

## Cloudcatcher Fells by John McCabe Errata (September 2021)



John McCabe visiting lecturer at Durham University December 2008

Bar 4, 5, 6: Add agogic accent lines to soprano notes.

Bar 4: Add agogic line to solo cors. 3/4 2nd note.

Add to same part a phrasing arc as 3rd cornet.

Add cup to muted Euphs and basses.

Bar 11: Add in parentheses natural signs to solo cor 1/2 notes.

Bars 11-13: Add phrasing arcs to 1st cor. One bar plus a quaver.

Bar 11 -13: Add phrasing arcs to 2nd euph.

Bar 12: Add phrasing arc to flugelhorn 3rd beat to cover bar 13.

Bar 12: 2nd trim. 2nd note should be E.

Bar 17, 18, 19: Add phrasing arcs to 1st cornet. Add Sharps.

Bars 17, 18, 19: Add arcs to 2nd cor. As bar 11.

Bar 20: 2nd cor. add agogic line.

Bars 17, 19: 3rd cor. Add arcs as bars 11, 13.

Bar 20: Add arc to flugelhorn

Bar 21: Add D natural quaver to flugelhorn. pp.

Bar 21: Add "open" to all cornets and flugelhorn.

Bar 21: 1st bari was original on horn but probably better on baritone.

Bar 25: solo cor 2nd note should be tied to 3rd note. Omit 3rd agogic.

Bars 25, 26: Add phrasing arcs.

Bar 26: add arc over phrase in solo cors. And sop.

Bars 35, 36: Add arcs to solo cors.

Bar 35: as 25.

Bar 36: Sop.: 3rd note should be A#. 4th note should be G#.

Bar 36: Sop.: Add minim A# (with agogic) tied to the next two bars and one quaver.

Bar 39: original is both baris.

Bar 39: Add phrase arc to all parts.

Bar 40: Solo cor 1 needs a quaver rest on 2nd beat.

Solo cor 2 should have 2 crotchets rest.

Bar 40 and onward: all cornets originally have phrase arcs, but these are not really necessary now with the staccato notes.

Bar 42: 2nd cor last note add tie.

Bar 42: lower 2nd cor. Add B D# C# on 2nd beat. Rhythm as cor 4. Add agogic.

Bar 46: solo cor 1st note should be a quaver.

Bar 47: solo cor 3, 2nd beat should look like bar 46 first beat.

Bar 47: 1st cornet - 1st note should be a quaver. The following triplet should be on the 2nd quaver and tied to a crotchet, not two quavers. The last note in this bar becomes a crotchet.

Bar 48: top 2nd cor. Omit the phrase arc and slur the last triplet in the bar.

Bar 49: solo cor 1/2 add agogic to 2nd note.

Bar 49: 2nd bari. Omit 2nd note.

Bar 51: Add p to all troms euphs and basses.

Bar 55: Add dim to cornets.

Bar 56: add pp to cornets.

Bar 68: solo horn 3rd note should be tied to 4th note.

Bar 70: 2nd cors should have slurs over notes 2,3,4,5.

Bar 78: add crescent to horn at the end of the bar.

Bar 79: solo cor 3/4 originally on sop but this can also work.

Bar 81: 1st bari 2nd note should be E natural.

2nd bari and 1st euph 2nd note should be B natural.

Bar 82: add agogic to sop, and all cors. And flugelhorn, horns, baris, troms.

Bar 83: horns p should be pp.

Bar 84: sop note originally on solo cors.

Bar 89 - 91: solo cornet is not written legato/slurred but probably a composer's error.

Bar 93: Last 4 notes are not slurred in original. And the phrase/slur is broken.

Bar 96: add pp to all cornets.

Bar 98: Rep and flugelhorn are G# and A# (as written) but perhaps A# and B# better echoes the euphonium and previous thematic ideas.

Bar 99: Euphonium should be D# through the bar.

2nd euphonium needs a cresc.

Bar 100: 2nd euph should be mf .

Bar 106: 2nd cornet should be mf.

Bar 107: 3rd cornet and flugelhorn and 2nd euph. last note should be a semiquaver.

Bar 108: 2nd cor. 3rd note should be tied to the 4th note.

2nd cor. Last note should be a semiquaver.

Bar 111: horns should be muted.

Bar 111: basses should be mf.

Bar 113: baris need a dim to match basses.

Bar 118: Add 4th solo cornet part. Rhythm as 3rd. Notes- A# C# D# A# C# B#.

Bar 120: Solo cornets 2nd note should be natural.

Bar 122: Add *p* to cornets.

Bar 127: Add *p* to basses.

Bar 129: cors. Add *p*

Bar 131: Add accent to tamb.

Bar 144: solo cors. 1&2. Note on 3rd beat- E# & D natural.

Bar 145: solo cor 2: 5th note should be F double sharp.

Bar 148: sop. 2nd beat A#.

Bars 146 onward: MSc has different divisi in horns. But this will also work well.

Bar 153: Flugelhorn 4th beat should be F#.

Bar 155: add staccato to basses 2nd last note. Add agogic to last note.

Bar 156: add agogic to basses last note.

Bar 158: add staccato to basses first note.

Bar 161: add *f* to cornets.

Bar 161: The first note in Eb Bass is clearly written as a C# (concert) in the msc score.

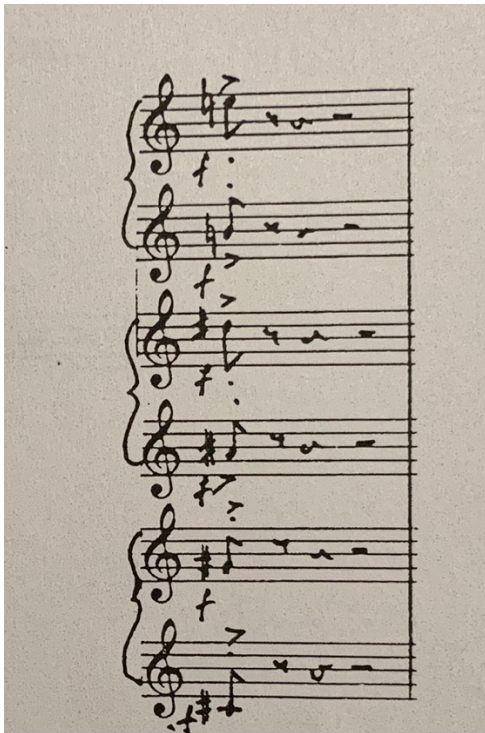
Bar 162: 1st euph. 3rd beat should be E#.

Bar 163: 1st euph. 5th note should be A# which carries through the bar.

Bar 164: Both Bb basses 4th note should be G natural.

Bar 167: Basses and euphs. *P*.

Bar 168: Add to Euphs and basses a quaver on the 1st beat:

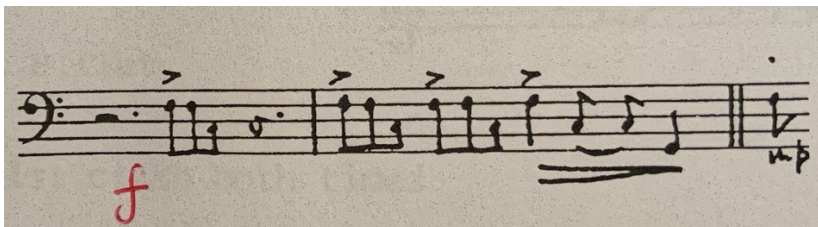


Bar 168: Add f to tambourine.

Bar 171: Add l.v. tie to timpani note.

Bar 172: Add staccato to Euphs 3rd beat.

Bar 172: Add timps.:



Bar 174: Add mp to bongos.

Bar 176: 2nd cornet F natural.

Bar 180: 1st trombone B natural.

Bar 183: All cornets dim.

Bar 183: omit dim in lower parts.

Bar 188: add accents to timps notes 1&3.

Bar 190 & 191: 1st horn A#.

Bar 191: timp accents should be on notes 1 4 & 5.

Bar 195: add dim to solo horn.

Bar 196: add 1st & 2nd horns and Euphs. as baris.

Bar 197: add quaver Low B to 1st & 2nd horns mp staccato.

Bar 197: add Euphs as baris.

Bar 199: 1st trombone 1st note should be C#.

Bar 203: The first two bongo notes should be semiquavers.

Bar 205 and onward the bari part is, in the msc., on eup. But this can work well.

Bar 208: bongo's 2nd beat should be quaver and 2semiquavers.

Bar 210: all quavers should be marked with accents and staccato.

Bar 210: add soft sticks to timps.

Bar 217: solo horn last beat should probably be D#.

Bar 219: sop. 2nd note should be C#. 4th note should be A#.

Bar 219: 3rd cornet 2nd note should be C#.

Bar 222: sop last 2 notes are written G & E, but ....

Bar 222: J. McCabe published errata says the last in Eb bass note should be C#. If that's correct perhaps the Bb bass should be F#. The msc. Is not clear.

Bar 234: Bb basses only p. Tied to a quaver in the next bar.

Bar 238, 239: all descending cornet figures should be A F D Bb, G.

Bar 240: 4th solo cor. Should be Bb semibreve tied to a quaver.

Bar 240: 1st cornet should be a G semibreve tied over.

Bar 241: 3rd cornet should be Bb.

Bar 241: Euphs. First 2 notes should be tied.

Bar 245 and 246: 1st cornet should be Eb.

Bar 247: glock should be Ab and Db as previously.

Bar 248: cor dim to pp.

Bar 253: The melody is originally on flugelhorn in msc. but on horn is probably better.

Bar 260: 2nd cor 3rd beat should be F#.

Bar 263: Euphs. No slur at the end of the bar.

Bar 265: 1st and 2nd cornets, no slur on last 3 notes.

Bar 266: solo cor 1&2 2nd note should be a quaver.

Bar 267: 2nd cornet G#.

Bar 272: Flugelhorn F natural.

Bar 275: solo cors 3/4 last note tied over to quaver as solo cors 1/2.

Bar 296: Add cresc to solo cors. 3/4 as 1st cornet.

Bar 300: add accent to sop. 1st beat, And staccato dots on 3rd beat. Also add dim.

Bar 298: solo cors. 1/2 1st note should be D#.

Bar 298 & 299: 1st euph. 2nd note should be Db.

Bar 299: Solo cors. 3rd note should be E natural.

Bar 300: add dim to solo cors. 1/2.

Bar 300: add mf to 1st cornet.

Bar 301: add me to solo cor. 1/2

Bar 301: 1st & 2nd horns as solo horn: E D.

Bar 303: add staccato dot to solo cor 3/4 4th note.

Bar 304: add accents to solo cors. Horns and baris.

Bar 306: 2nd euph should be as bar 307.

Bar 307: add accents to 3rd & 2nd cornet long notes.

Bar 307: Original msc has no horns. However, we may presume that the composer approved adding the horns in order to strengthen the low cornets.

Bar 310: 1st euphonium should be C naturals and 2 D naturals.

Bar 311: 1st euph as bar 310.

Bar 313: 1st euph as bar 310.

Bar 314: add accents to all basses.

Bar 320: add in parentheses a natural sign to sop G.

Bar 321: add accents to timp.

Bar 321: sop last note F#.

Bar 322: add slur to soprano 4 notes.

Bar 323: omit accent from timp.

Bar 324: add accents to all cornets.

Bar 334: omit mf in Eb bass.

Bar 338: add poco a poco cresc. To timps.

Bars 338 & 339: 3rd Cors, add 2 semiquavers on low G, 1st beats.

Bars 337 & 338: originally no horns.

Bar 341: add accent to basse's entry note.

Bar 344: add accents to Euphs.

Bar 352: add accent and L. V. And bow to timp.

Bar 356: solo cors 1/2. Add accent to first note. Also add tie to 4th note.

Bar 356: 3rd cornet needs a quaver rest as 2nd cornets.

Bar 357, 358, 359: 1st cornet 3rd beat should be Ds not Cs

Bar 358: add accent to first note in 2nd & 3rd cors. But take away accents on 3rd beat.

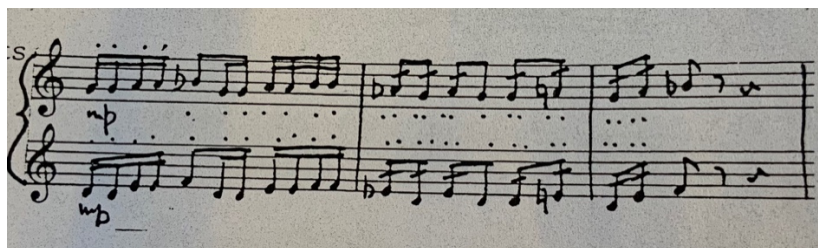
Bar 359: solo cor 1/2 3rd and 5th note should Eb

Bar 362: add dim to all perc. Dim in all parts starts at the beginning of the bar.

Bar 369: timps 3rd note should be F.

Bar 373: BD add f dim.

Bar 375: 1st & 2nd cornet rhythm:



Bar 379: sop. Add f.

Bar 380: sop dynamics as previous phrase.

Bar 396: sop 2nd note add staccato dot.

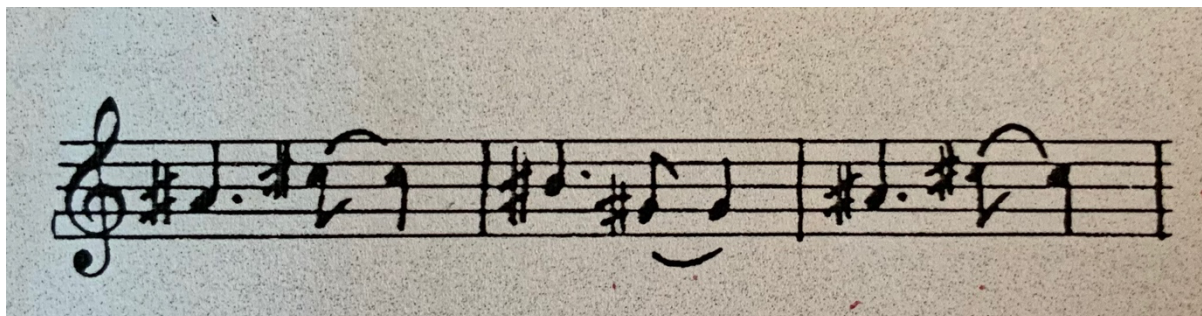
Bars 398 & 399: 2nd cornet Bb s.

Bar 401: 1st cornet. Add cresc to 3rd beat.



Bar 401: 2nd cor 3rd beat should be A A A Bb

Bar 410 - 412: solo horn:



Bar 412: 1st horn 2nd note B#.

Bar 413: 2nd bari. Dotted minim. Slurred over.

Bar 415: 2nd horn 3rd beat should be A# according to msc score.

Bar 428: 1st trombone Eb

Bar 429: 1st trombone E natural.

Bar 430: 1st trombone G natural.

Bar 431: Eb bass C#

Bar 432: Eb bass C#.

Bar 462: 1st eup. Add dim to 2nd & 3rd beat.

Bar 463: 1st euph. Add dim to 3rd beat to p.

Bar 464: 2nd euph. Add dim to 2nd beat to p.

Bar 465: sop. Add dim to minim. Add cresc and dim to all phrases "of an obvious kind".

Bar 465: solo cors. Add dim to minim.

Bar 467: 1st cornet phrases add cresc & dim.

Bar 469: 2nd euph add dim.

Bar 470: All start the cresc at *p*.

Ray Farr added errata suggestions:

Bar 98: Perhaps the 1<sup>st</sup> cornet and flugel notes are wrong in the msc.. To match all previous entries, the notes should be A# B#. Unfortunately, J. McCabe is no longer with us to corroborate.

Bar 298: Solo cornets 1/2 3rd note is clearly written D# (concert) in J. Mc. Msc score but D natural to match the next bar, might be intended.

Bar 355 - 358: J. Mc. Clearly writes in his msc solo cornets 3/4 entry on high G. But this is not logical and leaves the 1st cornet alone to carry the descending pyramid. I think solo cornets 3/4 should play as 1st cornet, resuming their written part in bar 359.