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

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A thesis submitted in partial fulfilment of the requirements of
Birmingham City University
for the degree of Doctor of Philosophy

October 2008

Birmingham Conservatoire, Birmingham City University

Volume 2
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 relates 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.


Bergmann, Walter: Pastorella, for soprano voice and sopranino recorder.
To Carl Dolmetsch

Single movement: Amoroso

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.


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


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


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.


*To Sybil Jackson*

1 Moderato. 2 Adagio. 3 Allegro moderato.


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.


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.


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.

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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 form 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.


To Carl Dolmetsch

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


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 sornarino recorder and harpsichord.  
For Carl Dolmetsch and Joseph Saxby

Single movement: Rather slowly


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.


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*


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


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

1 Vivace. 2 Andante. 3 Allegro giocoso.


**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.


**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.

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.


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.


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.

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

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


**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*


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.


**Français, Jean: Quintette, for treble recorder, 2 violins, cello and harpsichord.**

*Dédie à Carl Dolmetsch*

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

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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)

**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 Premiere 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*


**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*


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

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

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


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


*For Carl Dolmetsch and Joseph Saxby*

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


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.


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

*To Carl Dolmetsch*


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

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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 recitative – Allegro con moto – Più mosso – Tempo as lib – Allegro scherzando


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


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.


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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*


**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.


**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*


**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 à l’anana – très douce: Adagio Molto. 4 La trifle à 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*


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.


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

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

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.


Commissioned by and dedicated to Carl Dolmetsch

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


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.


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

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


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.

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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. The recorder part contains annotations by Dolmetsch and the score annotations by Saxby (that include indications for harpsichord registration).


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).


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


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


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


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.

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

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

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


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.


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


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 Benedictbeuern Monastery, trans. Helen Waddell).


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

Tempo comodo e liberamente (Poco andante).

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

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?’ The recorder part contains annotation by Dolmetsch. The string parts contain bowing marked in by members of the Martin Quartet.


For Carl Dolmetsch and Joseph Saxby

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


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


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.

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10 Letter, Rubbra to Dolmetsch, 29 December, 1954.
Rubbra, Edmund: *Passacaglia sopra 'Plusieurs regrets',* Op. 113, for treble recorder and harpsichord.

*For Carl Dolmetsch*


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.


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

*To Carl Dolmetsch after 25 years!*


**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

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


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.


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

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


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*


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


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.


First performance: date and location not known.


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. 1.5 notation]

Ex. 1.6
Edmund Rubbra: *Passacaglia sopra 'Plusieurs regrets'* (PE 21), bb. 89-91 (all indications other than 'AF' are the composer's)

![Ex. 1.6 notation]

Ex. 1.7
Lennox Berkeley: *Una and the Lion* (PE 29), *Lento*, bb. 20-22 (dynamic indication is the composer's)

![Ex. 1.7 notation]

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

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)

Ex. 1.24
Alan Ridout: *Sequence* (MS 35), Movement III, bb. 14-15

Ex. 1.25
Gordon Jacob: *Variations* (MS 19), Variation I, bb. 27-30 (bracketed dynamic is Dolmetsch’s)

Ex. 1.26
Gordon Jacob: *Variations* (MS 19), Variation IX, bb. 264-266 (dynamic markings are the composer’s)
Ex. 1.27

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

Ex. 1.28

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

Ex. 1.29

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

Ex. 1.30

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

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)

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Ex. 2.16

*) ossia 8va basso

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Ex. 2.17
Gordon Jacob: *Variations*, Variation III, bb. 31-35

a) as MS 19  
b) as published edition
**Ex. 2.18**

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

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**Ex. 2.19**

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

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**Ex. 2.20**

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

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**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

Ex. 2.23
Edmund Rubbra: *Passacaglia sopra 'Plusieurs regrets'* (PE 21), bb. 133-135

Ex. 2.24
Lennox Berkeley: *Una and the Lion* (PE 29), Sarabande, bb. 52-55 (dynamics are the composer's)

Ex. 2.25
Lennox Berkeley: *Una and the Lion* (PE 29), *Lento*, bb. 20-22 (dynamic marking is the composer’s)
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)

Ex. 3.2
Gordon Jacob: *Suite* (MS 15a), third movement, bb. 20-21 (dynamics are the composer’s)

Ex. 3.3
Gordon Jacob: *Suite* (MS 15a), third movement, bb. 8-10 (dynamics are the composer’s)

Ex. 3.4
Gordon Jacob: *Suite* (MS 15a), fifth movement, bb. 27-30 (dynamics are the composer’s)
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)

Ex. 3.7

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

Ex. 3.8

Gordon Jacob: *Suite* (MS 15a), sixth movement, bb. 22-23 (dynamic is the composer’s)
Ex. 3.9
Gordon Jacob: *Suite* (MS 15a), sixth movement, bb. 34-36 (dynamic is the composer’s)

Adagio espress.

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)
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 śva 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

Ex. 4.17
Robert Simpson: *Variations and Fugue* (MS 17), Variations, bb. 110-117, as annotated by Dolmetsch (dynamics are the composer's)

Ex. 4.18
Robert Simpson: *Variations and Fugue* (MS 17), Fugue, bb. 29-32, as annotated by Dolmetsch
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

![Musical notation for Ex. 4.22a]

Ex. 4.22b
Herbert Murrill: *Sonata* (published edition), first movement, b. 9, *ossia*, and as played by Dolmetsch on recording CR 3.

![Musical notation for Ex. 4.22b]

Ex. 4.23
Norman Fulton: *Scottish Suite* (MS 12), fifth movement, bb. 177-181, as annotated by Dolmetsch

![Musical notation for Ex. 4.23]

Ex. 4.24
Donald Swann: *Rhapsody from Within* (MS 39), bb. 66-68, as annotated by Dolmetsch (hairpins are the composer’s)

![Musical notation for Ex. 4.24]
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 stave
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. 5.43](image)

Ex. 5.44

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

![Ex. 5.44](image)

Ex. 5.45

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

![Ex. 5.45](image)

Ex. 5.46

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

![Ex. 5.46](image)
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. 5.61](image)

**Ex. 5.62**

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

![Ex. 5.62](image)

**Ex. 5.63**

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

![Ex. 5.63](image)

**Ex. 5.64**

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

![Ex. 5.64](image)
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. 5.120
Alan Ridout: *Chamber Concerto* (MS 38a), second movement, bb. 40-41, accents annotated by Dolmetsch

Ex. 5.121
Alan Ridout: *Chamber Concerto* (MS 38a), fourth movement, bb. 44-46, accents annotated by Dolmetsch

Ex. 5.122
Alan Ridout: *Chamber Concerto* (MS 38a), fourth movement, bb. 48-49, accents annotated by Dolmetsch

Ex. 5.123
Alan Ridout: *Chamber Concerto* (MS 38a), fourth movement, bb. 54-55, 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 stave

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
Ex. 5.183

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

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
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

Ex. 6.2
Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (PE 6b), bb. 13-19, Dolmetsch’s dynamics are indicated in square brackets

Ex. 6.3
Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'* (PE 6b), bb. 46-49, Dolmetsch’s dynamics are indicated in square brackets
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

Ex. 6.13
Norman Fulton: *Scottish Suite* (MS 12), first movement, bb. 17-21, Dolmetsch’s dynamics are indicated in square brackets

Ex. 6.14
Norman Fulton: *Scottish Suite* (MS 12), second movement, bb. 1-10, Dolmetsch’s dynamics are indicated in square brackets

Ex. 6.15
Arthur Milner: *Suite* (MS 16), third movement, bb. 106-114, (hairpin is the composer’s)
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)

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

Ex. 6.29
Arnold Cooke: *Quartet* (MS 49), first movement, bb. 128-131, *(cresc. annotated by Dolmetsch)*

Ex. 6.30
Arnold Cooke: *Quartet* (MS 49), second movement, bb. 59-62, *(cresc annotated by Dolmetsch)*

Ex. 6.31
Colin Hand: *Sonata piccola* (MS 50), second movement, bb. 30-33, *(p and cresc annotated by Dolmetsch)*
Ex. 6.32

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

Ex. 7.6
York Bowen: Sonatina (MS 7), third movement, bb. 50-53, (bracketed poco larg annotated by Dolmetsch)

Ex. 7.7
Arthur Milner: Suite (MS 16), second movement, bb. 39-42, (bracketed poco allar and a tempo annotated by Dolmetsch)

Ex. 7.8
Arthur Milner: Suite (MS 16), second movement, bb. 29-32, (tenuto marks and bracketed poco rubato annotated by Dolmetsch)
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)
Musical examples: Chapter 8, Ornamentation

Ex. 8.1
Alan Ridout: *Chamber Concerto* (MS 38a & 38b), fourth movement, bb. 1-3

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\text{Musical notation}
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Ex. 8.2
Alan Ridout: *Chamber Concerto* (MS 38a & 38b), fourth movement, bb. 6-8

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\text{Musical notation}
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Ex. 8.3
Alan Ridout: *Chamber Concerto* (MS 38a), fourth movement, bb. 28-30

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\text{Musical notation}
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Ex. 8.4
Alan Ridout: *Chamber Concerto* (MS 38a & 38b), fourth movement, bb. 33-35 (and bb. 64-66)

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\text{Musical notation}
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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. 8.9
Edmund 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

Ex. 8.31

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

Ex. 8.32

Edmund Rubbra: *Passacaglia sopra 'Plusieurs regrets'* (PE 21), bb. 41-43, (trill annotated by Dolmetsch)
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. 8.41
Gordon 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

Ex. 8.46
York Bowen: *Sonatina* (PR 2), first movement, bb. 87-90

Ex. 8.47
York Bowen: *Sonatina* (PR 2), second movement, bb. 70-71

Ex. 8.48
York Bowen: *Sonatina* (PR 2), third movement, bb. 22-23
Ex. 8.49
York Bowen: *Sonatina* (PR 2), third movement, bb. 67-69

Ex. 8.50
Christopher Edmunds: *Pastorale and Bourée* (CR 3), first movement, bb. 10-11

Ex. 8.51
Christopher Edmunds: *Pastorale and Bourée* (CR 3), first movement, bb. 25-28

Ex. 8.52
Christopher Edmunds: *Pastorale and Bourée* (CR 3), second movement, bb. 16-17
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

Ex. 8.62
York Bowen: *Sonatina* (Piers Adams's recording TREM 103-2), second movement, bb. 70-73

Ex. 8.63
York Bowen: *Sonatina* (Piers Adams’s recording TREM 103-2), third movement, bb. 41-43

Ex. 8.64
Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'*
(Piers Adams’s recording TREM 103-2), bb. 88-89
Ex. 8.65
Edmund Rubbra: *Meditazioni sopra 'Cœurs désolés'*
(Piers Adams’s recording TREM 103-2), bb. 106-118

Ex. 8.66
York Bowen: *Sonatina* (MS 7), first movement, bb. 87-89

Ex. 8.67
York Bowen: *Sonatina* (MS 7), first movement, bb. 91-93
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

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

Ex. 9.12
Christopher Edmunds: *Pastorale and Bourée* (MS 23), first movement, b. 34, second movement b. 1-2
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

Ex. 10.5
Herbert Murrill: Sonata (published edition), second movement, bb. 22-27

Ex. 10.6
Alan Ridout: Sequence (MS 35), fourth movement, b. 1
Ex. 10.7

Edmund Rubbra: *Fantasia on a Chord* (MS 45b), bb. 10-13 and 49-51, (repeat indications annotated by Dolmetsch)

Ex. 10.8

Norman Fulton: *Scottish Suite* (MS 12), fourth movement, bb. 33-37, (breath marks annotated by Dolmetsch)

Ex. 10.9

Gordon Jacob: *Suite* (MS 15b), first movement, bb. 9-11, (breath mark annotated by Dolmetsch)
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)

\[\text{smooth}\]

Ex. 10.15
York Bowen: *Sonatina* (MS 7), third movement, bb. 30-32, (indication 'STEADY' annotated by Dolmetsch)

\[\text{STEADY}\]

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)

Ex. 10.17c
York Bowen: *Sonatina*, second movement, bb. 36-38, notation as it may have been intended by the composer

Ex. 10.18
Felix Werder: *Gambit* (MS 22), bb. 4-6, (individual beats annotated by Dolmetsch with dashes)

Ex. 10.19
Felix Werder: *Gambit* (MS 22), bb. 23 and 29, (enharmonic indications annotated by Dolmetsch)
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

Ex. 12.4b

Gordon Jacob: *Variations* (PE 15), Variation V, b. 149, showing Saxby's fingering for the right hand
Ex. 12.5a
Gordon Jacob: *Variations* (MS 19), Variation V, b. 155, showing Saxby’s fingering for the right hand

Ex. 12.5a
Gordon Jacob: *Variations* (PE 15), Variation V, b. 155, showing Saxby’s fingering for the right hand

Ex. 12.6
Lennox Berkeley: *Sonatina* (PE 1), first movement, b. 30, showing larger annotation characteristic of Saxby (Cl) and smaller annotation characteristic of Wood (full 8ft 1)
(Top stave: recorder part – treble clef, lower staves: keyboard part – treble and bass clefs)
Ex. 12.7a
Lennox Berkeley: *Sonatina* (PE 1), first movement, b. 103, ‘½ 8ft I’ annotation

Ex. 12.7b
Christopher Wood: *Sonata di Camera* (MS 5), second movement, b. 11, ‘½ 8ft I’ annotation
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
Ex. 12.10

Lennox Berkeley: *Sonatina* (PE 1), Registration annotated by Saxby before the first stave of the score

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

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
Ex. 12.12a

Carl Dolmetsch: *Theme and Variations* (MS 1), Variation 6, b. 7, annotation below the bottom stave (bass clef) in what appears to be Wood’s hand for the registration ‘8ft II’

![Ex. 12.12a annotation](image)

Ex. 12.12b

Christopher Wood: *Sonata di Camera* (MS 5), second movement, b. 15, annotation in Wood’s hand for the registration ‘8ft II’

![Ex. 12.12b annotation](image)
Appendix A1

Recorder fingering charts:
Standard recorder fingering chart downloaded from the Dolmetsch website.

[Diagram of recorder fingering charts]

© 2001 Dolmetsch Musical Instruments, Nuneaton, Warwickshire
This fingering chart may be freely copied.
Appendix A2


ALTERNATIVE FINGERINGS (soft and loud)

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<thead>
<tr>
<th>Note</th>
<th>Left Hand</th>
<th>Right Hand</th>
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**DESCANT** (Soprano)

**TREBLE** (Alto)
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

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**DESCANT OR TENOR**

**SOPRANINO OR TREBLE**

---

**DESCANT OR TENOR**

**SOPRANINO OR TREBLE**

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27
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 vlns, vc and hpd. MS 43. Reproduced x 0.66 original size.
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 on 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, ruminate (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.

![Second movement bar 44](image)

![Fourth movement bars 76-78](image)

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
Treble Recorder

IV Vivace

\[
\begin{align*}
J &= c.144 \\
\text{Staff notation and musical expressions.}
\end{align*}
\]
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.
For Carl Dolmetsch and Joseph Saxby

Variations

TEMA

Gordon Jacob

[Music notation]

Conducto simplex
Andante espressivo

[125]

[128]

[131]

[134]
* may be played an octave lower if desired.
Variations
for
Treble Recorder and Harpsichord
by
Gordon Jacob
for Karl Voldeseth and Joseph juven

Variations

Gordon Jacob

TEM A

Andante semplice

Treble Recorder

[5]

[9]

[14]

[19]

[23]

Var I

[27]

[32]

[35]

[39]

[43]
8ve 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

Treble Recorder

Harpsichord

Andante semplice

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MR 1110
Var. VI
Poco adagio, espressivo
Var. VII
(Inversion of Var. V)
Molto vivace
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.
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.