

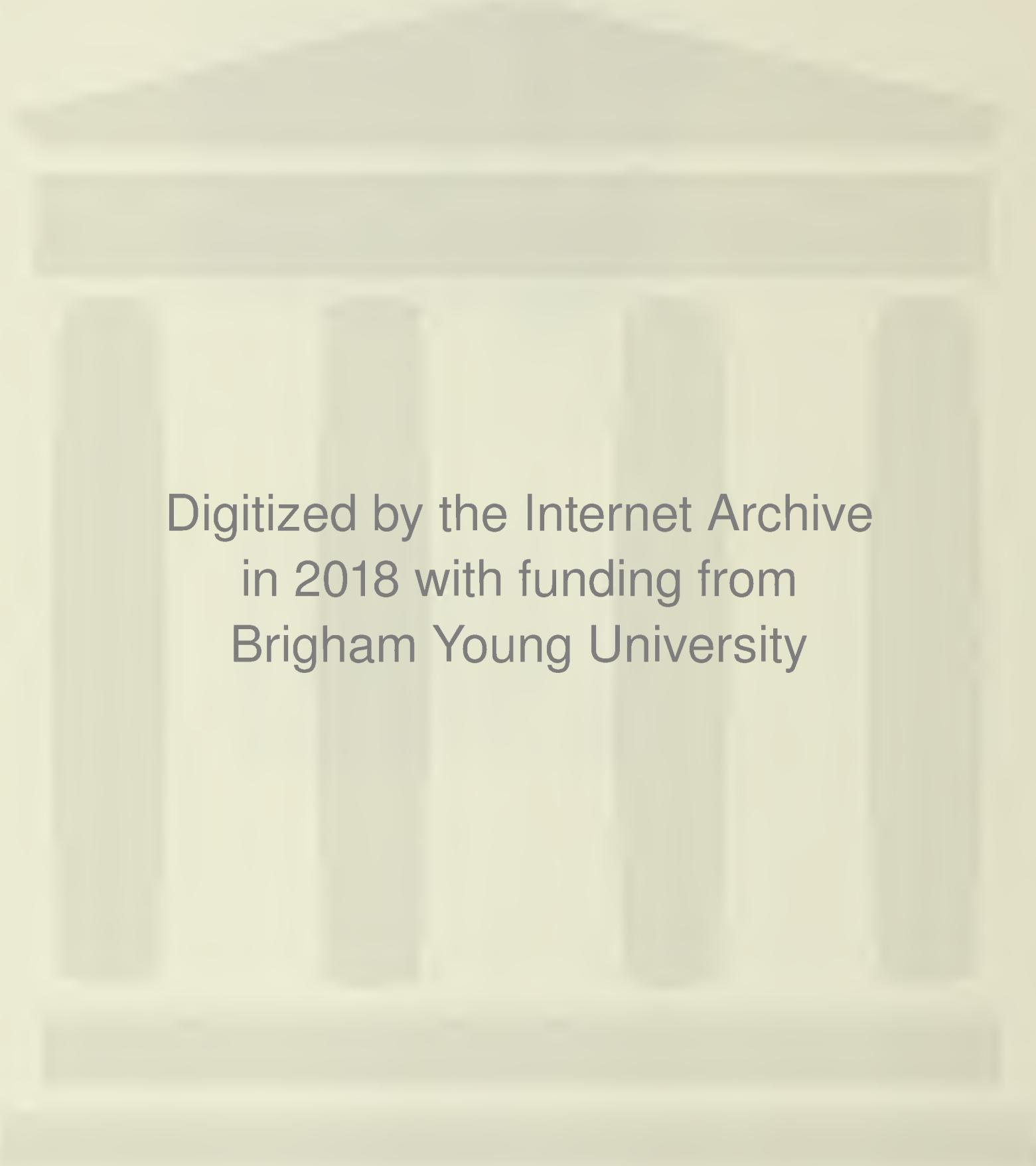
Quarto  
M  
117  
.S34  
P47  
1921

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Quarto

M

117

.534

P47

1921

**Cinq Petits Préludes Intimes  
pour Harpe seule**

CARLOS SALZEDO

**Note pour l'exécution**

Lorsqu'un seul de ces Préludes sera inscrit à un programme, on devra l'intituler comme suit:

**Prélude no... (des 5 petits préludes intimes) . . . . . Carlos Salzedo**

Pour plus d'un prélude, on employera la manière suivante (en tenant compte du nombre de préludes à jouer):

**Petits préludes intimes . . . . . Carlos Salzedo**

tendrement ému  
rêveusement  
profondément quiet  
très recueilli  
en procession

L'explication des nouveaux signes employés dans ces préludes se trouve dans "L'ETUDE MODERNE DE LA HARPE" publié par G. Schirmer, Inc. New York City.

**Note for the execution**

Whenever one of these Préludes is to be inscribed on a program, it should be worded thus:

**Prélude no... (from 5 petits préludes intimes) . . . . . Carlos Salzedo**

When more than one prelude, the following method is to be used (subject to the number of preludes to be performed):

**Petits préludes intimes . . . . . Carlos Salzedo**

tenderly emoted  
dreamingly  
profoundly peaceful  
in self-communion  
procession-like

Explanation of the new signs used in these preludes can be found in "L'ETUDE MODERNE DE LA HARPE" published by G. Schirmer, Inc. New York City.

## I

$\text{♩} = 69$  tendrement ému  
tenderly emoted

to Teresa Ferrer

The musical score for Prelude I is composed of five staves of piano music. The key signature is four flats. The tempo is indicated as  $\text{♩} = 69$ . The first staff begins with a dynamic of *mf*, followed by a melodic line with fingerings (1, 2, 3, 2) over a harmonic background. The second staff starts with a dynamic of *pp*, followed by a melodic line with fingerings (1, 2, 3, 2, 3, 1) and harmonic chords. The third staff continues with a melodic line and harmonic chords, including a dynamic of *f*. The fourth staff features a melodic line with fingerings (1, 2, 3, 2, 1, 2, 3, 4) and harmonic chords, with dynamics of *cresc.*, *dim.*, and *p*. The fifth staff concludes with a melodic line and harmonic chords, with dynamics of *pp*, *p*, *cresc.*, *cresc. molto*, and *poco rit.*.

September 9, 1919

Dans ces Préludes, chaque accord (de deux notes ou plus) doit être absolument inarpégé, à moins d'être précédé du signe de l'arpégement.

In these Preludes, every chord (of two or more notes) must be played flat (not broken) unless preceded by the arpeggio sign.

## II

$\text{♩} = 60$  rêveusement  
*dreamingly*

to Katharine Frazier

<img alt="Musical score for piano, four staves. Staff 1: Treble clef, 5/4 time, dynamic p. Staff 2: Bass clef, 5/4 time, dynamic p. Staff 3: Treble clef, 4/4 time, dynamic p. Staff 4: Bass clef, 4/4 time, dynamic p. Measure 1: Treble staff has sixteenth-note patterns. Bass staff has sustained notes. Measure 2: Treble staff continues sixteenth-note patterns. Bass staff has sustained notes. Measure 3: Treble staff continues sixteenth-note patterns. Bass staff has sustained notes. Measure 4: Treble staff continues sixteenth-note patterns. Bass staff has sustained notes. Measure 5: Treble staff continues sixteenth-note patterns. Bass staff has sustained notes. Measure 6: Treble staff continues sixteenth-note patterns. Bass staff has sustained notes. Measure 7: Treble staff continues sixteenth-note patterns. Bass staff has sustained notes. Measure 8: Treble staff continues sixteenth-note patterns. Bass staff has sustained notes. Measure 9: Treble staff continues sixteenth-note patterns. 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Musical score for piano, page 10, measures 11-12. The score consists of two staves. The upper staff shows a continuous melodic line of eighth-note pairs, starting with a treble clef and ending with a bass clef. The lower staff shows harmonic changes between measures, indicated by Roman numerals (I, II, III, IV) above the staff and letter names (D, E, F, G) below it. Measure 11 starts with a forte dynamic (Forte) and ends with a piano dynamic (Pianissimo). Measure 12 begins with a piano dynamic (Pianissimo), followed by a crescendo (cresc.) and a molto crescendo (molto cresc.). The harmonic progression in measure 12 is I - II - III - IV. The score is annotated with handwritten markings: 'BA' above the staff, 'X' on the left, and 'Sib Bb' with a circle around it at the end of the page.

Musical score for piano. The top staff shows a melodic line in treble clef, dynamic *f*, with a continuous eighth-note pattern. The bottom staff shows a harmonic analysis in bass clef, dynamic *dim. molto*. The analysis uses Roman numerals and superscripts to indicate chords and their inversions. The progression is as follows:  $\text{G}^{\cdot 1}_2$ ,  $\text{F}^{\cdot 3}$ ,  $\text{E}^{\cdot 1}_4$ ,  $\text{D}^{\cdot 1}_2$ ,  $\text{C}^{\cdot 1}_2$ ,  $\text{B}^{\cdot 1}_2$ ,  $\text{A}^{\cdot 1}_2$ ,  $\text{G}^{\cdot 1}_2$ . Below the staff, the notes are labeled with their corresponding letter names:  $F\#$ ,  $F\#$ ,  $F\#$ ,  $F\#$ ,  $C\#$ ,  $C\#$ ,  $B$ ,  $B$ .

*cresc. molto*

*f intense*

$\text{F}_2^1$   $\text{F}_2^1$   $\text{A}_2^1$   $\text{B}_2^1$

$\text{F}_2^2$   $\text{F}_2^2$   $\text{A}_2^2$   $\text{B}_2^2$

$\text{p}$   $p$

$\text{Mi}^\#$   
 $E^\#$

détendez  
*slow down*

rall.

*f*

*dim.*

*mf*

*dim.*

Mi<sup>1</sup>  
E<sup>2</sup>

B<sup>1</sup>  
C<sup>2</sup>

Do<sup>1</sup>  
C<sup>2</sup>

## Tempo I<sup>o</sup>

*più p*

$\text{B}^{\flat}$   $\text{A}^{\flat}$

10

Musical score for piano, page 10. The score consists of two staves. The top staff is in treble clef and shows a continuous melodic line of eighth-note pairs, mostly in the key of B major (two sharps). The bottom staff is in bass clef and shows sustained notes. The score includes dynamic markings *p*, *f*, and *#*, and lyrics "lointain far away" and "Si éthéré etherial" with corresponding French and English translations below the staff.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses treble clef and has a key signature of one sharp. It features a continuous eighth-note pattern of B, C, D, E, F#, G, A, B. Measure 11 ends with a fermata over the eighth note of B. Measure 12 begins with a dynamic of  $\frac{1}{2} \text{pp}$ . The bottom staff uses bass clef and has a key signature of one sharp. It contains sustained notes: a bass D in measure 11, a bass G in measure 12, and a bass E in measure 12. Measure 12 concludes with a dynamic of  $\text{pp}$ .

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September 10, 1919

III

*p*  
*o cresc.*  
*cresc.*  
 Mi $\flat$  Lab  
 Sib  
 E $\flat$  Ab  
 B $\flat$

*poco rit. a tempo*  
*mf dim.*  
*dim.*  
*p cresc.*  
*mf cresc.*  
 Sol $\flat$   
 G $\flat$

*cresc.*  
*f dim.*  
*pp sempre*  
*fondù*  
*meltingly*  
 Réb  
 D $\flat$

*p*  
*cresc. molto*  
 Dob  
 C $\flat$   
*mf cresc.*  
 Fab  
 F $\flat$

*f intense*  
*cresc. molto*  
*ff*  
*cresc. molto*

*(sans ralentir)*  
*(no retard)*  
*flottant*  
*floating*

*pp sempre*

*rall. molto*

*recueilli*  
*inwardly*

September 10, 1919

## IV

*très recueilli  
in self-communion*

*poco rit.*

*L.V.* *p*

*to Eileen Mc Calla*

*p*

*intense*

*lointain  
far away*

Sol<sup>#</sup> Lab  
Sib Do<sup>#</sup> Ré<sup>#</sup>  
G<sup>#</sup> Ab  
B<sup>b</sup> C<sup>#</sup> D<sup>#</sup>

Fa<sup>#</sup>  
F#

Sib<sup>#</sup>  
B<sup>b</sup>

Sol<sup>#</sup>  
G<sup>#</sup>

*cresc. molto*

Treble staff: Fingerings 2, 2, 2, 2.

Bass staff: Dynamic *mf*, Fingerings 2, 1, 2, 1.

*f*

*dim.*

Treble staff: Fingerings 2, 2, 2, 2.

Bass staff: Fingerings 2, 2, 2, 2.

Text: La<sup>#</sup> A<sup>#</sup>

*p*

Treble staff: Fingerings 2, 2, 2, 2.

Bass staff: Dynamic *mf*, Fingerings 4, 1, 1, 1, 2, 1.

Text: La<sup>#</sup> A<sup>#</sup>

*p*

*f*

*p*

Treble staff: Fingerings 2, 2, 2, 2.

Bass staff: Fingerings 2, 3, 2, 3, 2, 4.

*p*

*cresc.*

$\sharp\text{B}^2_3$        $\sharp\text{A}^2_3$        $\sharp\text{G}^2_4$

$\text{La}^\sharp$   
 $\text{A}^\sharp$

$\text{ff}$

*cresc. molto*

*dim. molto*

$\sharp\text{G}^1_4$   
 $\sharp\text{E}^2_4$   
 $\sharp\text{D}^2_4$

$\text{ff}$   
 $\text{ff}$   
 $\text{ff}$

$\text{La}^\sharp$   
 $\text{A}^\sharp$

*p*

*vaporeux*  
*mist-like*

$\sharp\text{G}^1_4$   
 $\sharp\text{E}^2_4$   
 $\sharp\text{D}^2_4$

*p*

*cresc. molto*

*dim. molto*

$\sharp\text{B}^2_0$   
 $\sharp\text{A}^2_0$   
 $\sharp\text{G}^2_0$   
 $\sharp\text{F}^2_0$   
 $\sharp\text{E}^2_0$

$\sharp\text{D}^2_0$   
 $\sharp\text{C}^2_0$

$\text{ff}$

$\sharp\text{B}^2_0$   
 $\sharp\text{A}^2_0$

$\text{La}^\sharp$   
 $\text{Do}^\sharp$   
 $\text{A}^\sharp$   
 $\text{C}^\sharp$

*p*

*dim. molto*

*vague*

*pp*

*mp*

Do<sup>#</sup>  
C<sup>#</sup>

La<sup>b</sup>  
A<sup>b</sup>

*souple*  
*supple*

*dim.*

La<sup>b</sup> — #  
A — #

*Tempo I<sup>o</sup>*

*rall.*

*pp*      *mp*      *dim.*

*p*

Fa<sup>b</sup>  
F<sup>b</sup>

Fa<sup>#</sup> Sol<sup>#</sup>  
F<sup>#</sup> G<sup>#</sup>

September 12, 1919

## V

*d=84* en procession  
*procession-like*

*mf* ingénue, gracieux  
*ingenious, graceful*

To Irene Perceval

Sib  
B♭

Réb  
D♭

cresc.

*mf* dim.

*p* *cresc. molto*

*f* dim. *molto*

*p*

*en s'éloignant, mais sans ralentir*  
*going far away, but without retard*

*mp*

*p*

*f* *ff* *fff*

*molto*

Fab  
Si  
Fb  
B#

September 12, 1919









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