



While I made every effort to ensure that *The One Hundred: Essential Works for the Symphonic Bass Trombonist* was free of errors, a few things escaped my proofreading eye. Here is a list of corrections that will be incorporated into the next printing of the book. - Douglas Yeo

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Page 15. Beethoven: *Missa solennis*. In measure 373, the last note should be C-sharp, not D-natural. In the score and bass trombone part in most published editions, the last note for bass trombone in measure 373 is misprinted as D-natural. It should be changed to a C-sharp to conform with the C-sharp of the bassoons, cellos, basses, and basses of the chorus.

Page 16. Beethoven: Symphony No. 9. At measure 619, add a *forte* symbol in square brackets under the first note (***Brü-der!***). This indication is **not** found in Beethoven's manuscript or the first edition but was editorially added in the 1863 Breitkopf edition that is commonly in use.

Page 21. Berg: *Wozzeck*. Third excerpt. In measures 728 and 729, the two notes should be E-natural followed by E-flat (same octave as currently printed). In measure 730, the two notes should be F-natural followed by E-natural (same octave as currently printed). In measures 731 and 732, all notes in these measures, up to and including the F-sharp in measure 732, should also have the 8^{vb} bracket indication. The last two notes in measure 732, the pedal A-natural and A-flat, are correct as printed.

Page 41. Bizet: *L'Arlésienne*: Suite No. 2. Two measures after Rehearsal M, replace the 2/4 meter (which is redundant) with a begin repeat sign. It is to this point that the first ending repeats to. At letter N (second ending), remove the start repeat dots. The section that begins at letter N is not repeated.

Page 101. Holst: *The Planets*. Commentary for Movement 1. The second sentence should read, "The bass trombone plays the theme at Rehearsal no. 1 in octaves with the **first** trombone."

Page 108. Janacek: *Sinfonietta*. The excerpt on this page is scored for **third** trombone.

Page 110. Kodály: *Háros János: Suite*. At measure 56 (top excerpt), insert symbol for **Rehearsal no. 4**. At measure 71 (bottom excerpt), Rehearsal no. 4 should be, instead, Rehearsal no. 5.

Page 115. Mahler: Symphony No. 2. In measure 169, the trombone 1 part should be the same as the trombone 2 part.

Page 122. Mahler: Symphony No. 5. In measure 788, the first note should be E-flat.

Page 147. Mussorgsky, arr Ravel: *Pictures at an Exhibition*. 1. *Gnomus*. The commentary should mention that while the score has this excerpt marked *fortissimo* (and does not indicate *très sostenuto*) and the part has it marked *mezzo forte*, all conductors with whom I have worked have asked the bass trombone and tuba to play *mezzo forte* since the texture of the rest of the orchestra thins at this point and a *fortissimo* dynamic would be quite excessive.

Page 208. Strauss: *Ein Heldenleben*. Insert **Rehearsal no. 55** seven measures after Rehearsal no. 54.

Page 215. Strauss: *Ein Alpensinfonie*. Two measures before Rehearsal 123, the first note for Trombones 3 and 4 should be A-natural. All other notes in this measure are correct as printed.

Page 246. *Commentary - The Contrabass Trombone and Cimbasso*. In line 8, change "1860" to "1869."

Page 250. Verdi: *La forza del destino* (Overture). In the first two measures of the first excerpt on this page (*Allegro brillante, Più animato*) the notes should all be a major third higher (g-sharp, f-sharp, g-sharp, f-sharp, etc.).

Page 253. Verdi: *Falstaff*. First excerpt: 12 measures after Rehearsal 8, change the first two notes to B-flat and F so they are the same as the first two notes of 13 measures after Rehearsal 8.