­LARA String Quartet No. 3

**Errata List**

**Note: We will be making time signatures larger (but afterwards – they are causing some formatting issues)**

|  |  |  |  |
| --- | --- | --- | --- |
| **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 (i.e. the duration will be on top for all staves).**  **Eg. What do you think?** |  |
| **All** | **All** | **A lot of the acciaccaturas don’t have slurs. Do we add them – do the slurs go to the main note? Some of the acciaccaturas have a rhythm beneath it (i.e. rests). In that case would it be better to write them as tuplets?** |  |
| **All** | **All** | **Can we remove the text ‘l.h. pizz’? Will the + sign be sufficient? Will keep for first occurrences or unsure places. Or I could just add (l.h.)** |  |
| **Violin I** | **8 2’** | **Should the grace notes be slurred to the first note, same for end of the bar. We added arco also.** |  |
| **All** | **9** | **Could you clarify the rhythm on the last beat? Doesn’t add up.** |  |
| **Violin I** | **19 2’, 21 1'** | **Should the grace notes be slurred?** |  |
| **Violin I** | **23** | **Is the C3/4 sharp supposed to be normal sharp?** |  |
| **Violin I** | **22 1'** | **[Currently we have engraved it incorrectly – want to check first) - The double stop is in beat 2. Do the grace notes take the entire beat? Would you want to replace with a tuplet in this case?** |  |
| **Violin II, Viola, Cello** | **41** | **Would you like these semibreves to be accented too, in concert with Violin I?** |  |
| **All** | **42** | **Do you want a duration for this fermata? I have left some blank space if you want, if not, I’ll remove that.** |  |
| **Violin I** | **47** | **Added upbow here** |  |
| **Violin I** | **50 2’ and 4’** | **Are these notes on a LH Pizz?** |  |
| **Viola** | **53** | **What do you think about notating the richochet with an ending bracket in cases like this?** |  |
| **Violin I** | **62** | **Changed voicing.** |  |
| **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 ..?** |  |
| **Cello** | **72** | **Is this note acciaccatura or eight note triplet?** |  |
| **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.** |  |
| **Violin II** | **122** | **Noticed two ties – do you want this harmonic played on two strings. Does this start at m. 118? Does this continue till m. 127?** |  |
| **All** | **151** | **Would it be better to notate this, and similar passages in 5:3 crotchet instead?** |  |
| **Viola** | **151** | **Treble clef from bar 153 moved forward to avoid clef change over tied notes.** |  |
| **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** | **155** | **Would you like the viola to start at ff? All other parts start at ff** |  |
| **Violins and Cello** | **155** | **To clarify: are all notes meant to have tenuto marks and accents? Like Viola** |  |
| **All** | **157** | **Would it be better to notate a fp underneath each note? We could also notate all the notes in the first bar with fp and insert a simile thereafter.** |  |
| **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** | **Could you clarify the rhythm in the first beat?** |  |
| **Viola** | **162** | **Could you clarify the rhythm on the second beat?** |  |
| **Violin II** | **166-7** | **Would you like the lower voice to be accented as well?** |  |