William Cahn In Ancient Temple Gardens

**Errata List**

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| --- | --- | --- | --- |
| **Instrument** | **Bar** | **Issue** | **Answer** |
| **Percussion** | **General** | **Standardisation of abbreviations: L.H or l.h. or lh? All three forms appear** |  |
| **Marimba** | **General** | **Can the bass clef staff of Marimba 1 be hidden when not utilized?** |  |
| **Piano** | **15** | **Should the dynamic markings apply to both hands, and thus be placed in the middle of the two staves?** |  |
| **Harp/Marimba** | **30** | **Should this slur be in the piano?** |  |
| **Piano** | **31-32** | **Only one set of dynamics needed for both staves, since the material is in near-rhythmic unison, and doubled in octaves?** |  |
| **Piano** | **32** | **Quaver stems should go down(?) since they are in bottom voice** |  |
| **Mar 2/General Tempo** | **37** | **“Broadly” is written on the 3rd beat of Mar 2 part. (different from the others)** |  |
| **Marimba 2 and Piano** | **42** | **What is end dynamic? Manuscript unclear.** |  |
| **Piano** | **45** | **Dynamic level (not in part) marked as pianissimo; inferred from reference to other parts; clarify with composer** |  |
| **Mar 1/General Tempo** | **53** | **‘rit’ written only in the Mar 1.** |  |
| **Piano** | **61** | **What is start dynamic of the piano?** |  |
| **Mar 2/General Tempo** | **75** | **‘rit’ is written only in the Mar 2.** |  |
| **Piano** | **81** | **Since Marimba and Piano are doubling virtually the exact same notes, should the dynamic contour of the piano match that of the marimba? (at the moment their dynamic markings are different) Clarify with composer?** |  |
| **Percussion and Harp** | **91-125** | **During this section, where only harp and percussion are playing, is it alright to hide all the other instrumental parts? Can squeeze more systems per page that way** |  |
| **Percussion** | **151-162** | **Anklung and Wooden Rattle note values and placements not precise – is this intentional for an ad lib feel?** | **Diagram, schematic  Description automatically generated** |
| **Harp** | **166-169** | **Slurs removed as redundant** |  |
| **Full Score** | **185-186** | **Is poco a poco mark a continuation of the Poco Accel before?** |  |
| **Mar 1/General Tempo** | **161** | **‘poco accel.’ Is written only in Mar 1 until the second beat of 164.** |  |
| **Mar 2** | **163** | **Notated in score as "play octaves"**  **Would the composer want it to be a permanent addition to the score or was it situation based?** |  |
| **Percussion** | **165** | **Does glissando start from 165 (upbeat) or 166 (on downbeat)** |  |
| **Mar 1/General Tempo** | **193** | **‘poco a poco’ is written only in Mar 1.** |  |
| **Mar 1** | **202** | **Unclear notation in mar 1, written between 202 and 208, above the subsequent tempo change, Slow and Free.**  **most likely attached to bar 202, C# .** |  |
| **Piano** | **210** | **What dynamic is the piano crescendo-ing to?** |  |
| **Piano and Mar 1** | **211** | **Where should the slur end?** |  |
| **Mar 2**  **(top) and Mar 2 (bot)** | **213** | **Should the stacc. Apply for both Mar 2 (top) and Mar 2 (bot)?**  **It is currently only notated in Mar 2 (bot).** |  |
| **Percussion** | **158, 160** | **Is F natural in xylophone supposed to be F#?** |  |
| **Percussion** | **150 (and others)** | **Note values in the xylophone idea do not tally with metrical value of the bar – musical intent is ambiguous** |  |