0 CHUREN LI Piano Works

**Errata List**

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| **Work** | **Bar** | **Issue** | **Answer** |
| **Llamas’ Land** | 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#**

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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? |  |
| 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? |  |

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| **Work** | **Bar** | **Issue** | **Answer** |
| **Fantasy After Mozart** | All | Missing dynamic markings throughout the piece |  |
| 1 | Any tempo/expression markings to indicate? |  |
| 32, 34 | Should there be a slur for the grace note leading to the first note? |  |
| 51 | Should the G be tied over as well? |  |
| 63 | Is the piece meant to end here? Sounded incomplete |  |
| 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? |  |