

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.

Musical score for Horns and Trombones. It shows four staves: Hn. 3&4, Tbn. 1, Tbn. 2, and B. Tbn. The score includes dynamics like ff and accents (> and ^). The B. Tbn. staff has a marcato accent (>) on the final note.

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

Musical score for Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), and Bass Trombone (B. Tbn.). The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The dynamics are marked *ff* (fortissimo). The music consists of a single note in measure 26, which is sustained through measure 27. The notes are in the lower octave, and the trombones 1 and 2 join the bass trombone in this octave.

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

Musical score for Piccolo (Picc.), Flute 1 (Fl. 1), Flutes 2 & 3 (Fl. 2&3), Oboe (Ob.), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), and Bass Clarinet 3 (B♭ Cl. 3). The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The dynamics are marked *ff* (fortissimo). The music consists of a single melodic line in measure 61, which is sustained through measure 62. The notes are in the upper octave, and the instruments play in unison.

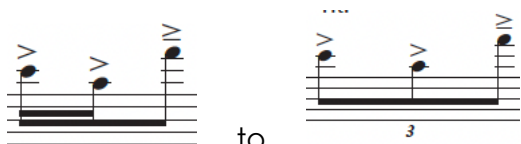
- Marimba now joins the upper woodwinds on the figure in m. 63:



- 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.