed Instrument and Piano

Leonard Salzedo
(1921 - 2000)

Andante ♩ = c.74

p espressivo *p* *f*

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Musette in F

espressivo

39

43

48

4

mf

55

f

57

59

ff

62

3

f

mf

mp

p

66

espressivo

mp

72

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77 *mf*

82

86 *mf*

92

97 *mp*

104

110 *mp*

115 *p dolce* *morendo*

120

The musical score is written for a single melodic line in treble clef, key of F major (one flat). It consists of nine staves of music, numbered 77 to 120. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings. Slurs are used to group notes across measures. Measure 77 starts with a forte (*mf*) dynamic and a slur over the first four notes. Measure 86 also has a forte (*mf*) dynamic. Measure 97 has a mezzo-piano (*mp*) dynamic. Measure 110 has a mezzo-piano (*mp*) dynamic. Measure 115 has a piano (*p*) dynamic and the marking *dolce*. Measure 120 ends with a piano (*p*) dynamic and the marking *morendo*. There are also some performance markings like *>* (accent) and *>* (crescendo) and *>* (decrescendo).

Oboe

for Jennifer Paull

IBERIAN IMPROVISATIONS

Op. 143

Musette or Alternative Double Reed Instrument and Piano

Leonard Salzedo
(1921 - 2000)

Andante ♩ = c.74

p espressivo *p* *f*

9 15 19 22 26 31 34

espressivo

39

43

48

4

mf

55

f

57

59

ff

62

f *mf* *mp* *p*

espressivo

66

mp

72

AI SI 010

77 *mf*

82

86 *mf*

92

97 *mp*

104

110 *mp*

115

120 *p dolce* *morendo*

The musical score for Oboe, measures 77-120, is written on a single staff in treble clef. The key signature has one sharp (F#). The tempo is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics are *mf* (measures 77-85), *mf* (measures 86-91), *mp* (measures 92-103), *mp* (measures 104-114), and *p dolce* (measures 115-120). The score also includes a *morendo* marking at the end. The piece concludes with a double bar line at measure 120.

Oboe d'Amore

for Jennifer Paull

IBERIAN IMPROVISATIONS

Op. 143

Musette or Alternative Double Reed Instrument and Piano

Leonard Salzedo
(1921 - 2000)

Andante ♩ = c.74

p espressivo

p

f

9

15

19

22

26

31

34

Oboe d'Amore

espressivo

39

43

48 **4** *mf*

55 *f*

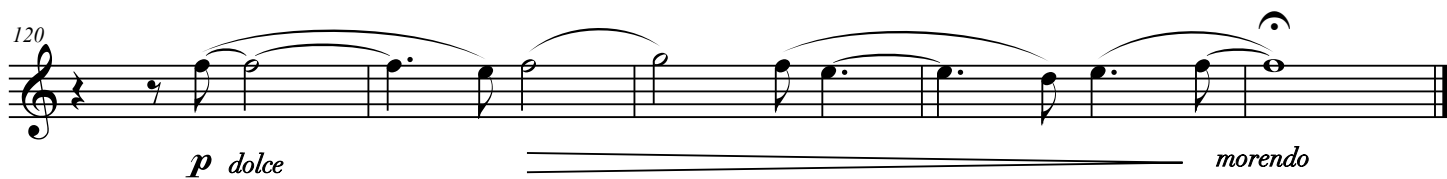
57

60 *ff* *f*

63 *mf* *mp* *p*

66 *espressivo* *mp*

72



Cor anglais

for Jennifer Paull

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Leonard Salzedo
(1921 - 2000)

Andante ♩ = c.74

p espressivo

p

f

p

p

p

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espressivo

39

43

48

55

57

59

62

66

72

mf

f

ff

f *mf* *mp* *p*

espressivo

mp

Detailed description: This is a musical score for the Cor anglais part of a piece. It consists of nine staves of music, numbered 39 to 72. The key signature has one sharp (F#). The music is written in treble clef. The first staff (39-42) features a melodic line with slurs and ties. The second staff (43-46) continues the melodic development. The third staff (48-51) includes a measure with a '4' above it, indicating a four-measure rest. The fourth staff (55-56) has a double bar line and a 'f' dynamic marking. The fifth staff (57-58) continues the melodic line. The sixth staff (59-61) features a 'ff' dynamic marking. The seventh staff (62-65) contains several triplet markings (indicated by '3' above and below the notes) and a dynamic range from 'f' to 'p'. The eighth staff (66-71) is marked 'espressivo' and 'mp'. The ninth staff (72) concludes the section with a melodic line.

77 *mf*

82

86 *mf*

92

97 *mp*

104

110 *mp*

115

120 *p dolce* *morendo*

The musical score for Cor anglais spans measures 77 to 120. It is written in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings. Measures 77-81 and 86-91 feature a *mf* (mezzo-forte) dynamic. Measures 92-96 and 104-109 feature a *mp* (mezzo-piano) dynamic. Measures 110-114 feature a *mp* dynamic with triplets. Measures 115-119 feature a *p* (piano) dynamic with triplets. Measure 120 features a *p dolce* (piano dolce) dynamic. The score concludes with a *morendo* (diminuendo) marking over the final measure.

Bass oboe

for Jennifer Paull

IBERIAN IMPROVISATIONS

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Musette or Alternative Double Reed Instrument and Piano

Leonard Salzedo
(1921 - 2000)

Andante ♩ = c.74

p espressivo *>* *p*

9

15

19

22

26

31

34

f

Bass Oboe

espressivo

39

43

48

55

57

59

62

66

72

mf

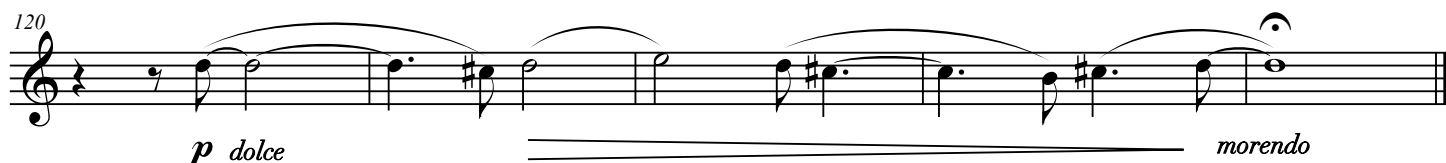
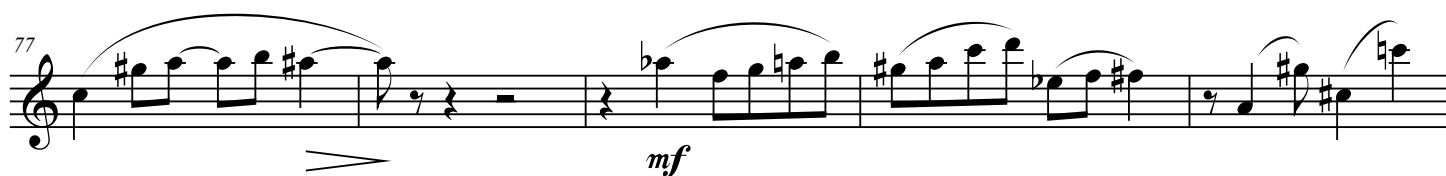
f

ff

f *mf* *mp* *p*

espressivo

mp



Bassoon

for Jennifer Paull

IBERIAN IMPROVISATIONS

Op. 143

Musette or Alternative Double Reed Instrument and Piano

Leonard Salzedo
(1921 - 2000)

Andante ♩ = c.74

The musical score is written for Bassoon in common time (C). It begins with a tempo marking of *Andante* and a metronome indication of ♩ = c.74. The key signature is one sharp (F#). The score is divided into measures, with measure numbers 9, 15, 19, 22, 26, 31, and 34 indicated at the start of their respective lines. The notation includes various musical symbols such as slurs, ties, and dynamic markings. The dynamics include *p* (piano), *espressivo*, *f* (forte), and crescendo/decrescendo hairpins. The score concludes with a final measure containing a double bar line.

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Bassoon

espressivo

39

43

48

4

mf

55

f

57

59

ff

62

f *mf* *mp* *p*

66

espressivo

mp

72

