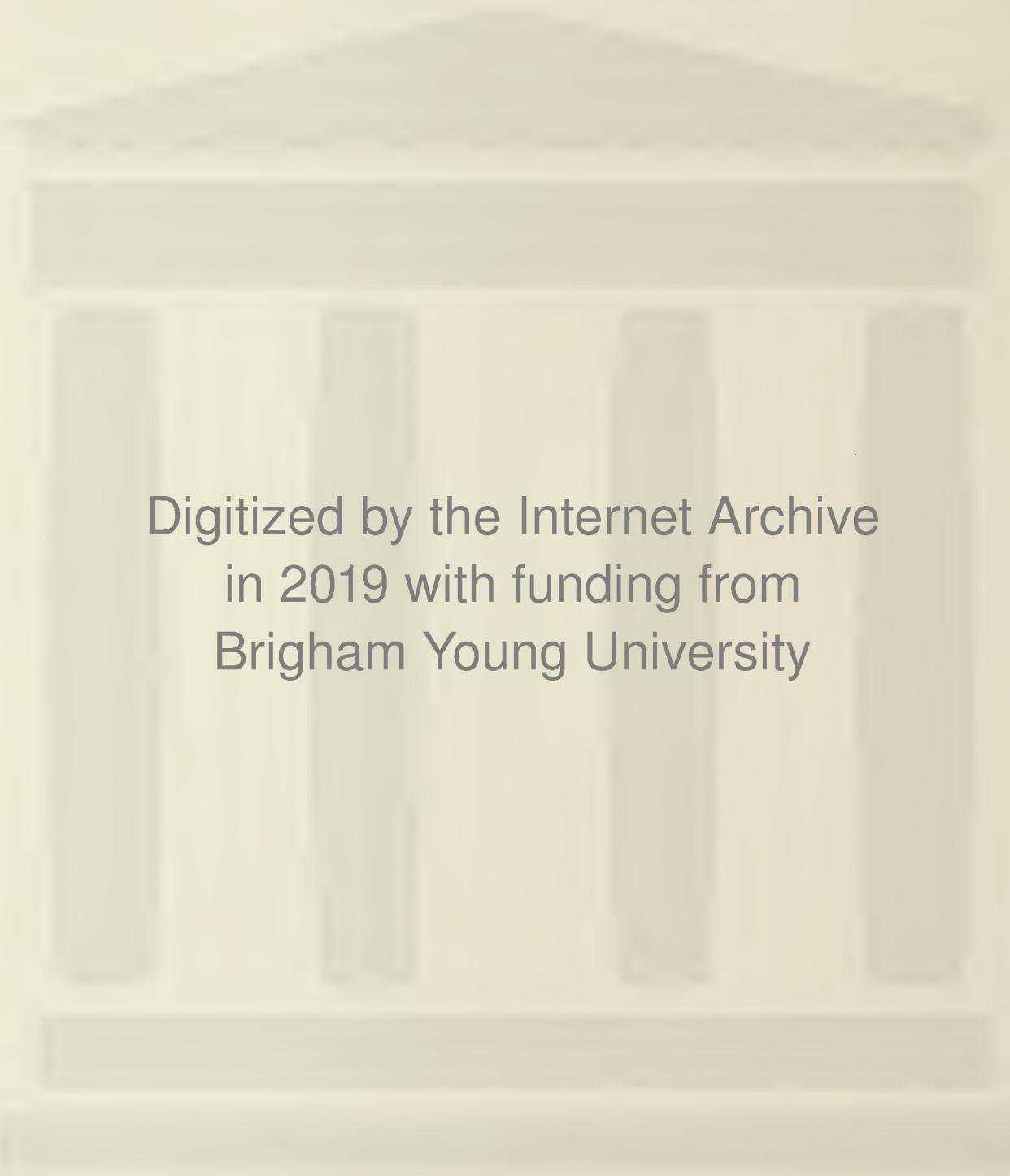


M
117
.S34
P74
1924
vol. 2





Digitized by the Internet Archive
in 2019 with funding from
Brigham Young University

<https://archive.org/details/fivepreludesforh02salz>

Professional Copy CARLOS SALZEDO

M
V7
S37
P77
1929
11-2

Five Preludes for Harp Alone

(First Series)

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

COMPOSERS' MUSIC CORPORATION
New York

Sole Selling Agent
CARL FISCHER, INC., Cooper Square, New York

NOTE

Toute altération (\sharp , \flat) 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 bécarré (\natural) n'est employé qu'occasionnellement, par mesure de précaution.

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.

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

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

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

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

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

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

Iridescence

fluctuant
fluent

Carlos Salzedo

Harp

♩ = 104

très égal
very even

fluctuant
fluent

Carlo Salzedo

Harp

♩ = 104

très égal
very even

p

F#

mp

C#

A♭
C♯

F#

rit.

D#

D#

F#

Copyright 1924 by Composers' Music Corporation
International Copyright Secured
All Rights Reserved

Printed in the U.S.A.

a tempo

The musical score consists of four staves of piano music. The top two staves are treble clef, and the bottom two are bass clef. The first staff begins with a dynamic of *pp*. The second staff starts with a dynamic of *pp*, followed by a melodic line with fingerings (1, 2, 2, 2) and harmonic markings (G♯, A♯). The third staff begins with a dynamic of *pp subito*, followed by a melodic line with fingerings (1, 2, 2, 2) and harmonic markings (D♯, E♯, F♯, G♯). The fourth staff begins with a dynamic of *mf*, followed by a melodic line with fingerings (1, 2, 2, 2, 2, 2, 2, 2) and harmonic markings (F♯, G♯, A♯, B♯, C♯, D♯, E♯, F♯). The score concludes with a dynamic of *p*.

(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.

Musical score page 5, featuring four staves of music:

- Staff 1 (Treble Clef):** Shows eighth-note chords in G major. The first measure ends with a fermata. The second measure begins with a dynamic *f*. The bass line below has notes labeled G♯, G♯, F♯, D♯, and A♯.
- Staff 2 (Bass Clef):** Shows eighth-note chords in G major. The dynamic *p* is indicated.
- Staff 3 (Treble Clef):** Shows eighth-note chords in G major. The dynamic *mf* is indicated. Fingerings (1, 2, 3, 4) are shown above the notes.
- Staff 4 (Treble Clef):** Shows eighth-note chords in G major. The dynamic *pp* is indicated. Fingerings (1, 2, 3, 4) are shown above the notes. The bass line below has notes labeled 0, 0, 0, 0.
- Staff 5 (Treble Clef):** Shows eighth-note chords in G major. The dynamic *mp* is indicated. Fingerings (1, 2, 3, 4) are shown above the notes. The bass line below has notes labeled B♭, 0, 0, 0, 0.
- Staff 6 (Bass Clef):** Shows eighth-note chords in G major. The dynamic *p* is indicated. Fingerings (4, 3, 4, 3) are shown above the notes.

Musical score page 6, measures 1-2. Treble and bass staves. Dynamics *p* and *mf*. Measure 2 ends with a key change.

Musical score page 6, measures 3-4. Treble and bass staves. Dynamics *p* and *f*. Measure 4 ends with a key change.

Musical score page 6, measures 5-6. Treble and bass staves. Dynamics *p* and *ffff*. Measure 6 ends with a dynamic *L.V.*

Musical score page 6, measures 7-8. Treble and bass staves. Dynamics *pp*. Measure 8 ends with a key change.

8 *rit.*

a tempo

8

pp *pp*

G \sharp (1) C \sharp

pp *mf* *molto*

A \sharp G \sharp G \sharp G \sharp

p *pp* *p* *mp*

A \sharp C \sharp

(strictement en mesure)
(strictly in time)

pp

L.V. conservez le rythme
keep the rhythm

B \sharp C \sharp

January 1, 1917
New York City

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

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



TRANSSCRIPTIONS FOR THE HARP

By Carlos Salzedo

Song of the Volga Boatmen

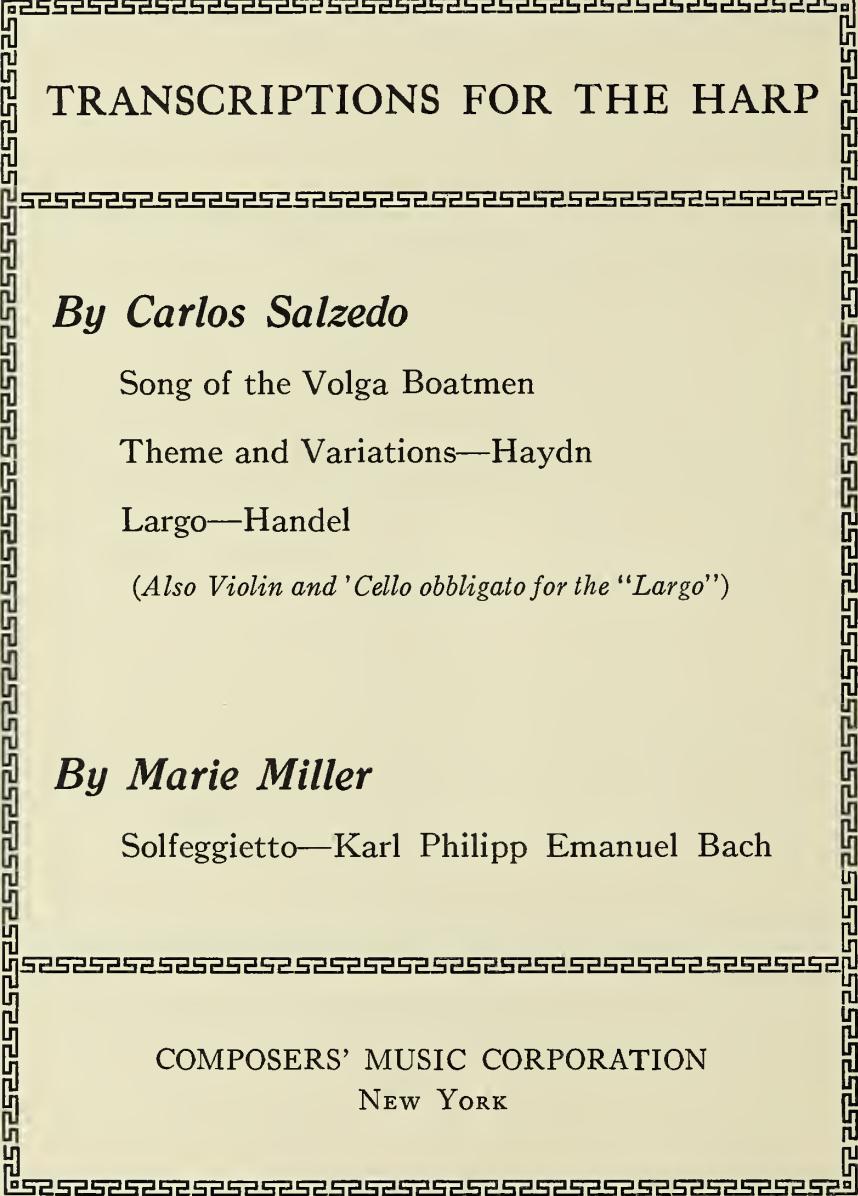
Theme and Variations—Haydn

Largo—Handel

(*Also Violin and 'Cello obbligato for the "Largo"*)

By Marie Miller

Solfeggiotto—Karl Philipp Emanuel Bach



COMPOSERS' MUSIC CORPORATION

NEW YORK

BRIGHAM YOUNG UNIVERSITY



3 1197 21843 1663

Date Due

All library items are subject to recall at any time.

Brigham Young University

