

**Aspects of performance practice in works for recorder
composed for Carl Dolmetsch between 1939 and 1989**

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Works and source material

The source material for the works examined in the thesis is detailed in alphabetical order of the composers' surnames. For each work, the nature of the material – manuscript, published edition, score, part, recording – is identified, and details of the first performances are provided (where known). The amount and nature of annotation varies considerably between one work and another, and to an extent gives some indication of those that were taken into the Dolmetsch/Saxby repertoire and performed more frequently. This is related to the discussion in Chapter 11 of this thesis.

Dolmetsch's recordings were made mostly, though not exclusively, with Joseph Saxby. A few were commercial recordings, but the remainder were made privately. A few cassettes appear to have been recorded from radio broadcasts.

As noted and explained in the preface, the material in the Dolmetsch archive has not been catalogued, thus for ease of identification of and reference to particular items throughout the thesis, each source item is provided with a reference number devised for this purpose.

Bate, Stanley: *Sonatina*, for treble recorder and keyboard.

For Manuel Jacobs

1 Allegro. 2 Largo. 3 Presto.

First private performance: Studio meeting of the London Contemporary Music Centre, St John's Wood, London, 17 June 1939. Carl Dolmetsch, rec; Joseph Saxby, hpd.

PE 2 Copy of the published edition: London: Schott & Co. Ltd., 1950, edition No. 10040. Very 'clean' copy with virtually no annotation in either the score or the recorder part.

Bergmann, Walter: *Pastorella*, for soprano voice and sopranino recorder.

To Carl Dolmetsch

Single movement: Amorooso

First performance: Wigmore Hall, London, 3 March 1972. Elizabeth Harwood, soprano; Carl Dolmetsch, rec.

MS 28a Photocopy of manuscript score containing annotations to the recorder part by Dolmetsch.

MS 28b Second photocopy of manuscript score containing annotations by Elizabeth Harwood.

Berkeley, Lennox: *Concertino*, Op. 49, for treble recorder, violin, cello and harpsichord.

1 Allegro moderato. 2 Aria I (Lento) (rec, vc). 3 Aria II (Andantino) (vn, hpd). 4 Vivace.

First performance: Wigmore Hall, London, 1 February 1956. Carl Dolmetsch, rec; Jean Poignet, vn; Arnold Ashby, vc; Joseph Saxby, hpd.

MS 14 Autograph score and recorder part. The recorder part contains annotations by Dolmetsch and is as played on the recording noted below (CR 4). The score contains some passages that were cut in the published edition and some amendments identified in a letter from Berkeley.¹

PE 10 Copy of published edition: London: J & W Chester/Edition Wilhelm Hansen, 1961, edition No. J.W.C. 279. Little annotation, but important for comparison with manuscript version.

CR 4 Carl Dolmetsch (recorder), Alice Schoenfeld (violin), Eleonore Schoenfeld (cello), Joseph Saxby (harpsichord), rec. U.S.A., exact location and date not indicated, Orion Master Recordings OC 9104.

Berkeley, Lennox: *Sonatina*, Op. 13, for treble recorder and keyboard.
To Sybil Jackson

1 Moderato. 2 Adagio. 3 Allegro moderato.

First public performance: Wigmore Hall, London, 18 November 1939. Carl Dolmetsch, rec; Christopher Wood, hpd.

MS 2 Manuscript recorder part (undated) that does not appear to be in the composer's hand. A copy of the first page was inspected by Peter Dickinson in June 1999 about which he made the following observations.

‘My conclusion is that the page was copied by someone from Berkeley's own MS, with a tendency to imitate some of his mannerisms in the lettering of expression marks, but it is not in his writing. It could well have been done when Dolmetsch had the only score, used for [the first] performance.’²

The handwriting is not particularly characteristic of Dolmetsch either, but may have been copied by another member of the family. It contains only a little annotation.

¹ Letter, Berkeley to Dolmetsch, 1 August, 1957.

² E-mail from Peter Dickinson to the present author, 2 June 1999.

PE 1 Copy of the published edition: London: Schott & Co. Ltd., 1940, edition No. 10015. This contains a small amount of Dolmetsch's annotation in the recorder part, but there are what appear to be two distinct sets of annotation in Saxby's hand. One appears to have been intended for a Dolmetsch 'New Action' harpsichord, the other is characteristic of Saxby's post war style. (Reproduced in Appendix F).

Berkeley, Lennox: *Una and the Lion* Op. 98, for soprano voice, recorder, viola da gamba and harpsichord.

Moderato – Meno vivo – Lento – Andante – Sarabande (Andante) – Allegro moderato – Lento – Allegro moderato – Piu lento – L'istesso tempo – Tranquillo – Andante con moto.

First performance: Wigmore Hall, London, 22 March 1979. Elizabeth Harwood, soprano; Carl Dolmetsch, rec; Marguerite Dolmetsch, viola da gamba; Joseph Saxby, harpsichord.

PE 29 Copy of published performing material: London: J & W Chester/Edition Wilhelm Hansen Ltd. 1979. This is published for hire only and is a reproduction of the autograph manuscript score with copyist's parts (score is inscribed by the composer). Score contains Dolmetsch's annotations for dynamics, alternative fingering and use of bell key.³

PR 7 Elizabeth Harwood (soprano), Carl Dolmetsch (recorder), Marguerite Dolmetsch (viola da gamba), Joseph Saxby (harpsichord), rec. 19 March 1982, private recording of first broadcast performance, on a cassette in the Dolmetsch Archive (the tape runs out before the end of the piece).

Berkeley, Michael: *American Suite*, for treble recorder and bassoon.

First performance: Wigmore Hall, London, 28 March 1980. Carl Dolmetsch, rec; John Orford, bn.

1 [Without tempo indication] 2 [Without tempo indication]. 3 Moderato – Allegro. 4 [Without tempo indication]. 5 Presto. 6 [Without tempo indication].

PE 25 Copy of published edition: Oxford: Oxford University Press. This is published for hire only and is a reproduction of the autograph manuscript score. Contains Dolmetsch's annotations for alternative fingerings.

**Bernard, Anthony: *Prelude and Scherzo*, for treble recorder and harpsichord.
*For Carl Dolmetsch***

First performance: (probably) Haslemere Hall, Haslemere, 1941. Carl Dolmetsch, rec; Anthony Bernard, hpd.

³ The part contains no annotations, and it would appear from annotated extensions to ends of some of the recorder's lines to avoid page turns in the score, that Dolmetsch played from this rather than the part.

MS 6 Autograph score and recorder part dated January 1941. The score contains Bernard's indications for harpsichord registration. The recorder part contains only one annotation by Dolmetsch.

PR 1 Carl Dolmetsch (recorder), Nigel Foster (harpsichord), rec. The Studio, 'Jesses', Haslemere, Surrey, October 1990, private recording on a cassette in the Dolmetsch Archive.

Bowen, Edwin York: *Sonatina*, Op. 121, for recorder and piano.
To Carl Dolmetsch

1 Moderato e semplice. 2 Andante tranquillo. 3 Allegro giocoso

First performance: Wigmore Hall, London, 28 May 1947. Carl Dolmetsch, rec; York Bowen, pn.

MS 7 Autograph score and recorder part dated 1946. The recorder part contains a considerable amount of annotation by Dolmetsch. There are differences in the articulation indicated by the composer in the recorder part and the recorder line in the score. The score titles the work *Sonata*, but the recorder part is headed *Sonatina*.⁴

PR 2 Carl Dolmetsch (recorder), York Bowen (piano), rec. location not indicated, c.1948, private recording of first broadcast performance, on a cassette in the Dolmetsch Archive.⁵

Butterley, Nigel: *The White-Throated Warbler*, for sopranino recorder and harpsichord.

For Carl Dolmetsch and Joseph Saxby

Single movement: Rather slowly

First Performance: New South Wales Conservatorium, Australia, 27 February, 1965. Carl Dolmetsch, rec; Joseph Saxby, hpd.

MS 21 Autograph score and recorder part inscribed Sydney 22.2.65. The recorder part contains only one annotated alternative fingering by Dolmetsch, but the score contains annotations for harpsichord registration by Saxby.

PE 18 Copy of published edition (signed by the composer): Sydney: Albert and Son, 1965. No annotation.

CR 3 Carl Dolmetsch (recorder), Joseph Saxby (harpsichord), rec. Pasadena, U.S.A., recording of live performance, 1974, Orion Master Recordings, OC 692.

⁴ Bowen seems to have been quite ambivalent about the title, referring to the work both as *Sonata* and *Sonatina* in correspondence with Dolmetsch at the time of composition. See the present author's book *Carl Dolmetsch*, p. 31.

⁵ The radio announcement before the work introduces it as *Sonata*.

Chagrin, Francis: *Preludes for Four*, for treble recorder, violin, cello and harpsichord.
To Dr. Carl Dolmetsch and his ensemble

Prelude 1: Vivace (Tempo I^o) – Andantino (Tempo II^o). Prelude 2: Lento pensieroso – Andante. Prelude 3: Lento. Prelude 4: (Tempo I^o) – Andantino (Tempo II^o). Prelude 5: Moderato (Tempo I^o).

First performance: Wigmore Hall, London, 6 February 1970. Carl Dolmetsch, rec; Alice Schoenfeld, vn; Eleonore Schoenfeld, vc; Joseph Saxby, hpd.

MS 24 Photocopy of the manuscript score and manuscript parts. Recorder part and score contain annotation by Dolmetsch and Saxby.

PE 20 Copy of published edition: London: Novello & Co. Ltd, 1972. No annotation.

Cooke, Arnold: *Divertimento*, for treble recorder and string quartet.
For Carl Dolmetsch

1 Vivace. 2 Andante. 3 Allegro giocoso.

First performance: Wigmore Hall, London, 8 February 1960. Carl Dolmetsch, rec; The Martin String Quartet.

MS 18 Autograph score and parts (undated). The recorder part contains annotations by Dolmetsch.

The work remains unpublished.

Cooke, Arnold: *Divertimento*, for descant and treble recorders, violin, cello and harpsichord.
To Carl Dolmetsch

1 Allegro moderato. 2 Allegro. 3 Andante. 4 Allegro vivace.

First (public) performance: Wigmore Hall, London, 3 April 1986. Carl Dolmetsch, Jeanne Dolmetsch, recs; Bernard Partridge, vn; John Stilwell, vc; Joseph Saxby, hpd.

MS 42 Photostat copy of autograph manuscript score and set of manuscript parts in composer's hand. Minimal annotation by Dolmetsch in descant recorder part. Saxby's annotations in score.

Cooke, Arnold: *Quartet (Sonata)*, for treble recorder, violin, cello and harpsichord.
Written for Carl Dolmetsch (1964)

1 Moderato poco maestoso – Allegro – Moderato poco maestoso. 2 Andante. 3 Allegro vivace.

First performance: Wigmore Hall, London, 3 February 1965. Carl Dolmetsch, rec; Alice Schoenfeld, vn; Eleonore Schoenfeld, vc; Joseph Saxby, hpd.

MS 49 autograph manuscript score and recorder part. A note attached to these in Dolmetsch's hand notes 'violin and cello parts with Alice and Eleonore'. The recorder part contains a few annotations for tempo, dynamics and alternative fingerings.

CR 4 Carl Dolmetsch (recorder), Alice Schoenfeld (violin), Eleonore Schoenfeld (cello), Joseph Saxby (harpsichord), rec. U.S.A, exact location and date not indicated, Orion Master Recordings OC 9104.

Cooke, Arnold: *Suite*, for descant, treble and tenor recorders with optional harpsichord.

For Carl Dolmetsch

1 Moderato. 2 Allegretto. 3 Allegro. 4 Andante. 5 Giocoso. 6 Presto.

First performance: (version with harpsichord) Wigmore Hall, London, 1 March 1973. Carl Dolmetsch, Jeanne Dolmetsch, Marguerite Dolmetsch, recs; Joseph Saxby, hpd.

MS 29 Autograph manuscript score and parts of version without harpsichord.

MS 30 Autograph manuscript score and parts of version with harpsichord.

PE 22 Copy of published edition: Celle, Germany, Moeck Verlag, 1974 (EM 1513)

Davison, Darrell: *Introduction and Caprices*, for recorder and string orchestra.

[1] Introduction (Andante) (b rec). [2] Caprice I (Allegro) (tr rec). [3] Caprice II [without tempo indication] (sopranino rec).

First performance: Haslemere, 1983, Carl Dolmetsch, rec; strings of the Haslemere Music Society, conducted by Darrell Davison.

MS 41 Autograph manuscript score and recorder part.

MS 41a Manuscript recorder part in Dolmetsch's hand. Contains many octave transpositions.

Dodgson, Stephen: *Warbeck Dances*, for recorder and harpsichord.

1 Processional (The Uneasy Crown) Proud, steady and unyielding. 2 The Earl of Huntley – Graceful, courteous, tempo of minuet. 3 Edinburgh revels – very fast and lively. 4 Whitsand bay to Tyburn – Expressive rather intense and very free.

First performance: Wigmore Hall, London, 19 February 1971. Carl Dolmetsch, rec; Joseph Saxby, hpd.

MS 25 Photocopy of manuscript score (of the original version)⁶

Dolmetsch, Carl: *Theme and Variations in A minor*, for descant recorder and harpsichord.

First performance: Wigmore Hall, London, 1 February 1939. Carl Dolmetsch, rec; Joseph Saxby, hpd.

MS 1 Manuscript score in the hand of Mary Dolmetsch (Dolmetsch's wife) dated 1938 and recorder part in the hands of both Carl Dolmetsch and Joseph Saxby. The score contains annotations by Joseph Saxby. The recorder part does not contain the work in its entirety, but the first few bars only of each variation. Dolmetsch clearly played the piece virtually from memory using the part as a reminder. On each side of the single sheet is a different version, one containing all eleven variations (in Dolmetsch's hand) and a shorter version omitting variations 2, 4, 8 and 9 (in Saxby's hand).

CR 1 Carl Dolmetsch (recorder), Joseph Saxby (harpsichord), rec. location not indicated, 1939, released on 78 by Dolmetsch Records D.R. 14. Processed and transferred to CD for The Dolmetsch Foundation and The Lute Society, LSDOL001 (*Pioneer Early Music Recordings – The Dolmetsch Family with Diana Poulton Vol. 1*).

Edmunds, Christopher: *Pastorale and Bourée*, for descant recorder and piano.
For Carl Dolmetsch with greetings for 1968

[1] Pastorale (Andante e dolce). [2] Bourée [*sic.*] (Allegro comodo).

First Performance: date and location not known.

MS 23 Autograph score and recorder part. Annotations by Dolmetsch and Saxby. Short cadenza to link movements written out by Dolmetsch at the end of the recorder part.

CR 3 Carl Dolmetsch (recorder), Joseph Saxby (piano), rec. Pasadena, U.S.A., recording of live performance, 1974, Orion Master Recordings, OC 692.

Françaix, Jean: *Quintette*, for treble recorder, 2 violins, cello and harpsichord.
Dédié à Carl Dolmetsch

1 Largo. 2 Allegro. 3 Sarabande. 4 Scherzo. 5 Rondo (Prestissimo).

⁶ The author wrote to the composer in June 2001 to see if he would be willing for the piece to be published. Dodgson felt that if this was to take place some revision was necessary and set about the task. The revisions were completed by December 2001 and the new version was published by Peacock Press, Hebden Bridge, in 2003. (Edition No. PD 09)

First performance: Wigmore Hall, London, 12 April 1988. Carl Dolmetsch, rec; Bernard Partridge, Antonia Biales, vns; Zoë Martlew, vc; Andrew Pledge, hpd.

PE 26 Copy of published edition: Paris: Schott SARL, 1990 (ED 7644) This is a reproduction of the composer's autograph manuscript score. Also set of separate parts reproduced from those written by copyist.

PE 26a Published recorder part inscribed 'C.F.D. Wigmore Première Actual part used on April 12th' in which some of the 'alternatifs' (see MS 43 below) have been annotated by Dolmetsch.

MS 43 two sides of a single sheet of manuscript in Dolmetsch's hand headed 'Quelque[s] Petits Alternatifs' containing suggestions for the recorder part mainly of upward octave transposition to avoid low lying passages. (Reproduced in Appendix B).

Fulton, Norman: *Scottish Suite*, for treble recorder and piano (harpsichord).
For Carl Dolmetsch

1 Prelude (Moderato, piacevole). 2 Air (Andantino tranquillo). 3 Musette (Moderato). 4 Nocturne (Molto lento) 5 Reel (Allegro giusto).

First performance: Wigmore Hall, London, 7 May 1954. Carl Dolmetsch, rec; Joseph Saxby, hpd.

MS 12 Photostat copy of autograph manuscript score and manuscript recorder part in the composer's hand. The Photostat copy of the score has been inscribed in Dolmetsch's hand, 'This copy was played from for the first performance at Wigmore Hall recital 7th May 1954' The recorder part contains much annotation (particularly of articulation) by Dolmetsch. The score contains annotation for fingering and harpsichord registration by Saxby.

Gál, Hans: *Concertino*, for treble recorder and string quartet.
To Carl Dolmetsch

1 Preludio (Poco andante). 2 Scherzo lirico (Allegro grazioso). 3 Notturmo (Allegretto tranquillo). 4 Rondo capriccioso (Vivace).

First performance: Wigmore Hall, London, 6 February 1962. Carl Dolmetsch, rec; The Martin String Quartet.

PE 14 Copy of published edition (score): London: Universal Edition, 1963, edition No. 12644. No annotation by Dolmetsch, but consulted in connection with high f#.

Gál, Hans: *Three Intermezzi*, Op. 103, for treble recorder and harpsichord (or piano).

1 Andantino. 2 Allegretto, quasi minuetto. 3 Allegro ma non troppo.

First performance: Wigmore Hall, London, 6 March 1974. Carl Dolmetsch, rec; Joseph Saxby, hpd.

MS 32 Photocopy of manuscript score. Contains Saxby's annotated harpsichord registrations.

PE 23 Copy of published edition: London: Schott and Co. Ltd, 1974 (OFB 134).

Gál, Hans: *Trio Serenade*, Op. 88, for treble recorder, violin and cello.

1 Allegro moderato. 2 Andante. 3 Intermezzo scherzoso (Vivace leggiero). 4 Rondo (Allegro piacevole).

First performance: Wigmore Hall, London, 6 February 1967. Carl Dolmetsch, rec; Alice Schoenfeld, vn; Eleonore Schoenfeld, vc.

PE 19 Copy of published edition: London: N. Simrock, 1967, edition No. 3123. Recorder part contains annotation (particularly alterations to articulation) by Dolmetsch.

**Gardner, John: *Little Suite in C*, Op. 60, for treble recorder and harpsichord.
*For Carl Dolmetsch and Joseph Saxby***

1 Overture (Slow). 2 Scherzo (Moderately fast). 3 Saraband. 4 Finale (Fast).

First performance: Wigmore Hall, London, 12 February 1964. Carl Dolmetsch, rec; Joseph Saxby, hpd.

PE 16 Copy of published edition: Oxford: Oxford University Press, 1965. Recorder part contains very little annotation by Dolmetsch.

Hand, Colin: *Plaint*, Op. 72 for tenor recorder and harpsichord.

First performance: Dolmetsch Summer School, 5 August 1971, Carl Dolmetsch, rec; Joseph Saxby, hpd.

Single movement: Adagio espressivo e con molto rubato – L'istesso tempo

MS 26 Photocopy of autograph manuscript and recorder part. Recorder part contains annotations by Dolmetsch indicating dynamics and a flourish in the penultimate bar.

PE 21 Copy of published edition: London: Schott & Co. Ltd, 1973 (Edition 11147)

CR 3 Carl Dolmetsch (recorder), Joseph Saxby (piano), rec. Pasadena, U.S.A., recording of live performance, 1974, Orion Master Recordings, OC 692.

Hand, Colin: *Sonata piccola*, Op. 63, for treble recorder and harpsichord or piano
To Carl Dolmetsch

1 Preludio (Allegro agitato). 2 Cantilena (Andante piangevole). Burlesca (Allegretto giocoso).

First performance: Los Angeles USA, September 1966. Carl Dolmetsch, rec; Joseph Saxby, hpd.

MS 50 Autograph manuscript score and recorder part. Part contains annotations by Dolmetsch for dynamics and ornamentation.

Hand, Colin: *Sonata breve*, Op. 78, for treble recorder and piano.
To Carl Dolmetsch with affection on his 60th birthday: August 23rd 1971

Single movement in sections: Poco agitato – Andante quasi recitativo – Allegro con moto – Più mosso – Tempo as lib – Allegro scherzando

First performance: Boston, Lincolnshire, 25 April 1974 (in original version).⁷ Carl Dolmetsch, rec; Joseph Saxby, pn.

PE 30 Copy of published edition (inscribed by the composer): Schott & Co. Ltd, 1977 (Edition 11265). Contains no annotation.

Hoddinott, Alun: *Italian Suite*, for treble recorder and guitar.

First performance: Wigmore Hall, London, 4 March 1977. Carl Dolmetsch, rec; John Mills, gui.

1 Cadenza (Con fuoco). 2 Passamezzo (Moderato). 3 Gondoliera (Andante). 4 Tarantella (Prestissimo).

MS 44 Autograph manuscript score and part. Contains short cadenza by Dolmetsch in fourth movement.

PE 27 Copy of published edition: Oxford, Oxford University Press, 1983.

⁷ This work derived from a work for solo recorder entitled *Sonata alla Cadenza*, the manuscript of which remains in the Dolmetsch archive and which bears the dedication eventually accorded to *Sonata breve*. Hand subsequently added a piano accompaniment, but Schott and Company were reluctant to publish a work for recorder and piano containing a substantial section for solo recorder. The cadenza was therefore omitted and the work published under the title *Sonata breve* (see Mayes, *Carl Dolmetsch*, pp. 249-51).

Hopkins, Antony: *Fifty-Fourth Festival Fanfare*, for treble recorder and piano (harpsichord).

For Carl and Joseph

First performance: Haslemere Hall, 21 July 1978. Carl Dolmetsch, rec; Joseph Saxby, hpd.

MS 36 Autograph manuscript score and recorder part. Also photocopy of recorder part containing alterations by Dolmetsch.

Jacob, Gordon: *A Consort of Recorders*, for descant, treble, tenor and bass recorders.

For Carl Dolmetsch

1 Fanfare and March 2 Nocturne. 3 Panpipes. 4 Bells. 5 Chorale. 6 Adieu.

First performance: Wigmore Hall, London, 1 March 1973. Carl Dolmetsch, Jeanne Dolmetsch, Marguerite Dolmetsch, Brian Blood, recs.

MS 31 Autograph manuscript score. There is also a set of manuscript parts that appear to be in the hand of Carl Dolmetsch, or another member of the Dolmetsch family.

CR 5 Carl Dolmetsch (descant recorder), Jeanne Dolmetsch (treble recorder), Marguerite Dolmetsch (tenor recorder), Brian Blood (bass recorder), rec. Loseley House, Surrey, April 1976, Arts Recordings ATD 8718.

Jacob, Gordon: *Suite*, for recorder and string quartet (or small string orchestra).

For Carl Dolmetsch

1 Prelude (Adagio ma poco con moto). 2 English Dance (Allegro molto). 3 Lament (Adagio). 4 Burlesca alla rumba (Allegro giocoso). 5 Pavan (Lento). 6 Introduction and cadenza (Andante sostenuto). 7 Tarantella (Presto con fuoco).

First performance: Wigmore Hall, London, 31 January 1958. Carl Dolmetsch, rec; The Martin String Quartet.

MS 15a Photostat copy of autograph score

MS 15b Set of manuscript parts (undated). The recorder part contains extensive annotation by Dolmetsch and additionally has a number of readings that differ from the published edition. From the blackened and much repaired edges of the pages of the manuscript recorder part, it was evidently much used.

PE 12 Copy of published edition: Oxford: Oxford University Press, 1959. Piano reduction and recorder part only. Little annotation, but important for comparison with manuscript version.

PR 3 Carl Dolmetsch (recorder), The Utah Symphony Orchestra (conductor not identified), rec. Salt Lake City, Utah, U.S.A., 21 September 1982, private recording of live performance, on a cassette in the Dolmetsch Archive.

Jacob, Gordon: *Trifles*, for treble recorder, violin, cello and harpsichord.

For Carl Dolmetsch

1 Le buffet: Largo. 2 La trifle au vin de Jerez: Allegro. 3 La trifle á l'anana – très douce: Adagio Molto. 4 La trifle á l'anglais: Allegro.

First performance: Wigmore Hall, London, 24 March 1983. Carl Dolmetsch, rec; Carmel Kaine, vn; Anna Carew, vc; Andrew Pledge, hpd. (the first performance was under the title *Suite* and did not include the French movement titles).

MS 47 Autograph manuscript score and parts. A little annotation by Dolmetsch in the recorder part. Annotations by Andrew Pledge in the score.

PR 6 Carl Dolmetsch (recorder), Carmel Kaine (violin), Anna Carew (cello), Andrew Pledge (harpsichord), rec. London, Wigmore Hall, 24 March 1983, private recording of a rehearsal on the day of the first performance, on a cassette in the Dolmetsch Archive.

Jacob, Gordon: *Variations*, for treble recorder and harpsichord.

For Carl Dolmetsch and Joseph Saxby in honour of 30 years' collaboration

Theme (Andante semplice) Var. I Allegro. Var. II Andante espressivo. Var. III Alla marcia. Var. IV Andante espressivo. Var. V Molto vivace (hpd solo). Var. VI Poco adagio. Var. VII Molto vivace. (inversion of Var. V: rec and hpd). Var. VIII Andante con moto. Var. IX Lento. Var. X Finale. Presto.

First performance: Wigmore Hall, London, 6 February 1963. Carl Dolmetsch, rec; Joseph Saxby, hpd.

MS 19 Autograph manuscript score (dated 15.11.62) and recorder part (Reproduced in Appendix D). The recorder part contains extensive annotation by Dolmetsch. The manuscript score contains extensive annotation by Saxby, particularly for harpsichord registration.

PE 15 Copy of published edition: London: Musica Rara, 1967, edition No. MR 1110 (Reproduced in Appendix E). The score is inscribed 'Carl with best wishes from Gordon' after which is written in brackets in Dolmetsch's hand (9th Jan. 1967). Score contains annotations by Saxby.

CR 3 Carl Dolmetsch (recorder), Joseph Saxby (piano), rec. Pasadena, U.S.A., recording of live performance, 1974, Orion Master Recordings, OC 692.

Leigh, Walter: *Sonatina*, for treble recorder and keyboard.

1 Allegretto. 2 Larghetto, molto tranquillo. 3 Allegro leggiero.

First performance: (by Dolmetsch and Saxby) location and date unknown, but before June 1945.⁸

MS 3 Manuscript recorder part (undated) in unidentified hand. Contains a significant number of annotations in pencil, particularly of articulation, by Carl Dolmetsch.

PE 4 Copy of the published edition: London: Schott & Co. Ltd., 1944, edition No. 10030. The score contains annotations by Saxby that indicate performance on harpsichord. The recorder part contains annotation by Dolmetsch and a cadenza inserted on a separate piece of manuscript paper.

Mathias, William: *Concertino*, Op. 65, for recorder, oboe, bassoon and harpsichord.
Commissioned by and dedicated to Carl Dolmetsch

1 Moderato – Allegro vivo. 2 Andante mesto. 3 Allegro capriccioso.

First performance: Wigmore Hall, London, 6 March 1974. Carl Dolmetsch, rec; Anthony Camden, ob; Kerry Camden, bn; Joseph Saxby, hpd.

MS 33 Photocopy of autograph manuscript score.

MS 34 Photocopies of copyists parts (from Oxford University Press.) Recorder part contains annotations by Dolmetsch including *ossia* in third movement.

PE 24 Copy of published edition: Oxford: Oxford University Press, 1977.

Maw, Nicholas: *Discourse*, for treble recorder and harpsichord.

1 Theme (hpd), nine variations and Coda (Grave and sostenuto). 2 Vivo.

First performance: Wigmore Hall, London, 3 March 1972. Carl Dolmetsch, rec; Joseph Saxby, hpd.

MS 27a Autograph manuscript recorder part containing very little annotation.

MS 27b Fragments of the recorder part in Carl Dolmetsch's hand evidently copied out by him for use at the first performance. There is no manuscript score in the archive.

⁸ A letter dated 17 June 1945 from Manuel Jacobs to Carl Dolmetsch refers to Dolmetsch and Saxby having given the first performance, but does not state when or where.

Milner, Arthur: *Suite*, for treble recorder and piano.
For Carl Dolmetsch

1 Dance (Allegretto). 2 Intermezzo (Andante espressivo e rubato). 3 Jig (Allegro).

First performance: date and location not known.

MS 16 Autograph manuscript score and recorder part, undated.⁹ The recorder part contains annotations by Dolmetsch and the score annotations by Saxby (that include indications for harpsichord registration).

PE 13 Copy of published edition (last movement only): London: Novello, 1960. (The *Suite* was not published in its entirety in Milner's or Dolmetsch's lifetime, but did appear in an edition published by Peacock Press, Hebden Bridge, 2005).

Murrill, Herbert: *Sonata*, for treble recorder and harpsichord.
To Carl Dolmetsch

1 Largo. 2 Presto. 3 Recitativo (Andante a piacere). 4 Finale (Allegro non troppo).

First performance: Wigmore Hall, London, 10 May 1950. Carl Dolmetsch, rec; Herbert Murrill, hpd.

MS 9 Autograph manuscript recorder part (undated) containing annotations by Dolmetsch.

PE 7a Copy of published edition: Oxford: Oxford University Press, 1951. The recorder part contains annotations by Dolmetsch. The score contains a few annotations by Saxby.

PE 7b Copy of published edition (details as PE 7a). The recorder part contains annotations by Dolmetsch. The score contains annotations by Saxby.

CR 3 Carl Dolmetsch (recorder), Joseph Saxby (harpsichord), rec. Pasadena, U.S.A., recording of live performance, 1974, Orion Master Recordings, OC 692.

Reizenstein, Franz: *Partita*, for treble recorder and piano.

1 Entrada (Allegro ma non troppo). 2 Sarabande (Andante con moto). 3 Bourrée (Allegro con spirito). 4 Jig (Presto).

First performance: date and location not known.

PE 3 Copy of published edition: London: Schott & Co. Ltd., 1946, edition No. 10041. The recorder part contains a little annotation by Dolmetsch. The score, the cover of which is inscribed 'Joseph Concert copy' contains a little annotation by Saxby.

⁹ The letter with which Milner sent the score and part to Dolmetsch is dated 27 June 1958.

CR 2 Carl Dolmetsch (recorder), Joseph Saxby (piano), rec. location unknown, 1975, Decca Record Company Limited, Edition L'Oiseau-Lyre SOL 344 (*Music of Franz Reizenstein*).

**Ridout, Alan: *Chamber Concerto*, for treble recorder and string quartet.
For Carl Dolmetsch**

1 Esspressivo. 2 Giocososo. 3 Ground. 4 Vivace.

First performance: Wigmore Hall, London, 26 March 1981. Carl Dolmetsch, rec; The Amici String Quartet.

MS 37 Photocopy of autograph manuscript score

MS 38a Set of manuscript parts in an unidentified hand. Recorder part contains Dolmetsch's annotation for articulation, ornamentation and note alteration.

MS 38b Manuscript recorder part copied out by Dolmetsch's pupil Rachel Gregory and inscribed with a note 'Copied out for performance at the Wigmore Hall on March 26th 1981.' It was apparently used for the first performance and differs in only a few minor details from the other extant manuscript part.

PR 4 Carl Dolmetsch (recorder), The Amici Quartet (Lionel Bentley and Robert Hope Simpson – violins, Nicholas Dowding – viola, Bernard Richards – cello), rec. Wigmore Hall, London, 26 March 1981, private recording made at the first performance, on a cassette in the Dolmetsch Archive. The recording was made on a small tape recorder on the balcony of the hall. The quality is, as a result, not very satisfactory and there is an acoustic hum throughout. (PR 4).

**Ridout, Alan: *Sequence*, for treble recorder and lute.
To Carl Dolmetsch and Robert Spencer**

1 Locrian Mode. 2 Mixolydian Mode. 3 Phrygian Mode. 4 Ionian Mode. 5 Aolian Mode. 6 Lydian Mode. 7 Dorian Mode.

First performance: Wigmore Hall, London, 7 March 1975. Carl Dolmetsch, rec; Robert Spenser, lute.

MS 35 Autograph manuscript score. Contains annotations by Dolmetsch including alternative fingerings and 8va passages.

**Ridout, Alan: *Variants on a Tune of H. H.*, for descant recorder and harpsichord.
For Carl Dolmetsch**

Theme: Cantabile. Var. 1: Fancy on One Note. Var. 2: Conversation. Var. 3: Plaint (Meno mosso). Var. 4: Toccatina (Brillante). Coda.

First performance: Wigmore Hall, London, 27 October 1989. Carl Dolmetsch, rec; Sir David Lumsden, hpd.

MS 46 Photocopy of manuscript autograph score and recorder part. A small number of minor annotations by Dolmetsch.

Rubbra, Edmund: *Cantata pastorale*, Op. 92, for soprano, treble recorder, harpsichord and cello.

For Carl Dolmetsch

1 'Silence Dryads leafy keep' (Plato, trans. Walter Leaf). 2 'Softly the west wind blows' (MS of St Augustine at Canterbury, trans. Helen Waddell). 3 'Now the fields are laughing' (MS from Benedicbeuern Monastery, trans. Helen Waddell).

First performance: Wigmore Hall, London, 1 February 1957. Joan Alexander, sop; Carl Dolmetsch, rec; Joseph Saxby, hpd; Arnold Ashby, vc.

PE 11 Copy of published edition: Croydon: Alfred Lengnick & Co. Ltd., 1962, edition No. 3980. The recorder part contains a little annotation by Dolmetsch.

Rubbra, Edmund: *Fantasia on a Chord*, Op. 154, for treble recorder, viola da gamba and harpsichord.

Written for the tenth wedding anniversary of Valerie and Kenneth McLeish, 1977

Tempo comodo e liberamente (Poco andante).

First performance: Wigmore Hall, London, 9 March 1978. Carl Dolmetsch, rec; Joseph Saxby, hpd; Marguerite Dolmetsch, gamba.

MS 45a Photocopy of autograph manuscript score of original version (without gamba). Contains the composer's annotations to accommodate the repeat suggested by Dolmetsch (see below).

MS 45b Manuscript recorder part in Dolmetsch's hand copied from autograph score. Contains Dolmetsch's indication for a suggested substantial repeat.

Rubbra, Edmund: *Fantasia on a Theme of Machaut*, Op. 86, for treble recorder, string quartet and harpsichord.

For Carl Dolmetsch

Single movement in sections: Quasi grave – Doppio movimento - Adagio

First performance: Wigmore Hall, London, 11 February 1955. Carl Dolmetsch, rec; The Martin String Quartet; Joseph Saxby, hpd.

MS 13 Manuscript recorder and string parts in Dolmetsch's hand. Rubbra evidently sent Dolmetsch a copy of the score only (later returned for publication) from which Saxby played the harpsichord. In a letter accompanying the score Rubbra noted, 'There won't be time for my publisher to get all the parts out, so may I leave them to you?'¹⁰ The recorder part contains annotation by Dolmetsch. The string parts contain bowing marked in by members of the Martin Quartet.

PE 9 Copy of published edition: Croydon, Alfred Lengnick & Co. Ltd., 1956, edition No. 3869. Contains few annotations.

Rubbra, Edmund: *Meditazioni sopra 'Cœurs désolés', Op. 67, for treble recorder and harpsichord.*

For Carl Dolmetsch and Joseph Saxby

Single movement in sections: Lento – Con moto – Con moto – Tempo I – Allegretto – Tempo I

First performance: Wigmore Hall, London, 10 May 1949. Carl Dolmetsch, rec; Joseph Saxby, hpd.

PE 6a Copy of published edition inscribed by the composer: Croydon: Alfred Lengnick & Co. Ltd., 1949, edition No. 3689. Neither the recorder part nor the score contain much annotation.

PE 6b Copy of published edition (details as PE 6a). The recorder part contains considerable annotation by Dolmetsch and the score annotation by Saxby.

CR 3 Carl Dolmetsch (recorder), Joseph Saxby (harpsichord), rec. Pasadena, U.S.A., recording of live performance, 1974, Orion Master Recordings, OC 692.

Rubbra, Edmund: *Notturmo, Op. 106, for descant, treble, tenor and bass recorders.*

For François, Jeanne, Marguerite and Richard Dolmetsch

Andante, poco lento.

First performance: Royal Festival Hall Recital Room (Now the Purcell Room), London, 28 April 1960. Richard Dolmetsch, Jeanne Dolmetsch, Marguerite Dolmetsch and François Dolmetsch, recs.

MS 48 Photocopy of the autograph manuscript. Contains little annotation.

¹⁰ Letter, Rubbra to Dolmetsch, 29 December, 1954.

Rubbra, Edmund: *Passacaglia sopra 'Plusieurs regrets'*, Op. 113, for treble recorder and harpsichord.

For Carl Dolmetsch

Single movement in sections: Allegretto moderato – Piu mosso – Adagio – Tempo I – Tempo II – Molto meno mosso

First performance: Wigmore Hall, London, 6 February 1962. Carl Dolmetsch, rec; Joseph Saxby, hpd.

PE 28 Copy of published edition (inscribed by the composer): Croydon: Alfred Lengnick & Co. Ltd. 1964 Edition No. 4144. A few annotations in the recorder part for dynamics, alternative fingering and ornamentation.

Rubbra, Edmund: *Sonatina*, Op. 128, for treble recorder and harpsichord.

First performance: Wigmore Hall, London, 3 February 1965. Carl Dolmetsch, rec; Joseph Saxby, hpd.

1 Allegro comodo. 2 Adagio mesto. 3 Variations on *En la fuente del Rosel* (Moderato scherzando).

MS 20 Autograph score and part (undated). Recorder part contains annotation by Dolmetsch. Score contains annotation by Saxby.

PE 17 Copy of published edition: Croydon: Alfred Lengnick & Co. Ltd., 1965, edition No. 4200. Score and part contain little annotation.

Salter, Lionel: *Air and Dance*, for treble recorder and piano

To Carl Dolmetsch after 25 years!

[1] Air. Andante piangevole. [2] Dance. Allegro moderato ma giocoso.

First performance: Wigmore Hall, London, 27 March 1987. Carl Dolmetsch, rec; Lionel Salter, pn.

MS 51 autograph manuscript score and recorder part. A little annotation by Dolmetsch in the part.

Scott, Cyril: *Aubade*, for treble recorder and piano (harpsichord).

To Carl Dolmetsch

Single movement in sections: Molto moderato – Poco con moto – Andante sostenuto – Con moto – Tempo primo

First performance: Wigmore Hall, London, 10 May 1952. Carl Dolmetsch, rec; Joseph Saxby, hpd.

MS 11 Manuscript recorder part (undated) possibly in Scott's hand. Contains only very little annotation by Dolmetsch.

PE 8 Copy of published edition: London: Schott & Co. Ltd., 1953, edition No. 10330. The score and recorder part contain little annotation.

Shaw, Martin: *Sonata in E-flat, for treble recorder and harpsichord.*
For Carl Dolmetsch

1 Allegro moderato. 2 Theme and Variations (Andante espressivo). 3 Allegro con spirito.

First performance: date and location not known.

PE 5 Copy of published edition: London: J. B. Cramer & Co., 1942, edition No. 15242. Very 'clean' copy with virtually no annotation in either the score or the recorder part.

Simpson, Robert: *Variations and Fugue, for recorder and string quartet.*
In memoriam Horace Dann

Theme: Andante – Molto allegro. Fugue: Vivacissimo grazioso – meno mosso

First performance: Wigmore Hall, London, 9 February 1959. Carl Dolmetsch, rec; The Martin String Quartet.

MS 17 Autograph manuscript parts (no score) dated 1958. The recorder part contains some annotation by Dolmetsch. The work remains unpublished.

Swann, Donald: *Rhapsody from Within, for recorder and harpsichord (piano).*
To Carl Dolmetsch & Joseph Saxby to celebrate 50 years' partnership

Part 1: Molto movimento. Part 2: Rhapsodico. Part 3: Ritmico.

First performance: Wigmore Hall, London, 2 April 1982. Carl Dolmetsch, rec; Joseph Saxby, hpd.

MS 39 Autograph manuscript score and recorder part. Recorder part and score contain annotations by Dolmetsch and Saxby.

MS 40 Photocopy of copyist's manuscript score in an unidentified hand. Only a few minor different readings when compared with the autograph score.

PR 5 Carl Dolmetsch (recorder), Joseph Saxby (harpsichord), rec. The Studio, 'Jesses', Haslemere, Surrey, April 1982, private recording of a rehearsal, on a cassette in the Dolmetsch archive.

**Walsworth, Ivor: *Sonata*, for treble recorder and harpsichord.
To Carl Dolmetsch**

Single movement in several sections: Moderato quasi lento – Lento – Piu Mosso – A Tempo Primo – Allegro – Meno Mosso – Allegro – Meno Mosso – Allegro – Lento molto – Allegro – Moderato quasi lento

First performance: Royal Festival Hall Recital Room, London, 27 April 1961. Carl Dolmetsch, rec; Joseph Saxby, hpd.

MS 10 Autograph manuscript score and recorder part dated 1950. The recorder part contains a few annotations by Dolmetsch for alternative fingering. The score contains a registration and fingering annotations by Saxby.

**Werder, Felix: *Gambit*, for treble recorder and harpsichord.
To Carl Dolmetsch and Joseph Saxby**

Single movement:

First performance: date and location not known.

MS 22 Autograph manuscript score inscribed 'Melbourne III. 65' and manuscript recorder part, unsigned, but in Werder's hand. Although there is no record of a first performance, the score contains Saxby's annotations for harpsichord registration. The recorder part contains Dolmetsch's annotations mainly indicating beats or sub-divisions within the bar. The work remains unpublished.

Wood, Christopher: *Les Oiseaux*, Op. 16, for descant recorder, harpsichord and double string quartet.

First performance: date and location not known.

MS 4 Recent photocopy (2004) of autograph manuscript (undated) in the Jerwood Library, Trinity College of Music, Greenwich, London.¹¹ Contains Wood's indications for harpsichord registration.

**Wood, Christopher: *Sonata di Camera*, Op. 18, for treble recorder and harpsichord,
To Carl Dolmetsch and Joseph Saxby**

1 Andante tranquillo. 2 Molto adagio. 3 Recit ad lib – Cadenza: Lento (rec solo) – Allegretto (hpd solo) – Tempo allegro giocoso.

First performance: date and location not known.

¹¹ Christopher Wood Collection, CW33.

MS 5 Autograph score and recorder part (undated). The score contains Wood's indications for harpsichord registration. Four pages are reproduced in Appendix G.

Wordsworth, William: *Theme and Variations*, for recorder and harpsichord.
For Carl Dolmetsch and Joseph Saxby

First performance: date and location not known.

MS 8 Autograph score and recorder part dated 18 July 1947. The recorder part contains very little annotation, but the score has a few annotations for registration marked in Joseph Saxby's hand.

Musical examples: Chapter 1, Alternative fingering

Ex. 1.1

Gordon Jacob: *Variations* (MS 19), Theme, bb. 25-26

Ex. 1.2

Gordon Jacob: *Variations* (MS 19), Variation VI, bb. 193-195 (dynamic markings are the composer's)

Ex. 1.3

Gordon Jacob: *Variations* (MS 19), Variation IX, bb. 271-274 (dynamic marking is the composer's)

Ex. 1.4

Gordon Jacob: *Variations* (MS 19), Variation VIII, bb. 248-249 (dynamic marking is the composer's)

Ex. 1.5

Nigel Butterley: *The White-throated Warbler* (MS 21), bb. 26-27 (dynamic marking is the composer's)

**Ex. 1.6**

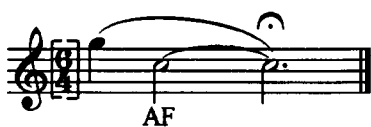
Edmund Rubbra: *Passacaglia sopra 'Plusieurs regrets'* (PE 21), bb. 89-91 (all indications other than 'AF' are the composer's)

**Ex. 1.7**

Lennox Berkeley: *Una and the Lion* (PE 29), *Lento*, bb. 20-22 (dynamic indication is the composer's)

**Ex. 1.8**

Alan Ridout: *Chamber Concerto* (MS 38a), first movement, b. 67



Ex. 1.9

Arnold Cooke: *Divertimento* (1974) (MS 42), first movement, bb. 172-175 (all indications other than 'AF' are the composer's)

**Ex. 1.10a**

Lennox Berkeley: *Concertino* (MS 14), second movement, Aria I, bb. 39-41

**Ex. 1.10b**

Lennox Berkeley: *Concertino*, published edition, Aria I, bb. 39-41

**Ex. 1.10c**

Lennox Berkeley: *Concertino*, Aria I, bb. 39-41 as played by Dolmetsch on recording CR 4



Ex. 1.11

Alan Ridout: *Sequence* (MS 35), Movement VII, bb. 37-38

**Ex. 1.12**

Lionel Salter: *Air and Dance* (MS 51), first movement, bb. 46-49

**Ex. 1.13**

Ivor Walsworth: *Sonata* (MS 10), bb. 49-51

**Ex. 1.14**

Edmund Rubbra: *Passacaglia sopra 'Plusieurs regrets'* (PE 21), bb. 32-33



Ex. 1.15

William Mathias: *Concertino* (MS 34), second movement, bb. 66-67

**Ex. 1.16**

Alan Ridout: *Sequence* (MS 35), Movement V, bb. 14-15

**Ex. 1.17**

Donald Swann: *Rhapsody from Within* (MS 39), Second movement, bb. 20-21 (bb. 24-25 same)

**Ex. 1.18**

Lennox Berkeley: *Concertino* (MS 14), second movement, Aria I, bb. 9-10 (crescendo hairpin is the composer's)



Ex. 1.19

Lennox Berkeley: *Concertino* (MS 14), second movement, Aria I, bb. 15-16 (dynamic marking is the composer's)

**Ex. 1.20**

Lennox Berkeley: *Concertino* (MS 14), second movement, Aria I, b. 14 (bb. 22 and 38 similar)

**Ex. 1.21**

Gordon Jacob: *Variations* (MS 19), Variation II, b. 63 (bar 70 similar but a tone lower)

**Ex. 1.22**

Gordon Jacob: *Variations* (MS 19), Variation II, bb. 64-65 (hairpin dynamics are the composer's)



Ex. 1.23

Alan Ridout: *Sequence* (MS 35), Movement III, bb. 9-11 (crescendo indication is the composer's)

rec. *cresc.* 3 3 A.F. etc.

lute *cresc.* etc.

Ex 1.24

Alan Ridout: *Sequence* (MS 35), Movement III, bb. 14-15

AF

Ex. 1.25

Gordon Jacob: *Variations* (MS 19), Variation I, bb. 27-30 (bracketed dynamic is Dolmetsch's)

f AF (*p*)

Ex. 1.26

Gordon Jacob: *Variations* (MS 19), Variation IX, bb. 264-266 (dynamic markings are the composer's)

AF *p*

Ex. 1.27

Alan Ridout: *Sequence* (MS 35), Movement VII, bb. 32-35 (dynamic markings are the composer's)

Musical notation for Ex. 1.27, showing two staves of music in 2/4 time. The first staff has dynamics *f* and *mf*. The second staff has dynamics *mp* and *p*, with an *AF* marking above the first measure.

Ex. 1.28

William Mathias: *Concertino* (MS 34), second movement, bb. 64-65

Musical notation for Ex. 1.28, showing a single staff of music in 4/4 time. An *AF* marking is present above the second measure, followed by a dashed line.

Ex. 1.29

Colin Hand: *Plaint* (MS 26), bb. 34-36 ('rit' is the composer's marking)

Musical notation for Ex. 1.29, showing a single staff of music in 4/4 time. It includes *AF* markings above the second and third measures, and a *rit.* marking above the fourth measure.

Ex. 1.30

Edmund Rubbra: *Passacaglia sopra 'Plusieurs regrets'* (PE 21), bb. 133-135

Musical notation for Ex. 1.30, showing a single staff of music in 3/4 time. It features triplets and an *AF* marking above the second measure.

Ex. 1.31

Gordon Jacob: *Suite* (MS 15b), first movement, bb. 31-32 (hairpin is the composer's)

**Ex. 1.32**

Arnold Cooke: *Quartet* (MS 49), second movement, bb. 65-67 (dynamic marking is the composer's)

**Ex. 1.33**

Gordon Jacob: *Suite* (MS 15b), third movement, bb. 51-53 (dynamic marking is the composer's)

**Ex. 1.34**

Norman Fulton: *Scottish Suite* (MS 12), second movement, bb. 30-34



Ex. 1.35

Norman Fulton: *Scottish Suite* (MS 12), second movement, bb. 40-42 (hairpin is the composer's)

**Ex. 1.36**

Gordon Jacob: *Suite* (MS 15b), third movement, bb. 23-24 (hairpin is the composer's)

**Ex. 1.37**

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (PE 6b), bb. 136-138 (hairpin is Dolmetsch's)

**Ex. 1.38**

Arthur Milner: *Suite* (MS 16), third movement, bb. 111-114 (dynamic marking is Dolmetsch's)



Ex. 1.39

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (PE 6b), bb. 67-69

**Ex. 1.40**

York Bowen: *Sonatina* (MS 7), second movement, bb. 35-36

**Ex. 1.41**

Lennox Berkeley: *Concertino* (MS 14), second movement, Aria I, b. 26

**Ex. 1.42**

Donald Swann: *Rhapsody from Within* (MS 39), third movement, b. 23

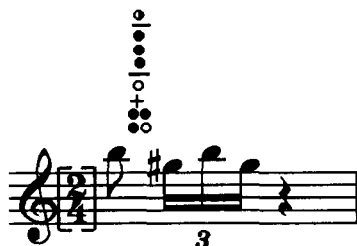


Ex. 1.43

Gordon Jacob: *Variations* (MS 19), Variation X, bb. 302-304 (dynamic is the composer's)

**Ex. 1.44**

Michael Berkeley: *American Suite* (PE 25) four bars after figure 7

**Ex. 1.45**

Arnold Cooke: *Quartet* (MS 49), second movement, b. 55 (cadenza)

**Ex. 1.46**

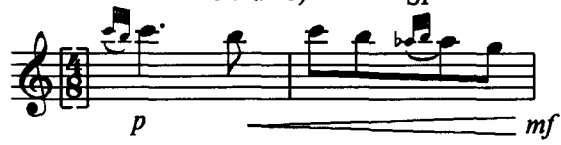
Franz Reizenstein: *Partita* (PE 3), first movement, bb. 61-62



Ex. 1.47

Edmund Rubbra: *Cantata pastorale* (PE 11), bb. 1-2 (dynamic markings are the composer's)

(bottom two fingers
no thumb) SF



p *mf*

The image shows a musical staff in treble clef with a 4/4 time signature. The melody consists of the following notes: a dotted quarter note G4, an eighth note A4, a dotted quarter note B4, an eighth note C5, a dotted quarter note D5, an eighth note E5, a dotted quarter note F5, an eighth note G5, a dotted quarter note A5, an eighth note B5, a dotted quarter note C6, and an eighth note D6. The notes are grouped into four pairs, each with a slur. A dynamic marking of *p* is placed below the first pair, and a dynamic marking of *mf* is placed below the last pair. Above the staff, the text "(bottom two fingers no thumb) SF" is written, with "SF" positioned above the fourth pair of notes.

Musical examples: Chapter 2, High F# (f#''') and the bell key

Ex. 2.1

Lennox Berkeley: *Sonatina* (published edition), third movement, b. 53



Ex. 2.2

York Bowen: *Sonatina* (MS 7), second movement, bb. 67-69 (composer's original phrase mark)



Ex. 2.3

Rubbra: *Meditazioni sopra 'Cœurs désolés'* (published edition) bb. 98-101



Ex. 2.4

Rubbra: *Meditazioni sopra 'Cœurs désolés'* (published edition) bb. 60-62



Ex. 2.5

Herbert Murrill: *Sonata* (MS 9), second movement, bb. 41-43

**Ex. 2.6a**

Gordon Jacob: *Suite* (published edition), second movement, bb. 14-15

**Ex. 2.6b**

Gordon Jacob: *Suite* (MS 15a), second movement, bb. 14-15

**Ex. 2.7**

Lennox Berkeley: *Sonatina* (MS 2), first movement, bb. 42-44



Ex. 2.8

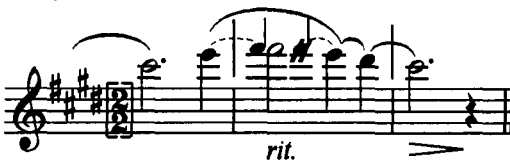
Anthony Bernard: *Prelude and Scherzo* (MS 6), bb. 116-117

**Ex. 2.9**

York Bowen: *Sonatina* (MS 7), second movement, bb. 67-69 (slashed slur and *tenuto* sign as annotated by Dolmetsch)

**Ex. 2.10**

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (PE 6b) bb. 60-62 with Dolmetsch's annotations to indicate slashed slurs and crossed out note. (rit. and hairpin are the composer's)

**Ex. 2.11**

Herbert Murrill: *Sonata* (PE 7a), fourth movement, bb. 38-43 (with Dolmetsch's annotated indication for single tonguing)

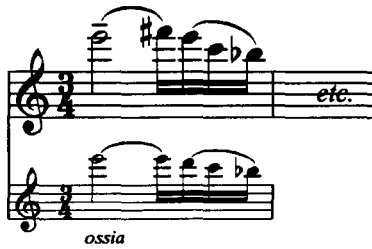


Ex. 2.12

Stanley Bate: *Sonatina* (published edition), third movement, b. 82 (b. 86 similar, but without slur)

**Ex. 2.13**

Stanley Bate: *Sonatina* (published edition), third movement, b. 53

**Ex. 2.14**

Lennox Berkeley: *Sonatina* (published edition), first movement, bb, 42-45



Ex. 2.15

Gordon Jacob: *Suite*, seventh movement, bb. 36-38

- a) published edition
- b) ossia in published edition
- c) as MS 15a (and as played by Dolmetsch on recording PR 3)

Three staves of musical notation in 3/8 time, labeled a, b, and c. Each staff shows a melodic line with various accidentals (sharps, flats, naturals) and a triplet of eighth notes in the second measure. The notation is dense and includes many accidentals. The piece concludes with 'etc.' in each staff.

Ex. 2.16

Gordon Jacob: *Variations* (published edition), Variation X, bb. 347-348

A single staff of musical notation in 3/8 time. It features a triplet of eighth notes in the second measure, marked with an asterisk and the number 3 below it.

*) *ossia 8va basso*

Ex. 2.17

Gordon Jacob: *Variations*, Variation III, bb. 31-35

- a) as MS 19
- b) as published edition

Two staves of musical notation in 3/4 time, labeled a and b. Each staff shows a melodic line with many accidentals and a triplet of eighth notes in the second measure. The notation is dense and includes many accidentals.

Ex. 2.18

Hans Gál: *Concertino* (published edition), fourth movement, bb. 122-123

Ex. 2.19

York Bowen: *Sonatina* (MS 7), third movement, bb. 84-85 (alteration to accidental as annotated by Dolmetsch)

Ex. 2.20

Donald Swann: *Rhapsody from Within* (MS 39), third movement, bb. 46-47

Ex. 2.21

Arthur Milner: *Suite* (MS 16), first movement, bb. 66-67

Ex. 2.22

Arthur Milner: *Suite* (MS 16), third movement, bb. 172-175



ad lib.
g^{wa}-----|
 ff

The musical notation for Ex. 2.22 is a single staff in 6/8 time. It begins with a half note, followed by a dotted half note, and then a series of eighth notes. A slur covers the final eighth notes, with a dashed line and the text 'ad lib. g^{wa}-----|' above it. The dynamic marking 'ff' is placed below the staff.

Ex. 2.23

Edmund Rubbra: *Passacaglia sopra 'Plusieurs regrets'* (PE 21), bb. 133-135

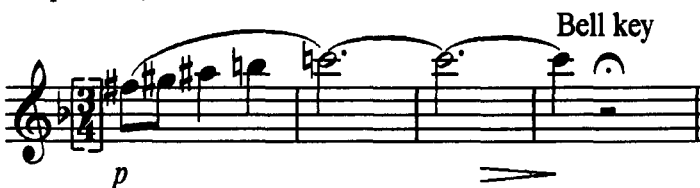


Key

The musical notation for Ex. 2.23 is a single staff in 3/4 time. It features two triplets of eighth notes, each marked with a '3' below it. A slur covers the final triplet, with the text 'Key' above it. The piece ends with a double bar line.

Ex. 2.24

Lennox Berkeley: *Una and the Lion* (PE 29), Sarabande, bb.52-55 (dynamics are the composer's)



Bell key

p

The musical notation for Ex. 2.24 is a single staff in 3/4 time. It begins with a piano dynamic marking 'p'. The notation includes a series of eighth notes with a slur above them, and a final half note. The text 'Bell key' is written above the staff. The piece ends with a double bar line.

Ex. 2.25

Lennox Berkeley: *Una and the Lion* (PE 29), *Lento*, bb. 20-22 (dynamic marking is the composer's)



AF & Bell key

pp

The musical notation for Ex. 2.25 is a single staff in 3/4 time. It begins with a piano piano dynamic marking 'pp'. The notation includes a series of eighth notes with a slur above them, and a final half note. The text 'AF & Bell key' is written above the staff. The piece ends with a double bar line.

Musical examples: Chapter 3, The lip (or echo) key

Ex. 3.1

Gordon Jacob: *Suite* (MS 15a), first movement, bb. 30-32 (dynamics are the composer's)

Musical notation for Ex. 3.1, showing a melodic line in treble clef, 3/4 time, and B-flat major. The notation includes a slur over measures 30-32, a *pp* dynamic marking, and a 'S' marking above the slur.

Ex. 3.2

Gordon Jacob: *Suite* (MS 15a), third movement, bb. 20-21 (dynamics are the composer's)

Musical notation for Ex. 3.2, showing a melodic line in treble clef, 4/4 time, and B-flat major. The notation includes a slur over measures 20-21, a *mf* dynamic marking, and a 'S' marking above the slur.

Ex. 3.3

Gordon Jacob: *Suite* (MS 15a), third movement, bb. 8-10 (dynamics are the composer's)

Musical notation for Ex. 3.3, showing a melodic line in treble clef, 4/4 time, and B-flat major. The notation includes a slur over measures 8-10, a *p* dynamic marking, and a 'S' marking above the slur.

Ex. 3.4

Gordon Jacob: *Suite* (MS 15a), fifth movement, bb. 27-30 (dynamics are the composer's)

Musical notation for Ex. 3.4, showing a melodic line in treble clef, 4/4 time, and B-flat major. The notation includes a slur over measures 27-30, a *p* dynamic marking, and 'S' and 'trm' markings above the slur.

Ex. 3.5

Gordon Jacob: *Suite* (MS 15a), third movement, bb. 37-38 (dynamic is the composer's)

**Ex. 3.6**

Gordon Jacob: *Suite* (MS 15a), third movement, bb. 44-47 (dynamics are the composer's)

Musical notation for Ex. 3.6, showing a single staff in treble clef with a key signature of two flats and a 4/4 time signature. The music begins with a piano (*p*) dynamic. A slur labeled 'S' covers the first two measures, which contain a half note G4 and a half note A4. The third measure contains a quarter note B4, and the fourth measure contains a quarter note C5. The piece ends with a quarter rest and the word *etc.*

Ex. 3.7

Gordon Jacob: *Suite* (MS 15a), fifth movement, bb. 9-11 (dynamics are the composer's)

Musical notation for Ex. 3.7, showing a single staff in treble clef with a key signature of two flats and a 4/4 time signature. The music begins with a mezzo-piano (*mp*) dynamic. A slur labeled 'S' covers the first two measures, which contain a half note G4 and a half note A4. The third measure contains a quarter note B4, and the fourth measure contains a quarter note C5. The piece ends with a quarter rest.

Ex. 3.8

Gordon Jacob: *Suite* (MS 15a), sixth movement, bb. 22-23 (dynamic is the composer's)

Musical notation for Ex. 3.8, showing a single staff in treble clef with a key signature of two flats and a 4/4 time signature. The music begins with a piano (*p*) dynamic. A slur labeled 'S' covers the first two measures, which contain a half note G4 and a half note A4. The third measure contains a quarter note B4, and the fourth measure contains a quarter note C5. The piece ends with a quarter rest.

Ex. 3.9

Gordon Jacob: *Suite* (MS 15a), sixth movement, bb. 34-36 (dynamic is the composer's)

**Ex. 3.10**

Gordon Jacob: *Suite* (MS 15a), sixth movement, bb. 45-46 (hairpin is the composer's)

**Ex. 3.11**

Gordon Jacob: *Variations* (MS 19), Variation VI, bb. 193-195 (dynamics are the composer's)

**Ex. 3.12**

Gordon Jacob: *Variations* (MS 19), Variation IX, bb. 272-274 (dynamic is the composer's)



Ex. 3.13

Gordon Jacob: *Variations* (MS 19), Variation II, bb. 58-61 (dynamic is the composer's)

**Ex. 3.14**

Gordon Jacob: *Variations* (MS 19), Variation II, bb. 78-80 (dynamic is the composer's)

**Ex. 3.15**

Arthur Milner: *Suite* (MS 16), second movement, bb. 11-14 (hairpin is the composer's)

**Ex. 3.16**

Arthur Milner: *Suite* (MS 16), second movement, bb. 18-22 (poco rit and a tempo indications and dynamics are the composer's)



Ex. 3.17

Arthur Milner: *Suite* (MS 16), second movement, bb. 61-68 (rit and a tempo indications and dynamics are the composer's)

Ex. 3.18

Arthur Milner: *Suite* (MS 16), third movement, bb. 81-86 (dynamics are the composer's)

Ex. 3.19

Bowen: *Sonatina* (MS 7), first movement, bb. 101-102 (hairpins are the composer's)

Ex. 3.20

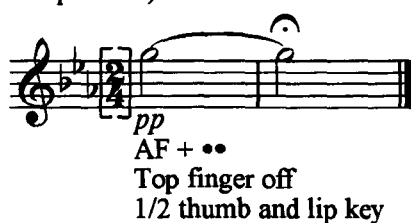
Edmund Rubbra: *Passacaglia sopra 'Plusieurs regrets'* (PE 21), bb. 13-16 (dynamic markings in brackets are Dolmetsch's)

Ex. 3.21

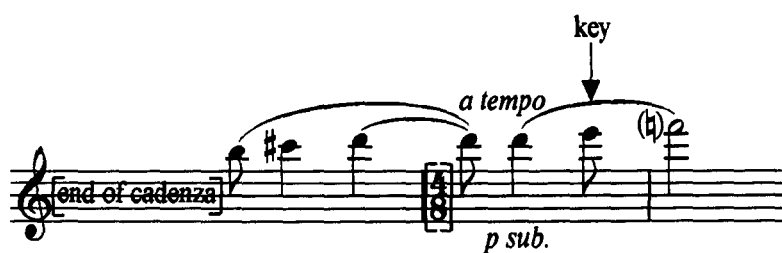
Gordon Jacob: *Variations* (MS 19), Variation VIII, bb. 248-249 (dynamic marking is the composer's)

**Ex. 3.22**

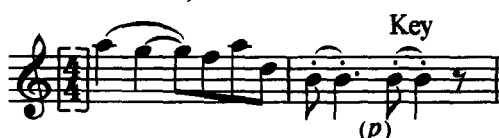
Hans Gál: *Trio Serenade* (PE 19), second movement, bb. 252-253 (dynamic marking is the composer's)

**Ex. 3.23**

Edmund Rubbra: *Sonatina* (MS 20), second movement, end of b. 29-31

**Ex. 3.24**

Alan Ridout: *Sequence* (MS 35), third movement, bb. 18-19 (dynamic marking in brackets is Dolmetsch's)



Ex. 3.25

Alan Ridout: *Sequence* (MS 35), fifth movement, bb. 14-18 (hairpin is the composer's)

The musical notation is written on a single staff with a treble clef and a 4/4 time signature. The piece begins with a dynamic marking of *Allegro Feroce* (AF) and an articulation marking of *Key*. The melody consists of eighth and sixteenth notes, with some notes beamed together. A repeat sign is present, with two endings: the first ending (1.) leads back to the beginning of the phrase, and the second ending (2.) concludes the phrase with a fermata over the final note. A dynamic marking of *Allegro* (A) is placed below the staff at the start of the second ending, and a *Key* marking is placed below the final note. A hairpin symbol is located below the staff between the two endings.

Musical examples: Chapter 4, Note alteration

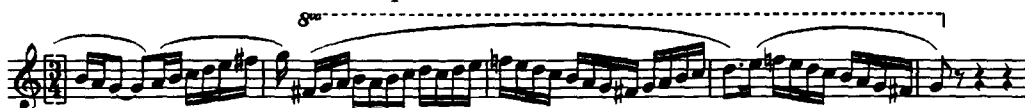
Ex. 4.1a

Edmund Rubbra: *Fantasia on a Theme of Machaut* (MS 13), bb. 65-69, as originally notated



Ex. 4.1b

Edmund Rubbra: *Fantasia on a Theme of Machaut* (MS 13), bb. 65-69, as annotated by Dolmetsch and included in the published edition



Ex. 4.2a

Edmund Rubbra: *Fantasia on a Theme of Machaut* (MS 13), bb. 99-101, as originally notated



Ex. 4.2b

Edmund Rubbra: *Fantasia on a Theme of Machaut* (MS 13), bb. 99-101, as annotated by Dolmetsch and included in the published edition (in which the demisemiquavers are placed an octave higher at pitch)



Ex. 4.3a

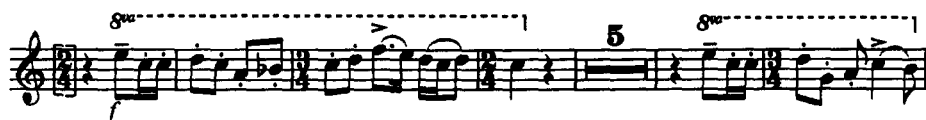
Gordon Jacob: *Suite* (MS 15b), second movement, bb. 54-60, as originally notated

**Ex. 4.3b**

Gordon Jacob: *Suite* (MS 15b), second movement, bb. 54-60, as annotated by Dolmetsch and included in the published edition (where the dynamic indications are reduced to *f*)

**Ex. 4.4**

Edmund Rubbra: *Sonatina* (MS 20), third movement, bb. 4-14 with *8va* annotations by Dolmetsch, (included in the published edition) (the dynamic is the composer's)

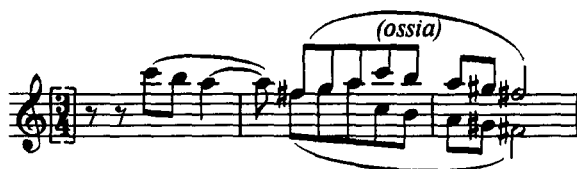


Ex. 4.5a

Edmund Rubbra: *Sonatina* (MS 20), third movement, bb. 81-83, as annotated by Dolmetsch

**Ex. 4.5b**

Edmund Rubbra: *Sonatina* (published edition), third movement, bb. 81-83, with *ossia* indicating notes raised an octave by Dolmetsch in MS 20

**Ex. 4.6**

Lennox Berkeley: *Concertino* (MS 14), third movement, bb. 118-119, as notated by the composer

**Ex. 4.7**

Lennox Berkeley: *Concertino* (MS 14), third movement, bb. 118-119, *ossia* indicated by Dolmetsch



Ex. 4.8

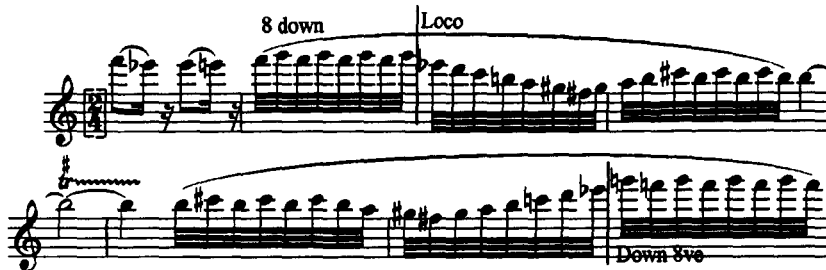
Edmund Rubbra: *Sonatina* (MS 20), third movement, bb. 111-115, with *8va* section as annotated by Dolmetsch (dynamics are the composer's)

**Ex. 4.9**

Jean Françaix: *Quintette* (PE 26), fifth movement, bb. 56-57, with *8va* annotation by Dolmetsch (dynamic is the composer's)

**Ex. 4.10**

Robert Simpson: *Variations and Fugue* (MS 17), *Variations*, bb. 63-68, as annotated by Dolmetsch

**Ex. 4.11**

Alan Ridout: *Sequence* (MS 35), sixth movement, bb. 21-25, as annotated by Dolmetsch (dynamic is the composer's)



Ex. 4.12

Alan Ridout: *Sequence* (MS 35), sixth movement, bb. 31-36, as annotated by Dolmetsch (dynamic is the composer's)

**Ex. 4.13**

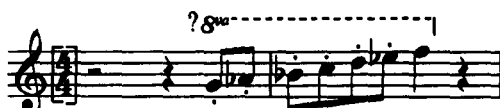
Alan Ridout: *Chamber Concerto* (MS 37a and 37b), fourth movement, bb. 29-33, as annotated by Dolmetsch

**Ex. 4.14**

Alan Ridout: *Chamber Concerto* (MS 37a and 37b), fourth movement, bb. 59-64, as annotated by Dolmetsch

**Ex. 4.15**

Alan Ridout: *Chamber Concerto* (MS 37a and 37b), fourth movement, bb. 12-13, 39-40 and 70-71



Ex. 4.16

William Mathias: *Concertino* (MS 34), third movement, bb. 45-49

ossia:

cresc. *ff*

Ex. 4.17

Robert Simpson: *Variations and Fugue* (MS 17), Variations, bb. 110-117, as annotated by Dolmetsch (dynamics are the composer's)

p *ff* *pp*

ff *p* *ff*

Ex. 4.18

Robert Simpson: *Variations and Fugue* (MS 17), Fugue, bb. 29-32, as annotated by Dolmetsch

ad lib *loco* etc.

Ex. 4.19

Robert Simpson: *Variations and Fugue* (MS 17), Fugue, bb. 107-113, as annotated by Dolmetsch

**Ex. 4.20**

Robert Simpson: *Variations and Fugue* (MS 17), Fugue, bb. 117-120, as annotated by Dolmetsch (dynamic is the composer's)

Ex. 4.21

Robert Simpson: *Variations and Fugue* (MS 17), Fugue, bb. 122-124, as annotated by Dolmetsch

Ex. 4.22a

Herbert Murrill: *Sonata* (MS 9), first movement, b. 9, as annotated by Dolmetsch

**Ex. 4.22b**

Herbert Murrill: *Sonata* (published edition), first movement, b. 9, *ossia*, and as played by Dolmetsch on recording CR 3.

**Ex. 4.23**

Norman Fulton: *Scottish Suite* (MS 12), fifth movement, bb. 177-181, as annotated by Dolmetsch

**Ex. 4.24**

Donald Swann: *Rhapsody from Within* (MS 39), bb. 66-68, as annotated by Dolmetsch (hairpins are the composer's)



Ex. 4.25

Gordon Jacob: *Suite* (MS 15b), second movement, bb. 65-66, as annotated by Dolmetsch



Ex. 4.26

Gordon Jacob: *Variations* (MS 19), Variation X, bb. 302-303 (and 339-340), as annotated by Dolmetsch (dynamic is the composer's)



Ex. 4.27

Alan Ridout: *Chamber Concerto* (MS38a), second movement, b. 59, as annotated by Dolmetsch



Ex. 4.28

Alan Ridout: *Chamber Concerto* (MS38a), second movement, b. 71, as annotated by Dolmetsch



Ex. 4.29

York Bowen: *Sonatina* (MS 7), third movement, bb. 69-70, as annotated by Dolmetsch

**Ex. 4.30**

York Bowen: *Sonatina* (MS 7), third movement, additional bb. 94-95, as annotated by Dolmetsch

**Ex. 4.31**

Gordon Jacob: *A Consort of Recorders* (MS 31), fifth movement, bb. 39-43, as annotated by Dolmetsch (dynamics are the composer's)

Ex. 4.32

York Bowen: *Sonatina* (MS 7), third movement, bb. 93-94, as originally notated by the composer

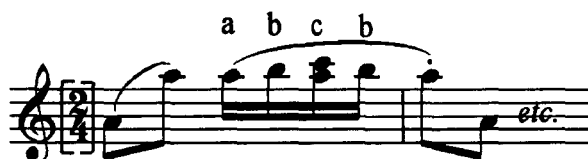


Ex. 4.33

York Bowen: *Sonatina* (MS 7), third movement, bb. 93-94, as annotated by Dolmetsch

**Ex. 4.34**

Christopher Edmunds: *Pastorale and Bourée* (MS 23), second movement, bb. 3-4, as annotated by Dolmetsch

**Ex. 4.35a**

Lennox Berkeley: *Sonatina* (MS 2), first movement, bb. 118-122, original reading

**Ex. 4.35b**

Lennox Berkeley: *Sonatina* (MS 2), first movement, bb. 118-122, notation resulting from annotation (by Dolmetsch?)



Ex. 4.36

Lennox Berkeley: *Sonatina* (PE 1), first movement, bb. 118-122, notation resulting from annotation by Dolmetsch



Musical examples: Chapter 5, Articulation

Ex. 5.1

Hans Gál: *Trio Serenade* (PE 19), third movement, bb. 49-51, composer's slur slashed and 'C-E' indicated by Dolmetsch



Ex. 5.2

Hans Gál: *Trio Serenade* (PE 19), third movement, bb. 56-57, composer's slur slashed and 'C-E' indicated by Dolmetsch



Ex. 5.3

Lennox Berkeley: *Sonatina* (PE 01), third movement, bb. 43-44, slashed slurs crossed out by Dolmetsch



Ex. 5.4

Lennox Berkeley: *Sonatina* (PE 01), third movement, b. 47, slashed slurs crossed out and Dolmetsch's articulation indicated by dashed slurs



Ex. 5.5

Edmund Rubbra: *Meditazioni sopra 'Cœurs Désolés'* (PE 6b), bb. 6-8 (and bb. 128-130), slashes indicated by Dolmetsch to amend slurring

**Ex. 5.6**

Gordon Jacob: *Suite* (MS 15b), second movement, bb. 49-52, Dolmetsch's articulation in dashed slurs

**Ex. 5.7**

Gordon Jacob: *Suite* (MS 15b), second movement, bb. 54-60, dashed slurs as annotated by Dolmetsch; short slurs appear to have been added by Dolmetsch but subsequently crossed out in b. 54 (indicated by slashed slurs)

**Ex. 5.8**

Hans Gál: *Trio Serenade* (PE 19), third movement, bb. 71-72, Gál's slurring left unaltered by Dolmetsch



Ex. 5.9

Hans Gál: *Trio Serenade* (PE 19), first movement, bb. 34-36, slashed slur and superimposed slurs (shown dashed) annotated by Dolmetsch to amend slurring

**Ex. 5.10**

Hans Gál: *Trio Serenade* (PE 19), fourth movement, b. 76, Gál's slurring left unaltered by Dolmetsch

**Ex. 5.11**

Hans Gál: *Trio Serenade* (PE 19), fourth movement, bb. 72-75 slashes and superimposed breaks in slurs (indicated by dashed slurs) and staccato dots annotated by Dolmetsch to amend slurring and articulation

**Ex. 5.12**

Edmund Rubbra: *Cantata pastorale* (PE 11), b. 40-41, Rubbra's slurring left unaltered by Dolmetsch



Ex. 5.13

Edmund Rubbra: *Cantata pastorale* (PE 11), b. 28, slash indicated by Dolmetsch to amend slurring

**Ex. 5.14**

Lennox Berkeley: *Sonatina* (PE 01), third movement, bb. 42-43, Berkeley's slurring left unaltered by Dolmetsch

**Ex. 5.15a**

Arnold Cooke: *Divertimento* (MS 18), first movement, bb. 42-43, Cooke's original slurring / phrasing

**Ex. 5.15b**

Arnold Cooke: *Divertimento* (MS 18), first movement, bb. 42-43, Dolmetsch's annotated articulation indicated above the staff



Ex. 5.16a

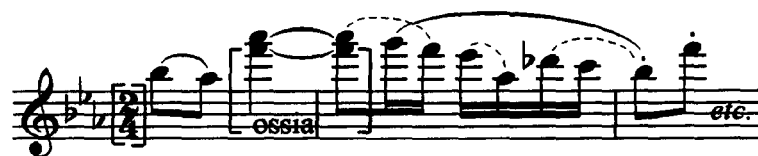
Arnold Cooke: *Divertimento* (MS 18), first movement, b. 1, first violin part – Cooke's articulation

**Ex. 5.16b**

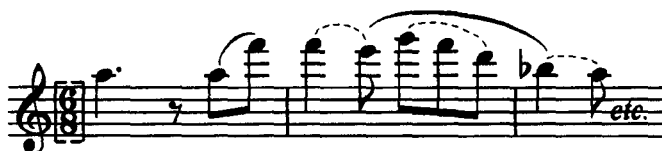
Arnold Cooke: *Divertimento* (MS 18), first movement, b. 29, recorder part – Cooke's articulation

**Ex. 5.17**

Hans Gál: *Trio Serenade* (PE 19), fourth movement, bb. 153-155, Dolmetsch's annotated articulation indicated by dashed slurs

**Ex. 5.18**

York Bowen: *Sonatina* (MS 7), first movement, bb. 25-27, Dolmetsch's articulation in dashed slurs



Ex. 5.19

York Bowen: *Sonatina* (MS 7), third movement, b. 4 (and b. 74), slashed slurs crossed out by Dolmetsch

**Ex. 5.20**

York Bowen: *Sonatina* (MS 7), third movement, b. 57, Dolmetsch's articulation in dashed slurs

**Ex. 5.21**

York Bowen: *Sonatina* (MS 7), third movement, bb. 64-65, slashed slur crossed out by Dolmetsch

**Ex. 5.22**

York Bowen: *Sonatina* (MS 7), third movement, bb. 89-90, dashed slur as annotated by Dolmetsch; slashed slur crossed out by Dolmetsch



Ex. 5.23

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (PE 6b), bb. 38-40, slash indicated by Dolmetsch to amend slurring

**Ex. 5.24**

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (PE 6b), bb. 95-96, slash indicated by Dolmetsch to omit slur

**Ex. 5.25**

Edmund Rubbra: *Cantata pastorale* (PE 11), bb. 15-16, Dolmetsch's articulation in dashed slurs

**Ex. 5.26**

Gordon Jacob: *Suite* (MS 15b), second movement, b. 63, dashed slur as annotated by Dolmetsch



Ex. 5.27

Gordon Jacob: *Suite* (MS 15b), seventh movement, bb. 37-39, long slur slashed by Dolmetsch and shorter slurs superimposed (indicated by dashed slurs)

**Ex. 5.28**

Gordon Jacob: *Variations* (MS 19), Variation III, b. 103, shorter slur superimposed by Dolmetsch (and staccato dot)

**Ex. 5.29**

Gordon Jacob: *Variations* (MS 19), Variation III, bb. 122-123, shorter slur superimposed by Dolmetsch (and staccato dot)

**Ex. 5.30**

Gordon Jacob: *Variations* (MS 19), Variation X, bb. 302-304, slur slashed by Dolmetsch to amend slurring



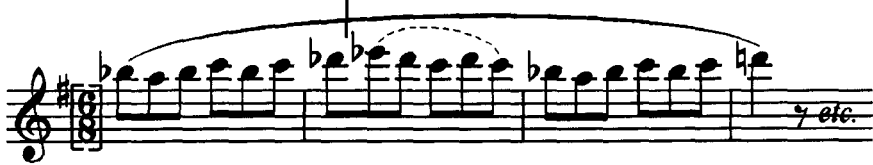
Ex. 5.31

Gordon Jacob: *Variations* (MS 19), Variation X, b. 337, shorter slur superimposed by Dolmetsch (and staccato dot)



Ex. 5.32

Gordon Jacob: *Variations* (MS 19), Variation X, bb. 339-342, slur slashed by Dolmetsch to amend slurring; additional shorter slur also added (indicated by slashed slur)



Ex. 5.33

Edmund Rubbra: *Sonatina* (MS 20), first movement, b. 54, slash indicated by Dolmetsch to omit slur



Ex. 5.34

Hans Gál: *Trio Serenade* (PE 19), first movement, b. 83, slash indicated by Dolmetsch to omit slur

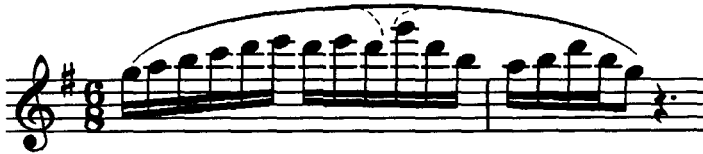


Ex. 5.35

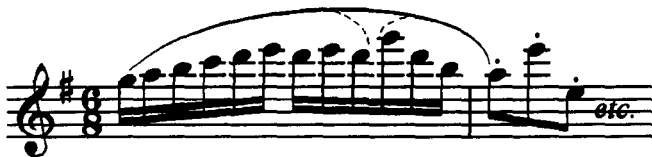
Hans Gál: *Trio Serenade* (PE 19), first movement, b. 92, slash and additional slur (indicated dashed) indicated by Dolmetsch to amend slurring

**Ex. 5.36**

Hans Gál: *Trio Serenade* (PE 19), third movement, bb. 11-12, superimposed break in slur (indicated dashed) annotated by Dolmetsch to amend slurring

**Ex. 5.37**

Hans Gál: *Trio Serenade* (PE 19), third movement, bb. 62-63, superimposed break in slur (indicated dashed) annotated by Dolmetsch to amend slurring

**Ex. 5.38**

Hans Gál: *Trio Serenade* (PE 19), fourth movement, bb. 103-105, slash and superimposed break in slur (indicated dashed) annotated by Dolmetsch to amend slurring



Ex. 5.39

Hans Gál: *Trio Serenade* (PE 19), fourth movement, bb. 114-115, superimposed break in slur (indicated by dashed slurs) annotated by Dolmetsch to amend slurring

**Ex. 5.40**

Christopher Edmunds: *Pastorale and Bourée* (MS 23), second movement, b. 36, slash annotated by Dolmetsch to omit slur (staccato dots also added)

**Ex. 5.41**

Alan Ridout: *Chamber Concerto* (MS 38a & 38b), second movement, bb. 59-60, Dolmetsch's annotated articulation indicated by dashed slurs

**Ex. 5.42**

Alan Ridout: *Chamber Concerto* (MS 38a & 38b), first movement, b. 32, Dolmetsch's annotated articulation indicated by dashed slurs



Ex. 5.43

Alan Ridout: *Chamber Concerto* (MS 38a & 38b), second movement, b. 71, Dolmetsch's annotated articulation indicated by dashed slur

**Ex. 5.44**

Alan Ridout: *Chamber Concerto* (MS 38a & 38b), second movement, b. 86, Dolmetsch's annotated articulation indicated by dashed slur

**Ex. 5.45**

Alan Ridout: *Chamber Concerto* (MS 38a & 38b), third movement, bb. 28-31, Dolmetsch's annotated articulation indicated by dashed slurs

**Ex. 5.46**

Alan Ridout: *Chamber Concerto* (MS 38a & 38b), fourth movement, bb. 24-26, Dolmetsch's annotated articulation indicated by dashed slurs



Ex. 5.47

Alan Ridout: *Chamber Concerto* (MS 38a & 38b), fourth movement, b. 55, Dolmetsch's annotated articulation indicated by dashed slur

**Ex. 5.48a**

Norman Fulton: *Scottish Suite* (MS 12), third movement, bb. 34-36, Dolmetsch's annotated articulation indicated by dashed slurs

**Ex. 5.48b**

Norman Fulton: *Scottish Suite* (MS 12), third movement, b. 32, Dolmetsch's annotated articulation indicated by dashed slur

**Ex. 5.49**

William Mathias: *Concertino* (MS 33), third movement, bb. 15-16, Dolmetsch's annotated articulation indicated by dashed slurs



Ex. 5.50

Lennox Berkeley: *Concertino* (MS 14), third movement, bb. 5-6, Dolmetsch's annotated articulation indicated by dashed slurs

**Ex. 5.51**

Robert Simpson: *Variations and Fugue* (MS 17), Variations, bb. 110-111, Dolmetsch's annotated articulation indicated by dashed slur

**Ex. 5.52**

Robert Simpson: *Variations and Fugue* (MS 17), Variations, bb. 117-118, Dolmetsch's annotated articulation indicated by dashed slur

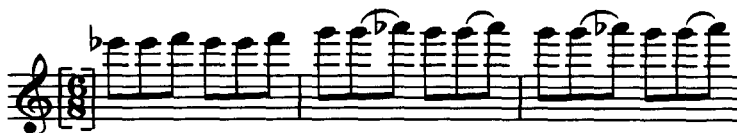
**Ex. 5.53a**

William Mathias: *Concertino* (MS 33), third movement, bb. 46-48, Dolmetsch's annotated articulation indicated by dashed slurs



Ex. 5.53b

William Mathias: *Concertino* (MS 33), third movement, bb. 46-48, Dolmetsch's annotated *ossia* with original articulation

**Ex. 5.54**

Alan Ridout: *Chamber Concerto* (MS 38a & 38b), second movement, bb. 34-35, Dolmetsch's annotated articulation indicated by dashed slurs

**Ex. 5.55**

Alan Ridout: *Chamber Concerto* (MS 38a & 38b), second movement, bb. 40-41, Dolmetsch's annotated articulation indicated by dashed slurs

**Ex. 5.56a**

Alan Ridout: *Chamber Concerto* (MS 38a), second movement, bb. 53-54, Dolmetsch's annotated articulation indicated by dashed slurs



Ex. 5.56b

Alan Ridout: *Chamber Concerto* (MS 38a), second movement, bb. 57-58, Dolmetsch's annotated articulation indicated by dashed slurs

**Ex. 5.56c**

Alan Ridout: *Chamber Concerto* (MS 38a), second movement, bb. 61-62, Dolmetsch's annotated articulation indicated by dashed slurs

**Ex. 5.57a**

Alan Ridout: *Chamber Concerto* (MS 38b), second movement, bb. 53-54, Dolmetsch's annotated articulation indicated by dashed slurs

**Ex. 5.57b**

Alan Ridout: *Chamber Concerto* (MS 38b), second movement, bb. 57-58, Dolmetsch's annotated articulation indicated by dashed slurs



Ex. 5.57c

Alan Ridout: *Chamber Concerto* (MS 38b), second movement, bb. 61-62, Dolmetsch's annotated articulation indicated by dashed slurs

**Ex. 5.58**

Alan Ridout: *Chamber Concerto* (MS 38a & 38b), fourth movement, bb. 44-46, Dolmetsch's annotated articulation indicated by dashed slurs

**Ex. 5.59**

Alan Ridout: *Chamber Concerto* (MS 38a & 38b), second movement, b. 47, Dolmetsch's annotated articulation indicated by dashed slurs (staccato dots and accents are the composer's)

**Ex. 5.60**

Alan Ridout: *Chamber Concerto* (MS 38a & 38b), second movement, bb. 65-67, Dolmetsch's annotated articulation indicated by dashed slurs



Ex. 5.61

Alan Ridout: *Chamber Concerto* (MS 38a & 38b), second movement, b. 85, Dolmetsch's annotated articulation indicated by dashed slur

**Ex. 5.62**

Alan Ridout: *Chamber Concerto* (MS 38a & 38b), fourth movement, bb. 55-57, Dolmetsch's annotated articulation indicated by dashed slurs

**Ex. 5.63**

Edmund Rubbra: *Cantata pastorale* (PE 11), b. 14, slashed slur indicated by Dolmetsch to amend slurring

**Ex. 5.64**

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (PE 6b), bb. 34-35, slashed slur indicated by Dolmetsch to amend articulation



Ex. 5.65

Lennox Berkeley: *Concertino* (MS 14), Aria 1, bb. 23-25, Dolmetsch's additional slurring indicated by dashed slurs

**Ex. 5.66**

Alan Ridout: *Chamber Concerto* (MS 38a & 38b), fourth movement, bb. 49-50, Dolmetsch's annotated articulation indicated by dashed slur

**Ex. 5.67**

Donald Swann: *Rhapsody from Within* (MS 39), Part Three, bb. 57-59, Dolmetsch's annotated articulation indicated by dashed slurs

**Ex. 5.68**

Donald Swann: *Rhapsody from Within* (MS 39), Part Three, b. 72, Dolmetsch's annotated articulation indicated by dashed slurs



Ex. 5.69

Gordon Jacob: *Suite* (MS 15b), seventh movement, bb. 43-46, dashed slur added by Dolmetsch (present in manuscript score)

**Ex. 5.70**

Gordon Jacob: *Trifles* (MS 47), third movement, bb. 4-5, Dolmetsch's annotated articulation indicated by dashed slur

**Ex. 5.71**

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (PE 6b), bb. 60-62, Dolmetsch's annotated articulation indicated by slashed and dashed slurs (dynamics are the composer's)

**Ex. 5.72**

Gordon Jacob: *Suite* (MS 15b), sixth movement, bb. 19-20, Dolmetsch's annotated articulation indicated by dashed slurs



Ex. 5.73a

Arthur Milner: *Suite* (MS 16), third movement, b. 6 (and b. 56). Dolmetsch's annotated articulation indicated by dashed slurs

**Ex. 5.73b**

Arthur Milner: *Suite* (MS 16), third movement, b. 18 (and bb. 68 & 126), Dolmetsch's annotated articulation indicated by dashed slurs

**Ex. 5.73c**

Arthur Milner: *Suite* (MS 16), third movement, b. 26 (and b. 134), Dolmetsch's annotated articulation indicated by dashed slurs

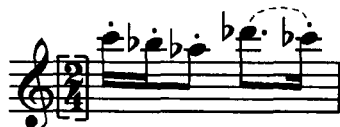
**Ex. 5.74**

Arnold Cooke: *Divertimento* (MS 18), third movement, b. 6 (and b. 80), Dolmetsch's annotated articulation indicated by dashed slur (staccato dots are the composer's)



Ex. 5.75

Arnold Cooke: *Divertimento* (MS 18), third movement, b. 18, Dolmetsch's annotated articulation indicated by dashed slur (staccato dots are the composer's)

**Ex. 5.76**

Edmund Rubbra: *Sonatina* (MS 20), first movement, bb. 62-64, Dolmetsch's annotated articulation indicated by dashed slur (*marcato* is the composer's)

**Ex. 5.77**

Alan Ridout: *Chamber Concerto* (MS 38a & 38b), first movement, bb. 32-34, Dolmetsch's annotated articulation indicated by dashed slurs (*marcato* and *staccato* are the composer's)

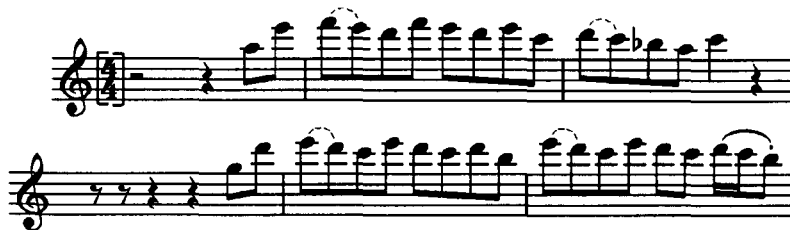
**Ex. 5.78**

Alan Ridout: *Chamber Concerto* (MS 38a & 38b), first movement, bb. 36-39, Dolmetsch's annotated articulation indicated by dashed slurs. (*marcato* and *staccato* are the composer's)



Ex. 5.79

Alan Ridout: *Chamber Concerto* (MS 38a & 38b), fourth movement, bb. 21-26, Dolmetsch's annotated articulation indicated by dashed slurs

**Ex. 5.80**

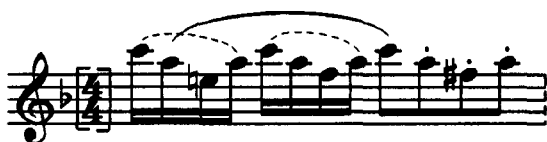
Gordon Jacob: *Trifles* (MS 47), fourth movement, bb. 66-70 (and bb. 74-78), Dolmetsch's annotated articulation indicated by dashed slurs

**Ex. 5.81**

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (PE 6b), bb. 42-45, Dolmetsch's annotated articulation indicated by slashed slurs

**Ex. 5.82**

Gordon Jacob: *Suite* (MS 15b), sixth movement, b. 17, Dolmetsch's articulation in dashed slurs (staccato dots are the composer's)

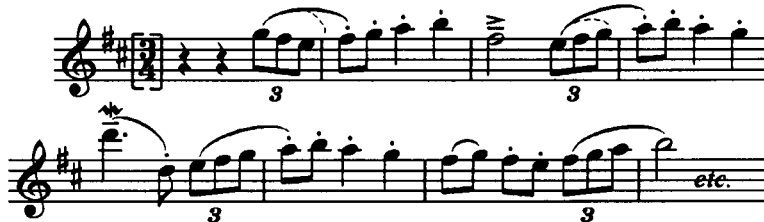


Ex. 5.83

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (PE 6b), bb. 19-21, Dolmetsch's annotated articulation indicated by dashed slur

**Ex. 5.84**

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (PE 6b), bb. 91-98, superimposed break in slurs (indicated by dashed slurs) annotated by Dolmetsch to amend slurring

**Ex. 5.85**

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (PE 6b), bb. 126-128, Dolmetsch's annotated articulation indicated by slashed slur

**Ex. 5.86**

Gordon Jacob: *Variations* (MS 19), Variation X, bb. 281-283 (and bb. 318-320), Dolmetsch's articulation in dashed slurs



Ex. 5.87a

Alan Ridout: *Chamber Concerto* (MS 38a & 38b), second movement, bb. 12-13, Dolmetsch's annotated articulation indicated by dashed slur and staccato dots

**Ex. 5.87b**

Alan Ridout: *Chamber Concerto* (MS 38a & 38b), second movement, bb. 78-79, Dolmetsch's articulation indicated by dashed slurs (staccato dots are the composer's)

**Ex. 5.88**

Alan Ridout: *Chamber Concerto* (MS 38a & 38b), fourth movement, bb. 16-18, Dolmetsch's articulation indicated by slashes and additional slur (indicated as dashed)

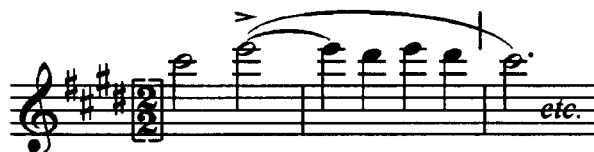
**Ex 5.89**

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (PE 6b), bb. 50-52, Dolmetsch's annotated articulation indicated by slashed slurs



Ex. 5.90

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (PE 6b), bb. 58-60, Dolmetsch's annotated articulation indicated by slashed slur (accent is the composer's)

**Ex. 5.91**

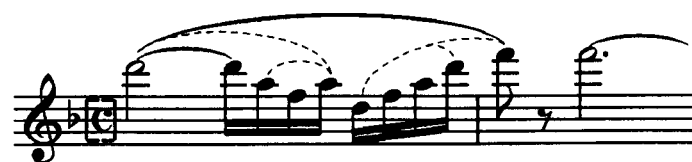
Cyril Scott: *Aubade* (MS 11), b. 114, superimposed break in slur (indicated by dashed slurs) annotated by Dolmetsch to amend slurring

**Ex. 5.92**

Edmund Rubbra: *Cantata pastorale* (PE 11), third section bb. 41-42, slashed slur and additional slurs (indicated by dashed slurs) annotated by Dolmetsch to amend slurring

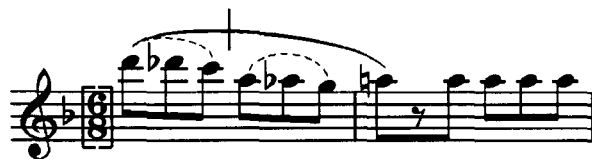
**Ex. 5.93**

Gordon Jacob: *Suite* (MS 15b), fourth movement, bb. 14-15, Dolmetsch's articulation in dashed slurs



Ex. 5.94a

Gordon Jacob: *Suite* (MS 15b), seventh movement, bb. 92-93, slashed slur and additional slurs (indicated by dashed slurs) annotated by Dolmetsch to amend slurring

**Ex. 5.94b**

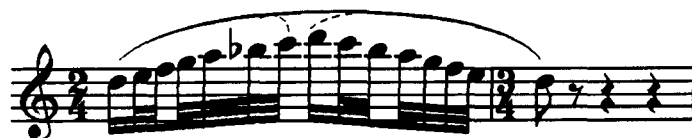
Gordon Jacob: *Suite* (MS 15b), seventh movement, bb. 96-97, Dolmetsch's articulation in dashed slurs

**Ex. 5.95**

Arnold Cooke: *Divertimento* (MS 18), first movement, bb. 1-3, Dolmetsch's articulation in dashed slurs (staccato dots are the composer's)

**Ex. 5.96**

Gordon Jacob: *Variations* (MS 19), Variation III, bb. 101-102, superimposed break in slur (indicated by dashed slurs) annotated by Dolmetsch to amend slurring



Ex. 5.97

Gordon Jacob: *Variations* (MS 19), Variation III, b. 109, superimposed break in slur (indicated by dashed slur) annotated by Dolmetsch to amend slurring

**Ex. 5.98**

Gordon Jacob: *Variations* (MS 19), Variation VII, b. 202, Dolmetsch's articulation indicated by dashed slur

**Ex. 5.99**

Gordon Jacob: *Variations* (MS 19), Variation VIII, bb. 248-249, Dolmetsch's articulation indicated by dashed slur

**Ex. 5.100**

Gordon Jacob: *Variations* (MS 19), Variation X, bb. 296-298 (and bb. 308-310), superimposed break in slur (indicated dashed) annotated by Dolmetsch to amend slurring



Ex. 5.101

Gordon Jacob: *Variations* (MS 19), Variation X, bb. 327-329, superimposed break in slur (indicated dashed) annotated by Dolmetsch to amend slurring

**Ex. 5.102**

Hans Gál: *Trio Serenade* (PE 19), fourth movement, bb. 128-130, slashes and superimposed break in slur (indicated dashed) annotated by Dolmetsch to amend slurring

**Ex. 5.103**

Alan Ridout: *Sequence* (MS 35), fourth movement, bb. 6-7 (and bb. 12-13), Dolmetsch's articulation indicated by dashed slur

**Ex. 5.104**

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (PE 6a), bb. 58-60, Dolmetsch's annotated articulation indicated by slashed slur (obliterated by correcting fluid in PE 6b)



Ex. 5.105a

Robert Simpson: *Variations and Fugue* (MS 17), Fugue, bb. 32-34, Dolmetsch's annotated articulation indicated by slashed slur (staccato dots are the composer's)

**Ex. 5.105b**

Robert Simpson: *Variations and Fugue* (MS 17), Fugue, bb. 46-48, Dolmetsch's annotated articulation indicated by slashed slur (staccato dots are the composer's)

**Ex. 5.105c**

Robert Simpson: *Variations and Fugue* (MS 17), Fugue, bb. 85-87, Dolmetsch's annotated articulation indicated by slashed slur (staccato dots are the composer's)

**Ex. 5.106**

Gordon Jacob: *Suite* (MS 15b), second movement, bb. 32-34, all staccato dots annotated by Dolmetsch



Ex. 5.107

Gordon Jacob: *Variations* (MS 19), Variation VII, bb. 198-199, staccato dots to semiquavers annotated by Dolmetsch below composer's slurs

**Ex. 5.108**

Alan Ridout: *Sequence* (MS 35), fourth movement, bb. 18-19, staccato dots to triplet groups annotated by Dolmetsch

**Ex. 5.109**

York Bowen: *Sonatina* (MS 7), third movement, bb. 89-90, staccato dots annotated by Dolmetsch to semiquavers below crossed out slur. (Dolmetsch's annotated *marcato* omitted)

**Ex. 5.110**

Arnold Cooke: *Divertimento* (MS 18), first movement, bb. 42-43, staccato dots annotated by Dolmetsch (slashed slurs are as annotated by Dolmetsch)



Ex. 5.111a

Gordon Jacob: *Suite* (MS 15b), second movement, bb. 49-50, staccato dots (and marcato mark) annotated by Dolmetsch (slashed slurs are Dolmetsch's)

**Ex. 5.111b**

Gordon Jacob: *Suite* (MS 15b), second movement, bb. 49-50, as they appear in the published edition

**Ex. 5.112**

Alan Ridout: *Sequence* (MS 35), fourth movement, b. 5 (and b. 17), staccato dots added by Dolmetsch above composer's slur

**Ex. 5.113**

York Bowen: *Sonatina* (MS 7), third movement, bb. 2-3 (and bb. 72-73), accents to semiquavers (and slurs) annotated by Dolmetsch



Ex. 5.114

Gordon Jacob: *Suite* (MS 15b), second movement, bb. 54-60, accents indicated by Dolmetsch

**Ex. 5.115a**

Robert Simpson: *Variations and Fugue* (MS 17), Fugue, bb. 32-34, accents annotated by Dolmetsch

**Ex. 5.115b**

Robert Simpson: *Variations and Fugue* (MS 17), Fugue, bb. 85-87, accents annotated by Dolmetsch

**Ex. 5.115c**

Robert Simpson: *Variations and Fugue* (MS 17), Fugue, bb. 110-112, accents annotated by Dolmetsch. (Note: Dolmetsch annotated this passage to be played up an octave)



Ex. 5.116

Gordon Jacob: *Variations* (MS 19), Variation VII, b. 203, accents annotated by Dolmetsch above composer's slurs

**Ex. 5.117**

Gordon Jacob: *Variations* (MS 19), Variation VII, b. 207, accents annotated by Dolmetsch above composer's slurs

**Ex. 5.118**

Gordon Jacob: *Variations* (MS 19), Variation X, bb. 330-333, accents annotated by Dolmetsch

**Ex. 5.119**

Alan Ridout: *Chamber Concerto* (MS 38a), second movement, bb. 34-35. accents annotated by Dolmetsch



Ex. 5.124

Arnold Cooke: *Divertimento* (MS 18), first movement, bb. 8-10, accents annotated by Dolmetsch

**Ex. 5.125**

Arnold Cooke: *Divertimento* (MS 18), first movement, bb. 42-43, Dolmetsch's annotated alternative articulation as indicated below the staff

**Ex. 5.126**

York Bowen: *Sonatina* (MS 7), first movement, bb. 51-53, accent indicated by Dolmetsch. (Dashed slurs and staccato dots also annotated by Dolmetsch)

**Ex. 5.127**

York Bowen: *Sonatina* (MS 7), first movement, b. 96, accent indicated by Dolmetsch. (Staccato dots and slur are the composer's)



Ex. 5.128

Gordon Jacob: *Variations* (MS 19), Variation X, bb. 287-289, accent annotated by Dolmetsch

**Ex. 5.129**

Arnold Cooke: *Divertimento* (MS 18), third movement, bb. 16-17, accent indicated by Dolmetsch. (Staccato dots are the composer's)

**Ex. 5.130**

York Bowen: *Sonatina* (MS 7), second movement, bb. 67-69, *marcato* mark annotated by Dolmetsch (slashed slur also indicated by Dolmetsch)

**Ex. 5.131**

Herbert Murrill: *Sonata* (PE 7a), second movement, bb. 41-43, *marcato* mark annotated by Dolmetsch.



Ex. 5.132

York Bowen: *Sonatina* (MS 7), third movement, bb. 64-65, *marcato* mark annotated by Dolmetsch to e''' (other *marcato* marks are the composer's)

**Ex. 5.133**

York Bowen: *Sonatina* (MS 7), third movement, bb. 89-90, *marcato* mark annotated by Dolmetsch

**Ex. 5.134**

York Bowen: *Sonatina* (MS 7), third movement, bb. 92-93, *marcato* mark annotated by Dolmetsch

**Ex. 5.135**

York Bowen: *Sonatina* (MS 7), first movement, bb. 28-29, *marcato* marks annotated by Dolmetsch (slurs and staccato dots also annotated by Dolmetsch)



Ex. 5.136

York Bowen: *Sonatina* (MS 7), second movement, bb. 19-20, *marcato* marks annotated by Dolmetsch (slur also annotated by Dolmetsch)

**Ex. 5.137**

Arthur Milner: *Suite* (MS 16), second movement, bb. 30-32, *marcato* marks annotated by Dolmetsch

**Ex. 5.138**

Herbert Murrill: *Sonata* (MS 9), third movement, bb. 12-15, *marcato (tenuto)* mark annotated by Dolmetsch

**Ex. 5.139a**

York Bowen: *Sonatina* (MS 7), first movement, bb. 1-3, composer's slur / phrase mark in the manuscript score



Ex. 5.139b

York Bowen: *Sonatina* (MS 7), first movement, bb. 1-3, slurring (indicated dashed) and staccato dots annotated by Dolmetsch in the recorder part

**Ex. 5.139c**

York Bowen: *Sonatina* (MS 7), first movement, bb. 69-71, slurring (indicated dashed) and staccato dots annotated by Dolmetsch at recapitulation of opening theme

**Ex. 5.140**

York Bowen: *Sonatina* (MS 7), first movement, bb. 25-29, slurring (indicated dashed), staccato and *marcato* annotated by Dolmetsch

**Ex. 5.141**

York Bowen: *Sonatina* (MS 7), first movement, bb. 61-62, slurring (indicated dashed) and staccato dots annotated by Dolmetsch. (staccato dots below first group of four semiquavers in each bar are the composer's)



Ex. 5.142

York Bowen: *Sonatina* (MS 7), first movement, bb. 63-65, slurring (indicated dashed) annotated by Dolmetsch

**Ex. 5.143**

York Bowen: *Sonatina* (MS 7), first movement, b. 62, as articulated by Dolmetsch in recording PR 2

**Ex. 5.144**

York Bowen: *Sonatina* (MS 7), first movement, bb. 91-92, slurring (indicated dashed) annotated by Dolmetsch (entire bar slurred in recording PR 2)

**Ex. 5.145**

York Bowen: *Sonatina* (MS 7), first movement, bb. 43-46, slurring (indicated dashed) annotated by Dolmetsch



Ex. 5.146

York Bowen: *Sonatina* (MS 7), first movement, bb. 51-55, slurring (indicated dashed), staccato dots and accent annotated by Dolmetsch

**Ex. 5.147**

York Bowen: *Sonatina* (MS 7), second movement, bb. 17-20, slashed slur annotated by Dolmetsch (*marcato* marks also annotated by Dolmetsch)

**Ex. 5.148**

York Bowen: *Sonatina* (MS 7), third movement, bb. 29-32, slurring (indicated dashed) and staccato dots annotated by Dolmetsch

**Ex. 5.149**

York Bowen: *Sonatina* (MS 7), third movement, bb. 54-58, slurring (indicated dashed) annotated by Dolmetsch (staccato dots and accents are the composer's)



Ex. 5.150

York Bowen: *Sonatina* (MS 7), third movement, bb. 22-23, slurring (indicated dashed) annotated by Dolmetsch

**Ex. 5.151**

York Bowen: *Sonatina* (MS 7), third movement, bb. 8-10, slurring (indicated dashed) annotated by Dolmetsch

**Ex. 5.152**

York Bowen: *Sonatina* (MS 7), third movement, bb. 16-17, slurring (indicated dashed) annotated by Dolmetsch

**Ex. 5.153**

York Bowen: *Sonatina* (MS 7), third movement, b. 52, slurring (indicated dashed) annotated by Dolmetsch



Ex. 5.154

York Bowen: *Sonatina* (MS 7), third movement, bb. 63-65, amendments to slurring (indicated dashed or slashed), staccato dots and *marcato* mark annotated by Dolmetsch. (The last two *marcato* marks are the composer's)

**Ex. 5.155**

York Bowen: *Sonatina* (MS 7), third movement, b. 67, amended slurring (indicated dashed) and staccato dot annotated by Dolmetsch

**Ex. 5.156**

York Bowen: *Sonatina* (MS 7), third movement, bb. 69-70, amended slurring (indicated dashed) annotated by Dolmetsch. (note alteration also by Dolmetsch)

**Ex. 5.157**

York Bowen: *Sonatina* (MS 7), third movement, bb. 92-93, slurring (indicated dashed) annotated by Dolmetsch



Ex. 5.168

York Bowen: *Sonatina* (MS 7), third movement, bb. 4-5 (and bb. 74-75), slashed slurs crossed out by Dolmetsch

**Ex 5.159**

Herbert Murrill: *Sonata* (MS 9), first movement, Dolmetsch's annotated articulation indicated by dashed slurs and bracketed staccato dots. Minor differences in slurring in the published edition are indicated by dotted slurs

Ex. 5.160

Herbert Murrill: *Sonata* (MS 9), second movement, b. 9, composer's articulation crossed out by Dolmetsch (indicated by slashed slurs)



Ex. 5.161

Herbert Murrill: *Sonata* (MS 9), third movement, bb. 16-20, additional slurring annotated by Dolmetsch (indicated by dashed slurs)

**Ex. 5.162**

Herbert Murrill: *Sonata* (MS 9), third movement, bb. 27-30, additional slurring annotated by Dolmetsch (indicated by dashed slurs)

**Ex. 5.163**

Herbert Murrill: *Sonata* (recording CR 3), third movement, bb. 12-15, Dolmetsch's interruption of long slur indicated by a slash

**Ex. 5.164**

Herbert Murrill: *Sonata* (MS 9), fourth movement, bb. 1-2, Dolmetsch's annotated articulation



Ex. 5.165

Herbert Murrill: *Sonata* (MS 9), fourth movement, bb. 38-43, Dolmetsch's annotated articulation

**Ex. 5.166**

Norman Fulton: *Scottish Suite* (MS 12), third movement, bb. 28-29, composer's articulation

**Ex. 5.167**

Norman Fulton: *Scottish Suite* (MS 12), third movement, bb. 38-41, Dolmetsch's annotated articulation

**Ex. 5.168**

Norman Fulton: *Scottish Suite* (MS 12), third movement, b. 61, Dolmetsch's annotated articulation, (bb. 63, 65, 67 and 69 similarly articulated)



Ex. 5.169

Norman Fulton: *Scottish Suite* (MS 12), fifth movement, bb. 1-8, Dolmetsch's articulation

**Ex. 5.170**

Norman Fulton: *Scottish Suite* (MS 12), fifth movement, b. 104, Dolmetsch's articulation

**Ex. 5.171**

Norman Fulton: *Scottish Suite* (MS 12), fifth movement, bb. 17-20 (and bb. 21-24), Dolmetsch's articulation

**Ex. 5.172**

Norman Fulton: *Scottish Suite* (MS 12), fifth movement, b. 33 (bb. 35, 37, 39, 41 & 43 similarly articulated), Dolmetsch's articulation



Ex. 5.173

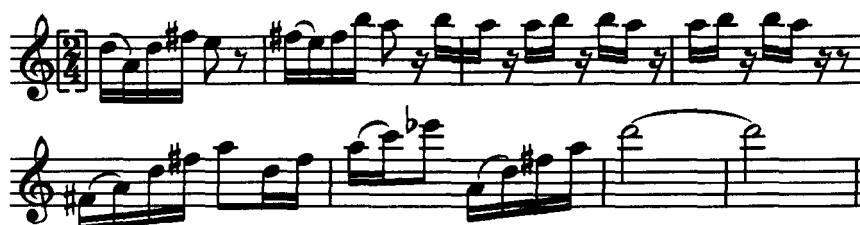
Norman Fulton: *Scottish Suite* (MS 12), fifth movement, b. 52 (and b. 151), Dolmetsch's articulation

**Ex. 5.174**

Norman Fulton: *Scottish Suite* (MS 12), fifth movement, bb. 97-100, Dolmetsch's articulation

**Ex. 5.175**

Norman Fulton: *Scottish Suite* (MS 12), fifth movement, bb. 174-181, Dolmetsch's articulation

**Ex. 5.176**

Walter Leigh: *Sonatina* (MS 3), first movement, b. 69, dashed slur not in manuscript, but included in published edition



Ex. 5.177

Walter Leigh: *Sonatina* (MS 3), first movement, b. 91, dashed slur not in manuscript, but included in published edition

**Ex. 5.178**

Walter Leigh: *Sonatina* (MS 3), second movement, b. 13, dashed slur not in manuscript, but included in published edition

**Ex. 5.179**

Walter Leigh: *Sonatina* (MS 3), second movement, b. 17, dashed slur not in manuscript, but included in published edition

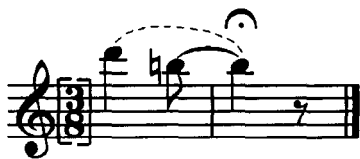
**Ex. 5.180**

Walter Leigh: *Sonatina* (MS 3), second movement, b. 31, dashed slur not in manuscript, but included in published edition



Ex. 5.181

Walter Leigh: *Sonatina* (MS 3), second movement, bb. 47-48, dashed slur not in manuscript, but included in published edition



Ex. 5.182

Walter Leigh: *Sonatina* (MS 3), first movement, Dolmetsch's annotated articulation indicated by dashed and slashed slurs, and bracketed staccato dots

The image displays a musical score for a single melodic line in treble clef, 3/4 time. The score is divided into 14 staves, each beginning with a measure number: 1, 7, 13, 19, 26, 32, 39, 44, 49, 56, 63, 69, 76, 82, 88, and 93. The music features a variety of articulation markings: dashed slurs, slashed slurs, and bracketed staccato dots. The key signature has one flat (B-flat), and the piece concludes with a double bar line and repeat dots at the end of the final staff.

Ex. 5.183

Walter Leigh: *Sonatina* (MS 3), second movement, Dolmetsch's annotated articulation indicated by dashed and slashed slurs, and bracketed staccato dot

Musical score for Ex. 5.183, showing measures 1-10, 11-19, 20-27, 28-33, 34-38, 39-42, and 43-46. The score is in 3/8 time and features various articulations such as dashed slurs, slashed slurs, and bracketed staccato dots.

Ex. 5.184

Walter Leigh: *Sonatina* (MS 3), third movement, bb. 9-24, Dolmetsch's annotated articulation indicated by dashed slurs, and bracketed staccato dots

Musical score for Ex. 5.184, showing measures 9-15, 16-20, and 21-24. The score is in 3/4 time and features various articulations such as dashed slurs and bracketed staccato dots.

Ex. 5.185

Walter Leigh: *Sonatina* (PE 4), third movement, b. 85, Dolmetsch's annotated articulation indicated by dashed slurs

**Ex. 5.186**

Walter Leigh: *Sonatina* (MS 3), third movement, bb. 90-91, Dolmetsch's annotated articulation indicated by dashed slurs, and bracketed staccato dots

**Ex. 5.187**

Walter Leigh: *Sonatina* (MS 3), third movement, bb. 28-35, Dolmetsch's annotated articulation indicated by dashed slurs

**Ex. 5.188**

Walter Leigh: *Sonatina* (MS 3), third movement, bb. 76-79, Dolmetsch's annotated articulation indicated by dashed slurs



Musical examples: Chapter 6, Dynamics

Ex. 6.1

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (PE 6a and PE 6b), bb. 102-118, Dolmetsch's dynamics are indicated in square brackets

PE 6a

PE 6b

f

f

p

f

p

f

p

f

etc.

etc.

Ex. 6.2

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (PE 6b), bb. 13-19, Dolmetsch's dynamics are indicated in square brackets

mp

f

p

Ex. 6.3

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (PE 6b), bb. 46-49, Dolmetsch's dynamics are indicated in square brackets

mf

p

f

cresc.

etc.

Ex. 6.4

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (PE 6b), bb. 132-138, Dolmetsch's dynamics are indicated in square brackets



Ex. 6.5

Norman Fulton: *Scottish Suite* (MS 12), first movement, bb. 27-30, Dolmetsch's dynamic is indicated in square brackets



Ex. 6.6

Gordon Jacob: *Variations* (MS 19), Theme, bb. 18-22



Ex. 6.7

Gordon Jacob: *Variations* (MS 19), Variation VIII, bb. 239-243, Dolmetsch's dynamic is indicated in square brackets

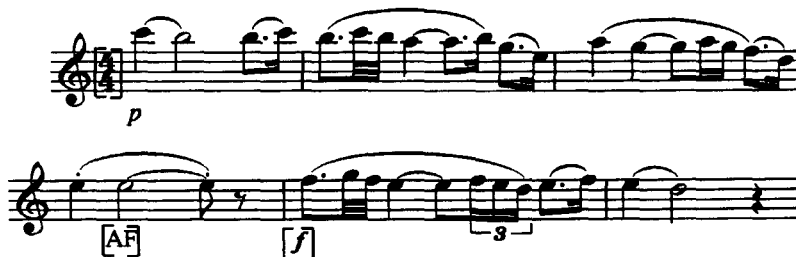


Ex. 6.8

Arnold Cooke: *Quartet* (MS 49), third Movement, bb. 90-96, Dolmetsch's dynamic is indicated in square brackets

**Ex. 6.9**

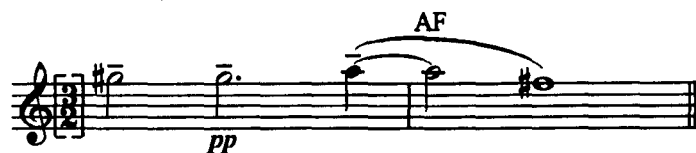
Alan Ridout: *Sequence* (MS 35), third movement, bb. 12-17, Dolmetsch's annotations are indicated in square brackets

**Ex. 6.10**

Gordon Jacob: *Variations* (MS 19), Variation IV, bb. 146-149, (the dynamic is Dolmetsch's)

**Ex. 6.11**

Alan Ridout: *Sequence* (MS 35), seventh movement, bb. 37-38, (the dynamic is Dolmetsch's)



Ex. 6.12

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (PE 6b), bb. 34-36, Dolmetsch's dynamic is indicated in square brackets

Musical notation for Ex. 6.12, showing a single staff in treble clef. The piece is in 2/4 time. The tempo is marked as $\text{♩} = 92$. The key signature has two sharps (F# and C#). The notation includes a first measure with a dynamic of mf and a second measure with a dynamic of $[p]$. A *rit.* marking is placed above the second measure. The piece concludes with a fermata and the word *etc.*

Ex. 6.13

Norman Fulton: *Scottish Suite* (MS 12), first movement, bb. 17-21, Dolmetsch's dynamics are indicated in square brackets

Musical notation for Ex. 6.13, showing a single staff in treble clef. The piece is in 2/4 time. The key signature has one flat (F). The notation includes a first measure with a dynamic of f and a dynamic of $[p]$ in square brackets, followed by a *cresc.* marking. The second measure has a dynamic of f in square brackets. The piece concludes with a fermata and the word *etc.*

Ex. 6.14

Norman Fulton: *Scottish Suite* (MS 12), second movement, bb. 1-10, Dolmetsch's dynamics are indicated in square brackets

Musical notation for Ex. 6.14, showing a single staff in treble clef. The piece is in 2/4 time. The tempo is marked as $\text{♩} = 96$ and *Andante tranquillo*. The key signature has one flat (F). The notation includes a first measure with a dynamic of $[mf]$ in square brackets and a dynamic of $[p]$ in square brackets. The piece concludes with a fermata and the word *etc.*

Ex. 6.15

Arthur Milner: *Suite* (MS 16), third movement, bb. 106-114, (hairpin is the composer's)

Musical notation for Ex. 6.15, showing a single staff in treble clef. The piece is in 2/4 time. The key signature has two sharps (F# and C#). The notation includes a first measure with a dynamic of pp and a dynamic of mf . The piece concludes with a fermata and the word *etc.*

Ex. 6.16

Arnold Cooke: *Quartet* (MS 49), second movement, bb. 49-55

**Ex. 6.17**

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (PE 6b), bb. 18-21, (hairpins annotated by Dolmetsch)

**Ex. 6.18**

Gordon Jacob: *Suite* (MS 15b), first movement, bb. 4-7, (hairpins annotated by Dolmetsch)

**Ex. 6.19**

Gordon Jacob: *Suite* (MS 15b), second movement, bb. 54-60, (hairpin annotated by Dolmetsch)

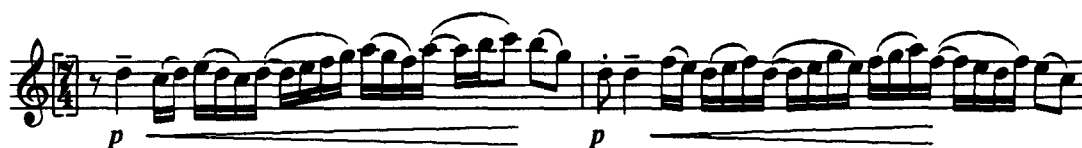


Ex. 6.20

Lennox Berkeley: *Una and the Lion* (PE 29), *Lento*, bb. 7-11, (hairpin annotated by Dolmetsch)

**Ex. 6.21**

Alan Ridout: *Sequence* (MS 35), fourth movement, bb. 15-16 of recorder part (dynamics and hairpins annotated by Dolmetsch)

**Ex. 6.22**

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (PE 6b), bb. 9-13, (hairpin annotated by Dolmetsch)

**Ex. 6.23**

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (PE 6b), bb. 54-58, (hairpin annotated by Dolmetsch)



Ex. 6.24

Colin Hand: *Plaint* (MS 26), bb. 22-26, (hairpin and dynamic annotated by Dolmetsch)

**Ex. 6.25**

Colin Hand: *Sonata piccola* (MS 50), first movement, bb. 25-28, (hairpin annotated by Dolmetsch)

**Ex. 6.26**

Walter Bergmann: *Pastorella* (MS 28a), bb. 35-38, (hairpin annotated by Dolmetsch)

s'nino rec. *dolce calmo*

sop. voice *rit. rit.*

since I must go, now day is near, _____ my sweet-est dear.

Ex. 6.27

Alan Ridout: *Sequence* (MS 35), third movement, bb. 5-8, (hairpin annotated by Dolmetsch)



Ex. 6.28

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (PE 6b), bb. 120-126

Musical notation for Ex. 6.28. The score is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a *tr* (trill) over a dotted quarter note. The tempo is marked *allarg.* (rallentando), indicated by a wide, wavy line above the staff. The dynamics are *f* (forte) and *ff* (fortissimo). A double bar line with a fermata above it separates the *allarg.* section from the *Tempo I* section. The *Tempo I* section begins with a *ff* dynamic and continues with a melodic line that ends with *etc.*

Ex. 6.29

Arnold Cooke: *Quartet* (MS 49), first movement, bb. 128-131, (*cresc.* annotated by Dolmetsch)

Musical notation for Ex. 6.29. The score is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It features a melodic line with a *f* (forte) dynamic and a *cresc.* (crescendo) marking. The line ends with *etc.*

Ex. 6.30

Arnold Cooke: *Quartet* (MS 49), second movement, bb. 59-62, (*cresc* annotated by Dolmetsch)

Musical notation for Ex. 6.30. The score is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It features a melodic line with a *cresc.* (crescendo) marking. The line ends with *etc.*

Ex. 6.31

Colin Hand: *Sonata piccola* (MS 50), second movement, bb. 30-33, (*p* and *cresc* annotated by Dolmetsch)

Musical notation for Ex. 6.31. The score is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a *p* (piano) dynamic and a *cresc.* (crescendo) marking. The line ends with a triplet of eighth notes, indicated by a '3' over the notes. The line ends with *etc.*

Ex. 6.32

Edmund Rubbra: *Passacaglia sopra 'Plusieurs regrets'* (PE 21), bb. 70-77, (*p* and *cresc* in bar 70 annotated by Dolmetsch)

The image displays two staves of musical notation in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music consists of eighth and sixteenth notes, with various articulations such as accents and slurs. A dynamic marking of *p* (piano) and a *cresc* (crescendo) marking are present at the beginning of the first staff. The second staff continues the musical line, also featuring eighth and sixteenth notes with articulations, and concludes with a *cresc.* (crescendo) marking.

Musical examples: Chapter 7, Tempo

Ex. 7.1

Gordon Jacob: *Suite* (MS 15a), third movement, bb. 42-44, (bracketed *Rit* annotated by Dolmetsch)



Ex. 7.2

Arthur Milner: *Suite* (MS 16), first movement, bb. 35-37, (bracketed *Rit* annotated by Dolmetsch)



Ex. 7.3

Colin Hand: *Sonata piccola* (MS 50), second movement, bb. 60-64, (bracketed *poco rit* annotated by Dolmetsch)



Ex. 7.4

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (PE 6a), bb. 60-62, ("big rit" annotated by Dolmetsch)



Ex. 7.5

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (PE 6a), bb. 71-73, ("bigger rit" annotated by Dolmetsch)

rit. e dim.
"bigger rit"
mp

a tempo
trium

Ex. 7.6

York Bowen: *Sonatina* (MS 7), third movement, bb. 50-53, (bracketed *poco larg* annotated by Dolmetsch)

ff [*poco larg*]
3 3
Tempo 1º Animato
etc.

Ex. 7.7

Arthur Milner: *Suite* (MS 16), second movement, bb. 39-42, (bracketed *poco allar* and *a tempo* annotated by Dolmetsch)

[*poco allar*]
mf
[*a tempo*]
3 3
p
etc.

Ex. 7.8

Arthur Milner: *Suite* (MS 16), second movement, bb. 29-32, (*tenuto* marks and bracketed *poco rubato* annotated by Dolmetsch)

[*poco rubato*]
pp
mp
3
etc.

Ex. 7.9

York Bowen: *Sonatina* (MS 7), third movement, bb. 90-93, (pauses annotated by Dolmetsch)

**Ex. 7.10**

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (PE 6b), bb. 7-12, (NB. only recorder part has the annotated indication 'move' – harpsichord part included to show rhythm at bar 9)

Ex. 7.11

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'*, bb. 7-12 as played on recording CR3 with the original note values of bb. 10 and 11 reduced and truncated into a single 2/2 bar

Ex. 7.12

Edmund Rubbra: *Sonatina* (MS 20), first movement, bb. 8-13, (*accel. rit* and *a tempo* annotated by Dolmetsch)

The image shows a single staff of music in treble clef, 2/4 time signature. The key signature has one flat (B-flat). The notation consists of a series of eighth and quarter notes, some beamed together. Above the staff, there are three markings: 'accel.' above the first measure, 'rit.-----' above the second and third measures, and 'a tempo' above the fourth and fifth measures. Below the staff, there are two dynamic markings: 'mf' under the second measure and 'mp' under the fourth measure. The word 'etc.' is written at the end of the staff.

Musical examples: Chapter 8, Ornamentation

Ex. 8.1

Alan Ridout: *Chamber Concerto* (MS 38a & 38b), fourth movement, bb. 1-3

✦ MS 38a
∞ MS 38b

Ex. 8.2

Alan Ridout: *Chamber Concerto* (MS 38a & 38b), fourth movement, bb. 6-8

Ex. 8.3

Alan Ridout: *Chamber Concerto* (MS 38a), fourth movement, bb. 28-30

Ex. 8.4

Alan Ridout: *Chamber Concerto* (MS 38a & 38b), fourth movement, bb. 33-35 (and bb. 64-66)

Ex. 8.5

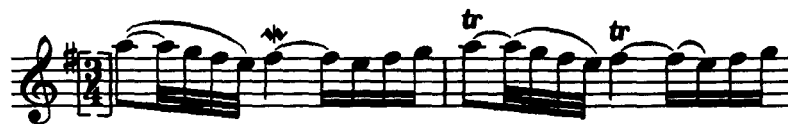
Alan Ridout: *Chamber Concerto* (MS 38a & 38b), fourth movement, bb. 59-61

**Ex. 8.6**

Alan Ridout: *Chamber Concerto* (MS 38a), second movement, bb. 43-44, (small notes annotated by Dolmetsch)

**Ex 8.7**

Herbert Murrill: *Sonata* (MS 9), first movement, bb17-18

**Ex. 8.8**

Herbert Murrill: *Sonata* (MS 9), second movement, bb. 22-26



Ex. 8.9Edmund Rubbra: *Fantasia on a Theme of Machaut* (MS 13), bb. 39-43**Ex. 8.10**Colin Hand: *Sonata piccola* (MS 50), first movement, bb. 40-44**Ex. 8.11**Colin Hand: *Sonata piccola* (MS 50), first movement, bb. 74-78**Ex. 8.12**Donald Swann: *Rhapsody from Within* (MS 39), third movement, bb. 74-77

Ex. 8.13

Arthur Milner: *Suite* (MS 16), third movement, bb. 115-121

**Ex. 8.14**

York Bowen: *Sonatina* (MS 7), third movement, b. 10

**Ex. 8.15**

York Bowen: *Sonatina* (MS 7), third movement, bb. 47-50

**Ex. 8.16**

Edmund Rubbra: *Fantasia on a Theme of Machaut* (MS 13), bb. 56-59



Ex. 8.17a

Alan Ridout: *Chamber Concerto* (MS 38a), first movement, bb. 18-19

**Ex. 8.17b**

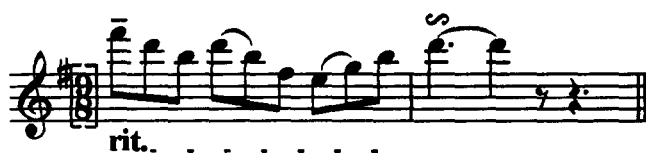
Alan Ridout: *Chamber Concerto* (MS 38b), first movement, bb. 18-19

**Ex. 8.18**

Alan Ridout: *Sequence* (MS 35), fourth movement, bb. 13-14, (demi-semiquaver run up annotated by Dolmetsch)

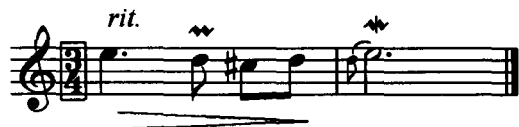
**Ex. 8.19**

Herbert Murrill: *Sonata* (MS 9), fourth movement, bb. 42-43



Ex. 8.20

Colin Hand: *Sonata piccola* (MS 50), second movement, bb. 74-75, (ornaments annotated by Dolmetsch)

**Ex. 8.21**

Donald Swann: *Rhapsody from Within* (MS 39), second movement, bb. 45-47, (ornaments annotated by Dolmetsch)

**Ex. 8.22**

York Bowen: *Sonatina* (MS 7), first movement, bb. 1-3 (and bb. 69-71) composer's ornament

**Ex. 8.23**

York Bowen: *Sonatina* (MS 7), first movement, bb. 91-93, (composer's ornaments)



Ex. 8.24

York Bowen: *Sonatina* (MS 7), first movement, bb. 7-9, (mordent annotated by Dolmetsch)

**Ex. 8.25**

York Bowen: *Sonatina* (MS 7), first movement, bb. 17-19, (mordent annotated by Dolmetsch)

**Ex. 8.26**

York Bowen: *Sonatina* (MS 7), first movement, bb. 89-91, (turn annotated by Dolmetsch)

**Ex. 8.27**

York Bowen: *Sonatina* (MS 7), third movement, bb. 67-69, (bracketed trill annotated by Dolmetsch)



Ex. 8.28a

Herbert Murrill: *Sonata* (MS 9), first movement, b. 5, (Murrill's trill)

**Ex. 8.28b**

Herbert Murrill: *Sonata* (MS 9), first movement, bb. 11-12, (trill annotated by Dolmetsch)

**Ex. 8.29**

Herbert Murrill: *Sonata* (MS 9), fourth movement, bb. 4-9, (trills annotated by Dolmetsch)



Ex. 8.30

Alan Ridout: *Chamber Concerto*, third movement, bb. 8-13

Stave 1: Ridout's original ornamentation in MS 38a

Stave 2: Dolmetsch's annotated ornamentation in MS 38a

Stave 3: Dolmetsch's annotated ornamentation in MS 38b

The image displays three staves of musical notation for Ex. 8.30. The top staff, labeled 'Ridout', shows the original ornamentation. The middle staff, labeled 'MS 38a', shows Dolmetsch's annotated ornamentation. The bottom staff, labeled 'MS 38b', shows another version of Dolmetsch's annotated ornamentation. The music is in 4/4 time and features a melodic line with various ornaments and trills. The bottom staff includes a trill marked 'tr' and a fermata over a note.

Ex. 8.31

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (PE 6b), bb. 1-3

The image displays a single staff of musical notation for Ex. 8.31. The music is in 3/4 time and features a melodic line with a trill marked 'tr' and a fermata over a note.

Ex. 8.32

Edmund Rubbra: *Passacaglia sopra 'Plusieurs regrets'* (PE 21), bb. 41-43, (trill annotated by Dolmetsch)

The image displays a single staff of musical notation for Ex. 8.32. The music is in 4/4 time and features a melodic line with a trill marked 'tr' and a fermata over a note.

Ex. 8.33

William Mathias: *Concertino* (MS 34), second movement, bb. 3-5, (trill annotated by Dolmetsch)

**Ex. 8.34**

Norman Fulton: *Scottish Suite* (MS 12), fifth movement, bb. 74-81, (trills annotated by Dolmetsch)

**Ex. 8.35**

Arthur Milner: *Suite* (MS 16), third movement, bb. 170-175, (trill annotated by Dolmetsch)

**Ex. 8.36**

Walter Leigh: *Sonatina* (PE 4), third movement, bb. 105-109



Ex. 8.37

Norman Fulton: *Scottish Suite* (MS 12), fifth movement, bb. 179-181

**Ex. 8.38**

York Bowen: *Sonatina* (MS 7), third movement, bb. 22-23, (trills annotated by Dolmetsch)

**Ex. 8.39**

York Bowen: *Sonatina* (MS 7), third movement, additional bb. 94-95

**Ex. 8.40**

Arthur Milner: *Suite* (MS 16), second movement, bb. 19-21



Ex. 8.41Gordon Jacob: *Trifles* (MS 47), fourth movement, bb. 12-16**Ex. 8.42**Alan Ridout: *Chamber Concerto* (MS 38a & 38b), third movement, bb. 22-24**Ex. 8.43**York Bowen: *Sonatina* (PR 2), first movement, bb. 1-3**Ex. 8.44**York Bowen: *Sonatina* (PR 2), first movement, bb. 21-23

Ex. 8.45

York Bowen: *Sonatina* (PR 2), first movement, bb. 75-77

Musical notation for Ex. 8.45, showing a single staff in treble clef with a 6/8 time signature. The notation includes a series of eighth and sixteenth notes with slurs. A bracket above the notes is labeled "added in recording". The piece concludes with a fermata and the word "etc.".

Ex. 8.46

York Bowen: *Sonatina* (PR 2), first movement, bb. 87-90

Musical notation for Ex. 8.46, showing a single staff in treble clef with a 6/8 time signature. The notation includes a series of eighth and sixteenth notes with slurs. A bracket above the notes is labeled "changed from trill". Another bracket above the notes is labeled "added in recording". The piece concludes with a fermata and the word "etc.".

Ex. 8.47

York Bowen: *Sonatina* (PR 2), second movement, bb. 70-71

Musical notation for Ex. 8.47, showing a single staff in treble clef with a 6/8 time signature. The notation includes a series of eighth and sixteenth notes with slurs. A bracket above the notes is labeled "omitted in recording". The piece concludes with a fermata.

Ex. 8.48

York Bowen: *Sonatina* (PR 2), third movement, bb. 22-23

Musical notation for Ex. 8.48, showing a single staff in treble clef with a 4/4 time signature. The notation includes a series of eighth and sixteenth notes with slurs. A bracket above the notes is labeled "omitted". Another bracket above the notes is labeled "both omitted". The piece concludes with a fermata.

Ex. 8.49

York Bowen: *Sonatina* (PR 2), third movement, bb. 67-69

Musical notation for Ex. 8.49, showing a single staff in 4/4 time. The melody begins with a series of eighth notes, followed by a trill marked 'tr' and a slur. The text 'added in recording' is written above the trill. The melody continues with a series of eighth notes, followed by a trill marked 'tr' and a slur. The text 'added in recording' is written above the second trill. The melody ends with a note marked 'etc.'.

Ex. 8.50

Christopher Edmunds: *Pastorale and Bourée* (CR 3), first movement, bb. 10-11

Musical notation for Ex. 8.50, showing a single staff in 3/8 time. The melody begins with a series of eighth notes, followed by a slur. The text 'omitted in recording' is written above the slur. The melody continues with a series of eighth notes, followed by a slur. The text 'omitted in recording' is written above the second slur. The melody ends with a note.

Ex. 8.51

Christopher Edmunds: *Pastorale and Bourée* (CR 3), first movement, bb. 25-28

Musical notation for Ex. 8.51, showing a single staff in 3/8 time. The melody begins with a series of eighth notes, followed by a slur. The text 'added in recording' is written above the slur. The melody continues with a series of eighth notes, followed by a slur. The text 'added in recording' is written above the second slur. The melody ends with a series of eighth notes, followed by a slur. The text 'changed from trill' is written above the final slur.

Ex. 8.52

Christopher Edmunds: *Pastorale and Bourée* (CR 3), second movement, bb. 16-17

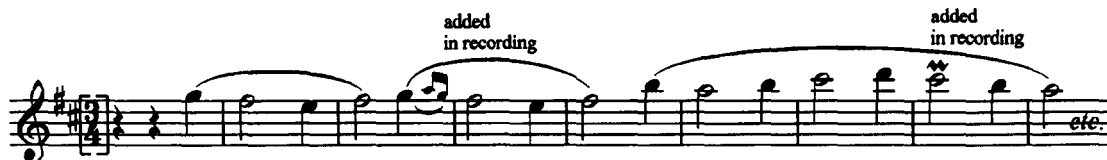
Musical notation for Ex. 8.52, showing a single staff in 3/4 time. The melody begins with a series of eighth notes, followed by a slur. The text 'added in recording' is written above the slur. The melody continues with a series of eighth notes, followed by a slur. The text 'added in recording' is written above the second slur. The melody ends with a note.

Ex. 8.53

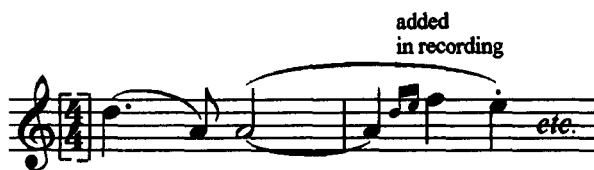
Christopher Edmunds: *Pastorale and Bourée* (CR 3), second movement, bb. 80-82

**Ex. 8.54**

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (CR 3), bb. 102-110

**Ex. 8.55**

Alan Ridout: *Chamber Concerto* (PR 4), third movement, bb. 45-46

**Ex. 8.56**

Gordon Jacob: *Trifles* (PR 6), first movement, bb. 11-12

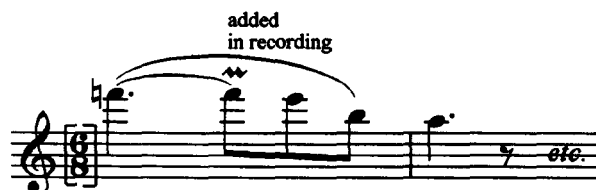


Ex. 8.57

York Bowen: *Sonatina* (Piers Adams's recording TREM 103-2), first movement bb. 38-40

**Ex. 8.58**

York Bowen: *Sonatina* (Piers Adams's recording TREM 103-2), first movement bb. 54-55

**Ex. 8.59**

York Bowen: *Sonatina* (Piers Adams's recording TREM 103-2), first movement bb. 69-71

**Ex. 8.60**

York Bowen: *Sonatina* (Piers Adams's recording TREM 103-2), first movement bb. 73-74



Ex. 8.61

York Bowen: *Sonatina* (Piers Adams's recording TREM 103-2), first movement bb. 85-89

added in recording

changed from trill

etc.

Ex. 8.62

York Bowen: *Sonatina* (Piers Adams's recording TREM 103-2), second movement, bb. 70-73

omitted in recording

omitted in recording

etc.

Ex. 8.63

York Bowen: *Sonatina* (Piers Adams's recording TREM 103-2), third movement, bb. 41-43

added in recording

Ex. 8.64

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'*
(Piers Adams's recording TREM 103-2), bb. 88-89

added in recording

rit.

Ex. 8.65

Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'*
 (Piers Adams's recording TREM 103-2), bb. 106-118

The image shows two staves of musical notation in G major (one sharp) and 2/4 time. The first staff contains a sequence of notes with a long slur over the final two notes, which are marked with a double wavy line ornament and the text "added in recording". The second staff continues the sequence with several notes, some marked with a double wavy line ornament and the text "added in recording". A slur covers a group of notes in the middle, with the text "both added in recording" above it. The final note of the second staff is also marked with a double wavy line ornament and the text "added in recording".

Ex. 8.66

York Bowen: *Sonatina* (MS 7), first movement, bb. 87-89

The image shows a single staff of musical notation in G major (one sharp) and 3/8 time. It features a sequence of notes with a slur over the first three notes and a double wavy line ornament over the fourth note. The notation ends with the text "etc.".

Ex. 8.67

York Bowen: *Sonatina* (MS 7), first movement, bb. 91-93

The image shows a single staff of musical notation in G major (one sharp) and 3/8 time. It features a sequence of notes with a slur over the first two notes and a double wavy line ornament over the third note. The notation ends with the text "etc.".

Ex. 8.68

York Bowen: *Sonatina* (MS 7), second movement, bb. 44-47

**Ex. 8.69**

York Bowen: *Sonatina* (MS 7), second movement, bb. 70-73

**Ex. 8.70**

York Bowen: *Sonatina* (MS 7), third movement, b. 67



Musical examples: Chapter 9, Cadenzas (and flourishes)

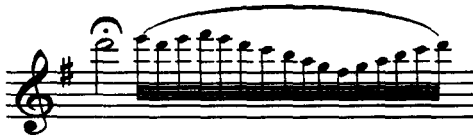
Ex. 9.1

Herbert Murrill: *Sonata*, composer's original suggestion for second movement cadenza in letter to Dolmetsch, 20 February 1950



Ex. 9.2

Herbert Murrill: *Sonata* (MS 9), second movement cadenza as it appears in the autograph manuscript recorder part



Ex. 9.3a

Herbert Murrill: *Sonata*, second movement cadenza - first version as included in letter to Dolmetsch, 10 September 1950



Ex. 9.3b

Herbert Murrill: *Sonata*, second movement cadenza - second version as included in letter to Dolmetsch, 10 September 1950



Ex. 9.4

Herbert Murrill: *Sonata*, second movement cadenza as included in the published edition



Ex. 9.5

Colin Hand: *Plaint* (MS 26), Dolmetsch's annotation, using note heads only, of the flourish in the penultimate bar of the manuscript recorder part, bb. 64-65



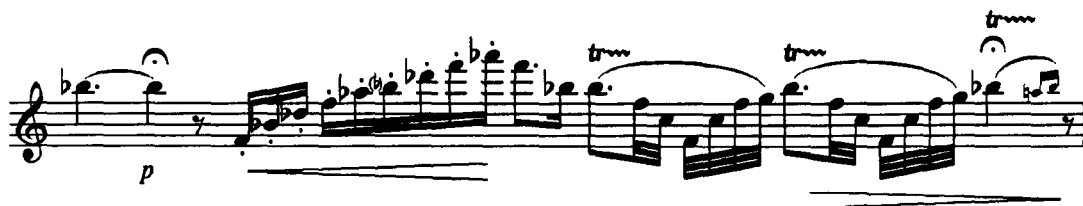
Ex. 9.6

Walter Leigh: *Sonatina* (PE 4), third movement, cadenza written out by Dolmetsch and stapled into his copy of the published recorder part. To be played after the crotchet in b. 79



Ex. 9.7

Arnold Cooke: *Divertimento* (1960) (MS 18), first movement, cadenza included by the composer at b. 100 in the manuscript score

**Ex. 9.8**

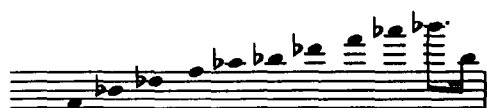
Arnold Cooke: *Divertimento* (1960) (MS 18), first movement, manuscript recorder part bb. 99-102

**Ex. 9.9**

Arnold Cooke: *Divertimento* (1960) (MS 18), first movement, cadenza in Dolmetsch's hand on a separate piece of manuscript paper taped into the manuscript recorder part

**Ex. 9.10**

Arnold Cooke: *Divertimento* (1960) (MS 18), first movement, notes on which Dolmetsch's cadenza is based written in pencil below the above cadenza



Ex. 9.11a

Christopher Edmunds: *Pastorale and Bourée* (MS 23), first movement, bb. 32-33

desc
rec.

pn

ppp (cadenza)

ped.

Detailed description: This musical score shows a descant (labeled 'desc rec.') on a single treble clef staff and piano accompaniment (labeled 'pn') on a grand staff. The key signature has two sharps (F# and C#) and the time signature is 2/4. The descant consists of a single note with a fermata. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand. A 'ped.' (pedal) marking is present in the left hand. A 'ppp (cadenza)' marking is placed above the piano part.

Ex. 9.11b

Christopher Edmunds: *Pastorale and Bourée* (MS 23), first movement, bb. 32-33, including transcription of cadenza played by Saxby on recording CR 3

desc
rec.

pn

ppp (cadenza)

rall.

ped.

Detailed description: This score is similar to Ex. 9.11a but includes a transcription of a cadenza. The descant staff remains the same. The piano accompaniment includes a section of sixteenth-note runs in the right hand, which is marked 'ppp (cadenza)' and 'rall.'. The 'ped.' marking is also present in the left hand.

Ex. 9.12

Christopher Edmunds: *Pastorale and Bourée* (MS 23), first movement, b. 34, second movement b. 1-2

ad lib

Allegretto commodo

etc.

Detailed description: This score shows a single melodic line on a treble clef staff. It begins with a '2/4' time signature and a '4/4' time signature. The tempo is marked 'Allegretto commodo' and the performance instruction is 'ad lib'. The line ends with 'etc.'.

Ex. 9.13

Christopher Edmunds: *Pastorale and Bourée* (MS 23), first movement, cadenza to be played at b. 34 written by Dolmetsch at the bottom of the final page of the manuscript recorder part

**Ex. 9.14**

Alun Hoddinott: *Italian Suite* (MS 44), fourth movement, bb. 106-110 (original ending)

**Ex. 9.15**

Alun Hoddinott: *Italian Suite* (MS 44), fourth movement, cadenza written in pencil by Dolmetsch below b. 109

**Ex. 9.16**

Alun Hoddinott: *Italian Suite* (published edition), fourth movement, composer's revised ending as included in the published edition bb. 107-114



Musical examples: Chapter 10, Miscellaneous annotations

Ex. 10.1

Herbert Murrill: *Sonata* (MS 9), third movement, bb. 23-35, (quaver pairs amended by Dolmetsch indicated *)

Ex. 10.2

Lennox Berkeley: *Concertino* (MS 14), third movement, bb. 61-63 (bb. 65-67 similarly annotated)

Ex. 10.3

Gordon Jacob: *Suite* (MS 15), seventh movement, bb. 219-222

Ex. 10.4

Herbert Murrill: *Sonata* (MS 9), second movement, bb. 22-26



Musical notation for Ex. 10.4, showing a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The notation includes a first ending bracket labeled "bis" and a second ending marked "2nd time" with a trill ornament. The piece concludes with "etc."

Ex. 10.5

Herbert Murrill: *Sonata* (published edition), second movement, bb. 22-27



Musical notation for Ex. 10.5, showing a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The notation includes a trill ornament and concludes with "etc."

Ex. 10.6

Alan Ridout: *Sequence* (MS 35), fourth movement, b. 1



Musical notation for Ex. 10.6, showing two staves. The top staff is labeled "rec." and contains a melodic line with a dynamic marking of *mp*. The bottom staff is labeled "lute" and contains a bass line with a dynamic marking of *p*. The notation includes the instruction "One bar of lute alone" and concludes with "etc."

Ex. 10.7

Edmund Rubbra: *Fantasia on a Chord* (MS 45b), bb. 10-13 and 49-51, (repeat indications annotated by Dolmetsch)

The image shows two staves of musical notation. The first staff has a treble clef and a common time signature. It contains two measures of music. The first measure has a repeat sign and a fermata over the final note. The second measure also has a repeat sign and a fermata. The second staff also has a treble clef and a common time signature. It contains two measures of music. The first measure has a first ending bracket with a repeat sign and a fermata. The second measure has a second ending bracket with a repeat sign and a fermata. The notation includes various accidentals and dynamics.

Ex. 10.8

Norman Fulton: *Scottish Suite* (MS 12), fourth movement, bb. 33-37, (breath marks annotated by Dolmetsch)

The image shows two staves of musical notation. The first staff has a treble clef and a 4/4 time signature. It contains two measures of music. The first measure has a fermata and a breath mark. The second measure has a fermata and a breath mark. The second staff also has a treble clef and a 4/4 time signature. It contains two measures of music. The first measure has a fermata and a breath mark. The second measure has a fermata and a breath mark. The notation includes various accidentals and dynamics.

Ex. 10.9

Gordon Jacob: *Suite* (MS 15b), first movement, bb. 9-11, (breath mark annotated by Dolmetsch)

The image shows one staff of musical notation. It has a treble clef and a 4/4 time signature. It contains two measures of music. The first measure has a fermata and a breath mark. The second measure has a fermata and a breath mark. The notation includes various accidentals and dynamics.

Ex. 10.10

Gordon Jacob: *Suite* (MS 15b), second movement, bb. 30-32, (breath mark annotated by Dolmetsch)

**Ex.10.11**

Norman Fulton: *Scottish Suite* (MS 12), fifth movement, bb. 24-25, (last semiquaver in b. 24 changed to demisemiquaver, semiquaver rest and breath mark annotated by Dolmetsch)

**Ex. 10.12**

Arnold Cooke: *Divertimento* (1960) (MS 18), practice exercise in Dolmetsch's hand at the foot of the first page of the final movement in the recorder part

**Ex. 10.13**

Arnold Cooke: *Divertimento* (1960) (MS 18), third movement, bb. 16-20



Ex. 10.14

York Bowen: *Sonatina* (MS 7), second movement, bb. 47-49, (indication 'smooth' annotated by Dolmetsch)

**Ex. 10.15**

York Bowen: *Sonatina* (MS 7), third movement, bb. 30-32, (indication 'STEADY' annotated by Dolmetsch)

**Ex. 10.16**

Gordon Jacob: *Suite* (MS 15b), fifth movement, b. 5, (indication 'flow' annotated by Dolmetsch)

**Ex. 10.17a**

York Bowen: *Sonatina* (MS 7), second movement, bb. 36-38, (individual beats annotated numerically by Dolmetsch)



Ex. 10.17b

York Bowen: *Sonatina*, second movement, bb. 36-38, as they appear in the published edition (Emerson Edition 113)

Musical notation for Ex. 10.17b, published edition. The score is in 8/8 time with a key signature of two flats. It features a melodic line with a dynamic marking of *mp* and a fingering of 11. The notation includes a slur over a series of notes and a dynamic marking of *f* at the end, followed by *etc.*

Ex. 10.17c

York Bowen: *Sonatina*, second movement, bb. 36-38, notation as it may have been intended by the composer

Musical notation for Ex. 10.17c, intended notation. The score is in 8/8 time with a key signature of two flats. It features a melodic line with a dynamic marking of *mp* and a fingering of 11. The notation includes a slur over a series of notes and a dynamic marking of *f* at the end, followed by *etc.*

Ex. 10.18

Felix Werder: *Gambit* (MS 22), bb. 4-6, (individual beats annotated by Dolmetsch with dashes)

Musical notation for Ex. 10.18, annotated notation. The score is in 8/8 time with a key signature of two flats. It features a melodic line with a dynamic marking of *f* and a tempo marking of *♩=63 poco piu mosso*. The notation includes a slur over a series of notes and a dynamic marking of *mf* and *p*. Individual beats are annotated with dashes and a '3' above them, indicating a triplet.

Ex. 10.19

Felix Werder: *Gambit* (MS 22), bb. 23 and 29, (enharmonic indications annotated by Dolmetsch)

Musical notation for Ex. 10.19, annotated notation. The score is in 8/8 time with a key signature of two flats. It features a melodic line with a dynamic marking of *f* and a tempo marking of *♩=63 poco piu mosso*. The notation includes a slur over a series of notes and a dynamic marking of *mf* and *p*. Individual beats are annotated with dashes and a '3' above them, indicating a triplet. The notation also includes a 'C' above the first measure and a '(Bb)' below the second measure, indicating enharmonic indications.

Ex. 10.20

York Bowen: *Sonatina* (MS 7), first movement, bb. 59-60

**Ex. 10.21**

York Bowen: *Sonatina* (MS 7), first movement, bb. 99-100

**Ex. 10.22**

York Bowen: *Sonatina* (MS 7), second movement, bb. 29-30

**Ex. 10.23**

York Bowen: *Sonatina* (MS 7), third movement, bb. 29-30



Examples: Chapter 12, Annotation in the keyboard parts

Ex. 12.1

Gordon Jacob: *Variations* (MS 19), b. 150, 'open' figure 4 used by Saxby to indicate fingering (upper and lower staves of keyboard part – treble and bass clefs)



Ex. 12.2

Gordon Jacob: *Variations* (MS 19), b. 153, 'closed' figure 4 used by Saxby to indicate the 4-foot register (upper and lower staves of keyboard part – treble and bass clefs)



Ex. 12.3a

Gordon Jacob: *Variations* (MS 19), Variation I, bb. 27-34 in the recorder part including Dolmetsch's annotated dynamics

Ex. 12.3b

Gordon Jacob: *Variations* (MS 19), Variation I, bb. 27-32 in the score, including Saxby's annotated manual changes that match the recorder dynamics

Ex. 12.4a

Gordon Jacob: *Variations* (MS 19), Variation V, b. 149, showing Saxby's fingering for the right hand

Var. V. *Molto vivace*

[149]

ff

p

Ex. 12.4b

Gordon Jacob: *Variations* (PE 15), Variation V, b. 149, showing Saxby's fingering for the right hand

Var. V. *Molto vivace*

[149]

ff

p

Ex. 12.5a

Gordon Jacob: *Variations* (MS 19), Variation V, b. 155, showing Saxby's fingering for the right hand

A musical score for a piano piece. The right hand part is written on a single treble clef staff. It features a sequence of eighth notes with handwritten fingering numbers: 5, 1, 5, 1, 3, 2. The left hand part consists of three chords on the bass clef staff, each marked with a sharp sign (#).

Ex. 12.5a

Gordon Jacob: *Variations* (PE 15), Variation V, b. 155, showing Saxby's fingering for the right hand

A musical score for a piano piece. The right hand part is written on a single treble clef staff. It features a sequence of eighth notes with handwritten fingering numbers: 5, 3, 2, 1, 3, 2, 4, 3. The left hand part consists of three chords on the bass clef staff, each marked with a sharp sign (#).

Ex. 12.6

Lennox Berkeley: *Sonatina* (PE 1), first movement, b. 30, showing larger annotation characteristic of Saxby (CI) and smaller annotation characteristic of Wood (full 8ft I)
(Top staff: recorder part – treble clef, lower staves: keyboard part – treble and bass clefs)

A musical score for a piano piece. The top staff is a treble clef staff with a recorder part. The lower staves are a grand staff (treble and bass clefs) for the keyboard part. The score includes handwritten annotations: a large 'CI' with an arrow pointing to the recorder staff, and smaller annotations '8ft I', 'PS+I', and '8ft I' on the keyboard staves. There are also 'CI' annotations at the bottom of the keyboard staves.

Ex. 12.7a

Lennox Berkeley: *Sonatina* (PE 1), first movement, b. 103, ' $\frac{1}{2}$ 8ft I' annotation

Musical score for Ex. 12.7a, showing a piano passage in 6/8 time. The score is written for piano with a treble and bass clef. The treble clef part features a melodic line with eighth notes and a slur. The bass clef part has a bass line with a slur. A handwritten annotation ' $\frac{1}{2}$ 8ft I' is written below the bass clef staff. A double bar line is present at the end of the excerpt.

Ex. 12.7b

Christopher Wood: *Sonata di Camera* (MS 5), second movement, b. 11, ' $\frac{1}{2}$ 8ft I' annotation

Musical score for Ex. 12.7b, showing a piano passage in 6/8 time. The score is written for piano with a treble and bass clef. The treble clef part features a melodic line with eighth notes and a slur. The bass clef part has a bass line with a slur. A handwritten annotation ' $\frac{1}{2}$ 8ft I' is written below the bass clef staff. A double bar line is present at the end of the excerpt.

Ex. 12.8a

Lennox Berkeley: *Sonatina* (PE 1), example of a typical lower-case t in 'ft', in Saxby's hand

**Ex. 12.8b**

Christopher Wood: *Sonata di Camera* (MS 5), example of a typical-lower case t in 'ft', in Wood's hand

**Ex. 12.9**

Lennox Berkeley: *Sonatina* (PE 1), 'Standard' registration annotated by Saxby at the head of the score

standard
 8-) Cap. Swell
 use 16-41- st. c 1.1
 Madama . . .

Ex. 12.10

Lennox Berkeley: *Sonatina* (PE 1), Registration annotated by Saxby before the first stave of the score

Moderato (♩. 60)

TREBLE RECORDER (or Flute)

PIANO

The image shows a musical score for Ex. 12.10. It features two staves: a Treble Recorder (or Flute) staff and a Piano staff. The tempo is marked 'Moderato' with a quarter note equal to 60 beats per minute. The Treble Recorder staff has a few notes with a 'p' dynamic marking. The Piano staff has a complex accompaniment with many notes. There are several handwritten annotations in black ink. On the left side, there are vertical annotations: '18', '21', '24', '27', '30', '33', '36', '39', '42', '45', '48', '51', '54', '57', '60'. In the center, there are annotations like 'H on here' and 'H on here'. At the bottom, there are annotations like 'H grad off.' and 'H grad off.'.

Ex. 12.11a

Carl Dolmetsch: *Theme and Variations* (MS 1), Variation 5, b. 1, annotation 'H on here' in what appears to be Wood's hand indicating the addition of the harp stop

The image shows a single staff of music for Ex. 12.11a. It is a bass clef staff with a 4/4 time signature. There are two notes on the staff. Below the staff, there is a handwritten annotation 'H on here'.

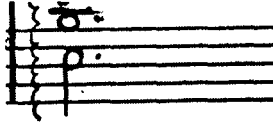
Ex. 12.11b

Christopher Wood: *Sonata di Camera* (MS 5), first movement, b. 30, annotation below the bottom stave (bass clef) in Wood's hand indicating gradual disengagement of the harp stop

The image shows a single staff of music for Ex. 12.11b. It is a bass clef staff with a 4/4 time signature. There are two notes on the staff. Below the staff, there is a handwritten annotation 'H grad off.'.

Ex. 12.12a

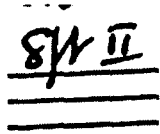
Carl Dolmetsch: *Theme and Variations* (MS 1), Variation 6, b. 7, annotation below the bottom staff (bass clef) in what appears to be Wood's hand for the registration '8ft II'



8ft II

Ex. 12.12b

Christopher Wood: *Sonata di Camera* (MS 5), second movement, b. 15, annotation in Wood's hand for the registration '8ft II'



8ft II

Appendix A1

Recorder fingering charts:
Standard recorder fingering chart downloaded from the Dolmetsch website.

Baroque / English Recorder Fingering Chart
page one

This page contains musical notation for Soprano and Treble recorders. It includes a legend with three symbols: a solid black circle for closed holes, an open circle for open holes, and a circle with a diagonal slash for a pinched thumbhole. The chart shows fingerings for various notes across 12 measures. The notation includes treble clefs, a key signature of one flat, and a 4/4 time signature. The fingering chart is organized into columns corresponding to the notes in the notation above.

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This fingering chart may be freely copied

Baroque / English Recorder Fingering Chart
page two

This page contains musical notation for Bass and Contrabass recorders. It includes a legend with three symbols: a solid black circle for closed holes, an open circle for open holes, and a circle with a diagonal slash for a pinched thumbhole. The chart shows fingerings for various notes across 12 measures. The notation includes bass clefs, a key signature of one flat, and a 4/4 time signature. The fingering chart is organized into columns corresponding to the notes in the notation above.

Baroque / English Recorder Fingering Chart
page three

The chart displays fingerings for four recorder types: D. Rec., Tr. Rec., B. Rec., and G. B. Rec. across eight columns of notes. Each column contains musical notation for the instrument and a central grid of fingerings. The grid uses black circles for fingers to be placed and white circles for fingers to be lifted. The notes in the columns are: C, D, E, F, G, A, B, and C. The Tr. Rec. staff includes the instruction "close bell" under the second, fourth, and sixth columns. The B. Rec. staff includes the instruction "close bell" under the second, fourth, and sixth columns. The G. B. Rec. staff includes the instruction "close bell" under the second, fourth, and sixth columns.

Appendix A2

Alternative fingering chart published in Carl Dolmetsch's
Advanced Recorder Technique (Leeds: E.J. Arnold & Son Limited, 1966), pp. 21-22.

ALTERNATIVE FINGERINGS (soft and loud)

DESCANT (Soprano)

TREBLE (Alto)

Sharp note
Soft version

soft loud soft loud soft loud soft loud soft loud soft loud

Left Hand

Thumb

1st Finger

2nd Finger

3rd Finger

Right Hand

1st Finger

2nd Finger

3rd Finger

4th Finger

DESCANT (Soprano)

TREBLE (Alto)

soft loud soft loud soft loud soft loud soft loud soft loud soft loud

Left Hand

Thumb

1st Finger

2nd Finger

3rd Finger

Right Hand

1st Finger

2nd Finger

3rd Finger

4th Finger

ALTERNATIVE FINGERINGS continued

The image shows a musical score for a descant in soprano and alto parts, with a corresponding fingering chart. The score consists of two staves: 'DESCANT (Soprano)' and 'TREBLE (Alto)'. The descant is written in a key with one sharp (F#) and a common time signature. The notes in the descant are: G4, A4, B4, A4, G4, F#4, E4, D4. The fingering chart below the score shows the fingerings for the left and right hands across 14 measures. The left hand uses the thumb, 1st, 2nd, and 3rd fingers. The right hand uses the 1st, 2nd, 3rd, and 4th fingers. Dynamic markings of 'soft' and 'loud' are placed above the notes in the chart.

	soft	loud	soft	loud	soft	loud	soft	loud	soft	loud	soft	loud	soft	loud
Left Hand	●	●	●	●	●	●	●	●	●	●	●	●	●	●
1st Finger	●	●	●	●	●	●	●	●	●	●	●	●	●	●
2nd Finger	●	●	●	●	●	●	●	●	●	●	●	●	●	●
3rd Finger	○	●	●	○	●	○	○	○	○	○	○	○	●	●
Right Hand	●	○	○	●	○	○	●	○	●	○	○	●	●	○
1st Finger	●	○	○	●	○	○	●	○	●	○	○	●	●	○
2nd Finger	○	○	●	○	○	○	○	○	○	○	○	○	○	○
3rd Finger	●	○	●	○	○	○	○	○	○	○	○	○	○	○
4th Finger	○	○	○	○	○	○	○	○	○	○	○	○	○	○

In experimenting with these fingerings, the player will discover others, some useful, some not worth adopting. The aim must always be to add to the beauty of his performance and, above all, he must not play less well in tune through the use of alternative fingerings. They are for *advanced players only*, using high quality instruments. *Constant listening and control of pitch is essential at all times.*

Appendix A3

Trill fingering chart published in Carl Dolmetsch's
Advanced Recorder Technique (Leeds: E.J. Arnold & Son Limited, 1966), pp. 25-28.

DESCANT OR TENOR

SOPRANINO OR TREBLE

Left Hand

- Thumb
- 1st Finger
- 2nd Finger
- 3rd Finger

Right Hand

- 1st Finger
- 2nd Finger
- 3rd Finger
- 4th Finger

DESCANT OR TENOR

SOPRANINO OR TREBLE

Left Hand

- Thumb
- 1st Finger
- 2nd Finger
- 3rd Finger

Right Hand

- 1st Finger
- 2nd Finger
- 3rd Finger
- 4th Finger

DESCANT OR TENOR

SOPRANINO OR TREBLE

Left Hand

Thumb

1st Finger

2nd Finger

3rd Finger

Right Hand

1st Finger

2nd Finger

3rd Finger

4th Finger

Detailed description: This system contains two vocal staves and two piano hand staves. The vocal staves are labeled 'DESCANT OR TENOR' and 'SOPRANINO OR TREBLE'. The piano part is divided into 'Left Hand' and 'Right Hand'. The left hand has four staves for the Thumb, 1st, 2nd, and 3rd fingers. The right hand has four staves for the 1st, 2nd, 3rd, and 4th fingers. The music consists of six measures. The vocal parts feature melodic lines with various intervals and accidentals. The piano part uses circles to indicate fingerings, with some circles containing the letter 't' for thumb. Dashed lines are used to indicate fingerings that span across two staves.

DESCANT OR TENOR

SOPRANINO OR TREBLE

Left Hand

Thumb

1st Finger

2nd Finger

3rd Finger

Right Hand

1st Finger

2nd Finger

3rd Finger

4th Finger

Detailed description: This system contains two vocal staves and two piano hand staves, similar to the first system. The vocal staves are labeled 'DESCANT OR TENOR' and 'SOPRANINO OR TREBLE'. The piano part is divided into 'Left Hand' and 'Right Hand'. The left hand has four staves for the Thumb, 1st, 2nd, and 3rd fingers. The right hand has four staves for the 1st, 2nd, 3rd, and 4th fingers. The music consists of six measures. The vocal parts feature melodic lines with various intervals and accidentals. The piano part uses circles to indicate fingerings, with some circles containing the letter 't' for thumb. Dashed lines are used to indicate fingerings that span across two staves.

The image shows a musical score for two parts: 'DESCANT OR TENOR' and 'SOPRANO OR TREBLE'. Each part consists of six measures of music. The notes are: G4, A4, B4, A4, G4, F4. The notes are beamed together in pairs: (G4, A4), (B4, A4), (G4, F4). The notes are marked with a trill symbol (a vertical line with a dot above it). Below the score is a fingering chart for the left and right hands. The left hand has four fingers (Thumb, 1st, 2nd, 3rd) and the right hand has four fingers (1st, 2nd, 3rd, 4th). The chart shows the finger used for each note in each measure. The trill symbol 't' is placed above the notes in the chart to indicate the trill. The chart is as follows:

Hand	Finger	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6
Left Hand	Thumb				*		
	1st Finger	●	●	●	●	●	●
	2nd Finger	●	●	●	●	●	t
	3rd Finger	t	○	t	○	○	○
Right Hand	1st Finger	○	t	○	●	●	●
	2nd Finger	○	○	●	●	●	●
	3rd Finger	○ ○	○ ○	● ●	t t	t t	○ ○
	4th Finger	○ ○	○ ○	● ●	t t	○ ○	○ ○

The trill in its various forms is only one of many ornaments that have graced music down the centuries. Recorder players wishing to learn more about ornamentation and the role of authentic interpretation in early music are advised to read "The Interpretation of Music of the 17th and 18th Centuries". Originally published by Novello of London (1915), this book is now also available in a paperback edition, published by University of Washington Press, Seattle and London.

Appendix B

Dolmetsch's *Quelque[s] petits alternatifs* for the recorder part of Jean Françaix's *Quintette* for rec, 2 vlms, vc and hpd. MS 43. Reproduced x 0.66 original size.

Flûte-à-bec. QUELQUE PETITS
ALTERNATIFS. (suggérés par Carl Dolmetsch)

7 Écrit

8 Jouer?

11 Écrit

12 Jouer? (à l'octave supérieur?)
2va: f# f# etc.

13 Écrit

14 Jouer?

15 Écrit

16 Jouer? (à l'octave supérieur?)
2va: f# f# etc.

V. S. →

Flûte-à-bec.
Rondo
[32] Ecrit

Handwritten musical score for Flute in B-flat. The score is written on two staves per system. The first system consists of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music consists of a series of eighth notes. A bracket labeled "jouer?" spans the first two measures. A bracket labeled "Ecrit" spans the last two measures. The dynamic marking "pp" is written below the staff. The second system also consists of two staves. The top staff continues the melody with a bracket labeled "Ecrit" and a measure number "38" in a box. The bottom staff has a bracket labeled "jouer?" and a measure number "39" in a box. The score concludes with a double bar line and a fermata.

Five sets of empty musical staves, each consisting of two staves, arranged vertically. These staves are blank and contain no musical notation.

Appendix C

Alan Ridout: *Chamber Concerto* for recorder and string quartet.

Published edition (Hebden Bridge: Peacock Press, edition PD 13, 2006)

Edited by Andrew Mayes and Jeanne Dolmetsch.

Edition and Performance note, full score and recorder part of fourth movement.

Edition and Performance

This edition of Alan Ridout's *Chamber Concerto* for treble recorder and string quartet is based on a photocopy of the autograph manuscript score and a set of manuscript parts held in the Dolmetsch archive. The parts are in an unidentified hand, and in addition there is a recorder part written out by Dolmetsch's pupil Rachel Gregory on which is noted "Copied out for performance at the Wigmore Hall on March 26th 1981." At this first performance Dolmetsch was joined by the Amici String Quartet. After the final bar of the score is Ridout's characteristic calligraphic flourish with his initials and the place of composition (Canterbury). However, rather than a date, which he usually placed above this, is what appears to be the figure 290.

There is correspondence in the archive that refers to a chamber concerto for recorder and string quartet Ridout composed and submitted to Dolmetsch in 1956 with a request it be considered for performance. Dolmetsch played it through and commented on it favourably, but did not take it into his repertoire. As there is no trace of a manuscript of that work, it is impossible to tell if the present concerto contains any thematic or other musical ideas from it. However, this seems unlikely, as in a letter to Dolmetsch dated 9 December 1980 Ridout noted "Enclosed is a photo[copy] of the new work which I hope you will enjoy." Furthermore, his programme note for the first performance reads:

I have long been an admirer of Carl Dolmetsch and his considerable pioneering work in this country and abroad of the recorder, and for the music of the 16th, 17th and 18th centuries; and I decided in the Chamber Concerto to try to make a personal portrait of him as a tribute. The four movements are in turn affectionately expressive, bright, ruminative (over a ground bass) and lively.

It seems unlikely that anything other than a new work would have contained such a musical portrait.

The published full score carefully reproduces Ridout's manuscript, but in which a small number of editorial additions have been indicated in round brackets. These include missing accidentals (placed before the note), confirmatory accidentals (placed above the note) and some dynamic markings interpolated by analogy or reference to the manuscript parts. Such additions have similarly been indicated in the published parts. In the published recorder part Dolmetsch's annotated articulation has been indicated by slashed slurs. His annotations indicating accents, ornamentation and passages in the fourth movement raised by an octave have been placed in square brackets. The archive also contains a cassette recording made at the first performance, which has additionally been referred to as part of the editorial process, particularly in connection with ornamentation.

There are two places in which Dolmetsch's annotated decoration has been omitted for clarity, but for completeness these are appended below.



We are grateful to the Estate of Alan Ridout and the Ampleforth Abbey trustees for their kind permission to publish this work.

Andrew Mayes and Jeanne Dolmetsch 2006

IV Vivace

J-c.144

Musical score for measures 1-5. The score is in 3/4 time and features a piano (p) dynamic at the start. The first staff contains the melody, with a fermata over the first measure and a measure rest in the second. The second and third staves are for the right hand, and the fourth and fifth staves are for the left hand. Dynamics include *sfz* and *mf*. A measure rest is present in the first staff of the second system.

Musical score for measures 6-10. The first staff has a measure rest followed by a melodic line starting at measure 10. The second and third staves are for the right hand, and the fourth and fifth staves are for the left hand. Dynamics include *sfz* and *mf*. There are first and second endings marked with (1) and (2) in the second and third staves.

Musical score for measures 11-15. The first staff has a measure rest followed by a melodic line starting at measure 15. The second and third staves are for the right hand, and the fourth and fifth staves are for the left hand. Dynamics include *f*, *sfz*, and *mp*. There are first and second endings marked with (1) and (2) in the second and third staves.

16

Musical score system 1, measures 15-20. The system consists of four staves. The top staff is the melody, starting with a treble clef and a key signature of two flats. It features a sequence of eighth and sixteenth notes, with a dynamic marking of *f* and a hairpin crescendo leading to *(sfp)* and then *mp*. A measure at the beginning of the system contains a circled *b* above a note. Measure 20 is marked with a circled *20*. The lower three staves provide accompaniment with various rhythmic patterns and dynamics including *f*, *(sfp)*, and *mp*.

Musical score system 2, measures 21-25. The system consists of four staves. The top staff continues the melody with a treble clef, featuring a sequence of eighth and sixteenth notes. It includes dynamic markings of *f* and *mp*, and a circled *b* above a note. Measure 25 is marked with a circled *25*. The lower three staves provide accompaniment with rhythmic patterns and dynamics including *mp* and *f*.

Musical score system 3, measures 26-30. The system consists of four staves. The top staff continues the melody with a treble clef, featuring a sequence of eighth and sixteenth notes. It includes dynamic markings of *sfz* and *sfz*. Measure 30 is marked with a circled *30*. The lower three staves provide accompaniment with rhythmic patterns and dynamics including *mf* and *sfz*.

Musical score system 1, measures 33-37. The system consists of five staves. The top staff is a treble clef with a key signature of two flats and a common time signature. It features a melodic line with slurs and accents, marked with a *35* above the first measure and a *(b)* above the fourth measure. The second staff is a treble clef with a *sfp* dynamic marking and a *(b)* above the fourth measure. The third staff is an alto clef with a *sfp* dynamic marking and a *(b)* above the fourth measure. The fourth staff is a bass clef with a *sfp* dynamic marking. The fifth staff is a bass clef.

Musical score system 2, measures 40-44. The system consists of five staves. The top staff is a treble clef with a key signature of two flats and a common time signature. It features a melodic line with slurs and accents, marked with a *40* above the first measure and a *(b)* above the fourth measure. The second staff is a treble clef with a *(b)* above the first measure and a *(b)* above the fourth measure. The third staff is an alto clef with a *(b)* above the first measure and a *(b)* above the fourth measure. The fourth staff is a bass clef with a *f* dynamic marking. The fifth staff is a bass clef.

Musical score system 3, measures 45-49. The system consists of five staves. The top staff is a treble clef with a key signature of two flats and a common time signature. It features a melodic line with slurs and accents, marked with a *45* above the first measure and a *(b)* above the first measure. The second staff is a treble clef with a *p* dynamic marking. The third staff is an alto clef with a *p* dynamic marking. The fourth staff is a bass clef with a *(b)* above the first measure and a *p* dynamic marking. The fifth staff is a bass clef with a *p* dynamic marking.

18

50

Musical score for measures 50-54. The score is written for five staves: Treble clef (top), two Grand staves (middle), and Bass clef (bottom). Measure 50 features a treble clef staff with a triplet of eighth notes and a slur. The middle two staves have a similar triplet. The bass clef staff has a triplet of eighth notes. Dynamics include *p* (piano) and *f* (forte).

55

Musical score for measures 55-59. The score is written for five staves: Treble clef (top), two Grand staves (middle), and Bass clef (bottom). Measure 55 features a treble clef staff with a triplet of eighth notes and a slur. The middle two staves have a similar triplet. The bass clef staff has a triplet of eighth notes. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). A *(b)* marking is present above the treble clef staff in measure 57.

60

Musical score for measures 60-64. The score is written for five staves: Treble clef (top), two Grand staves (middle), and Bass clef (bottom). Measure 60 features a treble clef staff with a slur. The middle two staves have a similar slur. The bass clef staff has a slur. Dynamics include *mf* (mezzo-forte).

65

Musical score for measures 65-69. The score is written for five staves: Violin I, Violin II, Viola, Cello, and Double Bass. Measure 65 features a melodic line in the Violin I part with a slur over a series of eighth notes. The other parts provide harmonic support with various rhythmic patterns.

70

Musical score for measures 70-74. The score continues with five staves. Measure 70 shows a change in the Violin I part with a new melodic phrase. The Viola part has a circled measure number (70) above it. The overall texture remains consistent with the previous section.

75

Musical score for measures 75-79. This section includes performance instructions: *cresc.* (crescendo) and *pizz.* (pizzicato) for the strings, and *arco* (arco) for the violins. The score is written for five staves. Measure 75 has a circled measure number (75) above it. The music features a mix of melodic lines and rhythmic accompaniment.

A.R. Canterbury

Treble Recorder

6

IV Vivace

$\text{♩} = c.144$

f

5

10

15

20

25

30

35

40

Treble Recorder

The musical score for Treble Recorder on page 7 consists of eight staves of music. The notation includes various musical elements:

- Staff 1:** Starts with a dynamic marking of *f*. It features a triplet of eighth notes, followed by a slur over a triplet of eighth notes, and another triplet of eighth notes. Measure numbers 45 and 45 are indicated.
- Staff 2:** Continues with triplets of eighth notes. Measure numbers 50 and 50 are indicated. A triplet of eighth notes is shown at the end of the staff.
- Staff 3:** Features triplets of eighth notes. Measure numbers 55 and 55 are indicated. Dynamic markings *mf* and *mp* are present. A slur over a triplet of eighth notes is also shown.
- Staff 4:** Includes a slur over a triplet of eighth notes. Measure number 60 is indicated. A dynamic marking of *f* is present.
- Staff 5:** Features a slur over a triplet of eighth notes. Measure number 65 is indicated. A dynamic marking of *f* is present.
- Staff 6:** Includes a slur over a triplet of eighth notes. Measure number 70 is indicated.
- Staff 7:** Features a slur over a triplet of eighth notes. Measure number 75 is indicated. A dynamic marking of *cresc.* is present.
- Staff 8:** Ends with a dynamic marking of *ff*.

Appendix D

Gordon Jacob: *Variations* for recorder and harpsichord. The composer's autograph manuscript score and recorder part. MS 19. Reproduce x 0.66 original size.

No bar numbers were included in the original, but for convenience these have been added in square brackets at the beginning of each line.

The image shows a page of musical staves with handwritten text. The text is written in a cursive hand and is centered on the page. The text reads: "Variations for Treble Recorder and Harpsichord by Gordon Jacob". The word "Variations" is on the first line, "for" is on the second line, "Treble Recorder and Harpsichord" is on the third line, "by" is on the fourth line, and "Gordon Jacob" is on the fifth line. The staves are empty except for the text.

For Carl Dolmetach and Joseph Saxby

Variations

TEMA

Gordon Jacob

Andante semplice

Treble Recorder

Harpischord

[6]

[11]

Handwritten musical score for Treble Recorder and Harpsichord. The score is in G major and 3/4 time. It features a main theme (TEMA) and two variations. The first variation is marked [6] and the second [11]. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The recorder part has dynamics like 'p' and 'mf' and includes triplets and slurs. The harpsichord part includes chords, figured bass (e.g., CII, CII, CII, CII), and dynamics like 'p' and 'mf'. There are also some handwritten annotations like 'ten' and 'C'.

[16] *p* *c* II *c* I

[21] *mf* *p* *c* II *x*

[25] *VAR. I Allegro* *f* *H* *8. c. f* *c* I

[29] *p* *p c* II *c* I

[33]

Handwritten musical score for system [33]. It consists of three staves. The top staff is a single melodic line with various notes and rests. The middle and bottom staves are a piano accompaniment, with the middle staff containing chords and the bottom staff containing a bass line. The key signature has one sharp (F#) and the time signature is 9/8. The system ends with a double bar line and a repeat sign.

(B)

[36]

Handwritten musical score for system [36], marked with a circled 'B'. It consists of three staves. The top staff has a melodic line with dynamics *f* and *p*. The middle and bottom staves are a piano accompaniment with dynamics *q* and *p*. The key signature has one sharp (F#) and the time signature is 9/8. The system ends with a double bar line and a repeat sign.

[39]

Handwritten musical score for system [39]. It consists of three staves. The top staff has a melodic line with dynamics *f*. The middle and bottom staves are a piano accompaniment with dynamics *c* and *p*. The key signature has one sharp (F#) and the time signature is 9/8. The system ends with a double bar line and a repeat sign.

[42]

Handwritten musical score for system [42]. It consists of three staves. The top staff has a melodic line with dynamics *f* and *p*. The middle and bottom staves are a piano accompaniment with dynamics *A* and *X*. The key signature has one sharp (F#) and the time signature is 9/8. The system ends with a double bar line and a repeat sign.

[46] 12
8

12
8
12
8

[50] 12
8
f
5 7 5 7 5 7 9 9

[53] 12
8
f
5 7 5 7 5 7 9 9

Meno mosso
 12
8
X p X
5 7 5 7 5 7 9 9

ur. II Andante espressivo
[56] 3
4
C II
p
3 3 3 3 3 3

3
4
pp
3 3 3 3 3 3

C I 8' 8'

[62]

Handwritten musical score for measures 62-66. The system consists of a single melodic line in treble clef and a piano accompaniment in grand staff. The key signature has two flats (B-flat and E-flat). Measure 62 starts with a quarter note G4. Measures 63-65 show a sequence of quarter notes: A4, B-flat4, C5, D5, E5, F5, G5. Measure 66 features a triplet of eighth notes: G5, F5, E5. There are dynamic markings of *mf* and *f* under the final two measures.

[67]

Handwritten musical score for measures 67-71. The system consists of a single melodic line in treble clef and a piano accompaniment in grand staff. The key signature has two flats. Measure 67 starts with a quarter note G4. Measures 68-71 show a sequence of quarter notes: A4, B-flat4, C5, D5, E5, F5, G5. There are dynamic markings of *f* and *mf* under the final two measures. A handwritten *c1* is written above the final measure.

[72]

Handwritten musical score for measures 72-76. The system consists of a single melodic line in treble clef and a piano accompaniment in grand staff. The key signature has two flats. Measure 72 starts with a quarter note G4. Measures 73-76 show a sequence of quarter notes: A4, B-flat4, C5, D5, E5, F5, G5. There are dynamic markings of *mf* and *f* under the final two measures. A handwritten *c1* is written above the final measure.

[77]

Handwritten musical score for measures 77-81. The system consists of a single melodic line in treble clef and a piano accompaniment in grand staff. The key signature has two flats. Measure 77 starts with a quarter note G4. Measures 78-81 show a sequence of quarter notes: A4, B-flat4, C5, D5, E5, F5, G5. There are dynamic markings of *p* and *pp* under the final two measures. A handwritten *c1* is written above the final measure.



AR. III Alla marcia

[81]

Musical score for system [81]. It consists of a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The piano part features a rhythmic pattern of eighth notes with a forte dynamic. Chords are marked with #C, 8.C, and A6. There are accents and slurs over the vocal line.

[87]

Musical score for system [87]. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes with a forte dynamic. There are slurs and accents over the vocal line.

[93]

Musical score for system [93]. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes with a forte dynamic. There are slurs and accents over the vocal line.

[99]

Musical score for system [99]. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes with a forte dynamic. There are slurs and accents over the vocal line.

[103]

Musical score for measures 103-107. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#), and the time signature is 4/4. Measure 103 features a complex melodic line with a triplet of eighth notes and a fermata. The piano accompaniment includes chords and a bass line with a fermata. Measure 104 has a melodic line with a fermata and a piano accompaniment with a fermata. Measure 105 has a melodic line with a fermata and a piano accompaniment with a fermata. Measure 106 has a melodic line with a fermata and a piano accompaniment with a fermata. Measure 107 has a melodic line with a fermata and a piano accompaniment with a fermata.

[108]

Musical score for measures 108-112. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#), and the time signature is 4/4. Measure 108 has a melodic line with a fermata and a piano accompaniment with a fermata. Measure 109 has a melodic line with a fermata and a piano accompaniment with a fermata. Measure 110 has a melodic line with a fermata and a piano accompaniment with a fermata. Measure 111 has a melodic line with a fermata and a piano accompaniment with a fermata. Measure 112 has a melodic line with a fermata and a piano accompaniment with a fermata.

[113]

Musical score for measures 113-118. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#), and the time signature is 4/4. Measure 113 has a melodic line with a fermata and a piano accompaniment with a fermata. Measure 114 has a melodic line with a fermata and a piano accompaniment with a fermata. Measure 115 has a melodic line with a fermata and a piano accompaniment with a fermata. Measure 116 has a melodic line with a fermata and a piano accompaniment with a fermata. Measure 117 has a melodic line with a fermata and a piano accompaniment with a fermata. Measure 118 has a melodic line with a fermata and a piano accompaniment with a fermata.

[119]

Musical score for measures 119-124. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#), and the time signature is 4/4. Measure 119 has a melodic line with a fermata and a piano accompaniment with a fermata. Measure 120 has a melodic line with a fermata and a piano accompaniment with a fermata. Measure 121 has a melodic line with a fermata and a piano accompaniment with a fermata. Measure 122 has a melodic line with a fermata and a piano accompaniment with a fermata. Measure 123 has a melodic line with a fermata and a piano accompaniment with a fermata. Measure 124 has a melodic line with a fermata and a piano accompaniment with a fermata.

Var. IV Andante espressivo

[125] *mf dim.* *p*

[128]

[131]

[134]

[137] \textcircled{D}

[140]

[143]

[146]

Var. V. *Molto vivace*

[149] *ff*
 C^T 10' 8' 4' C'
 1 4 3

[152] 16 4'

[155] *Meno P. 16 4'*
 1 3 2 1 2 3 4 5 4 2 5 4 1 4 1 3 5 2 1 4 2

[159] 5 2 1 6-4 # 16

[163] *Tempo*
 A

[166] 5 3 2 1 3 4 5 3

[169] *16'* *16* *16*

[172] *16* *16* *16*

[175] *CII* *CII* *16*

Var. VI Poco adagio, espressivo

Reorder [179] *p*

Harp *p*

CII *CII*

[183] *3* *3* *3* *3* *3* *3*

[187]

[191]

Var. III *molto vivace*
 (Inversion
 of
 Var. I)

[196]

[201]

[205]

Handwritten musical score for system [205]. It consists of three staves. The top staff is a single melodic line with various accidentals and a fermata. The middle and bottom staves are a grand staff with complex rhythmic patterns and accidentals. Dynamics include 'ff' and 'f'.

[209]

Handwritten musical score for system [209]. It consists of three staves. The top staff has a melodic line with a 'stacc.' marking. The middle and bottom staves are a grand staff with rhythmic patterns and accidentals.

[213]

Handwritten musical score for system [213]. It consists of three staves. The top staff has a melodic line with a circled 'E' and a 'ff' dynamic. The middle staff has a complex rhythmic pattern with a circled 'E' and a 'f' dynamic. The bottom staff has a grand staff with rhythmic patterns and accidentals.

[217]

Handwritten musical score for system [217]. It consists of three staves. The top staff has a melodic line with a 'mf' dynamic. The middle and bottom staves are a grand staff with rhythmic patterns and accidentals.

[221]

Musical score for measures 221-224. It consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff. The melody features a series of eighth notes with various accidentals, including a trill. The piano accompaniment consists of chords and single notes in the right and left hands.

[225] *Var. 8 Andante con moto*

Musical score for measures 225-228. It features a single melodic line on a treble clef staff and a piano accompaniment on a grand staff. The tempo is marked "Andante con moto". The piano part includes dynamic markings "p, piacetvole" and "c18-c". There are some handwritten annotations like "16 ff" and "cII".

[229]

Musical score for measures 229-231. The top staff is mostly crossed out with "X"s. The piano accompaniment on the grand staff continues with chords and some melodic fragments. There is a handwritten "cI" below the piano part.

[232]

Musical score for measures 232-235. It features a single melodic line on a treble clef staff and a piano accompaniment on a grand staff. The piano part includes dynamic markings "p" and "mf p". There is a circled "F" above the melody and a handwritten "cII" below the piano part.

[237]

Handwritten musical score for measures 237-243. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#) and the time signature is 4/4. The top staff contains a melodic line with many beamed eighth notes and slurs. Dynamic markings include *mf* and *p*. The grand staff contains a piano accompaniment with chords and some melodic fragments. A *CII* marking is present in the right hand of the grand staff.

[244]

Handwritten musical score for measures 244-245. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#) and the time signature is 4/4. The top staff continues the melodic line with slurs. The grand staff continues the piano accompaniment. A *CII* marking is present in the right hand of the grand staff.

[246]

Handwritten musical score for measures 246-250. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature changes to two flats (Bb, Eb) and the time signature changes to 3/4. The top staff features a melodic line with a *pp* dynamic marking. The grand staff continues the piano accompaniment. A *CII* marking is present in the right hand of the grand staff.

Var. IX *Lento*

[250]

Handwritten musical score for measures 250-254. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The top staff has a melodic line with a *p* dynamic marking and a *CII* marking. The grand staff has a piano accompaniment with a *Lento* marking. A *CII* marking is also present in the right hand of the grand staff.

C1810H

[255]

[260] *more*
c.I

[269] *p*

[269] *p*

[269] *pp*
c.II

[269] *pp*

lute X

G.M.

Detailed description: This page contains a handwritten musical score for measures 255 through 269. The score is arranged in four systems, each with a vocal line and a piano accompaniment. Measure 255 begins with a vocal line featuring several triplet markings. The piano accompaniment consists of chords and moving lines in both hands. Measure 260 includes the instruction 'more' and 'c.I' in the vocal line, and 'c.II' in the piano part. Measure 269 features a piano dynamic marking 'p'. The final system, measure 269, includes 'pp' dynamics and the instruction 'lute X'. The score concludes with a double bar line and the initials 'G.M.' in the bottom right corner.

Var. 2. FINALE

Prestissimo

[275]

Handwritten musical notation for measures 275-280. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains six measures of music with various note values and rests. The lower staff is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains six measures of music, including a dynamic marking 'f' at the beginning and some chordal textures. There are some handwritten annotations like 'C' and '8' in the lower staff.

[280]

Handwritten musical notation for measures 280-285. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains six measures of music. The lower staff is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains six measures of music, including a dynamic marking 'f' and some chordal textures. There are some handwritten annotations like 'A' and 'X' in the lower staff.

[285]

Handwritten musical notation for measures 285-290. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains six measures of music. The lower staff is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains six measures of music, including a dynamic marking 'f' and some chordal textures. There is a handwritten 'X' in the lower staff.

[290]

Handwritten musical notation for measures 290-295. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains six measures of music, with a circled 'G' in the fifth measure. The lower staff is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains six measures of music, including a dynamic marking 'f' and some chordal textures.

[295]

[300]

[305]

[310]

[315]

Handwritten musical score for measures 315-319. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#) and the time signature is 7/8. The music features complex rhythmic patterns with many beamed eighth and sixteenth notes. Measure 315 starts with a dynamic marking of *mf*. A large slur covers measures 315 through 319. Measure 319 ends with a fermata.

[320]

Handwritten musical score for measures 320-324. The system consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature is one sharp (F#) and the time signature is 7/8. The music continues with complex rhythmic patterns. Measure 320 starts with a dynamic marking of *mf*. A large slur covers measures 320 through 324. Measure 324 ends with a fermata.

[325]

Handwritten musical score for measures 325-329. The system consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature is one sharp (F#) and the time signature is 7/8. The music continues with complex rhythmic patterns. Measure 325 starts with a dynamic marking of *mf*. A large slur covers measures 325 through 329. Measure 329 ends with a fermata.

(J)
[330]

Handwritten musical score for measures 330-334. The system consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature is one sharp (F#) and the time signature is 7/8. The music continues with complex rhythmic patterns. Measure 330 starts with a dynamic marking of *mf*. A large slur covers measures 330 through 334. Measure 334 ends with a fermata. There is a large handwritten scribble in the bass staff of measure 332.

[336] *ff*

[341]

[346] 16

Gordon Jacobs
15-11-62

* may be played an octave lower if desired.

Recorder

Variations

for

Treble Recorder and Harpsichord

by

Gordon Jacob

for Carl Volkmann and Joseph Saxony

Variations

Gordon Jacob

TEMA *Andante semplice*

Treble Recorder

[5]

[9]

[14]

[19]

Build up

[23]

Var I

[27]

allegro

[32]

[35]

[39]

[43]

op. 101

[47] *H₄* *f* *Meno mosso*

[52] *Meno mosso*

Var. II. Andante espressivo

[56] *p* *AF* *S* *AF3*

[62] *AF*

[67] *AF*

[72] *mf*

[76] *p* *PPS* *2/4*

Var. II Alla marcia $\text{♩} = 110$

[81] *H₄* $\text{♩} = 110$ 5 *ff*

[91] *ff*

[97] *ff* 1. 2. 1. 2. - 3. $\frac{3}{4}$

[102]

[106]

[111] 3

[119] *mf* *Andante espressivo* *Lento* *pp*

[124] *Var. IV* *Andante espressivo* *mf dim.* *p*

[128] *p*

[131]

[135] *D*

[140] *mf* *p*

[144]

[149] *Var. V. TACET* *Var. VI Poco adagio, espressivo*
Hand

[182] *spice*

[187] *mf* *A.F.*

[192] *pp* *S*

Var. VII *Molto vivace* *d=126*
(Inversion of Var. V)

[201]

[206]

[210] *rit.*

[216] *C*

[220] ** fade out*

[224] *Var. VIII Andante con moto*
pp. Forte

(6)

(8) (F)

X [229] *Faales* *p* *mf* 6 8

[238] *p*

[242]

[246] *pp* *rigoroso + Rall* *AF AF*

Var. IX *Lento* *Hto.*

[250] *p* 2

[256] 3

[260] *cresc* *f* 3

[264] *AF* *p* 1

[269] *p* 3

Var. X **FINALE** *Presto* *pp* 5

[275] *Hypod* *too loud throughout* *AF* *f* *♩ = 160*

[278] *AF*

[283] *AF*

[287] *f* *AF*

[291] *f* *AF* **G** 3

[298] *f* *AF* 3

[305] *f* *AF* 3

[311] *p* **H**

[315] *f* *AF*

[320] *f* *AF*

[325]

[330] **J** *f* 2

[336] *f* *AF*

[341]

[346]

11.30

* Bre lower if desired.

Appendix E

Gordon Jacob: *Variations* for recorder and harpsichord. Published edition of score containing Saxby's annotations PE 15. Reproduced x 0.72 original size.

No bar numbers were included in the original, but for convenience these have been added in square brackets at the beginning of each line.

For Carl Dolmetsch and Joseph Saxby in honour of 30 years collaboration

VARIATIONS

for Treble Recorder and Harpsichord (or Piano)

GORDON JACOB

Andante semplice

Treble Recorder

Harpsichord

[5]

[9]

[13]

4

[17] (A)

Cresc. Tempo

[21]

[24] *Allegro*
Var. I

p

[28]

6

[44]

Musical score for measures 44-46. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#) and the time signature is 3/8. Measure 44 features a piano (*p*) melodic line in the treble staff. Measure 45 has a piano (*p*) accompaniment in the grand staff. Measure 46 features a forte (*f*) melodic line in the treble staff with first and second endings marked '1' and '2'.

[47]

Musical score for measures 47-49. The system consists of three staves. Measure 47 has a piano (*p*) melodic line in the treble staff with handwritten annotations '4 3 2' above it. Measure 48 features a forte (*f*) melodic line in the treble staff with a first ending marked '1'. Measure 49 has a piano (*p*) melodic line in the treble staff with a first ending marked '1'. The grand staff accompaniment includes handwritten annotations '3' above the treble staff and 'G 4 3 2 F Eb' below the bass staff.

[50]

Musical score for measures 50-52. The system consists of three staves. Measure 50 features a forte (*f*) melodic line in the treble staff. Measure 51 features a forte (*f*) melodic line in the treble staff. Measure 52 features a piano (*p*) melodic line in the treble staff.

[53]

Musical score for measures 53-55. The system consists of three staves. Measure 53 features a piano (*p*) melodic line in the treble staff. Measure 54 features a piano (*p*) melodic line in the treble staff. Measure 55 features a piano (*p*) melodic line in the treble staff. The tempo marking *Meno mosso* is written above the treble staff in measure 54. The grand staff accompaniment includes a handwritten '7' below the bass staff in measure 53.

Var. II *Andante espressivo*

[56]

p *pp*

[61]

[65]

[69]

8

[73]

mf

HX

[77]

p *pp*

pp

Var. III
Alla marcia

[81]

ff

3

[85]

ff

[90]

[95]

[100]

[103]

70

[108]

4 4 2

[112]

3 4 p p

[116]

p p p p

[121]

lento p pp 3 3 3

Var. IV *Andante espressivo*

[125] *mf dim.* *p*

CR
CI

[128]

T

[131]

[134]

72

[137] ^D

[140]

[143] *mf*

[146] 123 *Hamp*

H -

Var. I 5 Carl
Molto ~~ritard~~

[149]

[152]

[155]

[158]

[161]

74

[164]

Handwritten musical notation for system [164]. The system consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth notes. Handwritten annotations include a circled '3', a '5', and a '7'. The lower staff is in bass clef and contains a simpler accompaniment. The word 'Cantabile' is written in large, elegant cursive across the middle of the system. A large handwritten '4' is positioned below the lower staff.

[167]

Handwritten musical notation for system [167]. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with some slurs. Handwritten annotations include a '5', a '3', and a '4'. The lower staff is in bass clef and contains a bass line with some chords. A large handwritten '4' is positioned below the lower staff.

[170]

Handwritten musical notation for system [170]. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur. The lower staff is in bass clef and contains a bass line. A large handwritten '4' is positioned below the lower staff.

[173]

Handwritten musical notation for system [173]. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with many sixteenth notes. Handwritten annotations include a '4', '2 1 3 2 4', and a '5'. The lower staff is in bass clef and contains a bass line. A large handwritten '4' is positioned below the lower staff.

[176]

Handwritten musical notation for system [176]. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur. The lower staff is in bass clef and contains a bass line. A large handwritten '4' is positioned below the lower staff.

Var. VI
Poco adagio, espressivo

[179]

Musical score for measures 179-182. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with slurs and accents, and a piano accompaniment with chords and a steady bass line. Handwritten annotations 'H' and 'A' are present below the piano part.

[183]

Musical score for measures 183-186. The system consists of a vocal line and a piano accompaniment. The vocal line has a melodic line with slurs and accents. The piano accompaniment features chords and a steady bass line.

[187]

Musical score for measures 187-190. The system consists of a vocal line and a piano accompaniment. The vocal line has a melodic line with slurs and accents. The piano accompaniment features chords and a steady bass line.

[191]

Musical score for measures 191-194. The system consists of a vocal line and a piano accompaniment. The vocal line has a melodic line with slurs and accents. The piano accompaniment features chords and a steady bass line. Handwritten annotations 'pp' and 'CP' are present below the piano part.

16
Var. VII
(Inversion of Var. V)
Molto vivace

[196]

[199]

[202]

[205]

[208]

Musical score for measures 208-211. The system consists of three staves. The top staff is a single melodic line with a treble clef and a key signature of one sharp (F#). It begins with a forte (*ff*) dynamic marking. The middle and bottom staves are a grand staff with a treble clef and a bass clef. The middle staff has a forte (*ff*) dynamic marking. The bottom staff contains a few notes, including a chord marked with an 'F'.

[212]

Musical score for measures 212-214. The system consists of three staves. The top staff is a single melodic line with a treble clef and a key signature of one sharp (F#). It begins with a staccato (*stacc.*) dynamic marking. The middle and bottom staves are a grand staff with a treble clef and a bass clef. The middle staff has a staccato (*stacc.*) dynamic marking. The bottom staff contains a few notes, including a chord marked with an 'F'.

[215]

Musical score for measures 215-218. The system consists of three staves. The top staff is a single melodic line with a treble clef and a key signature of one sharp (F#). It begins with a forte (*ff*) dynamic marking. The middle and bottom staves are a grand staff with a treble clef and a bass clef. The middle staff has a forte (*ff*) dynamic marking. The bottom staff contains a few notes, including a chord marked with an 'E'.

[219]

Musical score for measures 219-222. The system consists of three staves. The top staff is a single melodic line with a treble clef and a key signature of one sharp (F#). The middle and bottom staves are a grand staff with a treble clef and a bass clef.

78

[223]

3

Var. VIII
Andante con moto

[227]

p piacevole

[231]

[235]

p *mf* *p* *pp*

CI (H)

[238]

[242]

[246]

Var. IX
Lento

[250]

1/4
2
Borcia

20

[254]

Musical score for measures 254-255. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). Measure 254 begins with a piano (*p*) dynamic. The right hand features a melodic line with several triplet markings. The left hand provides a steady accompaniment.

[256]

Musical score for measures 256-257. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has one flat. Measure 256 begins with a piano (*p*) dynamic. The right hand features a melodic line with several triplet markings. The left hand provides a steady accompaniment. The word *cresc.* (crescendo) is written above the right hand staff in measure 257.

[262]

Musical score for measures 262-263. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has one flat. Measure 262 begins with a forte (*f*) dynamic. The right hand features a melodic line with several triplet markings. The left hand provides a steady accompaniment. The word *f* is written below the left hand staff in measure 262.

[266]

Musical score for measures 266-267. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has one flat. Measure 266 begins with a piano (*p*) dynamic. The right hand features a melodic line with several triplet markings. The left hand provides a steady accompaniment. The word *p* is written below the left hand staff in measure 266.

[270]

pp

f

pp

Var. X FINALE
Presto

[275]

f

f

[279]

f

[283]

f

22

[287]

[291]

[295]

[299]

CF

[303]

Musical score for measures 303-306. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 303 features a melodic line in the treble clef with a slur over a series of eighth notes. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

[307]

Musical score for measures 307-310. The system consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature is one sharp (F#). Measure 307 features a melodic line in the treble clef with a slur over a series of eighth notes. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

[311]

Musical score for measures 311-314. The system consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature is one sharp (F#). Measure 311 features a melodic line in the treble clef with a slur over a series of eighth notes. A circled 'H' is written above the staff. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

[315]

Musical score for measures 315-318. The system consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature is one sharp (F#). Measure 315 features a melodic line in the treble clef with a slur over a series of eighth notes. The grand staff provides harmonic accompaniment with chords and moving lines in both hands. Fingerings are indicated with numbers 1-5. Above the grand staff, the sequence '2 1 2 3' is written, and below it, '5 3 1 2' is written.

24

[319]

Musical score for measures 319-322. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 319 features a melodic line in the treble with a slur and a fermata over a dotted half note. The piano accompaniment in the grand staff consists of chords and eighth notes.

[323]

Musical score for measures 323-326. The system consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature is one sharp. Measure 323 features a melodic line in the treble with a slur and a fermata over a dotted half note. The piano accompaniment in the grand staff consists of chords and eighth notes.

[327]

Musical score for measures 327-330. The system consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature is one sharp. Measure 327 features a melodic line in the treble with a slur and a fermata over a dotted half note. A circled '1' is written above the final measure of the system. The piano accompaniment in the grand staff consists of chords and eighth notes.

[331]

Musical score for measures 331-334. The system consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature is one sharp. Measure 331 features a melodic line in the treble with a slur and a fermata over a dotted half note. The piano accompaniment in the grand staff consists of chords and eighth notes. A dynamic marking of *ff* is present in the bass staff.

[335] *ff*

[339] *accel. al*

[343] *fine*

[346] *) *ff*

*) *ossia 8va bassa*

Appendix F

Lennox Berkeley: *Sonatina* for rec and pn. Published edition of score containing Saxby's annotations, PE 1. Reproduced x 0.66 original size.

No bar numbers were included in the original, but for convenience these have been added in square brackets at the beginning of each line.

2 © SYBIL JACKSON

SONATINA

LENNOX BERKELEY

standard
8- Cap. Sival
inc 16-41- St. C 1.1

I.
Moderato (♩ = 60)

TREBLE RECORDER (or Flute)

PIANO

[4]

[8]

[12]

* Ped. * simile

Harp

Fade

p subito

S. & Co. 5082
Printed in England

Copyright 1940 by Schott & Co. Ltd.

[15] Musical score system 1. Includes treble and bass staves with piano accompaniment. Handwritten annotations include "2", "1^{va} basso", "8^{va} II", and "f".

[19] Musical score system 2. Includes treble and bass staves with piano accompaniment. Handwritten annotations include "1", "8^{va} II", "full", "poco rit.", and "a tempo".

[22] Musical score system 3. Includes treble and bass staves with piano accompaniment. Handwritten annotations include "mf", "p", "p espressivo", "ppp", "un poco rit.", and "Mozz".

[26] Musical score system 4. Includes treble and bass staves with piano accompaniment. Handwritten annotations include "3", "Mzzo C^{II}", "p", "C^I", "L^{II}", "sull 8^{va} I", and "C^I".

[31] Musical score system 5. Includes treble and bass staves with piano accompaniment. Handwritten annotations include "4", "sull 8^{va}", and "p".

4

[36] *ten ten* *c1* *cresc.* *2 4 5* *6*

[40] *mf* *c1* *Full*

[44] *c1* *2 3 2 1* *3 5 2 1* *no subito* *8 11 2 1 2* *"cut" to end* *vi*

[48] *no ped*

[52] *6* *5 4 3 1* *5 4 3 1 2* *6 3* *8 11 2* *S. & Co. 5082*

The image shows a handwritten musical score for piano, consisting of five systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The score is marked with various performance instructions and technical notations. The first system (measures 36-39) features a vocal line with the lyrics 'ten ten' and a piano accompaniment with a 'cresc.' marking. The second system (measures 40-43) includes a 'mf' dynamic and a 'Full' marking. The third system (measures 44-47) contains a 'no subito' instruction and a 'cut to end' marking. The fourth system (measures 48-51) has a 'no ped' marking. The fifth system (measures 52-55) includes a '6' marking and a 'S. & Co. 5082' signature. The score is heavily annotated with fingerings, slurs, and other performance directions.

[56] Musical score system 1. Treble clef with melodic line. Bass clef with accompaniment. Handwritten notes: *dim.*, *Rad*, *p*, *f*, *Full*, *8II*.

[60] Musical score system 2. Treble clef with melodic line. Bass clef with accompaniment. Handwritten notes: *p*, *cresc.*, *CP*, *f*, *s*, *sull*, *8II*, *12 3 4 1*, *1 2 6*, *4 2 4 2 3 1 3*.

[63] Musical score system 3. Treble clef with melodic line. Bass clef with accompaniment. Handwritten notes: *f*, *4 3 1*, *3 2 1 3*, *p*, *8II*, *4 2 4 2 3 1*.

[67] Musical score system 4. Treble clef with melodic line. Bass clef with accompaniment. Handwritten notes: *p*, *8II*, *CI*.

[71] Musical score system 5. Treble clef with melodic line. Bass clef with accompaniment. Handwritten notes: *cresc.*, *8II*, *cresc.*.

6

[9] *11 Hueli*

[75]

[79]

[10]

[83] *poco rit.* *a tempo* *Mosso* *cl*

[87]

[12] *fine 85-I*

[92]

4x

H.T.

mp

f

mf

p

pp

85-II

85-I

85-I

1/2

S. & Co. 5083

Detailed description: This is a page of handwritten musical notation. It features five systems of music, each with a vocal line (top) and a piano accompaniment (bottom). The systems are numbered in boxes: [9], [75], [79], [10], [83], [87], [12], and [92]. The score includes various musical notations such as notes, rests, and dynamic markings (p, mp, mf, f, pp). There are several handwritten annotations in ink, including '11 Hueli' at the top, 'H.T.' in the first system, 'Mosso cl' in the third system, and 'fine 85-I' in the fourth system. Performance directions like 'poco rit.' and 'a tempo' are also present. The page is numbered '6' in the top left and '576' in the top right. At the bottom center, it is printed 'S. & Co. 5083'.

[96] Musical score system with piano and violin parts. Includes handwritten annotations: *Sull*, *mf*, *C II*, *poco rit.*, *cut*, *v1*.

[100] Musical score system with piano and violin parts. Includes handwritten annotations: *C I*, *p*, *a tempo*, *1st Harp*, *4 Viol on*, *8/8*.

[103] Musical score system with piano and violin parts. Includes handwritten annotations: *legato sempre*, *1st Harp*, *13*.

[107] Musical score system with piano and violin parts. Includes handwritten annotations: *1st Harp*.

[111] Musical score system with piano and violin parts. Includes handwritten annotations: *Sull*, *8/8*.

8

[115] 14

8st II 8st I mf pp i slark

[119] liberel

II.

Adagio (♩ = 56)

[15] 15

C II mpo Full cresc. 8st I

[16] dolce

pp subito cresc. ma non accel.

S. & Co. 5082

[19] *p* *mf*

88 I full - $\frac{1}{2}$ *p* *mf* 88 II

[23] *p* *mf*

p *mf* 88 I 88 II X

for accel
H + accel

III.

Allegro moderato (♩ = 112)

ff *mf* *mf*

Full add 88 I + m

[5] *p*

p 88 I

[9] *mf* *un poco cresc.*

88 I *un poco cresc.* V.

10

Poco Roco.

[13] 19

[17]

[20] 20

[23]

[26]

48 I on Grad -
S. & Co. 5082

[29] poco rit. [21] a tempo

5 3 2 1
C II
p
88 I
88 II

[32]

C II
p
88 I
88 II

[36]

un poco cresc.
r = mel

[40] [22]

p
f
Full
H

[44]

MaJ. Mm
D = a
88 II quad. Or

12

[47] 23

p

[50] 24

cresc. *rit.* *a tempo*

88 I $\frac{1}{2}$

[53]

marcato

Full

[56] 25

p *mf* *mp*

88 I *88 II*

[60]

p

Flash *88 II*

Appendix G

Christopher Wood: *Sonata di Camera* Op. 18 for rec and hpd. Pages 12 and 13 (containing bb. 11-30 of the second movement) and 22 and 23 (containing bb. 48-59 of the third movement) of the composer's autograph score (MS 5). Reproduced x 0.66 original size.

12.

11

14

17

12.

11

14

17

Piu Adagio

Tempo

cresc.

mf

dim

pp

p

mp

p cresc.

8th I Full

8th I

8th I Full

8th II

1/2 8th II

20

ppp Andante
pp echo
1/2 8/4 I. 1/2 8/4 I

24

Rall-

pp echo pp cresc
1/2 8/4 I 1/2 8/4 I 1/2 8/4 I 1/2 8/4 I

27

Slower.
Piu Adagio -

p pp ppp
1/2 8/4 I Full 1/2 8/4 I 1/2 8/4 I 1/2 8/4 I (Have page)

22

49

poco

cresc.

1 2 3 4

50

cresc.

cresc.

1 2 3 4

52

1 2 3 4

54

Handwritten musical score for measures 54 and 55. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 54 shows a melodic line in the treble staff and accompaniment in the grand staff. Measure 55 features a dense texture with many notes in the grand staff. Dynamic markings include *f* and *ff cresc*. There are also handwritten notes: "P. s." above measure 55, and "P. s. Full." with a double bar line below measure 55.

56

Handwritten musical score for measures 56 and 57. The system consists of three staves: a single treble clef staff at the top, and a grand staff below. Measure 56 has a melodic line in the treble staff and accompaniment in the grand staff. Measure 57 features a dense texture with many notes in the grand staff. Dynamic markings include *ff* and *ff cresc*. There are also handwritten notes: "P. s. Full." above measure 57, "dim" below measure 56, and "Full" with a double bar line below measure 57.

58

Handwritten musical score for measures 58 and 59. The system consists of three staves: a single treble clef staff at the top, and a grand staff below. Measure 58 has a melodic line in the treble staff and accompaniment in the grand staff. Measure 59 features a melodic line in the treble staff and accompaniment in the grand staff. Dynamic markings include *p cresc* and *cresc*. There are also handwritten notes: "P. s. Full." below measure 58, and "ff grad off" with an arrow below measure 59.