

INDEX OF COMPOSERS [2020]

Names are as presented as listed in the Index, although spelling of some could usefully be modified or amplified. The number of pages currently allocated to each person is shown in brackets.

A

ABEL, Charles Frederick (62)	ALCOCK (1)	ARNALD (1)
ABEL, Clamor Heinrich (7)	ALLISON, Richard (2)	ARNOLD, Gregory (1)
ACHILLEO, Paulo (1)	AMNER, John (1)	ATKINSON, John (1)
ADSON, John (2)	ANTHONYE (1)	AYLWARD (1)

B

BACHILER (1)	BEEDOM, Thomas (1)	Bodin de (3)
BACH, C.P.E. (1)	BEELAND, Ambrose (2)	BORSCHGREVINCK,
BACH, Heinrich (1)	BENDA, Franz (1)	Melchior (1)
BALDWIN, John (1)	BENNET, John (1)	BOSLEY, Jo. (1)
BALLARDE, Gregory (1)	BETOFISKY, A (1)	BOWMAN, Henry (1)
BALTZAR, Thomas (4)	BEVIN, Elway (1)	BOYS, William (1)
BANASTER, Robin (1)	BEZOND (1)	BRADE, William (12)
BANISTER (1)	BIRCHE, Thomas (1)	BRAMLEY, R (1)
BARRAT (1)	BIRCHENSHA, John (1)	BREWER, Thomas (2)
BARRIERE, Jean (	BLAGRAVE, Robert (1)	BREWSTER (1)
BASSANO, Augustine (1)	BLAINVILLE, Charles Henri	BRIEGEL, Wolfgang
BASSANO, Jerome (1)	de (1)	BROWNE, John (1)
BATEMAN, Robert (1)	BLANCROCHER, Charles de	BROWNE, R (1)
BATES, John (1)	(1)	BUCK, John (1)
BATES, Thomas (1)	BLANKES, Edward (1)	BULL, John (2)
BATESON, Thomas (1)	BLEYER, Nicolaus (1)	BUONAMENTE,
BAXTER, John (1)	BLONDILL (1)	Giovanni Battista (1)
B., C. (1)	BLUNDEVILLE, John (1)	BURROUGHS (1)
BECKEN, Pleikardus	BOCQUET (1)	BUTLER, Henry (2)
Carolus (4)	BOISMORTIER Joseph	BUXTEHUDE, Dietrich (6)
BECKER, Dietrich (9)		BYRD, William (15)

C

CAIX, Barthélème de (1)	CHETWOOD (1)	COLLEDGE, Ed (1)
CAIX d'HERVELOIS, Louis	CHILDE, William (1)	COLLIER, F (1)
de (9)	CHILMEAD, Edmund (1)	COOKE, Richard (3)
CAMPION, Thomas (1)	CLAMER, Andreas	COPRARIO, John (18)
CAPPUS, Jean (Baptiste) (7)	Christophorus (1)	CORELLI, Arcangelo (1)
CAPRICORNUS (1)	CLARKE, Simon (1)	CORKINE, William (1)
CARLTON, Richard	CLAUSSEN, J (1)	COSYN, Benjamin (1)
CARWARDEN, John (1)	CLAYTON	COSYN, John (1)
CASTRUCCI, Pietro (1)	CLEMENTIS (1)	CRANFORD, Wiliam (3)
CAURROY, Eustace de (4)	CLERKE, James Abercombie	CROSBY (1)
CERVETTO, Giacobbo (2)	(1)	C., T. (1)
CHAILO, Carlo (1)	COBB, John (1)	CUTTING, Francis (1)
CHAMBERLAINE (1)	COBB, Richard (1)	CUTTS, John (1)
CHAMBONNIÈRES, Jacques	COBBOLD, William (2)	
Champion de (1)	COCKE, Arthur (1)	
CHESHAM, Alexander (1)	COLEMAN, Charles (15)	

D

DAMAN, William (1)	DANO, Jacomo Acquilino (1)	DANIEL, John (1)
--------------------	----------------------------	------------------

DERING, Richard (4)
DETHICK (1)
DEUTEKOM, William (1)
DOWGLAS, Patrick (1)

DOWLAND, John (5)
DRESE, Adam (1)
DREW, William (2)
DUARTE, Leonora

DUBUISSON (5)
DUBUT (1)
DUFAUT, François (1)
DU MONT, Henri (1)

E

EAST, Michael (5)
EBERLIN, Daniel (2)
EGLESTONE, John (1)

ELIOTT (1)
ELLIS, William (1)
ENGLEMANN, Christian (1)

ERBEN, Johann Baltasar (1)
ERMISH, Caspar Jacob (1)
ESTO, John (4)

F

FACY, Hugh (1)
FALLE, Philip (1)
FARMELO, Francis (1)
FARMER, John (1)
FARNABY, Giles (1)
FARRANT, Daniel (1)
FARRANT, Richard (1)
FERRABOSCO, Alphonso [I]

(1)
FERRABOSCO, Alphonso [II]
(18)
FEIRRERA, Miguel (1)
Le FÈVRE (1)
FINGER, Gottfried (40)
FLUDD, Robert (1)
FORD, Thomas (3)

FORQUERAY, Antoine (2)
FORQUERAY, Jean-Baptiste
(2)
FÖRSTER, Kaspar (1)
FROBERGER, John Joseph (2)
FURCHHEIM, Johann
Wilhelm (1)

G

GAMBLE, John (1)
GAULTIER (2)
GERRARDE, Gervise (1)
GIBBONS, Christopher (8)
GIBBONS, Orlando (8)
GIBBONS, Richard (2)
GIBBS, John (1)
GIBBES, Thomas ()
GILES, Nathaniel (1)

GILL, George (1)
GIOVANELLI (1)
GISTOU, Nicolas (1)
GOLDAR, Robert (1)
GOLDING, Sir Edward (3)
GOODALL, Stephen (1)
GORTON, William (1)
GRABBE, Johann (1)
GRAUN, Johann Gottlieb (6)

GREGORY, Thomas (5)
GREGORY, William (8)
GREP, Benedict (1)
GRETSCHE, Johann Konrad (1)
GROBE (1)
GROH, Johann (3)
GROH, Heinrich (1)
GROME, John (1)
GUY, Nicholas (1)

H

H., T. (1)
HACQUART, Carel (5)
HACQUART, Philip (2)
HAKE, Edward (1)
HAMMER, Franz Xaver (4)
HAMMERSCHMIDT,
Andreas (1)
HANLEIN, Paul (1)
HARDECK, Johann Carl Graf
zu (1)
HARDING, James (1)

HAUSSMANN, Valentin (16)
HAWNEY, Theophilus (1)
HELLER, Johann Killian (1)
HELRY, Benjamin (2)
HELRY, Cuthbert (1)
HERWICH, Christiaen (2)
HEUDELINNE, (2)
HILTON, John (1)
HINDE, R (1)
HINGESTON, John (8)
HÖFFLER, Konrad (2)

HOFFMANN, Johann (1)
HOFFNER (1)
HOLBORNE, Anthony (8)
HOLMES, Thomas (1)
HOLST, Daniel (1)
HOOPER, Edmund (1)
HOTMAN, Nicolas (5)
HUDSON, George (8)
HUME, Tobias (5)

I and J

IVES, Simon (19)
JACKSON (1)
JANITSCH, Johann Gottlieb
(2)

JEFFREYS, George (1)
JEFFRIES, Matthew (1)
JENKINS, John (79)
JOHNSON, John (2)

JOHNSON, Edward (1)
JOHNSON, Robert (3)
JONES, Robert (1)

Italian Madrigal Composers

ANERIO, Felice
ANERIO, Giovanni Battista
BELLI, Guilio
CAVACCIO, Giovanni
CROCE, Giovanni

EREMITA, Giulio
FELICIANI, Andrea
FERRABOSCO, Alphonso [I]
FERRETTI, Giovanni
GASTOLDI, Giovanni

GIOVANELLI, Ruggiero
LUZZASCHI, Lusasco
MACQUE, Giovanni Jean de
MARENZIO, Luca
MASNELLI, Paulo

MELDERT, Leonardo
MONTEVERDI, Claudio
MOSTO, Giovanni Battista
NANINO, Giovanni Maria
OROLOGIO, Alessandro
PALESTRINA, Giovanni

Pierluigi
PALLAVICINO, Benedetto
PHILIPS, Peter
QUINTIANI, Lucrezio
RORE, Cipriano de
ROSSELLI, Francesco

SABINO, Ippolito
STRIGGIO, Alessandro
VECCHI, Orazio
VENTURI, Stephano
WERT, Giaches de

K

KERLL, Johann Kaspar (1)
KING, William (1)
KINGELAKE, William (1)

KIRBYE (1)
KNÖP, Luder (1)
KRIEGER, Johann Philipp (2)

KROSCHE, Johann (1)
KÜHNEL, August (5)

L

LANIER, Nicholas (1)
LAUDER, James (1)
LAURENCE, John (1)
LAWES, Henry (1)
LAWES, William (32)
LEETHERLAND, Thomas (1)
L'ESTRANGE, Sir Roger (1)
LEYCESTER, Sir Peter (1)

LIDL, Andreas (2)
LILIUS, Franciszek (1)
LILLY, John (3)
LOCKE, Matthew (19)
LONATI, Carlo Ambrogio (1)
LOOSEMORE, George (1)
LOOSEMORE, Henry (1)
LÖWE, Johsnn Jacob (1)

LOWE, Thomas (1)
LULLY, Jean Baptiste (3)
LUPO, Joseph (1)
LUPO, T (1)
LUPO, T/Theophilus (3)
LUPO, Thomas (10)

M

MACDERMOT, Cormack (1)
MACE, Thomas (2)
MACHY, Le Sieur de (2)
MAERKER, Matthaüs (1)
MAJEST: Caesar (1)
MALLORIE (1)
MANDO, Patrick (1)
MARAIS, Marin (39)
MARAIS, Roland (4)
MARC (2)
MARKS, Andrew (1)

MASON (1)
MAYLARD, Thomas (1)
MAYNARD, John (1)
MAYR, Rupert Ignaz (1)
MELL, Davis (6)
MERCURE, Jean (1)
MERICOCKE, Thomas (1)
MERVILLE, Nicolas de (1)
MICO, Richard (4)
MIELCZEWSKI, Marcin (1)
MILTON, John (1)

MOMETSCHSKI (1)
MONS, Thomas (1)
MOORE, William (1)
MORLEY, Thomas (3)
MOSS, John (6)
MOULINIÉ, Étienne (1)
MUDD, Henry (1)
MUDD, Thomas (2)
MUNDY, John (2)
MUNDY, William (1)
MUSCARI, Filippo (1)

N

NAU, Stephen (1)
NAYLOR (1)

NICHOLSON, Richard (2)
NICOLAI, Johann Michail (2)

NORCOMBE, Daniel (3)
NORTH, Francis (1)

O

OKER/OKOVER, John (1)
OLDIS, Valentine (2)

ØRN, Jacob (1)
OSWALD, Andreas (3)

P

PAGET, William (1)
PARADIZO, Renaldo (1)
PARSLEY, Osbert (1)
PARSONS, Robert (3)
PATRICK, Nathaniel (1)
PEDERSØN, Mogens (1)
PEERSON, Martin (3)
PHILLIPS, Arthur (1)
PHILIPS, Peter (3)
PICFORTH (1)

PICKERING, Richard (1)
PERKIN, Lambert (1)
PIERRE, Sebastian la (1)
PLKINGTON, Francis (1)
PINEL, Germain (1)
PISCATOR, George (1)
PISING, William (1)
PLA, Juan Bautista (1)
POLEWHEEL (1)
POHLE, David (1)

POOLE, Anthony (26)
POYNTE (1)
PRAETORIUS, Bartholomeus (3)
PRAT, Thomas (2)
PRESTON, Thomas (1)
PRICE, John (1)
PRIMROSE (1)
PURCELL, Henry (4)
PYTTYNS, Richard (1)

R

R, Mr. (1)
RAETZEL, Anton (1)
RAMSEY, Robert (1)
RANDALL, William (5)
RAVENSCROFT, Thomas (2)
READ, Henry and John (1)

RICHARD, Balthasar (1)
R., J. (1)
ROGERS, Benjamin (9)
ROSENMULLER, Johann (1)
ROSIER, Carl (1)
ROSSETER, Philip (1)

ROWE, Walter (1)
RUFFO, Francesco (1)
RUFFO, Frederico (1)
RUGE, Fillippo (1)

S

SADLER, John (1)
SAINTE-COLOMBE [II], (3)
SANDLEY, Benjamin (1)
SCHAFFRATH, Christoph (1)
SCHENCK, Johann G. (17)
SCHERLE, Ambrosius (1)
SCHMELZER, Heinrich (5)
SCHNITTELBACH,
Nathanael (1)
SCHULTZ, Jacob (1)
'SCHUTS' (1)
SHEPHERD, John (1)

SHEPPIE (1)
SHERLIE, Joseph (2)
SIBIGER, Jean F (1)
SIMMES, William (1)
SIMPSON, Christopher (13)
SIMPSON, Thomas (6)
SNEP, Jean (2)
SOMMER, Johann (1)
Sp., M. (1)
STANNAR, William (1)
STANTON, Peter (1)
STEFFENS, Johann (1)

STEFFKENS, Dietrich (8)
STEPHAN, Johannes (1)
STEVENSON (1)
STIRROP, Silvanus (1)
STONINGS, Henry (1)
STONNARD, W. (1)
STOSS, Johann (1)
STROBEL, Valentin (1)
STROGERS, Nicholas (2)
STUBBS, Simon (1)
SUMARTE, Richard (2)
SWITONI, Pater (1)

T

TALLIS, Thomas (1)
TANNER, Edwrad (1)
TARTINI, Guiseppe (1)
TAVERNER, John (1)
TAYLOR, John (3)

TAYLOR, Robert (3)
TAYLOR, Silas/Sylvanus (2)
TELEMANN, Georg Philipp
(4)
THORNE, John (1)

TIELCHE (1)
TOMKINS, Thomas (5)
TÖPPFER, Christian (1)
TREGIAN, Francis (1)
TYE, Christopher (4)

U and V

UCCELINI, Marco (1)
VALENTINI, Giovanni (1)
VAUX, Mr (1)

VERDIER, P. (1)
VERDUFFEN (1)
VISÉE, Robert de (1)

VOLLÉE, Jean de la (6)

W

W (1)
WADHAM, Robert (1)
WALFARDT (1)
WARD, John (9)
WARNER, Peter (1)
WARWICK, Thomas (1)
WATKINS, R. (1)
WEBB, ?William (1)
WEBSTER, Maurice (1)
WEELKES, Thomas (1)
WESTLEY (1)

WHITBROOKE (1)
WHITE, Robert (2)
WHITE, William (3)
WICHEL, Philipp van (1)
WIGTHORPE, William (1)
WILBYE, John (1)
WILDER, Philip van (1)
WILKINSON, Thomas (1)
WILSON, ?John (1)
WING, William (1)
WITHIE/WITHY (1)

WITHY, Edward (1)
WITHY, Francis 91)
WITHY, John (5)
WOLFF (1)
WOOD (3)
WOODCOCK, Clement (1)
WOODINGTON, Thomas (1)
WOODSON, Leonard (1)
WOODSON, Thomas (1)
WRIGHT, Marmaduke (1)

Y and Z

YOUNG, Peter (1)
YOUNG, William (11)

ZAMPONI, Gioseffo (1)
ZIEGLER, J. C. (1)

ZUBER, Gregor (3)
ZUILEKOM [Huygens] (1)

CHARLES FREDERICK ABEL

The latest catalogue of his works is taken from
The *VdGS Journal*,
Vol. 11 (2017)

Charles Frederick Abel's Viola da Gamba Music: A New Catalogue, Second Revised Version

PETER HOLMAN
and
GÜNTER VON ZADOW

Introduction to the Second Revised Version

The Revised Version of Peter Holman's New Catalogue was published in *The Viola da Gamba Society Journal*, Volume Eight (2014). Since then a number of hitherto unknown works have been found which are by Abel or which can be attributed to him. I have been in contact with Peter Holman to assign new numbers to these works, and Edition Güntersberg has used these numbers in several editions already. In April 2017 I have published an addendum to this catalogue.¹ It is now time to put together a Second Revised Version of this catalogue.

28 new works have been added, so that the catalogue now lists a total of 124 works. The additions and modifications are summarized in the following paragraphs.

Two new sources account for all the new pieces: *The Ledenburg Collection* and *The Maltzan Collection*. A description of these collections is added under the heading 'Sources'.

Two categories have been modified. 'Category 3: Viola da Gamba and Violoncello' is renamed to 'Viola da gamba and Violoncello or two Violas da gamba' to allow for the duetto of the Maltzan Collection. 'Category 5: Flute, Viola da Gamba and Bass/Continuo' is renamed to 'Flute/Violin, Viola da Gamba and Bass/Continuo' to allow for the new trios in the Ledenburg Collection. A new category, 'Category 9: Viola da Gamba Concertos', is introduced to allow for the new concerto in the Ledenburg Collection.

The convention to add an 'A' to the work number has been introduced to indicate attributed works, and a new optional description line 'Attribution:' tells by whom the attribution was made. All necessary new library sigla have been added, together with several updates and the addition of some footnotes.

I wish to thank Sonia Wronkowska for reviewing the addendum to this catalogue, and Thomas Fritzsche for reviewing the draft of this revision.

Günter von Zadow
Heidelberg, December 2017

¹ Günter von Zadow, *Addendum to Charles Frederick Abel's Viola da Gamba Music: A New Catalogue, Revised Version* (Heidelberg 2017, www.guentersberg.de).

Amendments

February 2018 A4:1 edition added
 A9:1A edition added

Introduction

Charles Frederick Abel was probably the most prolific composer for the viola da gamba after the Baroque period.² We have ninety-five surviving works featuring the gamba in solo or obbligato roles: thirty pieces for unaccompanied gamba (plus three short cadenza-like passages); forty-nine solos or sonatas and two separate minuets for gamba and bass; four duets for gamba and violoncello; a gamba part possibly from a sonata with obbligato harpsichord; two incomplete trios for flute, gamba and bass; a quartet for flute, violin, gamba and violoncello; two quartets for gamba, violin, viola and violoncello; and an aria with gamba obbligato. In addition, there are a number of surviving violoncello parts that may originally have been intended for the gamba, and we know from newspaper advertisements and other documentary sources that many other works once existed, as we shall see.

Most of Abel's viola da gamba music was catalogued and published in modern editions by Walter Knappe in the 1960s and early 70s, though his work is unsatisfactory in several respects.³ A number of pieces were omitted from his catalogue, some of which were known when it was compiled, there are many errors in the listing of sources and in the incipits of the pieces, and he is not a reliable guide to Abel's hand, failing to recognize genuine examples and wrongly claiming copies made by others as autographs. All in all, the time is ripe for a new catalogue.

In what follows I have grouped Abel's gamba music into eight categories by scoring:

1. Unaccompanied viola da gamba
2. Viola da gamba and bass/continuo
3. Viola da gamba and violoncello or two violas da gamba
4. Viola da gamba and ?harpsichord
5. Flute/violin, viola da gamba and bass/continuo
6. Flute, violin, viola da gamba and violoncello
7. Viola da gamba, violin, viola and violoncello

² For Abel's viola da gamba music, see especially F. Flassig, *Die solistische Gambenmusik in Deutschland im 18. Jahrhundert* (Göttingen, 1998), 195-203, 239-240; M. O'Loughlin, *Frederick the Great and his Musicians: The Viola da Gamba Music of the Berlin School* (Aldershot, 2008), 198-204, 212; P. Holman, *Life after Death: The Viola da Gamba in Britain from Purcell to Dolmetsch* (Woodbridge, 2010), 200-232. Abel is normally referred to today using the German forms of his first names, Carl Friedrich, though he Anglicized them for his English publications and on official documents, such as those relating to his lawsuit against Longman, Lukey and Co., GB-Lna, C12/71/6 (1773), or the letters patent for his denization, GB-Lna, C97/611497 (11 May 1775); I am grateful to Ann van Allen Russell for these references.

³ W. Knappe, *Bibliographisch-thematisches Verzeichnis der Kompositionen von Karl Friedrich Abel (1723-1787)* (Cuxhaven, 1971); C. F. Abel, *Kompositionen*, ed. W. Knappe, 16 vols. (Cuxhaven, 1958-1974).

8. Soprano, viola da gamba, two violins, viola and bass/continuo
9. Viola da gamba concertos

Within each category the works are presented in the order they appear in the primary sources, and the sources are ordered by the alphabetical order of their RISM library sigla, with (in the case of Category 2), the printed collection coming first in the sequence. Knape's catalogue numbers (WKO) have been included, but since a number of works are not in WKO I have allocated new numbers in the form 1:4 (i.e. the fourth piece in Category 1) or 7:2 (the second in Category 7), thus allowing for extra pieces to be added as they come to light; I suggest that works are referred to by prefixing the number with A for Abel, e.g. A2:75.

An 'A' appended to the work number, indicates an anonymous work which can be attributed to Abel, e. g. A2:55A.

Abel wrote his viola da gamba parts mostly in the treble clef, expecting it to be played at the lower octave; I have preserved this feature in the incipits. Occasionally, as in 4:1, 7:1 and 7:2, the parts are written in the alto and bass clefs, as in modern practice, which suggests the intervention of a contemporary copyist or arranger. I have made a distinction between solo gamba works that have a simple accompaniment, occasionally figured and usually labelled 'Basso' (Category 2), and duets specifically for gamba and violoncello (Category 3) in which the violoncello has a more active role. The titles of the pieces are given in the form they appear in the principal source; I have given appropriate titles to untitled pieces in square brackets. The incipits have been transcribed directly from the sources, where they are available, with a minimum of editorial changes and additions, though a few obvious errors have been corrected without comment; the exact placing and duration of slurs is sometimes open to question and may differ slightly from modern editions. I have only included fingerings that are autograph, in my opinion.

If we have several sources for a particular work, all sources are given in a list, separated by semicolons. The related incipit reflects the first source in the list.

I have tried to list all modern editions, and would be glad to hear of any I have missed – or of any other omissions and errors. I am grateful to Susanne Heinrich, Michael O'Loghlin and Günter von Zadow for their helpful comments on a draft of the catalogue.

Peter Holman
Colchester, December 2014

Library Sigla

(Following the RISM system used in *Grove Music Online*)

A-HE	Heiligenkreuz, Musikarchiv des Zisterzienserstiftes
A-LA	Lambach, Benediktiner-Stift Lambach, Bibliothek
AUS-NLwm	Nedlands (Perth), Wigmore Music Library, University of Western Australia
CZ-Pnm	Prague, Národní Muzeum
D-B	Berlin, Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Musikabteilung
D-Dl	Dresden, Sächsische Landesbibliothek, Staats- und Universitätsbibliothek Dresden
D-LEb	Leipzig, Bach-Archiv
D-OSa	Osnabrück, Niedersächsisches Landesarchiv
DK-Kk	Copenhagen, Det Kongelige Bibliotek Slotsholmen
F-Pn	Paris, Bibliothèque nationale
GB-Ckc	Cambridge, Rowe Music Library, King's College
GB-Lbl	London, The British Library
GB-Lna	London, The National Archives
GB-Lu	London, University of London, Senate House Library
PL-Pu	Poznań, Library of the Adam Mickiewicz University
S-Uu	Uppsala, Universitetsbibliotek
US-NYp	New York, NY, New York Public Library at Lincoln Center, Music Division

Publisher Abbreviations

CAP ⁴	Charivari Agréable Publications, Oxford
DE	Dovehouse Editions, Ottawa, Viola da gamba series
Fretwork	Fretwork Editions, London
EG	Edition Güntersberg, Heidelberg
EW	Edition Walhall, Magdeburg
HM	Hortus Musicus, Bärenreiter, Kassel
Knape	C. F. Abel, <i>Compositionen</i> , ed. Walter Knape, Cuxhaven
PRB	PRB Productions, Albany CA
UO	Ut Orpheus Edizioni, Bologna

⁴ The editions by Charivari Agréable Publications quoted in this catalogue are now available from Edition Walhall (EW): CAP040=Cap040; CAP041=EW935; CAP042=EW960. G. v. Zadow, December 2017.

Sources

The Favourite Songs in the Opera Sifari, 2 vols. (London: Welcker, [1767]). A selection of arias from the opera in full score. 8:1 is in vol. 1, pp. 2-7; copy consulted: GB-Lbl, G.206.k.(2).

Six Easy Sonattas for the Harpsichord, or for a Viola da Gamba, Violin or German Flute, with a Thorough-Bass Accompaniment ([?London, ?1772]). It consists of 2:1-6 in score. The circumstances of its publication are unclear: it is conventionally said to have been published by J. J. Hummel of Amsterdam in 1772, though it has an English title and the only evidence of his involvement is a printed label stuck on the title-page of the only surviving copy, D-Dl, Mus. 3122-R-2; see Holman, *Life after Death*, 218. There is a facsimile with an introduction by Michael O’Loghlin (Heidelberg, 2005), EG, G501.

Les Suites des trios premieres: trios pour le violon, violoncello, et basso (London: Longman, Lukey and Co., [1772]). It consists of parts of 5:1, 5:2 and a variant of *Six Sonatas for a Violin, a Violoncello, & Base, with a Thorough Base for the Harpsichord*, op. 9 (London, 1772), no. 5; see Holman, *Life after Death*, 224-226. The only known copies are at GB-Ckc (violoncello and basso parts) and AUS-NLwm (violoncello part).

A-LA, oblong-quarto manuscript parts of 7:1 and 7:2, copied by an unidentified hand. The ultimate source was clearly Abel’s *Six Quartettos for Two Violins, a Tenor and Violoncello Obligati*, op. 8 (London, 1769), nos. 5 and 2, though the fact that they are numbered 1 and 3 in the manuscripts rather than 5 and 2 suggests that there was at least one intermediate source.

D-B, KHM 25 a/b. Folio scores of 2:7 and 2:8 copied by an unidentified late eighteenth-century German hand.⁵ It is not autograph, as claimed by Knape:⁶ the handwriting is quite different from Abel’s known autographs, such as GB-Lbl, Add. MS 31,697, Items 1-5 and the first section of US-NYp, Drexel MS 5871, the composer is given the formal title ‘Sig^r Abel’ (he signed his work ‘C. F. Abel’), and the viola da gamba part is mostly written in the alto clef; the composer wrote his gamba music in the treble clef.

D-B, Mus. Ms. 253/10. Folio parts of the three-movement version of 6:1, copied on paper stamped ‘J J / Berlin’ by the same late nineteenth-century copyist as part of D-B, Mus. Ms. 263 and Items 1 and 2 of D-B, Mus. Ms. Slg. Klg. 2. He may be the Braunschweig cellist and gamba player Johann Klingenberg (1852-1905) since D-B, Mus. Ms. Slg. Klg. 2 came from his collection.⁷

D-B, Mus. Ms. 263. Folio scores and gamba parts of 2:10 and 2:7, copied by two late nineteenth-century hands. The first, possibly Johann Klingenberg, also copied D-B, Mus. Ms. 253/10 and Items 1 and 2 of D-B, Mus. Ms. Slg. Klg. 2. The second

⁵ These sonatas are also called ‘Berlin Sonatas’ or ‘Prussian Sonatas’.

⁶ WKO, p. 233.

⁷ For Klingenberg, see O’Loghlin, *Frederick the Great and his Musicians*, 68.

hand used paper stamped 'C. Peters München'. They are edited for performance with added dynamics and a keyboard realization of the bass.

D-B, Mus. Ms. Slg. Klg. 2. Folio scores of 2:10, 1:3 and 1:4 (Item 1), 6:1 (Item 2), 2:7 and 2:8 (Item 4), as well as Abel's two sonatas for violoncello and bass WKO 147 and 148 (Item 3), from the collection of Johann Klingenberg. The hand of Items 1 and 2, possibly Klingenberg himself, also copied D-B, Mus. Ms. 253/10 and part of D-B, Mus. Ms. 263.

GB-Lbl, Add. MS 31,697. A scrapbook containing seven separate items, the first five of which are Abel's autographs of 2:9, 1:1, 1:2, 1:3, and 1:4. Items 6 and 7 are manuscripts each containing sequences of 15 sonatas by Abel for viola da gamba and bass (2:10-21, 23, 25-26 and 2:27-41), as well as, in Item 6, the individual minuets 2:22 and 2:24. They were copied by an unidentified hand probably in the 1770s from Abel's autographs; see Holman, *Life after Death*, 209-211. Most if not all the items were owned by Elizabeth, Countess of Pembroke (1737-1831), and it was probably assembled in its present form by the artist and gamba player Thomas Cheeseman (1760-?1842). There are facsimiles of Items 2, 3, 4 and 5 in C. F. Abel, *Music for Solo Viola da Gamba*, CAP040 (2007).

GB-Lu, MS 944/2/1-3. Three late eighteenth-century folio manuscript part-books containing, in the earliest layer, trio sonatas by Maximilian Humble and anonymous, as well as (in the first violin and bass parts) a set of early eighteenth-century sonatas composed or arranged for viola da gamba and bass; the gamba part of 4:1 comes at the end of this sequence, though there is no corresponding part in the bass part-book; see P. Holman, 'A New Source of Bass Viol Music from Eighteenth-Century England', *Early Music*, 31 (2003), 81-99; Holman, *Life after Death*, 127-130, 226-227, 269-271. The part-books seem to have been owned in turn by John Williamson (1740-1815), a Canterbury surgeon; his son John (1790-1828), also a Canterbury surgeon; the organist Stephen Elvey (1805-1860); and his brother Sir George (1816-1893); they were given to London University Library in 1925 as part of the Elvey Collection.

US-NYp, Drexel MS 5871. An oblong large-quarto manuscript beginning with 29 pieces for unaccompanied viola da gamba (1:5-33) in Abel's autograph, as well as containing copies of Corelli's trio sonatas op. 1, nos. 1-2 and op. 3, nos. 1-5 in a different hand, and an anonymous 'Solo per il Cembalo' that appears to be in Abel's autograph and may be by him; see Holman, *Life after Death*, 203-204. The manuscript subsequently belonged to Joseph Coggins (1786-1866) and Edward Rimbault (1816-1876), passing into the Drexel Collection after the sale of Rimbault's library in 1877. There is a facsimile with an introduction by Walter Knappe (Peer: Alamire, 1993), Facsimile series, 21, and another in *Music for Solo Viola da Gamba*, CAP040 (2007).

Collection of the late Edgar Hunt, manuscript parts of 6:1. They have not been available for study, but a note in the 'VIOLA (or Viola da gamba)' part of Hunt's edition (Schott, 10190) states: 'The MS part (in the editor's possession) is headed "Viola da gamba" whereas in the title it is given as "Violetta"'. The part is written an

octave higher in the treble clef in accordance with Abel's custom when writing for the viola da gamba'.

Kulukundis collection⁸ of Dr. Elias Kulukundis, at present on deposit at the Bach-Archiv, Leipzig (D-LEB); see the introductions by Thomas Fritzsche to the modern editions, EG, G250, G253 and G254, his article in the present issue of VdGSJ, and Holman, *Life after Death*, 216-18 – the last written before the manuscript became available for study. Like the items in GB-Lbl, Add. MS 31,697, it belonged to Elizabeth, Countess of Pembroke (1737-1831), and then among others to a J. Smith, who apparently acquired it in 1873; Edward Payne (1844-1904), acquired at Puttick and Simpson, 27 November 1882, lot 508; and Arthur Frederick Hill (1860-1939), acquired in 1905. It was sold again at Sotheby's, 26 May 1994, lot 97. The folio manuscript consists of ten sonatas for viola da gamba and bass (2:42-51) and four duets for gamba and violoncello (3:1-4), all in Abel's autograph except for 2:47-49, copied by an unknown hand.

The Ledenburg Collection is a collection of manuscripts and prints from the second half of the 18th century in the Niedersächsisches Landesarchiv Standort Osnabrück, Germany (State Archive of Lower Saxony in Osnabrück), D-OSa. The collection was discovered in the year 2015. It contains three hitherto unknown gamba sonatas by Abel (2:52–54), and other instrumental works which were attributed to Abel (5:3A–5:5A and 9:1A). A description with a work catalogue of the collection is available⁹.

The Maltzan Collection is a collection of manuscripts in the library of the Adam Mickiewicz University in Poznań, Poland, PL-Pu. It was discovered in the year 2014. It contains 25 sonatas and 3 duets by Abel. 22 works of these have been unknown in this form prior to this discovery (2:55A–2:75). Among these are a sonata with a *Vinace* which also appears in the Drexel collection (2:75), but here it is with bass, and one sonata which was previously known as a sonata for cello (2:72). The other previously known works are from the *Six Easy Sonatas* and from the *Second Pembroke Collection*. Seven of the sonatas are autographs. The collection is currently best described in the preface of the first edition of these works¹⁰.

⁸ The Kulukundis collection includes many works by different composers. The 14 works from the Kulukundis collection which are listed in this catalogue can be summarized under the term 'Second Pembroke Collection'. G. v. Zadow, December 2017.

⁹ Günter von Zadow, *The Works for Viola da Gamba in the Ledenburg Collection*, VdGSJ Vol. 10, 2016. The article is also available on www.guentersberg.de.

¹⁰ Carl Friedrich Abel, *Duetto in G major for two Violas da Gamba... Content of the Maltzan Manuscript*, ed. Sonia Wronkowska (Heidelberg, 2016, Güntersberg G301).

Category 1: Unaccompanied Viola da Gamba

- 1:1** [Te]mpo di Menuet, G major, WKO 153.
 Source: GB-Lbl, Add. MS 31,697, f. 6v (Item 2).
 Editions: Knape, xvi; Schott, 10353; EG, G142; CAP, 041, 042.
 Comment: slightly related to 1:24.



- 1:2** Tempo minuetto, D major, WKO 154.
 Source: GB-Lbl, Add. MS 31,697, f. 7 (Item 3).
 Editions: Knape, xvi; Schott, 10353; EG, G142; CAP, 041, 042.
 Comment: related to 1:22.



- 1:3** Sonata, G major, WKO 155.
 Sources: GB-Lbl, Add. MS 31,697, ff. 8-9 (Item 4); D-B, Mus. Ms. Slg. Klg. 2, Item 1, pp. 6-7.
 Editions: Knape, xvi; Schott, 10353; EG, G142; CAP, 041, 042.
 Comment: A later hand added 'Composed for the Lady Pembroke' on GB-Lbl, Add. MS 31,697, f. 8. D-B, Mus. Ms. Slg. Klg. 2 was presumably copied directly or indirectly from GB-Lbl, Add. MS 31,697. 1:3/1 is related to 1:4.

[Ada]glio



Allegro



Menuet



- 1:4 Adagio, G major, not in WKO.
 Source: GB-Lbl, Add. MS 31,697, f. 9v (Item 5).
 Edition: Schott, 10353; EG, G142; CAP, 041, 042.
 Comment: related to 1:3/1.



- 1:5 Allegro, D major, WKO 186.
 Source: US-NYp, Drexel MS 5871, p. 1.
 Editions: Knape, xvi; DE, 22; UO, HS99; CAP, 042.



- 1:6 [Adagio or Andante], D major, WKO 187.
 Source: US-NYp, Drexel MS 5871, p. 2.
 Editions: Knape, xvi; DE, 22; UO, HS99; CAP, 041, 042.



- 1:7 Tempo di Minuet, D major, WKO 188.
 Source: US-NYp, Drexel MS 5871, p. 3.
 Editions: Knape, xvi; DE, 22; UO, HS99; CAP, 041, 042.



- 1:8 Adagio, D major, WKO 189.
 Source: US-NYp, Drexel MS 5871, p. 4.
 Editions: Knape, xvi; DE, 22; UO, HS99; CAP, 041, 042.



- 1:9 Vivace, D major, WKO 190.
 Source: US-NYp, Drexel MS 5871, p. 5.
 Editions: Knape, xvi; UO, HS99; CAP, 041, 042.



- 1:10 Andante, D major, WKO 191.
 Source: US-NYp, Drexel MS 5871, p. 6.
 Editions: Knape, xvi; DE, 22; UO, HS99; CAP, 041, 042.
 Comment: The opening is related to Louis Caix d'Hervelois, *Musette* in D major for bass viol and continuo, *Troisième oeuvre* (Paris, 1731), 14-15.¹¹



- 1:11 [Allegro], D major, WKO 192.
 Sources: US-NYp, Drexel MS 5871, p. 7.
 Editions: Knape, xvi; UO, HS99; CAP, 041, 042.



- 1:12 [Minuet], D major, WKO 193.
 Source: US-NYp, Drexel MS 5871, p. 8.
 Editions: Knape, xvi; UO, HS99; CAP, 041, 042.



¹¹ I am grateful to Richard Sutcliffe for drawing this to my attention.

- 1:13 [Flourish or Cadenza], D major, not in WKO.
Source: US-NYp, Drexel MS 5871, p. 8.
Editions: UO, HS99; CAP, 041, 042.



- 1:14 [Prelude], D major, WKO 194.
Source: US-NYp, Drexel MS 5871, p. 8.
Editions: UO, HS99; CAP, 041, 042.



- 1:15 [Allegro], D major, WKO 195.
Source: US-NYp, Drexel MS 5871, p. 9.
Editions: Knape, xvi; UO, HS99; CAP, 041, 042.



- 1:16 Fuga, D major, WKO 196.
Source: US-NYp, Drexel MS 5871, pp. 10-11.
Editions: Knape, xvi; DE, 22; UO, HS99; CAP, 041, 042.
Comment: The subject is taken from Corelli's Concerto Grosso in D major, op. 6, no. 1.



- 1:17 [Adagio], D major, WKO 197.
Source: US-NYp, Drexel MS 5871, p. 11.
Editions: Knape, xvi; DE, 22; UO, HS99; CAP, 041, 042.



- 1:18 Allegro, D major, WKO 198.
Source: US-NYp, Drexel MS 5871, pp. 12-13.
Editions: Knape, xvi; UO, HS99; CAP, 041, 042.



- 1:19 [Minuet], D major, WKO 199.
Source: US-NYp, Drexel MS 5871, p. 13.
Editions: Knape, xvi; DE, 22; CAP, 041, 042.



- 1:20 [Flourish or Cadenza], D major, not in WKO.
Source: US-NYp, Drexel MS 5871, p. 13.
Edition: CAP, 041, 042.



- 1:21 Tempo di Minuet [en rondeau], D major, WKO 200.
Source: US-NYp, Drexel MS 5871, p. 14.
Editions: Knape, xvi; DE, 22; UO, HS99; CAP, 041, 042.



- 1:22 Tempo di Minuet, D major, WKO 201.
Source: US-NYp, Drexel MS 5871, p. 15.
Editions: Knape, xvi; DE, 22; UO, HS99; CAP, 041, 042.
Comment: related to 1:2.



- 1:23 [Minuet en rondeau], D major, WKO 202.
 Source: US-NYp, Drexel MS 5871, p. 16.
 Editions: Knape, xvi; DE, 22; UO, HS99; CAP, 041, 042.
 Comment: concordant to the viola da gamba part in 2:75/3



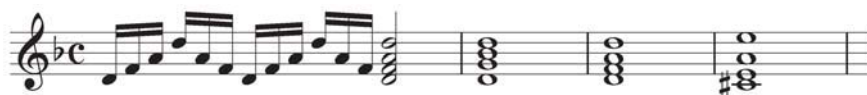
- 1:24 [Minuet with two variations], in D major, WKO 203, 204.
 Source: US-NYp, Drexel MS 5871, p. 17.
 Editions: Knape, xvi; DE, 22; UO, HS99; CAP, 041, 042.
 Comment: slightly related to 1:1.



- 1:25 [Flourish or Cadenza], D major, not in WKO.
 Source: US-NYp, Drexel MS 5871, p. 17.
 Editions: UO, HS99; CAP, 041, 042.



- 1:26 [Prelude], D minor, WKO 205.
 Source: US-NYp, Drexel MS 5871, p. 18.
 Editions: Knape, xvi; UO, HS99; CAP, 041, 042.



- 1:27 [Minuet], D minor, WKO 206
 Source: US-NYp, Drexel MS 5871, p. 18.
 Editions: Knape, xvi; DE, 22; UO, HS99; CAP, 041, 042.



- 1:28 Allegro, D minor, WKO 207.
 Source: US-NYp, Drexel MS 5871, p. 19.
 Editions: Knape, xvi; DE, 22; UO, HS99; CAP, 041, 042.



- 1:29 [Allegro], D minor, WKO 208.
 Source: US-NYp, Drexel MS 5871, pp. 20-21.
 Editions: Knape, xvi; DE, 22; UO, HS99; CAP, 041, 042.



- 1:30 Adagio, D minor, WKO 209.
 Source: US-NYp, Drexel MS 5871, p. 22.
 Editions: Knape, xvi; DE, 22; UO, HS99; CAP, 041, 042.



- 1:31 Tempo di Minuet, D major, WKO 210.
 Source: US-NYp, Drexel MS 5871, p. 23.
 Editions: Knape, xvi; DE, 22; UO, HS99; CAP, 041, 042.



- 1:32 Allegretto, A major, WKO 211.
 Source: US-NYp, Drexel MS 5871, pp. 24-25.
 Editions: Knape, xvi; DE, 22; UO, HS99; CAP, 041, 042.



1:33 [Rondo], A major, WKO 212.
Source: US-NYp, Drexel MS 5871, p. 25.
Editions: Knape, xvi; DE, 22; UO, HS99; CAP, 041, 042.



Category 2: Viola da Gamba and Bass/Continuo

- 2:1** Sonata, C major, WKO 141.
Source: *Six Easy Sonattas*, no. 1, pp. 2–5.
Editions: Knape, xvi; HM, 39; EG, G062, G078, G501.

Vivace



Adagio



Minuetto



- 2:2** Sonata, A major, WKO 142.
Sources: *Six Easy Sonattas*, no. 2, pp. 6–9; Maltzan Collection PL-Pu 7836
pp. 23–28.
Editions: Knape, xvi; HM, 39; EG, G062, G078, G501.

Allegro



Siciliano



Tempo di Minueto



- 2:3** Sonata, D major, WKO 143.
 Source: *Six Easy Sonattas*, no. 3, pp. 10–12.
 Editions: Knape, xvi; HM, 39; EG, G062, G078, G501.

Allegro



Adagio



Minuetto



- 2:4** Sonata, G major, WKO 144.
 Sources: *Six Easy Sonattas*, no. 4, pp. 13–16; Maltzan Collection
 PL-Pu 7836 pp. 97–102.
 Editions: Knape, xvi; HM, 40; EG, G063, G079, G501.

Allegro



Adagio



Minuetto



- 2:5** Sonata, A major, WKO 145.
 Source: *Six Easy Sonattas*, no. 5, pp. 17–20;
 Editions: Knape, xvi; HM, 40; EG, G063, G079, G501.
 Comment: 2:5/2 is concordant with 2:61A/2; 2:5/3 is concordant with 2:61A/3.

Allegro



Andante



Minuetto



- 2:6** Sonata, E minor, WKO 146.
 Sources: *Six Easy Sonattas*, no. 6, pp. 21–24; Maltzan Collection
 PL-Pu 7836 pp. 51–56.
 Editions: Knape, xvi; HM, 40; EG, G063, G079, G501.

Moderato



Adagio



Minuetto



- 2:7 Sonata, E minor, WKO 150.
Sources: D-B, KHM 25a; D-B, Mus. Ms. 263; D-B, Mus. Ms. Slg. Klg. 2, Item 4.
Editions: Knape, xvi; Schott, ES1373; EG, G090.

Siciliano



Allegro



Presto



- 2:8 Sonata, G major, WKO 149.
Sources: D-B, KHM 25b; D-B, Slg. Klg. 2, Item 4.
Editions: Knape, xvi; EG, G090.
Comment: The incipit of 2:8/1 appears in the Breitkopf catalogue of 1762 as an anonymous work for viola.¹²

Adagio



Allegro



Allegro ma non presto



¹² *The Breitkopf Thematic Catalogue*, ed. Barry S. Brook (New York, 1966) p. 72.

- 2:9** Sonata, G major, WKO 152.
 Source: GB-Lbl, Add. MS 31,697, ff. 3-6 (Item 1).
 Editions: Knape, xvi; PRB, CL015; EG, G188.

[A]llegretto



Adagio



[A]llegro



- 2:10** Sonata, C major, WKO 151.
 Sources: GB-Lbl, Add. MS 31,697, ff. 10v-13 (Item 6, no. 1); D-B, Mus. Ms. 263; D-B, Mus. Ms. Slg. Klg. 2., Item 1, pp. 1-5.
 Editions: Knape, xvi; PRB, CL015.
 Comment: The Cantabile, arranged for gamba, violin and violoncello probably by Johannes Klingenberg, also appears in the D-B, Mus. MS 253/10 version of 6:1. The D-B manuscripts were presumably copied directly or indirectly from GB-Lbl, Add. MS 31,697.

Allegro



Cantabile



Tempo di Minuetto



- 2:11** Sonata, D major, WKO 156.
 Source: GB-Lbl, Add. MS 31,697, ff. 13v-15 (Item 6, no. 2).
 Editions: Knape, xvi; PRB, CL013.

Allegro



Minuetto



- 2:12** Sonata, G major, WKO 157.
 Source: GB-Lbl, Add. MS 31,697, ff. 15v-17 (Item 6, no. 3).
 Editions: Knape, xvi; PRB, CL013.

Moderato



Tempo di Minuetto



- 2:13** Sonata, D major, WKO 158.
 Source: GB-Lbl, Add. MS 31,697, ff. 17v-19 (Item 6, no. 4).
 Editions: Knape, xvi; PRB, CL014.

Moderato



Minuetto



- 2:14** Sonata, G major, WKO 159.
Source: GB-Lbl, Add. MS 31,697, ff. 19v-21 (Item 6, no. 5).
Editions: Knape, xvi; PRB, CL014.

Allegro



Minuetto



- 2:15** Sonata, D major, WKO 160.
Source: GB-Lbl, Add. MS 31,697, ff. 21v-23 (Item 6, no. 6).
Editions: Knape, xvi; PRB, CL014.

Allegro



Minuetto



- 2:16** Sonata, D major, WKO 161.
Source: GB-Lbl, Add. MS 31,697, ff. 23v-25 (Item 6, no. 7).
Editions: Knape, xvi; PRB, CL015.

Allegro



[Minuet]



- 2:17** Sonata, C major, WKO 162.
Source: GB-Lbl, Add. MS 31,697, ff. 25v-27 (Item 6, no. 8).
Editions: Knape, xvi; PRB, CL013.

Allegro



Vivace



- 2:18** Sonata, A major, WKO 163.
Source: GB-Lbl, Add. MS 31,697, ff. 27v-29 (Item 6, no. 9).
Editions: Knape, xvi; PRB, CL014.

Allegro



Tempo di Minuetto



- 2:19** Sonata, A major, WKO 164.
Source: GB-Lbl, Add. MS 31,697, ff. 29v-31 (Item 6, no. 10).
Editions: Knape, xvi; PRB, CL015.

Allegro



Minuetto



- 2:20** Sonata, D major, WKO 165.
 Source: GB-Lbl, Add. MS 31,697, ff. 31v-34 (Item 6, no. 11).
 Editions: Knape, xvi; PRB, CL014.

Allegro



Adaggio



Tempo di Minuetto



- 2:21** Sonata, D major, WKO 166.
 Source: GB-Lbl, Add. MS 31,697, ff. 34v-36 (Item 6, no. 12).
 Editions: Knape, xvi; PRB, CL014.

Allegro



Andante



Minuetto



- 2:22** Tempo di Minuetto, C major, not in WKO.
 Source: GB-Lbl, Add. MS 31,697, f. 37.
 Edition: PRB, CL014.
 Comment: treated as the third movement of 2:21 in PRB, CL014, but the discrepancy of keys makes this unlikely.



- 2:23** Sonata, G major, WKO 167.
 Source: GB-Lbl, Add. MS 31,697, ff. 37v-38v (Item 6, no. 13).
 Editions: Knape, xvi; PRB, CL013.

Allegro



Tempo di Minuetto



- 2:24** Tempo di Minuetto, D major, not in WKO.
 Source: GB-Lbl, Add. MS 31,697, f. 39.
 Editions: Knape, xvi; PRB, CL013.
 Comment: treated as the third movement of 2:23 in Knape, xvi and PRB, CL013. This is unlikely unless a *da capo* to 2:23/2 is intended, though it is not indicated in the manuscript.



- 2:25** Sonata, D major, WKO 168.
 Source: GB-Lbl, Add. MS 31,697, ff. 39v-42 (Item 6, no. 14).
 Editions: Knape, xvi; PRB, CL013.

Allegro



Allegro



Minuetto



Minuetto



- 2:26** Sonata, D major, WKO 169.
Source: GB-Lbl, Add. MS 31,697, ff. 42v-44 (Item 6, no. 15).
Editions: Knape, xvi; PRB, CL013.

Allegro



Minuetto



Allegretto



- 2:27** Sonata, C major, WKO 170.
Source: GB-Lbl, Add. MS 31,697, ff. 45v-48 (Item 7, no. 1).
Editions: Knape, xvi; PRB, CL014.

Moderato



Andantino



Allegro



- 2:28** Sonata, G major, WKO 171.
Source: GB-Lbl, Add. MS 31,697, ff. 48v-51 (Item 7, no. 2).
Editions: Knape, xvi; PRB, CL014.

Vivace



Cantabile



Vivace



- 2:29** Sonata, D major, WKO 172.
Source: GB-Lbl, Add. MS 31,697, ff. 51v-54 (Item 7, no. 3).
Editions: Knape, xvi; PRB, CL014.
Comment: The second movement is wrongly given in the source with only two sharps.

Allegro



Adaggio



Minuetto



- 2:30** Sonata, A major, WKO 173.
Source: GB-Lbl, Add. MS 31,697, ff. 54v-57 (Item 7, no. 4).
Editions: Knape, xvi; PRB, CL014.

Allegro



Cantabile



Tempo di Minuetto



- 2:31** Sonata, G major, WKO 174.
Source: GB-Lbl, Add. MS 31,697, ff. 57v-60 (Item 7, no. 5).
Editions: Knape, xvi; PRB, CL013.

Moderato



Cantabile



Vivace



- 2:32** Sonata, C major, WKO 175.
Source: GB-Lbl, Add. MS 31,697, ff. 60v-63 (Item 7, no. 6).
Editions: Knape, xvi; PRB, CL013.

Allegro



Adaggio



Tempo di Minuetto



- 2:33** Sonata, A major, WKO 176.
 Source: GB-Lbl, Add. MS 31,697, ff. 63v-66 (Item 7, no. 7).
 Editions: Knape, xvi; PRB, CL013.

Allegro



Andantino



Allegro



- 2:34** Sonata, A major, WKO 177.
 Source: GB-Lbl, Add. MS 31,697, ff. 66v-69 (Item 7, no. 8).
 Editions: Knape, xvi; PRB, CL015.

Allegro



Andante



Allegro



- 2:35** Sonata, G major, WKO 178.
 Source: GB-Lbl, Add. MS 31,697, ff. 69v-71 (Item 7, no. 9).
 Editions: Knape, xvi; PRB, CL013.

Allegro



Adagio



Minuetto



- 2:36 Sonata, A major, WKO 179.
Source: GB-Lbl, Add. MS 31,697, ff. 71v-73 (Item 7, no. 10).
Editions: Knape, xvi; PRB, CL013.

Allegro



Andante



Minuetto



- 2:37 Sonata, D major, WKO 180.
Source: GB-Lbl, Add. MS 31,697, ff. 73v-75 (Item 7, no. 11).
Editions: Knape, xvi; PRB, CL015.

Allegro



Siciliano



Minuetto



- 2:38** Sonata, D major, WKO 181.
 Source: GB-Lbl, Add. MS 31,697, ff. 75v-77 (Item 7, no. 12).
 Editions: Knape, xvi; PRB, CL015.

Allegro



Minuetto [and two variations]



- 2:39** Sonata, G major, WKO 182.
 Source: GB-Lbl, Add. MS 31,697, ff. 77v-79 (Item 7, no. 13).
 Editions: Knape, xvi; PRB, CL015.

Allegro



Adaggio



Minuet



- 2:40** Sonata, A major, WKO 183.
 Source: GB-Lbl, Add. MS 31,697, ff. 79v-81 (Item 7, no. 14).
 Editions: Knape, xvi; PRB, CL015.

Allegro



Adaggio



Minuetto



- 2:41 Sonata, C major, WKO 184.
Source: GB-Lbl, Add. MS 31,697, ff. 81v-83 (Item 7, no. 15).
Editions: Knape, xvi; PRB, CL015.

Moderato



Tempo di Minuetto



- 2:42 Sonata, E major, not in WKO.
Source: Second Pembroke Collection D-LEb Kulukundis I.A139, no. 3
(autograph).
Edition: EG, G253

Modorato



Adagio



Tempo di Menuet



- 2:43** Sonata, E♭ major, not in WKO.
Source: Second Pembroke Collection D-LEb Kulukundis I.A139, no. 4
(autograph).
Edition: EG, G253.

Vivace



Adagio



Menuet



- 2:44** Sonata, G minor, not in WKO.
Source: Second Pembroke Collection D-LEb Kulukundis I.A139, no. 5
(autograph).
Edition: EG, G253.

Modorato



Adagio



Tempo di Menuet



Vivace



Allegro



Moderato



Adagio



Men[uet]



2:48 Sonata, G major, not in WKO.
Source: Second Pembroke Collection D-LEb Kulukundis I.A139, no. 9.
Edition: EG, G254.

Allegro



Adagio



Tempo di Menuetto



2:49 Sonata, D major, not in WKO.
Source: Second Pembroke Collection D-LEb Kulukundis I.A139, no. 10.
Edition: EG, G254.

Moderato



Adagio



Men[uet]



- 2:50** Sonata, D major, not in WKO.
 Sources: Second Pembroke Collection D-LEb Kulukundis I.A139, no. 13
 (autograph); Maltzan Collection PL-Pu 7836 pp. 149–154
 (autograph).
 Editions: EG, G254, G307
 Comment: cadenza in 2:50/2.

Allegro



Adagio



Allegretto



- 2:51** Sonata, A major, not in WKO.
 Source: Second Pembroke Collection D-LEb Kulukundis I.A139, no. 14
 (autograph).
 Edition: EG, G254.
 Comment: 2:51/3 is concordant with cello sonata WKO 148
 (Edition: EG, G107).

Modorato



Adagio



Tempo di Menuet



2:52 Sonata, G major, not in WKO.
Source: Ledenburg Collection D-OSa Dep 115b Akz. 2000/002
Nr. 527.11.
Edition: EG, G282.

Adagio



Allegro



Vivace



2:53 Sonata, A major, not in WKO.
Source: Ledenburg Collection D-OSa Dep 115b Akz. 2000/002
Nr. 527.12.
Edition: EG, G282.

Adagio



Allegro assai



Vivace



2:54 Sonata, B $\flat$ major, not in WKO.
 Source: Ledenburg Collection D-OSa Dep 115b Akz. 2000/002
 Nr. 527.13.
 Edition: EG, G282.

Adagio



Allegro



Allegro



2:55A Sonata, C minor, not in WKO.
 Source: Maltzan Collection PL-Pu 7836 pp. 9–16.
 Attribution: Sonia Wronkowska.
 Edition: EG, G302.

Moderato



Adagio



Vivace



2:56A Sonata, G minor, not in WKO.
Source: Maltzan Collection PL-Pu 7836 pp. 17–22.
Attribution: Sonia Wronkowska.
Edition: EG, G302.

Allegro



Adagio



Tempo di Minuet



2:57A Sonata, A minor, not in WKO.
Source: Maltzan Collection PL-Pu 7836 pp. 29–38.
Attribution: Sonia Wronkowska.
Edition: EG, G302.

Allegro



Adagio



Allegro



2:58A Sonata, G major, not in WKO.
 Source: Maltzan Collection PL-Pu 7836 pp. 39–44.
 Attribution: Sonia Wronkowska.
 Edition: EG, G303.

Moderato



Andante



Menuetto



2:59A Sonata, D major, not in WKO.
 Source: Maltzan Collection PL-Pu 7836 pp. 45–50.
 Attribution: Sonia Wronkowska.
 Edition: EG, G303.

Moderato



Adagio



Vivace



2:60A Sonata Gamba, C minor, not in WKO.
 Source: Maltzan Collection PL-Pu 7836 pp. 57–62.
 Attribution: Sonia Wronkowska.
 Edition: EG, G303.

Allegro



Adagio



Vivace



2:61A Sonata, A major, not in WKO.
 Source: Maltzan Collection PL-Pu 7836 pp. 63–66.
 Attribution: Sonia Wronkowska.
 Edition: EG, G303.
 Comment: 2:61A/2 is concordant with 2:5/2; 2:61A/3 is concordant with 2:5/3.

Vivace



Andante



Menuett



2:62A Sonata, A major, not in WKO.
Source: Maltzan Collection PL-Pu 7836 pp. 67–71.
Attribution: Sonia Wronkowska.
Edition: EG, G304.
Comment: autograph correction in 2:62A/2.

Vivace



Adagio



Menuet



2:63A Sonata, E♭ major, not in WKO.
Source: Maltzan Collection PL-Pu 7836 pp. 72–78.
Attribution: Sonia Wronkowska.
Edition: EG, G304.
Comment: autograph cadenza in 2:63A/2.

Moderato



Adagio



Vivace



2:64A Sonata, E major, not in WKO.
Source: Maltzan Collection PL-Pu 7836 pp. 79–84.
Attribution: Sonia Wronkowska.
Edition: EG, G304.
Comment: autograph cadenza in 2:64A/2.

Un poco Vivace



Adagio



Vivace



2:65A Sonata, F major, not in WKO.
Source: Maltzan Collection PL-Pu 7836 pp. 85–90.
Attribution: Sonia Wronkowska.
Edition: EG, G305.

Allegro Moderato



Adagio



Vivace



2:66A Sonata, B $\flat$ major, not in WKO.
Source: Maltzan Collection PL-Pu 7836 pp. 91–96.
Attribution: Sonia Wronkowska.
Edition: EG, G305.

Moderato



Adagio



Tempo di Minuetto



2:67 Sonata, D major, not in WKO.
Source: Maltzan Collection PL-Pu 7836 pp. 111–116 (autograph).
Edition: EG, G305.
Comment: 2:67/3 includes three variations.

Modorato



Adagio



Andantino



Moderato



Example 10: Musical notation showing a melodic line with a trill (tr) and a fermata.

Modorato



- 2:70** Sonata, F major, not in WKO.
Source: Maltzan Collection PL-Pu 7836 pp. 137–142 (autograph).
Edition: EG, G306.
Comment: cadenza in 2:70/2.

Modorato



Adagio



Allegretto



- 2:71** Sonata, B♭ major, not in WKO.
Source: Maltzan Collection PL-Pu 7836 pp. 143–148 (autograph).
Edition: EG, G307.
Comment: cadenza in 2:71/2.

Modorato



Adagio



Tempo di Minuetto



- 2:72** Sonata, G major, not in WKO.
 Source: Maltzan Collection PL-Pu 7836 pp. 155–160.
 Edition: EG, G307.
 Comment: concordant with cello sonata WKO 147
 (Edition: EG, G107).
 Comment: cadenza in 2:72/2.

Moderato



Adagio



Rondeau



- 2:73** Sonata, D major, not in WKO.
 Source: Maltzan Collection PL-Pu 7836 pp. 161–168 (autograph).
 Edition: EG, G308.
 Comment: Cadenza in 2:73/2.

Modarato



Adagio



Tempo di Minuet



- 2:74** Sonata, C major, not in WKO.
 Source: Maltzan Collection PL-Pu 7836 pp. 169–171 (autograph).
 Edition: EG, G308.
 Comment: fragment; the third movement is probably missing.

Modorato



Adagio



- 2:75** Sonata, D major, not in WKO.
 Source: Maltzan Collection PL-Pu 7457.
 Edition: EG, G308.
 Comment: The viola da gamba part in 2:75/3 is concordant with 1:23.

Un poco Vivace



Adagio



Vivace



Category 3:
Viola da Gamba and Violoncello or two Violas da Gamba

- 3:1** Duetto for viola da gamba and violoncello, D major, not in WKO.
Sources: Second Pembroke Collection D-LEb Kulukundis I.A139, no. 1
(autograph); Maltzan Collection PL-Pu 7836 pp. 129–132.
Editions: EG, G250, G251, G252.

Allegro



Rondou, Tempo di Menuet



- 3:2** Duetto for viola da gamba and violoncello, D major, not in WKO.
Sources: Second Pembroke Collection D-LEb Kulukundis I.A139, no. 2
(autograph); Maltzan Collection PL-Pu 7836 pp. 133–136.
Edition: EG, G250, G251, G252.

Allegro



Adagio



Tempo di Menuet



- 3:3** Duetto for viola da gamba and violoncello, G major, not in WKO.
 Source: Second Pembroke Collection D-LEb Kulukundis I.A139, no. 11
 (autograph).
 Editions: EG, G250, G251, G252.

Poco allegro



Un poco adagio



Rondau, Allegretto



- 3:4** Duetto for viola da gamba and violoncello, G major, not in WKO.
 Source: Second Pembroke Collection D-LEb Kulukundis I.A139, no. 12
 (autograph).
 Edition: EG, G250, G251, G252.

Un poco allegro



Andante



Tempo di Minuet



3:5A Duetto for two violas da gamba, G major, not in WKO.
Source: Maltzan Collection PL-Pu 7836 pp. 1–8.
Attribution: Sonia Wronkowska
Edition: EG, G301.

Vivace



Siciliano



Tempo di Minuet



Category 4: Viola da Gamba and ?Harpsichord

- 4:1** [Sonata], C major, not in WKO.
Source: GB-Lu, MS 944/2/1-3, part 1, pp. 30-31.
Edition: EG, G330.
Comment: Only the gamba part survives, entitled 'F. Abel per il Viol di Gambo', though its style suggests that it comes from an accompanied sonata with obbligato harpsichord rather than one for gamba and bass; see Holman, *Life after Death*, 226-227.

[Allegro]



[Andante]



[Minuet]



Category 5: Flute/Violin, Viola da Gamba and Bass/Continuo

5:1 Trio for flute, viola da gamba, and basso, F major, not in WKO.

Source: *Les Suites des trios premieres*, pp. 8-9 in each part, no. 4.

Edition: none.

Comment: Only the gamba and figured bass parts survive, in a publication said to be '*Pour le VIOLON, VIOLONCELLO, et BASSO*'. From the documents relating to Abel's lawsuit against Longman, Lukey and Co. in 1773 we know that it was written 'about 10 years ago' (i.e. around 1763) and was originally composed 'for a Flute, Viol di gamba and a Bass'; see Holman, *Life after Death*, 224-226.

Moderato



Andante



Menuetto



5:2 Trio for flute, viola da gamba, and basso, G major, not in WKO.

Sonata: *Les Suites des trios premieres*, pp. 9-10 in each part, no. 5.

Edition: none.

Comment: Only the gamba and figured bass parts survive, in a publication said to be '*Pour le VIOLON, VIOLONCELLO, et BASSO*'. From the documents relating to Abel's lawsuit against Longman, Lukey and Co. in 1773 we know that it was written 'about 10 years ago' (i.e. around 1763) and was originally composed 'for a Flute, Viol di gamba and a Bass'; see Holman, *Life after Death*, 224-226.

Allegro



Andante



Menuetto



- 5:3A** Trio for violin, viola da gamba, and basso, C major, not in WKO.
Trio per violino violada jamba e violoncello.
 Source: Ledenburg Collection D-OSa Dep 115b Akz. 2000/002 Nr. 524.
 Attribution: Thomas Fritzschn.
 Edition: EG, G295.

Poco allegro



Siciliano



Tempo di Minuetto



- 5:4A** Trio for violino, viola da gamba, and basso, G major, not in WKO.
Trio per violino – viola da Gamba é Basso.
 Source: Ledenburg Collection D-OSa Dep 115b Akz. 2000/002
 Nr. 529.7.
 Attribution: Thomas Fritzschn.
 Edition: EG, G295.

Allegro ma non troppo



Andantino



Tempo di Minuetto



Category 6: Flute, Violin, Viola da Gamba and Violoncello

6:1 Quartet, G major, WKO 227.

Sources: manuscript in the possession of the late Edgar Hunt; D-B, Mus. Ms. Slg. Klg. 2, Item 2; D-B, Mus. Ms. 253/10.

Editions: Schott, 10190; PRB, CL007; EG, G199.

Comment: The Edgar Hunt and D-B manuscripts preserve independent versions, published respectively by Schott and PRB; the one in D-B, Mus. Ms. Slg. Klg. 2 may derive from a manuscript, now lost, that was offered for sale in Hamburg in 1783 as ‘*Abel*, I Quatuor. Viola da Gamba Fl. Violin & Violoncel G dur’.¹³ In addition, the version in D-B, Mus. Ms. 253/10 has a central ‘Cantabile’ described as an insertion (‘Einlage’); it is an arrangement, possibly made by Johann Klingenberg, of 2:10/2; see Holman, *Life after Death*, 227-228. The two-movement version is found as the outer movements of a flute quartet in CZ-Pnm, XXII A7, while the Allegretto also serves as the finale of the string quartet op. 12, no. 6, WKO 72/3. EG, G199 is a critical edition taking account of all the sources.

Allegro Moderato



Cantabile: see 2:10/2

Allegretto



¹³ C. F. Cramer, *Magazin der Musik*, i/I (Hamburg, 1783), 283.

Category 7: Viola da Gamba, Violin, Viola, Violoncello

- 7:1** Quarteto N: 1, A major, not in WKO.
 Source: manuscript parts at A-LA.
 Edition: none.
 Comment: an arrangement of no. 5 of Abel's *Six Quartettos*, op. 8, WKO 65, with the gamba taking the first violin part down the octave. The part is written in the alto clef, which suggests that the arrangement was not made by Abel himself.

Un poco Vivace



Adagio ma non Troppo



Allegro assai



- 7:2** Quarteto N. 3, B♭ major, not in WKO.
 Source: manuscript parts at A-LA.
 Edition: none.
 Comment: an arrangement of no. 2 of Abel's *Six Quartettos*, op. 8, WKO 62, with the gamba taking the first violin part down the octave. The part is written in the alto clef, which suggests that the arrangement was not made by Abel himself.

Allegro con Spirito



Adagio



Tempo di Menueto



Category 8:
Soprano, Viola da Gamba, Two Violins, Viola and Bass/Continuo

Cantabile

page replaced on 12.04.2018

Category 9: Viola da Gamba Concertos

- 9:1A** Concerto, A major, not in WKO.
CONCERTO Violo de Gambo.
Source: Ledenburg Collection D-OSa Dep 115b Akz. 2000/002 Nr. 733.
Attribution: Thomas Fritsch.
Edition: EG, G328
Comment: Fragment; only the anonymous viola da gamba part survived.
This part includes the bass part of the tutti sections.

Allegro moderato



Adagio



Allegro



Appendix 1: Lost or Unidentified Works

Abel must have composed much more viola da gamba music than has survived. He came to England in the winter of 1758-1759 at the age of 35 or 36, having been employed at the Dresden court for about a decade, and yet no gamba music of his survives from that period, with the possible exception of his early Concerto in B $\flat$ major, WKO 52.¹⁴ It survives in a set of parts, D-B, Mus. Ms. 252/10, with the solo part labelled 'Violoncello Concertato', though the writing is significantly different from Abel's other solo violoncello music, such as the Duet in D major, WKO 228:¹⁵ it is relatively simple and stays in the alto-tenor register, as in Abel's authentic gamba music, only descending to *A*. Abel is known to have composed gamba concertos: a manuscript of 'Mr. Abel's last solos and concertos, for the viola de gambo' was lot 37 in the first day of the sale of his effects after his death in 1787.¹⁶ He is also known to have played gamba concertos, presumably of his own composition, in a number of London concerts.¹⁷

Much also must be lost in other genres. Abel was at the centre of London concert life for 25 years, and is known to have participated in more than 400 public concerts during that time, being advertised as playing 'A Solo on the Viola da Gamba' more than 60 times.¹⁸ The advertised concerts must be only a fraction of the total: announcements for the Bach-Abel concerts never list particular pieces, doubtless many appearances went unrecorded, and his public appearances might well have been equalled by those in private concerts at court and in the houses of the aristocracy. Thus, at a time when novelty was increasingly valued in London's concert life, Abel would have needed a constant supply of new 'solos'; I have argued that these were sonatas for gamba and bass rather than unaccompanied pieces, which seem to have been used for performances in private.¹⁹ Most of Abel's surviving gamba sonatas come from manuscripts once owned by Elizabeth, Countess of Pembroke, and seem to have been composed for teaching purposes.²⁰ Of the hundreds he must have composed for his own use, on presumably a higher technical level, we only have the two 'Prussian' sonatas, 2:7 and 2:8, and possibly 2:9, 2:10, and some or all of the 10 sonatas in the part-autograph manuscript in a Kulukundis collection, 2:42-51²¹. Evidence of the existence of lost sonatas or solos

¹⁴ Modern editions: C. F. Abel, *Kompositionen*, ed. Knape, ix. 91-110; idem, *Konzert B-dur für Violoncello (Gamba), Streicher und Continuo*, ed. H. Lomnitzer (Wolfenbüttel, 1961). See also Holman, *Life after Death*, 200-201.

¹⁵ Modern editions: C. F. Abel, *Kompositionen*, ed. Knape, xvi. 225-231; idem, *A Duetto for two Violoncellos*, ed. G. and L. von Zadow, introduction by P. Holman (Heidelberg, 2008, Güntersberg G141).

¹⁶ S. Roe, 'The Sale Catalogue of Carl Friedrich Abel (1787)', in *Music and the Book Trade from the Sixteenth to the Twentieth Century*, ed. R. Myers, M. Harris and G. Mandelbrote (London, 2008), 105-143, at 131.

¹⁷ Holman, *Life after Death*, 185-187.

¹⁸ Ibid. 177-179.

¹⁹ Ibid. 179-183.

²⁰ Ibid. 209-218.

²¹ With the recently discovered works in the *Ledenburg* and the *Maltzan* collections, many of which place a high demand on the player or are even virtuosic, we now have significantly more compositions of this genre. G. von Zadow, December 2017.

is provided by the manuscript of 'last solos and concertos, for the viola da gambo' in the sale catalogue of his effects, already mentioned, and a 1794 newspaper advertisement by the London booksellers Evan and Thomas Williams, who offered 'Eighteen Solos, in manuscript, by Abel, for the Viola da Gamba, written by himself, with the appoggiaturas and graces to the adagios, as he played them', and 'Ten Solos, in manuscript, by Abel, of his latest compositions, and which he played himself at the Hanover-square Concerts'.²²

There is evidence of missing gamba music in two other genres. The 1794 advertisement also offered for sale 'TEN Quartettos, in score, for a Viola da Gamba, Flute, Violin, and Violoncello in Abel's handwriting' and 'Twenty-four Trios, in score, for a Viola da Gamba, Violin, and Violoncello, by Abel, and in his own handwriting'. Of these, we only have the Quartet in G major 6:1, though it is likely that others survive as conventional flute quartets, and trios for violin, violoncello and bass. Two flute quartets by Abel, in F major WKO 225 and D major WKO 226, were published in *Six Quartettos for a German Flute, Violin, a Tenor, and Bass* (London, 1776),²³ and there are manuscript copies of others, in A-HE, V1c1; CZ-Pnm, XXII A7, A10-12; D-B, Mus. Ms. 250/10; and DK-Kk, mu. 6212.1640 and 6212.1642,²⁴ most of which are variant versions of Abel's *Second Set of Six Quartettos*, op. 12 (London, 1775).²⁵ Similarly, the violoncello parts of *Six Sonatas for a Violin, a Violoncello, & Base, with a Thorough Base for the Harpsichord*, op. 9 are likely to have been originally written for gamba,²⁶ particularly since we have seen that 5:1 and 5:2 were published as trios for violin, violoncello and bass. They are eminently suitable for the gamba, having the overall range *A-d''*, lying mostly in the alto-tenor register, and having no 'cello-like chords. More generally, almost all of Abel's chamber music could be considered as suitable for the gamba, since there is evidence that he played the viola parts of chamber music in concerts at court,²⁷ and his practice of writing gamba music in the treble clef meant that he (and others accustomed to playing his gamba music now and then) could read any violin or flute part at the lower octave.

²² *The Morning Herald*, 3 April 1794.

²³ Modern edition: Abel, *Kompositionen*, ed. Knape, xvi. 238-256.

²⁴ For full details, see *RISM Series A/II: Music Manuscripts after 1600* <<http://0-web.ebscohost.com>>.

²⁵ Modern edition: Abel, *Kompositionen*, ed. Knape, xi-xii.

²⁶ Modern edition: Abel, *Kompositionen*, ed. Knape, xiii; idem, *Six Sonatas op. 9 for violin, violoncello/viola da gamba, and basso continuo*, ed. G. and L. von Zadow, introduction by P. Holman (Heidelberg, 2011, Güntersberg G216)

²⁷ Holman, *Life after Death*, 187-191.

ABEL, Clamor Heinrich (1634-1696)

'Sonata sopra CucCuc' in G major for violin, bass viol and continuo



GB-DRc, D2, no. 19 [H. Abell]

GB-HADolmetsch, II.c.25, no. 9 [Clamor Hen Abell]

GB-Lbl, Add. 31423, ff. 230/249/261v (no. 14)
[Anon.]

for 2 violins and continuo



[Sonata]

F-Pn, Rés Vm⁷ 673, no. 45



[Sonata]

F-Pn, Rés Vm⁷ 673, no. 86

Further information from Richard Carter:

Clamor Heinrich Abel's "Musicalische Blumen" was published in three parts:

Part One (52 pieces, 1674) and Part Two (59 pieces, 1676, dedication dated 1675) - both titled "Erstlinge Musicalischer Blumen" - contain suites for four instruments (most probably violin band with two treble violins) and harpsichord continuo.

Part Three (61 pieces, 1677, dedication dated 1676) - "Dritter Theil Musicalischer Blumen" - contains eight suites (Allemanda/Courante/Sarabanda/Gigue) for violin and harpsichord, plus a further seven suites for violin, lyra viol ("verstimbte Violadagamba") and harpsichord, of which the last is also for scordatura violin. No copy of the viol partbook is known to survive.

Clamor Heinrich Abel - Erstlinge Musicalischer Blumen (1674)

1. Praeludium. Sonatina.



Adagio. Allegro.

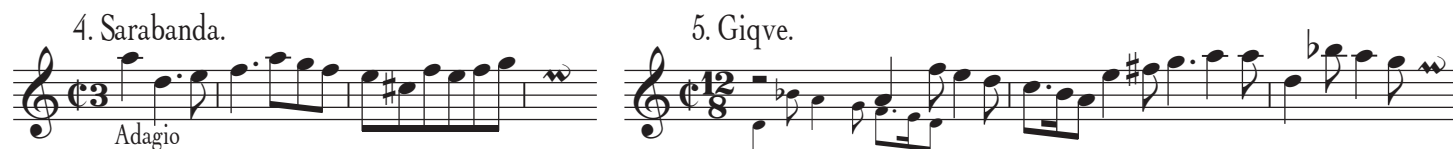
This block contains the first two pieces. The Praeludium is in C major, 4/4 time, marked Adagio, and consists of a single melodic line with a repeat sign. The Sonatina is in C major, 3/4 time, marked Allegro, and consists of a single melodic line.

2. Allemanda. 3. Corrente.



This block contains the second and third pieces. The Allemanda is in C major, 4/4 time, marked Adagio, and consists of a single melodic line. The Corrente is in C major, 3/4 time, marked Allegro, and consists of a single melodic line.

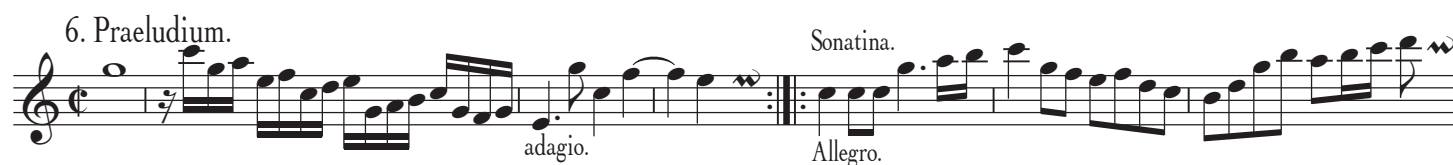
4. Sarabanda. 5. Gigue.



Adagio.

This block contains the fourth and fifth pieces. The Sarabanda is in C major, 3/4 time, marked Adagio, and consists of a single melodic line. The Gigue is in C major, 12/8 time, marked Allegro, and consists of a single melodic line.

6. Praeludium. Sonatina.



adagio. Allegro.

This block contains the sixth and seventh pieces. The Praeludium is in C major, 4/4 time, marked adagio, and consists of a single melodic line with a repeat sign. The Sonatina is in C major, 3/4 time, marked Allegro, and consists of a single melodic line.

7. Allemanda. 8. Corrente.



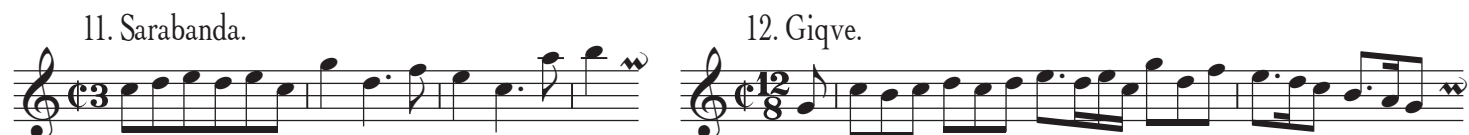
This block contains the eighth and ninth pieces. The Allemanda is in C major, 4/4 time, marked Adagio, and consists of a single melodic line. The Corrente is in C major, 3/4 time, marked Allegro, and consists of a single melodic line.

9. Sarabanda. 10. Gigue.



This block contains the tenth and eleventh pieces. The Sarabanda is in C major, 3/4 time, marked Adagio, and consists of a single melodic line. The Gigue is in C major, 12/8 time, marked Allegro, and consists of a single melodic line.

11. Sarabanda. 12. Gigue.



This block contains the twelfth and thirteenth pieces. The Sarabanda is in C major, 3/4 time, marked Adagio, and consists of a single melodic line. The Gigue is in C major, 12/8 time, marked Allegro, and consists of a single melodic line.

13. Praeludium. Sonatina.



Adagio. Allegro.

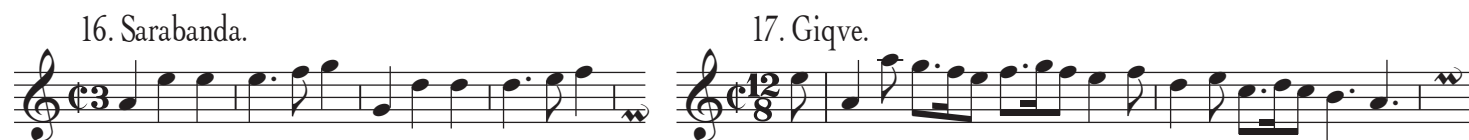
This block contains the fourteenth and fifteenth pieces. The Praeludium is in C major, 4/4 time, marked Adagio, and consists of a single melodic line with a repeat sign. The Sonatina is in C major, 3/4 time, marked Allegro, and consists of a single melodic line.

14. Allemanda. 15. Corrente.



This block contains the sixteenth and seventeenth pieces. The Allemanda is in C major, 4/4 time, marked Adagio, and consists of a single melodic line. The Corrente is in C major, 3/4 time, marked Allegro, and consists of a single melodic line.

16. Sarabanda. 17. Gigue.



This block contains the eighteenth and nineteenth pieces. The Sarabanda is in C major, 3/4 time, marked Adagio, and consists of a single melodic line. The Gigue is in C major, 12/8 time, marked Allegro, and consists of a single melodic line.

Clamor Heinrich Abel - Erstlinge Musicalischer Blumen (1674)

18. Praeludium. Sonatina.

Adagio. Allegro.

Detailed description: This block contains the first two measures of the 18th piece. The Praeludium (measures 1-4) is in G major, 4/4 time, marked Adagio, featuring a half note G, a quarter note A, a half note B, and a whole note C. The Sonatina (measures 5-8) is in G major, 4/4 time, marked Allegro, featuring a half note G, a quarter note A, a half note B, and a whole note C.

19. Allemanda. 20. Corrente.

Detailed description: This block contains measures 9-16. The Allemanda (measures 9-12) is in G major, 4/4 time, marked Adagio, featuring a half note G, a quarter note A, a half note B, and a whole note C. The Corrente (measures 13-16) is in G major, 4/4 time, marked Allegro, featuring a half note G, a quarter note A, a half note B, and a whole note C.

21. Sarabanda. 22. Gigue.

Detailed description: This block contains measures 17-24. The Sarabanda (measures 17-20) is in G major, 3/4 time, marked Adagio, featuring a half note G, a quarter note A, a half note B, and a whole note C. The Gigue (measures 21-24) is in G major, 1/8 time, marked Allegro, featuring a half note G, a quarter note A, a half note B, and a whole note C.

23. Praeludium. Sonatina.

Adagio. Allegro.

Detailed description: This block contains measures 25-32. The Praeludium (measures 25-28) is in F major, 4/4 time, marked Adagio, featuring a half note F, a quarter note G, a half note A, and a whole note B. The Sonatina (measures 29-32) is in F major, 4/4 time, marked Allegro, featuring a half note F, a quarter note G, a half note A, and a whole note B.

24. Allemanda. 25. Corrente.

Detailed description: This block contains measures 33-40. The Allemanda (measures 33-36) is in F major, 4/4 time, marked Adagio, featuring a half note F, a quarter note G, a half note A, and a whole note B. The Corrente (measures 37-40) is in F major, 4/4 time, marked Allegro, featuring a half note F, a quarter note G, a half note A, and a whole note B.

26. Sarabanda. 27. Gigue.

Detailed description: This block contains measures 41-48. The Sarabanda (measures 41-44) is in F major, 3/4 time, marked Adagio, featuring a half note F, a quarter note G, a half note A, and a whole note B. The Gigue (measures 45-48) is in F major, 1/8 time, marked Allegro, featuring a half note F, a quarter note G, a half note A, and a whole note B.

28. Praeludium. Sonatina.

Adagio. Allegro.

Detailed description: This block contains measures 49-56. The Praeludium (measures 49-52) is in E major, 4/4 time, marked Adagio, featuring a half note E, a quarter note F, a half note G, and a whole note A. The Sonatina (measures 53-56) is in E major, 4/4 time, marked Allegro, featuring a half note E, a quarter note F, a half note G, and a whole note A.

29. Allemanda. 30. Corrente.

Detailed description: This block contains measures 57-64. The Allemanda (measures 57-60) is in E major, 4/4 time, marked Adagio, featuring a half note E, a quarter note F, a half note G, and a whole note A. The Corrente (measures 61-64) is in E major, 4/4 time, marked Allegro, featuring a half note E, a quarter note F, a half note G, and a whole note A.

31. Sarabanda. 32. Gigue.

Detailed description: This block contains measures 65-72. The Sarabanda (measures 65-68) is in E major, 3/4 time, marked Adagio, featuring a half note E, a quarter note F, a half note G, and a whole note A. The Gigue (measures 69-72) is in E major, 1/8 time, marked Allegro, featuring a half note E, a quarter note F, a half note G, and a whole note A.

33. Praeludium. Sonatina.

Adagio. Allegro.

Detailed description: This block contains measures 73-80. The Praeludium (measures 73-76) is in D major, 4/4 time, marked Adagio, featuring a half note D, a quarter note E, a half note F, and a whole note G. The Sonatina (measures 77-80) is in D major, 4/4 time, marked Allegro, featuring a half note D, a quarter note E, a half note F, and a whole note G.

Clamor Heinrich Abel – Erstlinge Musicalischer Blumen (1674)

34. Allemanda.



35. Corrente.



36. Sarabanda.



37. Gique.



38. Praeludium.



Sonatina.



39. Allemanda.



40. Corrente.



41. Sarabanda.



42. Gigue.



43. Praeludium.



Sonatina.



44. Allemanda.



45. Corrente.



46. Sarabanda.



47. Gigue.



48. Praeludium.



Sonatina.



49. Allemanda.



50. Corrente.



51. Sarabanda.



52. Gigue.



Clamor Heinrich Abel - Erstlinge Musicalischer Blumen (1675/6)

1. Praeludium.



2. Allemanda.



3. Corrente.



4. Sarabanda.



5. Gigue.



6. Allemanda.



7. Corrente.



8. Sarabanda.



9. Gigue.



10. Praeludium.



11. Allemanda.



12. Corrente.



13. Sarabanda.



14. Gigue.



15. Praeludium. [note: this key sig. in PARS PRIMA only, in error]



16. Allemanda.



17. Corrente.



18. Sarabanda.



19. Allemanda.



20. Corrente.



21. Sarabanda.



22. Gigue.



Clamor Heinrich Abel - Erstlinge Musicalischer Blumen (1675/6)

23. Praeludium.



24. Allemanda.



25. Corrente.



26. Sarabanda.



27. Allemanda.



28. Corrente.



29. Sarabanda.



30. Gigue.



31. Praeludium.



32. Allemanda.



33. Corrente.



34. Sarabanda.



35. Gigue.



36. Praeludium.



37. Allemanda.



38. Corrente.



39. Sarabanda.



40. Gigue.



Clamor Heinrich Abel - Erstlinge Musicalischer Blumen (1675/6)

41. Praeludium.



42. Allemanda.



43. Corrente.



44. Sarabanda.



45. Gigue.



46. Praeludium.



47. Allemanda.



48. Corrente.



49. Sarabanda.



50. Gigue.



51. Sonata Battaglia.



52. Allemanda.



53. Ballo presto.



54. Corrente.



55. Gavotte.



56. Sarabanda.



57. Ballet.



58. Sarabanda.



59. Gigue.



NOTE: for nos. 56-59 the second part is missing.

ACHILLEO, Paolo

2 vln, bc

[Sonata]

F-Pn, Rés Vm⁷ 673, no. 131

ADSON, John

c.1586-1640)



ADSON, John (1586/7-1640) Courtly Masquing Ayres (1621)	GB-Lbl, Add. 10444 (a2: Treble/Bass)	GB-Lbl, Add. 38539	
Five-part pieces 1. Adsonns Masque* 2. Mr Adson Masque 3. Adsons Masque 4. Essex Anticke Masque 5. The First of my Lord of Essex 6. The Second 7. The Third 8. The Second [Temple Antick] 9. The First of the Temple Antick 10. The First Witches Dance 11. Broxboorn berry Maske 12. Broxboorn berry Maske 13. Williams his Loue 14. 15. Van-weelly 16. 17. 18. 19.† 20.† 21.† *titles from GB-Lbl, Add. 10444 †‘for Cornets and Sagbuts’ Six-part pieces† 1. 2. 3. 4. 5. 6. 7. 8. 9. 10.	f./no. 15v;70v/9 39v;90r/83 39v;90r/84 42r;92r/92 42v;92r/93 42v;92v/94 42v;92v/95 51r;100r/123 50v;100r/122 21r;74v/25 13r;67v/5 13r;67v/4 47r;96v/110 34r;85r/64 38v;89v/81 treble; bass only	[Lute] f.30v	[Robert Johnson]
	GB-Ob, Mus. Sch. D.220		
32. Corant C/a	p.39, no.36 a2: bass only		
January 2009			ADSON-2

ALCOCK

In Nomine a [5?] E329



US-Ws MS Va408 f.15'

(cantus only)

[these two MSS may be related]

In Nomine a7 E325



QB-Lbl Add MS 32377,

f.17 (cantus only)

RICHARD ALLISON

£1.
1592-1601

In Nomine: Mixed Consorts

In Nomine
a5
E244

De la
Tromba
parvin
E601

- galliard
E802

Responce
parvin
E602

The
Sharp
knell
parvin
E603

Allison's
knell
parvin
E604

- galliard
E841

Bachiler's
delight
E605

The Lady
Frances
Sidneys
Almayne
E606

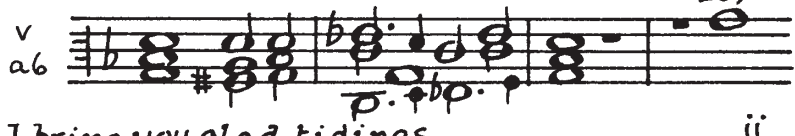
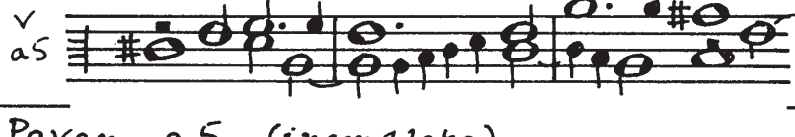
RICHARD ALLISON										Revised for 7th instalment, 2002									
In Nomine: Mixed Consorts										2-26									

[illegible]

JOHN AMNER

Verse anthems

Pavan and Galliard a5

	AMNER 1615	GB-Lbl Add MSS	Ob MSS MUS	Och MSS	US- NYp MSS			
	no.	no.	no. a6	P.	f.			
O ye little flock i 	19		11		60'			
Fear not ii	20		12		61'			
And they cry iii	21		13		62			
Lo, how from heaven i 	22		14		62'			
I bring you glad tidings ii	23		15		63			
My Lord is hence removed 	25				64			
I am for peace I am for peace 				6				
Consider all ye passers by 		3 parts only		98				
Pavan a5 (incomplete) 		1		4 parts only			✓	
Galliard a5 (incomplete) 		2					✓	

Mr. ANTHONYE

Preludium 1 fefhf
for solo lyra viol F

Handwritten musical notation on a three-staff system. The notation includes notes and letters (a, b, c, e, f) written above and below the staves, indicating a sequence of notes or fingerings. The notation is divided into two measures by a vertical bar line.

GB-Mp MS 832 Vu 51, 3rd tuning, no. 1; P. 37:2

ANTHONYE-1

ARNALD

'Sig^F Arnald, K. Denmark, Gen. July $\frac{30}{92}$ '

Divisions, one on each section

I. Ground

II.

G.B.-03 MS Mus Sch
C.61, p.32 rev:1

ARNALD-1

ARNOLD, Gregory	D-W, Cod. Guelf. 34.7. Aug 2^o	
Canzona  Canzona 	no./p. 67/120 77/149	January 2009 ARNOLD-1

John ATKINSON

Perhaps the Court musician (died 1671)

VdGS No.

1. Saraband C  GB-Ob, MS Mus. Sch. D.220,
p. 81, no. 60 (bass only)

Mr. **AYLWARD**

Ayre 1

for solo lyra viol

defhf
G

d. ♪	♪ ♪	♪ ♪ ♪	♪. ♪	♪. ♪	♪. ♪	♪. ♪	♪. ♪	♪. ♪	♪. ♪
a	a b	a	a	c	c	a	b	a	b
a		a	c	e	c	a		a	
a			a						
a						a			

PLAYFORD-T no. 229