SPECTRUM (Gilbert Vinter)

ERRATA – Full Score

Bar 2:	Add dynamic mf on beat two for first baritone and euphonium
Bar 3:	Add dynamic f on beat one for second horn and first baritone
Bar 3:	Add dynamic ff on beat two for soprano cornet, solo cornet, flugel, solo Horn, first horn, euphonium
Bar 4:	Add dynamic ff to solo cornet on beat one
Bars 19-20:	All cornets, flugel and horns should probably have the same articulation as the previous nine bars, that is each beat consist of four semi-quavers (sixteenth notes) with two slurred, two staccato
Bars 23-29:	Add staccato to all semi-quavers (sixteenth notes) for soprano cornet – this conforms with the same pitch and rhythm in repiano, 2nd cornet and flugelhorn
Bar 30:	Add expression fz on beat one for soprano cornet, repiano cornet, 2nd cornet and flugelhorn
Bar 39:	The note on the second half of beat three (F sharp, after the grace note) should be quaver (eighth note) for 1st baritone, not a crotchet (quarter note) (all rests in the bar are correct)
Bar 45:	Add "brillante" under beat two for 2nd horn
Bar 57:	Soprano cornet – remove accent on beat 4
Bar 61:	There should be a crescendo under the entire bar for flugelhorn beginning with beat one
Bar 61:	Add dynamic mf under beat four for 1st trombone
Bars 62-66:	Add staccato on all semi-quavers (eighth notes) for snare drum
Bar 66:	Add accent on first note of fourth beat for solo cornet.
Bar 67:	Add accent on the quaver (eighth note) after the grace note on the second half of the first beat for solo cornet, repiano 2nd & 3rd cornet, flugel, solo and first horn
Bar 67:	Delete dynamic p for snare drum
Bar 68:	Add accent on the quaver (eighth note) after the grace note on the second half of the second beat for solo cornet, repiano, 2nd & 3rd cornet, flugel, solo and first horn
Bar 76:	Add "cresc" under the second beat for 2nd cornet
Bar 77:	Delete the dynamic mp and the "cresc" from the 2nd cornet part
Bar 77:	Add accent to the quaver (eighth note) on the first half of beat two for 2nd Trombone (B flat)
Bar 78:	Add accent for baritones on quaver (eighth note) on second half of beat three (C sharp)
Bar 79:	Add accent for baritones on quaver (eighth note) on second half of beat four (C sharp)

Bar 80: The score is missing the rehearsal number "80"

Bar 92: Add "open" under beat two for bass trombone

Bar 101: Add "tutti" beginning on the first beat for 2nd and 3rd cornet

Bar 106: Add diminuendo mark on the third beat for solo cornet and repiano cornet

Bar 115: All notes in this bar should be tenuto for flugelhorn and all horns

Bar 130: Add staccato and expression fz on the fourth beat of the solo cornet

Bar 141: Add dynamic p under beat one for 1st and 2nd baritone.

Bar 145: Add staccato to the second half of beat three for solo cornet

Bars 146-152: The ambiguity of the articulations for trombones and repiano 2nd and 3rd cornets and tambourine needs to be resolved. The trombones, when having two semi-quavers (sixteenth notes), have the first accented and the second staccato throughout. The cornets have no articulations marked until ONLY bar 150 where they have staccato. It seems sensible to have the cornets and tambourine to have the same articulation as the trombones.

Bar 150: Delete dynamic mf for repiano, 2nd and 3rd cornet

Bars 154-156: There should be accents on all quavers (eighth notes) for solo cornet, repiano cornet, trombones, euphonium and E flat bass through the third beat of bar 156

Bar 156: The two quavers (eighth notes) on the fourth beat for 1st baritone, 1st trombone and euphonium should have a slur on them, not accents (or no marking at all)

Bar 157: Add dynamic ff on downbeat of solo cornet part

Bar 171: The solo cornet part has a slur over all notes of this bar that concludes on the downbeat of bar 172

Bar 175: The solo cornet part has a slur over all notes of this bar that concludes on the downbeat of bar 176

Bar 179: The note for second baritone should be a printed A natural (not A flat)

Bar 179: The note for bass trombone should be a printed G natural (not G flat)

Bar 187: The solo cornet part should be marked "tutti"

Bar 188: Add Tenuto on soprano cornet final note (beat six, F sharp)

Bar 188: Add "both" on beat four for euphonium

Bar 188: Add "both" on beat four for BB flat bass

Bar 202: All parts with quaver (eighth notes) at the end of the bar (soprano cornet, solo cornet, repiano cornet, 2nd cornet, flugelhorn, all horns have tenuto markings on the fifth and sixth beats

Bar 208: Add staccato and sf to note on beat one for 1st baritone

Bar 208: Delete slur on beat one for 2nd baritone

Bar 208: Add staccato and sf to note on beat one for 2nd baritone

Bars 209-221: Add quavers (eighth notes) for wood block should be marked staccato

Bar 211: Add dynamic marking p under the first note of the bar for 2nd cornet and Flugelhorn

Bar 212: Add staccato on the beat two quaver (eighth notes) and the second half of beat three quaver (eighth notes) for solo cornet

Bar 221: Add staccato on the beat two quaver (eighth notes) and the second half of beat three quaver (eighth note) for solo horn, 1st horn, baritones

Bar 221: Add staccato on quaver (eighth note) on the second half of beat three for E flat bass

Bar 251: Add staccato on the last five notes of the bar for 2nd cornet and Flugelhorn

Bar 251: Add staccato on all notes for solo cornet and repiano cornet

Bar 252: Add staccato on the beat two quaver (eighth note) and the second half of beat three quaver (eighth note) for solo cornet and repiano cornet.

Bar 253: Add staccato on the beat two quaver (eighth note) and the second half of beat three quaver (eighth note) for flugel, horns, baritones, euphonium and E flat bass

Bars 253-261: All quaver (eighth notes) for woodblock should be marked staccato

Bar 259: Add staccato on all quavers (eighth notes) for solo cornet, repiano cornet, 2nd cornet, 3rd cornet and flugelhorn

Bar 260: For solo cornet, repiano, 2nd cornet, 3rd cornet and flugelhorn, the quaver (eighth notes) on beat two and on the second half of beat three should be marked staccato

Bars 261-264: For flugelhorn, all horns, baritones, trombones, euphonium and all basses the quaver (eighth note) on the second beat and on the second half of the third beat should be marked staccato.

Bar 265: For flugelhorn, all horns, baritones, trombones, euphonium and all basses - the quaver (eighth note) on the second beat should be marked staccato

Bar 274: There should be a tenuto on the first beat for solo cornet, repiano cornet and euphonium

Bar 280: All parts from soprano cornet through 2nd baritone plus percussion should have a staccato on beat three

Bar 283: Add dynamic mf under beat one for BB flat bass

Bar 285: Add a courtesy flat sign on the third beat (E flat) for solo cornet and Repiano cornet

Bar 289: Add dynamic f under beat one for 2nd baritone

Bar 294: Add dynamic mf under beat one for 2nd baritone

Bar 306: Add accent on the first beat for solo cornet, repiano cornet and euphonium this conforms with the parallel places where this occurs

Bar 312: The last note for flugelhorn should be quaver (eighth note) note a quarter note.

Bar 312: All instruments should have a staccato on the third beat (currently, only the trombones, euphonium and basses have this indication)

Bar 330: There should be a tenuto on the first beat for solo cornet, repiano cornet and euphonium

Bar 334: Add accent on first beat for solo cornet, repiano cornet, flugel and Euphonium

Bar 338: There should be a tenuto on the first beat for solo cornet, repiano cornet and euphonium (same as bar 266)

Bar 342: The last note for 2nd cornet, 3rd cornet and euphonium should be a printed G natural (not G sharp)

Bar 342: The last note for solo horn and 1st horn should be a printed D natural (not D sharp)

Bars 342-343: The slurs for soprano, solo, repiano cornets and flugel horn are confusing jumble. It seems most sensible to make them consistent, having the slur begin on the first note of bar 342 and end at the end of the second beat, encompassing five beats with the two notes of beat three in bar 343 articulated.

Bar 343: Add tenuto on both notes on beat three for solo cornet

Bar 343: Add tenuto on beat three for soprano cornet.

Bar 351: The first note of beat three for E flat bass should be a printed "G" not a printed F sharp

Bar 351: The first note of beat one for bass trombone should be F sharp, not F natural

Bar 351: Add dynamic F on beat three for snare drum

Bar 351: Add crescendo on beat three through beat four for snare drum

Bars 363-364: There needs to be agreement about the slurs over all parts that have groups of six semi-quavers (sixteenth notes). Some parts have a slur one beat, others have a slur over two beats. It seems sensible to have slurs over two beats when possible.

Bar 364: The first two beats for flugelhorn, solo horn and 1st horn should have a slur over all 12 notes