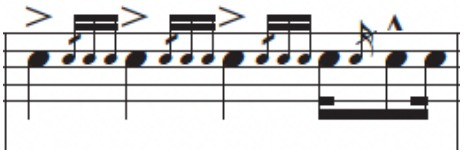
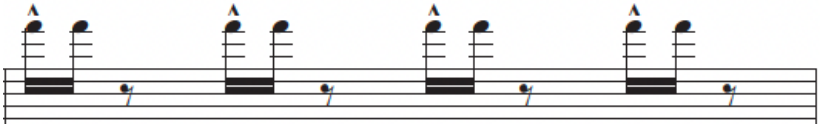
**A Mother of A Revolution!** errata list
…for if you have a version older than v3 (if you have any other, or no version indication next to the copyright at the bottom of the score, you need this errata list).

- The snare ostinato from m. 1 through m. 62 has been changed from triplet 16ths to:

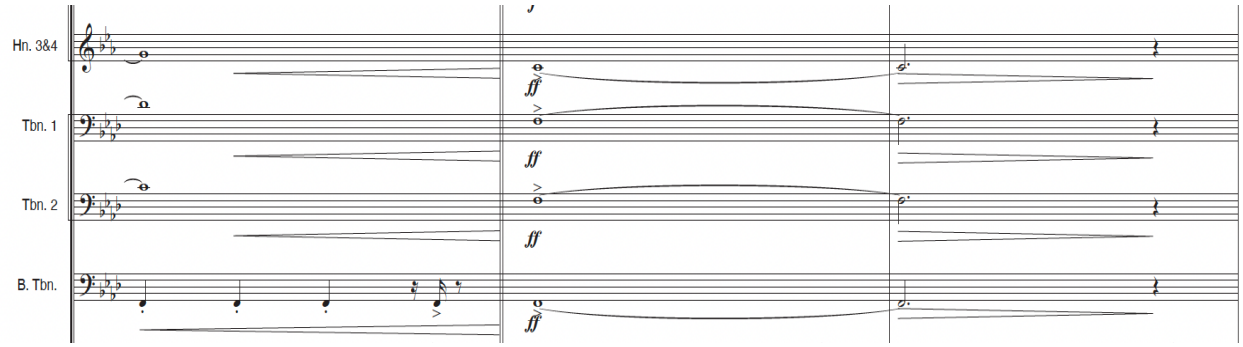


- *Point of clarification – the cymbal scrape in m. 8 should sound like tearing metal, or a train grinding to a halt. In a word, uncomfortable.
- The horns should be stopped in m. 12 and open again at m. 22.
- Anywhere there is this figure in the winds:

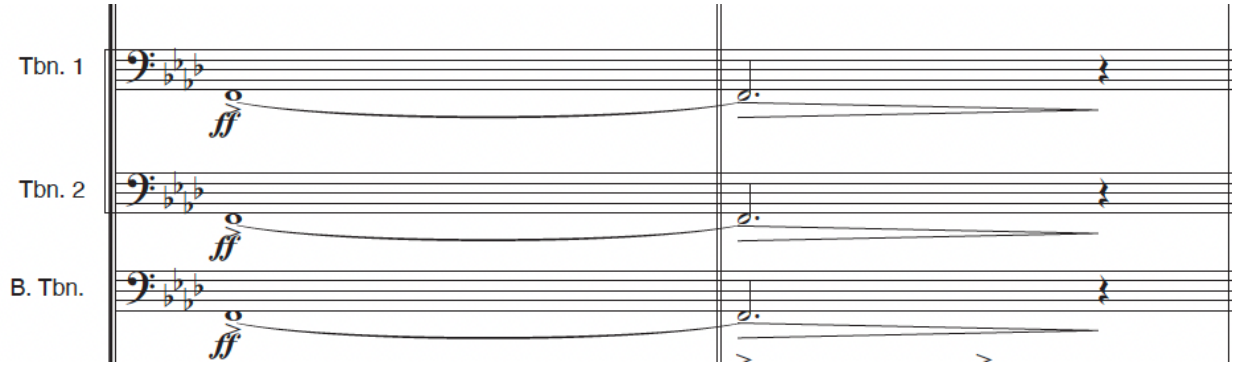


…the accent should be a marcato accent.

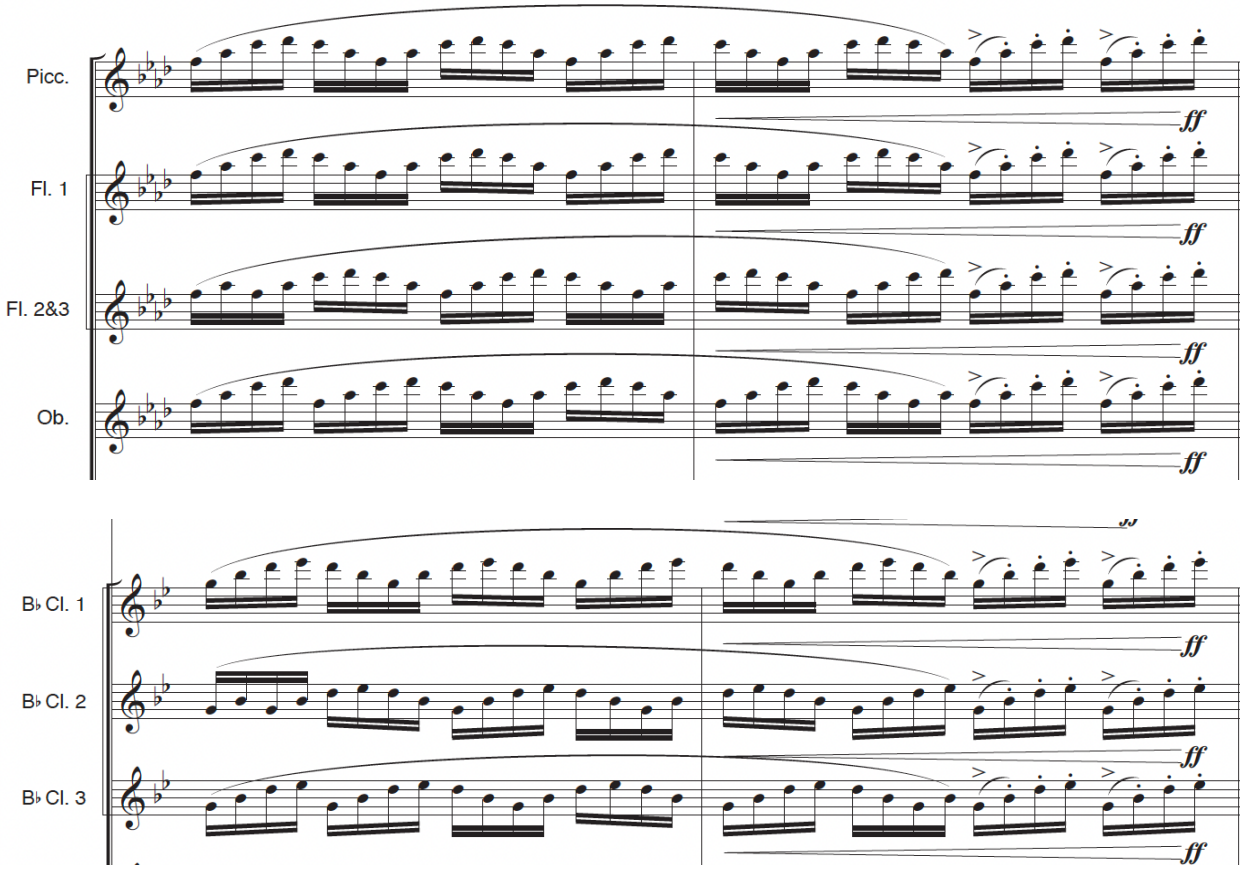
- Horns 3 & 4 and trombones 1 &2 now have a 7 count ff concert F (written middle C for horns) in the staff for mm. 24 & 25, with a 3-count decrescendo in m. 25. Bassoons and bass trombone do the same, but down an octave.



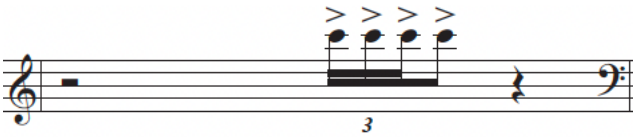
- Bassoons and bass trombone repeat the same thing in mm. 26 & 27, with trombones 1 & 2 joining them in that same lower octave.




- Mm. 61 & 62 are now written as follows for the following instruments:



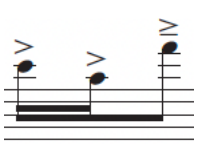
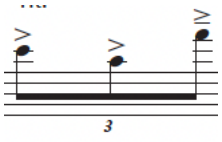
- Marimba now joins the upper woodwinds on the figure in m. 63:



- The note tied into m. 64 now includes a -2 (cut off on beat 2) indication.
- Bassoons, bass clarinet, baritone sax, bass trombone, and tuba now have the following performance note beginning at m. 65:

NO SEPARATION WHATSOEVER. STAGGER BREATHE AS NECESSARY.

- The bongo w/ mallets dynamic at m. 100 is now fortissimo with marcato accents over each note.
- The note tied into the final measure also now includes a -2 (cut off on beat 2) indication.
- The final rhythm has been changed from:

 to  for the entire ensemble. The ritardando still applies.