SUITE OF EIGHT DANCES

by
CARLOS SALZEDO

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Salzedo
Suite of Eight Dances

Gavotte	1
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Siciliana	10
Bolero	14
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Tango	20
Rumba	22

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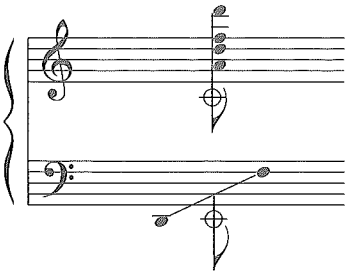
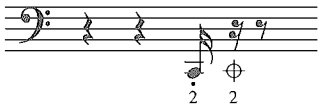
Explanation of Symbols

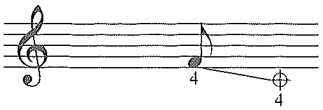


Muffle the specified notes with individual fingers.

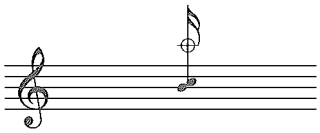
Muffle with flat hand between the indicated notes.



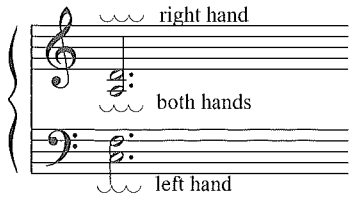
Muffle the single note immediatly after playing it.



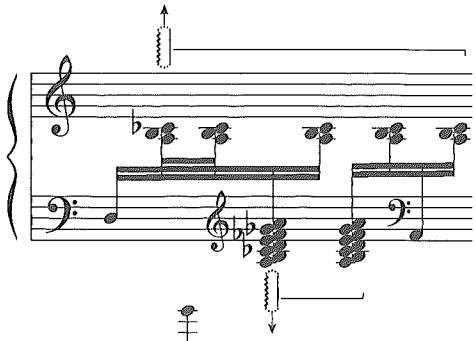
Muffle the specific note when indicated.



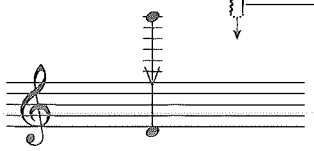
Muffle two adjoining strings with two fingers,
or the front and back of one finger.



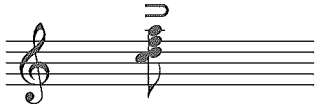
Play near the sounding-board; *Pré s de la Table* (pdlt).



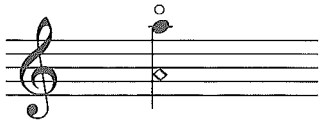
Short, rapid ascending and descending glissandos:
see "Eolian Chords" in Carlos Salzedo's
Modern Study for the Harp, pages 13 and 14.



Gushing chord/quick glissando:
see Salzedo's *Modern Study for the Harp,* page 12.



Carlos Salzedo's "expressive accent."

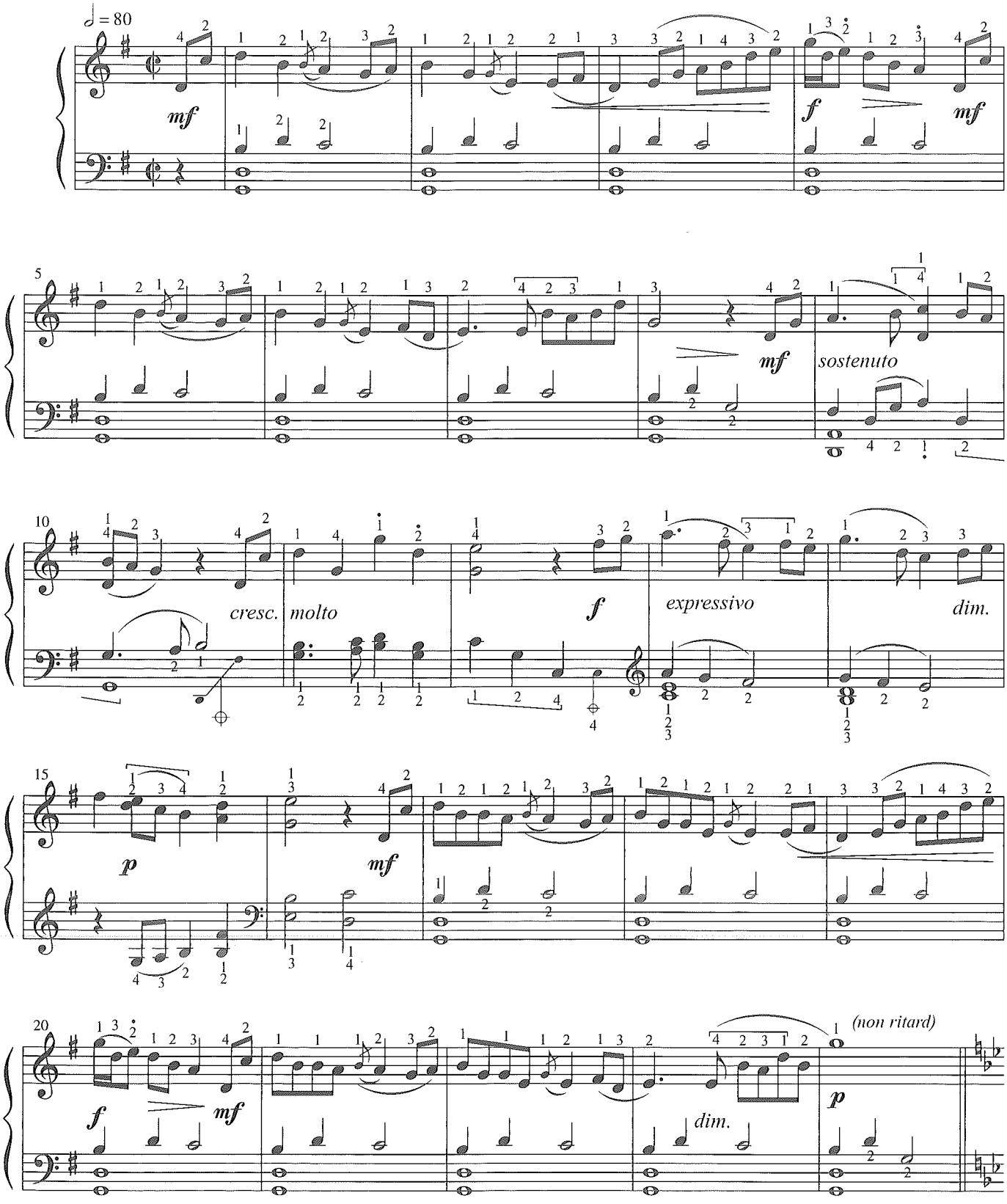


Salzedo notated harmonics where they sound.
Here, the upper note is the sounding pitch,
and the lower "diamond" is where it is played.

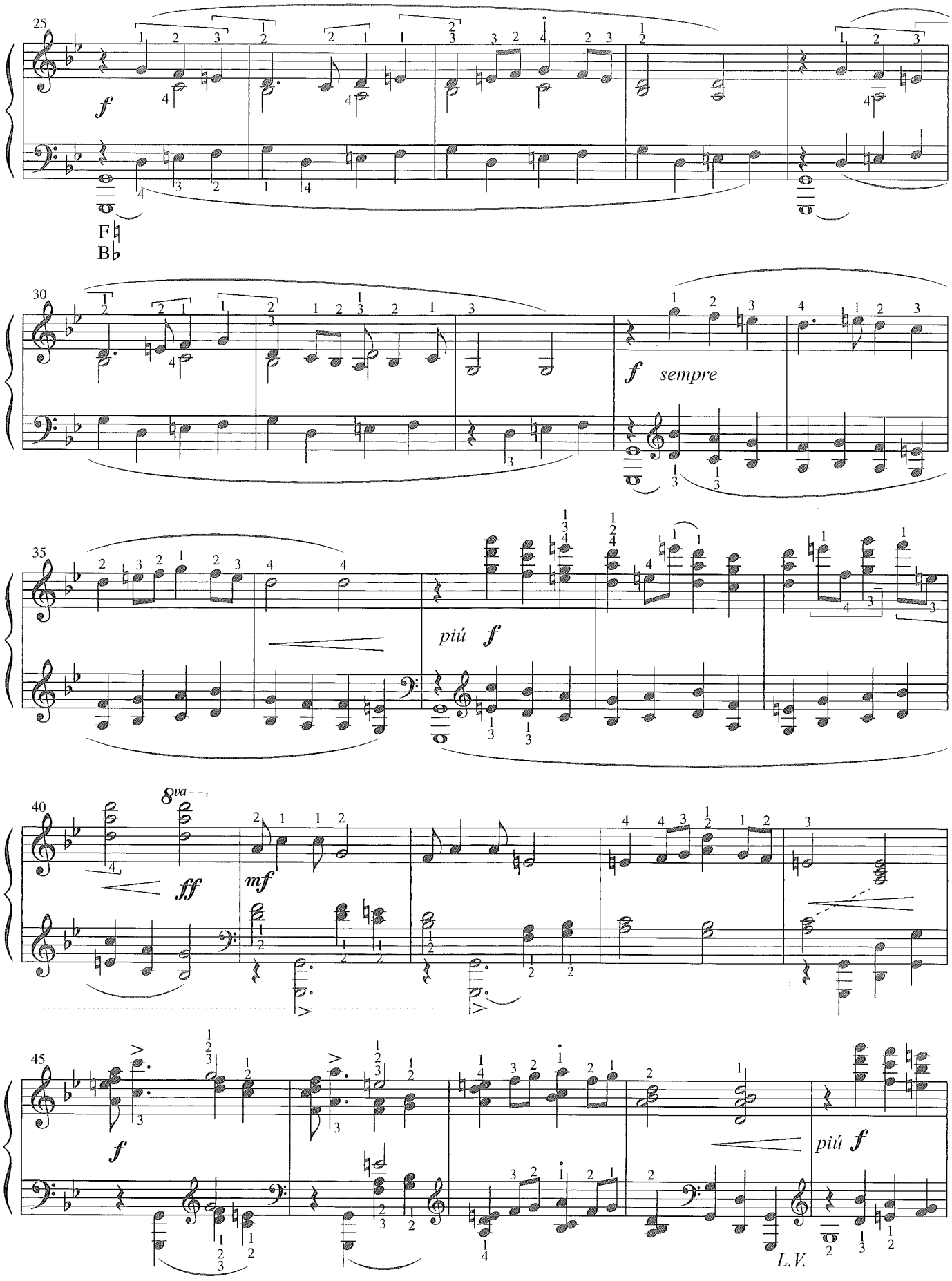
To Lucile Lawrence

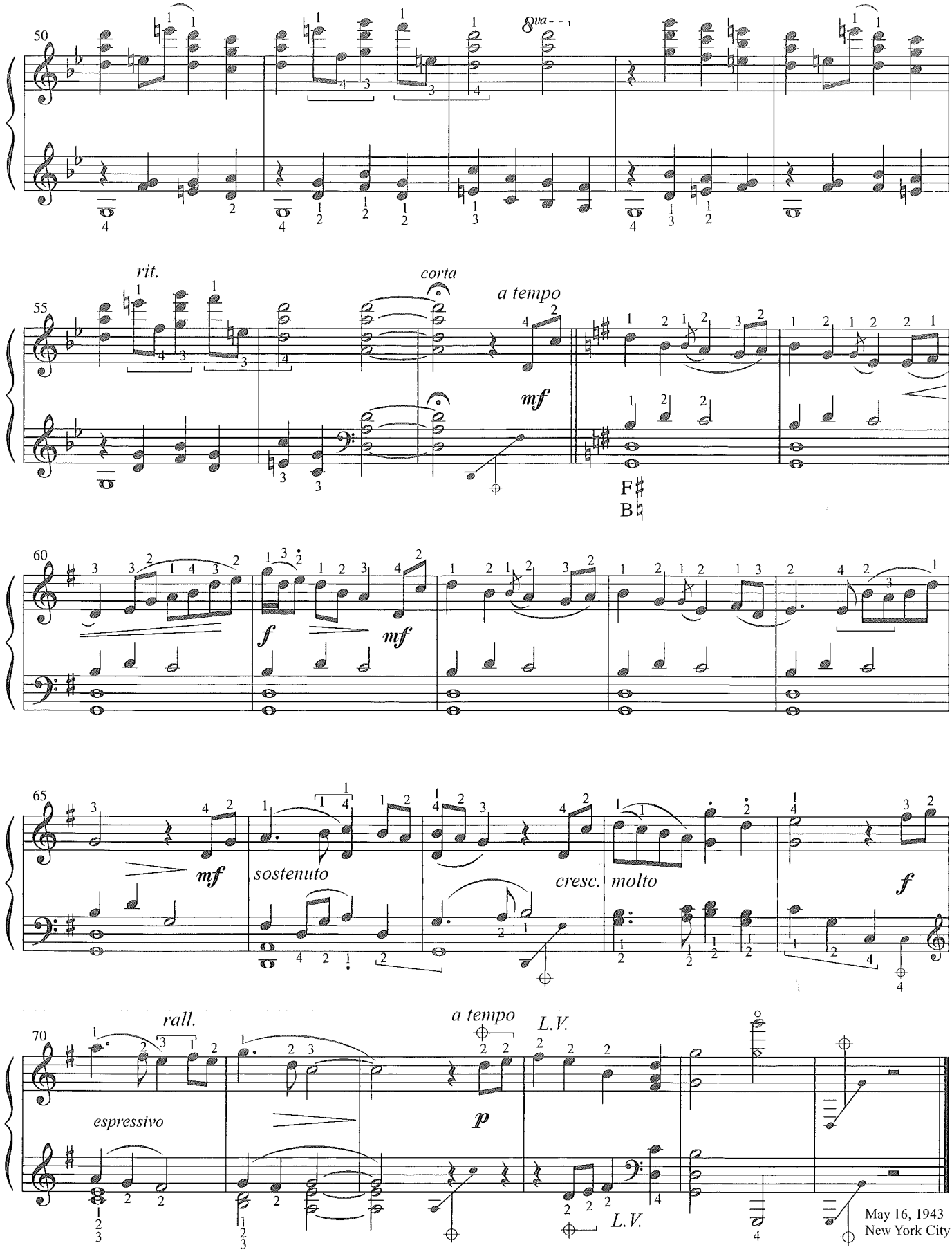
Gavotte

Carlos Salzedo



© 1986 edition by Lyon & Healy Harps, Inc.

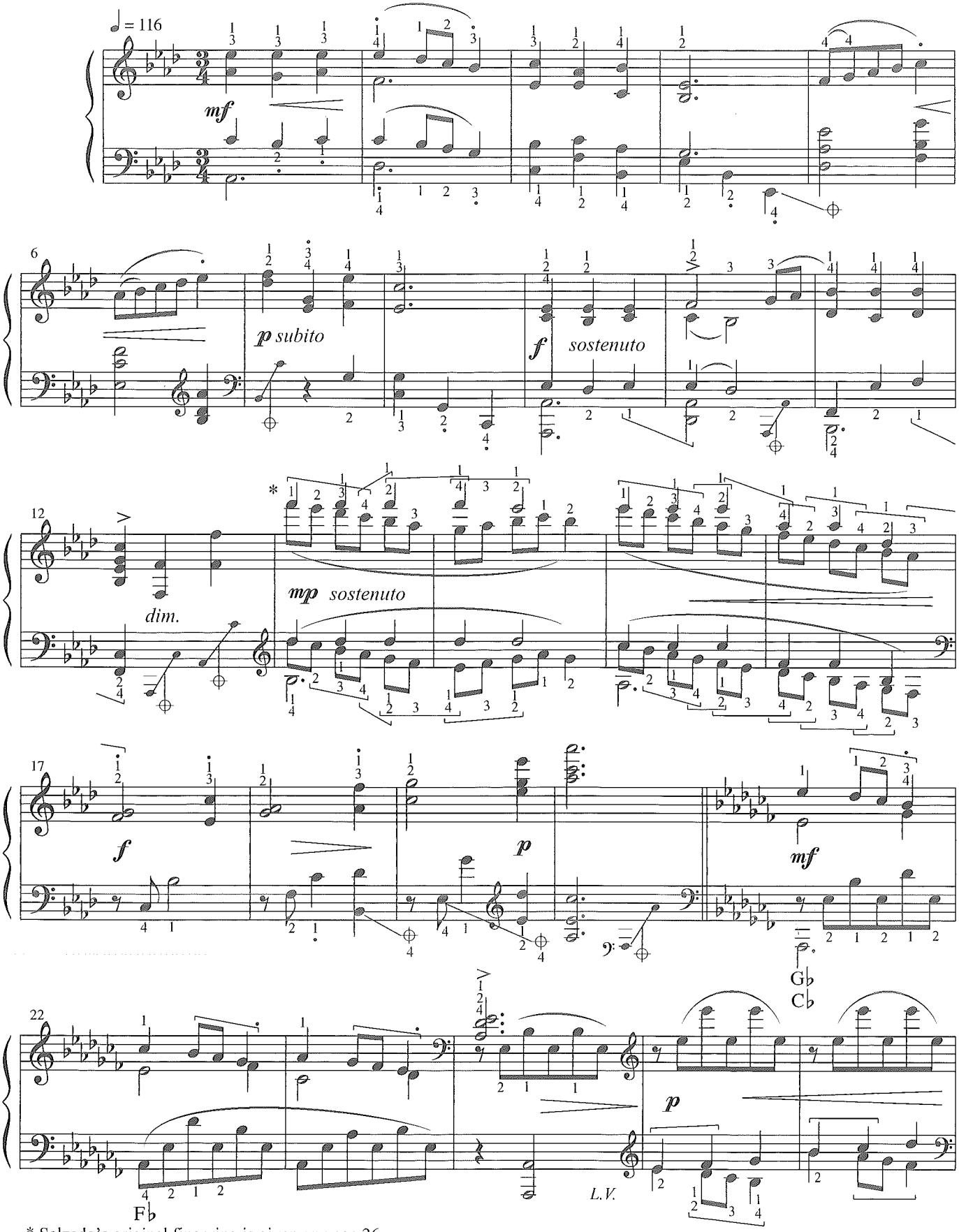

25
f
F
B
30
f sempre
35
più f
40
8va
ff
mf
45
f
più f
L.V.


50
8va
55
rit.
corta
a tempo
mf
F
B
60
f
mf
65
mf
sostenuto
cresc. molto
f
70
rall.
espressivo
a tempo
p
L.V.
L.V.
May 16, 1943
New York City

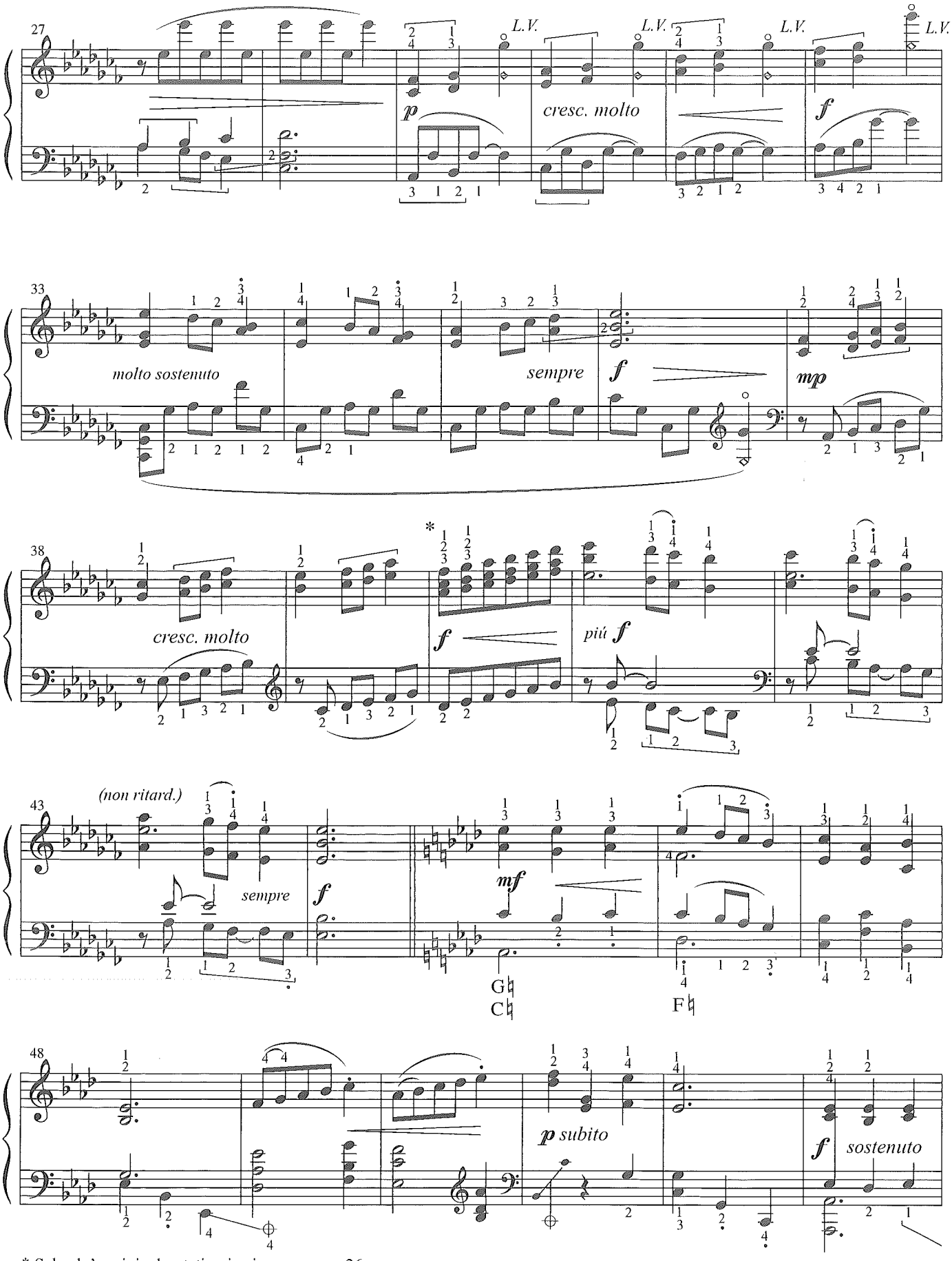
To Lucile Lawrence

Menuet

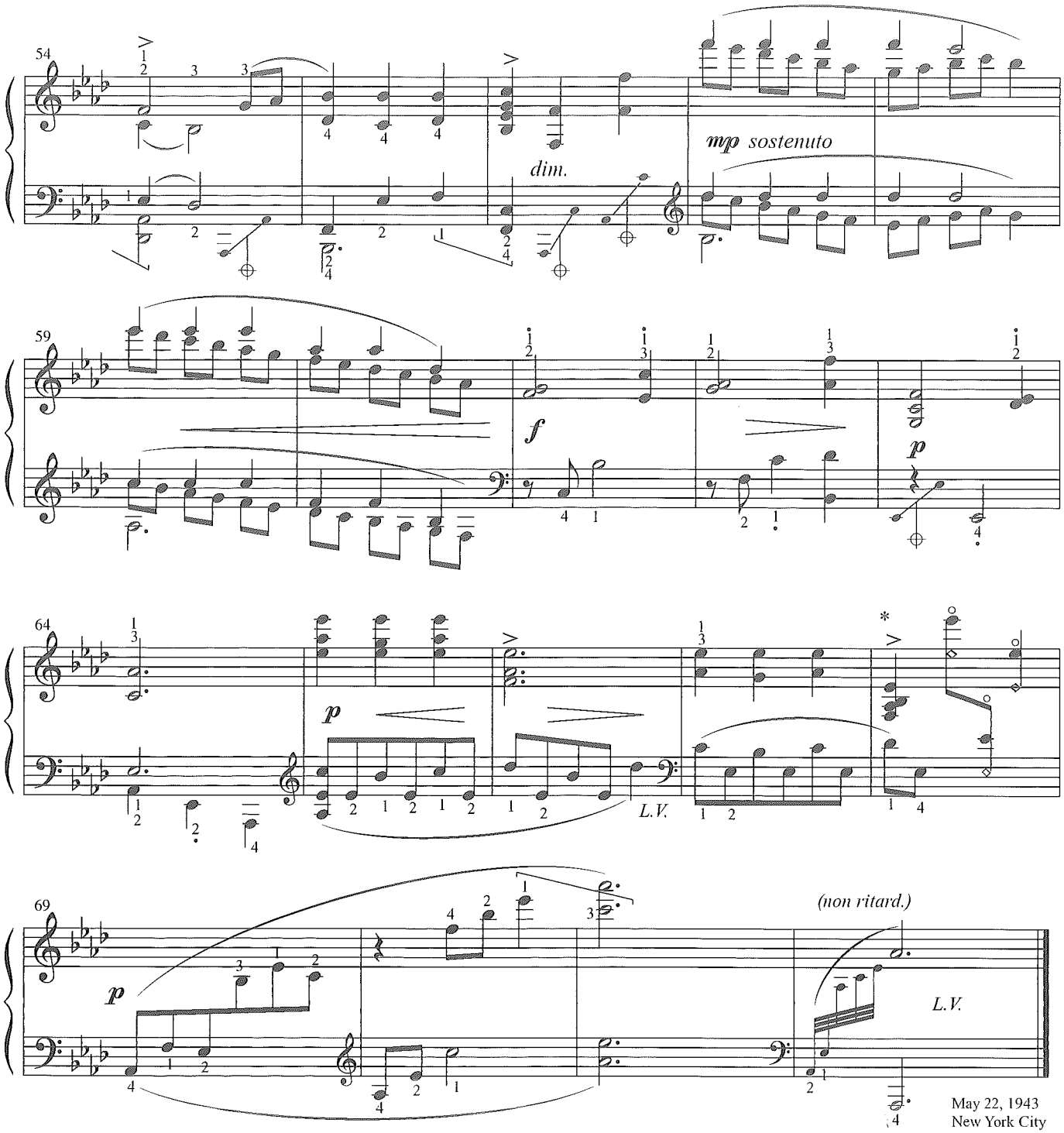
Carlos Salzedo



* Salzedo's original fingering is given on page 26.



* Salzedo's original notation is given on page 26.

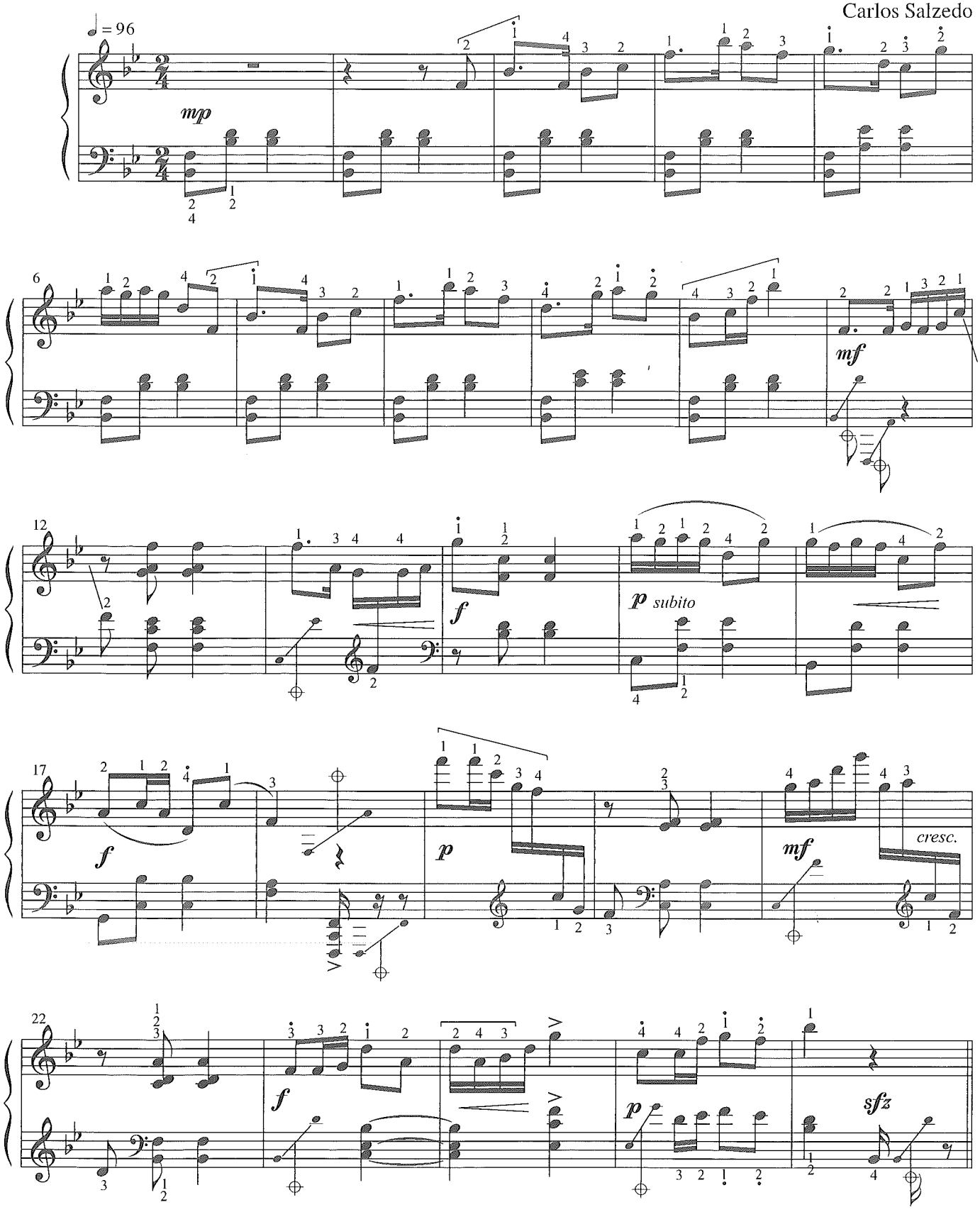


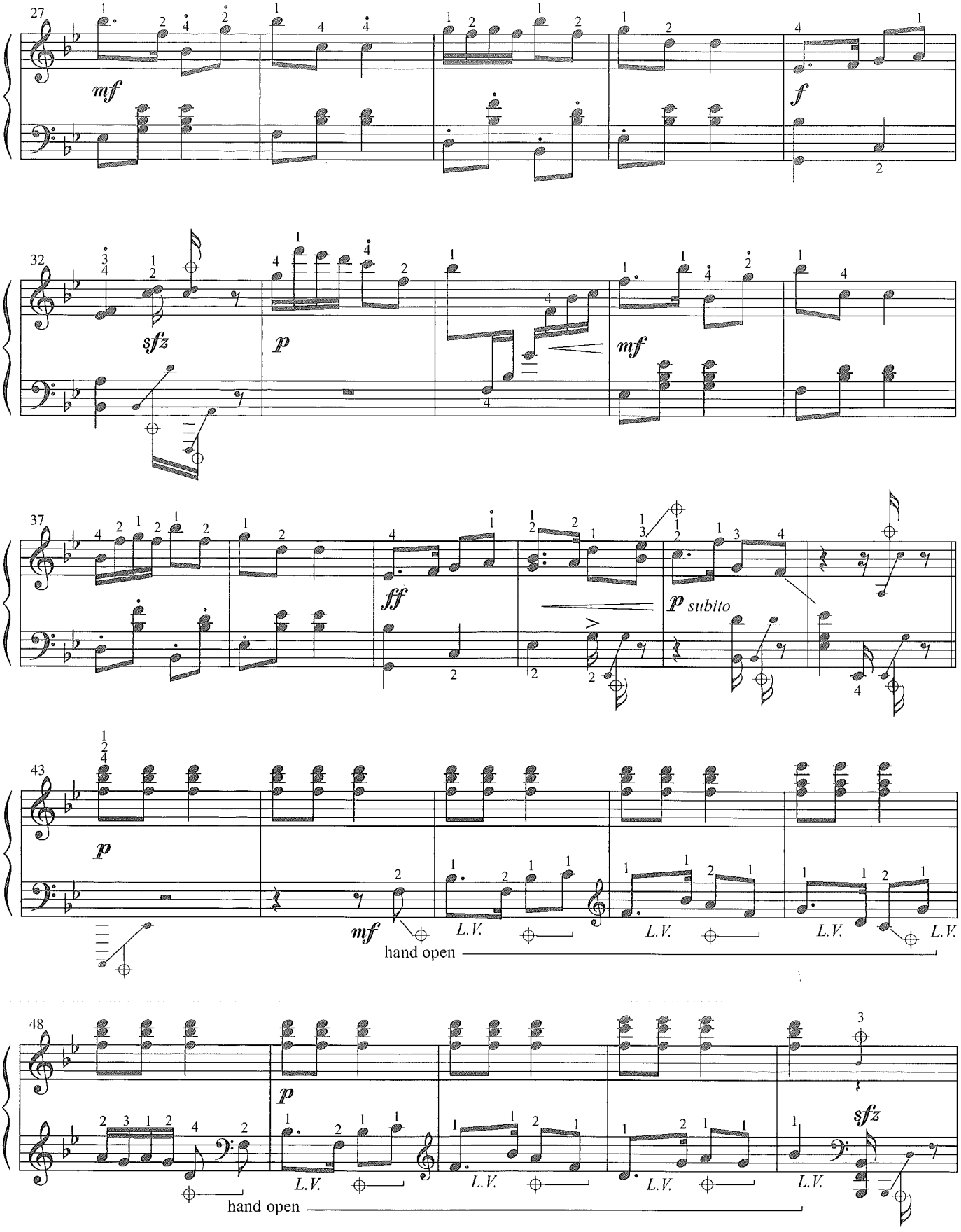
* Salzedo's original notation is given on page 26.

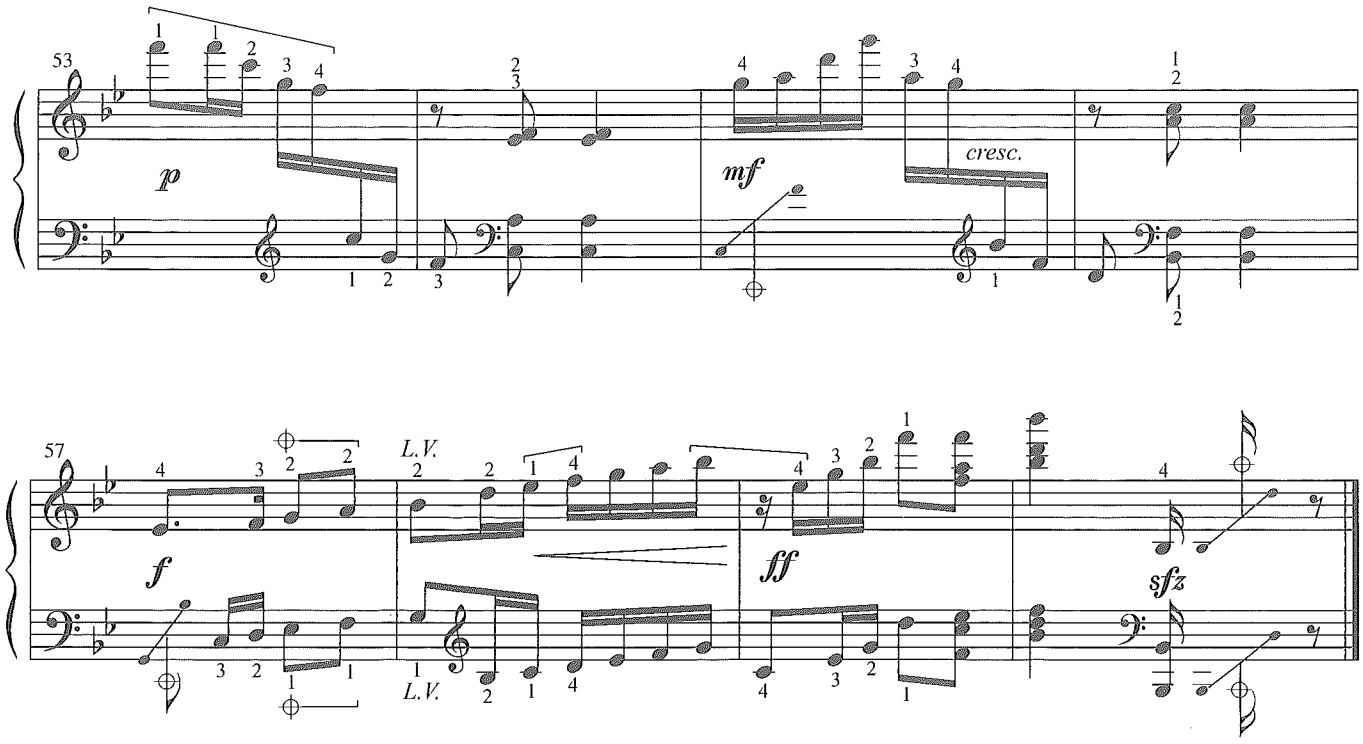
To Lucile Lawrence

Polka

Carlos Salzedo




27
mf
f
32
sfz
p
mf
37
ff
p subito
43
p
mf
L.V.
L.V.
L.V.
L.V.
hand open
48
p
L.V.
L.V.
L.V.
L.V.
sfz
hand open



November 16, 1943
New York City

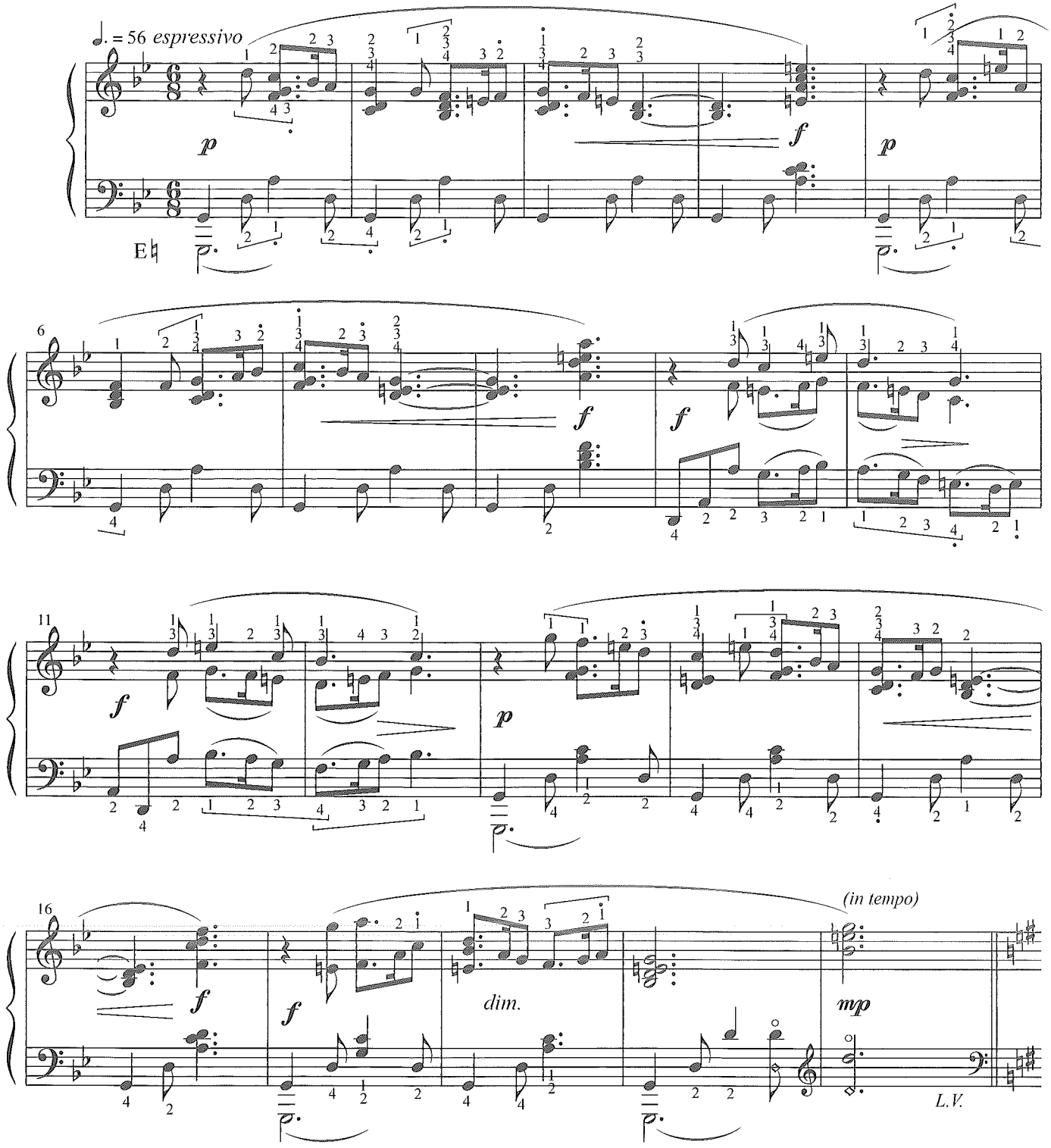
Carlos Salzedo's Master Classes in Camden, Maine, Summer 1935

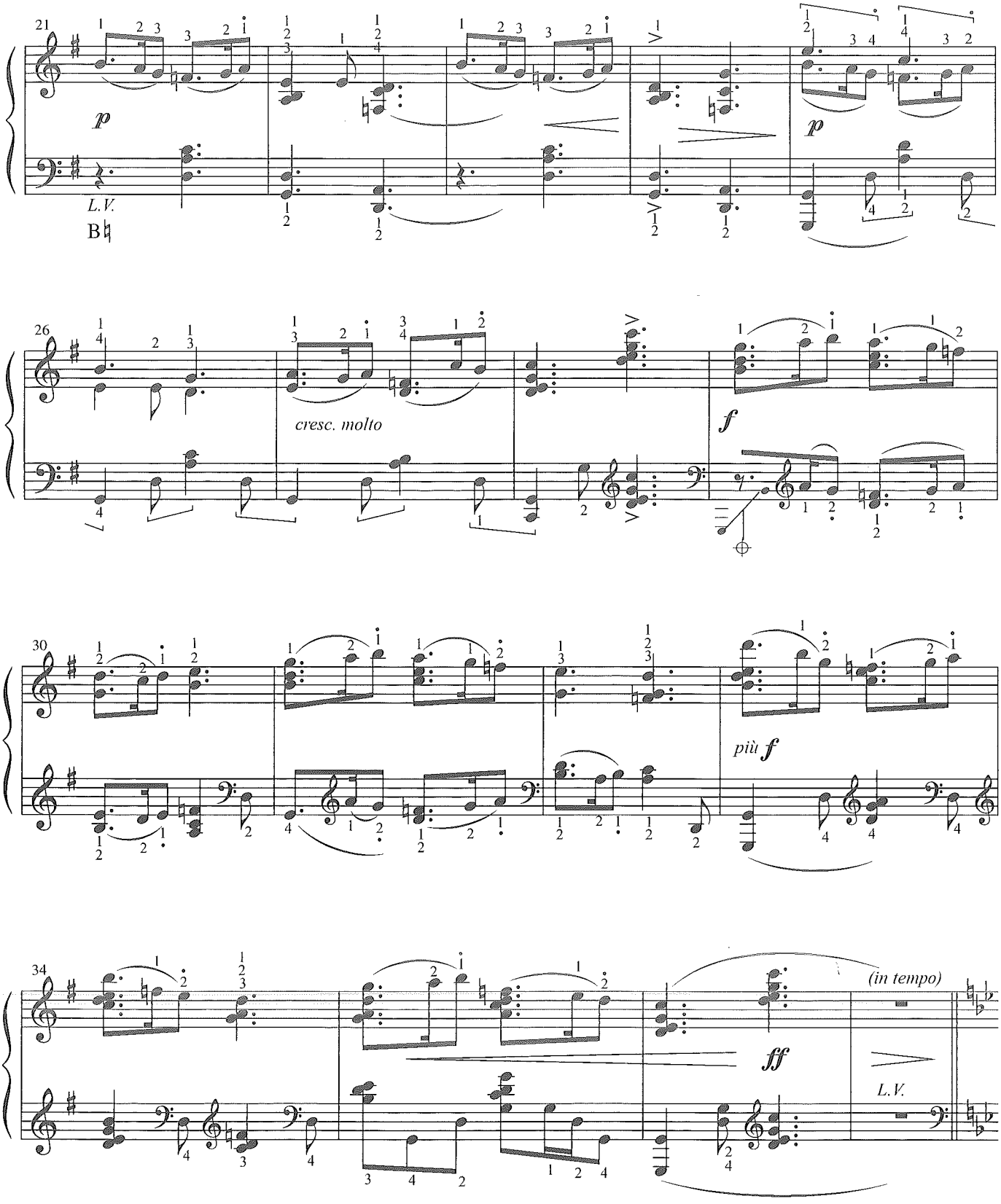
Back row: Reinhardt Elster, Peggy Rosenbaum, Alice Chalifoux, Lucile Lawrence, Florence Wightman, Coreda Hanford, Carlos Salzedo
Middle row: Frances Stainton, Helen Wig, Marjorie Call, Eleanor England, Montrose Phillips
Front row: Shirley Retzer, Dorothy Fordyce, Peggy Hutchinson, Jean Herres

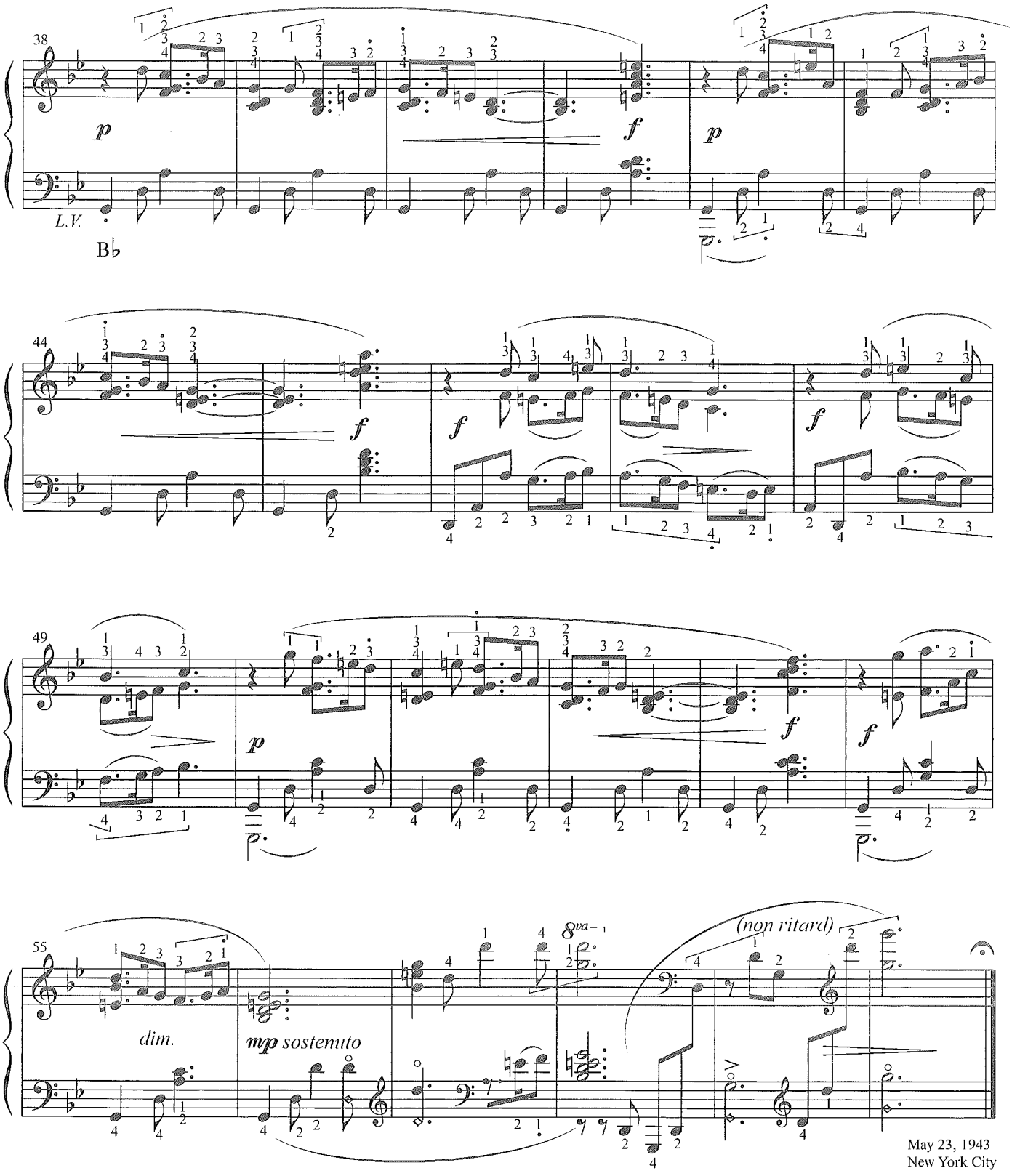
To Lucile Lawrence

Siciliana

Carlos Salzedo



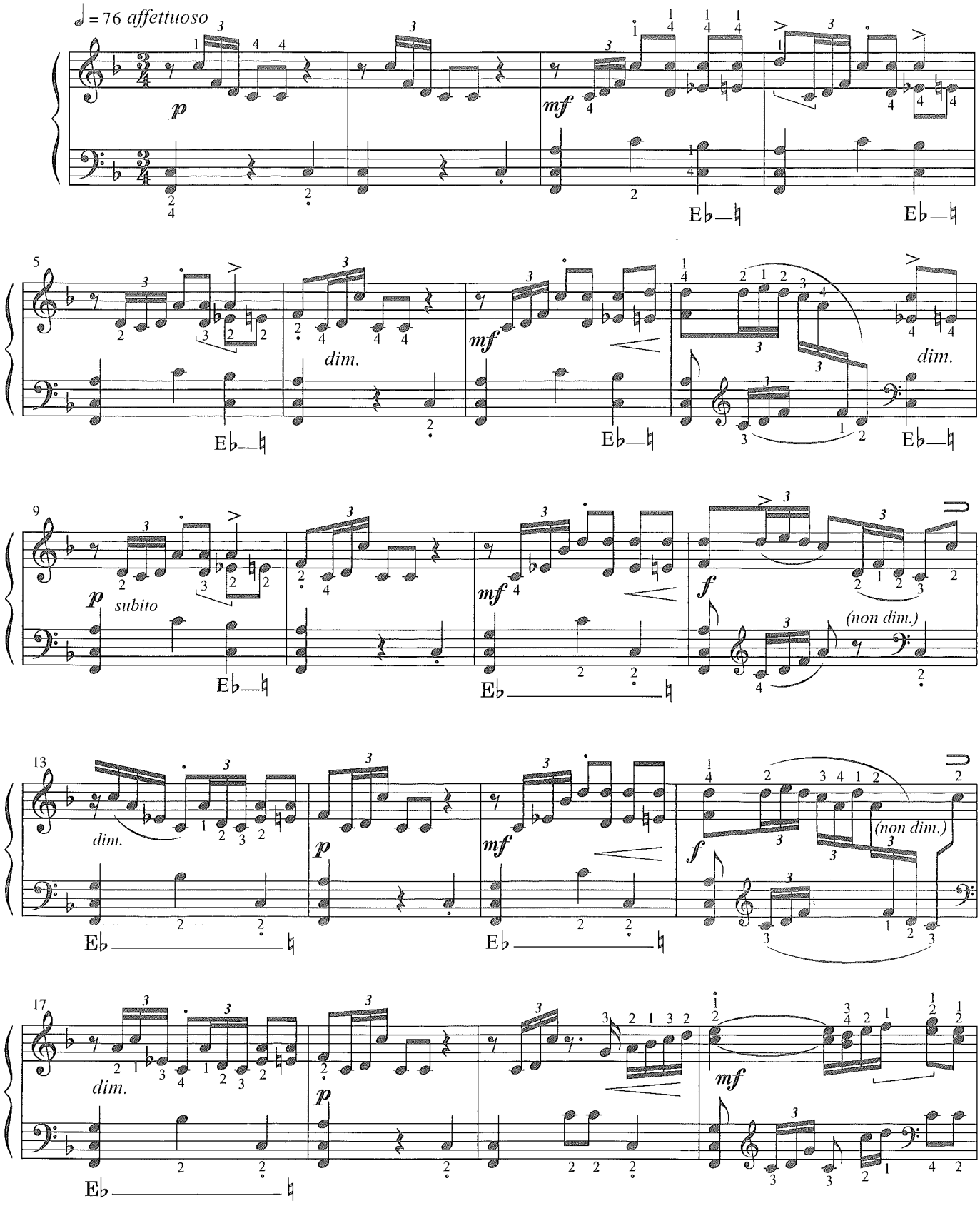

21
p
L.V.
B♮
26
cresc. molto
f
30
più f
34
ff
(in tempo)
L.V.

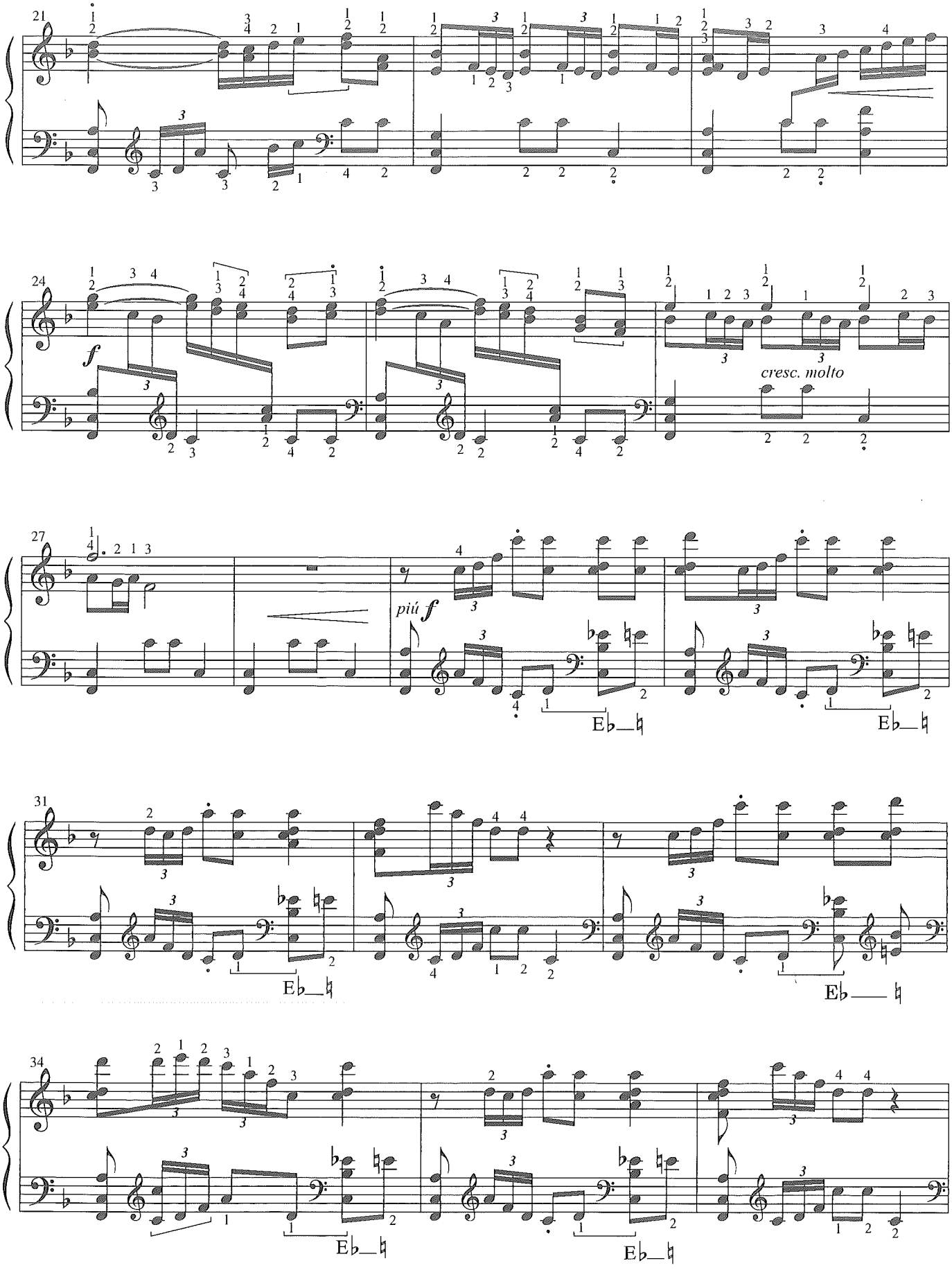

38
p
L.V.
B♭
f
p
44
f
f
f
49
p
f
f
55
dim.
mp sostenuto
8va
(non ritard)
May 23, 1943
New York City

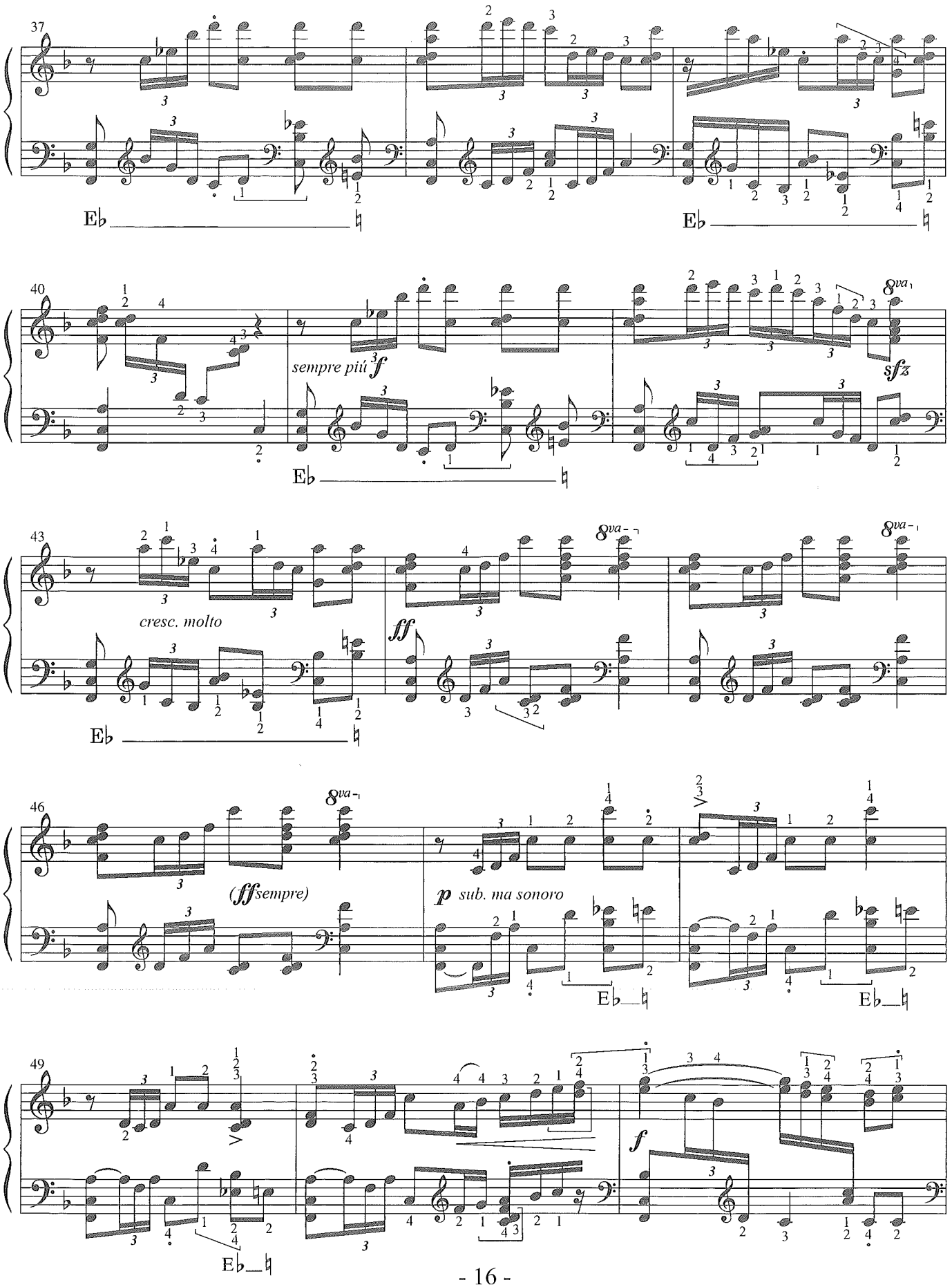
To Lucile Lawrence

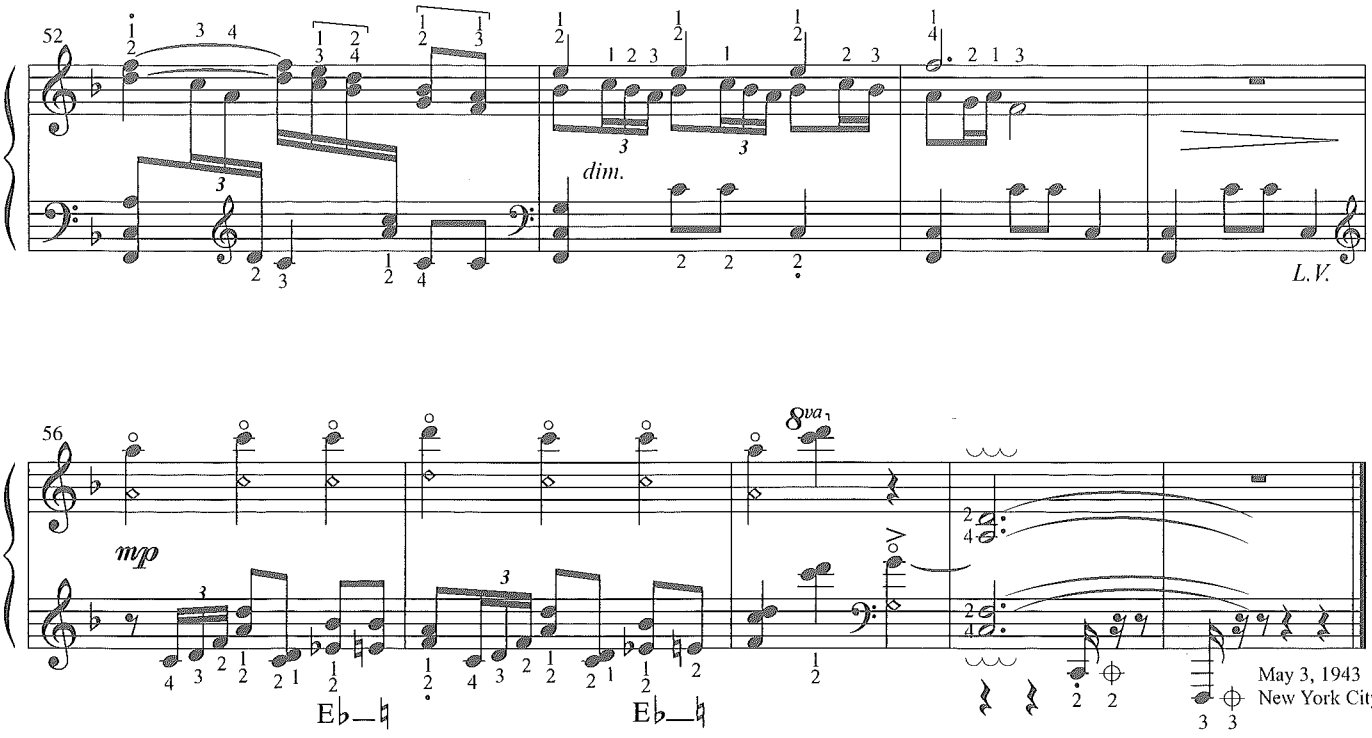
Bolero

Carlos Salzedo




21
24
f
cresc. molto
27
più f
31
34


37
E♭
E♭
40
sempre più
sf
8va
sfz
E♭
43
cresc. molto
ff
8va
8va
E♭
46
8va
(ff sempre)
p sub. ma sonoro
E♭
E♭
49
E♭
f



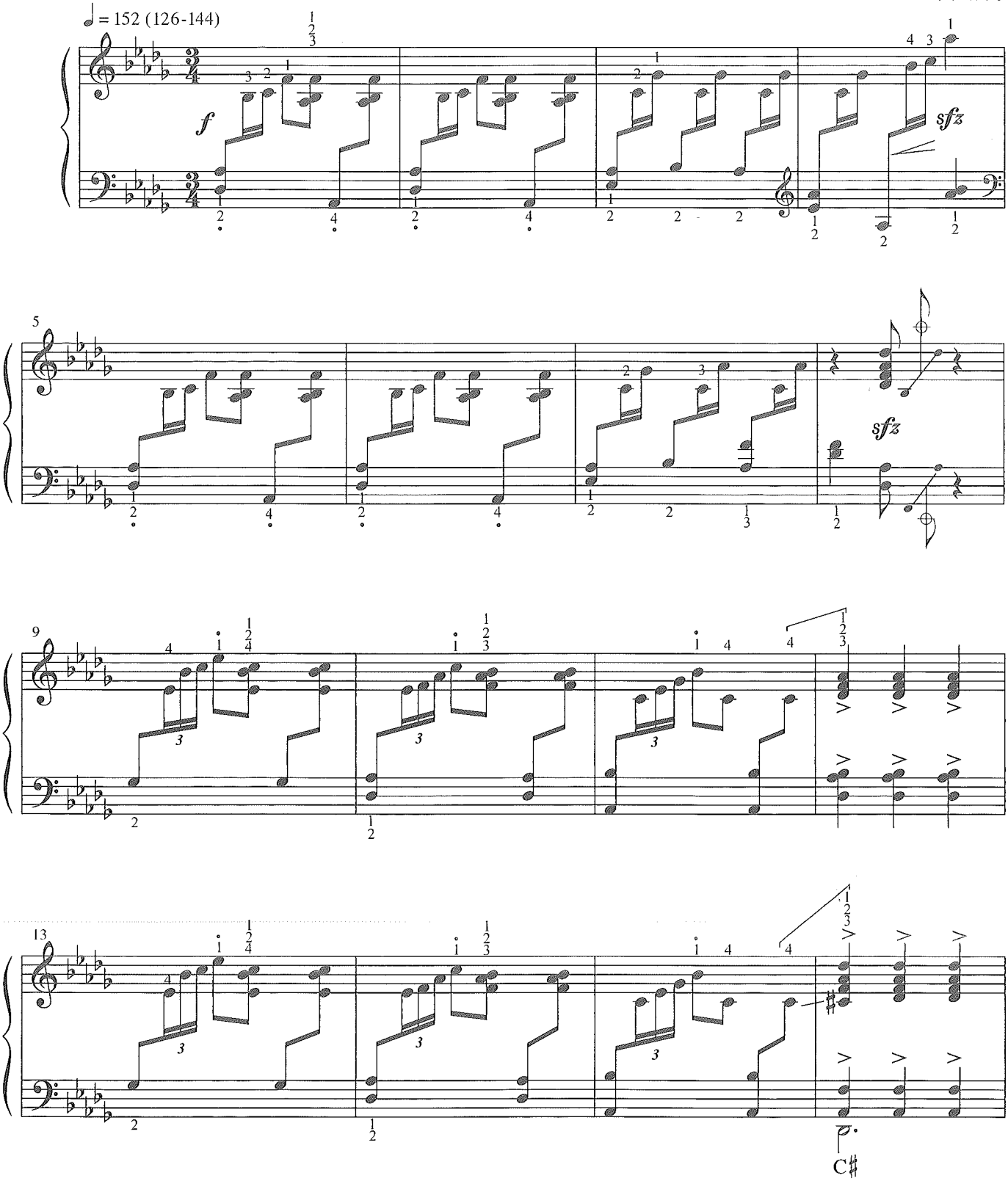
"You have to work like the devil to play like an angel" is the motto of the Harp Colony, and it must be true; the members practice from five to eight hours a day. There are those who remember the 4th of July parades down Camden's main street. The harp mover's open truck draped with white oil cloth with that motto painted on the sides was the platform for some of the harpists—angels, if you will—in flowing gossamer (cheese cloth) robes, one of them playing a harp, while Salzedo, clothed in long red underwear, horns and tail included, gleefully pranced among them all the while sawing on the open strings of a violin with the E string tuned flat.

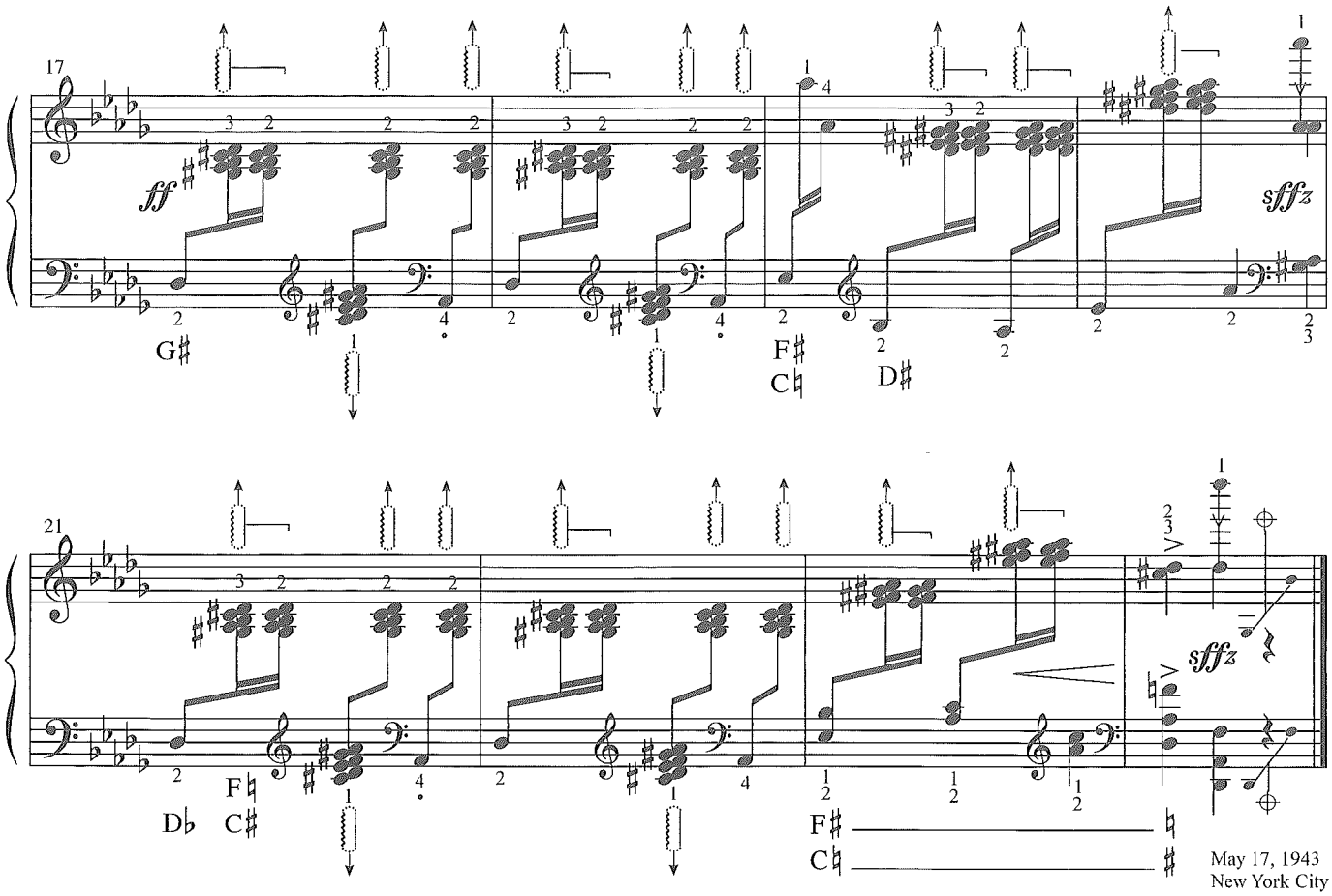
Owens, Dewey. *Carlos Salzedo: From Aeolian to Thunder.* Chicago: Lyon & Healy Harps, Inc., 1993.

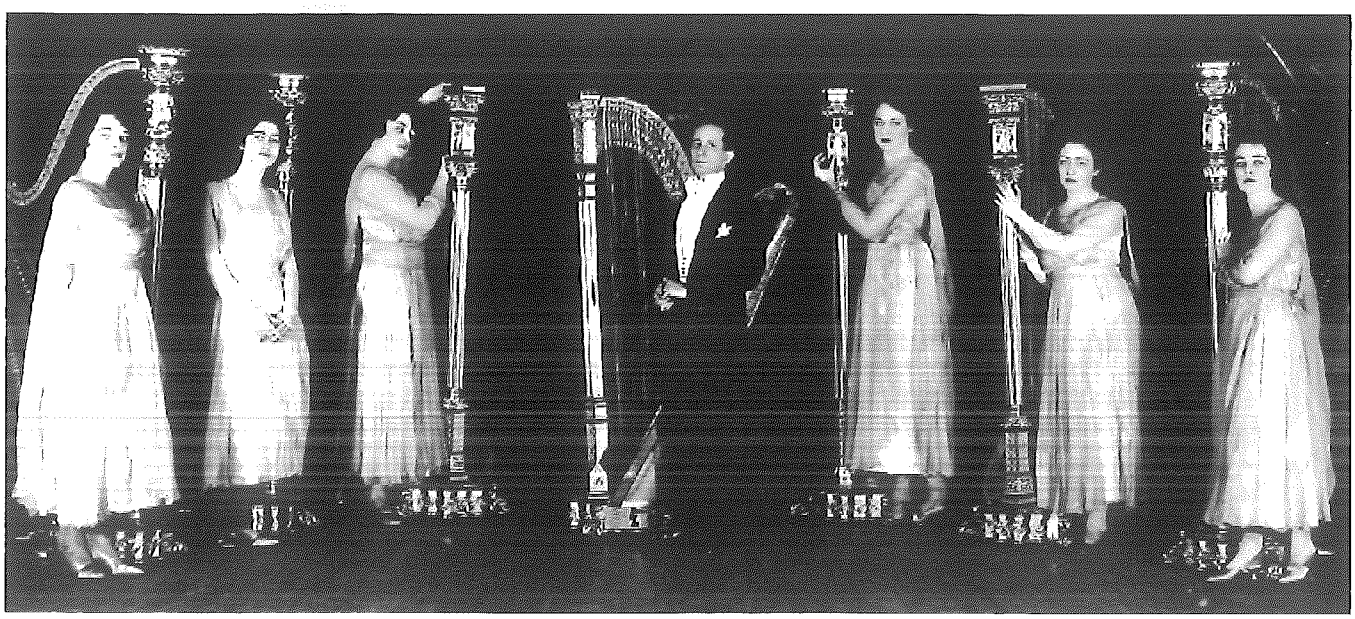
To Lucile Lawrence

Seguidilla

Carlos Salzedo





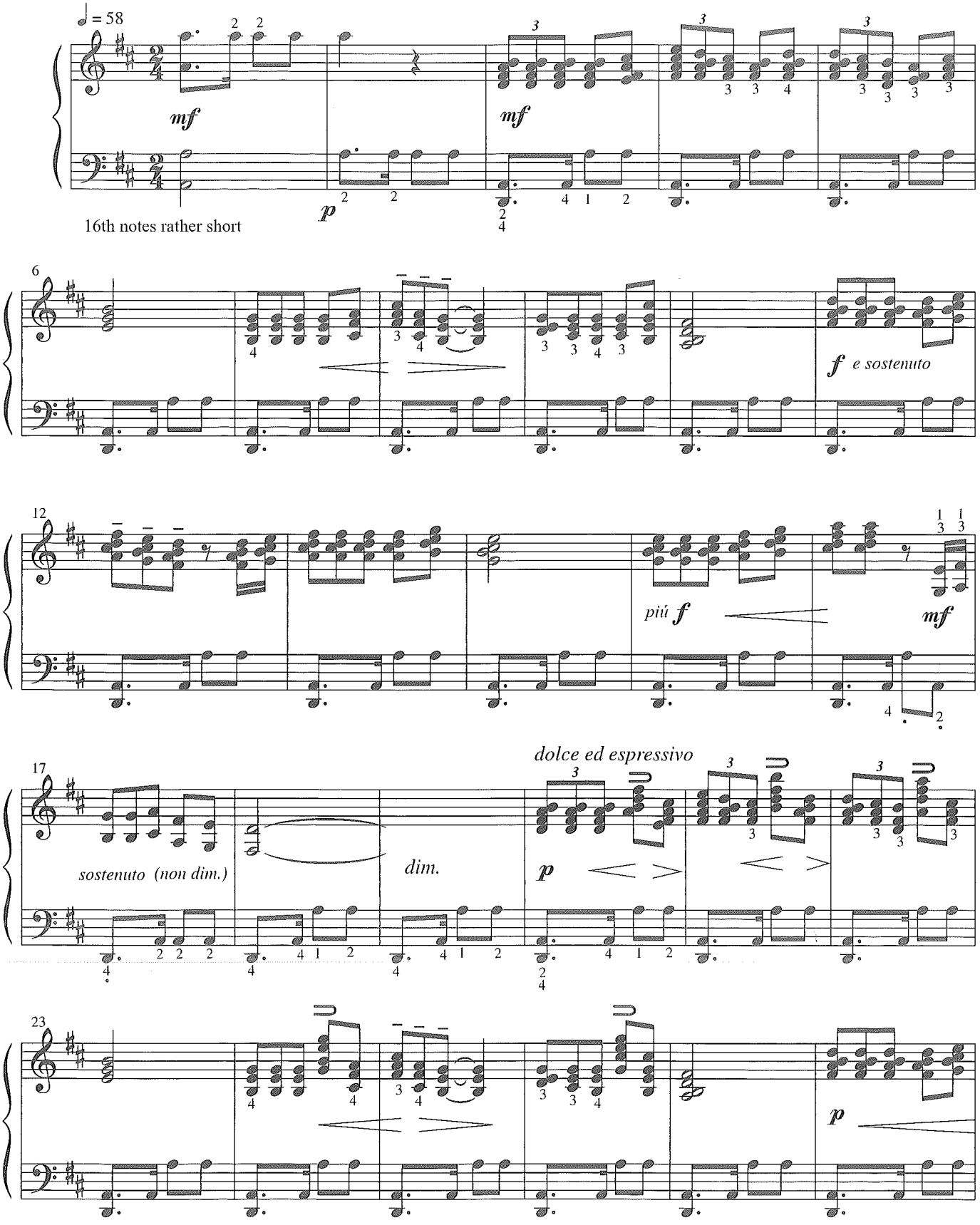


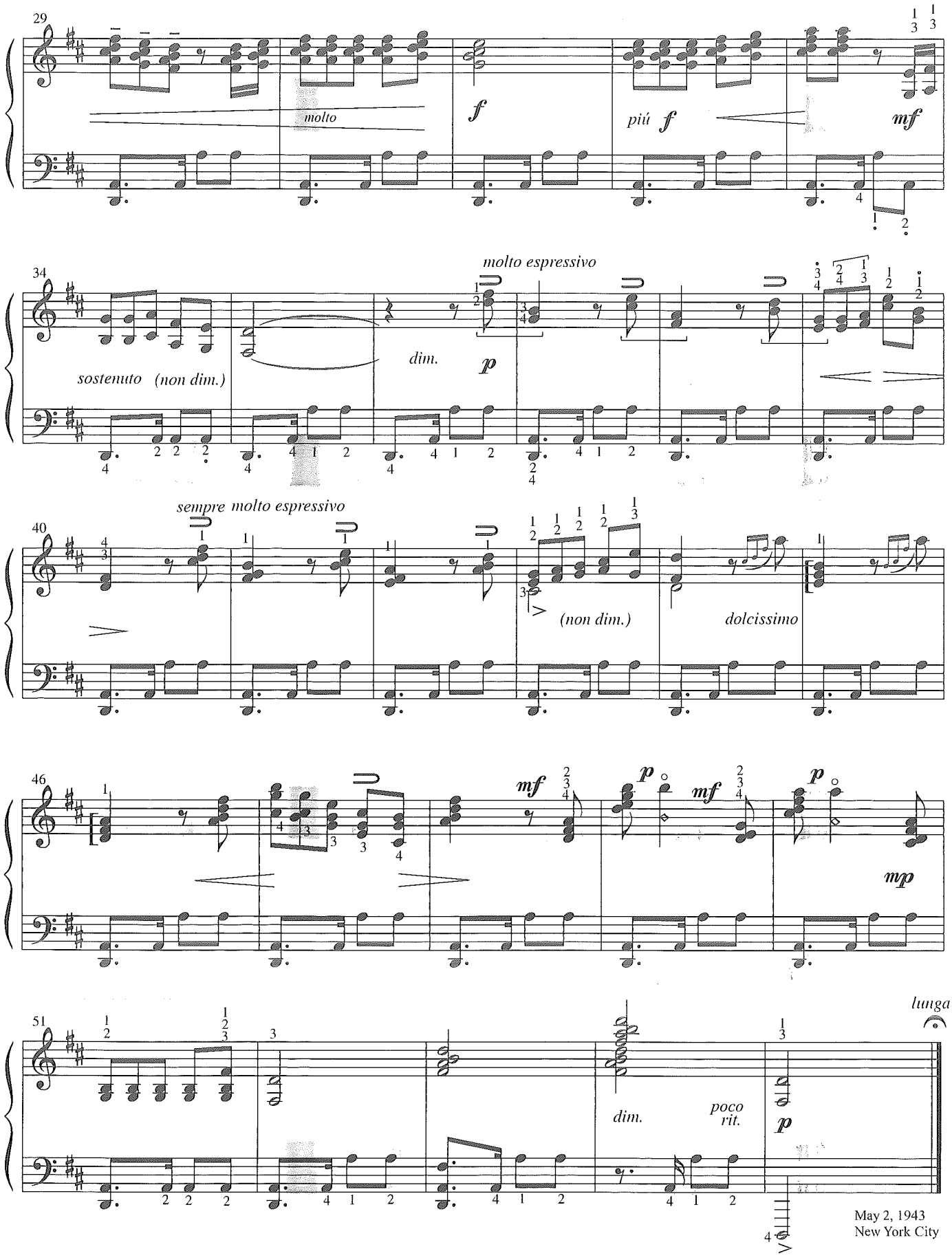
Salzedo Harp Ensemble 1920

To Lucile Lawrence

Tango

Carlos Salzedo

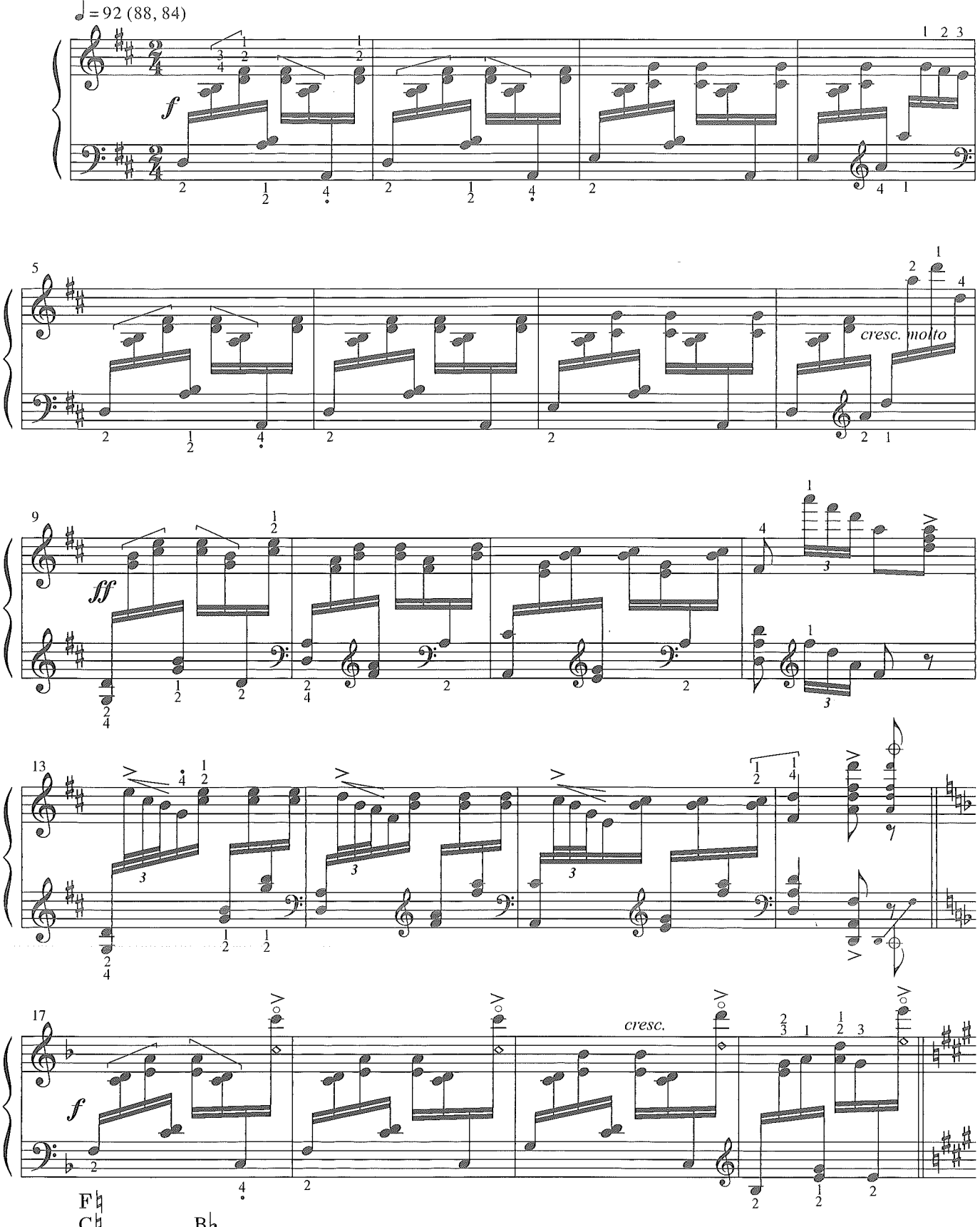


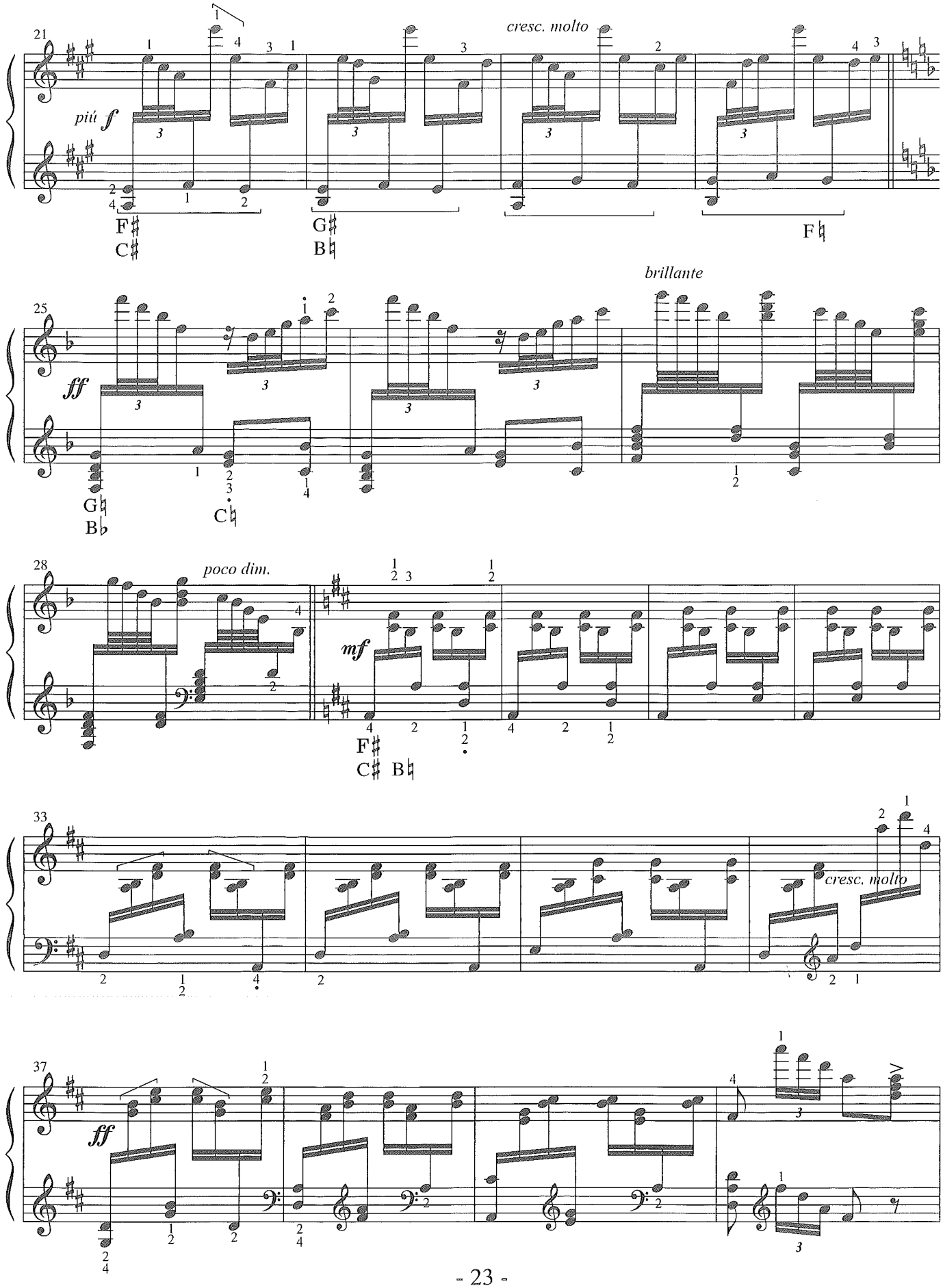

29
molto
f
più f
mf
34
molto espressivo
sostenuto (non dim.)
dim.
p
40
sempre molto espressivo
(non dim.)
dolcissimo
46
mf
p
mf
p
mp
51
dim.
poco rit.
p
lunga
May 2, 1943
New York City

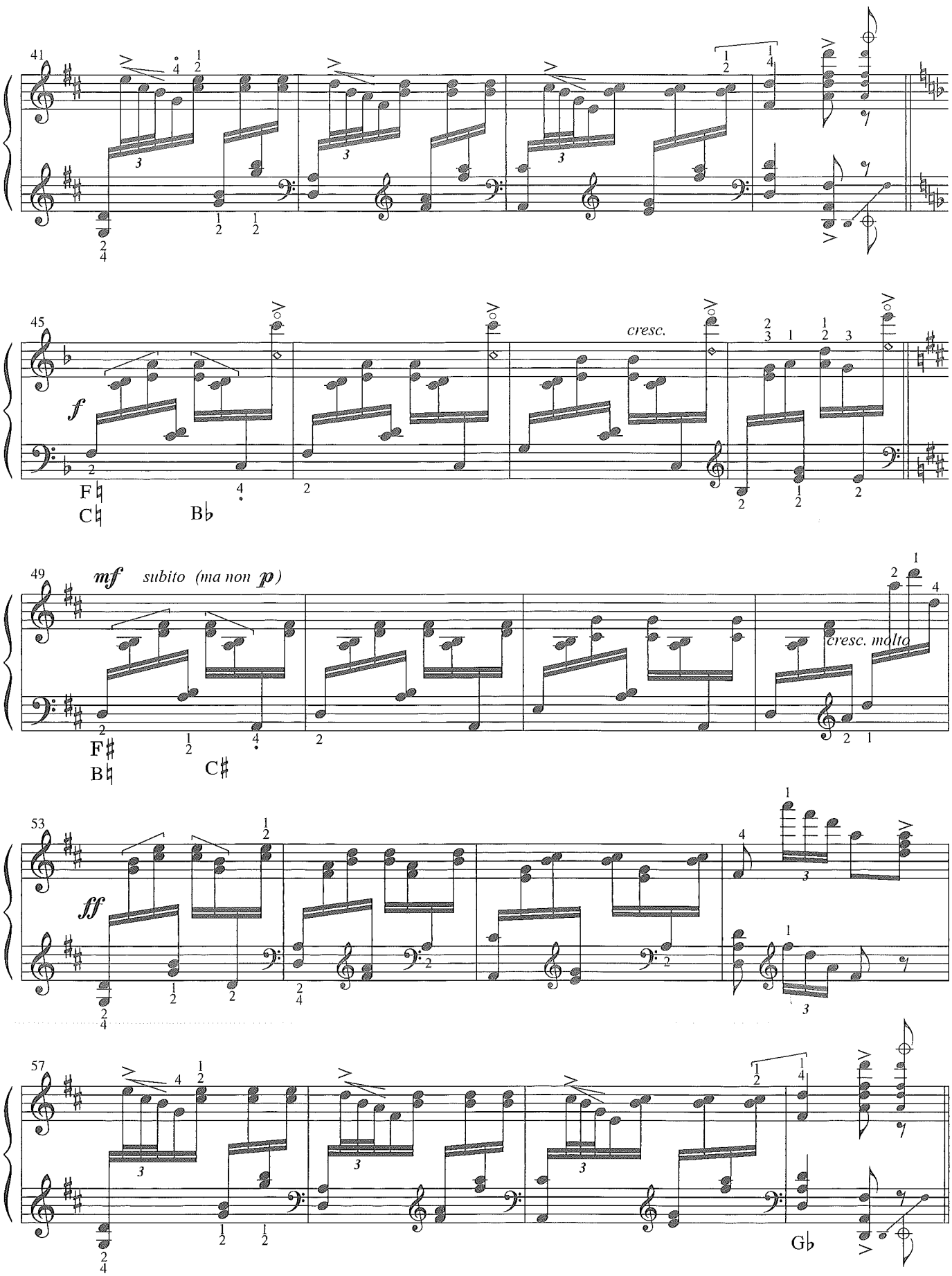
To Lucile Lawrence

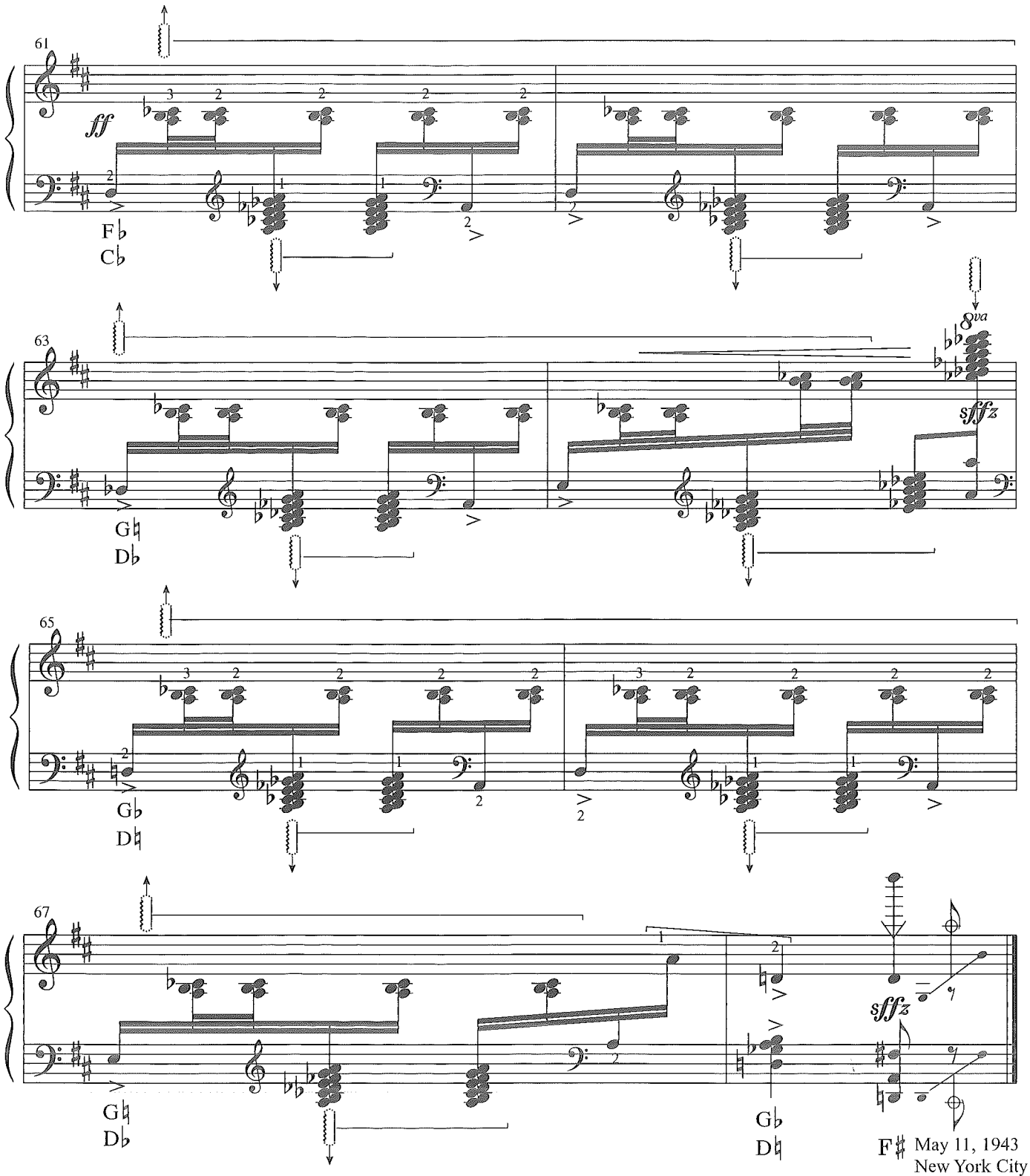
Rumba

Carlos Salzedo



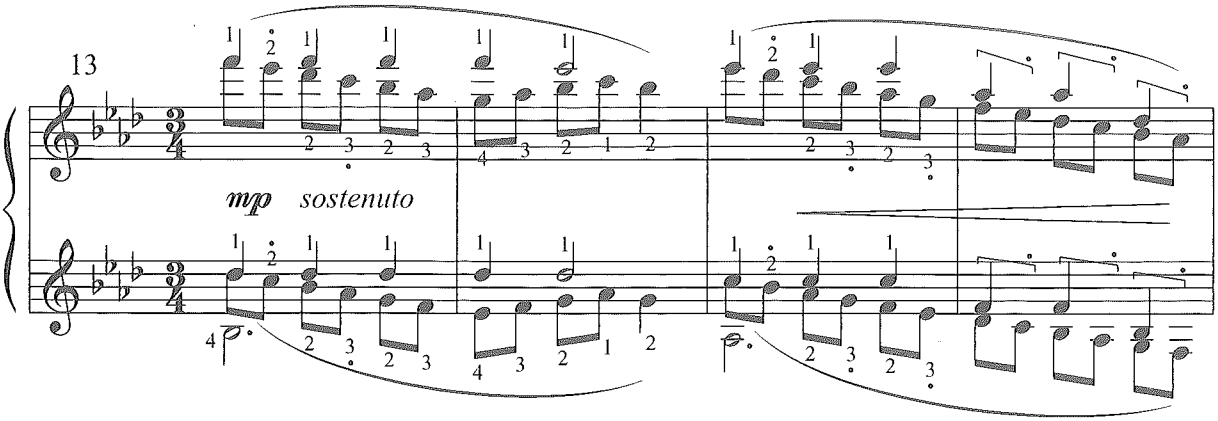

21
piú f
cresc. molto
25
ff
brillante
28
poco dim.
mf
33
cresc. molto
37
ff


41
45
f
cresc.
F
C
B
49
mf
subito (ma non p)
cresc. molto
F
B
C
53
ff
57
G

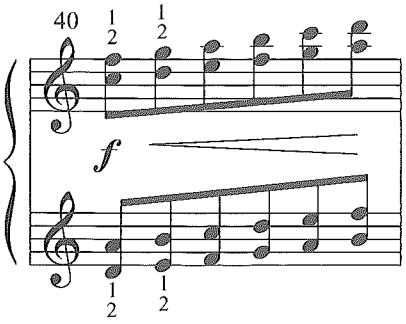

61
ff
F♭
C♭
63
8va
sfffz
G♮
D♭
65
G♭
D♮
67
sfffz
G♮
D♭
G♭
D♮
F♯
May 11, 1943
New York City

"Menuet" Footnotes

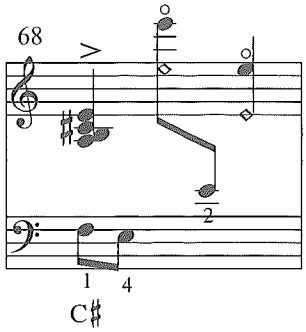
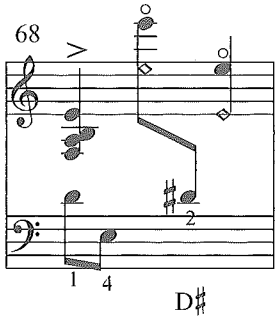
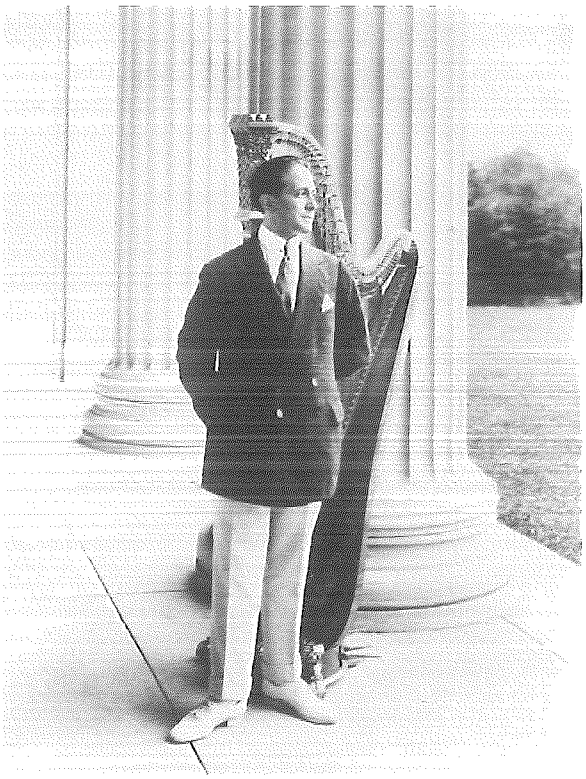
* Carlos Salzedo's original fingerings.



* Carlos Salzedo's original notation.



* Salzedo's notation.



*M. K. Waddington's notation