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S34X
1937



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CARLOS SALZEDO

Scintillation

for

HARP

5

\$ 1.25

ELKAN-VOGEL CO., INC.
PHILADELPHIA, PA.

to Marjorie Call

Scintillation

Pedro Salzedo
1936

NOTE

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

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 \natural n'est employé qu'occasionnellement, par mesure de précaution.

 Harmonics are written where they actually sound; they are made on the string an octave lower.

 *Les sons harmoniques sont écrits en sons réels; ils sont produits sur la corde à l'octave basse de la note indiquée.*



Eolian Flux.
Flux éolien.



Sliding of pedal.
Glissé de pédales.

B \sharp — \natural



Brassy sounds: produced by playing with the fingernails very close to the sounding board.

 Sons cuivrés: produits en jouant avec les ongles tout près de la table d'harmonies.



An expressive accent.

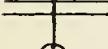
 to muffle.

Un accent expressif.

 pour étouffer.



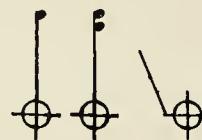
to muffle, with the left hand, a chord (or a single note) played with the right hand, or vice versa, or with both hands.

 pour étouffer, avec la main gauche, un accord (ou une note) joué par la main droite, ou vice versa, ou par les deux mains.



to muffle a specified group of strings.

 pour étouffer un groupe spécifié de cordes.



Individual mufflings.

 Etoffés individuels.



to muffle in the low register.

 pour étouffer dans le registre grave.



to muffle totally.

 pour étouffer totalement.



to isolate a sound from the preceding sound.

 pour isoler un son du son précédent.

 L.V. to let vibrate.

 pour laisser vibrer.

A dot above or under the fingering or at the end of the placing sign (— $\dot{\square}$) means to leave after a note, that is, not to connect.

Un point au-dessus ou au-dessous d'un doigté ou à la fin du signe pour placer (— $\dot{\square}$) veut dire de quitter après la note, c'est à dire, de ne pas placer.



Gushing chords. Slide briskly from the starting note to the end note, as the arrow points (notice the fingering).

Accords en jet. Glisser brusquement de la note de départ à la note d'arrivée, d'après le sens de la flèche (observer le doigté).



Eolian chords. Slide as rapidly as possible across a group of strings: upward (arrow pointed up) with the 2nd, 3rd and 4th fingers, according to the fingering indicated; downward (arrow pointed down) with the thumb.

Accords éoliens. Glisser aussi rapidement que possible sur un groupe de cordes: de bas en haut (la flèche en haut) avec le 2me, 3me et 4me doigts, suivant le doigté indiqué; de haut en bas (la flèche en bas) avec le pouce.

Scintillation

CARLOS SALZEDO

espressivo

rall.

a tempo

molto espressivo

mp

sostenuto

ff

mf

p

mf

p

L.V.

F#

G#

E#

B#

A#

G#

F#

A#

B#

4

mf

sostenuto

p

f

p sub.

f

sostenuto

espressivo

(senza dim.)

p espressivo

molto sostenuto

ben ritmato

f

G \sharp

F \flat

E \flat

B \sharp

D \sharp

espressivo

p

mf

espressivo

mf

L.V.

p

mf

L.V.

B \sharp

D \flat

8 5
p
F#
espressivo — *mf* *p* *mf*
L.V. *L.V.*
F# *Bb*
espressivo *rit. a tempo. Poco più lento: ♩ = 48, e senza rigore*
marcato *mf* *p ma espressivo*
F# *C#* *G#*
mf
F# *b*

Musical score for piano and basso continuo, page 10, measures 1-10. The score consists of two systems of music. The top system is for the piano, featuring a treble clef and a bass clef. The bottom system is for the basso continuo, indicated by a bass clef. The piano part includes fingerings (e.g., 1, 2, 1; 1, 4, 2, 3, 2, 1) and dynamic markings (e.g., *mp*, *molto espressivo*, *p*, *mf*). The basso continuo part shows bass notes with slurs and dynamic markings (*p*, *mp*, *ben ritmato*, *nonchalant*). Measure 10 concludes with a bass note labeled *L.V.*. The tempo is marked $\text{♩} = 80$. Fingerings and dynamics are also present in the basso continuo part, particularly in measure 10 where it is marked *ben ritmato nonchalant*.

Sheet music for four staves, page 7.

Staff 1:

- Key signature: $(\#,\flat)$.
- Tempo: f sub.
- Dynamic: p sub.
- Key changes: $F^\flat E^\natural$, D^\flat , $G^\flat F^\sharp$, E^\flat .

Staff 2:

- Key signature: (\sharp,\flat) .
- Tempo: mf crescendo, f , cresc., $piu f$, diminuendo, molto.
- Key changes: $F^\sharp E^\flat$, B^\flat , G^\sharp , $A^\flat G^\flat$, D^\flat , $F^\flat E^\natural$.

Staff 3:

- Key signature: (\flat,\sharp) .
- Tempo: p .
- Key changes: $C^\flat B^\sharp$, A^\sharp , $b C^\flat$, B^\sharp .

Staff 4:

- Key signature: (\flat,\sharp) .
- Tempo: mf sub., dim.
- Key changes: $\sharp C^\flat$, $A^\flat G^\sharp$, b .

A \natural
D \flat

F \sharp
B \sharp
F \sharp
C \sharp

D \flat C \sharp
B \sharp

E \flat

ff ff L.V.

loco

(1) *sostenuto* G \sharp

sempre ben ritmato
nonchalant

p

A \flat C \sharp

B \flat

A \sharp

mf *cresc.* *f*

G \sharp

C \sharp

D \sharp

E \flat

più f

F \flat E \sharp

B \sharp

E \sharp

This block contains five staves of musical notation. The first staff shows two measures of sixteenth-note patterns in treble and bass clef, with dynamic markings 'ff' and 'L.V.'. The second staff begins with 'ff' and transitions to 'mf'. The third staff features a sustained note with 'sostenuto' and 'G \sharp ' indicated. The fourth staff includes a dynamic 'p' and fingerings (1, 2). The fifth staff shows dynamics 'mf', 'cresc.', and 'f'.

(1) Slide with the back of the 4th fingernail.
Glisser avec le dos de l'ongle du 4^{me} doigt.

stesso tempo

8

loco 8

loco

F♯
D♯

(loco)

f sub.

ff

mp

G♭
D♯

loco 8

loco

f sub.

ff

mp

A♯
D♯

(sempre f)

p sub.

molto

A♭ G♯
D♯

accel. - - - - - *vivo* ♩ = 108 *molto*

L. V.

Vivo, ma non presto ♩ = 120

p

F \flat

L. V.

scintillant

Sheet music for two staves, treble and bass, showing six staves of musical notation. The music consists of eighth-note patterns. Various key signatures and sharps are indicated below the staff.

Staff 1:

- Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Staff 2:

- Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Staff 3:

- Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Staff 4:

- Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Staff 5:

- Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Key Signatures and Sharps:

- Staff 1: B_b, G_b
- Staff 2: G_#
- Staff 3: E_b, D_#, C_#, F_#, #
- Staff 4: A_#, D_#
- Staff 5: E_b, b

mf

G^b
D^b

F[#]

G[#] — b

A^b

f

p

F[#]

D^b — b

C^b

f

mf

E^b

B^b — #

A^b — #

molto

ff

D^b — #

barbaro (rigorosamente in tempo)

ff

D^b

E^b
D^b

molto lento ♩ = 40

molto espressivo

ancora più espressivo

déchirant

(non rapido)

mf ff

L.V.

ancora più lento
calmo e teneramente

(sempre molto lento)

dolce

pp

meno lento — tempo I^o ♩ = 56

p

L.V.

D

C#

espressivo

f

p sub.

(senza dim.)

mf molto sostenuto

G# E# B#

F# C# Gb

E# B#

15

rall. - - - - - *a tempo. Poco più lento: ♩ = 48, e senza rigore*

p ma espressivo

mf

mp molto espressivo

molto lento e sostenuto
♩ = 40

poco meno lento — souple

$\text{♩} = 46$

p o dolce

espressivo e ben sostenuto

poco rit.

f

mf p

a tempo

pp dolcissimo

mf > p

molto espressivo e molto sostenuto

poco rit.

f

mf p

E ♯ C ♯ A ♯ G ♯ B ♯ A ♯ D ♯ E ♯ — B ♯ E ♯

Scintillation - 17

Musical score for piano, page 18, featuring three staves of music. The top two staves are in common time, while the bottom staff begins in common time and later changes to 2/4 time. The score includes dynamic markings such as *p*, *f*, *ff*, and *p* (pianissimo), and various fingerings (e.g., 1, 2, 3, 4). Harmonic markings include *A#*, *Bb*, *C#*, *A#*, *C#*, *Bb*, and *A#*. The score consists of three systems of music.

*stesso tempo
appassionato*

Concluding section of the musical score, marked *stesso tempo appassionato*. The score features two staves in common time. Dynamic markings include *p* (pianissimo) and *ff* (fortissimo). Fingerings (e.g., 1, 2, 3, 4) and harmonic markings (e.g., *Eb*, *C#*, *F#*, *Bb*, *F#*, *Bb*) are present. The score concludes with a final harmonic marking of *F#* and *Bb*.

accelerando un poco

*a tempo
jubilant*

allargando

quasi trombe

8

B[#]

D[#]

C^b

E^b

G^b

D^b

L. V.

Sept. 9, 1936
Camden, Me.

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