

Buenos Aires Y2K

Errata sheet (2009 Edition)

First Movement

- On m. 95, beats 3-4 (p. 11), the RH must play octaves C#/C# and D/D (incorrectly notated as A#/C# and B/D).
- On m. 99 (p. 11), the 8va line in the RH applies from Eb in the second half of beat 3, through the end of the measure.
- On m. 103 (p. 11), the 8va line in the RH applies from Eb at the beginning of beat 3, up to (and including) Eb at the beginning of beat 4.
- On m. 105 (p. 12), the 8va line in the RH applies from Eb at the beginning of beat 3, up to (and including) the D in the second sixteenth of beat 4.
- On m. 109 (p. 12), the 8va line in the RH applies from F# in the second sixteenth of beat 3 through D in the fourth sixteenth of beat 3 (incorrectly notated as continuing through the next A in beat 4).
- On mm. 154-155 (p. 16), the 8vb line in the LH applies from G in the second half of beat 4 of measure 154 through the end of measure 156.

Third Movement

- On measures 157-8 (p. 30), the G and Ab in the lower voice of the RH may be played both and octave higher. From bottom to top, the resulting chords would be D/G/B (spanning a 6th) and Ab/B (spanning a 3rd).
- On measures 276-8 (p. 30), to facilitate playability, the chord in the RH may be rolled. Alternatively, the low G may be played as a tied appoggiatura.
- On measure 308 (p. 38), the 8vb line in the RH only applies to beat 1 (incorrectly notated as if applying to the entire measure, through beat 3).