­LARA Breathing Blocks

**Errata List**

Version 3

Page 1-65 Completed as of September 25th 2023.

\*\*\* Please note that in the manuscript, bar 154 goes straight to bar 156 (bar 155 is omitted). As such, from this point onwards in the engraving, each bar is one number behind the corresponding bar in the manuscript. (E.g. Bar 156 in the manuscript = bar 155 in the engraving). The bar numbers in the table below refer exclusively to the bar numbers in the engraving.

|  |  |  |  |
| --- | --- | --- | --- |
| **Instrument** | **Bar** | **Issue** | **Answer** |
| Piano | 105,  109, 113, etc | Is it alright to notate the black key/white key clusters like so? |  |
| Piccolo | 147 | Is the semiquaver on the third beat meant to be E or D sharp? |  |
| Contrabass | 177 | Does the general decresc in the strings apply to the contrabass? |  |
| Woodwinds and Brass | 199 | Is the dynamic on the last 16th note also ff? |  |

**Additional Notes**

Please add any additional errata here

|  |  |  |  |
| --- | --- | --- | --- |
| **Errata from Version 2 (page 20-65)**  *Note from engraver: all points addressed and implemented in score as of September 25th 2023* | | | |
| **Instrument** | **Bar** | **Issue** | **Answer** |
| Bassoons | 70 | Are the bassoons in unison here? | YES √ |
| Piano | 97 | Does this chord include a C# or C natural? | YOU’RE RIGHT, IT SHOULD BE C# √ |
| Piccolo | 120 | Is the last note in this bar meant to be F natural instead? | YES, F NAT √ |
| Bassoons | 121 | Is the last note in this bar meant to be A-flat? | PLEASE MAKE BAR Bb, C, Ab…also spell contrabass like that √ |
| Contrabass | 138-139 | Is there supposed to be a decresc before the p in bar 139, or is it p sub.? | NO, MAKE 139 DOWNBEAT INTO (MP) IN BOTH VOICES √ |
| Violoncello B | 139 | Are the celli here meant to be ppp throughout? | NO, MAKE CRESCENDO STARTING ON 138 BEAT 3 TO MP ON 139 BEAT 3 √ |
| Violoncello B | 142 | Is there supposed to be a decresc hairpin here? | MAKE (MF) ON BEAT 4 AND START DIMINUENO FROM THERE √ |
| Violin II | 143 | To clarify: is the dynamic here mf or mp? | (MF) √ |
| Percussion 2 | 148 | Is the G in beat 3 meant to be a quaver? | NO, ADD 16TH NOTE REST BEFORE IT AND LEAVE NOTE AS 16TH √ |

|  |  |  |  |
| --- | --- | --- | --- |
| **Errata from Version 1 (page 1-19)**  *Note from engraver: all points addressed and implemented in score as of September 11th 2023* | | | |
| Strings | 10 | Are the mf markings meant to be preceded by hairpins, or are they sub. mf?  What do you think about attaching note values to the dynamic changes for more specificity?  Could there be cresc. hairpins that were omitted from the manuscript? | Good point.  Please make crescendos from beat 1 on all strings. Please make beat 4 of both Vl1B and Vl2B eight notes followed by eight rest.  **√** |
| Strings | 14 | What is the dynamic for sustained dotted minims? | Mf.  Please make Vl1B and Vl2B mf and the rest (mf).  **√** |
| Violin I and II | 14-15 | Does the cresc continue through bar 16? | Yes please, but add mf to downbeat of m16 on Vl1A and Vl2A. Also on m16, please add (mf) to all other strings and add crescendo into m17 to all strings (except bass)  **√** |
| Woodwinds | 22 | Just confirming that the flutes, oboes, clarinets and bassoons are a2? | Yes please  **√** |
| Clarinets | 31 | Are the two clarinets in unison in this bar? Or is it just first clarinet playing, before the second enters in bar 32? | unison for both bars  **√** |
| Contrabassoon | 35 | To clarify: does the contra continue holding the D from the previous bar and stop playing on bar 36? | Yes, it should continue, crescendo to f as bassoons, then drop before 36  **√** |
| Percussion 2 | 36 | To clarify: is the final note in this bar C or D? | C **√** |
| Trumpets | 37 | Are trumpets 1 and 2 playing in unison? (chromatic scale starting on F) | No  **√** |
| Perc. 2 | 40 | Is the instrument playing still a marimba? If the ped marking is deliberate, could it perhaps be a vibraphone instead? | No, please delete pedal. Also delete pedal in 51. Vibraphone comes in on m135.  **√** |
| Oboes | 44, 45 | Is there a third oboe in addition to the Cor Anglais? | No, make it I and II. Later EH changes to ob3  **√** |
| Percussion 2 | 54 | Do you want three notes in the first chord as well? | Actually, make them all 2 notes, Gb and F  **√** |
| Percussion 2 | 61 | Is this C supposed to have a #? | No, but bottom note should be Db…not Dnat  **√** |

**Orange suggestions (if I didn’t mention some here is because they are fine):**

* M2 – percussion tuplets (I prefer ratios than just 5 for larger values…16th notes on m3 for example just “5” is fine. Lets keep tuplets like manuscript √
* M11 – I prefer double bar before 11, not 12, as manuscript. √
* M13 – Vl2B – please delete accidental (nat) in the second note…just repeated note without accidental will do. On Vl2A, please add natural accidental to B √
* M14 – vla A, clean up gliss arrows before downbeat √
* M24 – Perc 3. Thanks for the bass cleff √
* M28, delete double bar. Also, please add natural sign to Vla and bass √
* M28 – picc and flutes, beat 3, Ab should be tied (not only slured) √
* M28-31…delete 8va sign on bass and move notes octave above…it was just used to make room in manuscript √
* M31 – Vl1 – please add accidental on A (beat 2) √
* M37 – brass and wwinds, add slur to all on beat 2 √
* M37 – Percussion – please use ratios in the tuplets √
* M38 – bass, second note D, please add natural accidental √
* M54 – vla, add accidentals to √