Reclaiming clarinet repertoire: The reconstruction and performance of a selection of rediscovered clarinet concertos composed during the classical era

Danré Strydom

Submitted in accordance with the requirements for the PhD degree in the Faculty of Humanities, Odeion School of Music at the University of the Free State

January 2018

Promoter: Dr M. Thom Wium

Co-promoters: Prof. A.R. Rice and Prof. E. Hoeprich

Abstract

This study was undertaken to explore a practical solution for the lack of a comprehensive selection of clarinet concertos written during the Classical period in Western music. The study ultimately fulfilled its objective through the rediscovery, editing, and performance of previously unpublished or lesser-known Classical clarinet concertos, thereby supplementing the era's repertoire choice for the modern clarinet player.

The study commenced with identifying a list of unpublished Classical clarinet concerto manuscripts by visiting archives and searching through catalogues in European countries, such as Switzerland, Germany, and Italy. The vast majority of the centuries-old manuscripts were either incomplete or severely worn by age. Therefore, the primary criteria for initial consideration was the completeness, accuracy, and legibility of the available manuscripts. The shortlist of possible concertos was then preliminarily transcribed, and tested by me for playability, potential performance appeal, and academic value. After consulting with several renowned early clarinet researchers such as Eric Hoeprich and Albert Rice, four concerto manuscripts were selected from the preceding shortlist. These concertos included the Concerto for Clarinet in A and Violin by Franz Xaver Hanisch; the Clarinet concerto in B-flat by Joseph Christian Willibald Michl; the Concerto for two clarinets in E-flat major by Josef Mysliveček; and the Concerto for Clarinet in B-flat by Franz Tausch.

The entirety of the transcribing and editing process was guided by a thorough literature study in the field of Historically Informed Performance Practice (HIP), as well as the history of the instrument and composers. The critically examined theoretical and methodological HIP frameworks included contributions by scholars such as John Butt and Richard Taruskin. The historical integrity of the study was additionally ensured by consulting applicable literature by researchers such as Rice, Hoeprich, Pearson, and Lawson.

The final editing of the scores was the result of my unusual choice to publish the concertos with string quartet accompaniment, instead of full orchestra. This decision was strongly influenced by the limited availability of local resources such as venues, professional musicians, proper instruments, and general funding. The string quartet

option alleviated these issues whilst supporting the continual aim of this study, i.e. to allow previously inaccessible concertos to be readily available for performance and within reach of as many performers, who can meet the interpretive demands of the edited concertos, as possible.

The edited concerto scores were exported as pdf files using the Sibelius score writer program. These scores were then distributed by me (an experienced early clarinet player) and the University of the Free State's Odeion String Quartet for rehearsals and final review. The concerto editions were then completed, and a well-received performance of each followed. The subsequent success of the concerto performances reinforced the idea that producing scores for smaller settings allow for more performance possibilities, regardless of various financial and demographic limitations.

Ultimately, four concertos were identified, edited, and performed. There are still myriad less-known, less frequently performed Classical clarinet concertos that remain unpublished or that are no longer in print, with which clarinettists should ideally be able to expand their repertoire and knowledge. It is hoped that the present study may serve as an inspiration for more editions of such concertos to be prepared. Finally, the study's contribution to the available Classical clarinet repertoire has the potential to stimulate a reconsideration of the established repertoire, such as the Mozart Clarinet Concerto, thereby helping to reinvigorate clarinettists' historical-contextual interpretational skills.

Key words: Clarinet, Concerto, Classical era, Historically Informed Performance Practice, History of the clarinet, Editing scores, Rediscovered concertos, Manuscripts, Transcribing scores, Performing Classical repertoire

Statement of originality

I, Danré Strydom, declare that the thesis I herewith submit for the Doctoral Degree in Music at the University of the Free State's Odeion School of Music is my independent work, and that I have not previously submitted it for a qualification at another institution of higher education.



..... January 2018.....

Date

Acknowledgements

I wish to extend my gratitude to a number of people who offered both collegial guidance and support. Their scholarly advice, meticulous attention to detail, and enthusiasm enabled me to complete this research project. To my promotors and co-promotors, Dr Matildie Thom Wium for her patience and dedication, Prof. Albert Rice for showing great interest in my research and providing me with unique material and information, and Prof. Eric Hoeprich for introducing me to the unique field of early clarinet playing and research, I give thanks.

To my practical supervisors who shared their insight and expertise, Eddy van Oosthuyse, Heinrich Armer, Prof. Ruth Goveia, and Prof. Anmari van der Westhuizen, as well as the following members of the Odeion School of Music staff for their significant and substantial input and guidance, Prof. Martina Viljoen, Prof. Nicol Viljoen, and Dr Jan Beukes, I give thanks.

I was fortunate enough to be able to complete the performances of this project with some of the foremost South African musicians. Their time and tremendous practical skills were integral to the success of the performances. They are the Camerata Tinta Barocca, the Odeion String Quartet, Lesley-Ann Botha, Yvonne-Marie Brand, Geruan Geldenhuys, Richard Reid, Cèzarre Strydom, Sharon de Kock, Alfred Vorster, and Chrisna Smit.

My special thanks to those who assisted with the revision of the scores and the local and international librarians, as well as the staff at the various European archives.

Nobody has been more important to me in the pursuit of this research project than the members of my family and my closest friends.

List of figures

Figure 1. Description of a clarinet (Majer, 1732) (Hoeprich 2008: 42) 27
Figure 2. Example of solo forte indication in orchestral parts (Movement I, solo clarinet) 44
Figure 3. Example of forte and pianissimo indications in orchestral parts (Movement III, 1st violin) 44
Figure 4. Example of the use of two different forms of abbreviation (Movement III, 1st violin) 45
Figure 5. Example of dynamic indications above and below the stave (Movement III, 1st violin) 45
Figure 6. Example of abbreviations used for the terms piano, crescendo and forte (Movement I, 1st solo clarinet) 46
Figure 7. Example of use and placement of the term rinforzando (Movement II, 2nd solo clarinet) 46
Figure 8. Example of dynamics used in orchestra parts (Movement II, 1st horn) 47
Figure 9. Use of abbreviations fr and fmo (Movement I, 1st violin) 47
Figure 10. Use of abbreviation mfr. (Movement III, 2nd horn) 47
Figure 11. Use of abbreviation po (Movement I, 2nd violin) 47
Figure 12. Use of abbreviation pmo (Movement II, 2nd violin) 47
Figure 13. Forte indication in first measure of solo clarinet part (Movement I, solo clarinet) 48
Figure 14. Example of sforzando indications (Movement I, solo clarinet) 49
Figure 15. Only two dynamic indications in movement II, solo clarinet part 49
Figure 16. Example of use of sforzando piano in orchestra parts. Dynamic indications in the orchestra parts that are not consistently above or below the stave (Movement I, 2nd violin) 49
Figure 17. Forte piano indication. This indication appears only in the string parts. (Movement I, 1st violin) 50
Figure 18. Example of ample dynamic indications, both below and above the stave (Movement I, 1st violin) 50
Figure19. Example of movement titles 55
Figure 20. Oboe part, second movement. 55
Figure 21. Example of time signature indicated as a fraction (Movement III, solo clarinet) .. 56
Figure 22. Example of trill indication that could be mistaken for an upper mordent. (Movement I, solo clarinet) 56
Figure 23. Example of embellishments used (Movement II, solo clarinet) 56
Figure 24. Example of crossed-out section (Movement I, 2nd violin) 57
Figure 25. Movement I: Allegro Spiritoso 57
Figure 26. Movement II: Romance Andante 57
Figure 27. Movement III: Rondo Allegretto 57
Figure 28. Example of repeated section indicated by 'bic' term (Movement III, viola) 58
Figure 29. Example of measure that has to be repeated (Movement III, viola) 58
Figure 30. Example of use of terminology: Calando (Movement III, 1st violin) 58
Figure 31. Example of use of terminology: Finis (Movement III, 2nd violin) 59
Figure 32. Last name 'Mysliveček ' added in pencil on cover page of the concerto 59
Figure 33. 'in Es' added in pencil to title of concerto, most likely by the archive librarian 60

Figure 34. Example of a twenty-three measure rest (Movement III, 2nd solo clarinet) 60
Figure 35. Example of a quarter rest (Movement I, 1st solo clarinet) 60
Figure 36. Example of an eight measure rest (Movement I, 1st solo clarinet) 60
Figure 37. Example of a three measure rest (Movement I, 1st solo clarinet) 60
Figure 38. Example measures to be repeated (Movement II, 1st solo clarinet) 60
Figure 39. Example of repeated measures indicated by term 'bis' (Movement III, 1st bassoon) 61
Figure 40. Example of embellishment that illustrates a trill, but can be misinterpreted as an upper mordent (Movement I, 1st solo clarinet) 61
Figure 41. Example of ambiguous indications (Movement I, 1st violin) 61
Figure 42. Example of note beams and measure lines crossing the horizontal lines (Movement III, 2nd solo clarinet) 61
Figure 43. Example of 'mezza voce' indication (Movement III, 1st solo clarinet) 62
Figure 44. Example of 'dolce' indication (Movement III, 1st solo clarinet) 62
Figure 45. J. Michel signature on cover page of manuscript 62
Figure 47. Example of questionable performance indications (Movement II, 2nd violin) 63
Figure 46. Example of use of performance term, 'dolce' (Movement I, solo clarinet) 62
Figure 48. Example of repeat instructions in Movement III. 63
Figure 49. Example of trill indication (Movement I, solo clarinet) 63
Figure 50. Example of the use of 'Sieque Rondo' before the start of Movement III; most probably a misspelling of the term ‘Seque’. The spelling of the term differs between parts 64
Figure 51. Example of clef and time signature only indicated in first measure of each movement (Movement I, 1st violin) 65
Figure 52. Example of Tutti indication in orchestra parts (Movement I, 1st violin) 65
Figure 53. Example of solo indication in orchestra parts (Movement I, 1st violin) 65
Figure 54. Example of measure indicating multiple measures of rest (Movement III, solo clarinet) 65
Figure 55. Example of last measure on a stave being continued on the next stave (Movement I, 1st violin ripieno) 65
Figure 56. Example of trill performance indications in manuscripts parts (Movement I, 1st violin) 66
Figure 57. Example of upper mordent performance indications in manuscript parts (Movement II, 1st violin) 66
Figure 58. Example of articulation indicated only at the start of a sequence (Movement I, 1st violin) 69
Figure 59. Example of articulation indication not clearly showing the start and end of slur (Movement III, solo clarinet) 69
Figure 60. Example of use of an accent in the orchestra parts (Movement III, 1st violin) 69
Figure 61. Example of articulation in the solo clarinet part (Movement I) 69
Figure 62. Example of grouping used to indicate articulation and phrasing (Movement I, 1st solo clarinet) 70
Figure 63. Example of articulation added that is not consistently added from the initial introduction of a phrase or sequence (Movement I, 1st solo clarinet) 70
Figure 64. Example of articulation added that is not consistently added from the initial introduction of a phrase or sequence (Movement I, 1st solo clarinet) 70

Figure 65. Example of articulation added that is not consistently added from the initial introduction of a phrase or sequence (Movement III, 1st violin) 70
Figure 66. Example of use of staccatos in Largo movement (Movement III, 1st solo clarinet) 71
Figure 67. Example of passage in solo clarinet part where legato playing is indicated (Movement I) 71
Figure 68. Example of irregular articulation indications in the solo clarinet part (Movement I) 72
Figure 69. Example of articulation of main theme (Movement I) 72
Figure 70. Example of staccato notes on repeated notes written under a legato instruction (Movement I, solo clarinet) 73
Figure 71 Main theme, measure 52 in solo clarinet part (Movement I) 73
Figure 72. Example of articulation only indicated on first group of sequence (Movement I, solo violin) 73
Figure 73. Main theme, measure 1 in solo violin part (Movement I) 73
Figure 74. Example of unclear slur indications. 74
Figure 75. Example of unclear slur indications. 74
Figure 76. Excerpt from J.C.W. Michl's Serenata in D, 1st violin (Kearns, 2003: XIX) 92
Figure 77. Excerpt from J.C.W. Michl's Clarinet Concerto, 1st Violin 92

List of tables

Table 1.1. Information on selected concertos. 8
Table 2.1. Selected German and Viennese clarinets (1790 - 1820) 22
Table 2.2. List of most prominent changes to the clarinet during the classical era. (Rice, personal correspondence 2018/ Hoeprich, 2008,2009/ Rice, 1987/ Rice 2003) 24
Table 2.3. Historical placement of selected composers. 32
Table 3.1. List of works indicating all known information on concertos. 41
Table 3.2. Dynamic indications and definitions of terminology used in selected concertos. . 43
Table 3.3. Dynamics and abbreviations of dynamics used in the F. Tausch concerto 44
Table 3.4. Dynamics and abbreviations of dynamics used in the J. Mysliveček concerto 46
Table 3.5. Dynamics and abbreviations of dynamics used in the J.C.W. Michl concerto 48
Table 3.6. Dynamics and abbreviations of dynamics used in the F.X. Hanisch concerto 50
Table 3.7. The four categories of tempo, according to Quantz. 52
Table 3.8. Table indicating the tempo and character of each movement of each of the selected concertos 53
Table 3.9. Performance indications present in selected concertos 54
Table 3.10. List of articulation indications present in selected concertos 68
Table 4.1. F. Tausch: concerto tempo suggestions 83
Table 4.2. J. Mysliveček: concerto tempo suggestions 88
Table 4.3. J.C.W. Michl: concerto tempo suggestions 93
Table 4.4. F.X. Hanisch: concerto tempo suggestions 97

Table of Content

CHAPTER 1: Introduction 1
1.1. Orientation and rationale 1
1.2. Research problem and objectives 5
1.3. Research design and research methodology 7
1.4. Value of the research 12

CHAPTER 2:Scholarly context 14
2.1. Literature on classical performance practice 15
2.2. Scholarly editions and research focusing on other rediscovered classical clarinet concertos repertoire 16
2.3. Classical concerto clarinet repertoire: historical overview 20
2.4. A brief overview of the history of the clarinet 21
2.5. Placing selected composers in historical context with prominent clarinet composers of the era. 31
2.6. The field of historically informed performance practice: a fundamental principle in the reconstruction and performance of early clarinet concertos 33

CHAPTER 3: Preparing performance-ready scores on a foundation of historically informed performance practice 39
3.1. Recovery of the primary sources 40
3.2. Aspects of musical notation identified in selected works 42
3.2.1. Dynamics 42
3.2.1.1. Dynamics in the Tausch concerto: brief examples 44
3.2.1.2. Dynamics in the Mysliveček concerto: brief examples 45
3.2.1.3. Dynamics in the Michl concerto: brief examples 47
3.2.1.4. Dynamics in the Hanisch concerto: brief examples 49
3.2.2. Typography and terminology 50
3.2.2.1. Tempo and other indications in the Tausch concerto: brief examples 54 58
3.2.2.2. Tempo and other indications in the Mysliveček concerto: brief examples 59
3.2.2.3. Tempo and other indications in the Michl concerto: brief examples .. 62
3.2.2.4. Tempo and other indications in the Hanisch concerto: brief examples 64

3.2.3 Articulation and other performance symbols 66
3.2.3.1. Articulation and performance symbols in the Tausch concerto: brief examples 68
3.2.3.2. Articulation and performance symbols in the Mysliveček concerto: brief examples 70
3.2.3.3. Articulation and performance symbols in the Michl concerto: brief examples 71
3.2.3.4. Articulation and performance symbols in the Hanisch concerto: brief examples 72
3.3. Challenges pertaining to practicalities of performance and unique demographic factors applicable to performing rediscovered works 74

CHAPTER 4: Historically informed and present-day-oriented editions of rediscovered concertos 81
4.1. Franz Tausch: Clarinet Concerto 81
4.2. Josef Mysliveček: Concerto for two clarinets in E-flat major 86
4.3. Joseph Christian Willibald Michl: Clarinet concerto in B-flat 89
4.4. Franz Xaver Hanisch: Concerto for Clarinet in A and Violin 94

CHAPTER 5: Conclusion 98

Appendix I: F. Tausch transcribed concerto: Concerto for Clarinet in B-flat 101
Appendix II: Modifications in the F. Tausch concerto 132
Appendix III: F. Tausch manuscript 149
Appendix IV: J. Mysliveček transcribed concerto: Concerto for two clarinets in E-flat Major 187
Appendix V: Modifications in the J. Mysliveček concerto 219
Appendix VI: J. Mysliveček manuscript 232
Appendix VII: J.C.W. Michl transcribed concerto: Concerto for Clarinet in B-flat 293
Appendix VIII: Modifications in the J.C.W. Michl concerto 325
Appendix IX: J.C.W. Michl manuscript 336
Appendix X: F.X. Hanisch transcribed concerto: Concerto for Clarinet in A and Violin 363
Appendix XI: Modifications in the F.X. Hanisch concerto 417

Appendix XII: F.X. Hanisch manuscript.....452

Appendix XIII: F. Tausch manuscript with tracking numbers (attached CD)

Appendix XIV: J. Mysliveček manuscript with tracking numbers (attached CD)

Appendix XV: J.C.W. Michl manuscript with tracking numbers (attached CD)

Appendix XVI: F.X. Hanisch manuscript with tracking numbers (attached CD)

Bibliography.....512

CHAPTER 1: Introduction

1.1. Orientation and rationale

Impressive advances in technology have increased the availability and relative affordability of musical scores and recordings, which, in turn, has resulted in an increased demand for performers to broaden the scope of their repertoire. The phenomenon of increased repertoire exposure has greatly affected the modern clarinettist, exposing the lack of a comprehensive selection of concertos written during the Classical period. Although this newly invented instrument was still in its developmental stage and undergoing major transformations during the Classical era (circa 1760 - 1820), numerous concerto scores from this period have survived. These scores, however, are conspicuously absent in catalogues of leading classical music publishers.

The problem deepens when it is considered that modern-day clarinettists, like all present-day professional performers, are largely judged by their respective discographies, as the majority of their audience is digital, rather than live. The ensuing growth of the recording industry has thus necessitated the reclaiming of unknown repertoire, due to the marked increase in the recordings of lesser-known and less popular works that form part of the Historically Informed Performance Practice (HIP) movement.

Within the current aesthetic and intellectual climate, knowledge in the field of HIP is essential to any study that pertains to the live performance of music from the past. Publications studied in this field display an array of vastly different opinions. However, as argued in my thesis, awareness and knowledge of many relevant avenues of thought may offer possible paths towards a deeper understanding when making artistic decisions about the editing and performance of a newly rediscovered or hitherto unknown work. Clive Brown (1999) explains that historical treatises differ mainly in attitude regarding the growing separation between the composer and performer, and the increasing definition of their roles as creative and interpretative artists. The early HIP movement focused on the intentions of the composer and how the performer should strive towards accomplishing them. However, John Caldwell states in his book

Editing early music, '…in earlier music, those intentions may simply not be ascertainable, owing to the lack of sources in time or cultural milieu, or to lack of precision in the notation' (1995: 2). Subtle aspects of performance, which are impossible to write down, can only be recreated by attempting different and, at times audacious, approaches to the music learning process. The twentieth and twenty-first centuries' continued innovative attempts at historically informed performance practice (Young, 1988: 228; Irving 2013: 83) suggest that genuine historical authenticity in music performance is largely a futile ideal, as agreed upon by specialists such as Taruskin (1992, 1995), Sherman (1998) and Kivy (2002). In recent years, therefore, scholars favour the more realistic ideal of creating a performance which is consciously aimed at the present day, but takes due cognisance of historical music practices:

> Some of today's most distinguished historical performers agree that their own work will someday appear to reflect the tastes of our time rather than of the historical eras being reconstructed. Perhaps the very concern with historical verisimilitude will appear a peculiarity of our time (Sherman, 1998: 11).

The importance and originality of this particular thesis is that it explores some of the more recent developments in HIP, critically examines these views, and offers a model to assist with editing and performing classical clarinet concertos. Furthermore, it recognises current trends, as well as demographics and performance possibilities specific to the author's South African milieu. This critical model was utilised to realise the ultimate goal of the study, i.e. to deliver historically informed performance-ready scores. This approach regarding the resurrection of unknown classical works served both as an inspirational and theoretical/philosophical underpinning for my research, hopefully rekindling the life less familiar composers' works were once felt to possess. Following the completion of the output of these scores, this study further encompassed their successful debut performances. Unfortunately, the satisfactory HIP presentation of the endeavour's performance component became problematic within the local South African performance setting. There were only a handful of full-time orchestras in South Africa, none of which could afford to cover the expenses of this historical project. Furthermore, there was a dearth of historically appropriate period instruments in the country, and an even smaller group of orchestral musicians with the relevant training to use them.

Nonetheless, at the time of this study, the HIP scene in South Africa was growing and gaining larger, informed, and interested audiences. With ensembles such as the acclaimed Camerata Tinta Barocca (Cape Town), with members performing on period instruments tuned to A=415Hz, as well as the ensemble Baroque 2000 (Durban), there was no current concern for a decline in interest in the significance of the movement. Although this study highlights the importance of proper historically informed editions and performances, the author remained mindful not to alienate any interested local performers with unattainable HIP performance demands. To require the utmost HIP accuracy in the local performance of these scores, proved not only to be an impossibility for this study, but ultimately would have limited the accessibility of its findings to an elite group of musicians privy to the limited national performance resources.

In order to achieve the highest level of performance excellence, while maintaining local accessibility, the subsequent compromise was to substitute the full orchestra with a HIP educated professional string quartet. Only the most necessary and appropriate score alterations were made, all the while maintaining the utmost HIP integrity. The solo role of the clarinet was equal to what it had been before the editing of the orchestration. The editions should not be seen as clarinet quintets, but still as a concertos, with string quartet accompaniment. Two of the editions are for solo clarinet and string quartet; one is a double concerto for two clarinets and string quartet; and the remaining concerto, a double concerto for violin, clarinet and string quartet.

Several prominent clarinet quintets were composed in the classical era, including works by W.A. Mozart, C.M. von Weber, and G. Meyerbeer. It would have been ignorant to suggest that edited concertos from the era should be regarded as additions to this repertory. Rather, they are little-known Classical clarinet concertos, made accessible to present-day clarinettists and audiences in a modern edition, by virtue of their string quartet accompaniment.

The successful editing and alterations of original manuscripts was largely reliant on the meticulous inspection of relevant historical evidence, coupled with the knowledge of current-day performance tendencies. Noted clarinet researcher, Colin Lawson, states the importance of examining historical evidence in his informative book, *The Early Clarinet: A Practical Guide*, and emphasises that the application of this

underpinning often leads to addressing further artistic inquiries. Lawson's positive position on historical matters can be encapsulated in his statement, that 'early instruments have above all made musicians think about style in a constructive way, with some spectacular results already applied to 'modern' ensembles' (2000: 9).

A considerable amount of literature has been published on the rediscovery of works, including suggested methodological considerations for editing them. Two such studies, which specifically focus on clarinet concertos, are that of Pound (1965) and West (1991). Pound completes his study with copies of edited versions of concertos by Clarinettists Joseph Beer and Jean Xavier Lefèvre. Another similar dissertation by Patricia West (1991) concludes with a performance-ready score of Michel Yost's Concerto no 11 for Clarinet and orchestra (which I believe to have been misattributed, and which I present in this project as Joseph Michl's Clarinet Concerto in B-flat).[1] There are stark differences, however, in the methodology of these studies, which are discussed, together with more recent studies, in this thesis. Regardless of any methodological dissimilarities, the outcome of both studies remains the same, i.e. providing clarinettists with performance-ready scores. A more recent dissertation by Luc Jackman (2005) approaches the research ambition of providing a performance-ready score from a very distinctive position, namely to base his editorial decisions on interviews he conducted with noted contemporary clarinet players. Parallel to these studies, with a similar outcome, are studies from as early as 1936, namely Peter Gradenwitz and G.D.H Pidcock's *The Beginnings of Clarinet Literature: Notes on a Clarinet Concerto by Joh. Stamitz,* and, more recently, Martin Harlow's *Two Early Concertos for Iwan Müller's Thirteen-Keyed Clarinet* (2006), two studies which meticulously discuss specific classical clarinet concertos, but do not conclude with a performance-ready score. Together, these studies provide important insights into the processes undertaken to identify, edit, and perform the chosen rediscovered repertoire.

In addition to modern studies by classical clarinet experts, such as Eric Hoeprich (2008, 2009), Colin Lawson (2005), Albert Rice (2003, 2005, 2016) and Ingrid Pearson (2012), various older articles and studies remain current and cannot be considered obsolete. The two most prominent alternative sources in this field are those by Rendall

[1] See section 4.3.

(1971), and Titus (1965). Although both these sources date back several decades, and various interpretations have been modified, each provides substantial and thought provoking material. During the late 1950s and early 1960s these two noted clarinet scholars undertook in-depth studies of the available clarinet repertoire. In their findings, both authors emphasise the lack of a classical clarinet repertoire and conclude that relatively few clarinet concertos are available in published format. As Rendall (in Pound 1965: 25) states, 'There is but little [music] for the clarinettist who is but moderately attracted to modern music […] only too often such a player is necessarily forced back upon his repertoire of older works which every clarinettist knows is all too scanty, or upon transcriptions'. Robert A. Titus (1965: 170) concurs that 'Fewer than half of the surviving concertos exist in published editions.'

Since these statements were published, studies concerning the obscurity and quality of clarinet literature written before 1850 have become quite a niche endeavour. Eric Hoeprich, internationally acclaimed early clarinet specialist, who has produced extensive research on the instrument and its respective repertoire, summarises the problem by stating that 'Solo concertos...There are a lot that have been "discovered", but a lot that are missing. In almost every case, the editions of the less well-known ones are not very good' (2012: personal communication). Hoeprich's statement underlines the above-mentioned problem that the available concerto repertoire for the clarinet is not only limited, but that published repertoires also display various shortcomings regarding the quality of the editions.

The lack of published clarinet repertoires from the Classical period has resulted in works originally composed for instruments such as the oboe and flute being transcribed for the clarinet. The problem with this generally accepted practice is that some of these works cannot be effectively transcribed and much of the stylistic content and character of the original work is often lost. Such transcriptions could be relegated if players could be given easier access to printed editions of a broader selection of original repertoires.

1.2. Research problem and objectives

Against this background, it was hypothesised in this study that the discovery, or rediscovery, of unknown Classical clarinet concertos opens a plethora of research

possibilities that may hold the potential to reinvigorate clarinettists' interpretational skills, resulting in a rethinking of familiar repertoires. This hypothesis concurs with the viewpoints of Ingrid Pearson (2013: personal communication), one of the most respected international scholars in the field of early clarinet repertoires. Pearson takes as point of departure that, even if some of the more obscure classical clarinet concertos are not particularly intriguing works suitable for commercial recording, their content should be treated as stylistic studies, and can hold considerable historical significance for researchers and clarinettists alike. This principle is underlined in music historian Clive Brown's (1999) book *Classical and Romantic Performance Practice 1750-1900*, in which Roger Norrington states the following:

> [T]he history of twentieth-century music will perhaps seem to have been as much about the rediscovery of the past as about the music of the present ... this century has three avant-gardes. The first, of course, was the great new works written in it. The second was … music recovered from near extinction. The third … grew out of the necessary serious thought about how such music should be performed. It led naturally to a reappraisal of the music of the eighteenth and nineteenth centuries, which we thought we already 'knew' (Norrington, in Brown, 1999: vii).

Taking this premise as a point of departure, the purpose of the present study was to locate concertos that were, at the time, held privately in European archives, and to edit such works based on substantive research and score study. As mentioned previously, the editing of these scores included reducing the orchestral parts for string quartet, and making the concertos more accessible for the general clarinet player. No piano reductions of the orchestral parts are available, but the string quartet versions of the orchestral parts make the scores more easily accessible to any clarinet player, regardless of location and resources. The concertos were performed in public concerts offered in fulfilment of the requirements for this PhD (Music), and the performance preparation provided the opportunity to evaluate and improve the performance-readiness of the edited scores.

The project was guided by the following research questions:

- To what extent will the discovery – or rediscovery – of the unknown classical clarinet repertoire, and a meticulous editing of such works, serve to broaden clarinettists' interpretational scope through an uncovering of hitherto

undiscovered historical-stylistic information, and serve as a basis for a rethinking of familiar clarinet repertoire?

- What would an editorial methodology entail that takes cognisance of the points of departure of the historically informed performance practice movement, as well as modern-day challenges pertaining to the practicalities of performance?
- Given that the performance-ready score is prepared by a professional clarinettist, how will the preparation of these concertos for a modern public performance influence the editorial methodology?

1.3. Research design and research methodology

In order to provide the present-day clarinettist with a more extensive body of performance-ready classical repertoires, the research focused, firstly, on an intensive study of primary musical sources. This source material, in the form of the original handwritten manuscripts, was selected from various archives throughout Europe. Since the archival material of most libraries had, by then, been digitally catalogued, the handwritten manuscripts could be easily located. However, though these manuscripts were available for public use, the lengthy process of receiving the scanned copies was remarkably expensive, as each score needed to be scanned by a special low light machine and transferred to an electronic storing device. The time and monetary constraints caused by this process therefore limited easy access to the scores, a factor which also presented considerable challenges with regard to my own research planning.

In terms of the delimitation of my research, a selection was made of the most complete works, and the relevant archives were visited in order to make a basic analysis of each manuscript. A more concise selection from these works was then undertaken, and digitised copies were ordered of each manuscript, including the relevant orchestral parts. The final detailed selection of works was achieved through a careful analysis of playability features, character, and stylistic content, thereby selecting those works that would, arguably, be of most interest to the contemporary clarinettist. The final selection is summarised in Table 1.

Table 1: Information on selected concertos.

Concerto	Composer	Dates	Archive
Concerto for Clarinet in A and Violin	Franz Xaver Hanisch	1746 - ?	Germany: Thürn and Taxis Archives, Regensburg
Concerto for Clarinet in B-flat	Franz Tausch[2]	1762 – 1817	England: British Library (Royal Music Collection)
Clarinet concerto in B-flat	Joseph Christian Willibald Michl	1745-1816	Switzerland: Einsiedeln Music Library
Concerto for two clarinets in E-flat major	Josef Mysliveček	1737 – 1781	Germany: Thürn and Taxis Archives, Regensburg

To be able to edit this selection of works, an in-depth review of relevant scholarly literature was crucial as an academic substantiation and theoretical underpinning of the research. This methodological foundation of the study included in-depth studies of compositional considerations, score comparisons, and historically informed performance considerations.

In order to reconstruct the selected works with a view to their eventual performance, as well as publication, and, if possible, recording, a meticulous study of each manuscript needed to be made. Careful editing was required to prepare performance-ready scores, taking into account not only style and genre, but also a detailed consideration of the various aspects concerning harmony and voice leading. In this regard, the specific time period of every work needed to be established, as well as aspects of the composers' theoretical training, nationality, and compositional influences.

Except for the Franz Tausch concerto, the selected compositions were available only as single manuscripts, thus cross-referencing with a different version of a work (such as early musical sketches, manuscript versions, publisher's proof copies, early printed editions), was not an option. In order to reconstruct the concertos as closely to the composers' intentions as possible, historical knowledge, knowledge of performance practice, general musical understanding, and investigative skills were all equally

[2] See chapter 3.1. Concerto had been published in the form of a clarinet and piano reduction.

important for successful completion. A careful study was made of all markings on the scores, including dynamics, articulation marks, fingerings, and phrasing marks, in order to aid historically informed interpretations of the selected repertory. During the process of rehearsing the scores for the concert performances, attention was paid to the effectiveness of the editorial decisions made. These decisions included mainly the correcting of notes, discrepancies in the number of measures, articulation, and placement of performance indications. With the assistance of a professional string quartet (the Odeion String Quartet), bowings, articulation, and dynamics for the string parts were proposed to assist with a more effective performance of the concertos. Therefore, this study makes a contribution to research on performance practice by demonstrating that HIP, modern conceptions, and the modern musician's need for written instructions, contribute to preparing a performance-ready score.

The edited scores, copies of the original manuscripts with references to changes, and a list of changes made in each concerto, are appended to this thesis. The twelve appendices are the culmination of the research discussed in chapters 1 through 5. After introducing the study in chapter 1, focusing on the structure and importance of the research, chapter 2 discusses the valuable literature and historical information used to support the outcome of the study, including a discussion on the HIP movement. The layout of chapter 3 is structured to focus on the performance indications, notation, and typography of each concerto. Definitions and understanding of these indications and terms are explained with reference to historical performance practice traditions. The final chapter preceding the conclusion provides biographical information on the four selected composers, as well as general comments on the concertos that were noted during the preparation of the scores, rehearsals, and performance of the works.

A complete score that facilitates a well-informed performance of the work was achieved through transcribing and editing the score based on HIP, analysing modern scholarly performances, and applying relevant personal practical observations. A thought-provoking study published by the Royal Northern College of Music, *Practice thoughts and performance action: Observing processes of musical decision-making* (Bangaert, Schubert, Fabian: 2015), observed how a group of violinists make musical decisions when sight-reading, rehearsing and performing. Each musician was given

the same unfamiliar Baroque piece, and the study concluded that 'their HIP experience clearly influenced their interpretations' (Bangaert, Schubert & Fabian 2015: 40). In accordance with this finding and personal familiarity with early music, it can be concluded that, regardless of a performance-ready score, there are conjointly unique elements that contribute to a successful historically informed performance of a work. A performance-ready score cannot textually include all minor HIP suggestions. Furthermore, the proficiency of the performer, and previous experience with early music and scholarly background, will allow for distinct performances of the same work performed from the same edition. The scope of this study did not allow for an extensive examination of the individual musicians' contribution to a historically informed performance, but it is essential to note that providing a performance-ready score is not the only important element that will ensure an accurate and laudable performance. In addition, it is the responsibility of performers to apply their academic and practical knowledge to assess an edition, and not simply instinctively follow indications. Experienced and scholarly performers can distinguish between editions that meet basic requirements purely for publication purpose, and editions aimed at stylistic and instrument-true performances of the work.

According to John Caldwell in his book *Editing Early Music* (1995: 3), there are two imperative elementary requirements for any edition of a work, namely 'clarity and consistency'. Considering this stance and the principal determining factors, it can be argued, according to Caldwell, that a good edition exists only in performance-ready format and that there is no distinct difference between clarity and consistency in a score, even though a differentiation can be made between 'scholarly' and 'practical' editions. Adopting this frame of reference and translating his term 'practical edition' to performance-ready edition, integral indications and elements vital to a performance-ready score of a classical clarinet concerto include, but are not limited to, the following:

- 'Clarity and consistency' (Caldwell, 1995: 3)
- Accurate interpretation of notes, rhythms, accidentals, key signatures (in regard to the classical era's harmony and compositional tendencies)
- Accurate addition of dynamics, articulation and ornaments (with regard to HIP)
- *Ossia* parts, where needed, to accommodate breathing or problematic technical passages

- Legible font and size of staves
- Tempo indications (not altered)
- Grouping (indicating phrasing)
- Transposing (Clarinet concertos were composed for various instruments of the clarinet family that are not conventionally used today. The editor has to make debatable compromises regarding transposition for the concertos to be performed on instruments that are readily available. In the case of clarinets in C or D, either the clarinet part has to be transposed, altering the original timbre concept of the composer, or the orchestral score needs to be transposed, changing the original key of the concerto, which, more often than not, was, in fact, of significance to the composer.)

Analysing the possible intentions and expectations of the composer, and including the culmination of research done on the instrument, composer and period, will assist in preparing a performance-ready score. Brown underlines the importance of this on the first page of his book:

> The purpose...is to investigate a number of key issues that are particularly relevant to understanding the intentions, expectations, or tacit assumptions of late eighteenth-century and nineteenth-century composers, to consider the extent to which these intentions, expectations, and assumptions may be evident in their notation, and above all, to identify some of the constantly changing conventions of performance (1999: 1).

It is unrealistic for an editor to indicate conclusively all changes, improvements, and additions made to a transcribed and edited manuscript. The editions completed for the purpose of this study are distinctive and fairly uncommon. Each score was meticulously studied, transcribed and edited by a musician who is not only a current performer on modern clarinets, but also an advanced early clarinet player with academic familiarity of the HIP perspectives and debates. This unique combination of scholarly, practical, and performance experience contributes to the scores becoming not only performance-ready, but also performance-tested by an advanced clarinettist and ensemble. Béhague notes, '..."music itself" only exists in performance context and that, in effect, as performance is all we have, it should be our primary source of study' (1997: 11). Future clarinet performers of the concertos will be able to note the discrete changes made to the primary sources, which aimed to alleviate various technical and

interpretative anomalies. A list of all the changes made to the scores are included in the appendices. These changes are also marked on the manuscripts (appendices XIII to XVI).

1.4. Value of the research

Reclaiming unknown classical clarinet concertos will foster an understanding of this body of music as it was historically performed and composed. Although new technology has enhanced the availability of these obscure manuscripts, there remains a plethora of compositions that are, as yet, unavailable to professional clarinet players. This study makes the newly-edited scores available to clarinet players as an underexplored alternative to mainstream repertoires. During the Classical era, the technical deficiencies of the performers, as well as impracticalities and limitations of the instrument at the time, may be some of the reasons why these works were most likely performed with some difficulty, and could be one of the many reasons why some of the concertos did not become part of the standard clarinet repertoire. As some of the rediscovered manuscripts were copied out, it is apparent that these copies were meant for a performance. Once the value of the archival material included in the study is documented and described, these works may become part of the standard clarinet repertoire and ultimately be included in future performances and recordings.

First performances of the newly uncovered concertos were an integral part of both the ‘academic’ and ‘performance’ dimensions of the research process. One of the primary aspects of performing any work is to involve the public. Highlighting performance aspects of the research has fostered public awareness of the quality of an available body of unknown clarinet repertoires. To enhance the accessibility of these works for both the common and more distinguished listener, the PhD performances were not only of the newly discovered and edited compositions, but also of well-known and established concertos. The technical and musical difficulty of the new concertos were then productively compared with the well-known repertoire.

The long-term value of this study can be found in the academic research and conclusions of this thesis, culminating in the enhancement of the classical clarinet concerto repertoire. This will allow future performers that are interested in the

academic, performance, and aesthetic value of early music, to have greater options in repertoire choice, meant for recitals or recordings, as well as access to edited manuscripts for further research purposes.

CHAPTER 2: Scholarly context

This study drew on an extensive range of sources to assist in the reconstruction and performance of the selected classical concertos. Collectively, these sources not only outline the challenges and strategies of preparing performance-ready scores, but also the importance thereof. The clarinet concertos manuscripts selected for the study constituted the primary sources for this research project and are discussed in chapters 3 and 4. Transcribing and interpreting these works created the need for a deeper understanding of artistic, stylistic, and historic traditions. Apart from using the manuscripts as primary sources, the study refers to books and articles on the clarinet, HIP, editing of scores, and similar studies focusing on unpublished, rediscovered classical clarinet concertos. The outcomes of the studies used as references are very similar, namely, providing an edited or transcribed copy of the specific concerto or concertos. Referring to the different methodologies of these studies and the specific objectives of this study, the literature overview is subdivided into key components, namely literature on classical performance practice; scholarly editions and research focusing on other rediscovered classical clarinet concertos repertoire; Classical concerto clarinet repertoire: historic overview, a brief overview of the history of the clarinet, placing selected composers in historical context with prominent clarinet composers of the era; and the field of historically informed performance practice.

Providing performance-ready scores was the main objective of the study and necessitated a review of previous similar studies and editorial methodology. Despite the importance of making rediscovered manuscripts available, there remains a paucity of studies specifically relating to preparing the scores for performances. A considerable amount of literature has been published on historical performance practice of the classical period, but the vast majority does not focus on what defines a good edition. To assist with the editing, as well as the performance of the works, a concise discussion of how the instrument was used during the classical era is pivotal in creating an edition of each concerto. The history of the clarinet has been extensively studied and several of these studies trace the development of the instrument during the eighteenth and early nineteenth centuries.

This discussion on the use of the clarinet during the classical era directly relates to the HIP debate, which provides a substratum to many artistic and stylistic decisions made during the editorial process. A brief discussion of the HIP debate is included in the present chapter. Investigating the factors that determine a good clarinet performance can be linked directly to the editing of rediscovered works. There is a growing body of literature that recognises the importance of using historical sources to assist the modern performer and researcher in interpreting historical, as well as modern compositions. The studies presented provide evidence that several aspects regarding historical sources on performance, the history of the instrument and its repertoire, the composers, and performance practice are crucial in capturing the complexities of transcribing or editing a rediscovered work.

2.1. Literature on classical performance practice

One of the most prominent sources which focuses on this topic is the book *Classical and Romantic Performance Practice 1750 – 1900* by Clive Brown (1999). The book includes a short but highly detailed foreword by conductor and associate of the historically informed performance movement, Roger Norrington. The sixteen chapters of Brown's book highlight important classical performance elements, namely articulation, tempo choices, ornamentation, and accentuation. With various manuscript examples, the book provides an excellent source of assisting with interpreting the rediscovered sources' markings and traditional ways of writing during the classical era.

Composers of the Classical era refrained from adding an abundance of performance markings, as, firstly, there were certain standard ways of performing specific musical elements, and secondly, they were aware of the natural musical disposition of performers. The majority of Classical era sources on performing, especially treatises, focus predominantly on guiding players on how to interpret performance markings and accepted performance norms, thereby assisting players to be conversant with the standard practices of the time. In the absence of performance markings, Botstein states the following:

> [T]he absence in texts of indications regarding expressive gestures such as dynamics or tempo changes does not mean that the composer did not anticipate that players would, of their own accord, naturally alter tempos and use expressive devices. … Nor was there a notion of a singular right way to interpret and render the music (2006: 2).

Clarinet concerto-specific studies, such as those by researchers Pound, West and Jackman, all include information on their editing process. This information is very specific to the concertos they selected, and although very commendable sources were used, a more extensive source for editing material was central to the completion of this study. In his book *Editing Early Music* (1995), musicologist John Caldwell focused on a more general approach to editing classical music manuscripts. Focusing on the two fundamental requirements, clarity and consistency, he emphasises the differences between editing and transcribing, with advice on how to pursue the editing of rediscovered manuscripts. Consideration of the principles of editing and transcription in his opening chapter assisted in the process of understanding the role of the transcriber or editor, and to what extent bias inclinations of the editor are acceptable. This study not only draws upon factual information, but also the opinions and commentary of general researchers, HIP-focused researchers, and performers, proving that it is indeed a challenge to make informed decisions on transcription and performance matters.

In a later chapter, Caldwell presents valuable information on the more practical aspects of editing, such as when or if to indicate tempo markings, grouping of notes, use of clefs, adding accidentals, and the placement of dynamic indications. In transcribing the four selected concertos, this chapter proved to be beneficial in assisting decision-making concerning notation and performance markings.

2.2. Scholarly editions and research focusing on other rediscovered classical clarinet concertos repertoire

Awareness of unpublished and rediscovered manuscripts is not recent. One of the earliest articles identified on rediscovered clarinet concertos, is an article from Volume 17 of the journal *Music and Letters*, *The Beginnings of Clarinet Literature: Notes on a*

Clarinet Concerto by Joh. Stamitz. The authors, musicologists Peter Gradenwitz and G.D.H. Pidcock rediscovered, according to them, the first example of a solo work for the clarinet. The article does not mention where or when the manuscript was found. Written in 1936, one of the authors writes, '...matter of some interest that I have discovered a very early Clarinet Concerto.' Therefore, one can hypothesise that the composition was rediscovered by one of the researchers shortly before the article was written. The Johann Stamitz Concerto is currently known to all professional clarinettists and various recordings have been made by internationally acclaimed soloists, such as Sabine Meyer, Philippe Cuper, and Hans Deinzer. These recordings and regular performances of the concerto demonstrate the importance and value of rediscovering early works. Gradenwitz and Pidcock made players aware of the then newly rediscovered concerto, and within a relatively short time period the concerto became a known and valued part of the clarinet repertoire.

Subsequent published studies on rediscovered concertos are less condensed, and the literature chosen to support this thesis includes a study by Luc Jackman (2005), entitled *Early Clarinet Performance as Described by Modern Specialists, with a Performance Edition of Mathieu Frédéric Blasius's II*^{e} *'Concerto de clarinette.'* In this study, Jackman interviews well-known clarinettists Charles Neidich and Donald Oehler, addressing performance practice elements. Jackman's research is presented in two sections; the first being five essays discussing the various elements of performing early clarinet music; and the second a performance edition of the Blasius concerto. Instead of doing research on HIP and suggesting to clarinet players how the work could be successfully performed, he asks very articulate and performance-specific questions to current professional, sought-after, and respected performers. This unique study provides crucial information to performers, as it is very clear that what is expected from a historically informed performance, and how professional players approach performing an early clarinet work, are not always on par. Jackman uses a very effective quotation by well-known early clarinet player Anthony Pay, to underline this statement:

> Writing about how to play music is not particularly easy. The author of an instrumental treatise has to spend a lot of time saying things that seem the opposite of what he or she said before in a different context, because there is a delicate balance in excellent, stylish playing that cannot be captured prescriptively (2005: 1).

In his study, Jackman includes a biography of Blasius, also referring to how Blasius's music was received during the eighteenth century. It is a well-known fact that early eighteenth century composers started to write extreme virtuosic solo works for the clarinet. As the following review makes clear, Blasius composed works that required advanced technical capabilities.

> Concerto that he played was charged with the greatest difficulties, which he rendered with clearness and accuracy. We invite him to program music that is more enjoyable: Though virtuosity excites admiration, it often puts the listener in a bored state (Journal de Paris, 27 March 1784, 389).

The majority of concertos transcribed and edited for the purpose of this study are technically demanding, even on a modern clarinet. Secondly, the review states that extreme virtuosic music was not considered to be enjoyable at the time, and one can only speculate that many clarinet concertos written during this time were either for pedagogical or personal performance purposes. The instrument was relatively new, and most prolific composers who wrote for the clarinet during the Classical period, were either clarinet players themselves or clarinet pedagogues, such as Jean Xavier Lefèvre, who also wrote several method books for the advanced clarinet player.

Corresponding research by Patricia West (1991), *A performance project in eighteenth century music for the clarinet: Michel Yost's Concerto No. 11 in B-flat for clarinet and orchestra*[3], provides an edition of the clarinet and orchestra parts, as well as a clarinet and piano reduction. This study, similar to that of Pound and Jackman, includes a biography of the composer and a 40-page summary of the history of the clarinet. This chapter of West's research highlights the main developments of the clarinet and the most influential players of the period, as well as instrument makers. Chapter four discusses the concerto by providing the reader with a short biography of the composer and general comments on each concerto. The edited copy of the Yost concerto is hand-written, and even though it was done very neatly and with meticulous attention to articulation and dynamics, hand-written scores are not preferred by modern players. West includes only the score and does not refer to the availability of the separate parts.

[3] Concerto incorrectly attributed to Michel Yost. See Chapter 4.3.

In her title, she suggests that the project is a performance project, thus indicating that the objective of the study is to perform the work.

Published lists of eighteenth-century clarinet concertos exist, and can be helpful to the researcher in identifying works. One such list is that of G. Pound, which includes a 45-page catalogue of concertos composed before 1850 (published and unpublished). On this list are various concertos that I identified during my research process, including the F. Hanisch and P. Winnerberger concertos (unpublished). During my search, I identified several anonymous concertos with no reference to dates or country of origin, and in chapter 3 of his study, Pound addresses how these compositions can be treated.

Few studies have been sufficiently comprehensive to provide a concise model of transcribing and/or editing early clarinet repertoire with reference to the use of instruments, articulation and historically informed practice. The source that has been referred to most frequently by various researchers is the dissertation by Pound. Although this source is considered dated, it has been enormously influential, and directed awareness to vital insights and historical information. Pound's dissertation, *A study of clarinet solo concerto literature composed before 1850: with selected items edited and arranged for contemporary use* concludes with two edited concertos, namely the Concerto in B-flat, Op.1 by clarinettists Joseph Beer, and the fourth concerto by Jean Xavier Lefèvre, both edited for clarinet and piano. The research objective of Pound's research is identical to that of my study; 'It was an objective of this study to recover early solo concertos for clarinet that have not been perpetuated in modern times and prepare them for use by contemporary clarinettists' (1965: 228). His renditions for clarinet and piano mirror my position on editing orchestrations for smaller groups of musicians, consequently making the repertoire more performable for the average clarinettist.

Though more recent research on rediscovered works is available, no known studies give such sufficient consideration to documents supporting the study of early repertoires. Pound provides respected sources, thus promoting and substantiating the value of undertaking research in this niche. One of the important sources that he refers to is *Repertory of the Clarinet* by Kalman Opperman (1960). Opperman (1960: 15)

expresses the predicament of the clarinettist with regard to the paucity of repertory quite poignantly, again underlining the need for projects such as the present one:

> To achieve a sense of depth of repertory for this instrument is to give the clarinettist what he sometimes lacks subconsciously – an awareness of a wholesome and living tradition plus a pride in what the instrument and its literature represent.

2.3. Classical concerto clarinet repertoire: historical overview

Except for the two concertos that have no date indications on the manuscripts, the composers of the remaining original selection of concertos lived between 1737 and 1817. The majority of the manuscripts that were considered for this research project were in collections in the Thürn and Taxis archives in Germany. According to Hoeprich, the earliest Classical clarinet concerto is also preserved in this library, composed by Johann Stamitz 1717-1757 (Hoeprich 2008: 78), therefore placing this concerto in the first half of the eighteenth century. In contrast, the selected concertos in the present study may be placed in the second half of the eighteenth century. Various concertos written in the eighteenth century, including this concerto by Stamitz, were not immediately published.

The earliest concertos written for the clarinet, not to be confused with the earliest Classical concerto, were published in Augsburg in 1738. The collection, *Chelys Sonora excitans spiritum musicorum digitis, auribus, ac animis*, included concertos by Nurnberg composer Johann Valentin Rathberger 1682-1750 (Hoeprich, 2008: 34). Even though the number of publications of clarinet concertos and other works for the clarinet increased from 1772, the popularity of the instrument only reached its peak at about 1785. Famous publisher Breitkopf, published their first clarinet concerto in 1772 (Newhill, 1979: 93).

Since archives, libraries, and private collectors have started to publish their catalogues online, it has become much easier to identify published, as well as unpublished works. Research by Pound and another dated, but very relevant source, by Burnet Tuthill, namely *Concertos for clarinet: annotated listings* (1972), are some of the most inclusive written lists available. Together with internet catalogues, it is refreshing to see how many works are still unpublished and can be useful to future editors and

players. Tuthill's list includes a extensive list of concertos, published and unpublished, with some valuable information on the works, as well as the composers. From the selected composers for the purpose of this study, only the Tausch concerto appears on his list of concertos.

Crucial to this study was Newhill's information on Franz Tausch who, according to his research, was a member of the Mannheim orchestra, after which he moved to Germany and started his acclaimed school of clarinet playing at the Berlin Conservatoire. A major area of interest within the field of early clarinet playing and composing is the impact that the Mannheim School had on clarinet players and clarinet literature. Newhill conducted extensive research on the Mannheim orchestra and the clarinet players in the orchestra during the period of 1750-1778. In his article, entitled *The Contribution of the Mannheim School to Clarinet Playing* (1979), Newhill provides essential information, including details on the first B-flat clarinet concerto by German composer J. Stamitz. The majority of the concertos identified for this research project are from German speaking or influenced composers.

Besides the influence of the Mannheim School of clarinet playing, concertos written in the very early years of the nineteenth century show evidence of a preference for more technically and advanced writing. Louis Spohr's first clarinet concerto was written in 1809 for Johann Simon Hermstedt, who by this time played an eleven-key instrument. Spohr was a true pioneer and paved the way for a new style of writing for the clarinet. None of the selected concertos of this study has an indication of the date the concerto was completed, and one can only speculate as to whether some of the concertos were written after 1800 (except for the concerto by Mysliveček, who died in 1781), by looking at the technical demands of each concerto. It is apparent from the research discussed in the following section of this chapter, that the consensus is that concertos written during the late eighteenth century were generally played on 5-key clarinets.

2.4. A brief overview of the history of the clarinet

The history of an instrument is vital to any study related to the performance of early repertoires. In Rice's article, *The development of the clarinet as depicted in Austro-German Instructions sources, 1732-1892*, it is clear that the most prominent instrument used during the time the selected composers were active (1750 – 1817) was the 5-

key clarinet. However, during this time there were options with more keys available to players. The first 13-key clarinet, produced by instrument maker Iwan Müller, was manufactured in 1811. Underlining the timeline of the modernisation of the clarinet assisted with the editing process of the manuscripts, followed by a brief discussion on performance practicalities that might have hindered a successful performance of the selected concertos. Eric Hoeprich's *The Clarinet* (2008), Collin Lawson's *The Early Clarinet* (2000), and Rice's *The Clarinet in the Classical Period* (2003) discuss the use of the clarinet during the stipulated time-frame. Extensive research on the history of the clarinet is available, including these fundamental sources by Lawson, Rice, and Hoeprich. Exhaustive research on the history of the clarinet and the classical period was beyond the scope of this study, but main studies on these subjects have been listed in the bibliography.

Some of the most prominent and influential clarinet inventors, makers and players can be traced back to Germany and Austria. Two of the four composers in this study were German nationals, and by identifying these makers and players, one connects directly to the composers who wrote for this newly invented instrument.

Table 2.1 Selected German and Viennese clarinets (1790 - 1820).

Makers	**Location**
Theodor Lotz	Pressburg and Vienna
Jean-Jacques Baumann	Paris
Heinrich Grenser	Leipzig
Jacob Grundmann	Leipzig
H.C Tolcke	Braunschweig
F.G.A. Kirst	Potsdam
W. Hesse	Braunschweig
C. Hespe	Hannover
J.A. Bauer	Vienna
Raymund Griesbacher	Vienna
Fraanz Scholl	Vienna
Franz Czermak	Prague

Johann Christoph Denner	Nuremberg
Jakob Denner	Nuremberg
J.S. Stengel	Bayreuth
G. Walch	Salzburg
J.F. Simiot	Lyons
J.F. Floth	Dresden
C.G. Bormann	Dresden
C.T. Golde	Dresden
W. Hess	Munich
F. Kayser	Hannover
J.G. Braun	Mannhein
J.H.G. Streitwolf	Gottingen
K. Tauber	Vienna
J. Ziegler	Vienna
S. Koch	Vienna
R. Griesbacher	Vienna
J.B. Merklein	Vienna
J.T. Uhlmann	Vienna
F.T. Blatt	Vienna
J.G.H. Backofen	Germany

Table 2.1 illustrates the early clarinet makers, from 1790 onwards. As this was most probably the height of experimenting on the forerunner of the clarinet, the chalumeau, it is beneficial to present the chronological order of the major changes made to the chalumeau. Speculation on a probable instrument on which the selected composers intended a soloist to perform, can strongly be based on the nationality of the composer. The previous table underlines the fact that there were various makers in the same countries and cities. Therefore, it can be credibly stated that fellow makers learnt from one another and built on these changes. Table 2.2 lists the most prominent changes. When considering the date of birth of the four selected composers, it is presumed that all the selected concertos were composed after 1750. It is evident in the table below

that the 5-key clarinet would have been the particular instrument with which all four composers were acquainted.

Table 2.2. List of most prominent changes to the clarinet during the classical era. (Rice, personal correspondence 2018/ Hoeprich, 2008,2009/ Rice, 1987/ Rice 2003)

Name	**Year**	**Place**	**Type**
Johann C. Denner	1698	Nuremberg	Modernising of Chalumeau, mainly by adding a speaker key that allowed pitches to be a 12th higher than those of the Chalumeau.
Johann D. Denner	1730 – 1740	Nuremberg	Added a 3rd key and extended the bell. The vent hole in the bell was most likely intended to improve intonation. Players could use either right or left hand to play key.
Unknown	1750 - 1760		Various sources incorrectly attribute the addition of a 4th and 5th key to Clavichord maker Barthold Fritz. This information has however, not been confirmed with any valid evidence.
		Germany	4th key for a-flat/e-flat added
		France	4th key for f-sharp/c-sharp added
		England	Addition of 4th and 5th key (a-flat/e-flat and f-sharp/c-sharp). This has not been verified, but it is most likely, due to the fact that the earliest extant 5-key English clarinets are dated from 1760. Before this change was made to the clarinet, it could have been played with either hand at the bottom. This was a major new addition, as it forced the players to use only the right hand at the lower half.

Unknown	1750		Invention of first basset horn. The evidence is based on information that is soon to be released in Rice's[4] 2nd edition of *The Baroque Clarinet*. The date provided is based on a *Requiem in G minor* (c.1750) by Johann Zach (1699-1763) which includes two clarinets in G. The requiem was written for musicians employed by the Austrian monastery in Bolzano, Italy. Franz Sparry (1715-1767) included 5-key basset horns in his *Aria Sancta Maria* (written between 1748 and 1763) for musicians of the Kremsmünster monastery. These instruments are still currently kept at the monastery.
Unknown	1765 - 1770	England	Addition of trill key.[5] 'earliest example of a 6-key clarinet with a trill key for A-B is found in a pair of B-flat clarinets by George Miller of London, ca. 1765. Both instruments kept at the Bate Collection, Oxford. The trill key was added a few years later to accommodate the following works by British composers: Arne's *Artaxerxes* 1762 and duets in *The Clarinet Instructor* (London, Longman & Luke) ca. 1772' (Rice, 2018).
G. Lot	1772	Paris	Advertised a 'Basse-tube'. Basse-tube refers to a basset horn (Rice, 2009:105-106).
John Hale	1785	London	Separation of mouthpiece from barrel. Example of 5-key clarinet made by Hale is currently kept in the Shackleton Collection, Edinburgh University. The instrument includes two mouthpieces, the first a mouthpiece joined to the barrel, and the second a mouthpiece separated from the barrel (both stamped by Hale).

[4] In personal correspondence with Rice (2018), he provided the information that will be released in the 2nd edition of his book, *The Baroque Clarinet*, from the following sources in his possession: Franz Gratl, 'Original und Bearbeitung bei Johann Zach', *Wissenschaftliches Jahrbuch der Tiroler Landesmuseum 7* (2014: 103-104) / Ernst Schlader, 'Die Rezeption der Werke von George Pasterwiz (1730-1803) im Stift Kremsmünster: Kontinuität und Wandel', *Wissenschaftliches Jahrbuch der Tiroler Landesmuseum 7* (2014: 61-71).

[5] In personal correspondance with Rice (2018), he provided the information that will be released in a 2019 article in the *Galpin Society Journal.*

J.F. Simiot	1803	Lyon	12-key clarinet In a letter to François Joseph Fétis published in the *Revue Musicale* in 1829, Simiot wrote: 'I brought to Mr. Müller, who was in Russia in 1803, clarinets in C with a corps in B-natural, and in B-flat with a corps in A: these clarinets had eight keys (I already made a 12-key), now this instrument is perfected and enriched with thirteen keys'.
I. Müller	1806	Germany	Invention of pads and thumb rests.
J.F. Simiot	1808	Lyon	Brass lined thumbhole and speaker key added to the front of the instrument. Simiot 7-key clarinet kept in the Shackleton Collection, University of Edinburgh.
I. Müller	1813	Presented in Paris	13-key clarinet. Better placement of the tone holes – more just intonation.
Halari	1817	Paris	First brass or metal clarinets
n.a	1820	n.a.	French and English players start to play with the reed at the bottom and not at the top of the mouthpiece. Professional German players, such as Heinrich Baermann and Simon Hermstedt very likely played with the reed placed against the bottom lip, but a study of German and Austrian clarinet tutors shows that the majority of amateurs and beginners in Germany and Austria continued to play with reed against the upper lip until after 1850 (Rice, 2012:85).

Shortly after the first keys were added to the chalumeau, the use of the chalumeau became less popular and the clarinet more prominent. The following description[6] and fingering chart of a 2-key clarinet was published in 1732 by Joseph F.B.C. Majer. This

[6] Translation of the German text: Clarinetto is a wooden wind instrument invented by a Nuremberger at the beginning of this century. It is not unlike a long oboe, except that it has a wide mouthpiece. This instruments sounds from afar rather alike a trumpet and it reaches from the Tenor f up to the 2-dashed a, at times up to 3-dashed c.

was quite a few years after Denner added the first keys, but by this time the clarinet was known as a 3-key instrument.

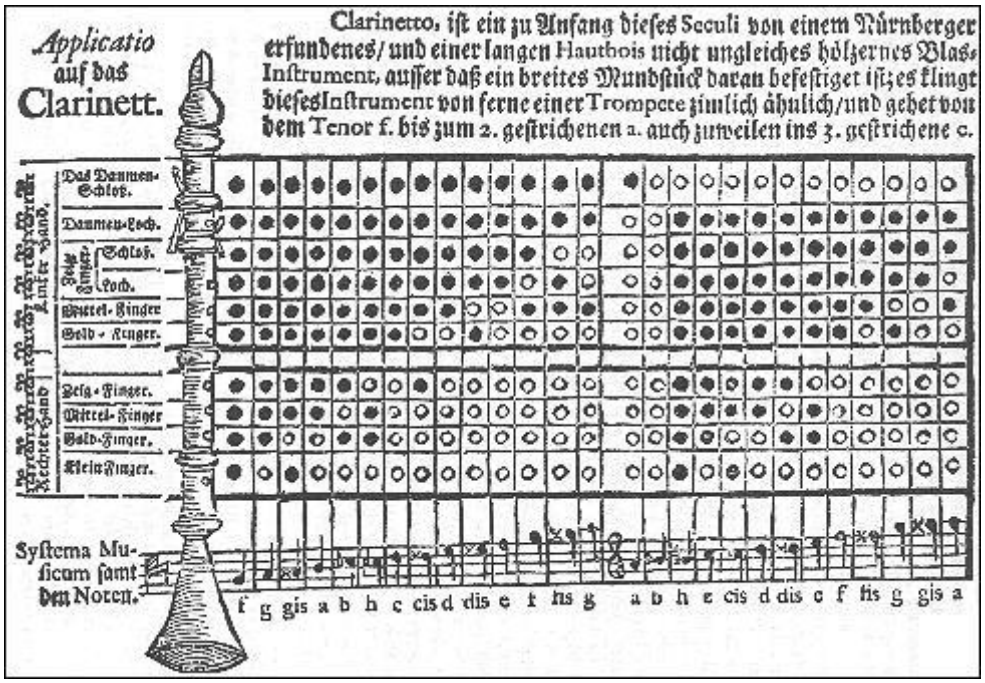


Figure 1. Description of a clarinet (Majer, 1732) (Hoeprich, 2008: 42)

In the German encyclopaedia, *The Deutsche Encyclopädie (1781)*, Koster describes the clarinet as:

> …a wind instrument which has a softer tone than the oboe, and shriller than the flute, it is midway between the oboe and transverse flute…..In general there is no other instrument that gives the composer more trouble than the clarinet' (Rice, 2008: 37-28).

The improvements on the clarinet did not come without their own problems. Players had various intonation difficulties and awkward hand positions that were attributed to the addition of keys. The addition of the key that allowed the range of the clarinet to be higher (to jump a twelfth), was not seen as a positive aspect for some players and composers, due to the unevenness of sound. Francois Henry Joseph Castil-Blaze claimed:

> The principal problems of this instrument are that the sound changes in character and timbre in each octave, that certain tones are muffled and out of tune, and that the position of the keys forces the player to displace several fingers, and even the entire hand, to jump from one tone to the other, rendering certain passages, runs and trills unplayable (Hoeprich, 2008: 124).

Before the addition of all the keys to the clarinet, players often had difficulty with the cross-fingerings. Not only were these rather challenging to play in faster passages, but, as mentioned previously, intonation was also troublesome. To relieve this problem, clarinet makers made clarinets in several keys, for example in B, B-flat, A, G, and C. This was done to help players use less frequent cross-fingering, when playing in a specific key, but this also proved to be not as successful, because instruments would become cold when not being played, and players had to adjust to smaller or larger mouthpieces each time. This caused even worse intonation problems.

Later changes were made to the instruments by partnerships between players and makers. By 1820, instruments had larger finger holes and the mouthpieces were adjusted accordingly to add projection and greater power to the sound of the instrument. The clarinet was a demanding instrument to learn, as there was no standard fingering chart for the instrument. Players had to adjust to different instruments, as no two instruments were identical. The number of keys varied, tone holes varied and, most importantly, intonation varied. In 1810, German writer and musician Joseph Frölich wrote the following in his book, *Vollständige theoretisch-practische Musikschule*:

> Due to the different construction and various manners of blowing wind and reed instruments, there are no generally applicable rules of fingerings. All one can do is to give the usual fingerings and a critique on each tone, and, at the same time, to inform the student of the various manners in which the same tone can be fingered, in order to make the dark tone brighter and more sonorous, and to improve the bad ones. Consequently, one must really see to it that each player evolves the fingering for himself (Rice, 2008: 81).

Many players had to adjust their hand positions and some players, who made use of three-key clarinets, were used to playing with the right hand on the top joint. This was possible, as the key on the lower joint could have been used by the little finger on either hand. When looking at the fingering charts from the *Méthode de Clarinette* by J.X. Lefèvre, it is clear that players could not do this any longer and that the left hand had to be positioned on the upper joint.[7]

[7] Before 1750, the clarinet could be played with either hand at the top. See table 2.2.

By 1800 method books for the clarinet were readily available, but models of the clarinet were changing so rapidly, that the method books were always one step behind. The method books that were available at that time included instruction on 5-keys clarinets, but several of these method books mentioned the use of clarinets with more keys. Jean Xavier Lefèvre wrote one of the best known treatises (1795) on the 5-key clarinet. A translated edition was published in Germany in 1805. In this method book, he gives fingerings for as high as c''''. Lefèvre and Backofen were known for being meticulous by prioritising good intonation on the clarinet, thus also providing players with advice on alternative fingerings, using wax in tone holes and assessing the quality of the instrument (Hoeprich, 2008: 90).

The Clarinet Instructor[8] *(c.1772) (London: Longman & Lukey)*[9], the earliest English published clarinet 'tutor', confirms that the 5-key clarinet was in use during this time, by including an image of a gentleman playing the clarinet in his garden (Rice, 2005: 55). According to research done by Rice, the first active clarinettist in England was the German player Charles Barbandt. The first clarinet makers in England focused on 5- and 6-key clarinets. The assumption can be made that the instruments were introduced by the first German players who were contracted to play in England. Consequently, it can be concluded that at the time they left Germany, it was the norm in Germany to play on 5- and 6-key clarinets between the 1750s and 1760s (Rice, 2005: 61). German clarinet maker, Heinrich Grenser (1764-1813) made 11-key clarinets only after 1800; he was the instrument maker for various established players, such as Franz Tausch and Bernhard Crussell. Tausch passed away in 1817, and since the date of the selected concerto composed by him is undetermined, it is possible that he wrote the concerto with knowledge of the 11-key clarinet. In the first publication of Louis Spohr's first clarinet concerto (1809), he includes a description of the 11-key clarinet, which was needed to perform the concerto (Hoeprich, 2008: 127). Michaelis, author of an 1808 article in the *Allgemeine Musikalisches Zeitung*, in writing on the subject, states that a 9-key clarinet should fulfil the requirements of performing a certain clarinet work he discusses in the article. He maintains that the 13-key clarinet is not needed, implying that the 13-key clarinet was already available in 1808.

[8] Discovered in Massachusetts (US) during 2010 in a book dealer's shop. Currently held in the Library of the Royal College of Music, London (Rice, 2018: personal correspondence)
[9] Corrections made to information in original source (Rice): date and publisher (Rice, 2018: personal correspondence)

The clarinets of Müller were rather advanced and it is believed that he had a 13-key clarinet by 1810. His method book for instructions on how to play this instrument was published only ten years later. Between 1795 and 1840 some of the major conservatories in Europe had been established, the Paris conservatory being the first in 1795. Müller brought his new 13-key instrument to this facility, but clarinet pedagogues refused to use this instrument. Various elements were not satisfactory, such as the fact that the timbre of the different notes and registers were too similar, and that they preferred it to be different in order to lend more colour to the tone. Müller claimed that this clarinet was so advanced that composers did not need to write for clarinets in different keys. Nevertheless, the board members at the Conservatoire insisted that by using one instrument, it would deprive composers of the tonal resource the differently-pitched clarinets presented.

The most popular and frequently used material for the clarinet was boxwood. This was a rather cheap material and, as a result, the instruments made of this wood were the least expensive ones available. As makers changed to ebony wood and adding silver keys, the instruments became more expensive. Various makers also included the use of ivory, metal, and glass in the instruments.

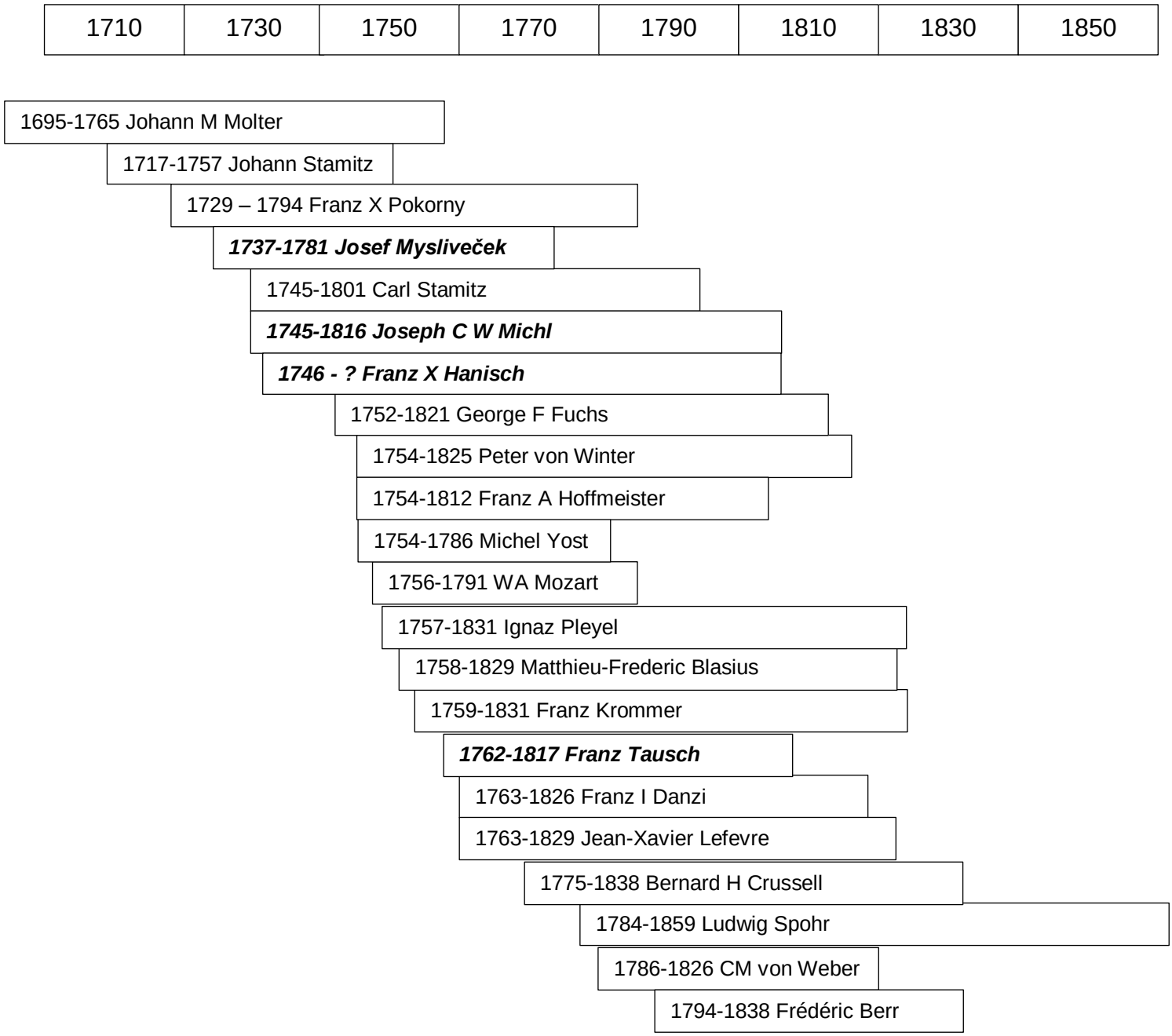
By the time the clarinet had 12 and 13-keys instruments, orchestral musicians needed only one or two clarinets, and not a whole range tuned to different pitches, as had been the case previously. The earliest clarinets had been mostly tuned in C and D, as natural trumpets were, but by the 1800s, B flat, A and occasionally instruments in C were most favoured amongst players. Requiring fewer instruments was not only cheaper, but also more convenient. By this time in the development of the instrument, treatise writers Backofen (1802, in Hoeprich, 1984) and Frölich (1810) wrote that clarinet players were successfully playing the clarinet with the reed at the bottom of the mouthpiece. Playing with the reed at the top of the mouthpiece was a technique that lasted well into the nineteenth century in some places, but by playing with the reed at the bottom, players had more articulation possibilities and could play certain articulations with much more ease.

2.5. Placing selected composers in historical context with prominent clarinet composers of the era.

It is almost impossible to consider the changes in compositional styles without recognising the changes within the compositions for each specific instrument. A cycle emerged during the early classical era, when composers started to test the possibilities of instruments, consequently forcing their rapid evolution, especially in the case of the clarinet, which was a relatively new instrument. The more composers realised that they had freedom to write almost anything for these instruments, the more they started composing works that tested the possibilities of the instrument. During the classical period, it was popular for composers to write specifically for musicians who were either friends, colleagues, players in local ensembles, or players who commissioned works. When one begins to look into the history of the clarinet and selected composers, one gains a completely new perspective of not only the use of the instrument, but also the similarity in compositional tendencies.

The composers selected for the purpose of this study were contemporaries of various widely recognised composers who composed for the clarinet. In the graph below, the four composers of the edited concertos are placed in context with other established solo clarinet repertoire composers.

Table 2.3. Historical placement of selected composers.



Most present day clarinet performance students would have studied the majority of the concertos of the composers listed above. Being a performer myself, knowing where the four selected composers fit into the timeline assisted significantly in preparing the rediscovered works for public performance. I performed the Mozart and the first of the J. Stamitz concertos as part of the programme that included the four selected concertos of this research project. This proved to be some of the most valuable sources of the literature used for the success of the study. Studying most of the

standard classical concertos, and acknowledging the various editions of each, created an awareness of generally preferred stylistic interpretations, common editing practice and an overall feel for tempo choices and a need for a certain lightness in the performance of the classical concertos.

2.6. The field of Historically Informed Performance practice: a fundamental principle in the reconstruction and performance of early clarinet concertos

The HIP movement arose only in the late 1960s, when it became a global phenomenon, but the concept of historical authenticity had been championed long before. During the 1980s, the term ‘authentic performance’ was changed to HIP, but there were also significant changes in the concept; it was not merely different descriptions of the same performance practice school of thought. One of the first noted HIP conferences endorsing HIP instead of ‘authenticity’ in performance, was held at the Oberlin Conservatory during 1987 (Cohen, 1989: 174), but changes in the ‘authenticity’ movement started as early as 1972 when the thought-provoking musicologist, Richard Taruskin, wrote his first essay on the topic (Butt, 1996: 323). Even though it is of great importance, the complete chronological layout of the HIP movement falls outside the spectrum of this particular study. I do, however, outline the main issues that have been debated in recent decades.

Recent trends in HIP have led to a proliferation of studies that are either for or against the historically informed performance practice movement. For the purpose of this study, a summary of the most important debates, schools of thought, and critical views that directly influence the editing and performing of the scores, were utilised. Therefore, the primary HIP focus of this study was to identify the most important applicable sources and to use them to produce well informed editions. The respective HIP choices are mentioned in this thesis, with the necessary supporting source material.

Scholars such as John Butt, Peter Kivy, Richard Taruskin, Stephan Davies and Bernard Sherman played a vital role in the changing trends surrounding authenticity in the 1980s, when scholars recognised that ‘authenticity’ was a futile and philosophically unsound idea, embracing HIP instead. The scholars mentioned in this

chapter not only interpret other known sources and debates on the topic, but also deliver informative and provocative statements.

Bernard Sherman drew on Lydia Goehr's research on the nineteenth-century origins of the 'work concept' to show how this aesthetic prompted the rise of the HIP movement in the twentieth century. In *The Encyclopedia of Aesthetics,* Sherman summarises Goehr's argument by stating that the 'work concept' 'elevated a piece of music to the status of an autonomous, enduring, integral work of art', from the contrasting eighteenth-century's singular perception of 'a piece of music as an act of performance'. Adopting the elevated 'Work Concept', 'lead (sic) to a demand that performers be faithful to the works they play'. Furthermore, the century's broader socioeconomic trend of specialisation led to a greater emphasis on the specific performance intentions of the respective works' composers, instead of the individual intentions of the performer (Sherman, 1998: 1).

As indicated above, before the modern term HIP was implemented, the word 'authenticity' was used instead to describe the embryonic field of study. Authenticity was plainly defined by scholars and performers in the following ways:

> 1. An authentic performance is a performance which reproduces music as it was heard at the time of its composition.
>
> 2. An authentic performance is one in which a composition sounds the way its composer intended it to sound.
>
> 3. An authentic performance makes a piece sound as it would have sounded at the period of its composition, had conditions been ideal.
>
> (Young, 1988: 229)

In his research, mentioned earlier in this chapter, Sherman divides his article *Authenticity in musical performance* (1998) into six short sections, with probably the most important section being *The Future of Historical Performance*. Sherman recognises the importance of historically informed performances, but also states that according to his research, even the most respected musicologists and performers confess that in the future, decisions and debates concerning HIP will, without doubt, reflect current tastes and norms. Sherman's statements underline the choices made in the present study as appropriate. Moving away from the concept of 'authenticity' due to an understanding that this practice is unattainable and impractical, this thesis

supports the notion of a well-informed performance. Unique circumstances, such as finances, the availability of instrumentalists, and the aim of making the concertos more performable, all contributed to the final product of this research. It would be naive to compromise the present-day involvement and skills of performers for a vision of complete authenticity. Sherman's main stance is that performance decisions are based on accustomed and present day standards.

The article by Sherman relates to an article written by musicologist Randall Dipert (1980), that focuses on a debatable subject, namely what are the composer's intentions? Together, these sources underline the fact that there has been little agreement on what the relevance of a composer's 'intentions' are, but instead emphasise the importance of proper historically informed editions that offer the necessary tools to deliver stylistically accurate performances. Even though it is not the goal of this particular study to investigate the arguments concerning the 'intentions of the composer's' , it does acknowledge these intentions as being relevant to any decisions regarding the editing of manuscripts. In cases where the manuscripts were imprecise or the composers' original intentions unclear, basic HIP guidelines were followed to make the necessary editorial adjustments.

Movements in historically informed performance have led to studies that are either for or against the plausibility of historically informed performances. John Butt's book, *Playing with history* (2002), plays an important role in addressing the issue of HIP. Butt summarises the various debates and schools of thought, including a discussion of various critical views of influential scholars, such as Peter Kivy and Richard Taruskin. The chapter, *Historical performance and 'truth to the work': history and the subversion of Platonism*, aims to define the meaning and implications of the now dated concept of authenticity, by carefully analysing viewpoints of Platonism, expressed by Stephan Davies and Jerrold Levinson. The subsequent chapter*, Historical performance and 'truth to the composer': rehabilitating intention*, defends the relation between the composer, composition and performer. In this chapter, Butt refers several times to the 1995 book written by Kivy, *Authenticities – Philosophical reflections on Musical Performance*. Kivy's work can be interpreted as rather provocative, but always well argued. He argues against historical authenticity, but for the authenticity of individual interpretation, sound, and performance practice.

As stated above, since its novel implementation in the twentieth century, HIP has seen the emergence of several contrasting ideas. No reference to the HIP movement would be complete without reference to Richard Taruskin. Butt writes the following in a review of Taruskin's *Text and act: essays on music and performance*:

> Another conclusion that could be inferred from Taruskin's approach is that everyone concerned with issues that are remotely historical will use history to serve their current needs. In other words, the initially surprising affirmation that historical performance is largely modern make-believe is true insofar as it applies to any historical undertaking, whether written, manufactured or performed. Any seemingly objective account of an event or narrative in history will be a modern construction; what we call historical 'facts' are inevitably ventriloquists' dummies which speak in our voices and with our prejudices (1996: 326).

Acknowledging the views of scholars such as Butt and Taruskin, the tendency of this research project was to lean towards the opinion of Albert Cohen and Lewis Lockwood, who stress that the most important element of performing early repertoires should be an effective and credible performance. They look past the notion of a performance being authentic and more towards the obligation of the performer to refer to performance history when making creative performance decisions. These decisions, according to them, should be based on a combination of professional integrity, music history and delivering a convincing performance.

Albert Cohen comments on a collection of articles written by well-known HIP scholars: '…however - important as it is, and offered chiefly by historians and critics - provides but a base for true achievement in their art: a convincing performance' (1989:176). Lockwood expresses his opinion, which is very similar, stressing the importance of a performer's ability to evaluate a good edition of a work. The present study aims to underline the importance of the well-rounded preparation of a composition, whether in editing or performing. Lockwood supports this notion by stating the following on the complexities of performing early music:

> What is needed as a corrective to the 'commercial' side of the early music movement is the constant engagement of performers, an equal engagement with the creative background of the music that they are performing. By this we mean the ability to evaluate good performing texts;

> to know and study the authentic sources of the works (here there can certainly be no quarrel about the word 'authentic'); and to think of the music not only as an expressive entity to be interpreted, but as a complex structure to be articulated. All of this should be done not as if there can be only one right way to do it, but as a special realization of a particular set of relationships (1991: 502).

Classical clarinet repertoire composer, Anton Stadler, expressed a more extreme opinion, by stating that 'anyone wanting to understand music must know the whole of worldly wisdom and mathematics, poetry, education, art, and many languages' (2005: 293). Gerard Béhague states that the performance of a work should be the primary and most important source for any study, regardless of tradition or the specific era (1997: 11). One of Taruskin's statements that is applicable to this study is that performers should follow the 'true voice of one's time', rather than the 'assumed voice of history' (1995: 166, in Sherman, 1998:5).

One of the main complexities faced by modern clarinet performers, as by any musician taking up early music, is the absence of audio sources from the relevant historical period. The instrument has transformed tremendously since the eighteenth century and clarinet performers who wish to perform early repertoires on modern instruments have only primary sources on technique that include dated fingering charts, tonguing advice, and exercises that are written for clarinets with less key work. Owing to a lack of a distinct early clarinet sound concept, modern clarinettists playing early music tend to gravitate towards the accustomed use of the modern clarinet sound and techniques. This highlights another important question further addressed in this study, namely why do modern clarinettists play early music? In the study of Luc Jackman, after specifying that he uses modern equipment and embouchure, clarinettist Charles Neidich (Jackman, 2005: 275) states that 'I was never interested in *authenticity* when I undertook the early clarinet. I was interested in information the instrument had to offer'. Performing six[10] of the transcribed concertos, it was clear that some of these works are less desirable as standard concerto repertoire, but each concerto has a unique pedagogical and historical value. During classical and romantic clarinet studies, the

[10] Concerti by Stamitz and Fasch were edited for performance with the Camerata Tinta Barocca as part of additional performances for the purpose of this study. Although editions are available, the manuscripts were identified and used to make an edition for the unique instrumentation of the ensemble, aiming to justify the notion that transcriptions for different orchestrations can be successful in different performance settings. A harpsichord part was added to the string parts. This concert formed part of the practical requirements of the PhD.

value of learning the technique of playing early instruments became evident. The subtly nuanced differences of different notes and registers, the challenge of correcting intonation with the slightest movement of a finger, and the unique tone of the early instruments, allow a player not only to be aware of how remarkably the instrument has changed, but also to appreciate the completely different skill that was needed to be able to play the early clarinet. After acknowledging this, it is undeniable that a player will attempt to learn early repertoires on the modern clarinet with a completely different and enhanced skill set.

The majority of HIP studies have failed to consider demographic factors in performing rediscovered works. Developing countries, such as South Africa, are faced with unique complexities regarding the performances of the classical repertoire. Besides the financial implications of any classical performance, and in this case, concertos with orchestra, there is also the subject of how HIP has been endorsed in the country. As mentioned earlier, there is a small but significant HIP movement in South Africa, and ensembles such as the Camerata Tinta Barocca support local soloists, and also get international soloists to perform with them. I was able to contribute to their endeavour by approaching their ensemble to accompany performances of the Fasch and Stamitz concertos edited for this research project. Although these editions and the editions with string quartet accompaniment can be conceived as historically 'incorrect' and 'untrue' to the majority HIP perspective, the project can still be regarded as a genuine contribution to the promotion of early music performances. It is an actuality that the HIP movement evolved from focusing on authentic and historically 'correct' performances, to performances that are based on common practices of the specific eras, but allowing for a certain level of freedom within the practice. Another argument that should be considered is the current norm of South African concert goers, as well as non-concert goers, to categorise performances of early music as a speciality niche intended for the elite. This elitist image, and its potentially racist undercurrent, is confirmed by Christopher Cockburn in his 2003 article, *A Distinctive Politics: Handel becomes Historically Informed in South Africa* (2003). Part of the reasoning behind editing the scores for existing ensembles and standard smaller ensemble formations, is to attempt to distance this project from this subjective impression by making the works more easily accessible and performable.

CHAPTER 3: Preparing performance-ready scores on a foundation of historically informed performance practice

Recently, celebrated clarinet researcher, Ingrid Pearson, stated the following:

> I am convinced that it is our relationship with the rich heritage of source materials which has enabled historical performers to acquire skills across both practice and theory, in both the craft and art of historical performance' (2012: 34).

She emphasises how important it is for players to be aware of the conjoined elements that are needed for a successful performance of any work considered to be early repertoire. Transcribing the selected works for this research project often proved to be a challenge, but performing the works proved to be a greater challenge, as the performance directions in early classical works are relatively sparse. Combining the research on the history of the clarinet, HIP, editing methodology, performance experience, and listening to respected recordings of established performers, proved to be crucial to the success of the performances. Focusing on the performance directions only will evidently not culminate in a respected and appreciated performance:

> [I]f many 'modern' parameters of interpretation are to be considered as simply absent from earlier repertories and if a piece is performed with a degree of neutrality concomitant with its sparse notation, there is now a danger that the music may come to be seen as more expressively deficient than it may actually have been originally (Butt, 2002:101).

As stated in the earlier chapters of this research project, the aim of the study was not to present an 'authentic' edition of the works and not to perform them 'authentically', but to present a well-informed edition, considering the accepted performance guidelines. Consequently, the awareness and diligent application of the features of historically informed performance practice was crucial to the success of this study.

In this chapter, after discussing the process of recovering the scores, images from the selected manuscripts are used to illustrate the major notation discrepancies, as well as the most relevant stylistic and interpretive observations.

3.1. Recovery of the primary sources

A preliminary search for unpublished clarinet concertos brought to light a large number of unknown concertos, from which a more concise selection needed to be made. The original search resulted in identifying various entries on the *Répertoire International des Sources Musicales* site, written sources on published and unpublished clarinet concertos, and exclusive information from current expertise. The method of selection was primarily based on visiting various archives in Western Europe, including archives in Belgium, Spain, Italy, Switzerland, France, and Germany. During these visits, the librarians assisted with handling the fragile material and each concerto was carefully examined to determine whether it would be a possible source for the study. A log was meticulously kept, indicating the following:

- Name of composer and concerto
- Location of manuscript
- Instrumentation of orchestra
- Complete/incomplete (including whether score is legible)
- Published/unpublished

Based on this log, a selection of 10 unpublished concertos was made and scans of the concertos were ordered from the various archives. This proved to be a rather time consuming and expensive procedure, as the manuscripts had to be scanned with a particular low light emitting scanner to prevent the scores from being damaged.

There were several anonymous works among the selected concertos, including a concerto for clarinet and bassoon, and another for basset horn. Particularly interesting was an anonymous concerto for two clarinets. On this manuscript, which forms part of a collection kept at the *Fürst Thürn und Taxis* Archive in Regensburg, the name ‘Haydn’ is clearly written. Another manuscript identifies its composer as ‘A.W. Mozart’, opening the question whether the work was perhaps composed by W.A. Mozart. Two unknown German works were also located, namely a double concerto for clarinet and violin by Franz Xaver Hanisch, as well as a double clarinet concerto by Paul Winnerberger.

An integral part of this study was performing the concertos, and a further narrowing of the selection of concertos was done for this purpose. The criteria of the selection included the technical demands of the concertos, the accuracy of the copyist (manuscripts), the effectiveness of editing the orchestration for string quartet, and elements of the concerto that contribute to a uniqueness that would intrigue both the soloist and the listener. As a result of this selection process, concertos such as the 'A.W Mozart' and 'Haydn' were not selected, mostly due to incomplete source material. Ten of these concertos were, however, transcribed and played to assist the selection process. In addition to the selected concertos, subject matter specialist Albert Rice suggested adding a concerto by composer Franz Tausch. This concerto in E-flat was transcribed for academic purposes by Peter Clinch in 1974. Clarinet and piano reductions of the concerto was published in 1978 by G. Balassa (Zurich), and in 1979 by J.B. Cramer (London). Re-transcribing this work made a significant contribution to the study, and the newly edited rendition for clarinet and string quartet was well received at the premiere performance. After the selection was done, it became apparent that another one of the selected concertos, the Joseph Michl concerto, was the focus of a study in 1991 by Patricia West (1991: 1-68), and was mistakenly acknowledged as a concerto by Michel Yost (in history often referred to only as 'Michel'). In his 2010 document (published in 2017), a genealogy and biographical study of Joseph Michl, German researcher Marius Schwemmer attributes this 11th concerto by Michel Yost to Joseph Christian Willibald Michl (2017: 645). This attribution is discussed in more detail in chapter 4.3. The final selection comprised the following:

Table 3.1. List of works indicating all known information on concertos.

Composer	Concerto	Instrument	Archive	Place	Library sig.
Mysliveček , Josef	Concerto for two clarinets	Two B-flat Clarinets	Fürst Thürn und Taxis	Regensburg, Germany	D-Rtt/ Myslivevek9
Hanisch, Franz Xaver	Concerto for Clarinet and Violin	Violin and Clarinet in A	Fürst Thürn und Taxis	Regensburg, Germany	D-Rtt/Hanisch3
Michl, Joseph Christian Willibald	Concerto for clarinet and orchestra	Clarinet in B-flat	Einsiedeln Kloster, Musikbibliothek	Einsiedeln, Switzerland	CH-E/17,17 (Ms.1831)

Tausch, Franz	Concerto for clarinet and orchestra	Clarinet in B-flat	British Library	London, England	R.M.21.d.11 ff. 44-46

3.2. Aspects of musical notation identified in selected works

The following section includes examples taken from each manuscript to demonstrate some of the notational discrepancies, but also to illustrate how captivating and fascinating it is to work from original manuscripts. It was quite thought-provoking to observe how intelligible the manuscripts proved to be, despite the lack of performance indications and typographical errors. Even though this study was compiled more than 250 years after the first of the manuscripts were written, the performance indications, harmonic, and stylistic components are very clear, and the few discrepancies were mostly easily dealt with, with the help of current sources and experts in the field.

The manuscripts of the four concertos lack some performance markings, but by referring to the literature of Clive Brown and the notable treatise on playing the flute by Johann Joachim Quantz, together with personal performance experience and natural musical inclination, the transcribed scores provide an informed edition for future soloists and researchers.

3.2.1. Dynamics

Since the mid-eighteenth century, composers started to use a variety of dynamic indications. According to Brown, *forte*, *piano*, *fortissimo*, *poco forte*, *mezzo forte*, and *pianissimo* were the most common terms used towards the second half of the eighteenth century (1999: 59). Following here is a list that includes these dynamic indications, as well as a complete list of all the other dynamics used by the composers of the selected concertos.

Table 3.2. Dynamic indications and definitions of terminology used in selected concertos.

Dynamic (Italian)	**Definition** (S. Sadie, 2001)
Fortissimo	Very loud
Forte	Loud/strong
Poco Forte	A little/somewhat loud
Mezzo Forte	Less loud than *Forte*
Fortepiano	Loud followed immediately by soft
Pianissimo	Very soft
Piano	Soft/low
Mezzo piano	Louder than *Piano*
Rinforzando	Strengthening/reinforcing/more sudden increase in volume than *Crescendo*
Crescendo	Becoming louder
Sforzando	Forcing/strong accent

These indications, defined according to the *New Grove Dictionary of Music and Musicians*, can by no means be measured in any objective way. They are very basic, and any performer or researcher will be aware of the fact that literal interpretations of the indications will not ensure a just delivery. The dynamic indications are merely a reference for the player, and more often than not were used not only as nuance indications, but also as musical and stylistic ones. Dynamic indications were not used regularly in the selected concertos, but, as Brown states below, it was expected of established performers to add their own dynamics, not only according to taste, but according to standard practice norms:

> The additional dynamic shading and accentuation supplied by performers, partly in accordance with established conventions and partly according to their individual tastes, was an important element in the criteria by which, in the case of solo parts, their quality as artists would be judged (1999: 59).

3.2.1.1. Dynamics in the Tausch concerto: brief examples

The Tausch clarinet concerto is one of the more technically and musically advanced of the four selected concertos. Even though his writing is more progressive and demanding, Tausch uses only three dynamic indications throughout the composition; *Piano, Forte*, and *Pianissimo*.

Table 3.3. Dynamics and abbreviations of dynamics used in the F. Tausch concerto

Dynamic used	**Abbreviation used in manuscript**
Forte	f / for
Piano	p / pia
Pianissimo	Pp

The abbreviations *for, pia, p, f*, and *pp* are the only written dynamic indications. In the manuscript there are distinctions made between *forte* and *solo forte* indications, suggesting that the orchestra players and soloist should differentiate between the two. The dynamic indications are not indicated very consistently. Tausch varies between writing the dynamics below and above the notes, often making it rather confusing.
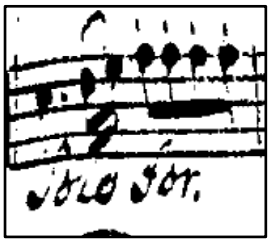


Figure 2. Example of solo forte indication in orchestral parts (Movement I, Solo clarinet)
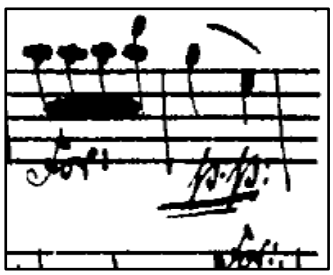


Figure 3. Example of forte and pianissimo indications in orchestral parts (Movement III, 1st violin)
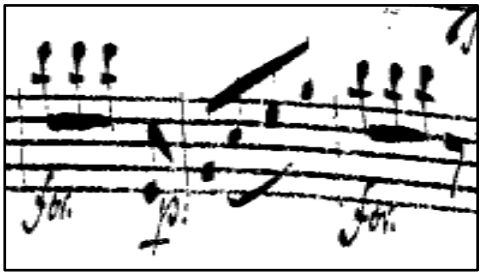


Figure 4. Example of the use of two different forms of abbreviation (Movement III, 1st violin)
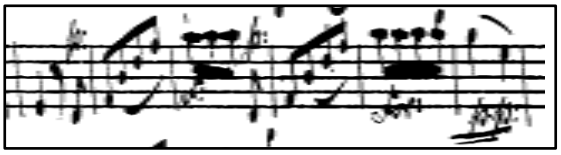


Figure 5. Example of dynamic indications above and below the stave (Movement III, 1st violin)

3.2.1.2. Dynamics in the Mysliveček concerto: brief examples

It is interesting to note that in the two clarinet solo parts of the Mysliveček concerto, only *forte* and *piano* indications are used, but, in the orchestral parts, quite a variety of dynamic indications are used. The instructions on the score are mostly legible, but they are often not clearly placed. As seen in figure 7, the *rinforzando* indication is not placed at the start of the second beat, and it is, as a result, not clear if the indication is meant for the first note of the second beat, the remainder of the measure, or the group of notes on the second beat. According to Brown, *rinforzando* was used in the late eighteenth century by various composers, but there are a number of different interpretations of the term. Brown suggests that the term was defined as an extreme *crescendo,* but also states that, according to various sources, *rinforzando* should be translated as a note or group of notes played more intensely, in lieu of a *crescendo.* Analysing the placement of his indications, it is plausible that Mysliveček interpreted the use of the term as a form of *crescendo.*

Figure 8 illustrates the use of dynamics to create a specific orchestral effect. Each measure has an indication, justifying the notion that the composer had a very particular effect in mind. Using *piano*, cresc, *rinforzando*, and *fortepiano* within six measures is quite a rarity in this, as well as the other three concertos. Mysliveček is somewhat

unconventional in his use of dynamic abbreviations. Although it is not unusual to see the abbreviations for *piano* and *forte* written as *po* and *fr,*[11] the distinction between his use of *fmo* and *fmr* is unclear.

Table 3.4. Dynamics and abbreviations of dynamics used in the J. Mysliveček concerto

Dynamic used	**Abbreviation used in manuscript**
Forte	fr
Fortepiano	fpo
Fortissimo	fmo
Mezzo forte	fmr
Piano	po
Mezzo piano	pmo
Pianissimo	ppo
Crescendo	cres
Rinforzando	rinfr

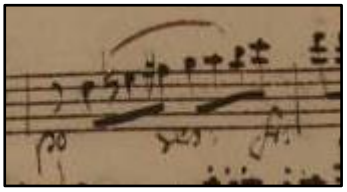


Figure 6. Example of abbreviations used for the terms piano, crescendo and forte (Movement I, 1st solo clarinet)
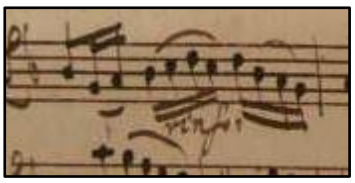


Figure 7. Example of use and placement of the term rinforzando (Movement II, 2nd solo clarinet)

[11] C.M. von Weber used the same abbreviations in his score writing.

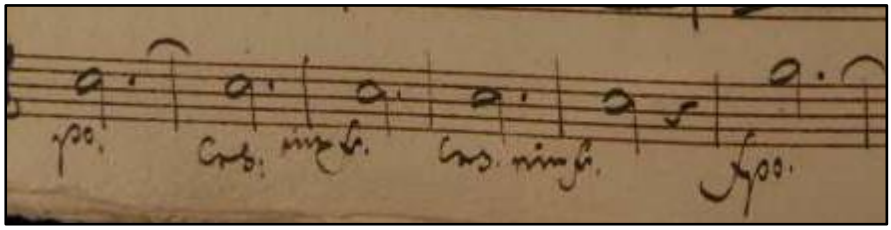


Figure 8. Example of dynamics used in orchestra parts (Movement II, 1st horn)

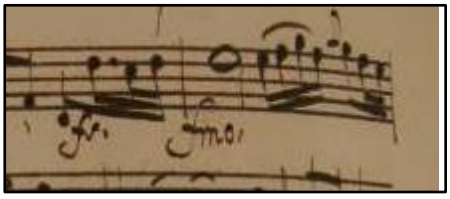


Figure 9. Use of abbreviations fr and fmo (Movement I, 1st violin)
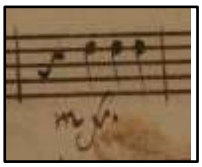


Figure 10. Use of abbreviation mfr. (Movement III, 2nd horn)

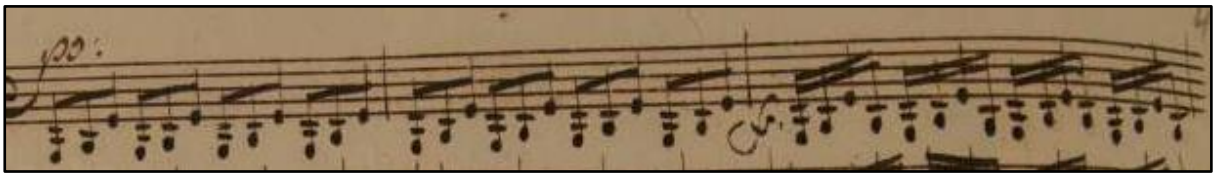


Figure 11. Use of abbreviation po (Movement I, 2nd violin)

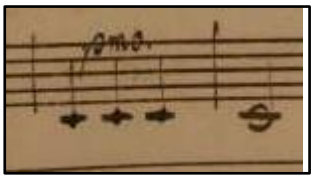


Figure 12. Use of abbreviation pmo (Movement II, 2nd violin)

3.2.1.3. Dynamics in the Michl concerto: brief examples

Michl was meticulous in adding articulation indications in this clarinet concerto. It is peculiar however, that he barely uses any dynamics, and the few indications used in the clarinet part do not support the melodic structure of the solo part. In the solo part, first movement, there is a two-measure section with a *sf* indication which is repeated

each time these two measures appear. This is the only dynamic indication in the first movement, apart from the initial *forte* indication in measure 1 as part of the *tutti* opening of the concerto. In the second movement, there is only one *piano* and one *forte* indication in the solo part. As seen in figure 15, the placement of these two indications are not supportive of the melodic solo line. The Rondo has a few more dynamic indications, mostly indicating the return of the main theme. The orchestra parts, especially the string parts, have more indications generally used by composers of the same time period, including the terms *sforzando* and *rinforzando*.

Table 3.5. Dynamics and abbreviations of dynamics used in the J.C.W. Michl concerto

Dynamic used	**Abbreviation used in manuscript**
Forte	f
Fortissimo	ff
Piano	p
Poco forte	poco f
Pianissimo	pp
Rinforzando	rinf
Sforzando	sf
Sforzando piano	sfp
Crescendo	cresc
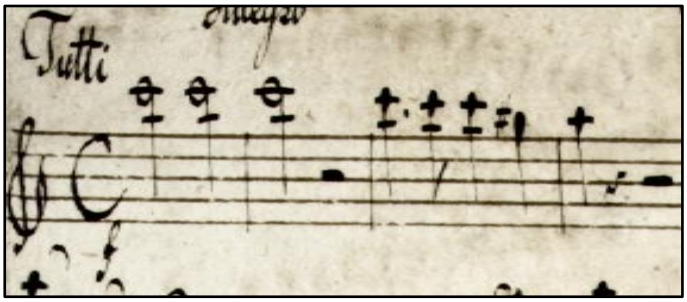


Figure 13. Forte indication in first bar of solo clarinet part (Movement I, solo clarinet)
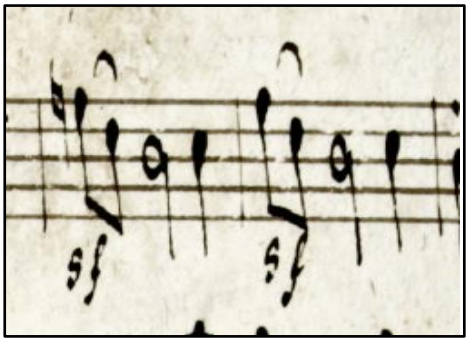


Figure 14. Example of sforzando indications (Movement I, solo clarinet)
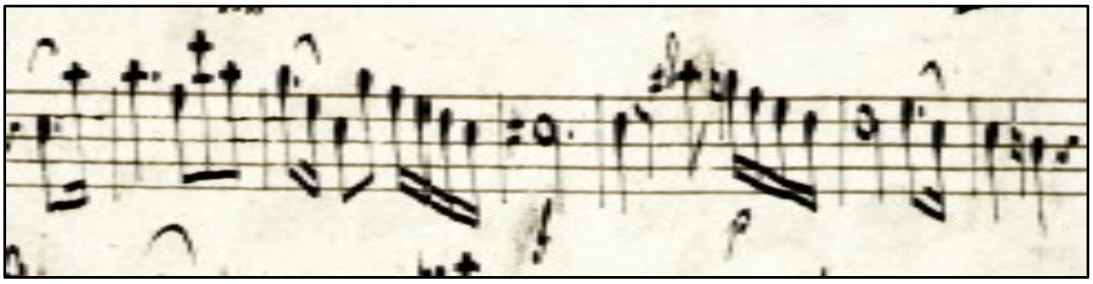


Figure 15. Only two dynamic indications in movement II, solo clarinet part
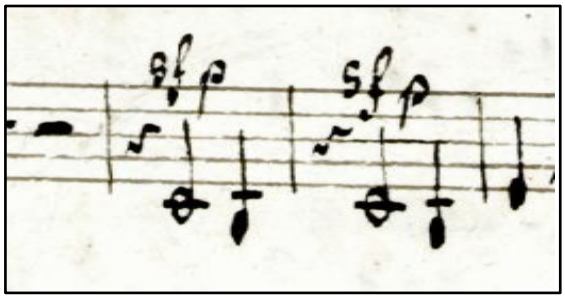


Figure 16. Example of use of sforzando piano in orchestra parts. Dynamic indications in the orchestra parts that are not consistently above or below the stave (Movement I, 2nd violin)

3.2.1.4. Dynamics in the Hanisch concerto: brief examples

In contrast to the clarinet part of the J.C.W. Michl concerto, the clarinet part of the Hanisch concerto has only basic and sparse articulation indications, but, similarly to the Hanisch, no dynamic indications. The solo violin part has infrequent *piano* and *pianissimo* indications in the first movement and no indications in the subsequent movements. In comparison to this, the orchestra parts have ample, but varietally limited, dynamic indications. In the orchestra parts, especially, as seen in figure 18, the dynamic indications are not consistently placed, and at times, it is not clear for which note or section it is intended.

Table 3.6. Dynamics and abbreviations of dynamics used in the F.X. Hanisch concerto

Dynamic used	**Abbreviation used in manuscript**
Forte	f / f.
Piano	p / p.
Pianissimo	pp
Fortepiano	fp

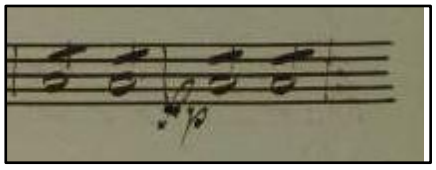


Figure 17. Forte piano indication. This indication appears only in the string parts. (Movement I, 1st violin)
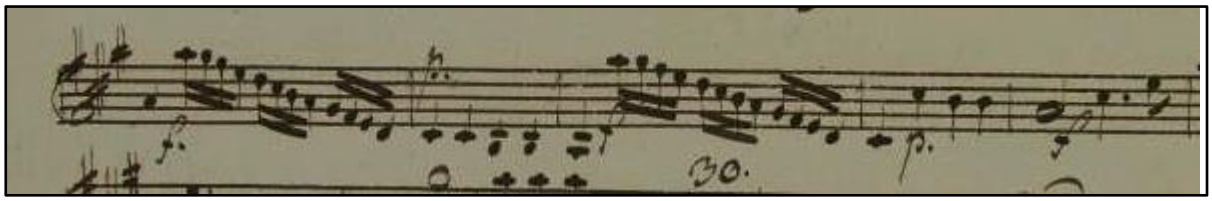


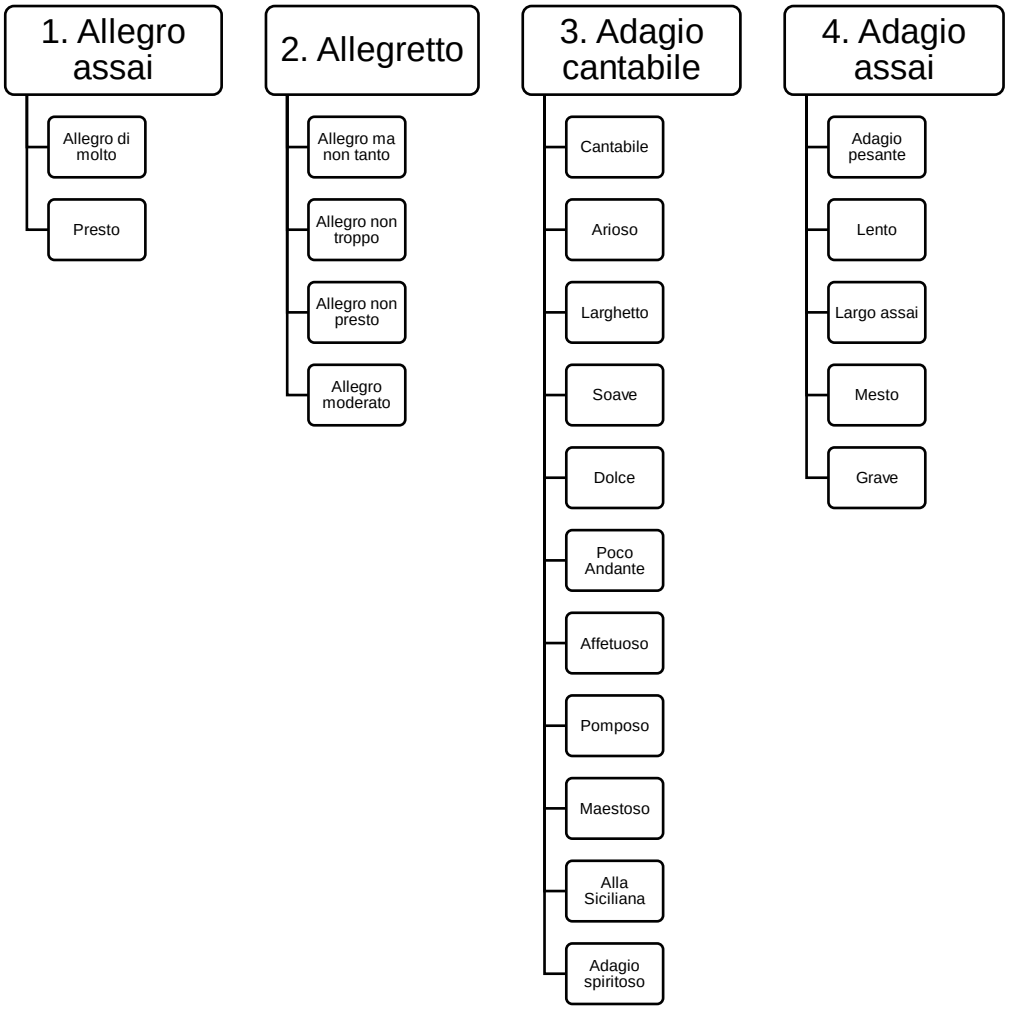
Figure 18. Example of ample dynamic indications, both below and above the stave (Movement I, 1st violin)

3.2.2. Typography and terminology

For the objective of this study, the terms that are explained are only those present in the four concertos. These include tempo and expression indications, as well as articulation, and other performance indications. Typography remarks encompass essentially vague and illegible print. It is important to note that it is not clear if these manuscripts are autographs or holographs. Owing to the limits of this study, further research was not done on comparing handwriting with other known works by the four composers, nor by common copyists of the era. The manuscript parts are all complete and the assumption was made that all the indications in the parts are original instructions by the composers.

The primary terms used by all four composers are tempo and expression indications. According to Johann Joachim Quantz, in his book *On Playing the Flute*, there are four categories of tempos based on their relation to the human pulse of approximately 80 beats per minute. He includes examples of indications that fall in each of the main categories and clearly states that these terms are not only meant as tempo indications, but conjointly as both an expression and character implication. 'Each of these titles, to be sure, has an individual meaning of its own, but it refers more to the expression of the dominant passions in each piece than to the tempo proper' (Quantz, 1752, translated by Reilly, 1966: 284). Table 3.7 includes the tempo categories Quantz discusses in his treatises, and is an effective instrument in establishing the context of the terminology used by the four concertos composers.

Table 3.7. The four categories of tempo, according to Quantz



The following table, Table 3.8, consists of the tempo/expression terminology used at the beginning of each movement of the concertos, with the probable explanation of each indication. It is impossible to indicate the approximate tempo of each marking, as research has proved that the notes per minute indicated, when present, vary from composer to composer. Approximate tempo indications for each of the concertos are included in Chapter 4.

Table 3.8. Table indicating the tempo and character of each movement of each of the selected concertos

Composer	Movement	Terminology	Time signature	Definition of terminology
J. Mysliveček	I	Allegro	C (common time)	Fast '...continued to be used into the 18th century as an indication of character or mood without respect to tempo.'
	II	Largo	3/4	Very slow '...according to some 18th century theorists, the slowest of the principal divisions of tempo...' If placed in category 4, the quarter note should be more or less equal to 40 bpm (Quantz)
	III	Presto	2/4	Very fast '...before the late 18th century, *presto* could be the equivalent of *allegro*...' Quantz discusses only the *Allegro* tempo marking in 2/4 time as half note = 80 bpm. Thus, the *Presto* should be faster or the same as 80 bpm
J.C.W. Michl	I	Allegro	C (common time)	Fast '...continued to be used into the 18th century as an indication of character or mood without respect to tempo.'
	II	Adagio non tanto	3/4	Slow tempo, slower than *andante* but faster than *largo.* '...some writers of the 18th and 19th centuries, however, regarded the term as designating the slowest of all tempos..." *non tanto:* not too much
	III	Rondo	2/4	'...movement, or composition based on the principle of multiple recurrence of a theme or section in the tonic key...'
F. Tausch	I	Allegro Spiritoso	C (common time)	Fast '...continued to be used into the 18th century as an indication of character or mood without respect to tempo.' Spirited, in a fast tempo.
	II	Romance Andante	Alla Breve	Ballad Moderately slow. Tempo between *Adagio* and *Allegro*
	III	Rondo Allegretto	2/4	'...movement, or composition based on the principle of multiple recurrence of a theme or section in the tonic key...' Little slower than *Allegro*
F.X. Hanisch	I	Allegro	Alla Breve	Fast '...continued to be used into the 18th century as an indication of character or mood without respect to tempo.'
	II	Romance Adagio	Alla Breve	Slow tempo, slower than *andante* but faster than *largo.* '...some writers of the 18th and 19th centuries, however, regarded the term as designating the slowest of all tempos..."
	III	Rondo Allegro	2/4	'...movement, or composition based on the principle of multiple recurrence of a theme or section in the tonic key...' Fast '...continued to be used into the 18th century as an indication of character or mood without respect to tempo.'

Other performance indications in the four manuscripts are very few and are listed in the table below.

Table 3.9. Performance indications present in selected concertos

Terminology: performance indications	**Explanation/translation of terminology**[12]
Bic/Bis	Twice
Calando	Becoming quieter/to drop
Finis	End
Tutti	All play/full orchestra
Solo/Soli	Alone/part that has to be brought out and claim most of the attention
Pizzicato	String instruments: pluck the strings with the fingers
Col arco	String instruments: resume playing with the bow
Dolce	Sweet and quiet
Minore	Minor
Majore	Major
Mezza Voce	Quiet and restrained
Staccato	Detached: notes to be played separated
Con Sordini	Playing with a mute
Senza Sordini	Playing without a mute
Segue	Next section or movement must follow immediately
D.C. al Segno	Play again from the beginning to the sign

3.2.2.1. Tempo and other indications in the Tausch concerto: brief examples

The handwriting in this concerto is quite clear and there were no issues deciphering any performance instructions. The tempo/expression titles of each movement are

[12] S. Sadie, The New Grove Dictionary of Music and Musicians: Second edition 2001

clear. However, there is no consistency between the various instruments. For example, as seen in figure 19, in the second violin part, the second movement is labelled only as *Andante*, and not Romance *Andante*, as in the other parts. The indication also shows that the second violin is not to play in the movement, but then directly beneath the indication, a section labelled Romance starts. The Romance in this violin part is the complete second movement, but, as this *Andante Tacet*[13] indication is in the second violin *repieno*[14] part, and the handwriting of the instruction is not similar to the Romance title of the movement, it is possible that, upon reviewing the parts, the copyist or composer decided that the part must be omitted. A similar indication appears in the oboe part, figure 20, but here the composer or copyist shows more emphatically that the part is to be omitted. Mistakes in the score are simply crossed out.

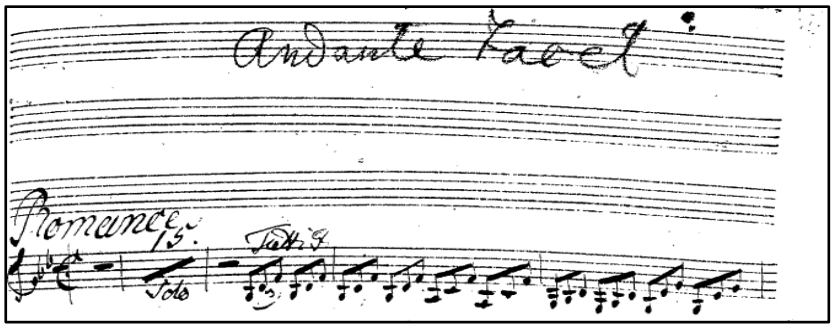


Figure19. Example of movement titles (viola, second movement)

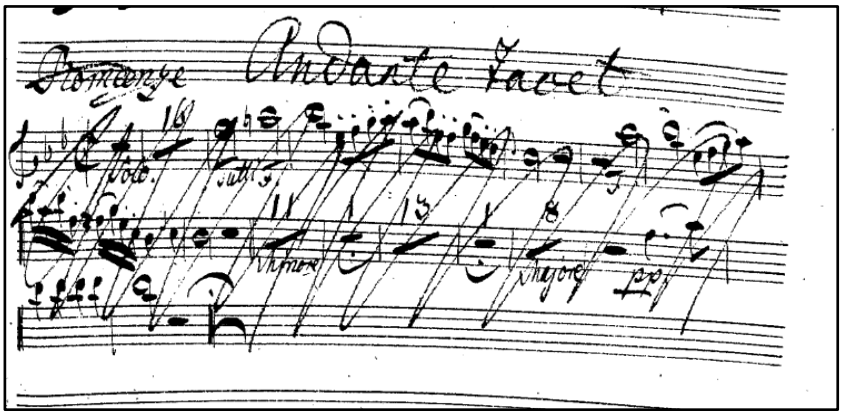


Figure 20. Oboe part, second movement

[13] Indicates passages in which a part remains silent
[14] Played with double parts; tutti

Time signatures are legible, but it is significant that except for the *alla breve* indication in the *Romance*, the time signatures in the other movements are indicated as fractions. In studying various manuscripts of this era, it appears to be rather rare for composers to indicate time signatures as fractions.
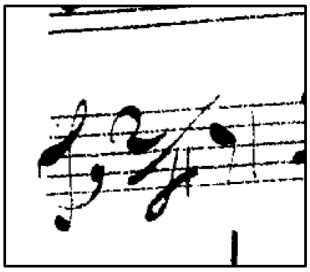


Figure 21. Example of time signature indicated as a fraction (Movement III, solo clarinet)

There is a rarity of embellishments in the concerto, and except for appoggiaturas, acciaccaturas, and turns, the only other markings are trill indications. The marking for trills occasionally vary in form and some could be interpreted as upper mordents, but when comparing the orchestra parts, they are unquestionably trill indications.

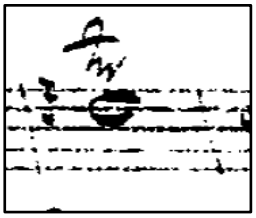


Figure 22. Example of trill indication that could be mistaken for an upper mordent (Movement I, solo clarinet)
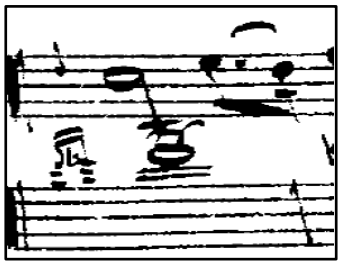


Figure 23. Example of embellishments used (Movement II, solo clarinet)

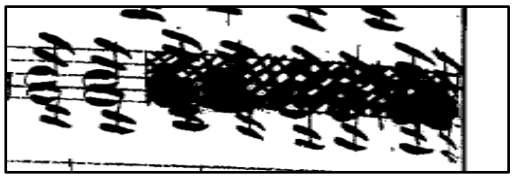


Figure 24. Example of crossed-out section (Movement I, 2nd violin)

The three movements of the concerto are clearly indicated.

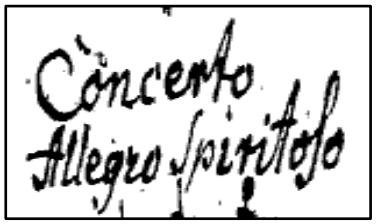


Figure 25. Movement I: Allegro Spiritoso

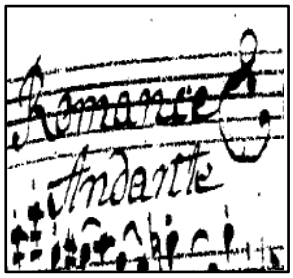


Figure 26. Movement II: Romance Andante



Figure 27. Movement III: Rondo Allegretto

The remaining terminology used in the score is indicated in the list below, and illustrated in figures 28 through 31:

- *Bic/Bis*
- *Calando*

- *Finis*
- *Tutti*
- *Solo*
- *Minore*
- *Majore*
- *Pizzicato*
- *Col arco*

Throughout the manuscript, the term *bic* is used to indicate the repetition of measures. This caused some confusion, as often the measure must be repeated more than once, or it iss for example, indicated in the first violin part, but not in the second violin part.

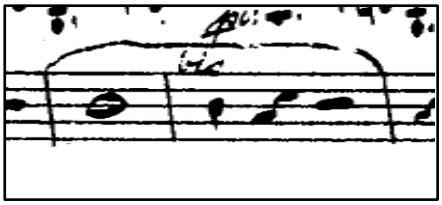


Figure 28. Example of repeated section indicated by 'bic' term (Movement III, viola)
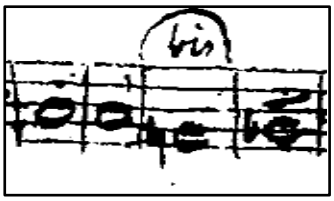


Figure 29. Example of bar that has to be repeated (Movement III, viola)



Figure 30. Example of use of terminology: Calando (Movement III, 1st violin)



Figure 31. Example of use of terminology: Finis (Movement III, 2nd violin)

3.2.2.2. Tempo and other indications in the Mysliveček concerto: brief examples

Generally, the typography in the score is very clear, but players might be confused by the numbering of rests. As seen in figures 36 and 37, the rests are indicated by the standard rectangular shapes on the measure-lines, as well as with a number written on top of the measure. To count the rectangular rests while playing is not ideal and the numbers written on top of the measure can often be mistaken for another number. Figures 37 and 38 also illustrate how similarly the number 3 and number 8 are written.

Although initially perceived as vague, the indication of rests and embellishments remain consistent throughout the manuscript and the intentions of the composer are clear.

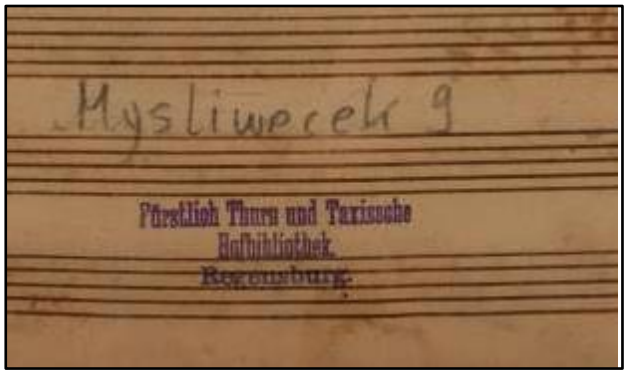


Figure 32. Last name 'Mysliveček ' added in pencil on cover page of the concerto

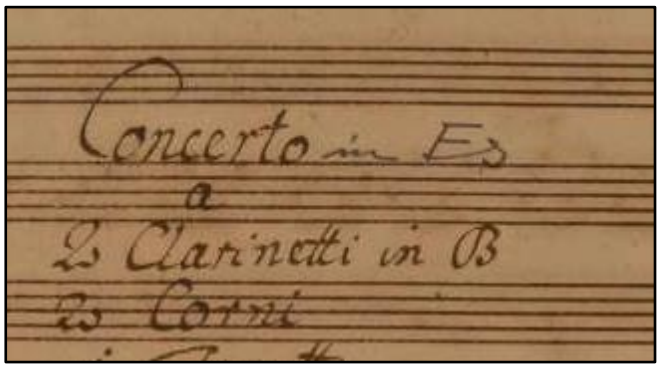


Figure 33. 'in Es' added in pencil to title of concerto, most likely by the archive librarian

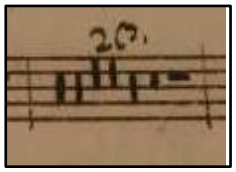


Figure 34. Example of a twenty-three bar rest (Movement III, 2nd solo clarinet)

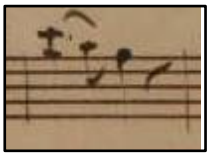


Figure 35. Example of quarter rest (Movement I, 1st solo clarinet)
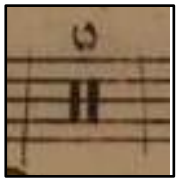


Figure 36. Example of an eight bar rest (Movement I, 1st solo clarinet)

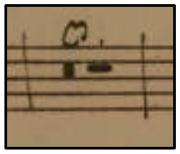


Figure 37. Example of a three bar rest (Movement I, 1st solo clarinet)

Repeated measures are indicated as seen in both figures 38 and 39.

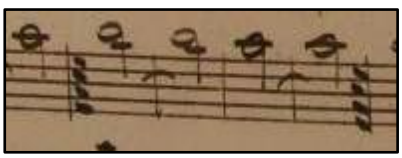


Figure 38. Example measures to be repeated (Movement II, 1st solo clarinet)

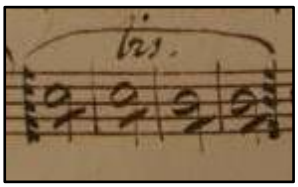


Figure 39. Example of repeated measures indicated by term 'bis' (Movement III, 1st bassoon)

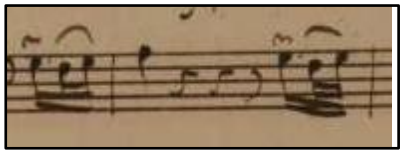


Figure 40. Example of embellishment that illustrates a trill, but can be misinterpreted as an upper mordent (Movement I, 1st solo clarinet)

A peculiar tendency of the composer or copyist is to write the beams of notes and measure lines without paying attention to the horizontal stave line or horizontal tie of the quavers, as in figure 42. Figure 41 shows an example of a marking in the score, which, upon a quick reading, can either be a sharp or a mistake being corrected.
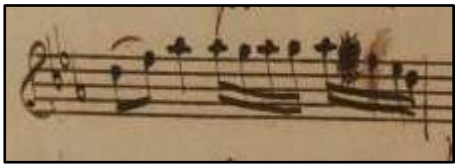


Figure 41. Example of ambiguous indications (Movement I, 1st violin)

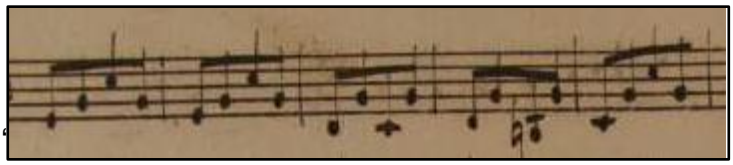


Figure 42. Example of note beams and bar-lines crossing the horizontal lines (Movement III, 2nd solo clarinet)

The following is a list of terminology included in the solo and orchestra parts.

- *Dolce*
- *Bis*
- *Solo*
- *Soli*

- *Mezza voce*

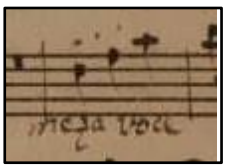


Figure 43. Example of 'mezza voce' indication (Movement III, 1st solo clarinet)

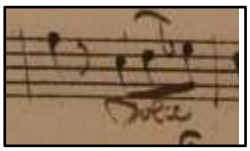


Figure 44. Example of 'dolce' indication (Movement III, 1st solo clarinet)

3.2.2.3. Tempo and other indications in the Michl[15] concerto: brief examples

From the four selected concertos, this manuscript was the easiest to read and transcribe. Some minor uncertainties existed with regard to repeat indications and a few questionable indications that were relatively easy to decipher.



Figure 45. J. Michel signature on cover page of manuscript
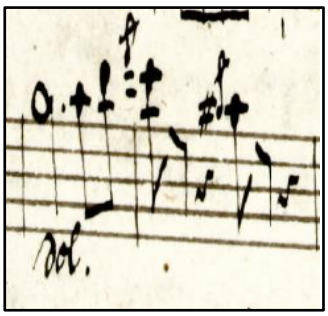


Figure 46. Example of use of performance term, 'dolce' (Movement I, solo clarinet)

[15] See chapter 4.3
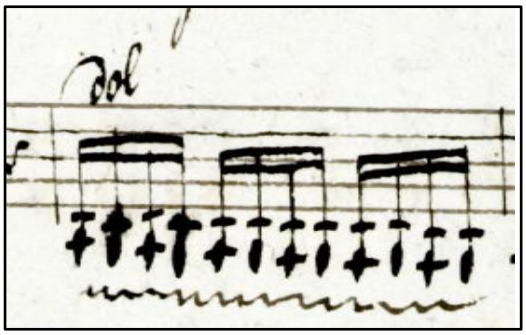


Figure 47. Example of questionable performance indications (Movement II, 2nd violin)

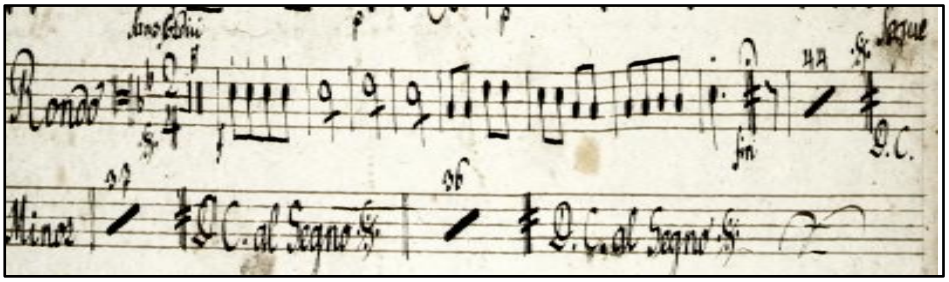


Figure 48. Example of repeat instructions in movement III.
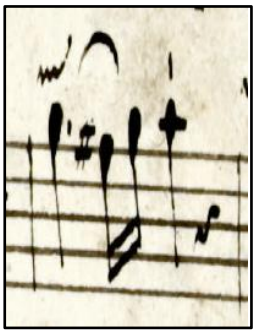


Figure 49. Example of trill indication (Movement I, solo clarinet)

Except for the tempo/expression indications before each movement, the following list includes the remainder of the terminology used in the concerto.

- *Sans sordini*
- *Con sordini*
- *Staccato*
- *Minor*
- *Solo*

- *Tutti*
- *Dolce*
- *D.C. al Segno*
- *Segue/Sieque*

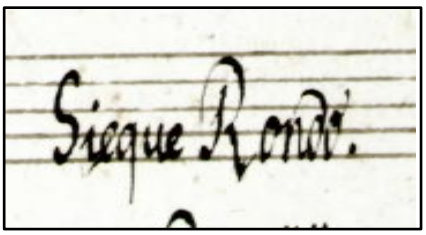


Figure 50. Example of the use of 'Sieque Rondo' before the start of movement III. Most probably a misspelling of the term ‘Segue’. The spelling of the term differs between parts.

3.2.2.4. Tempo and other indications in the Hanisch concerto: brief examples

The typography and performance instructions in the concerto by Hanisch are in quite stark contrast to the other three concertos. Except for one performance indication between movement II and movement III, the composer or copyist makes no use of other performance indications. There are a few markings in the manuscript to indicate solo and *tutti* passages, but it lacks any expression markings.

The parts are legible, but there are a few elements that would make it hard for a musician to read the score. Working with various scores of this era, it was rare to find a score where the composer/copyist indicates only the key and time signature in the first measure of each movement.
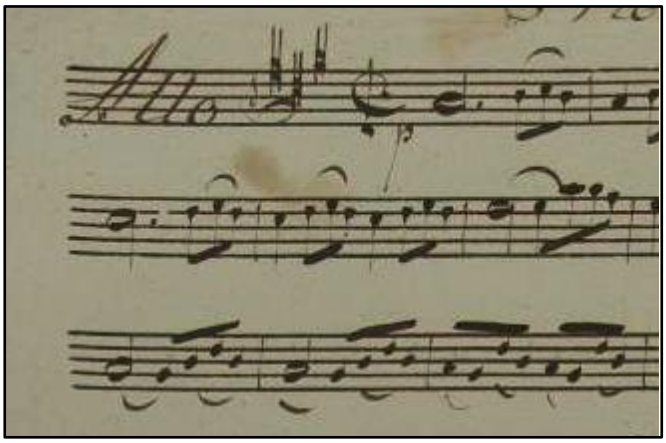


Figure 51. Example of key and time signature indicated only in first bar of each movement (Movement I, 1st violin)

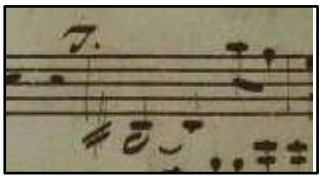


Figure 52. Example of Tutti indication in orchestra parts (Movement I, 1st violin)

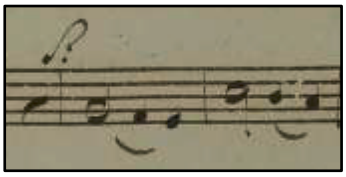


Figure 53. Example of solo indication in orchestra parts (Movement I, 1st violin)

Other writing tendencies that could have been confusing to players are the different ways of indicating multiple measures of rest. As seen in figure 54, the player has to quickly count the written rests, as no number of rest measures is indicated above the measure. In addition, the composer or copyist often did not end a stave with a complete measure. Figure 55 illustrates how a single four-beat measure is divided over two staves.

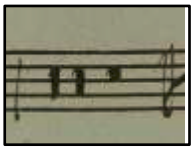


Figure 54. Example of bar indicating multiple measures of rest (Movement III, solo clarinet)

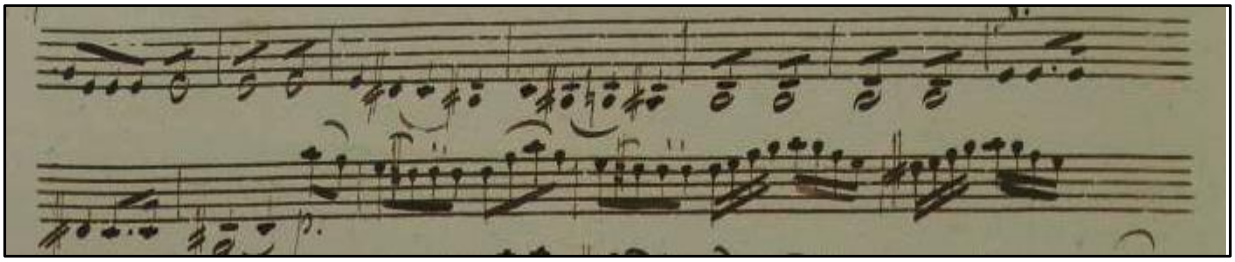


Figure 55. Example of last bar on a stave being continued on the next stave (Movement I, 1st violin ripieno)

Hanisch indicates a distinct difference between trills and upper mordents, as shown in figures 56 and 57.

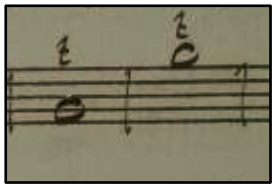


Figure 56. Example of trill performance indications in manuscript parts (Movement I, 1st violin)

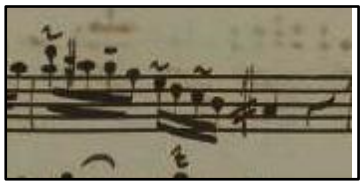


Figure 57. Example of upper mordent performance indications in manuscript parts (Movement II, 1st violin)

The only terminology used in concerto are the three words below.

- *Attacca subito il*
- *Solo* (S:)
- *Tutti* (T:)

3.2.3 Articulation and other performance symbols

Most eighteenth-century treatises deal exhaustively with the subject of articulation:

> A melody sounded stylish to eighteenth-century ears only if the proper articulation were used. It would not have been acceptable to play a diatonic scale using the same tongue-stroke on all eight notes, but rather by pairing the notes two-by-two or four-by-four by means of different tongue-strokes (Hoeprich, 2008: 44).

According to researcher Linda Davenport (1991), performers performing the Mozart Clarinet Concerto are not true to the articulation indications Mozart wrote in the few measures of the surviving manuscript. Editors pay attention to the measures in the concerto that were meant to be played on the Basset Clarinet, but 'Much less attention has been paid, however, to performance practice considerations concerning the

concerto' (Davenport, 1991: 38). Mozart was rather meticulous with the articulation indications in the 199 measure autograph. For the purpose of this study, where it was often difficult to decide on articulation for especially semi-quavers passages, it is notable to mention that according to Davenport, these passages are not to be slurred, but each note should be tongued individually (Davenport, 1991: 39). This is based on the notion that late eighteenth-century performances are known to be more non legato. Moreover, in Mozart's autograph, all semi-quaver passages, with the exception of chromatic passages, have no articulation indications. Quantz states the following:
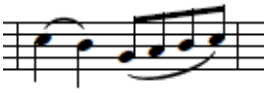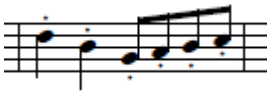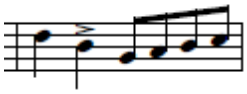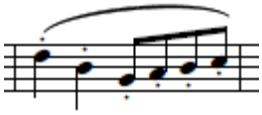
> Slurred notes must be played as they are indicated since a particular expression is often sought through them. On the other hand, those that require tonguing also must not be slurred (Quantz cited in Davenport, 1991: 40).

Technical issues such as cross fingerings, difficulty with reeds, or tonguing technique were not considered by most composers of the era, especially those who were not clarinet performers. Modern performers and editions consider these elements and aim to deliver 'clean' performances. As the number of recordings of works is increasing exponentially, performers are constantly identifying improved means of articulation, breathing, and technique, to make their performances stand out as both technically and musically advanced.

Modern players are equipped with technique and instruments that allow them to perform various forms of articulation with great ease. It was also essential for clarinettists from the classical era to be able to play any form of articulation, regardless of the instrument, reed or mouthpiece. As a result of this finding, the articulation changes, choices made, and comments on the written articulation are based on the notion that there are no technical restrictions that might have or possibly will be unmanageable to play:

> Every clarinettist was required to possess the ability to articulate in a variety of ways. Weber, for instance, often encourages a legato style in the autographs of his solo works, but he is also unmistakably clear when staccato is required (Hoeprich, 2008: 168).

Table 3.10. List of articulation indications present in selected concertos

Form of articulation	Standard form of writing	Performance instruction[16]
Slur		Curved line above two or more notes to indicate legato performance
Staccato		Short and separated
Accent		Prominence given to a note by increasing the volume
Portato		Neither separated nor slurred, but almost dragged

3.2.3.1. Articulation and performance symbols in the Tausch concerto: brief examples

Tausch was very thorough in adding articulation to the solo and orchestra parts. He frequently indicates articulation for the first count, measure, or section of a phrase that has a repetitive structure or sequence. In modern score writing, the term 'sim' is customarily used to indicate the continuation of articulation. Tausch omits any such instruction, as it was not a customary practice, but it is evident that, in each case where he indicates articulation within a sequence, the form of articulation is to be continued.

Granting the fact that the composer or copyist indicates explicit articulation in the solo and orchestra parts, there are some uncertainties about where slurs start and end.

[16] S. Sadie, The New Grove Dictionary of Music and Musicians: Second edition 2001

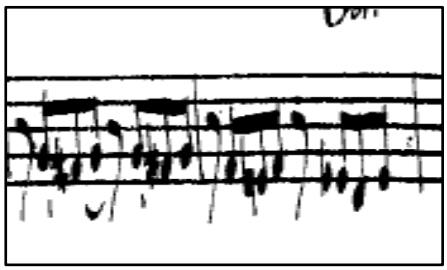


Figure 58. Example of articulation indicated only at the start of a sequence (Movement I, 1st violin)



Figure 59. Example of articulation indication not clearly showing the start and end of slur (Movement III, solo clarinet)
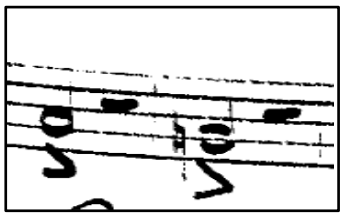


Figure 60. Example of use of an accent in the orchestra parts (Movement III, 1st violin)

Articulation indications in this concerto include slurs, accents, and *staccatos*. In the solo clarinet part, Tausch clearly indicates *staccato* and *legato* passages, but the *staccato* indications possibly indicate tonguing only. As seen in figure 61, the passage is from the fast, first movement, and the composer indicates these markings by noting the difference between the tongue touching the reed, as in normal tonguing, and in *staccato* playing. These *staccato* indications appear above all the notes in the clarinet part that are not indicated as slurred notes. In the orchestra parts, similar passages do not have these *staccato* indications and are merely shown as regular articulated notes.

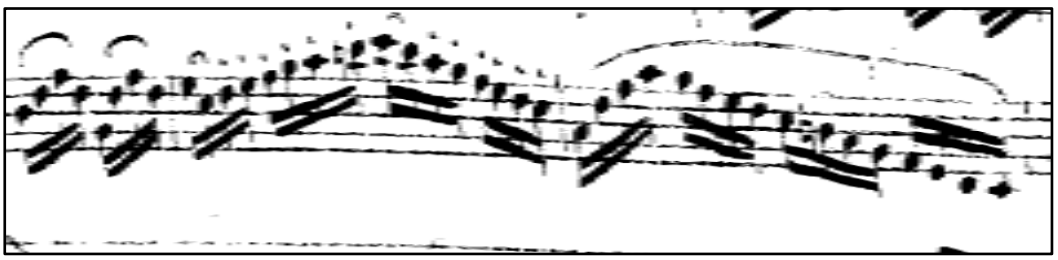


Figure 61. Example of articulation in the solo clarinet part (Movement I)

3.2.3.2. Articulation and performance symbols in the Mysliveček concerto: brief examples

Apart from articulation indications, Mysliveček also uses the grouping of notes to indicate phrasing in the concerto. As seen in figure 62, he does not write the standard grouping of four quavers, but separates the first note from the group to help ensure that the player will play the repeated note with clear articulation.

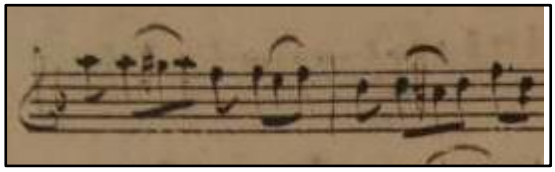


Figure 62. Example of grouping used to indicate articulation and phrasing (Movement I, 1st solo clarinet)

Some articulation indications are introduced in a sequence or pattern only after the exact same patterns have already appeared earlier in the concerto, with no articulation indications. The patterns in figures 63 and 64 are examples of phrases where there are long sections without articulation and then, briefly, indications which seem to be reminders to the player.



Figure 63. Example of articulation added that is not consistently added from the initial introduction of a phrase or sequence (Movement I, 1st solo clarinet)

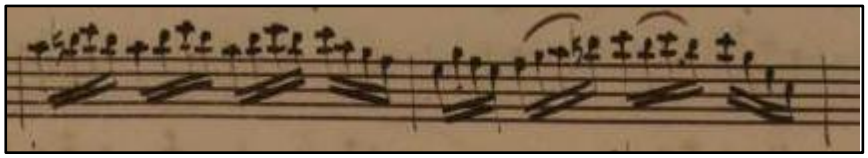


Figure 64. Example of articulation added that is not consistently added from the initial introduction of a phrase or sequence (Movement I, 1st solo clarinet)

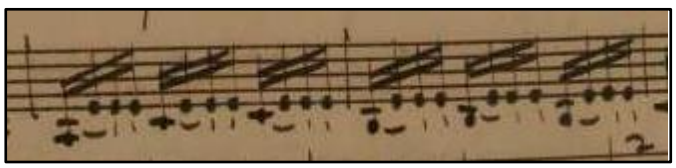


Figure 65. Example of articulation added that is not consistently added from the initial introduction of a phrase or sequence (Movement III, 1st violin)

Wind players tongued the majority of fast note passages that had no slur indications, or the common practice was to slur two and tongue two. There are various forms of tonguing to assist with the character of a composition, and Mysliveček chose to indicate *staccatos* in the second movement to aid in keeping the movement from becoming too heavy and possibly dragging in tempo. The indications on the manuscript can also be strokes, but it is unlikely, as the copyist or composer uses only this articulation indications. There is no distinction between *staccatos* and strokes.

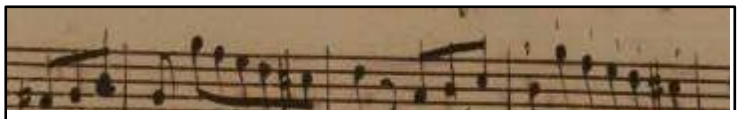


Figure 66. Example of use of staccatos in Largo movement (Movement III, 1st solo clarinet)

Mysliveček uses no other symbols to indicate accents, dynamic changes or instrument-specific symbols such as bowings. All instructions, except for the *staccato* and *legato* indications, are presented as abbreviations of standard music terminology.

3.2.3.3. Articulation and performance symbols in the Michl concerto: brief examples

Except for *staccato* and *legato* indications mostly indicated in the solo clarinet part, articulation indications are sparse, compared to the other three concertos. Long semi-quaver passages in the solo part are clearly to be played tongued, with a few short passages slurred. Similar technical phrases to figure 67 appear in movements one and three, where the composer indicates exactly which notes are to be slurred.
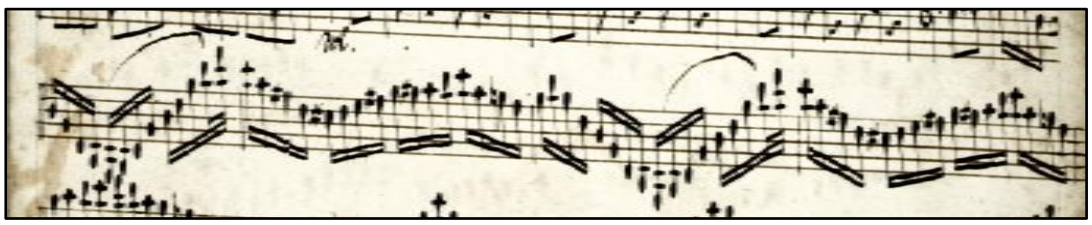


Figure 67. Example of passage in solo clarinet part where legato playing is indicated (Movement I)

Michl's articulation choices vary from the common articulation choices of the era. Figure 68 illustrates articulation choices which, firstly, not do not appear in the other three concertos, and, secondly, do not match in the repeated sections. In the same figure, the notes in the first and third measures are precisely the same, but the articulation is not. It is uncertain if this a musical choice made by the composer, or inaccurate writing by the copyist or composer.



Figure 68. Example of irregular articulation indications in the solo clarinet part (Movement I)

Despite seemingly hasty writing, the copyist or composer is very meticulous about indicating the articulation of main themes. Figure 69 illustrates the articulation of the theme of the first movement of the concerto. One example can be found in the main theme in the first movement from the first violin part. This theme appears in the solo and other orchestra parts with the exact articulation.
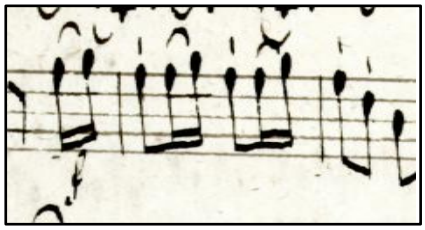


Figure 69. Example of articulation of main theme (Movement I)

3.2.3.4. Articulation and performance symbols in the Hanisch concerto: brief examples

As in the Michl and Mysliveček concertos, Hanisch does not use any symbols for accents, nor instrument-specific symbols such as bowing instructions. The composer indicates barely any articulation for the semi-quaver passages, but does include

specific phrases to be slurred, thus supporting the view that the rest of the articulation choices are left to the discretion of the performer. The first two movements include mostly slur indications for the solo and orchestra instruments, but very few *staccato* indications. Except for a total of six measures in the whole solo violin part, the two solo voices have no *staccato* indications. As seen in figure 70, there are, however *portato* indications in the solo parts. This form of articulation was not used in the other three selected concertos and appears only twice in the Hanisch concerto.
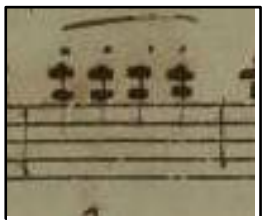


Figure 70. Example of staccato notes on repeated notes written under a legato instruction (Movement I, solo clarinet)

The theme of the first movement of the concerto includes specific articulation that the copyist or composer indicated in most of the orchestra parts. It is interesting to note that this articulation is not included in the opening of the solo violin part, but only fifty-one measures later in the entrance of the solo clarinet. Besides the opening measures of the concerto not introducing the same articulation for the solo violin and first violin parts, the parts of these two voices include several other articulation discrepancies.
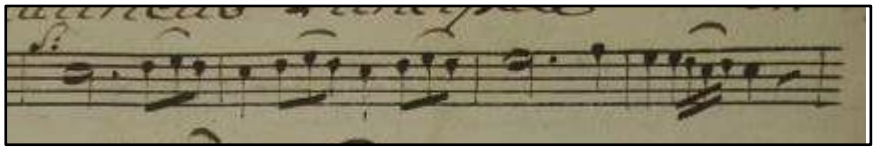


Figure 71 Main theme, bar 52 in solo clarinet part (Movement I)
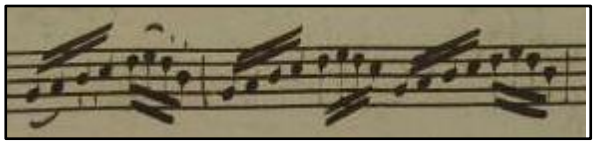


Figure 72. Example of articulation indicated only on first group of sequence (Movement I, solo violin)

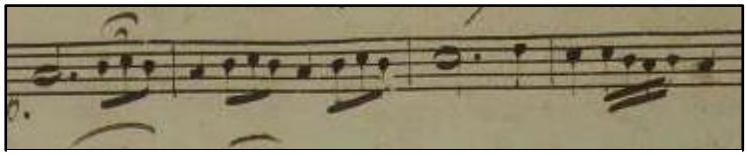


Figure 73. Main theme, bar 1 in solo violin part (Movement I)

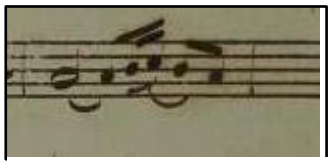


Figure 74. Example of unclear slur indications (Movement I, solo clarinet)
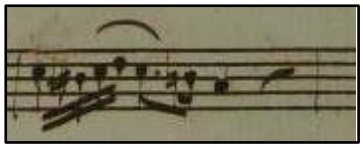


Figure 75. Example of unclear slur indications (Movement I, solo clarinet)

3.3. Challenges pertaining to practicalities of performance and unique demographic factors applicable to performing rediscovered works

There are several obstacles to consider regarding performance practicalities, including issues pertaining to instruments, editions of scores, style and interpretation, and fellow musicians, as well as demographics and audiences. The largest challenge for a project with the objective of preparing a performance-ready score, is the eventual quality and performance readiness of the score. By having various performance experiences, in addition to the general consensus of fellow musicians and pedagogues, it is conclusive that the most reliable classical music scores to work from are scores with limited additions to the original indications by the composer. Urtexts[17] are the preferred type of edition, and a score with correct notes and consistency in articulation and other indications creates a solid platform based on which performers can prepare. In addition to a reliable score source, the general knowledge of the player and, in particular, the experience of the player or teacher preparing the student, are very important. As a performance is primarily judged by the listener, it is equally crucial for performers to listen to well established and appreciated performers, so as to establish an aural understanding of classical music, in addition to the theoretical and historical information already learnt. Spohr explained in his 1833 *Violinschule* the difference between ‘correct’ and ‘beautiful’, performances and claimed that this difference can be

[17] Printed version of a score with limited changes or added performance suggestions.

learnt and understood only by listening to performances of exceptional musicians (Brown, 2013: 73).

The process of preparing a score, with an emphasis on performance, is described by Edidin in three stages in the *Artistry of performing classical music* (2000:322). The basic three-step method highlights the key difficulty of the often unpredictable practicalities of performance. It clearly distinguishes between first preparing (in score-study), a scholarly altered version of the composition, and later, in performance, producing a further altered version in the realisation of the composition:

> 1. A composer produces a composition.
>
> 2. A performer chooses to perform the composition, and prepares the composition by focusing on score-study and rehearsal.
>
> 3. The performer in performance produces an elaborated and perhaps modestly altered realised version of the composition.

Edidin's method agrees that 'scholarship doesn't quite translate into a performance of scholarly imagination' (McCarthy, 2012: 3). Brown supports this statement by concluding the following: 'The distinction between "scholarship" and "scholarly imagination" is key; an Urtext may well embody the composer's intentions for the *notation,* but to make a naïve connection between this and the composer's intentions for the *performance* is nonsensical.' He states that it is virtually impossible to have an understanding of what performances sounded like by referring to written sources alone. Some of the first recordings were made in the early 1900s and these performers performed in the late nineteenth century as well (Brown, 1999: 2). For both students and performers, these recordings are some of the most valuable sources of historical performance practice references. Performers must connect with audiences in innovative ways. By having knowledge of historical practices, engaging with the vast amount of historical evidence, together with skilfulness, performers can captivate audiences with not only rediscovered works, but also by refreshing their knowledge and performance ideas on recognised early repertoire. Brown states the following:

> If classical music is to regain its cultural significance, musicians must engage more courageously with the historical evidence, in a quest to read between the lines of the score. Only then will they recapture the full

> measure of freshness, beauty and excitement that Classical and Romantic composers expected their notation to convey to skilful performers and, through them, to the listener (2013: 74).

Underlining and exploring the practicalities of performing a classical clarinet concerto would be best clarified by using a prominent concerto composed during the era as an example. Mozart's Clarinet Concerto in A major, K. 622, has been a touchstone for all clarinet history and performance researchers. Composed in 1791, precisely during the time period of the four selected concertos of this research project, it is valuable to briefly comment on this influential work. Colin Lawson writes that 'naturally it is Mozart's music which lies at the heart of most discussions of the Classical Clarinet' (2000:15).

In 1801 publishers Andre, Seiber, and Breitkopf & Härtel published editions of the Mozart concerto. At this time, Stadler was still alive, and had performed this concerto several times, even though the *Allgemeine Musikalische Zeitung* revealed in a review that the editions were not authentic (Giegling, 1977: 11). Possibly unaware of the review, Stadler did not comment on these statements, nor on the fact that the editions were adapted for the standard clarinet. If he had been aware of these claims, one can conclude that he had either approved of the editions or believed that performers were aware of the urtext, with which he was also familiar. The English translation, by William McColl of the AMZ review, appeared in *The Clarinet* (1982, Volume 9, No.2). Owing to the limits of this study, an in depth discussion of the review is not included.

Since the earliest editions of the Mozart Concerto mentioned in the paragraph above, there have been many other editions published, as well as unpublished copies made available to clarinettists. By selecting a popular website for purchasing music online, such as *Presto Sheet Music Online*, the search result provides a performer or researcher with almost 70 different editions of the concerto. This does not include editions for other instruments, only solo clarinet or basset clarinet with various orchestrations, including piano reductions. On the well-established site, *The International Music Score Library Page, Petrucci Music Library*, there are also several editions available, including a transcription by Oliver Seely for clarinet and string

quartet[18]. This popular site is used by musicians globally, but performers and researchers should be aware that the site includes no filter for ranking the quality of the editions available. It is the responsibility of the musician to be inquisitive of the editions they select from websites such as these, as a well-informed edition will illuminate various performance practicalities, such as the use of dynamics and articulation. One of the most reliable editions available for works by Mozart is the *New Mozart Editions*, published by Bärenreiter. In a report on editing the Mozart concerto for a *New Mozart Edition* (Bärenreiter), Franz Giegling presents his research in a similar, but more condensed structure than in this study. In the opening of his foreword, he writes:

> The New Mozart Edition (NMA) provides for research purposes a music text based on impeccable scholarship applied to all available sources – principally Mozart's autographs – while at the same time serving the needs of practising musicians (1977: 7).

Giegling briefly discusses Mozart's connection to the clarinettist Stadler, gives a history of the concerto, presents notes on the typical handwriting and notation practices of Mozart, surveys first editions available, and ends by highlighting the main, but very limited changes he made in his edition. This foreword to his edition of the Mozart Clarinet Concerto is an example of sources players and researchers should look for when making stylistic and other performance decisions. One of the practicalities faced in the performances of early concerto repertoires is the balance between the orchestra and the soloist. Giegling states that, in the solo sections of the concert, a reduced number of orchestral players is traditional:

> [A]ccording to the practice of the day,.....the *Solo* and *Tutti* directions should also be understood as general guidelines regarding the forces to be employed, since the solo sections should be accompanied by only the first desks of each string section (1977: 11).

This observation would seem to support the choices made to reduce the number of string players exercised in this study, as the orchestration is completely reduced to only one string player per part. It could be argued that this statement by Giegling would not be applicable in our modern setting, as instruments, especially the clarinet, have

[18] The edition includes no articulation, dynamics or any other performance indications. Date of edition is unknown, but Oliver Seely is currently an active performer.

evolved to include a much larger dynamic range, and a reduced ensemble would not be necessary.

Although the aim of this research project was to make the selected concertos more accessible to modern players, there are however several well-known and respected players who perform on period instruments and these edited works would likely be interesting and valuable additions to their current repertoire lists. One of these prestigious performers is Eric Hoeprich. His opinion on playing early repertoires on period instruments in modern times is as follows:

> Playing Mozart's music on period instruments today is challenging. The harmonies and textures are so open and apparently simple that anything less than absolute finesse and perfect intonation can sound remarkably bad…All of Mozart's music is nonetheless playable on five-key clarinets, albeit with diligent practice, and it is important not to forget that players such as the Stadlers knew only this type of clarinet. Something close to their facility may be nearly impossible to achieve today (2008: 119).

It is clear from Hoeprich's statement that clarinet concertos written during this era were a challenge on the 5-key clarinet, and it is possible that only advanced performers could manage to perform certain concertos successfully. Although most of the technical challenges of the 5-key clarinet are not relevant to the modern performer playing on modern instruments, it can be speculated that it affected the average clarinettist of the era. As discussed earlier, it is most probable that the composers wrote the works for the 5-key clarinet, but 6- to 12-key clarinets were available during the discussed period. As stated in chapter 4, there is evidence that Stadler performed the works of Michl on an extended 5-key clarinet. Except for soloists who had connections with makers, or were makers themselves, the average player would have been equipped with a 5-key clarinet.

Specific technical demands that were identified in the concertos are not unique to the four selected concertos, and are seen in various other works from the classical era. Modern clarinets are not without technical issues and even modern clarinet players struggle with octaves and wide jumps. Because the register key of the clarinet allows for an interval jump of a 12^{th}, even on a modern clarinet it is often a challenge for players to play fast technical passages that include these jumps. Various composers

of the era were more familiar with writing for the flute, and composers presumably wrote similar technical passages for the clarinet. As the flute was already past its developmental stages, there were fewer technical limitations to the instrument. Personal experience of studying and performing on a 5-key clarinet underlines the fact that these jumps would have been a challenge beyond a certain tempo. This matter was considered when deciding on an appropriate tempo for the performance.

Apart from for the Michl concerto, the other three concertos include chromatic passages. The 5-key clarinet (register, throat A, A-flat/E-flat, F-sharp/C-sharp, E/B keys) had limited keys for playing in multi-sharp and flat keys. Players had to rely on cross-fingerings, and these were often unique from instrument to instrument. Similar to wide jumps, these cross-fingerings would limit the tempo possibilities, especially in fast movements. With cross-fingerings and limited keys, playing chromatic passages can become complicated and not very *legato*. For example, one of the most difficult notes on the 5-key clarinet, that most composers who also played the clarinet avoided, is the c ' -sharp in the chalumeau register. On the modern clarinet this is not a concern, as the added keys make it possible to play any fast chromatic passages.

Another challenge to both modern and early clarinet players, is the upper altissimo register of the clarinet. Treatises from the late eighteenth and early nineteenth centuries by esteemed players such as Valentin Roeser, Amand Vanderhagen, J.G.H. Backofen, Jean Xavier Lefèvre, and Frédéric Blasius, included fingering charts for the 5-key clarinet. Although most of them include fingerings for up to the altissimo register a''', there are various works for clarinet that include notes up to c''''. The highest notes the identified composers used in the concertos are:

- J.C.W. Michl c''''
- F.X. Hanisch d'''
- F. Tausch f'''
- J. Mysliveček e'''

Except for the Michl, none of the remaining concertos includes a particularly high range of notes, but on a 5-key clarinet, even accurate intonation in the lower altissimo range could be a challenge for the general player. Modern players with

embouchure problems and incorrect reed and mouthpiece combinations, might struggle with intonation in the altissimo register as well.

One of the major differences between modern performances and performances of concertos in the classical era is the instruments used by the soloist, as well as members of the orchestra. Added to this is the size of the orchestra. The composers wrote the concertos with a certain sound concept in mind. When performing a concerto with a modern orchestra, there is additional sound support, as well as tempo stability and stylistic assistance for the orchestra members from the conductor. Performing with a quartet as soloist changes not only the musical decisions, but also the responsibilities of the soloist. Firstly, there is no conductor to indicate a tempo for each movement, and the tempo decision is left to the principal violinist. All the concertos include a *tutti* introduction. Therefore, the soloist has no input and has to trust that, in the rehearsals, the appropriate tempo will be determined. Secondly, the sound support is quite different to that of an orchestra and the soloist has to adapt accordingly. As the wind parts are incorporated into the quartet parts, the scoring and original sound idea of the composer becomes thinner. Any soloist can vouch for the support an orchestra provides in a performance, not only musically, but also in terms of a certain energy. Without this support from the orchestra, as mentioned previously, the responsibilities of the soloist become much more challenging.

CHAPTER 4: Historically informed and present-day-oriented editions of rediscovered concertos

4.1. Franz Tausch: Clarinet Concerto[19]

The most substantial information on Tausch as composer has been identified in the research projects of Newhill (1979), Titus (1965), and Peter Clinch (1974). Titus writes: 'Tausch's two concertos which combine extremes of virtuosity and high register writing with considerable musical worth, would be interesting to hear in performance' (1965: 170). Hoeprich refers to Tausch several times in his 2008 book *The Clarinet* as an established and celebrated soloist and composer.

Tausch (1762-1817), known for establishing the prominent German school of clarinet playing, was a clarinet player in the Berlin court orchestra from 1789. Son of clarinettist Jacob Tausch, he was introduced to the instrument at a very young age. In 1805, two years after his father passed away, he settled in Berlin and started a conservatory for wind instruments (Hoeprich, 2008: 82). During his career Tausch wrote several works for the clarinet, including two concertos in E-flat major. Newhill states that there is no certainty on how many clarinet concertos Tausch composed, but four concertos have been discovered; two solo concertos and two double concertos. The first concerto in E-flat was composed in 1796, and the second 22 years later in 1818. The first concerto was published in 1796 (J.J. Hummel); it was the only one of his solo clarinet works to be publish before his death in 1817 (Newhill, 1979: 113). Some of his works, including a *Premier Concertante* for two clarinets, have not been traced. Tausch was an active performer, and his performances during the early 19th century are well documented in the *Allgemeine Musikalisches Zeitung (AmZ)*. These documented programmes give researchers some insight into the large spectrum of works he composed for the clarinet, as well as some general comments on the playability of the works. One of these articles in the *AmZ (Leipzig, 1808)* notes that a passage in the opening of the first double concert is unrealistic, referring to the range and leaps. This said, it should

[19] British Library (Royal Music Collection), London (England)

be noted that Tausch had no difficulties in performing it successfully (Clinch, 1974: 22).

Tausch was famous for his technical prowess and was the teacher of virtuosic players, Heinrich Baermann and Bernhard Henrik Crussell, who both wrote several works for clarinet, including method books. His concertos are extremely difficult and exceed the technical demands of the well-known, demanding concertos by Carl Maria von Weber and Louis Spohr (Hoeprich, 2008: 149). Tausch was part of the acclaimed Mannheim orchestra for several years (1770 to 1789), and Newhill speculates that a vast number of concertos were written for the Tausch family, including his father who was part of the Mannheim orchestra from 1765 to 1787 (Newhill, 1979: 91- 92). In spite of this fact, and all his accomplishments as soloist and forerunner of the German school of clarinet players, many researchers, editors and players overlook his contributions. Clinch supports this statement with the following theories (1974: 17-18):

- The treatises and compositions of French players from the Classical era were published in large quantities and readily available.
- The published works composed by Tausch were not generally available and together with the works being extremely technically advanced, there would not have been a significant inclination for players to select his repertoire for performances.
- The published works of Mozart, Weber and Spohr dominate the preferences of clarinet concerto performers.

Although Clinch highlights the main reasons why the works of Tausch are not part of the mainstream repertoire of modern performers, he concludes:

> There seems good reason why the solo works of Tausch can be regarded as the high point in the development of performing techniques on the five-keyed ‘classical’ clarinet; and their musical interest is such to make them well worth reviving (1974: 18).

There is little doubt that Tausch performed only on 5-key clarinets. Clinch (1974: 23) hypothesises that his instrument might have included extra trill keys, but this would not have contributed to advancing the technical possibilities of the instrument. There were indeed clarinets available with more keys and in different

nominal pitches, but Tausch wrote only for the B-flat clarinet and preferred playing on the 5-key clarinet. More recent research on Tausch's embouchure choice could not be identified, but when personally performing his concerto, it became apparent that the information provided by Clinch is plausibly accurate.

The leaps and articulation indicated by Tausch in his concerto would not have been playable with the reed at the top of the mouthpiece. Players of the time who preferred the reed at the top of the mouthpiece often had to make use of air pressure from the lungs to produce certain forms of articulation. The technical demands of the concerto are too extreme, and a player would not have been able to perform the work with this method of playing.

Underscoring the historical background of Tausch and the immense contribution he made to the technical advancement of the instrument, this concerto indeed proved to be the most demanding of the four selected concertos.

In chapter 3, the performance directions of the concerto were discussed and defined. The expression indications at the start of each movement could also be considered as tempo indications. In table 3.7 the generally accepted definition and placement of tempo were briefly defined. After rehearsing the concerto with the string quartet, table 4.1 indicates the tempi that were decided on for the performance of the concerto.

Table 4.1. F. Tausch: concerto tempo suggestions

Allegro Spiritoso	Quarter note = 126 - 130 bpm
Romance Andante	Quarter note = 96 – 100 bpm
Rondo Allegretto	Quarter note = 112 – 116 bpm

This concerto is not only technically very advanced, but includes interesting melodic lines. The opening *tutti* 78 measures of the first movement introduces the concerto as a somewhat grandiose work. Shortly after the clarinet introduces the initial theme, the virtuosic patterns commence and there is little time for the soloist to rest between these technical phrases. The vast number of technical passages include all combinations of articulation options, including slurring of complete measures and *staccato* indications for complete measures, as well as options such as slur two, tongue two. The technical

runs are skilfully written to include the melodic lines but also in sections to form *alberti bass* accompaniment for the string themes. Tausch writes triplet passages in the first movement that were truly exhilarating to perform. In these passages it becomes clear that he had an intimate knowledge of the instrument. The passages fits perfectly in the fingers and one can concentrate more on the melodic lines and musical aspects, instead of being anxious about performing these technical passages as cleanly as possible. The final solo passage in the first movement ends with bravura runs that establish the brilliance of Tausch's master compositional skills for the clarinet.

The second movement starts with a beautiful theme that is elegantly intertwined with the movement, sometimes only with a slight change in rhythm or nuance. The final movement, a Rondo, a common option for a last movement during this era, opens with a playful 8-measure theme. Tausch cleverly uses combinations of articulation options to add to the lively character of the theme and the rest of the movement.

Owing to the significant and unique contribution Tausch's articulation indications add to the concerto, every effort was made to be meticulous in adding all his indications to the new edition, as well as continuing with the indications consistently throughout. As seen in Appendix II, most changes and additions to the concerto were articulation indications. In the manuscript, the slur indications are often not clear, and decisions needed to be made on where these particular slurs start and end. These conclusions were drawn after looking at some of Tausch's other available compositions, referring to the sources discussed in Chapter 2, and essentially to articulation indications earlier and later in this specific concerto. The *staccato* indications added by Tausch were duplicated in the clarinet and string quartet edition. Even though relatively fast tempos were selected for the performances, and in the running semi-quaver note passages the difference between a note with a *staccato* indication or no indication would practically sound alike, these indications were still added for future performers who might opt for slower tempos. The *staccato* indications not only represent a tonguing technique, but also express the composer's demand for a form of lightness required for the performance of the concerto. Owing to the large number of semi-quaver passages, and to make it easier for the player not to have to focus on too many performance indications, the indication 'sim' was used at the start of the passage; this indicates to the player to continue with the initial articulation indications throughout.

In addition to the articulation changes and additions, there were a few dynamic and bowing indications added. The manuscript includes no bowing marks, but after rehearsals with the string quartet, bowing decisions were made to add to the uniformity of the string quartet. These marks were added to the edition to assist future performers with a score that included bowings that proved effective. These indications will also shorten future preparation and rehearsal times, all contributing to the aim of the study, i.e. to make the scores performance-ready. Referring to Brown's statement in Chapter 3.2.1, it was imperative for soloists to add their own dynamic colouring, in addition to the composer's indications. Taking this HIP principle into consideration, no dynamic indications were added to those indicated by Tausch. Dynamics were, however, added to those string parts where the composer or copyist did not include them uniformly in passages where the string players have similar parts. An example can be seen in measure 90 of the first movement, where a *forte* indication has been added to the second violin part. All the voices have the same rhythmic pattern, concluding the end of a *tutti* section, but the second violin does not include the *forte* indication marked in the other string parts.

Lastly, other changes made to the score were minor note changes. The majority of these involved the addition of accidentals. In measure 213, third movement, solo clarinet part, an example can be seen where an accidental has been added. During the era when the concerto would originally have been performed, soloists would certainly not have speculated about playing the accidental without it being indicated. However, present-day practice is that a measure-line clears all notes in the following measure from any added accidentals. Therefore, standard practice today is that the A-flat in measure 212 should not remain an A-flat in measure 213, as it is not re-indicated. However, harmonically and melodically, there is no doubt that the A in measure 213 should indeed be an A-flat. Added to these changes in indicating accidentals, some incorrect notes in the string parts were corrected.

4.2. Josef Mysliveček: Concerto for two clarinets in E-flat major[20]

Czech composer Josef Mysliveček (1737-1781), famous for his various operas, secured his reputation in Italy, where difficulties in pronouncing his name led to the sobriquet “The Bohemian”. Living in Prague, Mysliveček was great friends with the Mozart family, and was mentioned in various family correspondence (B. Proksch, 2010: 784). These letters provide the vast majority of the available personal information on Mysliveček. *Josef Mysliveček (1737-1781): a Thematic Catalogue of his Instrumental and Orchestral Works* by Angela Evans and Robert Dearling (1999) has been criticised for not only being an incomplete catalogue, but also due to unsubstantiated statements, such as Mozart and Mysliveček being ‘of equal value’ (B. Perl, 2001: 309). In this same review, Perl (2001: 310) writes that ‘a thematic catalogue is being prepared by Daniel Freeman. We may hope that this catalogue will soon be completed’. Published in 2009, Daniel E. Freeman wrote the first English biography and detailed catalogue of Mysliveček’s works. The biography “*Il Boemo”: The Man and His Music*, is widely accepted as the most inclusive source on the history of Mysliveček. In 2001, a few years before publishing his book, Freeman published the article on Mysliveček in The New Grove Dictionary, which already included very detailed information on the composer in earlier editions.

The Mysliveček manuscript has no composer name indicated in the original handwriting used on the cover page and in the rest of the concerto. ‘Mysliveček 9’ is written in pencil on the cover page of the manuscript, most certainly by the librarian of the archive where it is kept. The words ‘in Es’ has also been added in pencil to the name of the concerto, as seen in figure 33.

Mysliveček was born as one of identical twins to a prosperous, reputable family and was unquestionably known for his eccentric lifestyle and vivid personality. His reputation, including losing his nose due to venereal disease and refusing to conform to new compositional trends, led him to live in extreme poverty towards the end of his life. As sombre as Mysliveček’s ultimate destiny was, his music proves to be filled with the utmost vitality and beautiful melodic lines.

[20] Thürn and Taxis Archives, Regensburg (Germany)

Mysliveček lived in Naples for several years and composed an opera for each year he resided there. In his opera *Demofoonte* he writes intricate melodies for the orchestra clarinets, establishing the notion that he was aware of the melodic tone and technical possibilities of the instrument (DelDonna, 2008: 416-417). A composition pioneer, he was one of the first composers to write for the wind octet and string quintets with two violas.

It is indeed from some of these compositions that Mozart was inspired by Mysliveček's elegant writing and borrowed several ideas from him for his first opera *Mitridate*. He also arranged one of Mysliveček's arias, which later became the popular *Ridente la calma*. Therefore, Mysliveček's influence on the compositional style of Mozart can be seen as just as important as that of Christian Bach (J. Grier & D. Neville, 2002: 476).

Mysliveček had severe health problems, and, after a hospital visit, young Mozart wrote to his father about his concerns. He commented on how Mysliveček remained spirited, despite his facial scarring and other health issues:

> When he came up to me, Mozart wrote, "I took him by his hand and he took mine, in friendship. Just look, he said, how unfortunate I am! His words and his appearance, which Papa knows already from earlier descriptions, touched me so deeply that I couldn't say anything, except, half crying: 'My dear friend, I feel for you with all my heart.' " Mozart added, "If it were not for his face, he would be the same old Mysliveček, full of fire, spirit and life, a little thin, of course, but otherwise the same excellent cheerful fellow" (Wakin, 2007).

The double clarinet concerto was written for string orchestra, one bassoon and two horns. For the purpose of this study, the bassoon and horn parts were edited into the strings, as well as the two solo clarinet parts. In the first movement of this relatively short concerto, Mysliveček writes various virtuosic scale patterns in between the playful melodic phrases. Virtuosic writing for the clarinet during this period was in demand, and, therefore, it is unusual that the last movement of the concerto is short with almost no display of the technique that advanced players could showcase. To stay true to the typical bravura style of third movements in the classical concerto genre, it was decided to opt for a very fast presto tempo to maintain the tension and

excitement throughout the movement. The table below summarises the tempi that were ideal for the performance with the two soloists and string quartet.

Table 4.2. J. Mysliveček: concerto tempo suggestions

Allegro	Quarter note = 120 – 124 bpm
Largo	Quarter note = 64 – 68 bpm
Presto	Quarter note = 168 – 172 bpm

The Largo was the most difficult movement for which to select a tempo. During the rehearsals, tempos between 50 and 80 bpm for a quarter note were tested, but for the formation of the group and the possibility of keeping suspense in the melodic lines, the above tempo was ideal.

From the four selected concertos, Mysliveček is the only composer to include cadenzas. It is interesting to note that he writes the cadenzas for a quintet with equally challenging parts; the quintet includes the two clarinets, two horns and one bassoon. Owing to a restriction on the available time of the PhD required performances, the two cadenzas were not performed, but are included as part of the appendices. The attached cadenza (Appendix IV) has been arranged for the string quartet and soloist formation, omitting the second violinist.

Except for editing the concerto for a smaller formation, the main alterations were made to the articulation instructions in the two clarinet parts. Slurs and *staccato* indications were not always similar between the two parts, and the new score was adjusted accordingly. Appendix V lists all the articulation changes and additions that were made. In the score there were minor rhythm mistakes where notes following dotted rhythms did not complete the measure, or, as in measure 9, the final two notes of the measure had to be changed from demi-semi quavers to hemi-demi-semi quavers. Apart from these changes and the addition of *tutti* wind solos in the strings, as well as clarinet parts, the other changes were minor. As in the Tausch concerto, these included adding the same dynamic indications for all, as well as incorporating a selected number of bowings for the string players.

4.3. Joseph Christian Willibald Michl: Clarinet concerto in B-flat[21]

Joseph Christian Willibald Michl (1745-1816) was born in Neumarkt, Germany. His father was a prominent musician and served on the Neumarkt city council. Bass player and main composer for Elector Maximillian III Joseph in Munich, he was a respected composer of opera, sacred music, and instrumental music. He is best known for his sacred music, and taught at the Benedictine Abbey in Tegernsee until 1803 (Schwemmer, 2017: 127). Michl wrote for the clarinet in ensemble formations, often including basset horns in his compositions. This concerto is the only known clarinet concerto to be written by him, but according to Colin Lawson, he also wrote a concerto for basset clarinet. The basset clarinet concerto is listed in a 1782-1784 Breitkopf catalogue with the name *Michel*. Although this was the name often used for works by Michel Yost (1754-1786), Lawson later credits the basset clarinet concerto to Joseph Michl (Lawson, 1987: 493). This finding is underlined again in his book *The Early Clarinet; A Practical Guide* (2000). There is evidence that Stadler performed on basset clarinets, and, from 1788, preferred the extended instrument for his own compositions and performances (Lawson, 2000: 104). According to Lawson (2000: 104), Stadler performed works of various composers of the era, and there are basset clarinet cadenzas written by Stadler for a concerto, seemingly composed by Michl. This tentative attribution of the work to Michl was originally investigated by Rice. Rice stylistically compared the work to other works of Michel Yost, to whom the concerto was originally attributed, and concluded that the work is most probably a concerto by Joseph Michl. After Rice's findings, he communicated the information to Lawson, who then included it in several of his publications (Rice, 2017: personal correspondence).

As seen in the material above, there have been several discrepancies between available sources on the works of J.Michl. In a 1991 study by Patricia West, *A performance project in eighteenth century music for the clarinet: Michel Yost's Concerto No. 11 in B-flat for clarinet and* orchestra, West incorrectly credits the concerto on which her research is based to Michel Yost. West avers that the manuscript was identified in the British Museum and published by Pleyel. The

[21] Einsiedeln Music Library, Einsiedeln (Switzerland)

reference to the composer of the concerto on the British Museum online catalogue is exactly as follows:

Title: Michel, Michel (Unspecified, Michel alias J. alias Y)

Also known as: Yost, Michel, J v Michel

According to the *Fürst Thurn und Taxis* archive, which holds the manuscript I identified, this concerto was composed by German composer Michl and unpublished under his name. Michel Yost often used the pseudonym *Jost Michel* or simply *Michel* (Online catalogue of the German National Library, n.d.). The pseudonyms J. Michel and J. Michl are very similar, and it is clear how it may have caused confusion amongst researchers.

In the outdated but valuable article from 1936, Gradenwitz and Pidcock write about the concertos of Yost. They opine that they are dated at about 1780 and could not have come from before 1777 (when he first played as soloist in public). In the article they mention that they are signed as J. Michel, and are kept in the British Museum.[22] They criticise the concertos, complaining that 'virtuososhiip has degenerated into a series of roulades' (Gradenwitz, Pidcock, 1936: 149).

Pound briefly refers to Michl in his research, but no substantial information could be identified from the information he provides. He acknowledges the fact that the concerto advertised by Breitkopf could be attributed either to Yost or Michl (Pound, 1965: 158).

The manuscript used for this study was identified in the Swiss music library of Einsiedeln and according to West, Titus (1965: 174)[23] and Weston (1971), the parts of Yost's 11th concerto are in the British Museum in London. It was not possible to view the manuscripts in the British Library, but as the published editions of Yost's 11th concerto are unmistakeably the same concerto as the manuscript held in Switzerland, it can be speculated that there is more than one manuscript copy available. It is unlikely that Yost and Michl met, as no evidence could be found to suggest that they had the same copyist, performed together, or had the same compositional influences. A

[22] British Museum MS h.2189 and h.2164
[23] Pleyel parts

manuscript of a Michl concerto that is kept in the Austrian National Library[24] is clearly not the same as the concerto edited for this dissertation and West's research project. The cadenza in the second movement is written as low as a c, indicating that the added cadenzas were meant for the basset clarinet, therefore supporting the fact discussed earlier in this chapter, that Stadler played some of Michl's works, and included cadenzas that he could play on his basset clarinet.

All the confusion concerning the attribution of this concerto was clarified with the very recent and in-depth research by Marius Schwemmer (2017). Schwemmer published a detailed genealogy, biography, and list of Michl's works. This document resolved various uncertainties about the clarinet concerto. Schwemmer identifies other works of Michl in the *Fürst Thurn und Taxis* archives, including a bassoon and piano concerto written in the same handwriting as the clarinet concerto (Schwemmer, 2017: 643). In his study, he includes the first page of the work he identifies as the clarinet concerto by Michl (Schwemmer, 2017: 646), thereby supporting the finding of this research project that the work is to be credited to J.C.W. Michl. In the search for confirmation of the attribution of the concerto, I identified other works composed by Michl, not only to compare compositional techniques, but also typography. It is often uncertain whether a manuscript is written in the handwriting of the composer, or that of a copyist. When researching other works by Michl, I came across a *Serenata* in D that he composed as part of his chamber music outputs. The handwriting in figure 76 was compared to the handwriting in the manuscript used for this study. It is evident that the handwriting is not the same, implying that one or both of the manuscripts are copies of the original concertos. Both the manuscripts for the *Serenata* and concerto can be found in the *Fürst Thurn und Taxis* archive. By establishing this fact, it can be concluded that, as shown in figure 45, the composer or copyist's preferred spelling of the last name was Michel. As the main biographical information on the composer uses the spelling Michl, for the purpose of this study, this spelling was chosen.

[24] Austrian National Library: MS. 5856
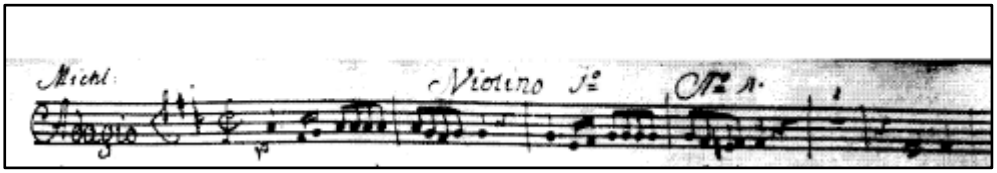


Figure 76. Excerpt from J.C.W. Michl's Serenata in D, 1st violin (Kearns, 2003: XIX)
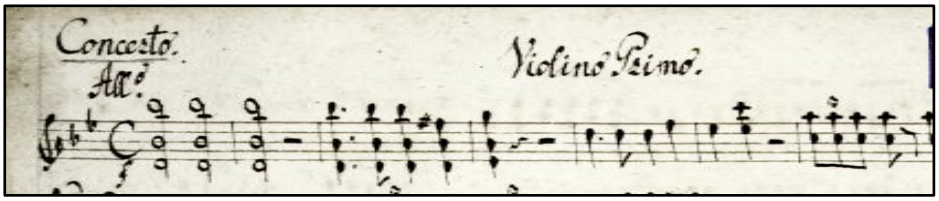


Figure 77. Excerpt from J.C.W. Michl's Clarinet Concerto, 1st Violin

Michl was highly influenced by his composition teacher, Placidus von Camerloher, with whom he studied from 1767 (Van Boer, 2012: 381), and who was known to be a pioneer in writing for the viola. In this particular concerto, Michl writes very little material for the viola, with a total of only 8 measures in the final movement.

The French and German tradition of playing the clarinet has been a research topic for various scholars and prominent researchers. At the start of the 19th century, there were differences, not only in the instruments, but also in the use of the mouthpiece and reed (see chapter 2). When analysing the score, it is quite clear that Michl wrote for the 5-key clarinet. There are very limited chromatic passages, typical of composers who were aware of the speed and accuracy limitations of cross fingerings on the 5-key clarinet. Except for this, Michl writes no C-sharp for the clarinet, a note that together with a B was equally troublesome to play. Referring to the articulation, there are extensive passages that would require a performer with advanced articulation technique, but Michl abstains from any fast repeated notes. This is typical in writing for players who played with the reed at the top of the mouthpiece, as it was difficult to re-articulate a repeated note with the breath, and impossible with the tongue.

From the selected 4 concertos, this manuscript had the most inconsistencies and discrepancies, with missing measures and incorrect notes. *Da capo* signs, rest measures and accidentals were often not indicated correctly. For the performance of this concerto, the quartet played from an edition where all the repeats and *da capo* sections were written out to prevent any confusion.

The clarinet parts in the first and last movement are extremely challenging, with fast technical passages and leaps. The composer wrote long technical passages, with little

to no breathing possibilities for the player. This proved to be a challenge and adjustments to the articulation indications, including the addition of a few slurs, were made to assist with this challenge.

The second movement finishes with a short cadenza-like section and continues immediately into the Rondo. This is considered rare in standard clarinet concertos of the era. Table 4.3 indicates the tempi that were selected for the purpose of the performances.

Table 4.3. J.C.W. Michl: concerto tempo suggestions

Allegro	Quarter note = 132 – 136 bpm
Adagio non tanto	Quarter note = 88 – 92 bpm
Rondo	Quarter note = 82 – 86 bpm

Since this Michl concerto was the focus of West's 1991 study (attributed by her as Yost's 11th concerto), it is imperative to briefly compare the editions. West firstly transcribed the parts for the complete orchestration of the original manuscript, similar to the process that was followed for this study. During her process, she mainly corrected incorrect notes and rhythms and added dynamic and articulation indications. In her discussion she mentions that she added slurs to various semi-quaver passages to make them easier for the soloist. The main differences between the edition of this study and the study of West, are, firstly, the choice of orchestration and, secondly, articulation indications. I tended to edit the articulation, firstly, to adhere to the norms of the era and, secondly, to the comfort of the soloist. For example, in measure 101 of West's edition and 100 in my edition in the first movement, she indicates a slur across the two notes of the second beat. This is an octave jump across registers and since it is also a dotted rhythm, it would be more clearly articulated and played rhythmically correctly when the two notes are tongued, as indicated in my edited copy. In the extended semi-quaver passages, West opted for slurring the first two and last two beats. In these passages, the edition of my study includes only the slur indications of the composer.

For the purpose of this study, the orchestration was changed to soloist(s) and string quartet. West transcribed the concerto for clarinet and piano. In the reduction she did not add or make any further changes to the solo part.

4.4. Franz Xaver Hanisch: Concerto for Clarinet in A and Violin[25]

Franz Hanisch (1746-?), born in Prague, worked as second oboist, piano teacher and composer for the Thürn and Taxis court in Regensburg between 1776 and 1806. Information on Hanisch is very scarce and the identified sources, other than the study by Pound (1965), provide the same limited information. The Internet sources seem less reliable, and since they concur with the information provided by Pound, it seems likely that Pound's information was used for the Internet sources. No information was found on Hanisch's life after his time serving as court musician, but it is known that his son, Anton Hanisch, followed in his footsteps and became a court organist (Pound, 1965: 140). From what is known, Hanisch not only wrote concertos and duos for clarinets, but also various compositions for voice, and, in 1802, *Lieder für die Guitarre* (Nasritdinova, 2018).

In the catalogue compiled by Pound of concertos composed before 1850, he includes one concerto by Hanisch.

> Hanisch, Franz, X. (1749 - ?). Concerto in B-flat
> Solo instrument: B-flat clarinet
> Accompaniment: 2 Vn, 2 Va, B, 2 F, 2 H
> Copy: TTA, Hanisch 5 (MS parts)

In Pound's short bibliographical notes on Hanisch, he writes that the concerto that is catalogued in the TTA[26] as 'Hanisch 4' appears to be Michel Yost's 12th Concerto with substantial alterations. It is surprising to note that Pound did not identify the clarinet and violin concerto, as it is kept in the same archive as the concerto he included in is his list of works. Pound refers to the concertos as 'Hanisch 4' and 'Hanisch 5'. On the cover page of the clarinet and violin concerto, there is a pencil indication, 'Hanisch 3'. Pound stipulates in the opening of his work that he includes only solo concertos on his list.

Very few composers during this era wrote concertos for the A clarinet, as the vast majority were written for Clarinet in B-flat. Another rarity is a double concerto for violin

[25] Thürn and Taxis Archives, Regensburg (Germany)
[26] Thürn-und Taxis Archives, Regensburg, Germany

and clarinet. There are only a few standard concertos for this combination that have been published from the classical or the romantic era, one of these being Carl Stamitz's *Quatriéme Concerto a Clarinette et Violon Principalles ou deux Clarinette deux violons, Alto et Basset, deux hautbois, deux cors ad libitum*. The work was published in Paris by Sieber ca. 1777[27] for Bb clarinets, in Bb major. Newhill describes it as *Symphony Concertante* no. 29 in Bb, and cites a modern edition published by Litolff (peters) (1979: 108-109). Personal correspondence with Prof. Albert Rice (2017) confirmed that he has an edition edited by Gyorgy Balassa as Karl Stamitz, *Concerto No. 4 per clarinetto e violin (o due clarinetti) soli e orchestra*[28], as part of his collection.

The concerto in E minor, Op. 88 for Viola and Clarinet by Max Bruch is the only double concerto (except for concertos for two clarinets) that is regularly performed on international stages. It can be speculated that Hanisch used the A clarinet not only to be able to compose in a key that is comfortable for both the violinist and clarinettist, but also for the advantage of the lower sonority of the A clarinet in combination with the high register of the violin.

The first movement of the concerto includes a 51-measure introduction before the clarinet enters with the theme. In the Allegro, the clarinet and violin trade the theme and often play solo with the orchestra, while in the second and third movements, the instruments play in duet form throughout the movements. The concerto was originally written for string orchestra, two flutes, and two horns. For the purpose of this study, the flute and horn parts were edited and included in the string parts.

Hanisch includes specific articulation indications in both the violin and clarinet solo parts, but mostly only indicates them at the start of a phrase or sequence. For example, in a section of running semi-quavers, he only includes a slur on the first group of the semi-quavers, indicating the preferred articulation for the passage. The pattern is repeated; thus, it is self-evident that the articulation indication should be similar for the rest of the pattern. As sources discussed in chapter 3 established that this was typical during the era, the articulation was added to phrases and sequences in the edited copy of the score. The solo clarinet and violin have similar themes, and articulation

[27] Dating by Bib. Nationale, Paris
[28] London, Boosey & Hawkes, Budapest, Editio Musica, 1969.

indications were occasionally changed to be similar for both instruments. This was also applicable in sections where the first violin and solo violin parts are similar.

The solo violin part of the manuscript includes some dynamic indications, but the clarinet part very few. In the new edition, some alterations were made to the dynamic indications to assist the players by including them in all the solo and ensemble parts. In addition to articulation changes and minor changes in the dynamic indications, there were some note mistakes that were corrected. These were often an accidental that was not indicated, or merely a misplaced note. Appendix XI includes a list with all the changes made.

Performing this concerto posed different challenges to the other three concertos. The concerto is technically less advanced than the Tausch and Michl, but was unanimously considered to be one of the more musically demanding of the selected repertoire. The solo violin part is taxing, with the composer often writing full passages at the extreme high range of the violin. In combination with the string quartet, there were also quite a few balance concerns that needed to be addressed. Owing to a much smaller orchestration, both soloists needed to adjust their solo sound concept accordingly. In the Mysliveček concerto, the two soloists performed on the same instruments, and it was much easier to play stylistically and musically similar. The string-woodwind combination is more problematic and players need to be resourceful for the combination to be productive. Careful listening and adjusting skills are at the forefront of a successful performance, and so much more when performing a concerto with an instrument from a different instrument family.

As the concerto is technically demanding for the solo violin and can easily sound agitated, the tempi for the first and third movements were opted for on the slower boundary of Allegro. Table 4.4 notes the tempi at which the PhD recitals were performed successfully.

Table 4.4. F.X. Hanisch: Concerto tempo suggestions

Allegro	Quarter note = 120 – 124 bpm
Romance Adagio	Quarter note = 86 – 90 bpm
Rondo Allegro	Quarter note = 96 – 100 bpm

CHAPTER 5: Conclusion

There is a consensus among authors and performers alike that the number of available classical-era concertos for the clarinet is quite limited. This study aimed to directly contribute to the rectification of this situation. The study set out to explore the influence of a clarinet performer preparing editions of concertos based on personal experience, conclusions drawn at rehearsals preparing for the performance of these concertos, as well as referring to the most important historical and HIP sources. Presenting the views and experiences of various clarinet and HIP scholars added valuable depth to the editing and preparation of the concertos.

By exploring and following the methodology of similar 20th century studies by scholars and HIP experts, this study prepared new editions of neglected classical clarinet concertos. The study began by scouring catalogues across European music archives known to store unpublished classical manuscripts. These archives included the Thürn and Taxis Library (Regensburg, Germany), Winterthur City Library (Switzerland); Bologna Teatro Comunale Archivo (Italy), and the Einsiedeln Kloster Musikbib (Switzerland). Complete manuscripts which were described as unpublished, anonymous, or unknown were specifically pursued and a shortlist of the most promising manuscripts was made. After a preliminary transcription and playing through ten of the rediscovered concertos and consulting renowned early clarinet researchers such as Eric Hoeprich and Albert Rice, the final four unpublished concertos manuscripts were chosen from the preceding shortlist.

The four selected concertos were by composers F. Tausch, J. Mysliveček, J.C.W. Michl and F.X. Hanisch. The concertos's estimated era of composition spanned from 1755 to 1817 and were classified for the purpose of this study as material that could add to the selection of available classical clarinet concertos. Once the manuscripts were successfully obtained, the analysis, transcription and editing of each began. There were numerous instances of textual ambiguity in the original manuscripts, ranging from debatable articulation markings to illegible notation. In these instances, transcription and editorial choices were primarily based on identifiable, HIP procedures, as described by authors, such as Clive Brown and John Butt, as well as

historical sources, such as those by Johann Joachim Quantz. Unnecessary editing was kept to a minimum, and the editing process primarily involved correcting wrong notes, incorrect measure numbers, and the transcription of wind parts in the solo and orchestra scores. The study was also afforded a unique contribution from the editor of thesis/manuscript, as the editing was done by a clarinetist with historical clarinet performance experience. This experience, added to the research, supported the choices made in editing, as well as performing the concertos.

This experience was of particular significance to this study, as a key element was the performance of the transcribed and edited manuscripts. Performance practicalities, such as the basic logistics of the performance of the concertos were dictated by the available resources, including qualified professional musicians, venues and funding. After rigorous inquiries into the availability of these resources, it became abundantly clear that the traditional concerto performance, with full orchestra, would not be possible. Ultimately, it was decided that the concertos would be performed with a professional string quartet, the prominent Odeion String Quartet from the University of the Free State. This solution alleviated problems of orchestral funding and venue problems, thus allowing for enhanced performance opportunities and the concertos's accessibility to both future performers and researchers.

The quartet rehearsals were also integral to the final editing of the transcribed manuscripts, eliminating all dynamic, articulation, and note anomalies. It was, therefore, only after initial rehearsals that the complete double concertos and solo concertos scores with string quartet accompaniment could be completed in PDF format, to be made available for possible future performers. The rehearsal process also revealed that, as with all classical repertoires, the four concertos were not of equal compositional value. The Mysliveček and Michl concertos were considered musically less effective by the examination panel and audience members than the Hanisch and Tausch; nonetheless, they were of great academic value. To substantiate and demonstrate the importance of how these newly rediscovered concertos can contribute to both the performer and academic, standard works, such as the Mozart and Stamitz concertos, were performed alongside the edited works. Clarinet players interested in HIP guided performances will be able to use these concertos to not only expand their classical repertoire choice, but also to learn valuable technical, musical

and stylistic skills which will help them enhance their performance capabilities of better-known repertoires.
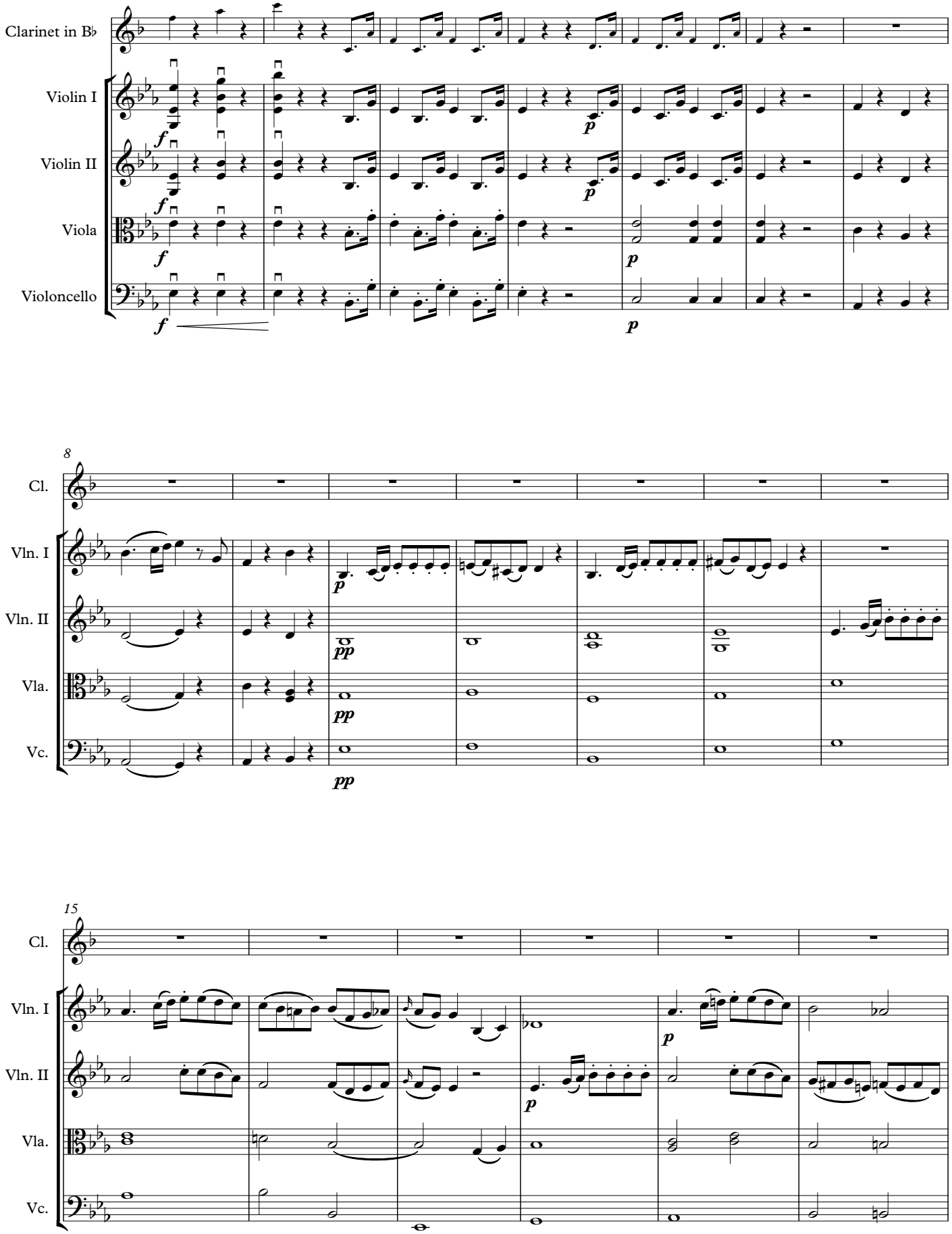
Appendix I
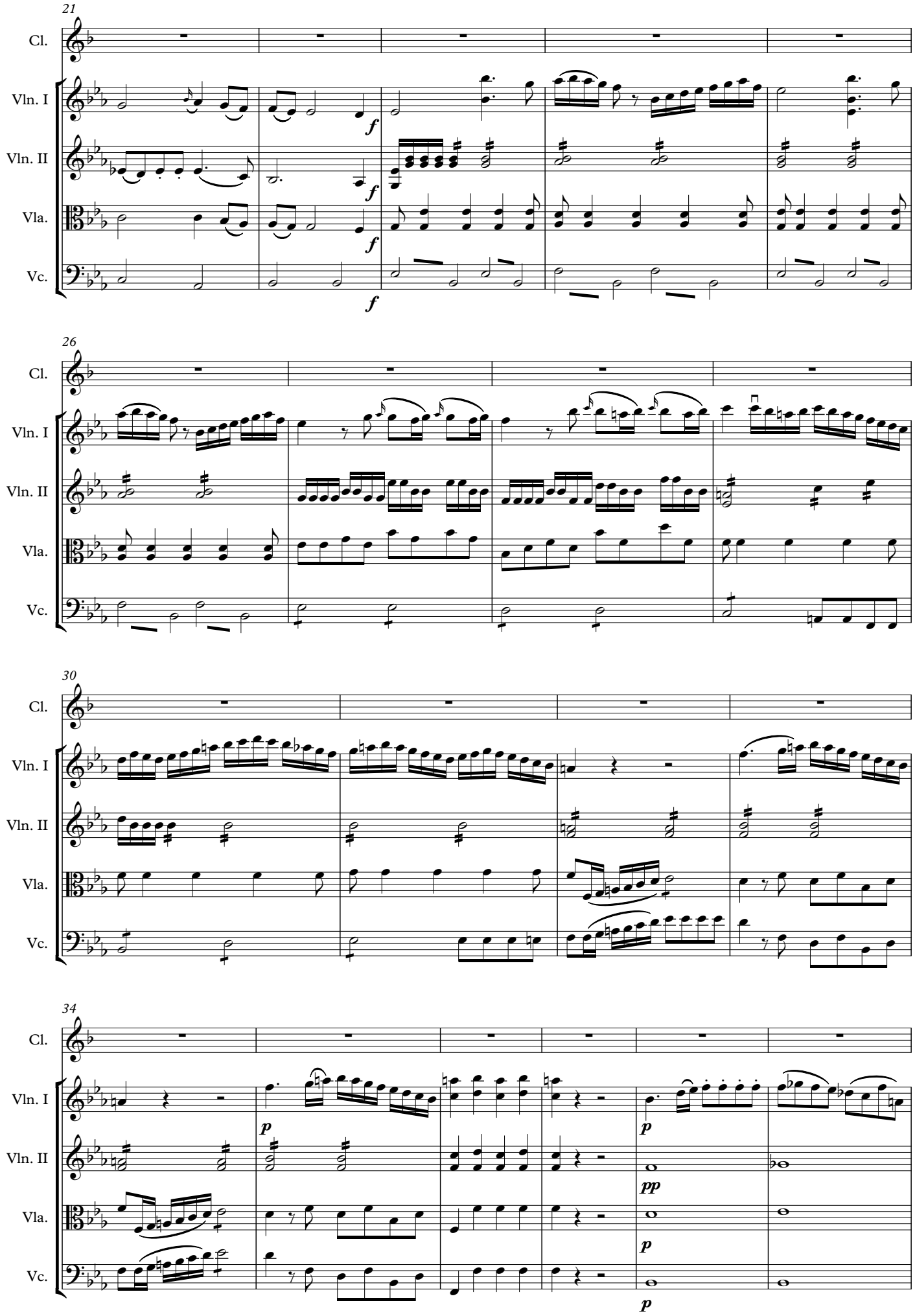
F. Tausch
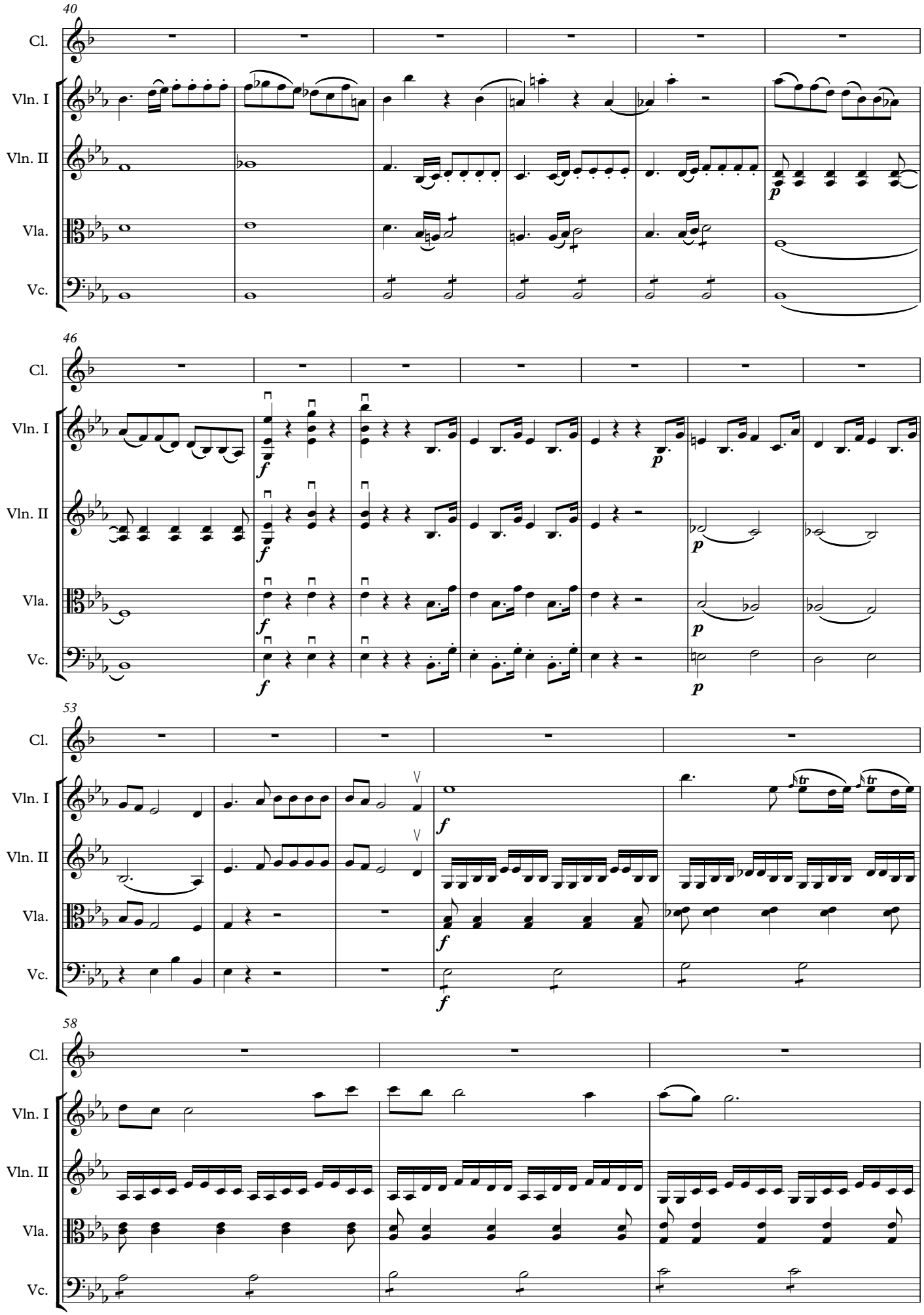
Concerto for Clarinet in B-flat
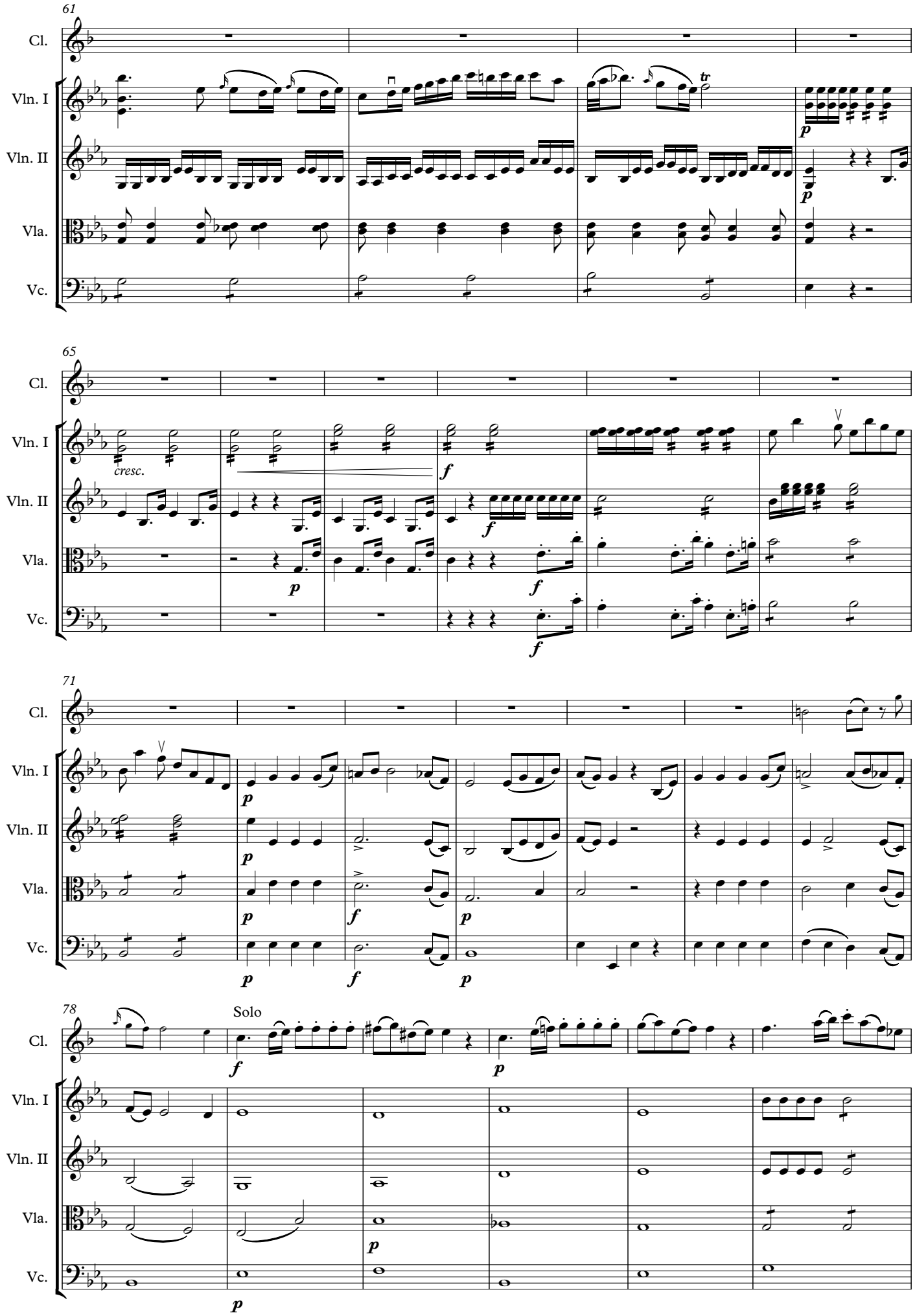
I
Allegro Spiritoso
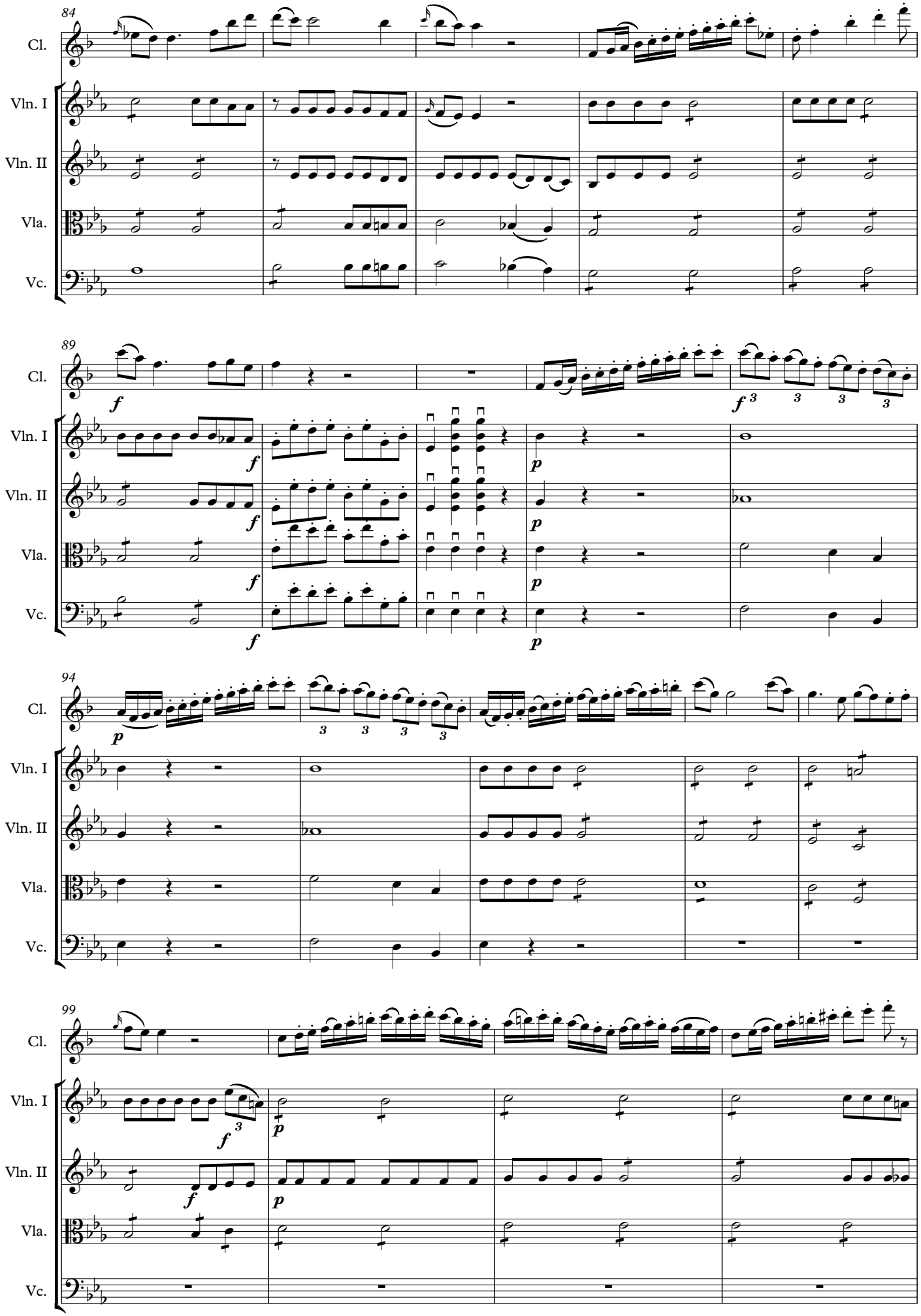
F. Tausch
(1762 - 1817)
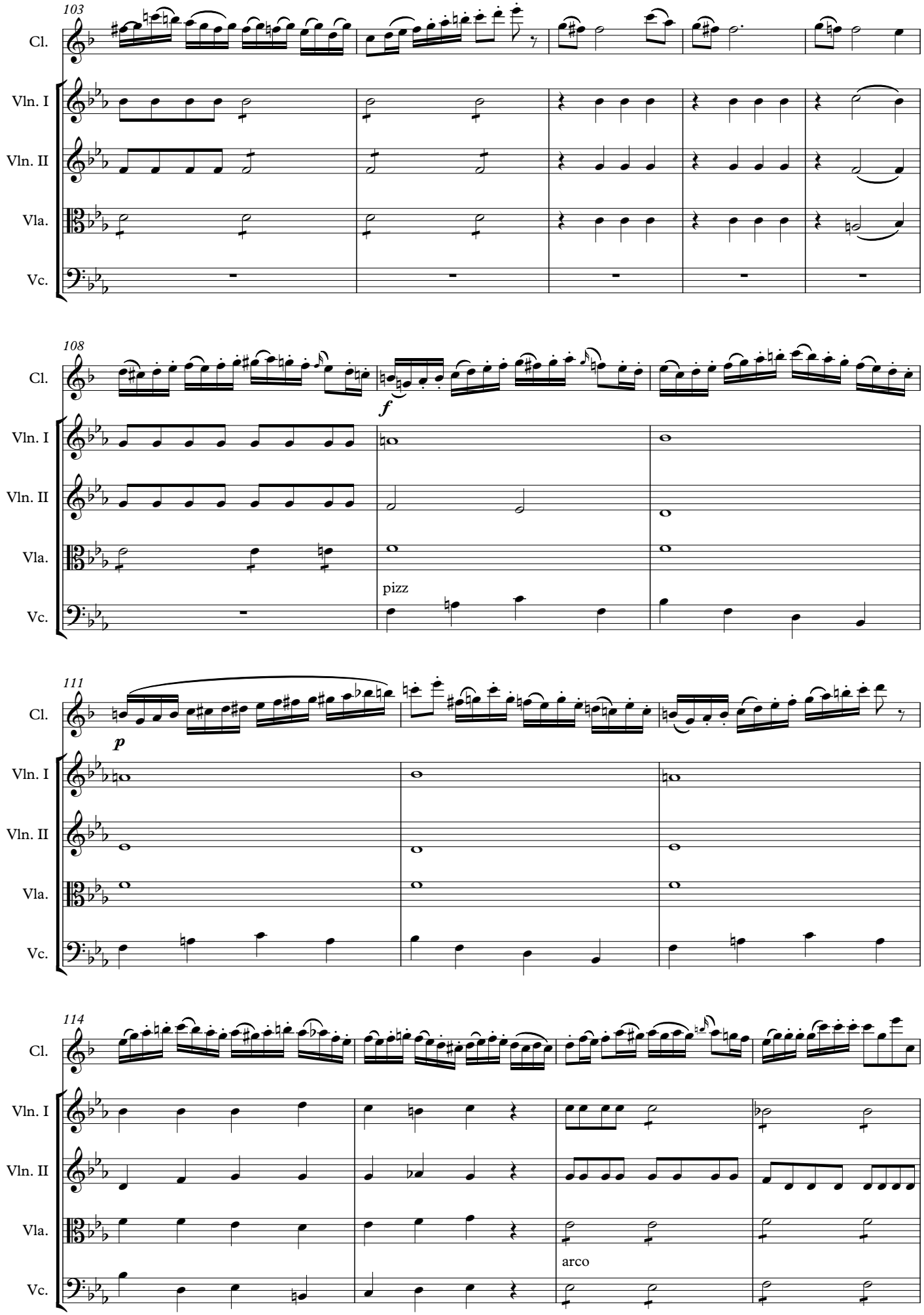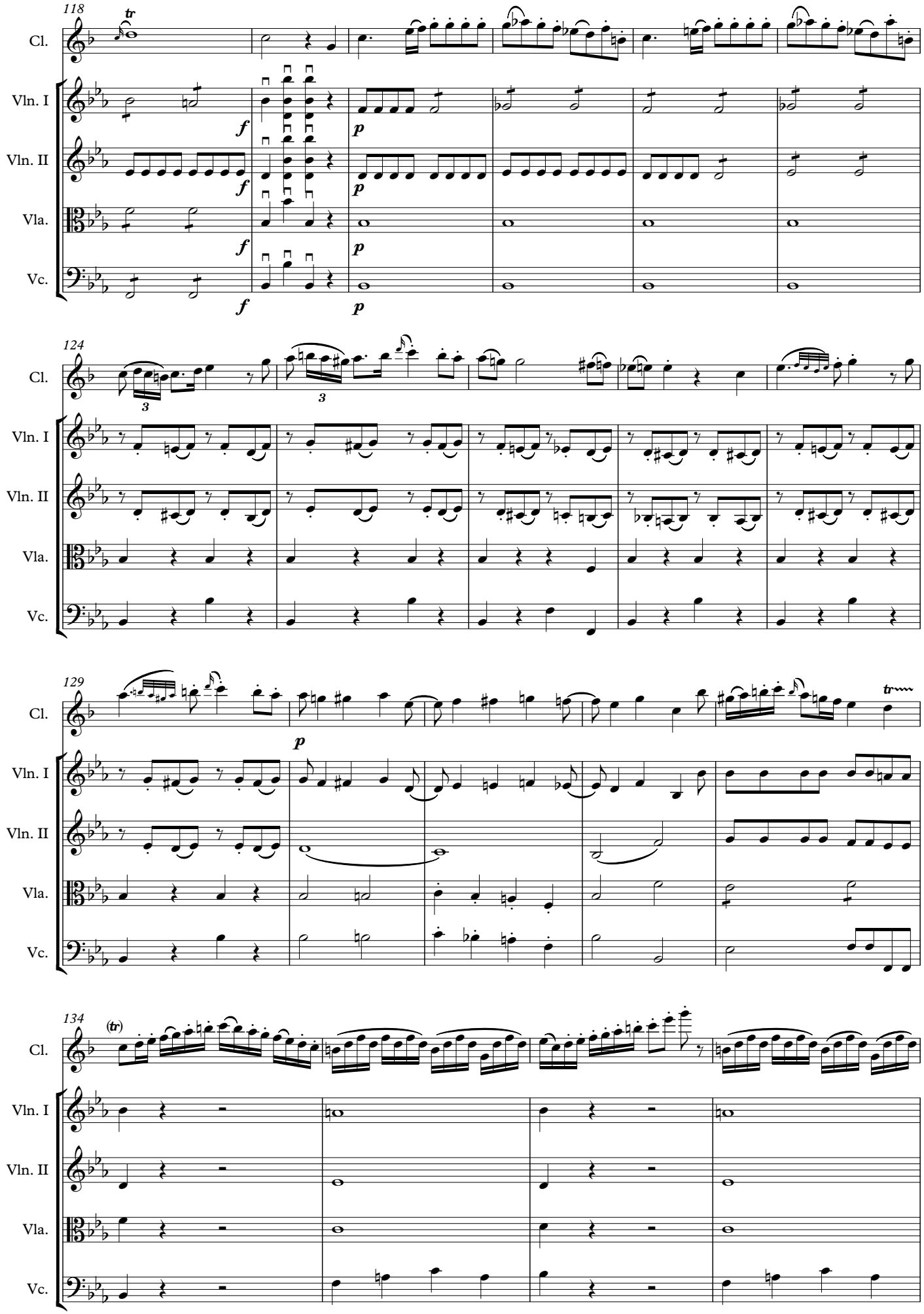



21
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
26
30
34
p
pp
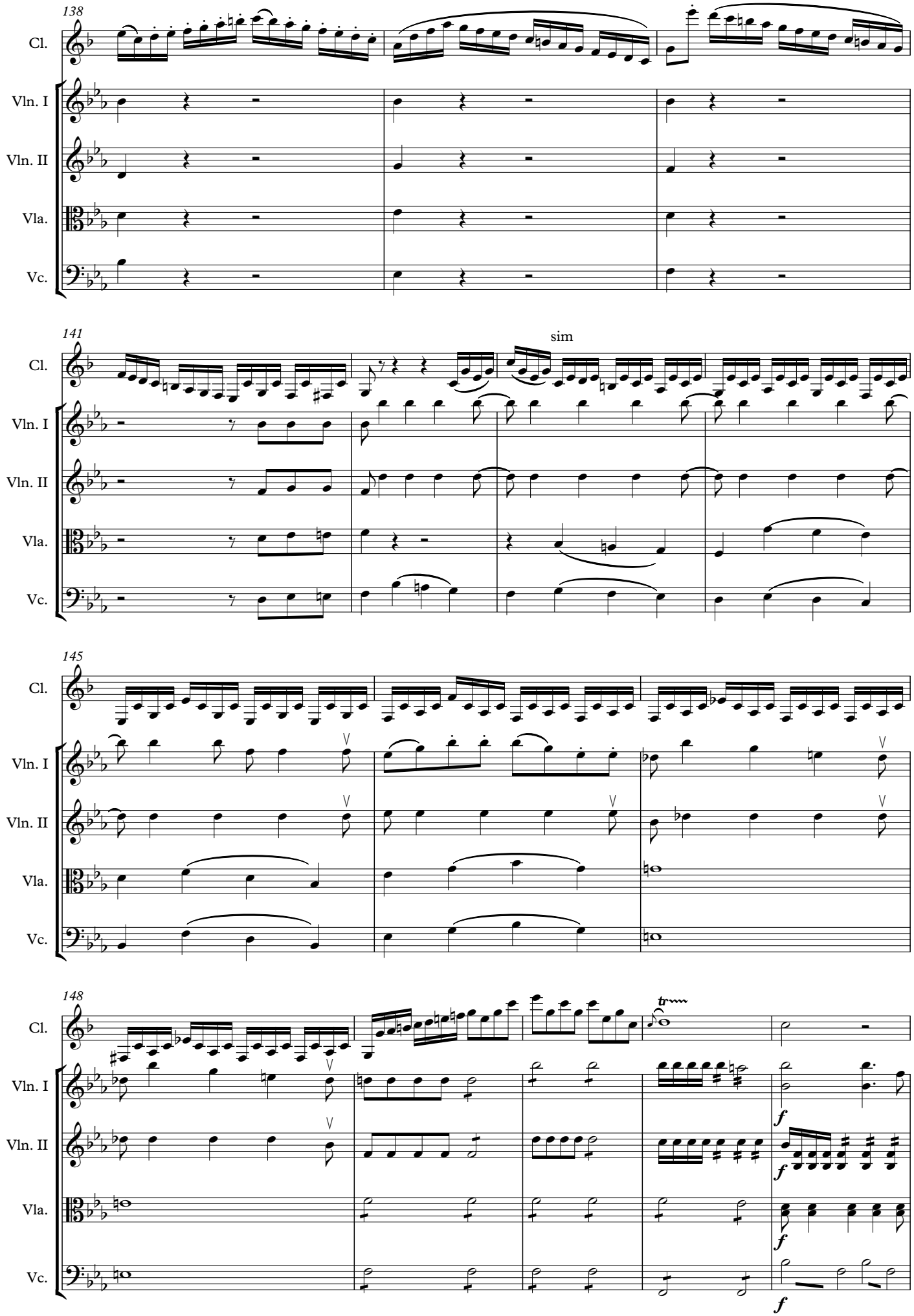

40
Cl.
Vln. I
Vln. II
Vla.
Vc.
46
53
58
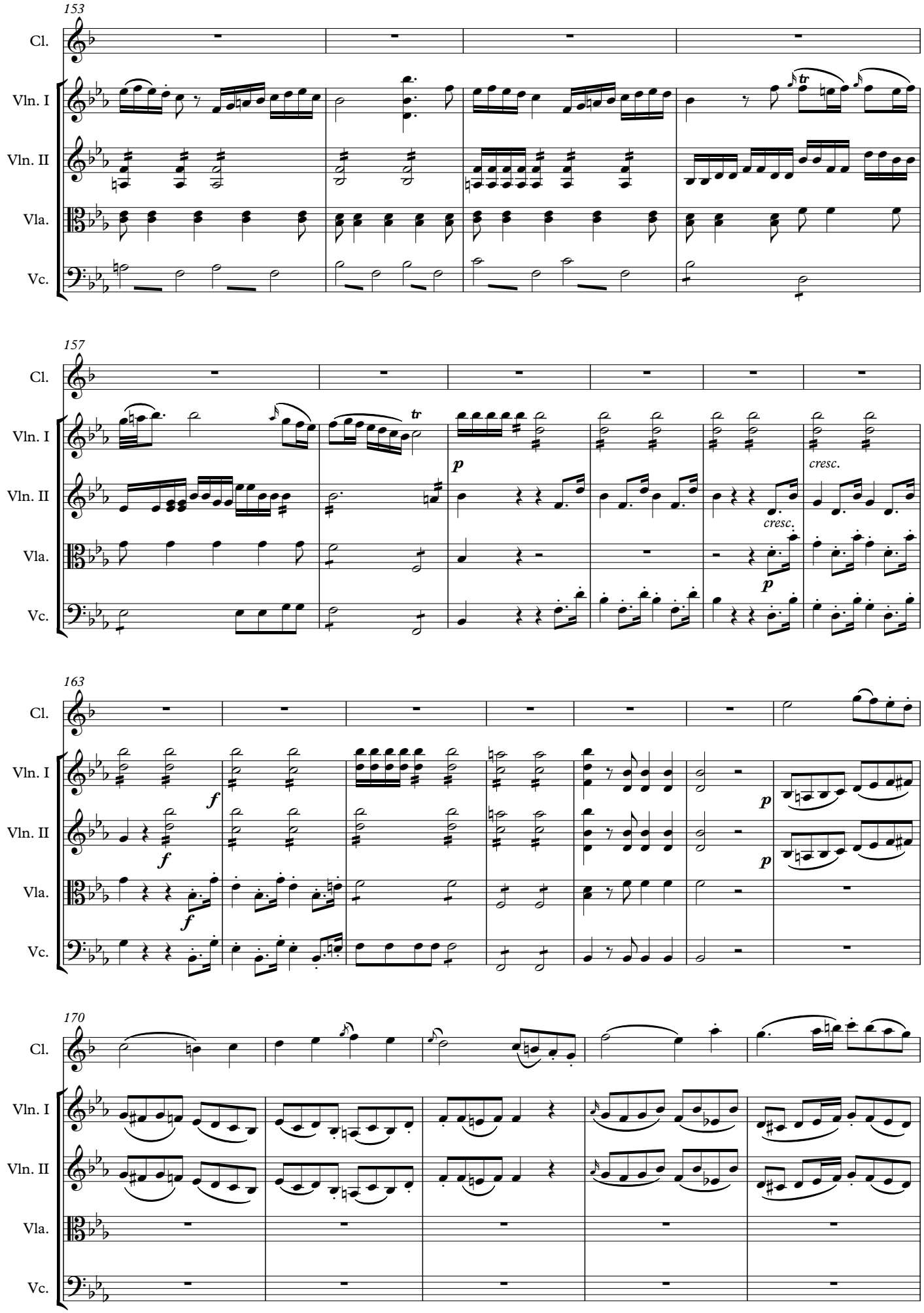

61
Cl.
Vln. I
Vln. II
Vla.
Vc.
65
cresc.
71
78
Solo
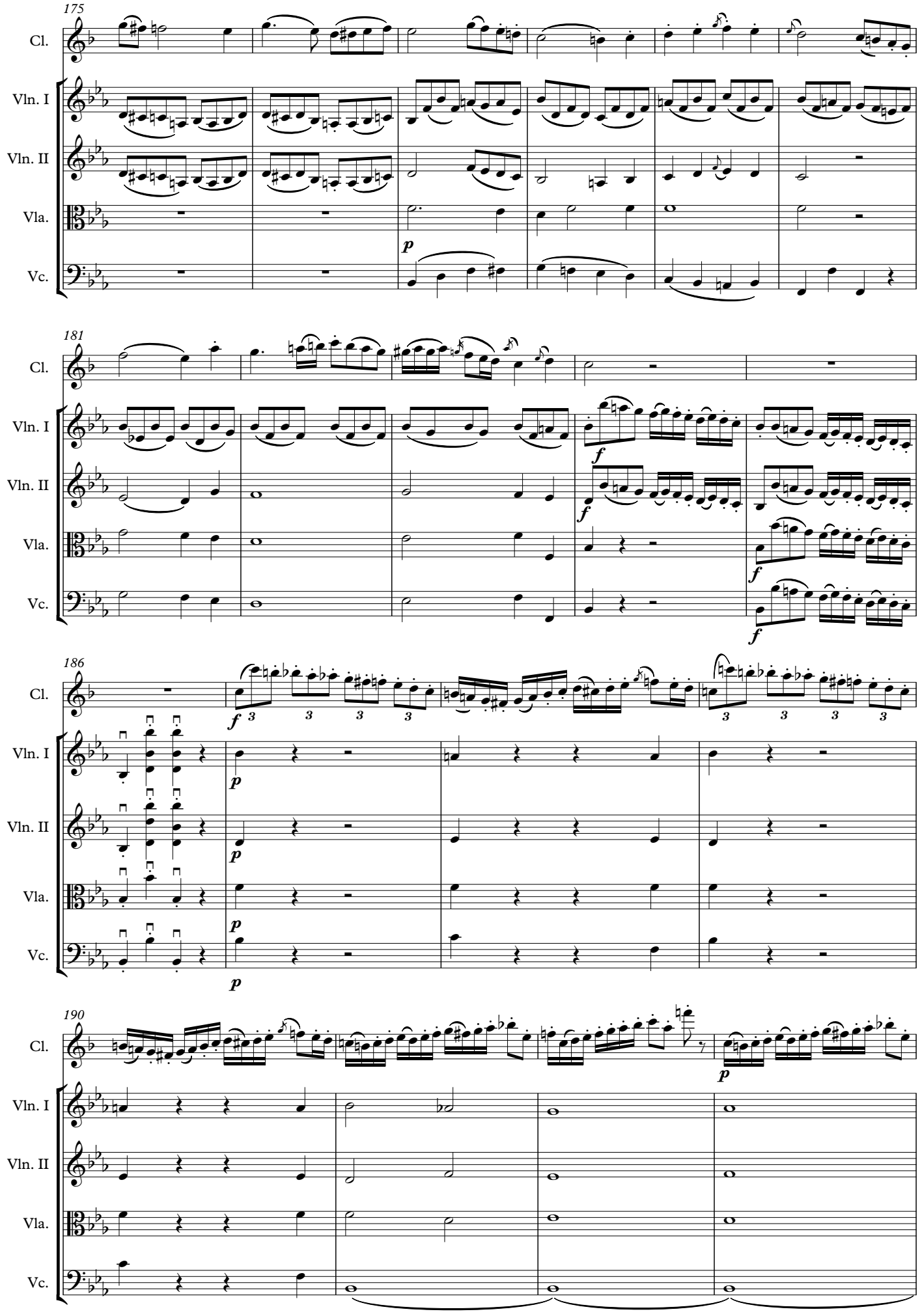

84
Cl.
Vln. I
Vln. II
Vla.
Vc.
89
f
p
94
99
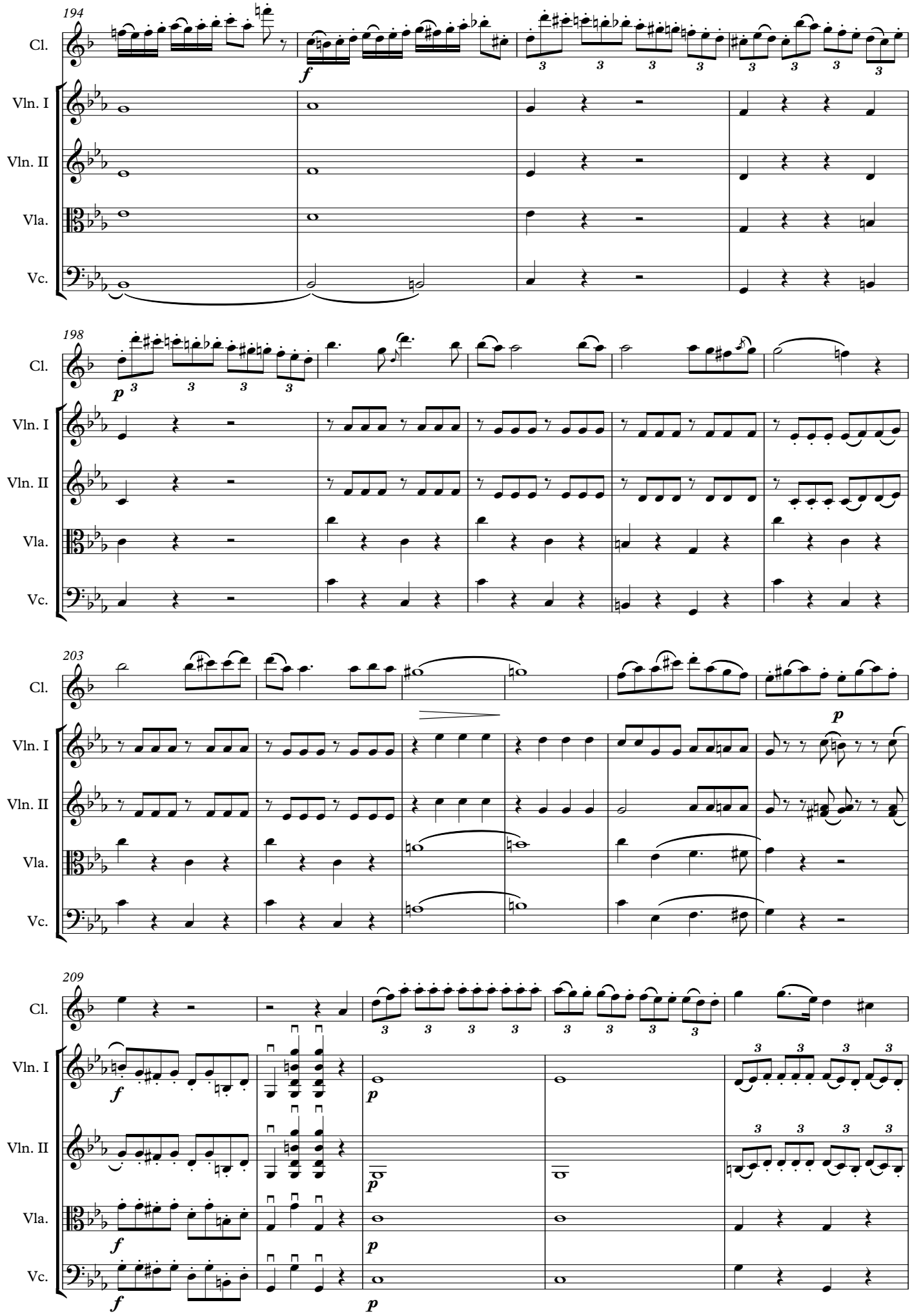

103
Cl.
Vln. I
Vln. II
Vla.
Vc.
108
f
pizz
111
p
114
arco
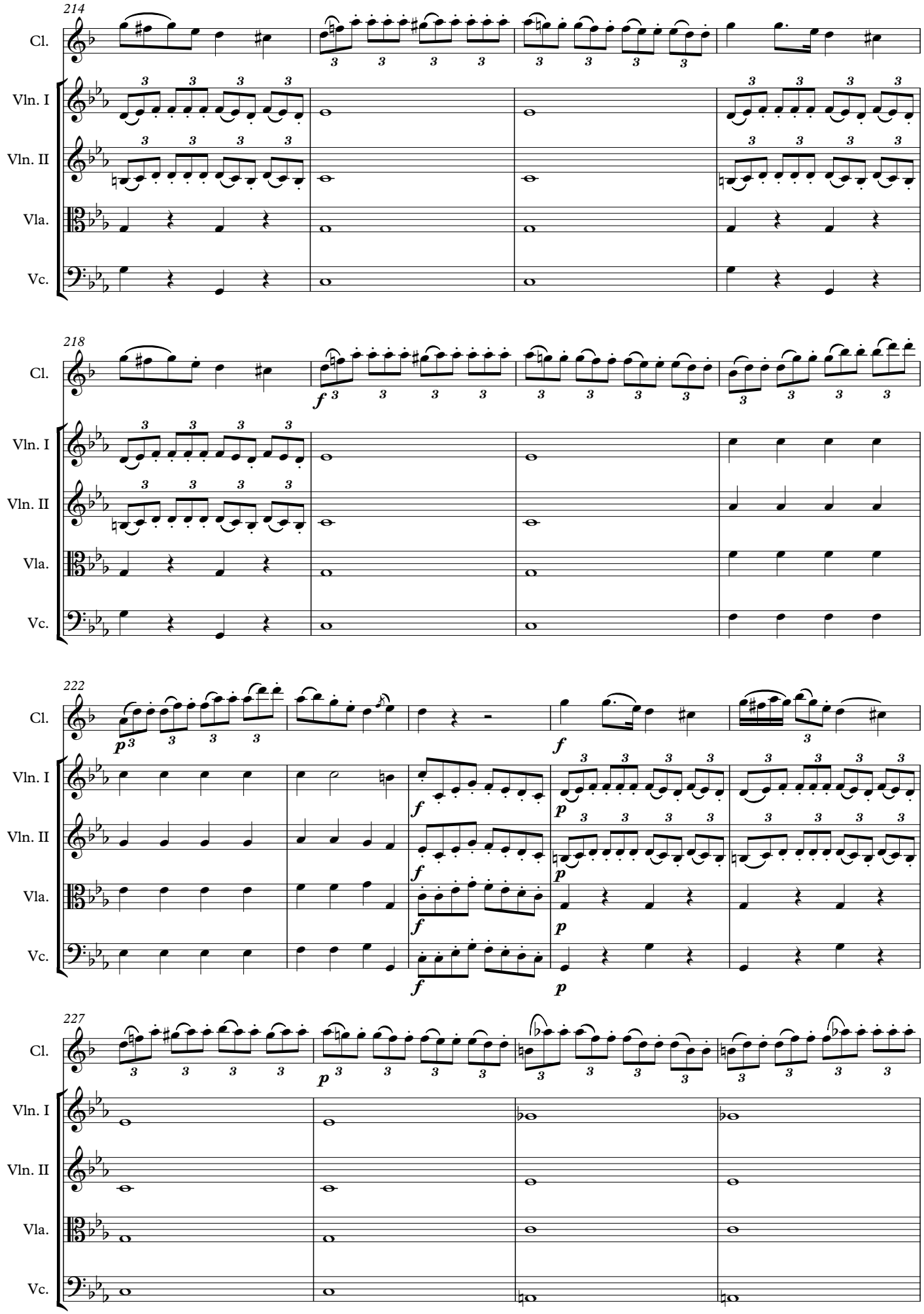

118
Cl.
Vln. I
Vln. II
Vla.
Vc.
124
129
134
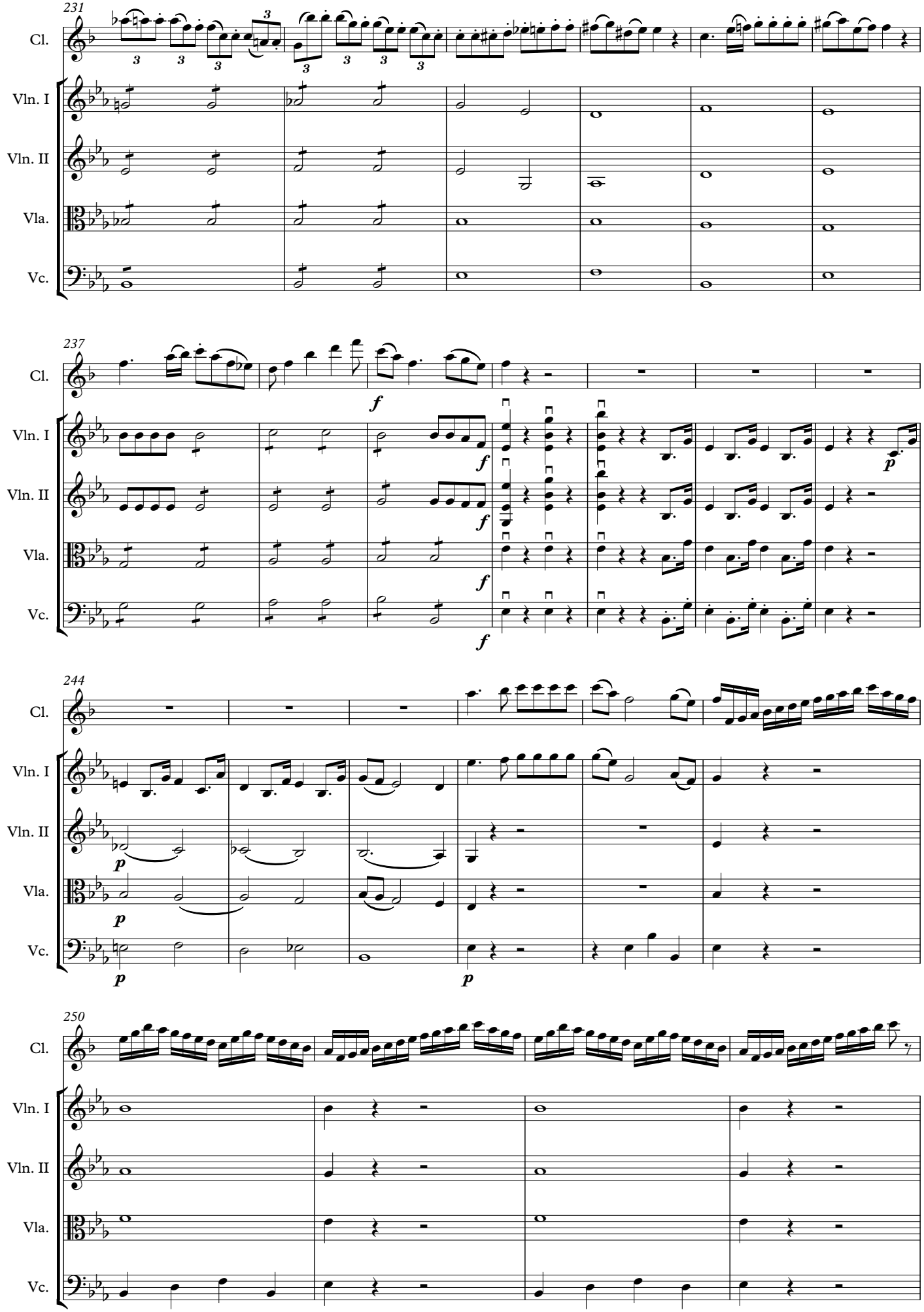

138
Cl.
Vln. I
Vln. II
Vla.
Vc.
141
sim
145
148
tr
f
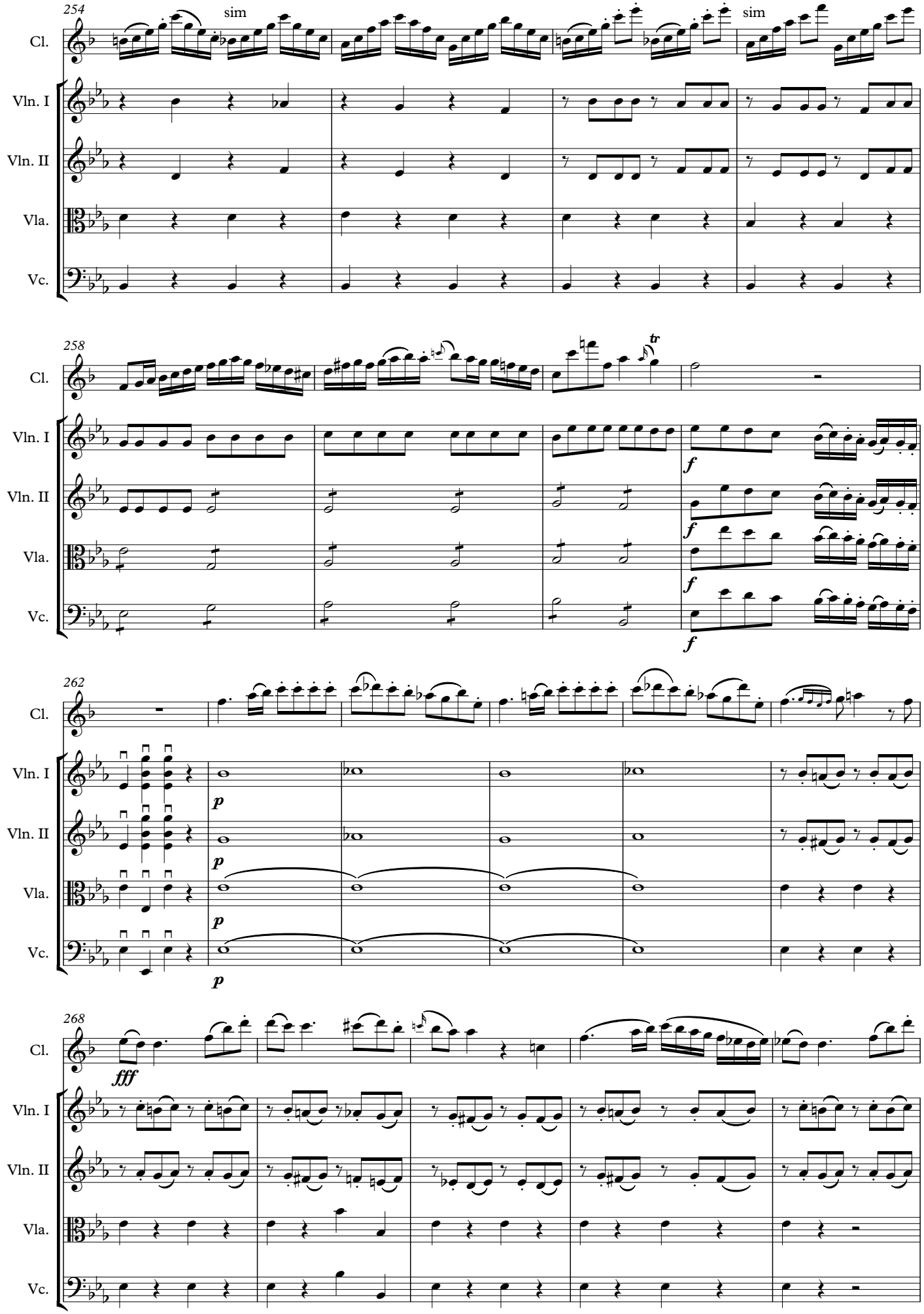

153
Cl.
Vln. I
Vln. II
Vla.
Vc.
157
tr
p
cresc.
cresc.
p
163
f
f
f
p
p
170
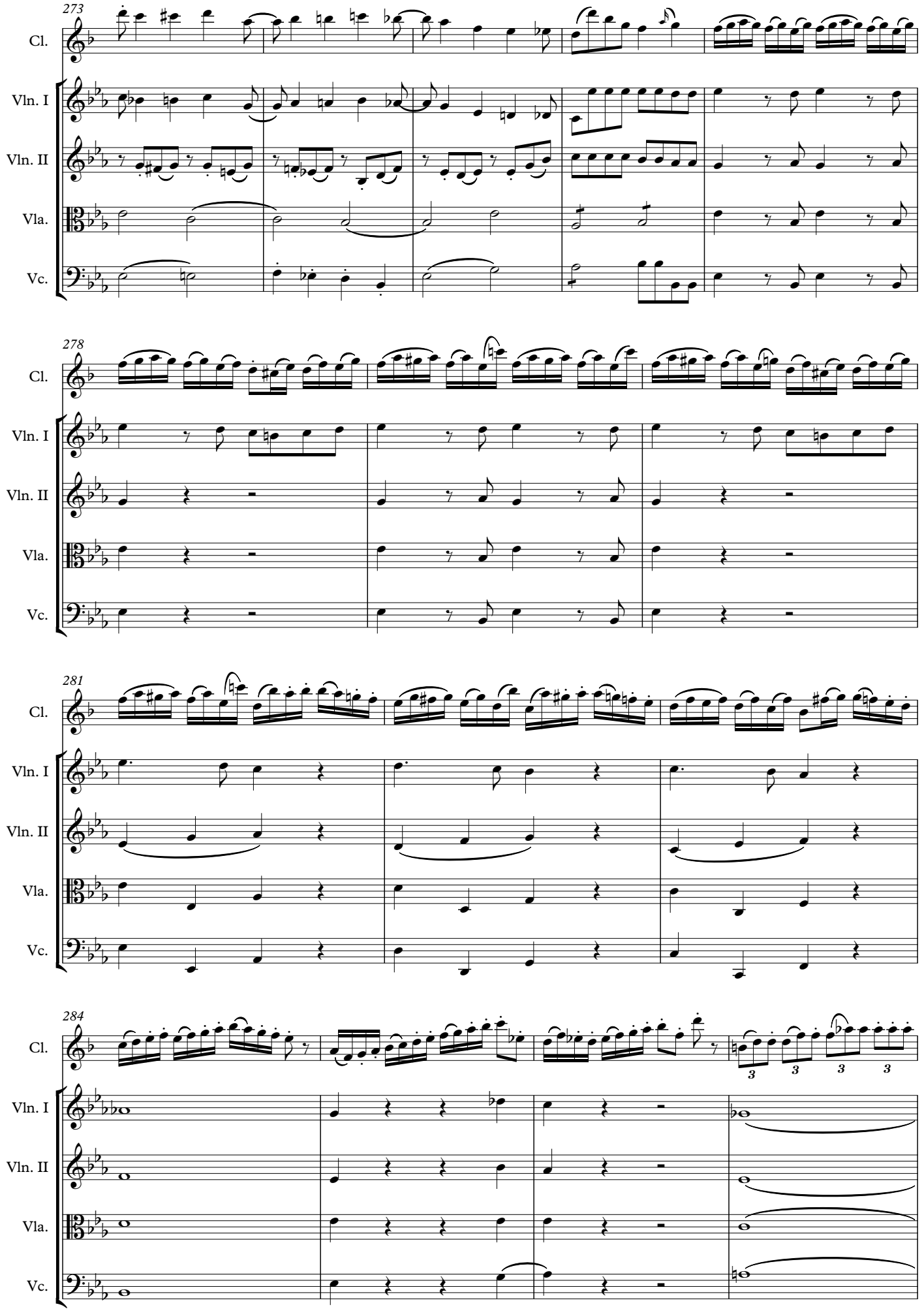

175
Cl.
Vln. I
Vln. II
Vla.
Vc.
p
181
f
186
3
190
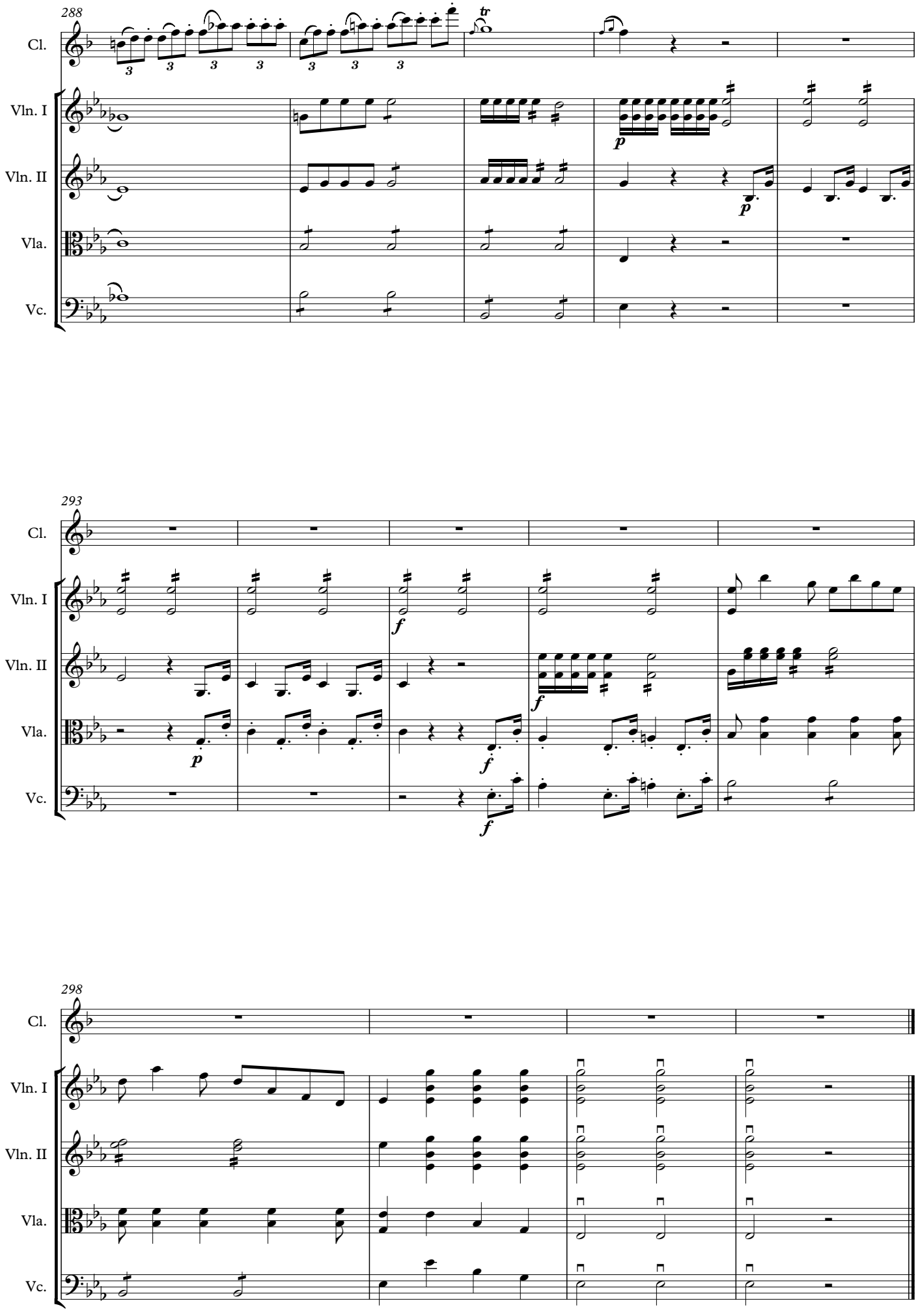

194
Cl.
Vln. I
Vln. II
Vla.
Vc.
198
203
209


214
Cl.
Vln. I
Vln. II
Vla.
Vc.
218
Cl.
Vln. I
Vln. II
Vla.
Vc.
222
Cl.
Vln. I
Vln. II
Vla.
Vc.
227
Cl.
Vln. I
Vln. II
Vla.
Vc.


231
Cl.
Vln. I
Vln. II
Vla.
Vc.
237
f
p
244
250
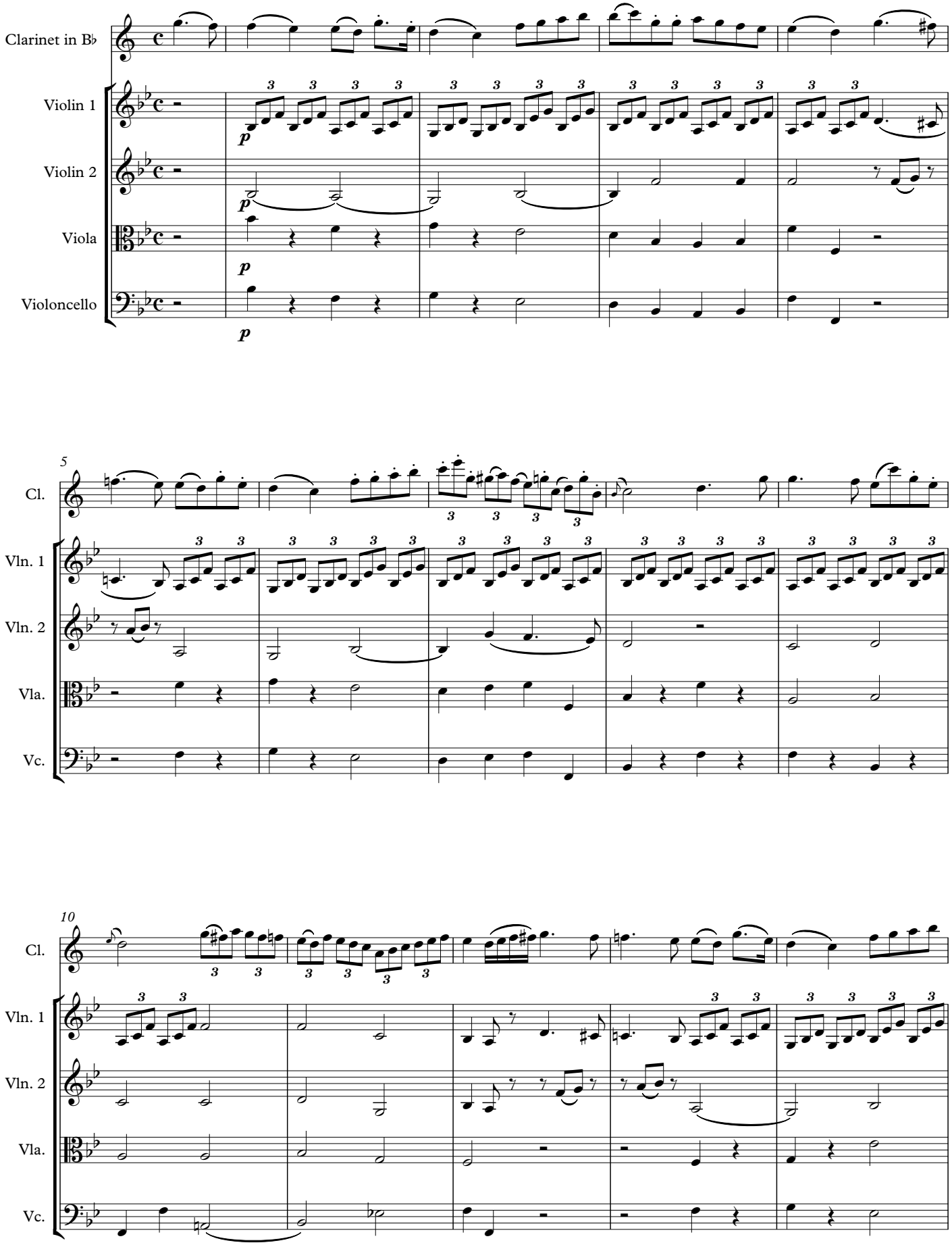

254
sim
sim
Cl.
Vln. I
Vln. II
Vla.
Vc.
258
tr
f
262
p
268
fff
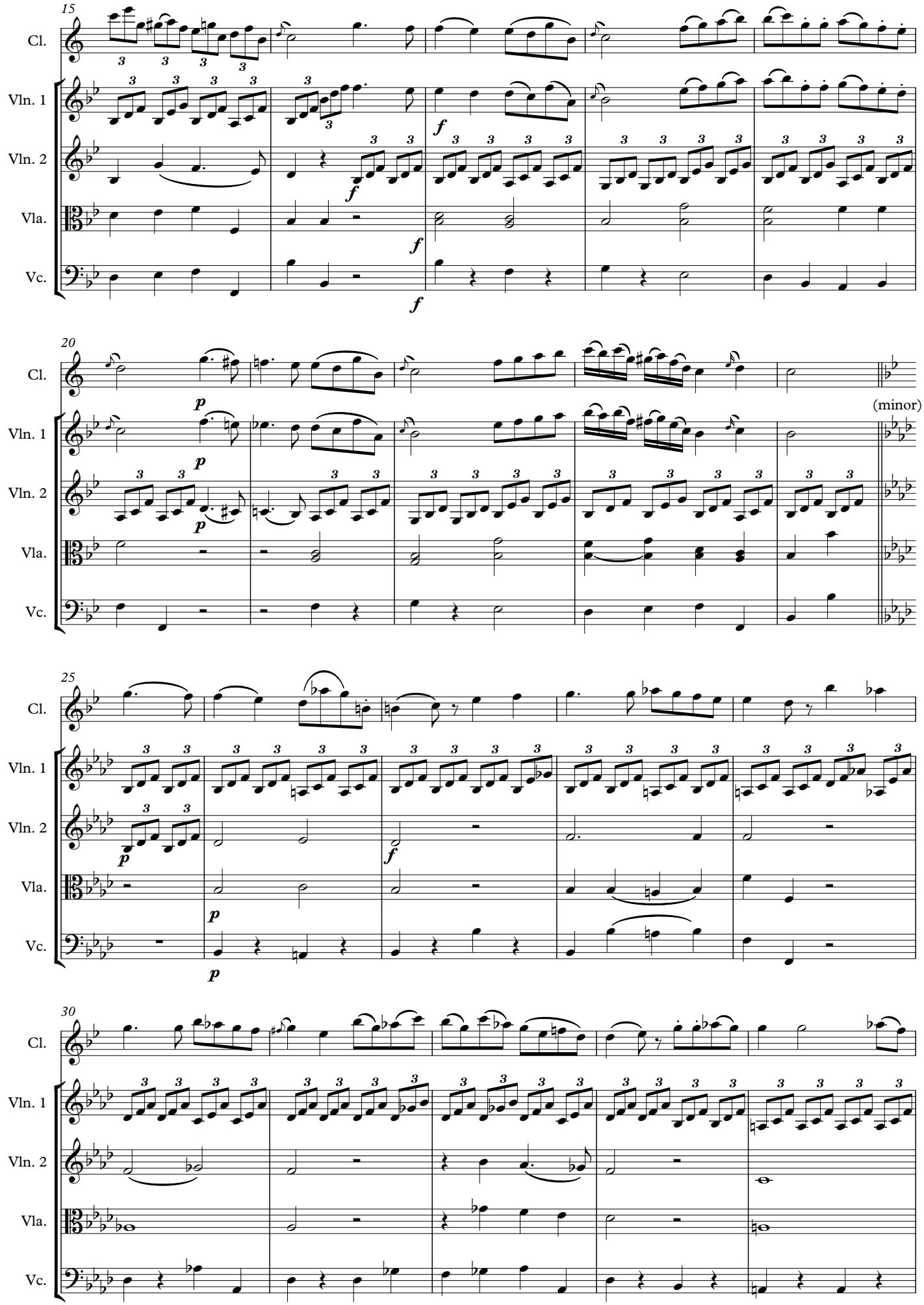

273
Cl.
Vln. I
Vln. II
Vla.
Vc.
278
Cl.
Vln. I
Vln. II
Vla.
Vc.
281
Cl.
Vln. I
Vln. II
Vla.
Vc.
284
Cl.
Vln. I
Vln. II
Vla.
Vc.
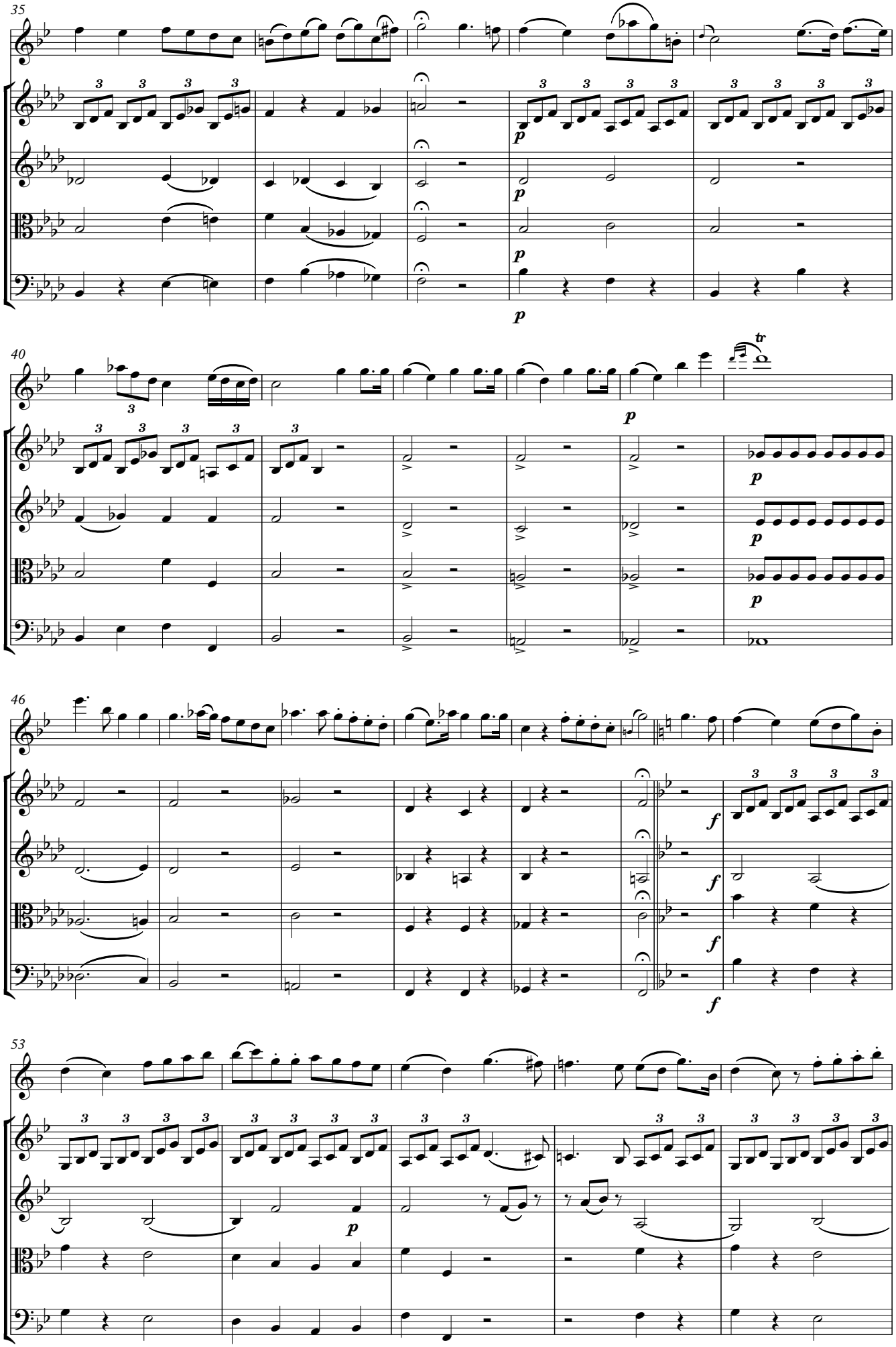

288
Cl.
Vln. I
Vln. II
Vla.
Vc.
tr
p
p
293
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
f
p
f
f
298
Cl.
Vln. I
Vln. II
Vla.
Vc.
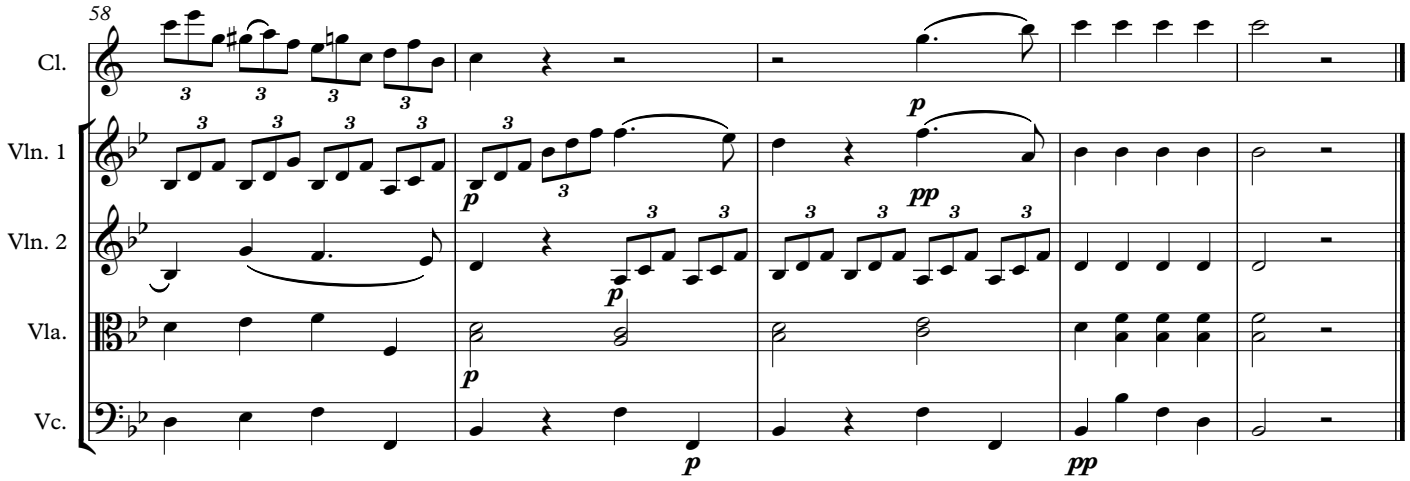
II
Romance

Andante
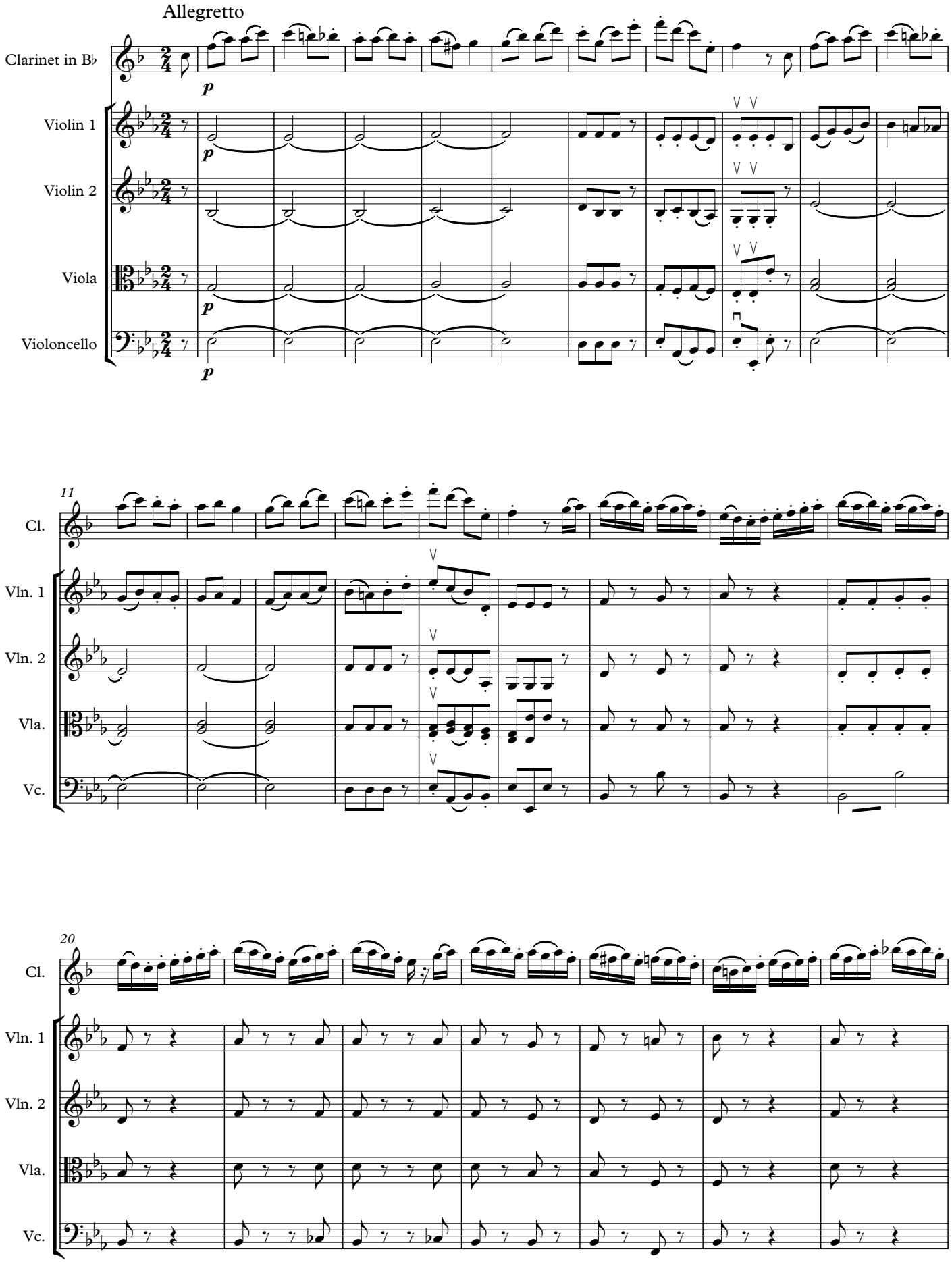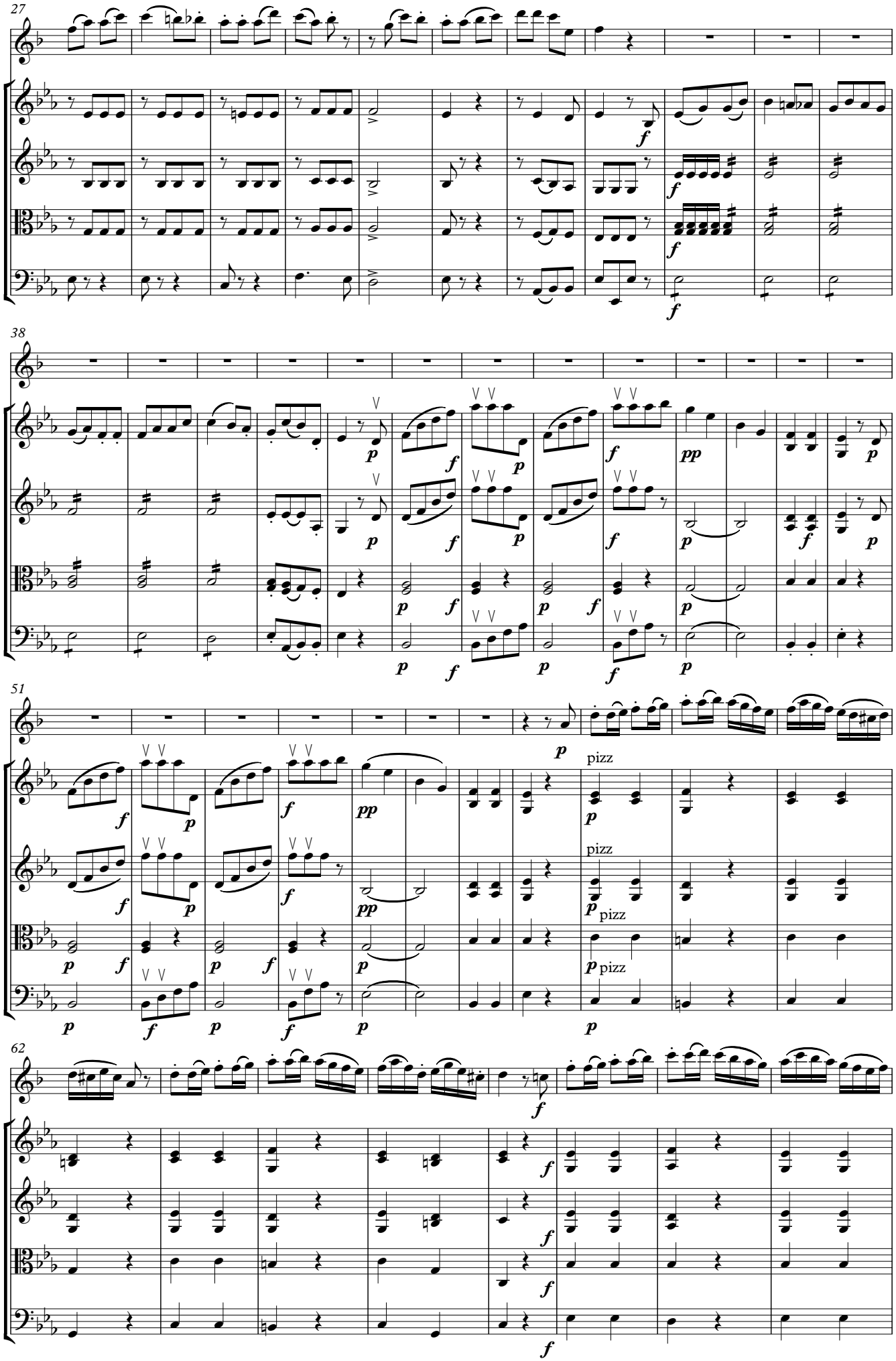



15
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
f
20
p
(minor)
25
30
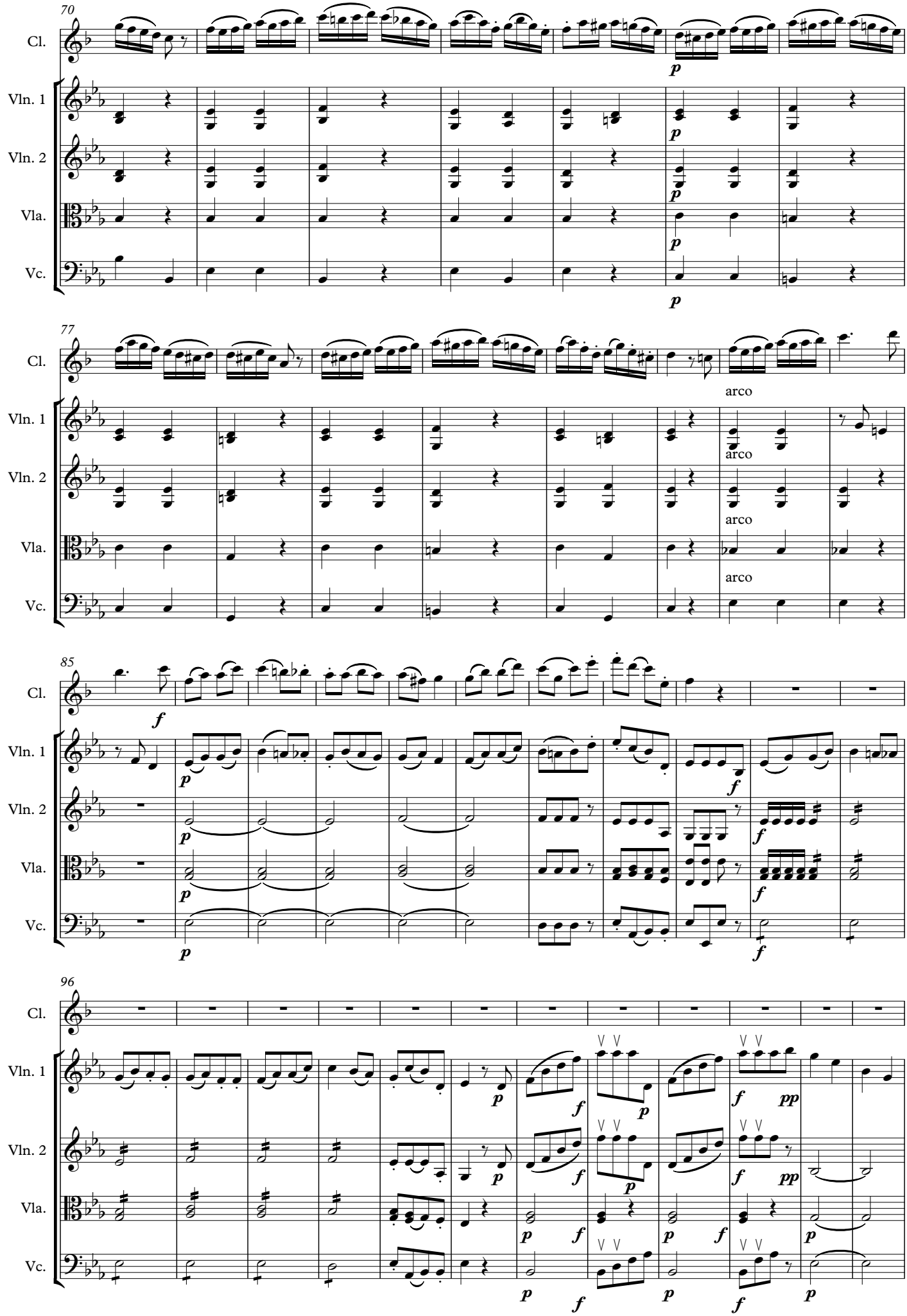

35
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
40
tr
46
f
53
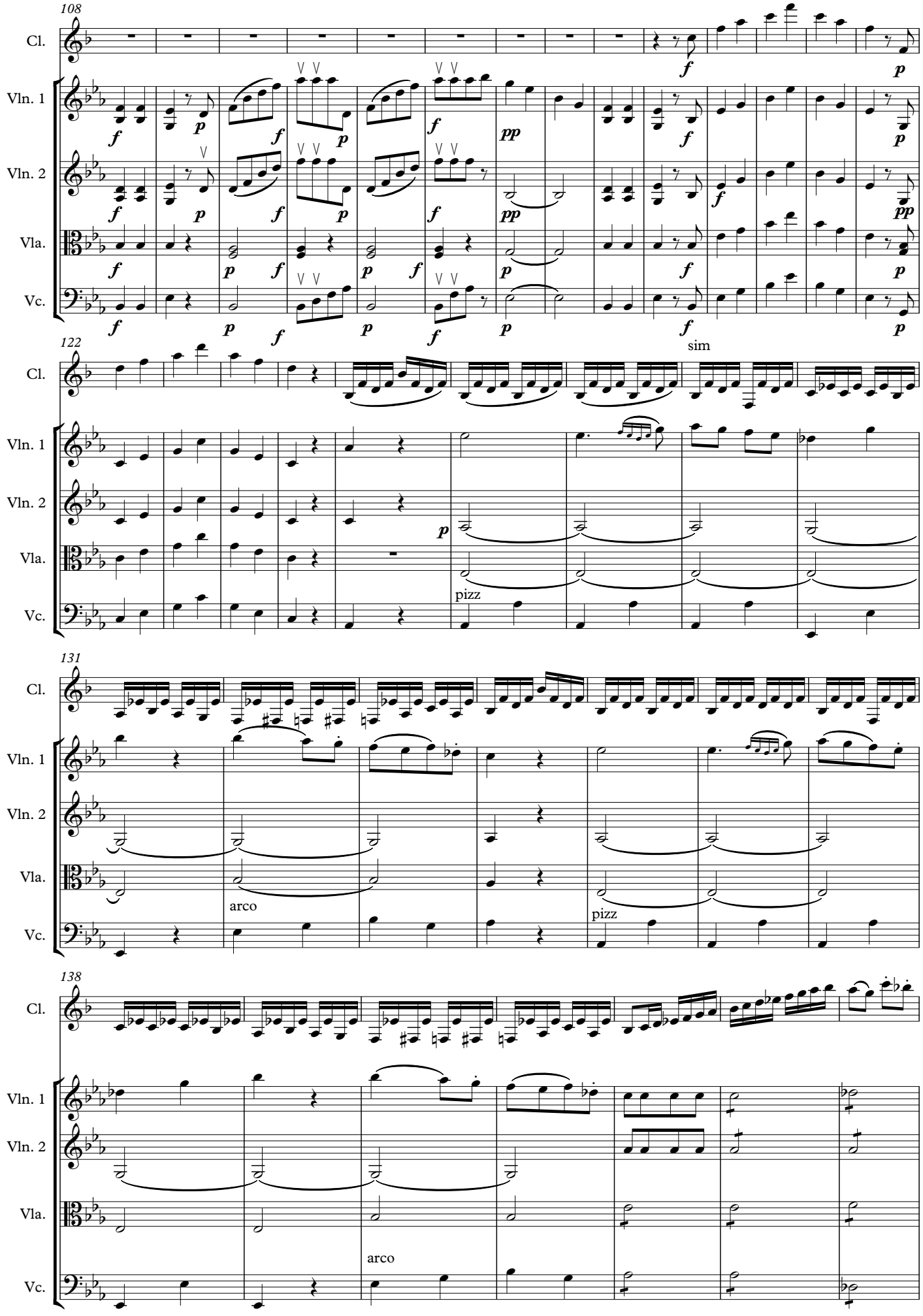

58
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
pp
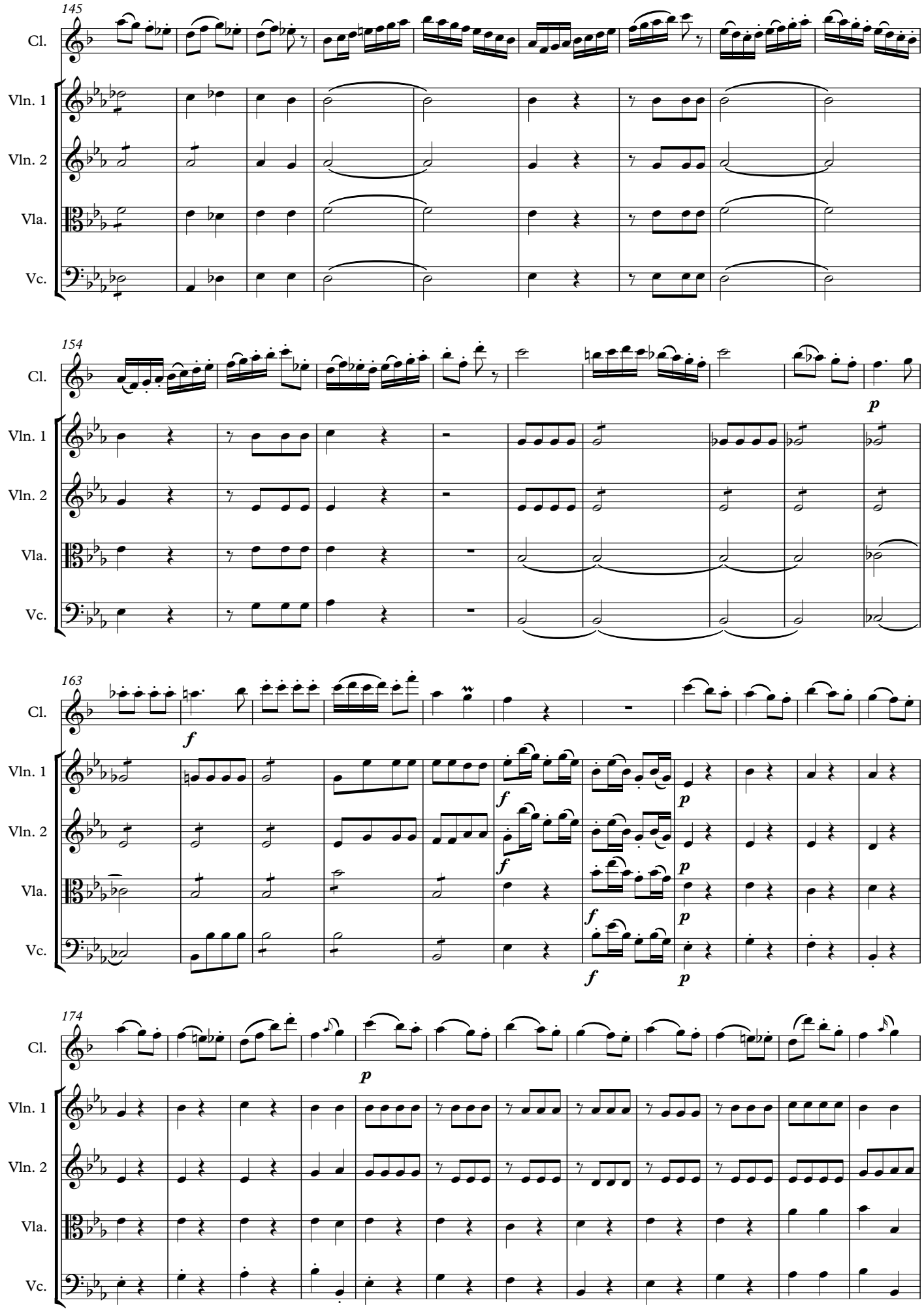
III
Rondo
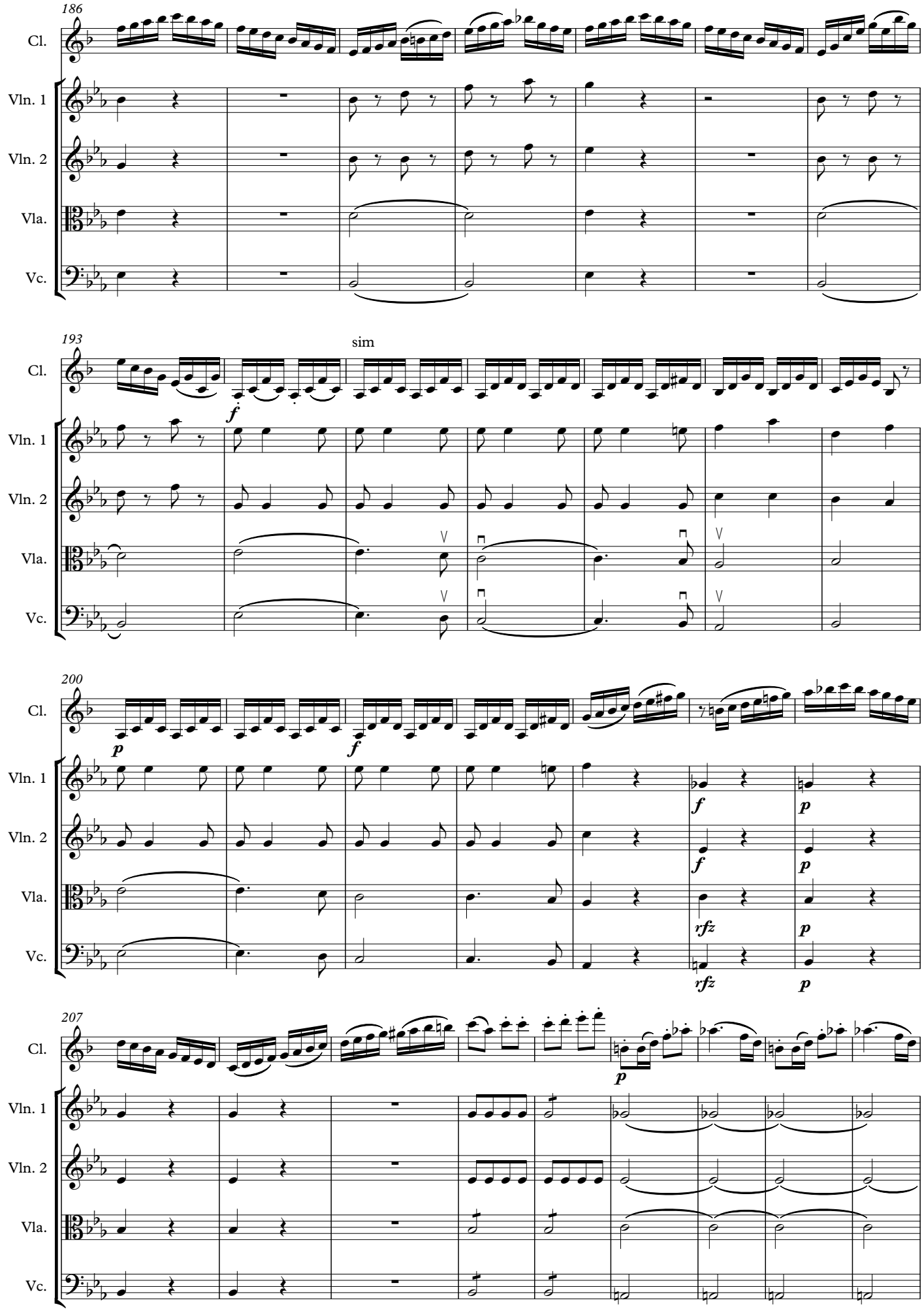

Allegretto
Clarinet in B♭
Violin 1
Violin 2
Viola
Violoncello
p
11
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
20
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
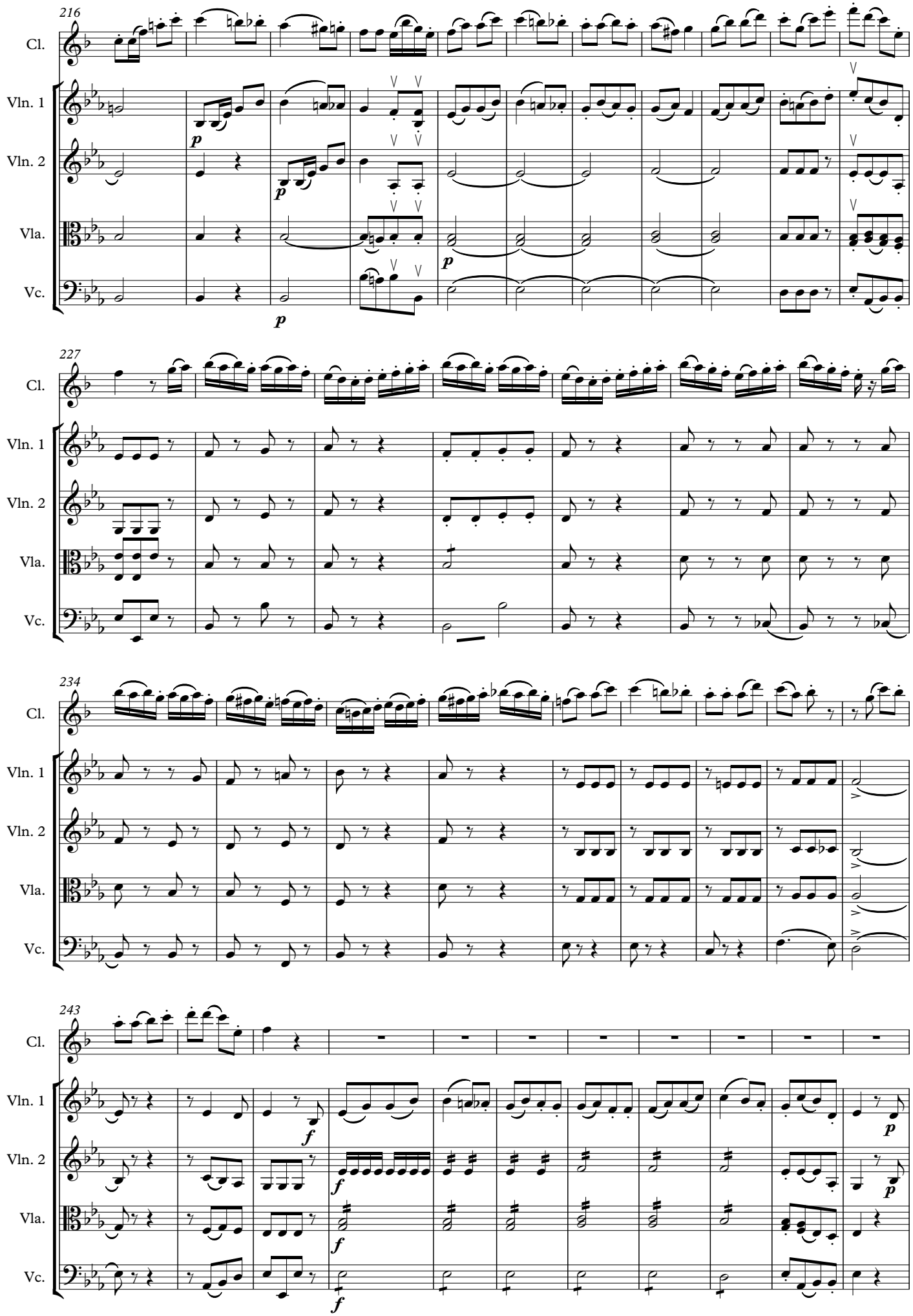

27
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
38
51
pizz
62
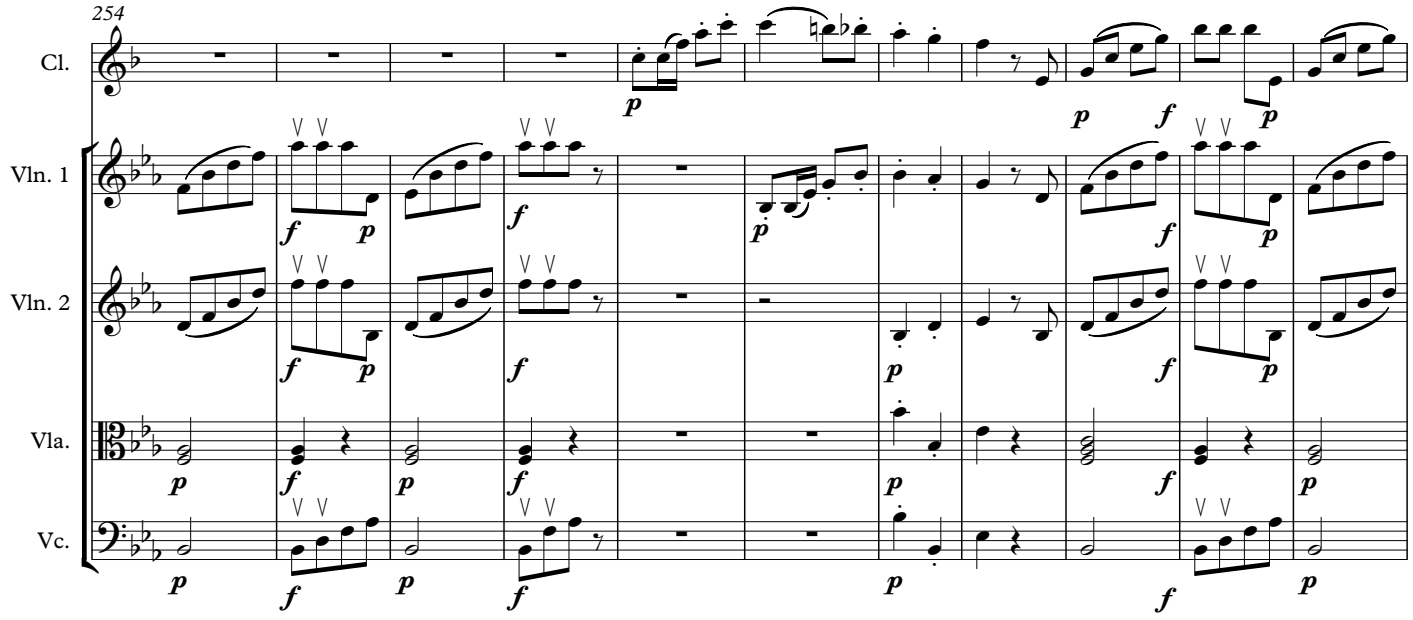

70
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
77
arco
85
96
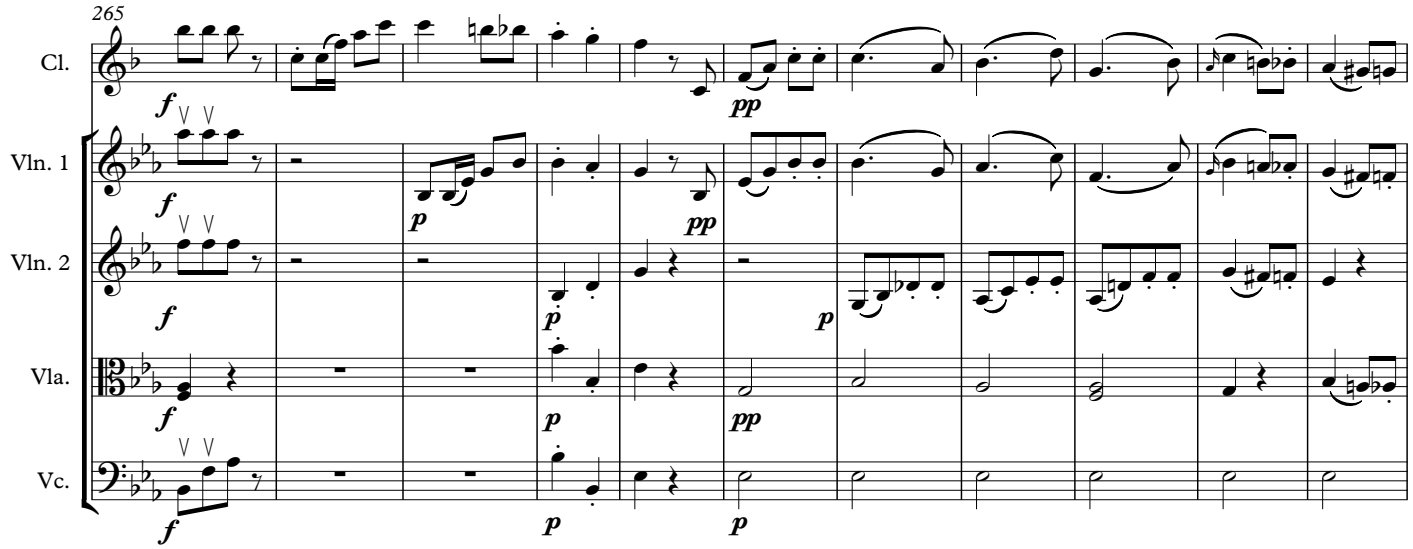

108
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
122
sim
pizz
131
arco
pizz
138
arco
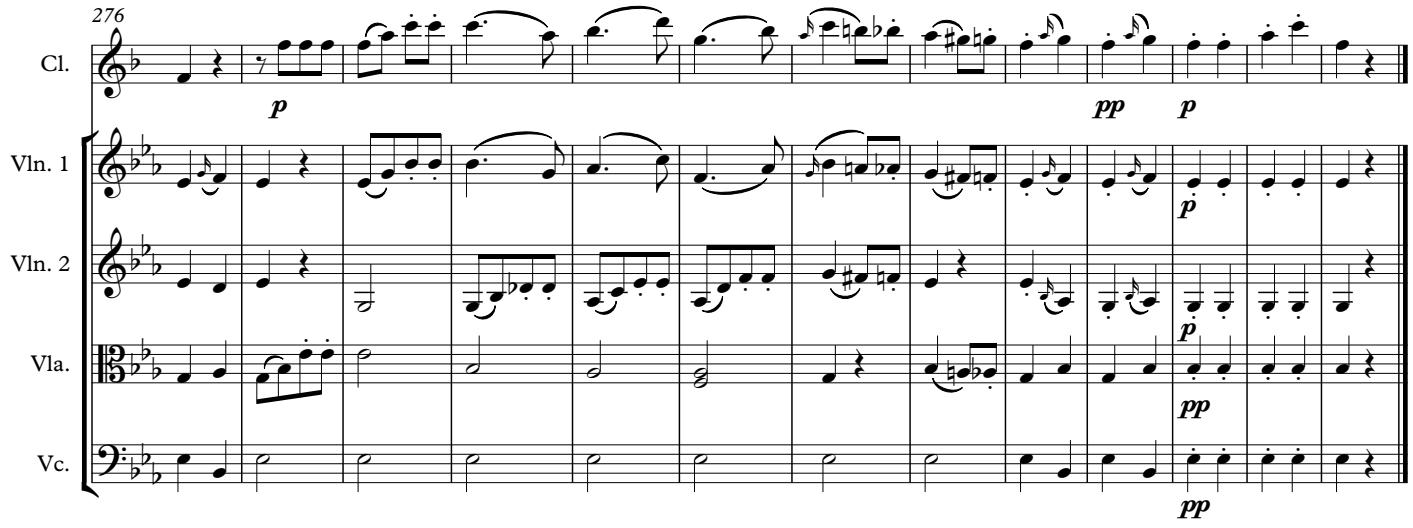

145
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
154
p
163
f
174
p


186
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
193
sim
f
200
p
f
rfz
207


216
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
227
234
243


254
Cl.
Vln. 1
Vln. 2
Vla.
Vc.


265
Cl.
Vln. 1
Vln. 2
Vla.
Vc.

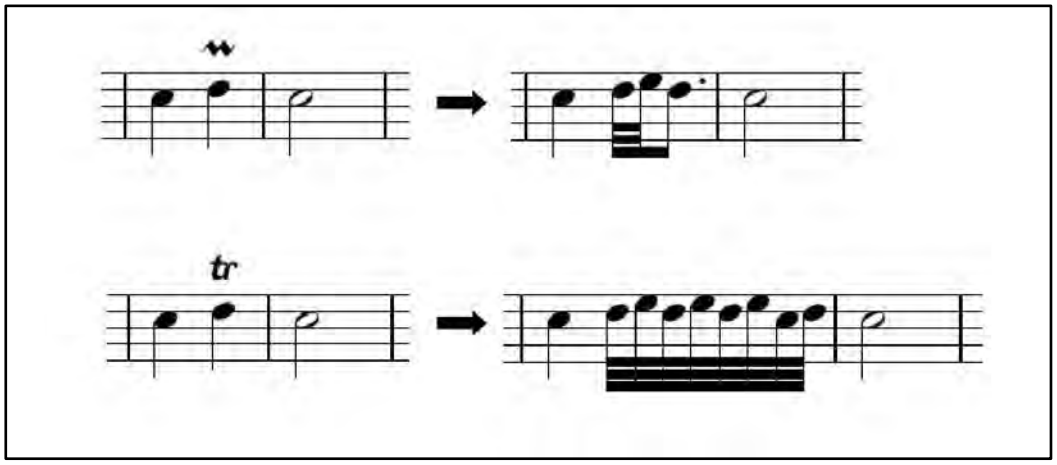

276
Cl.
Vln. 1
Vln. 2
Vla.
Vc.

Performance suggestions

1. Soloist(s) should not play the tutti passages with the string quartet. The tutti indications in the score are cue indications for the soloist.

2. Trills and mordents should be interpreted as:

   (Brown, C. 1999. *Classical and Romantic performance practice 1750 – 1900.* Oxford: Oxford University Press, Chapter 13)



Appendix II

Appendix II

Modifications in the F. Tausch concerto

Transcribed score bar number (Appendix I)	**Part**	**Modification**	**Manuscripts tracking numbers** (Appendix XIII)
Movement 1			
78	Clarinet	Articulation: initial pair of quavers of bar and its grace note slurred	1
80	Clarinet	Score layout: erroneous bar line between bar 80 and 80b removed	2
84	Clarinet	Articulation: initial pair of quavers of bar and its grace note slurred	3
86	Clarinet	Articulation: initial pair of quavers of bar and its grace note slurred	4
92	Clarinet	Articulation: staccatos added to last two quavers	5
94	Clarinet	Articulation: first four semiquavers slurred	6
96	Clarinet	Articulation: staccatos added to 3rd and 4th sixteenth note	7
99	Clarinet	Articulation: initial pair of quavers of bar and its grace note slurred	8
103	Clarinet	Articulation: slurs on beat 3 and 4 changed to two notes per slur	9
104	Clarinet	Articulation: slur start on 1st semiquaver of bar	10
108	Clarinet	Articulation: grace note on 4th beat slurred	11
109	Clarinet	Articulation: grace note on 4th beat slurred	12
116	Clarinet	Articulation: quaver on fourth beat and its grace note slurred	13
121	Clarinet	Articulation: second slur in bar limited to third beat; first quaver on fourth beat staccato	14
123	Clarinet	Articulation: pair of quavers on third beat slurred; pair of quavers on fourth beat staccato	15
124	Clarinet	Articulation: subdivisions of first beat slurred	16
125	Clarinet	Articulation: subdivisions of first beat slurred; crotchet on third beat and its grace note slurred	17
129	Clarinet	Articulation: crotchet on third beat and its grace note slurred	18
133	Clarinet	Articulation: quaver on fourth beat and its grace note slurred	19
151	Clarinet	Articulation: initial minim and its grace note slurred	20
152	Clarinet	Score layout: notes in second half of bar replaced with a minim rest	21
169-170	Clarinet	Score layout: tutti bars 169-170 removed	22
171	Clarinet	Articulation: third crotchet of bar and its grace note slurred	23

172	Clarinet	Articulation: initial minim of bar and its grace note slurred	24
179	Clarinet	Articulation: third crotchet of bar and its grace note slurred	25
180	Clarinet	Articulation: initial minim of bar and its grace note slurred	26
183	Clarinet	Articulation: subdivisions of second beat and its grace note slurred; subdivisions of third beat and its grace note slurred; subdivisions of fourth beat and its grace note slurred	27
185-186	Clarinet	Score layout: notes of the tutti replaced by two-bar rest	28
188	Clarinet	Articulation: quaver on fourth beat and its grace note slurred	29
189	Clarinet	Articulation: initial pair of quavers of bar slurred	30
190	Clarinet	Articulation: quaver on fourth beat and its grace note slurred	31
194	Clarinet	Articulation: staccatos added to last three quavers	32
199	Clarinet	Articulation: dotted crotchet on third beat and its grace note slurred	33
201	Clarinet	Articulation: final quaver of bar and its grace note slurred	34
212	Clarinet	Articulation: staccato added to 6th quaver	35
223	Clarinet	Articulation: final quaver of bar and its grace note slurred	36
238	Clarinet	Articulation: staccato dot removed from the second note of bar	37
241-246	Clarinet	Score layout: notes of the tutti replaced by six-bar rest	38
254	Clarinet	Articulation: all articulation removed from final two beats of bar, ‘sim’ instruction	39
255	Clarinet	Articulation: all articulation removed from bar, ‘sim’ instruction	40
257	Clarinet	Articulation: all articulation removed from bar, ‘sim’ instruction	41
259	Clarinet	Articulation: initial quaver on third beat and its grace note slurred	42
260	Clarinet	Articulation: quaver on fourth beat and its grace note slurred	43
270	Clarinet	Articulation: subdivisions of first beat and its grace note slurred	44
273	Clarinet	Articulation: final quaver of bar tied over to first note of bar 274	45
274	Clarinet	Articulation: final quaver of bar tied over to first note of bar 275	46
276	Clarinet	Articulation: fourth beat and its grace note slurred	47
284	Clarinet	Articulation: staccato placed on last quaver	48
290	Clarinet	Articulation: initial semibreve and its grace note slurred	49

291	Clarinet	Articulation: initial crotchet and its grace notes slurred	50
Movement Two			
8	Clarinet	Articulation: initial minim and its grace note slurred	1
10	Clarinet	Articulation: initial minim and its grace note slurred	2
11	Clarinet	Articulation: only staccato dot in bar removed	3
15	Clarinet	Articulation: slur added on 1st two quavers on second beat	4
16	Clarinet	Articulation: initial minim and its grace note slurred	5
18	Clarinet	Articulation: initial minim and its grace note slurred	6
20	Clarinet	Articulation: initial minim and its grace note slurred	7
22	Clarinet	Articulation: initial minim and its grace note slurred	8
23	Clarinet	Articulation: final crotchet and its grace note slurred	9
31	Clarinet	Articulation: initial crotchet and its grace note slurred	10
39	Clarinet	Articulation: initial minim and its grace note slurred	11
40	Clarinet	Pitch: C-sharp on penultimate note of bar changed to C-natural	12
45	Clarinet	Articulation: initial semibreve and its grace notes slurred	13
58	Clarinet	Articulation: all staccato dots in bar removed	14
Movement Three			
13	Clarinet	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	1
130	Clarinet	Articulation: slur spanning the bar removed, ‘sim’ indication added	2
138	Clarinet	Articulation: both slurs in bar removed	3
142	Clarinet	Articulation: only slur in bar removed	4
177	Clarinet	Articulation: quaver on second beat and its grace note slurred	5
185	Clarinet	Articulation: quaver on second beat and its grace note slurred	6
195	Clarinet	Articulation: all articulation indications removed from bar. ‘sim’ indication added	7
196	Clarinet	Articulation: all articulation indications removed from bar	8
197	Clarinet	Articulation: all articulation indications removed from bar	9
198	Clarinet	Articulation: all articulation indications removed from bar	10
199	Clarinet	Articulation: all articulation indications removed from bar	11
200	Clarinet	Articulation: all articulation indications removed from bar	12

201	Clarinet	Articulation: all articulation indications removed from bar	13
202	Clarinet	Articulation: all articulation indications removed from bar	14
203	Clarinet	Articulation: all articulation indications removed from bar	15
213	Clarinet	Note change: initial A-natural changed to A-flat	16
215	Clarinet	Note change: initial A-natural changed to A-flat	17
236	Clarinet	Articulation: initial slur extended to encompass first three semiquavers; staccato dot on third semiquaver of bar removed	18
269	Clarinet	Articulation: staccato dot removed from initial crotchet in bar	19
273	Clarinet	Articulation: contents of entire bar slurred	20
280	Clarinet	Articulation: contents of entire bar slurred	21
284	Clarinet	Articulation: crotchet on second beat and its grace note slurred	22
285	Clarinet	Articulation: crotchet on second beat and its grace note slurred	23
286	Clarinet	Dynamics: bar is **p**	24
Movement One			
1	Violin I	Articulation: bowings added	1
2	Violin I	Articulation: bowings added	2
10	Violin I	Articulation: initial slur removed; pair of semiquavers on upbeat to third beat slurred	3
16	Violin I	Articulation: first four quavers slurred, second four quavers slurred	4
17-18	Violin I	Articulation: subdivisions of first beat of bar 17 and its grace note slurred; Score Layout: notes from wind parts added into rests of bars 17 and 18	5
19	Violin I	Articulation: final three quavers of bar slurred	6
21	Violin I	Articulation: crotchet on third beat and its grace note slurred; subdivisions of fourth beat slurred	7
22	Violin I	Articulation: subdivisions of first beat slurred	8
27	Violin I	Articulation: subdivisions of third beat and its grace note slurred; subdivisions of fourth beat and its grace note slurred	9
28	Violin I	Articulation: subdivisions of third beat and its grace note slurred; subdivisions of fourth beat and its grace note slurred	10
29	Violin I	Articulation: bowings added	11
33	Violin I	Articulation: staccato dots in bar removed	12
35	Violin I	Articulation: initial slur removed; pair of semiquavers on upbeat to third beat slurred	13
38	Violin I	Articulation: initial slur removed; pair of semiquavers on upbeat to third beat slurred	14

40	Violin I	Articulation: initial slur removed; pair of semiquavers on upbeat to third beat slurred	15
42	Violin I	Articulation: final crotchet of bar 42 slurred to first crotchet of bar 43	16
47	Violin I	Articulation: bowings added	17
48	Violin I	Articulation: bowings added	18
53	Violin I	Articulation: staccato dot on initial note removed	19
54-55	Violin I	Score layout: notes added into rests derived from Oboe I par bars 54-55	20
57	Violin I	Articulation: subdivisions of third beat and its grace note slurred; subdivisions of fourth beat and its grace note slurred	21
61	Violin I	Articulation: subdivisions of third beat and its grace note slurred; subdivisions of fourth beat and its grace note slurred	22
62	Violin I	Articulation: bowings added	23
63	Violin I	Articulation: subdivisions of second beat and its grace note slurred	24
71	Violin I	Articulation: bowings added	25
73	Violin I	Articulation: subdivisions of fourth beat slurred	26
75	Violin I	Articulation: subdivisions of first beat slurred; subdivisions of fourth beat slurred	27
86	Violin I	Articulation: subdivisions of first beat and its grace note slurred	28
91	Violin I	Articulation: bowings added	29
107	Violin I	Articulation: second through fourth beat slurred	30
119	Violin I	Articulation: bowings added	31
124	Violin I	Articulation: initial slur removed; subdivisions of second beat slurred; second slur of bar removed; subdivisions of fourth beat slurred	32
125	Violin I	Articulation: subdivisions of fourth beat slurred	33
126	Violin I	Articulation: quaver on upbeat to second beat staccato; subdivisions of second beat slurred; quaver on upbeat to fourth beat staccato; subdivisions of fourth beat slurred	34
127	Violin I	Articulation: quaver on upbeat to second beat staccato; subdivisions of second beat slurred; quaver on upbeat to fourth beat staccato; subdivisions of fourth beat slurred	35
128	Violin I	Articulation: quaver on upbeat to second beat staccato; subdivisions of second beat slurred; quaver on upbeat to fourth beat staccato; subdivisions of fourth beat slurred	36
129	Violin I	Articulation: quaver on upbeat to second beat staccato; subdivisions of second beat slurred; quaver on upbeat to fourth beat staccato; subdivisions of fourth beat slurred	37
142	Violin I	Articulation: final quaver of bar 142 tied to first quaver of bar 143	38

143	Violin I	Articulation: final quaver of bar 143 tied to first quaver of bar 144	39
144	Violin I	Articulation: final quaver of bar 144 tied to first quaver of bar 145	40
145	Violin I	Articulation: bowings added	41
147	Violin I	Articulation: bowings added	42
156	Violin I	Articulation: subdivisions of third beat and its grace note slurred; subdivisions of fourth beat and its grace note slurred	43
157	Violin I	Articulation: subdivisions of first beat slurred; subdivisions of fourth beat and its grace note slurred	44
169	Violin I	Articulation: second slur in bar extended to encompass second half of bar	45
170	Violin I	Articulation: initial slur in bar extended to encompass first half of bar; subdivisions of second half of bar slurred	46
171	Violin I	Articulation: quaver on upbeat to third beat staccato; fifth through seventh quaver of bar staccato; quaver on upbeat to next bar staccato	47
172	Violin I	Articulation: initial quaver staccato; second through fourth quavers slurred	48
173	Violin I	Articulation: subdivisions of first half of bar and its grace note slurred	49
174	Violin I	Articulation: subdivisions of first half of bar slurred; initial quaver on third beat staccato; final three quavers of bar slurred	50
175	Violin I	Articulation: subdivisions of first half of bar slurred; subdivisions of second half of bar slurred	51
176	Violin I	Articulation: subdivisions of first half of bar slurred	52
177	Violin I	Articulation: subdivisions of first half of bar slurred; subdivisions of second half of bar slurred	53
178	Violin I	Articulation: subdivisions of first half of bar slurred; subdivisions of second half of bar slurred	54
179	Violin I	Articulation: subdivisions of first half of bar slurred; subdivisions of second half of bar slurred	55
180	Violin I	Articulation: subdivisions of first half of bar slurred; subdivisions of second half of bar slurred	56
186	Violin I	Articulation: bowings added	57
208	Violin I	Articulation: quaver on upbeat to third beat slurred to initial quaver of third beat; quaver on upbeat to next bar slurred to initial quaver of bar 209	58
209	Violin I	Articulation: slur in bar removed; all notes in bar staccato	59
210	Violin I	Articulation: bowings added	60
240	Violin I	Articulation: bowings added	61

241	Violin I	Articulation: bowings added	62
262	Violin I	Articulation: bowings added	63
269	Violin I	Articulation: staccato dot added to fourth quaver in bar; span of final slur in bar shortened to encompass only subdivisions of fourth beat	64
273-274	Violin I	Articulation: slur [or phrasing marking] over bars 273-274 removed	65
275	Violin I	Articulation: slur [or phrasing marking] over bar removed	66
287	Violin I	Articulation: initial semibreve tied over to semibreve in bar 288	67
300	Violin I	Articulation: bowings added	68
301	Violin I	Articulation: bowings added	69
Movement Two			
18	Violin I	Articulation: initial minim and its grace note slurred	1
20	Violin I	Articulation: initial minim and its grace note slurred	2
22	Violin I	Articulation: initial minim and its grace note slurred	3
23	Violin I	Articulation: final crotchet and its grace note slurred	4
37	Violin I	Rhythm: initial crotchet and subsequent crotchet rest replaced by minim	5
Movement Three			
8	Violin I	Articulation: bowings added	1
12	Violin I	Articulation: initial slur removed	2
15	Violin I	Articulation: bowings added	3
42	Violin I	Articulation: bowings added	4
44	Violin I	Articulation: bowings added	5
46	Violin I	Articulation: bowings added	6
51	Violin I	Articulation: contents of bar slurred	7
52	Violin I	Articulation: bowings added	8
54	Violin I	Articulation: bowings added	9
55-57	Violin I	Articulation: slur [or phrasing mark] shortened to two bars	10
87	Violin I	Articulation: first two notes in bar slurred; final quaver in bar staccato	11
88	Violin I	Articulation: original articulation removed; initial quaver staccato; remaining notes in bar slurred	12
89	Violin I	Articulation: initial pair of quavers in bar slurred after removal of staccato dots	13
90	Violin I	Articulation: final pair of quavers in bar slurred	14
91	Violin I	Articulation: initial slur extended to include third note in bar; original staccato dot on third quaver removed	15
92	Violin I	Articulation: original slur shortened to encompass only second and third quavers	16
103	Violin I	Articulation: bowings added	17

104	Violin I	Articulation: original slur extended to encompass entire bar	18
105	Violin I	Articulation: bowings added	19
106	Violin I	Articulation: slur removed	20
107	Violin I	Articulation: bowings added	21
110	Violin I	Articulation: original slur extended to encompass entire bar	22
111	Violin I	Articulation: bowings added	23
112	Violin I	Articulation: original slur extended to encompass entire bar	24
113	Violin I	Articulation: bowings added	25
128	Violin I	Rhythm: initial crotchet converted to dotted crotched; Articulation: final quaver of bar and its grace notes slurred	26
132	Violin I	Articulation: staccato dot added to final quaver of bar	27
136	Violin I	Articulation: final quaver of bar and its grace notes slurred	28
137	Violin I	Articulation: staccato dot added to final quaver of bar	29
219	Violin I	Articulation: staccato dot added to final pair of quavers in bar; bowings added	30
221	Violin I	Articulation: staccato dot added to final quaver of bar	31
222	Violin I	Articulation: original articulation removed; middle pair of quavers in bar slurred	32
225	Violin I	Articulation: original slur removed; middle pair of quavers in bar slurred	33
242-243	Violin I	Articulation: initial minim slurred with contents of following bar	34
252	Violin I	Articulation: staccato dot added to final quaver of bar	35
255	Violin I	Articulation: bowings added	36
257	Violin I	Articulation: bowings added	37
259	Violin I	Articulation: pair of semiquavers on upbeat to second beat slurred	38
263	Violin I	Articulation: bowings added	39
264	Violin I	Articulation: original slur extended to encompass entire bar	40
265	Violin I	Articulation: bowings added	41
276	Violin I	Articulation: crotchet on second beat and its grace note slurred	42
279-281	Violin I	Articulation: slur [or phrasing mark] removed	43
280	Violin I	Articulation: contents of bar slurred	44
281	Violin I	Articulation: contents of bar slurred	45
282	Violin I	Articulation: excepting final quaver, contents of bar slurred; final quaver staccato	46
284	Violin I	Articulation: final crotchet and its grace note slurred; final crotchet staccato	47
285	Violin I	Articulation: final crotchet and its grace note slurred; final crotchet staccato	48
Movement One			
1	Violin II	Articulation: bowings added	1

2	Violin II	Articulation: bowings added	2
14	Violin II	Articulation: initial slur removed; pair of semiquavers on upbeat to third beat slurred	3
17	Violin II	Articulation: subdivisions of first beat and its grace note slurred	4
18	Violin II	Articulation: initial slur removed; pair of semiquavers on upbeat to third beat slurred	5
43	Violin II	Articulation: initial slur removed; pair of semiquavers on upbeat to third beat slurred	6
44	Violin II	Articulation: initial slur removed; pair of semiquavers on upbeat to third beat slurred	7
45	Violin II	Articulation: final double-stopped crotchets tied over to following bar	8
47	Violin II	Articulation: bowings added	9
48	Violin II	Articulation: bowings added	10
54-55	Violin II	Score layout: notes added into rests derived from Oboe II part bars 54-55	11
75	Violin II	Articulation: subdivisions of first beat slurred	12
90	Violin II	Dynamics: bar is **f**	13
91	Violin II	Articulation: bowings added	14
102	Violin II	Articulation: slur on fourth beat removed	15
107	Violin II	Rhythm: tie added between the two notes of the bar	16
119	Violin II	Articulation: bowings added	17
141	Violin II	Articulation: all articulation marks removed from bar	18
142	Violin II	Rhythm: final quaver of bar tied to first quaver of following bar	19
143	Violin II	Rhythm: final quaver of bar tied to first quaver of following bar	20
144	Violin II	Rhythm: final quaver of bar tied to first quaver of following bar	21
145	Violin II	Articulation: bowings added	22
146	Violin II	Articulation: bowings added	23
147	Violin II	Articulation: bowings added	24
148	Violin II	Articulation: bowings added	25
171	Violin II	Articulation: staccato added to fourth quaver in bar	26
172	Violin II	Articulation: only slur in bar extended to encompass second through fourth quavers in bar	27
173	Violin II	Articulation: subdivisions of first half of bar and its grace note slurred	28
179	Violin II	Articulation: subdivisions of second half of bar slurred	29
180	Violin II	Articulation: initial note and its grace note slurred	30
184	Violin II	Articulation: first slur in bar extended to encompass second through fourth quavers; first pair of semiquavers on fourth beat slurred; second pair of semiquavers on fourth beat staccato	31

185	Violin II	Articulation: first slur in bar extended to encompass second through fourth quavers	32
186	Violin II	Articulation: bowings added	33
209	Violin II	Articulation: subdivisions of second half of bar staccato	34
210	Violin II	Articulation: bowings added	35
213	Violin II	Articulation: bowings added	36
214	Violin II	Articulation: bowings added	37
217	Violin II	Articulation: bowings added	38
218	Violin II	Articulation: bowings added	39
225	Violin II	Articulation: bowings added	40
226	Violin II	Articulation: bowings added	41
240	Violin II	Articulation: bowings added	42
241	Violin II	Articulation: bowings added	43
262	Violin II	Articulation: bowings added	44
287	Violin II	Rhythm: initial semibreve tied to semibreve in following bar	45
300	Violin II	Articulation: bowings added	46
301	Violin II	Articulation: bowings added	47
Movement Two			
7	Violin II	Articulation: subdivisions of beats two through four slurred	1
16	Violin II	Articulation: slur in bar removed	2
37	Violin II	Score layout: initial crotchet and crotchet rest replaced by minim	3
46	Violin II	Articulation: contents of bar slurred	4
59	Violin II	Articulation: slur in bar removed	5
Movement Three			
7	Violin II	Articulation: second quaver staccato; slur shortened to encompass only subdivisions of second beat	1
8	Violin II	Articulation: bowings added	2
15	Violin II	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	3
30	Violin II	Articulation: all articulation removed	4
41	Violin II	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	5
42	Violin II	Articulation: bowings added	6
44	Violin II	Articulation: bowings added	7
46	Violin II	Articulation: bowings added	8
52	Violin II	Articulation: bowings added	9
54	Violin II	Articulation: bowings added	10
100	Violin II	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	11
103	Violin II	Articulation: bowings added	12
105	Violin II	Articulation: bowings added	13
106	Violin II	Rhythm: initial minim tied to minim in following bar	14
109	Violin II	Articulation: bowings added	15
111	Violin II	Articulation: bowings added	16

113	Violin II	Articulation: bowings added	17
148	Violin II	Rhythm: initial minim tied to minim in following bar	18
168	Violin II	Articulation: staccato added to initial quaver of bar	19
219	Violin II	Articulation: bowings added	20
226	Violin II	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	21
241	Violin II	Articulation: all articulation removed	22
242	Violin II	Articulation: accentuation added to initial note to match other string parts	23
252	Violin II	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	24
255	Violin II	Articulation: bowings added	25
257	Violin II	Articulation: bowings added	26
260	Violin II	Articulation: staccato added to both crotchets in bar	27
261	Violin II	Articulation: staccato added to first crotchet in bar	28
263	Violin II	Articulation: bowings added	29
265	Violin II	Articulation: bowings added	30
269	Violin II	Articulation: staccato added to first crotchet in bar	31
273	Violin II	Pitch: D-flat on second quaver changed to D-natural	32
284	Violin II	Articulation: staccato added to first crotchet in bar; second crotchet and its grace note slurred	33
285	Violin II	Articulation: staccato added to first crotchet in bar; second crotchet and its grace note slurred	34
286	Violin II	Articulation: staccato added to both crotchets in bar	35
287	Violin II	Articulation: staccato added to both crotchets in bar	36
Movement One			
1	Viola	Articulation: bowings added	1
2	Viola	Articulation: bowings added	2
8	Viola	Rhythm: tie added between two notes in bar	3
17	Viola	Score layout: top notes of double stops in bar omitted	4
18	Viola	Score layout: top note of double stop in bar omitted	5
42	Viola	Articulation: pair of semiquavers on upbeat to third beat slurred	6
43	Viola	Articulation: pair of semiquavers on upbeat to third beat slurred	7
47	Viola	Articulation: bowings added	8
48	Viola	Articulation: bowings added	9
51	Viola	Articulation: tie between bars 51 and 52 omitted	10

68	Viola	Articulation: subdivisions of fourth beat staccato	11
69	Viola	Articulation: all notes of bar staccato	12
73	Viola	Articulation: subdivisions of fourth beat slurred	13
77	Viola	Articulation: subdivisions of fourth beat slurred	14
78	Viola	Articulation: contents of bar slurred	15
79	Viola	Articulation: contents of bar slurred	16
91	Viola	Articulation: bowings added	17
119	Viola	Articulation: bowings added	18
120	Viola	Dynamics: bar is **p**	19
141	Viola	Articulation: slur in bar removed	20
144	Viola	Articulation: beats two though fourth slurred	21
145	Viola	Articulation: beats two though fourth slurred	22
146	Viola	Articulation: beats two though fourth slurred	23
185	Viola	Articulation: second through fourth quavers slurred	24
186	Viola	Articulation: all notes in bar staccato; bowings added	25
210	Viola	Articulation: bowings added	26
240	Viola	Articulation: bowings added	27
241	Viola	Articulation: bowings added	28
260	Viola	Articulation: bowings added	29
273	Viola	Articulation: slur in bar removed	30
291	Viola	Articulation: subdivisions of fourth beat staccato	31
292	Viola	Articulation: all notes in bar staccato	32
293	Viola	Articulation: subdivisions of fourth beat staccato	33
294	Viola	Articulation: all notes in bar staccato	34
298	Viola	Articulation: bowings added	35
299	Viola	Articulation: bowings added	36
Movement Two			
36	Viola	Articulation: slur shortened to encompass only second through fourth beats	1
37	Viola	Score Layout: initial crotchet and crotchet rest replaced by minim	2
38	Viola	Dynamics: bar is **p**	3
44	Viola	Articulation: accentuation added to initial note to match other string parts	4
45	Viola	Dynamics: bar is **p**	5
46	Viola	Articulation: contents of bar slurred	6
Movement Three			
7	Viola	Articulation: subdivisions of first beat staccato; subdivisions of second beat slurred	1
8	Viola	Articulation: bowings added	2
11	Viola	Articulation: slur between bars 11 and 12 removed	3
15	Viola	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	4

19	Viola	Articulation: all notes in bar staccato	5
33	Viola	Articulation: first and second quavers in bar slurred	6
35	Viola	Dynamics: bar is **f**	7
41	Viola	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	8
47	Viola	Articulation: tie added between bars 47 and 48	9
55	Viola	Articulation: tie between bars 55 and 56 added	10
88	Viola	Articulation: slur between bars 88 and 89 removed	11
100	Viola	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	12
114	Viola	Articulation: tie between bars 114 and 115 added	13
162	Viola	Articulation: tie between bars 162 and 163 added	14
195	Viola	Articulation: bowings added	15
196	Viola	Articulation: bowings added	16
197	Viola	Articulation: slur extending from bar 196 limited to initial dotted crotched in bar 197; bowings added	17
198	Viola	Articulation: bowings added	18
200	Viola	Articulation: tie added between bars 200 and 201	19
216	Viola	Score Layout: the repetition of bars 216-217 removed	20
219	Viola	Articulation: bowings added	21
223	Viola	Articulation: tie added between bars 223 and 224	22
226	Viola	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred; bowings added	23
242	Viola	Articulation: slur added between bars 242 and 243	24
244	Viola	Articulation: first and second quavers of bar slurred	25
252	Viola	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	26
260	Viola	Articulation: both crotchets in bar staccato	27
261	Viola	Articulation: initial crotchet in bar staccato	28
268	Viola	Articulation: both crotchets in bar staccato	29
269	Viola	Articulation: initial crotchet in bar staccato	30
277	Viola	Articulation: initial slur shortened to encompass only subdivisions of first beat; third quaver in bar staccato	31
286	Viola	Articulation: both crotchets in bar staccato	32
287	Viola	Articulation: both crotchets in bar staccato	33
Movement One			

1	Violoncello	Articulation: bowings added; Dynamics: crescendo inserted	1
2	Violoncello	Articulation: bowings added	2
17-22	Violoncello	Articulation: slur [phrasing mark] removed	3
47	Violoncello	Articulation: bowings added	4
48	Violoncello	Articulation: bowings added	5
119	Violoncello	Articulation: bowings added	6
141	Violoncello	Articulation: slur in bar removed	7
142	Violoncello	Articulation: second through fourth beats slurred	8
144	Violoncello	Articulation: original slur removed; second through fourth beats slurred	9
145	Violoncello	Articulation: original slur removed; second through fourth beats slurred	10
146	Violoncello	Articulation: second through fourth beats slurred	11
159	Violoncello	Articulation: staccato added to subdivisions of final beat of bar	12
160	Violoncello	Articulation: staccato added to all notes in bar	13
161	Violoncello	Articulation: staccato added to subdivisions of final beat of bar	14
162	Violoncello	Articulation: staccato added to all notes in bar; Pitch: bottom note of double stop on third bar removed	15
163	Violoncello	Articulation: staccato added to subdivisions of final beat of bar	16
164	Violoncello	Articulation: staccato added to all notes in bar	17
185	Violoncello	Articulation: second through fourth quaver of bar slurred	18
186	Violoncello	Articulation: bowings added	19
207	Violoncello	Articulation: original slur extended to include second beat of bar 207	20
210	Violoncello	Articulation: bowings added	21
240	Violoncello	Articulation: bowings added	22
241	Violoncello	Articulation: bowings added	23
244	Violoncello	Articulation: slur removed from bar	24
245	Violoncello	Articulation: slur removed from bar	25
246	Violoncello	Articulation: slur removed from bar	26
262	Violoncello	Articulation: bowings added	27
295	Violoncello	Articulation: staccato added to subdivisions of final beat of bar	28
296	Violoncello	Articulation: staccato added to all notes in bar	29
300	Violoncello	Articulation: bowings added	30
301	Violoncello	Articulation: bowings added	31
Movement Two			
37	Violoncello	Score Layout: initial crotchet and crotchet rest replaced by minim	1
Movement Three			

7	Violoncello	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	1
8	Violoncello	Articulation: all notes in bar staccato; bowings added	2
15	Violoncello	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred; bowings added	3
30	Violoncello	Articulation: slur in bar removed;	4
31	Violoncello	Articulation: accentuation added to initial note to match other string parts; only slur in bar removed	5
33	Violoncello	Articulation: first and second quaver in bar slurred	6
41	Violoncello	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	7
44	Violoncello	Articulation: bowings added	8
46	Violoncello	Articulation: bowings added	9
52	Violoncello	Articulation: bowings added	10
54	Violoncello	Articulation: bowings added	11
57	Violoncello	Articulation: all staccato dots in bar removed	12
58	Violoncello	Articulation: only staccato dot in bar removed	13
59	Violoncello	Dynamics: bar is **p**	14
67	Violoncello	Articulation: all staccato dots in bar removed	15
68	Violoncello	Articulation: only staccato dot in bar removed	16
92	Violoncello	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	17
100	Violoncello	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	18
103	Violoncello	Articulation: bowings added	19
105	Violoncello	Articulation: bowings added	20
111	Violoncello	Articulation: bowings added	21
113	Violoncello	Articulation: bowings added	22
132	Violoncello	Bowing stipulations: ‘arco’ added	23
135	Violoncello	Bowing stipulations: ‘pizz’ added	24
140	Violoncello	Bowing stipulations: ‘arco’ added	25
195	Violoncello	Articulation: bowings added	26
196	Violoncello	Articulation: bowings added	27
197	Violoncello	Articulation: bowings added	28
198	Violoncello	Articulation: bowings added	29
219	Violoncello	Articulation: initial pair of quavers slurred; bowings added	30
226	Violoncello	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	31
242	Violoncello	Articulation: accentuation added to initial note to match other string parts	32
244	Violoncello	Articulation: first pair of quavers slurred	33

252	Violoncello	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	34
255	Violoncello	Articulation: bowings added	35
257	Violoncello	Articulation: bowings added	36
261	Violoncello	Articulation: staccato added to initial crotchet	37
263	Violoncello	Articulation: bowings added	38
265	Violoncello	Articulation: bowings added	39
268	Violoncello	Articulation: staccato added to initial crotchet	40
269	Violoncello	Articulation: staccato added to second crotchet in bar	41
286	Violoncello	Articulation: staccato added to both crotchets in bar	42
287	Violoncello	Articulation: staccato added to both crotchets in bar	43

Appendix III

Solo for. for. for.

Solo

Tutti

For. Solo

For.

For.

For.

Solo

Romanze

Andante

Solo.

Tutti
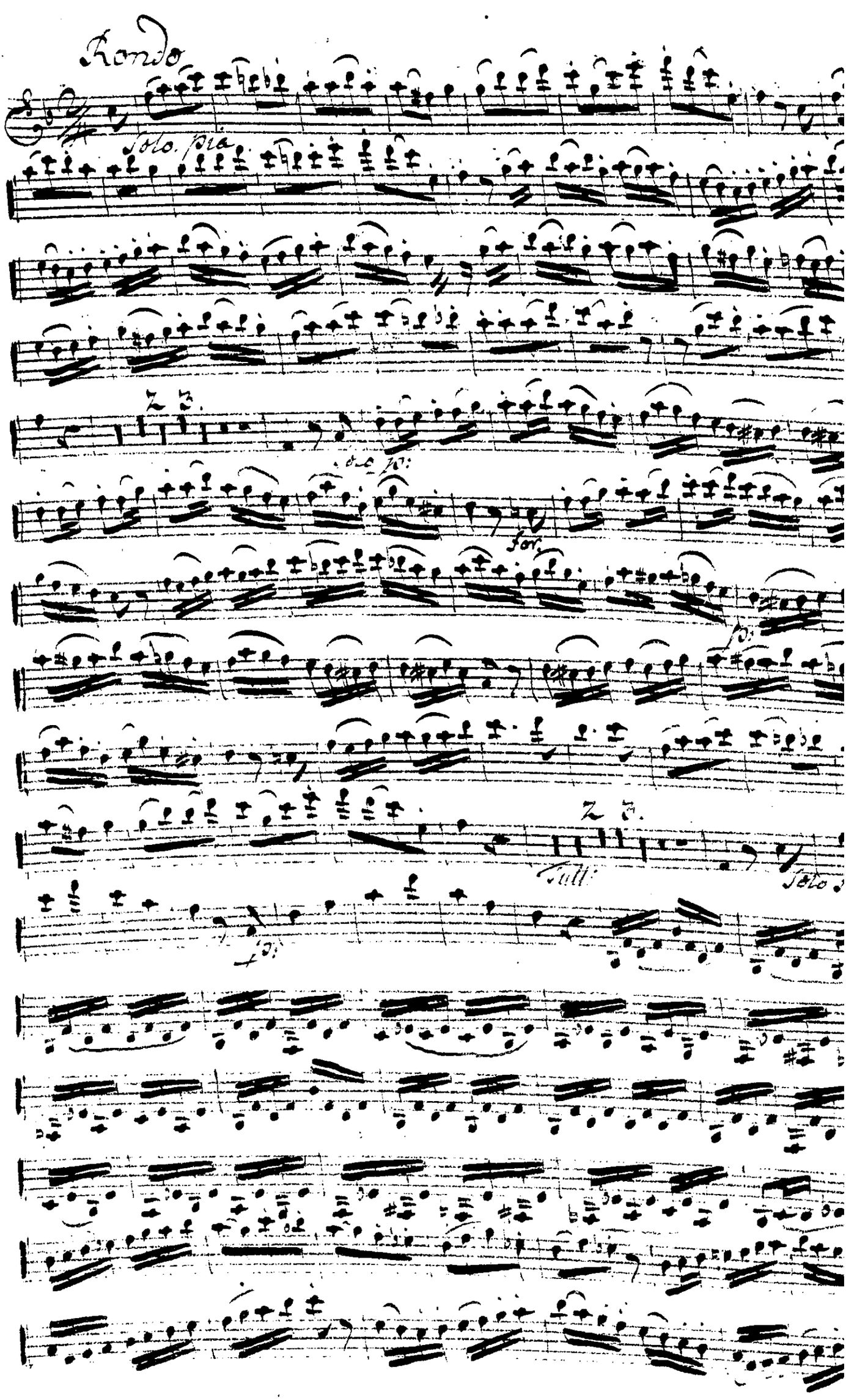
forza.

pianoforte

fp

Majore

fp


Rondo
Solo. pia
for.
Tutti
Solo

for. 7 for. Solo

for. for. for. for. for. for.

12

Tutti Tutti for. for. for. Solo Solo for.

Tutti for. Solo for.

for.
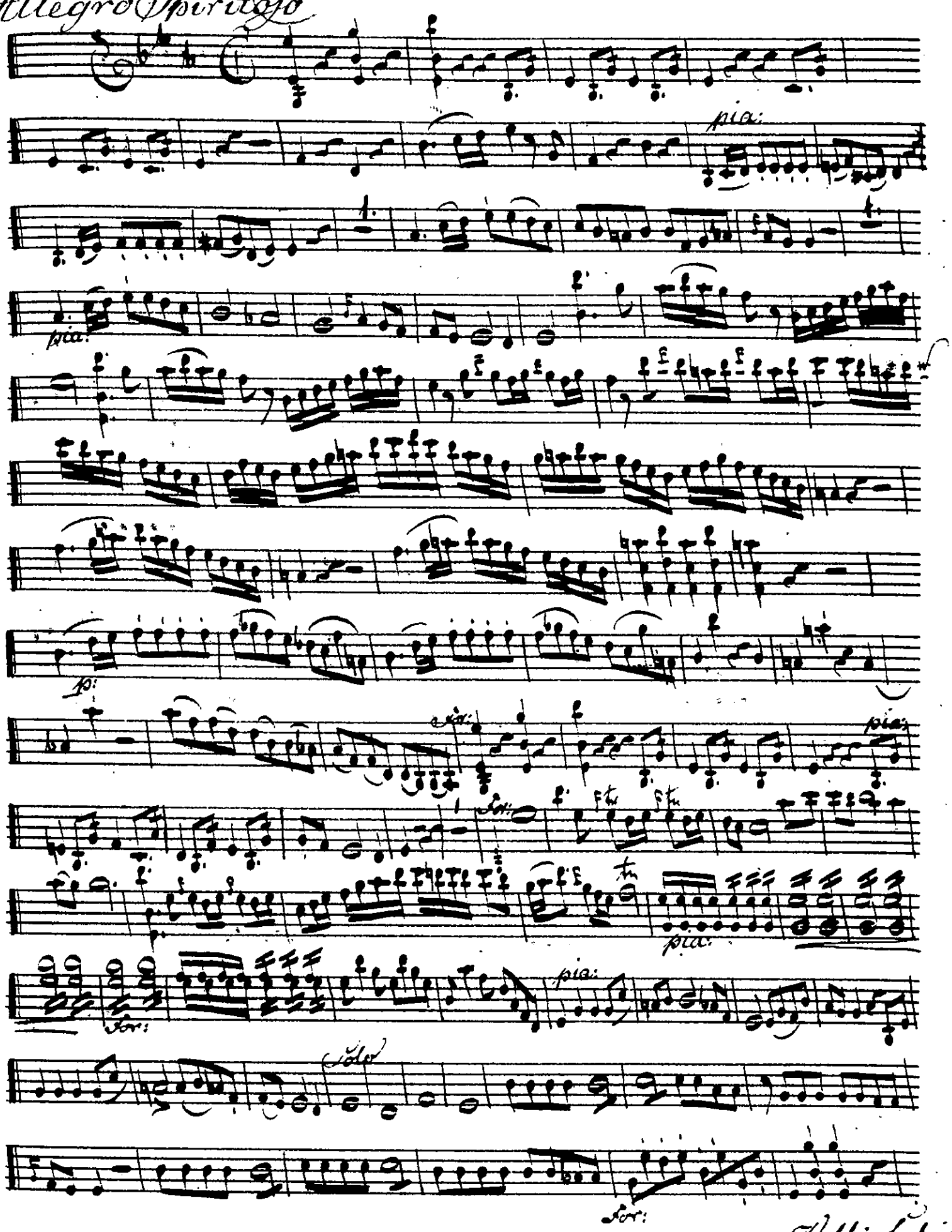
Fin.
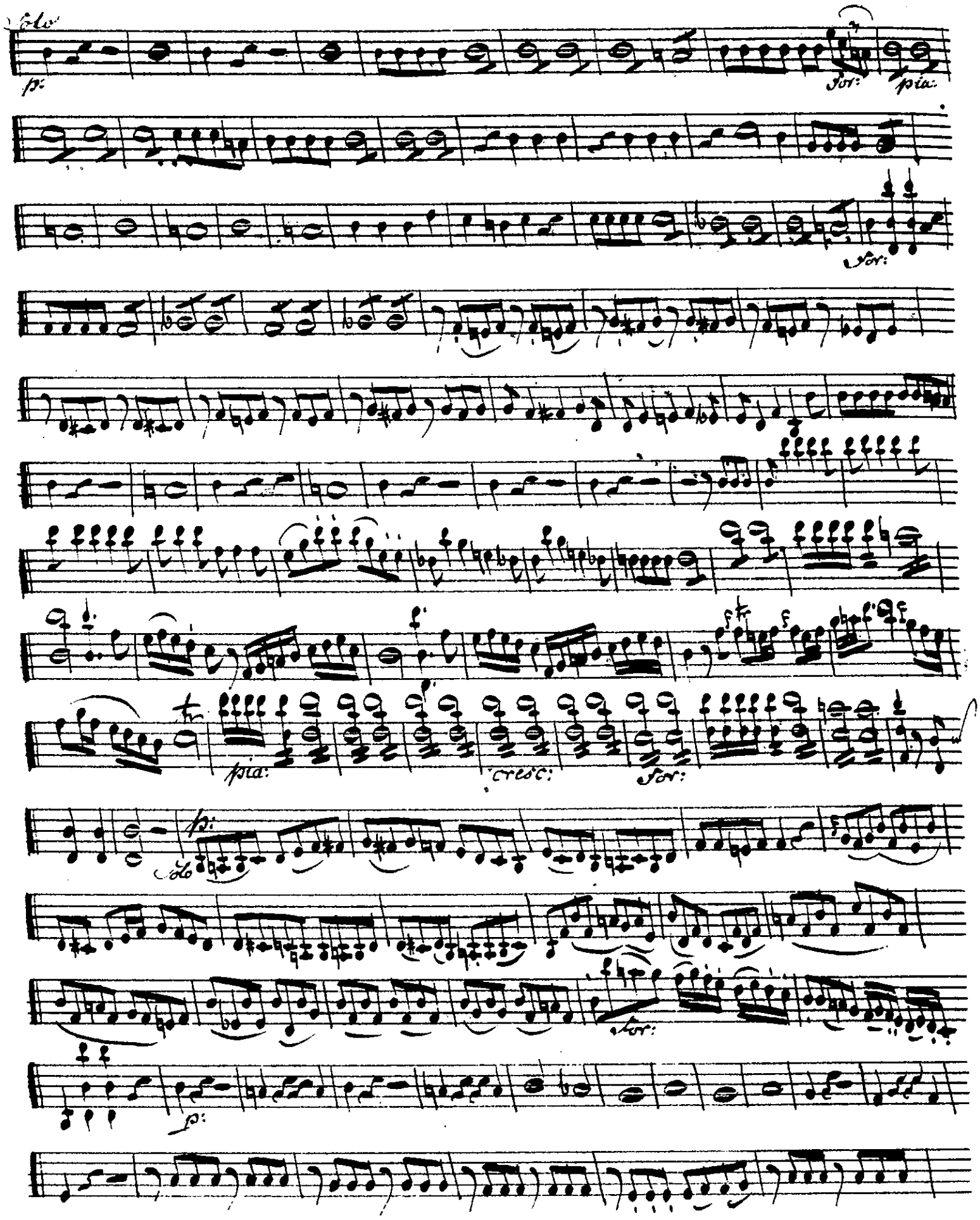
Concerto.

Violino Primo.

Sr. Tausch.

Allegro Spiritoso




Solo
p:
for:
pia:
for:
pia:
cresc:
for:
p:
Solo
for:
p:

Romance

pia:

Tutti

Solo:

Minore Solo

pia:

pia:

Maggiore Sotto:

pia:

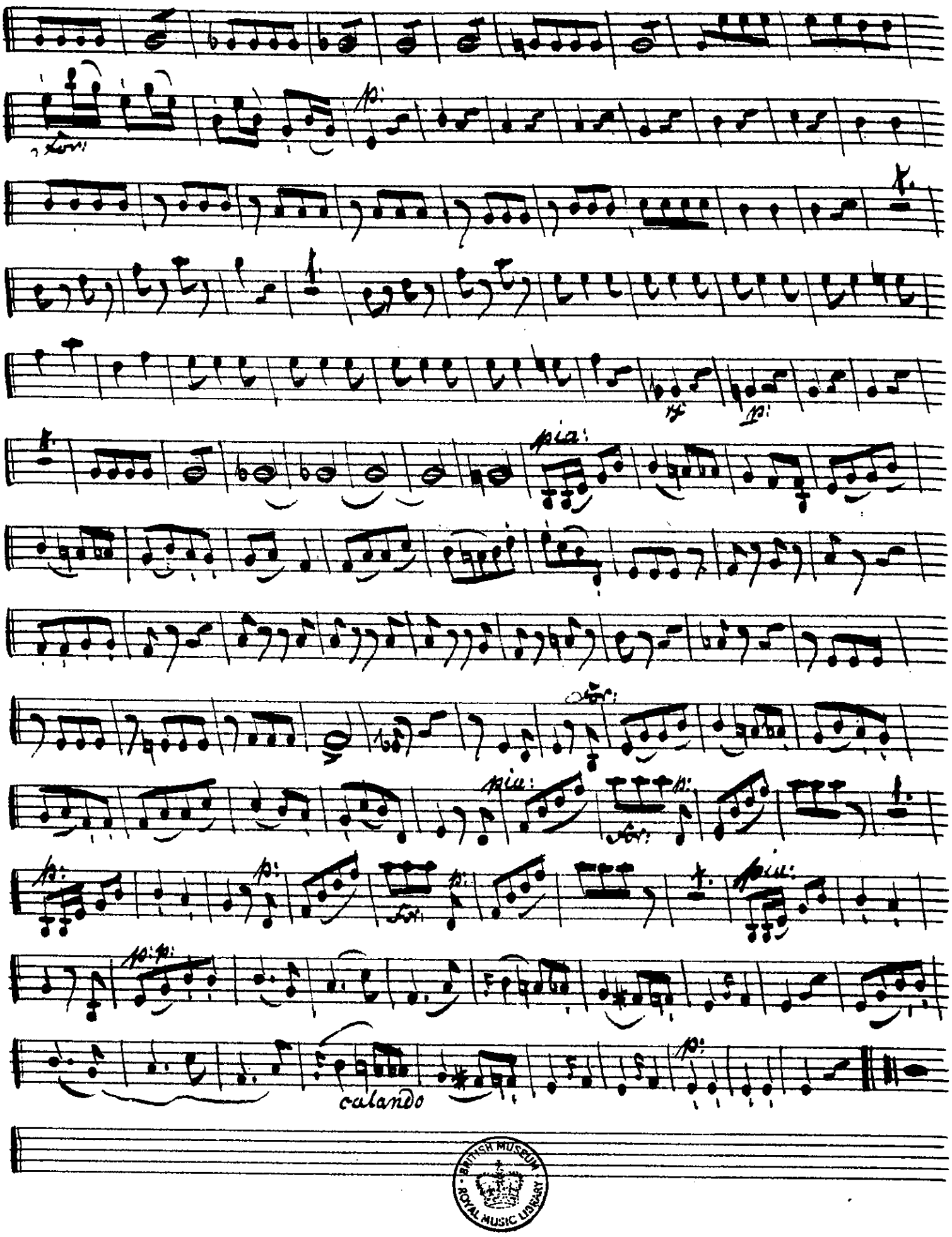
f:

fp

Rondo.

Violino Solo.

Violino Solo.



BRITISH MUSEUM
ROYAL MUSIC LIBRARY
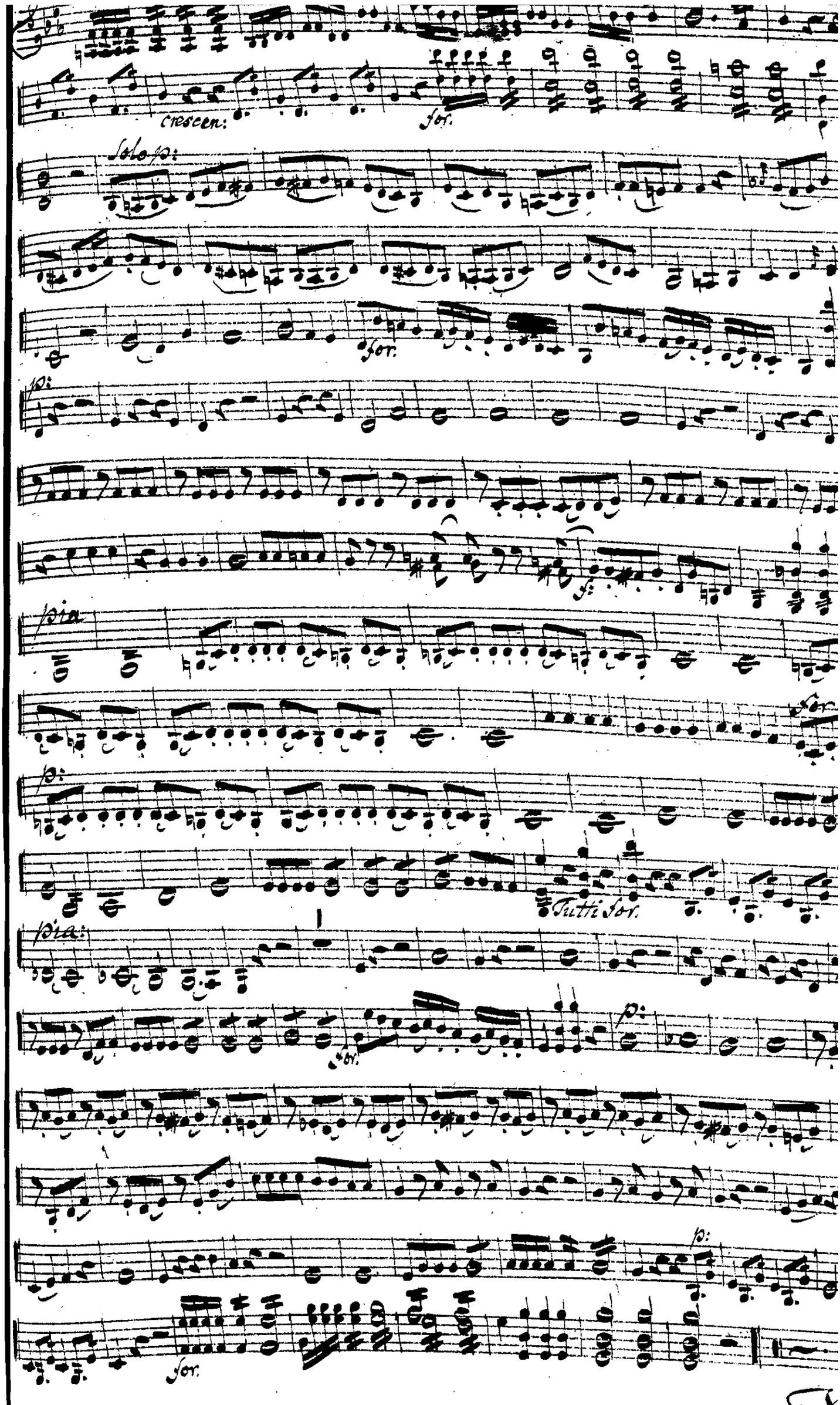
calando

Concerto
Allegro Spiritoso

Violino 2do

Sr Tausch

f. pp: p: for. p: for. p: p: for. p: for. p: Solo Solo p: for p: for. pia. Tutti for.


Crescen:
for.
Solo p:
for.
p:
for.
p:
for.
Tutti for.
for:
for.
p:
p:
for.

Romance

Solo pia.

Tutti for

pia.

for

minore Solo

for

pia.

for.

for.

for
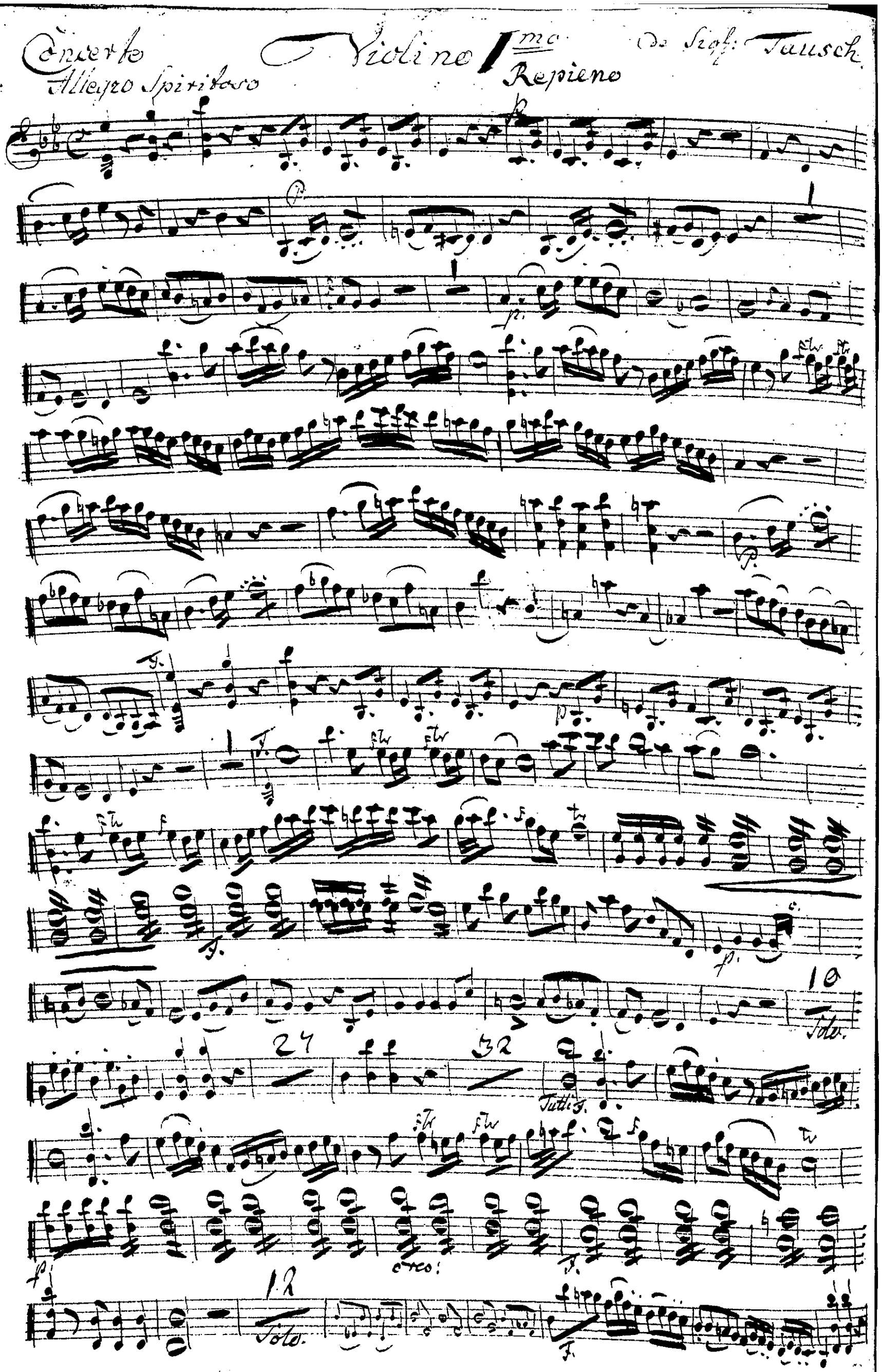
Concerto
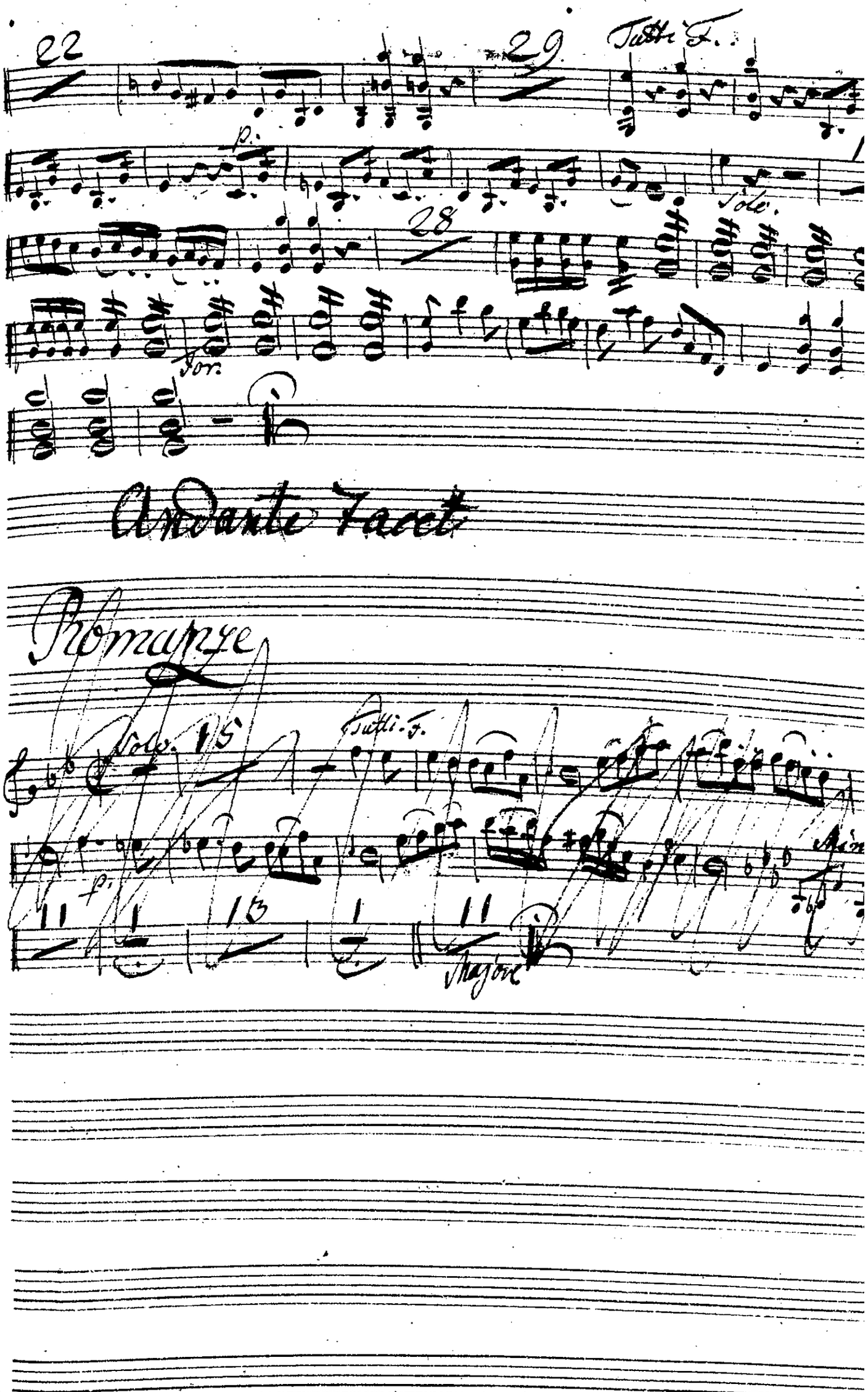
Violino I^mo

Da Sig.r Tausch.
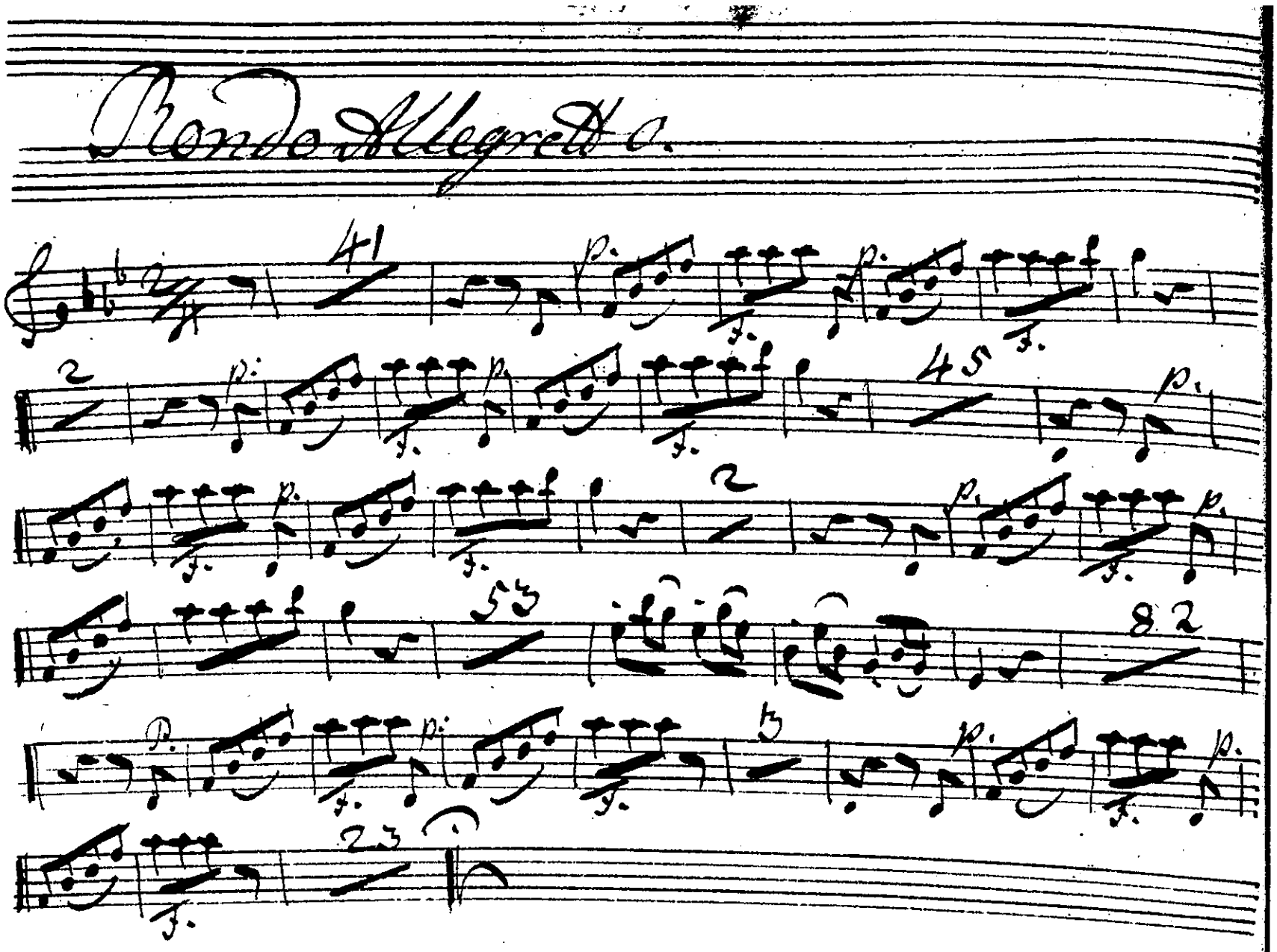
Allegro Spiritoso

Repieno




22
29
Tutti
p.
Solo
28
For.
Andante Facet
Romanze
Vcl. 15'
Tutti. f.
f.
11
13
1
11
Major

Rondo Allegretto.



Concerto

Allegro spirituoso

Violino Secundo

Di Tausch
Repiano

pp

f

pp

f

f

10.

for.

27.

37.

Tutti for.

cresc:

for.

12.

p

fort.

22.

fort.

29.

Tutti for.

Solo. 13

28

Andante

Romance.

15.

Solo
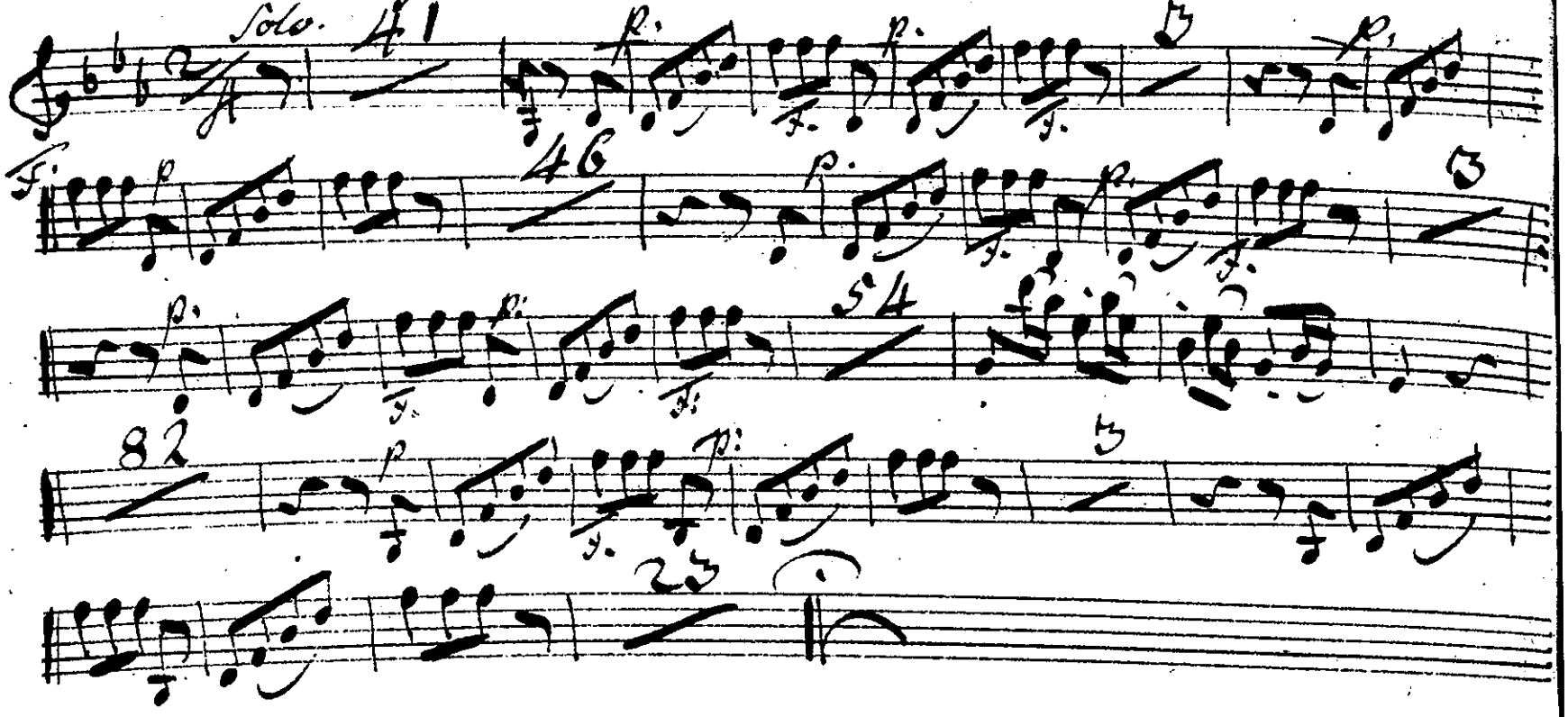
Tutti

Minore

Solo.

Maggiore.

Rondo Allegretto.



BRITISH MUSEUM ROYAL MUSIC LIBRARY

forte

Forte Piano.

Finis

Concerto
Allegro Spiritoso

Viola

di Tausch.

f. p. ppp. f. p. f. p. f. p. f. Solo. p. Solo. pp. f. Tutti. f. p. f.

Solo.

8.

Tutti.

Solo.

Romanze

Solo.

Tutti

Minore

Rondo Allegretto

Solo.

Pizzic.

Col arco.

Tutti f.

Violoncello pia:

Bassi Sott.

S

Solo

p.

bis

Tutti

Solo.

Romanze.

Solo p.

Tutti f.

Solo p.

Minore

Rondo Allegretto

Solo. f.

Pizzicato.

rolando.

Pizzicato.

Calando.

Finis.

Concerto
Allegro Spirituoso

Basso.

di Sigl. Tausch

p.
pp.
f.
f.
p.
f.
p.
f.
f.
p.
f.
Solo
p.
Solo. p.
Pizzicato.
arco
f.
p.

Oboe Primo

Concerto

Allegro.

18

60

4

Soli

14

Solo.

27

32

16

22

13

14

18

30

Tutti

Romanze Andante Facet

16

11

13

8

Minore

Maggiore

Rondo Allegretto.

Solo.

BRITISH MUSEUM ROYAL MUSIC LIBRARY

Concerto

Oboe Secundo

di Sig.r Hauf

61

Allegro

18

Solo p.

Solo p.

17

Solo.

27

Solo.

32

17

Solo.

22

Solo.

13

Solo.

14

Solo.

Tutti.

18

Solo.

32

Solo.

Andante Facet

Romanza

16

Solo.

Tutti.

Unisono.

Tutti

Rondò, Allegretto

Solo.

Sc.

Finis

Corno Primo

Allegro

16

4

3

14

24 32

15

22 20. 6

3

12. 28

Romanze in Es

16.

11. 1. 13 1. 8

Rondo Allegretto in G

Finis

Corno Secundo

Allegro

63

Solo p.

Solo.

Romanze

185

Rondo Allegretto. in Es

Finis
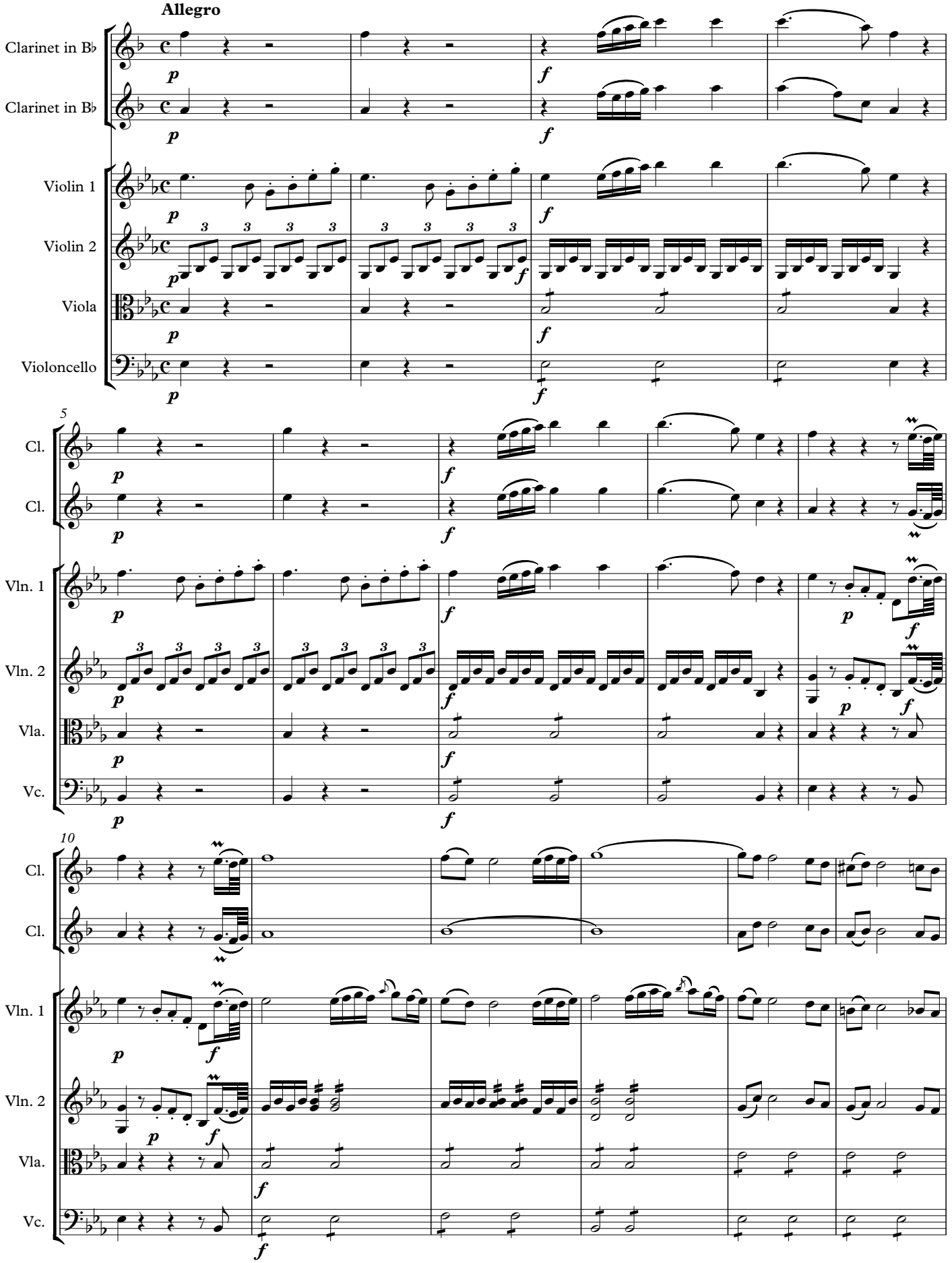
Appendix IV
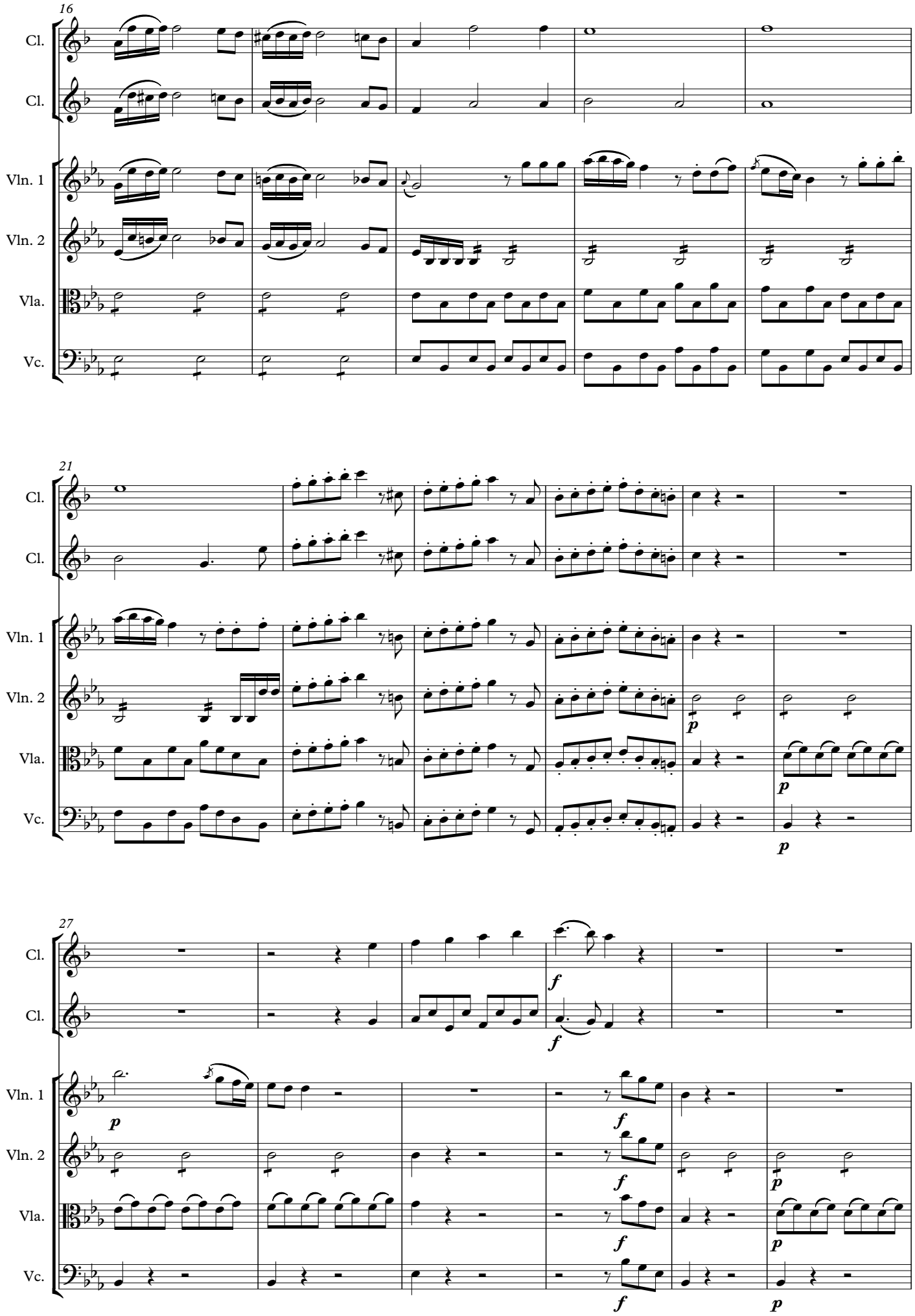
J. Myslivecek
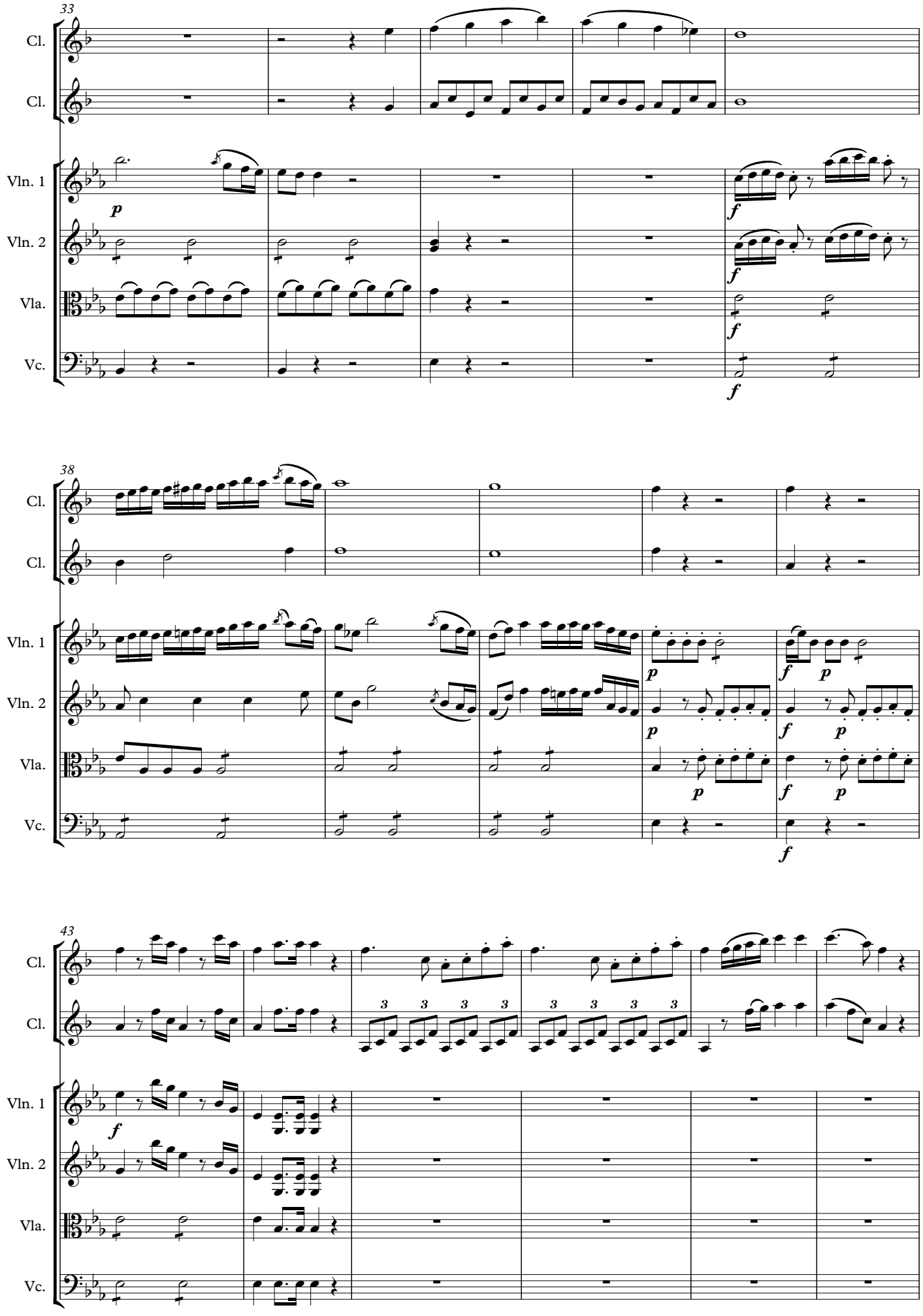
Concerto for two Clarinets in E-flat
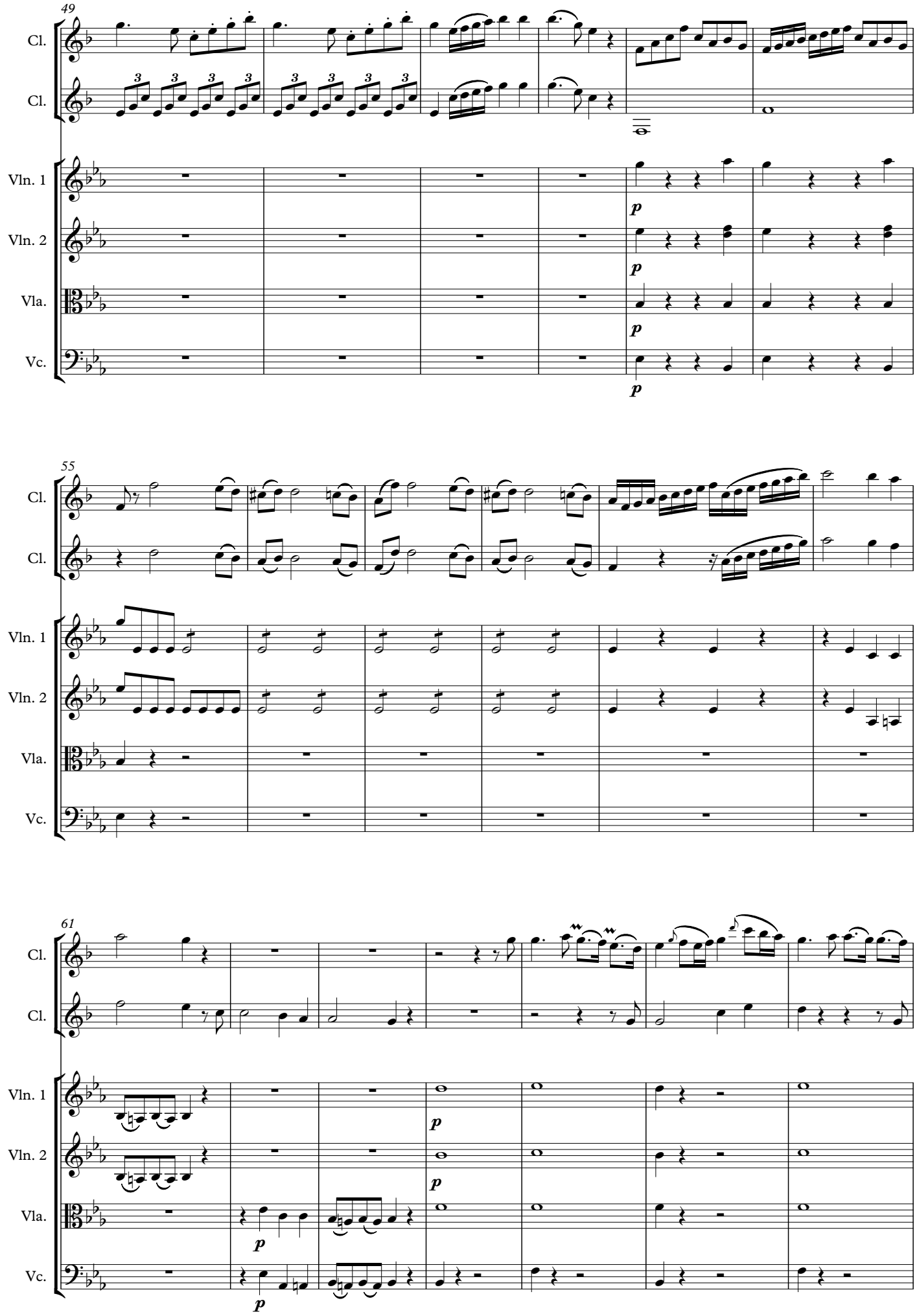
I
Allegro
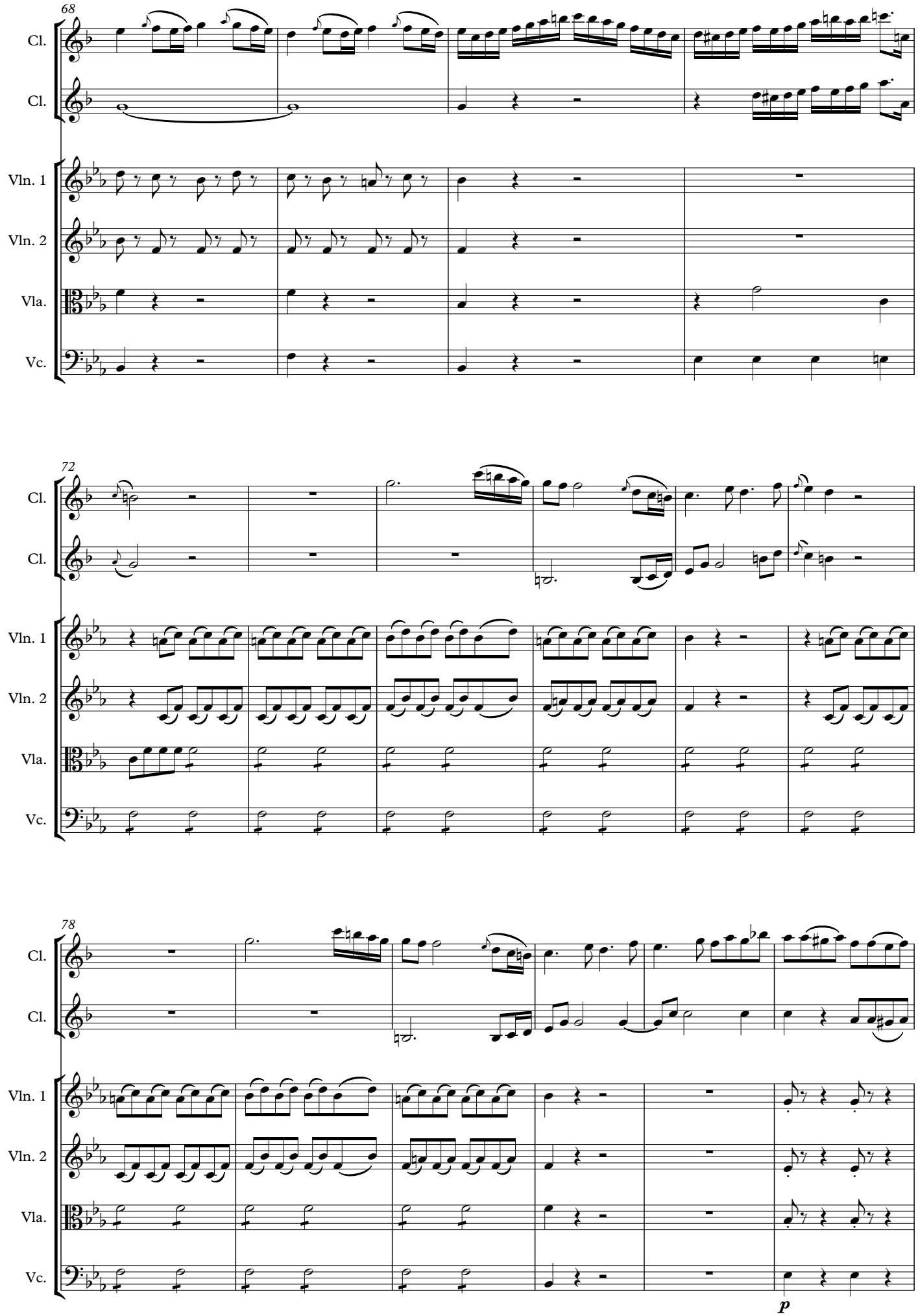
J. Myslivecek
(1737 - 1781)
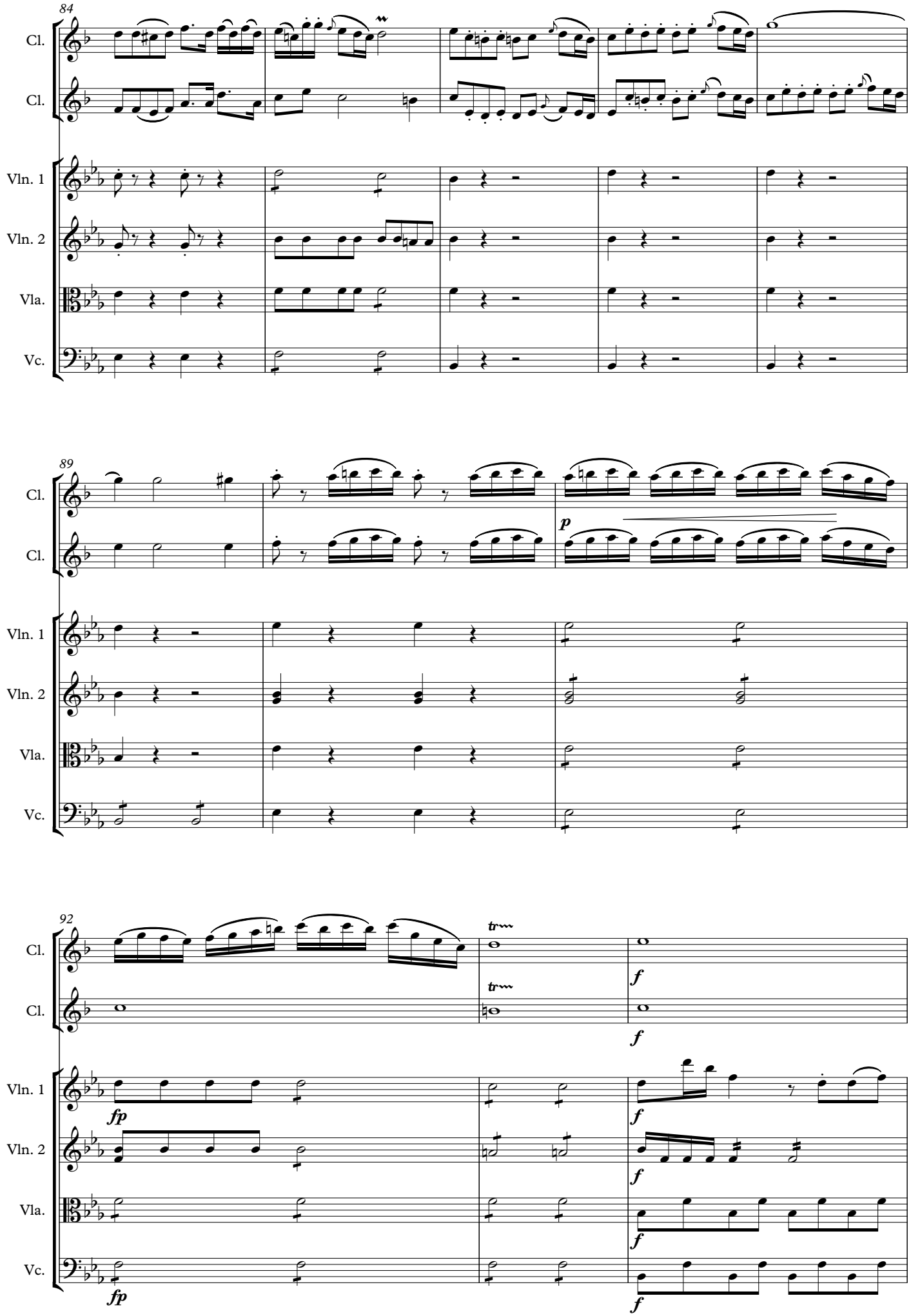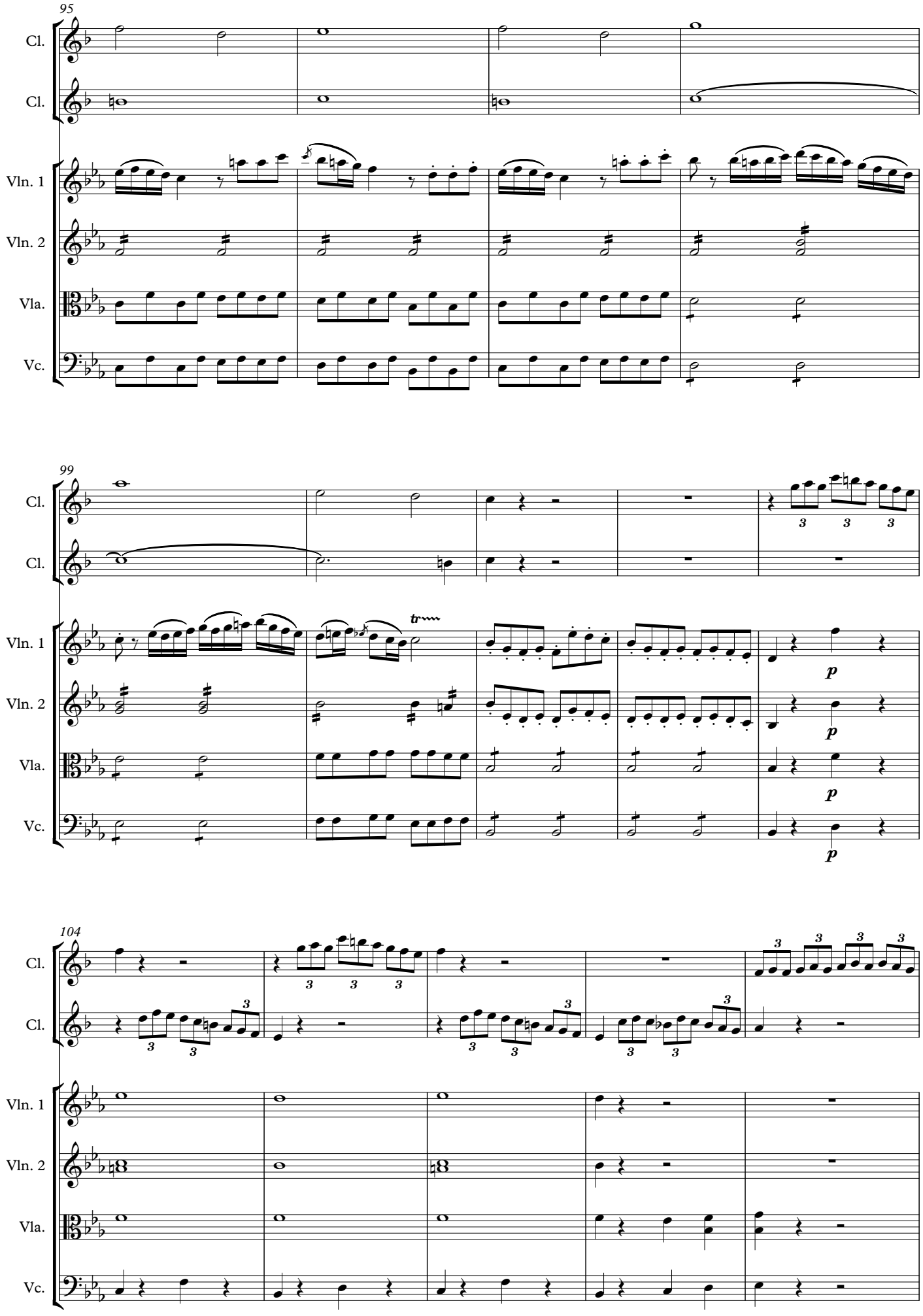



16
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
21
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
27
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
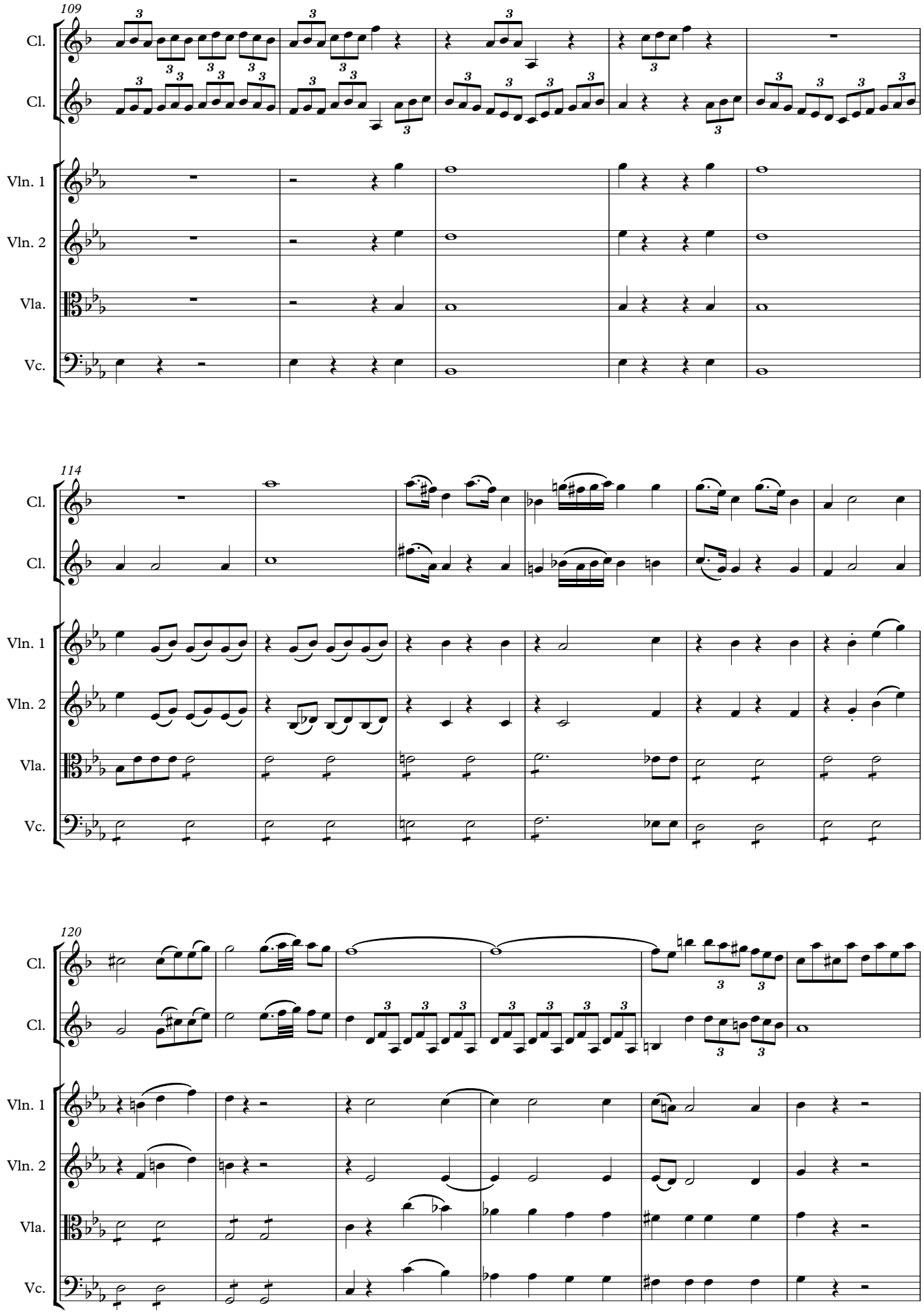

33
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
38
43
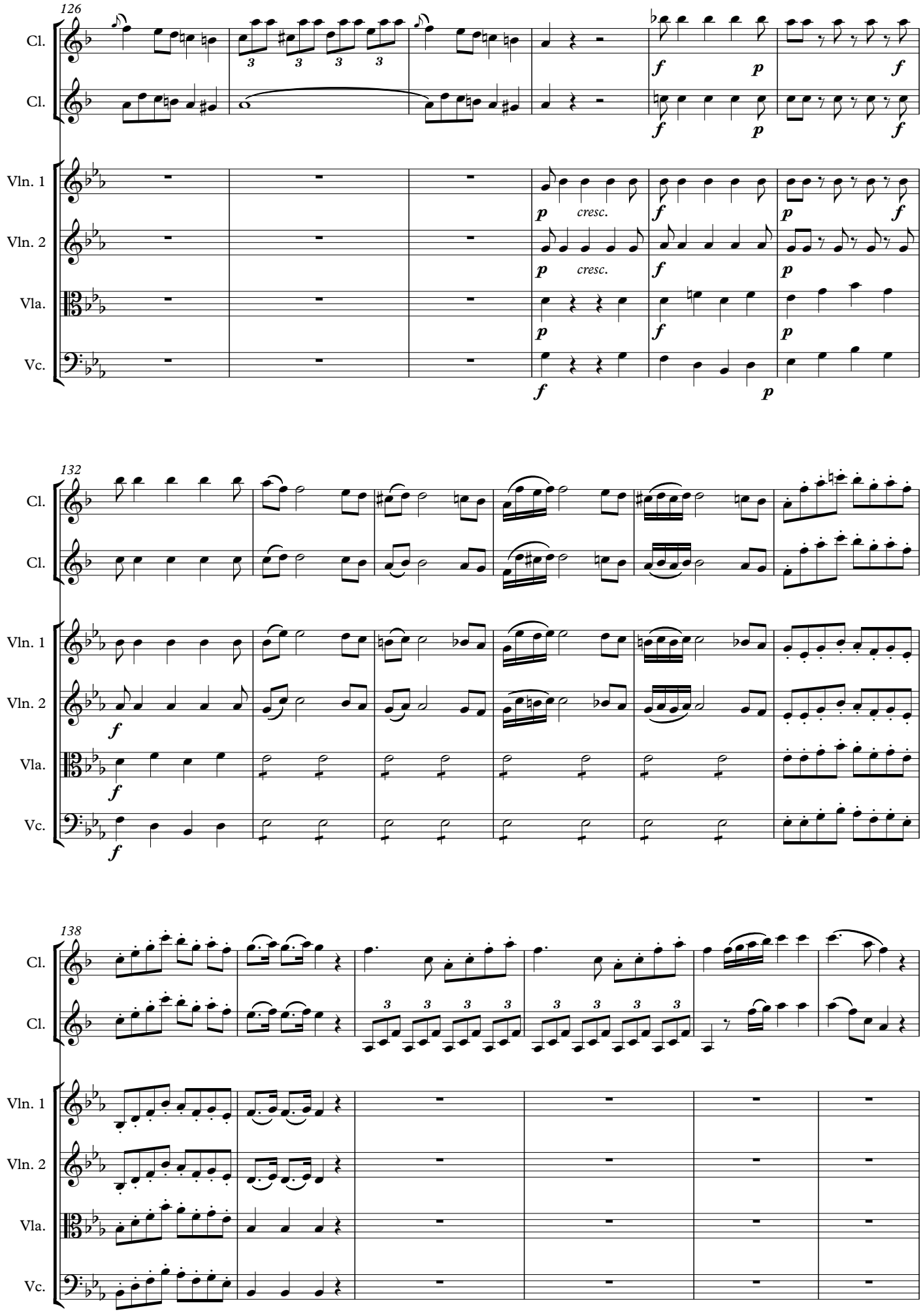

49
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
55
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
61
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
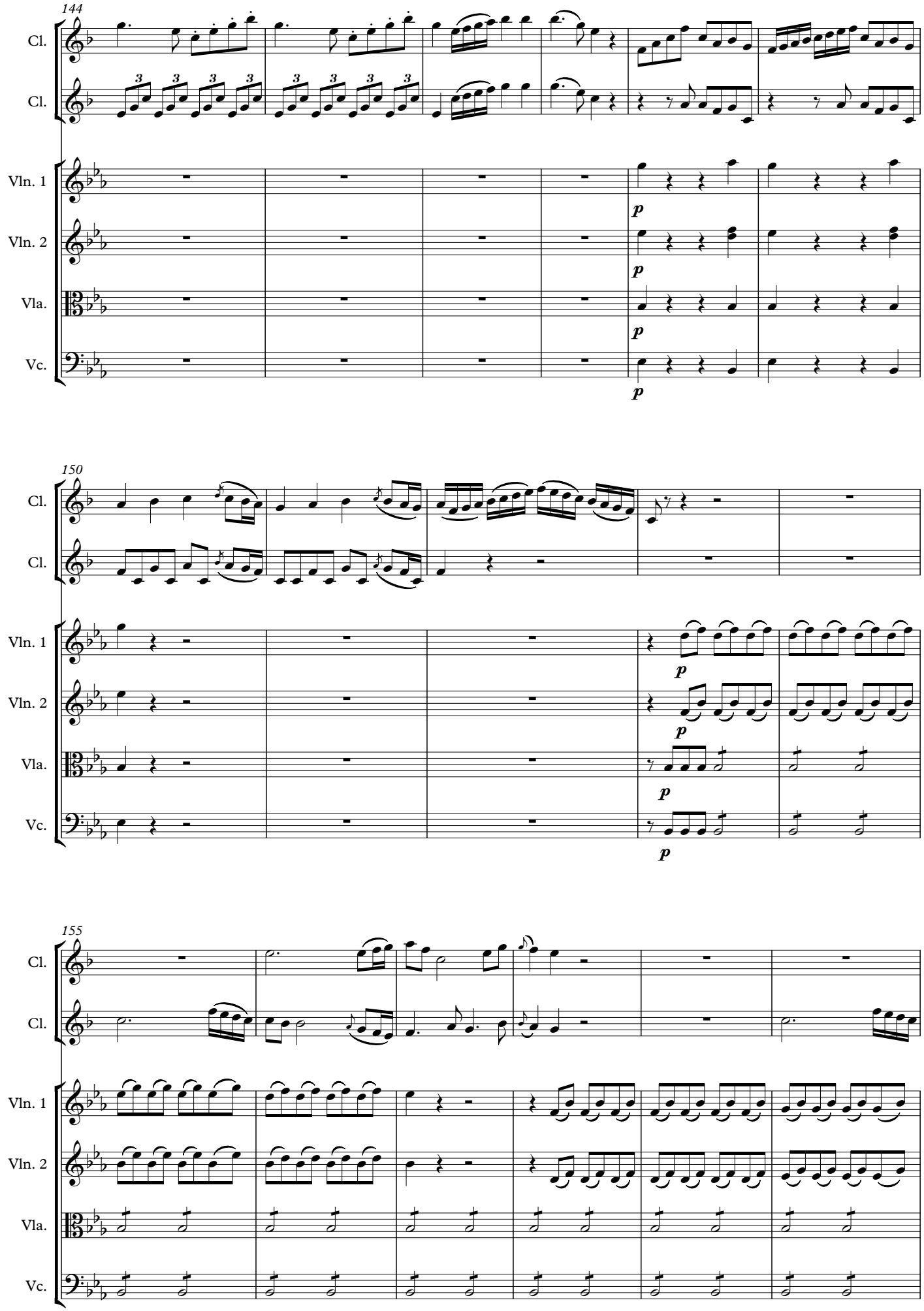

68
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
72
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
78
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
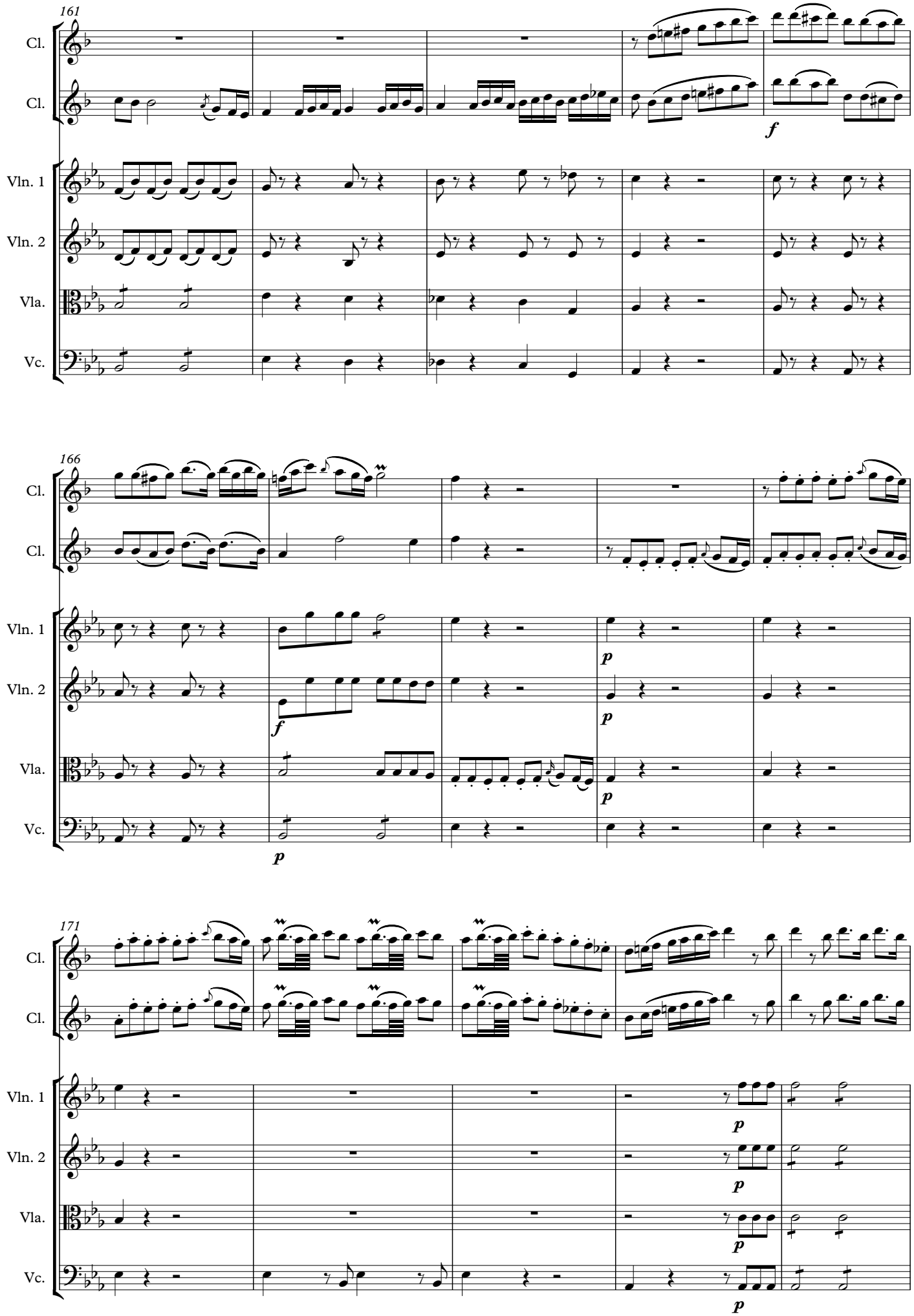

84
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
89
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
92
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
tr
tr
f
f
fp
fp
f
f
f
f
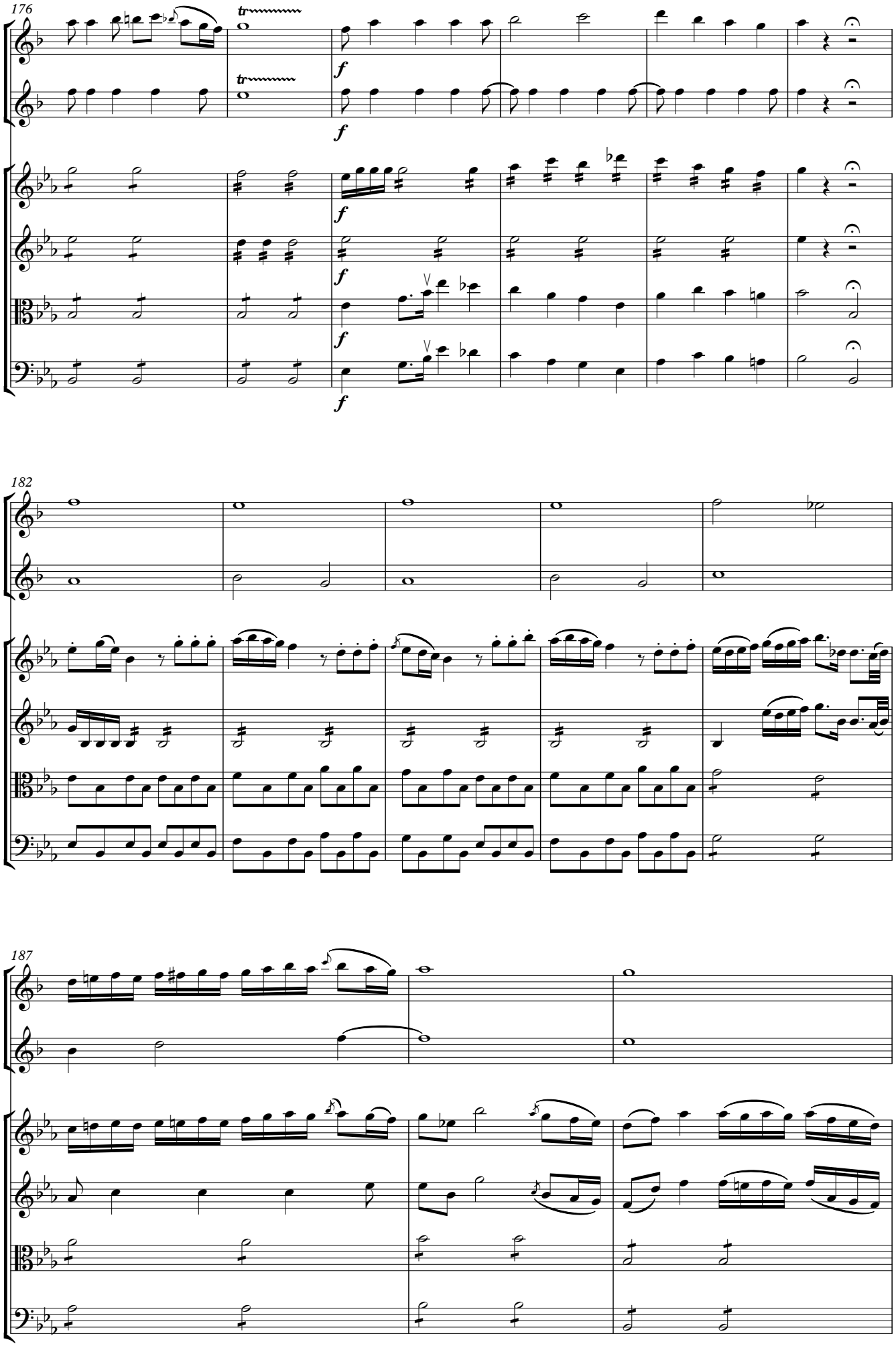

95
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
99
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
tr
p
104
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
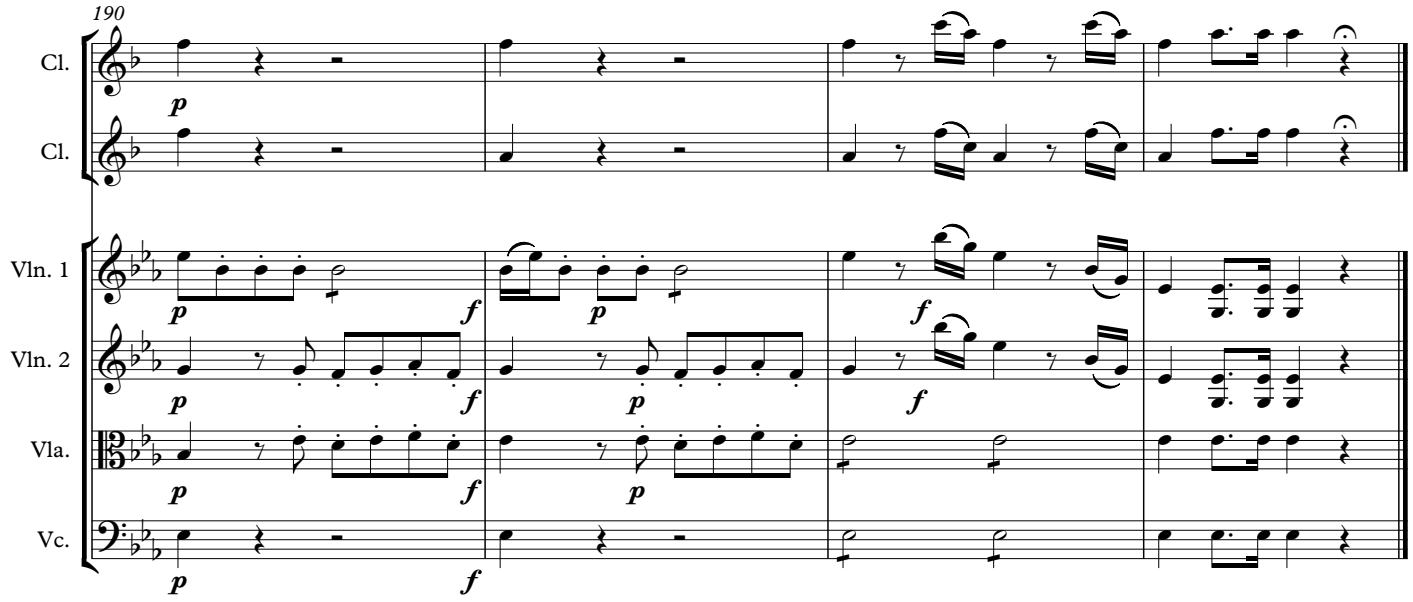

109
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
114
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
120
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.


126
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
cresc.
cresc.
132
138
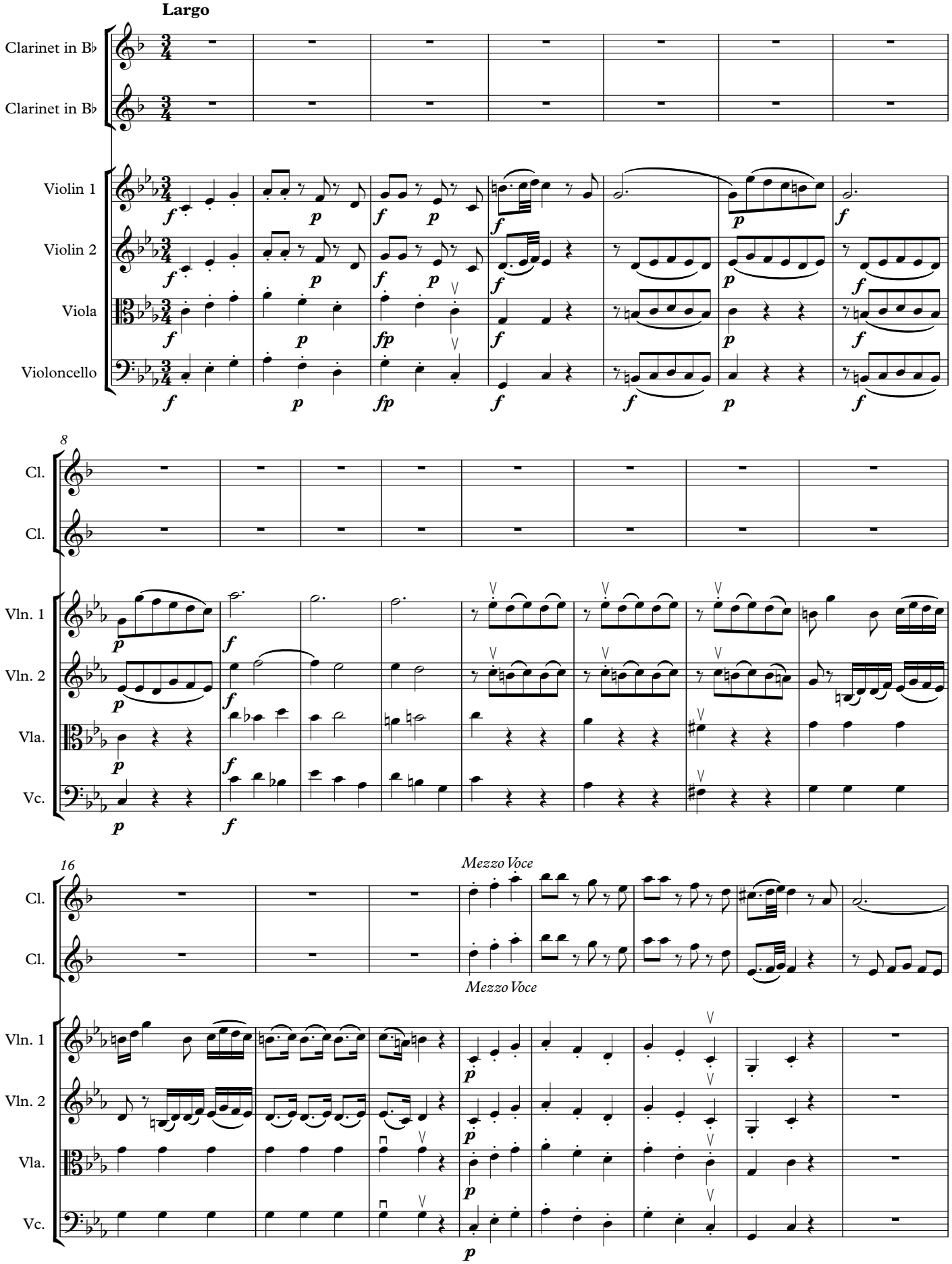

144
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
150
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
155
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
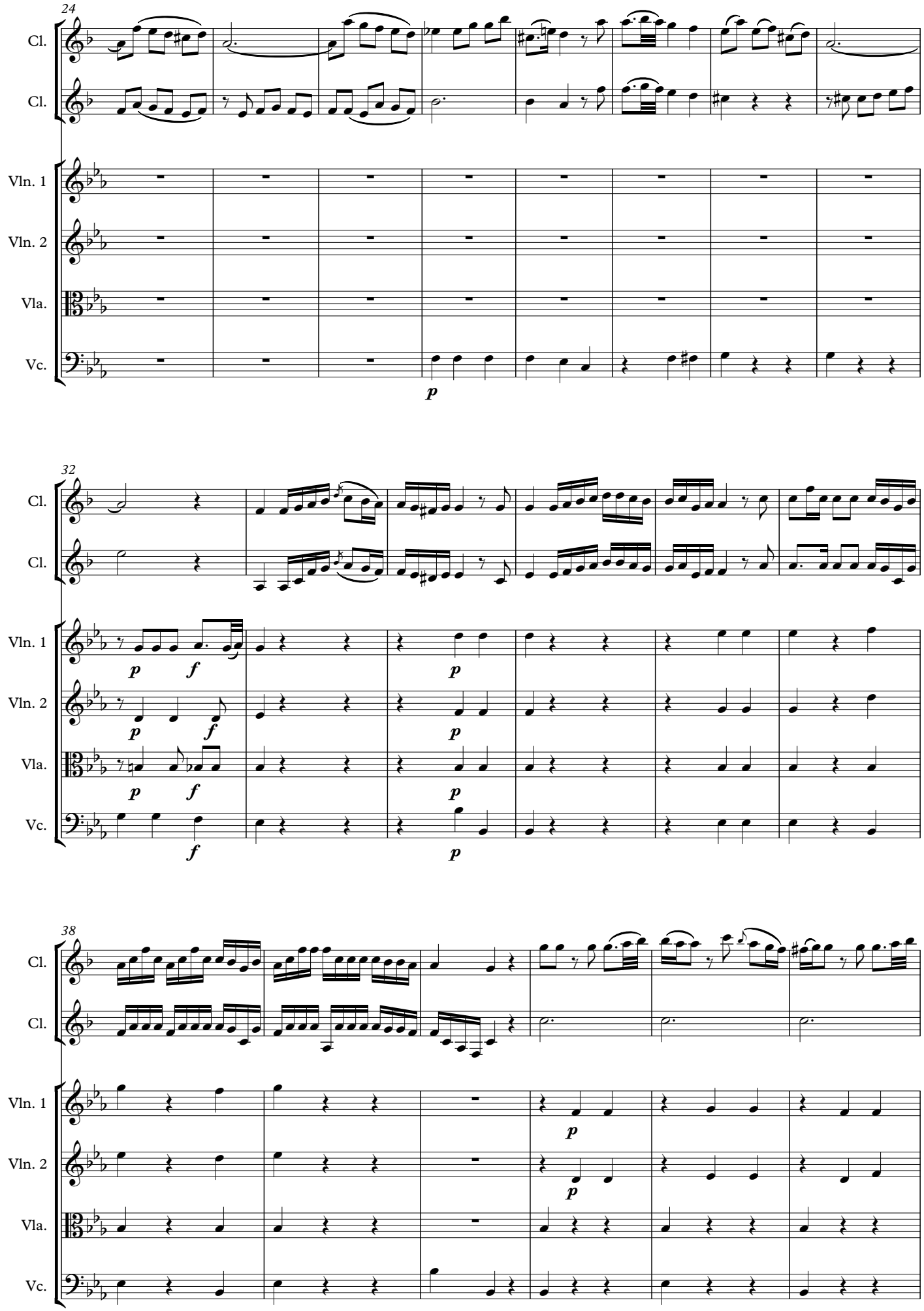

161
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
f
166
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
f
p
p
p
171
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
p
p
p
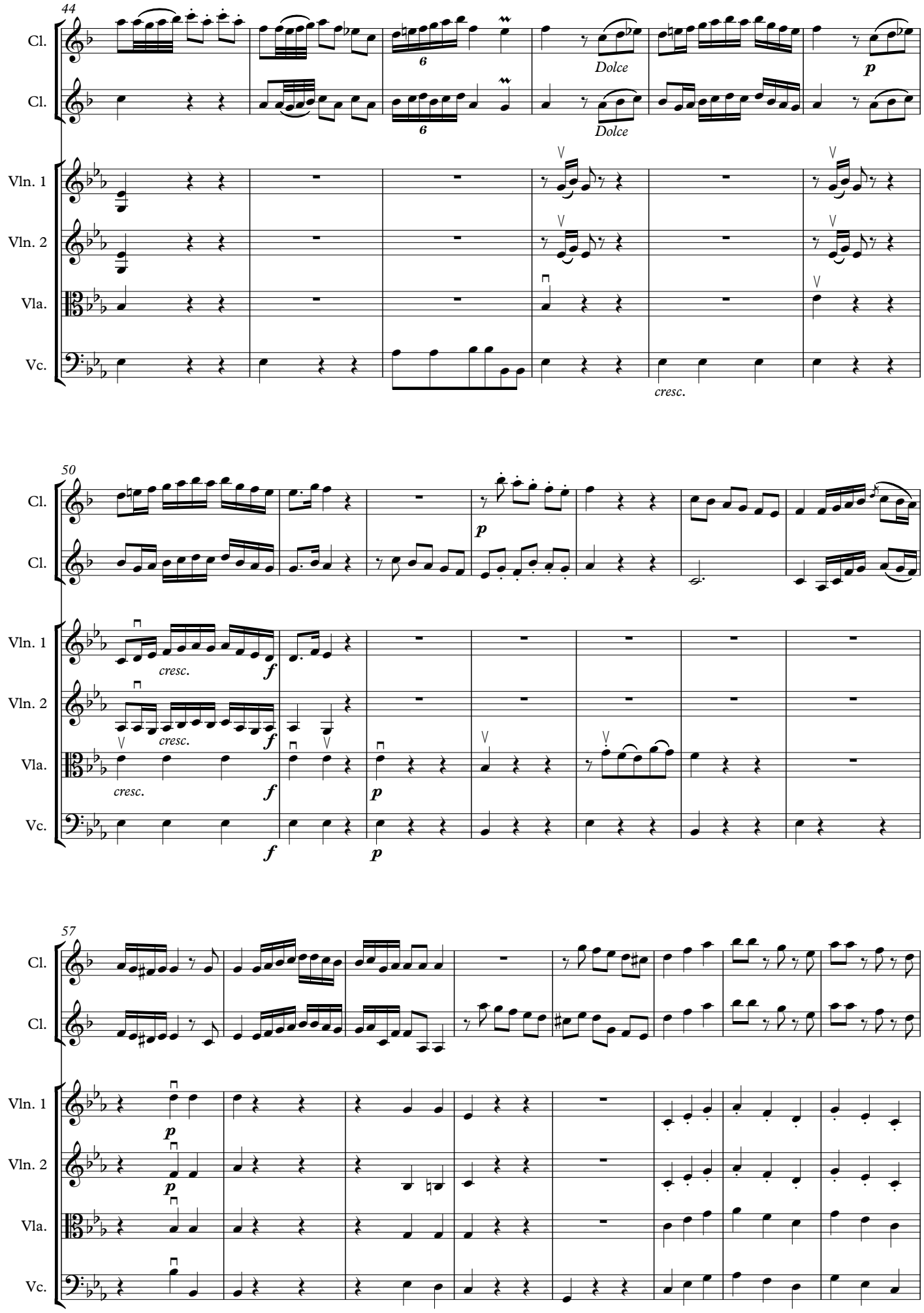

176
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
182
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
187
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
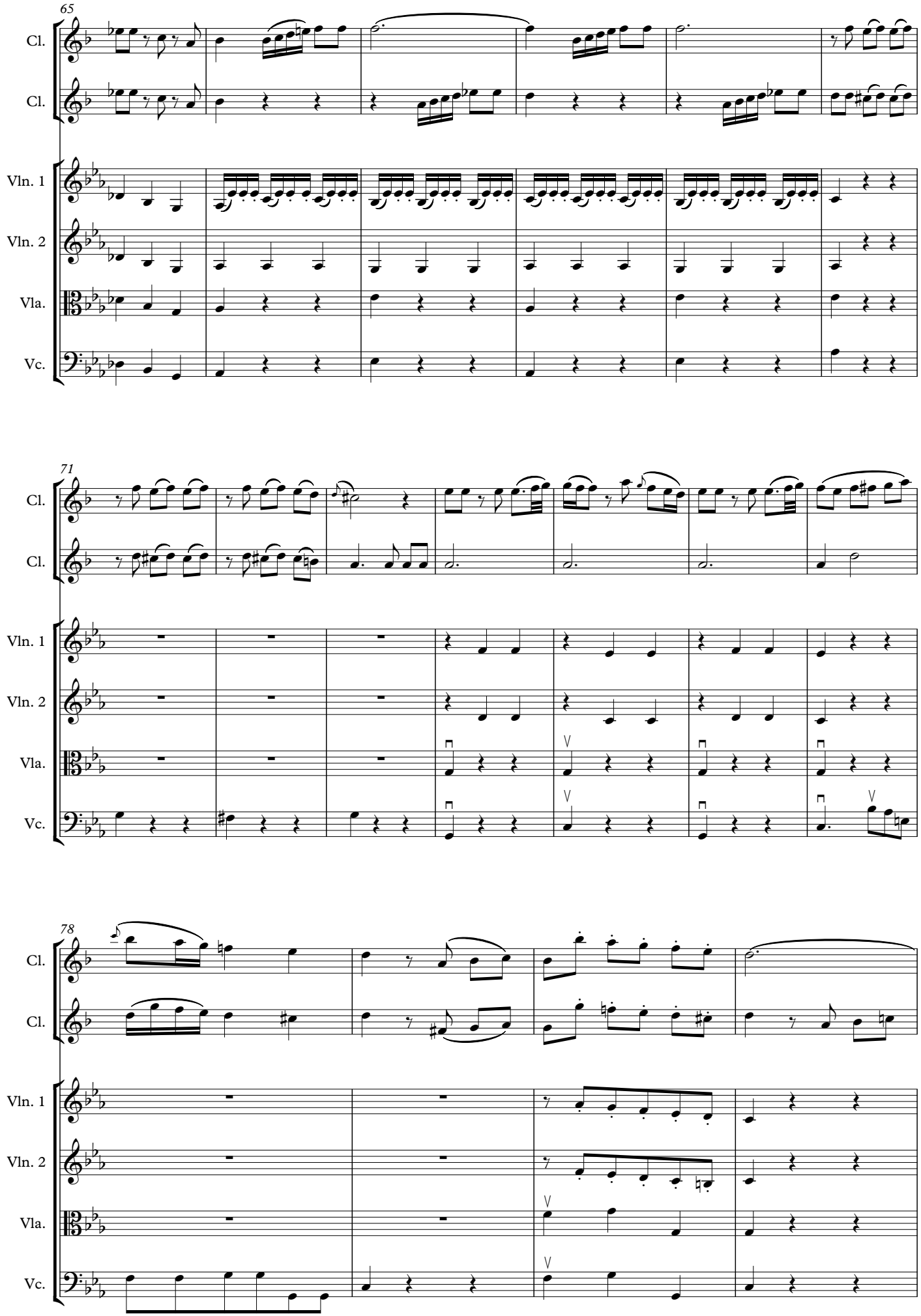

190
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
f
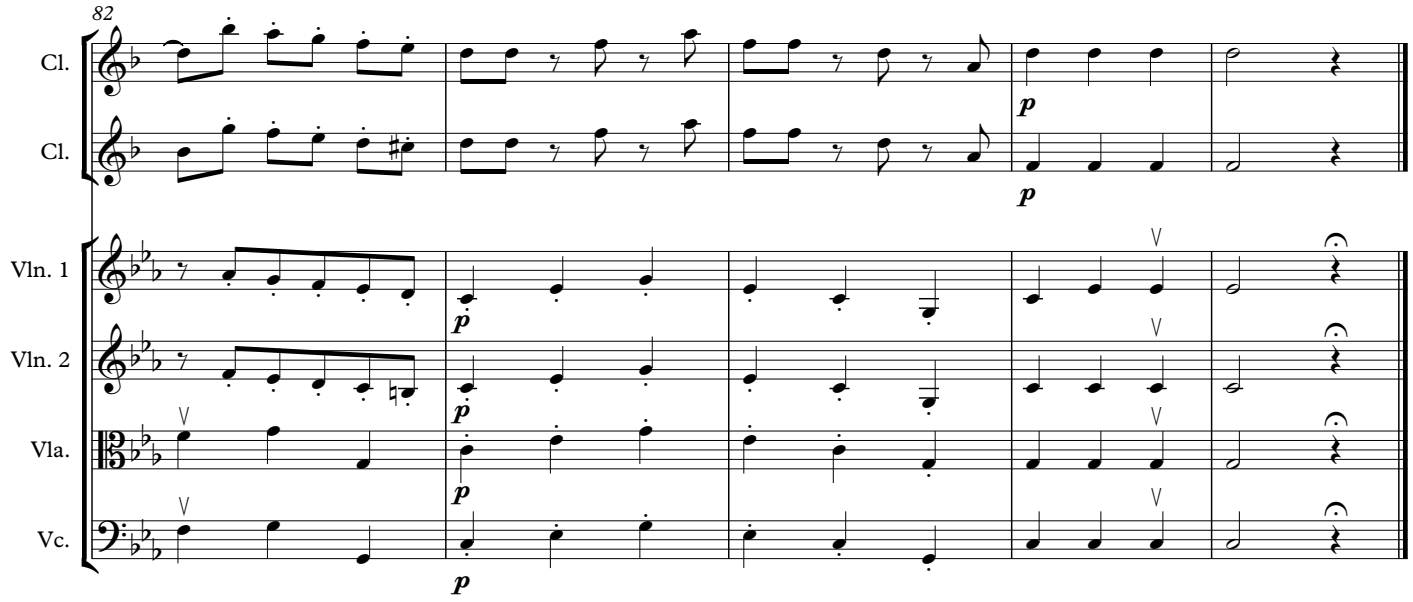
II
Largo


Largo
Clarinet in B♭
Clarinet in B♭
Violin 1
Violin 2
Viola
Violoncello
8
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
16
Mezzo Voce
Mezzo Voce
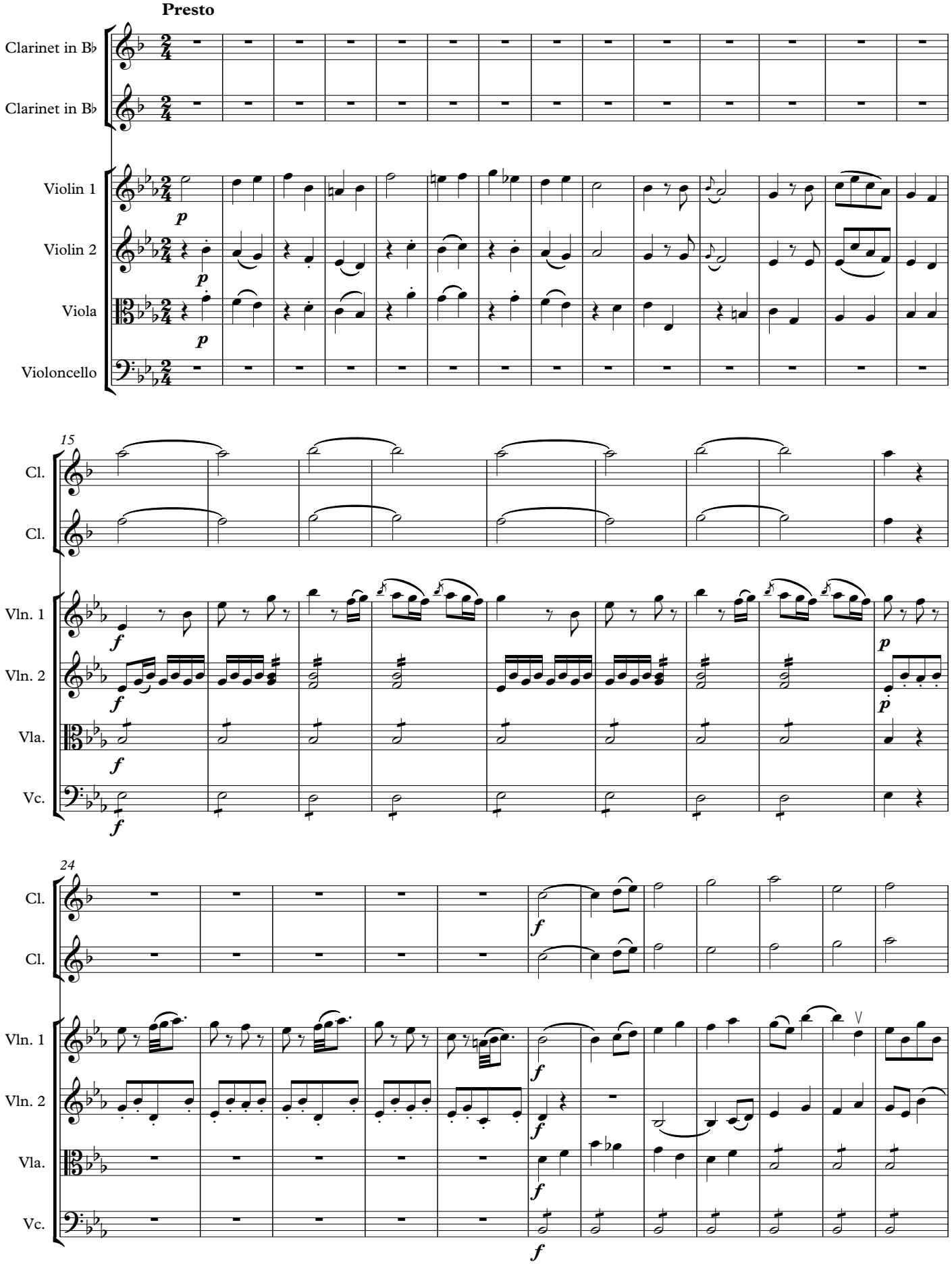

24
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
32
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
f
p
f
p
f
p
38
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
p
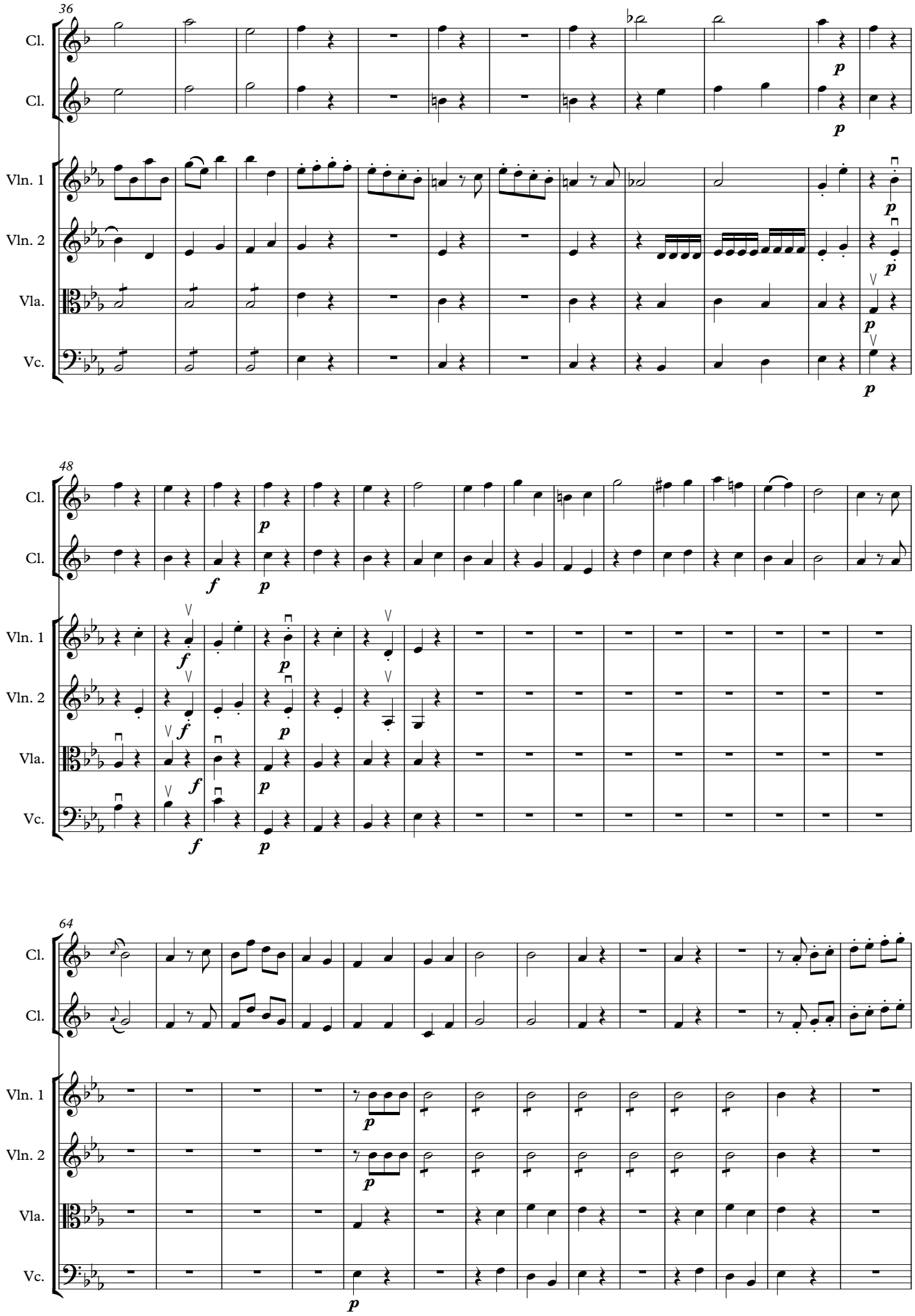

44
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
Dolce
Dolce
cresc.
50
cresc.
cresc.
cresc.
57
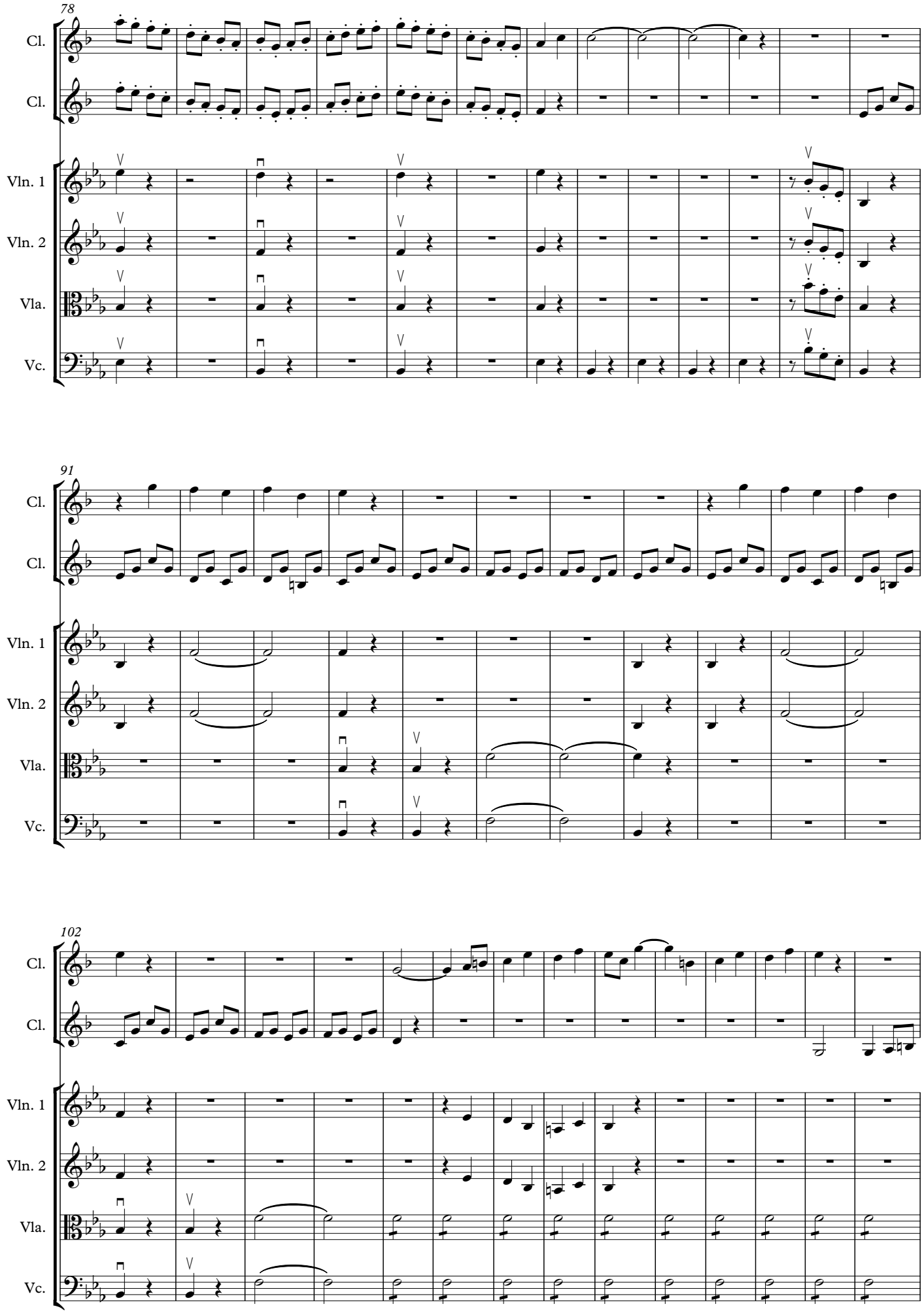

65
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
71
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
78
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
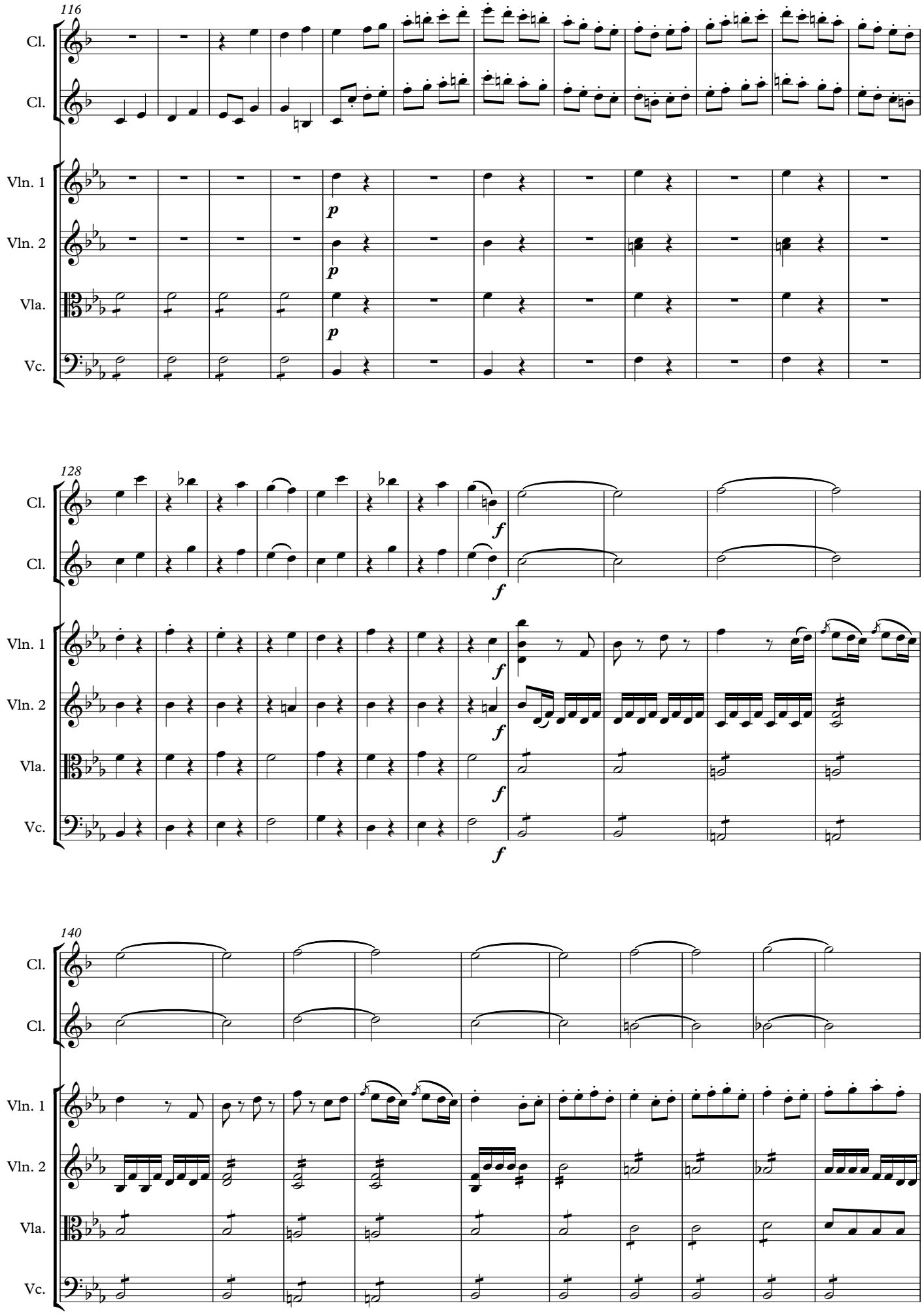

82
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
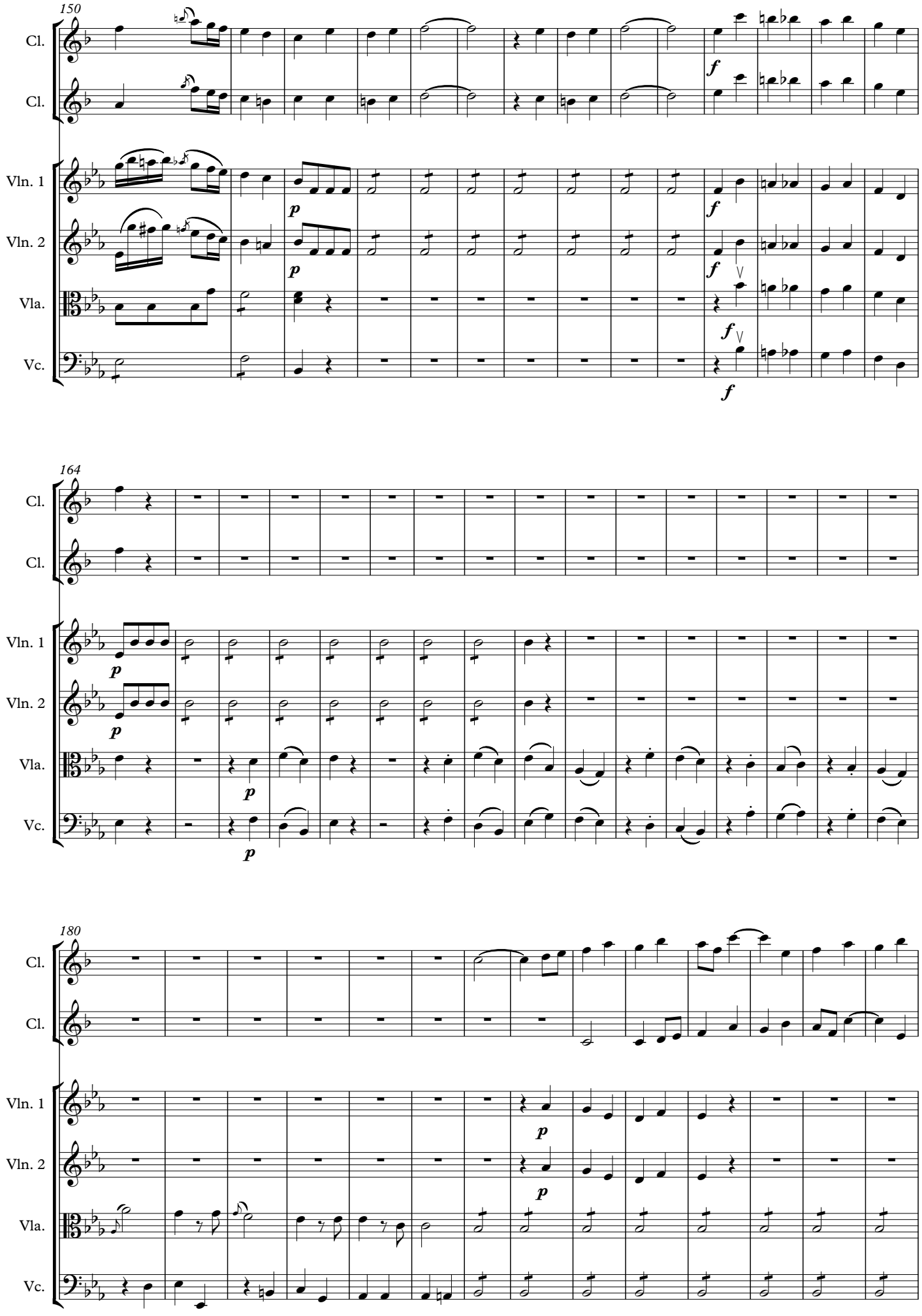
III
Presto
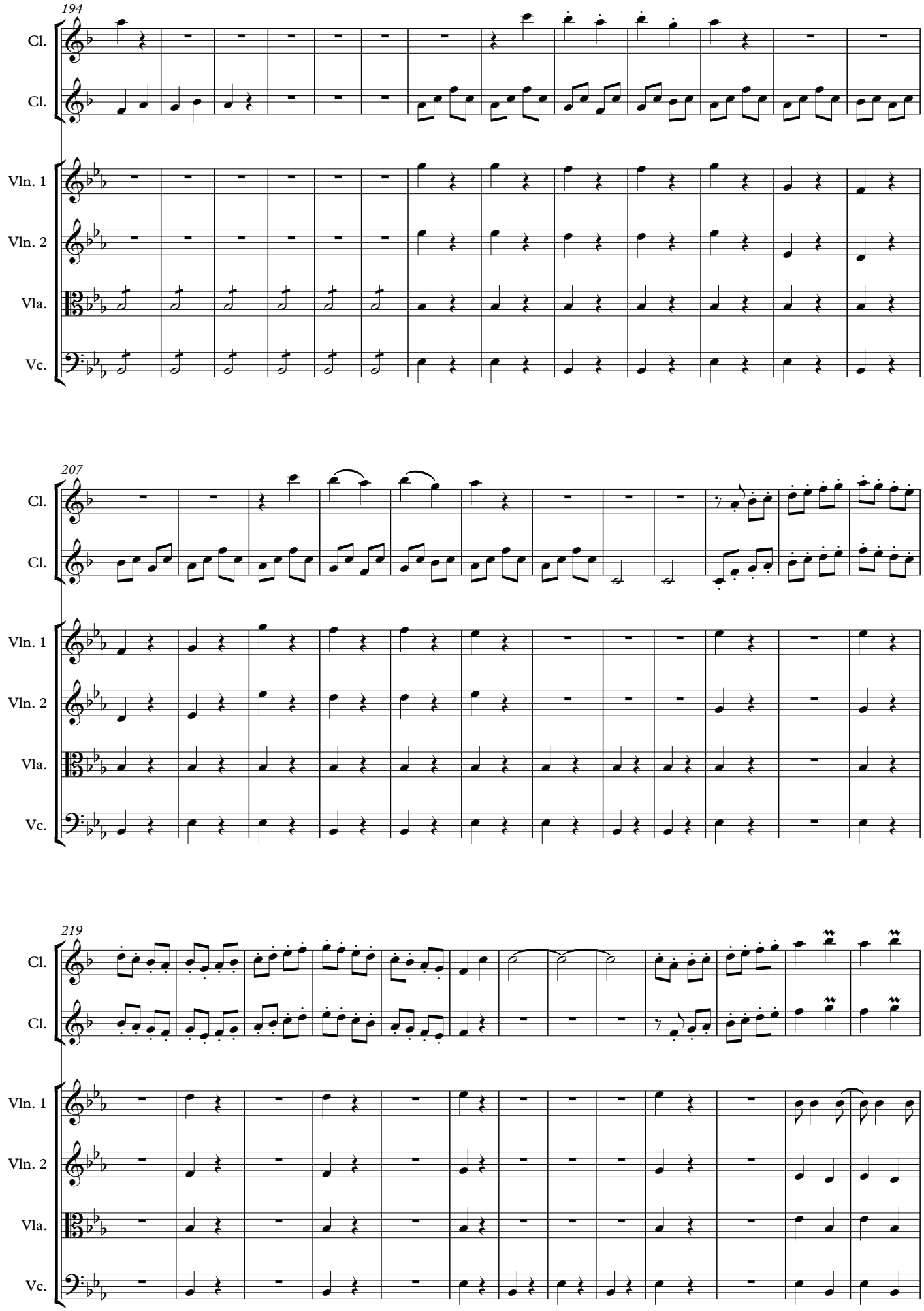

Presto
Clarinet in B♭
Clarinet in B♭
Violin 1
Violin 2
Viola
Violoncello
15
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
24
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
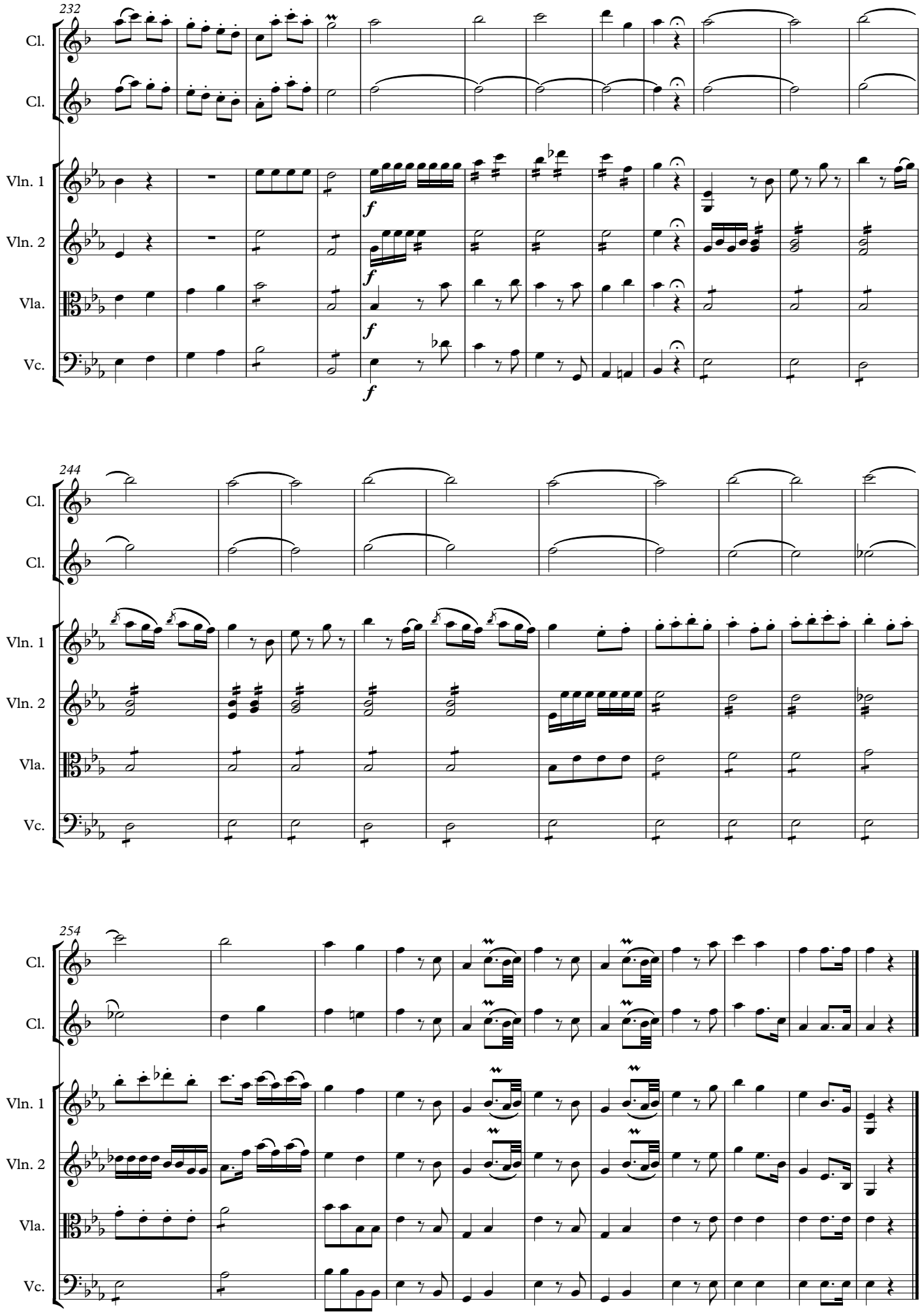

36
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
48
64


78
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
91
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
102
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.


116
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
128
f
140
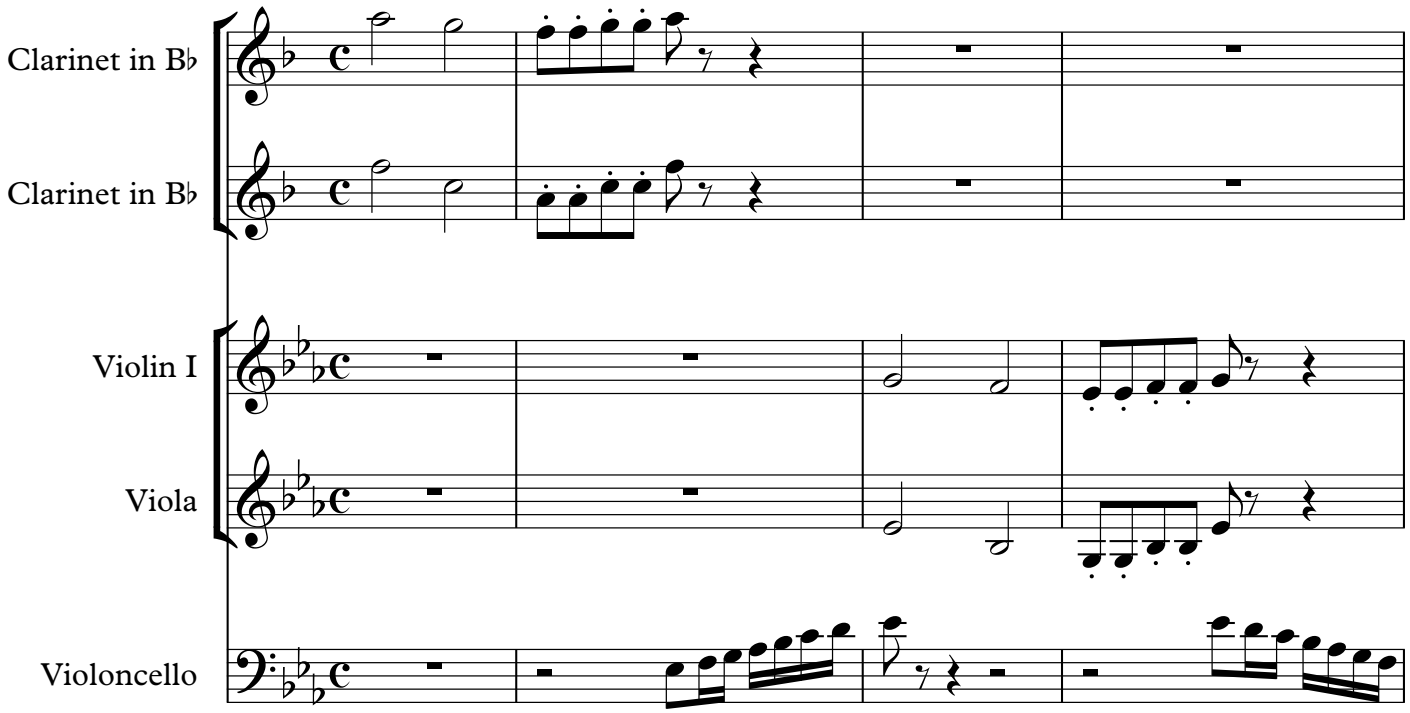

150
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
164
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
180
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
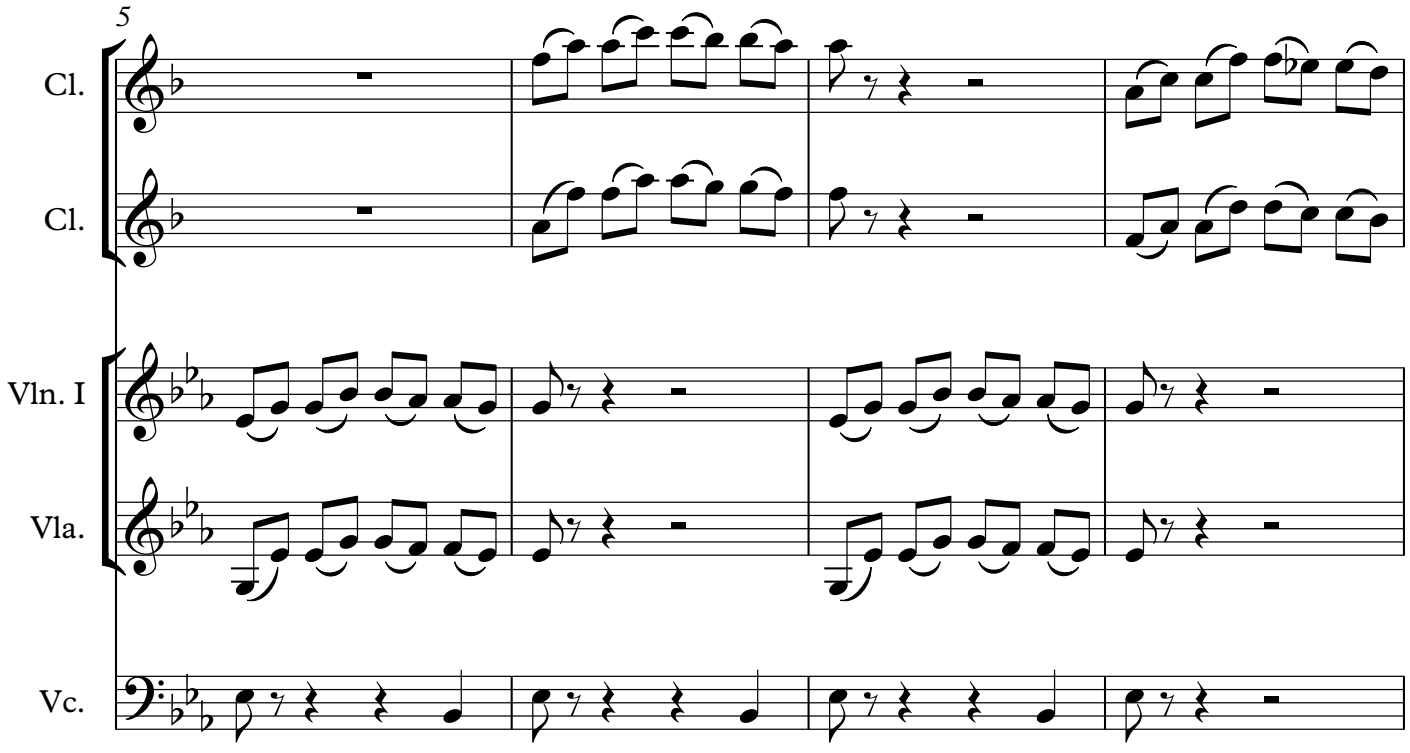

194
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
207
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
219
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
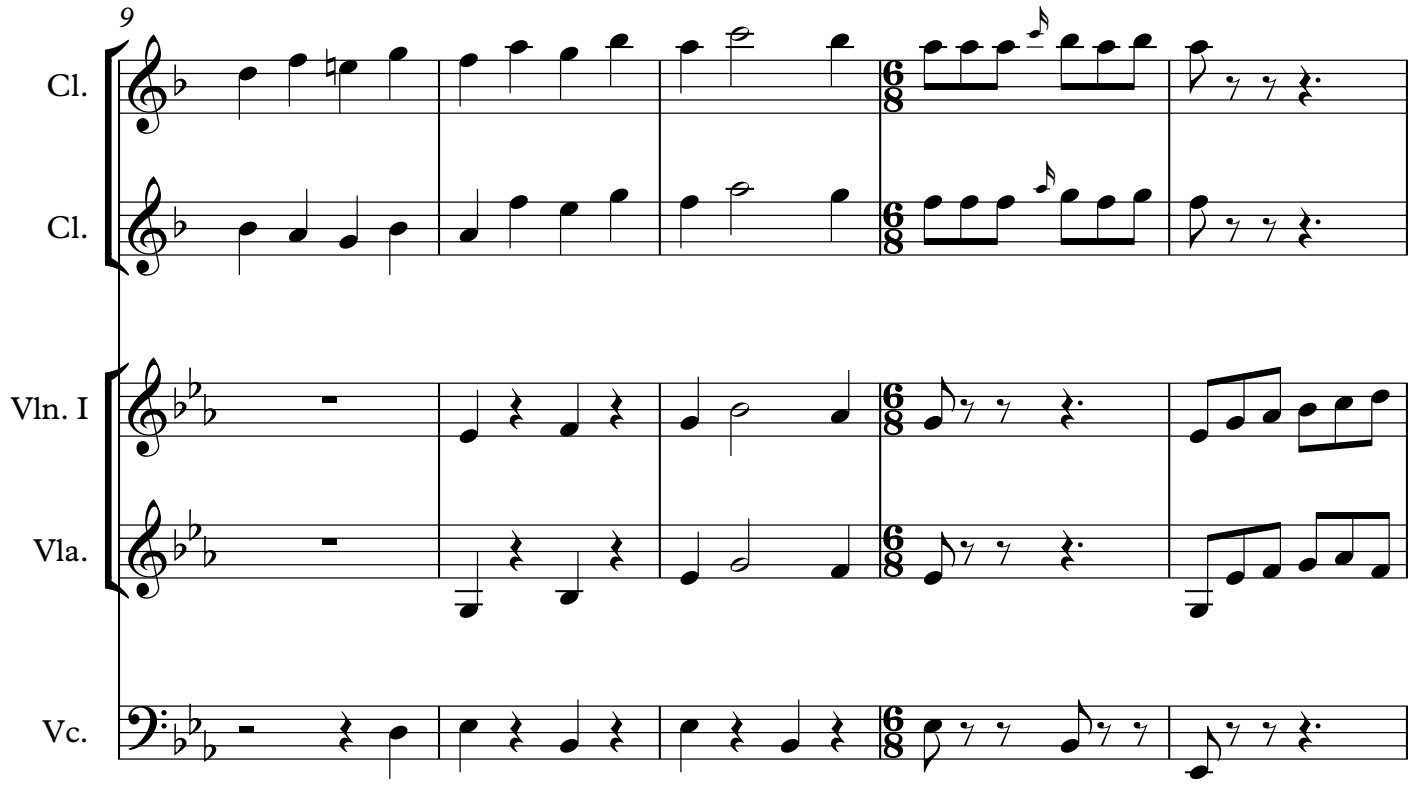

232
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
f
244
254
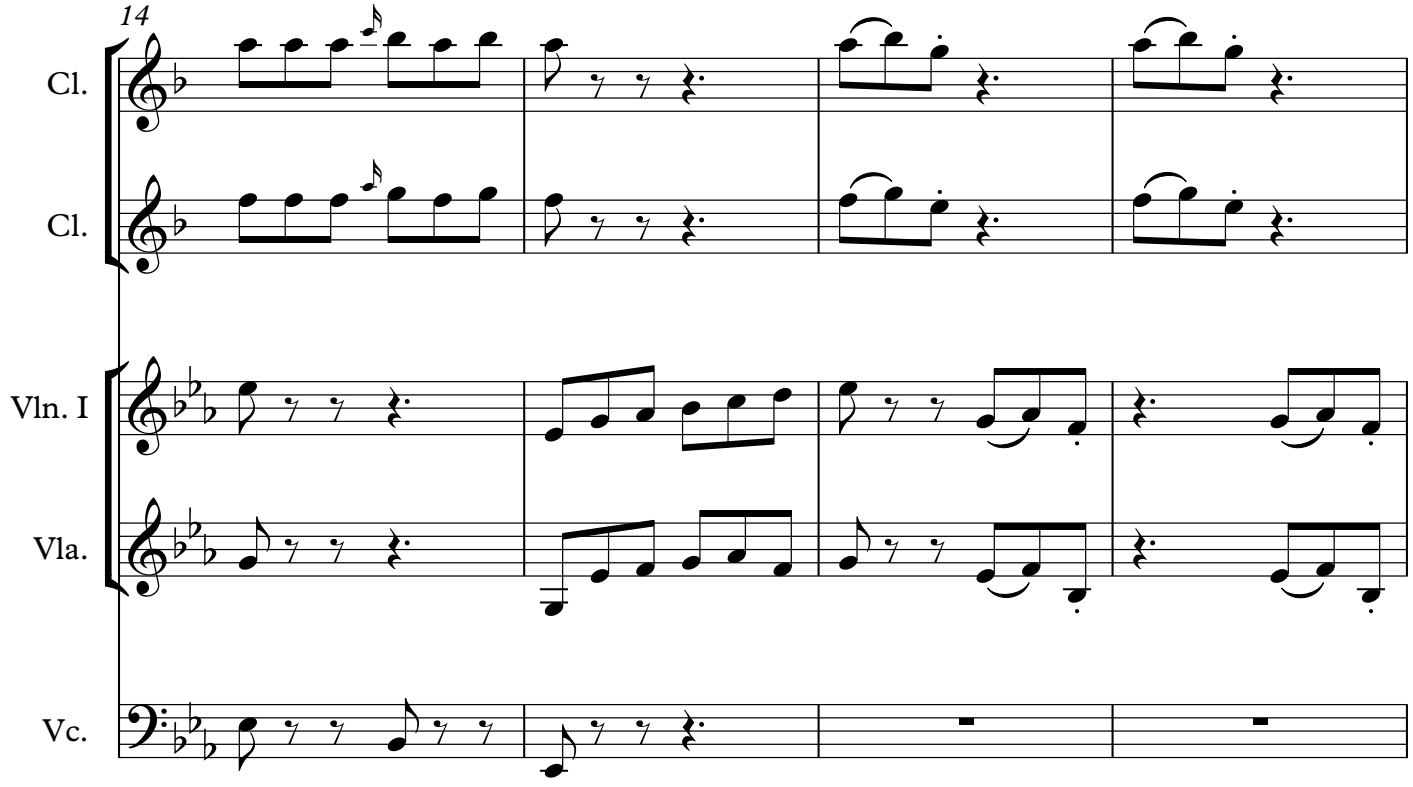
Cadenza (Movement I)

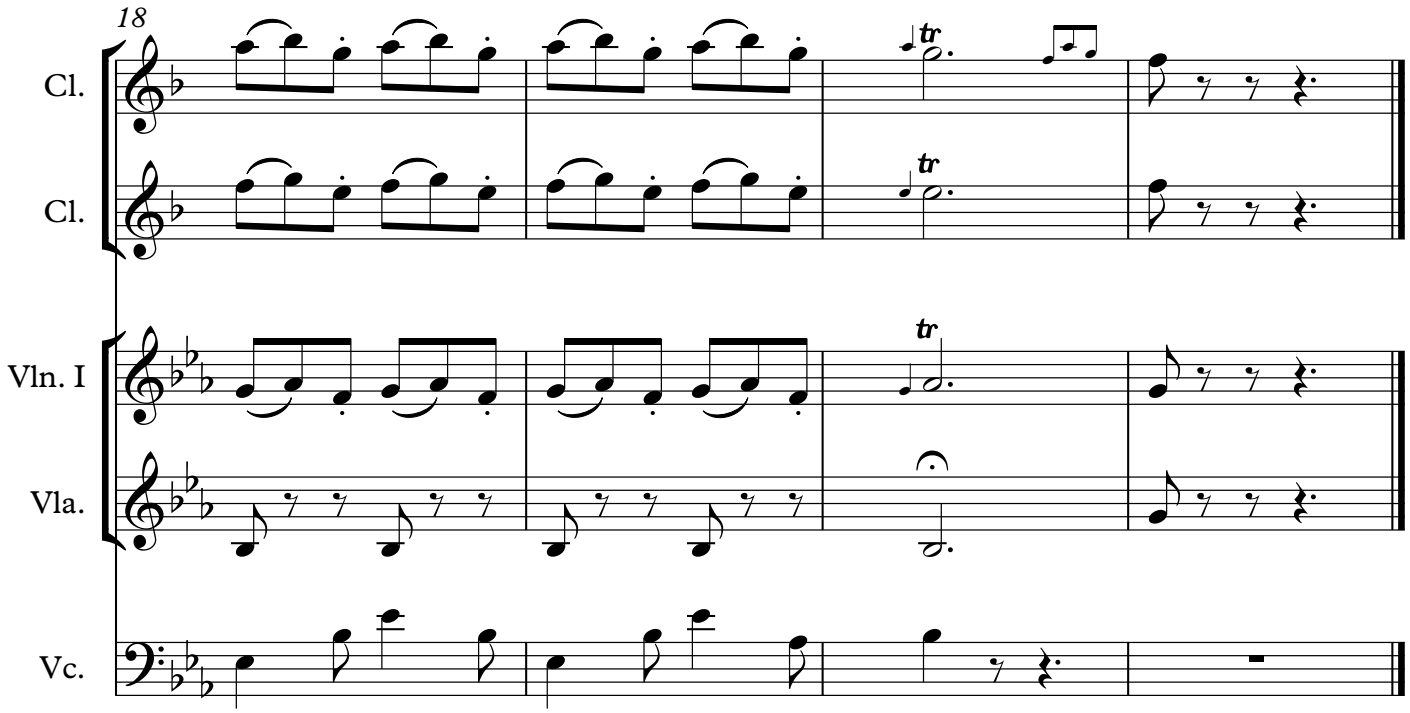
J. Myslivecek
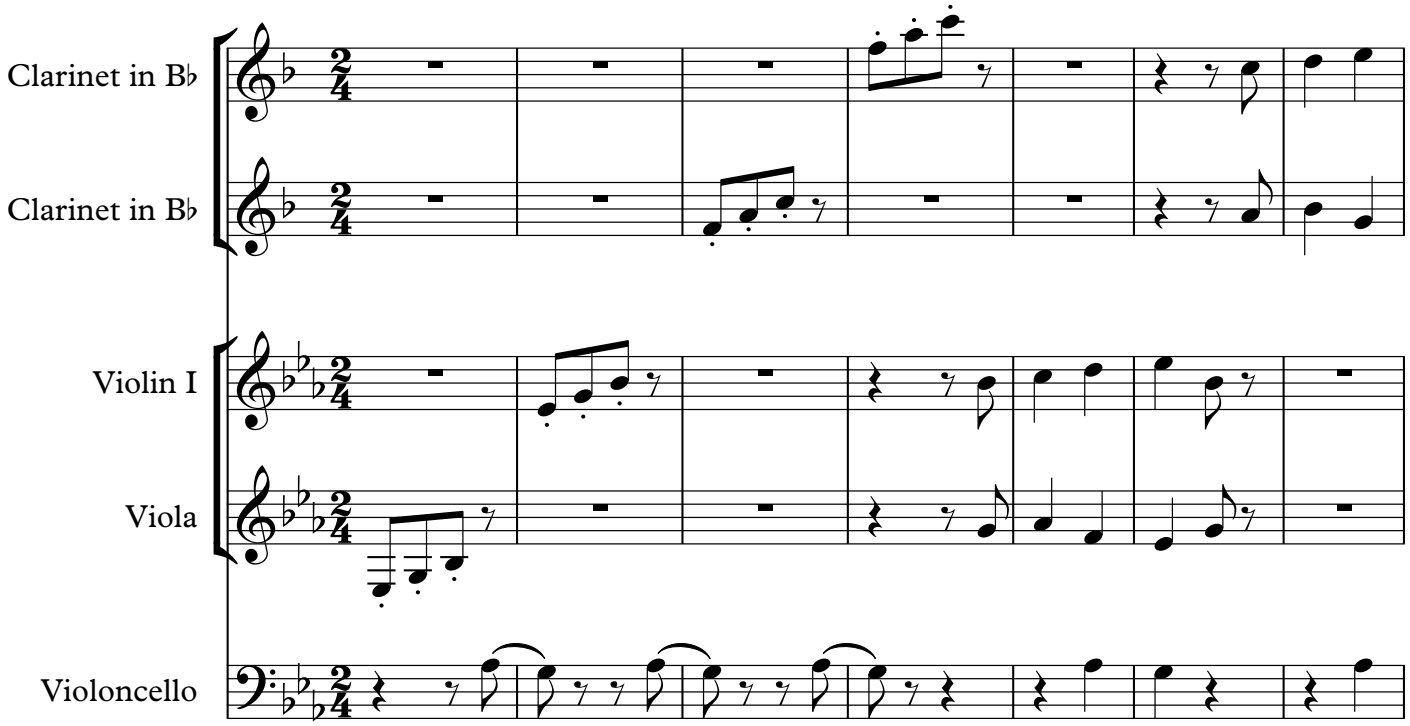





9
Cl.
Cl.
Vln. I
Vla.
Vc.
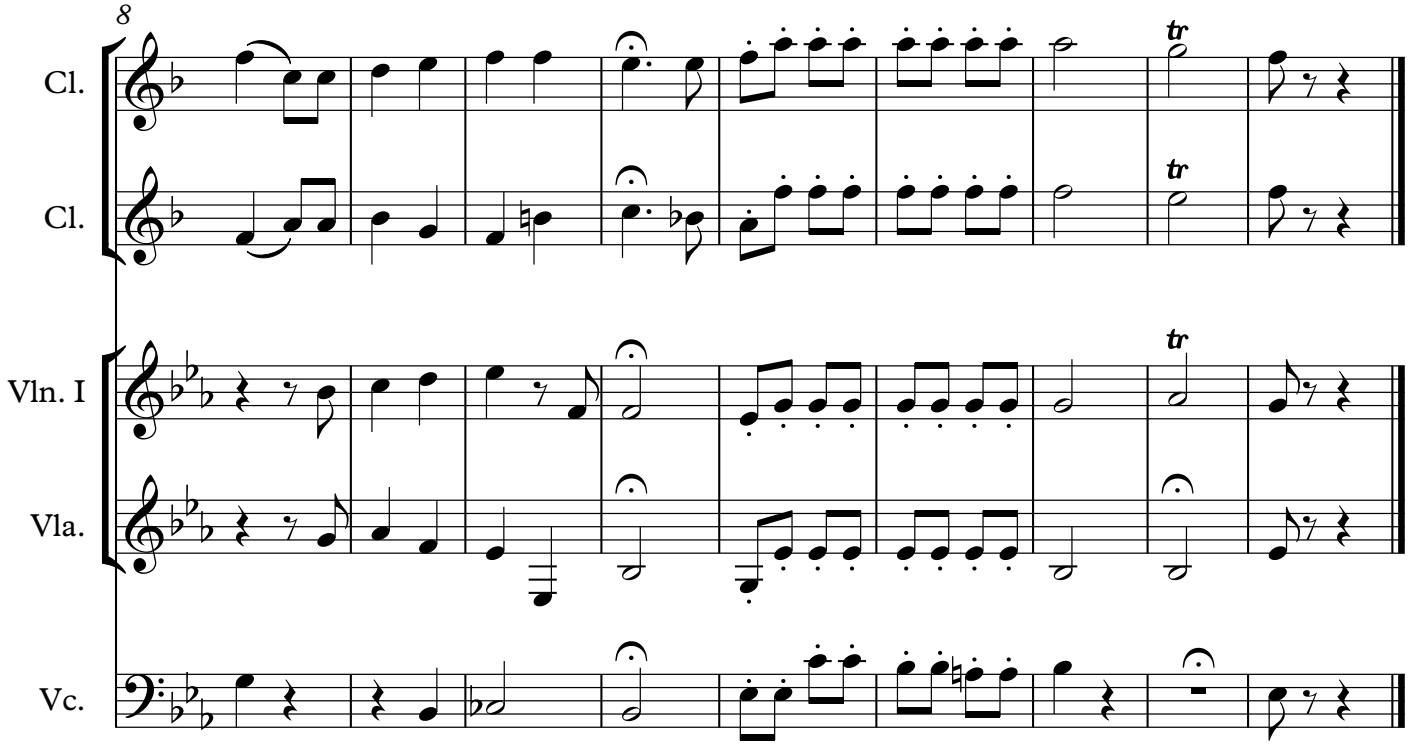

14
Cl.
Cl.
Vln. I
Vla.
Vc.


18
Cl.
Cl.
Vln. I
Vla.
Vc.

Cadenza (Movement III)

J. Myslivecek



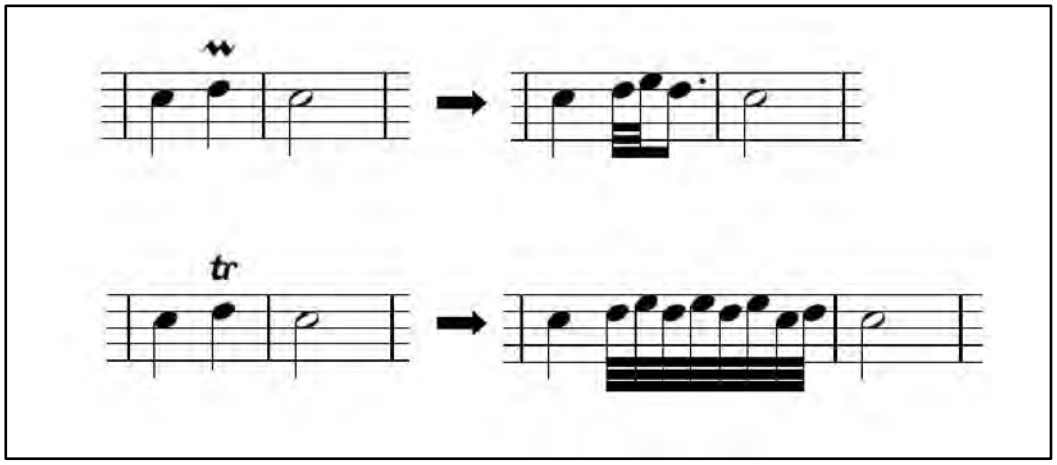


Performance suggestions

1. Soloist(s) should not play the tutti passages with the string quartet. The tutti indications in the score are cue indications for the soloist.

2. Trills and mordents should be interpreted as:

   (Brown, C. 1999. *Classical and Romantic performance practice 1750 – 1900.* Oxford: Oxford University Press, Chapter 13)



Appendix V

Appendix V

Modifications in the J. Mysliveček concerto

Transcribed score bar number (Appendix IV)	**Part**	**Modification**	**Manuscripts tracking numbers** (Appendix XIV)
Movement One			
3	Clarinet I	Articulation: subdivisions of second beat slurred	1
9	Clarinet I	Articulation: subdivisions of second half of fourth beat slurred; Rhythm: final two notes of bar changed to hemi-demi-semi quavers	2
10	Clarinet I	Articulation: subdivisions of second half of fourth beat slurred	3
12	Clarinet I	Articulation: subdivisions of second beat slurred	4
23	Clarinet I	Articulation: staccato added to four initial quavers	5
24	Clarinet I	Articulation: staccato added to all notes of bar	6
30	Clarinet I	Articulation: subdivisions of first and second beats slurred	7
38	Clarinet I	Articulation: subdivisions of fourth beat and its grace note slurred	8
53	Clarinet I	Score layout: first horn part from corresponding bars inserted into rests	9
55	Clarinet I	Articulation: final two quavers slurred	10
56	Clarinet I	Articulation: final two quavers slurred	11
59	Clarinet I	Articulation: excepting the first semiquaver of the third beat, the subdivisions of third and fourth beats are slurred together	12
65	Clarinet I	Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	13
66	Clarinet I	Articulation: subdivisions of second beat and its grace note slurred; subdivisions of fourth beat and its grace note slurred	14
68	Clarinet I	Articulation: subdivisions of second beat and its grace note slurred; subdivisions of fourth beat and its grace note slurred	15
69	Clarinet I	Articulation: subdivisions of second beat and its grace note slurred; subdivisions of fourth beat and its grace note slurred	16
72	Clarinet I	Articulation: initial minim and its grace note slurred	17
75	Clarinet I	Articulation: subdivisions of fourth beat and its grace note slurred	18
80	Clarinet I	Articulation: subdivisions of fourth beat and its grace note slurred	19
85	Clarinet I	Articulation: subdivisions of second beat and its grace note slurred	20

86	Clarinet I	Articulation: second quaver of bar staccato; subdivisions of fourth beat and its grace note slurred	21
87	Clarinet I	Articulation: second to sixth quaver of bar staccato; subdivisions of fourth beat and its grace note slurred	22
90	Clarinet I	Articulation: initial quaver staccato; subdivisions of fourth beat slurred	23
91	Clarinet I	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred; subdivisions of third beat slurred; subdivisions of fourth beat slurred	24
92	Clarinet I	Articulation: subdivisions of first beat slurred; subdivisions of fourth beat slurred	25
93	Clarinet I	Ornamentation: ornament on semibreve interpreted as trill	26
107	Clarinet I	Score layout: first horn part from corresponding bars 106-110 inserted into rests	27
116	Clarinet I	Articulation: subdivisions of first beat slurred; subdivisions of third beat slurred	28
121	Clarinet I	Articulation: subdivisions of fourth beat slurred	29
126	Clarinet I	Articulation: first crotchet and its grace note slurred	30
128	Clarinet I	Articulation: first crotchet and its grace note slurred	31
138	Clarinet I	Articulation: all notes in bar staccato	32
139	Clarinet I	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	33
143	Clarinet I	Articulation: subdivisions of first to third beats slurred	34
148	Clarinet I	Score layout: first horn part from corresponding bars 148-152 inserted into rests	35
150	Clarinet I	Articulation: subdivisions of fourth beat and its grace note slurred	36
151	Clarinet I	Articulation: subdivisions of fourth beat and its grace note slurred	37
152	Clarinet I	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred; subdivisions of third beat slurred; subdivisions of fourth beat slurred	38
158	Clarinet I	Articulation: first crotchet and its grace note slurred	39
164	Clarinet I	Articulation: all quavers of bar slurred	40
166	Clarinet I	Articulation: subdivisions of third beat slurred	41
167	Clarinet I	Articulation: subdivisions of second beat and its grace note slurred	42
170	Clarinet I	Articulation: subdivisions of fourth beat and its grace note slurred	43

171	Clarinet I	Articulation: first quaver staccato; subdivisions of fourth beat and its grace note slurred	44
174	Clarinet I	Articulation: except for initial quaver, subdivisions of first and second beat are slurred together	45
176	Clarinet I	Articulation: subdivisions of fourth beat and its grace note slurred	46
192	Clarinet I	Articulation: both pairs of semiquavers in bar slurred	47
Movement Two			
29	Clarinet I	Articulation: subdivisions of first beat slurred	1
33	Clarinet I	Score layout: first horn part from corresponding bars 33-40 inserted into rests; Articulation: subdivisions of third beat and its grace note slurred	2
42	Clarinet I	Articulation: subdivisions of third beat and its grace note slurred	3
55	Clarinet I	Score layout: first horn part from corresponding bars 55-59 inserted into rests	4
56	Clarinet I	Articulation: subdivisions of third beat and its grace note slurred	5
73	Clarinet I	Articulation: initial minim and its grace note slurred	6
75	Clarinet I	Articulation: subdivisions of third beat and its grace note slurred	7
78	Clarinet I	Articulation: subdivisions of first beat and its grace note slurred	8
Movement Three			
30	Clarinet I	Articulation: pair of quavers on second beat slurred	1
64	Clarinet I	Articulation: minim and its grace note slurred	2
68	Clarinet I	Score layout: first horn part from corresponding bars 68-72 inserted into rests	3
87	Clarinet I	Rhythm: tie inserted between notes in bar 87 and 88	4
150	Clarinet I	Articulation: first quaver of second beat and its grace note slurred	5
Movement One			
15	Clarinet II	Articulation: initial pair of quavers in bar slurred	1
23	Clarinet II	Articulation: first four quavers of bar staccato	2
24	Clarinet II	Articulation: all notes of bar staccato	3
48	Clarinet II	Articulation: subdivisions of beats one to two slurred together	4
53	Clarinet II	Score layout: tutti wind parts transcribed for solo	5

55	Clarinet II	Articulation: final pair of quavers in bar slurred	6
57	Clarinet II	Articulation: initial pair of quavers in bar slurred; final pair of quavers in bar slurred	7
58	Clarinet II	Articulation: initial pair of quavers in bar slurred; final pair of quavers in bar slurred	8
62	Clarinet II	Score layout: second horn part from corresponding bars (upbeat to) 62-63 inserted into rests	9
71	Clarinet II	Articulation: only slur in bar removed	10
72	Clarinet II	Articulation: initial minim and its grace note slurred	11
86	Clarinet II	Articulation: quaver on fourth beat and its grace note slurred	12
87	Clarinet II	Articulation: quaver on fourth beat and its grace note slurred	13
88	Clarinet II	Articulation: quaver on fourth beat and its grace note slurred	14
91	Clarinet II	Articulation: slur on fourth beat lengthened to encompass all four semiquavers	15
93	Clarinet II	Ornamentation: ornament interpreted as a trill	16
109	Clarinet II	Score layout: second horn part from corresponding bars 109-110 inserted into rests	17
118	Clarinet II	Articulation: subdivisions of first beat slurred	18
120	Clarinet II	Articulation: pair of quavers on third beat slurred; final pair of quavers in bar slurred	19
137	Clarinet II	Articulation: staccato added to first quaver of bar	20
138	Clarinet II	Articulation: staccato added to final four quavers of bar	21
139	Clarinet II	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	22
148	Clarinet II	Score layout: second horn part from corresponding bars 148-152 inserted into rests	23
156	Clarinet II	Articulation: subdivisions of fourth beat and its grace note slurred	24
158	Clarinet II	Articulation: crotchet on first beat and its grace note slurred	25
159	Clarinet II	Score layout: bassoon part from corresponding bars149-163 inserted into rests	26
164	Clarinet II	Articulation: all notes of bar slurred together	27
169	Clarinet II	Articulation: subdivisions of fourth beat and its grace note slurred	28
170	Clarinet II	Articulation: staccato added to first quaver of bar; subdivisions of fourth beat and its grace note slurred	29
171	Clarinet II	Articulation: subdivisions of fourth beat and its grace note slurred; staccato of final two semiquavers removed	30

172	Clarinet II	Articulation: second to fourth notes in bar slurred	31
174	Clarinet II	Articulation: second to seventh notes in bar slurred	32
177	Clarinet II	Ornamentation: ornament interpreted as a trill	33
Movement Two			
25	Clarinet II	Articulation: first quaver of bar staccato	1
26	Clarinet II	Articulation: second quaver of bar added under the slur that spans the rest of the bar	2
29	Clarinet II	Articulation: subdivisions of first beat slurred	3
33	Clarinet II	Score layout: second horn part from corresponding bars 33-40 inserted into rests	4
40	Clarinet II	Articulation: final three quavers of bar removed in interest of above addition of notes	5
45	Clarinet II	Articulation: all staccato dots removed in bar	6
48	Clarinet II	Articulation: all slurs removed in bar	7
49	Clarinet II	Articulation: final three quavers of bar slurred –staccato removed from first of these	8
50	Clarinet II	Articulation: all slurs removed in bar	9
53	Clarinet II	Articulation: all notes of bar made staccato	10
55	Clarinet II	Score layout: tutti wind parts transcribed for solo	11
67	Clarinet II	Articulation: all slurs removed in bar	12
79	Clarinet II	Articulation: final three quavers of bar slurred –staccato removed from first of these	13
80	Clarinet II	Articulation: except for first quaver, all notes of bar made staccato	14
Movement Three			
30	Clarinet II	Articulation: final pair of quavers in bar slurred	1
55	Clarinet II	Articulation: only slur in bar removed	2
64	Clarinet II	Articulation: minim and its grace note slurred	3
68	Clarinet II	Score layout: tutti wind parts transcribed for solo	4
126	Clarinet II	Articulation: all notes in bar staccato	5
127	Clarinet II	Articulation: all notes in bar staccato	6
146	Clarinet II	Articulation: minim tied over to following bar	7
148	Clarinet II	Articulation: minim tied over to following bar	8
150	Clarinet II	Articulation: first quaver of second bar and its grace note slurred	9
158	Clarinet II	Articulation: minim tied over to following bar	10
232	Clarinet II	Articulation: first pair of quavers in bar slurred	11
258	Clarinet II	Articulation: subdivisions of second beat slurred	12

260	Clarinet II	Articulation: subdivisions of second beat slurred	13
Movement One			
5	Violin I	Articulation: initial slur removed; staccato added to final note of bar	1
7	Violin I	Articulation: subdivisions of second beat slurred	2
9	Violin I	Articulation: subdivisions of second half of fourth beat slurred; final two demi-semi quavers in bar changed to hemi-demi-semi quavers	3
10	Violin I	Articulation: subdivisions of second half of fourth beat slurred; final two demi-semi quavers in bar changed to hemi-demi-semi quavers; Ornamentation: mordent added to note on second half of fourth beat	4
11	Violin I	Articulation: subdivisions of second beat slurred; quaver on fourth beat and its grace note slurred; final two semiquavers of bar slurred	5
12	Violin I	Articulation: subdivisions of fourth beat slurred	6
13	Violin I	Articulation: subdivisions of second beat slurred; quaver on fourth beat and its grace note slurred; final two semiquavers of bar slurred	7
17	Violin I	Articulation: subdivisions of first beat slurred	8
18	Violin I	Articulation: initial minim and its grace note slurred	9
20	Violin I	Articulation: subdivisions of first beat and its grace note slurred	10
27	Violin I	Articulation: subdivisions of fourth beat and its grace note slurred	11
33	Violin I	Articulation: subdivisions of fourth beat and its grace note slurred	12
38	Violin I	Articulation: subdivisions of fourth beat and its grace note slurred	13
39	Violin I	Articulation: initial slur of bar removed; subdivisions of fourth beat and its grace note slurred	14
42	Violin I	Articulation: first pair of semiquavers of bar slurred	15
43	Violin I	Articulation: all slurs and staccato dots removed	16
77	Violin I	Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	17
96	Violin I	Articulation: subdivisions of first beat and its grace note slurred	18
97	Violin I	Articulation: subdivisions of first beat slurred	19
98	Violin I	Articulation: subdivisions of second beat slurred; subdivisions of third beat slurred; subdivisions of fourth beat slurred	20

100	Violin I	Articulation: subdivisions of first beat slurred; subdivisions of second beat and its grace note slurred	21
101	Violin I	Articulation: all notes of bar staccato	22
134	Violin I	Articulation: subdivisions of first beat slurred	23
138	Violin I	Articulation: all notes of bar staccato	24
184	Violin I	Articulation: subdivisions of first beat and its grace note slurred	25
186	Violin I	Articulation: final pair of demi-semiquavers in bar slurred	26
187	Violin I	Articulation: slurs on first and second beats removed; initial quaver on fourth beat and its grace note slurred; final pair of semiquavers in bar slurred	27
188	Violin I	Articulation: slur on first beat removed; subdivisions of fourth beat and its grace note slurred	28
189	Violin I	Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	29
192	Violin I	Articulation: both respective pairs of semiquavers in bar slurred	30
Movement Two			
2	Violin I	Articulation: staccato added to second quaver in bar	1
12	Violin I	Articulation: bowings added	2
13	Violin I	Articulation: bowings added	3
14	Violin I	Articulation: slur spanning second to third beats divided into two slurs according to beat; bowings added	4
21	Violin I	Articulation: bowings added	5
32	Violin I	Articulation: final pair of demi-semi quavers slurred	6
47	Violin I	Articulation: bowings added	7
49	Violin I	Articulation: bowings added	8
50	Violin I	Articulation: bowings added	9
57	Violin I	Articulation: bowings added	10
83	Violin I	Articulation: all notes in bar staccato	11
84	Violin I	Articulation: all notes in bar staccato	12
85	Violin I	Articulation: bowings added	13
Movement Three			
11	Violin I	Articulation: initial minim and its grace note slurred	1
18	Violin I	Articulation: subdivisions of first beat and its grace note slurred; subdivisions of second beat and its grace note slurred	2
21	Violin I	Articulation: pair of semiquavers on upbeat to bar 22 slurred	3
22	Violin I	Articulation: subdivisions of first beat and its grace note slurred	4
30	Violin I	Articulation: pair of quavers on upbeat to bar 22 slurred	5
34	Violin I	Articulation: bowings added	6

50	Violin I	Articulation: both crotchets in bar staccato	7
78	Violin I	Articulation: bowings added	8
80	Violin I	Articulation: bowings added	9
82	Violin I	Articulation: bowings added	10
89	Violin I	Articulation: bowings added	11
139	Violin I	Articulation: subdivisions of first beat and its grace note slurred; subdivisions of second beat and its grace note slurred	12
143	Violin I	Articulation: subdivisions of first beat and its grace note slurred; subdivisions of second beat and its grace note slurred	13
150	Violin I	Articulation: subdivisions of second beat and its grace note slurred	14
243	Violin I	Articulation: pair of semiquavers on upbeat to bar 244 slurred	15
244	Violin I	Articulation: subdivisions of first beat and its grace note slurred; subdivisions of second beat and its grace note slurred	16
247	Violin I	Articulation: pair of semiquavers on upbeat to bar 247 slurred	17
248	Violin I	Articulation: subdivisions of first beat and its grace note slurred; subdivisions of second beat and its grace note slurred	18
253	Violin I	Articulation: staccato added to initial crotchet	19
258	Violin I	Articulation: subdivisions of second beat slurred	20
259	Violin I	Articulation: staccato on final quaver removed	21
260	Violin I	Articulation: subdivisions of second beat slurred	22
Movement One			
9	Violin II	Articulation: Articulation: subdivisions of second half of fourth beat slurred; final two demi-semi quavers in bar changed to hemi-demi-semi quavers; Ornamentation: mordent added to note on second half of fourth beat	1
10	Violin II	Articulation: first to third quavers in bar staccato; subdivisions of second half of fourth beat slurred; final two demi-semi quavers in bar changed to hemi-demi-semi quavers; Ornamentation: mordent added to note on second half of fourth beat	2
14	Violin II	Articulation: initial pair of quavers slurred	3
16	Violin II	Articulation: subdivisions of first beat slurred	4
24	Violin II	Articulation: all notes of bar staccato	5
30	Violin II	Articulation: all staccato dots in bar removed	6
37	Violin II	Articulation: quaver on second beat staccato; quaver on fourth beat staccato	7

39	Violin II	Articulation: subdivisions of fourth beat and its grace note slurred	8
40	Violin II	Articulation: all slurs in bar removed	9
43	Violin II	Articulation: all slurs in bar removed	10
120	Violin II	Articulation: crotchets on second to fourth beats slurred	11
136	Violin II	Articulation: subdivisions of first beat slurred	12
138	Violin II	Articulation: all notes of bar staccato	13
139	Violin II	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	14
158	Violin II	Articulation: subdivisions of second beat slurred; subdivisions of third beat slurred; subdivisions of fourth beat slurred	15
159	Violin II	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred; subdivisions of third beat slurred; subdivisions of fourth beat slurred	16
160	Violin II	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred; subdivisions of third beat slurred; subdivisions of fourth beat slurred	17
161	Violin II	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred; subdivisions of third beat slurred; subdivisions of fourth beat slurred	18
186	Violin II	Articulation: final pair of demi-semiquavers in bar slurred	19
188	Violin II	Articulation: subdivisions of fourth beat and its grace note slurred	20
189	Violin II	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred; subdivisions of third beat slurred	21
Movement Two			
12	Violin II	Articulation: bowings added	1
13	Violin II	Articulation: bowings added	2
14	Violin II	Articulation: slur spanning second to third beats divided into two slurs according to beat; bowings added	3
20	Violin II	Articulation: all notes in bar staccato	4
21	Violin II	Articulation: all notes in bar staccato	5
22	Violin II	Articulation: all notes in bar staccato	6
34	Violin II	Dynamics: first note in bar marked **p**	7
47	Violin II	Articulation: bowings added	8
49	Violin II	Articulation: bowings added	9
50	Violin II	Articulation: bowings added	10
57	Violin II	Articulation: bowings added	11
82	Violin II	Articulation: all notes in bar staccato	12
Movement Three			
11	Violin II	Articulation: beats one to two slurred together	1
13	Violin II	Articulation: initial minim and its grace note slurred	2

15	Violin II	Articulation: pair of semiquavers on upbeat to second beat slurred	3
46	Violin II	Articulation: both crotchets in bar staccato	4
47	Violin II	Articulation: bowings added	5
49	Violin II	Articulation: bowings added	6
51	Violin II	Articulation: bowings added	7
52	Violin II	Articulation: crotchet on second beat staccato	8
53	Violin II	Articulation: crotchet on second beat staccato; bowings added	9
78	Violin II	Articulation: bowings added	10
80	Violin II	Articulation: bowings added	11
82	Violin II	Articulation: bowings added	12
89	Violin II	Articulation: bowings added	13
109	Violin II	Pitch: initial A-flat changed to A-natural	14
136	Violin II	Articulation: pair of semiquavers on upbeat to second beat slurred	15
150	Violin II	Articulation: subdivisions of first beat slurred; subdivisions of second beat and its grace note slurred	16
Movement One			
24	Viola	Articulation: all notes of bar staccato	1
41	Viola	Dynamics: **f** moved to first beat of bar 42	2
63	Viola	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	3
64	Viola	Articulation: tie removed	4
83	Viola	Articulation: staccato added to both quavers in bar	5
104	Viola	Articulation: tie removed	6
105	Viola	Articulation: tie removed	7
130	Viola	Dynamics: **p** moved to first beat of bar 131	8
168	Viola	Articulation: quaver on fourth beat and its grace note slurred; final pair of semiquavers in bar slurred	9
178	Viola	Articulation: bowings added	10
181	Viola	Rhythm: fermata on second minim in bar	11
Movement Two			
3	Viola	Articulation: all notes in bar staccato; bowings added	1
14	Viola	Articulation: bowings added	2
18	Viola	Articulation: bowings added	3
19	Viola	Articulation: all notes in bar staccato	4
20	Viola	Articulation: all notes in bar staccato	5
21	Viola	Articulation: all notes in bar staccato; bowings added	6
32	Viola	Dynamics: first two notes in bar are **p**; second two notes in bar are **f**	7
47	Viola	Articulation: bowings added	8
49	Viola	Articulation: bowings added	9
50	Viola	Articulation: bowings added	10
51	Viola	Articulation: bowings added	11
52	Viola	Articulation: bowings added	12
53	Viola	Articulation: bowings added	13

54	Viola	Articulation: bowings added	14
57	Viola	Articulation: bowings added	15
74	Viola	Articulation: bowings added	16
75	Viola	Articulation: bowings added	17
76	Viola	Articulation: bowings added	18
77	Viola	Articulation: bowings added	19
80	Viola	Articulation: bowings added	20
82	Viola	Articulation: bowings added	21
84	Viola	Articulation: all notes in bar staccato	22
85	Viola	Articulation: bowings added	23
Movement Three			
47	Viola	Articulation: bowings added	1
48	Viola	Articulation: bowings added	2
49	Viola	Articulation: bowings added	3
50	Viola	Articulation: bowings added	4
78	Viola	Articulation: bowings added	5
80	Viola	Articulation: bowings added	6
82	Viola	Articulation: bowings added	7
89	Viola	Articulation: bowings added	8
94	Viola	Articulation: bowings added	9
95	Viola	Articulation: bowings added	10
102	Viola	Articulation: bowings added	11
103	Viola	Articulation: bowings added	12
160	Viola	Articulation: bowings added	13
167	Viola	Articulation: beats one to two slurred	14
170	Viola	Articulation: crotchet on second beat staccato	15
171	Viola	Articulation: beats one to two slurred	16
178	Viola	Articulation: crotchet on second beat staccato	17
180	Viola	Articulation: minim and its grace note slurred	18
182	Viola	Articulation: minim and its grace note slurred	19
254	Viola	Articulation: all notes of bar staccato	20
Movement One			
22	Violoncello	Articulation: staccato added to first four quavers in bar	1
23	Violoncello	Articulation: staccato added to first four quavers in bar	2
24	Violoncello	Articulation: staccato added to all quavers in bar	3
63	Violoncello	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	4
138	Violoncello	Articulation: staccato added to final four quavers in bar	5
178	Violoncello	Articulation: bowings added	6
181	Violoncello	Articulation: fermata moved to second minim of bar	7
Movement Two			
1	Violoncello	Dynamics: bar is **f**	1
2	Violoncello	Dynamics: **f** removed	2

3	Violoncello	Dynamics: first beat is **fp**	3
14	Violoncello	Articulation: bowings added	4
18	Violoncello	Articulation: bowings added	5
19	Violoncello	Articulation: all notes in bar staccato	6
20	Violoncello	Articulation: all notes in bar staccato	7
21	Violoncello	Articulation: all notes in bar staccato; bowings added	8
49	Violoncello	Dynamics: **f** removed	9
50	Violoncello	Dynamics: crescendo removed	10
57	Violoncello	Articulation: bowings added	11
74	Violoncello	Articulation: bowings added	12
75	Violoncello	Articulation: bowings added	13
76	Violoncello	Articulation: bowings added	14
77	Violoncello	Articulation: bowings added	15
80	Violoncello	Articulation: bowings added	16
82	Violoncello	Articulation: bowings added	17
85	Violoncello	Articulation: bowings added	18
Movement Three			
47	Violoncello	Articulation: bowings added	1
48	Violoncello	Articulation: bowings added; Dynamics: **p** moved one bar earlier (to bar 47 – first beat)	2
49	Violoncello	Articulation: bowings added	3
50	Violoncello	Articulation: bowings added	4
78	Violoncello	Articulation: bowings added	5
80	Violoncello	Articulation: bowings added	6
82	Violoncello	Articulation: bowings added	7
89	Violoncello	Articulation: bowings added	8
94	Violoncello	Articulation: bowings added	9
95	Violoncello	Articulation: bowings added	10
102	Violoncello	Articulation: bowings added	11
103	Violoncello	Articulation: bowings added	12
160	Violoncello	Articulation: bowings added	13
167	Violoncello	Articulation: beats one to two slurred	14
170	Violoncello	Articulation: staccato added to crotchet on second beat	15
171	Violoncello	Articulation: beats one to two slurred	16
172	Violoncello	Articulation: beats one to two slurred	17
173	Violoncello	Articulation: beats one to two slurred	18
174	Violoncello	Articulation: staccato added to crotchet on second beat	19
175	Violoncello	Articulation: beats one to two slurred	20
176	Violoncello	Articulation: staccato added to crotchet on second beat	21
177	Violoncello	Articulation: beats one to two slurred	22
178	Violoncello	Articulation: staccato added to crotchet on second beat	23
179	Violoncello	Articulation: beats one to two slurred	24

Appendix VI

N:o 3.

Concerto in Es

a

2 Clarinetti in B

2 Corni

1 Fagotto

2 Violini

& Viola

e

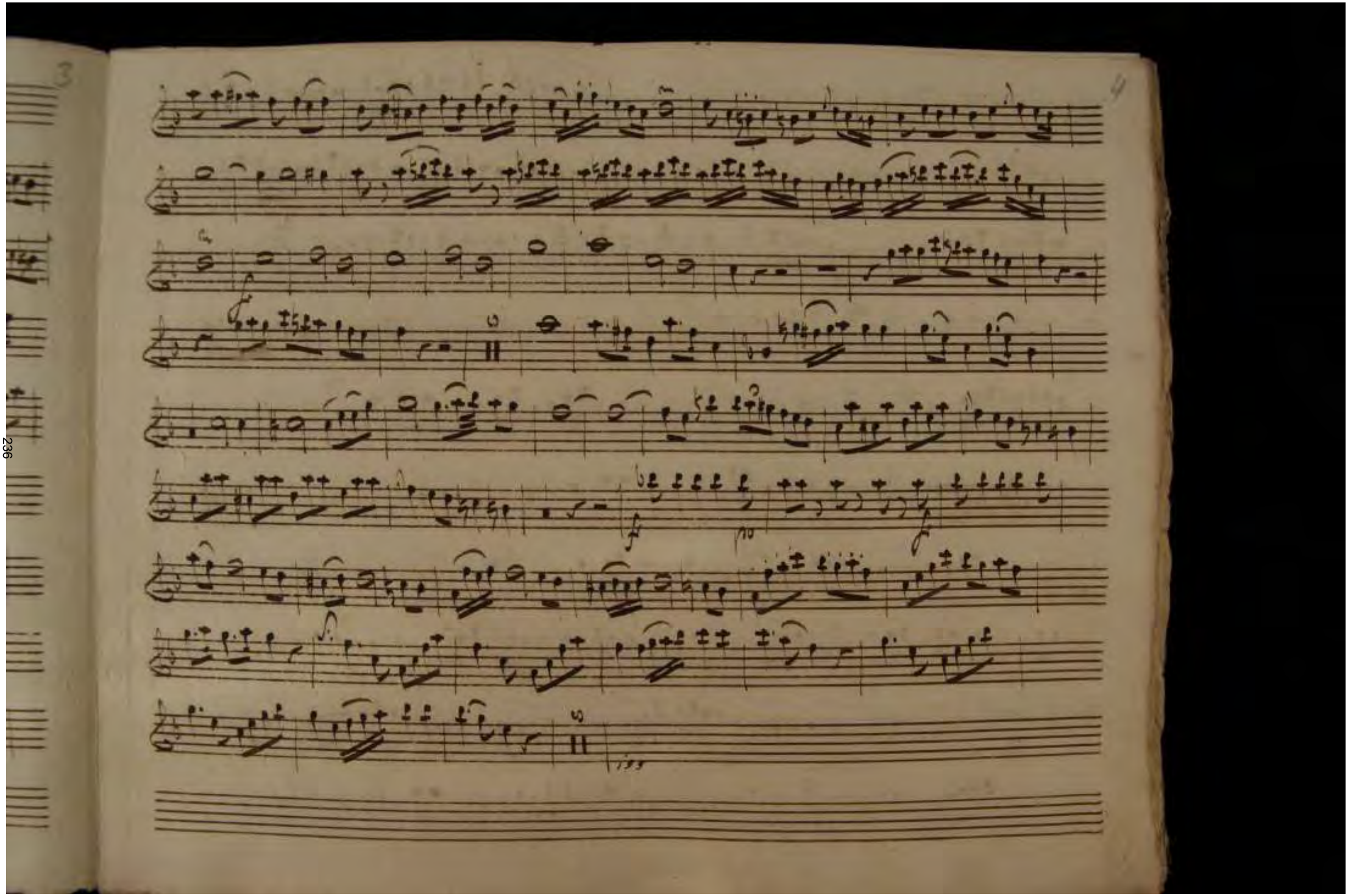
Basso

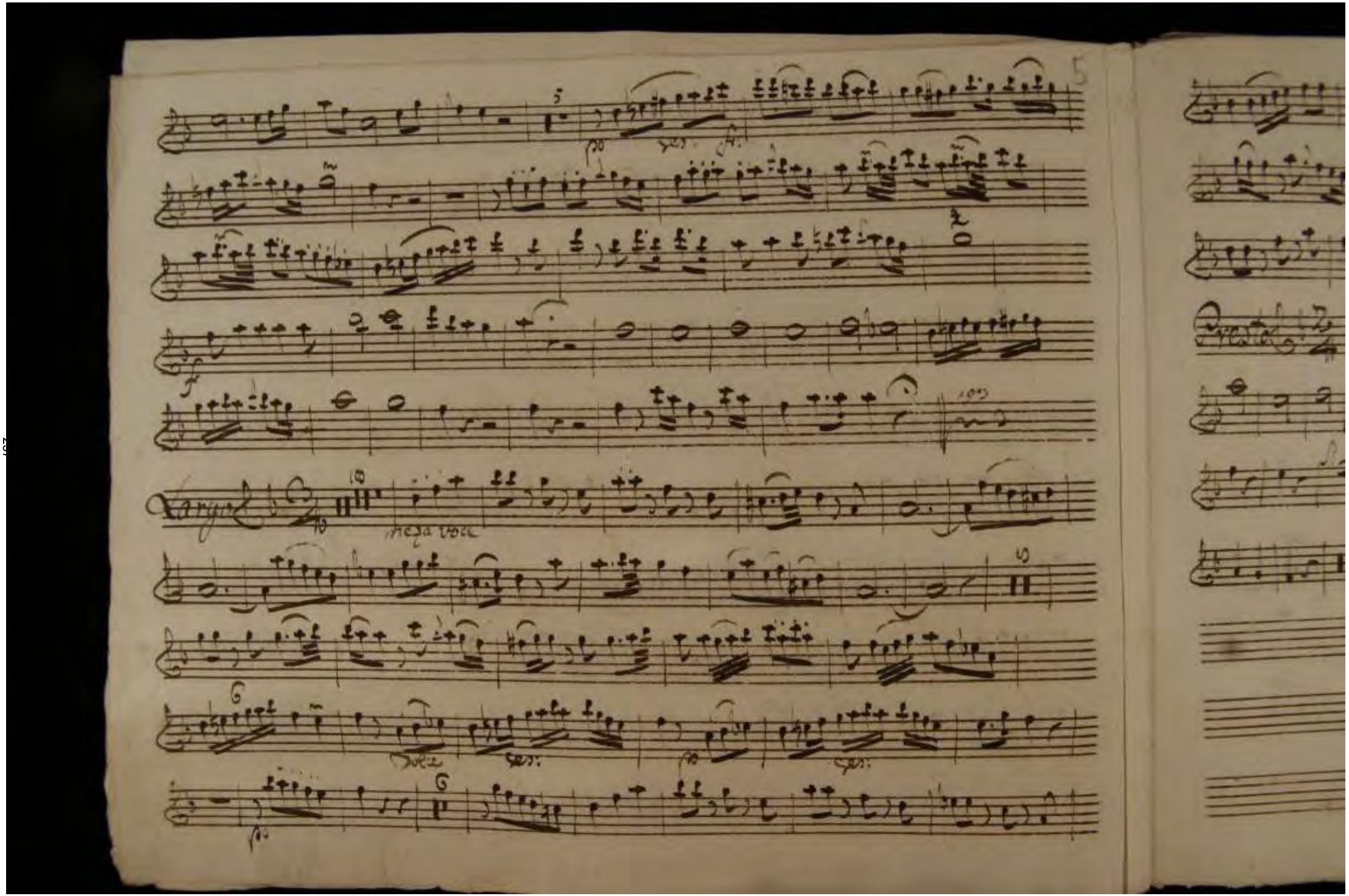
Mysliweček 9

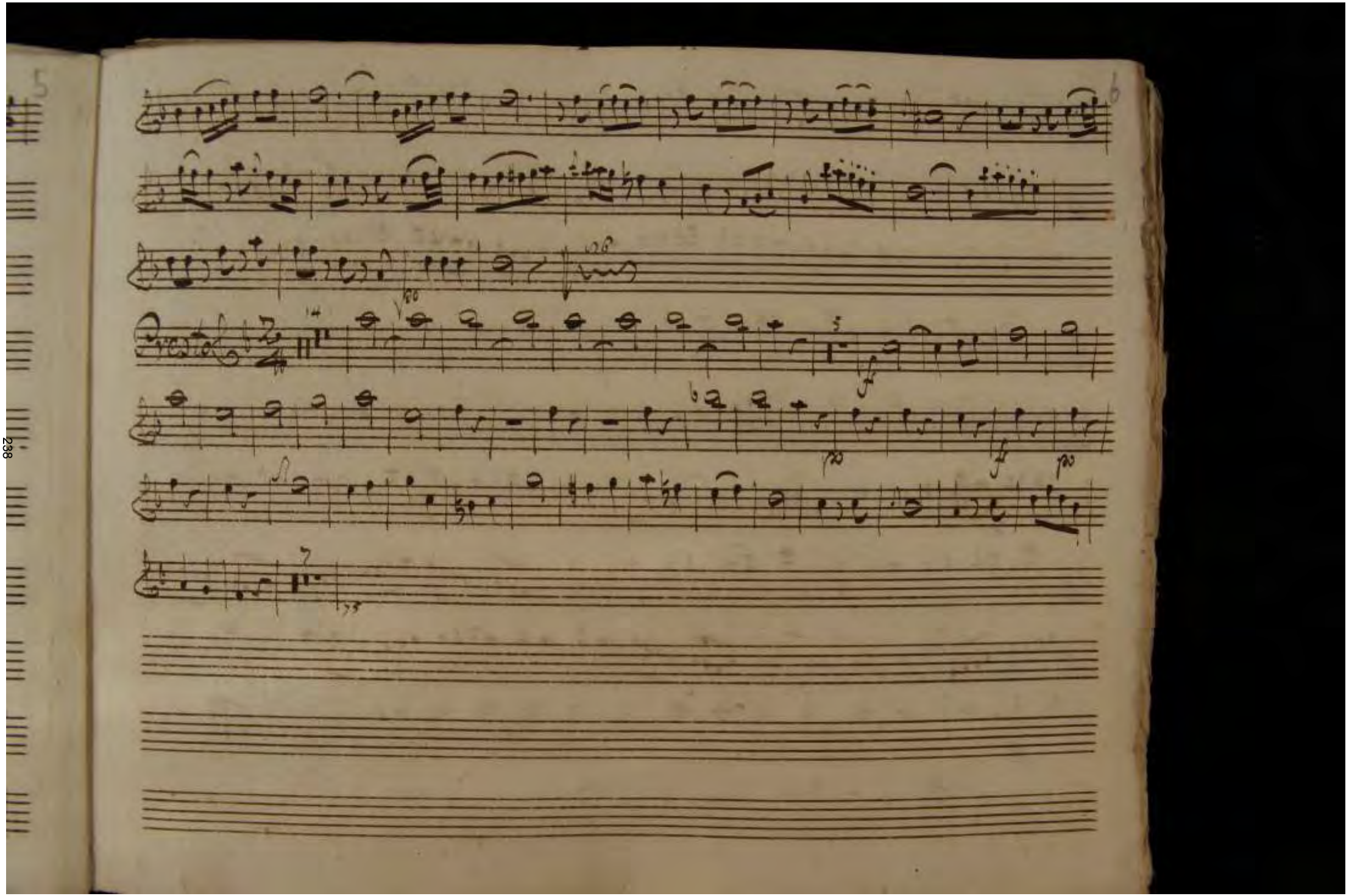
Fürstlich Thurn und Taxissche
Hofbibliothek
Regensburg.

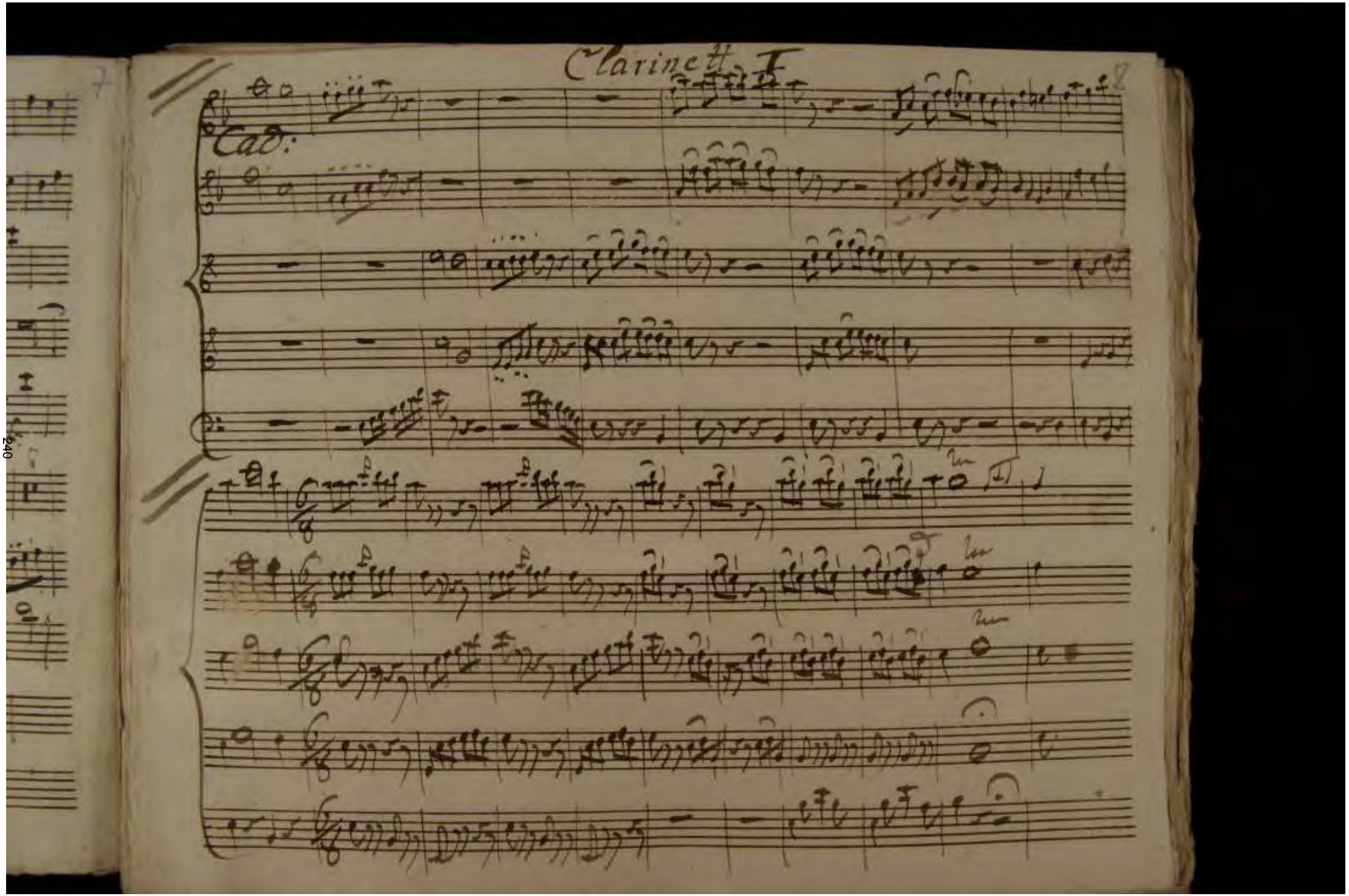
Clarinetto 1. in B

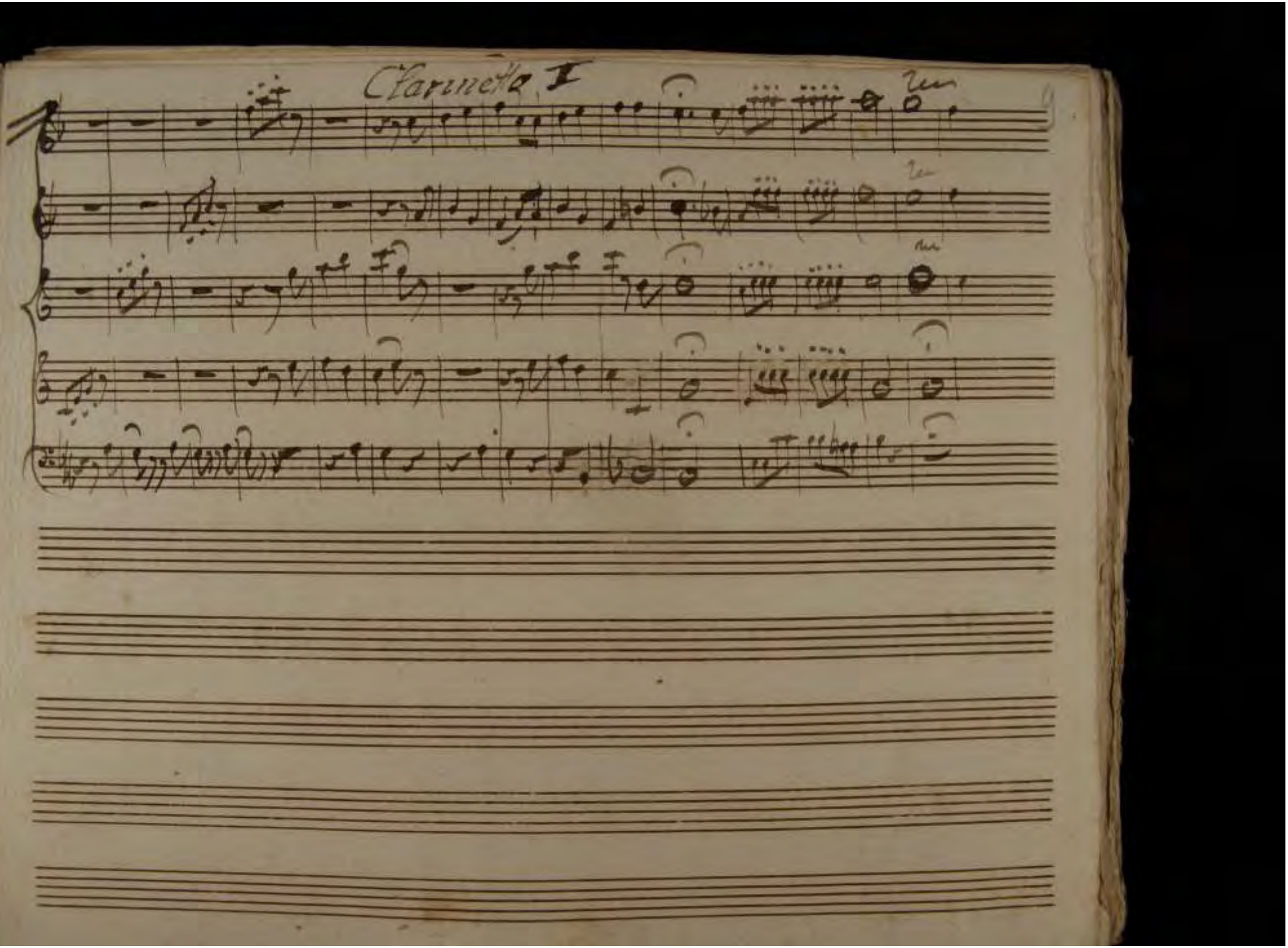
234



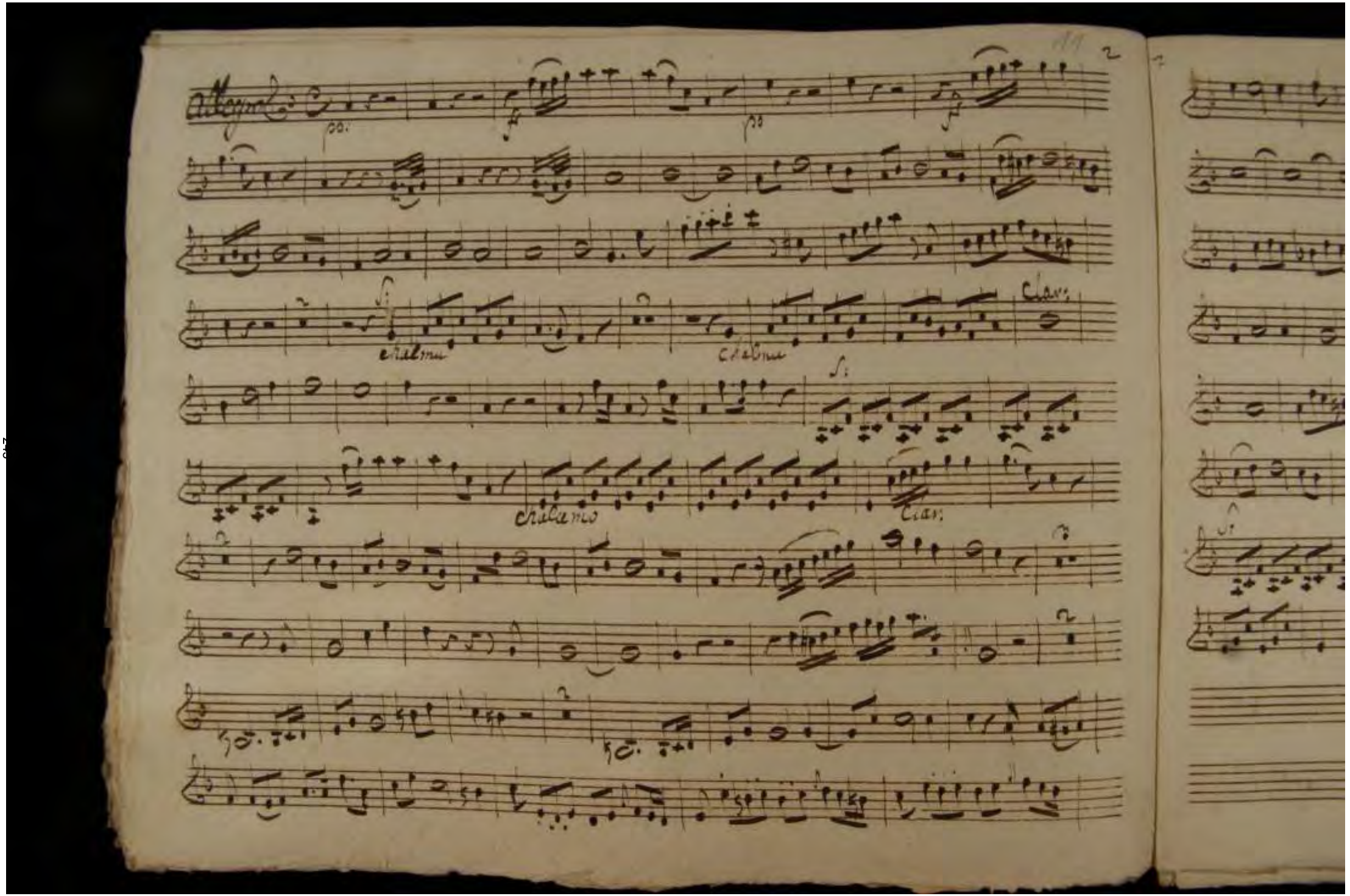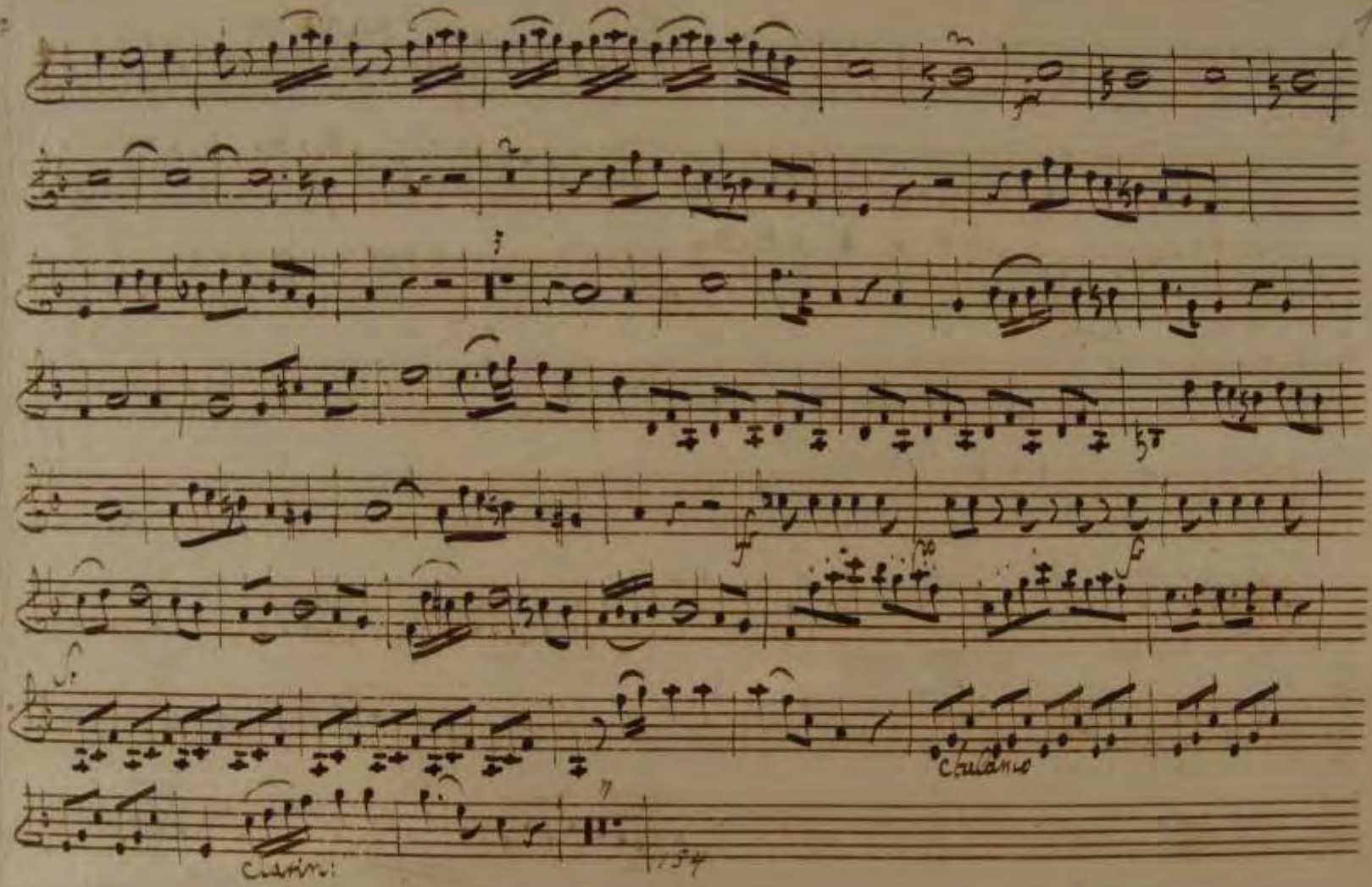




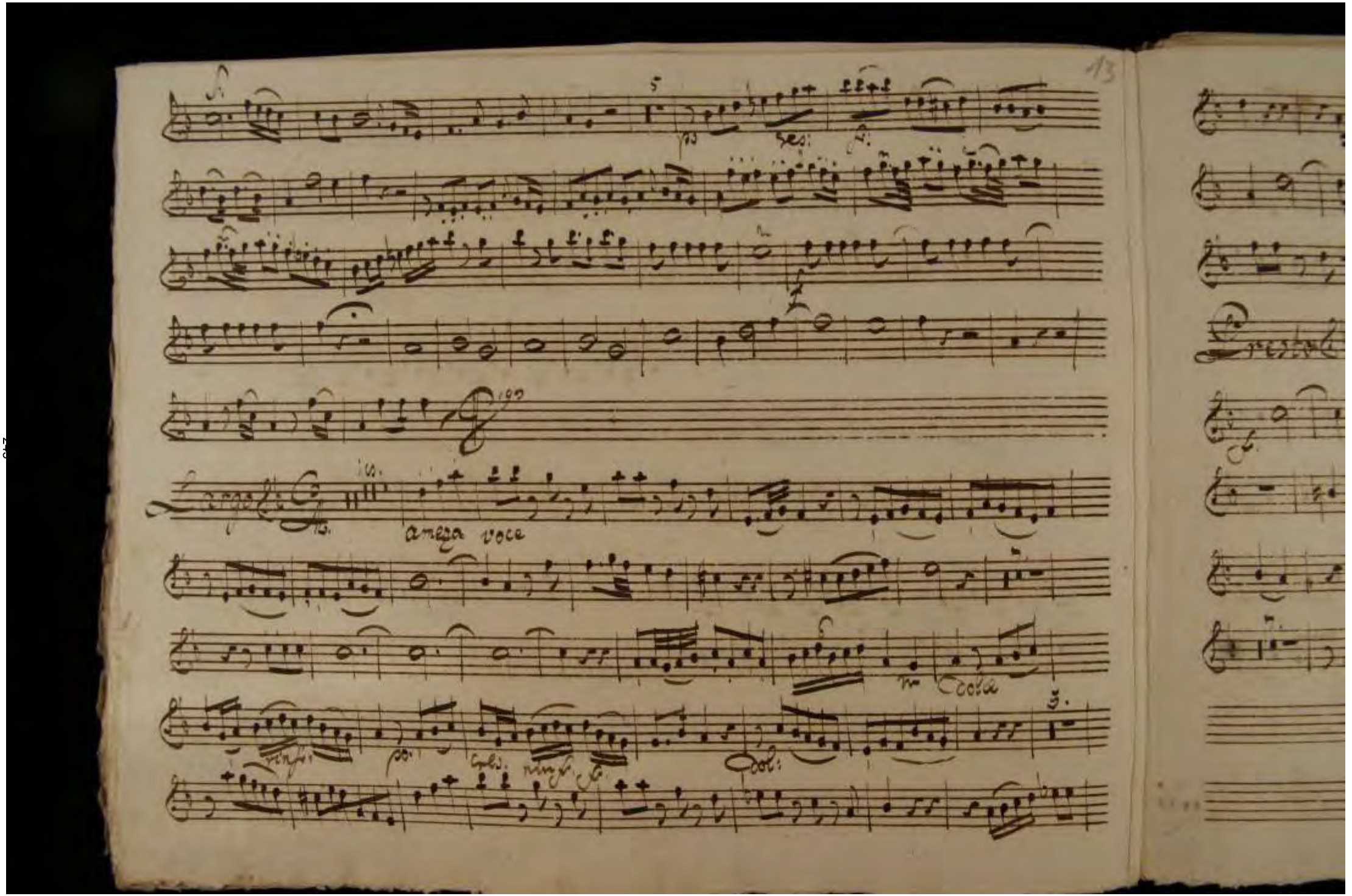

Clarinetti I
Cad:

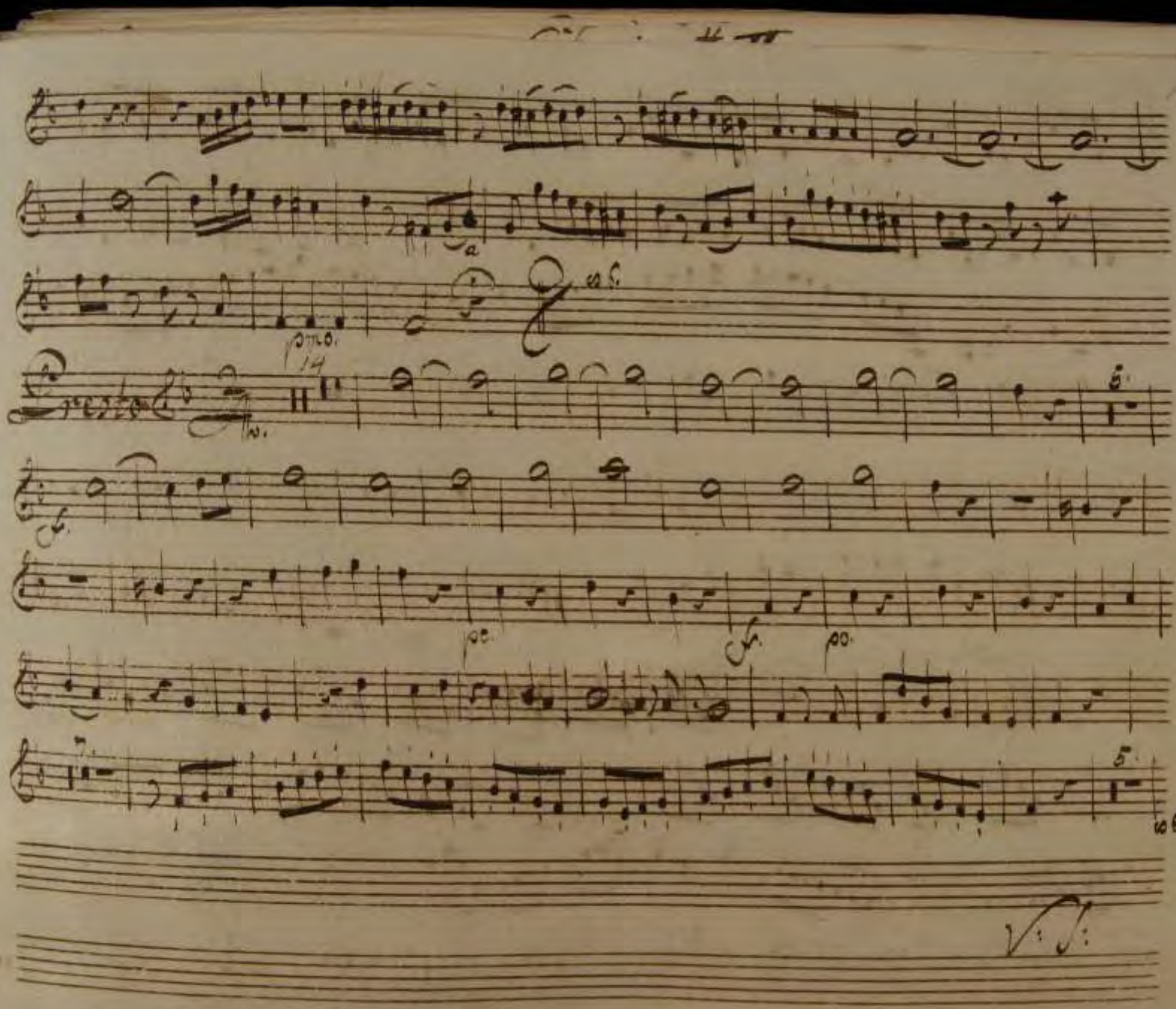

Clarinetto I

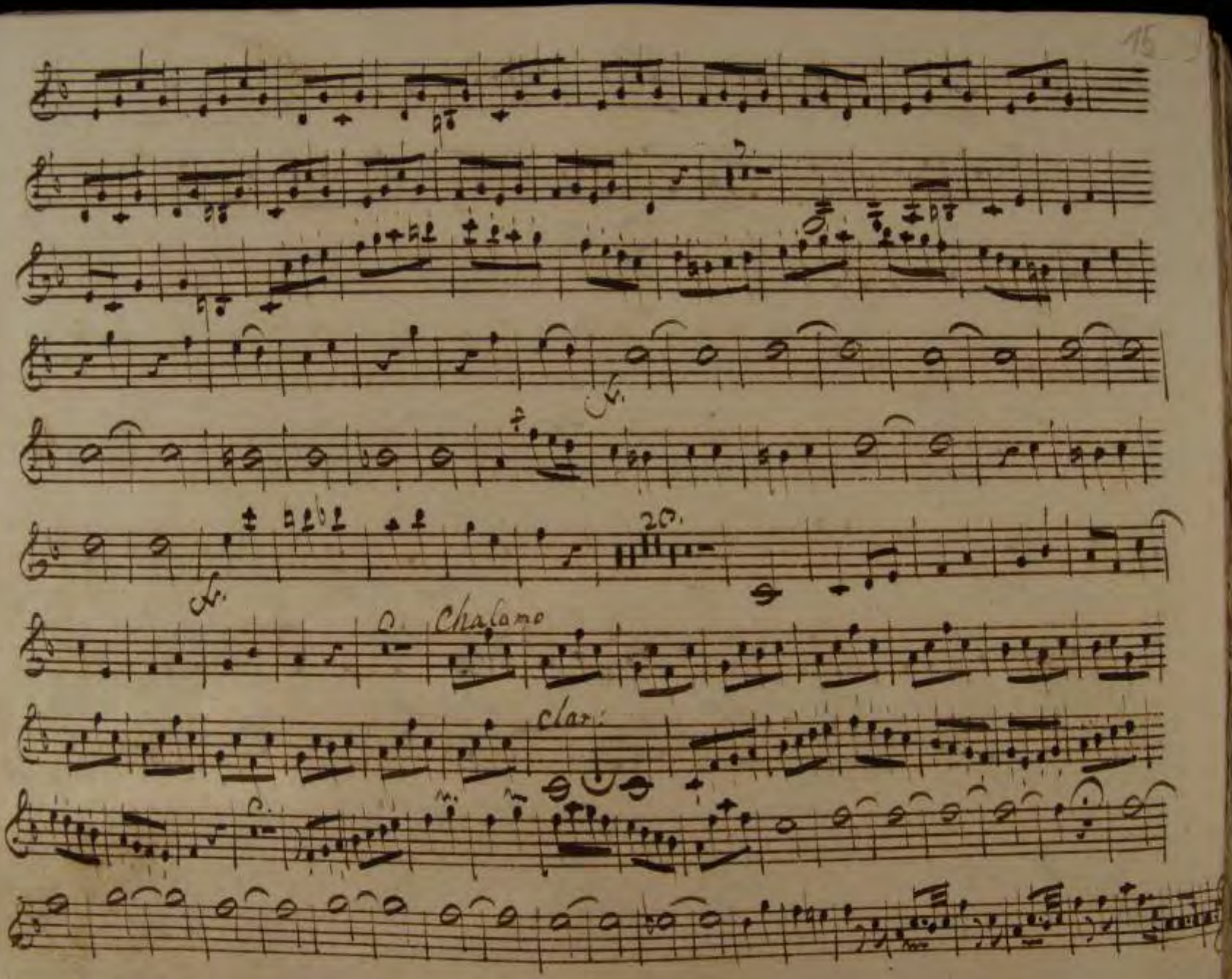
Clarinetto 2do in B
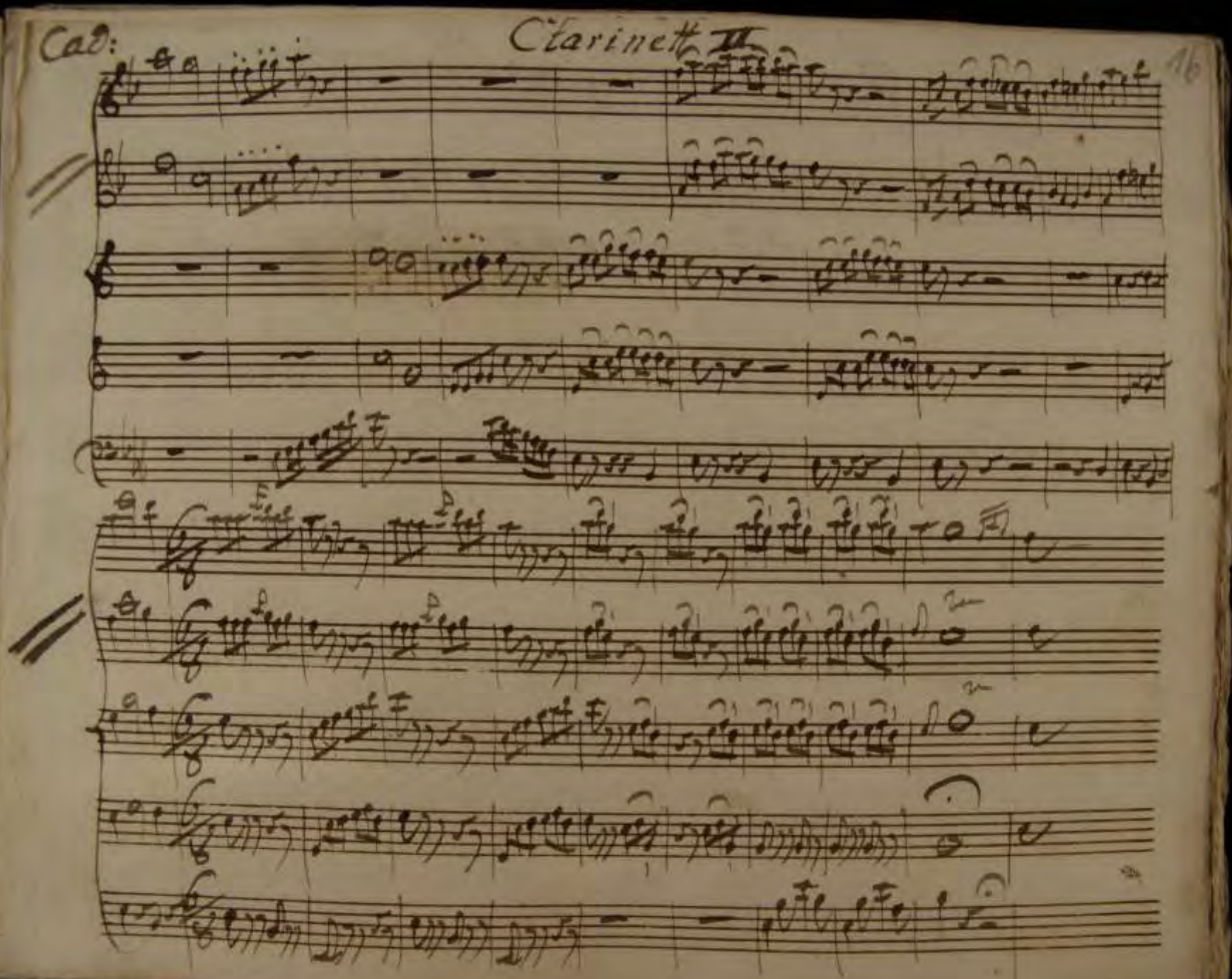

Allegro
pp.
pp
f
chiamo
chiamo
f
chiamo
Clar.
Clar.
pp.
pp.

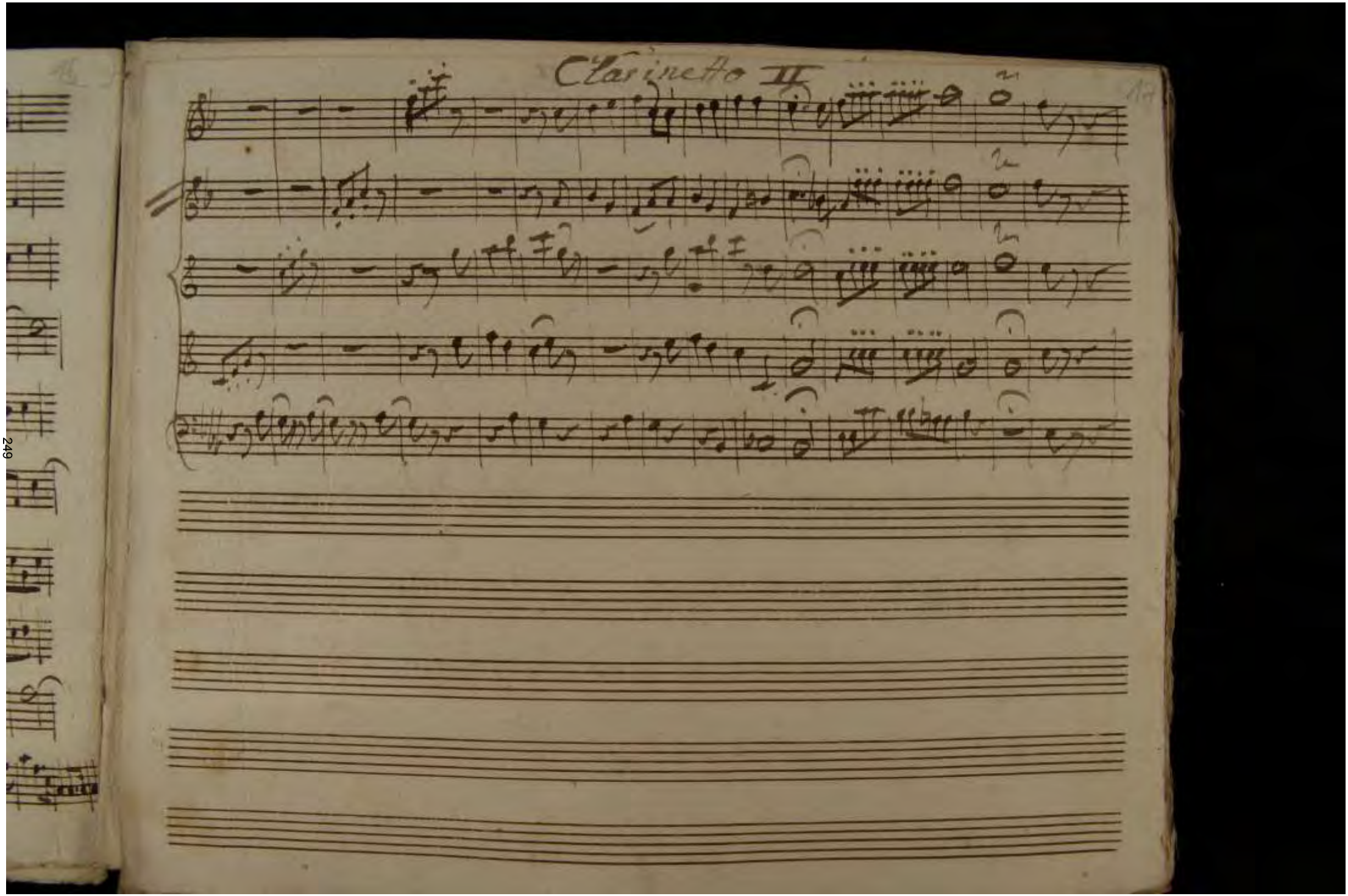

Clarino
Clarino


13
5
ps
sen.
f.
f
p
Ob.
Ob.
a mezza voce
tr
Corda
3.
ringh.
ps
cresc.
ringh.
Cordi
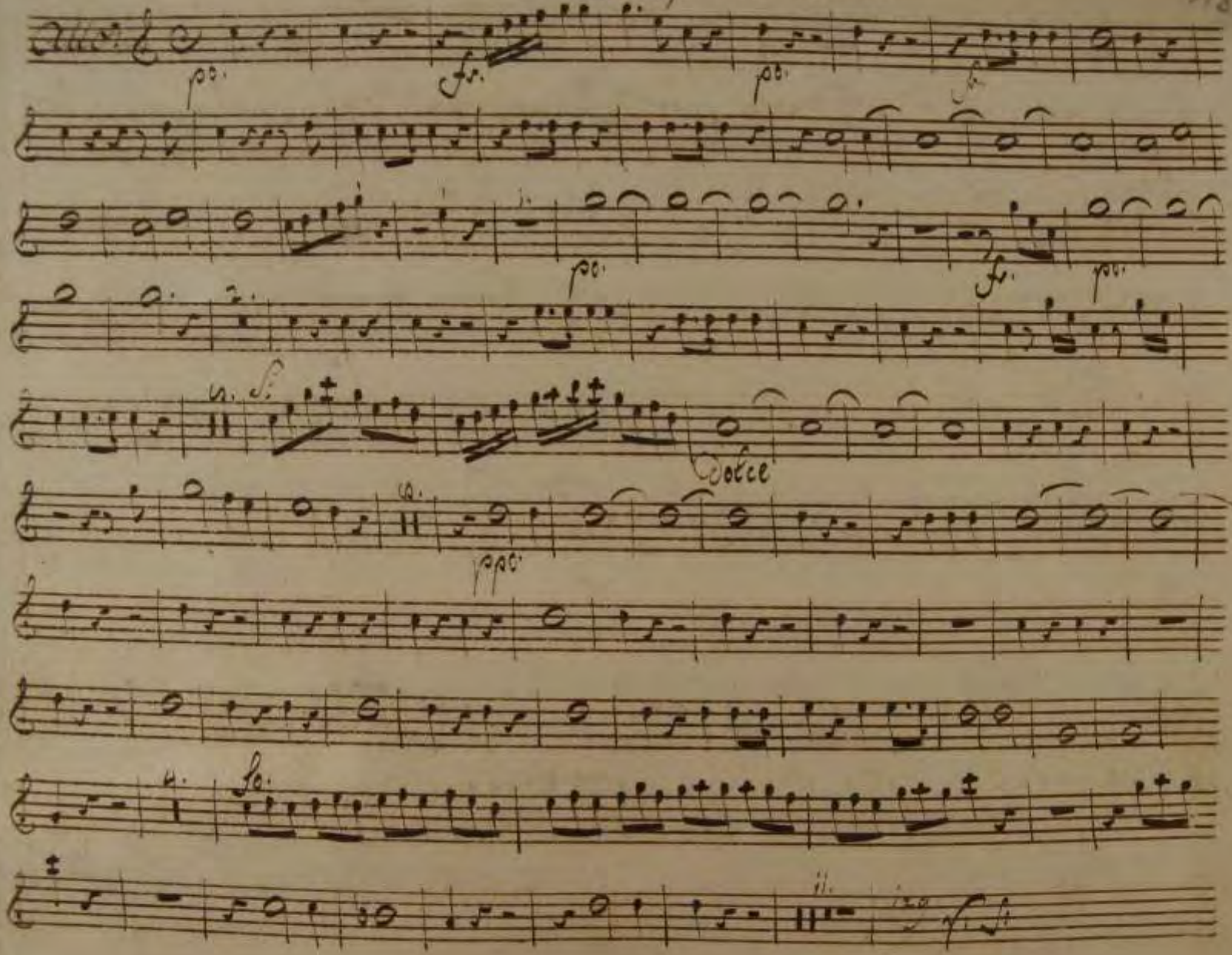

a
arco.
pizz.
14
arco.
pp.
pp.
5
5
arco
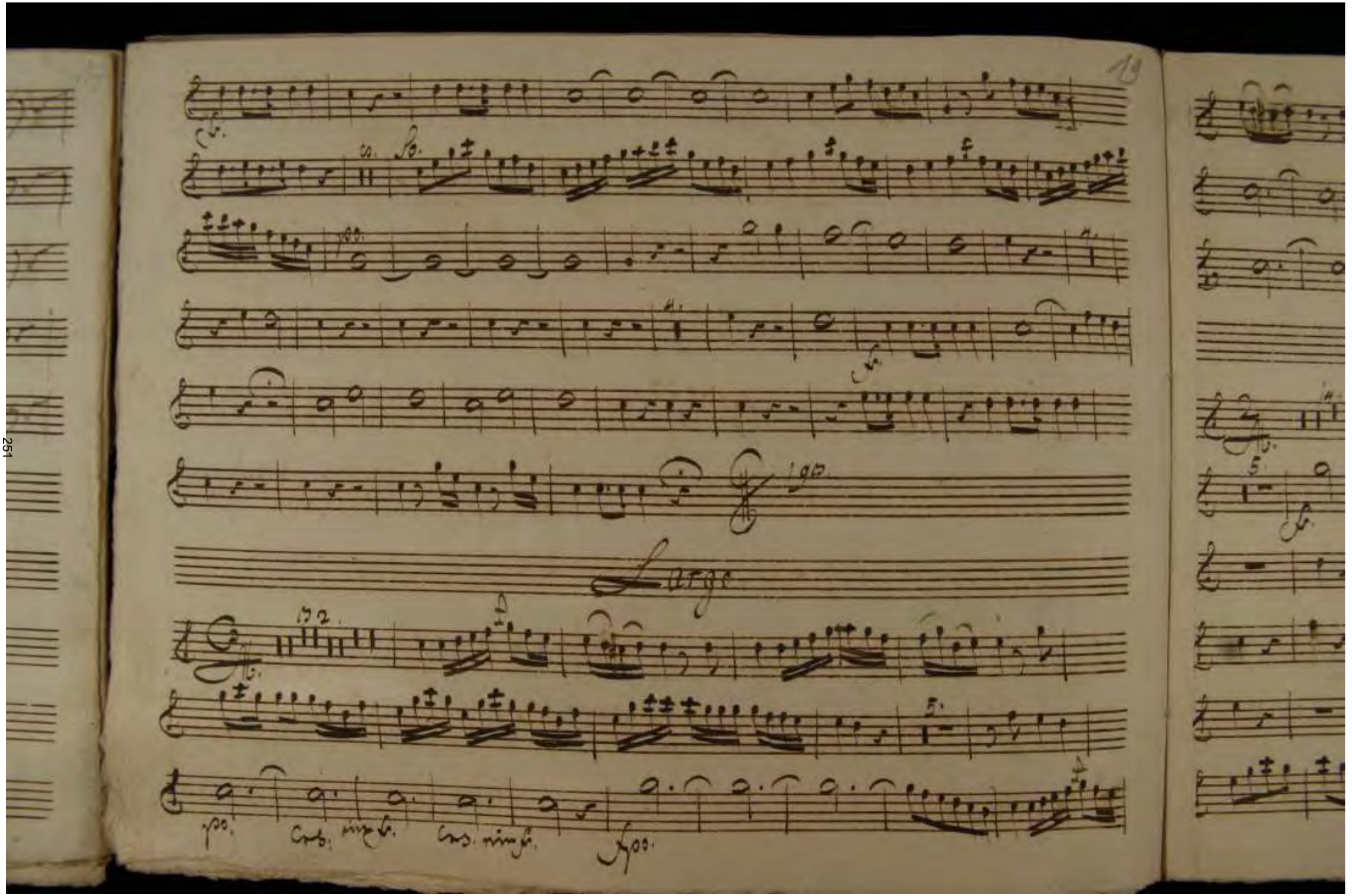

20.
C. Chalone
clar.

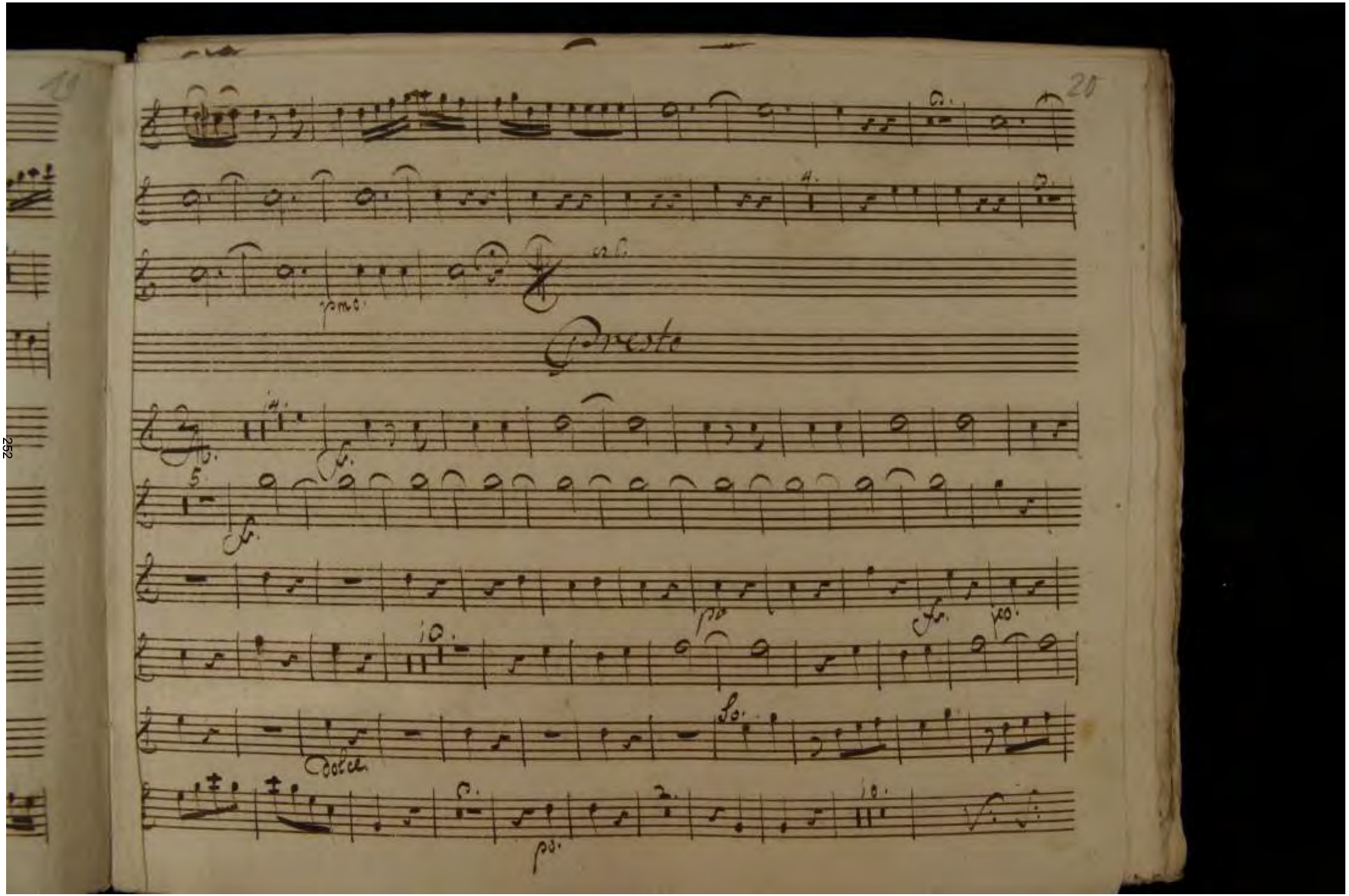

Cad:
Clarinetti III
16
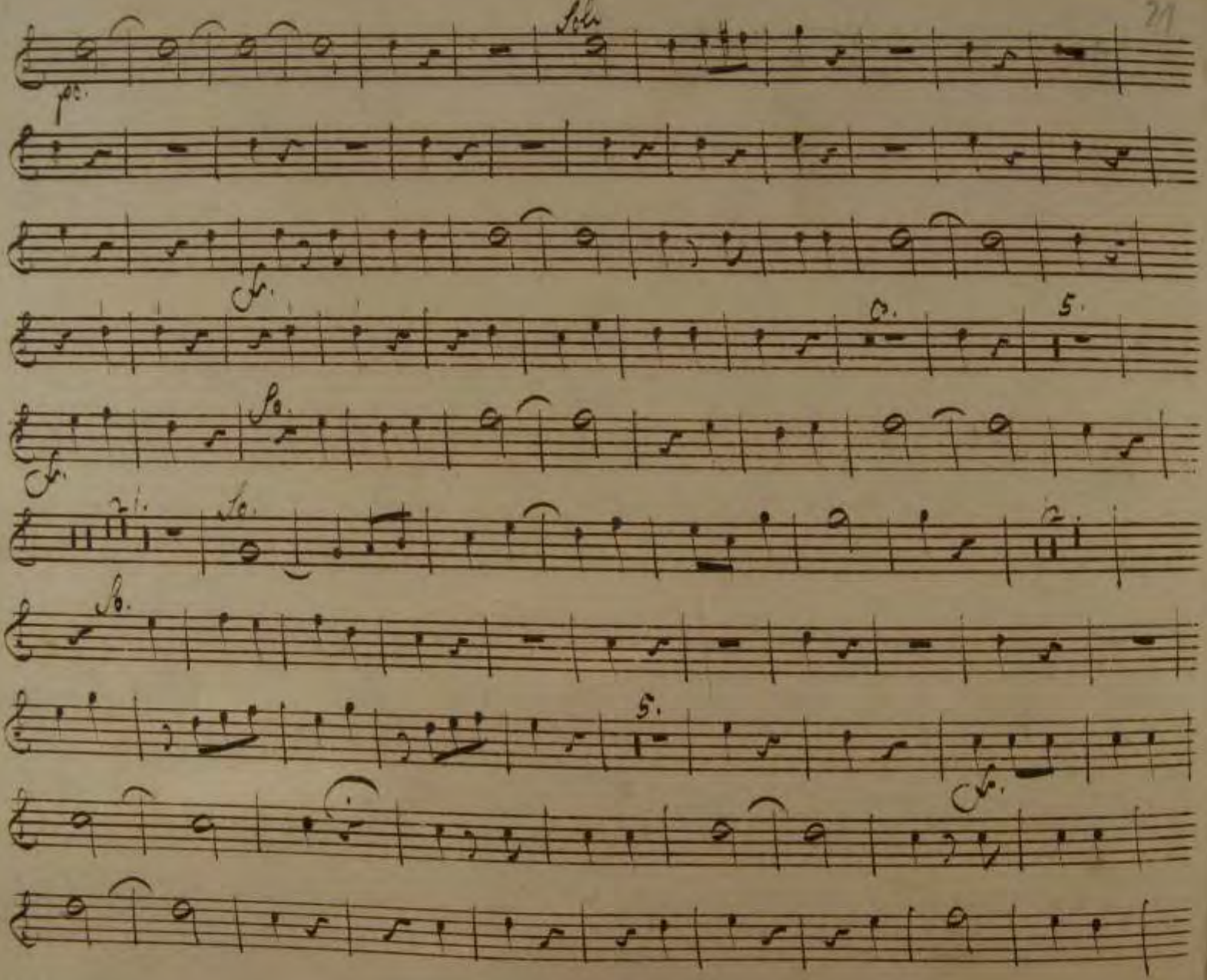

Clarinetto II.
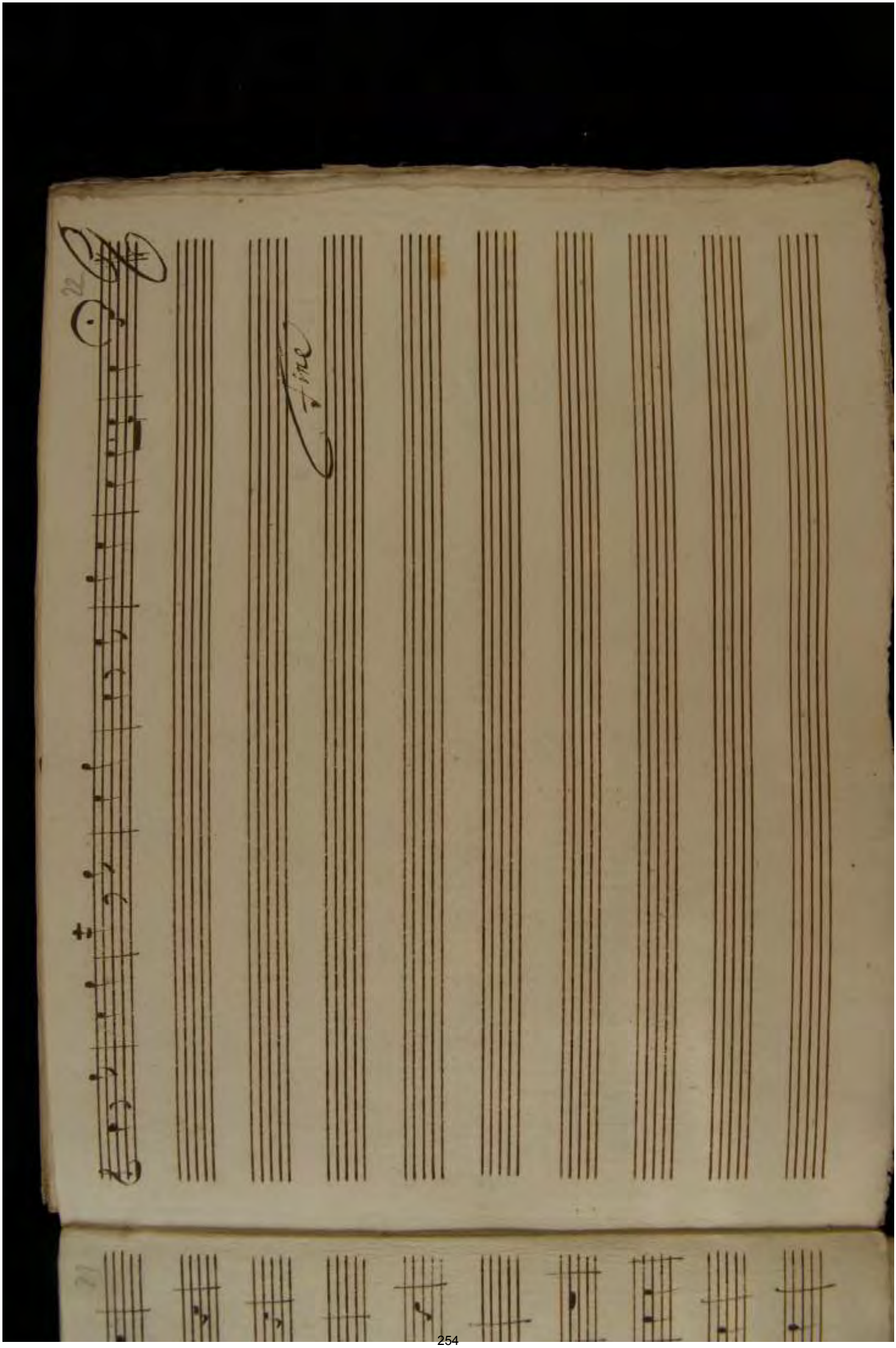
Corno primo in Eb
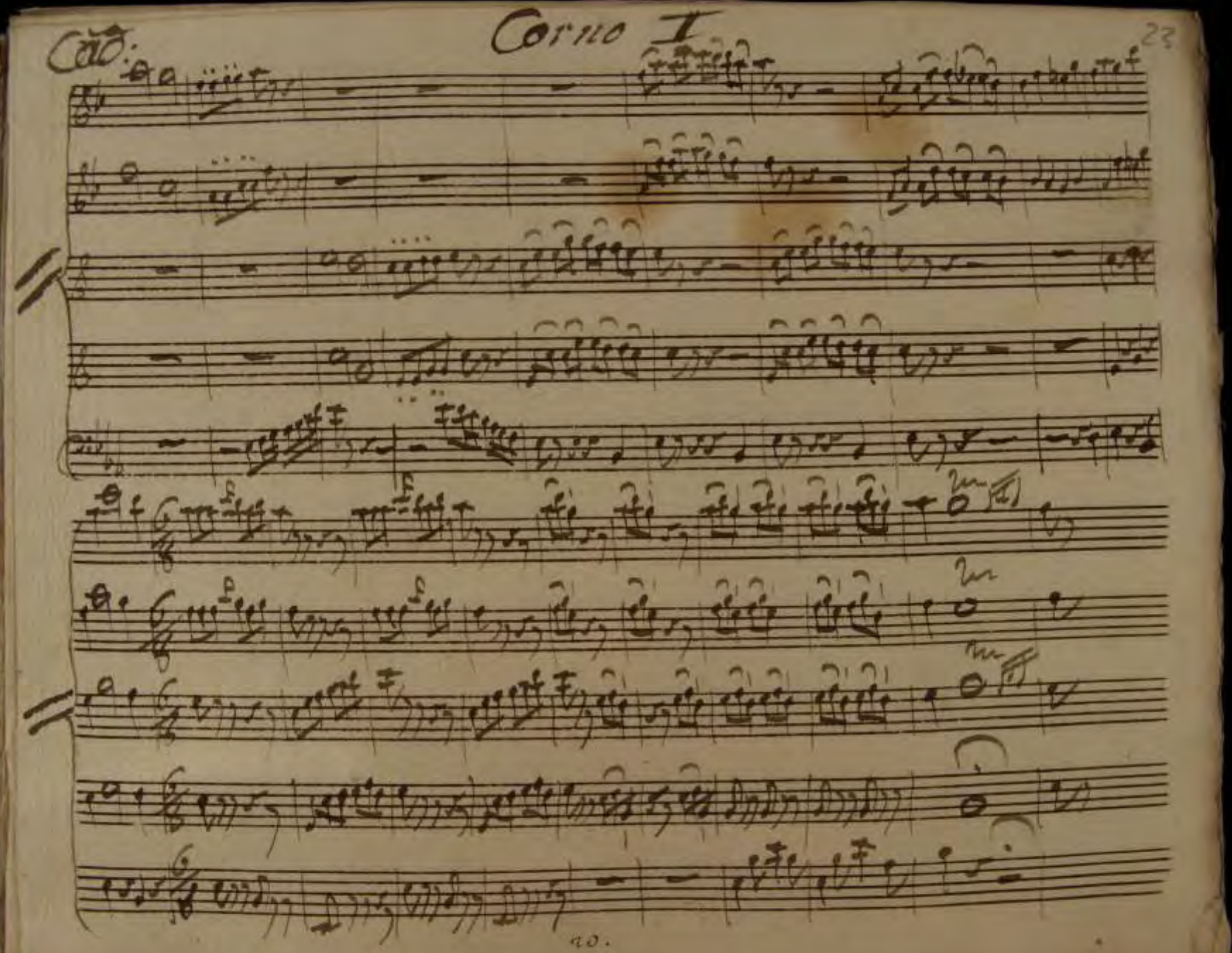



Largo
Tutti
Cors. simpli.
Cors. simpli.
Tutti


20
Oboe
Fl.
pp
Fl.
pp
Fl.
Cor. Ing.
pp
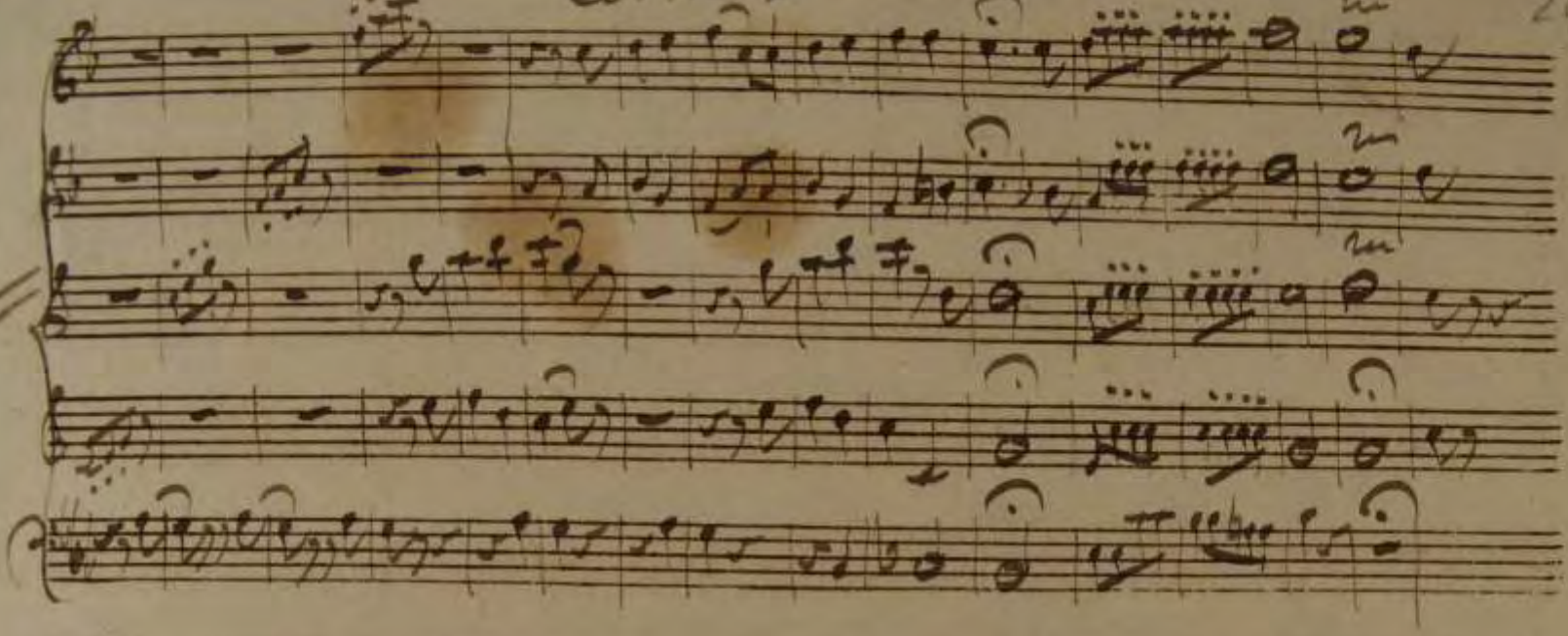

Solo
p.
f.
f.
f.
2.
f.
f.
5.
f.
5.
f.


22
Fine
21
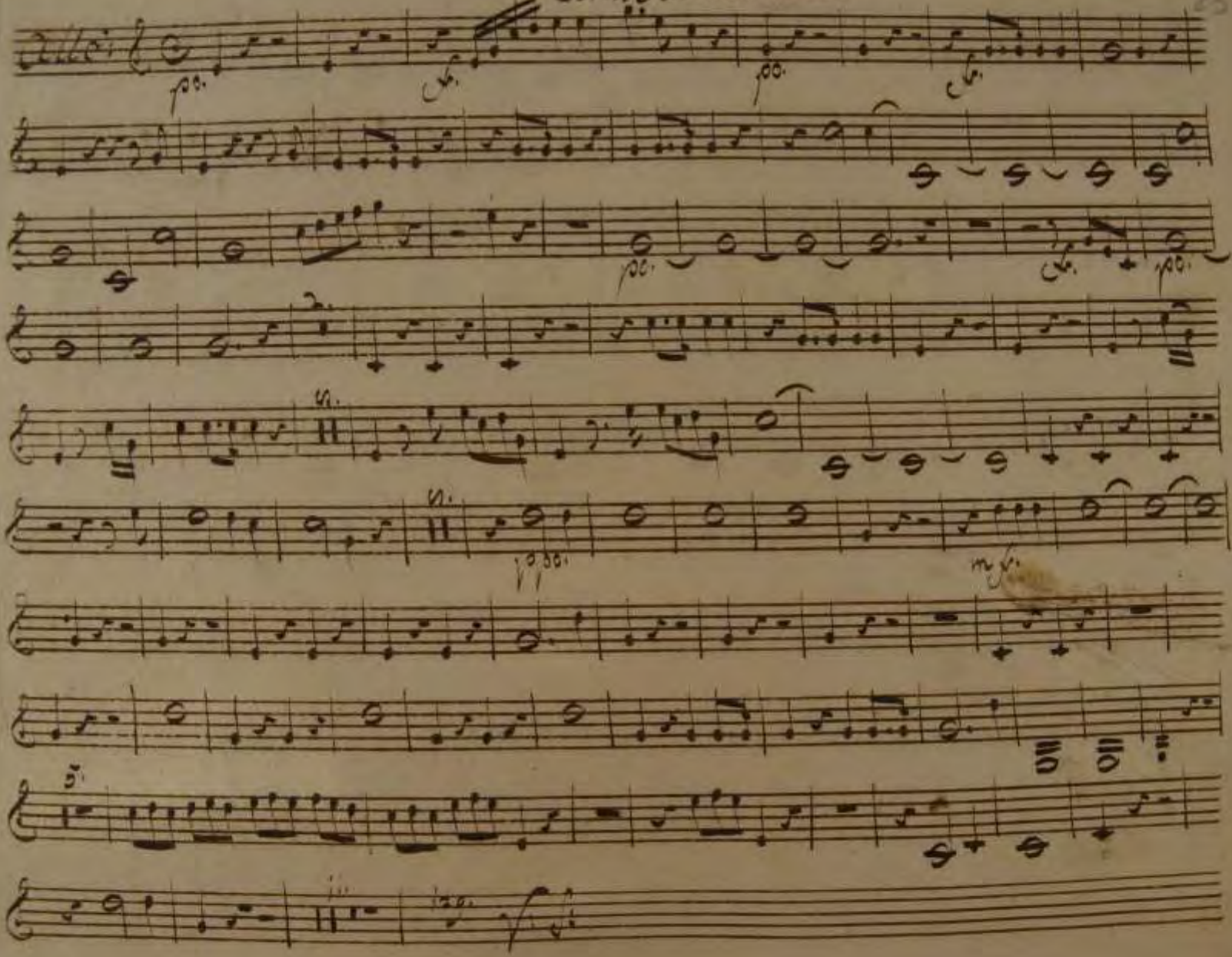
Cornu I

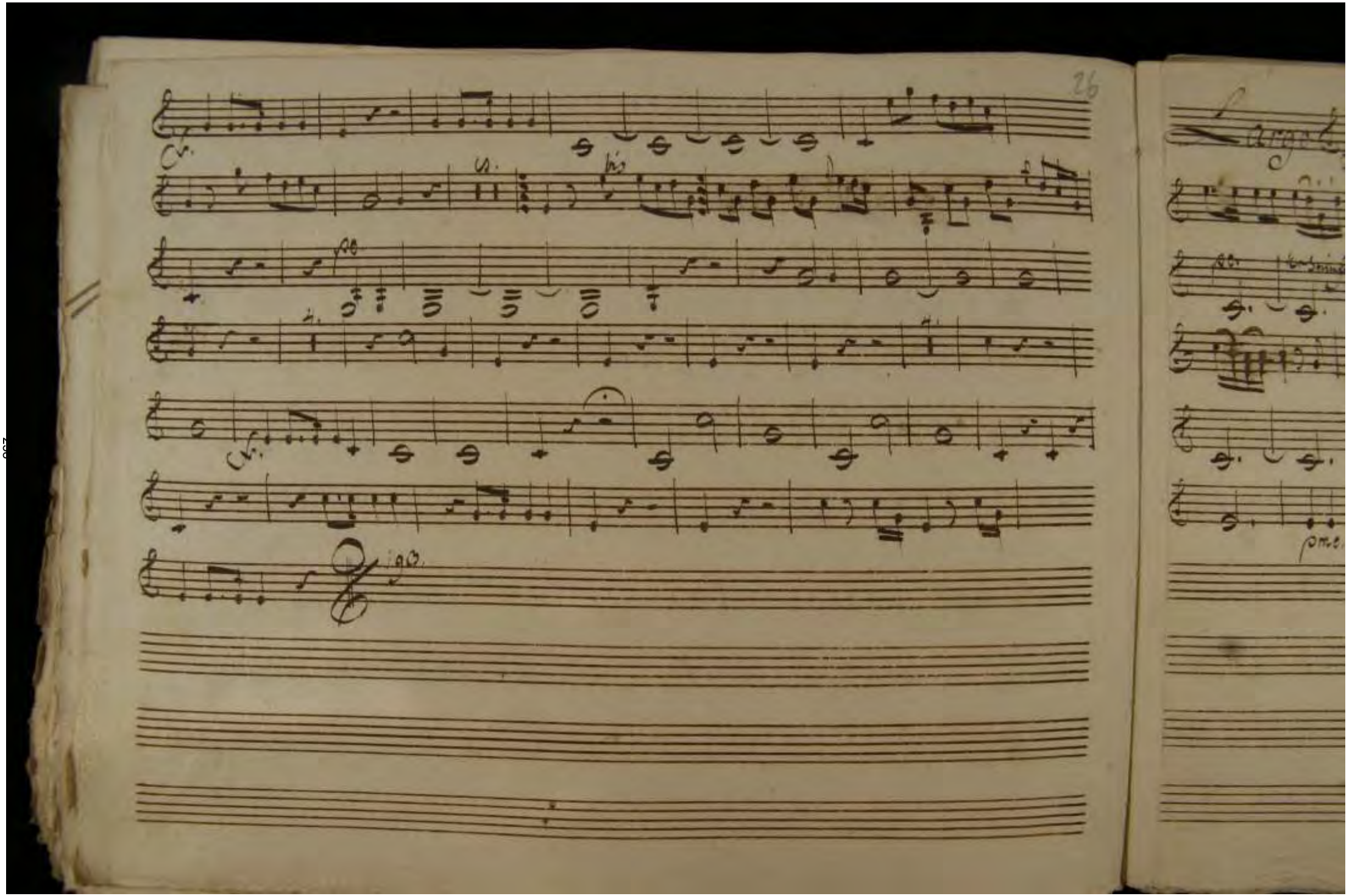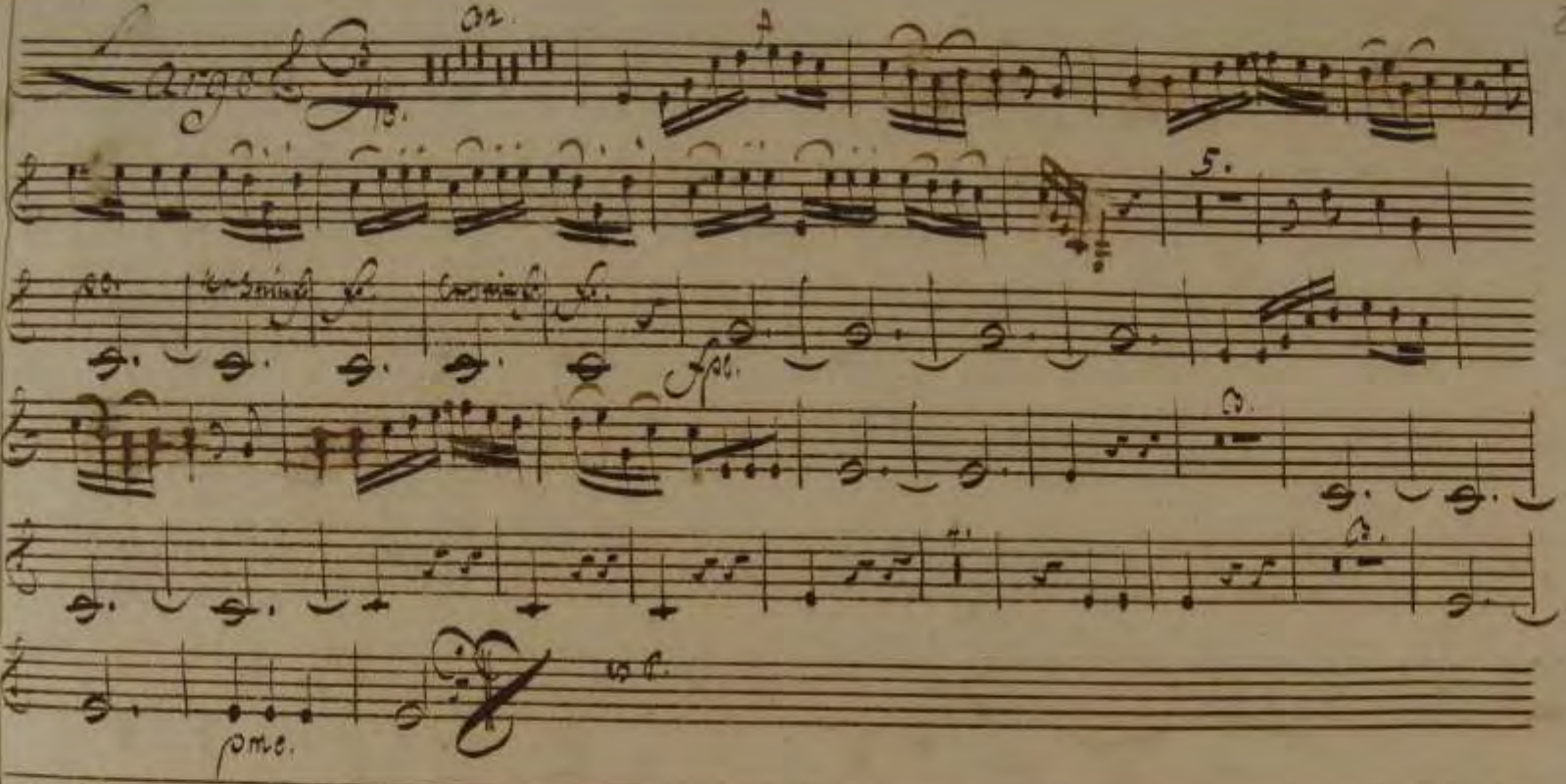


Corno II

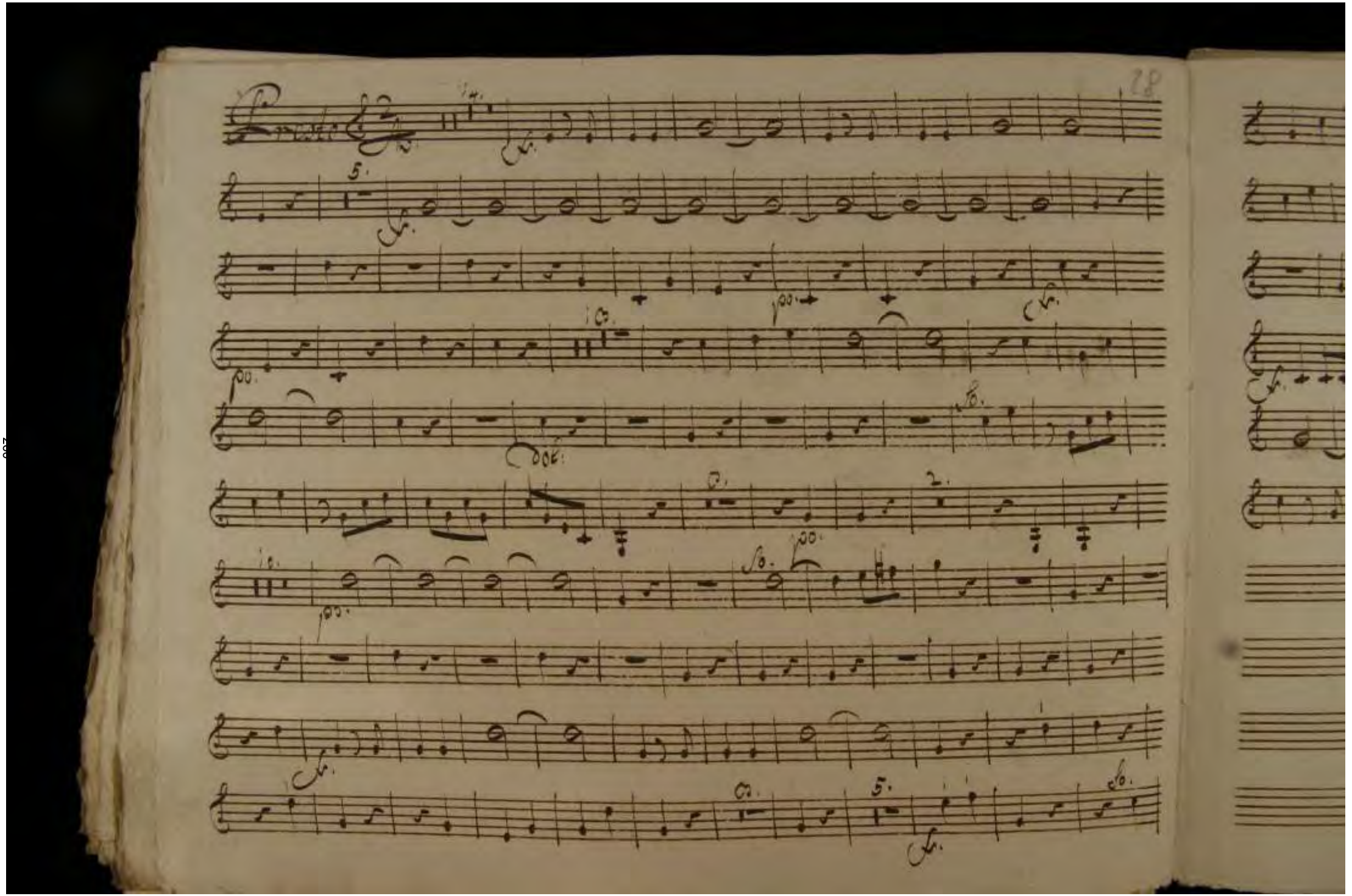


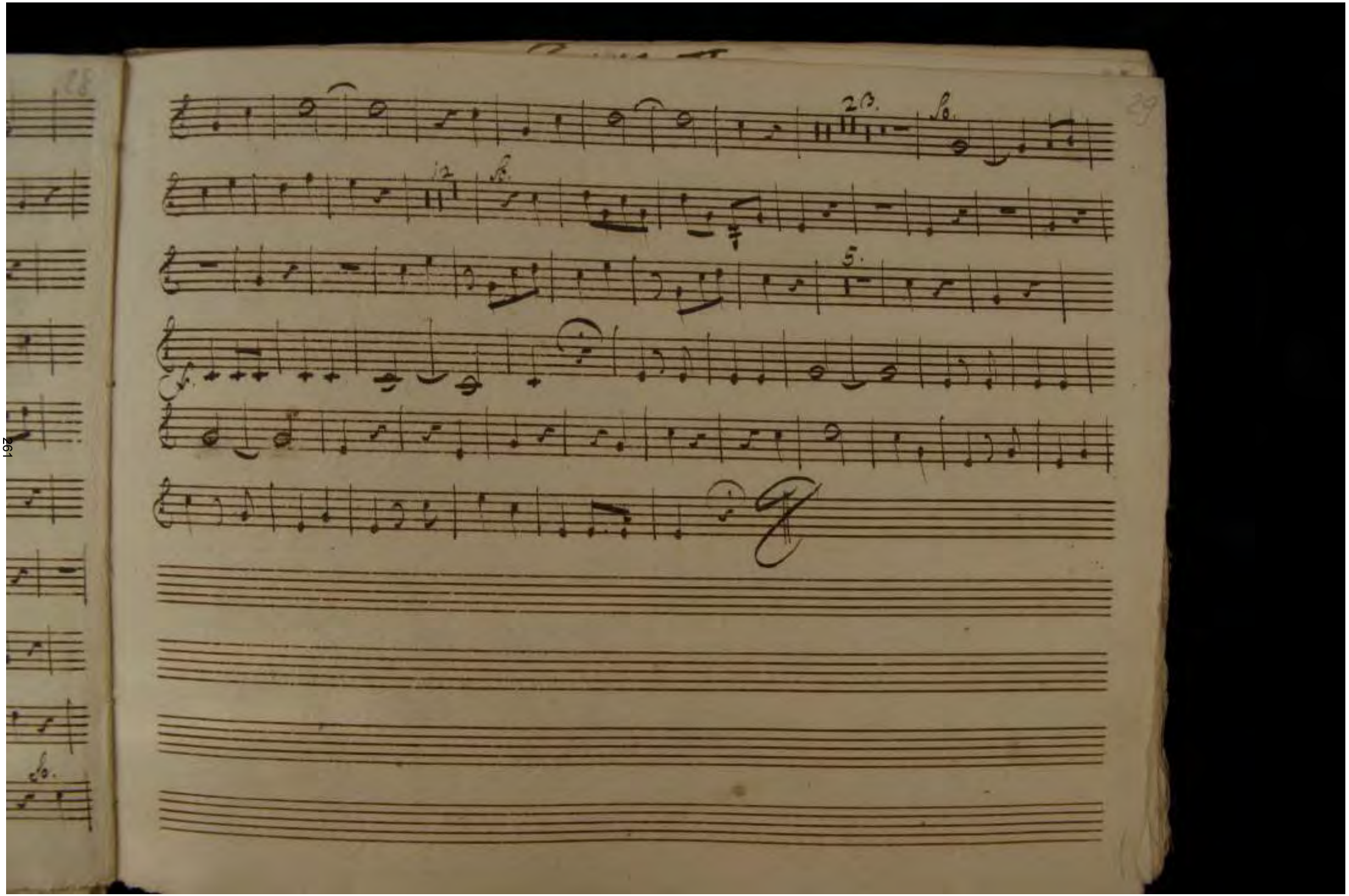
Corno secondo in Eb
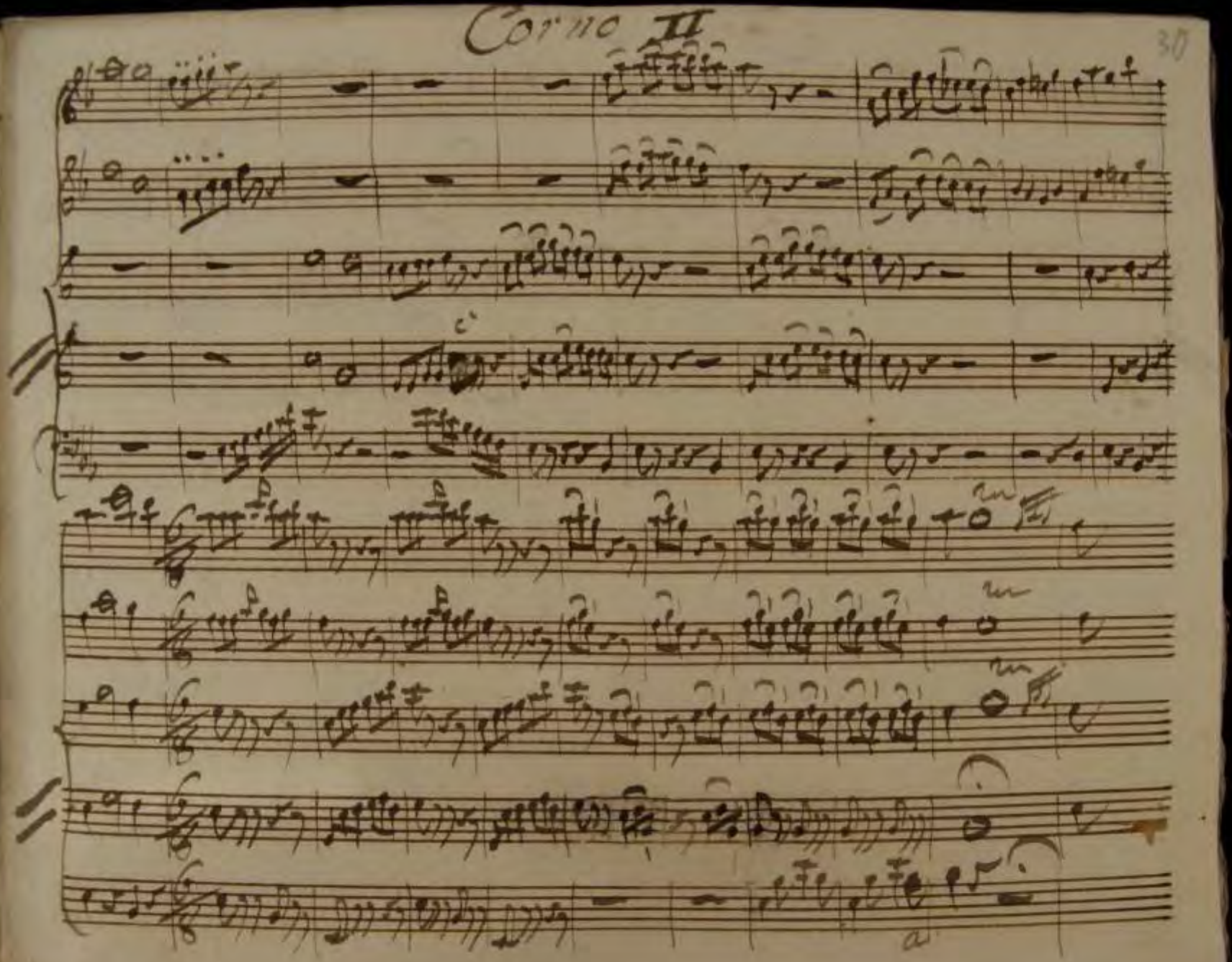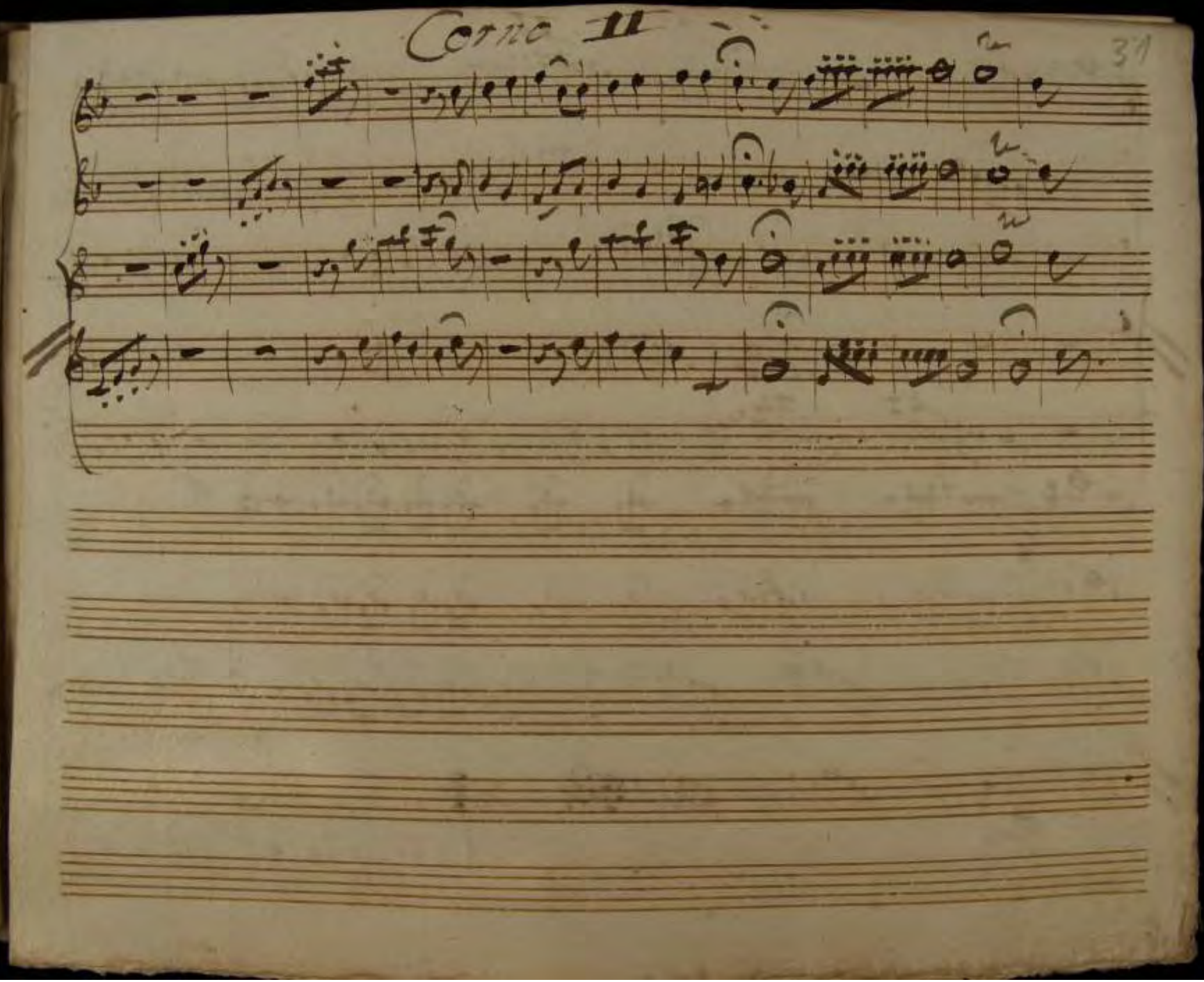





Arco
5.
pizz.
pizz.

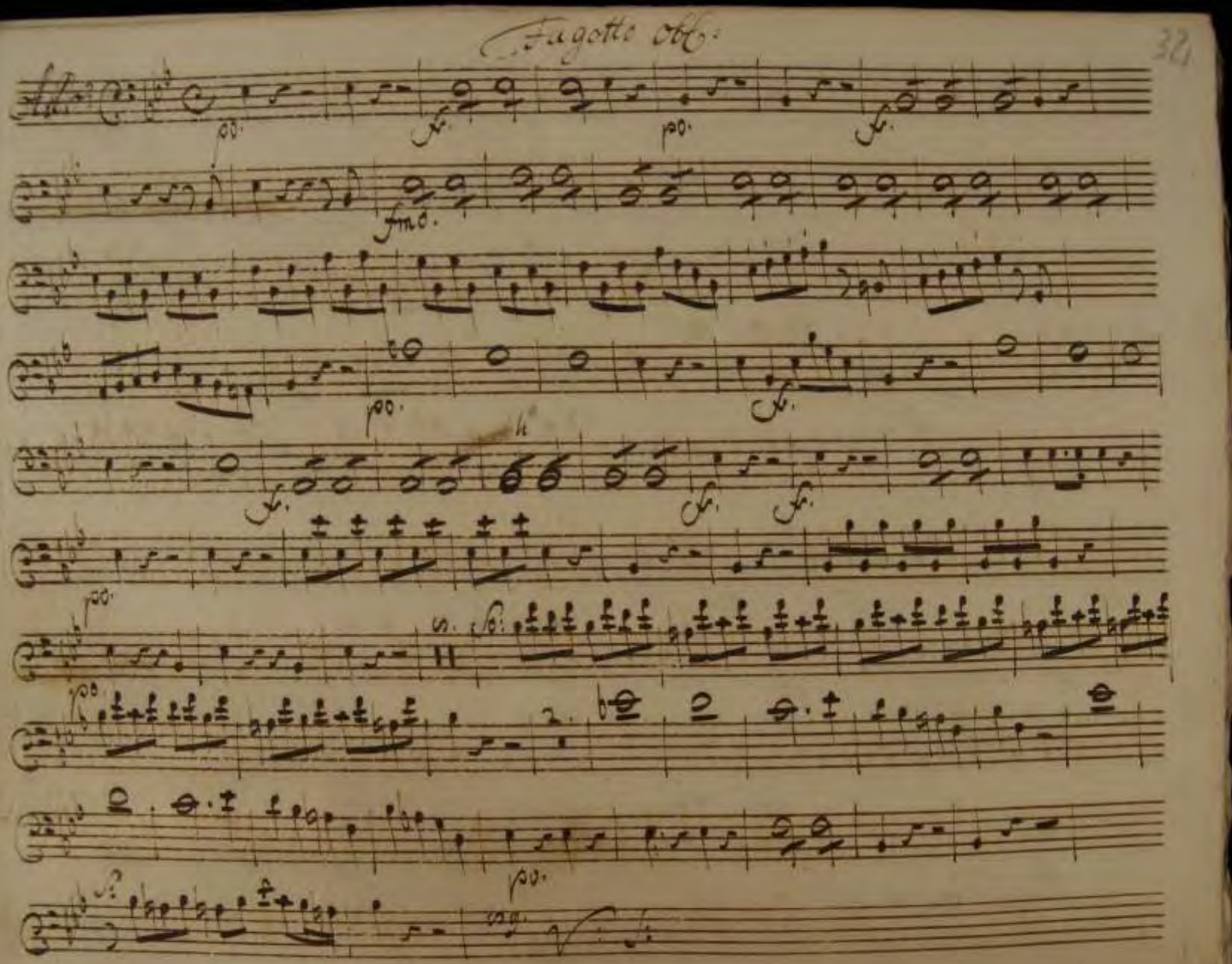


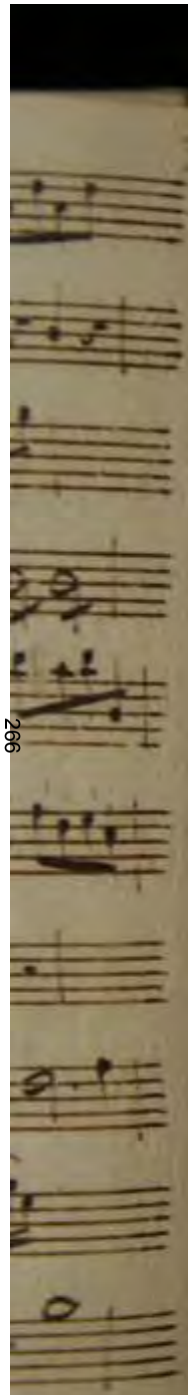


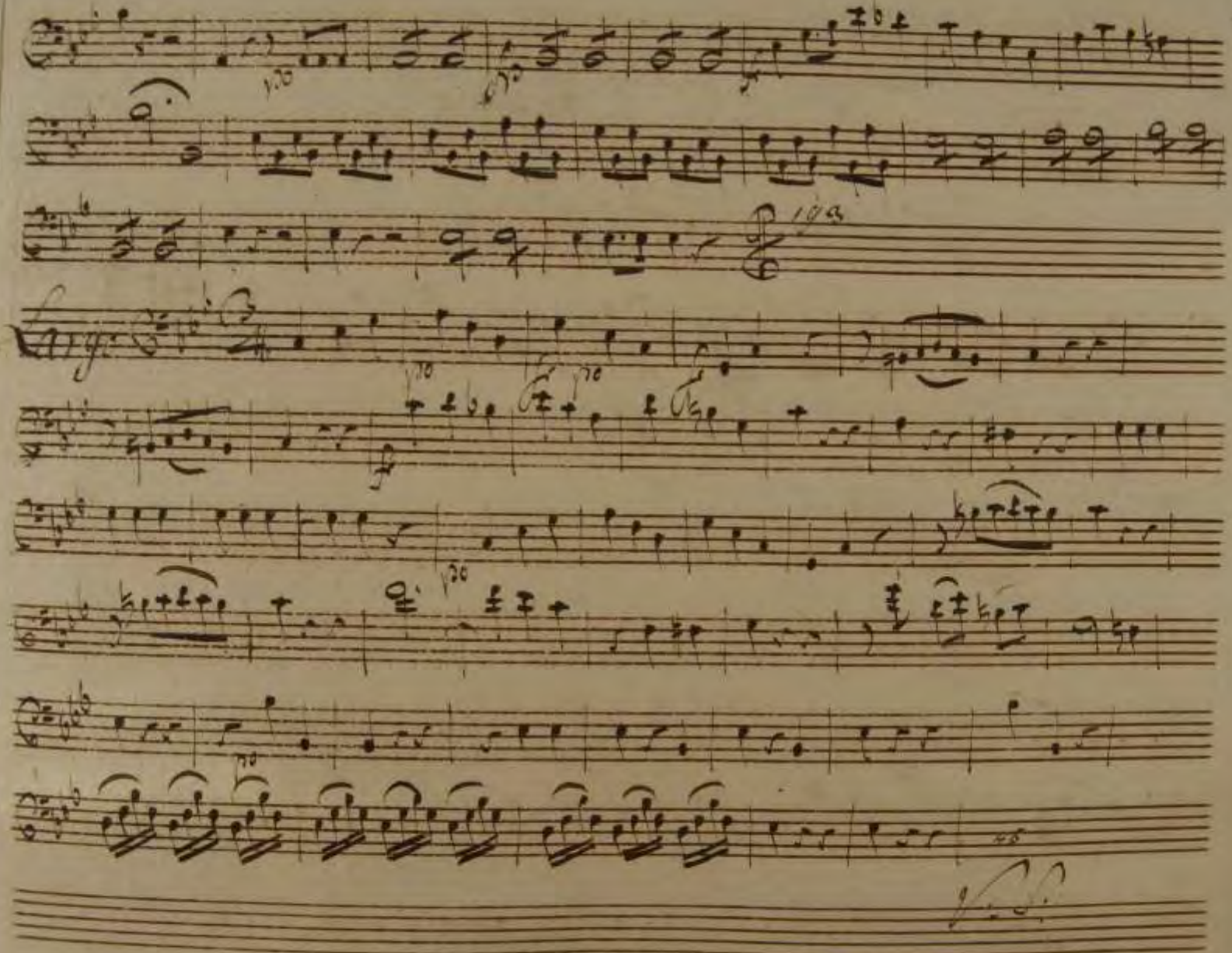
Corno II

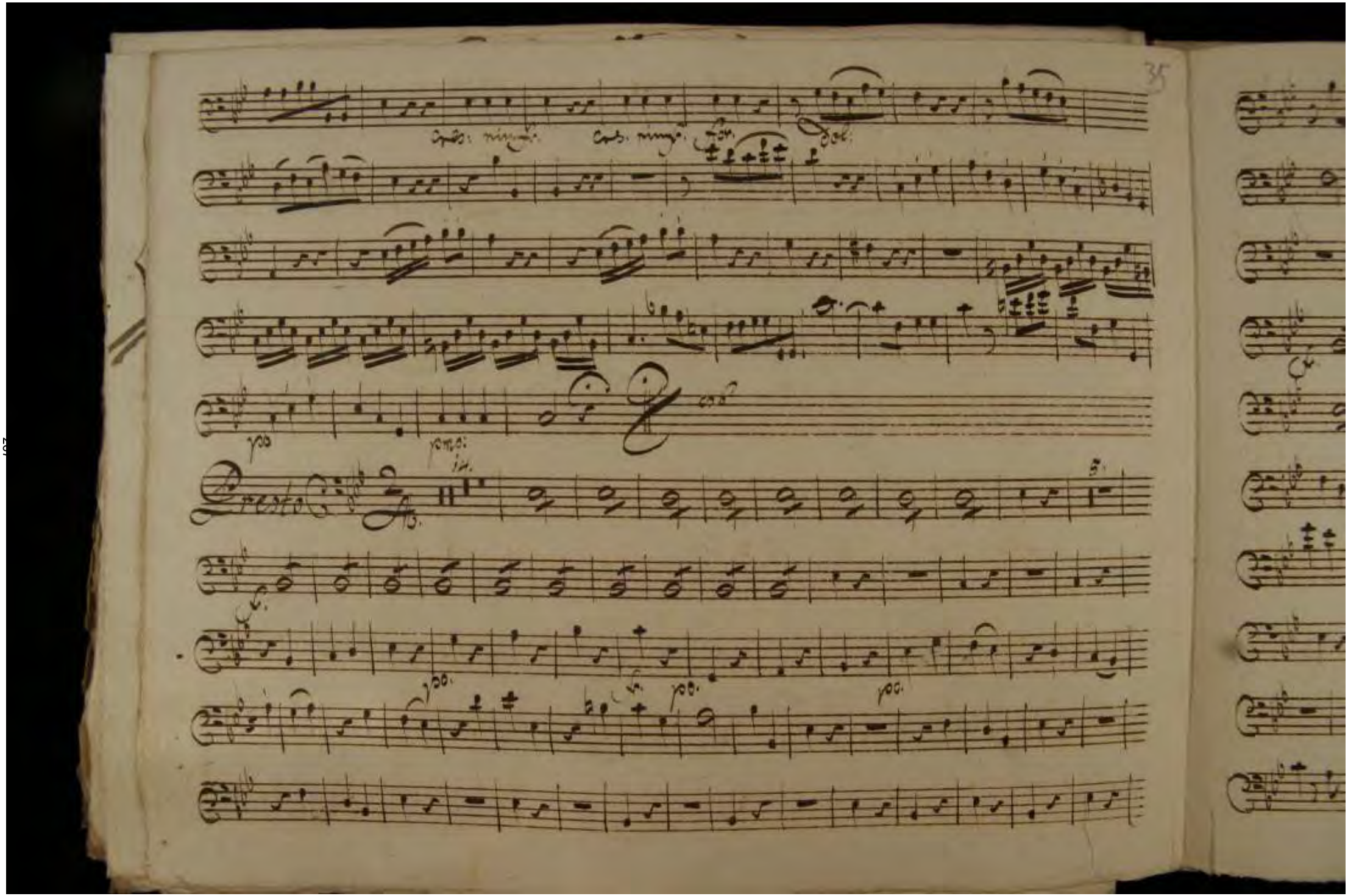


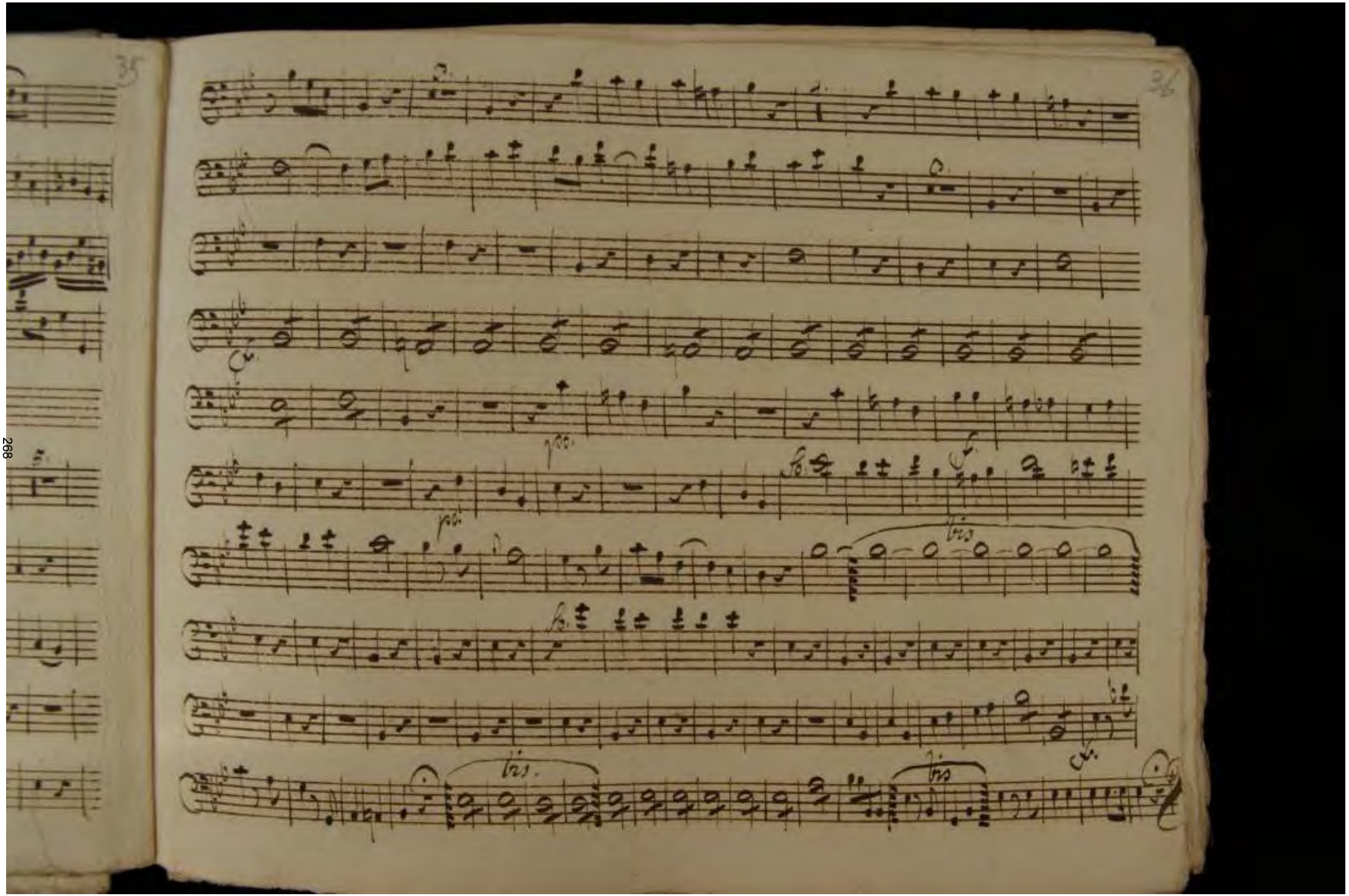

Corno II
31
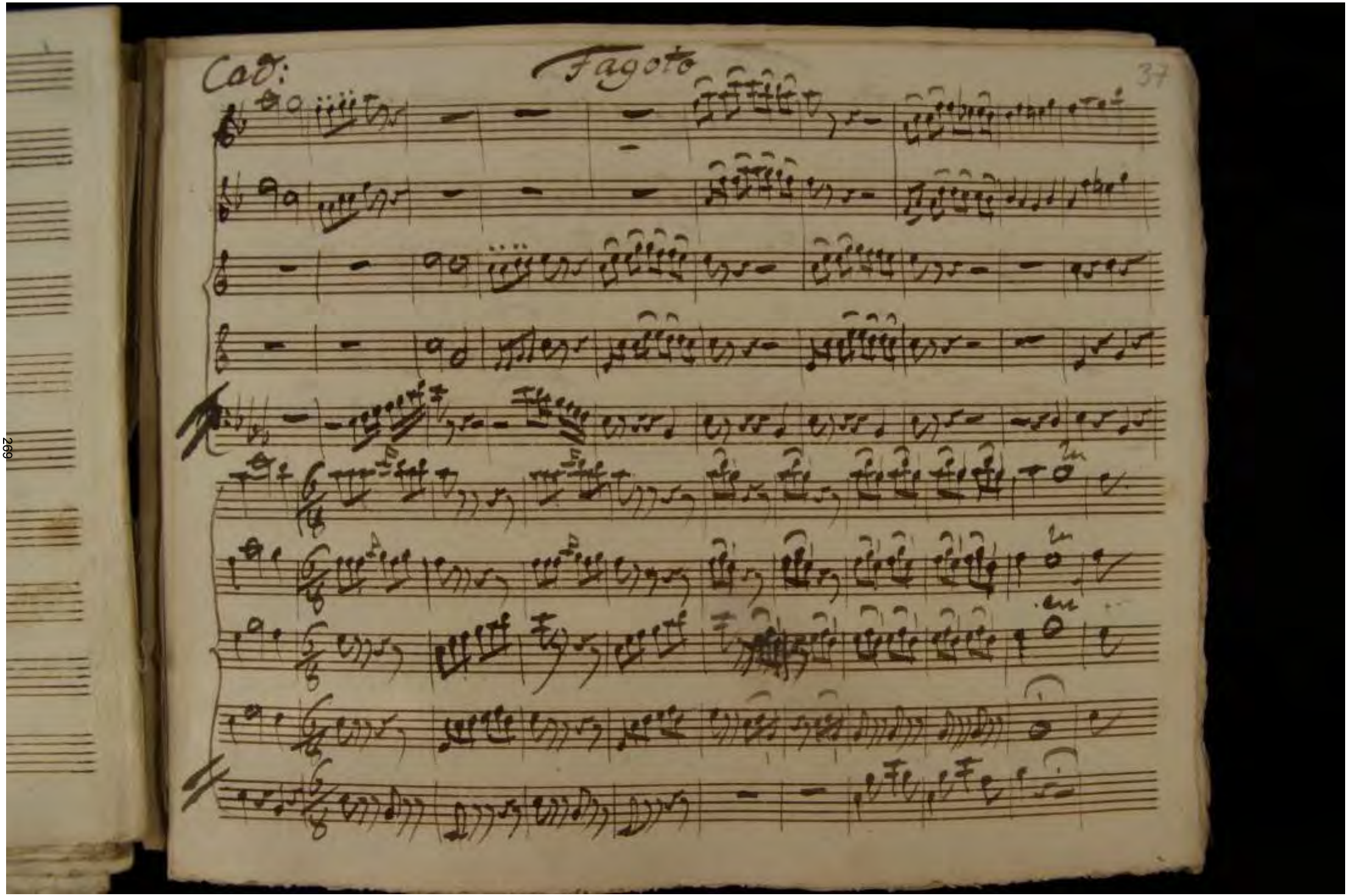

Fagotti Obb:
32
p.
f.
p.
f.
fmo.
p.
f.
f.
f.
p.
p.
s. B.
p.
p.
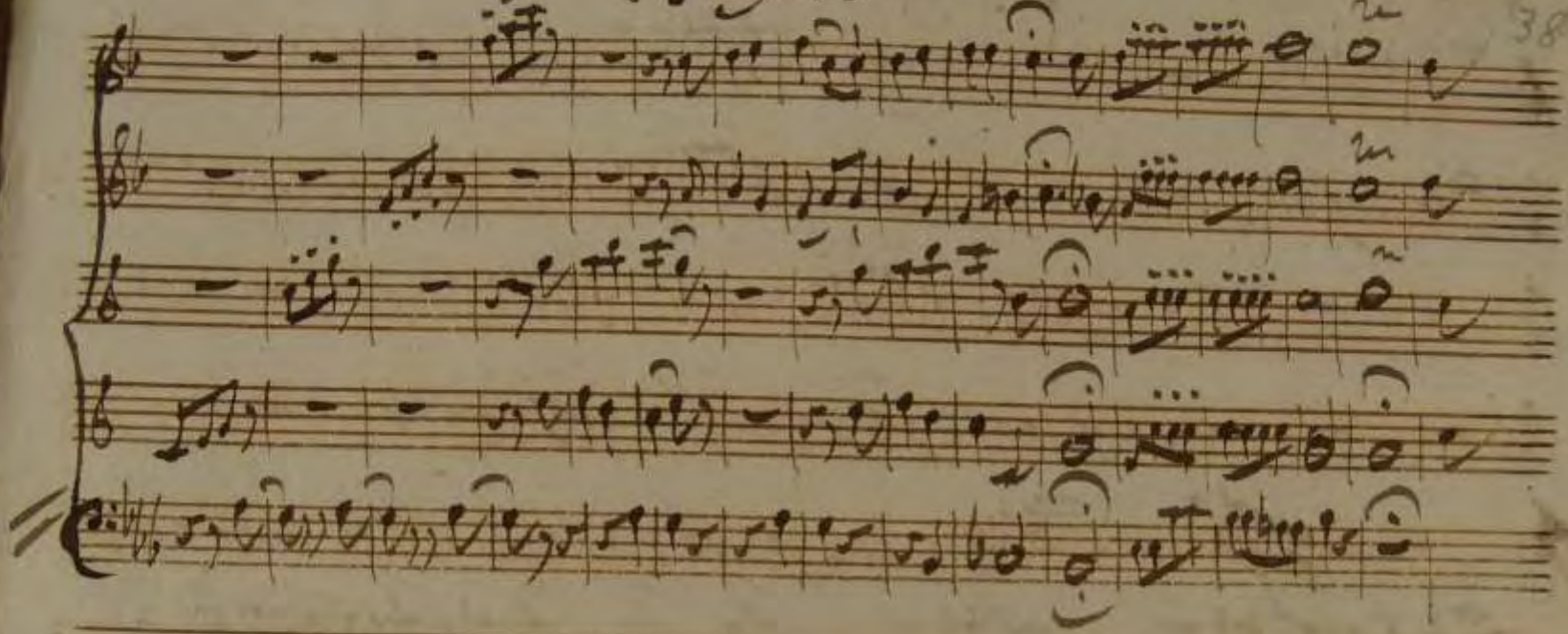



1.20
10a


35
Presto
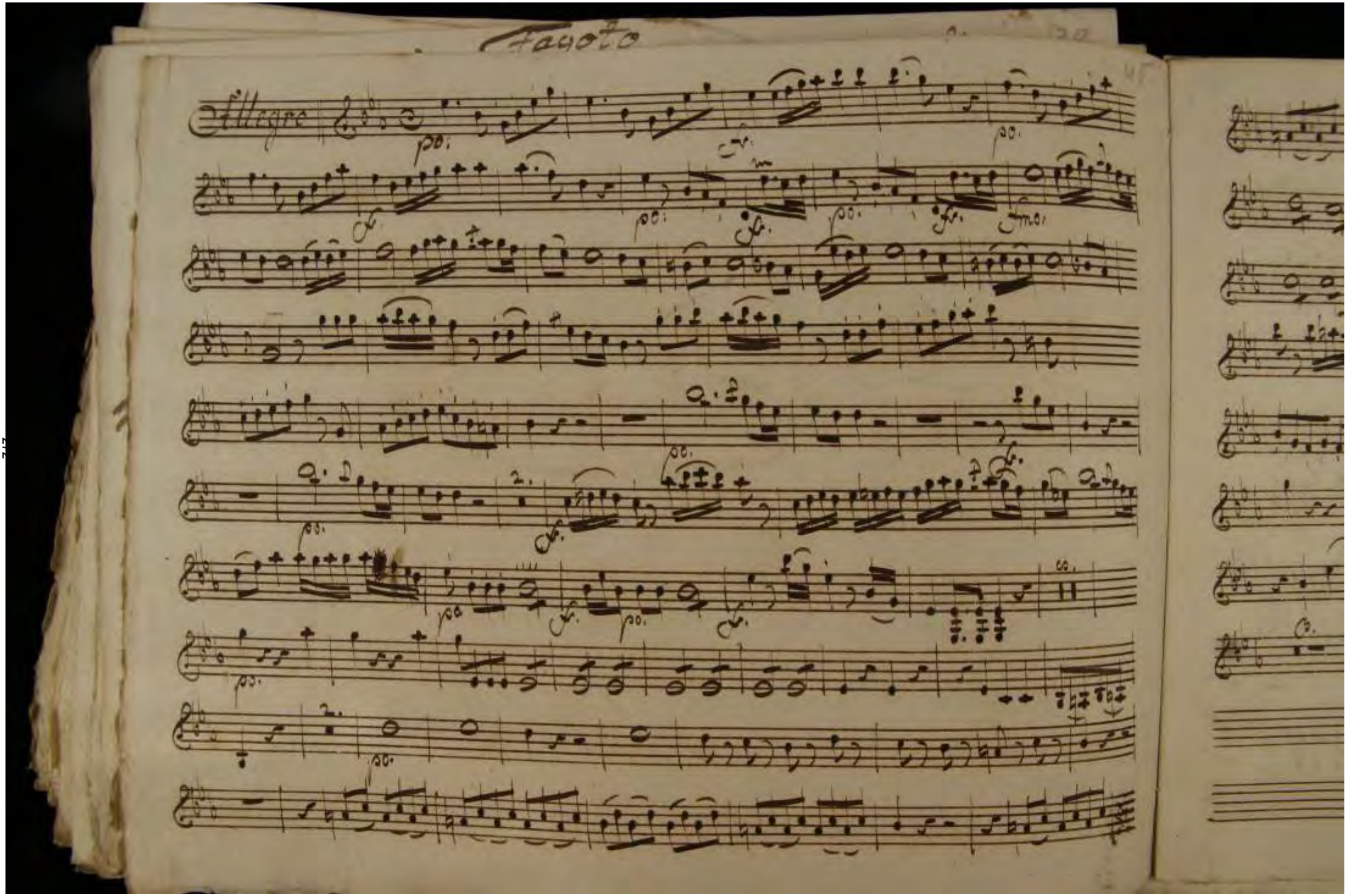

35
36
p
fp
fp
f
tr
tr
tr
tr

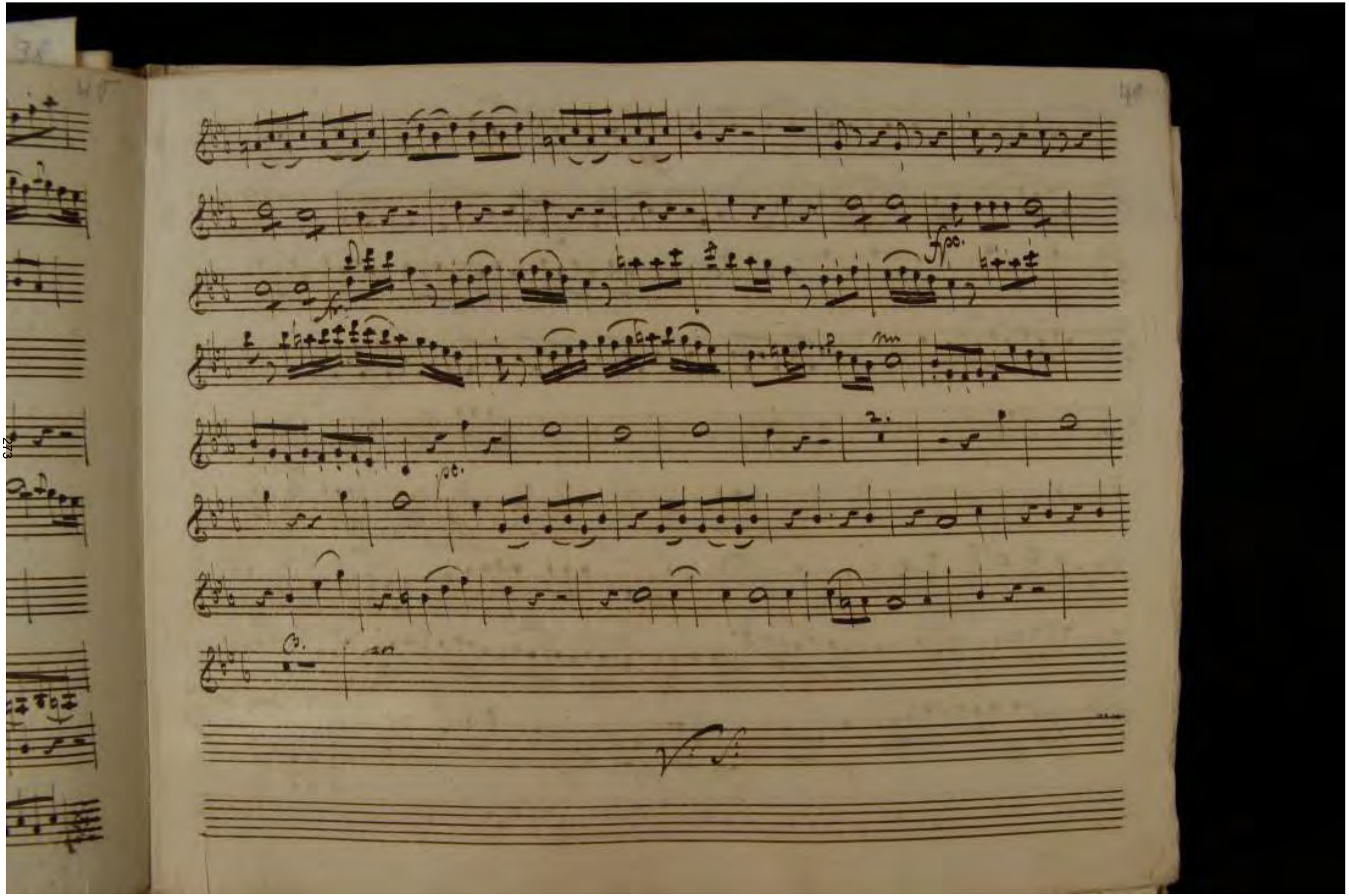

Cab:
Fagoto
37
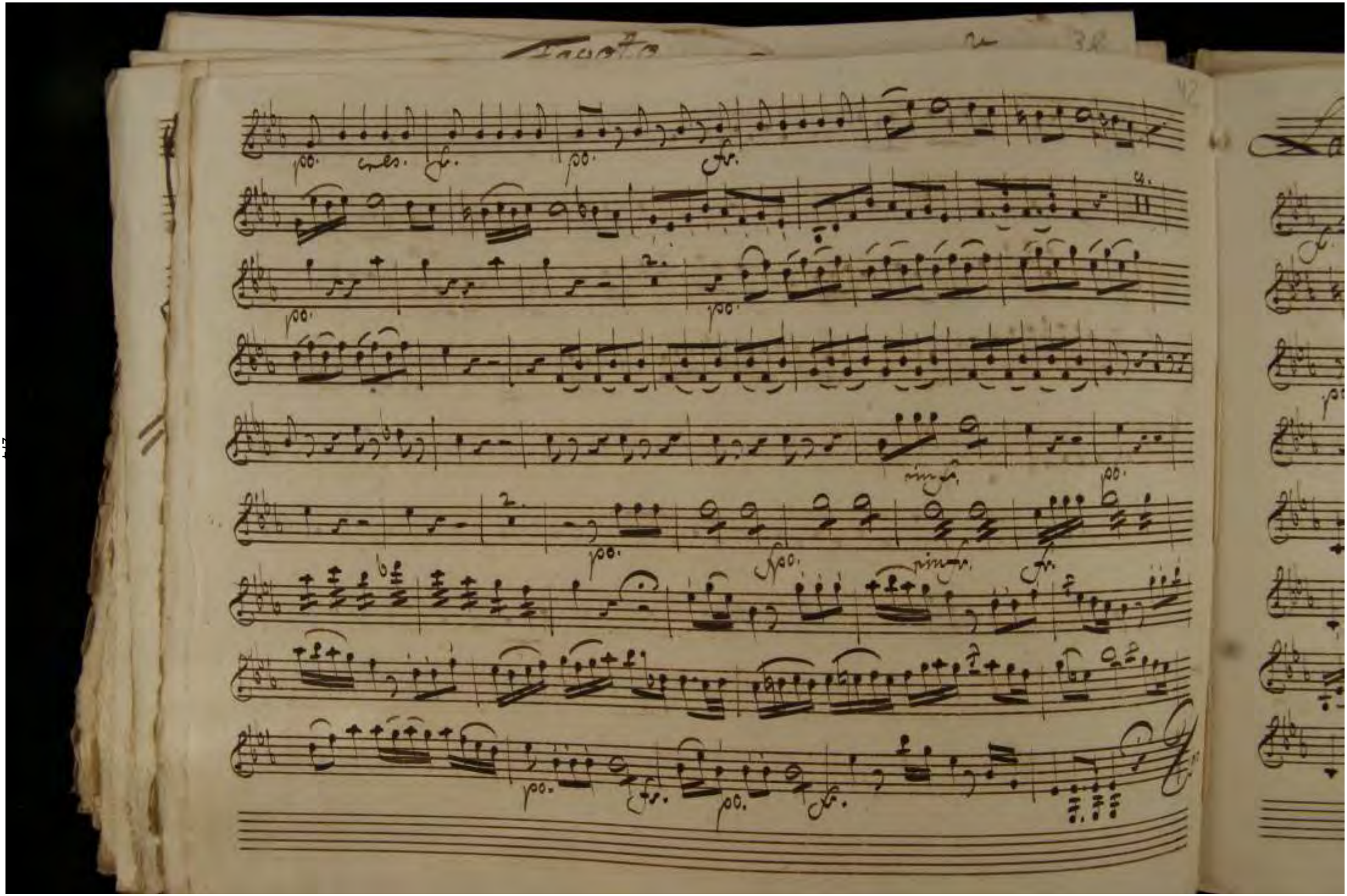
Fagotto

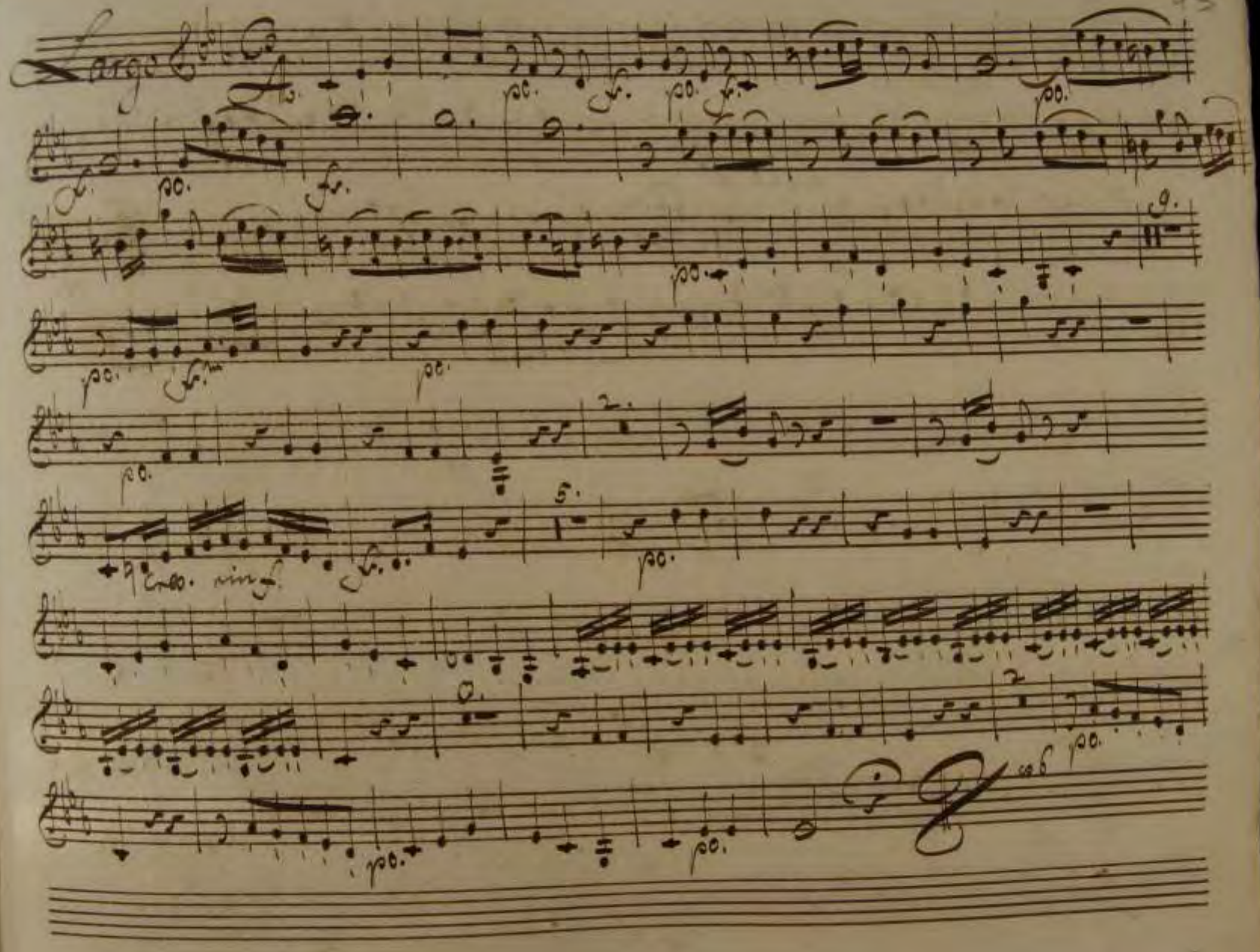


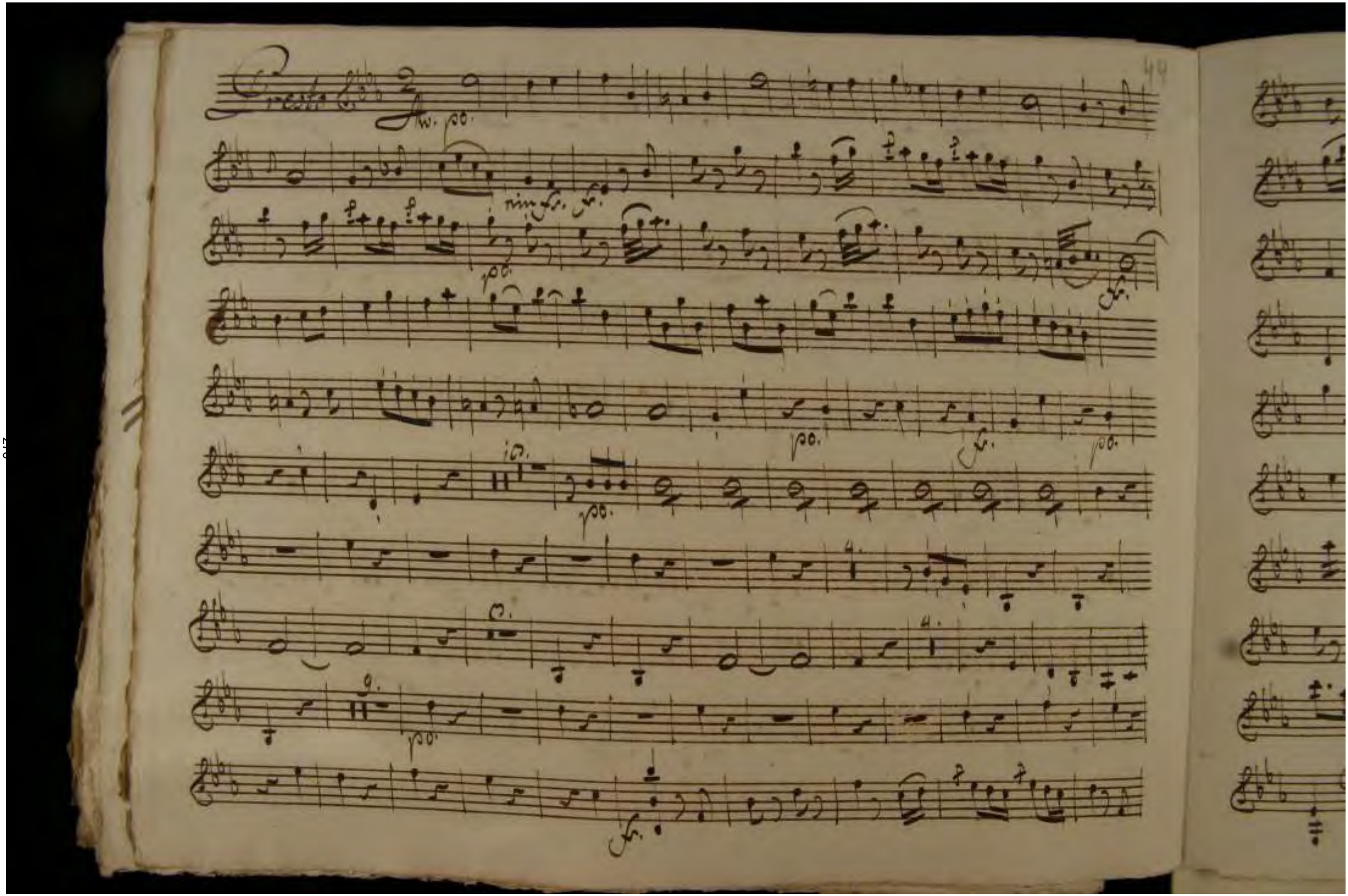
Violino Primo.

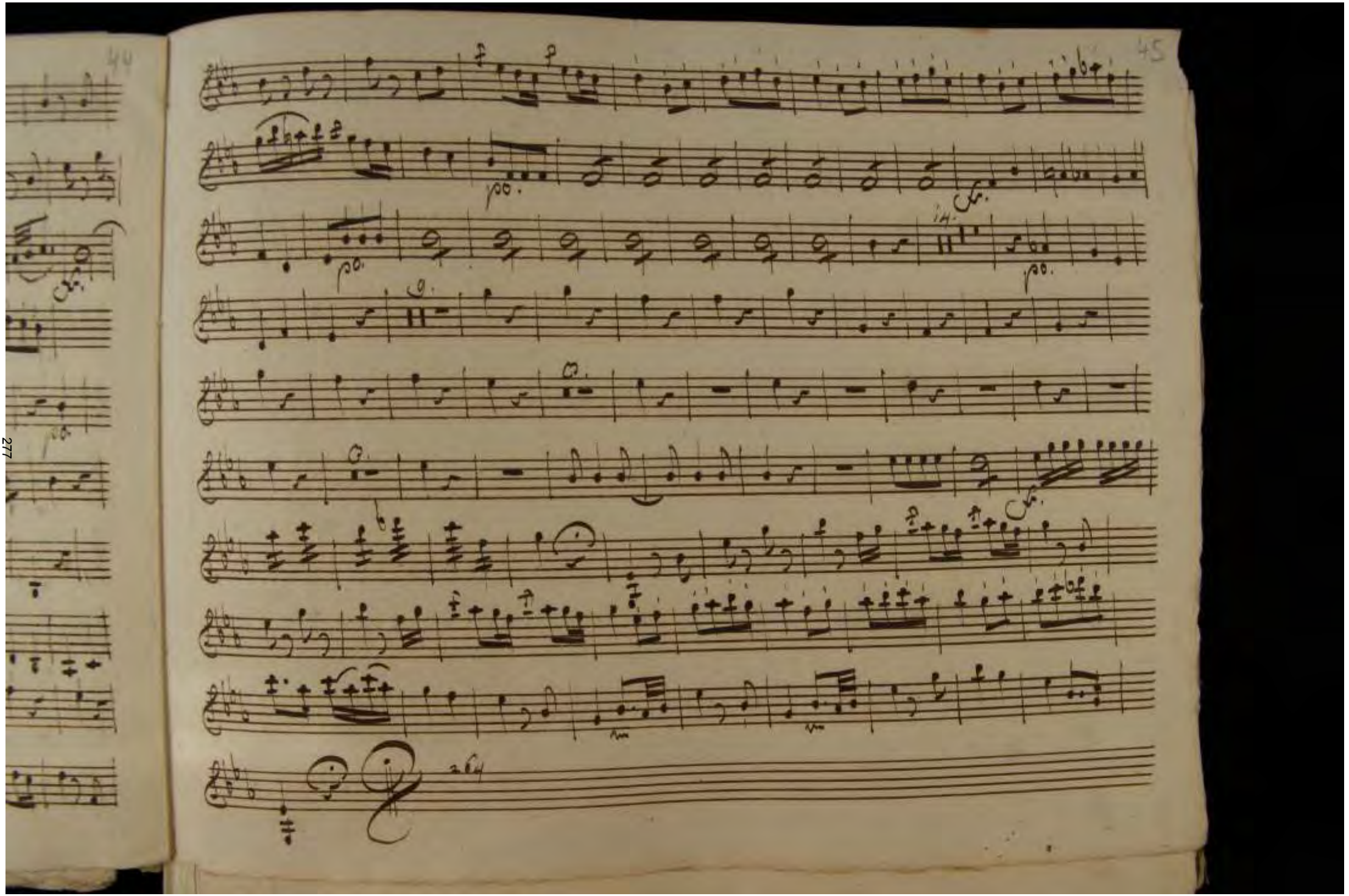

Fagotto
Allegro

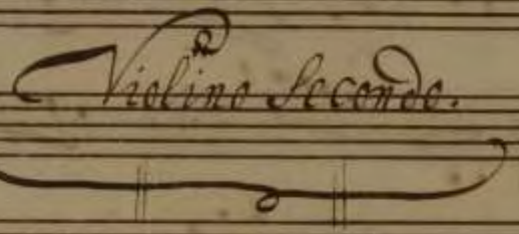


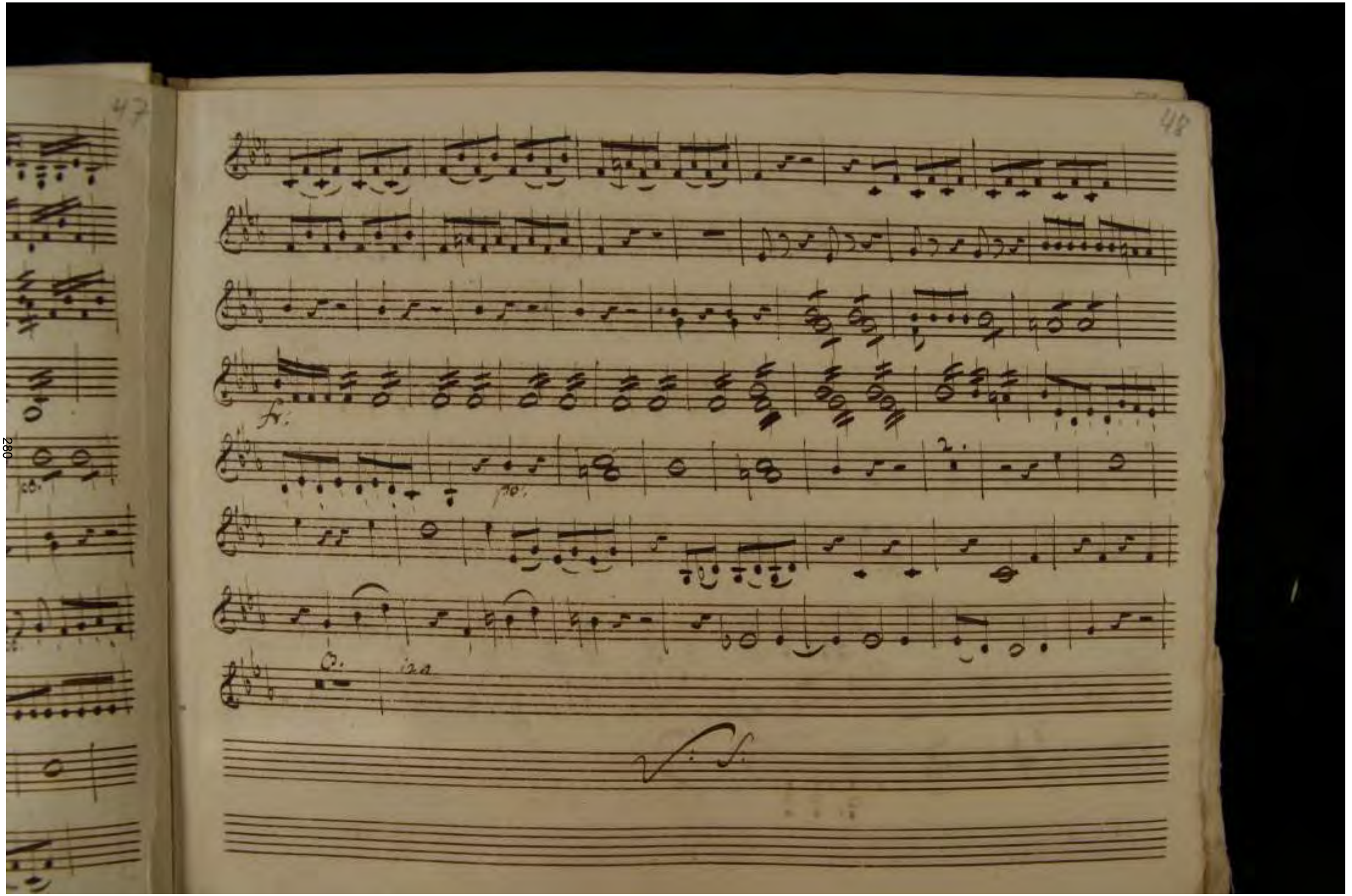


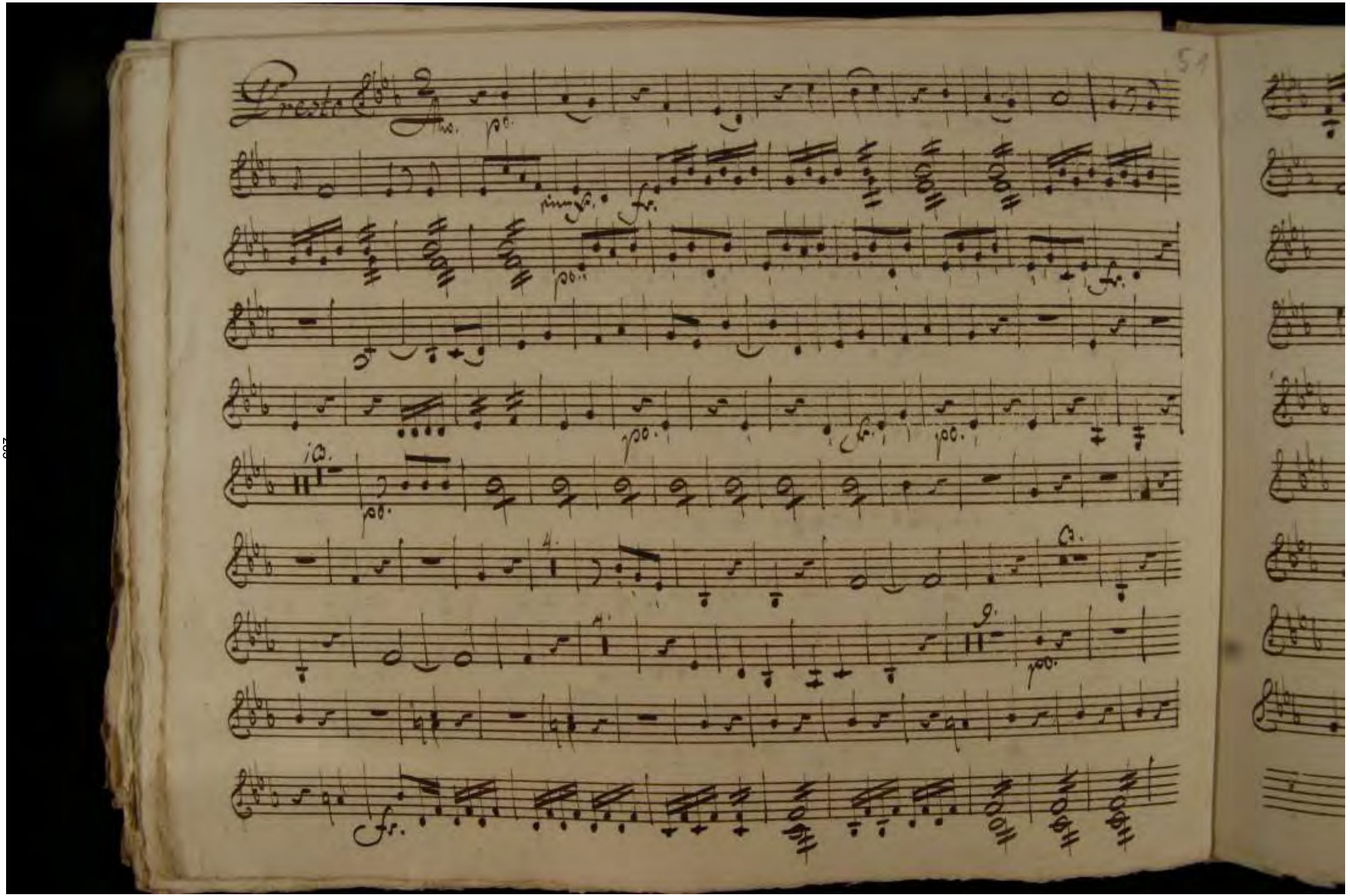

Largo
pp.
ff.
Echo. ninf.

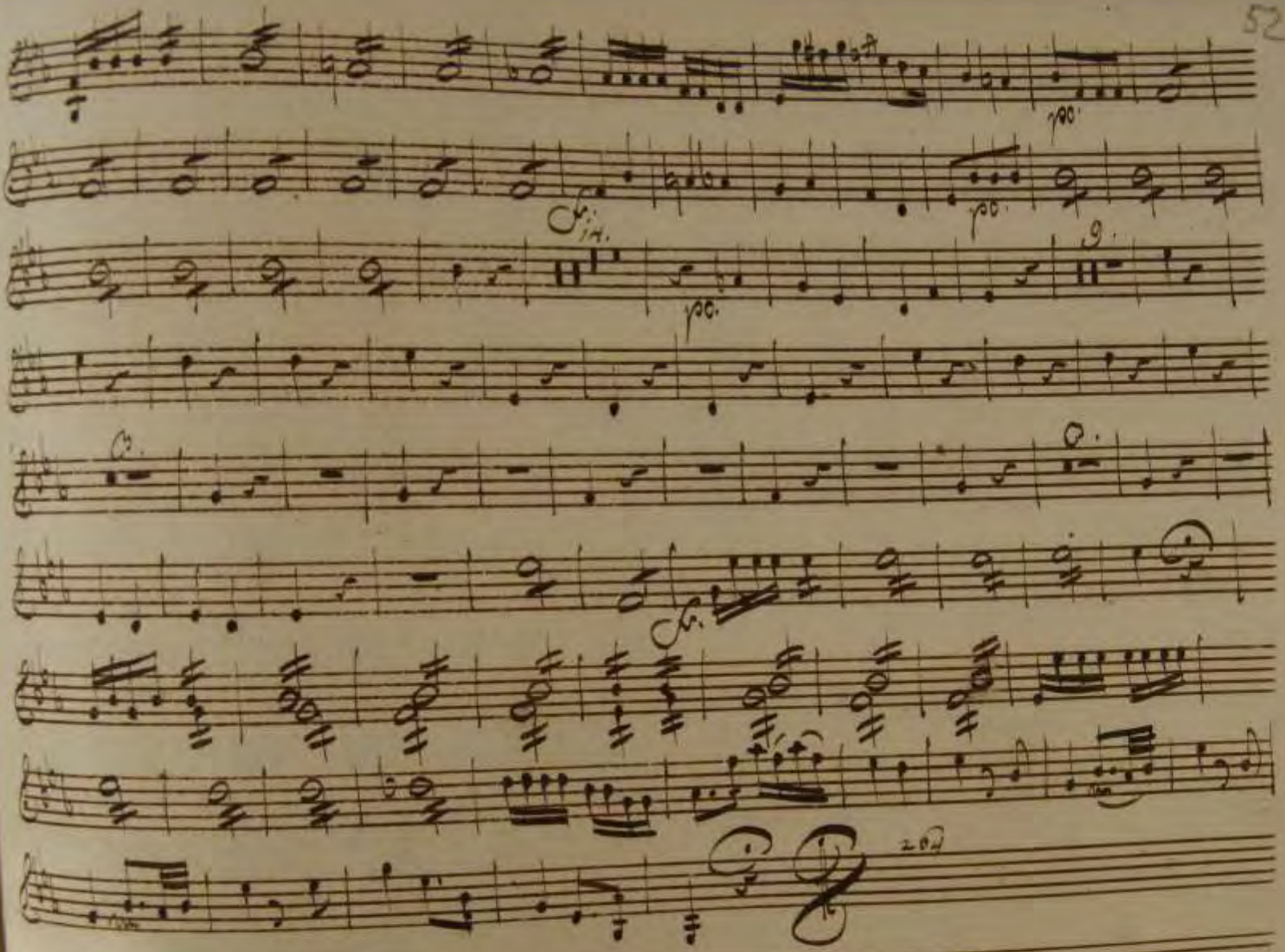


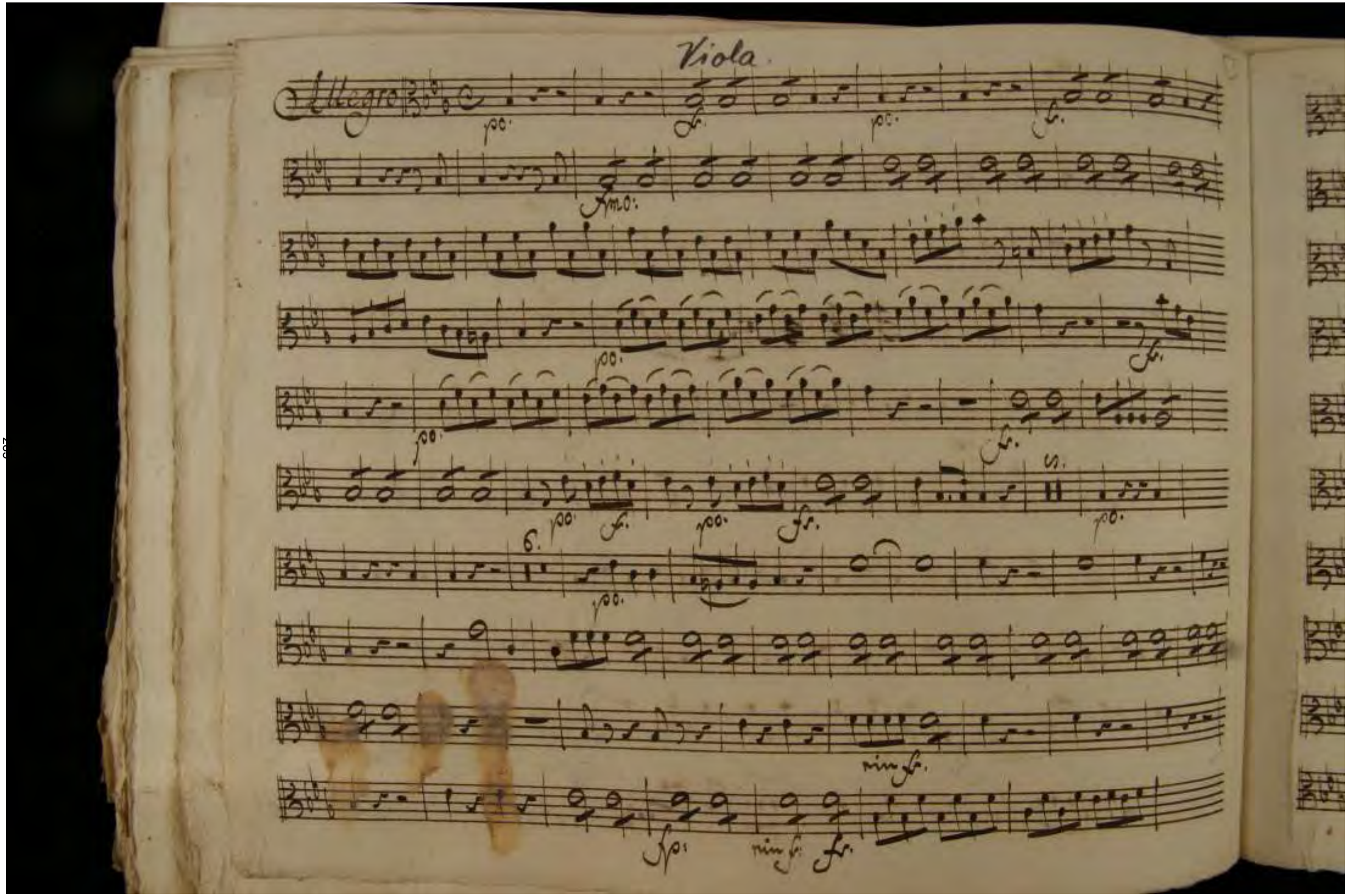


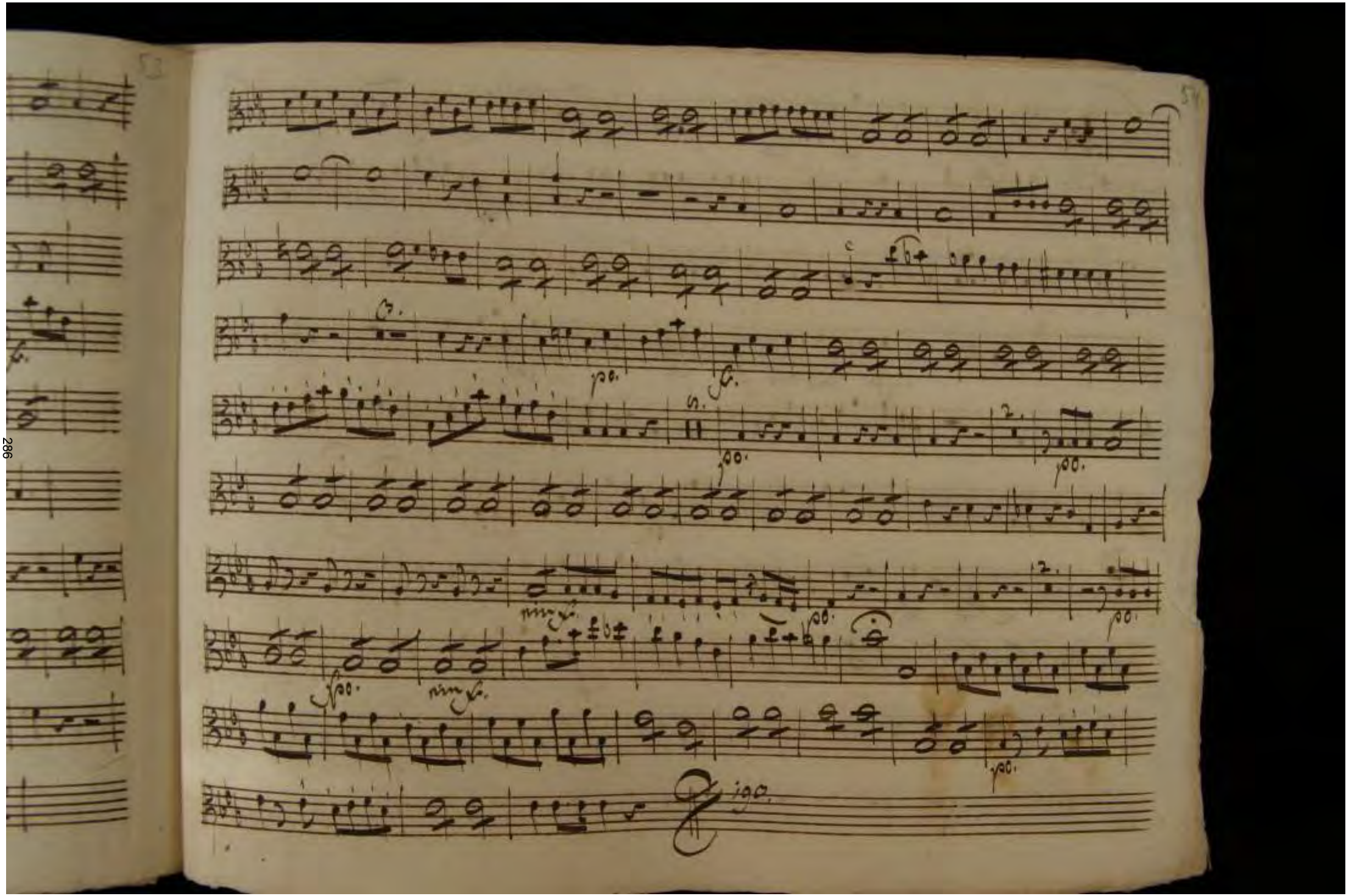

Violino Secondo.

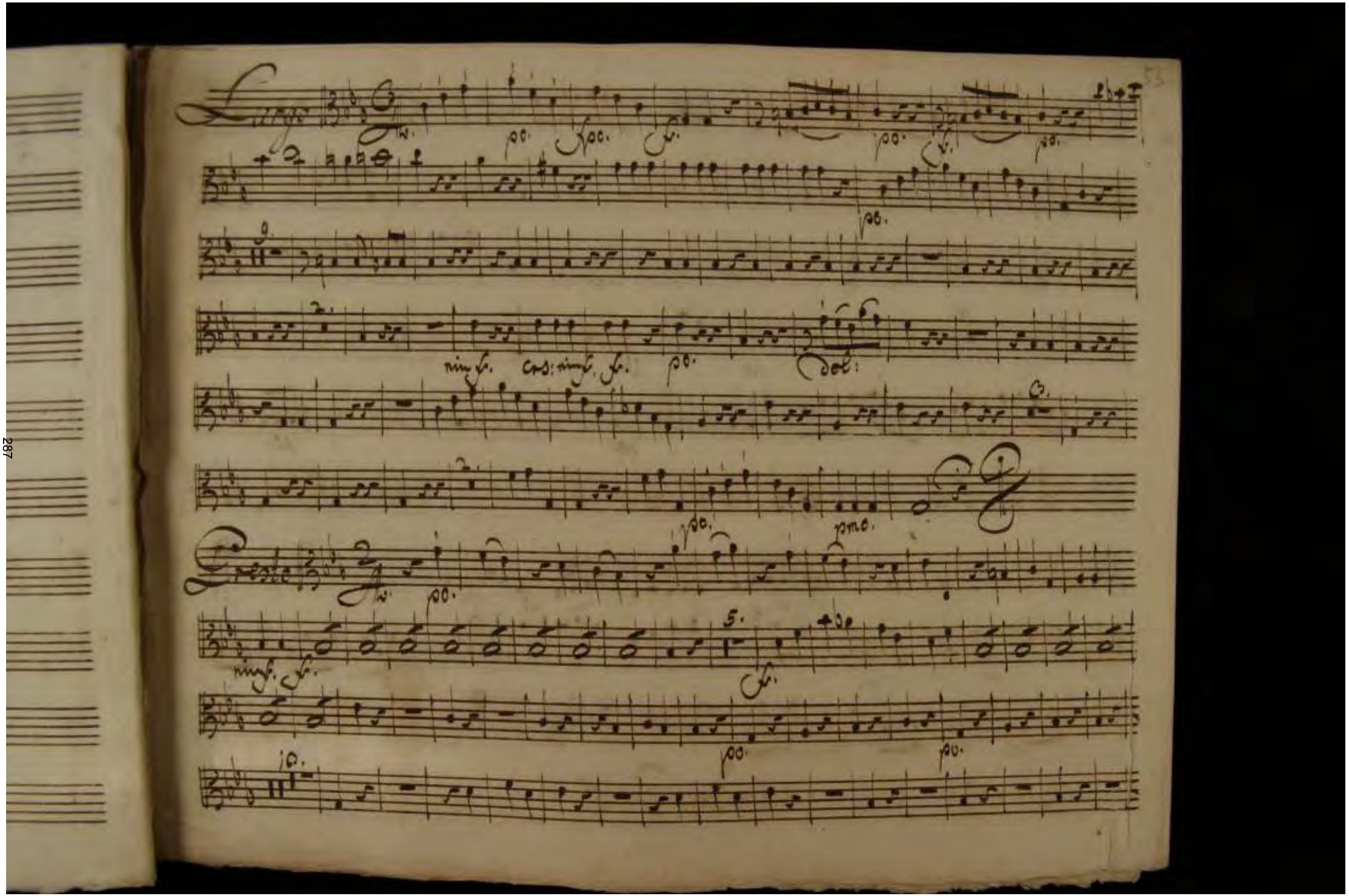

f.
2.
ten.
ten.
8va
ff

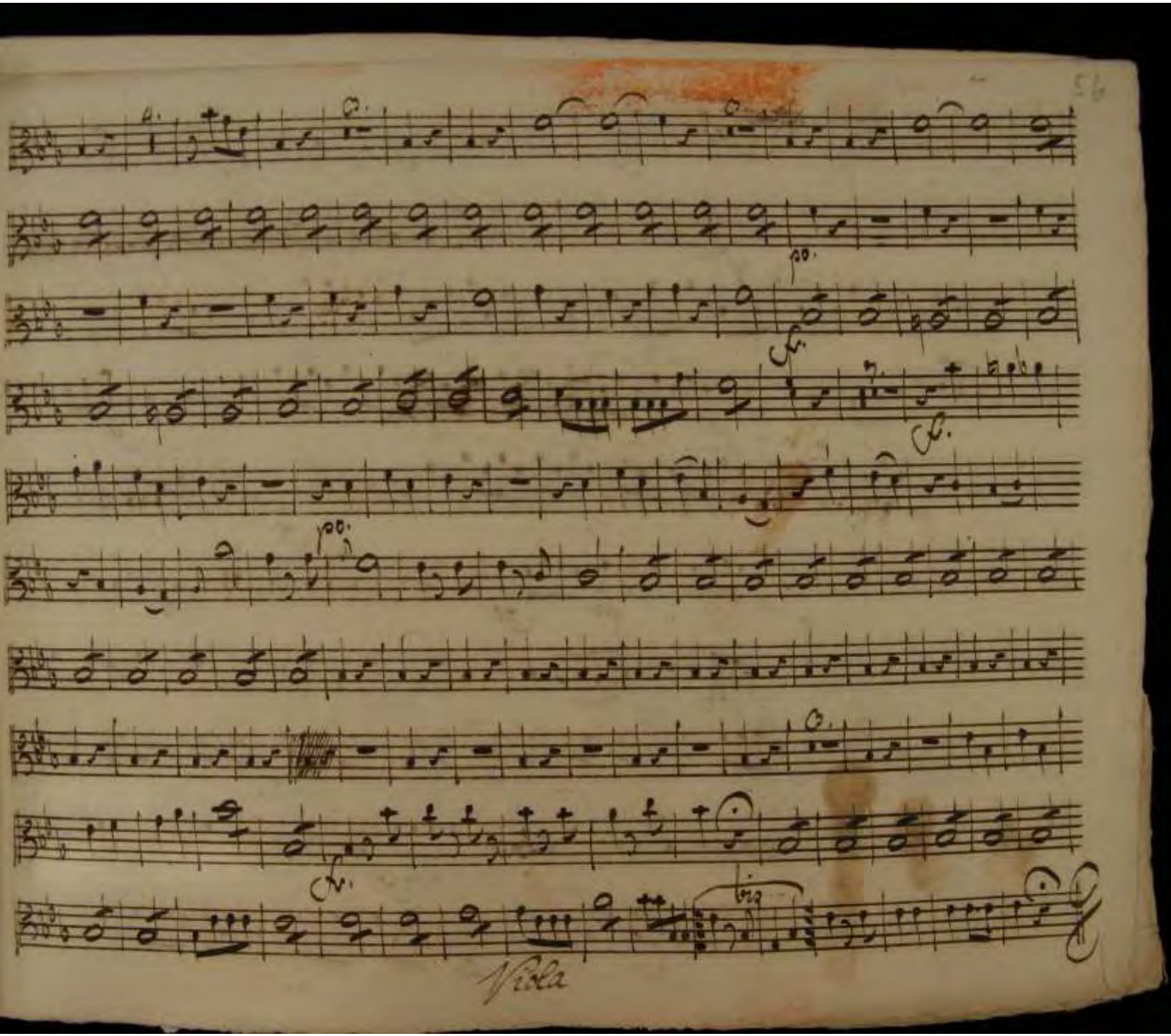


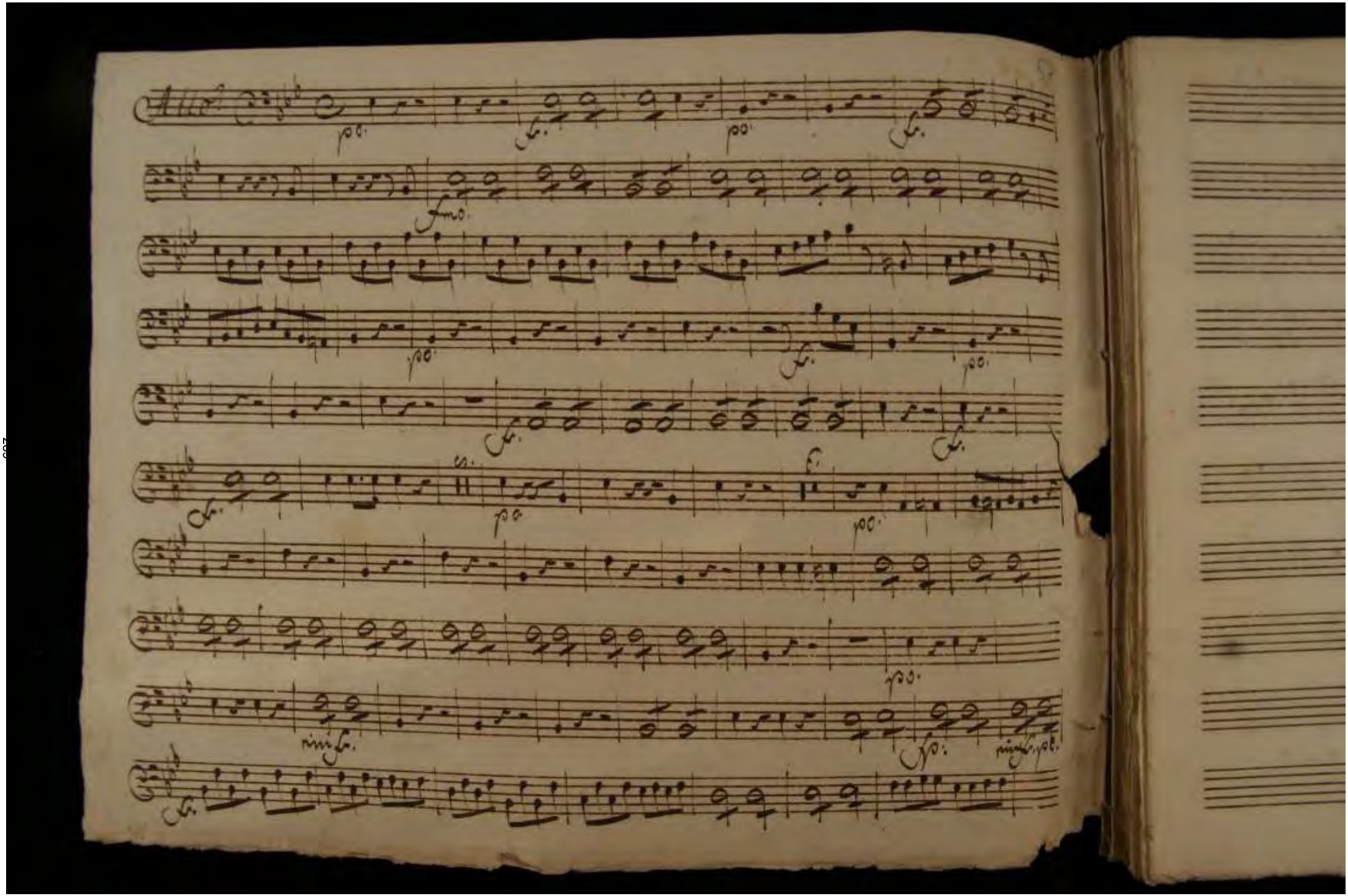

pp.
pp.
pp.
fz.
fz.
2da

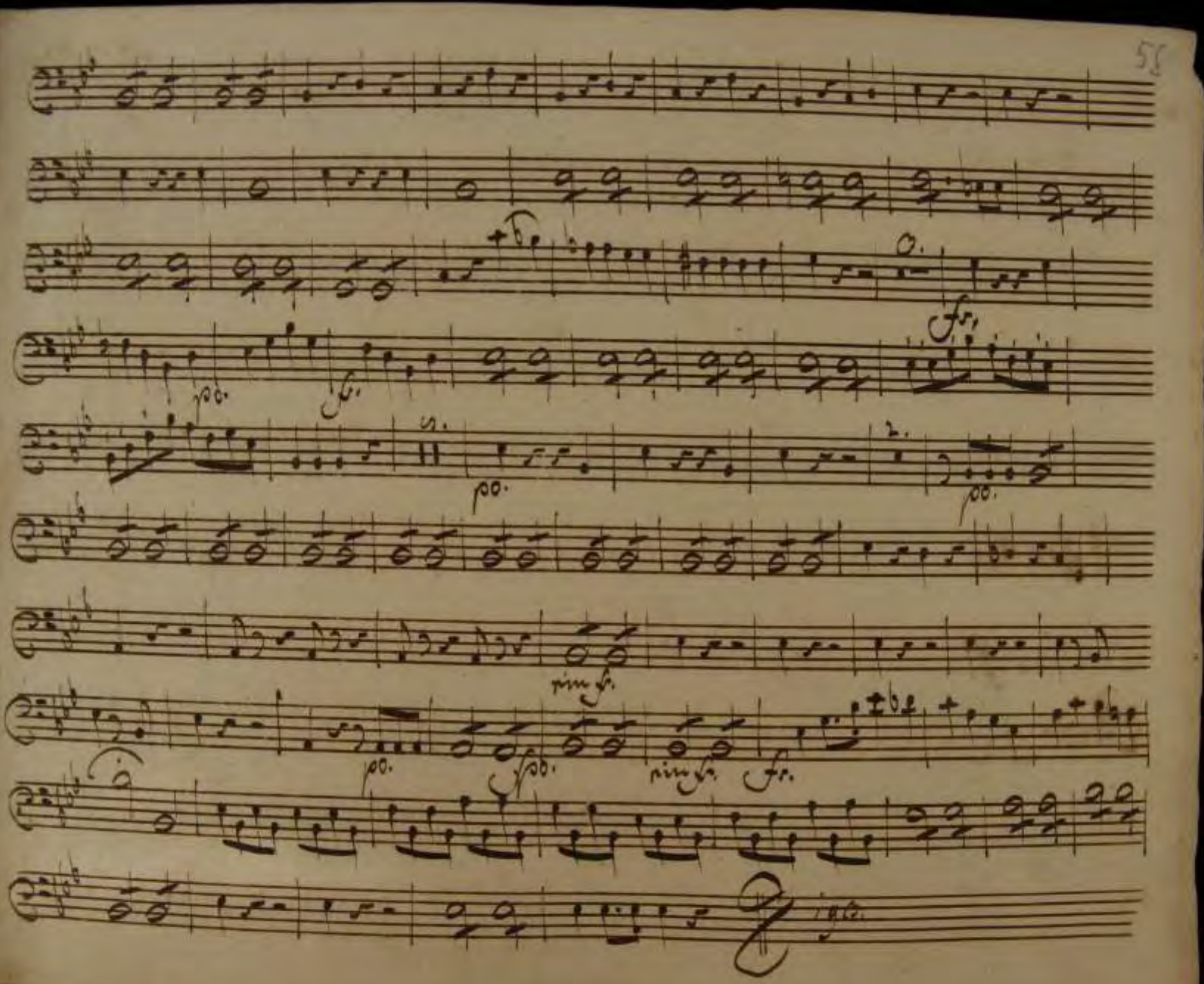

Viola.
Allegro
p.
f.
p.
f.
Arco.
p.
f.
p.
f.
f.
p.
6.
p.
f.
p.
f.
p.
p.
mf.
fp.
mf.
f.
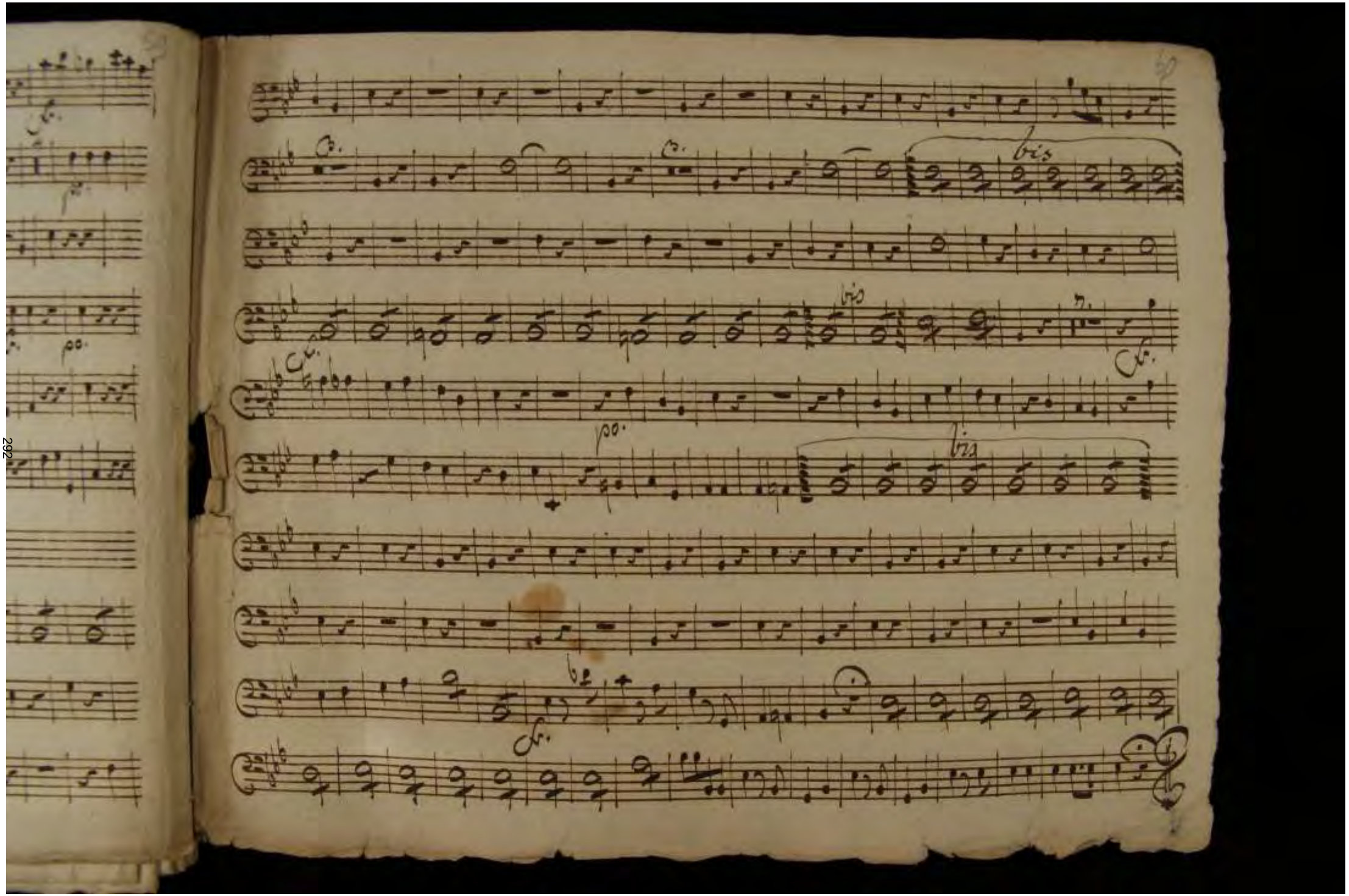



287


Viola




pp.
fz.
pp.
pp.
pp.
fz.
pp.
fz.
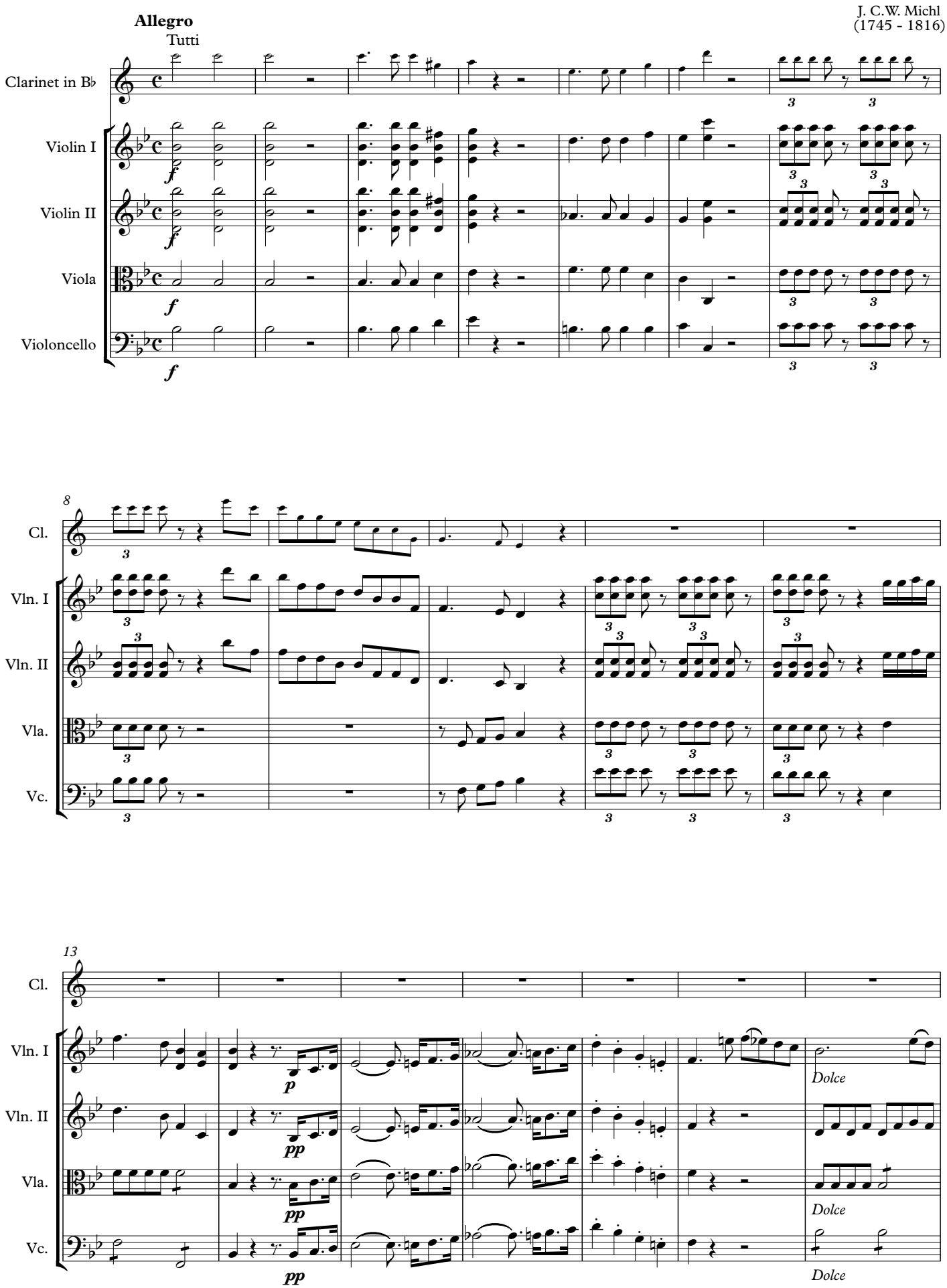

bis
bis
bis

Appendix VII
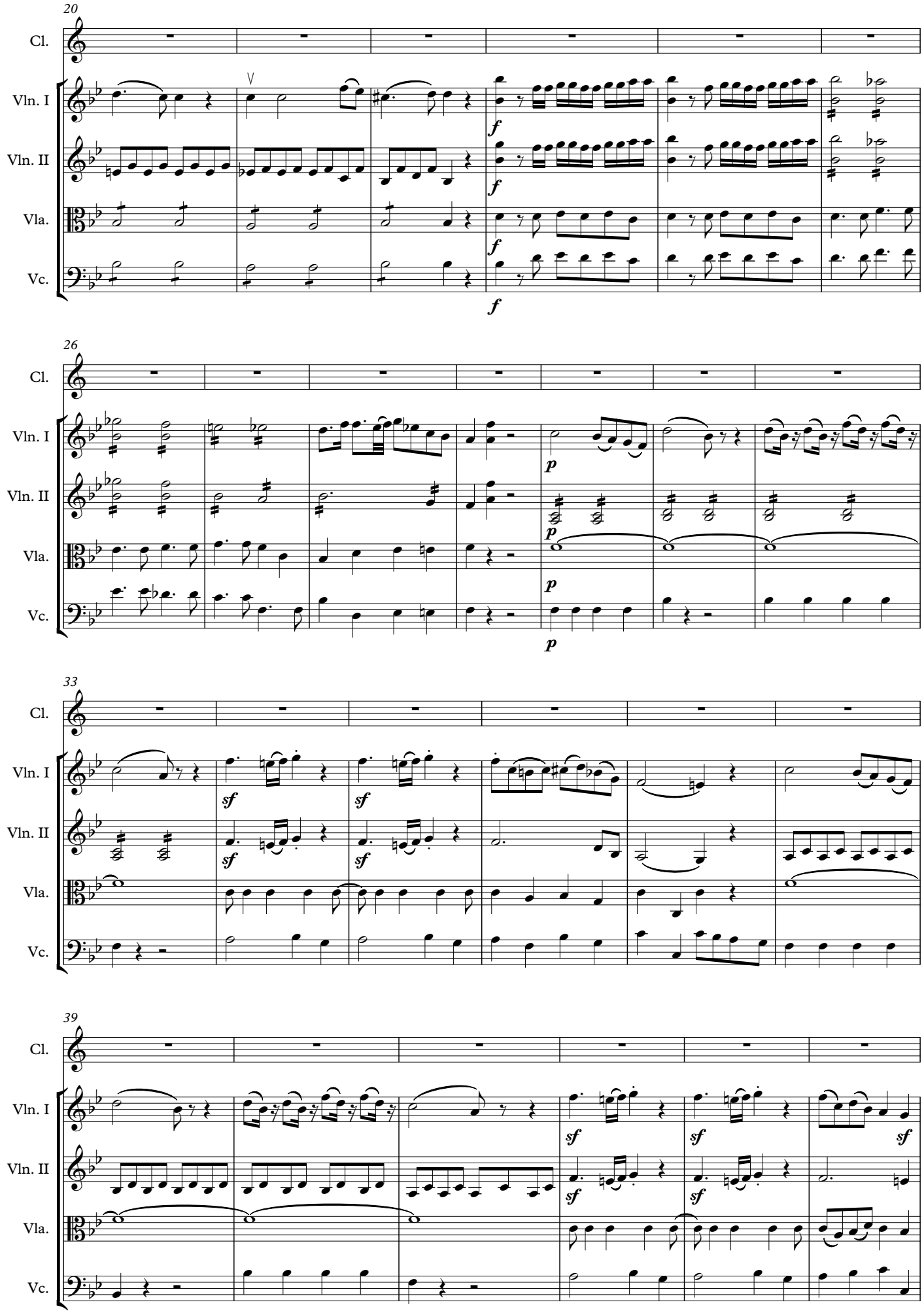
J. C.W. Michl
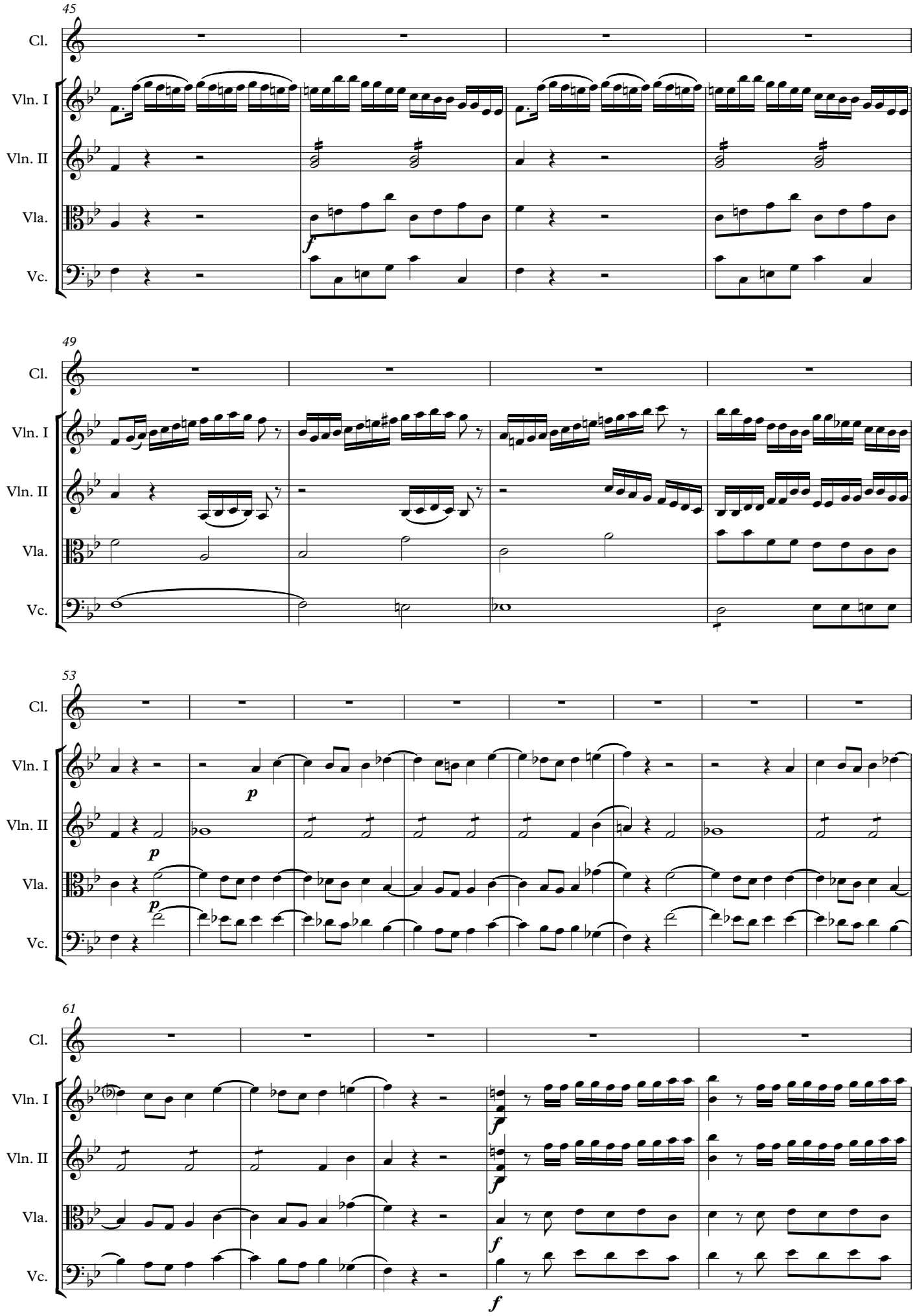
Concerto for Clarinet in B-flat
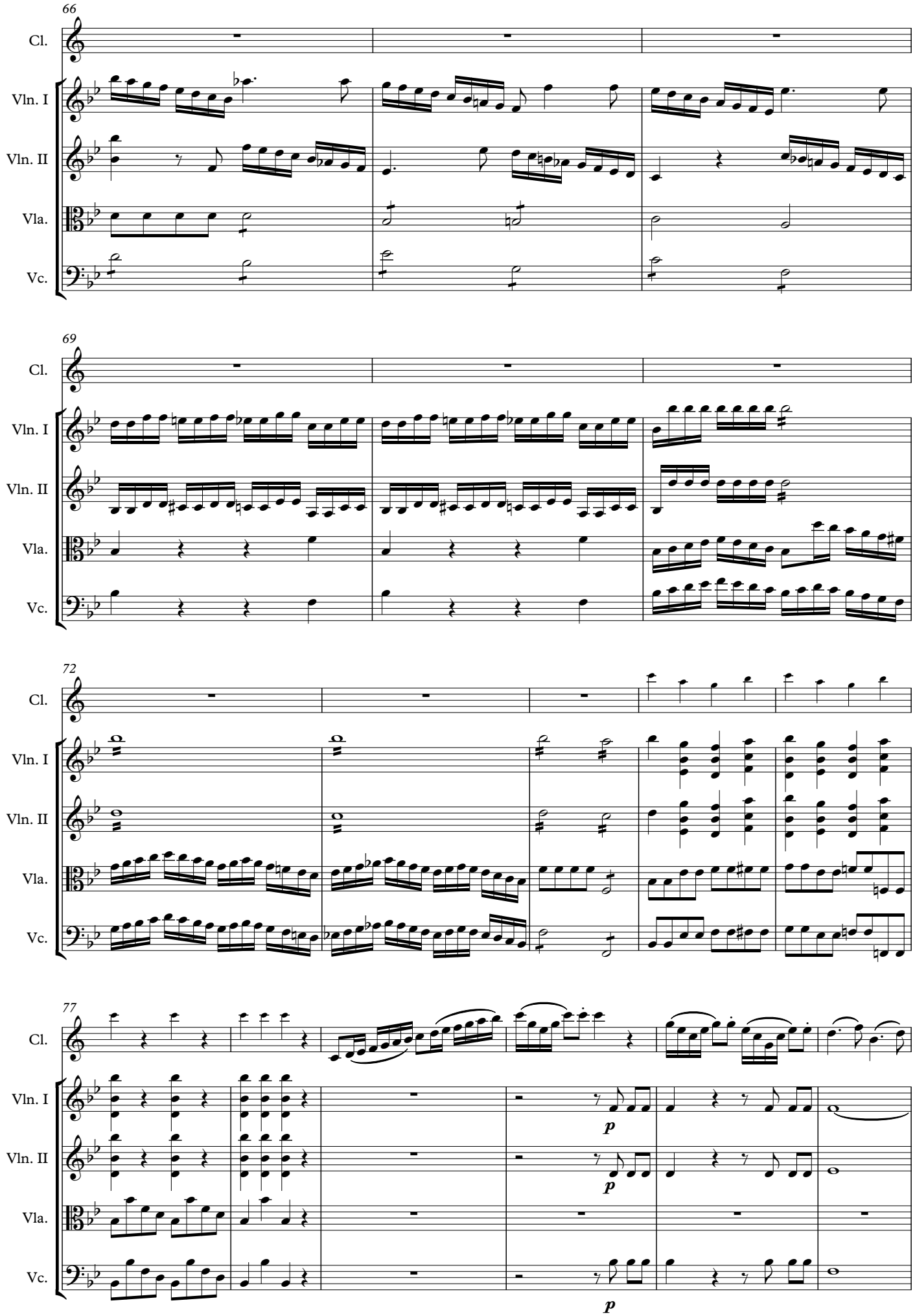
I
Allegro
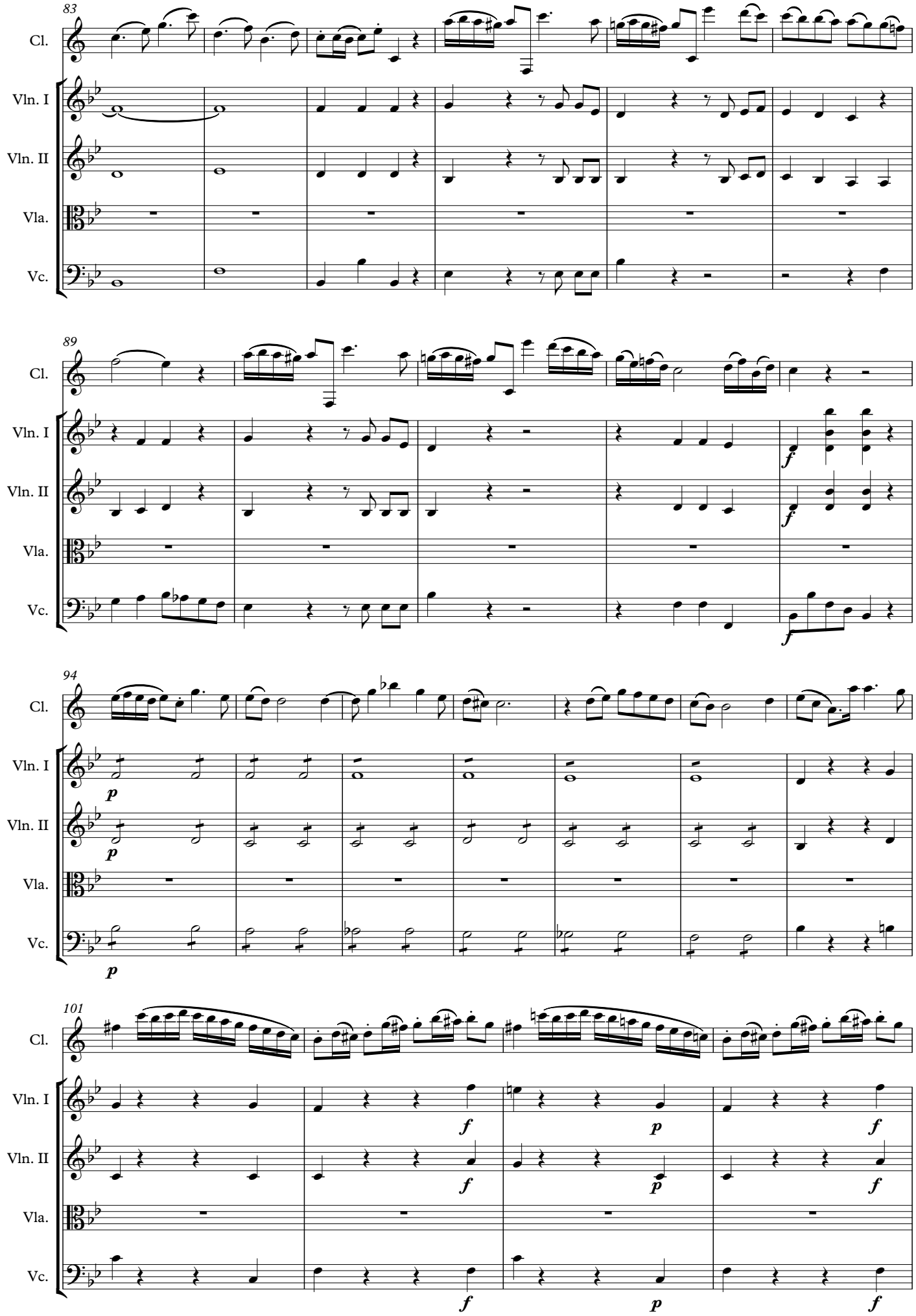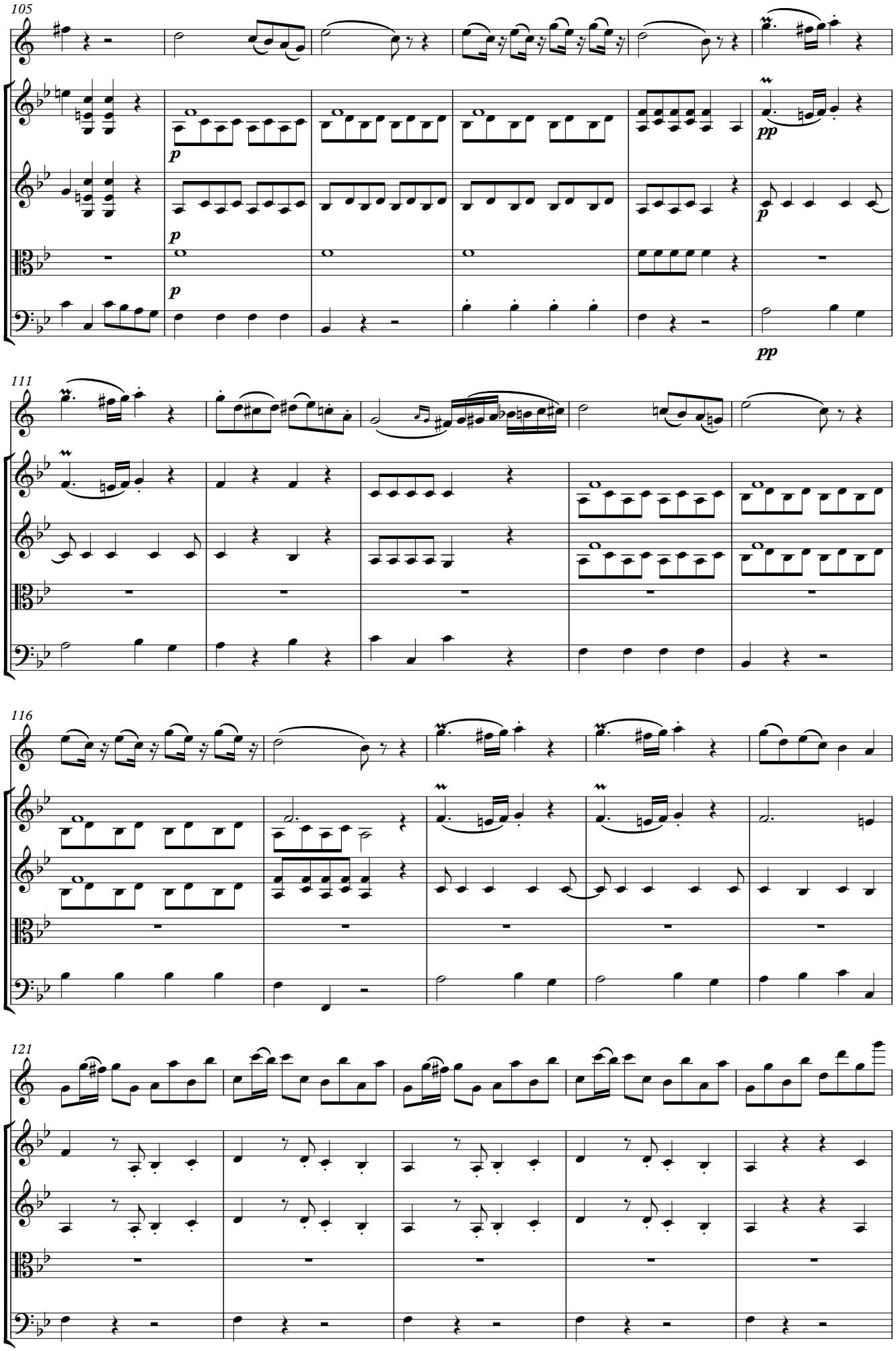


Copyright © Danre Strydom
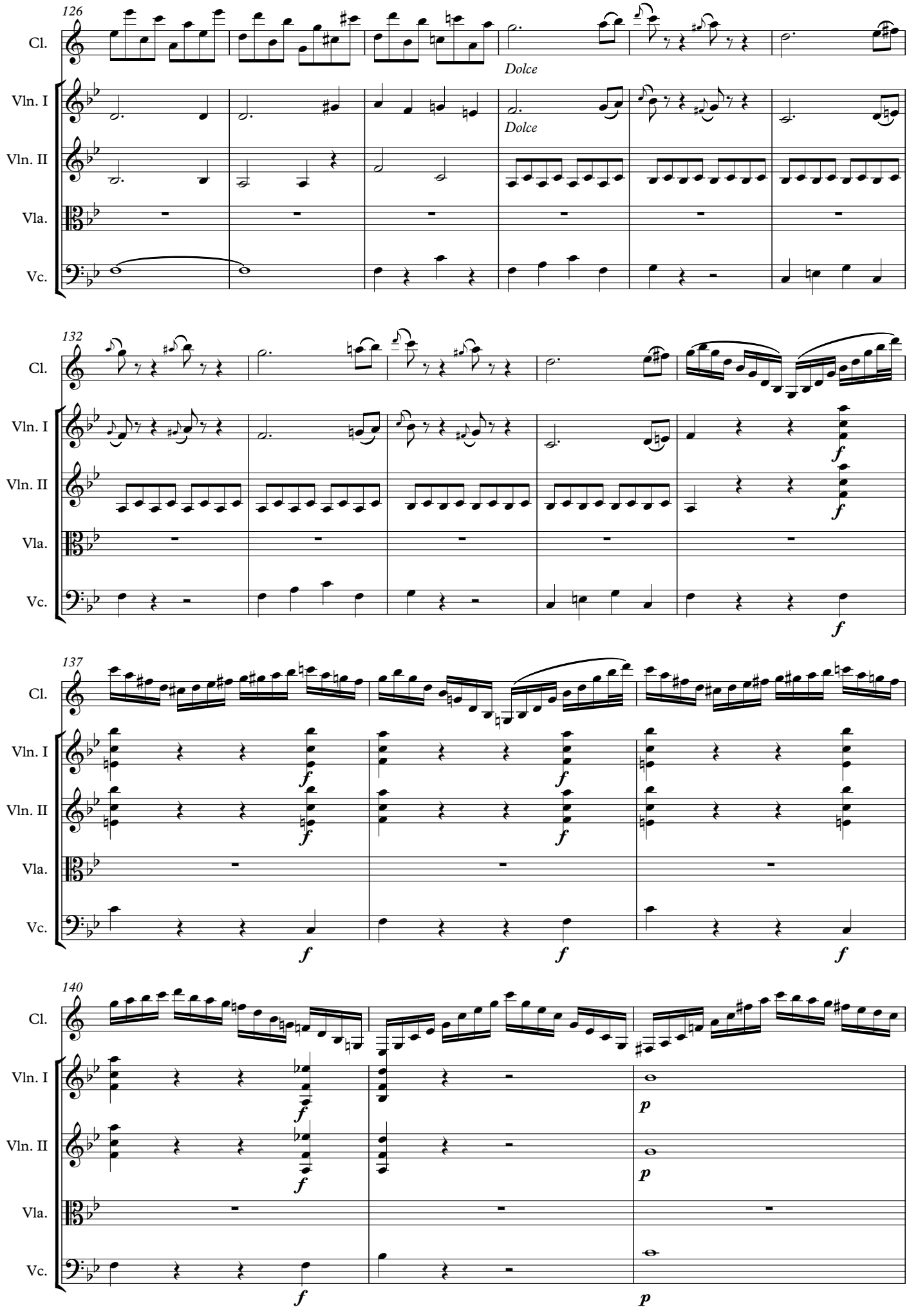

20
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
26
p
33
sf
39
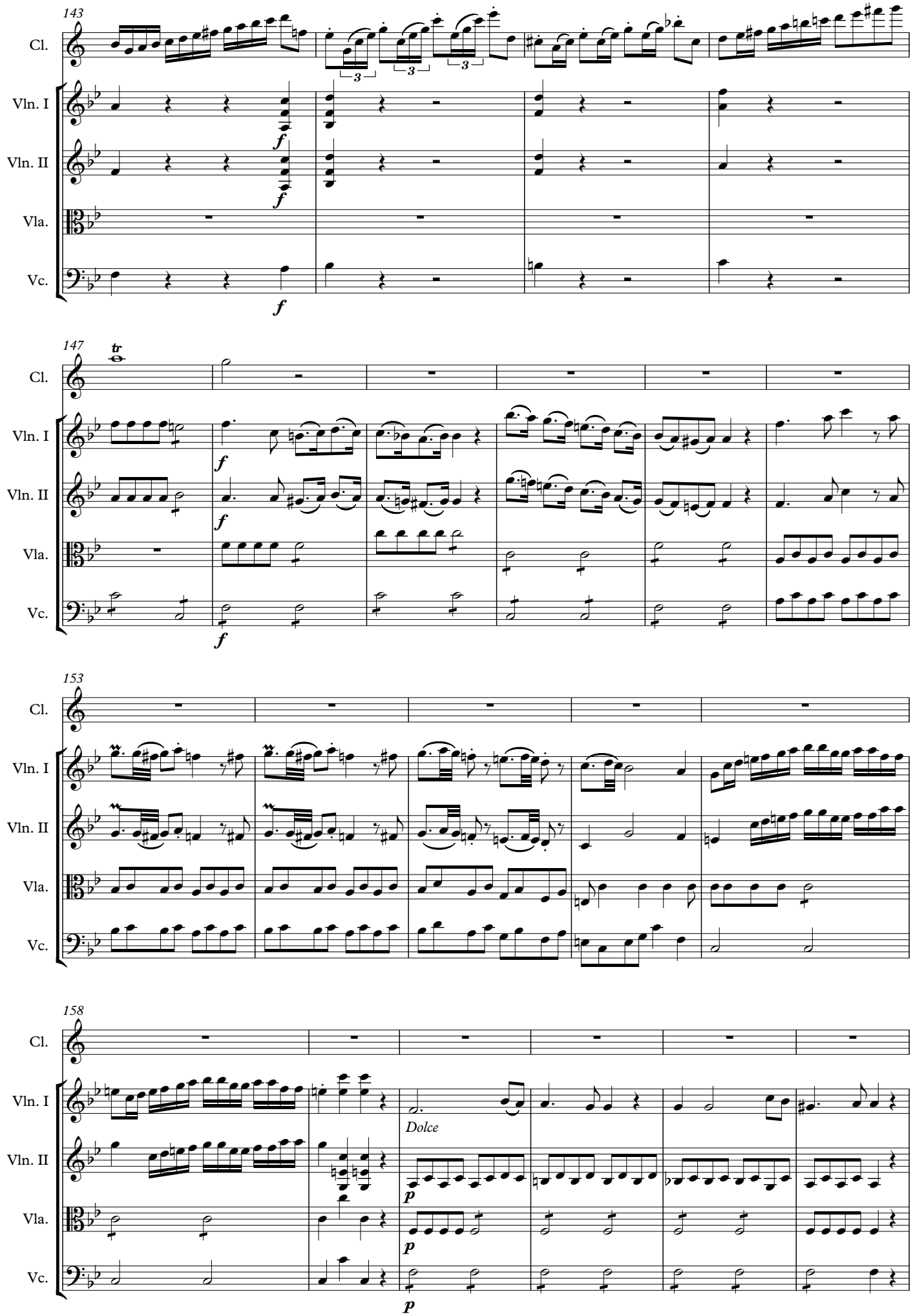

45
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
49
Cl.
Vln. I
Vln. II
Vla.
Vc.
53
Cl.
Vln. I
Vln. II
Vla.
Vc.
p
p
p
61
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
f
f
f
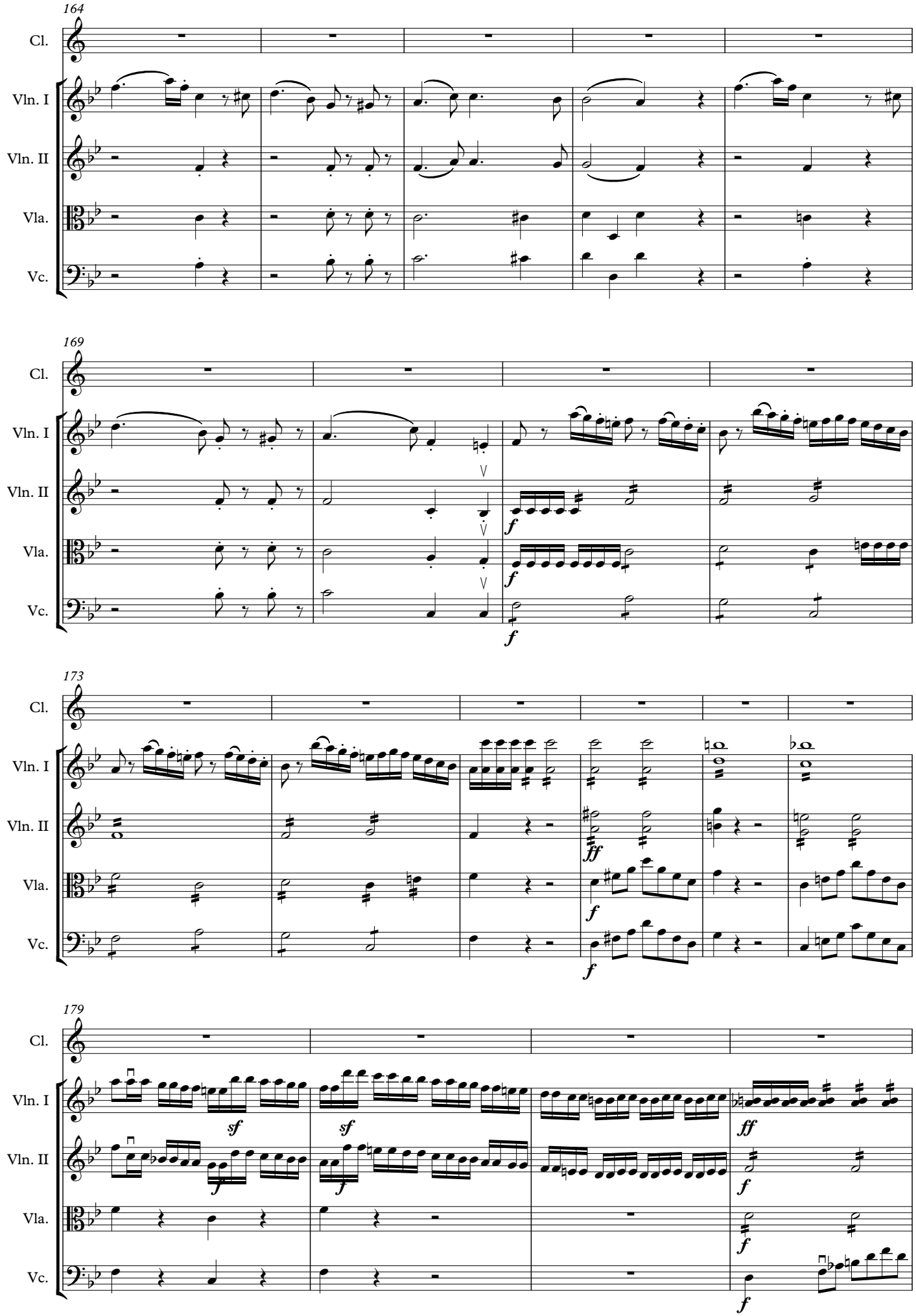

66
Cl.
Vln. I
Vln. II
Vla.
Vc.
69
Cl.
Vln. I
Vln. II
Vla.
Vc.
72
Cl.
Vln. I
Vln. II
Vla.
Vc.
77
Cl.
Vln. I
Vln. II
Vla.
Vc.
p
p
p
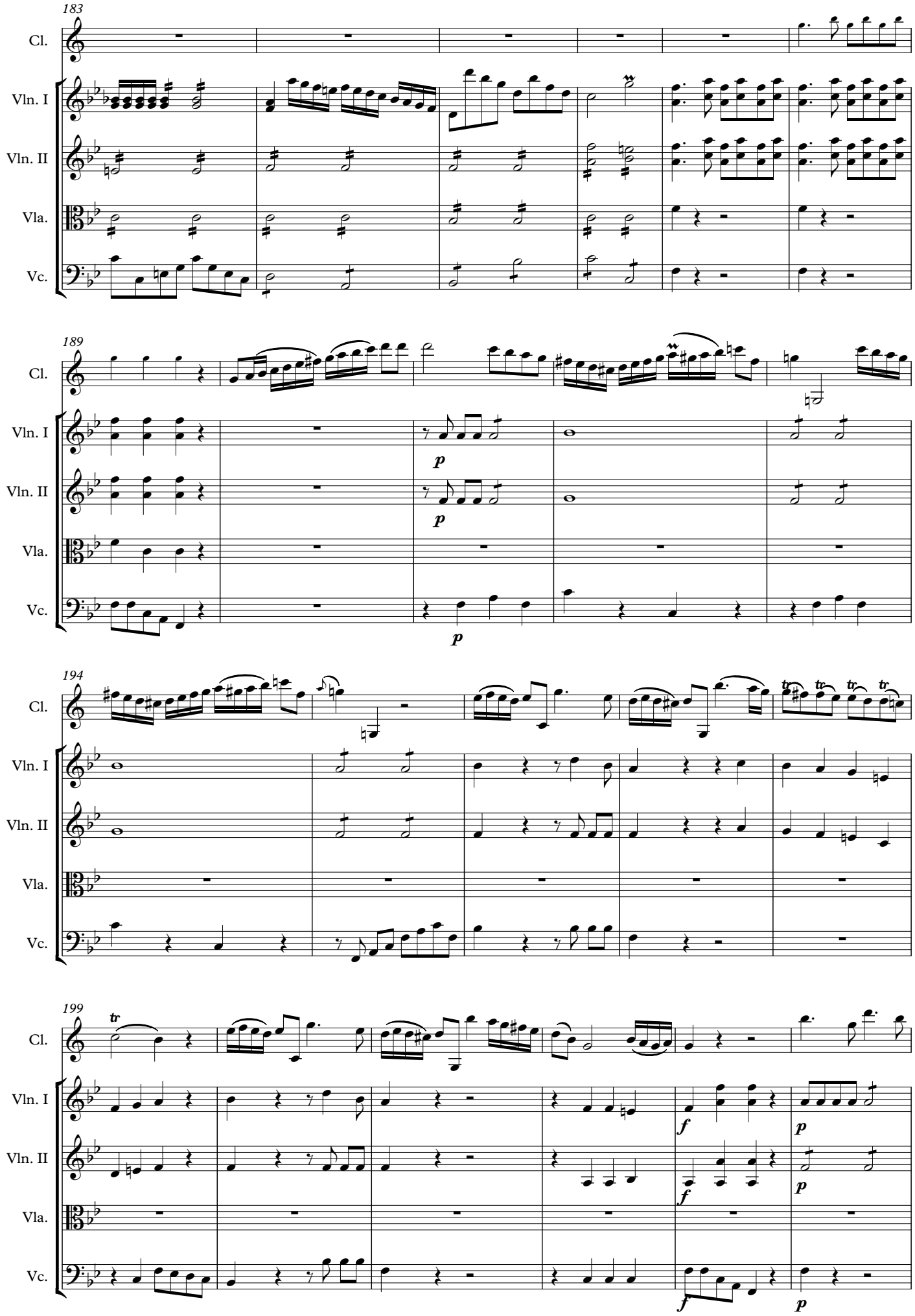

83
Cl.
Vln. I
Vln. II
Vla.
Vc.
89
f
94
p
101
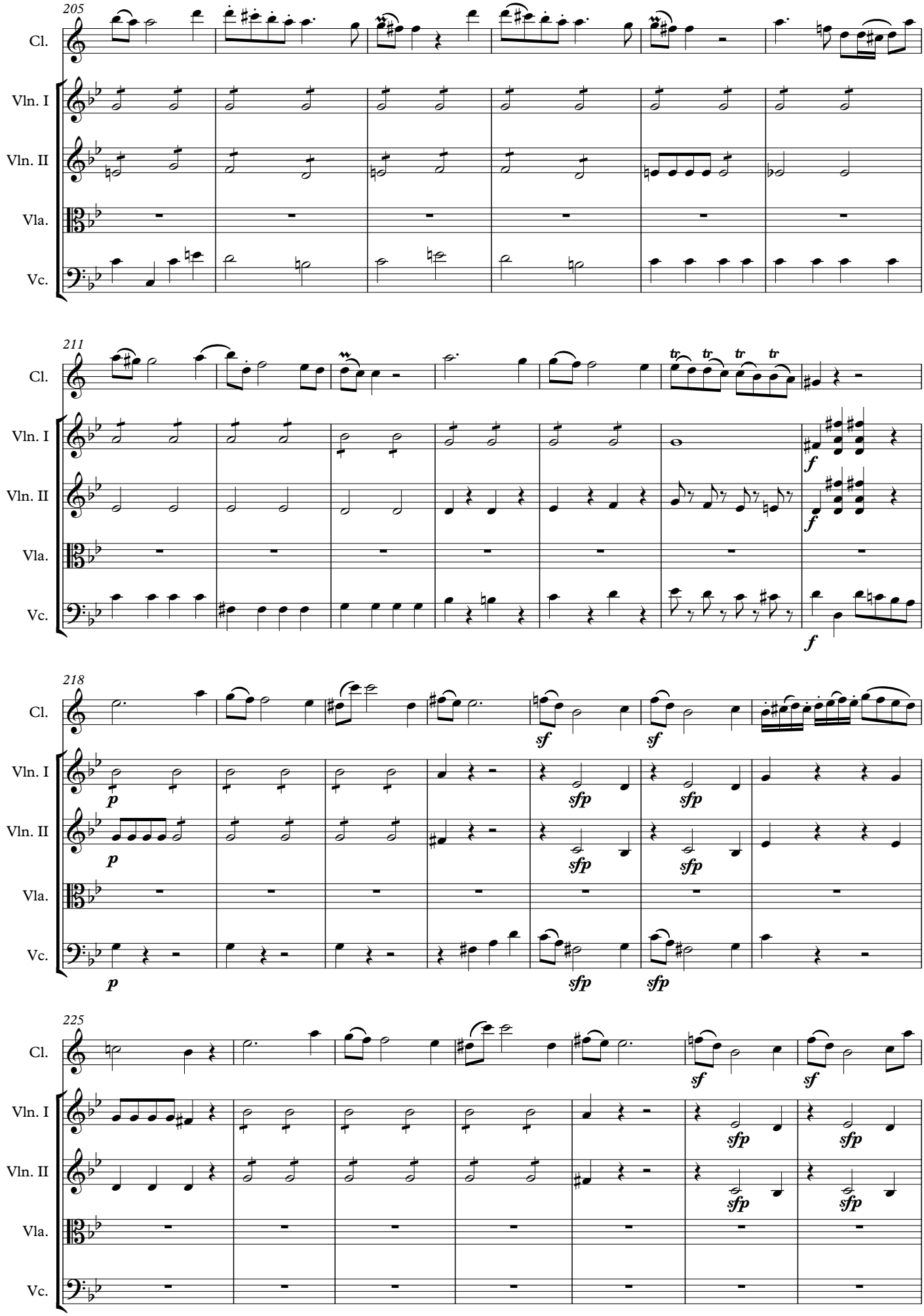

105
Cl.
Vln. I
Vln. II
Vla.
Vc.
p
pp
111
116
121
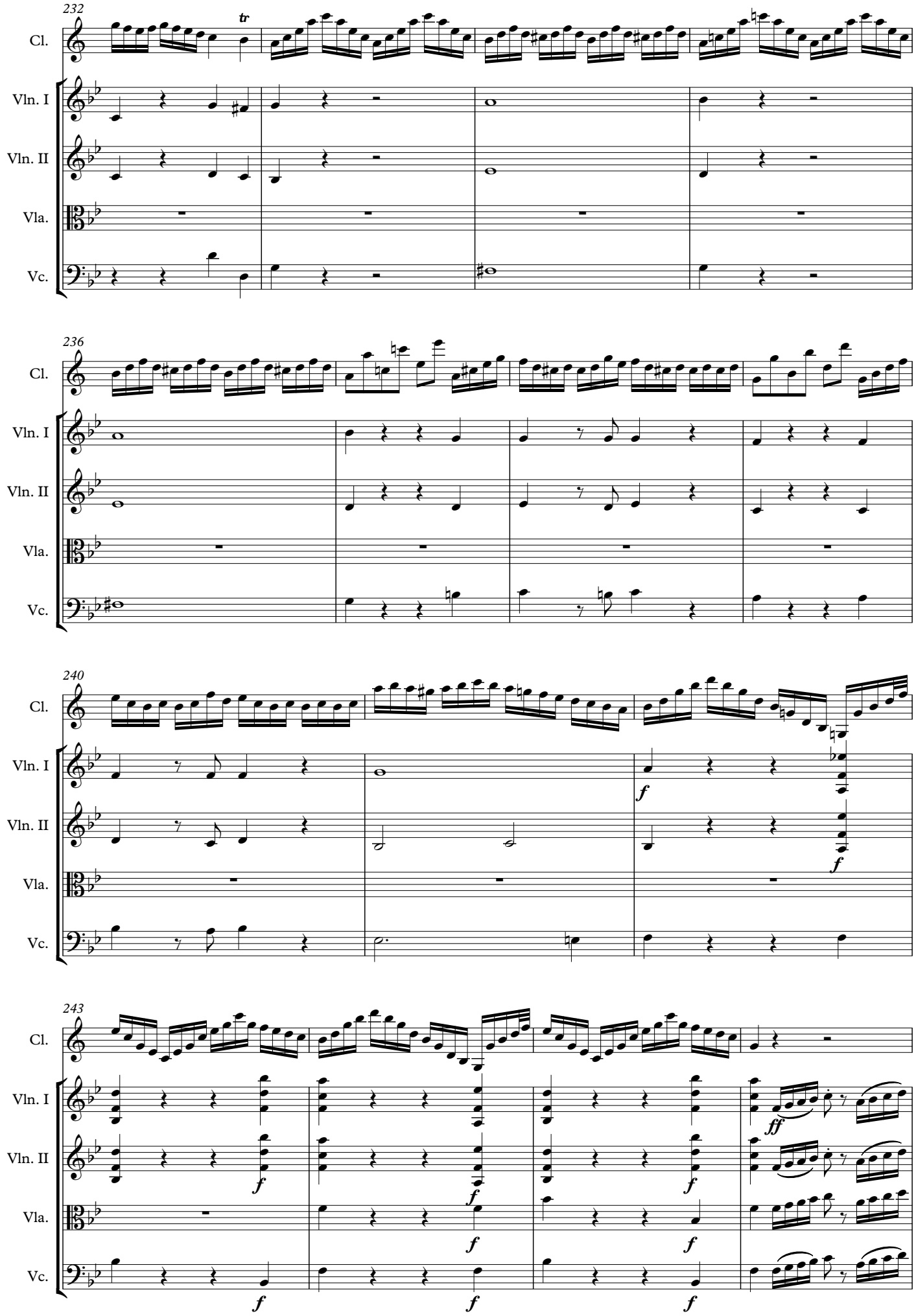

126
Cl.
Vln. I
Vln. II
Vla.
Vc.
Dolce
Dolce
132
137
140
f
p
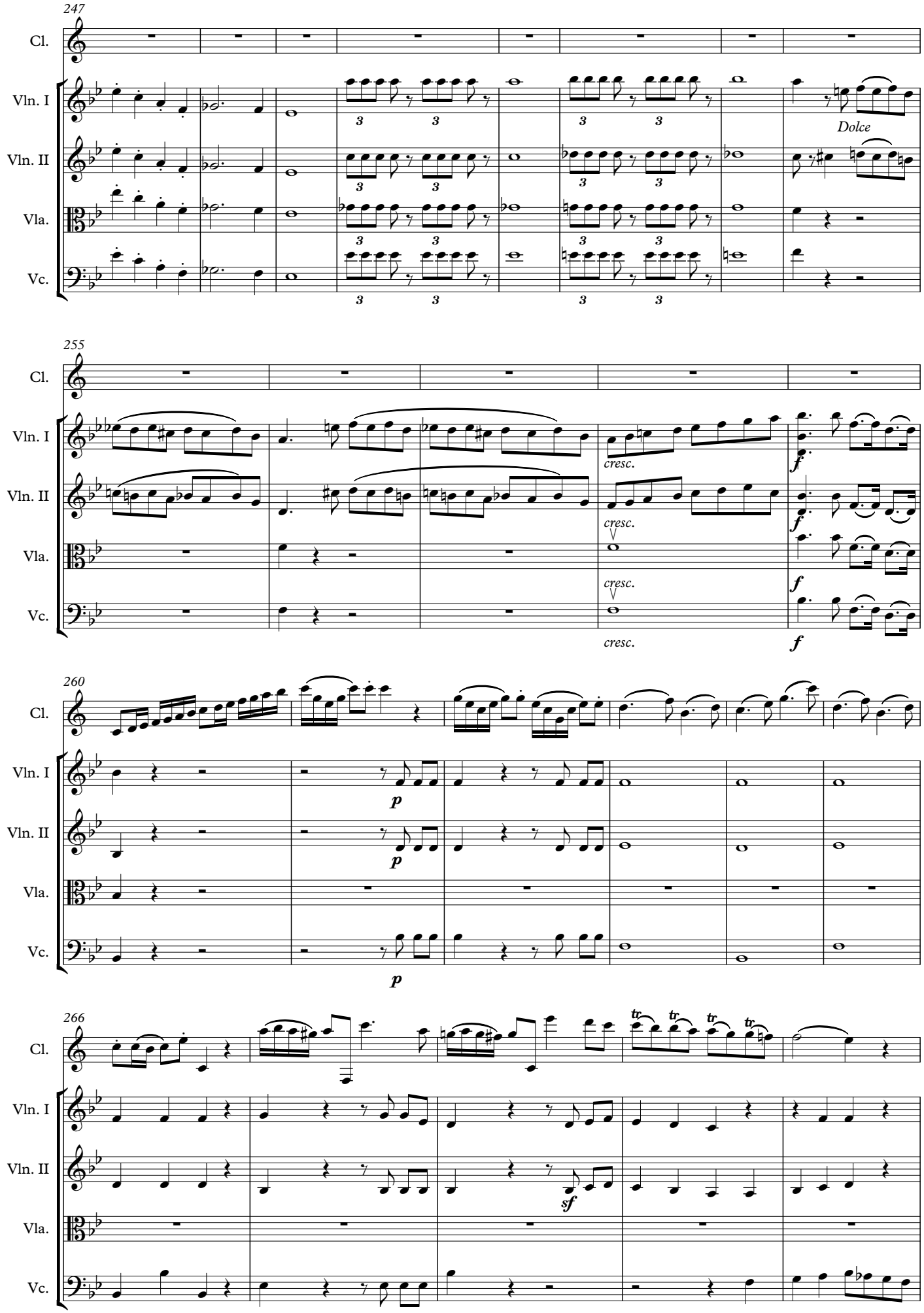

143
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
147
tr
153
158
Dolce
p
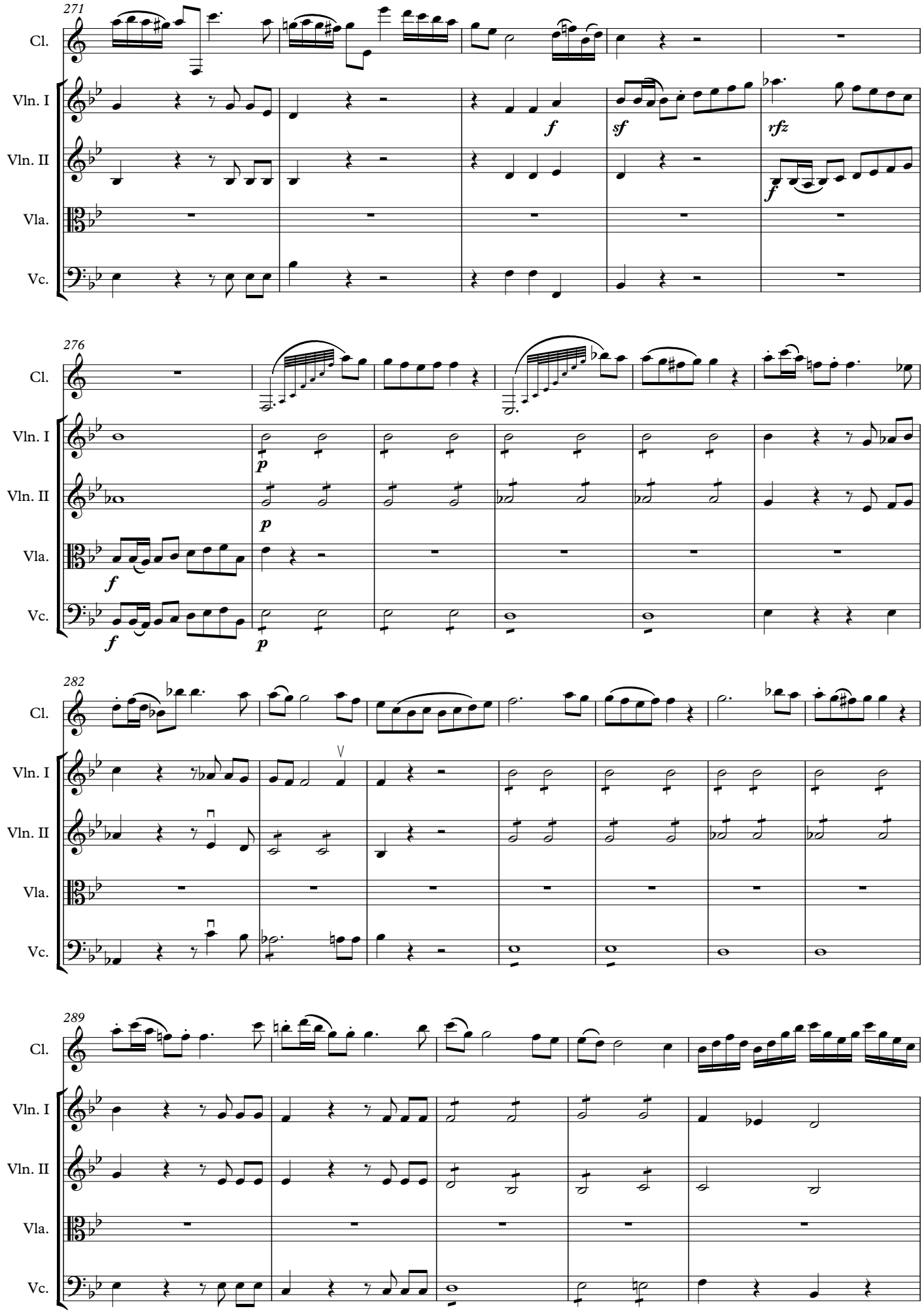

164
Cl.
Vln. I
Vln. II
Vla.
Vc.
169
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
f
f
173
Cl.
Vln. I
Vln. II
Vla.
Vc.
ff
f
f
179
Cl.
Vln. I
Vln. II
Vla.
Vc.
sf
sf
f
f
ff
f
f
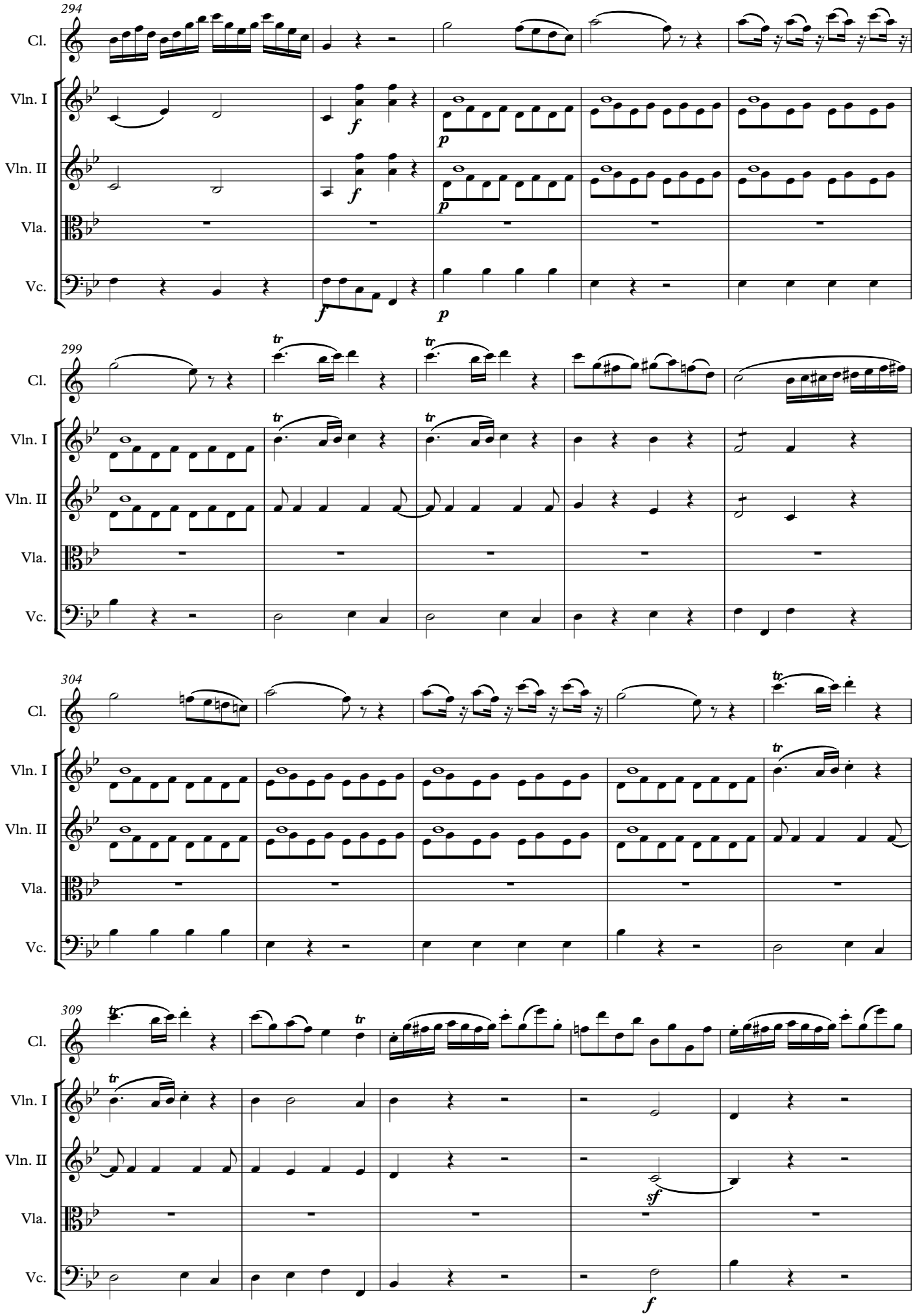

183
Cl.
Vln. I
Vln. II
Vla.
Vc.
189
Cl.
Vln. I
Vln. II
Vla.
Vc.
p
p
p
194
Cl.
Vln. I
Vln. II
Vla.
Vc.
199
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
p
f
p
f
p
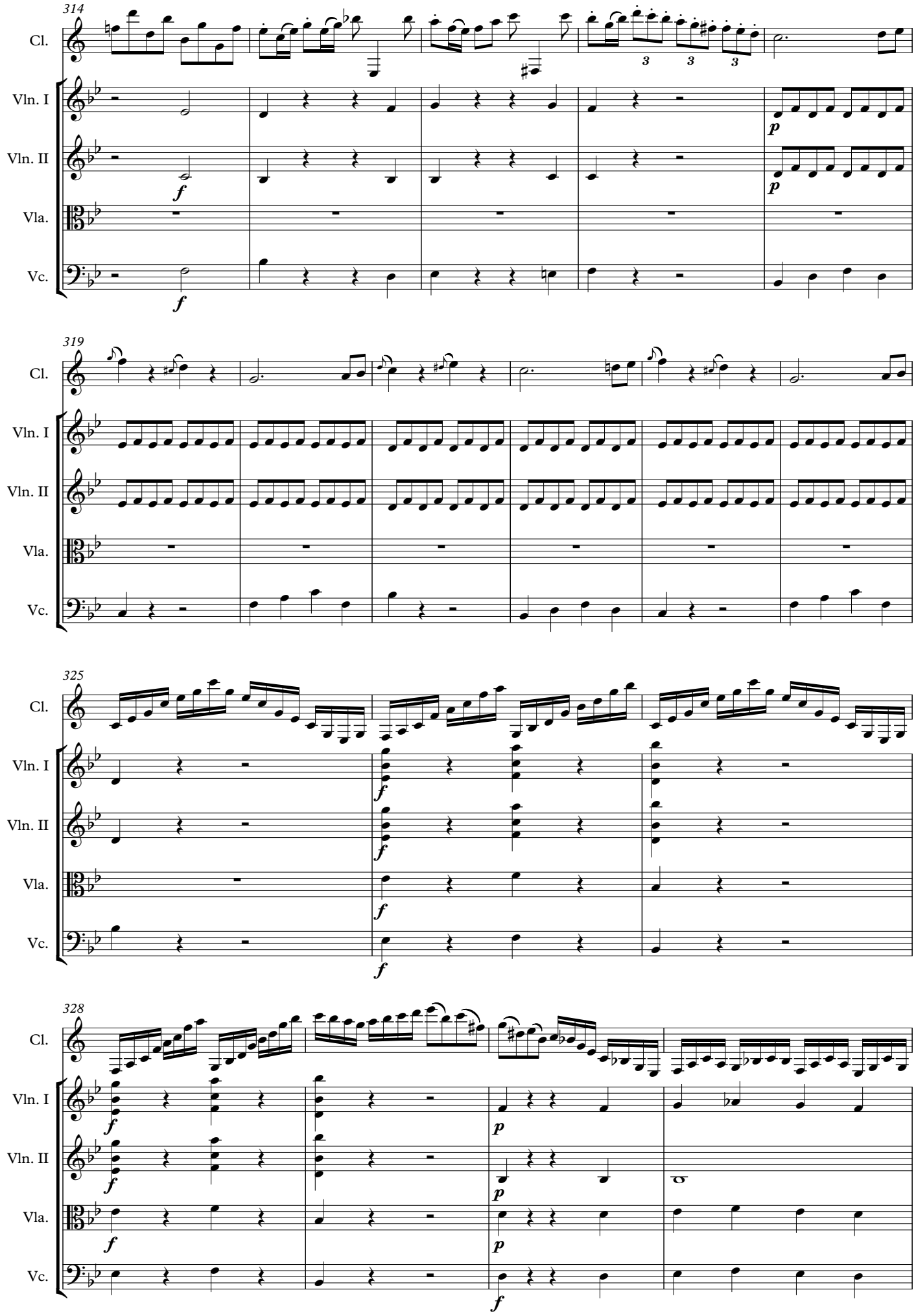

205
Cl.
Vln. I
Vln. II
Vla.
Vc.
211
tr
f
218
p
sf
sfp
225
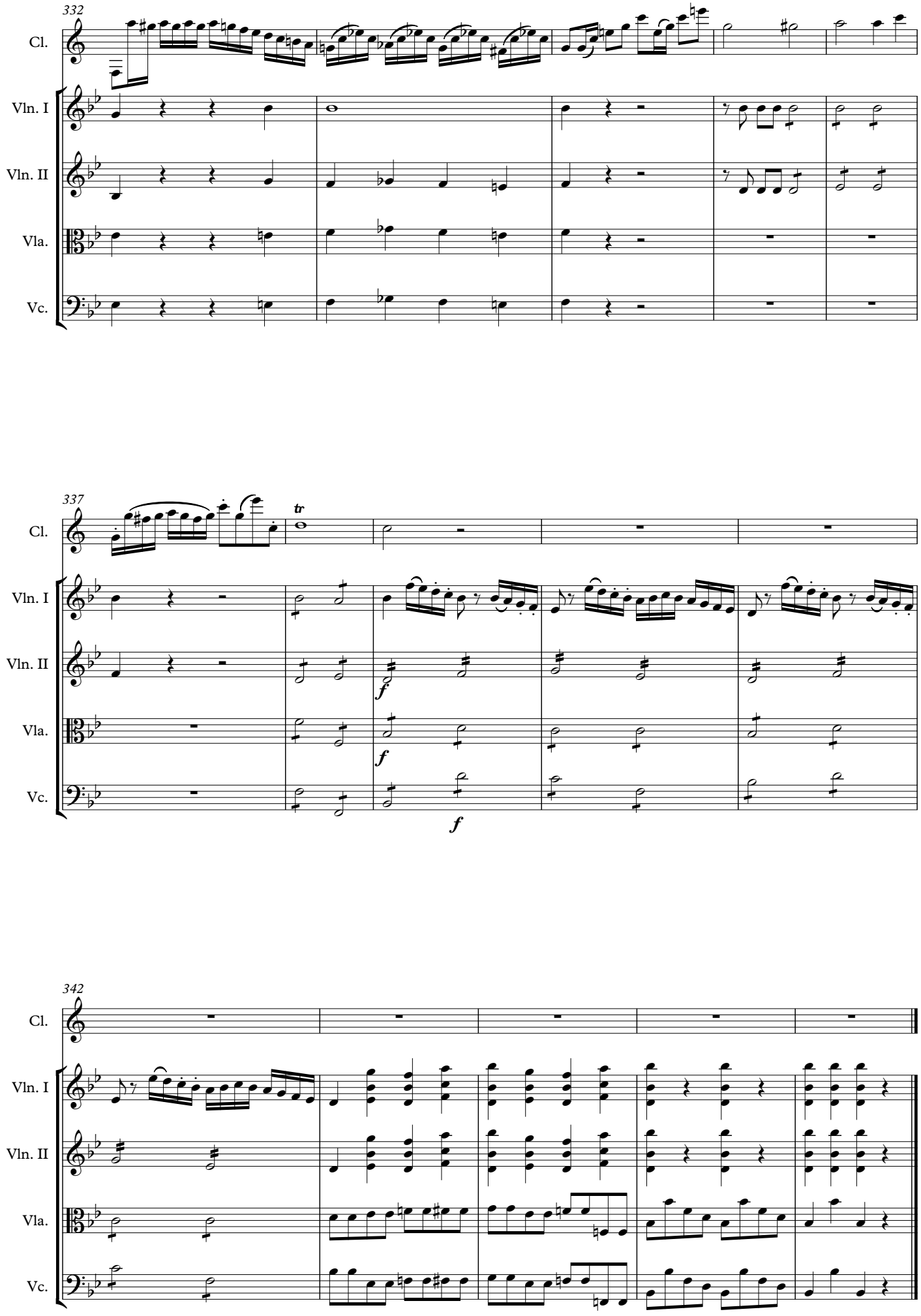

232
Cl.
Vln. I
Vln. II
Vla.
Vc.
tr
236
240
f
243
ff


247
Cl.
Vln. I
Vln. II
Vla.
Vc.
Dolce
255
cresc.
f
260
p
266
sf
tr
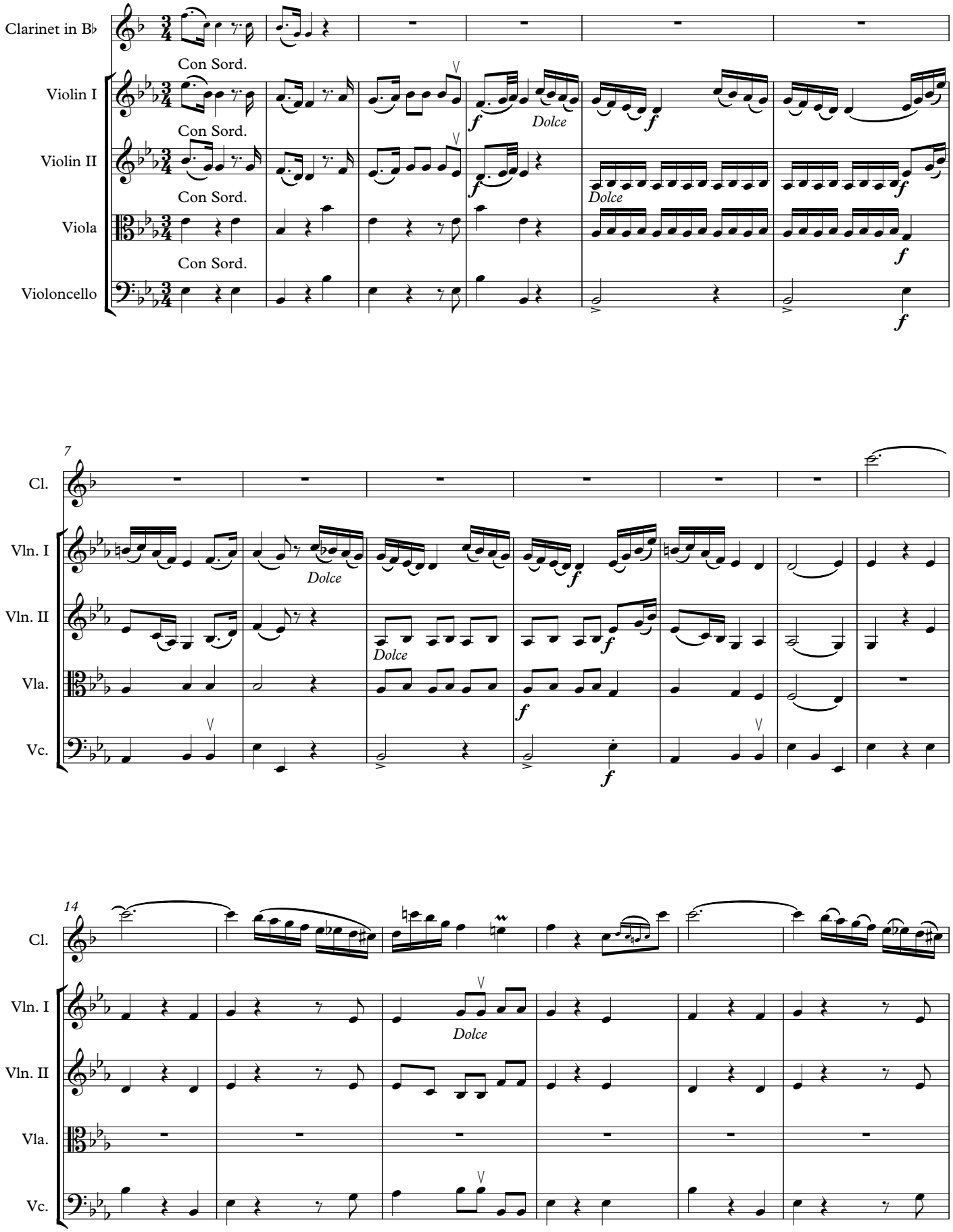

271
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
sf
rfz
f
276
p
p
f
f
p
282
289
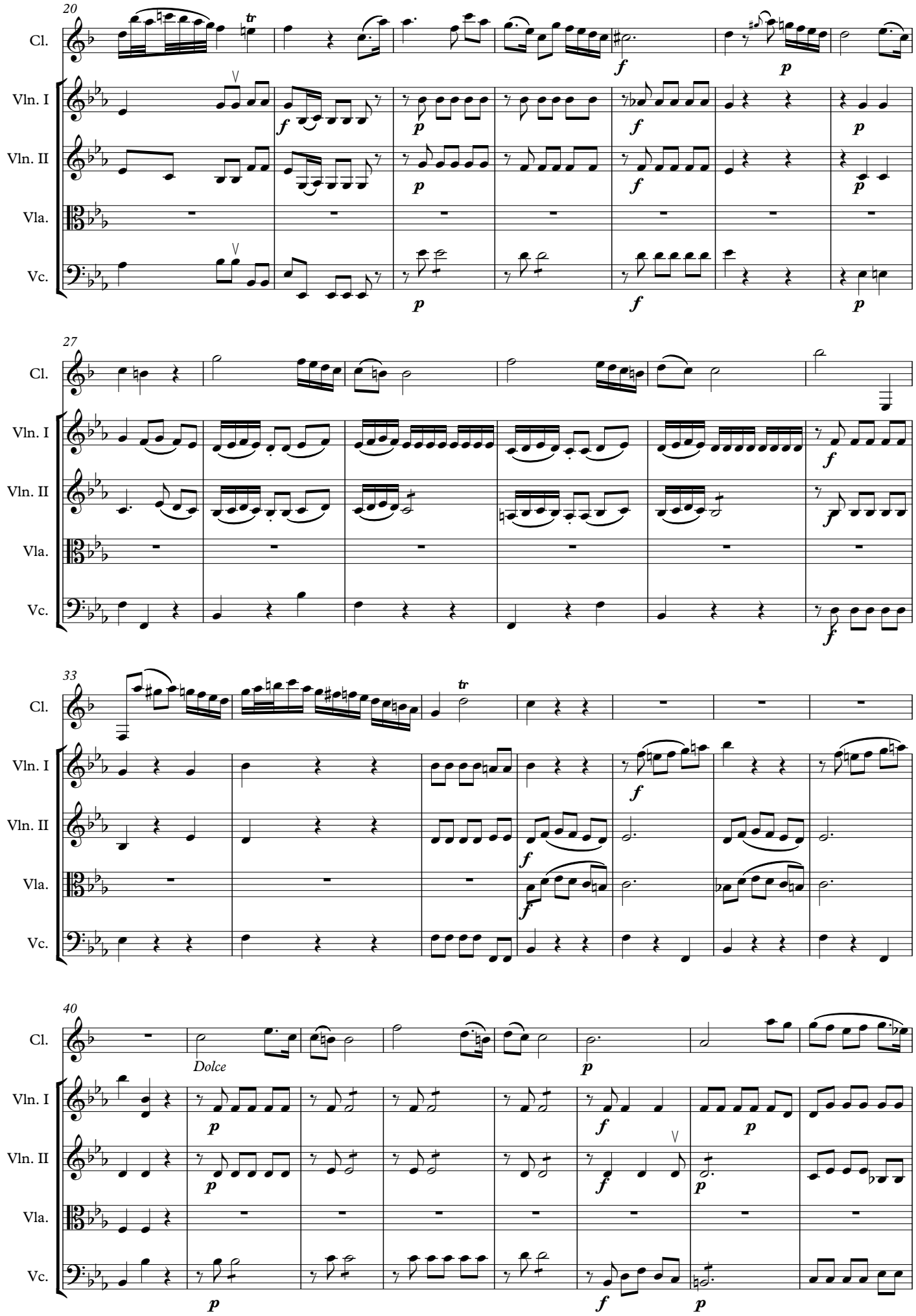

294
Cl.
Vln. I
Vln. II
Vla.
Vc.
299
304
309
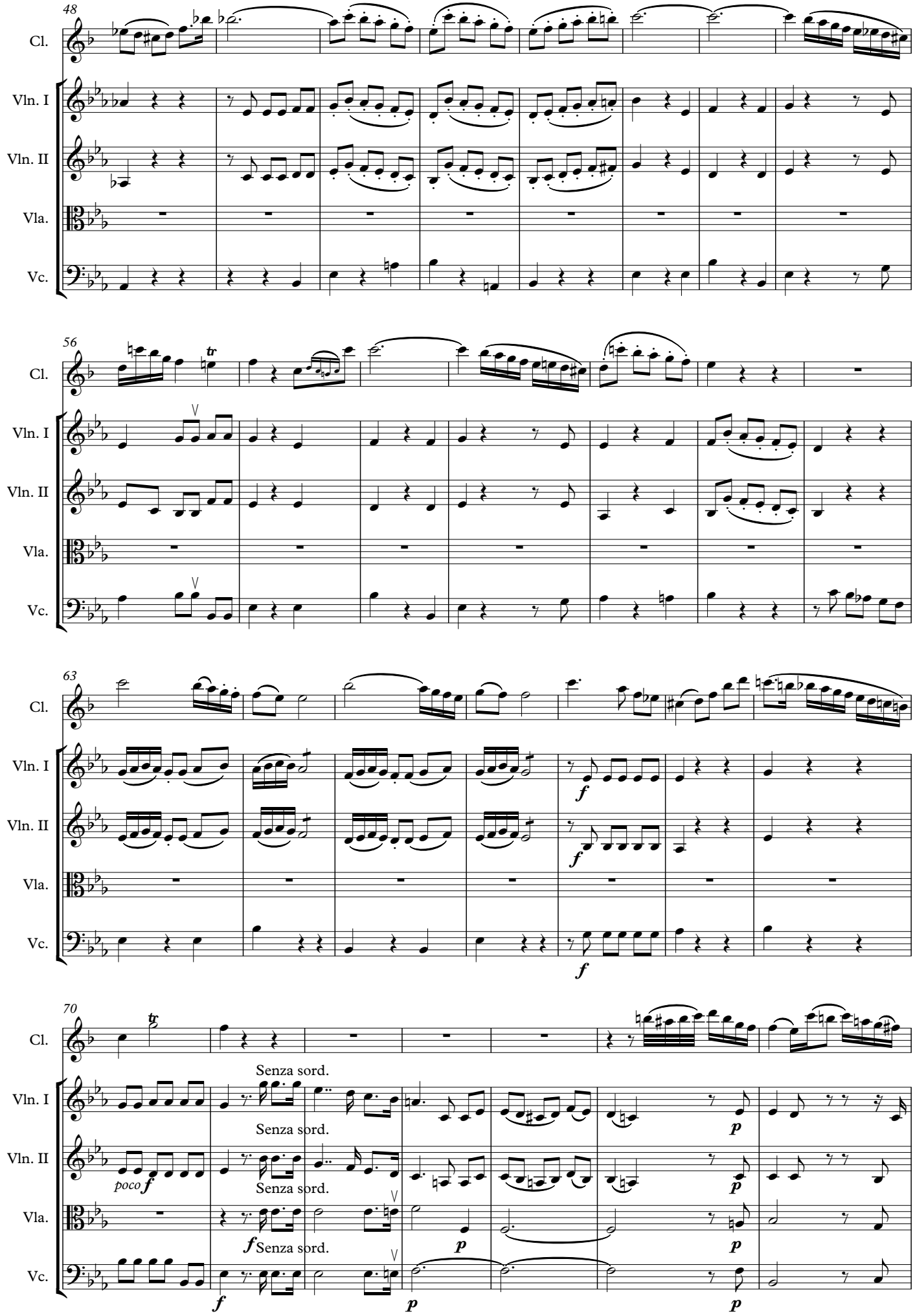

314
Cl.
Vln. I
Vln. II
Vla.
Vc.
319
325
328
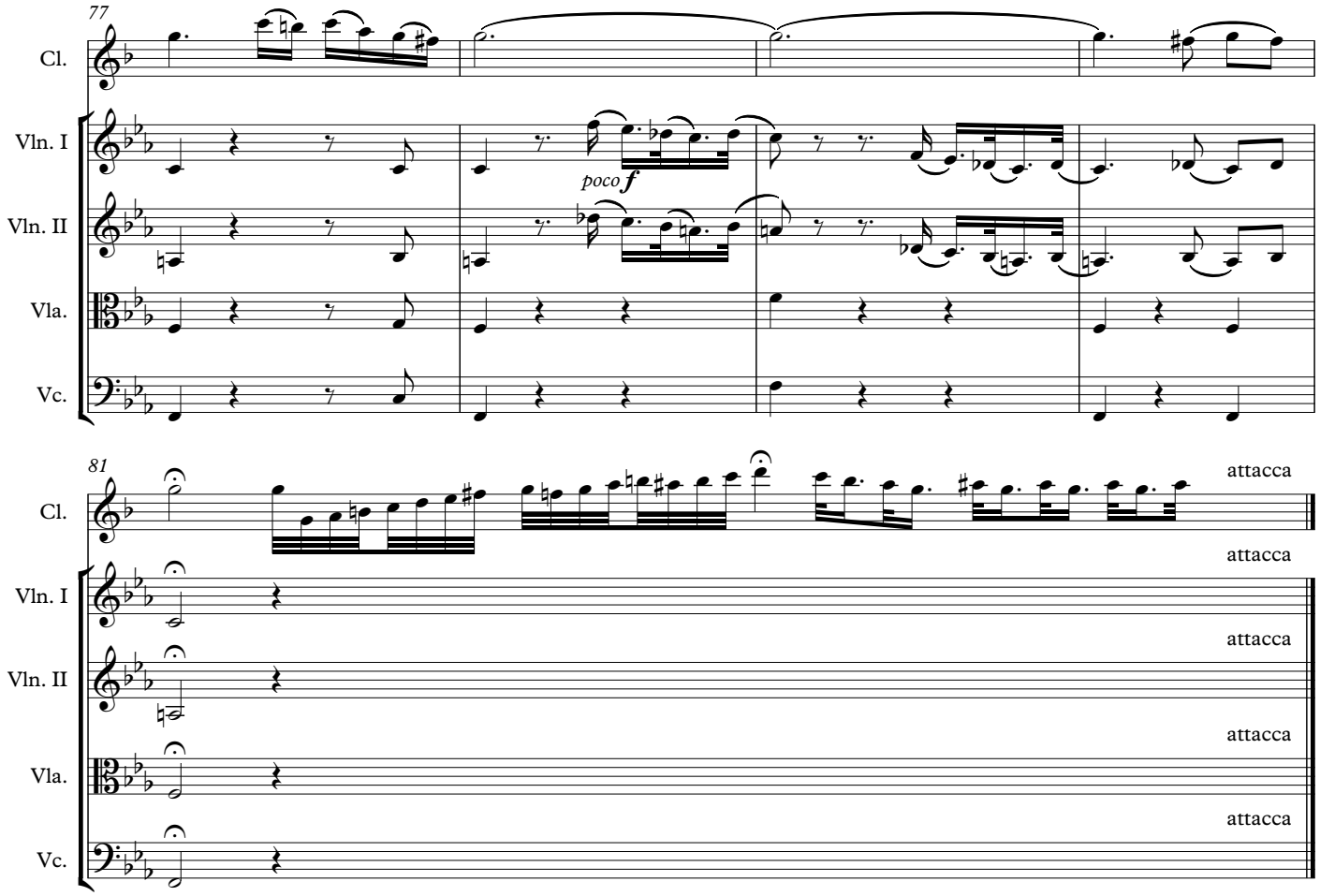

332
Cl.
Vln. I
Vln. II
Vla.
Vc.
337
tr
f
342

II
Adagio non tanto
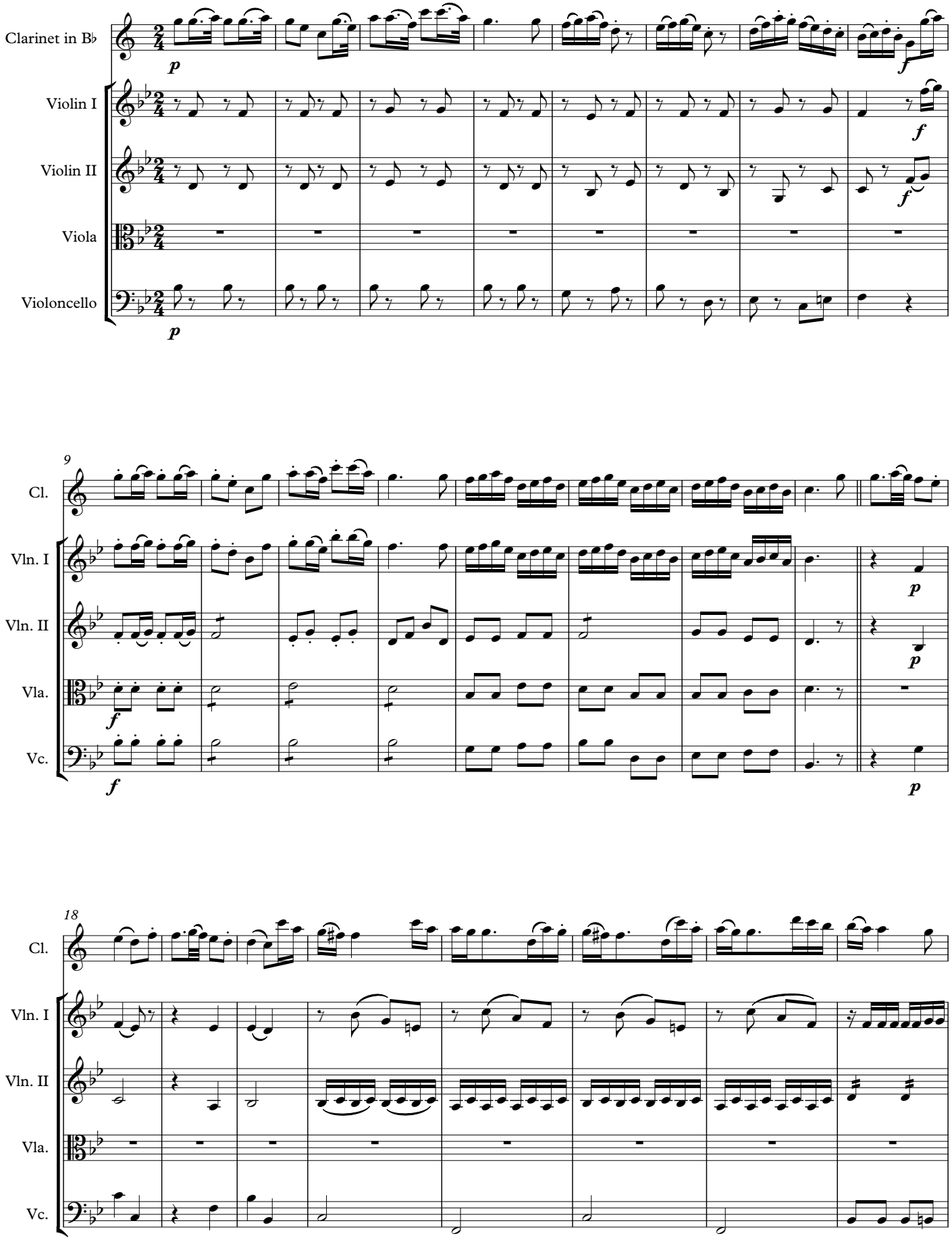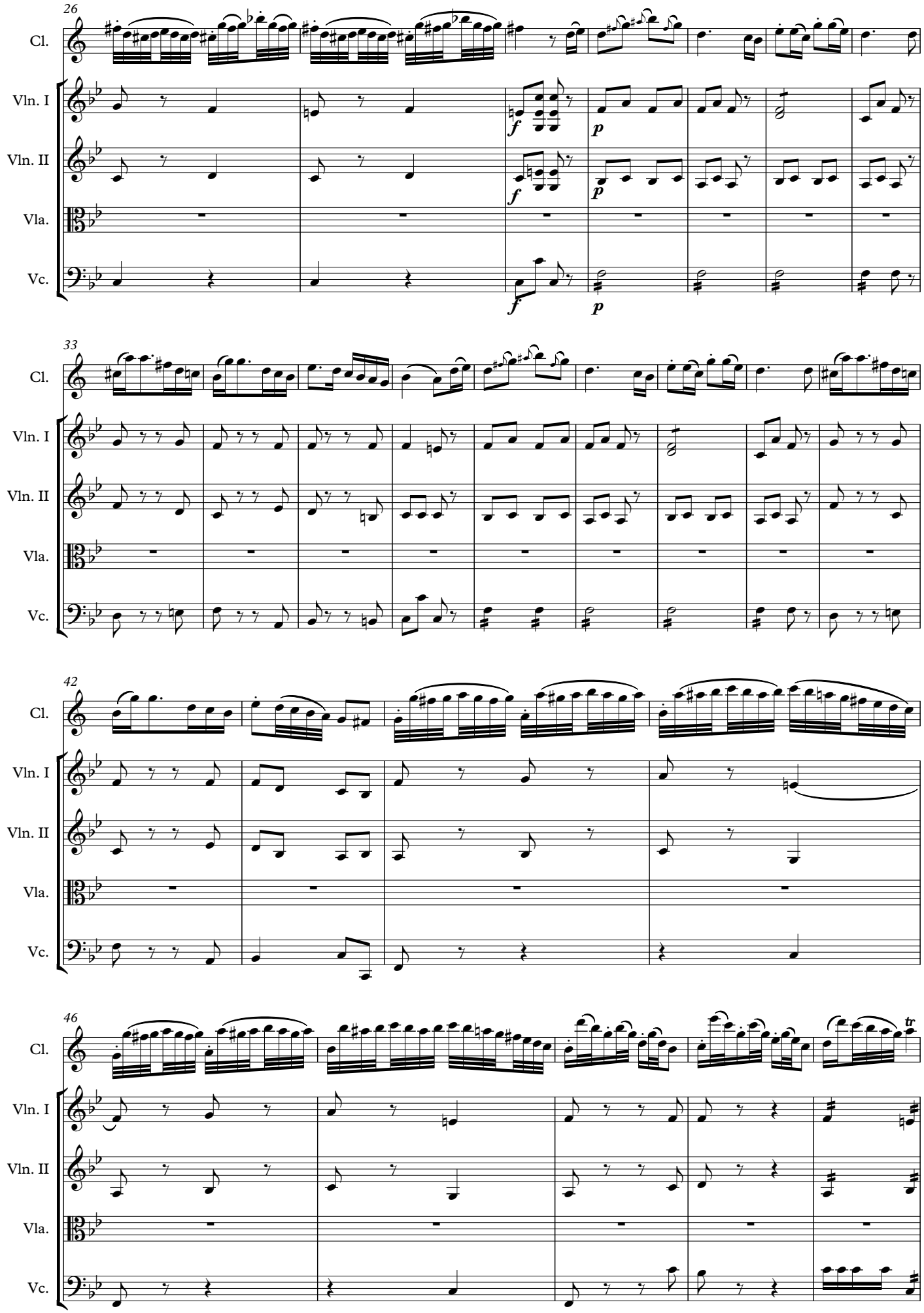



20
Cl.
Vln. I
Vln. II
Vla.
Vc.
27
33
40
Dolce
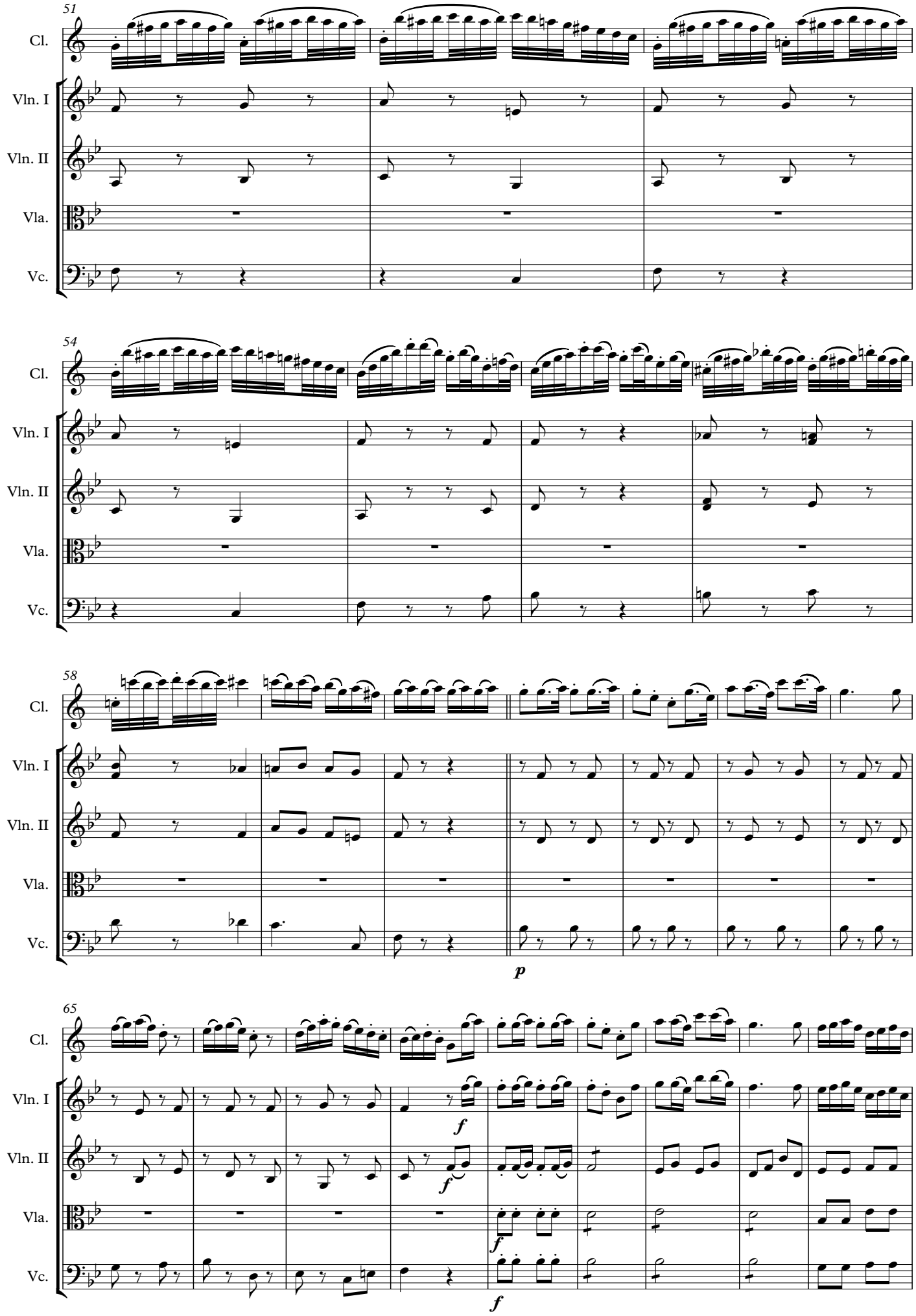

48
Cl.
Vln. I
Vln. II
Vla.
Vc.
56
63
70
Senza sord.
Senza sord.
Senza sord.
Senza sord.
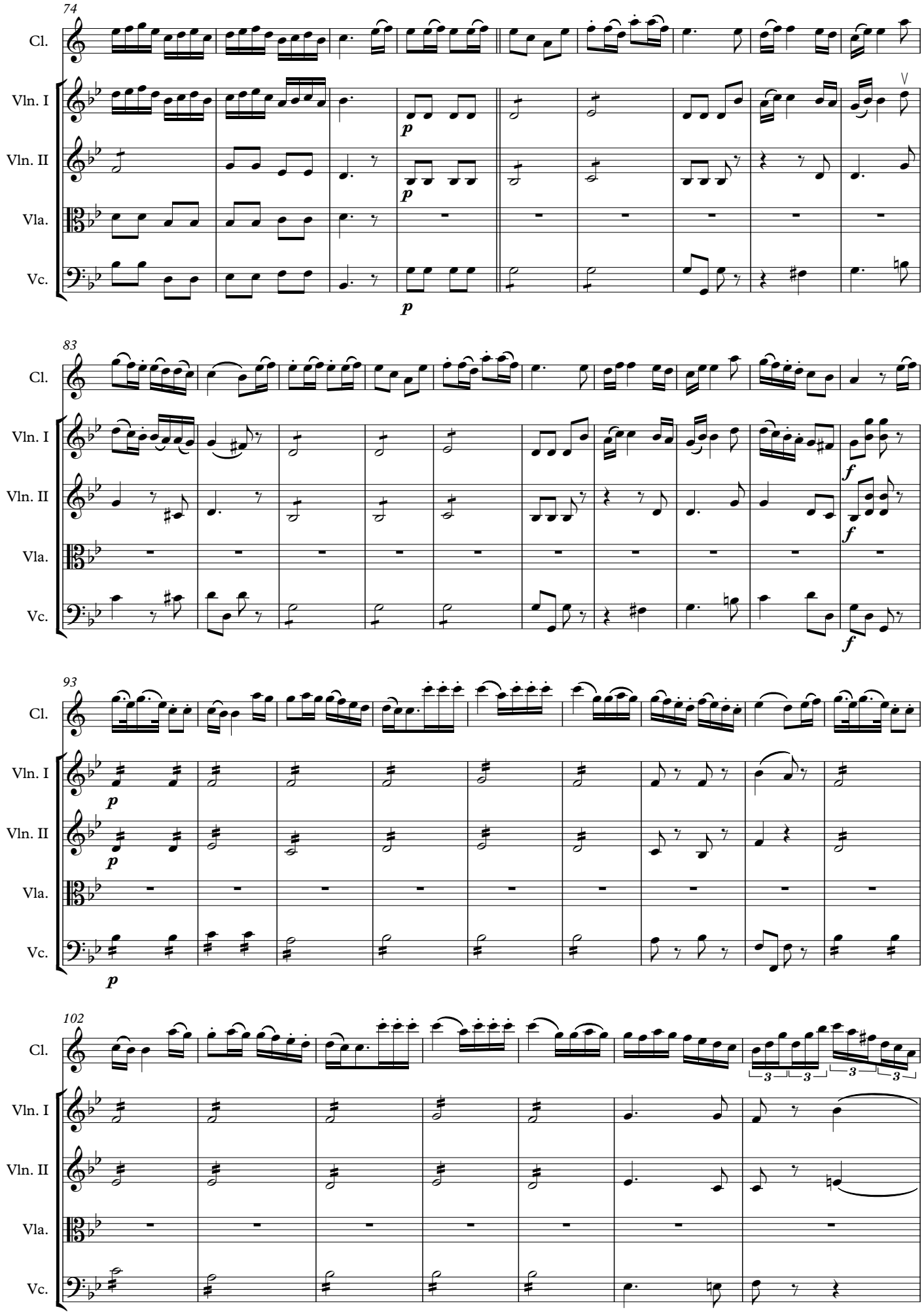

77
Cl.
Vln. I
Vln. II
Vla.
Vc.
poco f
81
attacca
attacca
attacca
attacca
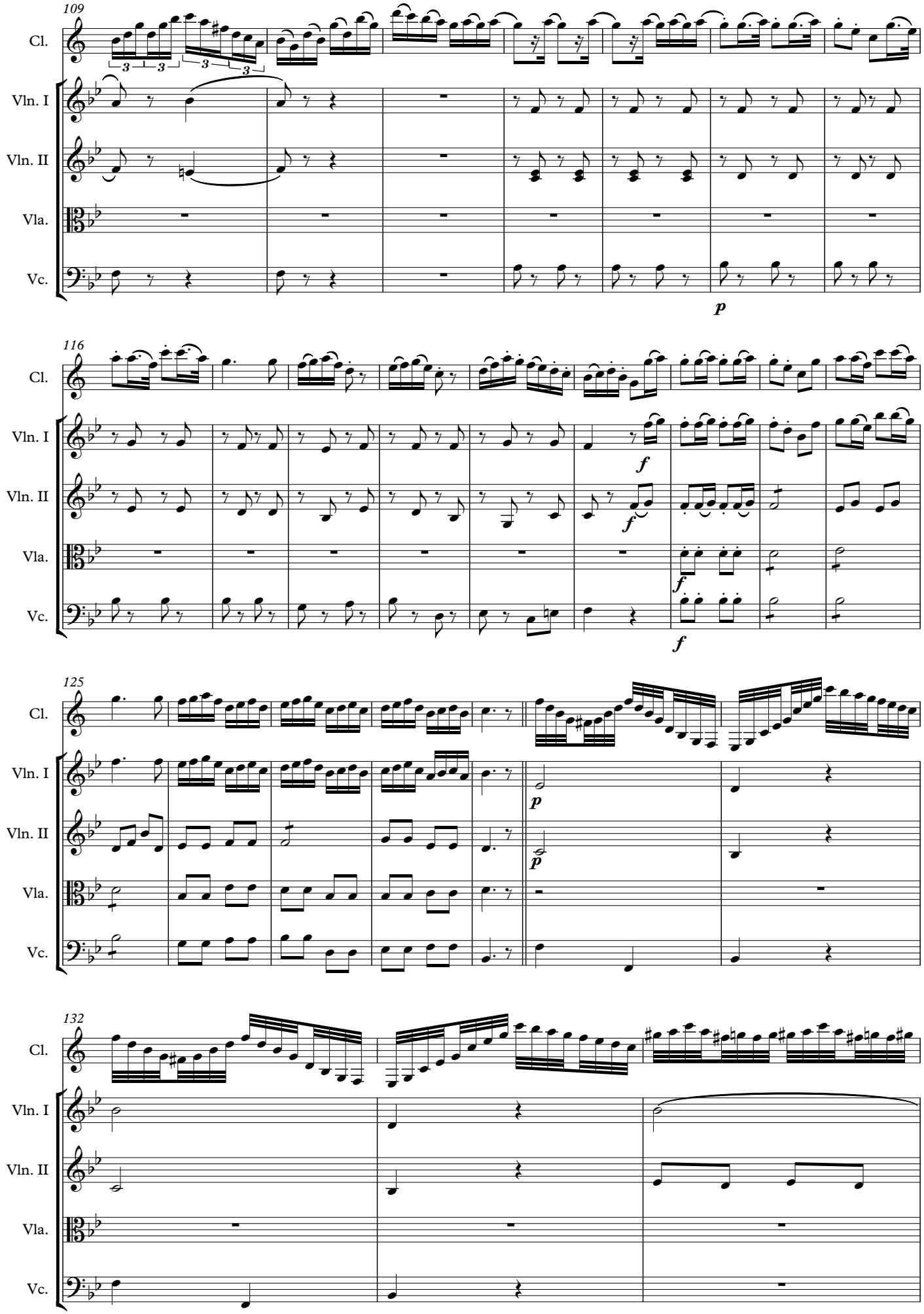
III
Rondo
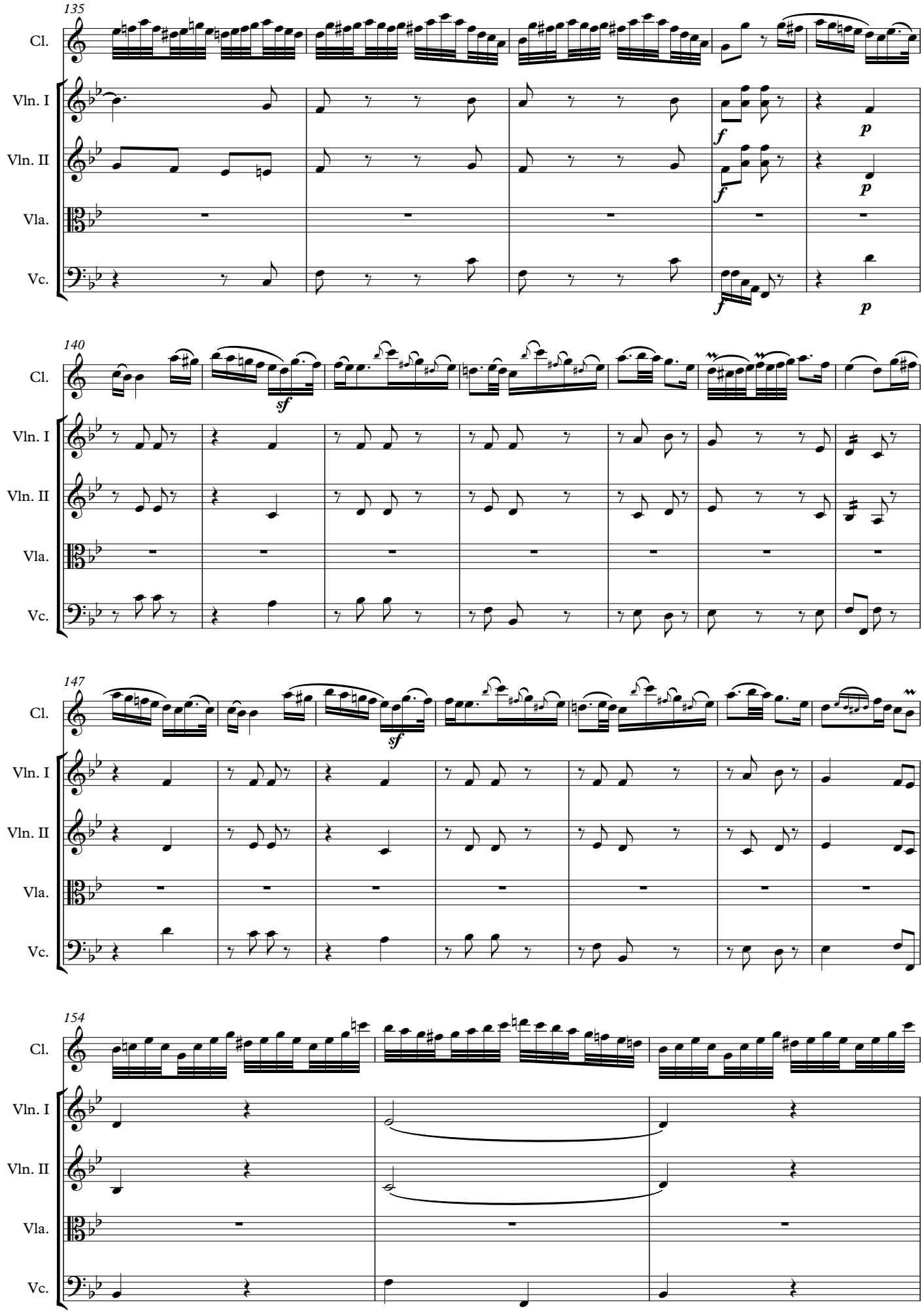

Clarinet in B♭
Violin I
Violin II
Viola
Violoncello
9
Cl.
Vln. I
Vln. II
Vla.
Vc.
18
Cl.
Vln. I
Vln. II
Vla.
Vc.
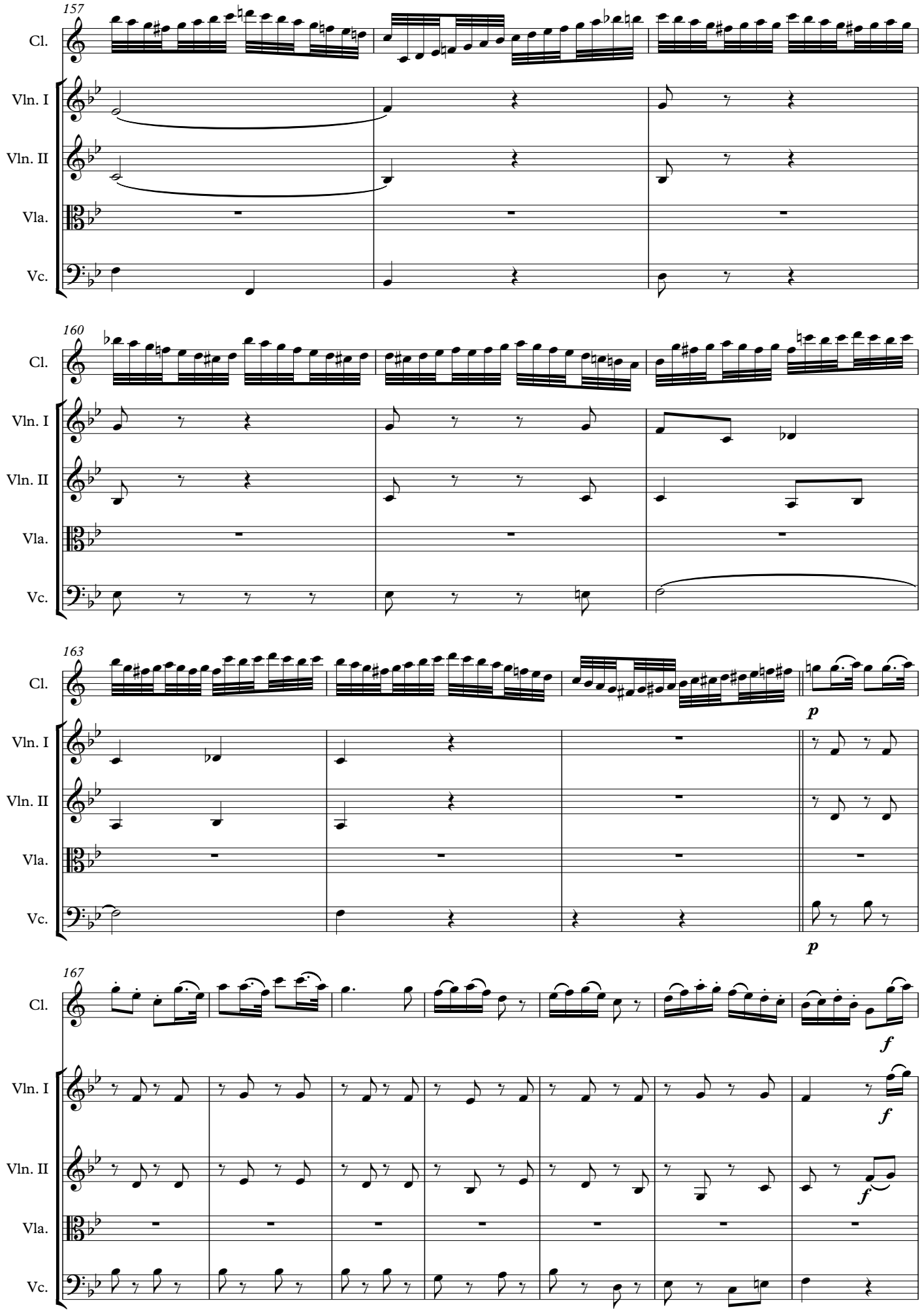

26
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
p
33
42
46
tr
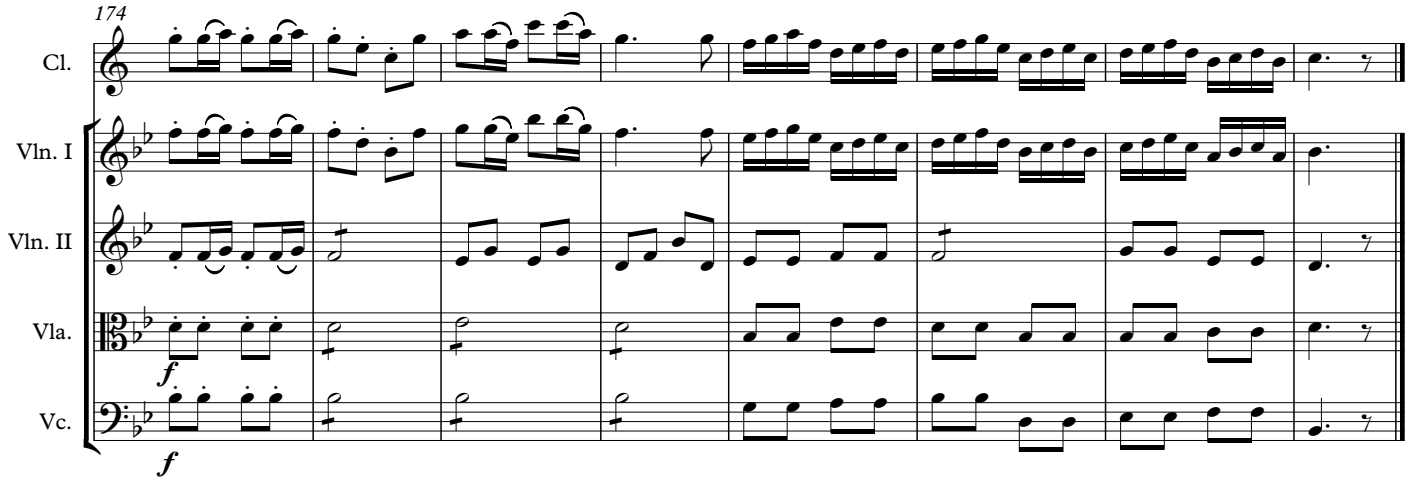

51
Cl.
Vln. I
Vln. II
Vla.
Vc.
54
58
p
65
f
f
f


74
Cl.
Vln. I
Vln. II
Vla.
Vc.
p
83
f
93
102


109
Cl.
Vln. I
Vln. II
Vla.
Vc.
p
116
f
f
f
125
p
p
132


135
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
p
140
sf
147
154


157
Cl.
Vln. I
Vln. II
Vla.
Vc.
160
Cl.
Vln. I
Vln. II
Vla.
Vc.
163
Cl.
Vln. I
Vln. II
Vla.
Vc.
p
p
167
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
f
f

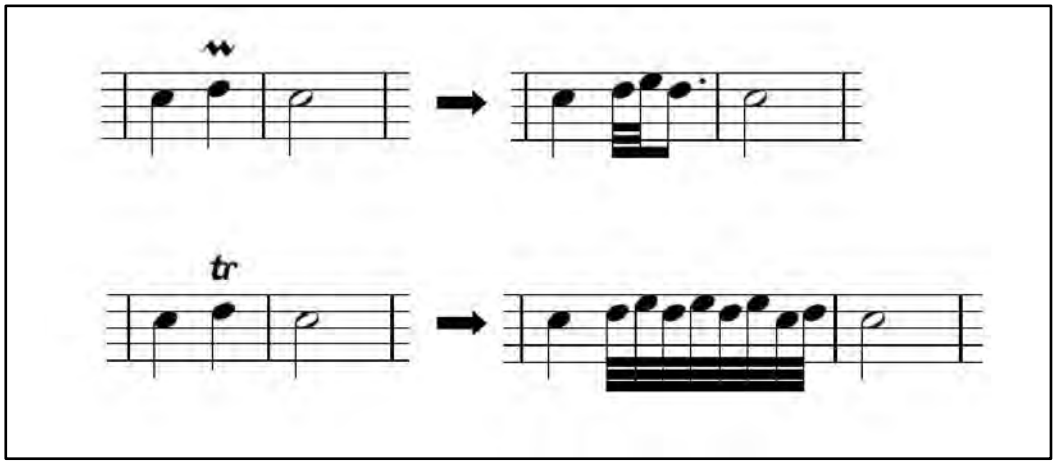

174
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
f

Performance suggestions

1. Soloist(s) should not play the tutti passages with the string quartet. The tutti indications in the score are cue indications for the soloist.

2. Trills and mordents should be interpreted as:

   (Brown, C. 1999. *Classical and Romantic performance practice 1750 – 1900.* Oxford: Oxford University Press, Chapter 13)



Appendix VIII

Appendix VIII

Modifications in the J.C.W. Michl Concerto

Transcribed score bar number (Appendix VII)	**Part**	**Modification**	**Manuscripts tracking numbers** (Appendix XV)
Movement One			
8	Clarinet	Articulation: slur removed from fourth beat of bar	1
9	Clarinet	Articulation: all slurs removed from bar	2
11	Clarinet	Score Layout: multi-rest corrected from 68 to 64 bars	3
79	Clarinet	Articulation: first slur in bar extended to include entire second beat; second slur in bar extended to include entire fourth beat	4
80	Clarinet	Articulation: first slur in bar extended to include first quaver of second beat	5
81	Clarinet	Articulation: first slur in bar extended to include first quaver of second beat	6
91	Clarinet	Articulation: subdivisions of fourth beat slurred	7
94	Clarinet	Articulation: first slur in bar extended to include first quaver of second beat	8
101	Clarinet	Articulation: subdivisions of second through fourth beats slurred together	9
103	Clarinet	Articulation: subdivisions of second through fourth beats slurred together	10
109	Clarinet	Articulation: first and second notes of bar slurred together	11
112	Clarinet	Articulation: slur in second half of bar removed; subdivisions of third beat slurred; subdivisions of fourth beat staccato	12
113	Clarinet	Articulation: initial minim, first semiquaver of third beat and interposed grace notes slurred; second semiquaver of third beat through final semiquaver of bar slurred	13
119	Clarinet	Articulation: staccato dot added to crotchet on third beat	14
122	Clarinet	Articulation: only slur in bar shortened to encompass only the pair of quavers on upbeat to second beat	15
123	Clarinet	Articulation: only slur in bar shortened to encompass only the pair of quavers on upbeat to second beat	16
124	Clarinet	Articulation: only slur in bar shortened to encompass only the pair of quavers on upbeat to second beat	17
129	Clarinet	Articulation: final pair of quavers in bar slurred	18
130	Clarinet	Articulation: initial quaver and its grace note slurred; quaver on third beat and its grace note slurred	19
131	Clarinet	Articulation: final pair of quavers in bar slurred	20

132	Clarinet	Articulation: initial quaver and its grace note slurred; quaver on third beat and its grace note slurred	21
133	Clarinet	Articulation: final pair of quavers in bar slurred	22
134	Clarinet	Articulation: initial quaver and its grace note slurred; quaver on third beat and its grace note slurred	23
135	Clarinet	Articulation: final pair of quavers in bar slurred	24
136	Clarinet	Articulation: subdivisions of first half of bar slurred; subdivisions of second half of bar slurred	25
139	Clarinet	Articulation: subdivisions of second half of bar slurred	26
144	Clarinet	Articulation: staccato added to first quaver on fourth beat	27
145	Clarinet	Articulation: staccato added to first quaver on fourth beat	28
190	Clarinet	Articulation: first through sixth semiquavers in bar slurred; subdivisions of third beat slurred	29
195	Clarinet	Articulation: initial crotchet and its grace note slurred	30
196	Clarinet	Articulation: initial slur extended to include first quaver on second beat	31
197	Clarinet	Articulation: subdivisions of first beat slurred	32
206	Clarinet	Articulation: all quavers in first half of bar staccato	33
208	Clarinet	Articulation: pair of quavers on second beat staccato	34
212	Clarinet	Articulation: second quaver in bar staccato	35
231	Clarinet	Articulation: initial pair of quavers in bar slurred	36
277	Clarinet	Articulation: excepting final quaver of bar, subdivisions of entire bar are slurred	37
279	Clarinet	Articulation: excepting final quaver of bar, subdivisions of entire bar are slurred	38
300	Clarinet	Articulation: subdivisions of first and second beats slurred together	39
311	Clarinet	Articulation: excepting initial semiquaver, subdivisions of first and second beats are slurred together	40
313	Clarinet	Articulation: excepting initial semiquaver, which is staccato, subdivisions of first and second beats are slurred together	41
319	Clarinet	Articulation: initial quaver and its grace note slurred; quaver on third beat and its grace note slurred	42
321	Clarinet	Articulation: initial quaver and its grace note slurred; quaver on third beat and its grace note slurred	43
323	Clarinet	Articulation: initial quaver and its grace note slurred; quaver on third beat and its grace note slurred	44
329	Clarinet	Articulation: pair of quavers on third beat slurred; pair of quavers on fourth beat slurred	45

333	Clarinet	Articulation: first three semiquavers of first beat slurred; first three semiquavers of second beat slurred; first three semiquavers of third beat slurred; first three semiquavers of fourth beat slurred	46
Movement Two			
19	Clarinet	Articulation: first pair of semiquavers of fourth beat slurred; second pair of semiquavers of fourth beat slurred	1
20	Clarinet	Articulation: only slur in bar extended to encompass all demi-semiquavers of first beat	2
25	Clarinet	Articulation: quaver on second half of second beat and its grace note slurred	3
59	Clarinet	Articulation: slur on second beat extended to include all subdivisions of second and third beats	4
60	Clarinet	Articulation: only slur in bar extended to cover initial quaver in bar	5
75	Clarinet	Articulation: first slur in bar extended to cover all subdivisions of second beat	6
76	Clarinet	Articulation: staccato dot on second beat removed	7
Movement Three			
2	Clarinet	Articulation: final two notes of bar slurred	1
3	Clarinet	Articulation: final two notes of first beat slurred; final two notes of bar slurred	2
11	Clarinet	Articulation: final two notes of first beat slurred; final two notes of bar slurred	3
19	Clarinet	Articulation: only slur in bar shortened to slur only pair of demi-semiquavers on upbeat to second beat	4
26	Clarinet	Articulation: first slur in bar lengthened to include demi-semiquavers on upbeat to the second beat	5
27	Clarinet	Articulation: first slur in bar lengthened to include demi-semiquavers on upbeat to the second beat; second slur in bar lengthened to include demi-semiquavers on upbeat to the next bar	6
29	Clarinet	Articulation: all grace notes slurred to their subsequent quavers	7
37	Clarinet	Articulation: all grace notes slurred to their subsequent quavers	8
39	Clarinet	Articulation: first quaver of bar staccato; first quaver on second beat staccato	9
44	Clarinet	Articulation: first slur in bar lengthened to include demi-semiquavers on upbeat to the second beat; second slur in bar lengthened to include demi-semiquavers on upbeat to the following bar	10
45	Clarinet	Articulation: first slur in bar lengthened to include demi-semiquavers on upbeat to the	11

		second beat; all subdivisions of second beat slurred together	
46	Clarinet	Articulation: first slur in bar lengthened to include demi-semiquavers on upbeat to the second beat; second slur in bar lengthened to include demi-semiquavers on upbeat to the following bar	12
50	Clarinet	Articulation: second slur in bar extended to include all four demi-semiquavers on upbeat to the second beat	13
51	Clarinet	Articulation: second slur in bar lengthened to include demi-semiquavers on upbeat to the following bar	14
52	Clarinet	Articulation: first slur in bar lengthened to include demi-semiquavers on upbeat to the second beat	15
53	Clarinet	Articulation: second slur in bar lengthened to include demi-semiquavers on upbeat to the following bar	16
54	Clarinet	Articulation: second slur in bar extended to include all four demi-semiquavers on upbeat to the second beat	17
55	Clarinet	Articulation: fifth note in bar staccato	18
58	Clarinet	Articulation: initial note in bar staccato; fifth note in bar staccato	19
62	Clarinet	Articulation: third note in bar staccato; final two notes in bar slurred	20
63	Clarinet	Articulation: final two notes of first beat slurred; final two notes of bar slurred	21
71	Clarinet	Articulation: final two notes of first beat slurred; final two notes of bar slurred	22
84	Clarinet	Articulation: only staccato dot in bar removed	23
96	Clarinet	Articulation: final three notes of bar staccato	24
98	Clarinet	Articulation: only staccato dot in bar removed	25
104	Clarinet	Articulation: final three notes of bar staccato	26
106	Clarinet	Articulation: only staccato dot in bar removed	27
115	Clarinet	Articulation: final two notes in bar slurred	28
136	Clarinet	Articulation: all articulation indications removed from bar	29
137	Clarinet	Articulation: all articulation indications removed from bar	30
138	Clarinet	Articulation: both of the final pair of semiquavers included in slur stretching to following bar	31
142	Clarinet	Articulation: all grace notes slurred to their subsequent quavers	32
143	Clarinet	Articulation: first slur in bar shortened to exclude initial dotted crotchet; all grace notes slurred to their subsequent quavers	33
147	Clarinet	Articulation: initial slur extended to include first note of second bar; second slur in bar removed (third slur remains)	34
150	Clarinet	Articulation: all grace notes slurred to their subsequent quavers	35

151	Clarinet	Articulation: all grace notes slurred to their subsequent quavers	36
176	Clarinet	Articulation: final two notes of first beat slurred; final two notes of bar slurred	37
181	Clarinet	Both fermatas removed from bar	38
Movement One			
8	Violin I	Articulation: slur removed from final beat	1
9	Violin I	Articulation: all slurs removed from bar	2
17	Violin I	Articulation: third note in bar staccato	3
19	Violin I	Articulation: final pair of quavers in bar slurred	4
21	Violin I	Articulation: bowings added; final pair of quavers in bar slurred	5
28	Violin I	Articulation: only slur in bar shortened to cover only the pair of semiquavers on upbeat to third beat	6
47	Violin I	Articulation: first slur in bar extended to include semiquavers on upbeat to third beat; second slur in bar removed; subdivisions of third beat slurred; subdivisions of fourth beat slurred	7
110	Violin I	Articulation: only slur in bar extended to include all subdivisions of first two beats; crotchet on third beat staccato	8
111	Violin I	Articulation: only slur in bar extended to include all subdivisions of first two beats; crotchet on third beat staccato	9
118	Violin I	Articulation: only slur in bar extended to include all subdivisions of first two beats; crotchet on third beat staccato	10
119	Violin I	Articulation: only slur in bar extended to include all subdivisions of first two beats; crotchet on third beat staccato	11
129	Violin I	Articulation: final pair of quavers in bar slurred	12
130	Violin I	Articulation: initial quaver and its grace note slurred; quaver on third beat and its grace note slurred	13
131	Violin I	Articulation: final pair of quavers in bar slurred	14
132	Violin I	Articulation: initial quaver and its grace note slurred; quaver on third beat and its grace note slurred	15
133	Violin I	Articulation: final pair of quavers in bar slurred	16
134	Violin I	Articulation: initial quaver and its grace note slurred; quaver on third beat and its grace note slurred	17
135	Violin I	Articulation: final pair of quavers in bar slurred	18
148	Violin I	Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	19
150	Violin I	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred; subdivisions of third beat slurred; subdivisions of fourth beat slurred	20
160	Violin I	Articulation: final pair of quavers in bar slurred	21
179	Violin I	Articulation: bowings added	22

246	Violin I	Articulation: first slur in bar lengthened to encompass all subdivisions of second beat	23
259	Violin I	Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	24
282	Violin I	Pitch: A-naturals in bar changed to A-flats	25
283	Violin I	Articulation: bowings added	26
300	Violin I	Articulation: subdivisions of first and second beats slurred together; crotchet on third beat staccato	27
301	Violin I	Articulation: subdivisions of first and second beats slurred together; crotchet on third beat staccato	28
308	Violin I	Articulation: subdivisions of first and second beats slurred together; crotchet on third beat staccato	29
309	Violin I	Articulation: subdivisions of first and second beats slurred together; crotchet on third beat staccato	30
Movement Two			
3	Violin I	Articulation: bowings added	1
16	Violin I	Articulation: bowings added	2
20	Violin I	Articulation: bowings added	3
55	Violin I	Performance directions: *Sans Sord.* Indication removed	4
56	Violin I	Articulation: bowings added	5
72	Violin I	Rhythm: initial note double-dotted to correct rhythm in bar	6
75	Violin I	Dynamics: upbeat to bar 76 is **p**	7
Movement Three			
1	Violin I	Score Layout: ritornello parts written out in score (APPLICCABLE TO ALL PARTS)	1
11	Violin I	Articulation: all staccato dots removed (relevant to each repeat of the ritornello theme)	2
16	Violin I	Fermata removed from bar line (APPLICCABLE TO ALL PARTS)	3
28	Violin I	Dynamics: bar is **f**	4
82	Violin I	Articulation: bowings added	5
83	Violin I	Articulation: initial quaver and subsequent semiquaver slurred; semiquaver on upbeat to second beat staccato	6
130	Violin I	Dynamics: bar is **p**	7
Movement One			
8	Violin II	Articulation: slur on final beat removed	1
9	Violin II	Articulation: all slurs removed from bar	2
49	Violin II	Articulation: only slur in bar extended to encompass all subdivisions of third beat	3
121	Violin II	Articulation: quaver on upbeat to third beat staccato	4
122	Violin II	Articulation: quaver on upbeat to third beat staccato	5
123	Violin II	Articulation: quaver on upbeat to third beat staccato	6

124	Violin II	Articulation: quaver on upbeat to third beat staccato	7
150	Violin II	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred; subdivisions of third beat slurred; subdivisions of fourth beat slurred	8
153	Violin II	Ornamentation: ornament interpreted as an inverted mordent; quaver on upbeat to third beat staccato	9
154	Violin II	Articulation: quaver on upbeat to third beat staccato	10
155	Violin II	Articulation: subdivisions of first beat slurred; subdivisions of third beat slurred	11
166	Violin II	Articulation: all staccato dots removed from bar	12
170	Violin II	Articulation: bowings added	13
179	Violin II	Articulation: bowings added	14
203	Violin II	Dynamics: bar is **f**	15
217	Violin II	Dynamics: bar is **f**	16
255	Violin II	Articulation: all articulation indications removed; except for final quaver in bar, subdivisions of entire bar slurred	17
256-257	Violin II	Articulation: the only slur in bar 256 extended to 257; except for final quaver in bar 257, subdivisions of entire bar slurred	18
259	Violin II	Dynamics: bar is **f**; Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	19
261	Violin II	Dynamics: quaver on the upbeat to fourth beat is **p**	20
282	Violin II	Articulation: bowings added	21
309	Violin II	Articulation: tie on last quaver in bar removed	22
Movement Two			
2	Violin II	Articulation: staccato of second beat removed	1
3	Violin II	Articulation: subdivisions of first beat slurred; bowings added	2
4	Violin II	Articulation: subdivisions of first beat slurred; staccato of second beat removed	3
7	Violin II	Articulation: initial slur shortened to encompass only pair of semiquavers on upbeat to second beat	4
10	Violin II	Articulation: only slur in bar shortened to encompass only pair of semiquavers on upbeat to following bar	5
21	Violin II	Articulation: only slur in bar shortened to encompass only pair of semiquavers on upbeat to second beat	6
28	Violin II	Articulation: first slur in bar encompasses all subdivisions of first beat; first quaver on second beat staccato; final three quavers in bar slurred	7
29	Violin II	Articulation: all subdivisions of first beat slurred	8

30	Violin II	Articulation: first quaver on second beat staccato; final three quavers in bar slurred	9
32	Violin II	Dynamics: bar is **f**	10
36	Violin II	Articulation: only slur in bar extended to include subdivisions of fourth beat	11
38	Violin II	Articulation: excepting the initial quaver,	12
45	Violin II	Articulation: bowings added	13
51	Violin II	Articulation: only slur in bar lengthened to, excepting the initial quaver, include all subdivisions of bar are slurred	14
52	Violin II	Articulation: only slur in bar lengthened to, excepting the initial quaver, include all subdivisions of bar are slurred	15
59	Violin II	Articulation: staccato dot on first beat removed	16
61	Violin II	Articulation: only slur in bar lengthened to, excepting the initial quaver, include all subdivisions of bar are slurred	17
63	Violin II	Articulation: first quaver on second beat staccato	18
65	Violin II	Articulation: first quaver on second beat staccato	19
71	Violin II	Performance directions: *senza sordini* added to to bar in order to match other string parts	20
72	Violin II	Rhythm: initial note double-dotted to correct rhythm in bar	21
73	Violin II	Performance directions: *Sans Sord.* Indication removed	22
74	Violin II	Articulation: subdivisions of first and second beats removed	23
78	Violin II	Rhythm: note values doubled in second half of bar to correct rhythm errors; Articulation: dotted semiquaver on third beat and its preceding semiquaver slurred; dotted semiquaver on second half of third beat and its preceding semiquaver slurred; final semiquaver in bar slurred to following measure	24
79	Violin II	Rhythm: note values doubled in second half of bar to correct rhythm errors; Articulation: dotted semiquaver on third beat and its preceding semiquaver slurred; dotted semiquaver on second half of third beat and its preceding semiquaver slurred; final semiquaver in bar slurred to following measure	25
80	Violin II	Articulation: first quaver in bar slurred to quaver on third beat	26
81	Violin II	Articulation: second fermata sign removed from bar	27
Movement Three			
11	Violin II	Articulation: staccato dots added to all notes in bar	1

16	Violin II	Rhythm: initial quaver changed to dotted quaver to match other string parts (applicable to each subsequent ritornello)	2
29	Violin II	Dynamics: bar is **p**	3
92	Violin II	Dynamics: bar is **f**	4
93	Violin II	Dynamics: bar is **p**	5
155	Violin II	Articulation: initial minim slurred to following bar	6
157	Violin II	Articulation: initial minim slurred to following bar	7
Movement One			
42	Viola	Articulation: final quaver in bar tied over to first quaver in following bar	1
170	Viola	Articulation: bowings added	2
258	Viola	Articulation: bowings added	3
259	Viola	Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	4
276	Viola	Articulation: pair of semiquavers on upbeat to second beat slurred	5
Movement Two			
5	Viola	Articulation: only slur in bar removed	1
6	Viola	Articulation: only slur in bar removed	2
9	Viola	Articulation: only slur in bar removed	3
10	Viola	Articulation: only slur in bar removed	4
36	Viola	Articulation: only slur in bar shortened to encompass all notes in bar except the initial quaver	5
38	Viola	Articulation: only slur in bar lengthened to encompass all notes in bar except the initial quaver	6
72	Viola	Articulation: bowings added	7
Movement Three			
16	Viola	Articulation: dot on initial dotted quaver removed	1
Movement One			
57	Violoncello	Articulation: crotchet on final beat slurred to following bar	1
62	Violoncello	Articulation: crotchet on final beat slurred to following bar	2
170	Violoncello	Articulation: bowings added	3
182	Violoncello	Articulation: bowings added	4
224	Violoncello	Score Layout: 8 missing bars of rests added after bar 224	5
258	Violoncello	Articulation: bowings added	6
259	Violoncello	Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	7
276	Violoncello	Articulation: all articulation markings removed from bar; pair of semiquavers on upbeat to second beat slurred	8
282	Violoncello	Articulation: bowings added	9
Movement Two			
7	Violoncello	Articulation: bowings added	1

11	Violoncello	Articulation: bowings added	2
16	Violoncello	Articulation: bowings added	3
20	Violoncello	Articulation: bowings added	4
50	Violoncello	Articulation: slur on final beat of bar removed	5
56	Violoncello	Articulation: bowings added	6
60	Violoncello	Articulation: slur on final beat of bar removed	7
72	Violoncello	Articulation: bowings added	8
81	Violoncello	Articulation: second fermata in bar removed	9
Movement Three			
9	Violoncello	Articulation: all notes in bar staccato (applicable to all ritornellos)	1

Appendix IX

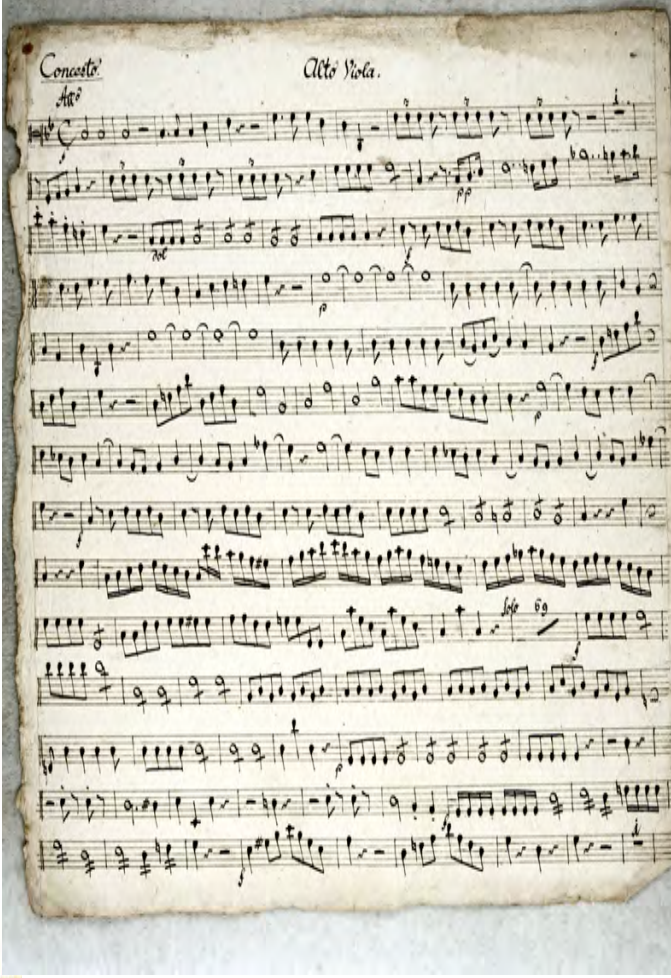
Stift Klosterneuburg
Musik-Bibliothek
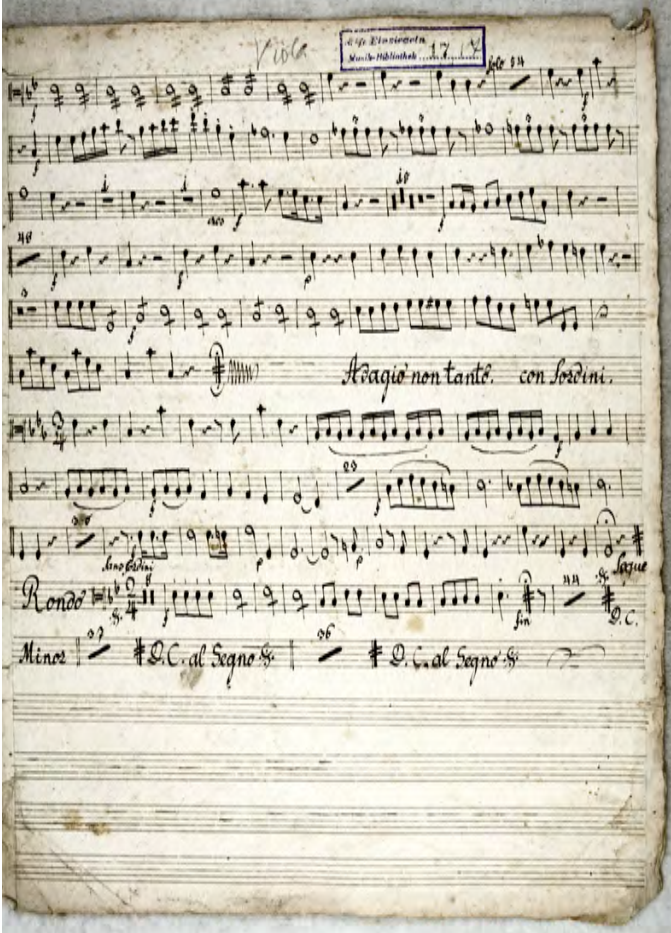
17,17
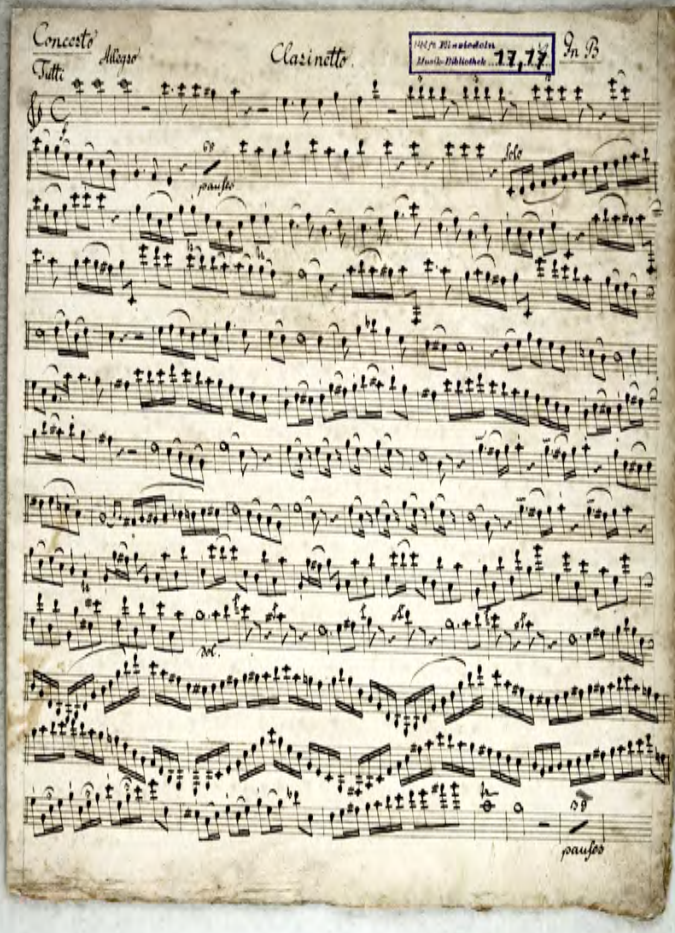
Concerto
pour
Clarinette Principale,
Deux Violons, Alto et Basse,
Deux Hautbois
et Deux Cors.
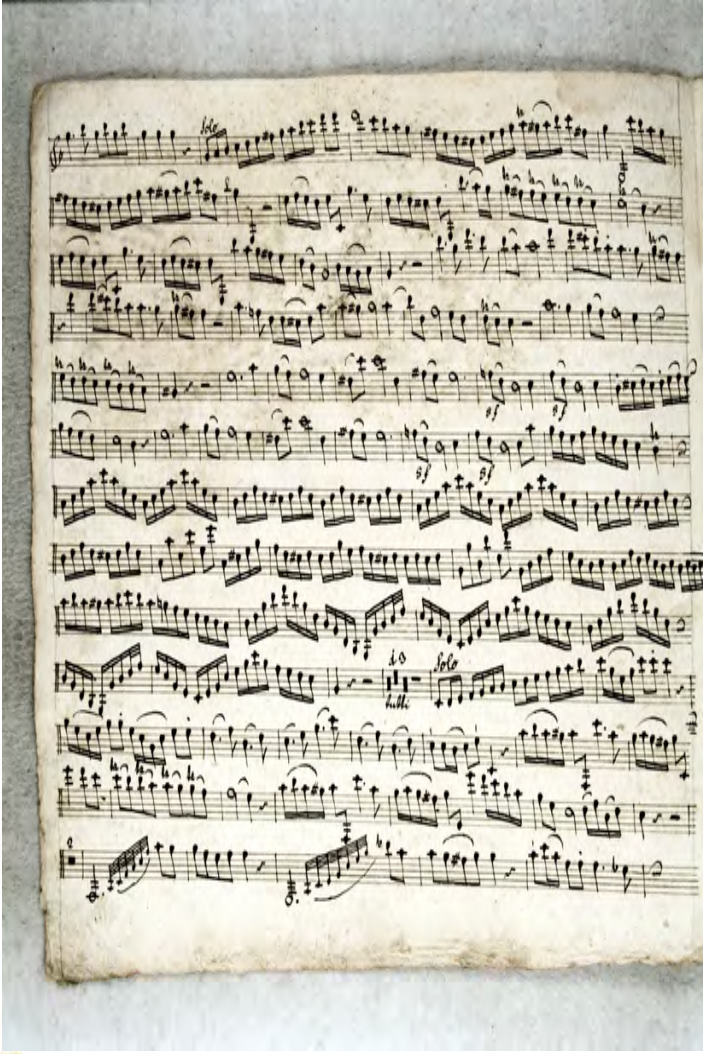
par
J. Michel.
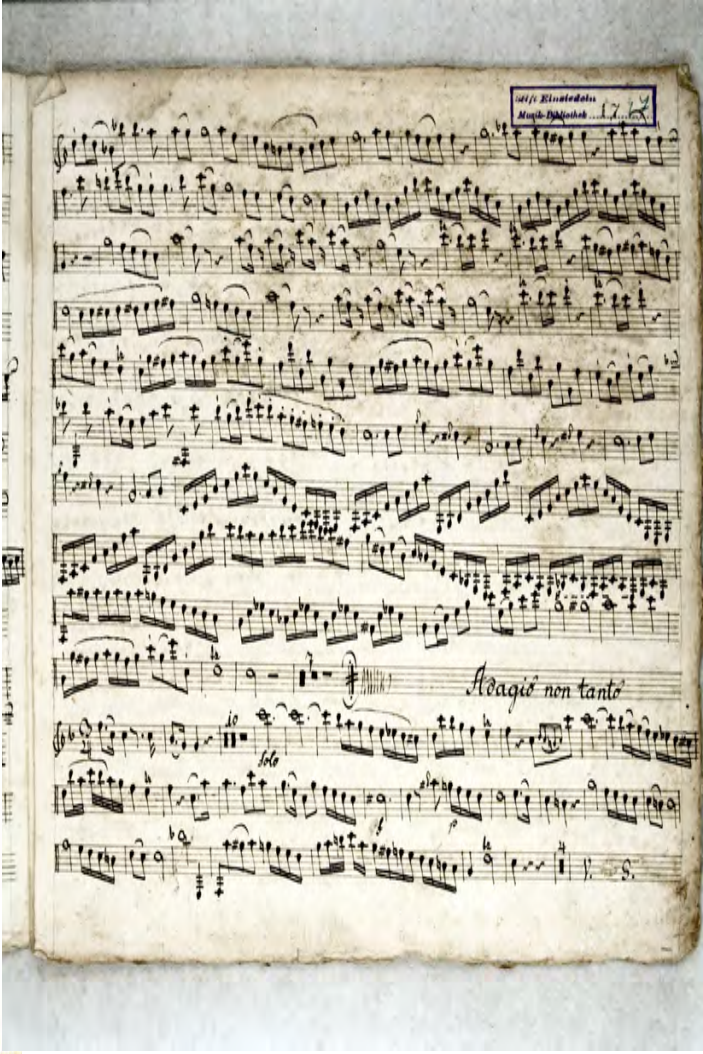
L. Sigismundi Weber.
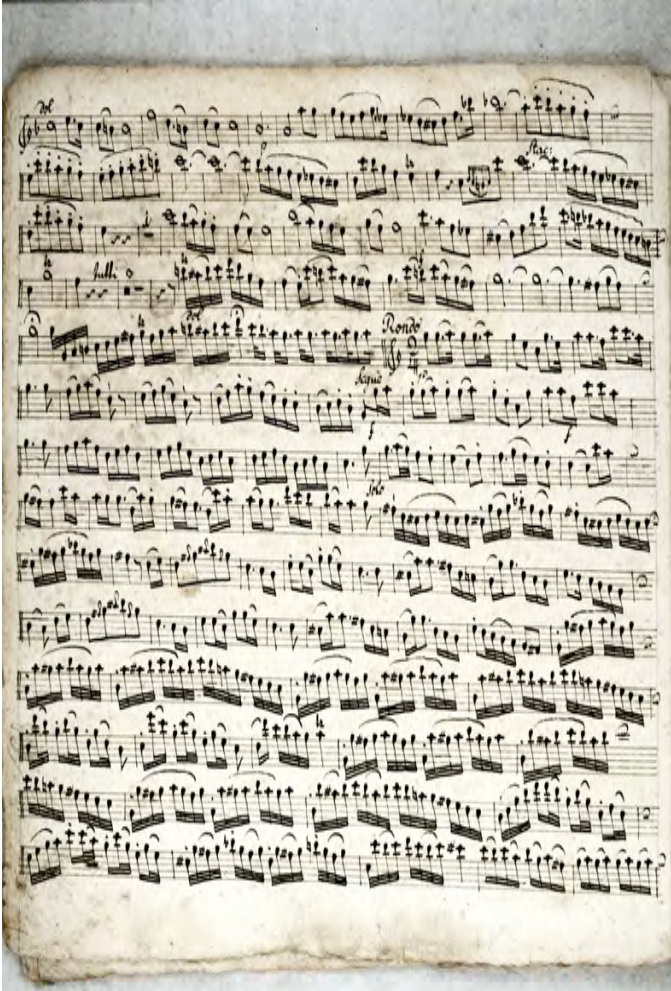

Concerto.
Alto Viola.
Atto
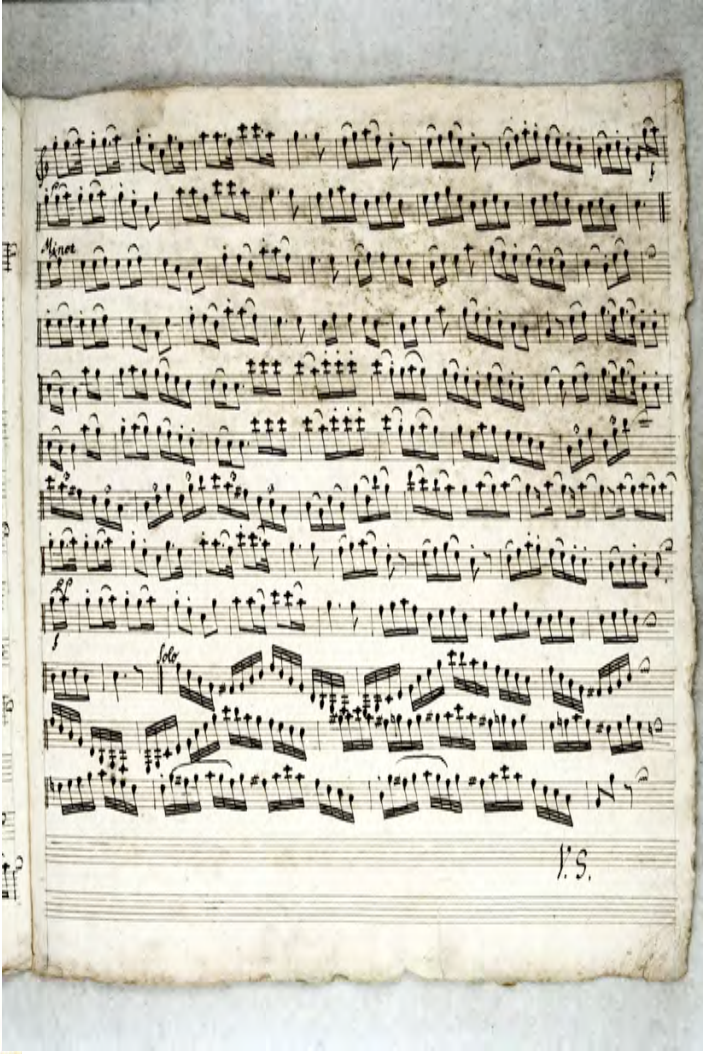

Viola
Adagio non tanto. con Sordini.
Rondò
Segue
D.C.
Minor
D.C. al Segno
D.C. al Segno

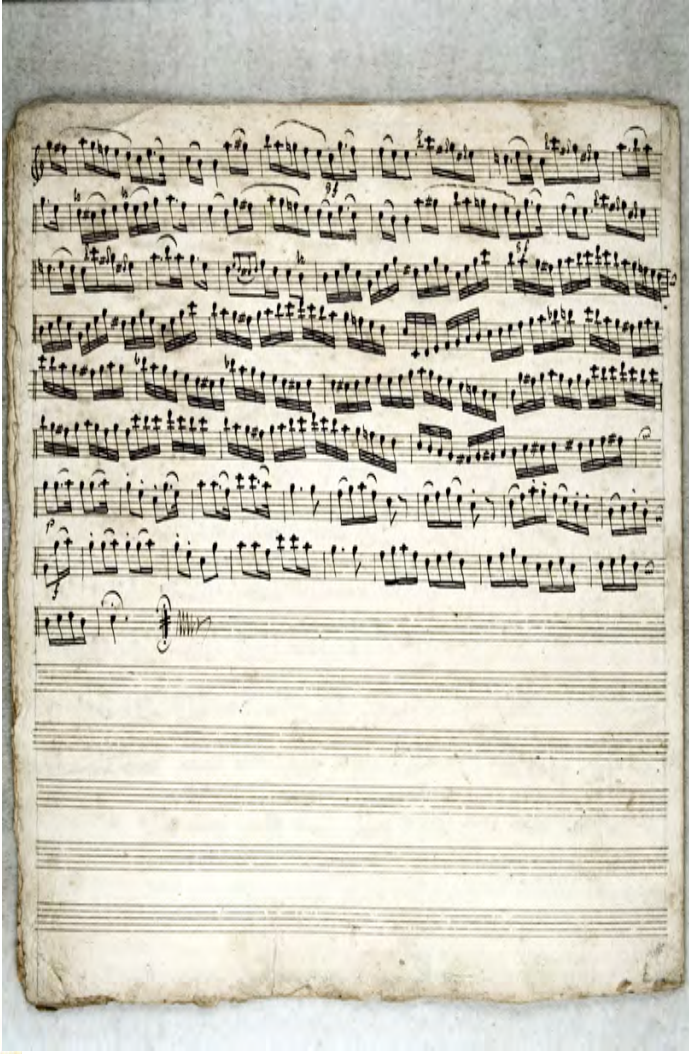

Concerto
Allegro
Tutti
Clazinetto
In B
pauso
Solo
pauso
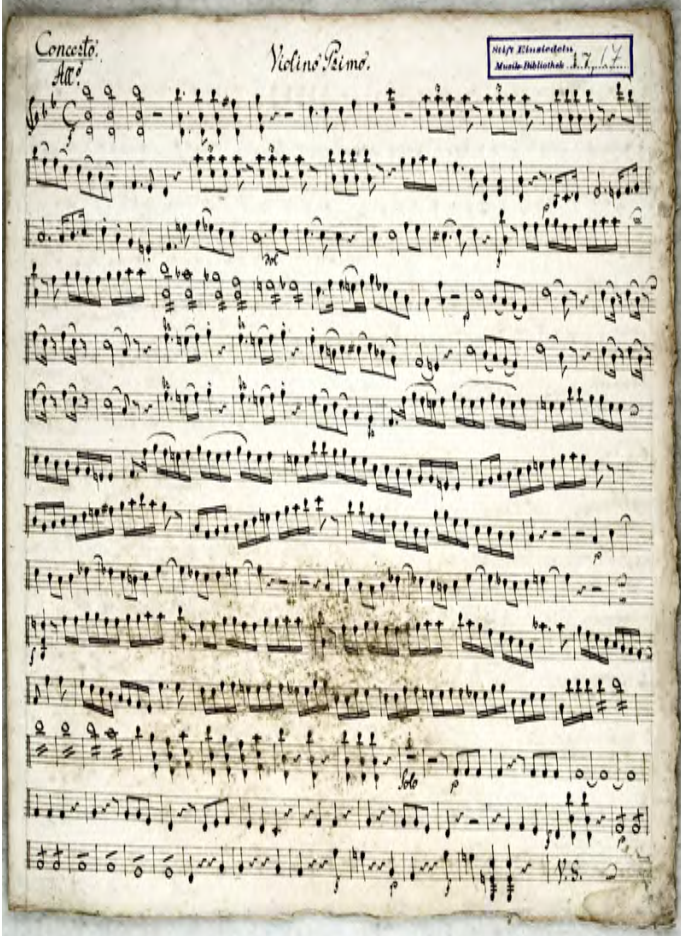

Solo
tutti
Solo
tutti
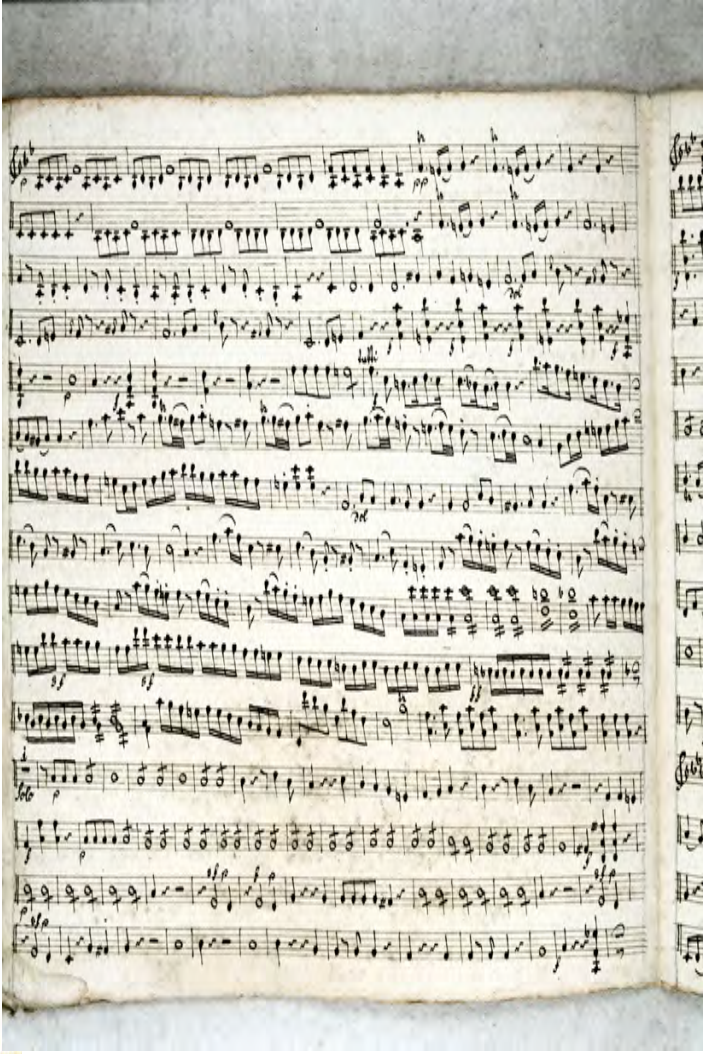

Adagio non tanto
solo
f
p
V. S.
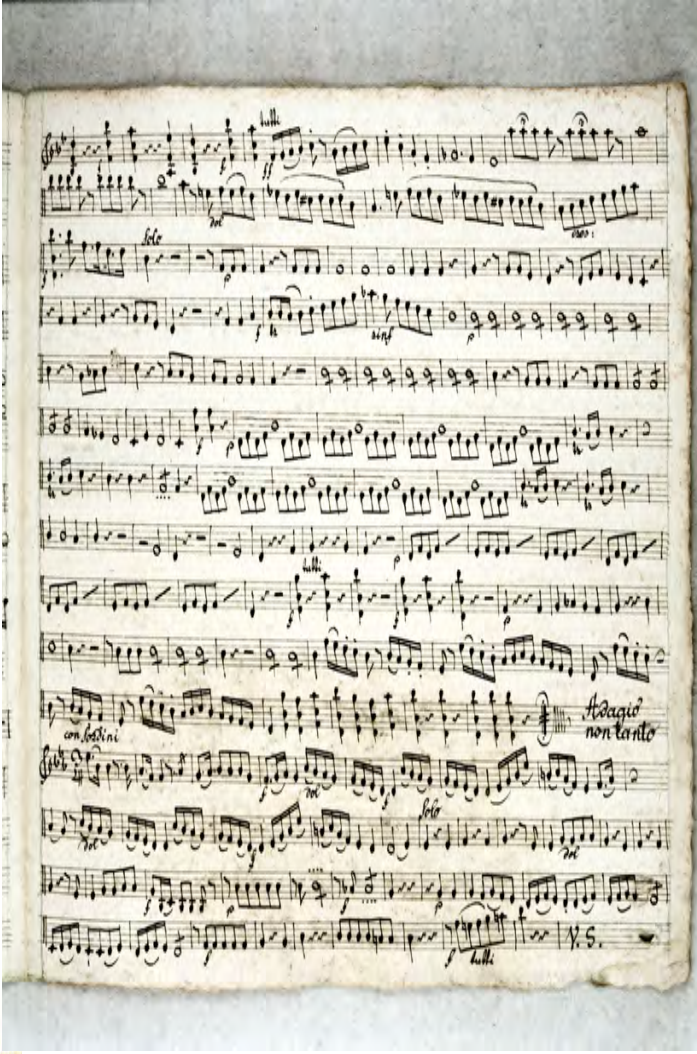

Rondò
Segue

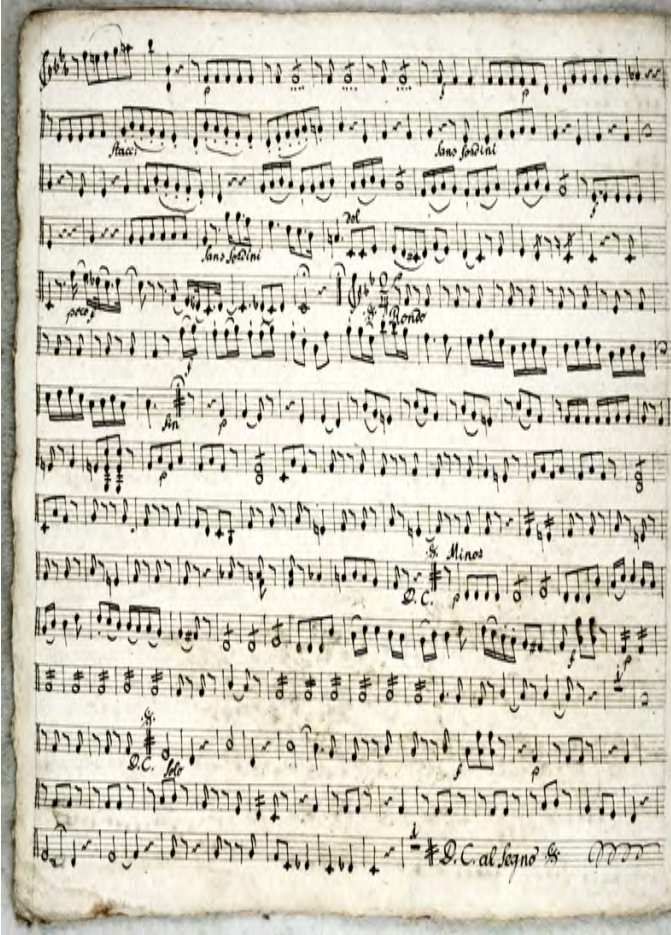

Minore
f
solo
V. S.
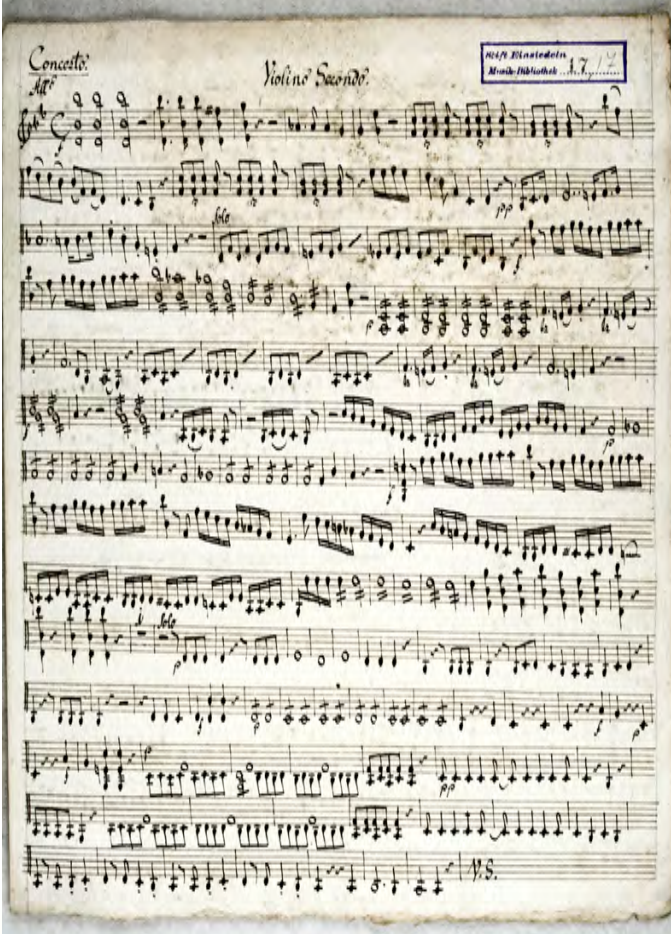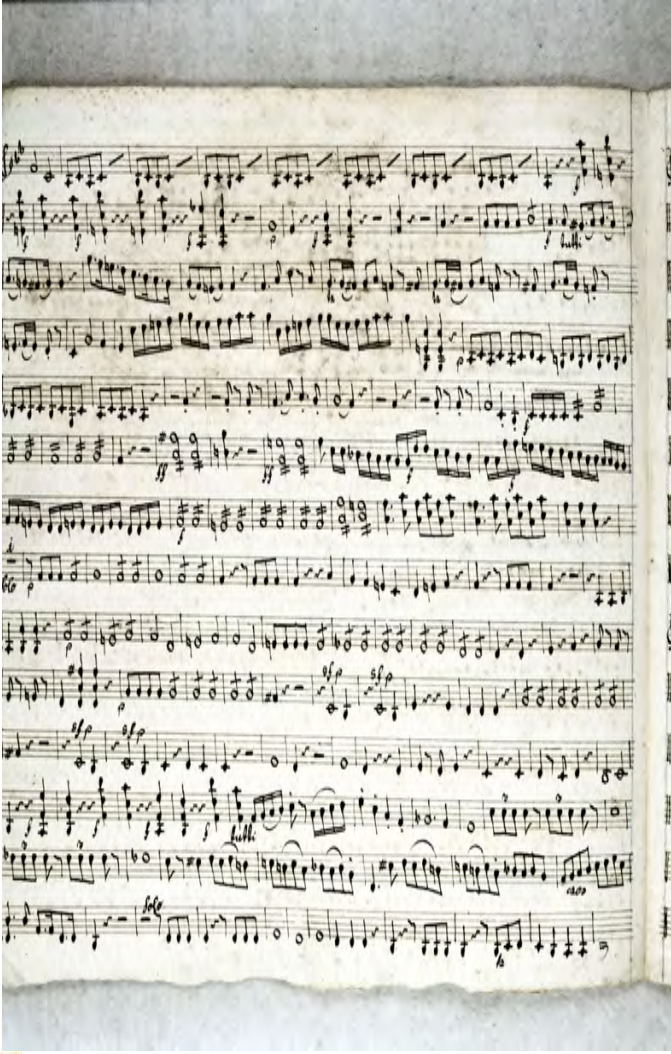



Concerto.
All.o
Violino Primo.
Stift Klosterneuburg
Musik-Bibliothek
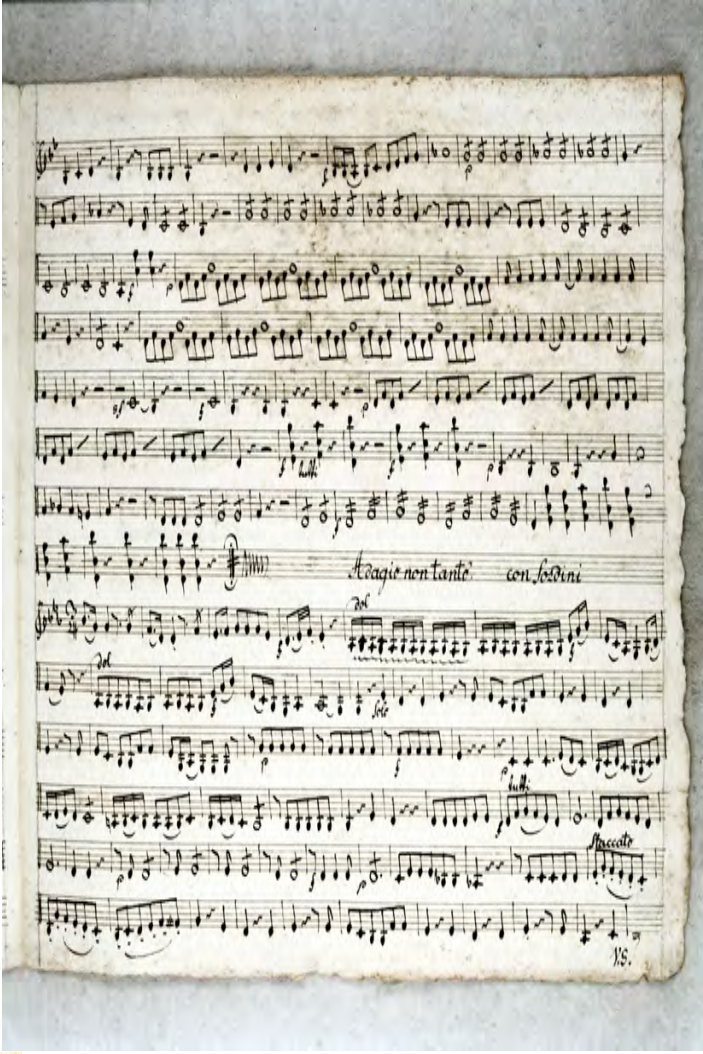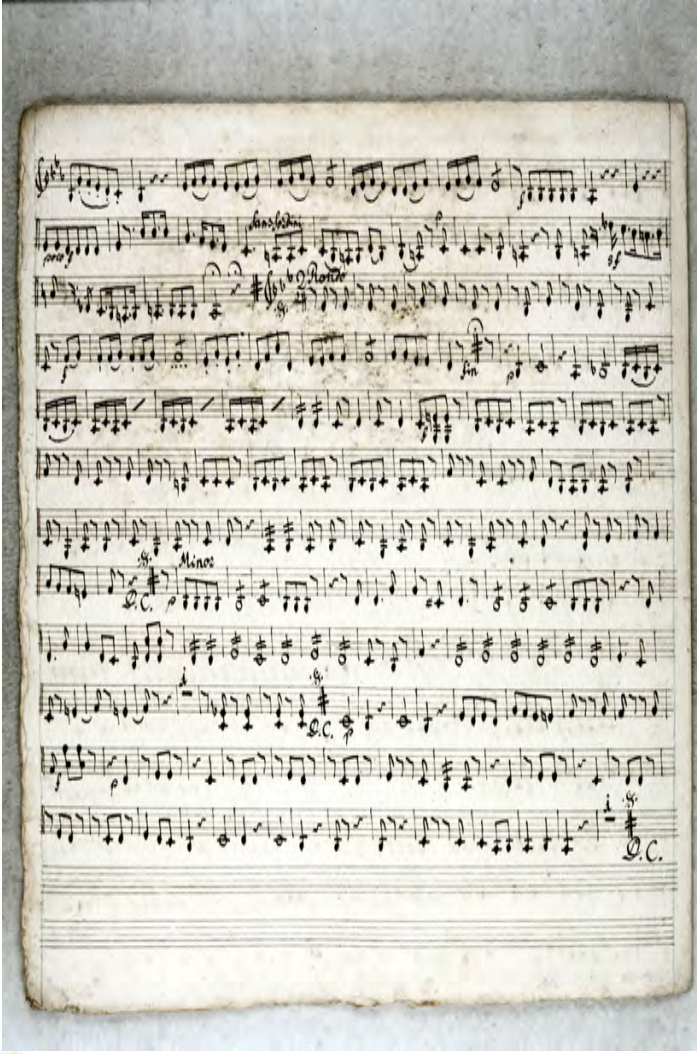



tutti
solo
tutti
con sordini
Adagio
non tanto
solo
V.S.
tutti
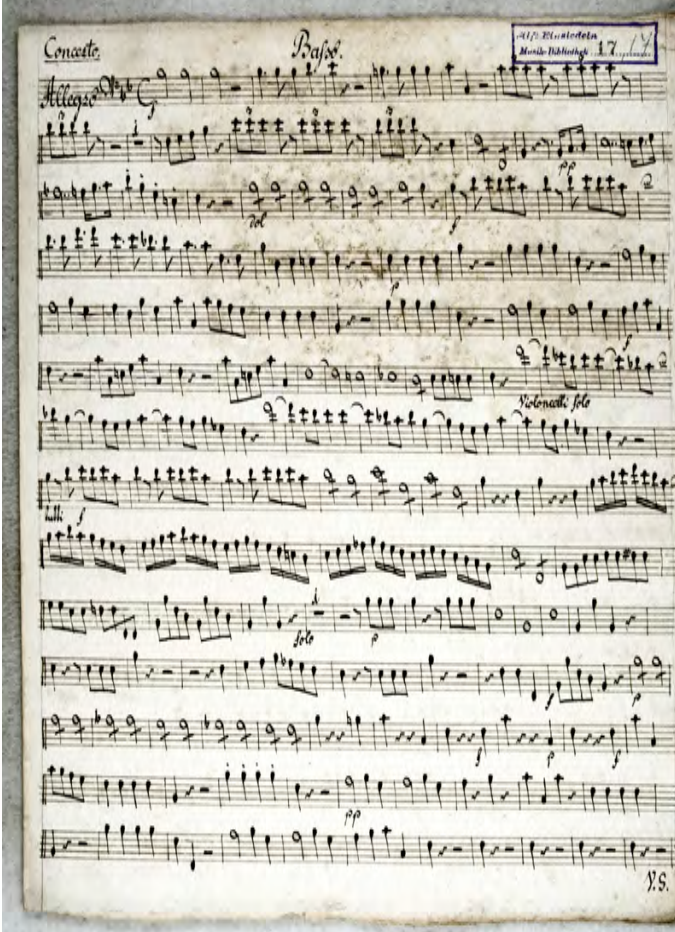

Staccato
Sans Sordini
Sans Sordini
Sans Sordini
Rondo
Fin
Minor
D.C.
D.C. fin
D.C. al Segno
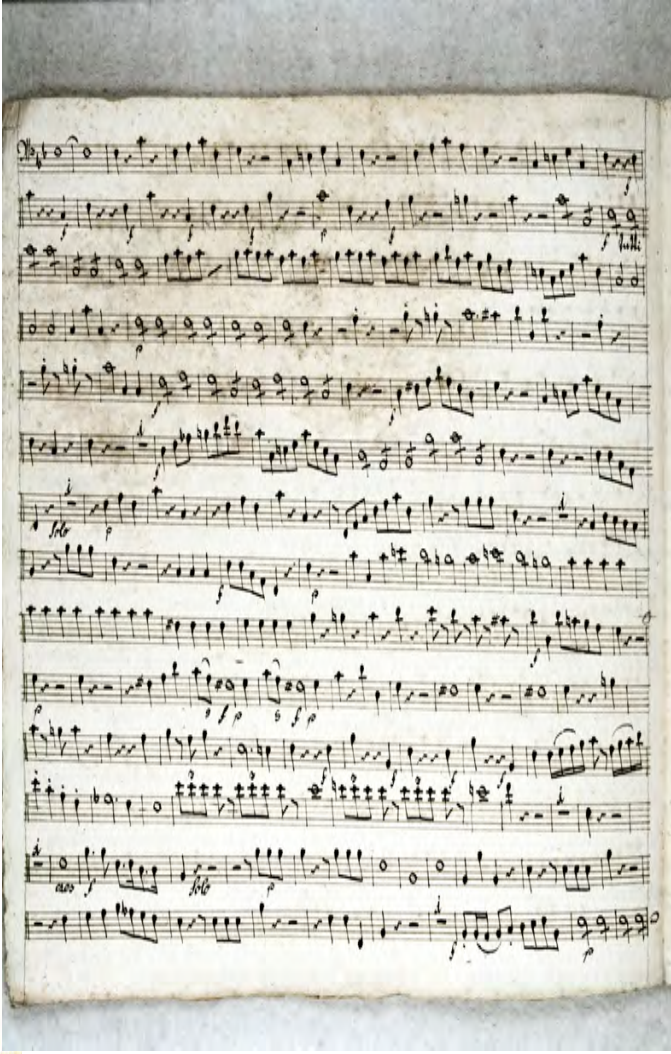

Concerto
Violino Secondo
Rost Musiedeln
Musik-Bibliothek
V.S.
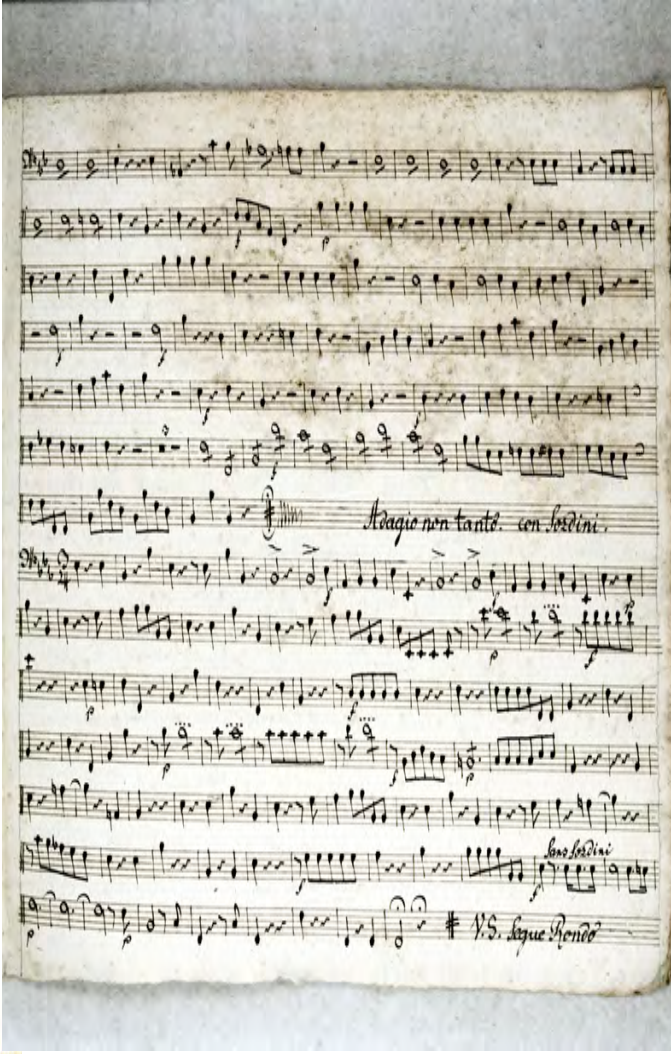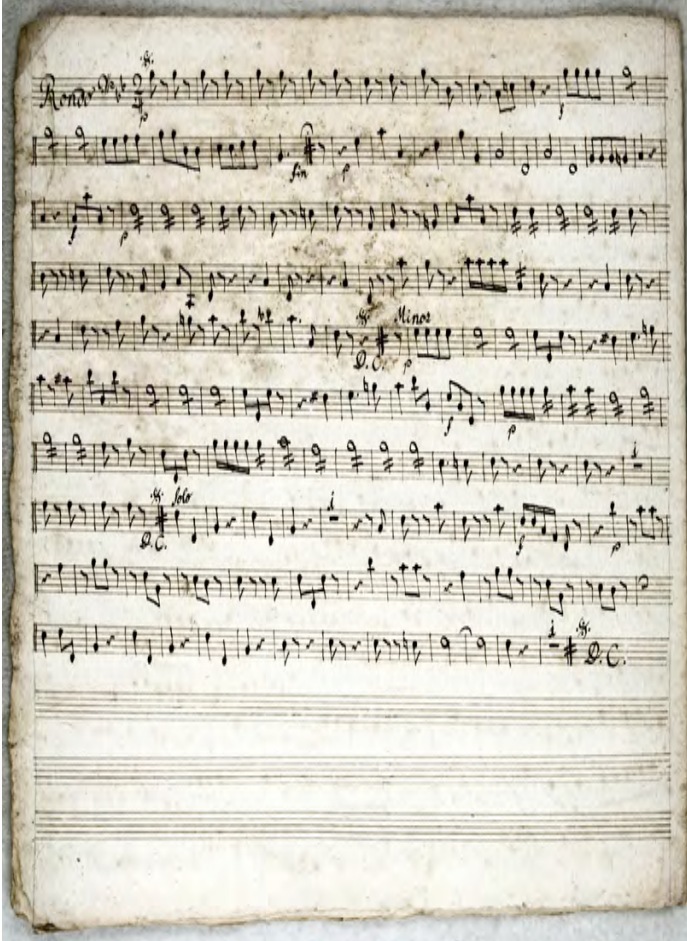



Adagio non tanto con sordini
tutti
Staccato
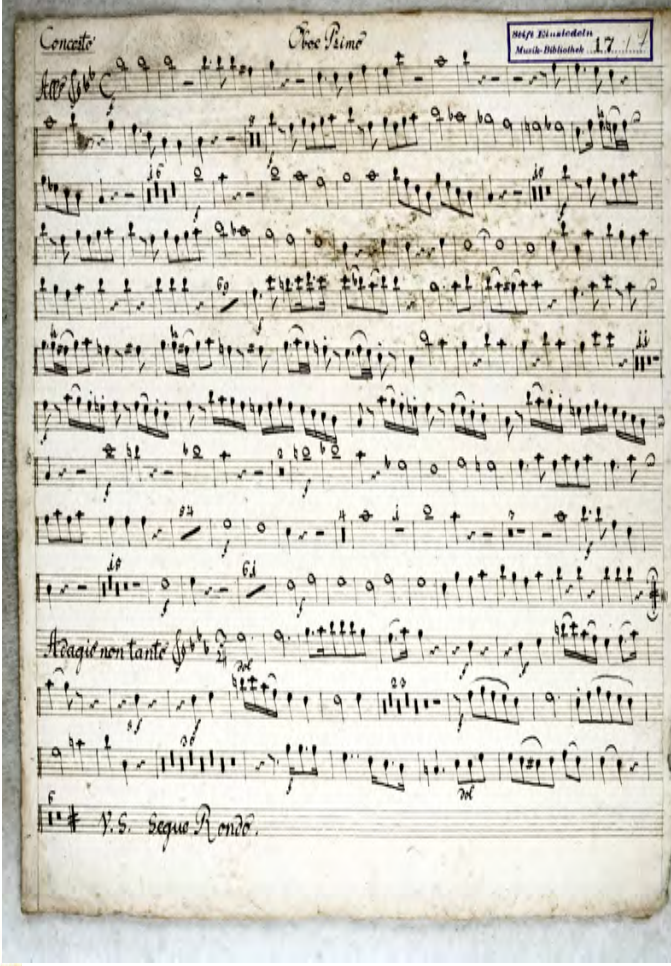

Rondo
Minor
D.C.
D.C.
D.C.

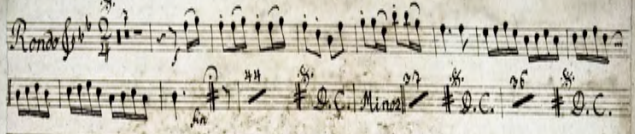

Concerto.
Basso.
Allegro
Violoncell. Solo
tutti
solo
V.S.
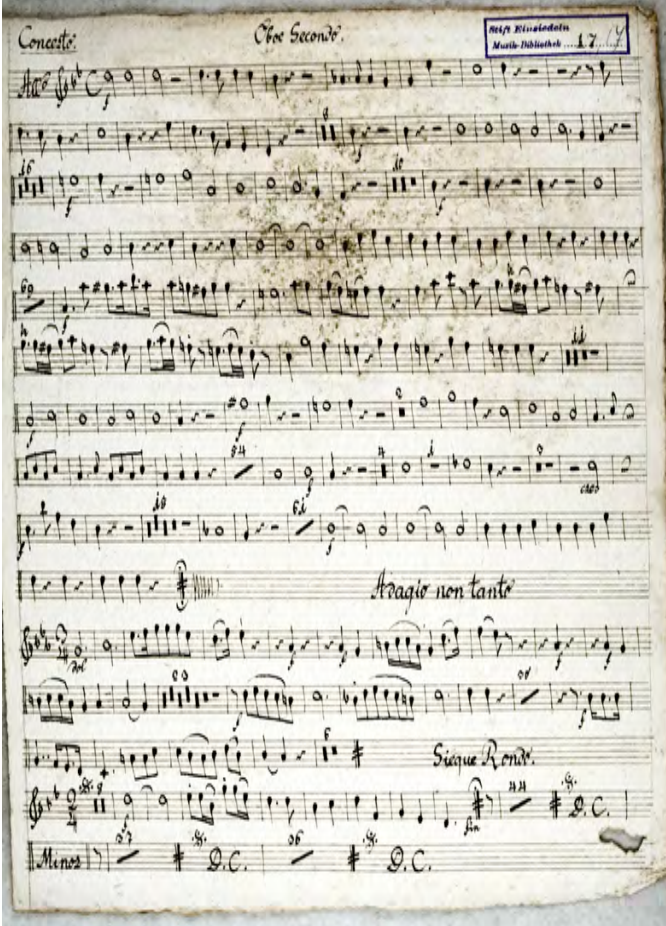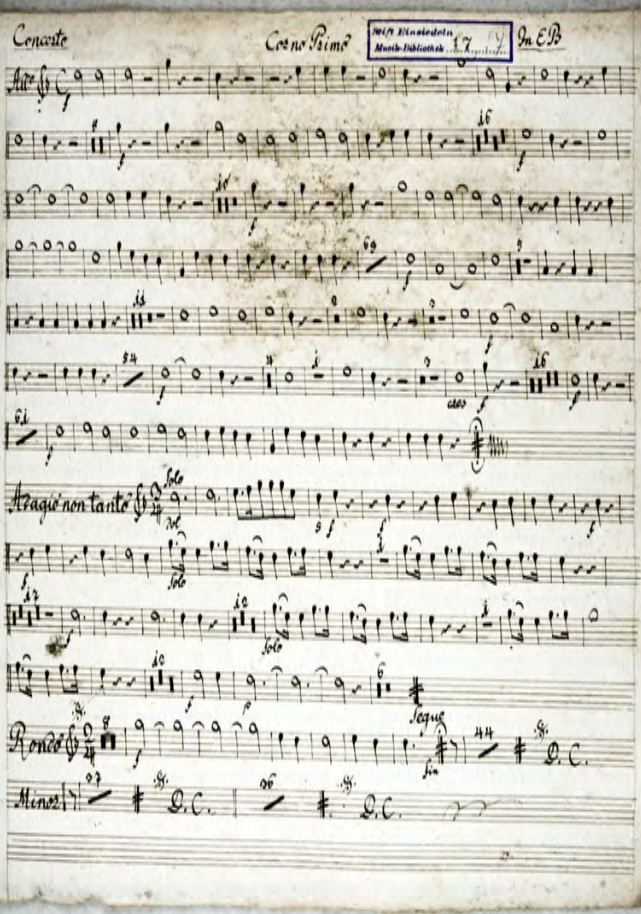



Adagio non tanto. con Sordini.
Senz Sordini
V.S. Segue Rondò
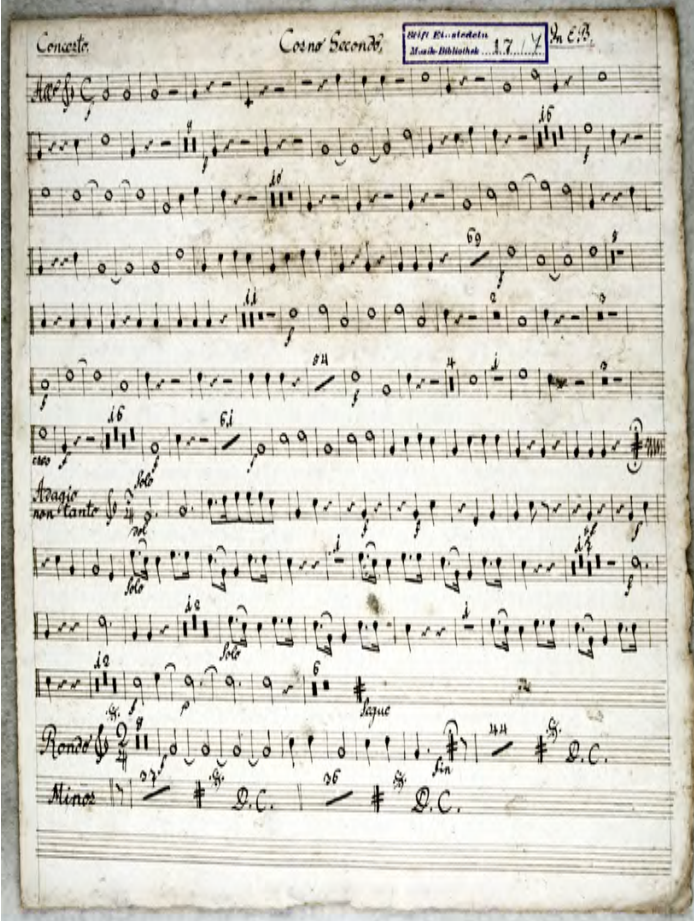

Rondo
Minor
D.C.
solo
D.C.
D.C.


Concerto
Vce Primo
Stift Klosterneuburg
Musik-Bibliothek
17
Adagio non tanto
V.S. Segue Rondò.


Rondeau
D.C. Minuet
D.C.
D.C.


Concerto.
Oboe Seconde.
Adagio non tanto
Segue Rondò.
D.C.
D.C.
Menuet


Concerto
Corno Primo
In EB
Fürst Bibliothek
Musik-Bibliothek
Allegro
Adagio non tanto
Rondò
Segue
Menuet
D.C.
D.C.
D.C.


Concerto.
Corno Secondo.
Adagio non tanto
Rondò
Minue
D.C.
D.C.
D.C.
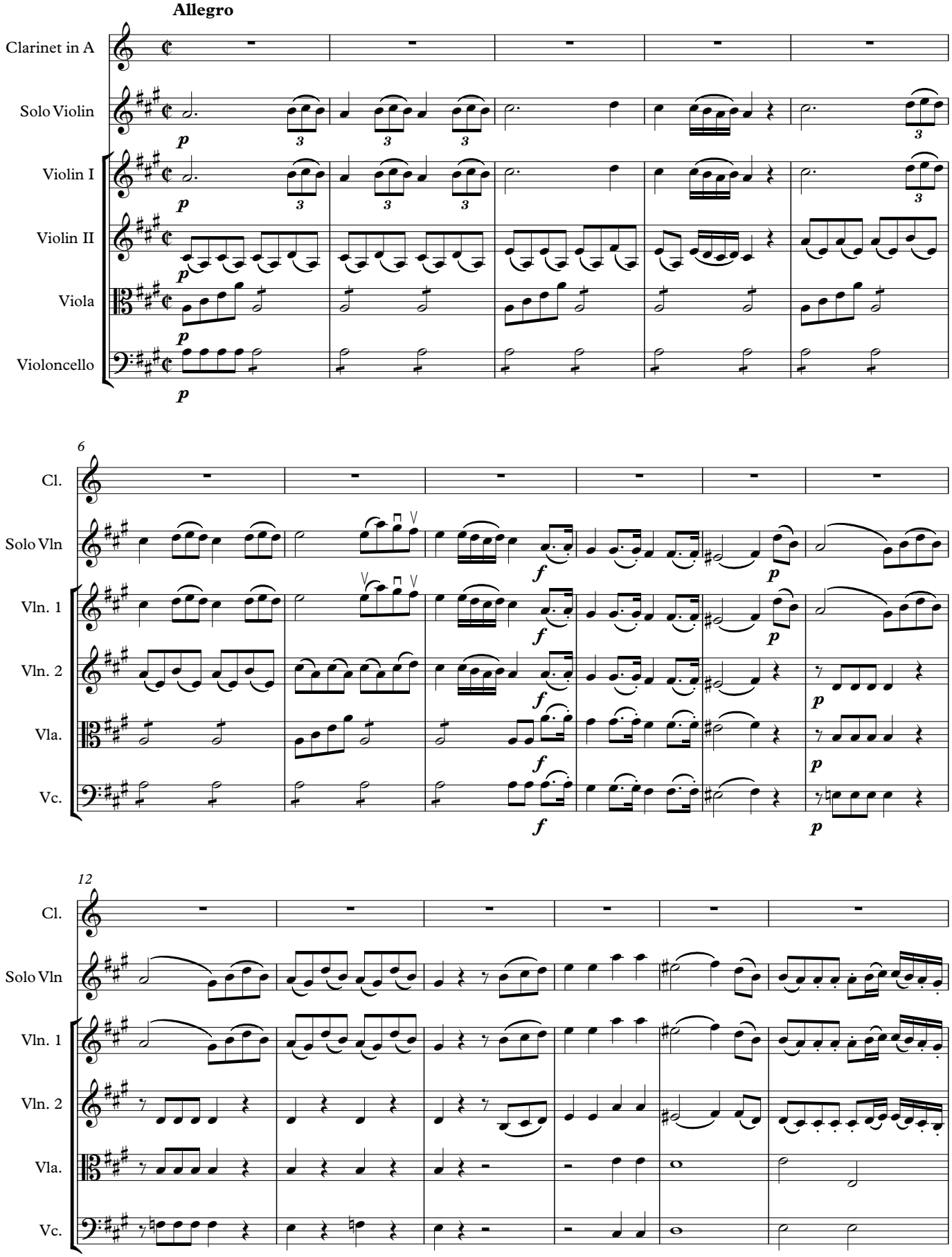
Appendix X
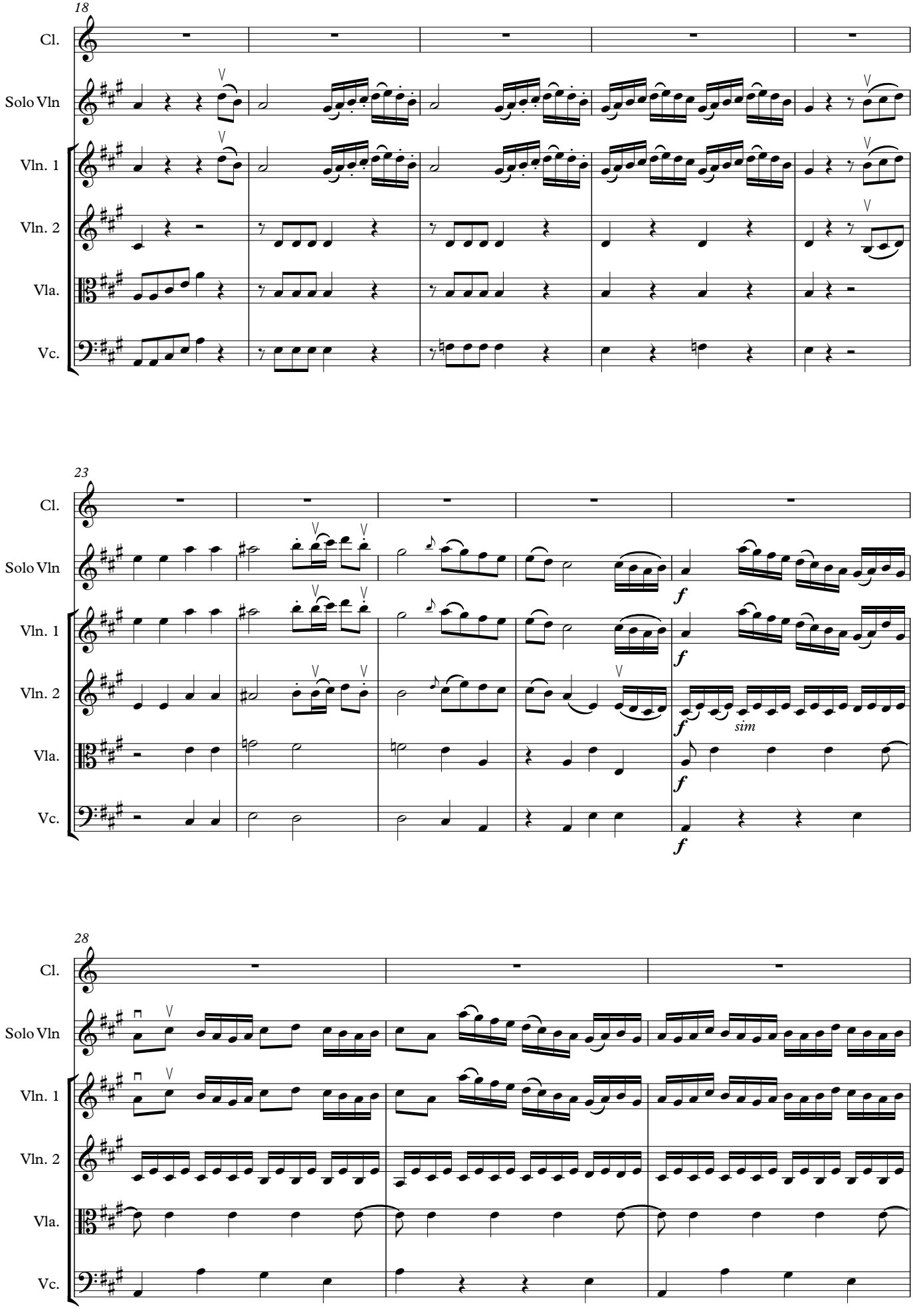
F.X. Hanisch
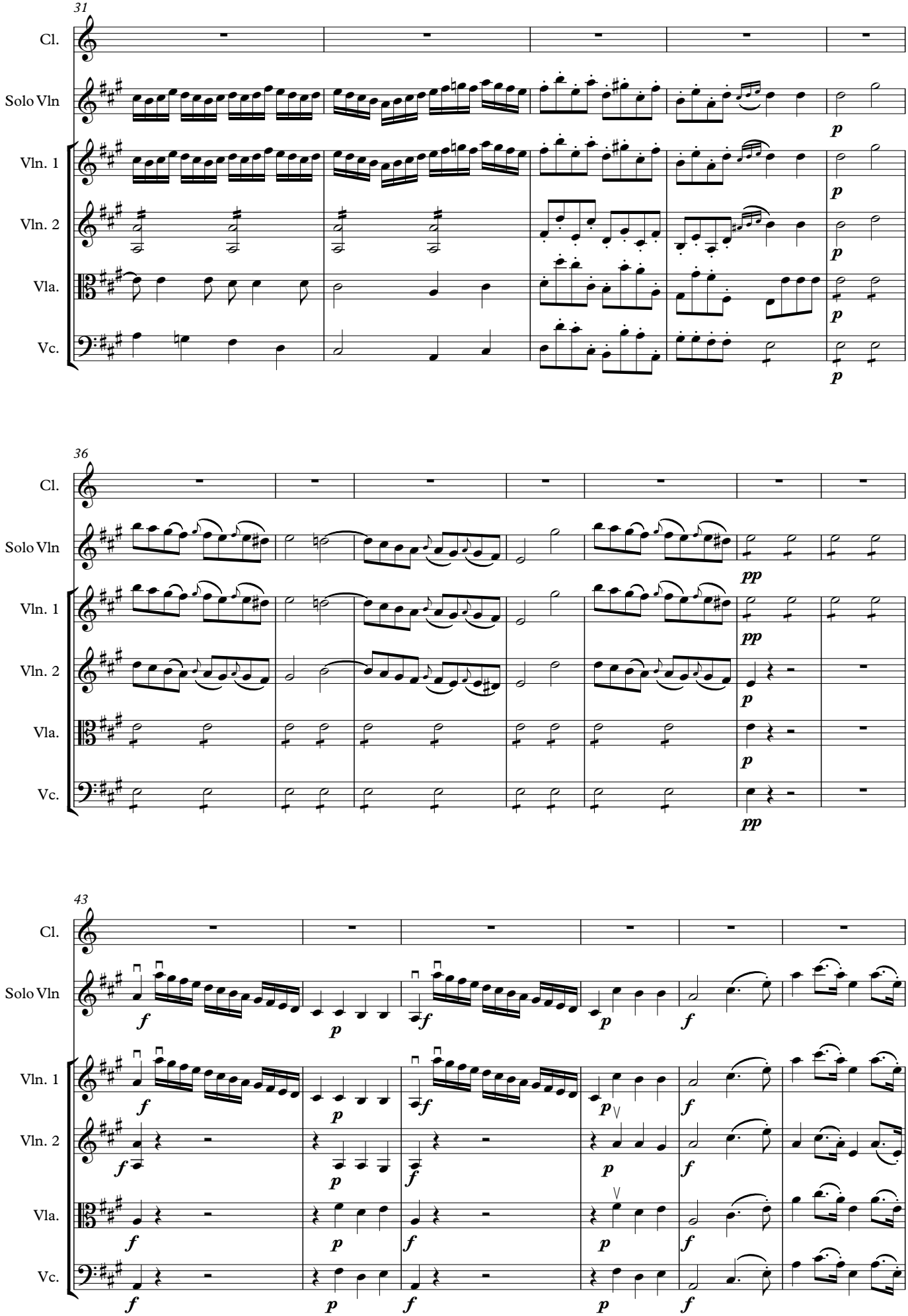
Concerto for Clarinet in A and Violin
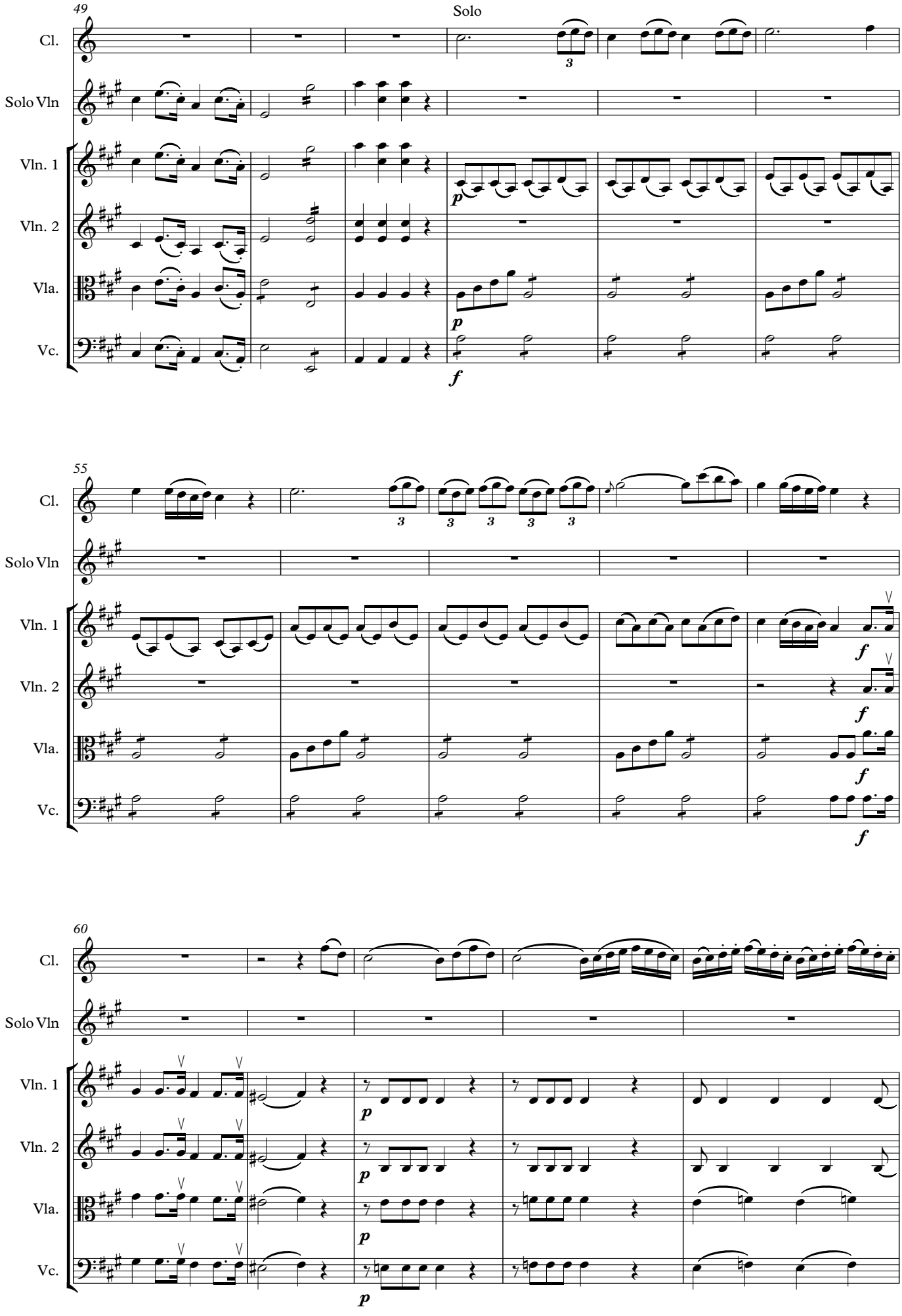
I
Allegro
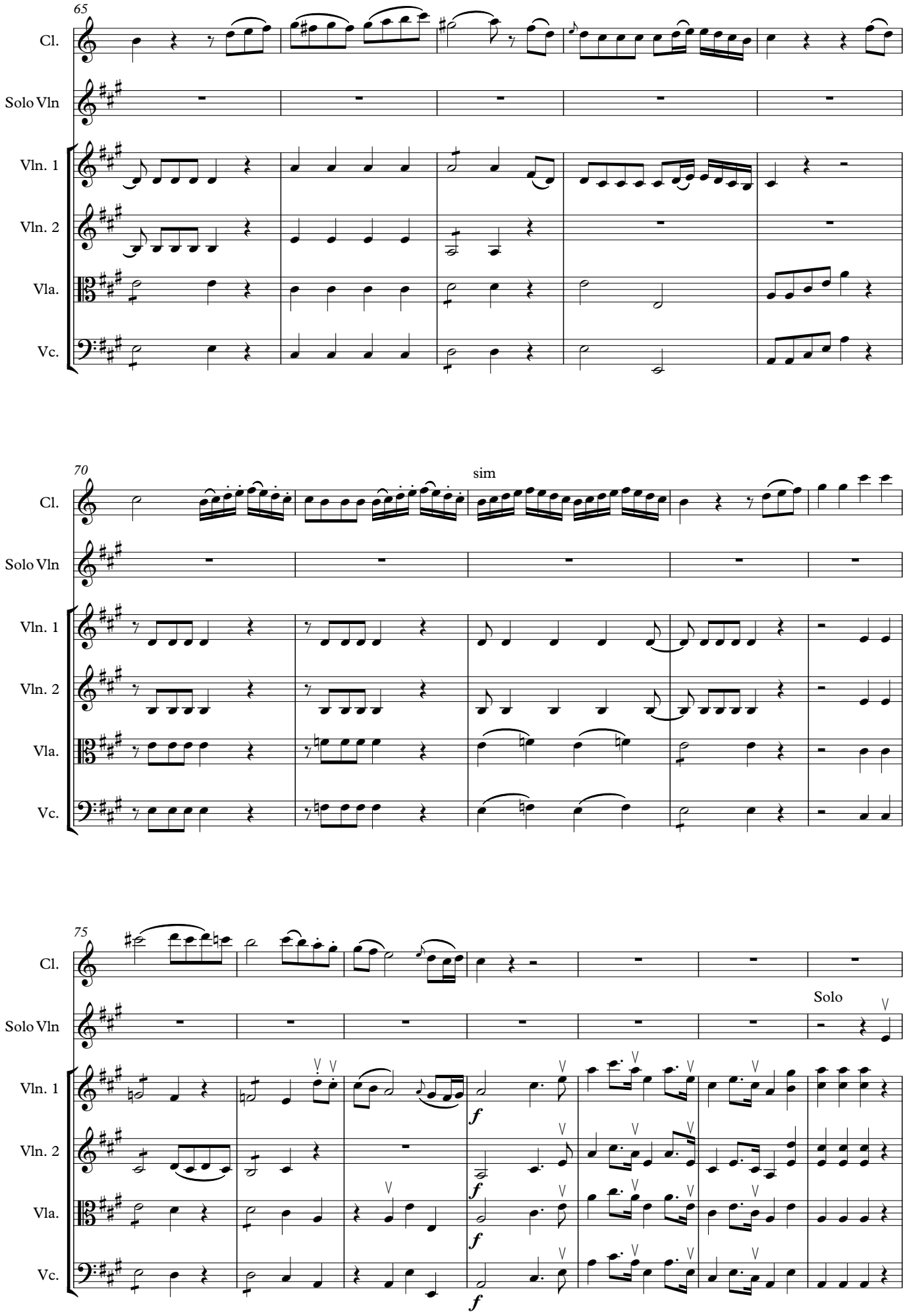
F.X. Hanisch
(1746 - ?)
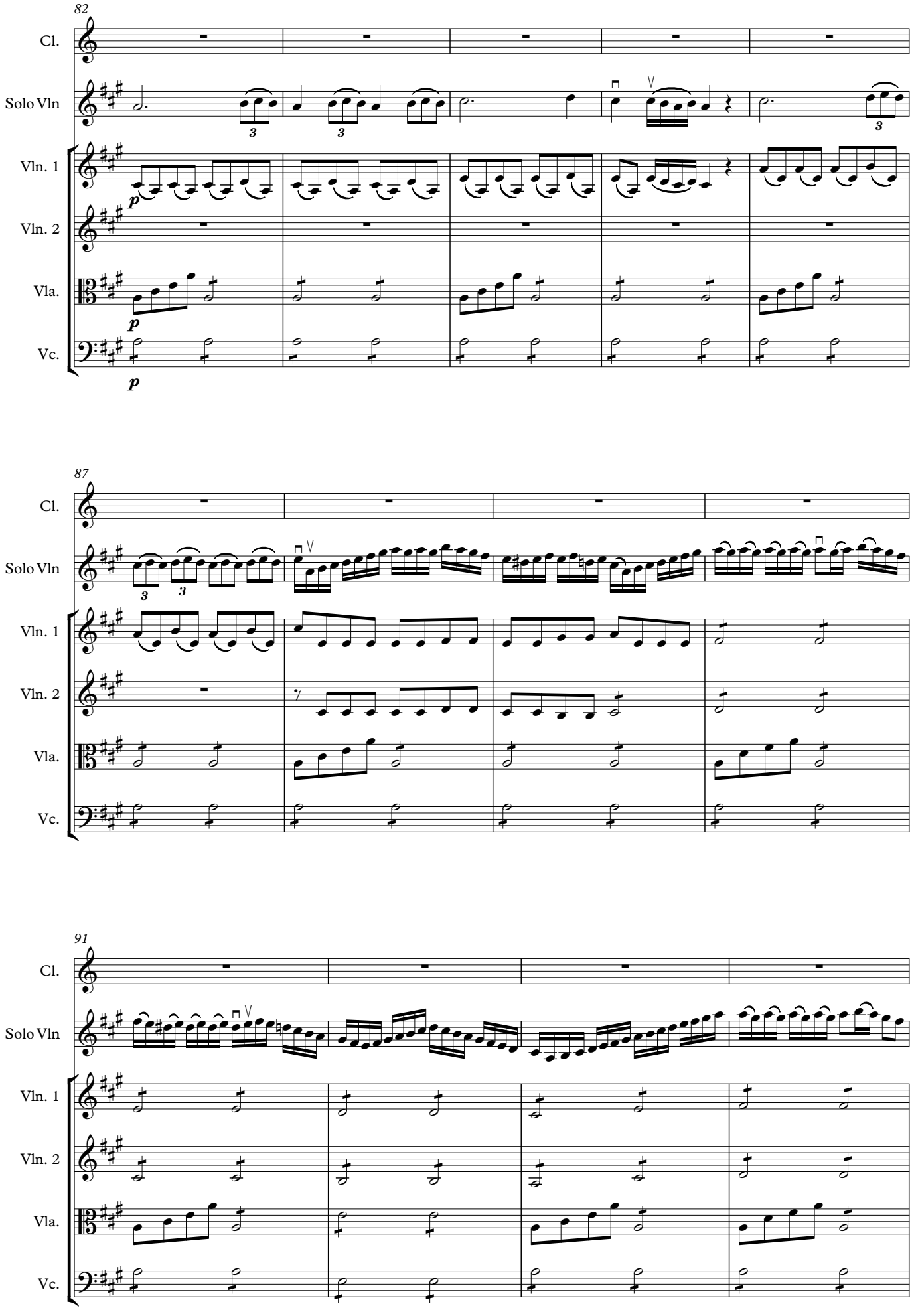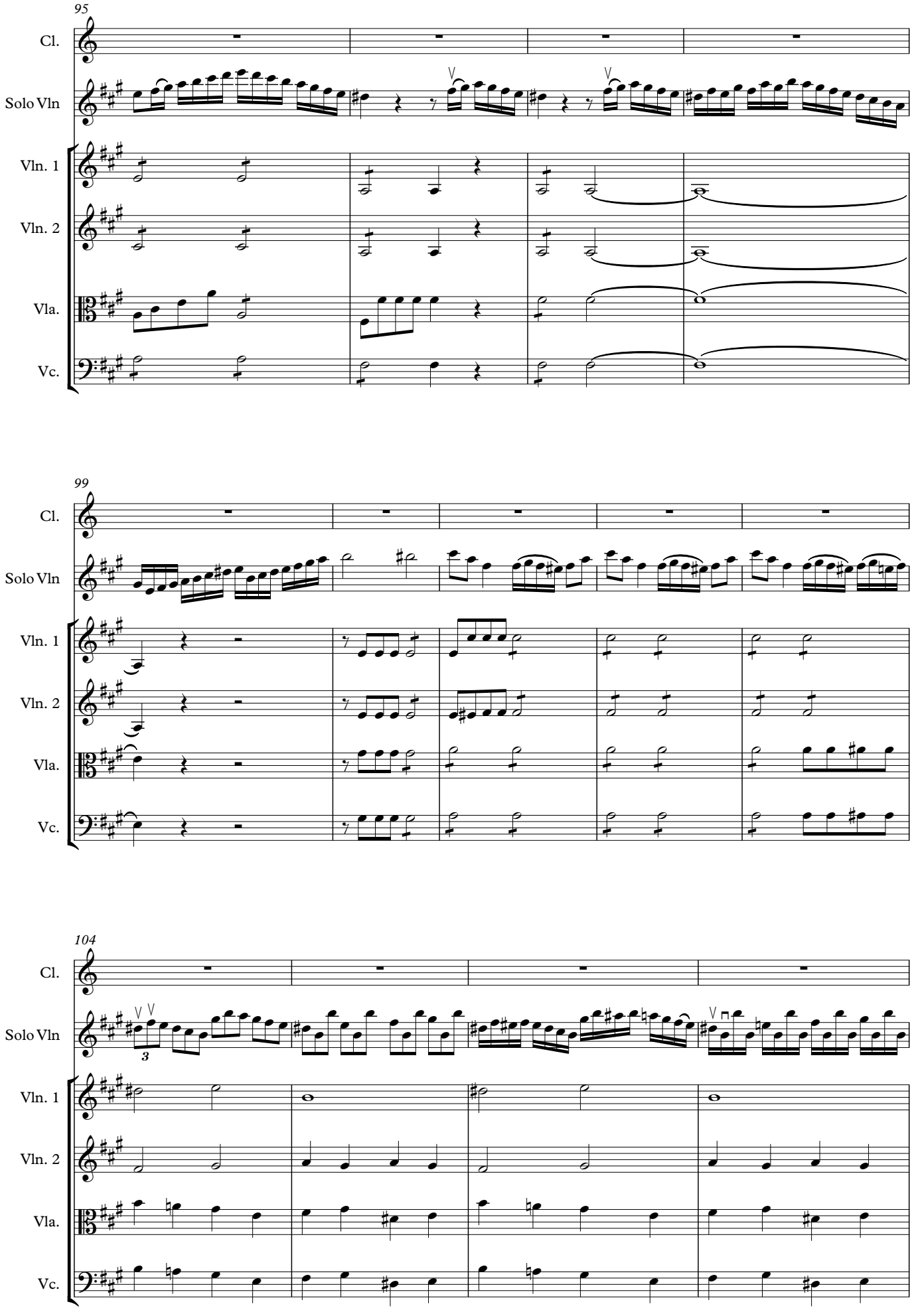



18
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
23
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
f
sim
28
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
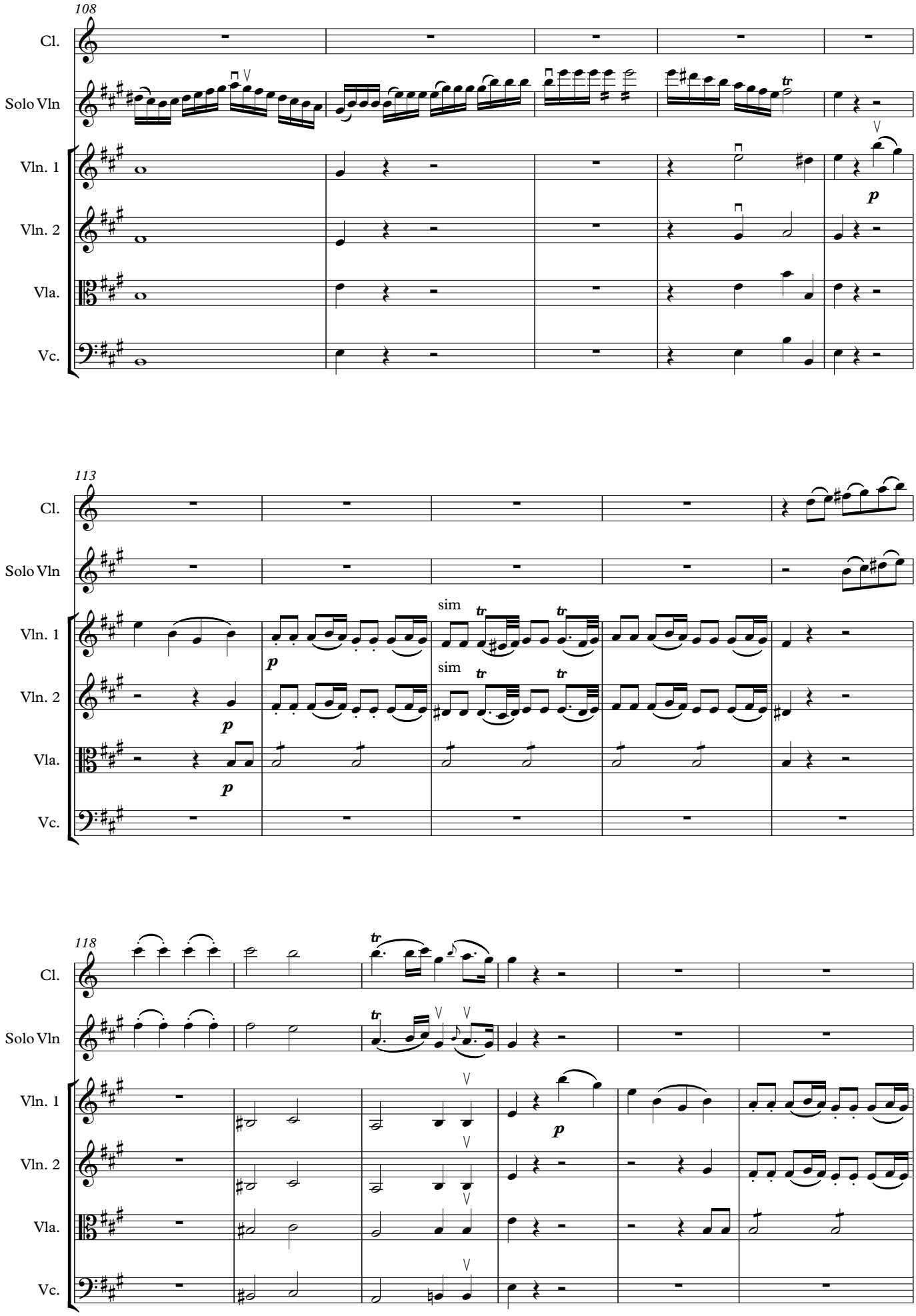

31
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
36
43
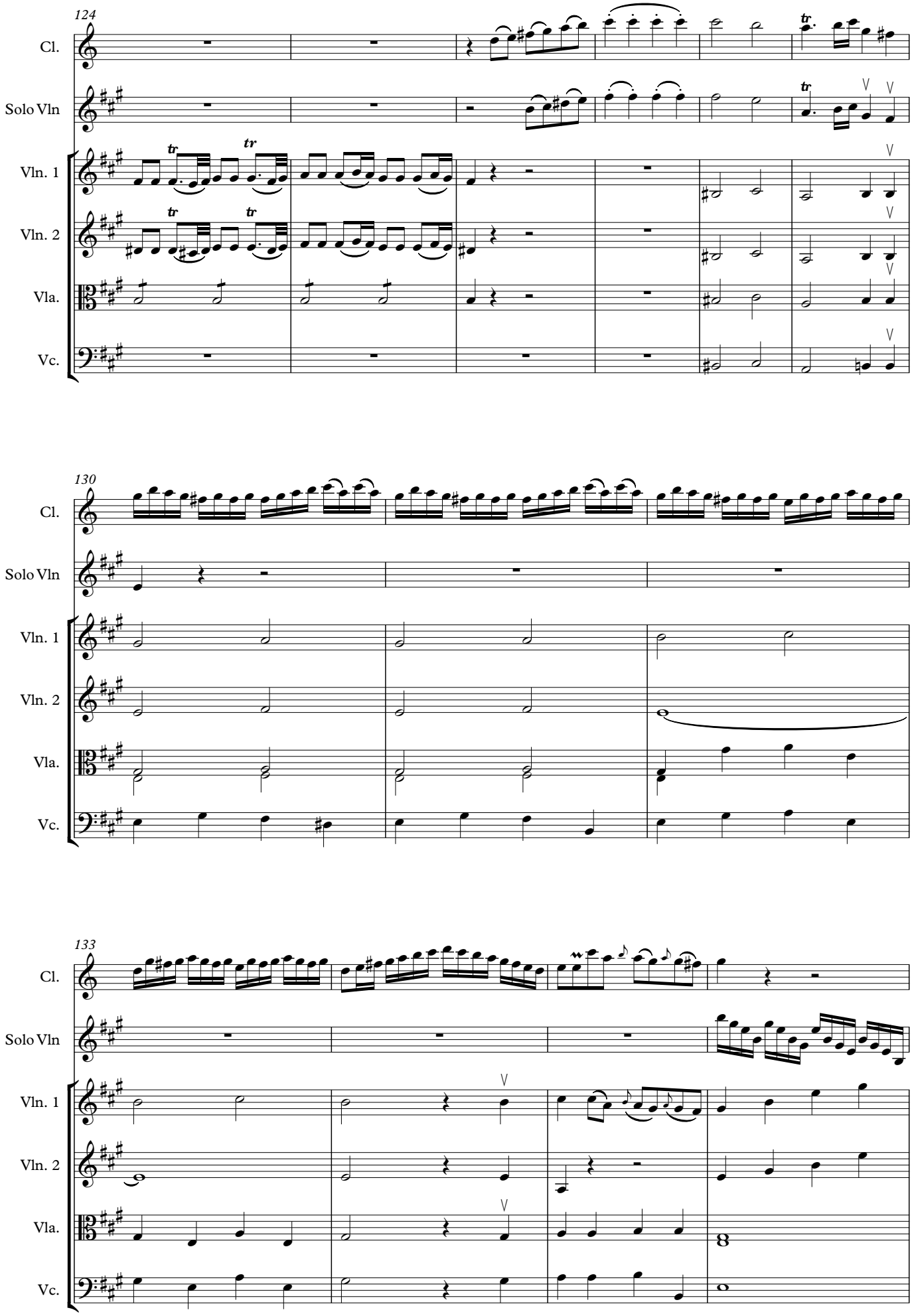

49
Solo
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
55
60
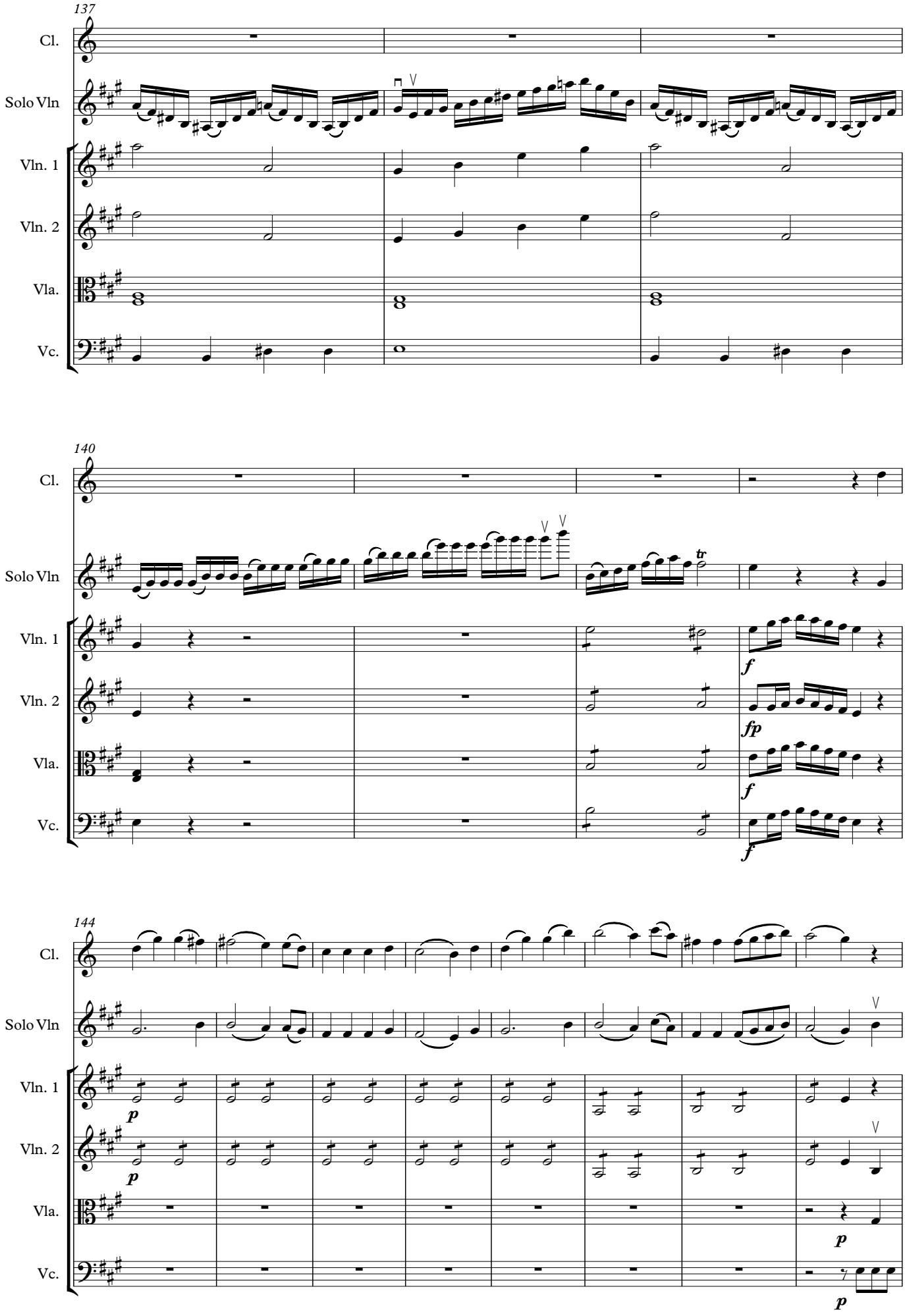

65
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
70
sim
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
75
Solo
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
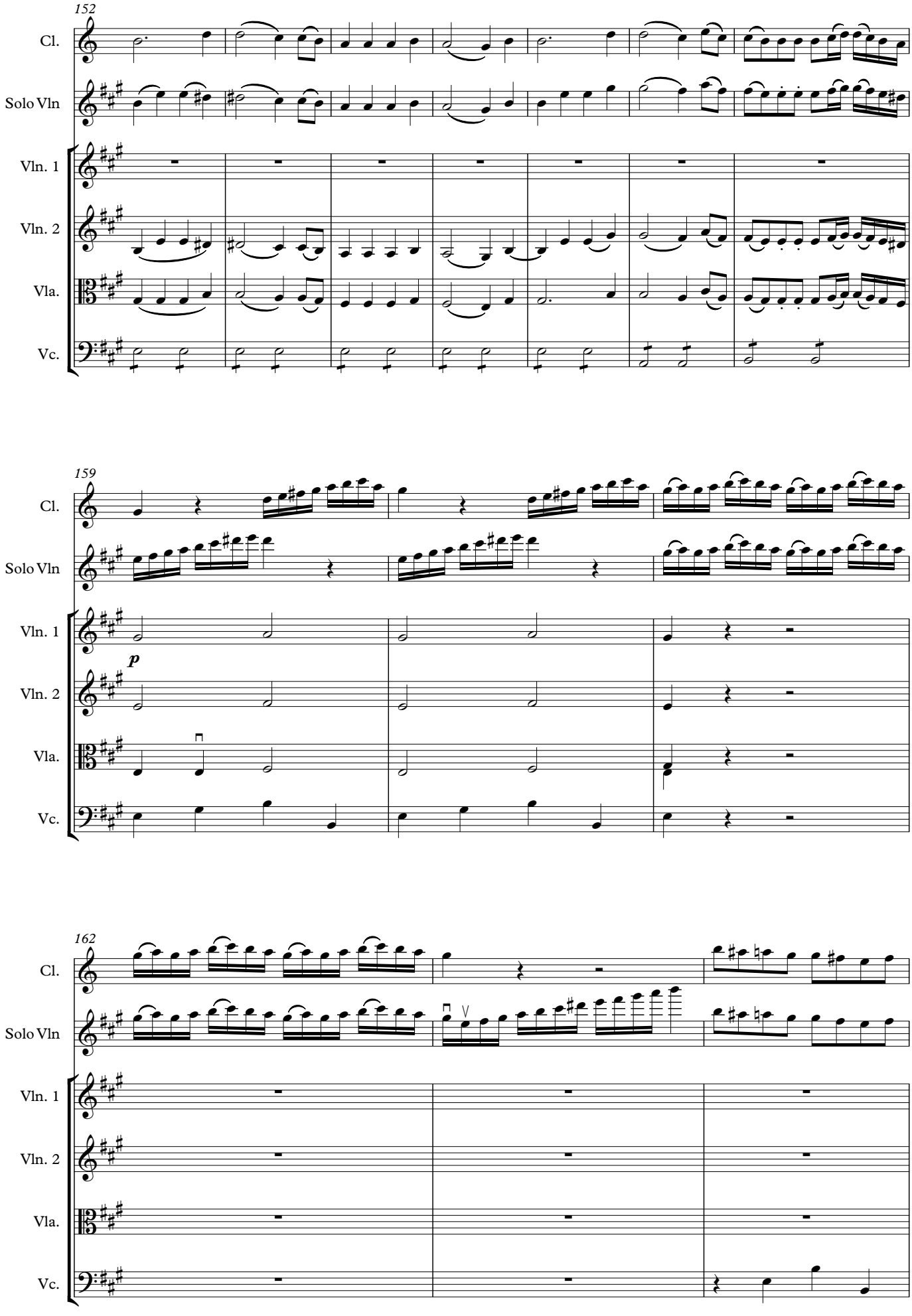

82
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
87
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
91
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
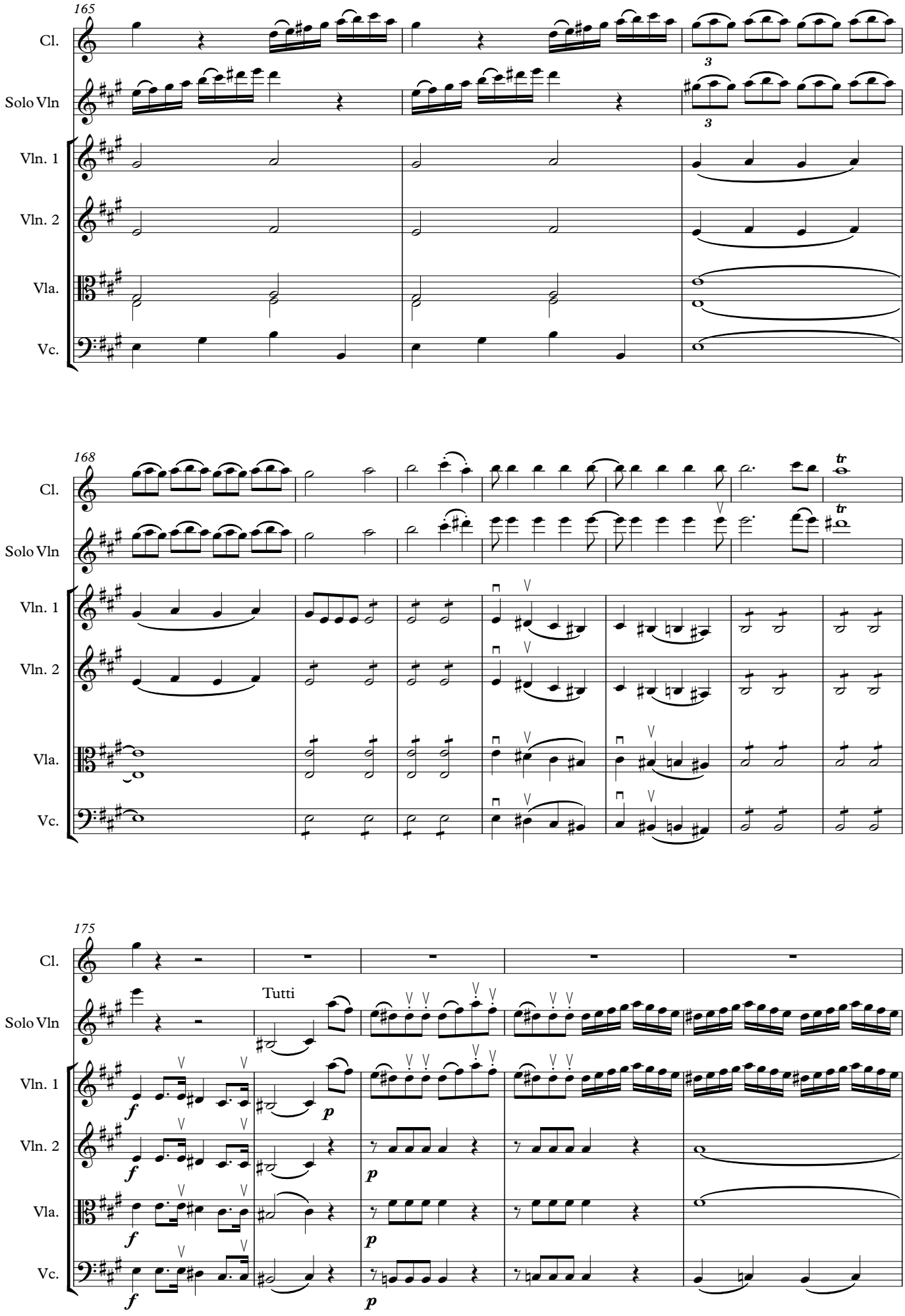

95
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
99
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
104
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
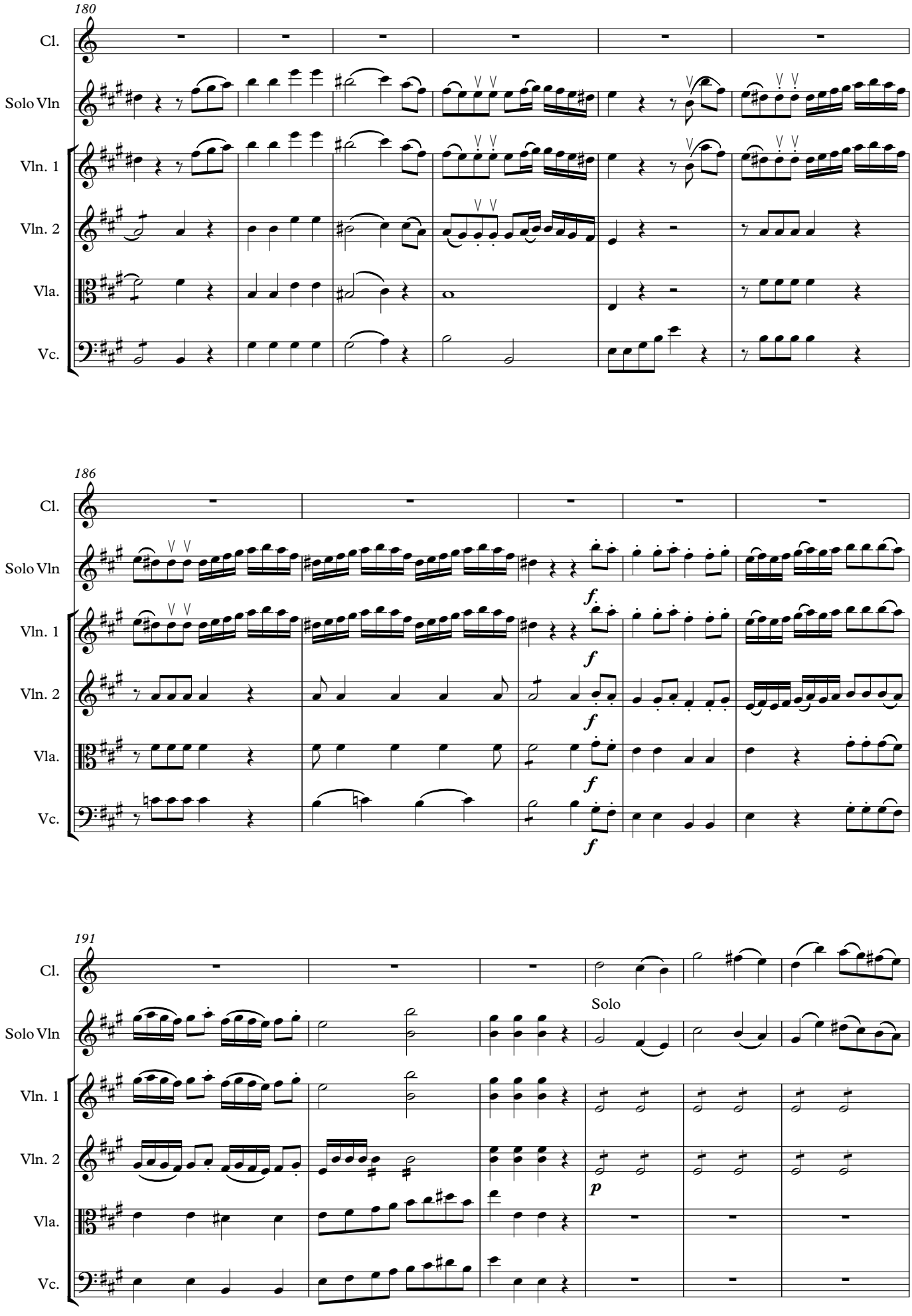

108
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
p
113
sim
sim
p
p
p
118
p
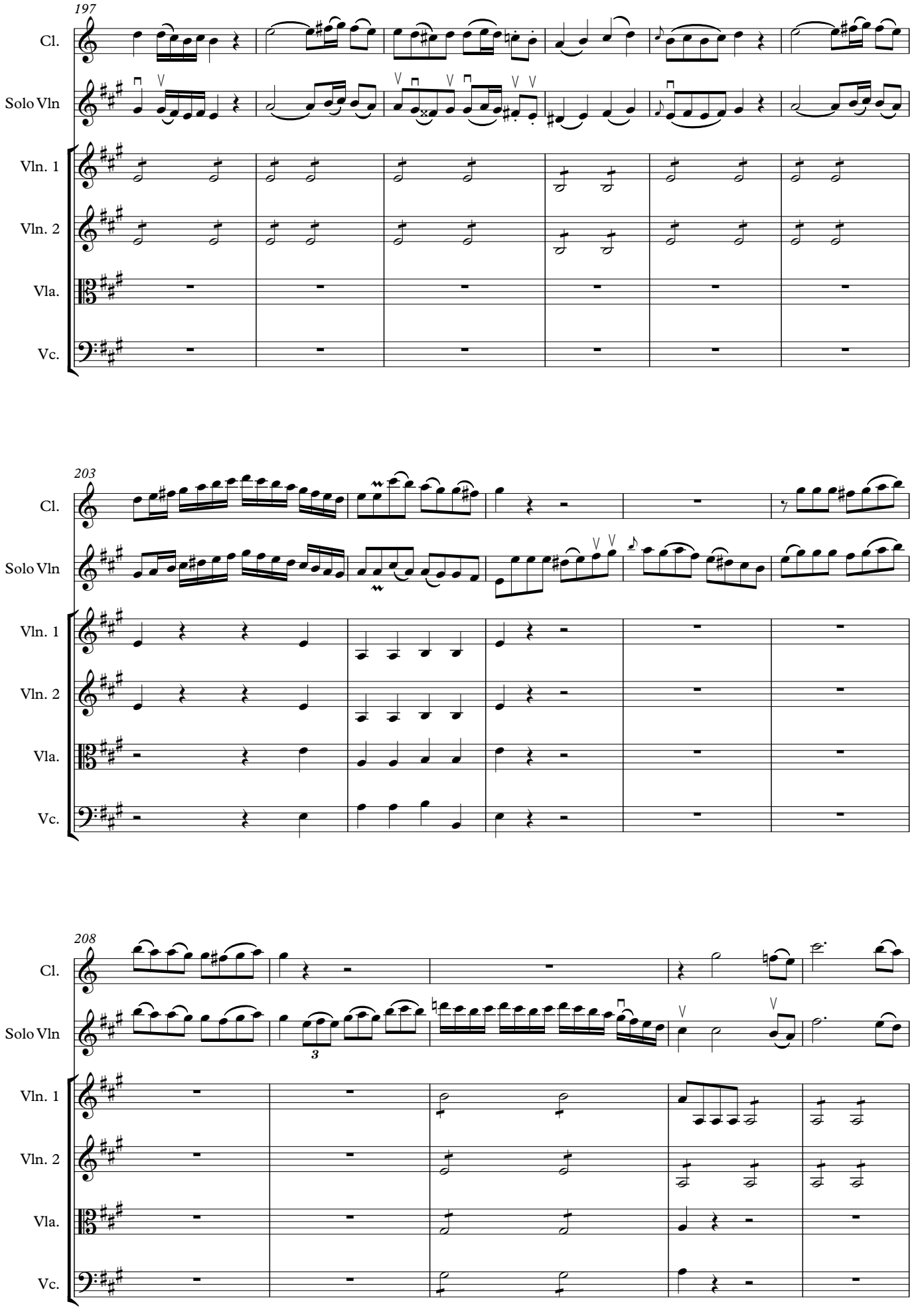

124
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
130
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
133
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
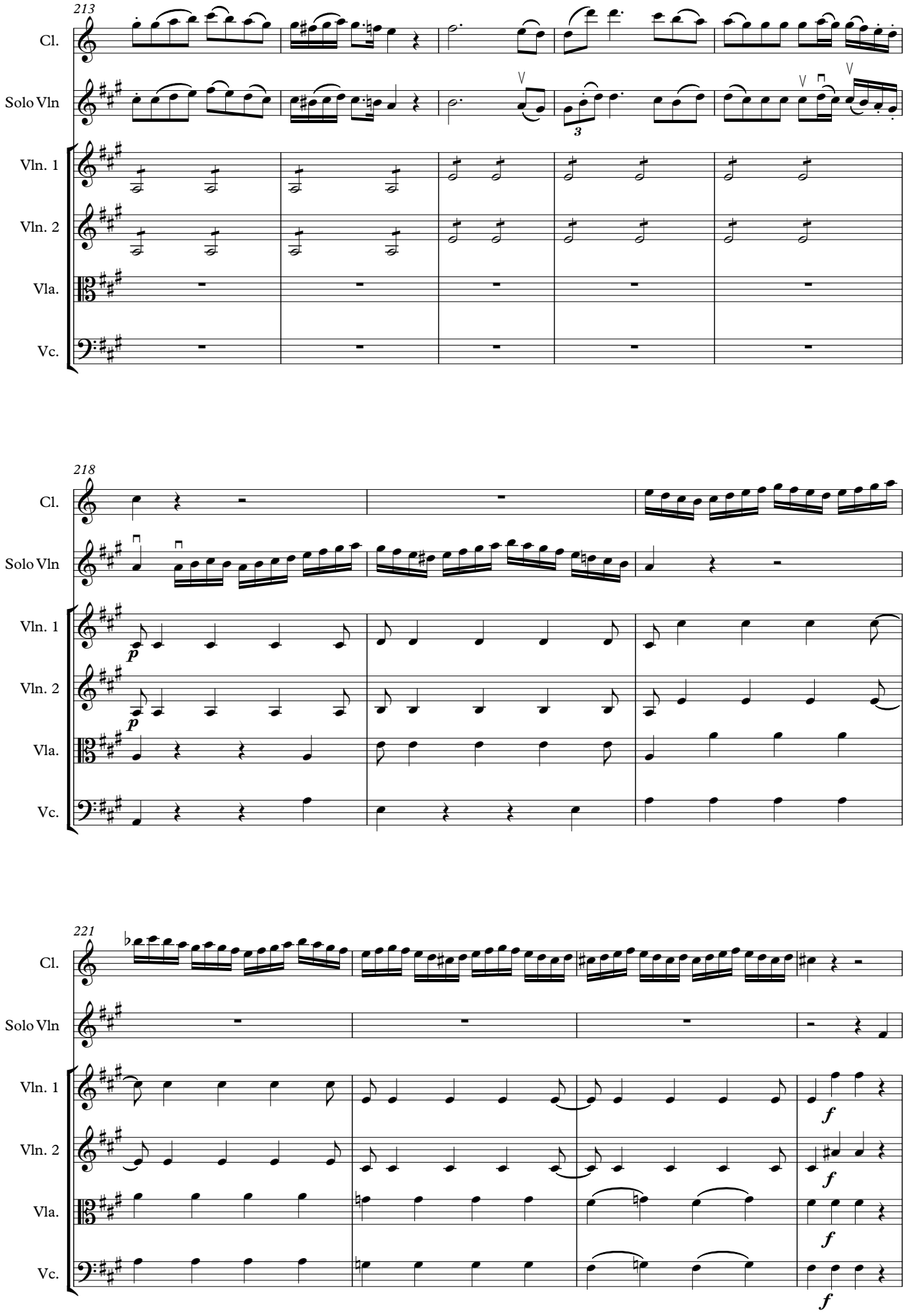

137
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
140
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
f
fp
f
f
144
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
p
p
p
p
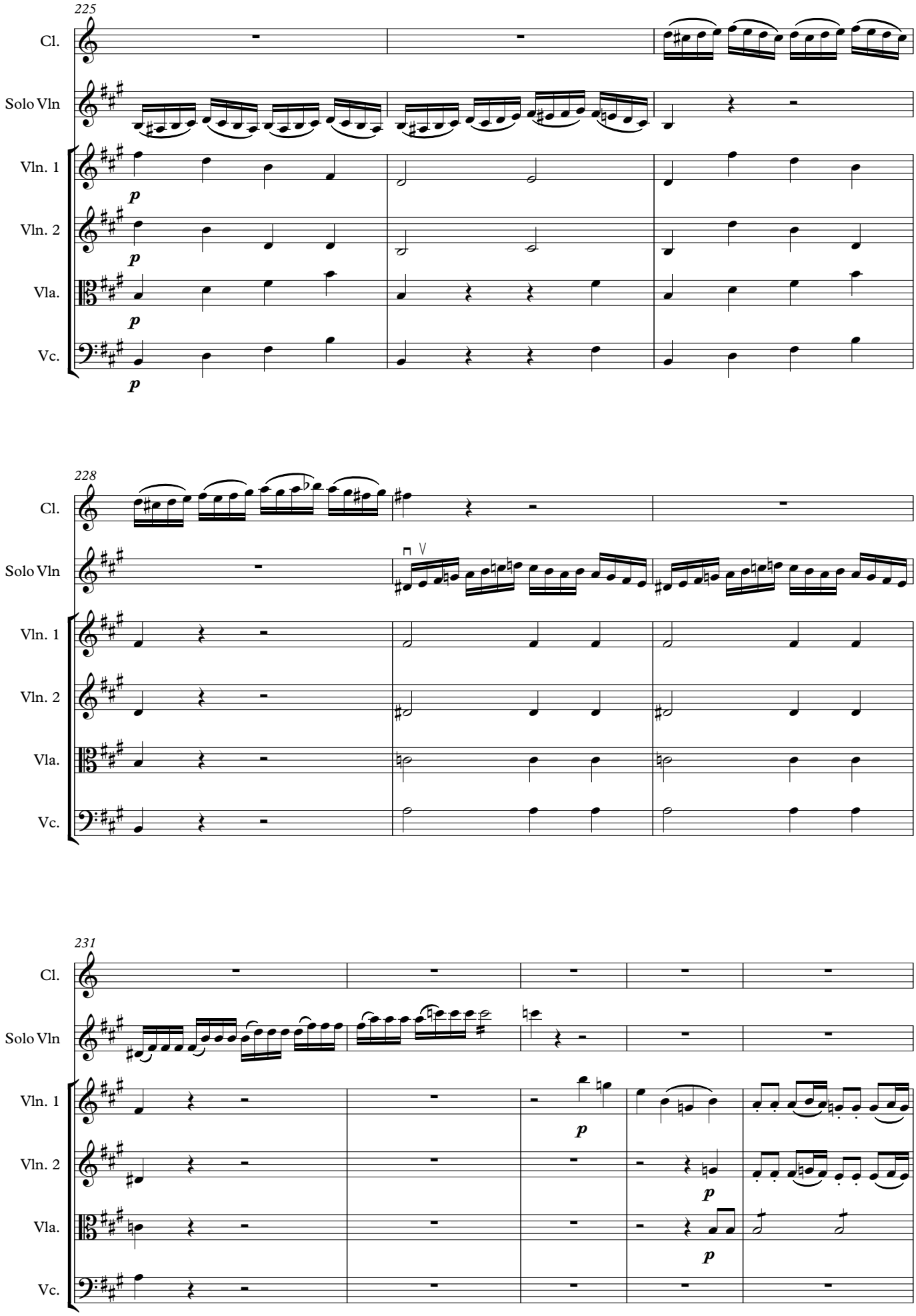

152
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
159
Cl.
Solo Vln
Vln. 1
p
Vln. 2
Vla.
Vc.
162
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
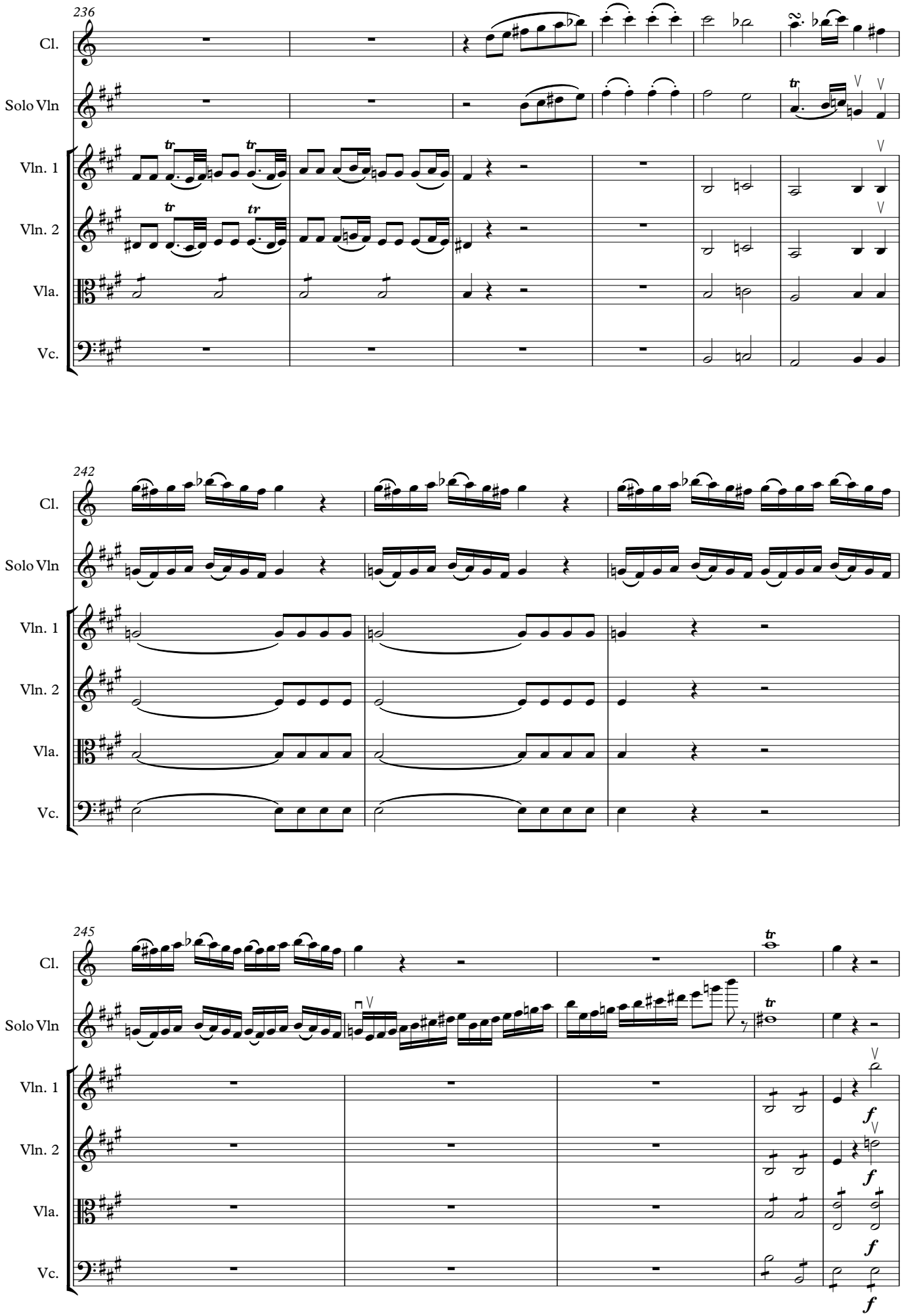

165
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
3
3
168
tr
tr
175
Tutti
f
p
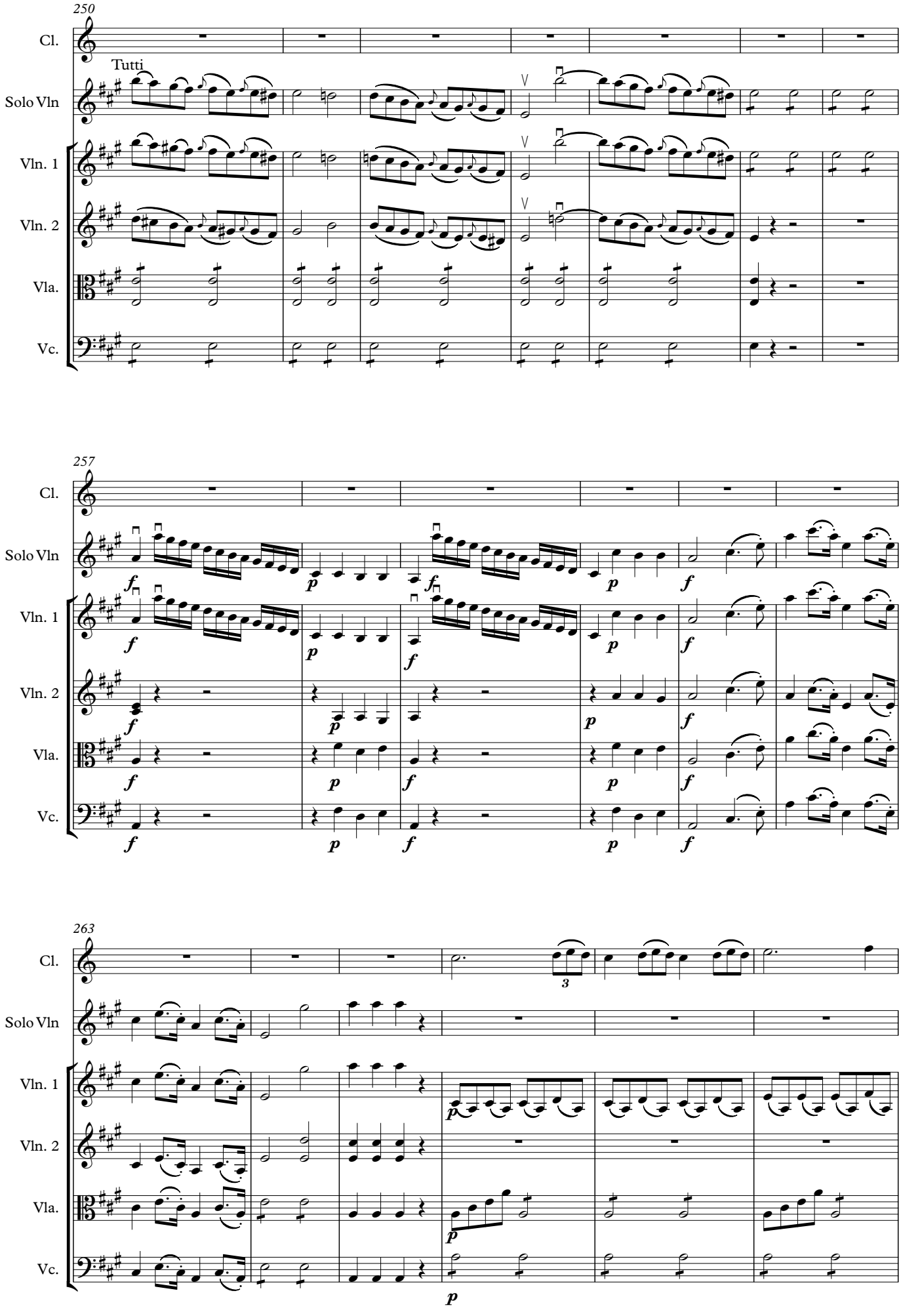

180
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
186
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
f
191
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
Solo
p
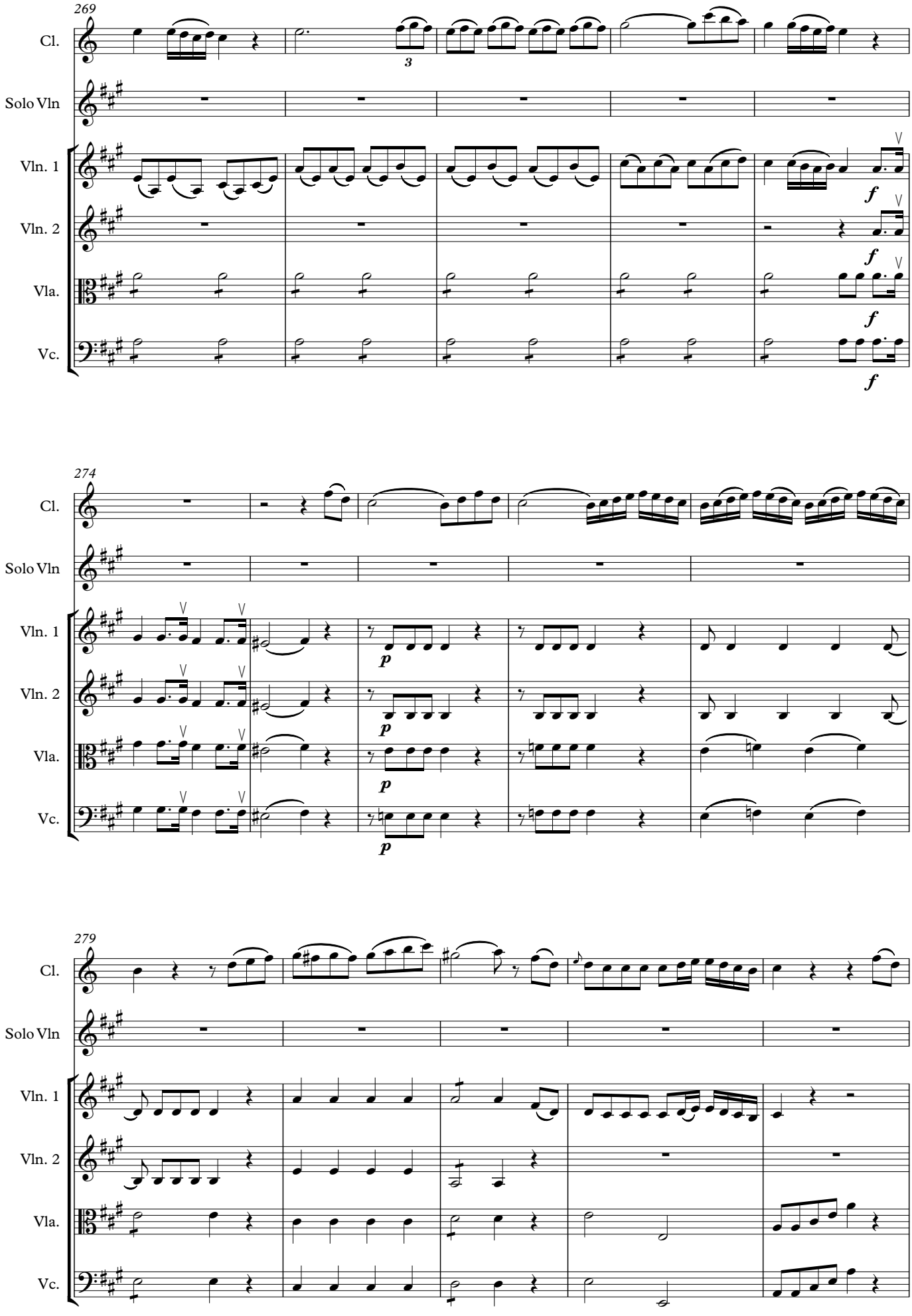

197
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
203
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
208
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
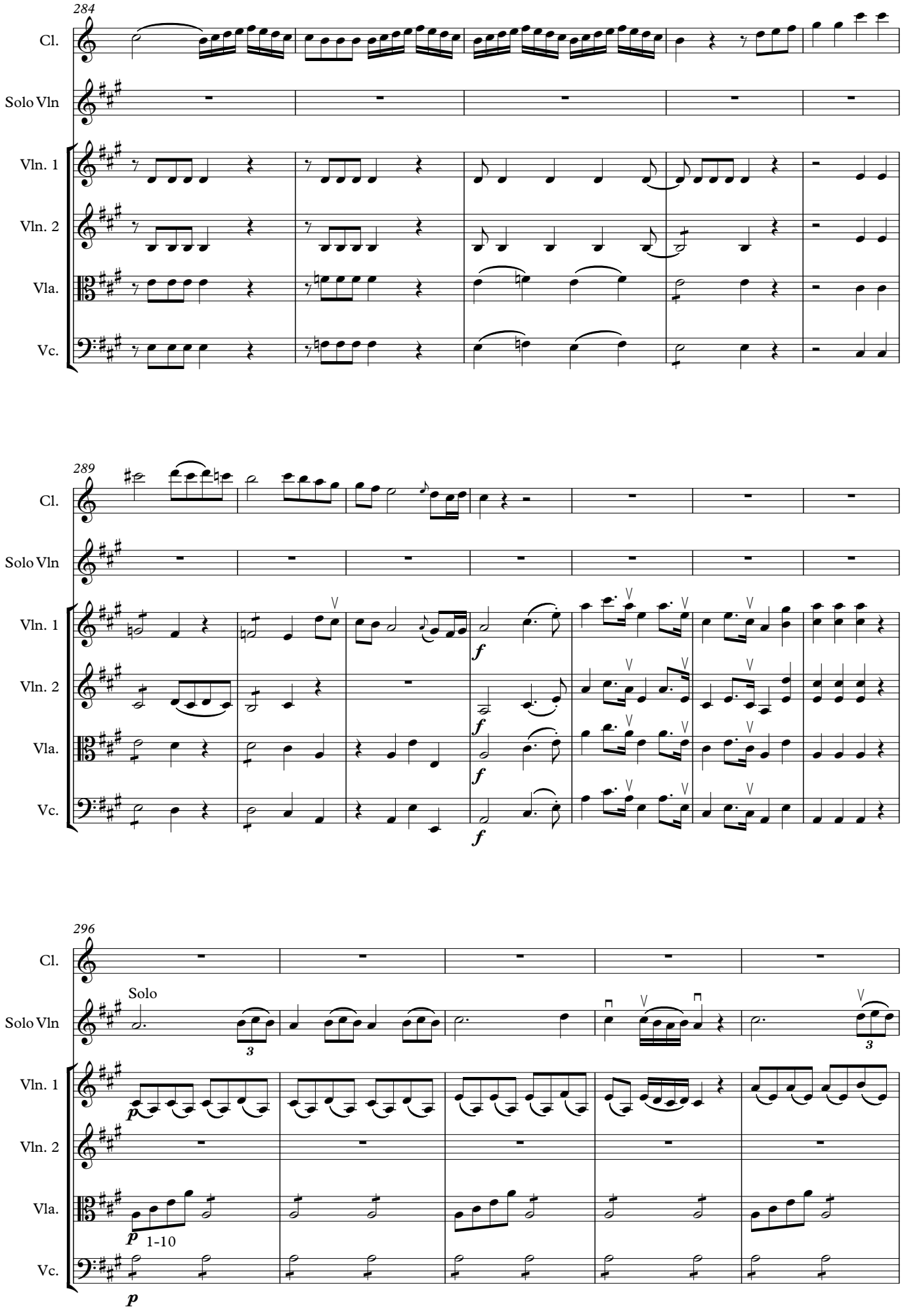

213
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
218
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
p
p
221
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
f
f
f
f
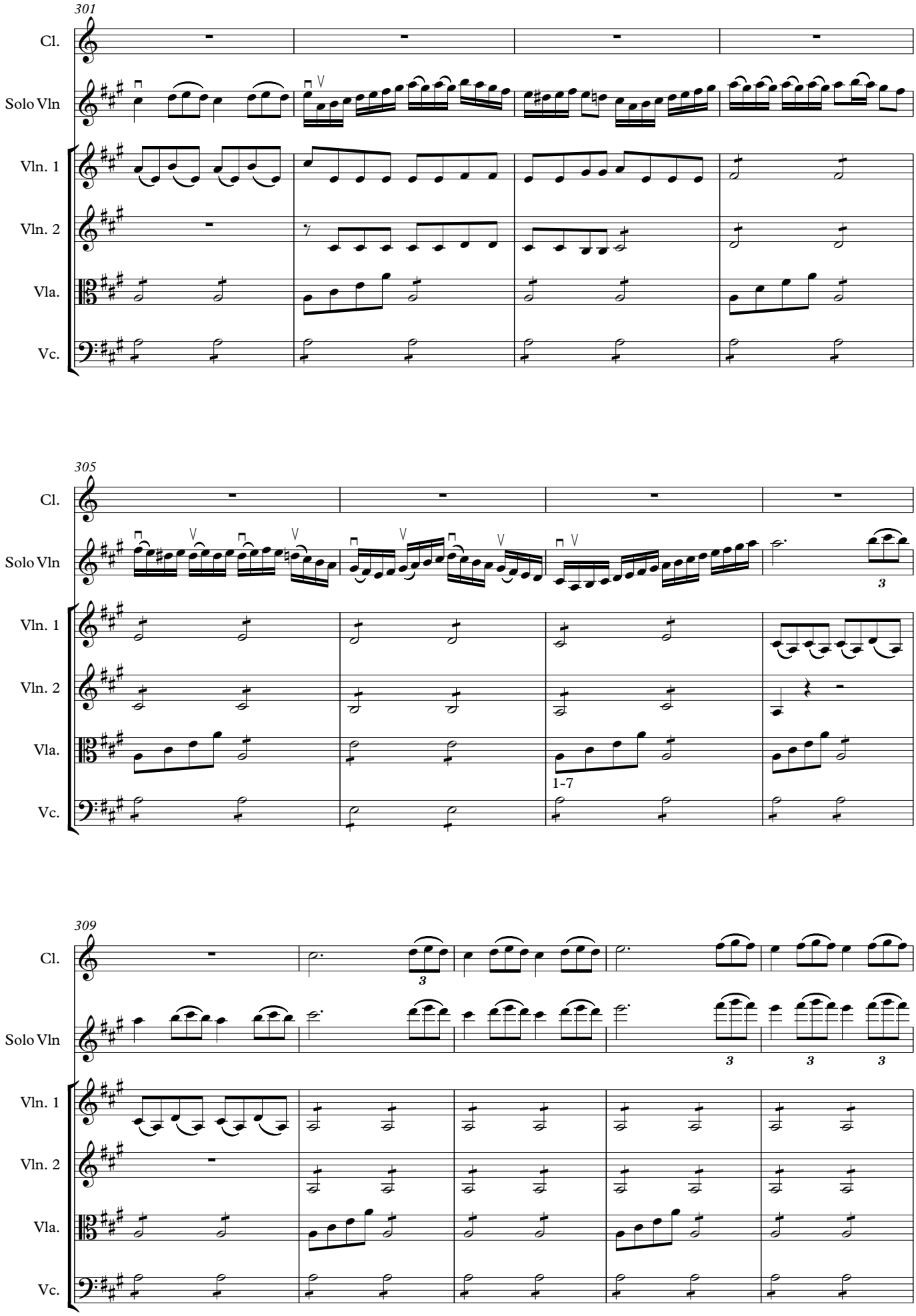

225
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
p
228
231
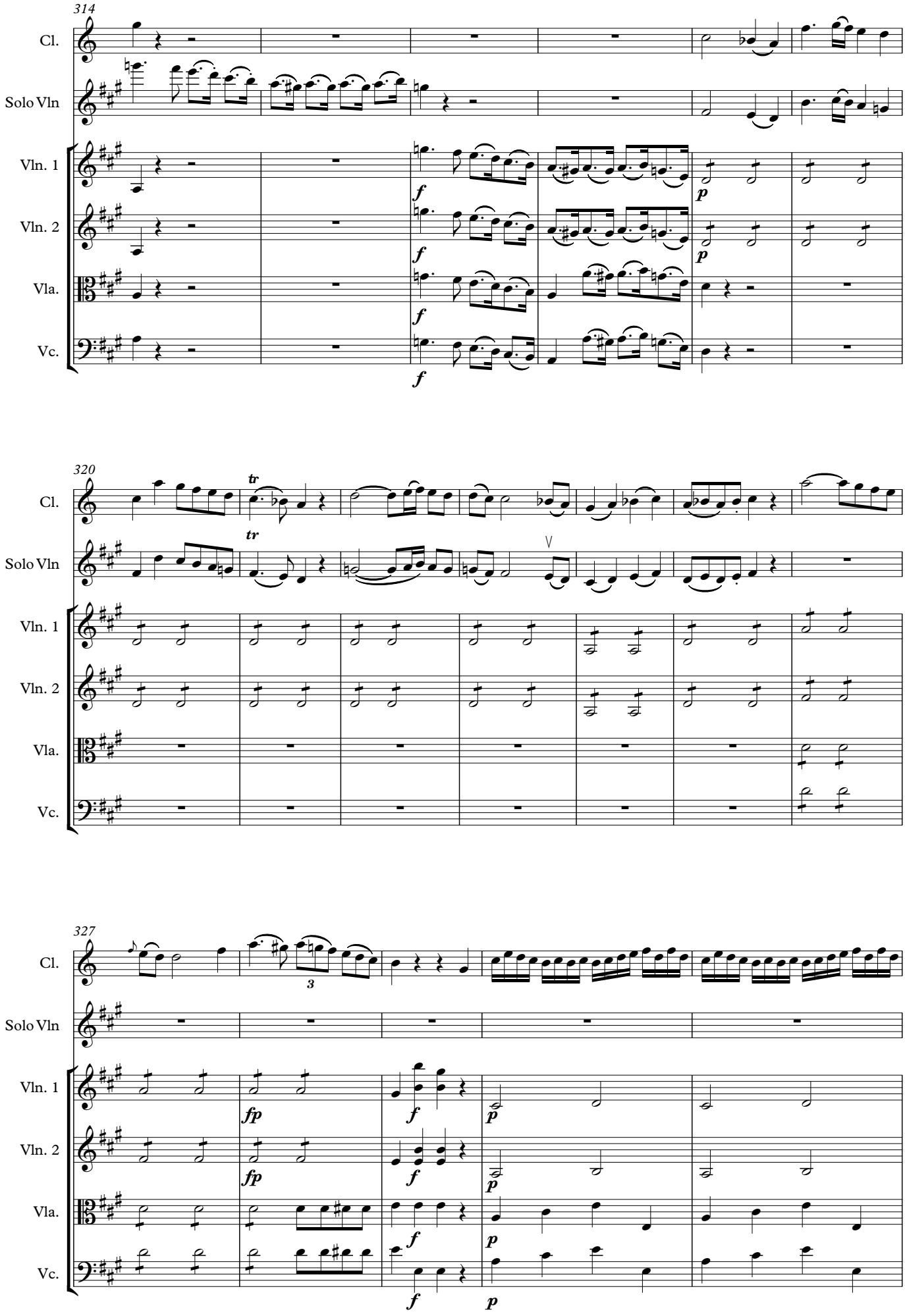

236
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
242
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
245
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
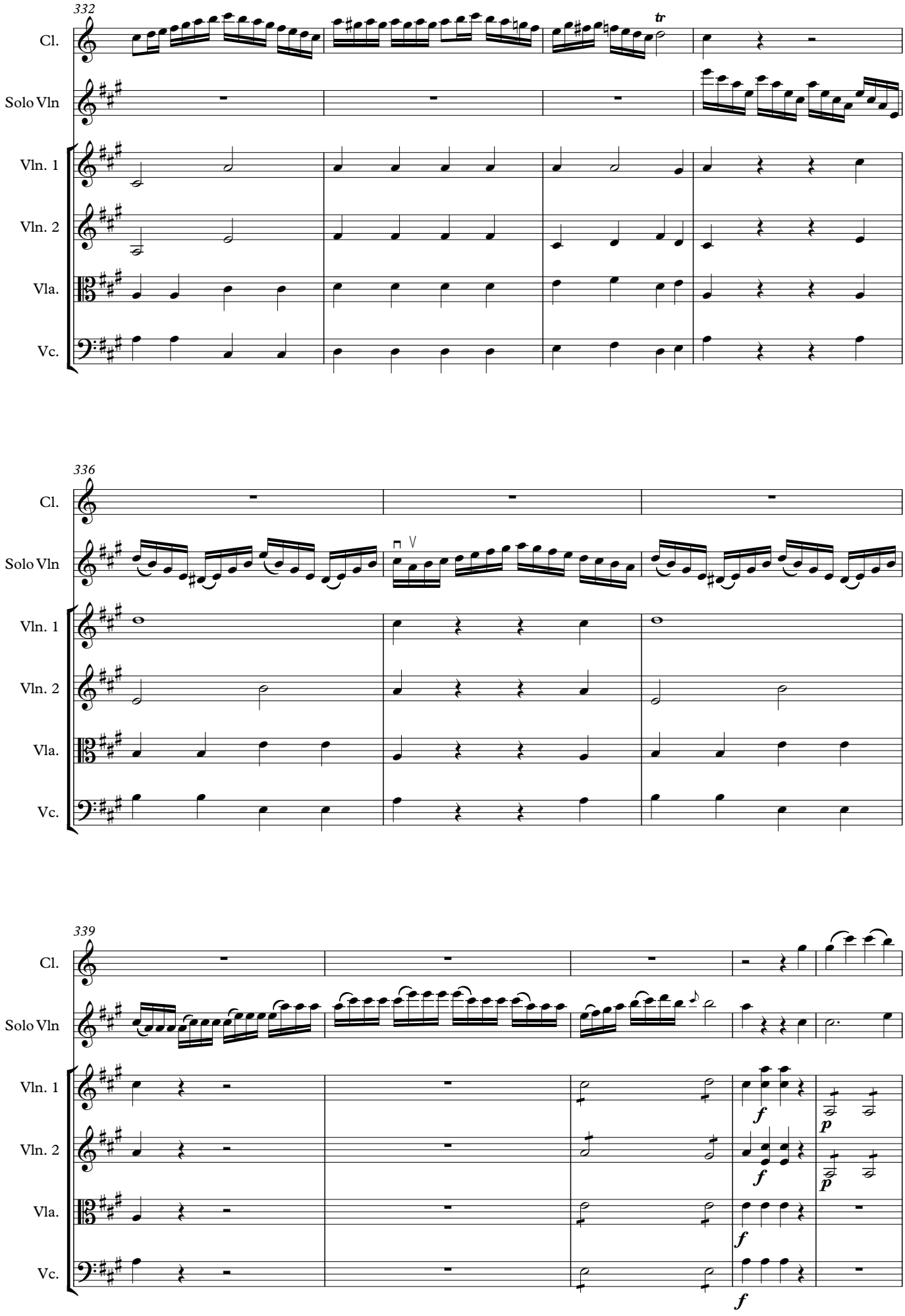

250
Cl.
Tutti
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
257
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
263
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
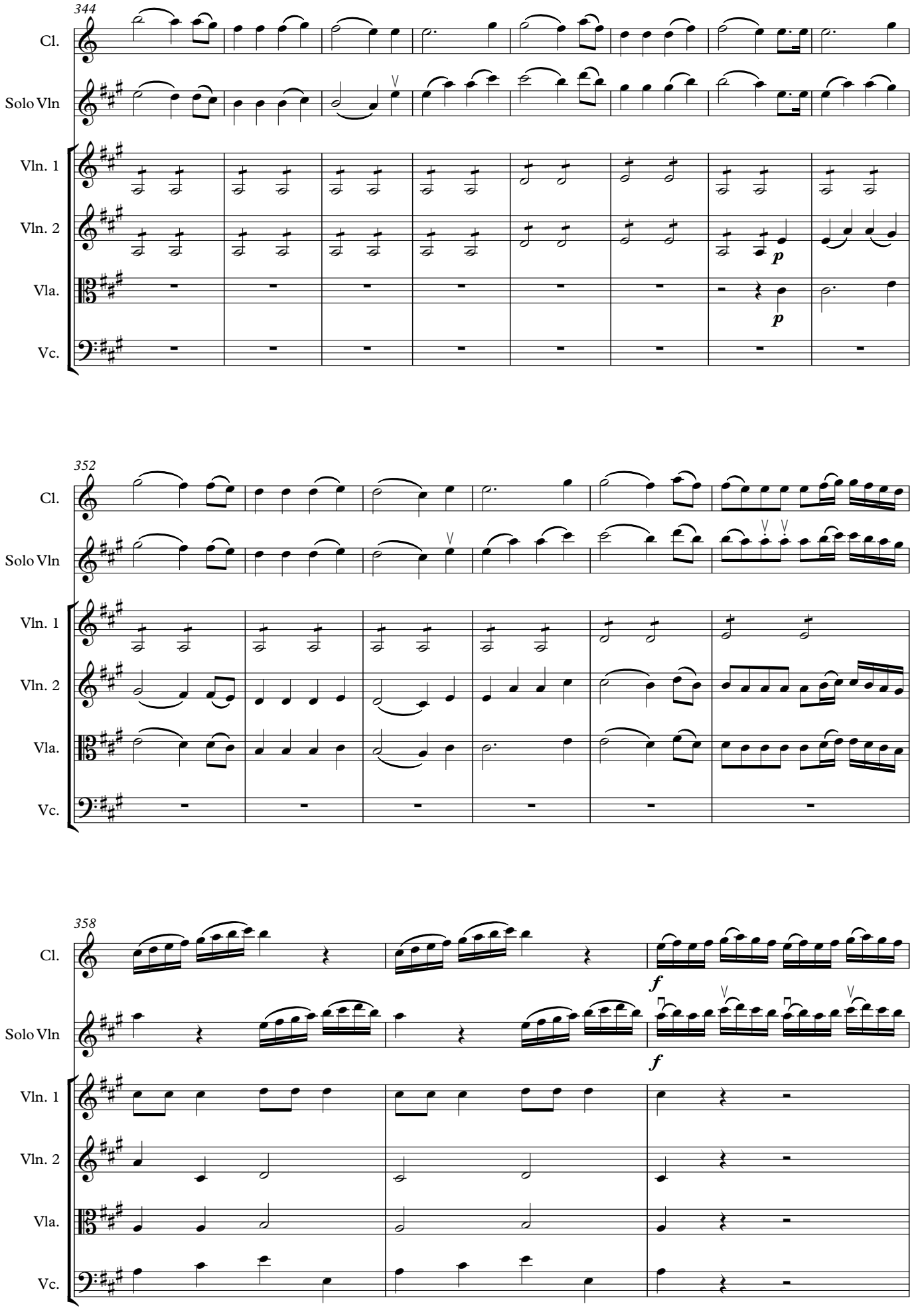

269
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
3
f
274
p
279
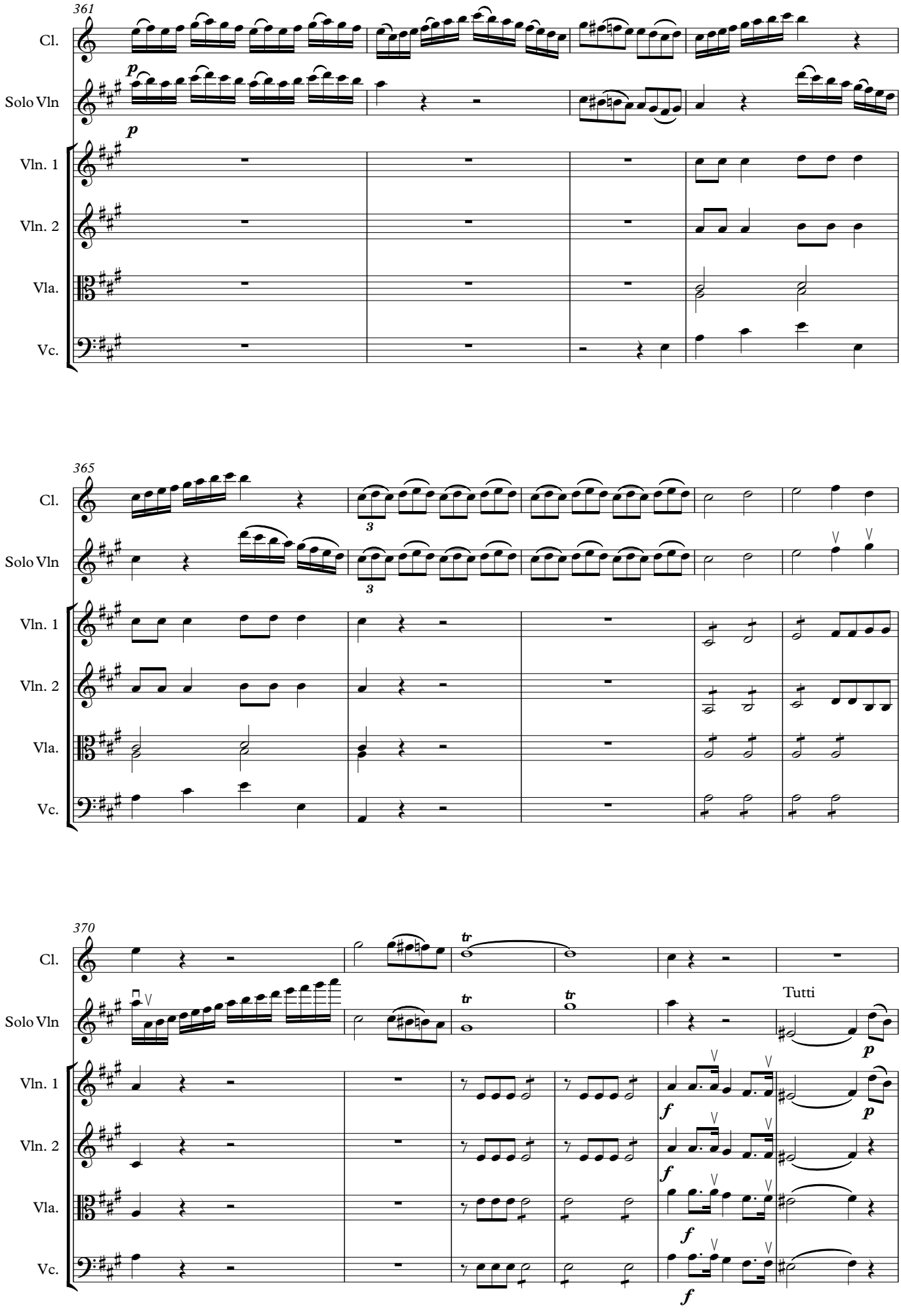

284
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
289
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
f
296
Cl.
Solo Vln
Solo
Vln. 1
Vln. 2
Vla.
Vc.
p
1-10
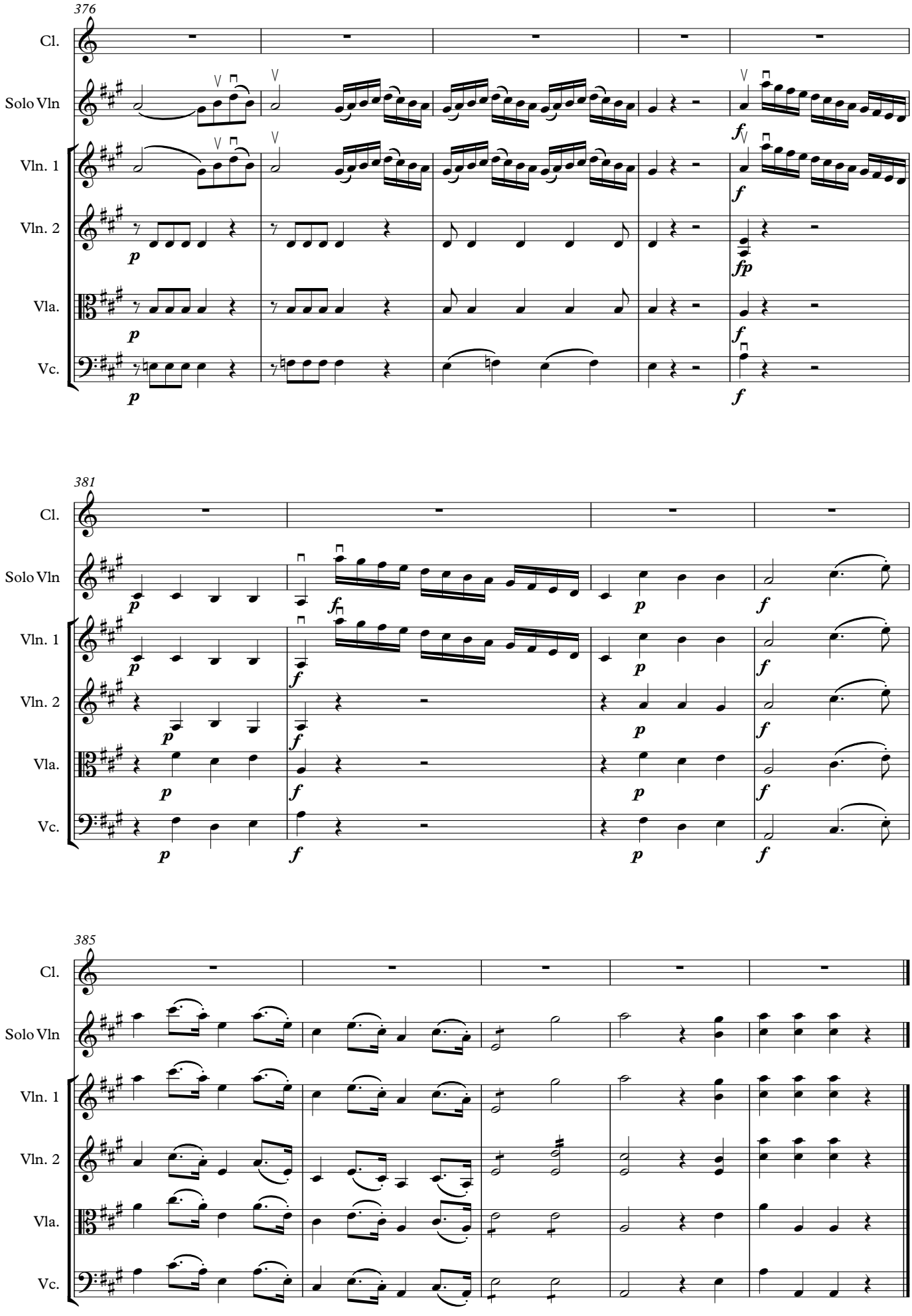

301
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
305
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
1-7
309
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.


314
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
f
p
320
tr
327
fp
3
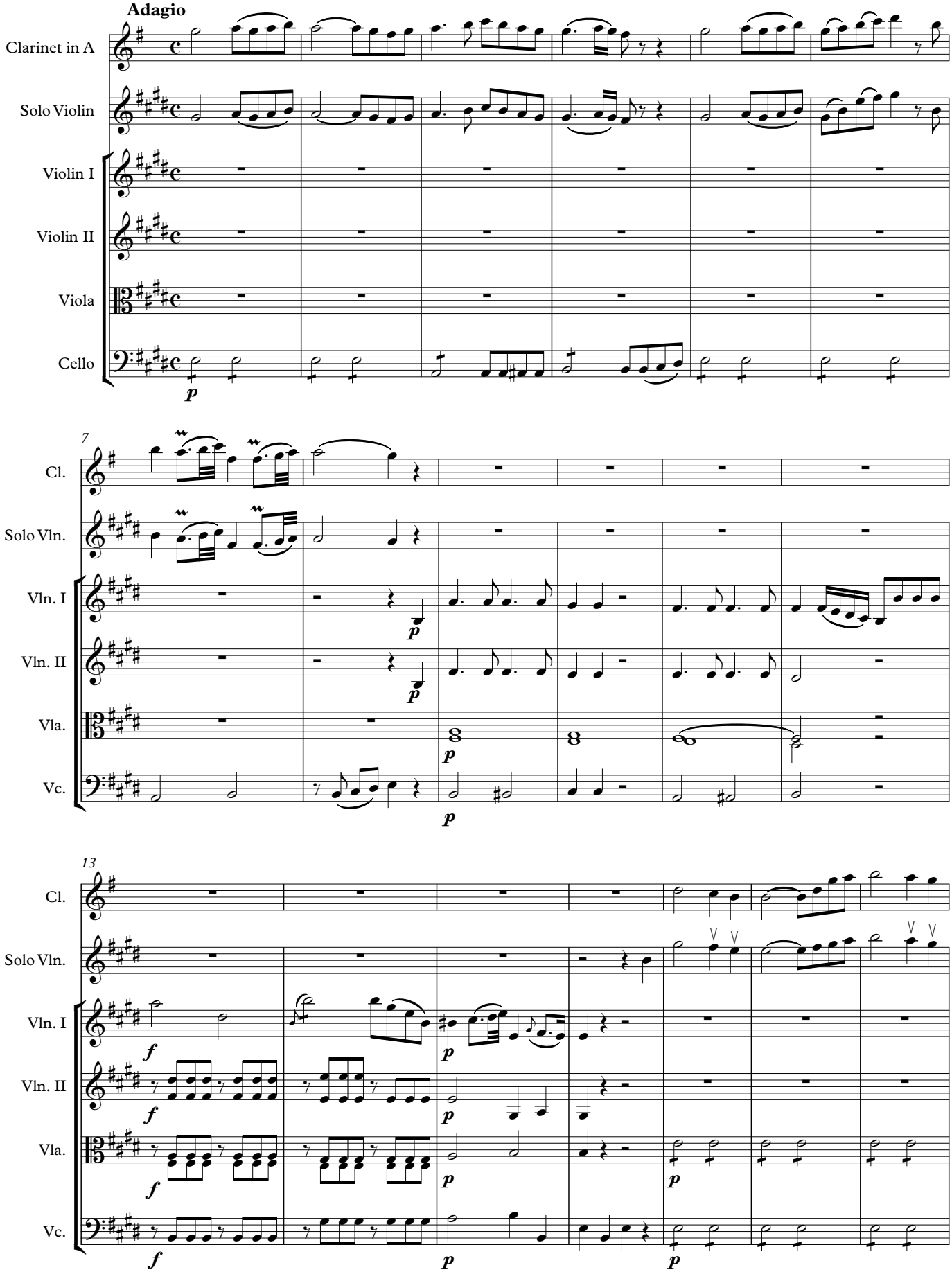

332
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
tr
336
339
f
p
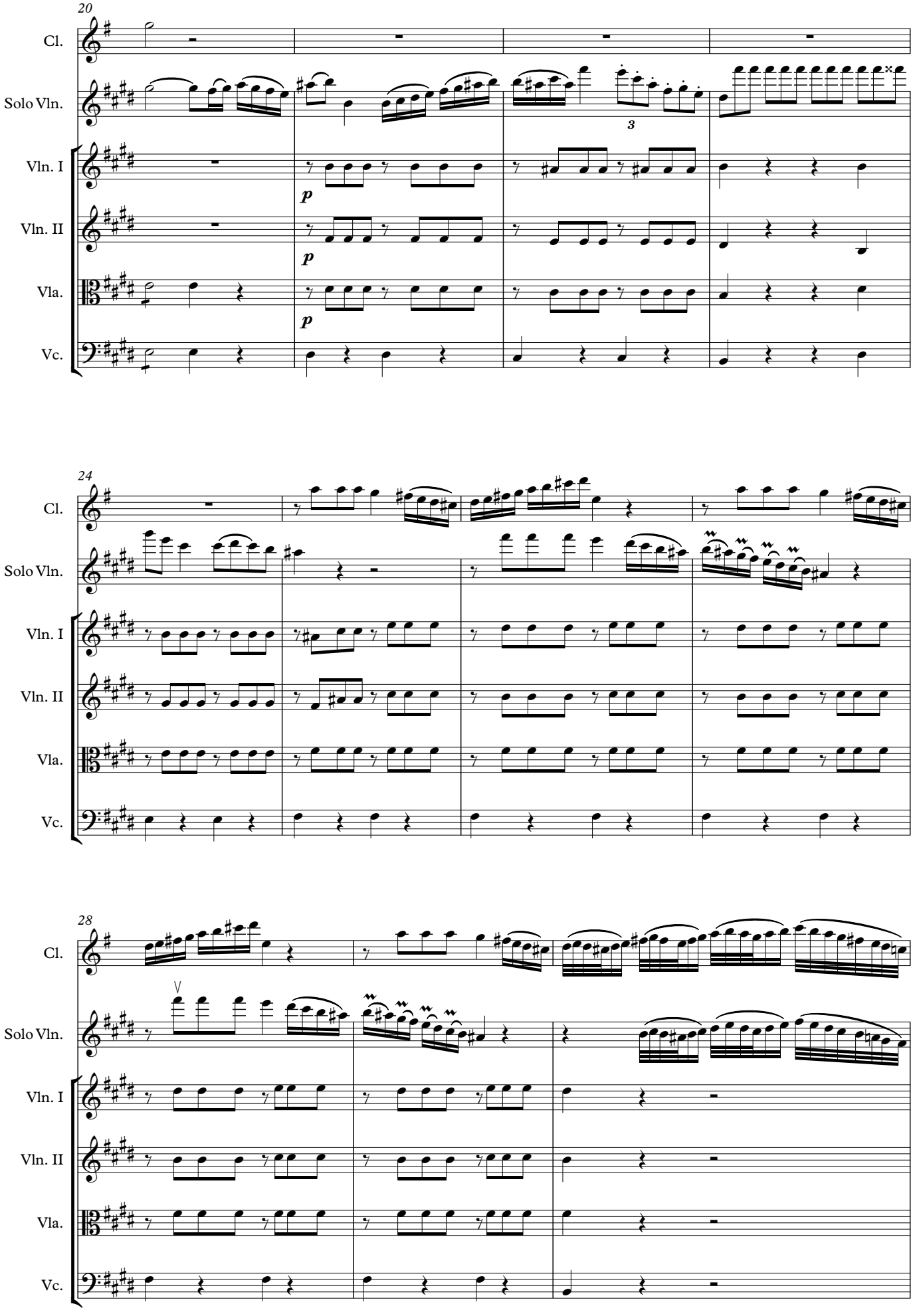

344
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
p
p
352
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
358
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
f
f
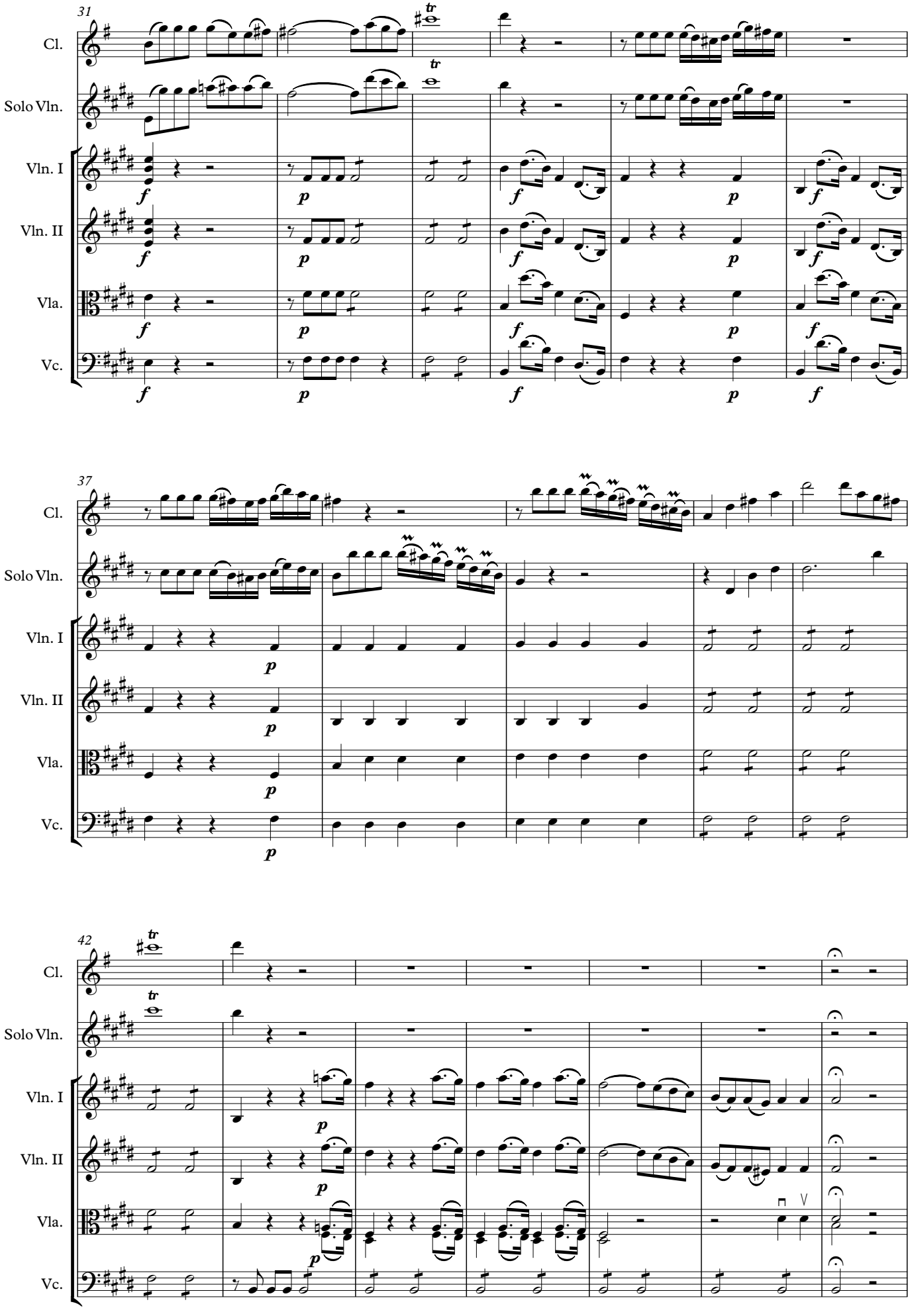

361
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
p
365
3
370
tr
Tutti
f
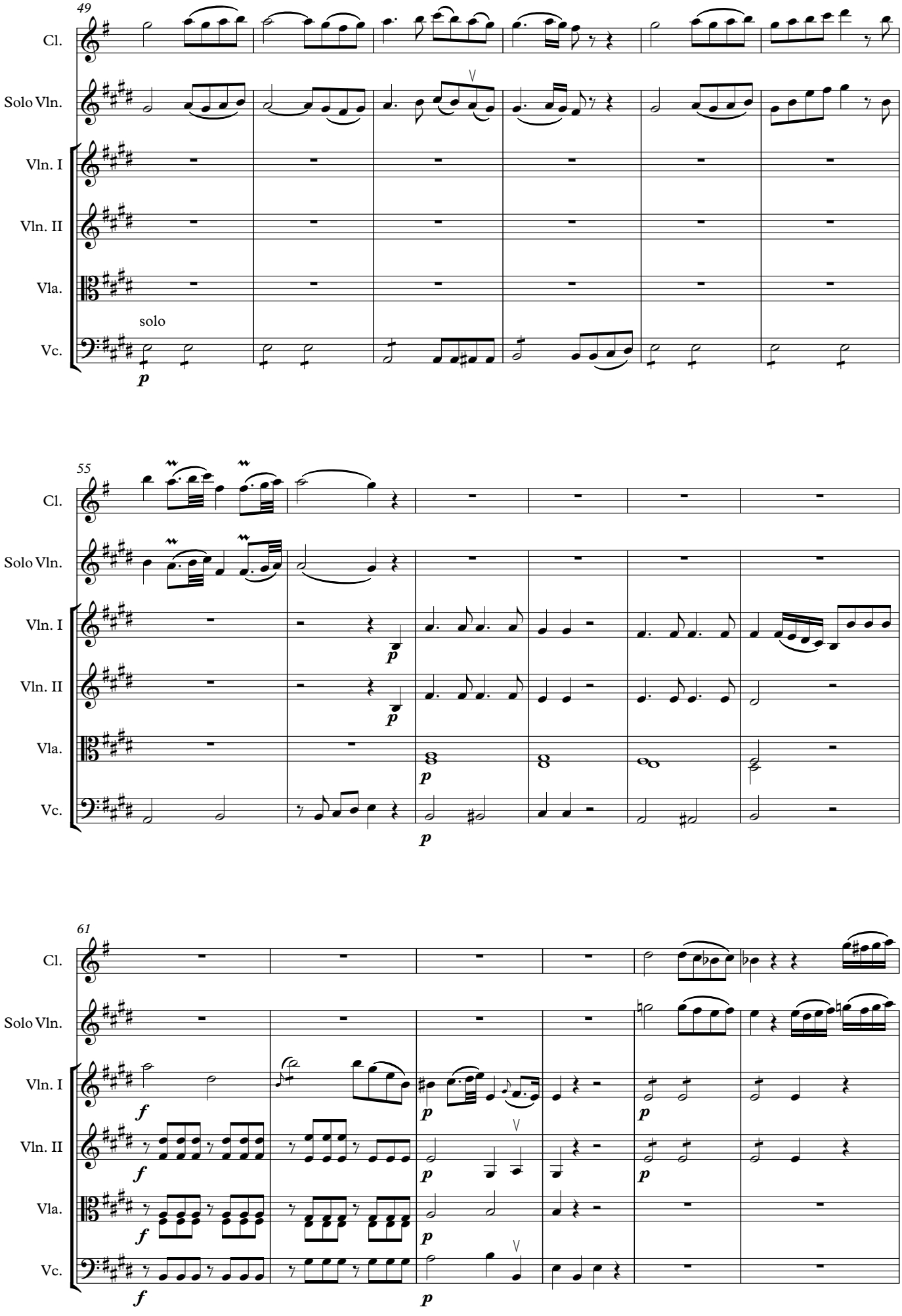

376
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
381
385
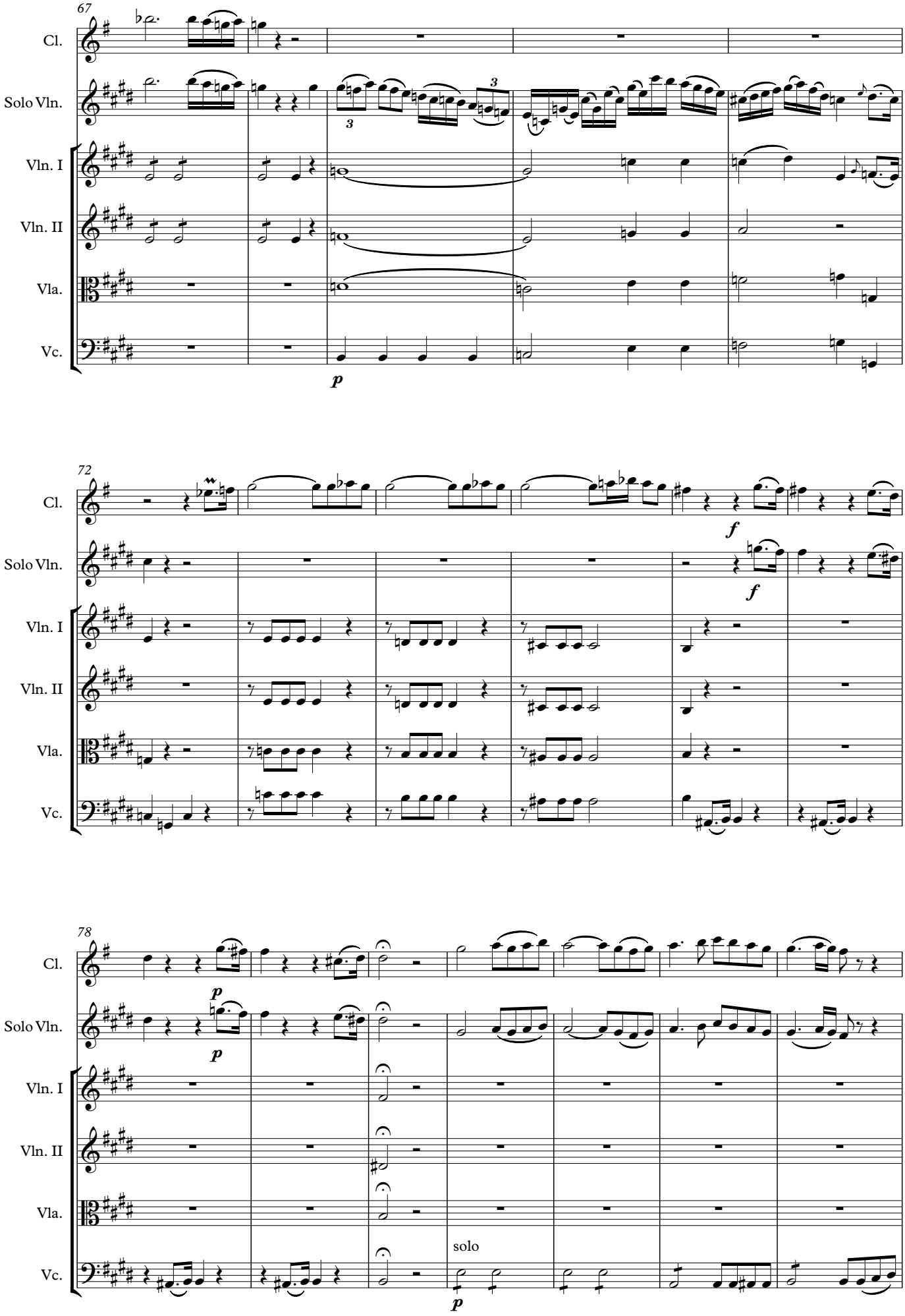
II Romance
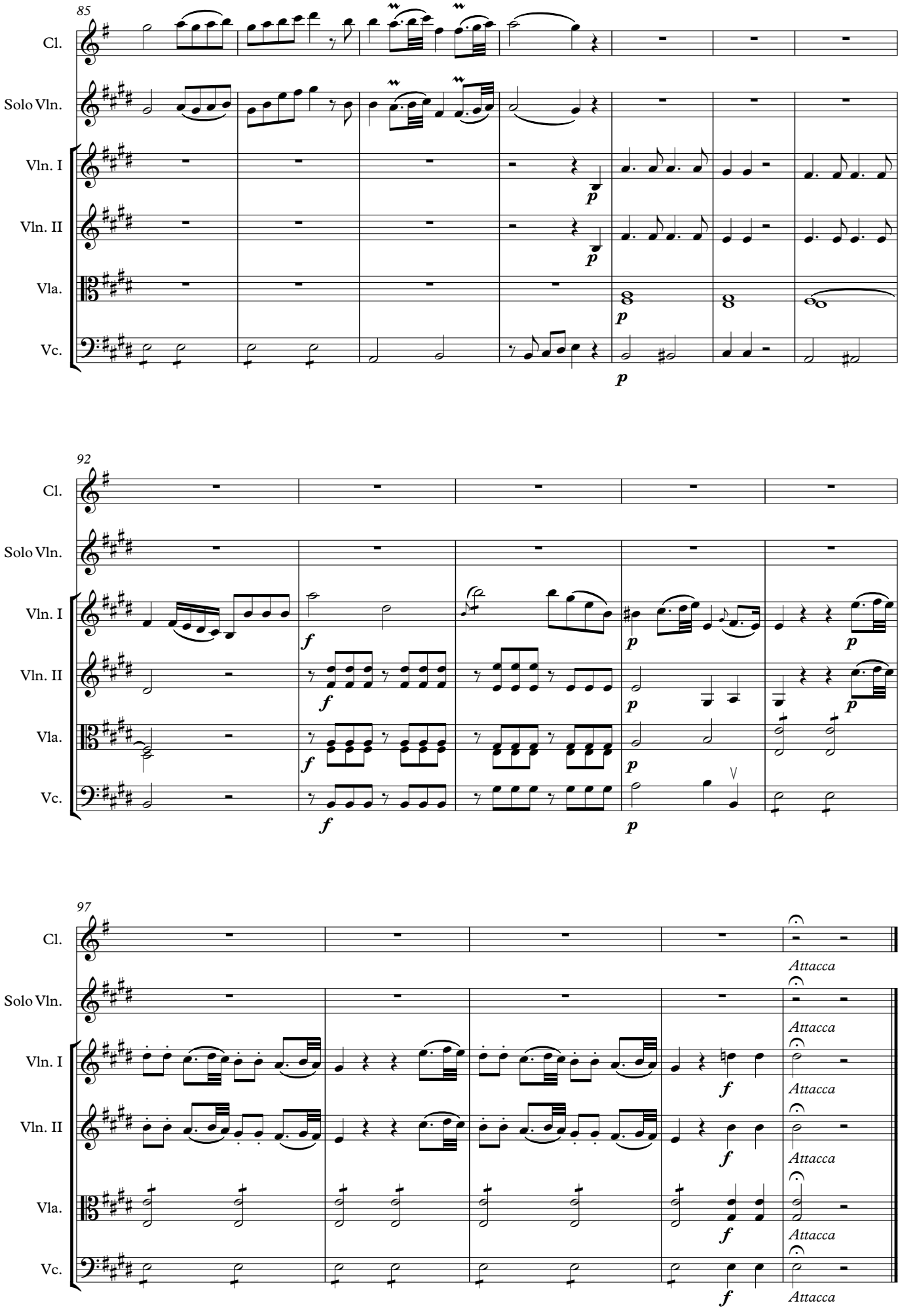

Adagio
Clarinet in A
Solo Violin
Violin I
Violin II
Viola
Cello
p
7
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
13
f


20
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
p
3
24
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
28
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.


31
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
37
42
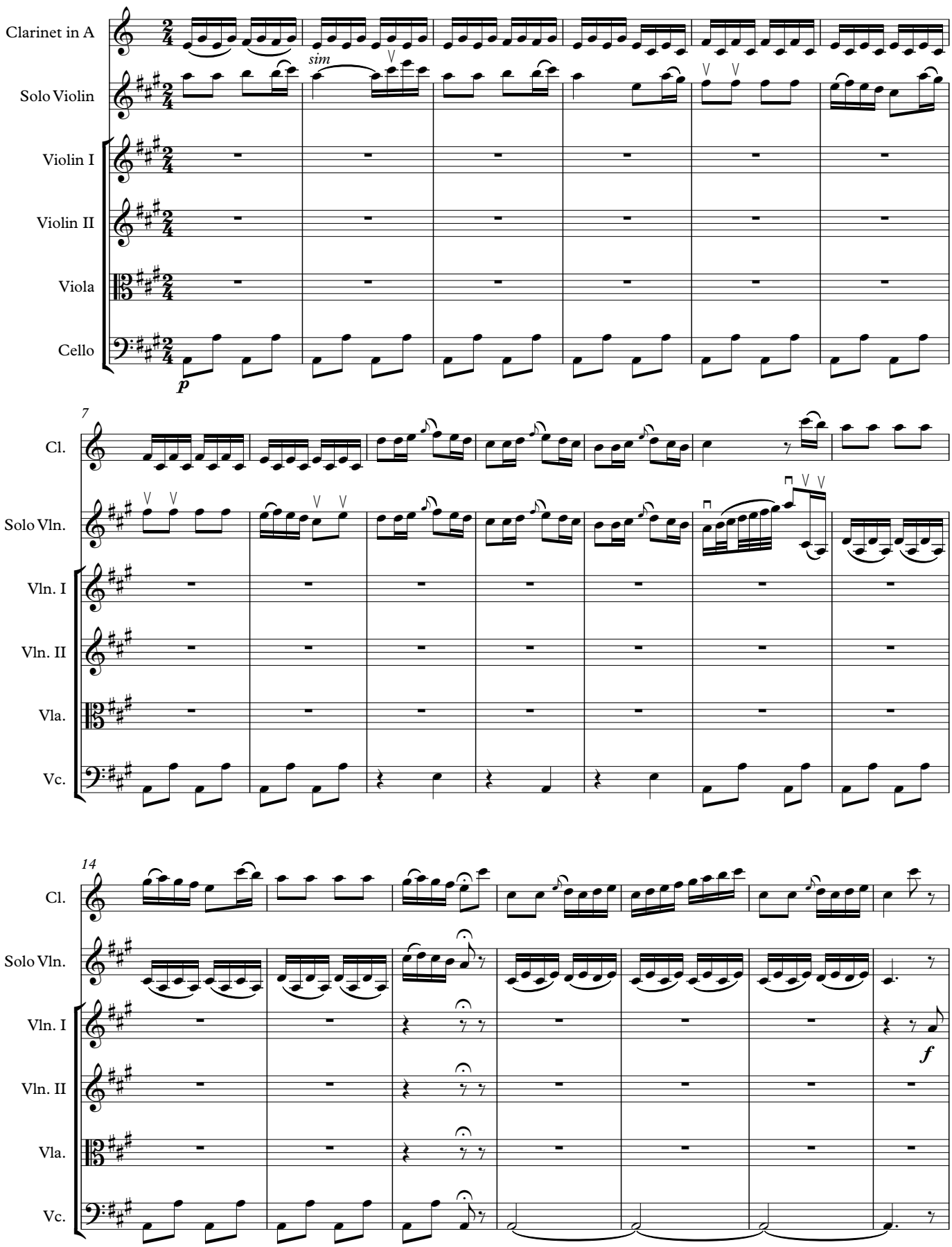

49
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
solo
p
55
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
p
p
61
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
f
p
f
p
f
p
f
p
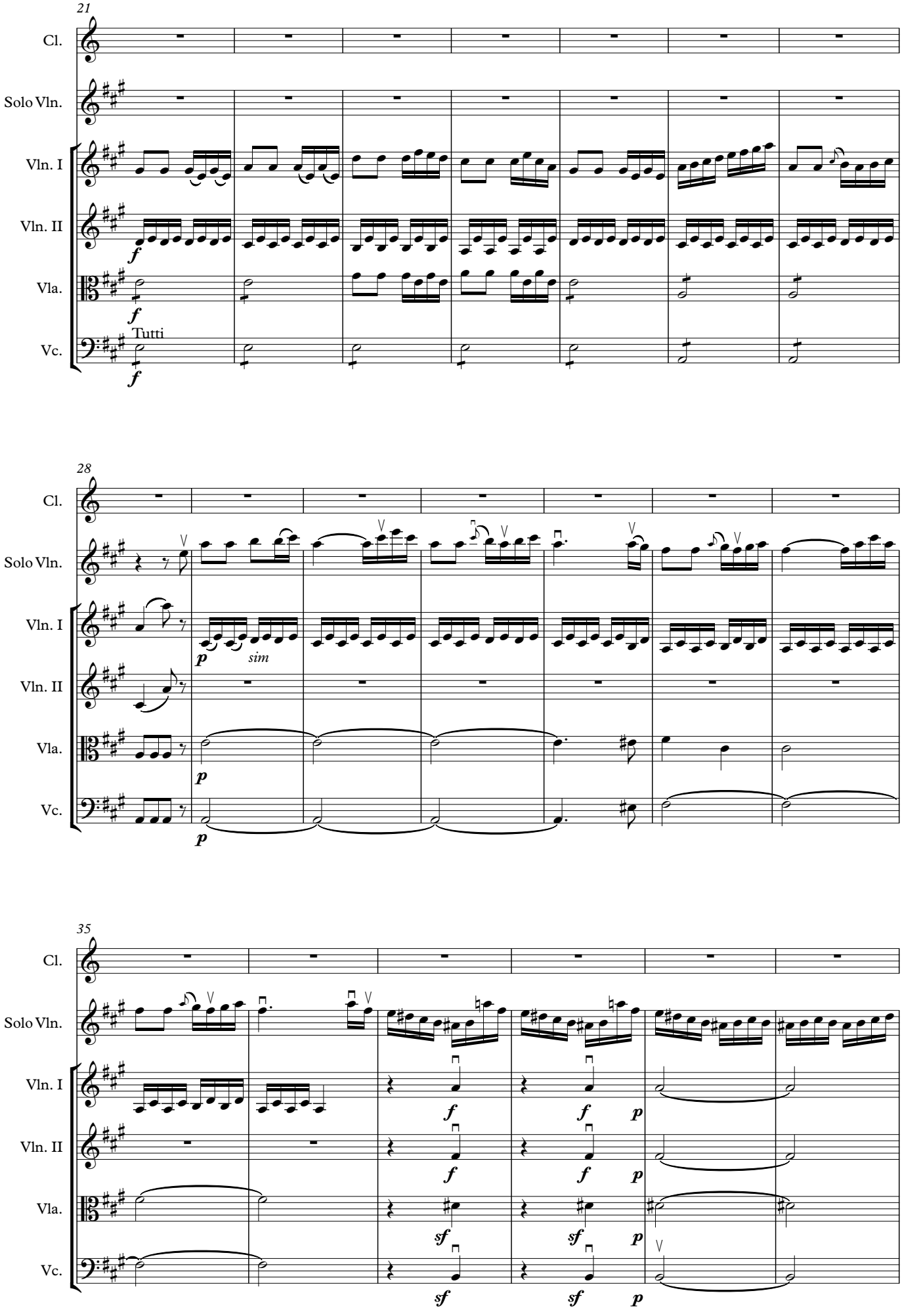

67
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
p
72
f
f
78
p
p
solo
p
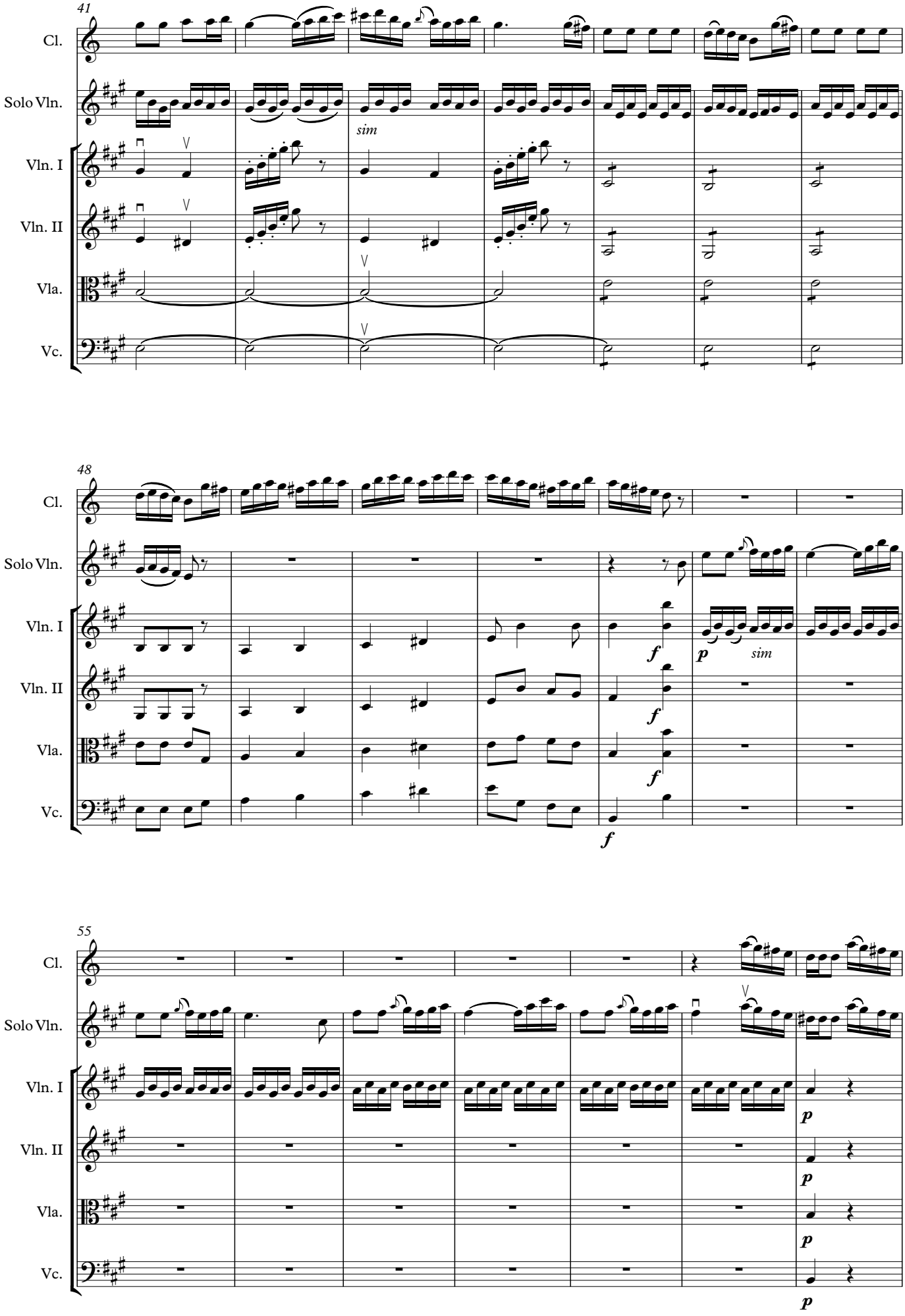

85
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
92
97
Attacca
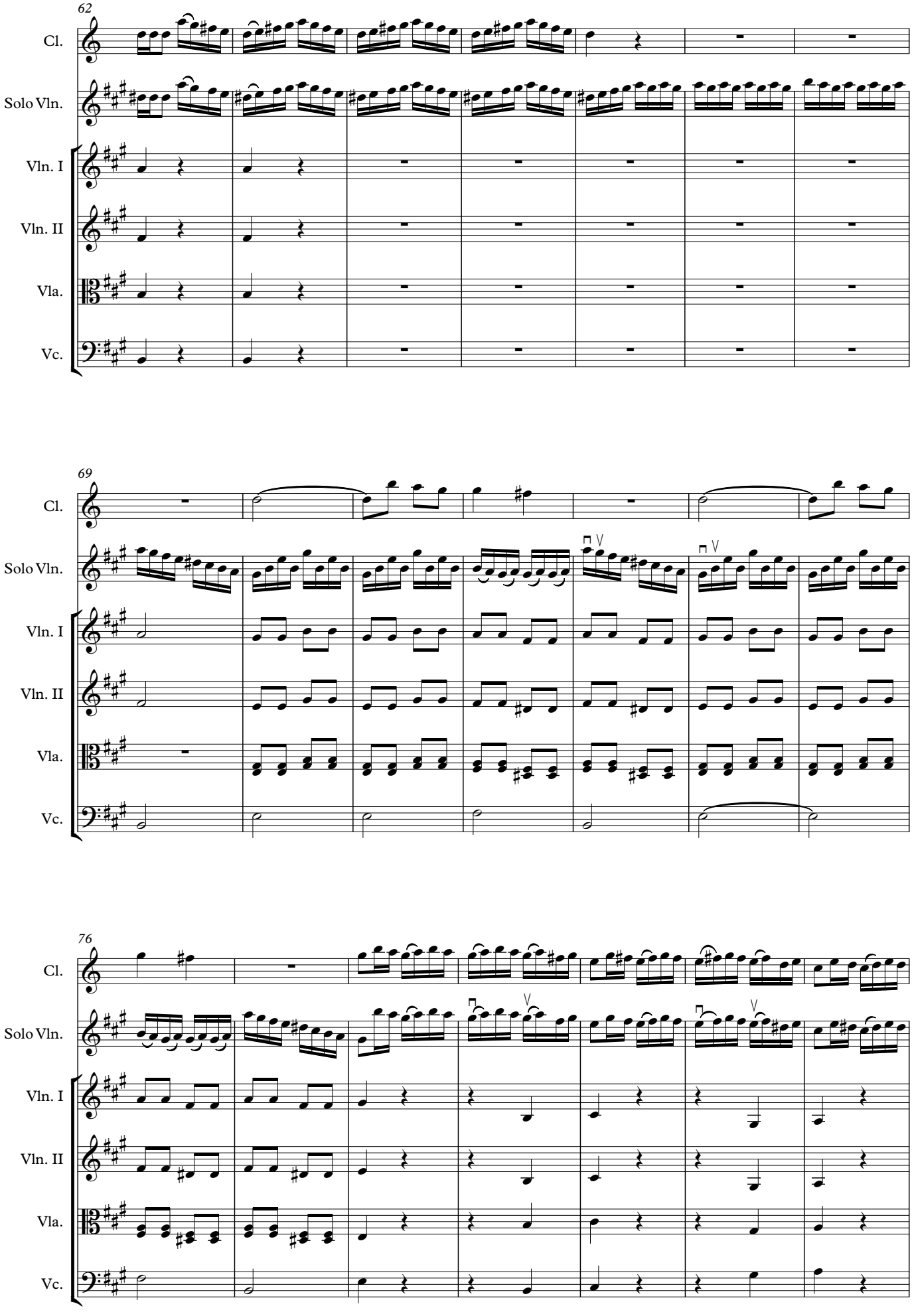
III
Rondo
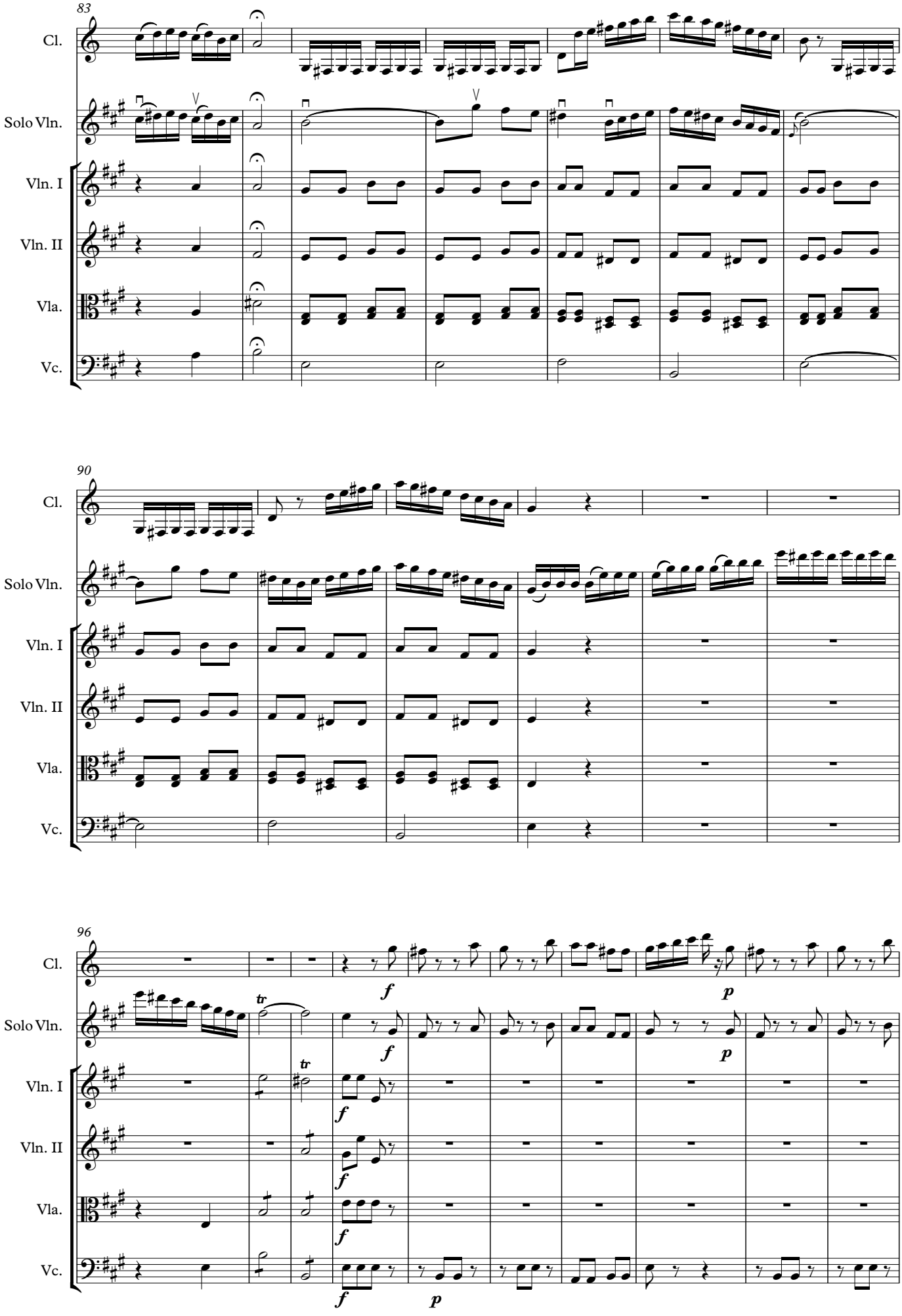
Allegro
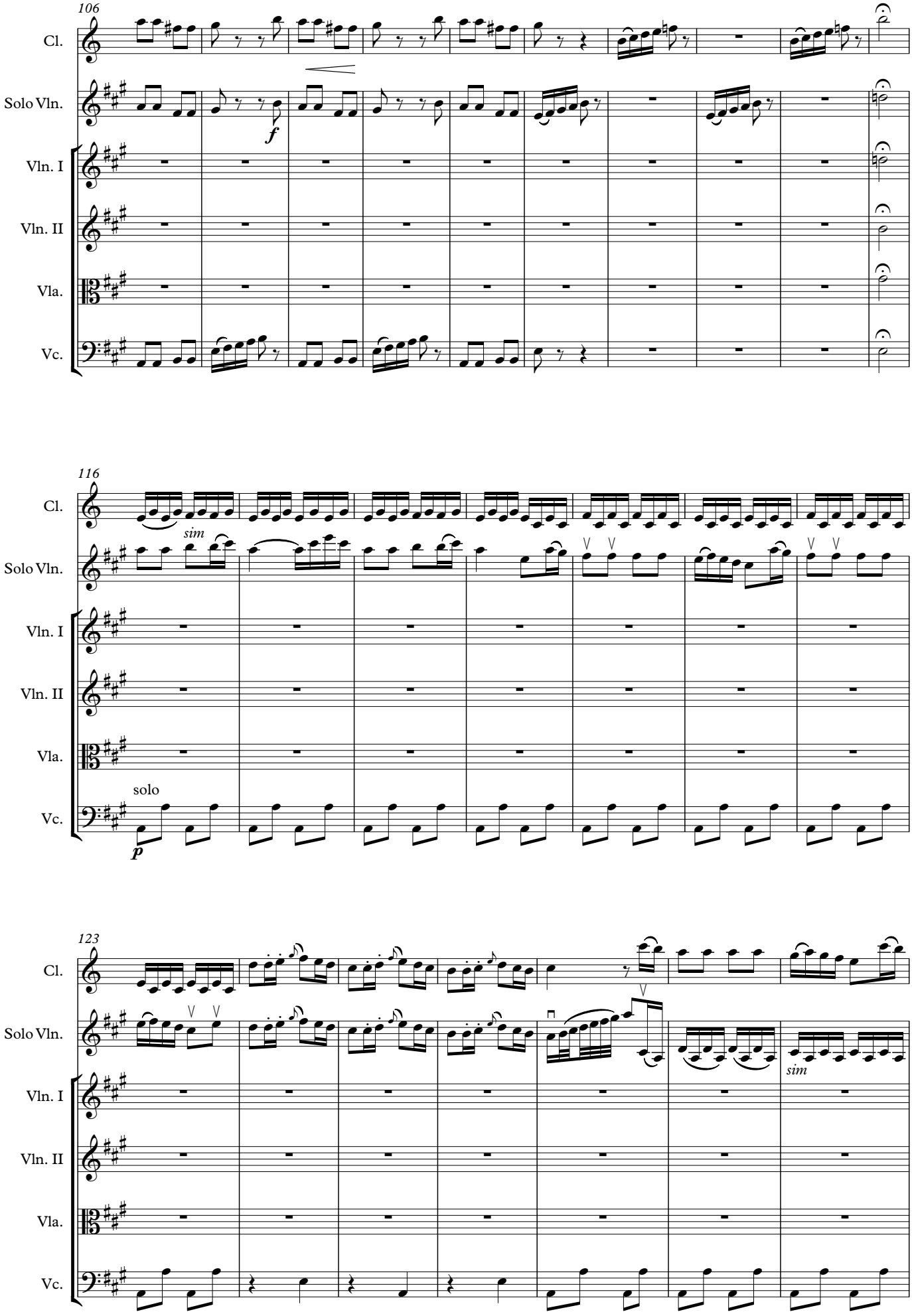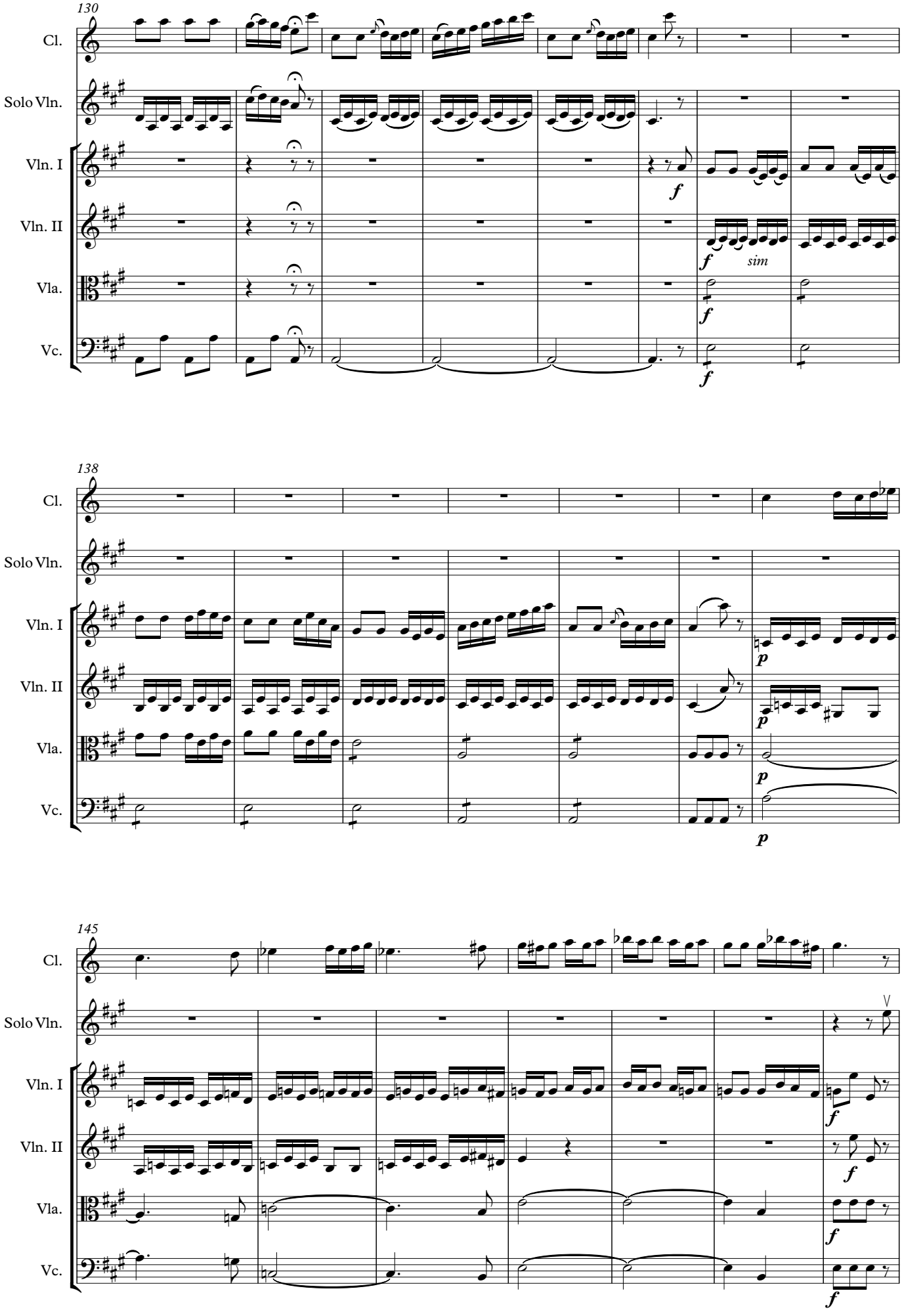



21
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
f
Tutti
28
p
sim
35
sf
p
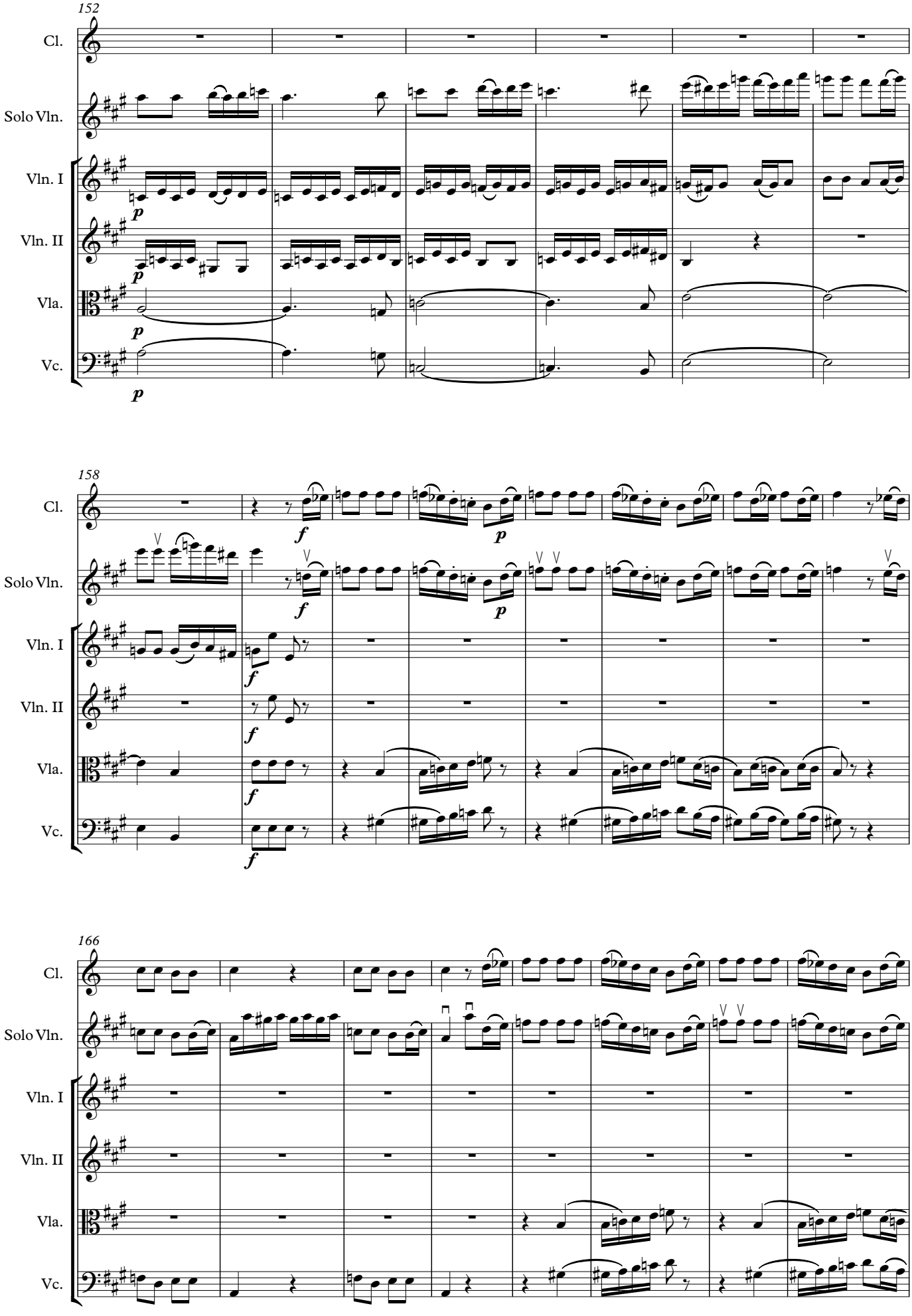

41
Cl.
Solo Vln.
sim
Vln. I
Vln. II
Vla.
Vc.
48
f
p
sim
55
p
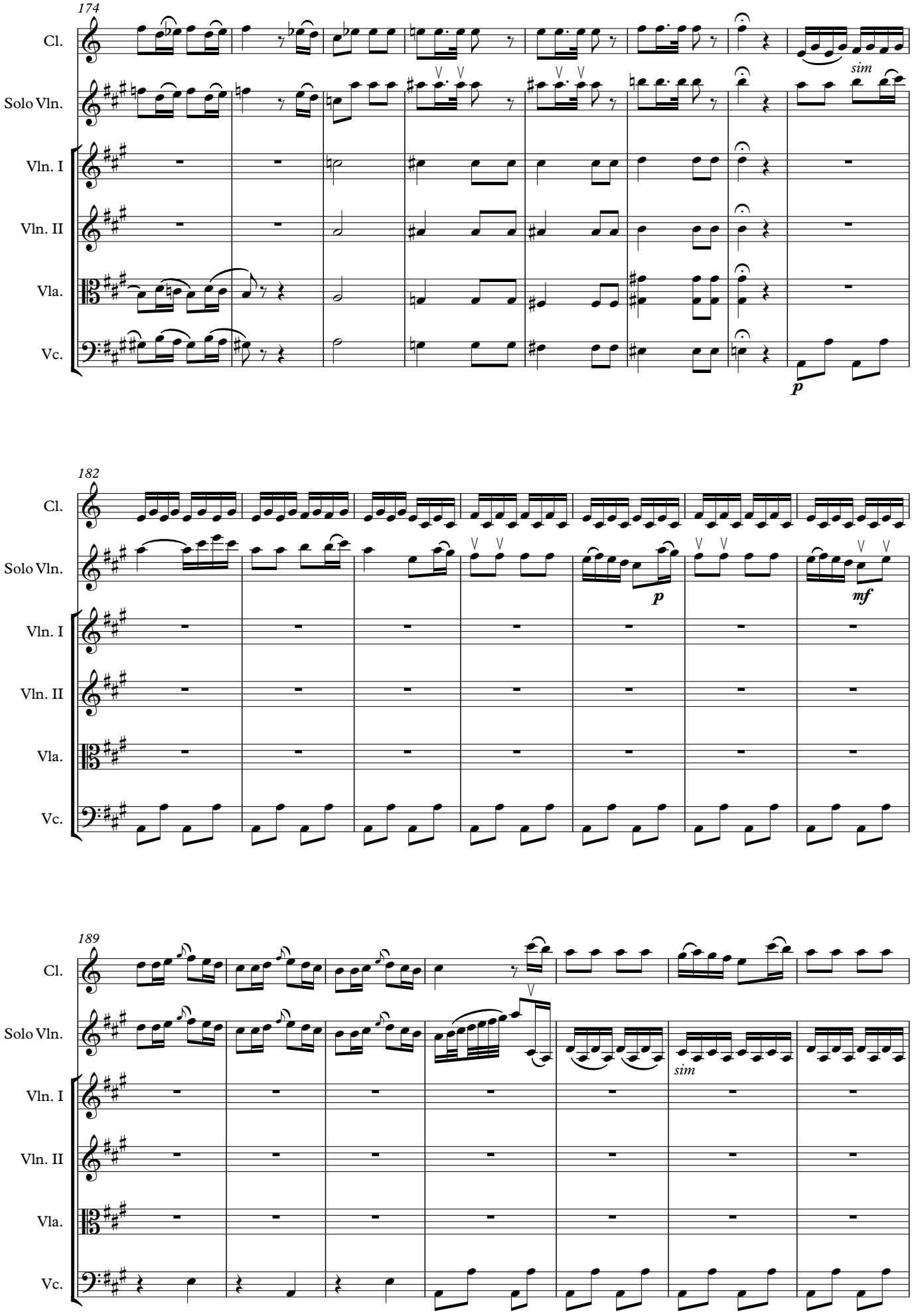

62
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
69
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
76
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
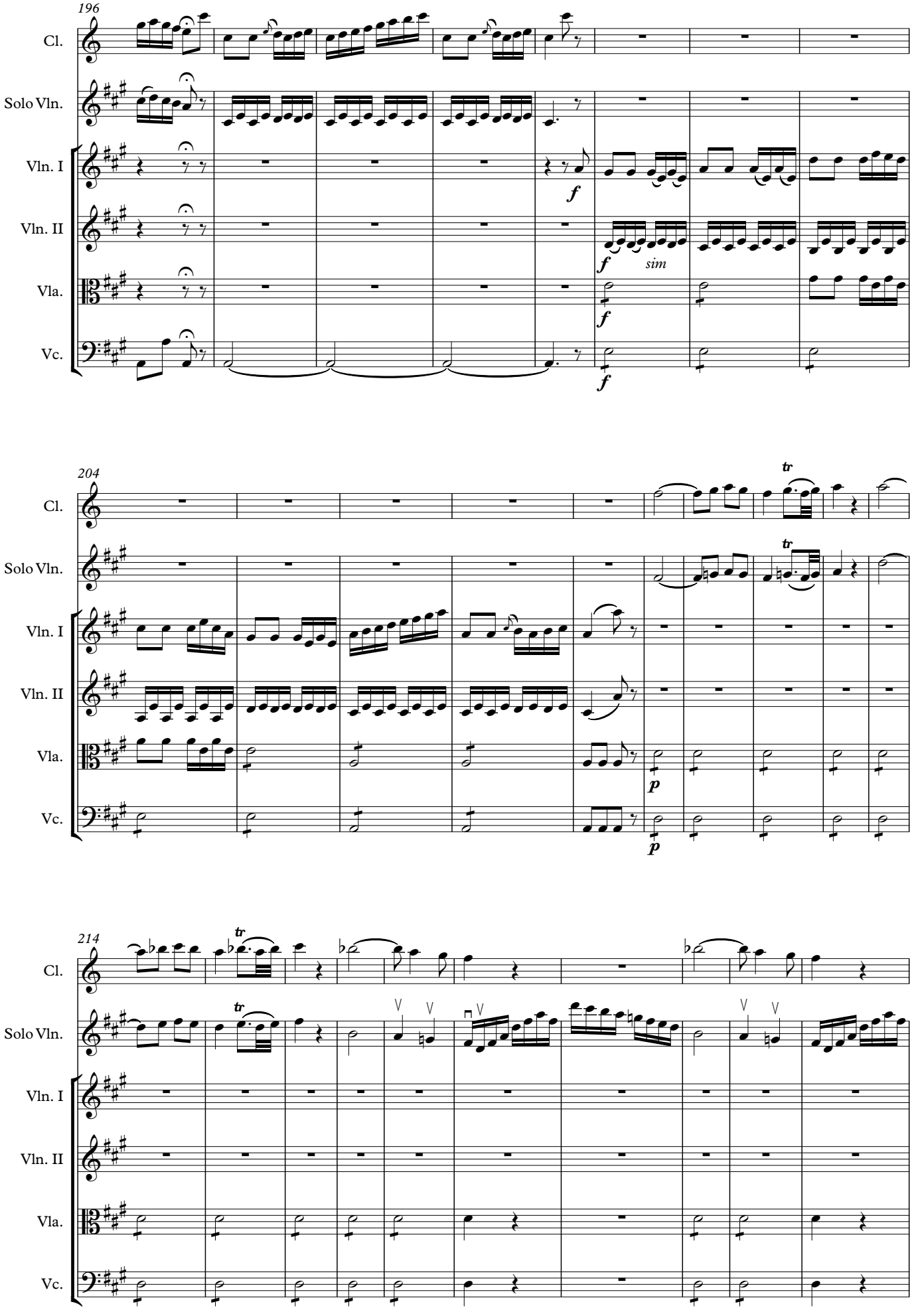

83
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
90
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
96
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
f
p
tr
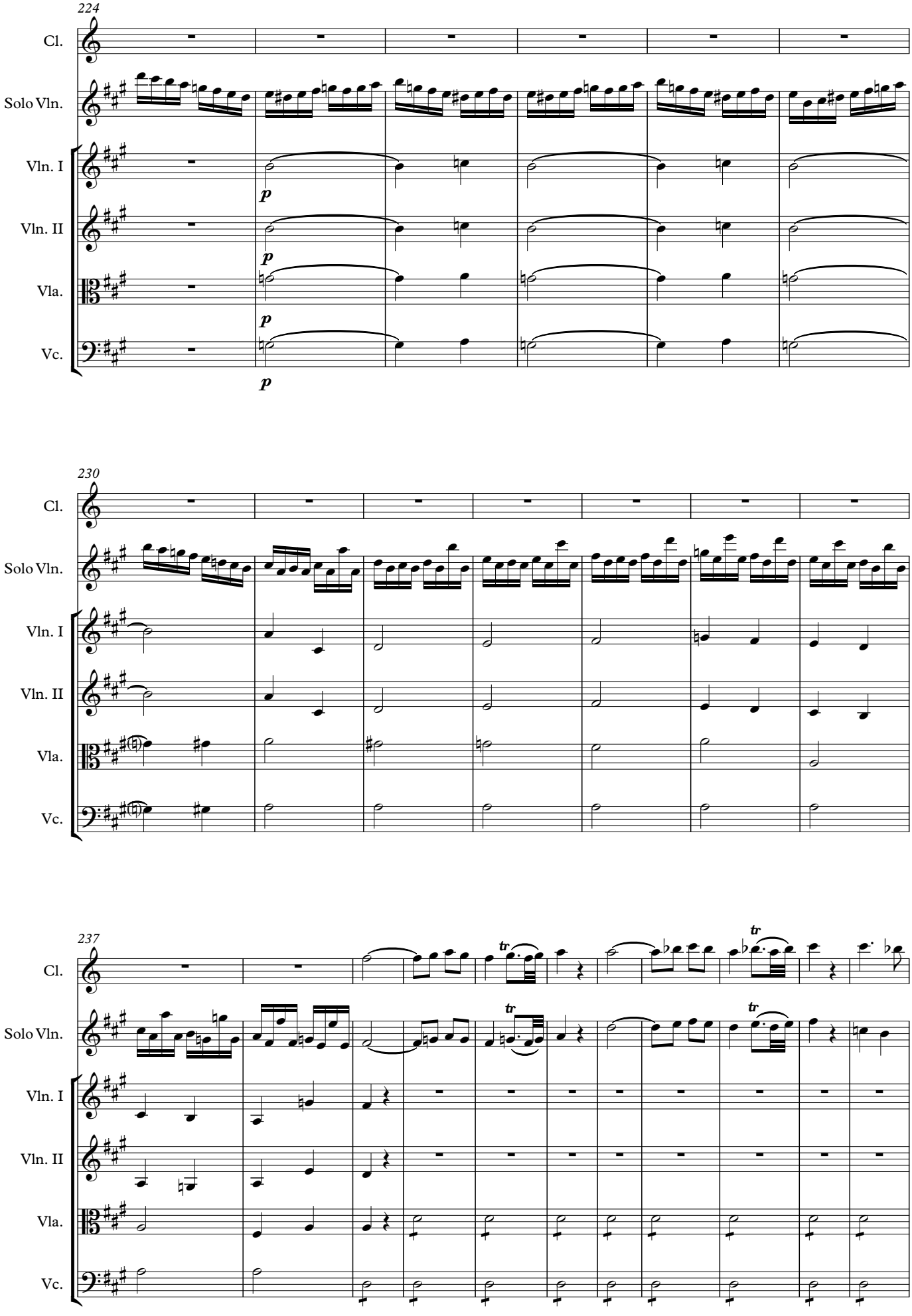

106
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
f
116
sim
solo
p
123
sim
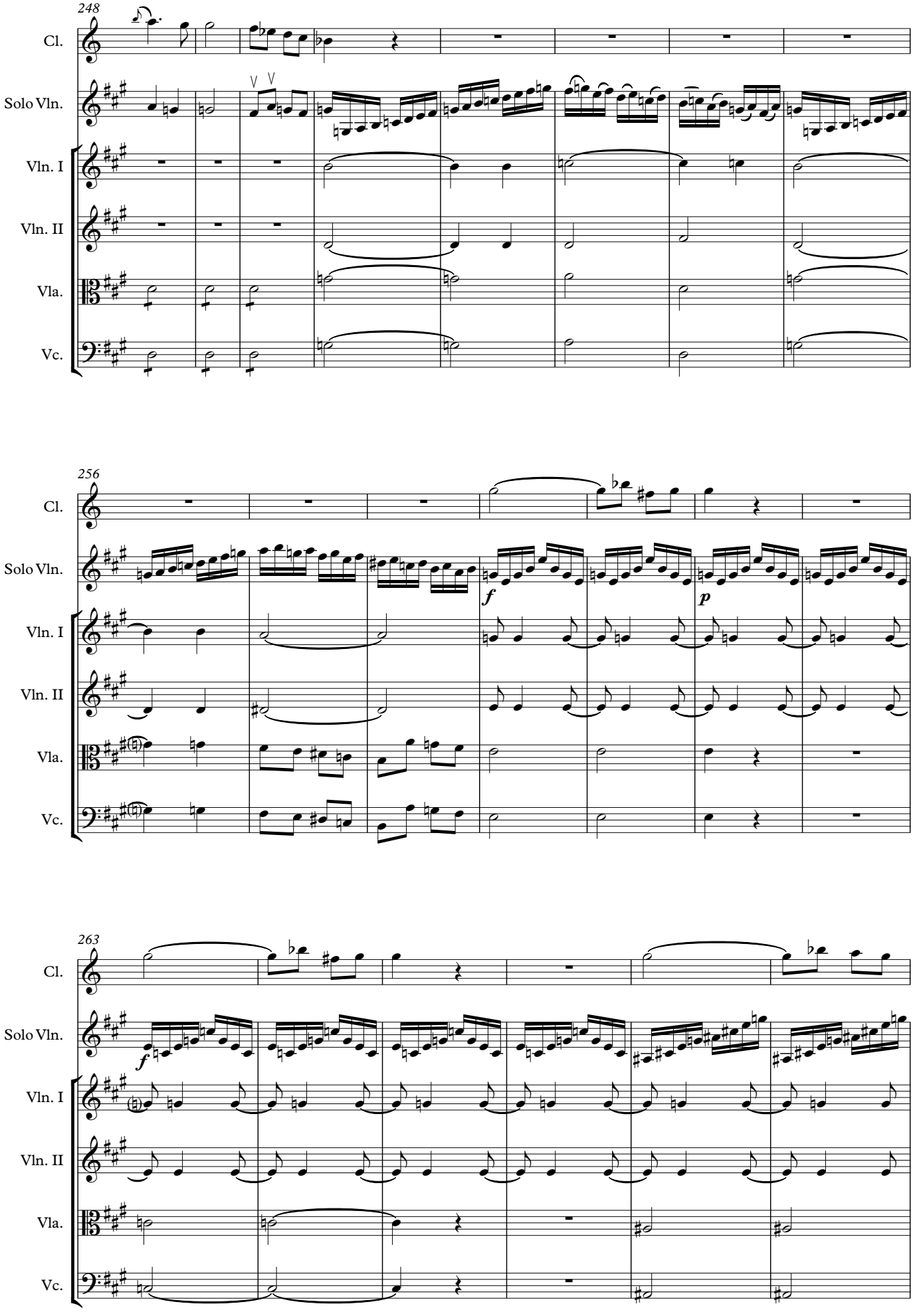

130
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
f
sim
138
p
145
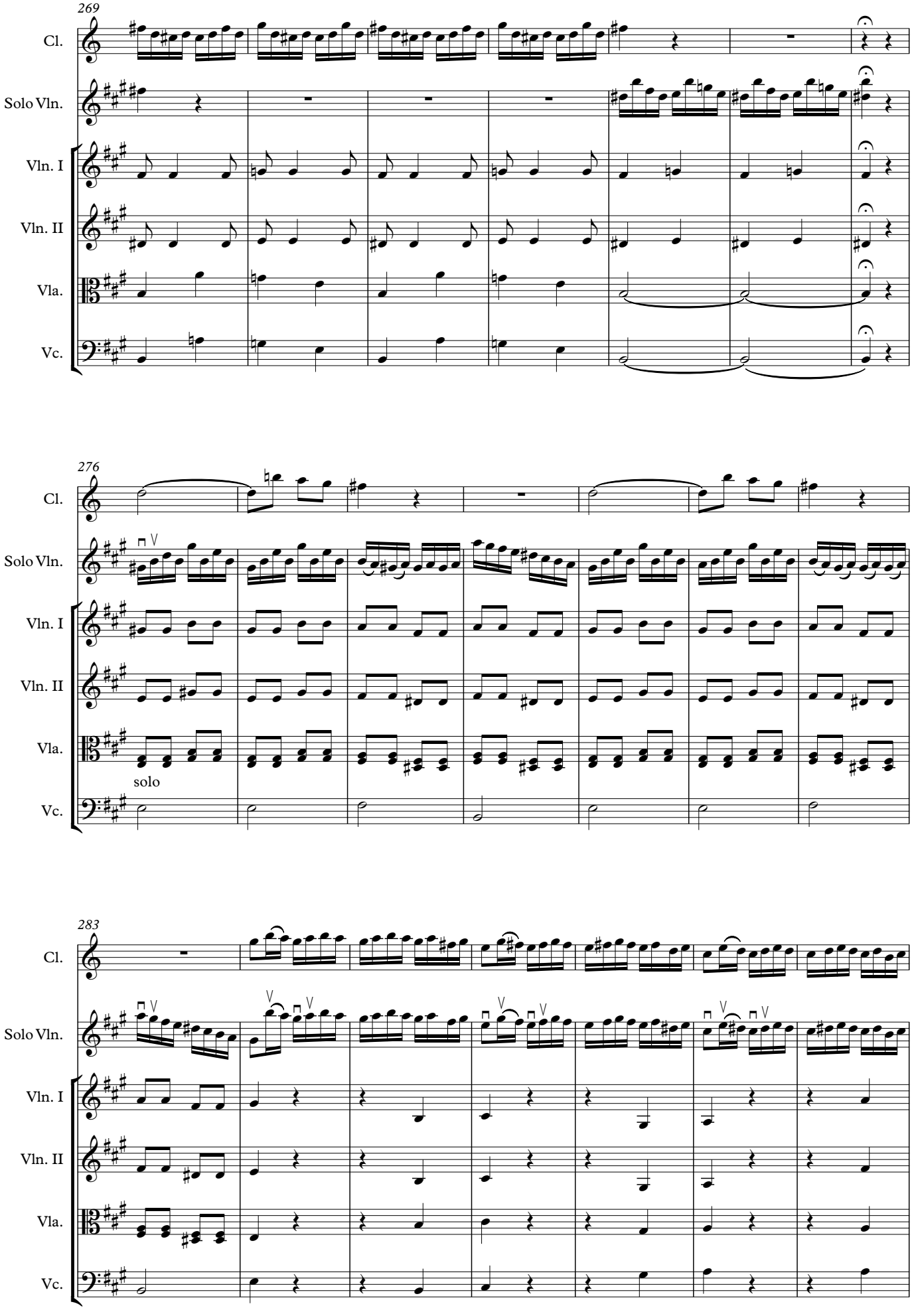

152
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
158
166
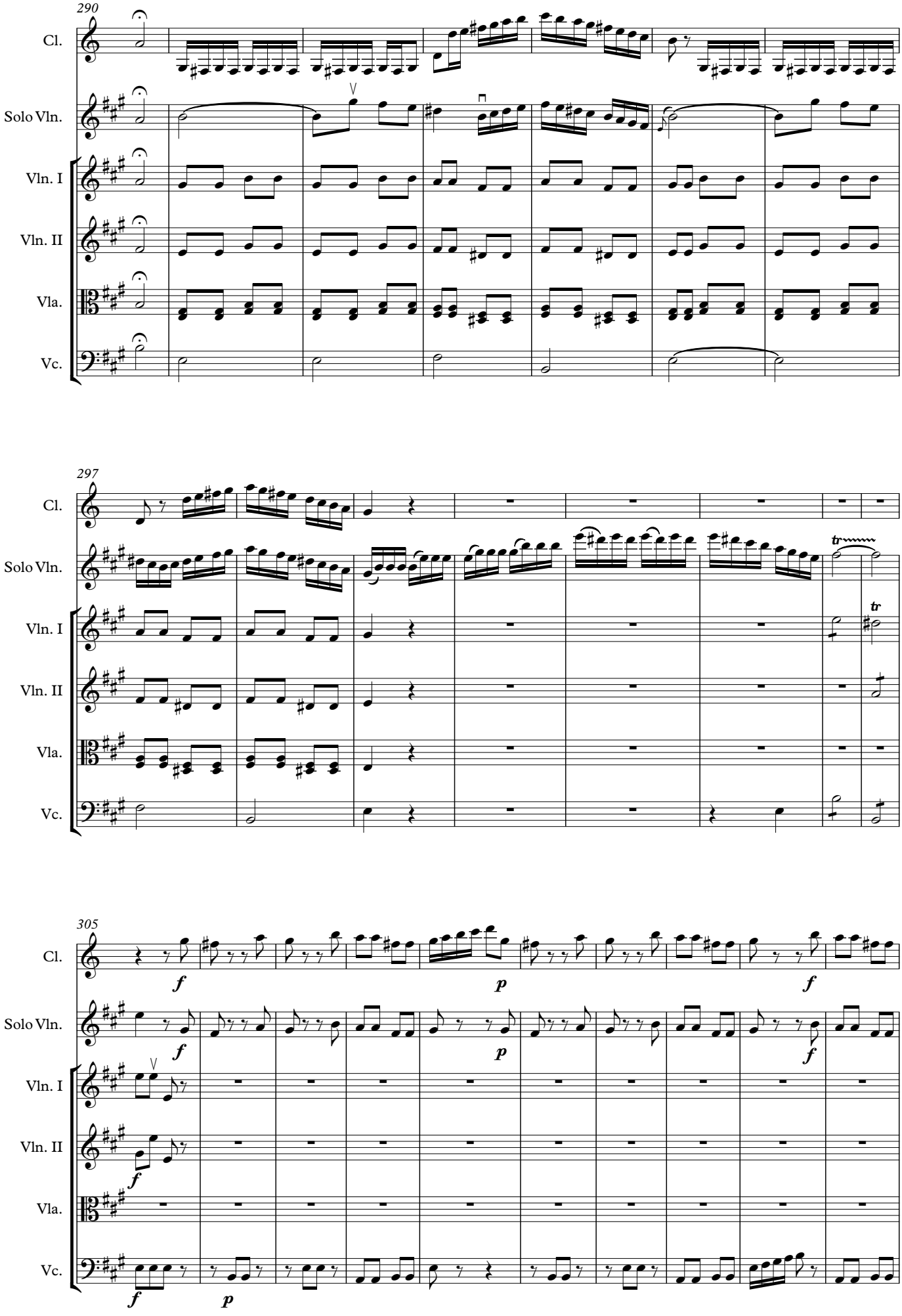

174
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
sim
p
182
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
p
mf
189
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
sim
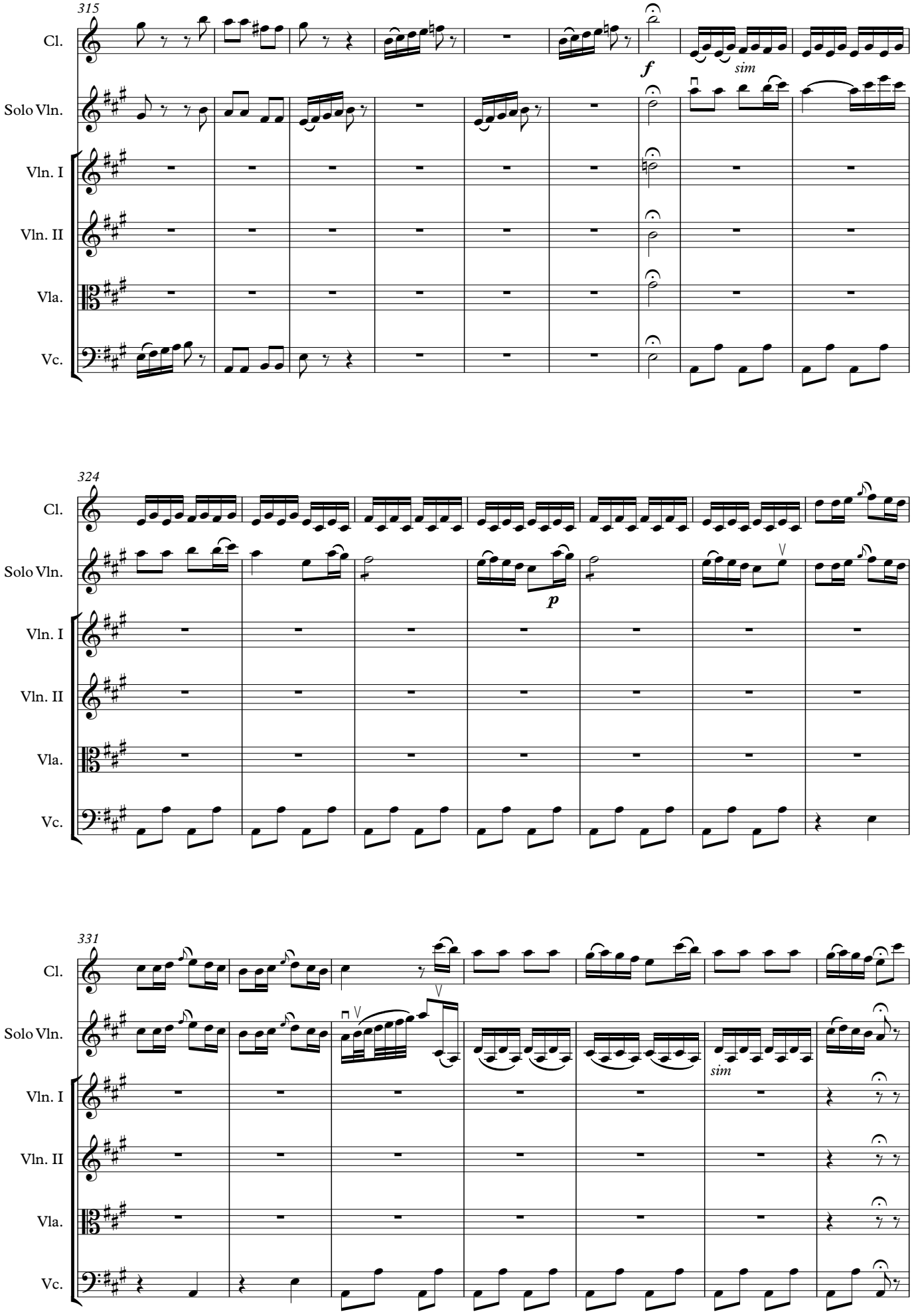

196
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
f
sim
204
tr
p
214
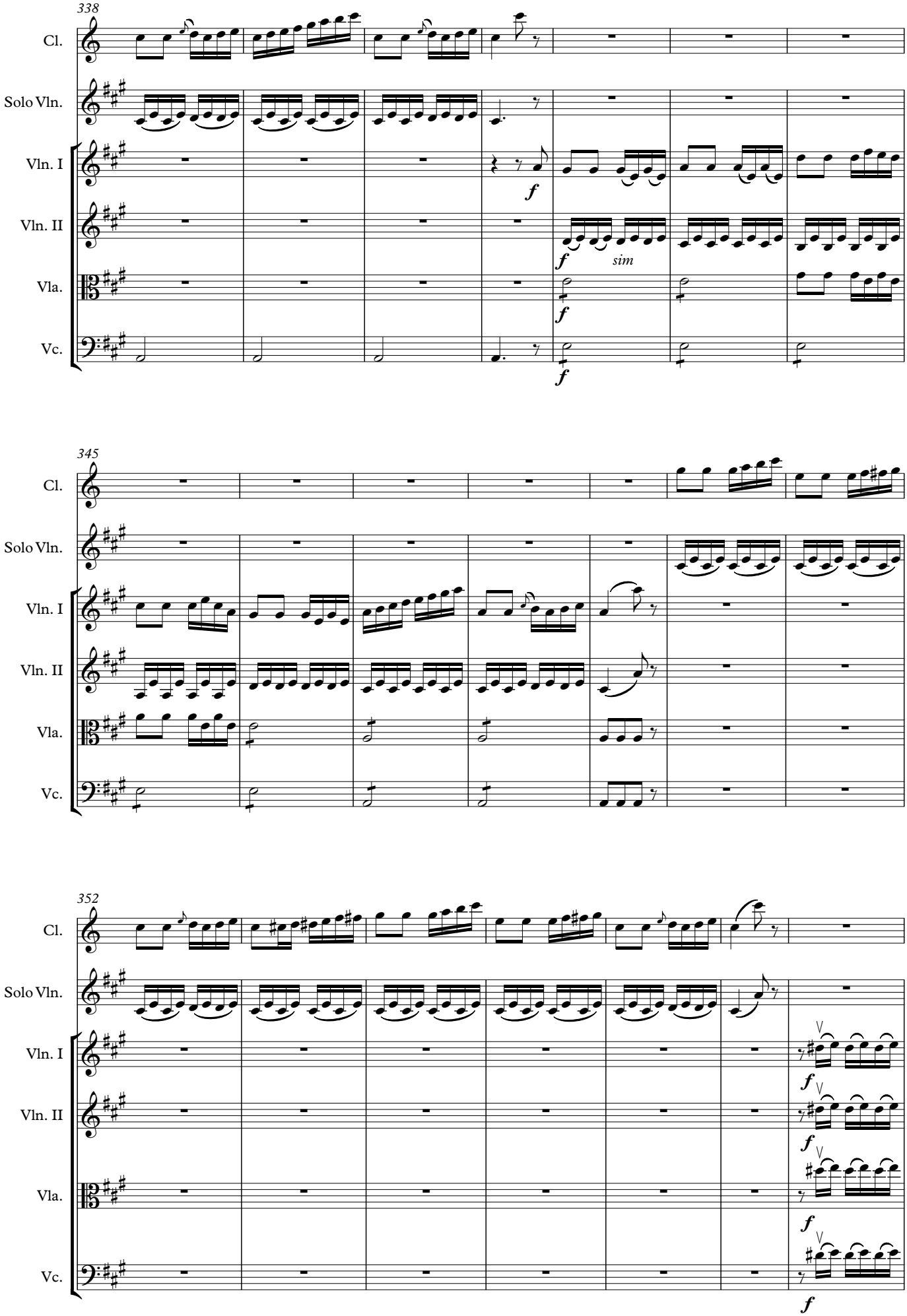

224
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
p
230
237
tr
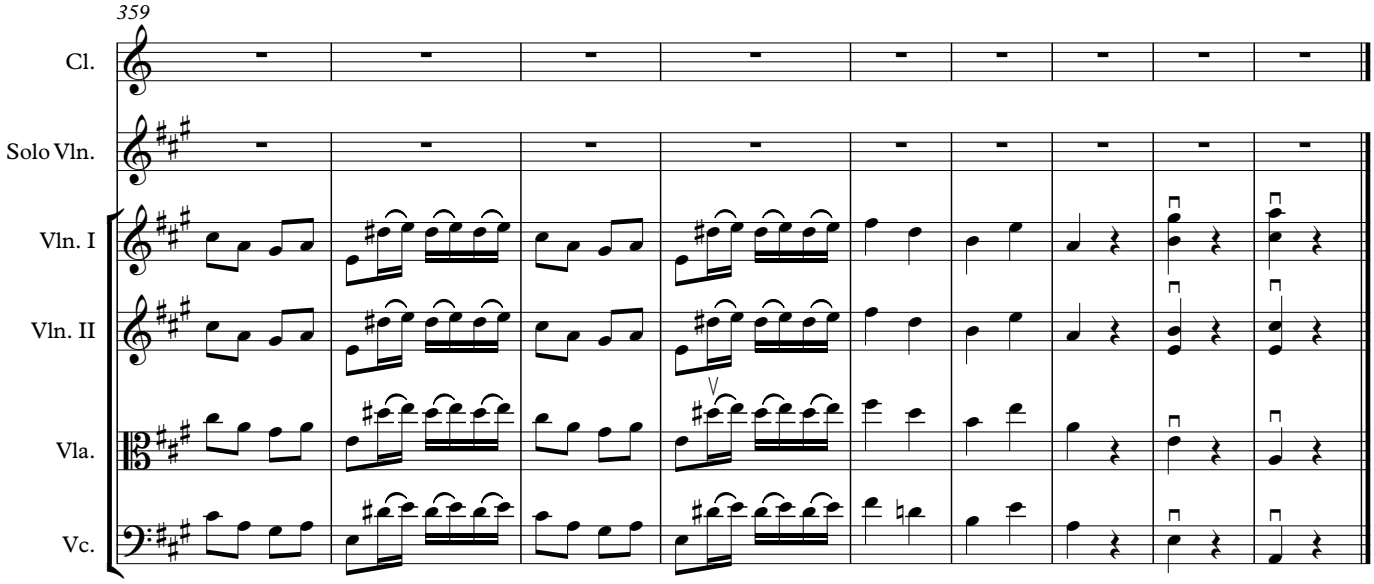

248
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
256
Cl.
Solo Vln.
f
p
Vln. I
Vln. II
Vla.
Vc.
263
Cl.
Solo Vln.
f
Vln. I
Vln. II
Vla.
Vc.


269
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
276
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
solo
Vc.
283
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.


290
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
297
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
tr
tr
305
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
f
p
f
f
p
f
f
p


315
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
f
sim
324
p
331
sim


338
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
f
sim
345
352

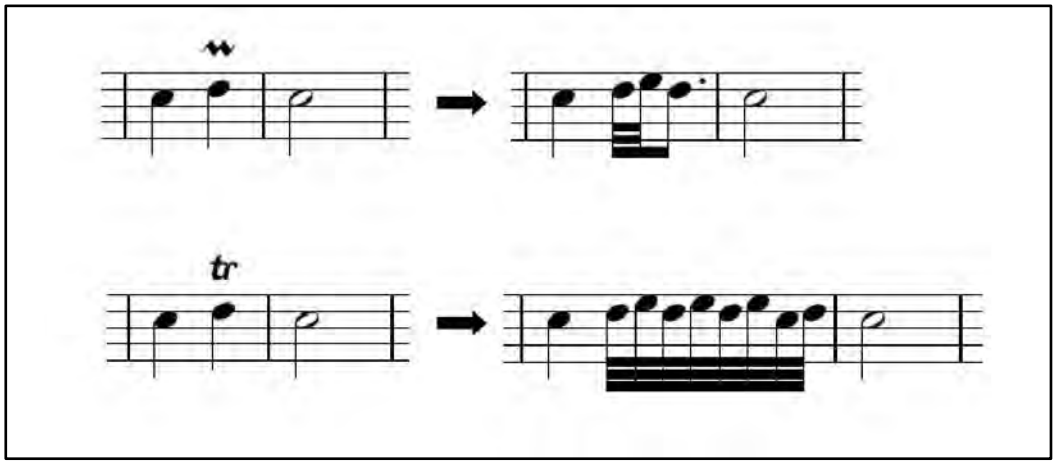

359
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.

Performance suggestions

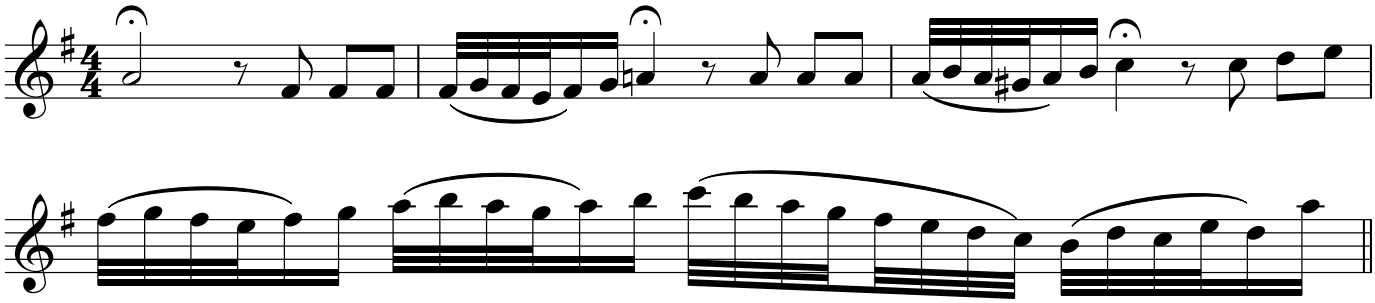
1. Soloist(s) should not play the tutti passages with the string quartet. The tutti indications in the score are cue indications for the soloist.

2. Trills and mordents should be interpreted as:

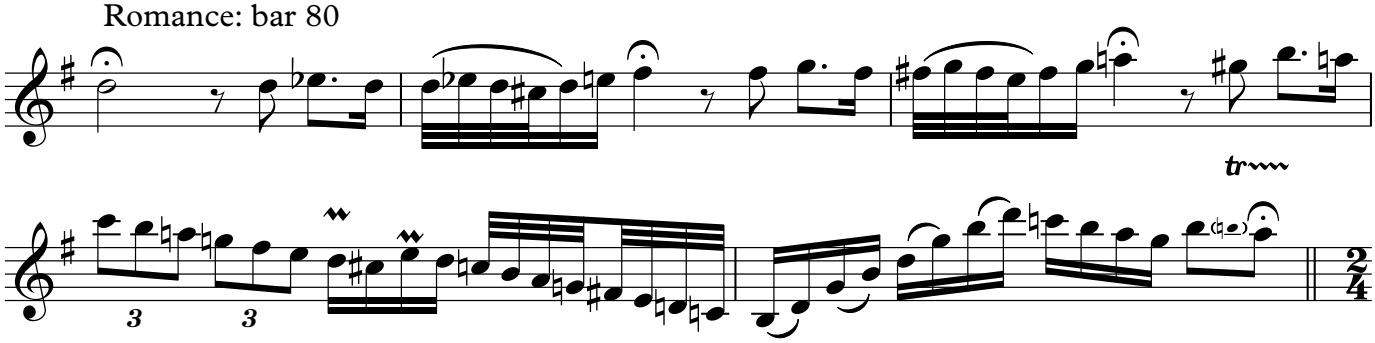
   (Brown, C. 1999. *Classical and Romantic performance practice 1750 – 1900.* Oxford: Oxford University Press, Chapter 13)
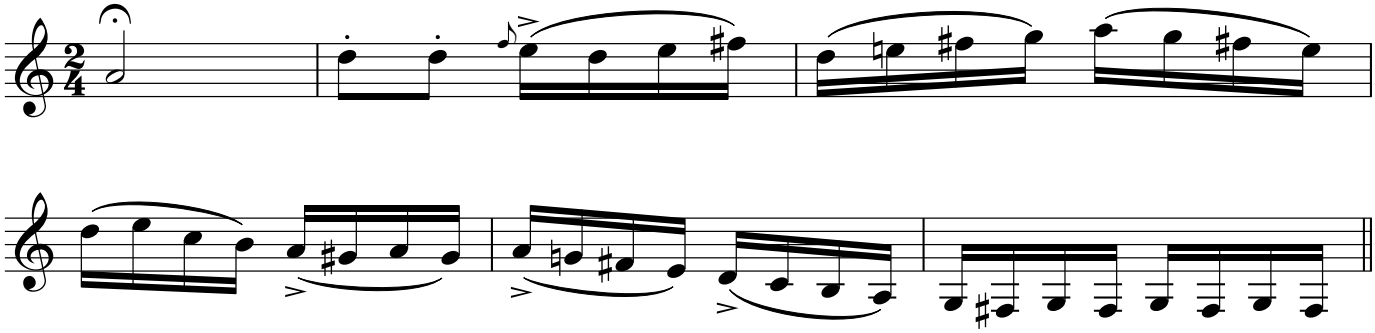


Romance: bar 48
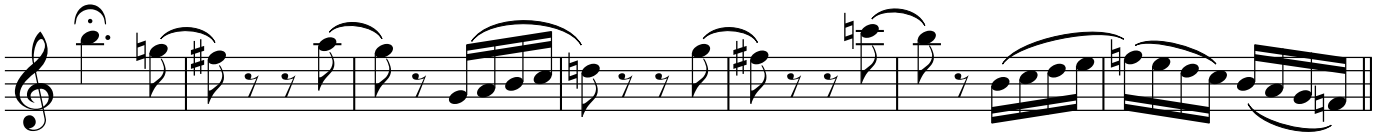


Romance: bar 80



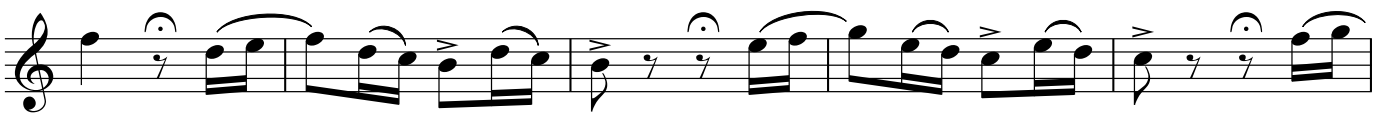
Rondo: bar 84
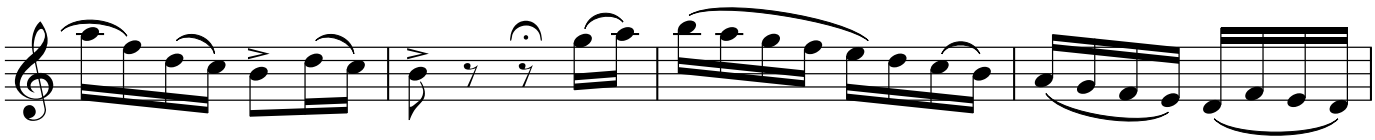


Rondo: bar 115

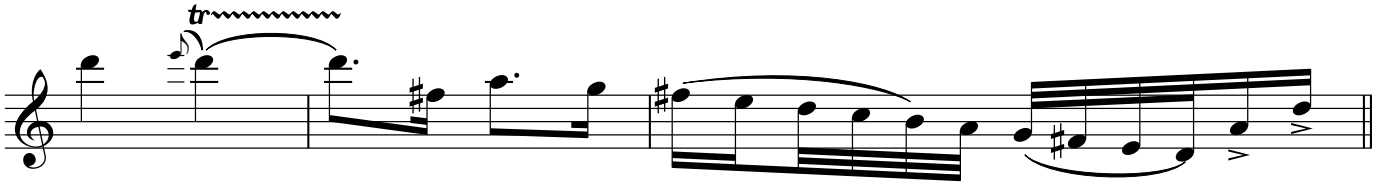


Rondo: bar 180
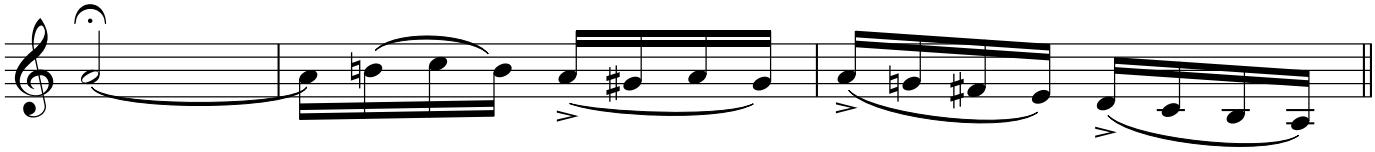




Rondo: bar 275
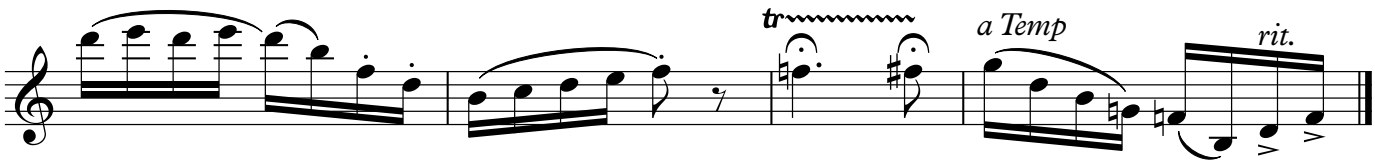


Rondo: bar 290



Rondo: bar 321





Appendix XI

Appendix XI

Modifications in the F.X. Hanisch Concerto

Transcribed score bar number (Appendix X)	**Part**	**Modification**	**Manuscripts tracking numbers** (Appendix XVI)
Movement 1			
57	Clarinet in A	Articulation: all groups of triplets slurred	1
64	Clarinet in A	Articulation: first and second beat – semiquavers articulated by slurring first two notes and adding staccato to third and fourth notes	2
70	Clarinet in A	Articulation: third and fourth beat – semiquavers articulated by slurring first two notes and adding staccato to third and fourth notes	3
71	Clarinet in A	Articulation: third and fourth beat – semiquavers articulated by slurring first two notes and adding staccato to third and fourth notes	4
73	Clarinet in A	Articulation: Final three quavers slurred	5
76	Clarinet in A	Articulation: two quavers of beat 3 slurred; two quavers of beat 4 staccato added	6
77	Clarinet in A	Articulation: beats 1 to 3 slurred; subdivision of beat 4 slurred	7
117	Clarinet in A	Articulation: slur removed and slurs added to slur quavers by beat	8
120	Clarinet in A	Pitch: initial A changed to B; Articulation: beats one and two slurred together; subdivision of beat 4 slurred	9
126	Clarinet in A	Articulation: original slur removed and slurs added to slur quavers by beat	10
127	Clarinet in A	Articulation: staccato under a slur added to all crotchets	11
130	Clarinet in A	Articulation: semiquavers of final beat slurred in pairs	12
158	Clarinet in A	Articulation: last two semiquavers of third beat slurred; first two semiquavers of final beat slurred	13
161	Clarinet in A	Articulation: first two semiquavers of each beat slurred	14
162	Clarinet in A	Articulation: first two semiquavers of each beat slurred	15
165	Clarinet in A	Articulation: first two semiquavers of beats three and four slurred	16
166	Clarinet in A	Articulation: first two semiquavers of beats three and four slurred	17
167	Clarinet in A	Articulation: all groups of triplets slurred	18
168	Clarinet in A	Articulation: all groups of triplets slurred	19
197	Clarinet in A	Articulation: first two semiquavers of second beat slurred	20

198	Clarinet in A	Articulation: last two semiquavers of third beat slurred; two quavers in fourth beat slurred	21
199	Clarinet in A	Articulation: second and third quavers in bar slurred; subdivisions of third beat slurred; two quavers in fourth beat staccato	22
200	Clarinet in A	Articulation: first two crotchets slurred; final two crotchets slurred	23
201	Clarinet in A	Articulation: subdivisions of first and second beats slurred	24
202	Clarinet in A	Articulation: initial two E's tied; only two semiquavers slurred; only two quavers slurred	25
207	Clarinet in A	Articulation: final three quavers of bar slurred	26
211	Clarinet in A	Articulation: final two quavers of bar slurred	27
212	Clarinet in A	Articulation: final two quavers of bar slurred	28
217	Clarinet in A	Articulation: final two semiquavers of third beat slurred; first two semiquavers of fourth beat slurred; final two semiquavers of bar staccato	29
227	Clarinet in A	Articulation: groups of semiquavers on first three beats slurred	30
242	Clarinet in A	Articulation: first two semiquavers of beats one and two slurred	31
243	Clarinet in A	Articulation: first two semiquavers of beats one and two slurred	32
244	Clarinet in A	Articulation: first two semiquavers of each beat slurred	33
245	Clarinet in A	Articulation: first two semiquavers of each beat slurred	34
267	Clarinet in A	Articulation: both groups of triplets slurred	35
271	Clarinet in A	Articulation: all groups of triplets slurred	36
318	Clarinet in A	Articulation: crotchets of beats three and four slurred	37
321	Clarinet in A	Articulation: subdivisions of first and second beats slurred	38
322	Clarinet in A	Articulation: final two semiquavers of beat three slurred	39
324	Clarinet in A	Articulation: first pair of crotchets slurred; second pair of crotchets slurred	40
325	Clarinet in A	Articulation: first three quavers in bar slurred; fourth quaver staccato	41
328	Clarinet in A	Articulation: both groups of triplets slurred	42
357	Clarinet in A	Articulation: two semiquavers on upbeat to beat four slurred	43
358	Clarinet in A	Articulation: semiquavers of first beat slurred; semiquavers of second beat slurred	44

359	Clarinet in A	Articulation: semiquavers of first beat slurred; semiquavers of second beat slurred	45
360	Clarinet in A	Articulation: first two semiquavers of each beat slurred; Dynamics: bar is **f**	46
361	Clarinet in A	Articulation: first two semiquavers of each beat slurred; Dynamics: bar is **p**	47
362	Clarinet in A	Articulation: first two semiquavers of each beat slurred	48
363	Clarinet in A	Articulation: second to fourth quavers in bar slurred	49
367	Clarinet in A	Articulation: all groups of triplets slurred	50
371	Clarinet in A	Articulation: first to third quavers (beat three to four) slurred	51
Movement Two			
6	Clarinet in A	Articulation: beat one quavers slurred; beat two quavers slurred	1
7	Clarinet in A	Articulation: tie between third and fourth beats removed; fourth beat subdivisions slurred	2
30	Clarinet in A	Articulation: subdivisions of first quaver slurred; subdivisions of second beat slurred (excepting final semiquaver, which is separate); subdivisions of third beat slurred; subdivisions of fourth beat slurred; Pitch: final C-sharp changed to C-natural	3
32	Clarinet in A	Articulation: final three quavers slurred	4
35	Clarinet in A	Articulation: first two semiquavers of beat three slurred; first two semiquavers of beat four slurred	5
37	Clarinet in A	Articulation: first two semiquavers of beat three slurred; first two semiquavers of beat four slurred	6
39	Clarinet in A	Articulation: beats three and four slurred according to quaver values	7
50	Clarinet in A	Articulation: final three quavers of the bar slurred	8
51	Clarinet in A	Articulation: beat three quavers slurred; beat four quavers slurred	9
55	Clarinet in A	Articulation: second beat subdivisions slurred; fourth beat subdivisions slurred	10
66	Clarinet in A	Articulation: final beat semiquavers slurred	11
76	Clarinet in A	Dynamics: last beat is **f**	12
77	Clarinet in A	Articulation: subdivisions of final beat slurred	13
78	Clarinet in A	Articulation: subdivisions of final beat slurred; Dynamics: last beat is **p**	14
79	Clarinet in A	Articulation: subdivisions of final beat slurred	15
82	Clarinet in A	Articulation: final three quavers slurred	16

Movement Three			
1	Clarinet in A	Articulation: beat one semiquavers slurred; beat two semiquavers slurred	1
46	Clarinet in A	Articulation: First two semiquavers slurred	2
48	Clarinet in A	Articulation: First two semiquavers slurred	3
60	Clarinet in A	Articulation: First two semiquavers of beat two slurred	4
61	Clarinet in A	Articulation: First two semiquavers of beat two slurred	5
62	Clarinet in A	Articulation: First two semiquavers of beat two slurred	6
63	Clarinet in A	Articulation: First two semiquavers slurred	7
104	Clarinet in A	Dynamics: bar is **p**	8
108	Clarinet in A	Dynamics: crescendo added	9
112	Clarinet in A	Articulation: First two semiquavers slurred	10
114	Clarinet in A	Articulation: First two semiquavers slurred	11
116	Clarinet in A	Articulation: beat one semiquavers slurred; beat two semiquavers slurred	12
124	Clarinet in A	Articulation: first two semiquavers in bar staccato added; grace note in bar slurred to subsequent quaver	13
125	Clarinet in A	Articulation: first two semiquavers in bar staccato added; grace note in bar slurred to subsequent quaver	14
159	Clarinet in A	Articulation: (only) two semiquavers slurred; Dynamics: final two semiquavers of bar are **f**	15
161	Clarinet in A	Articulation: first two semiquavers slurred; subsequent two semiquavers staccato; final two semiquavers slurred; Dynamics: final two semiquavers of bar are **f**	16
163	Clarinet in A	Articulation: final two semiquavers slurred	17
164	Clarinet in A	Articulation: both pairs of semiquavers in bar slurred	18
165	Clarinet in A	Articulation: final two semiquavers slurred	19
169	Clarinet in A	Articulation: final two semiquavers slurred	20
171	Clarinet in A	Articulation: initial two semiquavers slurred; final two semiquavers slurred	21
173	Clarinet in A	Articulation: initial two semiquavers slurred; final two semiquavers slurred	22
174	Clarinet in A	Articulation: both pairs of semiquavers in bar slurred	23

175	Clarinet in A	Articulation: final two semiquavers slurred	24
181	Clarinet in A	Articulation: beat one semiquavers slurred; beat two semiquavers slurred	25
211	Clarinet in A	Articulation: subdivisions of second beat slurred	26
215	Clarinet in A	Articulation: subdivisions of second beat slurred	27
241	Clarinet in A	Articulation: subdivisions of second beat slurred	28
245	Clarinet in A	Articulation: subdivisions of second beat slurred	29
284	Clarinet in A	Articulation: pair of semiquavers on the second half of first beat slurred	30
286	Clarinet in A	Articulation: pair of semiquavers on the second half of first beat slurred	31
288	Clarinet in A	Articulation: pair of semiquavers on the second half of first beat slurred	32
305	Clarinet in A	Dynamics: upbeat to bar 306 is **f**	33
309	Clarinet in A	Dynamics: upbeat to bar 310 is **p**	34
335	Clarinet in A	Articulation: initial two semiquavers slurred	35
337	Clarinet in A	Articulation: initial two semiquavers slurred	36
Movement One			
2	Solo Violin	Articulation: both pairs of triplets slurred	1
4	Solo Violin	Articulation: semiquavers on second beat slurred	2
5	Solo Violin	Articulation: triplet on fourth beat slurred	3
6	Solo Violin	Articulation: both pairs of triplets slurred	4
7	Solo Violin	Articulation: original slur removed; quavers on third beat slurred; bowings added	5
8	Solo Violin	Articulation: subdivisions of fourth beat slurred; final semiquaver staccato under slur	6
9	Solo Violin	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	7
11	Solo Violin	Articulation: three final quavers of bar slurred	8
12	Solo Violin	Articulation: three final quavers of bar slurred	9
13	Solo Violin	Articulation: quavers slurred according to beats	10
14	Solo Violin	Articulation: three final quavers of bar slurred	11
17	Solo Violin	Articulation: quavers on first beat slurred; staccato added to quavers on second beat; first quaver on third beat slurred; slur removed on third beat; final two	12

		semiquavers of third beat slurred; first two semiquavers of fourth beat slurred; final two semiquavers of fourth beat staccato added; bowings added	
18	Solo Violin	Articulation: quavers of final beat slurred; bowings added	13
19	Solo Violin	Articulation: third and fourth beat – semiquavers articulated by slurring first two notes and adding staccato to third and fourth notes	14
21	Solo Violin	Articulation: first two notes (on groups of semiquavers on each beat) slurred	15
22	Solo Violin	Articulation: final three quavers of bar slurred, bowing added	16
24	Solo Violin	Articulation: final two semiquavers on third beat slurred; bowings added	17
25	Solo Violin	Articulation: quavers of third beat slurred	18
26	Solo Violin	Articulation: quavers of first beat slurred; semiquavers of fourth beat slurred	19
27	Solo Violin	Articulation: first two semiquavers of second; third; and fourth beats slurred	20
28	Solo Violin	Articulation: bowings added	21
33	Solo Violin	Articulation: staccato added to all notes of bar	22
34	Solo Violin	Articulation: staccato added to first four quavers of bar; beat three and its grace notes slurred	23
36	Solo Violin	Articulation: quavers of third beat and its appoggiatura slurred; quavers of fourth beat and its appoggiatura slurred	24
38	Solo Violin	Articulation: quavers of third beat and its appoggiatura slurred; quavers of fourth beat and its appoggiatura slurred	25
40	Solo Violin	Articulation: quavers of third beat and its appoggiatura slurred; quavers of fourth beat and its appoggiatura slurred	26
43	Solo Violin	Articulation: bowings added	27
45	Solo Violin	Articulation: bowings added	28
47	Solo Violin	Articulation: beats three and four slurred; final quaver staccato under slur	29
48	Solo Violin	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	30
49	Solo Violin	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	31
81	Solo Violin	Articulation: bowings added	32
85	Solo Violin	Articulation: slur removed; subdivisions of second beat slurred; bowings added	33
87	Solo Violin	Articulation: all groups of triplets slurred	34

88	Solo Violin	Articulation: bowings added	35
89	Solo Violin	Articulation: first two semiquavers of third beat slurred	36
90	Solo Violin	Articulation: first two semiquavers of bar slurred; final two semiquavers of third beat slurred; bowings added	37
91	Solo Violin	Articulation: first, second, third and fourth pairs of semiquavers slurred; bowings added	38
94	Solo Violin	Articulation: first, second, third and fourth pairs of semiquavers slurred; final pair of semiquavers of third beat slurred	39
95	Solo Violin	Articulation: final two semiquavers of first beat slurred	40
96	Solo Violin	Articulation: final two semiquavers of third beat slurred; bowings added	41
97	Solo Violin	Articulation: final two semiquavers of third beat slurred; bowings added	42
103	Solo Violin	Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	43
104	Solo Violin	Articulation: bowings added	44
106	Solo Violin	Articulation: final two semiquavers of bar slurred	45
107	Solo Violin	Articulation: bowings added	46
108	Solo Violin	Articulation: first two semiquavers of bar slurred; Pitch: bottom note of apparent double stop removed; bowings added	47
109	Solo Violin	Articulation: first two semiquavers of each beat slurred	48
110	Solo Violin	Articulation: bowings added	49
117	Solo Violin	Articulation: slur removed; third beat slurred; fourth beat slurred	50
118	Solo Violin	Articulation: first and second crotchets slurred over staccatos; third and fourth crotchets slurred over staccatos	51
120	Solo Violin	Articulation: subdivisions of fourth beat slurred; bowings added	52
126	Solo Violin	Articulation: slur removed; third beat slurred; fourth beat slurred	53
127	Solo Violin	Articulation: first and second crotchets slurred over staccatos; third and fourth crotchets slurred over staccatos	54
129	Solo Violin	Articulation: bowings added	55
137	Solo Violin	Articulation: first two semiquavers of each beat slurred	56
138	Solo Violin	Articulation: bowings added	57
139	Solo Violin	Articulation: first two semiquavers of each beat slurred	58
140	Solo Violin	Articulation: first two semiquavers of each beat slurred	59
141	Solo Violin	Articulation: first two semiquavers of first three beats slurred; bowings added	60

142	Solo Violin	Articulation: first two semiquavers of first two beats slurred	61
151	Solo Violin	Articulation: bowings added	62
154	Solo Violin	Pitch: final crotchet changed from an A to a B	63
155	Solo Violin	Articulation: slur removed; first two notes of bar slurred	64
158	Solo Violin	Articulation: final two semiquavers of third beat slurred; first two semiquavers of second beat slurred	65
161	Solo Violin	Articulation: first two semiquavers of each beat slurred	66
162	Solo Violin	Articulation: first two semiquavers of each beat slurred	67
163	Solo Violin	Articulation: bowings added	68
165	Solo Violin	Articulation: first two semiquavers of first and second beats slurred	69
166	Solo Violin	Articulation: first two semiquavers of first and second beats slurred	70
167	Solo Violin	Articulation: each group of triplets slurred	71
168	Solo Violin	Articulation: each group of triplets slurred	72
170	Solo Violin	Articulation: final two crotchets in bar slurred over staccatos	73
171	Solo Violin	Rhythm: final quaver tied over to first quaver of bar 172	74
172	Solo Violin	Articulation: bowings added	75
173	Solo Violin	Articulation: final two quavers of bar slurred	76
176	Solo Violin	Articulation: final two quavers of bar slurred	77
177	Solo Violin	Articulation: two quavers on second beat staccato; two quavers on third beat slurred; two quavers on fourth beat staccato; bowings added	78
178	Solo Violin	Articulation: two quavers on first beat slurred; two quavers on second beat staccato; bowings added	79
180	Solo Violin	Articulation: final three quavers slurred	80
182	Solo Violin	Articulation: final two quavers slurred	81
183	Solo Violin	Articulation: first two quavers slurred; final two semiquavers of third beat slurred; bowings added	82
184	Solo Violin	Articulation: bowings added	83
185	Solo Violin	Articulation: bowings added	84
186	Solo Violin	Articulation: first two quavers slurred; bowings added	85
188	Solo Violin	Articulation: final two quavers staccato; Dynamics: fourth beat is **f**	86
189	Solo Violin	Articulation: all notes in bar staccato	87
190	Solo Violin	Articulation: first two semiquavers of first beat slurred; first two semiquavers of second beat slurred	88

191	Solo Violin	Articulation: semiquavers of first beat slurred; second quaver of second beat staccato; semiquavers of third beat slurred; second quaver of fourth beat staccato	89
194	Solo Violin	Articulation: slur removed; last two crotchets slurred; bowings added	90
196	Solo Violin	Articulation: quavers of third beat slurred; quavers of fourth beat slurred	91
197	Solo Violin	Articulation: slur removed; first two semiquavers of second beat slurred; bowings added	92
199	Solo Violin	Articulation: bowings added	93
200	Solo Violin	Articulation: slur removed; first two crotchets slurred; final two crotchets slurred	94
201	Solo Violin	Articulation: bowings added	95
202	Solo Violin	Rhythm: Initial A tied to second A in bar; Articulation: slur in bar removed	96
204	Solo Violin	Articulation: quavers of third beat slurred	97
205	Solo Violin	Articulation: quavers of third beat slurred; bowings added	98
206	Solo Violin	Articulation: quavers of third beat slurred	99
207	Solo Violin	Articulation: quavers of first beat slurred	100
209	Solo Violin	Articulation: all groups of triplets slurred	101
210	Solo Violin	Articulation: first two semiquavers of fourth beat slurred; bowings added	102
211	Solo Violin	Articulation: two quavers of fourth beat slurred; bowings added	103
212	Solo Violin	Articulation: two quavers of fourth beat slurred	104
214	Solo Violin	Articulation: slur removed; second to fourth semiquavers of first beat slurred	105
215	Solo Violin	Articulation: two quavers of fourth beat slurred; bowings added	106
216	Solo Violin	Rhythm: first three notes of bar interpreted as triplet; final three notes of bar interpreted as quavers	107
217	Solo Violin	Articulation: bowings added	108
218	Solo Violin	Articulation: bowings added	109
225	Solo Violin	Articulation: semiquavers slurred according to beat	110
226	Solo Violin	Articulation: semiquavers slurred according to beat	111
229	Solo Violin	Articulation: bowings added	112
231	Solo Violin	Articulation: first two semiquavers of each beat slurred	113
232	Solo Violin	Articulation: first two semiquavers of first two beats slurred	114
238	Solo Violin	Articulation: quavers of third beat slurred; quavers of fourth beat slurred	115
239	Solo Violin	Articulation: slur removed; first and second crotchets slurred over staccatos;	116

		third and fourth crotchets slurred over staccatos	
241	Solo Violin	Articulation: subdivisions of first and second beats slurred; bowings added	117
242	Solo Violin	Articulation: first two semiquavers of first two beats slurred	118
243	Solo Violin	Articulation: first two semiquavers of first two beats slurred	119
244	Solo Violin	Articulation: first two semiquavers of each beat slurred	120
245	Solo Violin	Articulation: first two semiquavers of each beat slurred	121
246	Solo Violin	Articulation: bowings added	122
250	Solo Violin	Articulation: all notes slurred according to beat	123
252	Solo Violin	Articulation: first half of bar slurred; subdivisions of third beat slurred; subdivisions of fourth beat slurred	124
253	Solo Violin	Articulation: bowings added	125
254	Solo Violin	Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	126
257	Solo Violin	Articulation: bowings added	127
259	Solo Violin	Articulation: bowings added	128
261	Solo Violin	Articulation: subdivision of second half of bar slurred; final quaver staccato under slur	129
262	Solo Violin	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	130
263	Solo Violin	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	131
296	Solo Violin	Articulation: triplet of fourth beat slurred	132
297	Solo Violin	Articulation: triplet of fourth beat slurred	133
299	Solo Violin	Articulation: slur removed; semiquavers of second beat slurred; bowings added	134
300	Solo Violin	Articulation: triplets slurred (continued in bar 301); bowings added	135
302	Solo Violin	Articulation: first pair of semiquavers of third beat slurred; second pair of semiquavers of third beat slurred; bowings added	136
304	Solo Violin	Articulation: semiquavers slurred in pairs in first half of bar; final pair of semiquavers of bar three slurred	137
305	Solo Violin	Articulation: first two semiquavers of each beat slurred; bowings added	138
306	Solo Violin	Articulation: first two semiquavers of each beat slurred; bowings added	139

307	Solo Violin	Articulation: bowings added	140
309	Solo Violin	Articulation: both triplets slurred	141
310	Solo Violin	Articulation: triplet slurred	142
311	Solo Violin	Articulation: both triplets slurred	143
312	Solo Violin	Articulation: triplet slurred	144
313	Solo Violin	Articulation: both triplets slurred	145
314	Solo Violin	Articulation: subdivisions of third beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	146
315	Solo Violin	Articulation: slur removed; subdivisions of first beat slurred; subdivisions of second beat slurred	147
318	Solo Violin	Articulation: third and final crotchets slurred	148
319	Solo Violin	Articulation: pair of semiquavers on upbeat to third beat slurred	149
321	Solo Violin	Articulation: first two notes slurred	150
322	Solo Violin	Articulation: subdivisions of first three beats slurred	151
323	Solo Violin	Pitch: initial G-sharp changed to G-natural; bowings added	152
324	Solo Violin	Articulation: first two crotchets slurred; final two crotchets slurred	153
325	Solo Violin	Articulation: staccato added to fourth quaver	154
336	Solo Violin	Articulation: first two semiquavers of each beat slurred	155
338	Solo Violin	Articulation: first two semiquavers of each beat slurred	156
339	Solo Violin	Articulation: first two semiquavers of each beat slurred	157
340	Solo Violin	Articulation: first two semiquavers of each beat slurred	158
341	Solo Violin	Articulation: first two semiquavers of first two beats slurred	159
346	Solo Violin	Articulation: bowings added	160
354	Solo Violin	Articulation: bowings added	161
357	Solo Violin	Articulation: final pair of semiquavers of bar three slurred; bowings added	162
358	Solo Violin	Articulation: semiquavers of third beat slurred; semiquavers of fourth beat slurred	163
359	Solo Violin	Articulation: semiquavers of third beat slurred; semiquavers of fourth beat slurred	164
360	Solo Violin	Articulation: first two semiquavers of each beat slurred; bowings added; Dynamics: bar is **f**	165
361	Solo Violin	Articulation: first two semiquavers of each beat slurred; Dynamics: bar is **p**	166

364	Solo Violin	Articulation: first two semiquavers of third beat slurred; first two semiquavers of final beat slurred	167
365	Solo Violin	Articulation: subdivisions of third beat slurred; subdivisions of final beat slurred	168
366	Solo Violin	Articulation: all triplets slurred	169
367	Solo Violin	Articulation: all triplets slurred	170
369	Solo Violin	Articulation: bowings added	171
370	Solo Violin	Articulation: bowings added	172
375	Solo Violin	Articulation: first and second notes slurred	173
376	Solo Violin	Articulation: quavers of final beat slurred; bowings added	174
377	Solo Violin	Articulation: first two semiquavers of third beat slurred; first two semiquavers of final beat slurred; bowings added	175
378	Solo Violin	Articulation: first two semiquavers of each beat slurred	176
380	Solo Violin	Articulation: bowings added	177
382	Solo Violin	Articulation: bowings added	178
384	Solo Violin	Articulation: final two beats slurred; final quaver staccato under slur	179
385	Solo Violin	Articulation: subdivisions of third beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	180
386	Solo Violin	Articulation: subdivisions of third beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	181
387	Solo Violin	Rhythm: stem of first minim struck through	182
Movement Two			
1	Solo Violin	Articulation: third to fourth beats slurred	1
5	Solo Violin	Articulation: third to fourth beats slurred	2
6	Solo Violin	Articulation: first beat slurred; second beat slurred	3
7	Solo Violin	Articulation: tie removed; subdivisions of second beat slurred; subdivisions of final beat slurred	4
17	Solo Violin	Articulation: bowings added	5
19	Solo Violin	Articulation: bowings added	6
20	Solo Violin	Articulation: final two semiquavers of third beat slurred; subdivisions of fourth beat slurred	7
21	Solo Violin	Articulation: first beat slurred; subdivisions of third beat slurred; subdivisions of fourth beat slurred	8
22	Solo Violin	Articulation: subdivisions of first beat slurred	9

26	Solo Violin	Articulation: subdivisions of fourth beat slurred	10
27	Solo Violin	Articulation: first two semiquavers of first beat slurred; second two semiquavers of first beat slurred; first two semiquavers of second beat slurred; second two semiquavers of second beat slurred	11
28	Solo Violin	Articulation: subdivisions of fourth beat slurred; bowings added	12
29	Solo Violin	Articulation: first two semiquavers of first beat slurred; second two semiquavers of first beat slurred; first two semiquavers of second beat slurred; second two semiquavers of second beat slurred	13
30	Solo Violin	Articulation: subdivisions of each beat slurred	14
35	Solo Violin	Articulation: first two semiquavers of third beat slurred; first two semiquavers of fourth beat slurred; bowings added	15
37	Solo Violin	Articulation: first two semiquavers of third beat slurred; first two semiquavers of fourth beat slurred; bowings added	16
38	Solo Violin	Articulation: first two semiquavers of third beat slurred; second two semiquavers of third beat slurred; first two semiquavers of fourth beat slurred; second two semiquavers of fourth beat slurred	17
49	Solo Violin	Articulation: third to fourth beats slurred	18
50	Solo Violin	Articulation: final three quavers slurred	19
51	Solo Violin	Articulation: quavers of third beat slurred; quavers of fourth beat slurred; bowings added	20
53	Solo Violin	Articulation: third to fourth beats slurred	21
55	Solo Violin	Articulation: tie removed; subdivisions of second beat slurred; subdivisions of final beat slurred	22
56	Solo Violin	Articulation: first to third beats slurred	23
66	Solo Violin	Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	24
69	Solo Violin	Articulation: subdivisions of each beat slurred	25
70	Solo Violin	Articulation: first two semiquavers of third beat slurred; subdivisions of fourth beat slurred	26
71	Solo Violin	Articulation: subdivisions of first beat slurred; first two semiquavers of second beat slurred; final two semiquavers of second beat slurred; final two notes of fourth beat slurred	27
72	Solo Violin	Pitch: initial C-sharp changed to C-natural	28
76	Solo Violin	Articulation: fourth beat slurred; bowings added; Dynamics: fourth beat is **f**	29

77	Solo Violin	Articulation: fourth beat slurred; bowings added	30
78	Solo Violin	Articulation: fourth beat slurred; bowings added; Dynamics: fourth beat is **p**	31
79	Solo Violin	Articulation: fourth beat slurred; bowings added	32
81	Solo Violin	Articulation: third to fourth beats slurred	33
82	Solo Violin	Articulation: final three quavers of bar slurred	34
85	Solo Violin	Articulation: third to fourth beats slurred	35
87	Solo Violin	Articulation: tie removed; subdivisions of second beat slurred; subdivisions of final beat slurred	36
88	Solo Violin	Articulation: first to third beats slurred	37
Movement Three			
1	Solo Violin	Articulation: final two semiquavers of bar slurred	1
2	Solo Violin	Articulation: bowings added	2
3	Solo Violin	Articulation: final two semiquavers of bar slurred	3
4	Solo Violin	Articulation: final two semiquavers of bar slurred; bowings added	4
5	Solo Violin	Articulation: bowings added	5
6	Solo Violin	Articulation: first two semiquavers of bar slurred; final two semiquavers of bar slurred	6
7	Solo Violin	Articulation: bowings added	7
8	Solo Violin	Articulation: first two semiquavers of bar slurred; bowings added	8
9	Solo Violin	Articulation: first quaver of second beat and its appoggiatura slurred	9
10	Solo Violin	Articulation: first quaver of second beat and its appoggiatura slurred	10
11	Solo Violin	Articulation: first quaver of second beat and its appoggiatura slurred	11
12	Solo Violin	Articulation: subdivisions of first beat (except initial quaver) slurred; final two semiquavers of bar slurred; bowings added	12
13	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	13
14	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	14
15	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	15
16	Solo Violin	Articulation: first two semiquavers of bar slurred	16
17	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	17

18	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	18
19	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	19
28	Solo Violin	Articulation: bowings added	20
29	Solo Violin	Articulation: last two semiquavers of bar slurred	21
30	Solo Violin	Articulation: bowings added	22
31	Solo Violin	Articulation: first semiquaver of second beat and its appoggiatura slurred; bowings added	23
32	Solo Violin	Articulation: tie removed; final two semiquavers of bar slurred; bowings added	24
33	Solo Violin	Articulation: first semiquaver of second beat and its appoggiatura slurred; bowings added	25
35	Solo Violin	Articulation: first semiquaver of second beat and its appoggiatura slurred; bowings added	26
36	Solo Violin	Articulation: bowings added	27
42	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	28
48	Solo Violin	Articulation: subdivisions of first beat slurred	29
53	Solo Violin	Articulation: first semiquaver of second beat and its appoggiatura slurred	30
55	Solo Violin	Articulation: first semiquaver of second beat and its appoggiatura slurred	31
57	Solo Violin	Articulation: first semiquaver of second beat and its appoggiatura slurred	32
59	Solo Violin	Articulation: first semiquaver of second beat and its appoggiatura slurred	33
60	Solo Violin	Articulation: first two semiquavers of second beat slurred; bowings added	34
61	Solo Violin	Articulation: first two semiquavers of second beat slurred	35
62	Solo Violin	Articulation: first two semiquavers of second beat slurred	36
72	Solo Violin	Articulation: first two semiquavers of first beat slurred; second two semiquavers of first beat slurred; first two semiquavers of second beat slurred; second two semiquavers of second beat slurred	37
73	Solo Violin	Articulation: bowings added	38
74	Solo Violin	Articulation: bowings added	39
76	Solo Violin	Articulation: first two semiquavers of first beat slurred; second two semiquavers of first beat slurred; first two semiquavers of second beat slurred; second two semiquavers of second beat slurred	40

78	Solo Violin	Articulation: first two semiquavers of second beat slurred	41
79	Solo Violin	Articulation: first two semiquavers of bar slurred; first two semiquavers of second beat slurred; bowings added	42
80	Solo Violin	Articulation: first two semiquavers of second beat slurred	43
81	Solo Violin	Articulation: first two semiquavers of bar slurred; first two semiquavers of second beat slurred; bowings added	44
82	Solo Violin	Articulation: first two semiquavers of second beat slurred	45
83	Solo Violin	Articulation: first two semiquavers of bar slurred; first two semiquavers of second beat slurred; bowings added	46
85	Solo Violin	Articulation: bowings added	47
86	Solo Violin	Articulation: bowings added	48
87	Solo Violin	Articulation: bowings added	49
89	Solo Violin	Articulation: minim and its appoggiatura slurred	50
93	Solo Violin	Articulation: first two semiquavers of each beat slurred	51
94	Solo Violin	Articulation: first two semiquavers of each beat slurred	52
97	Solo Violin	Rhythm: minim tied over to bar 98	53
99	Solo Violin	Dynamics: final quaver of bar is **f**	54
103	Solo Violin	Dynamics: final quaver of bar is **p**	55
107	Solo Violin	Dynamics: final quaver of bar is **f**	56
111	Solo Violin	Articulation: first two semiquavers of bar slurred	57
113	Solo Violin	Articulation: first two semiquavers of bar slurred	58
116	Solo Violin	Articulation: final two semiquavers of bar slurred	59
118	Solo Violin	Articulation: final two semiquavers of bar slurred	60
119	Solo Violin	Articulation: final two semiquavers of bar slurred	61
120	Solo Violin	Articulation: bowings added	62
121	Solo Violin	Articulation: first two semiquavers of bar slurred; final two semiquavers of bar slurred	63
122	Solo Violin	Articulation: bowings added	64
123	Solo Violin	Articulation: first two semiquavers of bar slurred; bowings added	65
124	Solo Violin	Articulation: first quaver of second beat and its appoggiatura slurred	66
125	Solo Violin	Articulation: first quaver of second beat and its appoggiatura slurred	67
126	Solo Violin	Articulation: first quaver of second beat and its appoggiatura slurred	68
127	Solo Violin	Articulation: subdivisions of first beat (except initial quaver) slurred; final two	69

		semiquavers of bar slurred; bowings added	
128	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	70
131	Solo Violin	Articulation: first two semiquavers of bar slurred	71
132	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred; bowings added	72
133	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	73
134	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	74
151	Solo Violin	Articulation: bowings added	75
152	Solo Violin	Articulation: first two semiquavers of second beat slurred	76
154	Solo Violin	Articulation: first two semiquavers of second beat slurred	77
156	Solo Violin	Articulation: first two semiquavers of bar slurred; first two semiquavers of second beat slurred	78
157	Solo Violin	Articulation: final two semiquavers of bar slurred	79
158	Solo Violin	Articulation: first two semiquavers of second beat slurred; bowings added	80
159	Solo Violin	Articulation: final two semiquavers of bar slurred; bowings added; Dynamics: final two semiquavers of bar are **f**	81
161	Solo Violin	Articulation: first two semiquavers of bar slurred; final two semiquavers of bar slurred; Dynamics: final two semiquavers of bar are **p**	82
162	Solo Violin	Articulation: bowings added	83
163	Solo Violin	Articulation: first two semiquavers of bar slurred; final two semiquavers of bar slurred	84
164	Solo Violin	Articulation: last two semiquavers of first beat slurred; final two semiquavers of bar slurred	85
165	Solo Violin	Articulation: final two semiquavers of bar slurred; bowings added	86
166	Solo Violin	Articulation: final two semiquavers of bar slurred	87
168	Solo Violin	Articulation: final two semiquavers of bar slurred	88
169	Solo Violin	Articulation: final two semiquavers of bar slurred; bowings added	89

171	Solo Violin	Articulation: first two semiquavers of bar slurred; final two semiquavers of bar slurred	90
172	Solo Violin	Articulation: bowings added	91
173	Solo Violin	Articulation: first two semiquavers of bar slurred; final two semiquavers of bar slurred	92
174	Solo Violin	Articulation: last two semiquavers of first beat slurred; final two semiquavers of bar slurred	93
175	Solo Violin	Articulation: final two semiquavers of bar slurred; bowings added	94
177	Solo Violin	Articulation: bowings added	95
178	Solo Violin	Articulation: bowings added	96
181	Solo Violin	Articulation: final two semiquavers of bar slurred	97
183	Solo Violin	Articulation: final two semiquavers of bar slurred	98
184	Solo Violin	Articulation: final two semiquavers of bar slurred	99
185	Solo Violin	Articulation: bowings added	100
186	Solo Violin	Articulation: first two semiquavers of bar slurred; final two semiquavers of bar slurred; Dynamics: final two semiquavers of bar are **p**	101
187	Solo Violin	Articulation: bowings added	102
188	Solo Violin	Articulation: first two semiquavers of bar slurred; bowings added; Dynamics: second beat is **mf**	103
189	Solo Violin	Articulation: first quaver of second beat and its appoggiatura slurred	104
190	Solo Violin	Articulation: first quaver of second beat and its appoggiatura slurred	105
191	Solo Violin	Articulation: first quaver of second beat and its appoggiatura slurred	106
192	Solo Violin	Articulation: subdivisions of first beat (except initial quaver) slurred; final two semiquavers of bar slurred; bowings added	107
193	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	108
196	Solo Violin	Articulation: first two semiquavers of bar slurred	109
215	Solo Violin	Articulation: subdivisions of second beat slurred	110
218	Solo Violin	Articulation: bowings added	111
219	Solo Violin	Articulation: bowings added	112
222	Solo Violin	Articulation: bowings added	113
241	Solo Violin	Articulation: subdivisions of second beat slurred; bowings added	114
245	Solo Violin	Articulation: subdivisions of second beat slurred	115

250	Solo Violin	Articulation: bowings added	116
259	Solo Violin	Dynamics: bar is **f**	117
261	Solo Violin	Dynamics: bar is **p**	118
263	Solo Violin	Dynamics: bar is **f**	119
264	Solo Violin	Pitch: natural accidental added to first semiquaver of second beat	120
265	Solo Violin	Pitch: natural accidental added to final semiquaver of first beat	121
266	Solo Violin	Pitch: natural accidental added to first semiquaver of second beat	122
276	Solo Violin	Articulation: bowings added	123
278	Solo Violin	Articulation: first two semiquavers of bar slurred; final two semiquavers of first beat slurred; bowings added	124
282	Solo Violin	Articulation: first two semiquavers of first beat slurred; second two semiquavers of first beat slurred; first two semiquavers of second beat slurred; second two semiquavers of second beat slurred; bowings added	125
283	Solo Violin	Articulation: bowings added	126
284	Solo Violin	Articulation: final two semiquavers of first beat slurred; bowings added	127
286	Solo Violin	Articulation: final two semiquavers of first beat slurred; bowings added	128
288	Solo Violin	Articulation: final two semiquavers of first beat slurred; bowings added	129
292	Solo Violin	Articulation: bowings added	130
293	Solo Violin	Articulation: bowings added	131
299	Solo Violin	Articulation: first two semiquavers of bar slurred; first two semiquavers of second beat slurred	132
300	Solo Violin	Articulation: first two semiquavers of bar slurred; first two semiquavers of second beat slurred	133
301	Solo Violin	Articulation: first two semiquavers of bar slurred; first two semiquavers of second beat slurred	134
305	Solo Violin	Dynamics: final quaver of bar is **f**	135
309	Solo Violin	Dynamics: final quaver of bar is **p**	136
313	Solo Violin	Dynamics: final quaver of bar is **f**	137
322	Solo Violin	Articulation: final two semiquavers of bar slurred; bowings added	138
324	Solo Violin	Articulation: final two semiquavers of bar slurred	139
325	Solo Violin	Articulation: final two semiquavers of bar slurred; bowings added	140
327	Solo Violin	Articulation: first two semiquavers of bar slurred; final two semiquavers of bar slurred; Dynamics: final two semiquavers of bar are **p**	141
329	Solo Violin	Articulation: first two semiquavers of bar slurred; bowings added	142

330	Solo Violin	Articulation: first quaver of second beat and its appoggiatura slurred	143
331	Solo Violin	Articulation: first quaver of second beat and its appoggiatura slurred	144
332	Solo Violin	Articulation: first quaver of second beat and its appoggiatura slurred	145
333	Solo Violin	Articulation: subdivisions of first beat (except initial quaver) slurred; final two semiquavers of bar slurred; bowings added	146
334	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	147
335	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	148
337	Solo Violin	Articulation: first two semiquavers of bar slurred	149
338	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	150
339	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	151
350	Solo Violin	Score layout: two superfluous bars in original score removed	152
350	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	153
351	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	154
352	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	155
353	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	156
354	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	157
355	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	158
356	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	159
Movement One			
2	Violin I	Articulation: both triplets slurred	1
4	Violin I	Articulation: tie removed; subdivisions of second beat slurred	2
6	Violin I	Articulation: triplet on fourth beat slurred	3
7	Violin I	Articulation: tie removed; quavers of third beat slurred; bowings added	4

8	Violin I	Articulation: subdivisions of fourth beat slurred; final semiquaver staccato under slur	5
9	Violin I	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	6
18	Violin I	Articulation: fourth beat quavers slurred; bowings added	7
21	Violin I	Articulation: first two notes (on groups of semiquavers on each beat) slurred	8
22	Violin I	Articulation: final three quavers in bar slurred; bowings added	9
24	Violin I	Articulation: tie removed; slur removed; final two semiquavers on third beat slurred; final quaver staccato; bowings added	10
25	Violin I	Articulation: two quavers on third beat slurred	11
26	Violin I	Articulation: tie removed; two quavers on first beat slurred; subdivisions of fourth beat slurred	12
27	Violin I	Articulation: first two semiquavers of second; third; and fourth beats slurred	13
28	Violin I	Articulation: bowings added	14
34	Violin I	Articulation: beat three and its grace notes slurred	15
36	Violin I	Articulation: quavers of third beat and its appoggiatura slurred; quavers of fourth beat and its appoggiatura slurred	16
38	Violin I	Articulation: quavers of third beat and its appoggiatura slurred; quavers of fourth beat and its appoggiatura slurred	17
40	Violin I	Articulation: quavers of second beat slurred; quavers of third beat and its appoggiatura slurred; quavers of fourth beat and its appoggiatura slurred	18
43	Violin I	Articulation: bowings added	19
44	Violin I	Articulation: bowings added	20
47	Violin I	Articulation: beats three and four slurred; final quaver staccato under slur	21
48	Violin I	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	22
49	Violin I	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	23
54	Violin I	Articulation: the pair of quavers on each beat slurred	24

55	Violin I	Articulation: the pair of quavers on each beat slurred	25
56	Violin I	Articulation: the pair of quavers on each beat slurred	26
57	Violin I	Articulation: the pair of quavers on each beat slurred	27
58	Violin I	Articulation: the pair of quavers on first and second beats slurred; final three quavers of bar slurred	28
59	Violin I	Articulation: bowings added	29
68	Violin I	Articulation: pair of semiquavers on upbeat to fourth beat slurred	30
76	Violin I	Articulation: final two quavers in bar staccato; bowings added	31
77	Violin I	Articulation: first to third beat slurred together; subdivisions of fourth beat and its grace note slurred	32
78	Violin I	Articulation: bowings added	33
79	Violin I	Articulation: bowings added	34
80	Violin I	Articulation: bowings added	35
83	Violin I	Articulation: the pair of quavers on each beat slurred	36
84	Violin I	Articulation: the pair of quavers on each beat slurred	37
85	Violin I	Articulation: pair of quavers on first beat slurred	38
86	Violin I	Articulation: the pair of quavers on each beat slurred	39
87	Violin I	Articulation: the pair of quavers on each beat slurred	40
111	Violin I	Articulation: bowings added	41
112	Violin I	Articulation: bowings added	42
114	Violin I	Articulation: subdivisions of second beat slurred	43
120	Violin I	Articulation: bowings added	44
124	Violin I	Articulation: subdivisions of second beat slurred	45
129	Violin I	Articulation: bowings added	46
134	Violin I	Articulation: bowings added	47
135	Violin I	Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	48
167	Violin I	Articulation: entire bar slurred	49
168	Violin I	Articulation: entire bar slurred	50
175	Violin I	Articulation: bowings added	51
177	Violin I	Articulation: quavers on third beat slurred; bowings added	52
178	Violin I	Articulation: bowings added	53
180	Violin I	Articulation: final three quavers of bar slurred	54
183	Violin I	Articulation: pair of semiquavers on upbeat to fourth beat slurred; bowings added	55

185	Violin I	Articulation: bowings added	56
186	Violin I	Articulation: quavers of first beat slurred; bowings added	57
190	Violin I	Articulation: first pair of semiquavers on first beat slurred; first pair of semiquavers on second beat slurred	58
191	Violin I	Articulation: subdivisions of first beat slurred; subdivisions of third beat slurred – slur to fourth beat removed	59
236	Violin I	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	60
237	Violin I	Articulation: subdivisions of fourth beat slurred	61
241	Violin I	Articulation: bowings added	62
250	Violin I	Articulation: all notes slurred according to beat	63
252	Violin I	Articulation: first half of bar slurred; subdivisions of third beat slurred; subdivisions of fourth beat slurred	64
253	Violin I	Articulation: bowings added	65
254	Violin I	Articulation: first half of bar slurred (excepting initial note which ties over from previous bar); subdivisions of third beat slurred; subdivisions of fourth beat slurred	66
257	Violin I	Articulation: bowings added	67
259	Violin I	Articulation: bowings added	68
261	Violin I	Articulation: subdivision of second half of bar slurred; final quaver staccato under slur	69
262	Violin I	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	70
263	Violin I	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	71
267	Violin I	Articulation: the pair of quavers on each beat slurred	72
268	Violin I	Articulation: the pair of quavers on each beat slurred	73
269	Violin I	Articulation: the pair of quavers on each beat slurred	74
270	Violin I	Articulation: the pair of quavers on each beat slurred	75
271	Violin I	Articulation: the pair of quavers on each beat slurred	76
272	Violin I	Articulation: the pair of quavers on first and second beats slurred; final three quavers of bar slurred	77

273	Violin I	Articulation: bowings added	78
274	Violin I	Articulation: bowings added	79
282	Violin I	Articulation: pair of semiquavers on upbeat to fourth beat slurred	80
290	Violin I	Articulation: bowings added	81
291	Violin I	Articulation: initial quaver of fourth beat and its grace note slurred	82
292	Violin I	Articulation: subdivision of second half of bar slurred; final quaver staccato under slur	83
293	Violin I	Articulation: bowings added	84
294	Violin I	Articulation: bowings added	85
297	Violin I	Articulation: the pair of quavers on each beat slurred	86
298	Violin I	Articulation: the pair of quavers on each beat slurred	87
299	Violin I	Articulation: pair of quavers on first beat slurred; subdivisions of second beat slurred	88
301	Violin I	Articulation: the pair of quavers on each beat slurred	89
309	Violin I	Articulation: the pair of quavers on each beat slurred	90
316	Violin I	Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	91
317	Violin I	Articulation: subdivisions of each beat slurred	92
374	Violin I	Articulation: bowings added	93
376	Violin I	Articulation: second slur in bar removed; pair of quavers on fourth beat slurred; bowings added	94
377	Violin I	Articulation: initial pair of semiquavers on third beat slurred; initial pair of semiquavers on fourth beat slurred; bowings added	95
378	Violin I	Articulation: initial pair of semiquavers on each beat slurred	96
380	Violin I	Articulation: bowings added	97
382	Violin I	Articulation: bowings added	98
384	Violin I	Articulation: subdivision of second half of bar slurred; final quaver staccato under slur	99
385	Violin I	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	100
386	Violin I	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	101

Movement Two			
14	Violin I	Articulation: initial minim and its grace note slurred	1
15	Violin I	Articulation: subdivisions of fourth beat and its grace note slurred	2
34	Violin I	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	3
36	Violin I	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	4
43	Violin I	Articulation: subdivisions of fourth beat slurred	5
44	Violin I	Articulation: subdivisions of fourth beat slurred	6
45	Violin I	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	7
46	Violin I	Articulation: final three quavers slurred	8
62	Violin I	Articulation: initial minim and its grace note slurred	9
63	Violin I	Articulation: subdivisions of fourth beat and its grace note slurred	10
94	Violin I	Articulation: initial minim and its grace note slurred	11
95	Violin I	Articulation: subdivisions of fourth beat and its grace note slurred	12
Movement Three			
27	Violin I	Articulation: initial semiquaver of second beat and its grace note slurred	1
37	Violin I	Articulation: bowings added	2
38	Violin I	Articulation: bowings added	3
41	Violin I	Articulation: bowings added	4
142	Violin I	Articulation: initial semiquaver of second beat and its grace note slurred	5
157	Violin I	Articulation: final two semiquavers of bar slurred	6
201	Violin I	Articulation: first pair of semiquavers of second beat slurred; second pair of semiquavers of second beat slurred	7
202	Violin I	Articulation: first pair of semiquavers of second beat slurred; second pair of semiquavers of second beat slurred	8
207	Violin I	Articulation: initial semiquaver of second beat and its grace note slurred	9
305	Violin I	Articulation: bowings added	10
342	Violin I	Articulation: first pair of semiquavers of second beat slurred; second pair of semiquavers of second beat slurred	11
343	Violin I	Articulation: first pair of semiquavers of second beat slurred; second pair of semiquavers of second beat slurred	12

348	Violin I	Articulation: initial semiquaver of second beat and its grace note slurred	13
350	Violin I	Score layout: two superfluous bars in original score removed	14
Movement One			
3	Violin II	Articulation: quavers slurred according to beats	1
4	Violin II	Articulation: subdivisions of second beat slurred	2
5	Violin II	Articulation: quavers slurred according to beats	3
6	Violin II	Articulation: quavers slurred according to beats	4
7	Violin II	Articulation: quavers on third beat slurred; quavers on fourth beat slurred	5
8	Violin II	Articulation: subdivisions of fourth beat slurred; final semiquaver staccato under slur; bowings added	6
9	Violin II	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	7
17	Violin II	Articulation: quavers of first beat slurred; quavers of second beat staccato; first quaver of third beat staccato; first two semiquavers of fourth beat slurred; last two semiquavers of fourth beat staccato	8
22	Violin II	Articulation: bowings added	9
24	Violin II	Articulation: initial slur removed; first quaver of third beat staccato; final quaver of bar staccato; bowings added	10
25	Violin II	Articulation: two quavers of third beat slurred	11
26	Violin II	Articulation: first two quavers of bar slurred; crotchets of second and third beats slurred; subdivisions of fourth beat slurred; bowings added	12
33	Violin II	Articulation: all notes of bar staccato	13
34	Violin II	Articulation: third beat and its grace notes slurred; bowings added	14
35	Violin II	Rhythm: tie on second minim removed	15
36	Violin II	Articulation: second to fourth quavers of bar slurred; subdivisions of third beat and its grace note slurred; subdivisions of fourth beat and its grace note slurred	16
38	Violin II	Articulation: subdivisions of third beat and its grace note slurred; subdivisions of fourth beat and its grace note slurred	17
39	Violin II	Rhythm: tie on second minim removed	18
40	Violin II	Articulation: quavers of second beat slurred; subdivisions of third beat and its grace note slurred; subdivisions of fourth beat and its grace note slurred; Pitch:	19

		final note changed from D natural to D sharp	
44	Violin II	Articulation: bowings added	20
46	Violin II	Articulation: bowings added	21
47	Violin II	Articulation: subdivisions of third and fourth beats slurred; final quaver staccato under slur	22
48	Violin II	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	23
49	Violin II	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	24
59	Violin II	Articulation: bowings added	25
60	Violin II	Articulation: bowings added	26
78	Violin II	Articulation: bowings added	27
79	Violin II	Articulation: bowings added	28
111	Violin II	Articulation: bowings added	29
120	Violin II	Articulation: bowings added	30
123	Violin II	Articulation: quavers of first beat staccato; quavers of third beat staccato	31
124	Violin II	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	32
125	Violin II	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	33
129	Violin II	Articulation: bowings added	34
151	Violin II	Score layout: top line of viola part transferred to violin II part – final beat of bar 151 through to final beat of bar 158 transferred from viola part	35
175	Violin II	Articulation: bowings added	36
183	Violin II	Articulation: pair of semiquavers on upbeat to fourth beat slurred; bowings added	37
191	Violin II	Articulation: final slur of bar shifted to encompass subdivisions of third beat	38
236	Violin II	Articulation: subdivisions of fourth beat slurred; Ornamentation: trill added above fourth beat	39
237	Violin II	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	40
241	Violin II	Articulation: bowings added	41
249	Violin II	Articulation: slur on final minim removed; bowings added	42
250	Violin II	Articulation: slur from previous bar shortened to encompass only subdivisions of first and second beat;	43

		subdivisions of third beat slurred; subdivisions of fourth beat slurred	
252	Violin II	Articulation: subdivisions of first and second beat slurred together; subdivisions of third beat slurred; subdivisions of fourth beat slurred	44
253	Violin II	Articulation: bowings added	45
254	Violin II	Articulation: subdivisions of third beat and its grace note slurred; subdivisions of fourth beat and its grace note slurred; Pitch: final D natural of bar changed to D sharp	46
261	Violin II	Articulation: subdivisions of third and fourth beats slurred; final quaver staccato under slur	47
262	Violin II	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	48
263	Violin II	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	49
273	Violin II	Articulation: bowings added	50
274	Violin II	Articulation: bowings added	51
289	Violin II	Articulation: subdivisions of third and fourth beats slurred together	52
292	Violin II	Articulation: subdivisions of third and fourth beats slurred; final quaver staccato under slur	53
293	Violin II	Articulation: bowings added	54
294	Violin II	Articulation: bowings added	55
316	Violin II	Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	56
317	Violin II	Articulation: bar slurred according to beats	57
350	Violin II	Score layout: top line of viola part transferred to violin II part – final beat of bar 350 through to first beat of bar 360 transferred from viola part	58
374	Violin II	Articulation: bowings added	59
384	Violin II	Articulation: subdivisions of third and fourth beats slurred; final quaver staccato under slur	60
385	Violin II	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	61
386	Violin II	Articulation: subdivisions of second beat slurred, staccato added to final	62

		semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	
Movement Two			
34	Violin II	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	1
36	Violin II	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	2
43	Violin II	Articulation: subdivisions of fourth beat slurred	3
44	Violin II	Articulation: subdivisions of fourth beat slurred	4
45	Violin II	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	5
63	Violin II	Articulation: bowings added	6
Movement Three			
37	Violin II	Articulation: bowings added	1
38	Violin II	Articulation: bowings added	2
41	Violin II	Articulation: bowings added	3
358	Violin II	Articulation: bowings added	4
362	Violin II	Articulation: first two semiquavers of fourth beat slurred; final two semiquavers of fourth beat slurred	5
366	Violin II	Articulation: bowings added	6
367	Violin II	Articulation: bowings added	7
Movement One			
8	Viola	Articulation: subdivisions of fourth beat slurred; final semiquaver staccato under slur	1
9	Viola	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	2
44	Viola	Articulation: bowings added	3
46	Viola	Articulation: bowings added	4
47	Viola	Articulation: subdivisions of third and fourth beats slurred; final quaver staccato under slur	5
48	Viola	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	6
49	Viola	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	7
60	Viola	Articulation: bowings added	8

64	Viola	Articulation: slur removed; first two crotchets of bar slurred; final two crotchets of bar slurred	9
72	Viola	Articulation: slur removed; first two crotchets of bar slurred; final two crotchets of bar slurred	10
77	Viola	Articulation: bowings added	11
78	Viola	Articulation: bowings added	12
79	Viola	Articulation: bowings added	13
80	Viola	Articulation: bowings added	14
90	Viola	Articulation: slur removed	15
91	Viola	Articulation: slur removed	16
93	Viola	Articulation: slur removed	17
120	Viola	Articulation: bowings added	18
129	Viola	Articulation: bowings added	19
134	Viola	Articulation: bowings added	20
151	Viola	Score layout: top line of viola part transferred to violin II part – final beat of bar 151 through to final beat of bar 158 transferred from viola part	21
153	Viola	Articulation: final two quavers of bar slurred (includes violin II part)	22
157	Viola	Articulation: final two quavers of bar slurred (includes violin II part)	23
158	Viola	Articulation: pair of semiquavers on upbeat to fourth bar slurred; initial pair of quavers on fourth beat slurred (includes violin II part)	24
159	Viola	Articulation: bowings added	25
171	Viola	Articulation: slur removed; second to fourth beat crotchets slurred	26
172	Viola	Articulation: bowings added	27
175	Viola	Articulation: bowings added	28
123	Viola	Articulation: first two crotchets of bar slurred; final two crotchets of bar slurred	29
261	Viola	Articulation: subdivisions of third and fourth beats slurred; final quaver staccato under slur	30
262	Viola	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	31
263	Viola	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	32
273	Viola	Articulation: bowings added	33
274	Viola	Articulation: bowings added	34
278	Viola	Articulation: first two crotchets of bar slurred; final two crotchets of bar slurred	35
286	Viola	Articulation: first two crotchets of bar slurred; final two crotchets of bar slurred	36

292	Viola	Articulation: subdivisions of third and fourth beats slurred; final quaver staccato under slur	37
293	Viola	Articulation: bowings added	38
294	Viola	Articulation: bowings added	39
312	Viola	Articulation: slur removed	40
316	Viola	Articulation: subdivisions of second beat slurred; subdivisions of third beat slurred	41
317	Viola	Articulation: subdivisions of second beat slurred; subdivisions of third beat slurred; subdivisions of fourth beat slurred	42
350	Viola	Score layout: top line of viola part transferred to violin II part – final beat of bar 350 through to first beat of bar 360 transferred from viola part	43
352	Viola	Articulation: final two quavers of bar slurred (includes violin II part)	44
356	Viola	Articulation: subdivisions of first to third beats slurred; final two quavers of bar slurred (includes violin II part)	45
357	Viola	Articulation: pair of semiquavers on upbeat to fourth bar slurred (includes violin II part)	46
374	Viola	Articulation: bowings added	47
384	Viola	Articulation: subdivisions of third and fourth beats slurred; final quaver staccato under slur	48
385	Viola	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	49
386	Viola	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	50
Movement Two			
34	Viola	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	1
36	Viola	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	2
43	Viola	Articulation: subdivisions of fourth beat slurred	3
44	Viola	Articulation: subdivisions of fourth beat slurred	4
45	Viola	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	5
47	Viola	Articulation: bowings added	6
Movement Three			

43	Viola	Articulation: bowings added	1
173	Viola	Articulation: final two semiquavers of bar slurred into first note of bar 174	2
360	Viola	Articulation: bowings added	3
364	Viola	Articulation: pair of semiquavers on upbeat to second beat slurred; first pair of semiquavers on second beat slurred; final pair of semiquavers of bar slurred; bowings added	4
Movement One			
8	Violoncello	Articulation: subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	1
9	Violoncello	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	2
34	Violoncello	Articulation: initial four quavers staccato	3
41	Violoncello	Dynamics: the bar is **pp**	4
47	Violoncello	Articulation: subdivisions of third and fourth beats slurred; final quaver staccato under slur	5
48	Violoncello	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	6
49	Violoncello	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	7
60	Violoncello	Articulation: bowings added	8
64	Violoncello	Articulation: slur removed; first two crotchets slurred; final two crotchets slurred	9
72	Violoncello	Articulation: slur removed; first two crotchets slurred; final two crotchets slurred	10
78	Violoncello	Articulation: bowings added	11
79	Violoncello	Articulation: bowings added	12
80	Violoncello	Articulation: bowings added	13
120	Violoncello	Articulation: bowings added	14
129	Violoncello	Articulation: bowings added	15
171	Violoncello	Articulation: slur removed; second to fourth beats slurred together	16
172	Violoncello	Articulation: bowings added	17
175	Violoncello	Articulation: bowings added	18
179	Violoncello	Articulation: slur removed; first two crotchets slurred; final two crotchets slurred	19

187	Violoncello	Articulation: slur removed; first two crotchets slurred; final two crotchets slurred	20
223	Violoncello	Articulation: slur removed; first two crotchets slurred; final two crotchets slurred	21
261	Violoncello	Articulation: subdivisions of third and fourth beats slurred; final quaver staccato under slur	22
262	Violoncello	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	23
263	Violoncello	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	24
274	Violoncello	Articulation: bowings added	25
278	Violoncello	Articulation: slur removed; first two crotchets slurred; final two crotchets slurred	26
286	Violoncello	Articulation: slur removed; first two crotchets slurred; final two crotchets slurred	27
292	Violoncello	Articulation: subdivisions of third and fourth beats slurred; final quaver staccato under slur	28
293	Violoncello	Articulation: bowings added	29
294	Violoncello	Articulation: bowings added	30
316	Violoncello	Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	31
317	Violoncello	Articulation: subdivisions of second beat slurred; subdivisions of third beat slurred; subdivisions of fourth beat slurred	32
374	Violoncello	Articulation: bowings added	33
378	Violoncello	Articulation: slur removed; first two crotchets slurred; final two crotchets slurred	34
380	Violoncello	Articulation: bowings added	35
384	Violoncello	Articulation: subdivisions of third and fourth beats slurred; final quaver staccato under slur	36
385	Violoncello	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	37
386	Violoncello	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of	38

		fourth beat slurred, staccato added to final semiquaver under slur	
Movement Two			
34	Violoncello	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	1
36	Violoncello	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	2
63	Violoncello	Articulation: bowings added	3
95	Violoncello	Articulation: bowings added	4
Movement Three			
37	Violoncello	Articulation: bowings added	1
38	Violoncello	Articulation: bowings added	2
39	Violoncello	Articulation: bowings added	3
43	Violoncello	Articulation: bowings added	4
161	Violoncello	Articulation: crotchet forming upbeat to bar 161 slurred with first pair of semiquavers of bar 161	5
163	Violoncello	Articulation: crotchet forming upbeat to bar 163 slurred with first pair of semiquavers of bar 163	6
171	Violoncello	Articulation: crotchet forming upbeat to bar 171 slurred with first pair of semiquavers of bar 171	7
173	Violoncello	Articulation: crotchet forming upbeat to bar 173 slurred with first pair of semiquavers of bar 173	8
360	Violoncello	Articulation: bowings added	9
362	Violoncello	Articulation: pair of semiquavers on upbeat to second beat slurred; first pair of semiquavers on second beat slurred; final pair of semiquavers of bar slurred	10
364	Violoncello	Articulation: pair of semiquavers on upbeat to second beat slurred; first pair of semiquavers on second beat slurred; final pair of semiquavers of bar slurred	11
368	Violoncello	Articulation: bowings added	12
369	Violoncello	Articulation: bowings added	13

Appendix XII

Concerto

a

Clarinetto

e

Violino Principale

Due Violini

Due Flauti

Due Corni

Viola

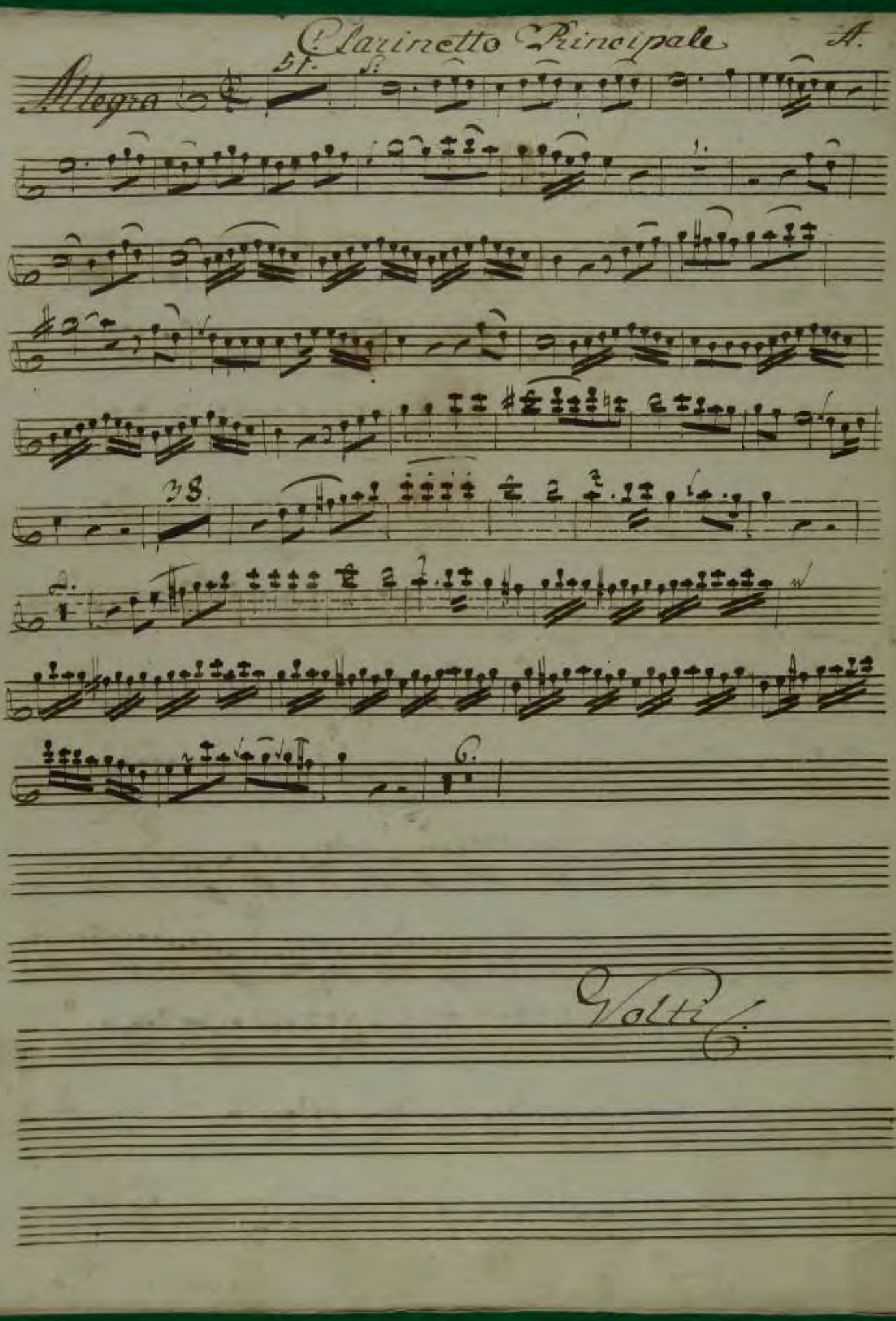
e
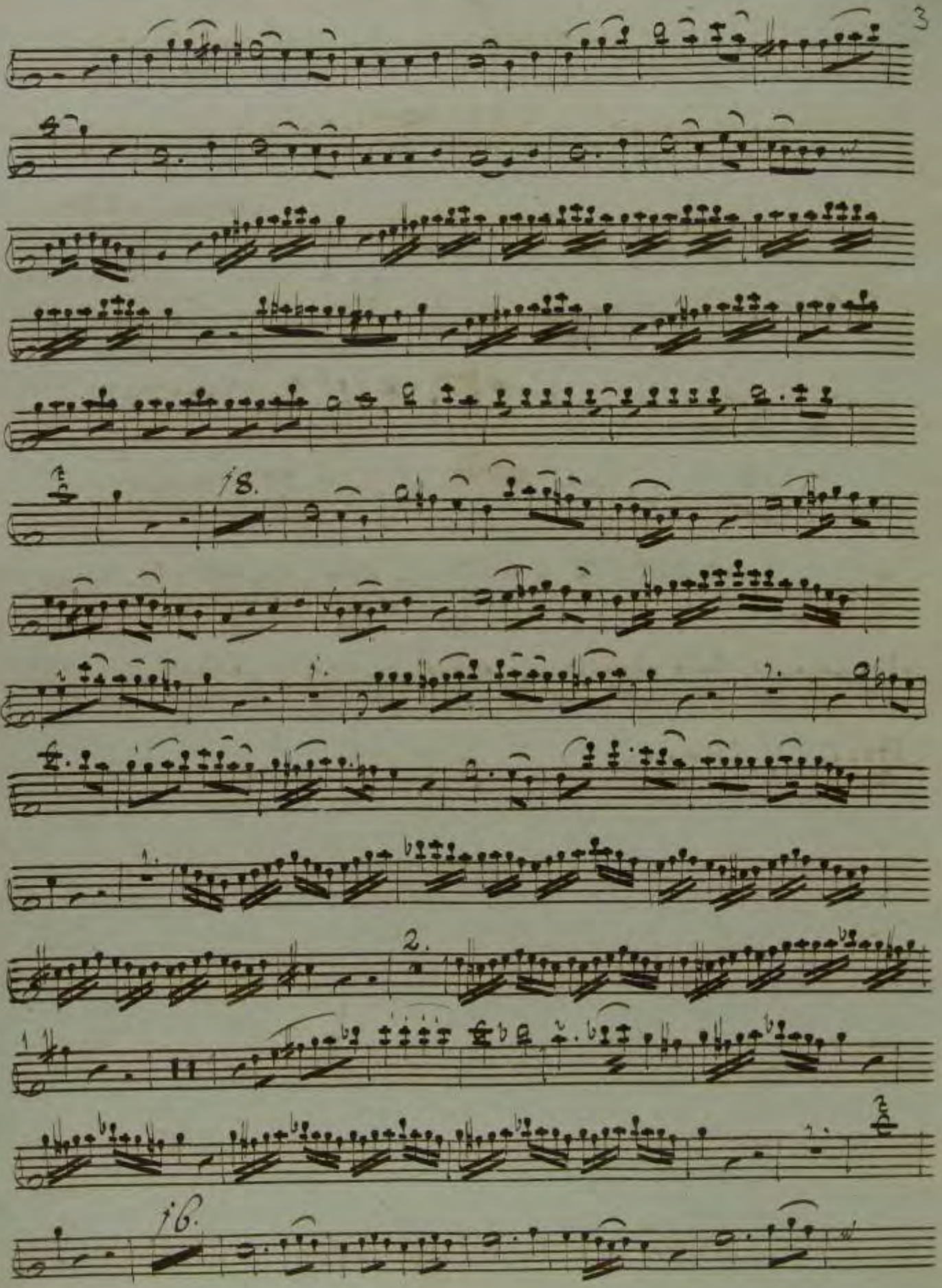
Basso
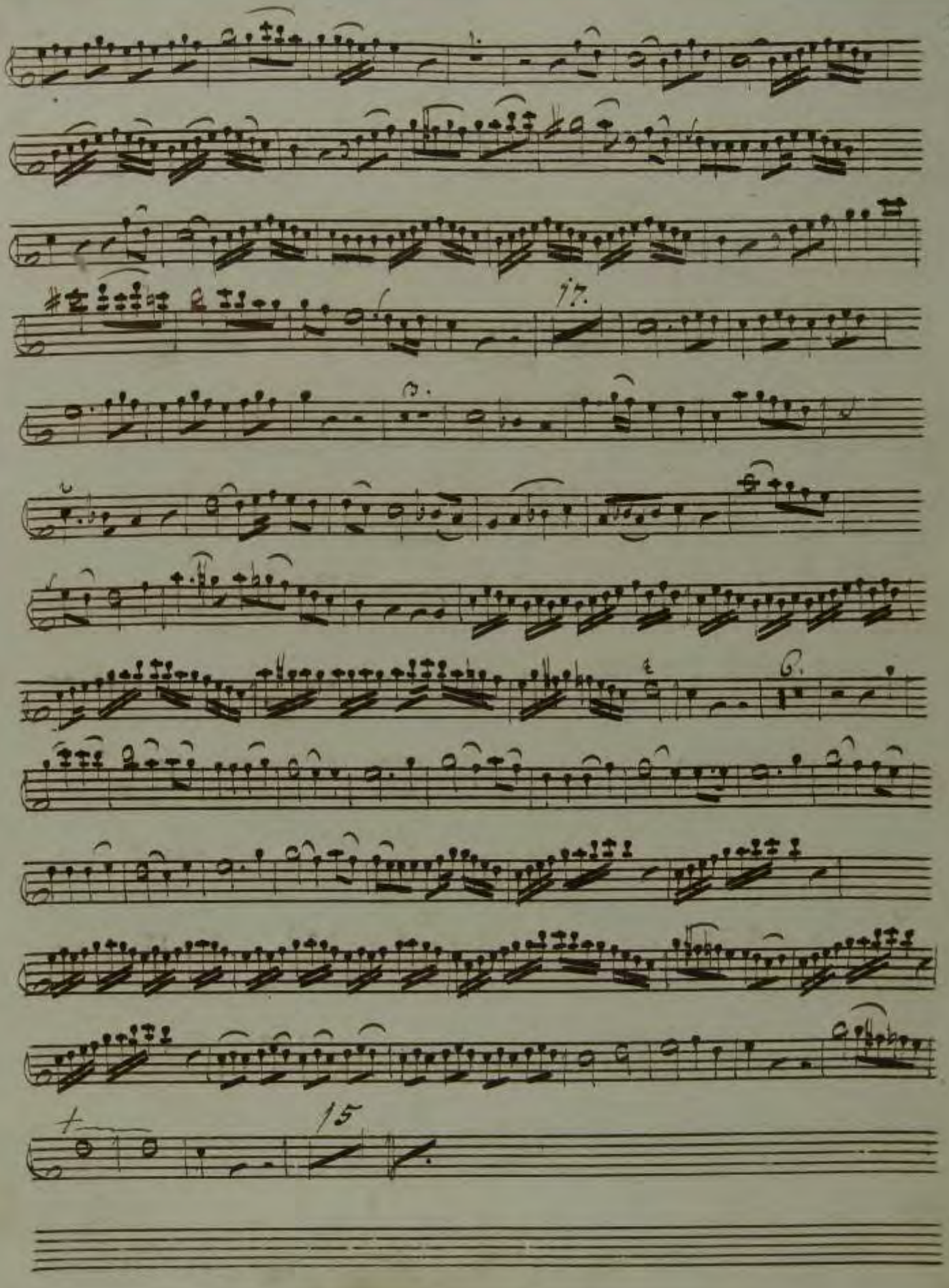
Hunn. ff. 3

Fürstlich Thurn und Taxissche
Hofbibliothek
Regensburg

del Sig: Hanisch.
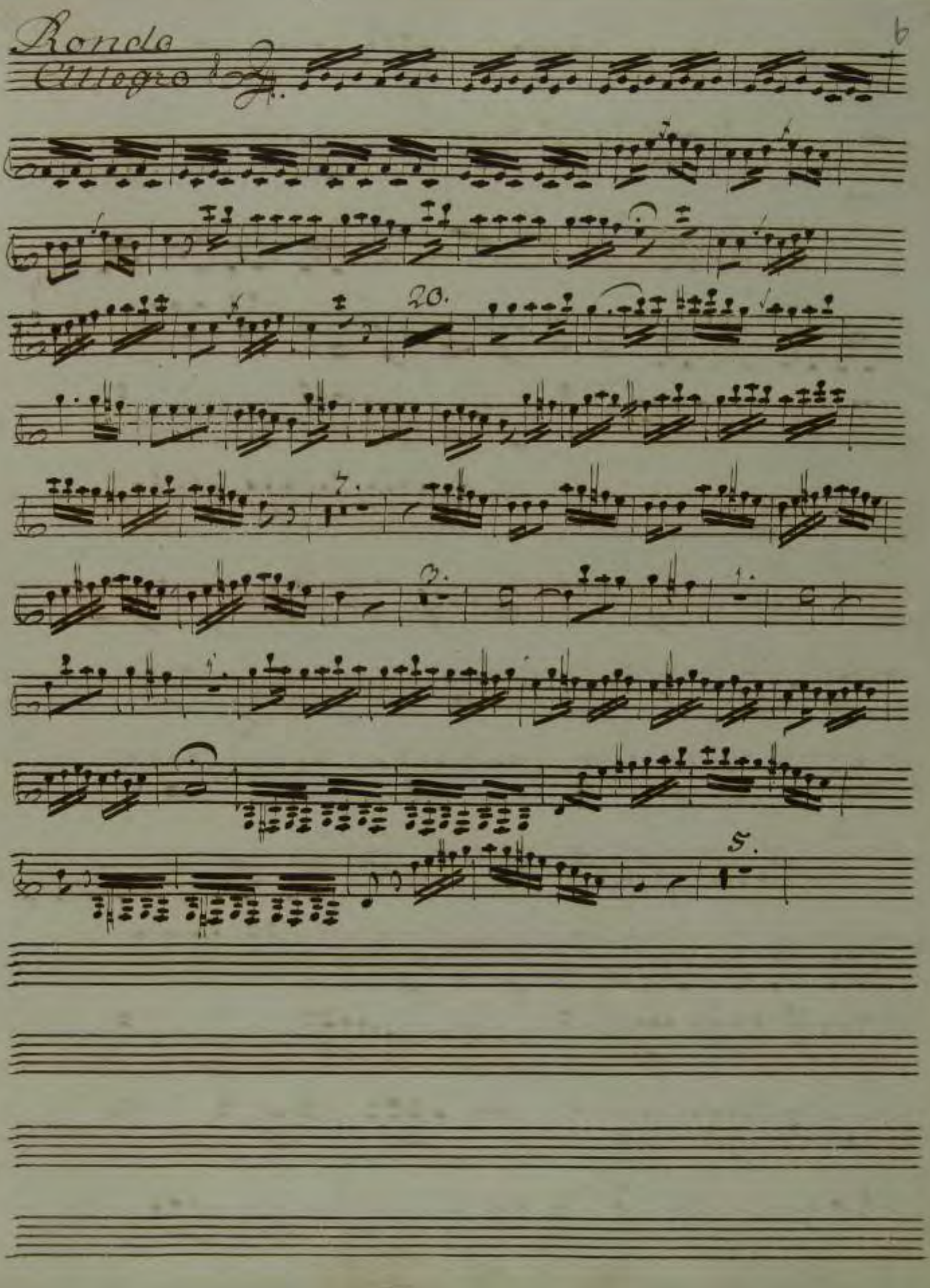

Clarinetto Principale
A.
Allegro
51.
38.
Volti

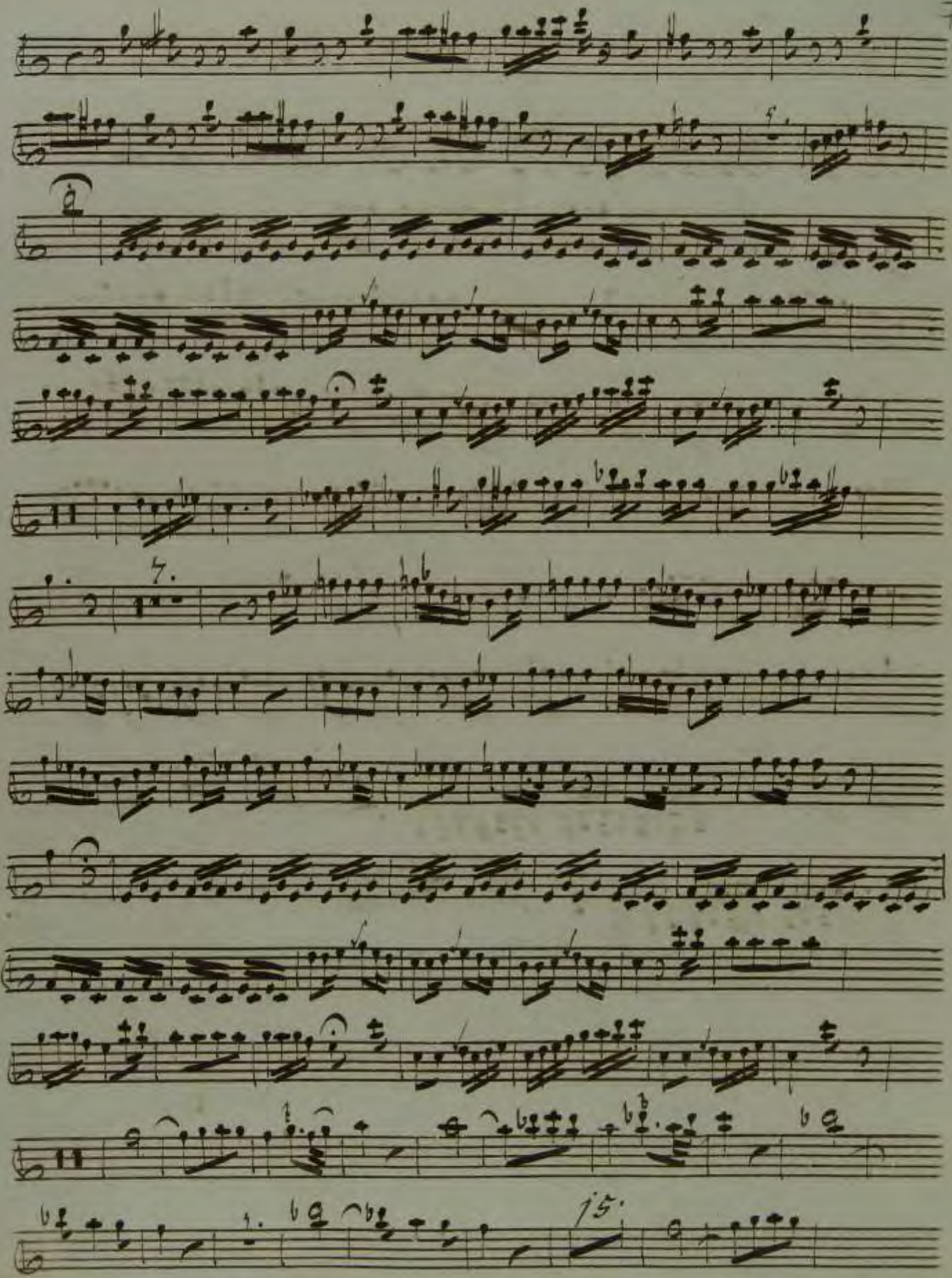

3
fs.
1.
2.
fs.

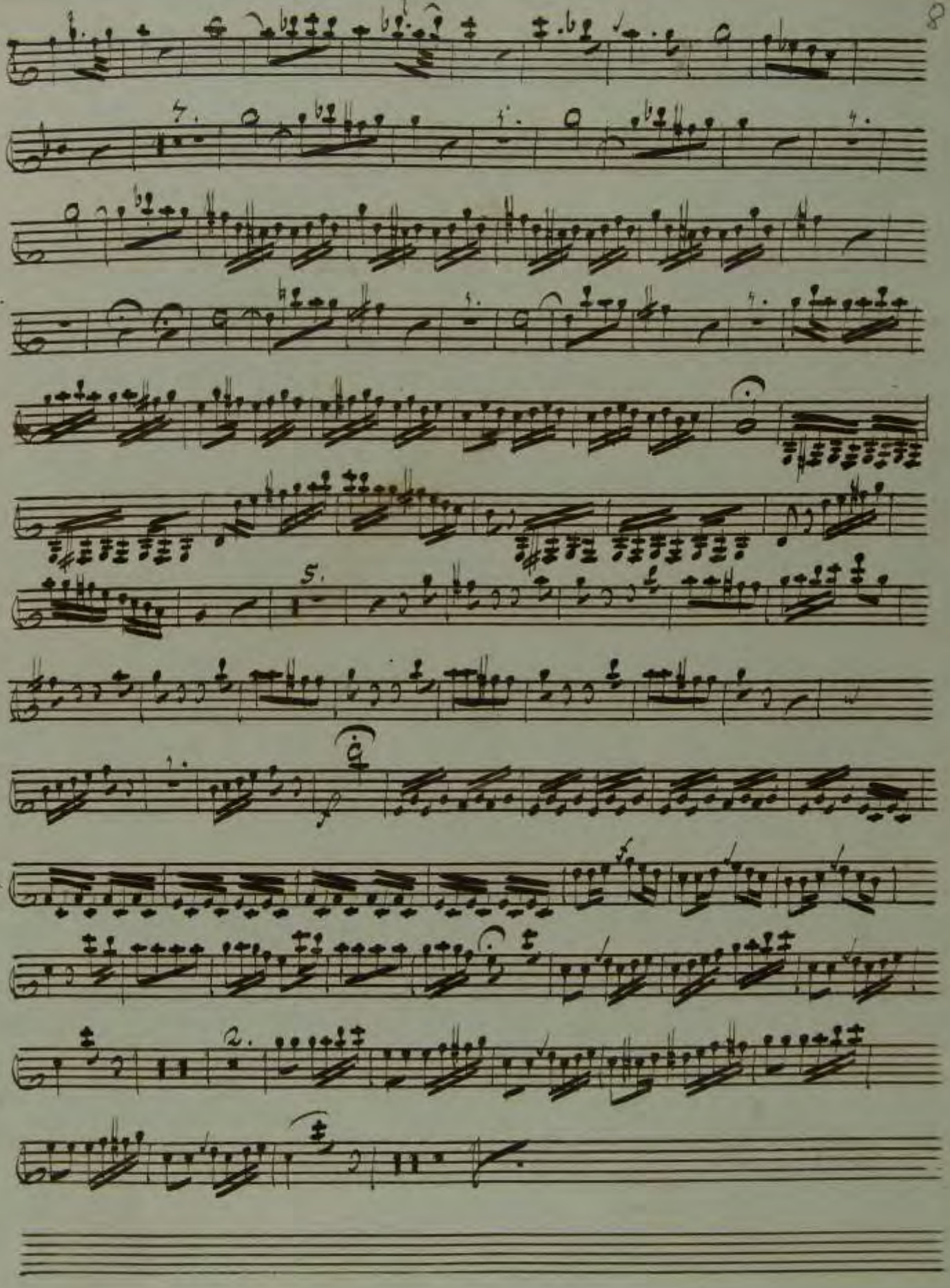

4
17.
15

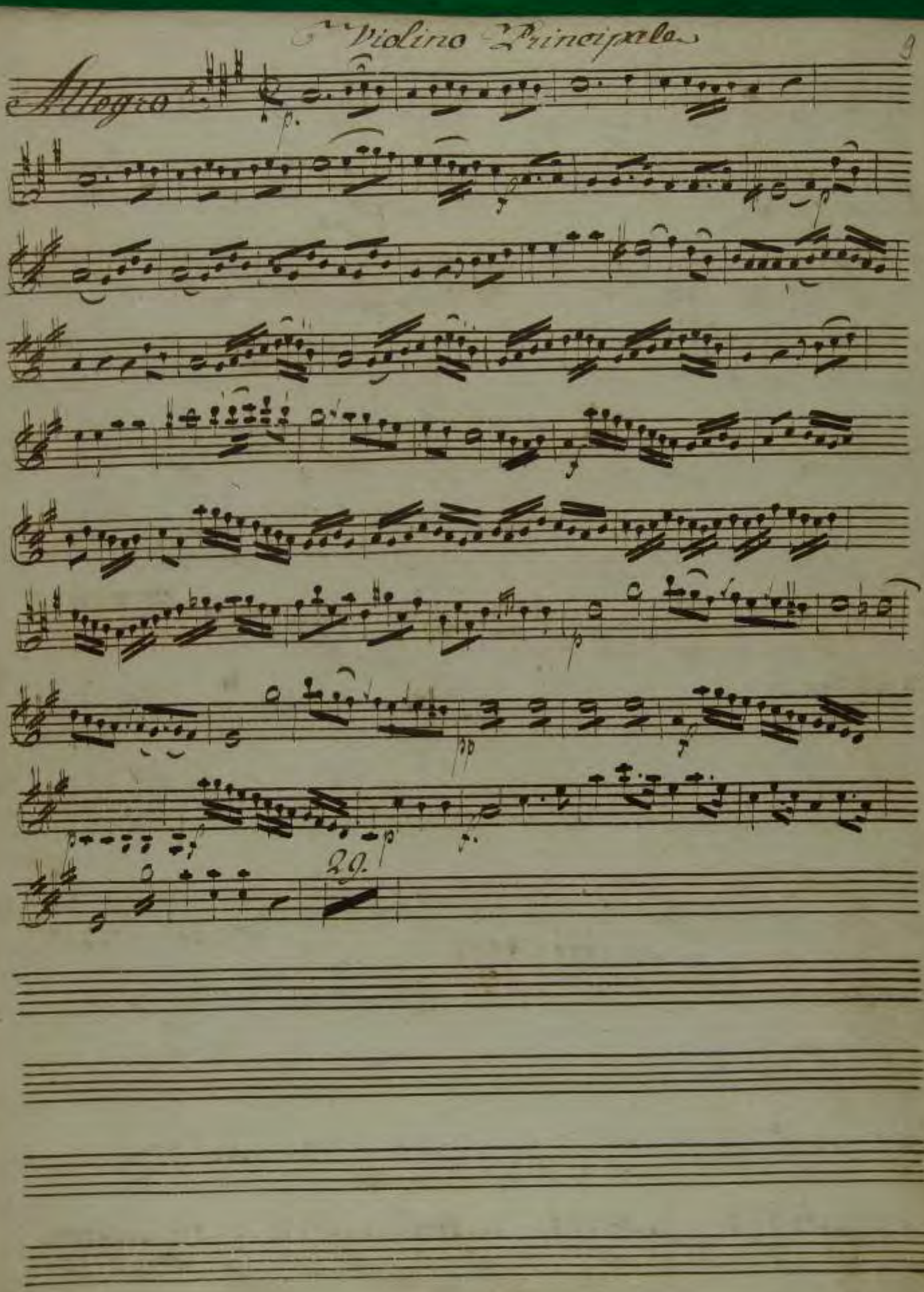
Romance.
Adagio
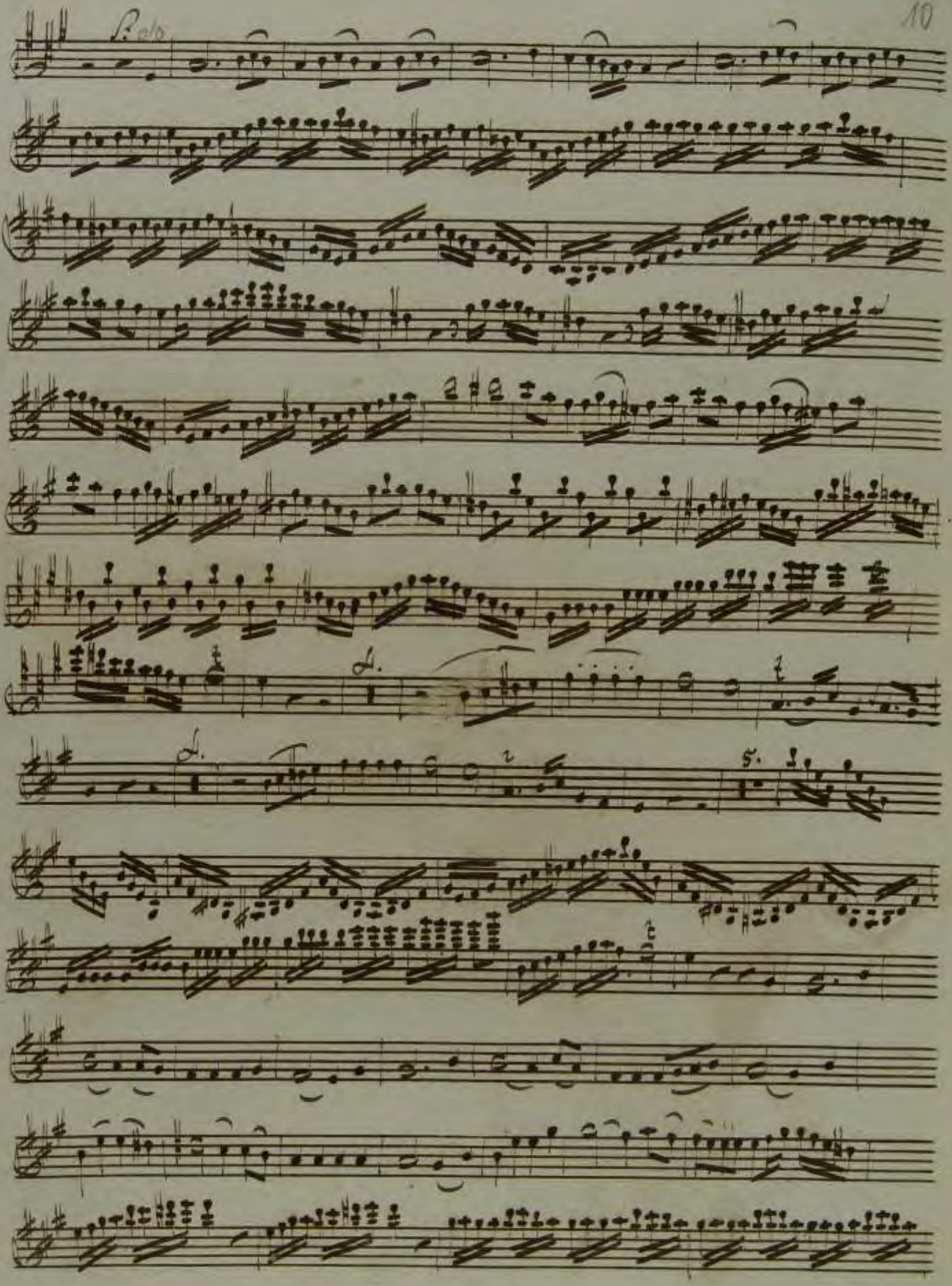
attacca subito il D.

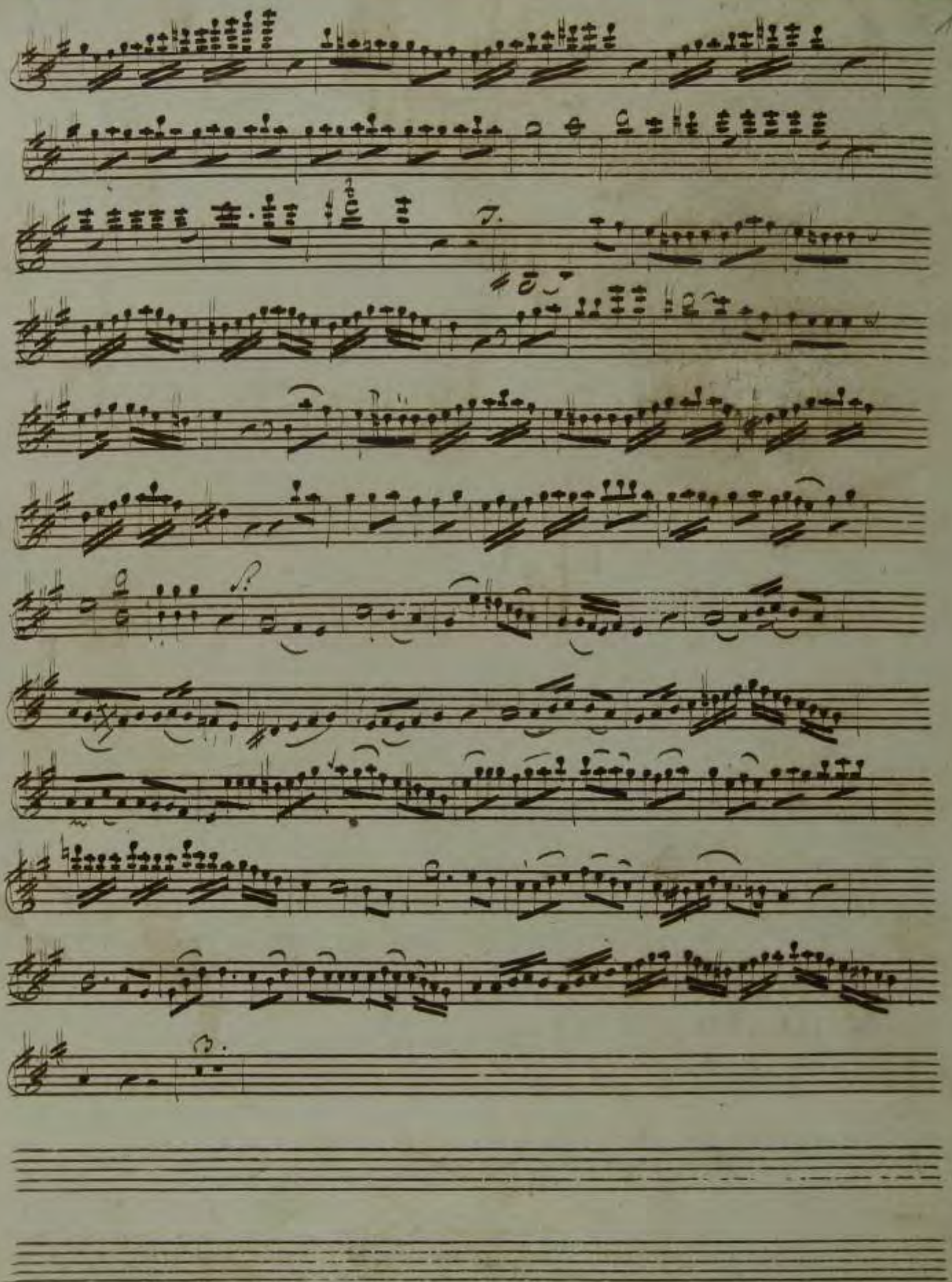

Rondo
Allegro
20.
7.
9.
1.
5.

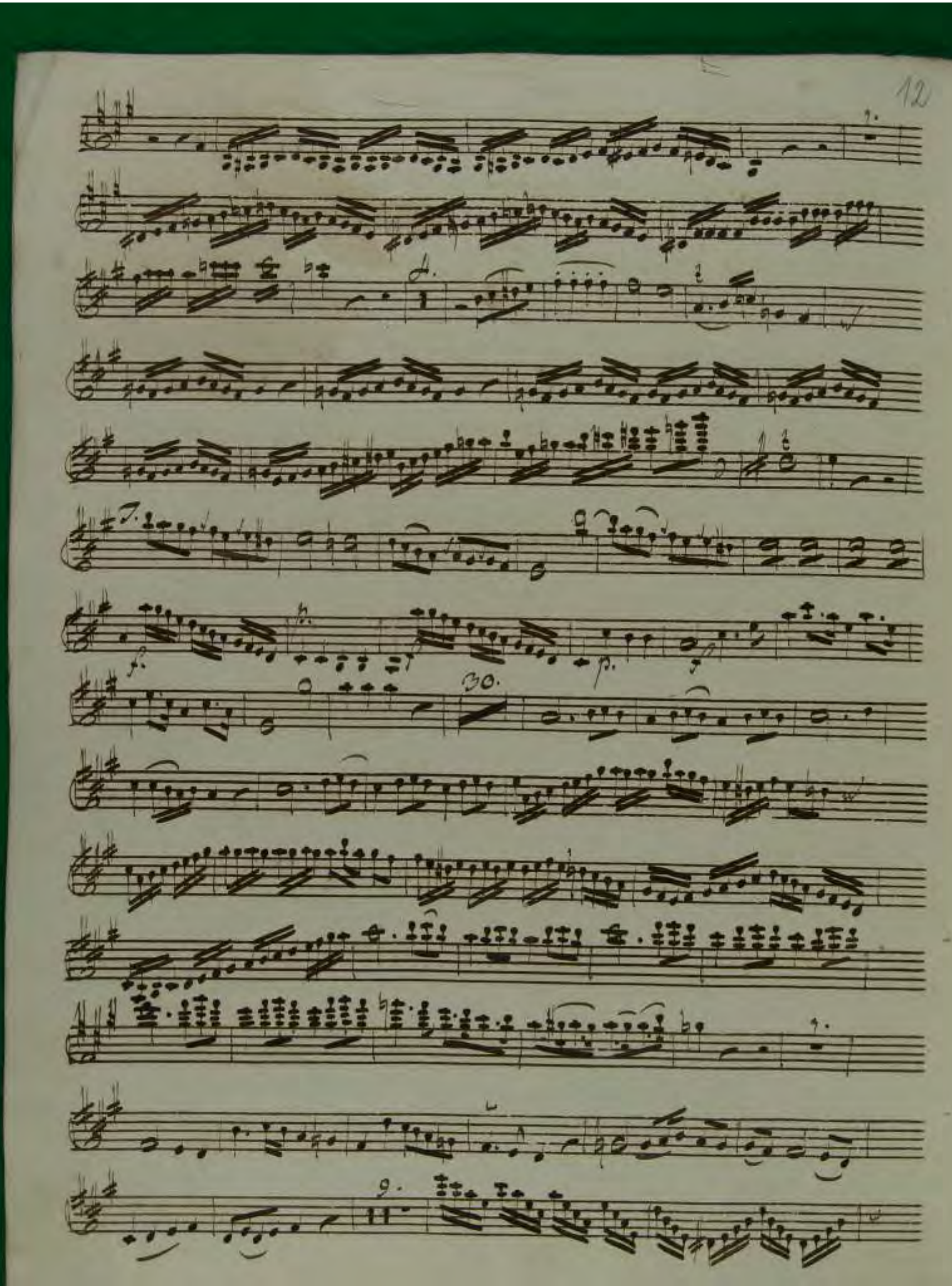


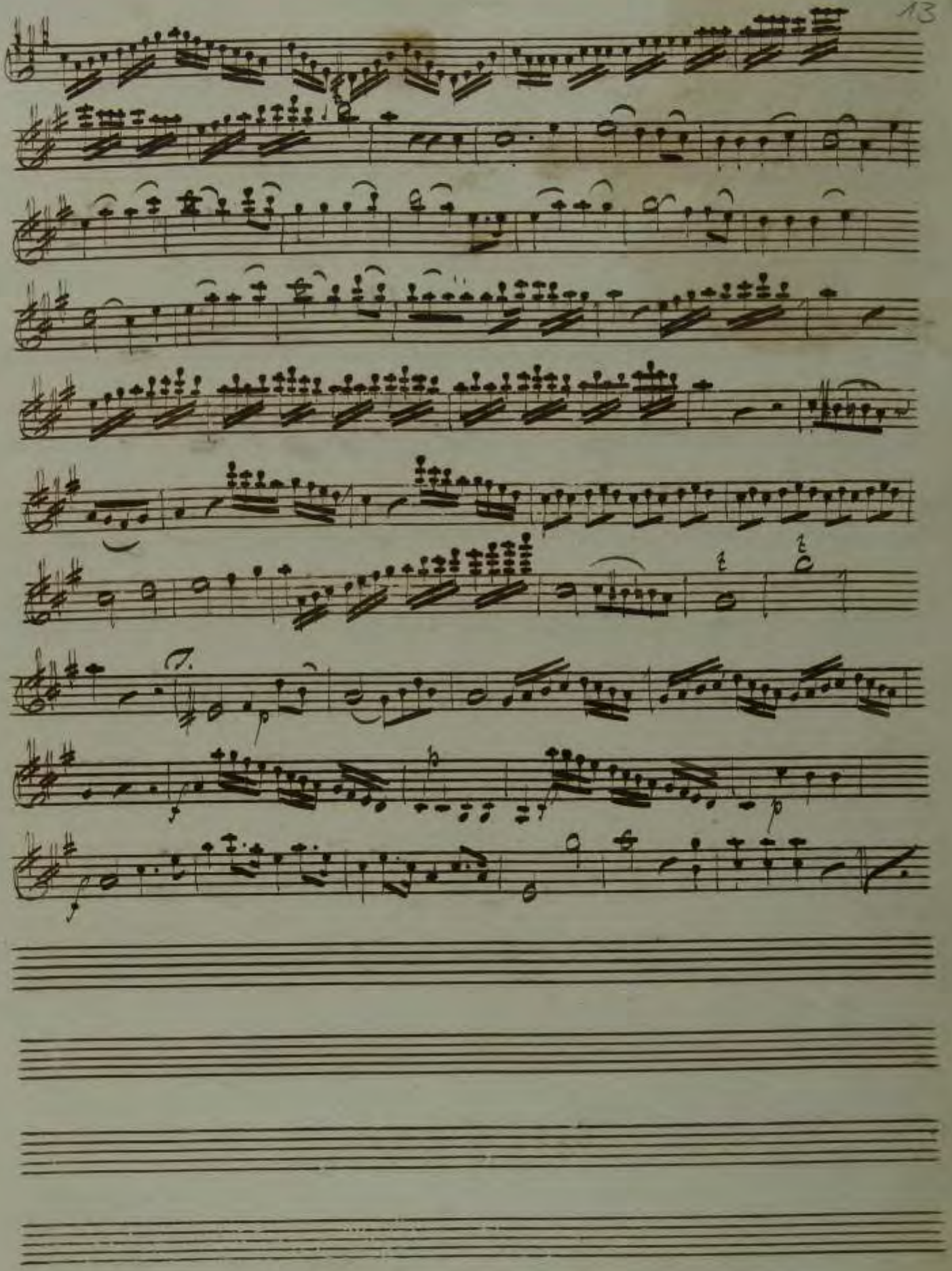

8
5.
2.


1.mo Violino 2.do Principale
Allegro
29.


Solo
10
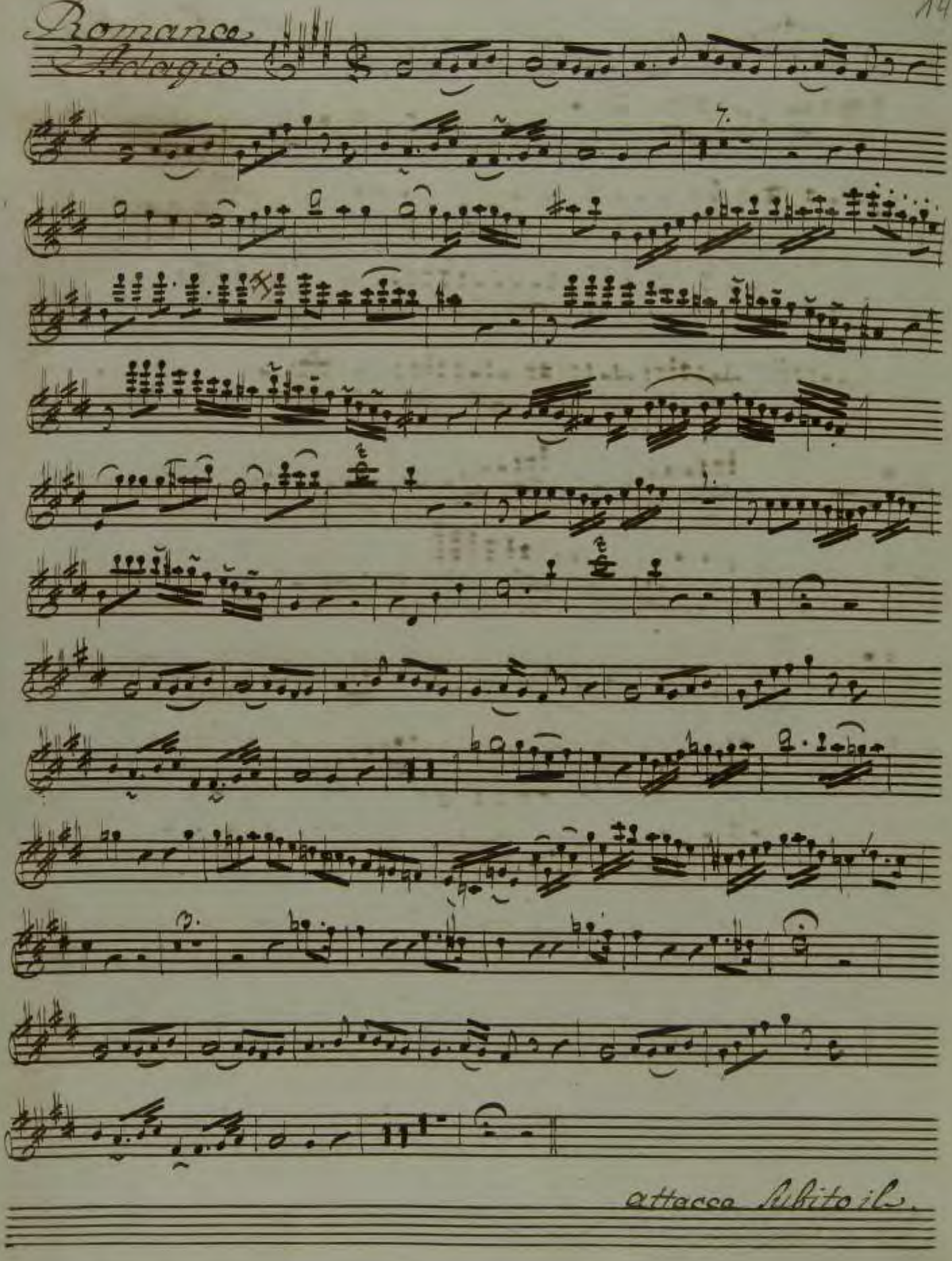


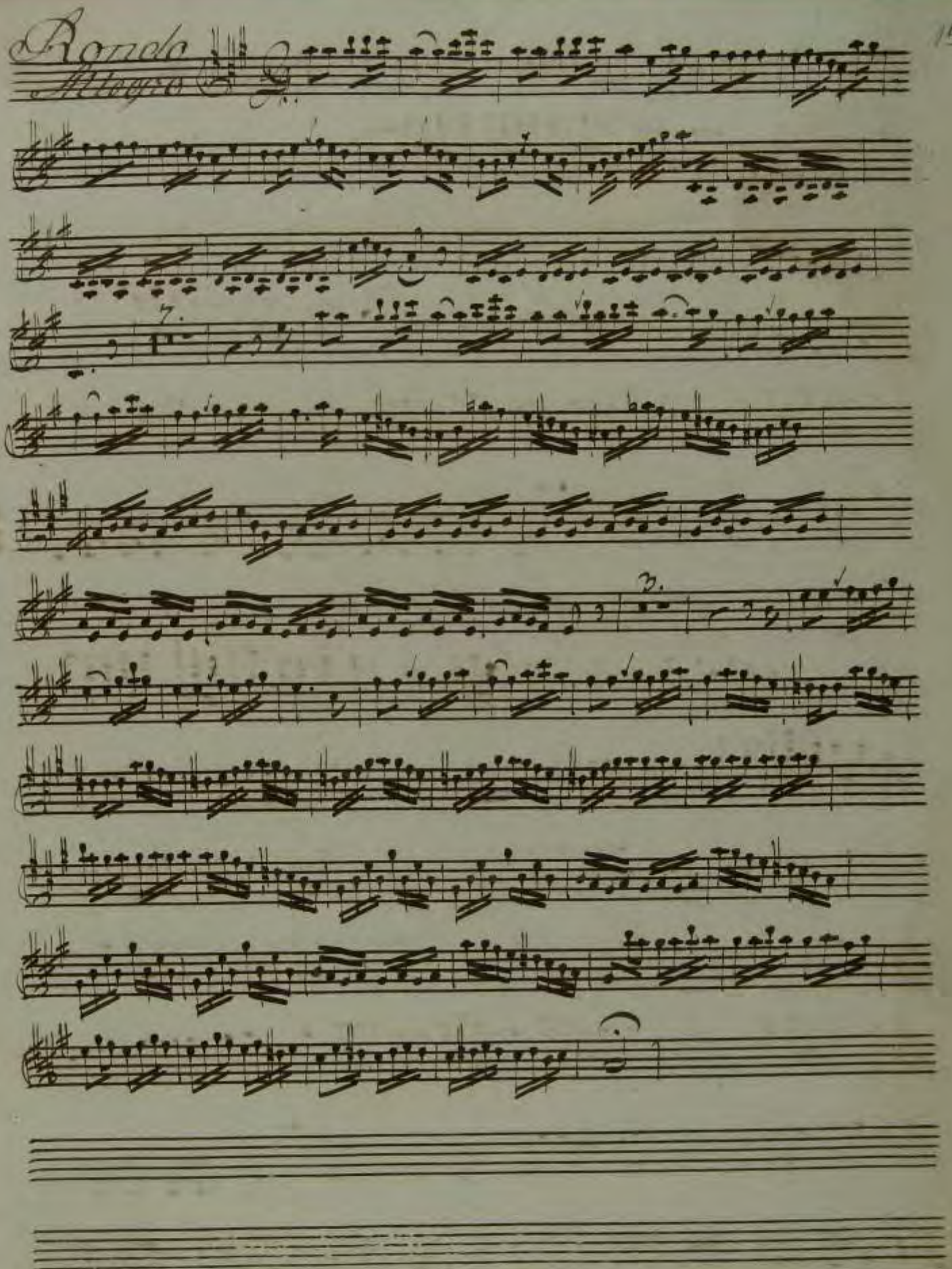

12
30.
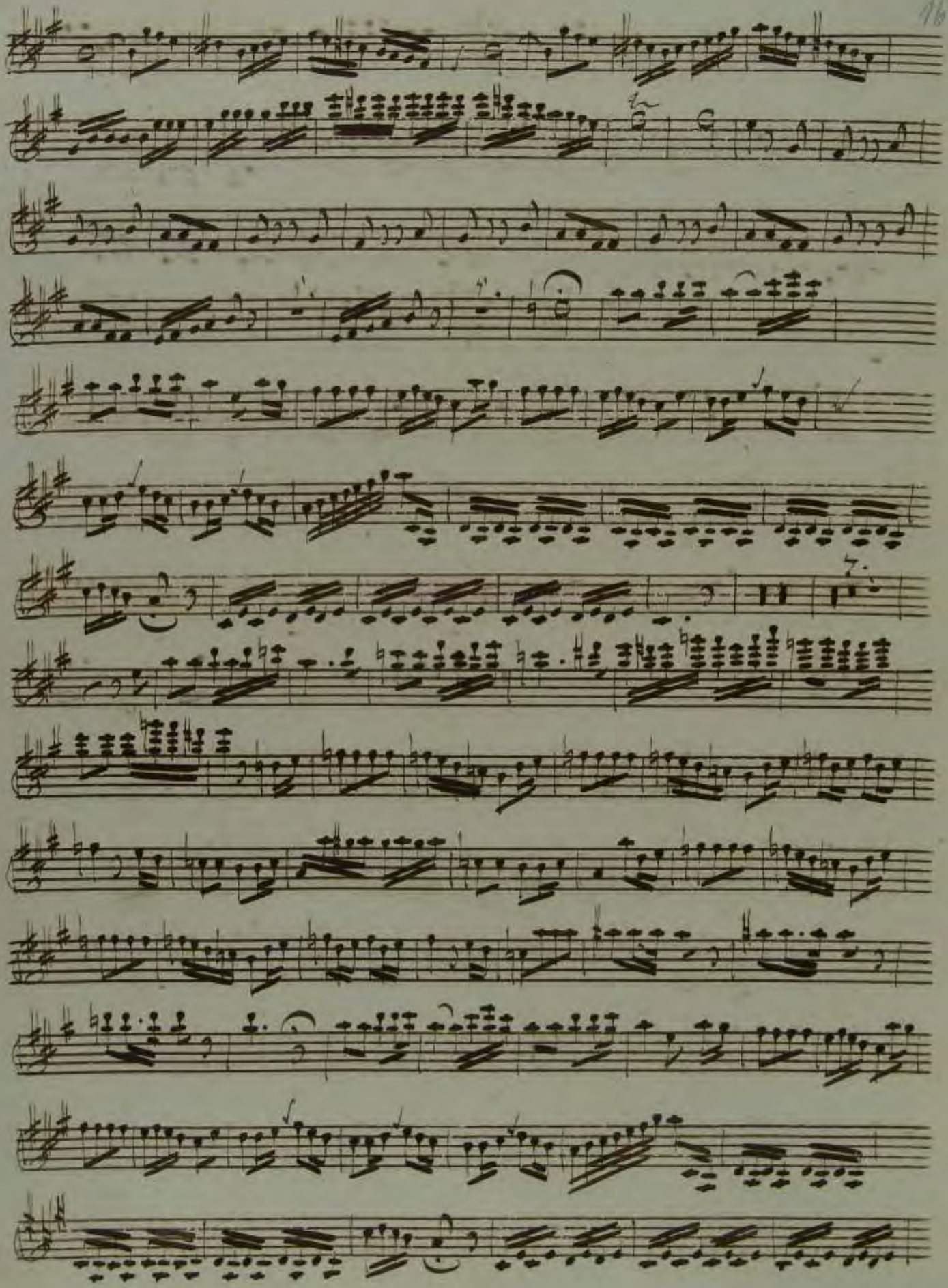

13

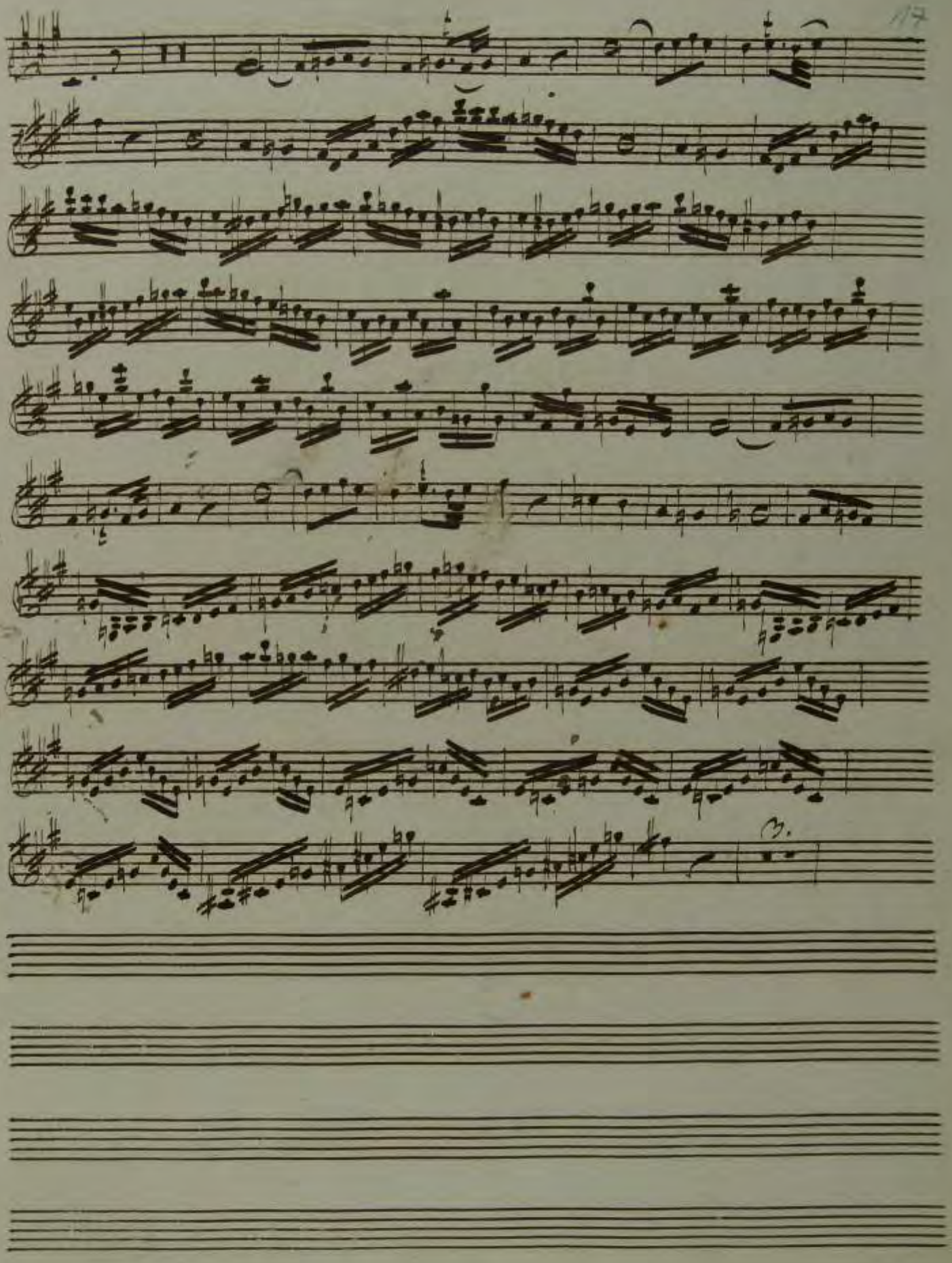
Romanza

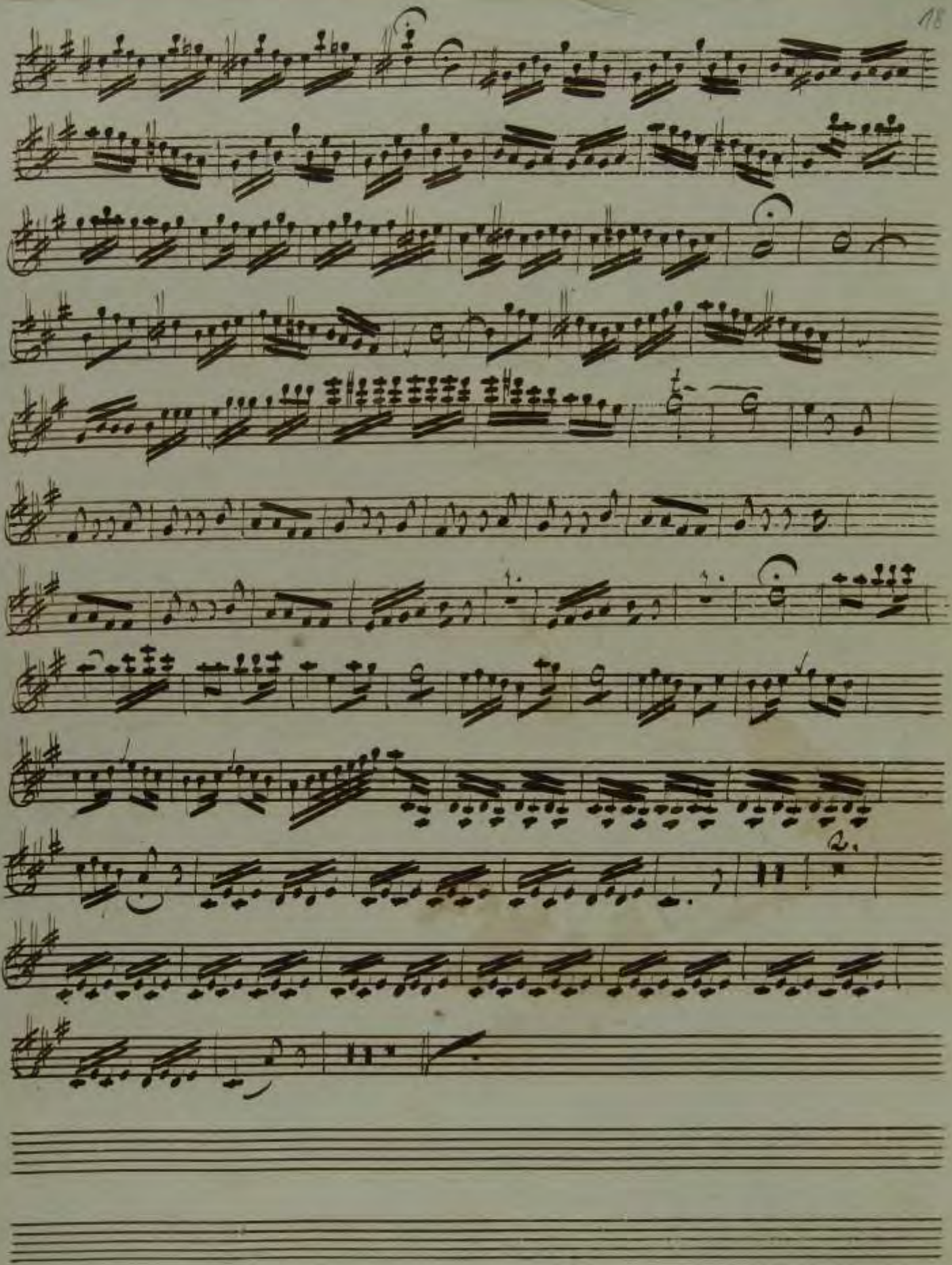
Adagio
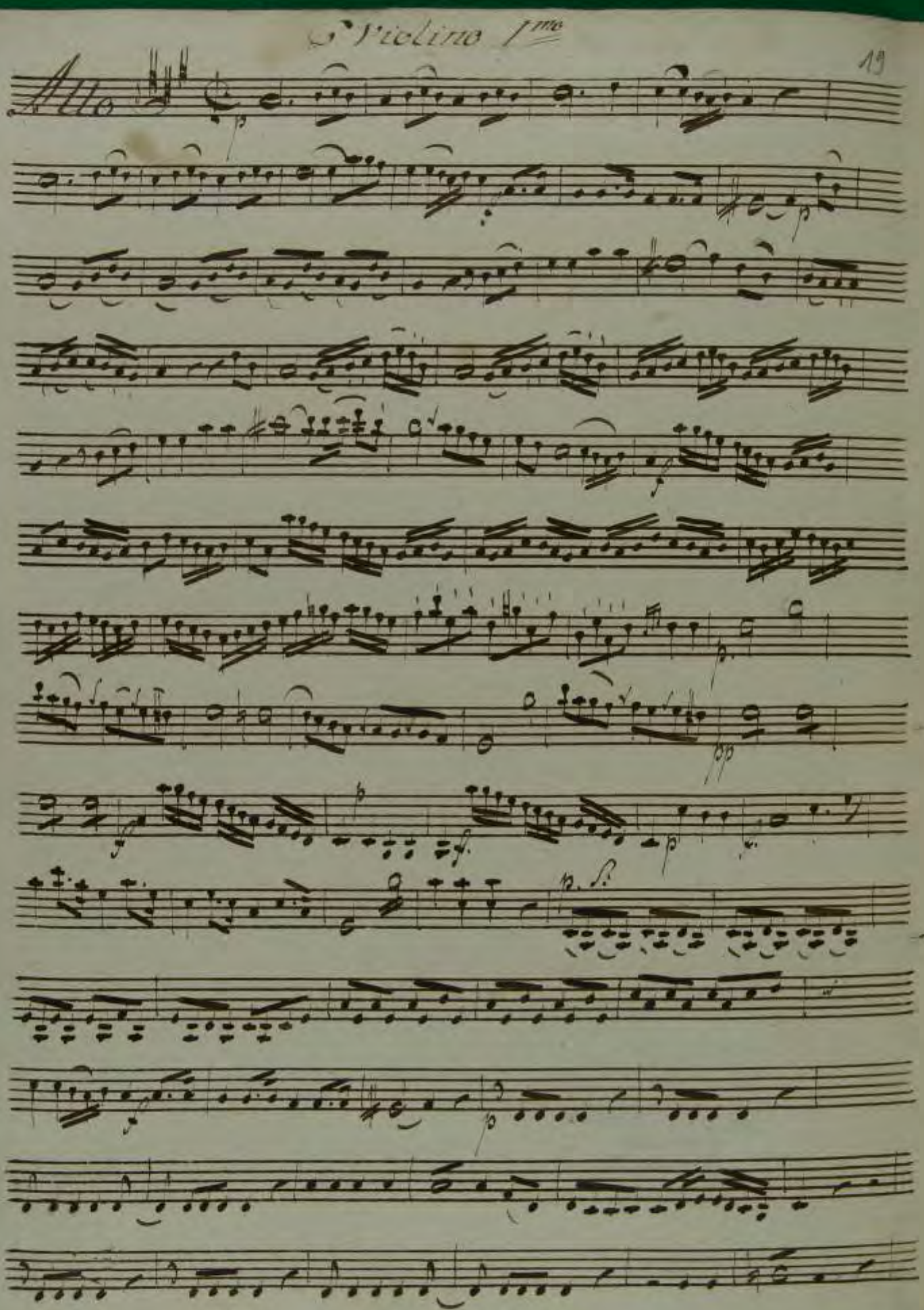


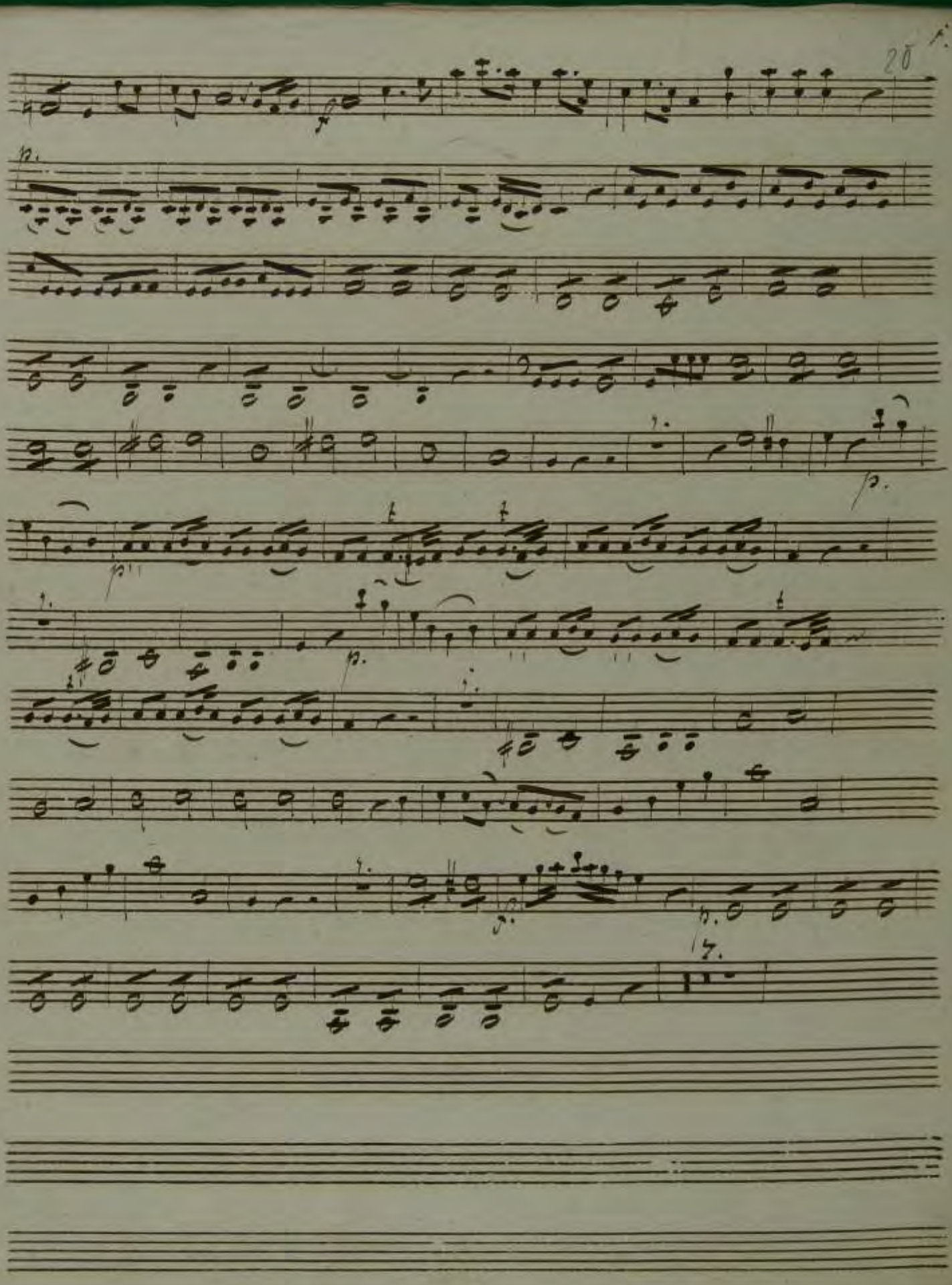

Rondo
Allegro
15
7.
3.

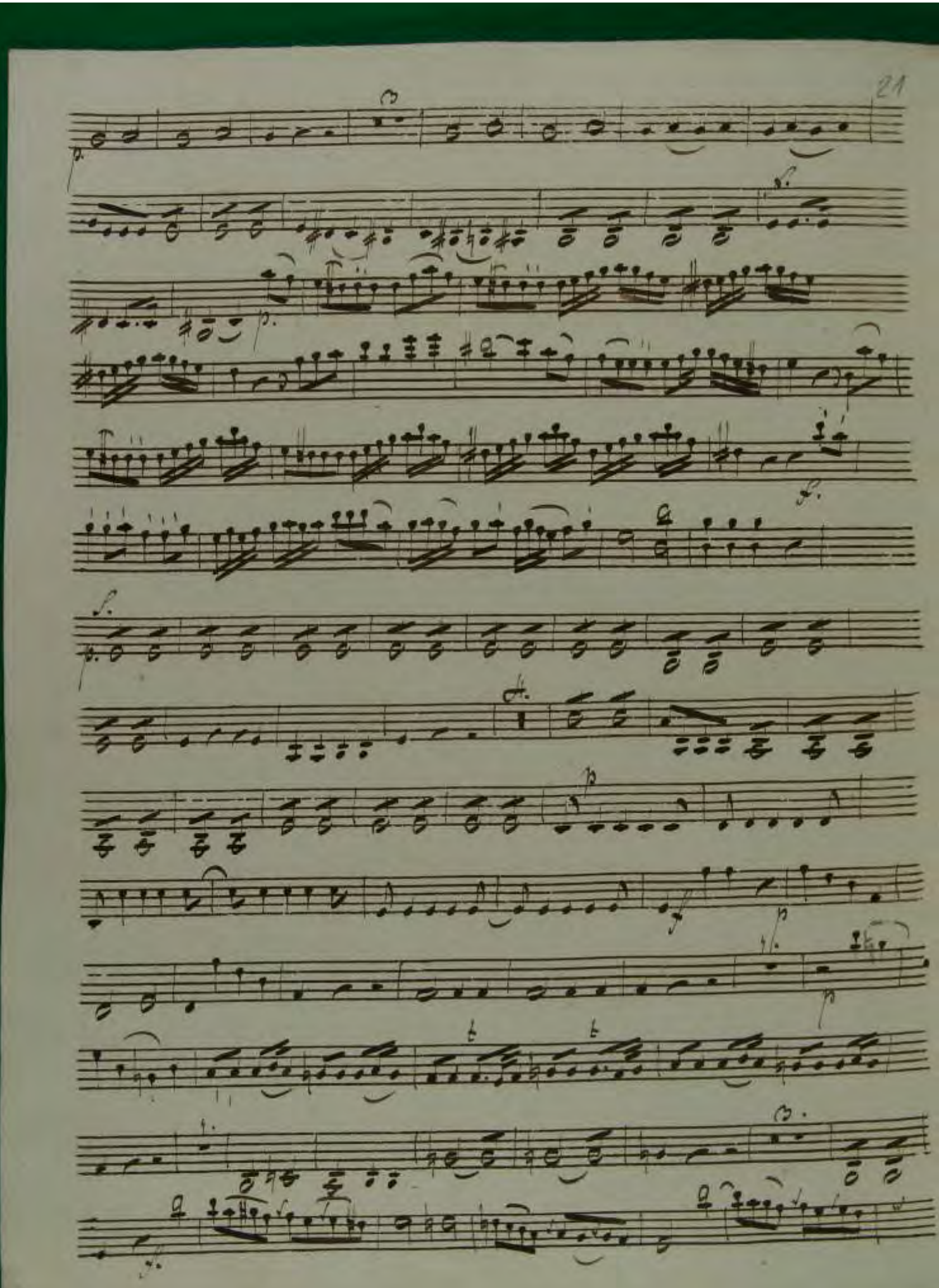


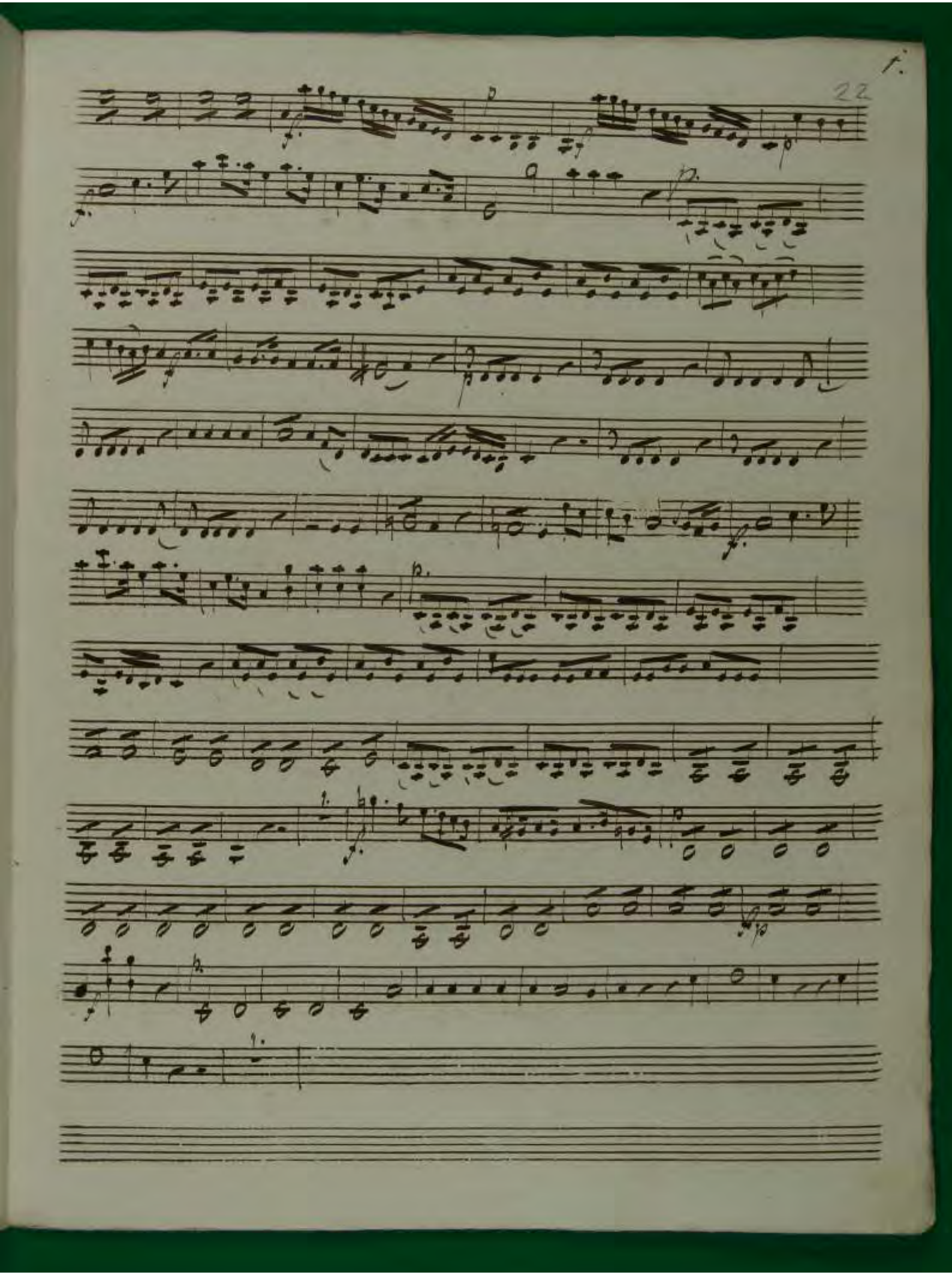

117

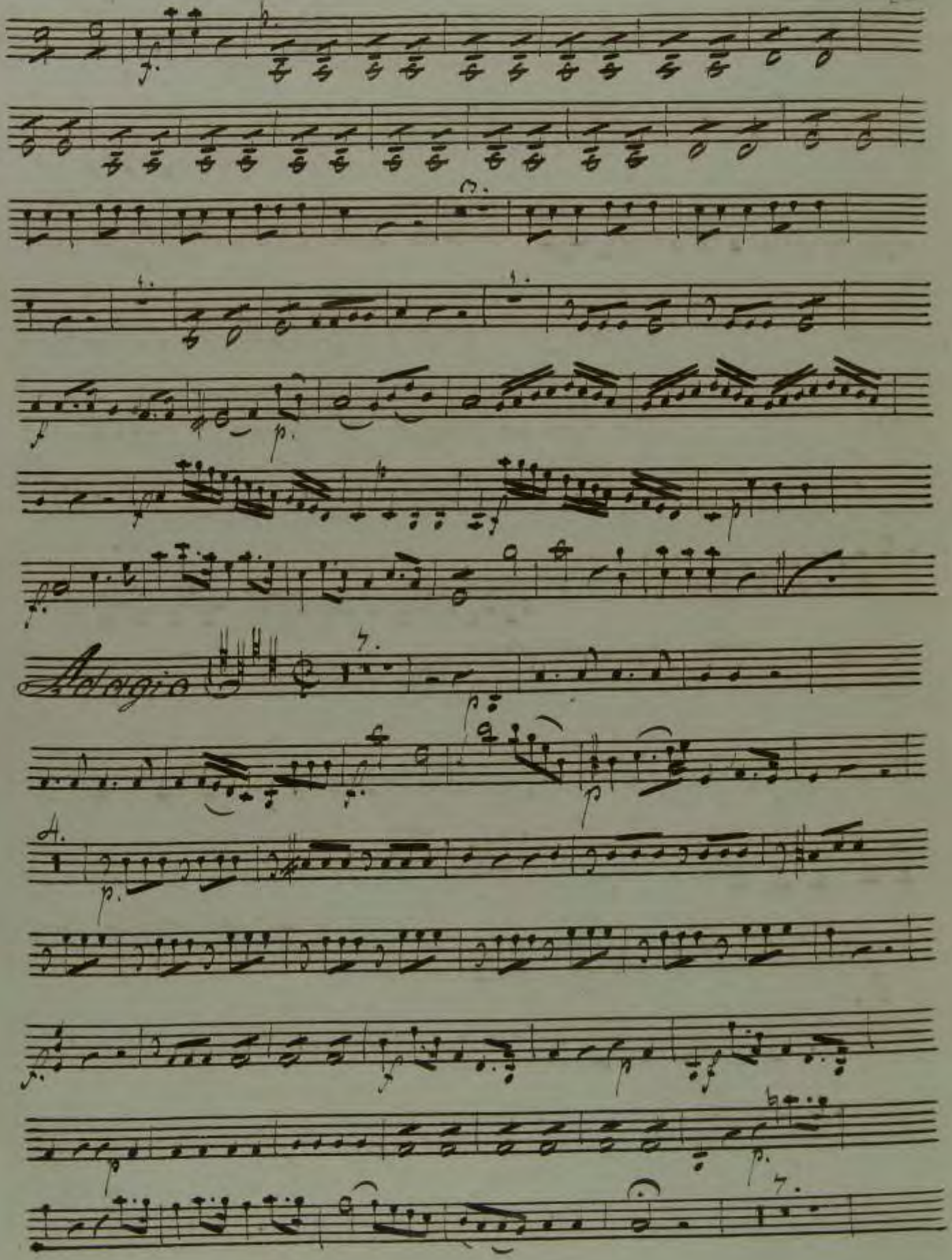

18
2.

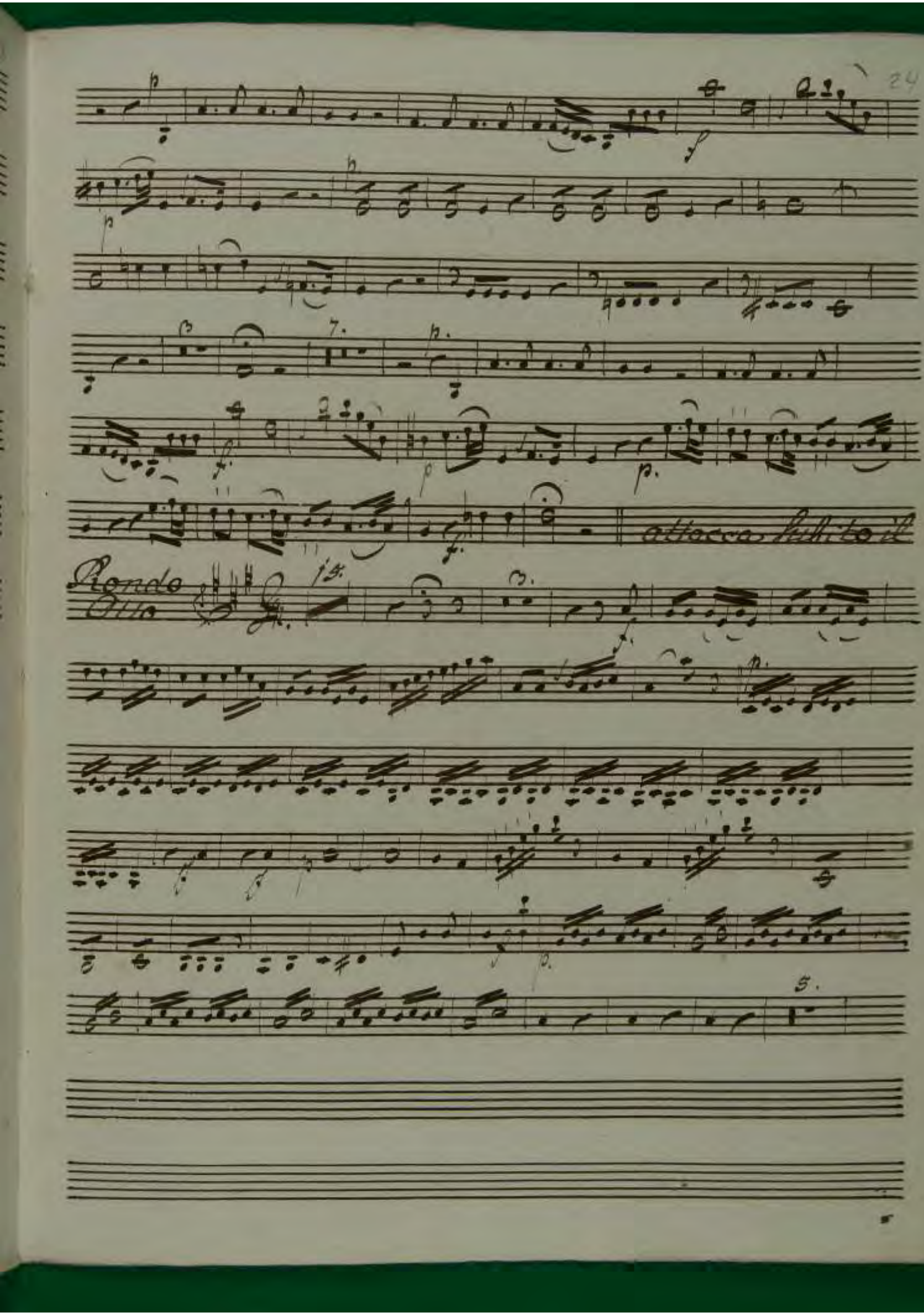

Violino 1mo
19

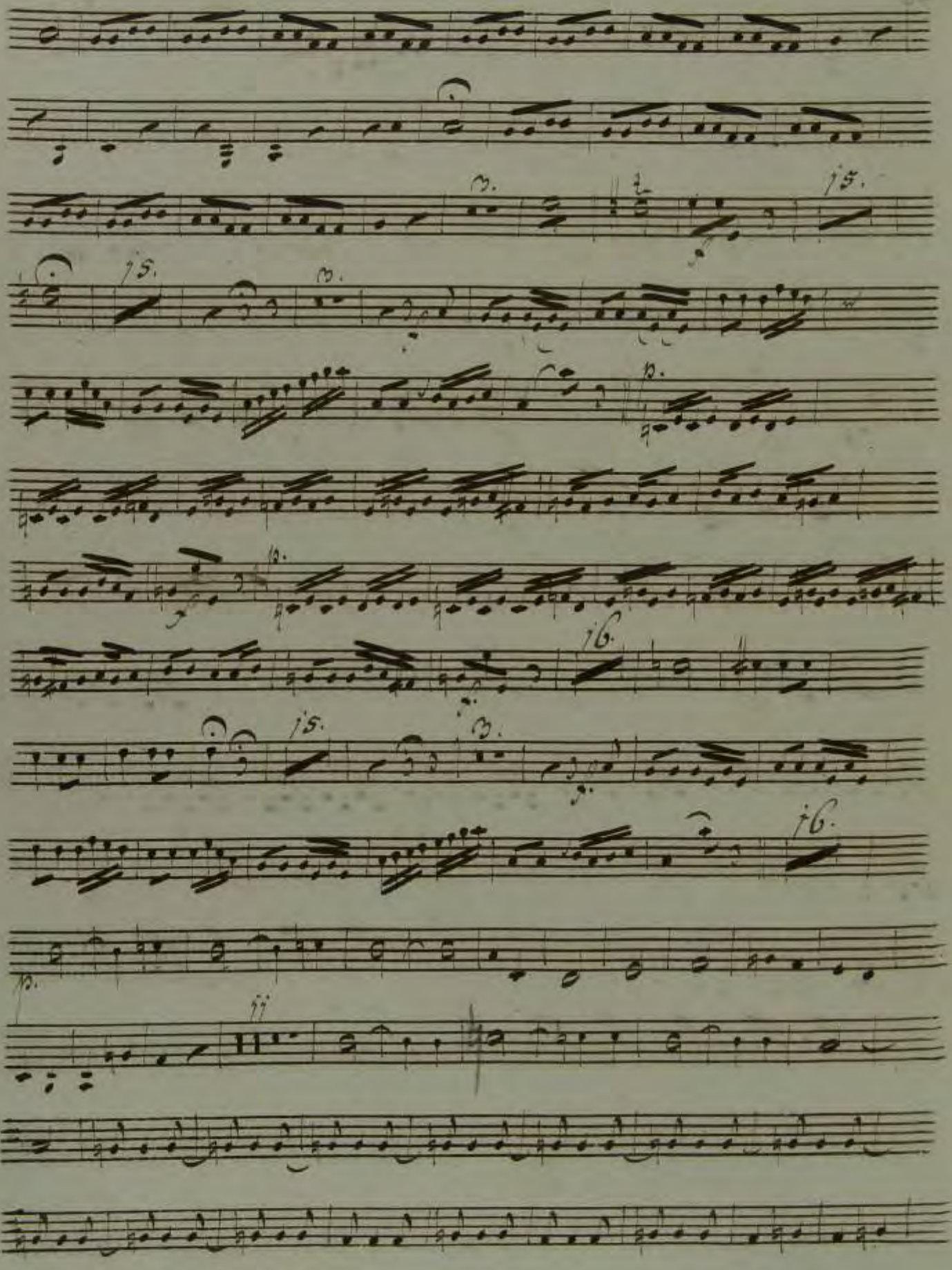


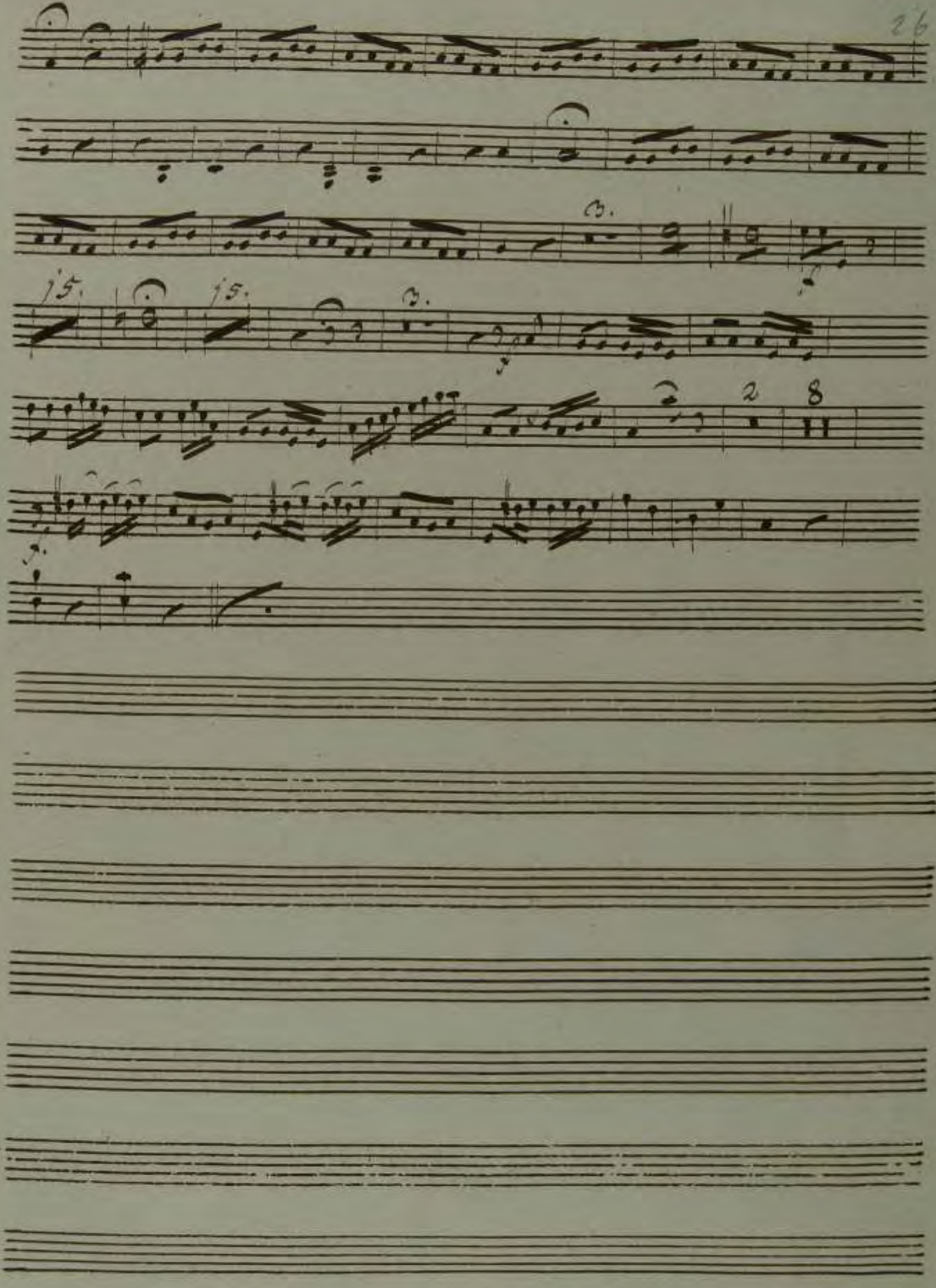


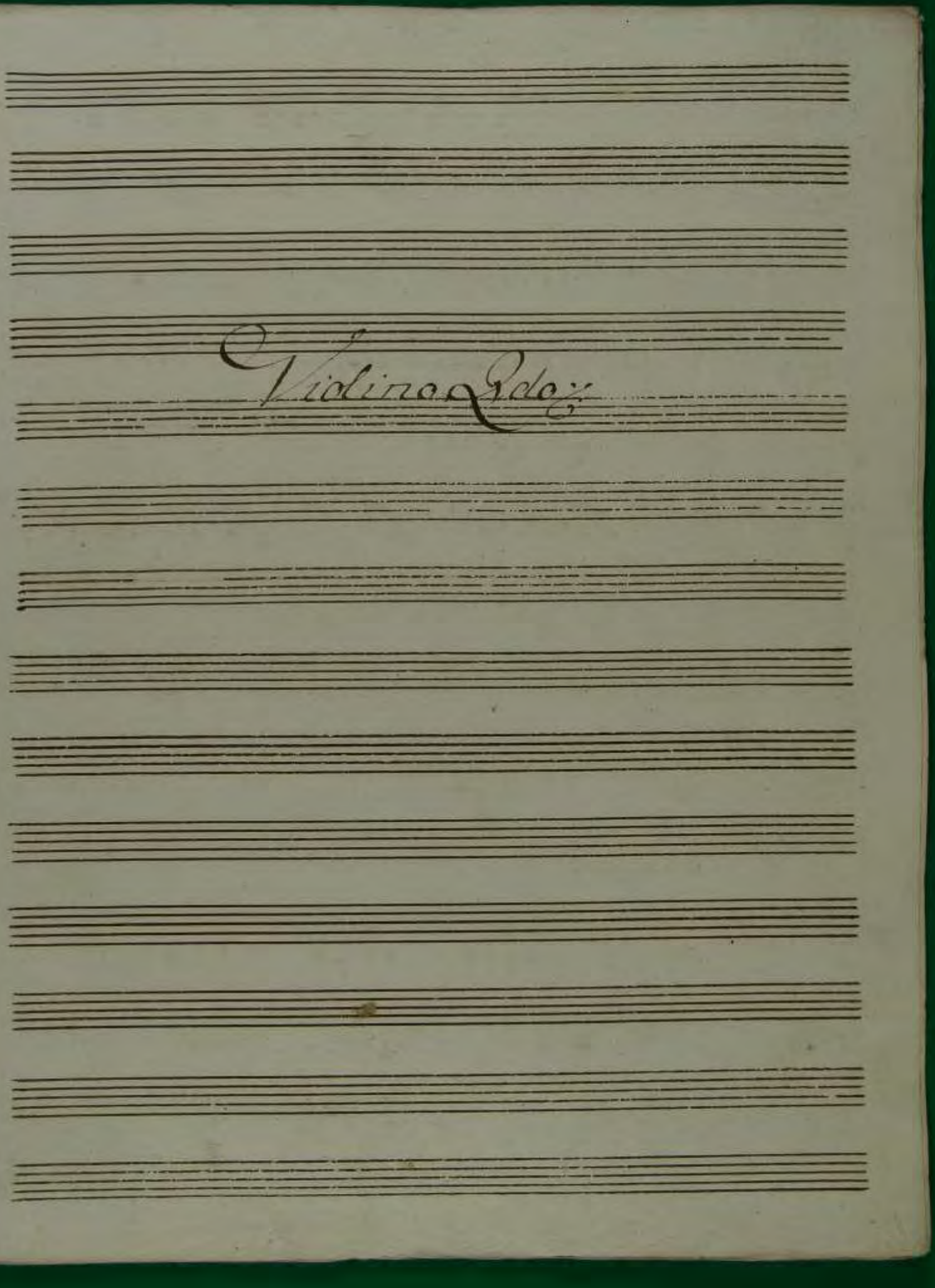



Adagio

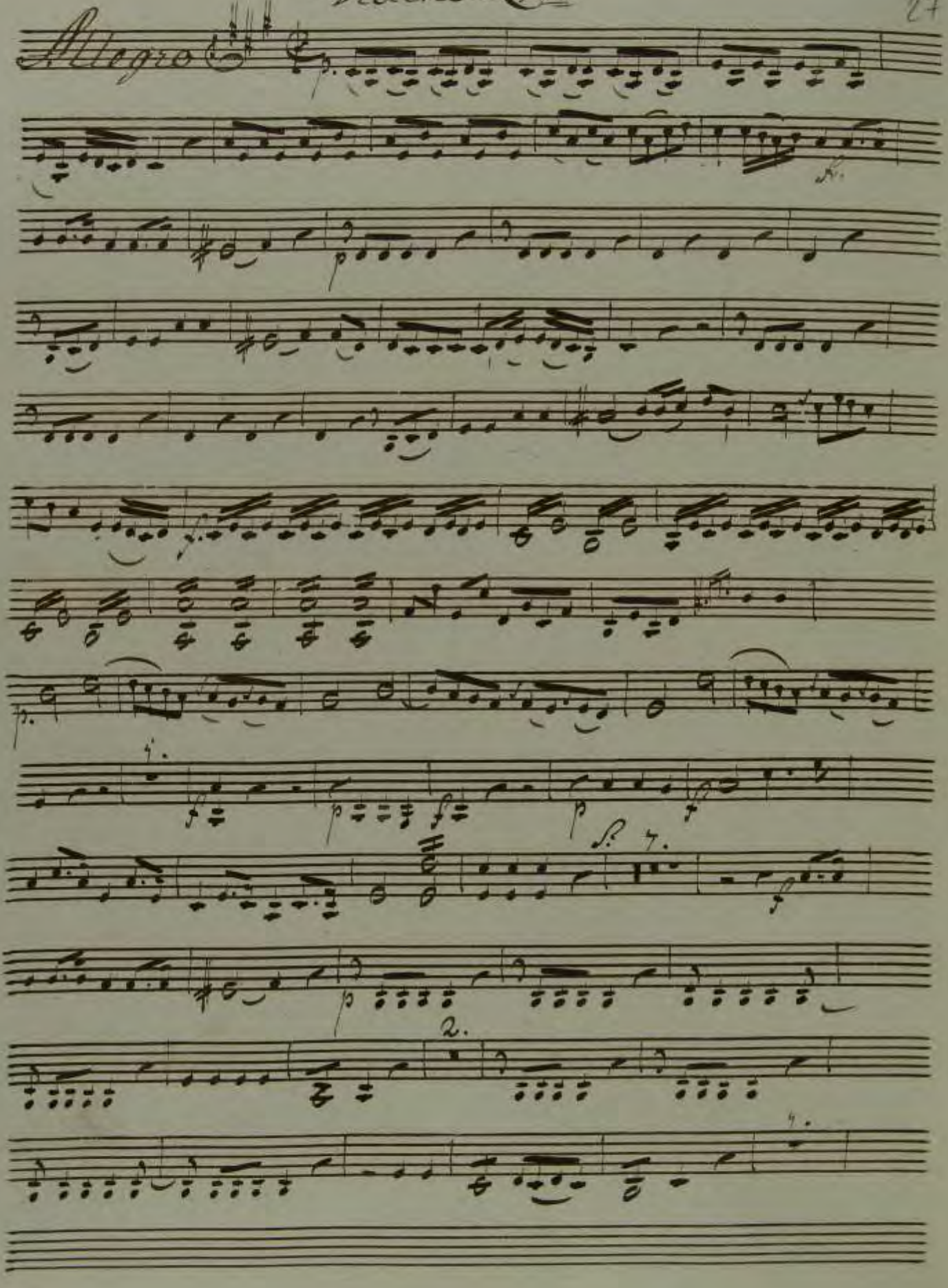

24
attacca subito il
Rondo
Allo

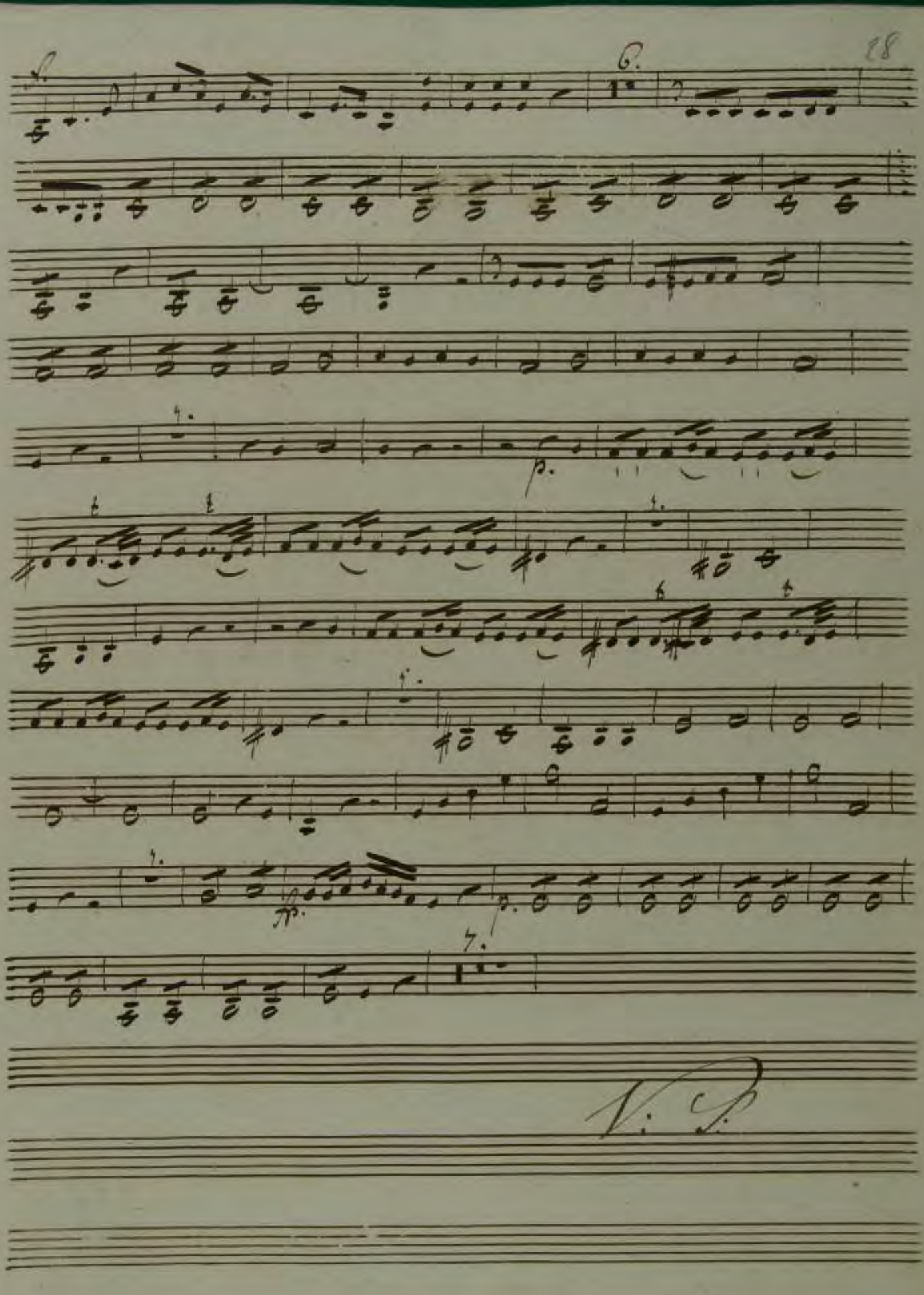


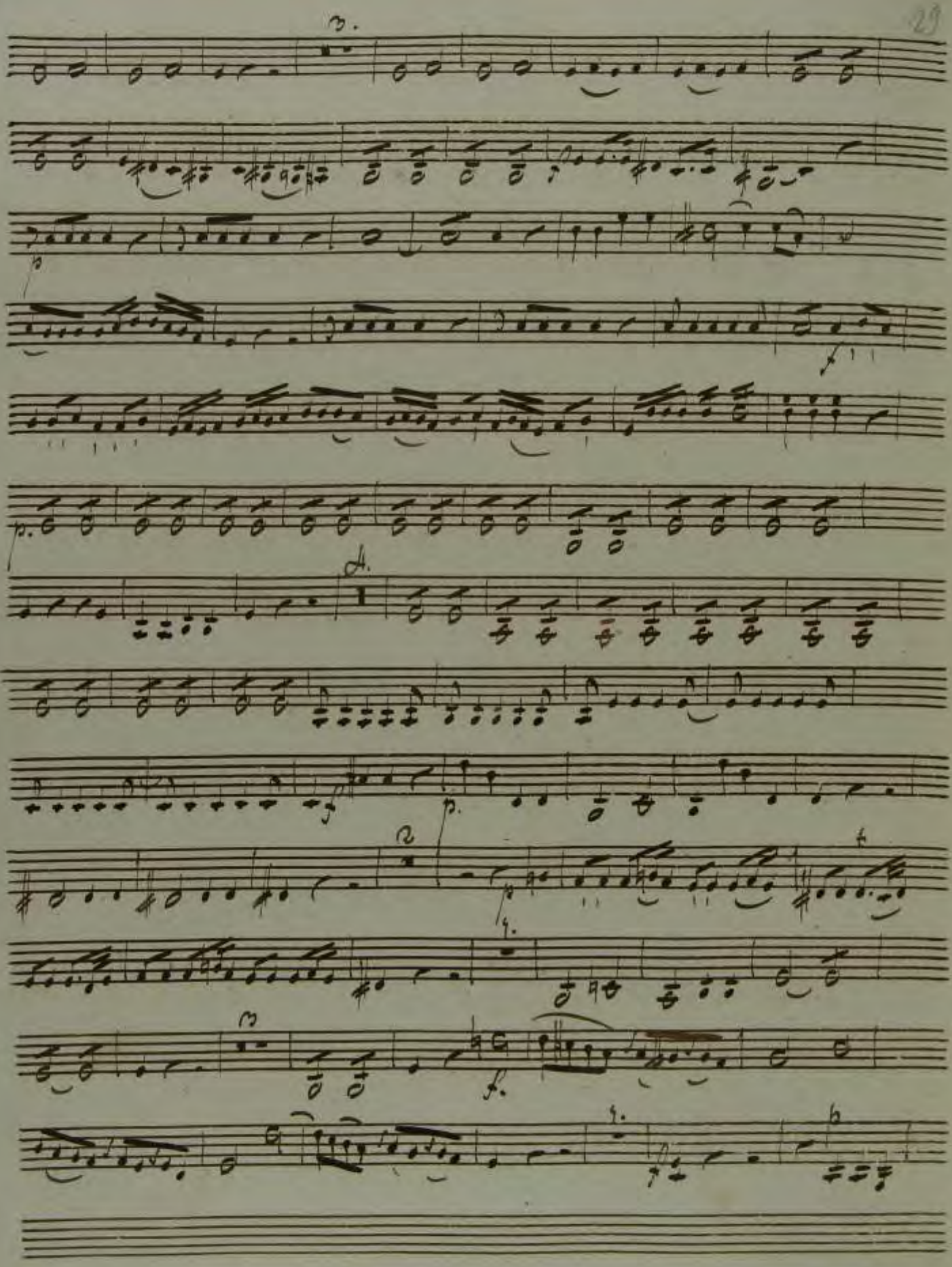

26
15.
15.
2
8
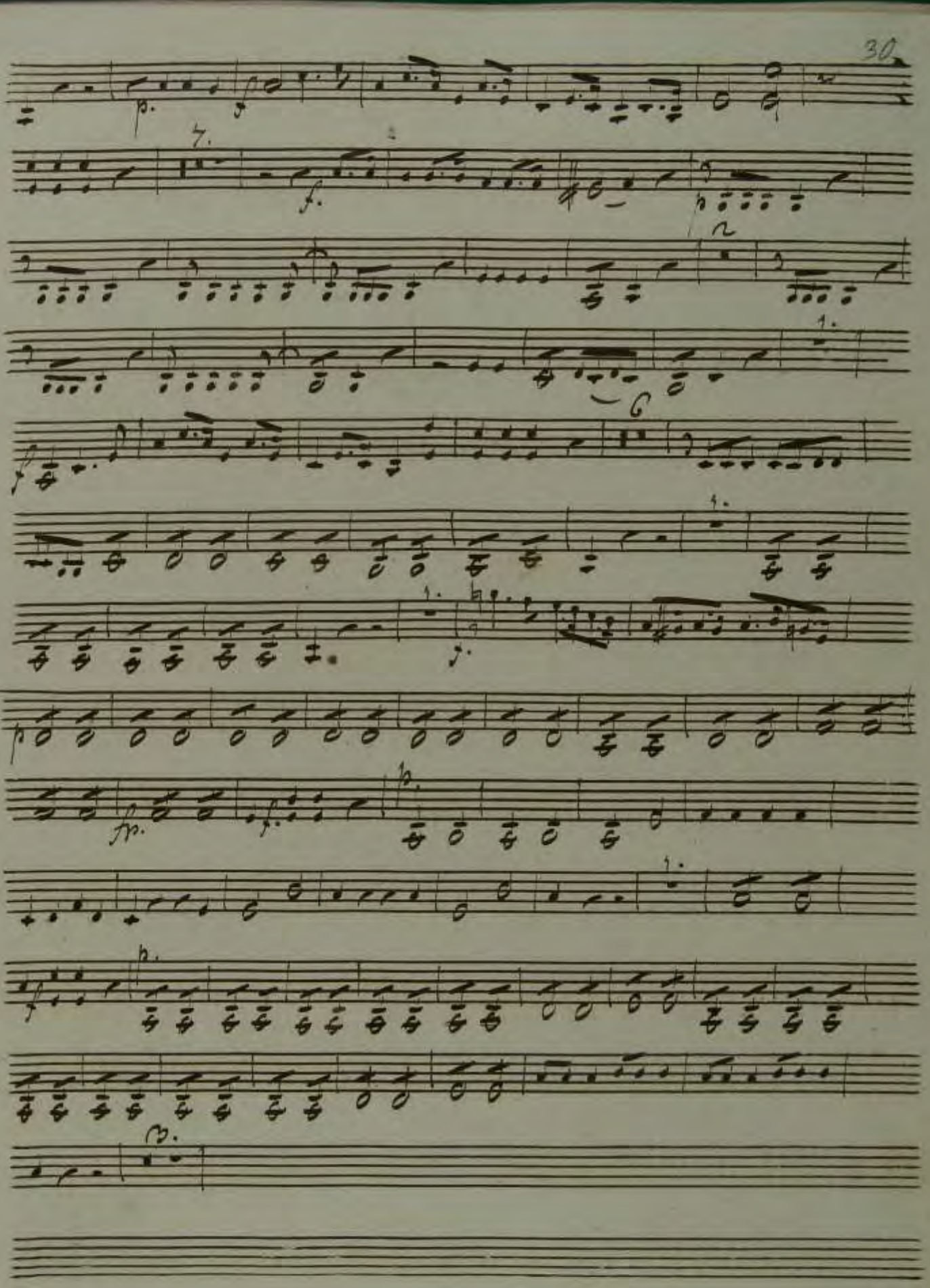

Violino 2do

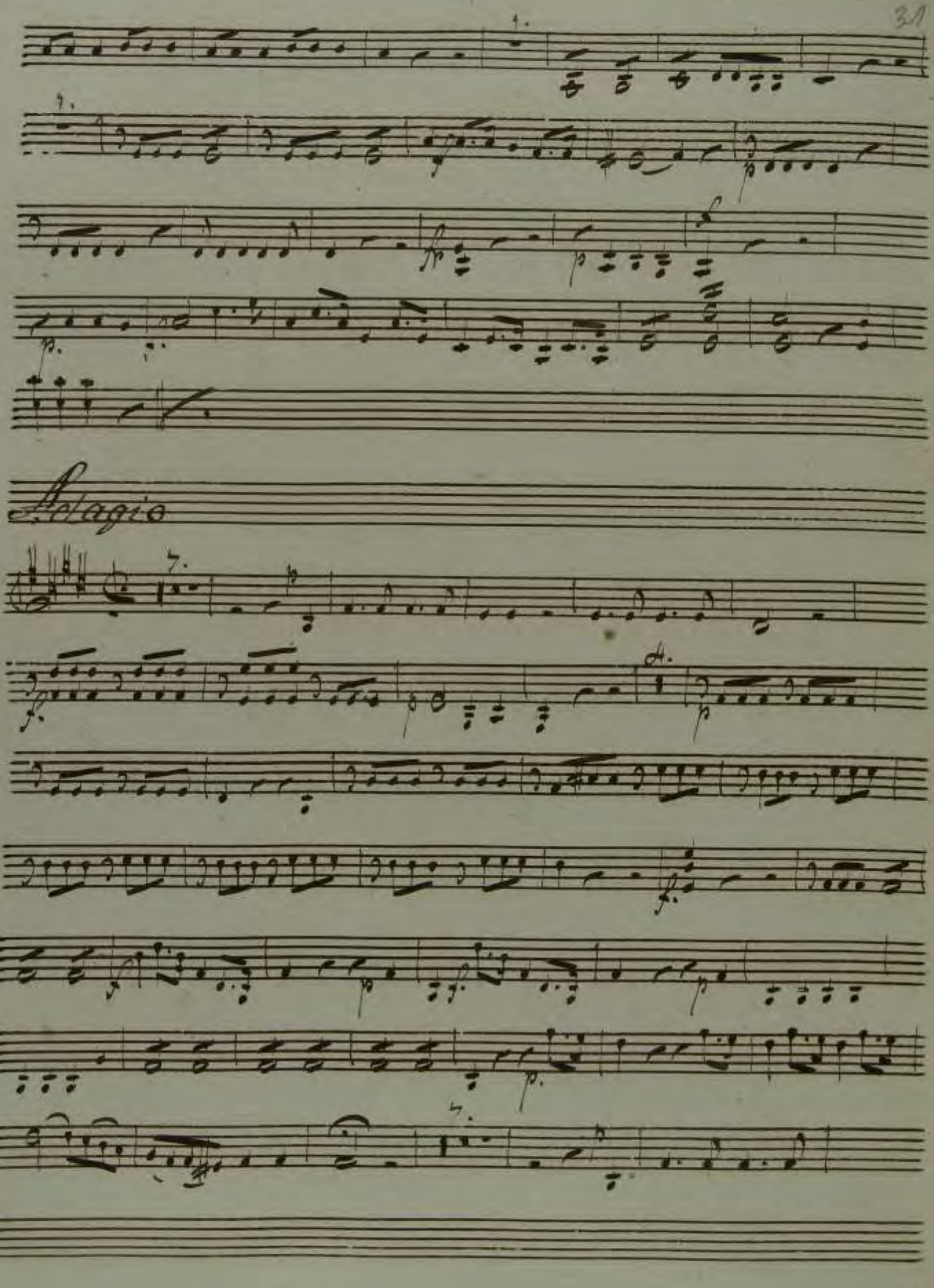
Violino 2do

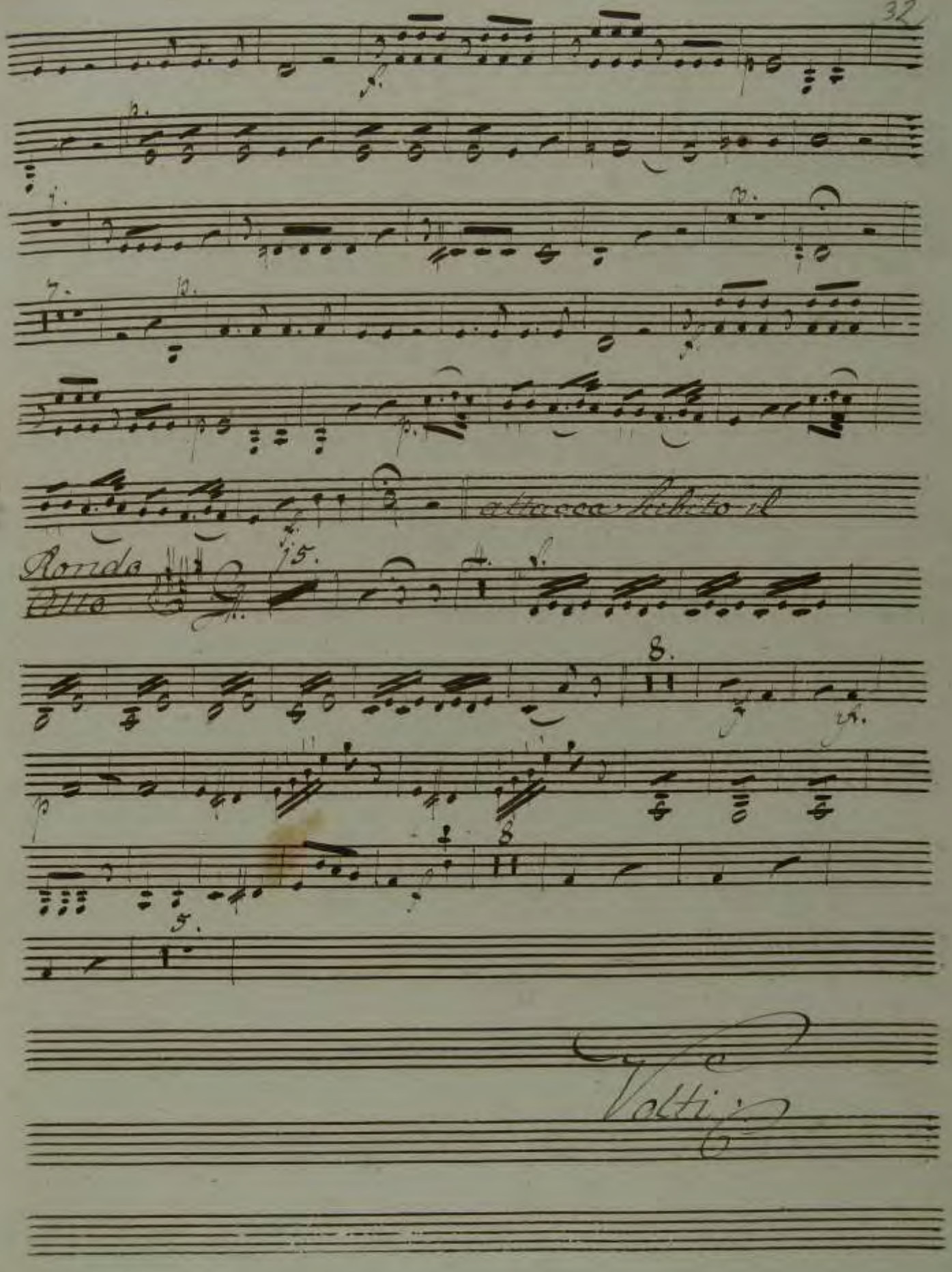


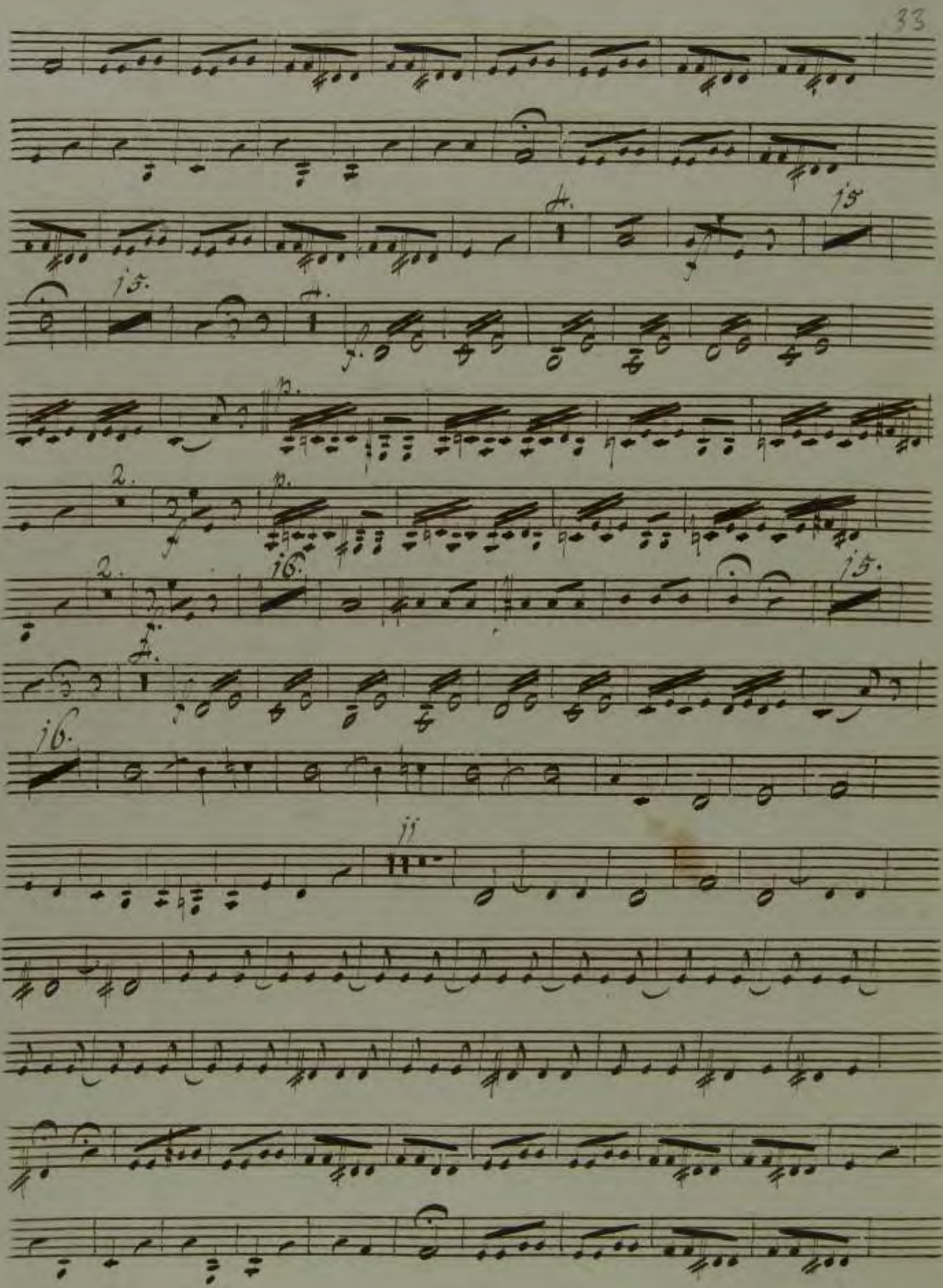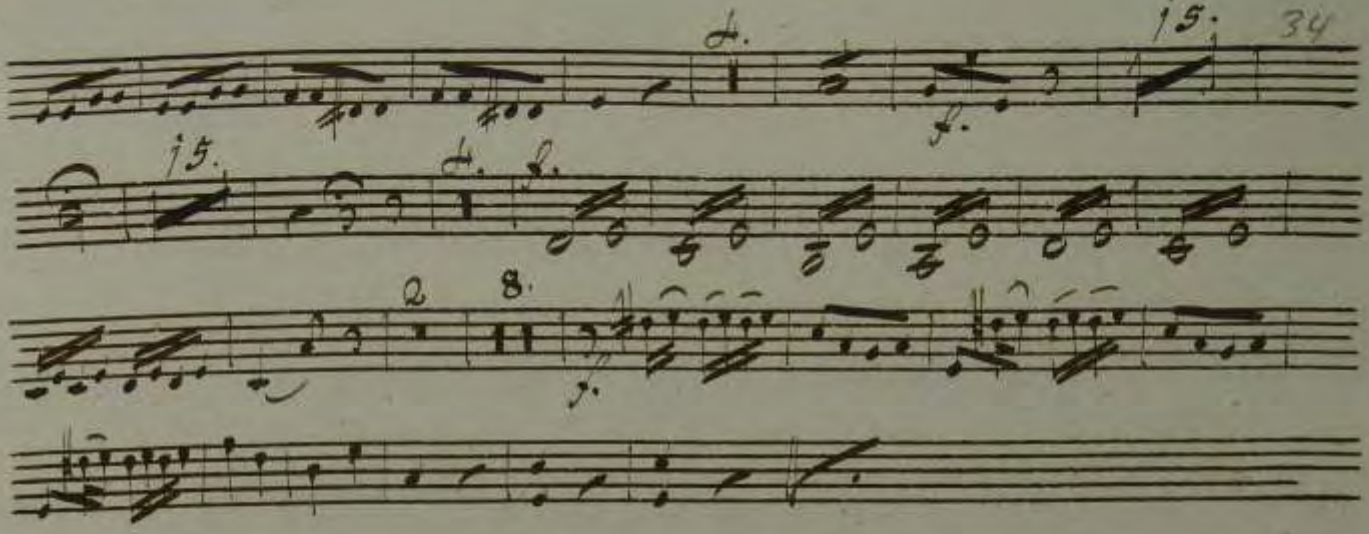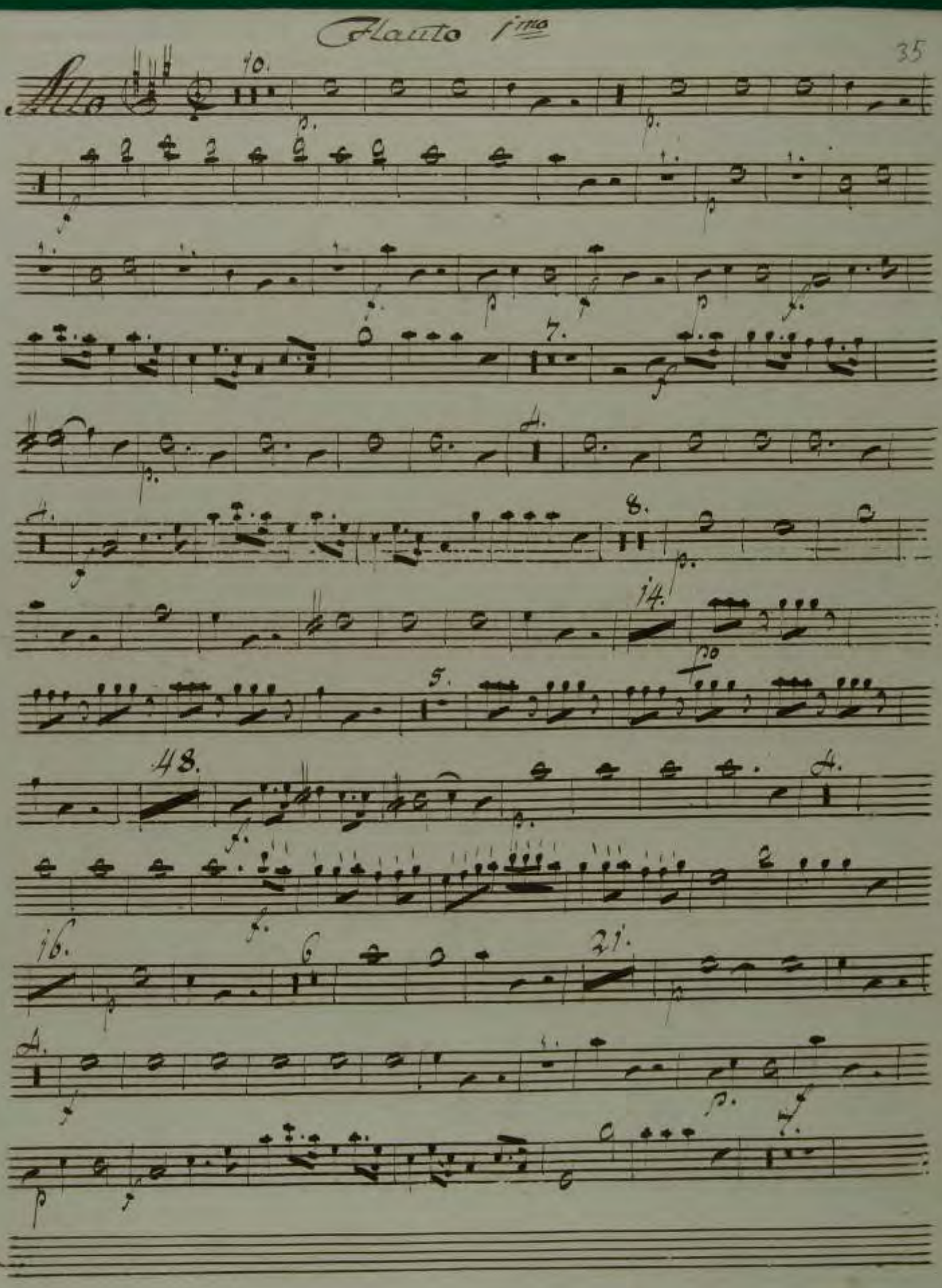





30
2.

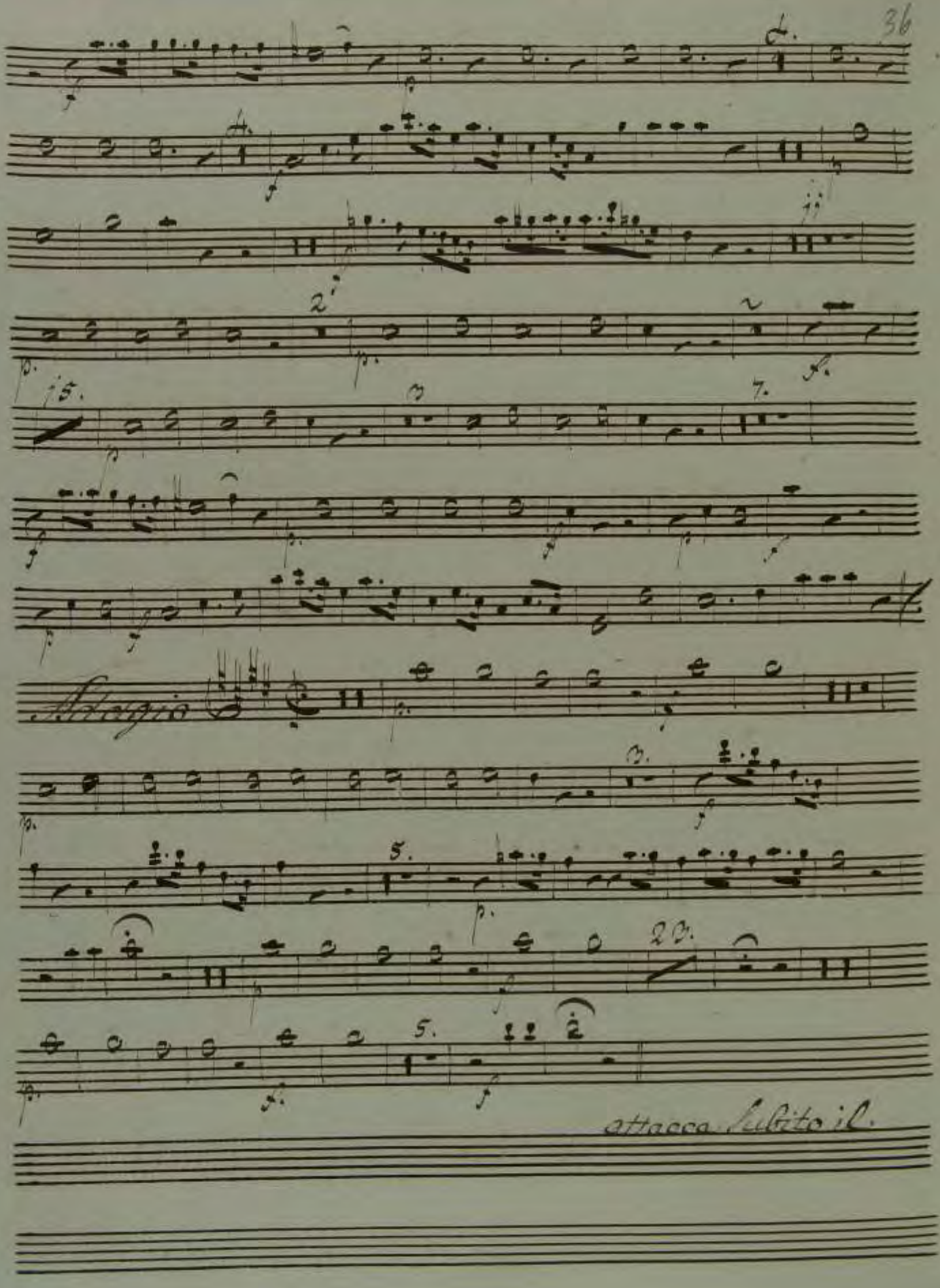

31
Adagio

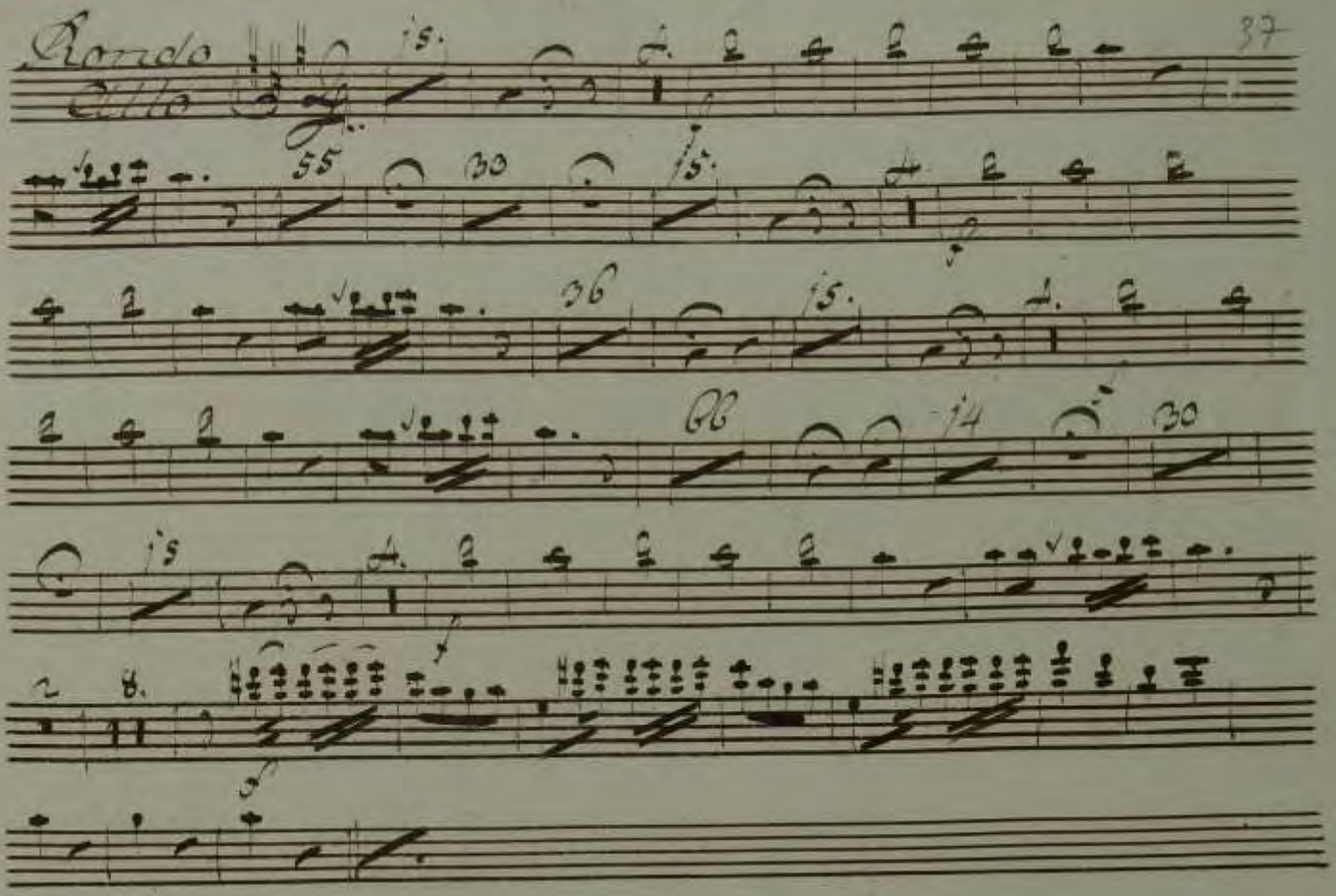

32
attacca subito il
Rondo
Allo
8.
8.
Volti

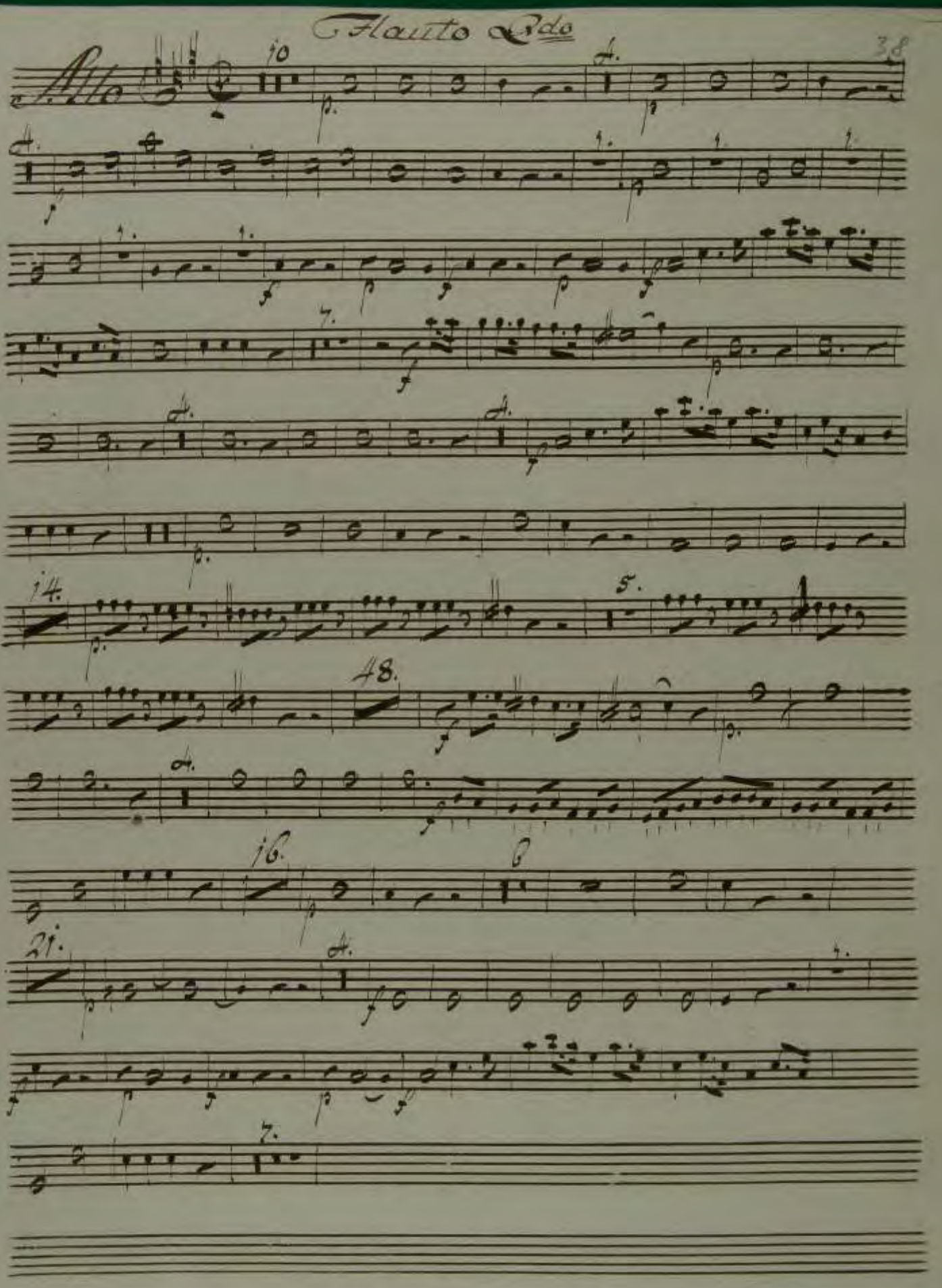

33
15.
15.
15.
2.
2.
16.
15.
16.
11

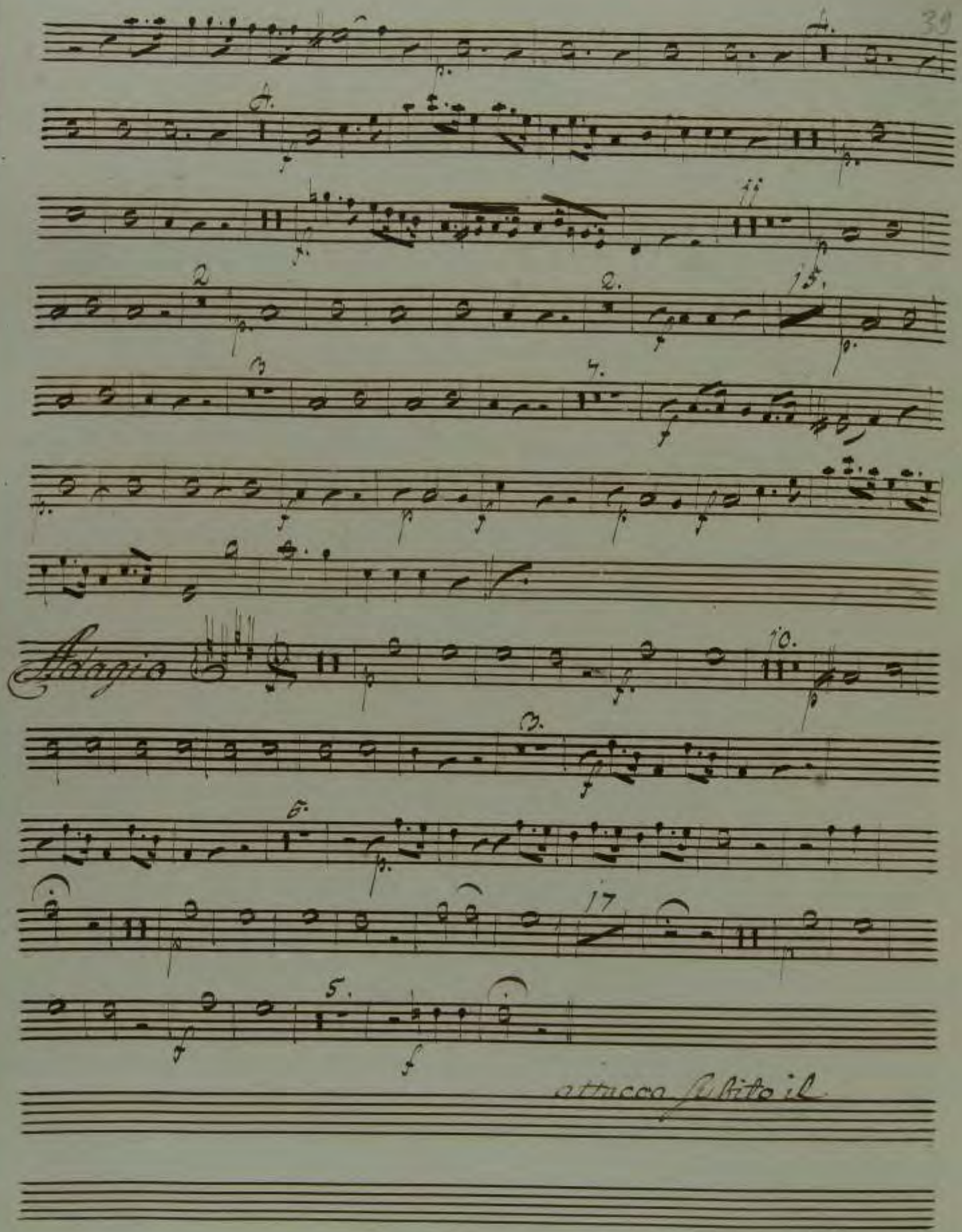

15.
34
15.
8.
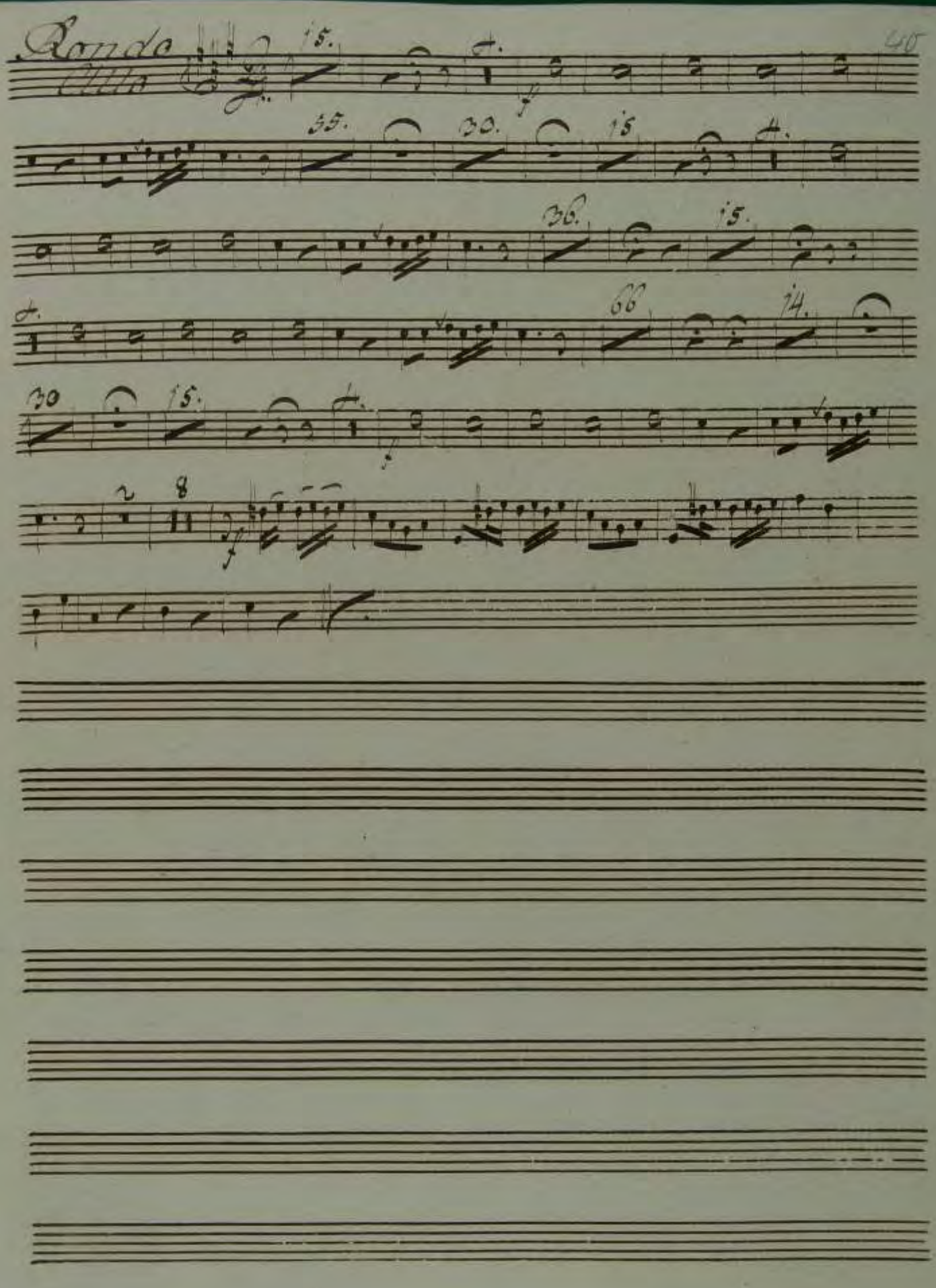

Flauto 1mo
10.
7.
4.
8.
14.
5.
48.
4.
16.
21.
4.
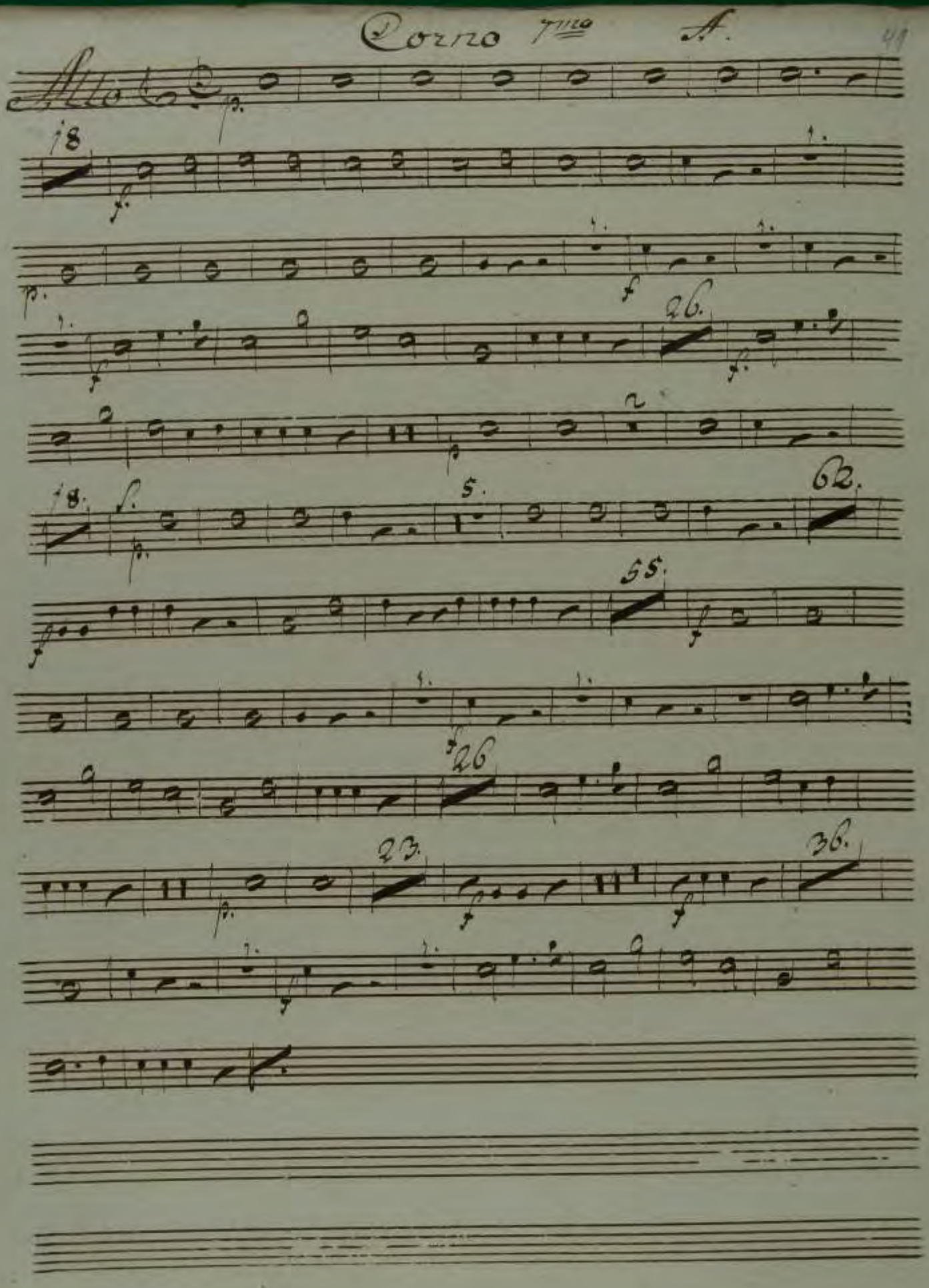

36
Adagio
attacca subito il

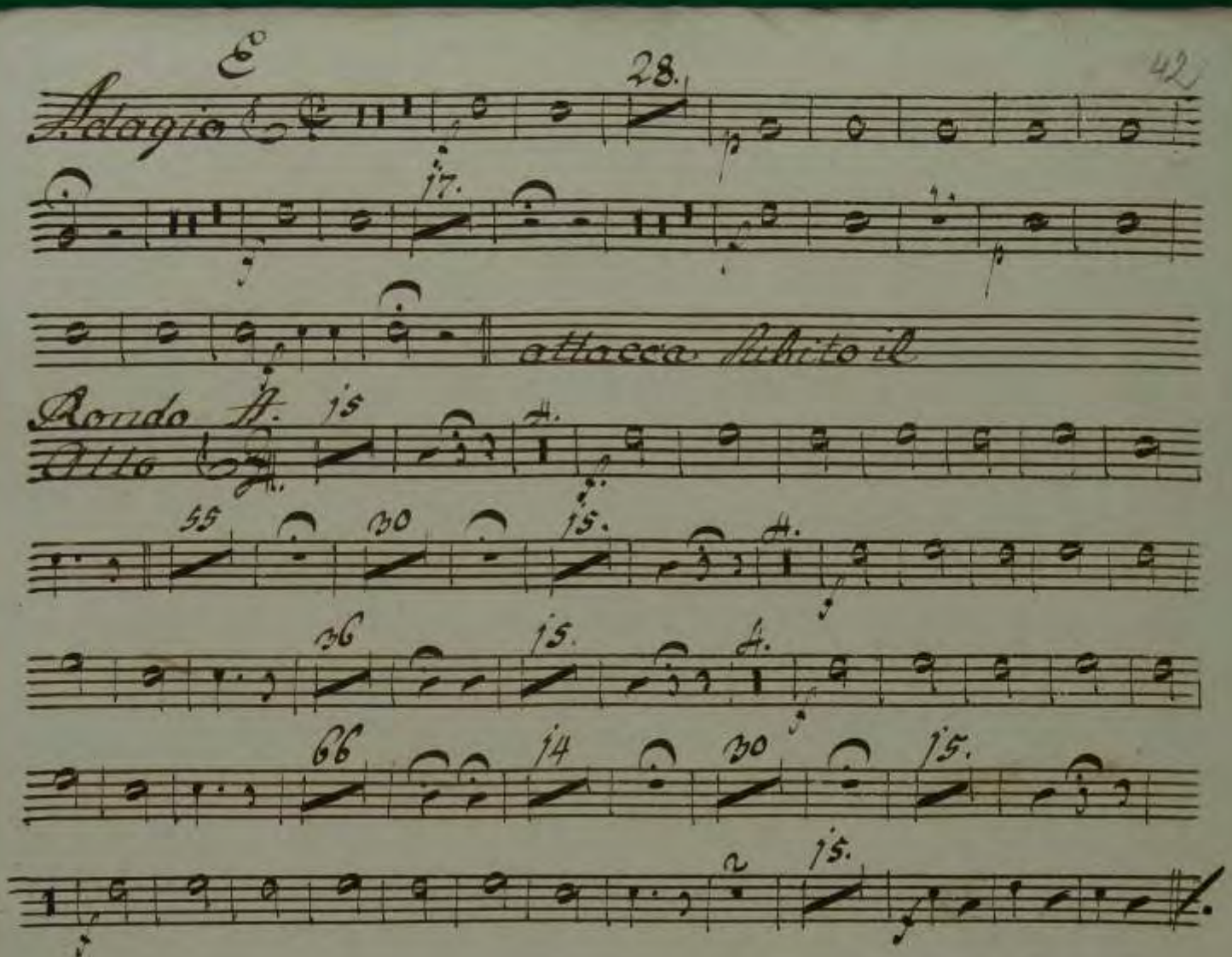

Rondo
Cello
37
55
30
36
88
14
30
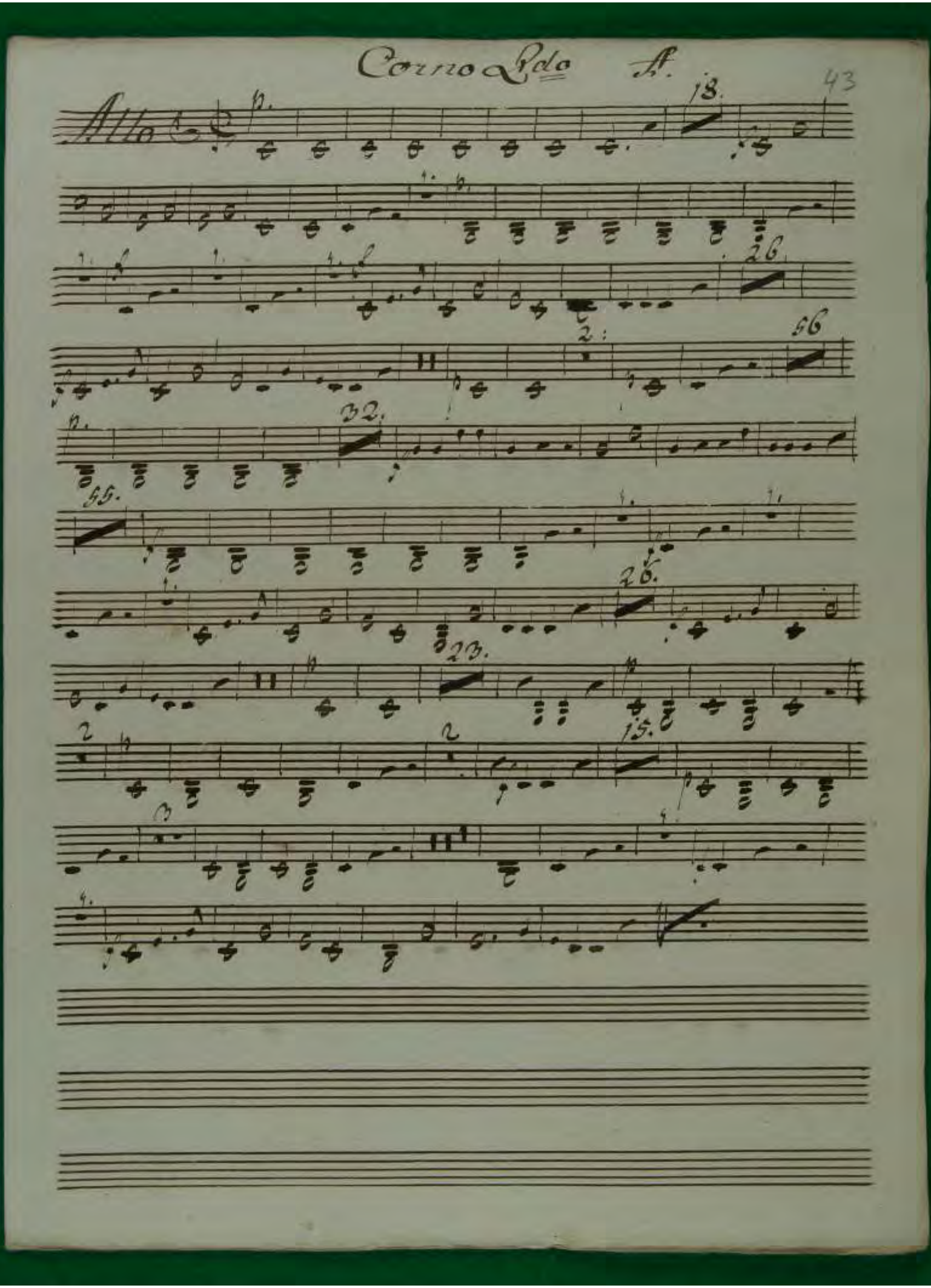

Flauto 3do
38
Allo
10
4.
4.
1.
1.
1.
1.
1.
7.
4.
4.
14.
5.
48.
4.
16.
8
21.
4.
7.
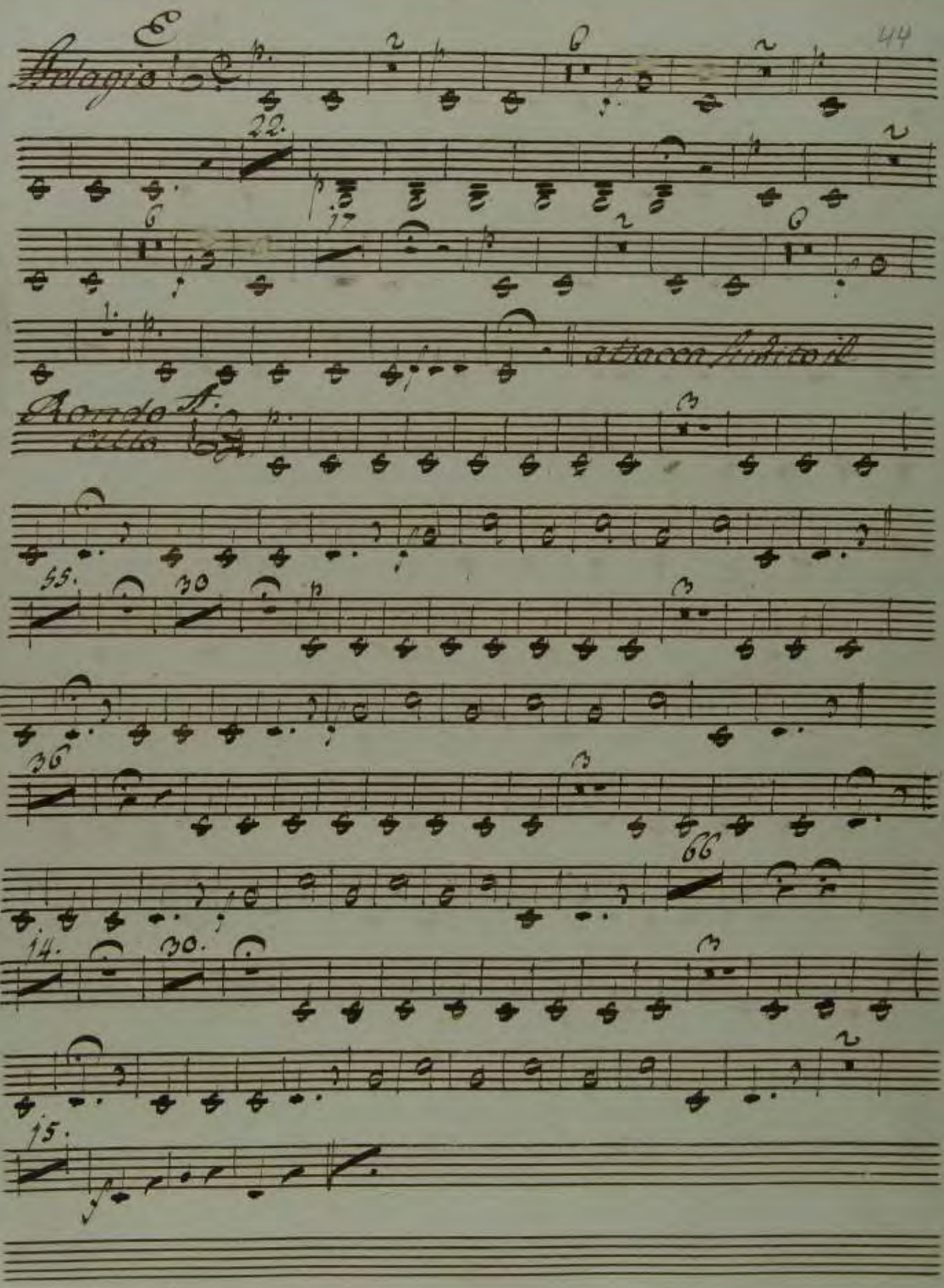

Adagio
attacca subito il

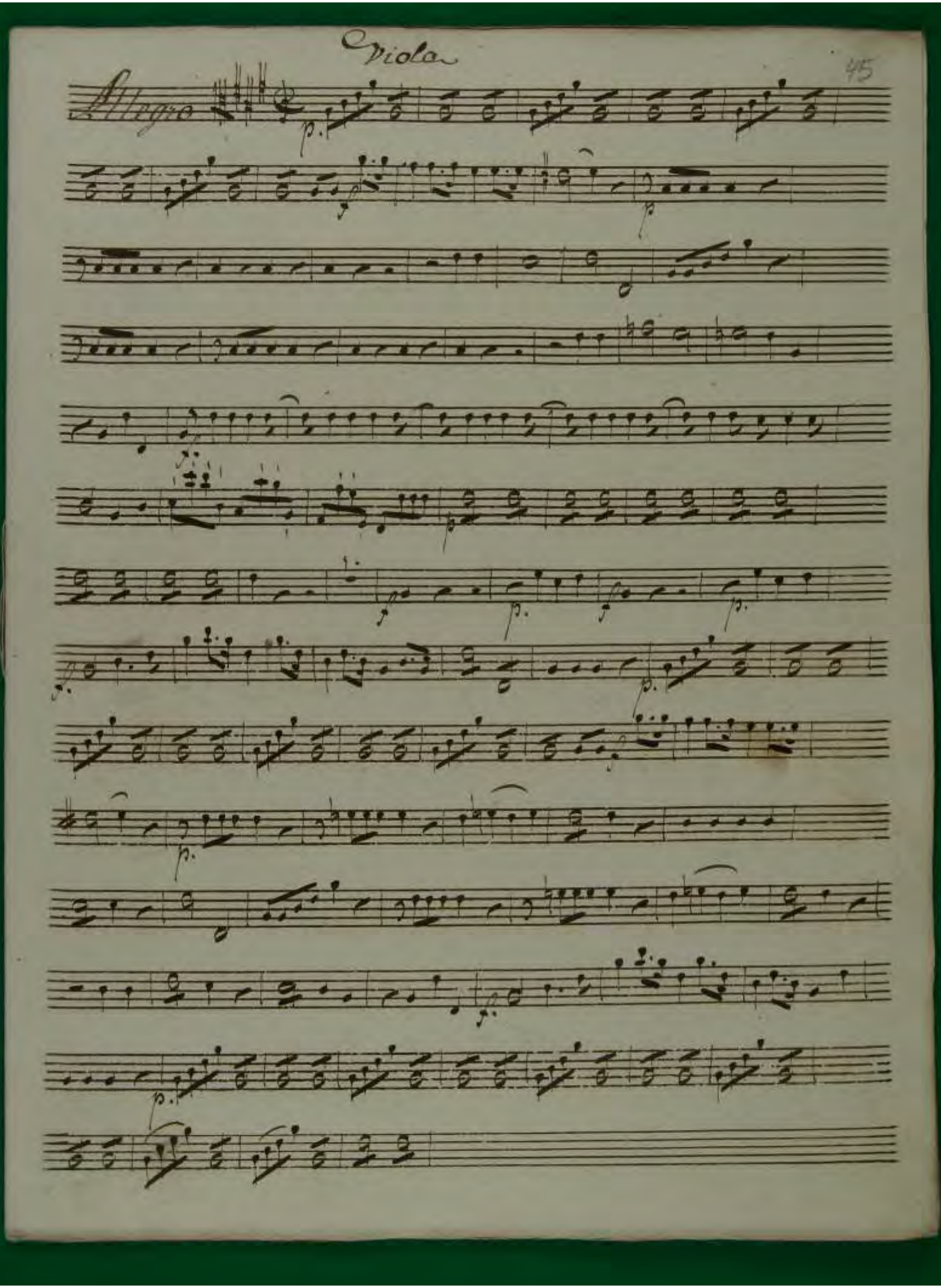

Rondo
Alla
15.
35.
30.
15
36.
15.
66
14.
30
15.
2
8

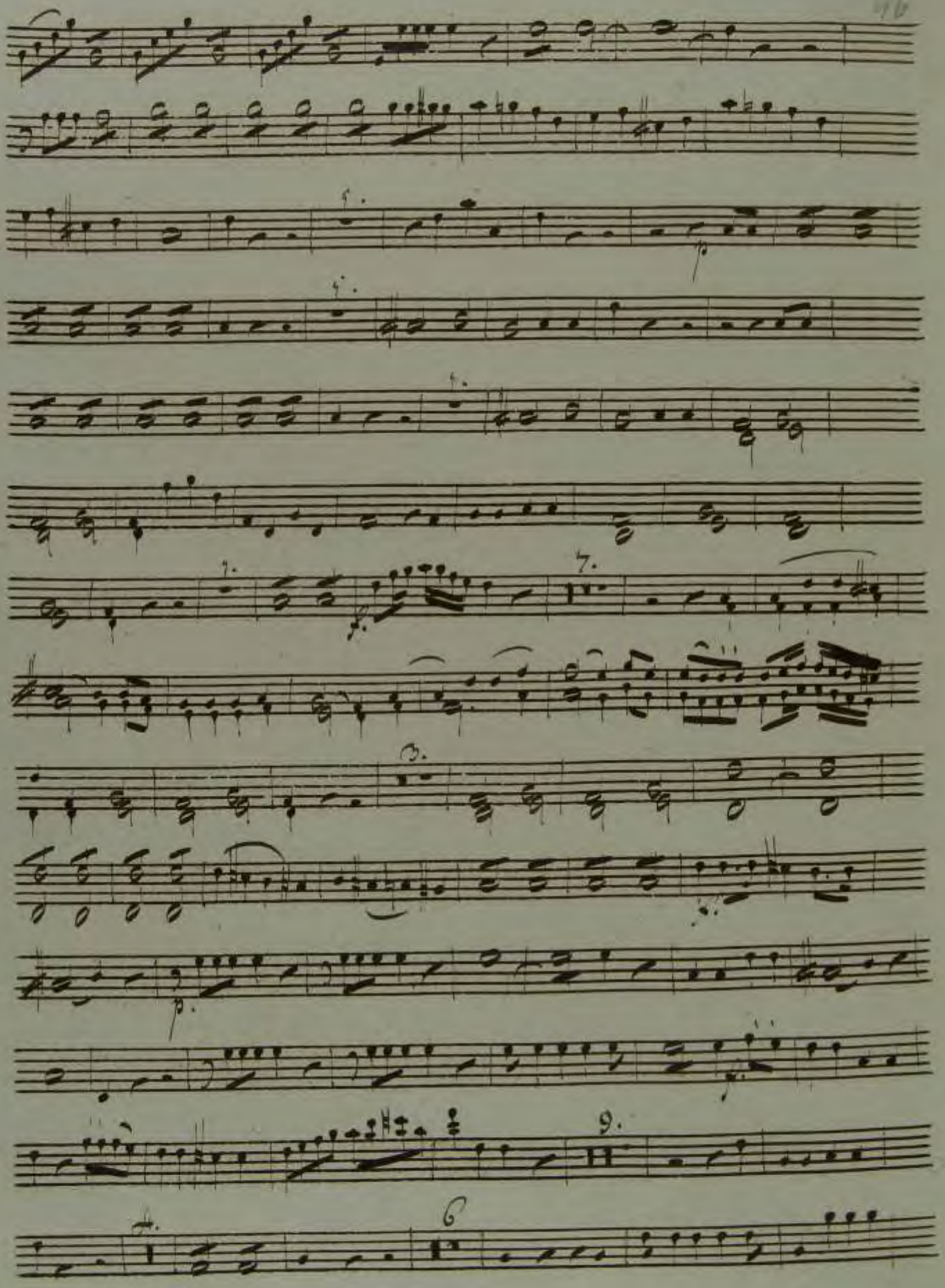

Corno 1mo in A.
41
Allegro
18
26.
18.
5.
62.
55.
26
23.
36.

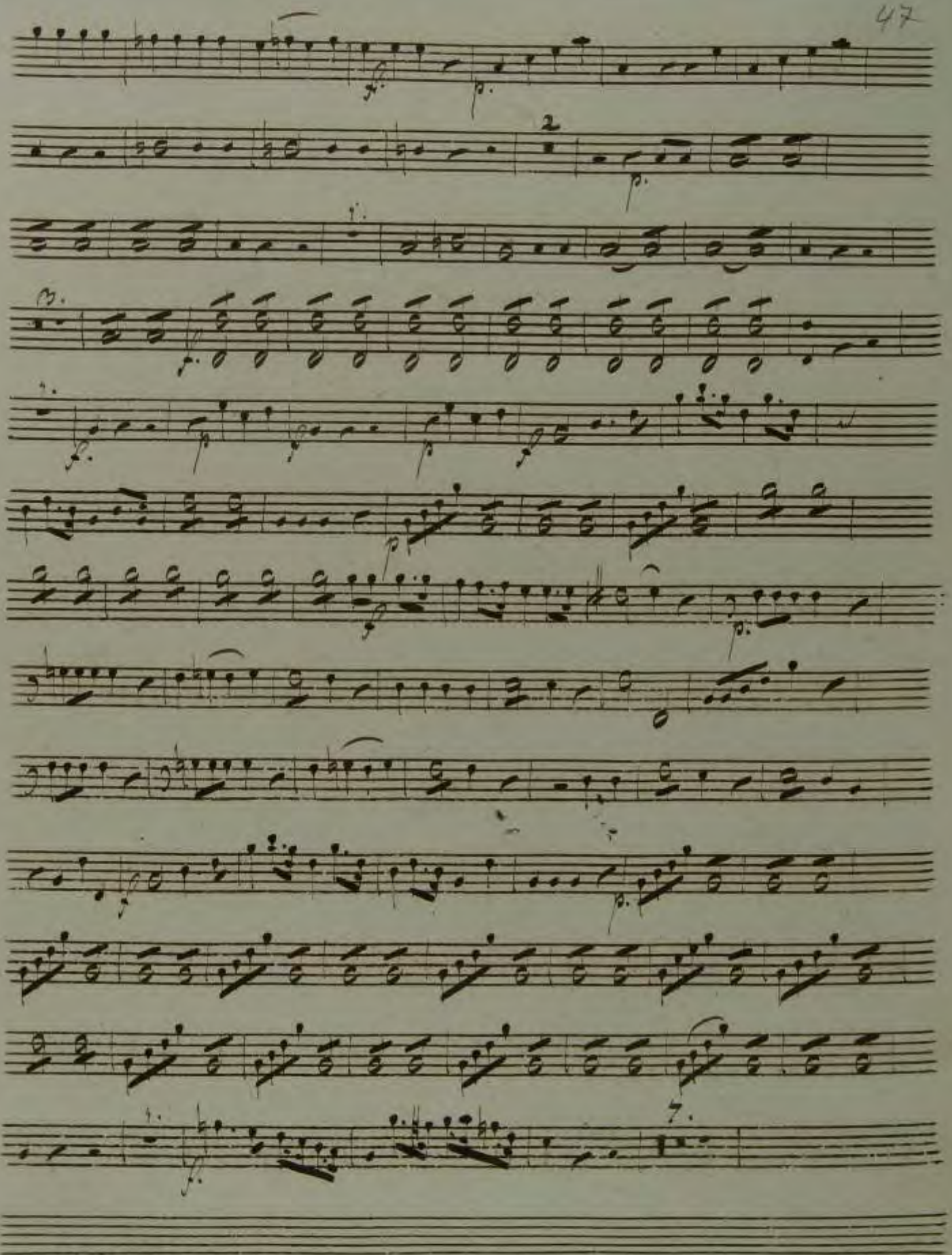

Adagio
28.
17.
attacca subito il
Rondo
Allo
55
30
15.
36
15.
66
14
30
15.
2
15.

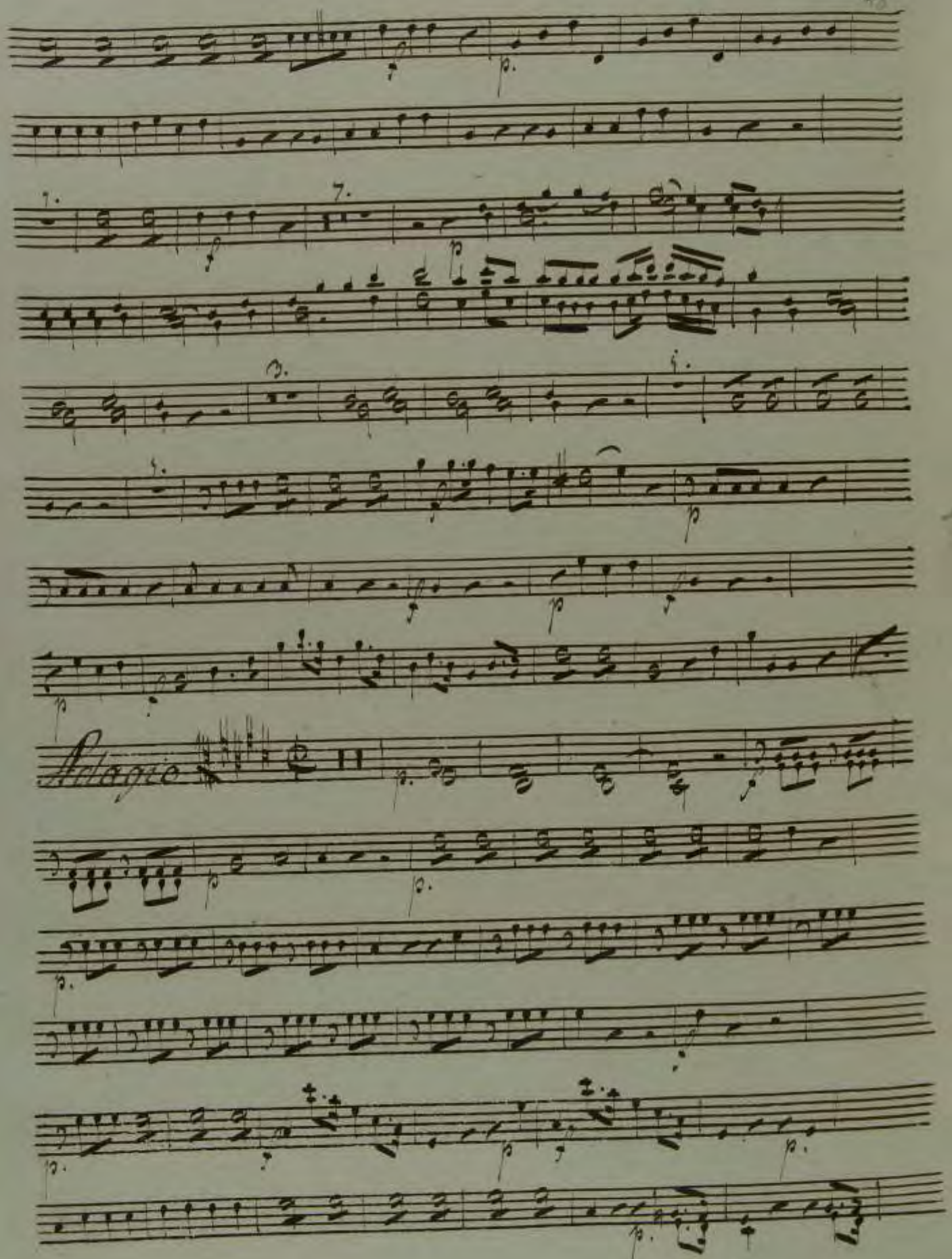

Corno 2do
43
Allo
18.
26
56
32.
55.
26.
23.
15.

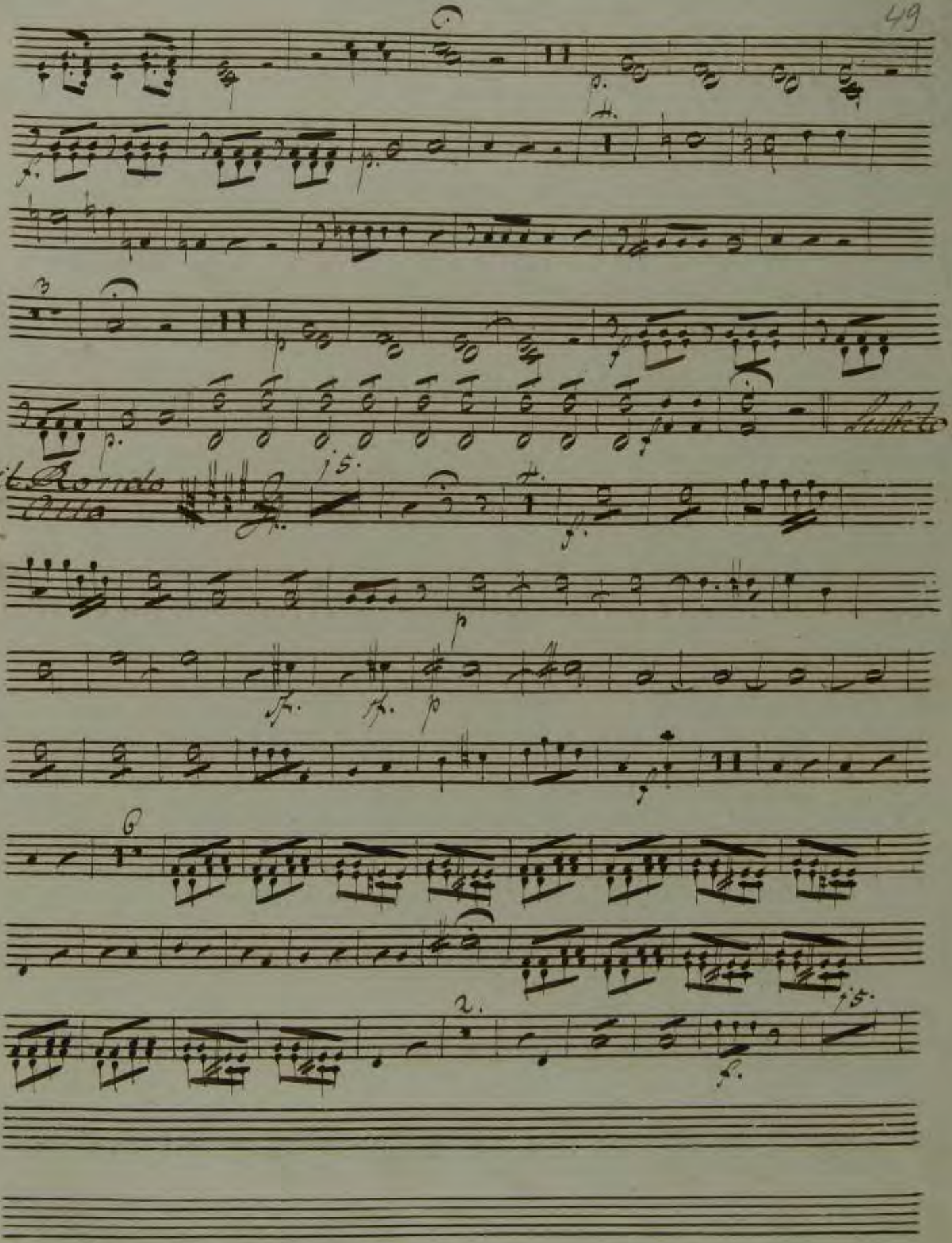

Adagio
Rondo
Cello
attacca subito il

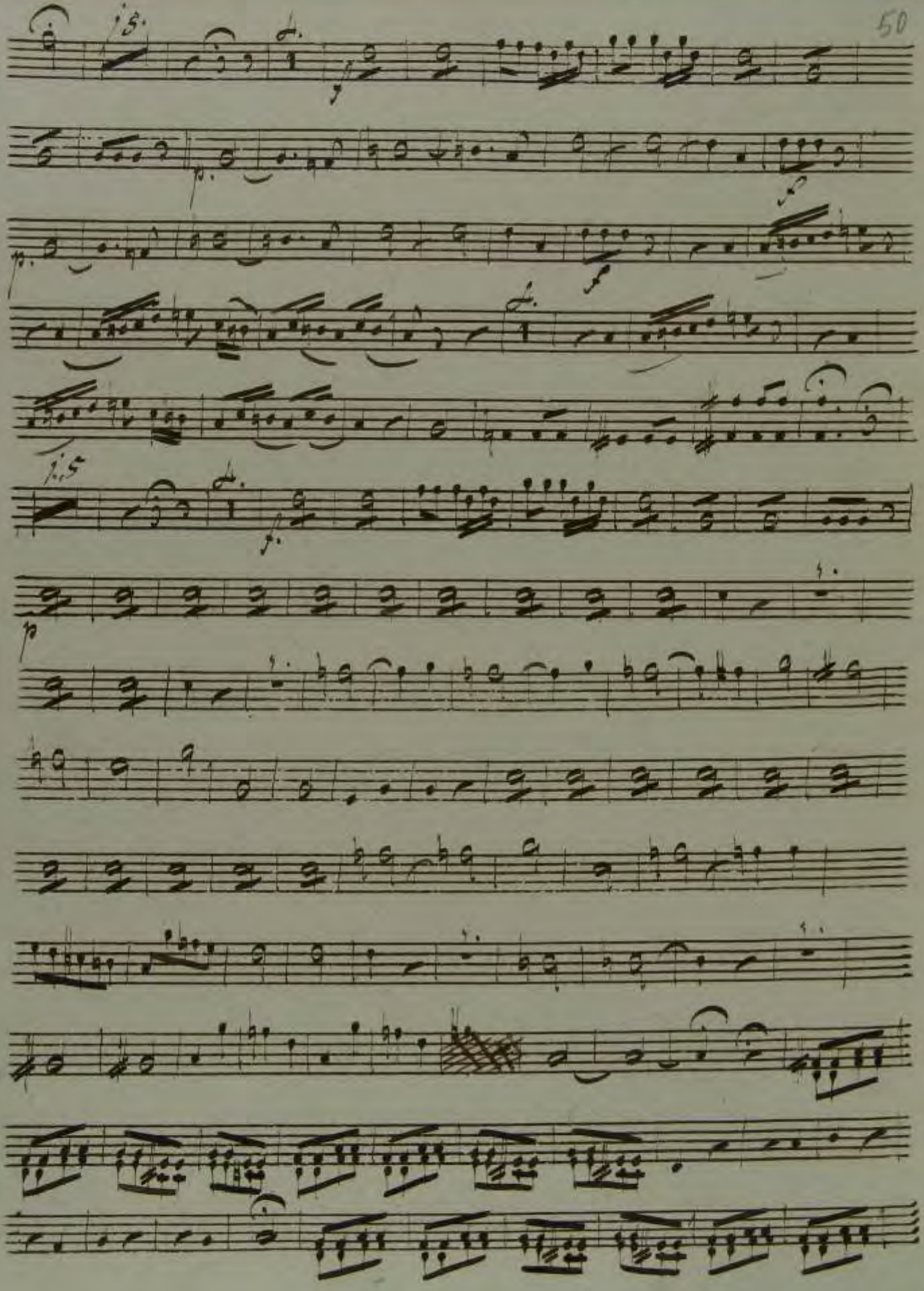

Viola
45
Allegro

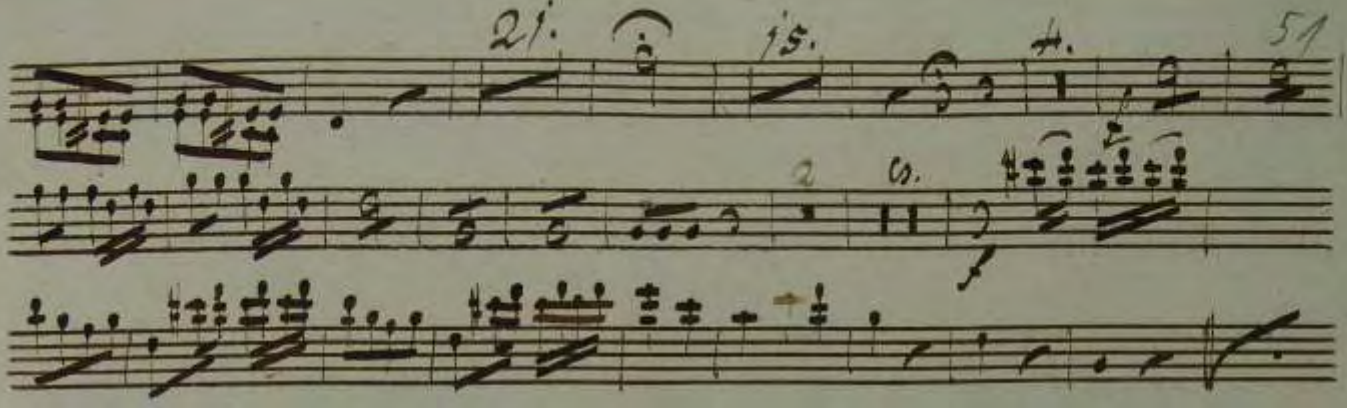


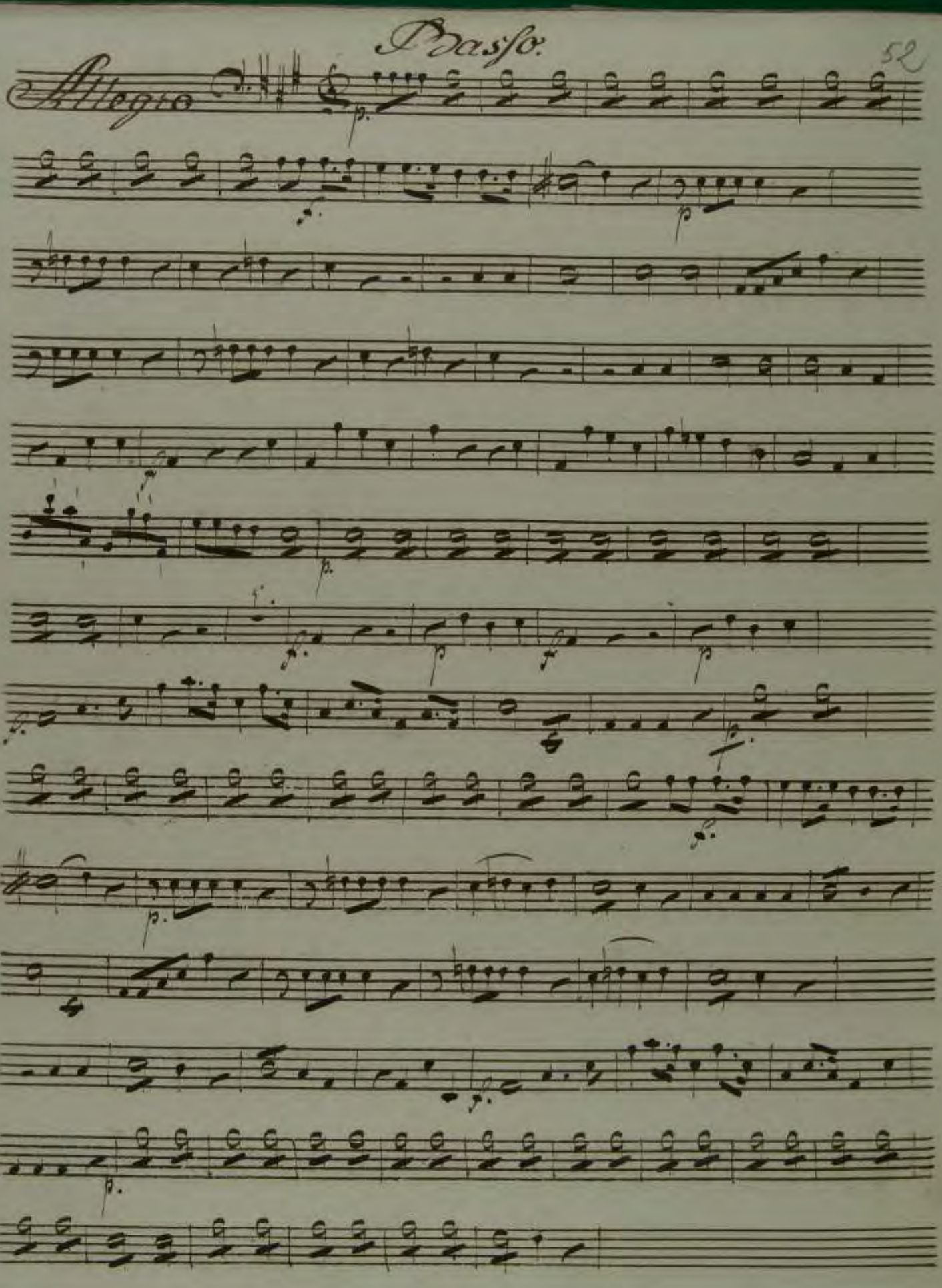

47
2
3.
7.
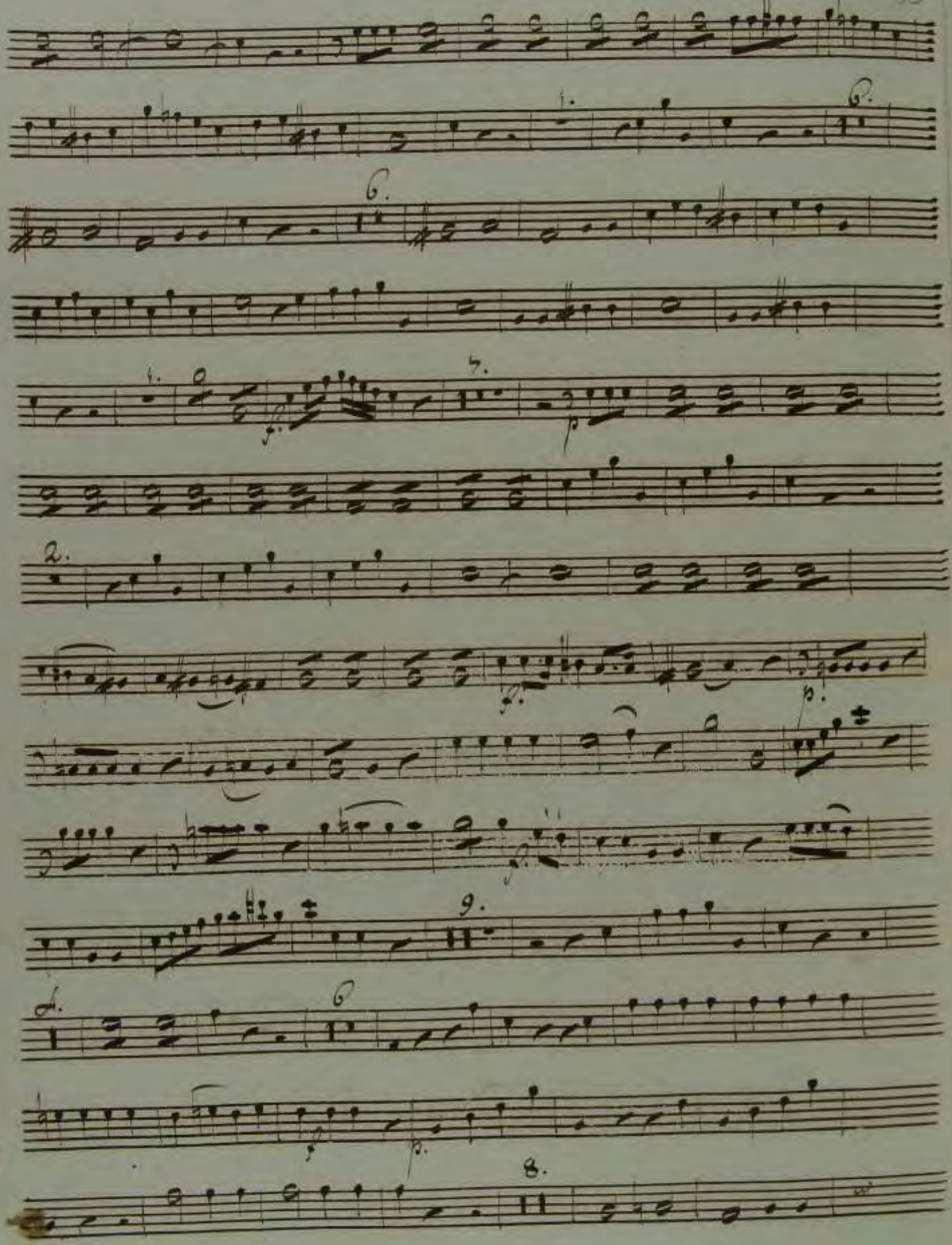

48
7.
7.
3.
Adagio

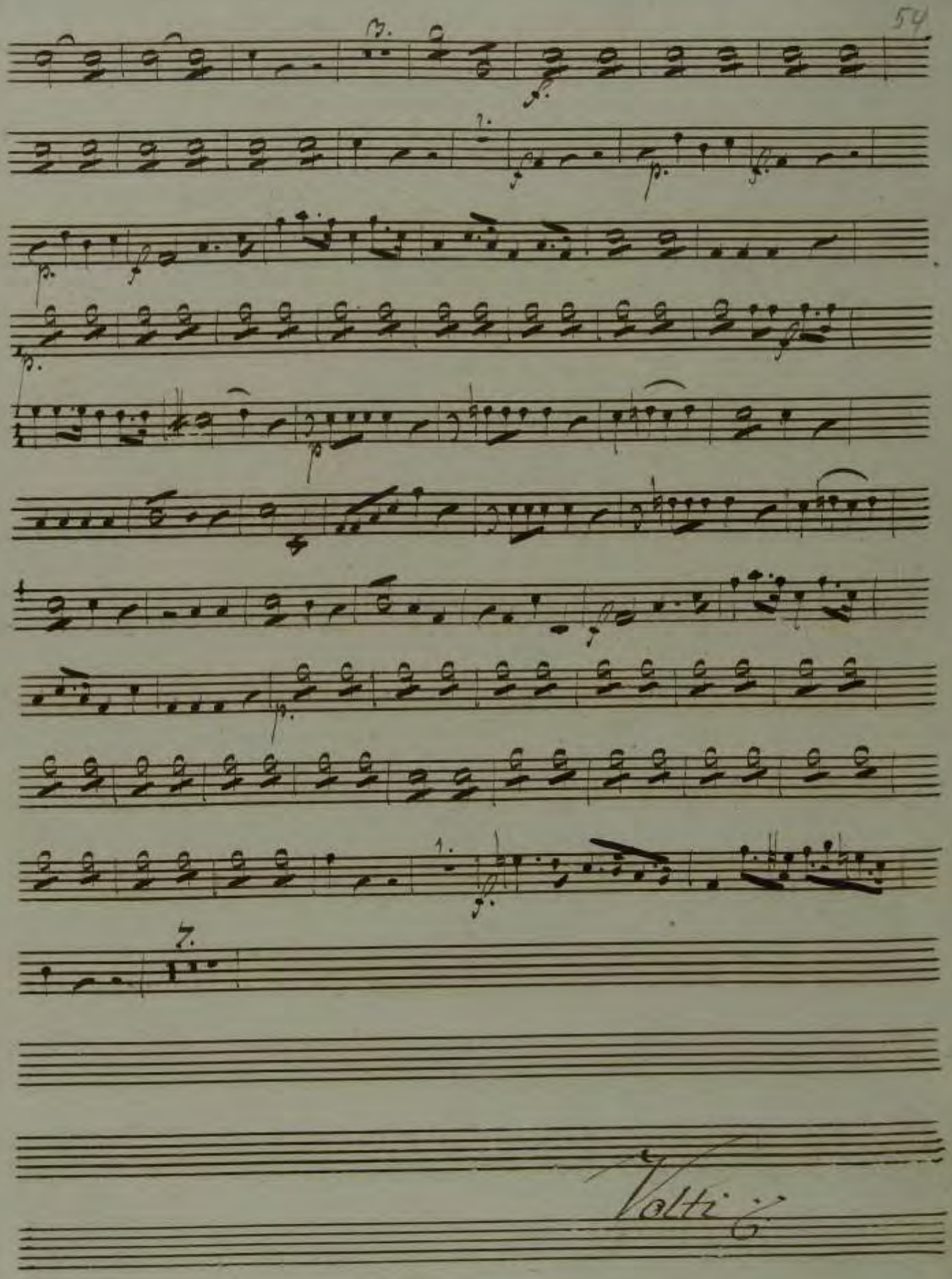

C
B
Rondo
Allo
Adagio
2.

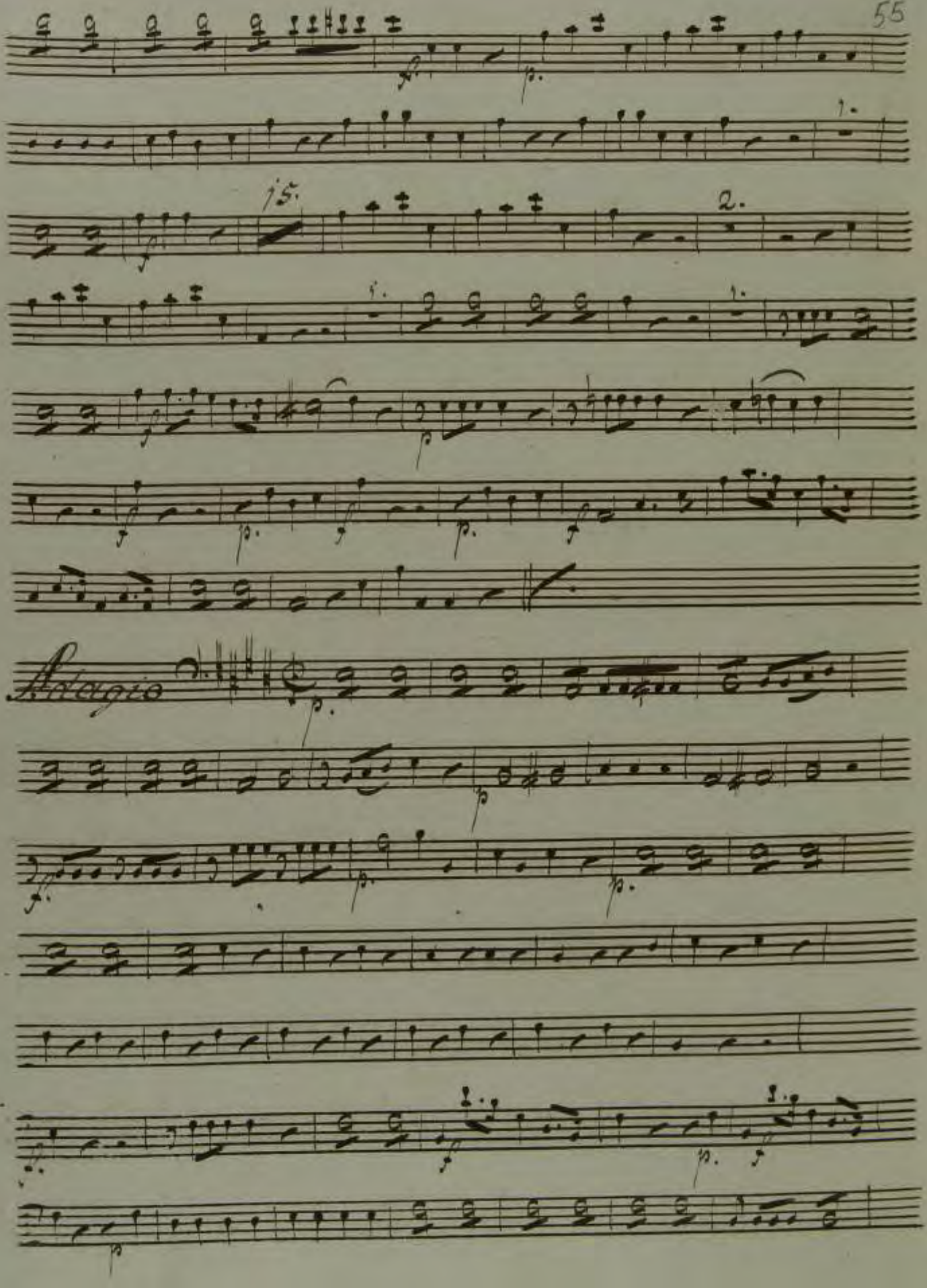

50
f.s.
f
p
f.s.
f

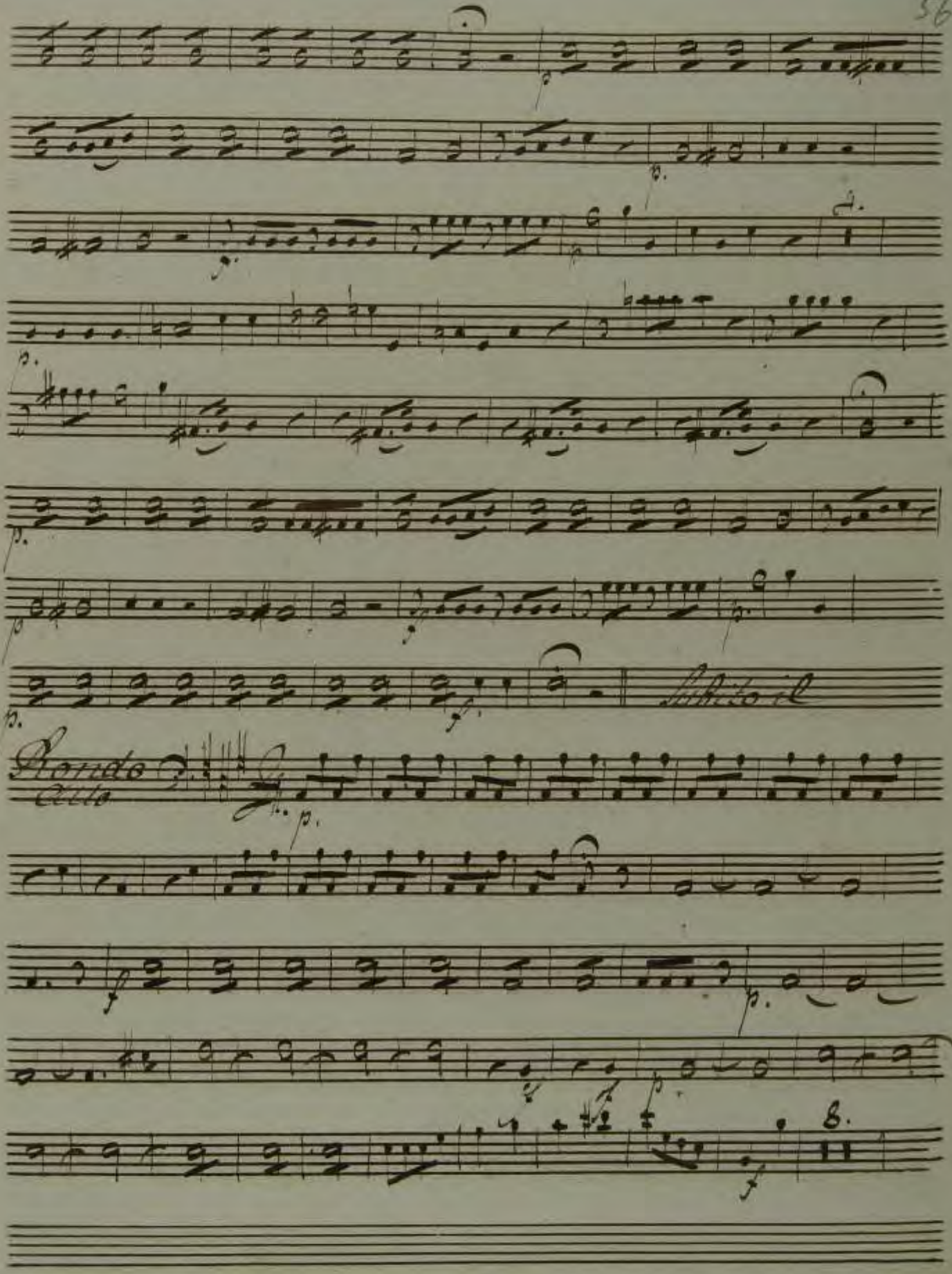

21.
15.
4.
51
2
6.

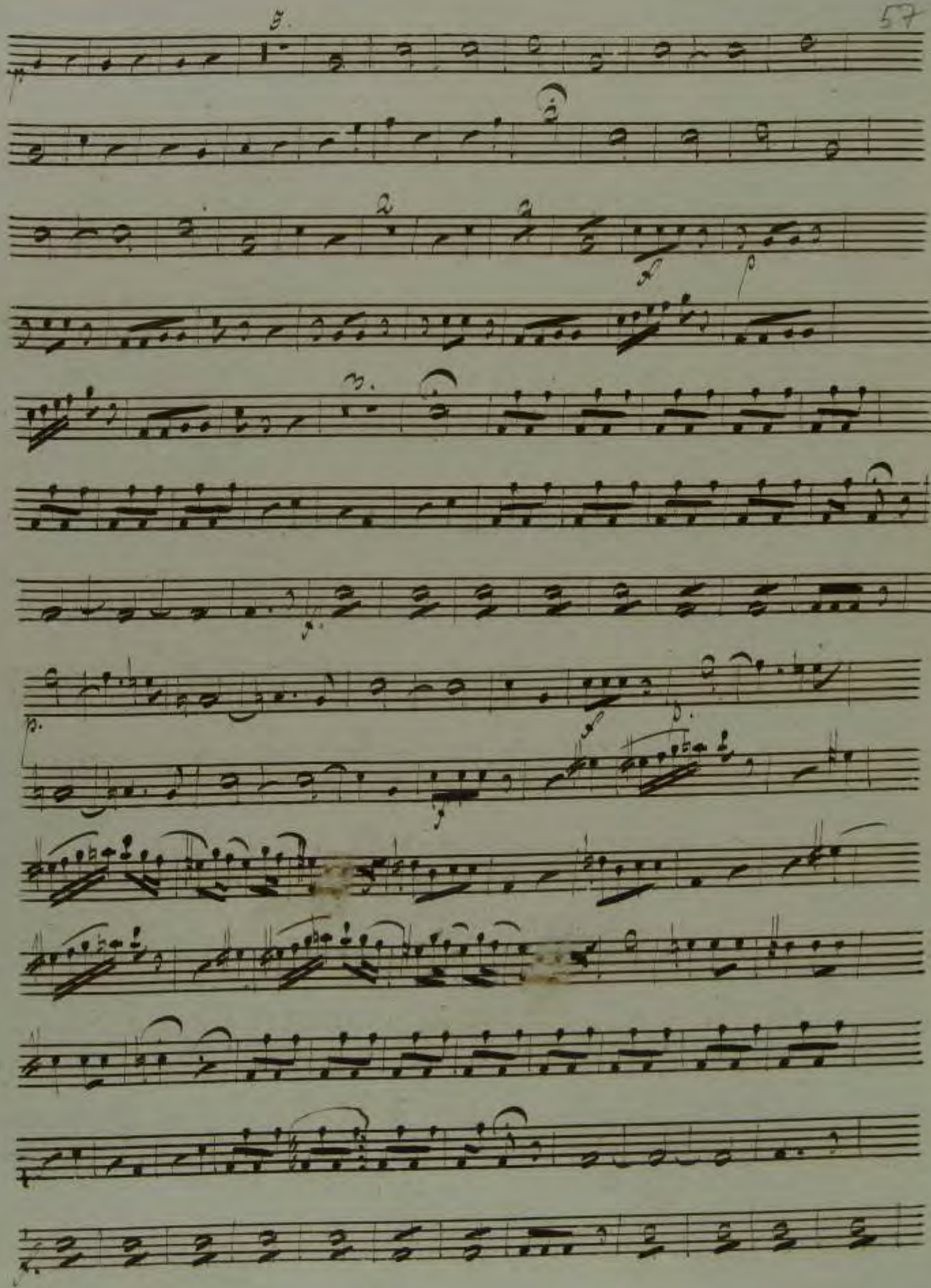

Basso.
52
Allegro
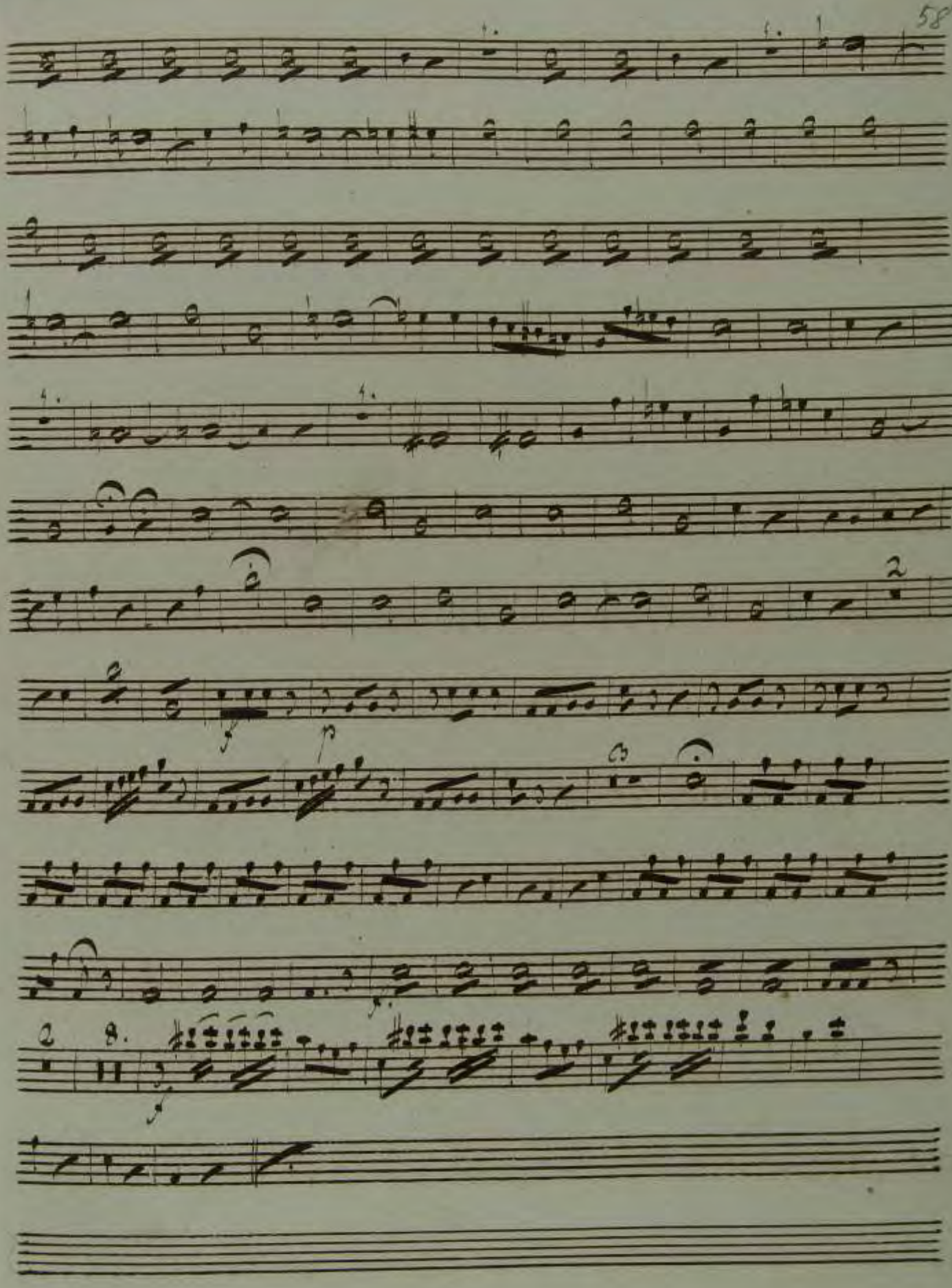



54
Volti


15.
2.
Adagio


Rondo
Cello





Bibliography

Backofen, J.G.H. 1803. *Anweisung zur Klarinette nebst einer kurzer Abhandlung iiber das Basset- Horn.* Leipzig, Germany: Moeck.

Bangert, D. Schubert, E. & Fabian, D. 2015. 'Practice thoughts and performance action: Observing processes of musical decision-making', *Music Performance Research,* vol. 7, pp. 27-46.

Behague, G. 1997. 'A Performance and Listener Centered Approach to Musical Analysis: Some Theoretical and Methodological Factors', *Latin American Music Review*, vol. 27(1), pp. 10-18.

Botstein, L. 2006. 'History and Performance Practices'*, The Musical Quarterly*, vol. 88(1), pp. 1-6.

Brown, C. 1999. *Classical and Romantic performance practice 1750 – 1900.* Oxford: Oxford University Press.

Brown, C. 2013. 'Rediscovering the language of Classical and Romantic performance', *Early Music*, vol. 41(1), pp. 72-74.

Brown, H.M. & Sadie, S. (eds.) 1989. *Performance Practice, Music after 1600.* London: Macmillan Press.

Butt, J. 1996. 'Acting up a text: the scholarship of performance and the performance of scholarship', *Early Music*, vol. 24(2), pp.323-332.

Butt, J. 2002. *Playing With History*. Cambridge: Cambridge University Press.

Caldwell, J.1995. *Editing early music*. Oxford: Clarendon Press.

Campbell, C. 2010. 'Should the soloist play during the tuttis of Mozart's Clarinet Concerto', *Early Music*, vol. 38(3), pp. 423-436.

Charlton, D. 1988. 'Classical clarinet technique: documentary approaches'. *Early Music*, vol. 16(3), pp.396-406.

Clinch, P. 1974. 'Clarinet Concerto No. 3 by Franz Tausch (1762–1817)'. *Studies in Music*, vol. 8, pp. 17–31.

Cockburn, C. 2003. 'A distinctive politics: Handel becomes historically informed in South Africa', *South African Music Studies*, vol. 23(1), pp. 1-11.

Cohen, A. 1989. 'Authenticity and Early Music: A Symposium', Edited by Nicholas Kenyon, *Performance Practice Review,* vol. 2(2), pp.173-176.

Davenport, L.G. 1991 'Slurring Versus Tonguing: Questionable Articulation Practices in the Mozart Clarinet Concerto', *The Quarterly Journal of Music Teaching and Learning*, vol. 2(4), pp. 38-41.

Del Donna, A.R. 2008. ‘A Documentary History of the Clarinet in the Teatro San Carlo Opera Orchestra in the late 18th Century’, *Studi Musicali,* vol. 37(2), pp. 409-468.

Dipert, R. 1980. ‘The Composer's Intentions: An Examination of their Relevance for Performance’, *Musical Quarterly*, vol. 66(2), pp. 205-218.

Edidin, A. 2000. ‘Artistry in Classical Musical Performance’*, British Journal of Aesthetics*, vol. 40(3), pp. 317-325.

Freeman, D.E. 2001. ‘Mysliveček, Josef (1737-1781), composer’*, Grove Music Online*, vol. 17, pp. 582-585.

Freeman, D.E. 2009. *Josef Mysliveček, "Il Boemo": The Man and His Music*. Sterling Heights: Harmony Park Press.

Fröhlich, J. 1810. *Vollständige theoretische-praktische Musikschule*. Bonn: Prestel.

Giegling, F. 1977. Wolfgang Amadeus Mozart, Series V, *Concertos for one or several string, wind or plucked instruments and orchestra Volume 4: Clarinet Concerto*. International Mozart Foundation: Online publications.

Grier, J. & Neville, D. 2002. ‘A neglected Bohemian: Josef Mysliveček, James A. Ackerman ed., Isacco figura del redentore’, *Early Music,* vol. 30(3), pp. 476-478.

Gradenwitz, P. & Pidcock, G.D.H. 1936. ‘The beginnings of Clarinet Literature: Notes on a Clarinet Concerto by Joh. Stamitz’, *Music and Letters*, vol. 17(2), pp. 145-150.

Hanisch, F.Z. *Concerto for Clarinet in A and violin.* Germany, Regensburg, Fürst Thurn und Taxis collection, D-Rtt/Hanisch3.

Harlow, M. 2006. ‘Two early Concertos for Iwan Muller’s Thirteen-Keyed Clarinet’, *The Galpin Society Journal*, vol. 59, pp. 29-42.

Hoeprich, E. 1984. ‘Clarinet reed Position in the 18th century’, *Early Music*, 12(1), pp.49-55.

Hoeprich, E. 2008. *The Clarinet.* New Haven and London: Yale University Press.

Hoeprich, E. 2009. ‘‘Regarding the clarinet’: *Allgemeine Musikalische Zeitung*, 1808’, *Early Music*, vol. 37(1), pp. 89-100.

Irving, D.R.M. 2013. ‘Historicizing performance practice: early music through time and space’, *Early Music,* vol. 41(1), pp. 83-85.

Jackman, L. 2005. *Early Clarinet performance as described by modern specialists, with a performance edition of Mathieu Frederic Blasius’s II Concerto De Clarinett.* Ph.D diss. University of North Carolina.

Kearns, A. 2003. *Recent Researches in the Music of the Classical Era. Part 1 of Six orchestral serenades from South Germany and Austria.* A-R Editions, Inc.

Kerman, J., Dreyfus, L., Kosman, J., Rockwell, J., Rosand, E., Taruskin, R. and McGegan, N. (1992). ‘The Early Music Debate: Ancients, Moderns, Postmoderns’, *Journal of Musicology*, vol. 10(1), pp.113-130.

Kivy, P. 2002. ‘On the Historically informed Performance’*, British Journal of Aesthetics*, vol. 42(2), pp. 128-144.

Lawson, C. 2005. ‘The Clarinet in the Classical Period (review)’*, Music and Letters*, vol. 86(2), pp. 209-293.

Lawson, C. 2000. *The Early Clarinet.* Cambridge: Cambridge University Press.

Lawson, C. 1987. ‘The Basset Clarinet Revived’, *Early Music*, vol. 15(4), pp. 487–501.

Lockwood, L. 1991. ‘Performance and ‘authenticity’’, *Early Music*, vol. 19(4), pp. 501-512.

McCarthy, J. 2012. ‘The best recordings of Mozart’s Clarinet Concerto’ [Accessed: 04/12/17: https://www.gramophone.co.uk/features/focus/the-best-recordings-of-mozart’s-clarinet-concerto].

McColl, W. 1982. ‘Mozart Clarinet Concerto: the 1802 Review in the AMZ’, English translation, *The Clarinet*, vol. 9(2), pp. 16-18.

Michel, J.W. Vienna, Austria, Austrian National Library, MS. 5856. *Concerto for clarinet.*

Michl, J.C.W. *Concerto for Clarinet and Orchestra.* Switzerland, Einsiedeln, Einsiedeln Kloster, Musikbibliothek, CH-E/17,17 (Ms.1831).

Mozart, W.A. n.d. Clarinet Concerto in A major, K.622*;* NMA V/14/4: Concerto for Clarinet, Score (Giegling 1977).

Mysliveček, J. *Concerto for two clarinets.* Germany, Regensburg, Fürst Thurn und Taxis collection, D-Rtt/ Myslivevek9.

Nasritdinova, H. 2018. *Hanisch, Franz Xaver*, viewed 09/01/18, http://www.oberpfaelzerkulturbund.de /cms/pages/kultur-der-oberpfalz/dbeintrag_details.php?id=925.

Newhill, J.P. 1979. ‘The Contribution of the Mannheim School to Clarinet Literature’, *Music Review,* vol. 40 (2), pp. 90–122.

Opperman, K. 1960. *Repertory of the Clarinet.* New York: Riccordi.

Pearson, I.E. 2012. ‘Engaging with the past: a practical manifesto’, *Musica Antiqua,* vol 1, pp. 34-37.

Perl. B. 2001. ‘Book review: *Josef Mysliveček (1737-1781); a Thematic Catalogue of his Instrumental and Orchestral Works (by A. Evans & R. Dearling)*’, *Music and Letters*, vol. 82 (2), pp. 309–310.

Pound, G.J. 1965. *A study of clarinet solo concerto literature composed before 1850: with selected items edited and arranged for contemporary use.* ProQuest Dissertations & Theses. Florida State University.

Proksch, B. 2010. ‘Book review: *Josef Mysliveček, "Il Boemo": The Man and His Music* (by Daniel E. Freeman)’, *Notes: Quarterly Journal of the Music Library Association*, vol. 66(4), pp. 784-786.

Quantz, J.J. 1752. *Versuch einer Anweisung die Flöte Traversiere zu Spielen*. Berlin: J. F. Voss, 1752; reprint, Leipzig: C. F. Kahnt, 1906. Translated by E. R. Reilly 1996 *On Playing the Flute.* New York: Schirmer.

Rendall, F.G. 1971. *The Clarinet: Some Notes upon Its History and Construction*. New York: W. W. Norton.

Rice, A.R. 1987. *A History of the Clarinet to 1820.* ProQuest Dissertation & Theses Global, Ann Arbor: Claremont Graduate School.

Rice, A.R. 1988. 'Berr's Clarinet Tutors and the 'Boehm' Clarinet', *The Galpin Society Journal*, vol. 41, p.11.

Rice, A.R. 2005. 'The clarinet in England during the 1760's', *Early Music*, vol. 33(1), pp. 55-63.

Rice, A.R. and Lawson, C. (1986). 'The clarinet and chalumeau revisited', *Early Music*, vol. 14(4), pp. 552-556.

Rice, A.R. 2012. 'The early history of the nineteenth century Boehm-system clarinet'*. Musique-Images-Instruments,* vol. 13, pp. 131-145.

Rice, A.R. 2012. *'*The development of the clarinet as shown in Austro-German sources, 1732-1892', *Tradition und Innovation im Holzblasinstrumentenbau des 19. Jahrhunderts,* pp. 81-112.

Rice, A.R. 2008. *The Clarinet in the Classical Period.* Oxford: Oxford University Press.

Rice, A.R. 2009. *From the Clarinet D'Amour to the Contra Bass: A History of Large Size Clarinets, 1740-1860*. USA: Oxford University Press.

Sadie, S. (ed.). 2001. *The New Grove Dictionary of Music and Musicians.* Oxford University Press, Second edition.

Sherman, B. 1998. 'Authenticity in Musical Performance', Reprinted from *The Encyclopedia of Aesthetics*, ed. Michael J. Kelly (New York: Oxford University Press, four volumes, [Accessed: 18/11/13, *http://www.bsherman.net/encyclopedia.html*].

Schwemmer, M. 2010, revised in 2017. *Studien zu Genealogie, Biographie und Werk von Joseph Willibald Michl (1745 – 1816)* PhD diss. Passau: Julius-Maximilians Universität Wurzburg.

Tausch, F. *Concerto for clarinet and orchestra.* England, London, British library collection, R.M.21.d.11/ ff. 44-46.

Titus, R.A. 1965. 'The early clarinet concertos'*, Journal of Research in Music Education*, vol. 13(3), pp. 169-176.

Tuthill, B.C. 1972. 'Concertos for Clarinet: Annotated Listings', *Journal of Research in Music Education*, vol. 20(4), pp. 420-437.

Van Boer, B.H. 2012. *Historical dictionary of Music of the Classical Period*. Plymouth: Scarecrow Press.

Wakin, D.J. 2007. 'A Composer forgotten to all but Mozart', *New York Times*, 4 March 2007 [Accessed: 23/01/2018, *http://www.nytimes.com/2007/03/04/arts/music/04waki.html*].

Weston, P. 1971. *Clarinet Virtuosi of the past.* London: Robert Hale and Company.

West, P.W. 1991. *A Performance Project in Eighteenth-Century Music for the Clarinet: Michel Yost's Concerto No.11 in B-flat for Clarinet and Orchestra.* Ph.D Thesis. University of Nebraska.
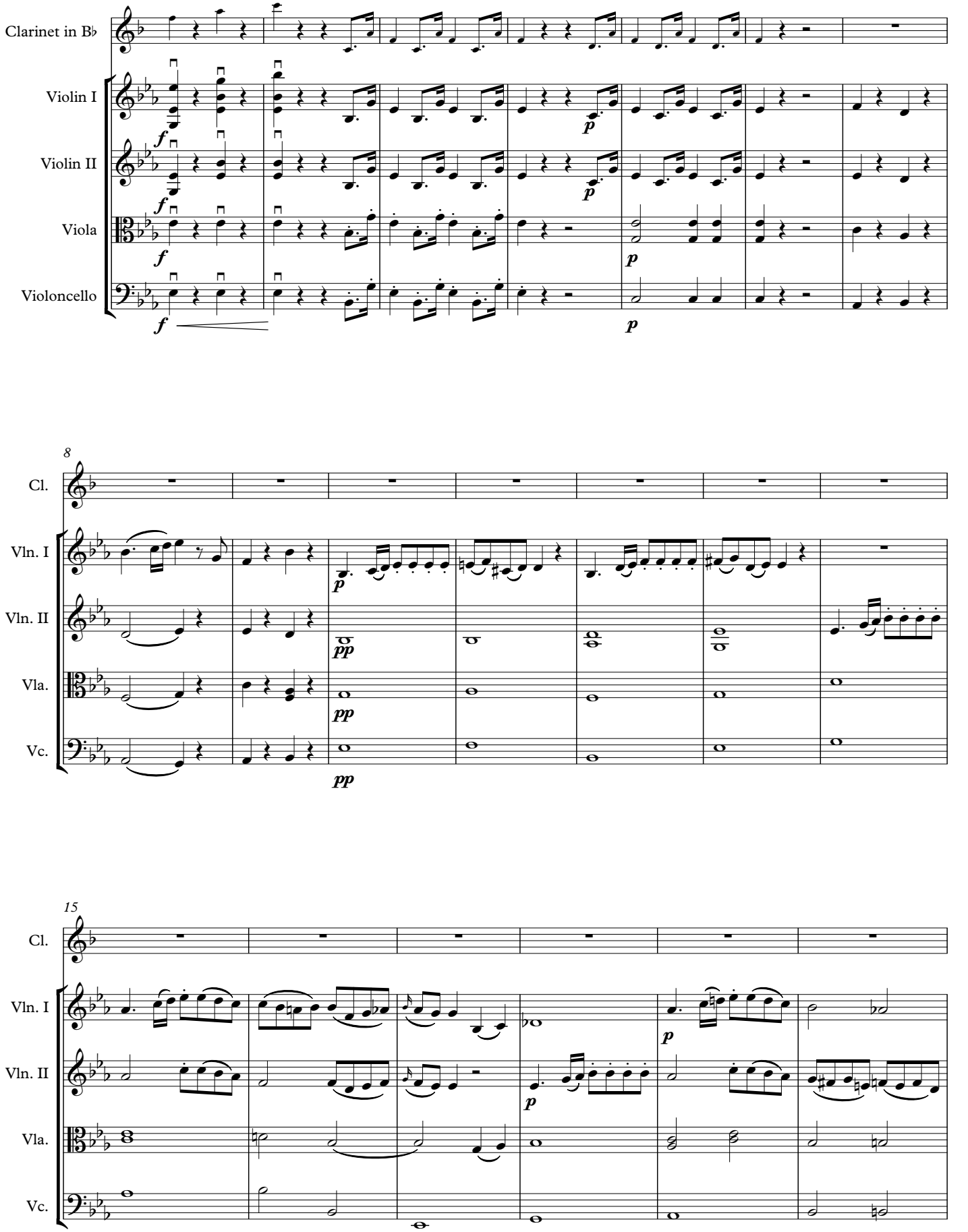
Young, J.O. 1988. 'The Concept of Authentic Performance*' British Journal of Aesthetics*, vol. 28(3), pp. 228-238.
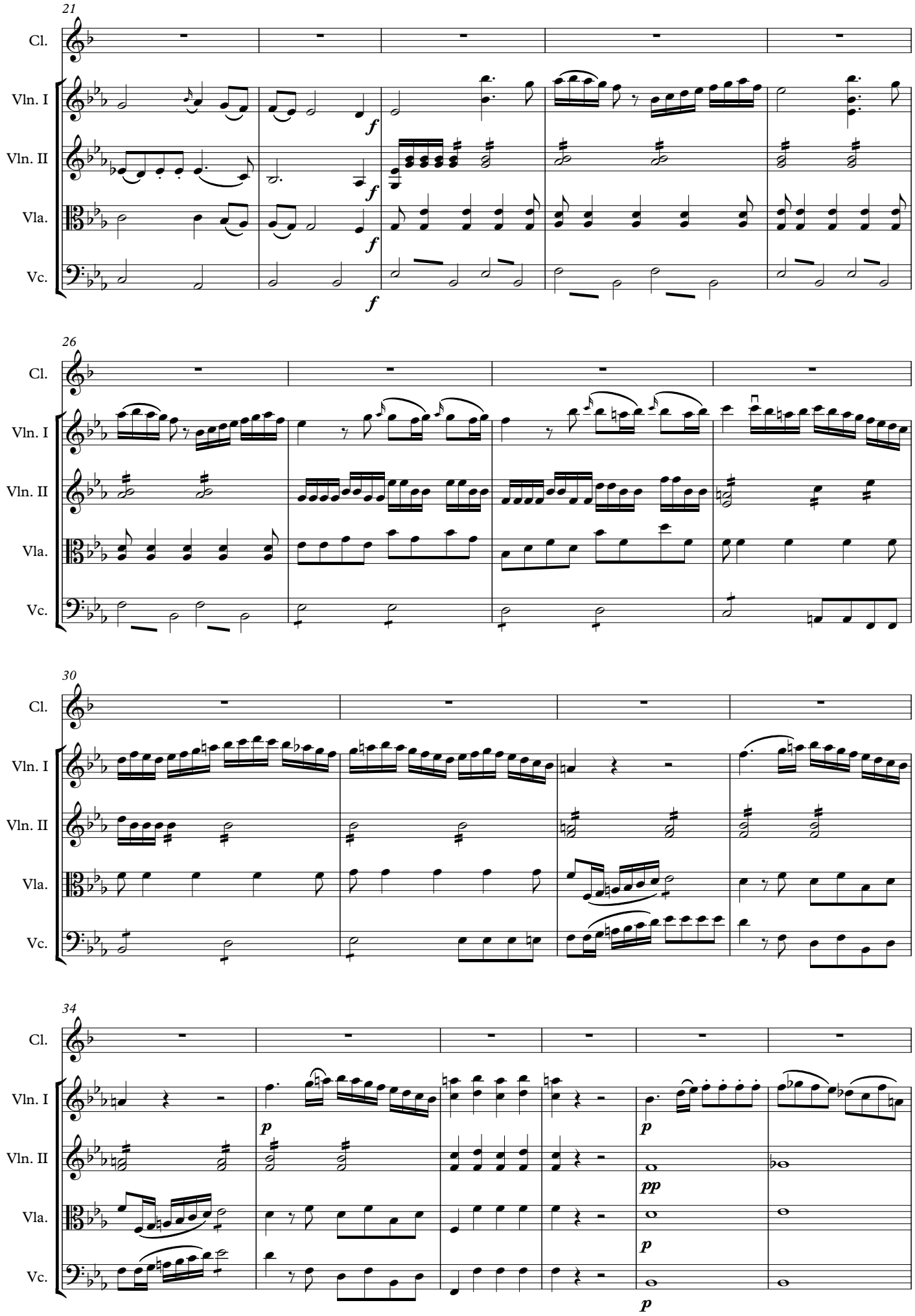
F. Tausch
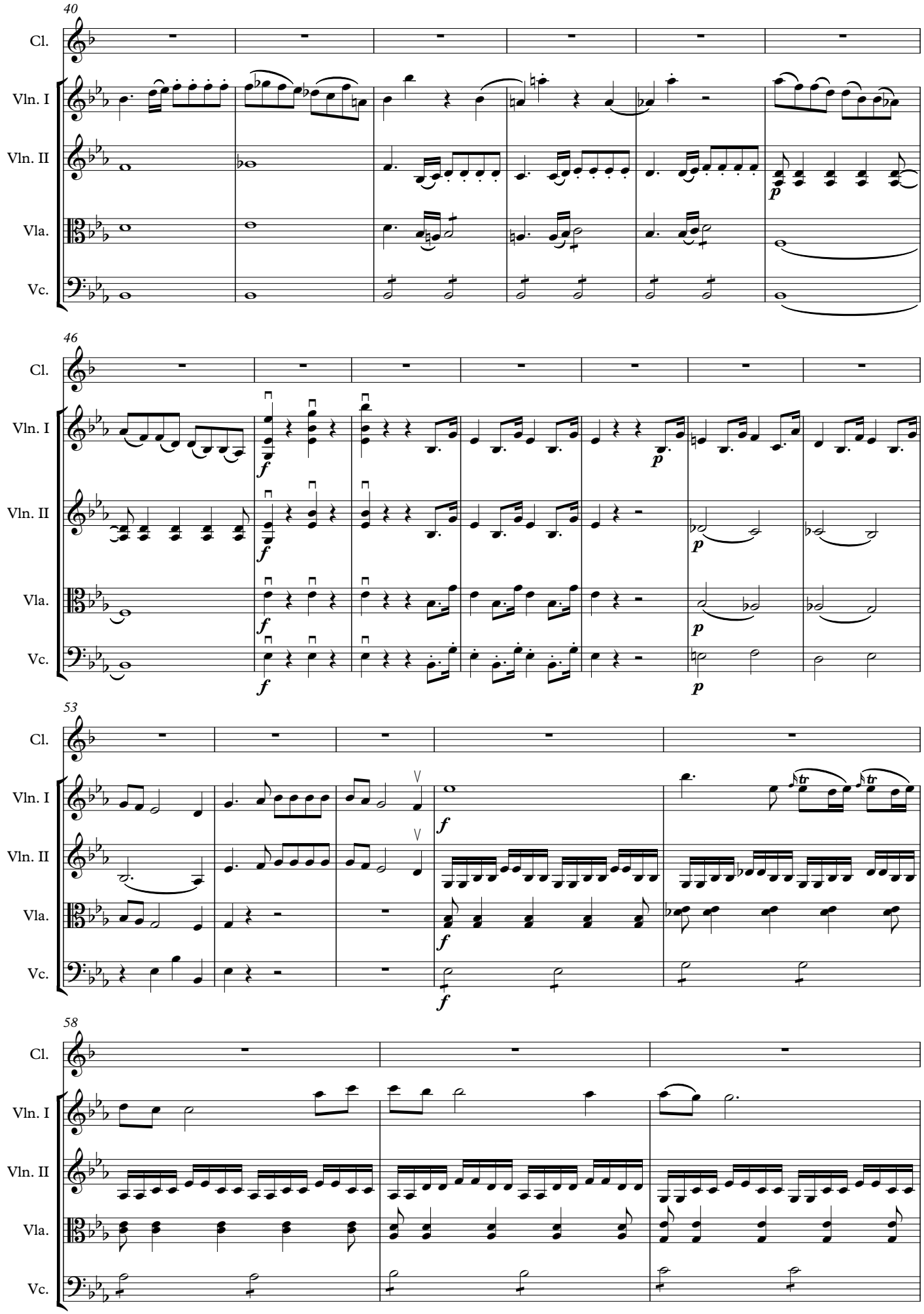
Concerto for Clarinet in B-flat
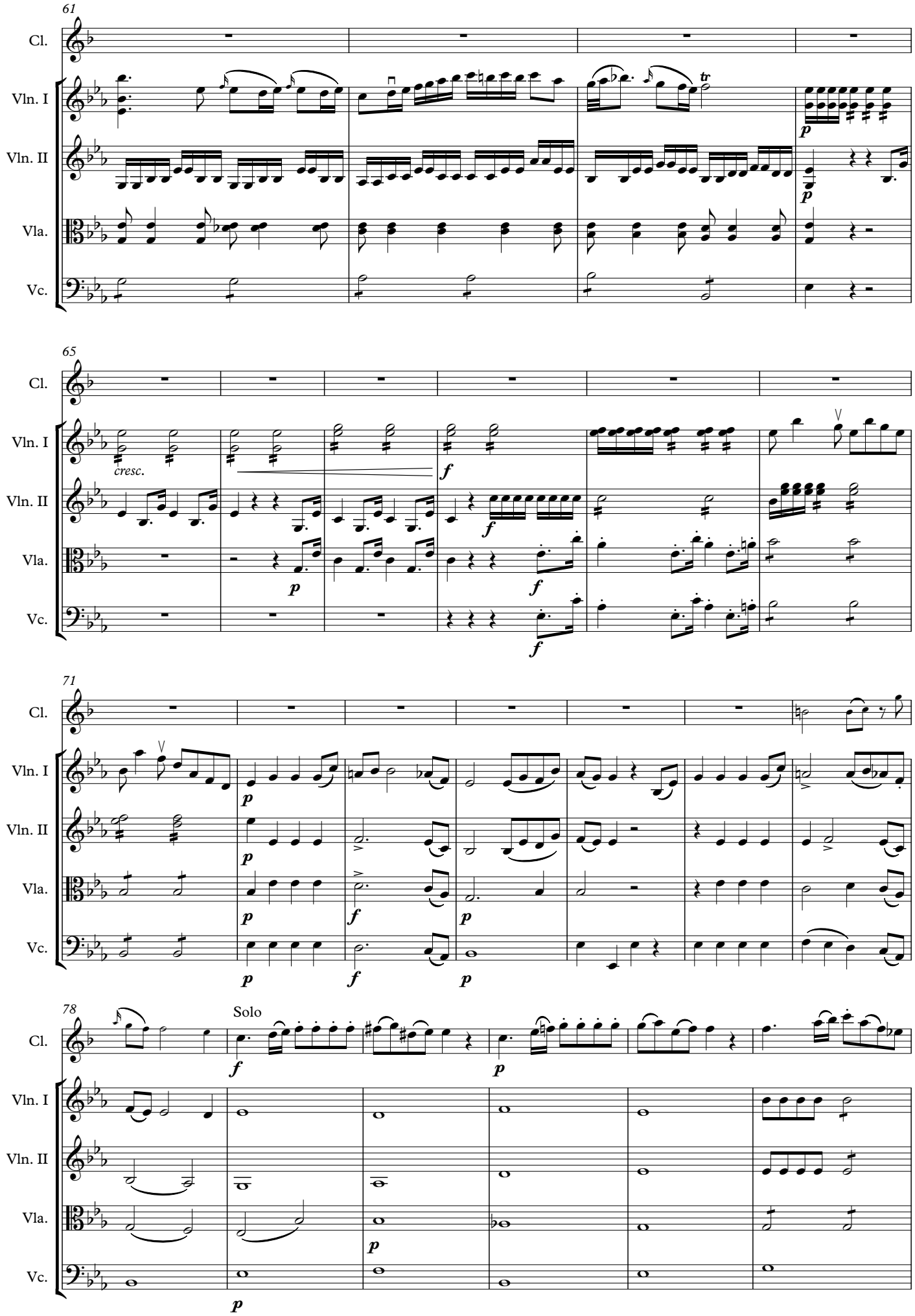
I
Allegro Spiritoso
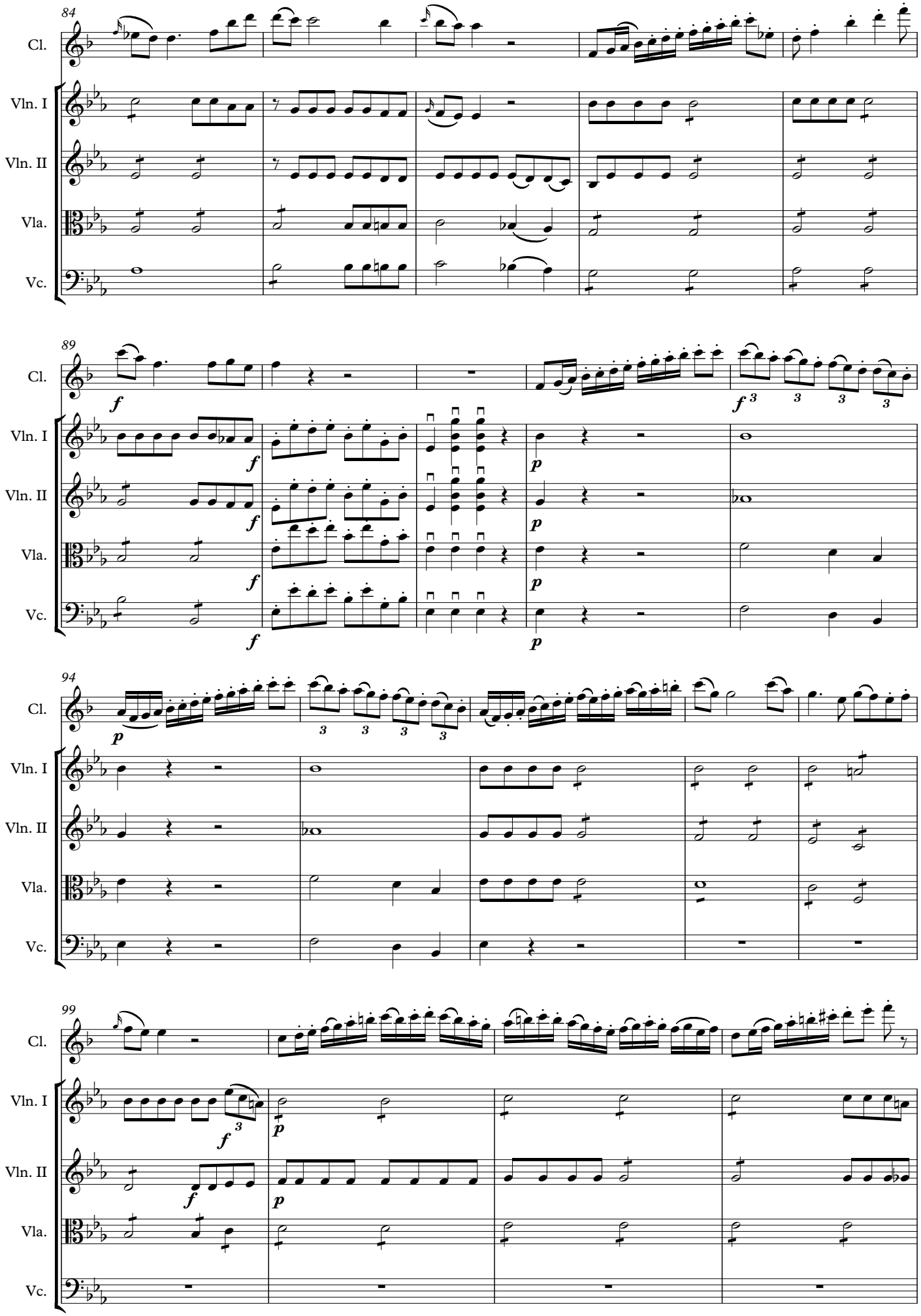
F. Tausch
(1762 - 1817)
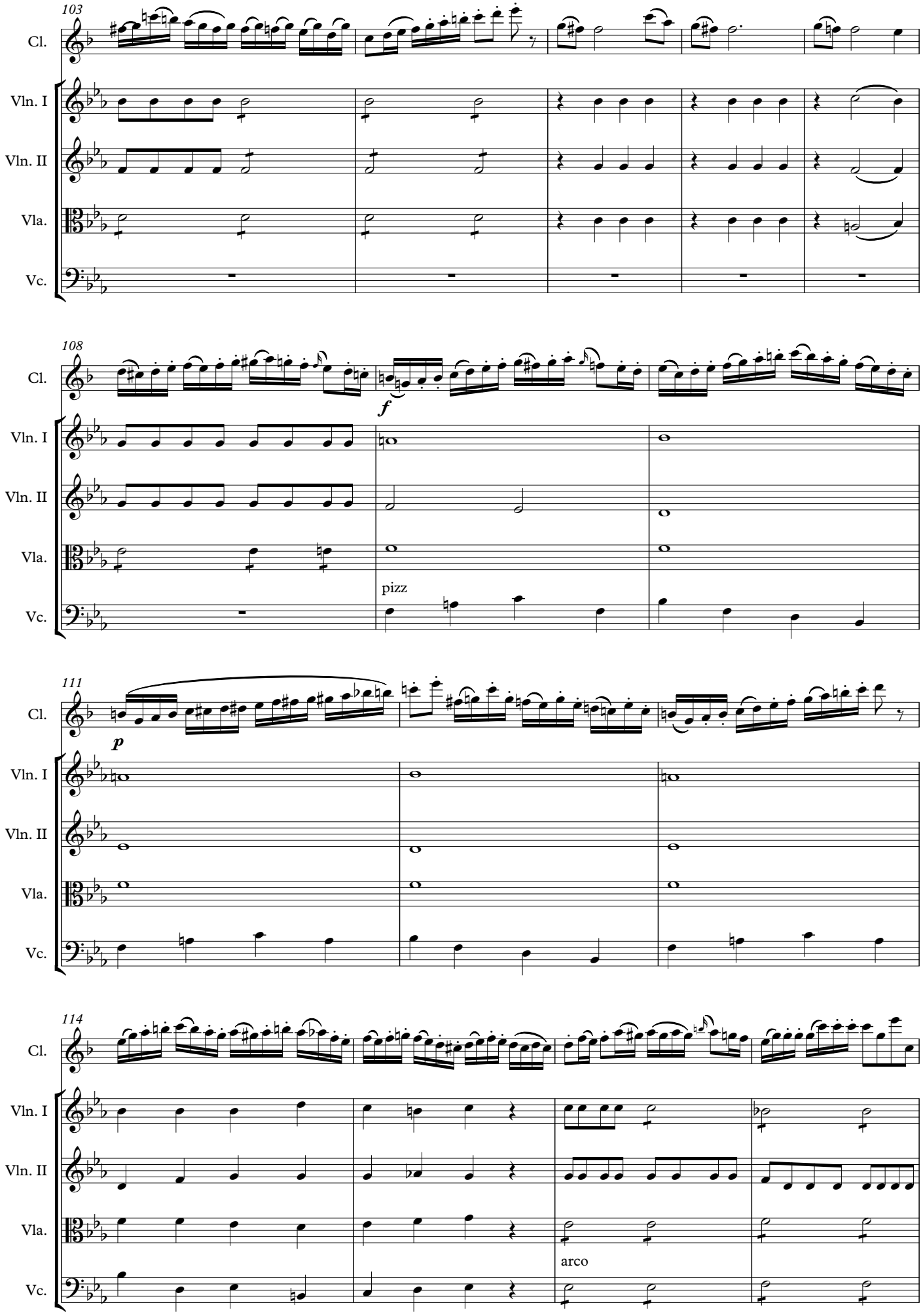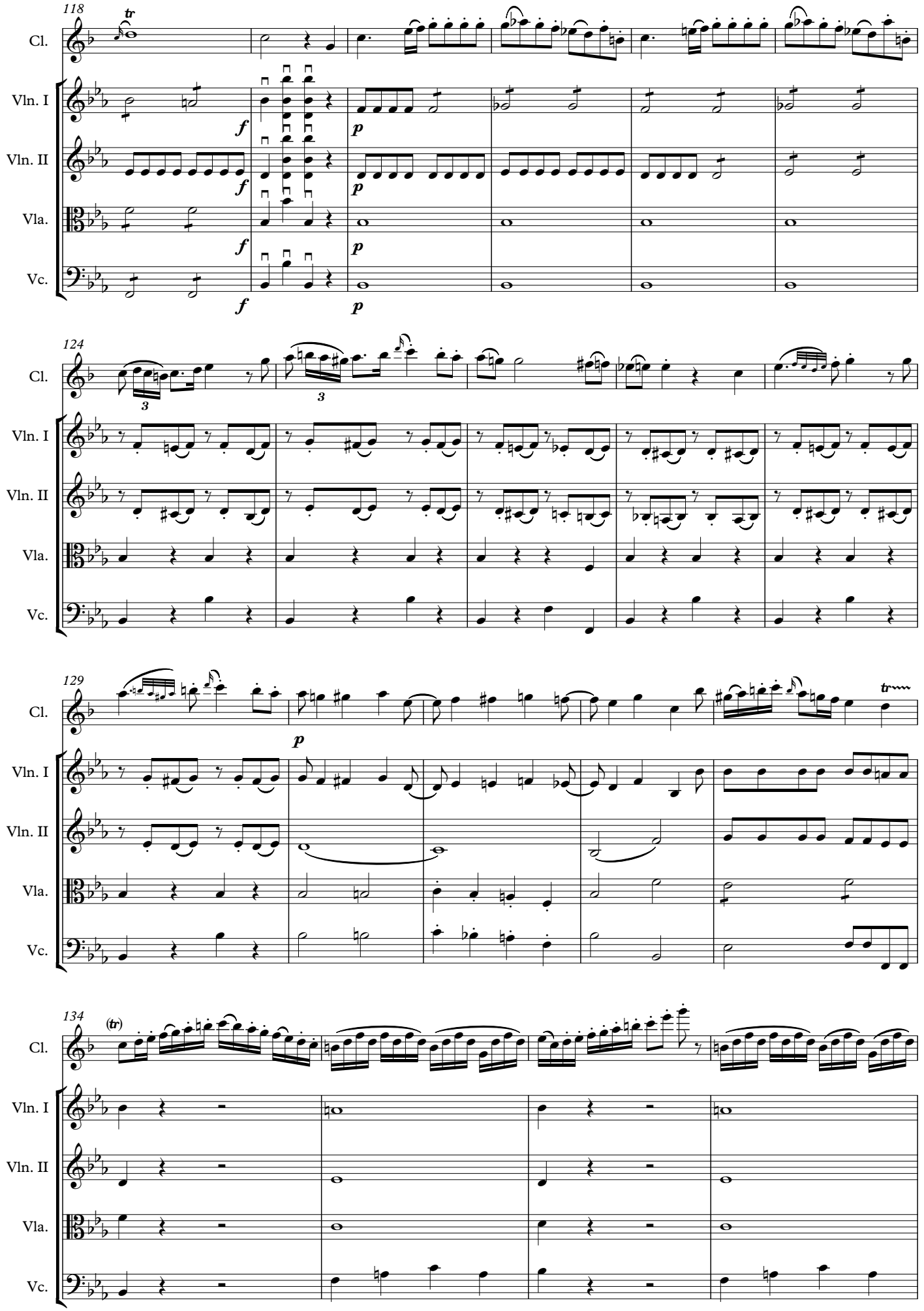



21
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
26
30
34
p
pp
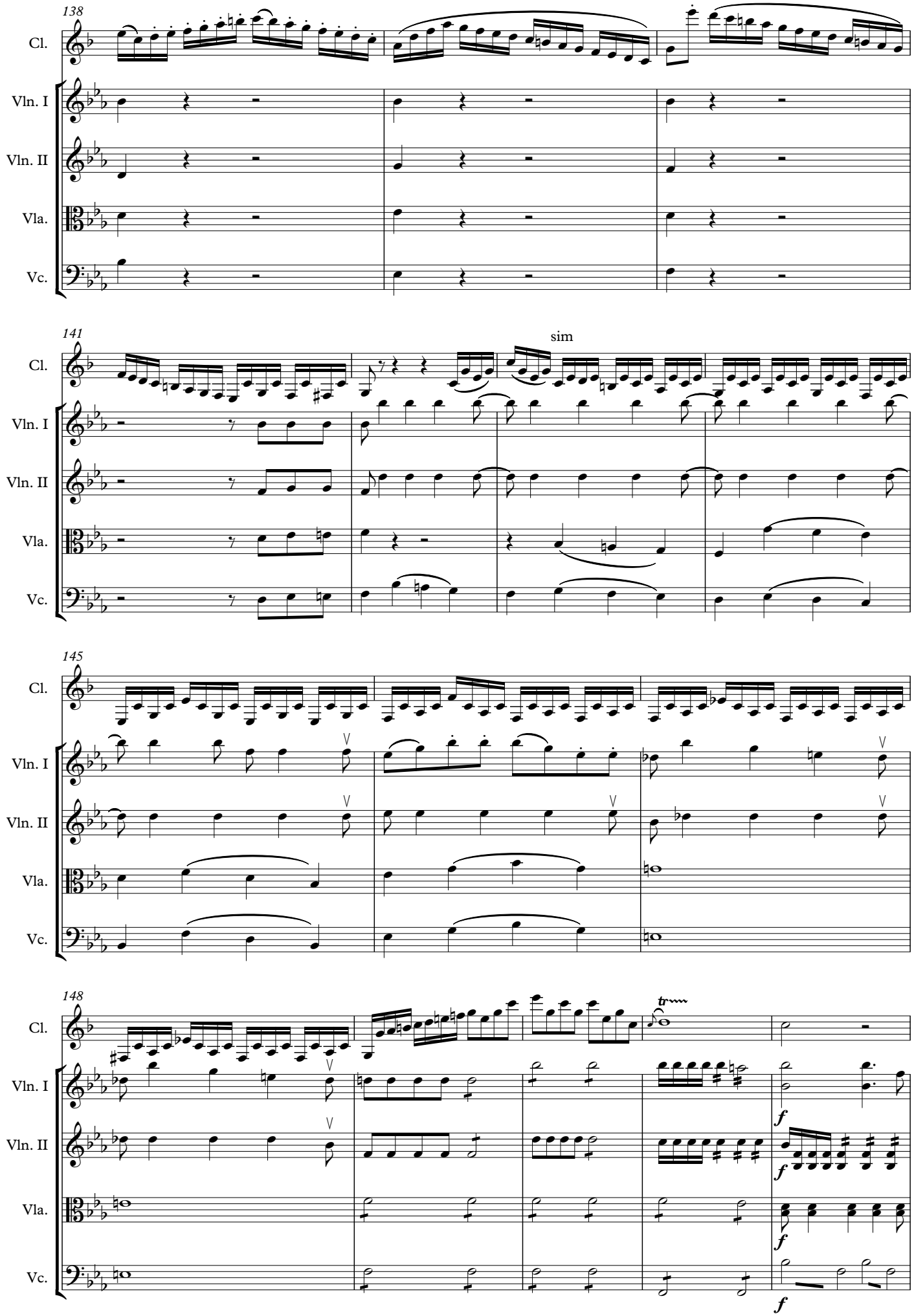

40
Cl.
Vln. I
Vln. II
Vla.
Vc.
46
53
58
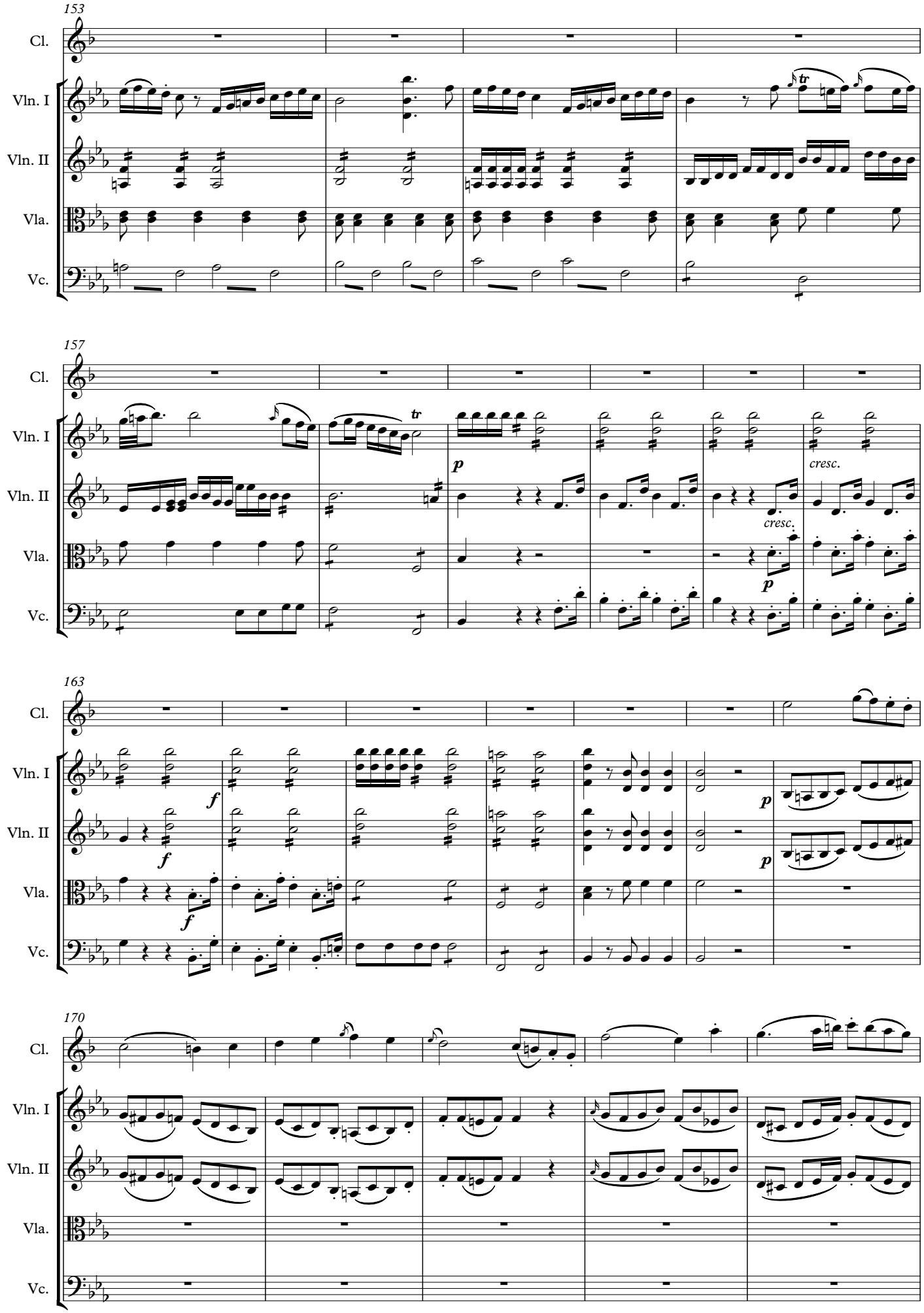

61
Cl.
Vln. I
Vln. II
Vla.
Vc.
tr
p
65
cresc.
f
71
78
Solo
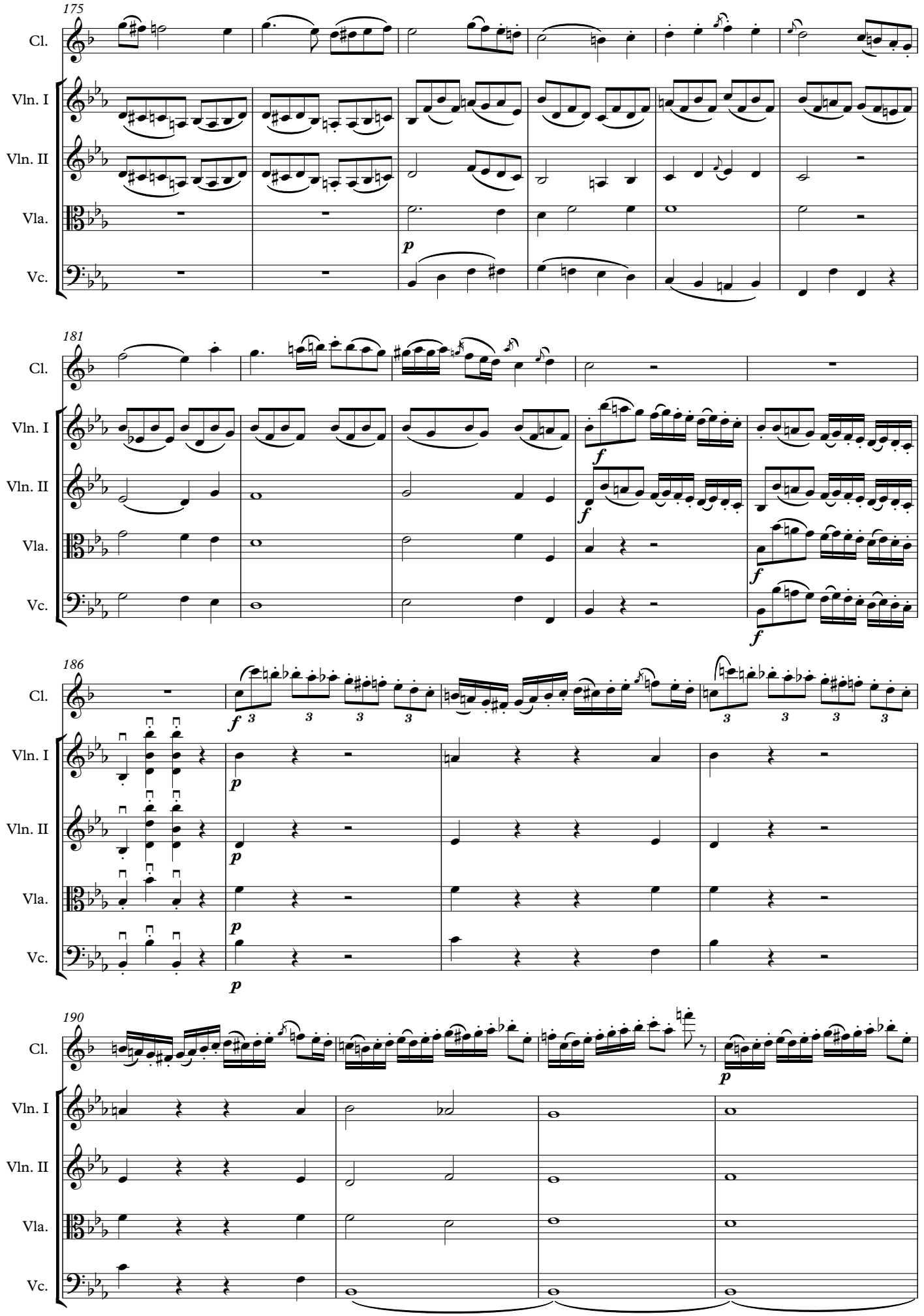

84
Cl.
Vln. I
Vln. II
Vla.
Vc.
89
f
p
94
99
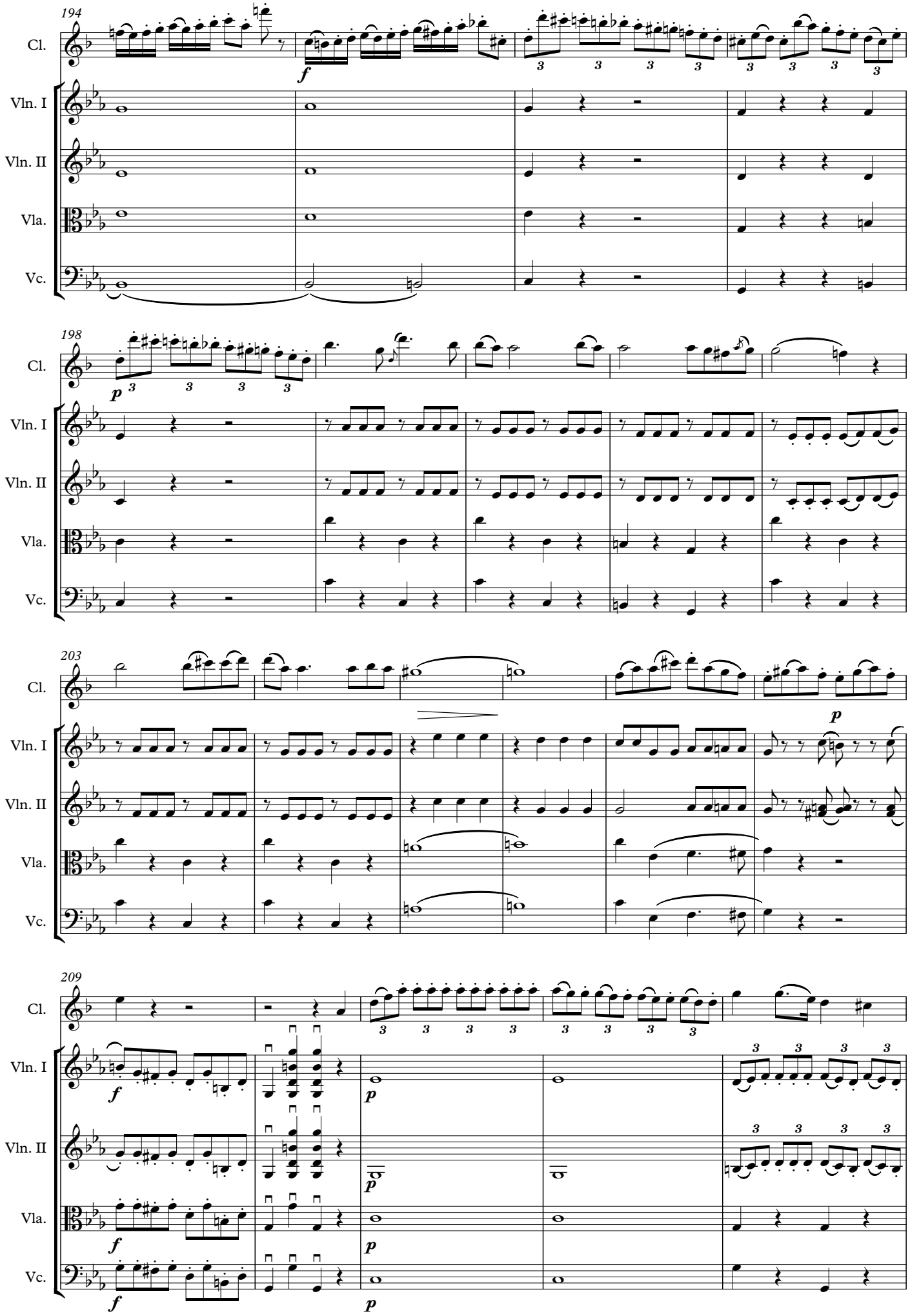

103
Cl.
Vln. I
Vln. II
Vla.
Vc.
108
Cl.
f
Vln. I
Vln. II
Vla.
pizz
Vc.
111
Cl.
p
Vln. I
Vln. II
Vla.
Vc.
114
Cl.
Vln. I
Vln. II
Vla.
arco
Vc.
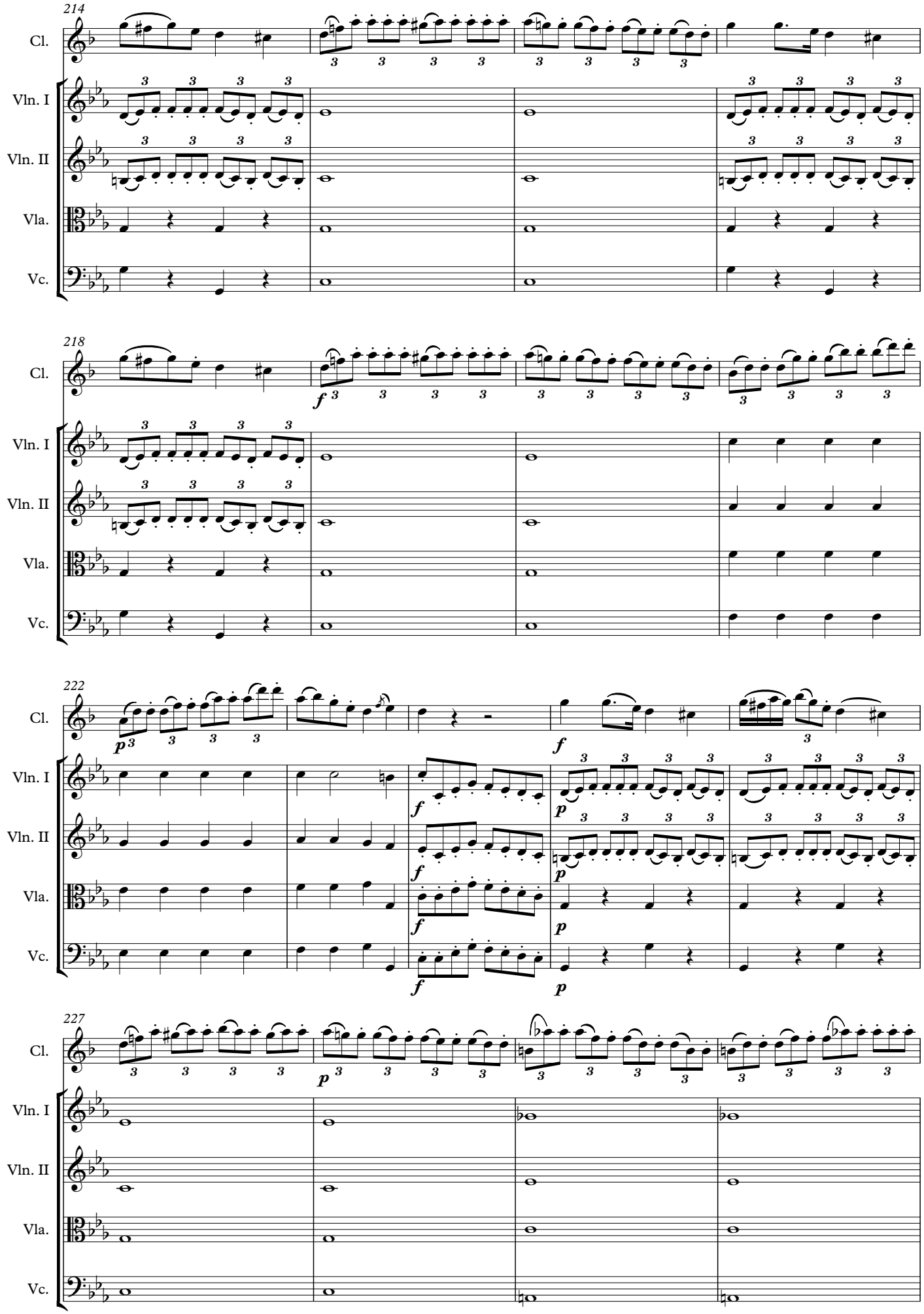

118
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
p
124
3
129
134
(tr)
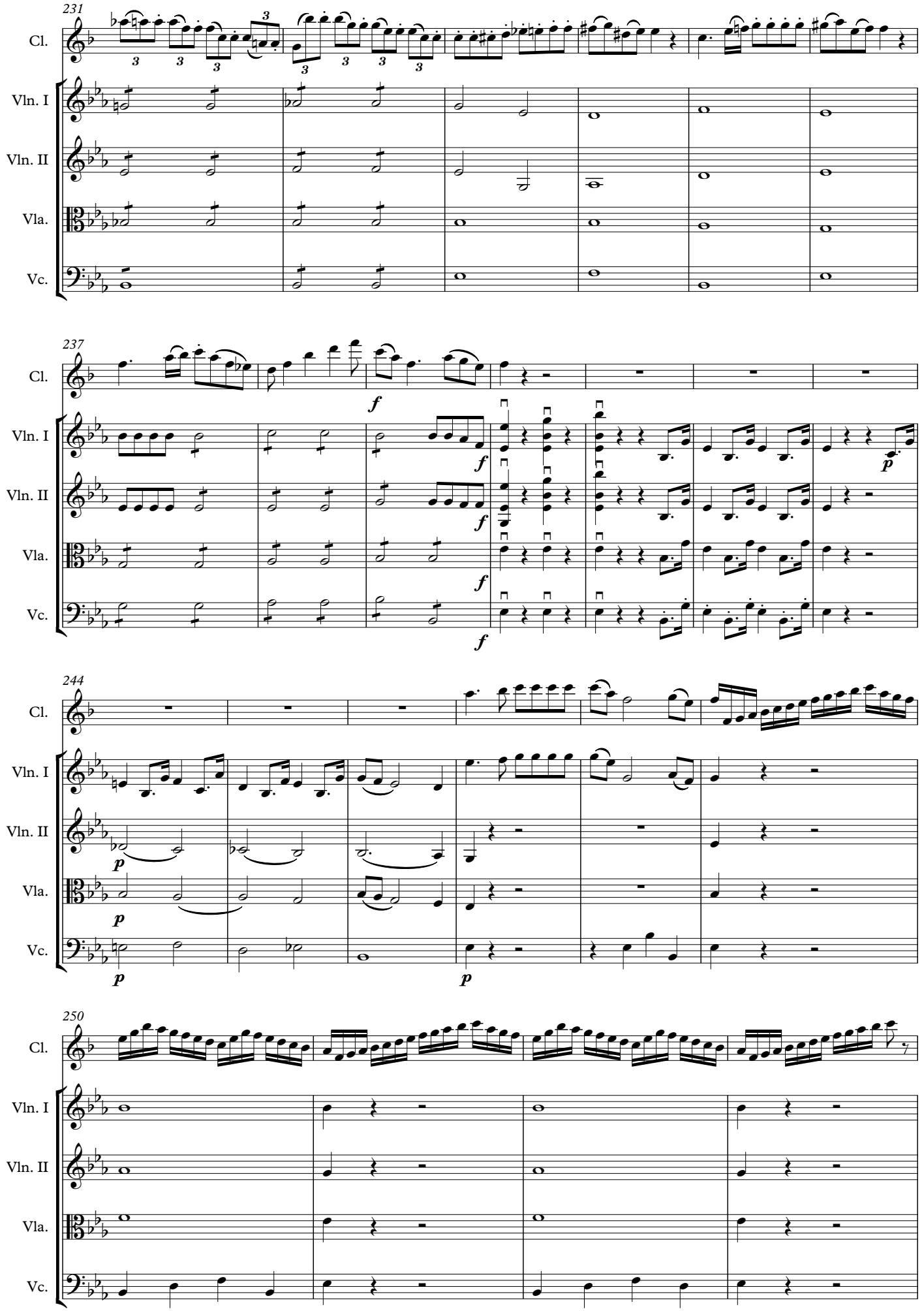

138
Cl.
Vln. I
Vln. II
Vla.
Vc.
141
sim
145
148
tr
f
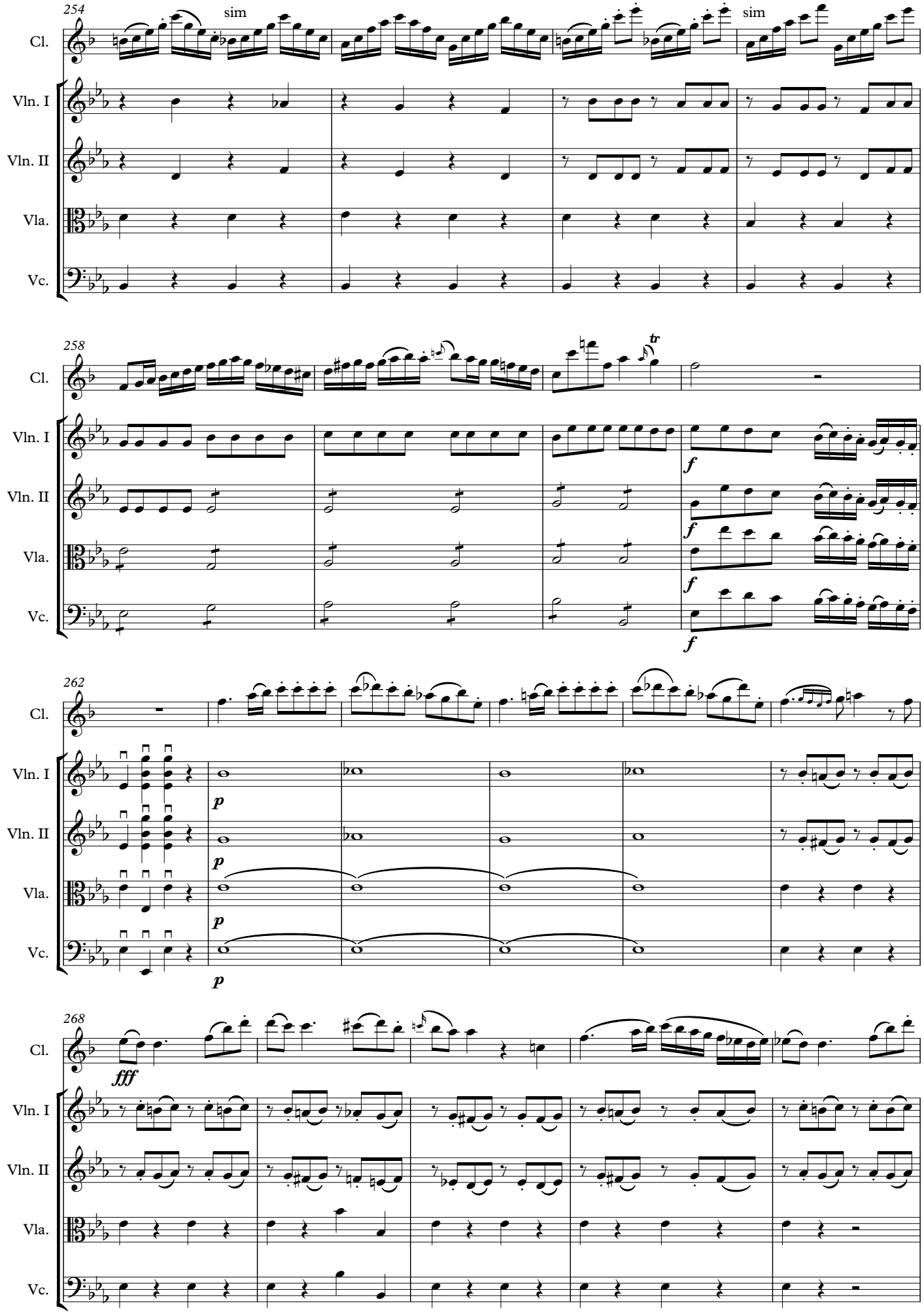

153
Cl.
Vln. I
Vln. II
Vla.
Vc.
157
tr
p
cresc.
cresc.
p
163
f
f
f
p
p
170
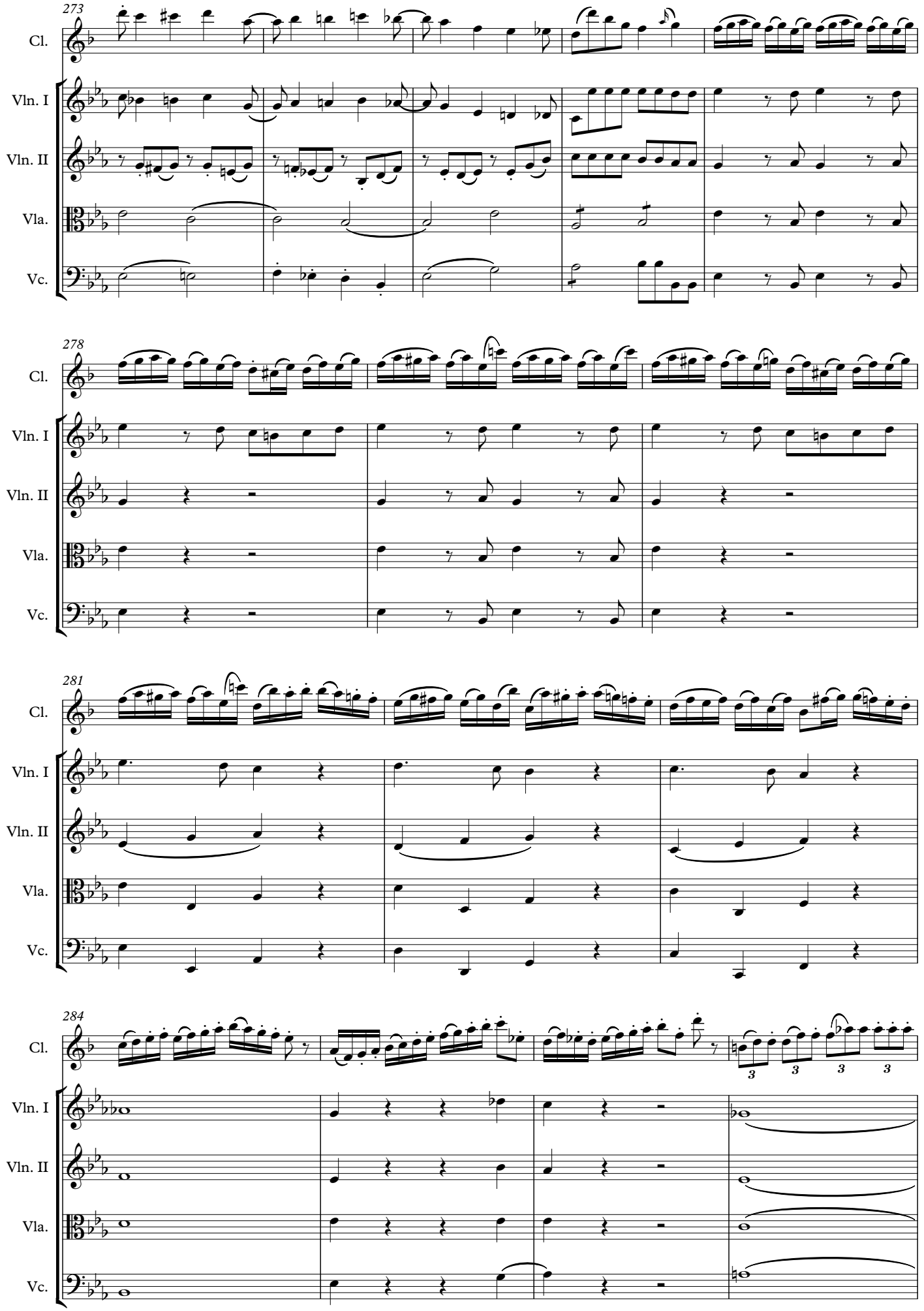

175
Cl.
Vln. I
Vln. II
Vla.
Vc.
p
181
f
186
3
190
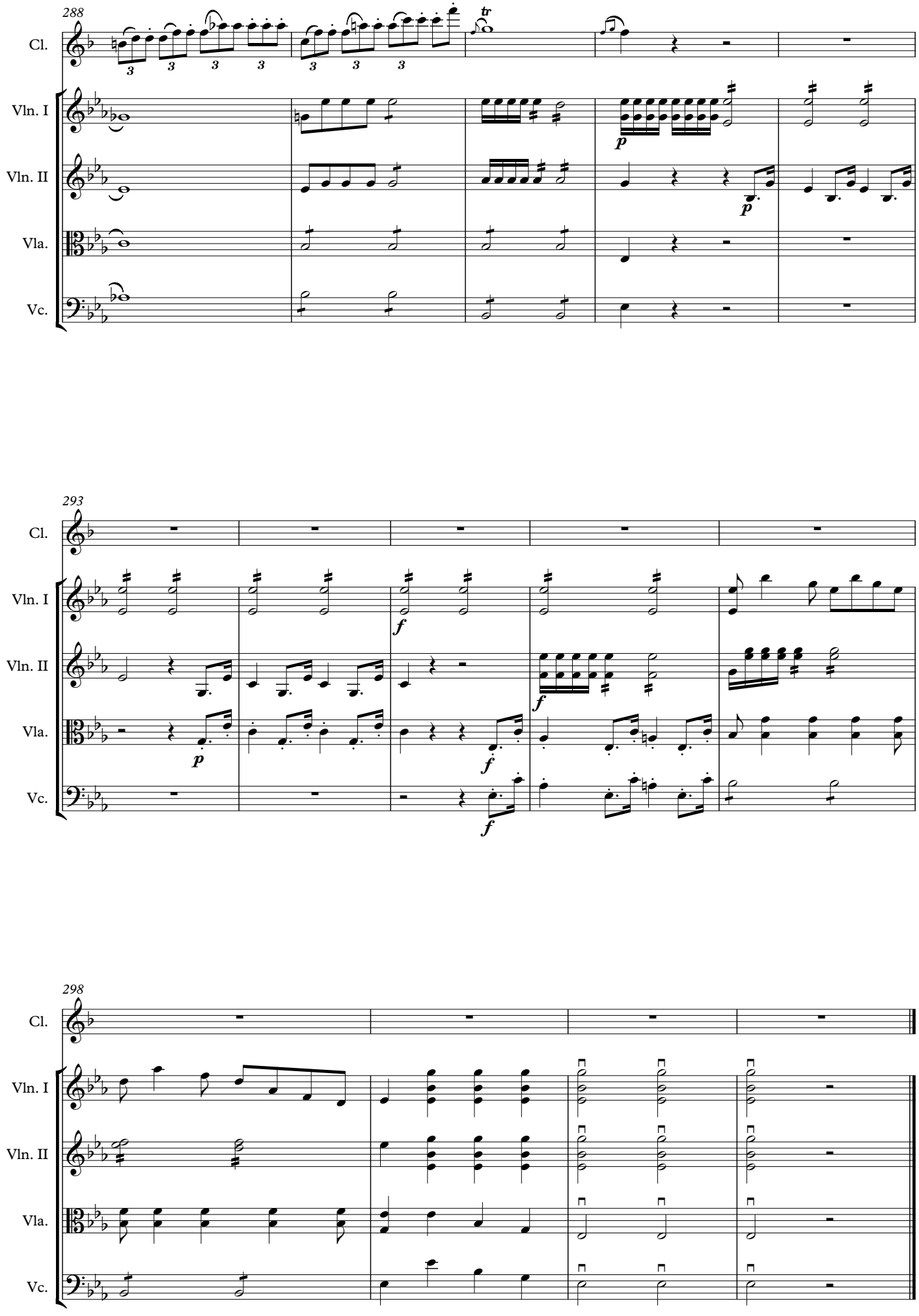

194
Cl.
Vln. I
Vln. II
Vla.
Vc.
198
203
209


214
Cl.
Vln. I
Vln. II
Vla.
Vc.
218
Cl.
Vln. I
Vln. II
Vla.
Vc.
222
Cl.
Vln. I
Vln. II
Vla.
Vc.
227
Cl.
Vln. I
Vln. II
Vla.
Vc.


231
Cl.
Vln. I
Vln. II
Vla.
Vc.
237
f
p
244
250
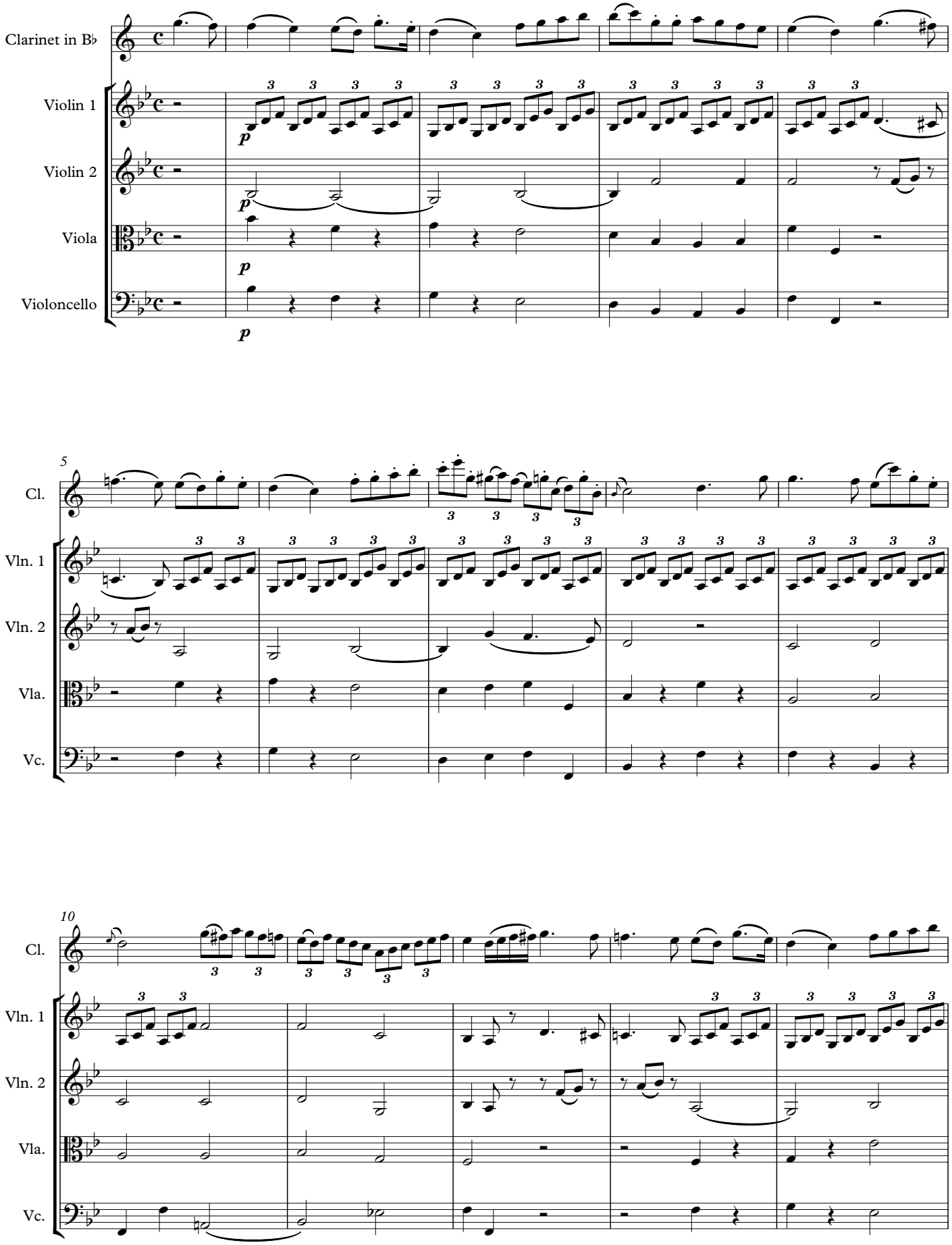

254
sim
sim
Cl.
Vln. I
Vln. II
Vla.
Vc.
258
tr
f
262
p
268
fff
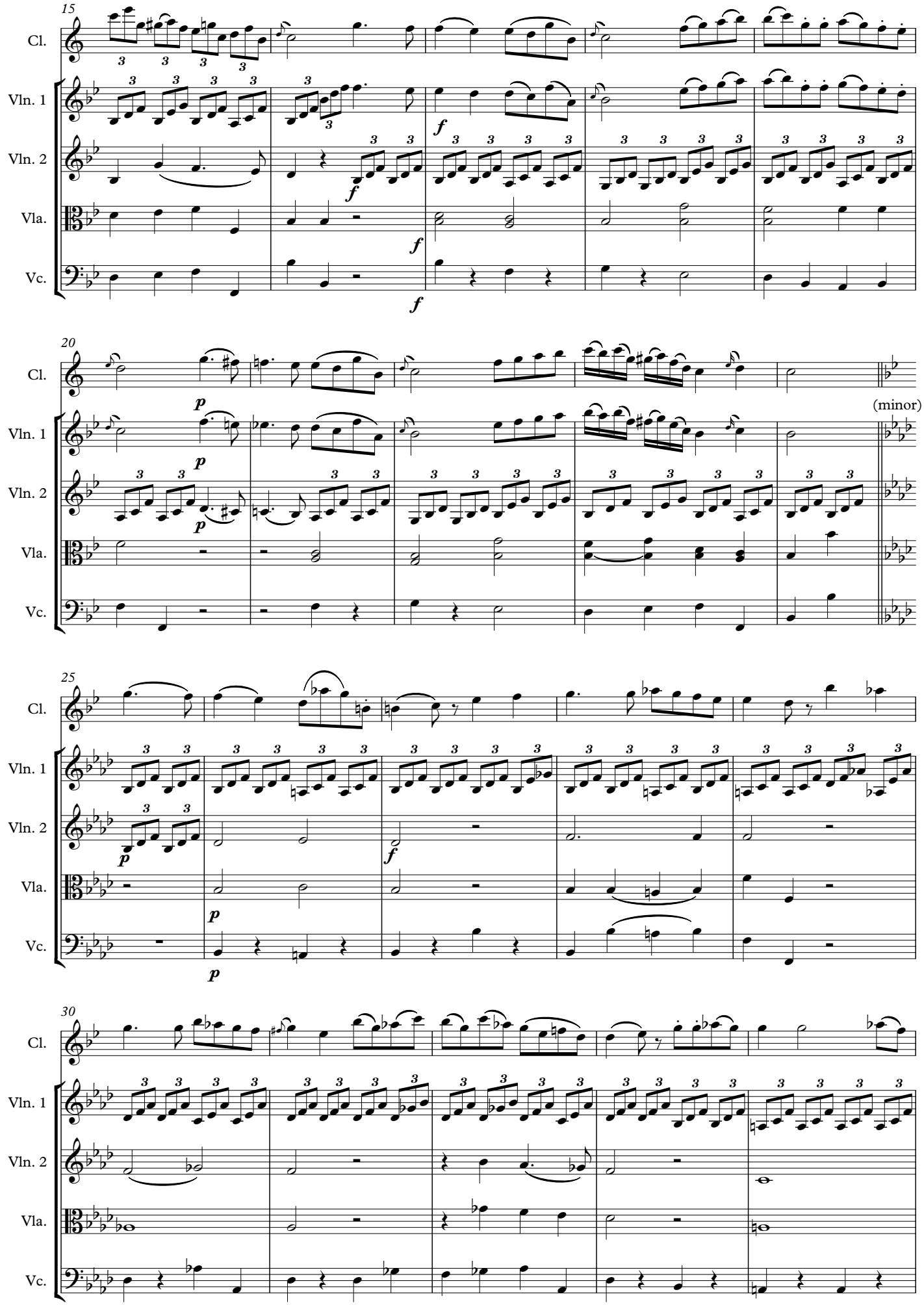

273
Cl.
Vln. I
Vln. II
Vla.
Vc.
278
Cl.
Vln. I
Vln. II
Vla.
Vc.
281
Cl.
Vln. I
Vln. II
Vla.
Vc.
284
Cl.
Vln. I
Vln. II
Vla.
Vc.
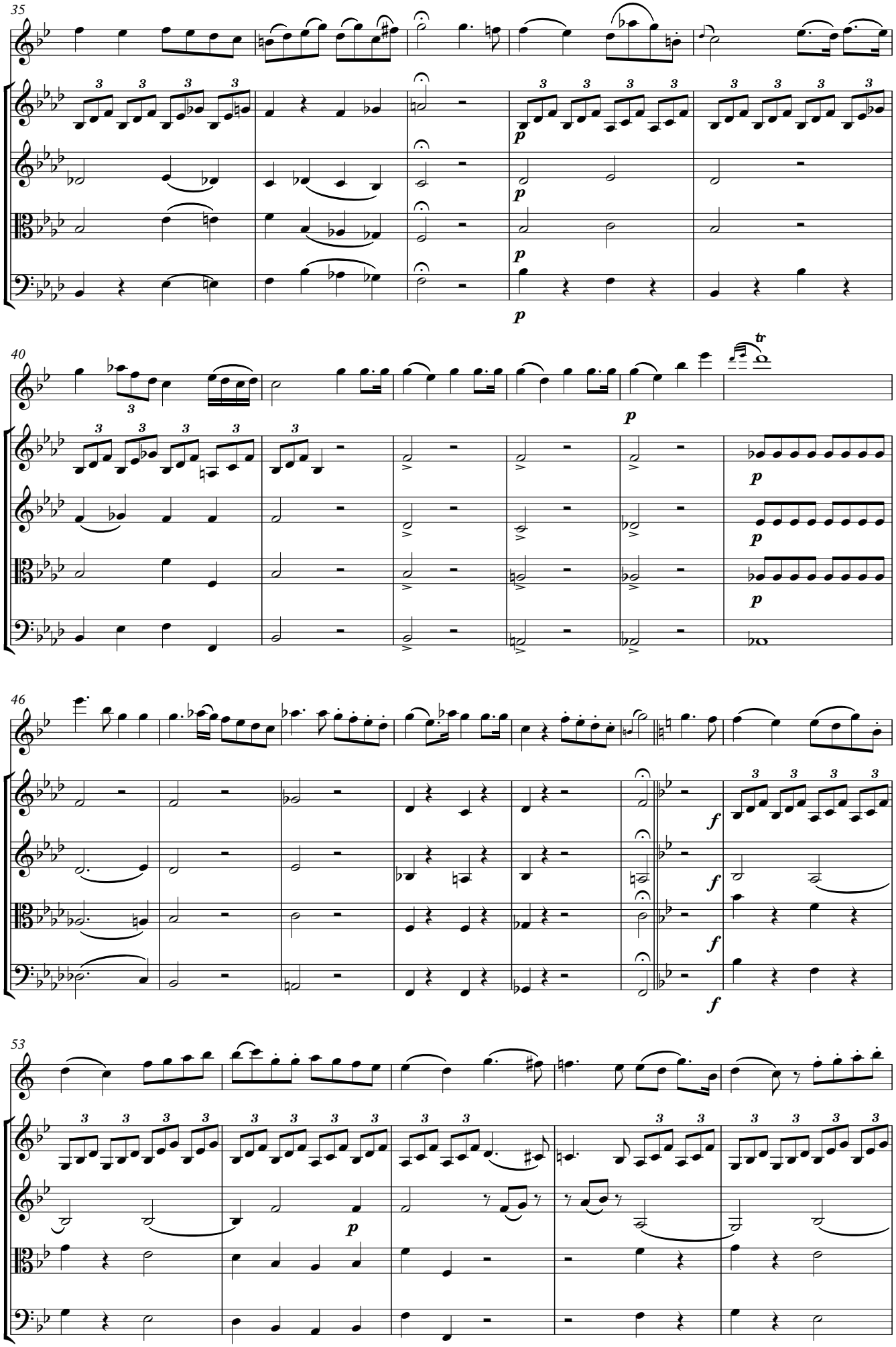

288
Cl.
Vln. I
Vln. II
Vla.
Vc.
tr
p
p
293
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
f
p
f
f
298
Cl.
Vln. I
Vln. II
Vla.
Vc.
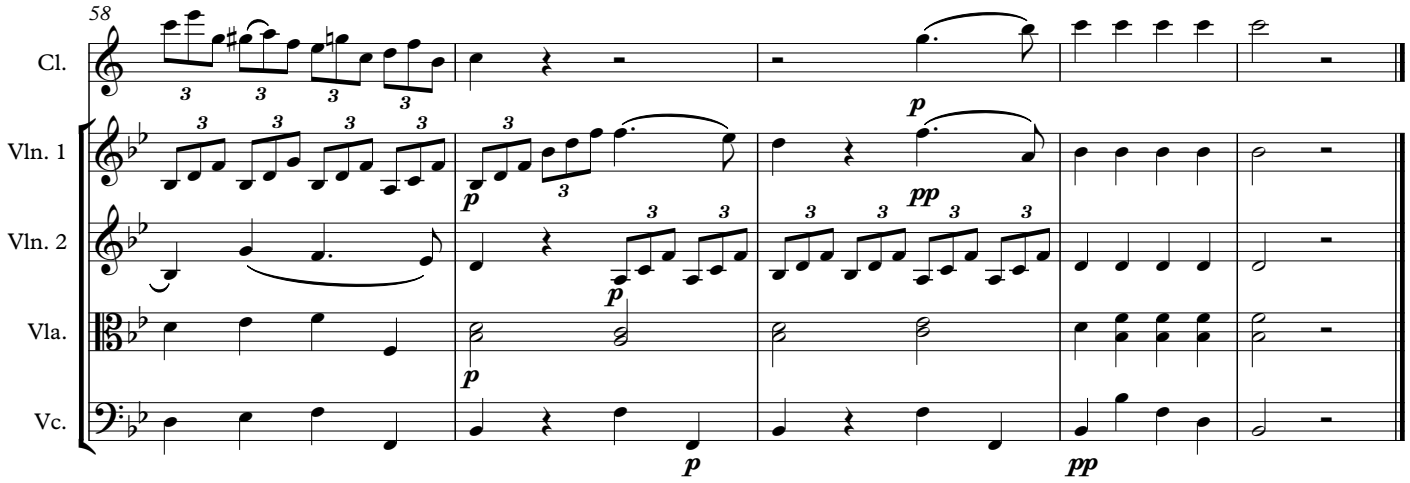
II
Romance

Andante
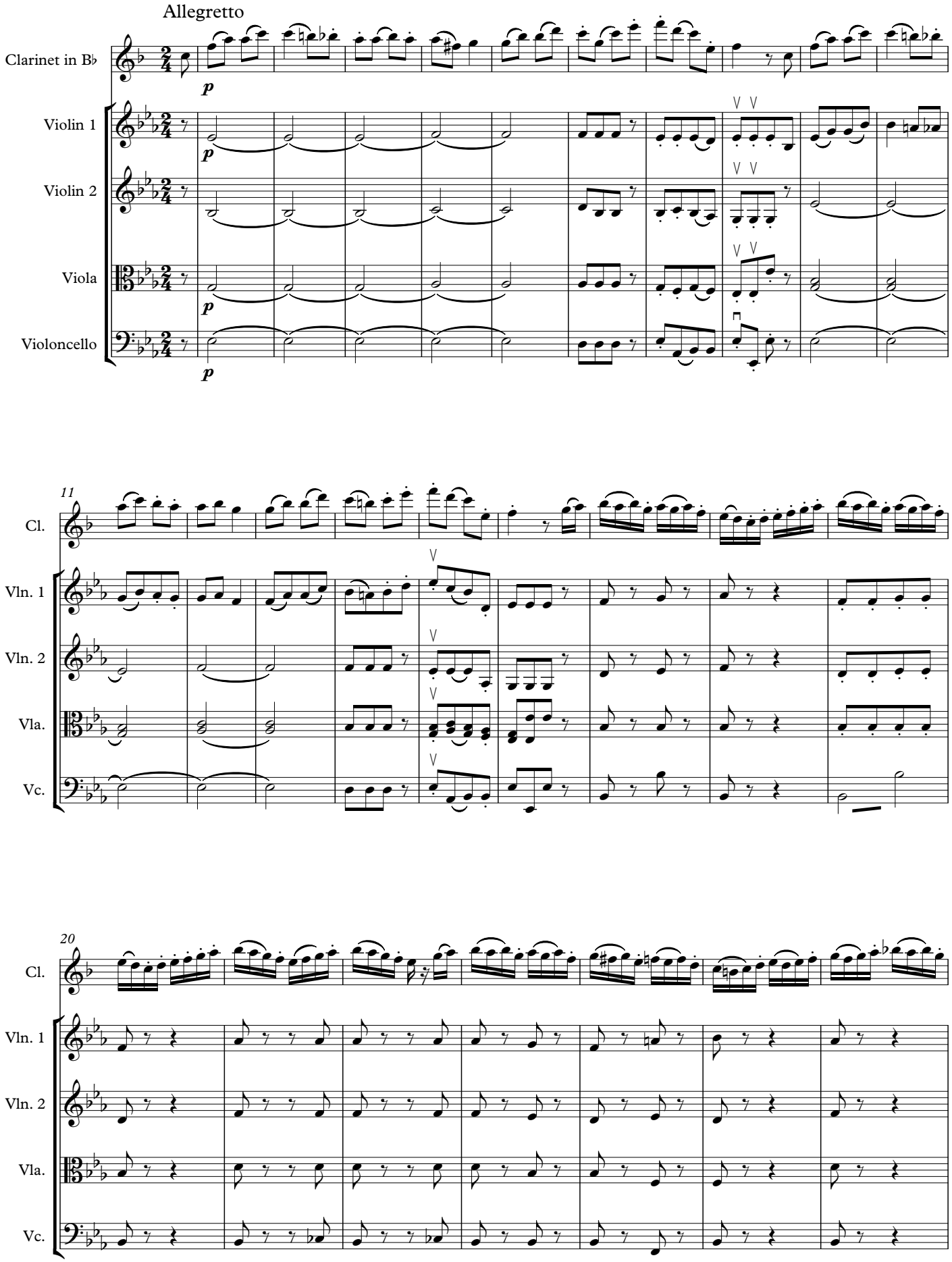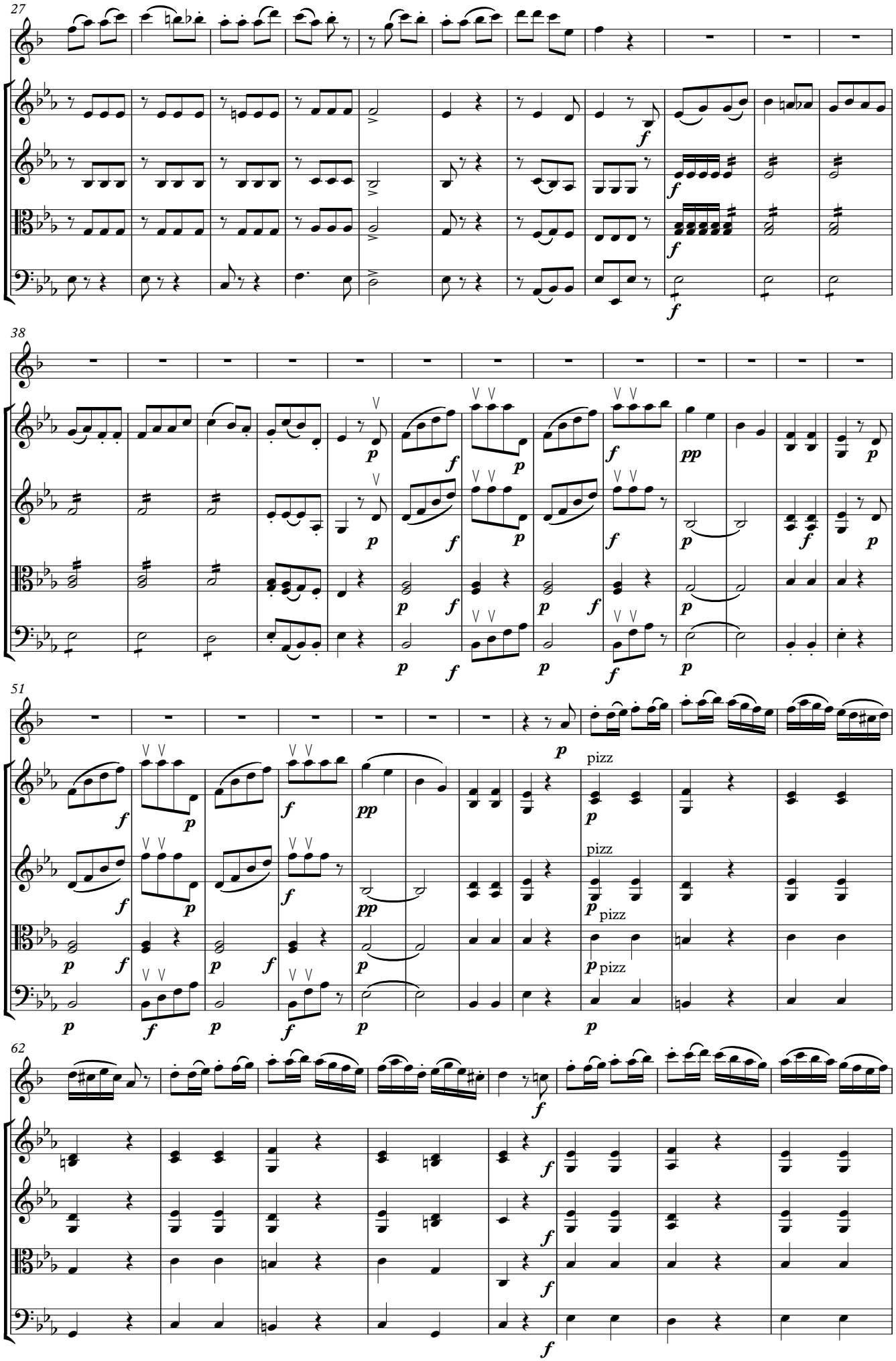



15
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
f
20
p
(minor)
25
30
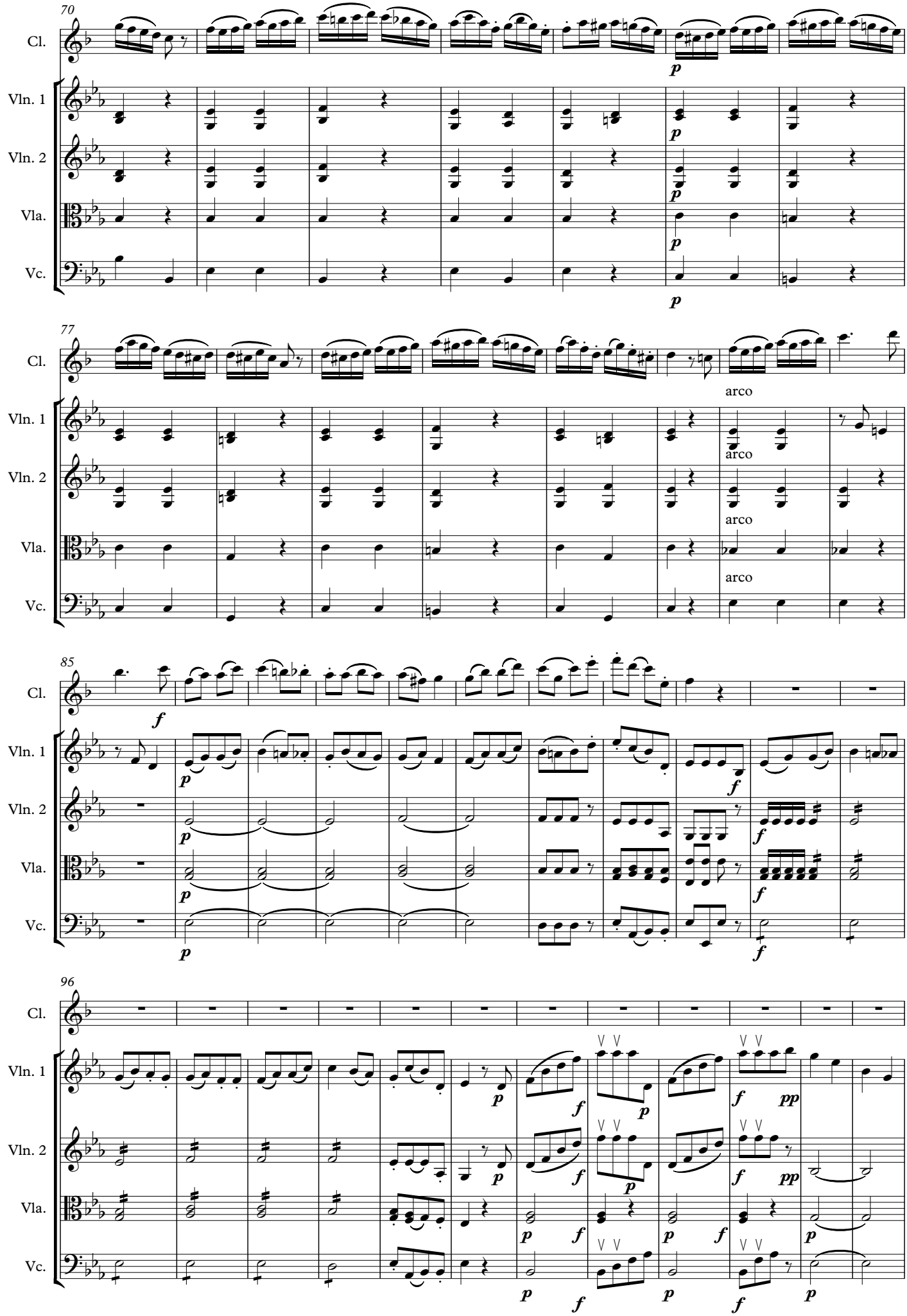

35
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
40
tr
46
f
53
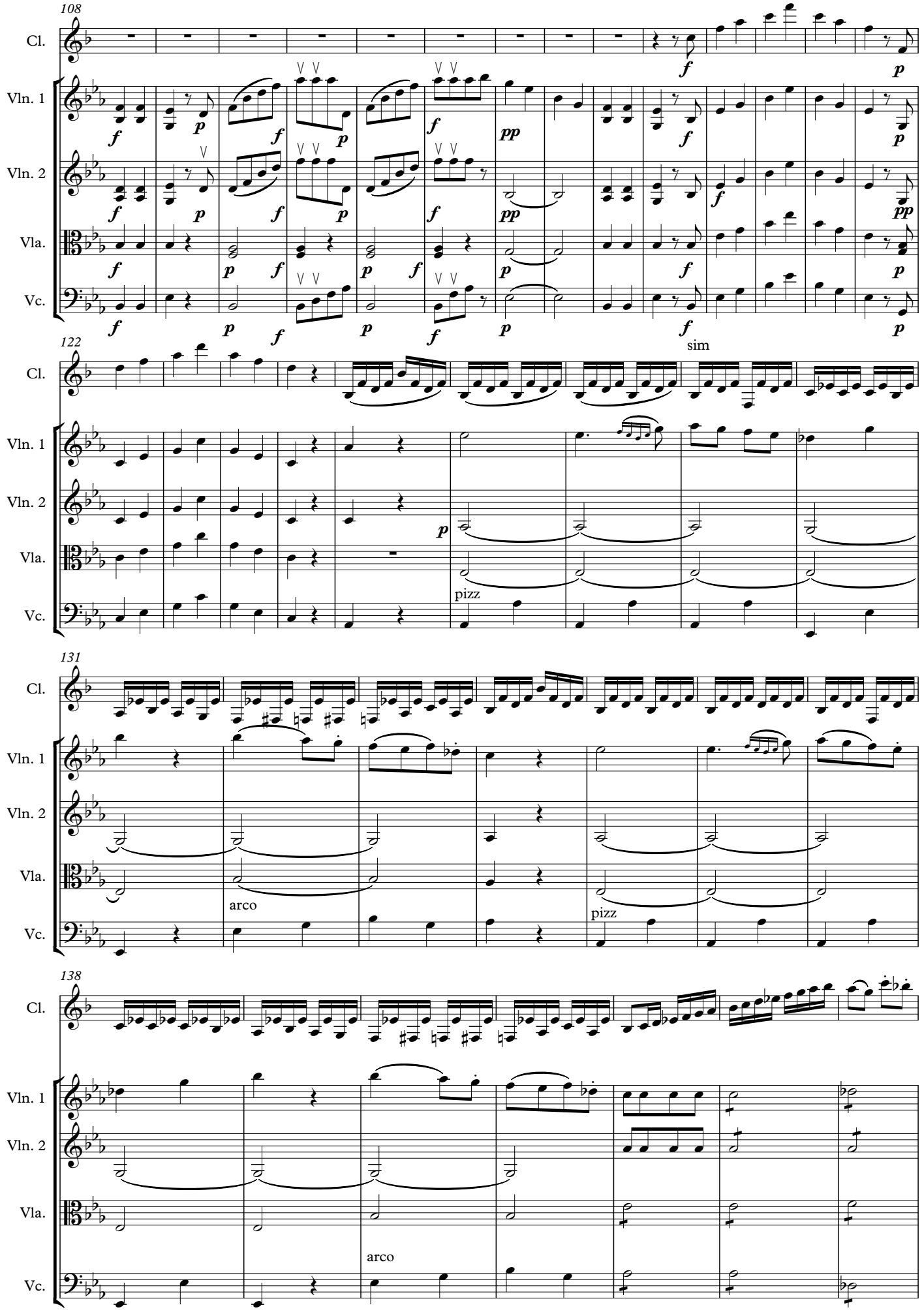

58
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
pp
p
p
pp
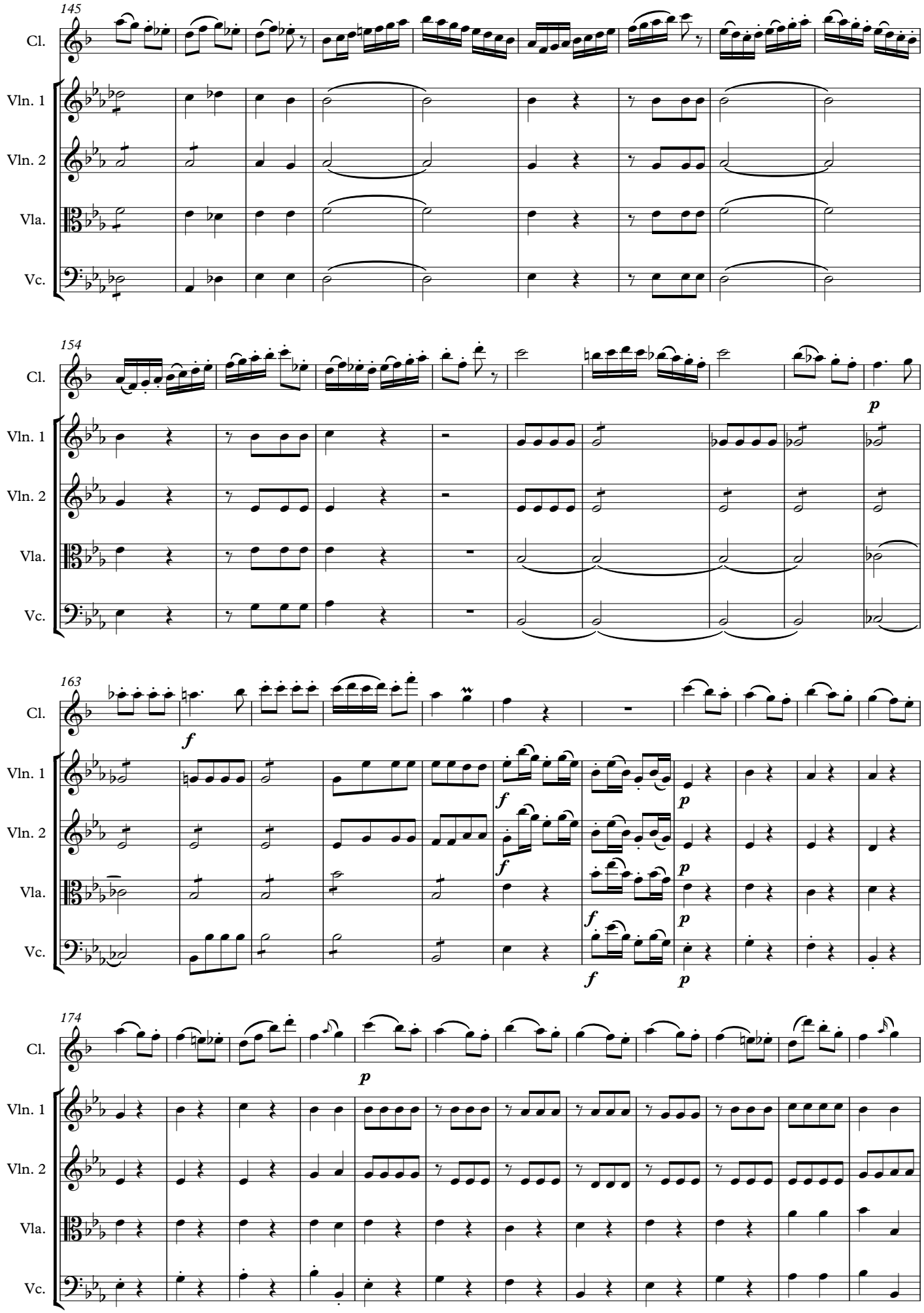
III
Rondo
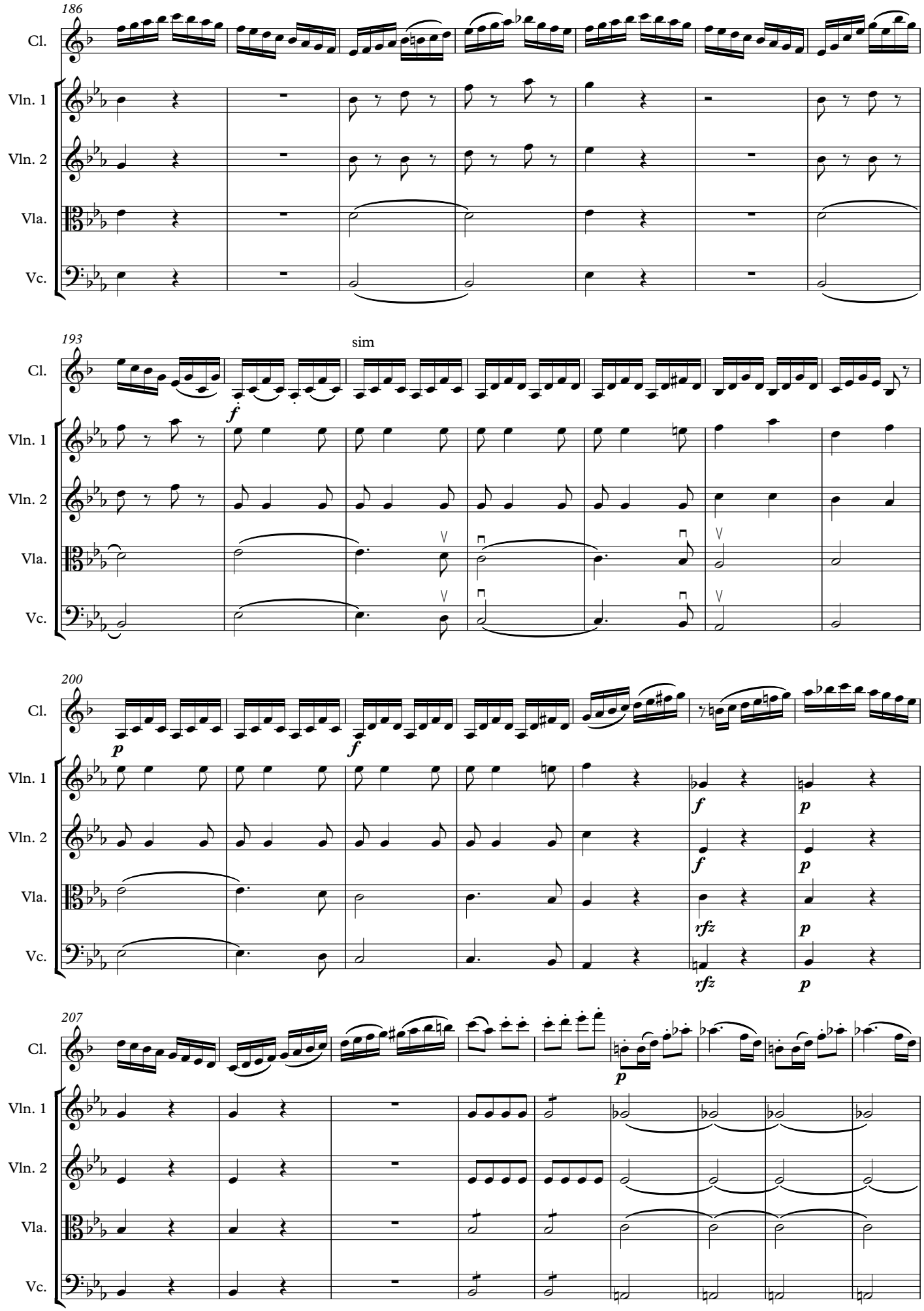

Allegretto
Clarinet in B♭
Violin 1
Violin 2
Viola
Violoncello
p
11
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
20
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
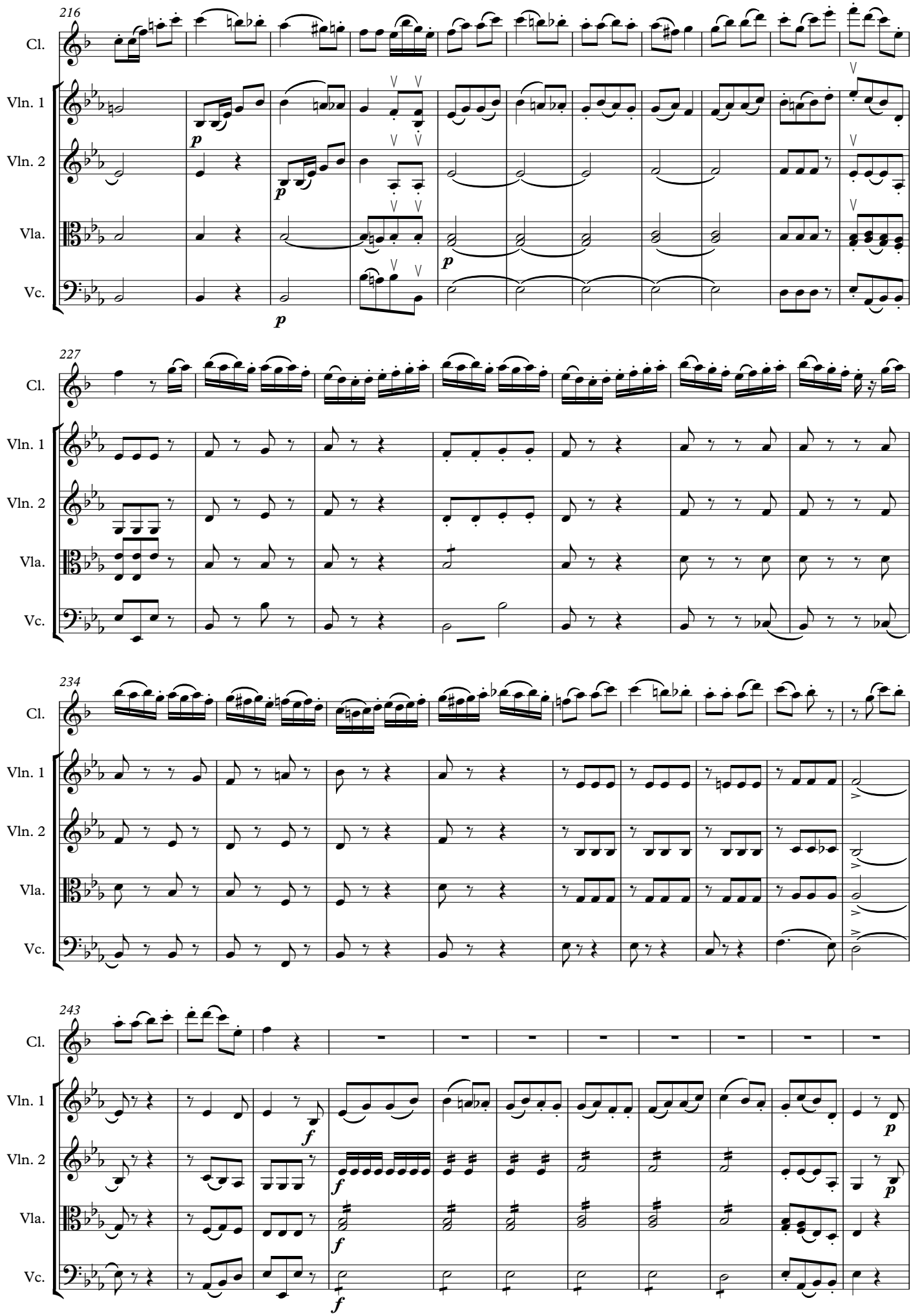

27
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
38
51
pizz
62
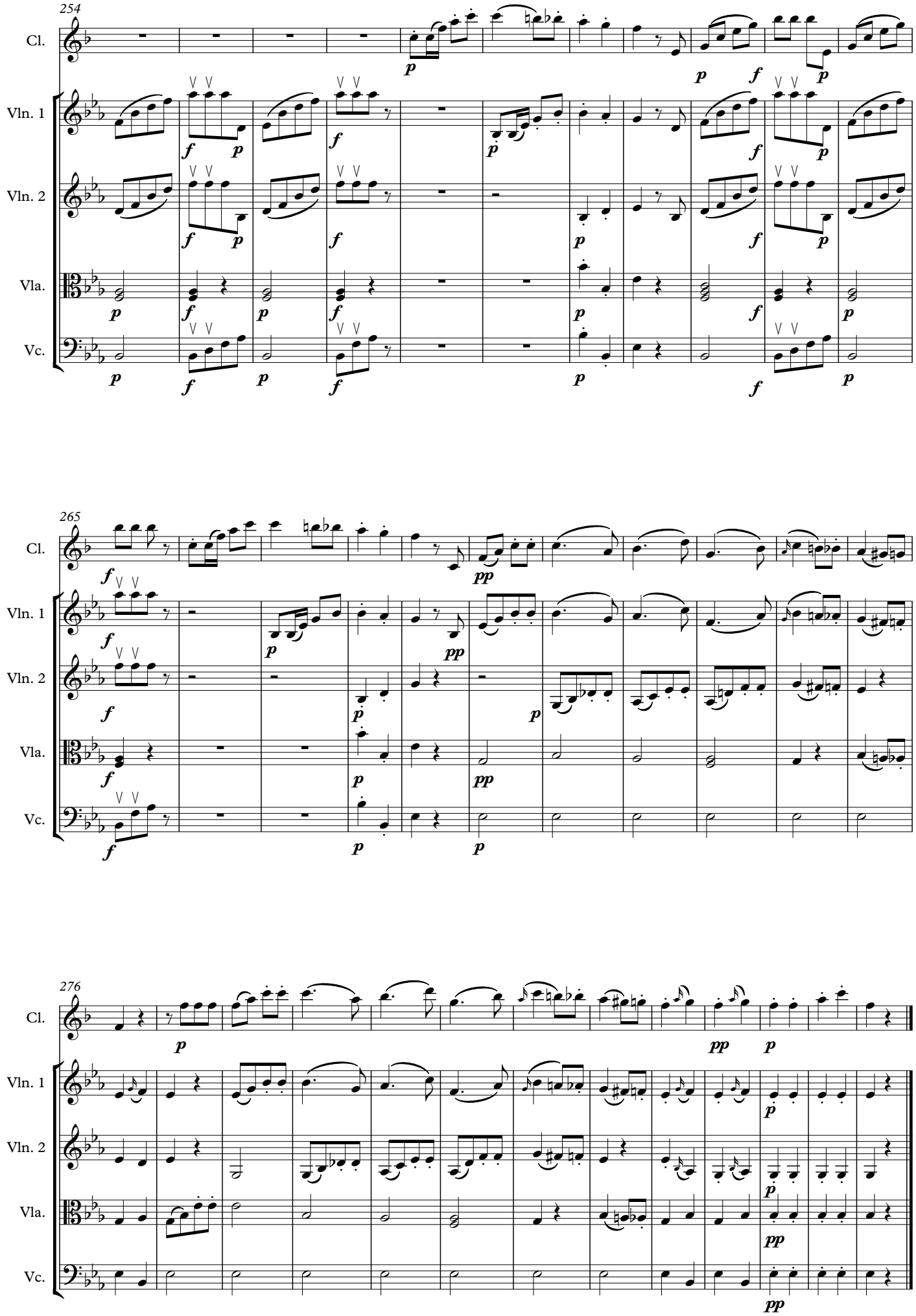

70
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
77
arco
85
f
96
pp


108
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
122
sim
pizz
131
arco
pizz
138
arco


145
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
154
p
163
f
174
p


186
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
193
sim
f
200
p
f
rfz
207


216
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
227
234
243


254
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
265
276

Appendix II

Modifications in the F. Tausch concerto

Transcribed score bar number (Appendix I)	**Part**	**Modification**	**Manuscripts tracking numbers** (Appendix III)
Movement 1			
78	Clarinet	Articulation: initial pair of quavers of bar and its grace note slurred	1
80	Clarinet	Score layout: erroneous bar line between bar 80 and 80b removed	2
84	Clarinet	Articulation: initial pair of quavers of bar and its grace note slurred	3
86	Clarinet	Articulation: initial pair of quavers of bar and its grace note slurred	4
92	Clarinet	Articulation: staccatos added to last two quavers	5
94	Clarinet	Articulation: first four semiquavers slurred	6
96	Clarinet	Articulation: staccatos added to 3rd and 4th sixteenth note	7
99	Clarinet	Articulation: initial pair of quavers of bar and its grace note slurred	8
103	Clarinet	Articulation: slurs on beat 3 and 4 changed to two notes per slur	9
104	Clarinet	Articulation: slur start on 1st semiquaver of bar	10
108	Clarinet	Articulation: grace note on 4th beat slurred	11
109	Clarinet	Articulation: grace note on 4th beat slurred	12
116	Clarinet	Articulation: quaver on fourth beat and its grace note slurred	13
121	Clarinet	Articulation: second slur in bar limited to third beat; first quaver on fourth beat staccato	14
123	Clarinet	Articulation: pair of quavers on third beat slurred; pair of quavers on fourth beat staccato	15
124	Clarinet	Articulation: subdivisions of first beat slurred	16
125	Clarinet	Articulation: subdivisions of first beat slurred; crotchet on third beat and its grace note slurred	17
129	Clarinet	Articulation: crotchet on third beat and its grace note slurred	18
133	Clarinet	Articulation: quaver on fourth beat and its grace note slurred	19
151	Clarinet	Articulation: initial minim and its grace note slurred	20
152	Clarinet	Score layout: notes in second half of bar replaced with a minim rest	21
169-170	Clarinet	Score layout: tutti bars 169-170 removed	22
171	Clarinet	Articulation: third crotchet of bar and its grace note slurred	23
172	Clarinet	Articulation: initial minim of bar and its grace note slurred	24

179	Clarinet	Articulation: third crotchet of bar and its grace note slurred	25
180	Clarinet	Articulation: initial minim of bar and its grace note slurred	26
183	Clarinet	Articulation: subdivisions of second beat and its grace note slurred; subdivisions of third beat and its grace note slurred; subdivisions of fourth beat and its grace note slurred	27
185-186	Clarinet	Score layout: notes of the tutti replaced by two-bar rest	28
188	Clarinet	Articulation: quaver on fourth beat and its grace note slurred	29
189	Clarinet	Articulation: initial pair of quavers of bar slurred	30
190	Clarinet	Articulation: quaver on fourth beat and its grace note slurred	31
194	Clarinet	Articulation: staccatos added to last three quavers	32
199	Clarinet	Articulation: dotted crotchet on third beat and its grace note slurred	33
201	Clarinet	Articulation: final quaver of bar and its grace note slurred	34
212	Clarinet	Articulation: staccato added to 6th quaver	35
223	Clarinet	Articulation: final quaver of bar and its grace note slurred	36
238	Clarinet	Articulation: staccato dot removed from the second note of bar	37
241-246	Clarinet	Score layout: notes of the tutti replaced by six-bar rest	38
254	Clarinet	Articulation: all articulation removed from final two beats of bar, ‘sim’ instruction	39
255	Clarinet	Articulation: all articulation removed from bar, ‘sim’ instruction	40
257	Clarinet	Articulation: all articulation removed from bar, ‘sim’ instruction	41
259	Clarinet	Articulation: initial quaver on third beat and its grace note slurred	42
260	Clarinet	Articulation: quaver on fourth beat and its grace note slurred	43
270	Clarinet	Articulation: subdivisions of first beat and its grace note slurred	44
273	Clarinet	Articulation: final quaver of bar tied over to first note of bar 274	45
274	Clarinet	Articulation: final quaver of bar tied over to first note of bar 275	46
276	Clarinet	Articulation: fourth beat and its grace note slurred	47
284	Clarinet	Articulation: staccato placed on last quaver	48
290	Clarinet	Articulation: initial semibreve and its grace note slurred	49
291	Clarinet	Articulation: initial crotchet and its grace notes slurred	50
Movement Two			

8	Clarinet	Articulation: initial minim and its grace note slurred	1
10	Clarinet	Articulation: initial minim and its grace note slurred	2
11	Clarinet	Articulation: only staccato dot in bar removed	3
15	Clarinet	Articulation: slur added on 1st two quavers on second beat	4
16	Clarinet	Articulation: initial minim and its grace note slurred	5
18	Clarinet	Articulation: initial minim and its grace note slurred	6
20	Clarinet	Articulation: initial minim and its grace note slurred	7
22	Clarinet	Articulation: initial minim and its grace note slurred	8
23	Clarinet	Articulation: final crotchet and its grace note slurred	9
31	Clarinet	Articulation: initial crotchet and its grace note slurred	10
39	Clarinet	Articulation: initial minim and its grace note slurred	11
40	Clarinet	Pitch: C-sharp on penultimate note of bar changed to C-natural	12
45	Clarinet	Articulation: initial semibreve and its grace notes slurred	13
58	Clarinet	Articulation: all staccato dots in bar removed	14
Movement Three			
13	Clarinet	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	1
130	Clarinet	Articulation: slur spanning the bar removed, ‘sim’ indication added	2
138	Clarinet	Articulation: both slurs in bar removed	3
142	Clarinet	Articulation: only slur in bar removed	4
177	Clarinet	Articulation: quaver on second beat and its grace note slurred	5
185	Clarinet	Articulation: quaver on second beat and its grace note slurred	6
195	Clarinet	Articulation: all articulation indications removed from bar. ‘sim’ indication added	7
196	Clarinet	Articulation: all articulation indications removed from bar	8
197	Clarinet	Articulation: all articulation indications removed from bar	9
198	Clarinet	Articulation: all articulation indications removed from bar	10
199	Clarinet	Articulation: all articulation indications removed from bar	11
200	Clarinet	Articulation: all articulation indications removed from bar	12
201	Clarinet	Articulation: all articulation indications removed from bar	13
202	Clarinet	Articulation: all articulation indications removed from bar	14

203	Clarinet	Articulation: all articulation indications removed from bar	15
213	Clarinet	Note change: initial A-natural changed to A-flat	16
215	Clarinet	Note change: initial A-natural changed to A-flat	17
236	Clarinet	Articulation: initial slur extended to encompass first three semiquavers; staccato dot on third semiquaver of bar removed	18
269	Clarinet	Articulation: staccato dot removed from initial crotchet in bar	19
273	Clarinet	Articulation: contents of entire bar slurred	20
280	Clarinet	Articulation: contents of entire bar slurred	21
284	Clarinet	Articulation: crotchet on second beat and its grace note slurred	22
285	Clarinet	Articulation: crotchet on second beat and its grace note slurred	23
286	Clarinet	Dynamics: bar is **p**	24
Movement One			
1	Violin I	Articulation: bowings added	1
2	Violin I	Articulation: bowings added	2
10	Violin I	Articulation: initial slur removed; pair of semiquavers on upbeat to third beat slurred	3
16	Violin I	Articulation: first four quavers slurred, second four quavers slurred	4
17-18	Violin I	Articulation: subdivisions of first beat of bar 17 and its grace note slurred; Score Layout: notes from wind parts added into rests of bars 17 and 18	5
19	Violin I	Articulation: final three quavers of bar slurred	6
21	Violin I	Articulation: crotchet on third beat and its grace note slurred; subdivisions of fourth beat slurred	7
22	Violin I	Articulation: subdivisions of first beat slurred	8
27	Violin I	Articulation: subdivisions of third beat and its grace note slurred; subdivisions of fourth beat and its grace note slurred	9
28	Violin I	Articulation: subdivisions of third beat and its grace note slurred; subdivisions of fourth beat and its grace note slurred	10
29	Violin I	Articulation: bowings added	11
33	Violin I	Articulation: staccato dots in bar removed	12
35	Violin I	Articulation: initial slur removed; pair of semiquavers on upbeat to third beat slurred	13
38	Violin I	Articulation: initial slur removed; pair of semiquavers on upbeat to third beat slurred	14
40	Violin I	Articulation: initial slur removed; pair of semiquavers on upbeat to third beat slurred	15
42	Violin I	Articulation: final crotchet of bar 42 slurred to first crotchet of bar 43	16
47	Violin I	Articulation: bowings added	17
48	Violin I	Articulation: bowings added	18

53	Violin I	Articulation: staccato dot on initial note removed	19
54-55	Violin I	Score layout: notes added into rests derived from Oboe I par bars 54-55	20
57	Violin I	Articulation: subdivisions of third beat and its grace note slurred; subdivisions of fourth beat and its grace note slurred	21
61	Violin I	Articulation: subdivisions of third beat and its grace note slurred; subdivisions of fourth beat and its grace note slurred	22
62	Violin I	Articulation: bowings added	23
63	Violin I	Articulation: subdivisions of second beat and its grace note slurred	24
71	Violin I	Articulation: bowings added	25
73	Violin I	Articulation: subdivisions of fourth beat slurred	26
75	Violin I	Articulation: subdivisions of first beat slurred; subdivisions of fourth beat slurred	27
86	Violin I	Articulation: subdivisions of first beat and its grace note slurred	28
91	Violin I	Articulation: bowings added	29
107	Violin I	Articulation: second through fourth beat slurred	30
119	Violin I	Articulation: bowings added	31
124	Violin I	Articulation: initial slur removed; subdivisions of second beat slurred; second slur of bar removed; subdivisions of fourth beat slurred	32
125	Violin I	Articulation: subdivisions of fourth beat slurred	33
126	Violin I	Articulation: quaver on upbeat to second beat staccato; subdivisions of second beat slurred; quaver on upbeat to fourth beat staccato; subdivisions of fourth beat slurred	34
127	Violin I	Articulation: quaver on upbeat to second beat staccato; subdivisions of second beat slurred; quaver on upbeat to fourth beat staccato; subdivisions of fourth beat slurred	35
128	Violin I	Articulation: quaver on upbeat to second beat staccato; subdivisions of second beat slurred; quaver on upbeat to fourth beat staccato; subdivisions of fourth beat slurred	36
129	Violin I	Articulation: quaver on upbeat to second beat staccato; subdivisions of second beat slurred; quaver on upbeat to fourth beat staccato; subdivisions of fourth beat slurred	37
142	Violin I	Articulation: final quaver of bar 142 tied to first quaver of bar 143	38
143	Violin I	Articulation: final quaver of bar 143 tied to first quaver of bar 144	39
144	Violin I	Articulation: final quaver of bar 144 tied to first quaver of bar 145	40
145	Violin I	Articulation: bowings added	41
147	Violin I	Articulation: bowings added	42

156	Violin I	Articulation: subdivisions of third beat and its grace note slurred; subdivisions of fourth beat and its grace note slurred	43
157	Violin I	Articulation: subdivisions of first beat slurred; subdivisions of fourth beat and its grace note slurred	44
169	Violin I	Articulation: second slur in bar extended to encompass second half of bar	45
170	Violin I	Articulation: initial slur in bar extended to encompass first half of bar; subdivisions of second half of bar slurred	46
171	Violin I	Articulation: quaver on upbeat to third beat staccato; fifth through seventh quaver of bar staccato; quaver on upbeat to next bar staccato	47
172	Violin I	Articulation: initial quaver staccato; second through fourth quavers slurred	48
173	Violin I	Articulation: subdivisions of first half of bar and its grace note slurred	49
174	Violin I	Articulation: subdivisions of first half of bar slurred; initial quaver on third beat staccato; final three quavers of bar slurred	50
175	Violin I	Articulation: subdivisions of first half of bar slurred; subdivisions of second half of bar slurred	51
176	Violin I	Articulation: subdivisions of first half of bar slurred	52
177	Violin I	Articulation: subdivisions of first half of bar slurred; subdivisions of second half of bar slurred	53
178	Violin I	Articulation: subdivisions of first half of bar slurred; subdivisions of second half of bar slurred	54
179	Violin I	Articulation: subdivisions of first half of bar slurred; subdivisions of second half of bar slurred	55
180	Violin I	Articulation: subdivisions of first half of bar slurred; subdivisions of second half of bar slurred	56
186	Violin I	Articulation: bowings added	57
208	Violin I	Articulation: quaver on upbeat to third beat slurred to initial quaver of third beat; quaver on upbeat to next bar slurred to initial quaver of bar 209	58
209	Violin I	Articulation: slur in bar removed; all notes in bar staccato	59
210	Violin I	Articulation: bowings added	60
240	Violin I	Articulation: bowings added	61
241	Violin I	Articulation: bowings added	62
262	Violin I	Articulation: bowings added	63
269	Violin I	Articulation: staccato dot added to fourth quaver in bar; span of final slur in bar shortened to encompass only subdivisions of fourth beat	64

273-274	Violin I	Articulation: slur [or phrasing marking] over bars 273-274 removed	65
275	Violin I	Articulation: slur [or phrasing marking] over bar removed	66
287	Violin I	Articulation: initial semibreve tied over to semibreve in bar 288	67
300	Violin I	Articulation: bowings added	68
301	Violin I	Articulation: bowings added	69
Movement Two			
18	Violin I	Articulation: initial minim and its grace note slurred	1
20	Violin I	Articulation: initial minim and its grace note slurred	2
22	Violin I	Articulation: initial minim and its grace note slurred	3
23	Violin I	Articulation: final crotchet and its grace note slurred	4
37	Violin I	Rhythm: initial crotchet and subsequent crotchet rest replaced by minim	5
Movement Three			
8	Violin I	Articulation: bowings added	1
12	Violin I	Articulation: initial slur removed	2
15	Violin I	Articulation: bowings added	3
42	Violin I	Articulation: bowings added	4
44	Violin I	Articulation: bowings added	5
46	Violin I	Articulation: bowings added	6
51	Violin I	Articulation: contents of bar slurred	7
52	Violin I	Articulation: bowings added	8
54	Violin I	Articulation: bowings added	9
55-57	Violin I	Articulation: slur [or phrasing mark] shortened to two bars	10
87	Violin I	Articulation: first two notes in bar slurred; final quaver in bar staccato	11
88	Violin I	Articulation: original articulation removed; initial quaver staccato; remaining notes in bar slurred	12
89	Violin I	Articulation: initial pair of quavers in bar slurred after removal of staccato dots	13
90	Violin I	Articulation: final pair of quavers in bar slurred	14
91	Violin I	Articulation: initial slur extended to include third note in bar; original staccato dot on third quaver removed	15
92	Violin I	Articulation: original slur shortened to encompass only second and third quavers	16
103	Violin I	Articulation: bowings added	17
104	Violin I	Articulation: original slur extended to encompass entire bar	18
105	Violin I	Articulation: bowings added	19
106	Violin I	Articulation: slur removed	20
107	Violin I	Articulation: bowings added	21
110	Violin I	Articulation: original slur extended to encompass entire bar	22

111	Violin I	Articulation: bowings added	23
112	Violin I	Articulation: original slur extended to encompass entire bar	24
113	Violin I	Articulation: bowings added	25
128	Violin I	Rhythm: initial crotchet converted to dotted crotched; Articulation: final quaver of bar and its grace notes slurred	26
132	Violin I	Articulation: staccato dot added to final quaver of bar	27
136	Violin I	Articulation: final quaver of bar and its grace notes slurred	28
137	Violin I	Articulation: staccato dot added to final quaver of bar	29
219	Violin I	Articulation: staccato dot added to final pair of quavers in bar; bowings added	30
221	Violin I	Articulation: staccato dot added to final quaver of bar	31
222	Violin I	Articulation: original articulation removed; middle pair of quavers in bar slurred	32
225	Violin I	Articulation: original slur removed; middle pair of quavers in bar slurred	33
242-243	Violin I	Articulation: initial minim slurred with contents of following bar	34
252	Violin I	Articulation: staccato dot added to final quaver of bar	35
255	Violin I	Articulation: bowings added	36
257	Violin I	Articulation: bowings added	37
259	Violin I	Articulation: pair of semiquavers on upbeat to second beat slurred	38
263	Violin I	Articulation: bowings added	39
264	Violin I	Articulation: original slur extended to encompass entire bar	40
265	Violin I	Articulation: bowings added	41
276	Violin I	Articulation: crotchet on second beat and its grace note slurred	42
279-281	Violin I	Articulation: slur [or phrasing mark] removed	43
280	Violin I	Articulation: contents of bar slurred	44
281	Violin I	Articulation: contents of bar slurred	45
282	Violin I	Articulation: excepting final quaver, contents of bar slurred; final quaver staccato	46
284	Violin I	Articulation: final crotchet and its grace note slurred; final crotchet staccato	47
285	Violin I	Articulation: final crotchet and its grace note slurred; final crotchet staccato	48
Movement One			
1	Violin II	Articulation: bowings added	1
2	Violin II	Articulation: bowings added	2
14	Violin II	Articulation: initial slur removed; pair of semiquavers on upbeat to third beat slurred	3
17	Violin II	Articulation: subdivisions of first beat and its grace note slurred	4
18	Violin II	Articulation: initial slur removed; pair of semiquavers on upbeat to third beat slurred	5

43	Violin II	Articulation: initial slur removed; pair of semiquavers on upbeat to third beat slurred	6
44	Violin II	Articulation: initial slur removed; pair of semiquavers on upbeat to third beat slurred	7
45	Violin II	Articulation: final double-stopped crotchets tied over to following bar	8
47	Violin II	Articulation: bowings added	9
48	Violin II	Articulation: bowings added	10
54-55	Violin II	Score layout: notes added into rests derived from Oboe II part bars 54-55	11
75	Violin II	Articulation: subdivisions of first beat slurred	12
90	Violin II	Dynamics: bar is **f**	13
91	Violin II	Articulation: bowings added	14
102	Violin II	Articulation: slur on fourth beat removed	15
107	Violin II	Rhythm: tie added between the two notes of the bar	16
119	Violin II	Articulation: bowings added	17
141	Violin II	Articulation: all articulation marks removed from bar	18
142	Violin II	Rhythm: final quaver of bar tied to first quaver of following bar	19
143	Violin II	Rhythm: final quaver of bar tied to first quaver of following bar	20
144	Violin II	Rhythm: final quaver of bar tied to first quaver of following bar	21
145	Violin II	Articulation: bowings added	22
146	Violin II	Articulation: bowings added	23
147	Violin II	Articulation: bowings added	24
148	Violin II	Articulation: bowings added	25
171	Violin II	Articulation: staccato added to fourth quaver in bar	26
172	Violin II	Articulation: only slur in bar extended to encompass second through fourth quavers in bar	27
173	Violin II	Articulation: subdivisions of first half of bar and its grace note slurred	28
179	Violin II	Articulation: subdivisions of second half of bar slurred	29
180	Violin II	Articulation: initial note and its grace note slurred	30
184	Violin II	Articulation: first slur in bar extended to encompass second through fourth quavers; first pair of semiquavers on fourth beat slurred; second pair of semiquavers on fourth beat staccato	31
185	Violin II	Articulation: first slur in bar extended to encompass second through fourth quavers	32
186	Violin II	Articulation: bowings added	33
209	Violin II	Articulation: subdivisions of second half of bar staccato	34
210	Violin II	Articulation: bowings added	35
213	Violin II	Articulation: bowings added	36
214	Violin II	Articulation: bowings added	37

217	Violin II	Articulation: bowings added	38
218	Violin II	Articulation: bowings added	39
225	Violin II	Articulation: bowings added	40
226	Violin II	Articulation: bowings added	41
240	Violin II	Articulation: bowings added	42
241	Violin II	Articulation: bowings added	43
262	Violin II	Articulation: bowings added	44
287	Violin II	Rhythm: initial semibreve tied to semibreve in following bar	45
300	Violin II	Articulation: bowings added	46
301	Violin II	Articulation: bowings added	47
Movement Two			
7	Violin II	Articulation: subdivisions of beats two through four slurred	1
16	Violin II	Articulation: slur in bar removed	2
37	Violin II	Score layout: initial crotchet and crotchet rest replaced by minim	3
46	Violin II	Articulation: contents of bar slurred	4
59	Violin II	Articulation: slur in bar removed	5
Movement Three			
7	Violin II	Articulation: second quaver staccato; slur shortened to encompass only subdivisions of second beat	1
8	Violin II	Articulation: bowings added	2
15	Violin II	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	3
30	Violin II	Articulation: all articulation removed	4
41	Violin II	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	5
42	Violin II	Articulation: bowings added	6
44	Violin II	Articulation: bowings added	7
46	Violin II	Articulation: bowings added	8
52	Violin II	Articulation: bowings added	9
54	Violin II	Articulation: bowings added	10
100	Violin II	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	11
103	Violin II	Articulation: bowings added	12
105	Violin II	Articulation: bowings added	13
106	Violin II	Rhythm: initial minim tied to minim in following bar	14
109	Violin II	Articulation: bowings added	15
111	Violin II	Articulation: bowings added	16
113	Violin II	Articulation: bowings added	17
148	Violin II	Rhythm: initial minim tied to minim in following bar	18
168	Violin II	Articulation: staccato added to initial quaver of bar	19
219	Violin II	Articulation: bowings added	20

226	Violin II	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	21
241	Violin II	Articulation: all articulation removed	22
242	Violin II	Articulation: accentuation added to initial note to match other string parts	23
252	Violin II	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	24
255	Violin II	Articulation: bowings added	25
257	Violin II	Articulation: bowings added	26
260	Violin II	Articulation: staccato added to both crotchets in bar	27
261	Violin II	Articulation: staccato added to first crotchet in bar	28
263	Violin II	Articulation: bowings added	29
265	Violin II	Articulation: bowings added	30
269	Violin II	Articulation: staccato added to first crotchet in bar	31
273	Violin II	Pitch: D-flat on second quaver changed to D-natural	32
284	Violin II	Articulation: staccato added to first crotchet in bar; second crotchet and its grace note slurred	33
285	Violin II	Articulation: staccato added to first crotchet in bar; second crotchet and its grace note slurred	34
286	Violin II	Articulation: staccato added to both crotchets in bar	35
287	Violin II	Articulation: staccato added to both crotchets in bar	36
Movement One			
1	Viola	Articulation: bowings added	1
2	Viola	Articulation: bowings added	2
8	Viola	Rhythm: tie added between two notes in bar	3
17	Viola	Score layout: top notes of double stops in bar omitted	4
18	Viola	Score layout: top note of double stop in bar omitted	5
42	Viola	Articulation: pair of semiquavers on upbeat to third beat slurred	6
43	Viola	Articulation: pair of semiquavers on upbeat to third beat slurred	7
47	Viola	Articulation: bowings added	8
48	Viola	Articulation: bowings added	9
51	Viola	Articulation: tie between bars 51 and 52 omitted	10
68	Viola	Articulation: subdivisions of fourth beat staccato	11
69	Viola	Articulation: all notes of bar staccato	12
73	Viola	Articulation: subdivisions of fourth beat slurred	13
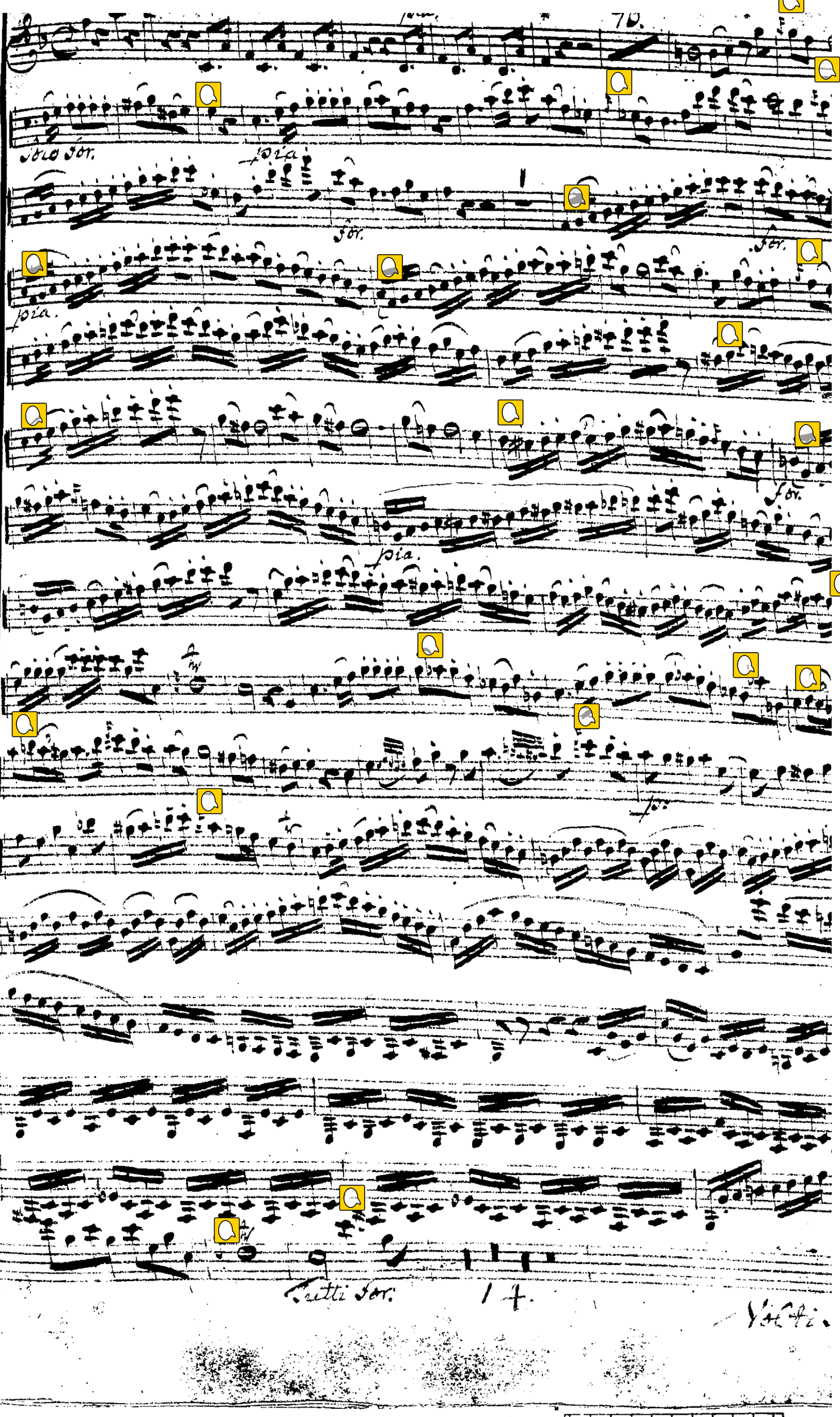
77	Viola	Articulation: subdivisions of fourth beat slurred	14
78	Viola	Articulation: contents of bar slurred	15
79	Viola	Articulation: contents of bar slurred	16
91	Viola	Articulation: bowings added	17
119	Viola	Articulation: bowings added	18
120	Viola	Dynamics: bar is **p**	19
141	Viola	Articulation: slur in bar removed	20
144	Viola	Articulation: beats two though fourth slurred	21
145	Viola	Articulation: beats two though fourth slurred	22
146	Viola	Articulation: beats two though fourth slurred	23
185	Viola	Articulation: second through fourth quavers slurred	24
186	Viola	Articulation: all notes in bar staccato; bowings added	25
210	Viola	Articulation: bowings added	26
240	Viola	Articulation: bowings added	27
241	Viola	Articulation: bowings added	28
260	Viola	Articulation: bowings added	29
273	Viola	Articulation: slur in bar removed	30
291	Viola	Articulation: subdivisions of fourth beat staccato	31
292	Viola	Articulation: all notes in bar staccato	32
293	Viola	Articulation: subdivisions of fourth beat staccato	33
294	Viola	Articulation: all notes in bar staccato	34
298	Viola	Articulation: bowings added	35
299	Viola	Articulation: bowings added	36
Movement Two			
36	Viola	Articulation: slur shortened to encompass only second through fourth beats	1
37	Viola	Score Layout: initial crotchet and crotchet rest replaced by minim	2
38	Viola	Dynamics: bar is **p**	3
44	Viola	Articulation: accentuation added to initial note to match other string parts	4
45	Viola	Dynamics: bar is **p**	5
46	Viola	Articulation: contents of bar slurred	6
Movement Three			
7	Viola	Articulation: subdivisions of first beat staccato; subdivisions of second beat slurred	1
8	Viola	Articulation: bowings added	2
11	Viola	Articulation: slur between bars 11 and 12 removed	3
15	Viola	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	4
19	Viola	Articulation: all notes in bar staccato	5
33	Viola	Articulation: first and second quavers in bar slurred	6
35	Viola	Dynamics: bar is **f**	7

41	Viola	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	8
47	Viola	Articulation: tie added between bars 47 and 48	9
55	Viola	Articulation: tie between bars 55 and 56 added	10
88	Viola	Articulation: slur between bars 88 and 89 removed	11
100	Viola	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	12
114	Viola	Articulation: tie between bars 114 and 115 added	13
162	Viola	Articulation: tie between bars 162 and 163 added	14
195	Viola	Articulation: bowings added	15
196	Viola	Articulation: bowings added	16
197	Viola	Articulation: slur extending from bar 196 limited to initial dotted crotched in bar 197; bowings added	17
198	Viola	Articulation: bowings added	18
200	Viola	Articulation: tie added between bars 200 and 201	19
216	Viola	Score Layout: the repetition of bars 216-217 removed	20
219	Viola	Articulation: bowings added	21
223	Viola	Articulation: tie added between bars 223 and 224	22
226	Viola	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred; bowings added	23
242	Viola	Articulation: slur added between bars 242 and 243	24
244	Viola	Articulation: first and second quavers of bar slurred	25
252	Viola	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	26
260	Viola	Articulation: both crotchets in bar staccato	27
261	Viola	Articulation: initial crotchet in bar staccato	28
268	Viola	Articulation: both crotchets in bar staccato	29
269	Viola	Articulation: initial crotchet in bar staccato	30
277	Viola	Articulation: initial slur shortened to encompass only subdivisions of first beat; third quaver in bar staccato	31
286	Viola	Articulation: both crotchets in bar staccato	32
287	Viola	Articulation: both crotchets in bar staccato	33
Movement One			
1	Violoncello	Articulation: bowings added; Dynamics: crescendo inserted	1
2	Violoncello	Articulation: bowings added	2
17-22	Violoncello	Articulation: slur [phrasing mark] removed	3

47	Violoncello	Articulation: bowings added	4
48	Violoncello	Articulation: bowings added	5
119	Violoncello	Articulation: bowings added	6
141	Violoncello	Articulation: slur in bar removed	7
142	Violoncello	Articulation: second through fourth beats slurred	8
144	Violoncello	Articulation: original slur removed; second through fourth beats slurred	9
145	Violoncello	Articulation: original slur removed; second through fourth beats slurred	10
146	Violoncello	Articulation: second through fourth beats slurred	11
159	Violoncello	Articulation: staccato added to subdivisions of final beat of bar	12
160	Violoncello	Articulation: staccato added to all notes in bar	13
161	Violoncello	Articulation: staccato added to subdivisions of final beat of bar	14
162	Violoncello	Articulation: staccato added to all notes in bar; Pitch: bottom note of double stop on third bar removed	15
163	Violoncello	Articulation: staccato added to subdivisions of final beat of bar	16
164	Violoncello	Articulation: staccato added to all notes in bar	17
185	Violoncello	Articulation: second through fourth quaver of bar slurred	18
186	Violoncello	Articulation: bowings added	19
207	Violoncello	Articulation: original slur extended to include second beat of bar 207	20
210	Violoncello	Articulation: bowings added	21
240	Violoncello	Articulation: bowings added	22
241	Violoncello	Articulation: bowings added	23
244	Violoncello	Articulation: slur removed from bar	24
245	Violoncello	Articulation: slur removed from bar	25
246	Violoncello	Articulation: slur removed from bar	26
262	Violoncello	Articulation: bowings added	27
295	Violoncello	Articulation: staccato added to subdivisions of final beat of bar	28
296	Violoncello	Articulation: staccato added to all notes in bar	29
300	Violoncello	Articulation: bowings added	30
301	Violoncello	Articulation: bowings added	31
Movement Two			
37	Violoncello	Score Layout: initial crotchet and crotchet rest replaced by minim	1
Movement Three			
7	Violoncello	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	1
8	Violoncello	Articulation: all notes in bar staccato; bowings added	2
15	Violoncello	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred; bowings added	3
30	Violoncello	Articulation: slur in bar removed;	4

31	Violoncello	Articulation: accentuation added to initial note to match other string parts; only slur in bar removed	5
33	Violoncello	Articulation: first and second quaver in bar slurred	6
41	Violoncello	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	7
44	Violoncello	Articulation: bowings added	8
46	Violoncello	Articulation: bowings added	9
52	Violoncello	Articulation: bowings added	10
54	Violoncello	Articulation: bowings added	11
57	Violoncello	Articulation: all staccato dots in bar removed	12
58	Violoncello	Articulation: only staccato dot in bar removed	13
59	Violoncello	Dynamics: bar is **p**	14
67	Violoncello	Articulation: all staccato dots in bar removed	15
68	Violoncello	Articulation: only staccato dot in bar removed	16
92	Violoncello	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	17
100	Violoncello	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	18
103	Violoncello	Articulation: bowings added	19
105	Violoncello	Articulation: bowings added	20
111	Violoncello	Articulation: bowings added	21
113	Violoncello	Articulation: bowings added	22
132	Violoncello	Bowing stipulations: ‘arco’ added	23
135	Violoncello	Bowing stipulations: ‘pizz’ added	24
140	Violoncello	Bowing stipulations: ‘arco’ added	25
195	Violoncello	Articulation: bowings added	26
196	Violoncello	Articulation: bowings added	27
197	Violoncello	Articulation: bowings added	28
198	Violoncello	Articulation: bowings added	29
219	Violoncello	Articulation: initial pair of quavers slurred; bowings added	30
226	Violoncello	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	31
242	Violoncello	Articulation: accentuation added to initial note to match other string parts	32
244	Violoncello	Articulation: first pair of quavers slurred	33
252	Violoncello	Articulation: first and final quavers of bar staccato; middle pair of quavers of bar slurred	34
255	Violoncello	Articulation: bowings added	35
257	Violoncello	Articulation: bowings added	36
261	Violoncello	Articulation: staccato added to initial crotchet	37
263	Violoncello	Articulation: bowings added	38
265	Violoncello	Articulation: bowings added	39
268	Violoncello	Articulation: staccato added to initial crotchet	40
269	Violoncello	Articulation: staccato added to second crotchet in bar	41

286	Violoncello	Articulation: staccato added to both crotchets in bar	42
287	Violoncello	Articulation: staccato added to both crotchets in bar	43


70.
Solo for.
for.
for.
for.
for.
for.
for.
for.
for.
Tutti for.
14.

Romance

Andante

Adagio

Allegro

Allegro

Andante

Allegro

Andante

Allegro
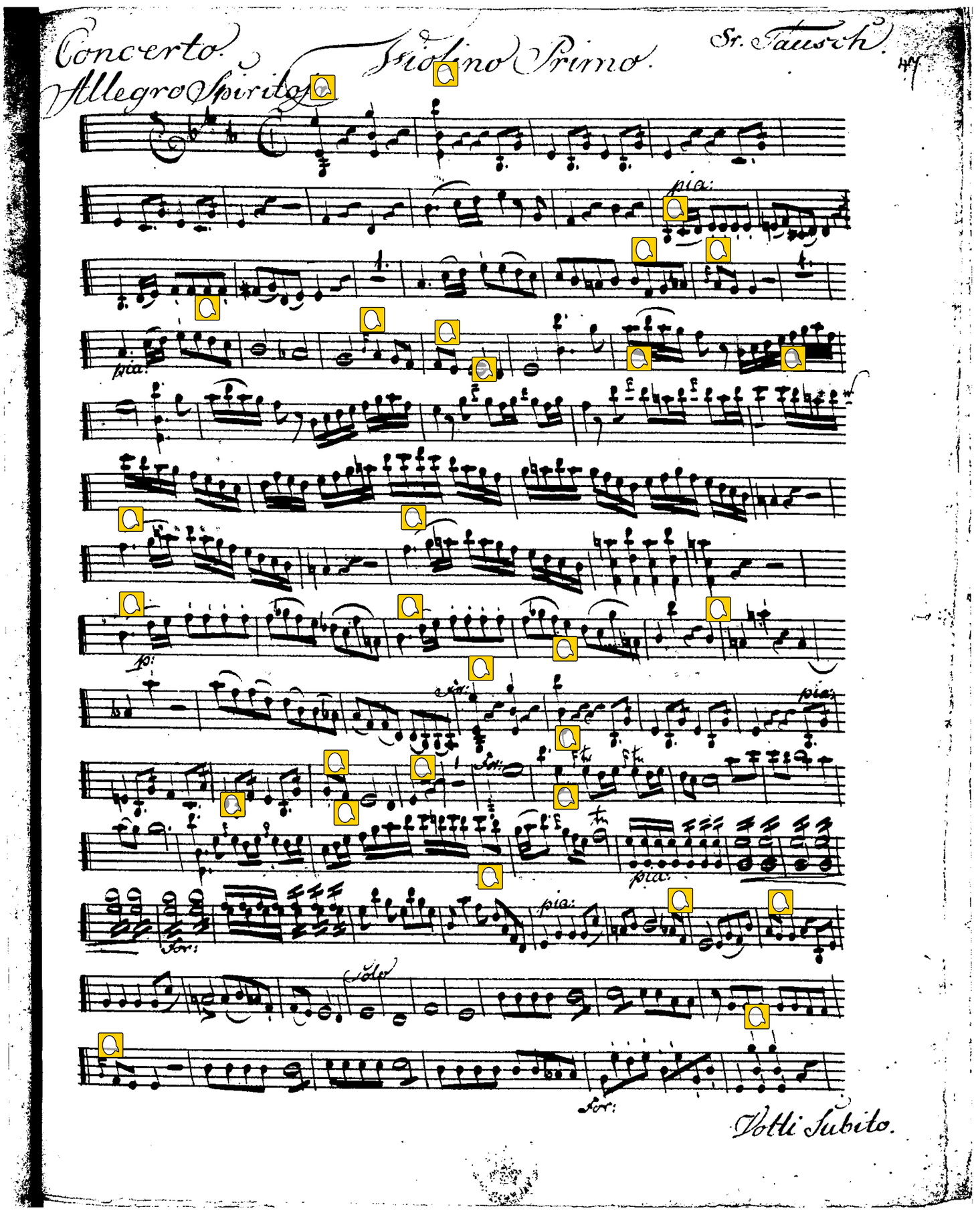
Andante

Rondo

Fin.

Fin.

Fin.


Concerto.
Violino Primo.
Sr. Tausch.
Allegro Spiritoso
pia:
for:
Solo
Tutti Subito.

Romance
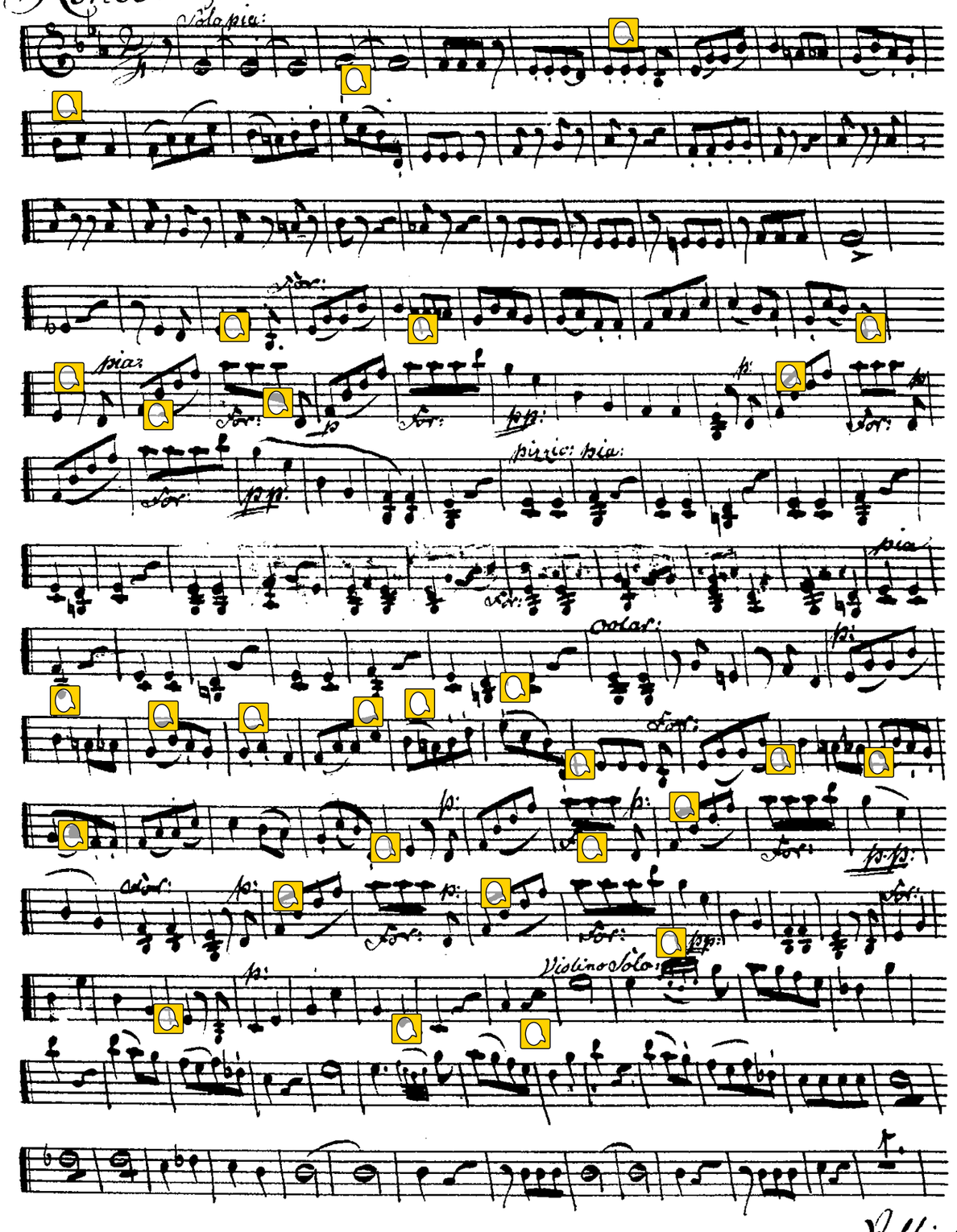
Solo

Tutti

Solo

Tutti

Rondo.



Volti subito

calando

BRITISH MUSEUM · ROYAL MUSIC LIBRARY

Sola nubi

60

Concert. Violino Solo

Allegro, Solo

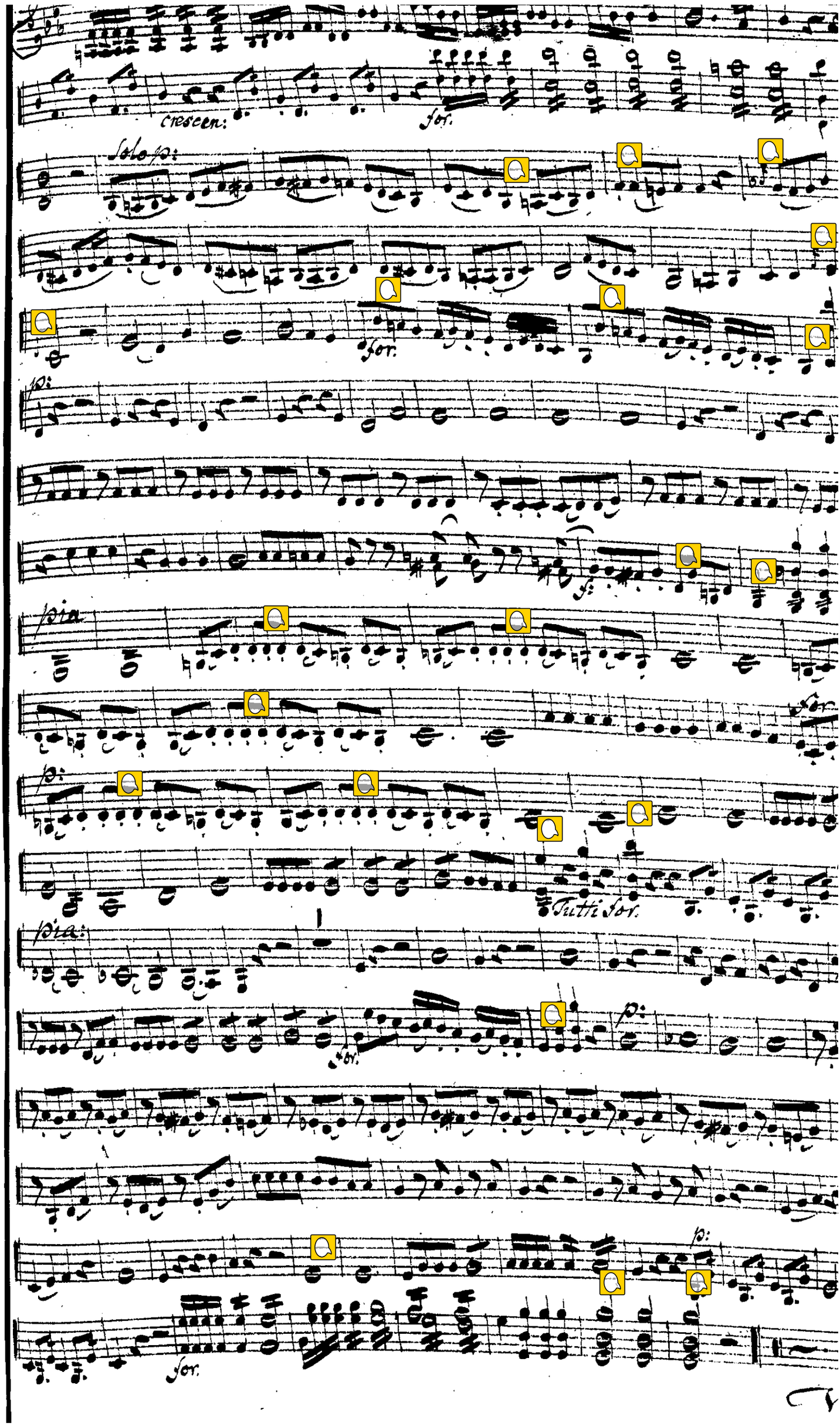
Tutti

Solo

Tutti

Solo

Tutti


cresce:
for.
Solo p:
for.
p:
for.
p:
for.
Tutti for.
for:
for.
p:
for.
p:

Solo pia.

Ritornello

Tutti for

pia.
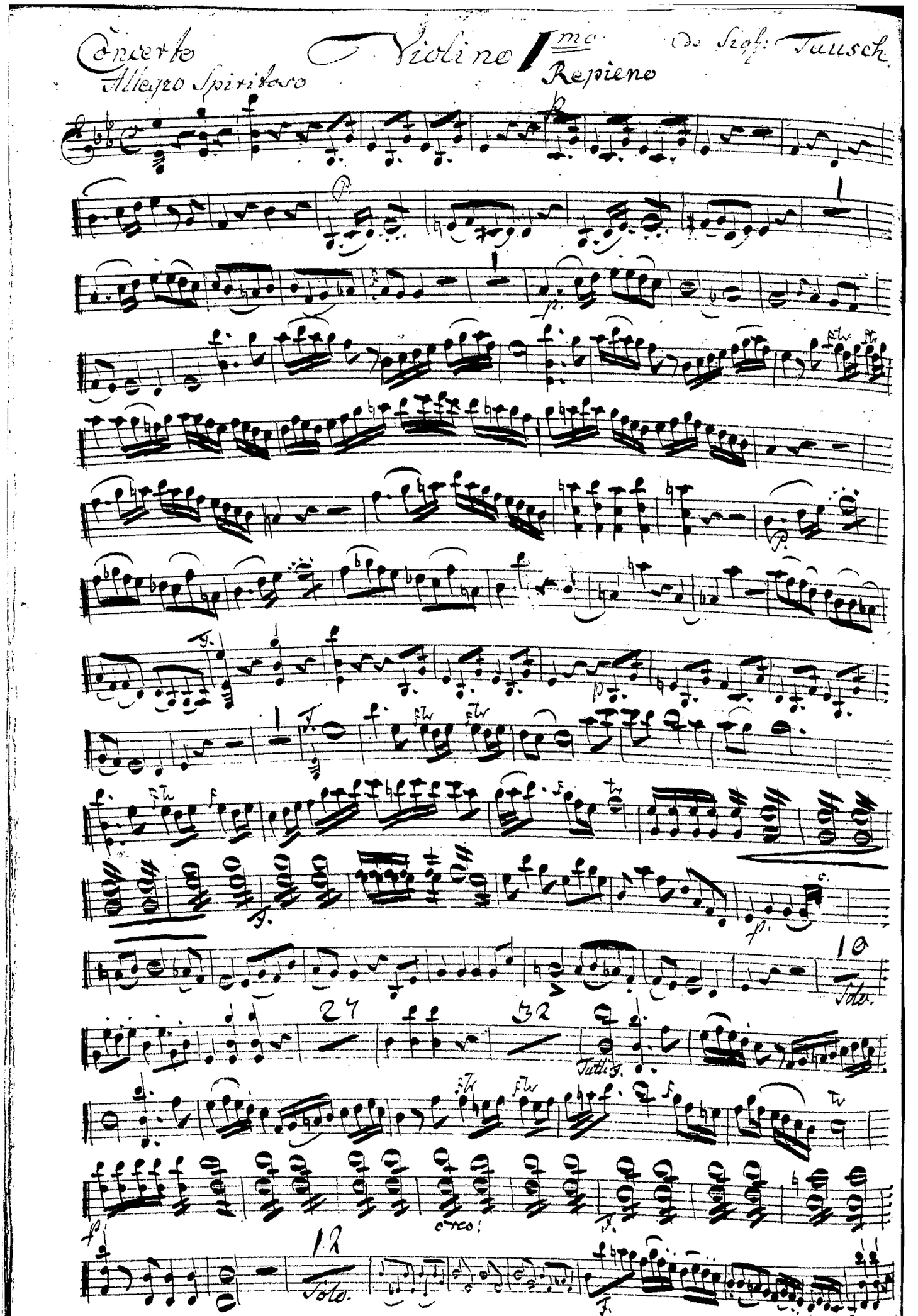
for
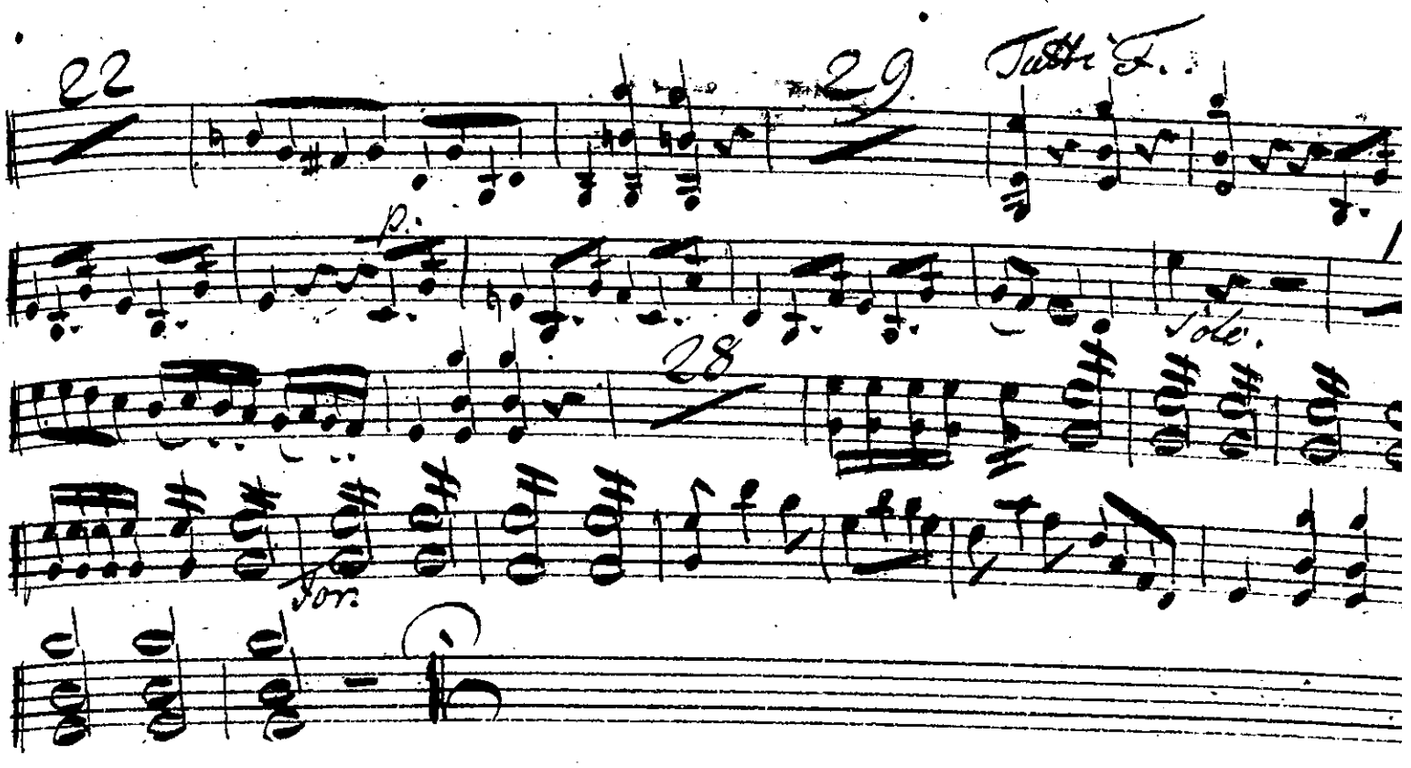
Violino 1mo

for
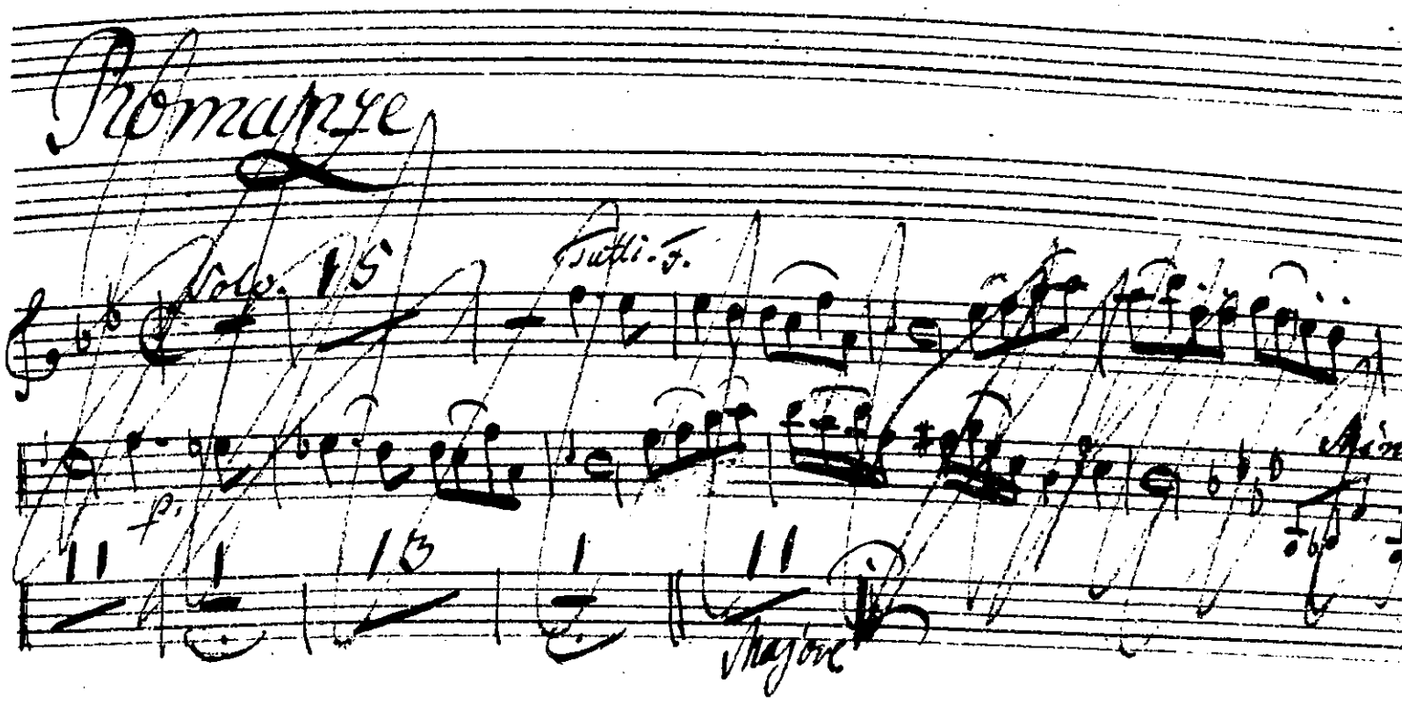
for

for


Concerto
Violino Imo
Del Sigl. Tausch
Allegro Spiritoso
Ripieno
10
Solo.
27
32
Tutti.
cresc:
12
Solo.



Andante Facet
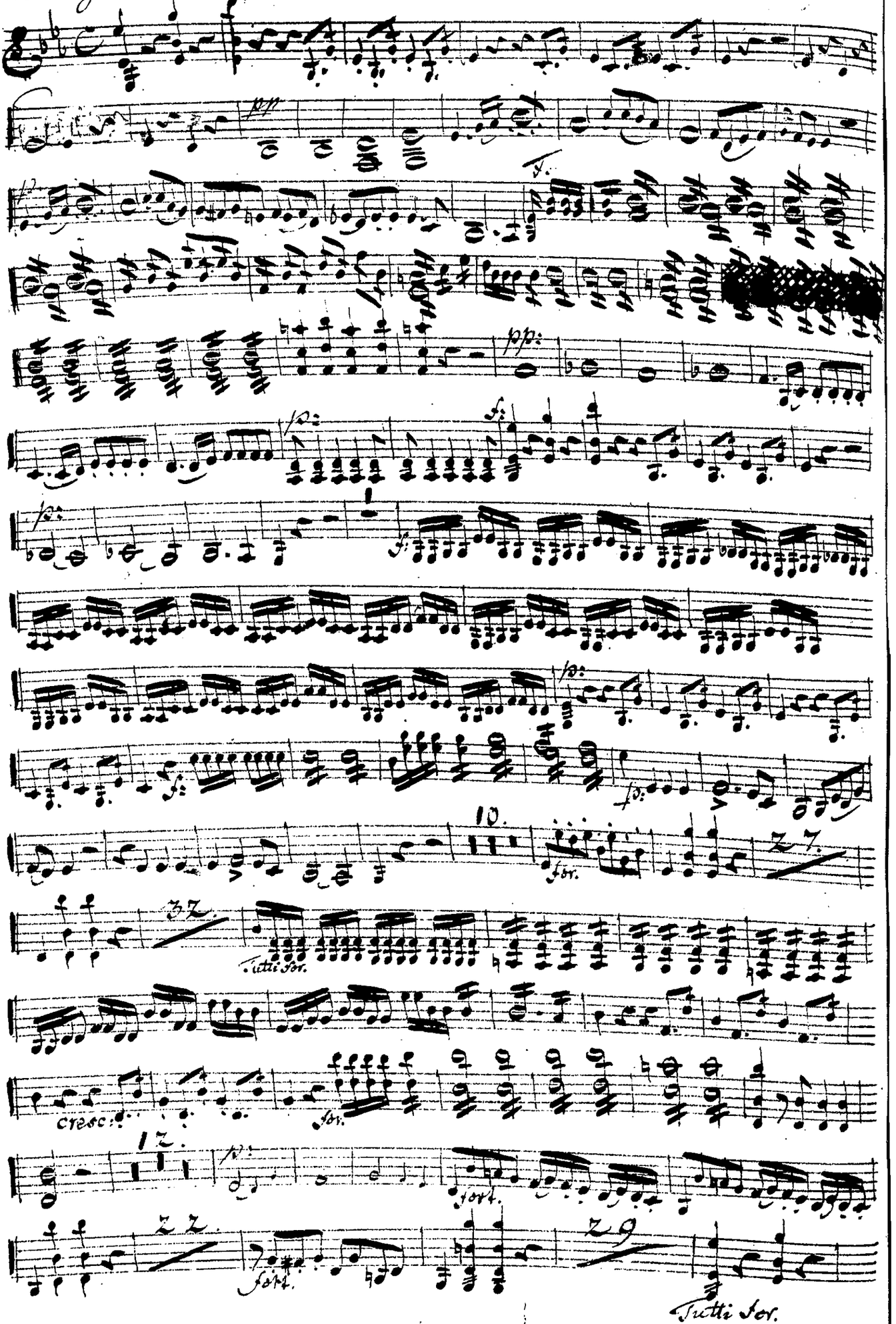


Rondo Allegro &c.

Concerto

Allegro Spirituoso

Violino Secundo

Di Tausch Repiano



Allegro

Solo

Tutti

Solo

Tutti

Solo

Tutti

28
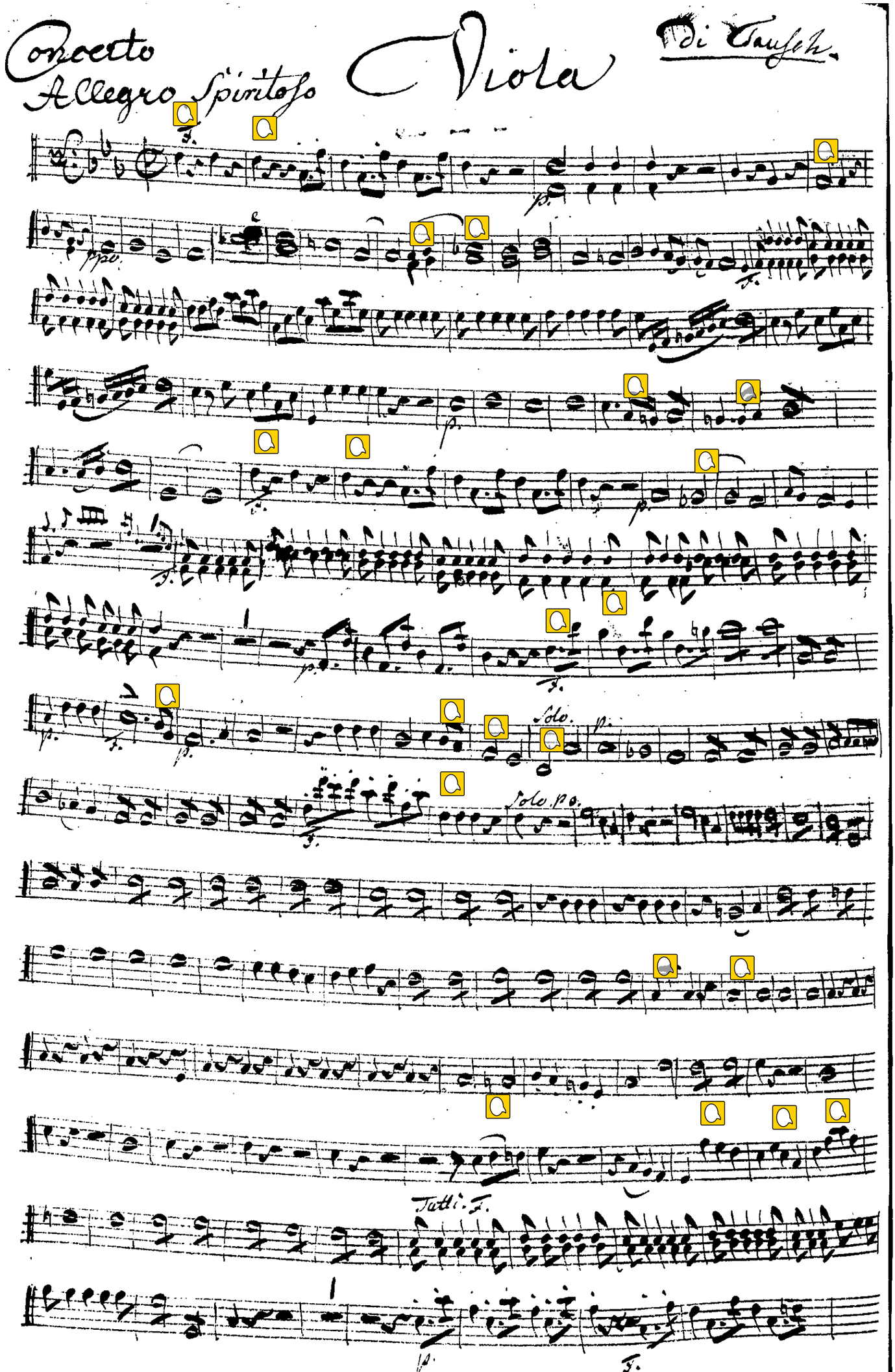
Solo

55

Rondo Allegretto.

Solo.

BRITISH MUSEUM ROYAL MUSIC LIBRARY


Concerto
Allegro Spiritoso
Viola
di Tausch.
Solo.
Solo. pp.
Tutti.

Solo.

Romanze

Andante

Violino

Tutti

Romanza

Andante

Grave.

Violoncelle Solo.

Tutti.

Basse Cont.

Solo.

Tutti.

bis

bis

Romanze.

Violoncello.

Andante.

Tutti.

Solo.

Tutti.

Solo.

Tutti.

Solo

Cantabile.

Cantabile.

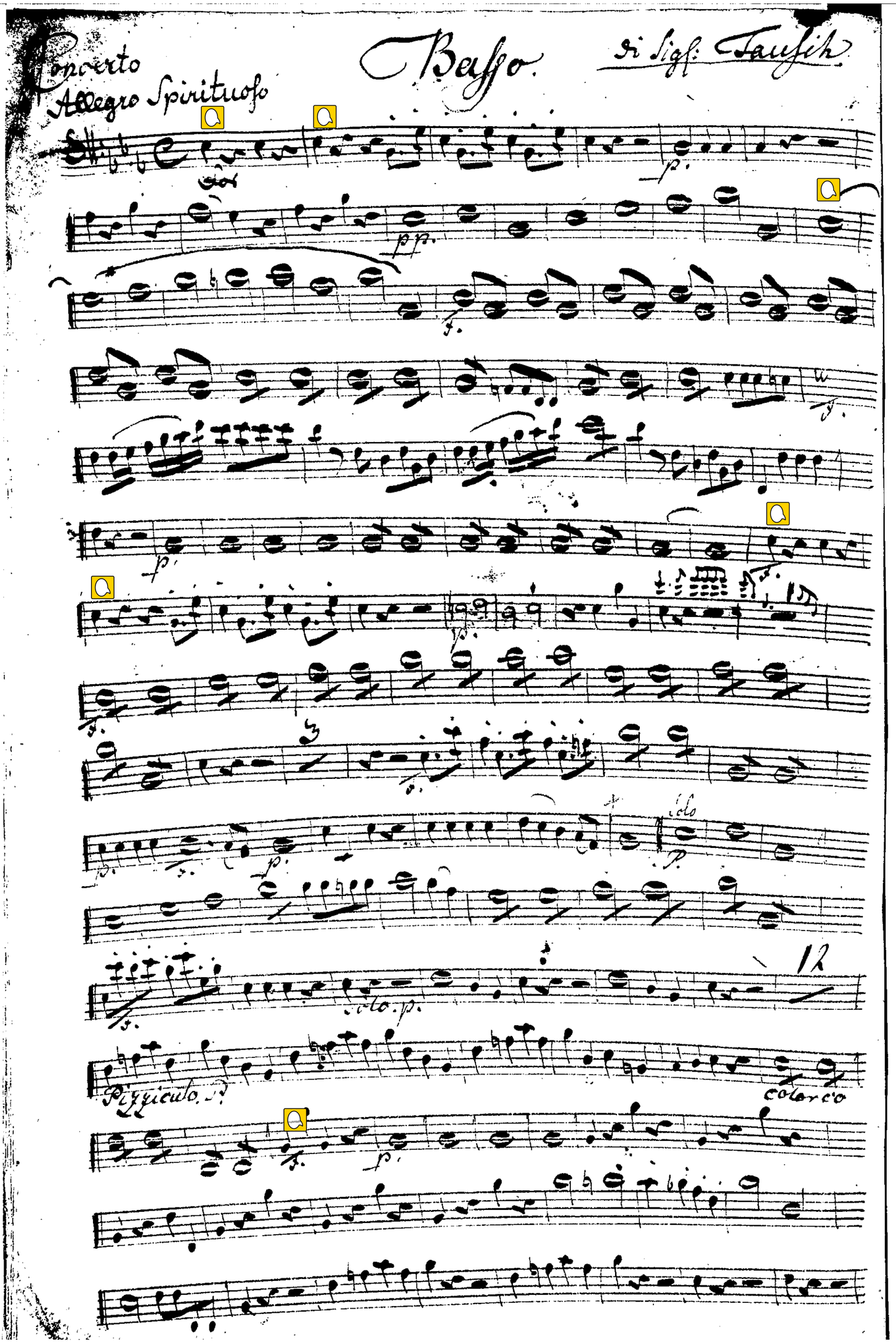
Ripicato.

Concerto

Allegro Spirituoso

Basso.

di Sigl. Tausch



Oboe

Concerto

Allegro

Romanze Andante

Rondo Allegro

Presto Allegrato.

BRITISH MUSEUM MUSIC
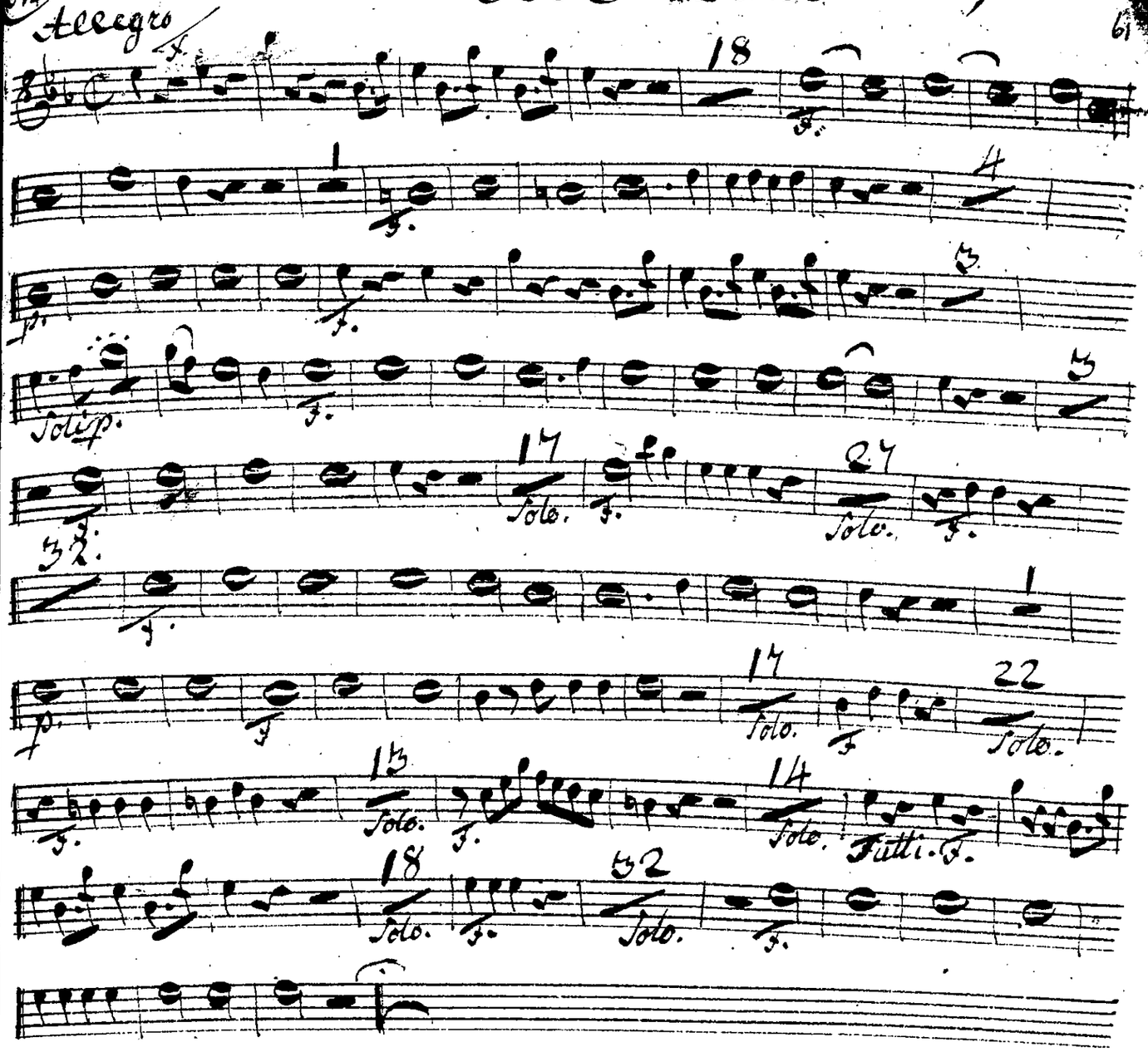
Concerto

Oboe Secundo

di Sig.r Hauf

61

Allegro



Andante Facet

Romanza



Clarinetto Primo

Solo

cresc.

cresc.

cresc.

Allegro

Romanze in Es

1. 2. Vln.

Vla.

Vc.

Cb.

Rondo Allegretto

30

Ob. 1.

Ob. 2.

Fag.

Cor. 1.

Cor. 2.

Tr. 1.

Tr. 2.

Timp.

Vl. 1.

Vl. 2.

Vla.

Vc.

Cb.

Pianoforte.
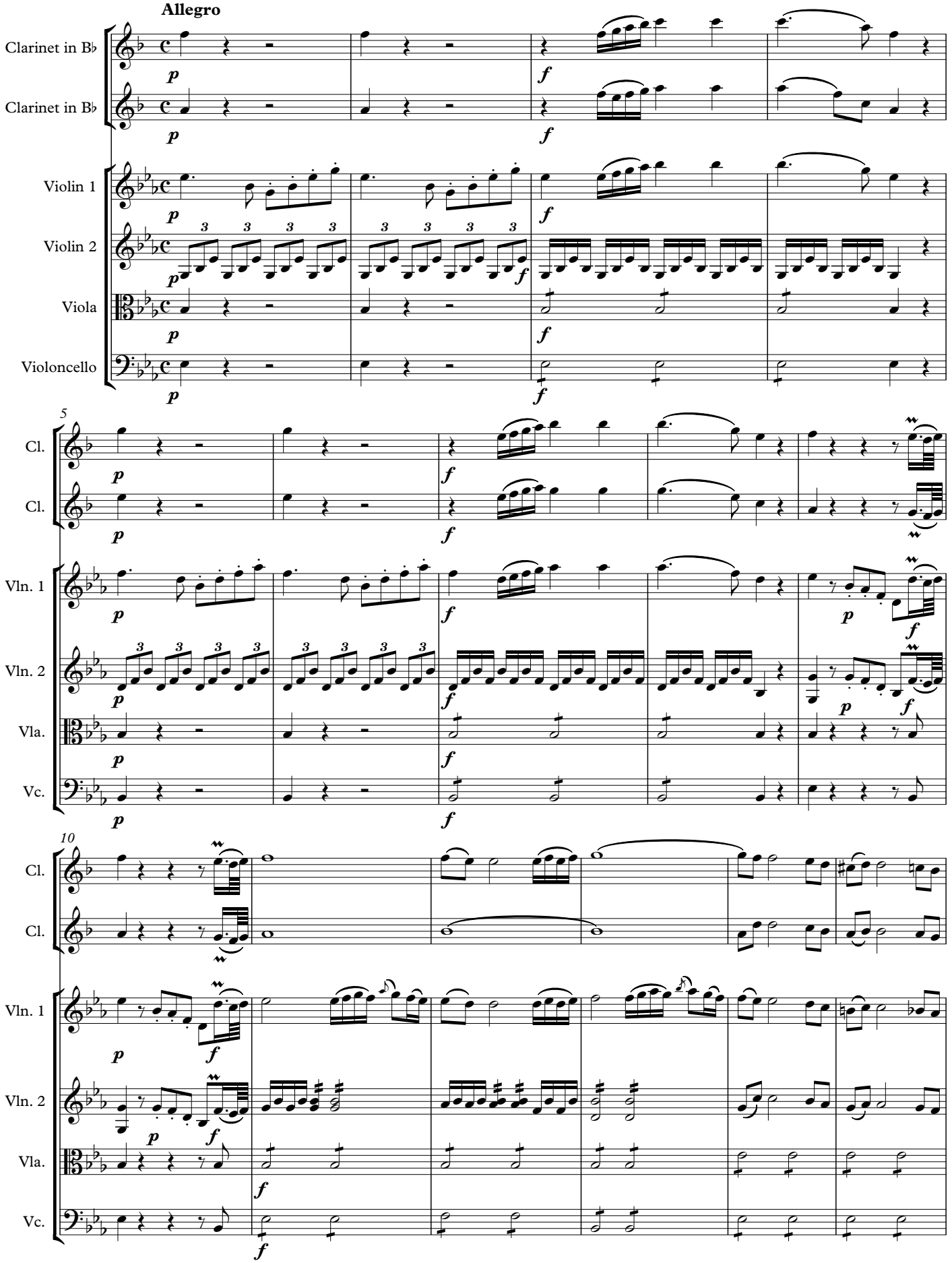
Allegretto.
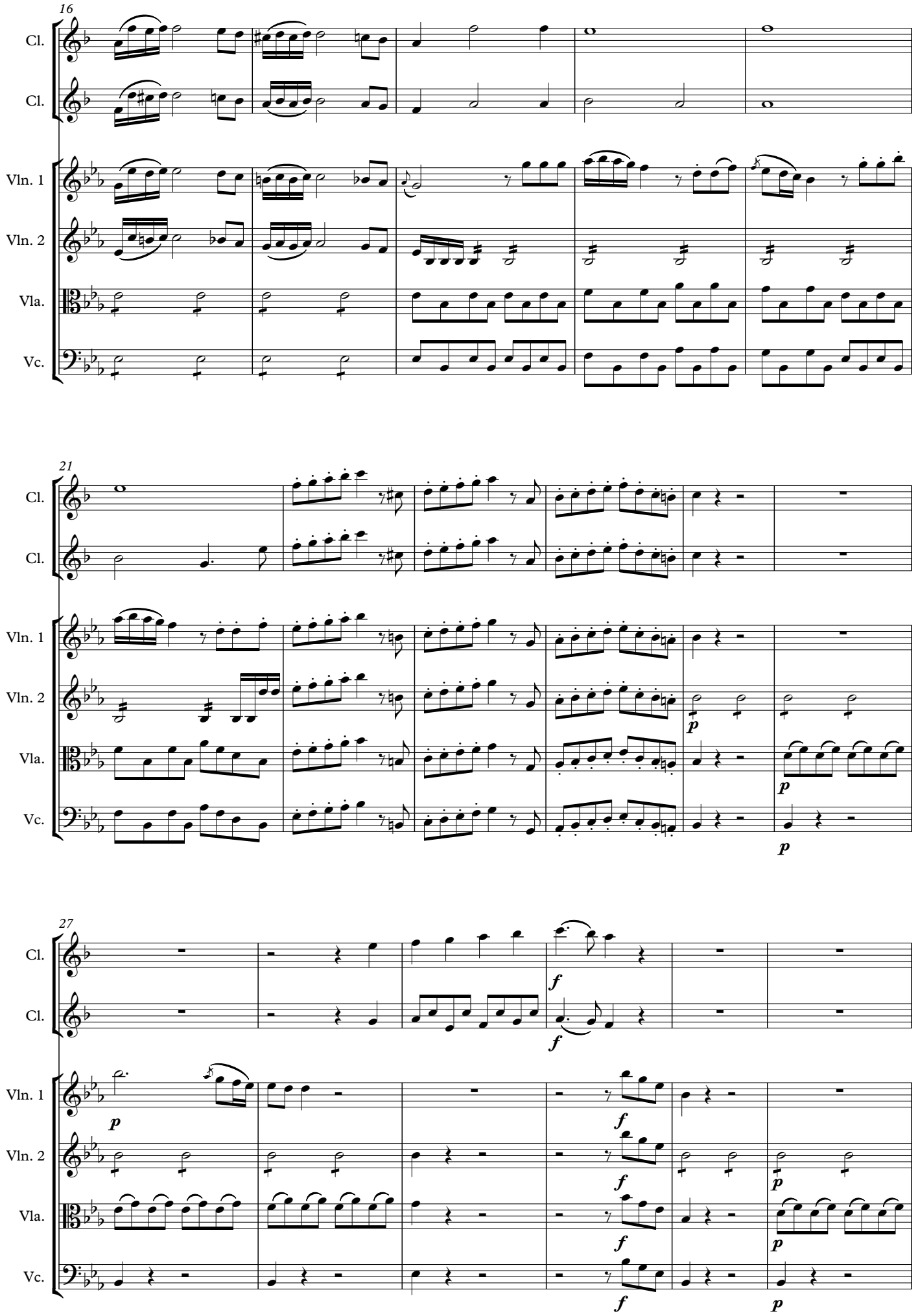
J. Myslivecek
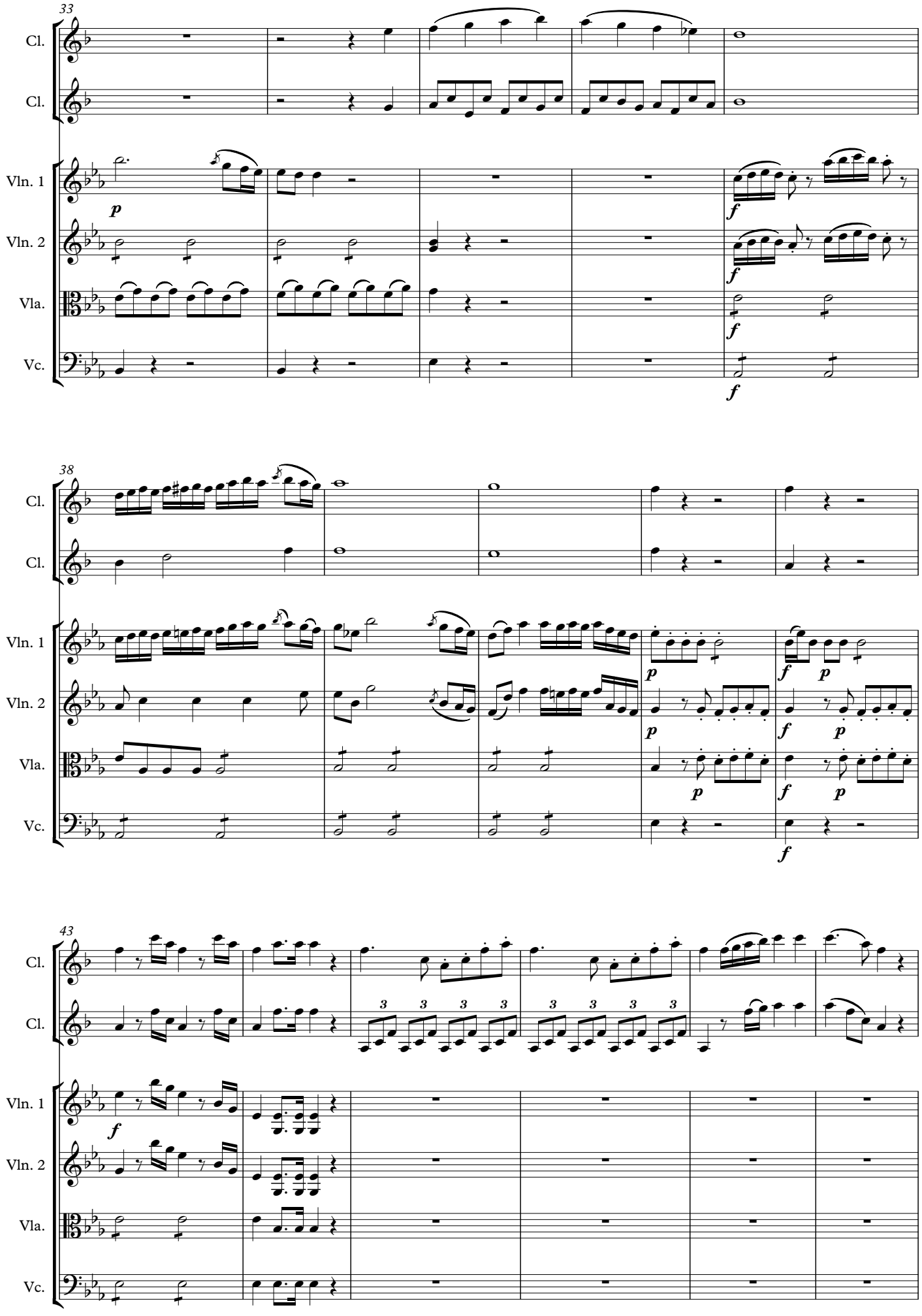
Concerto for two Clarinets in E-flat
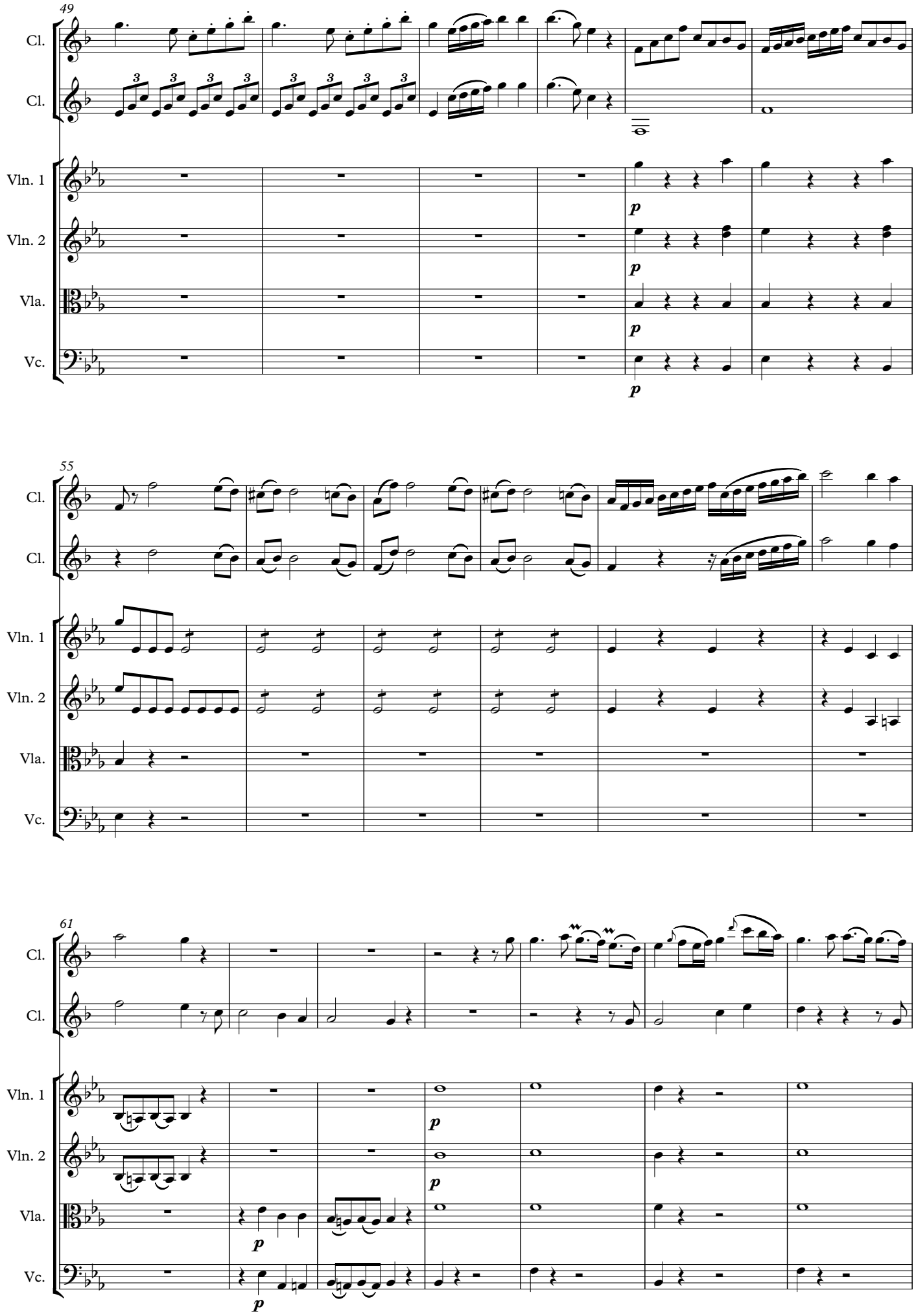
I
Allegro
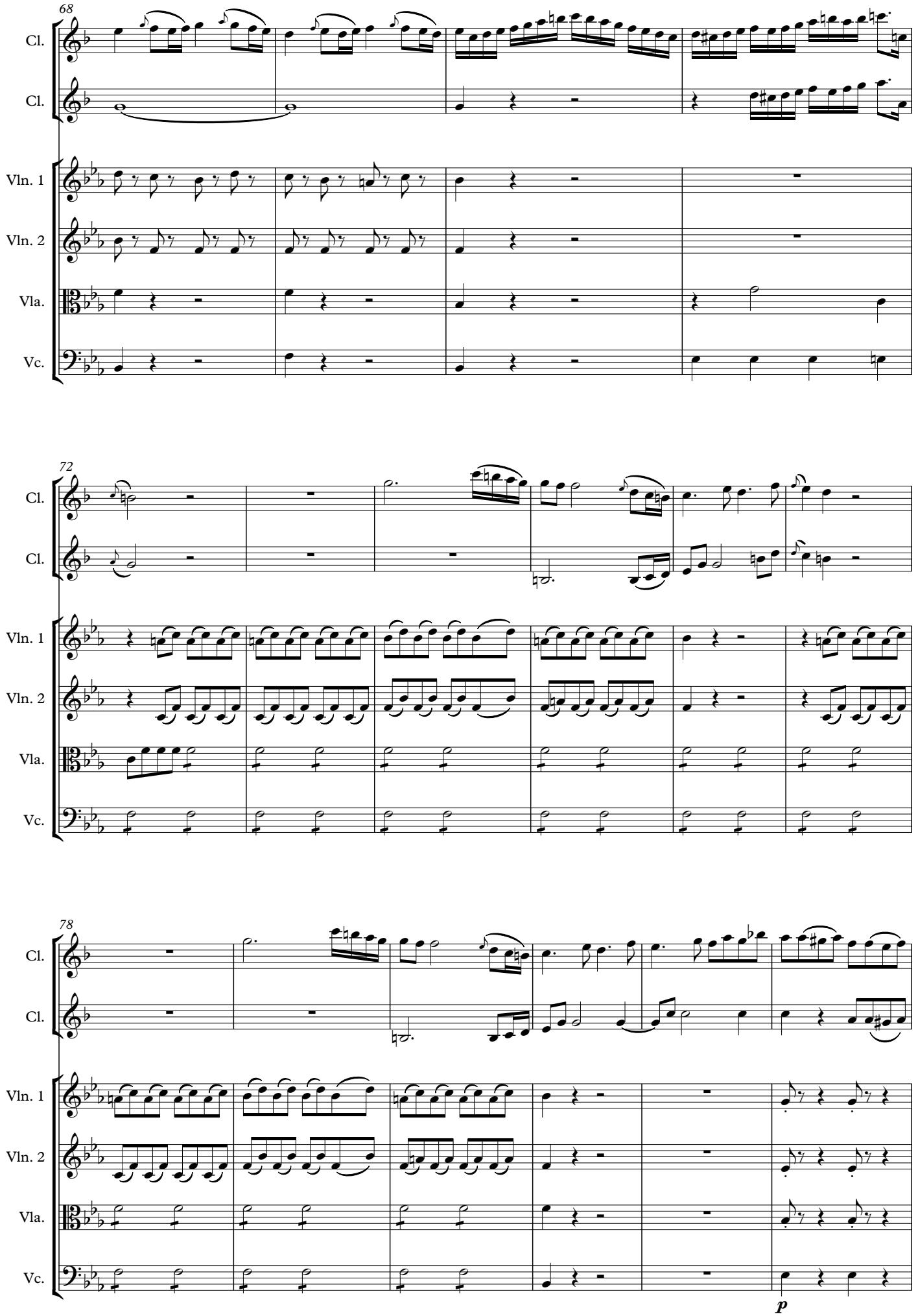
J. Myslivecek
(1737 - 1781)
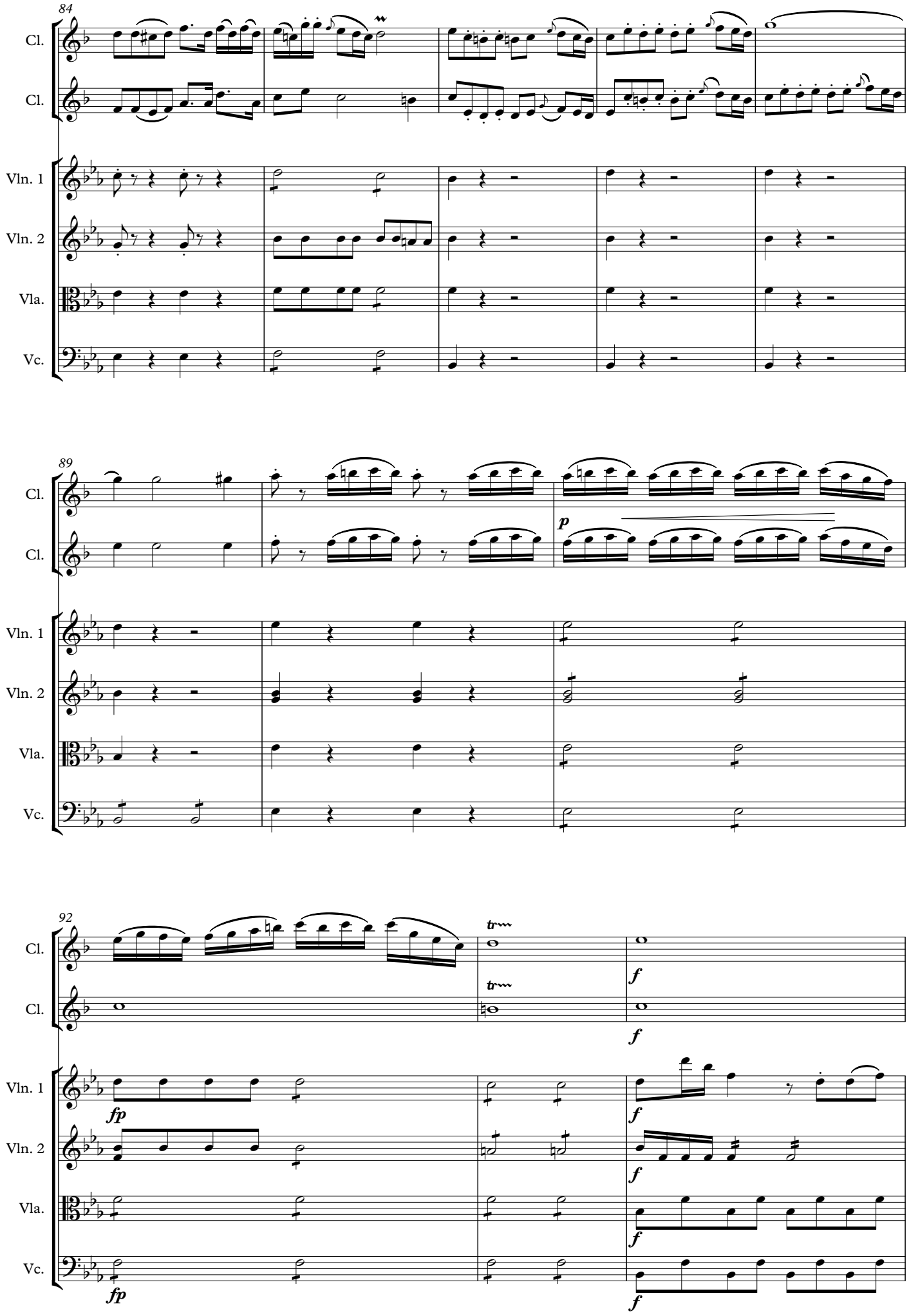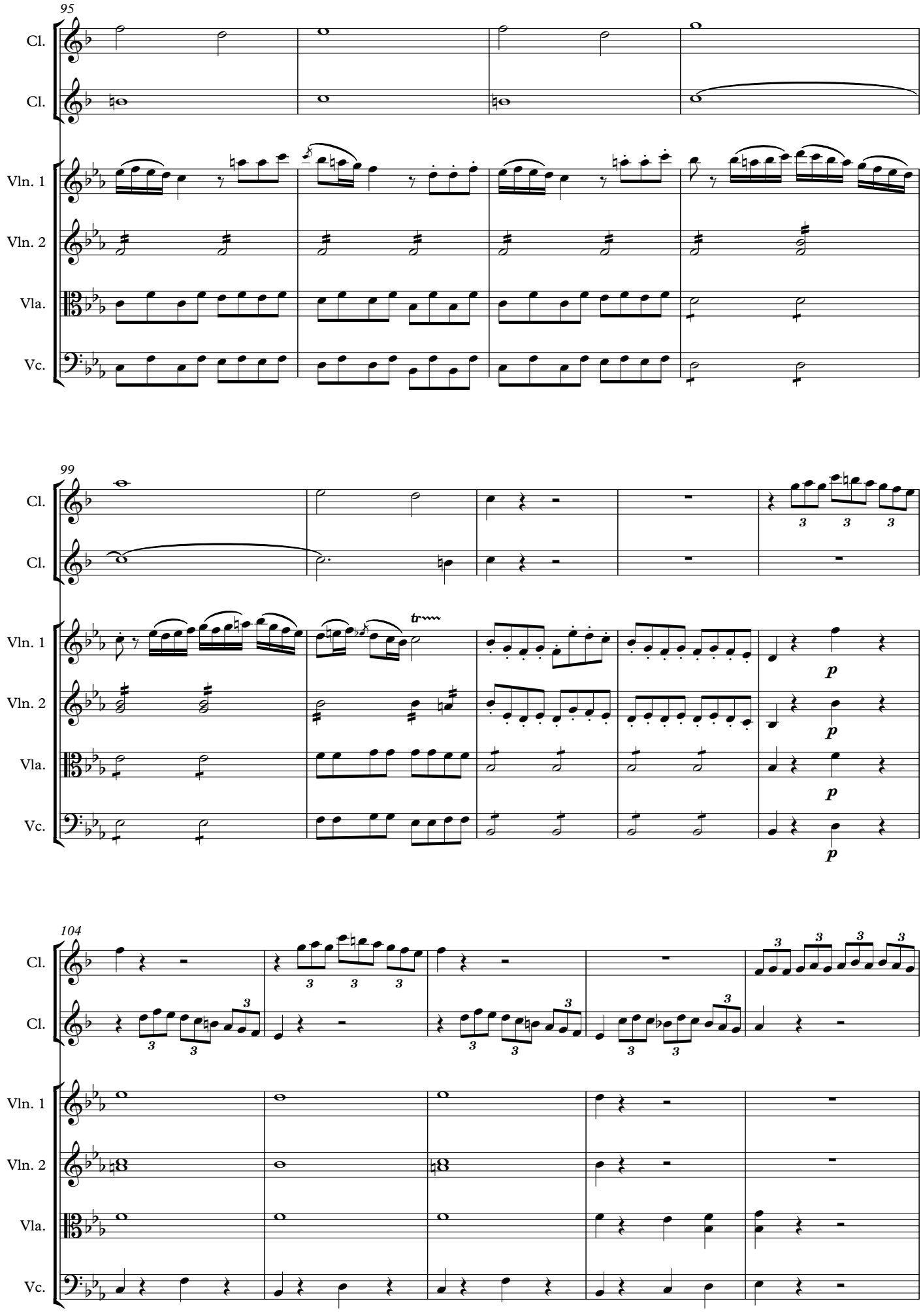



16
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
21
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
27
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
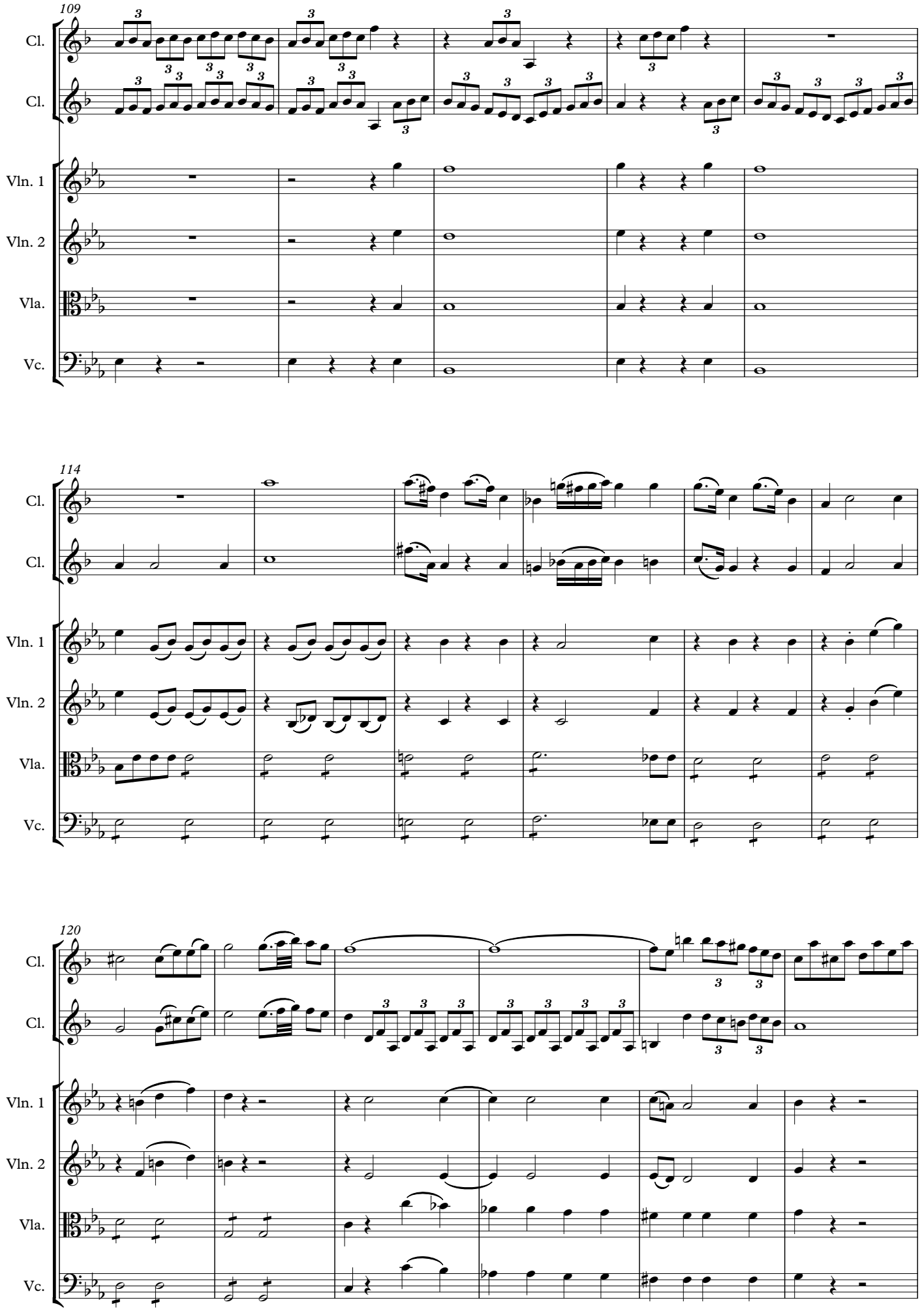

33
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
f
38
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
f
43
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
f
3
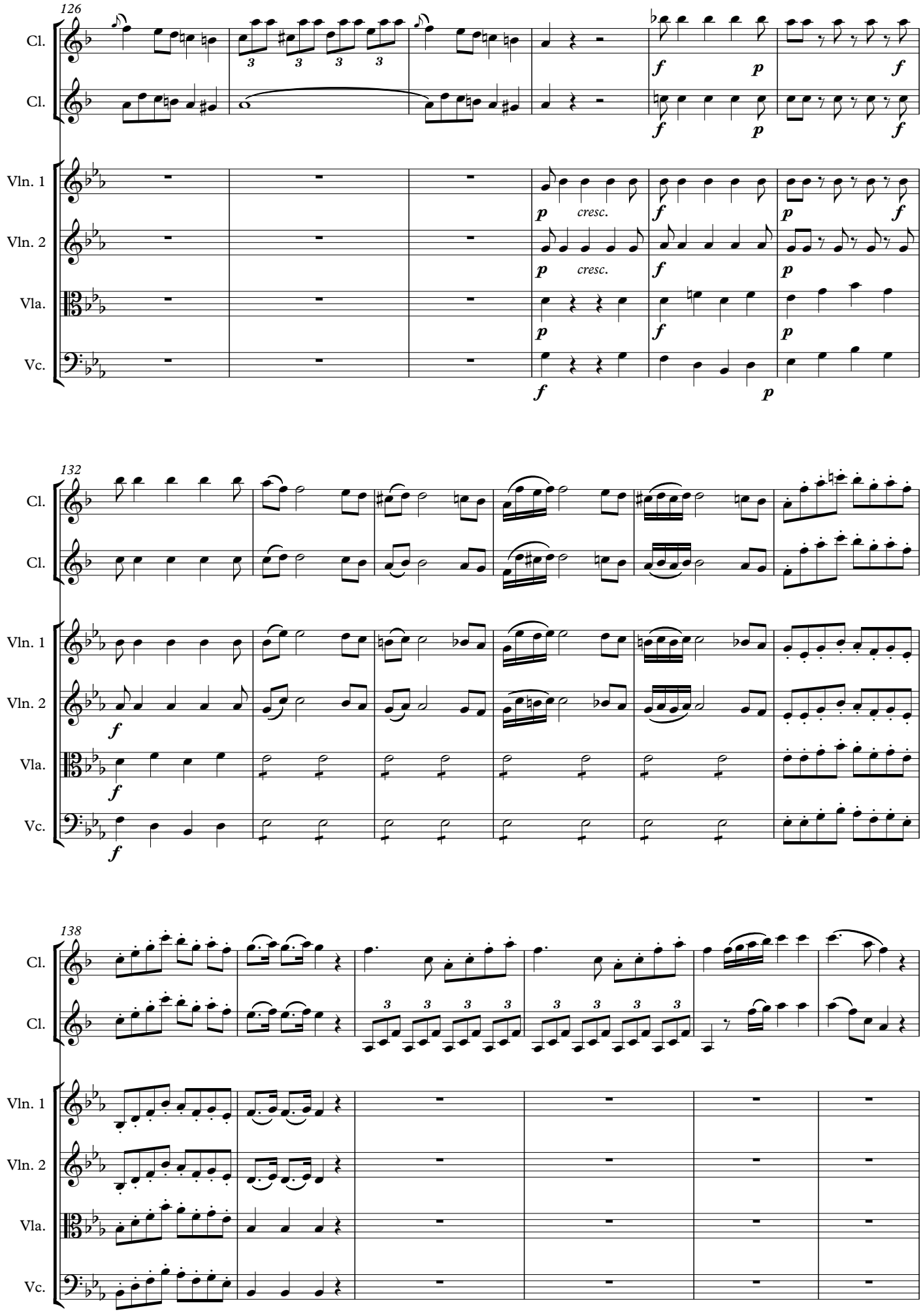

49
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
55
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
61
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
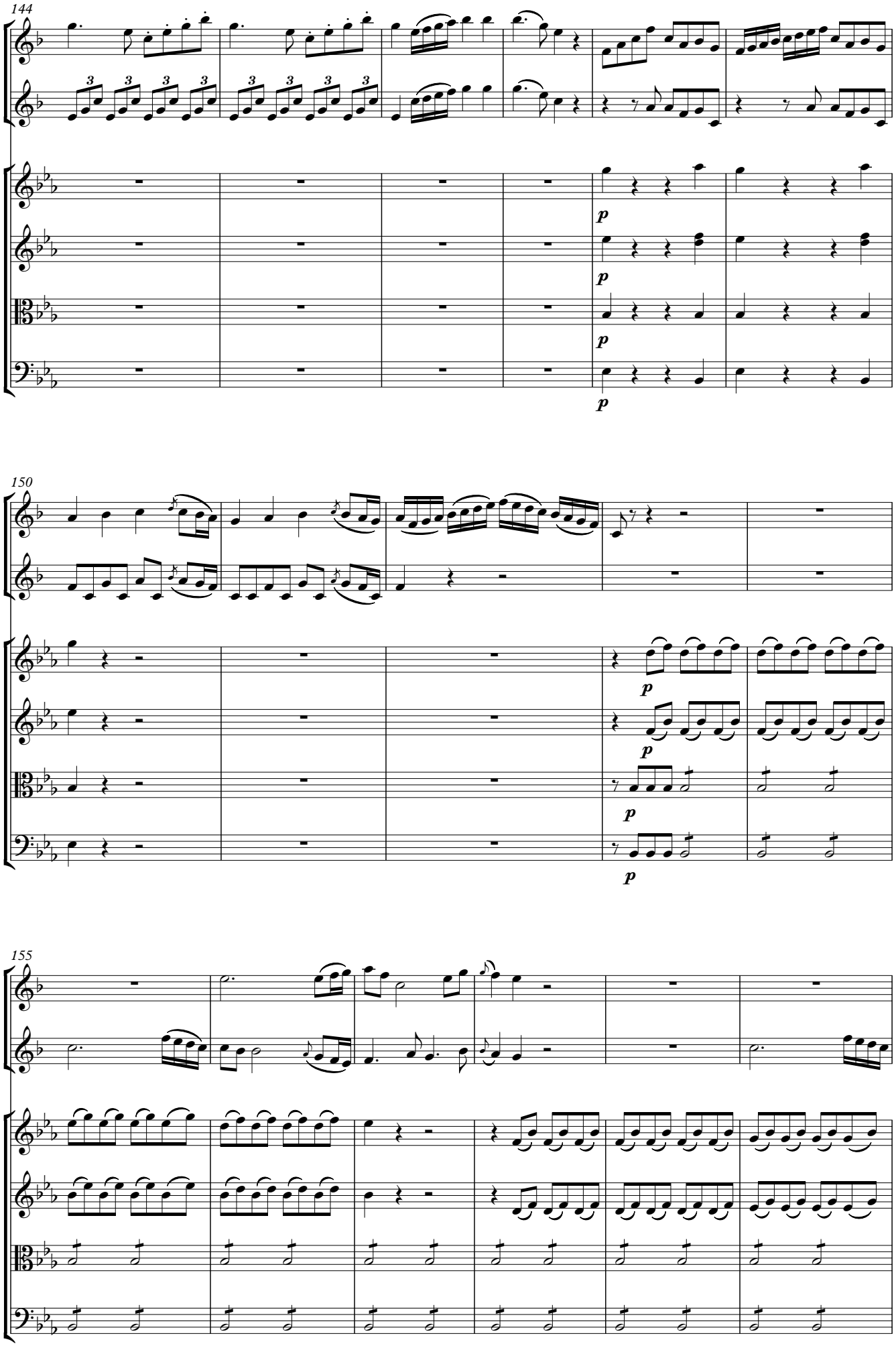

68
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
72
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
78
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
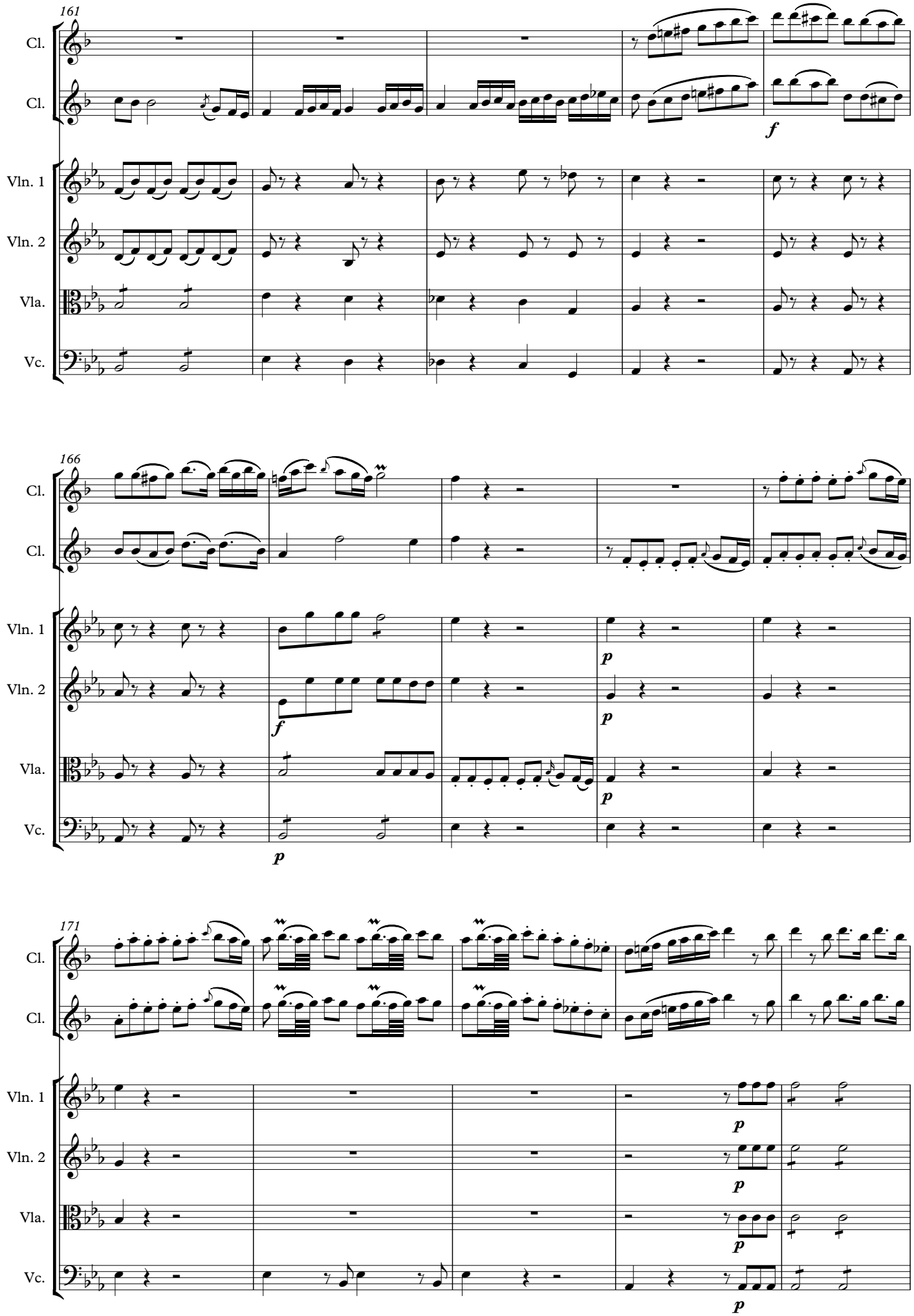

84
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
89
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
92
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
tr
tr
f
f
fp
fp
f
f
f
f
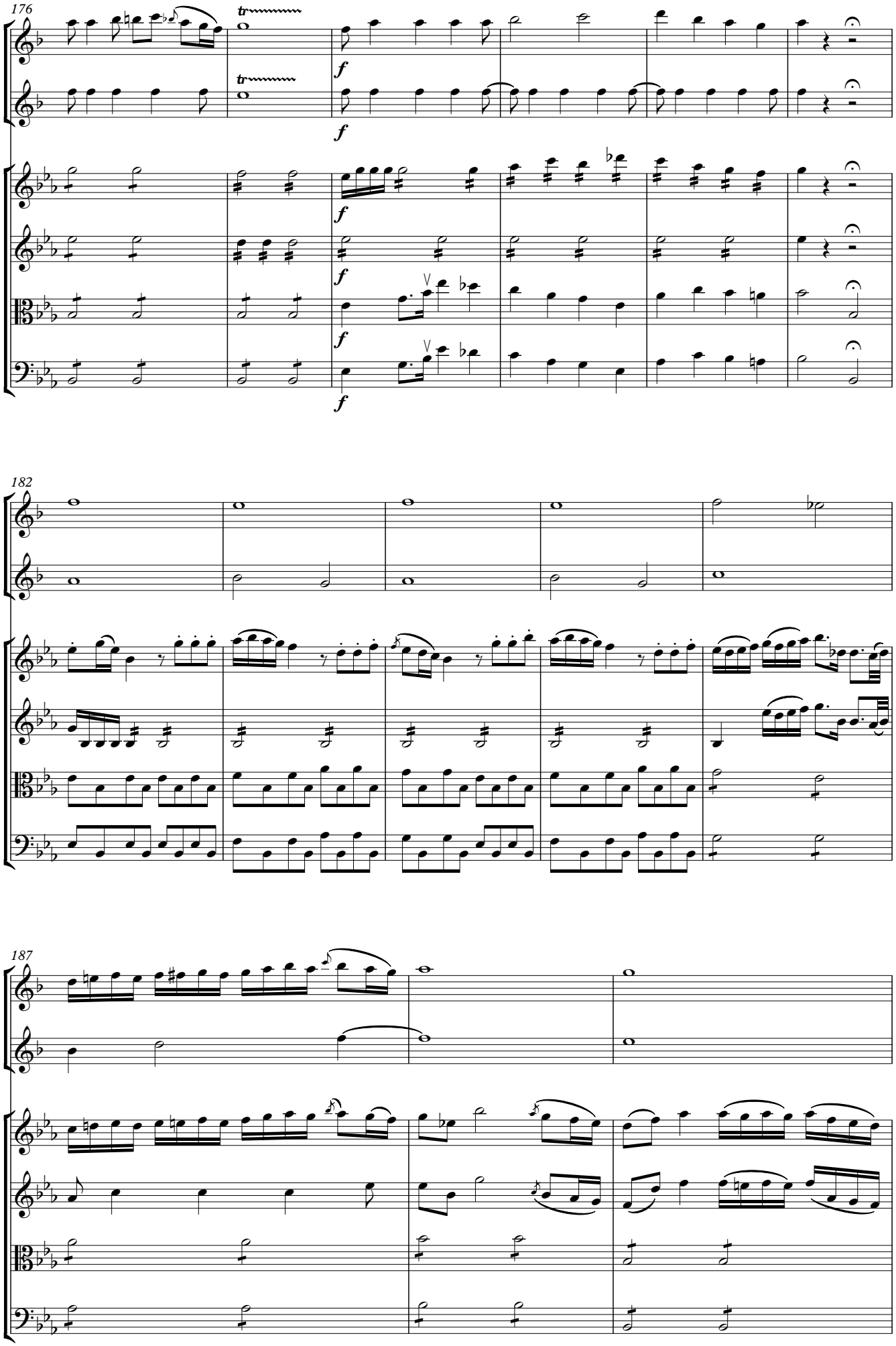

95
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
99
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
tr
p
104
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
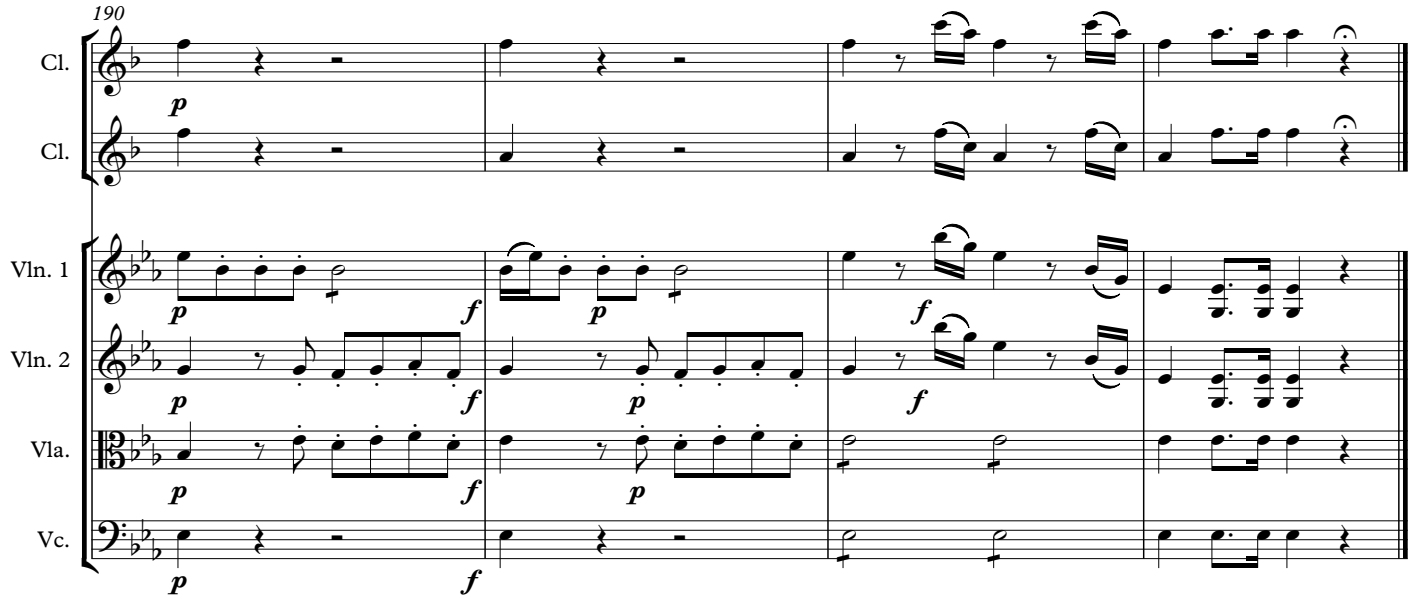

109
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
114
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
120
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.


126
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
cresc.
cresc.
132
138
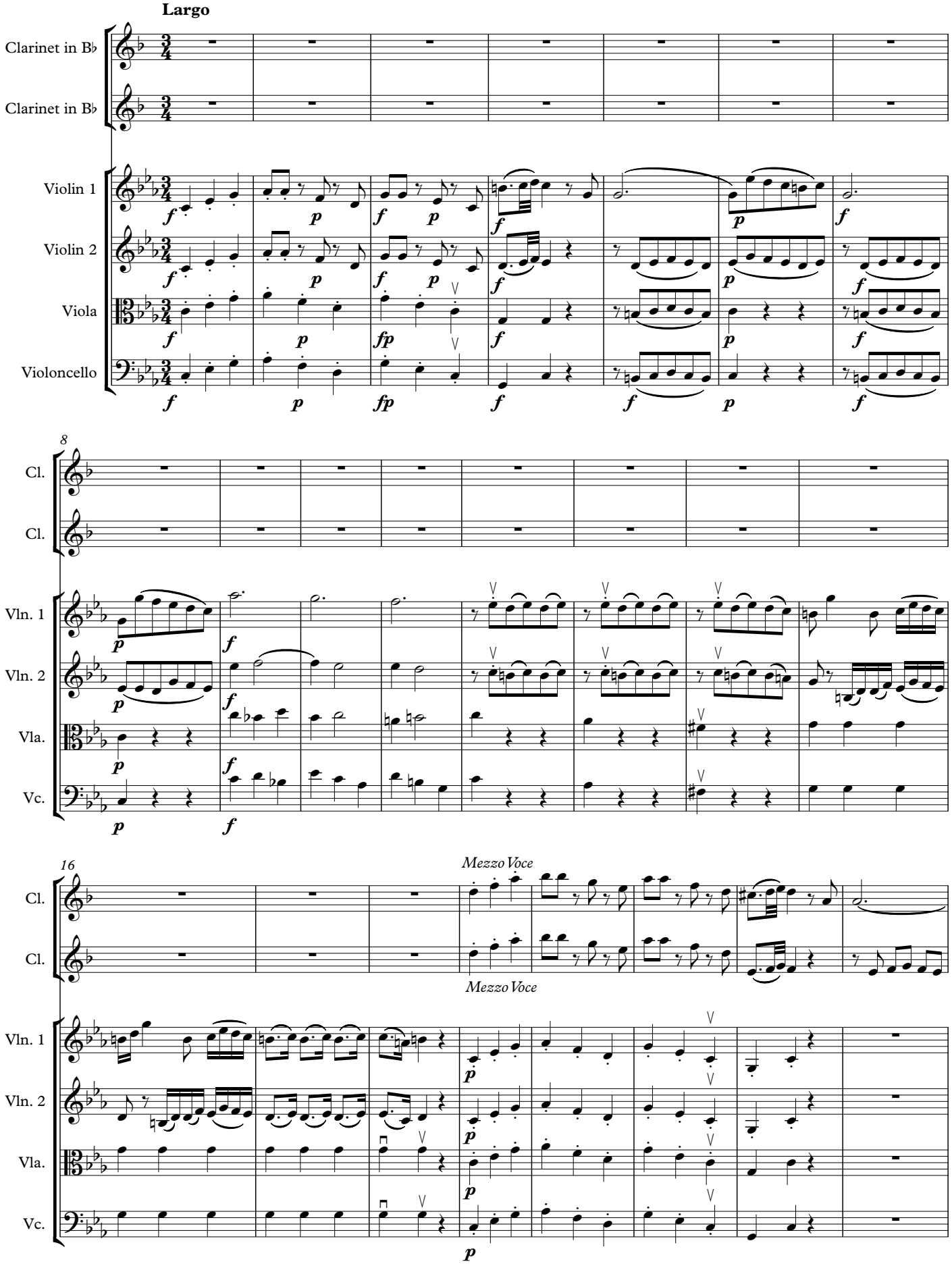

144
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
150
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
155
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
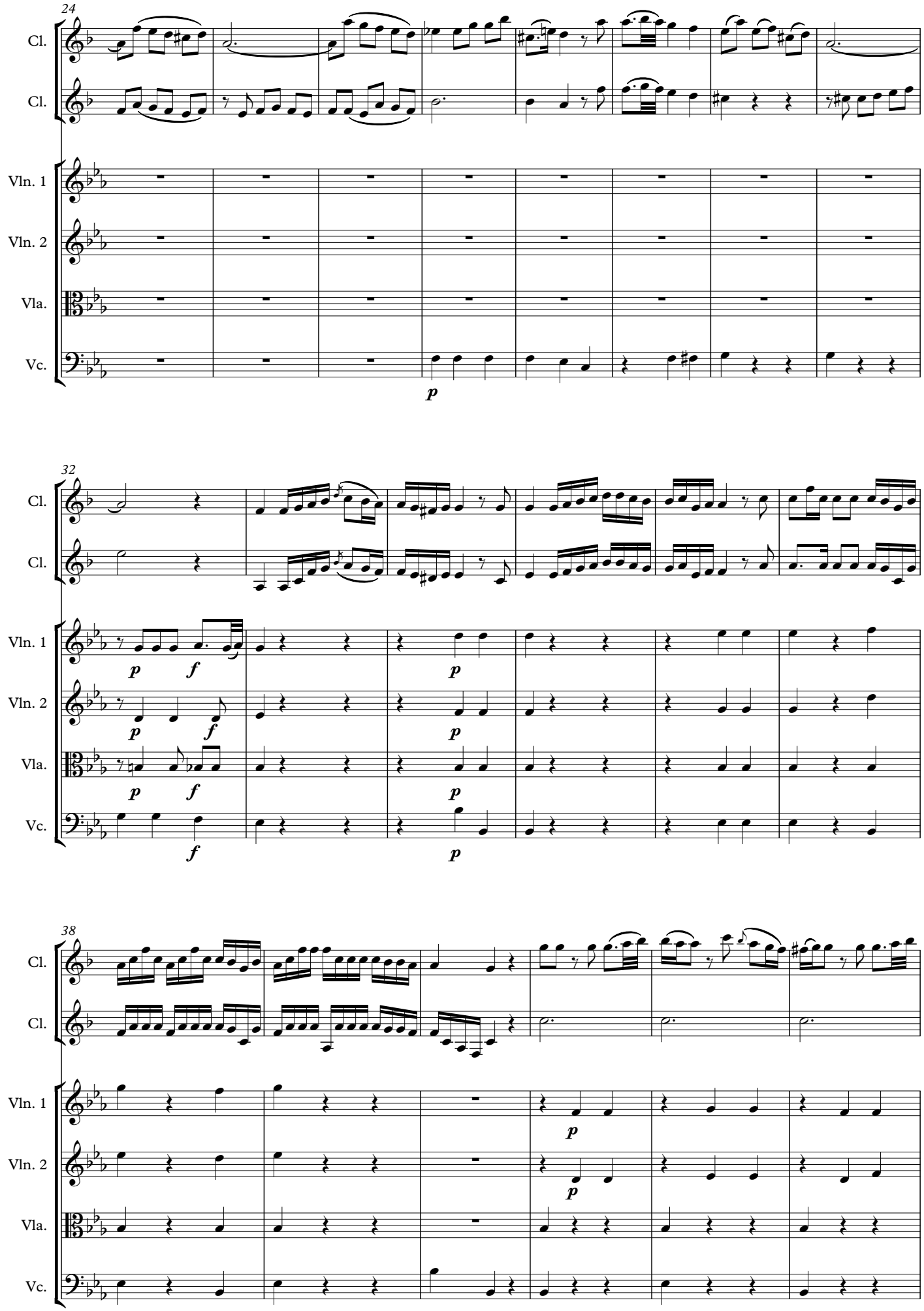

161
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
f
166
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
f
p
p
p
171
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
p
p
p
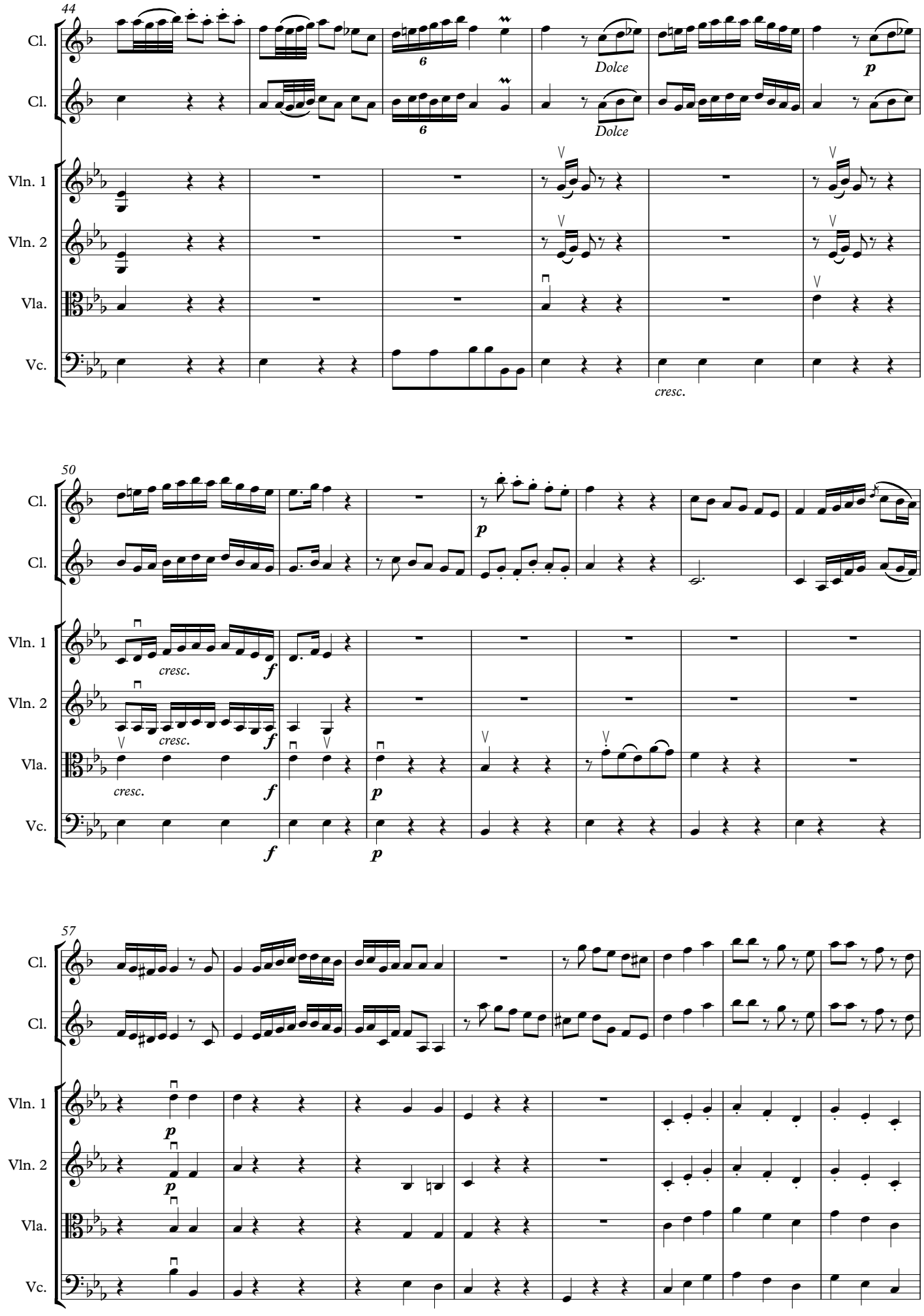

176
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
182
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
187
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
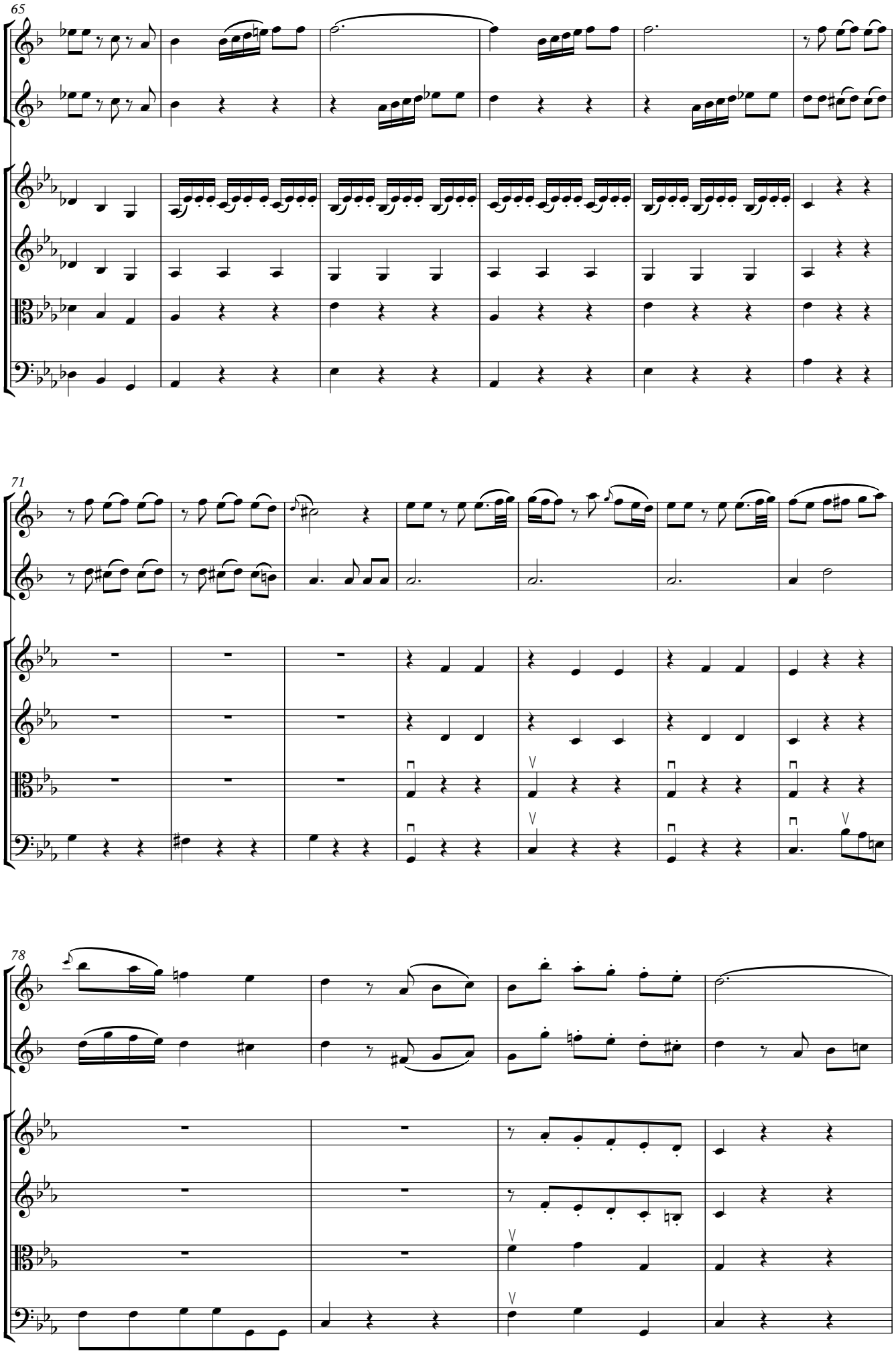

190
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
f
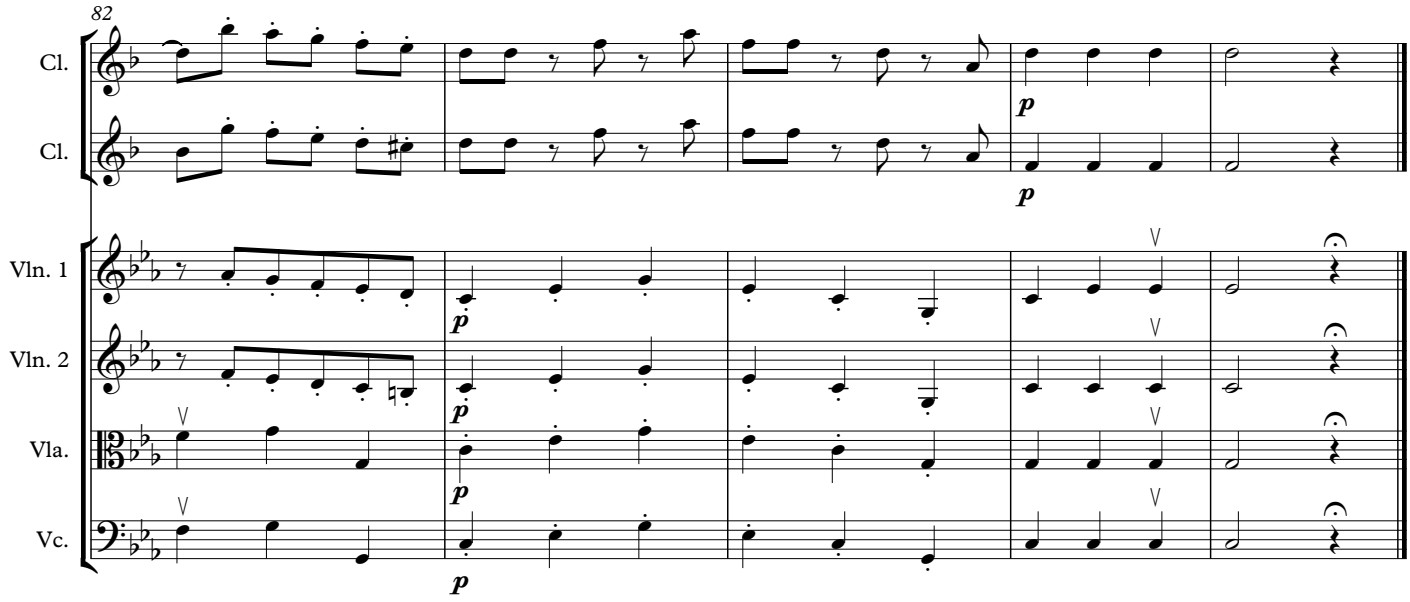
II
Largo


Largo
Clarinet in B♭
Clarinet in B♭
Violin 1
Violin 2
Viola
Violoncello
8
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
16
Mezzo Voce
Mezzo Voce
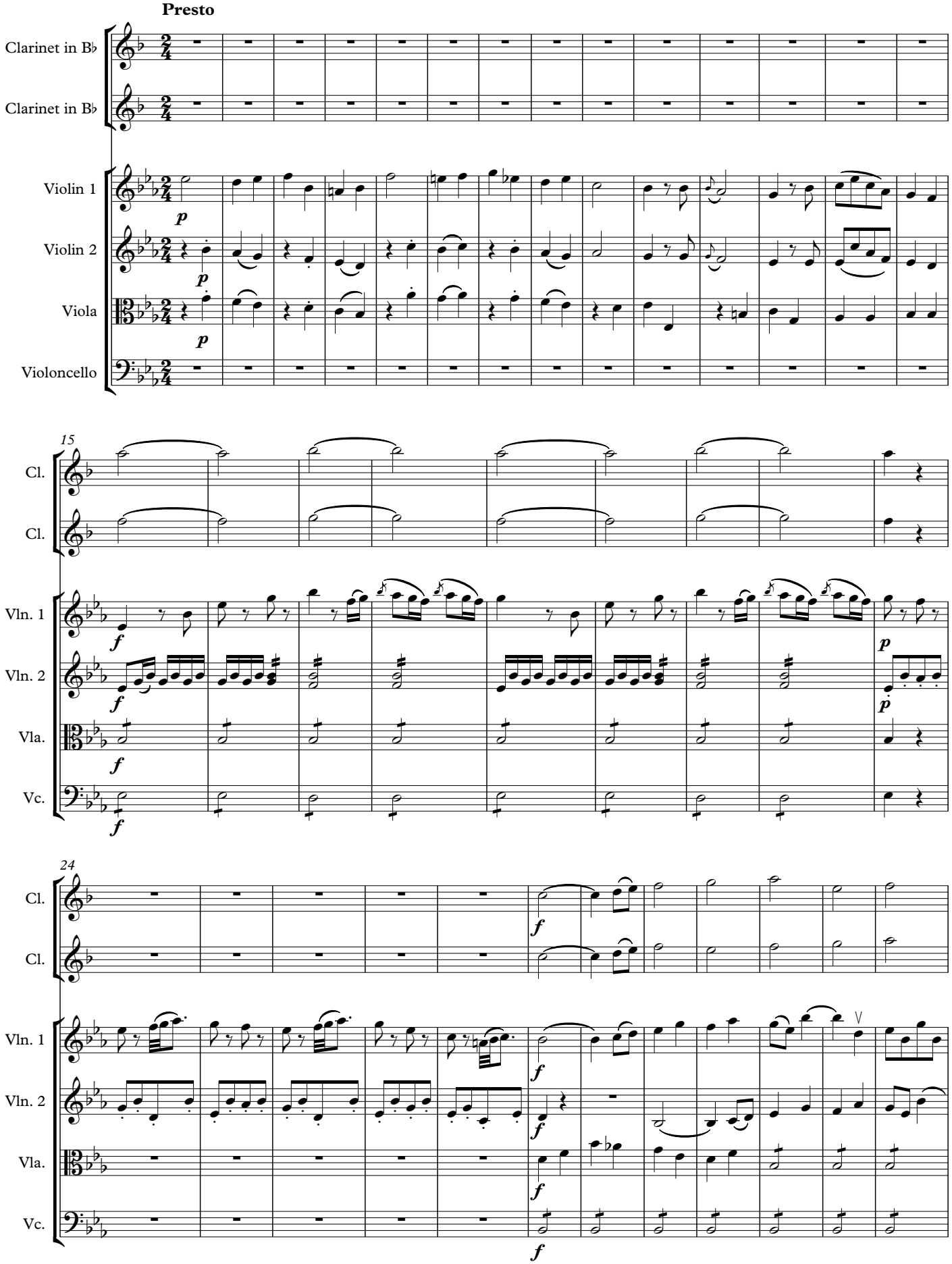

24
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
32
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
f
p
f
p
f
p
38
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
p
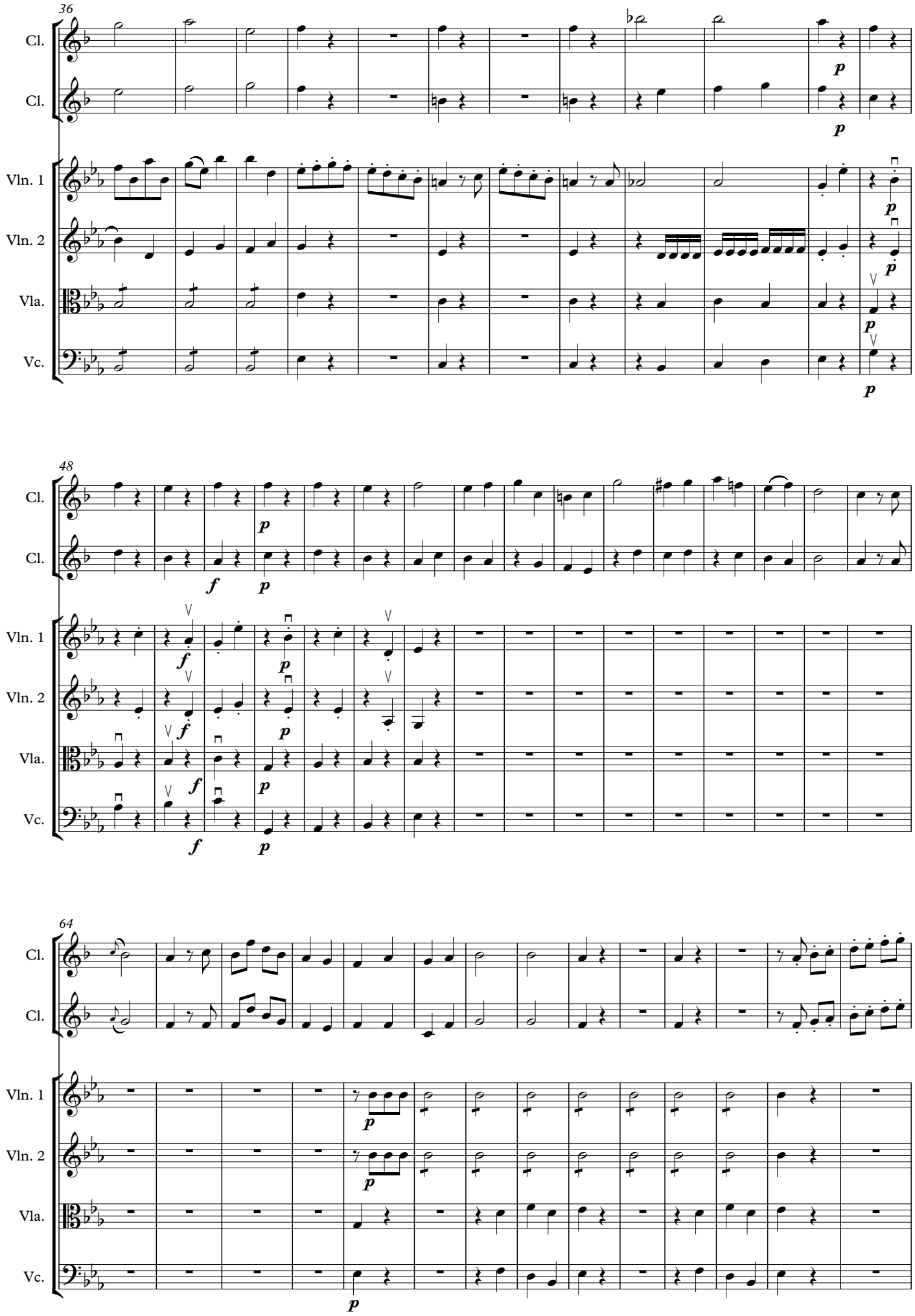

44
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
Dolce
Dolce
p
cresc.
50
p
cresc.
f
f
p
57
p
p
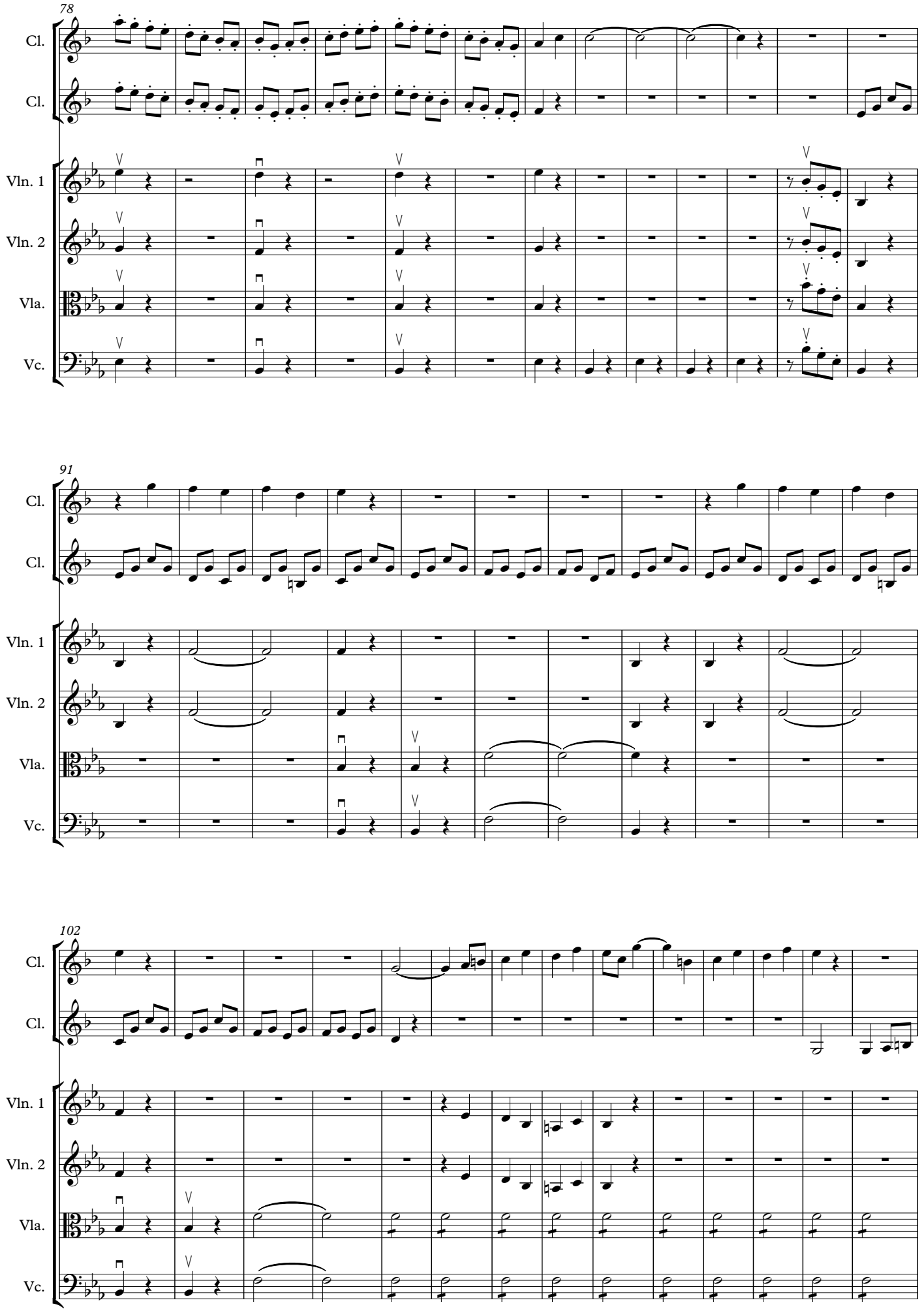

65
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
71
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
78
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
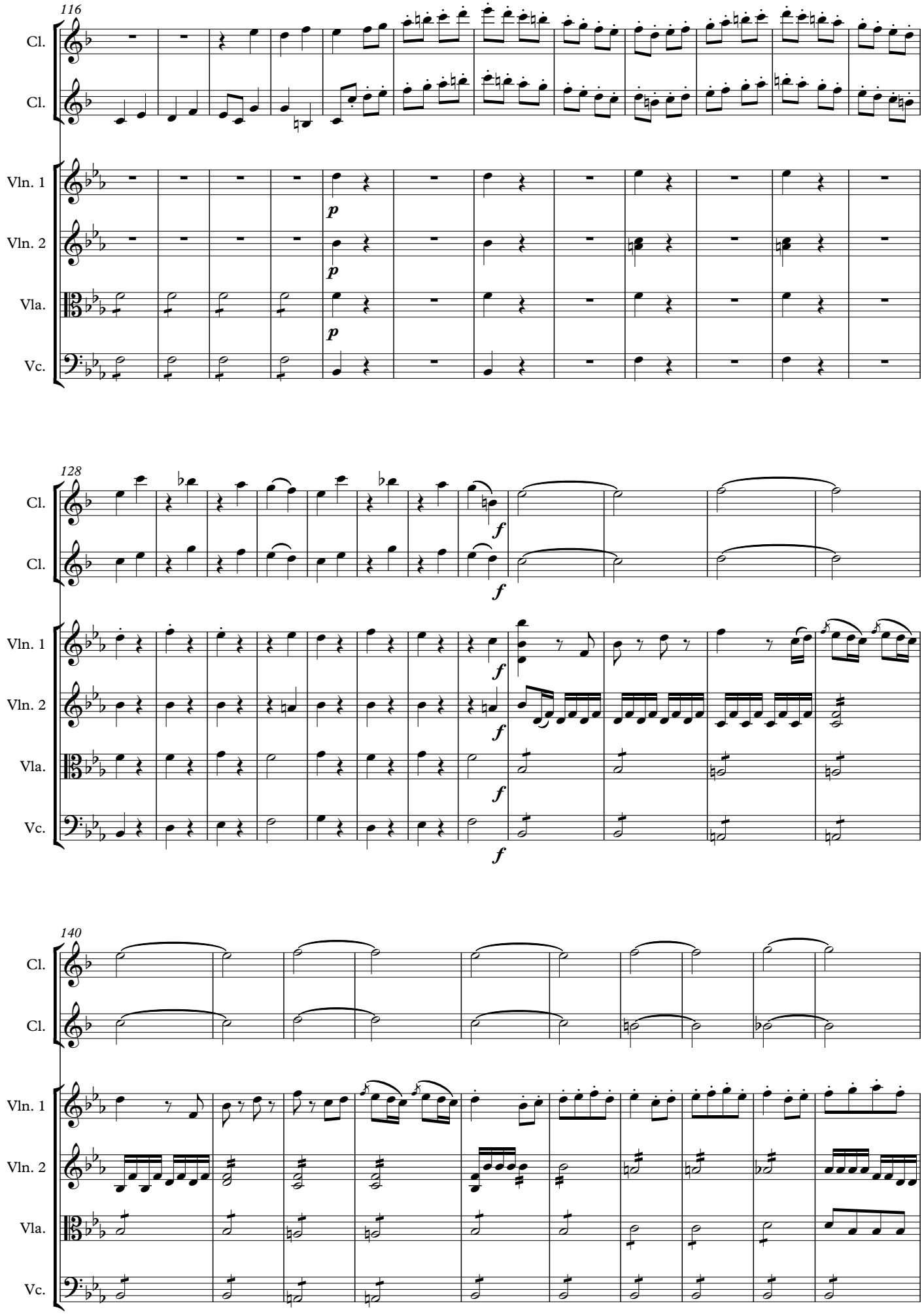

82
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
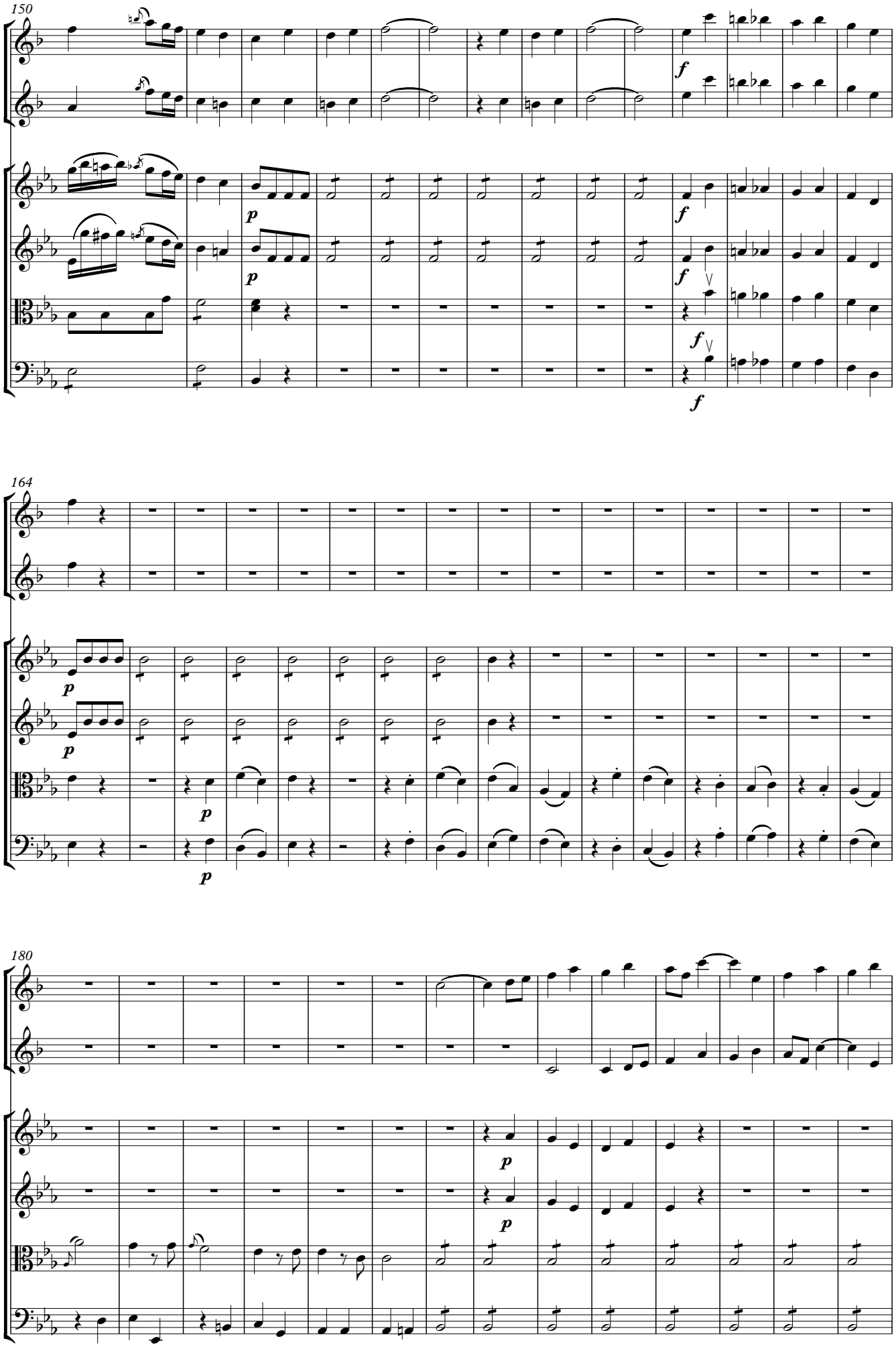
III
Presto
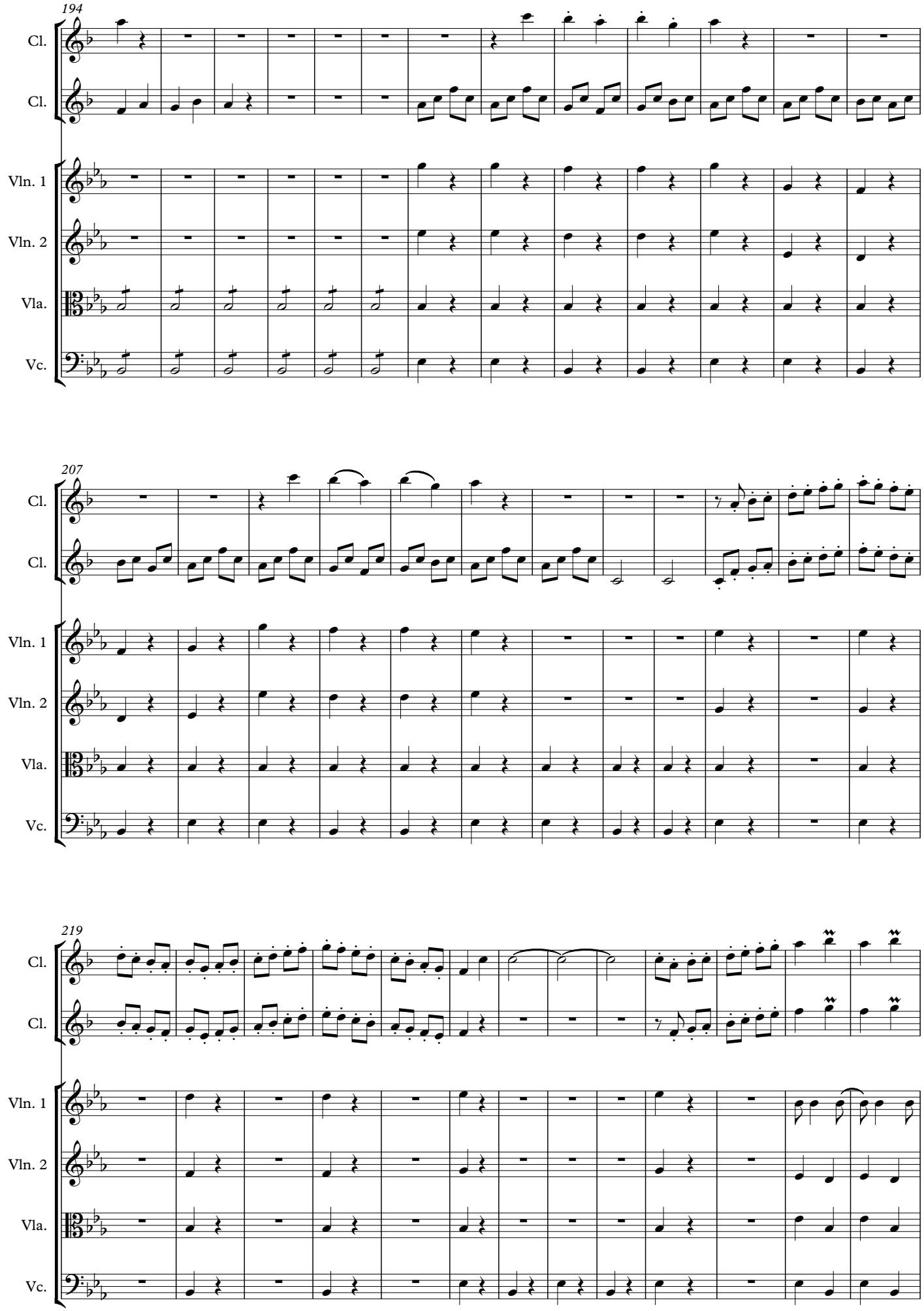

Presto
Clarinet in B♭
Clarinet in B♭
Violin 1
Violin 2
Viola
Violoncello
p
15
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
f
p
24
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
f
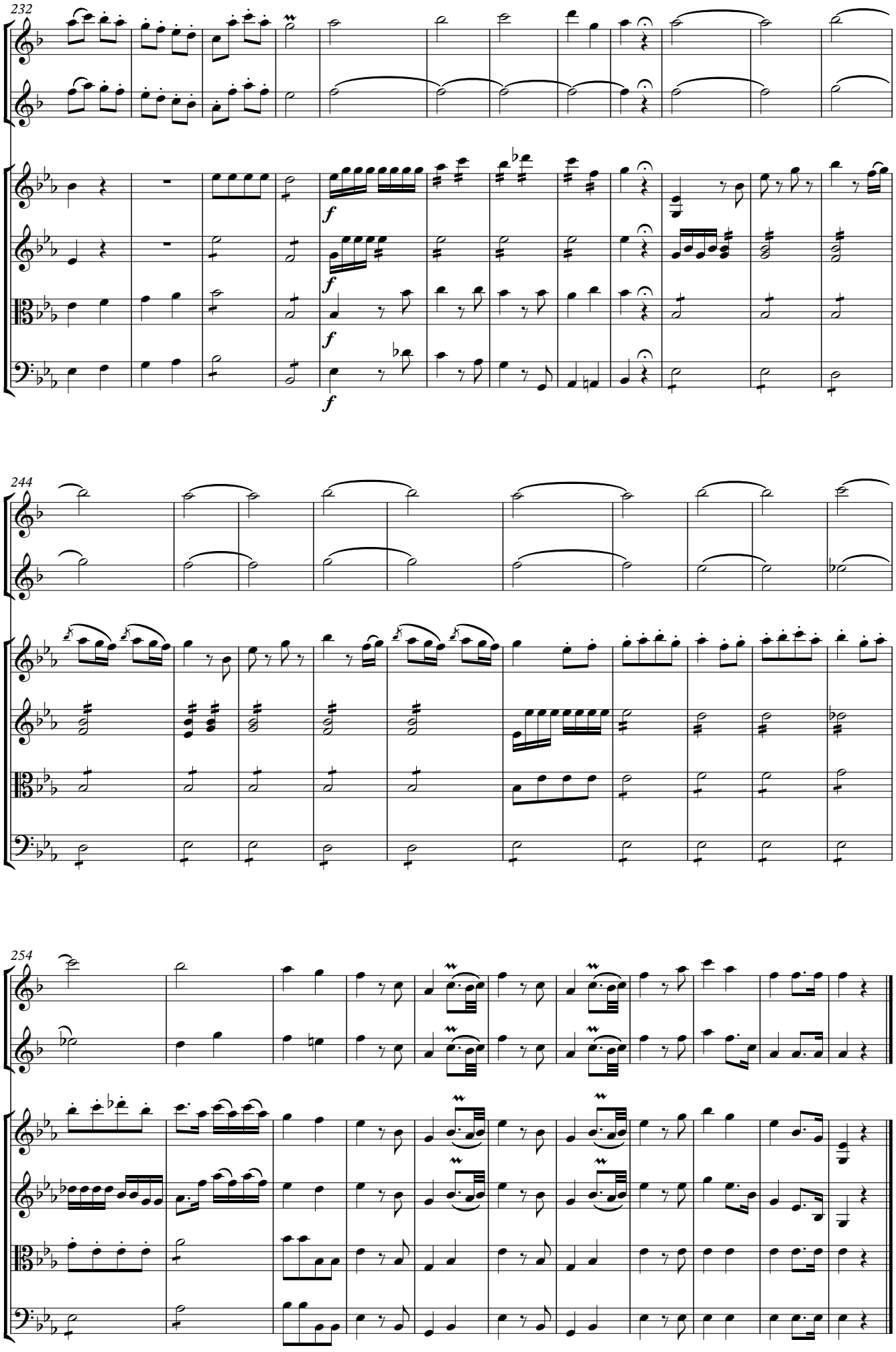

36
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
48
64


78
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
91
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
102
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.


116
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
p
128
f
140
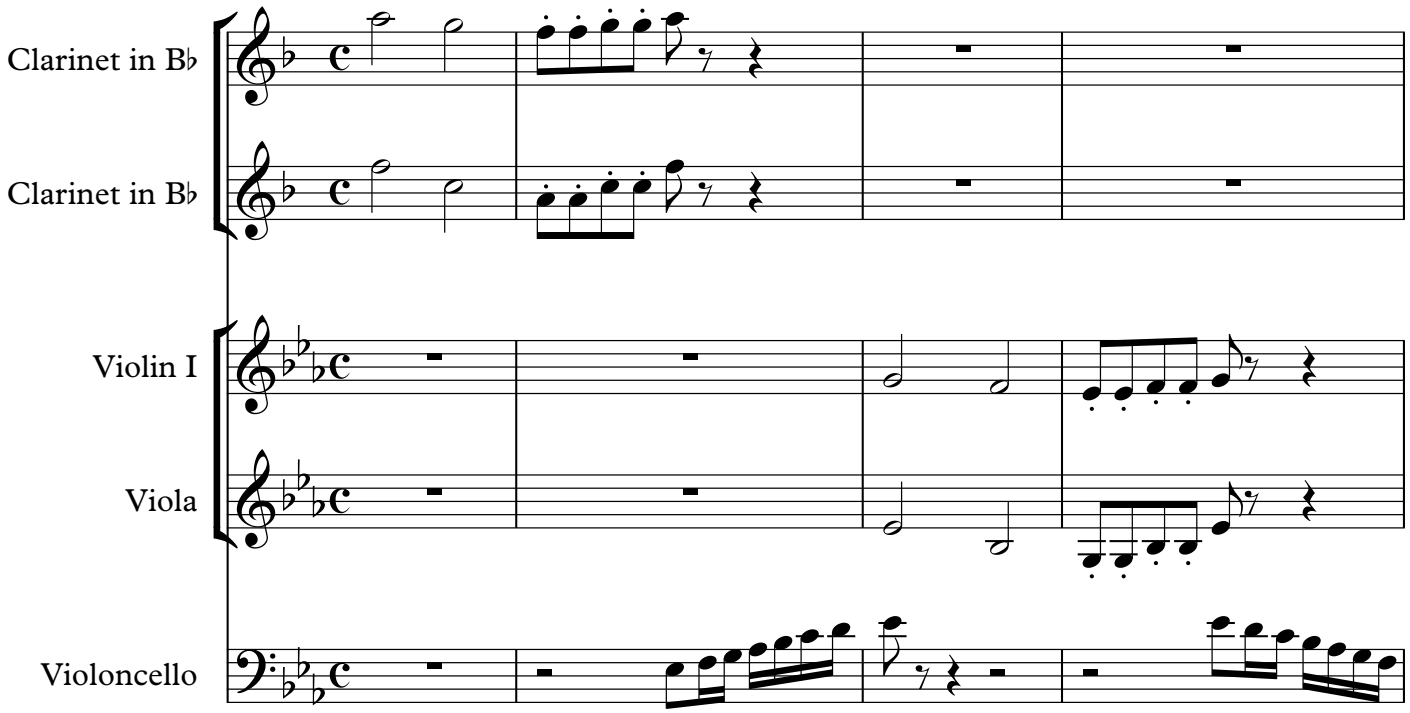

150
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
164
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
180
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
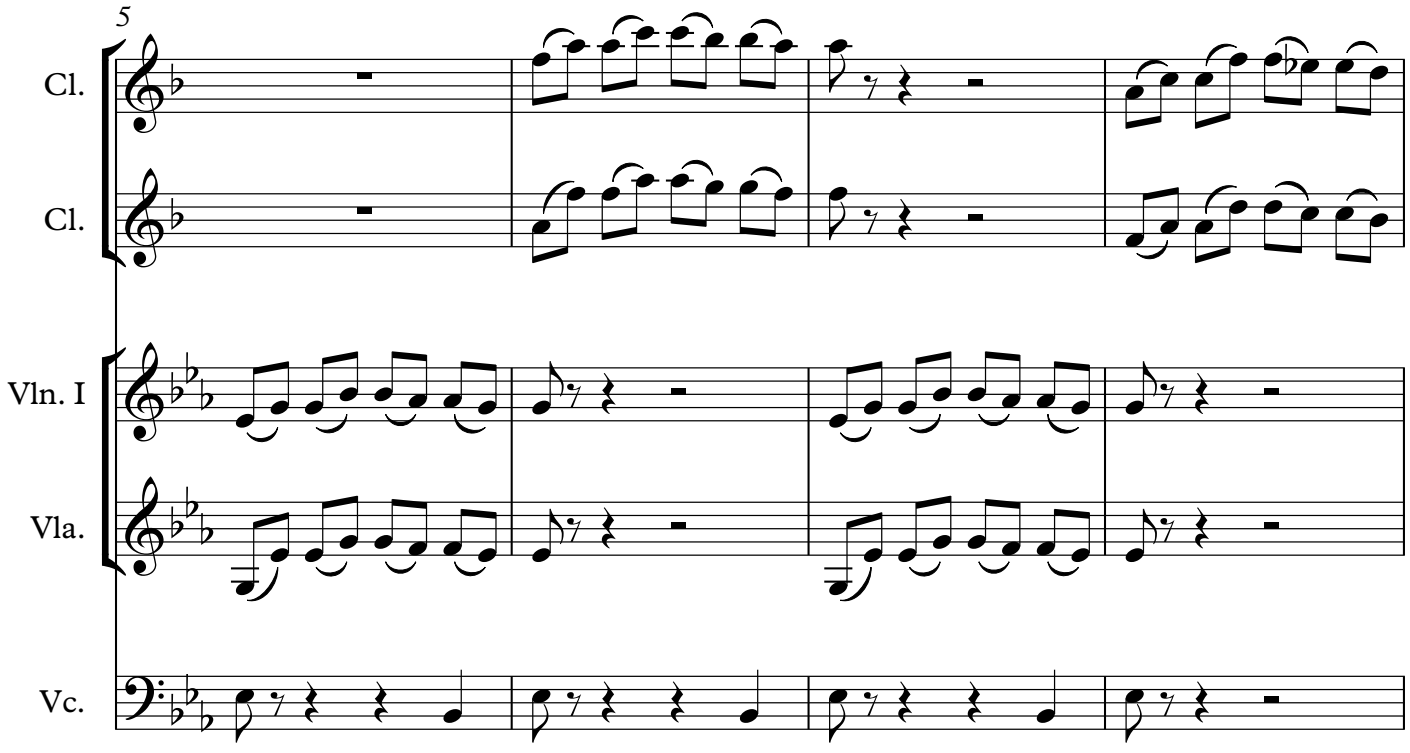

194
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
207
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
219
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
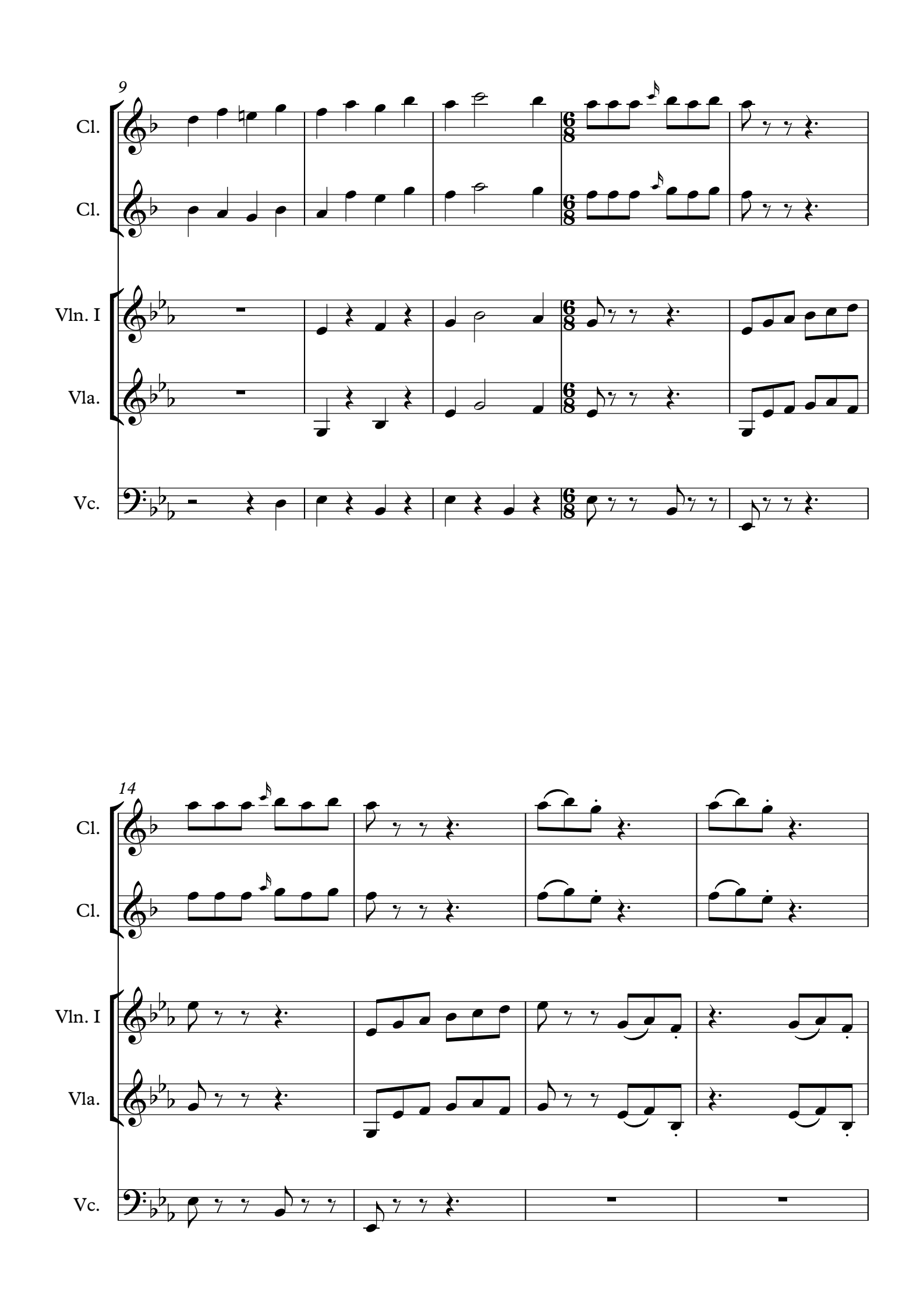

232
Cl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
f
244
254

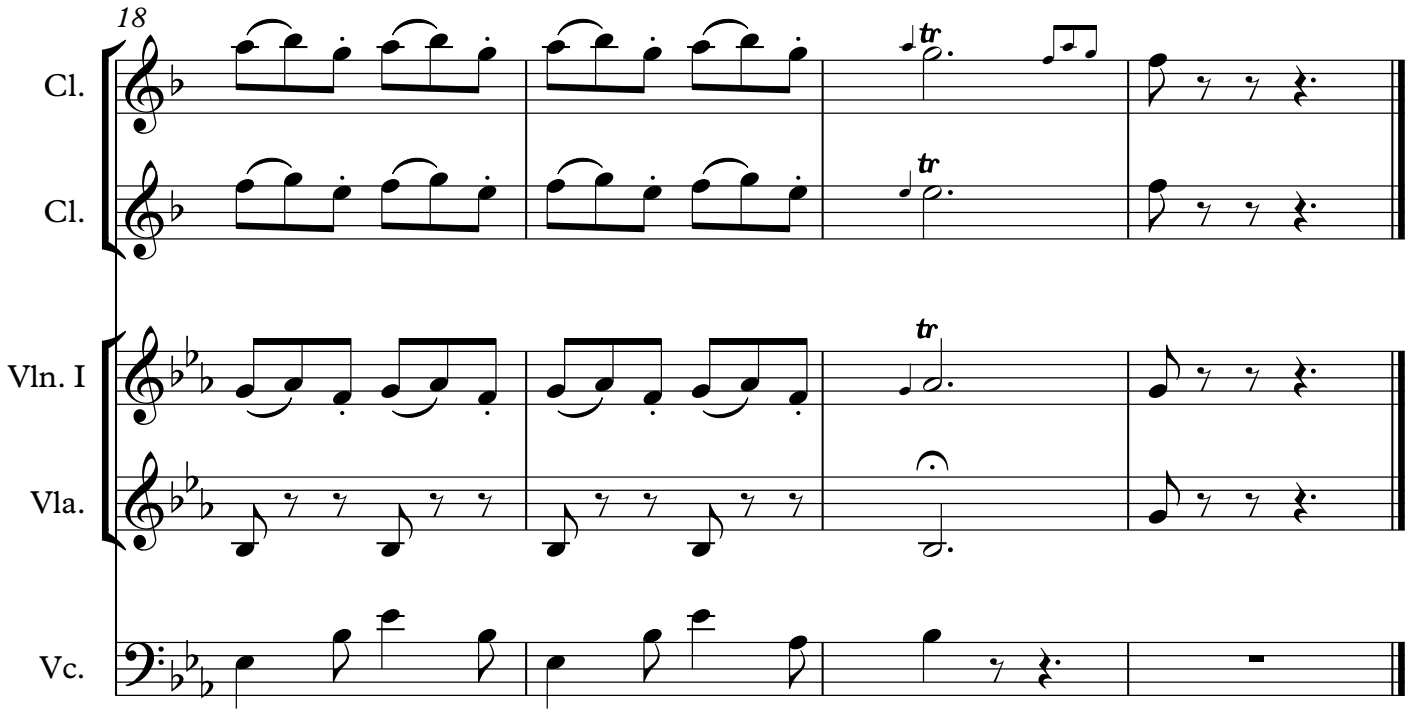
Cadenza (Movement I)

J. Myslivecek



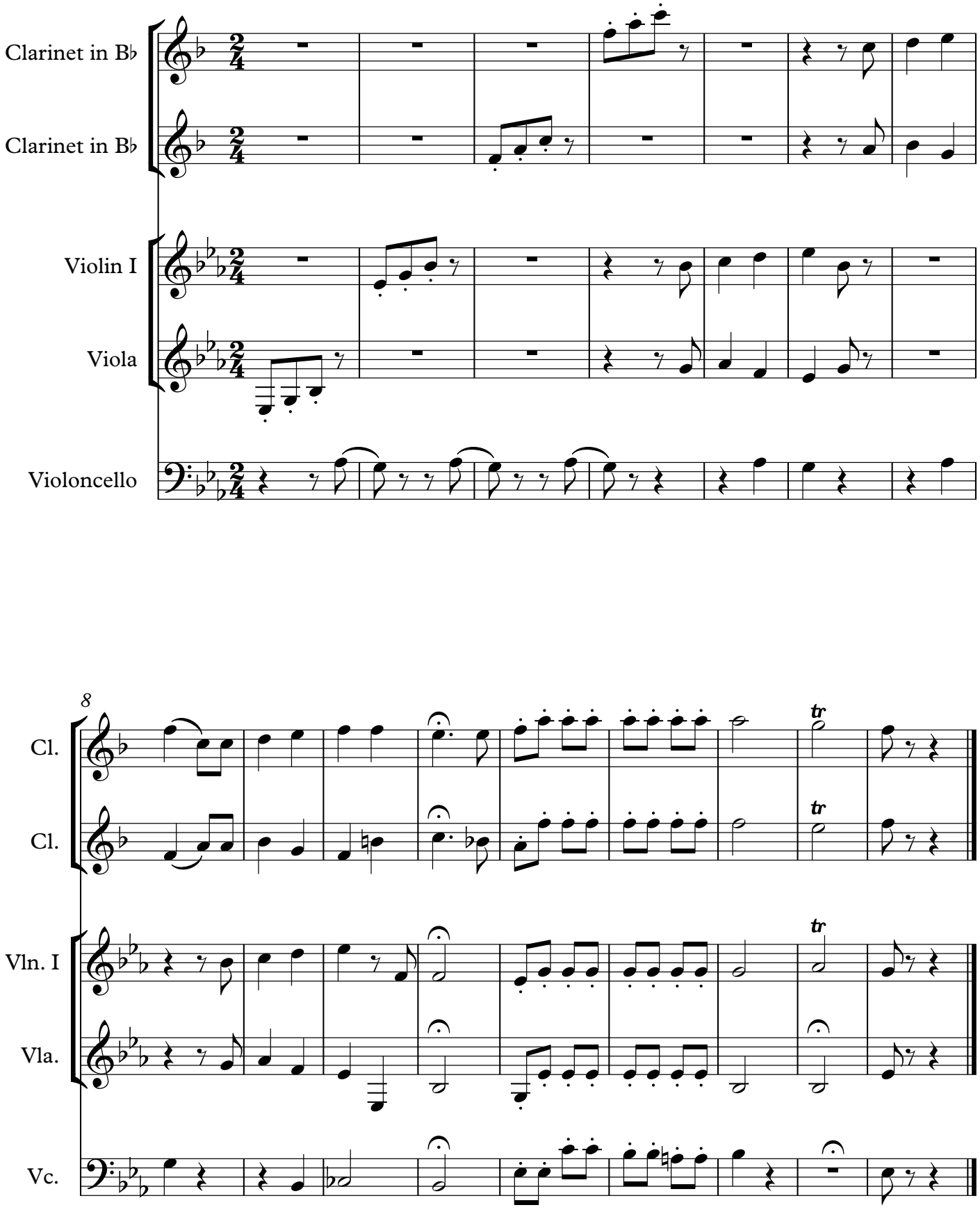



9
Cl.
Cl.
Vln. I
Vla.
Vc.
14
Cl.
Cl.
Vln. I
Vla.
Vc.


18
Cl.
Cl.
Vln. I
Vla.
Vc.

Cadenza (Movement III)

J. Myslivecek



Appendix V

Modifications in the J. Myslivecek concerto

Transcribed score bar number (Appendix IV)	**Part**	**Modification**	**Manuscripts tracking numbers** (Appendix VI)
Movement One			
3	Clarinet I	Articulation: subdivisions of second beat slurred	1
9	Clarinet I	Articulation: subdivisions of second half of fourth beat slurred; Rhythm: final two notes of bar changed to hemi-demi-semi quavers	2
10	Clarinet I	Articulation: subdivisions of second half of fourth beat slurred	3
12	Clarinet I	Articulation: subdivisions of second beat slurred	4
23	Clarinet I	Articulation: staccato added to four initial quavers	5
24	Clarinet I	Articulation: staccato added to all notes of bar	6
30	Clarinet I	Articulation: subdivisions of first and second beats slurred	7
38	Clarinet I	Articulation: subdivisions of fourth beat and its grace note slurred	8
53	Clarinet I	Score layout: first horn part from corresponding bars inserted into rests	9
55	Clarinet I	Articulation: final two quavers slurred	10
56	Clarinet I	Articulation: final two quavers slurred	11
59	Clarinet I	Articulation: excepting the first semiquaver of the third beat, the subdivisions of third and fourth beats are slurred together	12
65	Clarinet I	Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	13
66	Clarinet I	Articulation: subdivisions of second beat and its grace note slurred; subdivisions of fourth beat and its grace note slurred	14
68	Clarinet I	Articulation: subdivisions of second beat and its grace note slurred; subdivisions of fourth beat and its grace note slurred	15
69	Clarinet I	Articulation: subdivisions of second beat and its grace note slurred; subdivisions of fourth beat and its grace note slurred	16
72	Clarinet I	Articulation: initial minim and its grace note slurred	17
75	Clarinet I	Articulation: subdivisions of fourth beat and its grace note slurred	18
80	Clarinet I	Articulation: subdivisions of fourth beat and its grace note slurred	19
85	Clarinet I	Articulation: subdivisions of second beat and its grace note slurred	20

86	Clarinet I	Articulation: second quaver of bar staccato; subdivisions of fourth beat and its grace note slurred	21
87	Clarinet I	Articulation: second to sixth quaver of bar staccato; subdivisions of fourth beat and its grace note slurred	22
90	Clarinet I	Articulation: initial quaver staccato; subdivisions of fourth beat slurred	23
91	Clarinet I	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred; subdivisions of third beat slurred; subdivisions of fourth beat slurred	24
92	Clarinet I	Articulation: subdivisions of first beat slurred; subdivisions of fourth beat slurred	25
93	Clarinet I	Ornamentation: ornament on semibreve interpreted as trill	26
107	Clarinet I	Score layout: first horn part from corresponding bars 106-110 inserted into rests	27
116	Clarinet I	Articulation: subdivisions of first beat slurred; subdivisions of third beat slurred	28
121	Clarinet I	Articulation: subdivisions of fourth beat slurred	29
126	Clarinet I	Articulation: first crotchet and its grace note slurred	30
128	Clarinet I	Articulation: first crotchet and its grace note slurred	31
138	Clarinet I	Articulation: all notes in bar staccato	32
139	Clarinet I	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	33
143	Clarinet I	Articulation: subdivisions of first to third beats slurred	34
148	Clarinet I	Score layout: first horn part from corresponding bars 148-152 inserted into rests	35
150	Clarinet I	Articulation: subdivisions of fourth beat and its grace note slurred	36
151	Clarinet I	Articulation: subdivisions of fourth beat and its grace note slurred	37
152	Clarinet I	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred; subdivisions of third beat slurred; subdivisions of fourth beat slurred	38
158	Clarinet I	Articulation: first crotchet and its grace note slurred	39
164	Clarinet I	Articulation: all quavers of bar slurred	40
166	Clarinet I	Articulation: subdivisions of third beat slurred	41
167	Clarinet I	Articulation: subdivisions of second beat and its grace note slurred	42
170	Clarinet I	Articulation: subdivisions of fourth beat and its grace note slurred	43
171	Clarinet I	Articulation: first quaver staccato; subdivisions of fourth beat and its grace note slurred	44

174	Clarinet I	Articulation: except for initial quaver, subdivisions of first and second beat are slurred together	45
176	Clarinet I	Articulation: subdivisions of fourth beat and its grace note slurred	46
192	Clarinet I	Articulation: both pairs of semiquavers in bar slurred	47
Movement Two			
29	Clarinet I	Articulation: subdivisions of first beat slurred	1
33	Clarinet I	Score layout: first horn part from corresponding bars 33-40 inserted into rests; Articulation: subdivisions of third beat and its grace note slurred	2
42	Clarinet I	Articulation: subdivisions of third beat and its grace note slurred	3
55	Clarinet I	Score layout: first horn part from corresponding bars 55-59 inserted into rests	4
56	Clarinet I	Articulation: subdivisions of third beat and its grace note slurred	5
73	Clarinet I	Articulation: initial minim and its grace note slurred	6
75	Clarinet I	Articulation: subdivisions of third beat and its grace note slurred	7
78	Clarinet I	Articulation: subdivisions of first beat and its grace note slurred	8
Movement Three			
30	Clarinet I	Articulation: pair of quavers on second beat slurred	1
64	Clarinet I	Articulation: minim and its grace note slurred	2
68	Clarinet I	Score layout: first horn part from corresponding bars 68-72 inserted into rests	3
87	Clarinet I	Rhythm: tie inserted between notes in bar 87 and 88	4
150	Clarinet I	Articulation: first quaver of second beat and its grace note slurred	5
Movement One			
15	Clarinet II	Articulation: initial pair of quavers in bar slurred	1
23	Clarinet II	Articulation: first four quavers of bar staccato	2
24	Clarinet II	Articulation: all notes of bar staccato	3
48	Clarinet II	Articulation: subdivisions of beats one to two slurred together	4
53	Clarinet II	Score layout: tutti wind parts transcribed for solo	5
55	Clarinet II	Articulation: final pair of quavers in bar slurred	6
57	Clarinet II	Articulation: initial pair of quavers in bar slurred; final pair of quavers in bar slurred	7
58	Clarinet II	Articulation: initial pair of quavers in bar slurred; final pair of quavers in bar slurred	8
62	Clarinet II	Score layout: second horn part from corresponding bars (upbeat to) 62-63 inserted into rests	9

71	Clarinet II	Articulation: only slur in bar removed	10
72	Clarinet II	Articulation: initial minim and its grace note slurred	11
86	Clarinet II	Articulation: quaver on fourth beat and its grace note slurred	12
87	Clarinet II	Articulation: quaver on fourth beat and its grace note slurred	13
88	Clarinet II	Articulation: quaver on fourth beat and its grace note slurred	14
91	Clarinet II	Articulation: slur on fourth beat lengthened to encompass all four semiquavers	15
93	Clarinet II	Ornamentation: ornament interpreted as a trill	16
109	Clarinet II	Score layout: second horn part from corresponding bars 109-110 inserted into rests	17
118	Clarinet II	Articulation: subdivisions of first beat slurred	18
120	Clarinet II	Articulation: pair of quavers on third beat slurred; final pair of quavers in bar slurred	19
137	Clarinet II	Articulation: staccato added to first quaver of bar	20
138	Clarinet II	Articulation: staccato added to final four quavers of bar	21
139	Clarinet II	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	22
148	Clarinet II	Score layout: second horn part from corresponding bars 148-152 inserted into rests	23
156	Clarinet II	Articulation: subdivisions of fourth beat and its grace note slurred	24
158	Clarinet II	Articulation: crotchet on first beat and its grace note slurred	25
159	Clarinet II	Score layout: bassoon part from corresponding bars149-163 inserted into rests	26
164	Clarinet II	Articulation: all notes of bar slurred together	27
169	Clarinet II	Articulation: subdivisions of fourth beat and its grace note slurred	28
170	Clarinet II	Articulation: staccato added to first quaver of bar; subdivisions of fourth beat and its grace note slurred	29
171	Clarinet II	Articulation: subdivisions of fourth beat and its grace note slurred; staccato of final two semiquavers removed	30
172	Clarinet II	Articulation: second to fourth notes in bar slurred	31
174	Clarinet II	Articulation: second to seventh notes in bar slurred	32
177	Clarinet II	Ornamentation: ornament interpreted as a trill	33
Movement Two			
25	Clarinet II	Articulation: first quaver of bar staccato	1

26	Clarinet II	Articulation: second quaver of bar added under the slur that spans the rest of the bar	2
29	Clarinet II	Articulation: subdivisions of first beat slurred	3
33	Clarinet II	Score layout: second horn part from corresponding bars 33-40 inserted into rests	4
40	Clarinet II	Articulation: final three quavers of bar removed in interest of above addition of notes	5
45	Clarinet II	Articulation: all staccato dots removed in bar	6
48	Clarinet II	Articulation: all slurs removed in bar	7
49	Clarinet II	Articulation: final three quavers of bar slurred –staccato removed from first of these	8
50	Clarinet II	Articulation: all slurs removed in bar	9
53	Clarinet II	Articulation: all notes of bar made staccato	10
55	Clarinet II	Score layout: tutti wind parts transcribed for solo	11
67	Clarinet II	Articulation: all slurs removed in bar	12
79	Clarinet II	Articulation: final three quavers of bar slurred –staccato removed from first of these	13
80	Clarinet II	Articulation: except for first quaver, all notes of bar made staccato	14
Movement Three			
30	Clarinet II	Articulation: final pair of quavers in bar slurred	1
55	Clarinet II	Articulation: only slur in bar removed	2
64	Clarinet II	Articulation: minim and its grace note slurred	3
68	Clarinet II	Score layout: tutti wind parts transcribed for solo	4
126	Clarinet II	Articulation: all notes in bar staccato	5
127	Clarinet II	Articulation: all notes in bar staccato	6
146	Clarinet II	Articulation: minim tied over to following bar	7
148	Clarinet II	Articulation: minim tied over to following bar	8
150	Clarinet II	Articulation: first quaver of second bar and its grace note slurred	9
158	Clarinet II	Articulation: minim tied over to following bar	10
232	Clarinet II	Articulation: first pair of quavers in bar slurred	11
258	Clarinet II	Articulation: subdivisions of second beat slurred	12
260	Clarinet II	Articulation: subdivisions of second beat slurred	13
Movement One			
5	Violin I	Articulation: initial slur removed; staccato added to final note of bar	1
7	Violin I	Articulation: subdivisions of second beat slurred	2
9	Violin I	Articulation: subdivisions of second half of fourth beat slurred; final two demi-semi quavers in bar changed to hemi-demi-semi quavers	3
10	Violin I	Articulation: subdivisions of second half of fourth beat slurred; final two demi-semi quavers in bar changed to hemi-demi-semi	4

		quavers; Ornamentation: mordent added to note on second half of fourth beat	
11	Violin I	Articulation: subdivisions of second beat slurred; quaver on fourth beat and its grace note slurred; final two semiquavers of bar slurred	5
12	Violin I	Articulation: subdivisions of fourth beat slurred	6
13	Violin I	Articulation: subdivisions of second beat slurred; quaver on fourth beat and its grace note slurred; final two semiquavers of bar slurred	7
17	Violin I	Articulation: subdivisions of first beat slurred	8
18	Violin I	Articulation: initial minim and its grace note slurred	9
20	Violin I	Articulation: subdivisions of first beat and its grace note slurred	10
27	Violin I	Articulation: subdivisions of fourth beat and its grace note slurred	11
33	Violin I	Articulation: subdivisions of fourth beat and its grace note slurred	12
38	Violin I	Articulation: subdivisions of fourth beat and its grace note slurred	13
39	Violin I	Articulation: initial slur of bar removed; subdivisions of fourth beat and its grace note slurred	14
42	Violin I	Articulation: first pair of semiquavers of bar slurred	15
43	Violin I	Articulation: all slurs and staccato dots removed	16
77	Violin I	Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	17
96	Violin I	Articulation: subdivisions of first beat and its grace note slurred	18
97	Violin I	Articulation: subdivisions of first beat slurred	19
98	Violin I	Articulation: subdivisions of second beat slurred; subdivisions of third beat slurred; subdivisions of fourth beat slurred	20
100	Violin I	Articulation: subdivisions of first beat slurred; subdivisions of second beat and its grace note slurred	21
101	Violin I	Articulation: all notes of bar staccato	22
134	Violin I	Articulation: subdivisions of first beat slurred	23
138	Violin I	Articulation: all notes of bar staccato	24
184	Violin I	Articulation: subdivisions of first beat and its grace note slurred	25
186	Violin I	Articulation: final pair of demi-semiquavers in bar slurred	26
187	Violin I	Articulation: slurs on first and second beats removed; initial quaver on fourth beat and its grace note slurred; final pair of semiquavers in bar slurred	27

188	Violin I	Articulation: slur on first beat removed; subdivisions of fourth beat and its grace note slurred	28
189	Violin I	Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	29
192	Violin I	Articulation: both respective pairs of semiquavers in bar slurred	30
Movement Two			
2	Violin I	Articulation: staccato added to second quaver in bar	1
12	Violin I	Articulation: bowings added	2
13	Violin I	Articulation: bowings added	3
14	Violin I	Articulation: slur spanning second to third beats divided into two slurs according to beat; bowings added	4
21	Violin I	Articulation: bowings added	5
32	Violin I	Articulation: final pair of demi-semi quavers slurred	6
47	Violin I	Articulation: bowings added	7
49	Violin I	Articulation: bowings added	8
50	Violin I	Articulation: bowings added	9
57	Violin I	Articulation: bowings added	10
83	Violin I	Articulation: all notes in bar staccato	11
84	Violin I	Articulation: all notes in bar staccato	12
85	Violin I	Articulation: bowings added	13
Movement Three			
11	Violin I	Articulation: initial minim and its grace note slurred	1
18	Violin I	Articulation: subdivisions of first beat and its grace note slurred; subdivisions of second beat and its grace note slurred	2
21	Violin I	Articulation: pair of semiquavers on upbeat to bar 22 slurred	3
22	Violin I	Articulation: subdivisions of first beat and its grace note slurred	4
30	Violin I	Articulation: pair of quavers on upbeat to bar 22 slurred	5
34	Violin I	Articulation: bowings added	6
50	Violin I	Articulation: both crotchets in bar staccato	7
78	Violin I	Articulation: bowings added	8
80	Violin I	Articulation: bowings added	9
82	Violin I	Articulation: bowings added	10
89	Violin I	Articulation: bowings added	11
139	Violin I	Articulation: subdivisions of first beat and its grace note slurred; subdivisions of second beat and its grace note slurred	12
143	Violin I	Articulation: subdivisions of first beat and its grace note slurred; subdivisions of second beat and its grace note slurred	13
150	Violin I	Articulation: subdivisions of second beat and its grace note slurred	14
243	Violin I	Articulation: pair of semiquavers on upbeat to bar 244 slurred	15

244	Violin I	Articulation: subdivisions of first beat and its grace note slurred; subdivisions of second beat and its grace note slurred	16
247	Violin I	Articulation: pair of semiquavers on upbeat to bar 247 slurred	17
248	Violin I	Articulation: subdivisions of first beat and its grace note slurred; subdivisions of second beat and its grace note slurred	18
253	Violin I	Articulation: staccato added to initial crotchet	19
258	Violin I	Articulation: subdivisions of second beat slurred	20
259	Violin I	Articulation: staccato on final quaver removed	21
260	Violin I	Articulation: subdivisions of second beat slurred	22
Movement One			
9	Violin II	Articulation: Articulation: subdivisions of second half of fourth beat slurred; final two demi-semi quavers in bar changed to hemi-demi-semi quavers; Ornamentation: mordent added to note on second half of fourth beat	1
10	Violin II	Articulation: first to third quavers in bar staccato; subdivisions of second half of fourth beat slurred; final two demi-semi quavers in bar changed to hemi-demi-semi quavers; Ornamentation: mordent added to note on second half of fourth beat	2
14	Violin II	Articulation: initial pair of quavers slurred	3
16	Violin II	Articulation: subdivisions of first beat slurred	4
24	Violin II	Articulation: all notes of bar staccato	5
30	Violin II	Articulation: all staccato dots in bar removed	6
37	Violin II	Articulation: quaver on second beat staccato; quaver on fourth beat staccato	7
39	Violin II	Articulation: subdivisions of fourth beat and its grace note slurred	8
40	Violin II	Articulation: all slurs in bar removed	9
43	Violin II	Articulation: all slurs in bar removed	10
120	Violin II	Articulation: crotchets on second to fourth beats slurred	11
136	Violin II	Articulation: subdivisions of first beat slurred	12
138	Violin II	Articulation: all notes of bar staccato	13
139	Violin II	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	14
158	Violin II	Articulation: subdivisions of second beat slurred; subdivisions of third beat slurred; subdivisions of fourth beat slurred	15
159	Violin II	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred; subdivisions of third beat slurred; subdivisions of fourth beat slurred	16
160	Violin II	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred;	17

		subdivisions of third beat slurred; subdivisions of fourth beat slurred	
161	Violin II	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred; subdivisions of third beat slurred; subdivisions of fourth beat slurred	18
186	Violin II	Articulation: final pair of demi-semiquavers in bar slurred	19
188	Violin II	Articulation: subdivisions of fourth beat and its grace note slurred	20
189	Violin II	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred; subdivisions of third beat slurred	21
Movement Two			
12	Violin II	Articulation: bowings added	1
13	Violin II	Articulation: bowings added	2
14	Violin II	Articulation: slur spanning second to third beats divided into two slurs according to beat; bowings added	3
20	Violin II	Articulation: all notes in bar staccato	4
21	Violin II	Articulation: all notes in bar staccato	5
22	Violin II	Articulation: all notes in bar staccato	6
34	Violin II	Dynamics: first note in bar marked **p**	7
47	Violin II	Articulation: bowings added	8
49	Violin II	Articulation: bowings added	9
50	Violin II	Articulation: bowings added	10
57	Violin II	Articulation: bowings added	11
82	Violin II	Articulation: all notes in bar staccato	12
Movement Three			
11	Violin II	Articulation: beats one to two slurred together	1
13	Violin II	Articulation: initial minim and its grace note slurred	2
15	Violin II	Articulation: pair of semiquavers on upbeat to second beat slurred	3
46	Violin II	Articulation: both crotchets in bar staccato	4
47	Violin II	Articulation: bowings added	5
49	Violin II	Articulation: bowings added	6
51	Violin II	Articulation: bowings added	7
52	Violin II	Articulation: crotchet on second beat staccato	8
53	Violin II	Articulation: crotchet on second beat staccato; bowings added	9
78	Violin II	Articulation: bowings added	10
80	Violin II	Articulation: bowings added	11
82	Violin II	Articulation: bowings added	12
89	Violin II	Articulation: bowings added	13
109	Violin II	Pitch: initial A-flat changed to A-natural	14
136	Violin II	Articulation: pair of semiquavers on upbeat to second beat slurred	15
150	Violin II	Articulation: subdivisions of first beat slurred; subdivisions of second beat and its grace note slurred	16

Movement One			
24	Viola	Articulation: all notes of bar staccato	1
41	Viola	Dynamics: **f** moved to first beat of bar 42	2
63	Viola	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	3
64	Viola	Articulation: tie removed	4
83	Viola	Articulation: staccato added to both quavers in bar	5
104	Viola	Articulation: tie removed	6
105	Viola	Articulation: tie removed	7
130	Viola	Dynamics: **p** moved to first beat of bar 131	8
168	Viola	Articulation: quaver on fourth beat and its grace note slurred; final pair of semiquavers in bar slurred	9
178	Viola	Articulation: bowings added	10
181	Viola	Rhythm: fermata on second minim in bar	11
Movement Two			
3	Viola	Articulation: all notes in bar staccato; bowings added	1
14	Viola	Articulation: bowings added	2
18	Viola	Articulation: bowings added	3
19	Viola	Articulation: all notes in bar staccato	4
20	Viola	Articulation: all notes in bar staccato	5
21	Viola	Articulation: all notes in bar staccato; bowings added	6
32	Viola	Dynamics: first two notes in bar are **p**; second two notes in bar are **f**	7
47	Viola	Articulation: bowings added	8
49	Viola	Articulation: bowings added	9
50	Viola	Articulation: bowings added	10
51	Viola	Articulation: bowings added	11
52	Viola	Articulation: bowings added	12
53	Viola	Articulation: bowings added	13
54	Viola	Articulation: bowings added	14
57	Viola	Articulation: bowings added	15
74	Viola	Articulation: bowings added	16
75	Viola	Articulation: bowings added	17
76	Viola	Articulation: bowings added	18
77	Viola	Articulation: bowings added	19
80	Viola	Articulation: bowings added	20
82	Viola	Articulation: bowings added	21
84	Viola	Articulation: all notes in bar staccato	22
85	Viola	Articulation: bowings added	23
Movement Three			
47	Viola	Articulation: bowings added	1
48	Viola	Articulation: bowings added	2
49	Viola	Articulation: bowings added	3
50	Viola	Articulation: bowings added	4
78	Viola	Articulation: bowings added	5
80	Viola	Articulation: bowings added	6
82	Viola	Articulation: bowings added	7
89	Viola	Articulation: bowings added	8

94	Viola	Articulation: bowings added	9
95	Viola	Articulation: bowings added	10
102	Viola	Articulation: bowings added	11
103	Viola	Articulation: bowings added	12
160	Viola	Articulation: bowings added	13
167	Viola	Articulation: beats one to two slurred	14
170	Viola	Articulation: crotchet on second beat staccato	15
171	Viola	Articulation: beats one to two slurred	16
178	Viola	Articulation: crotchet on second beat staccato	17
180	Viola	Articulation: minim and its grace note slurred	18
182	Viola	Articulation: minim and its grace note slurred	19
254	Viola	Articulation: all notes of bar staccato	20
Movement One			
22	Violoncello	Articulation: staccato added to first four quavers in bar	1
23	Violoncello	Articulation: staccato added to first four quavers in bar	2
24	Violoncello	Articulation: staccato added to all quavers in bar	3
63	Violoncello	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	4
138	Violoncello	Articulation: staccato added to final four quavers in bar	5
178	Violoncello	Articulation: bowings added	6
181	Violoncello	Articulation: fermata moved to second minim of bar	7
Movement Two			
1	Violoncello	Dynamics: bar is **f**	1
2	Violoncello	Dynamics: **f** removed	2
3	Violoncello	Dynamics: first beat is **fp**	3
14	Violoncello	Articulation: bowings added	4
18	Violoncello	Articulation: bowings added	5
19	Violoncello	Articulation: all notes in bar staccato	6
20	Violoncello	Articulation: all notes in bar staccato	7
21	Violoncello	Articulation: all notes in bar staccato; bowings added	8
49	Violoncello	Dynamics: **f** removed	9
50	Violoncello	Dynamics: crescendo removed	10
57	Violoncello	Articulation: bowings added	11
74	Violoncello	Articulation: bowings added	12
75	Violoncello	Articulation: bowings added	13
76	Violoncello	Articulation: bowings added	14
77	Violoncello	Articulation: bowings added	15
80	Violoncello	Articulation: bowings added	16
82	Violoncello	Articulation: bowings added	17
85	Violoncello	Articulation: bowings added	18
Movement Three			
47	Violoncello	Articulation: bowings added	1
48	Violoncello	Articulation: bowings added;	2

		Dynamics: **p** moved one bar earlier (to bar 47 – first beat)	
49	Violoncello	Articulation: bowings added	3
50	Violoncello	Articulation: bowings added	4
78	Violoncello	Articulation: bowings added	5
80	Violoncello	Articulation: bowings added	6
82	Violoncello	Articulation: bowings added	7
89	Violoncello	Articulation: bowings added	8
94	Violoncello	Articulation: bowings added	9
95	Violoncello	Articulation: bowings added	10
102	Violoncello	Articulation: bowings added	11
103	Violoncello	Articulation: bowings added	12
160	Violoncello	Articulation: bowings added	13
167	Violoncello	Articulation: beats one to two slurred	14
170	Violoncello	Articulation: staccato added to crotchet on second beat	15
171	Violoncello	Articulation: beats one to two slurred	16
172	Violoncello	Articulation: beats one to two slurred	17
173	Violoncello	Articulation: beats one to two slurred	18
174	Violoncello	Articulation: staccato added to crotchet on second beat	19
175	Violoncello	Articulation: beats one to two slurred	20
176	Violoncello	Articulation: staccato added to crotchet on second beat	21
177	Violoncello	Articulation: beats one to two slurred	22
178	Violoncello	Articulation: staccato added to crotchet on second beat	23
179	Violoncello	Articulation: beats one to two slurred	24

№ 3.

Concerto in Es

a

2 Clarinetti in B

2 Corni

1 Fagotto

2 Violini

Viola

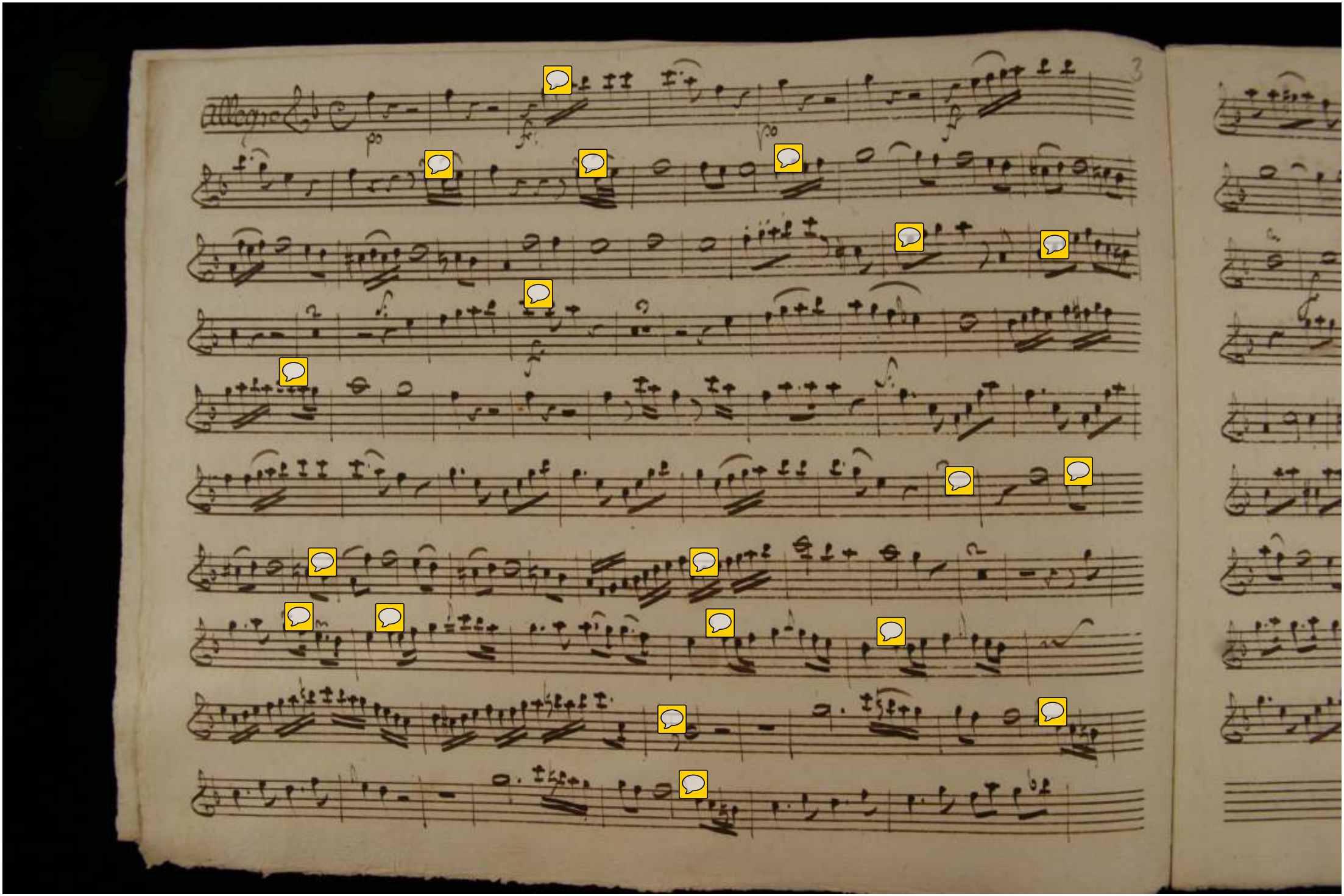
e
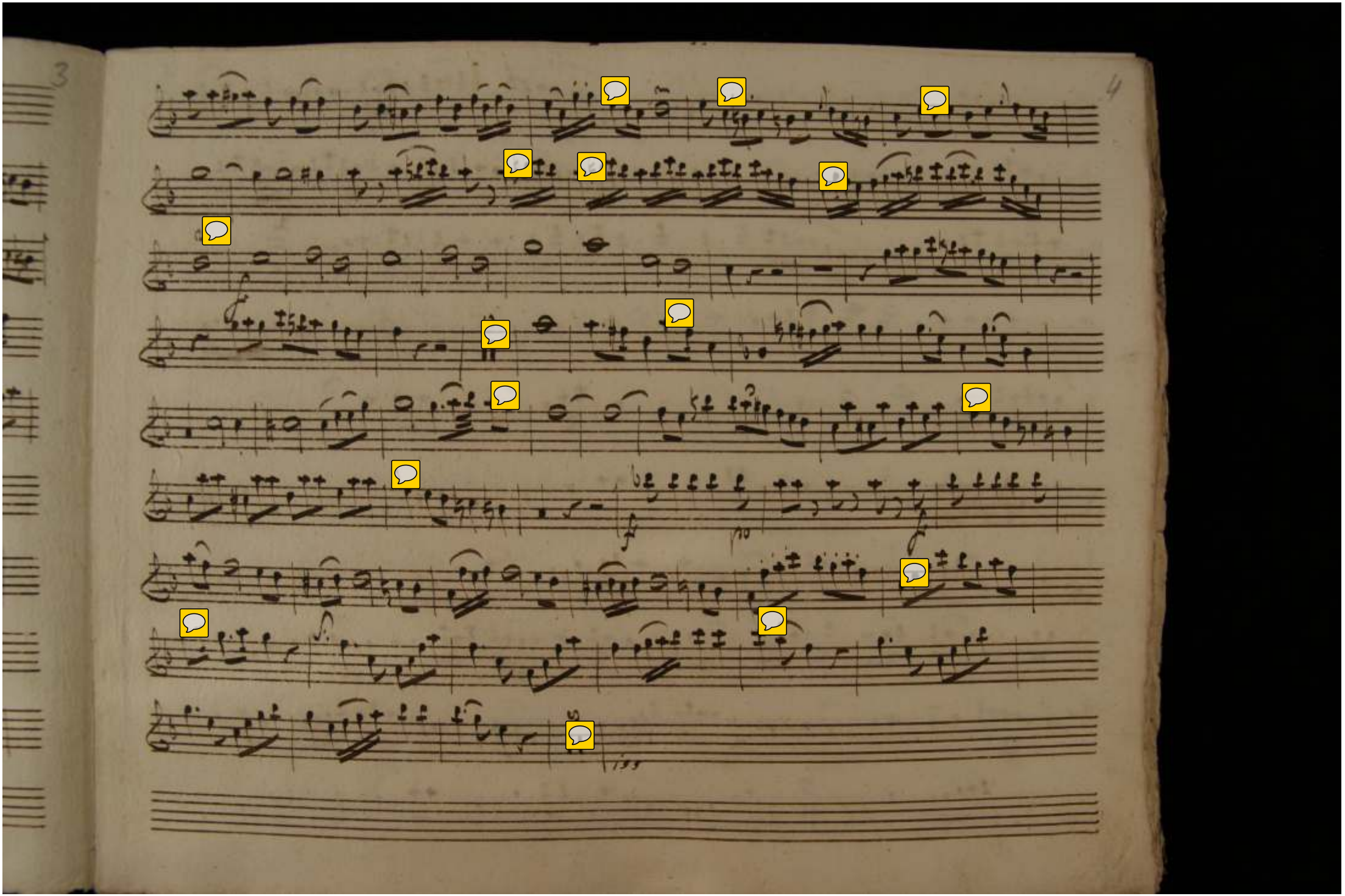
Basso
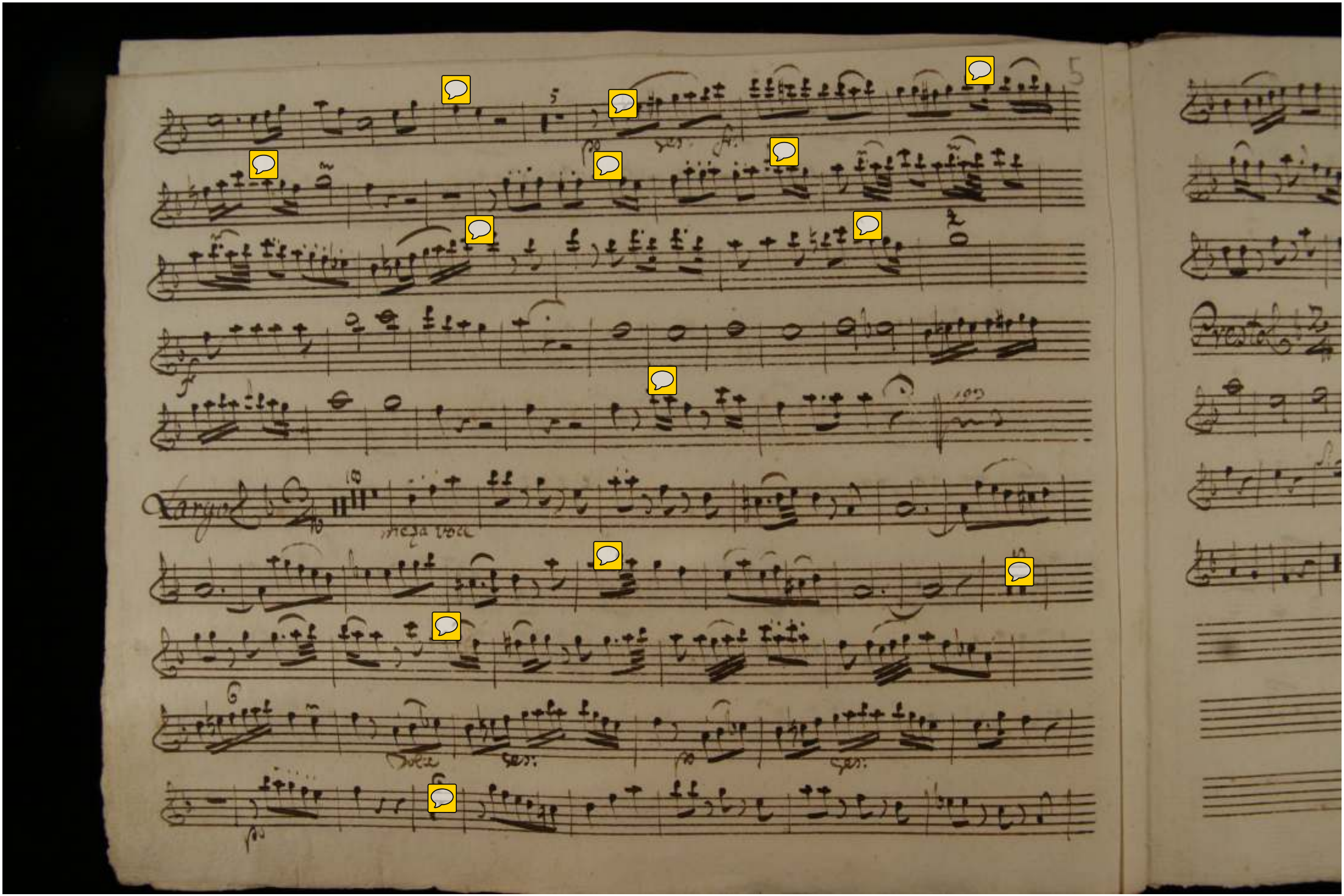
Myslivecek 9

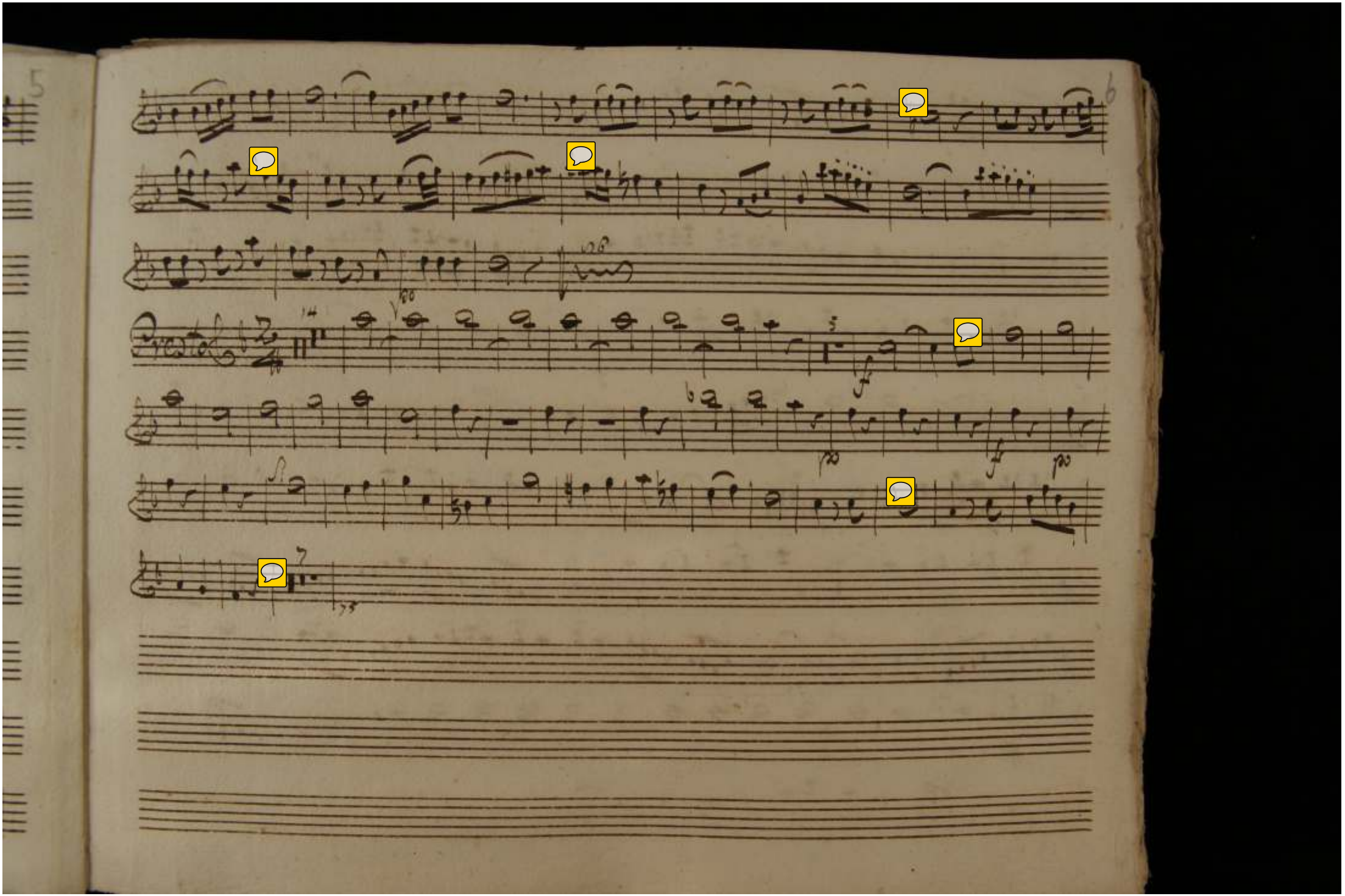
Fürstlich Thurn und Taxissche
Hofbibliothek
Regensburg.

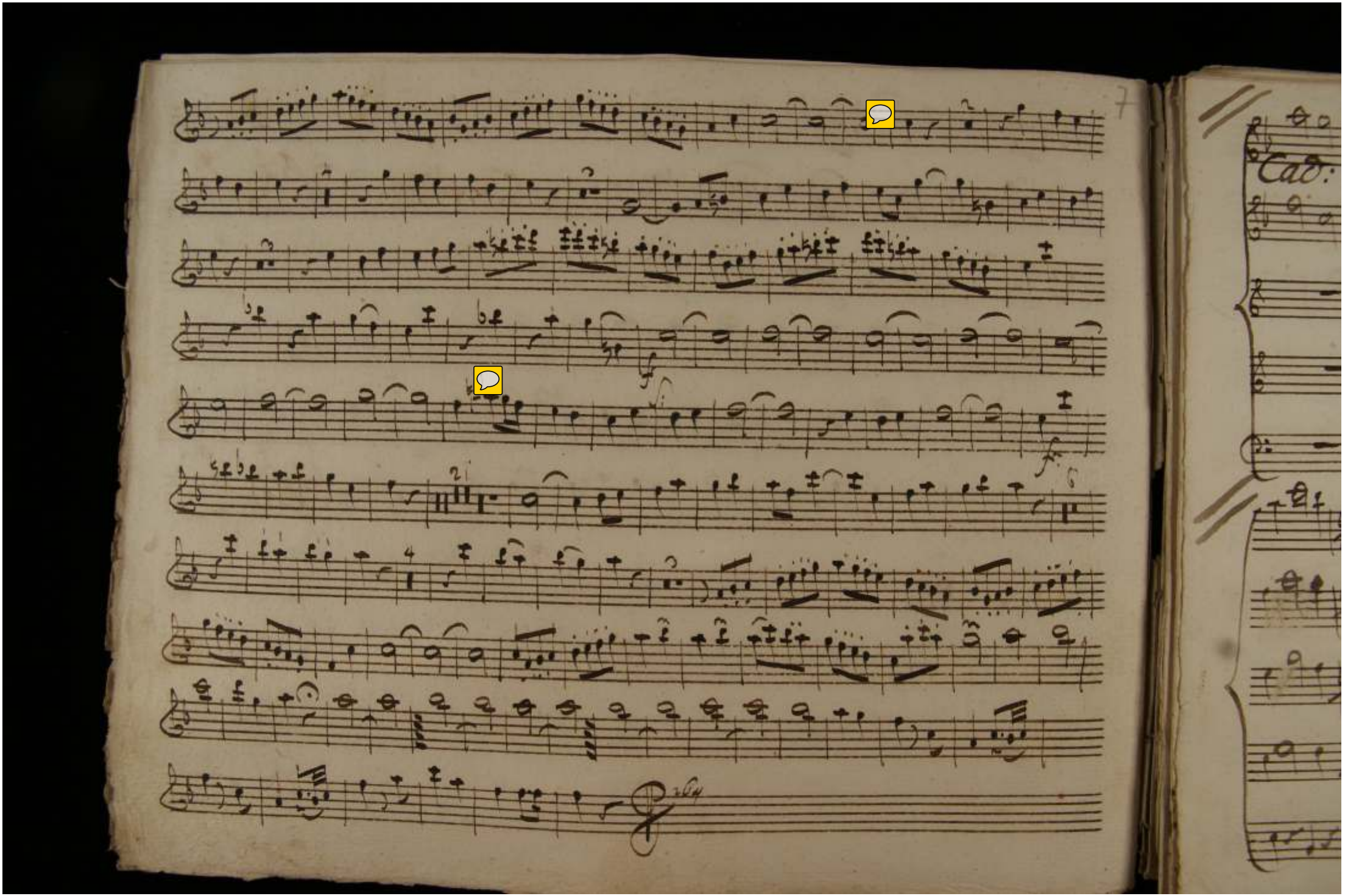
Clarinetto 1. in B

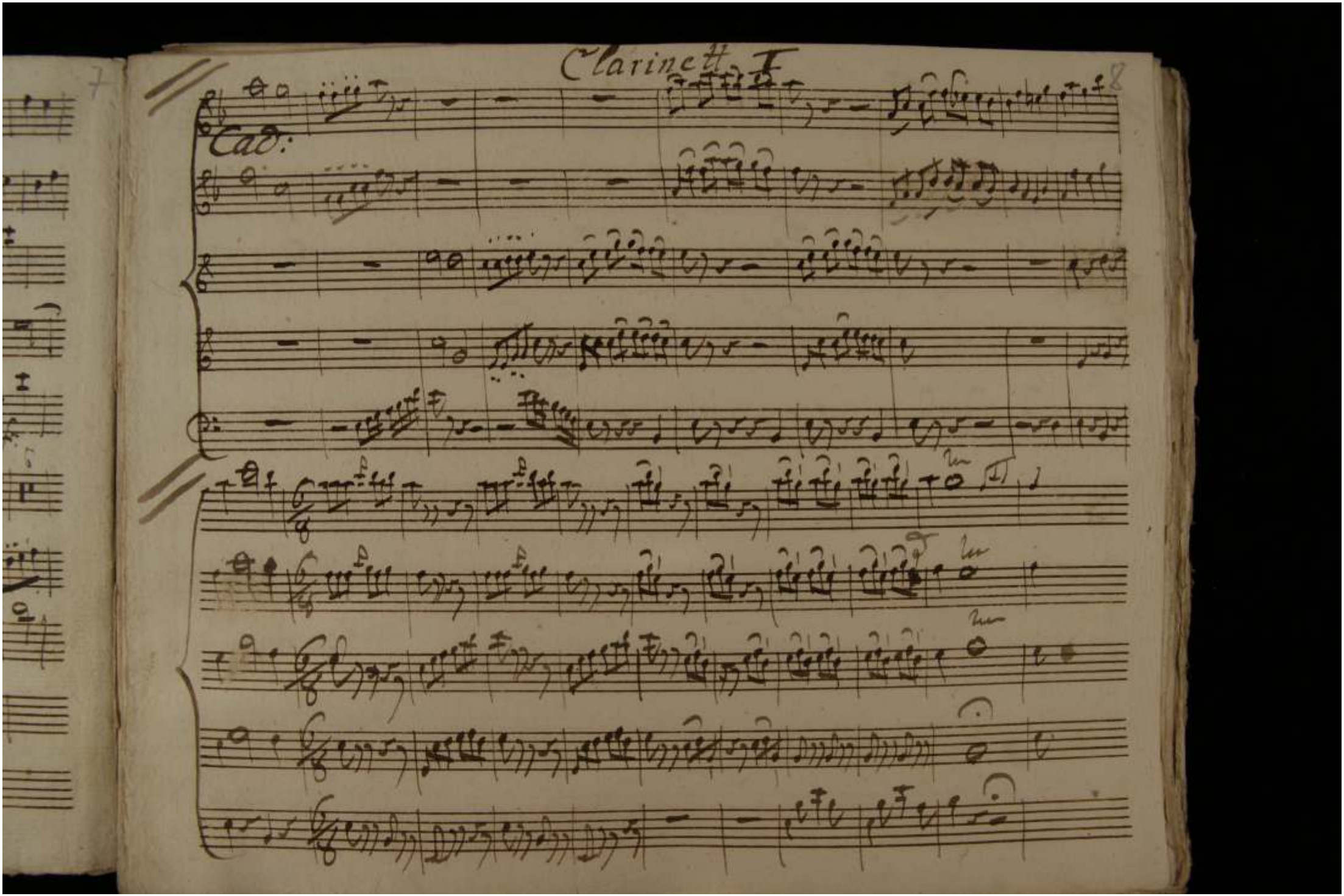

Allegro
3

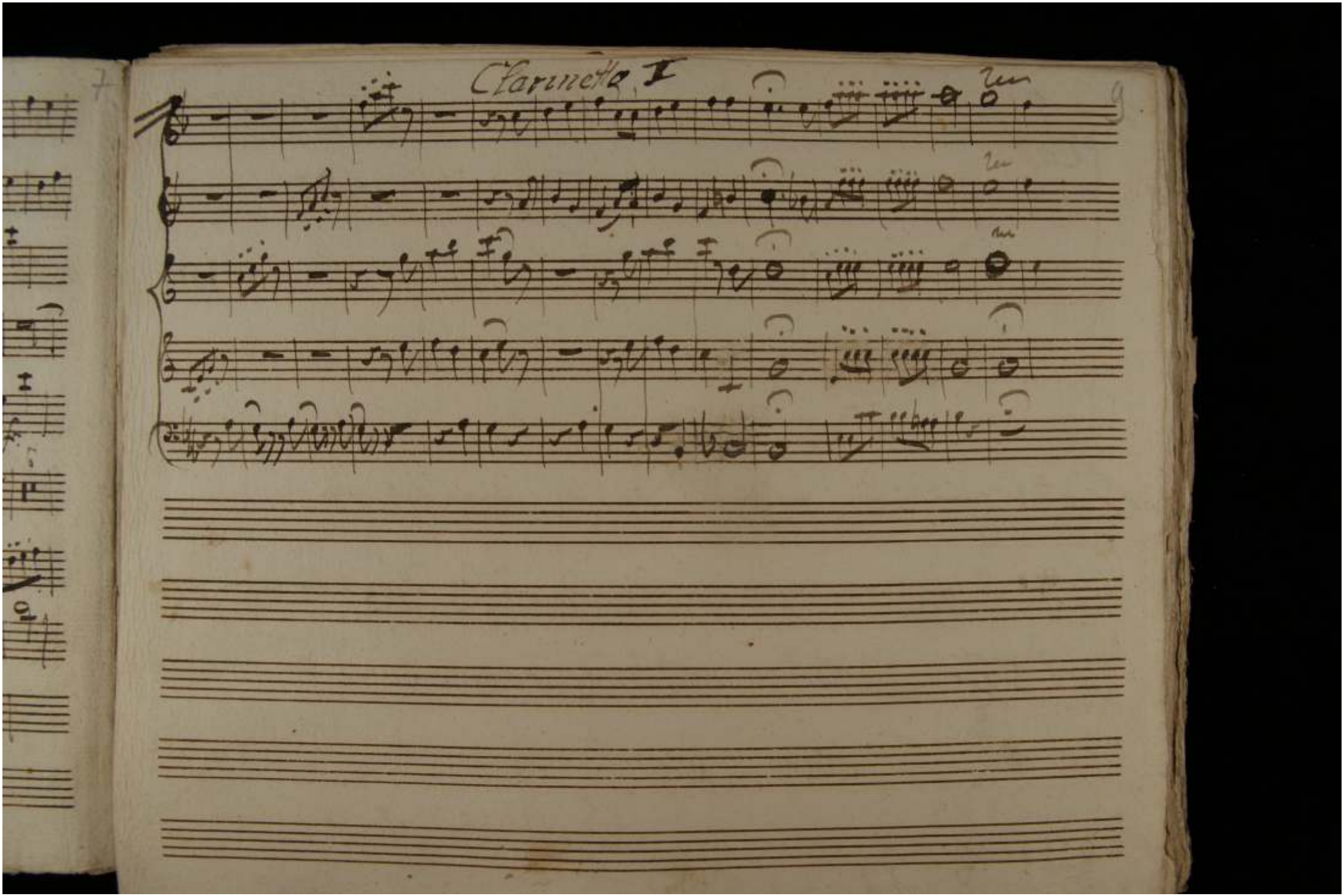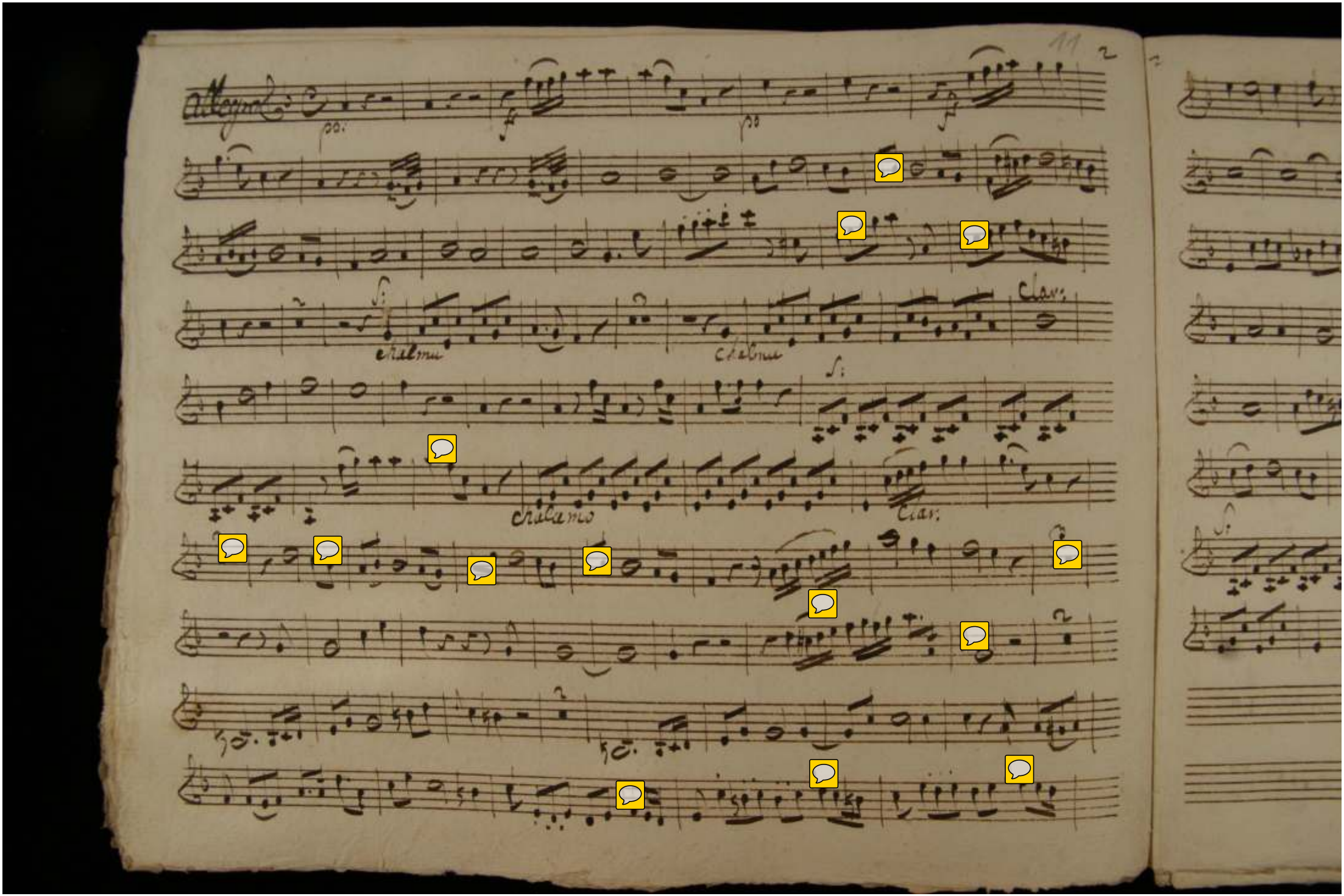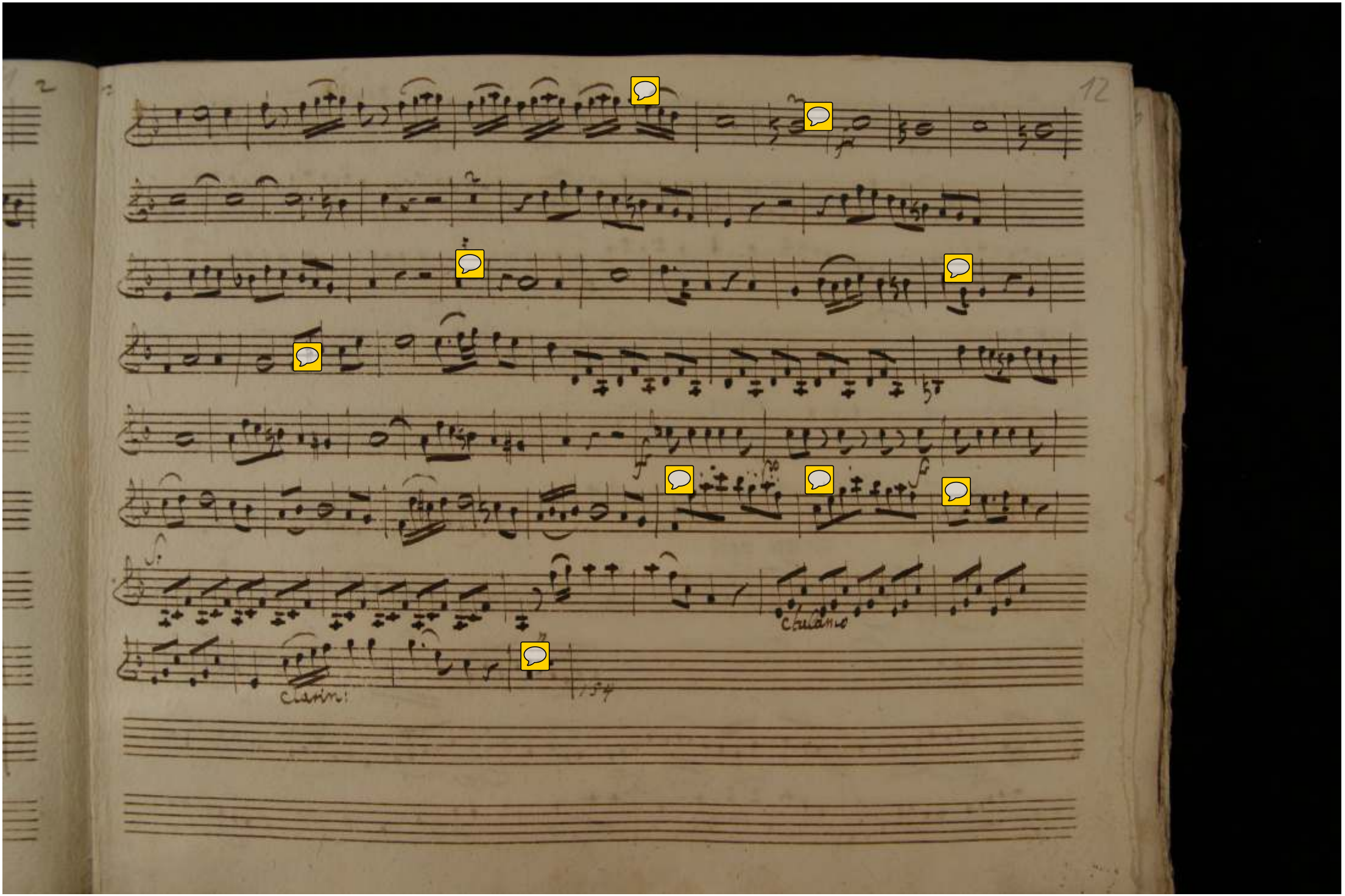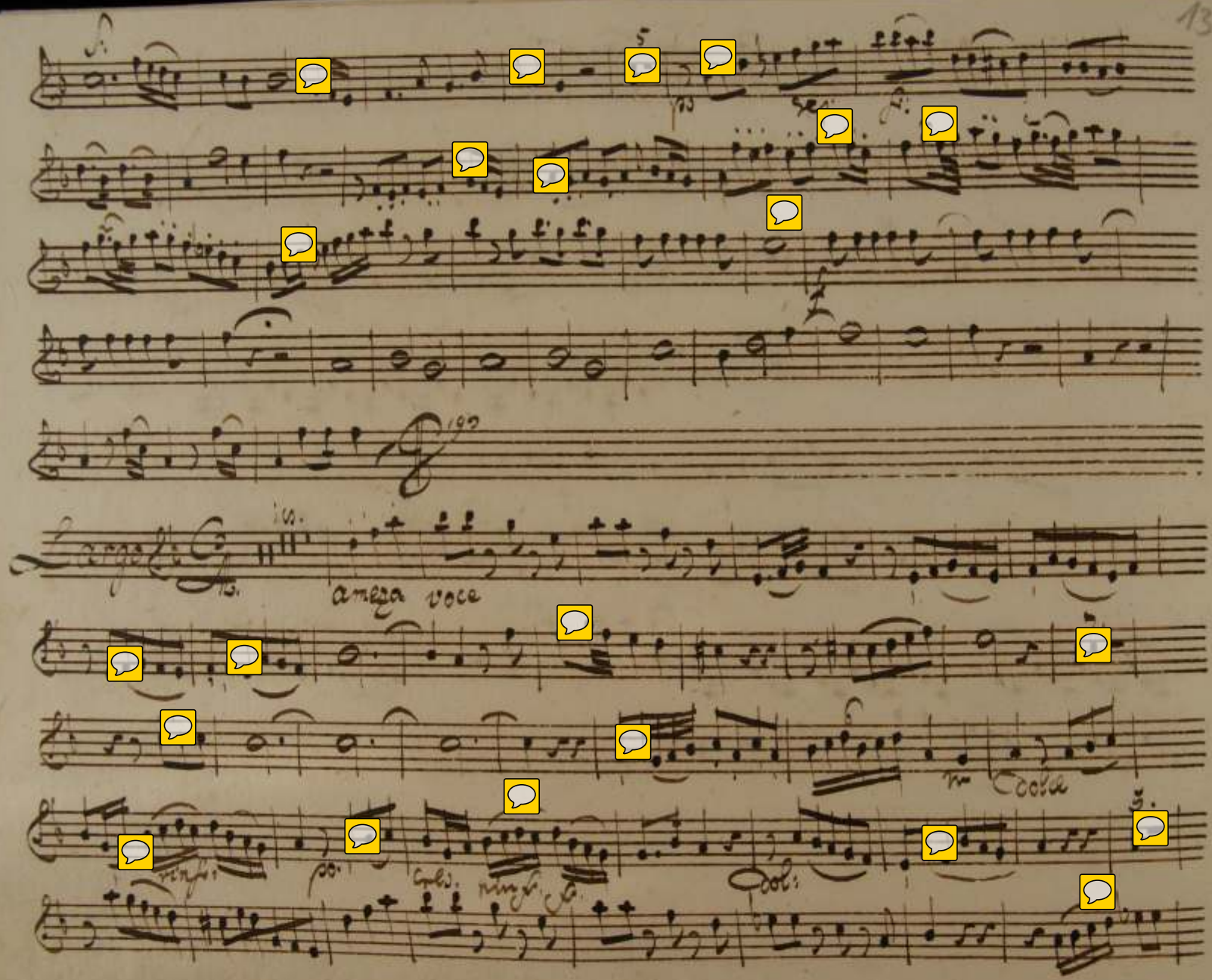









Clarinetti I
Cad:

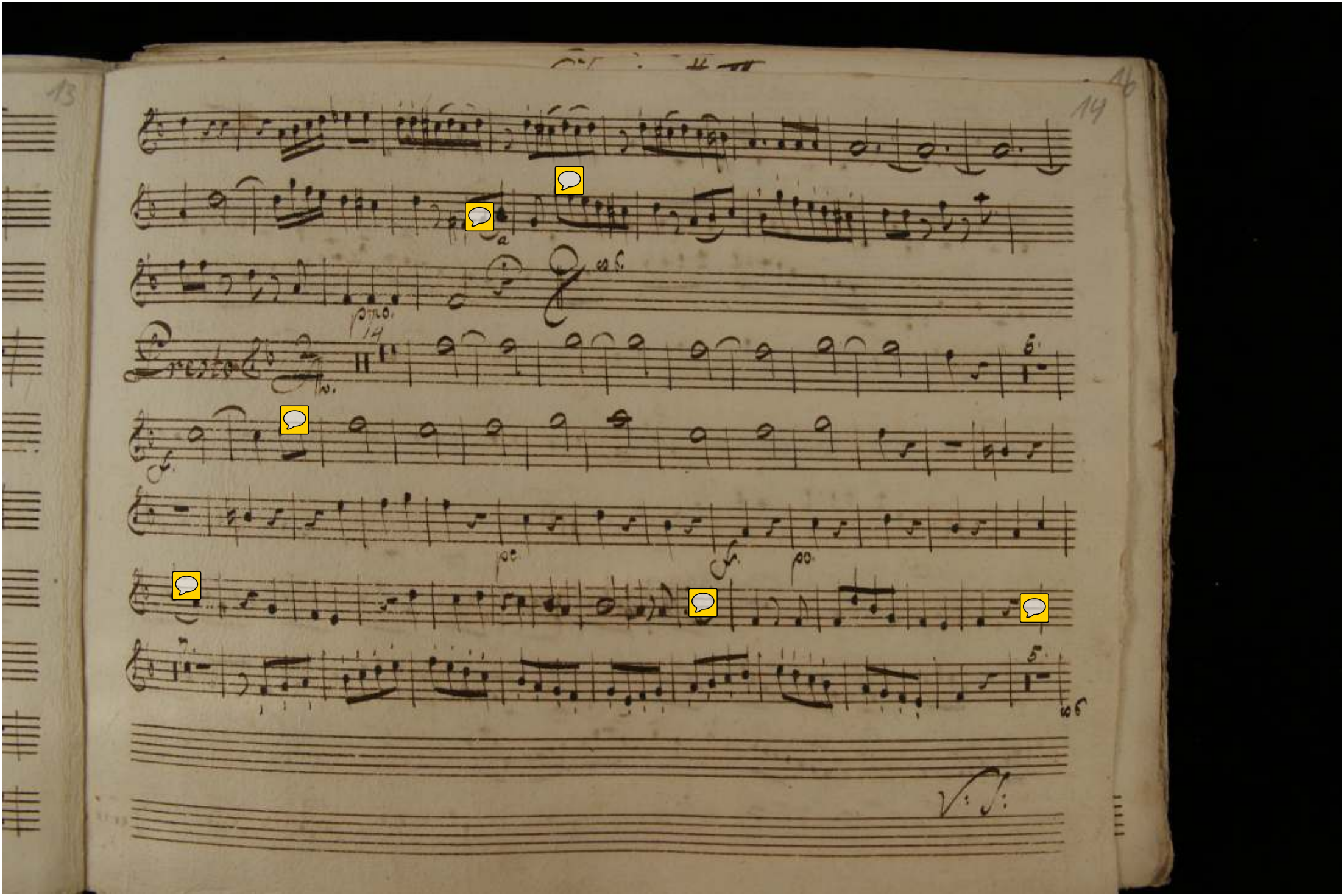

Clarinetto I

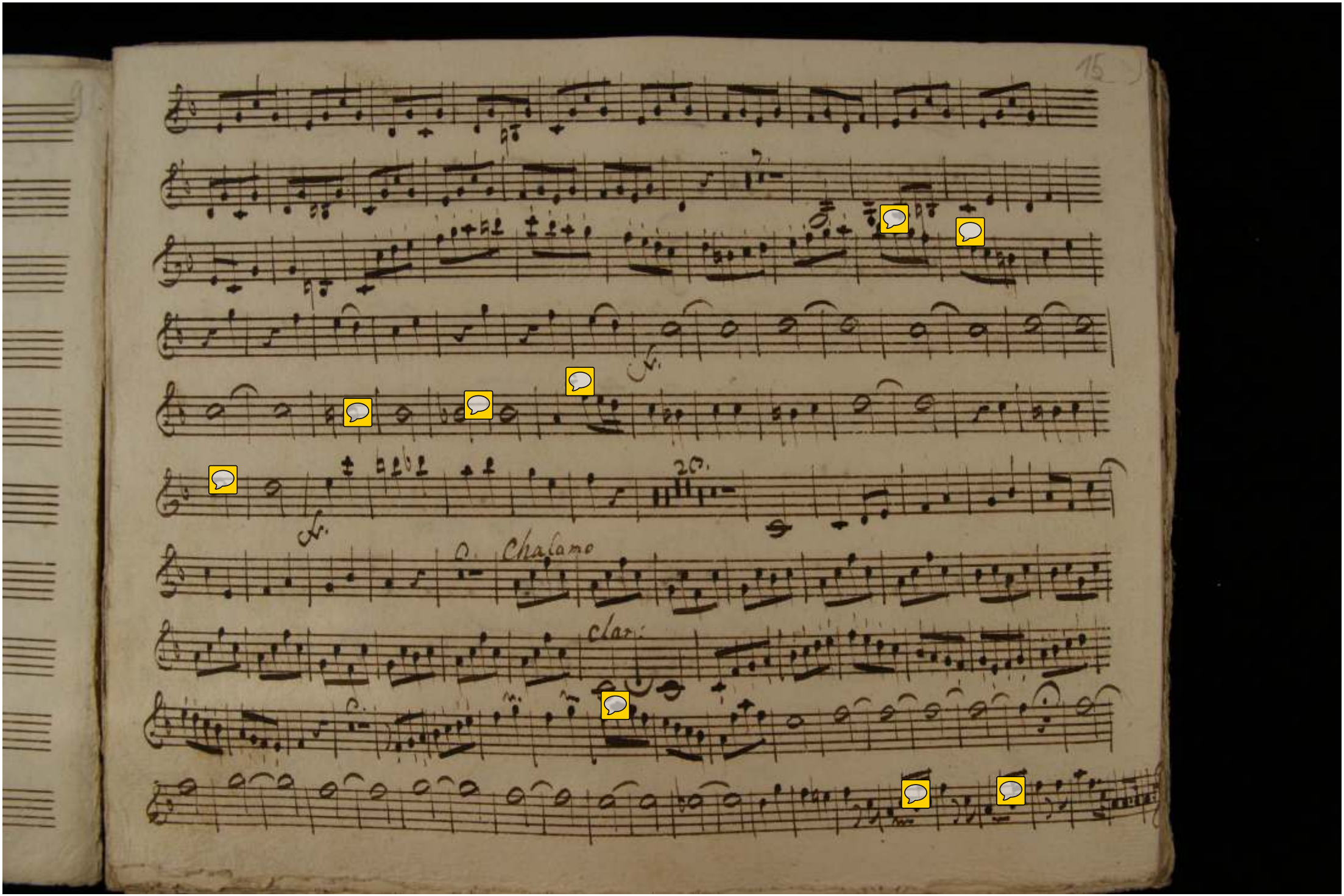
Clarinetto 2do in B

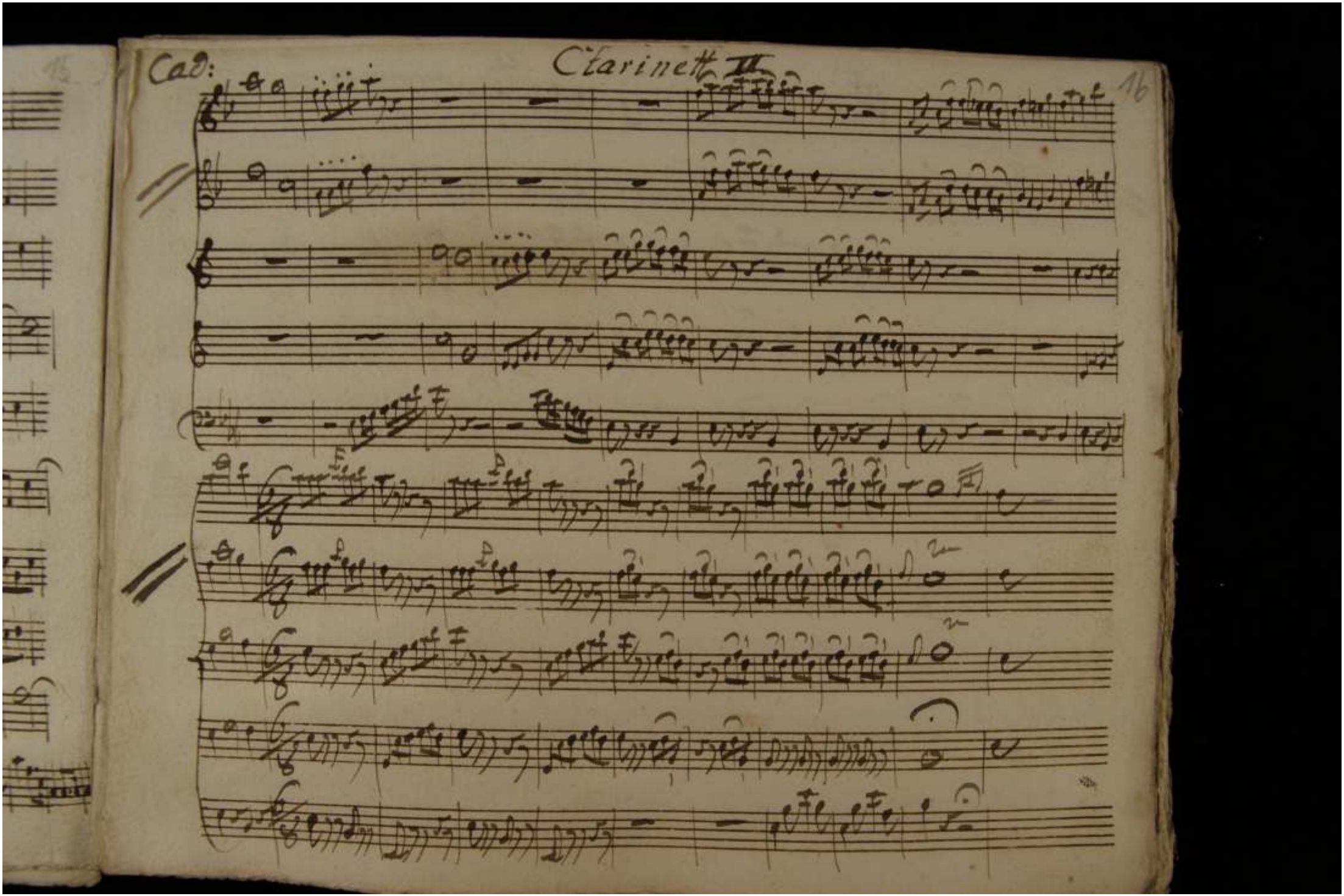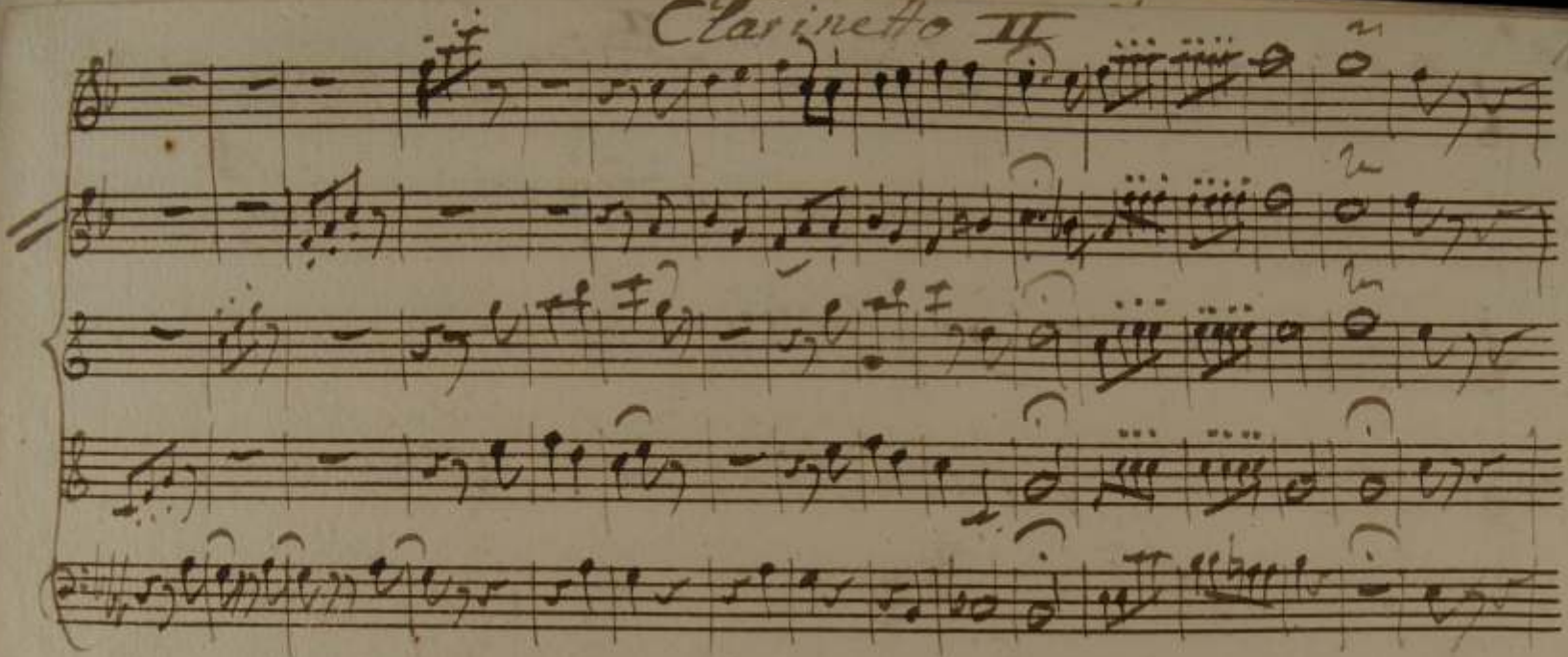





5
Ob.
Fl.
Ob.
amega voce
Ob.
Fl.
Ob.
Fl.
Ob.
Fl.
Ob.
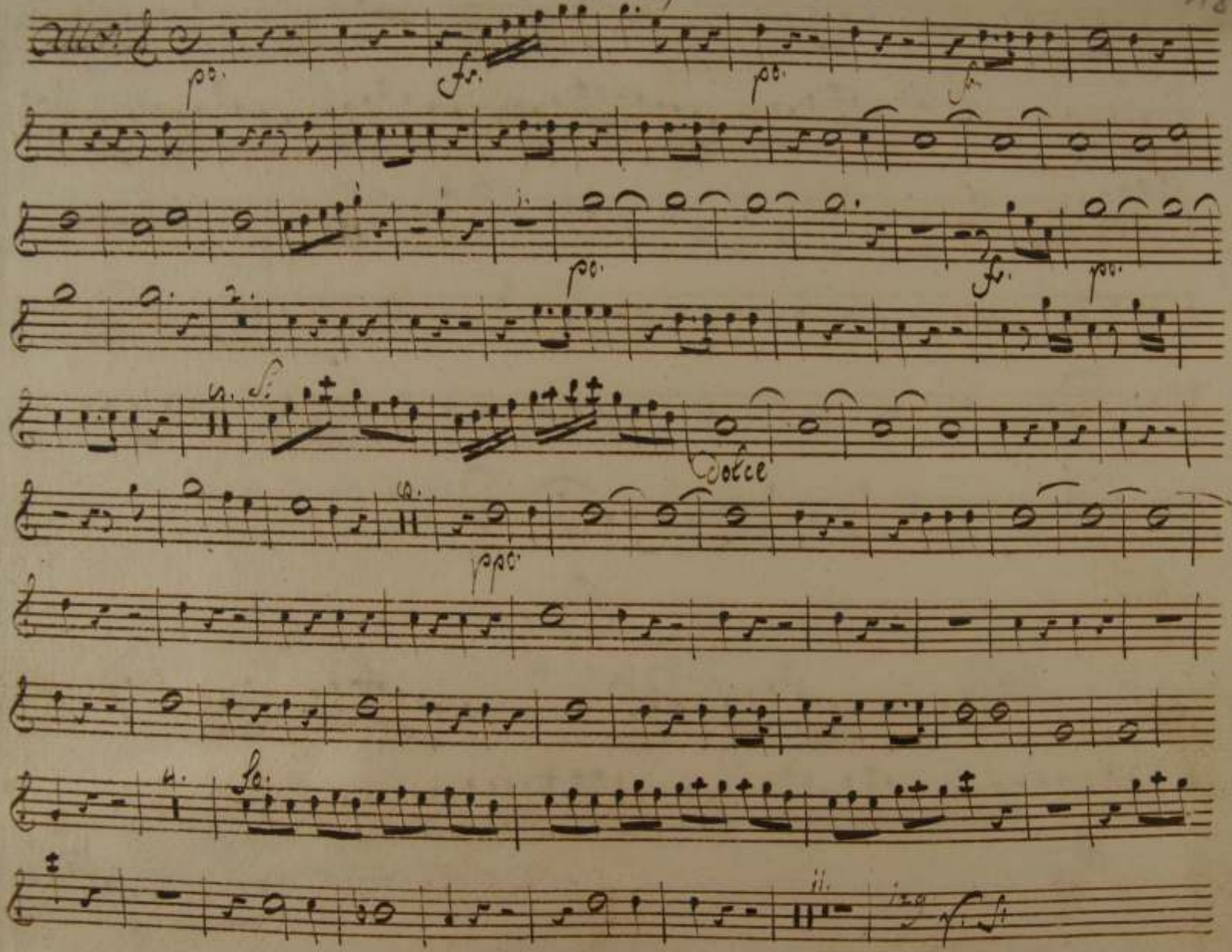



15
20.
C. Chalano
clar.

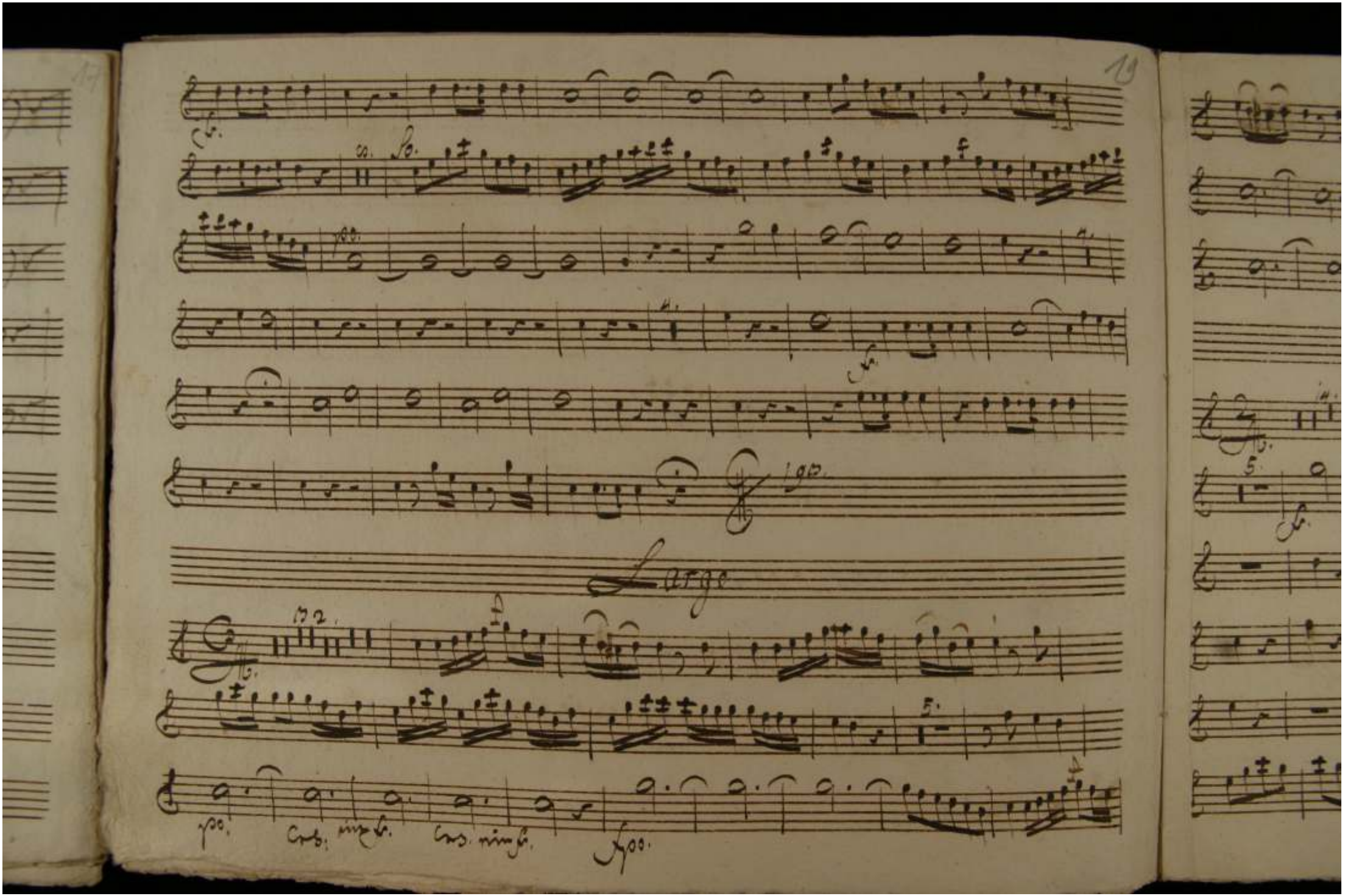

Cad:
Clarinetti III
16

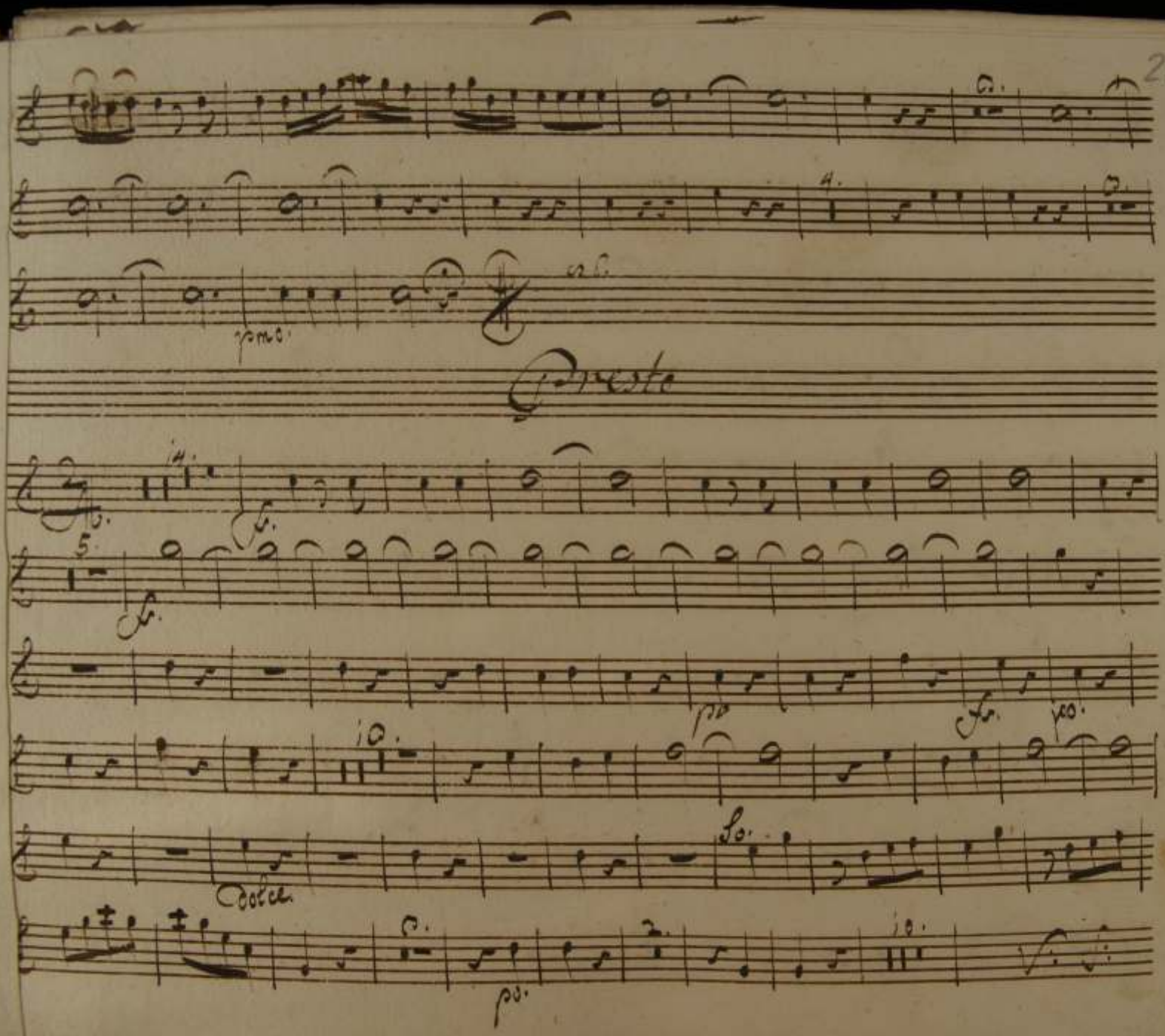
Clarinetto II

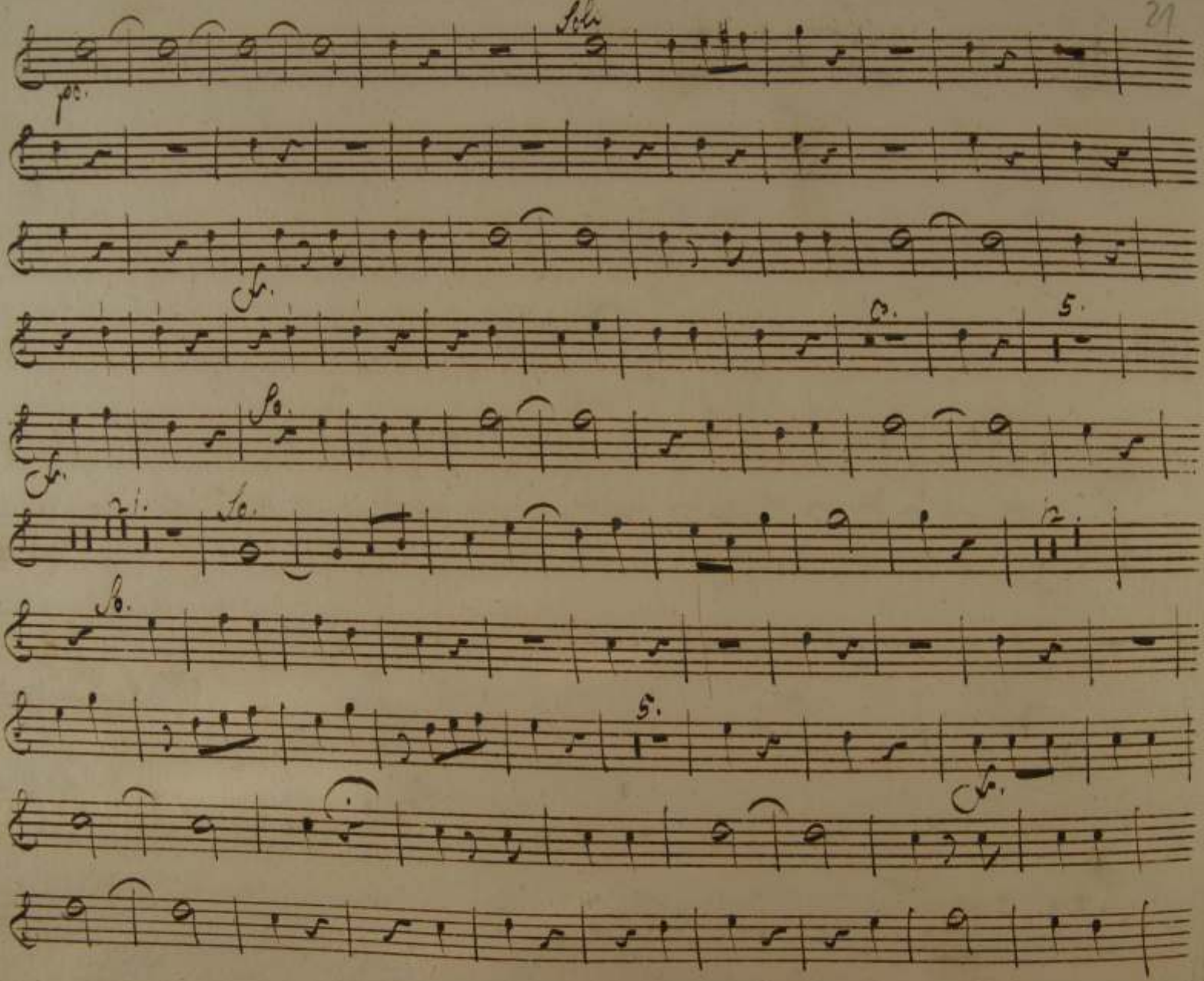


Corno primo in Eb
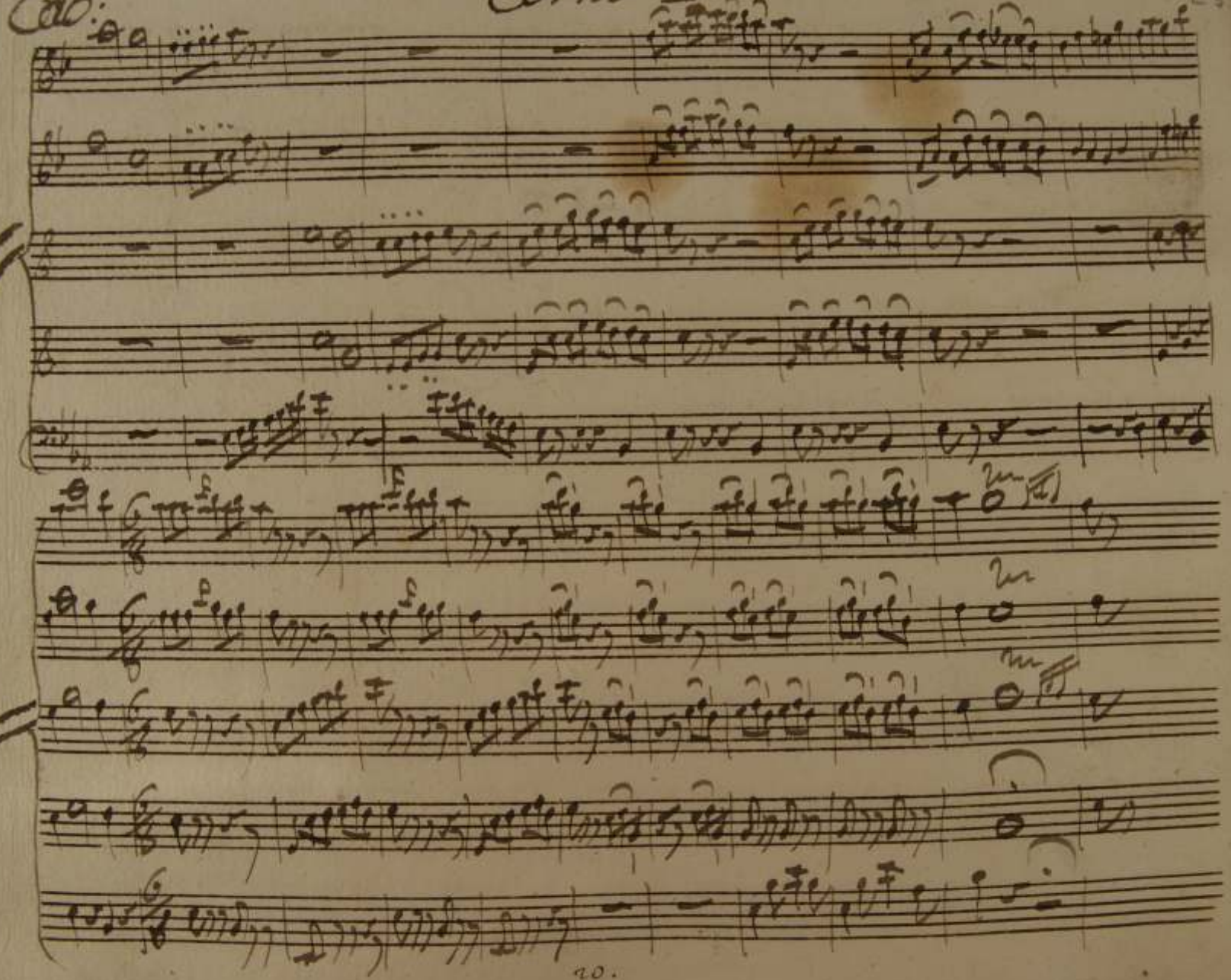



Largo
Tutti
Cors. simpli.
Cors. simpli.
Tutti


Presto
pizz.
arco
Solo
pizz.
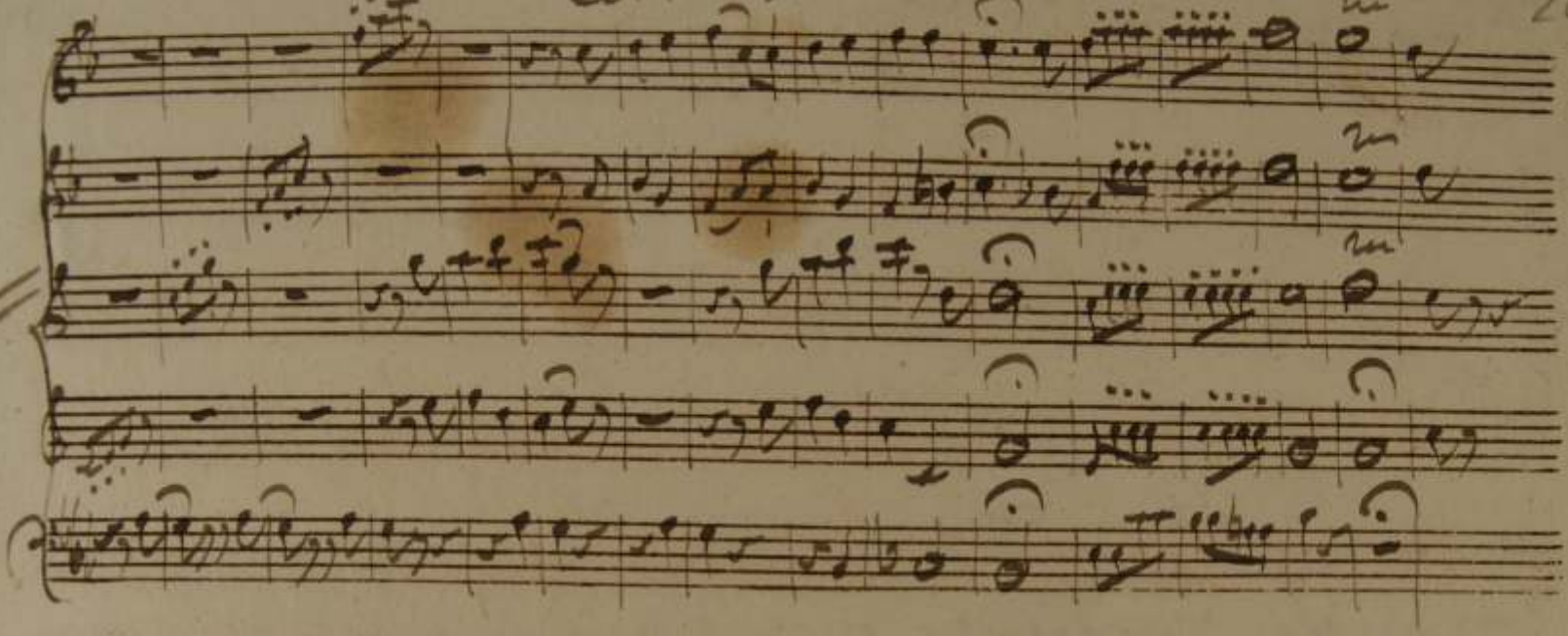

Solo
p.
Fl.
C.
5.
Fl.
Fl.
2.
Fl.
C.
Fl.
5.
Fl.

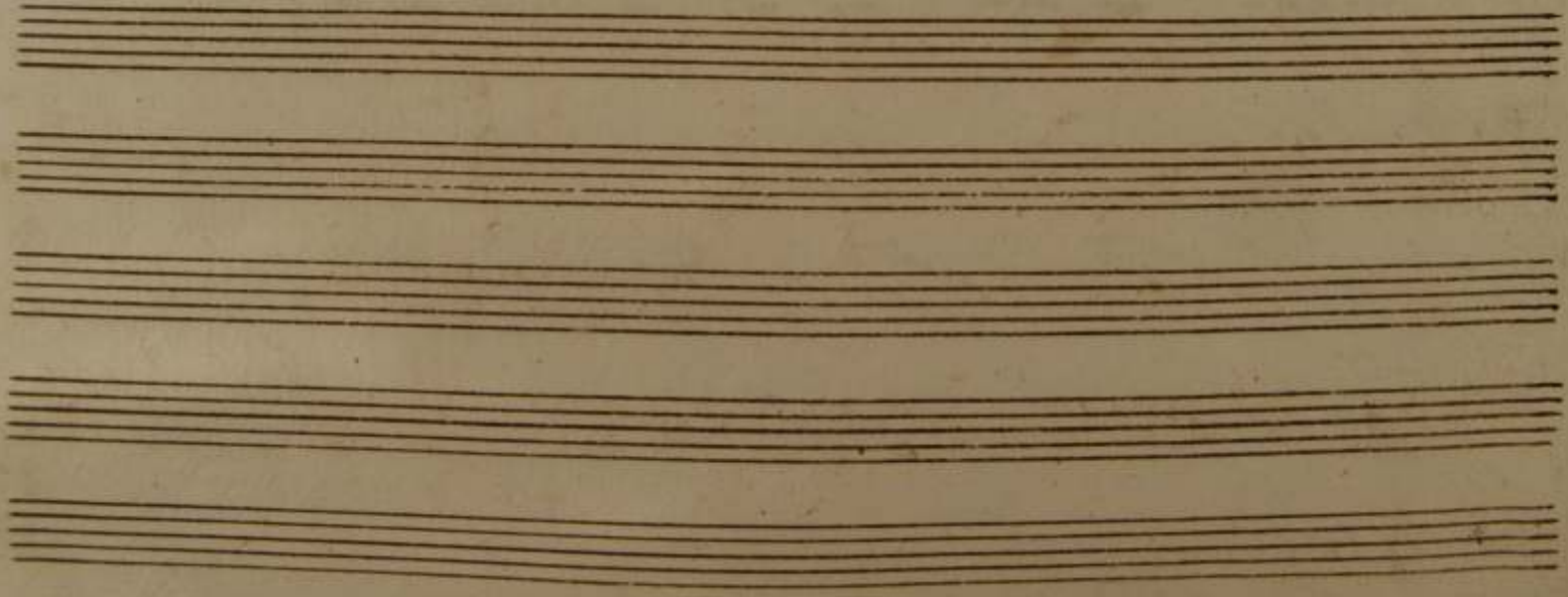
Fine

Cornu I

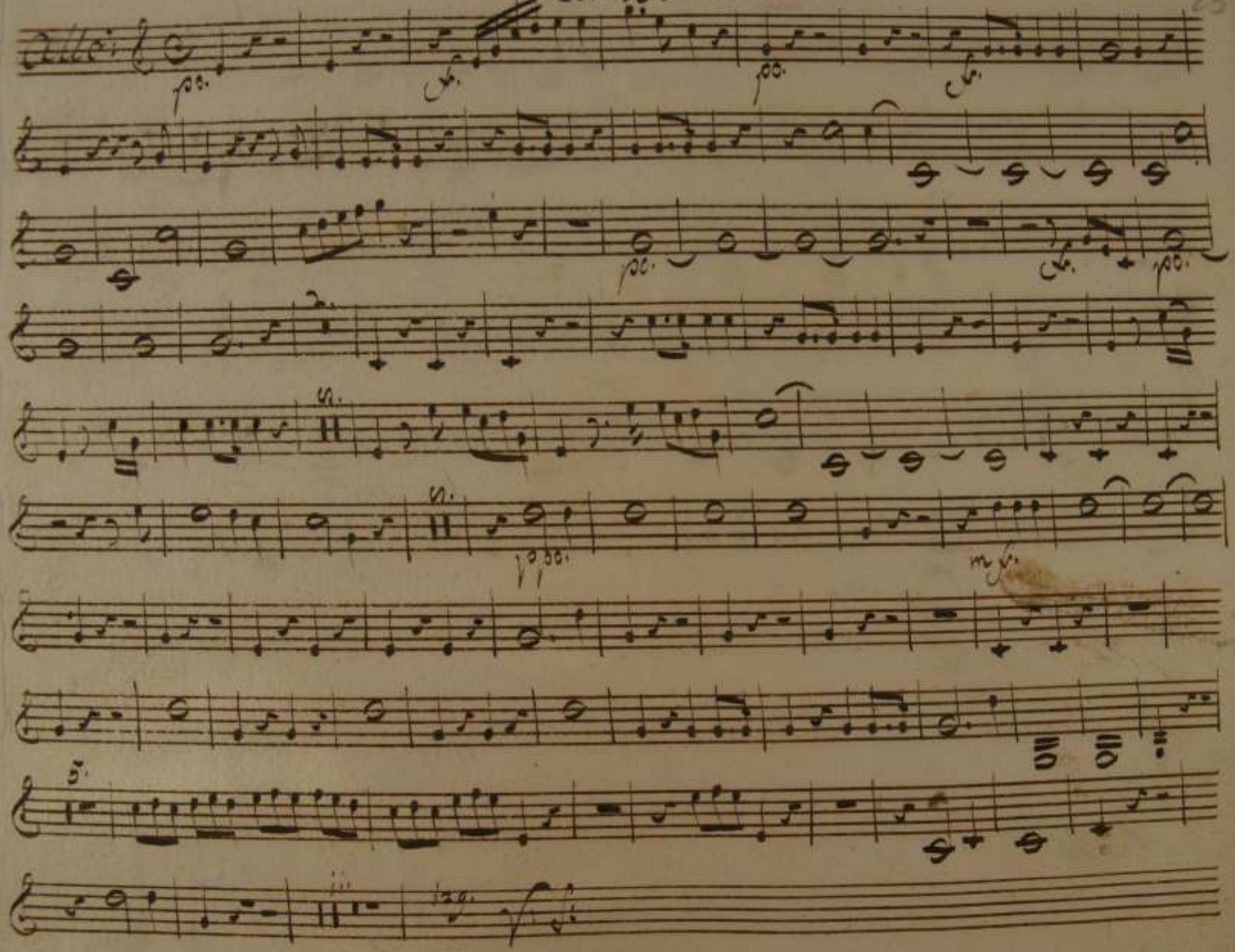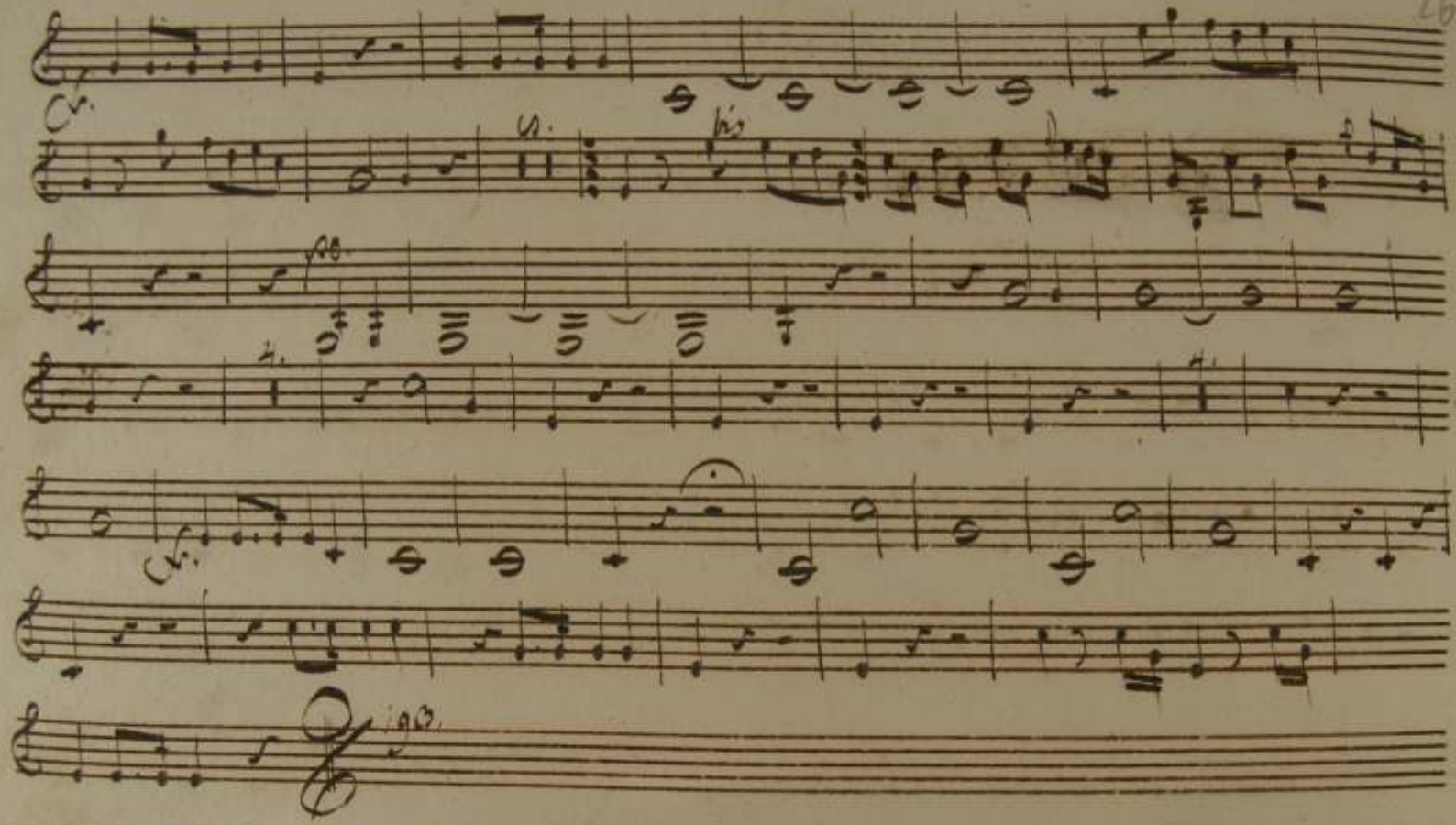


Corno II

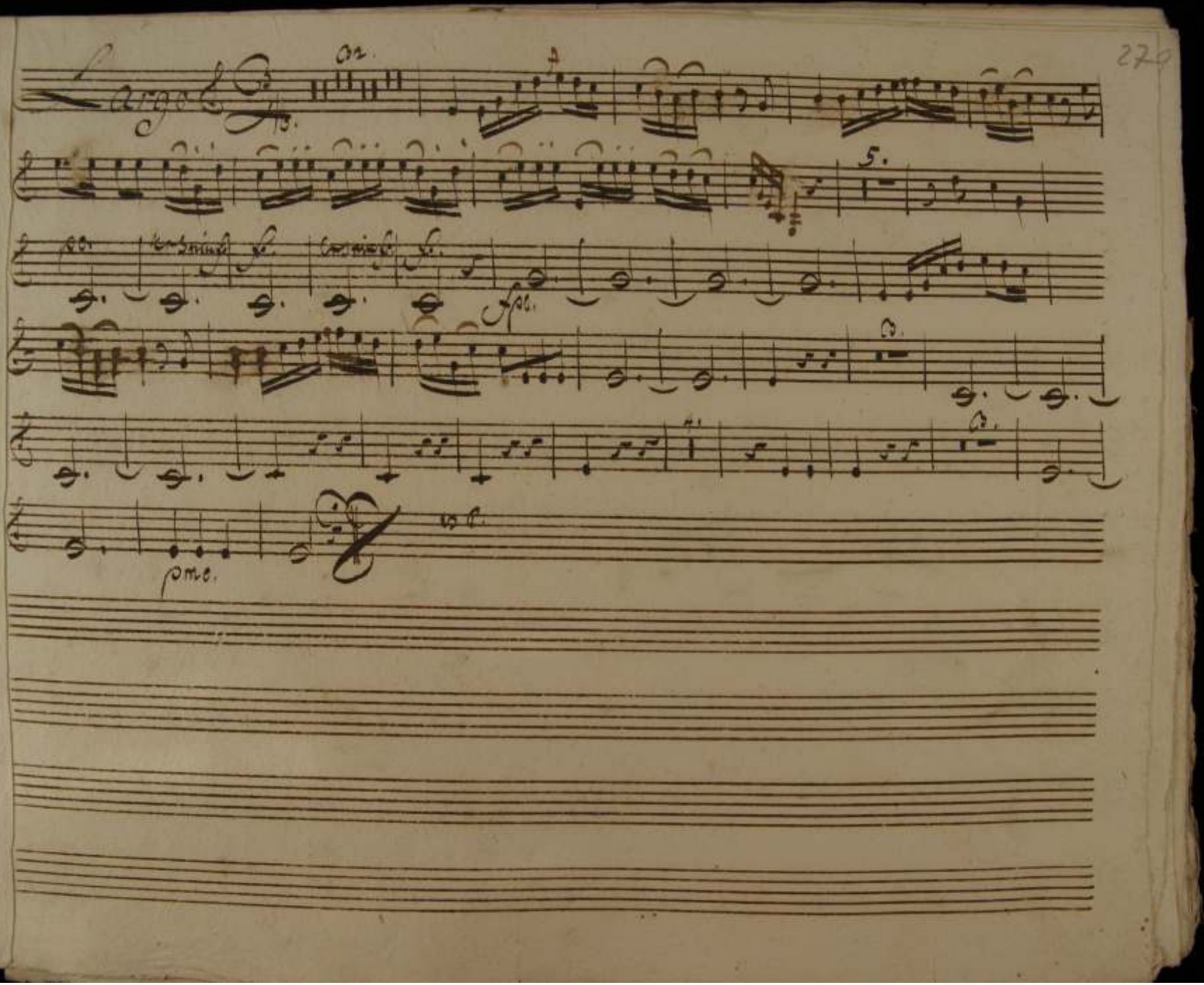


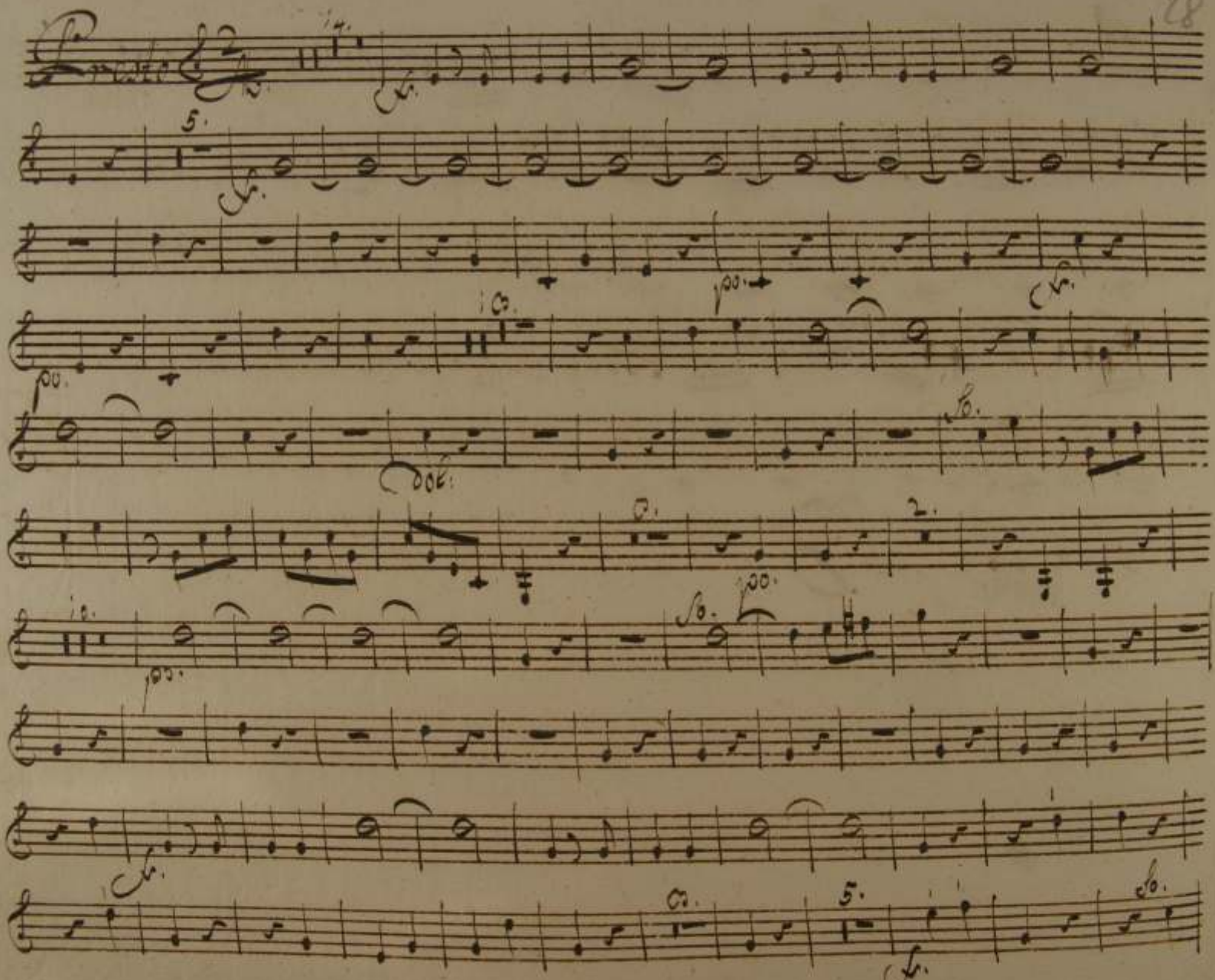


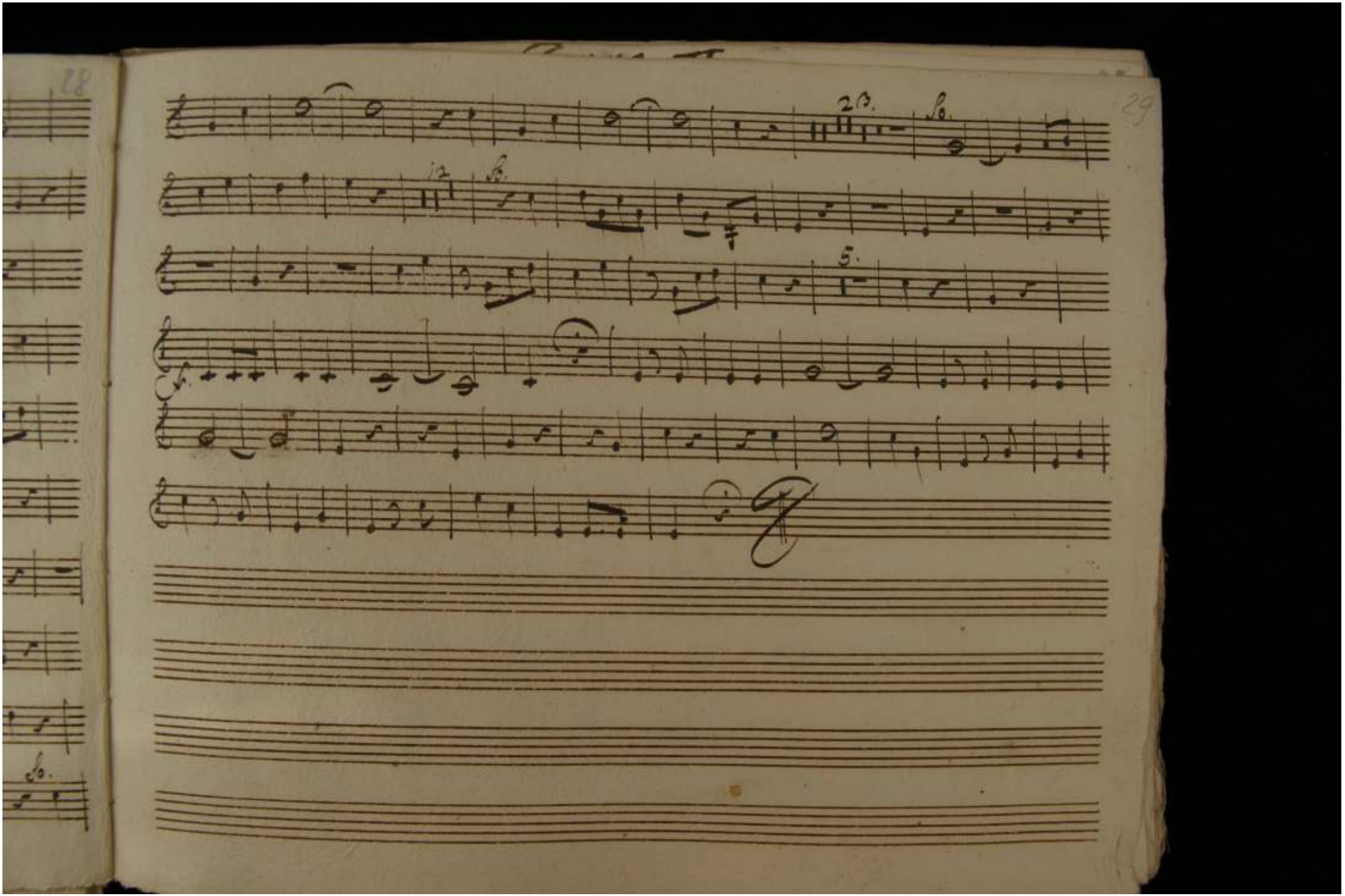
Corno secondo in Eb

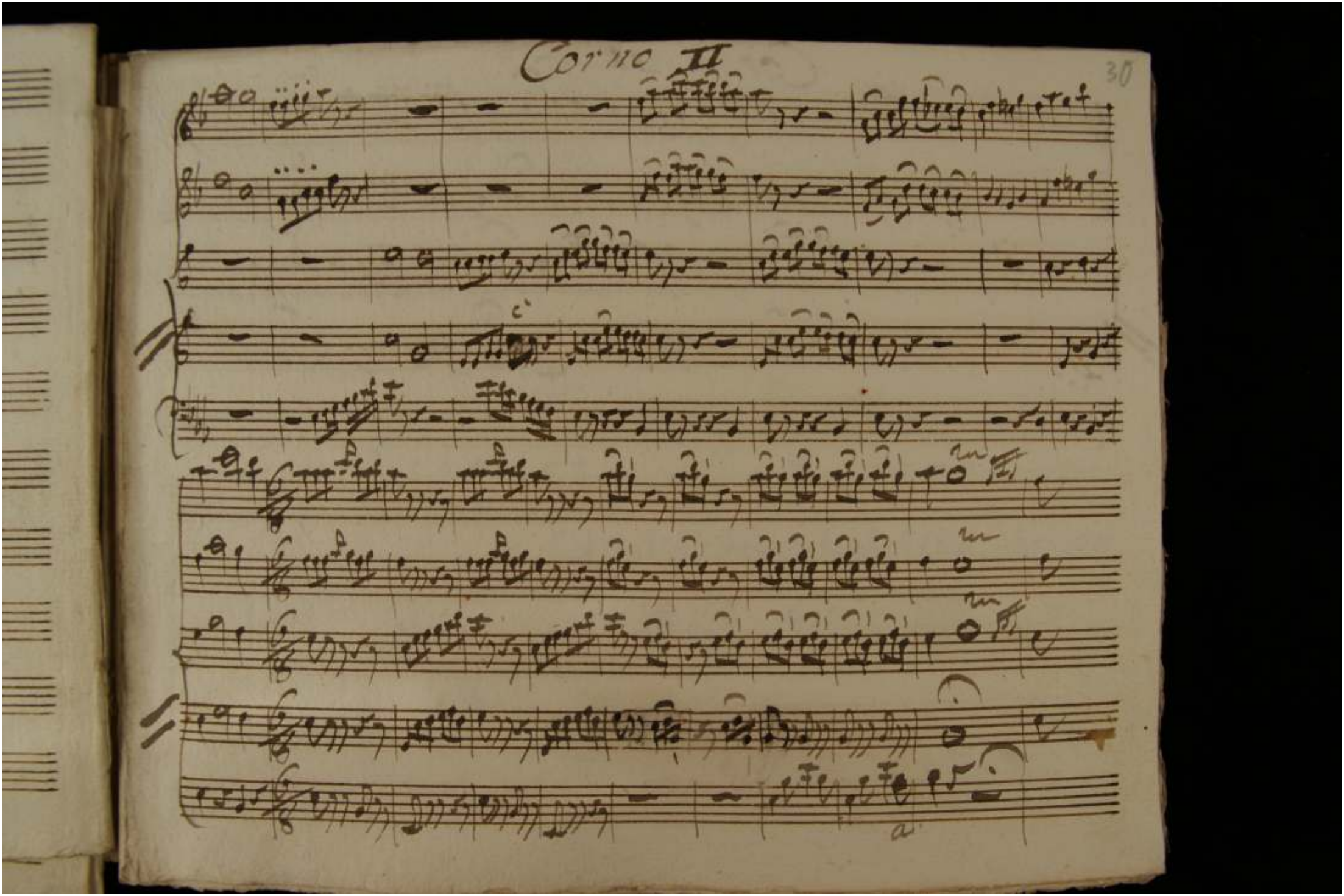



Cb.
Vl.
Cb.
Vl.
Cb.
Vl.

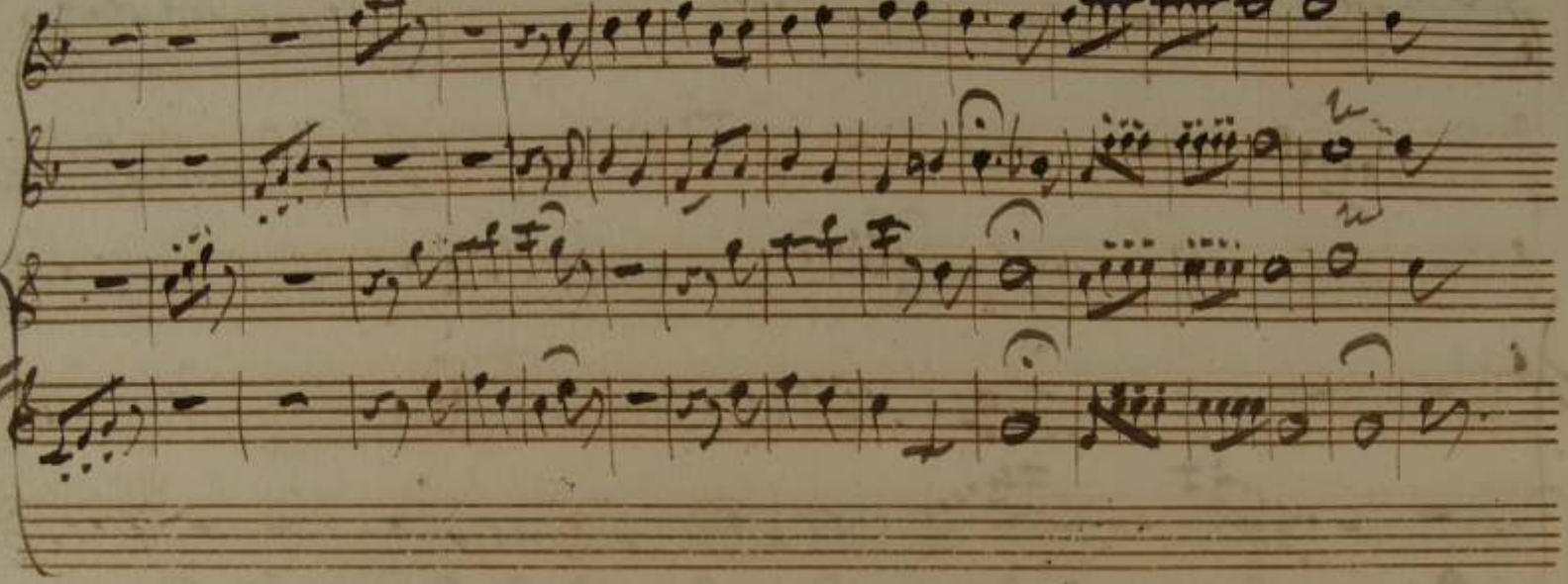

Largo
02.
5.
pizz.
arco
pizz.



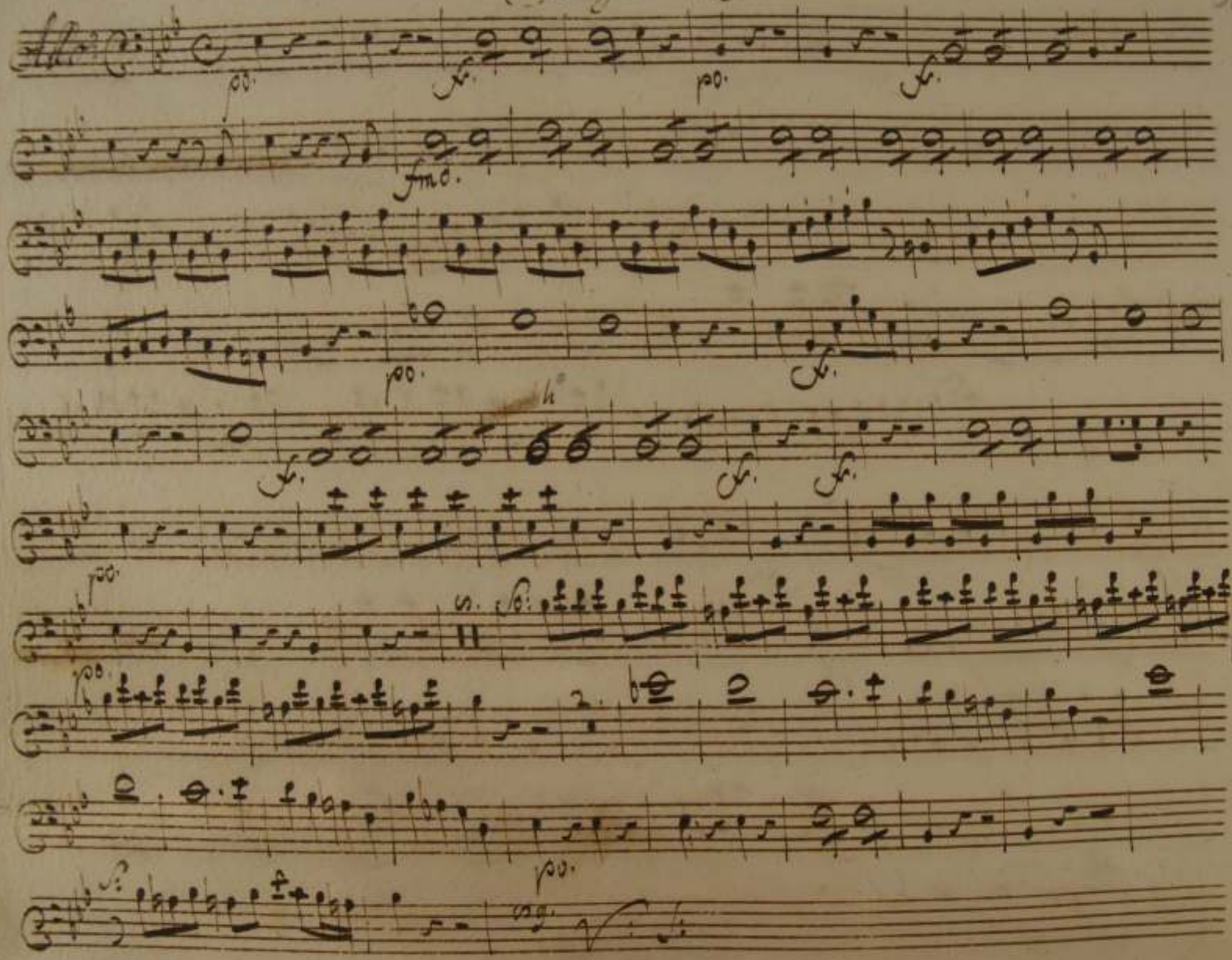


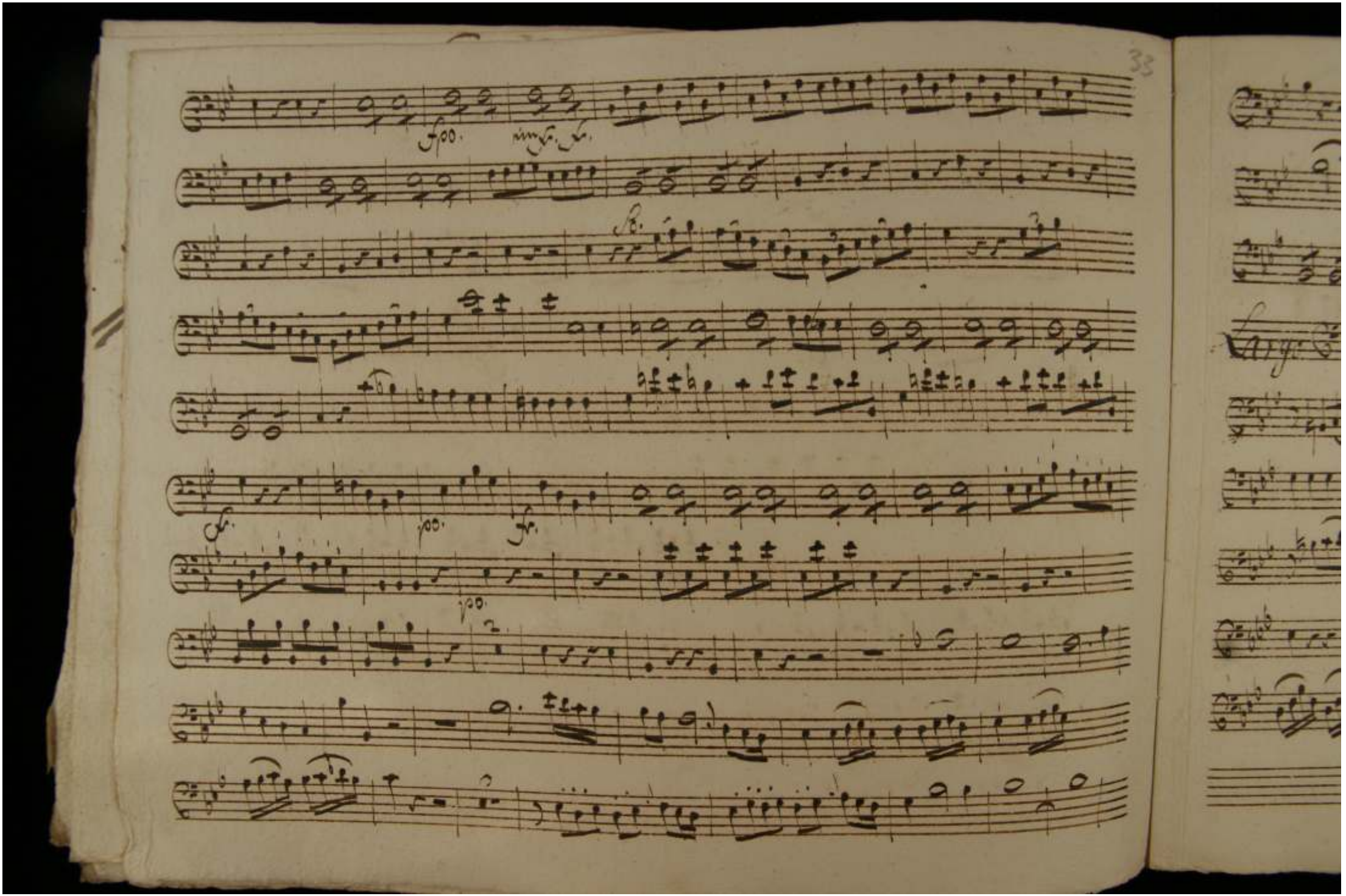

Corno II
30

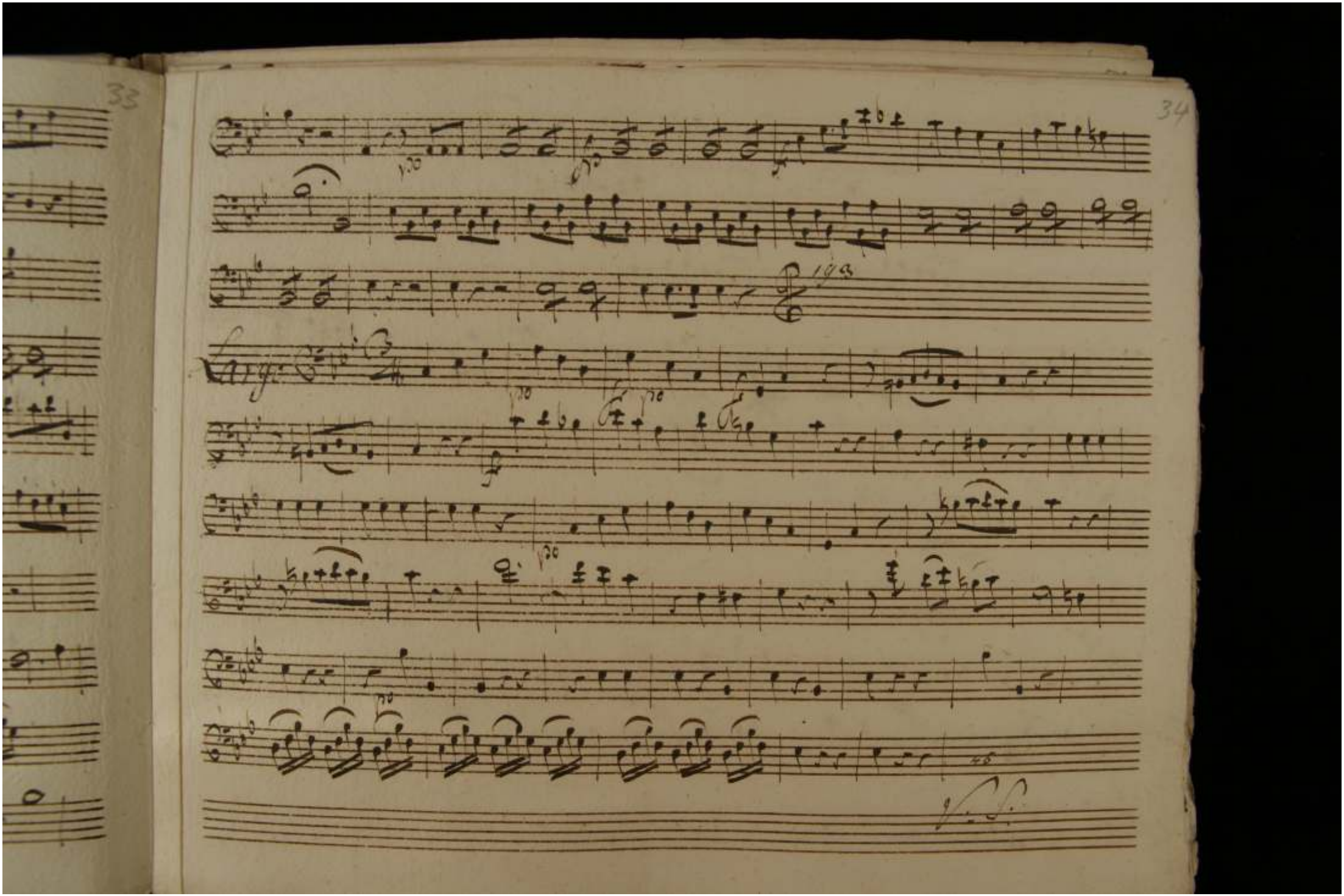
Corno II

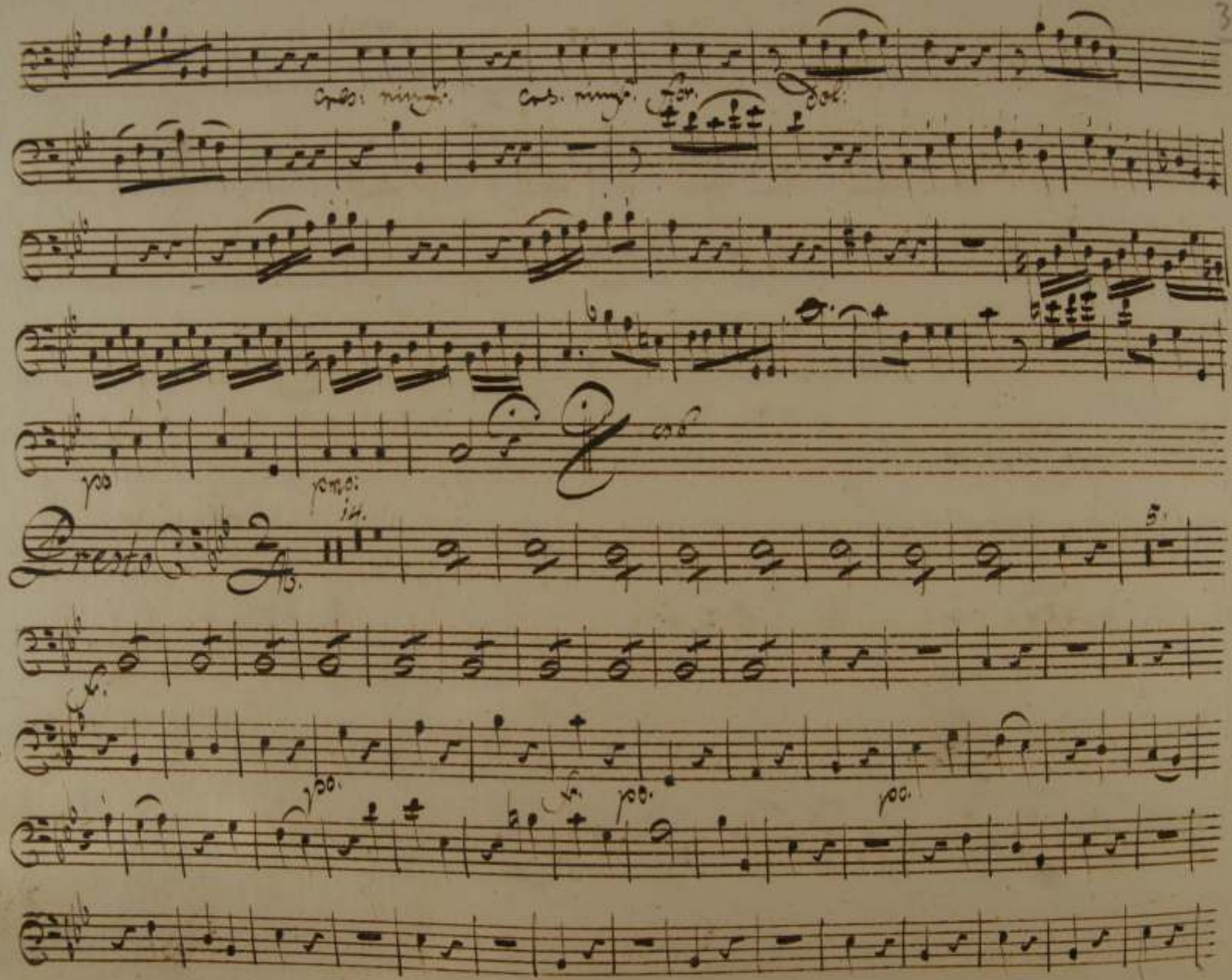


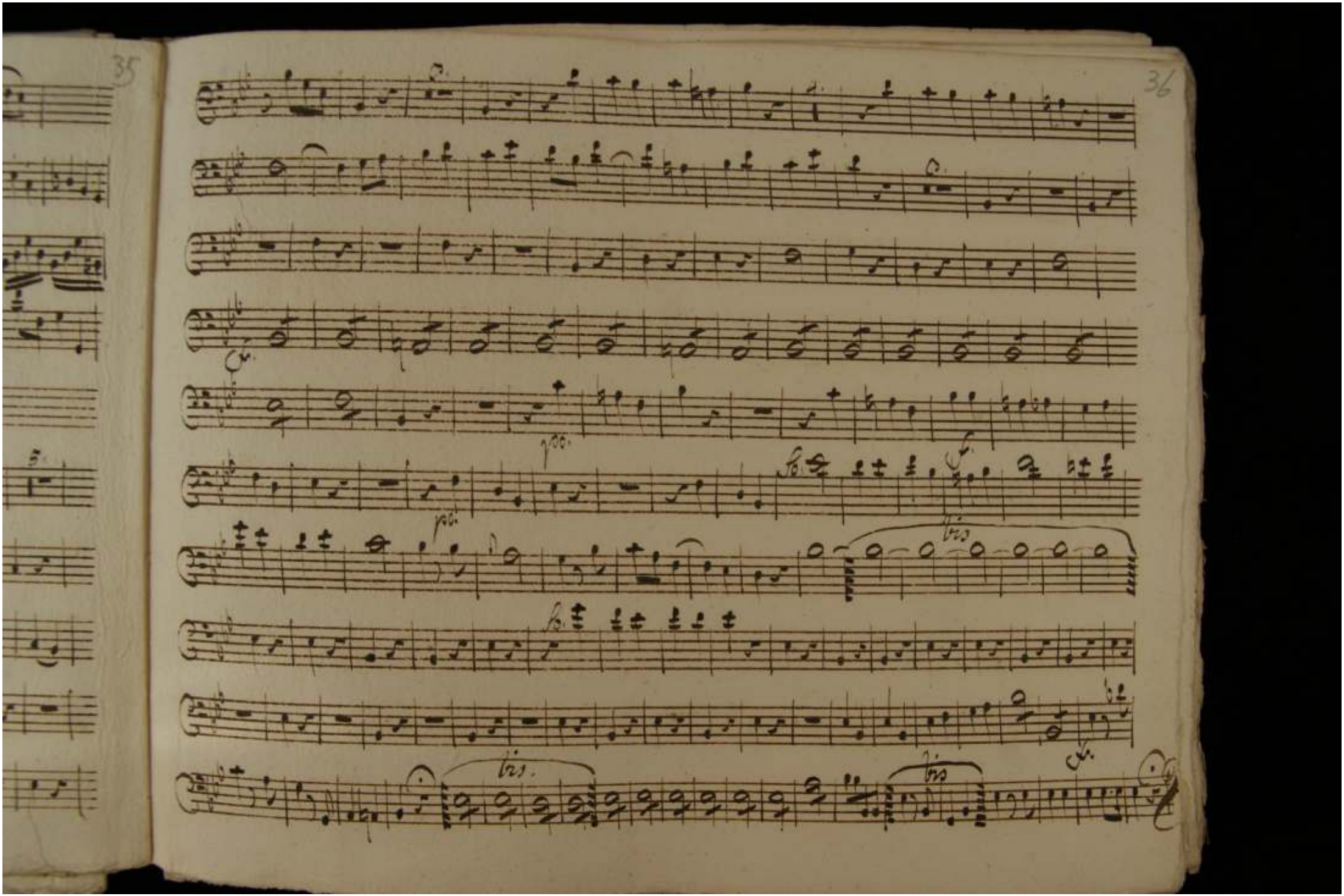
Fagotto obb:
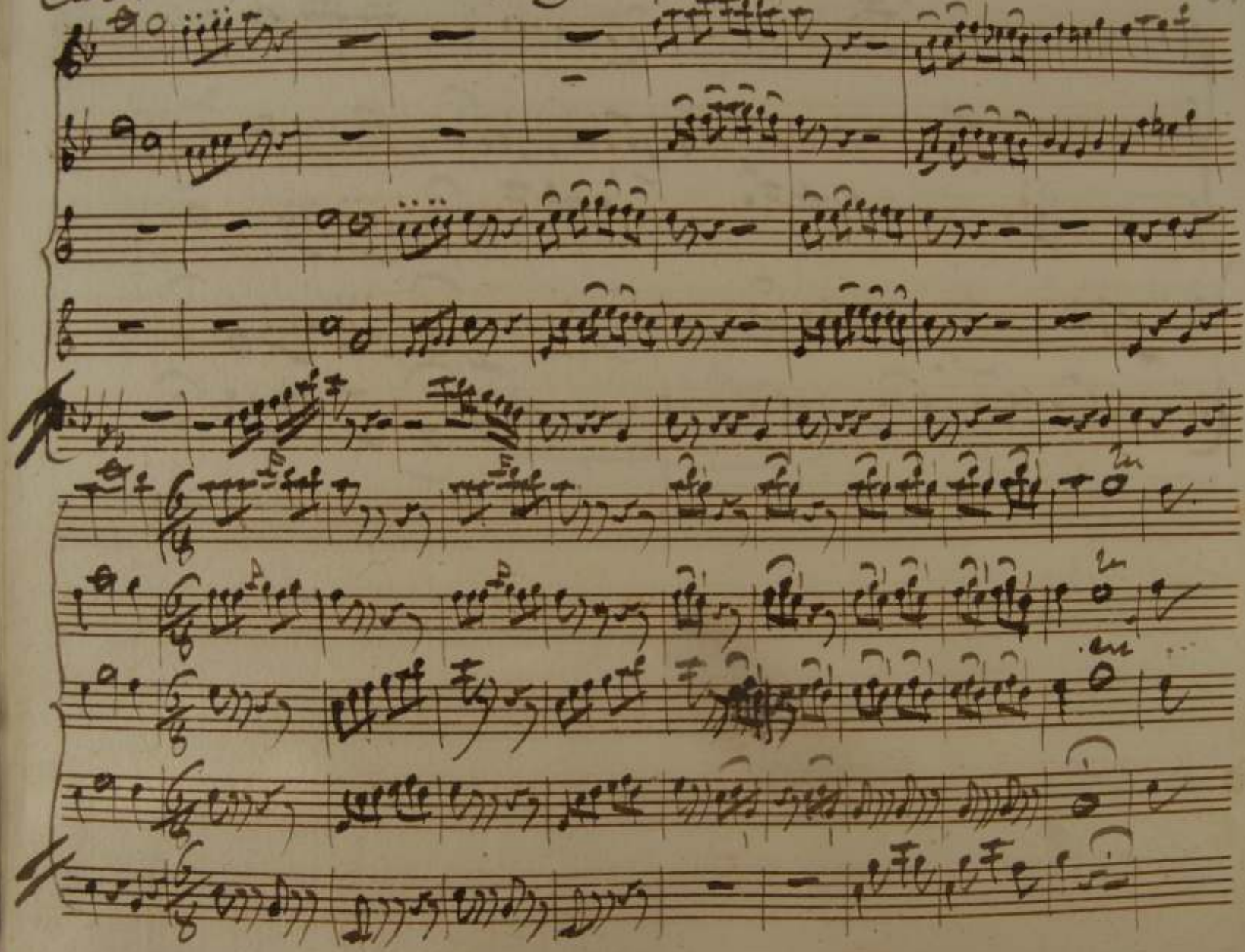







Cres. ninge.
Cres. ninge.
for.
Sol.
pp
pong:
in.
Presto
f.
pp.
pp.
pp.

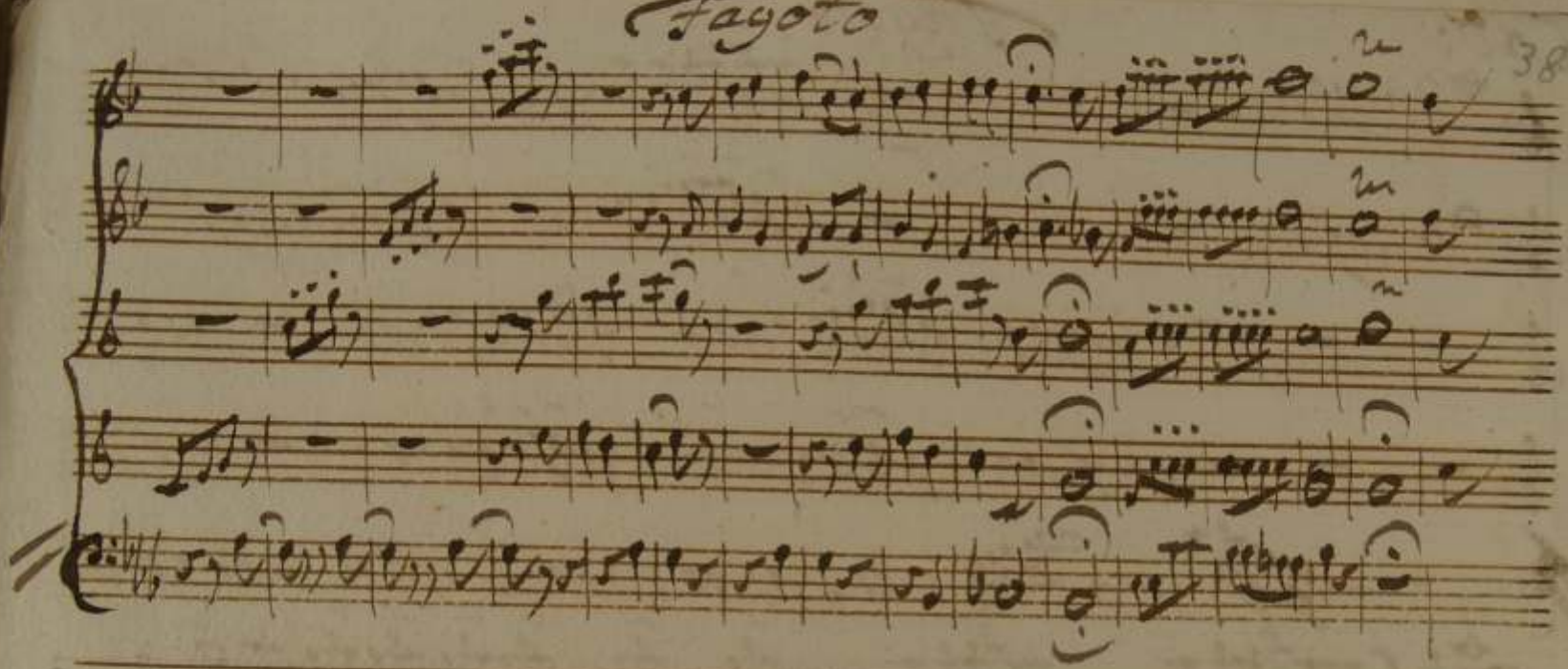

tr
tr
tr
tr

Cad:

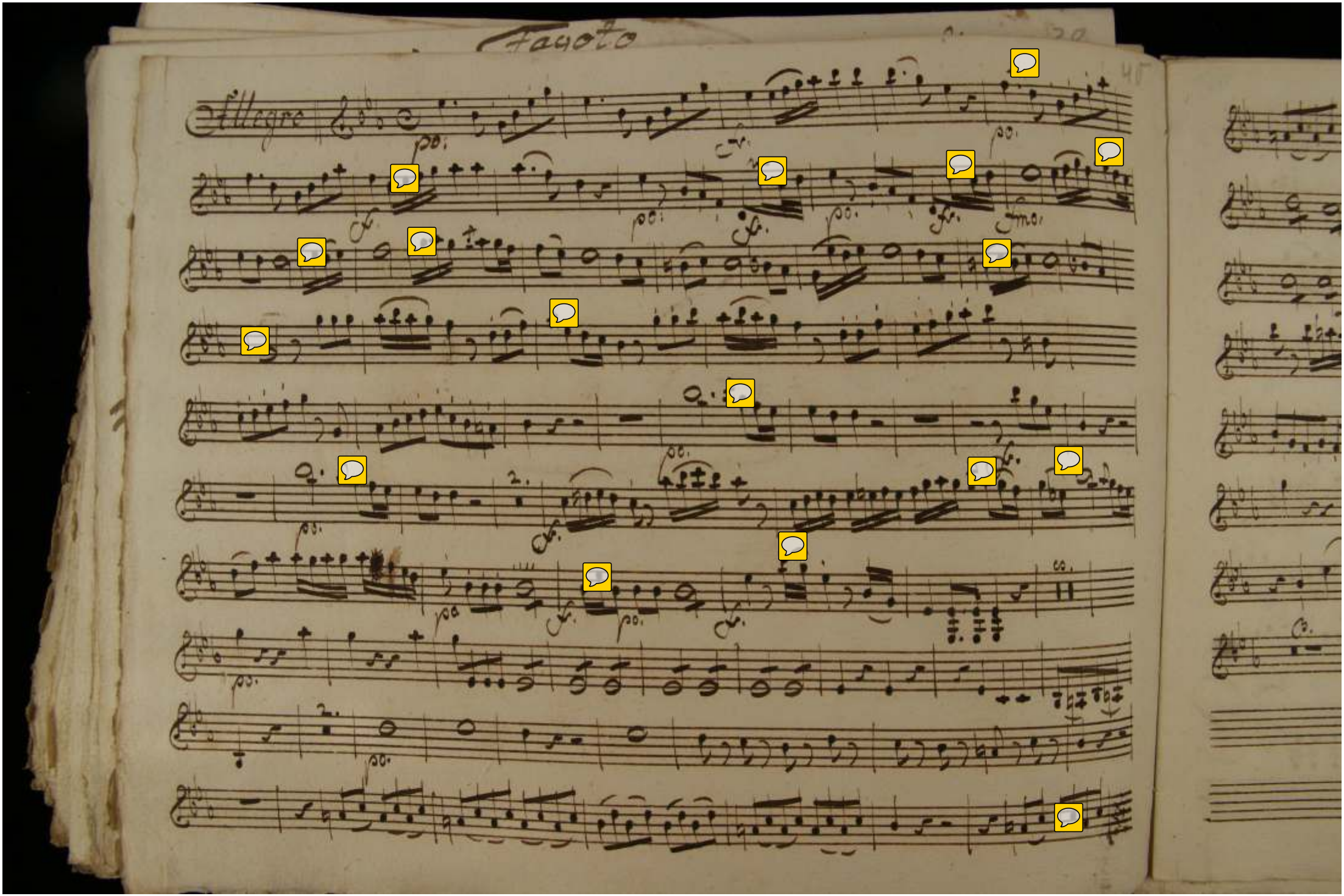
Fagotto

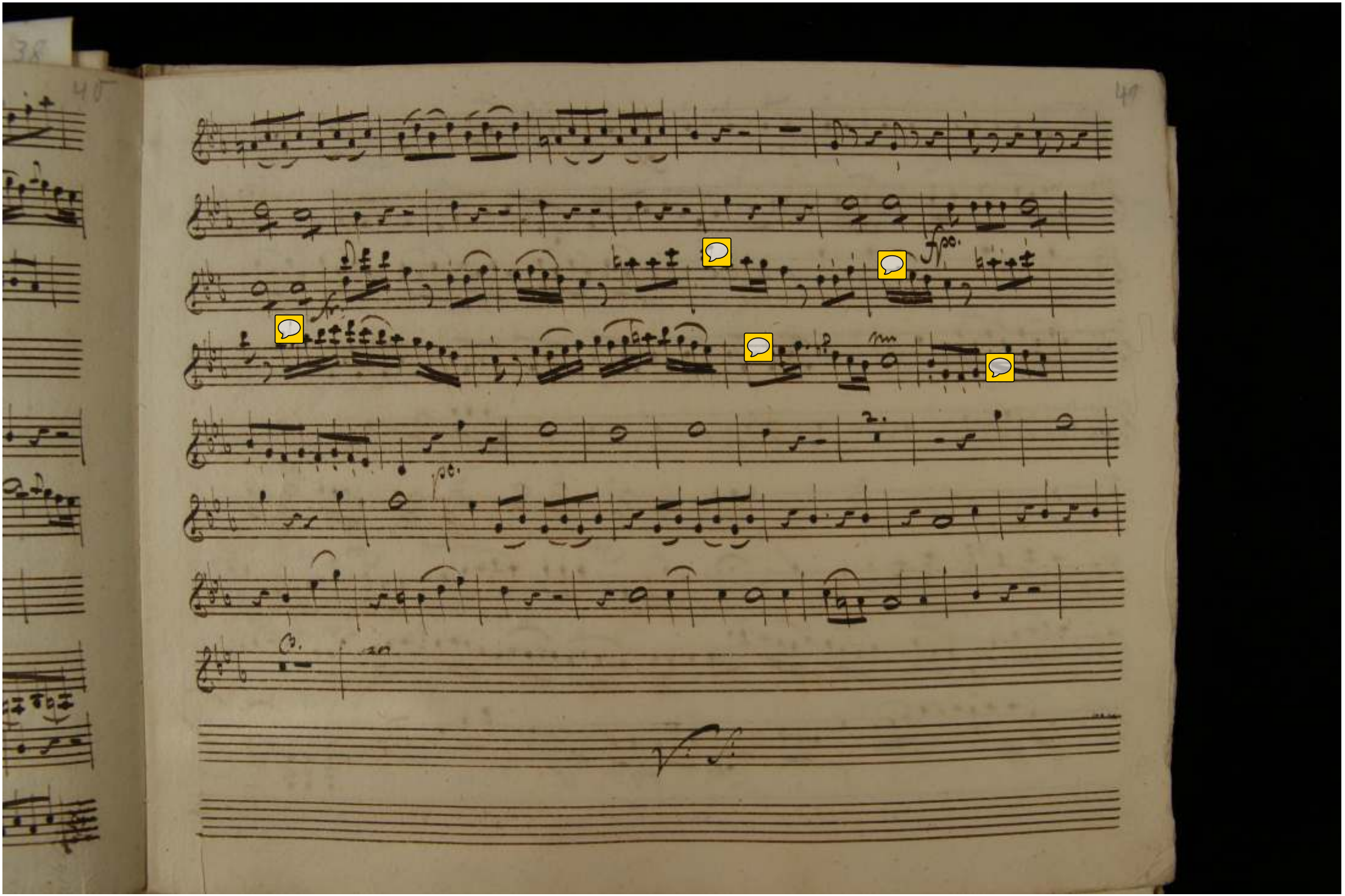


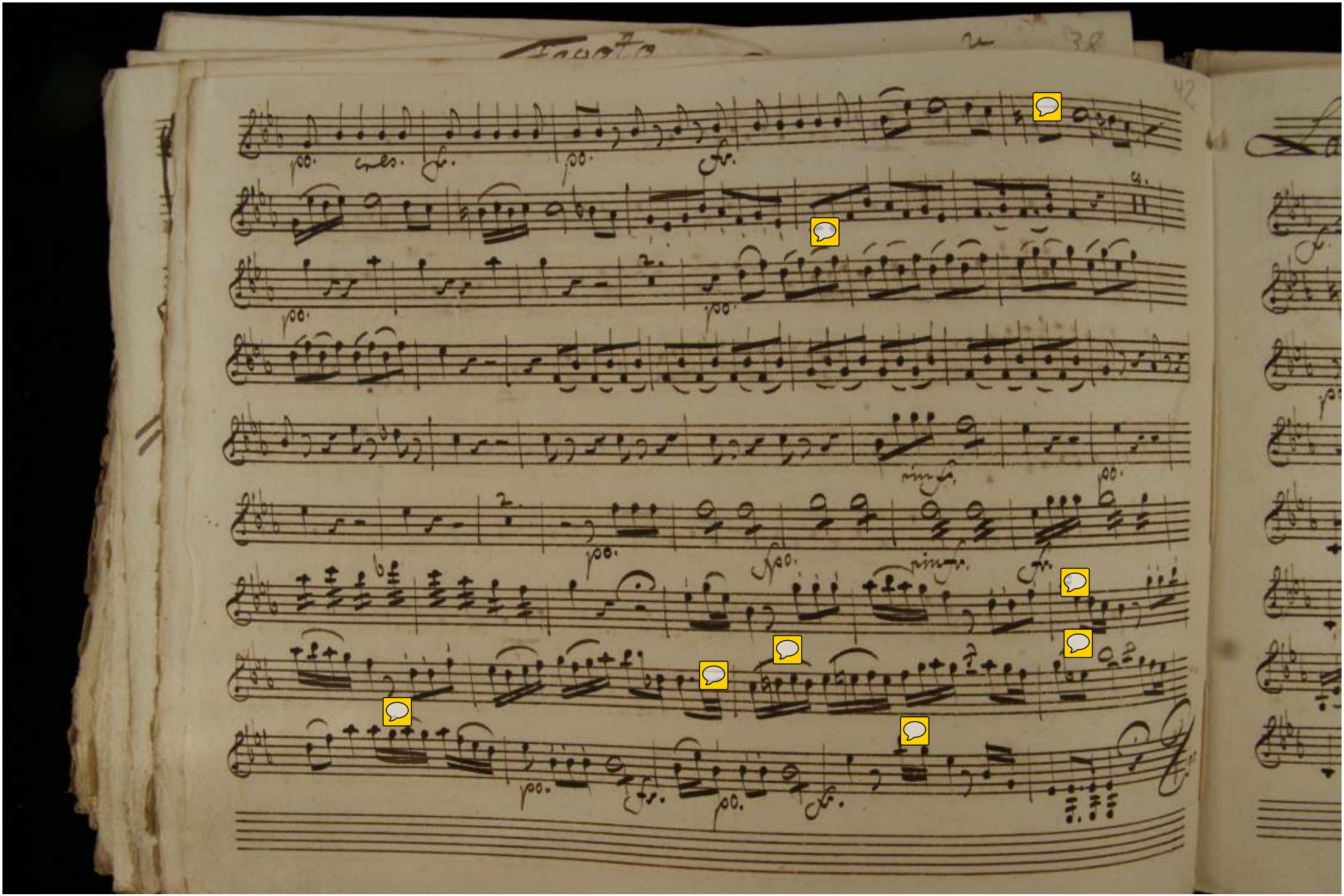
Fagotto
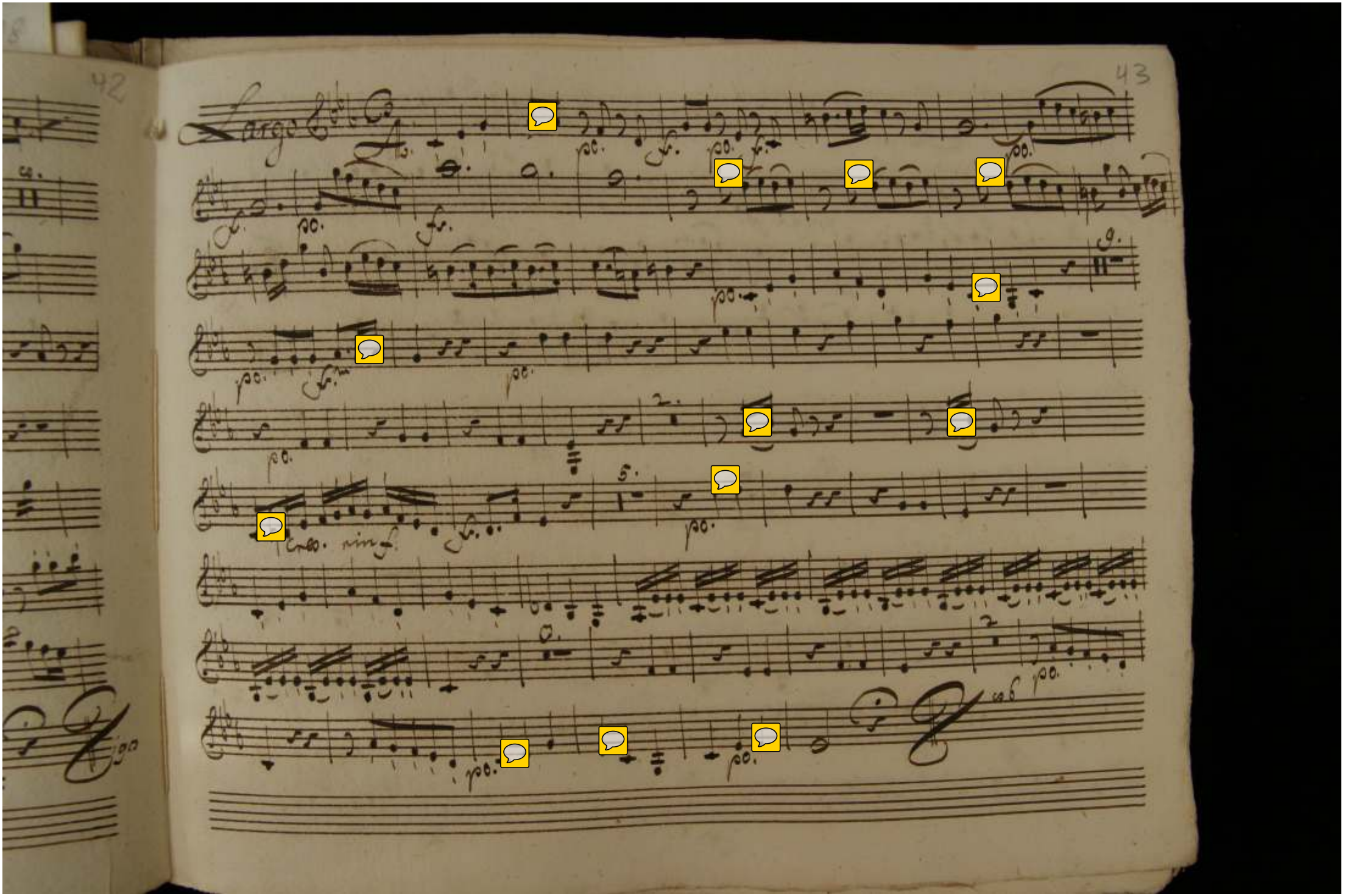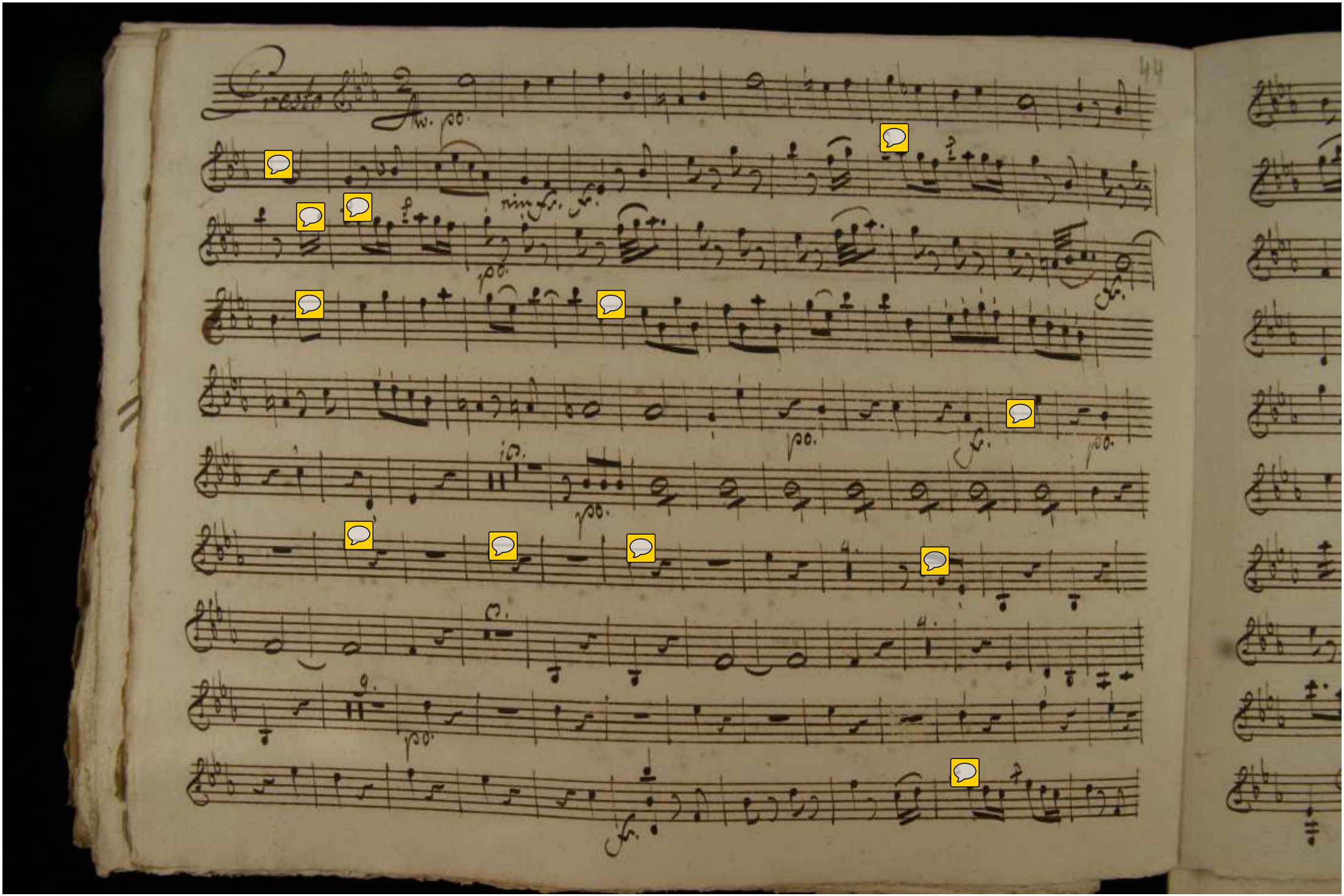


Violino Primo.

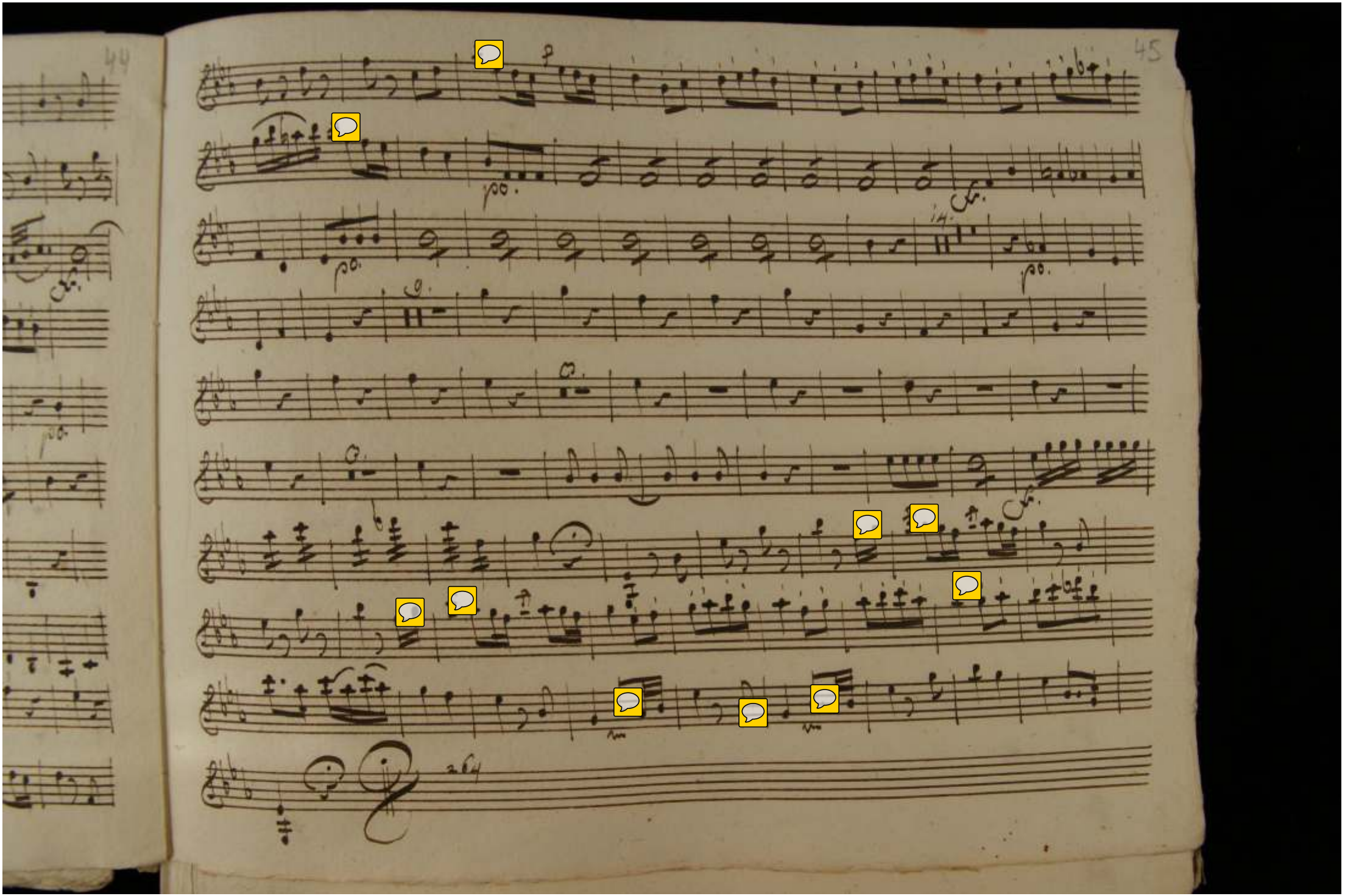

Fagotto
Allegro
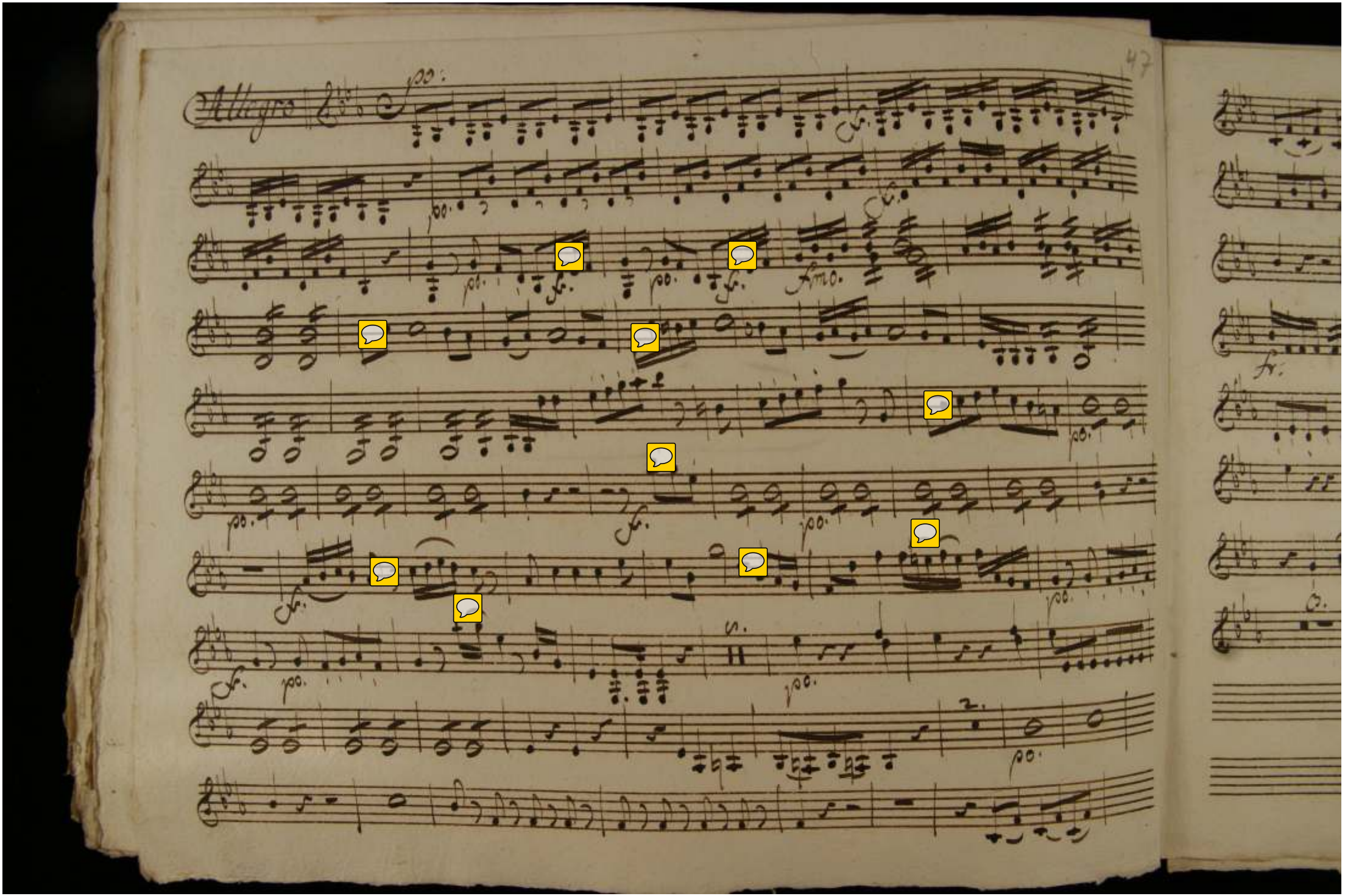




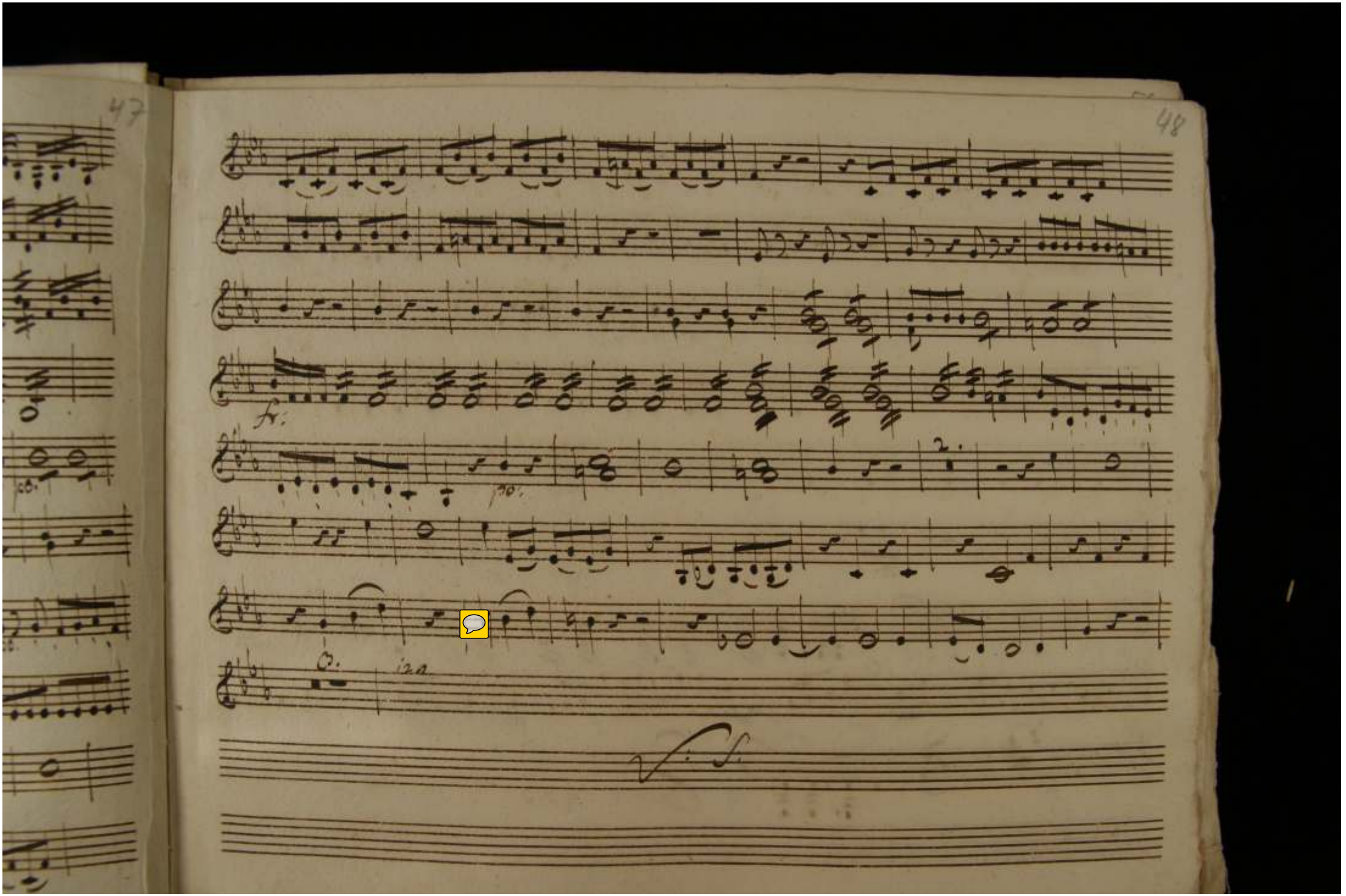

43
Largo
po.
Cello. ring.
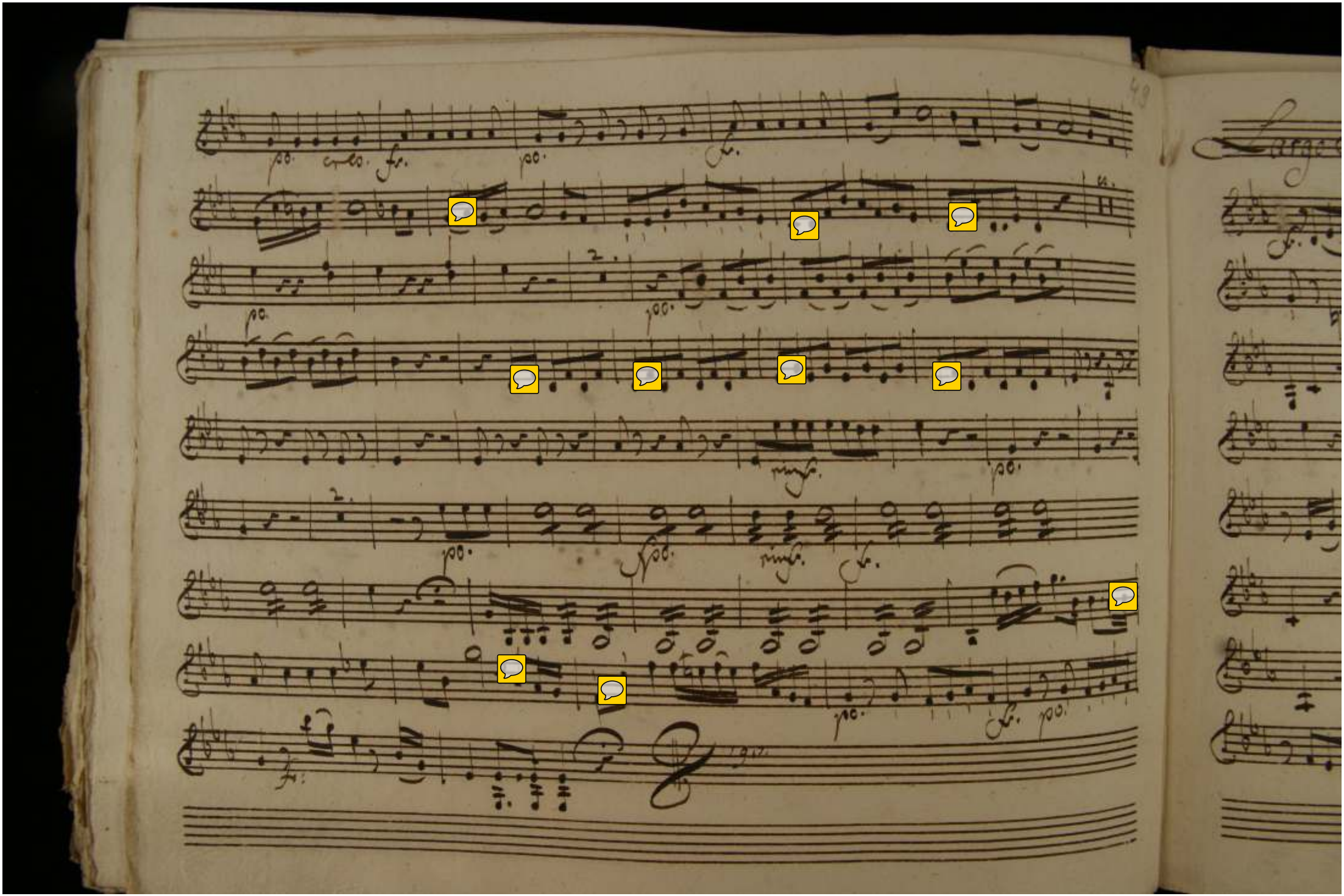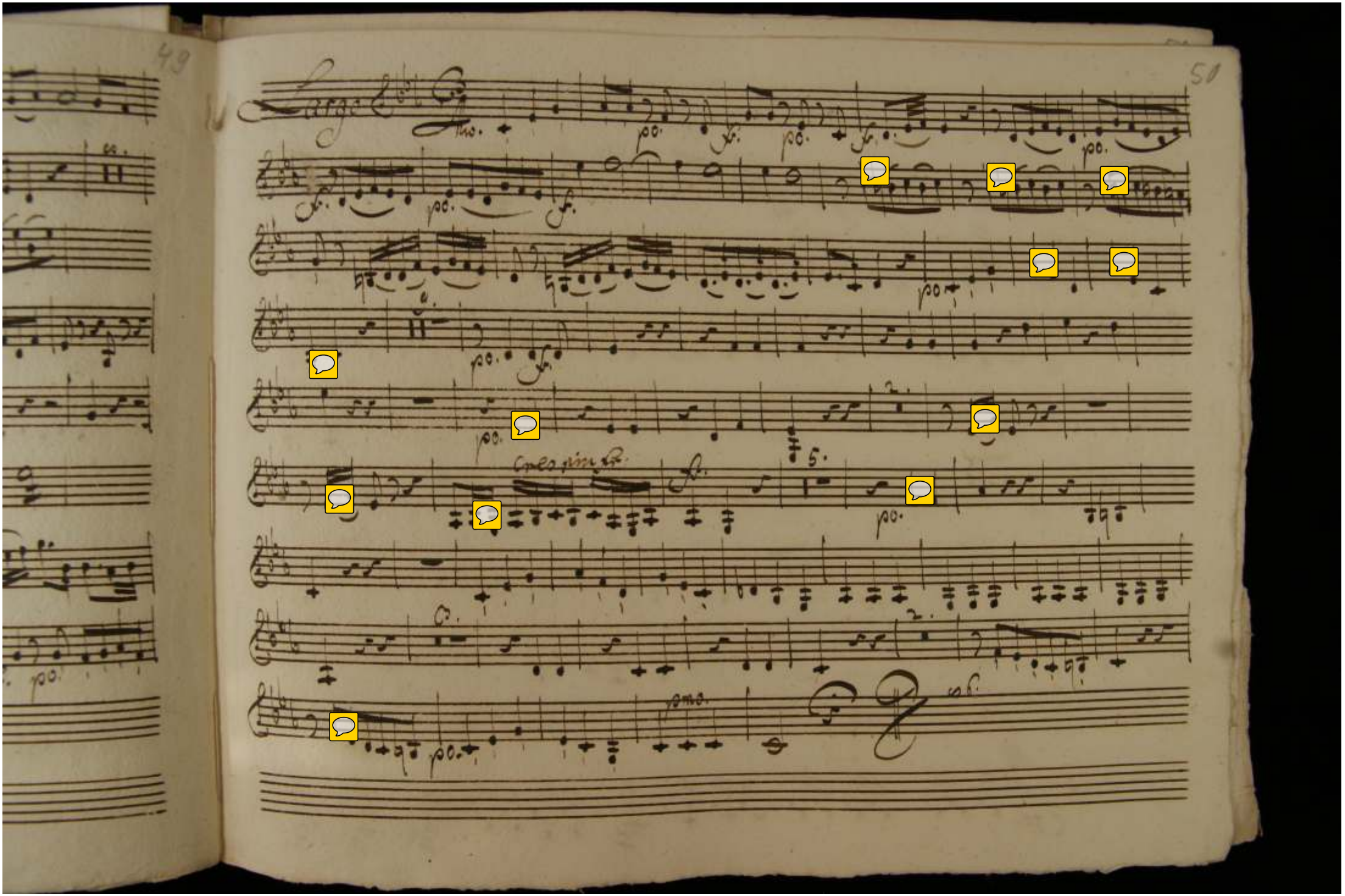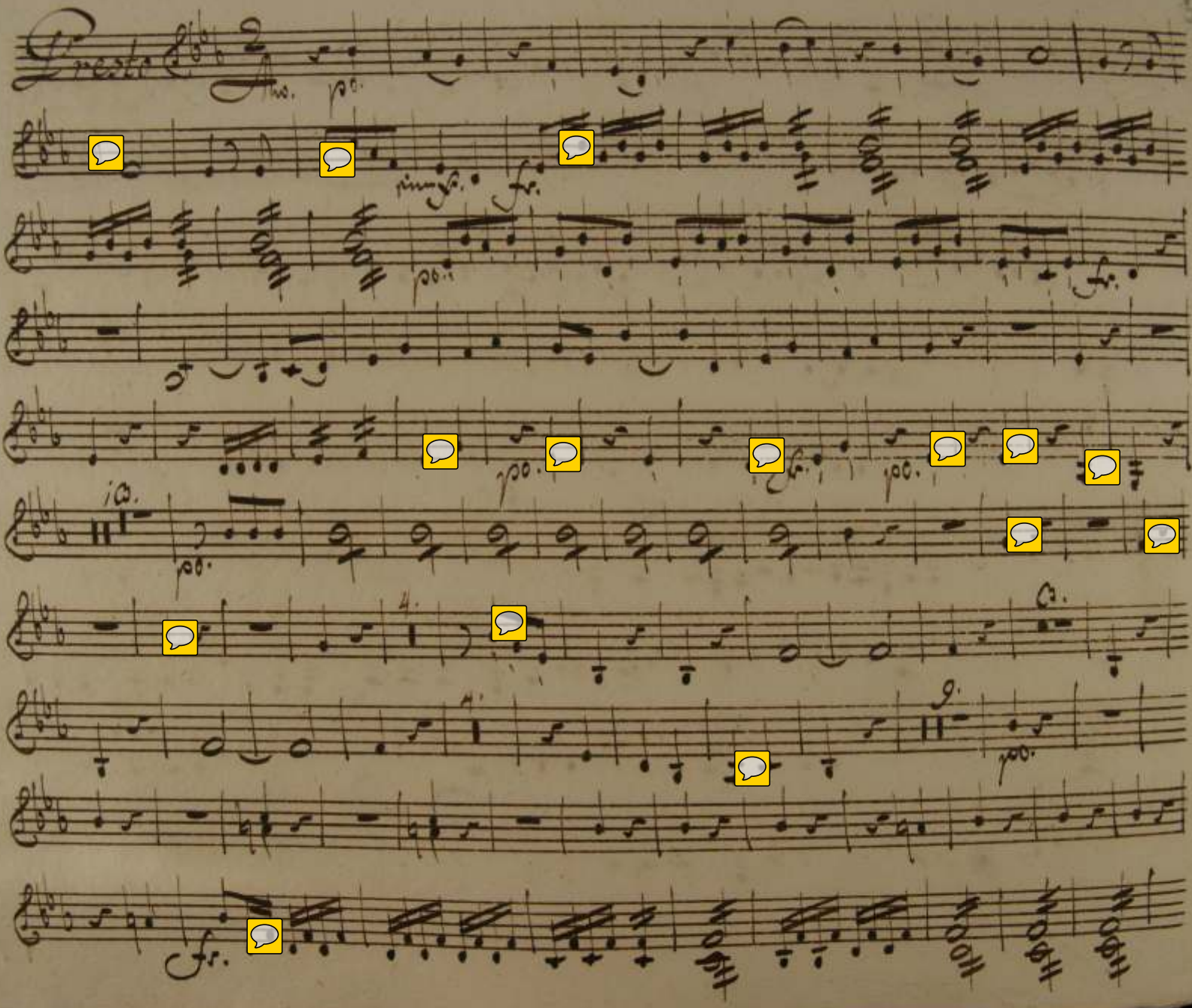




Violino Secondo.

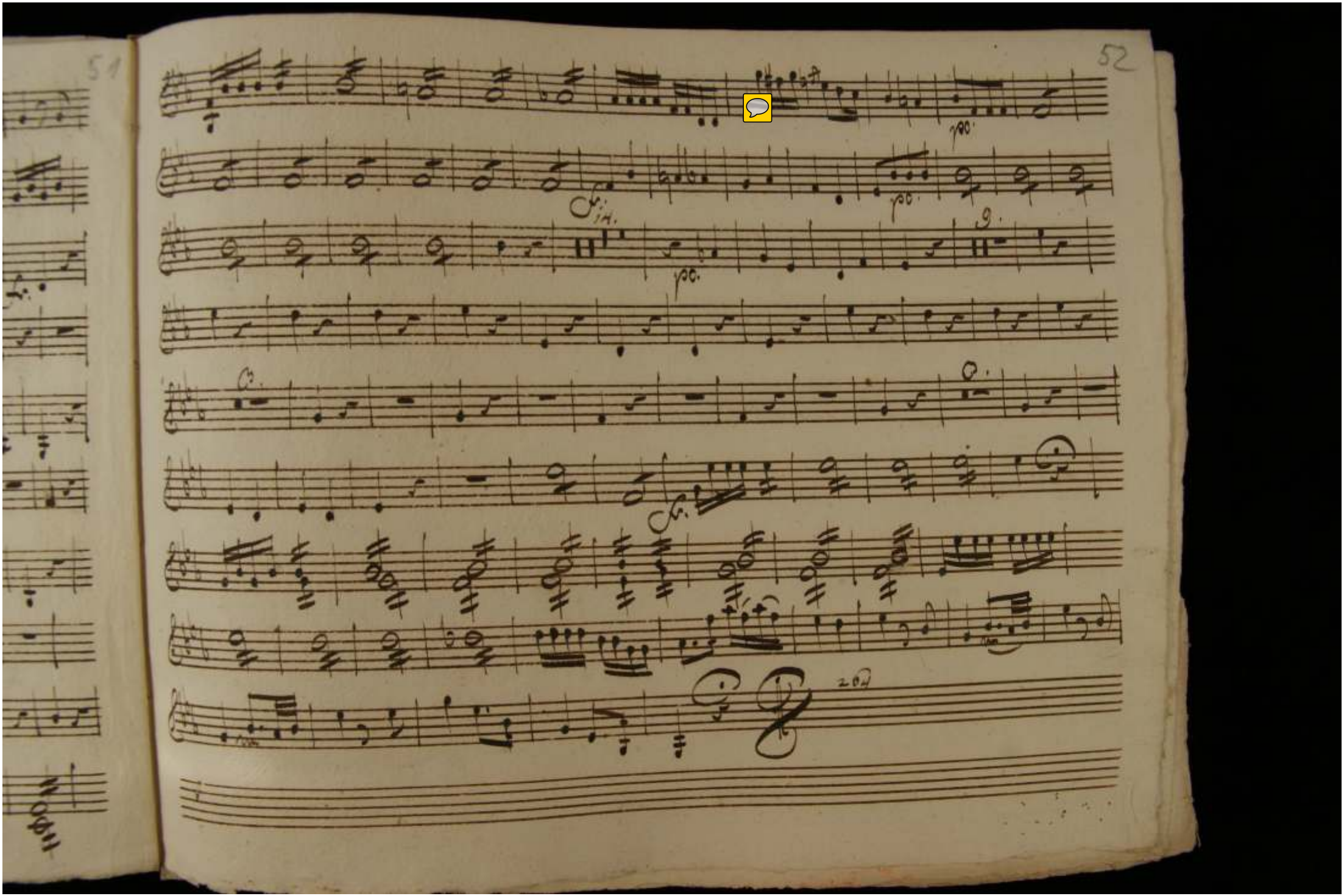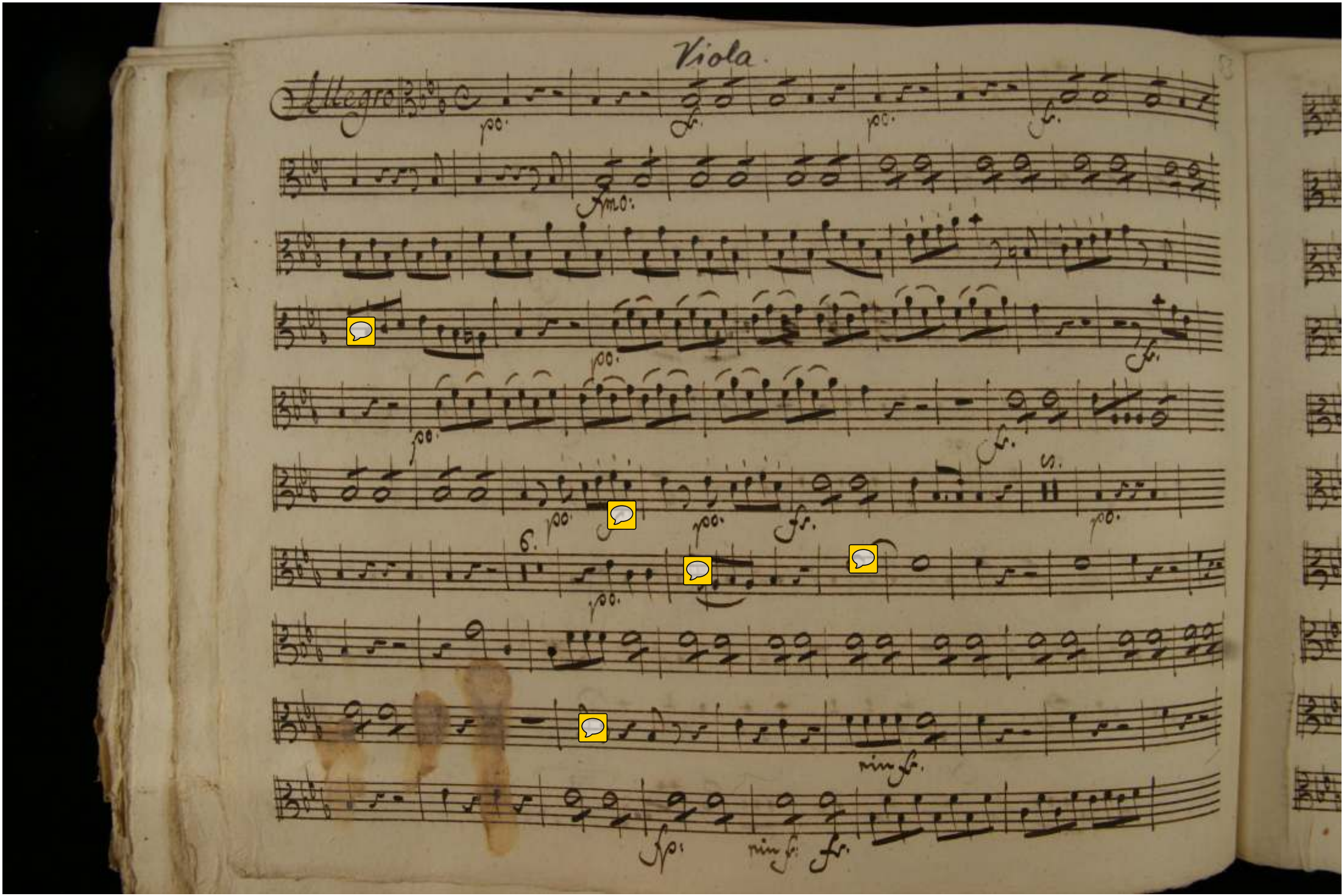




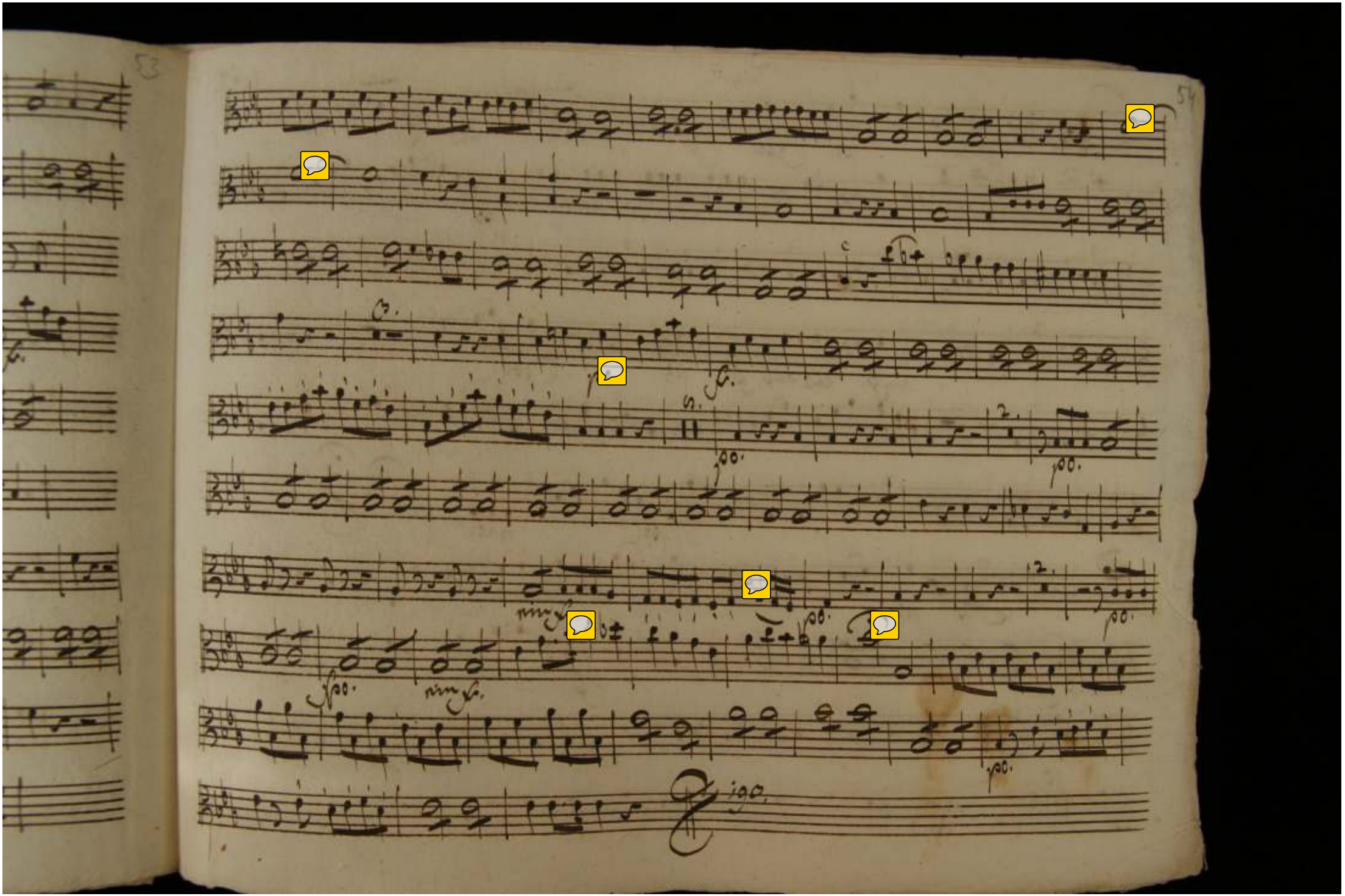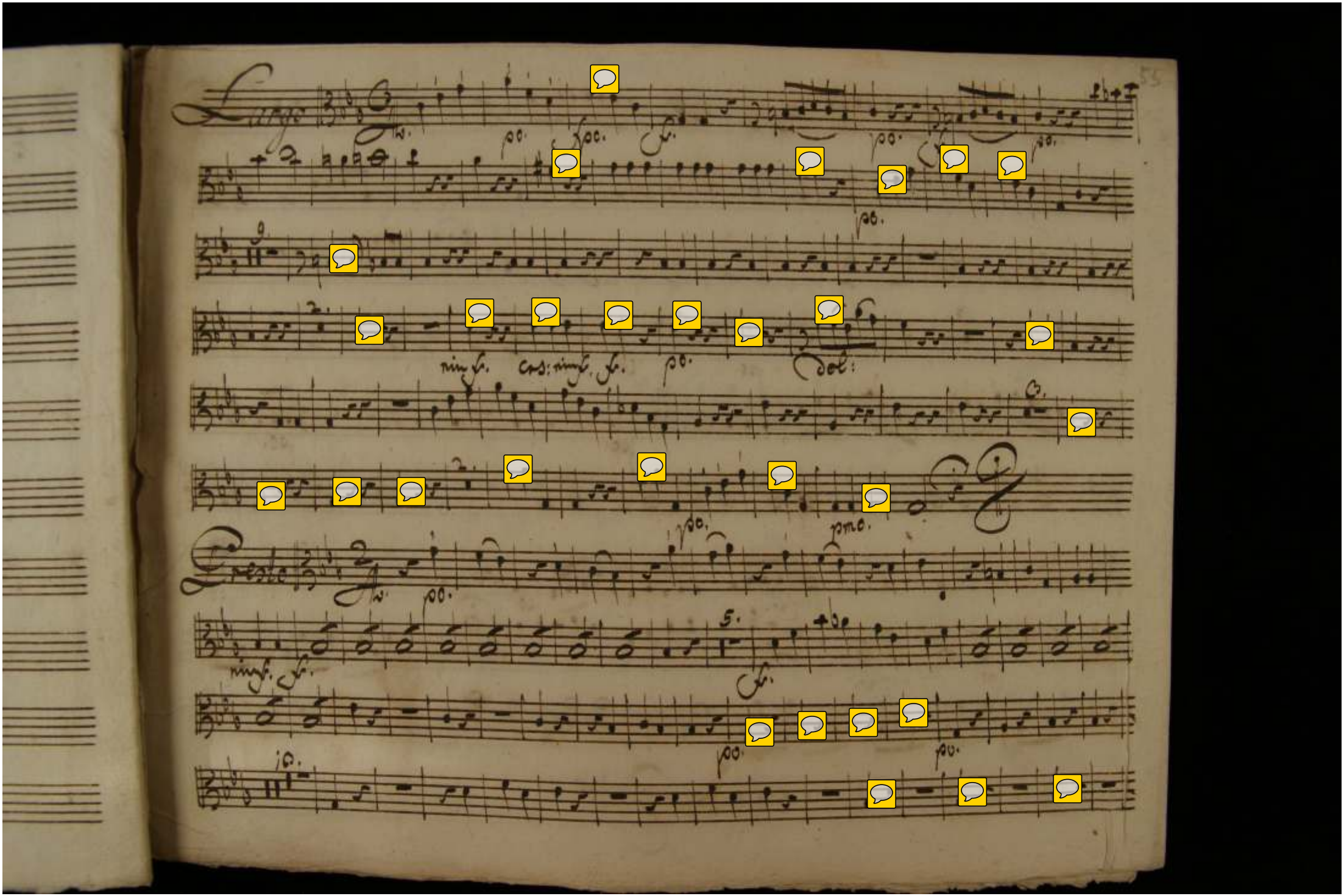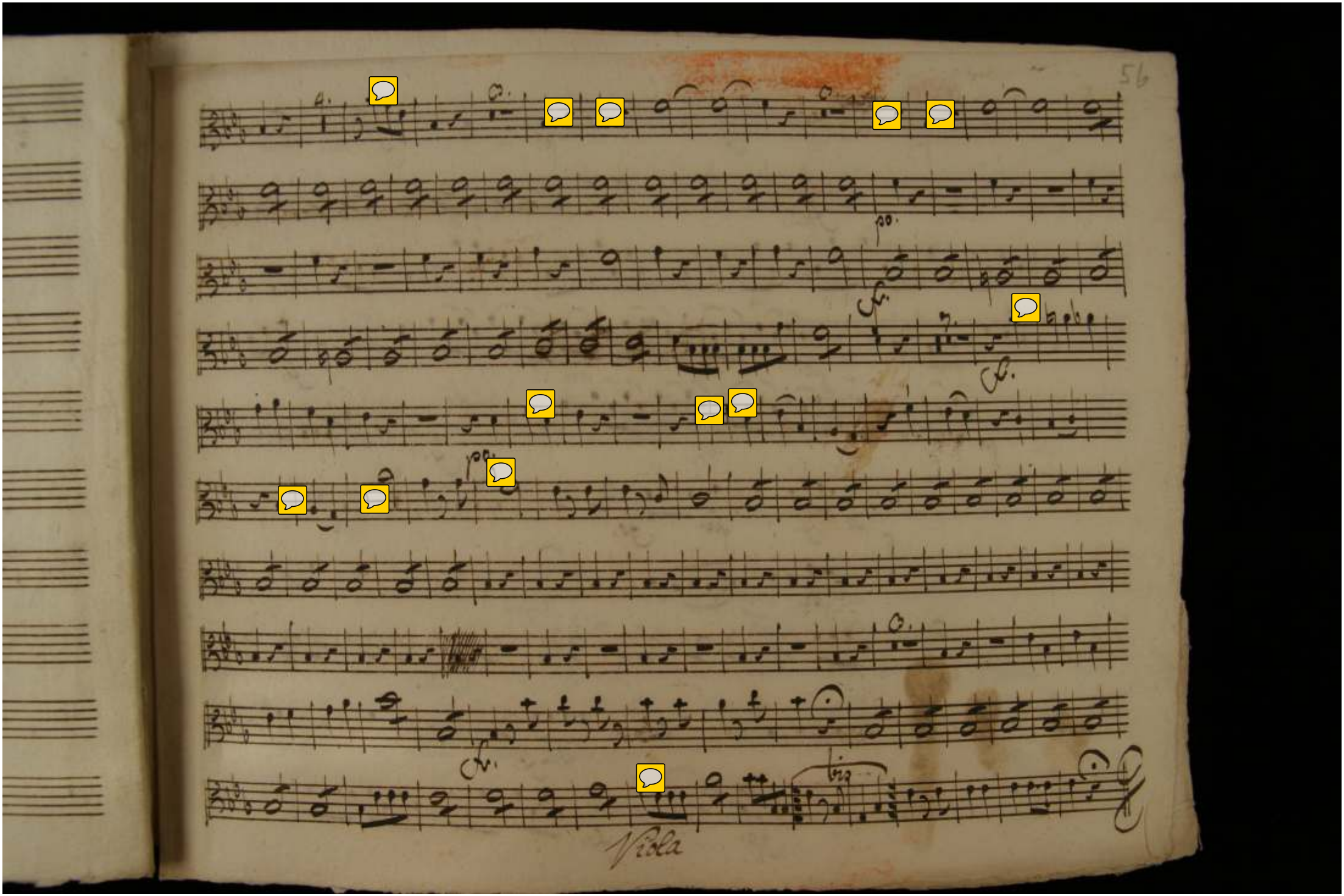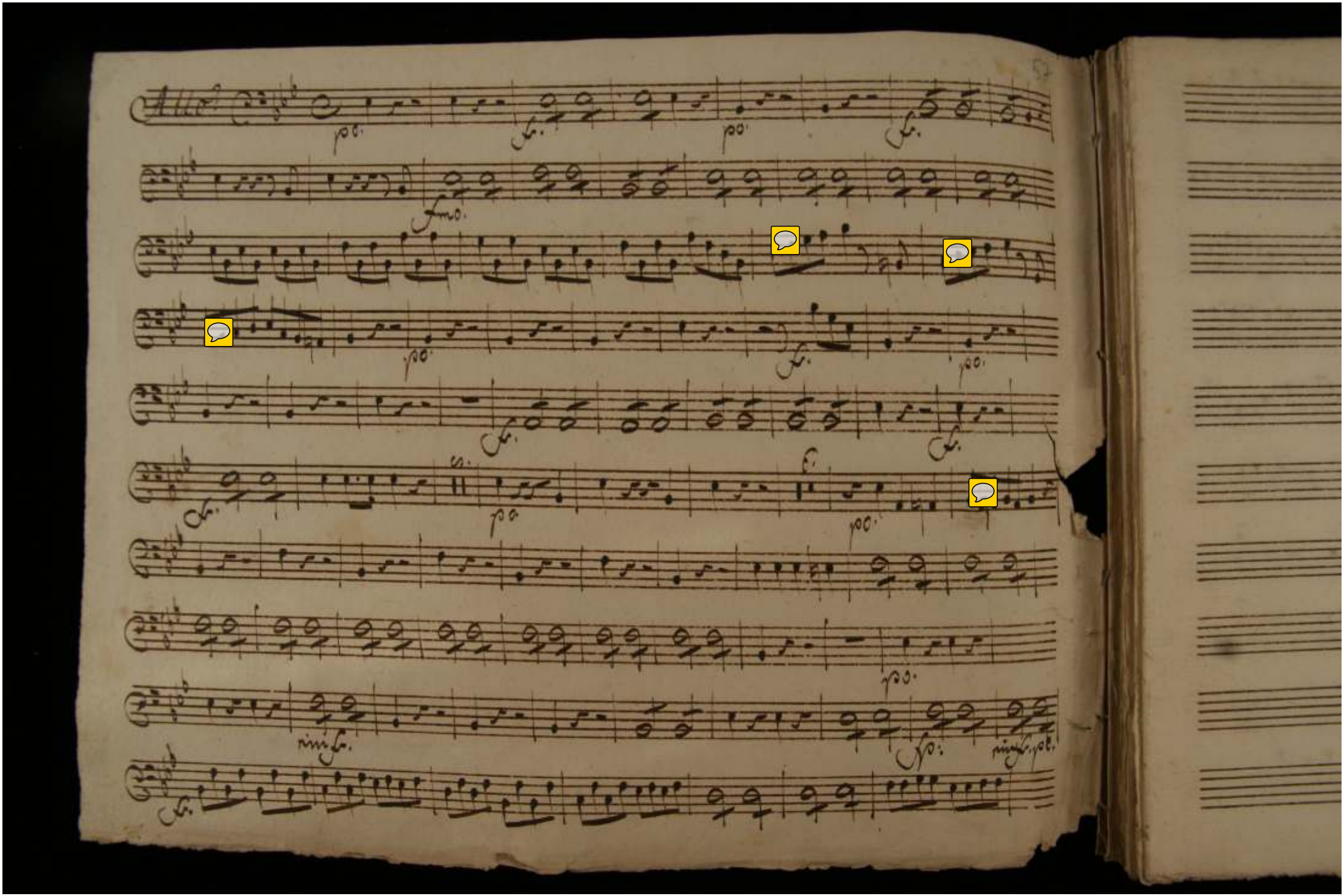








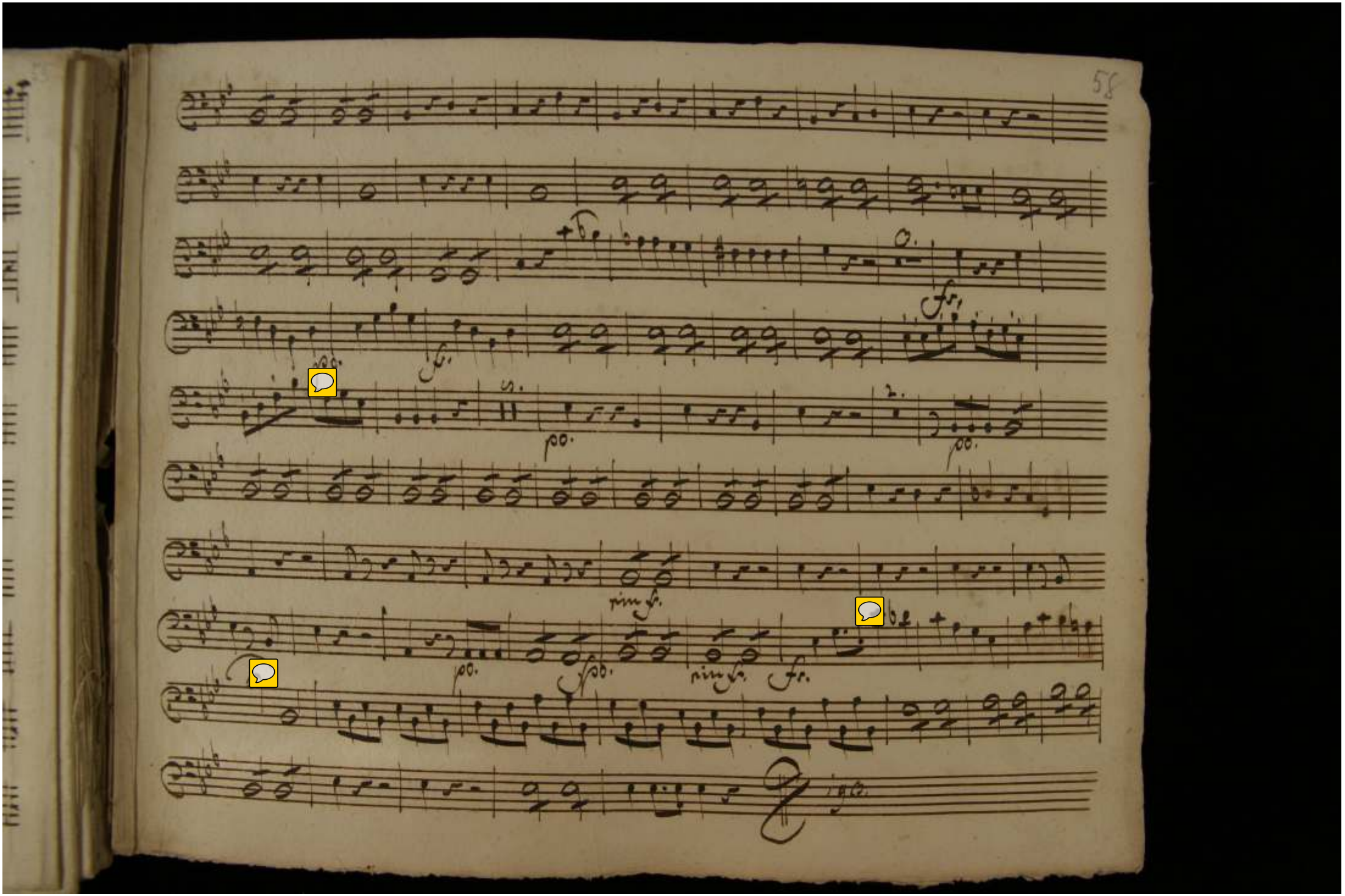

Viola.
Allegro
p.
f.
p.
f.
Arco.
p.
f.
p.
f.
p.
f.
p.
6.
p.
p.
f.
p.
p.
rinf.
fp.
rinf.
f.
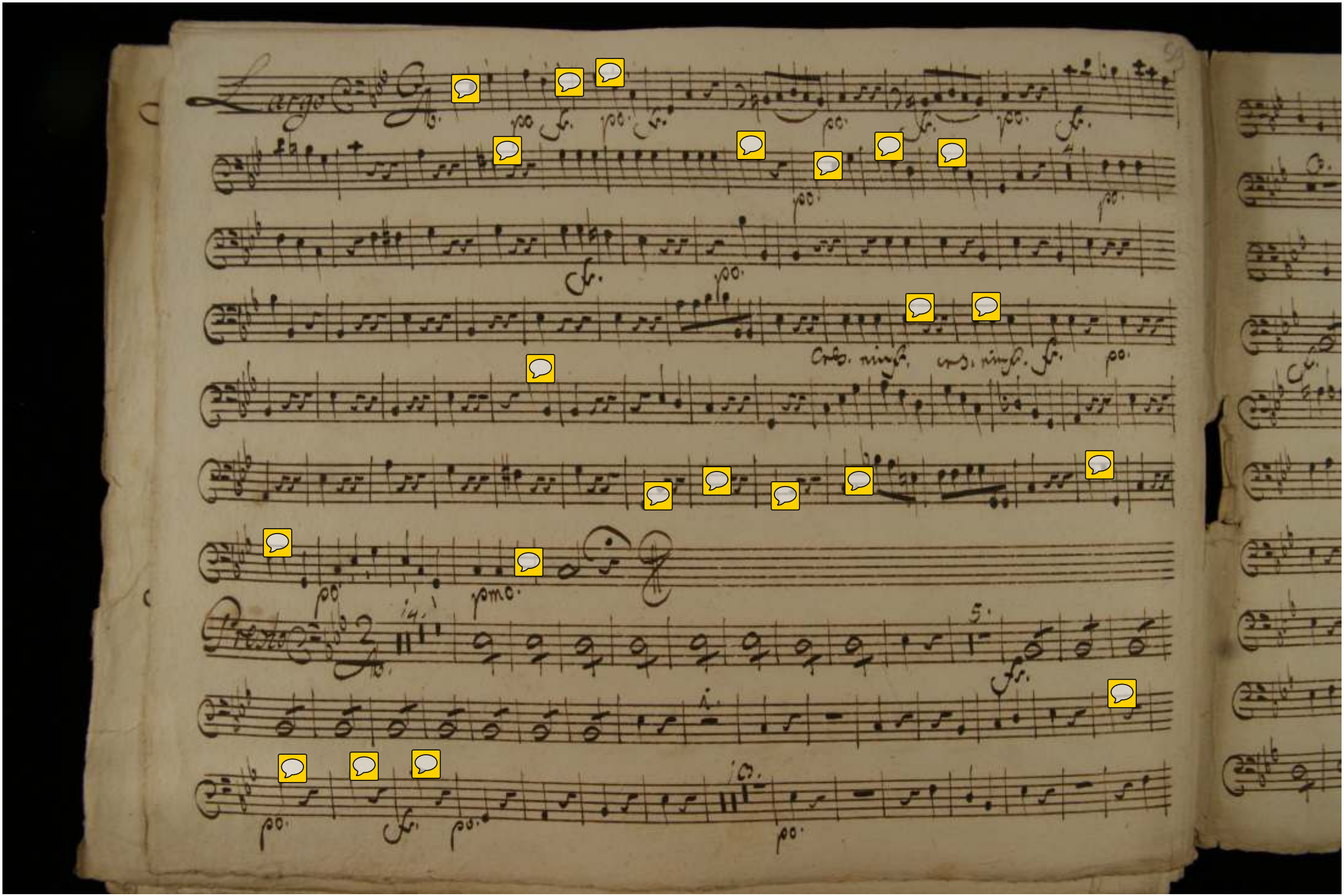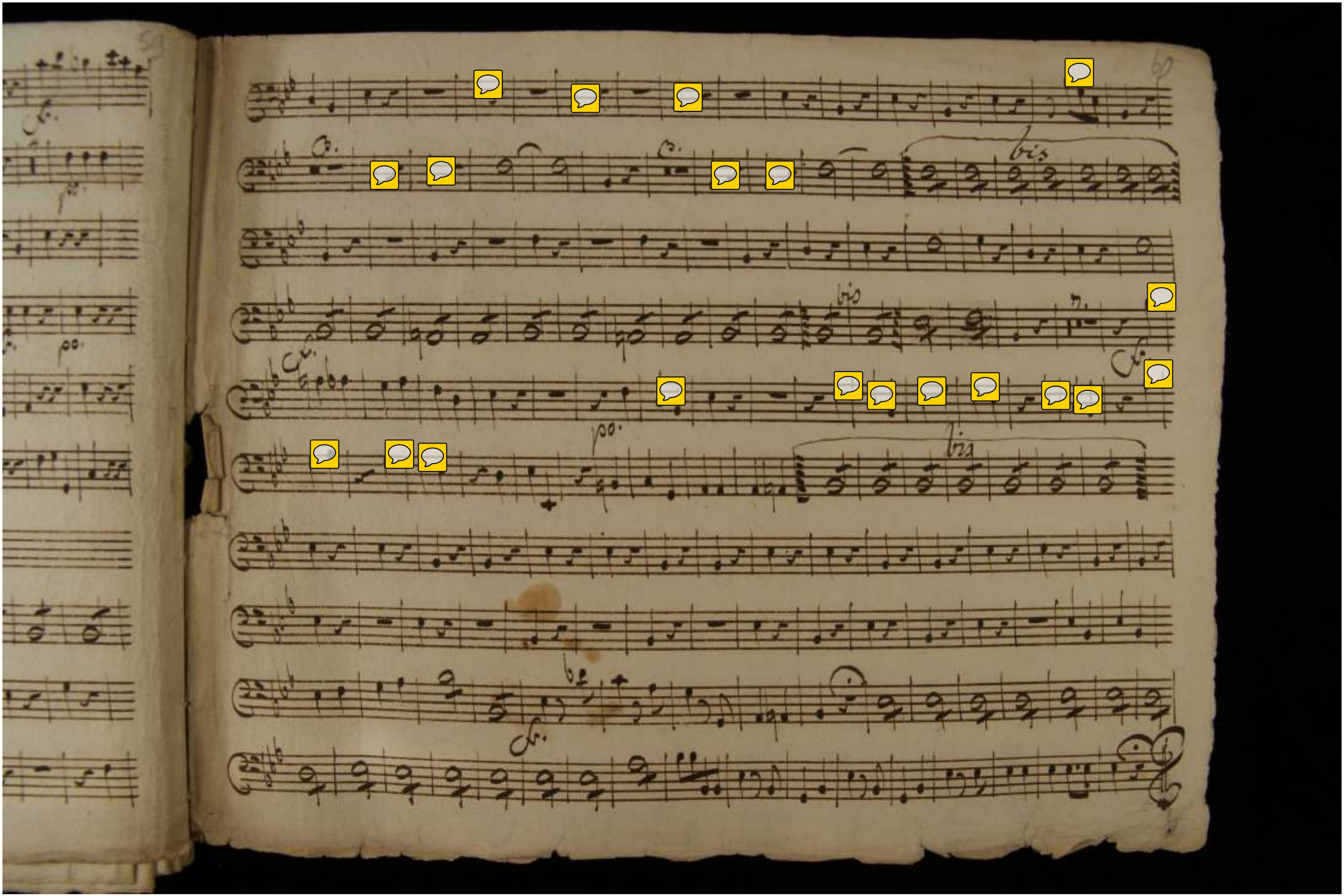





56
Viola









J. C.W. Michl

Concerto for Clarinet in B-flat

I
Allegro

J. C.W. Michl
(1745 - 1816)

Allegro
Tutti

Clarinet in B♭
Violin I
Violin II
Viola
Violoncello

f
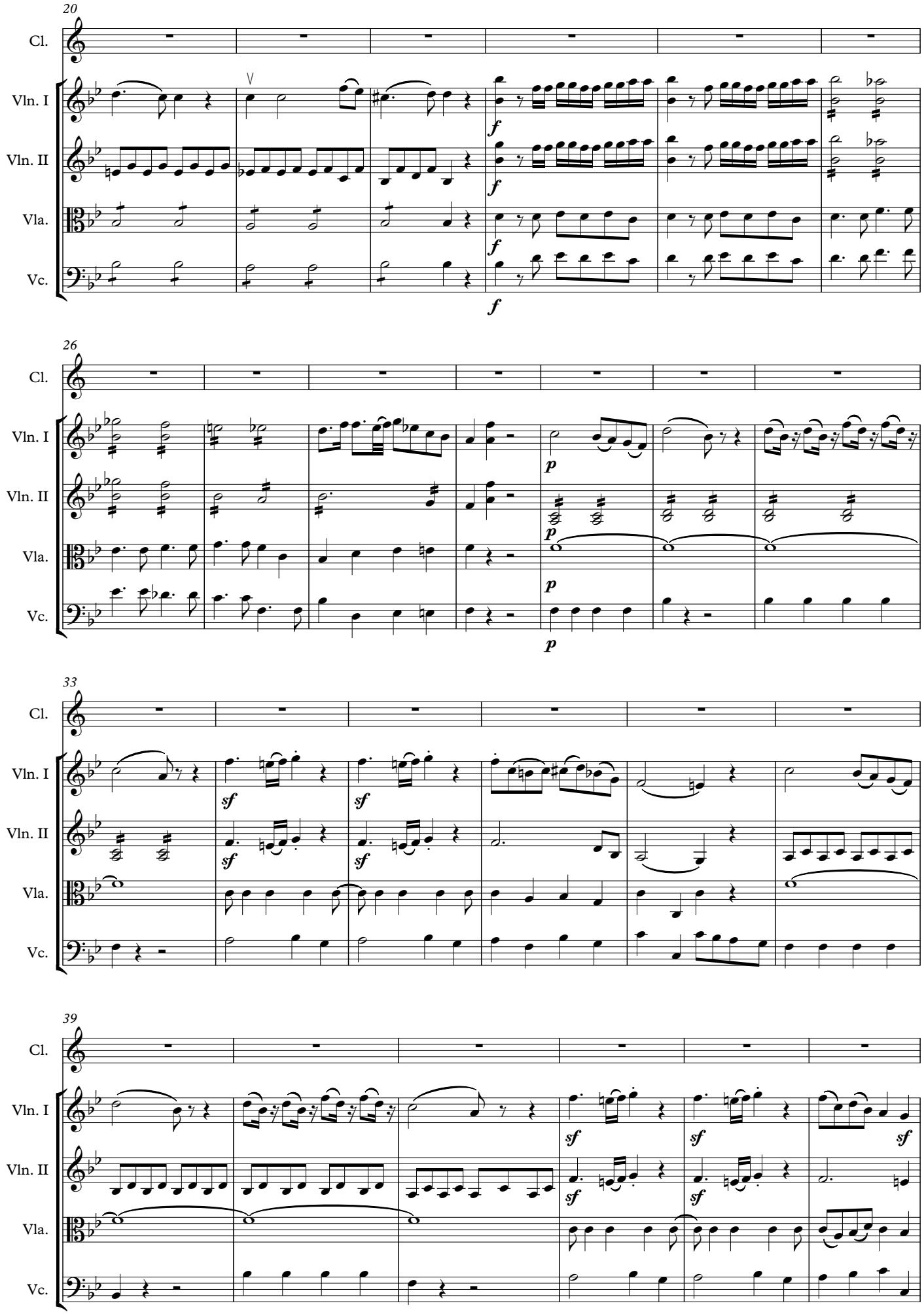
8
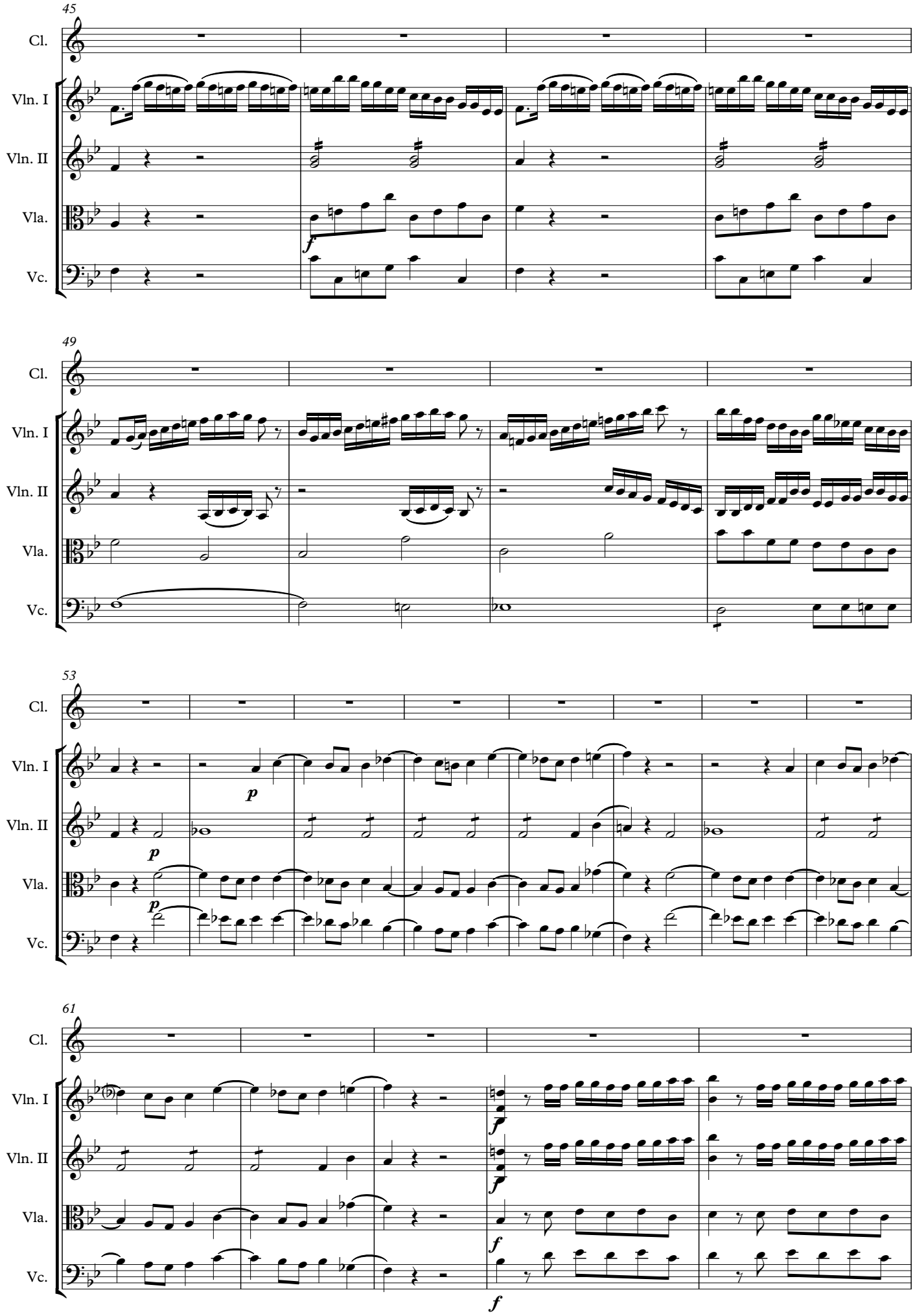
Cl.
Vln. I
Vln. II
Vla.
Vc.
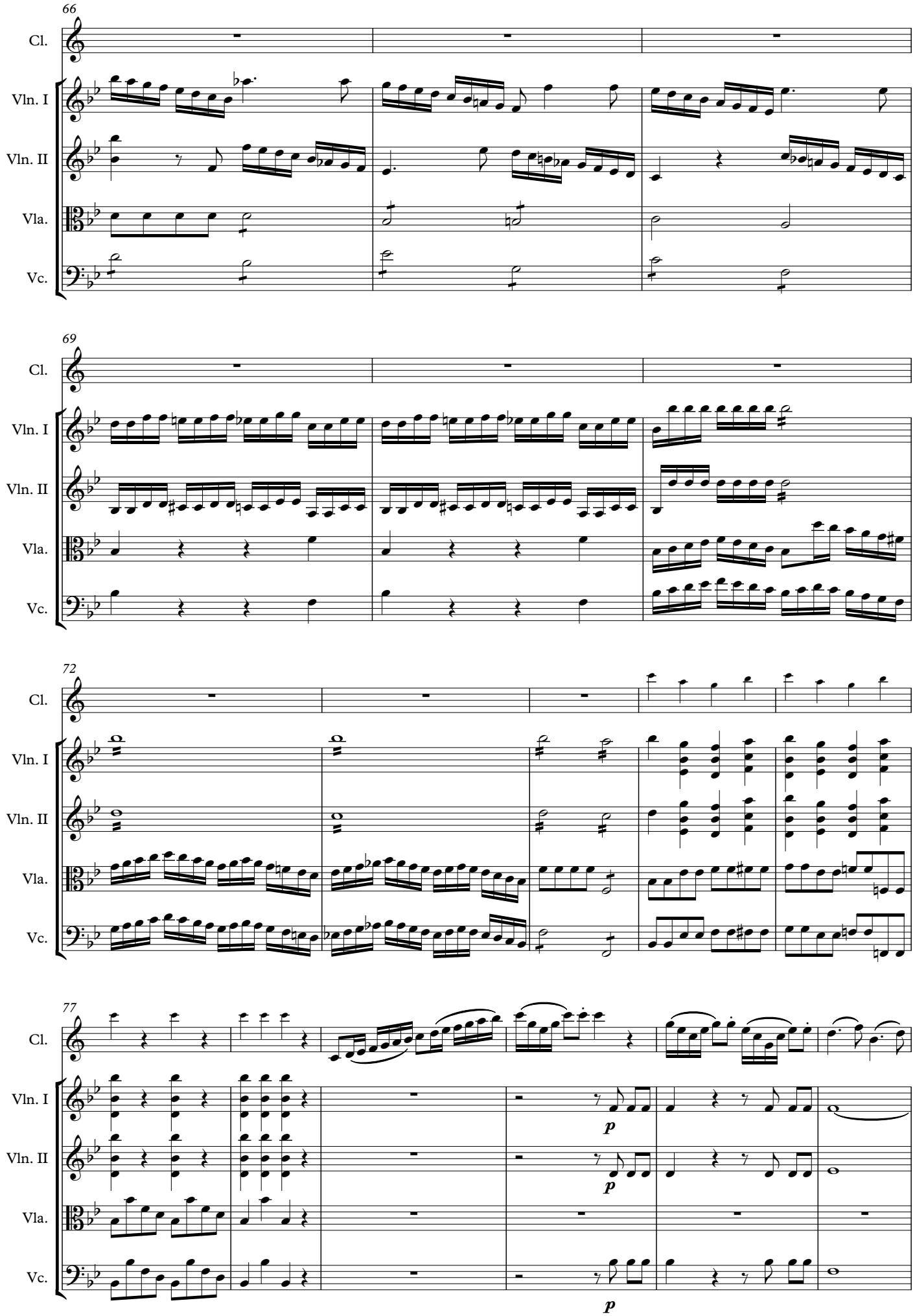
13
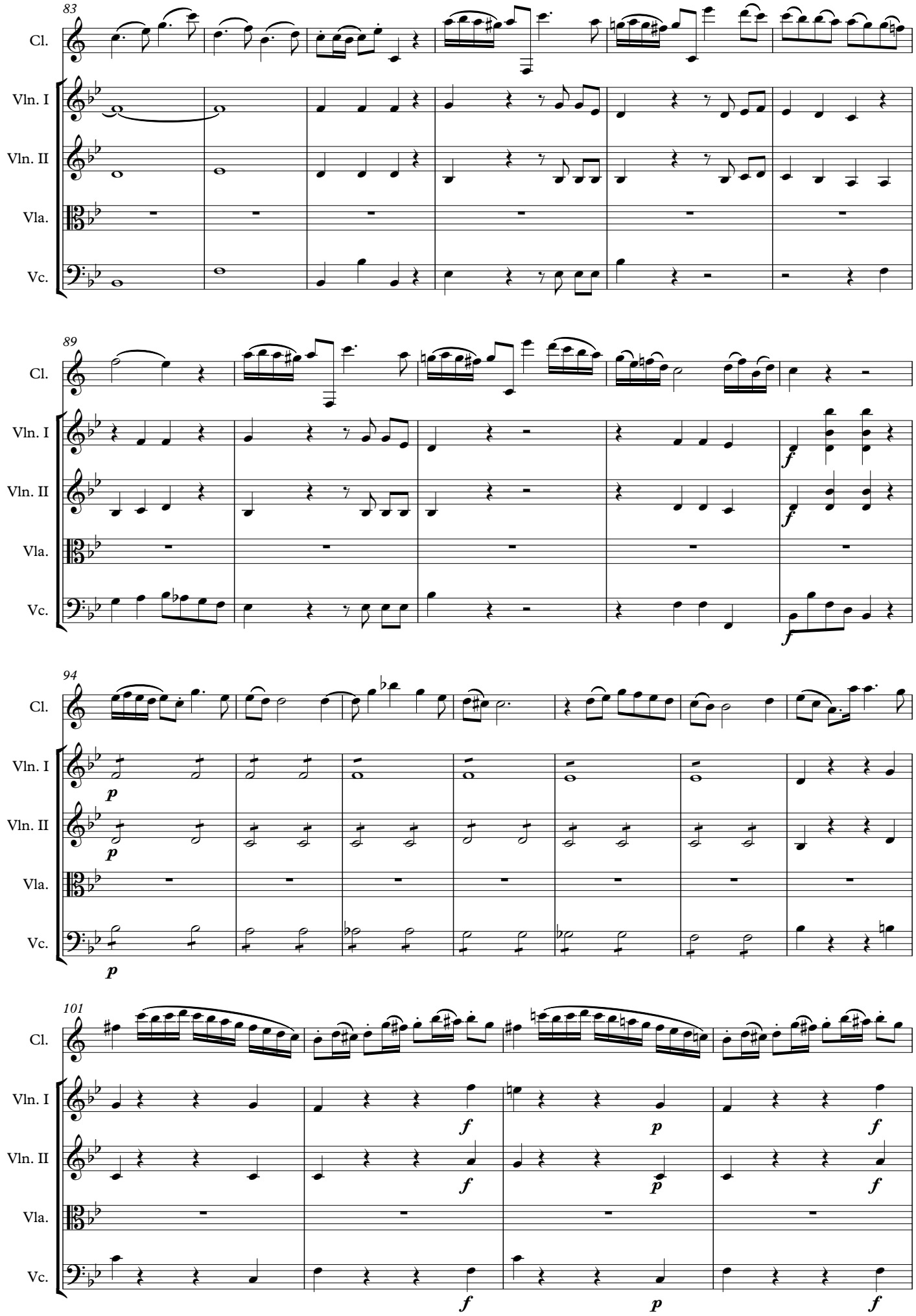
p
pp
Dolce
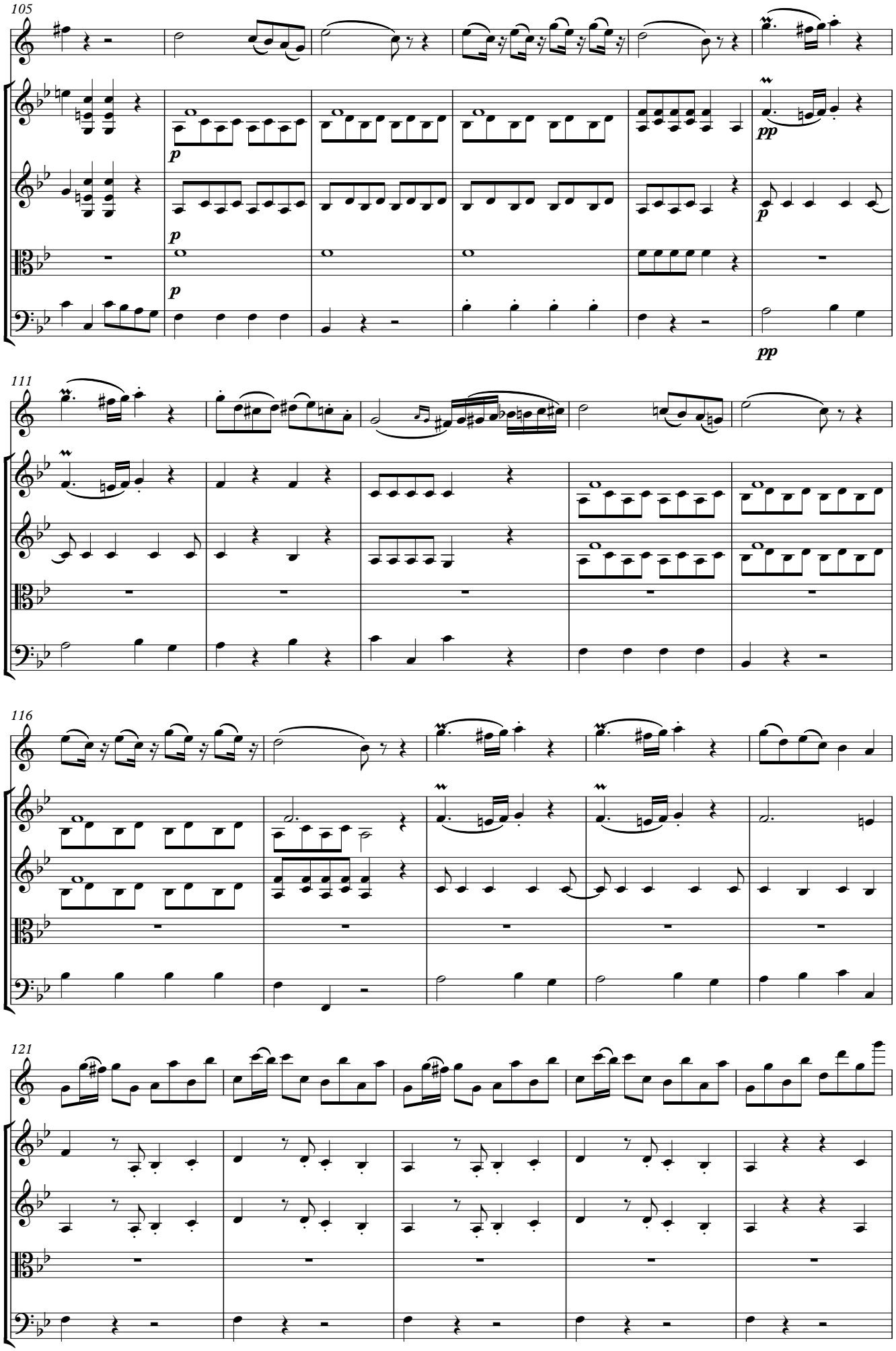
Copyright © Danre Strydom
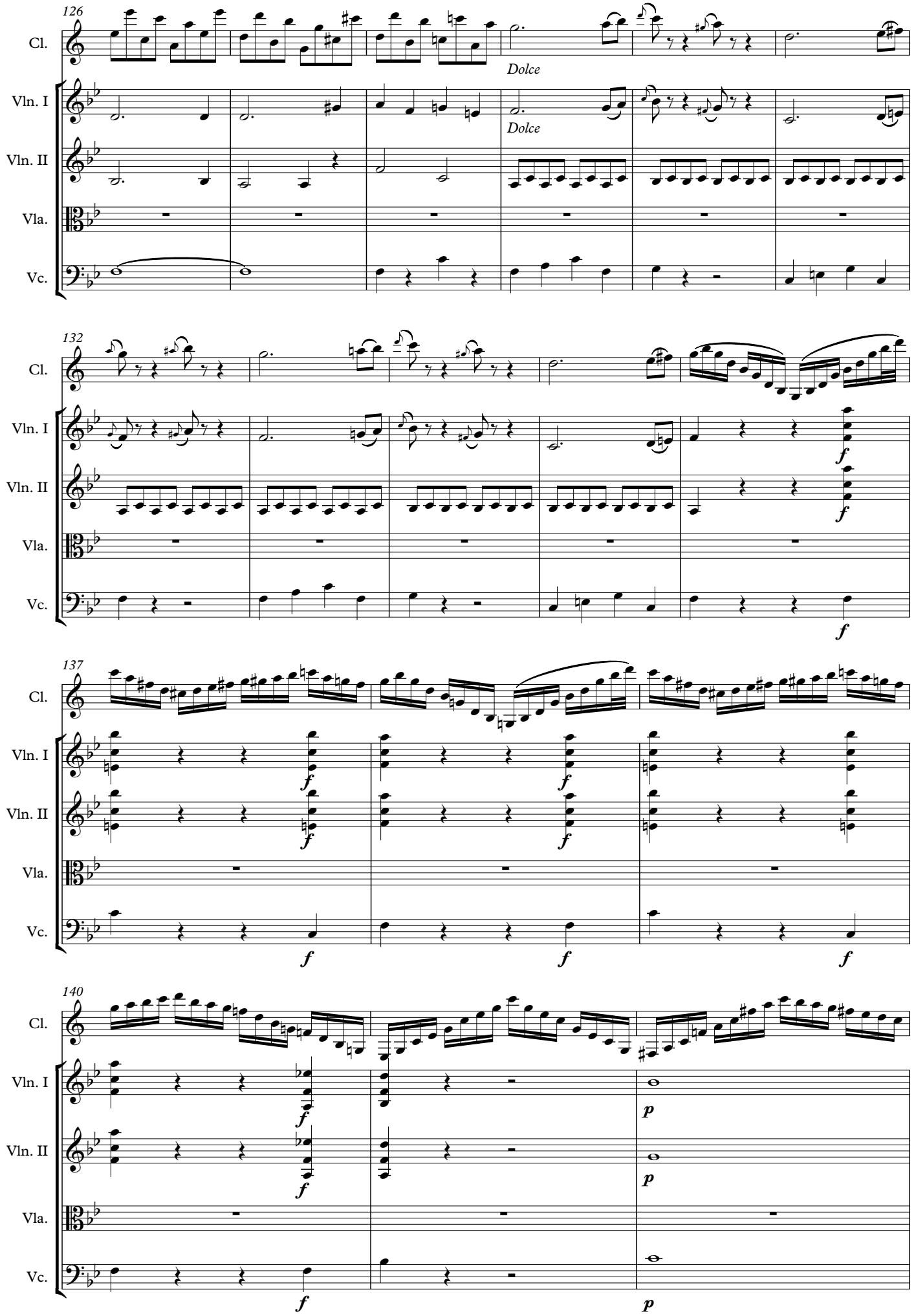

20
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
26
p
33
sf
39
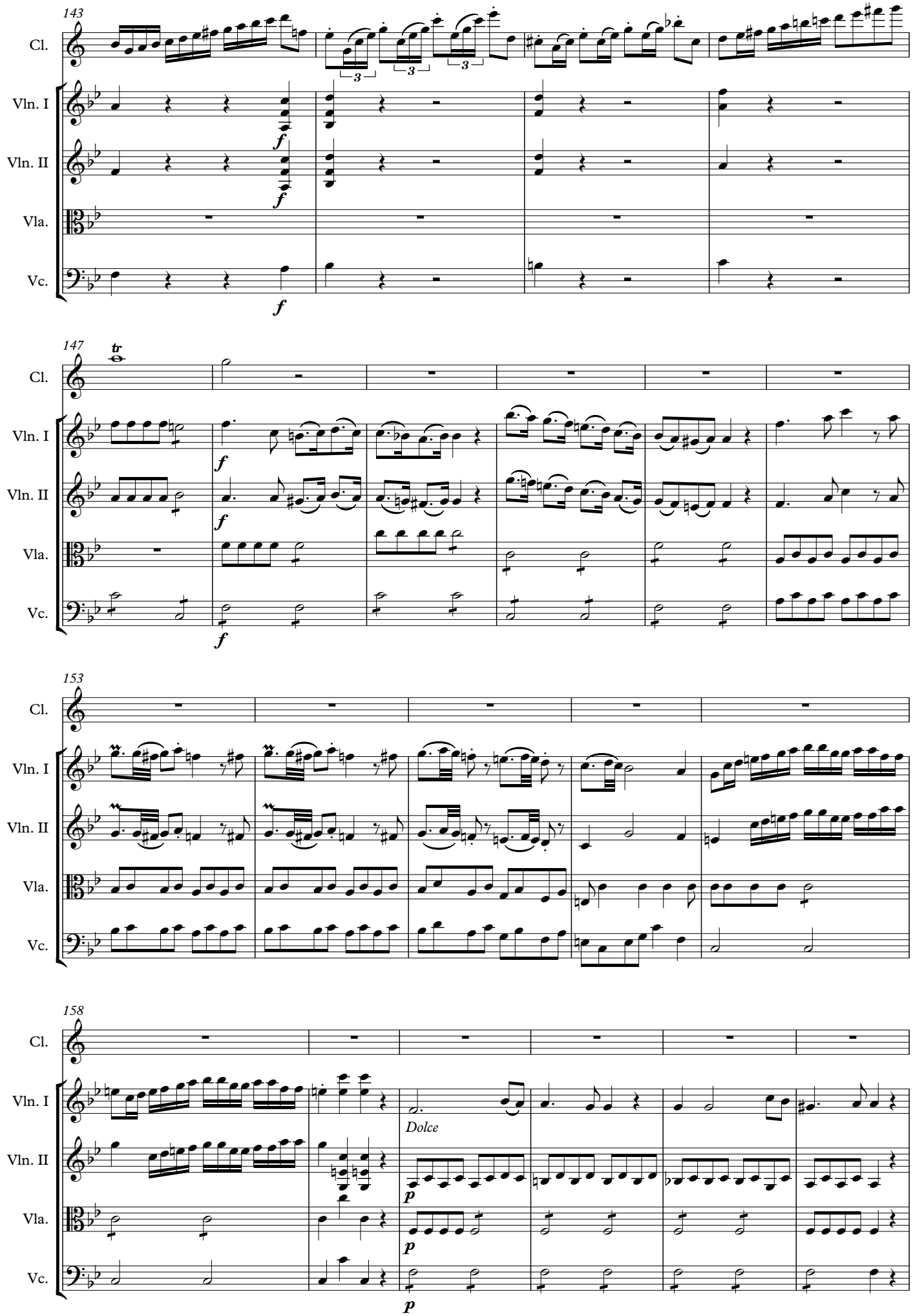

45
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
49
Cl.
Vln. I
Vln. II
Vla.
Vc.
53
Cl.
Vln. I
Vln. II
Vla.
Vc.
p
p
p
61
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
f
f
f
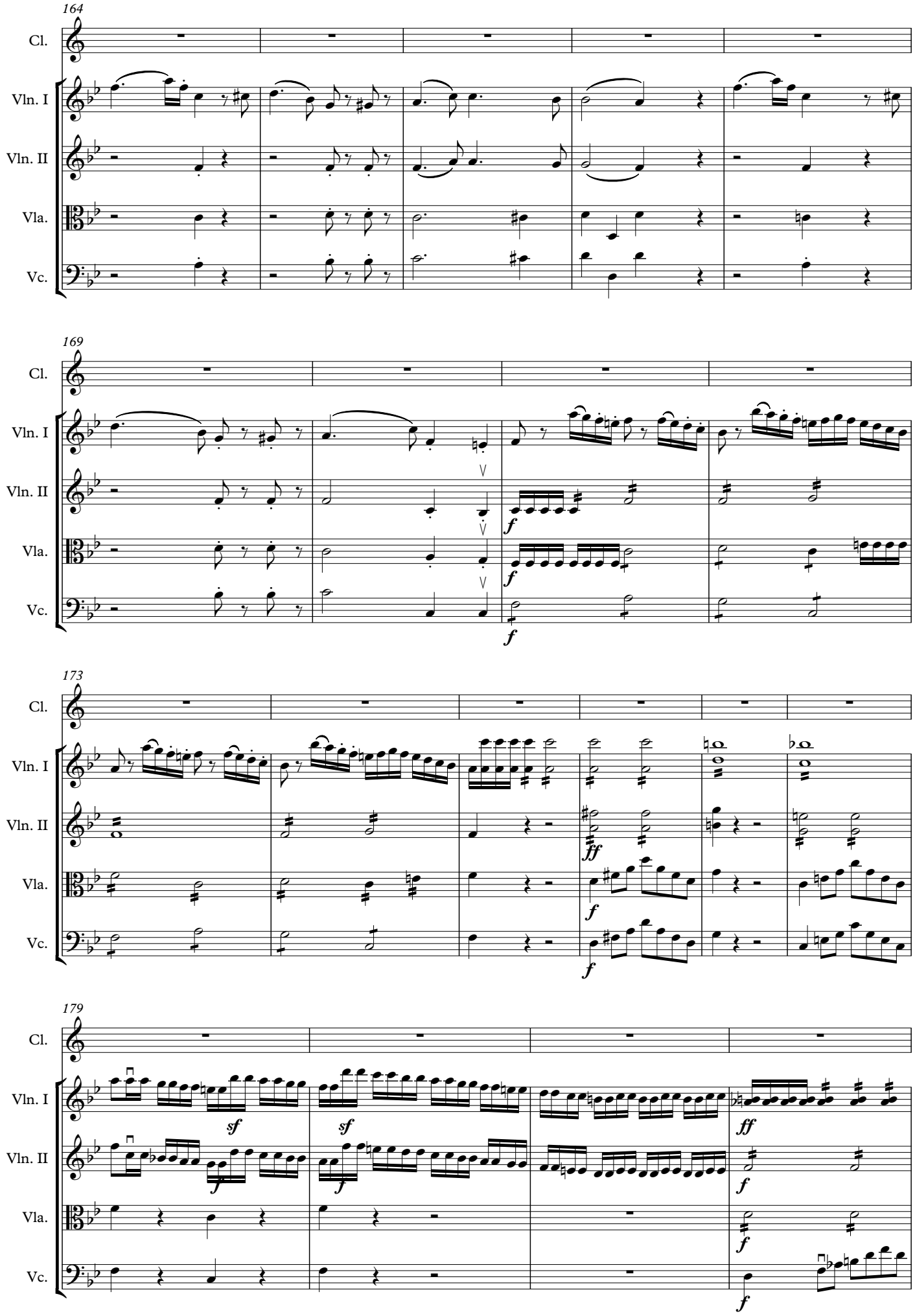

66
Cl.
Vln. I
Vln. II
Vla.
Vc.
69
Cl.
Vln. I
Vln. II
Vla.
Vc.
72
Cl.
Vln. I
Vln. II
Vla.
Vc.
77
Cl.
Vln. I
Vln. II
Vla.
Vc.
p
p
p
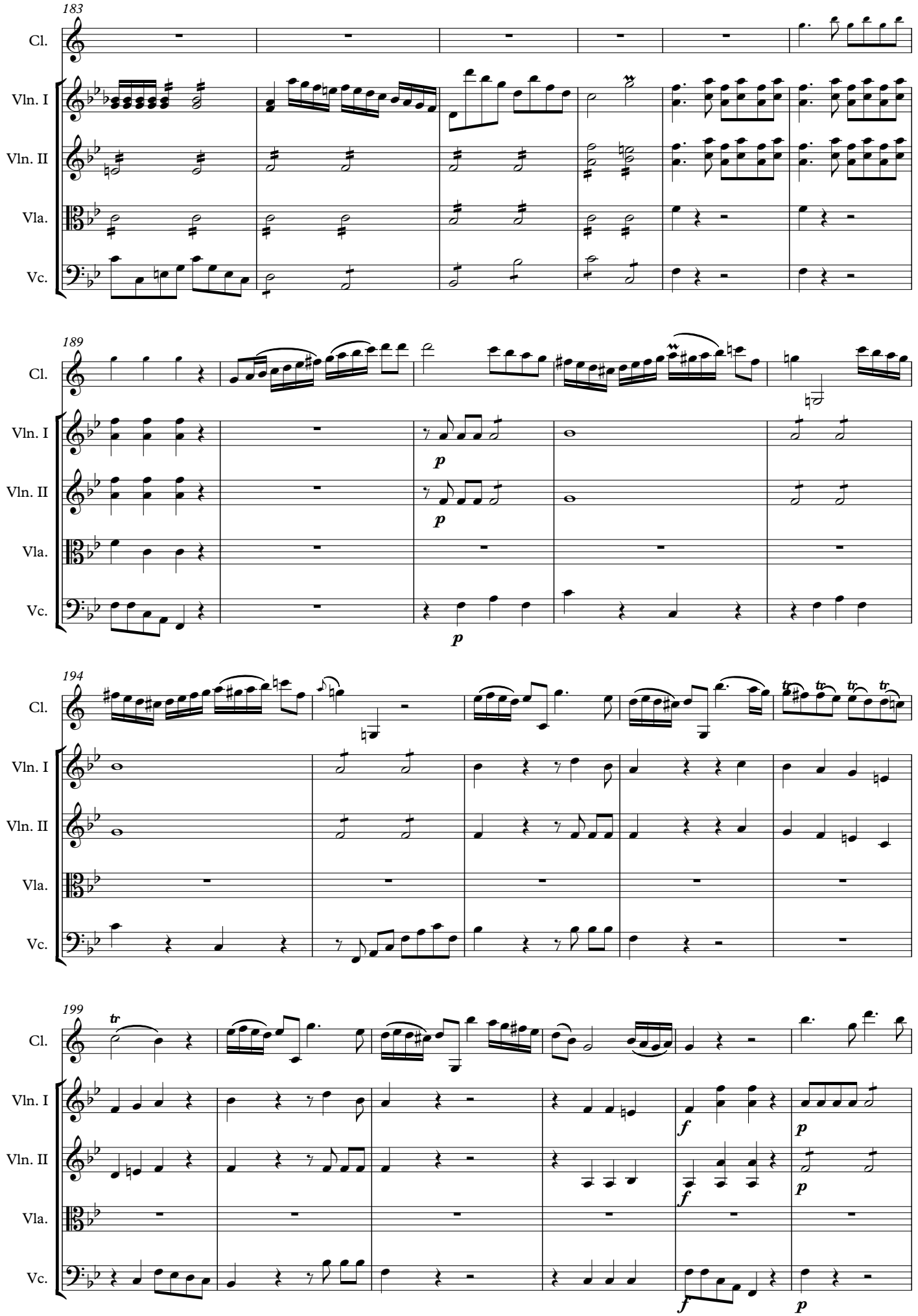

83
Cl.
Vln. I
Vln. II
Vla.
Vc.
89
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
f
f
94
Cl.
Vln. I
Vln. II
Vla.
Vc.
p
p
p
101
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
p
f
f
p
f
f
p
f
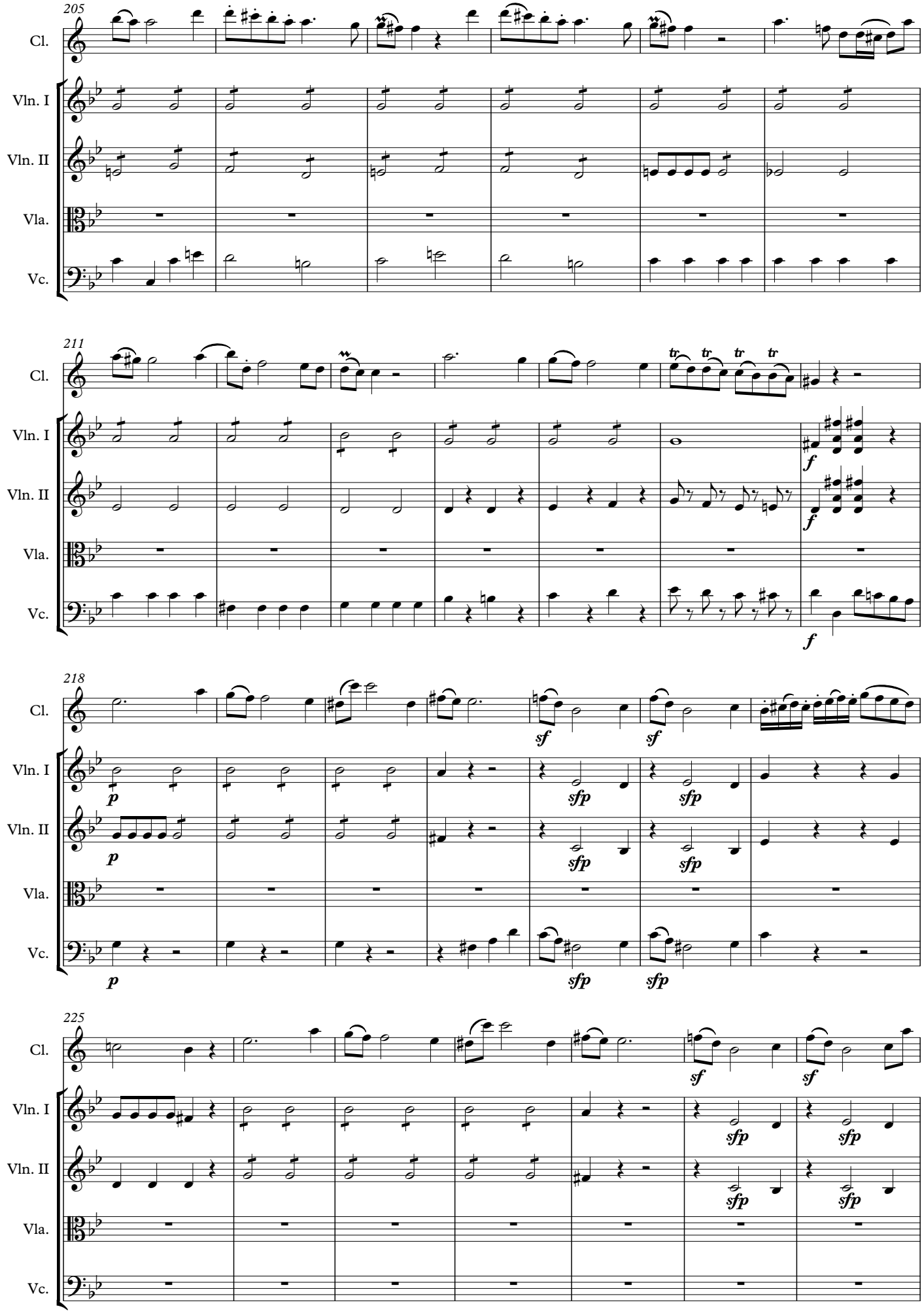

105
Cl.
Vln. I
Vln. II
Vla.
Vc.
p
pp
111
116
121
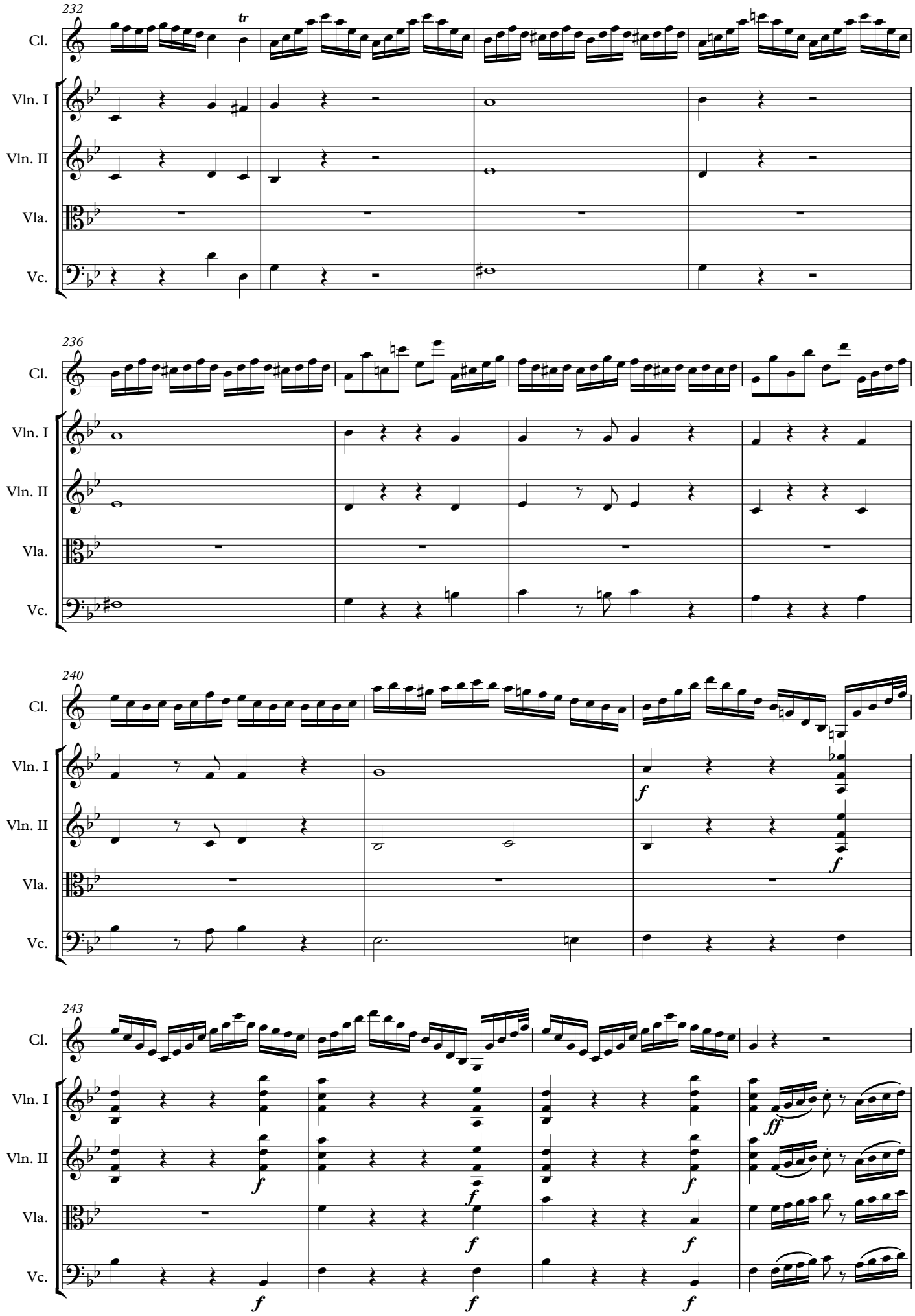

126
Cl.
Vln. I
Vln. II
Vla.
Vc.
Dolce
Dolce
132
137
140
f
p
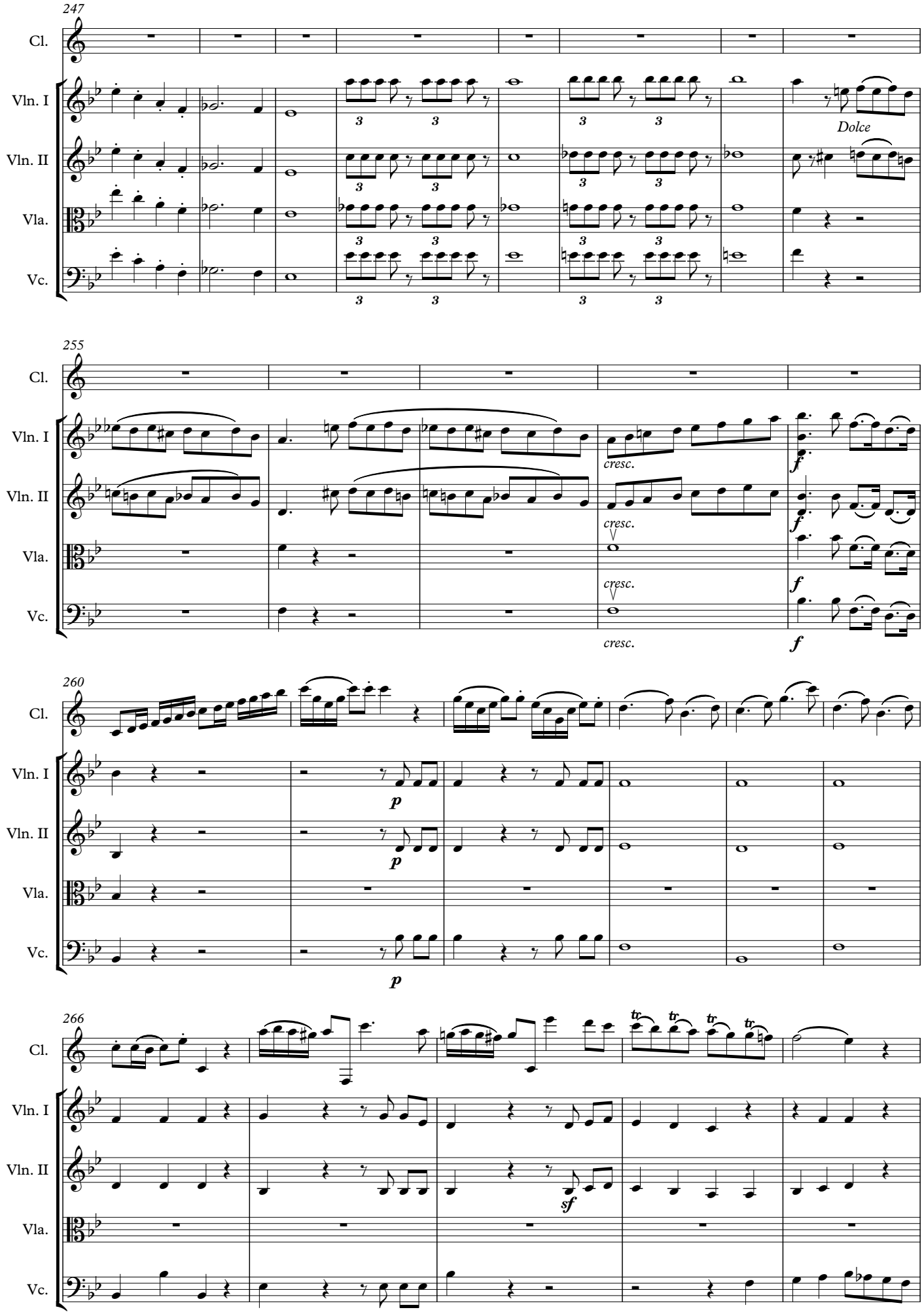

143
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
147
tr
153
158
Dolce
p
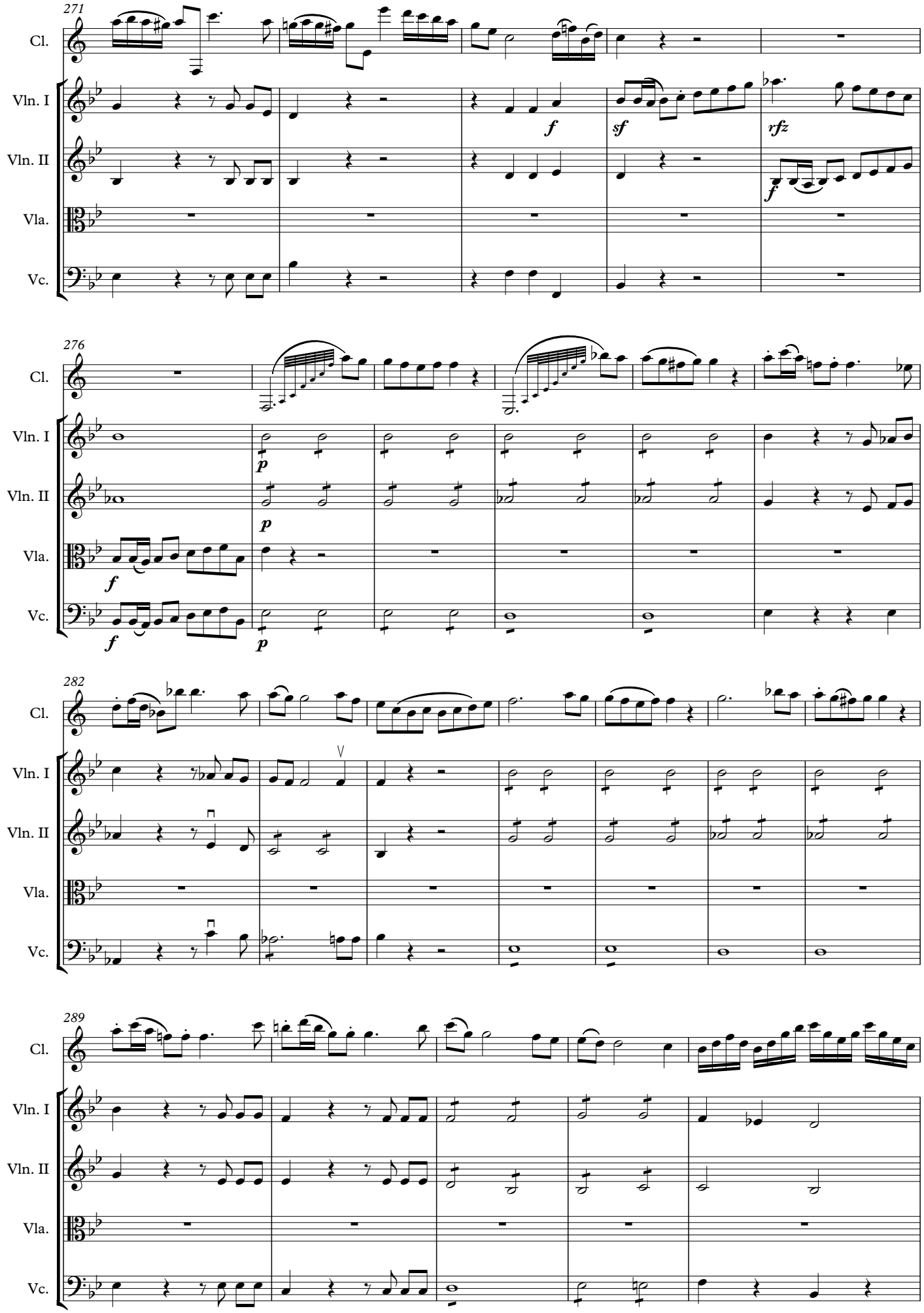

164
Cl.
Vln. I
Vln. II
Vla.
Vc.
169
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
f
f
173
Cl.
Vln. I
Vln. II
Vla.
Vc.
ff
f
f
179
Cl.
Vln. I
Vln. II
Vla.
Vc.
sf
sf
ff
f
f
f
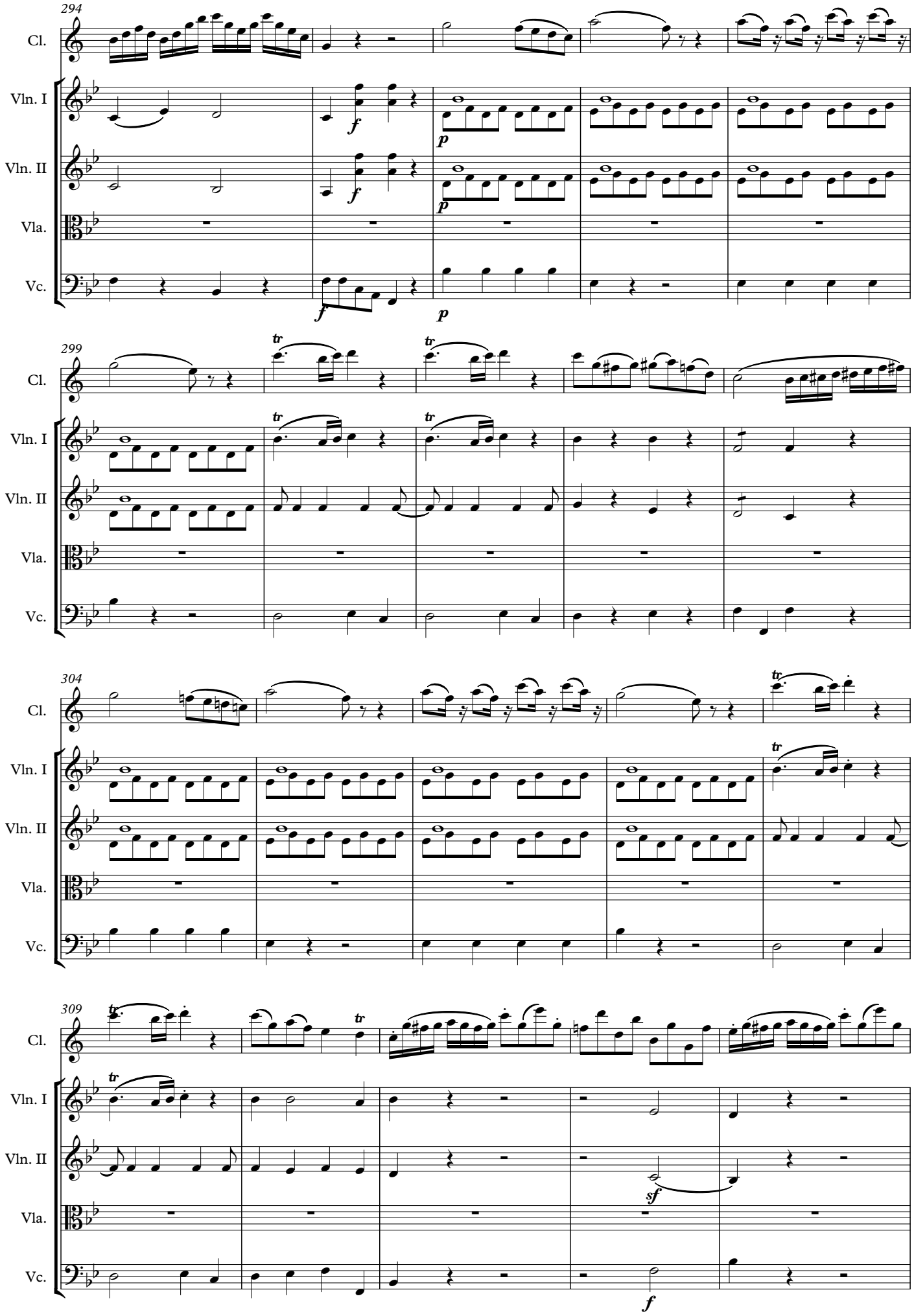

183
Cl.
Vln. I
Vln. II
Vla.
Vc.
189
Cl.
Vln. I
Vln. II
Vla.
Vc.
p
p
p
194
Cl.
Vln. I
Vln. II
Vla.
Vc.
199
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
p
f
p
f
p
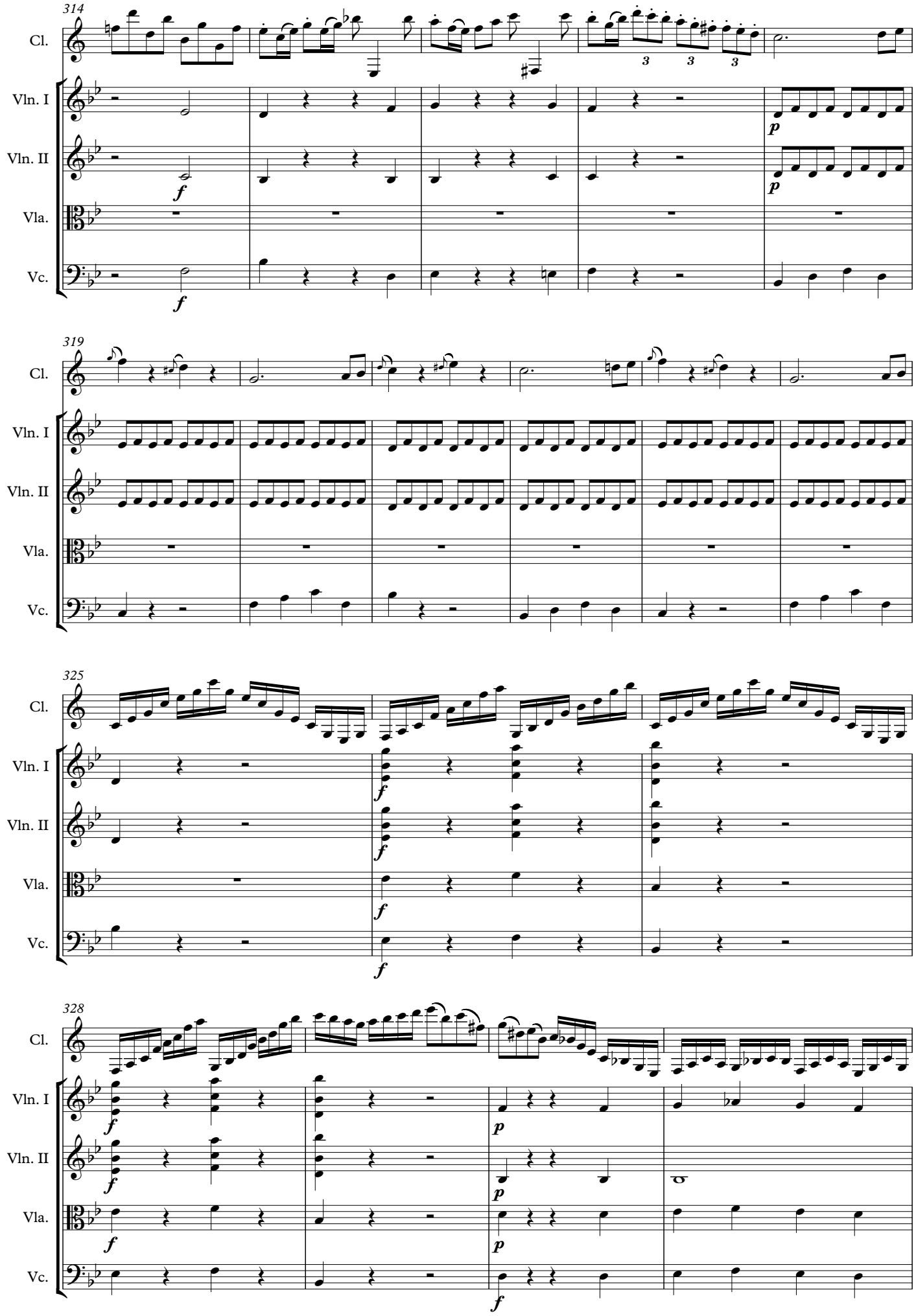

205
Cl.
Vln. I
Vln. II
Vla.
Vc.
211
tr
f
218
sf
p
sfp
225
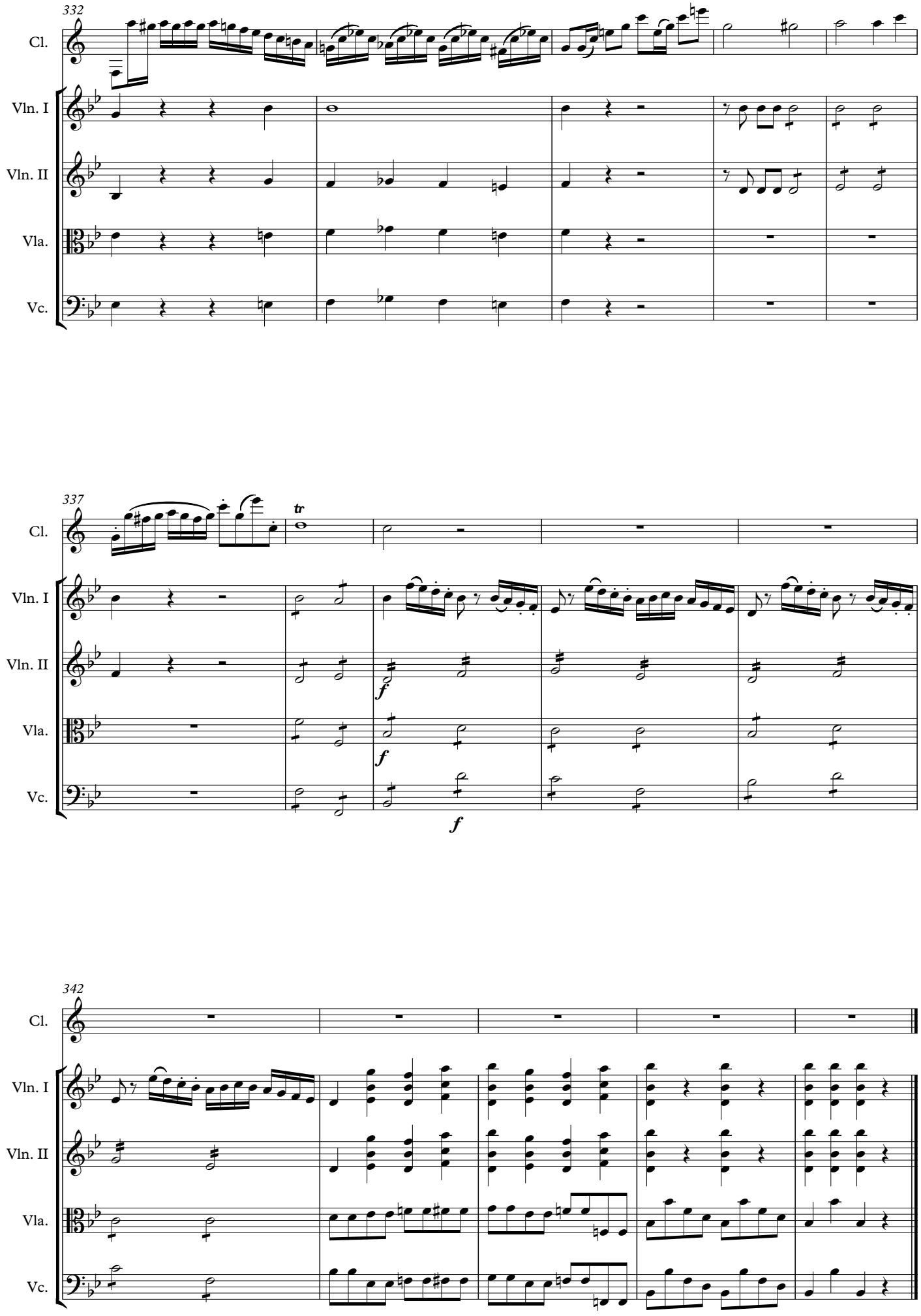

232
Cl.
tr
Vln. I
Vln. II
Vla.
Vc.
236
Cl.
Vln. I
Vln. II
Vla.
Vc.
240
Cl.
Vln. I
f
Vln. II
f
Vla.
Vc.
243
Cl.
Vln. I
ff
Vln. II
f
f
f
Vla.
f
f
Vc.
f
f
f


247
Cl.
Vln. I
Vln. II
Vla.
Vc.
Dolce
255
cresc.
f
260
p
266
sf
tr
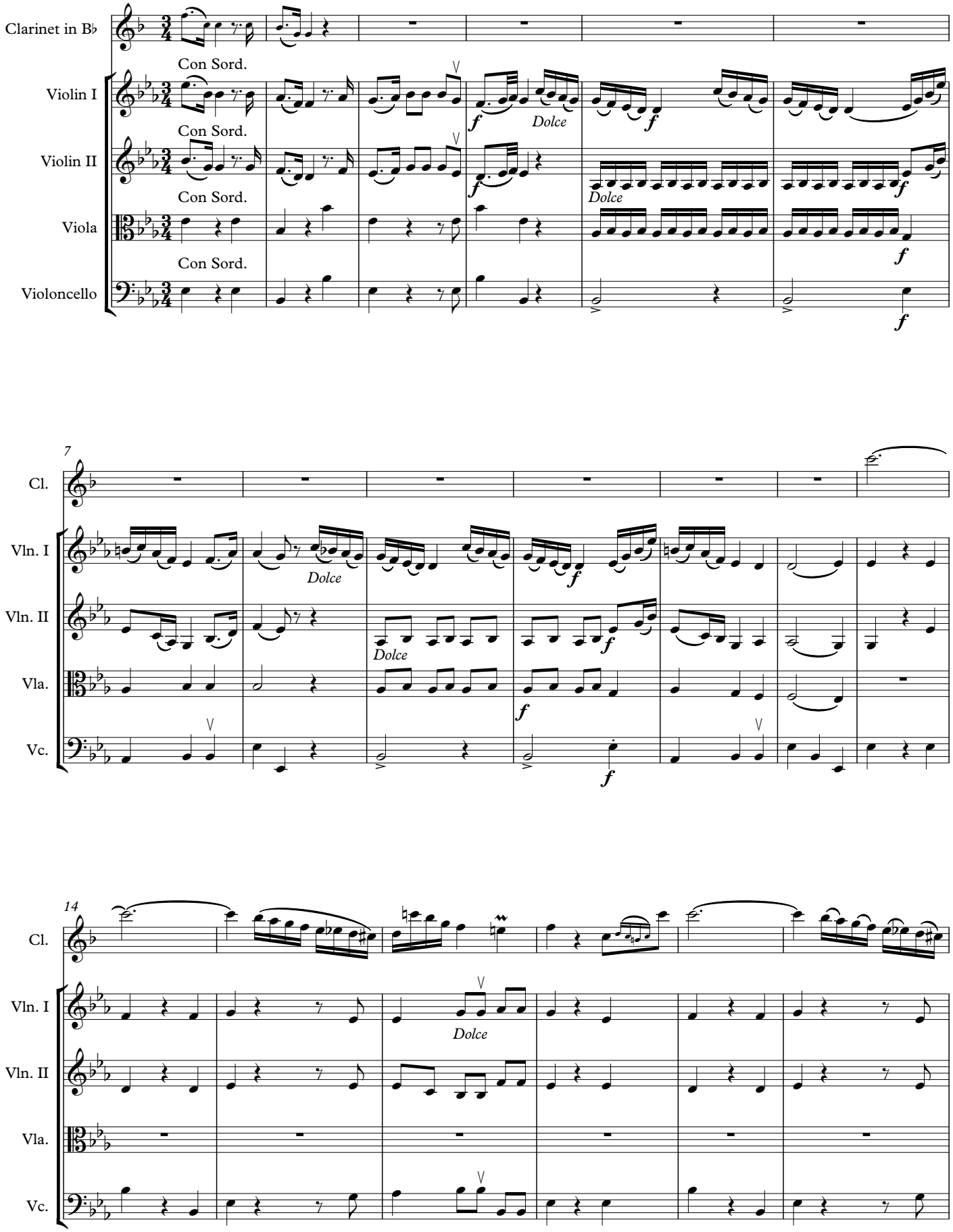

271
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
sf
rfz
f
276
p
p
f
f
p
282
289
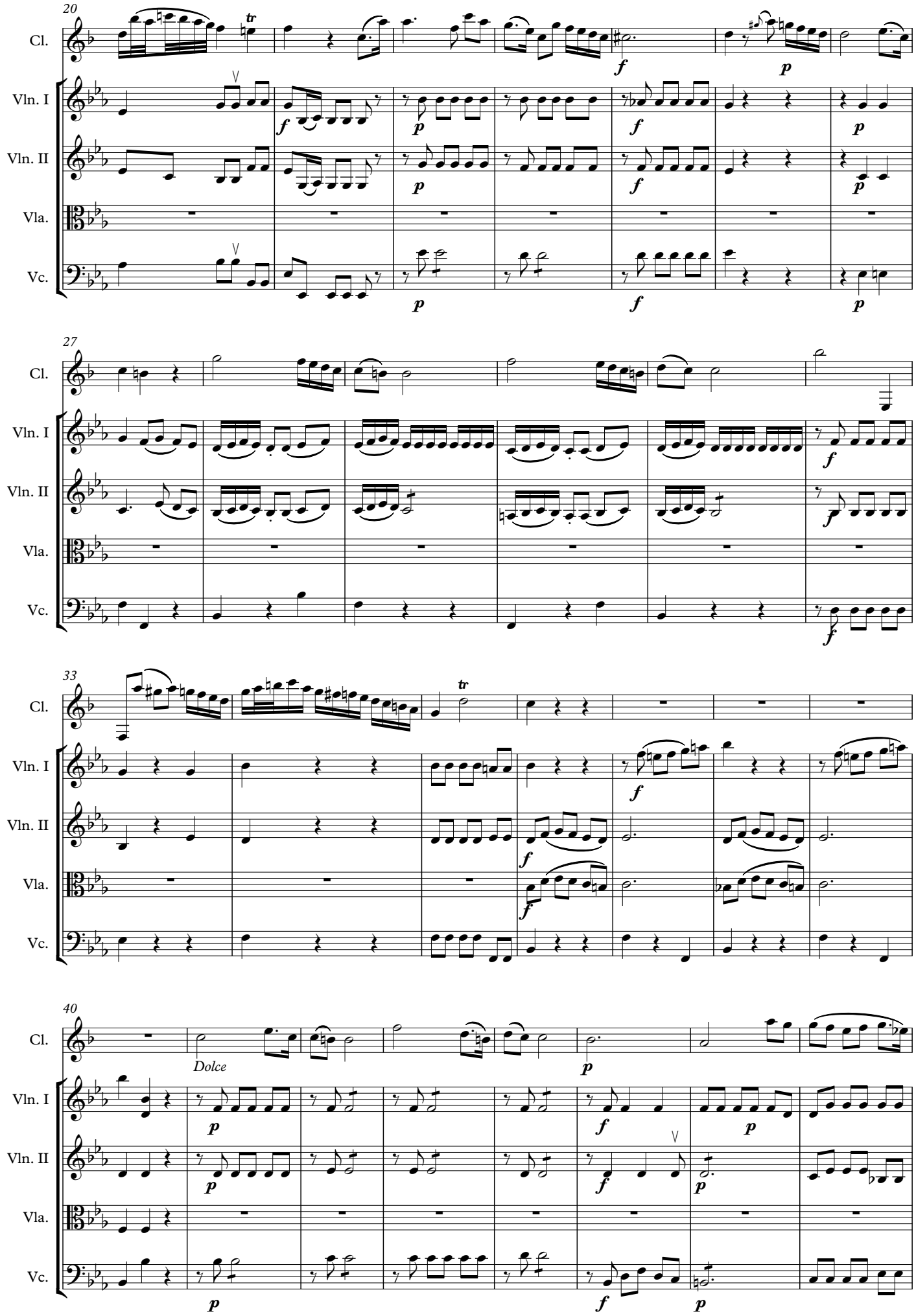

294
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
p
299
tr
304
309
sf
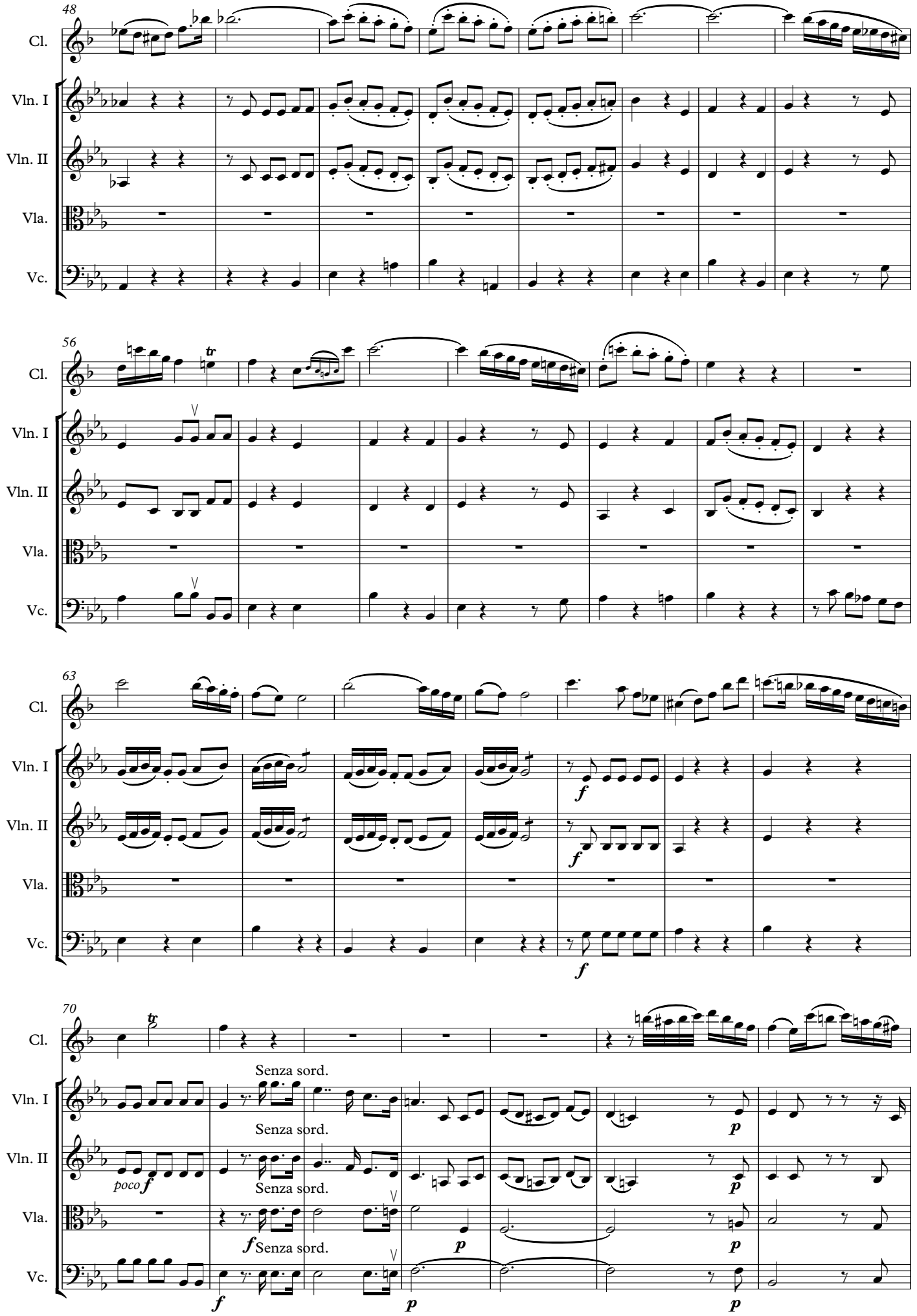

314
Cl.
Vln. I
Vln. II
Vla.
Vc.
319
325
328
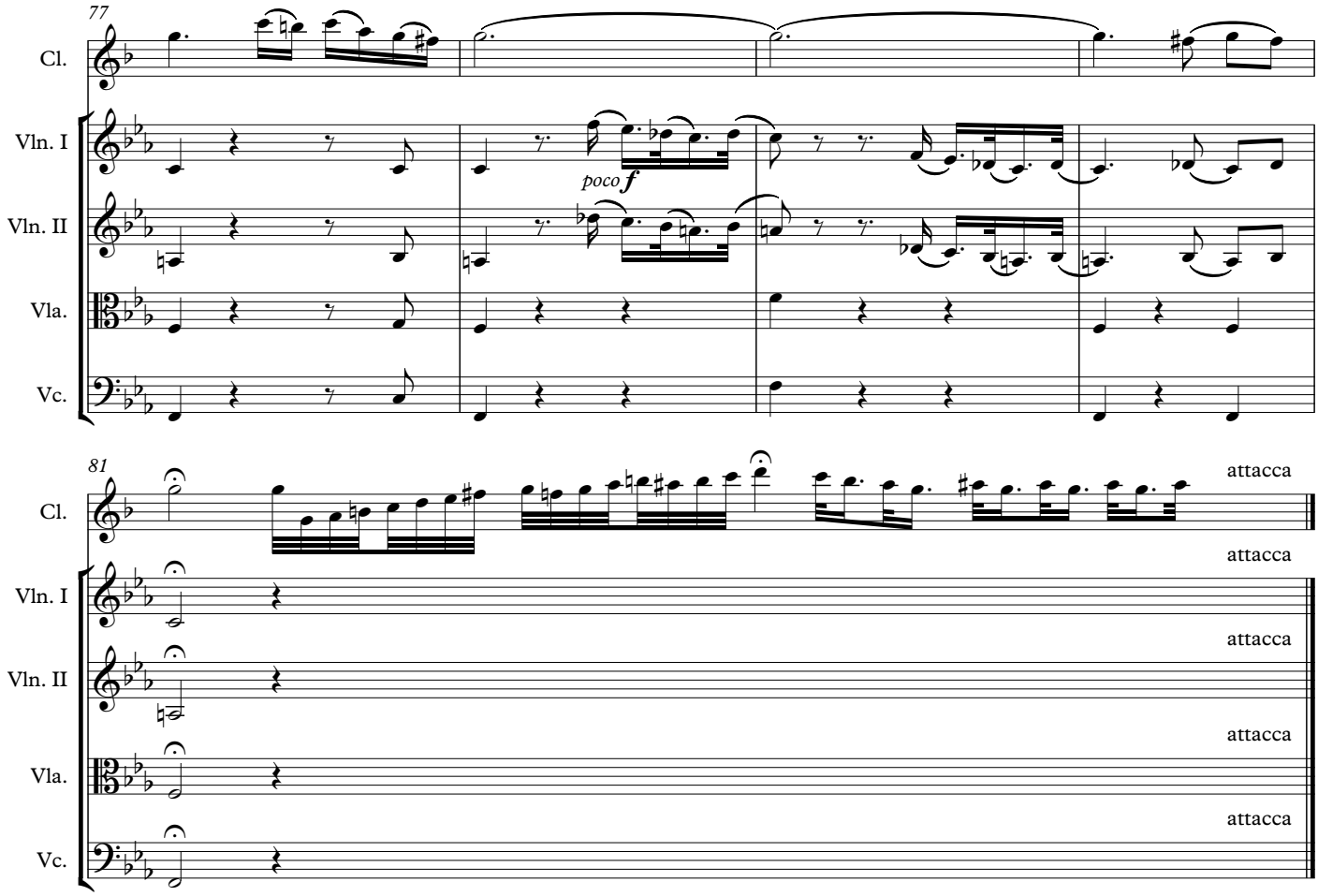

332
Cl.
Vln. I
Vln. II
Vla.
Vc.
337
tr
f
342

II
Adagio non tanto
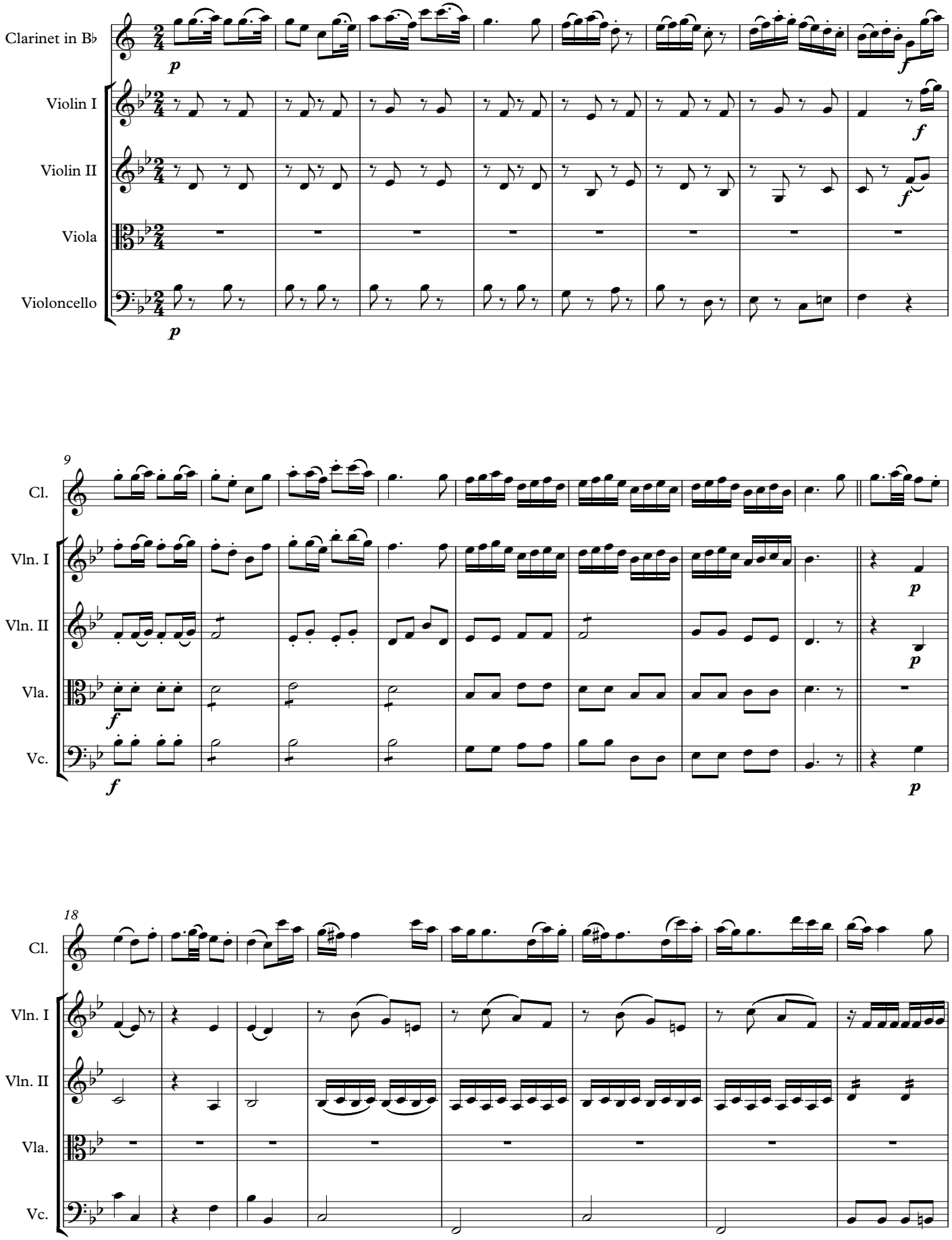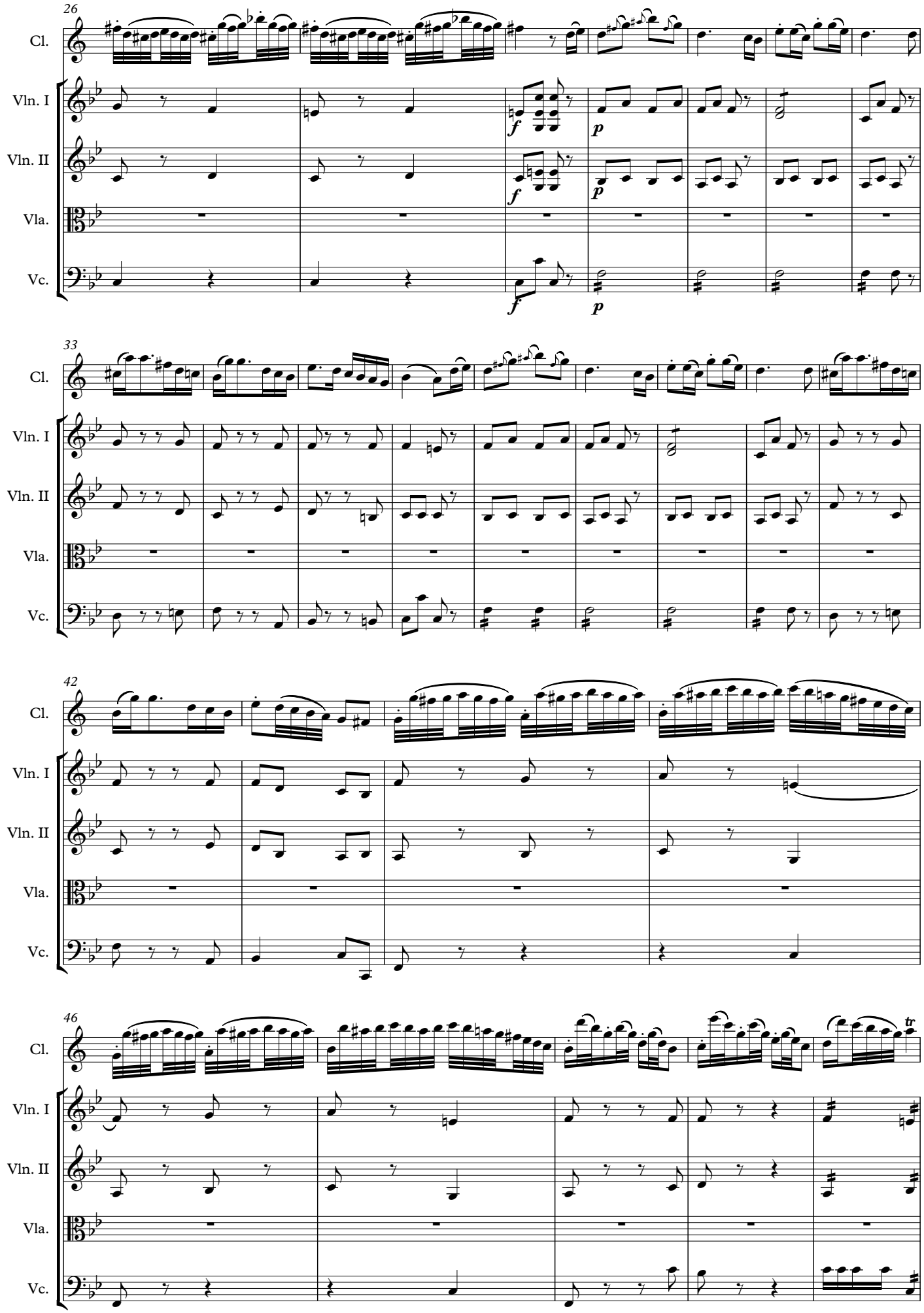



20
Cl.
Vln. I
Vln. II
Vla.
Vc.
27
33
40
Dolce
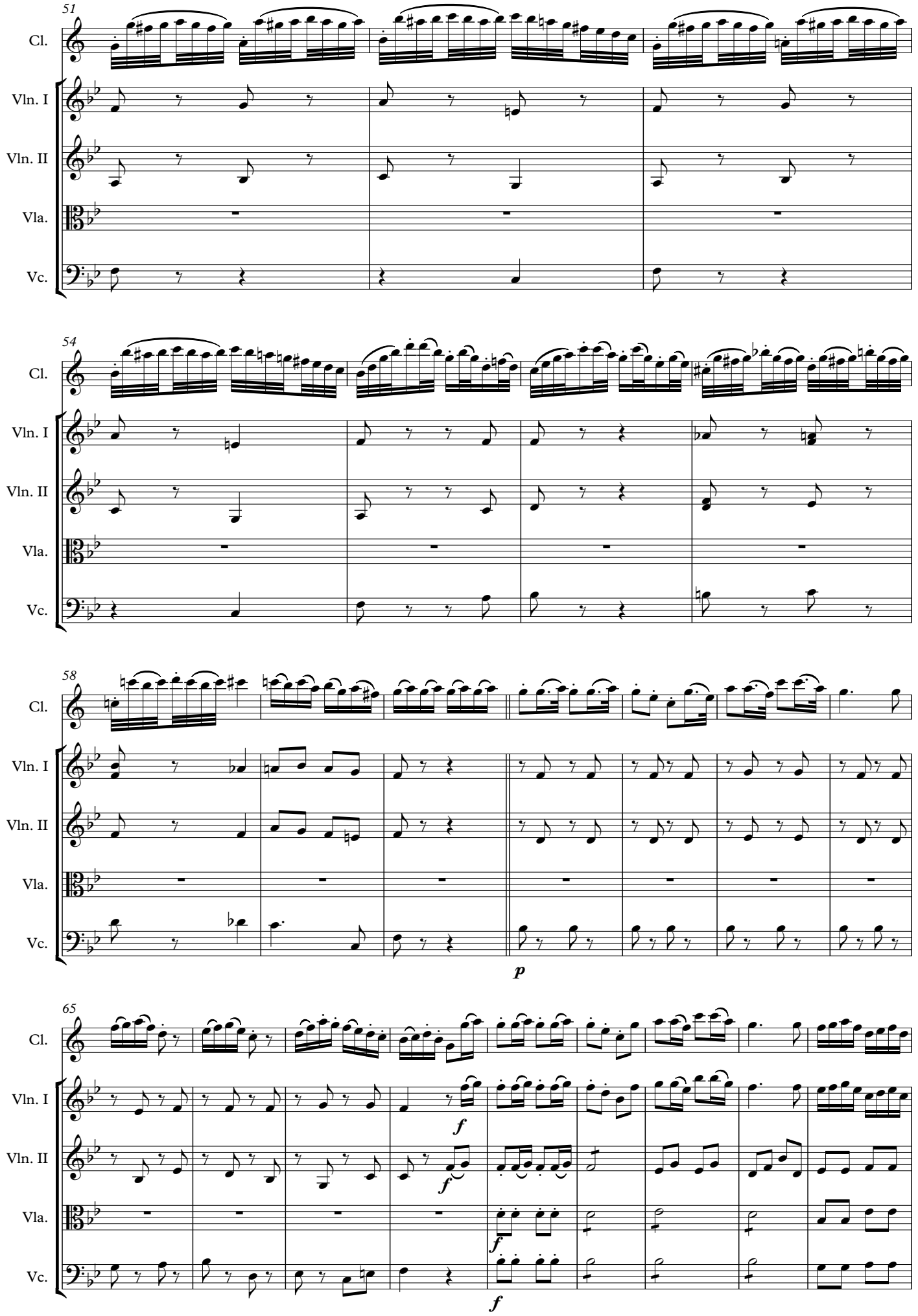

48
Cl.
Vln. I
Vln. II
Vla.
Vc.
56
tr
63
f
70
poco f
Senza sord.
p
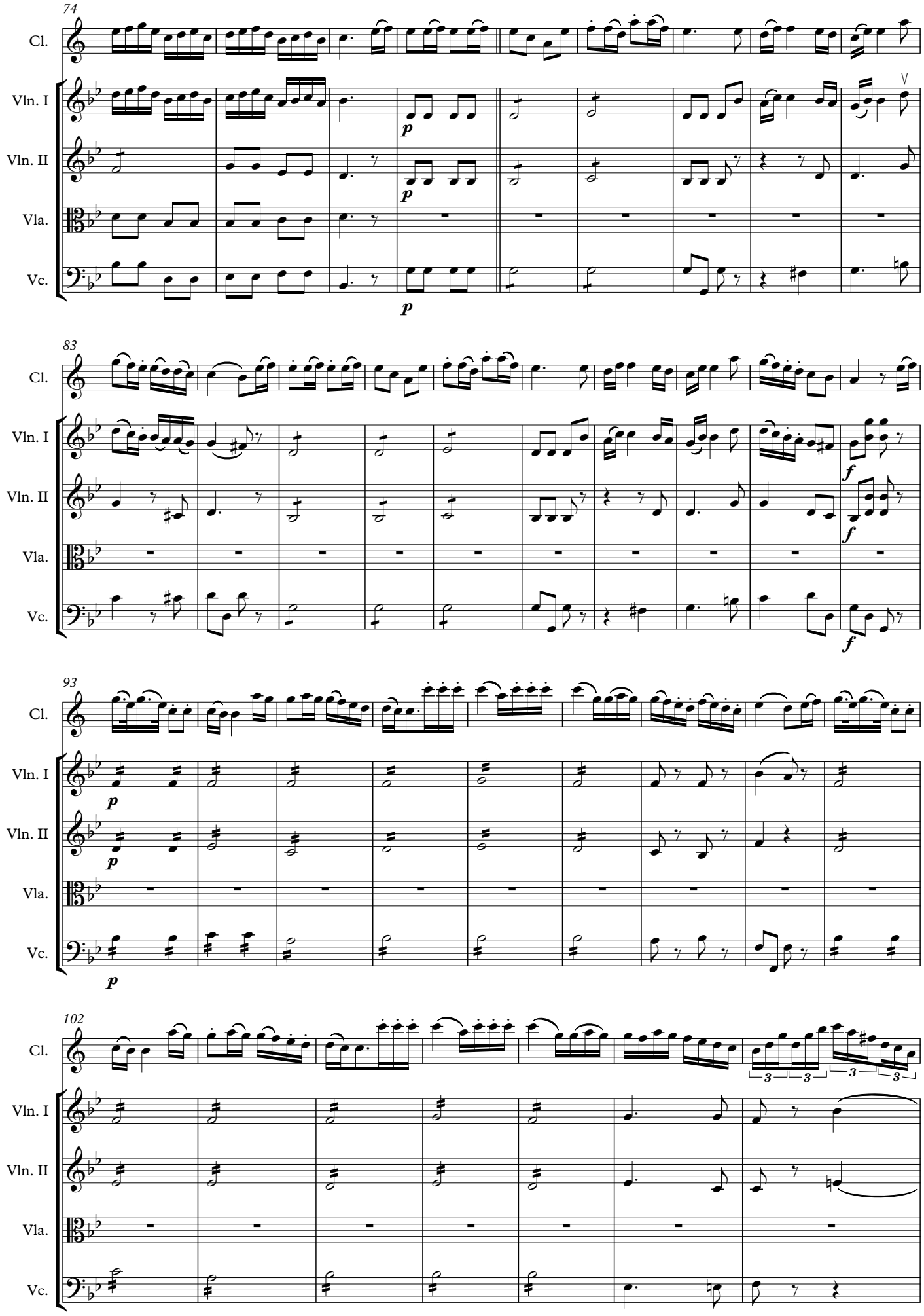

77
Cl.
Vln. I
Vln. II
Vla.
Vc.
poco f
81
attacca
attacca
attacca
attacca
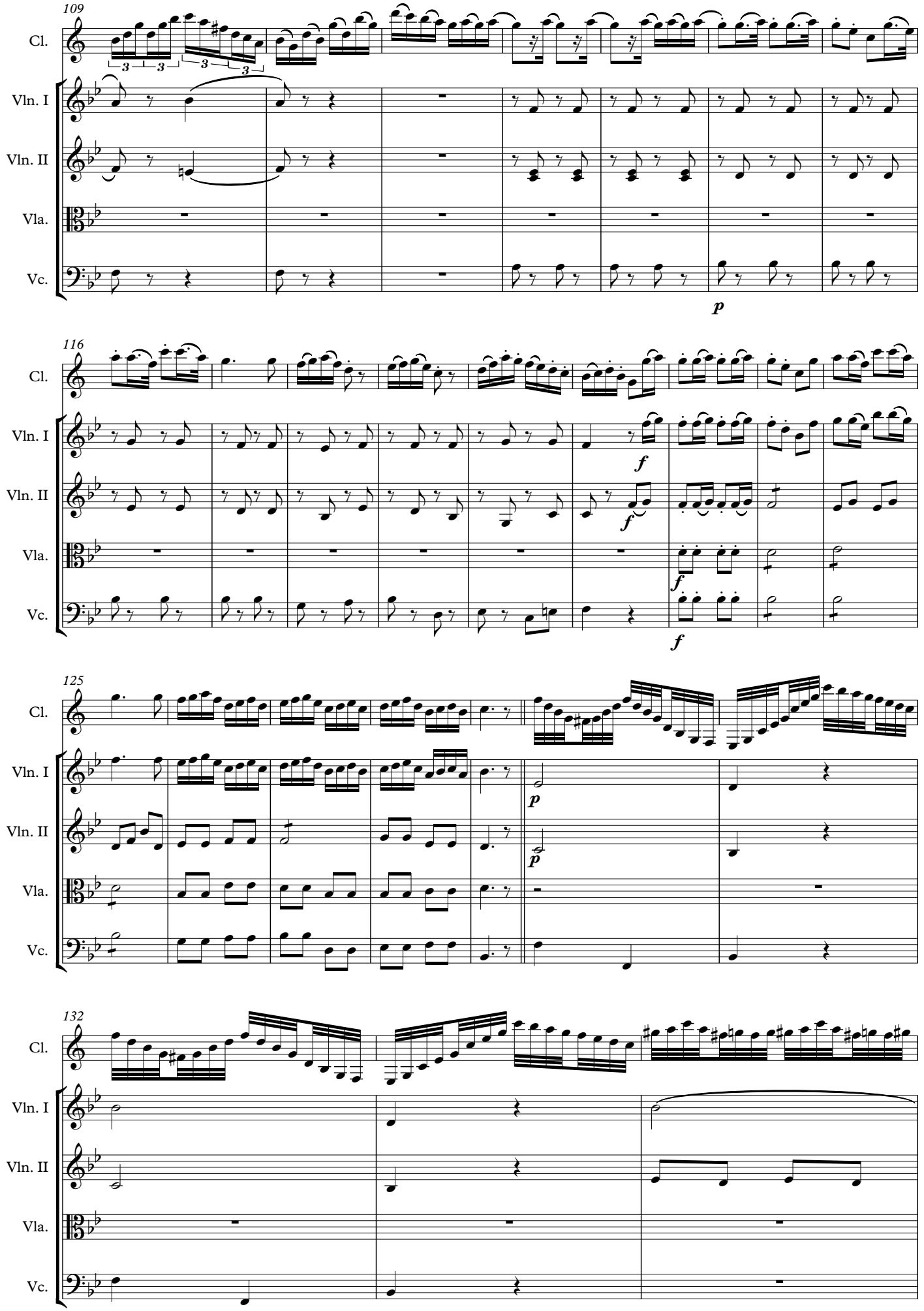
III
Rondo
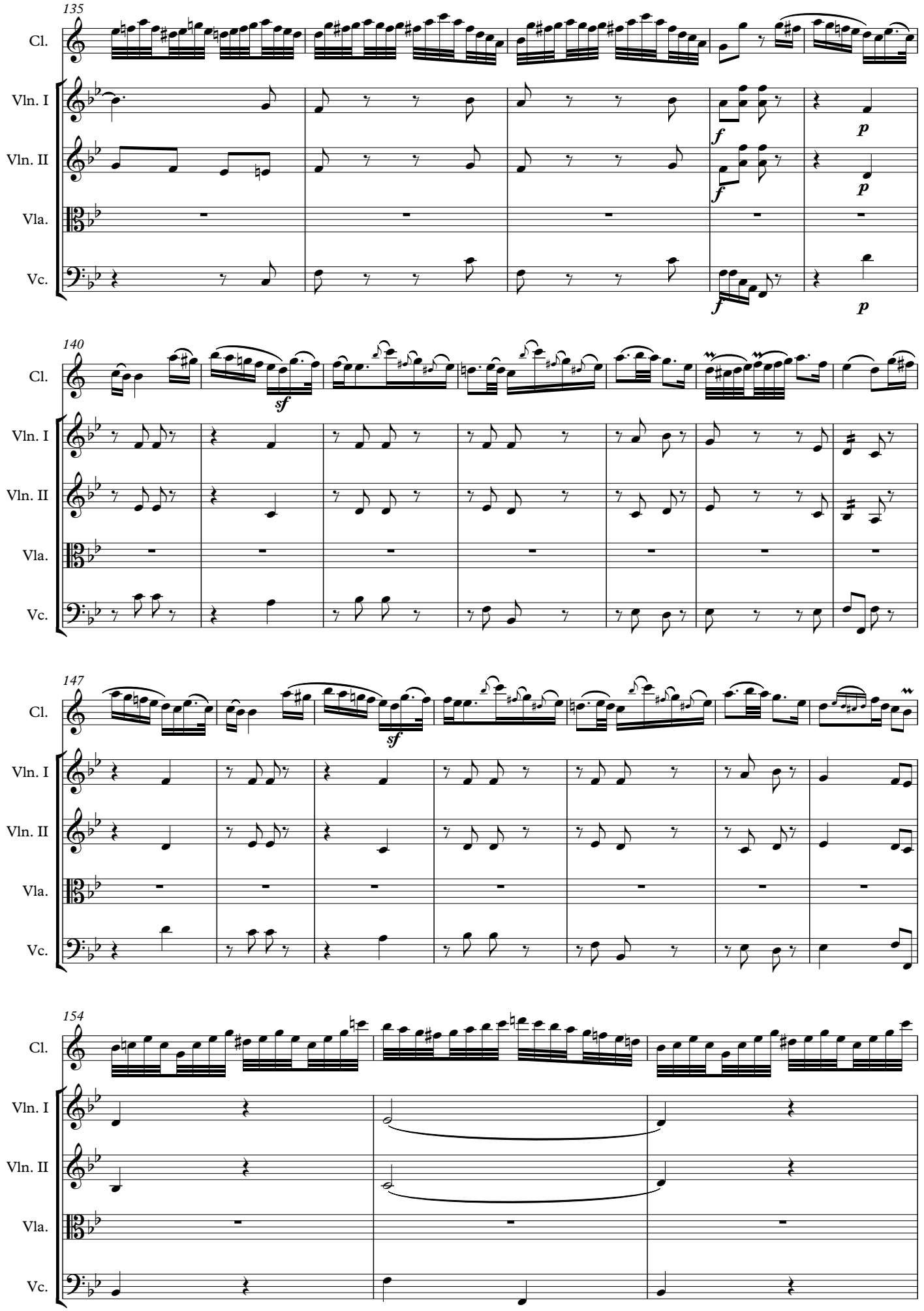

Clarinet in B♭
Violin I
Violin II
Viola
Violoncello
9
Cl.
Vln. I
Vln. II
Vla.
Vc.
18
Cl.
Vln. I
Vln. II
Vla.
Vc.
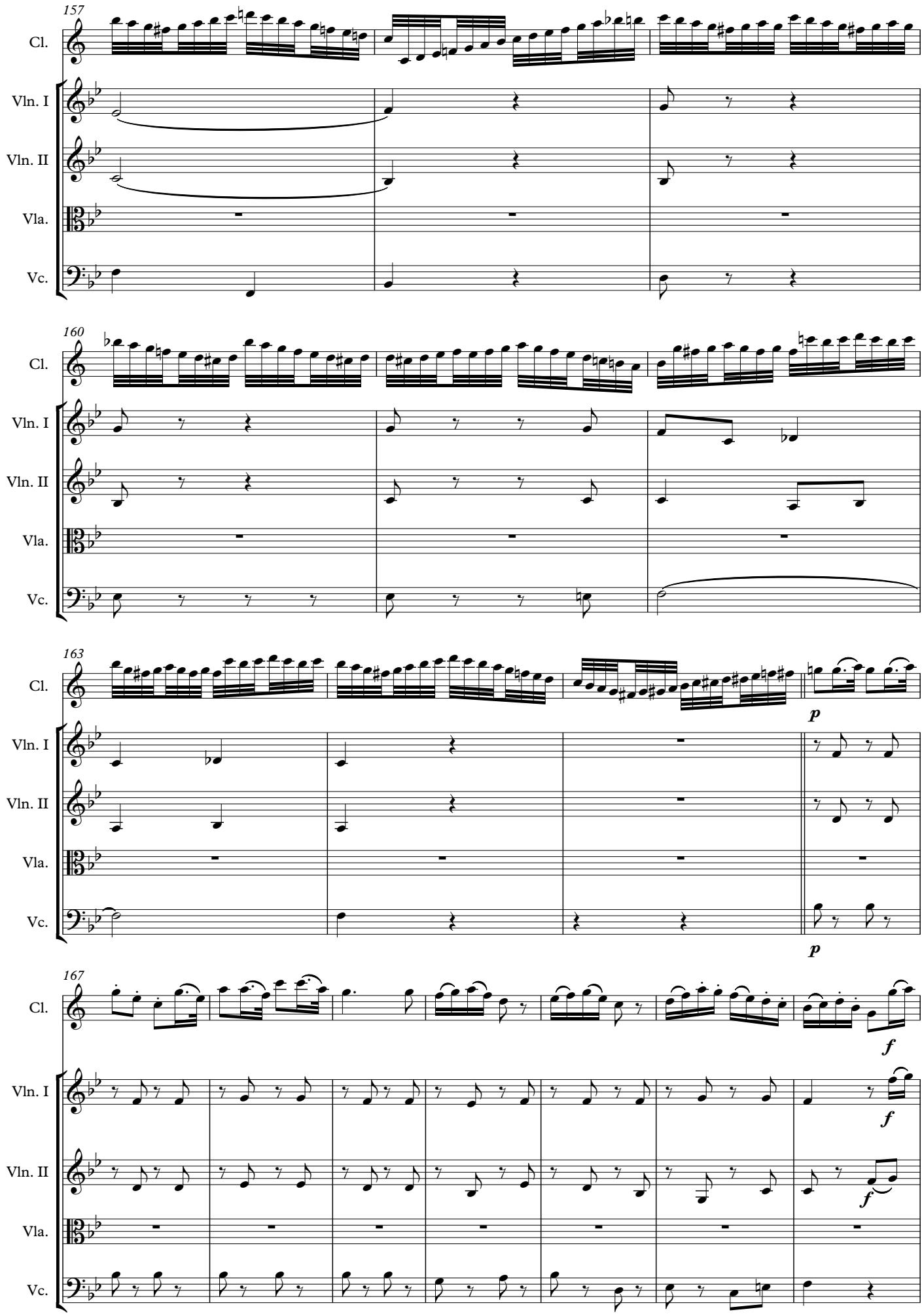

26
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
p
33
42
46
tr
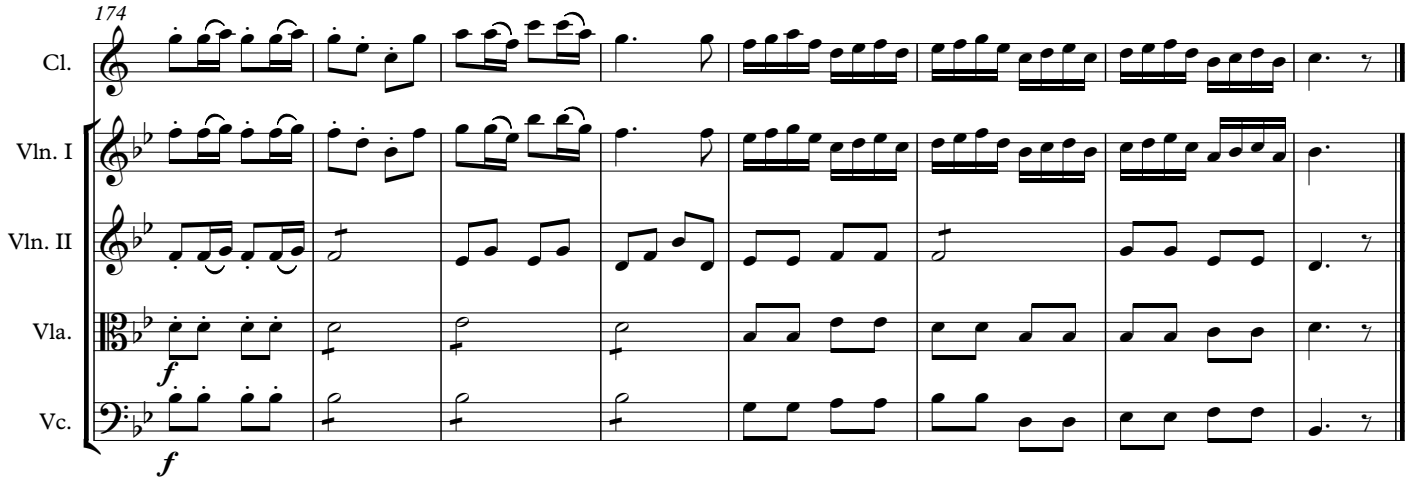

51
Cl.
Vln. I
Vln. II
Vla.
Vc.
54
Cl.
Vln. I
Vln. II
Vla.
Vc.
58
Cl.
Vln. I
Vln. II
Vla.
Vc.
p
65
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
f
f
f


74
Cl.
Vln. I
Vln. II
Vla.
Vc.
p
83
f
93
102


109
Cl.
Vln. I
Vln. II
Vla.
Vc.
p
116
f
f
f
f
125
p
p
132


135
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
p
140
sf
147
154


157
Cl.
Vln. I
Vln. II
Vla.
Vc.
160
Cl.
Vln. I
Vln. II
Vla.
Vc.
163
Cl.
Vln. I
Vln. II
Vla.
Vc.
p
p
167
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
f
f


174
Cl.
Vln. I
Vln. II
Vla.
Vc.
f
f

Appendix VIII

Modifications in the J.C.W. Michl Concerto

Transcribed score bar number (Appendix VII)	**Part**	**Modification**	**Manuscripts tracking numbers** (Appendix IX)
Movement One			
8	Clarinet	Articulation: slur removed from fourth beat of bar	1
9	Clarinet	Articulation: all slurs removed from bar	2
11	Clarinet	Score Layout: multi-rest corrected from 68 to 64 bars	3
79	Clarinet	Articulation: first slur in bar extended to include entire second beat; second slur in bar extended to include entire fourth beat	4
80	Clarinet	Articulation: first slur in bar extended to include first quaver of second beat	5
81	Clarinet	Articulation: first slur in bar extended to include first quaver of second beat	6
91	Clarinet	Articulation: subdivisions of fourth beat slurred	7
94	Clarinet	Articulation: first slur in bar extended to include first quaver of second beat	8
101	Clarinet	Articulation: subdivisions of second through fourth beats slurred together	9
103	Clarinet	Articulation: subdivisions of second through fourth beats slurred together	10
109	Clarinet	Articulation: first and second notes of bar slurred together	11
112	Clarinet	Articulation: slur in second half of bar removed; subdivisions of third beat slurred; subdivisions of fourth beat staccato	12
113	Clarinet	Articulation: initial minim, first semiquaver of third beat and interposed grace notes slurred; second semiquaver of third beat through final semiquaver of bar slurred	13
119	Clarinet	Articulation: staccato dot added to crotchet on third beat	14
122	Clarinet	Articulation: only slur in bar shortened to encompass only the pair of quavers on upbeat to second beat	15
123	Clarinet	Articulation: only slur in bar shortened to encompass only the pair of quavers on upbeat to second beat	16
124	Clarinet	Articulation: only slur in bar shortened to encompass only the pair of quavers on upbeat to second beat	17
129	Clarinet	Articulation: final pair of quavers in bar slurred	18
130	Clarinet	Articulation: initial quaver and its grace note slurred; quaver on third beat and its grace note slurred	19
131	Clarinet	Articulation: final pair of quavers in bar slurred	20

132	Clarinet	Articulation: initial quaver and its grace note slurred; quaver on third beat and its grace note slurred	21
133	Clarinet	Articulation: final pair of quavers in bar slurred	22
134	Clarinet	Articulation: initial quaver and its grace note slurred; quaver on third beat and its grace note slurred	23
135	Clarinet	Articulation: final pair of quavers in bar slurred	24
136	Clarinet	Articulation: subdivisions of first half of bar slurred; subdivisions of second half of bar slurred	25
139	Clarinet	Articulation: subdivisions of second half of bar slurred	26
144	Clarinet	Articulation: staccato added to first quaver on fourth beat	27
145	Clarinet	Articulation: staccato added to first quaver on fourth beat	28
190	Clarinet	Articulation: first through sixth semiquavers in bar slurred; subdivisions of third beat slurred	29
195	Clarinet	Articulation: initial crotchet and its grace note slurred	30
196	Clarinet	Articulation: initial slur extended to include first quaver on second beat	31
197	Clarinet	Articulation: subdivisions of first beat slurred	32
206	Clarinet	Articulation: all quavers in first half of bar staccato	33
208	Clarinet	Articulation: pair of quavers on second beat staccato	34
212	Clarinet	Articulation: second quaver in bar staccato	35
231	Clarinet	Articulation: initial pair of quavers in bar slurred	36
277	Clarinet	Articulation: excepting final quaver of bar, subdivisions of entire bar are slurred	37
279	Clarinet	Articulation: excepting final quaver of bar, subdivisions of entire bar are slurred	38
300	Clarinet	Articulation: subdivisions of first and second beats slurred together	39
311	Clarinet	Articulation: excepting initial semiquaver, subdivisions of first and second beats are slurred together	40
313	Clarinet	Articulation: excepting initial semiquaver, which is staccato, subdivisions of first and second beats are slurred together	41
319	Clarinet	Articulation: initial quaver and its grace note slurred; quaver on third beat and its grace note slurred	42
321	Clarinet	Articulation: initial quaver and its grace note slurred; quaver on third beat and its grace note slurred	43
323	Clarinet	Articulation: initial quaver and its grace note slurred; quaver on third beat and its grace note slurred	44
329	Clarinet	Articulation: pair of quavers on third beat slurred; pair of quavers on fourth beat slurred	45

333	Clarinet	Articulation: first three semiquavers of first beat slurred; first three semiquavers of second beat slurred; first three semiquavers of third beat slurred; first three semiquavers of fourth beat slurred	46
Movement Two			
19	Clarinet	Articulation: first pair of semiquavers of fourth beat slurred; second pair of semiquavers of fourth beat slurred	1
20	Clarinet	Articulation: only slur in bar extended to encompass all demi-semiquavers of first beat	2
25	Clarinet	Articulation: quaver on second half of second beat and its grace note slurred	3
59	Clarinet	Articulation: slur on second beat extended to include all subdivisions of second and third beats	4
60	Clarinet	Articulation: only slur in bar extended to cover initial quaver in bar	5
75	Clarinet	Articulation: first slur in bar extended to cover all subdivisions of second beat	6
76	Clarinet	Articulation: staccato dot on second beat removed	7
Movement Three			
2	Clarinet	Articulation: final two notes of bar slurred	1
3	Clarinet	Articulation: final two notes of first beat slurred; final two notes of bar slurred	2
11	Clarinet	Articulation: final two notes of first beat slurred; final two notes of bar slurred	3
19	Clarinet	Articulation: only slur in bar shortened to slur only pair of demi-semiquavers on upbeat to second beat	4
26	Clarinet	Articulation: first slur in bar lengthened to include demi-semiquavers on upbeat to the second beat	5
27	Clarinet	Articulation: first slur in bar lengthened to include demi-semiquavers on upbeat to the second beat; second slur in bar lengthened to include demi-semiquavers on upbeat to the next bar	6
29	Clarinet	Articulation: all grace notes slurred to their subsequent quavers	7
37	Clarinet	Articulation: all grace notes slurred to their subsequent quavers	8
39	Clarinet	Articulation: first quaver of bar staccato; first quaver on second beat staccato	9
44	Clarinet	Articulation: first slur in bar lengthened to include demi-semiquavers on upbeat to the second beat; second slur in bar lengthened to include demi-semiquavers on upbeat to the following bar	10
45	Clarinet	Articulation: first slur in bar lengthened to include demi-semiquavers on upbeat to the	11

		second beat; all subdivisions of second beat slurred together	
46	Clarinet	Articulation: first slur in bar lengthened to include demi-semiquavers on upbeat to the second beat; second slur in bar lengthened to include demi-semiquavers on upbeat to the following bar	12
50	Clarinet	Articulation: second slur in bar extended to include all four demi-semiquavers on upbeat to the second beat	13
51	Clarinet	Articulation: second slur in bar lengthened to include demi-semiquavers on upbeat to the following bar	14
52	Clarinet	Articulation: first slur in bar lengthened to include demi-semiquavers on upbeat to the second beat	15
53	Clarinet	Articulation: second slur in bar lengthened to include demi-semiquavers on upbeat to the following bar	16
54	Clarinet	Articulation: second slur in bar extended to include all four demi-semiquavers on upbeat to the second beat	17
55	Clarinet	Articulation: fifth note in bar staccato	18
58	Clarinet	Articulation: initial note in bar staccato; fifth note in bar staccato	19
62	Clarinet	Articulation: third note in bar staccato; final two notes in bar slurred	20
63	Clarinet	Articulation: final two notes of first beat slurred; final two notes of bar slurred	21
71	Clarinet	Articulation: final two notes of first beat slurred; final two notes of bar slurred	22
84	Clarinet	Articulation: only staccato dot in bar removed	23
96	Clarinet	Articulation: final three notes of bar staccato	24
98	Clarinet	Articulation: only staccato dot in bar removed	25
104	Clarinet	Articulation: final three notes of bar staccato	26
106	Clarinet	Articulation: only staccato dot in bar removed	27
115	Clarinet	Articulation: final two notes in bar slurred	28
136	Clarinet	Articulation: all articulation indications removed from bar	29
137	Clarinet	Articulation: all articulation indications removed from bar	30
138	Clarinet	Articulation: both of the final pair of semiquavers included in slur stretching to following bar	31
142	Clarinet	Articulation: all grace notes slurred to their subsequent quavers	32
143	Clarinet	Articulation: first slur in bar shortened to exclude initial dotted crotchet; all grace notes slurred to their subsequent quavers	33
147	Clarinet	Articulation: initial slur extended to include first note of second bar; second slur in bar removed (third slur remains)	34
150	Clarinet	Articulation: all grace notes slurred to their subsequent quavers	35

151	Clarinet	Articulation: all grace notes slurred to their subsequent quavers	36
176	Clarinet	Articulation: final two notes of first beat slurred; final two notes of bar slurred	37
181	Clarinet	Both fermatas removed from bar	38
Movement One			
8	Violin I	Articulation: slur removed from final beat	1
9	Violin I	Articulation: all slurs removed from bar	2
17	Violin I	Articulation: third note in bar staccato	3
19	Violin I	Articulation: final pair of quavers in bar slurred	4
21	Violin I	Articulation: bowings added; final pair of quavers in bar slurred	5
28	Violin I	Articulation: only slur in bar shortened to cover only the pair of semiquavers on upbeat to third beat	6
47	Violin I	Articulation: first slur in bar extended to include semiquavers on upbeat to third beat; second slur in bar removed; subdivisions of third beat slurred; subdivisions of fourth beat slurred	7
110	Violin I	Articulation: only slur in bar extended to include all subdivisions of first two beats; crotchet on third beat staccato	8
111	Violin I	Articulation: only slur in bar extended to include all subdivisions of first two beats; crotchet on third beat staccato	9
118	Violin I	Articulation: only slur in bar extended to include all subdivisions of first two beats; crotchet on third beat staccato	10
119	Violin I	Articulation: only slur in bar extended to include all subdivisions of first two beats; crotchet on third beat staccato	11
129	Violin I	Articulation: final pair of quavers in bar slurred	12
130	Violin I	Articulation: initial quaver and its grace note slurred; quaver on third beat and its grace note slurred	13
131	Violin I	Articulation: final pair of quavers in bar slurred	14
132	Violin I	Articulation: initial quaver and its grace note slurred; quaver on third beat and its grace note slurred	15
133	Violin I	Articulation: final pair of quavers in bar slurred	16
134	Violin I	Articulation: initial quaver and its grace note slurred; quaver on third beat and its grace note slurred	17
135	Violin I	Articulation: final pair of quavers in bar slurred	18
148	Violin I	Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	19
150	Violin I	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred; subdivisions of third beat slurred; subdivisions of fourth beat slurred	20
160	Violin I	Articulation: final pair of quavers in bar slurred	21
179	Violin I	Articulation: bowings added	22

246	Violin I	Articulation: first slur in bar lengthened to encompass all subdivisions of second beat	23
259	Violin I	Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	24
282	Violin I	Pitch: A-naturals in bar changed to A-flats	25
283	Violin I	Articulation: bowings added	26
300	Violin I	Articulation: subdivisions of first and second beats slurred together; crotchet on third beat staccato	27
301	Violin I	Articulation: subdivisions of first and second beats slurred together; crotchet on third beat staccato	28
308	Violin I	Articulation: subdivisions of first and second beats slurred together; crotchet on third beat staccato	29
309	Violin I	Articulation: subdivisions of first and second beats slurred together; crotchet on third beat staccato	30
Movement Two			
3	Violin I	Articulation: bowings added	1
16	Violin I	Articulation: bowings added	2
20	Violin I	Articulation: bowings added	3
55	Violin I	Performance directions: *Sans Sord.* Indication removed	4
56	Violin I	Articulation: bowings added	5
72	Violin I	Rhythm: initial note double-dotted to correct rhythm in bar	6
75	Violin I	Dynamics: upbeat to bar 76 is **p**	7
Movement Three			
1	Violin I	Score Layout: ritornello parts written out in score (APPLICCABLE TO ALL PARTS)	1
11	Violin I	Articulation: all staccato dots removed (relevant to each repeat of the ritornello theme)	2
16	Violin I	Fermata removed from bar line (APPLICCABLE TO ALL PARTS)	3
28	Violin I	Dynamics: bar is **f**	4
82	Violin I	Articulation: bowings added	5
83	Violin I	Articulation: initial quaver and subsequent semiquaver slurred; semiquaver on upbeat to second beat staccato	6
130	Violin I	Dynamics: bar is **p**	7
Movement One			
8	Violin II	Articulation: slur on final beat removed	1
9	Violin II	Articulation: all slurs removed from bar	2
49	Violin II	Articulation: only slur in bar extended to encompass all subdivisions of third beat	3
121	Violin II	Articulation: quaver on upbeat to third beat staccato	4
122	Violin II	Articulation: quaver on upbeat to third beat staccato	5
123	Violin II	Articulation: quaver on upbeat to third beat staccato	6

124	Violin II	Articulation: quaver on upbeat to third beat staccato	7
150	Violin II	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred; subdivisions of third beat slurred; subdivisions of fourth beat slurred	8
153	Violin II	Ornamentation: ornament interpreted as an inverted mordent; quaver on upbeat to third beat staccato	9
154	Violin II	Articulation: quaver on upbeat to third beat staccato	10
155	Violin II	Articulation: subdivisions of first beat slurred; subdivisions of third beat slurred	11
166	Violin II	Articulation: all staccato dots removed from bar	12
170	Violin II	Articulation: bowings added	13
179	Violin II	Articulation: bowings added	14
203	Violin II	Dynamics: bar is **f**	15
217	Violin II	Dynamics: bar is **f**	16
255	Violin II	Articulation: all articulation indications removed; except for final quaver in bar, subdivisions of entire bar slurred	17
256-257	Violin II	Articulation: the only slur in bar 256 extended to 257; except for final quaver in bar 257, subdivisions of entire bar slurred	18
259	Violin II	Dynamics: bar is **f**; Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	19
261	Violin II	Dynamics: quaver on the upbeat to fourth beat is **p**	20
282	Violin II	Articulation: bowings added	21
309	Violin II	Articulation: tie on last quaver in bar removed	22
Movement Two			
2	Violin II	Articulation: staccato of second beat removed	1
3	Violin II	Articulation: subdivisions of first beat slurred; bowings added	2
4	Violin II	Articulation: subdivisions of first beat slurred; staccato of second beat removed	3
7	Violin II	Articulation: initial slur shortened to encompass only pair of semiquavers on upbeat to second beat	4
10	Violin II	Articulation: only slur in bar shortened to encompass only pair of semiquavers on upbeat to following bar	5
21	Violin II	Articulation: only slur in bar shortened to encompass only pair of semiquavers on upbeat to second beat	6
28	Violin II	Articulation: first slur in bar encompasses all subdivisions of first beat; first quaver on second beat staccato; final three quavers in bar slurred	7
29	Violin II	Articulation: all subdivisions of first beat slurred	8

30	Violin II	Articulation: first quaver on second beat staccato; final three quavers in bar slurred	9
32	Violin II	Dynamics: bar is **f**	10
36	Violin II	Articulation: only slur in bar extended to include subdivisions of fourth beat	11
38	Violin II	Articulation: excepting the initial quaver,	12
45	Violin II	Articulation: bowings added	13
51	Violin II	Articulation: only slur in bar lengthened to, excepting the initial quaver, include all subdivisions of bar are slurred	14
52	Violin II	Articulation: only slur in bar lengthened to, excepting the initial quaver, include all subdivisions of bar are slurred	15
59	Violin II	Articulation: staccato dot on first beat removed	16
61	Violin II	Articulation: only slur in bar lengthened to, excepting the initial quaver, include all subdivisions of bar are slurred	17
63	Violin II	Articulation: first quaver on second beat staccato	18
65	Violin II	Articulation: first quaver on second beat staccato	19
71	Violin II	Performance directions: *senza sordini* added to to bar in order to match other string parts	20
72	Violin II	Rhythm: initial note double-dotted to correct rhythm in bar	21
73	Violin II	Performance directions: *Sans Sord.* Indication removed	22
74	Violin II	Articulation: subdivisions of first and second beats removed	23
78	Violin II	Rhythm: note values doubled in second half of bar to correct rhythm errors; Articulation: dotted semiquaver on third beat and its preceding semiquaver slurred; dotted semiquaver on second half of third beat and its preceding semiquaver slurred; final semiquaver in bar slurred to following measure	24
79	Violin II	Rhythm: note values doubled in second half of bar to correct rhythm errors; Articulation: dotted semiquaver on third beat and its preceding semiquaver slurred; dotted semiquaver on second half of third beat and its preceding semiquaver slurred; final semiquaver in bar slurred to following measure	25
80	Violin II	Articulation: first quaver in bar slurred to quaver on third beat	26
81	Violin II	Articulation: second fermata sign removed from bar	27
Movement Three			
11	Violin II	Articulation: staccato dots added to all notes in bar	1

16	Violin II	Rhythm: initial quaver changed to dotted quaver to match other string parts (applicable to each subsequent ritornello)	2
29	Violin II	Dynamics: bar is **p**	3
92	Violin II	Dynamics: bar is **f**	4
93	Violin II	Dynamics: bar is **p**	5
155	Violin II	Articulation: initial minim slurred to following bar	6
157	Violin II	Articulation: initial minim slurred to following bar	7
Movement One			
42	Viola	Articulation: final quaver in bar tied over to first quaver in following bar	1
170	Viola	Articulation: bowings added	2
258	Viola	Articulation: bowings added	3
259	Viola	Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	4
276	Viola	Articulation: pair of semiquavers on upbeat to second beat slurred	5
Movement Two			
5	Viola	Articulation: only slur in bar removed	1
6	Viola	Articulation: only slur in bar removed	2
9	Viola	Articulation: only slur in bar removed	3
10	Viola	Articulation: only slur in bar removed	4
36	Viola	Articulation: only slur in bar shortened to encompass all notes in bar except the initial quaver	5
38	Viola	Articulation: only slur in bar lengthened to encompass all notes in bar except the initial quaver	6
72	Viola	Articulation: bowings added	7
Movement Three			
16	Viola	Articulation: dot on initial dotted quaver removed	1
Movement One			
57	Violoncello	Articulation: crotchet on final beat slurred to following bar	1
62	Violoncello	Articulation: crotchet on final beat slurred to following bar	2
170	Violoncello	Articulation: bowings added	3
182	Violoncello	Articulation: bowings added	4
224	Violoncello	Score Layout: 8 missing bars of rests added after bar 224	5
258	Violoncello	Articulation: bowings added	6
259	Violoncello	Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	7
276	Violoncello	Articulation: all articulation markings removed from bar; pair of semiquavers on upbeat to second beat slurred	8
282	Violoncello	Articulation: bowings added	9
Movement Two			
7	Violoncello	Articulation: bowings added	1

11	Violoncello	Articulation: bowings added	2
16	Violoncello	Articulation: bowings added	3
20	Violoncello	Articulation: bowings added	4
50	Violoncello	Articulation: slur on final beat of bar removed	5
56	Violoncello	Articulation: bowings added	6
60	Violoncello	Articulation: slur on final beat of bar removed	7
72	Violoncello	Articulation: bowings added	8
81	Violoncello	Articulation: second fermata in bar removed	9
Movement Three			
9	Violoncello	Articulation: all notes in bar staccato (applicable to all ritornellos)	1

Stift Einsiedeln
Musik-Bibliothek A. 17. 17

17,17

Concerto
pour
Clarinette Principale,
Deux Violons, Alto et Basse,
Deux Hautbois
et Deux Cors.

par
J. Michel.
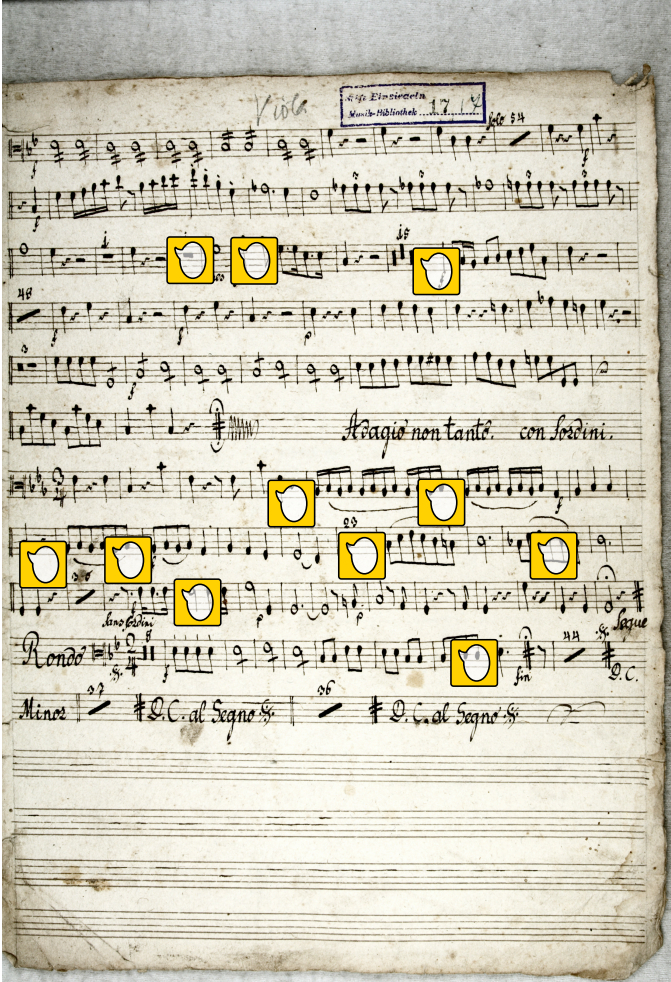
F. Sigismundi Weber.

© Copyright Musikbibliothek des Klosters Einsiedeln
Vervielfältigung, Veröffentlichung, Lizenzierung oder Verkauf des Dokumentes / der Bilder sind untersagt.

Concerto

Alto Viola.

© Copyright Musikbibliothek des Klosters Einsiedeln
Vervielfältigung,Veröffentlichung, Lizenzierung oder Verkauf des Dokumentes / der Bilder sind untersagt.



© Copyright Musikbibliothek des Klosters Einsiedeln
Vervielfältigung, Veröffentlichung, Lizenzierung oder Verkauf des Dokumentes / der Bilder sind untersagt

Concerto Allegro
Tutti
Clarinetto
Fagotto
Fag.
Fagotto
Fag.
Fagotto
Fag.

© Copyright Musikbibliothek des Klosters Einsiedeln
Vervielfältigung,Veröffentlichung, Lizenzierung oder Verkauf des Dokumentes / der Bilder sind untersagt.

© Copyright Musikbibliothek des Klosters Einsiedeln
Vervielfältigung,Veröffentlichung, Lizenzierung oder Verkauf des Dokumentes / der Bilder sind untersagt.

© Copyright Musikbibliothek des Klosters Einsiedeln
Vervielfältigung,Veröffentlichung, Lizenzierung oder Verkauf des Dokumentes / der Bilder sind untersagt.

© Copyright Musikbibliothek des Klosters Einsiedeln
Vervielfältigung,Veröffentlichung, Lizenzierung oder Verkauf des Dokumentes / der Bilder sind untersagt.

© Copyright Musikbibliothek des Klosters Einsiedeln
Vervielfältigung,Veröffentlichung, Lizenzierung oder Verkauf des Dokumentes / der Bilder sind untersagt.

© Copyright Musikbibliothek des Klosters Einsiedeln
Vervielfältigung,Veröffentlichung, Lizenzierung oder Verkauf des Dokumentes / der Bilder sind untersagt.

© Copyright Musikbibliothek des Klosters Einsiedeln
Vervielfältigung,Veröffentlichung, Lizenzierung oder Verkauf des Dokumentes / der Bilder sind untersagt.

© Copyright Musikbibliothek des Klosters Einsiedeln
Vervielfältigung,Veröffentlichung, Lizenzierung oder Verkauf des Dokumentes / der Bilder sind untersagt.

© Copyright Musikbibliothek des Klosters Einsiedeln
Vervielfältigung,Veröffentlichung, Lizenzierung oder Verkauf des Dokumentes / der Bilder sind untersagt.

© Copyright Musikbibliothek des Klosters Einsiedeln
Vervielfältigung, Veröffentlichung, Lizenzierung oder Verkauf des Dokumentes / der Bilder sind untersagt.

© Copyright Musikbibliothek des Klosters Einsiedeln
Vervielfältigung,Veröffentlichung, Lizenzierung oder Verkauf des D… Bilder sind untersagt.

© Copyright Musikbibliothek des Klosters Einsiedeln
Vervielfältigung,Veröffentlichung, Lizenzierung oder Verkauf des Dokumentes / der Bilder sind untersagt.

© Copyright Musikbibliothek des Klosters Einsiedeln
Vervielfältigung,Veröffentlichung, Lizenzierung oder Verkauf des Dokumentes / der Bilder sind untersagt.

Concerto. Basso.

Alt. Einsiedeln
Musik-Bibliothek 17 / 4

Allegro

Violoncelli. Solo

tutti

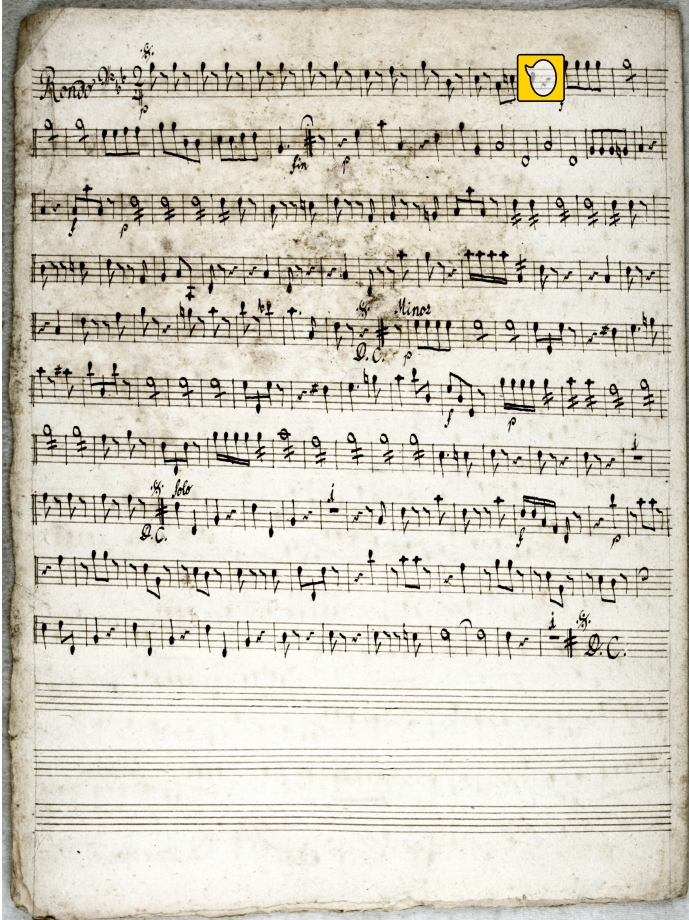
solo

V.S.

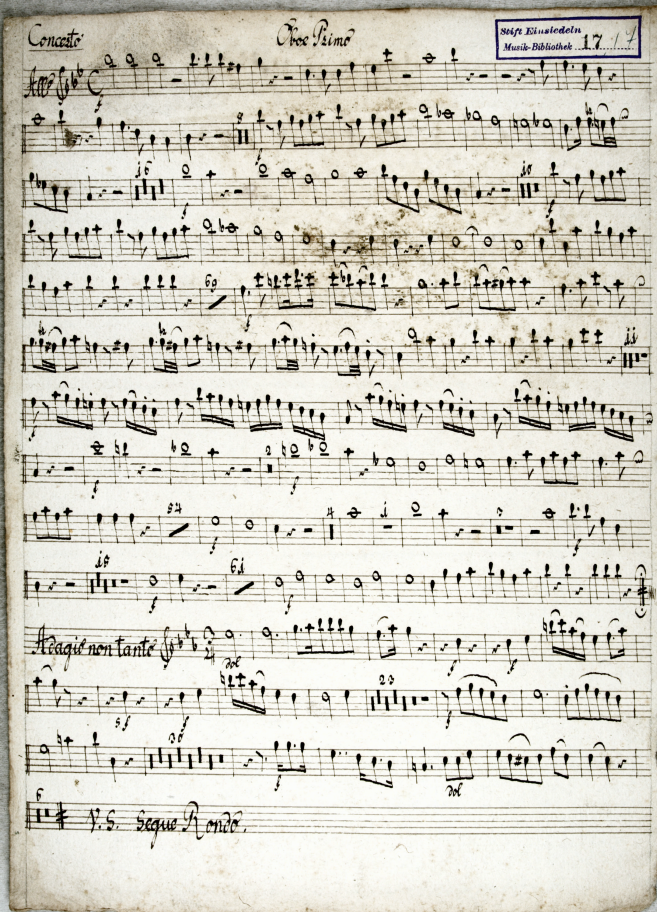
© Copyright Musikbibliothek des Klosters Einsiedeln
Verwertungsrecht, Veröffentlichung, Übersetzung oder Verkauf des Dokumentes / der Bilder sind untersagt

© Copyright Musikbibliothek des Klosters Einsiedeln
Vervielfältigung,Veröffentlichung, Lizenzierung oder Verkauf des Dokumentes / der Bilder sind untersagt.
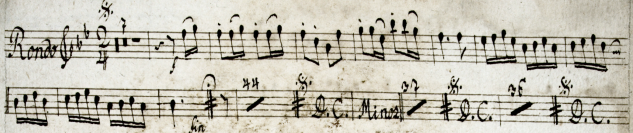
© Copyright Musikbibliothek des Klosters Einsiedeln
Vervielfältigung,Veröffentlichung, Lizenzierung oder Verkauf des Dokumentes / der Bilder sind untersagt.



© Copyright Musikbibliothek des Klosters Einsiedeln
Vervielfältigung, Veröffentlichung, Lizenzierung oder Verkauf des Dokumentes / der Bilder sind untersagt



© Copyright Musikbibliothek des Klosters Einsiedeln
Vervielfältigung, Veröffentlichung, Lizenzierung oder Verkauf des Dokumentes / der Bilder sind untersagt



© Copyright Musikbibliothek des Klosters Einsiedeln
Vervielfältigung, Veröffentlichung, Lizenzierung oder Verkauf des Dokumentes / der Bilder sind untersagt.

Concerto. Oboe Seconde.

Stift Einsiedeln
Musik-Bibliothek ... 17 4

Adagio non tanto

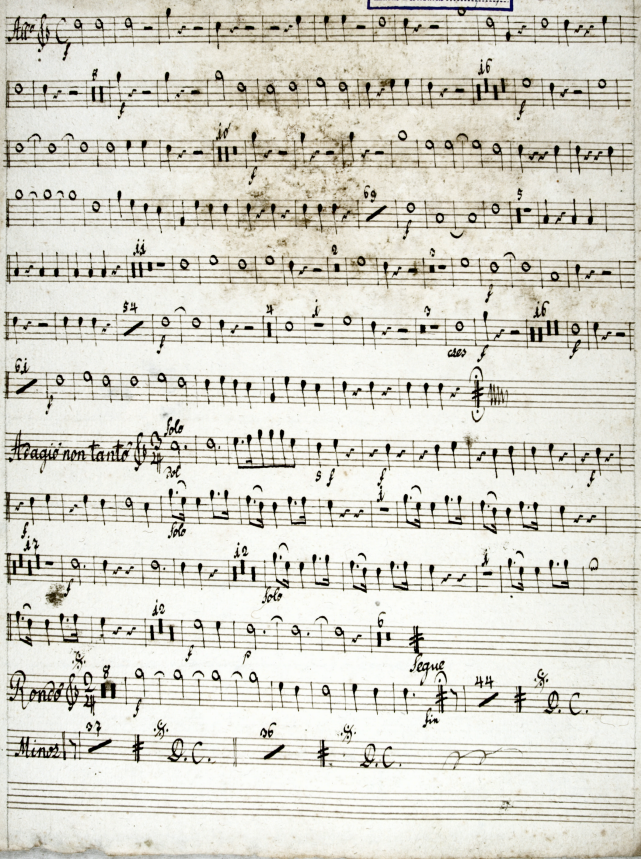
Siegue Rondò.

Menuet D.C. D.C.

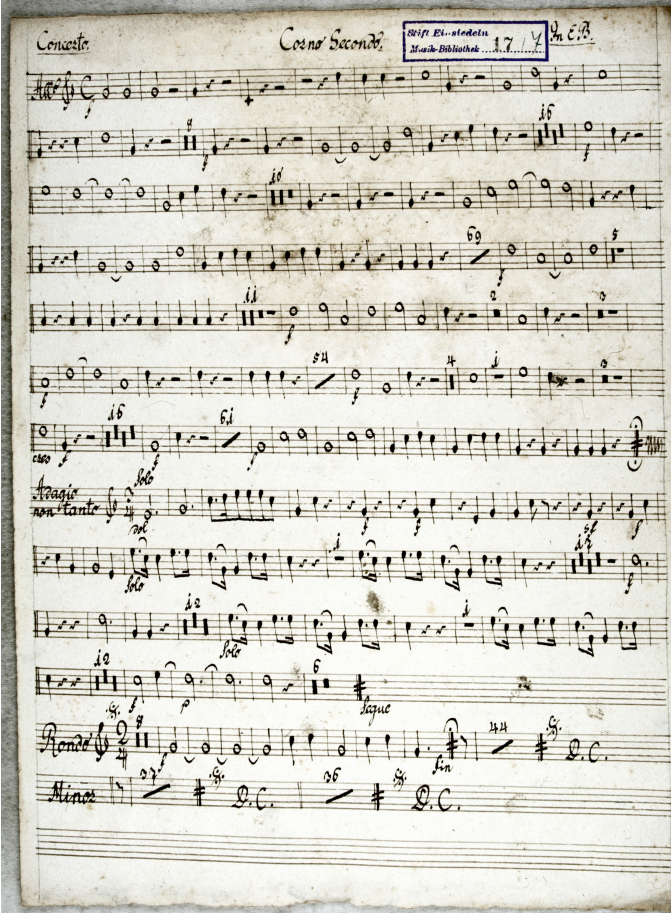
© Copyright Musikbibliothek des Klosters Einsiedeln
Verwertungsrecht, Veröffentlichung, Lizenzierung oder Verkauf des Dokumentes / der Bilder sind untersagt

Stift Einsiedeln
Musik-Bibliothek 17 IV

Concerto Corno Primo In E♭



© Copyright Musikbibliothek des Klosters Einsiedeln
Vervielfältigung, Veröffentlichung, Lizenzierung oder Verkauf des Dokumentes / der Bilder sind untersagt
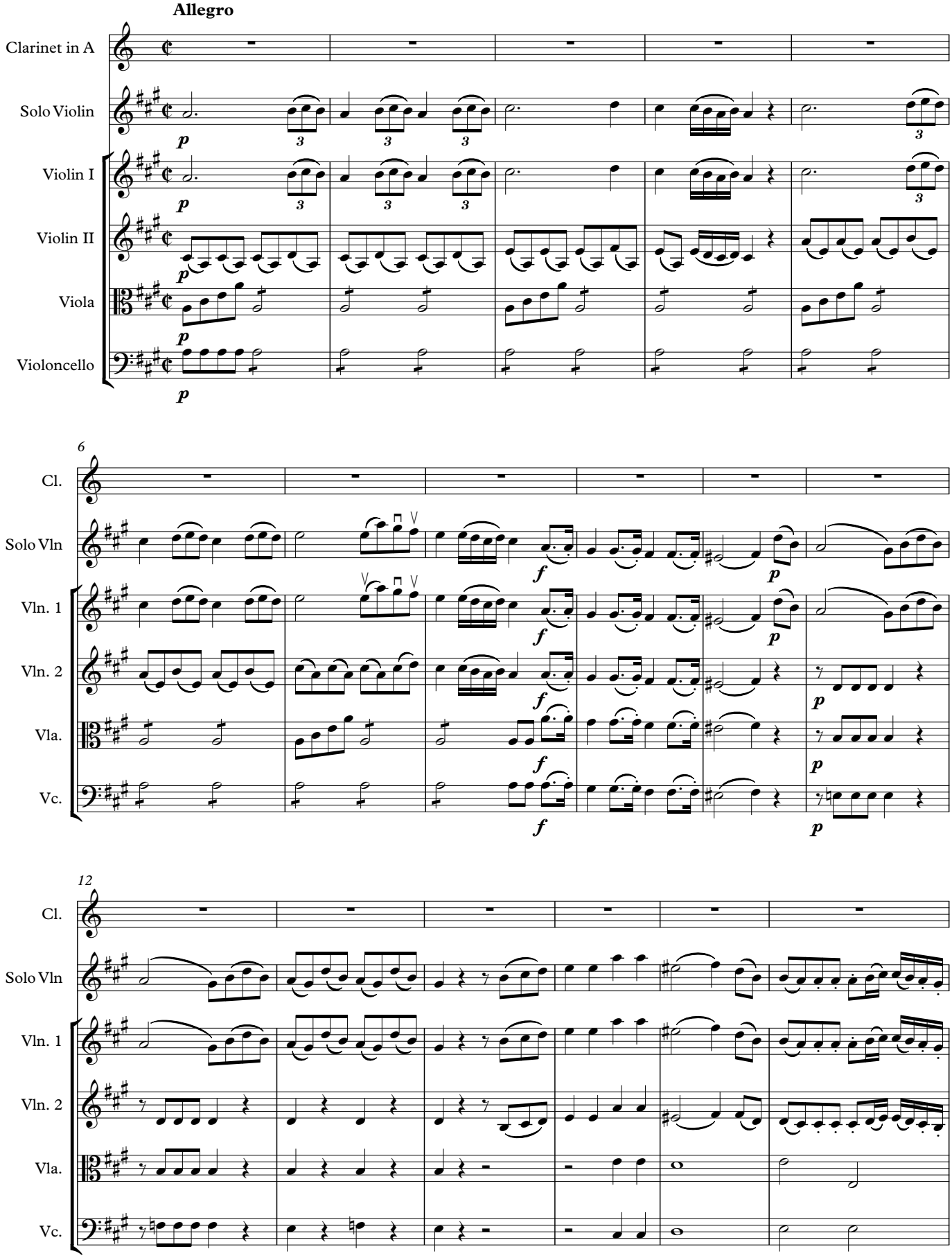


© Copyright Musikbibliothek des Klosters Einsiedeln
Vervielfältigung, Veröffentlichung, Übersetzung oder Verkauf des Dokumentes / der Bilder sind untersagt
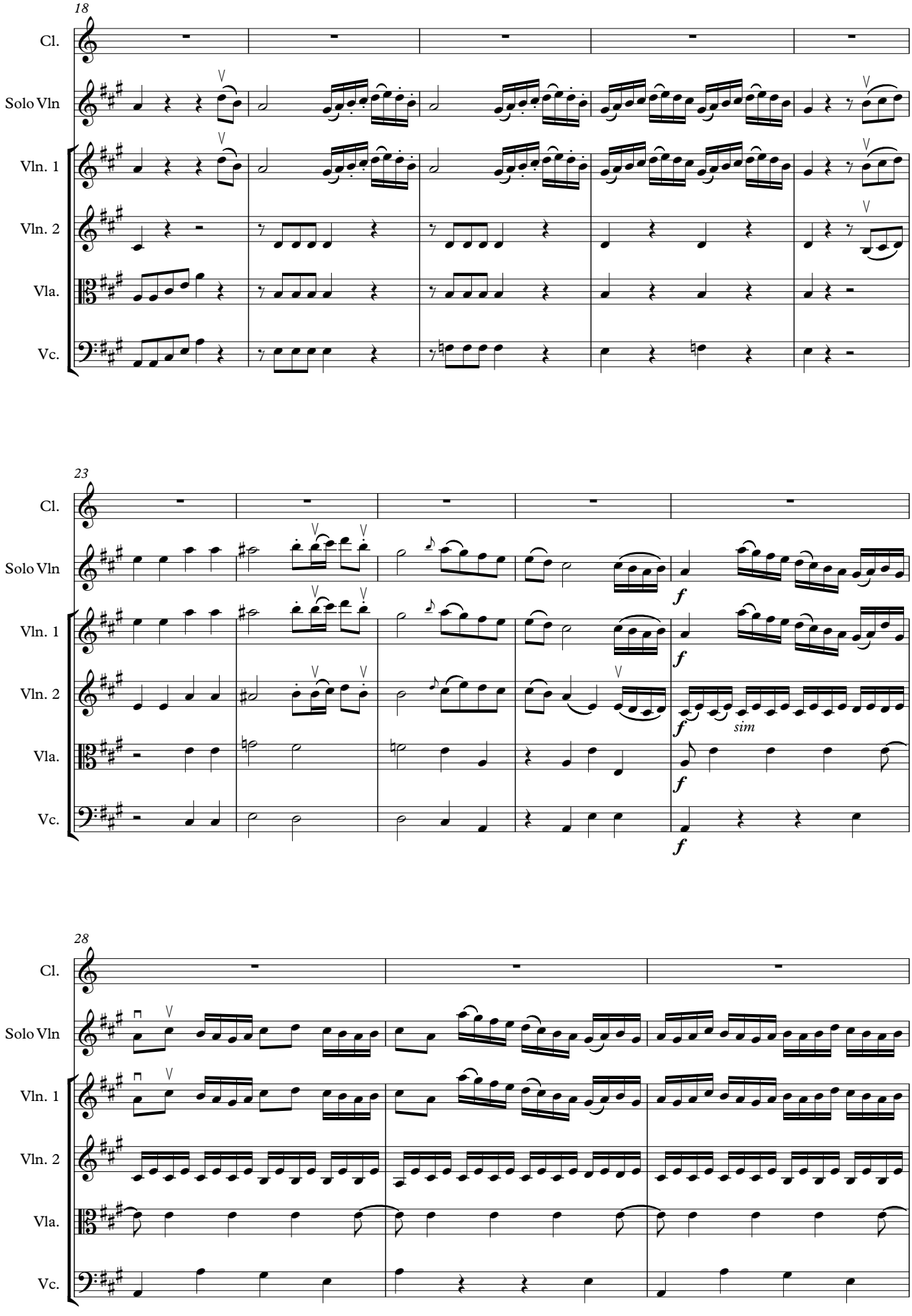
F.X. Hanisch
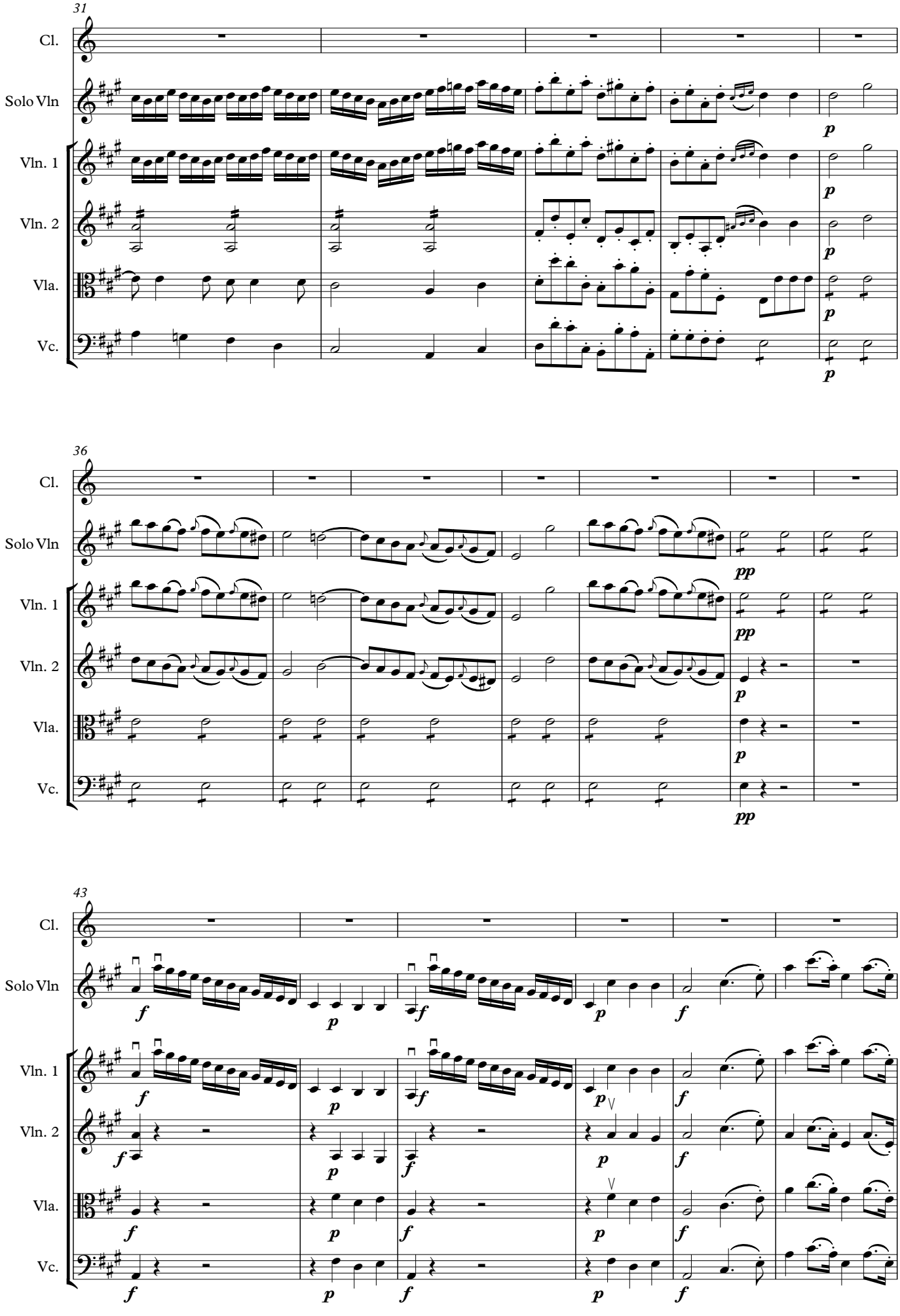
Concerto for Clarinet in A and Violin
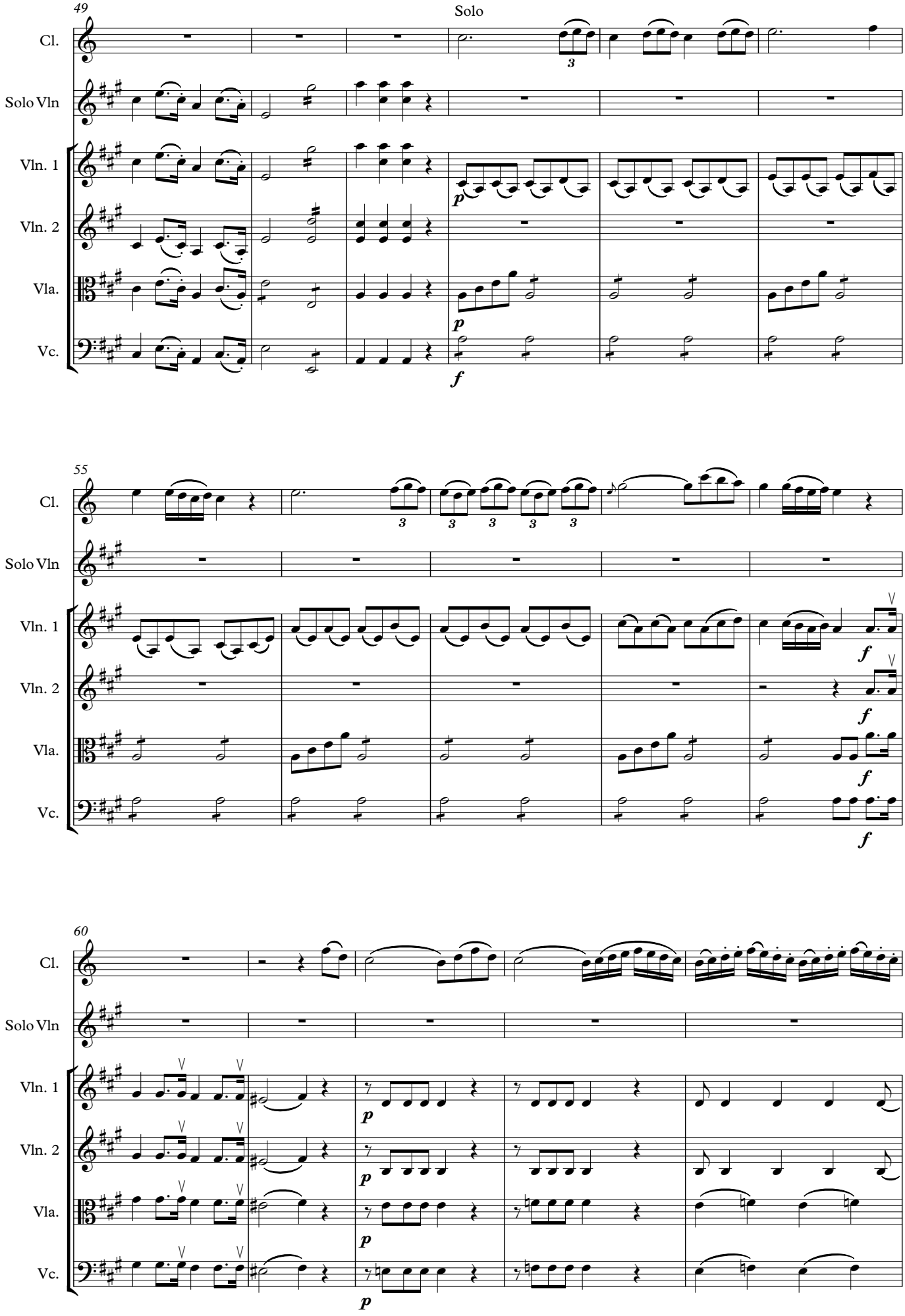
I
Allegro
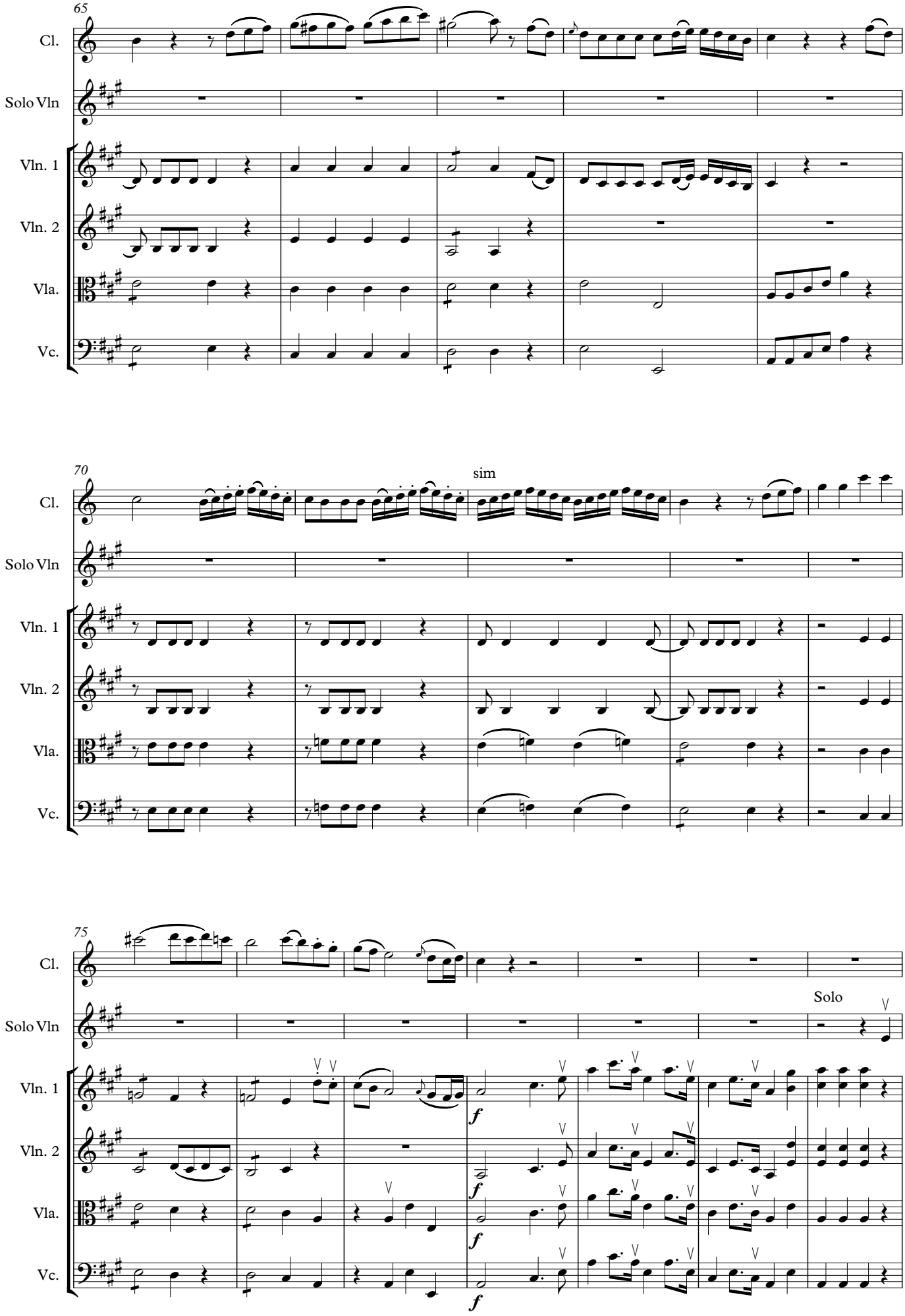
F.X. Hanisch
(1746 - ?)
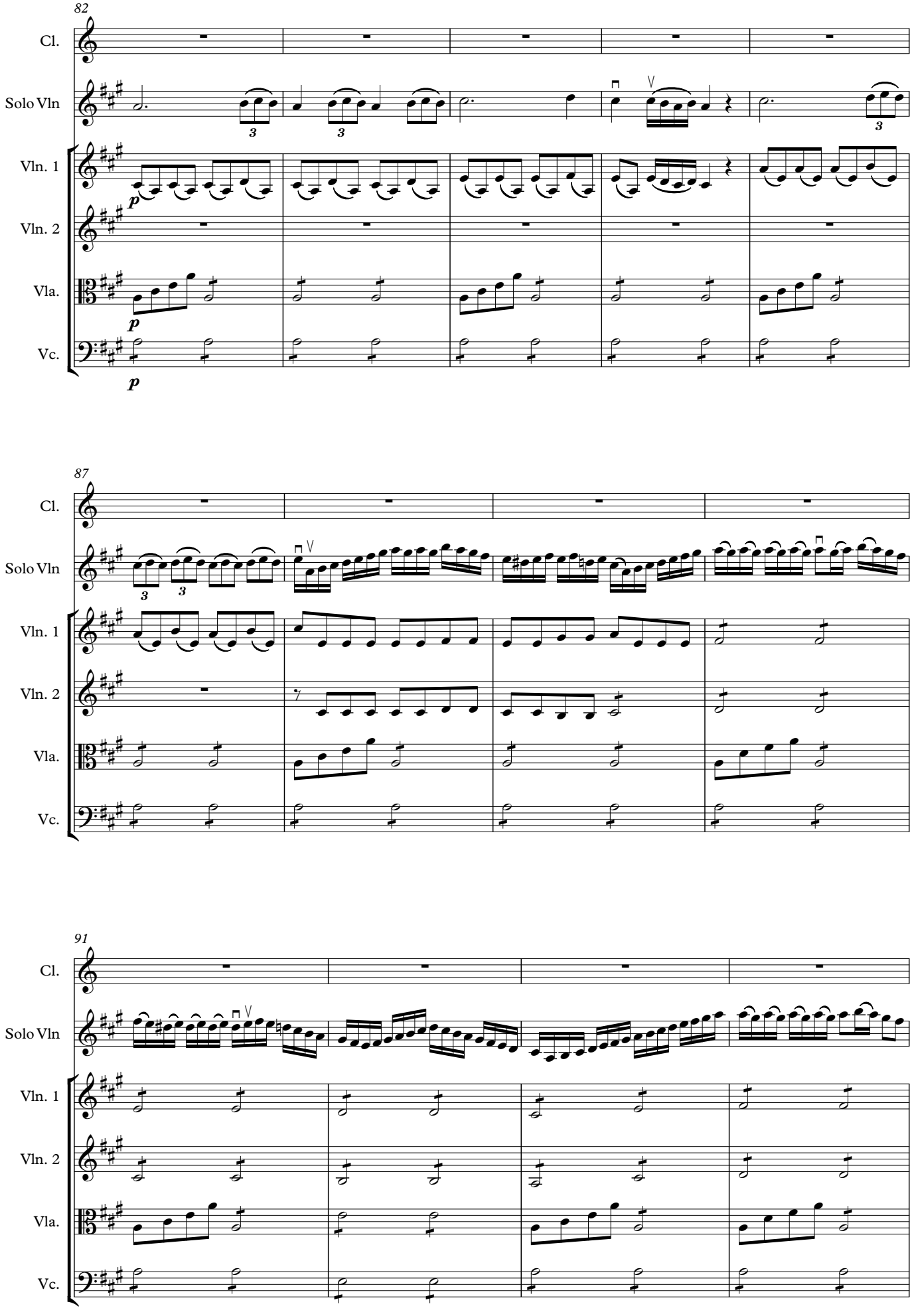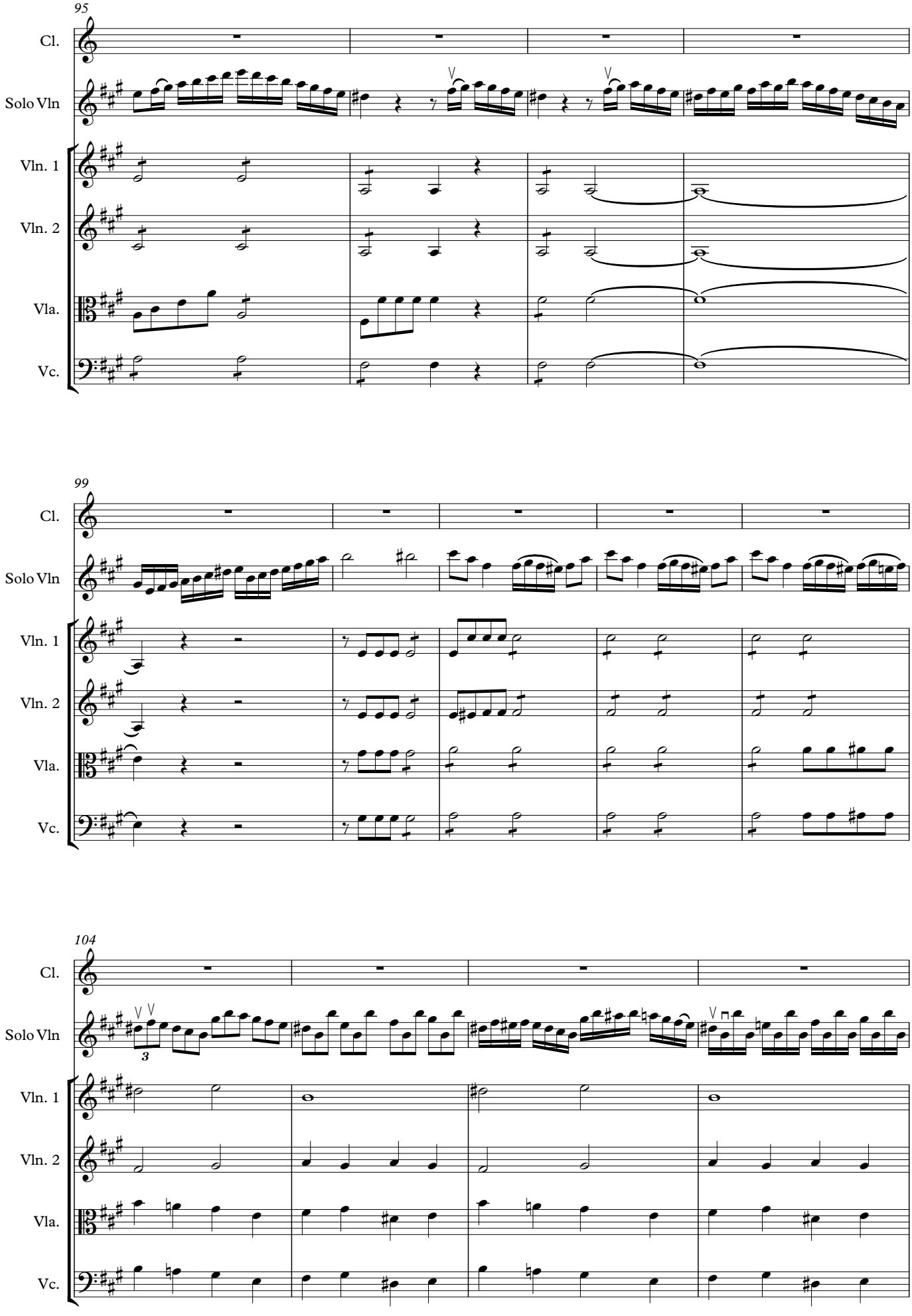



18
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
23
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
f
sim
28
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
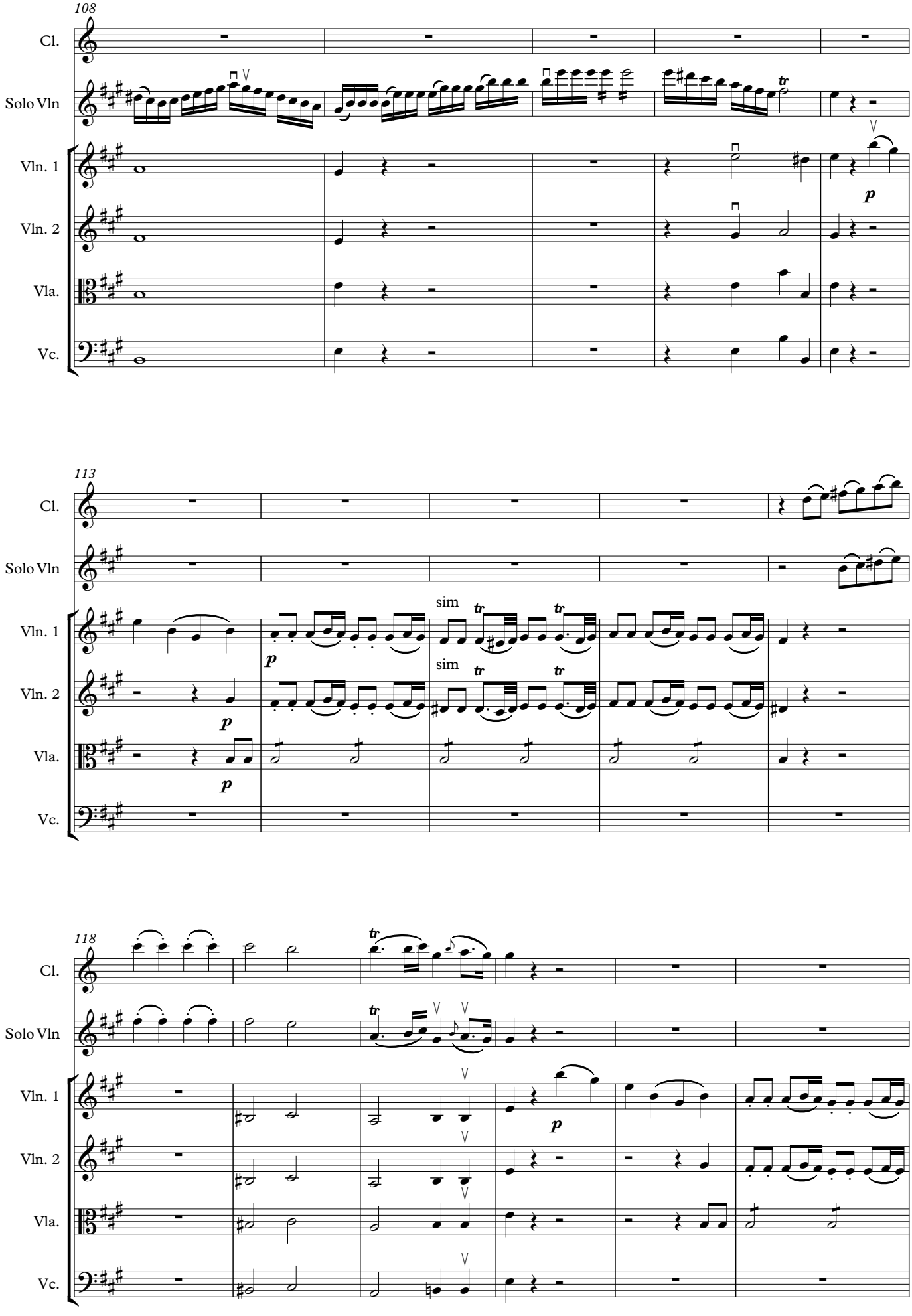

31
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
p
36
pp
43
f
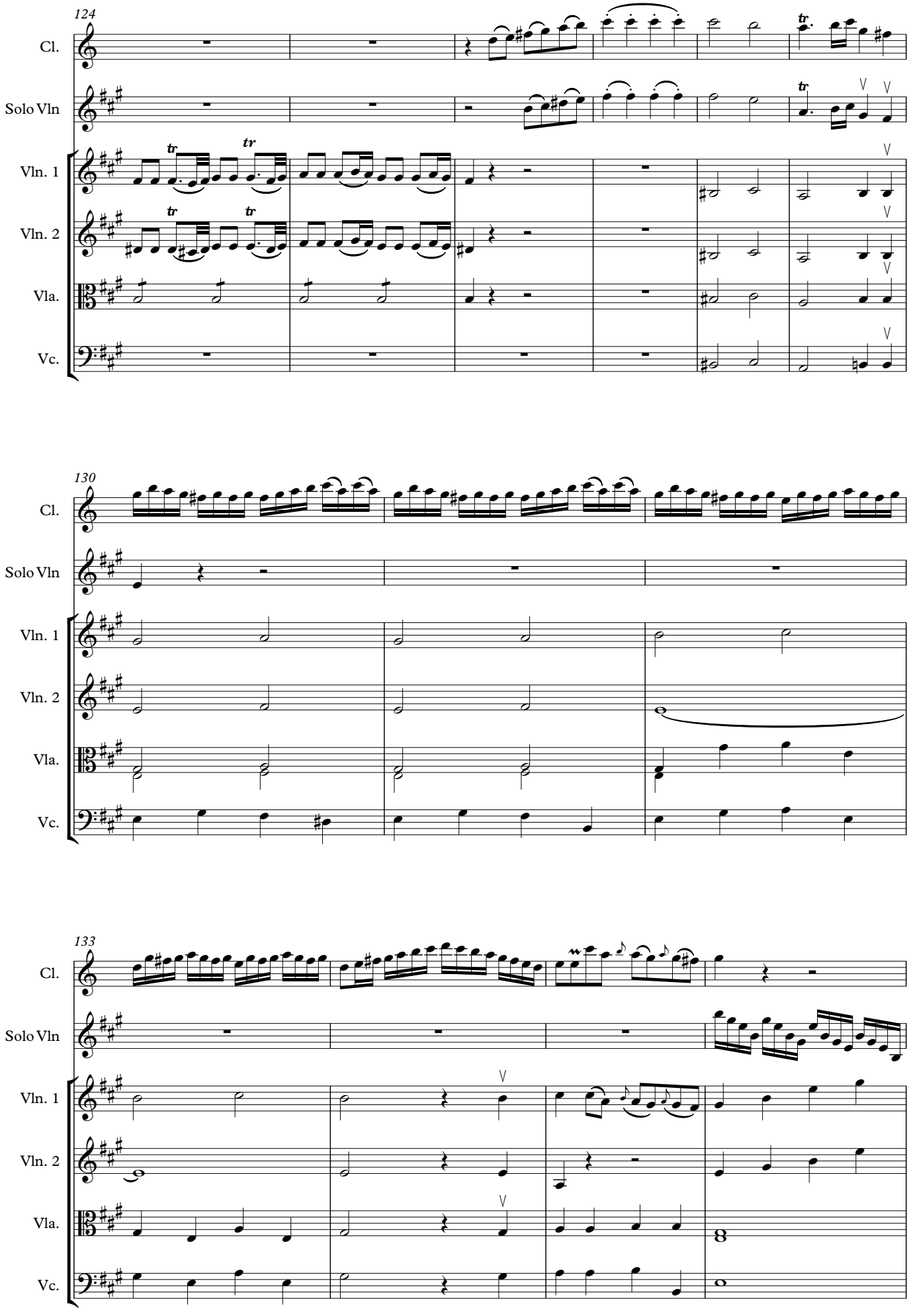

49
Solo
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
55
60
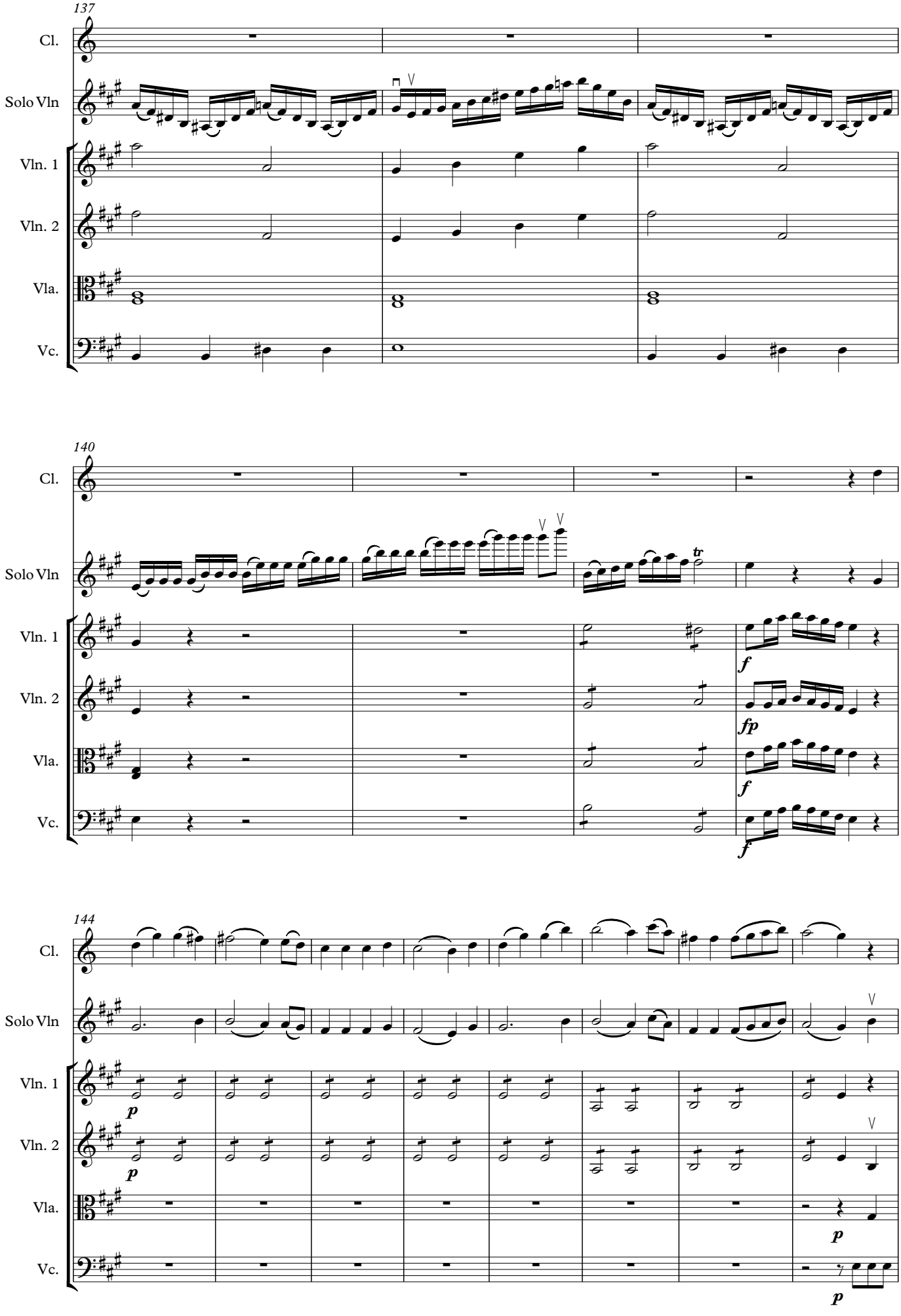

65
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
70
sim
75
Solo
f
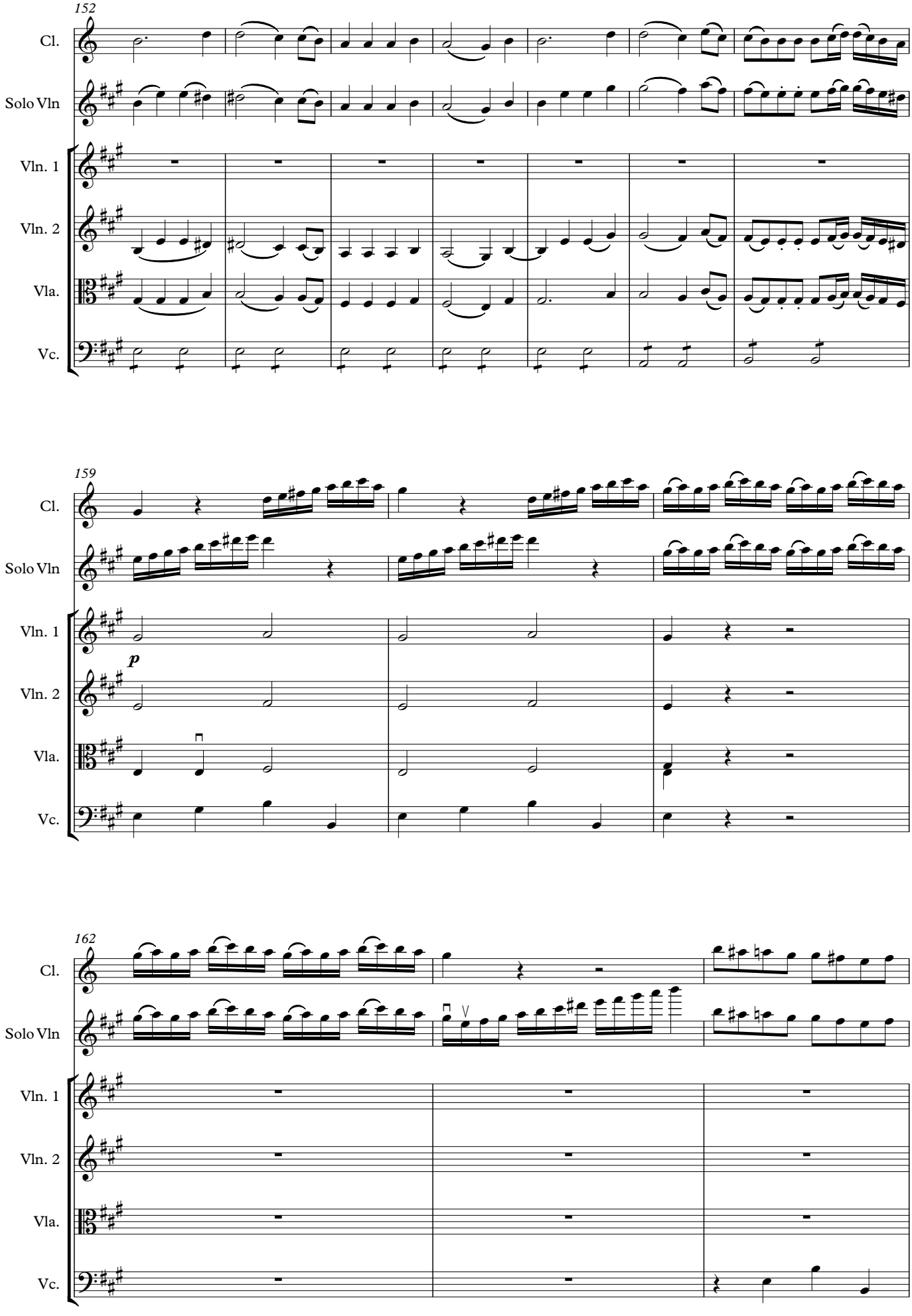

82
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
87
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
91
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
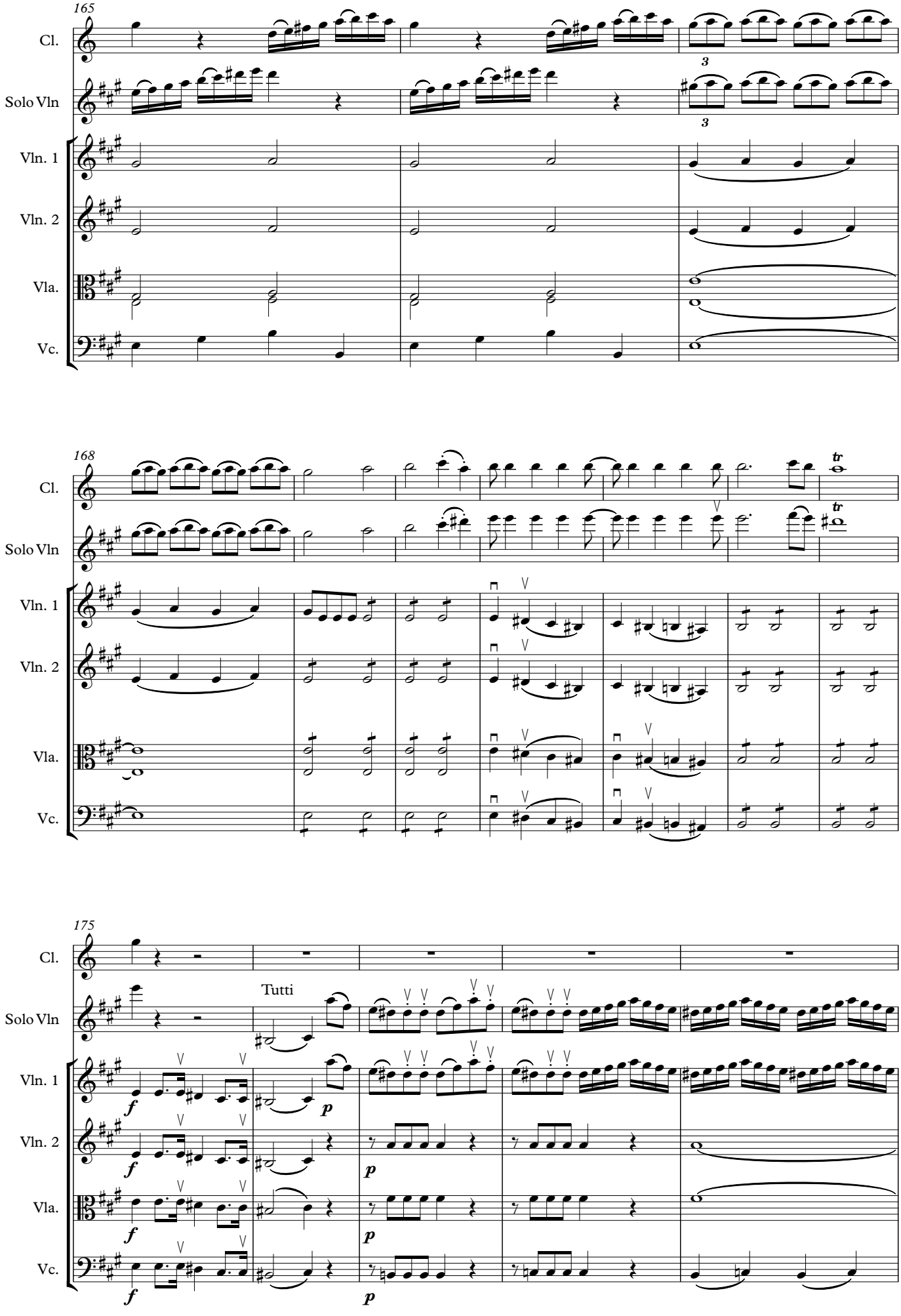

95
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
99
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
104
Cl.
Solo Vln
3
Vln. 1
Vln. 2
Vla.
Vc.
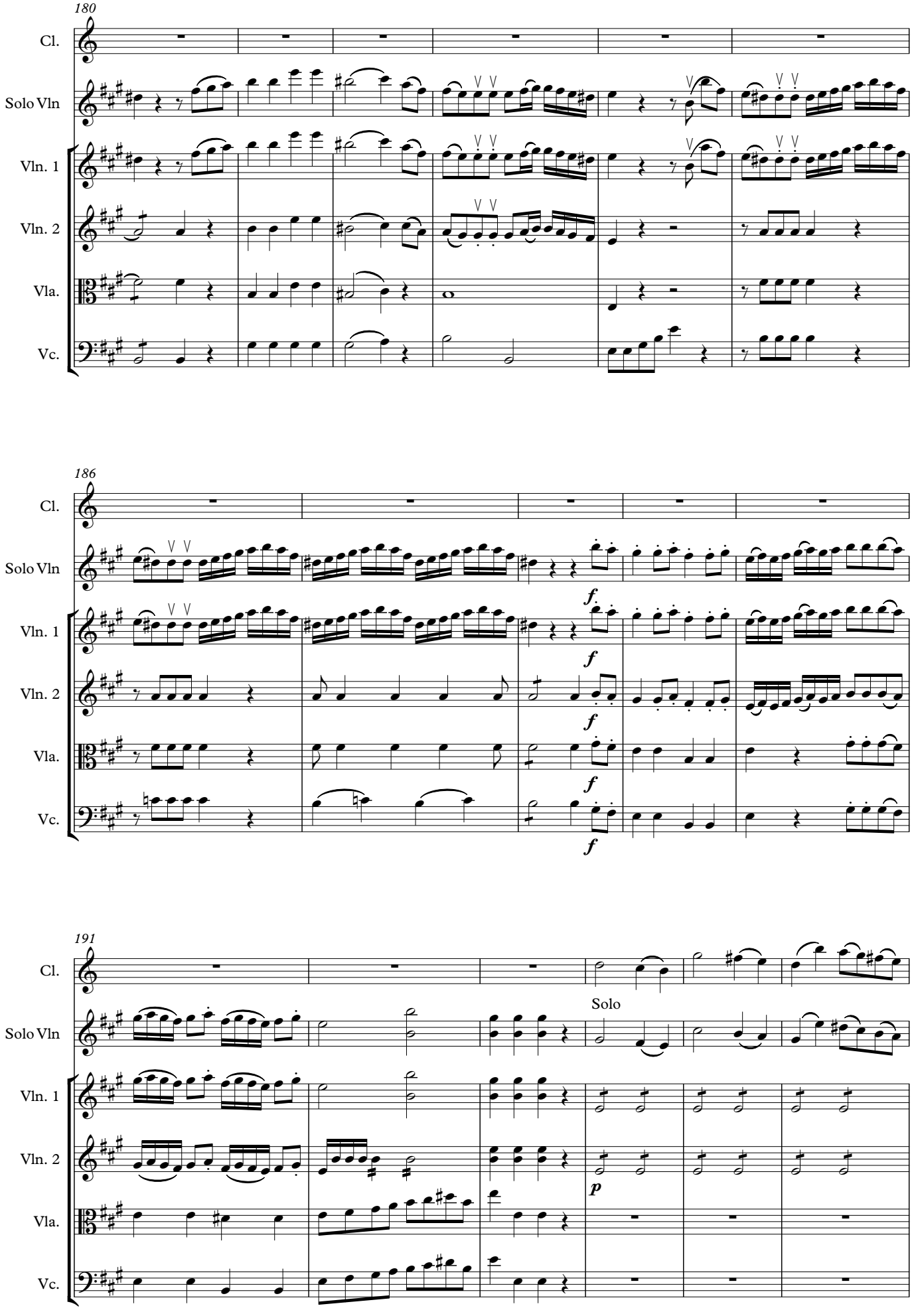

108
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
p
113
sim
sim
118
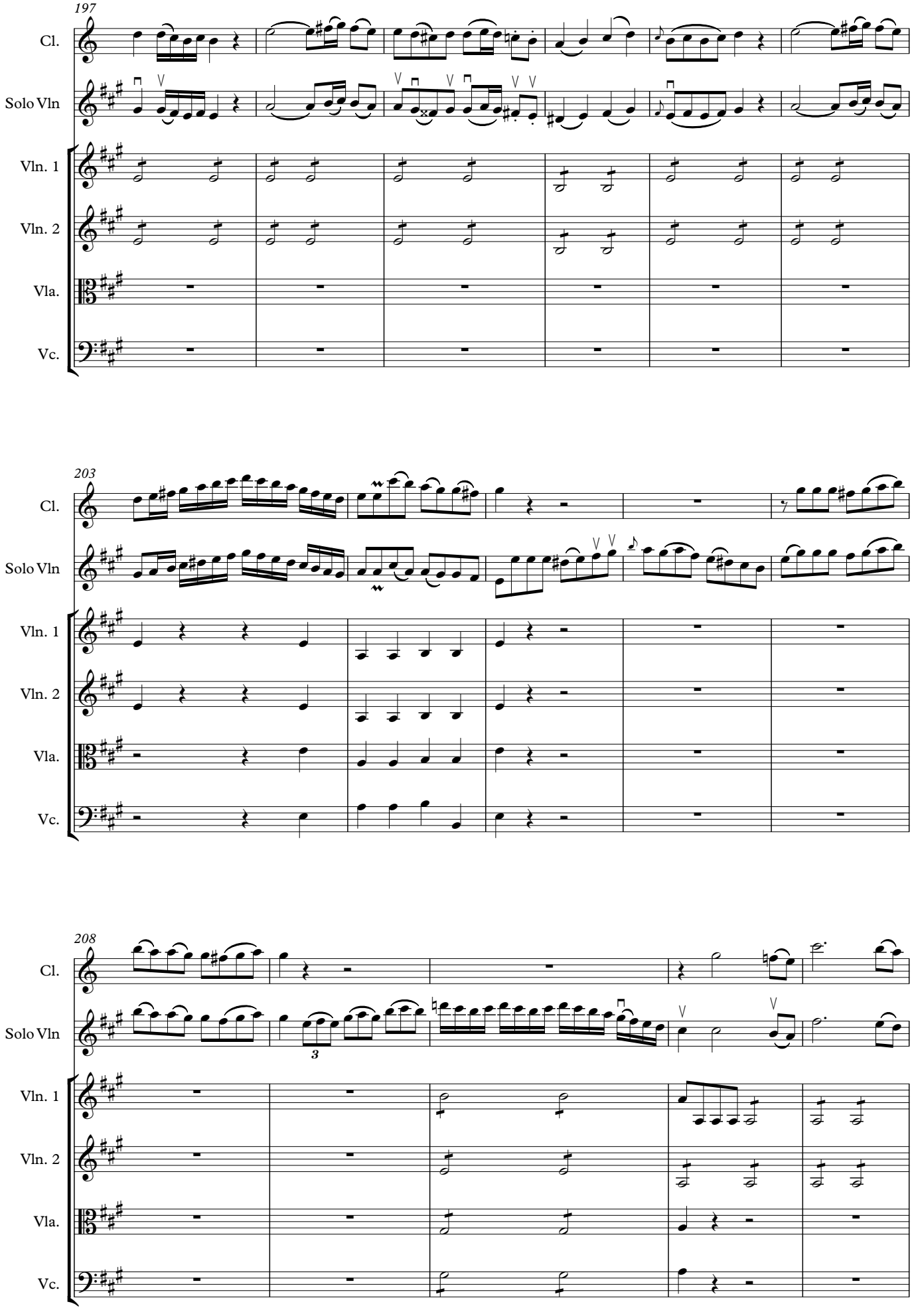

124
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
130
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
133
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
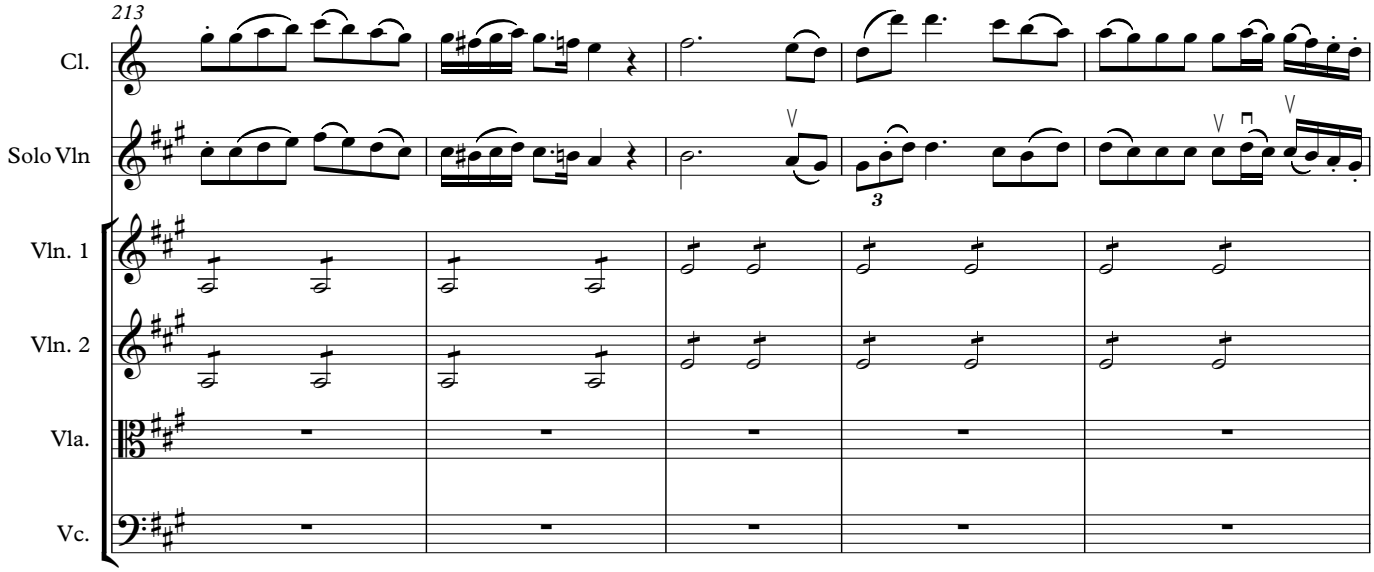

137
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
140
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
f
fp
f
f
144
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
p
p
p
p

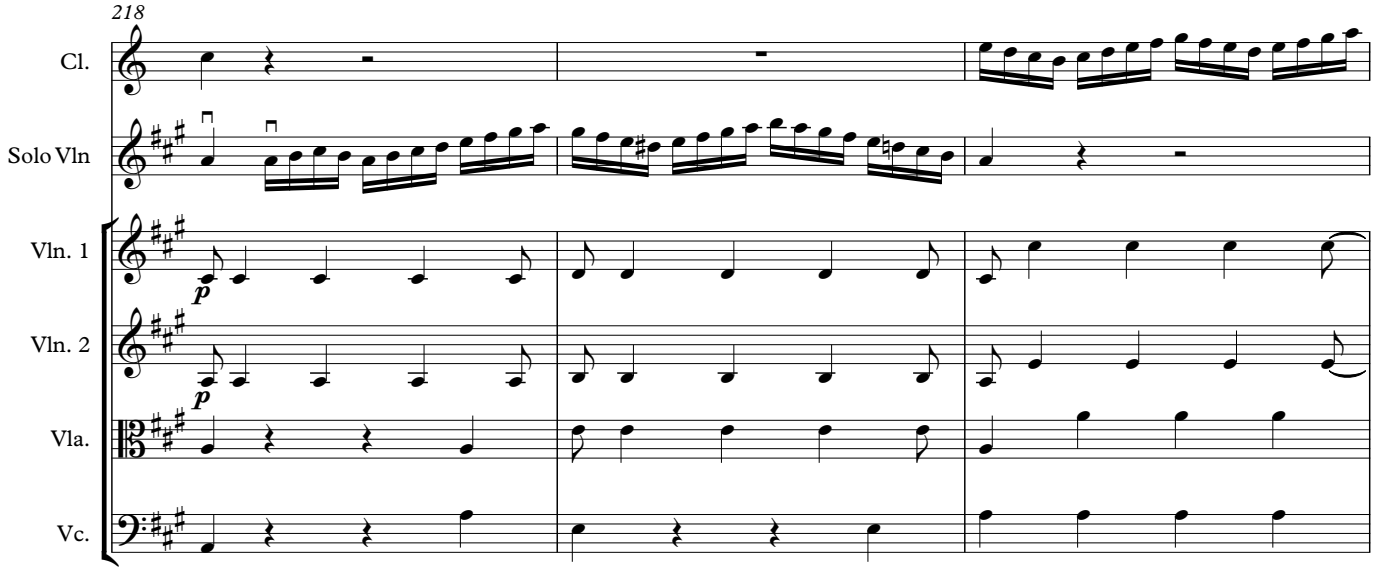

152
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
159
Cl.
Solo Vln
Vln. 1
p
Vln. 2
Vla.
Vc.
162
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
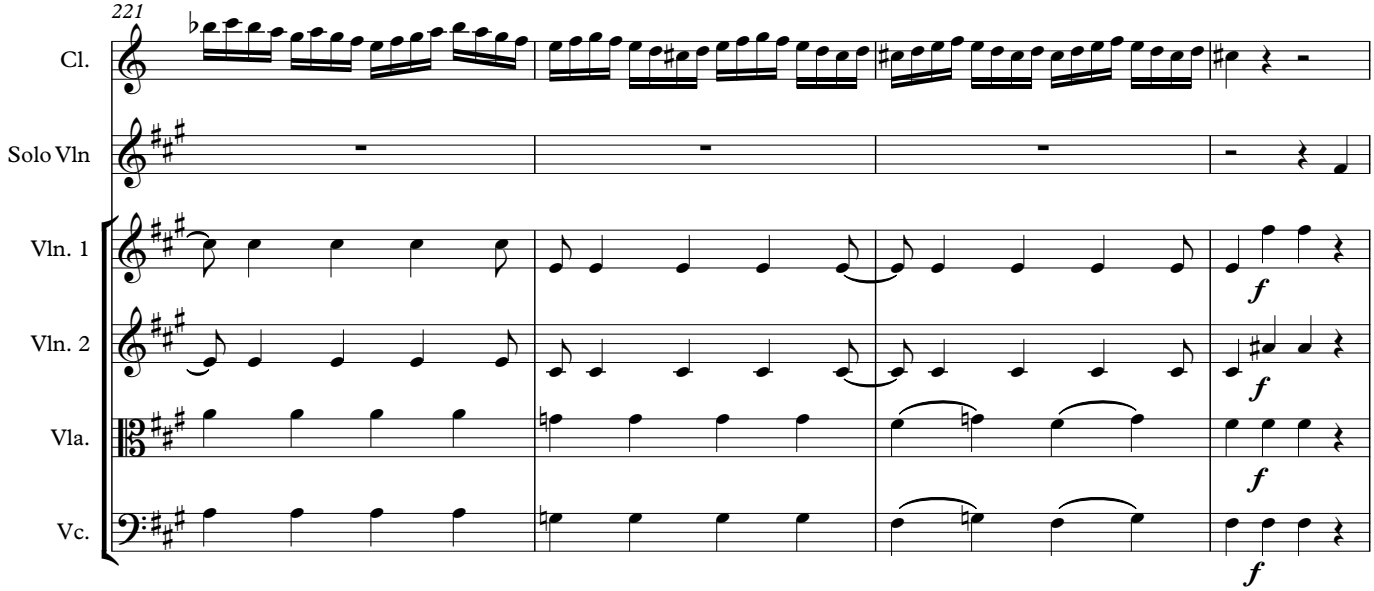

165
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
3
3
168
tr
tr
175
Tutti
f
p
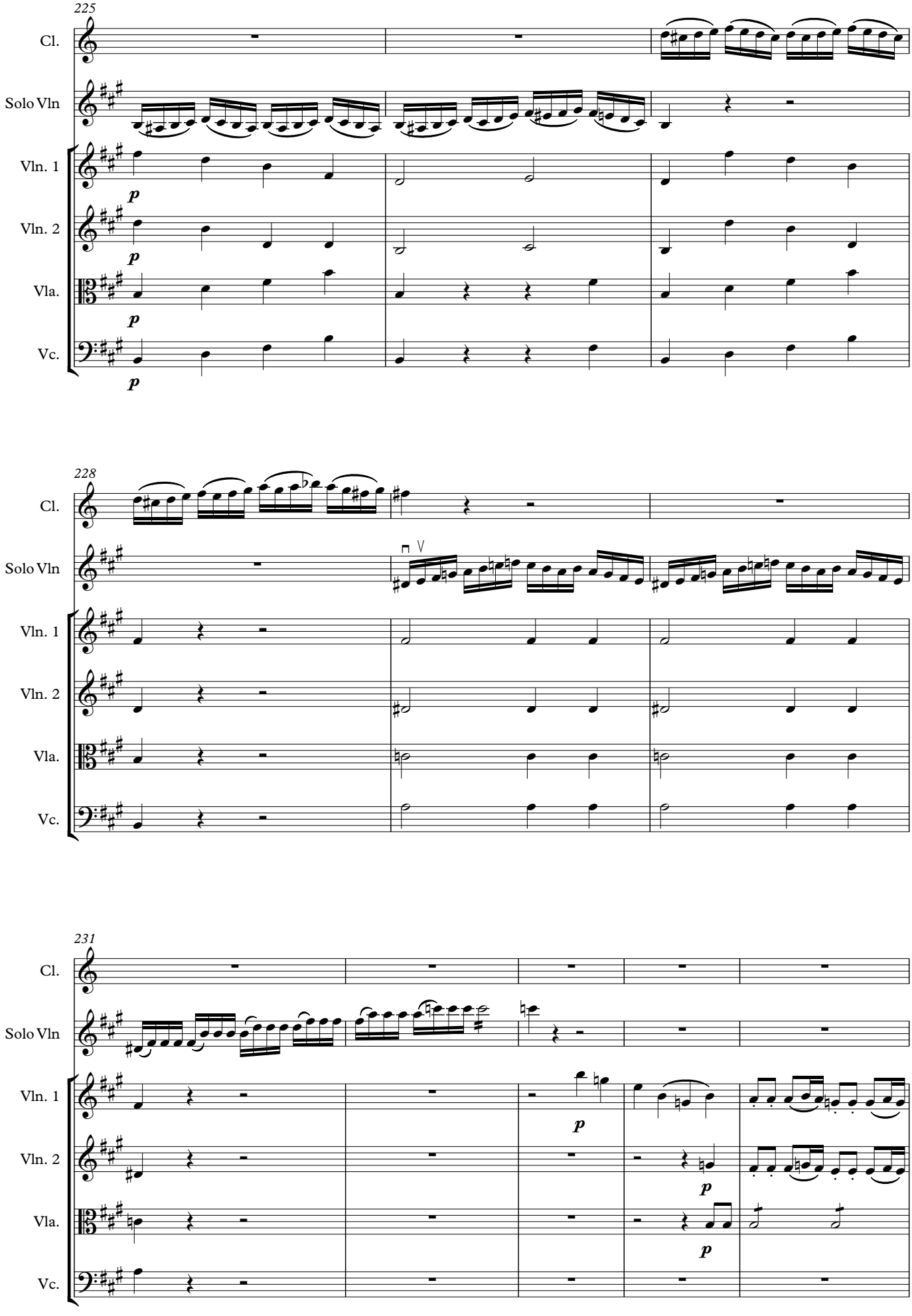

180
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
186
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
f
191
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
Solo
p
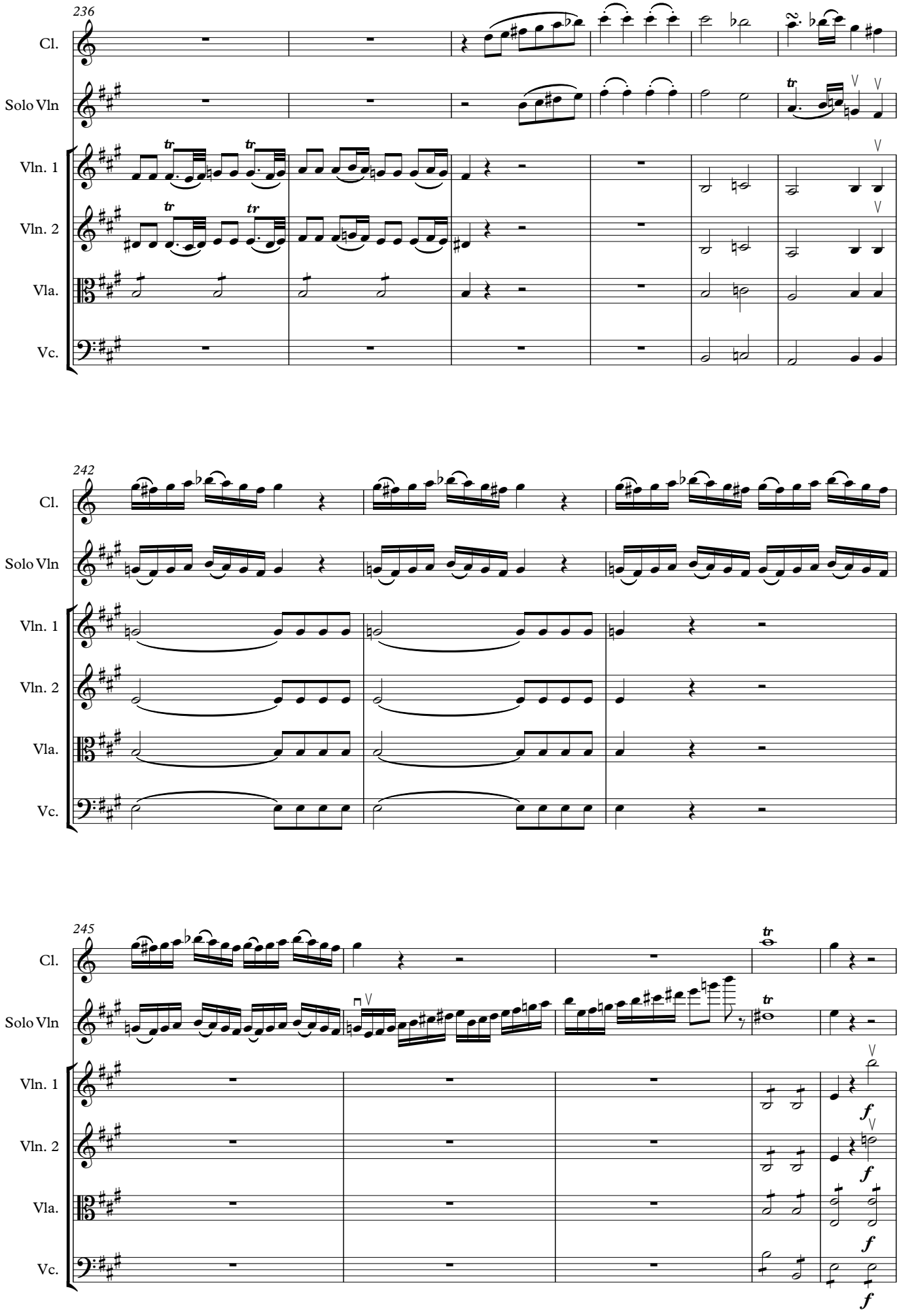

197
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
203
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
208
Cl.
Solo Vln
3
Vln. 1
Vln. 2
Vla.
Vc.
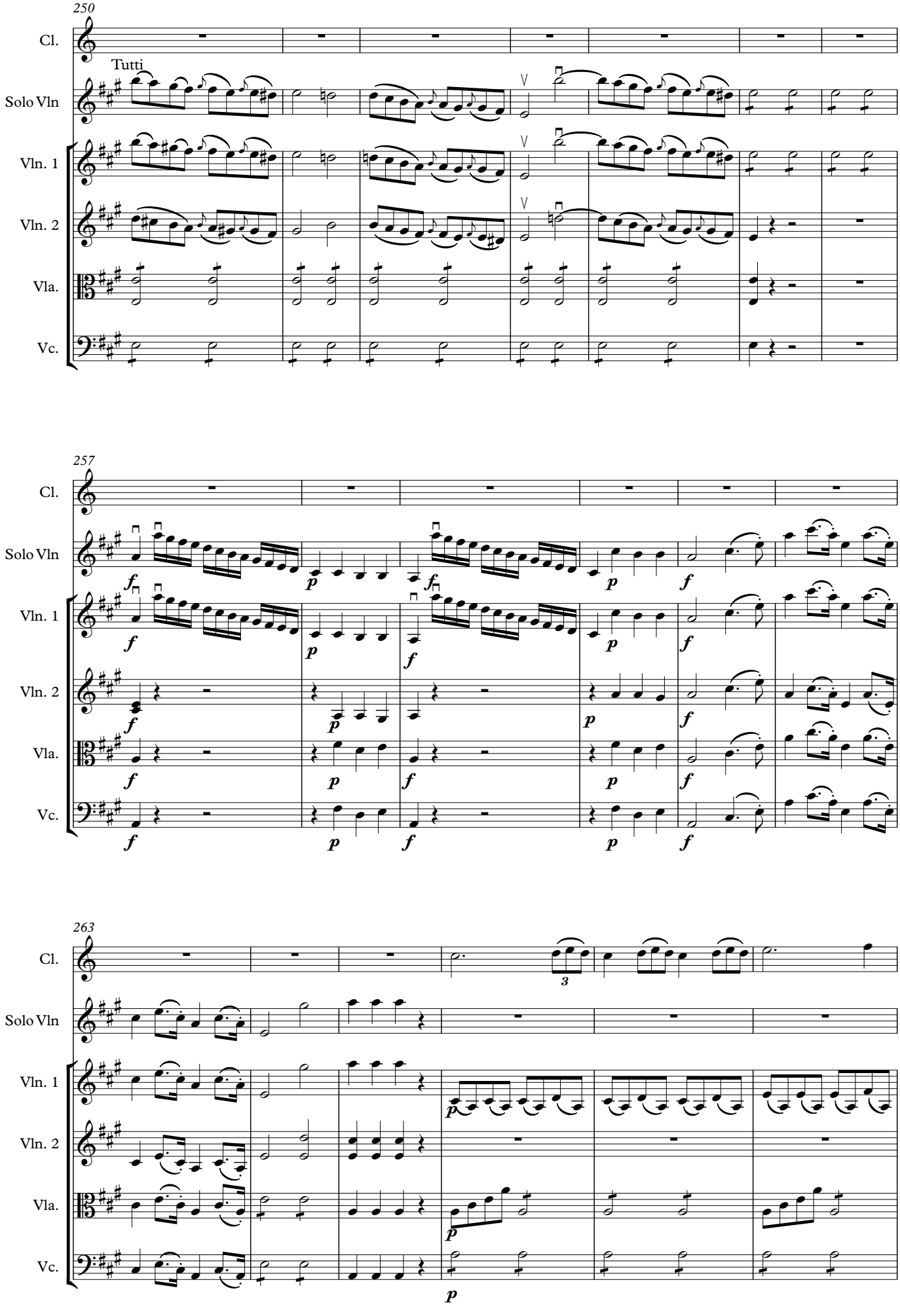

213
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
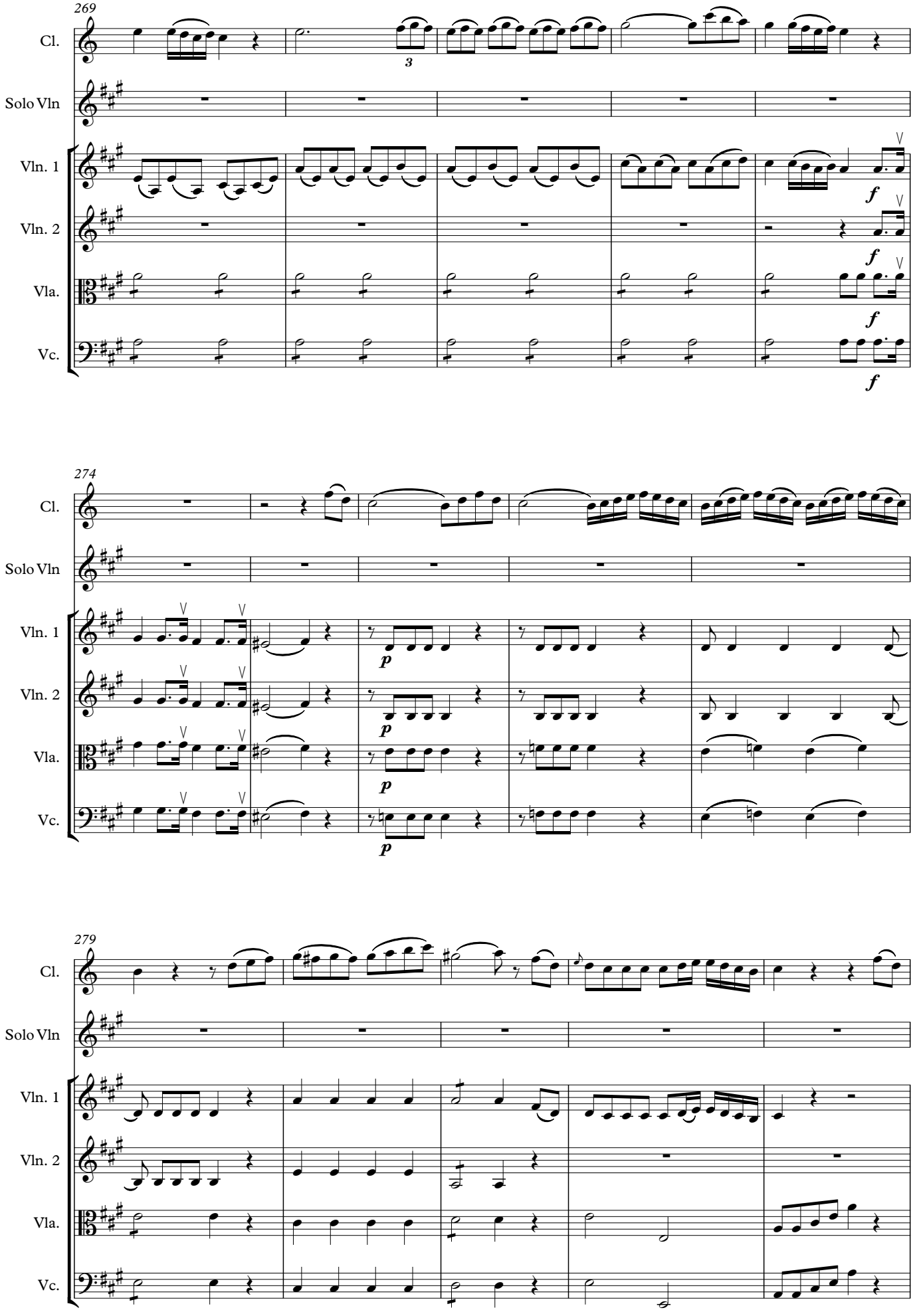

218
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
p
p
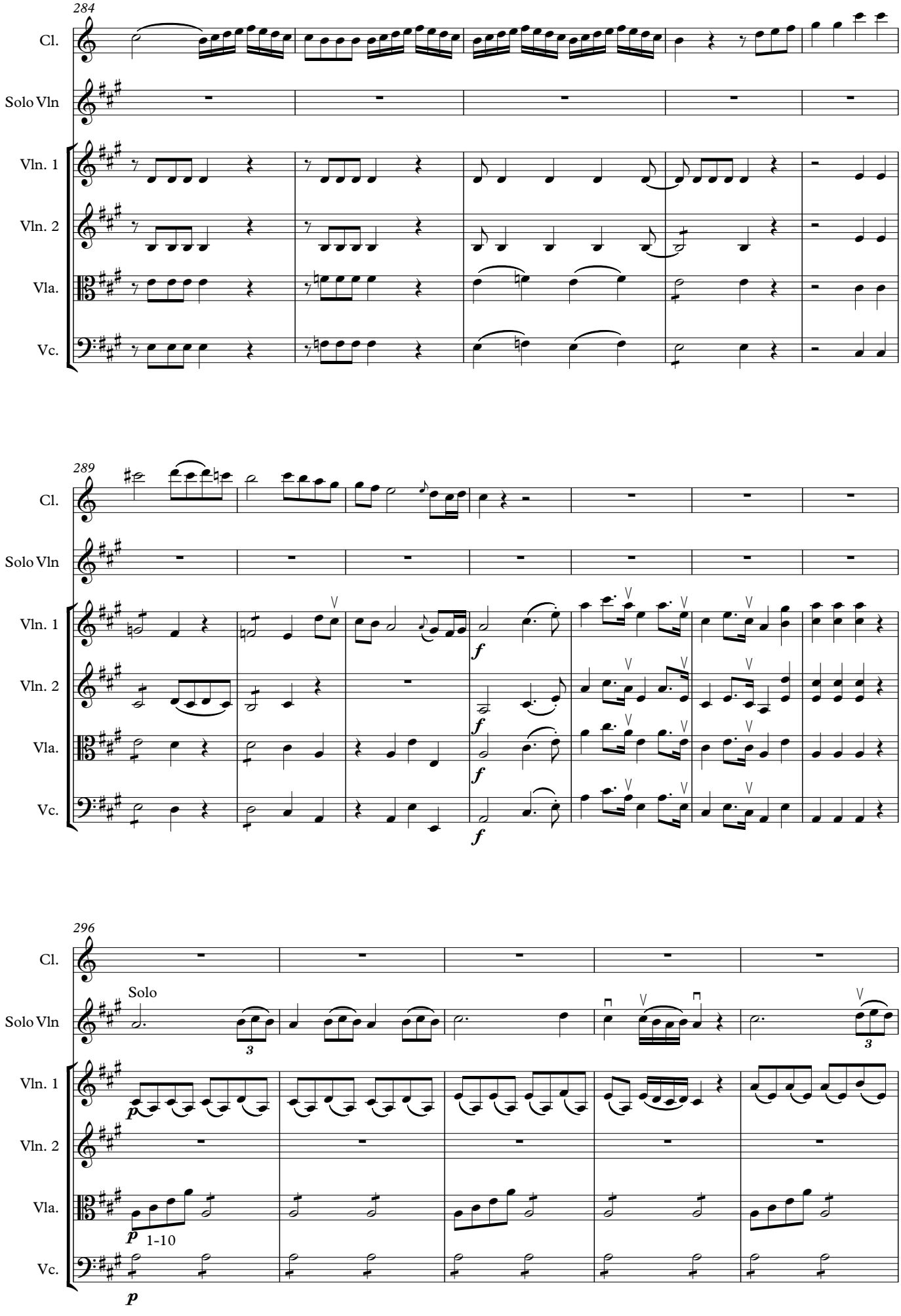

221
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
f
f
f
f
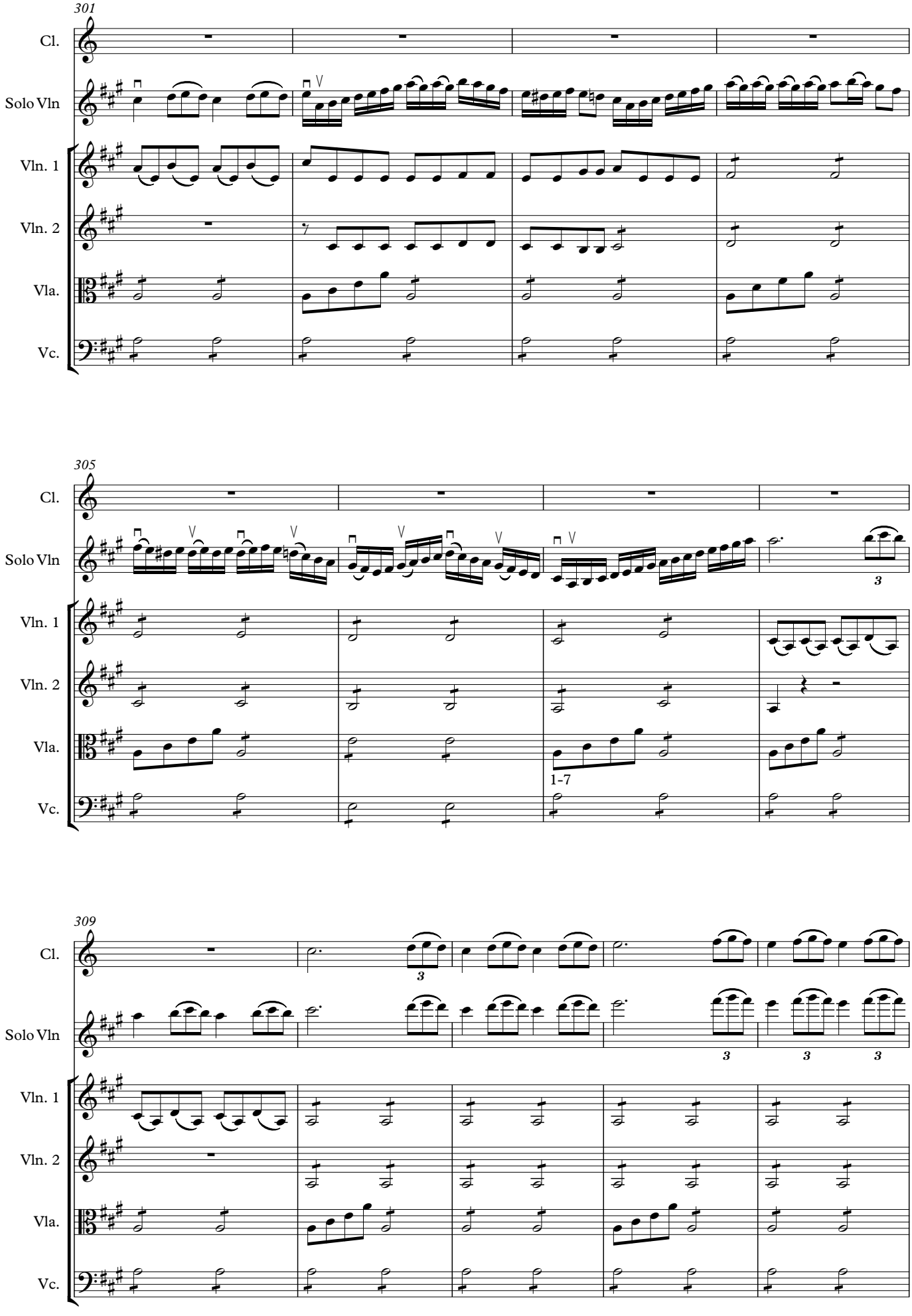

225
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
p
228
231
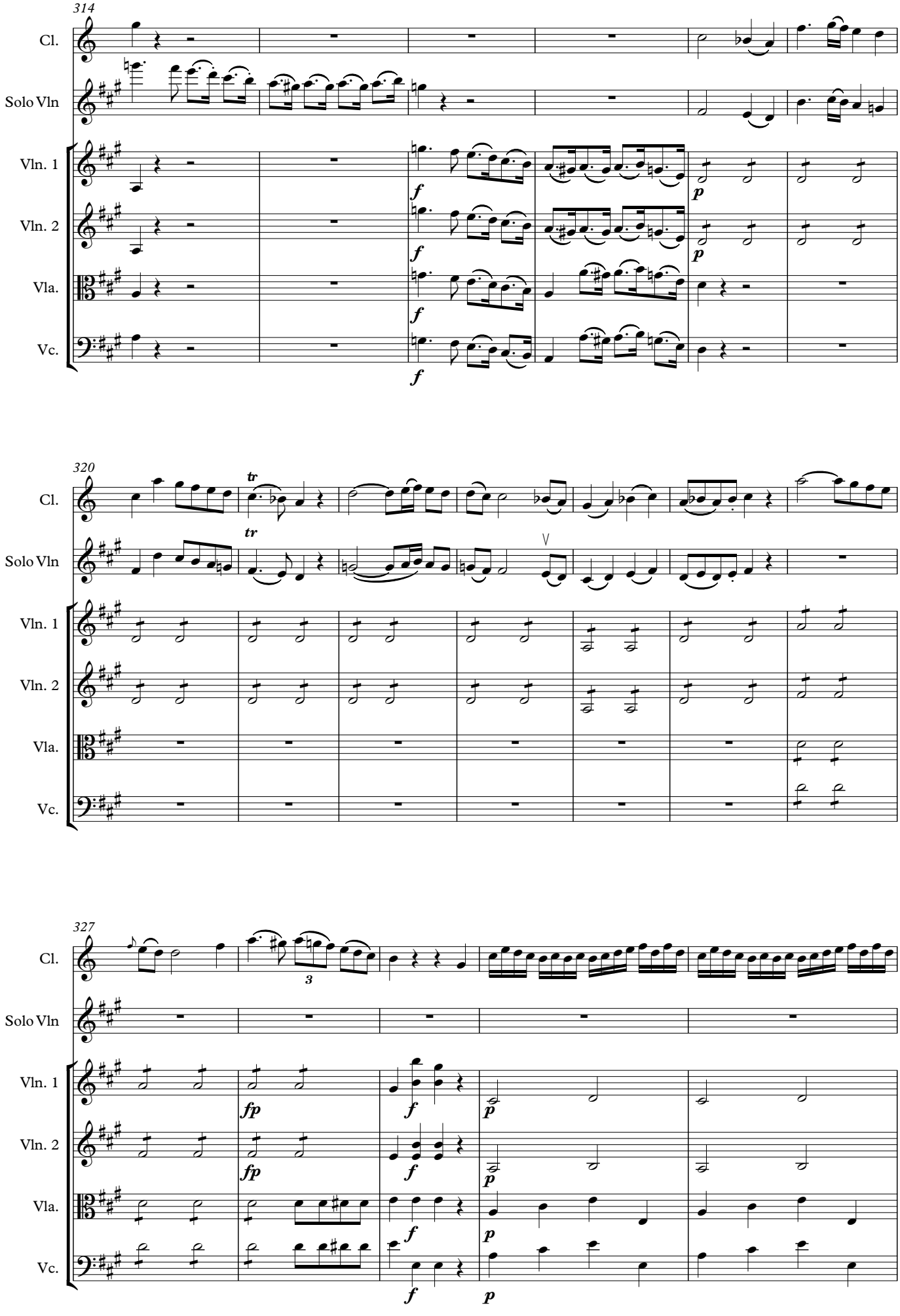

236
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
242
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
245
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
f
f
f
f
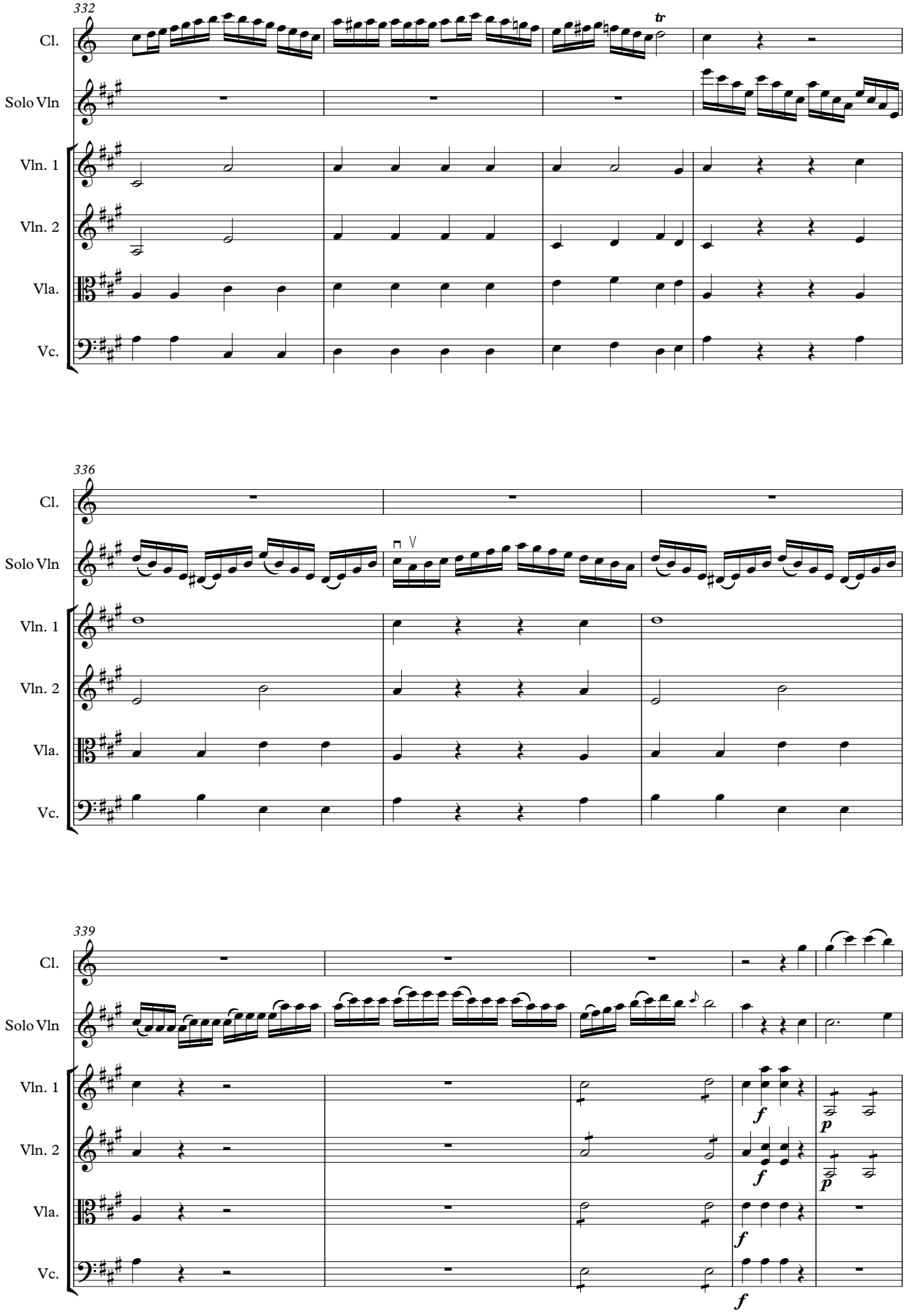

250
Cl.
Tutti
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
257
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
263
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
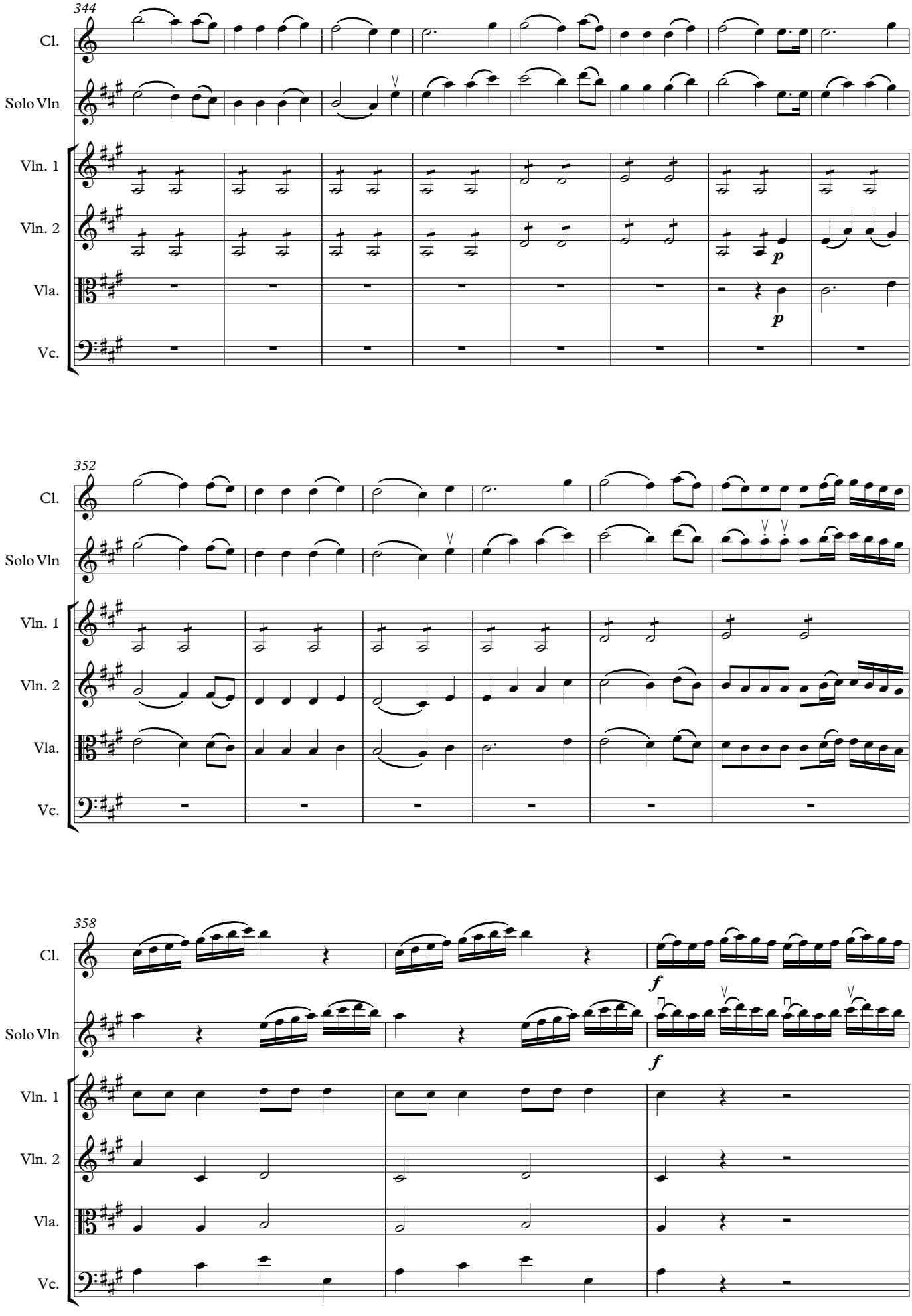

269
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
3
f
274
p
279
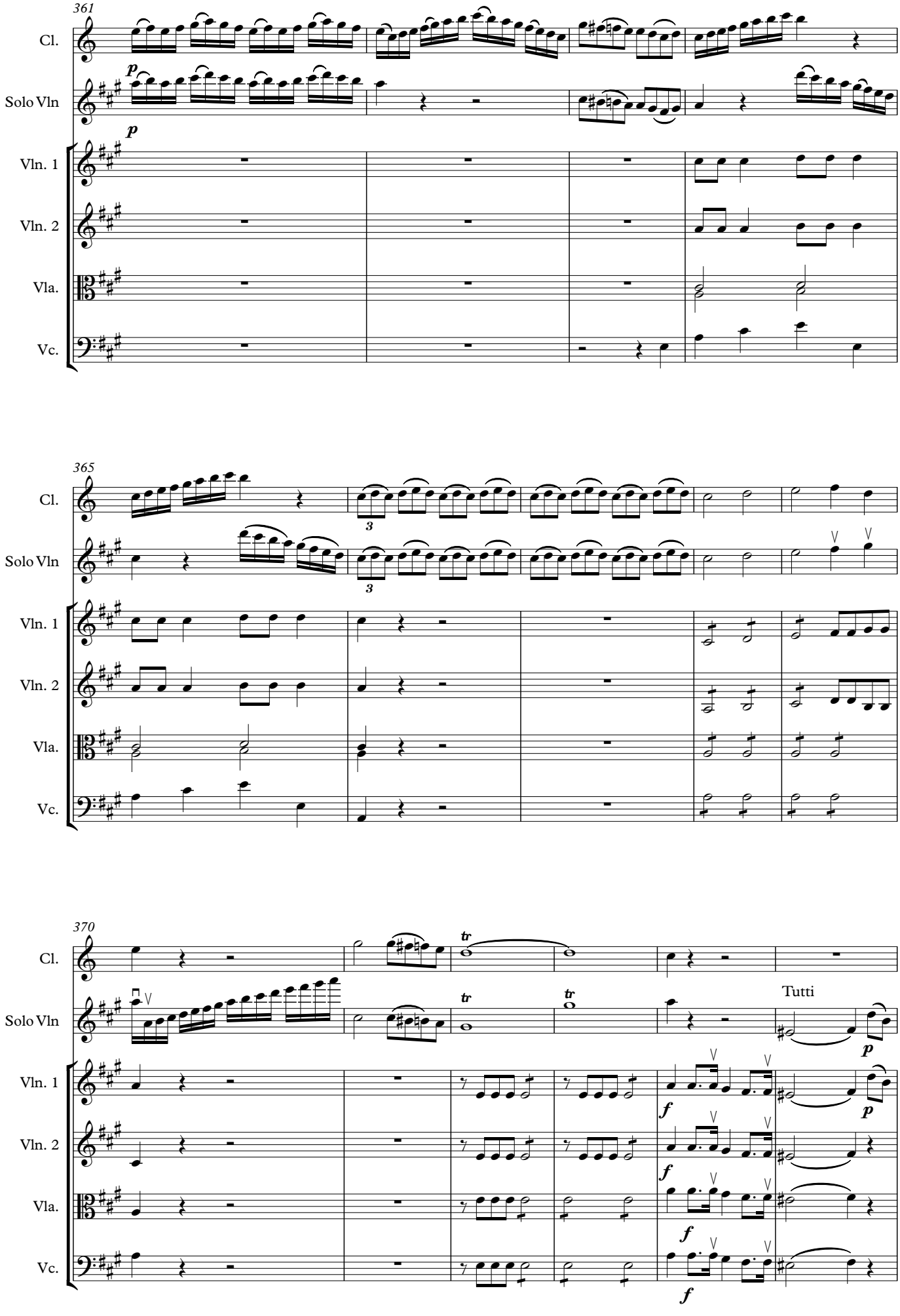

284
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
289
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
f
f
f
f
296
Cl.
Solo Vln
Solo
Vln. 1
Vln. 2
Vla.
Vc.
p
p
1-10
p
3
3
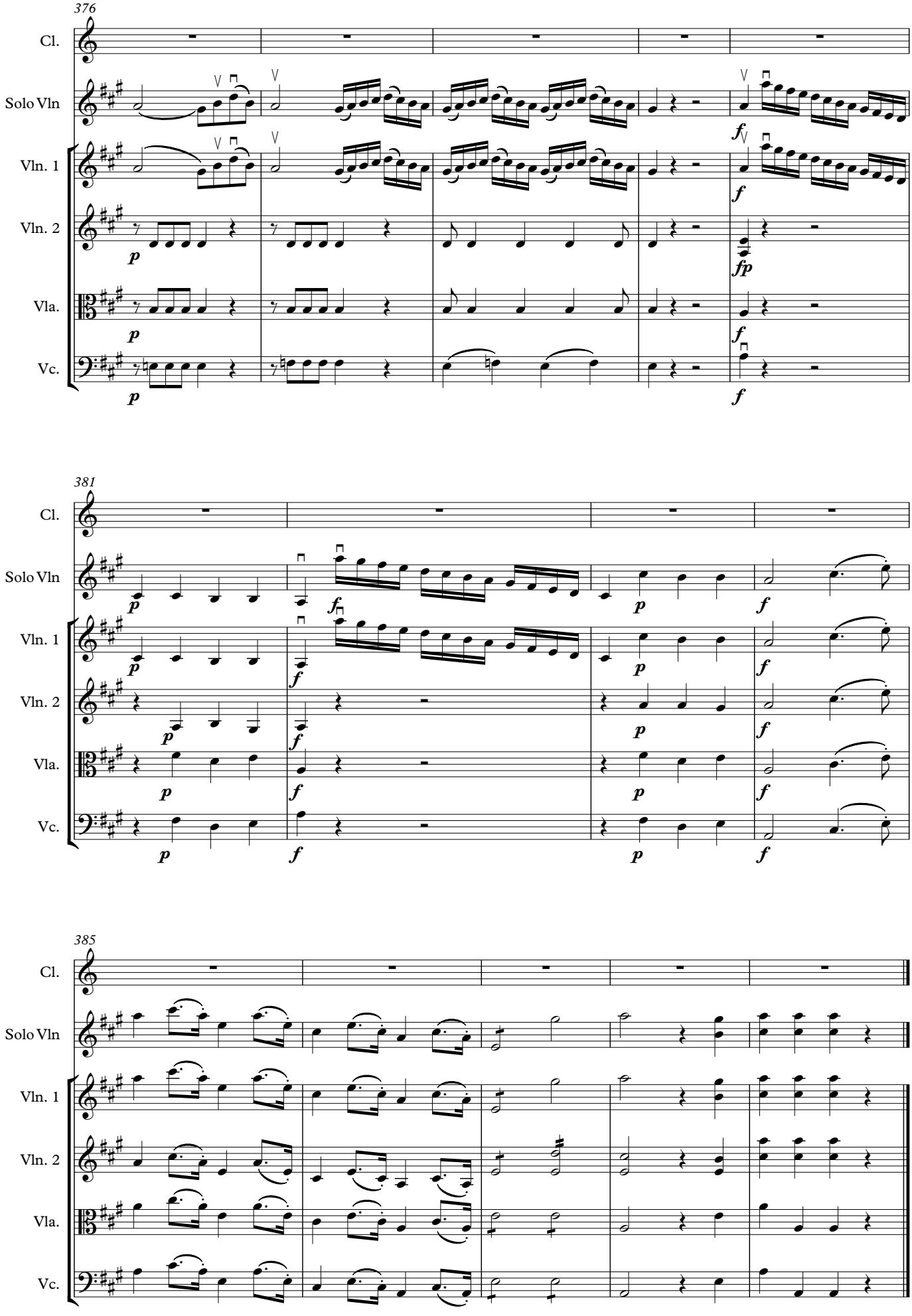

301
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
305
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
1-7
Vc.
309
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.


314
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
f
p
320
tr
V
327
3
fp
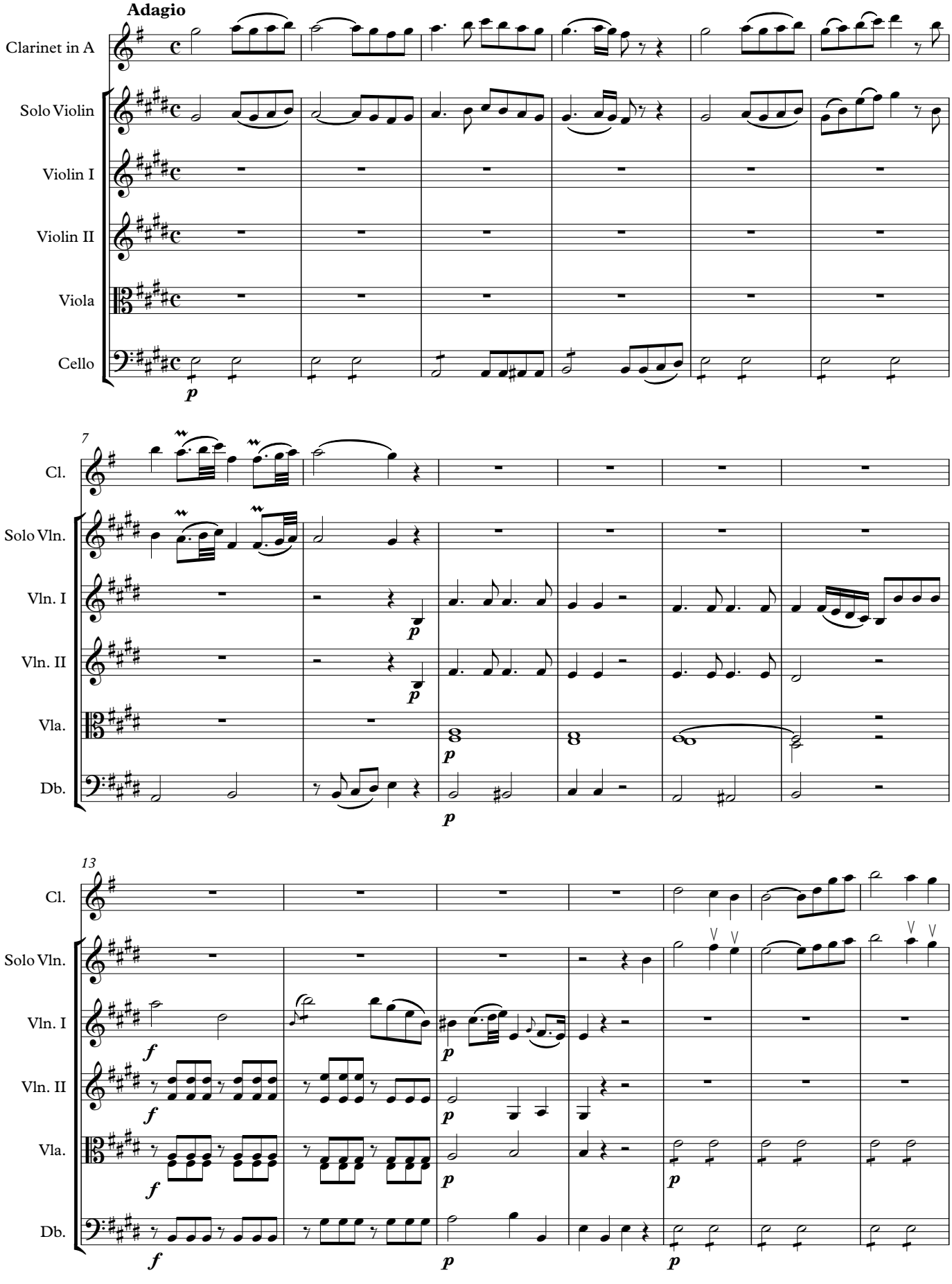

332
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
tr
336
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
339
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
f
p
f
p
f
f
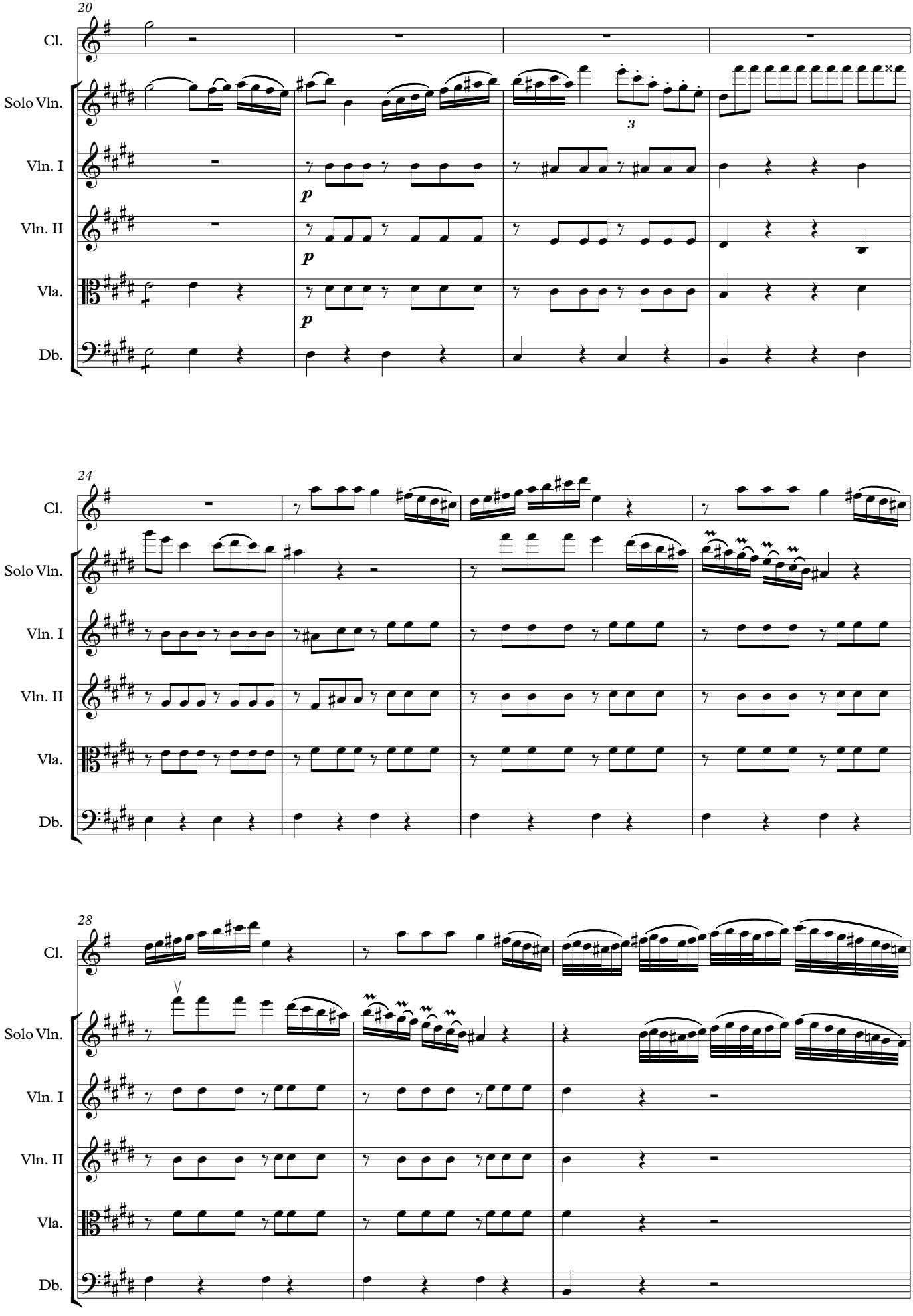

344
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
p
p
352
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
358
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
f
f
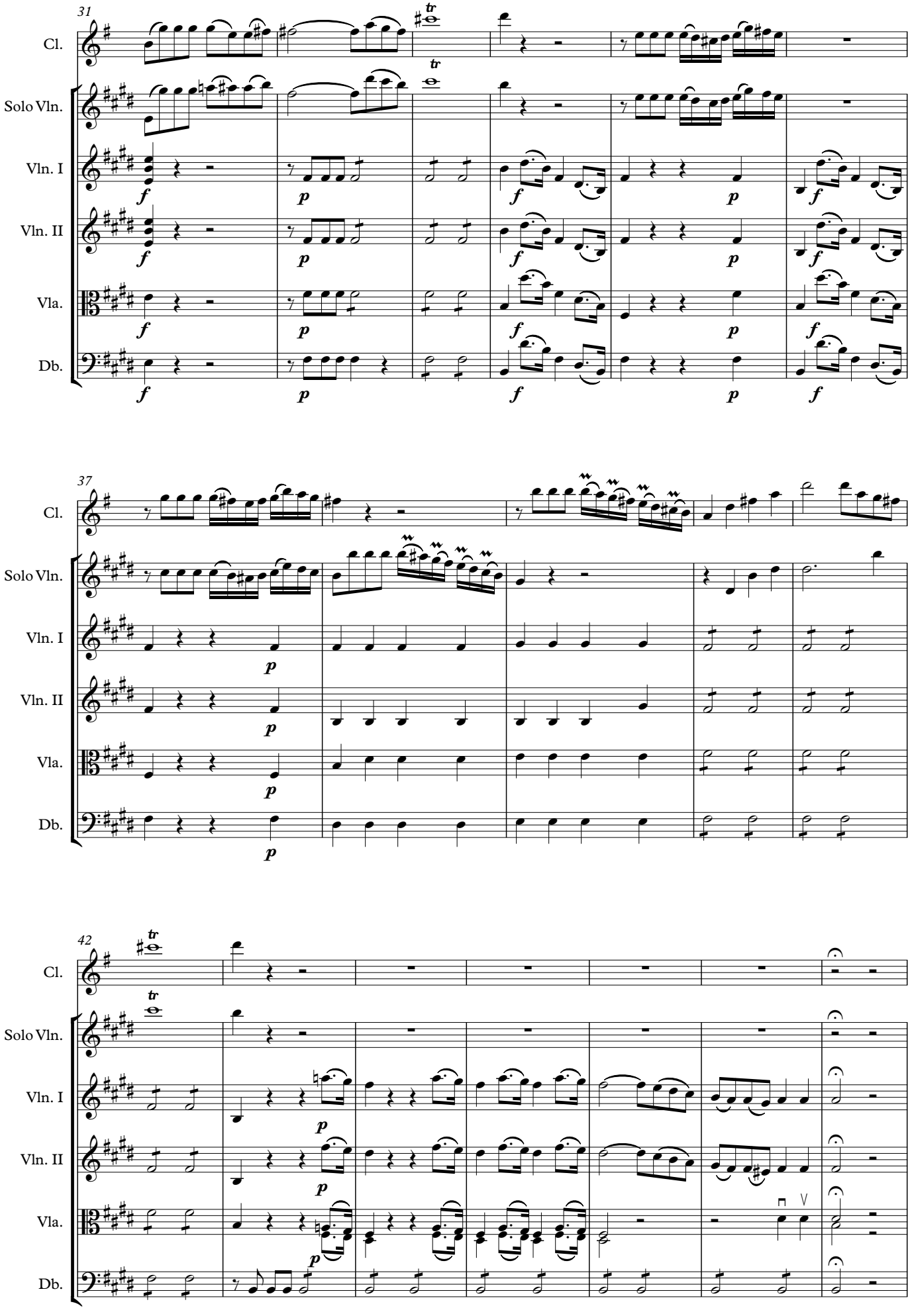

361
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
p
365
3
370
tr
Tutti
f
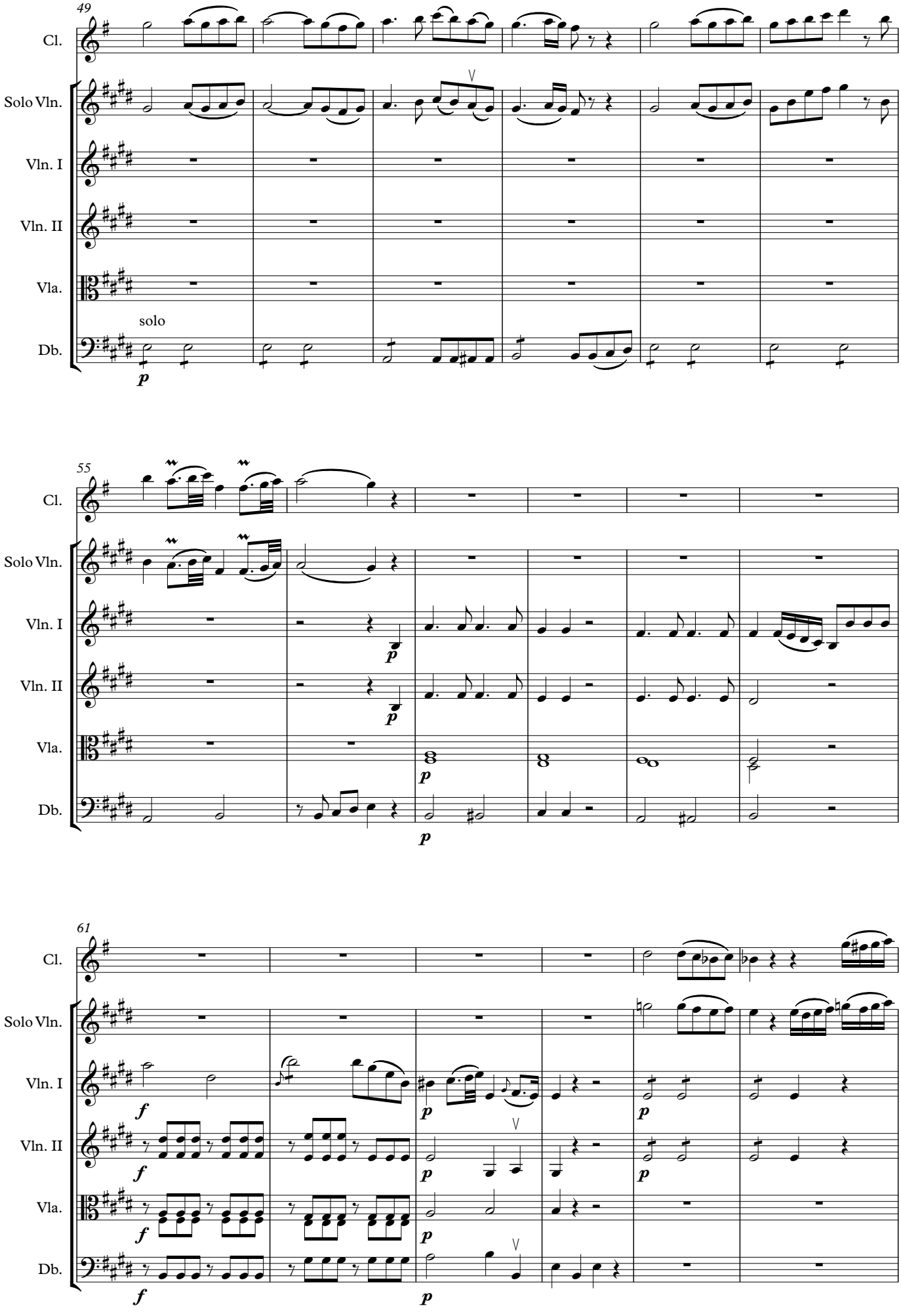

376
Cl.
Solo Vln
Vln. 1
Vln. 2
Vla.
Vc.
381
385
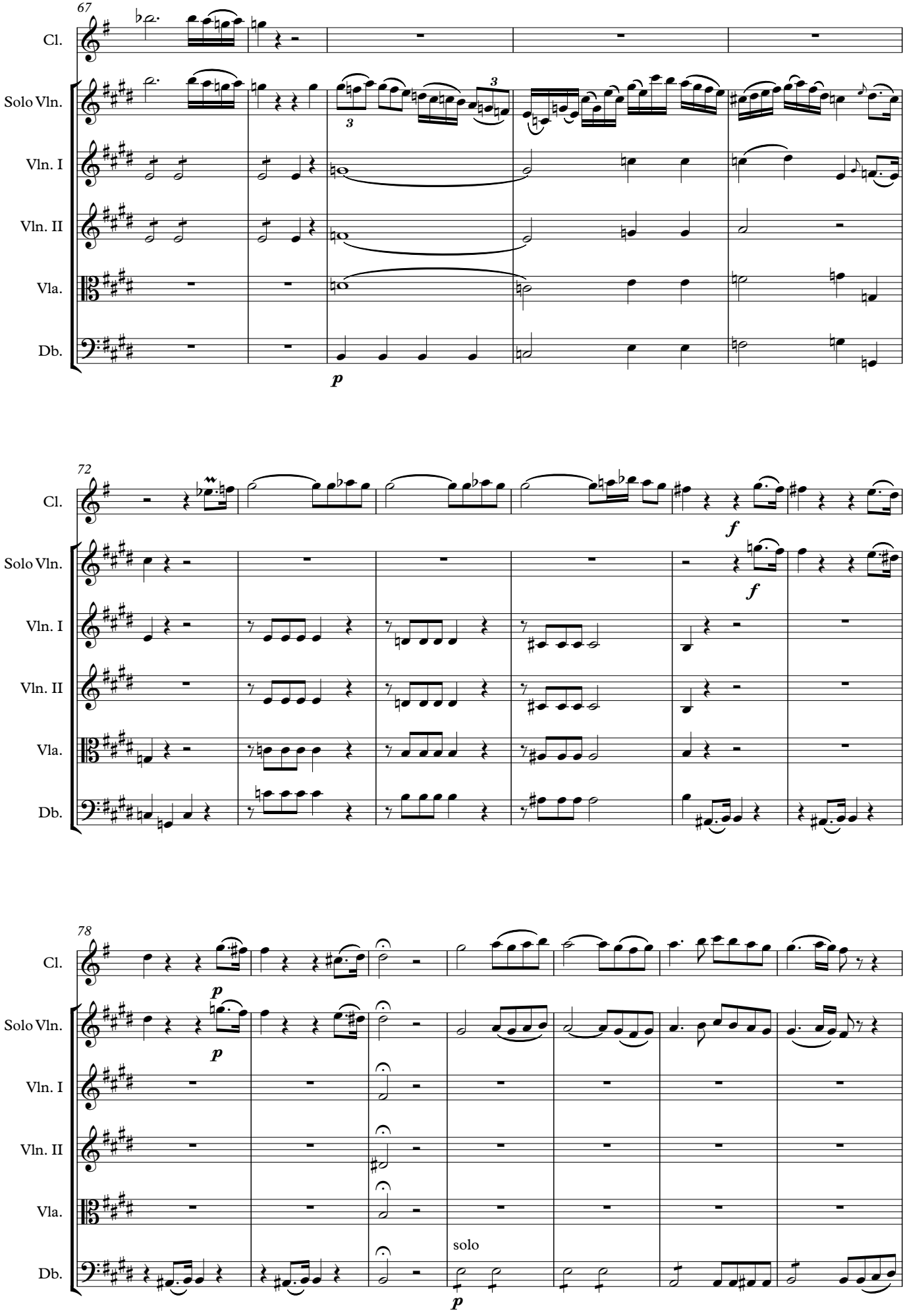
II Romance
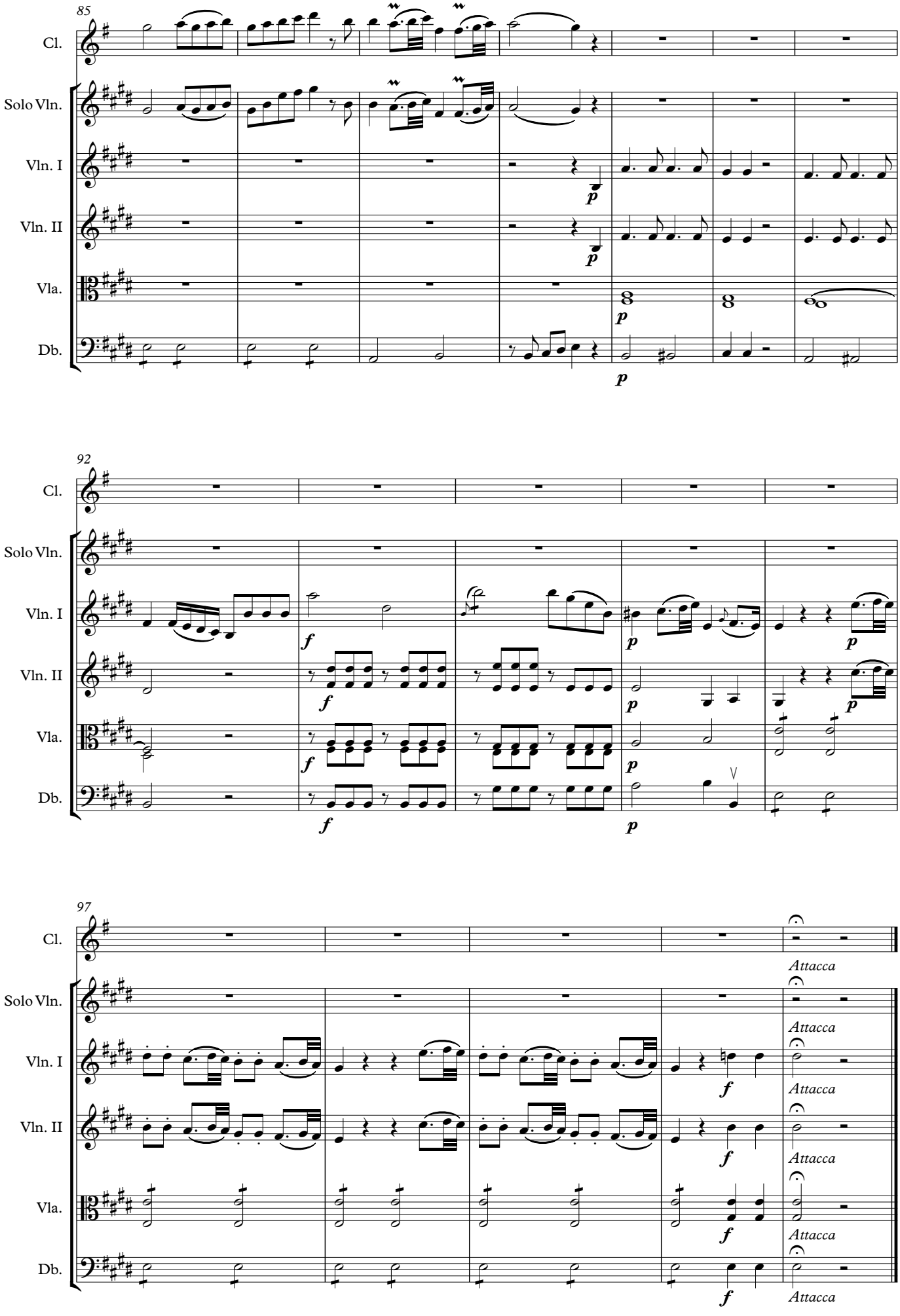

Adagio
Clarinet in A
Solo Violin
Violin I
Violin II
Viola
Cello
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.


20
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
p
p
p
3
24
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
28
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.


31
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
37
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
42
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
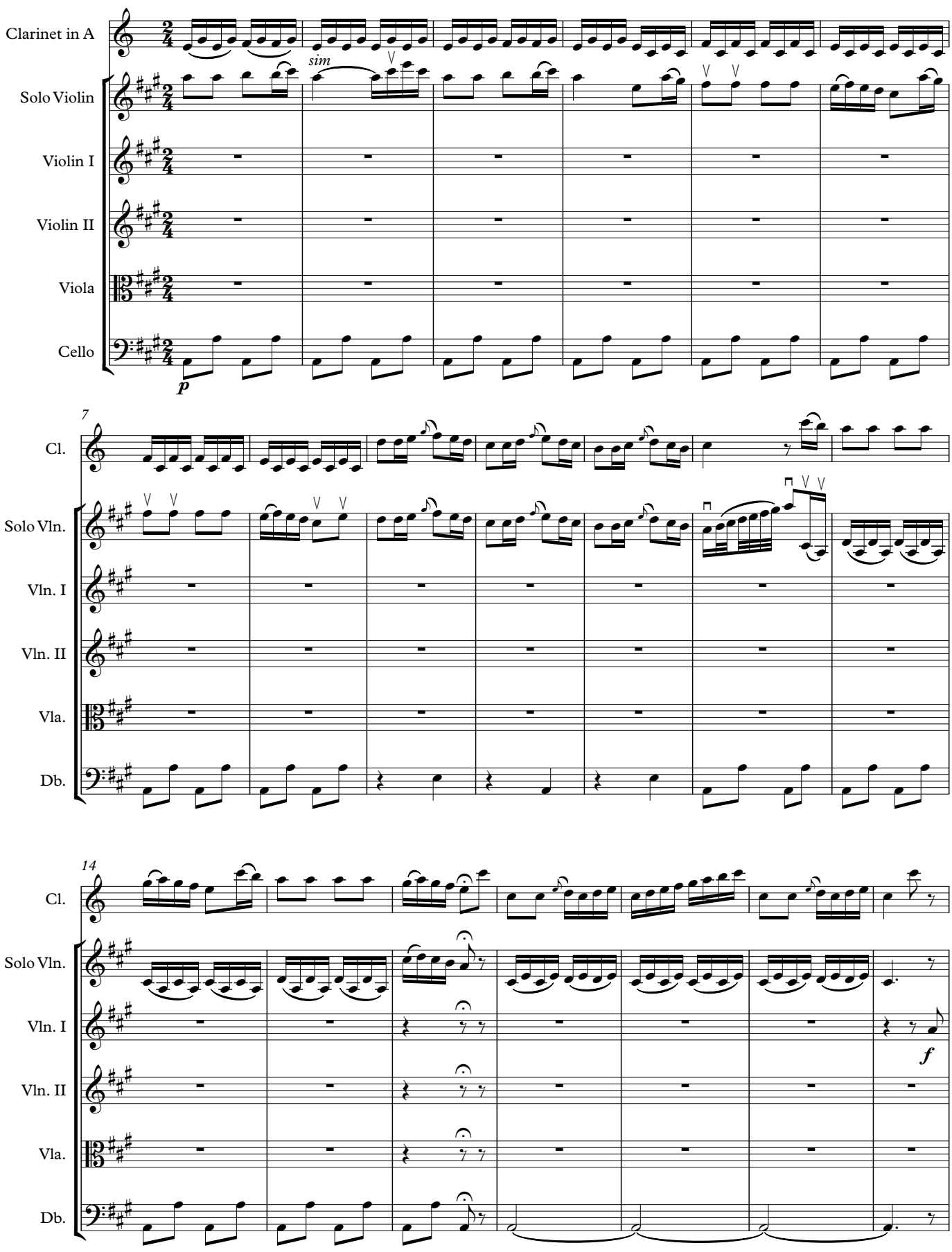

49
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
solo
p
55
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
p
p
p
61
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
f
f
f
f
p
p
p
p
p
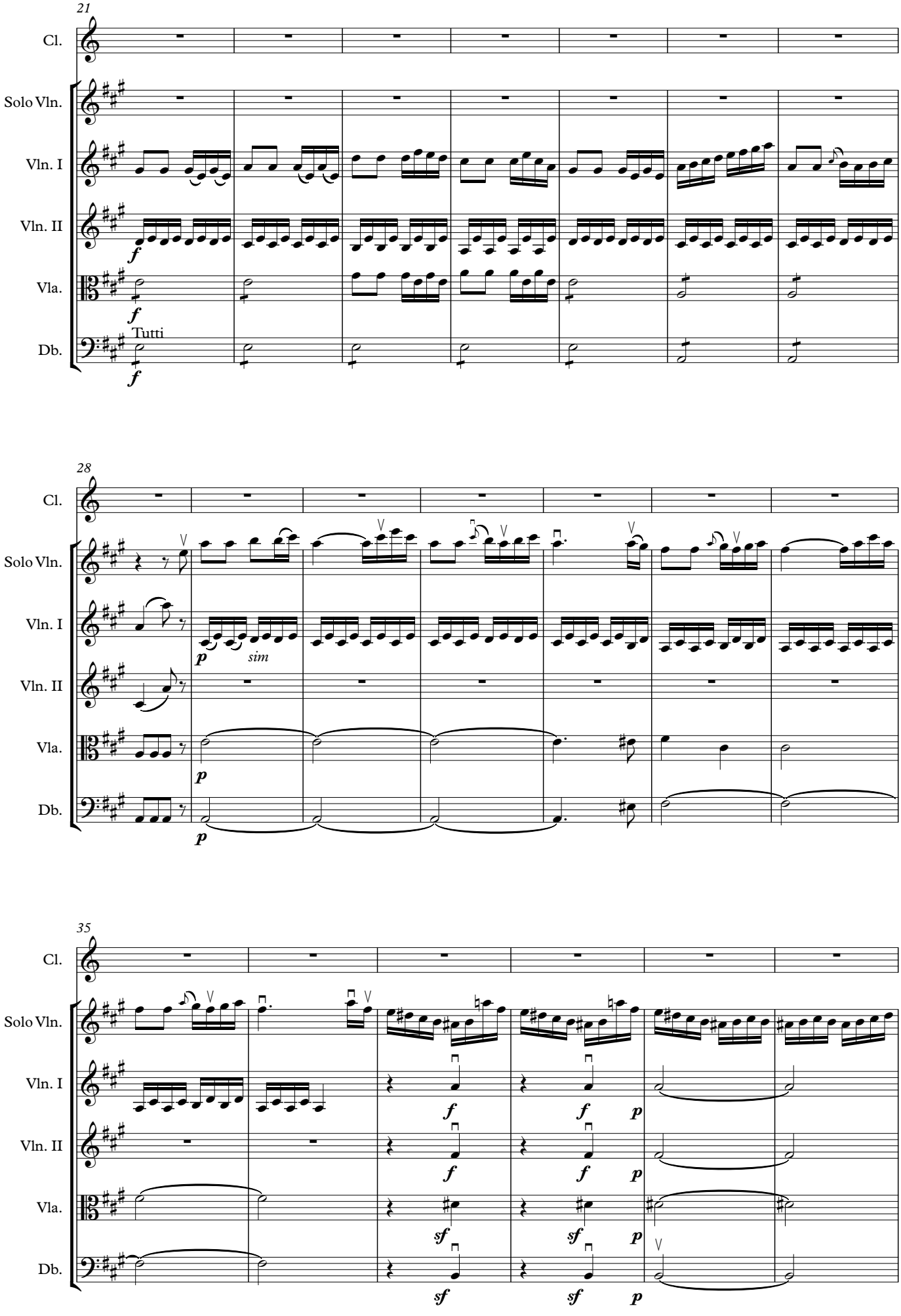

67
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
p
72
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
f
f
78
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
p
p
solo
p
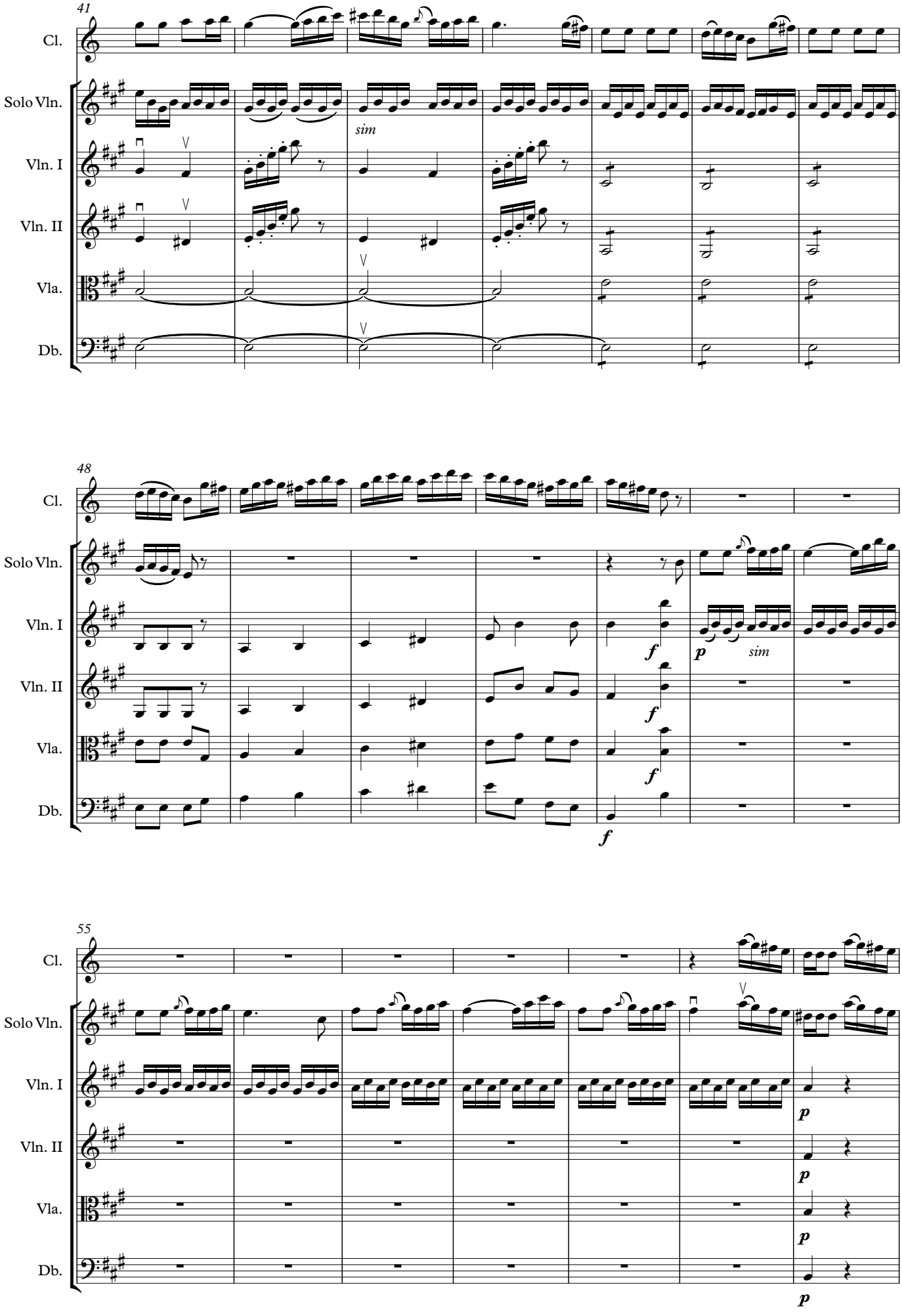

85
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
p
92
f
97
Attacca
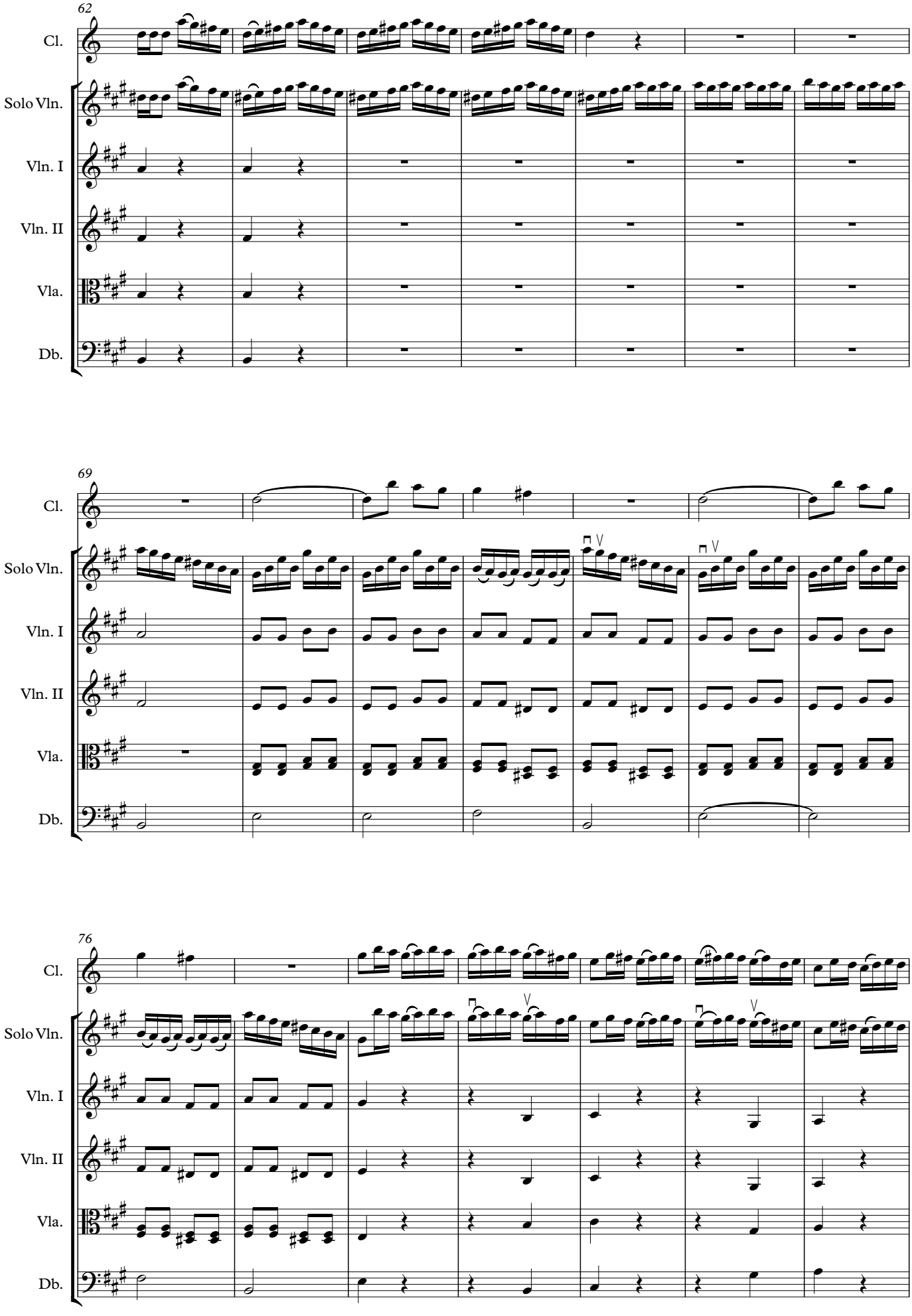
III
Rondo
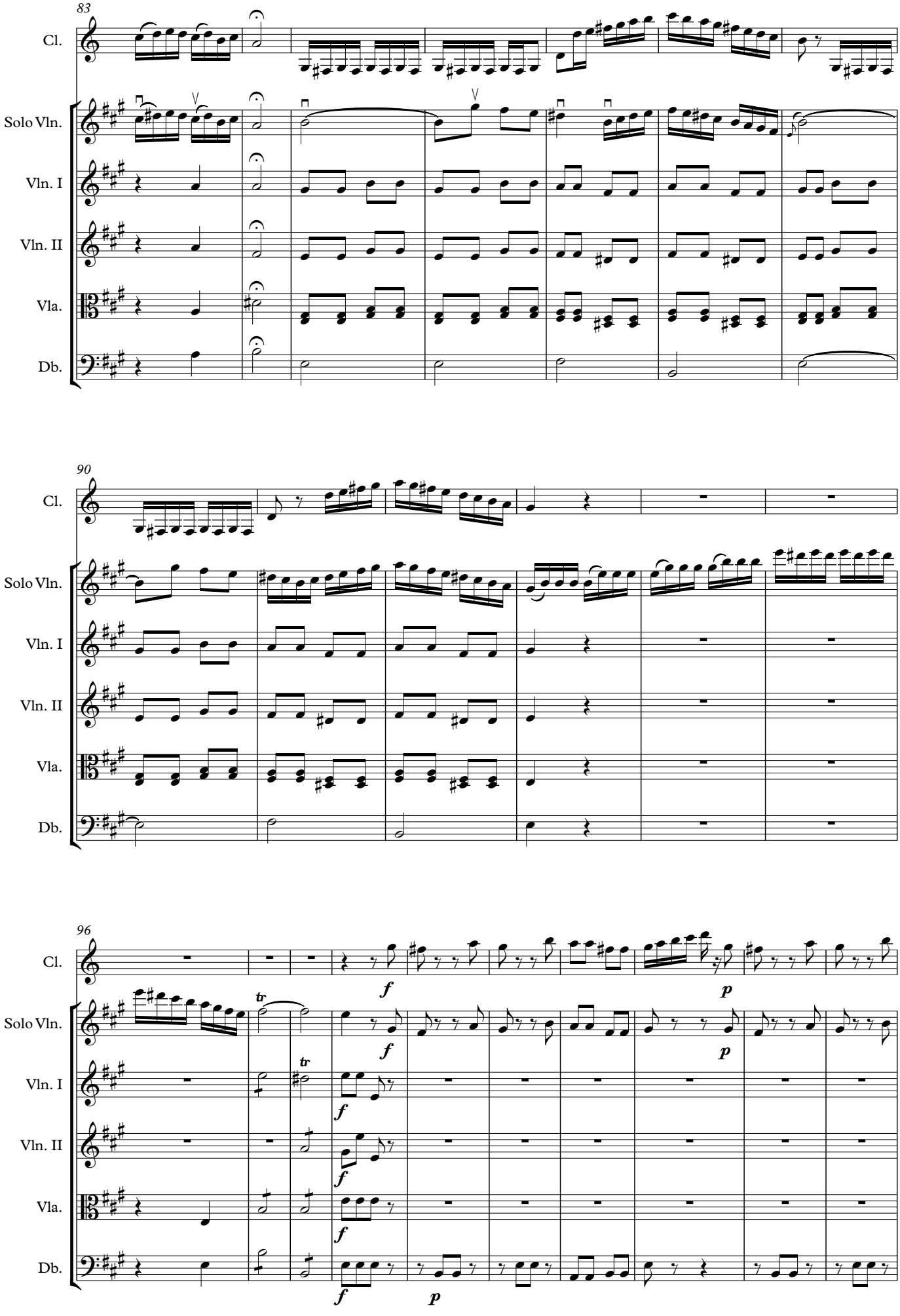
Allegro
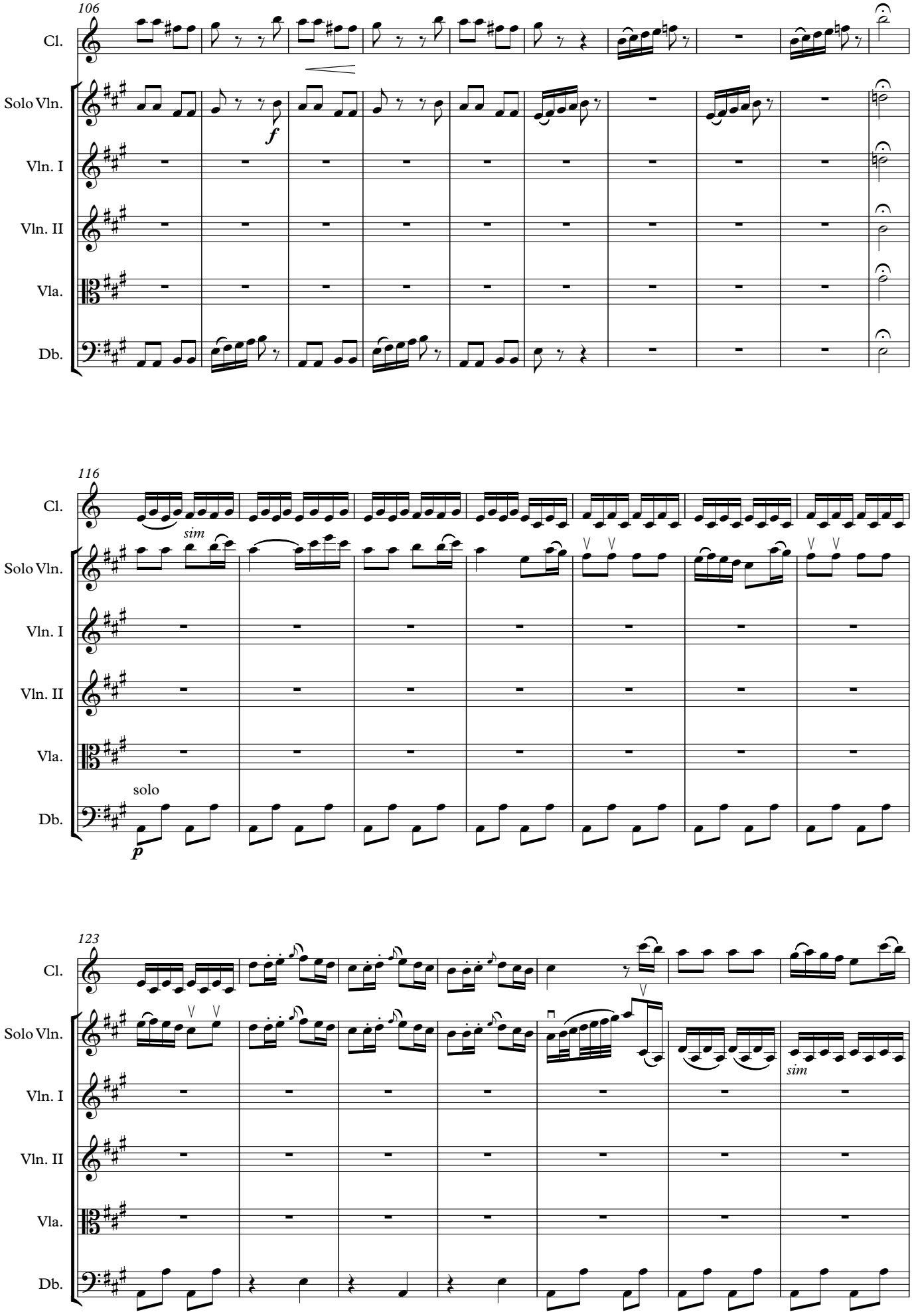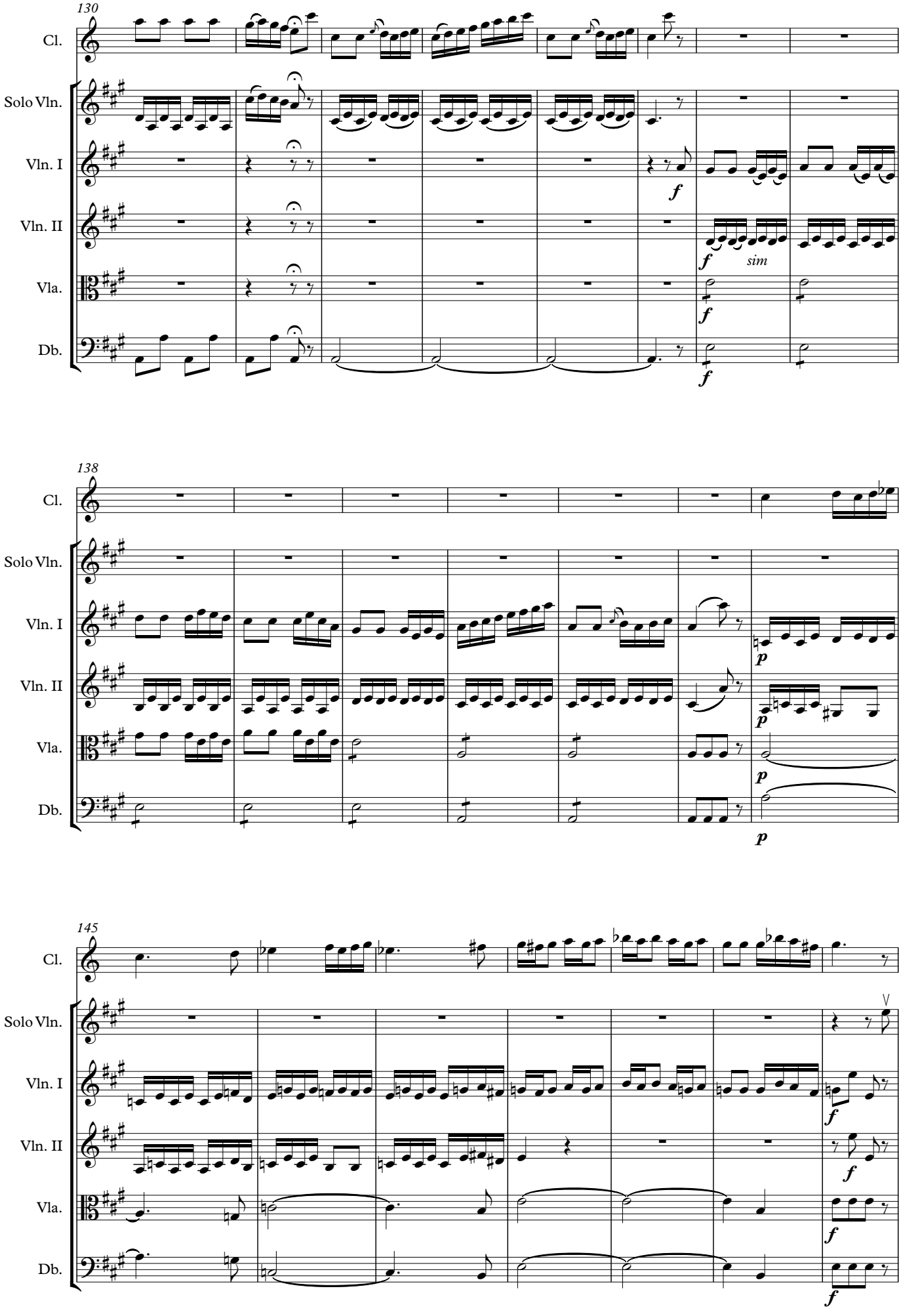



21
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
Tutti
28
sim
35
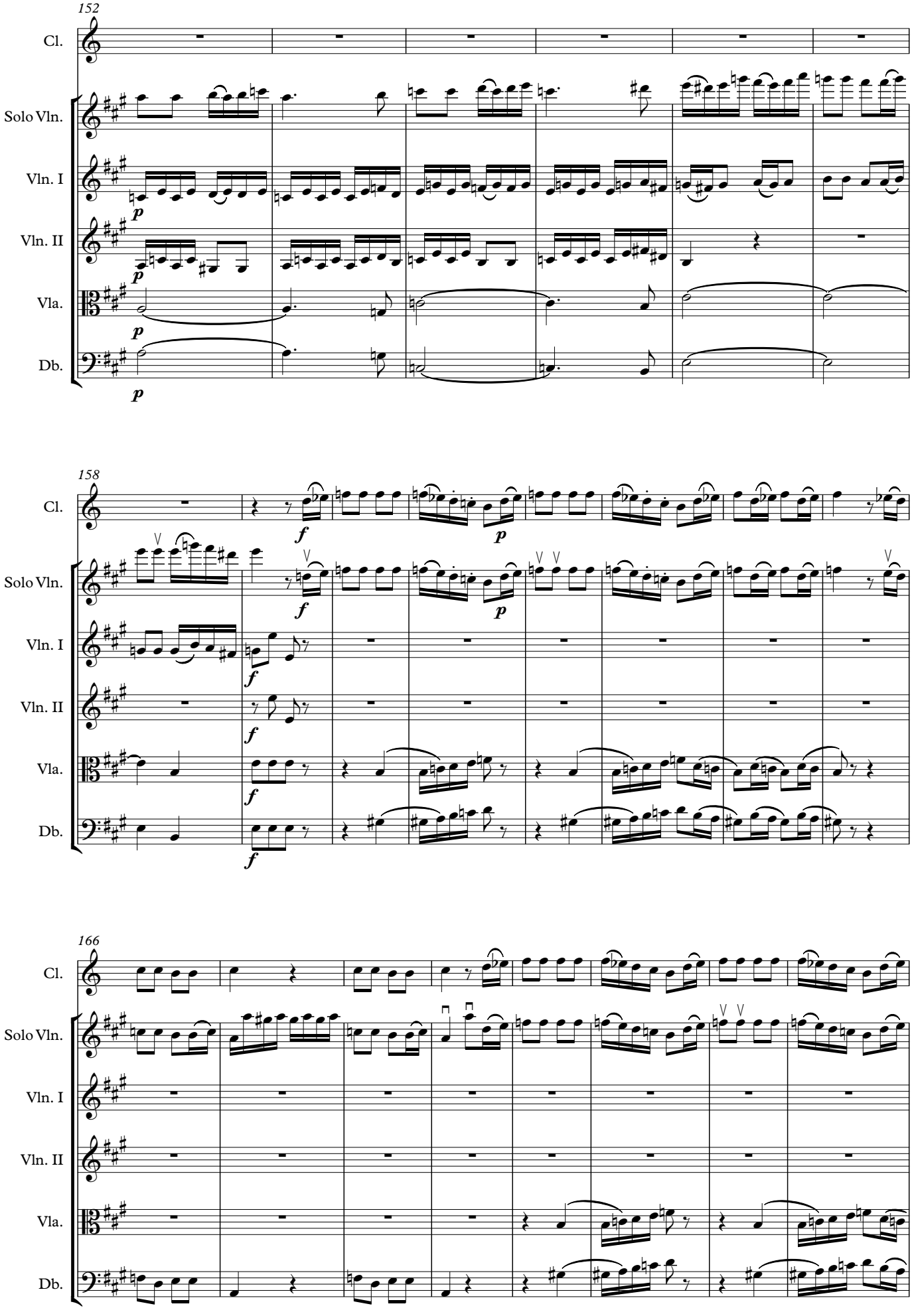

41
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
sim
48
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
f
p
sim
55
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
p
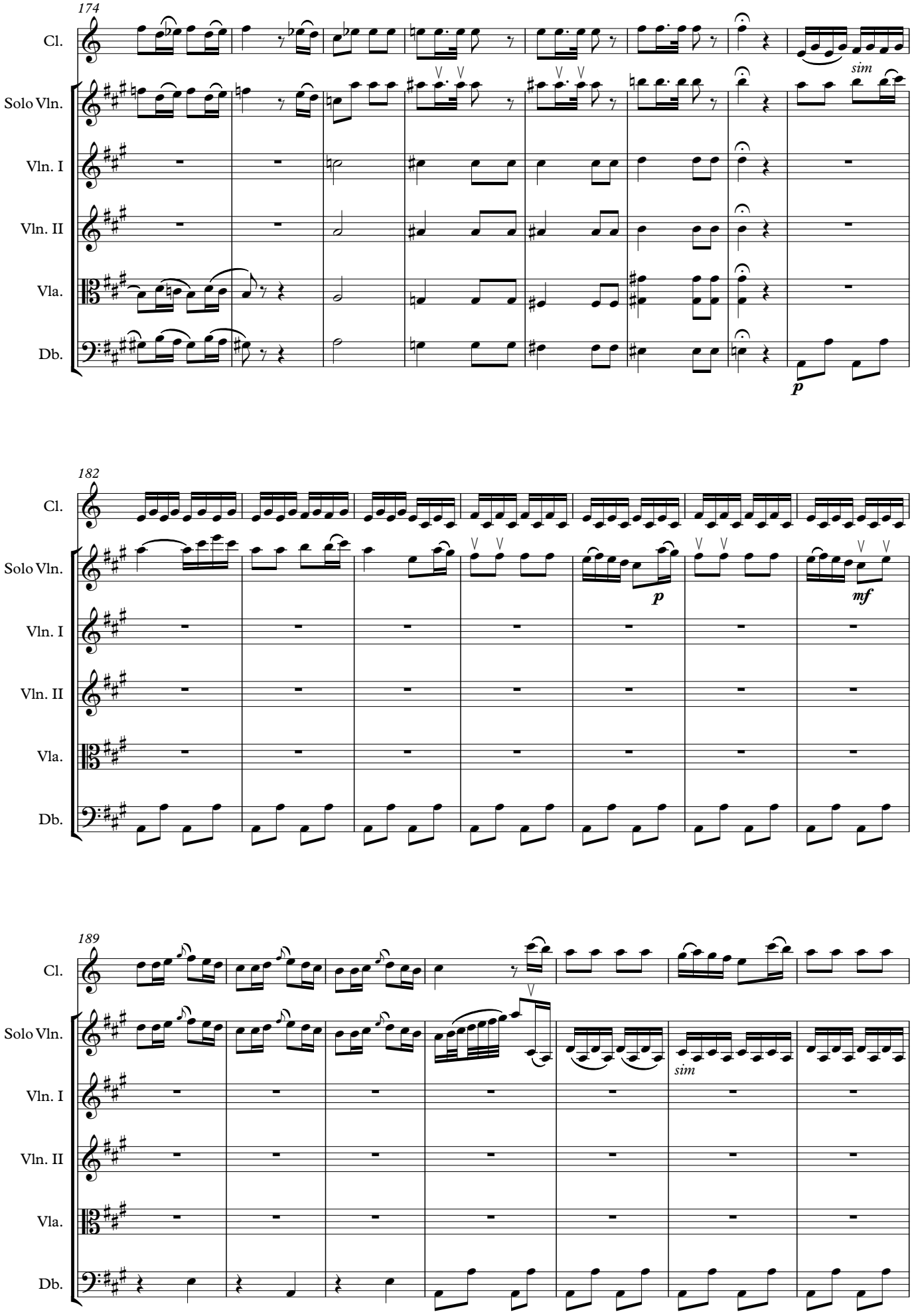

62
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
69
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
76
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
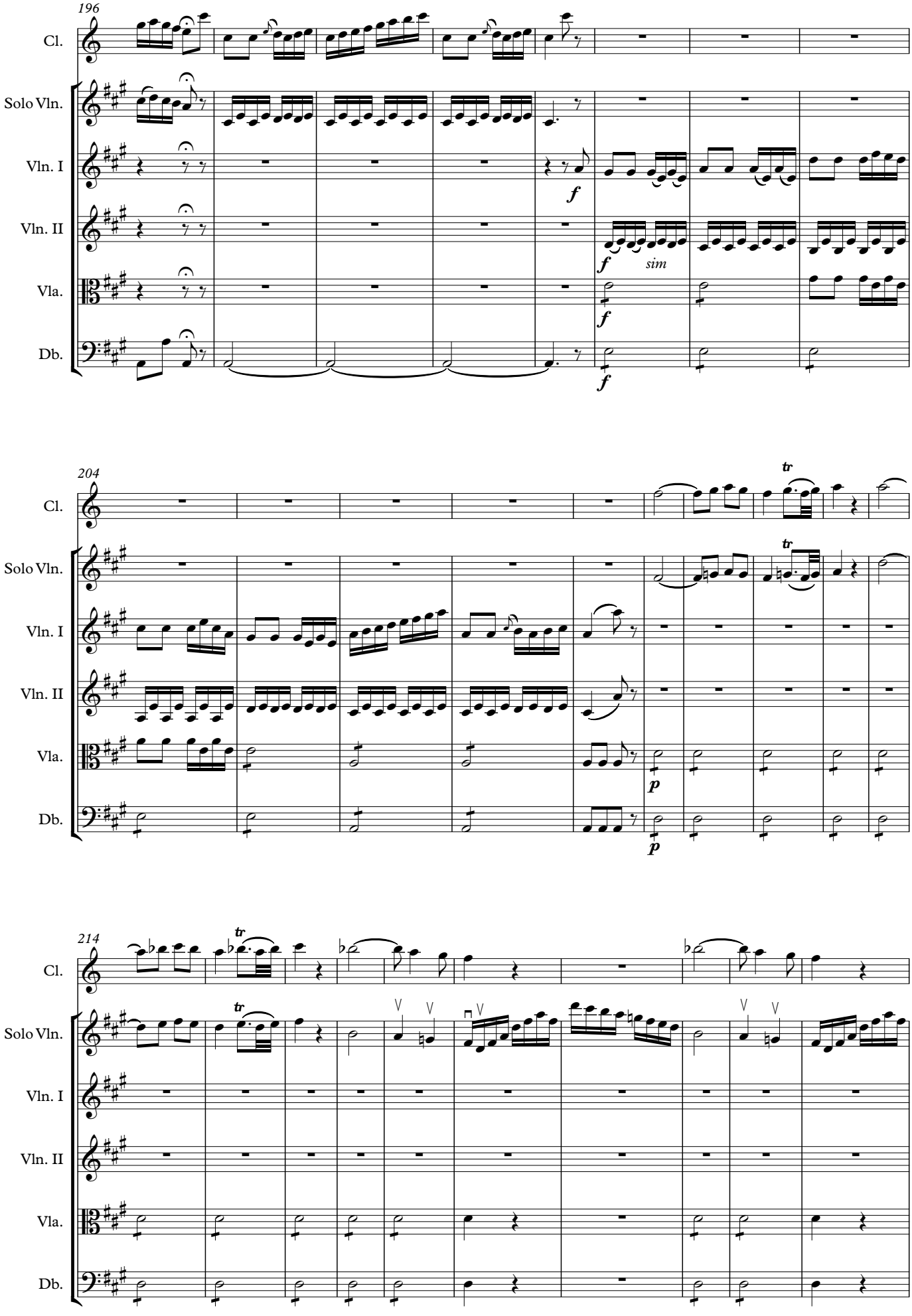

83
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
90
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
96
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
f
p
tr
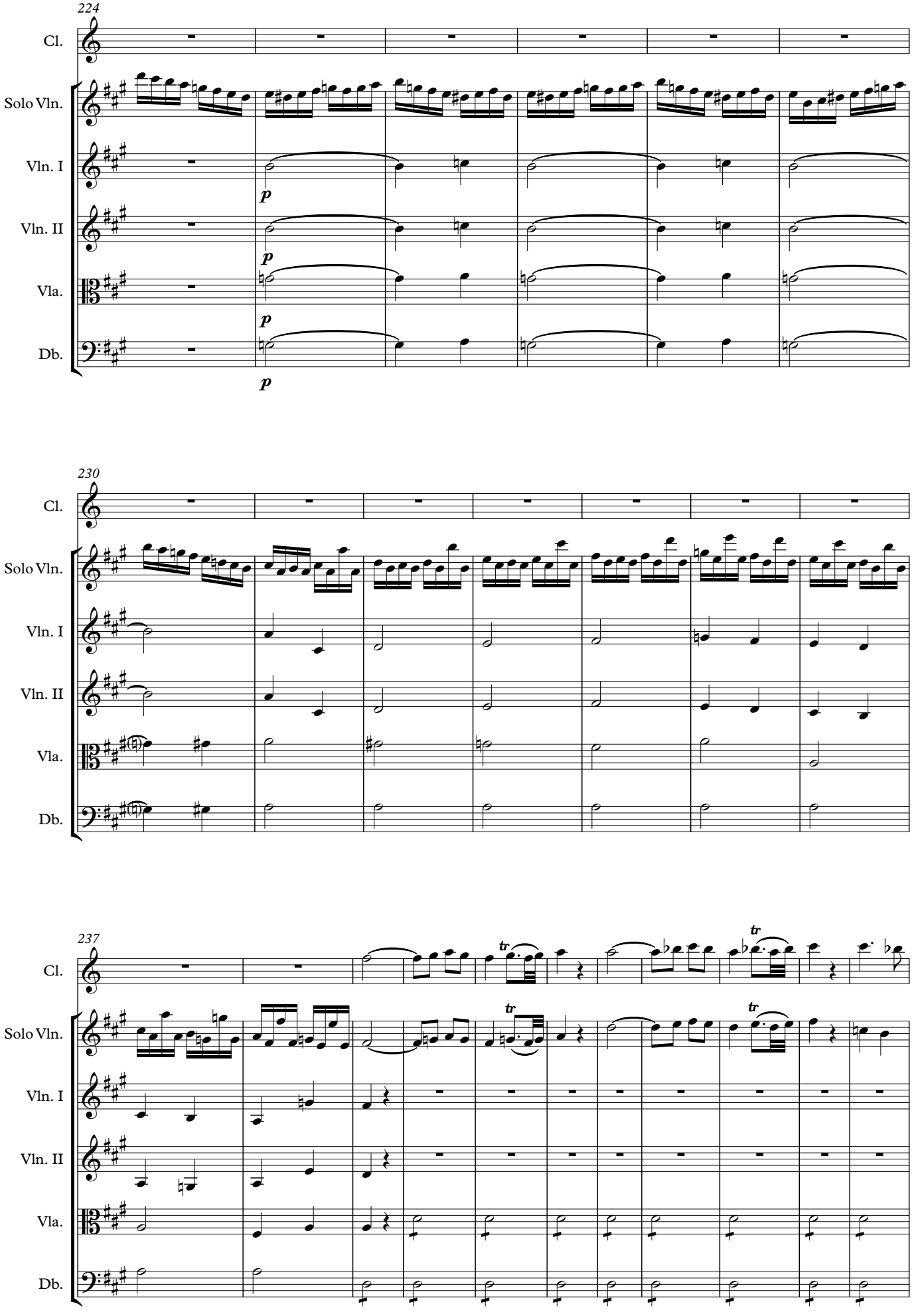

106
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
f
116
sim
solo
p
123
sim
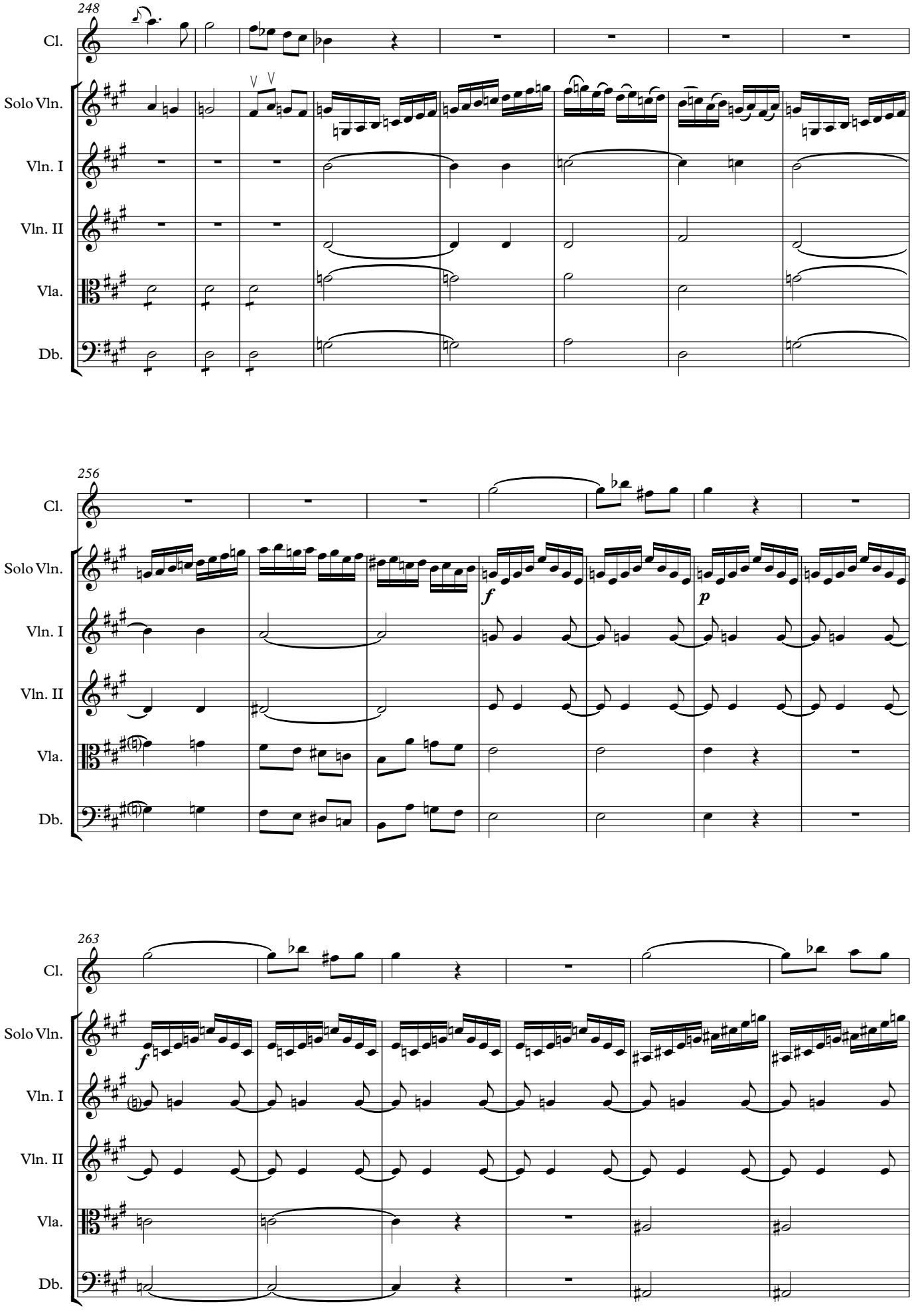

130
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
f
sim
138
p
145
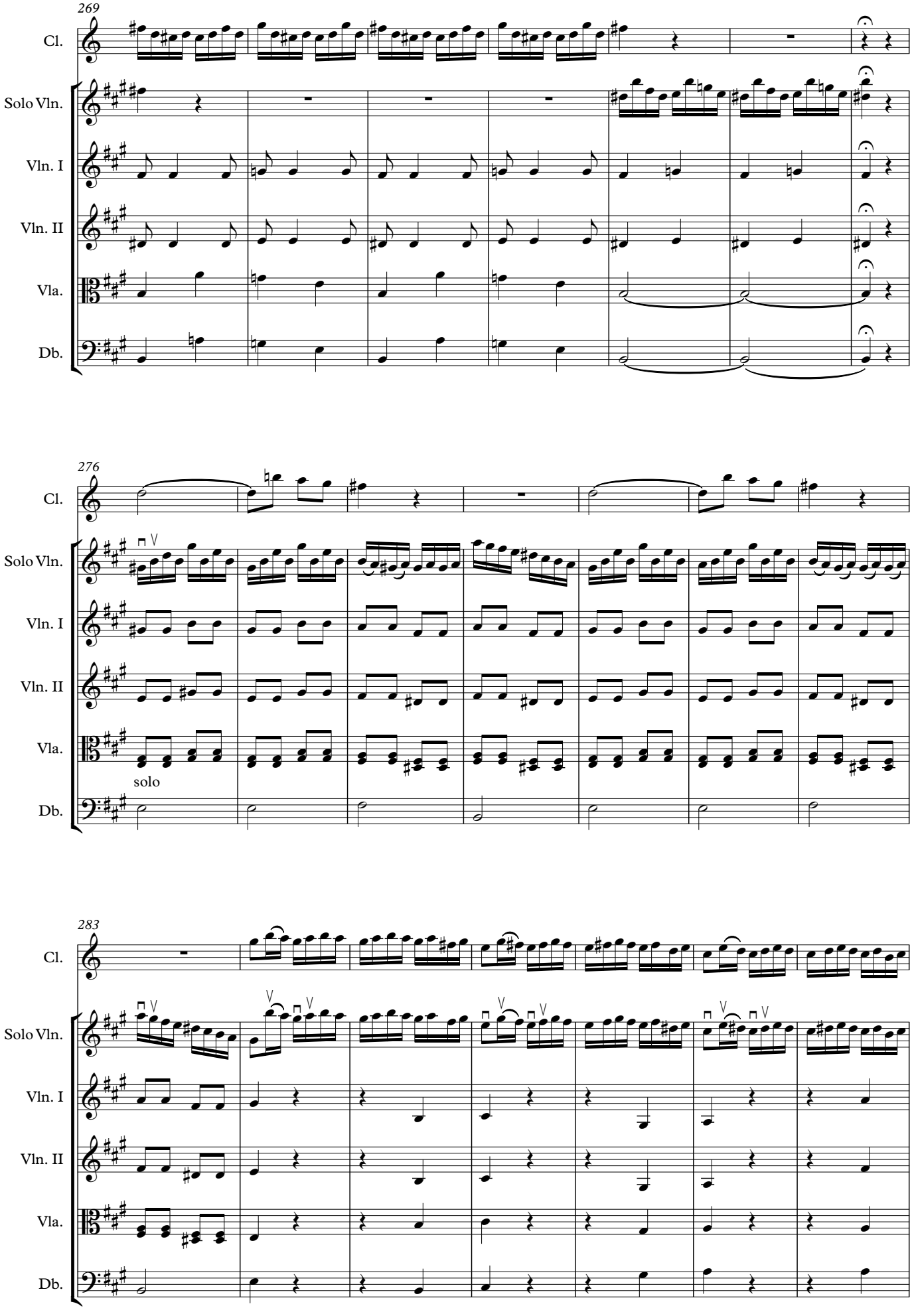

152
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
158
166
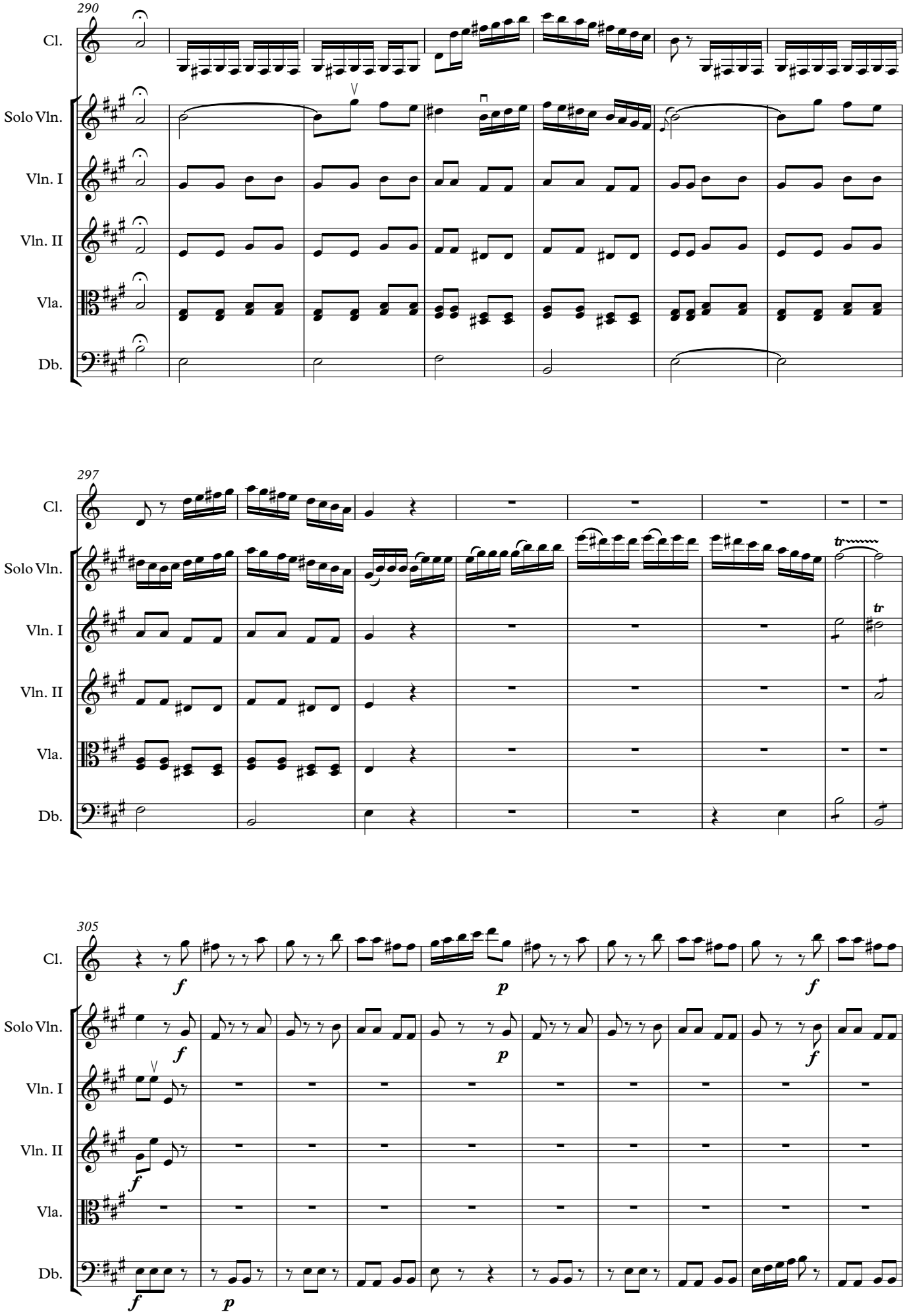

174
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
sim
p
182
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
p
mf
189
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
sim
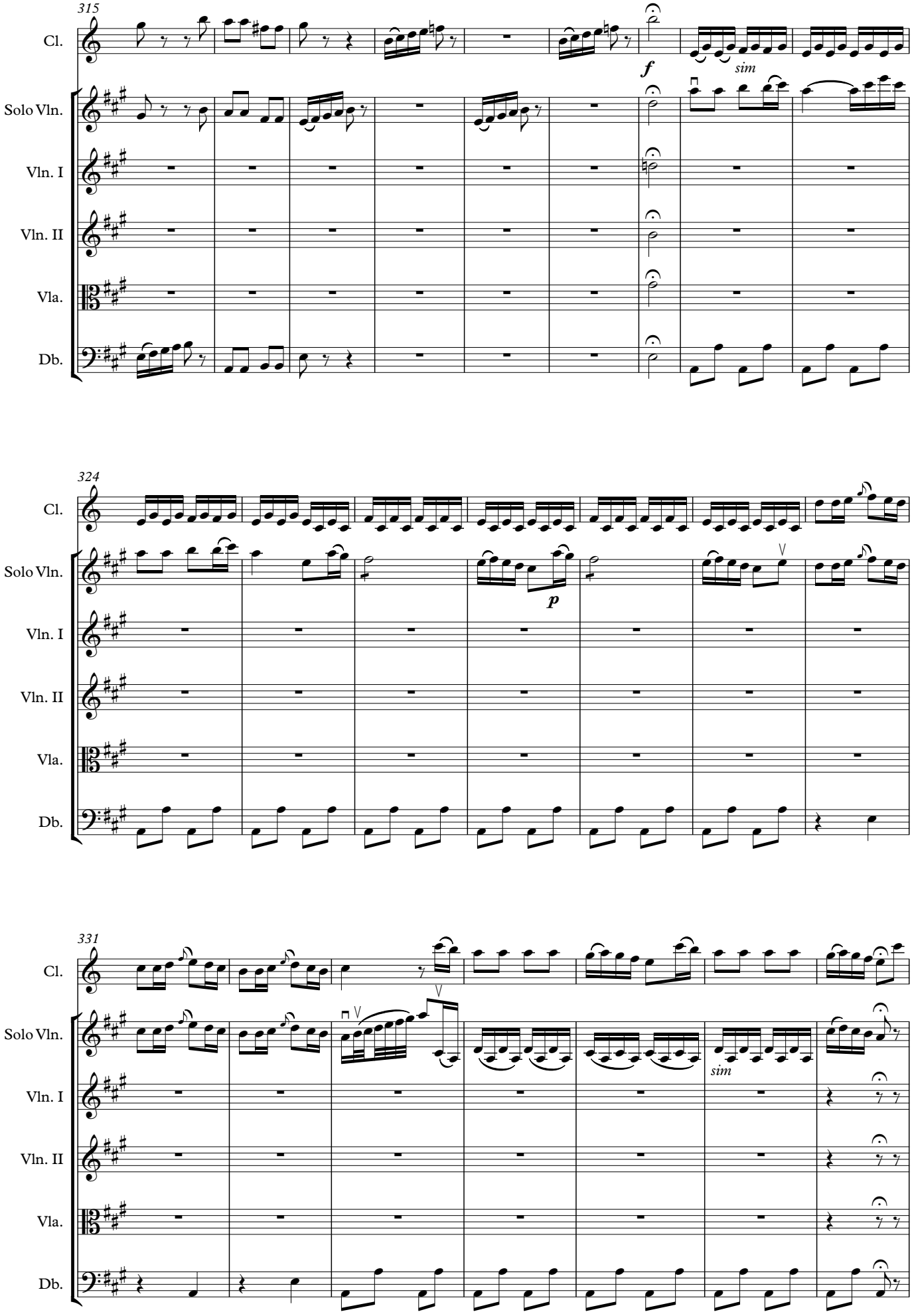

196
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
f
sim
204
tr
p
214
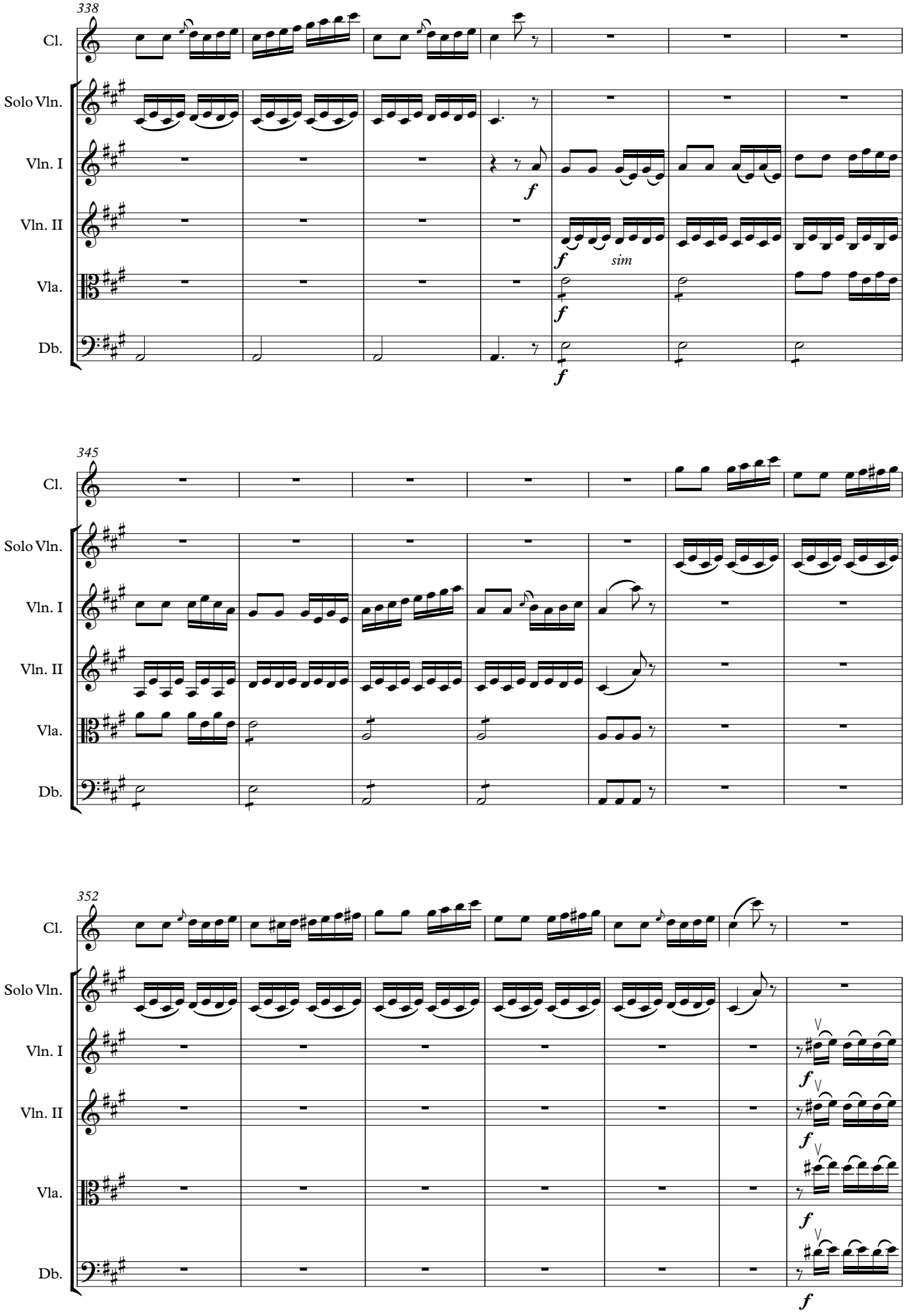

224
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
p
230
237
tr
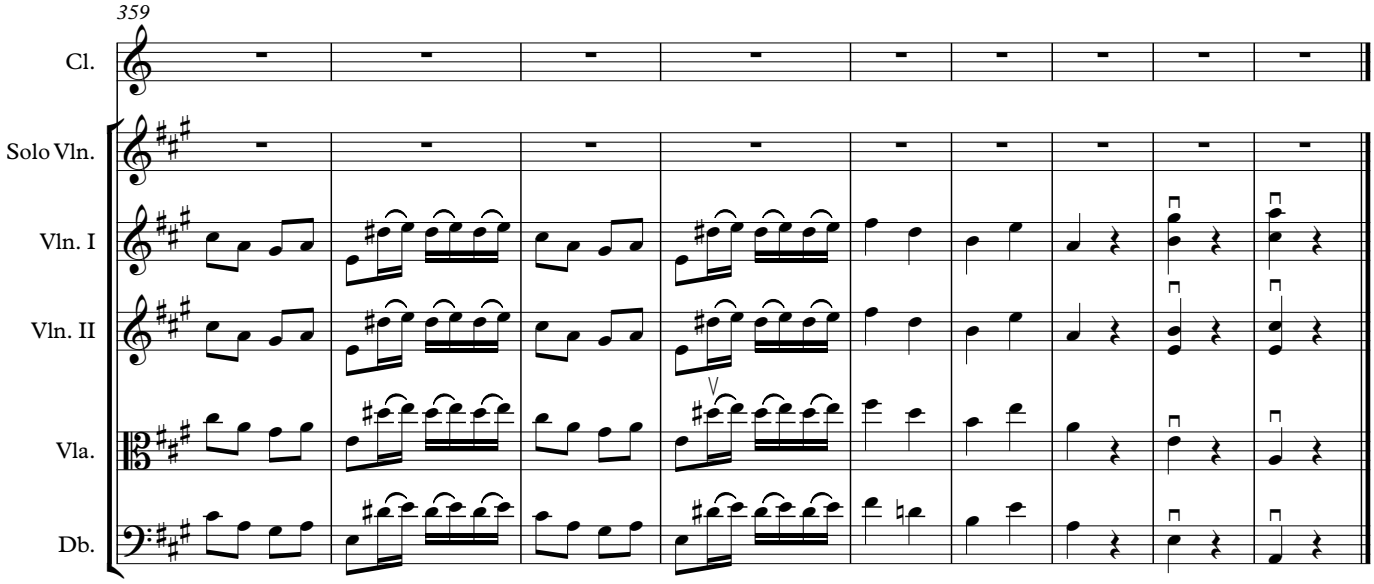

248
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
256
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
f
p
263
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
f


269
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
276
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
solo
Db.
283
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.


290
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
297
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
tr
tr
305
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
f
p
f
f
p
f
f
p


315
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
f
sim
324
p
331
sim


338
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.
f
sim
345
352


359
Cl.
Solo Vln.
Vln. I
Vln. II
Vla.
Db.

Appendix XI

Modifications in the F.X. Hanisch Concerto

Transcribed score bar number (Appendix X)	**Part**	**Modification**	**Manuscripts tracking numbers** (Appendix XII)
Movement 1			
57	Clarinet in A	Articulation: all groups of triplets slurred	1
64	Clarinet in A	Articulation: first and second beat – semiquavers articulated by slurring first two notes and adding staccato to third and fourth notes	2
70	Clarinet in A	Articulation: third and fourth beat – semiquavers articulated by slurring first two notes and adding staccato to third and fourth notes	3
71	Clarinet in A	Articulation: third and fourth beat – semiquavers articulated by slurring first two notes and adding staccato to third and fourth notes	4
73	Clarinet in A	Articulation: Final three quavers slurred	5
76	Clarinet in A	Articulation: two quavers of beat 3 slurred; two quavers of beat 4 staccato added	6
77	Clarinet in A	Articulation: beats 1 to 3 slurred; subdivision of beat 4 slurred	7
117	Clarinet in A	Articulation: slur removed and slurs added to slur quavers by beat	8
120	Clarinet in A	Pitch: initial A changed to B; Articulation: beats one and two slurred together; subdivision of beat 4 slurred	9
126	Clarinet in A	Articulation: original slur removed and slurs added to slur quavers by beat	10
127	Clarinet in A	Articulation: staccato under a slur added to all crotchets	11
130	Clarinet in A	Articulation: semiquavers of final beat slurred in pairs	12
158	Clarinet in A	Articulation: last two semiquavers of third beat slurred; first two semiquavers of final beat slurred	13
161	Clarinet in A	Articulation: first two semiquavers of each beat slurred	14
162	Clarinet in A	Articulation: first two semiquavers of each beat slurred	15
165	Clarinet in A	Articulation: first two semiquavers of beats three and four slurred	16
166	Clarinet in A	Articulation: first two semiquavers of beats three and four slurred	17
167	Clarinet in A	Articulation: all groups of triplets slurred	18
168	Clarinet in A	Articulation: all groups of triplets slurred	19
197	Clarinet in A	Articulation: first two semiquavers of second beat slurred	20

198	Clarinet in A	Articulation: last two semiquavers of third beat slurred; two quavers in fourth beat slurred	21
199	Clarinet in A	Articulation: second and third quavers in bar slurred; subdivisions of third beat slurred; two quavers in fourth beat staccato	22
200	Clarinet in A	Articulation: first two crotchets slurred; final two crotchets slurred	23
201	Clarinet in A	Articulation: subdivisions of first and second beats slurred	24
202	Clarinet in A	Articulation: initial two E's tied; only two semiquavers slurred; only two quavers slurred	25
207	Clarinet in A	Articulation: final three quavers of bar slurred	26
211	Clarinet in A	Articulation: final two quavers of bar slurred	27
212	Clarinet in A	Articulation: final two quavers of bar slurred	28
217	Clarinet in A	Articulation: final two semiquavers of third beat slurred; first two semiquavers of fourth beat slurred; final two semiquavers of bar staccato	29
227	Clarinet in A	Articulation: groups of semiquavers on first three beats slurred	30
242	Clarinet in A	Articulation: first two semiquavers of beats one and two slurred	31
243	Clarinet in A	Articulation: first two semiquavers of beats one and two slurred	32
244	Clarinet in A	Articulation: first two semiquavers of each beat slurred	33
245	Clarinet in A	Articulation: first two semiquavers of each beat slurred	34
267	Clarinet in A	Articulation: both groups of triplets slurred	35
271	Clarinet in A	Articulation: all groups of triplets slurred	36
318	Clarinet in A	Articulation: crotchets of beats three and four slurred	37
321	Clarinet in A	Articulation: subdivisions of first and second beats slurred	38
322	Clarinet in A	Articulation: final two semiquavers of beat three slurred	39
324	Clarinet in A	Articulation: first pair of crotchets slurred; second pair of crotchets slurred	40
325	Clarinet in A	Articulation: first three quavers in bar slurred; fourth quaver staccato	41
328	Clarinet in A	Articulation: both groups of triplets slurred	42
357	Clarinet in A	Articulation: two semiquavers on upbeat to beat four slurred	43
358	Clarinet in A	Articulation: semiquavers of first beat slurred; semiquavers of second beat slurred	44

359	Clarinet in A	Articulation: semiquavers of first beat slurred; semiquavers of second beat slurred	45
360	Clarinet in A	Articulation: first two semiquavers of each beat slurred; Dynamics: bar is **f**	46
361	Clarinet in A	Articulation: first two semiquavers of each beat slurred; Dynamics: bar is **p**	47
362	Clarinet in A	Articulation: first two semiquavers of each beat slurred	48
363	Clarinet in A	Articulation: second to fourth quavers in bar slurred	49
367	Clarinet in A	Articulation: all groups of triplets slurred	50
371	Clarinet in A	Articulation: first to third quavers (beat three to four) slurred	51
Movement Two			
6	Clarinet in A	Articulation: beat one quavers slurred; beat two quavers slurred	1
7	Clarinet in A	Articulation: tie between third and fourth beats removed; fourth beat subdivisions slurred	2
30	Clarinet in A	Articulation: subdivisions of first quaver slurred; subdivisions of second beat slurred (excepting final semiquaver, which is separate); subdivisions of third beat slurred; subdivisions of fourth beat slurred; Pitch: final C-sharp changed to C-natural	3
32	Clarinet in A	Articulation: final three quavers slurred	4
35	Clarinet in A	Articulation: first two semiquavers of beat three slurred; first two semiquavers of beat four slurred	5
37	Clarinet in A	Articulation: first two semiquavers of beat three slurred; first two semiquavers of beat four slurred	6
39	Clarinet in A	Articulation: beats three and four slurred according to quaver values	7
50	Clarinet in A	Articulation: final three quavers of the bar slurred	8
51	Clarinet in A	Articulation: beat three quavers slurred; beat four quavers slurred	9
55	Clarinet in A	Articulation: second beat subdivisions slurred; fourth beat subdivisions slurred	10
66	Clarinet in A	Articulation: final beat semiquavers slurred	11
76	Clarinet in A	Dynamics: last beat is **f**	12
77	Clarinet in A	Articulation: subdivisions of final beat slurred	13
78	Clarinet in A	Articulation: subdivisions of final beat slurred; Dynamics: last beat is **p**	14
79	Clarinet in A	Articulation: subdivisions of final beat slurred	15
82	Clarinet in A	Articulation: final three quavers slurred	16
Movement Three			

1	Clarinet in A	Articulation: beat one semiquavers slurred; beat two semiquavers slurred	1
46	Clarinet in A	Articulation: First two semiquavers slurred	2
48	Clarinet in A	Articulation: First two semiquavers slurred	3
60	Clarinet in A	Articulation: First two semiquavers of beat two slurred	4
61	Clarinet in A	Articulation: First two semiquavers of beat two slurred	5
62	Clarinet in A	Articulation: First two semiquavers of beat two slurred	6
63	Clarinet in A	Articulation: First two semiquavers slurred	7
104	Clarinet in A	Dynamics: bar is **p**	8
108	Clarinet in A	Dynamics: crescendo added	9
112	Clarinet in A	Articulation: First two semiquavers slurred	10
114	Clarinet in A	Articulation: First two semiquavers slurred	11
116	Clarinet in A	Articulation: beat one semiquavers slurred; beat two semiquavers slurred	12
124	Clarinet in A	Articulation: first two semiquavers in bar staccato added; grace note in bar slurred to subsequent quaver	13
125	Clarinet in A	Articulation: first two semiquavers in bar staccato added; grace note in bar slurred to subsequent quaver	14
159	Clarinet in A	Articulation: (only) two semiquavers slurred; Dynamics: final two semiquavers of bar are **f**	15
161	Clarinet in A	Articulation: first two semiquavers slurred; subsequent two semiquavers staccato; final two semiquavers slurred; Dynamics: final two semiquavers of bar are **f**	16
163	Clarinet in A	Articulation: final two semiquavers slurred	17
164	Clarinet in A	Articulation: both pairs of semiquavers in bar slurred	18
165	Clarinet in A	Articulation: final two semiquavers slurred	19
169	Clarinet in A	Articulation: final two semiquavers slurred	20
171	Clarinet in A	Articulation: initial two semiquavers slurred; final two semiquavers slurred	21
173	Clarinet in A	Articulation: initial two semiquavers slurred; final two semiquavers slurred	22
174	Clarinet in A	Articulation: both pairs of semiquavers in bar slurred	23
175	Clarinet in A	Articulation: final two semiquavers slurred	24
181	Clarinet in A	Articulation: beat one semiquavers slurred; beat two semiquavers slurred	25
211	Clarinet in A	Articulation: subdivisions of second beat slurred	26
215	Clarinet in A	Articulation: subdivisions of second beat slurred	27
241	Clarinet in A	Articulation: subdivisions of second beat slurred	28

245	Clarinet in A	Articulation: subdivisions of second beat slurred	29
284	Clarinet in A	Articulation: pair of semiquavers on the second half of first beat slurred	30
286	Clarinet in A	Articulation: pair of semiquavers on the second half of first beat slurred	31
288	Clarinet in A	Articulation: pair of semiquavers on the second half of first beat slurred	32
305	Clarinet in A	Dynamics: upbeat to bar 306 is **f**	33
309	Clarinet in A	Dynamics: upbeat to bar 310 is **p**	34
335	Clarinet in A	Articulation: initial two semiquavers slurred	35
337	Clarinet in A	Articulation: initial two semiquavers slurred	36
Movement One			
2	Solo Violin	Articulation: both pairs of triplets slurred	1
4	Solo Violin	Articulation: semiquavers on second beat slurred	2
5	Solo Violin	Articulation: triplet on fourth beat slurred	3
6	Solo Violin	Articulation: both pairs of triplets slurred	4
7	Solo Violin	Articulation: original slur removed; quavers on third beat slurred; bowings added	5
8	Solo Violin	Articulation: subdivisions of fourth beat slurred; final semiquaver staccato under slur	6
9	Solo Violin	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	7
11	Solo Violin	Articulation: three final quavers of bar slurred	8
12	Solo Violin	Articulation: three final quavers of bar slurred	9
13	Solo Violin	Articulation: quavers slurred according to beats	10
14	Solo Violin	Articulation: three final quavers of bar slurred	11
17	Solo Violin	Articulation: quavers on first beat slurred; staccato added to quavers on second beat; first quaver on third beat slurred; slur removed on third beat; final two semiquavers of third beat slurred; first two semiquavers of fourth beat slurred; final two semiquavers of fourth beat staccato added; bowings added	12
18	Solo Violin	Articulation: quavers of final beat slurred; bowings added	13
19	Solo Violin	Articulation: third and fourth beat – semiquavers articulated by slurring first two notes and adding staccato to third and fourth notes	14

21	Solo Violin	Articulation: first two notes (on groups of semiquavers on each beat) slurred	15
22	Solo Violin	Articulation: final three quavers of bar slurred, bowing added	16
24	Solo Violin	Articulation: final two semiquavers on third beat slurred; bowings added	17
25	Solo Violin	Articulation: quavers of third beat slurred	18
26	Solo Violin	Articulation: quavers of first beat slurred; semiquavers of fourth beat slurred	19
27	Solo Violin	Articulation: first two semiquavers of second; third; and fourth beats slurred	20
28	Solo Violin	Articulation: bowings added	21
33	Solo Violin	Articulation: staccato added to all notes of bar	22
34	Solo Violin	Articulation: staccato added to first four quavers of bar; beat three and its grace notes slurred	23
36	Solo Violin	Articulation: quavers of third beat and its appoggiatura slurred; quavers of fourth beat and its appoggiatura slurred	24
38	Solo Violin	Articulation: quavers of third beat and its appoggiatura slurred; quavers of fourth beat and its appoggiatura slurred	25
40	Solo Violin	Articulation: quavers of third beat and its appoggiatura slurred; quavers of fourth beat and its appoggiatura slurred	26
43	Solo Violin	Articulation: bowings added	27
45	Solo Violin	Articulation: bowings added	28
47	Solo Violin	Articulation: beats three and four slurred; final quaver staccato under slur	29
48	Solo Violin	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	30
49	Solo Violin	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	31
81	Solo Violin	Articulation: bowings added	32
85	Solo Violin	Articulation: slur removed; subdivisions of second beat slurred; bowings added	33
87	Solo Violin	Articulation: all groups of triplets slurred	34
88	Solo Violin	Articulation: bowings added	35
89	Solo Violin	Articulation: first two semiquavers of third beat slurred	36
90	Solo Violin	Articulation: first two semiquavers of bar slurred; final two semiquavers of third beat slurred; bowings added	37
91	Solo Violin	Articulation: first, second, third and fourth pairs of semiquavers slurred; bowings added	38

94	Solo Violin	Articulation: first, second, third and fourth pairs of semiquavers slurred; final pair of semiquavers of third beat slurred	39
95	Solo Violin	Articulation: final two semiquavers of first beat slurred	40
96	Solo Violin	Articulation: final two semiquavers of third beat slurred; bowings added	41
97	Solo Violin	Articulation: final two semiquavers of third beat slurred; bowings added	42
103	Solo Violin	Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	43
104	Solo Violin	Articulation: bowings added	44
106	Solo Violin	Articulation: final two semiquavers of bar slurred	45
107	Solo Violin	Articulation: bowings added	46
108	Solo Violin	Articulation: first two semiquavers of bar slurred; Pitch: bottom note of apparent double stop removed; bowings added	47
109	Solo Violin	Articulation: first two semiquavers of each beat slurred	48
110	Solo Violin	Articulation: bowings added	49
117	Solo Violin	Articulation: slur removed; third beat slurred; fourth beat slurred	50
118	Solo Violin	Articulation: first and second crotchets slurred over staccatos; third and fourth crotchets slurred over staccatos	51
120	Solo Violin	Articulation: subdivisions of fourth beat slurred; bowings added	52
126	Solo Violin	Articulation: slur removed; third beat slurred; fourth beat slurred	53
127	Solo Violin	Articulation: first and second crotchets slurred over staccatos; third and fourth crotchets slurred over staccatos	54
129	Solo Violin	Articulation: bowings added	55
137	Solo Violin	Articulation: first two semiquavers of each beat slurred	56
138	Solo Violin	Articulation: bowings added	57
139	Solo Violin	Articulation: first two semiquavers of each beat slurred	58
140	Solo Violin	Articulation: first two semiquavers of each beat slurred	59
141	Solo Violin	Articulation: first two semiquavers of first three beats slurred; bowings added	60
142	Solo Violin	Articulation: first two semiquavers of first two beats slurred	61
151	Solo Violin	Articulation: bowings added	62
154	Solo Violin	Pitch: final crotchet changed from an A to a B	63
155	Solo Violin	Articulation: slur removed; first two notes of bar slurred	64
158	Solo Violin	Articulation: final two semiquavers of third beat slurred; first two semiquavers of second beat slurred	65

161	Solo Violin	Articulation: first two semiquavers of each beat slurred	66
162	Solo Violin	Articulation: first two semiquavers of each beat slurred	67
163	Solo Violin	Articulation: bowings added	68
165	Solo Violin	Articulation: first two semiquavers of first and second beats slurred	69
166	Solo Violin	Articulation: first two semiquavers of first and second beats slurred	70
167	Solo Violin	Articulation: each group of triplets slurred	71
168	Solo Violin	Articulation: each group of triplets slurred	72
170	Solo Violin	Articulation: final two crotchets in bar slurred over staccatos	73
171	Solo Violin	Rhythm: final quaver tied over to first quaver of bar 172	74
172	Solo Violin	Articulation: bowings added	75
173	Solo Violin	Articulation: final two quavers of bar slurred	76
176	Solo Violin	Articulation: final two quavers of bar slurred	77
177	Solo Violin	Articulation: two quavers on second beat staccato; two quavers on third beat slurred; two quavers on fourth beat staccato; bowings added	78
178	Solo Violin	Articulation: two quavers on first beat slurred; two quavers on second beat staccato; bowings added	79
180	Solo Violin	Articulation: final three quavers slurred	80
182	Solo Violin	Articulation: final two quavers slurred	81
183	Solo Violin	Articulation: first two quavers slurred; final two semiquavers of third beat slurred; bowings added	82
184	Solo Violin	Articulation: bowings added	83
185	Solo Violin	Articulation: bowings added	84
186	Solo Violin	Articulation: first two quavers slurred; bowings added	85
188	Solo Violin	Articulation: final two quavers staccato; Dynamics: fourth beat is **f**	86
189	Solo Violin	Articulation: all notes in bar staccato	87
190	Solo Violin	Articulation: first two semiquavers of first beat slurred; first two semiquavers of second beat slurred	88
191	Solo Violin	Articulation: semiquavers of first beat slurred; second quaver of second beat staccato; semiquavers of third beat slurred; second quaver of fourth beat staccato	89
194	Solo Violin	Articulation: slur removed; last two crotchets slurred; bowings added	90
196	Solo Violin	Articulation: quavers of third beat slurred; quavers of fourth beat slurred	91
197	Solo Violin	Articulation: slur removed; first two semiquavers of second beat slurred; bowings added	92

199	Solo Violin	Articulation: bowings added	93
200	Solo Violin	Articulation: slur removed; first two crotchets slurred; final two crotchets slurred	94
201	Solo Violin	Articulation: bowings added	95
202	Solo Violin	Rhythm: Initial A tied to second A in bar; Articulation: slur in bar removed	96
204	Solo Violin	Articulation: quavers of third beat slurred	97
205	Solo Violin	Articulation: quavers of third beat slurred; bowings added	98
206	Solo Violin	Articulation: quavers of third beat slurred	99
207	Solo Violin	Articulation: quavers of first beat slurred	100
209	Solo Violin	Articulation: all groups of triplets slurred	101
210	Solo Violin	Articulation: first two semiquavers of fourth beat slurred; bowings added	102
211	Solo Violin	Articulation: two quavers of fourth beat slurred; bowings added	103
212	Solo Violin	Articulation: two quavers of fourth beat slurred	104
214	Solo Violin	Articulation: slur removed; second to fourth semiquavers of first beat slurred	105
215	Solo Violin	Articulation: two quavers of fourth beat slurred; bowings added	106
216	Solo Violin	Rhythm: first three notes of bar interpreted as triplet; final three notes of bar interpreted as quavers	107
217	Solo Violin	Articulation: bowings added	108
218	Solo Violin	Articulation: bowings added	109
225	Solo Violin	Articulation: semiquavers slurred according to beat	110
226	Solo Violin	Articulation: semiquavers slurred according to beat	111
229	Solo Violin	Articulation: bowings added	112
231	Solo Violin	Articulation: first two semiquavers of each beat slurred	113
232	Solo Violin	Articulation: first two semiquavers of first two beats slurred	114
238	Solo Violin	Articulation: quavers of third beat slurred; quavers of fourth beat slurred	115
239	Solo Violin	Articulation: slur removed; first and second crotchets slurred over staccatos; third and fourth crotchets slurred over staccatos	116
241	Solo Violin	Articulation: subdivisions of first and second beats slurred; bowings added	117
242	Solo Violin	Articulation: first two semiquavers of first two beats slurred	118
243	Solo Violin	Articulation: first two semiquavers of first two beats slurred	119
244	Solo Violin	Articulation: first two semiquavers of each beat slurred	120
245	Solo Violin	Articulation: first two semiquavers of each beat slurred	121

246	Solo Violin	Articulation: bowings added	122
250	Solo Violin	Articulation: all notes slurred according to beat	123
252	Solo Violin	Articulation: first half of bar slurred; subdivisions of third beat slurred; subdivisions of fourth beat slurred	124
253	Solo Violin	Articulation: bowings added	125
254	Solo Violin	Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	126
257	Solo Violin	Articulation: bowings added	127
259	Solo Violin	Articulation: bowings added	128
261	Solo Violin	Articulation: subdivision of second half of bar slurred; final quaver staccato under slur	129
262	Solo Violin	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	130
263	Solo Violin	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	131
296	Solo Violin	Articulation: triplet of fourth beat slurred	132
297	Solo Violin	Articulation: triplet of fourth beat slurred	133
299	Solo Violin	Articulation: slur removed; semiquavers of second beat slurred; bowings added	134
300	Solo Violin	Articulation: triplets slurred (continued in bar 301); bowings added	135
302	Solo Violin	Articulation: first pair of semiquavers of third beat slurred; second pair of semiquavers of third beat slurred; bowings added	136
304	Solo Violin	Articulation: semiquavers slurred in pairs in first half of bar; final pair of semiquavers of bar three slurred	137
305	Solo Violin	Articulation: first two semiquavers of each beat slurred; bowings added	138
306	Solo Violin	Articulation: first two semiquavers of each beat slurred; bowings added	139
307	Solo Violin	Articulation: bowings added	140
309	Solo Violin	Articulation: both triplets slurred	141
310	Solo Violin	Articulation: triplet slurred	142
311	Solo Violin	Articulation: both triplets slurred	143
312	Solo Violin	Articulation: triplet slurred	144
313	Solo Violin	Articulation: both triplets slurred	145
314	Solo Violin	Articulation: subdivisions of third beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	146

315	Solo Violin	Articulation: slur removed; subdivisions of first beat slurred; subdivisions of second beat slurred	147
318	Solo Violin	Articulation: third and final crotchets slurred	148
319	Solo Violin	Articulation: pair of semiquavers on upbeat to third beat slurred	149
321	Solo Violin	Articulation: first two notes slurred	150
322	Solo Violin	Articulation: subdivisions of first three beats slurred	151
323	Solo Violin	Pitch: initial G-sharp changed to G-natural; bowings added	152
324	Solo Violin	Articulation: first two crotchets slurred; final two crotchets slurred	153
325	Solo Violin	Articulation: staccato added to fourth quaver	154
336	Solo Violin	Articulation: first two semiquavers of each beat slurred	155
338	Solo Violin	Articulation: first two semiquavers of each beat slurred	156
339	Solo Violin	Articulation: first two semiquavers of each beat slurred	157
340	Solo Violin	Articulation: first two semiquavers of each beat slurred	158
341	Solo Violin	Articulation: first two semiquavers of first two beats slurred	159
346	Solo Violin	Articulation: bowings added	160
354	Solo Violin	Articulation: bowings added	161
357	Solo Violin	Articulation: final pair of semiquavers of bar three slurred; bowings added	162
358	Solo Violin	Articulation: semiquavers of third beat slurred; semiquavers of fourth beat slurred	163
359	Solo Violin	Articulation: semiquavers of third beat slurred; semiquavers of fourth beat slurred	164
360	Solo Violin	Articulation: first two semiquavers of each beat slurred; bowings added; Dynamics: bar is **f**	165
361	Solo Violin	Articulation: first two semiquavers of each beat slurred; Dynamics: bar is **p**	166
364	Solo Violin	Articulation: first two semiquavers of third beat slurred; first two semiquavers of final beat slurred	167
365	Solo Violin	Articulation: subdivisions of third beat slurred; subdivisions of final beat slurred	168
366	Solo Violin	Articulation: all triplets slurred	169
367	Solo Violin	Articulation: all triplets slurred	170
369	Solo Violin	Articulation: bowings added	171
370	Solo Violin	Articulation: bowings added	172
375	Solo Violin	Articulation: first and second notes slurred	173
376	Solo Violin	Articulation: quavers of final beat slurred; bowings added	174

377	Solo Violin	Articulation: first two semiquavers of third beat slurred; first two semiquavers of final beat slurred; bowings added	175
378	Solo Violin	Articulation: first two semiquavers of each beat slurred	176
380	Solo Violin	Articulation: bowings added	177
382	Solo Violin	Articulation: bowings added	178
384	Solo Violin	Articulation: final two beats slurred; final quaver staccato under slur	179
385	Solo Violin	Articulation: subdivisions of third beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	180
386	Solo Violin	Articulation: subdivisions of third beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	181
387	Solo Violin	Rhythm: stem of first minim struck through	182
Movement Two			
1	Solo Violin	Articulation: third to fourth beats slurred	1
5	Solo Violin	Articulation: third to fourth beats slurred	2
6	Solo Violin	Articulation: first beat slurred; second beat slurred	3
7	Solo Violin	Articulation: tie removed; subdivisions of second beat slurred; subdivisions of final beat slurred	4
17	Solo Violin	Articulation: bowings added	5
19	Solo Violin	Articulation: bowings added	6
20	Solo Violin	Articulation: final two semiquavers of third beat slurred; subdivisions of fourth beat slurred	7
21	Solo Violin	Articulation: first beat slurred; subdivisions of third beat slurred; subdivisions of fourth beat slurred	8
22	Solo Violin	Articulation: subdivisions of first beat slurred	9
26	Solo Violin	Articulation: subdivisions of fourth beat slurred	10
27	Solo Violin	Articulation: first two semiquavers of first beat slurred; second two semiquavers of first beat slurred; first two semiquavers of second beat slurred; second two semiquavers of second beat slurred	11
28	Solo Violin	Articulation: subdivisions of fourth beat slurred; bowings added	12
29	Solo Violin	Articulation: first two semiquavers of first beat slurred; second two semiquavers of first beat slurred; first two semiquavers of second beat slurred; second two semiquavers of second beat slurred	13
30	Solo Violin	Articulation: subdivisions of each beat slurred	14

35	Solo Violin	Articulation: first two semiquavers of third beat slurred; first two semiquavers of fourth beat slurred; bowings added	15
37	Solo Violin	Articulation: first two semiquavers of third beat slurred; first two semiquavers of fourth beat slurred; bowings added	16
38	Solo Violin	Articulation: first two semiquavers of third beat slurred; second two semiquavers of third beat slurred; first two semiquavers of fourth beat slurred; second two semiquavers of fourth beat slurred	17
49	Solo Violin	Articulation: third to fourth beats slurred	18
50	Solo Violin	Articulation: final three quavers slurred	19
51	Solo Violin	Articulation: quavers of third beat slurred; quavers of fourth beat slurred; bowings added	20
53	Solo Violin	Articulation: third to fourth beats slurred	21
55	Solo Violin	Articulation: tie removed; subdivisions of second beat slurred; subdivisions of final beat slurred	22
56	Solo Violin	Articulation: first to third beats slurred	23
66	Solo Violin	Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	24
69	Solo Violin	Articulation: subdivisions of each beat slurred	25
70	Solo Violin	Articulation: first two semiquavers of third beat slurred; subdivisions of fourth beat slurred	26
71	Solo Violin	Articulation: subdivisions of first beat slurred; first two semiquavers of second beat slurred; final two semiquavers of second beat slurred; final two notes of fourth beat slurred	27
72	Solo Violin	Pitch: initial C-sharp changed to C-natural	28
76	Solo Violin	Articulation: fourth beat slurred; bowings added; Dynamics: fourth beat is **f**	29
77	Solo Violin	Articulation: fourth beat slurred; bowings added	30
78	Solo Violin	Articulation: fourth beat slurred; bowings added; Dynamics: fourth beat is **p**	31
79	Solo Violin	Articulation: fourth beat slurred; bowings added	32
81	Solo Violin	Articulation: third to fourth beats slurred	33
82	Solo Violin	Articulation: final three quavers of bar slurred	34
85	Solo Violin	Articulation: third to fourth beats slurred	35
87	Solo Violin	Articulation: tie removed; subdivisions of second beat slurred; subdivisions of final beat slurred	36
88	Solo Violin	Articulation: first to third beats slurred	37
Movement Three			
1	Solo Violin	Articulation: final two semiquavers of bar slurred	1

2	Solo Violin	Articulation: bowings added	2
3	Solo Violin	Articulation: final two semiquavers of bar slurred	3
4	Solo Violin	Articulation: final two semiquavers of bar slurred; bowings added	4
5	Solo Violin	Articulation: bowings added	5
6	Solo Violin	Articulation: first two semiquavers of bar slurred; final two semiquavers of bar slurred	6
7	Solo Violin	Articulation: bowings added	7
8	Solo Violin	Articulation: first two semiquavers of bar slurred; bowings added	8
9	Solo Violin	Articulation: first quaver of second beat and its appoggiatura slurred	9
10	Solo Violin	Articulation: first quaver of second beat and its appoggiatura slurred	10
11	Solo Violin	Articulation: first quaver of second beat and its appoggiatura slurred	11
12	Solo Violin	Articulation: subdivisions of first beat (except initial quaver) slurred; final two semiquavers of bar slurred; bowings added	12
13	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	13
14	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	14
15	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	15
16	Solo Violin	Articulation: first two semiquavers of bar slurred	16
17	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	17
18	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	18
19	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	19
28	Solo Violin	Articulation: bowings added	20
29	Solo Violin	Articulation: last two semiquavers of bar slurred	21
30	Solo Violin	Articulation: bowings added	22
31	Solo Violin	Articulation: first semiquaver of second beat and its appoggiatura slurred; bowings added	23
32	Solo Violin	Articulation: tie removed; final two semiquavers of bar slurred; bowings added	24

33	Solo Violin	Articulation: first semiquaver of second beat and its appoggiatura slurred; bowings added	25
35	Solo Violin	Articulation: first semiquaver of second beat and its appoggiatura slurred; bowings added	26
36	Solo Violin	Articulation: bowings added	27
42	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	28
48	Solo Violin	Articulation: subdivisions of first beat slurred	29
53	Solo Violin	Articulation: first semiquaver of second beat and its appoggiatura slurred	30
55	Solo Violin	Articulation: first semiquaver of second beat and its appoggiatura slurred	31
57	Solo Violin	Articulation: first semiquaver of second beat and its appoggiatura slurred	32
59	Solo Violin	Articulation: first semiquaver of second beat and its appoggiatura slurred	33
60	Solo Violin	Articulation: first two semiquavers of second beat slurred; bowings added	34
61	Solo Violin	Articulation: first two semiquavers of second beat slurred	35
62	Solo Violin	Articulation: first two semiquavers of second beat slurred	36
72	Solo Violin	Articulation: first two semiquavers of first beat slurred; second two semiquavers of first beat slurred; first two semiquavers of second beat slurred; second two semiquavers of second beat slurred	37
73	Solo Violin	Articulation: bowings added	38
74	Solo Violin	Articulation: bowings added	39
76	Solo Violin	Articulation: first two semiquavers of first beat slurred; second two semiquavers of first beat slurred; first two semiquavers of second beat slurred; second two semiquavers of second beat slurred	40
78	Solo Violin	Articulation: first two semiquavers of second beat slurred	41
79	Solo Violin	Articulation: first two semiquavers of bar slurred; first two semiquavers of second beat slurred; bowings added	42
80	Solo Violin	Articulation: first two semiquavers of second beat slurred	43
81	Solo Violin	Articulation: first two semiquavers of bar slurred; first two semiquavers of second beat slurred; bowings added	44
82	Solo Violin	Articulation: first two semiquavers of second beat slurred	45
83	Solo Violin	Articulation: first two semiquavers of bar slurred; first two semiquavers of second beat slurred; bowings added	46
85	Solo Violin	Articulation: bowings added	47

86	Solo Violin	Articulation: bowings added	48
87	Solo Violin	Articulation: bowings added	49
89	Solo Violin	Articulation: minim and its appoggiatura slurred	50
93	Solo Violin	Articulation: first two semiquavers of each beat slurred	51
94	Solo Violin	Articulation: first two semiquavers of each beat slurred	52
97	Solo Violin	Rhythm: minim tied over to bar 98	53
99	Solo Violin	Dynamics: final quaver of bar is **f**	54
103	Solo Violin	Dynamics: final quaver of bar is **p**	55
107	Solo Violin	Dynamics: final quaver of bar is **f**	56
111	Solo Violin	Articulation: first two semiquavers of bar slurred	57
113	Solo Violin	Articulation: first two semiquavers of bar slurred	58
116	Solo Violin	Articulation: final two semiquavers of bar slurred	59
118	Solo Violin	Articulation: final two semiquavers of bar slurred	60
119	Solo Violin	Articulation: final two semiquavers of bar slurred	61
120	Solo Violin	Articulation: bowings added	62
121	Solo Violin	Articulation: first two semiquavers of bar slurred; final two semiquavers of bar slurred	63
122	Solo Violin	Articulation: bowings added	64
123	Solo Violin	Articulation: first two semiquavers of bar slurred; bowings added	65
124	Solo Violin	Articulation: first quaver of second beat and its appoggiatura slurred	66
125	Solo Violin	Articulation: first quaver of second beat and its appoggiatura slurred	67
126	Solo Violin	Articulation: first quaver of second beat and its appoggiatura slurred	68
127	Solo Violin	Articulation: subdivisions of first beat (except initial quaver) slurred; final two semiquavers of bar slurred; bowings added	69
128	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	70
131	Solo Violin	Articulation: first two semiquavers of bar slurred	71
132	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred; bowings added	72
133	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	73
134	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	74
151	Solo Violin	Articulation: bowings added	75

152	Solo Violin	Articulation: first two semiquavers of second beat slurred	76
154	Solo Violin	Articulation: first two semiquavers of second beat slurred	77
156	Solo Violin	Articulation: first two semiquavers of bar slurred; first two semiquavers of second beat slurred	78
157	Solo Violin	Articulation: final two semiquavers of bar slurred	79
158	Solo Violin	Articulation: first two semiquavers of second beat slurred; bowings added	80
159	Solo Violin	Articulation: final two semiquavers of bar slurred; bowings added; Dynamics: final two semiquavers of bar are **f**	81
161	Solo Violin	Articulation: first two semiquavers of bar slurred; final two semiquavers of bar slurred; Dynamics: final two semiquavers of bar are **p**	82
162	Solo Violin	Articulation: bowings added	83
163	Solo Violin	Articulation: first two semiquavers of bar slurred; final two semiquavers of bar slurred	84
164	Solo Violin	Articulation: last two semiquavers of first beat slurred; final two semiquavers of bar slurred	85
165	Solo Violin	Articulation: final two semiquavers of bar slurred; bowings added	86
166	Solo Violin	Articulation: final two semiquavers of bar slurred	87
168	Solo Violin	Articulation: final two semiquavers of bar slurred	88
169	Solo Violin	Articulation: final two semiquavers of bar slurred; bowings added	89
171	Solo Violin	Articulation: first two semiquavers of bar slurred; final two semiquavers of bar slurred	90
172	Solo Violin	Articulation: bowings added	91
173	Solo Violin	Articulation: first two semiquavers of bar slurred; final two semiquavers of bar slurred	92
174	Solo Violin	Articulation: last two semiquavers of first beat slurred; final two semiquavers of bar slurred	93
175	Solo Violin	Articulation: final two semiquavers of bar slurred; bowings added	94
177	Solo Violin	Articulation: bowings added	95
178	Solo Violin	Articulation: bowings added	96
181	Solo Violin	Articulation: final two semiquavers of bar slurred	97
183	Solo Violin	Articulation: final two semiquavers of bar slurred	98

184	Solo Violin	Articulation: final two semiquavers of bar slurred	99
185	Solo Violin	Articulation: bowings added	100
186	Solo Violin	Articulation: first two semiquavers of bar slurred; final two semiquavers of bar slurred; Dynamics: final two semiquavers of bar are **p**	101
187	Solo Violin	Articulation: bowings added	102
188	Solo Violin	Articulation: first two semiquavers of bar slurred; bowings added; Dynamics: second beat is **mf**	103
189	Solo Violin	Articulation: first quaver of second beat and its appoggiatura slurred	104
190	Solo Violin	Articulation: first quaver of second beat and its appoggiatura slurred	105
191	Solo Violin	Articulation: first quaver of second beat and its appoggiatura slurred	106
192	Solo Violin	Articulation: subdivisions of first beat (except initial quaver) slurred; final two semiquavers of bar slurred; bowings added	107
193	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	108
196	Solo Violin	Articulation: first two semiquavers of bar slurred	109
215	Solo Violin	Articulation: subdivisions of second beat slurred	110
218	Solo Violin	Articulation: bowings added	111
219	Solo Violin	Articulation: bowings added	112
222	Solo Violin	Articulation: bowings added	113
241	Solo Violin	Articulation: subdivisions of second beat slurred; bowings added	114
245	Solo Violin	Articulation: subdivisions of second beat slurred	115
250	Solo Violin	Articulation: bowings added	116
259	Solo Violin	Dynamics: bar is **f**	117
261	Solo Violin	Dynamics: bar is **p**	118
263	Solo Violin	Dynamics: bar is **f**	119
264	Solo Violin	Pitch: natural accidental added to first semiquaver of second beat	120
265	Solo Violin	Pitch: natural accidental added to final semiquaver of first beat	121
266	Solo Violin	Pitch: natural accidental added to first semiquaver of second beat	122
276	Solo Violin	Articulation: bowings added	123
278	Solo Violin	Articulation: first two semiquavers of bar slurred; final two semiquavers of first beat slurred; bowings added	124
282	Solo Violin	Articulation: first two semiquavers of first beat slurred; second two semiquavers of first beat slurred; first two semiquavers of second beat slurred; second two	125

		semiquavers of second beat slurred; bowings added	
283	Solo Violin	Articulation: bowings added	126
284	Solo Violin	Articulation: final two semiquavers of first beat slurred; bowings added	127
286	Solo Violin	Articulation: final two semiquavers of first beat slurred; bowings added	128
288	Solo Violin	Articulation: final two semiquavers of first beat slurred; bowings added	129
292	Solo Violin	Articulation: bowings added	130
293	Solo Violin	Articulation: bowings added	131
299	Solo Violin	Articulation: first two semiquavers of bar slurred; first two semiquavers of second beat slurred	132
300	Solo Violin	Articulation: first two semiquavers of bar slurred; first two semiquavers of second beat slurred	133
301	Solo Violin	Articulation: first two semiquavers of bar slurred; first two semiquavers of second beat slurred	134
305	Solo Violin	Dynamics: final quaver of bar is **f**	135
309	Solo Violin	Dynamics: final quaver of bar is **p**	136
313	Solo Violin	Dynamics: final quaver of bar is **f**	137
322	Solo Violin	Articulation: final two semiquavers of bar slurred; bowings added	138
324	Solo Violin	Articulation: final two semiquavers of bar slurred	139
325	Solo Violin	Articulation: final two semiquavers of bar slurred; bowings added	140
327	Solo Violin	Articulation: first two semiquavers of bar slurred; final two semiquavers of bar slurred; Dynamics: final two semiquavers of bar are **p**	141
329	Solo Violin	Articulation: first two semiquavers of bar slurred; bowings added	142
330	Solo Violin	Articulation: first quaver of second beat and its appoggiatura slurred	143
331	Solo Violin	Articulation: first quaver of second beat and its appoggiatura slurred	144
332	Solo Violin	Articulation: first quaver of second beat and its appoggiatura slurred	145
333	Solo Violin	Articulation: subdivisions of first beat (except initial quaver) slurred; final two semiquavers of bar slurred; bowings added	146
334	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	147
335	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	148
337	Solo Violin	Articulation: first two semiquavers of bar slurred	149

338	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	150
339	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	151
350	Solo Violin	Score layout: two superfluous bars in original score removed	152
350	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	153
351	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	154
352	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	155
353	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	156
354	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	157
355	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	158
356	Solo Violin	Articulation: subdivisions of first beat slurred; subdivisions of second beat slurred	159
Movement One			
2	Violin I	Articulation: both triplets slurred	1
4	Violin I	Articulation: tie removed; subdivisions of second beat slurred	2
6	Violin I	Articulation: triplet on fourth beat slurred	3
7	Violin I	Articulation: tie removed; quavers of third beat slurred; bowings added	4
8	Violin I	Articulation: subdivisions of fourth beat slurred; final semiquaver staccato under slur	5
9	Violin I	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	6
18	Violin I	Articulation: fourth beat quavers slurred; bowings added	7
21	Violin I	Articulation: first two notes (on groups of semiquavers on each beat) slurred	8
22	Violin I	Articulation: final three quavers in bar slurred; bowings added	9
24	Violin I	Articulation: tie removed; slur removed; final two semiquavers on third beat slurred; final quaver staccato; bowings added	10

25	Violin I	Articulation: two quavers on third beat slurred	11
26	Violin I	Articulation: tie removed; two quavers on first beat slurred; subdivisions of fourth beat slurred	12
27	Violin I	Articulation: first two semiquavers of second; third; and fourth beats slurred	13
28	Violin I	Articulation: bowings added	14
34	Violin I	Articulation: beat three and its grace notes slurred	15
36	Violin I	Articulation: quavers of third beat and its appoggiatura slurred; quavers of fourth beat and its appoggiatura slurred	16
38	Violin I	Articulation: quavers of third beat and its appoggiatura slurred; quavers of fourth beat and its appoggiatura slurred	17
40	Violin I	Articulation: quavers of second beat slurred; quavers of third beat and its appoggiatura slurred; quavers of fourth beat and its appoggiatura slurred	18
43	Violin I	Articulation: bowings added	19
44	Violin I	Articulation: bowings added	20
47	Violin I	Articulation: beats three and four slurred; final quaver staccato under slur	21
48	Violin I	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	22
49	Violin I	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	23
54	Violin I	Articulation: the pair of quavers on each beat slurred	24
55	Violin I	Articulation: the pair of quavers on each beat slurred	25
56	Violin I	Articulation: the pair of quavers on each beat slurred	26
57	Violin I	Articulation: the pair of quavers on each beat slurred	27
58	Violin I	Articulation: the pair of quavers on first and second beats slurred; final three quavers of bar slurred	28
59	Violin I	Articulation: bowings added	29
68	Violin I	Articulation: pair of semiquavers on upbeat to fourth beat slurred	30
76	Violin I	Articulation: final two quavers in bar staccato; bowings added	31
77	Violin I	Articulation: first to third beat slurred together; subdivisions of fourth beat and its grace note slurred	32
78	Violin I	Articulation: bowings added	33

79	Violin I	Articulation: bowings added	34
80	Violin I	Articulation: bowings added	35
83	Violin I	Articulation: the pair of quavers on each beat slurred	36
84	Violin I	Articulation: the pair of quavers on each beat slurred	37
85	Violin I	Articulation: pair of quavers on first beat slurred	38
86	Violin I	Articulation: the pair of quavers on each beat slurred	39
87	Violin I	Articulation: the pair of quavers on each beat slurred	40
111	Violin I	Articulation: bowings added	41
112	Violin I	Articulation: bowings added	42
114	Violin I	Articulation: subdivisions of second beat slurred	43
120	Violin I	Articulation: bowings added	44
124	Violin I	Articulation: subdivisions of second beat slurred	45
129	Violin I	Articulation: bowings added	46
134	Violin I	Articulation: bowings added	47
135	Violin I	Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	48
167	Violin I	Articulation: entire bar slurred	49
168	Violin I	Articulation: entire bar slurred	50
175	Violin I	Articulation: bowings added	51
177	Violin I	Articulation: quavers on third beat slurred; bowings added	52
178	Violin I	Articulation: bowings added	53
180	Violin I	Articulation: final three quavers of bar slurred	54
183	Violin I	Articulation: pair of semiquavers on upbeat to fourth beat slurred; bowings added	55
185	Violin I	Articulation: bowings added	56
186	Violin I	Articulation: quavers of first beat slurred; bowings added	57
190	Violin I	Articulation: first pair of semiquavers on first beat slurred; first pair of semiquavers on second beat slurred	58
191	Violin I	Articulation: subdivisions of first beat slurred; subdivisions of third beat slurred – slur to fourth beat removed	59
236	Violin I	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	60
237	Violin I	Articulation: subdivisions of fourth beat slurred	61
241	Violin I	Articulation: bowings added	62
250	Violin I	Articulation: all notes slurred according to beat	63
252	Violin I	Articulation: first half of bar slurred; subdivisions of third beat slurred; subdivisions of fourth beat slurred	64

253	Violin I	Articulation: bowings added	65
254	Violin I	Articulation: first half of bar slurred (excepting initial note which ties over from previous bar); subdivisions of third beat slurred; subdivisions of fourth beat slurred	66
257	Violin I	Articulation: bowings added	67
259	Violin I	Articulation: bowings added	68
261	Violin I	Articulation: subdivision of second half of bar slurred; final quaver staccato under slur	69
262	Violin I	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	70
263	Violin I	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	71
267	Violin I	Articulation: the pair of quavers on each beat slurred	72
268	Violin I	Articulation: the pair of quavers on each beat slurred	73
269	Violin I	Articulation: the pair of quavers on each beat slurred	74
270	Violin I	Articulation: the pair of quavers on each beat slurred	75
271	Violin I	Articulation: the pair of quavers on each beat slurred	76
272	Violin I	Articulation: the pair of quavers on first and second beats slurred; final three quavers of bar slurred	77
273	Violin I	Articulation: bowings added	78
274	Violin I	Articulation: bowings added	79
282	Violin I	Articulation: pair of semiquavers on upbeat to fourth beat slurred	80
290	Violin I	Articulation: bowings added	81
291	Violin I	Articulation: initial quaver of fourth beat and its grace note slurred	82
292	Violin I	Articulation: subdivision of second half of bar slurred; final quaver staccato under slur	83
293	Violin I	Articulation: bowings added	84
294	Violin I	Articulation: bowings added	85
297	Violin I	Articulation: the pair of quavers on each beat slurred	86
298	Violin I	Articulation: the pair of quavers on each beat slurred	87
299	Violin I	Articulation: pair of quavers on first beat slurred; subdivisions of second beat slurred	88
301	Violin I	Articulation: the pair of quavers on each beat slurred	89

309	Violin I	Articulation: the pair of quavers on each beat slurred	90
316	Violin I	Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	91
317	Violin I	Articulation: subdivisions of each beat slurred	92
374	Violin I	Articulation: bowings added	93
376	Violin I	Articulation: second slur in bar removed; pair of quavers on fourth beat slurred; bowings added	94
377	Violin I	Articulation: initial pair of semiquavers on third beat slurred; initial pair of semiquavers on fourth beat slurred; bowings added	95
378	Violin I	Articulation: initial pair of semiquavers on each beat slurred	96
380	Violin I	Articulation: bowings added	97
382	Violin I	Articulation: bowings added	98
384	Violin I	Articulation: subdivision of second half of bar slurred; final quaver staccato under slur	99
385	Violin I	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	100
386	Violin I	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	101
Movement Two			
14	Violin I	Articulation: initial minim and its grace note slurred	1
15	Violin I	Articulation: subdivisions of fourth beat and its grace note slurred	2
34	Violin I	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	3
36	Violin I	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	4
43	Violin I	Articulation: subdivisions of fourth beat slurred	5
44	Violin I	Articulation: subdivisions of fourth beat slurred	6
45	Violin I	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	7
46	Violin I	Articulation: final three quavers slurred	8
62	Violin I	Articulation: initial minim and its grace note slurred	9
63	Violin I	Articulation: subdivisions of fourth beat and its grace note slurred	10
94	Violin I	Articulation: initial minim and its grace note slurred	11

95	Violin I	Articulation: subdivisions of fourth beat and its grace note slurred	12
Movement Three			
27	Violin I	Articulation: initial semiquaver of second beat and its grace note slurred	1
37	Violin I	Articulation: bowings added	2
38	Violin I	Articulation: bowings added	3
41	Violin I	Articulation: bowings added	4
142	Violin I	Articulation: initial semiquaver of second beat and its grace note slurred	5
157	Violin I	Articulation: final two semiquavers of bar slurred	6
201	Violin I	Articulation: first pair of semiquavers of second beat slurred; second pair of semiquavers of second beat slurred	7
202	Violin I	Articulation: first pair of semiquavers of second beat slurred; second pair of semiquavers of second beat slurred	8
207	Violin I	Articulation: initial semiquaver of second beat and its grace note slurred	9
305	Violin I	Articulation: bowings added	10
342	Violin I	Articulation: first pair of semiquavers of second beat slurred; second pair of semiquavers of second beat slurred	11
343	Violin I	Articulation: first pair of semiquavers of second beat slurred; second pair of semiquavers of second beat slurred	12
348	Violin I	Articulation: initial semiquaver of second beat and its grace note slurred	13
350	Violin I	Score layout: two superfluous bars in original score removed	14
Movement One			
3	Violin II	Articulation: quavers slurred according to beats	1
4	Violin II	Articulation: subdivisions of second beat slurred	2
5	Violin II	Articulation: quavers slurred according to beats	3
6	Violin II	Articulation: quavers slurred according to beats	4
7	Violin II	Articulation: quavers on third beat slurred; quavers on fourth beat slurred	5
8	Violin II	Articulation: subdivisions of fourth beat slurred; final semiquaver staccato under slur; bowings added	6
9	Violin II	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	7
17	Violin II	Articulation: quavers of first beat slurred; quavers of second beat staccato; first quaver of third beat staccato; first two	8

		semiquavers of fourth beat slurred; last two semiquavers of fourth beat staccato	
22	Violin II	Articulation: bowings added	9
24	Violin II	Articulation: initial slur removed; first quaver of third beat staccato; final quaver of bar staccato; bowings added	10
25	Violin II	Articulation: two quavers of third beat slurred	11
26	Violin II	Articulation: first two quavers of bar slurred; crotchets of second and third beats slurred; subdivisions of fourth beat slurred; bowings added	12
33	Violin II	Articulation: all notes of bar staccato	13
34	Violin II	Articulation: third beat and its grace notes slurred; bowings added	14
35	Violin II	Rhythm: tie on second minim removed	15
36	Violin II	Articulation: second to fourth quavers of bar slurred; subdivisions of third beat and its grace note slurred; subdivisions of fourth beat and its grace note slurred	16
38	Violin II	Articulation: subdivisions of third beat and its grace note slurred; subdivisions of fourth beat and its grace note slurred	17
39	Violin II	Rhythm: tie on second minim removed	18
40	Violin II	Articulation: quavers of second beat slurred; subdivisions of third beat and its grace note slurred; subdivisions of fourth beat and its grace note slurred; Pitch: final note changed from D natural to D sharp	19
44	Violin II	Articulation: bowings added	20
46	Violin II	Articulation: bowings added	21
47	Violin II	Articulation: subdivisions of third and fourth beats slurred; final quaver staccato under slur	22
48	Violin II	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	23
49	Violin II	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	24
59	Violin II	Articulation: bowings added	25
60	Violin II	Articulation: bowings added	26
78	Violin II	Articulation: bowings added	27
79	Violin II	Articulation: bowings added	28
111	Violin II	Articulation: bowings added	29
120	Violin II	Articulation: bowings added	30
123	Violin II	Articulation: quavers of first beat staccato; quavers of third beat staccato	31
124	Violin II	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	32

125	Violin II	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	33
129	Violin II	Articulation: bowings added	34
151	Violin II	Score layout: top line of viola part transferred to violin II part – final beat of bar 151 through to final beat of bar 158 transferred from viola part	35
175	Violin II	Articulation: bowings added	36
183	Violin II	Articulation: pair of semiquavers on upbeat to fourth beat slurred; bowings added	37
191	Violin II	Articulation: final slur of bar shifted to encompass subdivisions of third beat	38
236	Violin II	Articulation: subdivisions of fourth beat slurred; Ornamentation: trill added above fourth beat	39
237	Violin II	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	40
241	Violin II	Articulation: bowings added	41
249	Violin II	Articulation: slur on final minim removed; bowings added	42
250	Violin II	Articulation: slur from previous bar shortened to encompass only subdivisions of first and second beat; subdivisions of third beat slurred; subdivisions of fourth beat slurred	43
252	Violin II	Articulation: subdivisions of first and second beat slurred together; subdivisions of third beat slurred; subdivisions of fourth beat slurred	44
253	Violin II	Articulation: bowings added	45
254	Violin II	Articulation: subdivisions of third beat and its grace note slurred; subdivisions of fourth beat and its grace note slurred; Pitch: final D natural of bar changed to D sharp	46
261	Violin II	Articulation: subdivisions of third and fourth beats slurred; final quaver staccato under slur	47
262	Violin II	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	48
263	Violin II	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	49
273	Violin II	Articulation: bowings added	50
274	Violin II	Articulation: bowings added	51
289	Violin II	Articulation: subdivisions of third and fourth beats slurred together	52

292	Violin II	Articulation: subdivisions of third and fourth beats slurred; final quaver staccato under slur	53
293	Violin II	Articulation: bowings added	54
294	Violin II	Articulation: bowings added	55
316	Violin II	Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	56
317	Violin II	Articulation: bar slurred according to beats	57
350	Violin II	Score layout: top line of viola part transferred to violin II part – final beat of bar 350 through to first beat of bar 360 transferred from viola part	58
374	Violin II	Articulation: bowings added	59
384	Violin II	Articulation: subdivisions of third and fourth beats slurred; final quaver staccato under slur	60
385	Violin II	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	61
386	Violin II	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	62
Movement Two			
34	Violin II	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	1
36	Violin II	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	2
43	Violin II	Articulation: subdivisions of fourth beat slurred	3
44	Violin II	Articulation: subdivisions of fourth beat slurred	4
45	Violin II	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	5
63	Violin II	Articulation: bowings added	6
Movement Three			
37	Violin II	Articulation: bowings added	1
38	Violin II	Articulation: bowings added	2
41	Violin II	Articulation: bowings added	3
358	Violin II	Articulation: bowings added	4
362	Violin II	Articulation: first two semiquavers of fourth beat slurred; final two semiquavers of fourth beat slurred	5
366	Violin II	Articulation: bowings added	6
367	Violin II	Articulation: bowings added	7
Movement One			
8	Viola	Articulation: subdivisions of fourth beat slurred; final semiquaver staccato under slur	1

9	Viola	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	2
44	Viola	Articulation: bowings added	3
46	Viola	Articulation: bowings added	4
47	Viola	Articulation: subdivisions of third and fourth beats slurred; final quaver staccato under slur	5
48	Viola	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	6
49	Viola	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	7
60	Viola	Articulation: bowings added	8
64	Viola	Articulation: slur removed; first two crotchets of bar slurred; final two crotchets of bar slurred	9
72	Viola	Articulation: slur removed; first two crotchets of bar slurred; final two crotchets of bar slurred	10
77	Viola	Articulation: bowings added	11
78	Viola	Articulation: bowings added	12
79	Viola	Articulation: bowings added	13
80	Viola	Articulation: bowings added	14
90	Viola	Articulation: slur removed	15
91	Viola	Articulation: slur removed	16
93	Viola	Articulation: slur removed	17
120	Viola	Articulation: bowings added	18
129	Viola	Articulation: bowings added	19
134	Viola	Articulation: bowings added	20
151	Viola	Score layout: top line of viola part transferred to violin II part – final beat of bar 151 through to final beat of bar 158 transferred from viola part	21
153	Viola	Articulation: final two quavers of bar slurred (includes violin II part)	22
157	Viola	Articulation: final two quavers of bar slurred (includes violin II part)	23
158	Viola	Articulation: pair of semiquavers on upbeat to fourth bar slurred; initial pair of quavers on fourth beat slurred (includes violin II part)	24
159	Viola	Articulation: bowings added	25
171	Viola	Articulation: slur removed; second to fourth beat crotchets slurred	26
172	Viola	Articulation: bowings added	27
175	Viola	Articulation: bowings added	28

123	Viola	Articulation: first two crotchets of bar slurred; final two crotchets of bar slurred	29
261	Viola	Articulation: subdivisions of third and fourth beats slurred; final quaver staccato under slur	30
262	Viola	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	31
263	Viola	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	32
273	Viola	Articulation: bowings added	33
274	Viola	Articulation: bowings added	34
278	Viola	Articulation: first two crotchets of bar slurred; final two crotchets of bar slurred	35
286	Viola	Articulation: first two crotchets of bar slurred; final two crotchets of bar slurred	36
292	Viola	Articulation: subdivisions of third and fourth beats slurred; final quaver staccato under slur	37
293	Viola	Articulation: bowings added	38
294	Viola	Articulation: bowings added	39
312	Viola	Articulation: slur removed	40
316	Viola	Articulation: subdivisions of second beat slurred; subdivisions of third beat slurred	41
317	Viola	Articulation: subdivisions of second beat slurred; subdivisions of third beat slurred; subdivisions of fourth beat slurred	42
350	Viola	Score layout: top line of viola part transferred to violin II part – final beat of bar 350 through to first beat of bar 360 transferred from viola part	43
352	Viola	Articulation: final two quavers of bar slurred (includes violin II part)	44
356	Viola	Articulation: subdivisions of first to third beats slurred; final two quavers of bar slurred (includes violin II part)	45
357	Viola	Articulation: pair of semiquavers on upbeat to fourth bar slurred (includes violin II part)	46
374	Viola	Articulation: bowings added	47
384	Viola	Articulation: subdivisions of third and fourth beats slurred; final quaver staccato under slur	48
385	Viola	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	49

386	Viola	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	50
Movement Two			
34	Viola	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	1
36	Viola	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	2
43	Viola	Articulation: subdivisions of fourth beat slurred	3
44	Viola	Articulation: subdivisions of fourth beat slurred	4
45	Viola	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	5
47	Viola	Articulation: bowings added	6
Movement Three			
43	Viola	Articulation: bowings added	1
173	Viola	Articulation: final two semiquavers of bar slurred into first note of bar 174	2
360	Viola	Articulation: bowings added	3
364	Viola	Articulation: pair of semiquavers on upbeat to second beat slurred; first pair of semiquavers on second beat slurred; final pair of semiquavers of bar slurred; bowings added	4
Movement One			
8	Violoncello	Articulation: subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	1
9	Violoncello	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	2
34	Violoncello	Articulation: initial four quavers staccato	3
41	Violoncello	Dynamics: the bar is **pp**	4
47	Violoncello	Articulation: subdivisions of third and fourth beats slurred; final quaver staccato under slur	5
48	Violoncello	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	6
49	Violoncello	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	7
60	Violoncello	Articulation: bowings added	8

64	Violoncello	Articulation: slur removed; first two crotchets slurred; final two crotchets slurred	9
72	Violoncello	Articulation: slur removed; first two crotchets slurred; final two crotchets slurred	10
78	Violoncello	Articulation: bowings added	11
79	Violoncello	Articulation: bowings added	12
80	Violoncello	Articulation: bowings added	13
120	Violoncello	Articulation: bowings added	14
129	Violoncello	Articulation: bowings added	15
171	Violoncello	Articulation: slur removed; second to fourth beats slurred together	16
172	Violoncello	Articulation: bowings added	17
175	Violoncello	Articulation: bowings added	18
179	Violoncello	Articulation: slur removed; first two crotchets slurred; final two crotchets slurred	19
187	Violoncello	Articulation: slur removed; first two crotchets slurred; final two crotchets slurred	20
223	Violoncello	Articulation: slur removed; first two crotchets slurred; final two crotchets slurred	21
261	Violoncello	Articulation: subdivisions of third and fourth beats slurred; final quaver staccato under slur	22
262	Violoncello	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	23
263	Violoncello	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	24
274	Violoncello	Articulation: bowings added	25
278	Violoncello	Articulation: slur removed; first two crotchets slurred; final two crotchets slurred	26
286	Violoncello	Articulation: slur removed; first two crotchets slurred; final two crotchets slurred	27
292	Violoncello	Articulation: subdivisions of third and fourth beats slurred; final quaver staccato under slur	28
293	Violoncello	Articulation: bowings added	29
294	Violoncello	Articulation: bowings added	30
316	Violoncello	Articulation: subdivisions of third beat slurred; subdivisions of fourth beat slurred	31
317	Violoncello	Articulation: subdivisions of second beat slurred; subdivisions of third beat slurred; subdivisions of fourth beat slurred	32

374	Violoncello	Articulation: bowings added	33
378	Violoncello	Articulation: slur removed; first two crotchets slurred; final two crotchets slurred	34
380	Violoncello	Articulation: bowings added	35
384	Violoncello	Articulation: subdivisions of third and fourth beats slurred; final quaver staccato under slur	36
385	Violoncello	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	37
386	Violoncello	Articulation: subdivisions of second beat slurred, staccato added to final semiquaver under slur; subdivisions of fourth beat slurred, staccato added to final semiquaver under slur	38
Movement Two			
34	Violoncello	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	1
36	Violoncello	Articulation: subdivisions of second beat slurred; subdivisions of fourth beat slurred	2
63	Violoncello	Articulation: bowings added	3
95	Violoncello	Articulation: bowings added	4
Movement Three			
37	Violoncello	Articulation: bowings added	1
38	Violoncello	Articulation: bowings added	2
39	Violoncello	Articulation: bowings added	3
43	Violoncello	Articulation: bowings added	4
161	Violoncello	Articulation: crotchet forming upbeat to bar 161 slurred with first pair of semiquavers of bar 161	5
163	Violoncello	Articulation: crotchet forming upbeat to bar 163 slurred with first pair of semiquavers of bar 163	6
171	Violoncello	Articulation: crotchet forming upbeat to bar 171 slurred with first pair of semiquavers of bar 171	7
173	Violoncello	Articulation: crotchet forming upbeat to bar 173 slurred with first pair of semiquavers of bar 173	8
360	Violoncello	Articulation: bowings added	9
362	Violoncello	Articulation: pair of semiquavers on upbeat to second beat slurred; first pair of semiquavers on second beat slurred; final pair of semiquavers of bar slurred	10
364	Violoncello	Articulation: pair of semiquavers on upbeat to second beat slurred; first pair of semiquavers on second beat slurred; final pair of semiquavers of bar slurred	11
368	Violoncello	Articulation: bowings added	12
369	Violoncello	Articulation: bowings added	13

Concerto

a

Clarinetto

è

Violino Principale

Due Violini

Due Flauti

Due Corni

Viola

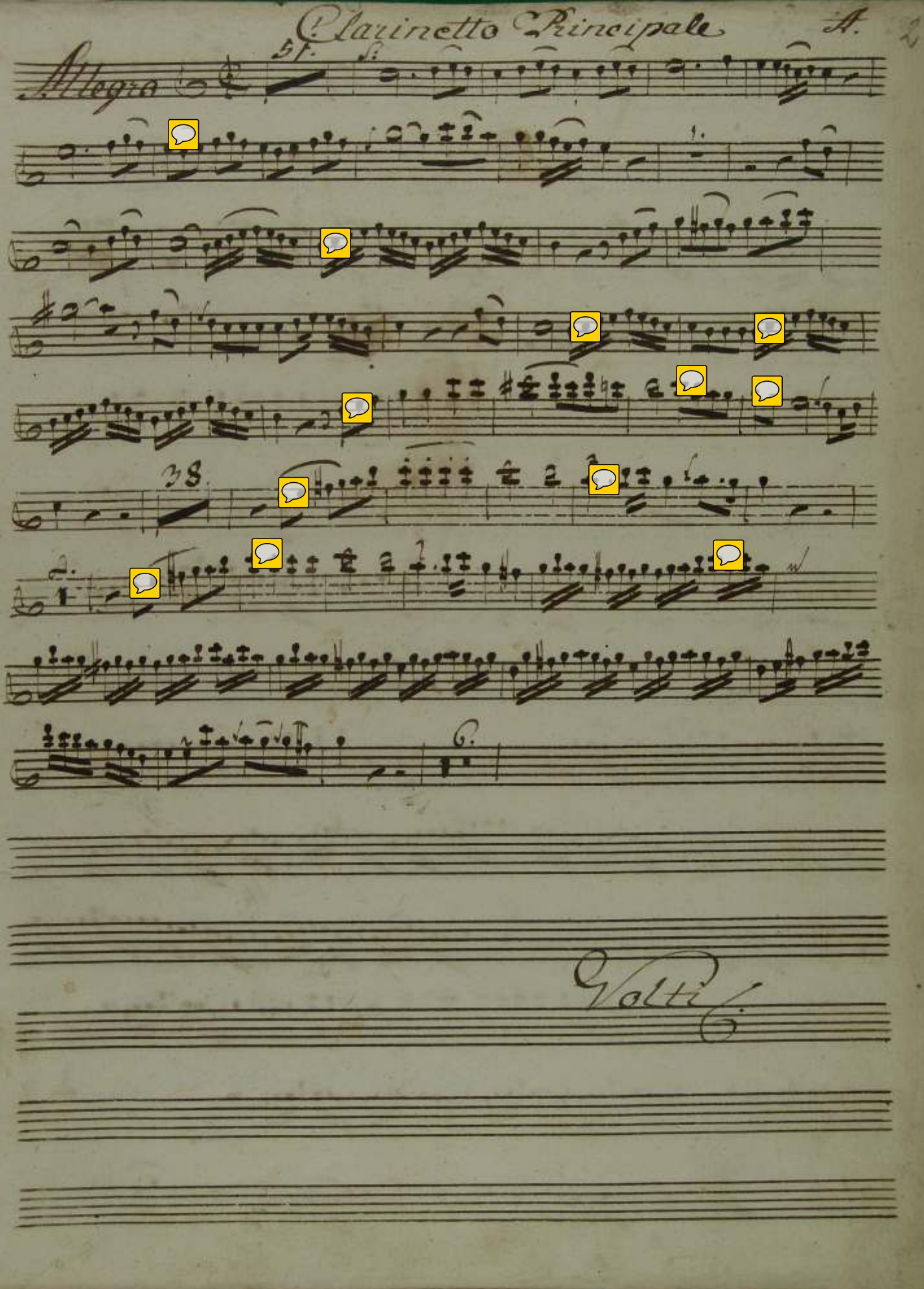
è

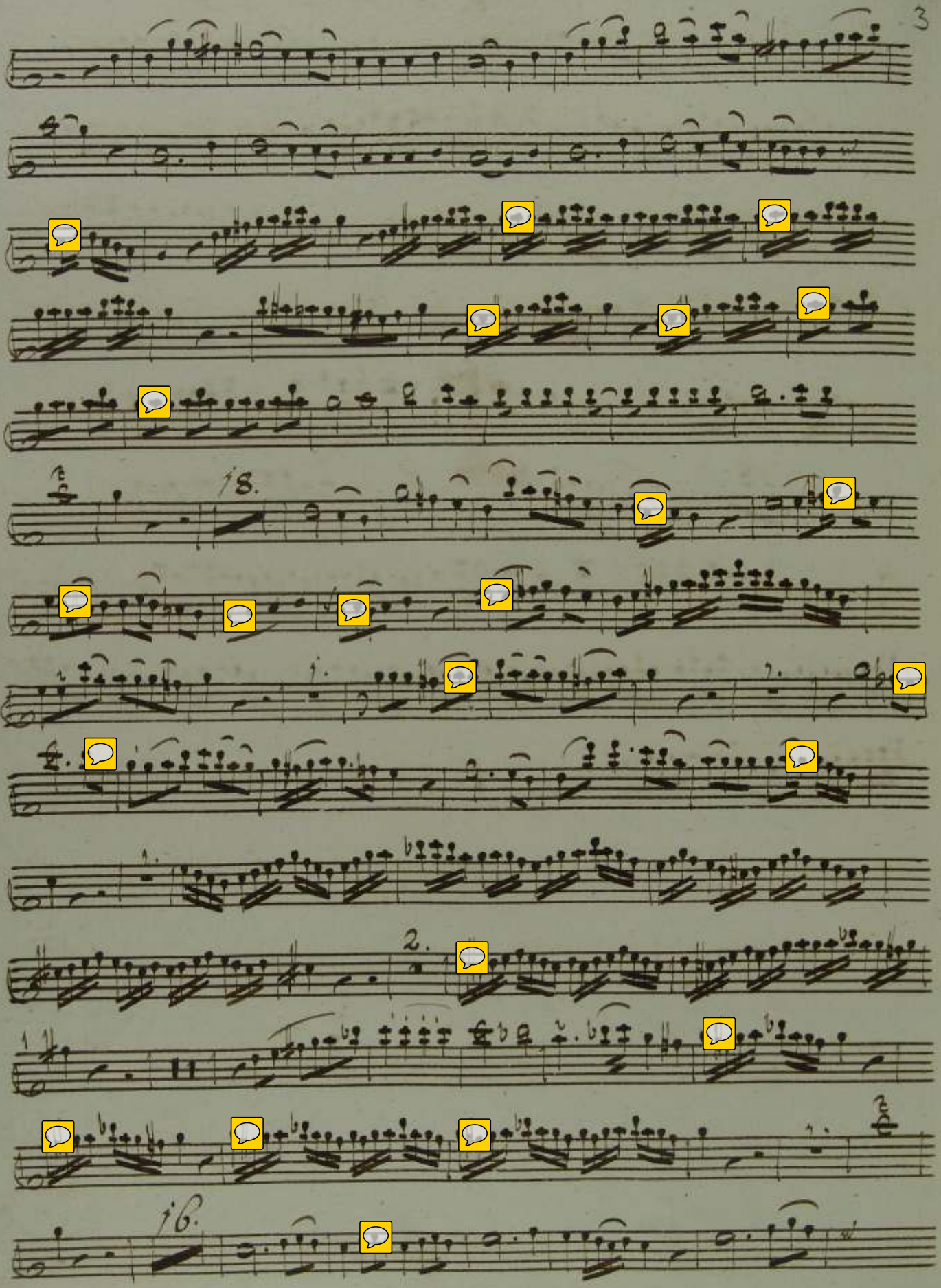
Basso

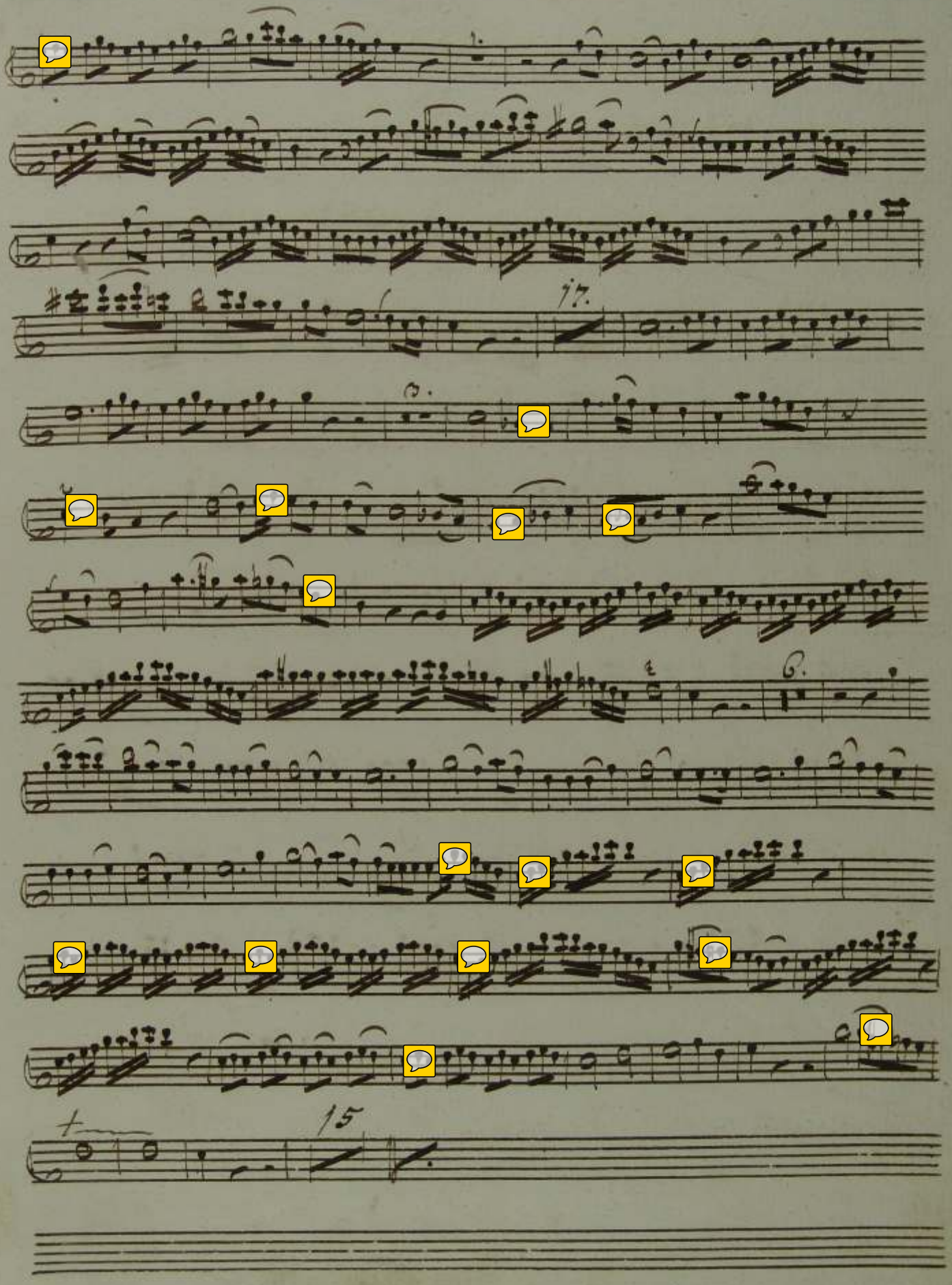
Hunnisf. 3

Fürstlich Thurn und Taxissche
Hofbibliothek
Regensburg.

del Sig: Hanisch.
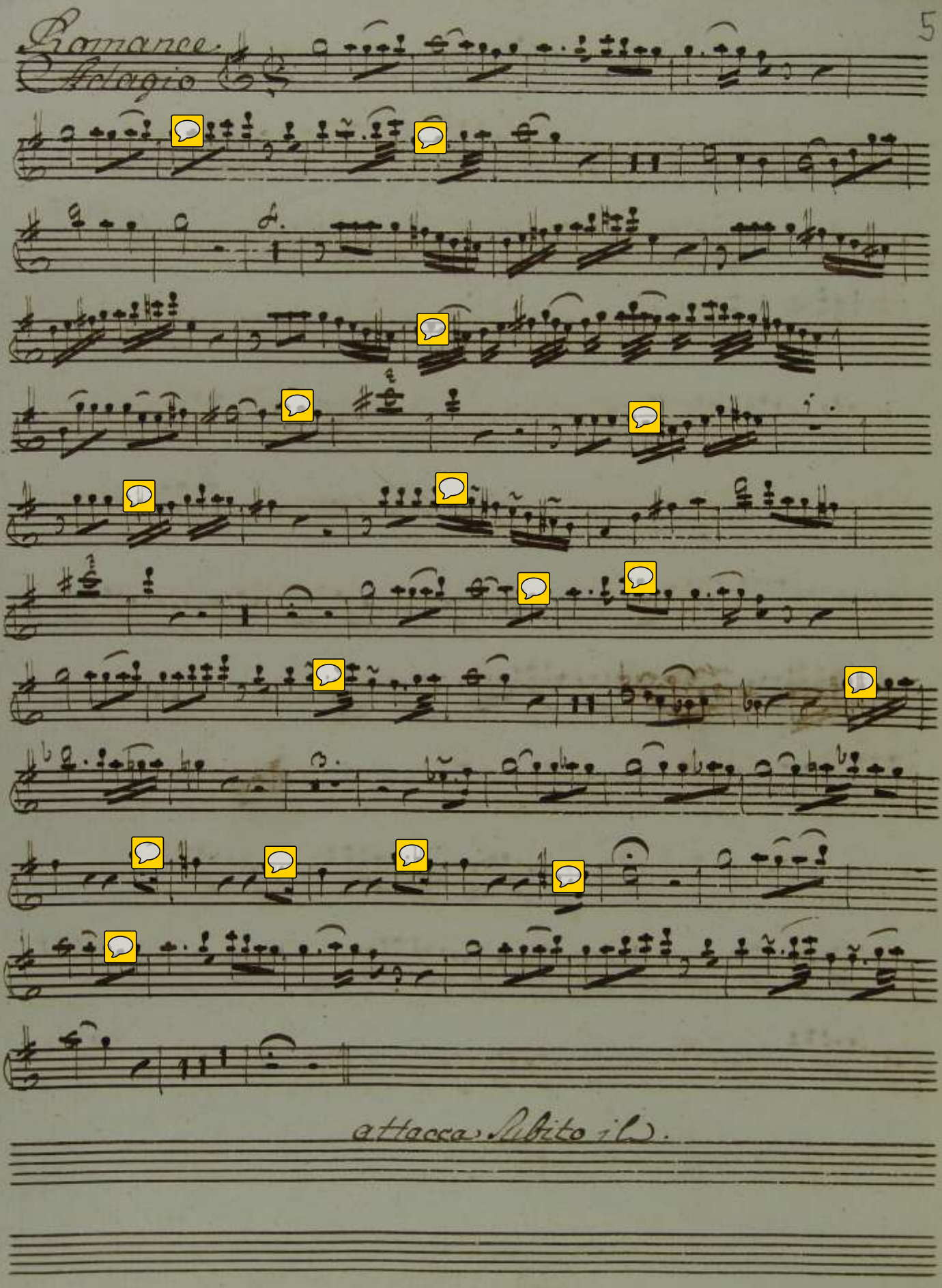

Clarinetto Principale
A.
Allegro
38.
Volti

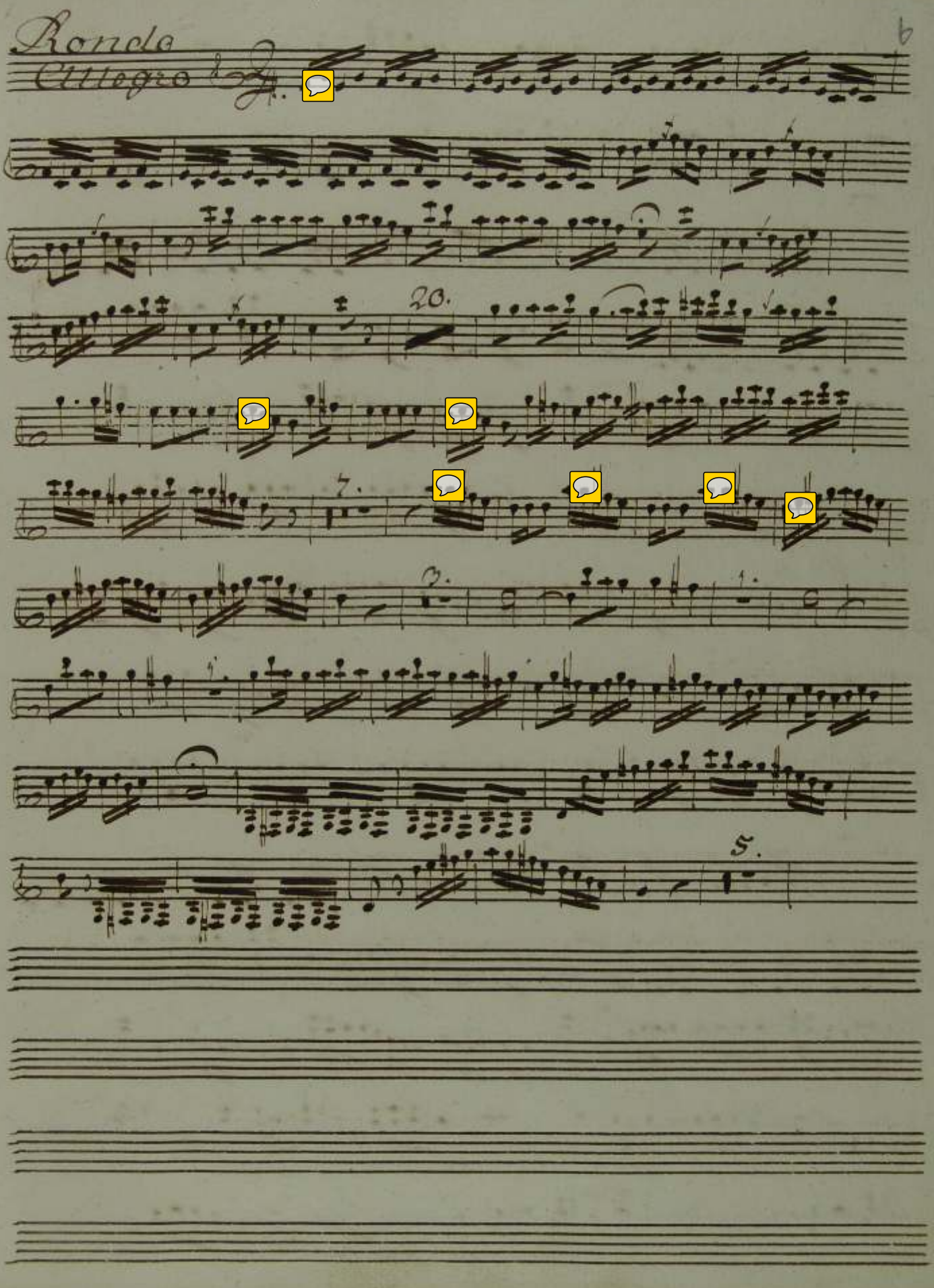

fs.
2.
fp.
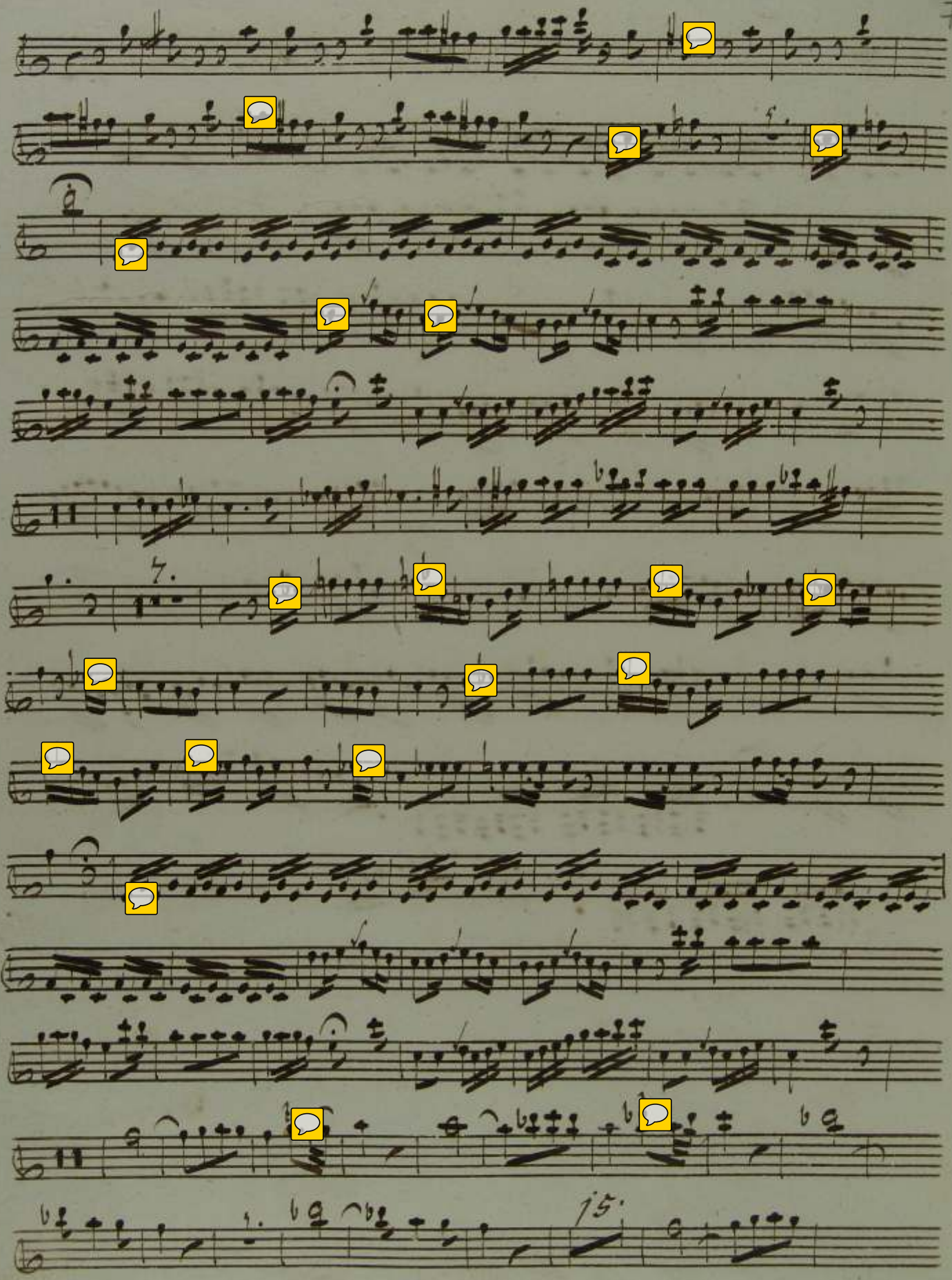

17.
15
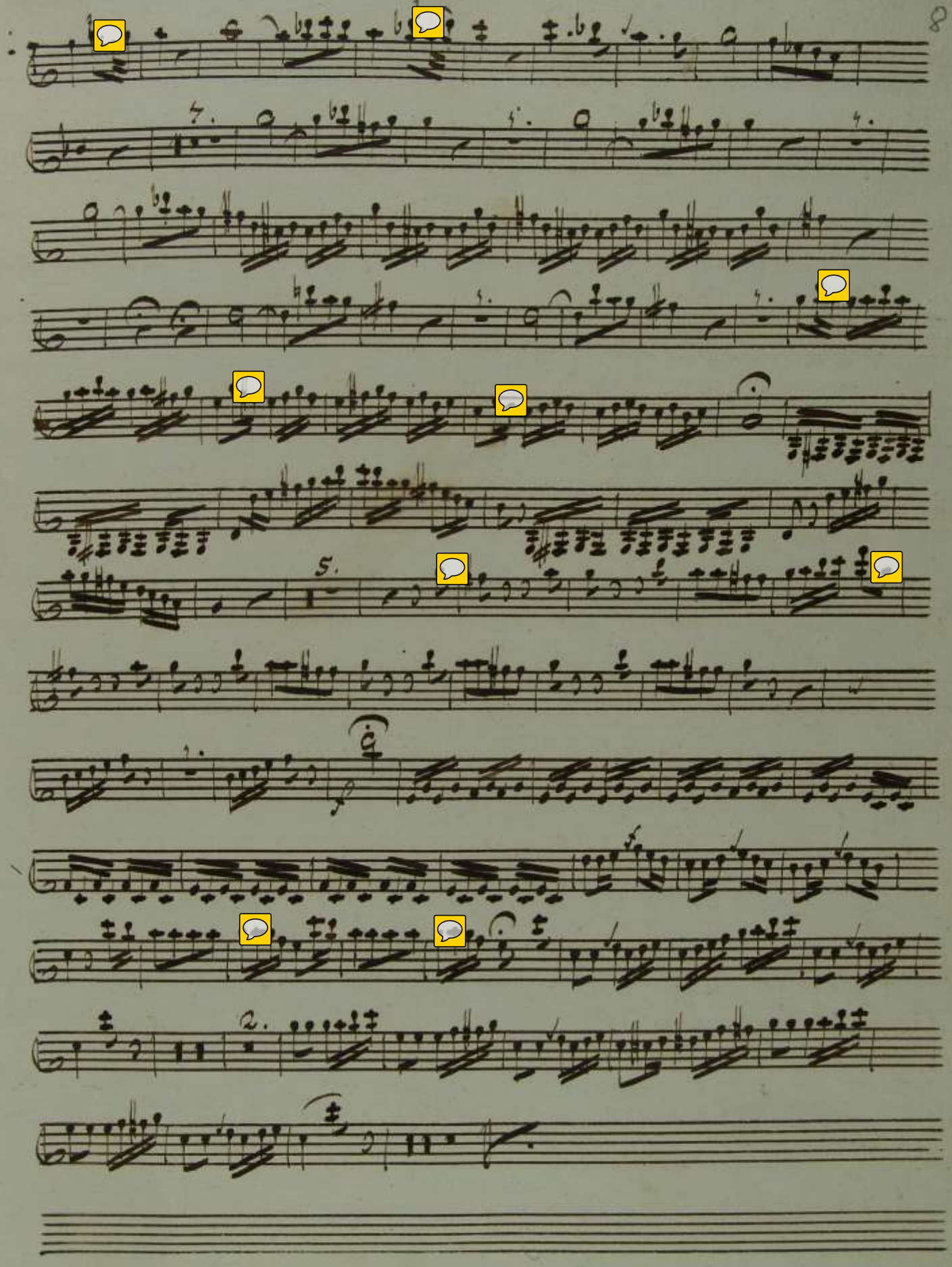
Romance.
Adagio
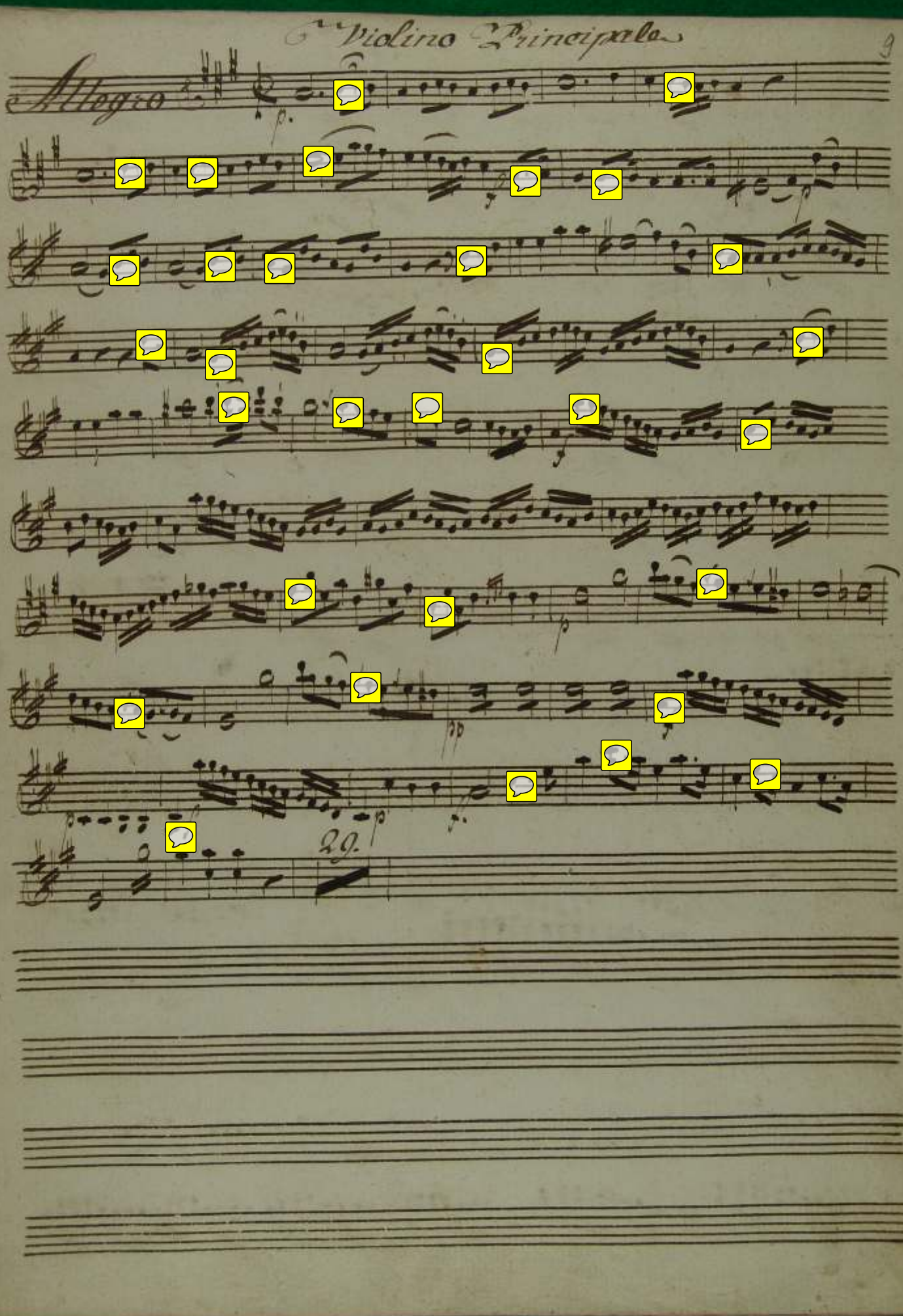
attacca subito il
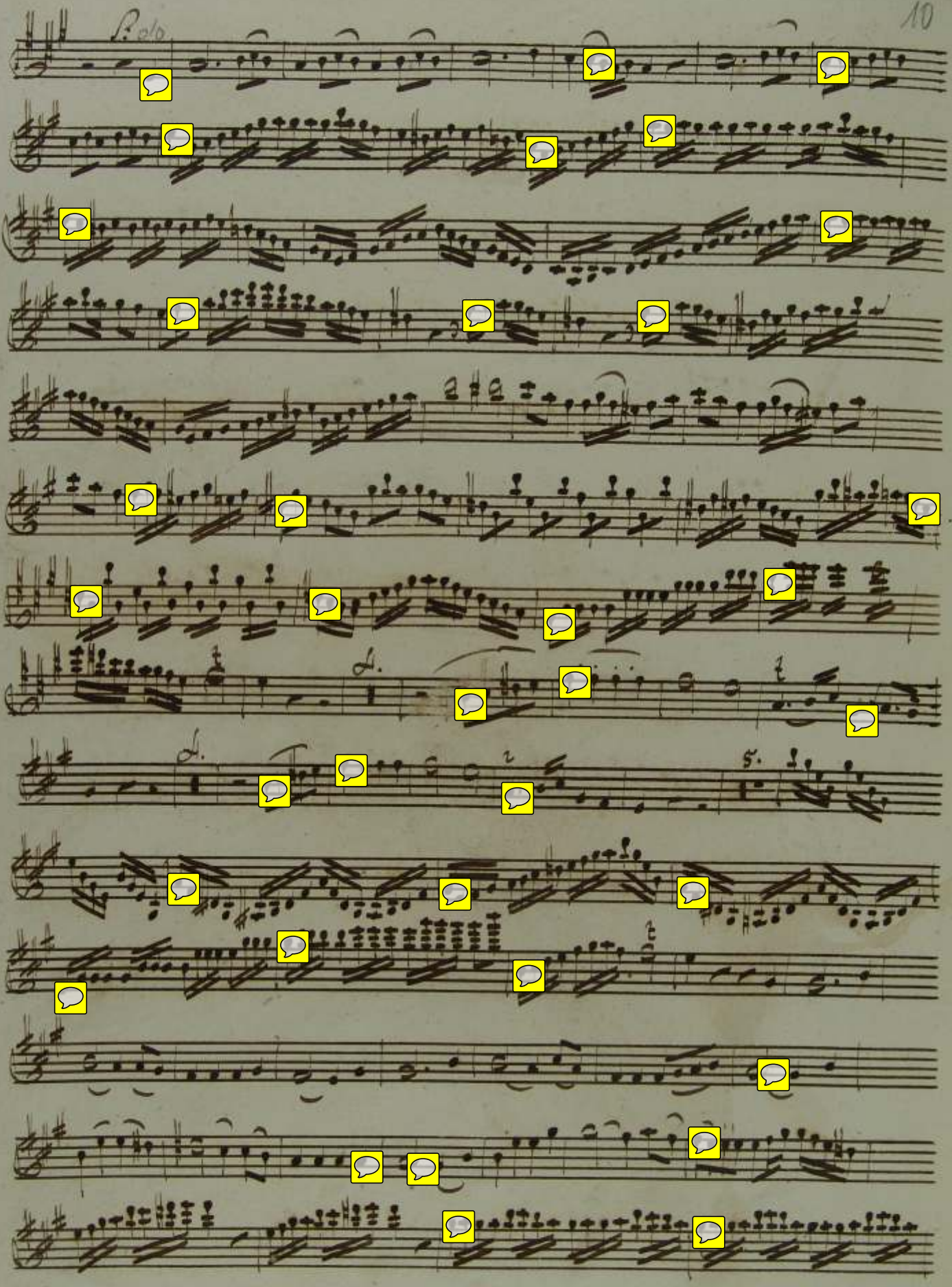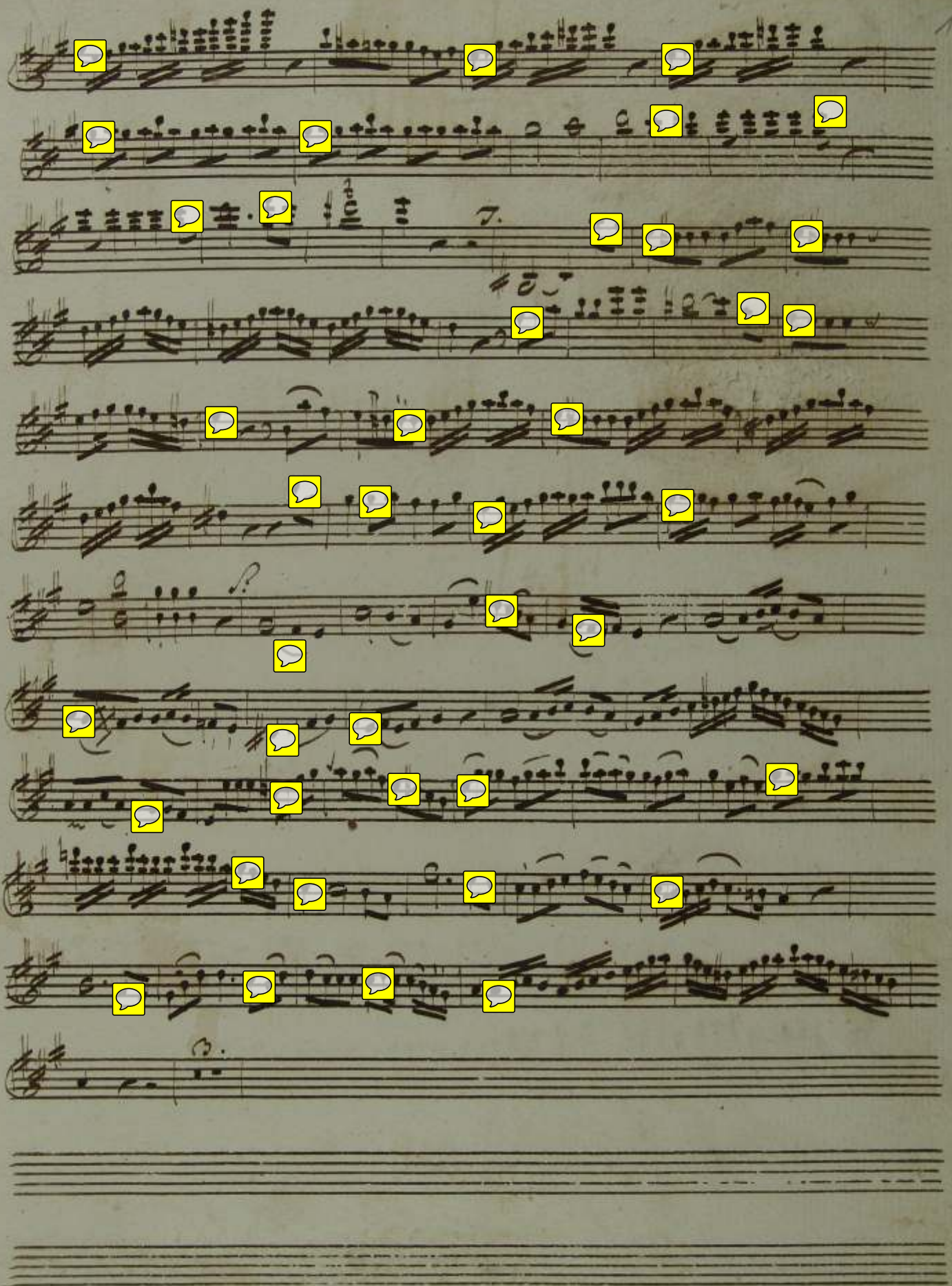



Rondo
Allegro
4
20.
7.
3.
1.
5.
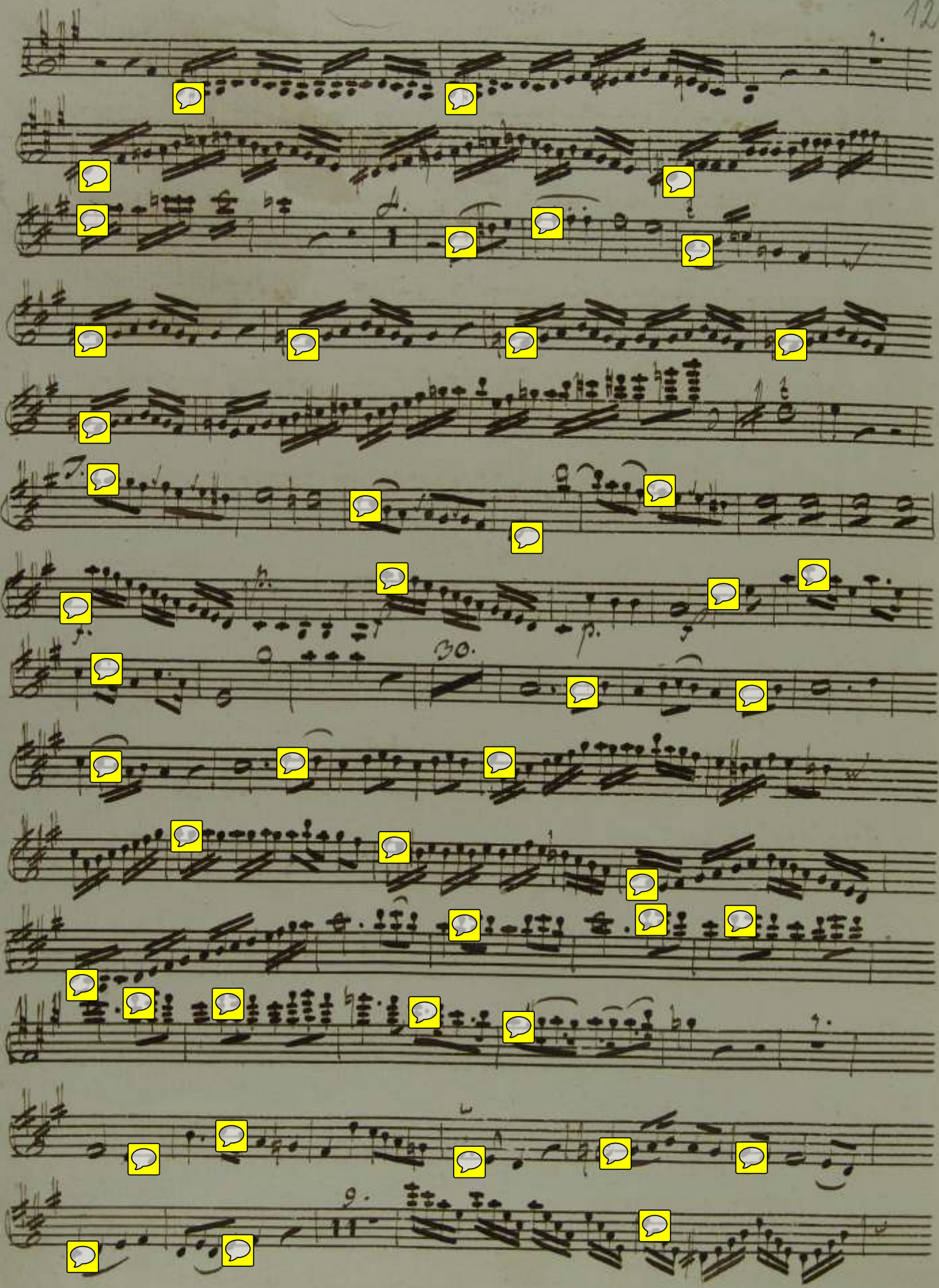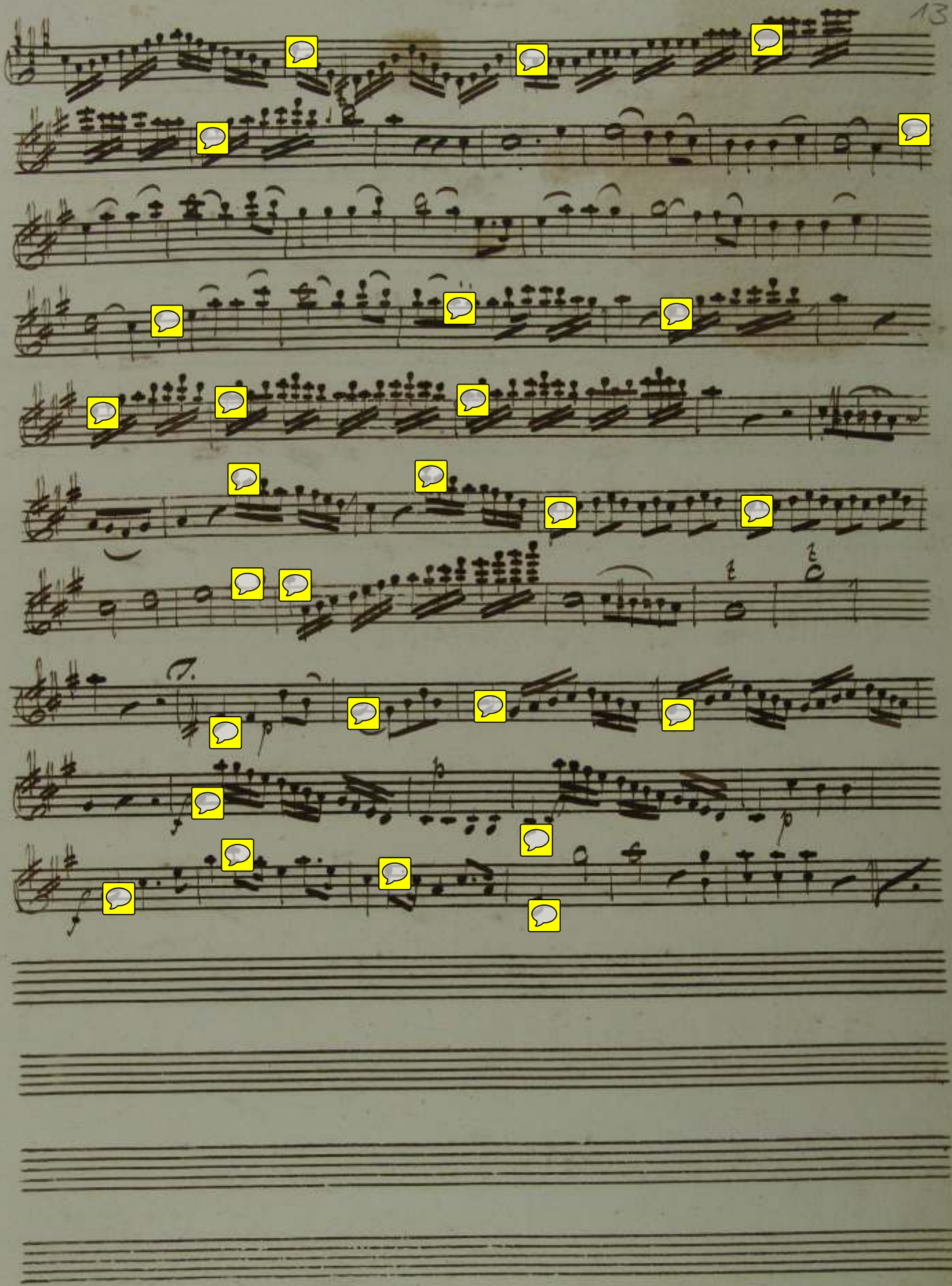





1.mo Violino Principale
Allegro
29.


Solo
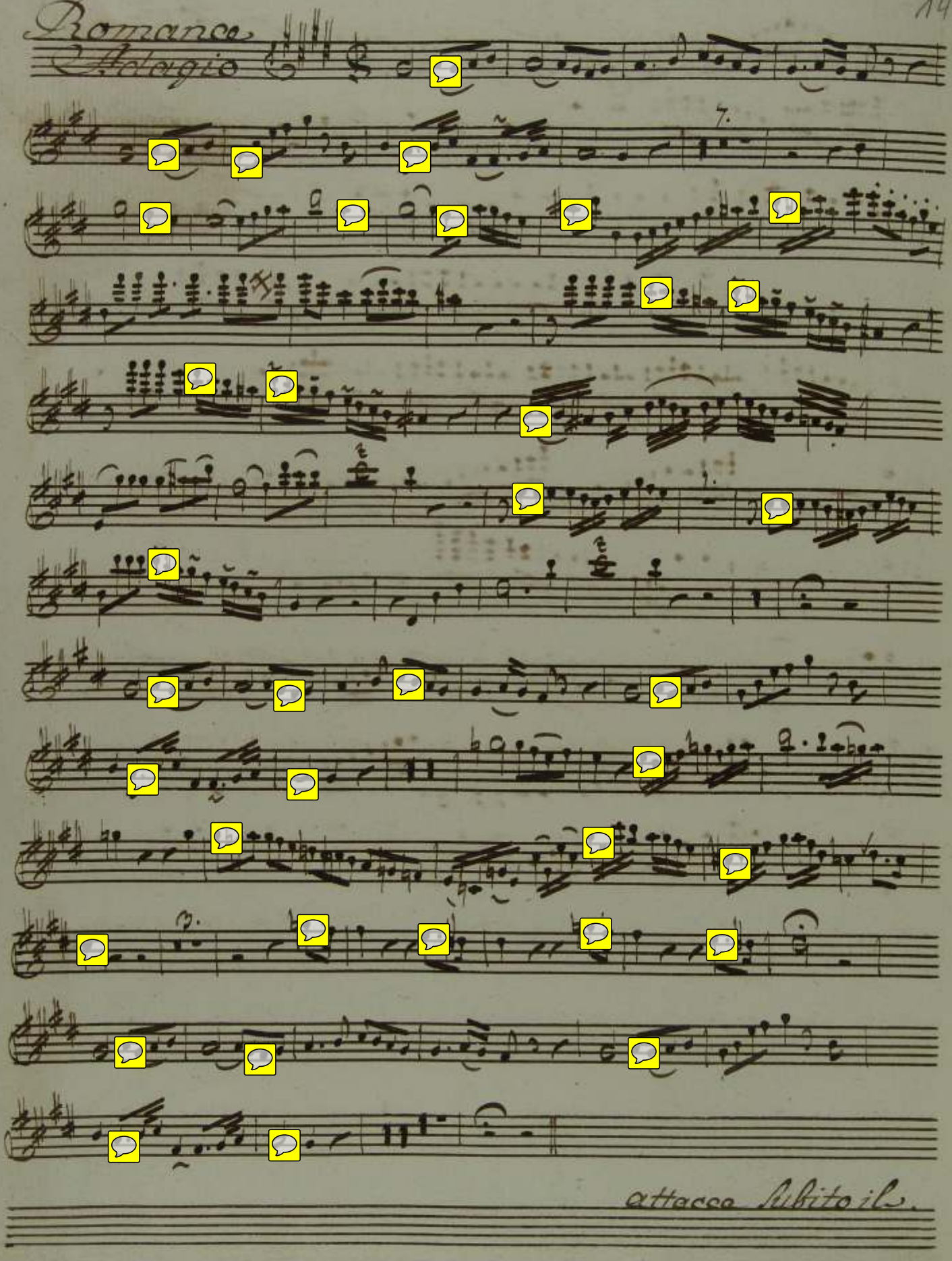






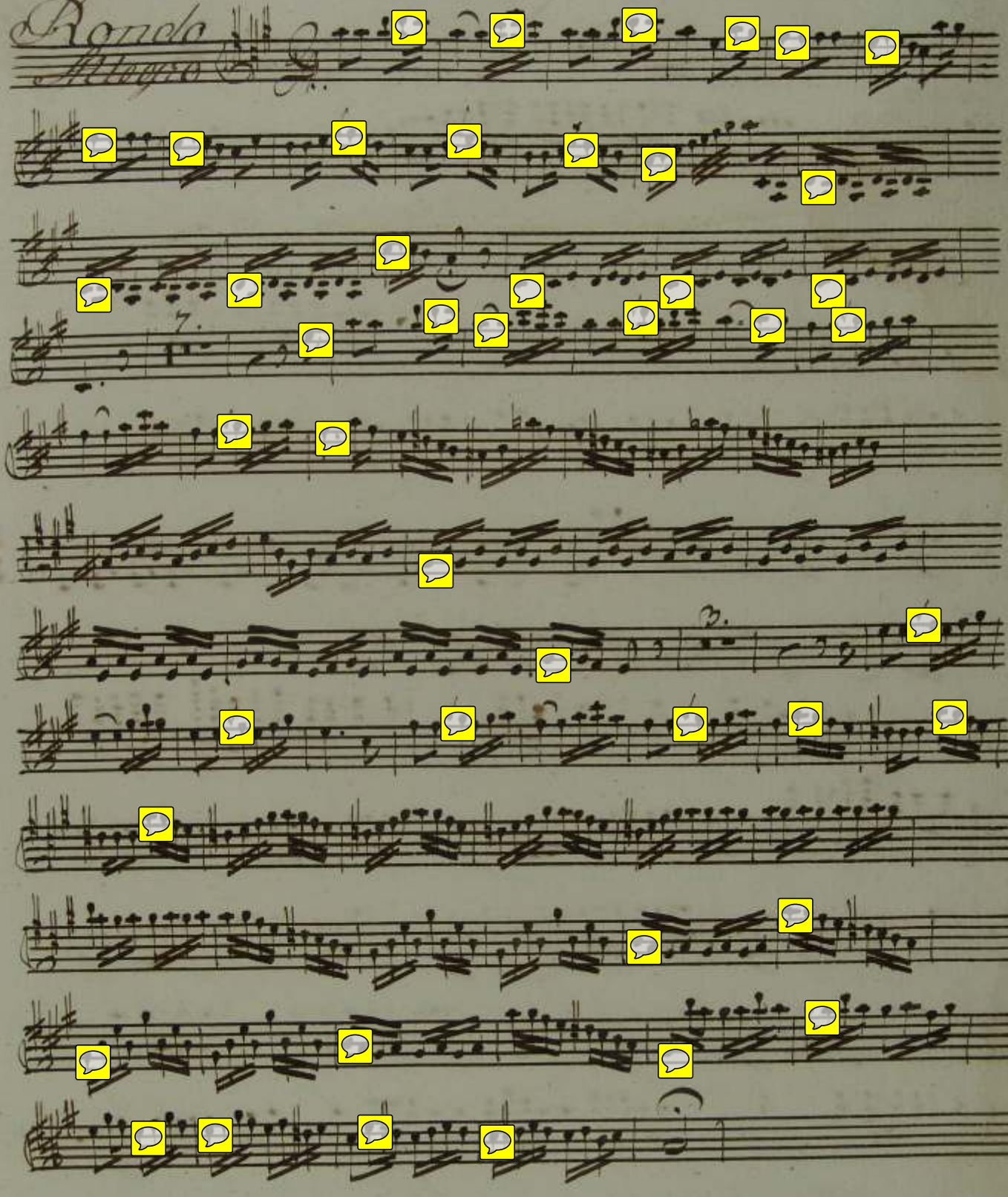
Romanza
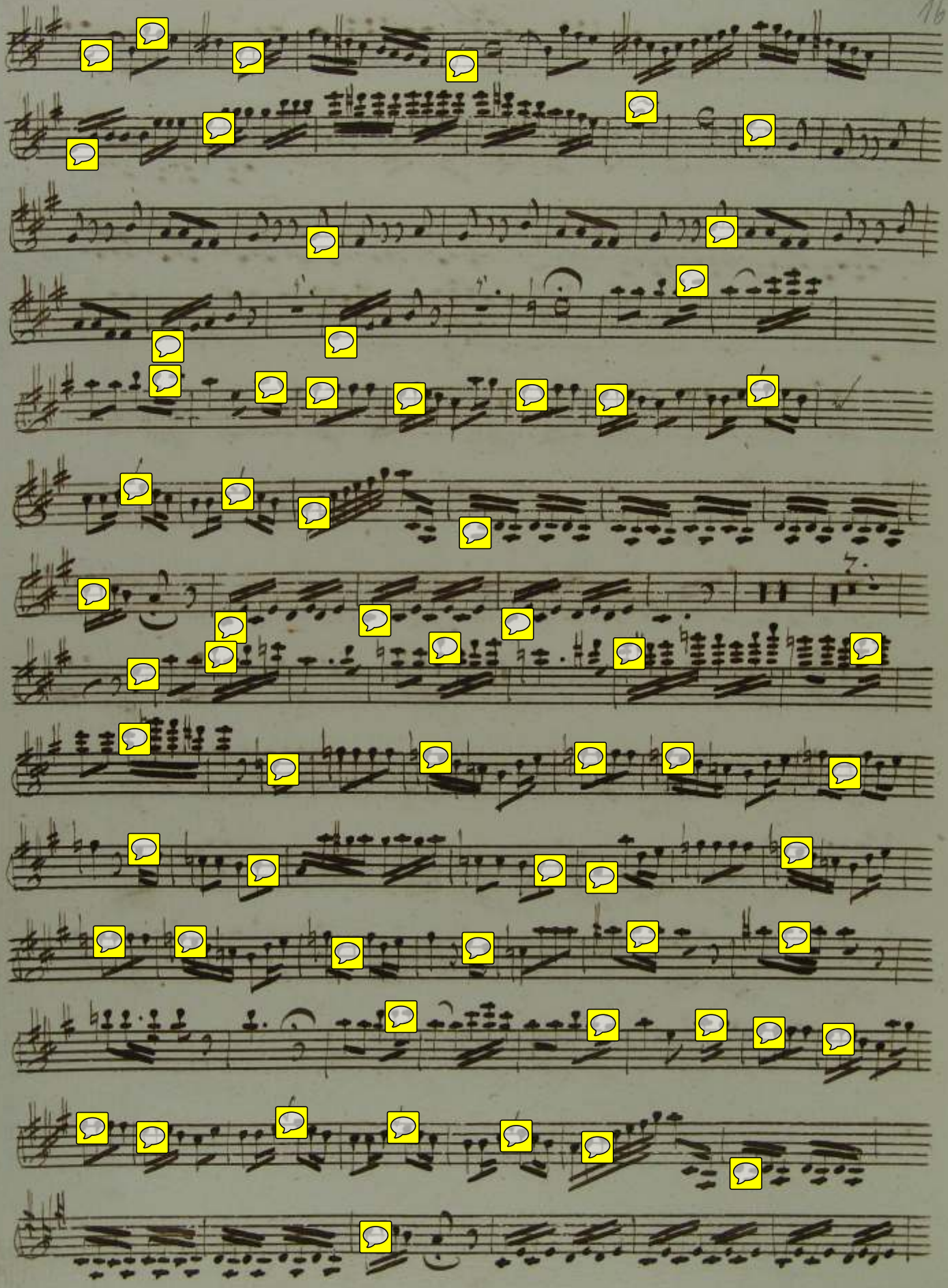
Adagio

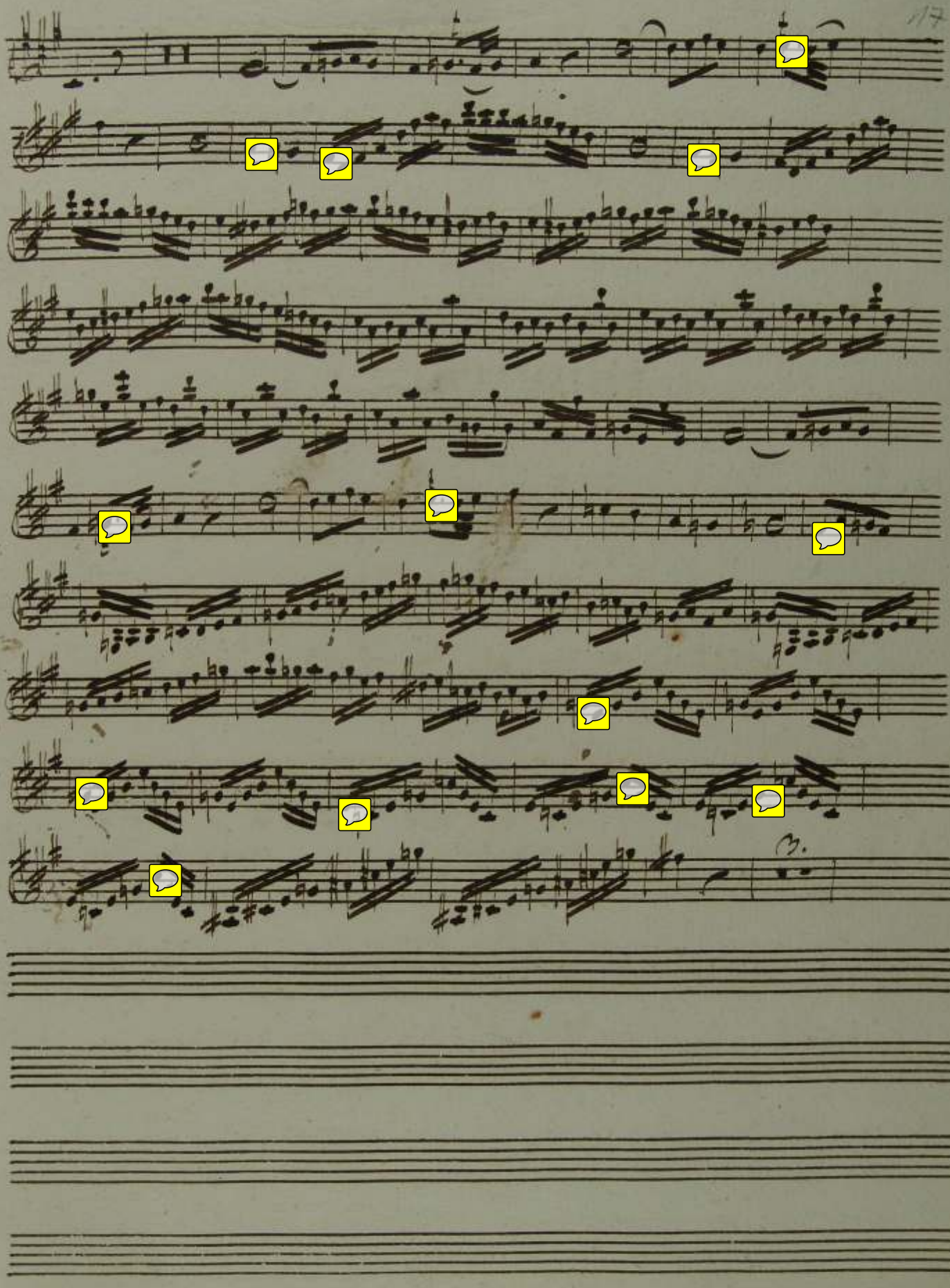


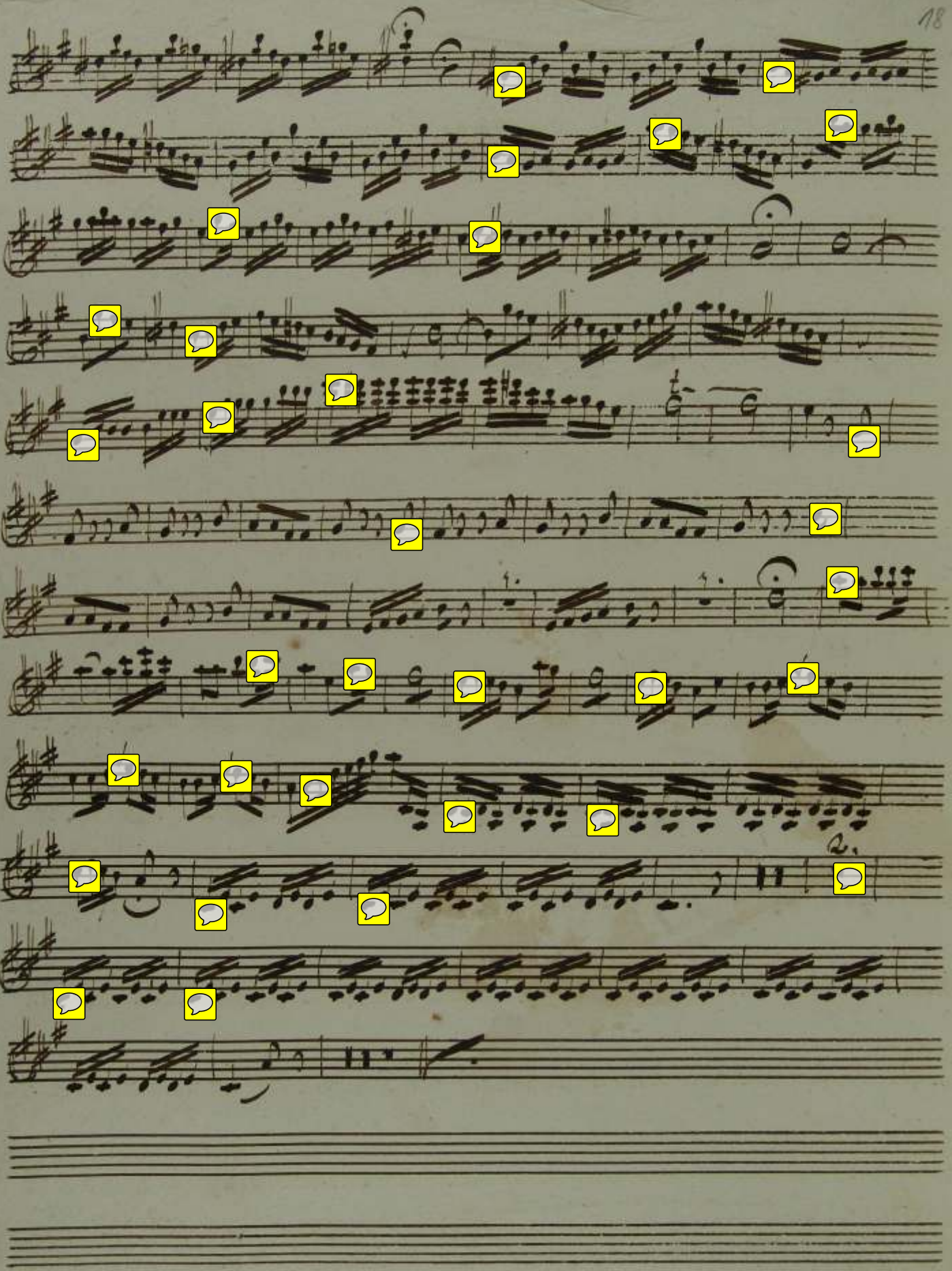
Ronda

Allegro

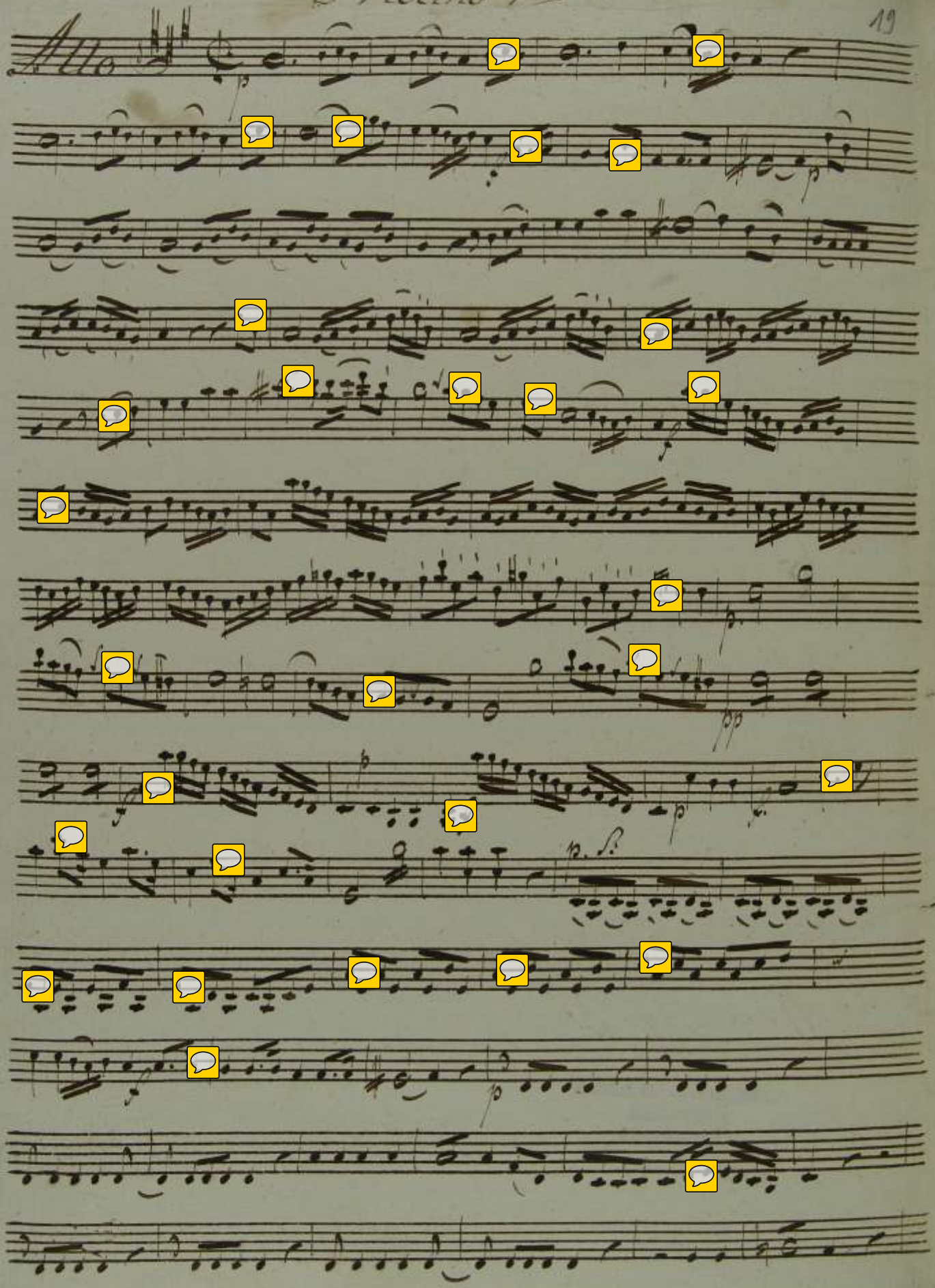


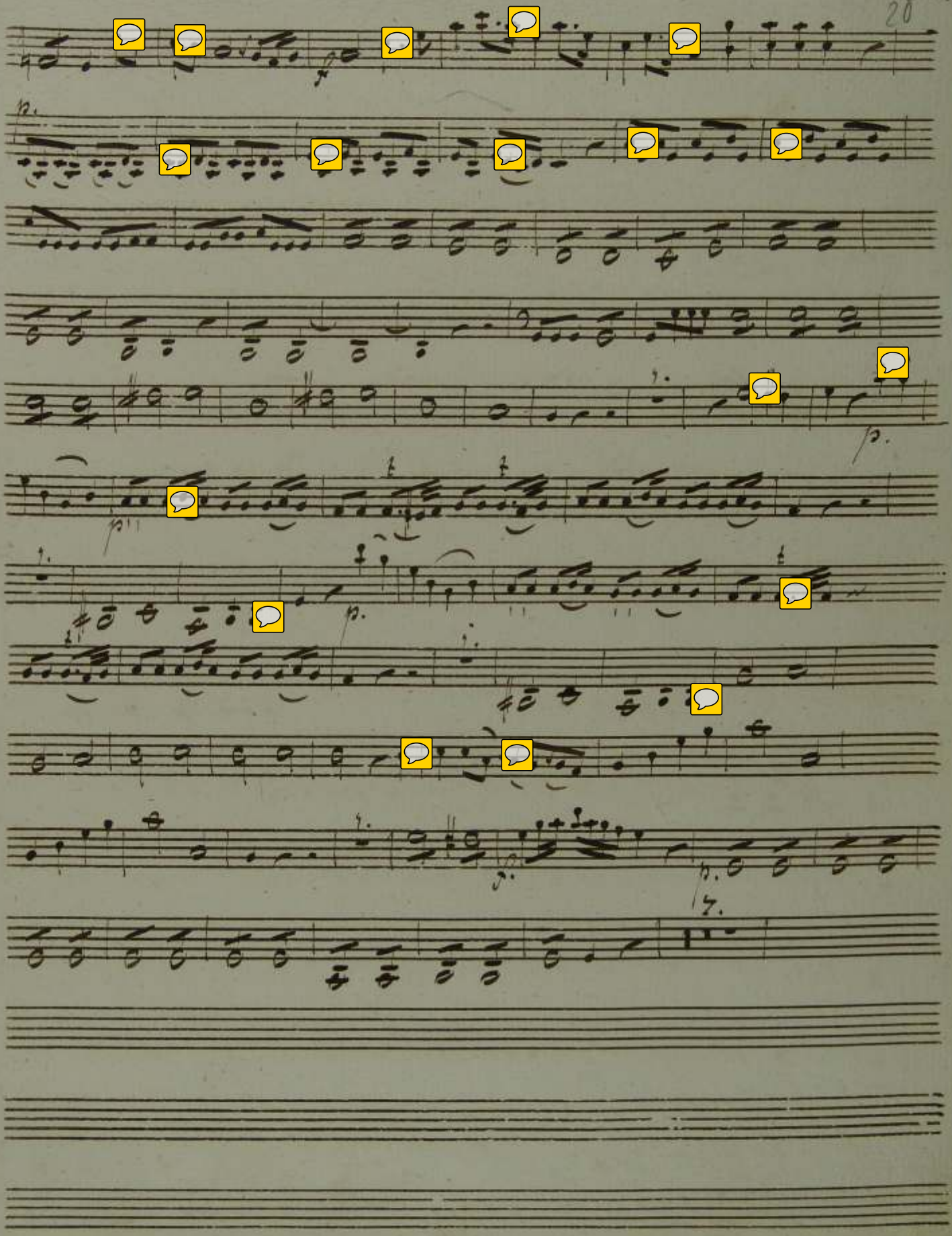


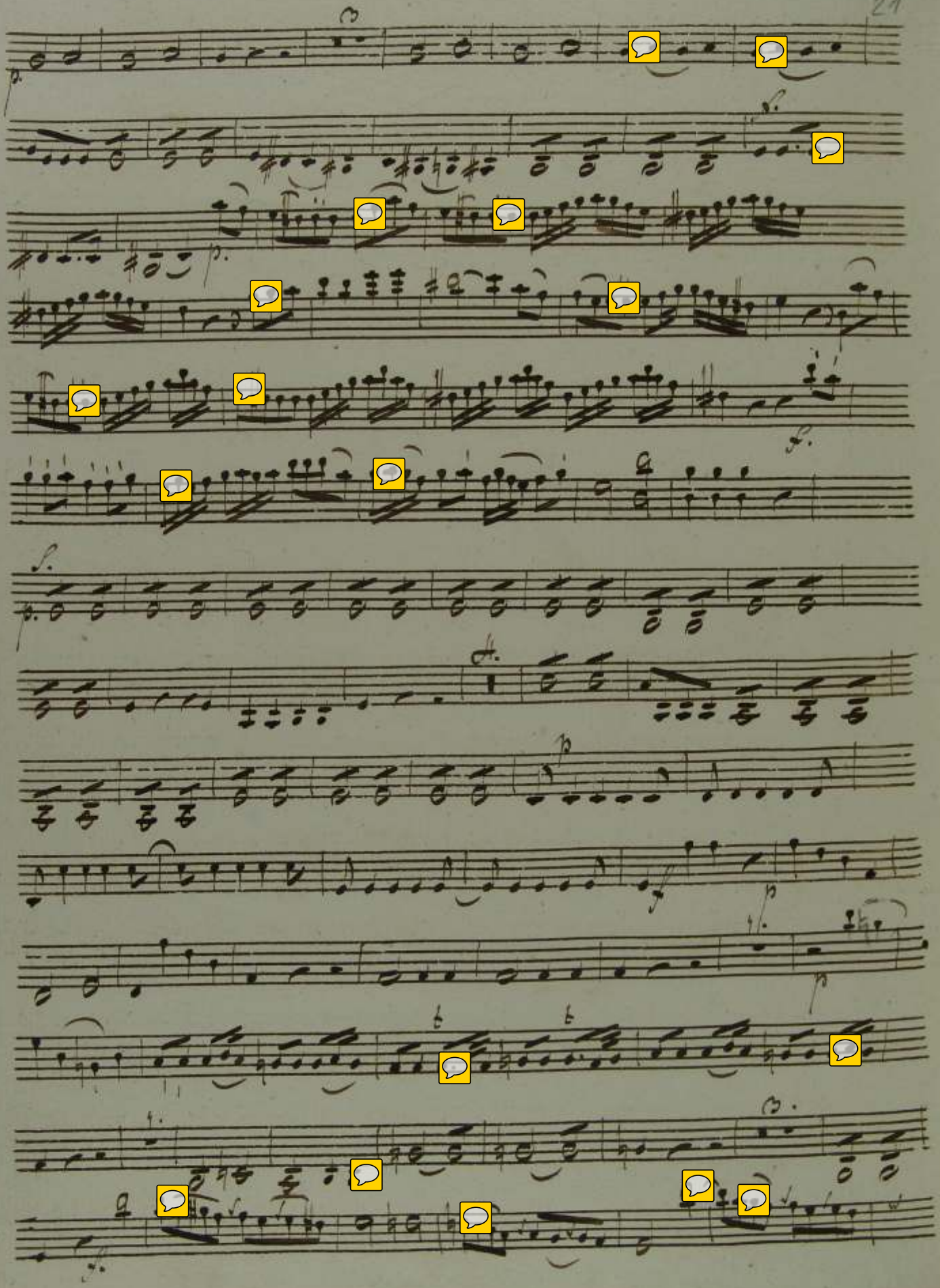


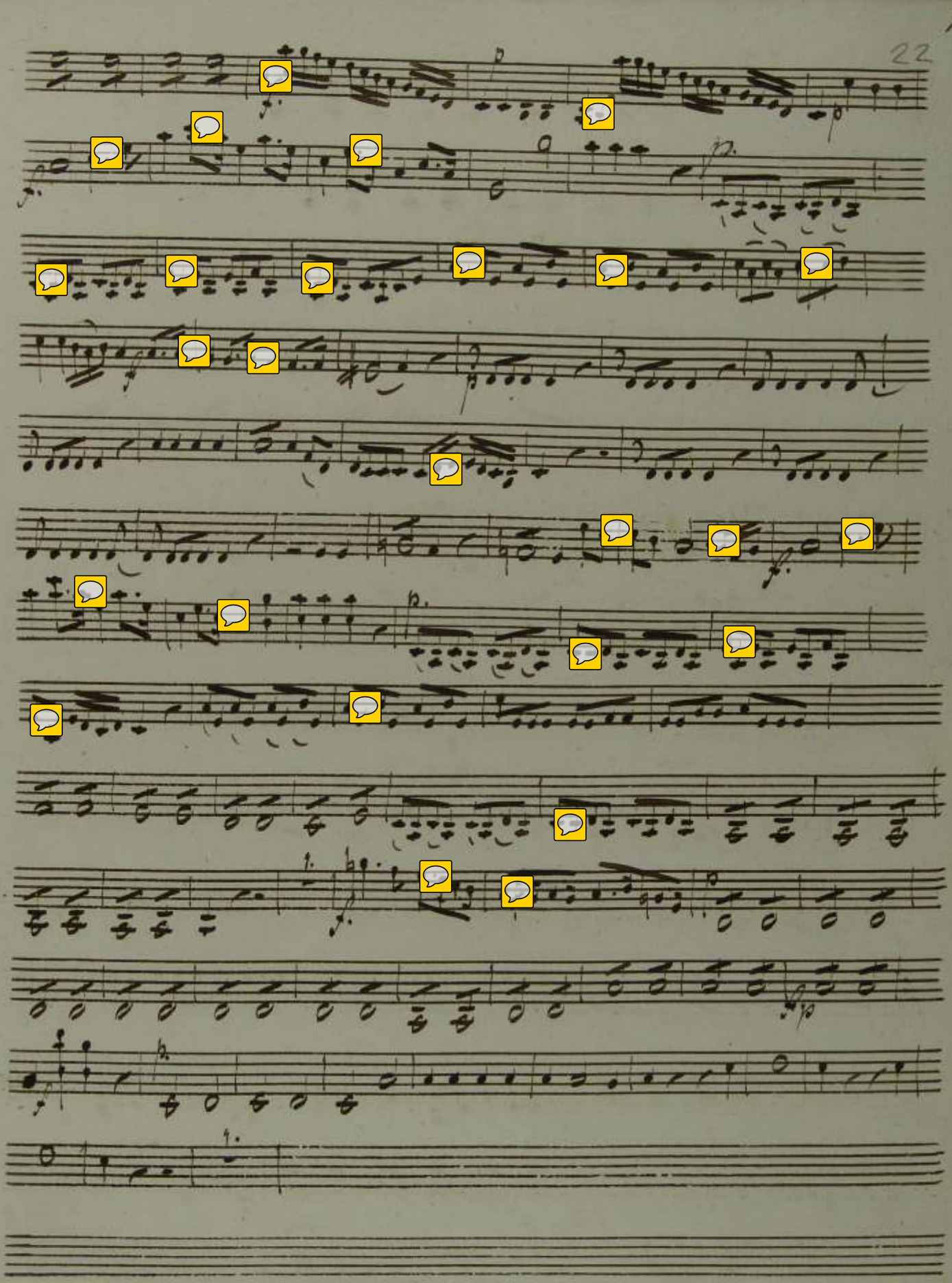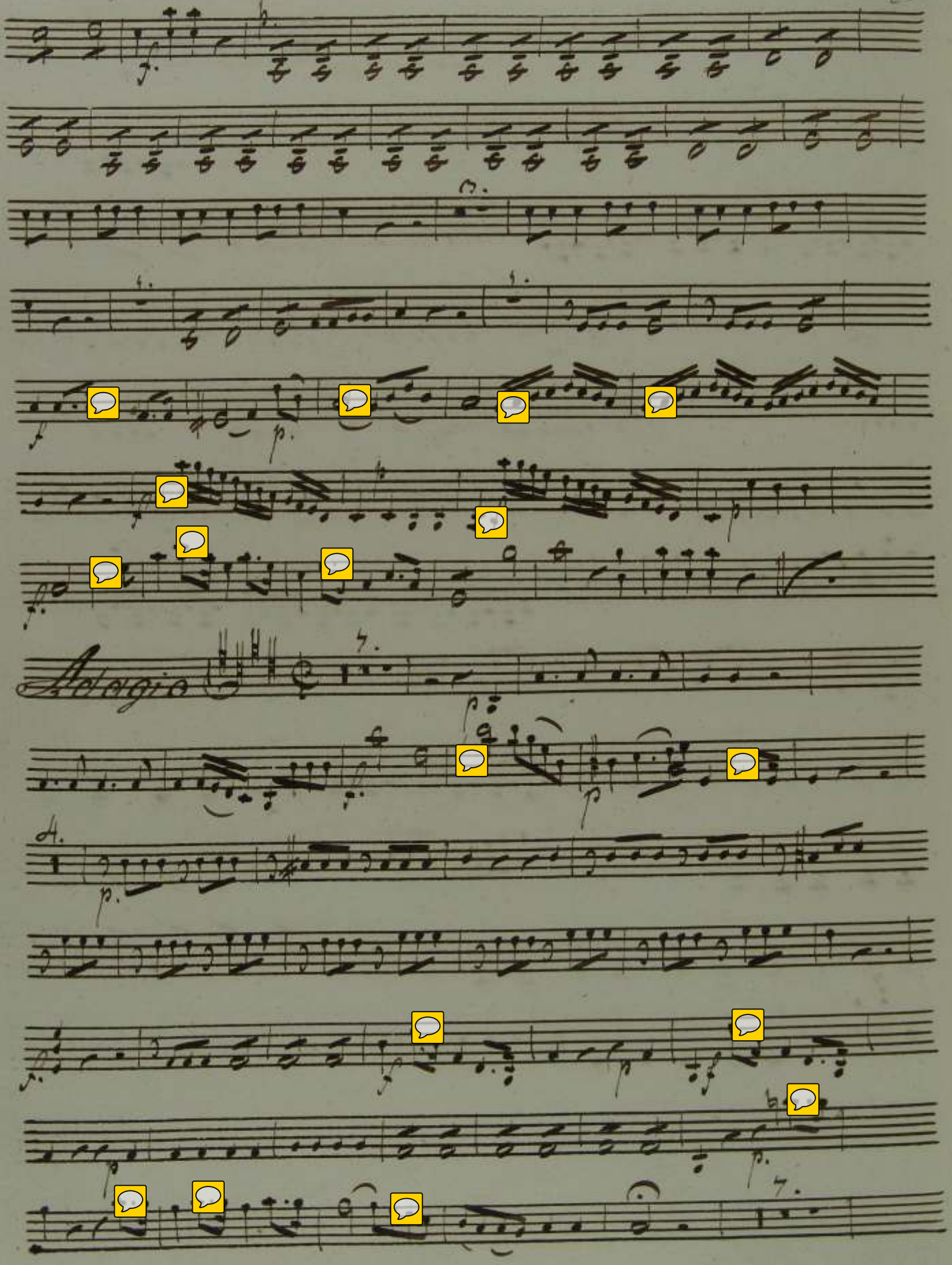


Violino 1mo

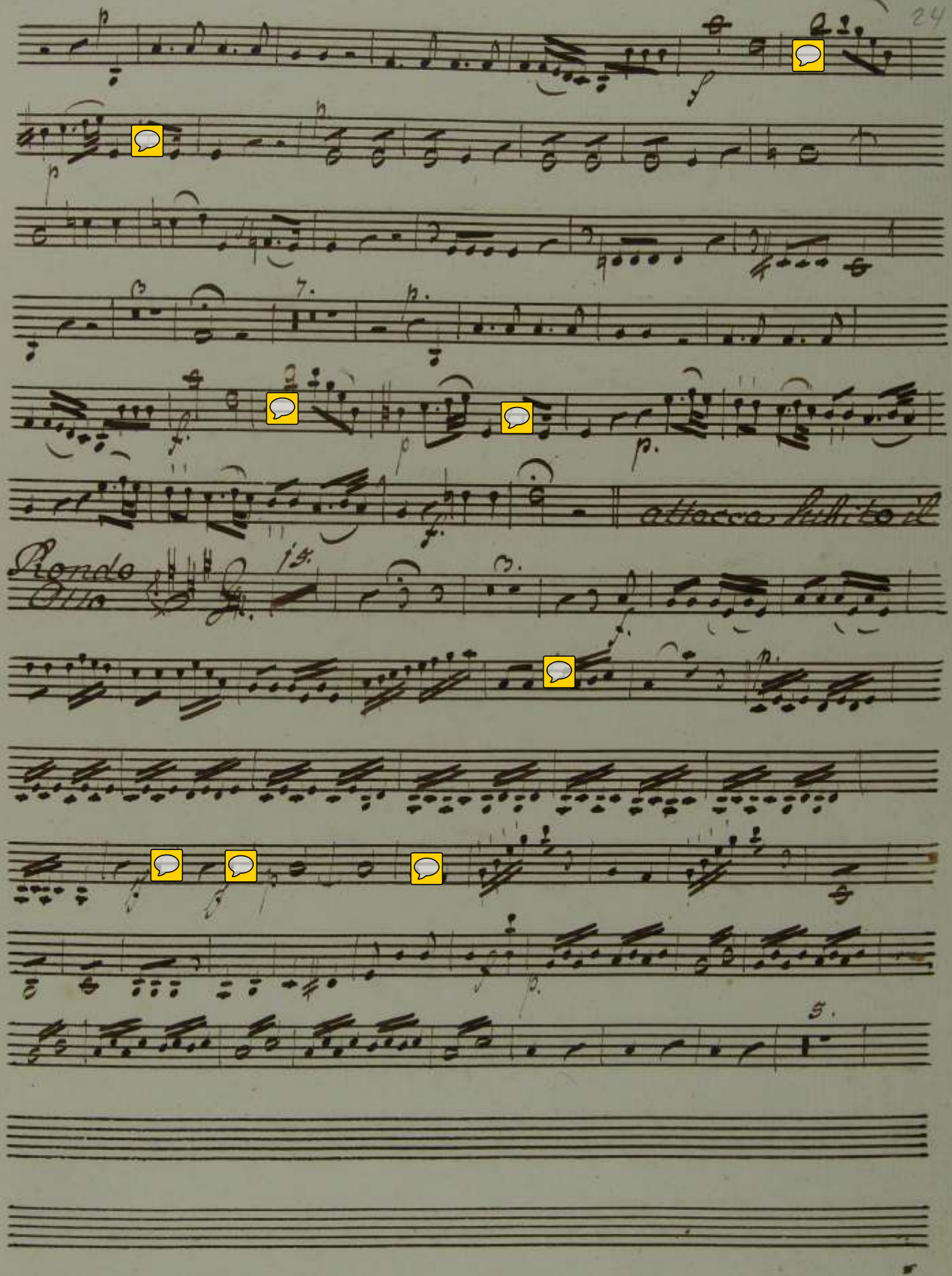


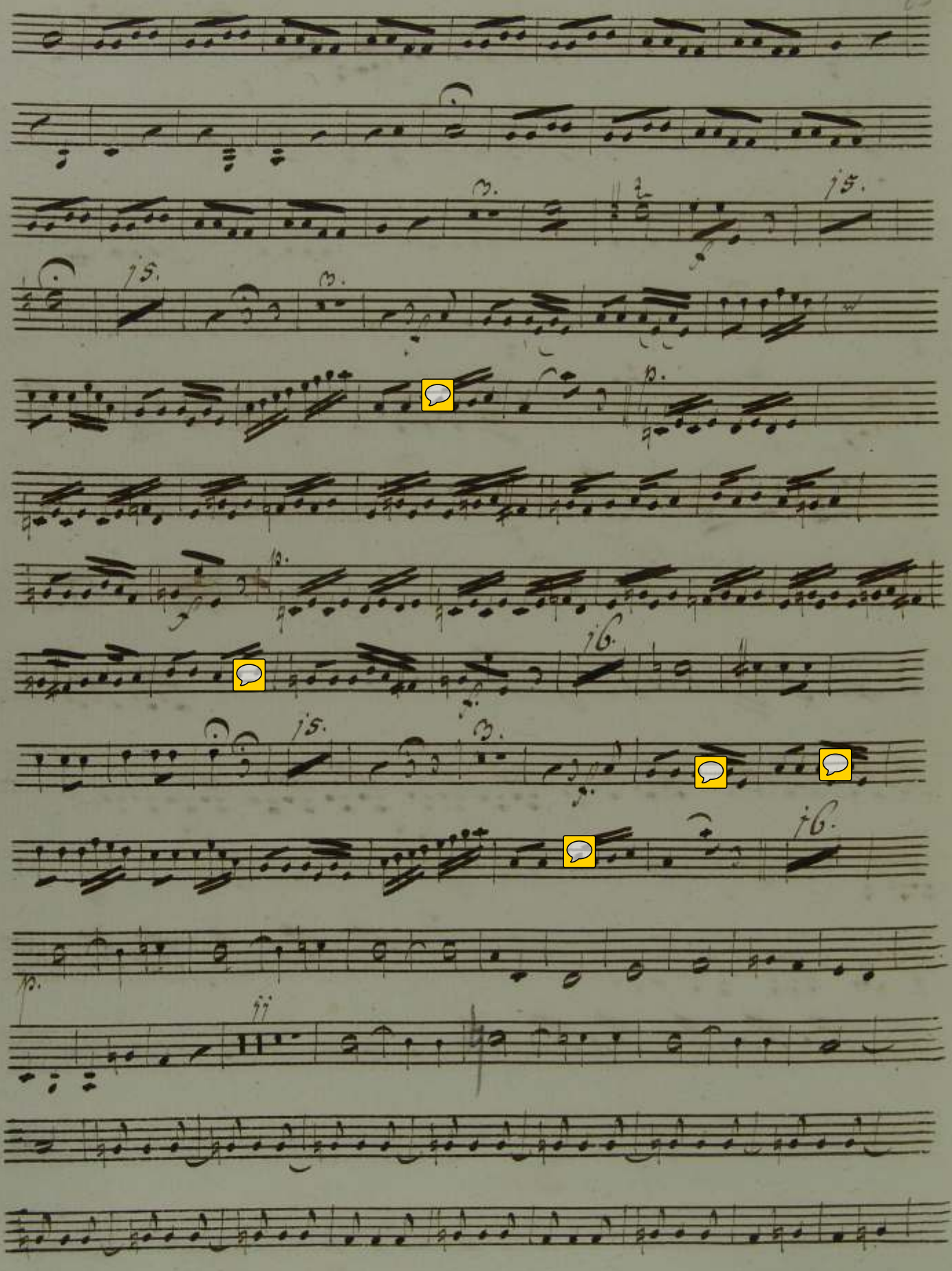


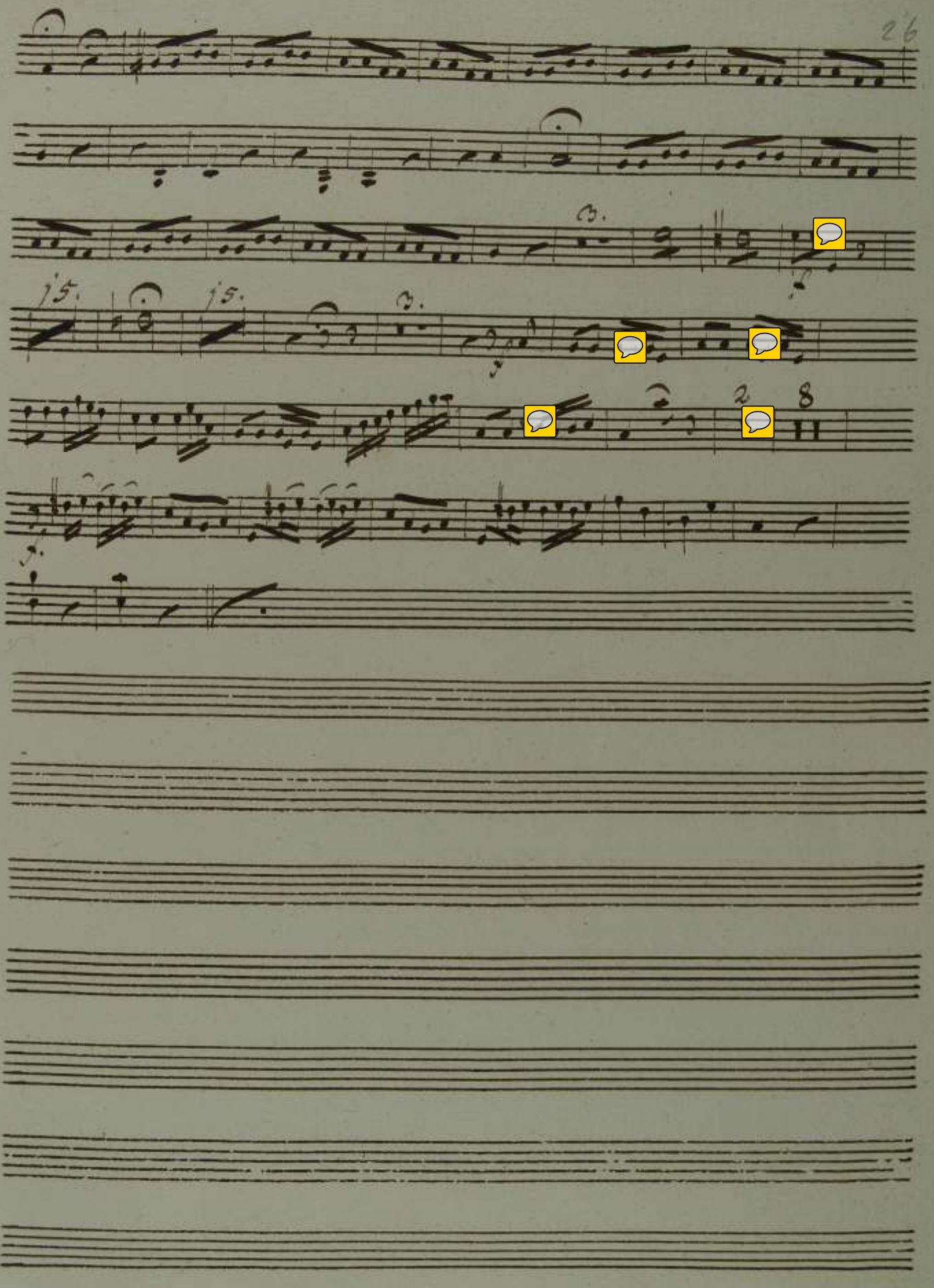





Adagio

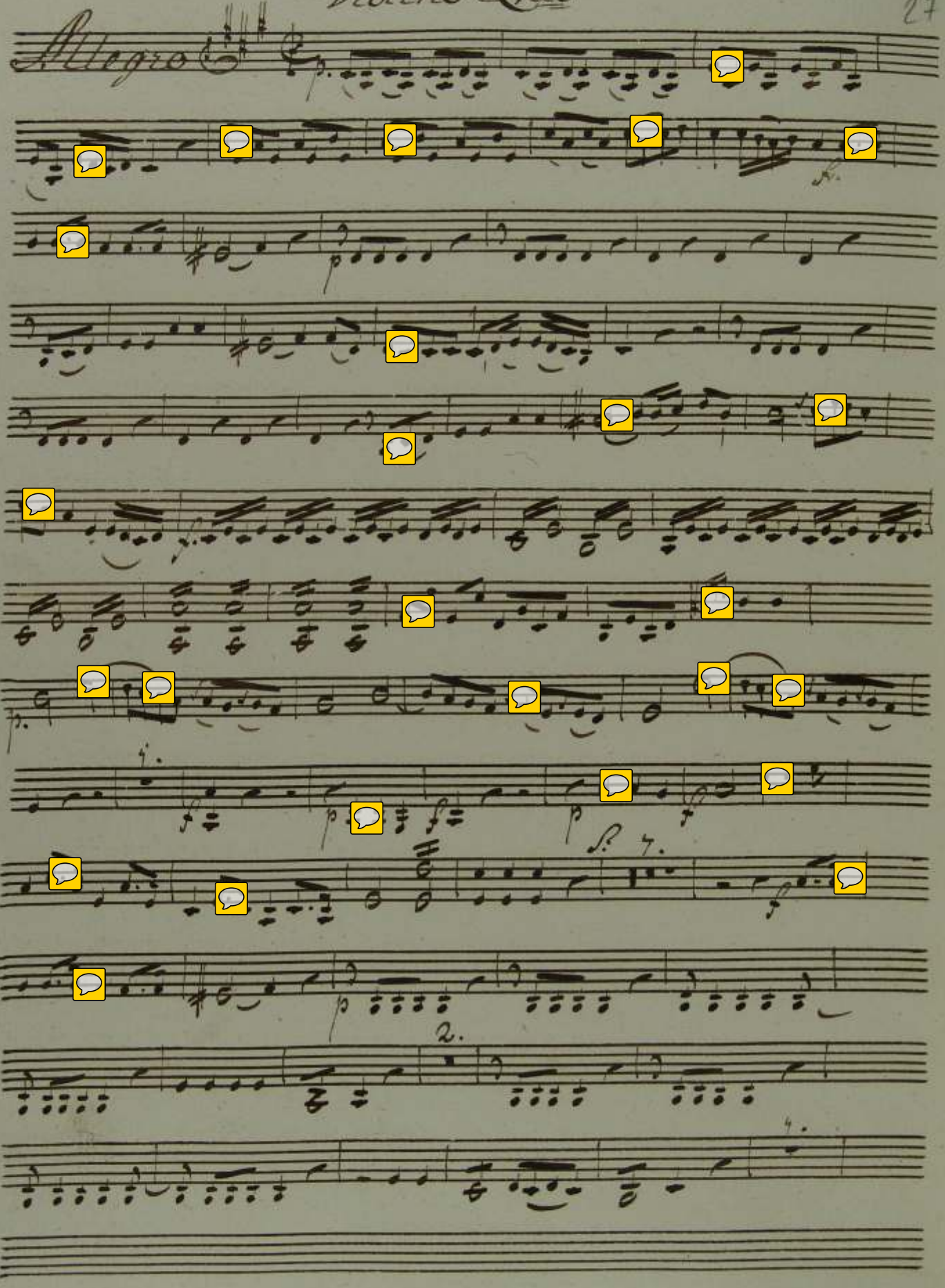

attacca subito il
Rondo

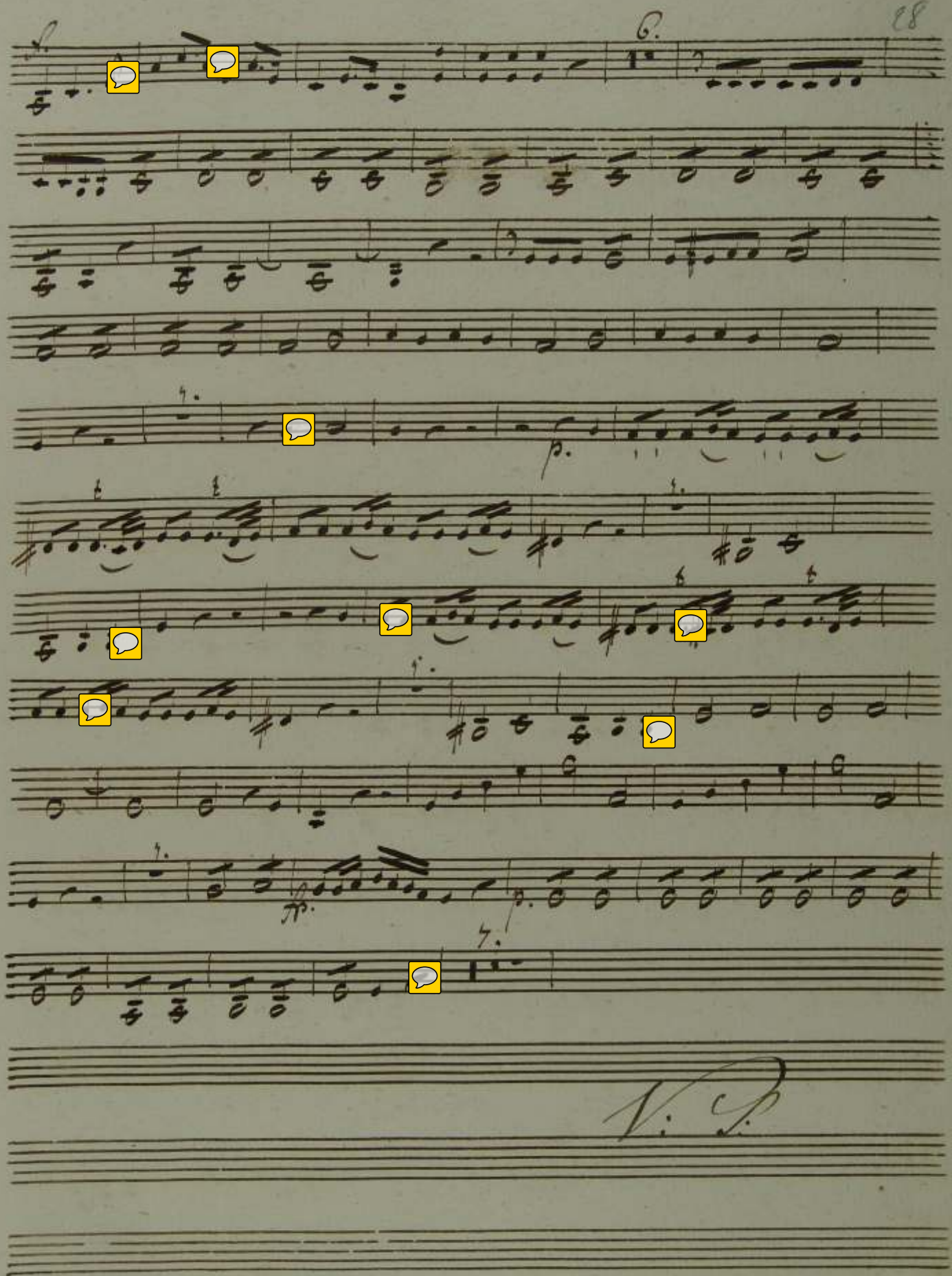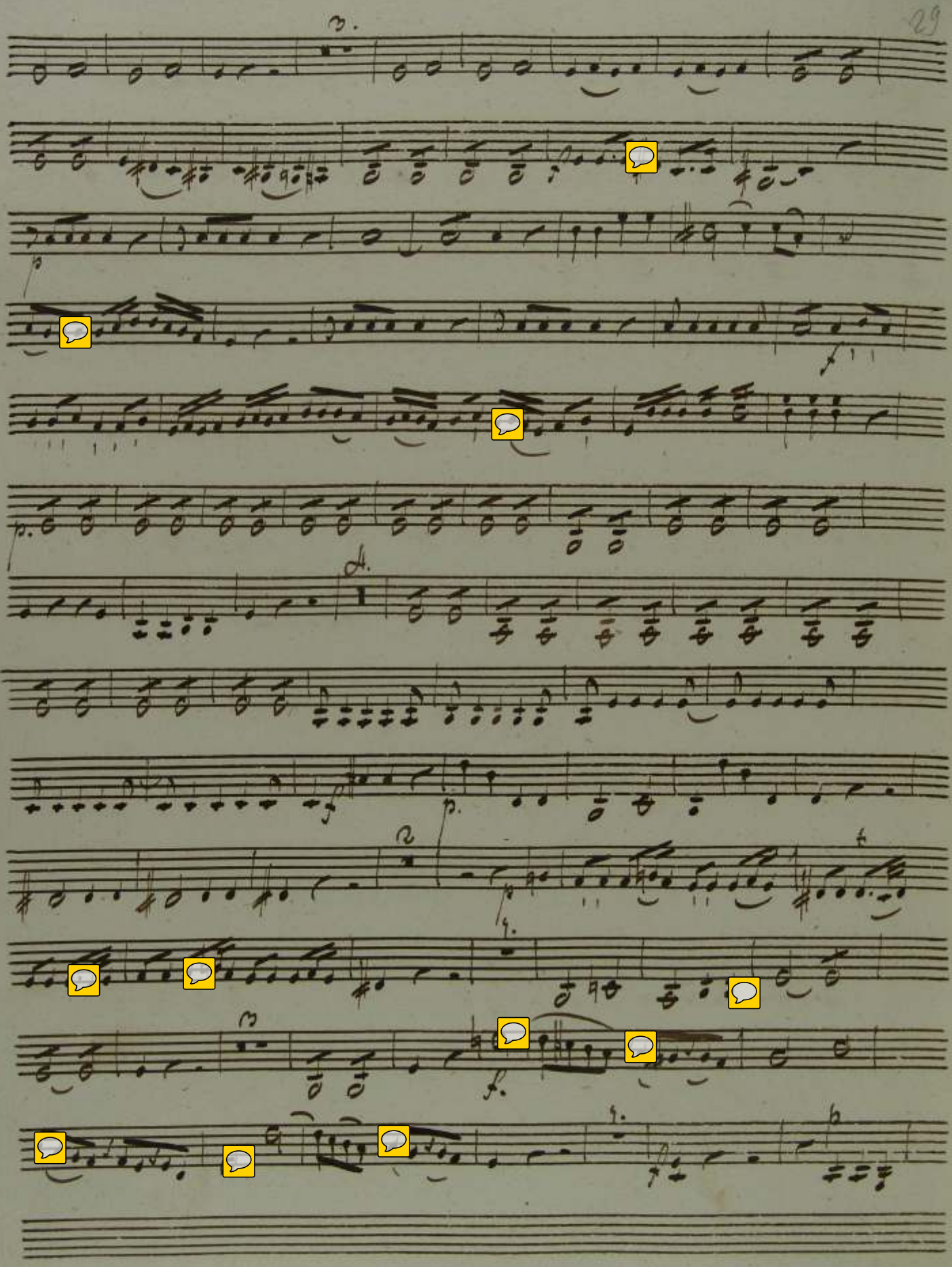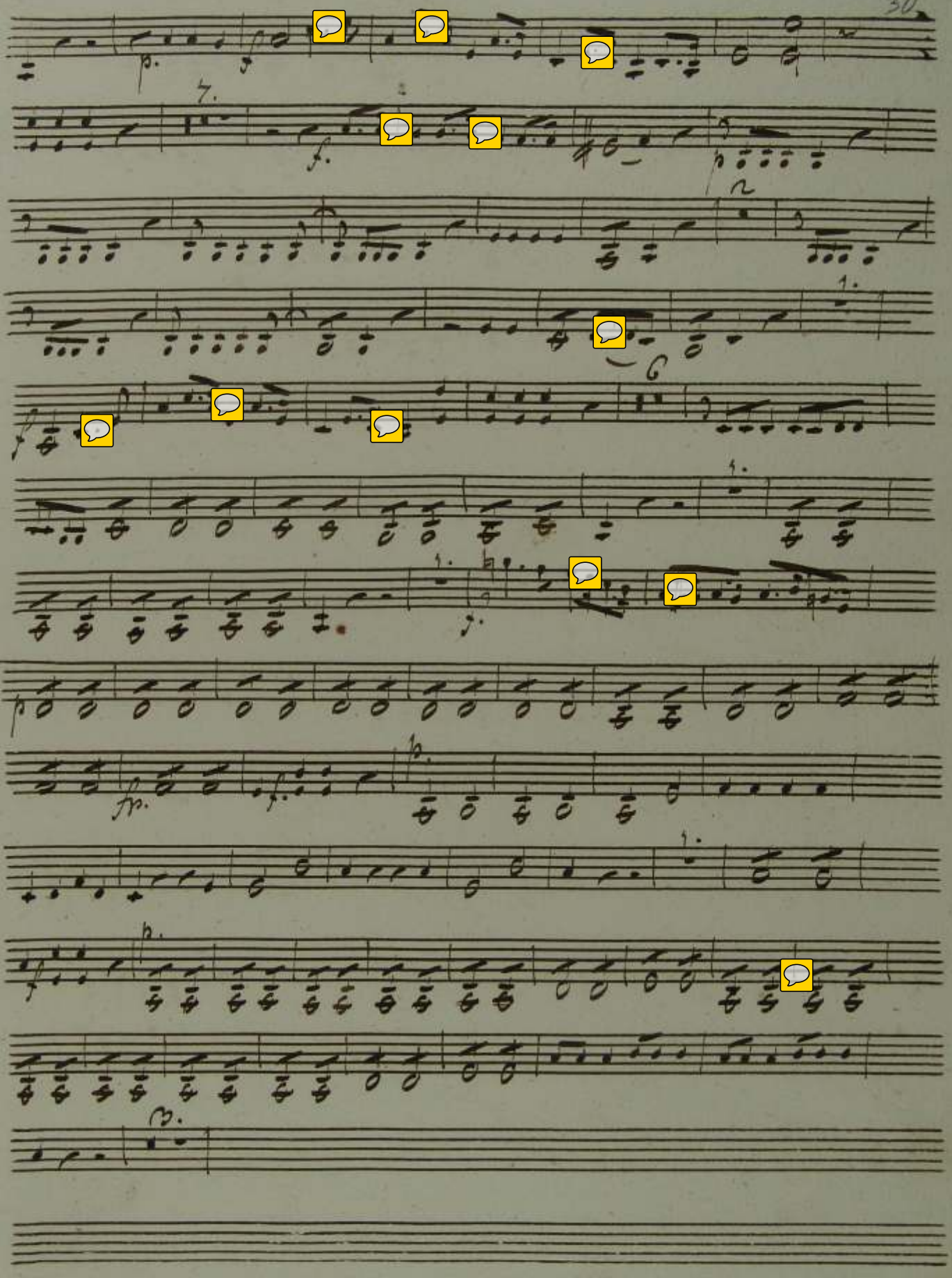




Violino 2do
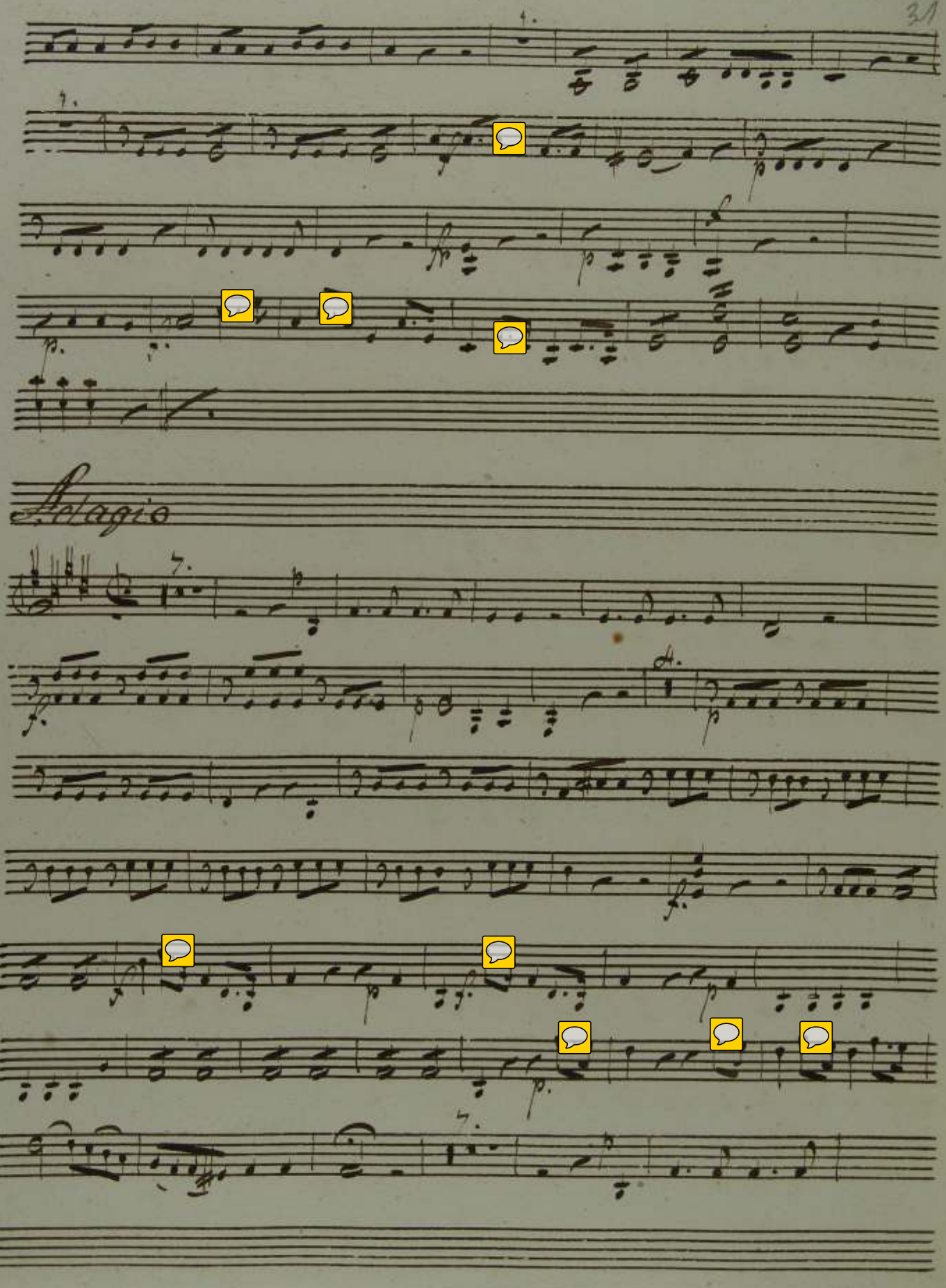
Violino Ido

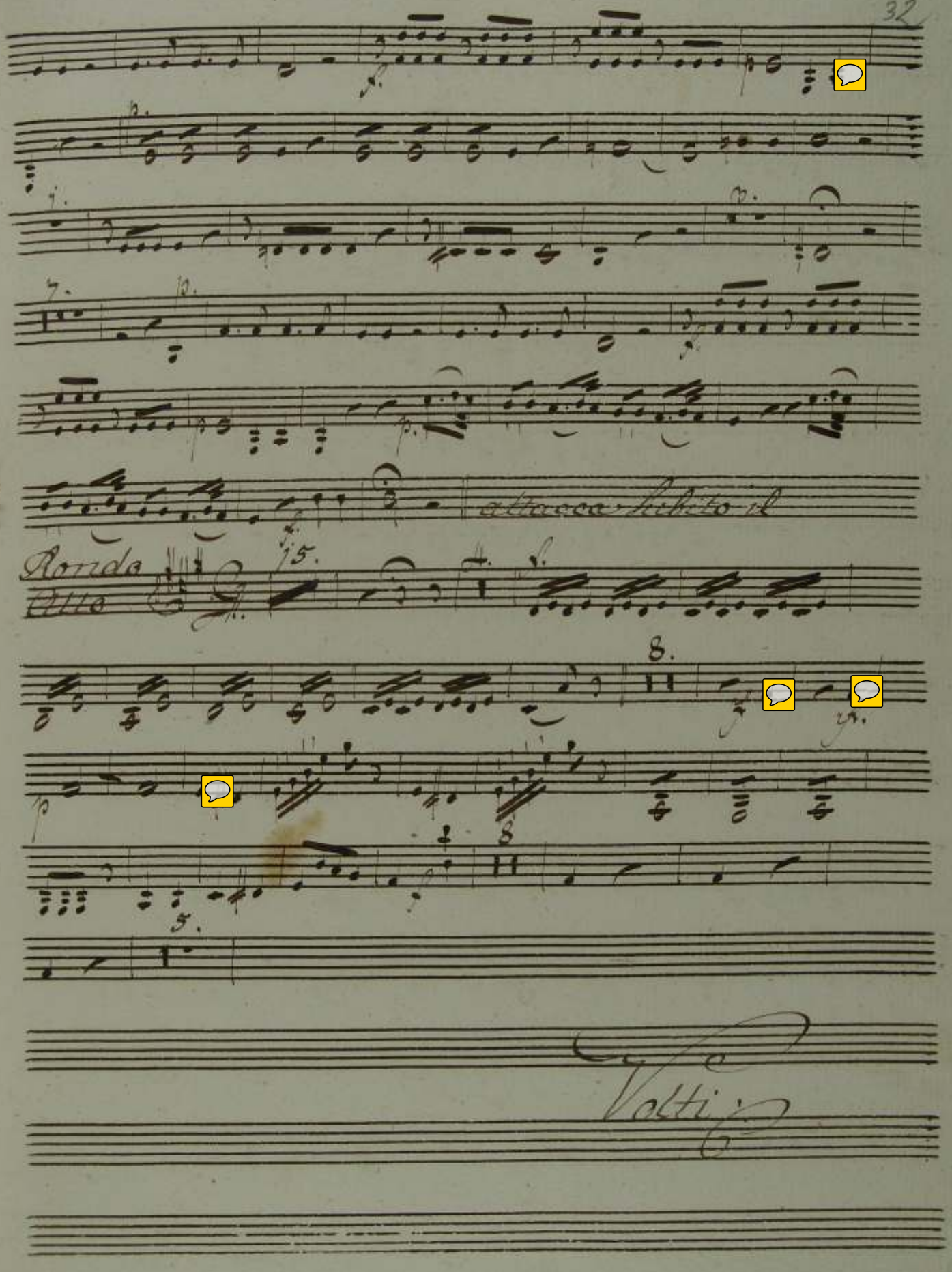


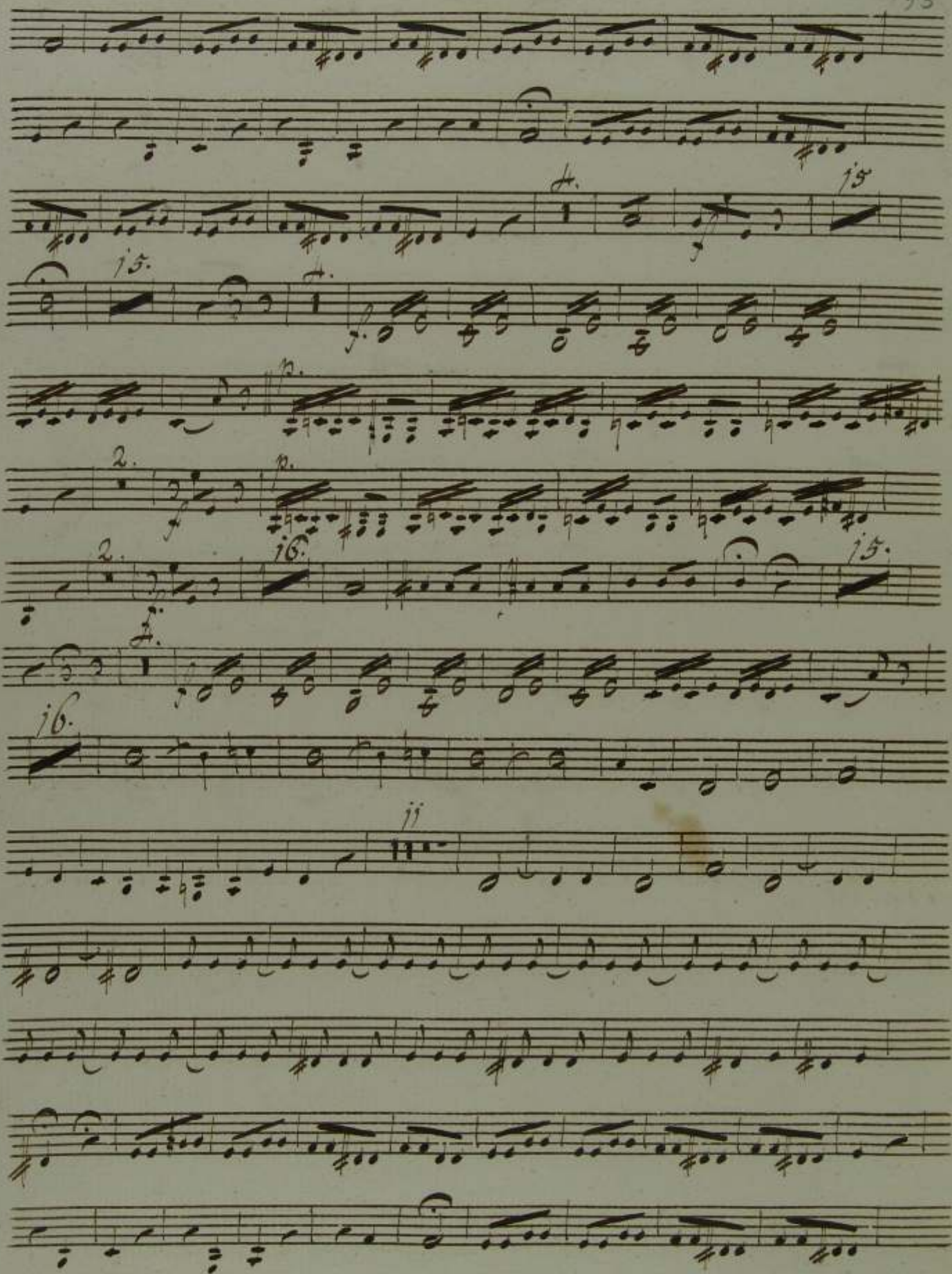


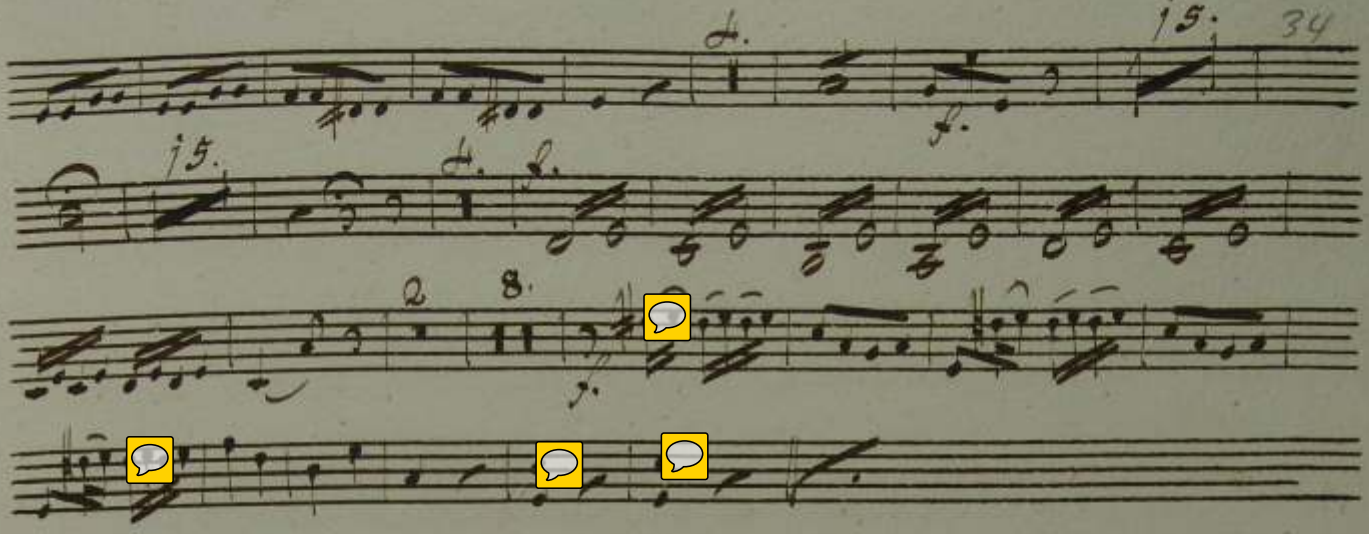




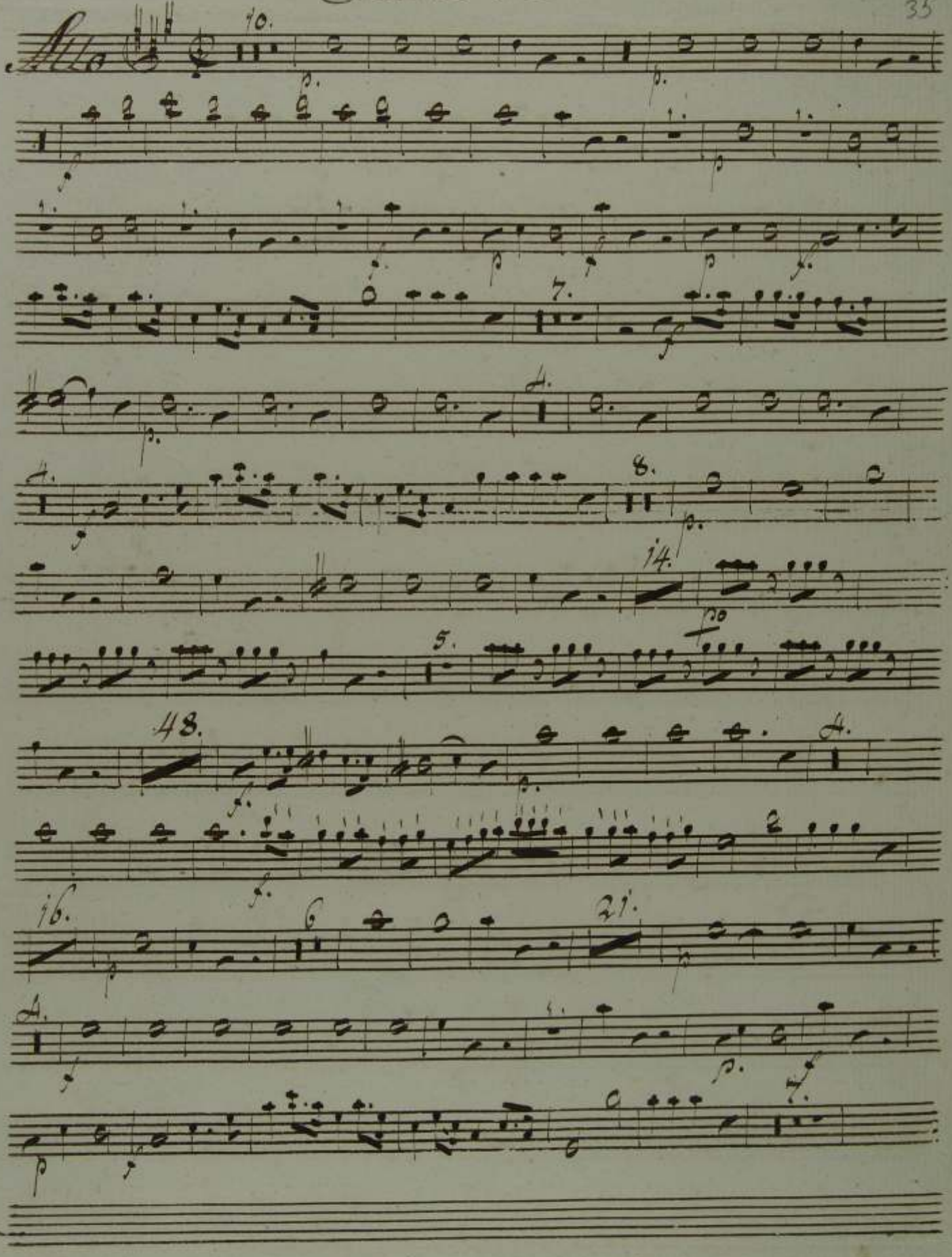

Adagio

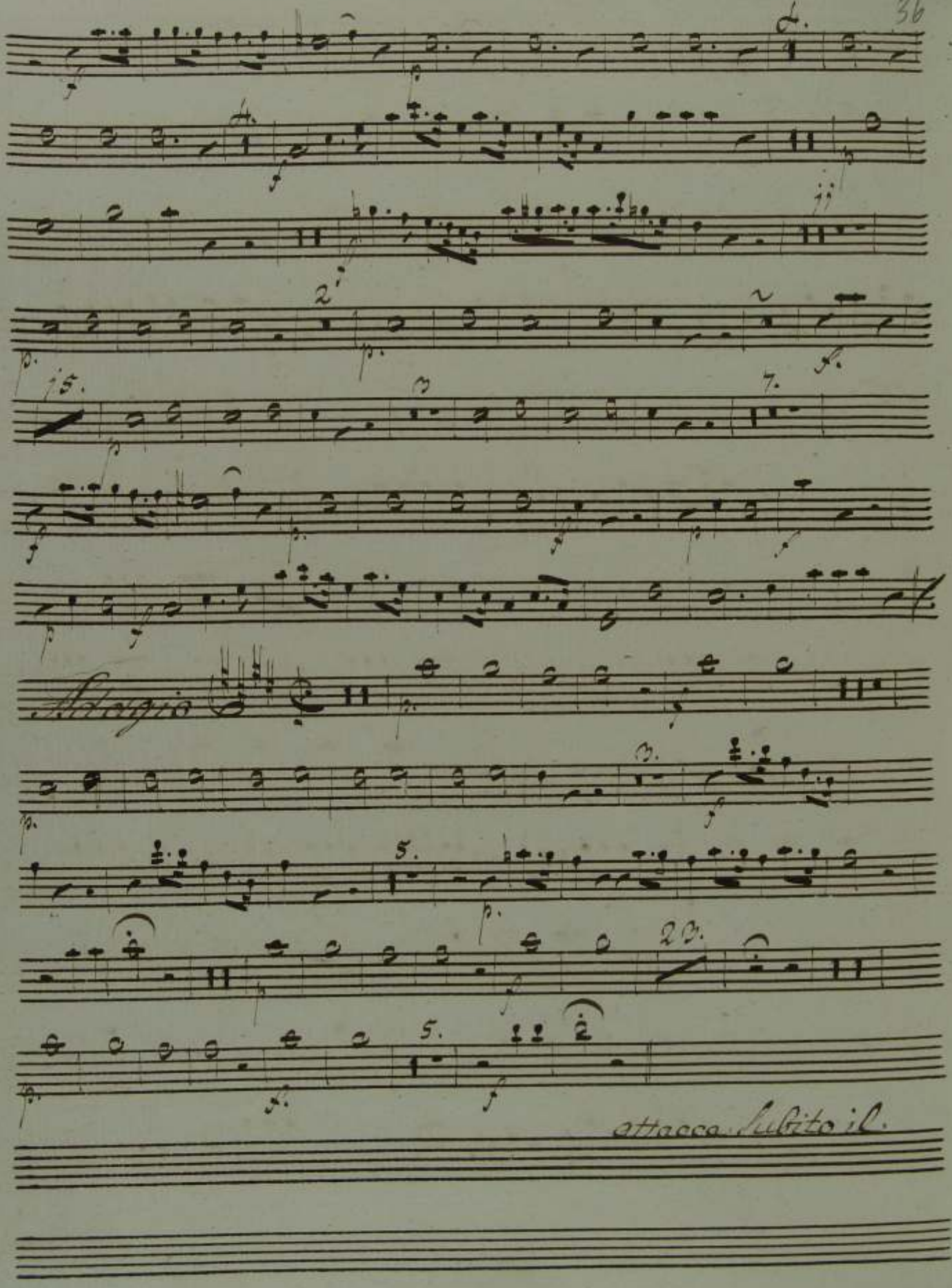

attacca subito il
Rondo
Allo
Volti


15.
15.
15.
16.
16.
11


15.
15.
2
8.

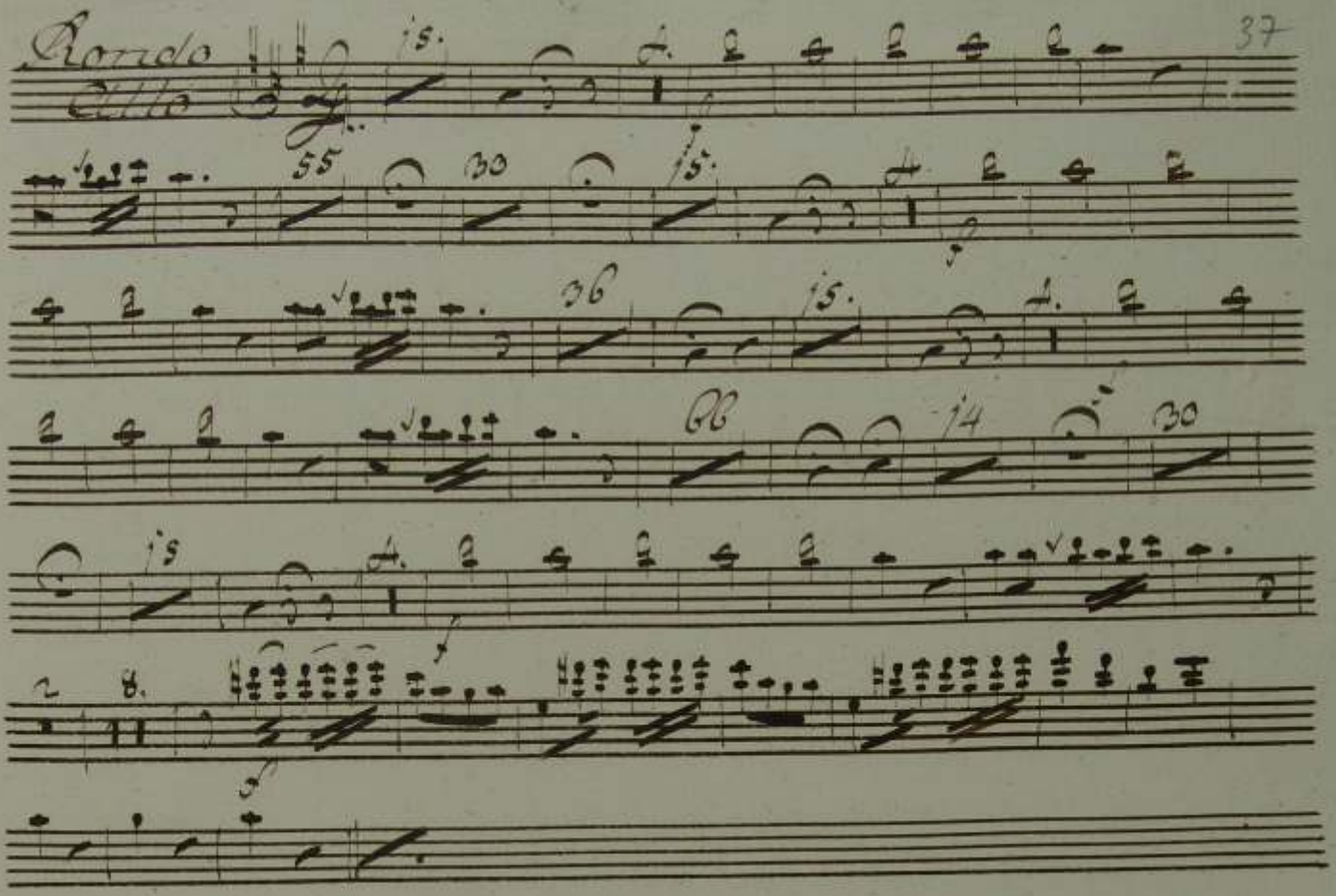
Flauto primo

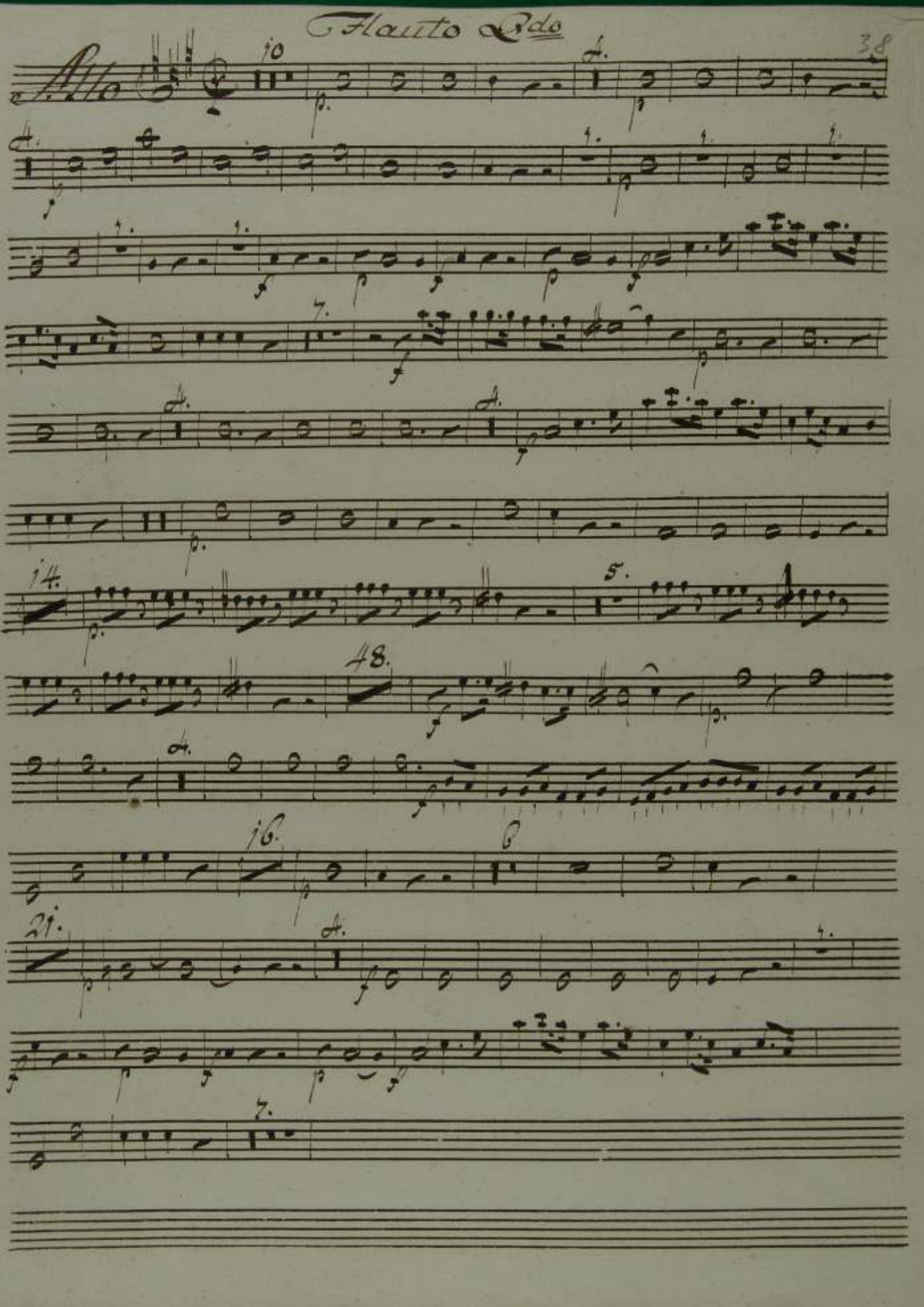


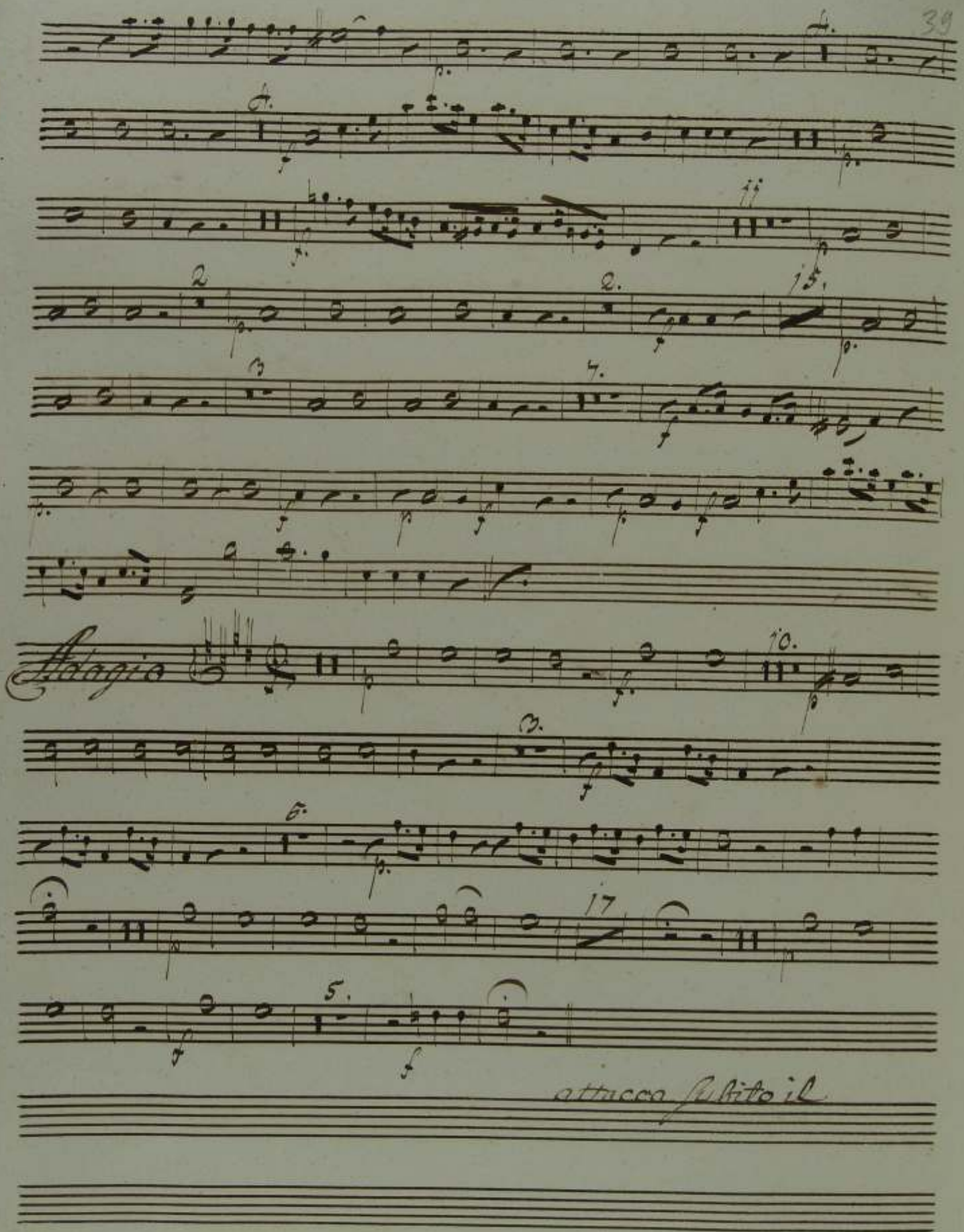

Adagio
attacca subito il

Rondo

Cello

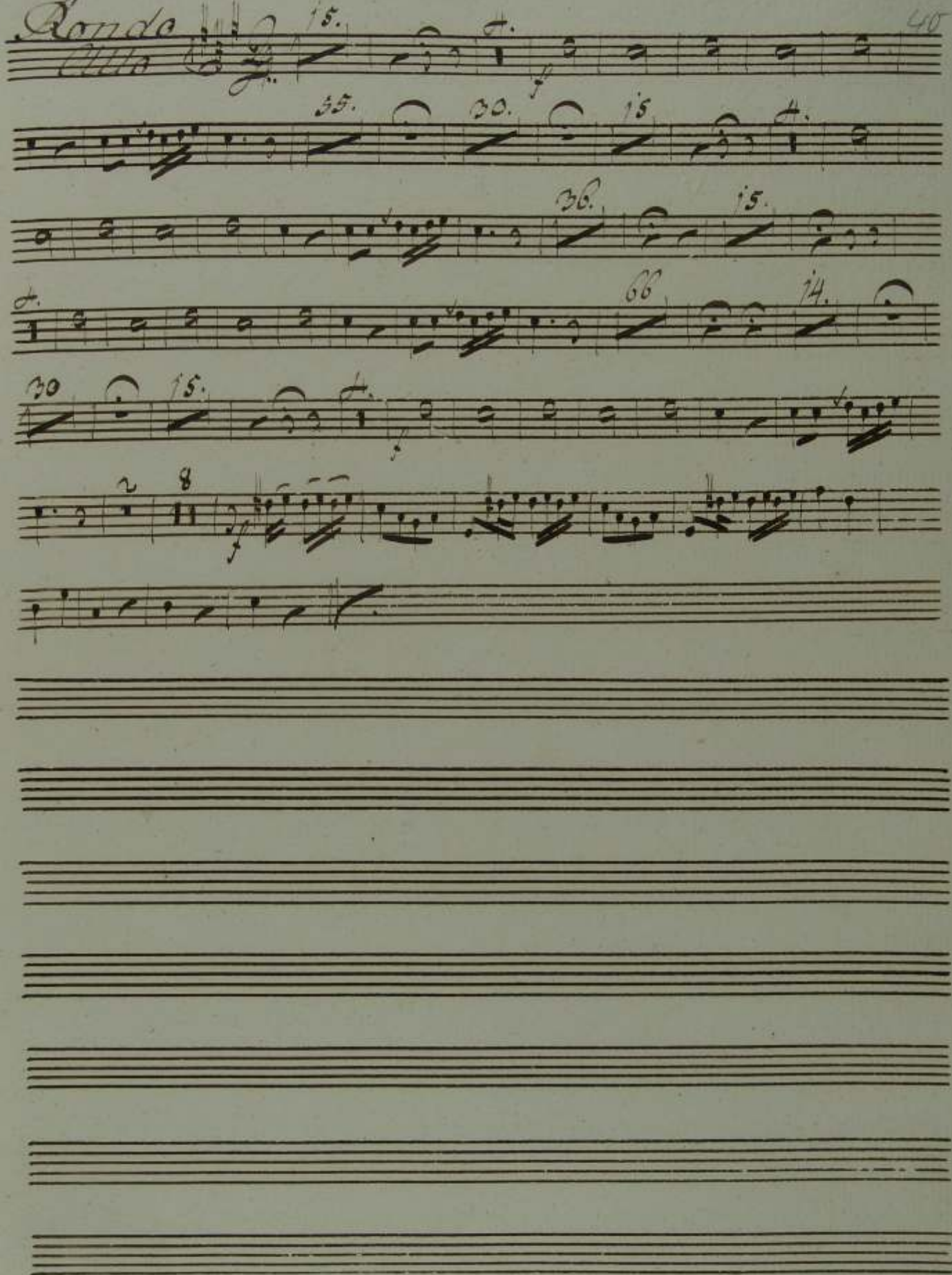



Flauto 2do
Allo
38
10
4.
4.
4.
4.
7.
4.
4.
14.
5.
48.
4.
16.
8
21.
4.
7.

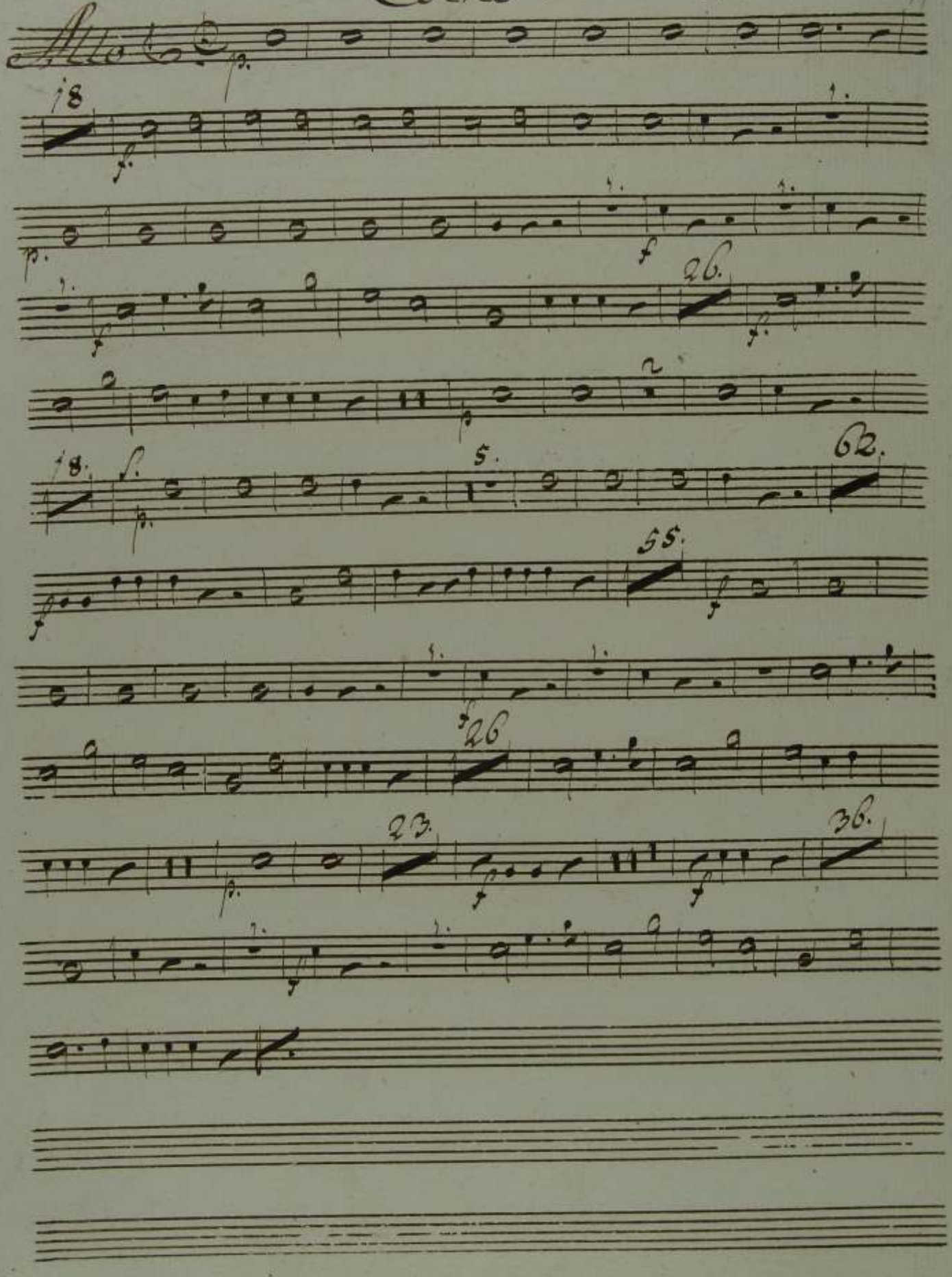

Adagio
attacca subito il

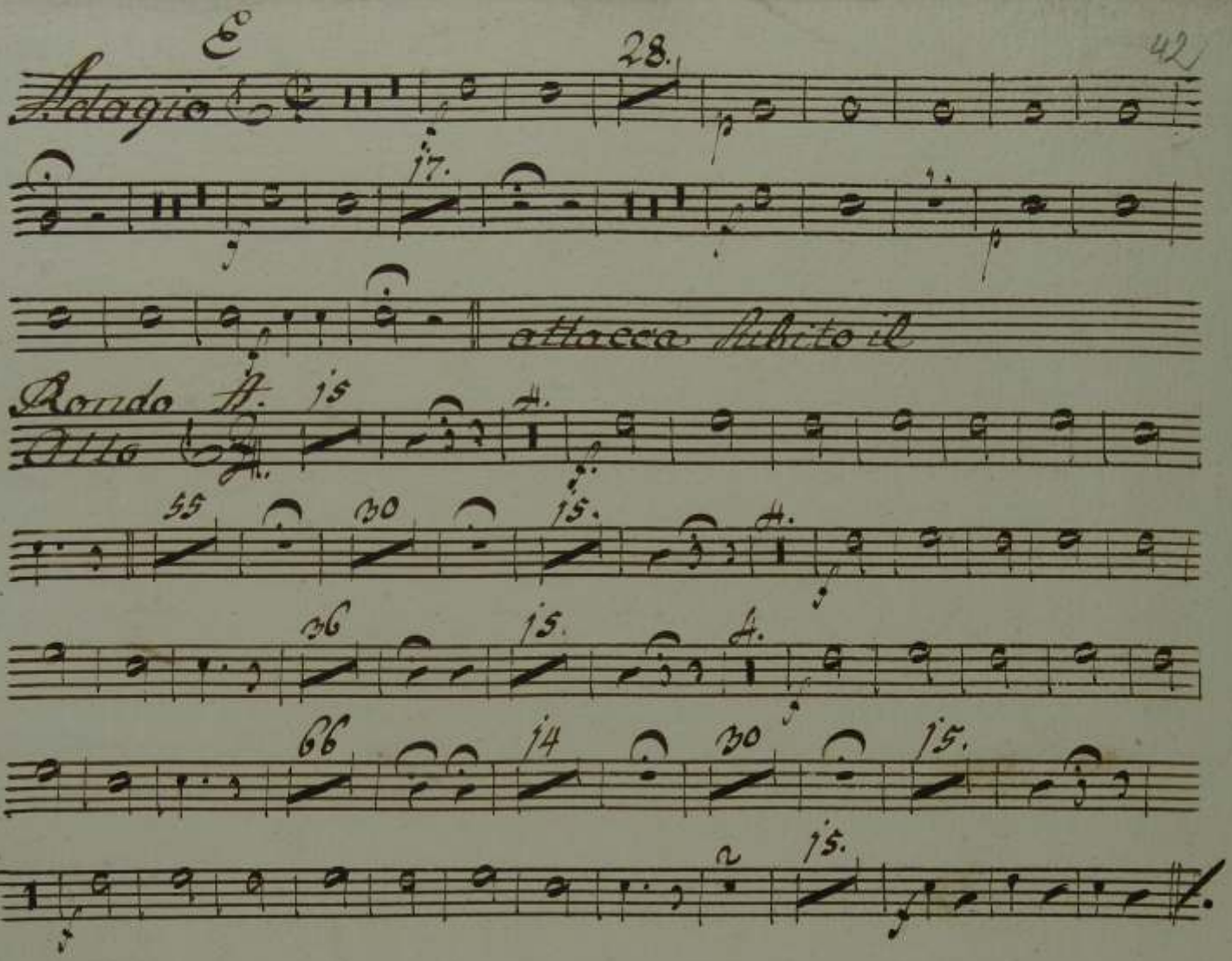
Rondo

Alla
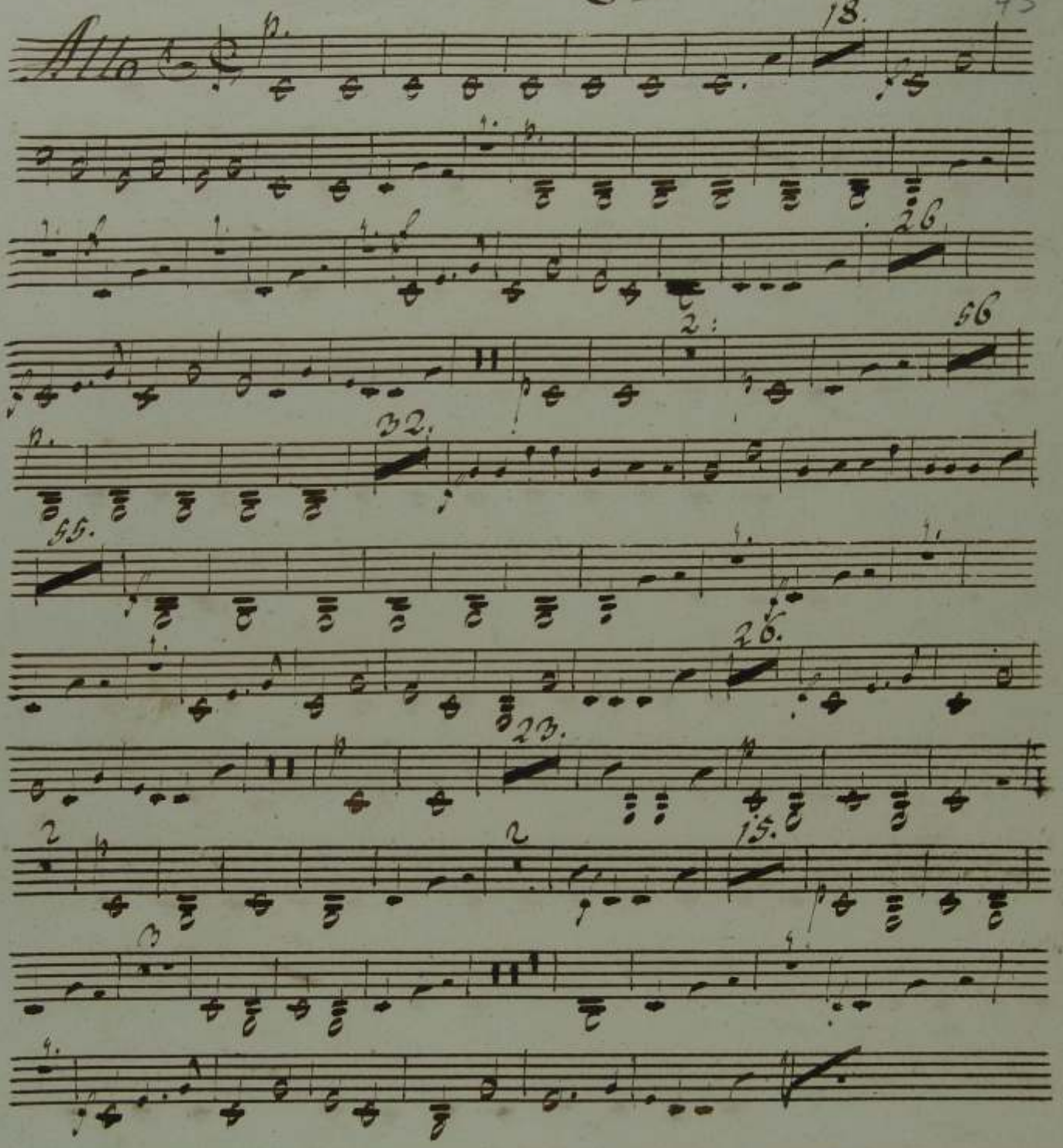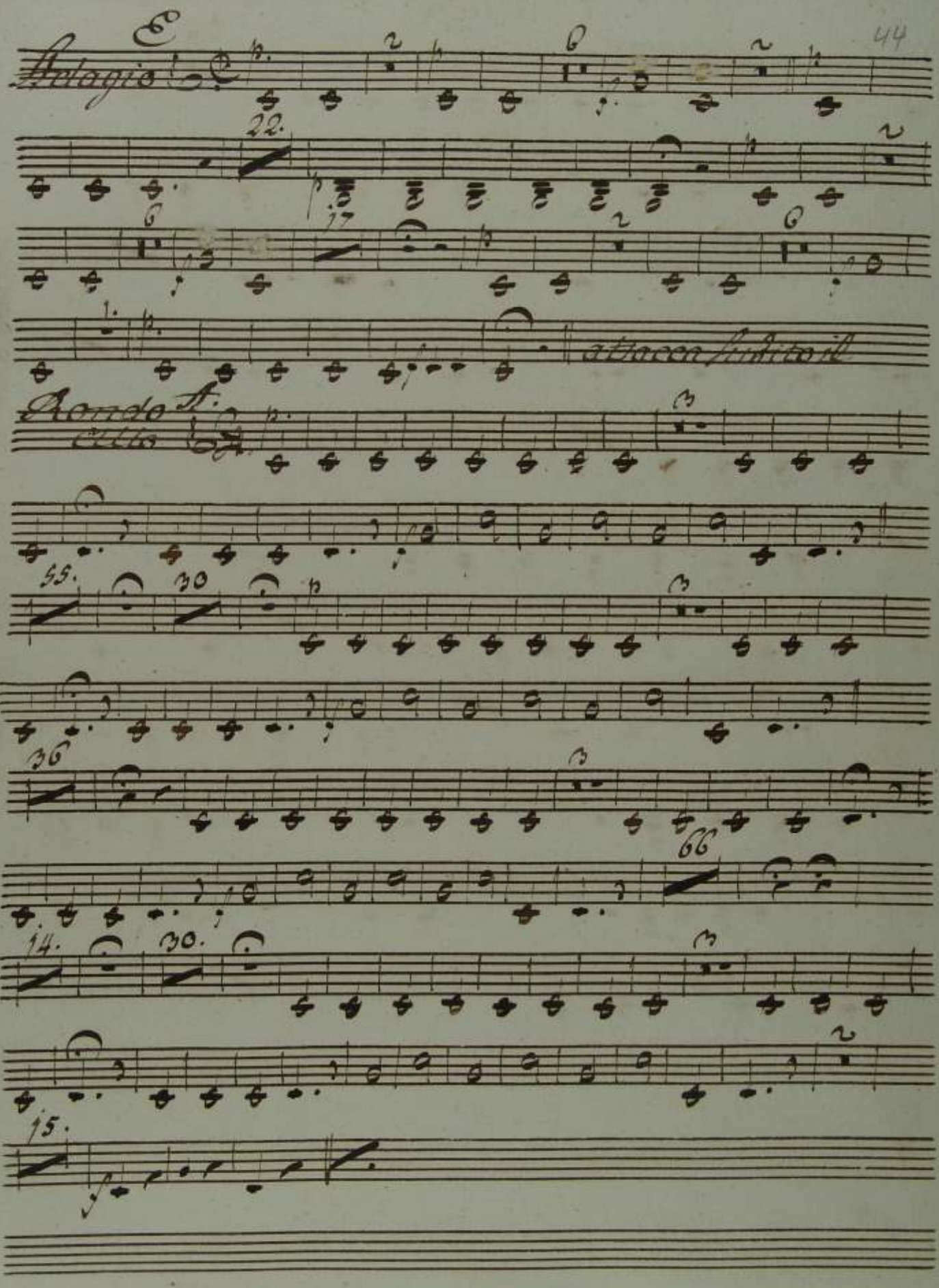


Corno 1mo in A.




E
Adagio
28.
17.
attacca subito il
Rondo
Allo
55
30
15.
36
15.
66
14
30
15.
15.

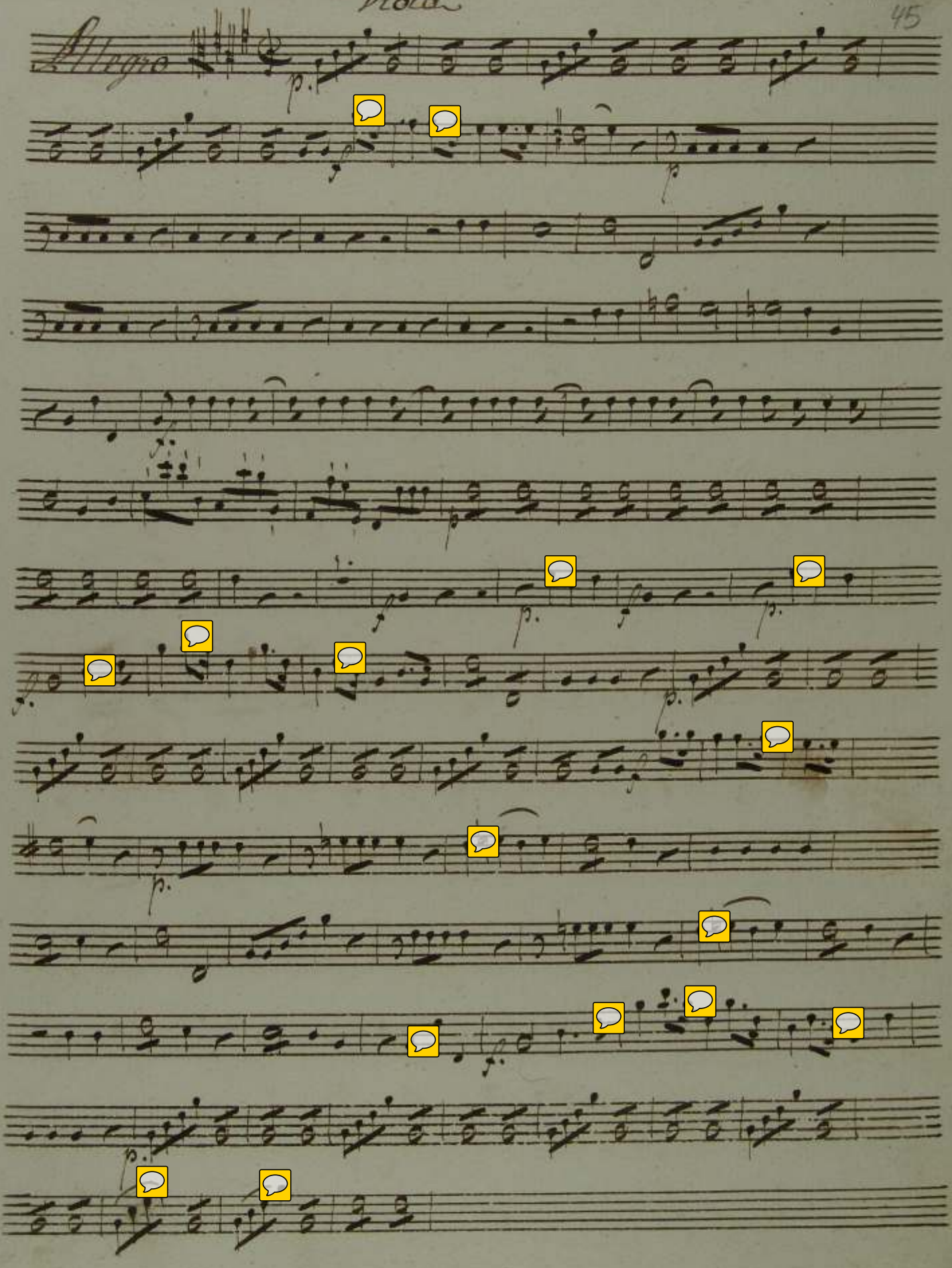
Corno 2do in A.
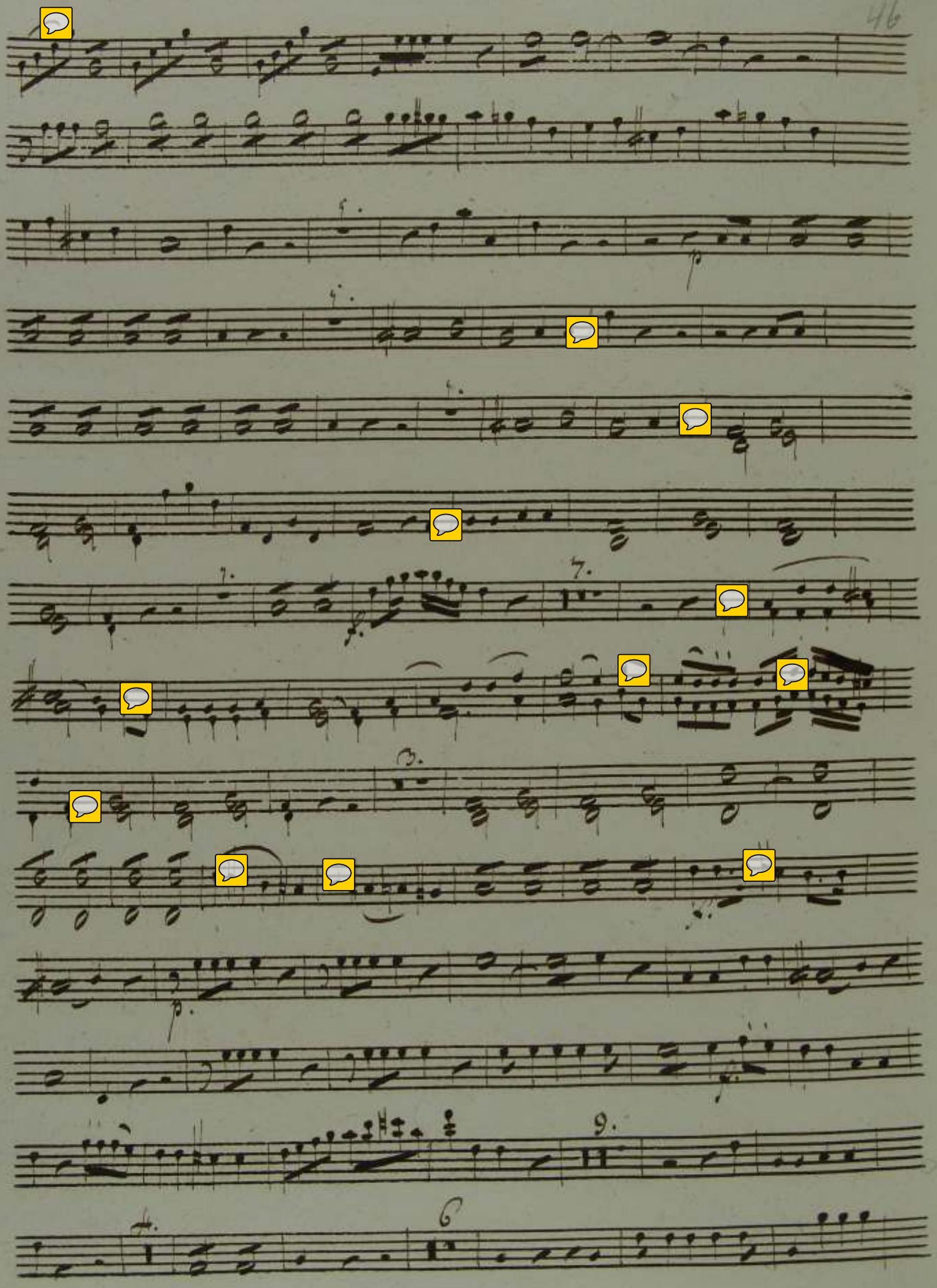


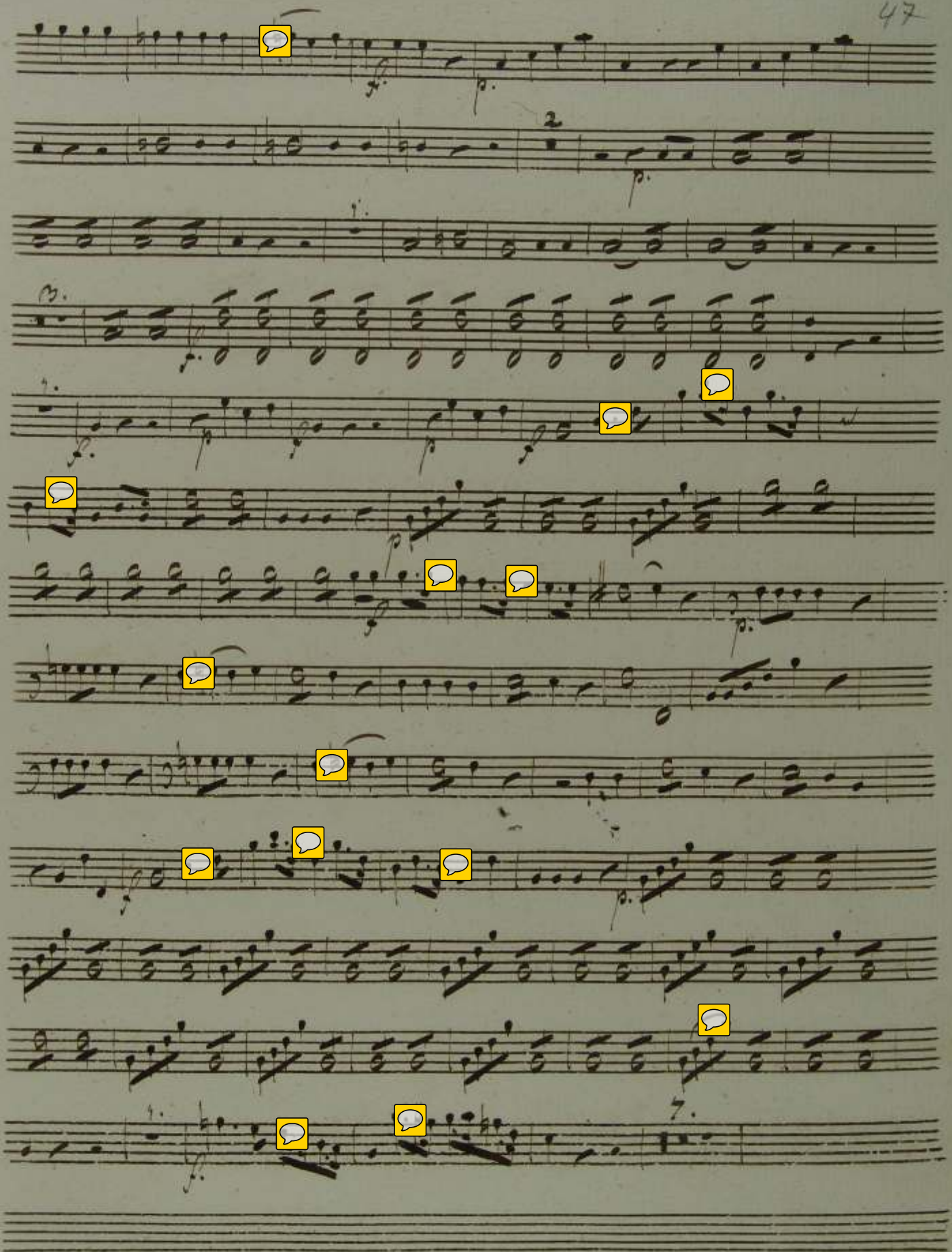

Adagio
22.
17
Rondo
Alto
55.
30
36
66
14.
30.
15.

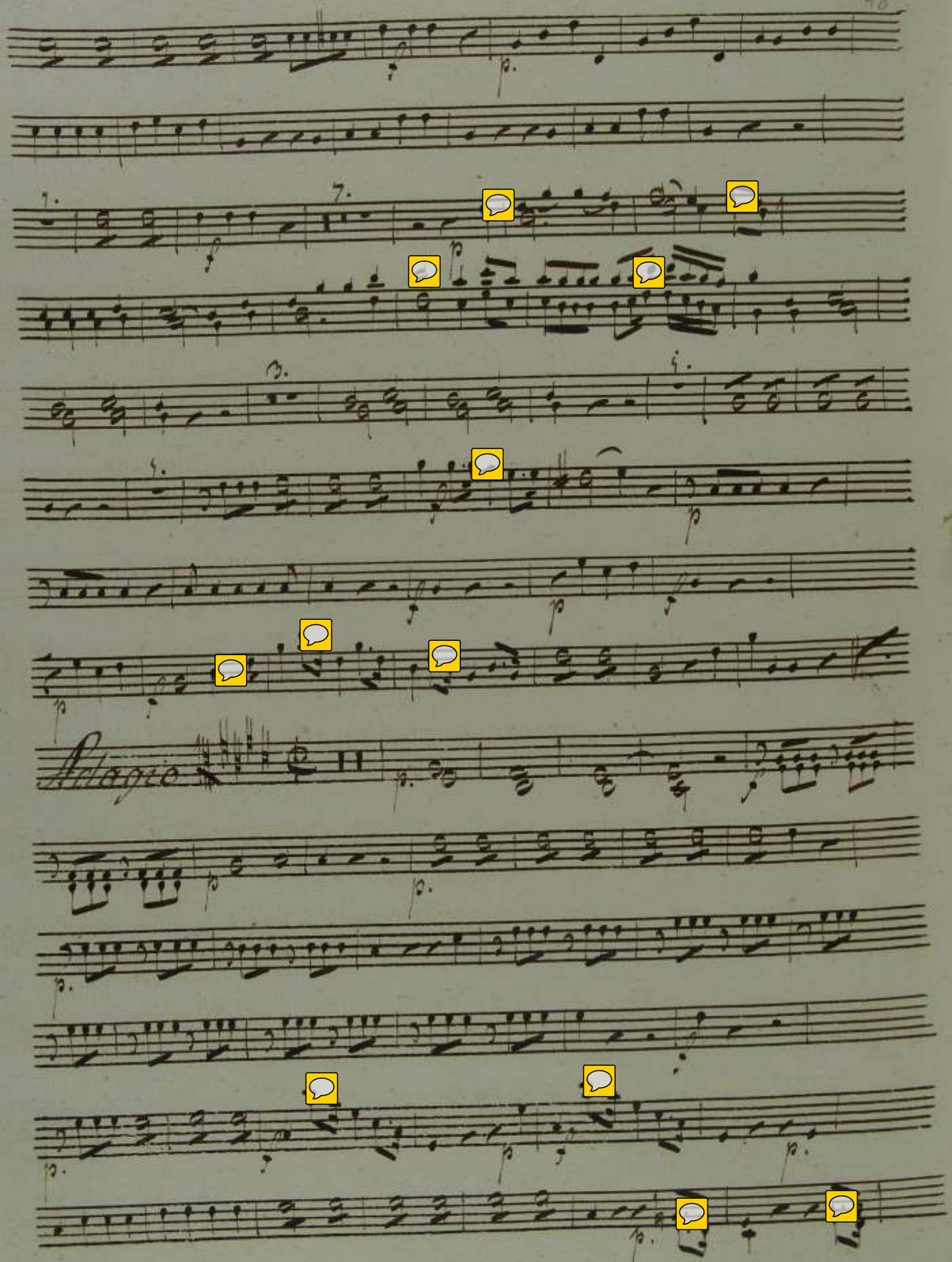
Viola

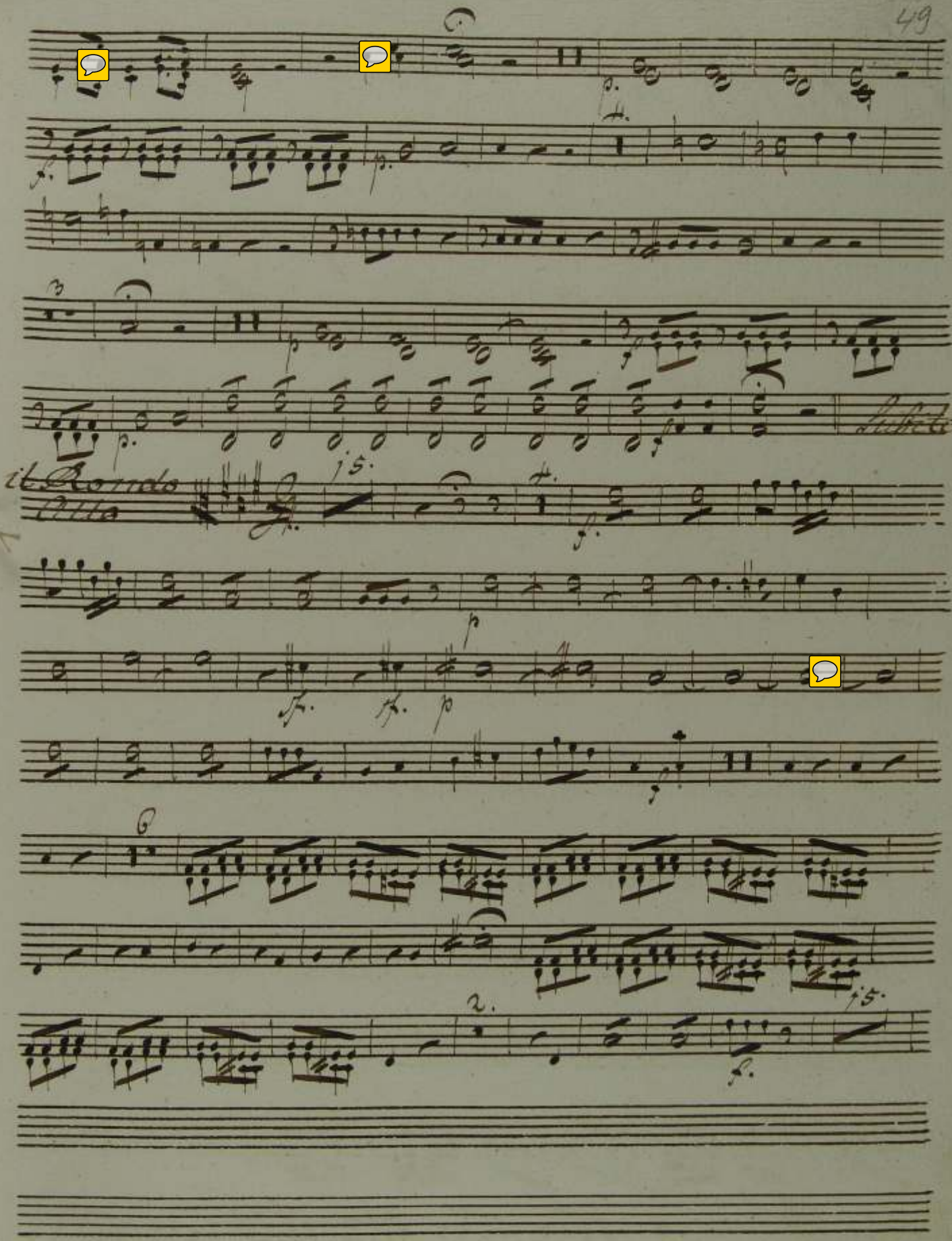
Allegro

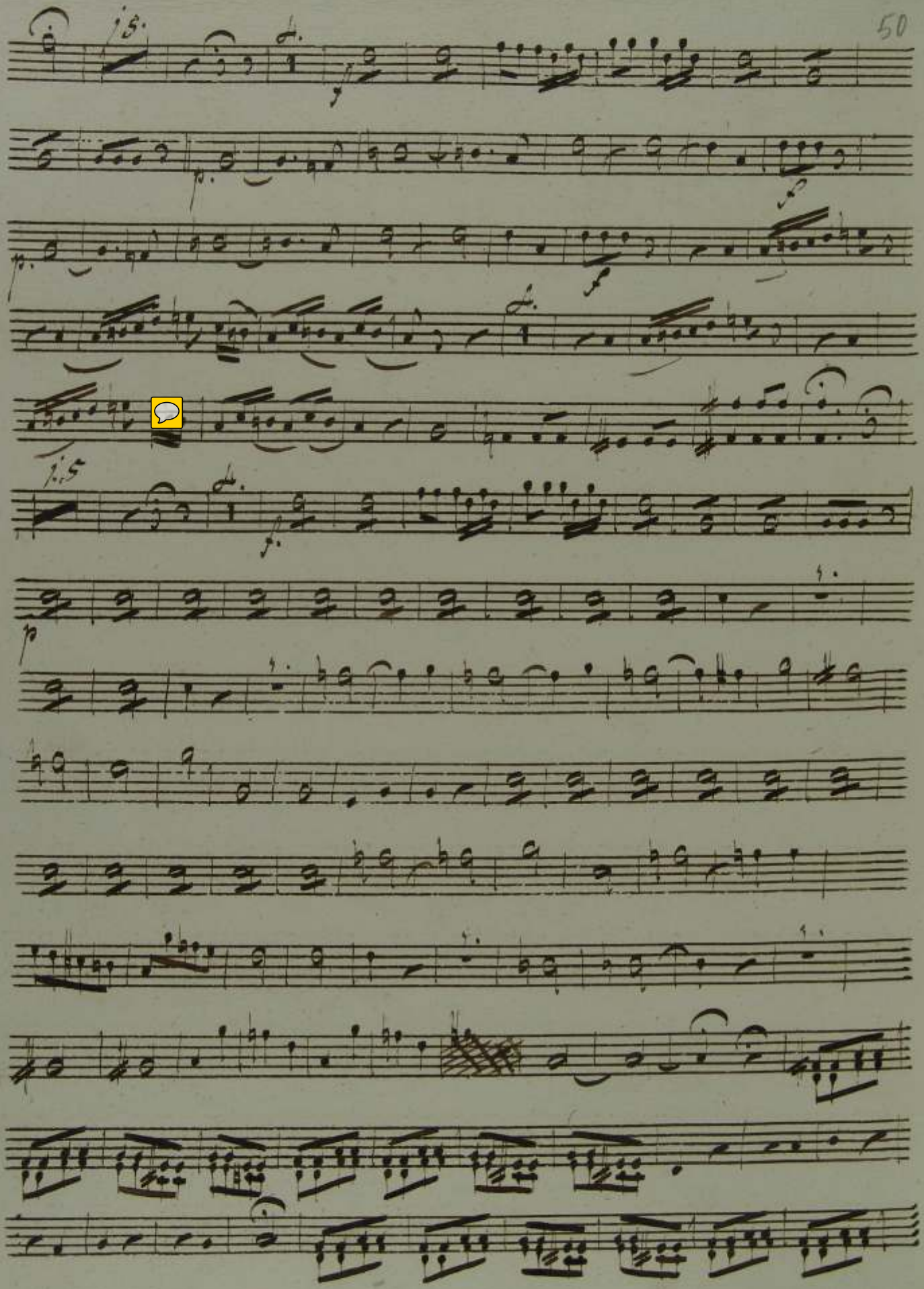


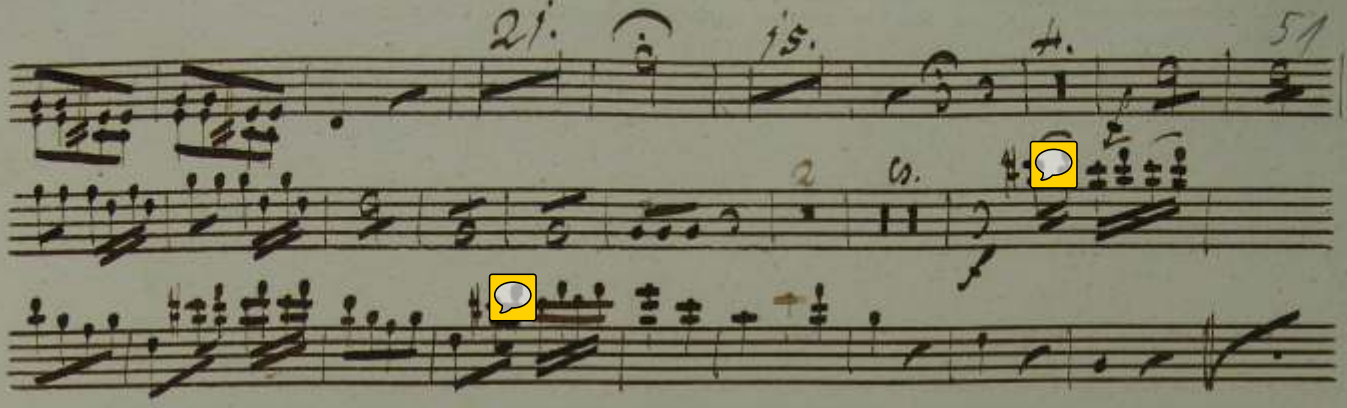




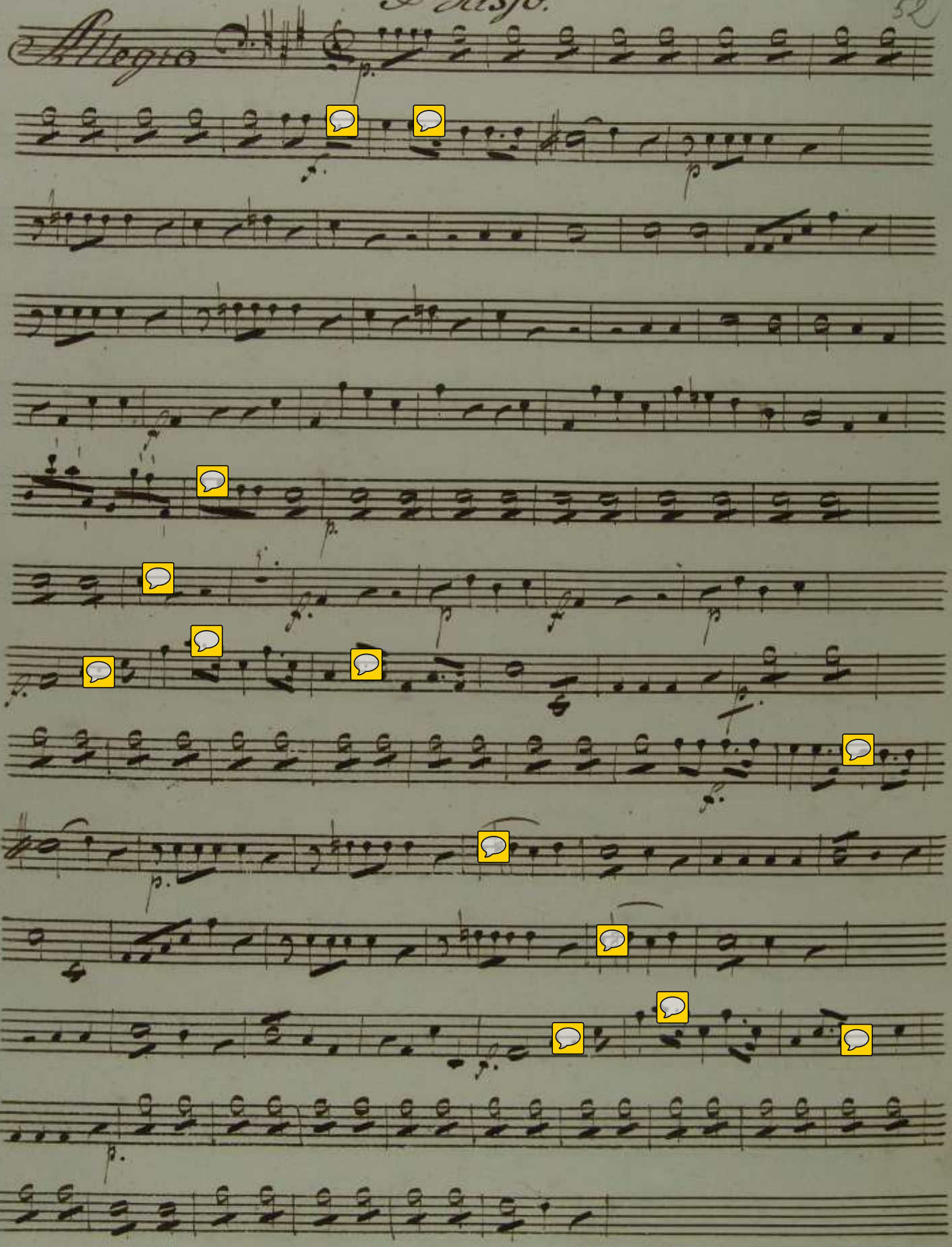

Adagio

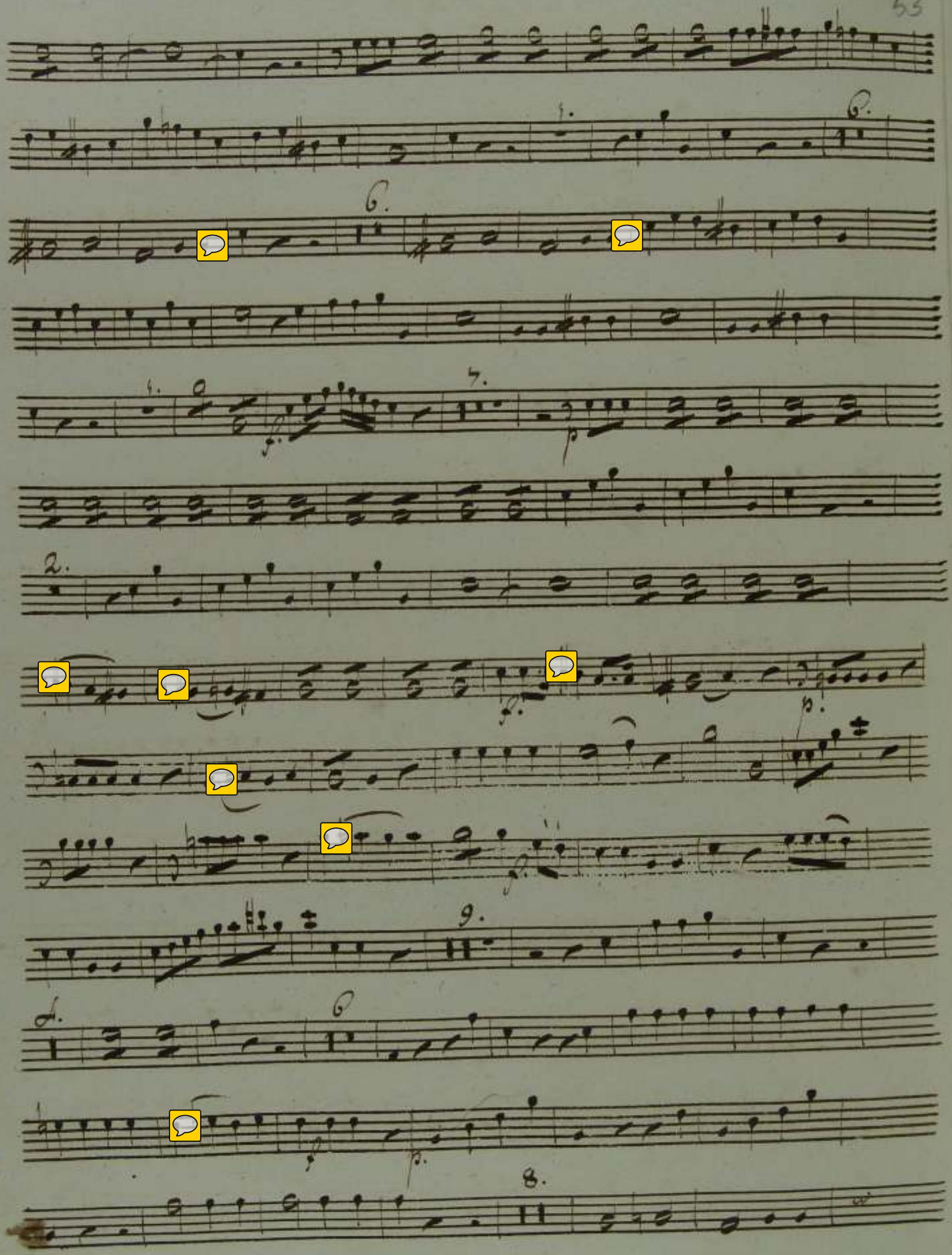

C.
Rondo
Allo

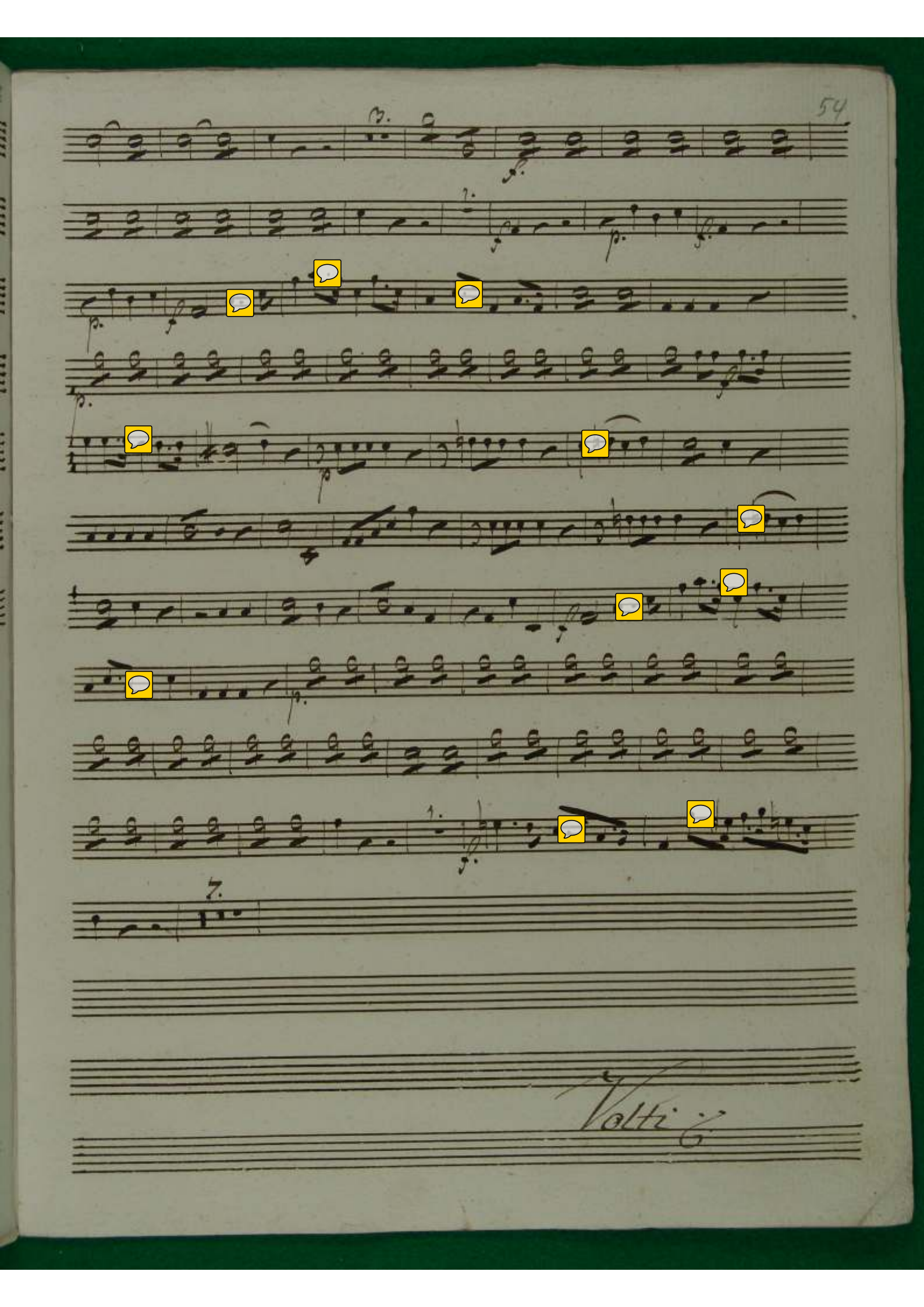


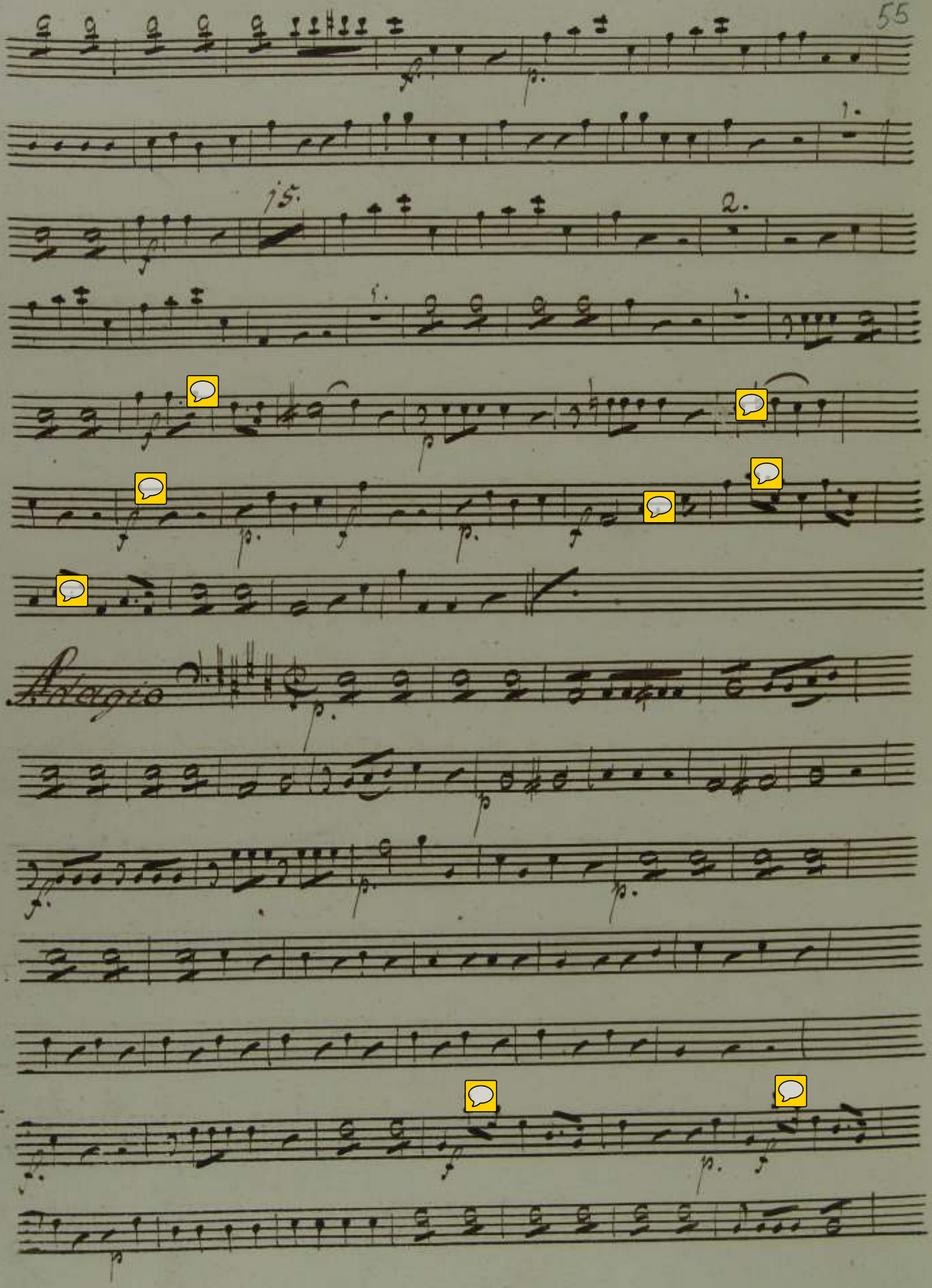

21.
15.
4.
51
2
6.

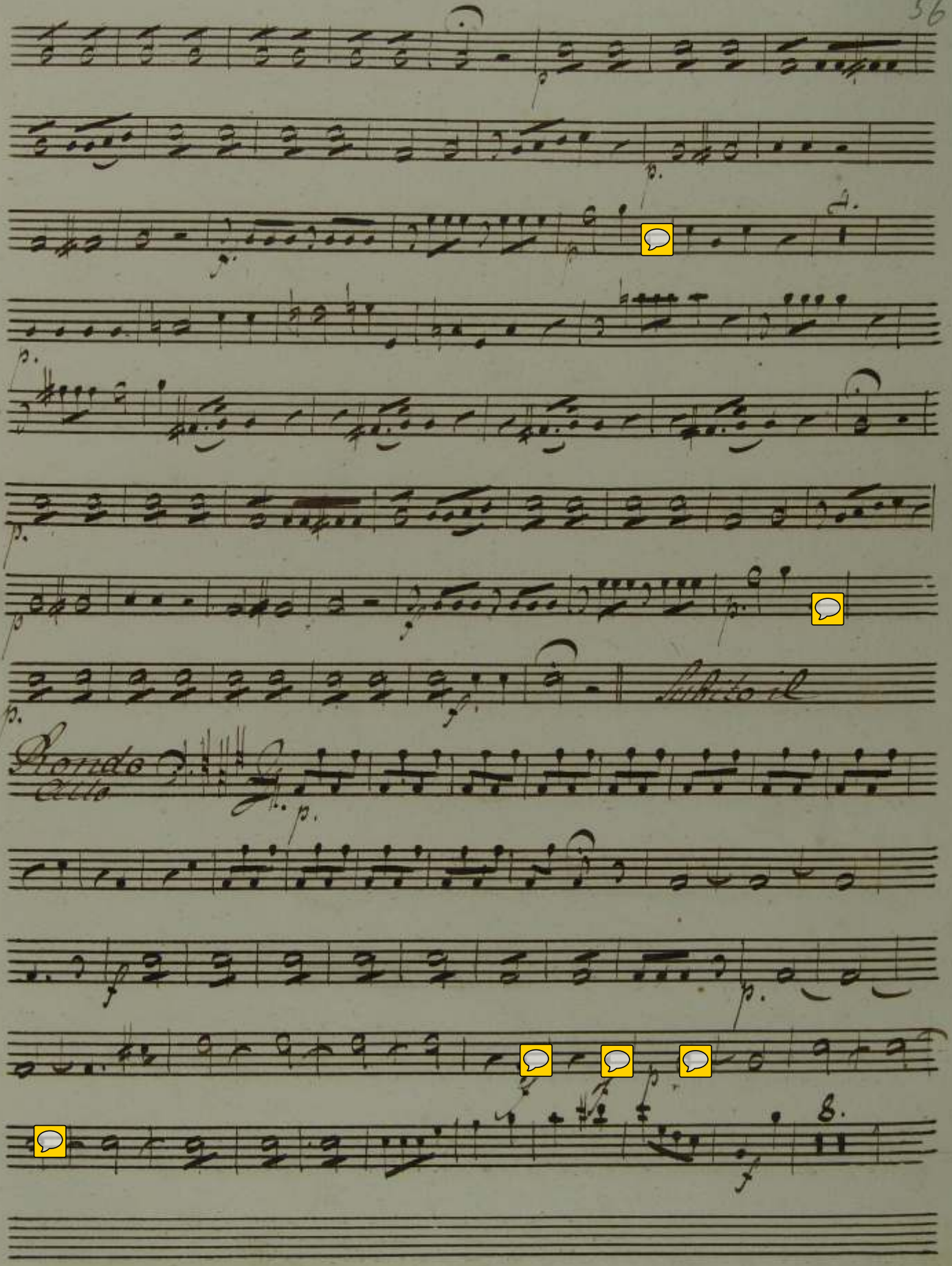
Basso.






54
Volti


15.
2.
Adagio


Rondo
Cello

