

THE COMPANION GUIDE TO ROME: SCORE ERRATA

Mvt.	Instrument	Rhl	Meas. No.	Beat	Correction
I	all		1		♩ = 144+
I	viola	D	14	1	sempre sul pont → molto sul pont.
I	cello		15	1	sempre sul pont → molto sul pont.
I	violin		15	2	sempre sul pont → molto sul pont.
II	all		1		♩ = 100+
II	all		2 (also 19, 29)		sempre flautando / very fast bow → molto sul tasto / molto flautando / very fast bow
II	all		3		ord.
II	viola / cello		11	2	“stop on the string”
II	viola	B	21, 27		sempre sul pont. → molto sul pont.
II	viola		27	2	“stop on the string”
II	all		49	1	“stop on the string”
III	viola				Note: the performer should use the horizontal part in the score (extended technique notation in the vertical viola part is misaligned)
III	viola		line 3 of the score		“lighten up the LH fingers for a better scratch” under “nasty scratch” in the middle of the line
III	viola		line 3 of the score		Square open noteheads under indication for “nasty scratch”
III	viola		line 3 of the score		Grace notes should be omitted at the middle of the line
III	viola		line 3 of the score		At the end of the line text has been updated to “stop the bow / at the frog / freeze for a moment / shake”
IV	cello		general		Note: Norman uses filled in diamond note heads in the cello line in order to make the rhythm easier to read: these filled in diamond note heads help distinguish between quarter notes and half notes, and otherwise are executed in the same way as natural harmonics.
IV	violin / cello		27	4	diminuendo (off the <i>f</i> to the <i>p</i>)
V	all		general		movement number V not VI
V	all		1		♩ = 112
V	all		1		Playing instruction “non vib. except where marked” has been omitted.
V	all		49		sempre sul tasto → molto sul tasto

V	all	F	59		J = 112
VI	all		general		Hide measure numbers—the alignment of the parts should only happen as indicated by the two vertical dotted lines (entrance of the viola on p. 17 and entrance of the cello on p. 18)
VIII	violin		page 23, line 1 of the score		J = 144+
VIII	violin		page 23, line 3 of the score	third rest	“longer rest” is added here above the whole rest, and included in each subsequent rest until the end of the movement.
IX	all		general		A note from Norman on rehearsal techniques for this movement that he sent with the original list of errata: <i>The way to rehearse and perform Sabina is to play up the hairpins in each part—the polyrhythms get insanely complicated, but if each player plays up the swells to specific beats, and the three of them know and listen for when / where each of them has an arrival at the top of a swell, it will hang together and sound organic. In other words: don't stress about 100% accurate polyrhythmic relationship between parts, instead, sing the long lines embedded in all the figuration by really playing up the hairpins. . . . It's got to flow and not be too note-y.</i>
IX	all		general		“sempre” should be changed to “molto” in every occurrence in this movement (for example, see errata below)
IX	viola		page 25, line 1 of the score	end of line	sempre sul taste → molto sul taste
IX	all	A	12		Rhl A
IX	cello		24	1	Play this gesture entirely in s.p. 2 (instead of moving to s.p. 3)
IX	all	C	39		J = 66
IX	violin	C	39	1	<i>mf</i> → <i>f</i>
IX	viola	C	39	3	<i>poco f</i> → <i>f</i>
IX	violin		41	1	<i>poco f</i> → <i>f</i>
IX	viola		42	1	<i>poco f</i> → <i>f</i>
IX	violin		43	1	<i>f</i> (at the top of the hairpin)

IX	viola		44	2	<i>f</i> (at the top of the hairpin)
IX	violin		45	1	<i>f</i>
IX	violin		46	3	<i>mf</i> → <i>f</i>
IX	viola		48	1	“(All open A and D)”
IX	violin		51	1	<i>piu f</i>
IX	all	D	55		♩ = 84 or faster
IX	violin / viola		pp. 34–36		*See updated score excerpt below for note changes / octave displacements / portato markings
IX	violin / viola		63	1	“vibrato!”
IX	violin / viola		64	2	“vibrato!”
IX	viola		66	2	“s.p. 1 / solo / huge” also, <i>ff</i>
IX	cello		67	2	“s.p. 1 / solo / huge” also, <i>ff</i>
IX	violin		68	1	“ord. / long and connected with a lot of vibrato”
IX	all		74		♩ = 72–84
IX	all		75		♩ = 72–84 (maintain the same tempo as the previous measure)
IX	all	H	90		Note: Noncoordinated playing until Rh I , bar numbers do not indicate measured playing. Instead, the players should only line up as indicated by the vertical dotted lines.
IX	all	J	105		sempre sul tasto → molto sul tasto (reiterated here for emphasis)

Updated score (December 2013) pp. 34–36

Norman THE COMPANION GUIDE TO ROME
Copyright © 2010 by Schott Music Corporation
All Rights Reserved. Used by permission.

(on the string) -----

50

Vln. *ff* suddenly lyrical and smooth with vibrato

Vla. *ff* suddenly lyrical and smooth with vibrato

Vlc. *ff* with vibrato

bring out the bass line as much as possible

62

Vln. *poco rit.* vibrato!

Vla. vibrato!

Vlc. vibrato!

E *a tempo*

Vln. *ff p*

Vla. *ff* *mf*

Vlc. *ff* *p*

s.p. 2

s.p. 1 solo huge

long and connected

simile

long and connected

s.p. 1 solo huge

long and connected

ff

Vln. *ff*

Vla. *ff*

Vlc. *ff*

ord. long and connected with a lot of vibrato

vibrato!

vibrato!

(with viola and cello)

(with cello)

ord.

(s.p. 2)

rit.

with explosive intensity
play independently, with as much energy as possible

F

Violin (Vln.) part: Treble clef, starting with a forte (f) dynamic and a series of sixteenth-note chords. A box labeled 'F' is placed above the first measure. The part concludes with a double bar line and a fermata.

Viola (Vla.) part: Treble clef, starting with a forte (f) dynamic and a series of sixteenth-note chords. The part concludes with a double bar line and a fermata.

Violoncello (Vlc.) part: Bass clef, starting with a forte (f) dynamic and a series of sixteenth-note chords. The part concludes with a double bar line and a fermata.

Violin (Vln.) part: Treble clef, starting with a forte (f) dynamic and a series of sixteenth-note chords. A box labeled 'fp' is placed above the first measure. The part concludes with a double bar line and a fermata.

Viola (Vla.) part: Treble clef, starting with a forte (f) dynamic and a series of sixteenth-note chords. The part concludes with a double bar line and a fermata.

Violoncello (Vlc.) part: Bass clef, starting with a forte (f) dynamic and a series of sixteenth-note chords. The part concludes with a double bar line and a fermata.