

## INTRODUCTION

Charles Burney, who had first-hand experience of hearing many of the greatest musical performers in the 18th century, summed up the challenge of decorating an Italian slow movement:

An Adagio in a song or solo is, generally, little more than an outline left to the performer's abilities to colour; and the performer who is not enabled to interest an audience by the tone of his voice or instrument, and by taste and expression, should never be trusted with slow notes, in the performance of which the smallest defects are so easily discovered; and if not highly embellished, they soon excite languor and disgust in the hearer. The talent of executing an adagio well, in which performers of great powers of execution often fail, is a merit of the highest class which a musician can possess.<sup>1</sup>

Ever since the extravagancies of Italian performers had first swept the English off their feet — the flourishes of Matteis, the decorations of Geminiani and Veracini, the cadenzas and embellishments of Handel's imported singers — local performers had tried to emulate the style and abandon of the foreigners. Corelli's solo violin sonatas, which took the world by storm on their first publication in 1700, were soon followed by a more didactic edition that included written-out versions of "les agréments des Adagio de cet ouvrage, composez par Mr. A. Corelli, comme il les joue".<sup>2</sup> If a player was not courageous enough to venture into extempore decorations or was lacking the necessary training in harmony and composition, then "Let a Scholar provide himself with a Variety of Graces and Embellishments, and let him make use of them with Judgement" was the advice of Pier Francesco Tosi.<sup>3</sup>

Many samples of such written-out "graces and embellishments" circulated, both in print and manuscript. In addition to numerous versions of Corelli's Op. 5 adagios,<sup>4</sup> we find examples from Telemann (*Sonate metodiche*, Hamburg, 1728; *Sonates corellisantes*, Hamburg, 1735), Quantz (in his *Versuch einer Anweisung die Flöte traversiere zu spielen*, Berlin, 1752), more than thirty decorated violin sonatas in manuscript from Franz Benda,<sup>5</sup> William Babell's *XII Solos ... with Proper Graces Adapted to Each Adagio* (London, c1725), and Geminiani's revisions of his Op. 1 sonatas for violin and bass "carefully corrected and with the addition, for the sake of greater ease, of the embellishments for the adagios" in 1739.<sup>6</sup>

Not all of these attempts were well received: Roger North referred contemptuously to the newly published Corelli graces as "so much vermin";<sup>7</sup> and Burney himself allowed that the British tended to prefer less extreme embellishment: "a few select notes with a great deal of

meaning and expression given to them, is the only expedient that can render a cadence desirable".<sup>8</sup> Into this context, therefore, Carlo Zuccari (1704–1792) launched his *True Method of Playing an Adagio* in 1762 — a venture not as foolhardy as might appear, since he had personal experience of almost all the national preferences of Europe. He had worked in Italy, first in Cremona and later in Parma, Bologna and Milan, but he also performed for the Habsburgs in Vienna in 1723 and went on to spend four years as Kapellmeister at the court of Olomouc (Moravia) before visiting other German towns. After a return to Italy he later spent a year in Paris and was in London between 1760 and 1764 as a member of the orchestra of the Italian Opera. In 1765 he returned to Milan and led the orchestra for Sammartini, in which Luigi Boccherini was his colleague as principal cellist. Burney heard him play there in 1770 and accounted him "a good musician".

Although the title-page of the *Method* is undated, an advertisement in the *Public Advertiser* for 18 March 1762 announced:

This Day is published, Price 4s.

The true Method of playing an Adagio, made easy by twelve Examples; first in a plain Manner with a Bass, then with all their Graces, adapted for those who study the Violin

Compos'd by Carlo Zuccari, of Milan.

Printed for A. Hummell, at his Music-Shop, facing Nassau-street in King-street, St. Ann's, Soho.

Of whom may be had...

Zuccari's Trio[s] for two Violins and a Bass...

This volume was later re-issued from the same plates by Robert Bremner, probably about 1765, arguing a continuing demand from the public, but since then has never been reprinted.

The British public would already have known Zuccari from his performances and even possibly from the twelve *Sonate a violino e basso o cembalo* published in Milan in about 1747. The first six of these Sonatas (Parte Prima) all open with an "Adaggio" or Cantabile and are lavishly decorated in the style that he demonstrates in the *True Method*. The three-stave layout he adopted in the *Method*, with unfigured bass line below and ornamented version above the "plain Manner" (the normal disposition used by Corelli, Telemann, Quantz and others), makes clear the skeleton beneath the skin. Lacking this didactic aid, his early elaborated sonatas would have been impenetrable to many players who were unable to disentangle the plain melody from the imposed ornaments. Like Geminiani, Zuccari preferred to teach via example rather than rule and his *True Method* consists simply of the twelve Adagios presented without comment.

Three categories of embellishment can be distinguished: the "necessary" ornaments (*wesentliche Manieren* in Quantz's classification) such as appoggiaturas and cadential trills; those added at the player's discretion and of his own invention (*willkürliche Veränderungen*); and cadenzas, a category Quantz describes as:

<sup>1</sup> "Adagio", in Abraham Rees, *The New Cyclopaedia, or, Universal Dictionary of the Arts and Sciences*, 45 vols (London: Longman, 1802–20), I, p. 201.

<sup>2</sup> When challenged on the authenticity of these ornaments, the Dutch publisher Estienne Roger modified his claim to "les agréments [...] comme Mr. Corelli veut qu'on les joue"; a subtle variant that did not go unnoticed.

<sup>3</sup> *Observations on the Florid Song*, trans. J. E. Galliard, 2nd edn (London: J. Wilcox, 1743), chap. 7, §9.

<sup>4</sup> See the present editor's volumes of Corelli sonatas with many such embellishments and a keyboard realization by Antonio Tonelli (Bärenreiter, BA 9455–6).

<sup>5</sup> A selection has been published as Franz Benda, *Six Sonatas for Solo Violin and Continuo, with Embellished Versions*, ed. Douglas A. Lee (Madison, WI: A-R Editions, 1981).

<sup>6</sup> An unusual example of ornaments notated by Vivaldi (for the Concerto RV 581) is discussed, together with a mention of Zuccari, by Michael Talbot in "Full of Graces: Anna Maria Receives Ornaments from the Hands of Antonio Vivaldi", in *Arcangelo Corelli fra mito e realtà storica*, ed. Gregory Barnett, Antonella D'Ovidio and Stefano La Via, 2 vols (Florence: Olschki, 2007), I, 253–68.

<sup>7</sup> *Roger North on Music*, ed. John Wilson, (London, 1959), pp. 160–61.

<sup>8</sup> Charles Burney, *The Present State of Music in France and Italy* (London, 1771), p. 377.

those Embellishments commonly introduced at the End of a Solo Part or Air on the last Note but one, mostly on the Fifth of the Key [...] the Productions of the momentary Invention of the Performer. [...] Regular Time is seldom to be observ'd in Cadences [...] Those for the Voice or Wind Instruments ought to be short and so manag'd that they may be perform'd in one Breath, but those for String Instruments are not limited, but the Performer has as much Latitude given him, as his own Skill and fruitfulness of Invention will permit, but notwithstanding will gain more Applause from the Judicious by a moderate length than otherwise.<sup>9</sup>

For the first category ("necessary" ornaments), Zuccari uses only the two most widespread and normal signs: appoggiaturas (almost always notated as quavers, with a few exceptional crotchets and semiquavers) and trills (*tr*). These are also to be found in the "plain Manner", showing that this version was also considered to be fit for performance — in fact an appoggiatura given in the simple version is, on occasion, ignored or contradicted in the decorated version (see Adagio I, system 2, bar 7). Zuccari makes no use of newer ornament signs such as those devised by his compatriot Geminiani (including the beat or mordent, compound trills with terminations, or even a symbol for crescendo), although these had been in circulation since 1749, when they first appeared in the latter's *A Treatise of Good Taste in the Art of Musick*.

Zuccari's application of the more inventive, "discretionary" ornaments is designed to conceal rather than emphasize any regularity or repetition in the original, and to vary the intensity of the line. In some cases he may add nothing for a whole bar, but quadruple the number of notes in the following bar. The solo line is also left simple where imitation occurs in the bass line (see Adagio VII). Scale-wise links are used to fill the wider intervals, appoggiaturas are added frequently, but broken-chord patterns very rarely. Most of the "in-fill" is notated in regular groupings of smaller notes, and only occasionally is an asymmetrical or irregular pattern allowed.

With two exceptions, the decorated Adagios end with an inserted cadenza point, requiring a warning fermata in the bass-line; only in III and V are the endings embellished but in tempo, reminding the player that such a solution is also viable. All the suggested cadenzas are short, as Quantz recommended, and, since they are not thematically connected to the preceding movement in any way, could well be memorized by student players and transposed for use elsewhere.

Italian 18th-century authorities generally maintained that "free" ornamentation could be learned only from a master and was neither susceptible to rules nor possible to notate adequately. The majority of German texts, however, responded to the growing market of amateur performers by offering more written-out models, codifying rules to accompany them and encouraging composers to supply as many as possible of their intended embellishments in writing. Both countries, of course, regarded French style, with its fixed-form ornamentation (*agrémens*), as a separate concept, adequately covered in French tutors for those who needed such help. In all cases these methods were distinct from tuition in how to create "variations" or "varied reprises", since the embellishing of a Corellian adagio was a one-off activity — there were no repeats, no chance to show the plain followed by the decorated, nor any obligation to retain or remain within the bounds of the original melodic line.

Zuccari's description of his ornaments as being "adapted for those who study the Violin" suggests that they could, with little problem, also be fitted to the flute or oboe, or transposed

for cello or bassoon, allowing for necessary adaptations of those cadenzas that might exceed the length of a breath (XI) or feature wide leaps (VIII), and for some discrete octave transposition in other places where the tessitura is uncomfortably low. There are few multiple-stops — one each in IV (decorated version only), V and IX — and none providing harmonies not already covered by the continuo; in these cases the wind instrument would simply take the top note. All usual tonalities are covered in the keys chosen for the twelve Adagios, up to three sharps or flats.

The accompaniment of the Adagios is not touched on by Zuccari. There were many sets of instructions available for the 18th-century amateur keyboard player: Thomas Jefferson, we note, bound his copy of Zuccari with two such popular publications by Pasquali, *Thorough-Bass Made Easy* (c1784) and *The Art of Fingering the Harpsichord* (?1760). A very common title-page description in English 18th-century publishing was "with a bass for harpsichord or violoncello", sometimes varied by "and" in place of "or" (Zuccari's own Op. 1 sonatas opted for "or"), but in the *Method* he simply says "with a Bass". The bass line is elementary and in fact works successfully only for the unornamented version; variations (both in harmony and bass notes) need to be made to avoid clashes with some melodic discursions (see Adagio XII, system 2, bar 5), most easily done when only a single player is involved. In some instances, notably Adagio III, the decorated line creates frequent parallel octaves, both real and implied, with the bass, and gives the impression that Zuccari was primarily concerned with the melodic line only. The added cadenzas do not always permit a 6/4 harmony to be sustained throughout; again, the meandering of the embellished version must be accommodated by the accompanist. In other respects Zuccari's notation follows normal 18th-century convention: an accidental was assumed to apply to all octaves, also to a repeated note (full or grace) after a bar line (although we find some patent exceptions in Zuccari), and minor keys were indicated with one fewer flat in key-signatures. Slurs and ties "missing" in the plain version might be taken as assumed by comparison with the embellished version (although some players would see the addition of a tie or slur as a subtle form of ornamentation); in general the placement of many slurs can often be improved, since the engraver tended to understate their length. Similarly, although many "necessary" trills are added at conventional cadences in the ornamented line, some cadences remain bare; it could be argued that this is intentional (Manfredini, for instance, approved of trill-free cadences), just as others would maintain that their addition is assumed at such moments in both the plain and the decorated versions.

In all such respects, it is easier for the player to work with a facsimile than to impose innumerable editorial decisions. The Textual Notes (p. 13) contain a full description of the original source plus a listing of bars (identified by piece, system and bar number within that system) that require comment or correction: "For thy better expedition and furtherance in reading of this booke, I pray thee (gentle Reader) take thy pen and (before all thinges) correct and amend these faults escaped in the Printing."<sup>10</sup>

Towards the end of the 18th century, when earlier techniques of embellishment were either being adapted or forgotten, instruction books turned more and more to an explicit series of rules governing correct procedures. The majority of such treatises, usually aimed primarily at singers, have been largely overlooked in recent years, yet they offer salutary warnings to performers: Giovanni Battista Mancini's *Riflessioni pratiche sul canto figurato* (Milan, 1777) and Vincenzo Manfredini's *Regole armoniche* in its second and expanded edition of 1797 both offer rules

<sup>9</sup> Johann Joachim Quantz, *Versuch*, as translated anonymously in *Easy and Fundamental Instructions* (London: Welcker, c1775), pp. 22–5.

<sup>10</sup> 'An admonition to the Reader' from *The Practise of Preaching*, trans. John Ludham (London, 1577), f. 7<sup>r</sup>.

without examples, a policy diametrically different from Zuccari's. However, Antonio Lorenzoni's *Saggio per ben suonare il flauto traverso* (Vicenza, 1779), the work of an amateur player and dilettante, gives both examples and the most precise common-sense rules of conduct (albeit derived from Quantz), which can usefully be observed by any modern performer:

1. No improvised embellishments should be made without first being able to play the music as written.
2. No variations should be made except on a principal part that is sparsely accompanied, as in the solo part of a concerto, etc.
3. No variations should be made unless they improve the melody, otherwise it is far better to perform the music as written.
4. No variations should be made without first playing the simple melody. Unless you do so, the listener will not be able to judge them as variations.
5. When varying, the performer will guide himself always by the number of parts in a piece. In a trio there is no need to make so many variations that it hinders variation of the second part.
6. If the parts have the same melody moving together in sixths, thirds, or octaves, no variation should be made in one part that is not suitable to the other part. Moreover, a musician will do far better not to show his ability all at once in order to attract his listeners with something new.<sup>11</sup>

We are grateful to the Gresham College Music Collection, Guildhall Library, London (Jane Ruddell, Rosie Eddisford, Joe Wisdom) for kind permission to reproduce their exemplar of the original publication for this edition, to the Library of Congress, Washington (Susan Clermont, Paul Hogroian), Cardiff University Library (Alison Harvey, Mark Barrett), Ryan Mark and Anthony Fabian.

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Cambridge, March 2012  
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<sup>11</sup> These translations are taken from Joan E. Smiles, "Directions for Improvised Ornamentation in Italian Method Books of the Late Eighteenth Century", *Journal of the American Musicological Society*, 31:3 (1978), 495–509.



# THE true METHOD of PLAYING an Adagio

*Made Easy by twelve Examples*  
*First. in a plain Manner with a Bass*  
*Then with all their Graces*  
 Adapted for those who Study the  
**VIOLIN**

Composed by  
*Carlo Zuccari*  
**OF MILAN**

LONDON Printed for & sold by *A. Hammell* at his Music Shop facing Nassau Street in King Street St Ann's Soho where may be had lately Publish'd Zuccari's Trios for 2 Violins Bass 1 Abels and Richter's Trios for 2 Violins and a Bass Albertini's Trios for 2 Violins and a Bass Campioni's Trios for 2 German Flutes and a Bass Likewise 6 favourite Overtures in 6 Parts Compos'd by different Authors (*Viz*) Galuppi St Martini and Jomelli with great choice of new Music both English & Foreign

*Adagio* I

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a complex melodic line with many sixteenth and thirty-second notes, including slurs, ties, and dynamic markings like 'hr' and '6'. The middle staff is also in treble clef with the same key and time signature, providing a more melodic accompaniment. The bottom staff is in bass clef with the same key and time signature, featuring a steady bass line.

The second system of musical notation continues the piece with three staves. The top staff maintains the intricate melodic texture with various ornaments and slurs. The middle and bottom staves provide harmonic support with more sustained notes and occasional melodic fragments.

The third system of musical notation shows further development of the musical themes. The top staff continues with rapid passages and slurs. The middle and bottom staves show a more active bass line with some melodic movement.

The fourth system of musical notation concludes the page. The top staff features a final, flowing melodic line. The middle and bottom staves provide a concluding harmonic foundation, ending with a double bar line.



*Adagio II*

This page contains a handwritten musical score for a piece titled "Adagio II". The score is written on five systems, each consisting of three staves. The notation is in a single key signature (one flat) and a common time signature (C). The first system begins with a treble clef on the top staff, a bass clef on the bottom staff, and a middle staff with a C-clef. The subsequent systems also use this three-staff format. The music is characterized by complex, flowing melodic lines, often featuring sixteenth and thirty-second notes, and is heavily ornamented with trills (marked "tr") and grace notes. The bottom staff of each system typically provides a harmonic foundation with longer note values and rests. The notation is elegant and typical of 18th or 19th-century manuscript notation.

*Adagio* III

Handwritten musical score for *Adagio* III, page 5. The score is written on three systems of three staves each. The notation includes treble and bass clefs, a key signature of one flat, and a common time signature. The music features complex melodic lines with many beamed sixteenth and thirty-second notes, as well as sustained chords and arpeggiated figures. The first system begins with a large bracket on the left. The second system includes several 'tr' markings above notes. The third system ends with a double bar line. The handwriting is elegant and typical of 19th-century musical manuscripts.

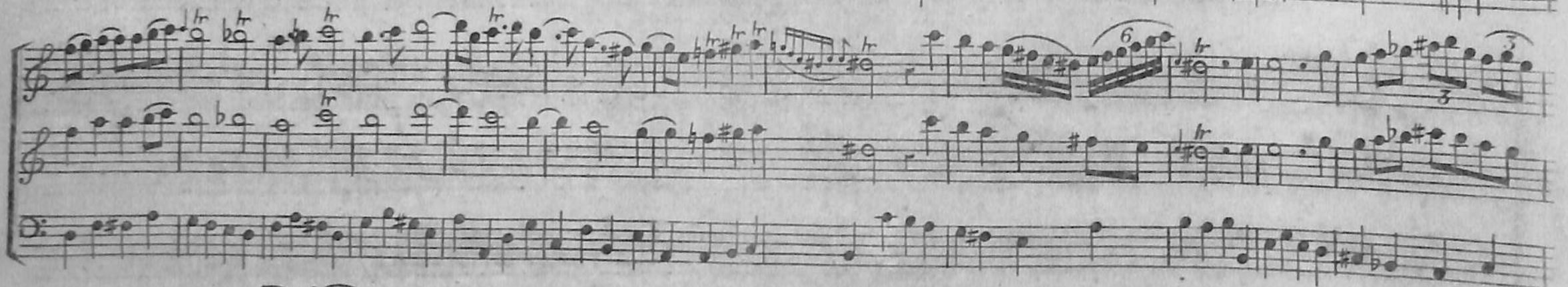
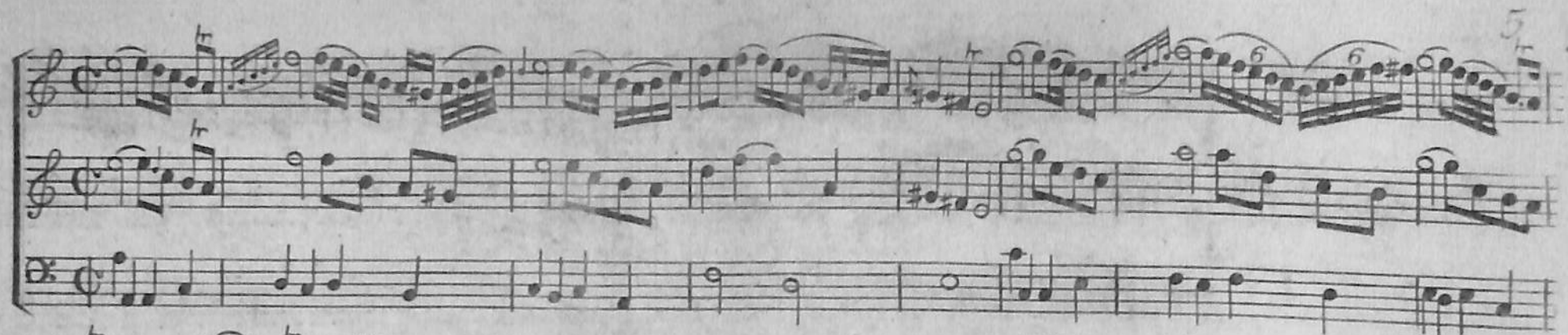


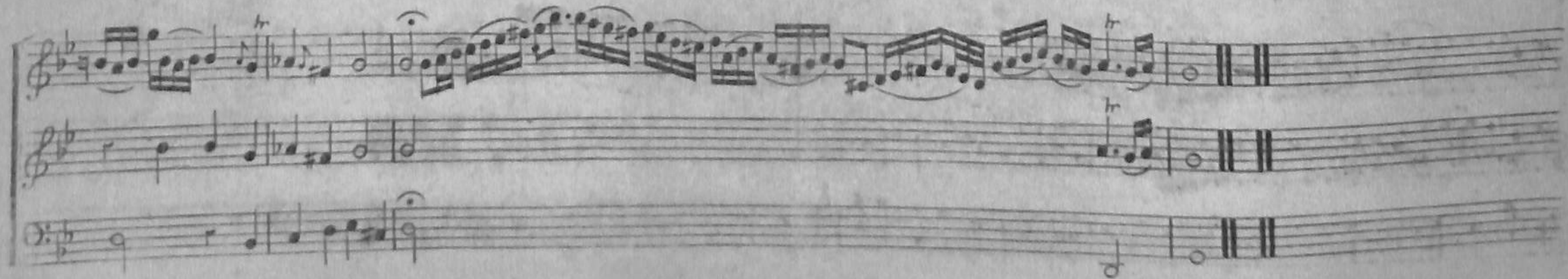
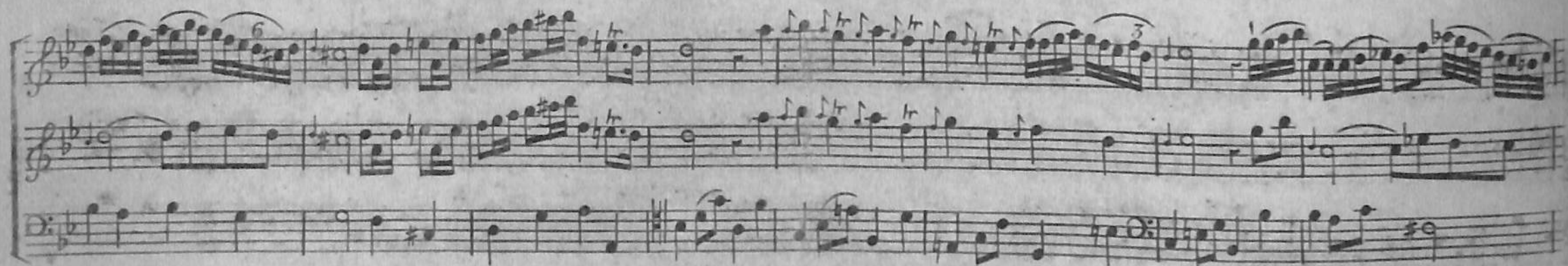
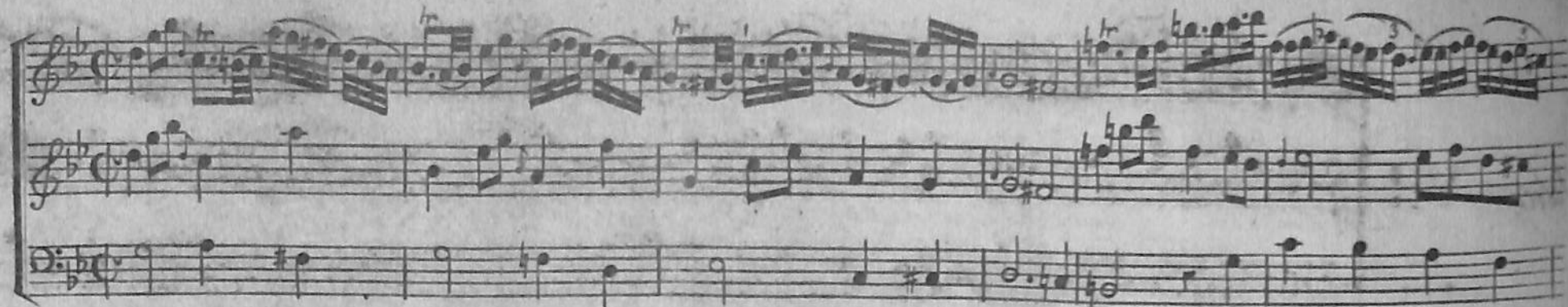
*Adagio IV*

This page contains a handwritten musical score for a piece titled "Adagio IV". The score is written on five systems, each consisting of three staves. The notation is in a historical style, featuring a variety of note values, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one flat. The music is characterized by complex, flowing lines with many slurs and ties. The second system continues the melodic development, with some staccato markings. The third system features more intricate rhythmic patterns, including sixteenth and thirty-second notes. The fourth system shows a continuation of the melodic themes, with some staccato markings. The fifth system concludes the piece with a final cadence, marked by a double bar line and a repeat sign. The handwriting is elegant and clear, typical of 18th or 19th-century musical notation.



*Adagio V*

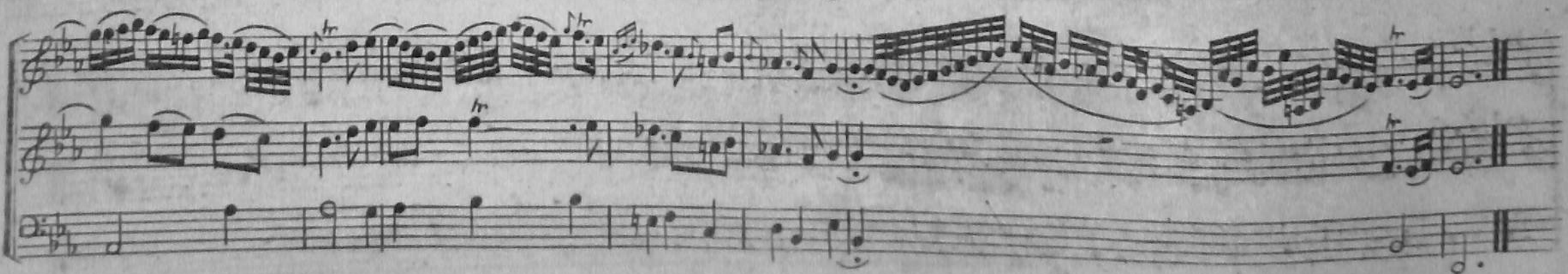
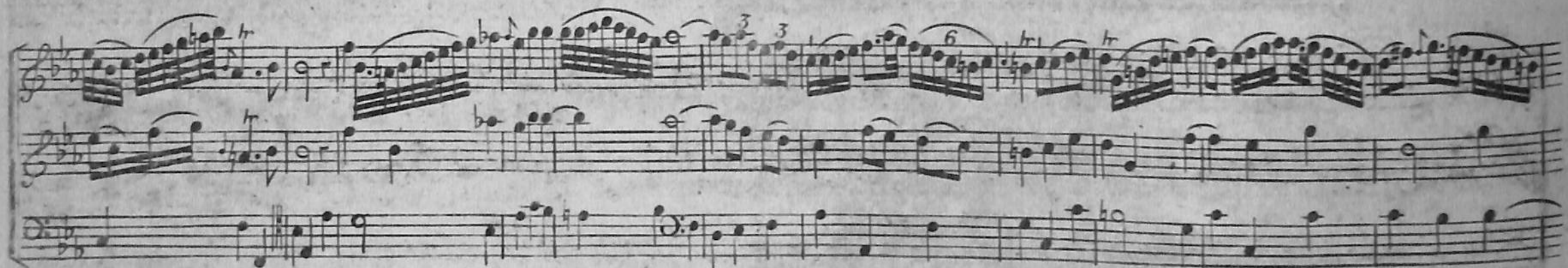
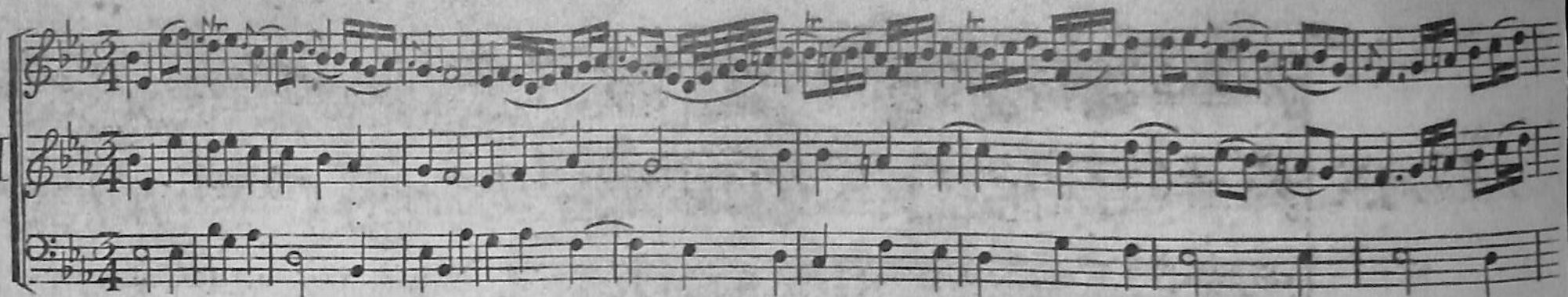


*Adagio* VI



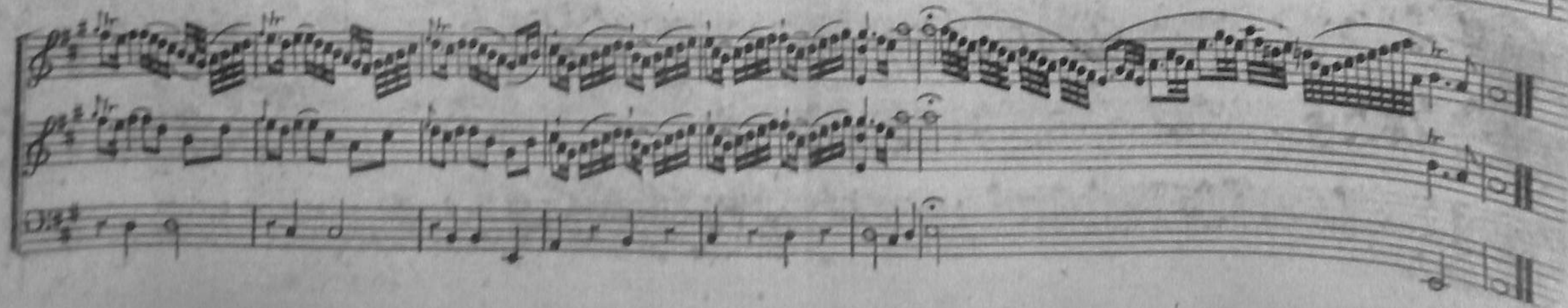
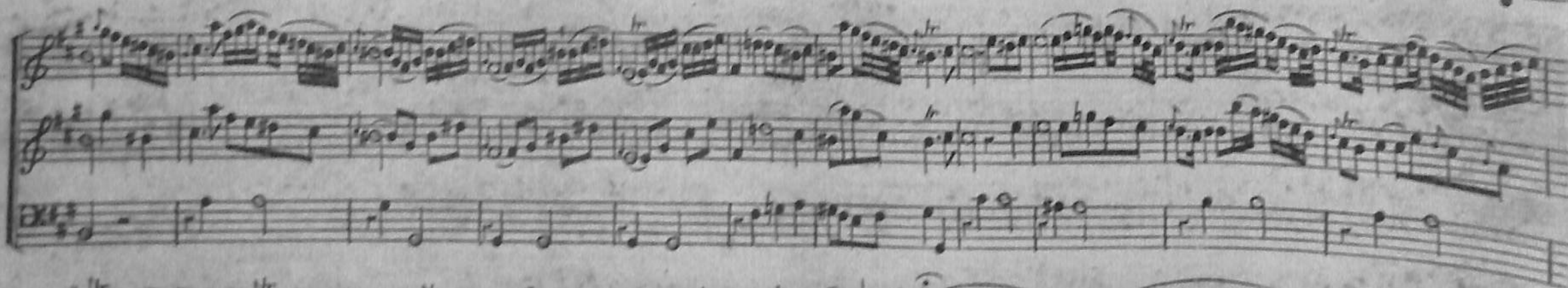
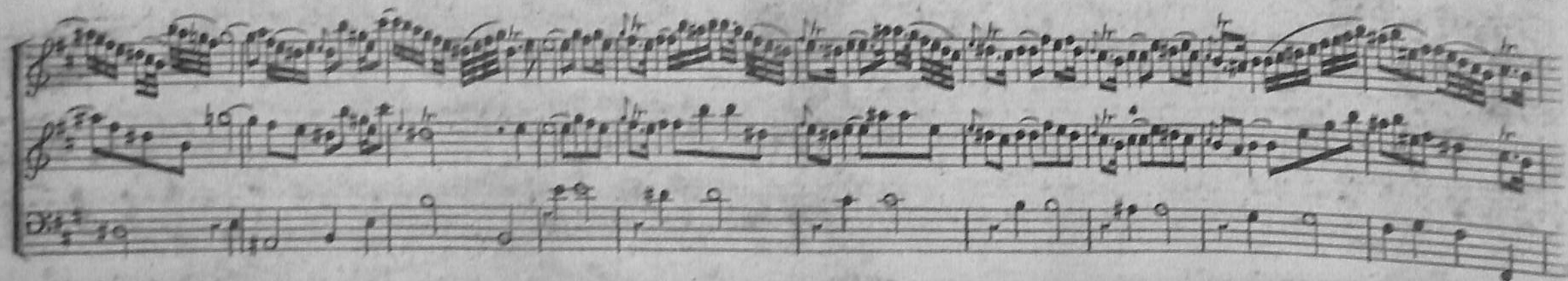
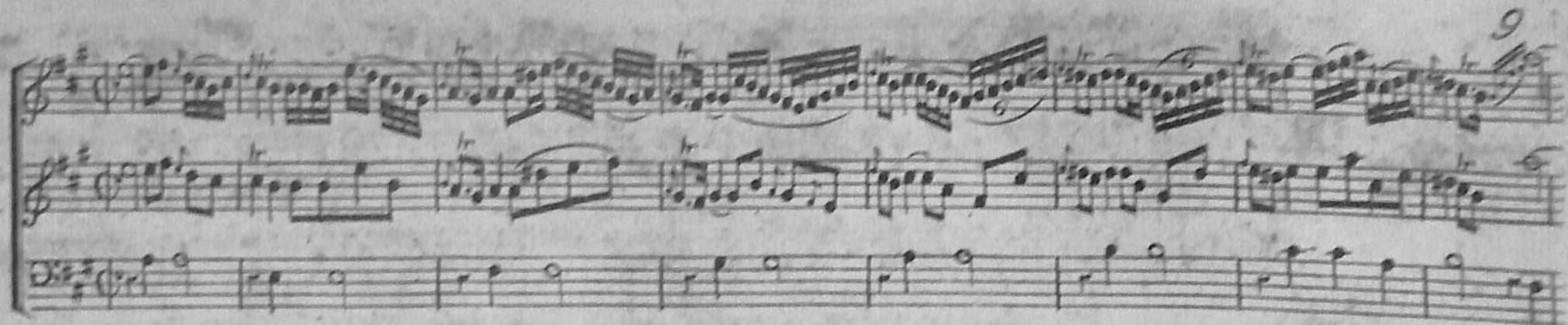
*Adagio* VII

This image displays a handwritten musical score for a piece titled "Adagio VII". The score is organized into three systems, each consisting of three staves. The notation is in a historical style, featuring a key signature of one sharp (F#) and a common time signature (C). The first system includes a large number "7" at the top right. The notation includes various note values, rests, and fingerings (e.g., "1", "3", "6", "7"). The second system continues the melodic and harmonic development. The third system concludes the piece with a double bar line. The handwriting is elegant and characteristic of 18th or 19th-century musical manuscripts.

*Adagio* VIII



*Adagio* IX



*Adagio* X

This page contains a handwritten musical score for a piece titled "Adagio X". The score is written on five systems of three staves each. The notation is in common time (C) and features a variety of musical elements including eighth and sixteenth notes, rests, and dynamic markings such as *tr* (trill) and *h* (accrescendo). The first system includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The subsequent systems continue the melodic and harmonic development, with the final system concluding with a double bar line. The handwriting is elegant and characteristic of 19th-century musical notation.



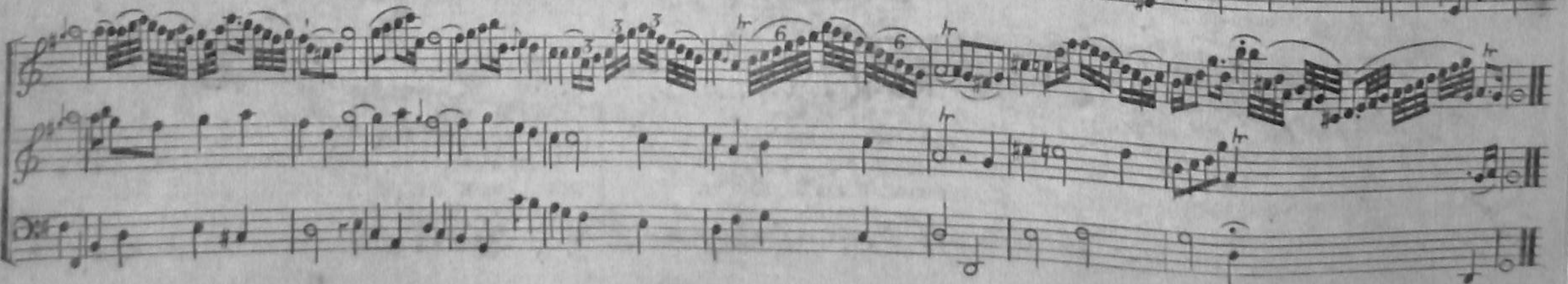
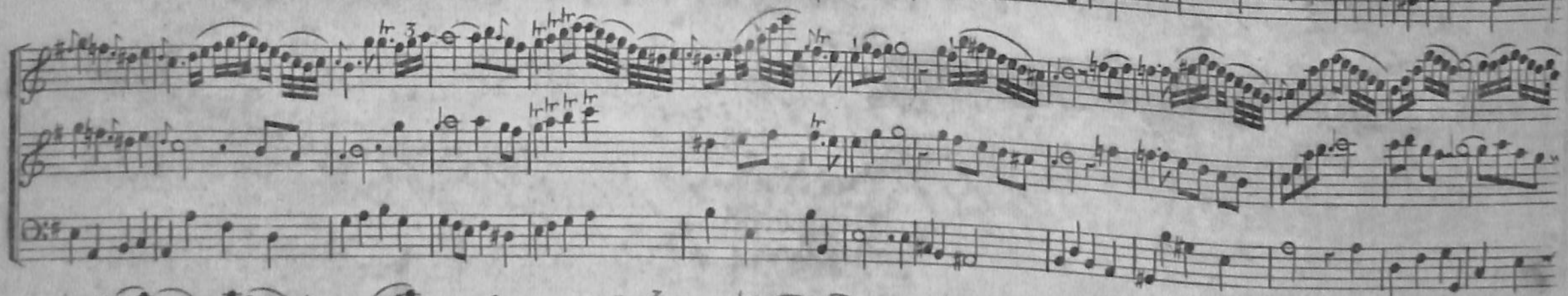
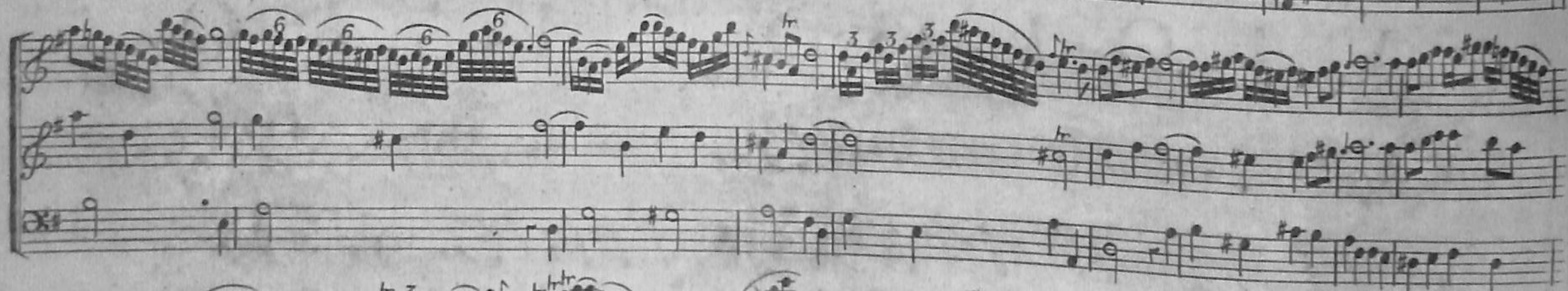
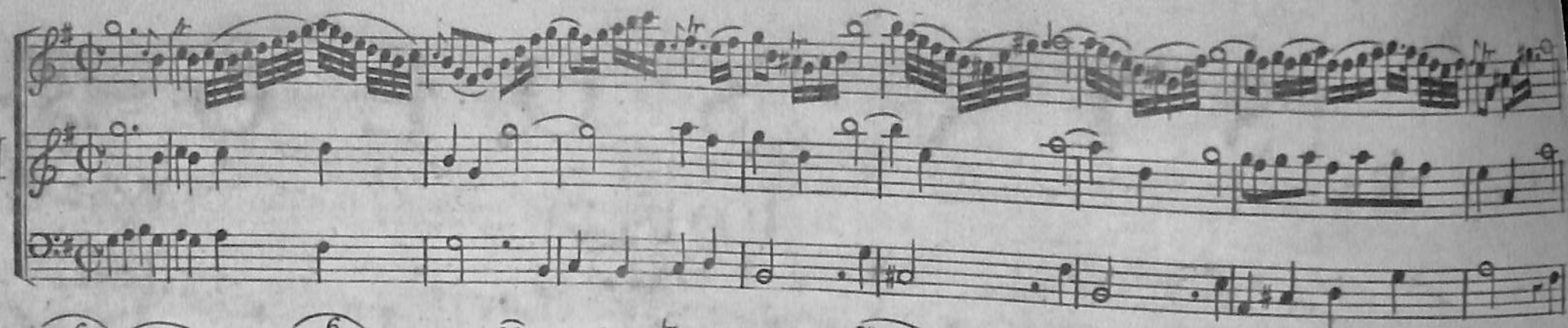
*Adagio* XI

The first system of musical notation for Adagio XI, measures 1-4. It consists of three staves: a treble staff, a middle staff, and a bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The treble staff features a complex, flowing melody with many beamed sixteenth and thirty-second notes, and some trills. The middle staff provides a harmonic accompaniment with similar rhythmic patterns. The bass staff has a simpler, more rhythmic line. The system concludes with a double bar line.

The second system of musical notation for Adagio XI, measures 5-8. It continues the musical themes from the first system. The treble staff shows a continuation of the intricate melodic lines. The middle and bass staves provide a steady harmonic and rhythmic foundation. The system ends with a double bar line.

The third system of musical notation for Adagio XI, measures 9-12. The musical texture remains consistent, with the treble staff carrying the primary melodic material. The accompaniment in the middle and bass staves continues to support the main melody. The system concludes with a double bar line.

The fourth system of musical notation for Adagio XI, measures 13-16. This system leads to the final measures of the piece. The treble staff's melody becomes more conclusive, leading to a final cadence. The middle and bass staves also reach their final notes. The system ends with a double bar line.

*Adagio* XII



# TEXTUAL NOTES / REVISIONSBERICHT

## SOURCES:

*The true Method of Playing / an Adagio / Made Easy by twelve Examples / First. in a plain Manner with a Bass / Then with all their Graces / Adapted for those who Study the / Violin / Composed by / Carlo Zuccari / of Milan / London Printed for & sold by A. Hummell at his Music Shop facing Nassau Street in King Street S<sup>t</sup>. Ann's Soho where may / be had lately Publish'd Zucarris Trios for 2 Violins [&] Bass | Abels and Richter's Trios for 2 Violins and a Bass / Albertini's Trios for 2 Violins and a Bass | Campioni's Trios for 2 German Flutes and a Bass Likewise 6 favourite Overtures / in 6 Parts Compos'd by different Authors (Viz) Galuppi[,] S<sup>t</sup> Martini and Jomelli with great choice of new Music both English & Foreign*

[1762]

RISM Z 355

Later reissue (c1765) with the imprint:

*Printed by R: Bremner, at the Harp and Hautboy, opposite Somerset House in the Strand.*

RISM Z 354

## CONTENTS:

page	title	key
1	Adagio I	D major
2	Adagio II	B flat major
3	Adagio III	C major
4	Adagio IV	F major
5	Adagio V	A minor
6	Adagio VI	G minor
7	Adagio VII	E minor
8	Adagio VIII	E flat major
9	Adagio IX	A major
10	Adagio X	D minor
11	Adagio XI	C minor
12	Adagio XII	G major

## MANUSCRIPT COPY

US-Wc (Washington, Library of Congress) MS. M221.Z (Case)

19 pp., 23 x 30 cm., no title-page

WM: fleur-de-lys + G R (similar to *Heawood* 1846 and 1856) dateable to 1777–87

p. 1 (later inscription, added top rh): *Composed by Carlo Zuccari / of Milan*

Late 18th-century copy in a professional hand, apparently made from the printed edition (acquired by the Library in 1942). Many slurs and ties are omitted, and there are no differing readings of significance for the present edition.

## COMMENTARY

Comments are identified by system and bar (or partial bar) within that system; V = decorated violin part, VP = plain violin part, B = bass. Grace-notes and rests are not included in the note-count.

### Adagio I

system/bar	part	comment
2 / 3	VP	a trill would have been assumed for n.5
	V	n.11 G# is assumed
2 / 7	V	note the elimination of an appoggiatura on n.1 in the decorated version which was present in VP
3 / 2	V	n.7 G# is assumed
3 / 5	V	nn.18 and 21 possibly G#
3 / 6	V, VP	slur possibly nn.1–3 or 2–3
4 / 2	V	beat 4 might be slurred 2+2 and not tied to next bar
4 / 5	V	beat 3 slur assumed to cover all beamed notes
	B	n.3 the $\curvearrowright$ is intended for the decorated version only

### Adagio II

1 / 1	V	nn.5–7 = triplet (and similar figures in bb.4–6)
1 / 5	V	n.12 C natural
1 / 6	V	n.5 B flat
2 / 1	V	n.4 E natural
2 / 2	V	n.4 possibly B flat
2 / 5	V	n.6 probably E natural
3 / 1	V	n.4 C natural or n.5 B natural
3 / 2	B	n.2 E natural
3 / 5	V	n.3 natural missing (see VP)
3 / 6	V, VP	n.1 A flat assumed
3 / 6	V	n.13 E flat
4 / 6–7	V, VP	possibly the first notes are intended as tied in both parts and both bars
4 / 7	V, VP	n.1 grace-note A flat is assumed
4 / 8	V	n.11 probably dotted semiquaver

### Adagio III

1 / 3	B	n.3 better as C
2 / 1	V	n.4 and grace-note 2 F natural
2 / 4	V	n.1 dash and slur?
2 / 8	V	note parallel octaves with B
3 / 1	B	beat 2: better as A
	V	n.7 F#
3 / 2	VP	n.2 F# assumed
3 / 4	VP	n.3 B flat
4 / 2	V	beat 3 slur ends one note too late, beat 4 slur one note too early
4 / 7	V	slur should extend to n.8

**Adagio IV**

- 1/3 VP, V beat 4 with B natural assumed  
 1/6 V beats 3–4 slur should start on n.5  
 3/2 V slurs possibly nn.5–7 or 6–7 (not 6–8)  
 3/9 VP B flat not A as faint ledger line suggests  
 4/2 V n.4 A natural  
 4/7 V penultimate slur ends one note too late

**Adagio V**

- 1/2 V beats 3–4 expand slurs to 5+6 notes  
 2/2 B n.4 better C  
 2/8 V second grace-note possibly F#  
 3/6 V n.7 possibly F#; beat 4 slur better nn.10–12  
 4/1 V n.5 D natural assumed  
 4/2 V beat 3 slur should start one note later  
 4/3 V n.8 G natural assumed

**Adagio VI**

- 1/1 V n.13 B flat  
 1/2 V beat 3 better slurred 2+2  
 1/6 V beats 1 and 3 slurs should start one note later  
 2/1 VP appoggiatura C# assumed  
 2/6 V beat 3 slur should start one note later  
 VP n.2 E natural  
 2/7 V, VP n.1 E natural  
 2/8 V impossible harmony; change n.7 to F# and n.8 to A natural  
 3/2 V beat 1 slur unclear, possibly from n.1  
 3/8–9 V top note of each bar unusual; possibly A and G?  
 4/3 V nn.7, 30 and 34 E natural, n.22 C natural; extend eighth slur to G

**Adagio VII**

- 1/8 V n.6 possibly C#  
 2/8 VP n.1 A (defective ledger line)  
 3/2 V n.6 C natural  
 4/5 V second slur starts one note too late and possibly ends one note too early  
 B n.1  $\curvearrowright$  missing

**Adagio VIII**

- 1/6 V n.3 possibly dotted semiquaver  
 2/1 V n.11 A natural assumed  
 2/3 V slur ends one note too early  
 2/5 V slur should start one note later; n.4 possibly D flat  
 2/10 VP n.3 A (ledger line missing)  
 3/6 V n.6 possibly E natural  
 3/11–4/1 V beat 1 slur should start one note later  
 4/4 V n.1 assume D flat in grace-notes  
 4/7 B ledger line missing

**Adagio IX**

- 1/6, 7 VP tie possibly missing nn.3–4  
 2/5 VP tie missing nn.3–4  
 V n.9 A natural  
 2/8 V, VP appoggiatura D# assumed  
 2/9 V n.10 A#  
 VP n.2 A#  
 2/10 V n.6 E natural; n.7 D# missing  
 3/2 V appoggiatura B# assumed  
 3/3, 5 V beat 4 slur should start one note later  
 3/5 V n.8 D#  
 3/6 B n.2 G# possibly better  
 3/9 V nn.1–2 tie assumed because of slur; possibly also missing in VP; second slur better split 2+3  
 4/3 VP tie possibly missing nn.3–4  
 4/4 VP nn.2–3 slur missing

**Adagio X**

- 1/2 V, VP n.1 B flat assumed  
 1/4 B n.1 C# assumed  
 1/8 V, VP n.2 B natural  
 2/4 V, VP appoggiatura B flat assumed  
 2/5 V, VP n.2 C natural  
 2/6 V first grace-note G natural  
 2/8 V n.8 better F#  
 2/9 V n.10 better B natural  
 3/3 V, VP last note E flat assumed; V n.11 B flat, n.12 A natural  
 3/4 V n.9 assumed F#  
 B n.2 B flat  
 3/6 VP n.1 B flat, as V; nn.3–4 better tied, also V  
 3/7 V, VP appoggiatura B flat assumed  
 3/8 V final slur should possibly start one note earlier  
 3/9 V tie should be one note earlier; nn.4–7 should be semiquavers  
 3/10 B n.2 B flat assumed  
 4/1 V n.2 assumed C#  
 4/4 V nn.4–9 should be sextuplet *semiquavers*  
 4/6 B nn.3 and 6 B flat  
 4/7 V n.9 G#, n.11 B natural, n.16 G natural, n.19 C#, n.21 B flat

**Adagio XI**

- 2/1 V, VP appoggiatura assumed A flat  
 2/2–3 V NB beat 2 appoggiaturas below the main note but above in VP  
 2/3 V n.2 appoggiatura B natural assumed  
 2/3–4 V, VP beats 3–1 slurs should start one note later  
 2/4 VP nn.1–2 quavers assumed  
 2/5 V nn.17–18 F#, E flat assumed  
 3/2 V first slur should start one note later



	B	n.2 A natural assumed
3 / 3	V	beat 2 slur should start one note later
3 / 6	V	second grace-note F natural assumed
3 / 7	V, VP	nn.3-5 triplets
4 / 2	V	nn.11, 21 ♯ defective; n.40 D natural; possibly missing semiquaver G between nn.42 and 43

### Adagio XII

1 / 7	V	n.2 G natural
1 / 8	V	second slur possibly starts one note later
2 / 1	V	n.6 better C♯
2 / 1-2	VP	tie possibly missing
2 / 3	V	n.10 G♯
2 / 8	V, VP	appoggiatura G♯ assumed
3 / 2	V	second slur should start one note earlier or one note later?
3 / 6	V	nn.5-7 = A minor triad over E in bass
3 / 9	V, VP	appoggiatura C♯ assumed
4 / 2	V	top C assumed natural
	B	n.2 possibly better as D♯
4 / 10	V	n.21 C natural