

Introduction

Seven Berlin Trios

In the Staatsbibliothek zu Berlin, Music Department with Mendelssohn Archive, under the shelfmark Mus.ms. 252, there is an 89-page collective manuscript containing the so-called “Seven Berlin Trios” by Carl Friedrich Abel. It is entitled *Abel. | Sonatas f. 2 Flutes | m. bass*. The collection is heterogeneous in several respects: of the seven trios, five are for two flutes and bass and two for flute, violin and bass; the manuscripts are written by five different anonymous scribes; the musical character of the compositions is quite different. Several points suggest that these works date from Abel’s time in Germany, i.e. they were created before 1759. The papers used are of German origin, the sources (also the majority of the other copies, see below) have survived in Berlin, and the two upper parts are, in contrast to the trios op. 3 published in England in 1761, of equivalent rank, i.e. still rather rooted in the Baroque.

That the first six trios at least belong together is evident from the fact that they were offered in the same order as in the Berlin manuscript in the Breitkopf catalogue of 1763 (Fig. 1); Trio No. 7 is included in the catalogue of 1766 (Fig. 2).¹

Fig. 1 Breitkopf Catalogue of 1763: Berlin Trios No. 1–6

Fig. 2 Breitkopf Catalogue of 1766: Berlin Trio No. 7

In addition to the aforementioned Berlin collective manuscript, there are 13 other copies today, distributed differently among the individual trios. They are located in Germany and Sweden and prove the high degree of popularity of these trios on the European continent. Of these additional copies, we would like to point out the collective manuscript from the archive of the Sing-Akademie zu Berlin with the shelfmark SA 2557, which contains the first four trios in the hand of Carl Jacob Christian Klipfel, who lived in Meissen and Berlin.² The existence of this copy suggests that these trios may have been composed in Dresden. As with all of Klipfel’s copies, his musical text is particularly reliable. Trio No. 5 occupies a special position, for there is also a copy of it attributed to Carl Philipp Emanuel Bach. Moreover, the two versions have completely different middle movements.

Despite some differences in the nature and quality of the sources, we have tried to follow uniform editing guidelines for all seven trios. Our edition follows the respective main source, but consults the other sources in cases of doubt. We use today’s accidental conventions. Accidentals that we suggest deviating from the main source are given in brackets. The corrections we have made to the musical text to rectify scribal errors are listed in the Critical Report. In the case of parallel passages that are often not consistently marked in the sources, we have added or corrected articulation and dynamics where necessary and, as usual, marked our additions with dashes or square brackets. We have standardised the length of the appoggiaturas to half the length of the

¹ Barry S. Brook (ed.), *The Breitkopf Thematic Catalogue – The Six Parts and Sixteen Supplements 1762–1787*, (New York, 1966), columns 88 and 242.

² Nigel Springthorpe, “Porcelain, Music and Frederick the Great: a Survey of the Klipfel Collection in the Sing-Akademie, Berlin” in *Royal Musical Association Research Chronicle*, vol. 46, no. 1, 1–45, 2015.

main note; however, if the main note is a sixteenth, we have also written the appoggiaturas as sixteenths for typographical reasons.

Our edition of the seven trios is divided into four booklets as follows.

order number	Trio No.	AbelWV	key	scoring
G429	1	C52	G	2Fl
	2	C53	D	2Fl
G430	3	C54	G	2Fl
	4	C55	F	2Fl
G431	5	C56	c	Fl+V
G432	6	C57	G	Fl+V
	7	C58	G	2Fl

Trio No. 1

For Trio No. 1, AbelWV C52, the following sources exist:

- Q1 D-B Mus.ms. 252 no. 1
- Q2 D-Bsa SA 2557 no. 4
- Q3 D-Bsa SA 2556**
- Q4 DS-KA Mus. Hs. 1012

Q1 is the first trio in the collective manuscript of the Seven Berlin Trios. Q2 is the fourth trio in the collection of scores in the hand of Carl Jacob Christian Klipfel. This source shows partly considerable note differences to Q1 in the second flute and in the bass and is clearly more complete, more consistent and more reasonably marked. Q3 contains Klipfel's parts for the score in Q2 and is largely identical to it. Since it is hardly necessary to add anything here

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Wir vermerken die Schreibweise der jeweiligen Hauptquelle, wenn diese von unserer Edition abweicht. T1 = Takt 1, N1 = Note 1, Q1 = Quelle 1.

We indicate the original reading of the respective main source, if it differs from our edition. T1 = bar 1, N1 = note 1, Q1 = source Q1.

³ Michael O'Loughlin, *Frederick the Great and his Musicians: The Viola da Gamba Music of the Berlin School*, (Aldershot: Ashgate, 2008).

for practical purposes, we choose Q3 as our main source. Q4 from the Karlsruhe library shows considerable differences to the other sources and is not considered for our edition.

The movement sequence of the trio (slow – fast – Vivace) points to a work of the Berlin School in the sense of Michael O'Loughlin, and the work also shows other characteristics of *Empfindsamkeit*.³ Short piano passages create an echo effect.

Trio No. 2

For Trio No. 2, AbelWV C53, the following sources exist:

- Q1 D-B Mus.ms. 252 no. 2
- Q2 D-Bsa SA 2557 no. 3**
- Q3 D-KA Mus. Hs. 1010

Q1 is the second trio in the collective manuscript of the Seven Berlin Trios. Q2 is the third trio in Klipfel's collection of scores. As with Trio No. 1, this source is more complete than Q1 and therefore serves as our main source. As is to be expected in a densely written score, the dynamic designations are often not to be found in all parts. We have completed them. The Karlsruhe source Q3 shows clear differences to the other sources and is not considered for our edition.

As with Trio No. 1, the sequence of movements and other characteristics indicate that this work, too, can be attributed to the Berlin School.

Günter and Leonore von Zadow
Heidelberg, May 2023

Trio 1, Allegro T30 Fl 1 N5	Q3	Halbe <i>half note</i>
Trio 2, Allegro	Q1 Q2	Allegro Vivace
Trio 2, Allegro T94 N1 alle Stimmen <i>all parts</i>	Q2	Ganze <i>whole note</i>
Trio 2, Vivace T58 B	Q2	