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TRANSCRIPTIONS AND EDITINGS FOR HARP  
BY CARLOS SALZEDO

THESIS

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By

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## PREFACE

Anyone concerned with the harp in this century knows of the genius of Carlos Salzedo. His pedagogical, compositional and professional activities have had a tremendous impact on the harp world. With this in mind, the present study considers his transcriptions for harp from other works and his editings of other composers' harp compositions. It is the purpose of this study to find in what ways his work in this area has been helpful to harpists.

Most recent and contemporary composers for the harp are French. According to Salzedo (who, although now a naturalized American citizen, was born and educated in France), "Most of the massive music has come from the Germanic races."<sup>1</sup> Their style is inclined to be heavy and thick. For this reason the harp, which is essentially an unmassive, limpid instrument, has not had much help from Germanic races. Although most of the harp literature of the nineteenth century came from Germany and Austria, little of it has aided the harp or helped its advance. But Salzedo has been instrumental in transcribing some of this music so that it will sound effective on the harp.

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<sup>1</sup>Carlos Salzedo, "Alfred Kastner and Van Veachtton Rogers," Eolus, VI (January, 1927), 11.

As recently as the early twentieth century the harp held a relatively unimportant place in the world. It was viewed with contempt as a solo instrument. Because composers lacked familiarity with the instrument they were not capable of utilizing and revealing its distinctive and individual charms. Consequently, there was a scarcity of worthy literature.<sup>2</sup> With the transcriptions of Salzedo the harpist can perform worthy literature which reveals this "distinctiveness and individuality."

In addition to music of the "old masters" which Salzedo has transcribed for the harp, and which is particularly effective on the harp if originally written for the harpsichord, Salzedo has worked with more modern compositions--as those of Debussy, Ravel, Granados and Prokofieff. Some of this music was written for the harp and has been worked with by Salzedo to make helpful changes to aid the performer in achieving a better effect. He has done this in his editings and transcriptions by simplification of unharpistic figures, by changing the register to achieve a better effect and by various other devices which will be dealt with in detail in this thesis.

Because the harp's mechanical development is of a recent date, most of its literature is modern. Consequently, for

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<sup>2</sup> Marion M. Bannerman, "Harp Offers Its Esotericism for Barter," Musician, XLI (March, 1936), 53.

contact with the classics the harpist must depend on transcriptions.<sup>3</sup> Claude Debussy seems to have been among the earliest to have a feeling and talent for the harp as well as a sense of tonal proportion in securing its effect. Salzedo says, "Thus, the harp evolution in its correct sense, dates only from Debussy."<sup>4</sup>

In addition to transcriptions of non-harp compositions Salzedo has done some editing of original harp compositions of other composers. Inasmuch as most of the composers who wrote for the harp had a limited knowledge of the harp, it would be expected that there could be some improvements made to increase their harpistic effectiveness, and to make them more playable on the instrument.

Before Salzedo's contributions in this area can be appreciated, it will be necessary to consider the mechanical development of the harp.

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<sup>3</sup>Carlos Salzedo, "Harps and Harpists in 1936," edited by R. H. Wollstein, Etude, LIV (October, 1936), 615.

<sup>4</sup>Ibid., p. 616.

TABLE OF CONTENTS

|  | Page |
|--|------|
| PREFACE . . . . .  | iii  |
| LIST OF ILLUSTRATIONS . . . . .  | viii |
| Chapter  |      |
| I. HISTORY OF THE MECHANICAL DEVELOPMENT<br>OF THE HARP . . . . .            | 1    |
| II. LIFE AND INFLUENCES OF CARLOS SALZEDO . . . . .                          | 14   |
| Biographical   |      |
| Organizational Activities  |      |
| Salzedo the Teacher  |      |
| III. HARP COMPOSITIONS EDITED BY SALZEDO . . . . .                           | 20   |
| Changes to and from the Sounding Board                                       |      |
| Changes in Notes   |      |
| Division between Hands, and Changes in                                       |      |
| Fingering  |      |
| Changes in Figures   |      |
| Changes in Fluxes  |      |
| Changes in Harmonics   |      |
| Changes in Dynamics  |      |
| Pitch Register Changes and Addition of                                       |      |
| Octaves  |      |
| Indications of Enharmonics   |      |
| Other Types of Change  |      |
| Conclusions  |      |
| IV. SALZEDO TRANSCRIPTIONS FROM INSTRUMENTAL<br>WORKS FOR THE HARP . . . . . | 49   |
| Changes to the Sounding Board  |      |
| Changes in Notes   |      |
| Changes in Figures   |      |
| Muffles  |      |
| Flux Changes   |      |
| Harmonics  |      |
| Enharmonics  |      |

| Chapter  | Page |
|--|------|
| Changes in Pitch Register                        |      |
| Shift in Hands and in Fingering                  |      |
| Elimination of Ties                              |      |
| Changes of Key                                   |      |
| Dynamics   |      |
| Consideration of Transcriptions for<br>Two Harps |      |
| V. CONCLUSIONS . . . . .                         | 77   |
| APPENDIX . . . . .                               | 79   |
| BIBLIOGRAPHY . . . . .                           | 81   |

## LIST OF ILLUSTRATIONS

| Figure   | Page |
|--|------|
| 1. Diagram of the Harp . . . . .   | 3    |
| 2. Pedal Diagram . . . . .   | 11   |
| 3. Debussy, <u>Sonate</u> , First Movement, m. 25 . . . . .                                  | 21   |
| 4. Grandjany, <u>Le bon petit roi d'Yvetot</u> ,<br>mm. 77-78 . . . . .                      | 22   |
| 5. Grandjany, <u>Le bon petit roi d'Yvetot</u> , m. 13 . . . . .                             | 23   |
| 6. Pierné, <u>Impromptu-Caprice</u> , mm. 157-158 . . . . .                                  | 24   |
| 7. Ravel, <u>Introduction et Allegro</u> , m. <u>22</u> . . . . .                            | 24   |
| 8. Mozart, <u>Concerto in C Major</u> , Third Movement,<br>m. 8 before <u>G</u> . . . . .    | 25   |
| 9. Handel, <u>Concerto in B Flat</u> , Third Movement,<br>mm. 23-24 . . . . .                | 25   |
| 10. Ravel, <u>Introduction et Allegro</u> , m. 8 after <u>5</u> . . . . .                    | 26   |
| 11. Grandjany, <u>Et ron ron ron, petit patapon</u> , m. 39 . . . . .                        | 27   |
| 12. Tournier, <u>Vers la Source dans le Bois</u> , m. 5 . . . . .                            | 27   |
| 13. Fauré, <u>Impromptu</u> , Next to Last Measure . . . . .                                 | 28   |
| 14. Pierné, <u>Impromptu-Caprice</u> , Introduction, l. 3 . . . . .                          | 28   |
| 15. Debussy, <u>Sonate</u> , First Movement . . . . .  | 29   |
| 16. Ravel, <u>Introduction et Allegro</u> , m. 11 . . . . .                                  | 29   |
| 17. Handel, <u>Concerto in B Flat</u> , Third Movement, m.<br>m. 18 . . . . .                | 30   |
| 18. Mozart, <u>Concerto in C Major</u> , Third Movement,<br>mm. 5-7 after <u>D</u> . . . . . | 30   |
| 19. Prokofieff, <u>Prelude in C</u> , m. 1 . . . . .   | 32   |

| Figure  | Page |
|---|------|
| 20. Mozart, <u>Concerto in C Major</u> , First Movement,<br>mm. 3-6, after <u>B</u> . . . . . | 32   |
| 21. Debussy, <u>Sonate</u> , Third Movement, mm. 90-91 . . . . .                              | 33   |
| 22. Grandjany, <u>Le bon petit roi d'Yvetot</u> ,<br>mm. 95-98 . . . . .                      | 33   |
| 23. Fauré, <u>Impromptu</u> , mm. 91-92 . . . . .   | 34   |
| 24. Fauré, <u>Impromptu</u> , m. 172 . . . . .  | 35   |
| 25. Grandjany, <u>Le bon petit roi d'Yvetot</u> ,<br>mm. 62-63 . . . . .                      | 35   |
| 26. Pierne, <u>Impromptu-Caprice</u> , mm. 28-29 . . . . .                                    | 36   |
| 27. Handel, <u>Concerto in B Flat</u> , First Movement,<br>m. 1 . . . . .                     | 36   |
| 28. Ravel, <u>Introduction et Allegro</u> , m. 11 . . . . .                                   | 37   |
| 29. Ravel, <u>Introduction et Allegro</u> , <u>17</u> . . . . .                               | 38   |
| 30. Debussy, <u>Sonate</u> , First Movement, <u>14</u> . . . . .                              | 39   |
| 31. Grandjany, <u>Et ron ron ron, petit patapon</u> ,<br>m. 61 . . . . .                      | 39   |
| 32. Grandjany, <u>Le bon petit roi d'Yvetot</u> , mm. 112                                     | 40   |
| 33. Debussy, <u>Sonate</u> , First Movement, 10 after <u>5</u>                                | 41   |
| 34. Debussy, <u>Sonate</u> , Third Movement, 3 after <u>23</u>                                | 41   |
| 35. Ravel, <u>Introduction et Allegro</u> , mm. 7-9 after<br><u>3</u> . . . . .               | 42   |
| 36. Pierne, <u>Impromptu-Caprice</u> , Introduction,<br>line 1 . . . . .                      | 43   |
| 37. Pierne, <u>Impromptu-Caprice</u> , mm. 4-5 . . . . .                                      | 43   |
| 38. Tournier, <u>Vers la Source dans le Bois</u> , mm. 3<br>and 2 from end . . . . .          | 44   |
| 39. Debussy, <u>Sonate</u> , Third Movement, m. 1 before<br><u>18</u> . . . . .               | 44   |



| Figure  | Page |
|---|------|
| 40. Faure', <u>Impromptu</u> , m. 17 . . . . .  | 45   |
| 41. Pierne', <u>Impromptu-Caprice</u> , m. 4 . . . . .                                      | 46   |
| 42. Ravel, <u>Introduction et Allegro</u> , mm. 11-12<br>after <u>20</u> . . . . .          | 47   |
| 43. Beethoven, <u>Sonata No. 14</u> , Op. 27, No. 2,<br>First Movement, mm. 29-30 . . . . . | 50   |
| 44. Granados, <u>Spanish Dance</u> , No. 5, m. 68, Harp I                                   | 51   |
| 45. Debussy, <u>En Bateau</u> , m. 86 . . . . .   | 51   |
| 46. Malotte, <u>Lord's Prayer</u> , m. 5 . . . . .  | 52   |
| 47. Debussy, <u>Clair de lune</u> , m. 3 . . . . .  | 52   |
| 48. Haydn, <u>Theme and Variations</u> , Var. 1, m. 8 . .                                   | 53   |
| 49. <u>Ibid.</u> , m. 9 . . . . .   | 54   |
| 50. Bach, <u>Bouree</u> , mm. 1-2 . . . . .   | 54   |
| 51. Haydn, <u>Theme and Variations</u> , Var. 4, m. 3 . .                                   | 55   |
| 52. Durand, <u>Chacone</u> , Op. 62, m. 34 . . . . .  | 56   |
| 53. Malotte, <u>Lord's Prayer</u> , m. 5 . . . . .  | 56   |
| 54. Debussy, <u>Clair de lune</u> , m. 43 . . . . .   | 57   |
| 55. Debussy, <u>En Bateau</u> , m. 101 . . . . .  | 58   |
| 56. Beethoven, <u>Sonata No. 14</u> , Op. 27, No. 2,<br>First Movement, m. 60 . . . . .     | 59   |
| 57. Pescetti, <u>Sonata in C Minor</u> , First Movement,<br>mm. 46-47 . . . . .             | 59   |
| 58. Debussy, <u>Clair de lune</u> , m. 41 . . . . .   | 60   |
| 59. <u>Ibid.</u> , m. 72 . . . . .  | 60   |
| 60. Debussy, <u>La fille aux cheveux de lin</u> , m. 10 .                                   | 61   |
| 61. <u>Ibid.</u> , mm. 35-36 . . . . .  | 62   |

| Figure  | Page |
|---|------|
| 62. Granados, <u>Spanish Dance No. 5</u> , mm. 47-49 . . .                                  | 62   |
| 63. Beethoven, <u>Sonata No. 14</u> , Op. 27, No. 2,<br>First Movement, mm. 48-49 . . . . . | 63   |
| 64. Haydn, <u>Theme and Variations</u> , Var. 1, m. 15 . .                                  | 64   |
| 65. <u>Ibid.</u> , Var. 3, m. 17 . . . . .  | 64   |
| 66. Corelli, <u>Giga</u> , m. 13 . . . . .  | 65   |
| 67. Pescetti, <u>Sonata in C Minor</u> , Third Movement,<br>m. 26 . . . . .                 | 65   |
| 68. Saint-Saëns, <u>Le Cygne</u> , m. 10 . . . . .  | 66   |
| 69. Debussy, <u>La fille aux cheveux de lin</u> , m. 23. .                                  | 67   |
| 70. Debussy, <u>En Bateau</u> , m. 8 . . . . .  | 68   |
| 71. Granados, <u>Spanish Dance No. 5</u> , mm. 63-64 . . .                                  | 68   |
| 72. Pescetti, <u>Sonata in C Minor</u> , First Movement,<br>m. 40 . . . . .                 | 69   |
| 73. Durand, <u>Chacone</u> , Op. 62, m. 18 . . . . .  | 70   |
| 74. Beethoven, <u>Sonata No. 14</u> , Op. 27, No. 2,<br>First Movement, m. 6 . . . . .      | 71   |
| 75. Debussy, <u>La fille aux cheveux de lin</u> , m. 13 .                                   | 71   |
| 76. Corelli, <u>Giga</u> , m. 52 . . . . .  | 72   |
| 77. Bach, <u>Gavotte</u> , mm. 2-3 . . . . .  | 73   |
| 78. Transcriptions from Sharp Keys into Flat Keys.  | 74   |

CHAPTER I  
HISTORY OF THE MECHANICAL DEVELOPMENT  
OF THE HARP

Before dealing with any music itself it would be wise to consider the harp as a mechanism, taking into account its peculiarities and possibilities as a musical instrument.

The mechanical evolution of the harp was exceptionally slow--probably because the harp is one of the oldest instruments and was therefore accepted in the state in which it was found, while newer instruments were experimented with and developed.<sup>1</sup>

In 1720 a man named Hochbrucker, of Bavaria, introduced a harp termed the "single-action" pedal harp.<sup>2</sup> Each of the pedals, at the base of the harp, was connected to crooks set along the neck of the harp by means of pedal rods running through the column of the instrument. The pedals controlled, in each octave, the pitch of the strings for which they were named. This "single-action" harp began with only five pedals C, D, F, G and A; but soon the E and B pedals were added.<sup>3</sup>

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<sup>1</sup>Carlos Salzedo, "Harps and Harpists in 1936," edited by R. H. Wollstein, Etude, LIV (October, 1936), 615.

<sup>2</sup>Roslyn Rensch, The Harp (New York, 1950), p. 95.

<sup>3</sup>Ibid., p. 36.

By 1740 the "single-action" harp was introduced to France from Germany. By 1752 two Frenchmen--the Cousineaus, father and son--improved upon Hochbrucker's pedal invention. They improved the mechanism so that the strings were less apt to get out of tune easily. In 1780 they doubled the number of pedals making fourteen in all. This made it possible to play in fifteen keys and the harp was tuned in the key of C flat.<sup>4</sup> But what a labyrinth of pedals to be managed!

A harp called the "chromatic" harp had its vogue in France about 1845. It was constructed on the principle of the piano, and was practically without mechanism. It retained the general outline of the traditional harp, but employed two sets of strings, rather than one. The two sets of strings crossed midway between the neck and the sounding board. One set was black and the other set was white, just as the piano has black and white keys.

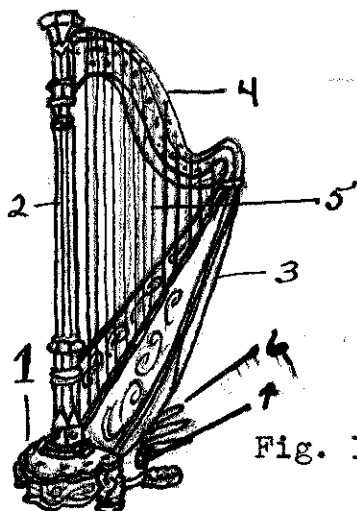
In Figure 1 a diagram of the harp can be seen showing its most important parts. The base of the harp serves as the pedal box and houses the seven pedals which connect with rods running up through the fore-column and down through the neck of the harp to each of the individual strings.

The purpose of the seven pedals is to alter the pitch of the strings. Each of the seven pedals controls one string in each octave. There is a C, a D, an E, an F, a G, an A

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<sup>4</sup>Ibid., p. 36.

and a B pedal which in turn control the pitch of all C's, D's, etc., on the harp. On the "single-action" harp it was



1. base of the harp (back part being the pedal box)
2. fore-column, containing the seven pedal rods
3. body of the harp
4. neck
5. strings
6. pedals
7. pedal notches

Fig. 1--Diagram of the harp

possible by depressing the pedal a notch to shorten the strings involved, and thereby raise them a semitone. For instance, if the C string were tuned as a C natural, it (all C strings) would become a C sharp when the pedal was depressed the one notch. On the "single-action" harp there were only the two positions for the pedal, the original and the one notch below the original. Thus each string was capable of sounding two different pitches. The harp could be tuned to any key desired, rather than all flats as is done today.

The present-day harp is an instrument far superior mechanically to its predecessors. This fact is due mainly to the imagination and labors of a French pianoforte maker, Sebastian Erard, who began work on the harp as a project in 1786. By 1810 he had perfected his idea. His work with the harp was concerned with the pedal mechanism and the increase of further possibilities in the area of modulation. In

June, 1809, this far-sighted man, Erard, secured a patent on his "double-action" development for the harp.<sup>5</sup>

The instrument Erard began his experimenting from was the "single-action" harp described above. The "double-action" harp, as its name implies, increases the "action" by adding a second notch in the pedal box for each pedal. Thus making three positions per pedal, resulting in three possible pitches per string--the pitch of its original tuning, a semi-tone higher, and a whole tone higher than the original pitch. In other words, each string has the possibility of sounding a flat, a natural, and a sharp on the "double-action" harp. So this invention of Erard's made it possible to play in any major or minor key without retuning the entire harp for the various keys, as was necessary with the "single-action" harp.

In the process of Erard's work with the "double-action" mechanism he supplanted previous mechanisms of the pedal harps with a superior "forked" mechanism, which is still utilized today in the modern harp.<sup>6</sup>

On the modern harp the E, F, G and A pedals are on the right side (from left to right) of the pedal box and are worked by the right foot. The D, C and B pedals are on the left side (from left to right) of the pedal box and worked by the left foot. The top of the three notches is the flat

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<sup>5</sup>Ibid., p. 95.

<sup>6</sup>Ibid., p. 37.

position of the pitch; the middle notch, the natural; and the bottom notch, the sharp position.

Two of the most famous compositions of the harp repertoire were composed as a result of the leading manufacturers of the two types of harp; the Erard "double-action" harp, and the Pleyel, Wolff and Co., "chromatic" harp. The former company commissioned Maurice Ravel to write Introduction et Allegro and the latter company commissioned Claude Debussy to write Danses--Sacre et Profane. These two compositions were written about 1904.<sup>7</sup>

The strings on the modern harp are of three colors for the purpose of distinguishing the notes. There are two types of coloring which are referred to by harpists and harp dealers as "white" and "colored." The distinguishing features of the "white" strings are as follows: C's are red, F's blue, and all other strings are white. In the "colored" variety the C's are green, F's are blue, and the remaining strings are red.

Previous to many of the mechanistic improvements of the instrument, the range of the harp's intensity was quite small and thus it was lacking in gradations of power great enough to express vast fluctuations. Nor could it attain variety and pointedness of accent. But now "the harp is capable of

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<sup>7</sup>Reginald Nettel, While the Orchestra Assembles (London, 1949), p. 89.

tonal color, sensitive effect, and musical expression to no less a degree than is the piano or the violin."<sup>8</sup>

Although the harp is made mostly of wood, its complicated mechanism and peculiarity of construction make it sound in a manner quite remote from that of its fundamental substance-matter. The fundamental tone of the harp is not understood quite often and it is illogically blamed for not possessing qualities that belong to other instruments. The harp does not have the staccato or legato of the piano or violin, but these instruments are not criticized for their characteristic effects. Each note on the harp represents a column of sound. There is an overlapping of these sounds, whereas this is not so on the piano. So the harp has an advantage over the piano in achieving legato. The sound of other instruments may be preferred to the harp, but no instrumental sound can be qualified as being "better" than the other. Each instrument answers to a different need. In certain cases, for instance, the sound of the harp is more adequate to render effects actually written for the piano. For this reason Salzedo has been able to successfully transcribe much music for the harp which was not originally written for the harp. Some of Debussy's piano compositions, for instance, are particularly adaptable to the harp.<sup>9</sup>

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<sup>8</sup>Salzedo, "Harps and Harpists in 1936," p. 615.

<sup>9</sup>Bannerman, op. cit., p. 55.



In spite of claims that the harp is a "limited instrument" it has various sonorous effects which Salzedo has experimented with and developed through experimentation from the resources of the modern harp. These were not "inventions" on his part, but merely discoveries of latencies in the instrument. These various effects, unattainable on any other instruments, are described in Salzedo's book, Modern Study of the Harp.<sup>10</sup>

The versatility of the harp's tone (due in great part to the work of Salzedo) may be a revelation to some. It can produce a staccato (characteristically its own), a legato, and gradations in-between. The harp is "capable of a vibrant, opulent tone in certain registers, and no other instrument will yield a tone of such inimitable delicacy and atmospheric beauty."<sup>11</sup> Yet it can be very percussive and rhythmic also.

The pedals, as has been pointed out, control the pitch of the strings and have nothing whatsoever to do with tone color and phrasing, as many people erroneously believe. The volume and quality of the tone are controlled only by the finger tips of the harpist. Thus the harpist is one with his instrument, and is responsible through his fingers for every effect. As a result, much more depends on the harpist as a

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<sup>10</sup>Salzedo, Modern Study of the Harp (New York, 1921), pp. 7-27.

<sup>11</sup>Ibid., p. 56.

musician than does on some of the more mechanically performed instruments.

After Erard's invention of the "double-action" pedal mechanism which made possible playing in all keys, the field of tone and resonance still remained to be developed. In 1909 an American manufacturer, the Rudolph Wurlitzer Company, began the manufacturing of American harps with many improved features.<sup>12</sup> Among the new features of the Wurlitzer harp was the use of maple ribs or braces (in the sounding-body) rather than the non-vibrating metal ribs previously employed. The American-built harp had an increased volume and greater durability, due to its more solid construction.<sup>13</sup>

Lyon & Healy, Inc. is perhaps the greatest name in the harp manufacturing world today. They produced their first American-made harp in 1889.<sup>14</sup> This new American harp included thirteen improvements--among them, more precise pedal action, and more "hand room" in the upper octaves.<sup>15</sup> Lyon & Healy is the chief American manufacturer of harps today. The Wurlitzer Co., although a pioneer in the harp manufacturing world, no longer makes harps.

A brief study of some harpistic effects will also be useful before dealing directly with any music. Salzedo has

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<sup>12</sup>Rensch, op. cit., p. 66.

<sup>13</sup>Ibid.

<sup>14</sup>Ibid., p. 65.

<sup>15</sup>Ibid.

invented signs to indicate various effects. It is his signs that will be used throughout this paper.

Harmonic.--One of the common effects on the harp is the harmonic. By placing the part of the index finger between the first and second joints against the middle of the string and playing that same string with the thumb (index finger and thumb in this case are of the right hand) the sound produced will be an octave higher than the string played.<sup>16</sup> With the left hand the fleshy portion of the outer part of the hand is placed against the middle of the string while playing with the thumb to produce a harmonic.<sup>17</sup> Although only a single harmonic can be played by the right hand, double and triple harmonics can be produced by the left hand.<sup>18</sup> Gaston Borch<sup>19</sup> says that double harmonics in the right hand are possible, but this is a false conception.

The old method of writing harmonics for the harp was by placing the sign "o" above the note struck, thereby making the sound an octave higher than written. This plan, not conforming to the writing of harmonics for other stringed instruments, was changed by Salzedo who began a movement to write in the score the sounded pitch with the harmonic sign

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<sup>16</sup>Salzedo, Method for the Harp, p. 26.

<sup>17</sup>Ibid., p. 27.

<sup>18</sup>Ibid., p. 28.

<sup>19</sup>Gaston Borch, Practical Manual of Instrumentation (New York, 1918), p. 28.

over it. Thus, the string to be played is an octave lower than written. Several authors--Widor,<sup>20</sup> Gardner,<sup>21</sup> Prout<sup>22</sup> in speaking of harmonics mention the earlier method of indicating them.

Enharmonic.--An effect not easily produced on the harp is the repetition of a note. But because of the pedal mechanism enharmonic unisons are possible on all pitches except D natural, G natural and A natural. Thus, for instance, a G sharp could substitute for an A flat. Trills or repeated notes are made more playable by the employment of enharmonic unisons.

Flux.--Through the use of enharmonic unisons, or equivalents, the harp produces perhaps its most characteristic and well-known effect, the flux. Of the two types of flux used--harmonic and melodic--the more common one is the harmonic flux. The harmonic flux is achieved by setting the pedals in such a manner that all strings sound pitches of the harmony desired. Such fluxes are constructed on dominant seventh and ninth chords, major tonic triads with added seconds and sixths, diminished seventh chords, and whole

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<sup>20</sup> Charles Widor, The Modern Orchestra (London, 1906), p. 133.

<sup>21</sup> Maurice Gardner, The Orchestrator's Handbook (Great Neck, New York, 1948), p. 26.

<sup>22</sup> Ebenezer Prout, The Orchestra (London, 1899), I, 81.

tone scales.<sup>23</sup> If for instance, a B doubly-diminished seventh chord is desired the pedals would be set thus: B natural, D natural, F natural, A flat (all tones of the chord): plus, C flat, doubling B natural; E sharp doubling F natural; and G sharp doubling A flat (all of these are enharmonic equivalents of tones within the chord). Now all strings sound pitches of the chord and the harpist can sound a diminished seventh flux by merely sliding the second finger from string to string (ascending) or the thumb from string to string (descending), rather than having to rapidly finger the particular notes of the chord.

The second type of flux is a "melodic" flux. This type is employed when the notes of the flux are used melodically rather than harmonically, as previously described. These belong to the domain of composition and are unlimited in number.<sup>24</sup>

Pedal diagrams.--"Pedal diagrams" are the practical and simplified harpistic "key signatures." Figure 2 shows a written arrangement of pedals and the same arrangement in a diagram.

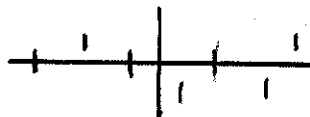
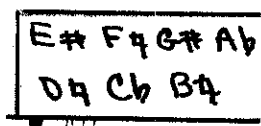



Fig. 2--Pedal diagram

<sup>23</sup>Salzedo, The Art of Modulating (New York, 1950), p. 57.

<sup>24</sup>Ibid.

This figure shows the pedals at a quick glance for the flux described above. Gardner,<sup>25</sup> as well as Salzedo,<sup>26</sup> explains the use of pedal diagrams. In the diagram the pedal pattern of the pedals is shown. The line running horizontally represents the natural position. A mark on that line indicates the pedal is to be in the natural position. A mark above the line indicates a flat, and below the line indicates a sharp. The center line running vertically is the dividing line between the right and left side of the pedal box. Thus, all pedals, reading from far left to far right in any pedal diagram are D, C, B, E, F, G and A. In a pedal diagram there will always be four marks to the right of the center vertical line and three to the left of it. In the written arrangement the right side pedals are written on the top line from left to right and the left side pedals are on the lower line from left to right.

Guitaric sounds.--"This is produced by playing very close to the sounding-board."<sup>27</sup> The sign Salzedo uses to indicate this manner of playing is: . If it occurs above the upper clef it indicates only the right hand is to observe the marking. Between the two clefs indicates both


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<sup>25</sup>Gardner, op. cit., p. 20.


<sup>26</sup>Salzedo, Method for the Harp, p. 25.

<sup>27</sup>Salzedo, Modern Study of the Harp, p. 17.

both hands are to observe it. Only the left hand is intended to observe it when this sign is written below the lower clef.

Plectric sounds.--This effect is "produced by playing with the nails very close to the sounding-board."<sup>28</sup> The symbol Salzedo uses to indicate the effect is .

Muffling.--This is indicated in several ways. If isolated sounds are desired--that is, only one sound vibrating at a time--then the previously emitted sound is stopped "by putting a finger upon it at the precise moment when producing the next sound."<sup>29</sup> The sign for this is .

A general muffle of the vibrations of the strings "is obtained by putting firmly the flat of the hand upon the strings."<sup>30</sup> It is indicated thus . Sometimes it refers to only individual sounds "when these sounds would conflict with other harmonies."<sup>31</sup>

<sup>28</sup> Ibid.

<sup>29</sup> Ibid., p. 19.

<sup>30</sup> Ibid.

<sup>31</sup> Ibid., p. 20.

## CHAPTER II

### LIFE AND INFLUENCES OF CARLOS SALZEDO

#### Biographical

The harpist-composer, Carlos Salzedo, is of Basque origin. He was born April 6, 1885, in Archachon, France-- a small town on the Bay of Biscay. Salzedo began his study of piano at the Bordeaux Conservatory in 1892, and remained there until 1894. At the age of nine he went to the Paris Conservatoire where he began harp training with Alphonse Hasselmans while continuing his piano study. When sixteen years old he received a first prize in harp and one in piano from the Conservatoire.<sup>1</sup> Following this he made concert tours of Europe where he was known both as a pianist and a harpist, although he is known only for his harp work in this country.

When Salzedo was twenty-four years old he was brought to this country at the request of Arturo Toscanini who was then conductor of the Metropolitan Opera in New York. Salzedo remained as harpist with the Metropolitan Opera Company from 1909 to 1913.<sup>2</sup> After his resignation from this post he

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<sup>1</sup> Arthur Eaglefield, editor, A Dictionary of Modern Music and Musicians (London, 1924), p. 432.

<sup>2</sup> David Ewen, American Composers Today (New York, 1949), p. 209.



became quite interested in composition. As a result, he decided to give up piano work and concentrate on composition and harp.

Although the benefits of that decision have been felt particularly by the cult of harpists, the whole world was affected, for he has written music for other instruments as well as the harp. In the field of contemporary composers, "among our prominent experimenters have been immigrants from France. Carlos Salzedo, the Henry Cowell of the harp . . . has a world-wide reputation as a virtuoso of the harp . . . and of many new and strange effects to be obtained from the instrument."<sup>3</sup>

During the First World War Salzedo returned to his native land to serve in the French Army from which he was honorably discharged in 1917.<sup>4</sup> Since then he has been a resident of the United States. On November 8, 1923, Carlos Salzedo received his citizenship papers.<sup>5</sup>

#### Organizational Activities

Salzedo has held many posts in various music organizations, both harp groups and composers' groups. In January, 1920, he, with William Place, Jr., founded the National

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<sup>3</sup>John Tasker Howard, Our Contemporary Composers; American Music in the Twentieth Century, 3rd ed. (New York, 1943), p. 253.

<sup>4</sup>Ewen, op. cit., p. 209.

<sup>5</sup>Letter from Carlos Salzedo, October 12, 1955.

Association of Harpists. Salzedo was the first president of the group.<sup>6</sup> As head of this Association he organized annual harp festivals in various musical centers of the country. At these harp festivals large harp ensembles were heard for the first time in America. Still convening today are these large ensembles.

In addition to his duties with the Association he was editor of Eolus, which was possibly the first American magazine devoted to contemporary music. He was its editor throughout its short life. The first three volumes published in 1922, 1923 and 1924 appeared under the name, Eolian Review. The name was subsequently changed to Eolus, which remained in print until 1932 with its eleventh volume. This magazine dealt with contemporary music of all forms, harpists, harps and harp music.

In May, 1921, Salzedo assisted Edgar Varese "in launching the International Composers' Guild; the first society in this country founded for the purpose of introducing new works to American audiences."<sup>7</sup> This group, existing from 1921 to 1926 when its need was no longer felt, gave "living composers the opportunity to have their work performed,"<sup>8</sup> as well as presenting the "public with auditions of the latest music."<sup>9</sup>

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<sup>6</sup>Ewen, op. cit., p. 210.

<sup>7</sup>Ibid.

<sup>8</sup>Aaron Copland, "The Composer in America, 1923-33," Modern Music, X (January, 1933), 88.

<sup>9</sup>Ibid.

It was this group which presented in New York in 1927 the first performance of Salzedo's composition, Concerto for Harp and Seven Wind Instruments, with Salzedo performing the solo harp part which includes many harp sonorities discovered by him.

From the International Composers' Guild a group called the League of Composers was formed in 1923. Claire Reis was its chairman. The members of this new group, Carlos Salzedo among them, were former members of the International Composers' Guild from which the League founders broke away, not liking the ethics of the Guild.<sup>10</sup> The League, which is still in existence, had Salzedo as a frequent conductor of its concerts. This group was concerned with the interests of living composers and the acquaintance of the public with their work.

#### Salzedo the Teacher

As a teacher of harp Salzedo has been very active. Among the institutions with which he has personally been associated are the Institute of Musical Art, the Juilliard Graduate School in New York, and with Columbia University in New York. In 1924 Salzedo founded and organized the harp department of the Curtis Institute of Music in Philadelphia.<sup>11</sup> His influence as a teacher has been exceedingly widespread

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<sup>10</sup> Ibid.

<sup>11</sup> Ewen, op. cit., p. 210.

since in many of the harp departments of major music schools and universities throughout the country the instructors are Salzedo students, both first and second generation!

Among other organizations with which Salzedo has been connected at one time or another are; the Franco-American Musical Society, later named Pro Musica--a group organized by Salzedo with the pianist E. Robert Schmitz;<sup>12</sup> the Pan American Society of Composers, of which Salzedo was among the organizers in 1928;<sup>13</sup> and, the Society for Publication of American Music, which chose his Sonata for Harp and Piano for publication in 1925.<sup>14</sup>

In addition to the original works Salzedo has written to exploit the properties of the harp and to enlarge its meagre repertory, he has dealt generously with works of other composers--transcribing them for the harp. Not only has he transcribed for the harp, works written originally for other instruments, but he has done some work in modifying original harp compositions of other composers so as to aid the average harpist both in making the work easier to play technically and in making modifications which will have a better sound effect on the harp than the music as originally written.

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<sup>12</sup>Howard, op. cit., p. 254.

<sup>13</sup>Ibid.

<sup>14</sup>Ibid.

It is the transcriptions of non-harp works and the editings of original harp works with which this paper will be concerned. It will be the aim of this study to determine by comparison of the originals with the transcriptions, and the originals with the editings, whether the harp repertoire and the harpists have been helped by Salzedo's work, and if so, in what manner they have been aided.

## CHAPTER III

### HARP COMPOSITIONS EDITED BY SALZEDO

It must be assumed that Salzedo felt he could aid harpists with his editings, or he obviously would not have taken the time to edit any music which was written for the harp by some other composer. This assumption must be kept in mind when considering the methods he used to achieve his purposes, and the reasons for any changes.

Among the devices used in his editing, Salzedo has changed the fingering of certain passages, made some changes in notes, changed the octave range and frequently added octave doublings. He has called for mufflings of various kinds, plectric sounds, and guitaric sounds and in some cases, a change from the guitaric sounds to playing in the center of the strings. There have been very few changes in the dynamic markings. Salzedo has indicated the use of enharmonics where they will simplify the situation at hand.

In considering the devices it will be necessary to be aware that for one reason or another Salzedo, after experimenting with the spot in question, came up with a change, thinking it would make a better sound on the harp than the original writing, or because he thought his solution was a

simpler manner of achieving what he considered to be the composer's desired effect.

Representative examples of the original and the changes will be included in the discussions of the types of devices used by Salzedo.

#### Changes to and from the Sounding Board

There are three categories within this classification: Those dealing with a change to plectric sounds; those changing to guitaric sounds; and, those changing from guitaric sounds to the natural manner of plucking the string.

Figure 3 illustrates the use of plectric sounds for their percussive effect. Salzedo has used them where the desired dynamic effect was sf or the note was marked with a stress sign. The first part of this figure is the original (as in all other figures in this study) and the second part shows the change made by Salzedo.

Fig. 3--Debussy, Sonate, first movement, m. 25 (27)

The guitaric sounds are used for a contrast in effect, for consistency with preceding and following measures, for gradation of dynamics and for the tonal quality of the effect. Figure 4 is an illustration of the use of this effect for reasons of consistency. Grandjany has indicated the left hand to play near the sounding board, but not the right hand. Since the effect is apparently for contrast, Salzedo has moved the right hand to guitaric sounds also, to be consistent with the left hand accompaniment figure.



Fig. 4--Grandjany, Le bon petit roi d'Yvetot, mm. 77-78

Salzedo has chosen to omit originally marked guitaric sounds for two reasons: to save the effect until it will have more impact; and to allow a line to come through in a more full tone. Figure 5 is an example of the latter. Because of the nature of the left hand figure, the tempo and the register on the harp, it would come out very muffled and unclear if played near the sounding board as marked.



Fig. 5--Grandjany, Le bon petit roi d'Yvetot, m. 13

### Changes in Notes

Changes in notes occur for dynamic reasons, because of pedal shifts, for consistency, for rhythmic emphasis, for harmonic reasons and to allow a line of harmonics to sound through more clearly.

In Gabriel Pierné's Impromptu-Caprice Salzedo has changed the top note of the next-to-the-last chord in the right hand. Pierné used the tonic note in the soprano, but Salzedo uses the third degree of the scale. Thus, saving the tonic for the final chord. Figure 6 shows this change made for its dramatic and climactic effect.

Fig. 6--Pierné, Impromptu-Caprice, mm. 157-158

In Figure 7 from Introduction et Allegro is found the addition of chords for their rhythmic strength on the first beat of each measure of the section following. The G natural two measures later in the original is delayed a measure by Salzedo, so as to coincide in its shift from flat to natural with the harmonic shift in the other instruments.



Fig. 7--Ravel, Introduction et Allegro, m. 22

In the example from Mozart shown in Figure 8 it would be very difficult to play both a G sharp and an F sharp followed so quickly by a G natural unless the harpist moved two pedals together with the same foot and then released one of the two pedals while keeping the foot on the other pedal to hold it down. "But this would have been . . . most unsafe."<sup>1</sup>

<sup>1</sup>Carlos Salzedo, "Mozart's Harp and Flute Concerto," Musical America, LXXII (April 15, 1952), 23.



Fig. 8--Mozart, Concerto in C Major, third movement, m. 8 before  $\boxed{G}$ .

In Figure 9 Salzedo must have felt a need for a stronger harmonic feeling and therefore brought in the E natural two measures before it appears in the original. The harmonic movement is a modulation to the key of F Major. At this point in the original only the C and the G of that chord are sounded until two measures later when Handel brings in the E natural. Salzedo introduces it at this point though, so there will be a stronger modulating cadence. None of the other instruments are playing at this point.



Fig. 9--Handel, Concerto in B Flat, third movement, mm. 23-24.

Figure 10 illustrates a change in favor of rhythmic consistency. Ravel has varying numbers of notes per beat in this arpeggio. Salzedo has changed the arpeggio slightly so that there are six notes per beat. Also, he has redivided the hands more conveniently.

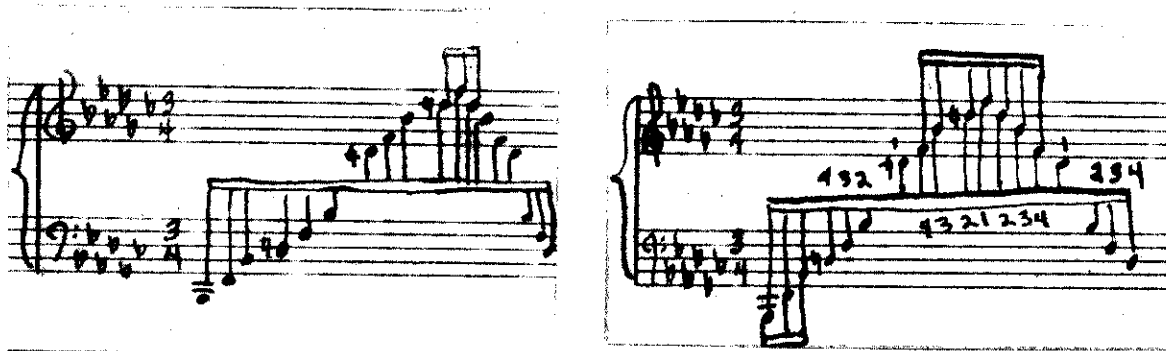


Fig. 10--Ravel, Introduction et Allegro, m. 8 after 5

#### Division between Hands, and Changes in Fingering

In each of the pieces considered in this chapter there are changes of this type. All such changes have been made to ease the task of the performer, or with a view toward sonority in mind. The changes can be explained in several ways.

In Figure 5, is an example of a change in fingering caused by the sonority involved. To play guitaric sounds with the thumb and second finger is not as satisfactory as with the second and third fingers.

In Figure 11 the right hand takes over what the left hand had played to free the left hand to muffle at a rhythmically precise time.

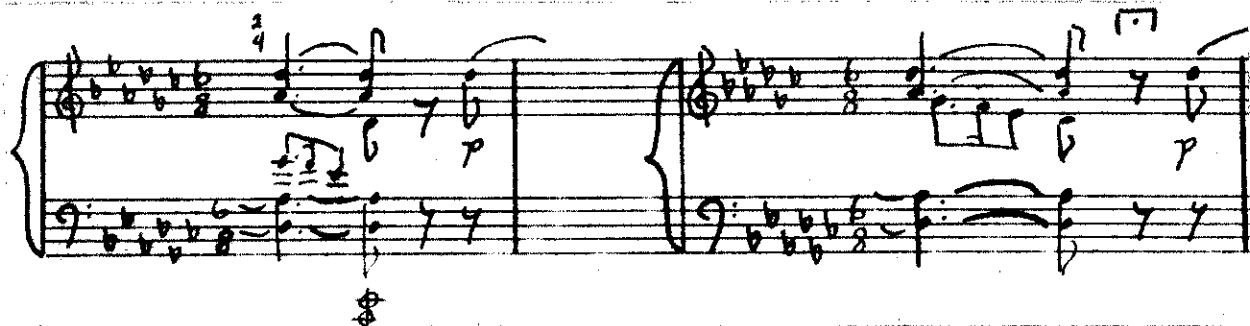


Fig. 11--Grandjany, Et ron ron ron, petit patapon, m. 39

In Vers la Source dans le Bois it can be assumed that the harpist is to continue the playing of the arpeggios as indicated in the first two measures, but it is not written in that manner after that. It is written as though the right hand were to play the whole arpeggio. Salzedo has indicated the division of the hands.

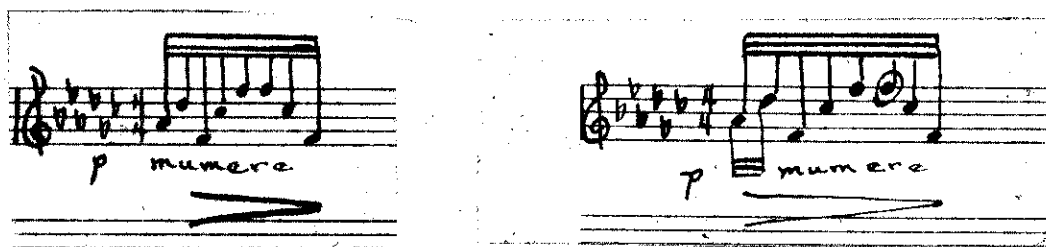


Fig. 12--Tournier, Vers la Source dans le Bois, m. 5

An unusual use of fingering is shown in Figure 13. Here the composer, Faure', has indicated the octaves with accent marks. Salzedo has indicated that each member of the octaves be played with both the second and third fingers. The lower note is played with the left hand and the upper note with the right hand.

Fig. 13--Faure', Impromptu, next-to-last measure

In the introduction of Impromptu-Caprice Pierné has indicated some inconsistent left hand placings. Salzedo has re-divided the hands and kept the same notes of the figure in the same hand consistently.

Fig. 14--Pierné', Impromptu-Caprice, introduction, line 3

Salzedo has used easier placing and fingering where possible. Figure 15 shows an example of this. To play the B flat with the left hand would be quite a stretch, but to play it with the right hand is no trouble at all.

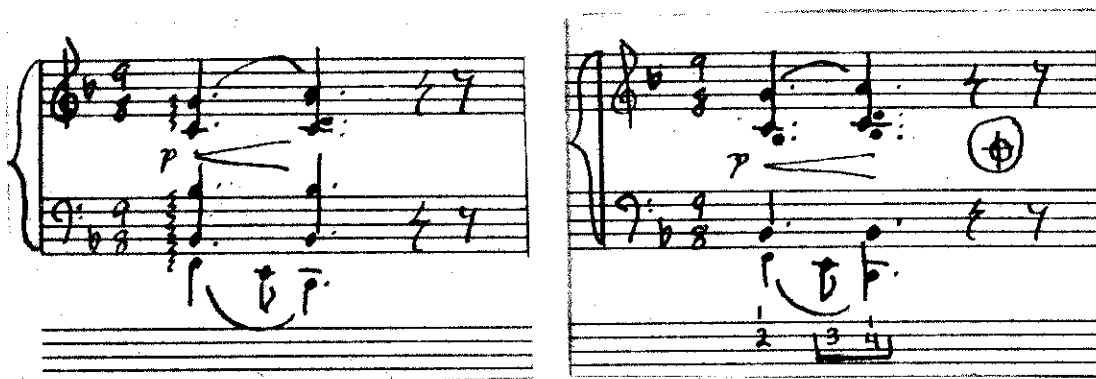


Fig. 15--Debussy, Sonate, first movement, m. 7

Salzedo has reversed the hands in the arpeggio shown in Figure 16. As Ravel indicated it to be played the right hand had to reach quite low. Since there is time for the left hand to play the G natural, B flat, and D flat after playing the E flat octave, Salzedo has merely reversed the hands and indicated the left hand to play the lower notes of the arpeggio and the right hand the upper ones.

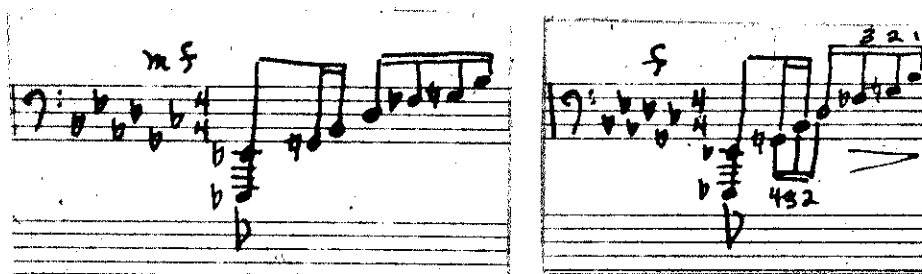


Fig. 16--Ravel, Introduction et Allegro, m. 11

Where Handel has sometimes indicated the right hand to play two lines together, Salzedo has divided it. In Figure 17 it can be seen how he did this and at the same time moved the

left hand down an octave to give a wider range at this point since none of the other instruments are playing here.

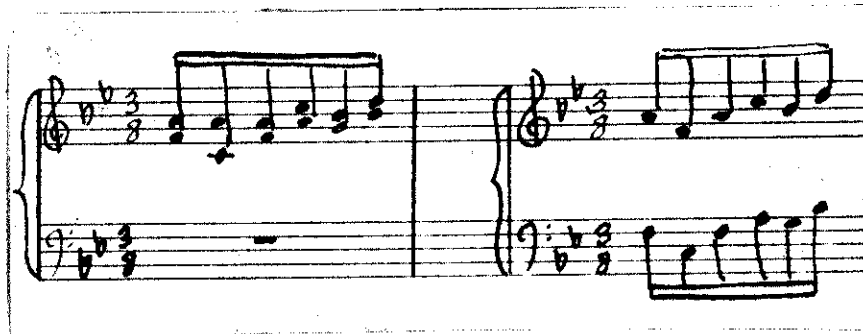


Fig. 17--Handel, Concerto in B Flat, third movement, m. 18

In the Mozart example following, it can be seen how Salzedo redivided the hands from what Mozart indicated in the original. To play this passage as Salzedo indicated is much less fatiguing than the original.



Fig. 18--Mozart, Concerto in C Major, third movement, mm. 5-7 after D.

No examples of specific changes in fingering alone are given here inasmuch as these are all done for the purpose of aiding the harpist to see at a glance what is the most dependable and easiest mode of fingering a passage or even just



a chord. The problem of sonority as to which fingers to use also enters to some extent. The plucking of each finger produces a different tone quality. This is a matter of physics which is not feasible to become involved with here.

### Changes in Figures

Whether this should be a topic unto itself is a matter that could be questioned. It could perhaps be dealt with under Changes in Notes, but since composers do not always understand the problems of harpists, not all being harpists themselves, it seems a matter important enough to be considered apart from other changes made in Salzedo's transcriptions. Obviously such changes will not occur, as frequently, or be as great in their change in music written originally for the harp, as they will be in music transcribed from other instruments. In the latter cases it will be mainly a matter of unharpistic figures due to the reversal of the right hand on the harp as opposed to keyboard instruments. This matter will be dealt with more fully in the following chapter.

Figure 19 is an example from Prokofieff's Prelude in C. "This Prelude was composed for 'piano or harp.' Unfortunately (like Mozart in his Concerto for flute and harp) Prokofieff failed to take into account the fact that a passage written for the piano cannot necessarily be played fluently on the harp."

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<sup>2</sup>Salzedo, Prelude in C, Op. 12, No. 7 by Serge Prokofieff, Annotations, (New York, 1949), p. 2.



Fig. 19--Prokofieff, Prelude in C, m. 1

In the Mozart Concerto in C Major there are many examples of unharpistic figures, just as the Prokofieff was such an example. Figure 20 is such a one.

Fig. 20--Mozart, Concerto in C, first movement, mm. 3-6 after B.

In the Debussy example following the reason for the change is somewhat different. In view of the left hand notes Salzedo has changed the fourth sixteenth note of each beat so as not to muffle the top notes of the left hand line.

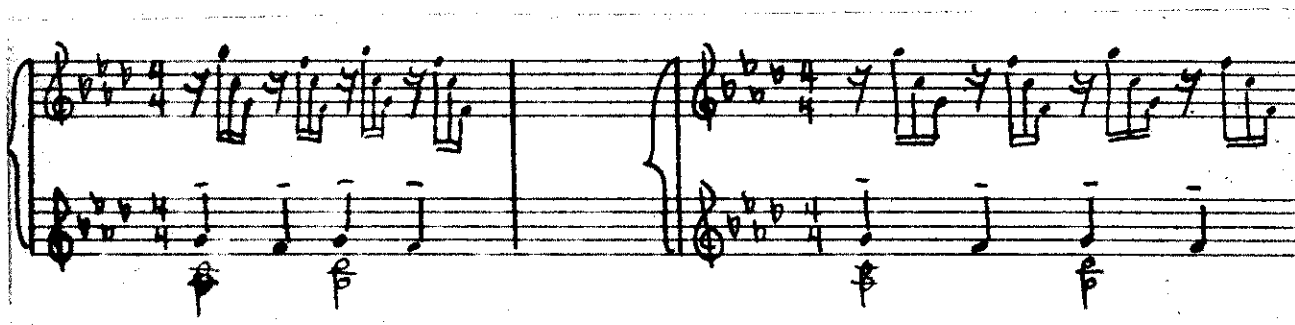


Fig. 21--Debussy, Sonate, third movement, mm. 90-91

### Addition and Deletion of Muffles

Only one example of the deletion of a muffle is discussed here. It was deleted because there was no need for it due to the preceding measures. Following a measure of harmonics marked Lentement and a measure marked L. V.

(laissez vibrer) with a hold over it, plus a half measure of rest Grandjany has indicated a muffle. Because of the rests preceding, and the fact that the harmonics will no longer be sounding, there is no need for a muffle. Therefore Salzedo has marked it out. Figure 22 shows only the original-without the deletion of the muffle.

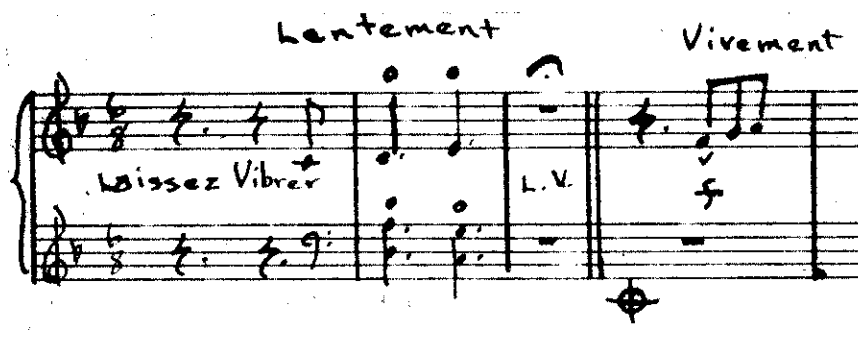


Fig. 22--Grandjany, Le bon petit roi d'Yvetot, mm. 95-98

Figure 23 shows the use of a muffle to "clear the stage" for a change of mood, or character. After the flux and before the mf arpeggio Salzedo has inserted a muffle of the lower vibrating strings.

The figure displays two musical staves, each with a treble clef, a key signature of one flat, and a 3/4 time signature. The first staff shows a melodic line with a slur and a muffle symbol (a vertical line with a horizontal bar) above it. The notes are F, A, and B, with a C below them. The second staff shows a similar melodic line with a slur and a muffle symbol above it. The notes are E, A, and B, with a C below them. The muffle symbols are used to clear the stage for a change of mood or character.

Fig. 23--Faure', Impromptu, mm. 91-92

This figure is a good example of individual mufflings used for a sharpening effect and to allow the sounding notes to be more pronounced in their effect.



Fig. 24--Faure', Impromptu, m. 172

In Figure 25 the muffles are inserted at the close of the phrase and preceding the new phrase. The muffles also seem to fit the rhythmic character of this piece.

Fig. 25--Grandjany, Le bon petit roi d'Yvetot, mm. 62-63

Dynamic reasons are behind some of the muffling insertions. Figure 26 is one such example. The muffle follows a crescendo and precedes a p subito. The p subito effect would be completely lost if there were no muffle before it.

The image shows two systems of handwritten musical notation. Each system consists of a treble clef staff and a bass clef staff. The first system features a treble staff with a melodic line and a bass staff with a bass line. A dynamic marking 'p subito' is present in the bass staff. The second system is similar but includes a fingering '2 1' in the bass staff. Both systems end with a fermata over a note in the bass staff.

Fig. 26--Pierne, Impromptu-Caprice, mm. 28-29

Figure 27 shows the use of muffles to prevent vibrations from carrying into following sounds and thus creating dissonances.

The image shows a single system of handwritten musical notation with a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a fermata over a note. The bass staff contains a bass line with a dynamic marking 'p subito' and a fermata over a note. The notation is in a common time signature.

Fig. 27--Handel, Concerto in B Flat, first movement, m. 1

## Changes in Fluxes

Ravel's work is a very straightforward work based on the development of two motives. Salzedo has changed the flux near the end of the Introduction because it was Ad libitum and therefore somewhat out of style. By keeping it in strict rhythm it is more effective and the members of the accompaniment ensemble are able to keep track of the measures and the time better.

The image contains two musical staves, each with a treble and bass clef, a key signature of two flats, and a 4/4 time signature. The top staff is annotated with 'Ad libitum' and a handwritten '8' above the final measure. It shows a melodic line with a flux that is not strictly rhythmic, indicated by a curved arrow. The bottom staff shows a similar melodic line but with a more rhythmic flux, indicated by a straight arrow. Both staves have 'pp' (pianissimo) written below the final measure.

Fig. 28--Ravel, Introduction et Allegro, m. 11

Later in this same piece as the climax leading up to the cadenza is building up Ravel has an Ad Libitum flux for six measures with a three-measure rest following it. Salzedo changes this to include a flux up and down in the right hand

per measure and one on the first beat of each measure in the left hand. The added fluxes in the left hand are for rhythmic emphasis and volume. They also serve to keep the ensemble together on the down beat of each measure.

Handwritten musical score for a piano piece. The score is written on two staves (treble and bass clef). The treble staff has a melodic line with a slur over the first two measures, marked "Ad libitum". The bass staff has a rhythmic pattern with "fff" dynamic marking. The piece ends with a "Cadenza" section.

Handwritten musical score for a piano piece. The score is written on two staves (treble and bass clef). The treble staff has a melodic line with a slur over the first two measures, marked "Ad libitum". The bass staff has a rhythmic pattern with "L.V." markings. The piece ends with a "Cadenza" section.

Fig. 29--Ravel, Introduction et Allegro, 17

Salzedo has used a harmonic flux in place of an arpeggio in the Debussy Sonate. Of course this flux is much simpler than fingering an arpeggio which changes its notes several times. The flux replaces a nine-measure arpeggio which goes up and down twice per measure.



The image shows two staves of handwritten musical notation. The top staff is in treble clef with a key signature of three flats and a 4/4 time signature. It features a series of chords and melodic lines, with a dynamic marking of *pp* (pianissimo) and a large slur covering the entire passage. The bottom staff is also in treble clef with the same key signature and time signature. It contains a series of notes with a dynamic marking of *pp* and a large slur. There are handwritten annotations, including a circled note and some numbers, possibly indicating fingerings or specific performance instructions.

Fig. 30--Debussy, Sonate, first movement, 14

In Figure 31 Salzedo increases the original flux of Grandjany's, another octave. This section is marked Piu vivo and the following section is marked Piu lento. This section does have the increased flux in the original. A flux covering

The image shows two staves of handwritten musical notation. The top staff is in treble clef with a key signature of three flats and a 6/8 time signature. It features a series of chords and melodic lines, with a dynamic marking of *ff* (fortissimo). The bottom staff is in bass clef with the same key signature and time signature. It contains a series of notes with a dynamic marking of *ff*. There are handwritten annotations, including a circled note and some numbers, possibly indicating fingerings or specific performance instructions.

Fig. 31--Grandjany, Et ron ron ron, petit patapon, m. 61

more space will have more of a Più vivo effect than the shorter flux. Thus Salzedo's change seems very reasonable and logical.

In the flux at the end of Le bon petit roi d'Yvetot Salzedo has indicated a change to fingering the last four notes of the flux so that they will go more smoothly into the left hand flux which should sound like the final note of the flux rather than just an octave, apart from the flux and the scale notes leading down to it. Those notes are quite low for a right hand thumb to be playing and there would be bound to be a gap rather than a smooth running into the F octave. This figure is as Salzedo has edited it--with the fingering of the last four notes in the right hand.

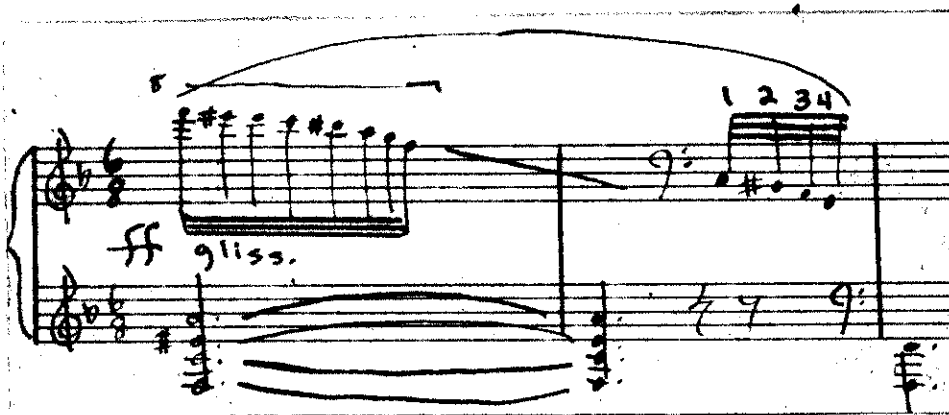


Fig. 32--Grandjany, Le bon petit roi d'Yvetot, mm. 112-114

#### Changes in Harmonics

This first illustration of a change to harmonics shows the change made for contrast. This was the original motive stated at the outset of the piece now stated in harmonics.

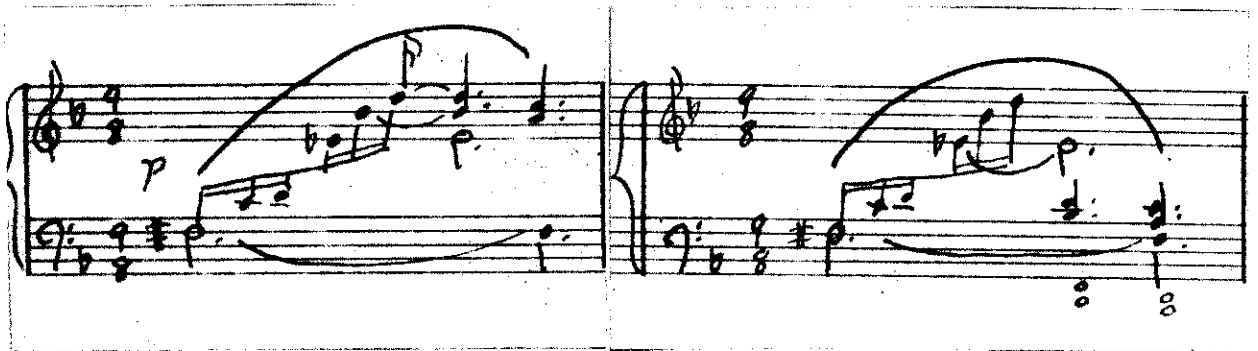


Fig. 33--Debussy, Sonate, first movement, 10 mm. after 5

Figure 34 shows a change to a harmonic plus the addition of another harmonic, both notes doubling the notes of the viola which are heard as natural sounds.

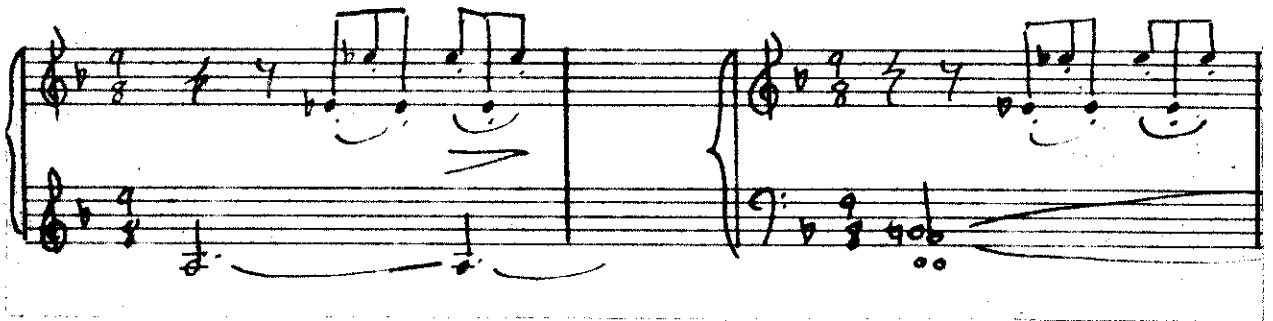


Fig. 34--Debussy, Sonate, third movement, 3 mm. after 23

Here Salzedo has omitted the left hand harmonics and divided the right hand octaves between the hands. The harmonics would have been lost. They would not have carried well enough inasmuch as the harmonics were merely doubling open octaves. It is safer to do as Salzedo has indicated and then the melodic line is sure to come through more strongly.

3. Fig. 35--Ravel, Introduction et Allegro, mm. 7-9 after

### Changes in Dynamics

The changes in dynamic markings are often made because of the better carrying power of louder dynamics. Such a change is shown in Figure 5 from Le bon petit roi d'Yvetot. It is due to the lack of carrying power of that figure in the left hand in that range of the harp. If it were played *p* as marked, rather than *mf* as the change indicates, it would not come through at all. By the nature of that figure in that range it tends to muffle itself.

In the next figure Salzedo has made use of dynamics for their dramatic effect. He has made a contrast between the repeated figures leaving the first one as marked *f* and marking the second one *p* rather than with a decrescendo marking as the original has.

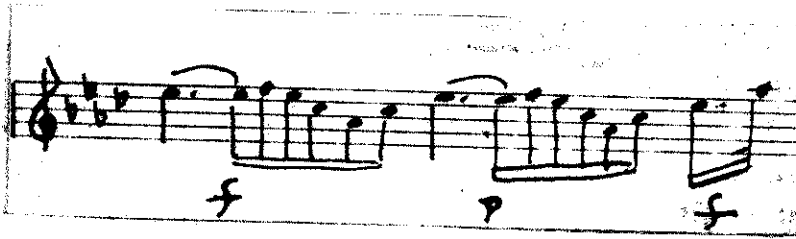


Fig. 36--Pierné, Impromptu-Caprice, introduction, line 1

Salzedo has made some slight changes in the phrase dynamic markings in Impromptu-Caprice. He has delayed the crescendo marking indicated in the last measure of the initial phrase after the introduction, to the first measure of the second phrase. So the crescendo comes one measure later.

Fig. 37--Pierné, Impromptu-Caprice, mm. 4-5

#### Pitch Register Changes and Addition of Octaves

In several cases Salzedo has indicated the addition of octaves to the bass to give more fullness and solidity. In

Figure 38 he adds octaves to the last three measures of the piece to give a more solid final cadence.



Fig. 38--Tournier, Vers la Source dans le Bois, mm. 3-2 from end.

Salzedo has added an octave above in Figure 39 for contrast with the following measure. They are also contrasted in dynamics. The following measure has only the lower octave (omitting the octave addition above and the marking being pp subito.) Each octave is a quarter note rather than eighth notes with rests or second and fourth beats.



Fig. 39--Debussy, Sonate, third movement, m. 43

In several places in the Handel Concerto Salzedo has added octaves to give the harp a fuller range. This concerto was written for "Harp or Organ." If the organ were playing it, there would no doubt be octaves added quite frequently merely by pulling out stops. Figure 27, the first measure of the piece, shows how Salzedo has filled in the chord and added an octave below the bass.

#### Indications of Enharmonics

Not much need be said about this phase of the editings. It is self-explanatory. At a quick glance the harpist is able to see what notes to play enharmonically and thereby ease, in many cases, the technical aspects at hand. The method for marking enharmonic notes is by encircling them.

Figure 14 is an example of the enharmonics which will avoid the buzzing otherwise caused by replacing on the same note.

The image shows a musical score for two systems, each with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first system consists of two measures. The second system also consists of two measures. In both systems, the right hand plays a melodic line with eighth notes and triplets, while the left hand plays a bass line with eighth notes and triplets. Several notes in the right hand of both systems are circled, indicating enharmonic equivalents. For example, in the first system, the circled notes are G4, A4, and B4. In the second system, the circled notes are G4, A4, and B4. The circled notes are used to avoid buzzing by replacing notes on the same string.

Fig. 40--Fauré, Impromptu, m. 17

In the example given from Faure's Impromptu the change is made to ease the stretch. To place A flat, C sharp, E flat and A flat is much easier than A flat, D flat, E flat and A flat.

#### Other Types of Change

Impromptu-Caprice has a measure added near the end. As it stood originally, the flux was very difficult to fit into the one measure. It sounds much more grandiose as Salzedo has changed it, and the extra measure does not sound "extra" at all, but rather, it sounds needed.

Fig. 41--Pierne, Impromptu-Caprice, m. 4 from end (becomes 5 from end)

In the Ravel, Introduction et Allegro, Salzedo has shifted the rhythm in one particular spot which seems much more logical than the way it was written originally. The measure at this point consists of an ascending arpeggio. Ravel began it with sixteenth notes and ended it at the top with eighth notes only to have sixteenth notes in the next measure on a descending arpeggio. Thus the effect was of a decline to the top of the arpeggio followed by a normal



feeling of decline on the descent. Salzedo shifted this to have the three eighth notes at the bottom of the ascending figure and then changed the top of the arpeggio to the sixteenth notes before the descending arpeggio. This is a much more logical build up to the top--to begin more slowly and gather momentum toward the top.

Fig. 42--Ravel, Introduction et Allegro, mm. 11-12 after 20.

### Conclusions

The changes Salzedo has made in his editings have been in general along the same lines. They have brought out contrasts, simplified the original, yet maintaining the same

idea and feeling, helped bring out lines that were not originally written in the best way to carry through and they have added emphasis through mufflings, dynamics, guitaric sounds, and even fluxes.

In general, the transcriptions for harp from piano, harpsichord, organ, and orchestral works will have the same types of changes, but they will be due to slightly different causes. There will be some changes that have not occurred with the compositions originally conceived for harp. The reasons behind the changes in bringing about the end result on the harp will be very similar to those discussed in this chapter. The transcriptions for the harp from compositions written originally for other media will be the concern of the following chapter.

## CHAPTER IV

### SALZEDO TRANSCRIPTIONS FROM INSTRUMENTAL WORKS FOR THE HARP

When transcribing from one medium to another it is necessary to keep in mind the difference between the media so that changes can be made accordingly and effectively. In the transcriptions concerned here there is evidence of changes made to suit the harpistic medium as opposed to whatever the original medium may have been. Again it is wise to keep in mind that changes made by Salzedo were made with the harpist in mind as well as the actual music.

#### Changes to the Sounding Board

The changes made in favor of playing near the sounding board are done mainly for contrasting purposes. The contrasts are both in dynamics and in the effect, as opposed to the natural tone of the plucked string.

In Figure 43 is found an example of a musical idea heard as guitaric sounds in the first measure of the example followed by harmonics and natural sounds in the next measure.

Fig. 43--Beethoven, Sonata No. 14, Op. 27, No. 2, first movement, mm. 29-30.

In this example, from Spanish Dance No. 5, is a contrast through the use of plectric sounds. This same musical idea was stated at the beginning of the piece in natural sounds. Granados has used it in many ways throughout the piece and Salzedo has contrasted it in various ways other than plectric sounds.

Fig. 44--Granados, Spanish Dance, No. 5, m. 68

Figure 45 shows the use of guitaric sounds in an inner line for contrast in tonal quality from the melody. Also the guitaric sounds here will tend to lessen the intensity of the inner melodic line.

Fig. 45--Debussy, En Bateau, (Petite Suite), m. 86

#### Changes in Notes

In these transcriptions most of the note changes have been merely filling in of the chord or respacing it for the

harp. These are not strictly "changes in notes," but rather, shiftings within the original structures.

In the Lord's Prayer of Malotte, Salzedo has supplied harmonies beneath the single line notes of the voice in the vocal arrangement with piano accompaniment. The single line would not be effective on the harp inasmuch as it is a harmonic instrument as opposed to a melodic vehicle such as the voice, or the violin.

Fig. 46--Malotte, Lord's Prayer, m. 5

Figure 47 shows a change made in favor of consistency. In the first two measures of Clair de lune Debussy has used thirds to state his idea. Then he changes to single notes. Salzedo has changed this and continued the use of the thirds.

Fig. 47--Debussy, Clair de lune, m. 3

In Figure 48 from the Haydn Theme and Variations, Salzedo has chosen to change the left hand harmony because the E on the second beat in the original is also in the right hand. Salzedo has supplied in its place, the root of the chord--the C--in the left hand. That note was omitted in the original.



Fig. 48--Haydn, Theme and Variations, Variation 1,<sup>1</sup> m. 8

The following figure illustrates a change in the notes because of the risk of buzzing with both the G and A pedals and the replacing of the fingers on the same strings-G-G#; and A-A#.

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<sup>1</sup>This Variation-number is according to Salzedo's transcription. According to Haydn this Variation is number two, but Salzedo omitted the first one in his transcription and therefore has renumbered them. Salzedo also omitted the fourth variation of the original. The numbering of the variations is as follows: Haydn, Theme, 1, 2, 3, 4, 5, 6, Salzedo, Theme, \_\_, 1, 2, \_\_, 3, 4.

Fig. 49--Haydn, Theme and Variations, Variation 1, m. 9

In the Bach Sixth French Suite, Salzedo has omitted many of the mordents which would be practically unplayable on the harp. Such figures are not harpistic and are quite difficult to play so as to sound well.

Figure 50 shows how Salzedo has supplied the implied harmonies beneath the melodic line in the Bach Bouree from the First Violin Partita.

Fig. 50--Bach, Bouree (Partita I for violin), mm. 1-2

Here again it must be remembered that, as opposed to a melodic instrument such as the violin, the harp is basically a harmonic instrument and hence the expansion of the harmonies.



## Changes in Figures

As was mentioned in the previous chapter, the right hand on the harp is in the opposite direction of the right hand on keyboard instruments. That is, the fourth finger, in general, plays the lower notes, rather than the thumb. This accounts for some figures being quite unharpistic and therefore having been changed.

In Figure 51 Salzedo has changed the figure to be more easily played on the harp. As originally written it would be quite taxing for the left hand. This piece was written by Haydn, for the harpsichord.

Fig. 51--Haydn, Theme and Variations, Variation 4,<sup>2</sup> m. 3

In the Durand Chaconne of the next example, the octave tremolo would be practically unplayable on the harp. Consequently Salzedo has changed it to a measured trill.

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<sup>2</sup>Variation 4 according to Salzedo's transcription. Variation 6 in the original.

Fig. 52--Durand, Chacone, Op. 62, m. 34

In the Malotte, Lord's Prayer, Salzedo has condensed and simplified most of the piano accompaniment arpeggios so as to be more playable and to sound better on the harp.

Fig. 53--Malotte, Lord's Prayer, m. 5

Salzedo has relieved the right hand in measure 85 of En Bateau, to allow it to be concerned only with the melody line and thus he has closed up the arpeggio figure for the left hand to make it easier to reach. This same measure from En Bateau, is the first measure of Figure 49.

In Clair de lune, Debussy has written a repeated two-note accompaniment figure in the left hand at the section marked Calmato. Salzedo has elaborated the original figure, as it would have been very difficult for the left hand to play what was written in the piano version. Salzedo has made the change similar to the accompaniment figure two measures later. This is all in the Harp I part. In the Harp II part Salzedo has added a trill-like figure which was not in the original at all. It is to be merely an undercurrent effect and is to have no prominence at all.

Calmato

The image shows a musical score for Harp I and Harp II. The top system is labeled "Calmato" and shows a piano part with a repeated two-note accompaniment figure in the left hand. The bottom system shows the Harp I and Harp II parts. Harp I has a repeated two-note accompaniment figure in the left hand, and Harp II has a trill-like figure in the left hand. The score is in G-flat major and 3/8 time.

Fig. 54--Debussy, Clair de lune (Suite Bergamasque), m. 43.

## Muffles

The muffles that have been added are most frequently to stop the vibrations where there were rests in the original, or where the harp vibrations continue long enough to sound dissonances with following notes.

In Figure 55 from En Bateau Salzedo has interpolated the muffle to stop two notes that were played four measures before but which will now interfere with the clearness of the right hand line.



Fig. 55--Debussy, En Bateau (Petite Suite), m. 101

In Figure 56 Salzedo has inserted a muffle in the Beethoven Sonata to allow the C octave in the bass to sound out as the bass throughout that measure, without the vibration of the G octave in the preceding measure interfering.

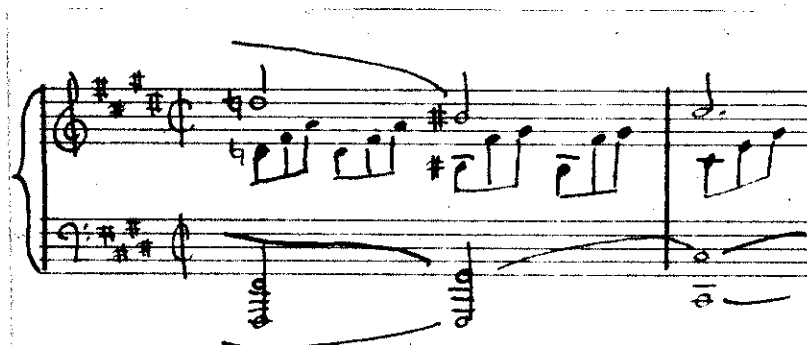




Fig. 56--Beethoven, Sonata No. 14, Op. 27, No. 2, first movement, mm. 60-61.

In the first movement of the Pescetti, Sonata, Salzedo has indicated some single note muffles due to pedal changes. Without the muffle of the C sharp in the left hand, the string would probably buzz with the pedal change to C natural. Figure 57 shows this.

Fig. 57--Pescetti, Sonata in C minor, first movement, mm. 46-47.

#### Flux Changes

The prime examples of this type of change occur in Clair de lune. Figure 58 shows a harmonic flux interpolated in the Harp II part just before the Calmato section. This flux is

built on the accompaniment chord and therefore is of the same harmony. The Harp I part is the same as the piano score.

Handwritten musical score for Harp I and Harp II, measures 41-42 of Debussy's *Clair de lune*. The score is written in G major (one sharp) and 3/8 time. The top system shows Harp I with a melody in the right hand and accompaniment in the left hand, marked *f*. The bottom system shows Harp II with a similar accompaniment pattern, also marked *f*. The notation includes various ornaments and fingerings.

Fig. 58--Debussy, Clair de lune (Suite Bergamasque), m. 41.

Handwritten musical score for Harp I and Harp II, measures 72-73 of Debussy's *Clair de lune*. The score is written in G major (one sharp) and 3/8 time. The left system shows Harp I with a melody in the right hand and accompaniment in the left hand, marked *p*. The right system shows Harp II with a similar accompaniment pattern, marked *pp*. The notation includes various ornaments and fingerings.

Fig. 59--Debussy, Clair de lune (Suite Bergamasque), m. 72.

In Figure 59 is another harmonic flux added by Salzedo at the end of the piece, for its sound only. It is the tonic chord with added sixth and second.

### Harmonics

The harmonics are used by Salzedo in these transcriptions mainly for effect and for contrast.

In La fille aux cheveux de lin Salzedo has chosen to use a harmonic to double a note indicated as doubled in the piano score.



Fig. 60--Debussy, La fille aux cheveux de lin (Preludes, Book I, No. 8), m. 10.

At the close of this same piece where the piano has octaves Salzedo uses harmonics. The harmonics have a lighter and fainter nature than the natural sounds.



A handwritten musical score for Debussy's 'La fille aux cheveux de lin', measures 35-36. The score is written on two staves, likely for piano and harp. The key signature is three flats (B-flat major/D minor) and the time signature is 3/4. The first measure contains a piano (p) dynamic marking. The second measure contains a pianissimo (ppp) dynamic marking. The third measure contains a fortissimo (f) dynamic marking and the instruction 'L.V.' (L'vivace). The notation includes various notes, rests, and a fermata over the final measure.

Fig. 61--Debussy, La fille aux cheveux de lin, mm. 35-36

In the Spanish Dance No. 5 Salzedo has used harmonics as well as guitaric and plectric sounds as a means of contrast.

A handwritten musical score for Granados' 'Spanish Dance, No. 5', measures 47-49. The score is written on two staves, labeled 'Harp I' and 'Harp II'. The key signature is three sharps (F# major/C# minor) and the time signature is 3/4. The tempo is marked 'A tempo'. The notation includes various notes, rests, and dynamic markings such as 'p' and 'f'. The score shows a clear contrast in texture and dynamics between the two harp parts.

Fig. 62--Granados, Spanish Dance, No. 5, mm. 47-49

#### Enharmonics

Just as in his editings, the enharmonics Salzedo indicates are aids to the harpist. Their purposes are: to act as a muffle, to make for easier fingering, to avoid pedal



complications, to avoid pedal buzzes and to avoid awkward replacements on the same string.

Figure 63 shows the B sharp in the left hand of this measure of the Beethoven Sonata, used in place of a C natural so that there will of necessity be a muffle of the C natural (B sharp here) in the following measure's p subito. The muffle comes with the replacement on B natural.

Fig. 63--Beethoven, Sonata No. 14, Op. 27, No. 2, first movement, mm. 48-49

In the following example from Haydn's Theme and Variations the enharmonic G sharp for A flat makes the fingering less awkward. With an A Flat the fingering would have been as in Figure 64a, but Salzedo has used the G sharp in Figure 64b.



Fig. 64--Haydn, Theme and Variations, Variation 1,<sup>3</sup>  
m. 15.

Because of the pedal mechanism and the inability to play an F sharp and an F natural at the same time, it becomes necessary to resort to enharmonics in the next figure, taken from Haydn. So Salzedo uses a G flat in place of the F sharp in the left hand of this example.

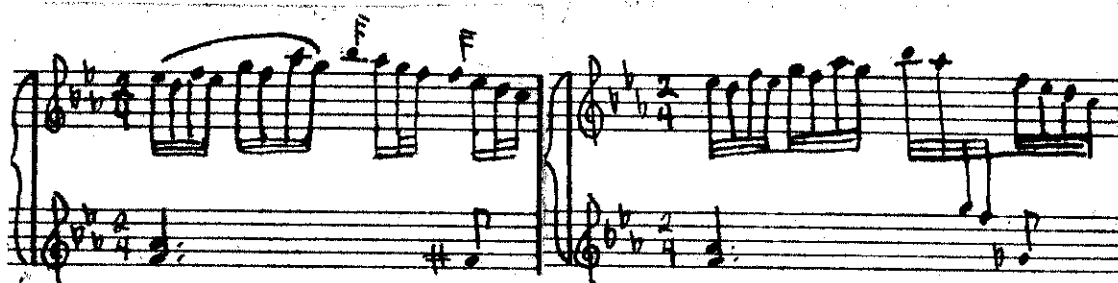


Fig. 65--Haydn, Theme and Variations, Variation 3,<sup>4</sup>  
m. 17.

In the example given here from Corelli's Giga the enharmonic A sharp is used to avoid playing the same string (B flat) successively, which is not as satisfactory, or easy,

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<sup>3</sup>Variation 1 in the Salzedo transcription; Variation 2 in the original of Haydn's.

<sup>4</sup>Variation 3 in the Salzedo transcription; Variation 5 in the original.

on the harp as it is on a keyboard instrument. The harpist is apt to buzz when replacing on a still vibrating string.

Fig. 66--Corelli, Giga (Sonata IX), m. 13

In the following example from the Pescetti Sonata, the enharmonic G flat is used to prevent a pedal buzz. If the F sharp were used in place of the G flat (F sharp is used in the original) then the F pedal would buzz when moved after having just been played. But the G in the right hand has had longer to cease its vibration and is therefore less of a buzzing risk.

Fig. 67--Pescetti, Sonata in C minor, third movement, m. 26.

This example uses an enharmonic A sharp for B flat to avoid the right and left hands from getting so close to each other and therefore having so little space in which to move. This occurs on the sixth quarter note of this measure from Le Cygne. With an A sharp the left hand is a third below the right hand C. With a B flat the two hands would be in juxtaposition. Consequently, Salzedo uses the A sharp to give more room to both hands.

The image displays two musical staves for piano. The top staff is labeled "1er Piano". Both staves are in G major (one sharp) and 6/8 time. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with quarter notes. The sixth measure of each staff shows an enharmonic change from A sharp to B flat in the left hand to create more space between the hands.

Fig. 68--Saint-Saëns, Le Cygne (La Carnival des Animaux), m. 10.

#### Changes in Pitch Register

On the harpsichord and the organ it will be remembered that there are octave stops. In his transcriptions Salzedo

has, for this reason, used octave additions quite frequently.<sup>5</sup> The addition of octaves also helps to fortify the harmonic structure by giving a stronger and more full bass.

Figure 69 is an example from La fille aux cheveux de lin of such an addition of an octave. Also it may have been that Salzedo wanted to keep the first of the three-measure development at this point, as much alike as possible. The sixteenth note patterns in each of the three measures is on a different octave level. It is quite logical for the low E flat at the beginning of each measure to do likewise and therefore Salzedo has added an octave below the E flat of the first of this three-measure treatment.

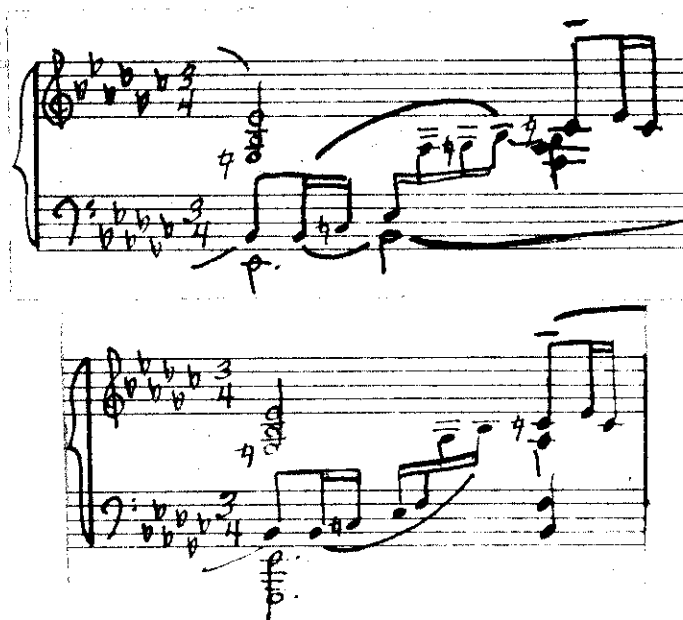


Fig. 69--Debussy, La fille aux cheveux de lin, m. 23

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<sup>5</sup>Carlos Salzedo, letter, October 12, 1955. The Bach Suite "sounds like a giant harpsichord and harpsichords can add octaves with stops as they want even today."

In the example following, from En Bateau, Salzedo has added an octave below the right hand on the second beat so this spot will not be so open. On the harp a two-octave span does not sound well.

Fig. 70--Debussy, En Bateau (Petite Suite), m. 8

In the Spanish Dance Salzedo has raised the line of Harp I at the measures shown in Fig. 71 an octave above what it is in the piano score. He has added octaves frequently in this piece in his transcription, but this occasion seems to be for contrast rather than to just extend the original range, as the other occurrences seem to be. This motive has just been played as guitaric sounds, harmonics, and natural sounds. Salzedo has used as another means of contrast, raising the level an octave through harmonics.

Fig. 71--Granados, Spanish Dance, No. 5, mm. 63-64

The next example is not as clear cut as those above. In these measures from the Pescetti Sonata, Salzedo eliminated the octave quarter notes on each half of the beat of the original, and kept the G at the same octave level, and as notes on the beat only. He has probably done this to avoid tiring the left hand with the octave leaps which are not an easy figure to perform on the harp.

The image displays two systems of musical notation for a passage in Pescetti's Sonata in C minor, first movement, measure 40. The music is in 2/4 time and C minor. The first system shows the original notation with octave leaps in the left hand and a 'dim.' marking. The second system shows the modified notation where the octave leaps are replaced by single notes on the beat, with fingerings (2, 3, 1) indicated above the notes.

Fig. 72--Pescetti, Sonata in C minor, first movement, m. 40.

The entire fourth Variation of the Handel Air with Variations is raised an octave. This evidently is for a contrast in pitch level with the other Variations. Also, this type of writing (scalewise passages in the left hand) comes out clearer in an upper register.

In this figure taken from the Durand Chacone Salzedo has allowed more space between the hands by moving the left hand down an octave. This also gives a feeling of more spaciousness. To have two single-line voices very close together, as this is in the original, does not sound well on the harp.

Fig. 73--Durand, Chacone, Op. 62, m. 18

#### Shift in Hands and in Fingering

Obviously in transcriptions there will be numerous examples of this type of change. And it would be senseless to enumerate them here inasmuch as they are all changed for similar reasons. Let it suffice to explain the reasons for changing the hands or re-dividing the notes between the hands, and then to give representative examples.

In the Beethoven Sonata Salzedo has re-divided the accompaniment figure between the two hands whereas in the piano original it is all done in the right hand so that the left hand is free to hold down the left hand octaves which is not necessary or possible on the harp. Once the note is struck



on the harp it can have the effect of any length note depending on what follows and whether the note is muffled so as to make it a definite length. If the right hand played all of the accompaniment figures it would be quickly fatigued while the left hand would be doing nothing. To ease the task of the right hand then, Salzedo has divided the figure between the hands. Figure 74 shows how he has done this.

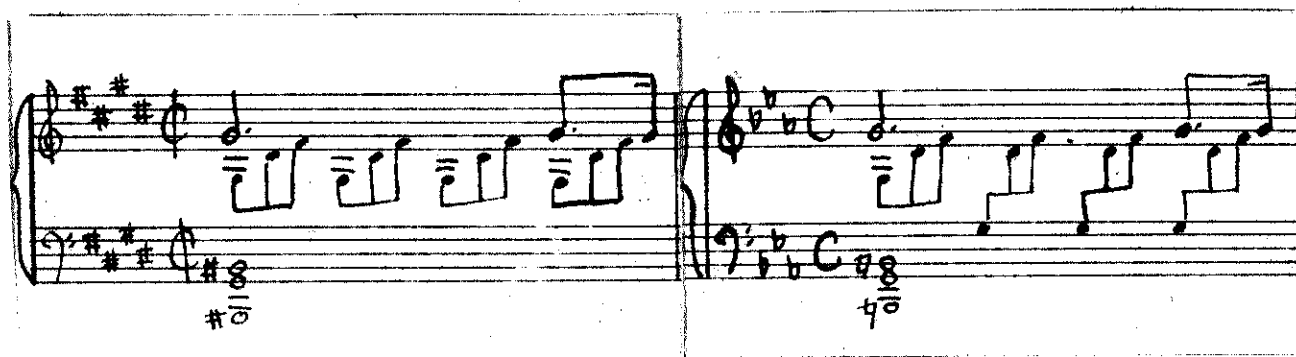


Fig. 74--Beethoven, Sonata No. 14, Op. 27, No. 2, first movement, m. 6.

In La fille aux cheveux de lin Salzedo has in some cases changed the division of hands so that the right hand has only the melody line and the left hand takes the complete chord. Figure 75 is an example of this.

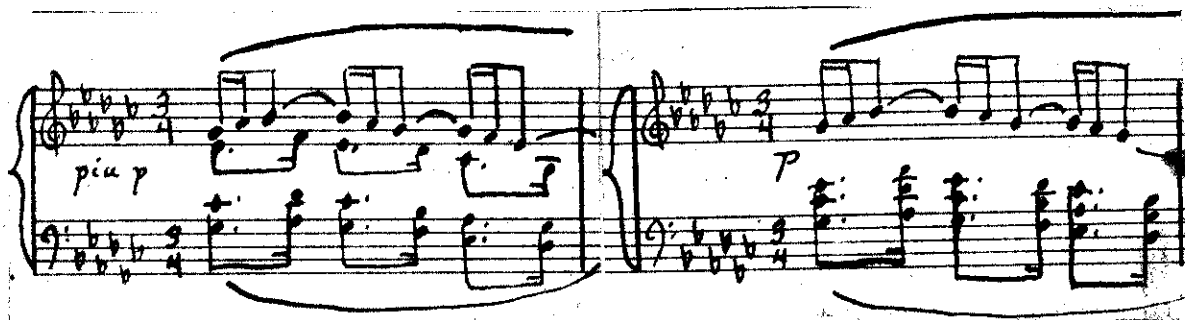


Fig. 75--Debussy, La fille aux cheveux de lin, m. 13

### Elimination of Ties

In transcribing for the harp from keyboard instruments it is a common change (to repeat notes originally tied) that must be made because there is no way of holding onto a note on the harp, once it is plucked. It will merely vibrate until it is either interfered with or until it normally dies down.

In the Corelli Giga just the reverse is found--Salzedo has inserted ties where rests were found in the original. Just why he has done this might be explained in various ways. It might be that by muffling, to make a rest, the left hand would have a rush getting to the next notes. Or it might be that he reasoned that the vibration still would not be strong enough to have much effect and therefore needed no muffling or specific rests indicated.

The image displays two systems of musical notation for a harp transcription. The left system shows the original notation with a rest in the right hand. The right system shows the transcribed version with a tie in the right hand instead of a rest. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 12/8 time signature. The music consists of eighth and sixteenth notes in both hands.

Fig. 76--Corelli, Giga, Sonata IX, m. 52

Figure 77 is a typical example of the elimination of a tie. Salzedo no doubt wanted more definition at the beginning of the measure and since the harpist could not "hold

down" the note from the preceding measure so that it still would sound just as strongly as when it was first sounded then it would be best just to repeat the note.

The image shows a musical score for Bach's Gavotte, Sixth French Suite, measures 2-3. The score is divided into two systems. The left system shows the piano accompaniment in G major (one sharp). The right system shows the harp accompaniment in G minor (two flats). The harp part is divided into three staves: Harp I A, Harp I B, and Harp II. The harp part includes fingerings and a dynamic marking 'p'.

Fig. 77--Bach, Gavotte, Sixth French Suite, mm. 2-3

#### Changes of Key

Salzedo's changes of key have been in most instances from a key with sharps to the key of the same letter name with flats. The reason for this is that the harp sounds better in flats than in sharps because of its mechanism. It will be remembered that in the second chapter where the pedal mechanism was described it was noted that by moving the pedal to either natural or sharp, the tension was thereby placed on the string. So it would therefore have a tendency to be less true in pitch and in quality than when the string has no pressure or tension on it.

Figure 78 is a list of the pieces considered in this study which were transcribed a half-step lower than the original.

| Composer  | Piece                               | Original Key | Transcribed Key |
|-----------|-------------------------------------|--------------|-----------------|
| Debussy   | En Bateau                           | G Maj.       | Gb Maj.         |
| Beethoven | Sonata No. 14, Op. 27, No. 2        | C#min.       | C min.          |
| Couperin  | Sarabande (Quatrième Concert Royal) | E Maj.       | Eb Maj.         |
| Bach      | Sixth French Suite                  | E Maj.       | Eb Maj.         |
|           | Bouree (First Violin Partita)       | B min.       | Bb min.         |
| Durand    | Chacone                             | A min.       | Ab min.         |
| Rameau    | Rigaudon                            |              |                 |
|           | First Rigaudon                      | E min.       | Eb min.         |
|           | Second Rigaudon                     | E Maj.       | Eb Maj.         |

Fig. 78--Transcriptions from sharp keys into flat keys.

As for those that were not transcribed down a half-step to the flat key Salzedo has some explanations. The Handel, Air with Variations was originally in the key of E Major and he transcribed it into the key of G flat Major. His reason is, "E flat is too dark while F sharp (or G flat) is a much brighter key."<sup>6</sup> The Corelli Giga which was originally in the key of A Major was transcribed into B flat Major. About this he says, "There are no Gigas in A flat Major (which would have been the key one would have guessed it to be transcribed in if a change was to be made) but plenty of them in

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<sup>6</sup>Letter from Carlos Salzedo, December 10, 1955.

B flat."<sup>7</sup> The Rameau Gavotte from Le Temple de la Gloire was originally in D Major and Salzedo transcribed it into E flat Major. Here he says that "no Gavotte exists in that dark D flat key"<sup>8</sup> and therefore he did not just move it down to the nearest flat key--D flat--from D Major, but rather, moved it up to the next flat key--E flat Major.

#### Dynamics

A few words must be said about the dynamic changes which Salzedo has made in his transcriptions. It must be remembered that the harp is in general, a delicate instrument. Its carrying power depends to a very great extent on the acoustics of the room in which it is heard. "Its (the harp's) resonance chamber is, to a considerable degree, the hall or room in which it is played. . . . The harp announces its tone, and its projection depends to a larger degree upon the vibrations sent to the walls and vaultings."<sup>9</sup> For this reason, Salzedo has in general, raised the dynamic level.

Another characteristic of the instrument is that subtle differences between dynamic levels do not show up as well as they do on other instruments. Consequently it sometimes becomes necessary to indicate very great differences in dynamic levels to achieve the desired contrast.

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<sup>7</sup>Ibid.

<sup>8</sup>Ibid.

<sup>9</sup>Salzedo, "Harps and Harpists in 1936," p. 616.

### Consideration of Transcriptions for Two Harps

When Salzedo transcribes for two harps as opposed to one, he usually divides the original in the most logical way possible. For instance, in the Bach Sixth French Suite, Harp I takes the right hand part and Harp II takes the original left hand part.

In the Spanish Dance of Granados, Salzedo has taken the basic piano edition and Harp I takes basically the right hand part--the melody of it--and adds octaves above and below it. The Harp II part is the accompaniment figure. In one section the two harps play in unison. Then they divide again as at the beginning.

Clair de lune does approximately the same thing. It begins as a solo part, adds Harp II in unison, and finally when the accompaniment figure of the piano score enters, then the Harp I and Harp II are divided with Harp I taking the melody or right hand part in the main, and Harp II basically working with the accompaniment arpeggios.

## CHAPTER V

### CONCLUSIONS

It can quite safely be said that the transcriptions of Carlos Salzedo for the harp are quite faithful to the originals from which he made his transcriptions. The changes that were made are very logical and understandable once one understands the harp and the complications that can arise when a piece of music written for one instrument is edited for the harp. It is necessary first to understand something of the mechanism of the harp and its mechanical possibilities--particularly as far as the pedals are concerned. The harp has both limitations and extended possibilities. Salzedo seems to have overcome the limitations as much as possible and to have explored the possibilities of the harp and its effectiveness.

The changes made in the compositions originally intended for harp, as opposed to those in the works written for other media, are somewhat different. Still, all the compositions dealt with in this paper are bound by similar changes and shifts in their editing and transcriptions. In those pieces written for the orchestral media it was necessary to compile the parts and simplify them enough to be performed by one instrument. This entails mainly a condensation of all the

parts. The pieces conceived for keyboard instruments remained very much alike in their transcriptions except for changes in figures. Such changes were the most far removed from the original of all the changes in those particular pieces. The major changes in the originally conceived harp compositions were editings of effects, fingering and division of the notes between the hands.

In only a few instances did Salzedo make changes that were quite far-removed from the original, and in these instances it was pointed out at the time they were discussed what the reasons apparently were for the changes. Although they seemed to be changes of large proportion, they still have apparently logical reasons behind them.

Salzedo has accomplished some very beneficial work by his editings and transcriptions. Some very worthwhile music has thus been made available and accessible to the average harpist and has been brought within the grasp of the average performing harpist's capabilities.

In addition to the work of Salzedo dealt with here, there is much that might be done with his original compositions. Here Salzedo has been a pioneer in modern music written for the harp. An interesting feature to consider would be what effect teaching has had on his composition--both in the type of music he has composed and in the manner in which he has composed it.



APPENDIX

ORIGINAL SCORINGS FOR THE WORKS TRANSCRIBED  
BY SALZEDO AND CONSIDERED IN THIS STUDY

| Composer     | Title  | Scoring  |
|--------------|--|--|
| Bach, J. S.  | <u>Bouree (Partita I for violin)</u>                                 | Violin Solo  |
|              | <u>Sixth French Suite</u>  | Harpsichord  |
| Corelli      | <u>Giga (Sonata IX)</u>  | Violino solo and<br>Violone e cim-<br>balo             |
| Couperin, F. | <u>Sarabande (Quatrieme Concert<br/>Royal)</u>                       | Violon, Flute,<br>Hautbois, Viole,<br>Basson, Clavecin |
| Beethoven    | <u>Sonata No. 14, Op. 27, No. 2</u><br>first movement                | Piano  |
| Debussy      | <u>Clair de lune (Suite Berga-<br/>masque)</u>                       | Piano  |
|              | <u>En Bateau (Petite Suite)</u>                                      | Piano with four<br>hands                               |
|              | <u>La fille aux cheveux de lin</u><br>(Preludes, Book One, viii)     | Piano  |
| Durand       | <u>Chacone, Op. 62</u>   | Pour Grand Orgue                                       |
| Granados     | <u>12 Danzas Espanolas, Op. 5</u><br>No. 5, Andaluza (Playera)       | Piano  |
| Handel       | <u>Air with Variations (Suite V)</u>                                 | Harpsichord  |
|              | * <u>Largo (Serses, Act I, Scene I)</u>                              | Violin I, Violin<br>II, Viola,<br>Bassi, Serse         |
| Haydn        | <u>Theme and Variations (XI</u><br><u>Pieces pour le Pianoforte)</u> | Piano  |

| Composer    | Title  | Scoring  |
|-------------|--|--|
| Malotte     | <u>The Lord's Prayer</u>   | Voice and Piano accompaniment                  |
| Mendelssohn | * <u>Wedding March (Midsummer Night's Dream, incidental music, follows Act IV)</u> | Orchestra                                      |
| Pescetti    | <u>Sonata in C minor</u>   | Harpsichord                                    |
| Rameau      | * <u>Gavotte (Le Temple de la Gloire) Act III</u>                                  | Htb., Bons, Vons.,<br>Alt., B. C.,<br>Clavecin |
|             | * <u>Rigaudon (Premier Livre de Pieces de Clavecin)</u>                            | Harpsichord                                    |
|             | * <u>Tambourin (Premier Livre de Pieces de Clavecin)</u>                           | Harpsichord                                    |
| Saint-Saens | <u>Le Cygne (La Carnival des Animaux)</u>  | Cello, two pianos                              |
| Wagner      | * <u>Wedding March (Lohengrin, Act III, Scene I)</u>                               | Orchestra                                      |

\*Indicates pieces analyzed but with no illustrative figures given within the study.

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