Comments Regarding Disparities between Score and Parts

Composer: Stravinsky Edited by Clark McAlister [& Clinton F. Nieweg] Original Publisher: Chester/Schott

Title: **Firebird Suite 1919** **Reprint Publisher: Kalmus 1985/1989 Second edition**
Harp part ©1985

Sources Used: Critical Ballet score: Schott/ EU 8043, [parts on rental].
1945 Suite score: Schott /EU 1389, (has engraving errors), [parts on rental].
Schott/Chester original publication of the 1919 Suite . (In my opinion the most mistake filled engraving in the history of music, with over 5000 errors for a 23 minute work).
Manuscript of the complete Ballet. (The mss for the 1919 Suite has not yet become available as of 2009.)
Fokine piano reduction: Schott/EU3279.
Schott original printing of the 1910 Ballet score: Kalmus reprint A3049.

Errata list prepared after study of sources not available in 1989. This list is Mr. Nieweg's opinions and suggestions for a better realization of Stravinsky's notation.

Status Code	Instrument	Reh. #	Meas #	Beat	Correction
	Variation				**Sc & Pt = make the correction to both the 1919 score and the 1919 part from evidence in the notation in the Ballet and/or the 1945 Suite.**
x	Harp	11	1	1	Sc & Pt: Add *f* Add L.V. "curves" to measure 1 & 3 like measure 5.
*	Harp	12	2	4 - 6	Sc & Pt: Add cresc sign to beat 4, dim sign to beat 5. Per the ballet.
*	Harp	13	2	4 - 6	Sc & Pt: Add cresc sign to beat 4, dim sign to beat 5. Per the ballet.
*	Harp	13	4	1	Sc & Pt: The A# 8th note in the RH should be an 8th REST. Per the Ballet.
	Harp	13	4	5	Pt. If not printed add *f* to beat 2 and then a cresc sign to beat 4. See score.
	Harp	17	1	1	Pt Add *f* if not printed. Add eighth rest in RH to show the rhythm.
?	Harp	18	3	5,6	1945 suite has cresc for piano and *f* for Clars and Harp. Ballet also has a cresc sign. Ask Conductor.
	RONDE				
?	Oboe, Harp	6	1	1	Sc & Pt: Change the dynamic *mf* to *mp* if the Oboe does. The ballet confirms that this return of the passage at rehearsal 1 is played at a softer dynamic level. See Ballet Reh. 76 and 81. Compare the Clarinet and Bassoon dynamic differences 5 measure later which are *mp* as in the Ballet.
*	Harp	10	1-4		Sc & Pt: RH: Remove the L.V. slurs as the notes are played étouffes (dampened). Use the corrected notation in the 1945 suite which has a wedge over all notes in both hands. 1945 uses the dynamic *poco sf.*
*	Harp	12 13	8 1	1	Sc & Pt: The notes are now written where they sound. The notes should be written an octave lower with the harmonic circles o,o,o See Berceuse for the correct notation of harmonic in Firebird as confirmed by the Ballet Manuscript. Notate the F# an octave lower with a harmonic circle o. Two Measure Insert Available.
	INFERNALE				
?	Harp	6	1	1	1919 original score has no dynamic. McAlister/Nieweg 1919 score and part has the dynamic *p*. 1945 has the dynamic *f*. Conductors decision.
x	Harp	7	1	1	Sc & Pt: *f* s/r *sf* per Ballet Reh.141/1.

Status Code	Instrument	Reh. #	Meas #	Beat	Correction
**	Harp	9	4		Sc & Pt: 3 CHORDS MISSING in 1919. IN THE BALLET AND 1945 THE MEASURE IS PLAYED THE SAME AS REH. 9 MEASURE 3 BUT 8^{va}. Mr. Nieweg and many conductors believe that the engraver for the original 1919 edition forgot to add this measure of notes. One Line Insert Available for the Harp Part.
*	Harp	10	3-6		Sc & Pt: Harp cannot play 5 notes in each hand. One solution is to remove the LH Cb & RH G#. Add *ff* to the part if not printed.
x	Harp , Clars.	17	3	1	Sc & Pt: 8^{th} note should read 16^{th} note. Fix rests. See measure 7.
*	Harp, Piano	19	1	1+	Sc & Pt: Add *f* for the start of the glisses.
x	Harp	20	1	1	Sc & Pt: Add "sim" to keep the same "hairpins" as at Reh. 19.
*	Harp	20	8	1	Sc & Pt: The Bb should be a 16^{th} on beat 1. Score: Add rests to complete the measure. The harp does not continue with a down gliss in order to have time to muffle the sound before Reh.21. Add *étouffes* on the rest.
*	Harp	24	5 -8		Sc & Pt: Add *très fort en sons étouffes* and Wedge accents. See notation at Reh. 3 measure 5 – 8.
*	Harp	33	2	1	Sc: Fix the gliss note B# which is not clear in the printing. Sc & Pt: The gliss lines should continue to measure 3. Also Reh. 34 meas 2 to 3 continue gliss lines.
	Harp	39	2	1	Sc & Pt: Add three beams to the A in the Right Hand.
	Berceuse				
*	Harp	3 9 9	1 3 5	1,2 3 4	Sc: Add harmonic circle o Sc: Add harmonic circle o Sc: Add harmonic circle o
NO	Harp	3	4	4	In the Ballet the gliss has a B natural and the note C as a C# but this is tricky to change the pedals when writing for one harp. SAME at Reh 4 meas 4. Leave as published.
x	Harp	4, 5	1	1	Sc & Pt: Both glisses should end with the dynamic *mf.*
	Harp	4	4	4	Sc & Pt: The sim. is for the *p* and cresc sign like the gliss before Reh.4.
x	Harp	5	3, 4		Sc & Pt: Both octaves are played in harmonics. Add harmonic circles o above the notes.
	Final				
	Harp	14			Pt: From Rehearsal 14 to the end the part can be transposed enharmonically to 7 flats for a bigger sound. A One Page Hand Written Insert is Available.
* ?	Harp	15	1-4		Sc & Pt: Remove the 8^{a} *bassa* indication. At the dynamic *fff* the wire strings will "clang" together if played in this lower octave. Use Ballet notation? (In the Ballet at Rehearsal 201 the Harp 1 starts the glisses on the 3^{rd} line D# and on the last gliss Reh.201, meas 4, beat 3 changes the G# pedal to a G natural. See Ballet for different starting and ending pitches.) Change the gliss in 1919 Suite at Reh. 15 measure 4 beat 3 to a G natural?

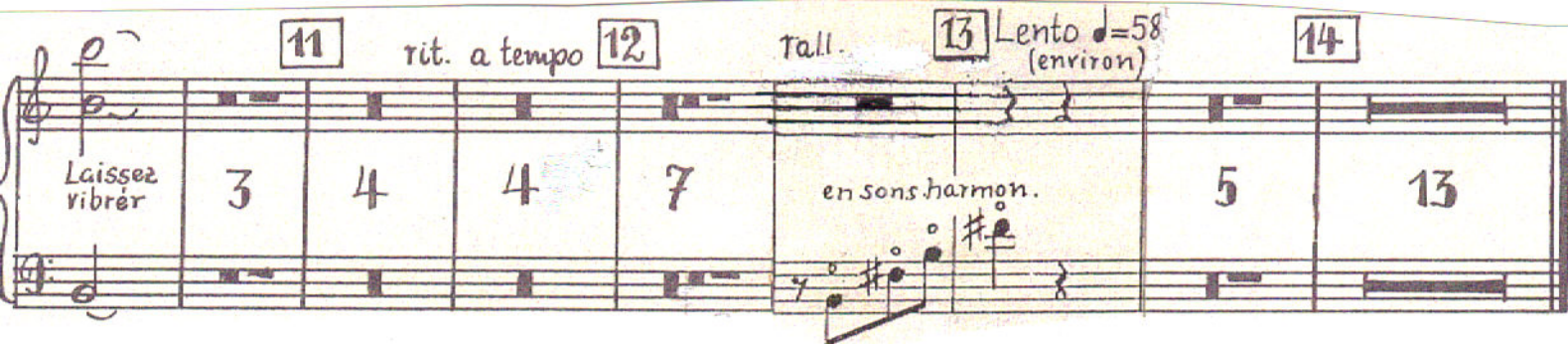
Prepared by: Clinton F. Nieweg Date: Jan 2009. This list for harp was extracted from a 400 item list for the score and complete parts.

Status codes: * - is critical; would stop rehearsal. s/r = should read.

? – A questionable correction to be made at the conductor's discretion.

X - is necessary; should be done prior to performing the work.

We welcome any additions, corrections, or comments to this errata list and request for Inserts [proofferr at yahoo dot com]


11
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12
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Lento ♩=58
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14
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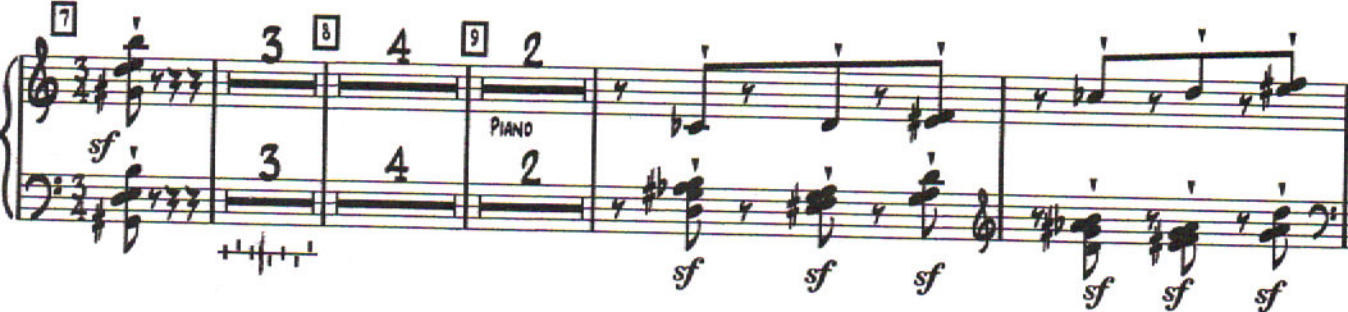
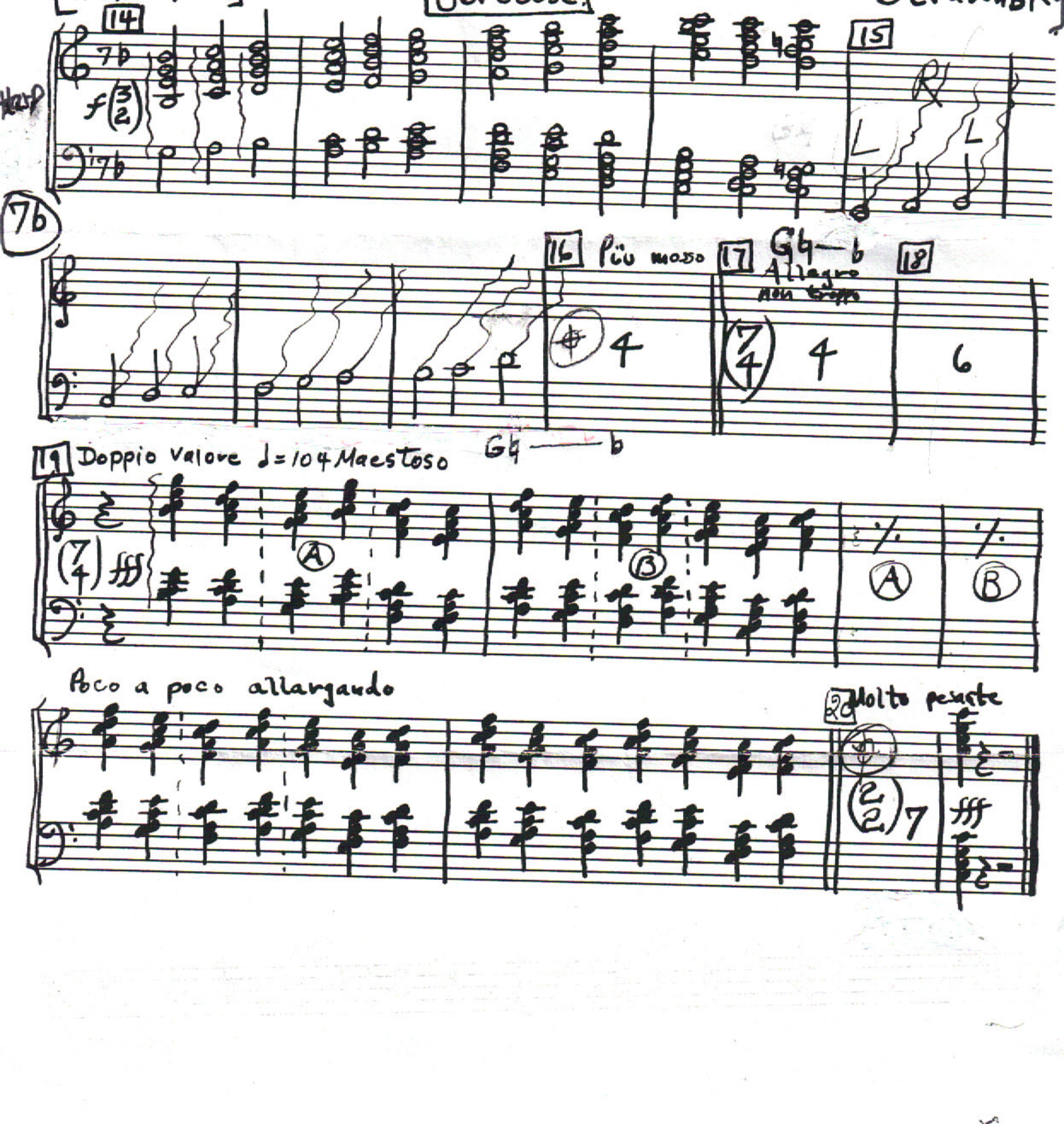
Firebird Page 5. Harp



Firebird Suite (1919)

Enharmonic Transcription

Berceuse

— Stravinsky