MUSSORGSKY (Orch Wang Kahchun)

Pictures at an Exhibition

**Errata List**

**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? |  |
| **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. |  |
| **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. |  |

**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:**

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

**Answer:**

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

**Answer:**

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

**Answer:**

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:**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Work** | **Bar** | **Instrument** | **Issue** | **Answer** |
| **1st Promenade** | 19-21 | Contrabass | Should this be arco? |  |
| **Gnomus** | All | Tbn & Tba | A lot of these staccatissimo sections seem to be only trombone II and III. Is this correct? |  |
| 100 | Trombones | These are also Wawa mute like the trumpets? |  |
| 122-23 | Upper Strings | Are these meant to be non div stops? |  |
| **2nd Promenade** | 143 | Tuba | Cresc. to mf like in other brass? |  |
| **The Old Castle** | 148 | Contrabass | Is the pizz. part also on a single desk or gli altri? |  |
| **3rd Promenade** | 257 | Trombones | Is this Tbn III and Tba? |  |
| **Bydlo** | 318 | Vln I, II | Is the top staff solo? |  |
| **Bydlo** | 331 | Vln I, II | Is this tutti or solo? |  |
| **Ballet of Chicks** | 414 | Qudi solo | Should the grace notes over here be slurred? |  |
| **Samuel Goldenberg** | 476 | Percussion | Is the note meant to be reattacked on the second accent? (Beat 2) |  |
| **Limoges** | 503 | Flute II | What’s the ending dynamic for this dim.? |  |
| **Baba Yaga** | 691 | Violin I | I think the artificial harmonic info is copied over from the CO score. Could you clarify what’s needed here? |  |
| 741 | Trumpets | Is this senza sord.? |  |
|  | 911 | Timpani | By ‘with both mallets’ do you mean you want a flam? |  |