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** | **I would use L.H.**  **（Noted）** |
| **Marimba** | **General** | **Can the bass clef staff of Marimba 1 be hidden when not utilized?** | **Yes.** |
| **Marimba 1** | **9** | **Dynamic should be mezzo-forte.** | **New. (Done)** |
| **Piano** | **15** | **Should the dynamic markings apply to both hands, and thus be placed in the middle of the two staves?** | **Yes. (Done)** |
| **Marimba 2 Bottom** | **23** | **Beat 4 should be G-sharp.** | **New. (Done)** |
| **Vibe/Marimba 1&2** | **23** | **Remove mezzo-piano (I’ll add a dynamic for the vibe later).** | **New. (Done)** |
| **Harp/Marimba** | **30** | **Should this slur be in the piano?** | **Yes. (Done)** |
| **Piano** | **31-32** | **Only one set of dynamics needed for both staves, since the material is in near-rhythmic unison, and doubled in octaves?** | **Yes. (Done)** |
| **Piano** | **32** | **Quaver stems should go down(?) since they are in bottom voice** | **In fact, I’d put the half notes stemmed down and the eighths stemmed up. (Done)** |
| **Mar 2/General Tempo** | **37** | **“Broadly” is written on the 3rd beat of Mar 2 part. (different from the others)** | **“Broadly” should appear on beat 3 of bar 38 (Done)** |
| **Marimba 2 and Piano** | **42** | **What is end dynamic? Manuscript unclear.** | **I don’t see a reason to place a dynamic on bar 42. (Ok)** |
| **Piano** | **45** | **Dynamic level (not in part) marked as pianissimo; inferred from reference to other parts; clarify with composer** | **Clarified with composer – pianissimo (pp).**  **(Done)** |
| **Mar 1/General Tempo** | **53** | **‘rit’ written only in the Mar 1.** | **The ritard is actually written in bar 43 – just appears like it’s bar 53 in the handwritten part. No ritard at bar 53, please. (Ok)** |
| **Piano** | **61** | **What is start dynamic of the piano?** | **Not sure yet. I will add at a later date myself. (Ok)** |
| **Marimba 2 top & bottom** | **74** | **Tremolos missing.** | **New. (Done)** |
| **Mar 2/General Tempo** | **75** | **‘rit’ is written only in the Mar 2.** | **There should be a ritardando starting on beat 3 of bar 75. (Done)** |
| **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?** | **Clarified with composer. There should be a global diminuendo for all for the full bar 82. (Done)** |
| **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** | **Absolutely. Please hide other parts. The score is already a huge number of pages as it is. (Done)** |
| **Percussion** | **150 (and others)** | **Note values in the xylophone idea do not tally with metrical value of the bar – musical intent is ambiguous** | **It is, indeed, ambiguous. Let’s keep it that way for now, until I find more accurate placements. It should be “ad lib” in feeling/placement. I’ll eventually find a good spot to place the notes. (Noted; *ad lib* instruction added, and note values changed to more closely resemble composer’s original)** |
| **Percussion** | **151-162** | **Anklung and Wooden Rattle note values and placements not precise – is this intentional for an ad lib feel?** | **Intentional.**  **Diagram, schematic  Description automatically generated(Noted; ad lib instruction added)** |
| **Percussion** | **158, 160** | **Is F natural in xylophone supposed to be F#?** | **Yes. Should be F-sharp throughout the passage. (Noted and done)** |
| **Mar 1/General Tempo** | **161** | **‘poco accel.’ Is written only in Mar 1 until the second beat of 164.** | **There should be a poco accelerando from bar 161-165.** |
| **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?** | **For now, let’s leave out the octaves, but please put a text note in the score saying “octaves?” above the part. (Done)** |
| **Harp** | **166-169** | **Slurs removed as redundant** | **Good.** |
| **Full Score** | **185-186** | **Is poco a poco mark a continuation of the Poco Accel before?** | **Yes. Poco a poco accelerando from bar 185-191. (*Poco Accel.* And *Poco a poco* combined into a single tempo marking – *poco a poco accel.*)** |
| **Mar 1/General Tempo** | **193** | **‘poco a poco’ is written only in Mar 1.** | **No poco a poco accelerando at bar 193. (Done)** |
| **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# .** | **Ritardando begins beat 3 of bar 202. “Slow and free” refers to bar 208.**  **(Noted and done)** |
| **Piano** | **210** | **What dynamic is the piano crescendo-ing to?** | **The crescendo for the piano in bar 210 should culminate in a forte (not mezzo forte as indicated) at bar 211 – confirmed by composer. (Done)** |
| **Piano and Mar 1** | **211** | **Where should the slur end?** | **Slurs are good as marked, covering sextuplets until the tremolos. (Noted)** |
| **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).** | **Yes. Both should have staccato markings and eighth note durations. (Done)** |