



## 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 <b>Number 6</b>	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
<b>Number 7</b> - Bar 1	1st Baritone	The last two sixteenths is C#, (sim. to 2nd Trombone)
<b>Number 8</b> - Bar 1 & 4	Euphonium/Eb Bass	Missing the last eight triplet in both bars (both instrument should play E on the instrument)
Two before <b>Number 10</b>	Flugelhorn	Wrong articulation. Staccato should be on the last eight (3and), sim to Horns
Six before <b>Number 15</b>	Solo Trombone	Altered/removed slurs, added <i>cresc.</i> and changed length of last note, to match original (See attached photo) 
Fifth bar of <b>Number 15</b>	2nd Trombone	Correct note is G#, as the rest of the melody
Bar before <b>Number 36</b>	Solo Cornet/Basses	Missing slur towards 36 (Tuba has slur originally in 10P-version)
<b>Number 33</b>	Bb Bass	First note D#, not E#
Fifth bar of <b>Number 44 (&amp; 64)</b>	1st Euphonium	Correct note is G# (as written in 64) {PS: Baritone is also correct with G in the octave above}
Tenth bar of <b>Number 44 (&amp; 64)</b>	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 <b>Number 54</b>	Bb Bass	Two last notes should be G, not F
<b>Number 56</b> - 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 <b>Number 70</b>	3rd Cornet	Last beat (the two eights) should be F# & F, not F# & E