Errata Sheet

SPECTRUM (Gilbert Vinter)

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Updated March 27, 2006, v. 1.9

CONDUCTOR FULL SCORE

Bar 2. Add dynamic “mf” on beat two for first baritone and euphonium

Bar 3. Add dynamic "f" on beat one for second horn and first baritone

Bar 3. Add dynamic “ff” on beat two for soprano cornet, solo cornet, flugel, solo horn, first horn, euphonium

Bar 4. Add dynamic “ff” to solo cornet on beat one

Bar 19-20. All cornets, flugel and horns should probably have the same articulation as the previous nine bars, that is each beat consists of four sixteenth notes with two slurred, two staccato. In bars 19-20, there are no staccato markings - presumably they were left out in error as it does not seem sensible that the articulation would change suddenly for these two bars.

Bar 23-29. Add staccato to all sixteenth notes for soprano cornet - this conforms with the same pitch and rhythm in repiano, 2nd cornet and flugelhorn

Bar 30. Add expression “fz” on beat one for soprano cornet, repiano cornet, 2nd cornet and flugelhorn.

Bar 39. The note on the second half of beat three (f sharp, after the grace note) should be an eighth note for 1st baritone, not a quarter note (all rests in the bar are correct)

Bar 45. Add “brillante” under beat two for 2nd horn

Bar 57. Only the soprano cornet has an accent indicated on beat four - it would seem sensible that either every part should have an accent or nobody should have an accent. In the comments below, I’ve suggested the soprano cornet delete the accent rather than everyone else add an accent. But it could easily be done the opposite way.

Bar 61. There should be a crescendo under the entire bar for flugelhorn beginning with beat one

Bar 61. Add dynamic “mf” under beat four for 1st trombone

Bar 62-66. Add staccato on all eighth notes for snare drum

Bar 66. Add accent on first note of fourth beat for solo cornet - this conforms with soprano cornet and flugelhorn

Bar 67. There is a note missing for baritone 1 & 2 on beat two. Add printed e flat (top space) on beat two for baritone1; add printed g (second line) on beat two for baritone 2. Dynamic for both players is “p.” Put articulation “staccato” on the note.

Bar 67. Add accent on the eigth note after the grace note on the second half of the first beat for solo cornet, repiano, 2nd & 3rd cornet, flugel, solo and first horn - this conforms with the accent in the soprano cornet part and the same pattern in bar 69

Bar 67. Delete dynamic “p” for snare drum and substitute expression “fz” on the second half of beat one.
Bar 68. Add expression “fz” on the first half of beat two.
Bar 68. Add accent on the eighth note after the grace note on the second half of the second beat for solo cornet, repiano, 2nd & 3rd cornet, flugel, solo and first horn - this conforms with the accent in the soprano cornet part and the same pattern in bar 69
Bar 69. Add expression “fz” on the second half of beat three.
Bar 70. Add expression “fz” on the second half of beat four
Bar 76. Add “cresc.” under the second beat for 2nd cornet.
Bar 77. Delete the dynamic “mp” and the “cresc” from the 2nd cornet part
Bar 77. Add accent to the eighth note on the first half of beat two for 2nd trombone (b flat)
Bar 78. Add accent for baritones on eighth note on second half of beat three (c sharp)
Bar 79. Add accent for baritones on eighth note on second half of beat four (c sharp)
Bar 80. The score is missing the rehearsal number “80”
Bar 92. Add “open” (remove mute) under beat two for bass trombone
Bar 101. Add “tutti” beginning on the first beat for 2nd and 3rd cornet.
Bar 106. Add dimuendo mark on the third beat for solo cornet and repiano cornet - this conforms with the marking for first trombone and bongo and also conforms with the parts for solo cornet and repiano cornet
Bar 115. All notes in this bar should be tenuto for flugelhorn and all horns - this conforms with the articulation in the horns in the previous four bars
Bar 130. Add staccato and expression “fz” on the fourt beat of the solo cornet - this conforms with the same articulation in the trombones and snare drum - it is also written this way in the solo cornet part)
Bar 140-142. A strong argument could be made for the articulation in the cornets through horns to match the articulation used at the opening of the movement for cornets and baritones and eu0phoniums (bars126-129). It’s possible (but not likely) Vinter meant for the articulation to be different in bars 140-142 but I did not make any change to the parts in the errata below.
Bar 141. Add dynamic “p” under beat one for 1st and 2nd baritone.
Bar 145. Add staccato to the second half of beat three for solo cornet - this conforms with the same marking for repiano cornet and the same writing for the figure earlier in the bar
Bar 146-152. The ambuguity of the articulations for trombones and repiano, 2nd and 3rd cornets and tambourine needs to be resolved. The trombones, when having two sixteenth notes, have the first accented and the second staccato throughout. The cornets have no articulations marked until ONLY bar 150 where they have staccato. It seems sensible to have the cornets and tambourinehave the same articulation as the trombones.
Bar 150. Delete dynamic “mf” for repiano, 2nd and 3rd cornet (the marking is redundant)
Bar 154-156. There should be accents on all eighth notes for solo cornet, repiano cornet, trombones, euphonium and E flat bass through the third beat of bar 156
Bar 156. The two eighth notes on the fourth beat for 1st baritone, 1st trombone and euphonium should have a slur on them, not accents (or no marking at all)
Bar 157. Add dynamic ff on downbeat of solo cornet part - this conforms with the same marking for all other instruments that is also in the solo cornet part.
Bar 171. The solo cornet part has a slur over all notes of this bar that concludes on the downbeat of bar 172 - this would conform to the similar pattern four bars later

Bar 175. The solo cornet part has a slur over all notes of this bar that conclueds on the downbeat of bar 176 - this would conform to the similar pattern four bars earlier in spite of the last note of bar 175 being tied to the first note of bar 176.
Bar 179. The note for second baritone should be a printed A natural (not A flat)
Bar 179. The note for bass trombone should be a printed G natural (not G flat)
Bar 187. The solo cornet part should be marked "tutti"
Bar 188. Add tenuto on soprano cornet final note (beat six, f sharp) - this conforms with the same marking in the euphonium part.
Bar 188. Add "Both" on beat four for euphonium
Bar 188. Add "Both" on beat four for BB flat bass
Bar 202. All parts with eighth notes at the end of the bar (soprano cornet, solo cornet, repiano cornet, 2nd cornet, flugelhorn, all horns, all baritones, euphonium) have tenuto markings on the fifth and sixth beats - none of those parts have such an indication in the score
Bar 208. Add staccato and "sf" to note on beat one for 1st baritone.
Bar 208. Delete slur on beat one for 2nd baritone
Bar 208. Add staccato and "sf" to note on beat one for 2nd baritone
Bar 209-221. All eighth notes for wood block should be marked staccato - this conforms with the same marking at bar 249-252
Bar 209-221. All eighth notes for wood block should be marked staccato - this conforms with the same marking at bar 249-252
Bar 211. Add dynamic marking "p" under the first note of the bar for 2nd cornet and flugelhorn - this conforms with parallel markeing in bar 251
Bar 212. Add staccato on the beat two eighth note and the second half of beat three eighth note for solo cornet - this conforms with the parallel passage in bar 220.
Bar 221. Add staccato on the beat two eighth note and the second half of beat three eighth note for solo horn, 1st horn, baritones and
Bar 221. Add stacatto on eighth note on the second half of beat three for E flat bass.
Bar 251. Add staccato on the last five notes of the bar for 2nd cornet and flugelhorn - this conforms with the parallel place at bar 211.
Bar 251. Add staccato on all notes for solo cornet and repiano cornet - this conforms with the parallel place at bar 211.
Bar 252. Add staccato on the beat two eighth note and the second half of beat three eighth note for solo cornet and repiano cornet - this conforms with the parallel passage in bar 220.
Bar 253. Add staccato on the beat two eighth note and the second half of beat three eighth note for flugel, horns, baritones, euphonium and e flat bass - this conforms with the articulation in the cornets in bar 252 (also the parallel passage in bar 220.)
Bar 253-261. All eighth notes for woodblock should be marked staccato
Bar 259. Add staccato on all eighth notes for solo cornet, repiano cornet, 2nd cornet, 3rd cornet and flugelhorn
Bar 259. Add crescendo beginning under beat two (continuing through the whole bar) for flugelhorn
Bar 260. For solo cornet, repiano, 2nd cornet, 3rd cornet and flugelhorn, the eighth notes on beat two and on the second half of beat three should be marked staccato.

Bar 261-264. For flugelhorn, all horns, baritones, trombones, euphonium and all basses, the eighth note on the second beat and on the second half of the third beat should be marked staccato.
Bar 265. For flugelhorn, all horns, baritones, trombones, euphonium and all basses, the eighth note on the second beat should be marked staccato
Bar 274. There should be a tenuto on the first beat for solo cornet, repiano cornet and euphonium (same as bar 266)
Bar 280. All parts from soprano cornet through 2nd baritone plus percussion should have a staccato on beat three.
Bar 283. Add dynamic "mf" under beat one for BB flat bass
Bar 285. Add a courtesy flat sign on the third beat (e flat) for solo cornet and repiano cornet - this conforms with the parallel passage in bar 293.
Bar 289. Add dynamic "f" under beat one for 2nd baritone
Bar 294. Add dynamic "mf" under beat one for 2nd baritone
Bar 306. Add accent on the first beat for solo cornet, repiano cornet and euphonium - this conforms with the parallel places where this occurs (see. bar 270)
Bar 312. The last note for flugelhorn should be an eighth note (not a quarter note)
Bar 312. All instruments should have a staccato on the third beat (currently, only the trombones, euphonium and basses have this indication)
Bar 330. There should be a tenuto on the first beat for solo cornet, repiano Cornet and euphonium (same as bar 266)
Bar 334. Add accent on first beat for solo cornet, repiano cornet, flugel and euphonium - this conforms with the parallel places such as bar 270)
Bar 338. There should probably be a tenuto on the first beat for solo cornet, repiano Cornet and euphonium (same as bar 266)
Bar 342. The last note for 2nd cornet, 3rd cornet and euphonium should be a printed g natural (not g sharp)
Bar 342. The last note for solo horn and 1st horn should be a printed d natural (not d sharp)
Bar 342-343. The slurs for soprano, solo, repiano cornets and flugel horn are a confusing jumble. It seems most sensible to make them consistent, having the slur begin on the first note of bar 342 and end at the end of the second beat, encopassing five beats with the two notes of beat three in bar 343 articulated.
Bar 343. Add tenuto on both notes on beat three for solo cornet.
Bar 343. Add tenuto on beat three for soprano cornet.
Bar 351. The first note of beat three for E flat bass should be a printed "g", not a printed "f sharp"
Bar 351. The first note of beat one for bass trombone should be "f sharp", not "f natural."
Bar 351. Add dynamic "f" on beat three for snare drum
Bar 351. Add crescndo on beat three through beat four for snare drum
Bar 363-364. There needs to be agreement about the slurs over all parts that have groups of six sixteenth notes. Some parts have a slur over one beat, others have a slur over two beats. It seems sensible to have slurs over two beats when possible.
Bar 364. The first two beats for flugelhorn, solo horn and 1st horn should have a slur over all 12 notes.

SOPRANO CORNET

Bar 2. First note of beat four should be dynamic “mf”
Bar 3. Add dynamic “ff” on beat two.
Bar 19-20. Add staccato marks on all non slurred sixteenth notes (to match articulation in previous measures)
Bar 23-29. Add staccato marks on all sixteenth notes (b)
Bar 30. Add expression “fz” on beat one (c)
Bar 32. Add accent on first note (c natural)
Bar 37. Add accent on second half of beat one (c sharp).
Bar 52. Change dynamic “f” to “ff”
Bar 57. Delete accent on beat four.
Bar 66. Add accent on first note of beat four (d)
Bar 80. Add accent on first note of beat four (d)
Bar 81. Add accent on whole note (b flat)
Bar 112. Add “open” above the first note
Bar 156. Add accent on first three eighth notes (d, e flat, d)
Bar 194. Add “cant.” (“cantabile”) next to the dynamic marking
Bar 280. Add staccato on beat three
Bar 312. Add staccato on beat three
Bar 330. Add tenuto on first note (c sharp)
Bar 343. Slur continues only to the end of the triplet in beat two
Bar 343. Add tenuto on beat three
Bar 352. Add dynamic ff under first beat.
Bar 352. Add “sim.” (simile) over the second beat (indicating the same articulation as beat one)

SOLO CORNET

Bar 3. Add dynamic “ff” on beat two.
Bar 4. Add dynamic “ff” on beat one
Bar 19-20. Add staccato marks on all non slurred sixteenth notes (to match articulation in previous measures)
Bar 32. Add accent on first note (f natural)
Bar 59. Continue tremolo that started in bar 57 through this bar.
Bar 66. Add accent on first note of fourth beat (g)
Bar 67. Add accent on second half of first beat (b)
Bar 68. Add accent on first note of first beat (g)
Bar 75. Extend the slur that appears on the second half of beat four in bar 74 to the downbeat of bar 75 (g)
Bar 78. Add accent to the first note of beat 2 (g)
Bar 103. Change last note (second half of beat four) to d flat
Bar 104. Delete tenuto on d flats on beat two and the second half of beat three
Bar 104. Add accent to d flats on beat two and the second half of beat three
Bar 104. Delete accent on second half of beat two and second half of beat four
Bar 104. Add tenuto on second half of beat two and second half of beat four
Bar.124-125. Add tie from the last note of bar 124 to the first note of bar 125 (e)
Bar 125. Extend the dimuendo marking back to the third beat (the dim. Should

cover beats three and four)
Bar 144. Add crescendo covering beats two and three
Bar 145. Add crescendo on beat one to the first half of beat two.
Bar 145. Add staccato to the second half of beat three (f)
Bar 154-155. Add accent on all eighth notes
Bar 156. Add accent on eighth notes on beats one - three
Bar 160-161. The upper voice of the last two notes of bar 160 (b flat and c) and the first note of bar 161 (c sharp) should be cue sized notes, not full sized notes, indicating that they are optional in that octave.
Bar 162. Add tenuto on first note (b)
Bar 170. Extend the slur that begins on beat four (b natural) to the last note of the bar (sixteenth note b natural)
Bar 187. Add "tutti" over the fourth beat (f sharp)
Bar 206. Add slur over the last two sixteenth notes of the bar (b flat and c)
Bar 207. Add breath mark before the barline at the end of the bar.
Bar 212. Add staccato on divisi eighth notes on the first half of beat two (e and c) and the second half of beat three (also e and c)
Bar 220. Add staccato on divisi eighth notes on the first half of beat two (b and g sharp) and the second half of beat three (also b and g sharp)
Bar 227-228. Add staccato on the lower divisi eighth notes (a, c, c and c)
Bar 251. Add staccato on all notes
Bar 252. Add staccato on divisi eighth notes on the first half of beat two (e and c) and the second half of beat three (also e and c)
Bar 260. Add staccato on divisi eighth notes on the first half of beat two (b and g sharp) and the second half of beat three (also b and g sharp)
Bar 274. Delete accent on beat one (f sharp)
Bar 274. Add tenuto on beat one (f sharp)
Bar 280. Add staccato on beat three
Bar 298. Add dynamic ff under the first beat
Bar 306. Delete accent on beat one (f sharp)
Bar 306. Add tenuto on beat one (f sharp)
Bar 312. Add staccato on beat three
Bar 330. Add tenuto on first note (f sharp)
Bar 334. Add accent on first note (f sharp)
Bar 338. Add tenuto on first note (f sharp)
Bar 343. delete slur under beat two. Continue slur from bar 342 to the end of beat two in bar 343.
Bar 343. Add teunto on both notes on beat three.

REPIANO CORNET
Bar 19-20. Add staccato marks on all non slurred sixteenth notes (to match articulation in previous measures)
Bar 22. Add "sim." (simile) on first beat (same articulation as previous bar)
Bar 50. Add accent on note (f)
Bar 64. Add staccato on first beat (g sharp)
Bar 68. Add accent on the second half of the second beat (c - after the grace note)

Bar 98. Add tenuto on third beat (e flat)
Bar 105. The first accent should be on the second beat (a)
Bar 106. Add accent on the first note (g sharp)
Bar 144. Add staccato to the second half of beat four (f)
Bar 145. Add staccato to the first half of beat two (f)
Bar 145. Add staccato to the second half of beat three (f)
Bar 148-152. For each of the two sixteenth note groups, the first note should have an accent and the second note should have a staccato.
Bar 150. Delete dynamic "mf" (redundant)
Bar 154-156. Add accent on all eighth notes
Bar 168. Add a slur over all three notes in the bar (c sharp)
Bar 207. Add breath mark at the end of the bar.
Bar 212. Add staccato on eighth note on the first half of beat two (a) and the second half of beat three (also a))
Bar 220. Add staccato on eighth note on the first half of beat two (e) and the second half of beat three (also e)
Bar 251. Add staccato on all notes
Bar 252. Add staccato on eighth note on the first half of beat two (a) and the second half of beat three (also a)
Bar 260. Add staccato on eighth note on the first half of beat two (e) and the second half of beat three (e)
Bar 270. Add accent on first beat (f) - not a tenuto as marked
Bar 274. Add tenuto on beat one (f sharp)
Bar 280. Add staccato on beat three
Bar 306. Add accent on first beat (f) - not a tenuto as marked
Bar 312. Add staccato on beat three
Bar 320. Add tenuto on second beat (f)
Bar 330. Add tenuto on first note (f sharp)
Bar 334. Add accent on first note (f sharp)
Bar 338. Add tenuto on first note (f sharp)
Bar 343. Delete slur under beats two and three. Continue slur from bar 342 to the end of the second beat of bar 343.

2nd CORNET

Bar 19-20. Add staccato marks on all non slurred sixteenth notes (to match articulation in previous measures)
Bar 22. Add "sim." (simile) on first beat (same articulation as previous bar)
Bar 30. Add expression "fz" on beat one (f)
Bar 67. Add accent on the second half of the first beat (b - after the grace note)
Bar 68. Add accent on the second half of the second beat (c - after the grace note)
Bar 69. The final rest in the bar should be a quarter rest, not an eighth rest.
Bar 77. Delete dynamic "mp"
Bar 101. Add "tutti" above the first beat
Bar 110. Change all staccato markings to tenuto
Bar 119. Crescendo marking should continue through the third beat
Bar 126. Add accent to first note (first half of first beat - e)

Bar 126. Add staccato to both sixteenth notes on the second half of beat one (e), both eighth notes in beat two (e, f), sixteenth note at the end of beat three (f), and all three notes on beat four (g, f, e)
Bar 126. Add tenuto on the first note of beat three (c)
Bar 126. Add dynamic "pp" on second half of beat one (e)
Bar 148-152. For each of the two sixteenth note groups, the first note should have an accent and the second note should have a staccato.
Bar 150. Delete dynamic "mf" (redundant)
Bar 157. Add the tempo marking "A little broader" over beat one
Bar 160. Delete staccato on the first note (a)
Bar 168. Add slur over all three notes
Bar 207. Add breath mark at the end of the bar after the hold
Bar 211. Add dynamic "p" under the first note of the bar.
Bar 220. Add staccato on eighth note on the first half of beat two (g) and the second half of beat three (also g)
Bar 251. Add staccato to last five notes of the bar (d, c, b flat, a, g)
Bar 260. Add staccato on eighth note on the first half of beat two (g) and the second half of beat three (g)
Bar 280. Add staccato on beat three
Bar 312. Add staccato on beat three
Bar 334. Add tenuto on note (a)
Bar 342. The last note of beat two should be b flat, not b natural
Bar 345. Add crescento under beat one continuing to beat two.
Bar 352. Each triplet in this bar should have tenuto over each note and a slur over each triplet
Bar 354. Expression marking, "Sempre sostenuto e ff" should appear over beat one
Bar 364. Delete slurs over beats one and two.
Bar 364. Add slur over beats one and two (slur over 12 notes)

3rd CORNET

Bar 19-20. Add staccato marks on all non slurred sixteenth notes (to match articulation in previous measures)
Bar 52. Add accent to note (a)
Bar 67. Add accent on the second half of the first beat (b - after the grace note)
Bar 68. Add accent on the second half of the second beat (c - after the grace note)
Bar 69. The final rest in the bar should be a quarter rest, not an eighth rest.
Bar 69. Add accent on the second half of the third beat (b - after the grace note)
Bar 77. Add accent on second half of beat two (c sharp)
Bar 80. Add accent on first note of beat four (f sharp)
Bar 81. Add accent to note (g)
Bar 90. Add tenuto to note (a flat)
Bar 129. The slur should go under only the first four notes (end on f natural.
Bar 129. the first note of beat three should have a staccato.
Bar 148-152. For each of the two sixteenth note groups, the first note should have an accent and the second note should have a staccato.

Bar 155. Add dynamic “ff” under the first note.
Bar 177. Add dynamic “mf” under beat five.
Bar 220. Add staccato on eighth note on the first half of beat two (e) and the second half of beat three (also e)
Bar 260. Add staccato on eighth note on the first half of beat two (e) and the second half of beat three (e)
Bar 312. Add staccato on beat three
Bar 352. Each triplet in this bar should have tenuto over each note and a slur over each triplet
Bar 364. Delete slurs over beats one and two.
Bar 364. Add slur over beats one and two (slur over 12 notes)

FLUGELHORN

Bar 3. Add dynamic “ff” on beat two.
Bar 19-20. Add staccato marks on all non slurred sixteenth notes (to match articulation in previous measures)
Bar 30. Add expression “fz” on beat one (f)
Bar 61. Add crescendo under the entire bar, beginning with beat one
Bar 66. Add accent on first note of beat four (g)
Bar 67. Add accent on the second half of the first beat (b - after the grace note)
Bar 68. Add accent on first note of beat one (g)
Bar 68. Add accent on the second half of the second beat (c - after the grace note)
Bar 112. Add tenuto over all notes
Bar 157. Add tempo marking, “A little broader” over the first beat of the bar
Bar 158. Delete staccato on last two notes of the bar (g sharp, a sharp)
Bar 158. Add tenuto on last two notes of the bar (g sharp, a sharp)
Bar 160. Delete staccato on last two notes of the bar (b flat, c)
Bar 160. Add tenuto on last two notes of the bar (b flat, c)
Bar 172. Add dynamic “p” under beat one
Bar 202. Delete tenuto on last two notes of the bar (c sharp, b)
Bar 206. Add slur over last two notes of the bar (b flat, c)
Bar 207. Add breath mark at the end of the bar after the hold.
Bar 211. Add dynamic “p” under the first note of the bar.
Bar 213. Add staccato on eighth note on the first half of beat two (a)
Bar 253. Add staccato on eighth note on the first half of beat two (a) and the second half of beat three (e)
Bar 260. Add staccato on eighth note on the first half of beat two (b) and the second half of beat three (also b)
Bar 260. Extend the slur that covers the four sixteenth notes of the first beat to end on the first note of the second beat
Bar 264. Add staccato on eighth note on the first half of beat two (f) and the second half of beat three (e)
Bar 265. Add staccato on eighth note on the first half of beat two (f)
Bar 280. Add staccato on beat three
Bar 288. Add crescendo starting on beat one through beat two
Bar 289. Add dimuendo starting on beat two through beat three.

Bar 312. Add staccato on beat three
Bar 330. Add tenuto on first note (f sharp)
Bar 334. Add accent on first note (f sharp)
Bar 338. Add tenuto on first note (f sharp)
Bar 343. Delete slur under beats two and three. Continue slur from bar 342 to the end of the second beat of bar 343.

SOLO HORN

Bar 3. Add dynamic "ff" on beat two.
Bar 19-20. Add staccato marks on all non slurred sixteenth notes (to match articulation in previous measures)
Bar 30. Add dynamic marking "cresc" under first beat.
Bar 45. First note should be an eighth note (f), not a quarter note. The rests in the bar are correct.
Bar 67. Add accent on the second half of the first beat (f sharp - after the grace note)
Bar 68. Add accent on the second half of the second beat (g sharp - after the grace note)
Bar 69. Add accent on the second half of the third beat (f sharp - after the grace note)
Bar 72. Add crescendo on first beat, continuing to the first half of beat four.
Bar 75. Delete accent on beat three
Bar 75. Add accent on the first note of beat four
Bar 115. Add tenuto over all notes
Bar 123. Add "sost" above the first beat
Bar 160. Add tenuto on the last two notes of the bar (f natural, g)
Bar 169. Delete "express" under the first beat
Bar 169. Add "appass." under the first beat
Bar 172. Add "espr." under the first beat
Bar 221. Add staccato on eighth note on the first half of beat two (b) and the second half of beat three (f sharp)
Bar 226. First two notes should be eighth notes, not sixteenth notes (no other note durations need to be adjusted)
Bar 227. The note on the second half of beat two should be a printed "g", not a printed "f"
Bar 253. Add staccato on eighth note on the first half of beat two (e) and the second half of beat three (b)
Bar 264. Add staccato on eighth note on the first half of beat two (c) and the second half of beat three (b)
Bar 265. Add staccato on eighth note on the first half of beat two (c)
Bar 267. Add dynamic "ff" under second beat
Bar 280. Add staccato on beat three
Bar 299. Add dynamic "ff" under second beat
Bar 312. Add staccato on beat three
Bar 352. All notes in beats one and two in this bar should be g sharp (not g natural)
Bar 352. All notes in beats two and three should be g natural
Bar 364. Delete slurs over first and second beats
Bar 364. Add slur over first and second beats (slur over 12 notes)

1st HORN

Bar 3. Add dynamic “ff” on beat two.
Bar 19-20. Add staccato marks on all non slurred sixteenth notes (to match articulation in previous measures)
Bar 39. Add accent on the second half of the third beat (sharp - after the grace note)
Bar 67. Add accent on the second half of the first beat (f sharp - after the grace note)
Bar 68. Add accent on the second half of the second beat (g sharp - after the grace note)
Bar 115. Add tenuto over all notes
Bar 131. Add staccato over the last note in the bar (b flat)
Bar 221. Add staccato on eighth note on the first half of beat two (f) and the second half of beat three (csharp)
Bar 253. Add staccato on eighth note on the first half of beat two (b) and the second half of beat three (f sharp)
Bar 264. Add staccato on eighth note on the first half of beat two (g) and the second half of beat three (a)
Bar 267. Add dynamic “ff” under the second beat
Bar 279. The note on the first half of beat three should be a written e natural, not e flat
Bar 280. Add staccato on beat three
Bar 299. Add dynamic “ff” under the second beat
Bar 312. Add staccato on beat three
Bar 364. Delete slurs over first and second beats
Bar 364. Add slur over first and second beats (slur over 12 notes)

2nd HORN

Bar 3. Add dynamic “f” on beat one
Bar 19-20. Add staccato marks on all non slurred sixteenth notes (to match articulation in previous measures)
Bar 32. Add dynamic “ff” under beat one
Bar 45. Add “brillante” under beat three
Bar 172. Add “espr.” under beat one
Bar 253. Add staccato on eighth note on the first half of beat two (g sharp) and the second half of beat three (d sharp)
Bar 264. Add staccato on eighth note on the first half of beat two (g) and the second half of beat three (a)
Bar 267. Add dynamic “ff” under beat two
Bar 280. Add staccato on beat three
Bar 282. Add dynamic “mf” under beat two
Bar 299. Add dynamic “ff” under beat two
Bar 312. Add staccato on beat three

1st BARITONE

Bar 2. Add dynamic “mf” on beat two
Bar 3. Add dynamic "f" on beat one.
Bar 67. Add eighth note “eflat” (top space) on beat two. Dynamic is “p.” Put articulation “staccato” on the note

Bar 78. Add accent on eighth note on the second half of beat three (c sharp)
Bar 79. Add accent on eighth note on the second half of beat four (c sharp)
Bar 94. Add dynamic "mp" under beat one
Bar 141. Add dynamic "p" under beat one
Bar 156. Delete accents on eighth notes on beat four
Bar 156. Add slur over eighth notes on beat four
Bar 194. Add expression "cant." under beat one
Bar 202. Add expression "espr." under beat one
Bar 208. Add staccato and "sf" to eighth note on beat one (d)
Bar 221. Add staccato on eighth note on the first half of beat two (e) and the second half of beat three (b)
Bar 248. Add diminuendo beginning on beat one, continuing to the end of the bar
Bar 253. Add staccato on eighth note on the first half of beat two (e) and the second half of beat three (b)
Bar 261. Add staccato on eighth note on the second half of beat three (b)
Bar 262. Add staccato on eighth note on the first half of beat two (c) and the second half of beat three (b)
Bar 263. Add staccato on eighth note on the first half of beat two (c) and the second half of beat three (e)
Bar 264. Add staccato on eighth note on the first half of beat two (f) and the second half of beat three (e)
Bar 265. Add staccato on eighth note on the first half of beat two (f)
Bar 280. Add staccato on beat three
Bar 312. Add staccato on beat three

2nd BARITONE

Bar 67. Add eighth note "g" (second line) on beat two. Dynamic is "p." Put articulation "staccato" on the note
Bar 77. Delete accent on first half of beat two (f sharp)
Bar 78. Add accent on eighth note on the second half of beat three (c saarp)
Bar 79. Add accent on eighth note on the second half of beat four (c sharp)
Bar 80. Add accent on first sixteenth note on beat four (f sharp)
Bar 141. Add dynamic "p" under beat one
Bar 179. The note should be a printed A natural (not A flat)
Bar 208. Add staccato and "sf" to note on beat (b flat)
Bar 221. Add staccato on eighth note on the first half of beat two (b) and the second half of beat three (f sharp)
Bar 248. Add diminuendo beginning on beat one, continuing to the end of the bar
Bar 253. Add staccato on eighth note on the first half of beat two (c) and the second half of beat three (g sharp)
Bar 261. Add staccato on eighth note on the second half of beat three (f sharp)
Bar 262. Add staccato on eighth note on the first half of beat two (g) and the second half of beat three (a)
Bar 263. Add staccato on eighth note on the first half of beat two (b) and the

second half of beat three (d)
Bar 264. Add staccato on eighth note on the first half of beat two (c) and the second half of beat three (d)
Bar 265. Add staccato on eighth note on the first half of beat two (e)
Bar 280. Add staccato on beat three
Bar 289. Add dynamic "f" under beat one.
Bar 294. Add dynamic "mf" under beat one
Bar 312. Add staccato on beat three

1st TROMBONE
Bar 52. Add accent to quarter note on beat one (a)
Bar 61. Add dynamic "mf" under beat four
Bar 103. Delete tenuto on eighth note on the second half of beat two (a) and second half of beat four (a)
Bar 103. Add accent on eighth note on the second half of beat two (a) and second half of beat four (a)
Bar 153. Add expression "marcato" over beat one
Bar 154. Delete staccato on eighth note on the second half of beat two (a)
Bar 154-155. Add accent on each eighth note
Bar 156. Add accent on the eighth note on second half of beat three
Bar 156. Add slur over two eighth notes on beat four
Bar 208. Add staccato and "sf" on eighth note on beat one (g)
Bar 359. The second half note in the bar should be a printed a flat, not a natural.

2nd TROMBONE
Bar 111-113. Delete accent on eighth note on first half of beat three (e)
Bar 111-113. Add tenuto on eighth note on first half of beat three (e)
Bar 154. Add accents to both eighth notes on beat four.
Bar 155. Add accents to both eighth notes on beat one
Bar 156. Add accents to all three eighth notes in this bar
Bar 248. Add decrescendo beginning on beat one, continuing through beat four
Bar 351. The slide position indicated for the printed "c" on the end of beat two should be "5", not "6"
Bar 360. The first note in the bar should be a printed e flat, the second note in the bar should be a printed e natural.

BASS TROMBONE (originally for bass trombone in G with D attachment)
Bar 2. The slide positions indicated for the gliss on beats one and two were written for bass trombone in G. For bass trombone in B flat, the first beat notes should begin in 4th position (d) and end in 1st position (f) and beat two played in 5th position (f sharp). There is no way to make a smooth gliss from d to f sharp on a b flat bass trombone
Bar 19. Add accent on note (f)
Bar 92. Add "open" (remove mute) under beat two.
Bar 130. Add staccato on eighth note on the first half of beat four (a sharp)
Bar 136. The last note in the bar should be a printed a flat., not a natural.

Bar155-156. Add accents to all notes
Bar 162. Add accents to the last three sixteenth notes in the bar (b flat, c, d)
Bar 266. Change dynamic marking on beat two from “f” to “ff”
Bar 350. Change positions for gliss to “7-5” instead of “4-2”
Bar 351. First note should be f sharp (not f natural)
Bar 351. Change positions for gliss to “4-1” instead of “6-3”
Bar 353. The notes on beat four are incorrect. The triplet should be a natural, g sharp, a natural (not b natural, a sharp, b natural). The accents on the triplet are correct.

EUPHONIUM

Bar 1. Add crescendo under the beginning of beat three, continuing through all notes in beat three.
Bar 2. Add dynmic “mf” on beat two.
Bar 3. Add dynamic “ff” on beat two.
Bar 69. The rhythm is incorrect on beat two. The rhythm should be two sixteenth notes followed by an eighth note (all notes are “g”), not an eighth note followed by two sixteenth notes.
Bar 69. Add accent to the first sixteenth note on beat two (g)
Bar 70. The rhythm is incorrect on beat three. The rhythm should be two sixteenth notes followed by an eighth note (all notes are “g”), not an eighth note followed by two sixteenth notes.
Bar 70. Add accent to the first sixteenth note on beat three (g)
Bar 154-155. Add accents to all eighth notes
Bar 156. Add accents to all eighth notes on beats one - three
Bar 156. Add slur between the two eighth notes on beat four
Bar 159. The note on the third beat should be a written “c” (not a written “a”)
Bar 188. Add tenuto on the eighth note on beat six (b natural)
Bar 221. Add staccato on eighth note on the first half of beat two (g sharp) and the second half of beat three (d sharp)
Bar 253. Add staccato on eighth note on the first half of beat two (a) and the second half of beat three (d)
Bar 261. Add staccato on eighth note on the second half of beat three (d sharp)
Bar 262. Add staccato on eighth note on the first half of beat two (e) and the second half of beat three (e)
Bar 263. Add staccato on eighth note on the first half of beat two (g) and the second half of beat three (a)
Bar 264. Add staccato on eighth note on the first half of beat two (a) and the second half of beat three (a)
Bar 265. Add staccato on eighth note on the first half of beat two (c)
Bar 270. Add accent on first note (f sharp)
Bar 274. Add tenuto on first note (f sharp)
Bar 280. Add staccato on beat three
Bar 312. Add staccato on beat three
Bar 330. Add tenuto on first note (f sharp)

Bar 334. Add accent on first note (f sharp)
Bar 342. Last note should be printed g natural, not g sharp.
Bar 338. Add tenuto on first note (f sharp)
Bar 363. Delete slurs on beats three and four
Bar 363. Add slur over beats three and four (slur 12 notes)

E FLAT BASS

Bar 32. There is a rest missing. Add a quarter rest after the printed quarter rest (this gives the bar the proper number of beats - all other notes and rests in the bar are correct).
Bar 65. Add dimuendo beginning on beat two, continuing through beat three
Bar 70. Add articulation "sf"on the e flat on the second half of beat two.
Bar 139. Add articulation "fz" on the first note (b)
Bar 155-156. Add accents on all eighth notes.
Bar 174. Add accent on the note (b flat)
Bar 221. Add staccato on eighth note on the second half of beat three (e)
Bar 223. Add crescendo beginning on beat one, continuing through the first half of beat three
Bar 253. Add staccato on beat two (e)
Bar 262-263. Add staccato on all b low naturals
Bar 265. Add staccato on the first half of beat two (e) and the second half of beat three (e)
Bar 267. Add dynamic "ff" under beat two
Bar 362. Add a dimuendo beginning on beat two and continuing to beat four

BB FLAT BASS

Bar 36. Delete tenuto on beat one (f sharp)
Bar 36. Add accent on beat one (f sharp)
Bar 66. Add dynamic "p" on beat one (b)
Bar 224. Add staccato to the first half of beat two (a) and second half of beat three (a)
Bar 264. Add staccato to the first half of beat two (a) and second half of beat three (a)
Bar 265. Add staccato to the first half of beat two (a) and second half of beat three (a)
Bar 267. Add dynamic "ff" under beat three
Bar 283. Add dynamic "mf" under beat one

PERCUSSION

Bar 33-34. All eighth notes for bass drum should also be for cymbal.
Bar 32. The indication for Bass Drum and Cymbal is ambiguous. Cymbal plays the middle voice and bass drum plays the lower voice
Bar 36. Snare drum: add accent on the first note of beat four
Bar 38. Snare drum: add accent on the first note of beat one
Bar 39. Snare drum: add accent on the first note of beat two
Bar 40. Snare drum: add accent on the first note of beat three
Bar 43. Snare drum: add accent on beat one and beat four
Bar 44. Snare drum: delete accent on beat one
Bar 44. Snare drum: add accent on beat two

Bar 62. The indication for Bass Drum and Cymbal is incorrect. Cymbal plays the middle voice and bass drum plays the lower voice
Bar 62-66. Snare drum: add staccato on all eighth notes
Bar 67. Snare drum: delete dynamic "p" on the second half of beat one
Bar 67. Snare drum: add expression "fz" on the second half of beat one
Bar 68. Snare drum: add expression "fz" on the second half of beat two
Bar 69. Snare drum: add expression "fz" on the second half of beat three
Bar 70. Snare drum: add expression "fz" on the second half of beat four
Bar 71. Snare drum: add dynamic "pp" under beat one
Bar 75. Snare drum: add accent on the first note of beat four
Bar 77. Snare drum: add accent on the first note of beat one
Bar 78. Snare drum: add accent on the first note of beat two
Bar 79. Snare drum: add accent on the first note of beat three
Bar 80. Snare drum: add accent on the first note of beat four
Bar 103: Bongoes: add accent on the note on the second half of beat two and on the note on the second half of beat four
Bar 104. Bongoes: add accent on the note on the first half of beat two, on the note on the second half of beat three and on the second half of beat four (NOTE: this bar is indicated in the part as a repeat of bar 103 but the accents are DIFFERENT)
Bar 107. Bongoes: delete dynamic "mf" on beat one
Bar 107. Bongoes: add dynamic "pp" on beat one
Bar 117. Bongoes: add accent on the first note of the first half of beat one and the first note of the first half of beat three
Bar 118. Bongoes: add accent on the first note of the first half of beat one, on the first note of the first half of beat three and the first note of the first half of beat five
Bar 146-152. Tambourine: on each group of two sixteenth notes, the first sixteenth note should have an accent and the second sixteenth note should have a staccato
Bar 179. The indication for Bass Drum and Cymbal is incorrect. Cymbal plays the middle voice and bass drum plays the lower voice
Bar 188. The indication for Bass Drum and Cymbal is incorrect. Cymbal plays the middle voice and bass drum plays the lower voice
Bar 208-221. Wood block: all eighth notes should be marked staccato
Bar 227-228. Wood block: all eighth notes should be marked staccato
Bar 253-261: Wood block: all eighth notes should be marked staccato
Bar 266. Snare drum: Add dynamic "f" on beat two
Bar 267. The indication for Bass Drum and Cymbal is incorrect. Cymbal plays the top voice and bass drum plays the lower voice
Bar 280. Add staccato on beat three
Bar 298. Snare drum: add dynamic "f" on beat two
Bar 312: Snare drum: the groups of three eighth notes on beats one and two should be indicated as triptlets (add a "3" above each beam group)
Bar 312. Add staccato on beat three
Bar 329. The indication for Bass Drum and Cymbal is incorrect. Cymbal plays the top voice and bass drum plays the lower voice
Bar 351. Snare drum: add dynamic "f" on beat two
Bar 351. Snare drum: add crescendo on beat three through beat four

Bar 362. Snare drum and bass drum: add decrescendo on beat two through beat four
Bar 363. Snare drum: delete dynamic “ff” on beat three
Bar 363. Snare drum and bass drum: add crescendo on beat three continuing through beat four
Bar 363. Snare drum: add dynamic “p” on beat three
Bar 364. Snare drum and bass drum: add dynamic “mf” on beat one
Bar 364. Snare drum: add crescendo on beat one continuing to beat three
Bar 364. Snare drum: add dymanic “ff” on beat three