

LEONARD SALZEDO

CANTIGA MOZARABE

Opus 79

Oboe d'amore (Oboe) and Piano



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ASI 001

# 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.

# Cantiga Mozárabe

Opus 79

Oboe d'amore (Oboe) and Piano

A SI 001

Written in 1970 for Jennifer Paull, this piece tells the story of an exiled Sephardic musician in mediæval 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 María* 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

## *Cantiga Mozárabe*

Recorded by Jennifer Paull and Read Gainsford, Piano.  
The Oboe d'amore Collection Volume II: A SC VII.

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*Works by Leonard Salzedo published by Amoris International.*

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♦ Recorded by Jennifer Paull and The Amoris Consort.  
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[www.amoris.com](http://www.amoris.com)

# CANTIGA MOZÁRABE

Op.79

**Leonard Salzedo**  
(1921-2000)

$\text{♩} = \text{c.}80$

❖ Oboe d'Amore  
(Oboe) 





❖ In Concert Pitch

Musical score page 2, measures 1-2. The score consists of three staves. The top staff has a treble clef, a key signature of one sharp, and a tempo marking of  $\text{♩} = 120$ . It features eighth-note patterns with dynamic markings *pp* and *mp*. The middle staff has a treble clef and a key signature of one sharp. The bottom staff has a treble clef and a key signature of one sharp.

Musical score page 2, measures 3-4. The top staff continues with eighth-note patterns and dynamics *p* and *pp*. The middle staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The dynamic *morendo* is indicated at the end of the measure.

Musical score page 2, measures 5-6. The top staff has a treble clef. The middle staff has a bass clef and a key signature of one sharp, with performance instructions *loco* and *pp loco*. The bottom staff has a bass clef and a key signature of one sharp, with the instruction *Reo.*

Musical score page 2, measures 7-8. The top staff has a treble clef and a tempo marking of  $\text{♩} = 120$ . It features eighth-note patterns with dynamic *pp*. The middle staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. An asterisk (\*) is located at the end of the score.

Musical score for piano, featuring four staves of music:

- Staff 1 (Treble Clef):** Shows a series of eighth-note patterns. Dynamics: *p*, *poco cresc.*
- Staff 2 (Treble Clef):** Continues the eighth-note pattern. Dynamics: *poco cresc.*
- Staff 3 (Bass Clef):** Continues the eighth-note pattern. Dynamics: *p*, *mf*, *dim.*
- Staff 4 (Bass Clef):** Continues the eighth-note pattern. Dynamics: *dim.*
- Staff 5 (Treble Clef):** Shows a melodic line with sixteenth-note patterns. Dynamics: *p*, *espressivo*.
- Staff 6 (Treble Clef):** Shows a sustained note with a wavy line underneath, dynamic *p*.
- Staff 7 (Bass Clef):** Shows a sustained note with a wavy line underneath, dynamic *p*.
- Staff 8 (Treble Clef):** Shows a melodic line with sixteenth-note patterns.
- Staff 9 (Bass Clef):** Shows a sustained note with a wavy line underneath.
- Staff 10 (Treble Clef):** Shows a sustained note with a wavy line underneath.

Musical score for piano, page 4, featuring four staves:

- Staff 1 (Treble Clef):** Shows a melodic line with eighth-note patterns. A measure is bracketed with a '3' below it.
- Staff 2 (Treble Clef):** Shows sustained notes with wavy stems.
- Staff 3 (Bass Clef):** Shows sustained notes with wavy stems.
- Staff 4 (Treble Clef):** Shows sustained notes with wavy stems.

**Second System:**

- Staff 1 (Treble Clef):** Shows a melodic line with eighth-note patterns. Dynamics: *p dolce*.
- Staff 2 (Treble Clef):** Shows sustained notes with wavy stems. Dynamics: *pp*.
- Staff 3 (Bass Clef):** Shows sustained notes with wavy stems. Dynamics: *pp*.
- Staff 4 (Bass Clef):** Shows sustained notes with wavy stems. Text: *Reed.*

**Third System:**

- Staff 1 (Treble Clef):** Shows a melodic line with eighth-note patterns. Dynamics: *mp*.
- Staff 2 (Bass Clef):** Shows sustained notes with wavy stems.
- Staff 3 (Bass Clef):** Shows sustained notes with wavy stems.

**Fourth System:**

- Staff 1 (Treble Clef):** Shows a melodic line with eighth-note patterns. Dynamics: *pp*.
- Staff 2 (Bass Clef):** Shows sustained notes with wavy stems.
- Staff 3 (Bass Clef):** Shows sustained notes with wavy stems.

Leod.

sempre **f**

(oboe)

*mf*

dim. ----- **p**

Musical score page 6, featuring four systems of music for three staves (Treble, Bass, and Alto). The key signature changes between systems. Measure 1 (Measures 1-2) starts with a treble clef, a key signature of one sharp, and dynamic *f*. Measure 2 (Measures 3-4) starts with a bass clef, a key signature of one sharp, and dynamic *f*, followed by a dynamic *p*. Measure 3 (Measures 5-6) starts with a treble clef, a key signature of one sharp, and dynamic *f*. Measures 4-6 show sustained notes on the bass staff with wavy lines above them. Measure 7 (Measures 7-8) starts with a treble clef, a key signature of one sharp, and dynamic *pp*. Measure 8 (Measures 9-10) starts with a bass clef, a key signature of one sharp, and dynamic *ppp*, followed by a dynamic *lunga*. Measure 9 (Measures 11-12) starts with a treble clef, a key signature of one sharp, and dynamic *ppp*. Measures 10-11 show sustained notes on the bass staff with wavy lines above them. Measure 12 (Measures 13-14) starts with a treble clef, a key signature of one sharp, and dynamic *f*. Measure 13 (Measures 15-16) starts with a bass clef, a key signature of one sharp, and dynamic *cresc.*. Measures 14-16 show sustained notes on the bass staff with wavy lines above them.

8va ----- 1

*ff*

8va ----- > > *Reo.*

*ff*

*dim.* ----- *pp*

*loco* *f* *mf*

*pp* *loco* *pp*

*lunga* *morendo*

Oboe d'amore

**CANTIGA MOZÁRABE**  
Op.79

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(1921-2000)

$\text{♩} = \text{c.}80$

*lunga*

*morendo*

*poco cresc.*

❖ Piano

Piano

Piano

Piano

❖Piano Cues in Concert Pitch

## Oboe d'amore

Piano

*p* *espressivo*

*mf*

*dim.* - - - - - *p*

*p*

*3*

*p dolce*

*mp*

*pp*

*Piano (R.H.)*

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

*5*      *5*      *3*      *5*      *6*      *3*

*sempre f*

*3*      *3*      *5*      *3*      *5*      *3*      *5*      *3*

*5*      *6*      *dim.* - - - - -

*p*

*8vb* - - - - -

## Oboe d'amore

3

Oboe d'amore

*Piano*

*f*

*p*

*f*

*3*

*pp*

*8va*

*f*

*cresc.*

*ff*

*pp*

*ff*

*5*

*3*

*pp*

*3*

*f*

*3*

*pp*

*mf*

*mp*

*lunga*

*p*

*pp*

*morendo*

Oboe

CANTIGA MOZÁRABE  
Op.79

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$\text{♩} = \text{c.}80$

Piano

Piano

Piano

Piano

Piano

Piano

poco cresc.

## Oboe d'amore

Piano

*p* *espressivo*

*p* dolce      *mp*

*pp*

*sempre f*

*dim.* - - - - -

*p*      *8vb* - - - - -

## Oboe d'amore

3

Musical score for Oboe d'amore and Piano, page 3.

The score consists of ten staves of music:

- Oboe d'amore (Top Staff):** Starts with *mf*, followed by a dynamic change to *f*. The piano accompaniment begins with a forte dynamic (*f*) and a sustained note.
- Piano (Second Staff):** Continues with a sustained note, followed by a dynamic change to *p*, and then a dynamic change to *f*.
- Oboe d'amore (Third Staff):** The dynamic is *f*.
- Piano (Fourth Staff):** The dynamic is *pp*.
- Piano (Fifth Staff):** Dynamics include *f*, *cresc.*, *ff*, *8va*, and *pp*.
- Piano (Sixth Staff):** Dynamics include *ff*, *8va*, *ff*, *8va*, *pp*, *f*, and *pp*.
- Piano (Seventh Staff):** Dynamics include *ff*, *5*, *3*, *pp*, *f*, and *pp*.
- Piano (Eighth Staff):** Dynamics include *pp*, *mf*, *mp*, *f*, and *pp*.
- Piano (Ninth Staff):** Dynamics include *p*, *pp*, *morendo*, and *lunga*.

Performance instructions include slurs, grace notes, and various dynamics such as *mf*, *f*, *p*, *pp*, *cresc.*, *ff*, *8va*, *5*, *3*, *lunga*, and *morendo*.