

THREE HAWORTH IMPRESSIONS

Please note the errors listed below relate to the new score, which has been compared to the original handwritten parts which appear to be broadly correct. Where there were a couple of discrepancies between the old parts and old score a view has been taken as to the composer's likely intention in the advice below. The most important errors below (e.g. wrong notes) are marked with an asterisk *.

1 TOP WITHENS

Bar 1	Basses	Dynamic <i>pp</i>
Bar 1-15	Timps	Staccato quavers throughout
* Bar 4	Solo cornet	Should be C# (not Cnat)
* Bar 12	Solo cornets	Should be marked ' <i>a.2</i> ' from the G (i.e. 2 players play to end of phrase)
Bar 12	1 st & 2 nd horn	Should have an accent
Bar 12	Basses	Should be tied over to the quaver
Bar 14	Timps	Dynamic <i>pp</i>
Bar 17	2 nd trom	Should be marked ' <i>mute out</i> '
Bars 23-24	Solo horn	Cresc over the first 2 quavers of 23 to the <i>f</i> , then dim over long note to <i>p</i>
* Bar 31	Solo cornet	Should have F# .
Bar 33	Euph 1	The original score clarifies that the dynamic on this bar should start at <i>f</i> (this dynamic is also missing on the original euph part). Although not marked on the original score it is expected that this bar should also have a diminuendo (i.e. the band dynamics generally mirror the same pattern as bar 38).
Bar 34	Solo horn / baris	Lift back up to <i>f</i>
* Bar 35	Solo cornet	Should have a dim, not a cresc
Bar 36	Solo cornets	Should be marked ' <i>Tutti</i> '
* Bars 37-45	Timps	Should be Bb throughout (i.e. no B naturals)
Bar 38	Rep / 2 nd & 3 rd cornets / flug	No tie/slur, just sostenuto style
Bar 41	2 nd & 3 rd cornets / flug	Add a slur over the barline into 42 (same as rep)
Bar 42	Basses	Dynamic '(<i>mf</i>)' (i.e. still dimming)
Bar 42	Timps	Dynamic <i>p</i> . Should then be marked ' <i>dim</i> ' in 44
Bar 43	Solo horn	Dynamic <i>mf</i>
Bar 44	2 nd bari	Tie over the barline through to bar 46
Bar 46	Basses	Should be marked ' <i>Soli</i> ' and should start <i>mp</i>
Bar 49	Basses	Dynamic <i>mf</i>
Bar 56	Bb Bass	Should have G, D , G (not G, A, G)
Bar 57	2 nd horn	Should be <i>mf</i>
* Bar 60	Euph	Notes should be F, E (not C#) – this is also incorrect on the original handwritten euphonium parts
* Bar 64-68	1st trom	Notes should be: Db, C, Db, C# , E, D# , E, E
* Bar 64-68	2 nd trom	Notes should be: Bb, Bb, Bb , G, C#, C#, C#, Bb
Bar 64	Bass trom	Should cresc to <i>f</i>
Bar 65	Euphs / Basses	Dynamic <i>f</i>
Bar 67	Solo trom / Euphs / Basses	Should be marked ' <i>cresc</i> '
* Bar 69-70	Bb Bass	Should be an A (not an <i>F</i>)
Bars 69-73	Basses	Each entry should be accented
Bar 71	1 st & 2 nd troms	Dynamic <i>ff</i>
Bar 74	1 st horn	Should have an accent
*Bar 76	2 nd Bari / Timps	2 nd bari should be F# , Timp should be A . These are also errors on the original parts.
* Bar 77-84	ALL (except Troms/Basses)	Articulation in these bars is different to the original parts/score (the original parts have some inconsistencies but the score is clear on intent). Original score shows that the last crotchet of each phrase should be re-articulated, so articulation for the whole band is as follows:

Bar 83/84	Troms	In the original score these bars are slurred as follows:
Bars 83/84	Basses	Dim over the two bars
* Bar 83/84	Basses	Bar 84 has some wrong notes, should be as follows (naturals instead of sharps in 84):
Bar 84	Timps	Dim to <i>p</i>
Bar 84	Sop	Dim goes down to <i>p</i>
* Bar 85	1st bari	First note should be Anat (not A#)
* Bar 85	Euph	Notes should be C#, Cnat (not Cb), B
Bar 90	Perc	Long note on suspended cymbal should be marked rolled, same as bar 86
Bar 91	Solo cornets	Point of clarification, yes the Eb carries right through the bar
Bar 91	Timps	Should have an accent on the barline
* Bar 93	2 nd cornets	Should have Bb
Bar 94	2 nd & 3 rd cornets	Dynamic missing, dim down to <i>mf</i>
Bar 94	2 nd bari	Slur from the G to the F#
Bar 94	Troms	Should slur over the barline to 95
*Bar 98	2 nd bari	Notes should change to Fb at the end of the bar, should be as follows:
Bar 98	Basses	Slur from the minim to the crotchet in this bar (but rearticulate on the barline of 99)
* Bar 99	Basses	Eb Bass should be Bb , and Bb Bass should be Eb
* Bar 100	1 st bari	Should have minim Ab, then crotchet G (not 2 crotchets)
Bar 100	Solo horn	Notes should be Gb then Fnat (instead of F#). This is also an error on the original handwritten parts.
Bar 103	ALL	All should be <i>ff</i> on the barline
Bar 103	Timps	Should be marked ' <i>ff secco</i> '
Bar 104	Flug	Should be marked ' <i>solo</i> '
Bar 104	1 st & 2 nd Troms	Dynamic <i>mp</i>
Bar 106	Solo horn	Should be marked ' <i>mf doloroso</i> '
Bar 108	Baris	Should start <i>mf</i>
Bar 109	Solo horn	Should have a slur from the B to the C
Bar 110	Euph / Eb Bass	Dim to <i>p</i>
Bar 110/111	Solo horn / 1 st bari	Should have a phrase mark over the ascending 4 notes

Bar 112	Solo cornets	Should be marked '2 solos, muted' (same as beginning). The dynamic is missing, and although it is also omitted in the original parts it is interpreted that it should be <i>mp</i> (same as the beginning, and in balance with the <i>mp</i> muted trombones)
Bar 112-116	Basses	Should be staccato like beginning. Eb should also be marked 'Tutti'
Bar 112-116	Timps	All quavers should be staccato like beginning
* Bar 118	Bass trom	Should have Ab (not Anat)
Bar 121	Sop	Dim to 123
Bars 121-123	Rep / Flug	Add phrase mark over these bars
Bar 123	Timps	Dynamic <i>pp</i>

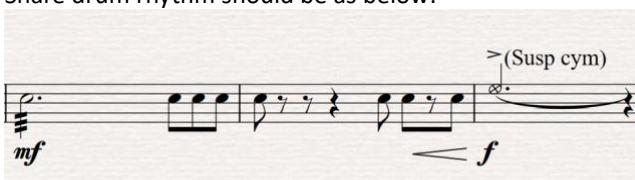
2 THREE BELLS

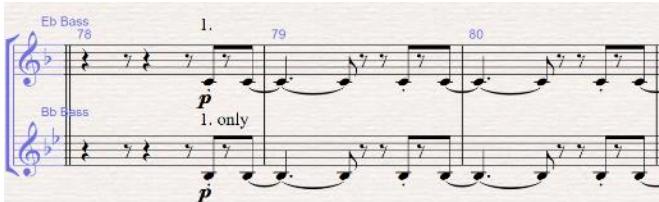
Beginning	Perc	Percussion part should be marked 'Tubular Bells may be substituted with Vibraphone (motor off) or Glockenspiel'.
* Bars 4-7	2 nd bari	These four bars should be Ab, Gb , Ab, Gb
* Bar 8	Solo & 1 st horn / Baris / Basses	Should all drop to <i>p</i> on the barline (subito, no dim)
Bar 8	Timps	Should be <i>p</i>
* Bar 24	1 st bari	Should be Dbs (not Dnat)
Bar 32	2 nd cornet	The dotted minim F should not be tied over the bar (though it is correct that some other players do so), should be as follows: 
Bar 32-35	Basses	Should have a phrase mark over these bars
Bar 36	Euphs / Basses	Should be <i>f</i>
Bar 38	3 rd cornets / Horns / Baris	Should all be marked 'dim'
Bar 40	2 nd cornet	Should not be tied over the bar (just two notes within the phrase mark)
* Bar 40	1 st bari	Should have another B natural
* Bar 42	Solo cornet	Should have G nat, G# , A
Bar 42	Horns / baris	Dim should come down to <i>mp</i> on bar 42 (then stays <i>mp</i> on 44)
* Bar 43	Solo horn	Should tie over to the B natural, then the next minim should be Bb (chromatic)
Bar 46	Solo cornet	Should be marked 'poco cresc'
Bar 48	Baris	Cresc goes up to <i>f</i>
Bar 48	Troms	Should be marked 'mp only'
* Bar 50	2 nd horn	Should be C C (not D D)
* Bar 53	Solo horn	Should be Ab Ab (not A A)
Bar 59	Sop	Entry should be <i>f</i>
Bar 59	2 nd cornet	Should have a phrase mark through to 63
Bar 64	Troms	Should be <i>mp</i>
Bar 70	1 st & 2 nd horn	Should tie to a crotchet instead of a quaver (same as baris)
* Bar 70	2 nd trom	Should be Bb (same as rep, mediant of an F _b major chord). This is also an error on the original part.
Bar 72	Rep	Dim should go down to <i>mf</i>
Bar 72-75	Solo horn	Should have a phrase mark over these bars
Bar 76	Troms	Should be marked 'mp only'
Bar 78	Troms / Basses	Should be marked 'dim'
Bar 79	3 rd cornets	Should be marked 'dim'
* Bar 81	2 nd bari	Should be an F#.
Bar 82	Cornets / horns / baris	Should all start bar at <i>p</i> (some have dynamic missing and some have wrong dynamic)
Bar 82	Basses	Should be marked 'p cresc'
Bar 83	2 nd & 3 rd cornets	Slur over the barline onto 84. This quaver (on barline of 84) should be staccato
Bar 84	Solo & 1 st horn / baris	Should be <i>f</i> on the barline
Bar 88	1 st horn / troms	Should be <i>mf</i>
Bar 98	Solo cornets	Dim over this bar
Bar 98	Basses	Dim over this bar down to <i>p</i>

Bar 101	Horns	Cresc up to the <i>f</i>
Bar 102	Rep / baris / euphs	Should have an accent
Bar 106	Troms	It is correct that this is muted from here up to the end of the movement (original parts mark subsequent sections as 'still muted').
Bars 109/110/111	2 nd & 3 rd cornet	Should have a slur/phrase mark over these bars
Bar 114	Flug / horns / baris	Should be marked ' <i>Soli</i> '
Bar 116	Basses	Should be marked ' <i>Soli</i> '
Bar 118	2 nd & 3 rd cornet / Troms	Should be marked ' <i>Soli</i> '
Bar 118	Troms	Dynamic is <i>f</i>
Bar 122	Tubular Bells	Dynamic is <i>mp</i>
* Bar 122	2 nd trom	Should slur over the barline and resolve onto an <i>F</i> (not a <i>Gb</i>)
* Bar 123	2 nd bari	Should be Gb (not <i>Ab</i>)
Bar 124	Solo & 1 st horn / 1 st & 2 nd bari	Should dim for 2 bars (suggest go down to <i>p</i>). On Bar 126 Horns are then back up to <i>mp</i> and Baritones lift to <i>mf</i>
Bar 126	Baris	Should be marked ' <i>molto cantabile</i> '
Bar 130-133	Baris	Should have a 4 bar phrase mark over these bars
* Bar 134	Tubular Bells	There should be an Ab dotted minim in this bar (<i>mp</i>)
Bar 138	2 nd bari	Should be a phrase mark from bar 138 through to the quaver on bar 141
Bar 141	Flug / 1 st & 2 nd horns	The phrase mark starting in 141 should last for 4 bars, through to the barline of 145
Bar 142	Troms	Should be marked ' <i>still muted</i> '
* Bar 145	2 nd cornet	Should have Gb
* Bar 145	2 nd & 3 rd cornets / Troms	Rhythms in bar 145 are in the wrong place. Should not have a crotchet rest at the beginning of the bar – in this bar the rhythm quaver, quaver, crotchet should be on the barline (i.e. different to the other bars), so the rhythms from bar 142 should be as follows:
		
Bar 150	Tubular bells	Dynamic <i>mp</i>
Bar 151	Baris	Dynamic <i>mp</i>
* Bar 152/153	Horns	Should be tied over the barline (that means 1 st horn stays on Ab , not move to A nat)
Bar 152/153	Baris	Dotted minim <i>F</i> should tie over the barline
Bar 154	Sop	Should be <i>mf</i> and then dim in 156 which goes down to <i>p</i> at 160
Bar 156	ALL	Should be marked ' <i>dim</i> '
* Bar 159	Euphs	Should be F#s in this bar (not <i>Fb</i>)
Bar 160	Solo & 1 st horn / baris	The first two minims should both have a tenuto marking, and the next <i>f</i> minim should have an accent
Bar 160	Euphs	The barline of 160 should hit a dynamic of <i>p</i> (from the previous <i>dim</i>), then there is a missing crescendo up to the <i>f</i> on the Cb in 161 (one beat later than indicated), as follows:
		
Bar 162	Tubular Bells	Dynamic is <i>mf</i>
Bar 164	Troms / Euphs / Basses	The first two minims should both have a tenuto marking, and the next <i>f</i> minim should have an accent
Bar 165	Troms	The minim should be accented
Bar 166	Flug	Dynamic is <i>f</i>
Bar 172	ALL	Band dynamic should be <i>f</i> (cornets dynamic is missing), with the exception of except Euphs/Basses who should be marked <i>mf</i> (incorrectly marked as <i>f</i>). This is because the muted parts are marked a dynamic higher.
Bars 174-176	2 nd & 3 rd cornets	Phrase/slur mark should go over these bars to the last quaver
Bar 176	Tubular Bells	Should be marked ' <i>Solo</i> ' (<i>mf</i>)
Bar 178	Basses	Should be marked ' <i>Uni Soli</i> ' and <i>mp</i>
Bar 181-183	Sop / Solo cornet / Rep	Should have a phrase mark over these bars

Bar 182	Tubular Bells	Dynamic is <i>p</i>
---------	---------------	---------------------

3 WORTH VALLEY

* Bar 1	ALL	Tempo - Should be marked with metronome marking (dotted crotchet = c.72). This is consistent on all the original handwritten parts and score. As the tempo is 'circa' this does allow room for interpretation.
Bar 5	Horns	Should slur to a quaver to match the trombones
* Bar 7	ALL	Tempo - Should be marked with metronome marking (dotted crotchet = c.96). As the tempo is 'circa' this does allow room for interpretation.
Bar 8	Horns / baris	Last note of the bar should be accented (not tenuto)
* Bar 13	Bb Bass	Notes should be low Bb, high Bb (not F) , F, F
* Bar 22	Euphs	The first note should be D (not F)
* Bar 22	Eb Bass	Notes should be low A, low A (not F) , low F, high F
* Bar 22	Bb Bass	Notes should be D, D (not Bb) , low Bb, high Bb
Bar 23	Rep / 2 nd & 3 rd cornets	Should be marked ' <i>p only</i> '
* Bar 26	Bass trom	First note should be D nat (not E nat)
* Bar 27	2 nd trom	Bar should all be A#s (instead of Abs)
Bar 28	Sop	Should be marked ' <i>p only</i> ' at beginning of bar
Bar 28	Solo cornets	End of the bar should change style to match the rest of the band. G# should be tenuto, then F# and G# should be staccato.
Bar 28	2 nd & 3 rd cornets	Should crescendo over the last beat of the bar (this is also missing on original parts)
Bar 28	3 rd cornets	Should have a tenuto mark instead of an accent on the A#
Bar 29	3 rd cornets	Should be marked ' <i>Tutti</i> ' here
Bar 30	Bass trom	Entry should be marked <i>f</i> (without cresc), and first note should be accented, as follows:
		
Bar 31	Troms	From the pickup to 31 should be marked 'Soli'
Bar 31	Euphs	Should be marked ' <i>p only</i> '
Bar 31	Perc	Dynamic is <i>mf</i>
Bar 35	Troms	Dynamic is <i>mf</i>
Bar 36	Horns	Should be accented on dotted minim. The random forte is also a typo (the whole section is forte throughout, it doesn't change dynamic)
Bars 37-39	Euphs	The Db at end of bar 37 should then have a slur/phrase mark through to the quaver on the barline of 39
Bar 39	ALL	Should have an accent on the barline (missing on upper band)
Bar 40	3 rd cornets / flugel	3 rd cornets should have a slur from the 3 rd note (the F that doesn't have an accent) through to the next bar. Similarly flugel should slur from the F to F# in bar 40 (but rearticulate the G on the barline).
		
Bar 40	2 nd bari	Should slur from the Bb to the A
Bar 40	Perc	Snare drum should be <i>f</i>
Bar 41	Solo cornets	Should have the first 3 notes slurred
* Bars 43-45	Perc	Snare drum rhythm should be as below:
		

Bar 44	Horns / baris	Slur should finish one note earlier, i.e. last 2 quavers should both be articulated
* Bar 44	Rep	Should have Bb, C, Bb, C, D
Bar 44	Basses	Should crescendo over the last beat to the next f on the next barline
Bar 45	Basses	Should be tied over the barline to 46
* Bar 46	3 rd cornet	Eb should be a dotted minim (i.e. goes to the end of the bar)
Bar 46	Troms	Should have a phrase/slur over the bar into 47
Bar 46	Basses	Last note of the bar should slur over the bar into 47
* Bar 47-57	Perc	Snare drum rhythms should be as below up to bar 57: 
Bar 51	Troms	Should be marked ' <i>f marcato</i> ' and ' <i>Soli</i> '
Bar 55	Troms	Dotted crotchet should be accented
Bar 58/59	2 nd & 3 rd cornets	Should not have a slur over the barline (the quavers are just all tongued)
Bar 58	1 st bari	Should have phrase/slur mark from C to the C# (not clear if it should slur over the barline, suggest not)
Bar 59	Sop	Should be marked ' <i>quasi solo</i> '
Bar 59	Euph / Basses	Should be marked ' <i>Soli</i> '
Bar 59	Perc	Dynamic <i>f</i>
* Bar 59	2 nd Trom	The E should resolve to an F on the barline
Bar 64	Perc	Should be marked ' <i>cresc</i> '
* Bar 66	3 rd cornet / flugel	Should have G natural instead of sharp
* Bar 70	Euph 1	Should have a C natural on the barline (not a D)
Bar 76-77	Eb Bass	Should be marked with a phrase mark
Bar 78	Eb Bass	Should still be marked as 1 player
Bar 78-81	Euphs & Basses	All the quaver notes should be marked staccato (except the tied ones), as follows: 
Bar 81	Solo horn	Tongue the first 2 notes then slur from the Db to the D
Bar 81	1 st bari	Tongue the first 2 notes then slur from the Cb to the Cnat
Bar 85	Horns / baris	Crescendo up to <i>mf</i> (though flugel is correct in going to <i>f</i>)
Bar 85	Euphs	Last note of the bar should be a crotchet (not a dotted crotchet) to match the horns/baris/basses
* Bar 86	Flug	See phrasing on original part: 
Bar 87	Basses	Should be marked ' <i>1 only</i> '
Bar 89	Solo horn	Shouldn't have a staccato on the B# (it is in the middle of a slur)
Bar 94	Sop / Horns / Baris	Dynamic is <i>mf</i>
Bar 94	Troms	Pickup to 94 should be marked <i>Soli</i>
Bar 94	Euphs	Should be marked ' <i>p only</i> '
Bar 92	Perc	Should be sus cym
Bars 94-101	Perc	Should be on snare drum
* Bar 97	Eb Bass	Last two notes of the bar should be F# . This is also incorrect on the original parts.
Bar 99	Flug	The random <i>f</i> is a typo, there is no dynamic change (it should all just stay <i>f</i> as before)
Bar 101	Rep / 3 rd cornet	Should be staccato
Bar 104	2 nd bari	Should not have a slur over the barline (barline 105 should be articulated)
Bar 106	Rep / 2 nd cornet / 3 rd cornet	Rep & 2 nd cornet should slur from the 2 nd Bb through to the next bar (onto the G). Similarly 3 rd cornet should slur from the 2 nd F through to the next bar (onto the G)

Bars 106-109	Flugel	See phrasing and dynamics below: 
Bar 108	Solo & 1 st horn	The dim goes down to to <i>mf</i>
Bar 107	Rep / 2 nd & 3 rd cornets / flug	The dim should go down to <i>f</i>
Bar 118	Troms / Basses	Should be accented on the barline
* Bar 118	Eb Bass	The D should be D nat (not D#)