William Cahn In Ancient Temple Gardens

**Errata List**

|  |  |  |  |
| --- | --- | --- | --- |
| **Instrument** | **Bar** | **Issue** | **Answer** |
| All | 38 | Since broadly starts on beat 3, we split any longer rhythms to make it clearer. |  |
| Harp and others | 40-44 | Some instruments have accents (eg. Pno), and some don’t (eg. Harp) – perhaps they should all have here? |  |
| Mba 2 (Bottom) | 53-55 | The cresc. from *p* dynamic doesn’t have an end dynamic. Feels off! Similar issue in Mba 2 Top and Harp (m. 162-164). Or Piano end dynamic at m. 205. |  |
| Piano | 61 | What is start dynamic of the piano? | Not sure yet. I will add at a later date myself. |
| Mba 1 | 140 | Repeated mf marking on mm.140 was excluded. (present in 139) |  |
| 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) |
| 172 | All | The parts aren’t standardised in their notation although they are all repeating an idea. Feel free to use whichever style you like, we have copied it as is. |  |