MUSSORGSKY (Orch Wang Kahchun)

Pictures at an Exhibition

**Errata List**

**New Errata (23 July)**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Work** | **Bar** | **Instrument** | **Issue** | **Answer** |
| *Gnomus* | *42,*  *52,*  *62,*  *125* | *All* | *There are several empty bars with fermatas, and one bar without (125). Should these have G.P. marked in addition?* |  |
| *Samuel Goldenberg* | *472* | *Horns I-II* | *I added senza sord. Here since the players are doing stopped notes.* |  |
| *Baba Yaga* | *629* | *Tbns + Tba* | *Could you clarify whether these are con sord.?* |  |
| *719* | *Vla* | *Notes go below the viola range. To delete?* |  |
| *Great Gate* | *932, 936* | *Cello* | *The part is div. à 3, but there are 4 notes here. How should it be split?* |  |

**Solo Instrument Breakdown by movement**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | **笛子 (独奏)**  **Solo Dizi** | **胡琴 (独奏)**  **Solo Huqin** | **扬琴 (独奏)**  **Solo Yangqin** | **琵琶 (独奏)**  **Solo Pipa** | **打击乐器 (独奏)**  **Solo Percussion** |
| *1st Promenade*  *mm. 1-24* | Bb调曲笛  (Qūdí in Bb) | 二胡 (Èrhú) | 扬琴 (YQ) | 琵琶  (Pipa) | 云锣 (Yúnluó) |
| *Gnomus*  *mm. 25-133* | 曲笛 (Qūdí) until 41.  小笛 (Xiǎodí) 94-133 | 高胡 (Gāohú)  34-91  大胡 (Dàhú)  106-133 | 扬琴 (YQ) | 琵琶  (Pipa) | 木鱼 (Mùyú)  小锣 (Xiǎoluó) (m. 105) |
| *2nd Promenade*  *mm. 134-145* | Tacet | 二胡 (Èrhú) | Tacet | 琵琶  (Pipa) | Tacet |
| *Il vecchio castello*  *mm. 146-254* | C# 倍大笛 (Bèidàdí) | 二胡 (Èrhú) | 扬琴 (YQ) | 琵琶  (Pipa) | Tacet |
| *3rd Promenade*  *mm. 255-262* | C# 大笛 (Dàdí) | 二胡 (Èrhú) | 扬琴 (YQ) | 琵琶  (Pipa) | Tacet |
| *Tuileries*  *mm. 263-292* | Tacet | Tacet | 扬琴 (YQ) | 琵琶  (Pipa) | 小堂鼓 (Xiǎo tánggǔ) |
| *Bydlo*  *mm. 293-357* | Bell Plate in B | 二胡 (Èrhú) | Chains | Chains | Bell Plate in G# |
| *4th Promenade*  *mm. 358-367* | 梆笛 (Bāngdí) | 高胡 (Gāohú) | 扬琴 (YQ) | 琵琶  (Pipa) | 莲花板 (Liánhuā bǎn) |
| *Ballet of unhatched chicks*  *mm. 368-447* | 小笛 (Xiǎodí) | 二胡 (Èrhú) | 扬琴 (YQ) | 琵琶  (Pipa) | 莲花板 (Liánhuā bǎn) |
| *Samuel Goldenberg*  *m.448-476* | 大笛 (Dàdí) | 中胡 (Zhōnghú) | 扬琴 (YQ) | 琵琶  (Pipa) | 木鱼 (Mùyú)  456-463  小堂鼓 (Xiǎo tánggǔ)  466-476  Inverted Cymbal, Coins - 476 |
| *5th Promenade*  *mm. 477-501* | 曲笛 (Qūdí) | 二胡 (Èrhú) | 扬琴 (YQ) | 琵琶  (Pipa) | 云锣 (Yúnluó)  Frame Dr. (last bar) |
| *Limoges*  *mm. 502-545* | Kompang I | Kompang II | Kompang III | Kompang IV | Frame Drum |
| *Catacombae*  *mm. 546-575* | Tacet | 二胡 (Èrhú) | Tacet | 琵琶  (Pipa) |  |
| *con mortuis*  *mm. 576-598* | 埙 (Xūn) | 中胡 (Zhōnghú) | 扬琴 (YQ) | Tacet |  |
| *Baba Yaga*  *mm. 599-809* | 小笛 (Xiǎodí)  631-677  洞箫 (Dòngxiāo)  693-720  小笛 (Xiǎodí)  743-809 | 二胡 (Èrhú)  631-711  高胡 (Gāohú)  721- 809 | 扬琴 (YQ) | 琵琶  (Pipa) |  |
| *Great Gate*  *mm. 810 - 992* | 洞箫 (Dòngxiāo)  818-838  Bb 小笛 (Xiǎodí in Bb)  856-872  F调梆笛 (Bāngdí in F)  906 till end | 二胡 (Èrhú) | 扬琴 (YQ) | 琵琶  (Pipa) |  |

Previous Issues (already resolved)

**Urgent Issues**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Work** | **Bar** | **Instrument** | **Issue** | **Answer** |
| *Promenade* | *477* | *All* | *I haven’t added the solo parts here as the meters and number of bars don’t tally up. Could you please check through and let me know which I should be using?* | *I have re-written all the parts - this should be corrected.* |
| **Limoges** | 502 | All | Do you want the Kompang 4x here. Currently this bar doesn’t tally with the CO version, so I didn’t transfer the solo parts. | **Yes - please add the Kompang 4x here. The 4 soloists, aside from solo perc (frame drum), will be playing kompang.** |
|  |  |  |  |  |
| **Great Gate of Kiev** | 807 | Solos, Perc, Timp | I copied the parts from the CO to the SO score. However the SO score had a Bianzhong played by 3 players, but the CO score doesn’t have this. Additionally, the bars don’t tally up, with the SO being more bars. Also the SO score is in 2/2 while the CO score is 4/4. Could you go over this and let me know what is correct? I’ve pasted the solo parts here so you can see the bar issues. I didn’t copy over the percussion in this movement. | **The CO score should have the bianzhong parts in the tutti percussion section (not solo). The SO version will be tacet.**  **We could take 2/2 as the time signature for both versions.**  **The solo parts and the timpani are all 2 bars too early. It has now been corrected.** |

Note: I’ll be adding the senza misura after these are resolved, as changes to time signatures often upsets the formatting of such bars.

**General Questions**

1. *I’ve made use of large time signatures, and placed the tempo/time signatures in 4 locations (above woodwinds, brass, percussion + auxiliary + soli, and strings) to help create some sort of visual way to quickly identify each instrumental section in a large score. Let me know if this is okay or you’d like to have it just above woodwinds and strings (two locations)*

**Answer: Just above woodwinds and strings.** Done

1. *If you have any dedications etc. please let me know.*

**Answer: no**

1. *For your copyright, if you have any publishing company etc., let me know.*

**Answer: no**

1. *Tempi are slightly different between CO and SO versions. Should I follow the CO version? Eg. See Samuel Goldenberg.*

**Answer: Yes. Could you also kindly remove all metronome markings, only keeping the tempo texts, as in the original piano version? Many thanks for this!**

1. I think we should remove the In 2/In 3 notation – since that can be left to the future conductor(s)/librarian to mark.

**Answer: I understand what you mean. However, as there is limited rehearsal time for the two first performances, I think it would be better to include it in this time round for both versions.**

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| --- | --- | --- | --- | --- |
| **Work** | **Bar** | **Instrument** | **Issue** | **Answer** |
| *1st Promenade* | *19-21* | *Contrabass* | *Should this be arco?* | *Yes* |
| *Gnomus* | *All* | *Tbn & Tba* | *A lot of these staccatissimo sections seem to be only trombone II and III. Is this correct?* | *Yes* |
| *100* | *Trombones* | *These are also Wawa mute like the trumpets?* | *Yes* |
| *122-23* | *Upper Strings* | *Are these meant to be non div stops?* | ***Yes*** |
| *2nd Promenade* | *143* | *Tuba* | *Cresc. to mf like in other brass?* | *Yes* |
| *The Old Castle* | *148* | *Contrabass* | *Is the pizz. part also on a single desk or gli altri?* | *gli altri, also included this in the 2nd cello part* |
| *Bydlo* | *318* | *Vln I, II* | *Is the top staff solo?* | *No, the section is divided into two: top voice plays melody, bottom voice further div. in 2 when necessary.* |
| *Bydlo* | *331* | *Vln I, II* | *Is this tutti or solo?* | *whole section plays it a2* |
| *Ballet of Chicks* | *414* | *Qudi solo* | *Should the grace notes over here be slurred?* | *Yes* |
| *Samuel Goldenberg* | *476* | *Percussion* | *Is the note meant to be reattacked on the second accent? (Beat 2)* | *No, corrected in the score* |
| *Limoges* | *503* | *Flute II* | *What’s the ending dynamic for this dim.?* | *I have changed the dynamics in the fl/ob to reflect the violins line. Horns remain unchanged.* |
|  | 911 | Timpani | By ‘with both mallets’ do you mean you want a flam? |  |

**Other questions**

*About the solo instruments, I have changed the first page to reflect their respective titles. Could this be duplicated at the start of all movements?* **Resolved – I will do this in each movement as I fix them.**

*About the percussion: I am looking at 1 timpani + 3 percussion parts. Is it possible to reflect this in the score?* **I think this can be reflected in the instrumentation page:**

1. Something like – Percussion (3 players) and a list of instruments)
2. Especially since the percussion is quite straightforward, and doesn’t require specific multi-percussion setups, the actual choice of part assignments would be better left to the percussionists.
3. Instead, in both the score and percussion part, I think it would be cleaner and neater to just use a single stave (and more when needed), outlining the instrument(s) being used right at the moment where it’s notated.

*From page 4 to page 5, the bassoons/cfg/trb2+3 have multiple fortes. Do you think we should remove all of them and just keep the first one?* **Done**

*From page 5 onwards, the huqin name is not present.* **Resolved**

*On page 12, is it possible to add “free bowing” to the 1st/2nd violins and violas in their glissando passages?* **Done**

*The entire Il vecchio castello would have the Da Di in treble clef (without 8va).* **Done**

*Is it possible for the Da Di instrument to be reflected in the subsequent pages of the movement?* **Done**

*On page 29 and 31, is it possible for the air sound passages to be unpitched and centralised in the staves?* **Done! Split the parts into individual players for these sections.**

*In Bydlo - the solo dizi part will play the B-natural bell plate, while the solo percussion part will play the G-sharp bell plate. The solo yangqin and pipa parts will respectively take one chain part.* **Fixed!**

*In Bydlo, bar 293, is it possible to indicate the instruction “repeat 4x” ?* **Done – added as tempo text so it will show up in every part and also above woodwinds & strings**

*In Bydlo, the solo huqin part, which plays the melody, is missing.* **Resolved, but can you clarify what type of Huqin it is?**

*In the bell plates from bar 344, is it possible to add dotted lines all the way until bar 357 to indicate the continuing diminuendo?***Done**

*Regarding indications of dynamics in bars 505/507 (as an example), the first and second flutes as well as first and second oboes have their (f) both below the stave. Is it possible for the upper voice to have it placed above the stave instead?* **Done**

*In Catacombae, bars 589-593, there are some font issues with the basses. Could you kindly take a look?* **Done**

*In Baba Yaga, from bars 612-623, is it possible to add 4 glissando lines to the solo pipa part?* **Done**

*I made some editorial changes in Gnomus (blue) - deleting some repeated dynamics + solo parts with connecting the 8th notes.* **Done**

*In bars 129-133, in solo pipa, could we have 4 glissandi lines to connect the quad-stops?* **Done**

*The same for solo pipa in bars 751-759, could we have the 4 glissandi lines as well?* **Done**

**In Baba Yaga, is it possible for the Da Tang Gu (solo perc) to be notated with a two-line stave?**

*In Great Gate, the viola section is in Bass Clef. I have added an alto clef at the start but it has an extra clef change that I cannot remove. Could you help look into this?* **Done**

*In Great Gate, the cello line is smaller than the other staves.* **Done**

*May we add a comma at the end of 858, 892 and 942 (remove the fermata)?* **Done**

*In Great Gate, the solo percussion should have a bass clef from the beginning.* **Done**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | *Timpani* | *Perc 1* | *Perc 2* | *Perc 3* |
| *1st Promenade* | *tacet* | *tacet* | *tacet* | *tacet* |
| *Gnomus* | *yes* | *whip* | *bass drum* | *tam-tam* |
| *2nd Promenade* | *yes* | *glockenspiel* | *bass drum* | *tacet* |
| *Il vecchio castello* | *yes* | *tubular bells* | *bass drum* | *tam-tam* |
| *3rd Promenade* | *tacet* | *tacet* | *tacet* | *tacet* |
| *Tuileries* | *tacet* | *tacet* | *tacet* | *tacet* |
| *Bydlo* | *yes* | *snare drum* | *bass drum* | *tam-tam* |
| *4th Promenade* | *yes* | *tacet* | *tacet* | *tacet* |
| *Ballet of unhatched chicks* | *tacet* | *triangle* | *bass drum* | *tambourine* |
| *Samuel Goldenberg etc* | *yes* | *suspended cymbal (metal coin scrapping)* | *bass drum* | *crash cymbals* |
| *5th Promenade* | *tacet* | *tacet* | *tacet* | *tacet* |
| *Limoges* | *tacet* | *triangle* | *suspended cymbal* | *tambourine* |
| *Catacombae* | *yes* | *tubular bells* | *bass drum* | *tam-tam* |
| ***con mortuis etc.*** | ***crotales on timpani (arco)*** | ***suspended cymbal (arco)***  ***+***  ***glockenspiel***  ***+***  ***suspended cymbal (superball)*** | ***suspended cymbal (arco)***  ***+***  ***vibraphone***  ***+***  ***bass drum roll*** | ***tam-tam (arco)***  ***+***  ***tam-tam (superball)*** |
| ***Baba Yaga*** | ***yes*** | ***snare drum*** | ***suspended cymbal*** |  |
| ***Great Gate*** | ***yes*** | ***glockenspiel*** | ***vibraphone*** | ***marimba*** |