

All basso continuo abbreviations for figures with sharps have been replaced by a sharp symbol followed by the figure in question in the typesetting as well in the critical notes.

Adagio

1) Among several instances of the motive starting here the slur between the first 2 notes is only found here. This is not necessarily due to a slip of pen by the copyist but might as well be an indication of “freedom of articulation”

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
1	Flauto	3–5	Slur from 3–5 in ms.
5	Flauto	1–3	Slur from 1–2, no slur from 2–3 in ms.
6	Basso		Beaming changed from 2+3+2+2 to 2+3+4
11	Basso		Beaming changed from 3+2+2+2 to 3+2+4
12	Flauto	13–14	Slur from 13–14 in ms.
12	Basso		Beaming changed from 2+2+2+2 to 4+4
13	Basso		Beaming changed from 4+2+2 to 4+4
15	Flauto	8–10	No triplet digit in ms.
15	Flauto	12	1/8 in ms.

Allegro

2) The 2 grace notes in this bar differ (the first un-slashed and the second slashed) even if they are used in similar rhythmical contexts. This is not necessarily due to a slip of pen by the copyist but might as well be an indication of “freedom of articulation”

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
5	Basso		Beaming changed from 2+2+4 to 4+4
21			This measure was later added (by another hand?) at the end of the movement
30	Basso	2	Bass figure 5 slashed in ms.
34	Flauto	9–12	Slur from 9–11 in ms.

Largo

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
3	Flauto	9	No grace note in ms.
6	Basso	3	Bass figure “X”? in ms.
7	Basso	5–8	Beaming changed from 2+2 to 4
10	Basso	4	Upper bass figure “X”? in ms.
12	Basso	6–9	Beaming changed from 2+2 to 4
13	Basso	1–4	Beaming changed from 2+2 to 4

Allegro Assai

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
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