

LEONARD SALZEDO

CANTIGA MOZÁRABE,
Op. 79

Oboe d'Amore (Oboe) and Piano

AI SI 001



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

Cantiga Mozárabe,
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Oboe d'Amore (Oboe) and Piano

Written in 1970 for Jennifer Paull (publ. AI.1997), this piece tells the story of an exiled Sephardic musician in mediaeval Spain whose soul is crying in anguish for his origins. The oboe d'amore (oboe) and piano are independent of each other, playing together yet separated in idiom - just as the musician in his land of circumstance not choice.

I was inspired by the writings of King Alfonso X (Alfonso the Wise [1221–1284]) a scholar, writer and composer. His instrumentation was influenced by contact with the Moors and his familiarity with their instruments. I have painted this Arabian mood with the timbre of the oboe d'amore (oboe). King Alfonso composed four hundred and twenty *cantigas* (sacred songs) in honour of the Virgin Mary, which were mostly written in the Galician language (the *Cantigas de Santa Maria* or *Cantigas de Toledo*).

Mozárabe refers to the period before 1492 when Spain was under Moorish rule. It was during this era that Arabic Music brought most influence to bear upon native Spanish Music.

Leonard Salzedo
1997

This work is recorded on
The Oboe d'Amore Collection Volume II AI SC VII

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for Jennifer Paull

CANTIGA MOZÁRABE

Op.79

For Oboe d'Amore (Oboe) and Piano

Leonard Salzedo
(1921-2000)

$\bullet = c.80$

Oboe d'Amore
(Concert Pitch)

p

Piano

pp

lunga

pp

8va

8va

Red.

First system of a musical score. The upper staff is in treble clef with a key signature of one flat (Bb). It begins with a *pp* (pianissimo) dynamic and a crescendo hairpin. The melody consists of eighth and quarter notes, ending with a half note. The lower staves (piano accompaniment) are empty.

Second system of the musical score. The upper staff continues the melody from the first system, starting with a *p* (piano) dynamic, followed by a *pp* (pianissimo) dynamic and a crescendo hairpin, ending with a *morendo* (diminuendo) marking. The lower staves are empty.

Third system of the musical score. The upper staff is empty. The lower staves (piano accompaniment) are in bass clef with a key signature of one flat (Bb). They feature a *loco* (loco) marking and a *pp* (pianissimo) dynamic. The accompaniment consists of chords and arpeggiated figures. There are two *8va* (octave) markings with dashed lines indicating an octave shift. The system ends with a *Red.* (Reduction) marking.

Fourth system of the musical score. The upper staff continues the melody from the second system, starting with a *pp* (pianissimo) dynamic and a crescendo hairpin. The lower staves are empty.



p *poco cresc.*

mf *dim.*

p *espressivo* (repeat figure) *p*

p

First system of a musical score. The upper staff (treble clef) contains a melodic line with a triplet of eighth notes and various accidentals. The lower staves (grand staff) feature a continuous wavy line, likely representing a sustained pedal point or a specific timbre.

Second system of the musical score. The upper staff begins with a crescendo hairpin and contains a melodic phrase marked *p dolce*. The middle staff (treble clef) has a wavy line, followed by a measure with a half note and a triplet of eighth notes, then a rest, and finally a triplet of eighth notes marked *pp* *sempre*. The lower staff (bass clef) has a wavy line, followed by a triplet of eighth notes marked *pp* *sempre*, then a rest, and finally a triplet of eighth notes marked *pp* *sempre*. A bracket labeled "(repeat figure)" spans the triplet of eighth notes in the middle staff. A bracket labeled "Ped." spans the triplet of eighth notes in the lower staff.

Third system of the musical score. The upper staff contains a melodic line with a crescendo hairpin and a triplet of eighth notes marked *mp*. The lower staves (grand staff) feature a continuous wavy line.

Fourth system of the musical score. The upper staff contains a melodic line with a crescendo hairpin and a triplet of eighth notes marked *pp*. The lower staves (grand staff) feature a continuous wavy line.

mf mp p mp mf f

Ped.

sempre f

(oboe)

mf

(repeat figure)

dim. p

(oboe)

f

(repeat figure)

f *p*

f

(oboe) 3

(oboe)

pp

lunga

ppp

f *veloce*

cresc.

8va-

ff

(repeat figure)

8va-

ff

dim. ----- *pp*

loco

f

mf

pp

pp

loco

mp

p

pp

lunga

morendo

Oboe

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for Jennifer Paull

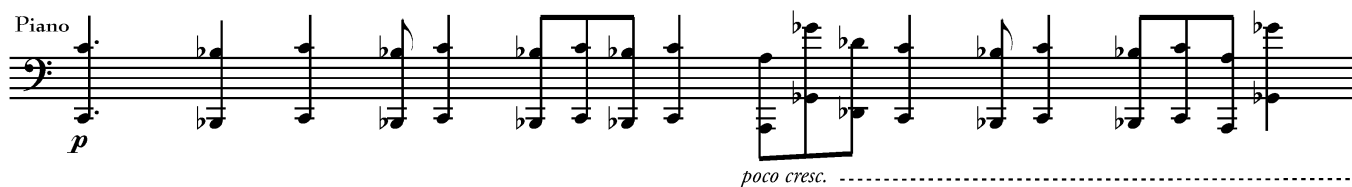
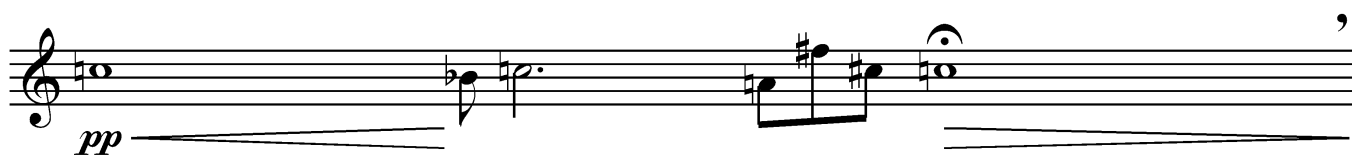
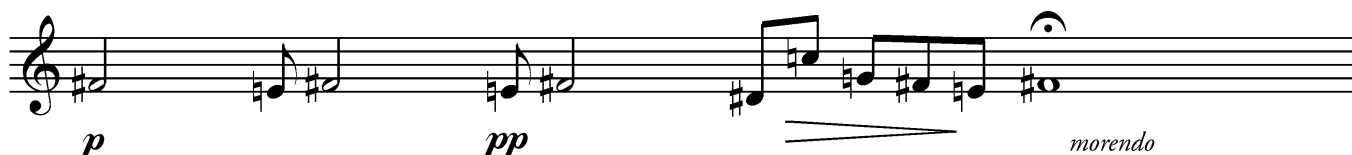
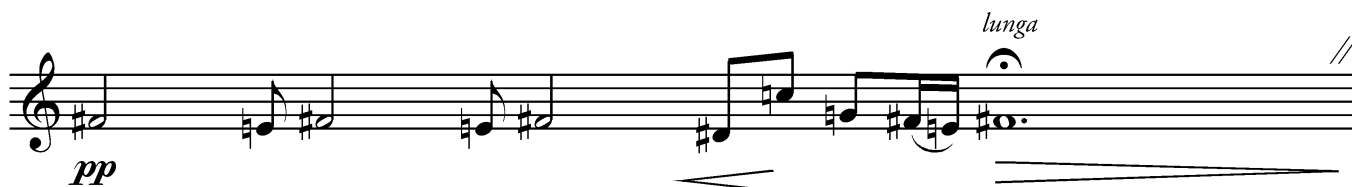
CANTIGA MOZÁRABE

Op.79

For Oboe d'Amore (or Oboe) and Piano

Leonard Salzedo
(1921-2000)

♩ = c.80



Oboe

Piano

mf

dim. p

First system of music for Oboe, starting with a mezzo-forte (mf) dynamic and ending with a piano (p) dynamic, marked with a decrescendo line.

p

espressivo

Second system of music for Oboe, starting with a piano (p) dynamic and marked with an *espressivo* instruction.

Third system of music for Oboe, featuring a triplet of eighth notes.

Fourth system of music for Oboe, ending with a decrescendo line.

Piano

pp

Ped.

First system of music for Piano, starting with a pianissimo (pp) dynamic and marked with a *Ped.* instruction.

p dolce

mp

Second system of music for Piano, starting with a piano (p) *dolce* dynamic and ending with a mezzo-piano (mp) dynamic.

pp

Third system of music for Piano, ending with a pianissimo (pp) dynamic.

Piano (only right hand is shown)

mf

mp

p

mp

mf

f

Fourth system of music for Piano, showing a series of dynamics: mezzo-forte (mf), mezzo-piano (mp), piano (p), mezzo-piano (mp), mezzo-forte (mf), and forte (f).

sempre f

Fifth system of music for Piano, marked with a *sempre f* instruction.

Oboe

Piano

dim.

p

8^{va}

mf *f*

Piano

f *p* *f*

pp

Piano

f *cresc.* *8^{va}*

ff *8^{va}* *pp*

ff

7

Oboe

The first system of the musical score is for the piano part. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked '(Piano)'. The dynamics are marked 'pp' (pianissimo) for the first measure, 'mf' (mezzo-forte) for the second measure, and 'mp' (mezzo-piano) for the third measure. The melody consists of a series of eighth and sixteenth notes, with a final quarter note in the third measure.

Oboe d'Amore

for Jennifer Paull

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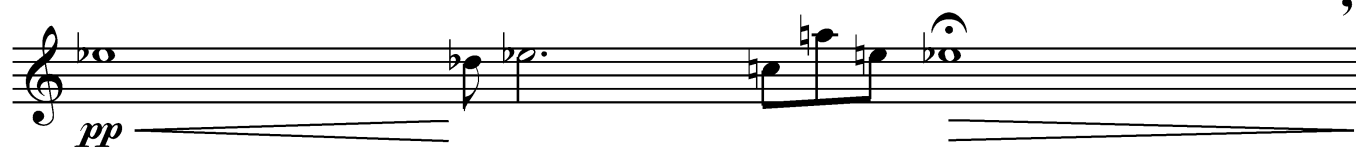
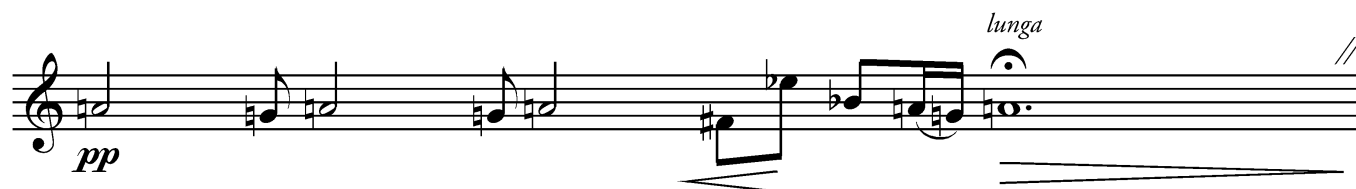
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❖ Piano cues are **not** transposed and appear at sounding pitch

poco cresc.

Oboe d'Amore

Piano

mf *dim.* *p*

p *espressivo*

3

Piano

pp *leg.*

p dolce *mp*

pp

Piano (only right hand is shown)

mf *mp* *p* *mp* *mf* *f*

sempre f

Oboe d'Amore

Piano

dim. -----

p *8va*-----

mf *f*

Piano

f *p* *f*

pp

Piano

f *cresc.*----- *8va*-----

8va-----

ff *Leg.* *pp*

ff

5 3

Oboe d'Amore

(Piano)

pp mf mp

The first staff of music is in treble clef with a key signature of two sharps (F# and C#). It begins with a piano (pp) dynamic marking. The melody starts on a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The dynamics change to mezzo-forte (mf) for the next measure, which contains a half note G4 and a quarter note F#4. The dynamics change to mezzo-piano (mp) for the final measure, which contains a half note E4 and a quarter note D4. The staff ends with a double bar line.

musical notation for the end of a piece, including a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes a double bar line, a piano (*p*) dynamic marking, a crescendo hairpin, a pianissimo (*pp*) dynamic marking, a long note marked *lunga*, and a *morendo* marking.