**Chambered Spirals Errata**

**NOTE: All measure numbers have been updated to the correct ones in the notated score. I will be referring to the measure numbers in the notated PDF, for the most part.**

**General**

|  |
| --- |
| **Every single tuplet (3,5,7 etc) in the piece should have a bracket, please make sure once fixing this, things don’t get dirty**  I’m not too sure about this – I understand the need for consistency, but this will make the score look too complicated. It already has a lot of info per note, and adding brackets for every tuplet will make formatting very challenging in the parts (would have to sacrifice standard spacing and other aspects to allow for all the vertical information). |
|  |

|  |
| --- |
| **For the multiphonics, do you want to consider compiling them and putting it in a performance note instead of on the score? So put all the performance indications in the parts potentially, and in the performance notes for the score? I’m also not sure about this – asked several engravers and got different ideas.**  **Or maybe we can just write it for the first instance (all notes, pressure, reed, fingering etc., and subsequently, use slash notation + fingering)** |
|  |

|  |
| --- |
| **What is your opinion on using this notation for the 6th tones? Does this also work in cases where it’s a 6th tone above a ¼ sharp for example? Or can we write it in a way that all 6th tones are written relative to a natural, sharp, flat, instead of to quarter tones? For eg. Instead of 6th tone up from quarter sharp, we write 6th tone down from sharp?**  A picture containing chart  Description automatically generated |
|  |

|  |
| --- |
| **I’ve also added for all instruments all necessary indications (like ord.). Regarding that, I have a few questions:**  **113: Fl – The Air noise has a sh… indication. Should this be added for all other instruments and other areas where there is air noise? Or maybe should we just add it in the first two instances it happens and then leave it?** |
|  |

**Specific Instruments**

**Flute**

|  |  |  |
| --- | --- | --- |
| M 218 | The pizzx note I changed from x notehead to the arrow pizz. Notehead we have been using. Is that correct? |  |

**Oboe**

|  |  |  |
| --- | --- | --- |
| M 216 onwards | For the double trills that start here, when do they end? Since there is a simile that comes later, I want to ensure I got it right. |  |
| **M 247** | **Is there a different fingering for this or same?** |  |
| **M 295** | **Is the reed position normal or a little more? I can’t tell. Also does this one have a number? Is it the same as m. 337?** |  |
| **M306** | **Winds – third group dynamics should be p, not pp – What do you mean?** |  |

* **M230 – Bcl - missing fingering**
* **M240 – sax - multiphonics have some wrong notes, top note from 239 should be tied to 240; oboe – missing 8va sign, some wrong notes, and other info like lip pressure etc**

**Sax: Db, Eb 1/8 sharp, A natural, Db**

* **243 – Is note supposed to be bass clef?**
* **245-247 Pno - Pedalling? Also check piano + hp notes with the new time signatures. In m. 247 I made it 7/16. Does that work?**
* **249 – 8va for multiphonic Oboe**
* **M343 Pno (Ebow) – Should we change the text here since Ebows have already been used? Just change to Ebow?**
* **401, 407, 409 – rhythm error – Can you please check our fixes?**
* **M443 - sax – Lowest note of multi should be A 1/8 flat, not sharp (OR F 1/8 flat?)**
* **M444 – oboe – fix multiphonic according to the book and add with all info necessary**

|  |  |  |  |
| --- | --- | --- | --- |
| **491, 505** | **Vla** | **Not Errata - I will create a new graphic that shows the circular bowing go back to ord.** | **ok** |

**General**

M. 59 onwards in manuscript is one bar later. I.e. m. 59 is still m. 58.

Graphical user interface, diagram

Description automatically generated

For now, I will keep m. 60 in manuscript, and skip m. 59 - for ease of proofreading, after which I will change the bar numbers to the correct version.