

ELGAR VARIATIONS – ERRATA

In the full score that I have, all of the original errata points have been addressed with the exception of one:

- In bars 73-75 the Euphoniums divide into two parts on one stave. The accidentals that apply to the 2nd Trombone also apply to the 2nd Euphonium. The 2nd Euphonium should have a flat sign attached to its 4th quaver beat D in bar 74 and a flat sign attached to the second semiquaver of quaver beat 4 in bar 75. This is correct grammar when parts are divided on the same stave. Sibelius will cancel them out sometimes as it thinks it's already notated them. I trust this makes sense!

If Studio Music issued a new set after the Europeans when it was first released, then anyone playing from an old set will possibly not have the errata detailed on your sheet. Should they get it anyway just in case some are playing from borrowed sets for example?

To confirm, the latest published version has had the errata accommodated except for the full clarity of bars 73-75 above.

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Full Errata (23 April 2007)

Bar 3: 3rd beat add flat sign to A's in Solo Cornets 1/2 and 3rd Cornets.

Bars 10 & 11: add staccato dots to slurred quavers at end of 3rd beat in E flat and B flat Basses.

Bar 10: add tenuto marks to last two quavers in 1st Baritone & 1st Trombone.

Bar 29: add flat sign to D's on 4th beat in 1st Baritone & 1st Trombone like Repiano.

Bar 33: Solo Cornets 3/4, 2nd quaver should be an F, an octave beneath 1st quaver and matching Soprano part an octave lower.

Bar 39: Flugel and all Tenor Horns – last note should be a crotchet followed by a quaver rest. NB maintain diminuendo but over shorter note value.

Bar 47: 3rd Cornet last quaver is F flat NOT F double flat.

Bar 62: Euphoniums, 1st two beats of semiquavers are a tone too low – they should be the same as Trombones 1 & 2.

Bar 66: Bass Trombone 1st note should be E natural.

Bar 68: Repiano last semiquaver should be a D the same as the Baritones.

Bars 73-75: although the parts may be correct the score has not the correct accidentals in the 2nd Euphonium which should match those of the 2nd Trombone.

Bar 80: Flugel Horn needs a note adding on 1st beat – F quaver with staccato dot and accent marked fz followed by a quaver rest. NB the F is a perfect 4th above middle C in transposed pitch.

Bar 103: 3rd off-beat quavers in Baritones should be E flat to make a descending line of G, F, E flat, D. E flat Basses in same place should have a B flat and the B flat Basses an E flat maintaining a series of falling sevenths.

Bar 150: 2nd Cornets on 2nd beat should be a B natural in line with Percussion entry on a 'major' chord.

Bar 151: tempo indication should be crotchet = 80 NOT dotted crotchet = 80.

Bar 174: add sharp sign to 2nd Baritone C on 3rd beat.

Bar 201: 2nd Horn triplet at end of bar should all be slurred like Flugel.

Bars 233 & 234: Soprano F sharps should be naturals.

Bar 264: Soprano Cornet 1st beat semibreve should be an A, a tone higher.

Bar 272: add flat sign to 1st E in 1st Horn.

Bar 273: last minim in Solo Cornets 1/2 should be a B natural NOT C like 1st Trombone.

Bar 338: add tenuto sign to 2nd beat E quaver in Repieno.