

SONATA FOR
HARP AND PIANO
[IN ONE MOVEMENT]

Carlos Salzedo



NOTE

Read all notes naturally unless preceded by a *sharp* or a *flat*. The *natural* sign is used only occasionally by way of precaution.

Toute alteration (#, b) n'a de valeur que pour la duree de la note qu'elle precede. A moins d'indication contraire on doit donc considerer chaque note comme non alteree, Le becarré () n'est employé qu'occasionnellement, par mesure de precaution.

Harp

In this Sonata, harmonics are written where they actually sound; they are made on the string an octave lower.

Explanation of the new harpistic signs used in this Sonata can be found in Carlos Salzedo's "Modern Study of the Harp".

Piano

In regard to the pedaling, the sonorous effect of the work having been calculated with precision, pianists are requested to observe faithfully the composer's indications.

The sign  means that the pedal must not be changed.

(*The first performance of this Sonata was given by the International Composers' Guild, March 4, 1923, in New York, with Marie Miller at the harp and the composer at the piano.*)

Harpe

Dans cette Sonate, les sons harmoniques sont écrits en sons réels; ils sont produits sur la corde à l'octave basse de la note indiquée.

L'explication des nouveaux signes harpistiques employés dans cette Sonate se trouve dans "L'Etude Moderne de la Harpe" de Carlos Salzedo.

Piano

En ce qui concerne la pédale—l'effet sonore de cette sonate ayant été exactement calculé—les pianistes sont priés d'observer strictement les indications de l'auteur.

Le signe  signifie que la pédale ne doit pas être renouvelée.

(*La première audition de cette Sonate fut donnée par l'International Composers' Guild, le 4 Mars 1923, à New York : Marie Miller à la harpe et l'auteur au piano.*)

Sonata for Harp and Piano

in one Movement

Carlos Salzedo
(1922)

d = 168
*luminous
lumineux*
Piano
mf *orec. molto*
senza pedale
Harp
*E♭ F♭ G♭ A♭
B♭ C♯ D♯*

Copyright, 1925, by Carlos Salzedo

© Copyright 1978 by LYRA MUSIC COMPANY, New York, N.Y.
International Copyright Secured Made in U.S.A.
All rights reserved including public performance for profit.

Handwritten musical score for two staves, measures 8-12. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 8 starts with a dynamic *mp*. Measure 9 begins with a dynamic *ff*, followed by *ff sempre*. Measure 10 starts with a dynamic *ff*. Measure 11 starts with a dynamic *ff*. Measure 12 starts with a dynamic *mf*. The score includes fingerings (e.g., 1, 2, 3, 4, 5) and various slurs. A box labeled "Xlphn" appears in measure 10. Measure 12 ends with a dynamic *L.V.*

Musical score page 5, featuring six staves of music for a multi-instrument ensemble. The score includes dynamic markings such as *p*, *ff*, *mf*, *f*, *fff*, and *ffff*. Articulations include accents, slurs, and grace notes. Key changes are indicated by clef and key signature shifts. Measure numbers 1 through 8 are present above the staves.

Measure 1: Treble clef, key of D major. Dynamics: *p*, *ff*. Articulations: accents on eighth notes. Key signature: D major (no sharps or flats).

Measure 2: Bass clef, key of A major. Dynamics: *p*. Articulations: accents on eighth notes. Key signature: A major (one sharp).

Measure 3: Treble clef, key of E major. Dynamics: *ff*. Articulations: accents on eighth notes. Key signature: E major (two sharps).

Measure 4: Bass clef, key of B major. Dynamics: *L.V.* Articulations: accents on eighth notes. Key signature: B major (three sharps).

Measure 5: Treble clef, key of F# major. Dynamics: *mf*. Articulations: accents on eighth notes. Key signature: F# major (one sharp).

Measure 6: Bass clef, key of C major. Dynamics: *f*. Articulations: accents on eighth notes. Key signature: C major (no sharps or flats).

Measure 7: Treble clef, key of G major. Dynamics: *sfz*. Articulations: accents on eighth notes. Key signature: G major (one sharp).

Measure 8: Bass clef, key of A major. Dynamics: *sfz*. Articulations: accents on eighth notes. Key signature: A major (one sharp).

Measure 9: Treble clef, key of D major. Dynamics: *ff*. Articulations: accents on eighth notes. Key signature: D major (no sharps or flats).

Measure 10: Bass clef, key of B major. Dynamics: *ffff*. Articulations: accents on eighth notes. Key signature: B major (three sharps).

Measure 11: Treble clef, key of F# major. Dynamics: *ffff*. Articulations: accents on eighth notes. Key signature: F# major (one sharp).

Measure 12: Bass clef, key of C major. Dynamics: *ffff*. Articulations: accents on eighth notes. Key signature: C major (no sharps or flats).

1 Lento subito
 $\frac{5}{4}$ $\text{d} = 50$ **7**

6 ritard.

pp *pp sempre* *sfz*
trem. *p* *trem.*
dim.

(Ped.)

mf quasi corni con sordino *L.V.*

rit.

A# E#

B#

5 $\frac{4}{4}$ Poco più lento.

pp quasi timpani (senza cresc.)

5 *5* *2*

Ped.

mp *oreso.*

E# *A#* *G#*

* Memorandum: In this Sonata, harmonics are written where they actually sound; they are made on the string an octave lower.

* Mémorandum: Dans cette Sonate, les sons harmoniques sont écrits en sons réels; ils sont produits sur la corde à l'octave basse de la note indiquée.

Meno lento = 56

p clear clair p

pp

cl. (Pd.)

p dim. perdendosi L.V. smooth mp lisse

D# B# E# C#

Pd.

G# C# B# G# D#

cresc.

Ped.

cresc.

at ease
à l'aise

dim. molto

at ease
à l'aise

dim. molto

rall.

quasi rubato

pp

mp

rall.

quasi rubato

L.V.

G#

F#
B#

A#
D#

C#

B#

9

slow, supple and free, but without losing the rhythmical values
lent, souple et libre, sans toutefois perdre les valeurs rythmiques

pp
mp
L.V.
p
f
E_b
D_b
C_b
*still more supple
encore plus souple*
L.V.
mp
G_b
pp
L.V. p
A_b
D_b
J = 56
L.V.
f
A_b
C_b
E_b
mf
rit... //
B_b
A_b
C_b
G_b

2 langourously
langoureusement
= 104

6 $\frac{3}{8}$ $\frac{2}{8}$ supple
souple

Ped. Ped. Ped. Ped. (rit.)

G \flat D \flat F \sharp C \sharp D \sharp

10 $\frac{3}{8}$

cresc.

mp cresc.

dim. molto

p

Ped.

cresc.

f cresc.

dim. rit. molto

mf

A \sharp — b G \sharp — b
D —

D \flat

D \sharp

a tempo

$\frac{4}{8}$ a tempo

p

Ped. a tempo

mp

D — b

G \sharp

E \flat

D \sharp

b — — — — #

5 4 *8pp*

supple
souple

ped. *ped.* *ped.* *ped.* *ped.*

dim. *pp*

perdendosi

A \natural G \flat A \flat G \sharp A \natural

D \flat

3 2 4 = 80

pp legatissimo

(*ped.*) 2 3 2 4 3 5

L.V.

B \natural A \sharp

8

(*ped.*) 2 3 1 3 2 4

B \natural

8

15

pp sempre

(Ped.)

pp

slide on about 2 octaves up to [4]
glissez sur à peu près 2 octaves jusqu'à [4]

8

15

(Ped.)

8

8

accelerando poco a poco

cresc.

Ped.

cresc.

accelerando poco a poco

cresc.

A_b
B_b

2
3
A_b
C_#

8

3 5 4 8 2 4 3 4 3 4 5 2 3 4 5 2 1

cresc.

20.

3 5 4 8 2 4 3 4 5 2 3 4 5 2 1

cresc.

20.

3 5 4 8 2 4 3 4 5 2 3 4 5 2 1

cresc. molto

D \natural

3 5 4 8 2 4 3 4 5 2 3 4 5 2 1

f

20.

3 5 4 8 2 4 3 4 5 2 3 4 5 2 1

fff

G \sharp

3 5 4 8 2 4 3 4 5 2 3 4 5 2 1

fff sempre

A \sharp

D \sharp

3 5 4 8 2 4 3 4 5 2 3 4 5 2 1

fff sempre

4

$= 120$

*ff roughly
brutal*

A \natural G \sharp

B \sharp

Ped. * Ped. * Ped.

$\frac{3}{4} \text{ deciso}$

ff

ff

f

senza pedale

Ped. * Ped. * Ped. *

Ped. * Ped. *

Ped. * Ped. *

Ped. * Ped. *

L.V.

fff

L.V.

A_{\flat}

ff
20.

fff
L.V.
ff
molto

A[#]
B^b

slow, supple and free, but without losing the rhythmical values
lent, souple et libre, sans toutefois perdre les valeurs rythmiques

$\text{♩} = 48$

pp
pp
 $\leftarrow (20.)$

3/4

20. 20. *

mp
(senza dim.)

L.V.
perdendosi

5

$\text{♩} = 44$

$\frac{5}{4}$ $\text{♩} = 168$

fff
f
fff
f
fff
Ped. * Ped.

Ped.

G^b A^b B^b D[#]

2 4

f *ffz* *mp*

Leo.

con sordino: 1 2 3 4 5

Leo. 3 2 1

cresc. 1 2 3 4 5

Leo.

cresc. 1 2 3 4 5

Leo. 3 2 1

f

154

f *ff*

f *ff*

Bass.

Bass.

accelerando

3/4

più f

ff

Bass.

Bass.

ff

ff *molto*

ff

Bass.

Bass.

6 2/4

mp

ff ben ritmato

con sordino

mf

** (senza pedale)*

* Do not slide.
Ne glissez pas.

3/4

cresc. poco

7

mf (senza cresc.)

(sempre senza pedale)

L.V.

senza sordino

d. = 69

bz. *8* *8* *8* *8* *8* *8* *8*

mf sempre (non f)

bz. *8* *8* *8* *8* *8* *8* *8*

2d. *2d.* *2d.* *2d.* *2d.* *2d.* *2d.*

ff

Eb *Eb* *Eb* *Eb* *Eb* *Eb* *Eb*

8 *8* *8* *8* *8* *8* *8*

2d. *2d.* *2d.* *2d.* *2d.* *2d.* *2d.*

G \natural *A \flat* *Ab* *E \sharp* *G \flat* *Eb* *A \sharp* *B \flat* *G \natural*

8 8 8 8 8 8 8 8

Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted.

Bb Gb Ab Bb E C#

ff ff ff ff ff ff ff ff

Gb Ch

Ted. Ted. Ted.

F# G# A# B#

mf f dim. 2323 f

F# G# C# A# B#

5
2121

23~3

2ed.

Ab

2ed.

mf

1212

1212

2ed.

2ed.

Ab

B \natural C \flat

F \sharp

B \flat

8

1212

1212

mf ben ritmato (non f)

2ed.

2ed.

2ed.

V

fff

tutta la forza

B \flat

A handwritten musical score page featuring three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes frequently, indicated by various sharps and flats. The time signature is mostly common time. The score includes several measures of music with notes of different lengths and rests. There are dynamic markings such as 'f' (fortissimo) and 'p' (pianissimo). The page number '8' is at the top left, and there are some handwritten numbers and letters like '335', '5', '3', '1', '(2o.)', and '2o.'.

A musical score page featuring three staves of music. The top staff uses a treble clef and has a key signature of one sharp. The middle staff uses a bass clef and has a key signature of one sharp. The bottom staff uses a treble clef and has a key signature of one sharp. The music includes several rests and note heads. There are two dynamic markings: 'Ped.' with arrows pointing up and down, and 'V' with arrows pointing up and down. The page number '8' is located at the top left.

A musical score page featuring four staves of music. The top two staves begin with a treble clef and a key signature of one sharp. The third staff begins with a bass clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one sharp. The music consists of various notes and rests, with dynamic markings such as 'ff' (fortissimo) and 'p' (pianissimo). Measure numbers 8 and 9 are visible above the staves. The page is numbered '8' at the top left.

8

Soprano: *mf sempre*

Alto: *fff sempre*

Bass: *fff sempre*

20.

21.

22.

V

G_b

A_b

B_b

Handwritten musical score for orchestra, page 8, measures 1-10. The score consists of ten staves, each with a treble clef and a key signature of one sharp. Measure 1: The first staff has a dynamic of \hat{v} . Measures 2-3: The second staff has a dynamic of \hat{v} and a tempo marking of $(\text{L} \cdot \text{o})$. Measures 4-5: The third staff has a dynamic of \hat{v} . Measures 6-7: The fourth staff has a dynamic of \hat{v} . Measures 8-9: The fifth staff has a dynamic of \hat{v} . Measures 10-11: The sixth staff has a dynamic of \hat{v} . Measures 12-13: The seventh staff has a dynamic of \hat{v} . Measures 14-15: The eighth staff has a dynamic of \hat{v} . Measures 16-17: The ninth staff has a dynamic of \hat{v} . Measures 18-19: The tenth staff has a dynamic of \hat{v} .

9

ff dim. *p*

(senza pedale)

ffff sempre (senza dim.)

p

pp

calmato

L.V.

dim.

pp

mp

dim.

E♭ B♭

F♭ G♭ A♯

C♯ D♯ F♯ E♯ D♯ A♯ E♭

10 154 = 69

158 = 69

26

26

2. *mp*

F# *B#*

A#

Rd.

2 3

b 1 2 3

(b)

2 3

F# *G#* *B#*

Rd.

2 3

(b)

p

2 3

F# *G#* *B#*

rall. molto

dim.

ppp

Rd.

più rall.

quasi rubato

pp

Rd.

più rall.

quasi rubato

p

rall. molto

mp

dim pp

p

G# *E#* *F#* *G#* *L.V.* *4* *C#* *B#* *L.V.*

slow, supple and free, but without losing
lent, souple et libre, sans toutefois perdre

♩ = 46

the rhythmical values
les valeurs rythmiques

L.V.

dim.

accel. poco

simile

rall.

dim. molto

(Ped.)

L.V.

* Slide on about 2 octaves.
Glissez sur à peu près 2 octaves.

stop trilling gradually and sustain with the pedal

fused in the harp
fondue dans la harpe

pp *molto ff*
(*Td.*)

cesses de triller graduellement et soutenez avec la pédale

ppp *molto*

emerging from the piano
émergeant du piano

11 langourously
langoureusement
p = 104

fff *molto* *p dim. molto* *rit... // mf*

6 supple souple
10 cresc.

rit. *mf* *cresc.*

5/4 supple
 souple, 7/8 *a tempo*
mp cresc. dim. molto *p*

Ped. Ped. Ped. Ped. Ped. , Ped. a tempo
f cresc. dim. rit. molto *mp* Ped. Ped. Ped. Ped.

A \natural — b G \flat — b D \sharp — b G \flat E \flat

4/8 5/4 pp 8/8 ppp
supple *souple* dim.
dim. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

E \flat — b — # A \flat G \flat A \flat — D \sharp — # G \flat

12 8/8 3/4 5/4 4/4
L.V. *espressivo* *pp* *ppp* $\text{d} = 50$
pp Ped. Ped. Ped. Ped. Ped. Ped.

calmo
perdendosi *L.V.* *ff* *L.V.* *mf*
 8/8 3/4 4/4 3/4 2/4
Xiphn

A \natural D \flat — b B \natural A \flat C \sharp

6
4

pp

Pic. *molto espressivo*

Xlphn

E♭ G♭ D♯ E♯

4
4

Pic. *f* >*p* *f*

3
4

L.V. *(senza ritard.)*

F♯ E♭ G♯

4
4 = 90

mp *molto* *fff*

Pic. *f* *fff* *fff* *L.V.*

E♯ A B

* Do not slide.
Ne glissez pas.

stop trilling gradually and sustain with the pedal
cessez de triller graduellement et soutenez avec la pédale

Tempo I°

18 $\text{♩} = 168$

mp

(e)

(e) (e)

20. 3 2

Ped.

A

ff

ff

ff sempre

G \natural

E \flat

5

20.

Xlphn

4 2 3 1

F \flat G \flat A \flat G \natural b

8

mf

Ped.

Ped. (e)

Ped. (e) (e)

Ped. (e) (e)

Ped.

V V V V

20.

Xlphn

cresc. molto

L.V.

A \sharp

B \flat

G \natural

G \natural

B \sharp

E \sharp

trill
p
ff
mf
f
sff
Ped.
L.V.
Ped.
Ped.
Ped.
ff
fff
Ped.
Ped.
6
4
34 34 34 8
34 34 12
ff fff senza pedale

14

Lento

♩ = 54

5
4

dim. molta **pp**
fff
senza ped. **ped.** **transfigured**
transfiguré
mp (L.V. sempre) **cresc.**
F# **C#** **Eb** **Ab** **G#** **F#**
Bb **Db** **Cb**

p **p** **mf**
sfx **sfx** **sfx**
← (ped.) **ped.** **ped.** **← (ped.)** **ped.** **ped.**
mf
E#

mp molto sostenuto
pp
oresso.
oresso.
oresso.
mf
E#

Musical score page 35, featuring two systems of music for a large ensemble.

Top System:

- Measure 1: Treble clef, key signature of one flat. Dynamics: *mf*, *cresc.* (in parentheses), *ff*. Fingerings: 5, 2, 3, 5.
- Measure 2: Treble clef, key signature of one flat. Dynamics: *mf*, *cresc.* (in parentheses). Fingerings: 5, 2, 3, 5.
- Measure 3: Bass clef, key signature of one flat. Dynamics: *f*. Fingerings: 5, 2, 3, 5.
- Measure 4: Bass clef, key signature of one flat. Dynamics: *cresc. molto*. Fingerings: 5, 2, 3, 5.
- Measure 5: Bass clef, key signature of one flat. Dynamics: *fff*. Fingerings: 5, 2, 3, 5.

Bottom System:

- Measure 1: Treble clef, key signature of one flat. Dynamics: *ff*.
- Measure 2: Bass clef, key signature of one flat. Dynamics: *f*, *ff*, *f*, *dim. molto*, *mp*, *dim. molto*, *pp*. Fingerings: 5, 2, 3, 5.
- Measure 3: Bass clef, key signature of one flat. Dynamics: *dim. molto*. Fingerings: 5, 2, 3, 5.
- Measure 4: Bass clef, key signature of one flat. Dynamics: *dim. molto*. Fingerings: 5, 2, 3, 5.

Rehearsal marks: (Rd.) appears in measures 2 and 3. Sus. Rd. appears in measure 4.

15

8 *pp* *pp* *pp* *pp* *pp* *ppp* *ppp*

Ped. *(Ped.)* *Ped.* *Ped.* *Ped.* *Ped.*

(Sus. Ped. sino al fine)

L.V. L.V. *p*

Bb

ppp sempre

ppp sempre

Ped.

Ped.

Ped. sino al fine

dim.

8

pp

ppsempre (*senza cresc.*)

perdendosi *L.V.*

f

L.V. *mp*

F

3
4

5
4

dim.

ppp

perdendosi

L.V.

p

L.V.

pp

L.V.

A

p

L.V.

June - August 1922
Seal Harbor, Me.