When I told Mme. Milhaud that I was about to perform the Sonata for harp which her husband had composed in 1971, she immediately cautioned me that there were many errors in the published version. Soon she gave me a duplicate of his manuscript, and I proceeded to compare every handwritten bar with its printed counterpart. Below are the discrepancies I found.

**Example 1.** First movement, bar 8, beat 4, treble (E, not G)

**Example 2:** First movement, bar 11, beat 3.5, treble
Example 3. First movement, bar 17, beat 1, bass

Example 4. First movement, bar 35, beat 3.5, treble

Example 5. First movement, bar 36, beat 1, bass

Example 6. First movement, bar 53, beat 2, bass
Example 7. Second movement, metronomic designation

Example 8. Second movement, bar 6, beat 3, treble

Example 9. Second movement, bar 46 (note composer’s correction; B-natural should be B-flat)

Example 10. Second movement, bar 59, beat 2, treble
Example 11. Third movement, metronomic designation

Example 12. Third movement, bar 7, beat 2, treble

Example 13. Third movement, bar 13, beat 3, treble

About the author:

Celebrated San Francisco harpist Marcella DeCray played the first American performance of Milhaud’s Harp Concerto at the Aspen Music Festival in July 1961, with the composer conducting. 🎼