­LARA String Quartet No. 3

**Errata List**

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

**No need to do that; we can leave as they are, small on each staff**

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| **Instrument** | **Bar** | **Issue** | **Answer** |
| General | All | We noticed both “sul” and roman numerals for string indication throughout the score- would the composer like to stick to one style of notation instead?   * We recommend roman numerals. |  |
| Viola | 197, beat 3 | Should these be quintuplets?  (in order for E to be dotted quaver) |  |
| Violin 1 and Viola | 212 | To confirm: Where should the slurs end? |  |
| All | 215, 217 | 4/4 added in |  |
| Violin 1 | 219, 1st beat. | should it be ¾ flat D instead of C? |  |
| Violin 1 | 221, 222 | To clarify: is the f a semiquaver + staccato like 221? |  |
| Viola | 226 | Where should the slur end? |  |
| All | 232-233 | Appearance of repeats may look odd without page break. Any alternatives? |  |
| Violin 2, Viola | 236 | Should there be a continuous decrescendo?Diagram  Description automatically generated |  |
| Cello | 264 | Check beat 1 rhythm- should it be a quaver instead of a dotted quaver? |  |
| Violin 1 | 265 | check rhythm, semiquaver rest for both voices? |  |
| Cello | 266 | 1. Check beat 1 rhythm- should it be a dotted semiquaver instead?        1. Bass clef should start on bar 266 instead of 267? |  |
| Cello | 266 | Bass clef added at 266 instead of 267. |  |
| Violin 1 | 270 | Check rhythm of last crotchet. Semiquaver changed to dotted semiquaver. |  |
| Cello | 272 | 1. dotted semiquaver? 2. what about the remaining rest here? |  |
| Violin 1 | 274 | Dotted quaver changed to dotted semiquaver. |  |
| Viola | 277 | Voicing unclear, should it have a second voice of the same note? |  |
| Cello | 338 | Lower voice rests regrouped |  |
| Viola | 339 | Cresc. hairpin + ff dynamic added (follow dynamic contour of other instruments) |  |
| Violin I | 346 | Suggestion: change all semiquavers in the bar to quavers; since they are marked lv, will ring for the same duration. |  |
| Viola | 347 | Last dyad of bar, could we confirm the inflection of the lower note? ( notated as A quarter flat for the time being) |  |
| All | 369 | Missing 5/8 time signature |  |
| Violin 1 | 370 | Should there be a dynamic at the end of the cresc. like other parts? |  |
| Viola | 379 | Beat 2:  Rhythm for beat 2, voice 2, fixed. |  |
| All | **381-94** | Should l.v. ties be added to all the pizz. notes? |  |
| Viola | 385 | Check rhythm- does not make up a crotchet, missing quintuplet notation? |  |
| Cello | 386 | 1. missing triplet notation |  |
| Viola | 389 | Missing rest in Violin 2. |  |
| Violin 1 | 389 | Is that a tie attached to G?  There is no G present in the succeeding bar. |  |
| Violin 1 Violin 2 | 407 | Should rhythm be added for clarity in dynamics or change to sfzp?Letter  Description automatically generated |  |
| Cello | 456 | When would you like the cello to return to ord. playing? |  |
| Violin 1 | 469 | Are the two consecutive G naturals in the grace note group intentional? If not, what should the new note be? |  |
| Violin 2 | 480 | Semiquavers have been regrouped for ease of reading |  |
| Violin 2 | 443 | Rythmic error, also it might be easier to rewrite the triplet inside the triplet as ninetuplet |  |
| Violin 2 | 343 | There is an extra beat |  |
| Viola | 427 | First beat: this might be a touch four intead of touch five |  |
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