­LARA Mosaic Maze

**Errata List**

Version 1

Page 1-60

Major notes

1. **All issues are marked in the score in pink.**
2. **Minor issues where I have gone ahead and resolved based on context are marked in the score in orange. The relevant edits are also listed here in case I was incorrect, then kindly let me know. However if I was correct, you can simply leave those boxes blank.**
3. **I’ve also marked sixth tones on transposing instruments orange, this is just for my own reference, please disregard.**
4. **For the marimba, I’ve used a grand staff in certain occasions to prevent the need for ledger lines.**

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| **Instrument** | **Bar** | **Issue** | **Answer** |
| Perc I. | 1 | (Woodblocks) – Made first note dotted eighth |  |
| Harp | 7 | LH: Can you check that the grace note is correct – there’s a half erased note, not sure if it should go there. *Do note that I can’t put the grace note in one clef and the main note in another on Sibelius (will try and fake it in the final edit).* |  |
| **Harp** | **8** | **Can I confirm that this note is in bass clef? (F ¼ flat)** |  |
| Harp | 9 | Are all the notes in this chord correct? |  |
| Perc I | 9 | Last beat, wbl. I adjusted the rhythm here – let me know if incorrect. |  |
| Piano | 9 | Added the grace note slurs – hope that is okay. |  |
| Marimba | 11-12 | Cresc. from ***p*** to ***mf*** like in piano/harp, with an accent in m.12? |  |
| Harp, Piano | 14 | Added tenuto to 1st beat, Left Hand. Let me know if we should keep that. Same for Marimba? |  |
| Harp | 16 | Last beat RH – I’m assuming you meant all notes ¼ flat here. |  |
| Perc II (Marimba) | 18-19 | Should there be a crescendo from ***p*** to ***mf***  here like in piano/harp, with an accent in m.19? |  |
| Harp | 19-29 | Should we add dampen signs to match the piano for this passage? |  |
| Piano | 29 | Should the pedal hold continue till this bar or till end of 28? |  |
| Harp, Piano | 30 | Added ***ff***, and articulation for Harp LH |  |
| Perc II | 32 | Could you check the rhythm in this first beat? |  |
| Perc. II | 33 | Adjusted grouping of last beat to be 2+2+3 |  |
| Perc. I | 35 | Added articulation |  |
| Piano | 35 | LH: Could you check the rhythm for the 3rd beat? |  |
| Perc. I | 37 | I think you meant this to be half a beat, not one beat right? |  |
| Oboe | 38 | This is the only note in the winds that has a tenuto instead of a staccato, is that correct? |  |
| Piano | 40 | I think the dampen sign is redundant since we have the pedal lift sign as well. What do you think? Maybe we keep the dampen sign only for the harp? I’ve removed it for now. |  |
| Piano | 41 | What is the dynamic of this note? I’ve added ***mf*** for now. |  |
| Vln II | 44-46 | Missing end of diminuendo. Is what I’ve written correct? |  |
| Sax | 45 | Is this the correct rhythm? |  |
| Piano | 48 | Should we use a + sign for gestopft or just an x? This note has an x notehead with staccato, but the others don’t have staccato and use “+”. Let me know the preferred notation. |  |
| Perc. | 50-51 | I approximated the dynamics based on previous context. Let me know if this is correct. (missing in manuscript). |  |
| Piano | 51 | Is this note at dynamic ***p***? |  |
| Horn | 52 | Should this crescendo like the rest? |  |
| Percussion | 52 | Added senza dim. here, and made the one at m.54 in brackets |  |
| Harp | 52 | Added dampen sign |  |
| Violin II | 53 | For the coloured note, did you mean for it to be C ¾ sharp not D ¾ sharp? |  |
| Violin I | 55 | I added stacc. and accent to last note |  |
| Perc. I | 55 | What do you think about the changing the position of the Toms, just to create some visual difference between the bass/kick drums in perc. II? I’m thinking of just one space higher, so it will still be different from the wood planks |  |
| Piano, Harp | 60 | I added ***ff*** |  |
| Harp | 60 | Added dampen sign |  |
| Harp | 61 | RH – Can you check that I read these notes correctly? |  |
| Harp | 61 | Should the ***ff*** be at the triplet like the rest of the strings and piano or currently where it stands? |  |
| Cello | 61 | Just want to check if the first note is correct, or should it be in octave unison with the rest of the strings? |  |
| **All** | **70-71** | **Here in the manuscript, a bar number is missed. So from m. 71 onwards, the bar number in the engraved score is 1 more (i.e. 72).**  **Or is the 2/4 bar (m.71) supposed to be removed?** |  |
| **Violin I** | **79** | **Is the rhythm a quintuplet (3rd beat?)** |  |
| Clarinet | 81 | Is the first note D ¼ flat? If so, should it be tied to the previous bar? I’ve added a tie for now. |  |
| Violin II | 83 | Changed ***ppp*** to ***pppp*** (there are 13 attacks which always end with ***pppp***). |  |
| Piano | 90-98 | I’ve adjusted the pedal markings since they’re held from note to note. |  |
| **Cello** | **90** | **I think this bar goes back to bass clef? Am I correct?** |  |
| Harp | 102 | Added dampen sign |  |
| **All** | **112-115** | **What’s the dynamic for this passage?** |  |
| **Fl, Ob, Cl** | **117-21** | **Is it *forte* throughout?** |  |
| Horn | 121 | I added ending dynamic of ***mf*** like the sax |  |
| **Perc. I** | **7/129/147** | **In the W-pl. line, bar 129 (or 147) beat 2 matches with bar 7 beat 4. In 129, there’s an additional note.**   1. **Do you want this note in both bar 129 and 147?** 2. **Do you want it added to bar 7?** 3. **Do you want it removed from all?** 4. **Do you want it kept as is?** |  |
| Harp, Piano, Marimba | 133-38 | The marked notes don’t have accent and/or staccato, but others do - is this intentional? |  |
| Harp | 138, 141 | Added dampen sign. Should I add at 140? |  |
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| Last bar |  |  |  |

**Additional Notes**

Please add any additional errata here

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| **Errata from Version 1 (page x-xx)** | | | |
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