

LEONARD SALZEDO

CANTO DE LA SIBILA

Opus 135

Oboe d'amore (Bassoon or Bass Oboe) and String Quartet



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A EN 003

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.

Canto de la Sibila

Opus 135

Oboe d'amore (Bassoon or Bass Oboe) and String Quartet

A EN 003

I wrote this work for Jennifer Paull during the summer of 1996. The *Canto*, a liturgical drama dating back to the X century, was very eminent in the Middle Ages.

Originally, the *Canto de la Sibila* (Sibylline Verse) was set in Latin, but, from the XIII century, in either Castilian or Catalan. Until the XV century it was sung by a single voice. However, from that time onwards, it was written in four vocal parts. The usual date for this observance was Christmas Night. Whilst the choir sang the words of the Sibyl (oracle), an elaborate ceremony was enacted.

Initially, a group of six would emerge in highly-embroidered, oriental, feminine costumes. Behind these figures (representing the Sibyl) there followed a further four. Of these, two were dressed with albs (long white vestments representing purity) adorned with wide stoles to symbolise angels' wings. In their hands they carried daggers brandished aloft. Clad in choir robes, the remaining pair held burning torches. The four formed a smaller procession close to the *presbytery* (the priest's residence). During this time the original six sang the *canto*. When it was completed, the smaller group's members flourished their daggers on high. Meanwhile, the choir responded with a refrain that was repeated several times.

In this piece I have represented the atmosphere of this ancient ceremony paraphrasing one of the old plainsong melodies. Written for Jennifer Paull to perform on oboe d'amore, at her suggestion I conceived this work as my only composition equally intended for solo bassoon - although the bassoon is an alternative instrument for my *Iberian Improvisations*. In the same way, *Canto de la Sibila* is well suited to the rich timbre of the bass oboe; an instrument I employed in my *Bailables* suite of dances for oboe consort.

Leonard Salzedo
1997

CANTO DE LA SIBILA

Op. 135

Leonard Salzedo
(1921 - 2000)

Andante lento ♩ = c.76

❖ Oboe d'amore

I Violin

II

Viola

'Cello

pp

pizz.

p

8

ob.d'am.

I Vln

II

Vla.

Vcl.

pp

11

ob.d'am.

I Vln

II

Vla.

Vcl.

pp

arco

❖ In Concert Pitch

14

ob.d'am.

pp *mp*

loco

Vln. I

Vln. II

Vla.

Vcl.

17

ob.d'am.

pp *mp*

Vln. I

Vln. II

Vla.

Vcl.

21

ob.d'am.

Vln. I

Vln. II

Vla.

Vcl.

23

ob.d'am.

mp

I Vln.

II Vln.

Vla.

mp

Vcl.

25

ob.d'am.

I Vln.

II Vln.

Vla.

p

Vcl.

28

ob.d'am.

p *mp*

I Vln.

p

II Vln.

Vla.

arco

Vcl.

p

30

ob.d'am.

mf *mp*

Vln. I

Vln. II

Vla.

Vcl.

32

ob.d'am.

Vln. I

Vln. II

Vla.

Vcl.

34

ob.d'am.

Vln. I

Vln. II

Vla.

Vcl.

36
ob.d'am.

p mp mf

I
Vln.

II

Vla.

Vcl.

38
ob.d'am.

loco p

I
Vln.

II

Vla.

Vcl.

40
ob.d'am.

p

I
Vln.

II

Vla.

Vcl.

42

ob.d'am.

p *morendo*

I
Vln.

II

Vla.

Vcl.

44

ob.d'am.

p

I
Vln.

II

Vla.

Vcl.

46

ob.d'am.

p *mf*

I
Vln.

II

Vla.

Vcl.

48 *Allegretto* ♩ = c.88

ob.d'am.

p

sim. (measured tremoli throughout)

I Vln.

II Vln.

Vla.

Vcl.

51

ob.d'am.

mf

I Vln.

II Vln.

Vla.

Vcl.

f p

55

ob.d'am.

f *mf* *f*

I Vln.

II Vln.

Vla.

Vcl.

f p

50

ob.d'am. *f*

Vln. I *(sim.)* *mf*

Vln. II *(sim.)* *mf*

Vla. *(sim.)* *mf*

Vcl. *(sim.)* *mf*

63

ob.d'am. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

67

ob.d'am. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

71

ob.d'am.

I Vln.

II Vln.

Vla.

Vcl.

75

ob.d'am.

I Vln.

II Vln.

Vla.

Vcl.

p

79

ob.d'am.

I Vln.

II Vln.

Vla.

Vcl.

84

ob.d'am.

Vln. I

Vln. II

Vla.

Vcl.

p

90

ob.d'am.

Vln. I

Vln. II

Vla.

Vcl.

pp

pp

pp

pp

95

ob.d'am.

Vln. I

Vln. II

Vla.

Vcl.

mp

f p

f p

f p

f p

(measured tremoli throughout)

90 *rall.*

ob.d'am.

I Vln.

II Vln.

Vla.

Vcl.

104 G.P. *Lento* ♩ = c.66

ob.d'am.

I Vln. *pp* *morendo*

II Vln. *pp* *morendo*

Vla. *pp* *morendo*

Vcl. *pp* *morendo*

112 *Allegro moderato* ♩ = c.100

ob.d'am. *pp* *mp* *pp*

I Vln. *pp* *mp* *pp*

II Vln. *pp* *mp* *pp*

Vla. *pizz.* *p* *sim.*

Vcl. *pizz.* *p*

120

ob.d'am.

Vln. I

Vln. II

Vla.

Vcl.

128

ob.d'am.

Vln. I

Vln. II

Vla.

Vcl.

135

ob.d'am.

Vln. I

Vln. II

Vla.

Vcl.

142

ob.d'am.

f

(as before)

Vln. I

Vln. II

Vla.

Vcl.

146

ob.d'am.

ff

Vln. I

Vln. II

Vla.

Vcl.

ff arco

arco

ff

151

ob.d'am.

Vln. I

Vln. II

Vla.

Vcl.

156

ob.d'am.

I
Vln.

II

Vla.

Vcl.

f

(as before)

pizz.

f

160

ob.d'am.

I
Vln.

II

Vla.

Vcl.

f

164

ob.d'am.

I
Vln.

II

Vla.

Vcl.

168

ob.d'am.

I Vln.

II Vln.

Vla.

Vcl.

ff

arco

ff

arco

ff

171

ob.d'am.

I Vln.

II Vln.

Vla.

Vcl.

174

ob.d'am.

I Vln.

II Vln.

Vla.

Vcl.

177

ob.d'am.

I Vln.

II Vln.

Vla.

Vcl.

180

ob.d'am.

I Vln.

II Vln.

Vla.

Vcl.

pizz.

f *p*

183

ob.d'am.

I Vln.

II Vln.

Vla.

Vcl.

p

pizz.

p

188

ob.d'am.

Vln. I

Vln. II

Vla.

Vcl.

p *ff*

p *ff*

arco *mf* *ff*

arco *f* *ff*

195

ob.d'am.

Vln. I

Vln. II

Vla.

Vcl.

dolce *poco rall.*

p

mf *p*

mf *p*

mf *p* *pp*

mf *p* *pp* *morendo*

202

ob.d'am.

Vln. I

Vln. II

Vla.

Vcl.

Andante Lento ♩ = c.72

morendo

con sord.
pizz.

pp

208

ob.d'am.

pp

con sord.

Vln. I *pp con sord.*

Vln. II *pp con sord. pizz.*

Vla. *pp*

Vcl.

212

ob.d'am.

Vln. I *pp sempre*

Vln. II *pp sempre arco*

Vla. *pp sempre*

Vcl.

217

ob.d'am.

Vln. I

Vln. II

Vla.

Vcl. *arco pp sempre*

223 *dolce*

ob.d'am. *mp*

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vcl. *pp* *p*

229

ob.d'am. *pp*

(unmeasured tremoli)

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vcl. *pp*

235

ob.d'am. *p* *pp* *lunghissima*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vcl. *pp*

Oboe d'amore

CANTO DE LA SIBILA

Op. 135

Leonard Salzedo

(1921 - 2000)

Andante lento ♩ = c.76

14

pp *mp*

18

pp *mp*

23

mp *p* *mp*

30

mf *mp*

32

p *morendo*

36

p *mp* *mf*

39

p *morendo*

44

p *mf*

48

Allegretto ♩ = c.88

p

Oboe d'amore

53 *mf*

56 *f* *mf* *f*

59 *f*

62 *f*

65

68

70 *mf*

74

78 *p*

82

87 *p* 6

Detailed description: This is a page of a musical score for Oboe d'amore, containing measures 53 through 87. The music is written on a single staff in treble clef. The key signature has one flat (B-flat). The time signature is 4/4. The score features various dynamics including *mf* (mezzo-forte), *f* (forte), and *p* (piano). It includes slurs, ties, and a sixteenth-note triplet in measure 87. The piece concludes with a fermata over a whole note chord in measure 87.

95 *mp*

99 *rall.*

102 *G.P.* *Lento* ♩ = c.66
7

112 *Allegro moderato* ♩ = c.100
5
pp *mp* *pp* *p*

122 *p*

130

138 *f*

145 *ff*

152 *f*

160 *f*

165

Detailed description: This is a page of a musical score for Oboe d'amore, spanning measures 95 to 165. The score is written on a single staff in treble clef. It begins at measure 95 with a mezzo-piano (*mp*) dynamic. At measure 99, the tempo is marked *rall.* (rallentando). At measure 102, there is a section marked *G.P.* (Grave) in 3/4 time, with a tempo of *Lento* (♩ = c.66) and a 7-measure rest. This section ends at measure 112, where the tempo changes to *Allegro moderato* (♩ = c.100). The dynamics in this section are *pp*, *mp*, *pp*, and *p*. The score continues with various dynamics including *p*, *f*, and *ff*, and features complex rhythmic patterns, including sixteenth-note runs and slurs. The key signature changes from one sharp (F#) to one flat (Bb) at measure 130.

Oboe d'amore

170 *ff*

Musical staff 170-175: Treble clef, 2/4 time signature. Measures 170-175. Dynamics: *ff*. Includes accents and slurs.

176

Musical staff 176-181: Treble clef, 2/4 time signature. Measures 176-181. Dynamics: *ff*. Includes accents and slurs.

182 *p*

Musical staff 182-190: Treble clef, 2/4 time signature. Measures 182-190. Dynamics: *p*. Includes a triplet of eighth notes.

191 *p* *dolce* *poco rall.* *morendo*

Musical staff 191-204: Treble clef, 2/4 time signature. Measures 191-204. Dynamics: *p*. Includes a triplet of eighth notes, *dolce*, *poco rall.*, and *morendo*.

205 *Andante lento* ♩ = c.72 *pp*

Musical staff 205-212: Treble clef, 3/4 time signature. Measures 205-212. Dynamics: *pp*. Includes a quintuplet of eighth notes.

213 *dolce* *mp*

Musical staff 213-224: Treble clef, 3/4 time signature. Measures 213-224. Dynamics: *dolce*, *mp*. Includes a sextuplet of eighth notes.

225

Musical staff 225-228: Treble clef, 3/4 time signature. Measures 225-228. Dynamics: *mp*. Includes slurs.

229 *pp*

Musical staff 229-233: Treble clef, 3/4 time signature. Measures 229-233. Dynamics: *pp*. Includes slurs.

234 *p* *pp* *lunguissima*

Musical staff 234-237: Treble clef, 3/4 time signature. Measures 234-237. Dynamics: *p*, *pp*. Includes *lunguissima* marking and a hairpin crescendo.

Bass Oboe

CANTO DE LA SIBILA

Op. 135

Leonard Salzedo

(1921 - 2000)

Andante lento ♩ = c.76

14

pp *mp*

18

pp *mp*

23

mp *p* *mp*

30

mf *mp*

32

36

p *mp* *mf*

39

p *morendo*

44

p *mf*

48

Allegretto ♩ = c.88

p

53 *mf*

56 *f* *mf* *f*

59 *f*

62 *f*

65

68

70 *mf*

74

78 *p*

82

87 *p* 6

Detailed description: This page of a musical score for Bass Oboe contains ten staves of music, numbered 53 through 87. The notation is in treble clef with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and ties. Dynamic markings are used throughout: *mf* (mezzo-forte) at measures 53, 56, 70, and 87; *f* (forte) at measures 56, 59, 62, and 65; and *p* (piano) at measures 78 and 87. A fermata is placed over a note in measure 82, and a first ending bracket labeled '6' spans measures 85 through 87. The score concludes with a double bar line at the end of measure 87.

95 *mp*

99 *rall.*

102 G.P. *Lento* ♩ = c.66
7

Allegro moderato ♩ = c.100

112 5 *pp* *mp* *pp* *p*

122 *p*

130

138 *f*

145 *ff*

152 *f*

160 *f*

165

Detailed description: This is a page of a musical score for Bass Oboe, spanning measures 95 to 165. The score is written on ten staves of music. It begins with a mezzo-piano (*mp*) dynamic at measure 95. At measure 99, the tempo slows down (*rall.*). At measure 102, there is a section marked 'G.P.' (Grave) with a tempo of *Lento* at approximately 66 beats per minute, indicated by a quarter note symbol. This section ends at measure 112, where the tempo changes to *Allegro moderato* at approximately 100 beats per minute. The dynamics in this section include *pp*, *mp*, *pp*, and *p*. At measure 122, the dynamic is *p*. At measure 138, the dynamic is *f*. At measure 145, the dynamic is *ff*. At measure 152, the dynamic is *f*. At measure 160, the dynamic is *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

170 *ff*

Musical staff 170-175: Treble clef, starting with a whole rest. The melody begins with a quarter note G4, followed by a quarter note A4 with an accent (>), a quarter note B4 with an accent (>), and a quarter note C5 with an accent (>). This is followed by a quarter note B4 with an accent (>), a quarter note A4 with an accent (>), and a quarter note G4 with an accent (>). The staff concludes with a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4.

176

Musical staff 176-181: Treble clef, starting with a quarter note D4, followed by a quarter note E4, a quarter note F4, and a quarter note G4. This is followed by a quarter note A4, a quarter note B4, and a quarter note C5. The staff concludes with a quarter note B4, a quarter note A4, and a quarter note G4.

182 *p*

Musical staff 182-190: Treble clef, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The staff concludes with a quarter note F4, a quarter note E4, and a quarter note D4.

191 *p dolce poco rall. morendo*

Musical staff 191-204: Treble clef, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The staff concludes with a quarter note F4, a quarter note E4, and a quarter note D4.

205 *Andante lento* ♩ = c.72 *pp*

Musical staff 205-212: Treble clef, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The staff concludes with a quarter note F4, a quarter note E4, and a quarter note D4.

213 *mp dolce*

Musical staff 213-224: Treble clef, starting with a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The staff concludes with a quarter note F4, a quarter note E4, and a quarter note D4.

225

Musical staff 225-228: Treble clef, starting with a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The staff concludes with a quarter note F4, a quarter note E4, and a quarter note D4.

229

Musical staff 229-233: Treble clef, starting with a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The staff concludes with a quarter note F4, a quarter note E4, and a quarter note D4.

234 *p* *pp* *lunghissima*

Musical staff 234-237: Treble clef, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The staff concludes with a quarter note F4, a quarter note E4, and a quarter note D4.

Bassoon

CANTO DE LA SIBILA

Op. 135

Leonard Salzedo

(1921 - 2000)

Andante lento ♩ = c.76

14

pp *mp*

18

pp *mp*

23

mp *p* *mp*

30

mf *mp*

32

36

p *mp* *mf*

39

p *morendo*

44

p *mf*

48

Allegretto ♩ = c.88

p

53 *mf*

56 *f* *mf* *f*

59 *f*

62 *f*

65

68

70 *8va* *mf*

74

78 *p*

82

87 *p* 6

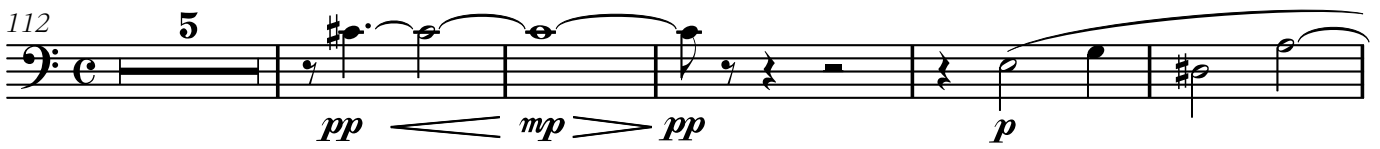
Detailed description: This is a musical score for the Bassoon part, spanning measures 53 to 87. The music is written in bass clef with a key signature of one sharp (F#). The score consists of ten staves of music. Measures 53-55 are marked *mf*. Measures 56-58 are marked *f*, *mf*, and *f* respectively. Measures 59-61 are marked *f*. Measures 62-64 are marked *f*. Measures 65-67 are unmarked. Measures 68-69 are unmarked. Measure 70 is marked *mf* and includes an *8va* (octave up) instruction. Measures 71-73 are unmarked. Measures 74-76 are unmarked. Measures 77-79 are unmarked. Measure 80 is marked *p*. Measures 81-83 are unmarked. Measures 84-86 are unmarked. Measure 87 is marked *p* and includes a fermata over a whole note and a '6' below the staff, likely indicating a sixteenth-note figure.

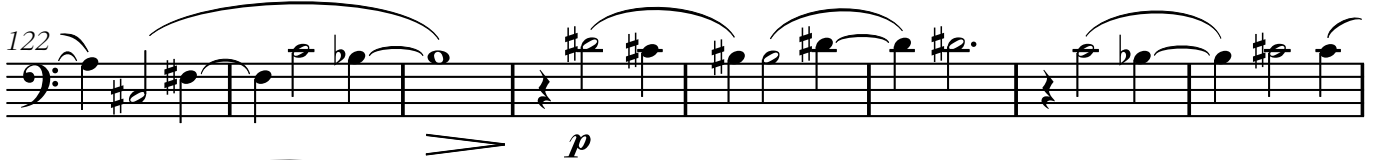
95  *mp*

99  *rall.*

102  G.P. *Lento* ♩ = c.66
7

Allegro moderato ♩ = c.100

112  5 *pp* *mp* *pp* *p*

122  *p*

130 

138  *f*

145  *ff*

152  *f*

160  *f*

165 

170 *ff*

Musical staff 170-175: Bassoon part, measures 170-175. Starts with a rest, then a series of notes with accents and slurs. Dynamic *ff*.

176

Musical staff 176-181: Bassoon part, measures 176-181. Continuation of the previous staff with slurs and accents. Dynamic *ff*.

182 *p*

Musical staff 182-190: Bassoon part, measures 182-190. Includes a triplet of eighth notes. Dynamic *p*.

191 *p* *dolce* *poco rall.* *morendo*

Musical staff 191-204: Bassoon part, measures 191-204. Includes an 8-measure rest. Dynamic *p*, markings *dolce* and *poco rall.*, ending with *morendo*.

Andante lento ♩ = c.72

205 *pp*

Musical staff 205-212: Bassoon part, measures 205-212. Includes a 5-measure rest. Dynamic *pp*.

213 *mp* *dolce*

Musical staff 213-224: Bassoon part, measures 213-224. Includes a 6-measure rest. Dynamic *mp*, marking *dolce*.

225

Musical staff 225-228: Bassoon part, measures 225-228. Continuation of the previous staff.

229 *pp*

Musical staff 229-233: Bassoon part, measures 229-233. Dynamic *pp*.

234 *p* *pp* *lunghissima*

Musical staff 234-237: Bassoon part, measures 234-237. Includes a long note with a fermata. Dynamic *p* and *pp*, marking *lunghissima*.

Violin I

CANTO DE LA SIBILA

Op. 135

Leonard Salzedo

(1921 - 2000)

Andante lento ♩ = c.76

8^{va}

pp

8^{va}

loco

pp

15

pp

pp

21

p

23

3

28

p

35

loco

mp

p

41

p

mp

p

45

2

Allegretto ♩ = c.88
sim. (measured tremoli throughout)

40 *p*

53 *f p* *f p* *f p* *f p*

56 *f p* *f p* *f p* *f p*

59 *mf* *(sim.)*

63 *sf* *mf* *mf* *mf*

69 *mp*

73

77 *p*

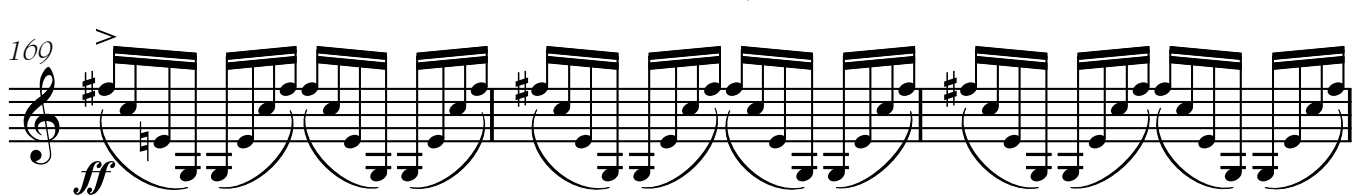
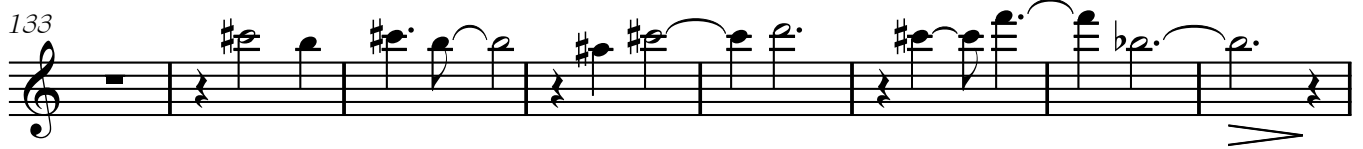
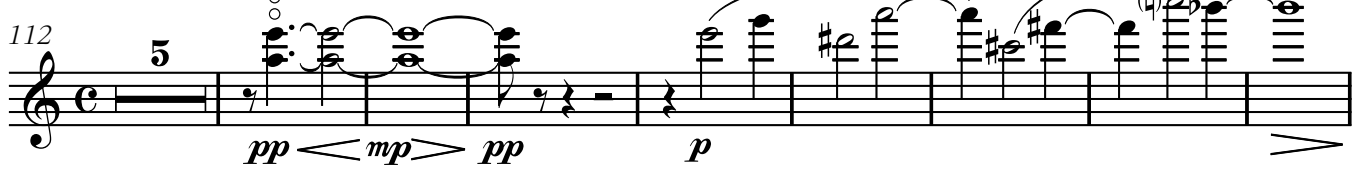
82

89 *pp*

95 *f p* (measured tremoli throughout)

3

3/4

105 *Lento* ♩ = c.66*Allegro moderato* ♩ = c.100

172

175

178

181

188

195

Andante lento ♩ = c.72

205

con sord.

212

220

233

(unmeasured tremoli)

Violin II

CANTO DE LA SIBILA

Op. 135

Leonard Salzedo

(1921 - 2000)

Andante lento ♩ = c.76

7

pp

10

12

14

pp *pp* 3

22

p

24

p

28

30

32

34

36

38

40

42

44

46

40 *Allegretto* ♩ = c.88 *sim.* (measured tremoli throughout)

52

56

59 (sim.)

65 *mf* *mf* *mf*

70 *mp*

74

78 *p*

82

86

90 *pp*

94 *f p* (measured tremoli throughout)

99 **3**

105 *Lento* ♩ = c.66 *pp* *morendo*

112 *Allegro moderato* ♩ = c.100 **5** **0** **I** **II** **5** *pp* *mp* *pp*

125

p

133

134

141 (as before)

f

146

ff

152

158 (as before)

f

162

169

ff

171

173

175

178

181

190

Andante lento ♩ = c.72

205

212

219

225

233 (unmeasured tremoli)

38



41



44



40 *Allegretto* ♩ = c.88 *sim.* (measured tremoli throughout)



53



57 (sim.)



63



70



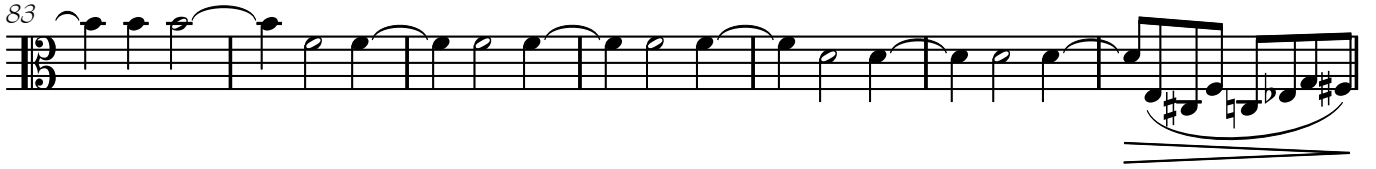
74



78



83



(measured tremoli throughout)

90 *pp* *f p*

97 **3**

Lento ♩ = c.66

105 *pp* *morendo*

Allegro moderato ♩ = c.100

112 **3** *pizz.* *p* *sim.*

120

127

134

140 *f*

146 *arco* *ff*

152

157 *pizz.*
f

163

169 *arco*
ff

172

175

178

181 *pizz.*
p

185

191 *arco*
mf *ff* *mf* *p* *pp*

200 **4**

Andante lento ♩ = c.72

205 **3**

208 *con sord.*
pizz.

pp

214 *arco*

pp sempre

220

pp

225

p

231 *(unmeasured tremoli)*

pp *pp* *lunghissima*

Cello

CANTO DE LA SIBILA

Op. 135

Leonard Salzedo

(1921 - 2000)

Andante lento ♩ = c.76

pizz.

5 *p*



11



17



23 *arco*



31



36



42



Allegretto ♩ = c.88

40 *sim.* (*measured tremoli throughout*)
p

53
f p f p f p f p f p f p

57 (*sim.*)
f p f p mf

63
mf mf mf mf

70
mp

75
p

80

86
pp

91

95 (*measured tremoli throughout*)
f p

105 *Lento* ♩ = c.66

Musical staff 105: Bass clef, 3/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by a series of eighth and quarter notes with various accidentals. Dynamics include *pp* and *morendo*.

112 *Allegro moderato* ♩ = c.100
pizz.

Musical staff 112: Bass clef, common time signature. The staff contains a series of chords, primarily dyads and triads, with various accidentals. Dynamics include *p*.

Musical staff 119: Bass clef, common time signature. The staff contains a series of chords, primarily dyads and triads, with various accidentals. Dynamics include *p*.

Musical staff 126: Bass clef, common time signature. The staff contains a series of chords, primarily dyads and triads, with various accidentals. Dynamics include *p*.

Musical staff 133: Bass clef, common time signature. The staff contains a series of chords, primarily dyads and triads, with various accidentals. Dynamics include *p*.

Musical staff 140: Bass clef, common time signature. The staff contains a series of chords, primarily dyads and triads, with various accidentals. Dynamics include *f*.

Musical staff 146: Treble clef, common time signature. The staff contains a series of chords, primarily dyads and triads, with various accidentals. Dynamics include *arco*, *f*, and *ff*.

Musical staff 150: Treble clef, common time signature. The staff contains a series of chords, primarily dyads and triads, with various accidentals. Dynamics include *ff*.

Musical staff 155: Treble clef, common time signature. The staff contains a series of chords, primarily dyads and triads, with various accidentals. Dynamics include *pizz.* and *f*.

Musical staff 160: Bass clef, common time signature. The staff contains a series of chords, primarily dyads and triads, with various accidentals. Dynamics include *f*.

Musical staff 165: Bass clef, common time signature. The staff contains a series of chords, primarily dyads and triads, with various accidentals. Dynamics include *f*.

Cello

170 *arco*

ff

178 *pizz.*

f

184 *f* *p*

190 *arco*

f *ff*

195 *mf* *p* *pp* *morendo*

205 *Andante lento* ♩ = c.72
pizz. con sord.

210 *pp*

215 *arco* *pp sempre*

220 *pp* *p*

227 *2* (unmeasured tremoli) *pp*

235 *3* *pp* *lunghissima*