APPARATUS

SOURCES

Although Lou Harrison’s autograph manuscripts or composer-authorized copies were used as primary source material for the compositions in this collection, Harrison’s working method makes it necessary to consult other sources as well, including sketches, early versions, copyist scores, performance parts, and recordings made under the composer’s supervision, in order to produce a faithful representation of the work. Harrison often revisits compositions or makes modifications during rehearsals or in recording sessions. He has proven to be alert to the interpretive contributions of performers and in several cases included here has incorporated their realizations into the score. (For example, John Cage’s dynamic markings for the “Counterdance in the Spring” movement of Tributes to Charon have been included in the current edition at Harrison’s request.) Despite being authored and/or approved by the composer, these changes, at times, are not entered into the original score.

An auto accident in 1982 made Harrison’s right hand unsteady, necessitating wider use of copyists. Since the act of copying creates the opportunity for error, all known manuscripts produced by copyists under the composer’s supervision have been checked against sketch materials and any discrepancies resolved by the composer.

To complicate matters further, Harrison has always tinkered with his compositions after performance—and even, at times, after publication. All of his symphonies, for example, have undergone multiple revisions, and manuscripts from various stages in this process reflect divergent readings. Therefore, a definitive edition cannot be constructed solely from written source material. For the present edition, Harrison at times instructed the editor to alter dynamics, articulations, and even, in some cases, the notes themselves.

Unlike previous MUSA editions, the composer in this case participated in the editing process. Thus, each work can be considered a “definitive” version, authorized and approved by Harrison—at least as he liked the work at the time of this publication (fall 1998). He provided the editor with most of the manuscript and printed sources used here. Any discrepancies among sources were discussed with him, and he personally approved any alterations or corrections. While all sources for the musical texts available at the time of editing have been consulted, Harrison himself provided the final word. Therefore, in some cases, the present edition reflects none of the surviving manuscript readings. All such additions and emendations are reported in the critical notes.

Many of the works present in this edition have been previously available, although in earlier versions and only in manuscript form, from the composer directly through his private publishing company, known as Hermes Beard Press.

NOTES ON PERFORMANCE

Accidentals policy

In unmeasured movements or works, accidentals apply only to the note immediately following. In Harrison’s original scores he follows this procedure except in the case of repeated notes, where a single accidental applies to the entire group. In these cases, accidentals have been added in the present edition.
Tempi

Harrison loves extremes of tempi; performers should not hesitate to play slow movements very slowly and to stretch the limits of their technical abilities in fast movements. Tempi should not be inflexible.

Vibrato

In general string players should avoid wide Romantic-style vibrato, favoring instead a more Classical interpretation.

EDITORIAL METHODS

Accidentals

Notation of accidentals complies with standard convention (i.e., accidentals hold throughout a measure). For unmeasured works, the accidental applies only to the following pitch. Cautionary accidentals are enclosed in parentheses. Extraneous accidentals have been removed without comment. Enharmonics normally follow Harrison’s originals; any changes have been approved by him and are not mentioned in the Critical Notes.

Editorial additions

Suggestions by the editor were checked with Harrison and only included if he approved of them. Therefore, these variants were treated as revisions rather than as editorial additions and are noted as such in the Critical Notes below. Brackets are used in Praises for Michael the Archangel to identify the suggestions of organist Susan Summerfield. The performer is free to use or ignore these suggestions.

Consistency of notation

Inconsistent notation (rhythms, slurring, beaming, etc.) has at times been standardized with Harrison’s permission and without mention in the Critical Notes. Harrison’s use of Dalcroze dotting has been changed, with his permission, to standard rhythmic notation.

Texts

Punctuation has been added in the vocal text of Vestiant Silice without comment.

CRITICAL COMMENTARY

When they are not covered by the general editing principles described under Editorial Methods, source readings that differ from the present edition are described here. The following abbreviations are used: Fl = flute, HI = harp upper staff, HII = harp lower staff, m = measure, mm = measures, OI = organ upper staff, OII = organ middle staff, OIII = organ lower staff, P = piano, Perc = percussion, PI = piano upper staff, PII = piano lower staff, Picc = piccolo, Str = strings, V = voice, Va = viola, Va 1 = first viola, Va 2 = second viola, Vc = Violoncello, Vib = vibriphone, Vn1 = first violin, Vn2 = second violin.

Notes describe the appearance of the original source at points where editorial changes have been made in this edition. These changes are designated by (1) measure number, (2) the number of each notational element (counting only noteheads and rests from left to right), (3) part or voice, (4) source, and (5) the reading given in this source (i.e., in contrast with the appearance of the present edition). The octaves of pitches are designated by the system CC–C–c’–c”–c””, with middle C as c’.

Thus the entry “67,3, V, A, quarter rest missing” reports that in measure 67 the third notational element in the voice in the current edition (a quarter rest) is lacking in source A. Likewise the entry “74,2–3, Fl, A and B, notes slurred, changed by composer in 1998 to match mm. 8–9” indicates that in measure 74, notes
2–3 in the flute are slurred in sources A and B, but that this slur has been deleted in the current edition by permission of the composer to match the figure in mm. 8–9. When the composition is unmeasured (for example, *Cinna*) the location of the source reading is identified by system number, note or rest number, and staff designation. Thus, the entry “System 2.7–18, PI, A and B, no slurs, added by composer, 1998” reports that in system 2, notes 7 through 18, sources A and B contain no slurs in the upper staff of the piano part, but that the slurs that do appear in the present edition were added by the composer in 1998.

**France 1917–Spain 1937**

*Instrumentation.* 2 percussionists, string quartet

*Composition date.* Sections A and A': June 16, 1937; Section B: 1968

*Premiere.* August 17, 1968, Cabrillo Music Festival, Aptos, California. Title on the program reads “About the Spanish War (France, 1917–Spain, 1937).” This revised title was used for clarification at the 1968 performance only; Harrison prefers to retain the work’s original title (personal communication, 1998).

*Length.* 3 minutes

*Prior publication.* Harrison’s 1968 manuscript: *Soundings* 3/4, 1972, Los Angeles: Peter Garland

*Recordings.* None

*Sources.* A: 1937 autograph manuscript contained in a spiral-bound composer’s notebook, currently in the composer’s personal papers (see plate 1). The notebook contains a clean copy of the original version of the piece, comprising the A section of the present work (up to m. 44 of the final version, but without the last note in the viola) along with Harrison’s annotations from 1968, when the work was revised. (The later additions are distinguishable because they are in Harrison’s post-1950 calligraphic hand.) The Roman numeral III, deleted, appears at the head of the piece and the tempo marking underwent a series of reconsiderations: largo (crossed out), to moderato (added beneath it), and then allegro (added above), thus forming “allegro moderato.” The title “France, 1917–Spain, 1937” appears at the head, and an additional title, “Ritual #3,” was added sometime after September 13 (the date of *Ritual* #4). The date June 16, 1937 appears at the end of this manuscript and the excerpt from Milton’s Sonnet 11 is at the bottom of the first page (see essay). Instrumentation is designated as “str. qt, perc.” (Instruments are specified further in Harrison’s 1968 annotations.) The two pages following *France–Spain* in the notebook contain an untitled companion piece, also with the Roman numeral III, deleted, at its head. From the middle of this work, Harrison found the elements of the B section used in the revised 1968 version of *France–Spain*. This material is circled in pencil in the notebook.


*Critical notes.* No slurs in A; no tempo marking in B; 10, Vc, A, no ostinato; 11–17, Vc, A, ostinato reads D–c–‡–A 18, B, no time signature; dynamic markings added by composer in 1998: m. 18, (Perc), m. 24 and 67 (Str), m. 34 and 77 (Perc 1), m. 47 and 84 (Perc 2), m. 43 and 86 (Va); 19.7–8, 24.7–8–30.7–8, Va, B, no accents, added by composer, 1998; 33, 76, Vn1, Vn2, Va, extra eighth rest at end of measure: 35.2–37.2, 40.2–42.2, 78.2–80.2, 83.2–85.2, Vc, B, no slurs, added by composer, 1998; 40.2–41.8, 83.2–84.8, Va 2, B, no slurs, added by composer, 1998; 40, 43, 83, 86, Vc, A and B, *arco* and *pizz.* absent; 55, Va, B, no slurs; 58–59, Perc 2, B, no L. V. slurs; 61ff, all parts, B, indicated as “dal segno”; 62.7–8, 67–73, Va B, no accents on beat 3, added by composer, 1998.

*Tributes to Charon*

*Instrumentation.* 3 percussionists

*Composition date.* Movement 2 (“Counterdance in the Spring”): March 29, 1939; Movement 1 (“Passage through Darkness”): May 6, 1982

*Premiere.* “Counterdance”: May 19, 1939, Cornish School, Seattle (John Cage and ensemble); entire work: May 10, 1982, Mills College (William Winant and ensemble)

*Length.* 7 minutes
Prior publication. None

Recordings. None

Sources. Movement 1. “Passage through Darkness”
A: composer’s autograph, 1982 (original in Harrison’s personal papers)
Movement 2. “Counterdance in the Spring”
B: composer’s autograph, 1939 (Mills College Special Collections)
C: performance copy by John Cage, 1939 (copy in Harrison’s personal papers).
The title “Counterdance in the Spring” was entered by Harrison after 1949; the remainder
of the manuscript is in Cage’s hand. With Harrison’s permission dynamics in this edition
follow those of Cage’s score. They differ from B in the following ways: Cage added all
crescendi and decorcendi, as well as the piano after letter F; at the beginning and at letter D,
Harrison’s original dynamic was mf in all parts except player 3’s first entrance. All rehearsal
letters come from C. Instrument designation are lacking in C after the first page.

Critical notes. Movement 1. (“Passage through Darkness”) Tempo marking added by
composer, 1998; 1–5, A, no f and p markings, added by the composer, 1998; 6, Perc 3, A,
upper note says “gong”, corrected by composer, 1998; 13, Perc 2, A, extra quarter rest at
end of measure; 21–22, Perc 1 and Perc 2, A, no f and p markings, added by composer,
26.6, Perc 1 and Perc 2, A, eighth rest missing; 27–28, Perc 1 and Perc 2, A, dynamics
unclear; clarified by composer, 1998; 30.1, Perc 1, Perc 2, A, whole note.
Movement 2. (“Counterdance in the Spring”) Beginning to Letter A, each mf added by
composer, 1998; Letter A, Perc 1, C, erroneously designates muted brakedrum; 5 mm. before
Letter A, Perc 3, diminuendo marking added by composer, 1998; 5 mm. before B, Perc 3, B,
“muted gong”; 2 mm. before B, Perc 1, B and C, “roll” sign missing; Letter D, Perc 2, B,
whole note; Letter D, Perc 2, B and C, no roll sign, added by composer, 1998; Last 2 mm., all
parts, B, final two measures of rest absent, added in C, approved by composer, 1998.

Praises for Michael the Archangel

Instrumentation. Organ
Composition date. Begun January 1946; completed January 15, 1947
Premiere. 1966, Honolulu (Fred Tulan).
Length. 7 minutes
Prior publication. None

Recordings. None. The orchestrated version, which is slightly altered, can be heard in the
Elegiac Symphony, movement 4 (LP: 1750 Arch S-1772: Oakland Youth Orchestra,
D. de Coteau, conductor; CD: MusicMasters 60204K: American Composers Orchestra,
Dennis Russell Davies, conductor)

Sources. A: fair copy in an unknown hand (probably one of Harrison’s students), likely
dating from the late 1940s. This source has been checked by Harrison and authorized
by him for performance. Harrison no longer has his autograph, but identifies the hand as
that of one of his students on the basis of the unusual shape of the treble clef, which he
modeled after Ruggles and taught to students. The editor was able to locate this fair
copy of the composition through organist Edith Ho in Newton Center, Massachusetts. I
am very grateful to Ms. Ho for sending this copy to me for use in the present edition.
B: 1997 revision. In preparation for the present edition, Harrison authorized several
changes in pitch or rhythm, based on alterations he had made when orchestrating this
piece for the Elegiac Symphony in 1975 (see essay).

Commentary. Apostrophes appear as // in A and B. Some phrasing and articulation marks
and some dynamics added by Harrison throughout the piece in 1998; these do not constitute
alterations, but rather clarifications. Some enharmonic respellings authorized by
Harrison in 1998.

Critical notes. 4.3–4, OI, A, lower voice f’ (note 3) tied to upper voice f” (note 4); 39.7,
OI, A, note is # tied to previous note, altered by B; 41.6–7, OI, A, quarter notes, altered by
B; 45.2–3, OI, A, no slur, added by composer, 1998; 47.2, OII and OIII, A, no staccato...
marks, added by composer, 1998; 50.2–52.10, OI, A, no slurs, added by composer, 1998; 73.4, OI, A, tie missing; 86.5, OI, A, no natural sign, added by composer, 1998; 86.2–3, OII, A, tenuto marks, no slur, altered by composer, 1998; 87.1, OII, A, accent, altered by composer, 1998; 87.2, OII, A, tenuto mark, slur begins on note 2, altered by composer, 1998; 87.1, OIII, A, tenuto mark, slur begins on note 1 and extends through 90.2, altered by composer, 1998; 88.5, 89.3, 89.6, 90.2, OI, A, these notes absent, added in B, see also mm. 145–147; 93.4, OII, A, tie to m. 94 missing; 94.2, OI, A, note is e′ tied to m. 95, changed to b′ in B; 97.2–98.3, OI, A, triplets are quarter notes, altered by B; 97.3, OII and OIII, A, half notes, altered by B; 98.1, OII and OII, A, whole notes, changed to dotted whole notes by B; 99.2, OI, A, no a tempo, added by composer, 1998; 101.2, OII, A, no dynamic marking, added by composer, 1998; 115.2, OIII, A, note is A, altered by composer, 1998; 117.2–4, OI, A, slur, removed by composer, 1998; 117.6–7, OII, A, no slur, added by composer, 1998; 118.1, OI, A, tie missing; 118, OII, A, no crescendo mark, added by composer, 1998; 119.3, OII, A, no accent, added by composer, 1998; 122.5, OI, A, no tenuto mark, added by composer, 1998; 126.1, OII, A, rest missing, no dynamic marking, added by composer, 1998; 144.2, OI, A, accent misplaced, corrected by composer, 1998; 144.1, OII, A, accent mark, altered by composer, 1998; 144.2, OII, A, tenuto mark, slur begins on note 2, altered by composer, 1998; 144.1, OIII, A, tenuto mark, slur begins on note 1 and extends through m. 147.2, altered by composer, 1998; 145.5, 146.3, 146.6, 147.2, OI, A, these notes absent, added in B, see also mm. 88–90; 151.2, OI, A, note is e′, tied to m. 152, altered by B; 151, OII, A, quarter note (c′), quarter note (ab) tied to half note (ab) as in m. 94, altered by B; 151–152, OII, A, no dynamic markings, added by composer, 1998; 163, A, no grace notes, added by B.

Vestiment Silque

Instrumentation. Soprano, flute, 2 violas, harp

Composition date. Begun April 4, 1951; completed July 4, 1994


Length. 4 minutes

Prior publication. None

Recordings. None

Sources. A, composer’s autograph manuscript, fair copy, 1994 (Special Collections, University Library, University of California, Santa Cruz). Source is untitled and bears the following notation at the end: “1952, N.Y.C.—1994, Aptos.” The date 1952 is erroneous, as confirmed by D.

B, computer typeset score prepared by Margaret Fisher in 1994 (before August) and approved by Harrison (copy in Harrison’s personal papers). Though prepared from A, B bears a different date on its title page: "1951 N.Y.C., 1994, Aptos." D confirms the accuracy of B, since it is dated “April 4, 1951” in Harrison’s hand. Although B corrects some errors in A (such as the date of origin), it also introduces some errors (described in the Critical Notes).

C, computer typeset score with revised ending (mm. 92–102), prepared by Margaret Fisher following the premiere (August 18, 1994); composer’s personal papers.

D, sketch material (Special Collections, University Library, University of California, Santa Cruz). Includes manuscript sketch of verse 1 (mm. 18–28), dated April 4, 1951 (see plate 3) and additional (undated) sketch material from 1994. The 1951 sketch, a short score but with instrumental suggestions for flute, viola or clarinet, and trumpet or clarinet, is a fourth lower than the final version.

E, unpublished cassette recording from the premiere (see above) in the possession of the composer. During rehearsals for the premiere, Harrison discovered that he did not like the work’s ending. He sketched a new version, performed on that occasion and preserved in E. Later he altered the ending further, resulting in the final version in C.


**Critical notes.** A, no title or tempo marking; 2.2–3.3, HII, A, no tenuto mark; 4.1, HII, A and B, no tenuto mark; 5.1–2, Va 2, A, staccato marks; 6, H, A, reads “LV (etc.)” thereafter LV not indicated; 8–9, Fl, A, slurring ambiguous; 14 and 18, Va 2, A and B, no dynamic mark, mp added by composer in 1998; 20, V, A reads “tenere” instead of “tenere”; 20.2, Va 2, A and B, no staccato mark, added by composer, 1998; 21.1, Va 1, A and B, no staccato mark, added by composer, 1998; 26–27, V, A reads “carmina” instead of “carmina”; 39.5, Va 1, B, sixteenth; 40.1, V, B, no staccato mark; 42.1, Va 1, B, slur extension missing; 42.2–3, Va 2, A and B, slur is missing, added by composer in 1998; 44.1–3, Va 2, A, reads eighth, sixteenth, sixteenth, corrected in B, cf. m. 12; 47.2, Va 2, A and B, no staccato mark, added by composer, 1998; 50–52, V, B, phrasing slur missing; 51.2, Va 2, B, d’ instead of e’; 53.3, Va 2, A, half rest missing; 54.3, Va 1, A and B, eighth rest missing; 56.2, Va 2, A and B, no staccato mark, added by composer, 1998; 57.1, Va 1, A and B, no staccato mark, added by composer, 1998; 59.3, V, A, rest missing; 59.6, V and Fl, A and B, note is a” in voice and a” in flute; 60.1, Va 1, A and B, no staccato mark, added by composer, 1998; 61.3–4, V, A reads “aura” instead of “auris”; 66.1–2, Fl, B, slur missing; 66, Fl, A and B, phrase mark extends to the downbeat of 67, changed by composer to end at m. 66.4, 1998; 66.1–2, Va 1, A, first two notes slurred; extension of tie from m. 65 missing; 67.3, V, A, quarter rest missing; 70.1, HII, B, no tenuto mark, added by composer, 1998; 72.1, Va 1, B, tenuto mark; 73.2–3, Fl, A and B, notes slurred, changed by composer in 1998 to match mm. 7–8; 74.2–3, Fl, A and B, notes slurred, changed by composer in 1998 to match mm. 8–9; 74.2–76.1, Fl, A and B, slurred, changed by composer in 1998 to match slur in 8.2–10.1; 80.1–3, Va 1, B, no slur; 86.2, Va 2, B, no staccato mark; changed by composer in 1998; 87.1, Va 1, A and B, no staccato mark, added by composer, 1998; 90.5–91.1, V, A and B, notes 5–6 slurred, note 6 also slurred to next measure, text “aves” begins at 91.1, composer in 1998 removed slur connecting notes 5 and 6, and shifted first syllable of “aves” to note 6 to match the phrasing in the flute; 92, V, A, text reads “celebrant” instead of “celebrant”; 92ff., present edition follows C rather than A and B which conclude as in example 11. 94.5–6, Fl, A and B, notes slurred; 97–101, V, phrasing slur added by composer in 1998.

**Incidental Music for Cornelle’s ‘Cinna’ (Suite for Tack Piano)**

**Instrumentation.** Tack piano (piano with tacks inserted into hammers)

**Composition date.** 1955–1957 (before May)

**Premiere.** August 4, 1968, Old Spaghetti Factory, San Francisco (Donald Pippin)

**Length.** 12 minutes

**Prior publication.** Harrison’s manuscript published in *Xenharmonikon* 3#1 (Spring 1976)

**Recordings.** Lou Harrison, performer, on the CD accompanying the book *Lou Harrison: Composing a World* by Leta E. Miller and Fredric Lieberman (Oxford University Press, 1998)

**Sources.** A: composer’s fair copy (ca. 1957), published in *Xenharmonikon* (see above)

B: composer’s undated working copy (Special Collections, University Library, University of California, Santa Cruz)

C: sketches (Special Collections, University Library, University of California, Santa Cruz): Approximately 40 pages of autograph sketch material

D: home recording by Harrison of the work, ca. 1957 (see above)

**Commentary.** Alto clef, used extensively in both hands in A and B, has been changed to treble and bass clefs throughout (with Harrison’s permission). Dalcroze dotting system, used in A and B, has been changed to standard notation. For long notes held in one hand, the note values in A and B are at times inaccurate; these note values have been silently adjusted to reflect actual note lengths. Metronome markings are taken from B, but these should be treated as approximations, since Harrison’s own performance (Source D) is free and his tempo fluctuates considerably, especially in the slow movements. Dynamic and stress markings at times appear only in B (Harrison at times forgot to copy them into A; any markings adopted from B that do not appear in A have been added with the permis-
sion of the composer.) For double grace notes in which one or both are inflected, Harrison did not repeat the accidental for the main note, although it was intended to apply; these accidentals have been supplied in the present edition without comment.

Critical notes. Movement 1: System 1.17, PI, A, tenuto mark missing; System 2.34, PI, A, no tenuto mark; System 4, A has “louden” and B has “cresc.,” changed by composer, 1998; System 5.1, PII, A, no tenuto mark; System 5, triplet indication in metric modulation from B; System 7.20, PII, A and B, no tenuto mark, added by composer, 1998; System 10.30, lower voice, PI, A, no a’, no tie; System 12.2–4, PII, B, notes not dotted and no metric modulation; System 17.7, PII, A, no staccato mark.
Movement 2: System 2.1, PI, A, no half rest; System 2.11, PI, A and B, no flat, present in D; System 3.33, PI, B, half note; System 4, PI and PII, from "a trifle faster" to System 7.21, B, note values are twice as long; System 4, PI, A, from "a trifle faster" to System 7; slower," slurring ambiguous, some slurs and tenuto marks, added by composer, 1998; System 6.21–7.13, PI, A, phrase mark extension missing; System 7.13, PI, B, tied chord before "slower" replaced by a rest; System 7.22–3, PI, B, half note followed by quarter note; System 7.3, B, PII, no tenuto mark; System 7, "soften" added by composer, 1998; Systems 7–8, dynamic markings appear in B only and have been changed to English wording as used in A.

Movement 3: most tenuto marks missing in B; System 1, opening dynamic "medium loud" in A, mp in B; System 1, A and B, no "simile," added by composer, 1998; System 2.20–25, PI, A, no slur, added by composer, 1998; System 3.8, 4.3, 4.6, 4.9, PII, no staccato marks, added by composer, 1998 (also parallel places later in the movement); System 5.11–12, PI, A and B, grace notes are d’–g’, performed as c’–g’ in D, latter reading confirmed by composer, 1998; System 5.30, PI, A and B, no flat on grace note b’, added by composer, 1998; System 6.11, 7.2, PII, no staccato marks, added by composer, 1998; System 6, dynamic reads "medium loud" in A, mp in B; System 9.5, 9.9, PII, no staccato mark, added by composer, 1998; System 10.18, PI, A and B, first grace note is d’, performed as c’ in D, latter reading confirmed by composer, 1998; System 10.25, PI, D, upper g’ missing; Systems 10–12, dynamics as in B; System 11.7, PII, A and B, change by composer, 1998; System 12, PI, A and B, no "poco rit.," and "accel. to" added by composer, 1998; System 12.12, PII, no accent on E, added by composer, 1998; Systems 12.16, 14.2, 14.5, 14.9, 15.2, 15.5, 15.10, 16.3, 16.6, 16.9, PII, no staccato marks, added by composer, 1998.

Movement 4: tempo given as "moderately slow" in B, "medium slow" in A; System 1.12, PII, no half rest; System 3.20, PI, and 4.9, PII, no tied chords, added by composer, 1998; System 4.14, PI, A and B, g’ is a quarter, changed to dotted half note by composer, 1998; System 5.1, PI, A, dot missing after the quarter note (c’).


Varied Trio

Instrumentation. Violin, piano, percussion

Composition date. Begun 1986; completed February 4, 1987

Premiere. February 28, 1987, Hertz Hall, Berkeley (Abel-Steinberg-Winant Trio)

Length. 15 minutes

Prior publication. None

Recordings. New Albion Records 015 and 036 (Abel-Steinberg-Winant Trio)

Sources. A: original manuscript of the trio version comprising Harrison’s original score modified by Steinberg and approved by Harrison (see commentary below). Parts of this source are in Harrison’s hand, other parts are in Steinberg’s hand (courtesy of Margaret Fisher, Emeryville, California).

B: fair copy by Margaret Fisher, 1987, prepared under the supervision of the composer (courtesy of Margaret Fisher, Emeryville, California).

C: recording of this work by the Abel-Steinberg-Winant Trio, prepared under Harrison’s supervision (see above).

Commentary. Original version written as a quintet with harp and bells, though Harrison envisioned its arrangement as a trio from the start (see essay). Conversion of the quintet into a trio was made by pianist Julie Steinberg in consultation with the composer. The present edition has been checked for accuracy by Abel and Steinberg.
Critical notes. Occasionally slurs have been regularized between the piano and violin parts with Harrison’s permission. Some pedalling instructions were added by Harrison in 1998. All dynamics, except the “mp” and “p” at the beginning of Mvt. 3 and the “p” in the percussion at the beginning of Mvt. 4, were added by Harrison in 1998. Performance markings in brackets [ ] were added to score by Abel and Steinberg per Harrison’s suggestion.


Movement 2: tuning of the rice bowls was changed by composer after the premiere; B, repeat sign at beginning of the A sections; 10, 16, 20–21, 24–25, 33, 56, 62, 66–67, 70–71, 125, 131, 135–6, 139–140, A, PII, no rests; 20, 24, 37, 41, 43, 66, 70, 135, 139, Pl, B, no LV indications, added by composer 1998; 40–43, P, part added by composer following recording of work; A and B, repeats of the A sections written as a series of da capo; 76–115, PII, B, no LV indications on c or e, added by composer 1998.

Movement 3: System 2.1, 3.11, 3.16, 4.3, 6.10, 7.1, 7.7, 8.7, 8.15, Vn, no accidentals, added with permission of composer, 1998; System 4.5–6, Vn, B, grace notes given as eighth notes; System 6.9, Vn, B, quarter note; System 7.2, Vn, B, quarter note.

Movement 4: A and B, repeats of the A section written as a series of dal segnos; 6, 31, 58, dotted bar lines added by composer, 1998; 10.6, 35.6, 62.6, Pl, B, staccato mark, removed by composer, 1998; 10.7, 35.7, 62.7, Vn, B, staccato mark, removed by composer, 1988; 38.1–2, Vn, B, grace notes; 38, PII, B, whole note only, the measure contains 4 eighth notes in Vn, but 5 eighth notes in Pl; 52.3, Pl, B, eighth note b with the smaller eighth note c’ above it.


Grand Duo

Instrumentation. Violin, piano


Premiere. July 28, 1988, Cabrillo Music Festival, Aptos, California with Dennis Russell Davies (piano) and Romuald Tecco (violin)

Length. 35 minutes

Prior publication. None

Recordings. MusicMasters 7073-2C (Davies and Tecco)

Sources: A: composer’s manuscript, 1988 (copy provided by Margaret Fisher, Emeryville, California).

B: fair copy by Fisher, 1988; prepared under supervision of the composer (copy in Harrison’s personal papers).

C: letter from Fisher to Dennis Russell Davies and Romuald Tecco containing corrections to B (February 9, 1991); courtesy of Margaret Fisher.

D: violin part prepared by Tecco under the supervision of the composer for the recording with Davies (see above).

E: recording by Davies and Tecco (see above); prepared under Harrison’s supervision.

Commentary. Slurring and accents at times vary considerably from those in the manuscript sources, particularly in movement 2. These articulation marks were re-evaluated by Harrison in 1998 and the version presented here reflects his wishes at the time of publication. Changes in slurring are not noted in the Critical Notes.

Critical notes. Movement 1: 5, Vn, B, whole rest; 27.3, Pl, B, note is d’; 31.2, Vn, B, dynamic missing; 32.2, PII, B, sharps missing; 42.2, PII, note does not appear in any ms., added by Harrison in 1998; 44.5, Pl, dynamic added by Harrison in 1998; 45.2, PII, A
and B, no flat, correction given in C; 65, all parts, B, no fermatas, added by composer, 1998; 66, Vn, B and C, no performance direction, appears in A only, the second sentence reads: "Eighth notes, for example, should be a little slower than usual," wording changed by Harrison in 1998; 66, PI, no accents, added by composer, 1998.

Movement 2: 7.4, Vn, B, lower pitch is g'; 41.2, Vn, natural sign from C; 56.2, PI, no dynamic marking, added by Harrison in 1998; 116.4-117.1, Vn, B, no tie; 122-124.1, PI, accents added by composer, 1998; 122.5-123.1, PL, B, slur covers these notes; 138.1-139.3, PI, accents added by composer, 1998; 140-141.1, Vn, accents added by composer, 1998; 146.3, and 146.5, PI, accents added by composer, 1998; 155, PI, B, no dots or accents, added by composer, 1998; 155.1, PI, B, no sharp; 157.2, 158.1, PI, accents added by composer, 1998; 166, PI, accents added by composer, 1998; 169-171.4, PI, accents added by composer, 1998; 171.5-175.1, PI and PI, accents added by composer, 1998; 174, Vn, B, accent on first note only; 174-187, PL, accents and tenuto marks added by composer, 1998; 177.3, Vn, B, note is c'; 178.1, PI, B, no sharp; 186.1, Vn, accent added by composer, 1998; 187.3, 188.1, PI, no accents, added by composer, 1998; 198, PI, B, no rest; 214, 218.3-219.1, PI, accents added by composer, 1998; 229, Vn, A and B, dotted half note, eighths in D; 239.1, PI, B, no flats (cf. 426); 248.2-3, 249.1, PI, B, no accents, added by composer, 1998; 249, PL, c♯ to c♯, changed by composer, 1998; 249, P, "Ped. sempre," changed by composer, 1998; 260-300, A and B, some L.V. slurs missing; 262, 282, 300, PI, A and B, no quarter rest; 280.2, 288.2, 298.2, PI, no LV slur, changed by composer, 1998; 290-294, 302, 304, PI, A, no quarter rest; 317.3 and 321.3, PI, A and B, first rest is an eighth rest; 323.2-324.1, PI, B shows octave tied across the bar, A shows octave on downbeat of 324 but no tie, revised by composer, 1998; 329.3, Vn, A and B, no rest; 329.3, PI, B, no rest; 336.1, PI and PI, A and B, no flat, added from C; 344 and 362, Vn, B, c♯ and d' are quarter notes, changed by composer in 1998; 347, Vn, accents added by composer, 1998; 352.2, PI, A and B, note is f (probably accidentally notated as treble clef); 353.2, PL, B, upper pitch is A; 354.2-355.1, PI, A and B, octaves tied across the bar, revised by composer, 1998 (cf. 323.2-324.1); 357.1, PI, B, no sharp; 376.2-377.1, 379.2-380.1, 391.3-392.1, 394, 395.3-396.1, 400, 404.3-405, 407, 408.2-409.1, 411.2-412, 434.2-436.1, PI, 437.2-4, PI, accents added by composer, 1998; 436.6, Vn, B, note is d'; 439-440, poco rit misplaced in B (appears in 440 instead of 439).


Movement 4: P, B, for much of movement piano notated on one staff line; Dalcroze dotting used at times in PI; 10, P, B, no crescendo; 16ff, B, some eighth rests missing; 18.5, PI, B, is a quarter note; 35.3 and 137.3, Vn, B, note is an octave higher; 41.2 and 143.2, PI, B, upper note is B; 50.1, Vn, B, note is A; 60-64, Vn, slurring altered by Tecco for premiere at composer's request; 60.5-6, 60.7-8, 60.11-12, Vn, B, slur; 60.10-11, 61.1-4, 64.1-2, Vn, B, no slurs; 61.2, PI, B, lower note is C; 61.3-4, Vn, B, notes are A♯-D', 72.2, Vn, B, note an octave higher; 84.3, PI, B, eighth note; 87.3, Vn, B, dot missing; 108-126, Vn, part revised by Harrison after completion of working score (some octaves omitted, some notes moved up an octave); 118, P, B, no L.V. marks; 120.4-5, PI, B, tie missing; 120.5, PI, PI, B, B and B are quarter notes; 160.1, PI, B, flat missing on grace note; 164.1, PI, B, upper note is a half note; 164.2, PI, B, no LV mark on upper note.

Movement 5: 32.3, PI, B, note is C; 45ff, P, A, B, no pedal indications, added by composer 1998; 61.2, PI, A and B, lower note is AA; 72.1, PI, B, lower note is BB; 103.5, PI, B, note is an octave b–b'; 152.4, Vn, B, g♯; 155.1-3, Vn, B, eighth note followed by two sixteenth notes; 173.2-4, 174.2-4, PI, A and B, notes are octaves, altered by composer, 1998; 178.4, PI, B, note is B; 188.4, PI, B, upper note is c'.