**CHOK Rit Commission (TBD Title)**

**Errata List**

**Please leave your answer in the Answer Column. We may make statements at times (as opposed to questions, you can leave the cell blank in such cases.**

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| --- | --- | --- | --- |
| **Instrument** | **Bar** | **Issue** | **Answer** |
| General | All | * We used combined staves for the Winds/Brass. At certain areas we break into separate staves where necessary due to complexity in texture. * The score is full throughout, only percussion staves get hidden. |  |
| All | First few pages | I’ve hidden less important tempo changes, let me know if you’d like to specify any. I think we only need to specify if the tempo change goes into a fermata or into a new tempo. |  |
| All | 24 | Since there is this accel. for one bar, what tempo does it end up at. Does the ensemble continuae at the faster tempo? | Please cancel the accel, and just indicate crotchet = 89 from the first beat of the bar. Yes, the ensemble continues at this tempo till the next change. |
| 23 | Vc, Cb | Just want to confirm that this is pizz. If yes, I’ll remove that tied note. If you want that note to ring out a little let me know and I’ll add a lv tie. | Yes, pizz is correct, lv tie please. |
| 56 | Tbns, maybe str? | Crescendo on this figure, like in the winds? | No crescendo for strings and trombones, only winds. |
| 58 | Ob. I, Bsn II | Is the *ff* intended for the end of the bar, like the rest? | Yes, please change it to match. |
| 74 | Winds | Wondering if we can remove the chord symbols for the general ensemble? | Yes, chord symbols should only be for rhythm section and Rit’s solo part. |
| 75 | All | I’ve added some ending dynamics for the cresc. here, just wanted to check that it would also be *mf* for the flutes. | Yes. Please also do the same for strings. |
| 158-59, 163 | Vc, Cb | Is this supposed to be pizz.? Perhaps we can change to shorter durations with lv tie? | Pizz is correct. Lv tie is good. |
| 158 | Cls. | Are these supposed to be slurred like bassoon? | Yes. |
| 413-14 | Vc. | In m.414, are the inside players supposed to be resting? Or do you want the cello to double the bass on beat 1? | Cello is doubling the bass on beat one. |
| 444-45 | Ob I, eh | What’s the dynamic here? | mf. |