

**PRAISES FOR MICHAEL THE ARCHANGEL**

*for organ solo*

## PERFORMANCE NOTES

### PREMIERE

Harrison began writing *Praises for Michael the Archangel* in January of 1946 and completed the work on January 15, 1947. Organist Fred Tulan premiered the work in Honolulu, Hawaii, in 1966.

### *General notes.*

The tempo should be flexible. Dramatic pauses at sectional breaks are appropriate. Commas mark breaths in the phrasing. Tenuto marks indicate a slight stress, not a lengthening of the note.

### *Registration and dynamics.*

Harrison invites the performer to select his/her own registrations depending on the characteristics of the particular instrument and the acoustical space. As a suggestion, however, the editor has appended registrations used by Susan Summerfield, who worked with Harrison closely for many years. Summerfield's suggested registrations, which are based on a study of Harrison's orchestration of the piece, precede the score; her dynamics, approved by the composer, appear in brackets.

### SUMMERFIELD'S REGISTRATION (ENGLISH):

(Note: GT = Great, Ch = Choir, Sw = Swell, Ped = Pedal)

#### *Measures*

1-11	Gt/Ch/Sw:	open diap 8,4; reeds 8,4
	Ped:	open diap 16,8,4; reeds 8,4
12-17	Ch/Sw:	soft foundations 8,4; cello 8 (r.h.)
	Gt:	st. diap 16, soft foundations 8,4 (l.h.)
		[couple gt/ch/sw]
		[on last note of m. 15, move r.h. to gt]
17 (last 2 notes)-25	Sw:	oboe 8, flute 4 (r.h.)
	Gt/Ch:	bassoon 16,8; trumpet 8; clarinet 8 (l.h.)
	Ped:	Gt/Ch to pedal
		[at m. 19, add bassoon 8; at m. 22, move r.h. to Gt (Gt/Ch/Sw)]
26-36	Ch/Sw:	soft foundations 8,4; gamba 8; cello 8; salicional 8,4
	Ped:	soft foundations 16,8; cello 8
37-42	Sw:	bassoon 16,8 (l.h.)
	Ped:	clarinet 8; oboe 8; stopped diap 8,4
42 (last 2 notes)-52	Gt/Ch/Sw:	foundations 16,8,4; reeds 8,4
	Ped:	foundations 16,8,4; reeds 8,4
		[beginning at m. 44, use crescendo pedal, to be fully open at m. 47; then, decrescendo, to be closed at m. 51]
53-56	Ch:	quintaton 16, tierce
57-59	Ch:	add flute 8

59 (last beat)–62	Ch:	add vox celestis; salicional; cancel tierce
63–70 (1st note)	Gt/Ch/Sw: Ped:	foundations 8 foundations 16,8; reeds 16,8
71–74 (1st note)	Gt: Ped: [on Ch/Sw:	foundations 16,8,4 (both hands) foundations 16,8 foundations 8,4; reeds 8,4 prepared]
75–83	Gt: Ch/Sw: Ped:	add reeds 8,4 couple to Gt (prepared above) add reeds 16,8,4
84–90	Gt/Ch/Sw:	begin crescendo pedal, to be fully open at m. 87 (1st beat); then, decrescendo, to be closed at m. 90 (1st beat)
90 (last half)– 99 (1st half)	Ch/Sw:	soft foundations 8; vox celestis 8; gamba 8; cello 8 [open swell box on m. 90; gradually close up to m. 99]
99 (last note)–110	Ch: Sw: Ped:	flute 4, piccolo 2 (r.h.) unda maris 8; vox celestis 8 (r.h.) gamba 8; vox celestis 8
111–114	Ch/Sw:	salicional 8,4; gamba 8; cello 16,8
115–120 (beat 1)	Gt/Ch/Sw: Ped:	foundations; reeds 16,8,4 foundations; reeds 16,8
120 (last beat)–125	Gt/Ch/Sw:	foundations; reeds; mixtures
126–129	Ch:	quintaton 16; nacht-horn
130–133	Ch:	add flute 4
133 (last beat)– 136 (beat 1)	Ch:	add tierce
136–140	Ch: Gt: Ped:	keep above (l.h.) foundations; reeds 16,8,4 foundations; reeds 16,8,4
141–147	Gt/Ch/Sw:	foundations; reeds 16,8,4; mixtures [begin opening crescendo pedal to m. 144 (2nd beat); then, decrescendo to m. 147 (1st beat)]
147–155	Ch/Sw: Ped:	stopped diap 8; salicional 8; vox celestis 8; gamba 8,4 stopped diap 16,8
155 (last beat)– 158 (beat 1)	Ch: Ped:	quintaton 16; vox celestis 8; tierce subbass 16; cello 16,8
158 (last beat)– 162 (last beat)	Gt/Ch/Sw:	foundations 16,8,4; mixtures [open crescendo pedal throughout phrase]
162 (last beat)–end	Gt/Ch/Sw:	Tutti

SUMMERFIELD'S REGISTRATION (FRENCH)

(Note: G = Grand Orgue, P = Positif, R = Récit, Péd = Pédale)

*Measures*

1-11	GPR: Péd:	montres 8,4; anches 8,4 montres 16,8,4; anches 8,4
12-17	PR: G: [couple GPR; on last note of m. 15, move r.h. to G]	fonds doux 8,4; violoncelle 8 (r.h.) bourdon 16; fonds doux 8,4 (l.h.)
17 (last 2 notes)-25	R: GP: Péd:	hautbois 8; flûte 4 (r.h.) basson 16,8; trompette 8; clarinette 8 (l.h.) couple to GP [at m. 19, add basson 8; at m. 22, move r.h. to G]
26-36	PR: Péd:	fonds doux 8,4; gambe, violoncelle 8; salicional 8,4 fonds doux 16,8; violoncelle 8
37-42	R: Péd:	basson 16,8 (l.h.) clarinette 8; hautbois 8; bourdons 8,4
42 (last 2 notes)-52	GPR: Péd:	fonds 16,8,4; anches 8,4 fonds 16,8,4; anches 8,4 [beginning at m. 44, use crescendo pedal, to be fully open at m. 47; then, decrescendo, to be closed at m. 51]
53-56	P:	quintaton 16, 3ce (tierce)
57-59 (1st note)	P:	add flûte 8
59 (last beat)-62	P:	add voix celeste; salicional; cancel 3ce (tierce)
63-70 (1st note)	GPR: Péd:	fonds 8 fonds 16,8; anches 16,8
71-74 (1st note)	G: Péd: [on PR:	fonds 16,8,4 (both hands) fonds 16,8 fonds 8,4; anches 8,4]
75-83	G: PR: Péd:	add anches 8,4 couple to G add anches 16,8,4
84-90 (1st half)	GPR:	[begin crescendo pedal, to be fully open at m. 87 (1st beat); then, decrescendo to m. 90 (1st beat)]
90 (last half)- 99 (1st half)	PR:	fonds doux 8; voix celeste 8; gambe 8; violoncelle 8 [open swell box on m. 90; gradually close up to m. 99]
99 (last note)-110	P: R: Péd:	flûte 4; octavin (r.h.) unda maris 8; voix celeste 8 (l.h.) gambe 8, voix celeste 8
111-119	PR:	salicional 8,4; gambe 8; violoncelle 16,8
115-120 (1st beat)	GPR: Péd:	fonds; anches 16,8,4 fonds; anches 16,8

120 (last note)–125	GPR:	fonds, anches, plein-jeu
126–129	P:	quintaton 16; cor de nuit 8
130–133	P:	add flûte 4
133 (last beat)– 136 (1st beat)	P:	add 3ce (tierce)
136–140	P: G: Péd:	keep above (l.h.) fonds; anches 16,8,4 fonds; anches 16,8,4
141–147	GPR:	fonds; anches 16,8,4; plein jeu [begin opening crescendo pedal to m. 144 (2nd beat); then decrescendo to m. 147 (1st beat)]
147–155 (beat 1)	PR: Péd:	bourdon 8; salicional 8; voix celeste 8; gambe 8,4 bourdon 16,8
155 (last note)– 158 (beat 1)	P: Péd:	quintaton 16; voix celeste 8; 3ce (tierce) soubasse 16; violoncelle 16,8
158 (last beat)– 162 (last beat)	GPR:	fonds; anches 16,8,4; plein jeu [open crescendo pedal throughout]
162–end	GPR:	Tutti

#### *Recordings.*

Although the organ work has not been recorded, performers may hear an orchestral transcription 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).

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With majesty (♩ = ca. 60)

*mp* [cresc.]

[decresc.]

[decresc.] [p]

[mf]