M
117
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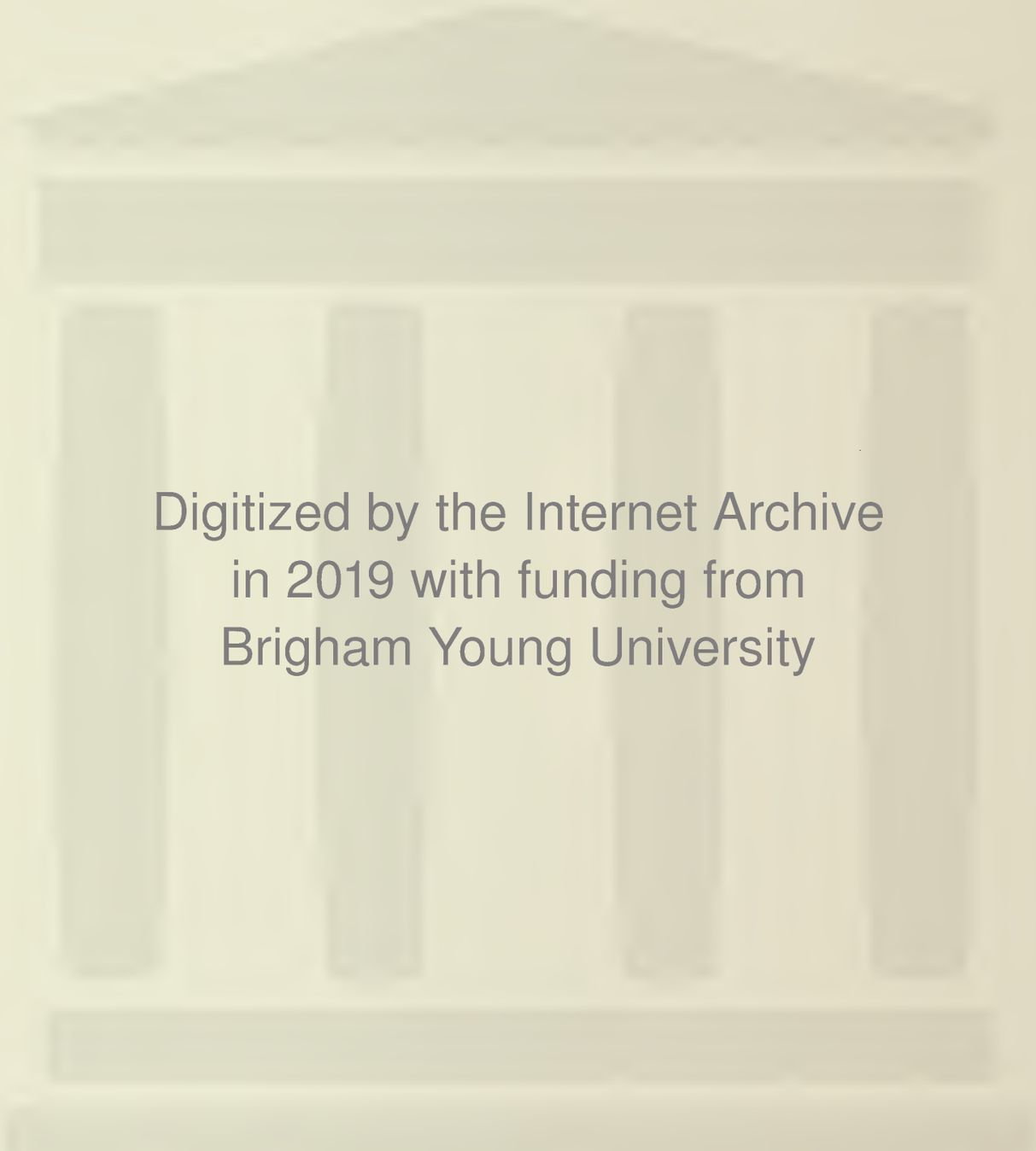
P74
1924
vol.2



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CARLOS SALZEDO

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Five Preludes for Harp Alone

(First Series)

I	Quietude	.50
II	Iridescence	.50
III	Introspection	.75
IV	Whirlwind	.75
V	Lamentation	.60

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NOTE

Toute altération (♯, ♭) n'a de valeur que pour la durée de la note qu'elle précède. A moins d'indication contraire on doit donc considérer chaque note comme non altérée. Le bécarre (♮) n'est employé qu'occasionnellement, par mesure de précaution.

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

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

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

L'explication des nouveaux signes employés dans ces Préludes se trouve dans "L'Étude Moderne de la Harpe" de Carlos Salzedo.

Explanation of the new signs used in these Preludes can be found in Carlos Salzedo's "Modern Study of the Harp".

(La première audition de ces Préludes fût donnée par l'auteur, à Philadelphia, Pa., au Witherspoon Hall, le 15 Novembre 1917.)

(The first performance of these Preludes was given by the composer, in Philadelphia, Pa., at Witherspoon Hall, on November 15, 1917.)

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Iridescence

fluctuant
fluent

Carlos Salzedo

♩= 104

Harp

mp très égal
very even

p

F♯

mp

F♮ C♯ A♭ C♮ F♯

rit.

p

F♮ D♯ D♮ F♯

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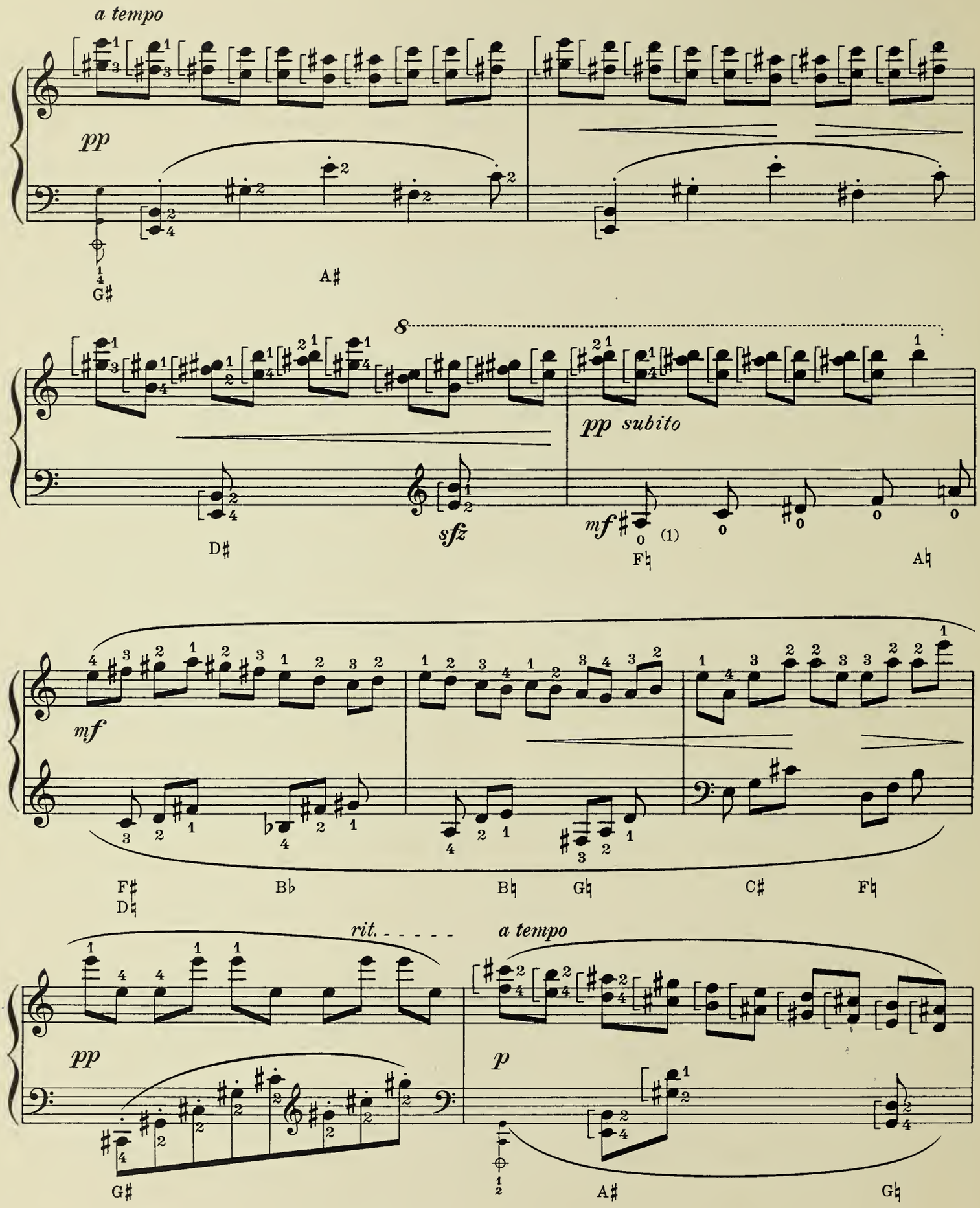
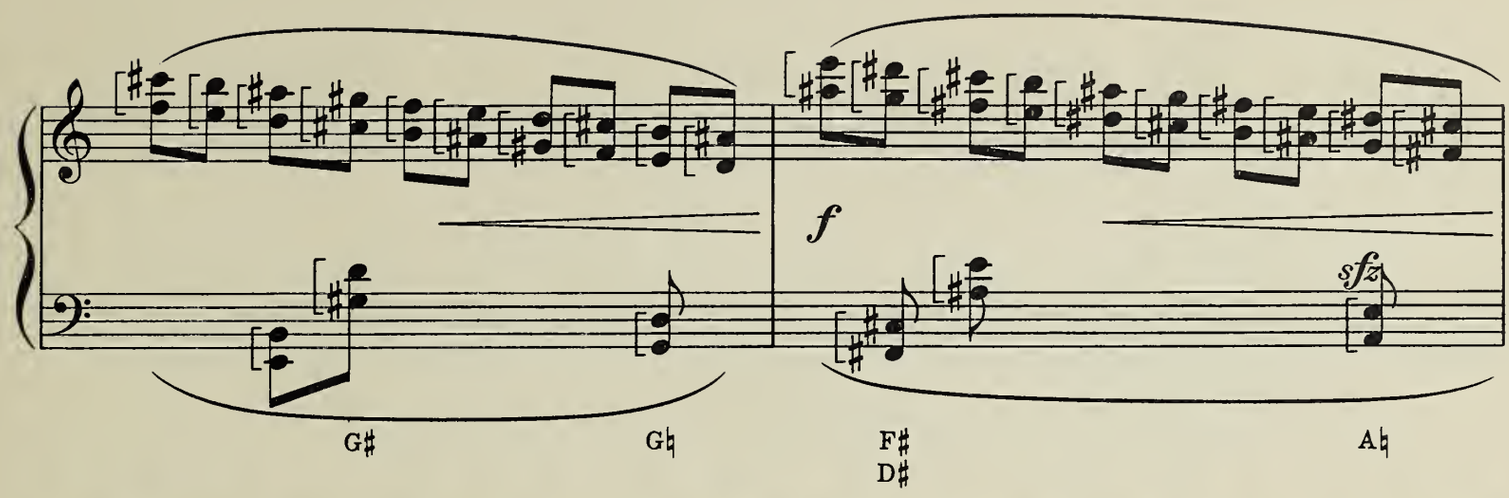
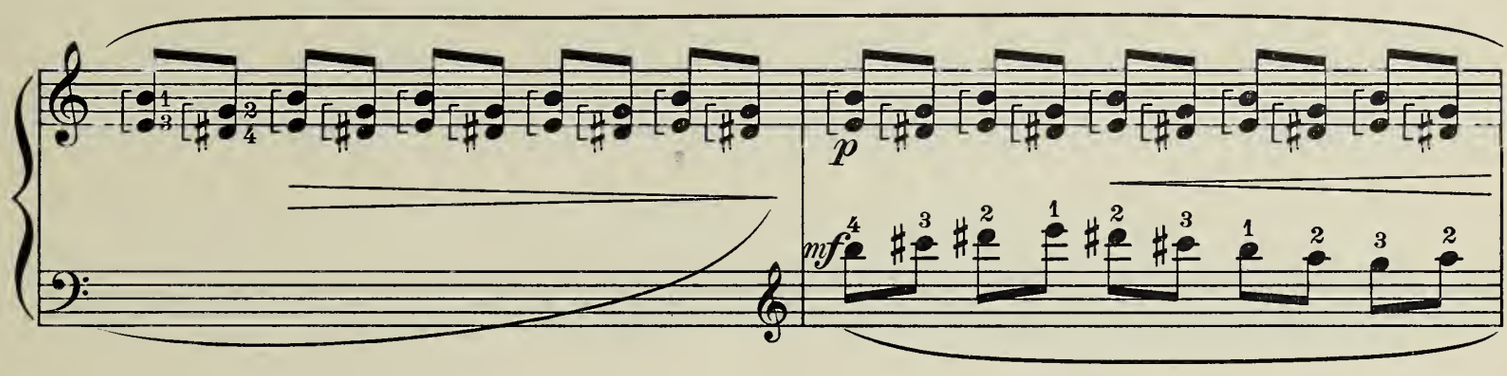
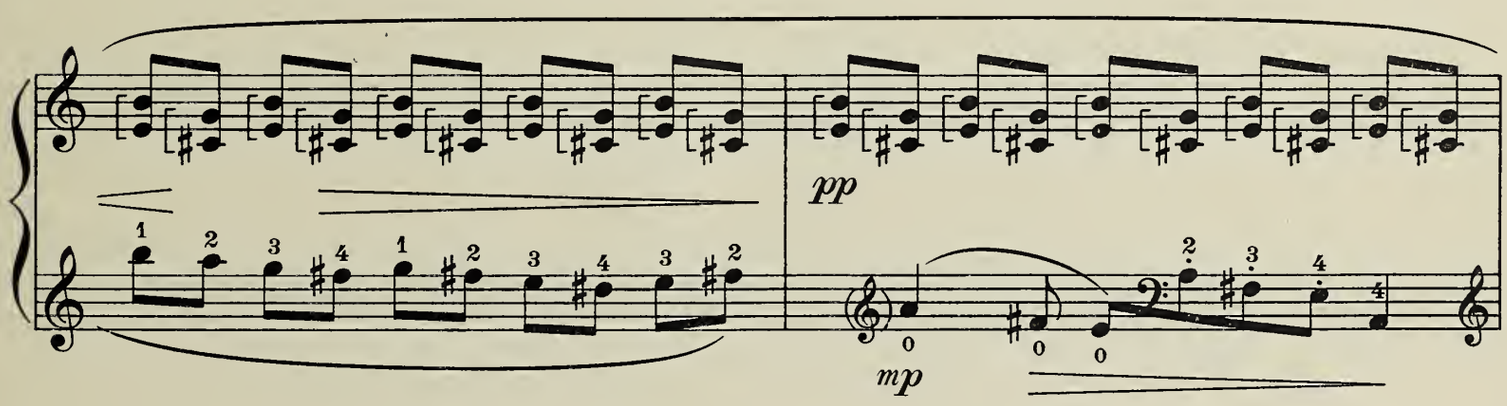


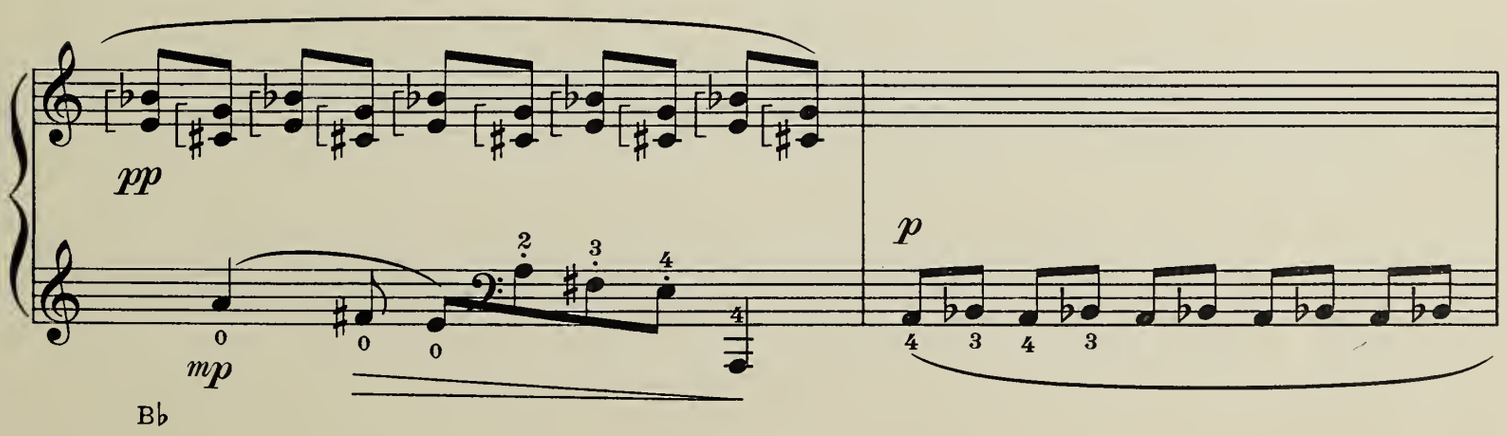
(1) Mémorandum: Dans ces Préludes, les sons harmoniques sont écrits en sons réels; ils sont produits sur la corde à l'octave basse de la note indiquée.

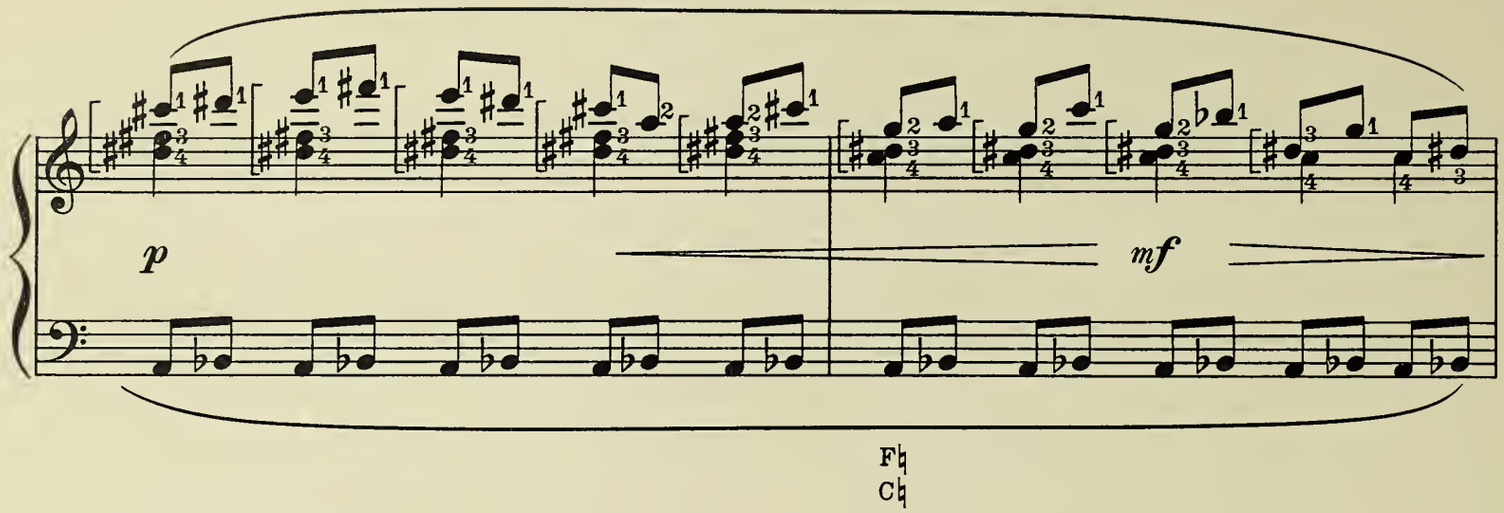
(1) *Memorandum: In these Preludes, harmonics are written where they actually sound; they are made on the string an octave lower.*


f
sfz
G♯
G♮
F♯
D♯
A♮

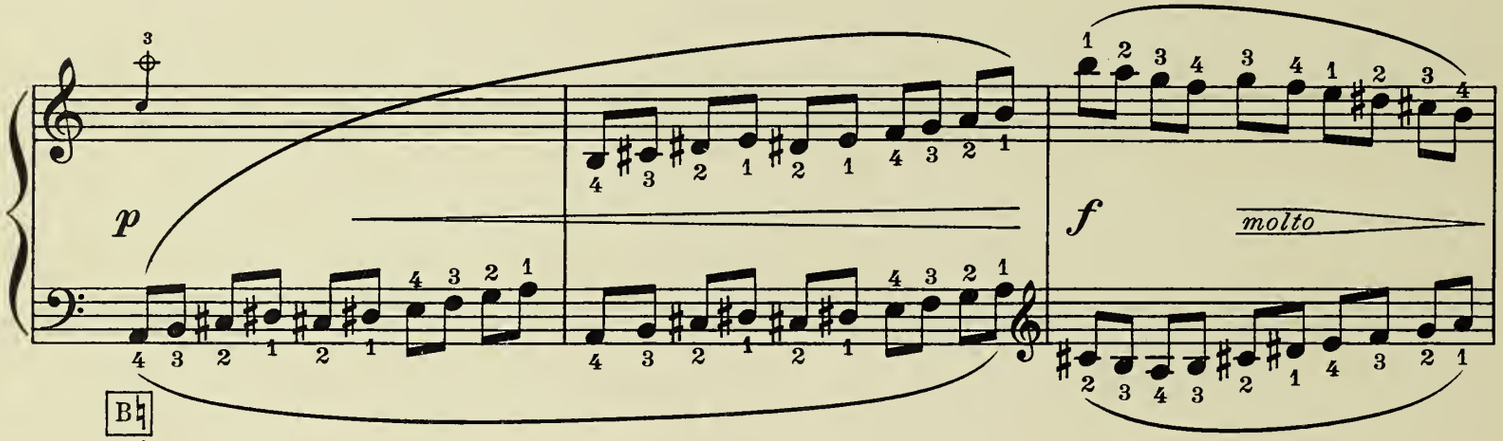

p
mf


pp
mp

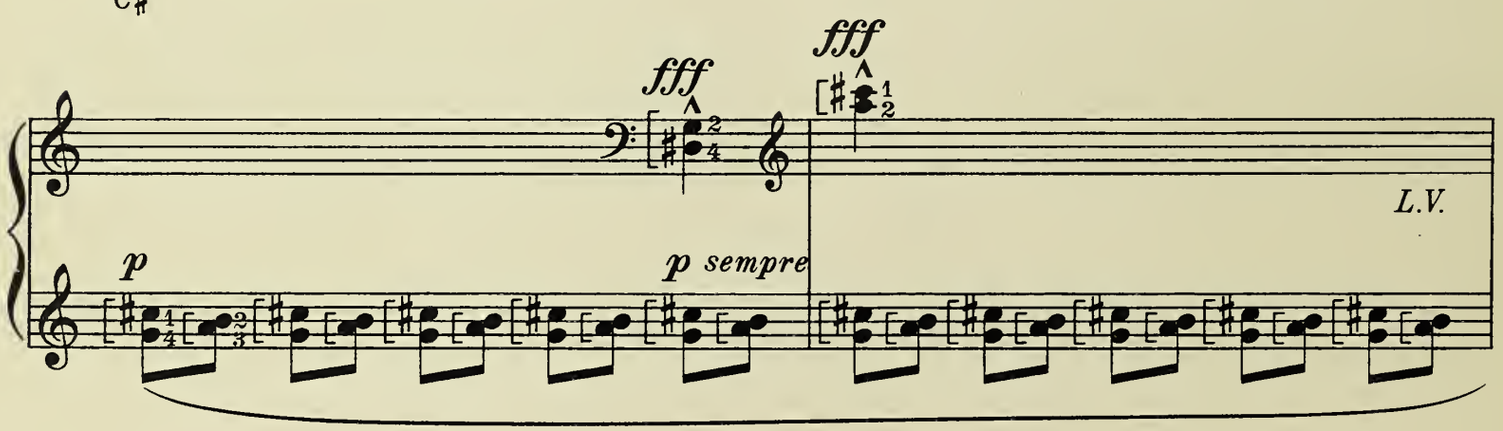

pp
mp
p
B♭

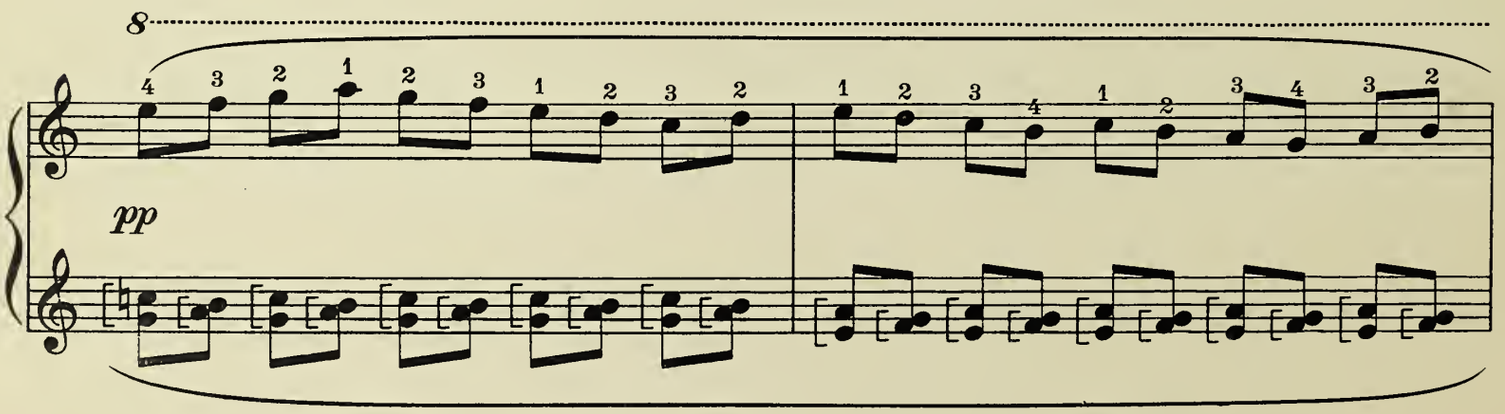


F♮
C♮

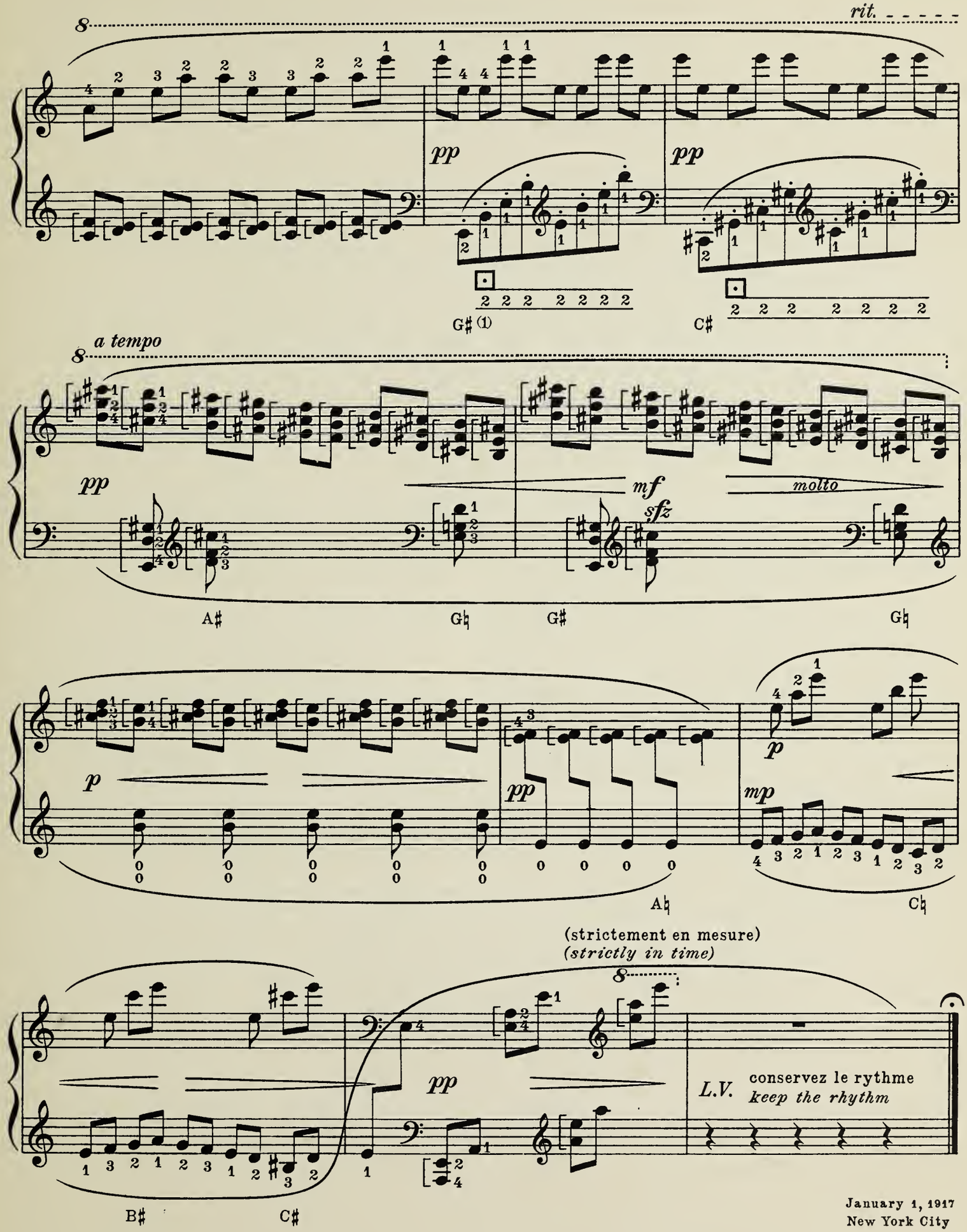


B♮
C♯





C♮ D♮



January 1, 1917
New York City

(1) Les 2me, 3me et 4me doigts joints, en haut, obliquement.

(1) *2nd, 3rd and 4th fingers close together, upward, obliquely.*

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