LARA String Quartet No. 3

**Errata List**

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| **Instrument** | **Bar** | **Issue** | **Answer** |
| **All** | **All** | **For fermatas and duration, I think it’s better if we put on all staves. We will do the same for fermatas at the end of the bar.**  **Eg. What do you think?** |  |
| **All** | **All** | **Can we remove the text ‘l.h. pizz’? Will the + sign be sufficient?** |  |
| **Violin I** | **8 2’** | **Should the grace notes be slurred to the first note, same for end of the bar. We added arco also.** |  |
| **Violin I** | **9 5’** | **Should the mf be aligned with the note or through the barline to make space for the crescendo?** |  |
| **Violin I** | **19 2’, 21 1'** | **Should the grace notes be slurred?** |  |
| **Violin I** | **22** | **Should the fermata be bigger?** |  |
| **Cello** | **22 3'** | **Does the note belong to tenor or bass clef?** | **Bass clef** |
| **Violin I** | **22 1'** | **The double stop is in beat 2. Do the grace notes take the entire beat?** |  |
| **Violin I** | **26 1'** | **Where does the first slur end? – on the last demisemiquaver, or the D+F# dyad on the next beat?** |  |
| **Violin I** | **31** | **Slur added to** |  |
| **Violin I** | **33 3'** | **Where does the slur end? On the last grace note of the group, or the next minim?** |  |
| **Violin I** | **35** | **Where would you like the slur to end? On the minim, or the last grace note (B-flat)?** |  |
| **Violin II** | **36** | **Would you like the slur in the grace notes to end on the first note of bar 37, or on the last grace note of the group?** |  |
| **Violin I** | **38** | **Would you like the glissando to connect to the grace note? Or are they two separate gestures?** |  |
| **Violin II, Viola, Cello** | **41** | **Would you like these semibreves to be accented too, in concert with Violin I?** |  |
| **Violin I** | **47** | **Added upbow here** |  |
| **Violin I** | **51-52** | **When would you like the decresc to start? (2nd crotchet beat or 3rd crotchet beat?)** |  |
| **Cello** | **52** | **Ricochet and pp moved to end of note** |  |
| **Violin I** | **55** | 1. **Duration of notes in the bar does not make up to 5/4. Should it be dotted minim, as seen in cello?** 2. **is this a special symbol?** |  |
| **Violin I** | **59** | **Should there be a tenuto on the minim as well, like the rest of the ensemble?** |  |
| **Violin I** | **61** | **what do the lines represent?** |  |
| **Violin I** | **62** | **Changed voicing.** |  |
| **Violin I** | **64** | **Slur added to acciaccatura** |  |
| **Cello** | **65** | **Should there be a l.v. slur for cello as well since it has the same figure as Violin II and Viola?** |  |
| **Violin I** | **66** | **Do the rests need to be below the stretch of notes?**  **i.e. the figure starts at immediately after the first quaver? Then it would not be a set of acciaccaturas ..?** |  |
| **Violin II** | **115** | **Semiquaver rest added** |  |
| **Cello** | **115** | **Bracketed f is omitted. I am assuming it was there for KIV when the composer was composing as it was on a different system.** |  |
| **Viola** | **116** | **ppp added for viola as it was present for the other parts** |  |
| **Viola** | **115-116** | **Could I introduce voice 2 so that it is clearer which sul is attached to which note?** |  |
| **Cello** | **117** | **III and IV for the G?**  **Since there are 2 ties in the manuscript.** |  |
| **Viola** | **118** | **Included ‘sub’ in the brackets.** |  |
| **All parts** | **120** | **should be 4/4 time due to the note values in the manuscript?** |  |
| **Viola** | **122** | **Arco shifted to this bar instead** |  |
| **Cello** | **122** | **Whole note re-grouped to follow the other parts.** |  |
| **Viola** | **131** | **Should the crescendo be aligned to fp in next bar?** |  |
| **Viola** | **131** | **Is there a clef change to tenor clef? (refer to manuscript)** |  |
| **Viola** | **133 2’** | **Should there be a slur here?** |  |
| **Violin I, Viola** | **134-135** | **Should there be slurs here? (as per gliss markings)** |  |
| **Violin I** | **138** | **Should the decrescendo be aligned to p in next bar?** |  |
| **Violin II** | **141 1’ 147 1’** | **Should the lower note be a diamond notehead?** |  |
| **Viola** | **151** | **Treble clef from bar 153 moved forward to avoid clef change over tied notes.** |  |
| **Cello** | **151** | **Second note head on G added to indicate unison double stop.** |  |
| **All** | **151-2** | **4/4 time signature added** |  |
| **All** | **153** | **Do the glissando gestures lead to the first notes in bar 154, or do they end on an indeterminate pitch before the attack on bar 154?** |  |
| **Viola** | **154** | **Would you like the viola to start at ff? All other parts start at ff** |  |
| **Violins and Cello** | **154** | **Would you like the highlighted notes to be marked tenuto and with accents?** |  |
| **All** | **157** | **Would you like an fp indication on every note? Or is this bar to be played piano throughout, with just a forte attack at the beginning?** |  |
| **Violin II** | **157-8** | **Would you like this passage to be taken under one bow, or should the bow direction be changed for each new accent?** |  |
| **Violin I** | **160** | **Which note would you like dotted?** |  |
| **Viola** | **162** | **Which note would you like dotted?** |  |
| **Violin II** | **166-7** | **Would you like the lower voice to be accented as well?** |  |