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Croatian cellist-composer Rudolf Vladimir Matz (1901-1988) composed “Sonata in Modo Antico” as part of his larger and widely praised pedagogical method entitled *The First Years of Violoncello (Prve Godine Violončela)*. Three orchestrated and expanded movements of the sonata were arranged in 1976 and entitled *Koncert u Starom Stilu za Violončelo i guadački orkestar (Concerto in the Old Style for Violoncello and String Orchestra or Concerto in Modo Antico)*. This dissertation serves as the first publication of this pedagogical concerto. This work also discusses the influence of *The First Years of Violoncello* and “Sonata in Modo Antico’s” place in the work, the relation of “Sonata in Modo Antico” to *Koncert u Starom Stilu za Violončelo i guadački orkestar*, and the editorial process for the project.

A PERFORMANCE EDITION OF CONCERTO IN MODO ANTICO BY RUDOLF MATZ

by

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DEDICATION

To my parents and my siblings, Andrew and Jillian, thank you for your support and encouragement. To Aunt Diana and Uncle Bob and Aunt Eunice and Uncle Vern, thank you for asking for a copy of my dissertation. Now I can be sure someone will read it!

APPROVAL PAGE

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CHAPTER I: THE INFLUENCE OF *THE FIRST YEARS OF VIOLONCELLO* AND “SONATA
IN MODO ANTICO’S” PEDAGOGICAL PLACE IN THE WORK

Croatian cellist-composer Rudolf Vladimir Matz (1901-1988) was hailed during his lifetime as one of the preeminent composers of pedagogical works for cellists. Some of the most noteworthy praise that Matz received came from Leonard Rose who lauded Matz as “perhaps the greatest cello theorist in the world” (Enix, 1996, p. 151). In his compositional work, Matz collaborated with leading cellists including Antonio Janigro, Luigi Silva, and Lev Aronson with whom he composed his comprehensive pedagogical method, *The Complete Cellist*. David Wells held Matz in such high regard that Wells invited him to teach alongside Shinichi Suzuki at an American String Teachers Association event (Figures B11-12) that Matz was regrettably unable to attend. The most thorough writing on Matz’s life and work is his biography *Rudolf Matz: Cellist, Teacher, Composer* written by Margery Enix and based largely on an interview with Slobodan “Bodo” Gospodnetic, founder of Dominis Music, the publisher of Matz’s compositions. The majority of Matz’s collection of musical compositions and correspondence are held in the Martha Blakeney Hodges Special Collections at the University of North Carolina Greensboro (UNCG). The Gospodnetic interview is held in the UNCG collection and is cited in this work as Box: 3, Folder: 35.

Matz composed “Sonata in Modo Antico,” or “Sonata u Starom Stilu” in Croatian, as part of his larger pedagogical method entitled *The First Years of Violoncello (Prve Godine Violončela)*. Widely praised and endorsed by luminary cellists including Dirian Alexanian, Lev Aronson, Paul Bazelaire, Enrico Mainardi, Gregor Piatagorsky, and Janos Starker (Enix, pp. 151, 152), *The First Years* was published in six parts encompassing 32 total volumes. *The First*

Years's first volume was published in 1946, and by 1970, the method was known to have been used in music schools in the USSR, the USA, the United Kingdom, Sweden, Austria, and Germany (Enix, p. 183). That up to three editions of portions of the method were published between the years of 1946-1974 with text in Croatian, English, French, German, and Russian in the various editions stands as a testament to the broad international influence of the method. *The First Years* is no longer in print in its full form for a variety of reasons. Enix noted that rising printing costs curtailed production in Yugoslavia beginning circa 1966 (p. 112). The cost was no doubt passed on to consumers as each of the 32 volumes was sold and priced separately as shown in a 1979 Muzička Naklada price list (Figures B14-16).

The three broad categories of compositions included in the curriculum are technical exercises, etudes, and interpreting material in styles ranging from Baroque to dodecaphonic. Matz completed the method in collaboration with Vanclav Huml and Antonio Janigro (Enix, pp. 42, 84; Box: 3, Folder: 35, p. 29; Janigro and Kovačević, n.d., p. 2) with part of his goal for the work as a whole being a synthesis of the schools of thought of cellist Pablo Casals (as taught by Dirian Alexanian to Janigro) and violinist Otakar Ševčík (as taught to Huml) (Ivančević, 1970, p. 183).

Matz designed *The First Years* to be used not as an indivisible method that students would need to study from beginning to end, but rather as “a pharmacy” from which a teacher could “choose the right medicine” for students (Müller, Carola. “Violoncello Instruction According to the Principles of Rudolf Matz.” as quoted in Enix, pp. 81, 82). Thus, it should not be surprising that the topic of this document, the piece variously titled “Sonata in Modo Antico,” “Sonata U Starom Stilu,” and “Sonata in the Old Style” was later published separately as a standalone piece by Dominis Music in 1982. The sonata was originally located in Part Two of

six parts in Volume XVIII, a collection of three pieces with piano designed as interpreting material for the techniques explored in Part Two of *The First Years*. Interestingly, the work is once titled “Sonata u klasičnom stilu” or “Sonata in the Classical Style” in the back of the 1950 printing of the “25 Etudes,” also in Part Two of *The First Years*. This title perhaps suggests that the composer intended the “Old Style” to refer to the Classical Period. The other two pieces in Volume XVIII are the “Short Suite” or “Little Suite” and “Sonata da Camera,” both also currently available through Dominis Music. Of note, *The First Years* underwent a good deal of rearranging between the various editions, so the list of Matz’s compositions included in Enix’s biography lists the three pieces with piano accompaniment as included in Part One (p. 192).

The technical exercises of Part Two introduce open or extended position, Part One having previously covered first through fourth positions with a closed hand position. This second part is described in a publisher’s advertisement (Figures B17-18) as addressing the following topics:

Expanding of the stretch by removing the first finger; fourth open position; third close position replacing of the second and the fourth finger; half tone shifting of the first finger simultaneously with contracting and expanding the stretch respectively; changing of the first and the fourth open position; expanding of the stretch by removing the thumb and the other fingers from the first finger; raised first position; raised fourth position; various combinations of the open and closed positions; flageolets in the middle of the string (Muzička Naklada, n.d., p. 1).

A notable characteristic of the technical exercises dealing with harmonics (flageolets) is the dependance on the fourth finger to play the harmonic while the hand is in fourth position as in the last line of Figure 1. Although this stretch of the fourth finger to play the harmonics while in fourth position is not commonly taught in modern pedagogy, the distance from the first finger to

the fourth finger in this extended position is roughly equivalent to the distance between the first and fourth fingers in closed first position. Therefore, there should be no anatomic reason why such a stretch should be uncomfortable or discouraged except for students with the smallest of hands.

Figure 1. *The First Years of Violoncello Part 2 (XVI), No. 11*



Matz’s knowledge of and interest in healthy cello technique stemmed from his experience as an athlete. Although he was an award-winning runner who held the Yugoslav record for the 200-meter dash from 1920-1932, Matz was forced to withdraw from training for the 1924 Olympic games because of an injury (Enix, p. 30). As a result of these experiences, Matz considered his cello playing to be an extension of his athletic interests and sought healthy, injury-free cello technique for himself and his students throughout his life. For example, as founder of the Music Therapy Association of Croatia, Matz held a symposium in 1976 addressing “Physicians and the Medical Problems of Professional Musicians” to raise awareness of the athletic nature of music making (p. 127). In his pedagogy, “Matz’s lifelong interest in sports and other forms of physical activity... influenced not only his approach to the physiological aspects of cello performance but also his analytical studies of the methodology of cello teaching” (p. 31).

Matz's biographer notes that such a focus on relating music and sports was ahead of its time with most research in the area being published beginning in the 1970s, nearly 25 years after the first publication of *The First Years* (Enix, pp. 31-32). However, it would be incorrect to consider *The First Years* to be Matz's final authoritative work on cello technique. He continued to write about cello technique into the 1980s to "reexamin[e] and refin[e] the teaching concepts present in the early volumes of *The First Years* [as] some of his ideas about developing technique had changed" (p. 163). In addition, Matz worked with Luigi Silva standardize "a comprehensive vocabulary dealing with aspects of physics, anatomy, physiology, kinesiology, ergonomics and psychology which are vitally related to playing the cello" (pp. 163-164). Regrettably, Matz's work with Silva on these subjects was left incomplete in manuscript form at Silva's death. For a detailed analysis of Matz's ideas on the physiological aspect of cello performance, see "Appendix B: Matz's Basic Principles of Cello Technique" in Margery Enix's biography of Matz entitled *Rudolf Matz: Cellist, Teacher, Composer*.

The previously mentioned Muzička Naklada advertisement also lists "Sonata in the Old Style" as focusing on "[l]ower close positions (chiefly the first and fourth positions)," and the "flageolet on the middle of the string" (p. 1). Each of the sonata's four movements, namely I. Andante Cantabile (G Major in common time), II. Allegro (G Major in common time), III. Larghetto (E Minor in three two time), and IV. Allegretto (G Major in three eight time), makes use of first through fourth position in the solo cello part. In addition, the Allegretto reaches the octave flageolet (harmonic) on the cello's A string. The work is firmly rooted in tonality, though by this point in the method Matz has already introduced etudes in a dodecaphonic style, such as Etude 25 in the 1974 printing of "25 Etudes."

Stanislav Tuksar, who aided in organizing Matz's catalog (Enix, pp. 124, 125), noted that "[a] dominant characteristic of [Matz's] opus as a whole... is the intention to create a repertory of domestic works in the Croatian national folk music spirit for an early stage of music playing" (1990, pp. 1, 2). This statement raises the question whether the sonata quotes any folk music. No printed references to folk songs or influences are included in the published editions of the sonata, but this does not necessarily preclude the inclusion of folk songs considering another of Matz's concert composition for cello and piano or orchestra, his *Elegy and Humoresque*, included the Croatian folk song "Vehni, vehni fijolica" without any printed reference to the folk tune in the published sheet music. However, Antonio Janigro stated that *The First Years* "[did] not make use of quotations, except in a few elementary exercises," whereas this sonata is categorized as an interpretation piece, not an exercise (p. 2). Janigro's observation agrees with other sources that Matz's method does not make use of quotations. Rather, Matz wrote original compositions imitating a variety of styles and musical eras (Müller, 1969, p. 68).

CHAPTER II: THE RELATION OF “SONATA IN MODO ANTICO” TO *KONCERT U*

STAROM STILU ZA VIOLONČELO I GUADAČKI ORKESTAR

Koncert u Starom Stilu za Violončelo i guadački orkestar (*Concerto in the Old Style for Violoncello and String Orchestra* or *Concerto in Modo Antico*) was composed by orchestrating and expanding three movements of “Sonata u Starom Stilu’s” four movements. The concerto, dated 1976, was never published, perhaps implying the reason for its absence from the composer’s catalogue completed in 1987. The sonata consisted of a standard slow-fast-slow-fast pattern, but the order and number of the movements was altered for the concerto. The second movement of the sonata was moved to the beginning of the concerto, and the *Larghetto* in E minor was omitted, leaving the concerto with three movements in the order I. *Allegro*, II. *Andante con Moto*, III. *Allegretto*, a more traditional fast-slow-fast concerto pattern.

In addition to changing the order of the movements and removing the *Larghetto*, Matz added new material to the beginning and/or the end of each movement. In the *Allegro*, six measures of orchestral tutti were added at the beginning. Matz added a 16-measure quasi *cadenza* section to the beginning of the second movement of the concerto, *Andante con Moto*. In this section, orchestral tutti passages alternate with the cellist playing alone before orchestra and soloist join forces just prior to the beginning of the sonata movement as published. At the end of the *Andante con Moto*, four additional measures were added, and the final measure of the published score was altered to transition into the new material. Eight tutti measures were added to the beginning of the *Allegretto*. Finally, two measures were added to the end of the *Allegretto*, and the final published measure was altered. None of the sources indicated measure numbers, but Matz included rehearsal letters in the orchestral score.

The performance history of the concerto is uncertain. Notably, the work's date of 1976 coincides with Matz's 75th birthday, just a few years into his retirement beginning in 1972. The work might possibly have been performed at a celebration of Matz's birthday. That multiple copies of each orchestral part exist suggests that multiple stands of string players would be required. In addition, the orchestral divisi necessitates at least two players per part to cover the notes in many sections. Considering Matz wrote out a performance score and set of orchestral parts by hand, he likely had a performance in mind, plausibly in Croatia, taking into account the parts and score bear Matz's inscription of "Zagreb 1976." Traditional Italian musical terminology is used throughout, but the title used in the score and parts is the Croatian title of the work. However, the orchestral parts lack annotations that one would expect to result from rehearsal. Only the orchestral cello parts have fingerings, likely added by Matz himself as a competent cellist. Many discrepancies exist between parts and score that will be discussed in Chapter III including bowings, notes, and articulations. These discrepancies would likely have been corrected before a performance, suggesting the possibility that the work was not performed from the parts in the UNCG collection.

CHAPTER III: EDITORIAL PROCESS

The editorial process for this project began with the creation of a first draft of the orchestral score created with Finale notation software based entirely on the score of *Concerto in Modo Antico* held in the UNCG Martha Blakeney Hodges Special Collections with markings in the newly created parts derived from the markings in the score. Because none of the sources include measure numbers, all references to measures within a movement will be determined by the closest rehearsal letter present in the orchestra score and parts. Two performances were arranged for cello and string orchestra with the author as the soloist, the first in Greenville, SC, with the Cornerstone Strings, Darcy Stanley conducting, and the second in Greensboro, NC with the UNCG Sinfonia, Dr. Rotem Weinberg conducting. These performances revealed wrong notes, including four measures before N in the orchestral cello line of the score. The indicated C natural eighth note on the down beat of four before N (Figure 2) is both an incorrect rhythm and does not fit the prevailing harmony. In other sources, the C natural is either an F sharp, as in both editions of the “Sonata in Modo Antico,” or a rest, as in the orchestral cello part.

Figure 2. 4 Measures Before N



A second draft of the score and parts were created with the corrections from the first performance. Following this performance, the second performance was given with parts

including the corrections from the first concert. To meet the needs of the ensemble, a viola part was created for this second performance.

The next step in the editorial process was cross referencing all available versions of the *Concerto in Modo Antico* (CMA) and “Sonata in Modo Antico” (SMA) on which the concerto is based. Two published editions of “Sonata in Modo Antico” exist, namely the first edition as part of *The First Years of Violoncello* published in Yugoslavia in 1947 and the 1982 standalone publication by Dominis Music in Ottawa. The UNCG Martha Blakeney Hodges Special Collections’ copy of *The First Years* includes handwritten additional lines of music in Matz’s hand added to the SMA to complete the concerto (Box 1, Folder 1). The Dominis Music republication of the SMA in the UNCG collection included a cello part to cross-reference with the original publication (Box 25, Folder 15). The final source consulted for the project was the orchestral parts for the concerto. None of these four sources agree entirely on dynamics, notes, articulations, or tempo indications. See Appendix C for a complete comparison of these sources.

The following principles guided the final choices of what to include in the third draft of the concerto. When articulations were sporadic, the author added the most common articulation for a musical gesture. An example from the third movement, Allegretto, was the gesture found in measures two and six in the concerto (Figure 3). The score and parts include accents in both of the violin parts, yet the cello part lacks the accent.

Figure 3. Measures 2 and 6



In these measures and identical musical gestures in two after K, one before L, and three after O, the author added accents in the orchestral cello line to match the articulation of the other orchestral strings. Another example of mismatched articulations is the repeated gesture of two eighth notes at the end of phrases in the Allegretto in measures one before L, one before M, four of M, eight of M, and one before P). Among these correlating gestures in the concerto, the articulations range from accents to staccato to tenuto staccato (Figure 4).

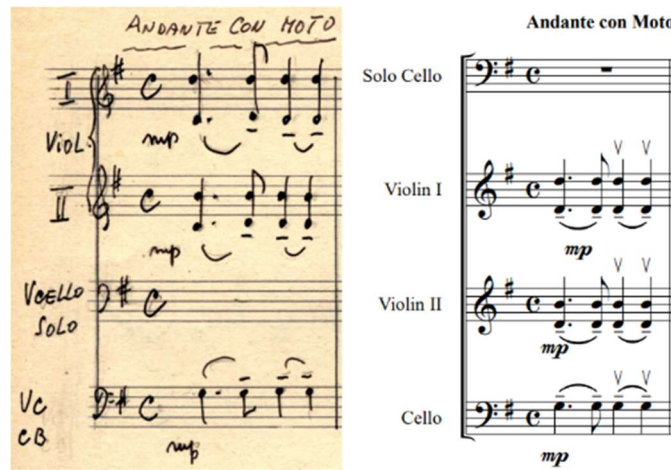
Figure 4. Correlating Gestures



Nor do all parts include matching articulations in any of these given measures. Rather, the articulations are mismatched among the parts, likely indicative of either an indecision on the composer's part or haste in the proofreading. In the above instances, the author chose to mark each part staccato, not because the staccato was the most common articulation, but because the staccato articulation is used consistently in these measures in both editions of the "Sonata in Modo Antico." Thus, a staccato articulation is what students familiar with the sonata will be most used to seeing. The second instance in Figure 4 lacks ornamentation in the solo cello part, so the author has taken the liberty of adding it to match the pattern of the four correlating gestures.

In addition to standardizing articulations, the author also standardized bowings to make the best sense pedagogically. For example, measure one of Andante con moto includes courtesy double up bows in both of the violin parts (although they were lacking in the score). The author added these courtesy bowings to the cello part in order to standardize the markings among the parts (Figure 5).

Figure 5. Andante con Moto measure 1



Other changes included deciding between differences between the score and parts. At rehearsal letter P in the Allegretto, the score lists the cello bowing as hooked while the part lacks any indication that the gestures should be hooked (Figure 6).

Figure 6. Letter P



In this case, the author chose the bowing in the part for the final draft. The reasoning behind this choice lies in the difficulty and awkwardness of the bowing for intermediate cellists who will likely be playing the part. The hooked bowing does not appear in the solo part that

presumably is considered more advanced than the orchestral tutti parts. Thus, creating a tutti part with challenges beyond the level of the solo part seems counterintuitive.

In a similar way, page layouts have been unified to match Matz's number of measures per line. Although the concerto contains a different number of measures per line compared to the sonata, Matz was very intentional in his distribution of measures per line as evidenced by Figure B19, a note in which Matz penned his plans to rearrange the rows from the sonata, presumably to configure the piano score of the concerto. Figure B20 includes a translation of the note by native Croatian Valentina Črnjak (personal communication, August 31, 2023). The "10 pages of text + title" referenced in this note correspond to the number of pages in the original piano score plus Matz's handwritten inserts. The page numbers referenced on the right column of this note correspond to the first edition of the sonata, i.e. page 19 is the first page of the Allegro, and page 17 is the first page of the Allegretto, etc.

One tempo discrepancy between the concerto and sonata bears mentioning. Measure one of the slow movement of both SMA editions (measure 17 of the concerto) is marked as *Andante cantabile*. The introductory handwritten measures in the first edition of the sonata bear the marking *Andante con moto* for the 16 measures added to the beginning of the sonata to form the concerto. The concerto score similarly bears this *Andante con moto* marking but lacks the *Andante cantabile* marking in measure 17 entirely. The author has chosen to leave the marking as *Andante con moto* in the final edition without reference to the *Andante cantabile* in the assumption that both sections are meant to be the same tempo.

The resulting edition from this project makes some intentional changes to Matz's work, specifically the score order is altered to put the solo cello part on top. Matz's autograph score ordered the parts from top to bottom as Violin I, Violin II, Violoncello Solo, and VC/CB.

Though concertos for a solo cello with string orchestra sometimes order the score as Matz did, this project moved the Violoncello Solo to the top line to reflect score order convention as described in *The New Grove Dictionary of Music and Musicians*, that states “[t]he solo part of a concerto is written immediately above the first violins” (2001).

Matz himself made multiple changes between the sonata and concerto that needed to be either followed or corrected. With the forces of a string orchestra at his disposal, Matz altered harmonies such as seven measures after G in the Andante cantabile where the composer adds a seventh to the dominant V chord. Other harmonic changes are perhaps accidental on Matz’s part, such as two measures before G and eight measures after M in the Allegretto. In both of these instances, an accidental from the SMA that changes these diatonic minor chords to dominant function chords is lacking in the CMA score and parts. Two measures before G and three measures after I in the Andante cantabile, the CMA score and parts lack the accidental on A# in the SMA. The harmony is also sparser in the CMA. Whereas the SMA includes a G natural in the harmony (Figure 7) making the harmony function as a German sixth chord in E minor, the relative minor of the movement’s prevailing tonality of G major, the CMA harmony consists of a triad of (presumably) A#, C, E, or an Italian sixth chord in E minor.

Figure 7. 2 Measures Before G



Similarly, eight after M, a C# is missing from the orchestral score as in Figure 8. In each of these instances, the author has added the accidentals from the SMA to the CMA edition on the basis of their strength in functional harmony.

Figure 8. 8 Measures after M



Also of note in Figure 8 is the discrepancy of the final eighth note of the measure. In this measure, and similarly in one before H to rehearsal H (Figure 9), the composer has altered the orchestra score from the piano part of the SMA to either add or remove notes. At H, these gestures mirror the newly composed coda of the CMA in measures three to five of J.

Figure 9. 1 Measure before H and H



Certain changes in markings seem to stem from the balance challenges of cello with the larger ensemble compared with a piano alone. For example, at rehearsal M (Figure 10), the solo

cello dynamic has been raised from mezzo forte in the SMA to forte in the CMA, and a rest on the downbeat in the orchestra has cleared the texture to allow the solo cello to be heard without problem.

Figure 10. Letter M



In most of these instances the markings of the CMA have been observed in the final edition of this project, especially when dynamic changes are contradictory between the SMA and the CMA.

In some cases, either the CMA or the SMA is more detailed in markings. In these cases, the author has chosen to observe the more detailed markings in favor of arguing from silence that a marking in the SMA should not be included in the CMA simply because the marking was not transferred by the composer (as in rehearsal H-J where the CMA lacks all dynamics).

In some places, markings were absent altogether, such as the first eight bars of the Allegretto which lack any dynamic indication in any of the sources. In instances where markings are entirely absent or were present in one part and implied in other parts (i.e. dynamics are present in one orchestral string part yet absent in the other orchestral string parts), the author has added parentheses around original markings added in this project beyond those found in any of the available sources.

Other discrepancies exist between the CMA score and parts. At H, the CMA score lists the orchestral cello as “solo,” while the orchestral part lists the section as “a due.” The author has chosen to side with the score based off the reasoning that all the other orchestral strings are solo at that point and that the part is easily playable on the open strings of the cello.

The author made some changes for sake of clarity and based off performance rehearsals. One before rehearsal F, the fermata in the orchestral parts was placed over a whole note, and the measure in the score was blank. Learning from challenges in rehearsals, the author placed the fermata over the quarter note on beat two where it appears in the solo cello part to give clarity and expedite the rehearsal process. The addition of measure numbers into this project is also intended to reduce rehearsal time. Additionally, the rhythm of the orchestral principal cello one bar after O has been altered. In the CMA score, the orchestral principal cello was the only part with a dotted quarter note rhythm while all other parts had eighth notes. Rehearsals of this section determined that the rhythm was distracting from the soloist at this point and sounded like a mistake on the part of the principal cellist. For these reasons, the principal cellist’s note has been shortened to an eighth note on the downbeat of one after O to match the other orchestra parts.

A complete list of differences among the sources can be found in Appendix C. Examples of other types of discrepancies included contradictory bowing indications (letter B, 4 of D), markings missing from CMA part and/or score (pizzicato indication in violin 1 in Allegretto measure 1), and differences in notes between CMA parts and score (violin 1 measure two of H, violin 2 measure four of H). The final project was cross referenced with all sources to ensure the most plausible and consistent markings were put into the project. Parts were extracted from the

score, and fingerings were added to the orchestral violin parts in addition to the fingerings in the fingerings given in the orchestral cello part.

Following the above editing process on the concerto score, a piano score was created based primarily on the SMA piano part. The cello part matches the edited part from the concerto entirely. Although the SMA differs from the concerto, the piano part remains mostly consistent with the Dominis publication of the SMA with the exception of the rhythm at rehearsal H that has been altered to match the concerto as in Figure 8 above.

CHAPTER IV: FURTHER STUDY

The Martha Blakeney Hodges Special Collections and University Archives hold a number of other autograph manuscripts not currently in print through Dominis Music or any other publisher. Preparing performance editions of these works would prove to be invaluable additions to pedagogical and performance literature. Among these works are multiple sonatas for cello and piano, the orchestrations to *Elegy and Humoresque*, *Passacaglia for Violin and String Orchestra*, and a flute concerto. Other pedagogical works in the collection were likely never intended for publication or performance but rather for student study. These include sketches and exercises for practicing Bach's G Major Suite and Brahms's Sonata in E Minor. A detailed study of these documents would give insight into Matz's pedagogical method in relation to teaching challenging passages in standard cello repertoire. A modern republication of the entire *First Years of Violoncello* would also prove a worthwhile addition to cello literature, as well as studying which parts were adapted or recycled in Matz's other pedagogical method *The Complete Cellist*. Comparing changes between the three editions of *The First Years* could also give insight into the development of Matz's pedagogical ideas over time.

In addition to the musical material in the collection, the collection's written material would also be of great interest to the musical community. Matz and his wife were widely traveled in musical circles and corresponded with many well-known musical personalities. The correspondence is written in a mix of English, German, and Croatian languages. Translating correspondence into English would give future researchers a fuller picture of Matz's life and work. A compilation and study of concert programs including Matz's works would also be of interest to musicologists. In addition to works for cello, Matz composed a number of concert works for choir and works for strings. The Zagreb Solisti, a string orchestra that Matz was

influential in founding, was known to have performed Matz's original works, including performances with Antonio Janigro as soloist.

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APPENDIX A: PARTS, SCORE, AND PIANO REDUCTION FOR *CONCERTO IN MODO*

ANTICO

Solo Cello

Concerto in Modo Antico

1976

Rudolf Matz

Allegro
6

f **mf** **mf** **f** **f** **mp** **f**

A **B** **C** **D**

12 20 28 31 35

II.

Andante con Moto

The musical score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of eight staves of music. The first staff begins with a dynamic marking of *f* and the instruction *espress.*. The second staff includes a box labeled 'E' and a dynamic marking of *f* with the instruction *cresc. sempre*. The third staff has a dynamic marking of *mf*. The fourth staff includes a box labeled 'F', a dynamic marking of *mp*, and the instruction *espress.*. The fifth staff has a dynamic marking of *f*. The sixth staff includes a box labeled 'G', a dynamic marking of *mf*, and a dynamic marking of *f*. The seventh staff includes a box labeled 'H', a dynamic marking of *mf*, and a dynamic marking of *f*. The eighth staff includes a box labeled 'I'.

Key features of the score include:

- Measures 7, 12, 15, 19, 31, and 36 are marked with measure numbers.
- Articulation marks (V) are used throughout the piece.
- Fingerings (1, 0, 3, 4) are indicated for specific notes.
- Dynamic markings range from *f* (forte) to *mp* (mezzo-piano).
- Performance instructions include *espress.* (espressivo) and *rit.* (ritardando).
- Boxed letters (E, F, G, H, I) likely indicate specific fingering techniques or performance cues.

Concerto in Modo Antico

3

42

3 4 1 1

J

52

() *f*

III.

Allegretto

K

L

M

N

O

P

R

S

33

68

mf

f

f

p

f

p

f

Concerto in Modo Antico

Violin I

1976

Rudolf Matz

Allegro

f *p* *cresc.* *f* *p* *mf* *p* *mp* *(mf)* *f*

A Div. B C D

1 0 1 2 3 3 4 1 0 3 4 1 0 3 2 4 1 0 3 2 4

V V

5 11 20 29 33 37

II.

Andante con Moto

Musical score for Violin, measures 1-50. The score is in G major, 3/4 time, and consists of eight staves. It includes dynamic markings (*mp*, *mf*, *p*, *f*), articulation (*V*), and performance instructions (*Solo Violin*, *Tutti Div.*, *vc. solo*). Chord boxes E, F, G, H, I, and J are placed above the staff. Measure numbers 6, 12, 21, 30, 37, 43, and 50 are indicated at the start of their respective staves.

III.

Allegretto

13 K

pizz.
(mp) *p*

13 L

(mp)

24 M

arco
(mf) *(mp)*

34 O

(mf)

39 P

Solo Violin
(f)

47 R

Tutti
pizz.
(mf)

61 S

Unis.
(p) *(f)*

Concerto in Modo Antico

Violin II

1976

Rudolf Matz

Allegro
Div.

1 2 3
f *p*

5 *cresc.* *sim.* *f* *p* A Div. V

10 Unis.

15 B pizz. *f* Div. arco

19 Unis. pizz. *f* C

22 arco 2 Div. 1

26 3 0 *p* V *(mp)*

31 D Div. Unis.

35 *(mf)* Div. 4 *f* 3

II.

Andante con Moto

Musical score for Concerto in Modo Antico, movement II. The score is in G major and 3/4 time, featuring a solo violin part and a string ensemble. It includes various dynamics (*mp*, *mf*, *p*, *f*), articulations (accents, slurs), and performance instructions like "Solo Violin", "Tutti Div.", and "Unis.". Chord boxes E, F, G, H, I, and J are present throughout the piece.

III.

Allegretto
pizz. Div.

[K] *(mp)* *espress.*

[L] *p*

[M] *(mp)*

[N] arco *(mf)* (V)

33 *(mp)*

41 *(mf)* Solo Violin [O] *(f)*

47 pizz. Div. [P]

[R] arco *(mf)* Unison

63 *(p)*

70 [S] Divisi *(f)*

Concerto in Modo Antico

Cello

1976

Rudolf Matz

Allegro

f *p* **A**

5 *cresc.* *f* *p* **A**

11 **B**

f *pizz.* *arco* **C**

20 *p* *Div.* *Unis.* **C**

26 *p* *mp*

31 *(mf)* **D**

36 *f*

II.

Andante con Moto

mp

7

2

E

2

(V)

pizz.

mf

15

rit.

F

arco

p

22

G

27

Div.

Unis.

31

H

Solo

V

Tutti Divisi

f

36

I

42

Unis.

47

Div.

J

Unis.

51

Div.

f

Concerto in Modo Antico

3


Allegretto
pizz.

III.

[K] *(mp)* *espress.*




[L] *p*



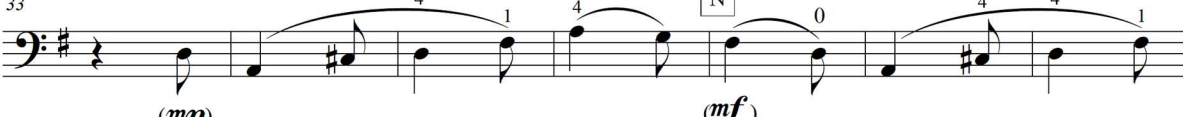
[M] *(mp)* Div. arco



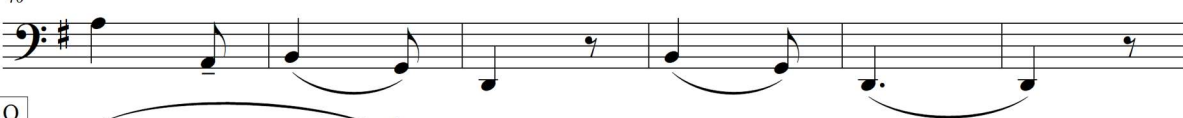
[N] *(mf)*



33 *(mp)* *(mf)*



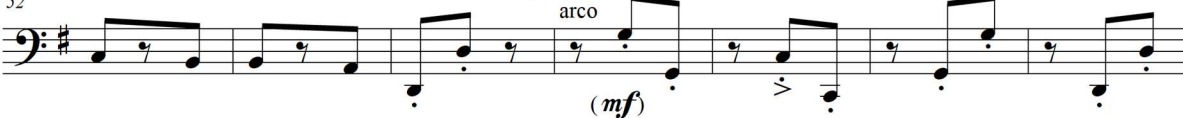
40




[O] Solo *(f)* Tutti pizz.



52 [P] arco *(mf)*



59 [R] *(p)*



66 [S] *(f)*



Concerto in Modo Antico

Score

1976

Rudolf Matz

Allegro

Solo Cello

Violin I
f *p*

Violin II
f₃ *p*

Cello
f *p*

S.Vlc.
f

Vln. I
cresc. *f* *p*

Vln. II
cresc. *f* *p*

Vc.
cresc. *f* *p*

Div.

A

1 0

1 2 3

5

cresc.

f

p

f

p

f

p

f

p

10

S.Vlc. *mf*

Vln. I *sim.*

Vln. II *sim.*

Vc. *p*

14

S.Vlc. *mf*

Vln. I *mf*

Vln. II *f* *Unis.* *pizz.*

Vc. *f* *pizz.*

18

S.Vlc. *f*

Vln. I *p* 3 0 1 4 1 3 3 4 1

Vln. II Div. arco pizz. Unis. *f* Div.

Vc. arco *p*

Detailed description: This system contains measures 18 through 21. The S.Vlc. part features a dense sixteenth-note texture, starting with a forte (*f*) dynamic. The Vln. I part has a melodic line with fingerings 3, 0, 1, 4, 1, 3, 3, 4, 1 and a piano (*p*) dynamic. The Vln. II part is divided into arco and pizzicato unison (pizz. Unis.) sections, with a forte (*f*) dynamic. The Vc. part provides a bass line with a piano (*p*) dynamic. A 'V' marking is present above the S.Vlc. staff in measure 20.

22

S.Vlc. *f*

Vln. I 3 0 *p*

Vln. II arco 2 Div. *p*

Vc. Unis. *p*

Detailed description: This system contains measures 22 through 25. The S.Vlc. part continues with a forte (*f*) dynamic. The Vln. I part has fingerings 3, 0 and a piano (*p*) dynamic. The Vln. II part is marked arco 2 and divided (Div.), with a piano (*p*) dynamic. The Vc. part is marked Unis. and has a piano (*p*) dynamic. A 'C' marking is present above the S.Vlc. staff in measure 23.

26

S.Vlc.

Vln. I

Vln. II

Vc.

p

mp

mp

mp

Unis.

1 0 3 4

3

0

4

29

S.Vlc.

Vln. I

Vln. II

Vc.

f

V

D

S.Vlc.

Vln. I

Vln. II

Vc.

(mf)

Div.

Div.

II 4

(mf)

3 1 2 1 0 1 3 2 4 0

Unis.

35

S.Vlc.

Vln. I

Vln. II

Vc.

f

Div.

f

f

38

S.Vlc.

Vln. I

Vln. II

Vc.

3

Detailed description: This is a page of a musical score for a concerto in 'Modo Antico' style. The page is numbered '6' at the top left and '42' at the bottom center. The score is for four instruments: Solo Viola (S.Vlc.), Violin I (Vln. I), Violin II (Vln. II), and Violoncello (Vc.). The music begins at measure 38. The key signature has one sharp (F#). The S.Vlc. part is in the bass clef and features a melodic line with slurs and accents. The Vln. I part is in the treble clef and plays a rhythmic eighth-note pattern. The Vln. II part is in the treble clef and has a more melodic line with a slur. The Vc. part is in the bass clef and provides a harmonic accompaniment. A triplet of eighth notes is marked with a '3' above it in the Vln. II part. The score is enclosed in a large rectangular box.

II.

Andante con Moto

Musical score for Solo Cello, Violin I, Violin II, and Cello. The score is in G major (one sharp) and common time (C). The Solo Cello part begins with a rest, followed by a melodic line starting on the second measure with a dynamic marking of *f* and the instruction *espress.*. The Violin I and Violin II parts play a rhythmic accompaniment of eighth notes, marked *mp*. The Cello part also plays a rhythmic accompaniment, marked *mp*. The Solo Cello part has a first ending bracket over the first two measures of its melodic line.

Musical score for S.Vlc., Vln. I, Vln. II, and Vc. The score is in G major (one sharp) and common time (C). The S.Vlc. part begins with a rest, followed by a melodic line starting on the second measure with a dynamic marking of *f* and the instruction *espress.*. The Vln. I and Vln. II parts play a rhythmic accompaniment of eighth notes, marked *mp*. The Vc. part also plays a rhythmic accompaniment, marked *mp*. The S.Vlc. part has a first ending bracket over the first two measures of its melodic line, with a box labeled 'E' above the final note.

10

S.Vlc. *cresc. sempre* *f*

Vln. I *mf* (V)

Vln. II *mf* (V)

Vc. *mf* (V)

14

S.Vlc. *mf* 3 V 1 0 4 *rit.*

Vln. I V

Vln. II

Vc. pizz.

F

S.Vlc. *mp espress.*

Vln. I *p*

Vln. II *p*

Vc. *arco*
p

G

S.Vlc. *mf*

Vln. I

Vln. II

Vc.

27

S.Vlc.

Vln. I

Vln. II

Vc.

Div.

Unis.

f

32

S.Vlc.

Vln. I

Vln. II

Vc.

H

mf

f

Tutti Div.

Solo Violin *espress.*

(V)

Tutti Div.

Tutti Divisi

f

Musical score for measures 37-41. The score is for four instruments: S.Vlc. (Solo Violoncello), Vln. I (Violin I), Vln. II (Violin II), and Vc. (Violoncello). The key signature is one sharp (F#) and the time signature is 4/4. Measure 37 is marked with a box containing the letter 'I'. The S.Vlc. part features a melodic line with slurs and accents. The Vln. I part has a similar melodic line. The Vln. II and Vc. parts provide harmonic support with sustained notes and some rhythmic patterns.

Musical score for measures 42-46. The score is for four instruments: S.Vlc., Vln. I, Vln. II, and Vc. The key signature is one sharp (F#) and the time signature is 4/4. Measure 42 is marked with a box containing the letter 'I'. The S.Vlc. part has a melodic line with slurs and accents, including a triplet of eighth notes in measure 42. The Vln. I part has a melodic line with slurs and accents, including a triplet of eighth notes in measure 42. The Vln. II part has a melodic line with slurs and accents, including a triplet of eighth notes in measure 42. The Vc. part has a melodic line with slurs and accents, including a triplet of eighth notes in measure 42. The Vln. II part has a section marked 'Unis.' in measure 44. The Vc. part has a section marked 'Unis.' in measure 44. The S.Vlc. part has a section marked 'Unis.' in measure 44. The Vln. I part has a section marked 'Unis.' in measure 44. The Vln. II part has a section marked 'Unis.' in measure 44. The Vc. part has a section marked 'Unis.' in measure 44.

47 J

Musical score for measures 47-52. The score is in G major (one sharp) and 3/4 time. It features four staves: S.Vlc. (bass clef), Vln. I (treble clef), Vln. II (treble clef), and Vc. (bass clef). Measure 47 starts with a boxed 'J' above the S.Vlc. staff. The S.Vlc. part has a fermata over the final measure. The Vln. I part has a 'vc. solo' marking in measure 50. The Vln. II part has fingering numbers 2, 3, 1, 2 in measure 48. The Vc. part has 'Div.' markings in measures 47 and 48, and 'Unis.' in measure 49.

53

Musical score for measures 53-56. The score continues with the same four staves. Measure 53 starts with a fermata over the S.Vlc. staff. The Vln. I part has a dynamic marking of *f* and a 'Div.' marking with a '4' below it. The Vln. II part has a dynamic marking of *f* and a 'Div.' marking. The Vc. part has a dynamic marking of *f* and a 'Div.' marking. The score ends with a double bar line at the end of measure 56.

Allegretto

III.

Solo Cello

Violin I

Violin II

Cello

pizz.
(*mp*)

pizz.
Div.
(*mp*) *espress.*

pizz.
(*mp*) *espress.*

S.Vlc.

Vln. I

Vln. II

Vc.

K

(*mf*)

p

p

p

f

L

S.Vlc.

Vln. I
(mp)

Vln. II
(mp)

Vc.
(mp)

M

S.Vlc.
f

Vln. I
arco
(mf)
Div.
3 2 2 1

Vln. II
arco
(mf)
(V)

Vc.
arco Div.
(mf)

33

S.Vlc.

Vln. I

Vln. II

Vc.

(mp)

(mf)

(mp)

(mf)

(mp)

(mf)

N

39

S.Vlc.

Vln. I

Vln. II

Vc.

p

(f)

Solo Violin

45

S.Vlc.

Vln. I

Vln. II

Vc.

f

Tutti pizz.

Solo Violin

f

pizz. Div.

Solo

f

Tutti

pizz.

53

S.Vlc.

Vln. I

Vln. II

Vc.

Div.

arco Unis.

(mf)

arco

(mf)

arco

(mf)

P

60

S.Vlc.

Vln. I

Vln. II

Vc.

R

Div.

Unis.

Unison

p

p

p

66

S.Vlc.

Vln. I

Vln. II

Vc.

S

Div. 2

Divisi

f

f

f

Concerto in Modo Antico

Score

1976

Rudolf Matz

Solo Cello

Piano

f *p*

S.Vlc.

Pno.

cresc. *f* *(f)*

S.Vlc.

Pno.

mf *mf*

2

Cello Concerto

S.Vlc. ¹³ V B

Pno.

S.Vlc. ¹⁷ V B

Pno.

S.Vlc. ²⁰

Pno.

Cello Concerto

3

23 S.Vlc. *f* *mp*

Pno. *(p)*

28 S.Vlc. *f*

Pno. *mp*

32 S.Vlc. *f*

Pno. *mp*

36 S.Vlc. *f*

Pno. *mp*

Andante con Moto

II.

The musical score is presented in four systems, each containing a Cello (S.Vlc.) and Piano (Pno.) part. The key signature is one sharp (F#) and the time signature is common time (C).
- **System 1 (Measures 4-5):** The Cello part begins with a rest, followed by a melodic line starting at measure 4 marked *espress.* and *f*. The Piano part provides harmonic support with chords and arpeggiated figures, marked *mp*.
- **System 2 (Measures 6-8):** The Cello part continues with a melodic line, marked with a fermata and a box containing the letter 'E' above measure 7. The Piano part continues with chords and arpeggiated figures.
- **System 3 (Measures 9-12):** The Cello part features a rapid, ascending melodic line marked *crescendo sempre* and *f*. The Piano part has rests in the first two measures, then enters with chords marked *mf*.
- **System 4 (Measures 13-15):** The Cello part has a complex, rapid melodic line with fingerings (1, 0, 4) and accents (V) above measures 14 and 15. It is marked *mf* and *rit.*. The Piano part has a long, sustained chord in the right hand and a simple bass line in the left hand.

Cello Concerto

5

F
16

S.Vlc.

mp

Pno.

p

21

S.Vlc.

3 4

G

mf

Pno.

p

26

S.Vlc.

f

Pno.

31

S.Vlc.

H

mf

Pno.

p

mf

6 Cello Concerto I

S.Vlc.

Pno.

36

41

46

52

f

III.

Allegretto

S.Vlc.

Pno.

(mp)

S.Vlc.

Pno.

mf

p

K

S.Vlc.

Pno.

f

f

p

L

22

S.Vlc.

Pno.

f

mf

M

30

S.Vlc.

Pno.

mp

p

N

37

S.Vlc.

Pno.

p

p

O
45

S.Vlc.

f

Pno.

P
54

S.Vlc.

Q

p

Pno.

p

R
63

S.Vlc.

f

Pno.

f

APPENDIX B: FIGURES

Figure B11. Letter from David Wells to Matz 1966 Page 1

[1966]

DAVID WELLS
268 STEELE ROAD
WEST HARTFORD, CONNECTICUT

Dear Mr. Matz,

Styra Aimee Eisinger has told me of your interest in coming to the United States this summer to talk to us teachers and players about your ideas. I have explored the possibility of your coming to the University of Hartford. The Hartt School of Music of the University of Hartford is having a Summer seminar in conjunction with the American String Teachers Association. If the dates can be made to your convenience, could you think of coming to us?

My wife and I would be delighted

374

Figure B12. Letter from David Wells to Matz 1966 Page 2

to have you stay with us. At this point
I can not expect to get a fee for
you - a situation which embarrasses
me very much.

If we could arrange the meeting
for late June or before the middle of
July, it would be the best for me.
Would you be free then?

We have also invited the Japanese
violin teacher, Suzuki. He has been
very successful teaching very young
children.

If this idea appeals to you, I
will write you a formal invitation
through the university.

Best wishes.

Sincerely,
David Wells

Figure B13. Muzička Naklada Price List Cover Page



Figure B14. Muzička Naklada Price List Page 1

"MUZIČKA NAKLADA"

export-import

ZAGREB - N. Tesle 10/I

Broj: II/BO/PB

Zagreb, travanj 1979

C J E N I K

NOTNIH IZDANJA VLASTITE NAKLADE

Slobodni smo Vam ponuditi notna izdanja koja su štampana u vlastitoj nakladi.

Knjižare, papirnice, trgovačka poduzeća kao i specijalizirane muzičke radnje dobivaju

RABAT OD 20 % FRANCO ISTOVARNA STANICA

ROK PLAĆANJA: 15 DANA OD PRIJEMA ROBE

Muzičkim školama, akademijama, ustanovama i raznim društvima isporuku vršimo na osnovu narudžbe ili podmirenog predračuna.

Privatnim licima isporučujemo notna izdanja isključivo pouzećem i zaračunavamo poštanske troškove.

Reklamacije na isporučena izdanja ili fakturu uvažavaju se uz propisani komisijski zapisnik u roku od 8 dana.

Edicije uz koje se nalazi znak + nalaze se u tisku.

PRIDRŽAVAMO SI PRAVO IZMJENE CIJENA

NA DAN ISPORUKE!

Figure B15. Muzička Naklada Price List Page 5

- 5 -

	<u>Cijena</u>
<u>V I O L I N A</u>	
Miranov Lad. :	Škola za violinu I sv. 35,00
Miranov Lad. :	Škola za violinu II sv. 40,00
Miranov Lad. :	Škola za violinu III sv. 12,00
Miranov Lad. :	Škola za violinu IV sv. 13,00
Miletić :	"Ples" za violinu solo 26,00
<u>V I O L I N A I K L A V I R</u>	
Miranov Lad. :	Concertino u starom stilu za violinu i klavir
Miranov Lad. :	Pjesme i plesovi starih majstora za violinu i klavir 12,00
Prošev T. :	10 minijatura za violinu i klavir 16,00
<u>V I O L O N Č E L O S O L O</u>	
MATZ RUDOLF :	PRVE GODINE VIOLONČELA
Matz R. :	PGV I dio: Zatvoreni stav prvog položaja, poglavlje I-XII 37,00
Matz R. :	PGV I dio: Tehničke vježbe I, poglavlje XIII-XV 37,00
Matz R. :	PGV II dio: Tehničke vježbe II, poglavlje XVI Otvoreni stav 28,00
Matz R. :	"Za mlade ruke", 54 kratkih etuda 40,00
Matz R. :	PGV II dio: 25 etuda, poglavlje XVII 36,00
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Figure B16. Muzička Naklada Price List Page 6

		<u>Cijena</u>
- 6 -		
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CHANGING OF POSITION SIMULTANEOUSLY WITH CHANGING OF STRETCH
Expanding and contracting of stretch during the shifts; gradual exercises for the shift with changing of stretch; replacement of the fingers on the same string; replacement of the fingers simultaneously with changing of strings; doublechords; progressive shifts within lower positions; exercises for a good orientation on the fingerboard.
- **HIGHER POSITIONS**
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- **SCALES THROUGH TWO OCTAVES**
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TECHNICAL ANALISES
Scales with the use of the open string; scales without the use of the open string — transition to the next string by means of glissando; transition by means of expanding the first or the fourth finger, but without glissando; changing of strings connected with chan-

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Figure B18. Muzička Naklada Advertisement Page 2

ging of positions; thirds; broken three-cord; double thirds and sixths; accords with three-chords and four-chords.

SCALES AND CHORDS ON ONE STRING

Exercises for a supple shifting of positions, and for connecting successions of scales and of accords on one string; scales according to their positions on the fingerboard.

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Raised position of the third finger; use of the fourth finger; transition of the thumb across the strings; place-changing of the fingers within the position; extending of the thumb position (removing of the first finger and the other fingers from the thumb — removing of the thumb from the first finger and the other fingers — percussion by the thumb); shifting of the thumb position on the fingerboard; thirds; octaves.

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- SCALES AND ACCORDS THROUGH FOUR OCTAVES
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Figure B19. Matz's Handwritten Note

KONCERT ZA VIOLONČELO

1. stavak 10 redaka | STR 19 PRESLOŽITI 1 20 str
1 2 3 | NOVO 1. i 2. RED

2. stavak 12 redaka | NOVO 4 redke početka
4 5 6 | i 4. redke kraj
presložit str 17 i 18

3. stavak 10 Redaka | NOVO 1 Red
7 8 | presložit

10 STR TEKSTA + NASLOV

36-1

Figure B20. Matz's Handwritten Note with Translation

move around
or rearrange
or swap
KONCERT ZA VIOLONČELO

1. stavak 10 redaka
 1. mvm 10 rows
 1 2 3

STR 19 PRESLOŽITI
 pg 19 rearrange
 NOVO 1. i 2. RED
 new 1. i 2. row

2. stavak 12 redaka
 4. mvm. 12 rows
 3 4 5 6

NOVO 4 redake počet
 new 4 rows at the beginning
 i 4 takte kraj
 & 4 bars at the end
 presložit str 1:
 move around 17 i 18

3. stavak 10 Redaka
 3^{ta} mvm 10 rows
 6 7 8

NOVO 1 Red
 new 1 row
 presložit
 move around

10 STR TEKSTA + NASLOV
~~10 str~~
 10 pages of text + title

APPENDIX C: LIST OF DIFFERENCES BETWEEN ALL SOURCES

Table C1. SMA 1946 vs. CMA Orchestral Score 1976

Measure (counting from beginning of CMA)	SMA 1946	CMA Score 1976
<hr/>		
Allegro		
A	Forte dynamic in piano part	Piano dynamic in orchestra part
A-8 of A	No articulation in piano part	Staccato articulation in orchestra
5 of A	No articulation in piano part	Violin 2 lacks staccato in other orchestral parts
5 of A	Mezzo Forte dynamic in piano part	No dynamic change in orchestra part
3 before B-1 before B	Three repeated quarter notes in piano	One sustained dotted half note in orchestra
4 of B	8 th notes in piano part	16 th notes (doubled 8 th notes) in orchestra
4 of B	16 th notes in piano left hand	Orchestra lacks these notes entirely
Pickup to 4 before C	Forte dynamic in solo cello	Dynamic not specified in solo cello
2 before C		2 nd violin part added
1 before C	8 th notes in piano part/	16 th notes (doubled 8 th notes) in orchestra
1 before C	Decrescendo in piano	Crescendo in orchestra
C	Dynamic not specified in piano	Piano dynamic in orchestra

2 of C		2 nd violin part is an octave higher than piano left hand
4 of C	Dotted quarter on beat 3 piano part	Quarter note on beat 3 orchestra part (cellos penciled in dot)
4 of C	Piano lacks slurs on beats 1-2	Orchestra slurs beats 1-2. Note: Violin 2 was originally repeated quarter notes but was erased to a single half note.
4 of C	Subito Mezzo Piano in solo cello	Crescendo to unspecified dynamic in solo cello
4 of C	Slur on downbeat in solo cello	Score lacks slur on downbeat in solo cello
5 of C	8 th notes in piano left hand	Quarter notes in orchestra cello
5 of C		2 nd violin part added
5-6 of C	Beats 3-4 slurred in piano part	Beats 3-4 separate in violin 1
7-8 of C		Upper voice differs from piano voicing
8 of C	Beat 3-4 quarter note and quarter rest in piano Note: Dominis publication changes this to dotted quarter and eighth rest.	Beat 3-4 dotted quarter and eighth rest in orchestra
8 of C	Crescendo in piano part	Lacks crescendo in orchestra parts
8 of C	Solo cello lacks dynamic indication	Forte dynamic in solo cello part
1-2 of D	No courtesy bowings indicated in solo cello	Courtesy down bow in solo cello on last note of each measure

1-2 of D	No articulation indication in piano	Staccato articulation in orchestra
3 of D	Two-beat slurs in piano part	Separate bowings in violin 1 part
Final measure of Allegro	Beats 3-4 are a sustained half note	Beats 3-4 are two quarter notes
Andante		
Measures, 1, 5 and 9 of Andante and similar gestures	No slurs or articulations indicated	Slurs and tenuto articulations indicated
Measures 2 and 6 of Andante		Grace note added on downbeat in violin 1
E		Courtesy bowing added in solo cello
F	Andante cantabile indication	Andante con moto continues from beginning of movement
1-3 of F	Dotted half and quarter note in piano	Two half notes in orchestral cello
F-G		Violin 2 part adapted from piano part
4 of F	Piano left hand moves on beat 4 (Note: misprint in piano right hand – dotted half note followed by half note. This is corrected to two half notes in the Dominis edition.)	Cello whole note
4 of F		Eighth notes on beat 4 added in violin 1
4 of F		Note: Only some parts indicated decrescendo.
4 before G-1 before G		Violin 2 part added

2 before G	A# in piano right hand	A natural in violin 1 score (Note: Violin part also marked as A natural.)
2 before G	No dynamic indication	Some orchestral parts indicate crescendo
1 before G	Piano part marked decrescendo	Only violin 1 part indicates decrescendo
G	Piano part marked piano	Orchestral dynamic not indicated
G		Violin 2 part added
1 after G	Crescendo marked in piano	No dynamic indication
1-2 after G		Different rhythms in orchestral cello compared with piano left hand
4-5 after G	Piano part decrescendo and crescendo	No dynamic indication
7 after G	Harmony is V	Harmony changed to V7
2 before H	Decrescendo in piano	No dynamic indication
1 before H	Piano dynamic in piano	No dynamic indication
H	Mezzo Forte in piano	No dynamic indication
1 before H – H		Note change in rhythm in all parts and the addition of 16 th notes
3 of I	A# in piano right hand	A natural in violin 2 score (Note: Violin part also marked as A natural.)
H-J		Additional counterpoint added
H-J		Note: No dynamic indications
3-5 of J		Rhythm varies from SMA. Note the addition of 16ths

		leading into the added measures.
Allegretto		
Measure 1-K		No dynamic indications
Measure 2 and similar gestures		Accents added in violin parts
1-4 of K	Staccato in solo cello	No articulation in solo cello
6 of K	Crescendo in all parts	No dynamic indications
1 before M, 4 of, 8 of M, 8 of K, 8 of L, 1 before P	Mismatched articulations and ornaments	Mismatched articulations and ornaments
8 of K	Forte in all parts	No dynamic indications
L	Piano in piano part	No dynamic indication
L	Courtesy bowing specified in solo cello	No courtesy bowing
1-3 of L	Tenuto in solo cello on final note of every measure	No articulation indicated
4 of L	Tenuto in solo cello (Note: Dominis changes to staccato.)	Staccato in solo cello
7-8 of L	Dynamics in all parts	No dynamic indications
8 of L	8 th note in piano on final beat	Rest on final beat in orchestra
M	Mezzo Forte solo part. Quarter note downbeat in piano	Forte in solo part. Quarter rest downbeat in orchestra
4-5 of M	Notes in piano part	Rests in orchestra
8 of M	Piano left hand plays	Orchestral cellos rest
8 of M	C# in piano	C natural in orchestra
9 of M		16 th notes are one octave higher than in the piano part

9 of M		Bass line differs from SMA for this measure only
9 of M	Mezzo Piano in piano part	No dynamic indication in orchestra
9 of M to O		2 nd violin part added
N-4 of N		Note: 16 th notes return to same octave as SMA
5-9 of N		16 th notes in different octaves than SMA
10 of N		16 th notes return to same octave as SMA
2 of O	Forte in solo part	No dynamic indication in solo part
P-4 of P	Piano right hand eighth notes	Violins quarter notes
P	Courtesy up bow in solo part	No courtesy bowing
3 of P		Orchestral cellos change direction of octave gesture (Continuing would have taken the gesture below the cello's range.)
5-7 of P	Eighth notes on down beats in piano	Quarter notes on downbeats in orchestra
R	Dotted quarter note in piano left hand	Quarter note in orchestral cello
2 of R	Piano dynamic in piano	No dynamic indication
4 of R, 2 before S, and S		Difference in octaves and notes from SMA in orchestra
2 before S	No courtesy bowing in solo. Tenuto on downbeat in solo.	Courtesy up bow in solo. No articulation in solo part.
1 before S	Crescendo in piano	No dynamic indication
S	Forte in solo cello	No dynamic indication in solo cello.

Table C2. CMA Orchestral Score vs. Violin 1 Part

Measure	Violin 1 Part 1976	CMA Score 1976
<hr/>		
Allegro		
Measure 2	No articulation on 16 th notes	Tenuto 16 th notes
Measure 5	Crescendo and decrescendo in part	Crescendo only
2 of A	Courtesy up bow	No courtesy bow
3 of A	Unison indication	No unison indicated
4 of A	Hooked bowing	No bowing indicated
7 of A	No articulation markings	Staccato
3-4 of B	Crescendo and diminuendo	Crescendo only
4 of B	Staccato	No articulation
5 of B	No dynamic indication	Piano dynamic
2 before C	Last note is B (consistent with the pattern in the previous measure and the piano part)	Last note is G
2-1 before	Crescendo and diminuendo but in different locations than the score	Crescendo only
4 of C	Courtesy down bow on beat 1	No courtesy bowing
5 of C	Beats 1-2 marked staccato	No articulation marking
1 before D	Crescendo	No dynamic marking
D-2 of D	No articulation marking	Staccato
4 of D	no bowings or slurs	score slur on downbeat and printed up bow on beat 3
5-6 of D	No articulation	Staccato

Final measure	Staccato on all notes	No articulation on final beat
Andante		
Measure 1	Clarifying double up bow	No courtesy bowings
M 5	Double up bow tenuto on beats 3-4	Separate bows still with tenuto on beats 3-4
3 before F	Part has two bowings.	Bowing in the score seems to be penciled in over another bowing
4 of F	Retake comma in part	No comma
5 of G	No slur	Slur
2 of H	2 nd note is C	2 nd note is G
2 before J	Courtesy natural	No courtesy accidental
1 before J	Courtesy up bow	No courtesy bowing
J		Bowings differ between part and score
J	Divisi	Divis not written
3-5 of J	Cello cues in part	Score lacks cello cues
5 of J	No bowings or articulation in part	Score starts up bow with slur. Separate notes are tenuto.
5 of J	Crescendo	No dynamic indication
3 from the end	Accent	Score lacks accent
Last measure	Part lacks tenuto articulation	Tenuto
Allegretto		
Measure 1	No pizzicato indication	Pizzicato
Measure 1	No divisi	Divisi (ambiguous if Violin 1 or Violin 2 is indicated or both)
K	No dynamic indication	Piano dynamic

5 of K	Downbeat staccato	No articulation on downbeat
2 before L	Divisi	Lightly penciled (erased?) divisi
1 before M	No articulations indicated	Accents
4 of M	Tenuto	Staccato
N	16 th note on downbeat (rest appears to have been whited out)	16 th rest on downbeat
7 of N	No clarifying bowing	Clarifying down bow
1 before R	Divisi	No divisi marked
1 after R	Unison	No unison marked
6 of R	Clarifying up bow	No clarifying bowing
7 of R	Bowing in part is down, up, up	Bowing in score is down, up, down
1 before S and S	Clarifying bowings	No clarifying bowings
1 before S and S	No articulation	Tenuto
S	Part lacks rehearsal S mark	

Table C3. CMA Score vs. Violin 2 Part

Measure	Violin 2 Part 1976	CMA Score 2976
Measure 1	No articulation on last note	Tenuto last note
Measure 4	Courtesy bowing	No courtesy bowing
A	No divisi indication	Divisi reiterated
3 of B	No arco indication	Arco
3-4 of B	No dynamic indication	Crescendo
2 before C	No articulation on 16 th notes	Tenuto in 16 th notes

2 before C	No dynamic indication	Crescendo
1 before C	No divisi indication	Divisi
D	Divisi	No divisi indication
3 of D	Unison	No unison indication
4 of D	Crescendo	No dynamic indication
4 of D	Part lacks bowings or slurs	Bowings and slurs included
Final measure		Note: Both score and part lack staccato on final note.
Andante		
Measure 1	Clarifying double up bow	No clarifying bowing
F	No dynamic indication	Piano dynamic
3 before G		Bowings differ between part and score
G		Note: no tenuto in score or part
6 of G		Courtesy bowings differ between score and part
7 of G	No courtesy bowing	Courtesy bowing
2 of H	No dynamic indication	Forte dynamic
3 of H	No divisi indication	Divisi
3 of H		Bowings differ between score and part
4 of H		Beat 4 notes differ between score and part
5 of H	Grace note	No grace note
1 before I	Tenuto marking. No courtesy bowing	No tenuto indication. Courtesy bowing
I	No courtesy bowing	Courtesy bowing

5 of I		Note: Both score and part lack tenuto
J		Bowings differ between score and part
Allegretto		
K	No dynamic indication	Piano dynamic
1 before L, 1 before M	No articulation	Accents
4 of M		Articulations differ between score and part.
5 of M	No courtesy bowing	Courtesy bowing
8 of M	No articulation	Staccato
3-2 before O	Part lacks bowings	Score includes bowings
O	No courtesy bowing	Courtesy bowing
P	Arco	No arco indication
3 of R, 4-3 before S		Bowings differ between score and part
2 of S	No courtesy bowing. No articulation indication	Courtesy bowing. Accents
3 of S	No courtesy bowing. No articulation indication	Courtesy bowing. Tenuto

Table C4. CMA Score vs. Orchestral Cello Part

Measure	Orchestral Cello Part 1976	CMA Score 1976
<hr/>		
Allegro		
Measure 4	Staccato	No articulation
Measure 5	Staccato on beats 3-4	No staccato on beats 3-4
2 before A	No articulation	Accent

5 of A	No articulation	Staccato
1 before B	Staccato	No articulation
B-2 of B	Fingerings	No fingerings
4 of B	Arco begins from 5 of B	Arco begins from pickup to 4 of B
6 of B	No dynamic indication. Divisi	Piano dynamic. No divisi indication
1 before C	No dynamics or bowings indicated	Dynamic and bowings indicated
5 of C	Fingerings	No fingerings
6 of D	Staccato	No articulation
1 before end	Dotted quarter note lengths	Quarter note lengths
Last measure	No articulation	Staccato
Andante		
F	No dynamic indication	Piano dynamic
5 of F	No courtesy bowing	Courtesy up bow
2 before G	No dynamic indication	Crescendo
4 before H	Unison marked in ambiguous location	No unison indication
H	A due indication	Solo indication
1 after H		Courtesy bowings differ between part and score
1 after H		Divis indications located in different parts of the measure between part and score
2 of H	Part lacks slur on one note of double stop	Both notes of double stop slurred
4 after H	No courtesy bowing	Courtesy bowing

5 after H	No slur	Slur
1 before I and I	No articulation	Tenuto
I	No courtesy bowing	Courtesy bowing
3 of I	Unison. No courtesy bowing	No unison indication. Courtesy bowing
2 of J	No unison indication	Unison
5 of J		Note: Score and part are missing one beat in this measure
6 of J	No dynamic indication	Forte dynamic
Last measure	No fermata	Fermata
Allegretto		
1 before L	No articulation	Accents
1 before M		Note: No in part or score. Other parts have accents
M	No courtesy bowing	Courtesy bowing
4 before N		Note: Ambiguous note or rest in part and score.
3 before N to O	Fingerings and bowings	No fingerings or bowings
1 after O	Dotted quarter note in principal cello	Quarter note in principal cello
1 after O	Tutti	No tutti indication
5 of O	Part has wrong rhythm	
P-4 of P	No bowings or articulations	Bowings and articulations
3 before R to R		Bowings differ between score and part
4 of R	Fingerings	No fingerings
2-3 of S	No articulations	Articulations

3 of S

Fingerings

No fingerings

Table C5. 1946 SMA vs. Dominis SMA

All indications are in the solo cello unless otherwise indicated.

Measure	SMA 1946	Dominis SMA
Allegro		
Measure 1 of SMA		Forte missing in solo cello but is present in cello cues in piano score
Measure 1 of SMA	Down bow implied by following penciled bowings. Note: bowings are similarly backward throughout and lack tenuto	Solo part: up bow tenuto Piano part cues: up bow without tenuto
Line 1 Measure 4	No dynamic indication in solo line	Mezzo Forte in solo line
Line 2 Measure 4	Subito Forte	Crescendo to Mezzo Forte
Line 3 and following	16 th notes are bowed 2 slurred and 2 separate in solo line	Groups of 4 16 th notes in solo line
Line 4 Measure 4	No dynamic indication in solo line	Decrescendo in solo line
Line 6 Measures 3-4	16 th notes separate in solo line	16 th notes slurred in solo line
Line 7 Measure 4	16 th notes grouped 2 slurred/6 separate in solo line	16 th notes grouped 4 slurred/4 slurred in solo line
Line 8 Measure 3	No tempo indication	Allargando
Line 8 Measure 4	No articulation in solo line	Accents in solo line
Line 8 Measure 4	Last measure is full length	Measure is one 8 th note short (found in pickup measure)
Andante		

Line 1 Measure 1	Piano in solo line	Mezzo Piano espressivo in solo line
Line 1 Measure 4	No breath mark in solo line	Breath mark in solo line
Line 2 Measure 4	No dynamic indication in solo line	Mezzo Forte crescendo in solo line
Line 3	No dynamic indications	Changes in dynamics
Line 4 Measure 4	No dynamic indication in solo line	Decrescendo in solo line
Allegretto		
Line 1 Measure 1	No dynamic indication in solo line	Mezzo Forte in solo line
Line 2 Measures 2-3	Courtesy bowings	No courtesy bowings
Line 2 Measure 5	Tenuto in solo line	Staccato in solo line
Line 2 Measure 7	No dynamic indication in solo line. No articulation on final note of solo line	Crescendo in solo line. Tenuto final note of solo line
Line 3 Measure 3	Mezzo Forte	Mezzo Forte dolce
Line 3 Measure 6	Embellishment in solo part	Embellishment lacking
Line 4 Measure 2		
Line 4 Measures 4, 6	No articulation on final note	Tenuto on final note
Line 5 Measures 1, 3, 5		
Line 5 Measure 3	No slur	Slur
Line 4 Measure 8	Crescendo begins line 4 Measure 8	Crescendo begins Line 5 M 1
Line 6 Measure 9	No dynamic indication	Piano dynamic
Line 7 Measure 2	2 note slur	3 note slur
Line 7 Measure 3-4	No slur or decrescendo	Slur and decrescendo
Line 7 Measure 5	No slur	Slur

Line 7 Measure 6

2 note slur

4 note slur

Line 7 Measure 7

No articulation indication

Tenuto