

# Orchestra Score and Parts ERRATA LIST

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About 400 Entries

## Comments Regarding Disparities between Score and Parts 1919 Suite

Composer Stravinsky/ McAlister 1989 edition

Original Publisher: Schott/Chester

Title: **Firebird Suite 1919**

Reprint Publisher: Kalmus

Sources:

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 2008.)

Fokine piano reduction: Schott/EU3279

Schott original printing of the 1910 Ballet score: Kalmus reprint A3049

This list does not give all of the many staccato that were missed in the original 1919 engraving, nor does it include all of the small articulation changes that are archived in Nieweg's red marked Master Correction Score.

Status Code	Instrument	Reh. #	Meas. #	Beat	Comments: <b>These corrections are for the score. The parts should be corrected to match.</b>
	<b>Introduction</b>				
?	Bsns, Horns	2	1	7-12	Remove slur. There is no slur notated in the Ballet score or in some of the parts. Add <i>pp</i> to the Horns,
x	Horn	3	1	1	Remove the <i>sf</i> under the staff. Horn I is <i>sf</i> while Horn II is <i>p dim sign</i> per Ballet measure 13.
*	Violin I	3	2		The Violin I gliss is notated in the Ballet an octave higher with the instruction "muta E in D". Sounding TWO octaves higher than the notation in the 1919 and 1945 Suites.
x	Violin II	3	2	1	Add [ for non div.
x	Cello	3	4	4	Add reminder natural to the F to cancel the previous F#.
?	Violin II, Viola	4	3	1	Stop the slur at the end of measure 3? Ballet yes, 1945 Violin II NO, Viola yes. 1919 parts yes.
x	Horns	5	1	1	Horns II, III. IV are open, Horn I muted. The Horn I two notes with a tenuto line should have <i>poco</i> for <i>poco tenuto</i> .
*	Violin II	7	4	2	Lowest line: D (natural) s/r D# like previous measures.
x	Oboe II	8	1	1	Add staccatissimo wedge { ' }.
x	Horn I, II, piano	8	4	3	Add stacc dot to 16 <sup>th</sup> note.
	<b>Variation</b>				
x	Violin I	9 & 10	1	4	Lower line: add <i>simile</i> for triplet brackets (if room).
*	Flute & Piccolo	9,10 15,16	1 & 2 1& 2		1 <sup>st</sup> note <i>mp</i> . Last note: add Stacc to Flute. No stacc on last notes of Piccolo. This is the pattern in the Critical Ballet score for this

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					section in the Flute and Piccolo.
x	Violin I	9 & 10	1 & 2		Both lines: Add Staccato dots to all Vln I upper line, 2 <sup>nd</sup> half of the measure on the three E and to all the B in Violin 1 lower. Add <i>simile</i> to measure 2. SEE 14 & 15. (No stacc. engraved in Ballet Reh. 14.)
NO	Clarinet (Check the 1919 mss when available)	9 10	1 1	2,3 2,3	In early uncorrected editions of the 1919 suite the Clarinet has accents on the 2nd and 3rd beats. (N0 accents in the ballet mss at Reh. 9 or 10 measures 1. No accents in the Critical Eulenburg Ballet score at Reh.14 or 14/5. No accent in 1945 at Reh.9 or 10.) Do NOT add.
*	Piano	9,10	3	1	A better dynamic on beat 1 could be <i>mf sf.</i> ( In the Ballet the Celeste plays this line and has no dynamic).
x	Clarinet I	9	3	3	Add p like Reh. 15/3 beat 3 and per Oboe in Ballet Reh. 14/3.
? XX	Clarinet I	9	3	4	Add flat above trill? Should Clarinet trill C to Db [Concert A to Bb] like 1919 Suite Reh.15/3 and D Clarinet in Ballet Reh .14 /3. BUT 1945 has a whole tone trill in both places. <a href="#">See comments at end of this score list.</a>
x	Violin I	10	1	4	Lower line: Add staccato dots to all D's in 2 <sup>nd</sup> half of measure and <i>simile</i> for triplet signs.
x	Flute	10	1	6	Last note add stacc to F#.
*	Piano	10, 15	3	1	Dynamic could read <i>mf sf.</i>
x	Violin II	10	3	1	Add [ for non div. to top line.
X  ?  x	Violin I	11	2	4	lower: add a triplet bracket under the 3 for the Db and first G# to clarify this rhythm.  There is a very unusual bowing printed for this measure. <i>Jete</i> on down bow and then stay on down bow for 3 more notes as notated? Use separate bowing on beat 2 and 3?  Both Violin I lines should slur only beat 4 as in 1945 Suite. The up bow on beat 5 is separate.
x	Harp	11	1	1	Add <i>f</i> per the part. Add L.V. curves to measure 1 & 3.
x	Viola	11	1	5	Add a staccato to the last note of the measure per the Ballet and measure 3 and 4.
x	Horn IV	11	1,3,4	6	Add a staccato to the last note of the measure per the Ballet.
x	Viola	11	1	5	Add a staccato to the last note of the measure per the Ballet and measure 3 and 4.
**	Clarinet 1	11	4	4	<b>Last note: The D# that was added is wrong. Change back to D nat.</b> The concert pitch must be B natural to match the Violins and the intervals. The Critical Ballet score has a printed C# for Bb Clarinet. The piano reduction has a concert B natural. The 1945 suite at Reh. 11/4 D# is incorrect. (1919 part is correct).
*	Violin II	11	5		Both lines: Bowing - Up, Down s/r Down, Up like Viola. Add down bow to lower Viola on beat 4.
?	Strings (Check 1919 mss)	12	-1	6+	Last note: add a stacc to all violins like the stacc in the Viola. In 1945 the reading was to remove the stacc in the Viola. In the ballet the Vln II and Viola are slurred into reh. 16 (= Reh 12 in 1919). Conductors decision until we see the mss of the 1919 suite.

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x	Flute	12	1		Add stacc. to the 3 Bb's. Add three cresc signs like Reh 12/3, piano part and 1945 Reh 12/1 and 3.
*	Piccolo	12	1,3		Add <i>f</i> to first note and stacc to all 3 notes.
x	Clar I	12	1		Add stacc. to 2 <sup>nd</sup> & 3 <sup>rd</sup> C# 16 <sup>th</sup> note. Add three cresc signs like Reh 12/3, piano part and 1945 Reh 12/1 and 3.
x	Viola	12	1	2	Reminder sharp on the A would help.
x	Piano	12	1 & 3	1,3,5	Add a septuplet 7 to each first half beat.
*	Piccolo	12	1		Add <i>f</i> to first note and stacc to all 3 notes.
*	Violin I, II, Vla	12	2	1	Dotted Quarter s/r 8 <sup>th</sup> note and two 8 <sup>th</sup> rests like 12/4 and as in Ballet and 1945 suite.
**	Horn II	12	2, 4		Add bouché cuivre and + sign per the Ballet. 13/ 2 is con sord.
	Horn IV	13	2, 3		Add bouché cuivre and + sign per the Ballet.
x	Flute & Piccolo	12 & 13	2	1	Add <i>sf</i> and a staccatissimo wedge sign { ' }. Like Clar 12/2 and Fl.12/4. Fl: add the same wedge ' to 13/2 beat 5 like 12/2. Add dim sign to the last 4 notes of Piccolo like 12/2.
*	Harp	12	2	4- 6	Add cresc sign to beat 4, dim sign to beat 5. Same Reh. 13/2. Per the ballet.
x	Clar I	12	3		Add stacc. on all 3 C# 16 <sup>th</sup> note. See 12/1.
x	Flute	12	3		Needs an <i>mf</i> to 1 <sup>st</sup> note and staccato to the 3 Bb 16 <sup>th</sup> notes.
*	Piano	12	3	5	Correct beams so that they are like the previous beats for clarity.
x	Strings	12	4	1	Add <i>sf</i> like Bass and <i>sf</i> in 12/2 and per Ballet 16/2 & 4.
x	Violin I	12	4	3	Lowest division: remove the <i>p</i> in this engraving style.
x	Flute I	13	1	2,3,6	Change 8 <sup>th</sup> notes C's to 16 <sup>th</sup> . See 12/1.
x	Oboes	13	2	1-3	Add staccatissimo wedge signs { ' } like 12/2.
x	Piano	13	2	4	LH: Add accent to both hands on beat 4.
				6	Add staccato to A# in RH and add 8 <sup>th</sup> rest on beat 6 in LH.
?	Violin II	13	2	4	remove <i>jete</i> as there are no staccato marks in Violin II. Move the Up bow V above the note F#.
	Violin II	13	2	5	This bowing with an up-bow on the beat 5 F# is confirmed in the 1945 suite. (Check the placement of the up-bow in the 1919 mss. when available.)
x	Cello	13	3	6	Remove the arco. Not needed as it is on the next measure.
* *	Harp	13	4	1	RH - The A# 8 <sup>th</sup> note should be an 8 <sup>th</sup> REST. Remove as per the Ballet. Add <i>f</i> .
	Piano	13	4	1	
	Clarinet I	13	4	5, 6	The notes are correct per the Ballet. See comments below on this list.
x	Violin II	13	4	3	Add cresc. sign (but very little room to do this).
?	Piccolo	13	4	3 - 5	Slur 3 notes from F# to G#, G. Add stacc on D nat. last note. But

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					see 1945 edition which has different slurring and no cresc.
x	Clarinet I	14	1	1	Add <i>p</i> like Ballet 18/1.
x	Piano	14	3	1	Dynamics s/r <i>mf sf</i> . (Same at 15 measure 3) Add Stacc dot to F#.
x	Violin II	14	3	1	Add [ for non div. to top line.
x	Flute	14-15			All last notes, add stacc. like 1945 Reh. 14 to 15. See pattern starting at Reh. 9.
x	Violin	14-16	1		See 9, Add triplet brackets and 3, and <i>simile</i> to continue this pattern.
x	Clarinet I	14	3	1	Add <i>mf</i> as in Reh 9/3 beat 1.
*	Strings	15	1		Start cresc sign at the beginning of the measure like Reh. 9
*	Violin II	15	1	1	Add <i>a2</i> .
?	Clarinet I	15	3	1	Add the written note F# 16 <sup>th</sup> as printed at Reh 9/ measure 3 beat 1? See Ballet Reh. 18 measure 7 beat 1 in the D Clarinet. OR remove the F# at Reh. 9 measure 3 beat 1?
??	Tutti	16-17			The <i>sempre crescendo</i> (in Ballet <i>poco a poco crescendo</i> ) is contradicted by the dynamic <i>p</i> in measure 3. In the 1945 Suite I.S. replaced the <i>crescendo</i> with “ <i>senza accel</i> ”. ( <i>sempre in tempo</i> )” !
x	Flute	16	3	5	Add <i>mp</i> as in Ballet Score.
?	Tutti [Need to see the 1919 manuscript.]	17	1, 2	1-2	It is possible that the <i>dim</i> signs now engraved should all be <i>cresc</i> signs. They are <i>cresc.</i> at Rehearsal 19 etc. in the Ballet manuscript. Did I.S. change his idea for the 1919 and 1945 suite or did the engraver read the manuscript incorrectly? Conductor's decision.
x	Bassoon II	17	1,2	2	The trill sign should stop before the 16 <sup>th</sup> note.
*	Violin I	17	1	4	Add <i>f</i> .
*	Violin I	17	2	1, 4	Add <i>f</i> .
*	Piano	17 17	3,4 5	2 5	L.H. Add wedge to A#, measure 4 add wedge to A natural. Measure 5 add wedge to beats 2 and 5 D#.
x	Clarinet II	17	3	4-5	Tie the D# like the next measure and as in the Ballet 19/3.
**	Violin I, II, Viola	18	3		Remove “ <i>reprennez l’archet</i> ” as it is not in the Ballet and the bowing does not work. Change beat one to an Up-bow V as per the bowing pattern which starts on an Up-bow at Reh.18. Add slur to the beat 4 16 <sup>th</sup> note. Add down bow at beat 5.
?	Flute, Clars, Hp.	18	3	5,6	Add [ <i>cresc</i> sign] like harps in the Ballet. 1945 suite has <i>cresc</i> for piano and <i>f</i> for Clars and Harp.
x	Flute ,Clarinets	18	4	1	Add <i>p</i> sub.
*	WW	18	5	1	Add staccato dot as in the parts. Notice that the Harp and Piano have the L.V. marking not a staccato.
	Brass	18	5	1	Mark as horn 1. Mark Trumpets Senza.
*	Piccolo	18	5	2	Add Muta Fl. II.
	<b>RONDE</b>				
*	Solo Violin			6	Measure 6 add <i>p</i> as in part.

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x	Cello solo	1	4	4	The Ballet has <i>dolce cantabile</i> .
?	Horn III	1	8,9		Add slur from C# to B as in the flute II in the Ballet? Also see Reh 6 meas 8,9 Violin II .
x	Clarinet I	1	7	3	The half note is not clear in the study score.
*	Oboe II	1	6	1	Add <i>p</i> on the F#.
x	Horns I, II	1	8,9		Move the dynamic markings “ <i>mp</i> dim sign <i>pp</i> ” below the staff.
	Cello	2	6-7	1	The simile is for an accent on these measures.
*	Cello	3	2,3		Upper line: move the cresc. poco dim now printed under the viola to under the upper cello. Viola, lower cello and bass do not have a hairpin per the Critical Ballet score. Reh. 78.
x	Clarinet	4	3,7		Add <i>dolce</i> as in the Ballet.
x	Cello	4	7-8		Slur the F# to D# as in Ballet and 1945.
x	Oboes	5	1	1+	The dim sign should start on the Flute G#. This may not be possible to make clear in the parts.
xx	Cl, Bsn, Horn	5	2	1+	The dim sign should start on the Horn Eb. This may not be possible to make clear in the parts.
?	Oboe, Harp	6	1	1	Change the dynamic <i>mf</i> to <i>mp</i> . 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.
?	Viola	6	4	3	The Sources have either B natural or A#(Bb). The Critical Ballet score and the original Chester 1919 suite have the pitch as B natural tied from the previous measures. The piano reduction has the chord B, C#, E, F#. The 1945 score has A#. See the same passage at Reh. 1 measure 4 beat 3 where the Violin II has A# in all sources. [Check the Ballet manuscript] SEE research below.
x	Cello	6	4	3	<i>mp</i> s/r <i>p dolce cantabile</i> as in the Ballet.
*	Bass	8	1	1	Add arco.
x	Violin II	9	1	1	Add <i>mf</i> cresc sign.
	Bassoon	9	6		Add dim sign. (The one printed is for Horn I)
*	Harp	10	1-4		RH: Remove the L.V. slurs as the notes are played étouffés (dampened). Use the corrected notation in the 1945 suite which has a wedge over all notes in both hands.
?	Horn III	11	1-2		Slurred for two measures in the 1945 suite. Ballet has different orchestration.
x	Flute I	11	4	1	Add 1. in score
	Violin II, Viola	11	5	2	Add tenuto lines to both 8 <sup>th</sup> note as in the 1945 Suite.
x	Violin II	12	1	1	Add unis.
*	Harp	12	8		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.
		13	1	1	Notate the F# an octave lower with a harmonic circle o.

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x	Oboe	13	1	1	Add 1. in score. Remove the inner slur from D# to D; not needed.
x	Clarinet	13	3	1	Add 1. and <i>p</i>
	<b>INFERNALE</b>				
x	Bassoons		7	1+	Add <i>mf</i> .
x	Bsns, Hns. I,II, III	1	1		Bassoon Add accent to C. Horns add accents to the 3 notes.
x	Timpani	1	3	3	Add accent to A
<b>X</b>	<b>Tuba</b>	<b>1</b>	<b>4</b>	<b>2+,3</b>	<b>Add E to Eb like the Bsn II as in Ballet Reh 134 measure 4 and 1945 Suite Reh. 89 measure 4.</b>
x	Bassoons	1	5	1+	Add <i>mf</i> .
x	Bassoons	1	6	2+	Add cresc sign to beat 3.
x	Trombone I,II	2	1	1	Add wedge above notes as in parts.
x	Bass Drum	2	1	1	Add <i>fff</i> . Also fix the part. Same Reh 2/measure 3 and Reh 3/1 needs the <i>s</i> .
*	Horns I, II	2	2	3	1945 Suite notates the C# as an 8 <sup>th</sup> note and 8 <sup>th</sup> rest .
*	Horns III, IV	2	2	2+ 3	Add slur, add cresc sign, then accent C# like horns I, II as in Ballet and 1945 suite.
x	Tuba	2	2	3	Add accent to F#
x	Brass	2	1	1	All should have a wedge ‘ on the <i>fff</i> chord in this section. Fix Reh. 2/3, Reh. 2/5, Reh. 3/1.
	<b>Trombone I, II</b>	<b>2</b>	<b>7</b>		<b>Note: At Infernale Reh 2 measure 7 etc. the trombone I and II are written in ALTO CLEF (NOT tenor clef). In other places the tenor and bass clef are used.</b>
*	Violin II, Viola	2	8	1	Add <i>ff</i> ; Remove the cresc sign as in the Ballet one measure before 136 and 1945 Suite one measure before 93.
*	Piano	3	6	1+	LH add L.V. tie to the D.
x	Trumpets	4	1		Add three accents >>> as in parts.
?	TEMPO	5	1	1	Ballet has quarter note = quarter note
x	Violin I	5 5	3 6	1 2	Slur from measure 3 as in part. Add tie on G natural.
?	Harp	6	1	1	1945 has the dynamic <i>f</i> . 1919 has the dynamic <i>p</i> .
x	Piccolo	6	3	1	Remove staccato dot on C#.
x	Tutti Violin I, Viola	7	1	1	<i>f</i> /s/r <i>sf</i> per Ballet Reh.141/1. (1945 Suite at Reh. 99/1 has <i>fff</i> .) Cautionary D naturals would be helpful.
x	Horn II	7	3	1	Add ( ) to the sempre <i>sf</i>
*	Violin II	7	3	1	Add <i>f</i> to match Viola <i>f</i> at Reh 7. The Ballet at 141 has Violin I and Viola both at the same dynamic.
*	Violin I	8	1	3	Add <i>f</i> .

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?	Strings	8	2 etc		Bass 1919 has <i>p</i> . Ballet has <i>p</i> . 1945 has <i>f</i> . See the string dynamic at Ballet 141 measures 5,6,7. Add this series to 1919 and 1945 from Reh. 8 on?
*	Violin I	8	3	3	Slur the scale into Reh. 8 measure 4.
*	Ob, Clar, Bsn	8	2	1	<i>f</i> s/r <i>più f</i> per Ballet.
*	Trumpets	8	2, 3	3	Last note of each measure should have both accent and wedge.
*	Clarinets	9	2	3	All three notes need accents and wedges like the parts.
x	Piano	9	2	3+	LH- add (8 <sup>th</sup> ) rest. Same at 10/2.
*	Violin I	9	3,4	1,2	Add cresc sign as in the Ballet
*	Oboe , Clar , Bsns	9,10	3,4		<i>Sf sempre</i> for all single 8 <sup>th</sup> notes to Reh.11, per ballet 4 measures after Reh .143 to 145.
**	Harp	9	4		<b>3 CHORDS MISSING. IN THE BALLET AND 1945 THE MEASURE IS PLAYED THE SAME AS REH. 9 MEASURE 3 BUT 8<sup>va</sup>. Insert in score and part.</b>
*	Violin I	9	4	3	The Ab 8 <sup>th</sup> note should be a 16 <sup>th</sup> per the Ballet. See 9/3.
*	Viola	9	4		Remove the cresc sign. Not in the Ballet or in the Bassoon line.
*	Harp	10	3-6		Harp cannot play 5 notes in each hand. One solution is to remove the LH Cb & RH G#.
*	Viola, Violin II, Violin I.	10	3-6		A better bowing would be down, up, etc with the beat 3 slurs on a down bow.
x	Violin II, Viola	10	4,5,6	1+	Mark the second 16 <sup>th</sup> note to start the cresc <i>f</i> . Also Violin I meas.5.
?	Trumpets	10	6		Add two cresc signs like the trombones and the trumpets at 10/4? (No cresc sign in any parts in the Ballet.)
*	Horn I	11 12	3, 4 3, 4		The rhythm is correct per the Ballet Reh.146 Clarinet part and the piano reduction. The Oboes plays after the Horn both times.
x	Trumpet I	11	6	1	Add staccato dot to the E.
x	Tuba, Timp.	11	7	1	Add wedge accent. Add I after senza sord for trombone I.
*	Clarinet I	12	2		Slur beat 1 into the Gb trill. Add a flat above the trill to clarify that the trill is Gb to Ab.
*	Piccolo	12	4	2	Slur Beat 1 into the Eb trill.
**	Flute	12	5	3+	<b>Grace note D s/r Bb on the last grace note of the measure.</b>
*	Piccolo	12	6	2	Add flat above the trill to clarify that the Gb trills to Ab as in the piccolo part notation. Also see Bassoon II in that measure.
x	Horn I	12	5	2	Add <i>poco sf</i> .
x	Fl, Piccolo	13	1	3,4	Add wedges to the notes E. See 12/1.
x	Piano	13	1	3	Add wedge to the note E.
x	Bassoon II	13	1	1	Add staccato to Gb.
x	Bassoon II	13	2	2	Add flat above the trill to clarify that the Gb trills to Ab. See 12/6 beat 2.
x	Trumpet I	13	2	1	Add stacc dot to the G, See 12/2.

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*	Cello	13	3		The cresc sign starts in measure 3 and continues in measure 4.
x	Piccolo	13	4	1	Add slur from C# to D#.
*	Flute	13	5, 6	3+	Grace note G s/r Bb as in Ballet 2 measures before Reh. 149. (Part is correct)
*	Violins I,II	13	5, 6	4,6	Add non div. to measure 5 and Add arpeggio sign to measure 6. (This passage is still pizz.).
**	Horn II	14	3,5		Per the Ballet mark bouché, cuivre add + sign on 4 notes. Measure 7 the Ab is open "o".
x	Tuba, Timp, Pno	14	7	1	Add wedge to the Ab 16 <sup>th</sup> note like other instruments.
* *	Violin II	14	7	1+	Only the scale starting on the Gb should be in the upper line. Only the scale starting on C should be in the lower line. This is not a div a 4 passage. Remove the words "div."
x	Flute I	15	4		Add dim sign as in the Clarinet line in the Ballet Reh.150/4.
x	Bassoon	16	8		Add dim sign like Reh.16/6.
*	Violin I	17	7	1	16 <sup>th</sup> note s/r 8 <sup>th</sup> note. See 17/3. See Flutes
*	Clarinets, Harp	17	3	1	8 <sup>th</sup> note s/r 16 <sup>th</sup> note. See measure 7. Fix Clarinet II in measure 7 of the score and both Clarinet parts.
?	Horns	18	1	1	Remove the sf. Should this just read <i>p</i> per the Ballet and the pattern in the next measures?
*	Flute I	18	3&4		Change to a continuous cresc sign for two measures.
x	Viola, Clar II, Vln II, Fl	18	3 & 5		All scales start <i>mf</i> in the Ballet Reh 153/1, 5.
x	Viola, Violin I, Clarinet I	18	5	1	Add <i>f</i> per Ballet Reh. 153/5. Piccolo and Clarinet I are <i>f sempre</i> (no cresc or dim)
*	Violin II, Flute	18	6	1	Both s/r <i>f</i> . Remove dim sign from Vln II per the Ballet 153/6.
*	Harp, Piano	19	1	1+	Add <i>f</i> .
x	Bass	19	1,3	1	Also 20/5. In score move the short cresc sign below the staff like other measures.
x	Viola	19	3	1+	Add staccato dot.
	Harp	20	1	1	Add "sim" to keep the same "hairpins" as at Reh. 19.
x	Flute I	20	3	1+	Remove slur on the two D's and add staccati. Measure 5 add staccato like Oboe in measure 6 and Oboes in 1945 suite Reh. 18/3.
x	Violin I, II, Vla.	20	5	1+	Add staccato dot.
* *	Horns I, IV Horns II, III	20 20	6 7	1	The hairpins stop and Horn 1, 4 play <i>f</i> . The hairpins stop and Horn 2 ,3 play <i>f</i> . Trumpets and Trombones, Tuba, Piano also play <i>f</i> from beat 1 for two measures.
*	Harp	20	8	1	The Bb should be a 16 <sup>th</sup> on beat 1. 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.
?	TEMPO	21	1	1	Più Mosso (Tempo I quarter note = 168) in Ballet Reh. 157
*	Horns	21	1	2	Add dim sign for two measures per the ballet Reh.157.



Status Code	Instrument	Reh. #	Meas. #	Beat	Comments: <b>These corrections are for the score. The parts should be corrected to match.</b>
x	Oboes, Clarinets	21	1	2+,3	Add accents to both notes.
?	Bassoons	22	3,4		Add [cresc.sign] like strings. Not in Ballet but musical.
	Viola	22	7		Also Reh 23 mes.3: divide this beat with two brackets. Lower half plays low C# and G#. Upper half plays the G# and upper C#.
x	Flute I	24	2		Tie the two B's. Add ' wedge and accents to Flute and Picc.
x	Xylophone	24	2,6,8	3	Add accent as in parts.
*	Harp	24	5 -8		Add <i>très fort en sons étouffés</i> and Wedge accents. See notation at Reh. 3 measure 5 – 8.
x	Cello	26	5		The <i>poco più f</i> should be below the lower line, see Viola
?	Horns I, III	28	3		Add cresc sign on measure3 beat 3 to beat1 of measure 4
?	TEMPO	29	1	1	Add half note = dotted half note = 82. From the Ballet and 1945.
*	Horns	29	1-7		The cresc sign should be on beat 2 and 3. They are printed too long.
?	Timpani	29	1 & 5	1	Add the note A to beat 1 to the score and the parts? See 1945 suite one measure before Reh132 and Reh.133.
???	Trombone 1, Viola, Piano	29	5	3	D natural or Db? D natural in Ballet Reh. 169/5. Trombone Db in 1945 Suite Reh 133/1. Piano reduction has the chord B,D,G.
?	Brass	30	1	1	Add accent > to the down beat as per some parts and the strings (or a wedge per the Ballet Reh.134.)
X	Horn	30	6		Add wedge to Horn II on beat 1, add wedge to Horn III on beat 2.
x	Trumpets	30	6	2	Add <i>Sf</i> per the parts. Measure 8 add <i>più sf</i> .
x	Tromb., Tuba	30	8	1	Add <i>sf</i> .
?	TEMPO	31	1	1	[Vivace dotted half = whole note] in Ballet 171
x	Tuba, Timp	31	4	4	Add <i>sf</i> or sim. as in measure 2. Etc to Reh. 33. All of these beat 4's should have an accent as in the part. not a wedge
?	Trumpet II, Trombone III	31to 33			Check the pitches with a Ballet score Reh 171 to 174. Ballet piano reduction, and 1945 suite Reh 139 to 141. Conductor's decision.
x	WW	31	5 & 6		Change the two measure slur to a slur for each measure. Should match 31/ 1 & 2. (Horns do slur to measure 6.)
x	Timp.	33	1	1	Add accent to beat 1. Same at Reh. 34.
*	Harp	33	2	1	Fix the gliss note B# which is not clear in the printing. The gliss lines should continue to measure 3. Also Reh. 34 meas 2 to 3 continue gliss lines.
*	Brass	33	2	3	The cresc sign should start on beat 3 like the bassoon and some parts.
x	Bsn, Tuba	34	1	1	Add accent
?	Brass	34	2		All notes need accents. See 1945 suite Reh. 140/2. The Suite also uses a cresc like Reh 33/2 in the 1919 suite.
?	Flute and Picc	34	2	6	In the Ballet there is no cresc sign. Remove and add <i>ff</i> ?
?	WW	34	3&4		In the Ballet the WW dim starts in Reh. 175 measure 4. Check original 1919 editions.

Status Code	Instrument	Reh. #	Meas. #	Beat	Comments: <b>These corrections are for the score. The parts should be corrected to match.</b>
x	Bsn, Hn, TbnTba	34	3	1	Add > like Ballet Reh 175/3.
x	Cello	34	3	4-6	Start dim sign on beat 4 like the other strings and as in the part.
*	Viola, Cello	35	5,6		Add a cresc sign for two measures as in the parts.
*	Oboe I	35	5	6	D natural s/r D# like Violin I in Ballet and 1945. 1945 oboe wrong.
*	Oboe I	35	6	6	F# s/r G like Violin I in 1919. Ballet Violin I, Flute I and piano reduction all give a G for this beat. 1945 oboe is wrong.
x	Oboes	35	6		Add cresc. sign for the whole measure.
*	Oboes	36	4	1,3,5	Add wedges { ' } to all notes like Clarinets and as in the Ballet.
x	Susp. Cymb.	37	1	1	Add [pp]. Dynamic in the Ballet starts one level below the other parts.
*	Horn I	37	4	1	Add mf as in part.
x	Clarinet I	38	1	1	Add cautionary natural to C.
?	Clars ,Bsns, Cello/Bass	39	1	1	The Ballet notation starts the cresc with a forte. (Fix Clarinet part,
x	Tutti WW, Hns	39	2		Add dim. sign to all as in the ballet.
	<b>Berceuse</b>				
*	Bass	- 4	1 2	1 1	Measure one of the Berceuse section: mark the Bass <i>con sord</i> and <i>divisi</i> per the Ballet and 1945 Suite. Remove the <i>con sord</i> as the Basses are already muted.
*	Oboe I	3	1	1	<i>mp</i> s/r <i>p</i> as per the come sopra and Reh.1 measure 5.
*	Harp	3 9 9	1 3 5	1,2 3 4	Add harmonic circle o Add harmonic circle o 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. Both glisses should end with the dynamic <i>mf</i> .
	Violin I	3	4	4	Lower line last note: The A natural IS CORRECT per the Ballet one note before Reh 185.
x	Harp Flutes, Bsn. I	4 4	4 4	4 4+	The sim. is for the <i>p</i> and cresc sign like the gliss before Reh.4. Add <i>p</i> at the end of the dim sign before the next measure.
x	Flutes, Ob,	5	1	1	Add <i>mf</i> . Bassoon <i>mf</i> should be on Reh 5, beat 1
	Harp	5	3, 4		Both octaves are played in harmonics.
X X x	Tutti Bsn I, Violin II Bass	5 5 5	3 3 3	  1	Add dim sign to <i>ppp</i> on measure 4 beat 4as in 1945 Suite Reh 154/4. Add dim sign to <i>pp</i> at measure 4 beat 1. See Bass. Remove the extra <i>mf</i> in the Bass line.
**	Violin I	6	1		This is a div a 2. Remove the lower notes on the top line and the higher notes on the bottom line. This division will then continue correctly into measure 2.

Status Code	Instrument	Reh. #	Meas. #	Beat	Comments: <b>These corrections are for the score. The parts should be corrected to match.</b>
x	Violin	6	1		Mark div.
!!	Bassoon I	6	4	2	The pitch D natural Is CORRECT per Ballet Reh 186/4, the Ballet manuscript and the Piano reduction. The Db in the 1945 suite is incorrect!
x	Bass	7	4		Remove the con sord as the Bases are already muted.
*	Violin I	9	1		Sur la touché s/r sul tasto sino al segno + in score.
*	Cello	9	2		The sul tasto sino al segno + should be at Reh.9 measure 2 not at Reh.9 measure 5. Mark Tutti div. Remove from Reh 10 measure 1 per the Ballet and 1945 Suite.
*	Violin II	9	5	1	The note F s/r E natural per the Ballet Reh. 195/5. (Reinforces the upper Cello E natural.)
x	Bass	10	2	1	U.L: Remove the stacc dot on the 16 <sup>th</sup> note. Not in ballet score.
x	Violin II	10	5, 6	3	Remove the stacc dots on the 16 <sup>th</sup> notes. Not in ballet score.
	<b>Final</b>				
x	Viola	7	4	1	Upper line: add a staccato to the 8 <sup>th</sup> note Eb.
x	Violin I	11	1	1+	Move the (+) back to be in vertical line with the viola marking.
x	Flute I	12	4 & 6		Add tenuto lines to both C#'s as in the parts and in the 1945 Suite.
x	Violin I	13	1	2	Add tenuto line to the 2 <sup>nd</sup> F# as per the 1945 Suite.
*	Viola	13	2	2	Add natural sign above the G. The G natural trills to A nat.
	Viola, Cello	13	4	2	Top lines: add natural sign above the G. The G natural trills to A nat.
*	Horn III, IV	14	3	1	Move the <i>f</i> cresc from Horn I, II to Horn III, IV.
*	Bass	14	4		Add a cresc sign for the whole measure as in the bassoon line.
x	Piccolo	14	4	6	Add ff before the cresc as in 1945 Suite.
x	Flute and Picc.	15	1		Slur Fl I scale into the 1 <sup>st</sup> note of Reh. 15. Both lines add accents as printed in the parts.
	Harp	15	1-4		Remove the 8 <sup>a</sup> <i>bassa</i> indication. At the dynamic <i>fff</i> the wire strings will clang together if played in this lower octave. ( In the Ballet at Rehearsal 201 the Harp 1 starts the glisses on the 3 <sup>rd</sup> line D# and on the last gliss Reh.201, meas 4, beat 4 changes the G# pedal to a G natural. See Ballet for different starting and ending pitches.)
*	Violin I	17	1		The 2 <sup>nd</sup> and 3 <sup>rd</sup> lines should be marked 8----- as they are in unison with the top line, so as to continue to measure 2 in the same octave.
x	Timpani	17	1	1	Add <i>f</i> as in part.
x	Flute & Picc.	17	2		Mark the trill ~~~(tr)~~~ as this is a continuation of the trill not a new attack.
*	Tuba	18	1	1	Continue the slur from Rehearsal 17 measure 4 for the notes A to G.
*	Flute I	18	3	2	Add natural above the tr as the G continues to trill to A not A#.
x	Bassoon II	18	4	1	Remove accent >. Not in part or in Ballet. Note is tied from meas. 3.
*	Violin II	18	6	7	Should be a double stop, Octave G's. Add 2 <sup>nd</sup> line G like 18 measure 3 beat 6. See 1945 Suite Reh.171 measure 2.

Status Code	Instrument	Reh. #	Meas. #	Beat	Comments: <b>These corrections are for the score. The parts should be corrected to match.</b>
x	Tuba	19			Add accents > to all note up to Rehearsal 20.
x	Flute I, Clar.	19	3	2	Add “ <i>sim.</i> ” for accents as in other WW.
x	Bassoons	19	4	5	Add accent.
x	Bassoons	19	6		Add accents to all notes in the measure.
x	Tuba	19			Add accents to all notes to Rehearsal 20.

Status Code	Instrument <b>PARTS</b>	Reh. #	Meas. #	Beat	Comments: <b>These corrections are for the Parts.</b> <b>The list does not include staccato or other small articulation.</b>
	FLUTE I				
x	<b>Variations</b>	12	4	4-6	Add Tu Tu as in the score.
x	<b>Variations</b>	18	2	2	Add sim. for the marking T K T T K T etc as in 16/1.
*	<b>Infernale</b>	3	1	1	Change grace note from 3 beams to 2 beams per the other passages and to match the score.
	FLUTE II/Picc.				
*	<b>Variations</b>	12	4	1	Add <i>sff</i> .
x	<b>Variations</b>	12	4	4-6	Add Tu Tu as in the score.
x	<b>Variations</b>	18	1, 2	2	Add the marking T K T T K T
*	<b>Infernale</b>	39	4	3,4	“pour enchante” measure - Add a half rest to complete the beats.
	OBOES				
x	<b>Ronde</b>	5	1	1+	The dim sign should start on the Flute G#. This may not be possible to make clear in the parts.
x	<b>Infernale</b>	13	3	1+	Oboe I: Remove the ( ) on the <i>f</i> .
x	<b>Infernale</b>	23	5	1+	Oboe II: Remove the ( ) on the <i>ff</i> .
*	<b>Berceuse</b>	15	3 & 4		Slur each measure.
	CLARINETS				
*	<b>Infernale</b>	12	3 & 5	2+,3 +	Clarinet I: No <i>sf</i> in any score. Remove from part. Clarinet I needs a better page turn to page 10.
?	<b>Infernale</b>	19	1 etc.	1	Clarinet II: start the arpeggios <i>forte</i> ?
*	<b>Infernale</b>	39	1	1	<i>fff</i> s/r <i>f</i>
	BASSOONS				
*	<b>Ronde</b>	5	1		Bsn I Remove dim sign as per score.
*	<b>Infernale</b>	28	1	1	Bsn II <i>sff</i> s/r <i>ff</i> .
	HORNS				
*	<b>Finale</b>	14	4		All Horn parts: remove the cresc, sign in this measure. The cresc ----- is continuous from Rehearsal 14.

Status Code	Instrument <b>PARTS</b>	Reh. #	Meas .#	Beat	Comments: <b>These corrections are for the Parts.</b> <b>The list does not include staccato or other small articulation.</b>
*	<b>Infernale</b>	27	5		All Horns: check that the cresc is marked for measures 5 and 6 only.
	HORN I				
x	<b>Introduction</b>	8	3		Add ( ) to con sord as the horn is already muted.
x	<b>Infernale</b>	30	1	1	Add accent.
x	<b>Infernale</b>	39	3		Remove the extra <i>fff</i> printed where there are no notes.
x	<b>Finale</b>	11	5	3	Remove tenuto line over the note B.
	HORN II				
x	<b>Infernale</b>	22	1	2	On the F# remove the dirt mark that could be read as a staccato.
*	HORN III	17 - 19			All gliss should slur into the beat 2 note.
	TRUMPET I				
*	<b>Infernale</b>	14	6		Sord auf s/r sord ab. I.E. remove the mute.
	TROMBONE I				
*	<b>Infernale</b>	29	8	2	Remove the quarter rest and add a G quarter note! Fix the cresc sign from the <i>p</i> to the <i>ff</i> .
*	<b>Infernale</b>	38	5,6 & 7,8		Slur each two measure on A to B. Fix the notes A to B in measure 8 as they did not print in some copies.
	TROMB. III				
*	<b>Infernale</b>	33	3 - 4		Tie the F# to measure 4
	HARP				
*	<b>Introduction</b>	2	3	6+	In the RH add quarter rest and eighth rest for beats 4,5,6 to clarify that the gliss starts after beat 6 per the Ballet.
	VIOLIN I				
*	<b>Introduction</b>	3	2		Continue phrase slur to the A in measure 3.
*	<b>Introduction</b>	8	1		Correct the notation of the 16 <sup>th</sup> note C. See Score.
	VIOLIN II				
*	<b>Introduction</b>	3	2		Continue phrase slur to the D in measure 3.
*	<b>Introduction</b>	4	3		Continue phrase slur to the G# in measure 3. Score is correct.
*	<b>Ronde</b>	9	5		Continue the cresc sign to the end of the measure.
*	<b>Ronde</b>	14	13		The word sord below the staff should read senza sord.
*	<b>Infernale</b>	2	4	3	Continue the cresc sign to the F#.
* *	<b>Infernale</b>	14	7	1+	Only the scale starting on the Gb should be in the upper line. Only the scale starting on C should be in the lower line. This is not a div a 4 passage. Remove the words "div."
	VIOLA				
*	<b>Introduction</b>	4	3		Continue phrase slur to the G# in measure 3. Score is correct.
x	<b>Introduction</b>	6	5	1+	The + sign would be clearer if placed after the F# not below it.

Status Code	Instrument	Reh. #	Meas .#	Beat	Comments: <b>These corrections are for the Parts.</b> <b>The list does not include staccato or other small articulation.</b>
x	<b>Variation</b>	11	5		In the margin of the part add div.
	CELLO				
*	Rondo	6	1	1	Add senza sord for the entrance at Reh 6 measure 4.
					END OF LIST DEC 2008

Prepared by: Clinton F. Nieweg

Date :Dec 2008

**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.  
A blank cell indicates this correction would be in place.

We welcome any additions, corrections, or comments to this errata list. [prooferr@yahoo.com](mailto:prooferr@yahoo.com)

Firebird Rondo - 1919 SUITE:

Question:

>What should the pitch of the Viola note be at Rehearsal 6, measure 4, beat 3?

>Should it be the same as the Violin 2 note at Rehearsal 1, measure 4, beat 3?

Research:

1919 original Chester/Schott score:

Rehearsal 1, measure 4, beat 3, Violin II (with the same musical line as Reh. 6) has an A#.

Rehearsal 6, measure 4 beat 3, The quarter note continues to B natural. If the pitch should be the same as the rest of the measure would Stravinsky have written a dotted half note?

1919 Kalmus McAlister (proofed Nieweg) 1989 score;

Rehearsal 1, measure 4, beat 3, Violin II in the same music has an A#.

Rehearsal 6, measure 4 beat 3. The quarter note was changed to Bb (i.e. A#) per study of major conductor's scores.

BALLET:

The 1996 Schott engraving of the Ballet at Rehearsal 76, measure 4, beat 3, Violin II has A#.

Rehearsal 81 measure 4 in beat 3 continues on the B natural in Viola. If the pitch should be the same as the rest of the measure would Stravinsky have written a dotted half note?

1945 SUITE:

Rehearsal 70 measure 4 beat 3 has A# in Violin II.

Rehearsal 76 measure 4 beat 3 has A# in Viola. This was the last time Stravinsky proofed and revised Firebird.

To summarize:

The Sources have either B natural or A#(Bb). The Critical Ballet score and the original Chester/Schott 1919 Suite score have the pitch as B natural tied from the previous measures.

The first time the piano reduction has the chord A#,C#,F#; the second time has the chord B, C#, E, F#.

The 1945 score has A# both time on beat 3.

The comparative passage in the 1919 Suite is at Rehearsal 1 measure 4 beat 3 where the Violin II has A# in all sources.

[Need to check the Ballet manuscript facsimile].

It looks to me that Stravinsky changed his thinking from B natural to A# when he created the 1945 Suite.

This becomes a conductor's decision.

=====

**Questions to and comments on Firebird 1919 from Clinton F. Nieweg:**

1. >>>Can you tell me why certain wind parts are missing or changed in Clark McAllister's revision of the 1919 Firebird? Specifically, the 1st clarinet part ( Reh. 13/4; score page 12). It's in the old score and part in the clarinet, but the new score has the passage in the flute part (yet not transposed from the old score.) Any help would be appreciated.

CFN: The McAlister score Kalmus A2131 1989 edition, is a corrected version of the original Chester/Schott score. In the original 1919 score the flute notes were engraved in the Clarinet line. See the Eulenburg Schneider score of the complete ballet, or the ballet manuscript, at one measure before 18; page 26 for the same passage.

2. >>>I am most curious about the clarinet trills in the Variation--whether they should be half step or whole step... I have some thoughts: There are two sets of two trills: >>A: 3rd of 9 (clar) 1919 score page 7 - Bb Clar with trill C nat to D.

CFN: Complete Ballet Reh. 14 + 3 score page 21; Part is for D Clarinet with G trill to small flat above the tr. Trill to (Ab)?  
For the Ballet I am looking at the Schott/Eulenburg 8043 Critical Study score edited by Herbert Schneider. Concert key is 6#s in both versions.

>>B: 3rd of 10 (oboe) trill C nat to D.

CFN: Complete Ballet = 14 + 7 Part is for D Clarinet with A# trill to (B)?

>>A: 3rd of 14 (clar), 1919 score page 12 - Bb Clar trill A to B.

CFN: Complete Ballet = 18 + 3. Part is for D Clarinet with E trill to small nat sign BELOW the trill sign. Normal Trill to (F nat)? Not enough room to put the nat sign above the trill~? Or trill E down to D nat?

>>B: 3rd of 15 (clar) score page 13 - Bb Clar C trill to small b above the tr. To Db ?

CFN Complete Ballet = 18 + 7. Part is for D Clarinet with G nat trill to b (To Ab?)

>> It would seem logical that as the "B" part of the phase, both the 3rd of 10 and 3rd of 15 would be the same, so one solution would be to keep 3rd of 15 as a written C-nat to D-Flat trill AND change 3rd of 10 to a written/concert c-nat to d-flat trill. This way, the phrases are consistent--in each phrase, the first trill is whole step and the second trill is half step. However, if the ballet is all half step, and as you mention Stravinsky was more meticulous in crafting the Ballet than the 1919 suite, it would seem that changing all 4 of these trills to 1/2 step trills would be the solution.

From CFN

Variations Reh. 9 measure 3 etc. VERY GOOD questions that needs study by conductors:

I have always heard the trills as half steps which are in line with the D Clarinet part in the Ballet manuscript Rehearsal 14 measure 3, but that part has a written G tr to flat. Would you trill to Ab or down to Gb? In the ballet at 18 meas 3 the D clar trills from E to F natural?

See the same problem in 1919 at Reh 15 measure 3 where the Clarinet has a C tr to flat. The flat sign is not at the same passage at the beginning Reh 14, measure 3. Would you trill to Db or down to Cb?

I suggest there are no final answers about the trills as we never know when I.S. made mistakes or are these from the engraver? I would use the notation in the Schott Ballet critical score.

SOURCES: EDUCATIONAL MUSIC SERVICE database

Compo: STRAVINSKY, Igor (1882-1971)

Title: Firebird Ballet (complete 1910) (Urtext Edition - Schneider).

Publr: SCHOTT

ETP8043 octavo score (New Urtext - Schneider ) \$41.95

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Title: Firebird Ballet (complete 1910) (facsimile edition).

Publr: MINKOFF 2-8266-0050-8 facsimile score \$1,032.50

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Title: Firebird Ballet (complete 1910 original publication)

Publr: EDWIN F. KALMUS

Reprt: JURGENSON, P.

A3049 large score \$100.00

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Title: Firebird Ballet (complete) arranged for Piano (Fokine).

Publr: SCHOTT

ED03279 piano arrangement \$34.95

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Title: Firebird Suite (1945).

Publr: SCHOTT

ETP1389 miniature score \$19.95

This errata list contains some of the corrections I have collected since the last publication of the 1919 suite. We will never know for sure on some questions until the manuscript is allowed to be studied. Even then the 1919 edition was created so quickly that Stravinsky must have used shorthand and may have made mistakes. Clark and I put the publication under Clark's name although the corrections came from our combined study of the Ballet manuscript and other available sources. CFN