

LEONARD SALZEDO

SONATA A TRE

Opus 111

Oboe d'amore (Oboe), Cor anglais and Harpsichord (Piano)



AMORIS INTERNATIONAL
www.amoris.com

A CM 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.

Sonata a tre

Opus 111

Oboe d'amore (Oboe), Cor anglais and Harpsichord (Piano)

A CM 001

- I *Andante lento*
- II *Allegro*
- III *Larghetto*
- IV *Vivace*

This sonata was written for Jennifer Paull in 1989. It has four movements, which alternate slow and fast in the classical style.

The *Andante lento* is mainly melodic in character. It is slow and contemplative with much of the thematic interest in the two solo instruments. The *Allegro* is highly rhythmic and features repeated figures in the harpsichord (piano) whilst the other two instruments have angular melodic phrases. The *Larghetto* has a flowing accompaniment for the harpsichord (piano), whilst the oboe d'amore (oboe) and cor anglais share a continuous long lyrical line. The final *Vivace* is similar to the second movement in texture and is highly animated and vigorous. The piece ends in an ecstatic mood.

Leonard Salzedo
1997

This work is recorded by
Jennifer Paull and The Amoris Consort

Amoris International CD
ACC VI

Amoris International
www.amoris.com

for Jennifer Paull

SONATA A TRE

Opus 111

Leonard Salzedo
(1921 - 2000)

I

Andante lento ($\text{♩} = 72$)

❖ ♦ Oboe d'amore (Oboe)

❖ ♦ Cor anglais

Harpsichord

7

12

13

❖ In Concert Pitch

Sonata a tre

Musical score for "Sonata a tre" consisting of six systems of music. The score is written for three voices (Treble, Alto, Bass) and includes dynamics and measure numbers.

System 1 (Measures 20-21): Treble staff has eighth-note patterns. Alto staff has eighth-note patterns. Bass staff has eighth-note patterns.

System 2 (Measures 22-23): Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Dynamics: **p**.

System 3 (Measures 24-25): Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Dynamics: **p**.

System 4 (Measures 26-27): Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Dynamics: **pp**.

System 5 (Measures 28-29): Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Dynamics: **p**.

System 6 (Measures 30-31): Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Dynamics: **p**.

System 7 (Measures 32-33): Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Dynamics: **p**.

System 8 (Measures 34-35): Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Dynamics: **p**.

System 9 (Measures 36-37): Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Dynamics: **pp**.

Sonata a tre

3

Musical score for three voices (Soprano, Alto, Bass) in three systems.

System 1: Measures 43-43. The Soprano part consists of eighth-note pairs connected by slurs. The Alto part has eighth-note pairs with dots above them. The Bass part has eighth-note pairs with dots above them.

System 2: Measures 43-49. The Soprano part has eighth-note pairs with dots above them. The Alto part has eighth-note pairs with dots above them. The Bass part has eighth-note pairs with dots above them.

System 3: Measures 49-55. The Soprano part has eighth-note pairs with dots above them. The Alto part has eighth-note pairs with dots above them. The Bass part has eighth-note pairs with dots above them.

System 4: Measures 61-61. The Soprano part starts with a rest, followed by eighth notes with dynamics *p* and *espressivo*. The Alto part starts with a rest, followed by eighth notes with dynamics *p* and *espressivo*. The Bass part has eighth-note pairs with dots above them.

II

Allegro ($\text{♩} = 126$)

Musical score for page 4, section II, measures 1-6. The score consists of three staves. The top two staves are blank. The bottom staff begins with a dynamic *f*. It features a basso continuo line with eighth-note patterns and a treble line with sixteenth-note patterns.

Musical score for page 4, section II, measures 7-12. The top two staves are blank. The bottom staff begins with a dynamic *p*. It features a basso continuo line with eighth-note patterns and a treble line with sixteenth-note patterns.

Musical score for page 4, section II, measures 12-17. The top two staves are blank. The bottom staff features a basso continuo line with eighth-note patterns and a treble line with sixteenth-note patterns.

Sonata a tre

5

Musical score page 1. The first system starts at measure 17. The top staff has two voices in treble clef, dynamic *mf*. The bottom staff has one voice in bass clef, dynamic *mf*. The music consists of eighth and sixteenth note patterns.

The second system continues at measure 17. The bass line features sustained notes with grace notes above them, primarily in the bass clef staff.

Musical score page 2. The first system starts at measure 22. The top staff has two voices in treble clef. The bottom staff has one voice in bass clef.

The second system continues at measure 22. The bass line features sustained notes with grace notes above them, primarily in the bass clef staff.

Musical score page 3. The first system starts at measure 26. The top staff has two voices in treble clef. The bottom staff has one voice in bass clef.

The second system continues at measure 26. The bass line features sustained notes with grace notes above them, primarily in the bass clef staff.

Musical score page 4. The first system starts at measure 30. The top staff has two voices in treble clef. The bottom staff has one voice in bass clef.

The second system continues at measure 30. The bass line features sustained notes with grace notes above them, primarily in the bass clef staff.

Sonata a tre

The musical score consists of six systems of three staves each, representing a three-part sonata for Treble, Bass, and Cello. The staves are separated by brace lines.

- System 1 (Measures 33-34):** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Cello staff has eighth-note pairs.
- System 2 (Measures 35-36):** Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Cello staff has eighth-note pairs.
- System 3 (Measures 37-38):** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Cello staff has eighth-note pairs.
- System 4 (Measures 39-40):** Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Cello staff has eighth-note pairs.
- System 5 (Measures 41-42):** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Cello staff has eighth-note pairs.
- System 6 (Measures 43-44):** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Cello staff has eighth-note pairs.

Sonata a tre

7

55

61

67

73

Sonata a tre

78

78

p

mp

78

mp

84

mf

mf

84

mf

mf

80

80

ff

93

rallentando

f.

Musical score for measures 90-99. The score consists of three staves: Treble, Alto, and Bass. The key signature changes from G major (no sharps or flats) to A major (one sharp). Measure 90 starts with a bass line in eighth-note patterns. Measures 91-99 show a continuous pattern of sixteenth-note pairs in the bass line, with the treble and alto parts providing harmonic support.

Musical score for measures 104-109. The key signature changes back to G major. Measures 104-105 feature eighth-note patterns in the bass line. Measures 106-109 show a continuous pattern of sixteenth-note pairs in the bass line, with the treble and alto parts providing harmonic support.

Musical score for measures 109-113. The key signature changes to B-flat major (two flats). Measures 109-110 show eighth-note patterns in the bass line. Measures 111-113 show a continuous pattern of sixteenth-note pairs in the bass line, with the treble and alto parts providing harmonic support.

Musical score for measures 114-118. The key signature changes to G major. Measures 114-115 show eighth-note patterns in the bass line. Measures 116-118 show a continuous pattern of sixteenth-note pairs in the bass line, with the treble and alto parts providing harmonic support.

Sonata a tre

119

120

124

128

134

III

Larghetto ($\text{♩} = 72$)

5
4

p

3
4

semper legato

6
4

p dolce

p dolce

Sonata a tre

9

12 *mp espressivo*

12 *mp espressivo*

15

15

18 *mp*

18

Musical score for "Sonata a tre" featuring three voices (Treble, Alto, Bass) across five systems:

- System 1 (Measures 21-21):** Treble and Alto voices play eighth-note patterns. The Alto starts with a sustained note. Dynamic: *pp*.
- System 2 (Measures 21-21):** Bass voice plays eighth-note chords. Dynamic: *pp*.
- System 3 (Measures 24-24):** Treble and Alto voices play eighth-note patterns. Bass voice provides harmonic support.
- System 4 (Measures 24-24):** Treble and Alto voices play eighth-note patterns. Bass voice provides harmonic support.
- System 5 (Measures 27-30):** Treble and Alto voices play eighth-note patterns. Bass voice provides harmonic support. Dynamic: *pp*.
- System 6 (Measures 30-30):** Bass voice plays eighth-note chords. Dynamic: *p legato*.

Sonata a tre

Musical score for "Sonata a tre" featuring six staves of music. The score includes dynamic markings such as *p espressivo*, *diminuendo*, *p*, and *morendo*. Measure numbers 32, 34, 36, and 38 are indicated above the staves. The music consists of two treble staves, one bass staff, and one staff for a lower instrument (likely cello or double bass). The score shows a mix of eighth and sixteenth-note patterns, with some measures featuring sustained notes and grace notes.

IV

Vivace ($\text{♩} = 116$)

Musical score for measures 1-5. The score consists of two staves. The top staff is in common time (indicated by '4') and has a treble clef. The bottom staff is also in common time (indicated by '4') and has a bass clef. Measure 1: Both staves are silent. Measure 2: The top staff has a dynamic 'sf' followed by a fermata. The bottom staff has a dynamic 'sf' followed by a sharp sign. Measure 3: Both staves begin with eighth-note patterns. Measure 4: Both staves continue with eighth-note patterns. Measure 5: Both staves continue with eighth-note patterns.

Musical score for measures 6-11. The score consists of two staves. The top staff is in common time (indicated by '4') and has a treble clef. The bottom staff is in common time (indicated by '4') and has a bass clef. Measure 6: The top staff has a dynamic 'sf' followed by a fermata. The bottom staff has a dynamic 'sf' followed by a sharp sign. Measure 7: Both staves begin with eighth-note patterns. Measure 8: Both staves continue with eighth-note patterns. Measure 9: Both staves continue with eighth-note patterns. Measure 10: Both staves continue with eighth-note patterns.

Musical score for measures 12-17. The score consists of two staves. The top staff is in common time (indicated by '4') and has a treble clef. The bottom staff is in common time (indicated by '4') and has a bass clef. Measure 12: The top staff has a dynamic 'sf' followed by a fermata. The bottom staff has a dynamic 'sf' followed by a sharp sign. Measure 13: Both staves begin with eighth-note patterns. Measure 14: Both staves continue with eighth-note patterns. Measure 15: Both staves continue with eighth-note patterns. Measure 16: Both staves continue with eighth-note patterns. Measure 17: The top staff has a dynamic 'sf' followed by a fermata. The bottom staff has a dynamic 'sf' followed by a sharp sign. The text 'sempre staccato' is written above the notes in measure 17.

Sonata a tre

17

17

18

19

20

21

21

22

23

24

25

25

26

27

28

29

29

30

31

32

34

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

Sonata a tre

53

53

58

58

62

62

66

ff

sf

ff

sf

ff

sf

for Jennifer Paull

SONATA A TRE

Opus 111

Oboe

Leonard Salzedo
(1921 - 2000)

I

Andante lento ($\text{♩} = 72$)

8

15

21

27

34

42

55

60

Oboe

II

Allegro ($\bullet = 126$)

Musical score for piano, three staves. Staff 1 (top) starts at measure 14, 3/4 time, treble clef, with a harpsichord part indicated. Measures 14-16 show a bass line with sustained notes and a treble line with eighth-note patterns. Staff 2 (middle) starts at measure 17, 3/4 time, treble clef, dynamic *mf*. Measures 17-20 show eighth-note patterns. Staff 3 (bottom) starts at measure 25, 3/4 time, treble clef. Measures 25-28 show eighth-note patterns. Staff 1 resumes at measure 34, 3/4 time, treble clef, dynamic *f*. Measures 34-36 show eighth-note patterns. Staff 2 resumes at measure 45, 3/4 time, treble clef, dynamic *f*. Measures 45-48 show eighth-note patterns. Staff 3 resumes at measure 54, 3/4 time, treble clef. Measures 54-57 show eighth-note patterns. Staff 1 resumes at measure 61, 3/4 time, treble clef, dynamic *p*, then *f*. Measures 61-64 show eighth-note patterns. Staff 2 resumes at measure 69, 3/4 time, treble clef, dynamic *sf*. Measures 69-72 show eighth-note patterns. Staff 3 resumes at measure 75, 3/4 time, treble clef, dynamic *p*, then *mp*, then *mf*. Measures 75-78 show eighth-note patterns. Staff 2 resumes at measure 86, 3/4 time, treble clef, dynamic *mf*. Measures 86-89 show eighth-note patterns. The score includes dynamics, articulations, and performance instructions like *rallentando*.

Oboe

3

94

101

111

119

129

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

III

Larghetto ($\text{♩} = 72$)

6

13

mp espressivo

17

mp

23

pp

30

p espressivo *diminuendo* *p* *><* *p*

Oboe

IV

Vivace ($\text{♩} = 116$)

4

12

20

27

35

41

47

55

60

65

for Jennifer Paull

SONATA A TRE

Opus 111

Oboe d'amore

Leonard Salzedo
(1921 - 2000)

I

Andante lento ($\text{♩} = 72$)

1

8

15

21

27

34

42

55

60

p dolce

pp

p

p

p espressivo

morendo

Oboe d'amore

II

Allegro ($\text{♩} = 126$)

14

(15) (16)

(harpsichord - 8vb)

17 *mf*

25

34 **3**

45 *f*

54

61 *p f*

69 *sff*

75 **3** *p* *mp* *mf*

86 *mf* *rallentando*

Oboe d'amore

3

94

101

111

119

120

f > < *f*

III

Larghetto ($\text{♩} = 72$)

6

p dolce

13

mp espressivo

mp

17

mp

2

23

pp

pp

30

p espressivo

diminuendo

p

><

p

Oboe d'amore

IV

Vivace ($\text{♩} = 116$)

4

12

20

27

35

41

47

55

60

65

s>sf >s>sf >

>sf >sf >

f

sf >

ff

f

sf

p

p

f

sf

mp

sf

f

sf

sf

sf

sf

sf

ff

sf

for Jennifer Paull

SONATA A TRE

Cor anglais

Opus 111

Leonard Salzedo
(1921 - 2000)

I

Andante lento ($\text{♩} = 72$)

3

p dolce

9

15

pp

p

30

37

p

47

p espressivo

61

p

morendo

II

Allegro ($\text{♩} = 126$)

14 (15) (16)

(harpsichord)

22

32 3

45 *f*

53

60 *p f*

67

74 3 *sff p mp mf*

87 *mf*

97 *rallentando*

108

f > < *f*

110

120

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

III

Larghetto ($\text{♩} = 72$)

5

p dolce

12

mp espressivo

18

sempre legato

> pp

25

pp

p espressivo

34

p espressivo

diminuendo

morendo

IV

Vivace ($\text{♩} = 116$)

4

12

10

26

33

40

46

53

59

64