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 Fritzsch for reviewing the draft of this revision.

Günter von Zadow
Heidelberg, December 2017

Abel’s Viola da Gamba Music: Catalogue, Second Revised Version

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. 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 Knape in the 1960s and early 70s, though his work is unsatisfactory in several respects. 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

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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’Loghlin, *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.

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, Narodní Muzeum
D-B  Berlin, Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Musikabteilung
D-Di  Dresden, Sächische 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

CAP4  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, Compositionen, ed. Walter Knape, Cuxhaven
PRB  PRB Productions, Albany CA
UO  Ut Orpheus Edizioni, Bologna

Sources


_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 primieres: 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. 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

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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.


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 Knape (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 Fritzsch 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),
aquired 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
Vivace 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.

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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
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  Tempo 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.
    Editions: Knape, xvi; Schott, 10353; EG, G142; CAP, 041, 042.
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.
Editions: Knape, xvi; DE, 22; UO, HS99; CAP, 042.

1:6  [Adagio or Andante], D major, WKO 187.
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.
Editions: Knape, xvi; DE, 22; UO, HS99; CAP, 041, 042.
1:9  Vivace, D major, WKO 190.
Editions: Knape, xvi; UO, HS99; CAP, 041, 042.

1:10  Andante, D major, WKO 191.
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 œuvre* (Paris, 1731), 14-15.11

1:11  [Allegro], D major, WKO 192.
Editions: Knape, xvi; UO, HS99; CAP, 041, 042.

1:12  [Minuet], D major, WKO 193.
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.
Editions: UO, HS99; CAP, 041, 042.

1:14  [Prelude], D major, WKO 194.
Editions: UO, HS99; CAP, 041, 042.

1:15  [Allegro], D major, WKO 195.
Editions: Knape, xvi; UO, HS99; CAP, 041, 042.

1:16  Fuga, D major, WKO 196.
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.
Editions: Knape, xvi; UO, HS99; CAP, 041, 042.

1:19 [Minuet], D major, WKO 199.
Editions: Knape, xvi; DE, 22; CAP, 041, 042.

1:20 [Flourish or Cadenza], D major, not in WKO.
Edition: CAP, 041, 042.

1:21 Tempo di Minuet [en rondeau], D major, WKO 200.
Editions: Knape, xvi; DE, 22; UO, HS99; CAP, 041, 042.

1:22 Tempo di Minuet, D major, WKO 201.
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.
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.
Editions: UO, HS99; CAP, 041, 042.

1:26  [Prelude], D minor, WKO 205.
Editions: Knape, xvi; UO, HS99; CAP, 041, 042.

1:27  [Minuet], D minor, WKO 206
Editions: Knape, xvi; DE, 22; UO, HS99; CAP, 041, 042.
1:28  Allegro, D minor, WKO 207.
Editions: Knape, xvi; DE, 22; UO, HS99; CAP, 041, 042.

1:29  [Allegro], D minor, WKO 208.
Editions: Knape, xvi; DE, 22; UO, HS99; CAP, 041, 042.

1:30  Adagio, D minor, WKO 209.
Editions: Knape, xvi; DE, 22; UO, HS99; CAP, 041, 042.

Editions: Knape, xvi; DE, 22; UO, HS99; CAP, 041, 042.

1:32  Allegretto, A major, WKO 211.
Editions: Knape, xvi; DE, 22; UO, HS99; CAP, 041, 042.
1:33 [Rondo], A major, WKO 212.
Editions: Knape, xvi; DE, 22; UO, HS99; CAP, 041, 042.
2:1 Sonata, C major, WKO 141.
Source: *Six Easy Sonatas*, no. 1, pp. 2–5.
Editions: Knape, xvi; HM, 39; EG, G062, G078, G501.

Vivace

\[ \text{\includegraphics[width=0.5\textwidth]{vivace}} \]

Adagio

\[ \text{\includegraphics[width=0.5\textwidth]{adagio}} \]

Minuetto

\[ \text{\includegraphics[width=0.5\textwidth]{minuetto}} \]

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

Allegro

\[ \text{\includegraphics[width=0.5\textwidth]{allegro}} \]

Siciliano

\[ \text{\includegraphics[width=0.5\textwidth]{siciliano}} \]

Tempo di Minueto

\[ \text{\includegraphics[width=0.5\textwidth]{tempo_di_minueto}} \]
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**

![Allegro notation]

**Andante**

![Andante notation]

**Minuetto**

![Minuetto notation]

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**

![Moderato notation]

**Adagio**

![Adagio notation]

**Minuetto**

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

Siciliano

\[
\begin{array}{c}
\text{Siciliano} \\
\end{array}
\]

Allegro

\[
\begin{array}{c}
\text{Allegro} \\
\end{array}
\]

Presto

\[
\begin{array}{c}
\text{Presto} \\
\end{array}
\]

2:8  Sonata, G major, WKO 149.
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.\textsuperscript{12}

Adagio

\[
\begin{array}{c}
\text{Adagio} \\
\end{array}
\]

Allegro

\[
\begin{array}{c}
\text{Allegro} \\
\end{array}
\]

Allegro ma non presto

\[
\begin{array}{c}
\text{Allegro ma non presto} \\
\end{array}
\]

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

Adagio

Tempo di Minuettio

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

Minuettio

2:22  Tempo di Minuettio, C major, not in WKO.
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  
\[ \text{Allegro} \]

Tempo di Minuetto  
\[ \text{Tempo di Minuetto} \]

2:24  Tempo di Minuetto, D major, not in WKO.  
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.  
Editions: Knape, xvi; PRB, CL013.  

Allegro  
\[ \text{Allegro} \]

Allegro  
\[ \text{Allegro} \]

Minuetto  
\[ \text{Minuetto} \]

Minuetto  
\[ \text{Minuetto} \]
Abel’s Viola da Gamba Music: Catalogue, Second Revised Version

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
\begin{music}
\(\hat{\text{\textit{\#3}}}
\begin{musicnote}
\text{\textit{\#3}}\end{musicnote}
\hline
\text{\textit{D}}\end{music}
\end{music}

Vivace
\begin{music}
\(\hat{\text{\textit{\#3}}}
\begin{musicnote}
\text{\textit{\#3}}\end{musicnote}
\hline
\text{\textit{D}}\end{music}
\end{music}

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
\begin{music}
\(\hat{\text{\textit{\#3}}}
\begin{musicnote}
\text{\textit{\#3}}\end{musicnote}
\hline
\text{\textit{D}}\end{music}
\end{music}

Adagio
\begin{music}
\(\hat{\text{\textit{\#3}}}
\begin{musicnote}
\text{\textit{\#3}}\end{musicnote}
\hline
\text{\textit{D}}\end{music}
\end{music}

Minuetto
\begin{music}
\(\hat{\text{\textit{\#3}}}
\begin{musicnote}
\text{\textit{\#3}}\end{musicnote}
\hline
\text{\textit{D}}\end{music}
\end{music}

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
\begin{music}
\(\hat{\text{\textit{\#3}}}
\begin{musicnote}
\text{\textit{\#3}}\end{musicnote}
\hline
\text{\textit{D}}\end{music}
\end{music}

Cantabile
\begin{music}
\(\hat{\text{\textit{\#3}}}
\begin{musicnote}
\text{\textit{\#3}}\end{musicnote}
\hline
\text{\textit{D}}\end{music}
\end{music}
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

Adagio

Tempo di Minuetto
2:33  Sonata, A major, WKO 176.
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
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.

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.
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

Adagio

Minuet

2:40 Sonata, A major, WKO 183.
Editions: Knape, xvi; PRB, CL015.
Allegro

Adagio
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).

Vivace

Adagio

Menuet

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

Modorato

Adagio

Tempo di Menuet
2:45  Sonata, B♭ major, not in WKO.
Source: Second Pembroke Collection D-LEb Kulukundis I.A139, no. 6
(autograph).

Vivace

Adagio

Tempo di Menuet

2:46  Sonata, B♭ major, not in WKO.
Source: Second Pembroke Collection D-LEb Kulukundis I.A139, no. 7
(autograph).

Allegro

Adagio

Menuet

2:47  Sonata, F major, not in WKO.
Source: Second Pembroke Collection D-LEb Kulukundis I.A139, no. 8.

Moderato
Adagio

\[\text{[Musical notation]}\]

Men[uet]

\[\text{[Musical notation]}\]

2:48 Sonata, G major, not in WKO.
Source: Second Pembroke Collection D-LEb Kulukundis IA139, no. 9.

Allegro

\[\text{[Musical notation]}\]

Adagio

\[\text{[Musical notation]}\]

Tempo di Menuetto

\[\text{[Musical notation]}\]

2:49 Sonata, D major, not in WKO.
Source: Second Pembroke Collection D-LEb Kulukundis IA139, no. 10.

Modorato

\[\text{[Musical notation]}\]

Adagio

\[\text{[Musical notation]}\]

Men[uet]

\[\text{[Musical notation]}\]
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).
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.

Adagio

Allegro

Vivace

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

Adagio

Allegro assai

Vivace
2:54  Sonata, B♭ major, not in WKO.
Source: Ledenburg Collection D-OSa Dep 115b Akz. 2000/002
Nr. 527.13.

Adagio

Allegro

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

Moderato

Adagio

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

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.  

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.
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.
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.  
Attribution: Sonia Wronkowska.  
Edition: EG, G304.  
Comment: autograph correction in 2:62A/2.

Vivace

\[ \text{\includegraphics[width=0.5\textwidth]{vivace.png}} \]

Adagio

\[ \text{\includegraphics[width=0.5\textwidth]{adagio.png}} \]

Menuet

\[ \text{\includegraphics[width=0.5\textwidth]{menuet.png}} \]

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

Moderato

\[ \text{\includegraphics[width=0.5\textwidth]{moderato.png}} \]

Adagio

\[ \text{\includegraphics[width=0.5\textwidth]{adagio.png}} \]

Vivace

\[ \text{\includegraphics[width=0.5\textwidth]{vivace.png}} \]
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♭ major, not in WKO.
Source: Maltzan Collection PL-Pu 7836 pp. 91–96.
Attribution: Sonia Wronkowska.
Edition: EG, G305.

Moderato

\[
\begin{array}{c}
\text{\textbf{Adagio}} \\
\text{\textbf{Tempo di Minuetto}}
\end{array}
\]

2:67  Sonata, D major, not in WKO.
Edition: EG, G305.
Comment: 2:67/3 includes three variations.

Moderato

\[
\begin{array}{c}
\text{\textbf{Adagio}} \\
\text{\textbf{Andantino}}
\end{array}
\]
2:68A  Sonata, G major, not in WKO.
Attribution: Sonia Wronkowska.
Comment: 2:68A/3 includes three variations.

Moderato

Adagio

Tempo di Menuet

2:69  Sonata, C major, not in WKO.

Moderato

Adagio

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

Modorato

Adagio

Allegretto

2:71  Sonata, B♭ major, not in WKO.
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.
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.
Edition: EG, G308.
Comment: Cadenza in 2:73/2.

Moderato

Adagio

Tempo di Minuet
2:74 Sonata, C major, not in WKO.
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.

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).

Un poco allegro

Andante

Tempo di Minuet
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.
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 primieres*, pp. 8-9 in each part, no. 4.
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

Menuet

5:2 Trio for flute, viola da gamba, and basso, G major, not in WKO.
Sonata: *Les Suites des trios primieres*, pp. 9-10 in each part, no. 5.
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

\[\begin{align*}
\text{Vdg} \\
\end{align*}\]

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 Fritzsch.

Poco allegro

\[\begin{align*}
\text{Vdg} \\
\end{align*}\]

Siciliano

\[\begin{align*}
\text{Vdg} \\
\end{align*}\]

Tempo di Minuetto

\[\begin{align*}
\text{Vdg} \\
\end{align*}\]

5:4A 
Trio for violin, 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 Fritzsch.

Allegro ma non troppo

\[\begin{align*}
\text{Vdg} \\
\end{align*}\]

Andantino

\[\begin{align*}
\text{Vdg} \\
\end{align*}\]

Tempo di Minuetto

\[\begin{align*}
\text{Vdg} \\
\end{align*}\]
5:5A Trio for viola da gamba, violin/flute, and bass, B♭ major, not in WKO
Source: Ledenburg Collection D-OSa Dep 115b Akz. 2000/002
Nr. 529.8.
Attribution: Thomas Fritzsch
Comment: Fragment, only the anonymous gamba part survives in the
Ledenburg Collection. This part however is concordant with the
first part of a trio which is either by Abel (S-Uu Instr. mus.
i hs. 11b, fourth trio – WKO 110d) or by Johann Stamitz (F-Pn
VM 17 1021, fourth trio). Thus, the trio can be reconstructed.

Andante

Allegro

Menuetto
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. Klgl. 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. Klgl. 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’. 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

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13 C. F. Cramer, Magazin der Musik, i/1 (Hamburg, 1783), 283.
Abel’s Viola da Gamba Music: Catalogue, Second Revised Version

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

7:1  Quarteto N: 1, A major, not in WKO.
     Source: manuscript parts at A-LA.
     Comment: an arrangement of no. 5 of Abel’s Six Quartets, 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 Tropo

Allegro assai

7:2  Quarteto N. 3, B♭ major, not in WKO.
     Source: manuscript parts at A-LA.
     Comment: an arrangement of no. 2 of Abel’s Six Quartets, 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

8:1  ‘Frena le belle lagrime’, B♭ major, not in WKO.  

Cantabile

\[ \text{Con sordine} \]

\[ \text{Vn 1} \]
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 Fritzsch.

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♭ 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, 2:42-51.\(^{21}\) Evidence of the existence of lost sonatas or solos


\(^{17}\) Holman, \textit{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 \textit{Ledenburg} and the \textit{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 Quartetos, 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 Quartetos 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 Quartetos*, 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.

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22 *The Morning Herald*, 3 April 1794.