

Errata/info-sheet - Concerto Grosso [NM 2019]

Where	Instrument	Note
General	All	The consistent writing of <i>piú</i> is to be interpreted as stronger, always. So <i>piú forte</i> is between <i>forte</i> and <i>fortissimo</i> and more importantly; <i>piú piano</i> is a stronger dynamic than <i>piano</i> , somewhere between <i>piano</i> and <i>mezzopiano</i> . Not meant as more <i>piano</i> and therefore between <i>piano</i> and <i>pianissimo</i> .
Bar before Number 6	Bb Bass	Original low tone is a C (Tuba has the whole solo in the original and ends the solo on a High C (as Euph in BB version) and then ends on a Low C (not an A, as written in the BB-version). Seems to be written a line to low in the transcription from ten-piece to Brass Band
Number 7 - Bar 1	1st Baritone	The last two sixteenths is C#, (sim. to 2nd Trombone)
Number 8 - Bar 1 & 4	Euphonium/Eb Bass	Missing the last eight triplet in both bars (both instrument should play E on the instrument)
Two before Number 10	Flugelhorn	Wrong articulation. Staccato should be on the last eight (3and), sim to Horns
Six before Number 15	Solo Trombone	Altered/removed slurs, added <i>cresc.</i> and changed length of last note, to match original (See attached photo) 
Fifth bar of Number 15	2nd Trombone	Correct note is G#, as the rest of the melody
Bar before Number 36	Solo Cornet/Basses	Missing slur towards 36 (Tuba has slur originally in 10P-version)
Number 33	Bb Bass	First note D#, not E#
Fifth bar of Number 44 (& 64)	1st Euphonium	Correct note is G# (as written in 64) {PS: Baritone is also correct with G in the octave above}
Tenth bar of Number 44 (& 64)	2nd Euphonium	First note A, not Ab. (1st Euph. should have C & Ab, 2nd Euph. A & G, in this bar). Error in the BB-edition compared to 10P
Two bars before Number 54	Bb Bass	Two last notes should be G, not F
Number 56 - First & second bar	Soprano Cornet/Solo Cornet (2nd Cornet)	Soprano Cornet ties G# (sim. to Repiano & Piccolo Trumpet in the 10P-version), Solo Cornet 1&2 plays C#-A#, on the beat of the second bar. Solo Cornett 3&4 keeps its F#-semiquaver (sim. Flugelhorn in the 10P) This is done to match the "bells"-effect in the original. (One could also consider to have 2nd Cornet to play as Repiano, instead of doubling Soprano one octave below.) 
Seventh bar of Number 70	3rd Cornet	Last beat (the two eights) should be F# & F, not F# & E