

LEONARD SALZEDO

CUATRO CANCIONES  
ESPAÑOLAS

Oboe d'amore or Alternative Double Reed Instrument and Piano



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ASI 011

# 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.

## Cuatro canciones españolas

Oboe d'amore or Alternative Double Reed Instrument and Piano

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This work, one of his few without opus number, was completed around the time of Leonard Salzedo's birthday in late September 1997. During the many years that we were friends he wrote six works for me, of which this and Iberian Improvisations were Leonard Salzedo's final two compositions. He left the following paragraph about the piece.

'The *Canción de trilla* is a threshing song and comes from Palma de Mallorca. The *Tonada de folias* originated in Salinas. A *tonada* is a melody. This one has no connection with the well-known Portuguese tune *La Folia*. *Soy de Mieres* (my family originated in Mieres) comes from Asturias, as does the *Ronda y contraronda*. A *ronda* is a children's song, which has alternating solo and choral sections. I have researched and set these four original folk songs for oboe d'amore or other double reed instrument and piano. It is the timbre of the double reed that I wish to use to portray these traditional melodies.'

Jennifer Paull  
2001

## CUATRO CANCIONES ESPAÑOLAS

## I. Canción de trilla

Leonard Salzedo  
(1921 - 2000)*Larghetto* ♩ = c86❖ Oboe d'amore  
(Cor anglais)

Piano

❖ In Concert Pitch

13

mp

This system contains measures 13 through 16. The vocal line (top staff) begins with a melodic phrase in measure 13, followed by a half rest in measure 14, and then continues with a melodic line in measures 15 and 16. The piano accompaniment (bottom staves) features a steady eighth-note bass line in the left hand and chords in the right hand. A crescendo hairpin is shown over the piano part in measures 15 and 16. The dynamic marking *mp* is placed at the end of the system.

17

mp

This system contains measures 17 through 20. The vocal line continues its melodic line from measure 17 to 20. The piano accompaniment maintains the eighth-note bass line and chords. A crescendo hairpin is present over the piano part in measures 19 and 20. The dynamic marking *mp* is placed at the end of the system.

21

to CODA  $\Phi$

mp

This system contains measures 21 through 24. The vocal line has a melodic phrase in measure 21, followed by a half rest in measure 22, and then continues in measures 23 and 24. The piano accompaniment continues with the eighth-note bass line and chords. A double bar line with a repeat sign is placed before measure 23. A crescendo hairpin is shown over the piano part in measures 23 and 24. The dynamic marking *mp* is placed at the end of the system.

25

mp

This system contains measures 25 through 28. The vocal line continues its melodic line from measure 25 to 28. The piano accompaniment maintains the eighth-note bass line and chords. A crescendo hairpin is present over the piano part in measures 27 and 28. The dynamic marking *mp* is placed at the end of the system.

29

29

33

33

*mf*

*mf*

*mp*

37

37

*mf*

*mf*

*mp*

41

41

*mf*

D.C. al Coda

45

45

*mf*

*D.C. al Coda*

40

40

*morendo*

*pp*

*CODA*

*CODA*

## II. Tonada de folias

*Allegretto* ♩. = c 88

*Allegretto* ♩. = c 88

*p*

7

*mp*



This system contains two staves. The upper staff begins with a whole rest, followed by a melodic line starting on a B-flat. The lower staff features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. A mezzo-piano (*mp*) dynamic marking is placed below the first measure of the upper staff.

13



This system continues the musical piece with two staves. The upper staff shows a continuation of the melodic line with various intervals and a final half note. The lower staff maintains the eighth-note accompaniment pattern.

10



This system contains two staves. The upper staff features a melodic line with a half note and a quarter note. The lower staff continues the eighth-note accompaniment. The system is marked with a measure number of 10.

25

*mf*



This system contains two staves. The upper staff has a whole rest. The lower staff features a more complex accompaniment with chords and eighth notes. A mezzo-forte (*mf*) dynamic marking is placed below the first measure of the lower staff. The system is marked with a measure number of 25.



This musical score consists of four systems, each with a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4.

- System 1 (Measures 31-36):** The vocal line begins at measure 31 with a *mf* dynamic. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble. Measure 36 ends with a repeat sign and a key signature change to two flats (Bb and F).
- System 2 (Measures 37-42):** The vocal line continues with a melodic line. The piano accompaniment maintains the eighth-note bass pattern. Measure 42 ends with a repeat sign and a key signature change to one flat (Bb).
- System 3 (Measures 43-48):** The vocal line has a long rest followed by a short phrase in measure 48 marked *p*. The piano accompaniment continues with the eighth-note bass pattern. Measure 48 ends with a repeat sign and a key signature change to one sharp (F#).
- System 4 (Measures 49-54):** The vocal line starts at measure 49 with a *mf* dynamic. The piano accompaniment begins at measure 49 with a *cresc.* marking. Measure 54 ends with a repeat sign and a key signature change to two sharps (F# and C#).

55

55

61

*p* *mf* *p*

61

*p* *mf* *p*

### III. Soy de Mieres

1

*Andante* ♩ = c.112

1

*Andante* ♩ = c.112

*mp*

5

*mp*

5

*p*

5

9

9

9

13

*mf*

13

*mp*

13

17

17

17

21



25



20



33



37

*mp*

41

*mp* *p*

45

40

*morendo* *pp*

## IV. Ronda y contraronda

*Allegro moderato* ♩ = c. 108

1

*Allegro moderato* ♩ = c. 108

*mf*

6

*mp*

*f*

*p*

12

The musical score is for a piece titled 'IV. Ronda y contraronda'. It is in D major (two sharps) and 2/4 time. The tempo is 'Allegro moderato' with a quarter note equal to approximately 108 beats per minute. The score is written for voice and piano. The piano part includes triplets and dynamic markings such as *mf*, *mp*, *f*, and *p*. The score is divided into three systems, with measure numbers 1, 6, and 12 indicated at the beginning of each system.

18

18

24

*mf*

*mf*

30

30

36

*f*

*mf*

*sf*

36

43

43

*f* *sf*

*sf* *sf*

This system contains measures 43 through 48. The upper staff (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The lower staff (bass clef) starts with a whole rest, followed by a half note G3, a quarter note A3, a quarter note B3, and a half note C4. Dynamic markings include *f* at measure 44 and *sf* at measures 45 and 47.

49

49

*f* *sf*

*sf*

This system contains measures 49 through 53. The upper staff (treble clef) features a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The lower staff (bass clef) has a half note G3, a quarter note A3, a quarter note B3, and a half note C4. Dynamic markings include *f* at measure 49 and *sf* at measures 50 and 52.

54

54

*f* *sf*

*sf*

This system contains measures 54 through 59. The upper staff (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The lower staff (bass clef) starts with a whole rest, followed by a half note G3, a quarter note A3, a quarter note B3, and a half note C4. Dynamic markings include *f* at measure 54 and *sf* at measures 55 and 58.



Oboe d'amore

## CUATRO CANCIONES ESPAÑOLAS

## I. Canción de trilla

Leonard Salzedo  
(1921 - 2000)

*Larghetto* ♩ = c.86

*mp espressivo*

*mp*

*mp*

*mp*

*mp*

to CODA  $\Phi$

*mp*

*mp*

*mf*

*mf*

*mf*

D.C. al Coda  $\Phi$  CODA

*morendo*

2

## II. Tonada de folias

*Allegretto* ♩ = c 88

1 8 *mp*

13

17

21 8

33 *mf*

41 7 *p*

51 *mf*

55

60 *p* *mf* *p*

## III. Soy de Mieres

*Andante* ♩ = c 112

1 4 *mp*

9

13 *mf*

18

23

28 4 *mp* < >

36 *mp* < > *mp* < >

41 2 *mp*

47

50 *morendo*

## IV. Ronda y contraronda

*Allegro moderato* ♩ = c.108

1 8 2 *mp*

15 *mf*

22 *f*

30 4 *f*

38 *f* *sf* *f* *sf*

44 *f* *sf*

52 4 *f* *sf*

Cor anglais

## CUATRO CANCIONES ESPAÑOLAS

## I. Canción de trilla

Leonard Salzedo

(1921 - 2000)

*Larghetto* ♩ = c.86

*mp espressivo*

*mp*

*mp*

*mp*

*mp*

to CODA  $\Phi$

*mp*

*mf*

*mf*

*mf*

D.C. al Coda  $\Phi$  CODA

*morendo*

4

3

2

## II. Tonada de folias

*Allegretto* ♩ = c.88

1 8 *mp*

13

17

21 8

33 *mf*

41 7 *p*

51 *mf*

55

60 *p* *mf* *p*

## III. Soy de Mieres

*Andante* ♩ = c 112

1 4 *mp*

9

13 *mf*

18

23

28 4 *mp* < >

36 *mp* < > *mp* < >

41 2 *mp*

47

50 *morendo*

## IV. Ronda y contraronda

*Allegro moderato* ♩ = c.108

1 8 2 *mp*

15

22 *mf*

30 4 *f*

38

44 *f sf f sf*

52 4 *f sf*