

Corrigenda to:

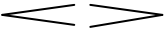


Anton Bruckner – Motets and other works for the guitar with tablatures




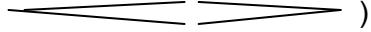
Wydawnictwo Muzyczne Contra 2016

Corrections to the introduction and notes about the pieces

Position	published text:	corrected text:
p. iii, line 5 from bottom	the lute works by Dowland	the works by Dowland
p. iv, line 8 from top	<i>Olivetti</i>	<i>Oliveti</i>
p. v, lines 4-5 from top	set three strophes: 1, 6, 7, using the revised form, where...	used the revised form of the hymn, where...

Corrections to musical signs and abbreviations

Position	Description
p. 1, bar 9	delete <i>f</i>
p. 5, bar 18	delete <i>p</i>
p. 5, bar 21	move <i>dim.</i> to the beginning of the bar
p. 5, bar 26	insert <i>ff</i>
p. 5, bars 29-30	insert the signs  (<i>crescendo-decrescendo</i>) from the second half of bar 29 to the third measure of bar 30
p. 7	All the dynamic marks (in bars 1, 13, 17, 21, 25) do not come from Bruckner and as such should be in parentheses.
p. 8, bar 5	add <i>sempre</i> after <i>cresc.</i>
p. 9, bar 5	add <i>sempre</i> after <i>cresc.e</i>
p. 9, bar 11	insert <i>cresc.</i> at the beginning of the bar
p. 10, bars 12-13	move the <i>crescendo</i> sign () from bar 12 to the beginning of bar 13
p. 11, bar 1	add <i>sempre</i> after <i>cresc.</i>
p. 11, bar 9	add <i>sempre</i> after <i>cresc.</i>
p. 12, bar 24	replace <i>mf</i> with <i>f</i>
p. 14, bar 1	replace the accent (>) over the first chord with a <i>marcato</i> (Λ)
p. 14, bar 2	insert a <i>marcato</i> (Λ) over the third chord
p. 14, bar 3	insert a <i>marcato</i> (Λ) over the first chord
p. 14, bar 6	delete the accent (>) over the first chord
p. 14, bar 13	add two accents (>) over the chord and the double note
p. 14, bar 19	add two accents (>) over the second and the third chord
p. 15, bar 46	replace <i>ppp</i> with <i>pp</i>
p. 16, bar 24	insert <i>cresc. sempre</i>
p. 16, bar 25	delete the <i>crescendo</i> sign ()
p. 16, bar 27	insert <i>f</i>
p. 16, bar 31	insert <i>p</i>
p. 16, bar 35	delete the fermata over the barline; instead, insert – after bar 35 – an extra bar with a whole-bar rest
p. 17, bars 36-37	delete the tie connecting the two E4 notes
p. 17, bars 37-38	delete the tie connecting the two F4 notes
p. 17, bar 53	insert an accent (>) over the first chord

- p. 17, bar 54 insert an accent (>) over the first chord
- p. 17, bar 56 insert **p**
- p. 17, bar 59 insert *cresc. sempre*
- p. 17, bar 60 delete symbol *crescendo* ()
- p. 17, bar 62 insert **f**
- p. 17, bar 66 insert **p**
- p. 17, bar 70 delete the fermata over the barline; instead, insert, after bar 70, an extra bar with a whole-bar rest
- p. 18, bar 88 insert an accent (>) over the first chord
- p. 18, bar 94 insert *cresc. sempre*
- p. 18, bar 95 delete the *crescendo* sign ()
- p. 18, bar 97 insert **f**
- p. 18, bar 101 insert **p**
- p. 18, bar 105 delete the fermata and insert, after bar 105, an extra bar with a whole-bar rest
- p. 20, bar 1-2 insert the *crescendo-decrescendo* sign () just after **p**
- p. 20, bar 5-6 delete the tie
- p. 20, bars 21-22 move **mf** from bar 22 to the second measure of bar 21
- p. 22, bar 1 insert **p** from the beginning of the bar
- p. 22, bar 2 add two legato slurs, each slur connecting two crotchets
- p. 22, bar 12 add two legato slurs, each slur connecting two crotchets
- p. 22, bar 19 delete the tie connecting the two *D flat4* notes
- p. 23, bar 37 insert **p** from the beginning of the bar
- p. 23, bar 41 insert **f** from the beginning of the bar
- p. 23., bar 42 insert *cresc.* from the beginning of the bar
- p. 24, bar 58 insert *cresc.* on the third measure of the bar
- p. 24, bar 68 insert **p** from the beginning of the bar
- p. 25, bar 73 insert *dim.* on the third measure of the bar
- p. 26, bar 5 insert **mf** at the end of the bar
- p. 26, bar 13 insert **f** on the second measure of the bar
- p. 28, bar 47 delete **mf**
- p. 28, bar 49 insert *cresc.* at the third measure of the bar
- p. 29, bar 74 insert *cresc.* from the beginning of the bar
- p. 31, bar 53 replace **f** with **ff** which means that **ff** in bar 55 may be well deleted
- p. 32, bar 67 insert **f**, which means that **f** in bar 69 may be well deleted
- p. 32, bar 71 insert **pp** at the third measure of the bar, which means that **pp** in bar 73 may well be deleted
- p. 35, bars 48-49 delete the *crescendo-decrescendo* signs ()
- p. 35, bar 51 insert *dim.* at the third measure of the bar
- p. 35, bars 56-57 move *dim.* from bar 56 to the third measure of bar 57
- p. 39, bar 27 delete the tie
- p. 39, bars 27-28 insert a tie connecting A4 in bar 27 with the first A4 in bar 28
- p. 39, bars 28-29 insert a tie connecting the last D4 in bar 28 with the first D4 in bar 29

Corrections to the musical text and fingering

Only corrected versions of particular bars are given below.

p. 6, bar 11

arm. XII

p. 6, bar 22

p. 6, bar 24

p. 8, bar 7

VII

p.10, bar 7

CVIII

dim.

TAB

p.11, bar 5

CV CVII

f

TAB

p. 14, bar 20

CVII ----- 1

TAB

p. 14, bar 23

TAB

p. 15, bar 50

TAB

p. 16, bar 15; p. 17, bar 50; p. 18, bar 85

TAB

p. 16, bar 30

p. 17, bar 39

p. 18, bar 99

p. 19, bar 9

p. 20, bar 8

p. 21, bar 29

p. 23, bar 40

$\frac{1}{2}$ CV

8
cresc.

T 5 5 5 7 7 5 8
A 5 5 5 7 5 5 5
B 5 5 5 7 5 5 5

p. 23, bar 42

8
cresc.

T 0 0 0 2 2 3
A 0 0 0 2 0 0
B 0 0 0 2 2 2

p. 30, bar 24

CVI/VII CVII

8
1 2 3 4 1 2

T 10 9
A 7 7 9 7
B 6 9 9 7 7

p. 33, bar 16

VIII

8
3 2 3 4 2 3

T 10 12 12
A 7 8 8 10 9 9
B 10 9 10 12 10 10 7 8

p. 33, bar 18

VII VIII

8
1 0 4 0 1 0

cresc.

T 13 0
A 10 7 0 10 10 12
B 0 8 7 7 0 8 8 8

p. 34, bar 42

CVIII CV VI V

8
4 4 2 3 0 1 0

T 11 5 8 8 6
A 8 5 7 7 5
B 8 7 0 0 7 8 8 6

[Choral]

5 5 5 5 3 5 6 6 5 5 5 5 3 5 3 1 0 0
 2 2 2 2 0 2 3 3 2 2 2 2 0 2 0 3 2 2

5 5 5 5 5 5 5 5 5 5 3 5 6 5 5 5 5 5 5 5 5 5 3 1 0 0
 2 2 2 2 2 2 2 2 2 2 0 2 3 2 2 2 2 2 2 2 2 2 0 3 2 2

p. 39, bar 26

CIX 4 4 3 1 CVII 4 1 3
 3 2 3 2 4
 9 12 10 9 10 9
 9 7
 12 10 9

p. 39, bar 35

X
 1 3 1 1
 2 4 3 2
 3 2 3 3
 1 1 2 1
 3 2 3 3
 1 6 4
 arm. XII arm. XII
 10 13 11 10
 7 14 12 11
 12 12 12
 <12> <12>

p. 39, bar 36

Musical notation for p. 39, bar 36. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of eighth notes with fingerings: 1, 1, 2, 1. Above the staff, there are two chords: a triad with fingerings 3, 2 and a dyad with fingering 4. Below the staff is a guitar tablature with five lines. The notes are: 6-15, 8-8, 0-8-7-15, 13-12, 15-13, and 5.

p. 40, bar 51

Musical notation for p. 40, bar 51. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of eighth notes with fingerings: 2, 3, 4, 4, 2, 3, 3, 0. Above the staff are three chords: CVI, CX, and V. Below the staff is a guitar tablature with five lines. The notes are: 6-8-10-12, 8-6, 7-9-10-12, 15-6-8, 8-0-10-14-7, 10-8-7, 13-5-7, and 10.