

# ABEL, Carl Friedrich

(1723-1787)

This Catalogue is compiled by Peter Holman. The introduction is cut down from the full explanation in ABEL-H (*q.v.*). The Catalogue replaces that of ABEL-K and it is suggested that 'A' prefixes the catalogue numbers for general use. See also VIOL-H, chapters 5-6.

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.

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 (ABEL K) 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. In what follows Abel's gamba music is grouped into eight categories by scoring:

1. Unaccompanied viola da gamba
2. Viola da gamba and bass/continuo
3. Viola da gamba and violoncello
4. Viola da gamba and harpsichord
5. Flute, viola da gamba and bass/continuo
6. Flute, violin, viola da gamba and violoncello
7. Viola da gamba, violin, viola and violoncello
8. Soprano, viola da gamba, two violins, viola and bass/continuo

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 new numbers have been allocated 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.

Abel wrote his viola da gamba parts mostly in the treble clef, expecting it to be played at the lower octave—a feature preserved 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. A distinction is made 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 presumably has a more active role—though the four works concerned are not available for study. The titles of the pieces are given in the form they appear in the principal source; Holman has given appropriate titles to untitled pieces in square brackets. The incipits have been transcribed directly from the sources 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. Holman has only included fingerings that

he believes to be autograph. Holman writes: '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.'

#### **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-DI Dresden, Sächsische Landesbibliothek, Staats- und Universitätsbibliothek Dresden  
DK-Kk Copenhagen, Det Kongelige Bibliotek Slotsholmen  
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  
US-NYp New York, NY, New York Public Library at Lincoln Center, Music Division

#### **Publisher Abbreviations**

CAP Charivari Agréable Publications, Oxford  
DE Dovehouse Editions, Ottawa, Viola da gamba series  
Fretwork Fretwork Editions, London  
EG Edition Güntersberg, Heidelberg  
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**

*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: GBLbl, G.206.k.(2).

*Six Easy Sonatas 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 only surviving copy is D-DI, Mus. 3122-R-2. There is a facsimile with an introduction by Michael O'Loghlin (Heidelberg, 2005), EG, G501.

*Les Suites des trios premières: 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. 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. It is not autograph, as claimed by Knape: 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: 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.

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 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. 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).

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. 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. 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'.

Private collection, part-autograph folio manuscript containing ten sonatas for viola da gamba and bass (2:42-51) and four duets for gamba and violoncello (3:1-4). It has not been available for study, though a certain amount can be learned about it from the descriptions in sale catalogues: Puttick and Simpson, 27 November 1882, lot 508; Sotheby's 17 June 1947, lot 241; and Sotheby's 26 May 1994, lot 97. It belonged to Elizabeth, Countess of Pembroke (1737-1831), Edward Payne (1844-1904) and Arthur Frederick Hill (1860-1939).

C. F. ABEL

**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]g[io]



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.



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- 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.



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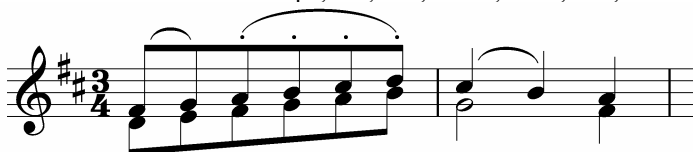
### 1:11 [Allegro], D major, WKO 192.

Sources: US-NYp, Drexel MS 5871, p. 7.  
Editions: Knape, xvi; UO, HS99; CAP, 041, 042.



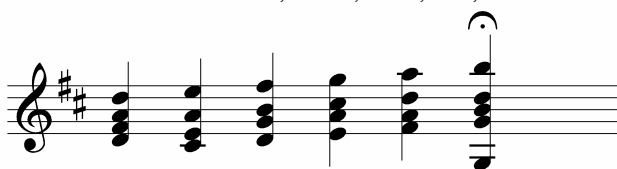
### 1:12 [Minuet], D major, WKO 193.

Source: US-NYp, Drexel MS 5871, p. 8.  
Editions: Knape, xvi; UO, HS99; CAP, 041, 042.



### 1:13 [Flourish or Cadenza], D major, not in WKO.

Source: US-NYp, Drexel MS 5871, p. 8.  
Edition: UO, HS99; CAP, 041, 042.



### 1:14 [Prelude], D major, WKO 194.

Source: US-NYp, Drexel MS 5871, p. 8.  
Edition: UO, HS99; CAP, 041, 042.



### 1:15 [Allegro], D major, WKO 195.

Source: US-NYp, Drexel MS 5871, p. 9.  
Edition: 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.



C.F. ABEL

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.



## C. F. ABEL

### 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.



### 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.

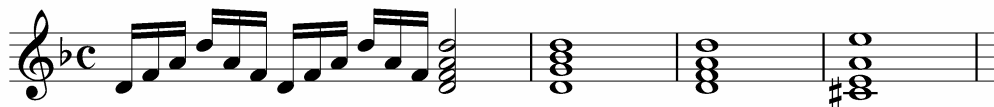
Edition: UO, HS99; CAP, 041, 042.



### 1:26 [Prelude], D minor, WKO 205.

Source: US-NYp, Drexel MS 5871, p. 18.

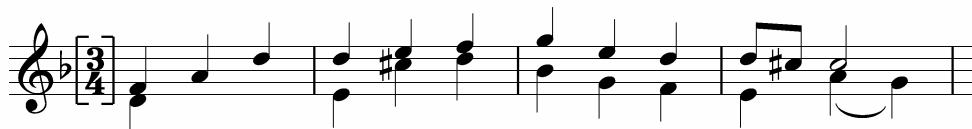
Editions: Knape, xvi; UO, HS99; CAP, 041, 042.



### 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.





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1:29 [Allegro], D minor, WKO 208.

Source: US-NYp, Drexel MS 5871, pp. 20-21.

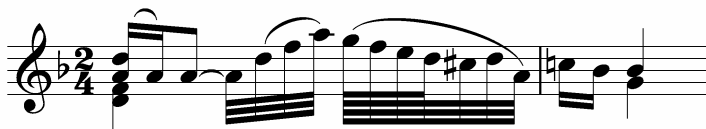
Editions: Knape, xvi; DE, 22; UO, HS99; CAP, 041, 042.



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.



C. F. ABEL

**Category 2: Viola da Gamba and Bass/Continuo**

**2:1** Sonata, C major, WKO 141.

Source: *Six Easy Sonatas*, no. 1, pp. 2-5.

Editions: Knape, xvi; HM, 39; EG, G062.

Vivace



Adagio



Minuetto



**2:2** Sonata, A major, WKO 142.

Source: *Six Easy Sonatas*, no. 2, pp. 6-9.

Editions: Knape, xvi; HM, 39; EG, G062.

Allegro



Siciliano



Tempo di Minuetto



**2:3** Sonata, D major, WKO 143.

Source: *Six Easy Sonatas*, no. 3, pp. 10-12.

Editions: Knape, xvi; HM, 39; EG, G062.

Allegro



Adagio



C. F. ABEL

Minuetto



2:4 Sonata, G major, WKO 144.

Source: *Six Easy Sonattas*, no. 4, pp. 13-16.

Editions: Knape, xvi; HM, 40; EG, G063.

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.

Allegro



Andante



Minuetto



C. F. ABEL

2:6 Sonata, E minor, WKO 146.

Source: *Six Easy Sonatas*, no. 6, pp. 21-24.

Editions: Knape, xvi; HM, 40; EG, G063.

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.

Adagio



Allegro



C. F. ABEL

Allegro ma non presto



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



C. F. ABEL

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



C. F. ABEL

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



## C. F. ABEL

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





## C. F. ABEL

### 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.



C. F. ABEL

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



C. F. ABEL

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



Adagio



Minuetto



C. F. ABEL

**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



Adagio



C. F. ABEL

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



C. F. ABEL

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



C. F. ABEL

**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



C. F. ABEL

**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: part-autograph manuscript, private collection, no. 3.

Edition: none.

Allegro

Adagio



Tempo di Minuet

**2:43** Sonata, Eb major, not in WKO.

Source: part-autograph manuscript, private collection, no. 4.

Edition: none.

Vivace

Adagio

Menuet

**2:44** Sonata, Bb major, not in WKO.

Source: part-autograph manuscript, private collection, no. 5.

Edition: none.

Moderato

Adagio

Tempo di Menuet

**2:45** Sonata, Bb major, not in WKO.

Source: part-autograph manuscript, private collection, no. 6.

Edition: none.

Vivace

Adagio

Tempo di Menuet



C. F. ABEL

**2:46** Sonata, B $\flat$  major, not in WKO.

Source: part-autograph manuscript, private collection, no. 7.  
Edition: none.

Allegro  
Adagio  
Menuet

**2:47** Sonata, F major, not in WKO.

Source: part-autograph manuscript, private collection, no. 8.  
Edition: none.

Moderato  
Adagio  
Men[uet]

**2:48** Sonata, G major, not in WKO.

Source: part-autograph manuscript, private collection, no. 9.  
Edition: none.

Allegro  
Adagio  
Tempo di Menuetto

**2:49** Sonata, D major, not in WKO.

Source: part-autograph manuscript, private collection, no. 10.  
Edition: none.

Moderato  
Adagio  
Men[uet]

**2:50** Sonata, D major, not in WKO.

Source: part-autograph manuscript, private collection, no. 13.  
Edition: none.

Allegro  
Adagio  
Allegretto

**2:51** Sonata, A major, not in WKO.

Source: part-autograph manuscript, private collection, no. 14.  
Edition: none.

Moderato  
Adagio  
Tempo di Menuet

C. F. ABEL

**Category 3: Viola da Gamba and Violoncello**

- 3:1** Duetto, D major, not in WKO.  
Source: part-autograph manuscript, private collection, no. 1.  
Edition: none.

Allegro  
Rondeau

- 3:2** Duetto, D major, not in WKO.  
Source: part-autograph manuscript, private collection, no. 2.  
Edition: none.

Allegro  
Adagio  
Tempo di Menuet

- 3:3** Duetto, G major, not in WKO.  
Source: part-autograph manuscript, private collection, no. 11.  
Edition: none.

Poco allegro  
Un poco adagio  
Rondeau alegretto

- 3:4** Duetto, G major, not in WKO.  
Source: part-autograph manuscript, private collection, no. 12.  
Edition: none.

Un poco allegro  
Andante  
Tempo di Minuet

C. F. ABEL

### Category 4: Viola da Gamba and ?Harpichord

4:1 [Sonata], C major, not in WKO.

Source: GB-Lu, MS 944/2/1-3, part 1, pp. 30-31.

Edition: none.

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, Viola da Gamba and Bass/Continuo

5:1 Trio, F major, not in WKO.

*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.

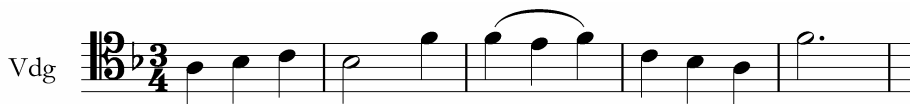
Moderato



Andante



Menuetto



## C. F. ABEL

### 5:2 Trio, G major, not in WKO.

*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* [VIOL H], 224-226.

Allegro



Andante



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. Klg. 2, Item 2; D-B, Mus. Ms. 253/10.

Editions: Schott, 10190; PRB, CL007.

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*'. 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.

Allegro Moderato



Cantabile: see 2:10/2



## 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, Bb 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

a mezza voce



Tempo di Menuetto



C. F. ABEL

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

**8:1** 'Frena le belle lagrime', B♭ major, not in WKO.

Source: *The Favourite Songs in the Opera Sifari*, vol. 1, pp. 2-7.

Modern edition: Fretwork, FE2.

Cantabile

Vn 1 *con sordine*

*f* *p* *f* *p*

See ABEL-H Appendix 1 for a discussion of lost or unidentified works by Abel

# 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



F-Pn, Rés Vm<sup>7</sup> 673, no. 45



F-Pn, Rés Vm<sup>7</sup> 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)

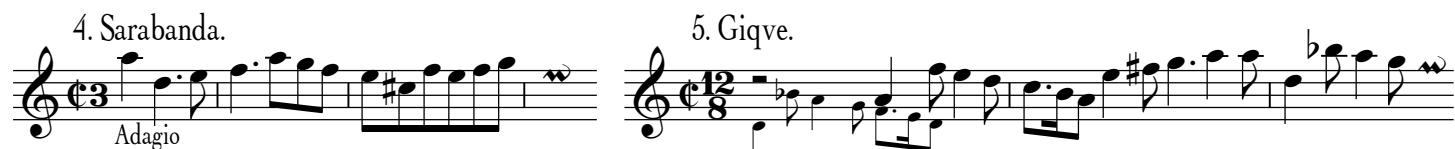
1. Praeludium. Sonatina.  
Adagio. Allegro.



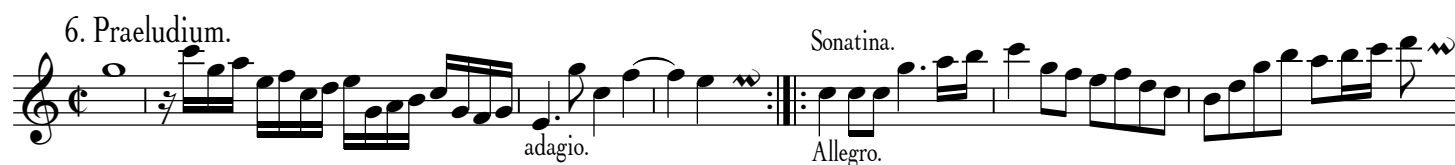
2. Allemanda. 3. Corrente.



4. Sarabanda. 5. Gigue.  
Adagio.



6. Praeludium. Sonatina.  
adagio. Allegro.



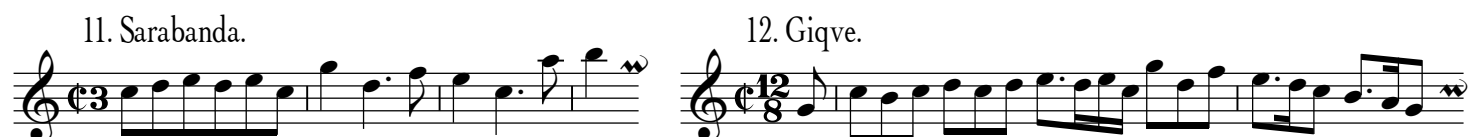
7. Allemanda. 8. Corrente.



9. Sarabanda. 10. Gigue.



11. Sarabanda. 12. Gigue.



13. Praeludium. Sonatina.  
Adagio. Allegro.



14. Allemanda. 15. Corrente.



16. Sarabanda. 17. Gigue.





# Clamor Heinrich Abel - Erstlinge Musicalischer Blumen (1674)

18. Praeludium. Sonatina.  
Adagio. Allegro.



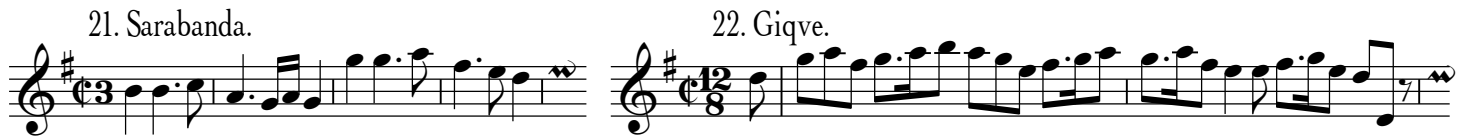
Musical notation for piece 18, consisting of a Praeludium in G major, 3/4 time, marked Adagio, and a Sonatina in G major, 3/4 time, marked Allegro. The Praeludium features a simple melodic line with a repeat sign. The Sonatina is a more rhythmic piece with eighth and sixteenth notes.

19. Allemanda. 20. Corrente.



Musical notation for pieces 19 and 20. Piece 19 is an Allemanda in G major, 3/4 time. Piece 20 is a Corrente in G major, 3/8 time, characterized by a lively, rhythmic pattern.

21. Sarabanda. 22. Gigue.



Musical notation for pieces 21 and 22. Piece 21 is a Sarabanda in G major, 3/8 time, with a slow, graceful feel. Piece 22 is a Gigue in G major, 12/8 time, featuring a fast, rhythmic pattern.

23. Praeludium. Sonatina.  
Adagio. Allegro.



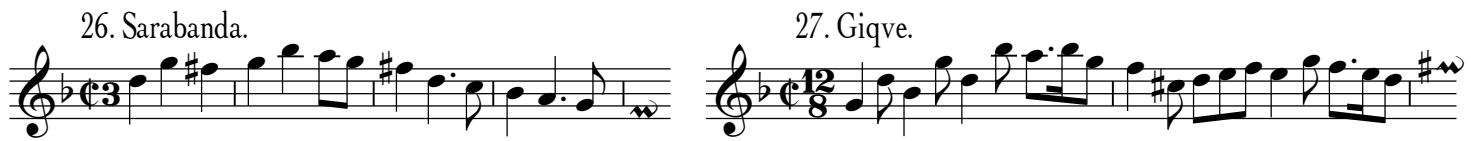
Musical notation for piece 23, consisting of a Praeludium in G major, 3/4 time, marked Adagio, and a Sonatina in G major, 3/4 time, marked Allegro. The Praeludium has a more complex melodic structure than the previous one.

24. Allemanda. 25. Corrente.



Musical notation for pieces 24 and 25. Piece 24 is an Allemanda in G major, 3/4 time. Piece 25 is a Corrente in G major, 3/8 time, with a lively, rhythmic pattern.

26. Sarabanda. 27. Gigue.



Musical notation for pieces 26 and 27. Piece 26 is a Sarabanda in G major, 3/8 time. Piece 27 is a Gigue in G major, 12/8 time, featuring a fast, rhythmic pattern.

28. Praeludium. Sonatina.  
Adagio. Allegro.



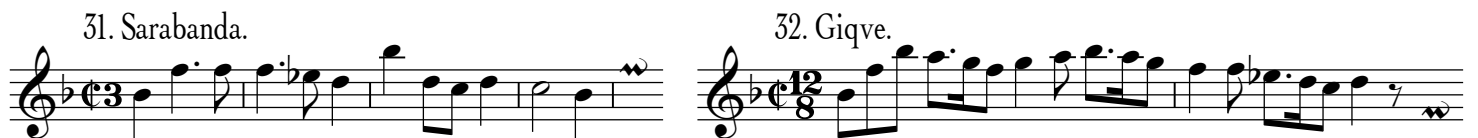
Musical notation for piece 28, consisting of a Praeludium in G major, 3/4 time, marked Adagio, and a Sonatina in G major, 3/4 time, marked Allegro. The Praeludium has a simple melodic line with a repeat sign.

29. Allemanda. 30. Corrente.



Musical notation for pieces 29 and 30. Piece 29 is an Allemanda in G major, 3/4 time. Piece 30 is a Corrente in G major, 3/8 time, with a lively, rhythmic pattern.

31. Sarabanda. 32. Gigue.



Musical notation for pieces 31 and 32. Piece 31 is a Sarabanda in G major, 3/8 time. Piece 32 is a Gigue in G major, 12/8 time, featuring a fast, rhythmic pattern.

33. Praeludium. Sonatina.  
Adagio. Allegro.



Musical notation for piece 33, consisting of a Praeludium in G major, 3/4 time, marked Adagio, and a Sonatina in G major, 3/4 time, marked Allegro. The Praeludium has a simple melodic line with a repeat sign.

Clamor Heinrich Abel - Erstlinge Musicalischer Blumen (1674)

34. Allemanda.



35. Corrente.



36. Sarabanda.



37. Gigue.



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)

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 Vm<sup>7</sup> 673, no. 131

# ADSON, John

c.1586-1640)

The musical score consists of 32 numbered staves of music, arranged in two columns. The notation includes various clefs (treble and bass), time signatures (common time, 3/2, 3/4), and key signatures (one flat, two sharps, and one sharp). The music is primarily melodic and rhythmic, with some complex passages in staves 17 and 32.

1 14

2 15

3 16

4 17

5 18

6 19

7 20

8 21

9 22

10 23

11 24

12 25

13 26

27

28

29

30

31

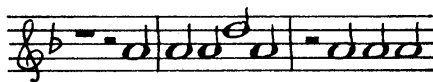
32

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



# ALCOCK

In Nomine a [5?] E329

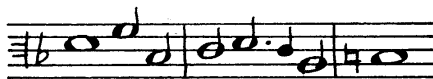


US-Ws MS Va408 f.15'

(cantus only)

[these two MSS may be related]

In Nomine a7 E325



GB-Lbl Add MS 32377,

f. 17 (cantus only)

# RICHARD ALLISON

fl.  
1592-1601

In Nomine: Mixed Consorts

	MORLEY 1599			MORLEY 1611		ROSSETER 1609		GB-AB MS Bragyntyn 27		Rr MS Add MSS		WALSINGHAM					Cu MSS		LbL				Private hands		Fuhrmann 1615		US WS 3.		Dbird-Urch MS 130a-b		Ob., Mus. Sch. D.220			Publications		
	no.	no.	no.	v.	f.	no.	f.	f.	f.	f.	f.	Dd. 5.21	Dd. 3.18	Dd. 5.20	Dd. 14.24	2.11 Dd	31392	38539	2046	Hirsch MS M1353	D.212-6	f.	f.	p.	f.	no.	p./no	no.	no.	no.	no.	no.	no.			
In Nomine a5 E244 																					I/33 25												150			
De la Tromba parin E601 	3 A L	3 A L		26 A 1 of 2L		1*	5 A R	40 A L	5 A B	17 A C	82 A SP						6 L						18 A P				33	40 II: 38			3					
-galliard E 802 				17 A, C																																
Responce parin E602 	-	25 A TFI P																																25	1	
The Sharp parin E603 					18	6	TFI CB									32 SL	5 1 of 2L	11 2L	4 63 A SL				15 P		59 SL		17 1 of 2L								2	
Alison's knell parin E604 	11 A	11 A				12	TFI CB	10 A R	31 A L	3 A B													89 A P										11			
-galliard E841 				21 A, C																																
Bachiler's delight E605 	-	24 A TFI P				13	TFI CB		44 L	2 B																								24		
The Lady Frances Sidneys Almayne F606 						18	TFI CB																												5	

N.B. EXTRA ABBREVIATIONS See list overleaf

\*'The Lady Frances Sidneys goodmorrow'

The Lady Frances Sidneys goodnight

Trumbull lute book

John Sturt lute book

Jane Pickering lute book

Brown & bandora & lura viol book

Tollmache lute book

'Testudo Gall.-Germ.'

RICHARD ALLISON Mixed Consorts - concluded	OTHER ABBREVIATIONS Consort of Six { Treble Tr Lute L Flute Fl Cittern C Bandora P Bass B Recorder R Solo S	MORLEY 1599	MORLEY 1611	ROSSETER 1609	SIMPSON 1617	WALSINGHAM	CU MSS						Lb1		Private hands		Publications				
							Dd 4.22	'Cambridge Consort books'			Dd 2.11	Dd 5.78.3	Add MS 31392	Hirsch MS M1353			no.	no.			
								Dd 5.21	Dd 3.18	Dd 5.20									f.	f.	f.
Go from my window E607		12 A not L	12 A not L			33 TFH CB		12' PA	34' L										no.	no.	no.
Mrs. Millicent's pavin E608				12 Fl C					57' L	10' B											
-galliard E801				12 Fl C					-	-											
Mr Alisons Almayne E673						16 TFH CB								15' P	10 L						4
Quadro pavin E674		1 A not L			XXII a5	29 TFH CB	4' SL													1	
-galliard E833		2 A not L				29 TFH CB	4' SL													2	
Paven Dolorosa E701						11 TFH CB		7' A R	46' A L	7' A B	4' SL	32' SL									3
Pavin E702									19' L		71 SL	33 SL	30' SL	3' A SL							
The Spanish Measure E873						22 CB															

Browne bandora & lute viol book  
Sampson lute book (formerly Tollemache)

# JOHN AMNER

Verse anthems

Pavan and Galliard a5

AMNER 1615

GB-  
Lbl  
Add  
MSS

Ob  
MSS  
MUS

Och  
MSS

US-  
NYp  
MSS

30826-8

f. 20-24

56-60

Drexel  
4180-5

CORDA MUSIC

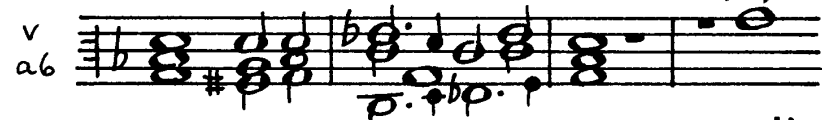
O ye little flock



Fear not

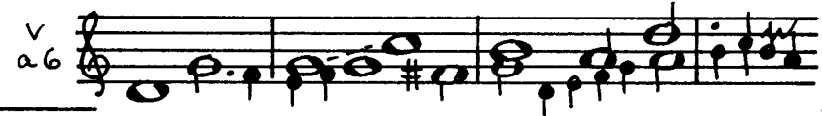
And they cry

Lo, how from heaven

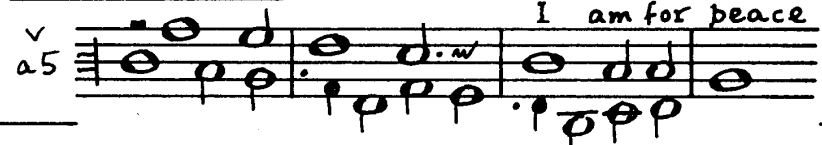


I bring you glad tidings

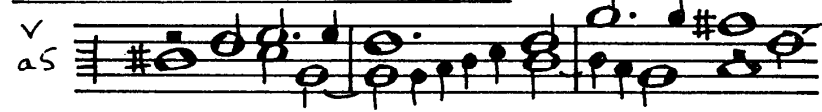
My Lord is hence removed



I am for peace



Consider all ye passers by



Pavan a5 (incomplete)



Galliard a5 (incomplete)



no.

19

no.

no. a6

11

P.

f.

60'

20

21

12

13

61'

62

22

23

25

14

15

62'

63

64

6

98

3 parts  
only

4 parts  
only

1

2

✓

✓

Mr. ANTHONYE

Preludium 1      fefhf  
for solo lyra viol      F

Handwritten musical notation on a five-line staff. The notation includes two treble clefs at the top. The notes are represented by letters: 'a', 'b', 'c', 'e', 'f', 'a', 'c', 'e', 'a', 'c' on the first line, and 'a', 'c', 'e', 'f', 'a', 'c', 'e' on the second line. There is a vertical bar line after the first measure. Above the first measure, there are two notes with stems and flags, and the letters 'a' and 'b' below them. Above the second measure, there are two notes with stems and flags, and the letters 'a', 'c', and 'a' below them. The letters 'a', 'c', 'e', 'a', 'c' are written above the first measure, and 'a' is written above the second measure.

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

ANTHONYE-1

# ARNALD

'Sig<sup>f</sup> Arnald, K. Denmark, Gen. July  $\frac{30}{92}$ '

*Divisions, one on each section*

I.

Ground

II.

GB-03 MS Mus Sch

C.61, p.32 rev:1

# ARNOLD, Gregory

D-W,  
Cod.  
Guelf.  
34.7.  
Aug 2<sup>o</sup>

Canzona



no./p.  
67/120

Canzona



77/149

# 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

a a b d	a c c a	a b a	a
a	a	a	
a		a	

PLAYFORD-T no. 229