CHUREN LI Piano Works

**Errata List**

**General Questions**

1. Could you clarify the composition years for all of these pieces?
2. If you have any dedications etc. please let me know.
3. For your copyright, if you have any publishing company etc., let me know. If not I’ll use Churen Li for the copyright.

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| **Work** | **Bar** | **Issue** | **Answer** |
| **Andante Cantabile** | All | Missing dynamic markings throughout, is it meant to be up to the pianist’s interpretation? Perhaps we can add some overall dynamic indications to help showcase certain sections? |  |
| All | Is the piece titled “Romance” or “Andante Cantabile”? |  |
| 49-61 | Is the LH playing legato or do you want them detached? |  |
| 60 | Would like to understand the intention of this bar. B is held on the right hand while there are also repeated Bs on the left, is it an emphasis? We could place an accent on the first B instead also. |  |

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| **Work** | **Bar** | **Issue** | **Answer** |
| **Butterfly** | All | I adjusted how the tremolo notation is introduced. Let me know if that’s okay. |  |
| All | Reduced the number of 3 stave sections. |  |
| 49-61 | Is the LH playing legato or do you want them detached? |  |
| 60 | Would like to understand the intention of this bar. B is held on the right hand while there are also repeated Bs on the left, is it an emphasis? We could place an accent on the first B instead also. |  |

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| **Work** | **Bar** | **Issue** | **Answer** |
| **Fantasy After Mozart** | All | Missing dynamic markings throughout the piece |  |
| Several | Just want to confirm that all the grace notes you wrote are intended as appoggiaturas and not acciaccaturas. Are there any that are otherwise, eg. M.32? |  |
| 1 | Any tempo/expression markings to indicate? |  |
| 42 | Changed the A to G# to a 2nd voicing for visual clarity, is that alright? |  |
| 51 | Should the G be tied over as well? |  |
| 60 | LH: Is this first chord arpeggiated? |  |
| 63 | Is the piece meant to end here? Sounded incomplete |  |
| 49-61 | Is the LH playing legato or do you want them detached? |  |

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| **Work** | **Bar** | **Issue** | **Answer** |
| **Prelude After Bach** | All | Is the piece titled “Prelude After Bach” or “Fantasy after Bach”? |  |
| 1 | Any tempo/expression/dynamic markings to indicate? For the rest of the piece as well. What’s the starting tempo? After the rit does it go back to ‘a tempo’? |  |
| 32 | I split the bar in half over two systems because the notes fit better there – let me know if that’s okay. |  |

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| **Work** | **Bar** | **Issue** | **Answer** |
| **Llamas’ Land** | All | Could you please check through, especially the middle voice part and let me know if it’s okay or if I missed anything? |  |

**-Previous Edits-**

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| **Work** | **Bar** | **Issue** | **Answer** |
| **Llamas’ Land**  **(Previous Edits)** | All | We made the staff size smaller (6.1mm from 7mm). Most piano works range between 6-7.4mm. We think this smaller size might make everything fit nicer on the page, and allow all the phrases to fit within a system. However, this is on the smaller end, so if you feel it is too small, let us know. | All good. |
| All | I’m wondering if you’d like to add more slurs for the LH to better describe how you’d like your LH playing to be | i’ll let the pianist decide :) |
| All | I’ve made all tempo markings in the tempo marking style. I.e. Bold, on the top of the stave, as opposed to in the center. This is a stylistic choice – you see this more often in today’s scores, whereas the italicized tempo is in romantic period scores. Are you okay with this, or would you prefer the older way? I could also go halfway and make it bold AND italicized – might be fun!) | Yes, let’s go halfway and do it bold+italicised! |
| 14-15 | I removed those ties from the LH part, based on the recording – let me know if that’s correct. | I’d like to keep the slurs |
| 30-31 | Just want to confirm that the arpeggiated chords are intended to include the LH notes in the roll. | yes |
| 39 | Do you have a specific ending dynamic for this dim. before we return to ***mp*** in the next measure? Btw, we don’t have to be this specific either – it’s up to you and how much you prefer to leave to the performer! However if you do want to make it very soft (let’s say like ***pp*** or ***ppp*** sub., then maybe the ***mp*** should have subito. | let’s leave it open |
| 46-48 | Perhaps we can have an ending dynamic for the hairpin cresc. in m. 47? From the recording it seems that you go louder, and then start the next bar a little softer before cressc. again. | i see the hairpins as swells rather than dynamics |
| 55-56 | Since m.56 has a subito ***p***, maybe we can add an ending dynamic for the previous measure so that it’s clear that you don’t want the player to dim. too much. |  |
| 60 | Voice crossing here between the hands – intended?  Also added a slur, similar to the section in m.68 onwards | the E in the right hand should be G (one less ledger line) |
| 63 | Does the trill end before the next beat, or continue to the next beat’s 1st note? If it doesn’t continue, maybe we can change the tie to a dotted tie for clarity. | it continues on |
| 67-69 | Do you have ending dynamics for these crescendos? | nope |
| 72-79 | Used Box notation instead to simplify the notation. What do you think? | that’s great! |
| 80-91 | Given all the middle voice tremolos here, what do you think of alternatively using a Debussy style 3-stave notation for this section – it could make your intentions extremely clear! | great idea too |
| 83 3’ | I feel like the slur should end before beat 3, the change in harmony feels like this is separate from the earlier phrase. What do you think? (Based on recording) | i see what you mean about the harmony, but for me the melody is still a traditional 2-2-4 phrase |
| 84-86 | I saw your notes on these bars, but it doesn’t add (eg. There is no E# and F double sharp in this measure. Do you think you could clarify the tremolo/trill notes in these bars (it’s a little tricky to guess from the audio) | sorry, i meant 2nd half of m.83, not 84 |
| 89-90 | Since the RH has tremolo notation, I’m wondering if I can switch the trill to tremolo notation even though it’s a 2nd interval, for standardization. What do you think, as a pianist? | sure! |
| 90-91 | For these arpeggiated chords, are they rolled as one chord, or are the RH and LH separate? | rolled as one chord |
| 94 | Gave a lot of space at this fermata to show the space you want here + also to push the next section to the next system. | great! |
| 111 | This LH slur goes to the note in the next bar? | yes |

Further questions based on your notes:

M. 32 and 36: grace note before beat. Noted, I think it’s clear in your score.

M. 56: grace notes to be written in previous measure, i.e. before the beat. There are no grace notes in the Sibelius file you sent. OK

M. 62-63 and 70-71 and 79-80: all trills with sharp (E and F#, C# and D#, F# and G#). Noted I will add the relevant notation to clarify this in the final version.

M. 84: E# and F double-sharp in trill – There is no E# and F double sharp in this bar. Could you clarify? Refer to questions above. 2nd half of m.83, not 84

M. 85-87: G# and A# in trill Could you clarify this? Refer to questions above. alto voice trill to be G# and A#