

MOLA ERRATA LIST

Orchestra: Houston

Differences between Score and Parts

Composer: Falla

Original Publisher: Chester

Title: Three Corned Hat

Reprint Publisher:

Instrument	Reh. #	Bar #	Beat	Error
Vn I - pt 1	32	6	3	"tr" missing
	^{neighbor's dance} pt 2 13	7		lower line: "pizz" on A [#]
	^{Corregidor's dance} 21	10	1	upper line: 7
(All) →	24	2		"A" not in score, ll meas. rest (not 4)
	^{Final dance} 1	3, 5, 7	1	"sfz"
	1	8		remove "pp"
		8		rhythm should be $\square \square \square \square$
	2			add "pp"
	21	8	3 (of 6)	A
	26	3		rhythm should be $\square \square \square \square$
	^{pt 1} 7 46	7, 8		slurs missing remove "f soli" (remove "Tutti" at 47)?
Vn II - pt 1	27	1	4+	C7
	35	8	1	remove extra eighth-rest
	41	4		"1 ^a meta" missing
	^{Final dance} pt 2 23	1	3	"mf"
	pt 1 20	6	4, 2	slur missing
	51	2	1	"
	^{Corregidor's} 41	8		"Tutti" missing

Prepared by: PECThe orchestra library staff welcomes any additions, corrections,
or comments to this errata list.Date: 5.96

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Orchestra: _____

Differences between Score and Parts

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Instrument	Reh.#	Bar#	Beat	Error
Vla pt1	13	8	4-6	should be $G^{\flat} D^{\flat}$
	40	3	2	upper line: D
	42	8	2	lower line: ledger lines missing for A, B
	52	1		decrease. should be in next meas.
pt2	13	2		upper line: still pizz (or maybe "pizz in meas. 3")
consider	26	2		no cresc., decrease.
Final	30	3	1	eighth-rest missing
	31	4		part of meas. missing
pt2	9	5, 7, 13		score has no "arco" (remove "pizz" in meas. 6, 8, 14 too)
Cello	pt1	1	-2	should be half-note, quarter-rest
	22	1, 7	1	no cresc in score (add to score?)
	40	1		remove "arco"
	41	9		" (upper line)
	54	1		remove cresc.
	54	2	1	remove "f"
pt2	21	1		upper line: no decrease.
	15	10/12		add "pizz"/"arco" to lower line

Prepared by:

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Date:

MOLA ERRATA LIST

4

Orchestra: _____

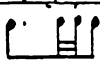
Differences between Score and Parts

Composer:

Original Publisher:

Title:

Reprint Publisher:

Instrument	Reh.#	Bar#	Beat	Error
Fl. IV	Corrigidor's 62			7 meas rest (draw bar line)
Fl. IV	Final 19	3		eighth-rest missing at end of meas.
	✓ 21	3	1	A (score too), see meas. 5, 6, 7
	✓ Neighbor's 15	-1		rhythm should be  (dot missing in sc.)
	✓ Final 29	5		slur over last 4 notes missing
	Pt I 47			
Fl. II	Final 9	2		missing "ff" and decrease.
	27	2		cresc. missing
Fl. III/IV	Final 26	5	2+6+6	slur missing
	29	6		"
	Pt I 10	9		slur missing
	27	6		not 1/2, see score
Ob. I	Pt I 17			tempo marking is ♩ = 108
	Neighbor's 3	5-6		"tr" missing on 6th
	Final 7	7	2+6+6	slur missing

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MOLA ERRATA LIST

Orchestra: _____

Differences between Score and Parts

Composer:

Original Publisher:

Title:

Reprint Publisher:

Instrument	Reh. #	Bar #	Beat	Error
Ob. II	Final 7	-1	2	eighth-rest missing
E.H.	Final 24	7		meas. missing
Clar. I	Pt. I 13	-2	2	E also score
	54	12	3+	eighth-rest missing
	Neighbor's 7	4		not 1/2, see score
	Millock 5	3	2	C
	Corrigador's 44	5		slur missing
	44	10		"
Clar. II	Final 25	7		slur missing
Fag I	Pt. I 33	6	1	quarter-rest
	51	4	3	eighth-rest after eighth-note
	Neighbor's 6			comes 2 meas. earlier
	Corrigador's 43	3	6 (orig)	F#, not E
	Final 26			Bass clef

Prepared by:

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Date:

MOLA ERRATA LIST

6

Orchestra: _____

Differences between Score and Parts

Composer:

Original Publisher:

Title:

Reprint Publisher:

Instrument	Reh.#	Bar#	Beat	Error
Fog. I	17	3	3 ⁺	F ₃ not D
	22	3, 5	3 ⁺	eighth-rests missing
	24	7		reh. "35" missing
	Miller's 6	4	3	quarter-rest
	Final 21	-1		this bar is to played 2 times
Horn I	17	2	3 ⁺	accent missing (score too) (Horn II also)
	50	1	1	C# (score too) "f" missing
	Miller's 7	5	3 ⁺	C#, not D
	17	5		3 meas. rest, not 4
	Final 14	7		remove eighth-rest after E
Horn II	26	5		reh "27" missing
	50	1	1	F#, "f" missing (score too) + >
	Miller's 16	13-15		slur missing
	Final 26	7		reh "27" missing
	Horn III	Neighbors 3	-1	
13		1, 3		" (score too)
Final 21		-4	6(6b)	eighth-rest missing

Prepared by:

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Date:

MOLA ERRATA LIST

7

Orchestra: _____

Differences between Score and Parts

Composer:

Original Publisher:

Title:

Reprint Publisher:

Instrument	Reh.#	Bar	Beat	Error
Horn IV	Neighbors 12	10		reh "13" missing
	Millers 25			"3" 4 missing
	Final 21	7		accent missing
	Corrigator's 56			"scherzando"
Tpt I	Corrigator's 62	8		"63" missing
Ybn I	Final 23	1	1	E
Ybn II	Final 14	5	2 of 6	quarter-note
	22	4		no accents
Tbn III	1	-1		f
	2	9		f
Tuba	1	-1		accent missing (score too)?

Prepared by:

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Date:

MOLA ERRATA LIST

8

Orchestra: _____

Differences between Score and Parts

Composer:

Original Publisher:

Title:

Reprint Publisher:

Instrument	Reh.#	Bar#	Beac	Error
Timpani	41			missing (beginning of pg. 3)
	41			should be 6 meas. rest (score wrong too)
	41	7 (as printed)		should be 3 meas. rest (")
				(6 quarter-note is one bar later in score & part!)
	30	28/29	5	should be 4 meas. rest
	30	printed		reh. no comes 2 meas. sooner
	30			should be 7 meas. rest
Piano	12	3		rhythm is ♩ ♩ ♩
	12	15		"
	41	Corrections		key of B (5 #s)
Hp	11	4	2	missing A grace-note & slur (score too)?
	53	4, 6	3	quarter-rest missing
	pg. 25	last 4 meas.		on pg. are same as 1 st ♩ on pg. 26, add repeats on pg. 26 for better pg. turn

Prepared by:

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Date:

MOLA ERRATA LIST

(without movements)

ORCHESTRA Winnipeg Symphony

Corrections for Differences between Score and Parts


Composer: De Falla

Original Publisher:

Title: 3 Cornered Hat (Complete Ballet)

Reprint Publisher:

Kalmus




Status Code	Instrument	Reh.#/ Letter	Meas. #	Beat	Correction
					In the Introduction; the orchestra is to shout olé as dictated by the conductor if so designated. Write in all parts -28 bars rest/4x olé/-12- /4x olé/19/1x olé/8/4x olé
	Flute I				
	I	12	3	1	extend decresc back to b. 1
		14	-4	1	Solo
		16	-7, -3	1	remove >
	II	2	3	2	slur 2 16 ^{ths} into b. 3
		3	-2	1	f
		3	-1	1-3	decres. symbol
		15	-2	1	
	Millers	12	-9	1	stacc.
		34	3	5	remove >
	Jota	2	5, 6	1, 2	clean up slurs and ^{add.} stacc on b. 2 + b. 5
		10	2, 6	4-6	stacc on all 8 ^{ths}
		12	5	1	>
		19	4	2, 4	slur 2 8 th notes
		24	1	2	remove >
		25	1	3	tr ends at bar line
		28	5	5	stacc
		28	1	2, 5	remove stacc.
		15	2	1	stacc

Prepared by: Ray Chrunyk ³² 1 > + add 3 (triple) Date: May 2010

Status codes: * - is critical; would stop rehearsal
 X - is necessary; should be done prior to performing the piece
 A blank cell indicates that in the best of all worlds, this correction would be in place.
 ? - questionable correction; conductor's decision
 s/r = should read

NB. This list is a supplement to the 1997 list prepared by Nancy Bradburd and Peter Conover list
 MOLA welcomes any additions, corrections, or comments to this errata list. 5/04

Status	Instrument	Reh. # /Letter	Meas. #	Beat	Correction
	Piccolo I	28	1,2	2+	mf mf
	Flute &	3			
	Millers	63	5		<u>64</u>
		64	5	2	add 3 for triplet
	Jota	5	6	1	>
		9	6	2	stacc
		10	2,6	1-6	add stacc on all 8ths.
		15	2	1	stacc
		15	5	3+	remove stacc
		17	1	1	ff
		35	9	1	change > to 1 and remove '2'
	Oboe I	5	-2	1	b trill
	I	21	4	3	<
		24	3	3	} remove > and add tenuto
		4	1-3		
		45	3	1+	stacc 35/3/3 extend < 35/4/1 f
	II	4	1	1	G#
	Millers	21			♩ = 120 (not ♩)
		37	-1	5	f
	Jota	10	2,6	1-6	stacc on all 8ths.
		11	5	3	tr ends at bar line
		1	-2		fix F# (ledger line)
	Cor Ang/ob III				
	I	42	-8	1	stacc. molto
		42	5	1	sf and >
		44	-4		<u>43</u>
	Millers	43	2	1	stacc
		63	5		<u>64</u>
	Jota	1	5		slur whole bar
		12	-1	1	>
		15	2	5	> (not stacc)

Status	Instrument	Reh. # /Letter	Meas. #	Beat	Correction
	Clarinet 1				
	I	12	9	2	decresc symbol starts here
		14	3	1-3	
		18	1,3	5	stacc 4/3 -2/1 stacc
		50	2	3	>
	II	3	2	2-3	extend cresc symbol to end of bar 2
		3	2	1	stacc
		3	-4	3	tr ends at bar line
		3	3	3	tr ends at bar line
		3	-3	2	tenuto
		5	-1		extend decresc symbol to end at (5)
		13	5	1	extend decresc symbol back to b.1
	Millers	19	8	3+	remove smudge; add stacc
	Jota	15	1	1	ff
		18	1	2	remove stacc
		28	3	2,5	remove stacc
		32	1		fix 7 rest
		32	1	2	remove stacc, add >
		10	2,6	↑ to 6	stacc on all 8ths.
	Clarinet 2	17	1,2	3	ff 20/4/3 slur triplet to 20/5/1
	I	21	-1	1	remove stacc on 16 ^{ths}
		36	8,10	1	stacc
		48	1	1	> and ff
		51	1	3	mf 
		54	4	1	mf
	Millers	12	-9	1	remove stacc
		13	3	1	wedge (not stacc)
	Jota	3	1	1	stacc; slur starts on b.2
		9	4	1	remove >
		32	1	1	

Status	Instrument	Reh. # /Letter	Meas. #	Beat	Correction
	Bassoon 1				
	I	2	1		Moderato and \gg (Bradburd errata mistake has this as \square)
		16	-3		put 16/-3 to 16/6 at top of P. 4 for page turn
		18	1	1	f and $>$
		19	5, 9	1	f $\frac{20}{6}/3$ stacc
		26	3	4	stacc
		26	4	1	remove stacc
		28	-1	2	stacc $\frac{34}{1}/1$ Solo.
		49	1	1	remove stacc; add $>$
		49	4	1	remove stacc on 16 th
		50	1	1	$>$ (not stacc) $\frac{51}{7}/1$ stacc
	II	14	1, 2		fix A's
	Millers	24	-3	1	remove stacc
		24	4	1	dotted quarter
		24	8, 9		stacc on all notes.
		25	-4		slur bar.
		25	-7	1	fix smudge; clarify stacc
		25	-2	1	add leggiero
		42	-1	5	remove stacc; fill in note head.
	Jota	29	1	2	ff
		30	-1	4-6	\ll
	Bassoon 2	11	1	1	$\frac{3}{4}$ (meter change)
	I	17	3	6	F's (not D's)
		17	3	2	\ll thru measure 4
		17	4	5	stacc
		17	5	1	f
		17	8	3	stacc
		18	-1	1	cresc.
		18	1	1	f

Status	Instrument	Reh. # /Letter	Meas. #	Beat	Correction
	Bassoon 2	19	4	5	stacc
	(cont'd)	19	5,9	1	f 34/1/1 Solo ; 36/-2,-1,1 ^{tacet} bsn. 1 only.
		37	-1		∩ on bar line
		41	7	1	>
		48	-1	4-6	mf
		48	1	1	ff 49/2/3 > ; 50/1/4 remove stacc
	Millers	14	3	1	stacc
		39	6	1	40
		39	5	5	stacc sempre
		42	4	1	ff
	Tota	20	5,7	4	16 ^{ths} slurred only
		28	1,2	3,6	clarify stacc and slurs on 16 ^{ths}
		29	2,6	3	slur to the rest
		31	5	1	
		31	8	1	32
		32	3,5	1,2	add 3 for triplets.
	Horn 1				
	<u>I</u>	4	-2	1	cresc symbol starts on b. 1
		17-18			all notes are staccato
		19	5,9	1	f
		19	1	3	stacc
		19	3,4		all quarter notes stacc
		21	-3	2	extend cresc symbol back to b. 2
		21	4	1	sfz
		22	-3	3	23/2,4/24 tenuto
		21	6	1	written F (not D)
		48	-3		47
		49	3	1,2	>
		50	1	1	written F# (as per Greg Vaught errata)
		54	11	1	>

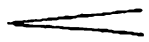
Status	Instrument	Reh. # /Letter	Meas. #	Beat	Correction
	Horn 1 (cont'd)				
	II	5	4	2	>
	Millers	37	-1, 1	5	+
		63	5		[64]
	Tota	3	3	1	f
		4	1	1	>
		8	1	1	sffz
		10, 11	-1	1	no '2'
		13	4	1	cresc
	D2	15	2	5	more ff to b.5 ; extend cresc symbol
		22	3	5	> (not stacc)
		26	1	3	>
		29	8		(30) (one bar earlier)
		30	7		(31) Più vivo.... starts here (one bar earlier)
		33	1	2	marcatiss.
		35	7	1	stacc ; remove faint slur.
	Horn 2				
	I	5	-1	1	p
		14	6	1	tenuto
		17-18			all notes are staccato
		19	3, 4		all quarter notes are staccato
		19	1	3	stacc. 23/2, 4/2+ tenuto
		48	2	2	> F#
		50	1	1	^{sound...} written C# (reaffirm Greg Vaught errata)
		54	1	3	remove stacc
		54	2	1, 3	>
		84	11	1	>
	Millers	4	1	1	tenuto
		63	5		[64]

Status	Instrument	Reh. # /Letter	Meas. #	Beat	Correction
	Horn 2 (cont'd)				
	Jota	15	-3	2-4	decreas. symbol ends at b.4
	II	15	-3	5	ff
		15	-2		remove mf ← (this dynamic belongs to horn 3)
		31	-3, -1	2+	stacc
		33	-1		add pos.
	Horn 3				
	II	6	1	1	stacc
		11	1	1	extend \blacktriangle cresc back to start here
	Millers	2	2.4	2	remove stacc
		48	1		$\frac{2}{4}$ time signature
		49	1		Mosso agitato $\text{♩} = 160$
		63	5		[64]
	Jota	5	-1	1,2	>
		15	-4	6	remove >
		15	-3	2,3,4	remove >
		18	1	4	cresc symbol begins here to 18/4
		30	-1	2	remove line
		30	1		remove dot
		31	-1	2+	stacc
		33	-1		add pos.
	Horn 4				
	II	11	4	1	stacc
	Millers	63	5		[64]
	Jota	1	5	4	>
		5	-6	1,3	remove >
		17	3-4		remove \lll
		29	5	1	remove >
		31	-3	2+	stacc
		33	-1		add pos.

Status	Instrument	Reh. # /Letter	Meas. #	Beat	Correction
	Trumpet I	23	2,4	4	tenuto
	I	9	7		change senza to con; 10/19 is con sordino
		11	-8,7	1+	add 3 for triplet.
		11	-6		senza sord.
		19	2	1,2+	add 3 for triplet.
		36	3	3	>
	II	10	1	1	bar line is missing.
		12	7,8	1-3	all > (not stacc)
		12	9	3	stacc
	Millers	13	1	1	double bar line
		36	3	1	extend cresc symbol back to start here
					add sempre con. sord.
		63	5		[64]
	Jota	5	8	2	f
		10	-1	1	remove sf (refers to horns in the score)
		10	-1	1	move mf back to b.1 and extend decres. symbol back
		13	3	1	mf
		22	5	5	written D b. 6 = F#
		35	9	1	no '2'
	Trumpet 2				
	I	23	4	4	sfz and slur b.4+5 (as in 23/2)
		44	1	1	fp and cresc. symbol begins on b. 1
	II	12	7		write out 'poco a poco'
	Millers	63	5		[64]
	Jota	3			extend cresc. symbol back to b.2
		9	-2	1	remove >
		24	-3		move 'cresc' back to b.1
		24	-2	1	f
		27	-1		marc. molta

Status	Instrument	Reh. # /Letter	Meas. #	Beat	Correction
	Trombone 1		6	1	add (b) not nec.
		10	8	1	add b remove b on b.4
		5	8	2	f
		5	9	1	extend decresc symbol back to b.1
		27	-2	5	remove >
		27	4	6	remove tenuto
	Trombone 2	26	3	1	>
	Trombone 3		7	1	extend cresc symbol back to b.1
		26	3	1	>
		27	4	6	no tenuto (disagrees with Bradburd errata; as trb 1+2 do not have tenuto either)
		15	-2		remove mp < f [this dynamic belongs to Trb 1+2]
		15	-2	1	ff
		33	5-8	2	add >
		35	4,3,2,1	2f	add >
	Tuba		7	1	extend cresc. symbol back to b.1
		13	-1	1	f
		27	1	1	add 'z' a "zee"
		35	4,3,2,1	2+	add >
		35	2		write out 'poco a poco'
	Timpani				
	I	24	1	1	clarify tenuto
		41			reinforcing Bradburd errata s/r
					6 bar rest / G quarter note; quarter rest / 3 bar rest
	Millers	9	9	1	Piu animato (moved back 2 bars)
		9	11	1	cresc. sempre (moved back 2 bars)
		10	1	1	ff

Status	Instrument	Reh. # /Letter	Meas. #	Beat	Correction
	Timpani				
	Millers (cont'd)	10	1-5	1	stacc
		63	55		[64]
	Jota	21	1,3,6	1	>
		27	-1	4	remove cresc symbol (belongs to Triangle)
		32	-3	2+	stacc on 32 nd
	Percussion				
	Millers	21	4	1	remove dot, clarify stacc
	Jota	9	1	1	clean up smudge
		36	-3	2	xyl: f marc.
		33	-3, -1	2+	triangle: ff on grace notes
		33	-3	2	TT: remove vibr.
		33	-2	1	triangle: vibr.
		35	1	1	Tamb: >
		35	2	1	write out 'poco a poco'
		35	9	1	Tamb: sff
	Harp				
	I	7	1	1	^ on bar line
		12	8	1	stacc
		13	-2, -1	2, 3	remove stacc
		13	1	1	stacc
		14	7		remove ink blot
		20	6, 8	1	'5' to beam
		22	-5	1	'5' to beam
		47	-1	1	clean ink smudge; should be >
		53	1, 3	1	> both hands
	II	14	3	1	add -a- poco ---
	Millers	7	3	2	R.H. stacc
		11	2	1	stacc
		20	-2		sempre p marc.

Status	Instrument	Reh. # /Letter	Meas. #	Beat	Correction
	Violin 1				
	I	3	1	1	move pp to b.1 and cresc symbol
		4	-3	2	tutti
		21	5	1	bar line
		22	6	4-5	> and '3' for triplet
		25	-6		slur into 25/-5
		47	1	2	remove dot from e.r.
	Millers	16	9	1	sul pont
		16	11	1	pos. nat.
		24			7 bars of rest missing: make 24/1 into 18 remove letter A; add tempo ma vivo to the 4 bar rest; remove a tempo and colla parte Add Vivo to the last 3 bar rest.
		25	5,6	2+	change note to D to match score
		33	1	3	remove e.r. after 16 th rest
		39	-2	1	L.L. e.r.
	II Pg. 14	2	7	1	poco
	Jota	5	1,2	1,4	>
		35	9	1	add 's' to ff
	Violin 2				
	I	13	1,2	2	> (not tenuto)
		13	5	2	>
		13	6,7,8	2,3	b2 > ; remove > on b.3
		14	5	1,3	>
		14	5	3+	
		21	-5	1	fffz
		26	1	1	D's (not G's)
		24	5	1	stacc and >
		28	3	1	>
		28	3	2,3	add beam line on e.n to make 16 th s

Status	Instrument	Reh. # /Letter	Meas. #	Beat	Correction
	Violin 2				
	I (cont'd)	32	6	6	f
		45	1	2	f
		50	2.4	4	>
		52	-4	1	f (not sf)
	II	12	4	1	u.l. P
	Millers	12	-6	2	2 ND note is 'C'
		16	9	1	sul pont
		16	11	1	pos. nat.
		24			7 bars of rest missing; make 24/1 into <u>18</u>
					remove letter A, colla parte and a tempo
					and add tempo ma vivo to 24/9
		43	2	1	ff
	Jota	5	4	1	>
	Viola				
		13	1	2	L.L. >
		13	2	2	both lines >
		13	6	2	>
		14	-7	2	u.l. remove \rightrightarrows
		22	1	1	P 24/-2,-1/2r '3' for triplet.
		22	4		re-write whole bar from the score
		32	-1	4	stacc 24/3 remove 1 st mea; begins 24/4
		32	11	1-6	cresc symbol through whole bar
		37	-1	4	stacc
		42	5	1	add '2' to sf
		45	-1	1	stacc
		49	-2	2	P
		51	3	3	>
		52	3	1	pp
		52	6	1	tenuto (not stacc)
		53	6	1	remove mf p
		54	-3	1-3	remove \longleftarrow

Status	Instrument	Reh. # /Letter	Meas. #	Beat	Correction
	Viola (cont'd) Millers				
		24			7 bars of rest missing; make 4 bar rest 11 remove A, colla parte!
		24	13		write bassoon cue in this bar which is the bar before violas play (i.e. 24/14)
		25	-3		↗ over bar line.
		30	-2	1	pp 30/2/23 rewrite rests as 2g.r.
		32	1	2	pp
		46	2,3	4	remove >
		47	1	1	u.l. remove stacc and add arco col legno
		47	1	3+	remove > on C#
		48	6	2	mf
	Jota	1	3,5,7	1	add 'z' to sff
		4	11		remove meno f
		2	1	4	L.L. pp
		7	3	1	mf
		11	-1	6	>
		25	2	1	>
		34	4		finish bar from score
	Cello				
	I	2	3	2	remove >
		6	2,3	2	>
		9	6	1	remove dot speck after quarter
		17-18	1,2,5,6	1,6	>
		18	1	1	f
		18	3	1	p (moved back from 1+)
?		18	3,5	1	tenuto is odd; maybe stacc?
		12			key signature is missing for 2 lines.
		34	-4	3	u.l. dolce
		35	1	3	decrease ends on b.2, move f to b.3 from 35/2/1

Status	Instrument	Reh. # /Letter	Meas. #	Beat	Correction
	Bass				
	I	14	-1	1	remove tenuto
		19	5	1	f and > 20/-1/6 remove >
		20	5	4	> 24/1/1 remove dot on A.g.n.
		27	1	2	all 16 ^{ths}
		25	3	1	mf
		25	3	2+	p
		32	-4	1	slur to q.r.
		32	-3,-2	1	stacc
		32	-2	1	p
		32	7,9,11,13	1	mf (redundant but it is marked in the score)
		35	2	3	> 37/1,2/1 remove tenuto
		41	2,4	2	>
		54	2	1	remove f and p
	II	11	1	1	u.l. pp
		15	7	2	remove >
		15	8	1	remove >
		15	8		Liberamente con fantasia.
	Millers	9	8		L.H. add sempre to pizz
		24			7 bars missing.
		24	2		remove [A] and colla parte.
		24	3		add 1 bar rest.
		24	4		E en.; i.e. q.r. f on b.1. with >
		24	5-13		9 bars rest.
		34	-3		change 2 Soli on both lines to Solo on each line
		42	1	2	move mf to b.4
		44	-1	5	f

Status	Instrument	Reh. # /Letter	Meas. #	Beat	Correction
	Bass (cont'd)				
	Jota	8	-2	1	add molto for cresc molto
		8	5	6	remove >
		9	4	1-3	
		12	-3		move cresc to 12/-2 (one bar later)
		19	6	1	remove >
		21	-2,-1		clarify >
		28	5-8	2,5	slur to rest
	SCORE				
	I	4	4	2	Clar 1: PP
		5	-2		Oboe 1: b on trill
		12	3	3+	Pf: e.r.
		20	6	3	Bsn 1+2: stacc
		21	-1	1	Clar 2: remove stacc on 16 th s
		21	6	1	Horn 1: written F (not D)
		26	1	1	Vln 2: D's (not G's)
		42	5	1	Oboe 2: sf and >
		45	3	1+	Oboe 1: stacc
		48	-1	2+	Cl 2 + Bsn 2: mf
		48	1	1	Cl 2: ff
		50	1	1	Bsn 1: >
		51	1	3	Cl 2: mf
	Millers	12	-9	1	Cl 2: remove stacc
		28	2	2	Hp: f
		33	1,2	3	L.L. Vln 1 + U.L. Vln 2: remove e.r.
		40	2	5	Bsn 1: remove stacc
		49	2	1	Pf: L.L. bottom note 'E' (written C)
		pg 142	-170		Tromb. s/r. Tr.

MOLA ERRATA LIST

Orchestra: _____

Corrections For Differences between Score and Parts

Composer: *de Falla*
 Title: *3 Corred Act*

Original Publisher:
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Instrument	Rehearsal Number	Measure Number	Beat	Correction
<i>Viola</i>	<i>17</i>	<i>2</i>	<i>6</i>	<i>ff</i>
	<i>24</i>	<i>1</i>	<i>1</i>	<i>fff</i>
	<i>25</i>	<i>1</i>	<i>3</i>	<i>upper: accent</i>
	<i>27</i>	<i>2</i>	<i>5</i>	<i>accent</i>
	<i>30</i>	<i>3</i>	<i>1</i>	<i>γ</i>
	<i>33</i>	<i>5-8</i>	<i>2</i>	<i>accent</i>
	<i>35</i>	<i>2</i>	<i>1</i>	<i>top 2: f</i>
	<i>35</i>	<i>9</i>	<i>1</i>	<i>fff</i>
<i>Cello</i>	<i>3</i>	<i>2</i>	<i>1</i>	<i>f</i> <i>Ⓢ-2 d é</i>
	<i>6</i>	<i>1</i>	<i>2-3</i>	<i>lower: remove arco + slur</i>
	<i>7</i>	<i><2</i>	<i>3</i>	<i>slur</i>
	<i>11</i>	<i>10</i>	<i>1</i>	<i>p</i>
	<i>12</i>	<i>-1</i>		<i>></i>
	<i>12</i>	<i>2</i>	<i>2</i>	<i>f</i>
	<i>12</i>	<i>10</i>	<i>3</i>	<i>tenuto</i>
	<i>13</i>	<i>-1</i>	<i>1</i>	<i>add low G + remove "4"; put p on b 1</i>
	<i>13</i>	<i>2</i>		<i>dd + f > on b 2-3</i>
	<i>13</i>	<i>3</i>	<i>end</i>	<i>add bar</i>
	<i>14</i>	<i>-3</i>	<i>2</i>	<i>accent not staccato</i>
	<i>14</i>	<i>5</i>		<i>lower: <</i>
	<i>14</i>	<i>6</i>	<i>1</i>	<i>" : f</i>
	<i>14</i>	<i>8</i>	<i>1</i>	<i>solo: 3:</i>
	<i>16</i>	<i>-1</i>	<i>2+</i>	<i>remove arco</i>
	<i>16</i>	<i>2</i>	<i>1</i>	<i>p + accent</i>
	<i>16</i>	<i>4</i>	<i>2</i>	<i><</i>

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Orchestra: _____

Corrections For Differences between Score and Parts

Composer: *di Falla*
Title: *3 Corned Hat*Original Publisher:
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Instrument	Rehearsal Number	Measure Number	Beat	Correction
Cello	17	4, 5	1	accent
	18	- 2		triso.
	18	- 1	4	accent
	18	3	1	p (moved back)
	18	1, 3	3 ⁺	accent
	19	3	1	stacc
	20	- 1	3 ⁺	"
	21	- 4	1	"
	21	- 1	2	tr ^b
	21	- 1	3 ⁺	add B ^b grace note
	21	2	2 ⁺ -3	—
	22	- 1	2	remove —
	22	2, 3	1	p
	22	3	3	pp
	22	4	1	score has low C
	25	- 2	1	mf
	30	5	1	tutti : accent
	30	7	1	slur to beat 2 ; new slur begins b 2 ^t
	32	1-4	6	p (move back)
	35	1	3	move arco back
	35	4	1	tr ^{tr}
	35	8	1	mf
	35	9	2	arco
	36	2	1	figg.
	37	1, 2	1	tie to b. 2

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Corrections For Differences between Score and Parts

Composer: *di Falla*
 Title: *3 Corned Hat*

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Instrument	Rehearsal Number	Measure Number	Beat	Correction
<i>Cello</i>	<i>38</i>	<i>-1</i>	<i>2</i>	<i>pp</i>
	<i>40</i>	<i>-1</i>	<i>2</i>	<i>remove accent</i>
	<i>40</i>	<i>1</i>		<i>remove arco</i>
	<i>40</i>	<i>3</i>	<i>2</i>	<i>upper: F</i>
	<i>41</i>	<i>9</i>	<i>1</i>	<i>upper: remove arco</i>
	<i>42</i>	<i>1</i>	<i>1</i>	<i>ff</i>
	<i>44</i>	<i>1</i>	<i>1</i>	<i>arco</i>
	<i>45</i>	<i>2</i>	<i>1</i>	<i>ff</i>
	<i>50</i>	<i>3</i>	<i>1</i>	<i>accent</i>
	<i>52</i>	<i>-5</i>	<i>1</i>	<i>remove rit.</i>
	<i>52</i>	<i>-2,4</i>	<i>1</i>	<i>f > p -2 = 5</i>
	<i>52</i>	<i>1</i>	<i>1</i>	<i>arco + marc. staccato</i>
	<i>52</i>	<i>3</i>	<i>1</i>	<i>remove pp</i>
	<i>54</i>	<i>1</i>	<i>2,3</i>	<i>remove <</i>
	<i>54</i>	<i>2</i>	<i>1</i>	<i>remove f</i>
	<i>54</i>	<i>3</i>	<i>3</i>	<i>accent</i>
<i>II</i>		<i>4,8</i>	<i>1</i>	<i>accent: soli</i>
	<i>2</i>	<i>4</i>	<i>1</i>	<i>upper: remove dot</i>
	<i>2</i>	<i>6</i>	<i>3</i>	<i>A#</i>
	<i>2</i>	<i>10</i>	<i>2</i>	<i>remove accent</i>
	<i>3</i>	<i>5</i>	<i>1</i>	<i>begin ></i>
	<i>5</i>	<i>-2</i>	<i>3</i>	<i>pp</i>
	<i>7</i>	<i>-1</i>		<i>dim.</i>
	<i>9</i>	<i>2,4</i>	<i>1</i>	<i>upper: mf (mf)</i>
	<i>9</i>	<i>6</i>	<i>2</i>	<i>mf</i>

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Orchestra: _____

Corrections For Differences between Score and Parts

Composer: *de Falla*
Title: *3 Corred Hat*Original Publisher:
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Instrument	Rehearsal Number	Measure Number	Beat	Correction
<i>Cello</i>	<i>9</i>	<i>10, 12</i>	<i>2</i>	<i>lower: p</i>
	<i>9</i>	<i>11</i>	<i>1</i>	<i>" mf</i>
	<i>9</i>	<i>13</i>	<i>1</i>	<i>mf</i>
	<i>13</i>	<i>1, 3</i>	<i>1-2</i>	<i>></i>
	<i>13</i>	<i>5</i>	<i>2</i>	<i>lower: G/E</i>
	<i>14</i>	<i>-1</i>	<i>1</i>	<i>f</i>
	<i>15</i>	<i>-1</i>	<i>1</i>	<i>upper: accent</i>
	<i>15</i>	<i>3</i>	<i>3</i>	<i>lower: 4</i>
	<i>15</i>	<i>8</i>	<i>1</i>	<i>Libramente</i>
	<i>15</i>	<i>8</i>		<i>lower: 2 meas. rest</i>
	<i>15</i>	<i>10</i>	<i>1</i>	<i>lower: pizz.</i>
	<i>15</i>	<i>12</i>	<i>1</i>	<i>lower: arco</i>
<i>Maurice</i>		<i>1</i>	<i>1</i>	<i>accent + arco</i>
	<i>8</i>	<i>-2</i>	<i>2-4</i>	<i>> upper</i>
	<i>6</i>	<i>2</i>	<i>1</i>	<i>bracket</i>
	<i>9</i>	<i>1-8</i>	<i>1-3</i>	<i>lower: ></i>
	<i>12</i>	<i>-6</i>	<i>2</i>	<i>accent</i>
	<i>12</i>	<i>-1</i>	<i>1</i>	<i>p</i>
	<i>13</i>	<i>1</i>	<i>2</i>	<i>p</i>
	<i>14</i>	<i>7</i>	<i>1</i>	<i>remove mf</i>
	<i>16</i>	<i>7</i>	<i>3</i>	<i>upper: p</i>
	<i>16</i>	<i>8</i>	<i>3+</i>	<i>lower: 4</i>
	<i>17</i>	<i>-7</i>	<i>1</i>	<i>upper: remove staccato</i>
	<i>17</i>	<i>8</i>	<i>1</i>	<i>f</i>
	<i>18</i>	<i>-1</i>	<i>1</i>	<i>pp</i>

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MOLA ERRATA LIST

Orchestra: _____

Corrections For Differences between Score and Parts

Composer: *de Falla*
 Title: *3 Corredos Hat*

Original Publisher:
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Instrument	Rehearsal Number	Measure Number	Beat	Correction
<i>Cello</i>	<i>20</i>	<i>5-8</i>	<i>1</i>	<i>Lower solo: add dot</i>
	<i>26</i>	<i>- 4 + 1</i>	<i>bar</i>	<i>∩</i>
	<i>28</i>	<i>- 3</i>		<i>Vivo</i>
	<i>28</i>	<i>1</i>	<i>1</i>	<i>f</i>
	<i>32</i>	<i>5</i>	<i>1</i>	<i>upper: ≡</i>
	<i>33</i>	<i>1</i>	<i>1</i>	<i>Lower: arco</i>
	<i>33</i>	<i>1, 2</i>	<i>4</i>	<i>upper: B</i>
	<i>33</i>	<i>3</i>		<i>slur into meas. 4: upper</i>
	<i>33</i>	<i>4</i>	<i>1</i>	<i>upper: score = cb</i>
	<i>41</i>	<i>5</i>		<i>(42)</i>
	<i>42</i>	<i>1</i>	<i>4</i>	<i>mf (not beat 3)</i>
	<i>42</i>	<i>5</i>		<i>(43)</i>
	<i>42</i>	<i>7</i>		<i>remove (49)</i>
	<i>45</i>	<i>- 1</i>	<i>6</i>	<i>accent</i>
	<i>49</i>	<i>4</i>	<i>1</i>	<i>upper: 10</i>
	<i>47</i>	<i>4</i>	<i>1</i>	<i>bottom: a p pizz solo</i>
	<i>51</i>	<i>4</i>	<i>3</i>	<i>mf</i>
	<i>52</i>	<i>- 1</i>		<i>≡</i>
	<i>52</i>	<i>9, 11</i>	<i>1, 4</i>	<i>tenuto: ≡</i>
	<i>52</i>	<i>10, 12</i>	<i>1</i>	<i>" "</i>
	<i>52</i>	<i>9</i>	<i>1</i>	<i>f</i>
	<i>54</i>	<i>- 1</i>	<i>1</i>	<i>remove f</i>
	<i>56</i>	<i>13</i>		<i>(57)</i>
	<i>64</i>	<i>1</i>	<i>1</i>	<i>ff</i>
<i>Jota</i>	<i>3</i>	<i>2</i>		<i>fp ≡</i>

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Orchestra: _____

Corrections For Differences between Score and Parts

Composer: *De Falla*
 Title: *3 Corned Hat*

Original Publisher:
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Instrument	Rehearsal Number	Measure Number	Beat	Correction
<i>Bass</i>	<i>25</i>	<i>3</i>	<i>1</i>	<i>accent</i>
	<i>25</i>	<i>5</i>	<i>1</i>	<i>pp</i>
	<i>26</i>	<i>-2</i>	<i>1</i>	<i>mf</i>
	<i>26</i>	<i>-2</i>	<i>1^t</i>	<i>upper: p + begin ></i>
	<i>26</i>	<i>1, 2</i>	<i>3^t</i>	<i>accent</i>
	<i>27</i>	<i>2</i>	<i>2</i>	<i>add 16th</i>
	<i>29</i>	<i>8</i>	<i>end</i>	<i>remove ()</i>
	<i>33</i>	<i>1</i>	<i>3</i>	<i>f</i>
	<i>36</i>	<i>-2, -1</i>	<i>1</i>	<i>p</i>
	<i>36</i>	<i>1</i>	<i>1</i>	<i>></i>
	<i>36</i>	<i>1</i>	<i>3</i>	<i>f</i>
	<i>36</i>	<i>2</i>	<i>1</i>	<i>mf</i>
	<i>42</i>	<i>1</i>	<i>1</i>	<i>ff</i>
	<i>46</i>	<i>7</i>	<i>1</i>	<i>f</i>
	<i>49</i>	<i>1</i>	<i>1</i>	<i>f</i>
	<i>52</i>	<i>1</i>	<i>2^t</i>	<i>marc.</i>
	<i>52</i>	<i>2</i>	<i>1</i>	<i>accent</i>
	<i>52</i>	<i>3</i>	<i>1</i>	<i>p</i>
	<i>52</i>	<i>5, 6</i>	<i>1</i>	<i>f</i>
	<i>52</i>	<i>6</i>	<i>2^t</i>	<i>p</i>
<i>II</i>		<i>3</i>	<i>1</i>	<i>cresc.</i>
	<i>4</i>	<i>3-7</i>		<i>></i> <i>(4) +2 remove down bow</i>
<i>Musical</i>	<i>3</i>	<i>-1</i>	<i>2</i>	<i>pizz.</i>
	<i>6</i>	<i>3</i>	<i>2, 3</i>	<i>accent</i>
	<i>7</i>	<i>1</i>	<i>2</i>	<i>p</i>

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MOLA ERRATA LIST

Orchestra: _____

Corrections For Differences between Score and Parts

or. *de Falla*
 Cor 3 *Corned Hat*
 T

Original Publisher:
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Instrument	Rehearsal Number	Measure Number	Beat	Correction
<i>Bass</i>	11	1	1-2	
	11	5		
	11	6	1	<i>pp</i>
	16	7	1	<i>arco</i>
	28	7	4	<i>accent</i>
	29	1	1	<i>f</i>
	42	1	1	<i>ff</i> ; <i>remove ></i>
	42	1	4	<i>crise.</i>
	61	-1	2	<i>remove (.)</i>
	64	8	1	<i>accent</i>
	64	9	2	<i>..</i>
<i>Flute</i>	1	-1	1	<i>accent + crise.</i>
	1	1		<i>marcato</i>
	1	4	5	<i>molto marc.</i>
	2	5	1	<i>crise.</i>
	14	2,4	2-3	<i>mf</i>
	14	2	4	<i>ff</i>
	14	2	4-6	
	14	3	1	<i>sf</i>
	14	4	4	<i>sf</i>
	17	3	1	<i>f</i>
	20	-1	4	<i>accent</i>
	28	5	1	<i>ff</i>
	35	9	1	<i>sf</i>

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Composer: *di Falco*
 Title: *3 Corners Hat*

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 Reprint Publisher:

Instrument	Rehearsal Number	Measure Number	Beat	Correction
<i>Flute I</i>	20	-1	1	—
	21	6	1	slur thru b. 2
	22	-2	1	accent
	28	1, 2	4	fb
	32	6	2	tie
	36	2	2	remove circ.
	36	2	4	staccato
	36	8, 10	1	accent
	42	11	1	ff
	47	-1	bar	remove ∩
	47	3		move mf to b. 2 nd
	47	4		(48)
	54	6	1-2	ff >
	54	6	3	≡
	54	16	3	extend slur to meas 17
<i>II</i>	10	1	2, 3	staccato
<i>III</i>	15	-1	1, 2	
	15	13	3	cue: $\frac{5}{4}$ 15 th
<i>misc</i>	18	-1	bar	∩
	24	?	bar	∩
?	24	11-17		not in strings
	28	2	1	staccato
	30	5	1	remove tenuto
<i>Cl</i>	33	8	4	accent
	36	1	1	p

Prepared by:

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MOLA ERRATA LIST

Orchestra: _____

Corrections For Differences between Score and Parts

Composer: *de Falla*
 Title: *3 Cornered Hat*

Original Publisher:
 Reprint Publisher:

Instrument	Rehearsal Number	Measure Number	Beat	Correction
<i>Flute I</i>	37	-1	1	<i>ff</i>
	39	3,5	2	<i>accent</i>
	41	3	5	<i>mf cresc.</i>
	48	1	1	<i>staccato</i>
	52	9	4	<i>accent</i>
	56	9	1	<i>slur three meas 57</i>
	59	7	2	<i>staccato</i>
	62	1		<i>7 meas rest</i>
	63	5		<i>(64)</i>
<i>later</i>	3	1	4-5	<i>slur</i>
	3	1,2	4-5	<i>←</i>
	3	2	4	<i>f</i>
	6	2 1	1	<i>accent</i>
	6	8	2	<i>←</i>
	6	10	2 ⁺	<i>accent</i>
	9	5 ⁻	2,3	<i>staccato</i>
	11	1	1	<i>sfz</i>
	11	2	1 ⁺	<i>ff</i>
	13	3	1	<i>mf</i>
	14	-2	1	<i>cresc.</i>
	16	-2	2-3	<i>←</i>
	16	1	1	<i>ff</i>
	19	-1		<i>add from score</i>
	21	1	1	<i>ff</i>
	21	2	4-6	<i>←</i>

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Orchestra: _____

Corrections For Differences between Score and Parts

Composer: *de Falla*
 Title: *3 Corners Hat*

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Instrument	Rehearsal Number	Measure Number	Beat	Correction
<i>Flute I</i>	<i>21</i>	<i>3</i>	<i>1</i>	<i>A (also see)</i>
	<i>26</i>	<i>-1</i>	<i>3</i>	<i>accent</i>
	<i>27</i>	<i>1</i>	<i>4</i>	<i>poco meno f</i>
	<i>29</i>	<i>5</i>	<i>5-6</i>	<i>slur</i>
	<i>30</i>	<i>-2</i>	<i>6</i>	<i>slur into next meas, b. 1</i>
	<i>31</i>	<i>5</i>	<i>1⁺-2</i>	<i>←</i>
	<i>34</i>	<i>5</i>	<i>1</i>	<i>B⁺ apre. (sempre)</i>
<i>Flute II</i>	<i>II</i> <i>24</i>	<i>11-17</i>		<i>not in strings.</i>
	<i>41</i>	<i>3</i>	<i>5</i>	<i>mf cresc</i>
	<i>44</i>	<i>2</i>	<i>2⁺-4</i>	<i>slur</i>
	<i>48</i>	<i>7</i>	<i>2</i>	<i>mf</i>
	<i>52</i>	<i>9</i>	<i>4</i>	<i>accent</i>
	<i>54</i>	<i>1</i>	<i>1</i>	<i>f</i>
	<i>55</i>	<i>2</i>	<i>1</i>	<i>f</i>
<i>Flute</i>	<i>1</i>	<i>37</i>	<i>1</i>	<i>accent + staccato</i>
	<i>1</i>	<i>1, 3</i>	<i>1⁺</i>	<i>begin slur</i>
	<i>2</i>	<i>5</i>	<i>1</i>	<i>[p]</i>
	<i>5</i>	<i>8</i>	<i>1</i>	<i>p</i>
	<i>6</i>	<i>4, 14, 18</i>	<i>2</i>	<i>←</i>
	<i>9</i>	<i>1, 2</i>	<i>2</i>	<i>staccato</i>
	<i>9</i>	<i>2</i>	<i>1</i>	<i>ff</i>
	<i>9</i>	<i>2</i>		<i>≡</i>
	<i>13</i>	<i>6</i>	<i>5, 6</i>	<i>←</i>
	<i>15</i>	<i>5</i>	<i>1⁺</i>	<i>mf</i>
	<i>16</i>	<i>7</i>	<i>1</i>	<i>accent</i>

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MOLA ERRATA LIST

Orchestra: _____

Corrections For Differences between Score and Parts

Composer: *de Falla*
 Title: *3 Corned Hat*

Original Publisher:
 Reprint Publisher:

Instrument	Rehearsal Number	Measure Number	Beat	Correction
<i>Flute II</i>	19	<i>1, 3</i>	<i>1</i>	<i>accent + staccato</i>
<i>V # 1</i>	19	<i>4</i>	<i>2, 3</i>	<i>slur</i>
	21	<i>2</i>	<i>4-6</i>	<i>≡</i>
	22	<i>- 2</i>	<i>2-6</i>	<i>≡</i>
	24	<i>1</i>	<i>3</i>	<i>♪</i>
	27	<i>3</i>	<i>1</i>	<i>begin slur on D</i>
	27	<i>5</i>	<i>1</i>	<i>accent + staccato</i>
	29	<i>6</i>	<i>3</i>	<i>accent</i>
	33	<i>- 2</i>	<i>2+</i>	<i>remove dot</i>
	34	<i>5</i>	<i>1</i>	<i>ff spre. (sempre)</i>
	35	<i>3</i>	<i>1</i>	<i>accent</i>
<i>no</i>	35	<i>5</i>	<i>2+</i>	<i>C#</i>
<i>Piccolo</i>	10	<i>5</i>	<i>2</i>	<i>≡</i>
	19	<i>5, 6</i>	<i>1</i>	<i>tr b</i>
	21	<i>4</i>	<i>1-2</i>	<i>slur</i>
	21	<i>6</i>		<i>copy from score</i>
	22	<i>5</i>	<i>4</i>	<i>marc. ma p</i>
	28	<i>1, 2</i>	<i>4</i>	<i>tr b</i>
	28	<i>1, 2</i>	<i>4-5</i>	<i>≡</i>
	35	<i>8</i>	<i>1</i>	<i>f</i>
	37	<i>- 1</i>	<i>4</i>	<i>staccato</i>
	48	<i>1</i>	<i>1</i>	<i>ff</i>
	54	<i>3</i>	<i>3</i>	<i>≡ + slur only b 3</i>
	54	<i>13</i>	<i>2</i>	<i>ff</i>
<i>II</i>	2	<i>1</i>	<i>1</i>	<i>begin ≡</i>

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Corrections For Differences between Score and Parts

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 Title: *3 Corred Hat*

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Instrument	Rehearsal Number	Measure Number	Beat	Correction
<i>Piccato</i>	12	4	3	<i>tr#</i>
<i>middle</i>	11	9	1+	<i>begin slur</i>
	11	13	1	<i>begin slur</i>
	14	-1	1	<i>f</i>
<i>?</i>	24	1		<i>9 meas. rest as in strings</i>
	52	9	4	<i>accent</i> $(63) + 5 \rightarrow (64)$
<i>Jota</i>	1	3, 5	1	"
	2	1	1	<i>p</i>
	15	5, 7	1+	<i>accent</i>
	19	4	4-5	<i>slur</i>
	23	-1	4-6	\leftarrow
	23	1	1	<i>ff</i>
	26	5	2	<i>slur</i>
	26	5	3	<i>accent</i>
	27	1	9	"
	27	5	1	<i>ff, accent, staccato</i>
	28	1, 2	2, 5	<i>remove staccato</i>
	28	1, 2	3, 6	<i>staccato</i>
	29	1	2	<i>ff</i>
	30	-2	1-3	<i>slur</i>
	35	6	2	\leftarrow
<i>Oboe I</i>	9	2	1+	<i>accent</i>
	10	10	1	<i>staccato</i>
	15	5	1	<i>remove accent</i>
	24	9	3	<i>f</i>

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Corrections For Differences between Score and Parts

Composer: *de Falla*
 Title: *3 Corned Hat*

Original Publisher:
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Instrument	Rehearsal Number	Measure Number	Beat	Correction
<i>Oboe I</i>	<i>24</i>	<i>6</i>	<i>2-3</i>	<i>≡</i>
	<i>35</i>	<i>-1</i>	<i>3</i>	<i>></i>
	<i>53</i>	<i>1</i>	<i>1</i>	<i>♪♪♪</i>
	<i>54</i>	<i>5</i>	<i>1</i>	<i>f</i>
<i>II</i>	<i>2</i>	<i>3,7</i>	<i>2</i>	<i>slur to beat 3</i>
	<i>3</i>	<i>5</i>	<i>3</i>	<i>to me three meas to 1st grand rest</i>
	<i>9</i>	<i>-1</i>	<i>1</i>	<i>f</i>
	<i>12</i>	<i>6</i>	<i>1,2</i>	<i>slur</i>
<i>Miller</i>	<i>24</i>	<i>1</i>	<i>.</i>	<i>7 meas. rest in strings</i>
	<i>34</i>	<i>2</i>	<i>3</i>	<i>f ></i>
	<i>35</i>	<i>6</i>	<i>5⁺</i>	<i>♩.</i>
	<i>37</i>	<i>1-5</i>	<i>5</i>	<i>></i>
	<i>37</i>	<i>3</i>	<i>5⁻</i>	<i>mf</i>
	<i>40</i>	<i>7</i>	<i>1⁺</i>	<i>cres.</i>
<i><</i>	<i>48</i>	<i>7</i>	<i>2</i>	<i>mf</i>
	<i>55</i>	<i>3</i>	<i>1⁺</i>	<i>slur into beat 2</i>
	<i>63</i>	<i>5</i>		<i>(64)</i>
<i>Ita</i>		<i>9</i>	<i>1</i>	<i>ppc rit.</i>
	<i>1</i>	<i>1</i>	<i>1</i>	<i>ff marcato</i>
	<i>1</i>	<i>2</i>	<i>4</i>	<i>cres.</i>
	<i>2</i>	<i>-2</i>	<i>2</i>	<i>slur to b. 3</i>
	<i>2</i>	<i>-1</i>	<i>3,5</i>	<i>accent</i>
	<i>5</i>	<i>2</i>	<i>1</i>	<i>u</i>
	<i>13</i>	<i>3</i>	<i>2</i>	<i>cres.</i>
	<i>15</i>	<i>4</i>	<i>1</i>	<i>accent</i>

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MOLA ERRATA LIST

Orchestra: _____

Corrections For Differences between Score and Parts

Composer: *De Falla*
 Title: *3 Covered Hats*

Original Publisher:
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Instrument	Rehearsal Number	Measure Number	Beat	Correction
<i>Oboe I</i>	17	- 2	4	<i>tr#</i>
	17	3	2	<i>ff</i>
	26	-1	1	<i>cresc.</i>
	29	2	6	<i>extend slur to meas. 3</i>
	32	2	1⁺	<i> sempre ff</i>
	38	1	2	<i>" "</i>
<i>Oboe II</i>	24	1		<i>1 meas. rest</i>
<i>Miller</i>	37	-1	5	<i>accent</i>
	55	9	1⁺	<i>dim. molto</i>
	63	5		<i>(64)</i>
<i>Flta</i>	1	2	4	<i>cresc.</i>
	3	1	5	<i>slur into b. 6</i>
	7	-1	2	<i>γ</i>
	12	-1	1	<i>fff</i>
	13	6	5, 6	<i>—</i>
	16	3, 7	4	<i>tr#</i>
	26, 27	-1	1	<i>cresc.</i>
	26	3	1	<i>accent</i>
	27	1	2	<i>slur</i>
	34	5	1⁺	<i>ff</i>
<i>English Horn</i>	9	1		<i>Poco meno vivo</i>
	10	9	2	<i>p</i>
	10	10	1	<i>staccato</i>
	20	4	3	<i>←</i>
	21	1, 4, 5	3	<i>continue slur into next meas.</i>

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MOLA ERRATA LIST

Orchestra: _____

Corrections For Differences between Score and Parts

Composer: *de Falla*
 Title: *3 Cornered Hat*

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Instrument	Rehearsal Number	Measure Number	Beat	Correction
<i>Eng. horn</i>	23	4	1	<i>accent</i>
	24	-3	1	<i>acc.</i>
	32-37			<i>key sig: 5 sharps</i>
	41	7	1	<i>mf</i>
	47	3	2	<i>remove accent</i>
	48	1	1	<i>accent</i>
	51	10	1	<i>conclude slur</i>
	55	1	1	
	54	5	1	<i>f</i>
<i>II</i>	2	7	3	<i>acc.</i>
	12	2	1	<i>f</i>
<i>middle</i>	1	5	3	<i>ff</i>
	17	8	2	<i>remove accent</i>
	17	9	1	<i>accent</i>
	24	1-7		<i>not in strings</i>
	37	1	2	<i>mf</i>
	44	3,5	1	<i>staccato</i>
	55	-1	1	
	63	5	1	<i>ff</i>
<i>lute</i>	2	-3	2	<i>acc.</i>
	6	1	2	<i>ff sempre</i>
	26	1	1	<i>accent</i>
	28	1	1	<i>sempre ff</i>
	29	6		<i>add 1 meas. rest</i>

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Corrections For Differences between Score and Parts

Composer: *de Falla*

Original Publisher:

Title: *3 Cornered Hat*

Reprint Publisher:

Instrument	Rehearsal Number	Measure Number	Beat	Correction
<i>Clarinet I</i>	1	4	3	<i>cruc.</i>
	1	6	1	<i>extend slur to b.2</i>
	3	-1	1	<i>ff</i>
	4	4	2	<i>r 3 7</i>
	9	1	1	<i>ff</i>
	12	7	1	<i>f</i>
	15	1		<i>Piu mosso</i>
	20	2	1	<i>a tempo</i>
	21	1	1	<i>f</i>
	22	-2	1	<i>remove sfz</i> (3) +1 b1 tenuto
	24	2	1	<i>marc.</i>
	26	-1	1	<i>end tie</i>
	26	-1	2	<i>←</i>
	26	1	1	<i>clarify A</i>
	27	1		<i>fp</i> <i>≡</i>
	35	7	4	<i>staccato</i>
	36	6	4	<i>"</i>
	37	-3, -1	1	<i>accent</i>
	43	-2	2	<i>E to match fl + picc.</i>
	54	-1	2	<i>cruc.</i>
	54	1	1	<i>accent</i>
	59	12	3+	<i>γ</i>
<i>II</i>	1	4	2-3	<i>E - D (not !.)</i>
	2	3	2-3	<i>slur</i>
	3	-1		<i>≡</i>

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Orchestra: _____

Corrections For Differences between Score and Parts

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 Title: *3 Cornered Hat*

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Instrument	Rehearsal Number	Measure Number	Beat	Correction
Clarinets I	6	4	2	accent
	6	5	1	f
	6	11	1	accent
<i>middle</i>	3	1	2	tenuto
	5	3	2	c
	5	4	1	p
	11	1	2	staccato
	11	1	2 ⁺	r-3-7
	12	-7	1	ff
	13	3	1	accent
	18	-1	bar	A
	33	2	1	>
	34	3	2	mf
	37	1	2	mf
	39	3	2	accent
	40	5	1 ⁺	mf (41) - 1 6 4 accent
	44	5	3 ⁺	slur
	47	10		slur
	49	7	3	continue slur to next meas.
	53	-3	4	accent
	53	-1	1	remove extra dot
	58	1	2 ⁺	pp (63) + 5 (64)
<i>Jota</i>	1	5	2	begin slur
	3	1	5	continue slur thru 6.6
	5	5	1	ff

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Orchestra: _____

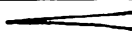




Corrections For Differences between Score and Parts

Composer: *di Falla*

Original Publisher:

Title: *3 Corners Hat*

Reprint Publisher:

Instrument	Rehearsal Number	Measure Number	Beat	Correction
Clarinet I	9	5		<i>mf</i> 
	9	6		<i>ff</i> 
	11	4		<i>slur into meas. 5</i>
	12	4	3 ⁺	<i>end slur</i>
	16	3	4	<i>tr 4</i>
	22	3	1	<i>accent</i>
	24	1	1	"
	27	3	1	<i>crusc.</i>
	27	4	1	<i>f</i>
	32	1	1	
	35	3	2	<i>[ff]</i>
	35	6	6	<i>A9, Bb</i>
Clarinet II	1	4	3	<i>crusc.</i>
	9	1	1	<i>ff</i>
	10	8	1	
	23	1, 3, 5	1	<i>tenuto</i>
	23	2	4	"
	36	6	1	<i>p crusc.</i>
	36	6	4	<i>staccato</i>
	41	1	1	<i>p</i>
	48	-1	3	<i>mf</i> 
	51	1		<i>staccato</i>
	52	-2	1	<i>accent</i>
	54	1	2	<i>p</i>
	54	3	3	<i>remove mf</i>

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Orchestra: _____

Corrections For Differences between Score and Parts

Composer: *de Falla*
 Title: *3 Corned Hat*

Original Publisher:
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Instrument	Rehearsal Number	Measure Number	Beat	Correction
Clarinet II	54	16	2	_____
II	3	3	1	<i>ten</i>
	4	2	1	<i>mf</i>
	13	-4	1 ^r	<i>pp marc.</i>
<i>mixer</i>	11	-1	1	<i>accent</i>
	14	-1	1	<i>f</i>
	24	1		<i>7 meas. rest in strings</i>
	33	1	2, 5	<i>slur triplet only</i>
	33	7	6	<i>r 3 7</i>
	37	1	2	<i>mf</i>
	41	-1	4	<i>accent</i>
	51	4	2	<i>slur</i>
	55	3	1 ^r	<i>dim. molto</i>
	60	-1		<i>rest under cue</i> $(63) + 5 = (64)$
<i>Jota</i>	1	4	²⁻³ 4-5	<i>slur</i>
	1	6	4-5	<i>ti</i>
	4	3	1	<i>cresc.</i>
	6	10, 12, 14	1 ^r	<i>r 3 7</i>
	16	1	1	<i>accent, staccato, + continue slur from before</i>
	11	4	3	<i>slur into meas 5</i>
	12	4	3 ^r	<i>end slur</i>
	16	3	4	<i>tr</i>
	18	5		(19)
	19	6		<i> sempre ff</i>
	19	7	2	<i>begin slur</i>

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Orchestra: _____

Corrections For Differences between Score and Parts

Composer: *La Folla*
 Title: *3 Covered Hats*

Original Publisher:
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Instrument	Rehearsal Number	Measure Number	Beat	Correction
Clarinet II	22	3	1	accent
	25	-2	2	" + staccato
	25	5	1 ⁺	ff
	25	7	2-6	slur
	26	3	2	slur triplet above
	26	3, 5	3	accent
	26	4, 6	4-5	slur
	26	5	1-3	"
	30	-2	1-3	"
	33	5	1	remove dot
	35	3	2	[ff]
	35	6	6	A ⁴ , B ^b
Bassoon I	7	1		≡ + Moderato
	8	1	1	accent
	19	3	2	≡ thru meas. 4
	17	5	1	f
	17	8	1	cresc.
	29	3	1	≡
	29	6	2	accent
	29	7	1	"
?	34	6	1	fix 2
	35	5	1-3	≡
	39	1	1	mf
	47	1	1	ff
	51	4	3	♯7

Prepared by:

Date:

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MOLA ERRATA LIST

Orchestra: _____

Corrections For Differences between Score and Parts

Composer: *di Falla*

Original Publisher:

Title: *3 Cornered Hat*

Reprint Publisher:

Instrument	Rehearsal Number	Measure Number	Beat	Correction
<i>Bassoon I</i>	54	8-10	3	\ll
II	1	-1	1	<i>f</i>
	2	5-6		\ll
	4	-1	2	<i>G#</i>
	5	9		$\textcircled{6}$
	5	11		<i>remove</i> $\textcircled{6}$
	6	5	1	<i>f</i>
	6	11	1	<i>mf</i>
	7	5	2	<i>-37</i>
	14	-3	1	\gg
<i>middle</i>	7	7	1	<i>f</i>
	7	8	1	<i>ff</i>
	12	-9	1	<i>f</i> \gg
	15	3, 4		<i>replace clar pt w. bsmpt.</i>
	16	11	1	<i>cresc.</i>
	17	12	3	<i>pp (not 6.1)</i>
	23	2	1	<i>accent</i>
	24	4-10		<i>not in strings</i>
	35	5	5+	<i>7.</i>
	41	-1	5	<i>sempre staccato</i>
	41	3	2	<i>cresc.</i>
	43	3	6	<i>F#</i>
	47	3	1	<i>Pochiss. rit.</i>
	50	1		<i>9!</i>
	50	1, 3	3	<i>è</i> $\textcircled{63} + 5 = \textcircled{64}$

Prepared by:

Date:

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Orchestra: _____

Corrections For Differences between Score and Parts

Composer: *di Stalla*
 Title: *3 Corners Nat*

Original Publisher:
 Reprint Publisher:

Instrument	Rehearsal Number	Measure Number	Beat	Correction
Bassoon I	5	2	1	accent
	6	5-7	1	"
	8	4	1	fix stem on J.
	14	-1	3	cruc.
	26	1		2: + marc. molto
	28	1, 3	4	accent
	28	3	1	"
Bassoon II	3	1, 2		replace with horn 2 part: D-B
	3	9	1	D ↓
	4	-1	1	G
	7	-1	1	E ⊕ + 10 2:
	13	5	1	mf
	17	3	3 ⁺	F
	18	-2, 1	1	accent
	19	4, 8	1	"
	21	-1	end	bar line
	28	-1	2, 3	accent
	34	4-6	1-2	p ←
	34	4-6	3	f
	34	7		(35)
	35	4	1	f
	37	1		3/4
	41	5		stacc. molto
	51	7	1	accent
	52	-3	3	"

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Orchestra: _____

Corrections For Differences between Score and Parts

Composer: *de Falla*
 Title: *3 Cornered Hat*

Original Publisher:
 Reprint Publisher:

Instrument	Rehearsal Number	Measure Number	Beat	Correction
<i>Baritone II</i>	54	8	1	<i>cresc.</i>
	54	10	3	<i><</i>
III	2	4		<i>></i>
	3	3	1	<i>cresc.</i>
	5	5	1	<i>pp</i>
	5	5-6		<i><</i>
	9	-1	1	<i>tenuto</i>
<i>viola</i>	7	-1	3	<i>fix è</i>
	10	-1	1-2	<i>></i> <i>not accent</i>
	12	-7	1	<i>ff</i>
	15	-1	1	<i>↓</i>
	15	5		<i>remove (16)</i>
	24	8-14		<i>not in strings</i>
	25	-3		<i>Cor I cue</i>
	34	3	5	<i>p</i>
	39	7		<i>remove cresc</i>
	39	8	2	<i>cresc</i>
	46	-1	4	<i>accent</i>
	63	5		<i>(64)</i>
<i>lute</i>	10	2	3	<i>accent</i>
	14	-1	9	<i>cresc.</i>
	15	4	5	<i>ff marc. molto</i>
	21	-1		<i>add repeat meas.</i>
	25	2	1-2	<i>></i>
	29	2	3	<i>accent</i>
	29	1	2	<i>[ff]</i>

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Orchestra: _____

Corrections For Differences between Score and Parts

Composer: *di Falla*
 Title: *3 Corned Hat*

Original Publisher:
 Reprint Publisher:

Instrument	Rehearsal Number	Measure Number	Beat	Correction
<i>„ Horn I</i>	3	2	1	<i>accent</i>
	3	3	1	<i>≡</i>
	5	-1	1	<i>truito</i>
	14	5		<i>continue ≡ (not new one)</i>
	18	-2		<i>trusc.</i>
	20	6	1	<i>sfz</i>
	20	8	3	<i>remove <</i>
	20	9	1	<i>remove sfz</i>
	20	9	3	<i><</i>
	20	10	1	<i>sfz</i>
	21	-3	2	<i>p</i>
	21	4	1	<i>sfz</i>
	45	-1	1	<i>♯7.</i>
	49	1,2	2	<i>accent</i>
	53	3	1	<i>„</i>
	54	8,9	3	<i><</i>
<i>III</i>	2	5,6		<i>≡</i>
	6	4	1	<i>accent</i>
	9	-1	1	<i>mf</i>
	10	-2	2,3	<i><</i>
	14	-1	1	<i>f</i>
	14	-1		<i>≡</i>
<i>Miller</i>	5	5	3 ⁺	<i>fix last note C#</i>
	3	-1	2	<i>fff</i>
	11	12	1	<i>f</i>

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MOLA ERRATA LIST

Orchestra:

Corrections For Differences between Score and Parts

Composer: di Falla
 Title: 3 Corred Hat

Original Publisher:
 Reprint Publisher:

Instrument	Rehearsal Number	Measure Number	Beat	Correction
Horn I	17	4		4 meas rest only
	24	2		5 meas rest in strings
	27	1	5	sf
	38	1	3	f
	52	7	1	accent
	53	-3	5	f
Jota	2	5		cresc (not meas. 4)
	4	4	2	>
	5	-6		>
	5	-2	1 ⁺	p
	5	1	1	accent
	5	3,7	2	"
	7	1	1	"
	11	1,3	3	"
	12	1	3	"
	15	-2	3 ⁺	remove 4
	15	-1	4-6	>
	19	-1	4	cresc.
	19	5,6		all accents
	23	-2	2	ff
	23	7	1	2 = ♯ (♭)
	24	1,3	3	accent
	25	2	1-2	>
	33	-1		slur

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MOLA ERRATA LIST

Orchestra: PHILADELPHIA

Differences between Score and Parts

Composer: de Falla
 Title: 3 Cornered Hat

Original Publisher:
 Reprint Publisher:

Instrument	Rehearsal #	Measure #	Beat	Correction	
<u>Harp</u>	9	-1		 	
	14	-1	2	accent	
	14	3	1	remove f	
	14	4	1	f	
	15	13	2	pp	
	14	5, 7	1	p (back from b2)	
	14	8, 9	1	add staccato	
	16	2	1	staccato	
	33	1	4	p	
	37	1	2-3	 f	
<u>millw</u>	45	1	1	LH: accent (move to note next)	
	49	-1	end	∩	
	49	5	3	>	
	53	4, 6	3	è	
	<u>guitar</u>	6	4, 8	ff LH: insert D (for 4th note)	
	10	5	3	LH: è	
	13	5	6	RH: 7	
	15	2, 3, 6		all chords have accent	
	20	-1	4-6	 	
	24	5	2	ff	
<u>Celesta II</u>	26	1	1	LH: C, A, C	
	28	1	1	accent	
	12	2	3+	[ff]	
	14	-3		RH: continue slur to next meas.	
	<u>Piano</u>	1	1		3/4
		12	3		♪ ♯ ♯
		13	-8	1	LH: staccato
		15	-5	6	place 4 correctly
17		1, 5	3+	accent	
17		bottom of page		finish * "slightly held back"	
18		1, 3	3+	accent	
19	1	3	RH: remove accent		

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MOLA ERRATA LIST

Orchestra: PHILADELPHIA

Differences between Score and Parts

Composer: *de Falla*
Title: *3 Corred Hat*

Original Publisher:
Reprint Publisher:

Instrument	Rehearsal #	Measure #	Beat	Correction
<i>Piano</i>	20	4	3 ⁺	LH: 7
	21	5, 7, 8	3 ⁺	accents
	22	7	1	p
	23	4	3	ff
	24	1	1	LH: accent
	29	-1		(A)
	33	-5	3	—
	33	-2	1, 2	LH: ff
	33	-2	3	LH: accent
	34	5	3	accent
	41	5, 6	2 ⁺	RH: B ^b , D [#]
	42	5	1	ff + LH: accent + staccato
	43	2	1	LH: G, D
	49	2, 3	1	LH: add D
	51	-1	3	RH: 7
	51	2, 4	2	f
<i>II Violin</i>	4	1	1	accent
	7	4	1	LH: put ξ in staff
	12	-1	2 ⁺	continuo slur to (12) beat 1
	16	9	1	mf
	18	-1	end	(A)
	21	13		(23)
	21	1		LH: all staccatos
	27	1, 2	5	LH: accent
	41	1		key sig: 5 [#]
	49	-1	end	(A)
<i>Violoncello</i>	49	6	1	cross
	50	1	1	f
	60	-1		add 1 meas. rest
<i>Viola</i>	3	1	2-3	f —
	5	4	2	sf
	6	4, 10, 14	2 ⁺	accent

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MOLA ERRATA LIST

Orchestra: PHILADELPHIA

Differences between Score and Parts

Composer: de Falla
 Title: 3 Covered Hat

Original Publisher:
 Reprint Publisher:

Instrument	Rehearsal #	Measure #	Beat	Correction
Piano	13	9		(14)
	28	-1	6 ⁺	end slur
	32	5	1-5	≡
Score	Intro	1		fp in c
	I	4	2	?hp: add c grace note
	1	-8		vlr 1, vla: ≡
	1	-7	1	vlr 1: arco
	1	-7		cello: ≡
	3	1	1	picc: tr#
	4	-3	2-3	cello upper: slur
	4	-2		EH: ≡
	4	-2	2	vlr 2 upper: #
	4	2	2	cello: f
	5	-1	1	vlr 1: p
	6	2	1	cello: p
	6	5	1	cello: f
	6	6	1	vlr 1: accent
	7-8			vlr 2: add soli 3 in margin
	9	1	1	harp LH: accent
	9	2	2	vlr 2, vla: f
	9	2	2 ⁺	vlr 2, vla: f
	9	3	1	vlr 2, vla: p
	9	4	2 ⁺	vla: remove accent
	10	-5	and	cello, bass: ≡
	10	-2	1	trmp: staccato
	10	11	2	hm 2: p
	10	19	2	bass: p
	11	1	margin	clar I
	11	4	2	?harp: c grace note
	12	1	1	vlr 1: pp
	12	1	1	fl 1: tr b

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MOLA ERRATA LIST

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Orchestra: PHILADELPHIA

Differences between Score and Parts

Composer: *de Falla*
 Title: *3 Corned Hat*

Original Publisher:
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Instrument	Rehearsal #	Measure #	Beat	Correction
<i>Score</i>	13	3		<i>vla: tutti arco (lower)</i>
	13	4		<i>cells: slur meas.</i>
	13	4	2	<i>vlm 2: f</i>
	14	4	1	<i>hm 2: tie</i>
	14	6	1	<i>pno: RH - D:</i>
	14	6	1	<i>vlm 2, cello lower: slur beat</i>
	14	6	3	<i>harp: -3-</i>
	15	9	1	<i>bass: mf cresc.</i>
	15	10	2	<i>clar 2: D#</i>
	16	5	1	<i>vlm 1: accent</i>
	16	6	1	<i> timp: f</i>
	17, 18	1-3	1, 6	<i>upper str, pno: coordinate accents (also cells)</i>
	17	5	1	<i>bass: low G</i>
	19	1	3	<i>xyls: add accent pno: remove accent</i>
	19	4	1, 4	<i>cells: accent</i>
	19	7	2	<i>vlm 2, vla: p</i>
	20	1	1	<i>vlm 2 down: mf</i>
	20	3	3	<i>cym: f</i>
	20	4, 5	1-2	<i>harp: slur to beat 2</i>
	20	10, 11		<i>vlms: slur b1-2 + 2⁺-3</i>
	20	10	4+	<i>cells: E</i>
	20	10	3	<i>pno: RH &</i>
	20	11	v.l.	<i>vla: ledger line three note - D</i>
	21	-1	2-3	<i>cells: mf</i>
	21	1	1+	<i>vlm 1: begin</i>
	21	4	1	<i>harp: sfz</i>
	21	4-6		<i>vlm: see (20) 10, 11</i>
	21	5	3.	<i>cym: <</i>
	21	6	1	<i>cym: ff</i>
	21	7	2 ⁺ -3	<i>? vla: should match (20) meas 7</i>
	22	1	1	<i>vlm 1: p</i>
	22	1	1	<i>cells: <</i>

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MOLA ERRATA LIST

Orchestra: PHILADELPHIA

Differences between Score and Parts

Composer: de Falla
 Title: 3 Cornered Hat

Original Publisher:
 Reprint Publisher:

Instrument	Rehearsal #	Measure #	Beat	Correction
<i>Score</i>	22	2, 3	2	vlr: slur into 8 th note
	22	4	6	abr 1: slur into meas 5
	22	5	1	vla: E ⁴
	22	5	1	bass: p
	22	5-7	1	cello: slur to 8 th note
	22	5, 6	1 ⁺	bass: p
	22	5-7	2	vlr 2: slur to 8 th note
	22	7	1	cello: <
	22	7	1 ⁺ -3	bass: >
	23	-1		vlr 2: <
	23	1-3		clar: tenuto at top of phrase
	23	3	2-3	hn: >
	23	5	1	tp: <
	23	5	2	vla: p
	25	-2	1 ⁺	vlr 2, vla: p
	25	3	1	clar: 1 ^o
	25	6		bass: <
	25	7		bass upper: match other strings > p stacc
	26	-2	1 ⁺	bass: p
	26	2	1 ⁺	prn: p
	26	3	3 ⁺	vlr 2: D (not B)
	27	3	2	vlr 1: mf
	28	1, 2	4	fl, picc, ab: tr b
	28	5		tp 2: <
	30	3		vla: slur
	31	4	4	cello: E
	32	6	3	vlr no f
	32	10	3	ab, EH: >
	32	12	3	prn: >
	34	4-6	1-3	bass 2: p < f
	35	3	1	clar: G ⁴
	35	4	2 ⁺	vlr 1: D ⁴

MOLA ERRATA LIST

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Orchestra: PHILADELPHIA

Differences between Score and Parts

Composer: de Falla
 Title: 3 Corredor Nat

Original Publisher:
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Instrument	Rehearsal #	Measure #	Beat	Correction
<u>Score</u>	<u>36</u>	<u>2</u>	<u>1</u>	<u>bass: 1^o</u>
	<u>36</u>	<u>2</u>	<u>1</u>	<u>cello: pizz</u>
	<u>36</u>	<u>3</u>	<u>3</u>	<u>tp: ></u>
	<u>37</u>	<u>4</u>	<u>1</u>	<u>cello: p</u>
	<u>37</u>	<u>1</u>	<u>1</u>	<u>bass: ↓</u>
	<u>40</u>	<u>-2</u>	<u>1</u>	<u>bass 2: mf</u>
	<u>40</u>	<u>3,4</u>	<u>2</u>	<u>should cello upper match pro?</u>
	<u>41</u>	<u>-3</u>	<u>2</u>	<u>pno: LH - C/G</u>
	<u>41</u>	<u>6</u>	<u>1</u>	<u> timp: should be meas. 7</u>
	<u>43</u>	<u>-2</u>	<u>2</u>	<u>clar 1: E</u>
	<u>43</u>	<u>1</u>	<u>1⁺</u>	<u>harp: staccato not accent</u>
	<u>44</u>	<u>-2,1</u>		<u>vl n1, vl n2: slur into b. 2</u>
	<u>44</u>	<u>1</u>	<u>1</u>	<u>vl n2, cello: arco</u>
	<u>44</u>	<u>1</u>	<u>1</u>	<u>cello: accent + ffp</u>
	<u>44</u>	<u>4</u>	<u>1</u>	<u>bass: ff</u>
	<u>45</u>	<u>2-8</u>		<u>vl n2: slur by beat</u>
	<u>46</u>	<u>-1</u>	<u>2⁺</u>	<u>lower bass: 4</u>
	<u>47</u>	<u>-1</u>		<u>vl n1: 4 slurs + ></u>
	<u>48</u>	<u>1</u>	<u>1</u>	<u> timp: ff</u>
	<u>48</u>	<u>1</u>	<u>5⁺</u>	<u>cello: remove F</u>
	<u>50</u>	<u>1</u>	<u>1</u>	<u>? horn: should be</u>
	<u>50</u>	<u>1</u>	<u>1</u>	<u>vl n2: ff</u>
	<u>51</u>	<u>3</u>	<u>3</u>	<u>bass: pizz</u>
	<u>51</u>	<u>4</u>	<u>1</u>	<u>bass: arco</u>
	<u>51</u>	<u>8</u>	<u>1</u>	<u>cello: f</u>
	<u>51</u>	<u>10</u>	<u>2</u>	<u>vl n2: Bb</u>
	<u>52</u>	<u>1</u>	<u>1</u>	<u>harp: LH - D/A/D</u>
	<u>52</u>	<u>6</u>	<u>1</u>	<u>vl n1: mf - pp</u>
	<u>52</u>	<u>6</u>	<u>1</u>	<u>cello: mf ></u>
	<u>52</u>	<u>6</u>	<u>2</u>	<u>cello: p</u>
	<u>52</u>	<u>6</u>	<u>1</u>	<u>bass: f</u>
	<u>52</u>	<u>6</u>	<u>2</u>	<u>p</u>

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MOLA ERRATA LIST

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Corrections For Differences between Score and Parts

Composer: de Falla
Title: 3 Cornered HatOriginal Publisher:
Reprint Publisher:

Instrument	Rehearsal Number	Measure Number	Beat	Correction
<u>score</u>	53	10		vlr1: \Leftarrow
	53	10	3 ⁺	vla: G
	54	-1	3	vln1: \Leftarrow
<u>II</u>	3	3, 4		clar 2: add tr on 8 ^{ths}
	3	4	1	vla: G#
	5	5	3	bar 1: fill in notes (E#)
	6	-1	2-3	vla: \Rightarrow
	6	9	1	cello: pizz
	9	8	2-3	hn1: slur
	9	10	2 ⁺	hp: LH - F# (not A)
	12	2	1	EH: f
	12	2	3	cel: ff
	12	4	1	vln2 upper: pp
	12	5	1	vln2 upper: arco
	13	-3	1	vln1 lower: p
	13	1, 3		hn 3: \Rightarrow
	13	5	1	vla upper: f
	14	-4	2	vla lower: p
	14	1	1	brass: p
	14	1	3	vln1: slur
	14	4	2	cello upper: \Rightarrow
	15	8	1	brass: accent
	15	17		brass: pizz
<u>middle</u>	3	2	3	hn 1: remove p \Rightarrow pp
	5	-2	2-3	clar 1: \Rightarrow

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