­LARA String Quartet No. 3

**Errata List – V2**

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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. | Sure, let’s do roman numerals |
| Violin I | 197 | Can you look through the ties in the 2nd voice – I don’t think they’re making sense with the bowing in the top voice. | True, please follow top voice and tie according to bow sustain, and untie where reattacked |
| Violin 1 and Viola | 212 | To confirm: Where should the slurs end? | Before beat 4, like viola |
| Violin 1 | 221-222 | Just check if we got this correct (rhythms and articulations) | You got them correctly |
| Viola | 226 | Where should the slur end? | You got them correctly |
| Cello | 264 | Added quintuplet. | thanks |
| Cello | 266 | Check beat 1 rhythm- should it be a dotted semiquaver instead? | Yes, thanks |
| Cello | 272 | Just double check we got the rhythms right here please. | Beat 2 is correct, beat 4 should be :  1) top layer quintuplet (eight note rest and dotted eight l.h. pizz)  2)middle layer simply add dot to eight note F ¼ flat (that is not a quintuplet beat as top voice |
| Violin I | 346 | Suggestion: change all semiquavers in the bar to quavers; since they are marked lv, will ring for the same duration. | sure |
| Viola | 347 | Last dyad of bar, could we confirm the inflection of the lower note? ( notated as A quarter flat for the time being) | Good catch, it is A quartet flat |
| Viola | 358 | Can you check the ties here – some of them in the lower voice don’t make sense with the slurs in the top. | Untie bottom voice first to second quintuplet note |
| Violin 1 | 370 | Should there be a dynamic at the end of the cresc. like other parts? Would it be  *mf***?** | Yes mf |
| Viola | 379 | Beat 2:  Rhythm for beat 2, voice 2, fixed. | thanks |
| All | **381-94** | Should l.v. ties be added to all the pizz. notes? | Yes, except notes on cello, m 381, beat 1 |
| Viola | 385 | Check rhythm- does not make up a crotchet, missing quintuplet notation? | Yes, quintuplet |
| Violin 1 | 389 | Is that a tie attached to G?  There is no G present in the succeeding bar. | Delete; also first note in thee cello should be D, not B |
| Violin 1 Violin 2 | 407 | Should rhythm be added for clarity in dynamics or change to sfzp? Same for Vln I m. 436  Letter  Description automatically generated | Yes, lets use sfzp, and sffzp |
| Viola | 427 | Did you intend touch 5th as written or touch 4th harmonic? | Good catch  Touch 4th, F# - B |
| Violin II | 434 | There seems to be an extra quarter note. We removed it.  Also are the notes in the last beat correct? | Top note on last is just tied D#; not slur to C# |
| Violin 2 | 443 | Rythmic error, also it might be easier to rewrite the triplet inside the triplet as ninetuplet | Not a rhythmic error. 3 8th note triplet, 1st and 3rd have their own triplets  (leave as manuscript and connect beam for whole beat |
| Cello | 456 | When would you like the cello to return to ord. playing? | 456 |
| Violin 1 | 469 | Are the two consecutive G naturals in the grace note group intentional? If not, what should the new note be? | Should be G, B, D, D1/4# |
| Violin 2 | 489, 491 | Slur over slur – needs clarification | Mistake, simply slur beat 2 top A natural to G1/4 sharp |