

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

Andrew Mayes

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Works and source material

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

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

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

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

For Manuel Jacobs

1 Allegro. 2 Largo. 3 Presto.

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

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

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

To Carl Dolmetsch

Single movement: Amoroſo

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

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

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

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

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

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

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

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

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

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

1 Moderato. 2 Adagio. 3 Allegro moderato.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

For Carl Dolmetsch and Joseph Saxby

Single movement: Rather slowly

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

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

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

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

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

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

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

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

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

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

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

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

1 Vivace. 2 Andante. 3 Allegro giocoso.

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

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

The work remains unpublished.

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

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

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

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

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

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

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

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

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

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

For Carl Dolmetsch

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

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

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

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

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

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

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

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

MS 41 Autograph manuscript score and recorder part.

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

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

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

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

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

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

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

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

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

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

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

First Performance: date and location not known.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

For Carl and Joseph

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

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

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

For Carl Dolmetsch

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

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

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

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

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

For Carl Dolmetsch

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

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

MS 15a Photostat copy of autograph score

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

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

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

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

For Carl Dolmetsch

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

MS 33 Photocopy of autograph manuscript score.

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

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

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

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

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

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

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

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

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

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

First performance: date and location not known.

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

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

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

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

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

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

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

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

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

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

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

First performance: date and location not known.

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

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

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

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

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

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

MS 37 Photocopy of autograph manuscript score

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

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

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

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

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

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

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

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

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

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

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

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

For Carl Dolmetsch

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

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

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

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

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

Tempo comodo e liberamente (Poco andante).

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

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

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

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

For Carl Dolmetsch

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

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

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

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

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

For Carl Dolmetsch and Joseph Saxby

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

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

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

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

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

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

For François, Jeanne, Marguerite and Richard Dolmetsch

Andante, poco lento.

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

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

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

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

For Carl Dolmetsch

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

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

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

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

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

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

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

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

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

To Carl Dolmetsch after 25 years!

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

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

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

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

To Carl Dolmetsch

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

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

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

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

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

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

First performance: date and location not known.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Single movement:

First performance: date and location not known.

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

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

First performance: date and location not known.

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

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

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

First performance: date and location not known.

¹¹ Christopher Wood Collection, CW33.

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

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

First performance: date and location not known.

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

Musical examples: Chapter 1, Alternative fingering

Ex. 1.1

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

Ex. 1.2

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

Ex. 1.3

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

Ex. 1.4

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

Ex. 1.5

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

**Ex. 1.6**

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

**Ex. 1.7**

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

**Ex. 1.8**

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



Ex. 1.9

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



Ex. 1.10a

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



Ex. 1.10b

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



Ex. 1.10c

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



Ex. 1.11

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

**Ex. 1.12**

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

**Ex. 1.13**

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

**Ex. 1.14**

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



Ex. 1.15

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

**Ex. 1.16**

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

**Ex. 1.17**

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

**Ex. 1.18**

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



Ex. 1.19

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

**Ex. 1.20**

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

**Ex. 1.21**

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

**Ex. 1.22**

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



Ex. 1.23

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

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

lute *cresc.* etc.

Ex 1.24

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

AF

Ex. 1.25

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

f AF (*p*)

Ex. 1.26

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

AF *p*

Ex. 1.27

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

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

Ex. 1.28

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

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

Ex. 1.29

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

Musical notation for Ex. 1.29, showing a single staff of music in 4/4 time. Markings *AF*, *AF*, and *rit.* are present above the second, third, and fourth measures respectively.

Ex. 1.30

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

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

Ex. 1.35

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

**Ex. 1.36**

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

**Ex. 1.37**

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

**Ex. 1.38**

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



Ex. 1.47

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

(bottom two fingers
no thumb) SF



p *mf*

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

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

Ex. 2.1

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



Ex. 2.2

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



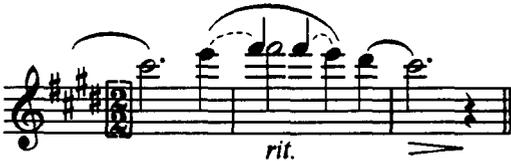
Ex. 2.3

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



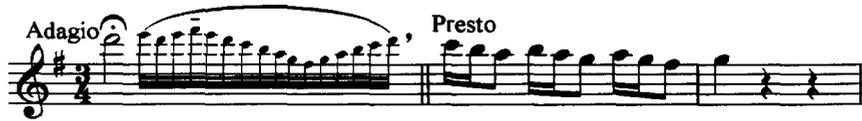
Ex. 2.4

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



Ex. 2.5

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

**Ex. 2.6a**

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

**Ex. 2.6b**

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

**Ex. 2.7**

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



Ex. 2.8

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

**Ex. 2.9**

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

**Ex. 2.10**

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

**Ex. 2.11**

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



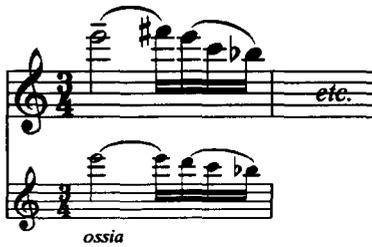
Ex. 2.12

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



Ex. 2.13

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



Ex. 2.14

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



Ex. 2.15

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

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

Three staves of musical notation in 3/8 time. Staff a (published edition) shows a melodic line with a triplet of eighth notes in the second measure. Staff b (ossia in published edition) shows a different melodic line for the same triplet. Staff c (as MS 15a) shows a third melodic line. The piece concludes with 'etc.' in each staff.

Ex. 2.16

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

Single staff of musical notation in 3/8 time. The music features a melodic line with a triplet of eighth notes in the second measure, marked with an asterisk (*). The piece ends with a double bar line.

*) *ossia 8va basso*

Ex. 2.17

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

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

Two staves of musical notation in 3/4 time. The music features a complex melodic line with a triplet of eighth notes in the second measure of each staff. The piece ends with a double bar line.

Ex. 2.18

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

Ex. 2.19

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

Ex. 2.20

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

Ex. 2.21

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

Ex. 2.22

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

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

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

Ex. 2.23

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

Key

The musical notation shows a single staff in 3/4 time. It features two triplets of eighth notes, each marked with a '3' below. A slur covers the final two notes of the second triplet, with the word 'Key' written above it.

Ex. 2.24

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

Bell key

p

The musical notation shows a single staff in 3/4 time. It begins with a piano (*p*) dynamic marking. The melody consists of quarter notes and half notes, with a slur covering the final two notes. The words 'Bell key' are written above the staff, and a double bar line is at the end.

Ex. 2.25

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

AF & Bell key

pp

The musical notation shows a single staff in 3/4 time. It begins with a piano-piano (*pp*) dynamic marking. The melody consists of quarter notes and half notes, with a slur covering the final two notes. The words 'AF & Bell key' are written above the staff.

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

Ex. 3.1

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

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

Ex. 3.2

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

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

Ex. 3.3

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

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

Ex. 3.4

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

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

Ex. 3.5

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

**Ex. 3.6**

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

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

Ex. 3.7

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

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

Ex. 3.8

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

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

Ex. 3.9

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

**Ex. 3.10**

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

**Ex. 3.11**

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

**Ex. 3.12**

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



Ex. 3.13

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

**Ex. 3.14**

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

**Ex. 3.15**

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

**Ex. 3.16**

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



Ex. 3.17

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

Ex. 3.18

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

Ex. 3.19

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

Ex. 3.20

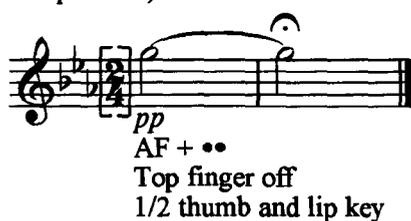
Edmund Rubbra: *Passacaglia sopra 'Plusieurs regrets'* (PE 21), bb. 13-16 (dynamic markings in brackets are Dolmetsch's)

Ex. 3.21

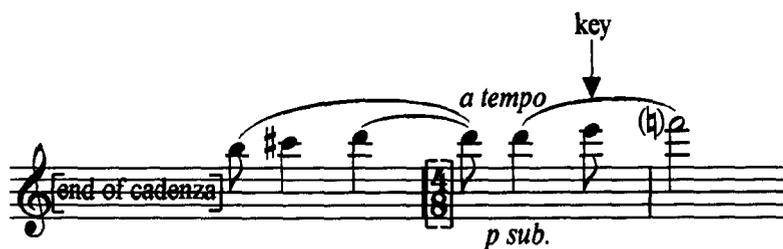
Gordon Jacob: *Variations* (MS 19), Variation VIII, bb. 248-249 (dynamic marking is the composer's)

**Ex. 3.22**

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

**Ex. 3.23**

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

**Ex. 3.24**

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



Ex. 3.25

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

The musical notation is a single staff in 4/4 time, starting with a treble clef and a key signature of one flat (B-flat). The piece begins with a dynamic marking of *AF* (Allegro Forte) and a *Key* marking. The first measure contains a quarter note G4, followed by eighth notes A4, B4, and C5. The second measure contains a quarter note D5, followed by eighth notes E5, F5, and G5. The third measure contains a quarter note G5, followed by eighth notes F5, E5, and D5. The fourth measure contains a quarter note C5, followed by eighth notes B4, A4, and G4. The fifth measure contains a quarter note F4, followed by eighth notes E4, D4, and C4. The sixth measure contains a quarter note B3, followed by eighth notes A3, G3, and F3. The seventh measure contains a quarter note E3, followed by eighth notes D3, C3, and B2. The eighth measure contains a quarter note A2, followed by eighth notes G2, F2, and E2. The ninth measure contains a quarter note G2, followed by eighth notes F2, E2, and D2. The tenth measure contains a quarter note F2, followed by eighth notes E2, D2, and C2. The eleventh measure contains a quarter note E2, followed by eighth notes D2, C2, and B1. The twelfth measure contains a quarter note D2, followed by eighth notes C2, B1, and A1. The thirteenth measure contains a quarter note C2, followed by eighth notes B1, A1, and G1. The fourteenth measure contains a quarter note B1, followed by eighth notes A1, G1, and F1. The fifteenth measure contains a quarter note A1, followed by eighth notes G1, F1, and E1. The sixteenth measure contains a quarter note G1, followed by eighth notes F1, E1, and D1. The seventeenth measure contains a quarter note F1, followed by eighth notes E1, D1, and C1. The eighteenth measure contains a quarter note E1, followed by eighth notes D1, C1, and B0. The nineteenth measure contains a quarter note D1, followed by eighth notes C1, B0, and A0. The twentieth measure contains a quarter note C1, followed by eighth notes B0, A0, and G0. The piece concludes with a dynamic marking of *K* (Crescendo) and a fermata over the final note.

Musical examples: Chapter 4, Note alteration

Ex. 4.1a

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



Ex. 4.1b

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



Ex. 4.2a

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



Ex. 4.2b

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



Ex. 4.3a

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

**Ex. 4.3b**

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

**Ex. 4.4**

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

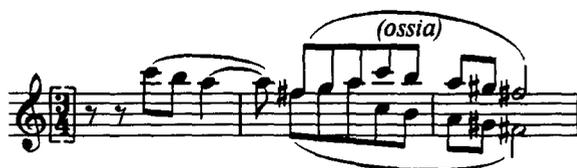


Ex. 4.5a

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

**Ex. 4.5b**

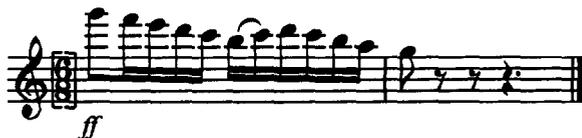
Edmund Rubbra: *Sonatina* (published edition), third movement, bb. 81-83, with *ossia* indicating notes raised an octave by Dolmetsch in MS 20

**Ex. 4.6**

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

**Ex. 4.7**

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



Ex. 4.8

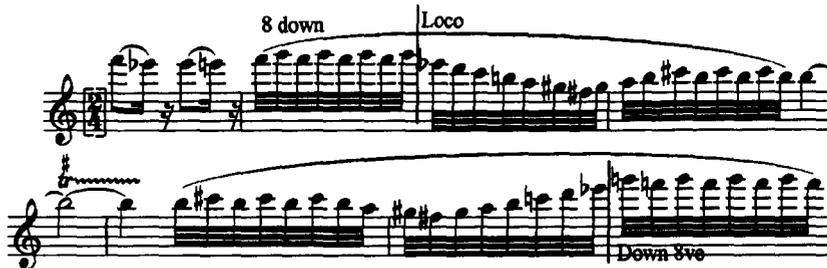
Edmund Rubbra: *Sonatina* (MS 20), third movement, bb. 111-115, with *8va* section as annotated by Dolmetsch (dynamics are the composer's)

**Ex. 4.9**

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

**Ex. 4.10**

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

**Ex. 4.11**

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



Ex. 4.12

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

**Ex. 4.13**

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

**Ex. 4.14**

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

**Ex. 4.15**

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



Ex. 4.16

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

ossia:

cresc. *ff*

Ex. 4.17

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

p *ff* *pp*

ff *p* *ff*

Ex. 4.18

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

sw-----loco etc.

Ex. 4.19

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

Musical notation for Ex. 4.19, showing a single staff in 2/4 time. The piece is in a key with one flat (B-flat major or D minor). The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. The music features a series of eighth and sixteenth notes, with a dotted quarter note. A dashed line above the staff indicates a dynamic range from *pp* to *ppp*. The word *loco* is written above the staff towards the end of the phrase, and *etc.* is written at the end.

Ex. 4.20

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

Musical notation for Ex. 4.20, showing a single staff in 2/4 time. The piece is in a key with one flat (B-flat major or D minor). The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. The music features a series of eighth and sixteenth notes, with a dotted quarter note. A dashed line above the staff indicates a dynamic range from *pp* to *ppp*. The word *loco* is written above the staff towards the end of the phrase, and *etc.* is written at the end. The dynamic *pp* is written below the staff at the beginning.

Ex. 4.21

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

Musical notation for Ex. 4.21, showing a single staff in 2/4 time. The piece is in a key with one flat (B-flat major or D minor). The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. The music features a series of eighth and sixteenth notes, with a dotted quarter note. A dashed line above the staff indicates a dynamic range from *pp* to *ppp*. The word *loco* is written above the staff towards the end of the phrase, and *etc.* is written at the end.

Ex. 4.25

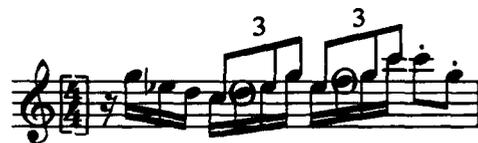
Gordon Jacob: *Suite* (MS 15b), second movement, bb. 65-66, as annotated by Dolmetsch

**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

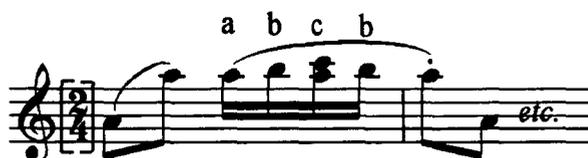


Ex. 4.33

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?)



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. 5.16a

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

**Ex. 5.16b**

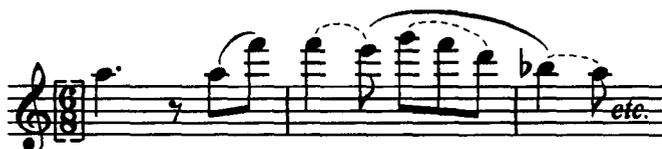
Arnold Cooke: *Divertimento* (MS 18), first movement, b. 29, recorder part – Cooke's articulation

**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

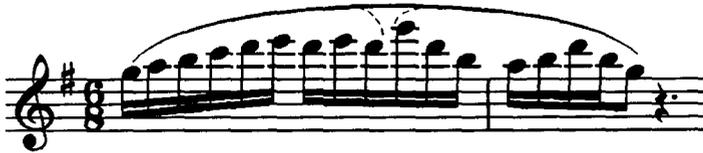


Ex. 5.35

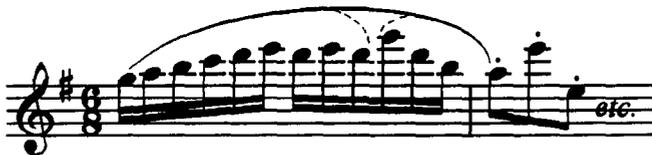
Hans Gál: *Trio Serenade* (PE 19), first movement, b. 92, slash and additional slur (indicated dashed) indicated by Dolmetsch to amend slurring

**Ex. 5.36**

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

**Ex. 5.37**

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

**Ex. 5.38**

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



Ex. 5.39

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

**Ex. 5.40**

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

**Ex. 5.41**

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

**Ex. 5.42**

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



Ex. 5.43

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

**Ex. 5.44**

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

**Ex. 5.45**

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

**Ex. 5.46**

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



Ex. 5.47

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

**Ex. 5.48a**

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

**Ex. 5.48b**

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

**Ex. 5.49**

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



Ex. 5.50

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

**Ex. 5.51**

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

**Ex. 5.52**

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

**Ex. 5.53a**

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



Ex. 5.53b

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

**Ex. 5.54**

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

**Ex. 5.55**

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

**Ex. 5.56a**

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



Ex. 5.56b

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

**Ex. 5.56c**

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

**Ex. 5.57a**

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

**Ex. 5.57b**

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



Ex. 5.57c

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



Ex. 5.58

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



Ex. 5.59

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



Ex. 5.60

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



Ex. 5.61

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

**Ex. 5.62**

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

**Ex. 5.63**

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

**Ex. 5.64**

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



Ex. 5.65

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

**Ex. 5.66**

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

**Ex. 5.67**

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

**Ex. 5.68**

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



Ex. 5.69

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

**Ex. 5.70**

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

**Ex. 5.71**

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

**Ex. 5.72**

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



Ex. 5.73a

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

**Ex. 5.73b**

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

**Ex. 5.73c**

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

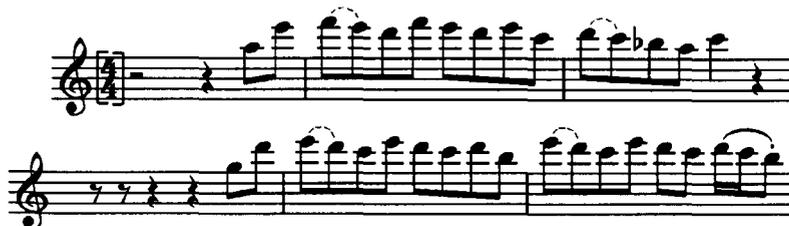
**Ex. 5.74**

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



Ex. 5.79

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)

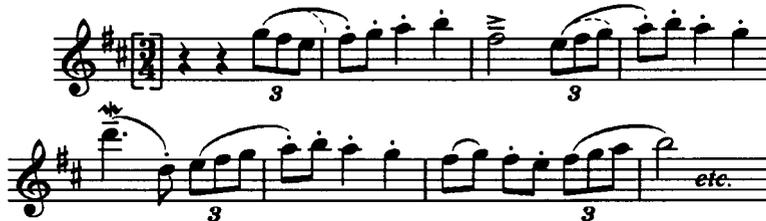


Ex. 5.83

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. 5.94a

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

**Ex. 5.94b**

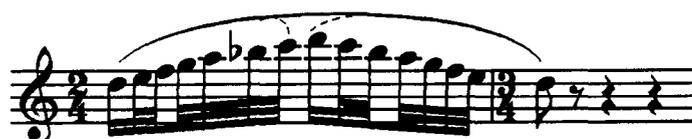
Gordon Jacob: *Suite* (MS 15b), seventh movement, bb. 96-97, Dolmetsch's articulation in dashed slurs

**Ex. 5.95**

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

**Ex. 5.96**

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



Ex. 5.97

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

**Ex. 5.98**

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

**Ex. 5.99**

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

**Ex. 5.100**

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



Ex. 5.101

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

**Ex. 5.102**

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

**Ex. 5.103**

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

**Ex. 5.104**

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



Ex. 5.105a

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

**Ex. 5.105b**

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

**Ex. 5.105c**

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

**Ex. 5.106**

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



Ex. 5.107

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

**Ex. 5.108**

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

**Ex. 5.109**

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

**Ex. 5.110**

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



Ex. 5.111a

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

**Ex. 5.111b**

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

**Ex. 5.112**

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

**Ex. 5.113**

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



Ex. 5.114

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

**Ex. 5.115a**

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

**Ex. 5.115b**

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

**Ex. 5.115c**

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



Ex. 5.116

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

**Ex. 5.117**

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

**Ex. 5.118**

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

**Ex. 5.119**

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



Ex. 5.124

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

**Ex. 5.125**

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

**Ex. 5.126**

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

**Ex. 5.127**

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



Ex. 5.128

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

**Ex. 5.129**

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

**Ex. 5.130**

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

**Ex. 5.131**

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



Ex. 5.132

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

**Ex. 5.133**

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

**Ex. 5.134**

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

**Ex. 5.135**

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



Ex. 5.136

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

**Ex. 5.137**

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

**Ex. 5.138**

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

**Ex. 5.139a**

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



Ex. 5.139b

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

**Ex. 5.139c**

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

**Ex. 5.140**

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

**Ex. 5.141**

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



Ex. 5.142

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

**Ex. 5.143**

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

**Ex. 5.144**

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

**Ex. 5.145**

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



Ex. 5.146

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

**Ex. 5.147**

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

**Ex. 5.148**

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

**Ex. 5.149**

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



Ex. 5.150

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

**Ex. 5.151**

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

**Ex. 5.152**

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

**Ex. 5.153**

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



Ex. 5.154

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

**Ex. 5.155**

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

**Ex. 5.156**

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

**Ex. 5.157**

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



Ex. 5.168

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

**Ex 5.159**

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

Ex. 5.160

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

Ex. 5.161

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

**Ex. 5.162**

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

**Ex. 5.163**

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

**Ex. 5.164**

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



Ex. 5.165

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

**Ex. 5.166**

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

**Ex. 5.167**

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

**Ex. 5.168**

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



Ex. 5.169

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

**Ex. 5.170**

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

**Ex. 5.171**

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

**Ex. 5.172**

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



Ex. 5.173

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

**Ex. 5.174**

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

**Ex. 5.175**

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

**Ex. 5.176**

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



Ex. 5.177

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

**Ex. 5.178**

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

**Ex. 5.179**

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

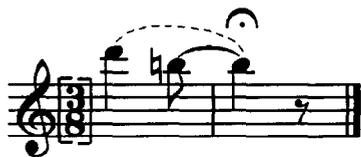
**Ex. 5.180**

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



Ex. 5.181

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



Ex. 5.182

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

The image displays a musical score for a single melodic line in treble clef, 3/4 time. The score is divided into 14 staves, each beginning with a measure number: 1, 7, 13, 19, 26, 32, 39, 44, 49, 56, 63, 69, 76, 82, 88, and 93. The music features a variety of articulation markings: dashed slurs, slashed slurs, and bracketed staccato dots. The key signature changes from one sharp (F#) to one flat (Bb) at measure 49. The piece concludes with a final whole note chord in measure 93.

Ex. 5.183

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

11

20

28

34

39

43

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

16

21

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



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

mf rit. ♩ = 92 [p] etc.

Ex. 6.13

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

f [p] cresc [f] etc.

Ex. 6.14

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

♩ = 96
Andante tranquillo
1 [mf] [p]

Ex. 6.15

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

ppmf pp

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. 6.24Colin Hand: *Plaint* (MS 26), bb. 22-26, (hairpin and dynamic annotated by Dolmetsch)**Ex. 6.25**Colin Hand: *Sonata piccola* (MS 50), first movement, bb. 25-28, (hairpin annotated by Dolmetsch)**Ex. 6.26**Walter Bergmann: *Pastorella* (MS 28a), bb. 35-38, (hairpin annotated by Dolmetsch)

s'nino
rec.

dolce calmo

sop.
voice

rit. rit.

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

Ex. 6.27Alan Ridout: *Sequence* (MS 35), third movement, bb. 5-8, (hairpin annotated by Dolmetsch)

Ex. 6.28

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

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

Ex. 6.29

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

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

Ex. 6.30

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

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

Ex. 6.31

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

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

Ex. 6.32

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

The image displays two staves of musical notation for a piano piece. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is composed of eighth-note chords, with a dynamic marking 'p cresc' below the first few notes. The second staff continues the same rhythmic pattern, with a 'cresc.' marking at the end. Both staves feature slurs and accents over the notes.

Musical examples: Chapter 7, Tempo

Ex. 7.1

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

Ex. 7.2

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

Ex. 7.3

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

Ex. 7.4

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

Ex. 7.5

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

rit. e dim.
"bigger rit"

mp

a tempo
trill

Ex. 7.6

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

ff [poco larg]

Tempo 1º Animato

etc.

Ex. 7.7

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

[poco allar]

[a tempo]

mf

p

etc.

Ex. 7.8

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

[poco rubato]

pp

mp

etc.

Ex. 7.9

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

**Ex. 7.10**

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

Ex. 7.11

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

Ex. 7.12

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

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

Musical examples: Chapter 8, Ornamentation

Ex. 8.1

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

✦ MS 38a
∞ MS 38b

Ex. 8.2

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

Ex. 8.3

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

Ex. 8.4

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

Ex. 8.5

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

**Ex. 8.6**

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

**Ex 8.7**

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

**Ex. 8.8**

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



Ex. 8.13

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

**Ex. 8.14**

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

**Ex. 8.15**

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

**Ex. 8.16**

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



Ex. 8.17a

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

**Ex. 8.17b**

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

**Ex. 8.18**

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

**Ex. 8.19**

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



Ex. 8.20

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

**Ex. 8.21**

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

**Ex. 8.22**

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

**Ex. 8.23**

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



Ex. 8.24

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

**Ex. 8.25**

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

**Ex. 8.26**

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

**Ex. 8.27**

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



Ex. 8.28a

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

**Ex. 8.28b**

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

**Ex. 8.29**

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



Ex. 8.30

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

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

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

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

The image displays three staves of musical notation for Ex. 8.30. The top staff, labeled 'Ridout', shows the original ornamentation. The middle staff, labeled 'MS 38a', shows Dolmetsch's annotated ornamentation. The bottom staff, labeled 'MS 38b', shows another version of Dolmetsch's annotated ornamentation, featuring trills marked 'tr' and a flat sign 'b'.

Ex. 8.31

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

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

Ex. 8.32

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

The image displays a single staff of musical notation for Ex. 8.32. The music is in 4/4 time and features a melodic line with a trill ornament marked 'tr' and the text 'etc.' at the end.

Ex. 8.33

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

**Ex. 8.34**

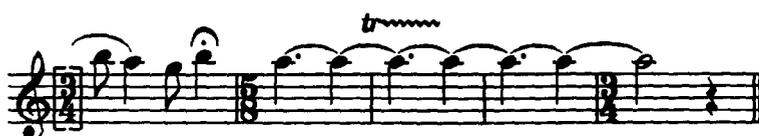
Norman Fulton: *Scottish Suite* (MS 12), fifth movement, bb. 74-81, (trills annotated by Dolmetsch)

**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

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

Ex. 8.46

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

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

Ex. 8.47

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

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

Ex. 8.48

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

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

Ex. 8.49

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

added in recording

tr

etc.

Ex. 8.50

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

omitted in recording

tr

Ex. 8.51

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

added in recording

tr

changed from trill

Ex. 8.52

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

added in recording

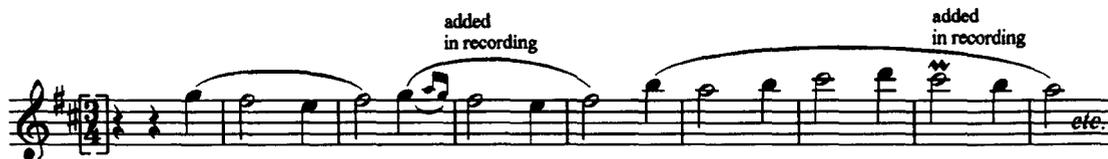
tr

Ex. 8.53

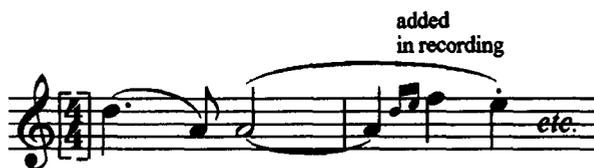
Christopher Edmunds: *Pastorale and Bourée* (CR 3), second movement, bb. 80-82

**Ex. 8.54**

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

**Ex. 8.55**

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

**Ex. 8.56**

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

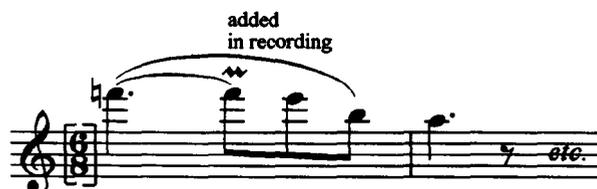


Ex. 8.57

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

**Ex. 8.58**

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

**Ex. 8.59**

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

**Ex. 8.60**

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



Ex. 8.61

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

added in recording

changed from trill

etc.

Ex. 8.62

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

omitted in recording

omitted in recording

etc.

Ex. 8.63

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

added in recording

Ex. 8.64

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

added in recording

rit.

Ex. 8.65

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

The image shows two staves of musical notation in G major (one sharp) and 2/4 time. The first staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. A slur covers the notes from G4 to F#4, with the annotation "added in recording" above it. The second staff continues the sequence: D4, C4, B3, A3, G3, F#3, E3, D3. Annotations include "added in recording" above the first two notes (D4, C4), "both added in recording" above the next three notes (B3, A3, G3), and "added in recording" above the final note (F#3). There are also small double-wavy symbols above the notes B4, F#4, and F#3.

Ex. 8.66

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

The image shows a single staff of musical notation in G major (one sharp) and 3/4 time. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. A slur covers the notes from G4 to F#4. The notation ends with "etc." and a fermata over the final note D4. There is a small double-wavy symbol above the note B4.

Ex. 8.67

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

The image shows a single staff of musical notation in G major (one sharp) and 3/4 time. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. A slur covers the notes from G4 to F#4. The notation ends with "etc." and a fermata over the final note D4. There are small double-wavy symbols above the notes B4 and F#4.

Musical examples: Chapter 9, Cadenzas (and flourishes)

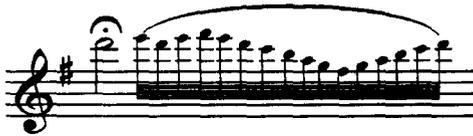
Ex. 9.1

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



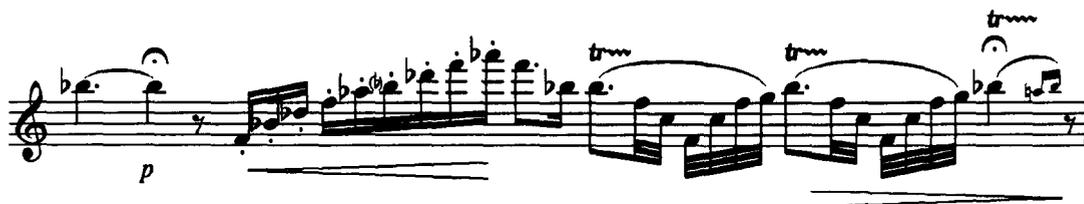
Ex. 9.6

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



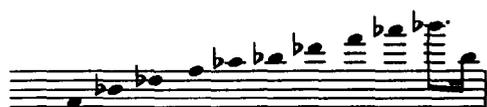
Ex. 9.9

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

Musical score for Ex. 9.11a. It features two staves: 'desc rec.' (descant recording) and 'pn' (piano). The key signature is two sharps (F# and C#), and the time signature is 2/4. The descant recording staff shows a melodic line with a fermata at the end. The piano part includes a 'ped.' (pedal) marking, a 'PPP (cadenza)' marking, and a fermata at the end.

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

Musical score for Ex. 9.11b, including a transcription of a cadenza. It features two staves: 'desc rec.' and 'pn'. The key signature is two sharps, and the time signature is 2/4. The piano part includes a 'ped.' marking, a 'PPP (cadenza)' marking, a 'rall.' (rallentando) marking, and a fermata at the end.

Ex. 9.12

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

Musical score for Ex. 9.12. It features a single staff with a treble clef. The key signature is two sharps, and the time signature is 2/4. The tempo marking is 'Allegretto commodo'. The score includes 'ad lib' (ad libitum) and 'etc.' markings.

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 *)

The musical notation for Ex. 10.1 consists of two staves of music in G minor. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It features a series of eighth-note pairs, some of which are marked with an asterisk (*). The second staff continues the melody, also featuring eighth-note pairs and asterisks. The time signature changes to 3/4 and then back to 2/4. The piece concludes with a double bar line.

Ex. 10.2

Lennox Berkeley: *Concertino* (MS 14), third movement, bb. 61-63 (bb. 65-67 similarly annotated)

The musical notation for Ex. 10.2 is a single staff of music in G minor, marked with a forte (*ff*) dynamic. It begins with a treble clef and a 3/8 time signature. The music features a complex rhythmic pattern of eighth and sixteenth notes, with some notes beamed together. There are two distinct rhythmic motifs that repeat. The piece ends with a double bar line.

Ex. 10.3

Gordon Jacob: *Suite* (MS 15), seventh movement, bb. 219-222

The musical notation for Ex. 10.3 is a single staff of music in G minor, marked with a treble clef and a 3/8 time signature. It features a series of eighth-note patterns, including a triplet of eighth notes. The music is characterized by a mix of eighth and sixteenth notes, with some notes beamed together. The piece concludes with a double bar line.

Ex. 10.4

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



Musical notation for Ex. 10.4, showing a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The notation includes a first ending bracket labeled "bis" and a second ending bracket labeled "2nd time (tr)" with a trill symbol. The piece concludes with "etc."

Ex. 10.5

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



Musical notation for Ex. 10.5, showing a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The notation includes a trill symbol and concludes with "etc."

Ex. 10.6

Alan Ridout: *Sequence* (MS 35), fourth movement, b. 1



Musical notation for Ex. 10.6, showing two staves. The top staff is labeled "rec." and contains a melodic line with a dynamic marking of *mp*. The bottom staff is labeled "lute" and contains a bass line with a dynamic marking of *p*. The notation includes the instruction "One bar of lute alone" and concludes with "etc."

Ex. 10.7

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

The image shows two staves of musical notation. The first staff has a treble clef and a common time signature. It contains two measures of music. The first measure has a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A repeat sign is placed after the second measure, followed by a fermata. The second staff also has a treble clef and a common time signature. It contains two measures of music. The first measure has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second measure has a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. A first ending bracket is placed over the first measure, and a second ending bracket is placed over the second measure. Both endings end with a fermata and the word 'etc.'.

Ex. 10.8

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

The image shows two staves of musical notation. The first staff has a treble clef and a 4/4 time signature. It contains two measures of music. The first measure has a trill on G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second measure has a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. A fermata is placed over the second measure, and a breath mark is placed above the first measure. The first staff is marked 'f'. The second staff also has a treble clef and a 4/4 time signature. It contains two measures of music. The first measure has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second measure has a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. A breath mark is placed above the first measure, and a fermata is placed over the second measure. The second staff is marked 'dim. e molto rall.'.

Ex. 10.9

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

The image shows one staff of musical notation. The staff has a treble clef and a 4/4 time signature. It contains two measures of music. The first measure has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second measure has a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. A breath mark is placed above the first measure, and a fermata is placed over the second measure. The first measure is marked 'p'.

Ex. 10.10

Gordon Jacob: *Suite* (MS 15b), second movement, bb. 30-32, (breath mark annotated by Dolmetsch)

**Ex.10.11**

Norman Fulton: *Scottish Suite* (MS 12), fifth movement, bb. 24-25, (last semiquaver in b. 24 changed to demisemiquaver, semiquaver rest and breath mark annotated by Dolmetsch)

**Ex. 10.12**

Arnold Cooke: *Divertimento* (1960) (MS 18), practice exercise in Dolmetsch's hand at the foot of the first page of the final movement in the recorder part

**Ex. 10.13**

Arnold Cooke: *Divertimento* (1960) (MS 18), third movement, bb. 16-20



Ex. 10.14

York Bowen: *Sonatina* (MS 7), second movement, bb. 47-49, (indication 'smooth' annotated by Dolmetsch)

**Ex. 10.15**

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

**Ex. 10.16**

Gordon Jacob: *Suite* (MS 15b), fifth movement, b. 5, (indication 'flow' annotated by Dolmetsch)

**Ex. 10.17a**

York Bowen: *Sonatina* (MS 7), second movement, bb. 36-38, (individual beats annotated numerically by Dolmetsch)



Ex. 10.17b

York Bowen: *Sonatina*, second movement, bb. 36-38, as they appear in the published edition (Emerson Edition 113)

Musical notation for Ex. 10.17b, published edition. The score is in 8/8 time with a key signature of two flats. It features a melodic line with a dynamic marking of *mp* and a slur over a triplet of eighth notes. A fermata is placed over the final note of the triplet, with a '11' written below it. The piece concludes with a dynamic marking of *f* and the word *etc.*

Ex. 10.17c

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

Musical notation for Ex. 10.17c, intended notation. This version is identical to the published edition in Ex. 10.17b, showing the melodic line, dynamics, and articulation.

Ex. 10.18

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

Musical notation for Ex. 10.18, annotated notation. The score is in 8/8 time with a key signature of two flats. It features a melodic line with a dynamic marking of *f* and a trill (*tr*). The tempo is marked *poco piu mosso* with a metronome marking of 63. The notation includes individual beats annotated with dashes and slurs, and dynamic markings of *mf* and *p*.

Ex. 10.19

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

Musical notation for Ex. 10.19, annotated notation. The score is in 8/8 time with a key signature of two flats. It features a melodic line with a dynamic marking of *f* and a slur over a triplet of eighth notes. The notation includes enharmonic indications annotated by Dolmetsch, such as a 'C' above a note and a '(Bb)' below a note, and a dynamic marking of *p*.

Ex. 10.20

York Bowen: *Sonatina* (MS 7), first movement, bb. 59-60

**Ex. 10.21**

York Bowen: *Sonatina* (MS 7), first movement, bb. 99-100

**Ex. 10.22**

York Bowen: *Sonatina* (MS 7), second movement, bb. 29-30

**Ex. 10.23**

York Bowen: *Sonatina* (MS 7), third movement, bb. 29-30



Examples: Chapter 12, Annotation in the keyboard parts

Ex. 12.1

Gordon Jacob: *Variations* (MS 19), b. 150, 'open' figure 4 used by Saxby to indicate fingering (upper and lower staves of keyboard part – treble and bass clefs)



Ex. 12.2

Gordon Jacob: *Variations* (MS 19), b. 153, 'closed' figure 4 used by Saxby to indicate the 4-foot register (upper and lower staves of keyboard part – treble and bass clefs)



Ex. 12.3a

Gordon Jacob: *Variations* (MS 19), Variation I, bb. 27-34 in the recorder part including Dolmetsch's annotated dynamics

Ex. 12.3b

Gordon Jacob: *Variations* (MS 19), Variation I, bb. 27-32 in the score, including Saxby's annotated manual changes that match the recorder dynamics

Ex. 12.4a

Gordon Jacob: *Variations* (MS 19), Variation V, b. 149, showing Saxby's fingering for the right hand

Var. V. *Molto vivace*

[149]

ff

p

Ex. 12.4b

Gordon Jacob: *Variations* (PE 15), Variation V, b. 149, showing Saxby's fingering for the right hand

Var. V. *Molto vivace*

[149]

ff

p

Ex. 12.5a

Gordon Jacob: *Variations* (MS 19), Variation V, b. 155, showing Saxby's fingering for the right hand



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 (CI) and smaller annotation characteristic of Wood (full 8ft I)
(Top staff: recorder part – treble clef, lower staves: keyboard part – treble and bass clefs)



Ex. 12.7a

Lennox Berkeley: *Sonatina* (PE 1), first movement, b. 103, ' $\frac{1}{2}$ 8ft I' annotation

The image shows a musical score for piano in 6/8 time. The right hand plays a melodic line with eighth notes and a dotted quarter note. The left hand plays a bass line with a dotted quarter note and an eighth note. A handwritten annotation ' $\frac{1}{2}$ 8ft I' is written below the first two measures. A double bar line is present at the end of the second measure.

Ex. 12.7b

Christopher Wood: *Sonata di Camera* (MS 5), second movement, b. 11, ' $\frac{1}{2}$ 8ft I' annotation

The image shows a musical score for piano in 6/8 time. The right hand plays a melodic line with eighth notes and a dotted quarter note. The left hand plays a bass line with a dotted quarter note and an eighth note. A handwritten annotation ' $\frac{1}{2}$ 8ft I' is written below the first two measures. A double bar line is present at the end of the second measure.

Ex. 12.8a

Lennox Berkeley: *Sonatina* (PE 1), example of a typical lower-case t in 'ft', in Saxby's hand

**Ex. 12.8b**

Christopher Wood: *Sonata di Camera* (MS 5), example of a typical-lower case t in 'ft', in Wood's hand

**Ex. 12.9**

Lennox Berkeley: *Sonatina* (PE 1), 'Standard' registration annotated by Saxby at the head of the score

standard
 8-) Cap. Swell
 use 16-41- st. c 1.1
 Madama . . .

Ex. 12.10

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

Moderato (♩ = 60)

TREBLE RECORDER (or Flute)

PIANO

The image shows a musical score for 'Moderato' (♩ = 60). It features two staves: 'TREBLE RECORDER (or Flute)' and 'PIANO'. The piano part is heavily annotated with handwritten notes and symbols, including '1/2', '1/4', '1/8', '1/16', '8/11', and 'ped. 8/11'. There are also various musical markings like '>' and 'p'.

Ex. 12.11a

Carl Dolmetsch: *Theme and Variations* (MS 1), Variation 5, b. 1, annotation 'H on here' in what appears to be Wood's hand indicating the addition of the harp stop

The image shows a short musical phrase on a single staff. Below the staff, the handwritten annotation 'H on here' is written.

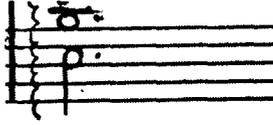
Ex. 12.11b

Christopher Wood: *Sonata di Camera* (MS 5), first movement, b. 30, annotation below the bottom stave (bass clef) in Wood's hand indicating gradual disengagement of the harp stop

The image shows a musical phrase on a single staff. Below the staff, the handwritten annotation 'H grad off.' is written.

Ex. 12.12a

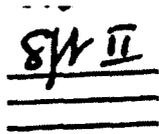
Carl Dolmetsch: *Theme and Variations* (MS 1), Variation 6, b. 7, annotation below the bottom staff (bass clef) in what appears to be Wood's hand for the registration '8ft II'



8ft II

Ex. 12.12b

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



8ft II

Appendix A1

Recorder fingering charts:

Standard recorder fingering chart downloaded from the Dolmetsch website.

Baroque / English Recorder Fingering Chart
page one

This page contains the fingering chart for Soprano and Treble recorders. It features two musical staves at the top: 'Soprano and Treble / Alto' and 'Bass and Contrabass'. Below these are two rows of fingering diagrams, each with 12 columns representing different notes. A legend on the left side defines the symbols: a solid black circle for 'closed hole', an open circle for 'open hole', and a circle with a diagonal slash for 'punched thumbhole'. The diagrams show the specific hole configurations for each note across the two rows.

© 2004 Dolmetsch Musical Instruments, Haslemere, Surrey, England
This fingering chart may be freely copied

Baroque / English Recorder Fingering Chart
page two

This page contains the fingering chart for Bass and Contrabass recorders. It features two musical staves at the top: 'D. Rec.' and 'Tr. Rec.' (Tenor Recorder). Below these are two rows of fingering diagrams, each with 12 columns representing different notes. The diagrams show the specific hole configurations for each note across the two rows, following the same legend as the first page.

Appendix A2

Alternative fingering chart published in Carl Dolmetsch's
Advanced Recorder Technique (Leeds: E.J. Arnold & Son Limited, 1966), pp. 21-22.

ALTERNATIVE FINGERINGS (soft and loud)

DESCANT (Soprano)

TREBLE (Alto)

Sharp note
Soft version

soft loud soft loud soft loud soft loud soft loud soft loud

Left Hand

Thumb

1st Finger

2nd Finger

3rd Finger

Right Hand

1st Finger

2nd Finger

3rd Finger

4th Finger

DESCANT (Soprano)

TREBLE (Alto)

soft loud soft loud soft loud soft loud soft loud soft loud soft loud

Left Hand

Thumb

1st Finger

2nd Finger

3rd Finger

Right Hand

1st Finger

2nd Finger

3rd Finger

4th Finger

ALTERNATIVE FINGERINGS continued

The diagram shows a musical score for a descant in soprano and alto parts, with a corresponding fingering chart. The score consists of two staves: 'DESCANT (Soprano)' and 'TREBLE (Alto)'. The descant is written in a key signature of one sharp (F#) and a 2/4 time signature. The notes in the descant are: G4, A4, B4, A4, G4, F#4, E4, D4. The fingering chart below the score details the fingerings for the left and right hands across 14 measures. The left hand uses the thumb, 1st, 2nd, and 3rd fingers, while the right hand uses the 1st, 2nd, 3rd, and 4th fingers. Dynamic markings of 'soft' and 'loud' are placed above the notes in the chart. The chart uses solid black circles for notes and open circles for rests or specific fingerings.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Left Hand														
Thumb	●	●	●	●	●	●	●	●	●	●	●	●	●	●
1st Finger	●	●	●	●	●	●	●	●	●	●	●	●	●	●
2nd Finger	●	●	●	●	●	●	●	●	●	○	○	○	○	○
3rd Finger	○	●	●	○	●	○	○	○	○	○	○	○	●	●
Right Hand														
1st Finger	●	○	○	●	●	○	○	○	○	○	○	○	○	○
2nd Finger	○	○	●	○	○	○	●	○	○	○	○	○	○	○
3rd Finger	●	○	○	○	○	○	○	○	○	○	○	○	○	○
4th Finger	○	○	○	○	○	○	○	○	○	○	○	○	○	○

In experimenting with these fingerings, the player will discover others, some useful, some not worth adopting. The aim must always be to add to the beauty of his performance and, above all, he must not play less well in tune through the use of alternative fingerings. They are for *advanced players only*, using high quality instruments. *Constant listening and control of pitch is essential at all times.*

Appendix A3

Trill fingering chart published in Carl Dolmetsch's
Advanced Recorder Technique (Leeds: E.J. Arnold & Son Limited, 1966), pp. 25-28.

This chart illustrates the fingering for a trill exercise. The musical notation at the top shows a descending scale in the Descant or Tenor part and an ascending scale in the Soprano or Treble part. The fingering chart below is organized into two main sections: Left Hand and Right Hand. The Left Hand section includes the Thumb, 1st Finger, 2nd Finger, and 3rd Finger. The Right Hand section includes the 1st Finger, 2nd Finger, 3rd Finger, and 4th Finger. Fingering is indicated by solid black dots for finger placement and 't' for trill marks. A dashed horizontal line is present between the 3rd and 4th fingers of the left hand.

This chart illustrates the fingering for a second trill exercise. The musical notation at the top shows a descending scale in the Descant or Tenor part and an ascending scale in the Soprano or Treble part. The fingering chart below is organized into two main sections: Left Hand and Right Hand. The Left Hand section includes the Thumb, 1st Finger, 2nd Finger, and 3rd Finger. The Right Hand section includes the 1st Finger, 2nd Finger, 3rd Finger, and 4th Finger. Fingering is indicated by solid black dots for finger placement and 't' for trill marks. A dashed horizontal line is present between the 3rd and 4th fingers of the left hand.

DESCANT OR TENOR

SOPRANINO OR TREBLE

Left Hand

- Thumb
- 1st Finger
- 2nd Finger
- 3rd Finger

Right Hand

- 1st Finger
- 2nd Finger
- 3rd Finger
- 4th Finger

The first system of the musical score consists of two vocal staves and two hand systems. The vocal staves are labeled 'DESCANT OR TENOR' and 'SOPRANINO OR TREBLE'. The left hand system includes staves for the Thumb, 1st, 2nd, and 3rd fingers. The right hand system includes staves for the 1st, 2nd, 3rd, and 4th fingers. The notation includes notes, rests, and fingerings (circles for finger placement, 't' for thumb) across seven measures.

DESCANT OR TENOR

SOPRANINO OR TREBLE

Left Hand

- Thumb
- 1st Finger
- 2nd Finger
- 3rd Finger

Right Hand

- 1st Finger
- 2nd Finger
- 3rd Finger
- 4th Finger

The second system of the musical score follows the same layout as the first, with two vocal staves and two hand systems. The notation continues across seven measures, showing the progression of the piece with notes, rests, and fingerings for both hands.

The image shows a musical score for a recorder. It consists of two staves at the top: 'DESCANT OR TENOR' and 'SOPRANO OR TREBLE'. Below these are two sets of five lines representing fingerings for the 'Left Hand' and 'Right Hand'. The Left Hand fingers are Thumb, 1st Finger, 2nd Finger, 3rd Finger, and 4th Finger. The Right Hand fingers are 1st Finger, 2nd Finger, 3rd Finger, and 4th Finger. The score is divided into six measures. The top two staves show musical notation with notes and accidentals. The bottom four staves show fingerings with solid black dots for notes and 't' for trills. The trills in the right hand occur on the 3rd and 4th fingers in measures 3, 4, and 5.

The trill in its various forms is only one of many ornaments that have graced music down the centuries. Recorder players wishing to learn more about ornamentation and the role of authentic interpretation in early music are advised to read "The Interpretation of Music of the 17th and 18th Centuries". Originally published by Novello of London (1915), this book is now also available in a paperback edition, published by University of Washington Press, Seattle and London.

Appendix B

Dolmetsch's *Quelque[s] petits alternatifs* for the recorder part of Jean Françaix's *Quintette* for rec, 2 vlms, vc and hpd. MS 43. Reproduced x 0.66 original size.

Flûte-à-bec. QUELQUE PETITS
ALTERNATIFS. (suggérés par Carl Dolmetsch)

7 Écrit

8 Jouer?

11 Écrit

12 Jouer? (à l'octave supérieur?)
2va: f# f# etc.

13 Écrit

14 Jouer?

15 Écrit

16 Jouer? (à l'octave supérieur?)
2va: f# f# etc.

V. S. →

Flûte-à-bec.
Rondo
[32] Ecrit

Handwritten musical score for Flute in B-flat. The score is written on two staves per system. The first system contains measures 32 and 33. The second system contains measures 34 and 35. The notation includes treble clefs, a key signature of one flat (B-flat), and a 4/4 time signature. The music features eighth and sixteenth notes, rests, and dynamic markings such as 'pp' (pianissimo) and 'ppp' (pianississimo). The word 'Ecrit' is written above the first staff of the second system, and 'Jouer?' is written above the second staff of the second system. Measure numbers 32, 34, and 35 are enclosed in boxes. The score concludes with a double bar line and a fermata-like flourish.

Five systems of empty musical staves, each consisting of two staves, provided for further notation.

Appendix C

Alan Ridout: *Chamber Concerto* for recorder and string quartet.

Published edition (Hebden Bridge: Peacock Press, edition PD 13, 2006)

Edited by Andrew Mayes and Jeanne Dolmetsch.

Edition and Performance note, full score and recorder part of fourth movement.

Edition and Performance

This edition of Alan Ridout's *Chamber Concerto* for treble recorder and string quartet is based on a photocopy of the autograph manuscript score and a set of manuscript parts held in the Dolmetsch archive. The parts are in an unidentified hand, and in addition there is a recorder part written out by Dolmetsch's pupil Rachel Gregory on which is noted "Copied out for performance at the Wigmore Hall on March 26th 1981." At this first performance Dolmetsch was joined by the Amici String Quartet. After the final bar of the score is Ridout's characteristic calligraphic flourish with his initials and the place of composition (Canterbury). However, rather than a date, which he usually placed above this, is what appears to be the figure 290.

There is correspondence in the archive that refers to a chamber concerto for recorder and string quartet Ridout composed and submitted to Dolmetsch in 1956 with a request it be considered for performance. Dolmetsch played it through and commented on it favourably, but did not take it into his repertoire. As there is no trace of a manuscript of that work, it is impossible to tell if the present concerto contains any thematic or other musical ideas from it. However, this seems unlikely, as in a letter to Dolmetsch dated 9 December 1980 Ridout noted "Enclosed is a photo[copy] of the new work which I hope you will enjoy." Furthermore, his programme note for the first performance reads:

I have long been an admirer of Carl Dolmetsch and his considerable pioneering work in this country and abroad of the recorder, and for the music of the 16th, 17th and 18th centuries; and I decided in the Chamber Concerto to try to make a personal portrait of him as a tribute. The four movements are in turn affectionately expressive, bright, ruminative (over a ground bass) and lively.

It seems unlikely that anything other than a new work would have contained such a musical portrait.

The published full score carefully reproduces Ridout's manuscript, but in which a small number of editorial additions have been indicated in round brackets. These include missing accidentals (placed before the note), confirmatory accidentals (placed above the note) and some dynamic markings interpolated by analogy or reference to the manuscript parts. Such additions have similarly been indicated in the published parts. In the published recorder part Dolmetsch's annotated articulation has been indicated by slashed slurs. His annotations indicating accents, ornamentation and passages in the fourth movement raised by an octave have been placed in square brackets. The archive also contains a cassette recording made at the first performance, which has additionally been referred to as part of the editorial process, particularly in connection with ornamentation.

There are two places in which Dolmetsch's annotated decoration has been omitted for clarity, but for completeness these are appended below.



We are grateful to the Estate of Alan Ridout and the Ampleforth Abbey trustees for their kind permission to publish this work.

Andrew Mayes and Jeanne Dolmetsch 2006

IV Vivace

J-c.144

Musical score for measures 1-5. The score is in 3/4 time and consists of four staves. The first staff is the melody, starting with a forte (*f*) dynamic. The second and third staves are the inner voices, and the fourth is the bass line. Dynamics include *f*, *sfp*, and *mf*. A measure number '5' is placed above the first staff at the end of the first system.

Musical score for measures 6-10. The score continues with four staves. Dynamics include *sfp* and *mf*. Measure numbers '10' and '11' are placed above the first staff. There are first and second endings marked with (1) and (2) above the first staff.

Musical score for measures 11-15. The score continues with four staves. Dynamics include *f*, *sfp*, and *mp*. Measure numbers '15' and '16' are placed above the first staff. There are first and second endings marked with (1) and (2) above the first staff.

16

Musical score system 1, measures 15-20. The system consists of four staves. The top staff is a single melodic line with a trill marked with a circled 'b' at measure 15 and a fermata at measure 20. The second and third staves are piano accompaniment with dynamic markings *f*, *(sfp)*, and *mp*. The bottom staff is a bass line with dynamic markings *f* and *(sfp)*.

Musical score system 2, measures 21-25. The system consists of four staves. The top staff has a trill marked with a circled 'b' at measure 25. The second and third staves are piano accompaniment with dynamic markings *f* and *mp*. The bottom staff is a bass line with dynamic markings *mp* and a circled 'b' at measure 25.

Musical score system 3, measures 26-30. The system consists of four staves. The top staff has a fermata at measure 30. The second and third staves are piano accompaniment with dynamic markings *sfz* and *mf*. The bottom staff is a bass line with dynamic markings *mf* and a circled 'b' at measure 30.



Musical score system 1, measures 33-37. The system consists of five staves. The top staff has a treble clef and a key signature of two flats. It features a melodic line with slurs and accents, starting at measure 33. The second staff has a treble clef and contains accompaniment with slurs and accents. The third staff has a bass clef and contains accompaniment with slurs and accents. The fourth staff has a bass clef and contains accompaniment with slurs and accents. The fifth staff has a bass clef and contains accompaniment with slurs and accents. The dynamic marking *sfp* is present in the second, third, and fourth staves. Measure numbers 33, 34, 35, 36, and 37 are indicated above the staves.



Musical score system 2, measures 40-44. The system consists of five staves. The top staff has a treble clef and a key signature of two flats. It features a melodic line with slurs and accents, starting at measure 40. The second staff has a treble clef and contains accompaniment with slurs and accents. The third staff has a bass clef and contains accompaniment with slurs and accents. The fourth staff has a bass clef and contains accompaniment with slurs and accents. The fifth staff has a bass clef and contains accompaniment with slurs and accents. The dynamic marking *f* is present in the fifth staff. Measure numbers 40, 41, 42, 43, and 44 are indicated above the staves.



Musical score system 3, measures 45-49. The system consists of five staves. The top staff has a treble clef and a key signature of two flats. It features a melodic line with slurs and accents, starting at measure 45. The second staff has a treble clef and contains accompaniment with slurs and accents. The third staff has a bass clef and contains accompaniment with slurs and accents. The fourth staff has a bass clef and contains accompaniment with slurs and accents. The fifth staff has a bass clef and contains accompaniment with slurs and accents. The dynamic markings *f* and *p* are present in the staves. Measure numbers 45, 46, 47, 48, and 49 are indicated above the staves.

18

50

Musical score for measures 50-54. The score is written for four staves: Treble, Violin, Viola, and Bass. Measure 50 features a triplet of eighth notes in the Treble staff. Measures 51-54 show a melodic line in the Treble staff with various dynamics including *p* and *f*.

55

Musical score for measures 55-59. The score is written for four staves: Treble, Violin, Viola, and Bass. Measure 55 features a triplet of eighth notes in the Treble staff. Measures 56-59 show a melodic line in the Treble staff with dynamics including *mf*, *mp*, and *f*. There are also some notes in the Violin and Viola staves.

60

Musical score for measures 60-64. The score is written for four staves: Treble, Violin, Viola, and Bass. Measure 60 features a melodic line in the Treble staff. Measures 61-64 show a melodic line in the Treble staff with dynamics including *mf*. There are also some notes in the Violin, Viola, and Bass staves.

65

Musical score for measures 65-69. The score consists of five staves: a single treble clef staff at the top, followed by two grand staves (treble and bass clefs), and a bass clef staff at the bottom. Measure 65 is marked with a '65'. The music features complex rhythmic patterns with many beamed notes and rests. A first ending bracket with a circled '1' is present in measure 69.

70

Musical score for measures 70-74. The score consists of five staves: a single treble clef staff at the top, followed by two grand staves (treble and bass clefs), and a bass clef staff at the bottom. Measure 70 is marked with a '70'. The music continues with complex rhythmic patterns. A first ending bracket with a circled '1' is present in measure 72.

75

Musical score for measures 75-79. The score consists of five staves: a single treble clef staff at the top, followed by two grand staves (treble and bass clefs), and a bass clef staff at the bottom. Measure 75 is marked with a '75'. This section includes performance instructions: 'cresc.' (crescendo) is written on the first three staves, 'pizz.' (pizzicato) on the second and third staves, and 'arco' (arco) on the fourth and fifth staves. The music features complex rhythmic patterns with many beamed notes and rests.

A.R. Canterbury

Treble Recorder

6

IV Vivace

$\text{♩} = \text{c.}144$

f

5

10

15

20

25

30

35

40

Treble Recorder

7

The musical score for Treble Recorder on page 7 consists of eight staves of music. The notation includes various musical symbols and performance instructions:

- Staff 1:** Starts with a dynamic marking of *f*. It features a triplet of eighth notes, followed by a slur over a triplet of eighth notes, and another triplet of eighth notes. Measure numbers 45 and 45 are indicated.
- Staff 2:** Continues with triplets of eighth notes. Measure numbers 50 and 50 are indicated. A triplet of eighth notes is shown at the end of the staff.
- Staff 3:** Features triplets of eighth notes. Measure numbers 55 and 55 are indicated. Dynamic markings *mf* and *mp* are present. A slur over a triplet of eighth notes is also shown.
- Staff 4:** Includes a slur over a triplet of eighth notes. Measure number 60 is indicated. A dynamic marking of *f* is present.
- Staff 5:** Features a slur over a triplet of eighth notes. Measure number 65 is indicated. A dynamic marking of *f* is present.
- Staff 6:** Includes a slur over a triplet of eighth notes. Measure number 70 is indicated.
- Staff 7:** Features a slur over a triplet of eighth notes. Measure number 75 is indicated. A dynamic marking of *cresc.* is present.
- Staff 8:** Ends with a dynamic marking of *ff*.

Appendix D

Gordon Jacob: *Variations* for recorder and harpsichord. The composer's autograph manuscript score and recorder part. MS 19. Reproduce x 0.66 original size.

No bar numbers were included in the original, but for convenience these have been added in square brackets at the beginning of each line.

The image shows a page of musical staves with handwritten text. The text is centered and reads: "Variations for Treble Recorder and Harpsichord by Gordon Jacob". The handwriting is in a cursive style. The page is otherwise blank, with no musical notation or bar numbers.

For Carl Dolmetach and Joseph Saxby

Variations

TEMA

Gordon Jacob

Andante semplice

Treble Recorder

Harpischord

[6]

[11]

Handwritten musical score for Treble Recorder and Harpsichord. The score is in G major and 3/4 time. It features a main theme (TEMA) and two variations. The first variation is marked [6] and the second is marked [11]. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The recorder part has dynamics like 'p' and 'mf' and includes triplets and slurs. The harpsichord part includes chords, figured bass (e.g., CII, CII, CII), and dynamics like 'p' and 'mf'. There are also some handwritten annotations like 'ten' and 'C'.

[16] *p* **A**

[21] *mf* *p*

[25] *f* **VAR. I Allegro**

[29] *p*

[33]

Handwritten musical score for system [33]. It consists of three staves. The top staff is a single melodic line with various notes and rests. The middle and bottom staves are a grand staff with piano accompaniment, featuring chords and rhythmic patterns. The key signature has one sharp (F#) and the time signature is 9/8.

(B)

[36]

Handwritten musical score for system [36], marked with a circled 'B'. It consists of three staves. The top staff has a melodic line with dynamics *f* and *p*. The middle and bottom staves are a grand staff with piano accompaniment, including a *c̄* marking. The key signature has one sharp (F#) and the time signature is 9/8.

[39]

Handwritten musical score for system [39]. It consists of three staves. The top staff has a melodic line with dynamics *f*. The middle and bottom staves are a grand staff with piano accompaniment, including a *c̄* marking. The key signature has one sharp (F#) and the time signature is 9/8.

[42]

Handwritten musical score for system [42]. It consists of three staves. The top staff has a melodic line with dynamics *f* and *p*. The middle and bottom staves are a grand staff with piano accompaniment, including markings *A'* and *X*. The key signature has one sharp (F#) and the time signature is 9/8.

[46]

[50]

[53]

Meno mosso

ur. II. Andante espressivo

[56]

C1 8' 1/2

[62]

Musical score for measures 62-66. The top staff is a single melodic line with eighth and sixteenth notes, including a triplet and a four-measure rest. The bottom staff is a piano accompaniment with chords and a bass line.

[67]

Musical score for measures 67-71. The top staff continues the melodic line with eighth notes and slurs. The bottom staff shows piano accompaniment with chords and a bass line. A 'c1' marking is present above the right-hand piano staff.

[72]

Musical score for measures 72-76. The top staff features a melodic line with a 'mf' dynamic marking and a four-measure rest. The bottom staff shows piano accompaniment with chords and a bass line. A 'c1' marking is present above the right-hand piano staff.

[77]

Musical score for measures 77-81. The top staff shows a melodic line with a 'p' dynamic marking, a 'pp' dynamic marking, and a change to 2/4 time. The bottom staff shows piano accompaniment with chords and a bass line. A 'c1' marking is present below the piano staff.



AR. III Alla marcia

[81]

Musical score for system [81]. It features a treble clef with a 2/4 time signature. The melody is written in a key with one sharp (F#). The piano accompaniment is in a 4/4 time signature. Chords are labeled with letters: #C, G, C, G, A, and B. There are dynamic markings like > and accents.

[87]

Musical score for system [87]. It features a treble clef with a 2/4 time signature. The melody is written in a key with one sharp (F#). The piano accompaniment is in a 4/4 time signature. There are dynamic markings like **f** and **ff**, and a fermata over a note.

[93]

Musical score for system [93]. It features a treble clef with a 2/4 time signature. The melody is written in a key with one sharp (F#). The piano accompaniment is in a 4/4 time signature. There are dynamic markings like **f** and **ff**, and a fermata over a note.

[99]

Musical score for system [99]. It features a treble clef with a 2/4 time signature. The melody is written in a key with one sharp (F#). The piano accompaniment is in a 4/4 time signature. There are dynamic markings like **f** and **ff**, and a fermata over a note.

[103]

Musical score for measures 103-107. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). The time signature is 4/4. Measure 103 features a complex chordal texture with triplets and slurs. Measure 104 has a fermata over the first measure. Measure 105 has a fermata over the second measure. Measure 106 has a fermata over the first measure. Measure 107 has a fermata over the first measure. The grand staff accompaniment includes chords and melodic lines in both hands.

[108]

Musical score for measures 108-112. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). The time signature is 4/4. Measure 108 has a fermata over the first measure. Measure 109 has a fermata over the first measure. Measure 110 has a fermata over the first measure. Measure 111 has a fermata over the first measure. Measure 112 has a fermata over the first measure. The grand staff accompaniment includes chords and melodic lines in both hands.

[113]

Musical score for measures 113-118. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). The time signature is 4/4. Measure 113 has a fermata over the first measure. Measure 114 has a fermata over the first measure. Measure 115 has a fermata over the first measure. Measure 116 has a fermata over the first measure. Measure 117 has a fermata over the first measure. Measure 118 has a fermata over the first measure. The grand staff accompaniment includes chords and melodic lines in both hands.

[119]

Musical score for measures 119-124. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). The time signature is 4/4. Measure 119 has a fermata over the first measure. Measure 120 has a fermata over the first measure. Measure 121 has a fermata over the first measure. Measure 122 has a fermata over the first measure. Measure 123 has a fermata over the first measure. Measure 124 has a fermata over the first measure. The grand staff accompaniment includes chords and melodic lines in both hands. Performance markings include *mf*, *pp*, and *lento*.

Var. IV *Andante espressivo*

[125] *mf dim.* *p*

[128] *p*

[131] *p*

[134] *p*

Var. V. *Molto vivace*

[149] *ped.* *ff*

C^T 10' 8' 4' C'

[152]

16 4'

[155] *Meno P. 16 4'*

[159]

16-4 ff 16

[163] *A* *Tempo*

[166]

[187]

Handwritten musical score for measures 187-190. The system includes a treble clef staff with a melodic line and a grand staff (treble and bass clefs) for accompaniment. The treble staff features a triplet of eighth notes and a quarter note. The grand staff shows complex chordal accompaniment with various accidentals and dynamics like 'mf'.

[191]

Handwritten musical score for measures 191-195. The system includes a treble clef staff with a melodic line and a grand staff for accompaniment. The treble staff has several triplet markings. The grand staff shows accompaniment with various dynamics like 'p' and 'pp'.

Var. III *molto vivace*
(Inversion of Var. I)

[196]

Handwritten musical score for measures 196-200. The system includes a treble clef staff with a melodic line and a grand staff for accompaniment. The treble staff has a 'ff' dynamic marking. The grand staff shows accompaniment with a 'c I 8: C' marking and a 'mf' dynamic.

[201]

Handwritten musical score for measures 201-205. The system includes a treble clef staff with a melodic line and a grand staff for accompaniment. The treble staff has a 'f' dynamic marking. The grand staff shows accompaniment with a 'f' dynamic marking.

[205]

Handwritten musical score for system [205]. It consists of three staves. The top staff is a single melodic line with various accidentals and a fermata. The middle and bottom staves are a piano accompaniment with chords and rhythmic patterns. Dynamics include 'ff' and 'f'.

[209]

Handwritten musical score for system [209]. It consists of three staves. The top staff has a melodic line with a 'stacc.' marking. The middle and bottom staves are a piano accompaniment with chords and rhythmic patterns. Dynamics include 'f'.

[213]

Handwritten musical score for system [213]. It consists of three staves. The top staff has a melodic line with a circled 'E' and a 'ff' dynamic. The middle and bottom staves are a piano accompaniment with chords and rhythmic patterns. Fingerings '2 3 1 2 1 2 3 4 1 2 3 4 3 1 3' are written below the middle staff.

[217]

Handwritten musical score for system [217]. It consists of three staves. The top staff has a melodic line with a 'mf' dynamic. The middle and bottom staves are a piano accompaniment with chords and rhythmic patterns.

[221]

[225] *Var. 8 Andante con moto*

[229]

[232]

[237]

Handwritten musical score for measures 237-243. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#) and the time signature is 4/4. The top staff contains a melodic line with many beamed eighth notes and slurs. Dynamic markings include *mf* and *p*. The grand staff contains a piano accompaniment with chords and some melodic fragments. A *CII* marking is present in the right hand of the grand staff.

[244]

Handwritten musical score for measures 244-245. The system consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature is one sharp (F#) and the time signature is 4/4. The top staff continues the melodic line with beamed eighth notes. The grand staff continues the piano accompaniment. A *CII* marking is present in the right hand of the grand staff.

[246]

Handwritten musical score for measures 246-250. The system consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature changes to two flats (Bb, Eb) and the time signature changes to 3/4. The top staff features a melodic line with a *pp* dynamic marking. The grand staff continues the piano accompaniment. A *CII* marking is present in the right hand of the grand staff.

Var. IX *Lento*

[250]

Handwritten musical score for measures 250-254. The system consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The top staff has a melodic line with a *p* dynamic marking. The grand staff has a piano accompaniment. A *CII* marking is present in the right hand of the grand staff. The word *Lento* is written in the left hand of the grand staff.

Handwritten text: *CII* 8'10 H

[255]

[260]

cresc
cresc

c.I

[264]

p

p

[269]

p

pp

pp

cresc

c.II

c.III

c.IV

GM

Var. 2. FINALE

Prestissimo

[275]

Handwritten musical score for measures 275-280. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains six measures of music with various note values and rests. The lower staff is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains six measures of music, including a dynamic marking 'f' at the beginning and some chordal textures. There are some handwritten annotations like 'C' and '8' in the lower staff.

[280]

Handwritten musical score for measures 280-285. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains six measures of music. The lower staff is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains six measures of music, including a dynamic marking 'f' and some chordal textures. There are some handwritten annotations like 'A' and 'X' in the lower staff.

[285]

Handwritten musical score for measures 285-290. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains six measures of music. The lower staff is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains six measures of music, including a dynamic marking 'f' and some chordal textures. There is a handwritten 'X' in the lower staff.

[290]

Handwritten musical score for measures 290-295. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains six measures of music, with a circled 'G' in the fifth measure. The lower staff is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains six measures of music, including a dynamic marking 'f' and some chordal textures.

[295]

Handwritten musical score for measures 295-299. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is written in a single staff with a slur over measures 295-299. The piano accompaniment is in two staves (treble and bass clefs). Measure 295 has a *mf* dynamic marking. There are various chord symbols and accidentals throughout the system.

[300]

Handwritten musical score for measures 300-304. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is written in a single staff with a slur over measures 300-304. The piano accompaniment is in two staves (treble and bass clefs). Measure 300 has a *f* dynamic marking. There are various chord symbols and accidentals throughout the system.

[305]

Handwritten musical score for measures 305-309. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is written in a single staff with a slur over measures 305-309. The piano accompaniment is in two staves (treble and bass clefs). Measure 305 has a *f* dynamic marking. There are various chord symbols and accidentals throughout the system.

[310]

Handwritten musical score for measures 310-314. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is written in a single staff with a slur over measures 310-314. The piano accompaniment is in two staves (treble and bass clefs). Measure 310 has a *ff* dynamic marking. A circled **H** with a *P* and a *3* is written above the piano staff in measure 311. There are various chord symbols and accidentals throughout the system.

[315]

[320]

[325]

(J)
[330]

[336]

[341]

[346]

Gordon Jacobs
15-11-62

* may be played an octave lower if desired.

Recorder

Variations

for

Treble Recorder and Harpsichord

by

Gordon Jacob

for Carl Volmelsch and Joseph Saxony

Variations

Gordon Jacob

TEMA *Andante semplice*

Treble Recorder

[5]

[9]

[14]

[19]

Build up

[23]

Var I

[27]

allegro

[32]

[35]

[39]

[43]

recorder

[47] *H₄* *f* *Meno mosso*

[52] *Meno mosso*

Var. II. Andante espressivo

[56] *p* *AF* *S* *AF3*

[62] *AF*

[67] *AF*

[72] *mf*

[76] *p* *PPS*

Var. II Alla marcia $\text{♩} = 110$

Handwritten musical score for 'Var. II Alla marcia' in 4/4 time, marked $\text{♩} = 110$. The score consists of ten staves of music, each beginning with a measure number in brackets: [81], [91], [97], [102], [106], [111], [119], [124], [128], [131], [135], and [140]. The music is written in treble clef with a key signature of one sharp (F#). It features complex rhythmic patterns, including sixteenth-note runs and chords. Performance markings include *mf*, *p*, *pp*, *Andante espressivo*, and *lento*. A circled 'C' is present above measure [97], and a circled 'D' is present above measure [135]. The score concludes with a double bar line and a *p* dynamic marking.

[144]

[149] *Var. V. TACET* *Var. VI Poco adagio, espressivo*
Hand

[182] *spice*

[187] *A.F.*

[192] *pp*

Var. VII *Molto vivace* *d=126*
(Inversion of Var. V)

[201]

[206]

[210] *rit.*

[216] *C*

[220] ** fade out*

[224] *Var. VIII Andante con moto*
pp. Facile

(6)

(8) (F)

X [229] *Faales* *p* *mf* 6 8

[238] *p*

[242]

[246] *pp* *rigoroso + Rall* *AF AF*

Var. IX *Lento* *Hto.*

[250] *p* 2

[256] 3

[260] *cresc* *f* 3

[264] *AF* *p* 1

[269] *p* 3

Var. X **FINALE** *Presto* *pp* 5

[275] *Hypocrit* *too loud throughout* *AF* *f* *♩ = 160*

[278] *AF*

[283] *AF*

Handwritten musical score for guitar, measures 287-346. The score is written on ten staves in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals, and performance markings. Measure 287 starts with a treble clef and a sharp sign. Measure 291 features a circled 'G' and a '3' indicating a triplet. Measure 298 has a '3' and a '3' above a triplet. Measure 305 has a '3' and a '3' above a triplet. Measure 311 has a circled 'H' and a '3' above a triplet. Measure 315 has a 'p' marking. Measure 320 has a 'p' marking. Measure 325 has a 'p' marking. Measure 330 is marked with a circled 'J' and a '2' below. Measure 336 has a 'ff' marking. Measure 341 has a 'p' marking. Measure 346 has a '3' and a '*' marking. The score concludes with a double bar line.

11.30

* Bre lower if desired.

Appendix E

Gordon Jacob: *Variations* for recorder and harpsichord. Published edition of score containing Saxby's annotations PE 15. Reproduced x 0.72 original size.

No bar numbers were included in the original, but for convenience these have been added in square brackets at the beginning of each line.

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

VARIATIONS

for Treble Recorder and Harpsichord (or Piano)

GORDON JACOB

Andante semplice

Treble Recorder

Harpsichord

p 3 4 5 3

mp *pp*

[5]

[9]

[13]

4

[17] (A)

Cresc. Tempo

[21]

[24] *Allegro*
Var. I

p

[28]

6

[44]

Musical score for measures 44-46. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#) and the time signature is 3/8. Measure 44 starts with a piano (*p*) dynamic and a melodic line in the treble staff. Measure 45 continues the melodic line. Measure 46 features a forte (*f*) dynamic with a descending melodic line in the treble staff and a bass line in the bass staff. Handwritten numbers '1' and '2' are above the notes in measure 46.

[47]

Musical score for measures 47-49. The system consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature has one sharp (F#) and the time signature is 3/8. Measure 47 has a piano (*p*) dynamic and a melodic line in the treble staff with handwritten numbers '4 3 2' above it. Measure 48 has a forte (*f*) dynamic and a descending melodic line in the treble staff with a handwritten '1' above it. Measure 49 has a piano (*p*) dynamic and a melodic line in the treble staff with a handwritten '1' above it. The bass staff contains a bass line with handwritten numbers '3', '4 3 2', and 'F Eb' below it.

[50]

Musical score for measures 50-52. The system consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature has one sharp (F#) and the time signature is 3/8. Measure 50 has a forte (*f*) dynamic and a melodic line in the treble staff. Measure 51 has a forte (*f*) dynamic and a descending melodic line in the treble staff. Measure 52 has a piano (*p*) dynamic and a melodic line in the treble staff.

[53]

Musical score for measures 53-55. The system consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature has one sharp (F#) and the time signature is 3/8. Measure 53 has a piano (*p*) dynamic and a melodic line in the treble staff. Measure 54 has a piano (*p*) dynamic and a descending melodic line in the treble staff. Measure 55 has a piano (*p*) dynamic and a melodic line in the treble staff. The instruction *Meno mosso* is written above the treble staff in measure 54. A handwritten '7' is below the bass staff in measure 53.

Var. II *Andante espressivo*

[56]

p *pp*

[61]

[65]

[69]

8

[73]

mf

HX

This system contains measures 73 through 76. The upper staff features a melodic line with a *mf* dynamic marking. The lower staff provides harmonic accompaniment, including a handwritten 'HX' annotation above the first measure.

[77]

p *pp*

This system contains measures 77 through 80. The upper staff has a *p* dynamic marking, and the lower staff has a *pp* dynamic marking. A curved arrow in the lower staff indicates a phrasing or articulation change.

Var. III
Alla marcia

[81]

ff

This system contains measures 81 through 84. The upper staff has a *ff* dynamic marking. The lower staff features a triplet of eighth notes in the first measure.

[85]

ff

This system contains measures 85 through 88. The upper staff has a *ff* dynamic marking. The lower staff features a rhythmic accompaniment of eighth notes.

[90]

[95]

[100]

[103]

70

[108]

Musical score for measures 108-111. The top staff is a single melodic line. The bottom two staves are a grand staff with piano accompaniment. Measure 108 has a slur over the melody. Measure 109 has a 4-measure chordal pattern in the right hand and a 2-measure bass line. Measure 110 has a 2-measure bass line. Measure 111 has a 2-measure bass line.

[112]

Musical score for measures 112-115. The top staff is a single melodic line. The bottom two staves are a grand staff with piano accompaniment. Measure 112 has a 3-measure chordal pattern in the right hand and a 2-measure bass line. Measure 113 has a 4-measure chordal pattern in the right hand and a 2-measure bass line. Measure 114 has a 2-measure bass line. Measure 115 has a piano (*p*) dynamic marking and a 2-measure bass line.

[116]

Musical score for measures 116-119. The top staff is a single melodic line. The bottom two staves are a grand staff with piano accompaniment. Measure 116 has a slur over the melody. Measure 117 has a slur over the melody. Measure 118 has a slur over the melody. Measure 119 has a slur over the melody.

[121]

Musical score for measures 121-124. The top staff is a single melodic line. The bottom two staves are a grand staff with piano accompaniment. Measure 121 has a slur over the melody and a piano (*p*) dynamic marking. Measure 122 has a slur over the melody and a piano (*p*) dynamic marking. Measure 123 has a slur over the melody and a piano (*pp*) dynamic marking. Measure 124 has a slur over the melody and a piano (*pp*) dynamic marking.

Var. IV *Andante espressivo*

[125] *mf dim.* *p*

Handwritten annotations: *CR*, *CI*

[128]

Handwritten annotations: *T*, wavy line

[131]

[134]

72

[137] ^D

[140]

[143] *mf*

[146] 123 *Hamp*

MR 1110 H -

Var. I 5 Carl
Molto ~~ritardato~~

[149]

Ldc

[152]

[155]

[158]

[161]

74

[164]

Handwritten musical notation for system [164]. The system consists of two staves. The upper staff has a treble clef and contains a complex melodic line with many sixteenth notes. Handwritten annotations include a circled '3', a '5', and a '7'. The lower staff has a bass clef and contains a simpler accompaniment line. The word 'Cantabile' is written in large, elegant cursive across the middle of the system. A large handwritten '4' is positioned below the lower staff.

[167]

Handwritten musical notation for system [167]. The system consists of two staves. The upper staff has a treble clef and contains a melodic line with some slurs. Handwritten annotations include a '5', a '3', and a '4'. The lower staff has a bass clef and contains a bass line with chords. A large handwritten '4' is positioned below the lower staff.

[170]

Handwritten musical notation for system [170]. The system consists of two staves. The upper staff has a treble clef and contains a melodic line with slurs. The lower staff has a bass clef and contains a bass line with chords. A handwritten '3' is visible at the end of the upper staff.

[173]

Handwritten musical notation for system [173]. The system consists of two staves. The upper staff has a treble clef and contains a melodic line with many sixteenth notes. Handwritten annotations include a '4', '2 1 3 2 4', and a '5'. The lower staff has a bass clef and contains a bass line with chords. A large handwritten '4' is positioned below the lower staff.

[176]

Handwritten musical notation for system [176]. The system consists of two staves. The upper staff has a treble clef and contains a melodic line with slurs. The lower staff has a bass clef and contains a bass line with chords. A large handwritten '4' is positioned below the lower staff.

Var. VI
Poco adagio, espressivo

[179]

[183]

[187]

[191]

16
Var. VII
(Inversion of Var. V)
Molto vivace

[196]

[199]

[202]

[205]

[208]

Musical score for measures 208-211. The system consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). It begins with a forte (*ff*) dynamic. The middle and bottom staves are a grand staff in treble and bass clefs. The middle staff has a forte (*ff*) dynamic and contains a complex accompaniment with many beamed notes. The bottom staff has a forte (*ff*) dynamic and contains a bass line with some rests and notes.

[212]

Musical score for measures 212-214. The system consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one flat (Bb). It begins with a staccato (*stacc.*) dynamic. The middle and bottom staves are a grand staff in treble and bass clefs. The middle staff has a staccato (*stacc.*) dynamic and contains a complex accompaniment with many beamed notes and accents. The bottom staff has a staccato (*stacc.*) dynamic and contains a bass line with some rests and notes.

[215]

Musical score for measures 215-218. The system consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one flat (Bb). It begins with a forte (*ff*) dynamic. The middle and bottom staves are a grand staff in treble and bass clefs. The middle staff has a forte (*ff*) dynamic and contains a complex accompaniment with many beamed notes. The bottom staff has a forte (*ff*) dynamic and contains a bass line with some rests and notes. A circled 'E' is written below the bottom staff in the first measure.

[219]

Musical score for measures 219-222. The system consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one flat (Bb). It begins with a forte (*ff*) dynamic. The middle and bottom staves are a grand staff in treble and bass clefs. The middle staff has a forte (*ff*) dynamic and contains a complex accompaniment with many beamed notes. The bottom staff has a forte (*ff*) dynamic and contains a bass line with some rests and notes.

78

[223]

Musical score for measures 223-226. The system consists of a vocal line and a piano accompaniment. The vocal line features a triplet of eighth notes in measure 223, followed by a melodic line with slurs and accents. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Var. VIII
Andante con moto

[227]

Musical score for measures 227-230. The system consists of a vocal line and a piano accompaniment. The tempo is marked *Andante con moto*. The piano part includes the instruction *p piacevole*. There are handwritten annotations in the left margin, including a large 'C' and a signature.

[231]

Musical score for measures 231-234. The system consists of a vocal line and a piano accompaniment. The piano part features a steady accompaniment with chords and moving lines in both hands.

[235]

Musical score for measures 235-238. The system consists of a vocal line and a piano accompaniment. The piano part includes dynamic markings *pp*, *p*, and *mf*. There are handwritten annotations in the left margin, including a large 'C' and a circled 'H'.

[238]

[242]

[246]

Var. IX
Lento

[250]

1/4
2/4
Borcia

20

[254]

Musical score for measures 254-255. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 254 begins with a piano (*p*) dynamic. The treble staff features a melodic line with several triplet markings. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

[256]

Musical score for measures 256-257. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats, and the time signature is 3/4. Measure 256 begins with a piano (*p*) dynamic. The treble staff features a melodic line with several triplet markings. The grand staff provides harmonic accompaniment. The word *cresc.* (crescendo) is written above the treble staff and below the bass staff in measure 257.

[262]

Musical score for measures 262-263. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats, and the time signature is 3/4. Measure 262 begins with a forte (*f*) dynamic. The treble staff features a melodic line with several triplet markings. The grand staff provides harmonic accompaniment. A fermata is placed over the final note of the treble staff in measure 263.

[266]

Musical score for measures 266-267. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats, and the time signature is 3/4. Measure 266 begins with a piano (*p*) dynamic. The treble staff features a melodic line with several triplet markings. The grand staff provides harmonic accompaniment. The word *p* (piano) is written below the treble staff and above the bass staff in measure 267.

[270]

pp

f

pp

Var. X FINALE
Presto

[275]

f

f

[279]

f

[283]

f

22

[287]

[291]

[295]

[299]

CF

[303]

[307]

[311]

[315]

24

[319]

Musical score for measures 319-322. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 319 features a melodic line in the treble staff with a slur and a fermata over a dotted half note. The piano accompaniment in the grand staff consists of chords and eighth notes. Measures 320-322 continue the melodic and accompanimental patterns.

[323]

Musical score for measures 323-326. The system consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature is one sharp. Measure 323 features a melodic line in the treble staff with a slur and a fermata over a dotted half note. The piano accompaniment in the grand staff consists of chords and eighth notes. Measures 324-326 continue the melodic and accompanimental patterns.

[327]

Musical score for measures 327-330. The system consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature is one sharp. Measure 327 features a melodic line in the treble staff with a slur and a fermata over a dotted half note. A circled '1' is placed above the final note of the phrase. The piano accompaniment in the grand staff consists of chords and eighth notes. Measures 328-330 continue the melodic and accompanimental patterns.

[331]

Musical score for measures 331-334. The system consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature is one sharp. Measure 331 features a melodic line in the treble staff with a slur and a fermata over a dotted half note. The piano accompaniment in the grand staff consists of chords and eighth notes. Measures 332-334 continue the melodic and accompanimental patterns.

[335] *ff*

[339] *accel. al*

[343] *fine*

[346] *) *ff*

*) *ossia 8^{va} bassa*

Appendix F

Lennox Berkeley: *Sonatina* for rec and pn. Published edition of score containing Saxby's annotations, PE 1. Reproduced x 0.66 original size.

No bar numbers were included in the original, but for convenience these have been added in square brackets at the beginning of each line.

2

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SONATINA

LENNOX BERKELEY

I.

Moderato (♩ = 60)

TREBLE RECORDER (or Flute)

PIANO

Handwritten notes:
 standard
 8- Cap. Sival
 use 16-41-4. C 1.1
 18 14 4
 8 11
 145
 2 1 3 5
 1 3 2 1 3
 4 3 2 1 3
 5 4 3 2 1 3
 4 1 3
 5 4 3 2 1 3

[4]

[8]

[12]

Handwritten notes:
 Harp
 Fade
 3 2 1 5 2 1 3
 4 1 3
 5 4 3 2 1 3

* Ped. * simile

p subito

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S. & Co. 5082
Printed in England

[15] Musical score system 1. Includes treble and bass staves with piano accompaniment. Handwritten annotations include "2", "1^{va} basso", "8^{va} II", and "f".

[19] Musical score system 2. Includes treble and bass staves with piano accompaniment. Handwritten annotations include "1", "8^{va} II", "full", "poco rit.", and "a tempo".

[22] Musical score system 3. Includes treble and bass staves with piano accompaniment. Handwritten annotations include "mf", "p", "p espressivo", "ppp", "un poco rit.", and "8^{va} II".

[26] Musical score system 4. Includes treble and bass staves with piano accompaniment. Handwritten annotations include "3", "Meno C^{II}", "p", "C^I", "8^{va} I", "C^{II}", and "C^I".

[31] Musical score system 5. Includes treble and bass staves with piano accompaniment. Handwritten annotations include "4", "p", and "sull 8^{va}".

4

[36] *ten ten* *c1* *cresc.* *2 4 5* *6*

[40] *mf* *c1* *Full*

[44] *c1* *2 3 2 1* *3 5 2 1* *no subito* *8# II 2 1/2* *"cut" to end* *vi*

[48] *no ped*

[52] *6* *5 4 3 1* *5 4 3 1 2* *6 3* *8# II* *S. & Co. 508a*

Detailed description of the musical score: The score is written for piano and consists of five systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The music is in a key with one sharp (F#) and a 2/4 time signature. The score is heavily annotated with handwritten notes and markings. System 1 (measures 36-39) features a vocal line with the words 'ten ten' and a piano accompaniment with a 'cresc.' marking and fingerings '2 4 5' and '6'. System 2 (measures 40-43) includes a 'mf' dynamic and a 'Full' marking. System 3 (measures 44-47) contains a 'no subito' marking and a 'cut to end' instruction. System 4 (measures 48-51) has a 'no ped' marking. System 5 (measures 52-55) includes a '6' marking and fingerings '5 4 3 1' and '5 4 3 1 2'. The publisher's name 'S. & Co. 508a' is printed at the bottom right.

[56] Musical score system 1. Treble clef with a melodic line. Bass clef with accompaniment. Handwritten notes: *dim.*, *Rad*, *p*, *f*, *Full*, *8II*.

[60] Musical score system 2. Treble clef with melodic line. Bass clef with accompaniment. Handwritten notes: *p*, *cresc.*, *CP*, *f*, *sull*, *8II*, *12 3 4 1*, *1 2 6*, *4 2 4 2 3 1 3*.

[63] Musical score system 3. Treble clef with melodic line. Bass clef with accompaniment. Handwritten notes: *f*, *4 3 1*, *3 2 1 3*, *p*, *8II*, *4 2 4 2 3 1*.

[67] Musical score system 4. Treble clef with melodic line. Bass clef with accompaniment. Handwritten notes: *p*, *8II*, *CI*.

[71] Musical score system 5. Treble clef with melodic line. Bass clef with accompaniment. Handwritten notes: *cresc.*, *8II*, *cresc.*.

6

[75] **9** *11 Hueli*
Ac
H.T.
mp
8st II

[79] **10**
mp
8st II

[83] *poco rit.* *a tempo **11**
p
8st II *8st I* *8st I*
Mosso *cl*
*Hartr**

[87] *p*
cl

[92] **12** *full 8st I*
1/2

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[96] *mf* *p* *poco rit.* *cut*

[100] *p* *cresc.* *a tempo* *cut* *v1*

[103] *p* *legato sempre* *stark* **13**

[107] *p* *stark*

[111] *mf* *cresc.* *cresc.* *Sull* *85*

8

[115] 14

8st II 8st I p mf pp i slark

[119] liberel 7

II.

Adagio (♩ = 56)

[15] 15

C II mpo 8st I Full cresc. 8st I dolce pp subito p cresc. ma non accel.

[16] 16

I 8st I

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[19] *p* *mf*

88 I full - $\frac{1}{2}$ *p* 88 II

[23] *p* *mf*

88 I *p* 88 II *mf* X

for accel
H + accel

III.

Allegro moderato (♩ = 112)

[27] *ff* *mf*

Full *ff* *mf* add 88 I + m

[5] *p*

88 I

[9] *mf* *un poco cresc.*

88 I *mf* un poco cresc. V.

10

Poco Roco.

[13] *mpo*

Full

168

[17]

88 I

[20]

Full

513

5231

88 I

[23]

88 I full

EST and on 21

[26]

cresc.

full

3 4 3 2 1 3

481 on Grad -

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132

[29] poco rit. [21] a tempo

5 3 2 1

C II

p

33

88 I

88 II

[32]

C II

p

88 I

88 II

88 I

88 II

[36]

un poco cresc.

f

[40]

[22]

p

f

Full

[44]

MaJ. Mm

D = a:

88 II quad. Or

12

[47] 23

p

[50] 24

cresc. *rit.* *a tempo*

88 I $\frac{1}{2}$

[53] 25

marcato

Full

[56] 25

p *mf* *mp*

88 I *88 II* $\frac{1}{2}$

[60] 25

flask

flask

88 II

20

Handwritten musical score for measures 20-23. It features a treble clef staff with a melodic line and a grand staff (treble and bass clefs) for accompaniment. The key signature has two flats. Dynamics include *ppp*, *pp*, and *echo*. Performance markings include *Andante* and *cresc.* Fingering is indicated as $\frac{1}{2} 8/4 I$ and $\frac{1}{4} 8/4 I$.

24

Rall-

Handwritten musical score for measures 24-26. It features a treble clef staff with a melodic line and a grand staff for accompaniment. The key signature has two flats. Dynamics include *pp* and *cresc.* Performance marking is *Rall-*. Fingering is indicated as $\frac{1}{2} 8/4 I$ and $\frac{1}{4} 8/4 I$.

27

Slower.
Piu Adagio -

Handwritten musical score for measures 27-30. It features a treble clef staff with a melodic line and a grand staff for accompaniment. The key signature has two flats. Dynamics include *p*, *pp*, and *ppp*. Performance marking is *Slower. Piu Adagio -*. Fingering is indicated as $\frac{1}{2} 8/4 I$, *Full* $\frac{1}{2} 8/4 I$, $\frac{1}{4} 8/4 I$, and $\frac{1}{2} 8/4 I$. A note "(Have page)" is written at the end.

22

49

p cresc

cresc

$\frac{1}{2}$ $\text{F}\sharp$ I

50

p cresc

cresc

$\frac{1}{2}$ $\text{F}\sharp$ I

52

p cresc

cresc

$\frac{1}{2}$ $\text{F}\sharp$ I

54

Handwritten musical score for measures 54 and 55. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 54 shows a melodic line in the treble staff and accompaniment in the grand staff. Measure 55 features a dynamic marking of *f* and *ff cresc*. A handwritten note *Part Full.* is written below the grand staff.

56

Handwritten musical score for measures 56 and 57. The system consists of three staves: a single treble clef staff at the top, and a grand staff below. Measure 56 has a dynamic marking of *ff*. Measure 57 has a dynamic marking of *ff* and a handwritten note *Full* below the grand staff.

58

Handwritten musical score for measures 58 and 59. The system consists of three staves: a single treble clef staff at the top, and a grand staff below. Measure 58 has a dynamic marking of *p cresc*. Measure 59 has a dynamic marking of *cresc*. A handwritten note *ff grad off* is written below the grand staff.