

**ANTONÍN KAMMELL (Anthony John Kammell) –**

## **A THEMATIC CATALOGUE**

This aims to be a catalogue of all the works by Kammell that can be proved to exist (or in a few cases to have existed), not a bibliography of the many different editions of his music. There were other European editions of his music which I have not seen but I suspect there are no other works in existence which are not included here. It's impossible to be 100% certain and it might be that someone comes across an edition of music which is not included in this catalogue. That would be lovely. Please let me know! I would be pleasantly surprised.

Antonín Kammell wrote far less music than a first look at library catalogues would suggest. Most, but not all, of the European editions are copies of works already printed in England with different opus numbers added by the various European publishers. Some of the European editions have the same opus numbers as English editions. Some European editions are of works that have not been found in English editions. In some cases the same work appears with three different opus numbers. The confusion of numbers is not only due to these European editions. Even the English ones, which Kammell presumably had a say in, are very confused.

The English editions begin logically. The opus numbers from 1 to 10 in the English editions probably represent Kammell's music in the order it was written. After that, even in England, the situation becomes complicated. I have found no English Op. 13 – though a Parisian Op. 13, of violin sonatas, of which I cannot trace a copy, might be the missing work. From Op. 14 onwards there is duplication of numbers as Kammell changes publishers. An Op. 14 also appears as an Op. 16. And something different again in Paris!

Sylva Simsova has researched editions of Kammell's music, and holdings in libraries, in great detail and her work has been an invaluable help in this project.

There are also some early works (symphonies) which exist which were not published. There are some violin concertos which were advertised in catalogues but of which no copies survive. There is one recently discovered unpublished manuscript from Kammell's last years, and there is a tantalising possibility of symphonies and other works which might have been performed and then lost after his death.

With all the confusion it is impossible to make a catalogue in a reliable chronological order. I suspect some quite late European editions are of much earlier works. It is

impossible to follow opus numbers. The most important task is to establish which works are definitely individual works and to clarify what all the different publications actually are.

To achieve this I have listed all the known works in a very simple classified order.

I have simply made categories based on the instrumentation and listed each work (mostly a work is a set of six separate sonatas, trios, etc) under that category.

I have been able to add incipits (the first four bars of each piece, or movement in a work) for almost every publication listed. This will make it possible to identify any edition which might turn up as a known work or a work which needs to be added.

Many of the works are available online to download from IMSLP, Bibliotheque Nationale, and the National Library of Spain. I have obtained scanned copies of several works from the British Library. The Sonatas Op. 8 are available in print from King's Music.

Dedications are only shown on the first English edition, sometimes only on a first printing published by the author.

On almost all publications the composer is given as Antonio Kammell.

The surname is almost always spelled with a double l.

In most documents in England his name is given as Anthony John Kammell.

## **WORKS BY OPUS NUMBER**

**Works published in England (Not all European opus numbers are given here.)**

Trios. London Op. 1. Paris Op. 1 AK3/1 (c1765)

Duets. London Op. 2. Sieber Op. 2 AK2/1

Trios. London Op. 3. Paris Op. 3 AK3/2

Quartets. London Op. 4 AK4/1 (1768/9)

Duets. London Op. 5. Sieber Op. 5 AK2/2 (1768/9)

Notturnos (Trios). London Op. 6. Paris Op. 7. AK3/4 (1771?)

Quartets. London Op. 7. Paris Op. 14. Berlin Op. 8 AK4/2 (1771/2)

Sonatas for violin and continuo. London Op. 8. Hummel, Op. 9 AK1/1 (1771/2)

Sonatas (trios), harp, vln, cello. London Op. 9. Paris Op. 16 AK3/5 (1771/2)

Symphonies (Overtures). London Op. 10 Paris Op. 18 AK5/2 (before March 1773)

Duets. London Op. 11 AK2/3 (c.1775)

Divertimentos. London OP. 12. Edition for the author as Op. 14. Paris edition as Op. 21. AK4/3 (No earlier than 1775, probably 1777/8)

There is no known English Op. 13. The Sieber edition of Op. 8 appeared as Op. 13.

Duets. London Op. 15 AK2/4

Trios. London Op. 16. Another edition, with no publisher's name, has Op. 14. Paris edition is Op. 23. AK3/7

Divertimentos (duets) London Op. 17 AK2/5 (No earlier than 1779)

Divertimentos (piano). London Op. 17 AK7/1 (An arrangement of AK2/5)

Duets. London Op. 18 AK2/6

Notturnos (trios). London Op. 19 AK3/8 (After 1780)

Works published in England without Opus Number:

Trios or Ballo. (This must be the Pantomine written in Edinburgh.) London, no op. no. AK3/3

Dancing Minuets (trios.) London, no op. no. AK3/6

#### **Works published In Europe with no known English Edition**

Duets. Paris Op. 7 AK2/8

Duets. Paris Op. 19 AK2/9

Duets. Paris Op. 26 AK2/7

Trios. Paris Op. 17 AK3/9

Trios. Paris Op. 6 AK3/10

Violin concerto No. 7. Paris AK6/7 and possible twelve or more others published in Paris but untraced.

I believe these are examples of Kammell's autographs. These are the only two Kammell autograph manuscripts I have located.

This is AK/2/7/5 in British Library, Royal Music Collection, R.M.21.d.17

*Violino Primo*

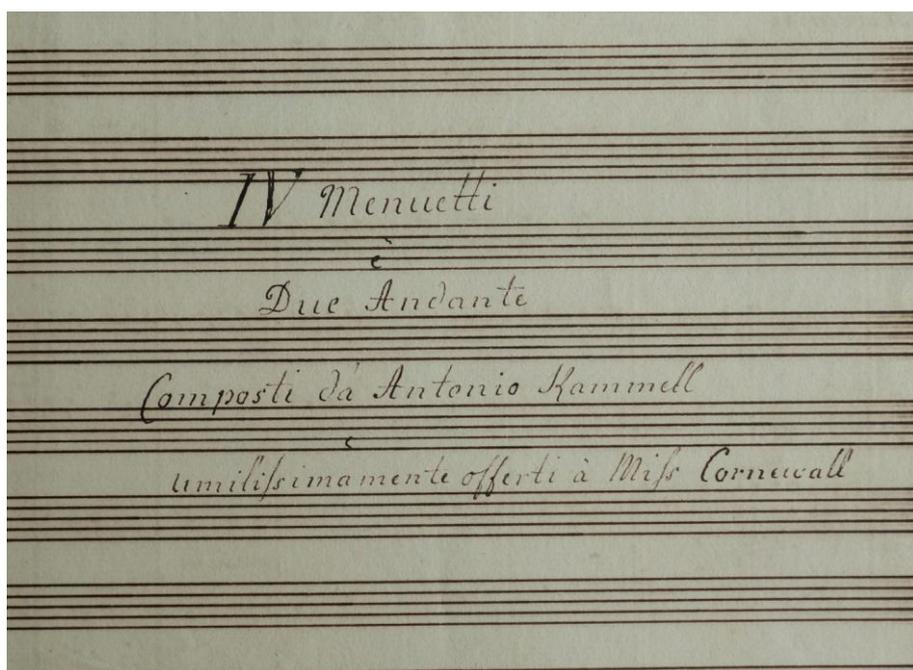
*Allegro* *piano* *for* *piano* *for* *for* *for* *for* *for* *for*

*Allegro*

*Duetto per due Violini*

*Di Antonio Kammell*

This is AK7/2/1-6. Sammlung Schneider-Genewein, Zürich. Shelf mark: Mus.ms. 3301



#### THEMATIC CATALOGUE

The basic classification is:

AK1 Violin sonatas (with continuo)

AK2 Duets for violins (or violin and viola)

AK3 Trios (two violins and continuo, two violins and cello, harp or piano with violin and cello accompaniment, and some with alternatives of flute or oboe)

AK4 Quartets (two violins, viola and cello, with some alternatives for flute or oboe)

AK5 Symphonies

AK6 Concertos

AK7 Keyboard music

AK 8 Miscellaneous and lost works

All Incipits are first violin unless otherwise stated.

## VIOLIN SONATAS

### AK1/1/1-6

#### 6 Sonatas for violin and continuo

ENGLISH EDITION: Six solos for the violin : with a thorough bass for the harpsichord. Opera VIII.

London, c 1772? (The Symphonies published as Op. 10 AK5/2 were published no later than March 1773, which implies a composition date for these sonatas no later than 1772.)

Source: Reprint available from King's Music

EUROPEAN EDITIONS: The Hague, Hummel, as Op. 9.

Source: IMSLP

DEDICATION: Richard Ottley

DATE OF COMPOSITION: c1771-72

KEYS: G B flat C E flat A E

AK1/1/1

**Allegretto**

**Adagio**

**Tempo di Menuetto**

AK1/1/2

**Adagio**

**Andantino Con Variazione**

AK1/1/3

**Allo. Con Spirito**



AK1/1/6

**Allegro Moderato**



**Cantabile**



**Allegro Molto**



AK1/2/1-6

**6 Sonatas for violin and continuo**

ENGLISH EDITION: Unknown

EUROPEAN EDITION:

Paris: Le Duc (successor to De La Chevardiere) as Op. 10

These may be the same as the Violin Sonatas Op. 13 advertised by Seiber of which I have not traced a copy, and might well be the missing Op. 13 in the list of works published in England, but the date seems to be too early for an Op. 13, which should, logically, be 1773 or later.

Source: IMSLP, BN

DATE OF PUBLICATION: 1772 or earlier. In De La Chevardiere's catalogue of 1772)

DEDICATION: Unknown

DATE OF COMPOSITION: 1772 or earlier

KEYS: G A D G D A

AK1/2/1

**Adagio**

**Allegro**

**Menuet.**

AK1/2/2

**Adagio**

**Allegro non tanto**

**Tempo giusto**

KA1/2/3

**Allegro**

KA1/2/4

**Allegro**

**Adagio**

**Tempo di Menuetto**

AK1/2/5

**Allegro**

**Andante**

AK1/2/6

**Allegretto**

**Adagio**

*pp*

**Minuetto**

AK1/3

**Sonata in A major for violin and continuo**

Source: Manuscript in British Library.

RISM

Composer's name in manuscript: "Di K." and "M<sup>r</sup>. Kammell"

Foliation for all parts: f.24r-27r

**Library (siglum) shelfmark:** [London, \(GB-Lbl\)](#)  R.M.21.d.16.

**RISM ID no.:** 800261898

Freemanová and Mikanobá (2003) mention in a footnote that this ms. is signed  
"Henry Taylor."

## DUOS

### AK2/1/1-6

#### 6 Duets for two violins

ENGLISH EDITION: Six **Duets for two Violins ...** Operaii.

London : Printed for S. and A. Thompson, [1778?] (An edition was certainly in print by 1769)

Source: BL Music Collections g.218.z.(4.)

Available online at National Library of Spain.

EUROPEAN EDITION: Paris: Sieber Op. 2

ARRANGEMENT: There is an arrangement of these duets for keyboard and violin in Berlin Staatsbibliothek, in which the first violin becomes the right hand of the keyboard, the second violin is the violin part and a bass is added. I would be surprised if these were arranged by Kammell, but they show that someone thought well enough of the music to make the arrangement.

**Library (siglum) shelfmark:** [Berlin, \(D-B\)](#) Mus.ms. 11360/3

Source: See second violin part on: <http://bdh-rd.bne.es/viewer.vm?id=0000158552&page=1>

DEDICATION: Unknown

DATE OF COMPOSITION: c1767

KEYS: A D C G B flat F

KA2/1/1



KA2/1/2



AK2/1/3

**Allegro**

**Tempo di Menuetto Grazioso**

AK2/1/4

**Largo**

**Allegro Espressivo**

AK2/1/5

**Allegro non tanto**

**Tempo di Menuetto**

AK2/1/6



AK2/2/1-6

**6 Duets for two violins**

ENGLISH EDITION: Six Duets for Two Violins ... Opera 5<sup>th</sup>

London: Welcker, c1770. (Another copy in the BL says "printed for the author". The first printing is "for the author" and gives Kammell's address at Half Moon St, where he first lived in 1770.)

Source: British Library Music Collections g.421.d.(2.)

EUROPEAN EDITIONS: Paris: Sieber, as Op. 5.

DEDICATION: Thomas Anson

DATE OF COMPOSITION: c1769

ARRANGEMENT: There is an arrangement of these duets for keyboard and violin in Berlin Staatsbibliothek, in which the first violin becomes the right hand of the keyboard, the second violin is the violin part and a bass is added. I would be surprised if these were arranged by Kammell, but they show that someone thought well enough of the music to make the arrangement. Curiously, no. 6 has a quite different second half of the second movement. This might be because the printed edition of the duet has an extra bar in the second violin part, and this might have created enough confusion to lead the arranger to compose an entirely new section.

Library (siglum) shelfmark: [Berlin, \(D-B\)](#) Mus.ms. 11360/2

KEYS: A D E C E flat G

AK2/2/1

**Allegro**

Musical notation for the first system, marked Allegro. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody consists of quarter and eighth notes, with some rests.

**Adagio**

Musical notation for the second system, marked Adagio. It features a treble clef, a key signature of three sharps, and a 4/4 time signature. The melody is slower, with a piano (*p*) dynamic marking and trills (*tr*) on the final notes.

**Allegro**

Musical notation for the third system, marked Allegro. It features a treble clef, a key signature of three sharps, and a 2/4 time signature. The melody is more rhythmic, with a trill (*tr*) and a sixteenth-note run.

AK2/2/2

**Allegro moderato**

Musical notation for the fourth system, marked Allegro moderato. It features a treble clef, a key signature of three sharps, and a 4/4 time signature. The melody includes a trill (*tr*) and a sixteenth-note run marked with a '6'.

**Allegro molto**

Musical notation for the fifth system, marked Allegro molto. It features a treble clef, a key signature of three sharps, and a 2/4 time signature. The melody is fast and includes a piano (*p*) and forte (*f*) dynamic marking.

AK2/2/3

**Allegro moderato**

Musical notation for the sixth system, marked Allegro moderato. It features a treble clef, a key signature of three sharps, and a 4/4 time signature. The melody includes a trill (*tr*) and a piano (*p*) dynamic marking.

**Adagio ma non tanto**

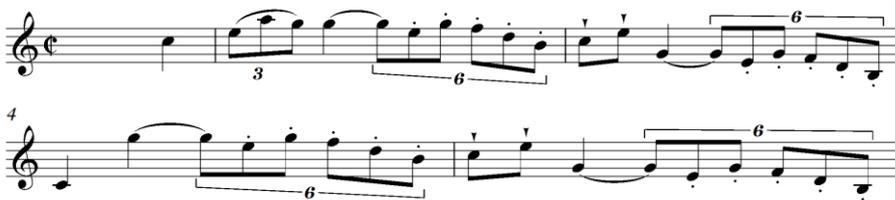


**Minuetto**



AK2/2/4

**Allegro non tanto**



**Allegro**



AK2/2/5

**Allegro moderato**



**Menuetto**



AK2/2/6

**Allegro non tanto**



**Allegro**



AK2/3/1-6

**6 Duets for Two Violins**

ENGLISH EDITION: Six Duettos for Two Violins Op. 11

London: Longman and Broderip (c1775?)

Source: National Library of Spain, digitised copy online.

DEDICATION: The Duke of Dorset

DATE OF COMPOSITION: c1775. These might be the duets sent to Count Waldstein by Kammell in 1778.

KEYS: B flat F A C E flat G

AK2/3/1

**Allegro Moderato**



**Tempo di Menuetto Grazioso**



AK2/3/2

**Allegro non molto**

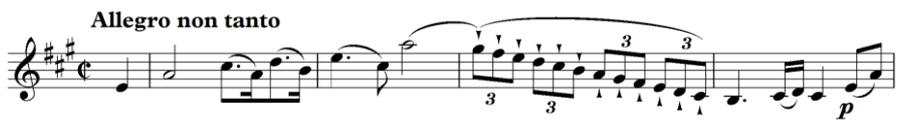


**Tempo di Menuetto**



AK2/3/3

**Allegro non tanto**



**Presto Assai**



AK2/3/4

**Allegro**



**Allegro Molto**



AK2/3/5

**Allegro Moderato**



**Tempo di Menuetto Expressivo**



AK2/3/6

**Allegretto**



**Rondo Allegro non Molto**



AK2/4/1-6

**6 Duets, four for Two Violins, two for violin and viola**

ENGLISH EDITION: Six Duets. Four for Two Violins, and two for a Violin and Tenor ... Operaxv.

London : J. Preston, [1780] (Entered at Stationers Hall 28/7/1780)

Source: British Library, Music Collections g.218.(3.)

DEDICATION: The Earl of Aylesford

DATE OF COMPOSITION: c1778-9

Numbers 3 and 5 are for violin and viola.

KEYS D B flat A G C F

AK2/4/1

**Allegro**



**Menuetto**



AK2/4/2

**Allegro non tanto**



**Andante Lento**



**Allegro**



AK2/4/3

**Allegretto**



**Adagio**



**Tempo Commodo**



AK2/4/4

**Allegro**



**Tempo di Menuetto**



AK2/4/5

**Allegro Moderato**



**Adagio**



**Allegretto**



AK2/4/6

**Allegro**



**Allegro**



AK2/5/1-6

**6 Divertimentos for violin and viola, or two violins**

ENGLISH EDITION: Six Divertimentos for a violin and tenor or two violins Op. 17

London: Preston

DEDICATION: Lady Banks

DATE: No earlier than 1779

Source: British Library. Music Collections h.219.a.(4.)

The set of Divertimentos for piano AK7/1/1-6 is an arrangement of this work, with the pieces in a different order.

AK2/5/1

**Andante**



**Allegro Molto**



AK2/5/2

**Andante**



**Allegro**



AK2/5/3

**Andante**



**Menuetto**



AK2/5/4

**Andante**

*p* *rinf.*

**Tempo di Menuetto**

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

AK2/5/5

**Andante**

*p* *sf*

**Tempo di Menuetto**

*p*

AK2/5/6

**Andante Espressivo**

*sf*

**Allegro**

*sf*

AK2/6/1-6

**6 Duets for Two Violins**

ENGLISH EDITION: Six Duettos for Two Violins ... Op.xviii, etc

London : Kerpen's Music Shop, [1782]

Source: British Library: Music Collections g.276.f.

DEDICATION: Unknown

DATE OF COMPOSITION: After 1780.

KEYS: D A C E flat B flat E

AK2/6/1

**Allegro**

Musical notation for the first duet, marked **Allegro**. It consists of two staves in treble clef with a key signature of two sharps (D major). The first staff begins with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some rests and slurs.

**Tempo di Menuetto**

Musical notation for the second duet, marked **Tempo di Menuetto**. It consists of one staff in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The music begins with a piano (*p*) dynamic and features a mix of quarter and eighth notes, with some rests and slurs.

AK2/6/2

**Allegro**



**Tempo di Minuetto**



AK2/6/3

**Allegro Moderato**



**Tempo di Menuetto**



AK2/6/4

**Allegro**



**Rondo - Allegro**



AK2/6/5

**Allegro moderato**



**Adagio**



**Rondo Allegro**



AK2/6/6

**Allegro moderato**



**Adagio**



**Allegretto**



AK2/7/1-6

Six Duos.

EUROPEAN EDITION: Paris, Sieber Op. 26

SOURCE: Bibliotheque Nationale, Paris.

<http://gallica.bnf.fr/ark:/12148/btv1b9081655v/f18.image.r=kammell%20duos#>

KEYS: E flat C F C B flat D

NOTE: There is a manuscript copy of AK2/7/5 in the British Library, Royal Music Collection, R.M.21.d.17. Comparing the signature with the only other known autograph manuscript I know of, AK7/2, this appears to be an autograph copy by the composer.

AK2/7/1

**Allegro**

**Menuetto**  
*p*

AK2/7/2

**Allegro**

*p* *f*

**Rondo**

AK2/7/3

**Allegro**

Musical notation for the Allegro section, consisting of two staves. The first staff is in common time (C) and the second staff is in 4/4 time. The music features a melody in the first staff and a bass line in the second staff. The second staff begins with a four-measure rest marked with a '4' above it, followed by a chord marked *sf* (sforzando).

**Menuetto**

(The trio section is an Allegro in common time.)

Musical notation for the Menuetto section, consisting of one staff in 3/4 time. The music features a melody with a piano (*p*) dynamic marking.

AK2/7/4

**Allegro**

Musical notation for the Allegro section, consisting of two staves in common time (C). The first staff has a piano (*p*) dynamic marking in the first measure and a forte (*f*) dynamic marking in the second measure. The second staff also has a piano (*p*) dynamic marking in the first measure and a forte (*f*) dynamic marking in the second measure. The music features a melody in the first staff and a bass line in the second staff.

**Menuetto**

Musical notation for the Menuetto section, consisting of one staff in 3/4 time. The music features a melody with a piano (*p*) dynamic marking.

AK2/7/5



AK2/7/6

**Allegro**

**Allegro**

AK2/8/1-6

### 6 Duos

EUROPEAN EDITION: Paris, Sieber, Op. 7

B flat E minor F A E flat G

SOURCE 1: This set appears in a manuscript in Munster as Op. 7, with copies of AK2/1. AK2/2 and AK 2/4.

Library (siglum) shelfmark: **Münster, (D-MÜu)** Ms N.R. 850,3

AK2/8/1

Allegro



AK2/8/2

Allegro



AK2/8/3

1 - Andantino



2 - Grazioso (in F 3/4)

AK2/8/4

Allegro



AK2/8/5

1 - Allegro molto



2 - Grazioso (in E flat 3/4)

AK2/8/6

1 - Andante



2 – Rondo in G 2/4

NOTES:

Three of the set also appear in manuscripts in Venice and Bergamo.

SOURCE 2: M.G.Maggiani, *Il Fondo Giustiniani del Conservatorio "Benedetto Marcello": Catalogo dei Manoscritti e delle Stampe*, 1990, pp141-2

This catalogue includes manuscript copies of Trios Op. 1 AK3/1 and Quartets op. 4 AK4/1 and also a manuscript of six violin duets, item 251.

The duets in the manuscript are:

1 in D AK2/2/2

2 in F AK2/8/3

3 in E flat AK2/8/5

4 in G AK2/8/6

5 in E AK2/2/3

6 in C AK2/2/4

SOURCE 3: RISM online

A manuscript, originally the property of Johan Simon Mayr, in Bergamo. This includes seven duets. Four of these are from AK2/2 (Op. 5) and the others are the same as in the Venice manuscript.

1 in D – AK2/2/2

2 in F – AK2/8/3

3 in E flat - AK2/8/5

4 in G – AK2/8/6

5 in C – AK 2/2/4

6 in A – AK2/2/1

7 in E AK2/2/3

Library (siglum) shelfmark: **Bergamo, (I-BGc) [N.C.13.5@2](#)**

RISM ID no.: 850629435

AK2/9/1-6

**Six Duos**

EUROPEAN EDITION: Six duos [D, Es, A, B, d, C] pour deux violons ... œuvre XIX  
[Paris, Mme Tarade; Mlle Castagnery (gravés par Mme Tarade)]

RISM ID no.: 990033014

D E flat A B d minor C

AK2/10/1-6

**Six duos**

EUROPEAN EDITION: Sei deuetti a due violini, mis au jour par Mr Hugard de St  
Guy, a Paris. Published by Borrelly, c1774.

SOURCE: British Library h.210.uu.

F E flat G B flat C B flat

AK2/10/1



AK2/10/2



AK2/10/3



AK2/10/4



AK2/10/5



AK2/10/6



## TRIOS

### AK3/1/1-6

#### 6 Trios for two violins and continuo (figured bass)

ENGLISH EDITION: Sei Trii di Violino e Basso ... Opera Prima.

London: Welcker, c1766

Source: British Library. Music Collections g.242.(12.) and Music Collections g.415.(4.)

IMSLP

EUROPEAN EDITIONS: Paris: Bailleux, as Op. 1

Source: BN

DEDICATION: Lady Lucy Mann

DATE OF COMPOSITION: 1765 or earlier. Presumed to have been composed before Kammell's arrival in London.

Sam Stadlen has demonstrated that some of the trios can also be played on violin, viola da gamba and bass (which might be a piano.)

KEYS: D A G E flat G minor E

AK3/1/1

**Andante**



**Allegro**



AK3/1/2

**Andantino**



**Tempo di Menuetto**



AK3/1/3



AK3/2/1-6

**6 Trios for two violins and continuo (figured bass). (Two are alternatively for flute, violin and continuo)**

ENGLISH EDITION: A Second Sett of Six Sonatas for two Violins & a Bass ... Opera Terza. [Parts.]

London. Longman and Broderip (c1780)

Source: British Library. Music Collections g.420.e.(5.)

IMSLP

DEDICATION: Count Waldstein

EUROPEAN EDITIONS: Paris: Le Menu (?) Op. 3

Source: BN

DEDICATION: Count Vincent of Waldstein

DATE OF COMPOSITION: c1766

KEYS: A G B flat D F C

Numbers 4 and 6 are alternatively for flute, violin and bass.

AK3/2/1

**Allegretto con espressione**



**Adagio**



**Menuetto**



AK3/2/2

**Allegro**



**Adagio**



**Tempo di Menuetto**



AK3/2/3

**Allegro**



**Adagio**



**Tempo di Menuetto**



AK3/2/4

**Allegro**



**Andante Grazioso**



**Tempo di Menuetto**



AK3/2/5

**Adagio**



**Allegro Moderato**



**Tempo di Menuetto**



AK3/2/6

**Larghetto**  
*(Violino Primo o Flauto)*

**Allegro**

**Allegro** *tr*

### AK3/3

Trios, or Ballo, for two violins and bass (not figured).

ENGLISH EDITION: A Third Set of Trios or Ballo consisting of two Acts with a short introductory Overture to each Act and a Collection of Airs &c. Violino Primo. (Violino Secondo.) (Basso.).

(There is no opus number.)

London: Welcker (c1774 – but possibly 1766/7)

Source: British Library: Music Collections g.270.v.(2.)

DEDICATION: Unknown.

DATE OF COMPOSITION: 1766. This must be the work Kammell described in a letter written from Edinburgh, which he called a “Pantomime”. It takes the form of a series of dances in two “Acts”. Was this intended to be music for a kind of ball, or a ballet, or simply as a collection of pieces? None of the pieces is identified as a standard type of dance. The title shows it must have been written after Op. 3.

The style of the writing suggests that this is really music for string orchestra, rather than solo instruments, which is the case with AK3/10/1-6. In works for string orchestra in three parts the viola would often double the cello an octave above. The “bass” part is not figured, so a harpsichord accompaniment is not intended,

Act 1



Tempo di Menuetto Grazioso



No. 6

Allegretto



No. 7

Allegro molto



No. 8

Andante



No. 9

Allegro assai



No. 10

**Andante Pastorale**



No. 11

**Andante**



No. 12

**Presto**



Act 2

Sinfonia

**Allegro assai**



No. 1

**Andante**



No. 2





DEDICATION: Lady Young of Delaford (on edition printed for the author on IMSLP)

DATE OF COMPOSITION: c1770

ARRANGEMENTS: Three movements from these Nottornos were published in arrangements for piano by H Craxton and A Moffatt.

These are:

AK3/4/5 Notturmo Op. 6 No. 5 Allegro Molto – as “Peasant Dance”. London: Cramer, 1928

AK3/4/1 Notturmo Op. 6 No. 1 Allegro Molto as “Vaudeville”. London: Cramer, 1933.

AK3/4/2 Notturmo Op. 6 No. 2 Giga London: Cramer, 1928

Edward Jones included an arrangement of music by Kammell in his “Musical Miscellany”, published in 1810. This is a Notturmo, but it is made up of movements from three different Kammell Nottornos from his set Op. 6. The first movement is from no 3 (AK3/4/3 in Andrew Baker’s thematic catalogue of Kammell’s works), the Menuetto from no, 1 (AK3/4/1) and the final Rondeau from no. 6 (AK3/4/6 – originally “Allegretto grazioso”) The whole has been transposed into E flat.

The style of these pieces, opening with a maestoso march, suggests they might have been written for the wedding celebrations of Lady Young’s daughter and Richard Ottley, in July 1770, and for which Bach, Abel and Kammell performed. They may have been intended for small string orchestra rather than solo performers.

Sam Stadlen has demonstrated that some of these nottorni can also be played on violin, viola da gamba and bass (piano.)

KEYS: D B flat E flat G minor G E

AK3/4/1



**Menuetto**



**Menuetto 2do.**



**Allegro molto**



AK3/4/2

**Andante**



**Menuetto**



**Menuetto 2do.**



**Gig Allegro**



AK3/4/3

Andante



Menuetto



Menuetto 2do.



Allegro assai



AK3/4/4

Andante



Menuetto



Menuetto 2do.



Gig Allegro



AK3/4/5





AK3/5/1-6

**6 Sonatas for piano, harpsichord or harp, violin and cello**

ENGLISH EDITION: Six Sonatas for the Piano Forte, Harpsichord or Harp with Accompaniments for a Violin and Violoncello ... Operaix.

London. Welcker. The BL gives "(c1775) but the symphonies published as Op. 10 AK5/2 were available by March 1773, which implies a publication date of these sonatas of c1771-2.

Source: British Library. Music Collections R.M.26.c.1.(3.) Piano part only.

EUROPEAN EDITION: Paris: Sieber, as Op. 16

Source: IMSLP (all parts)

DEDICATION: Miss Ottley

DATE OF COMPOSITION: c1771-2.

The music is clearly intended for the harp rather than a keyboard instrument. This has led to some disparaging comments about Kammell's keyboard writing. Kammell performed with the harpists Evans (probably Evan Evans) in 1769, 1770 and 1771 and Edward Jones in 1775. Edward Jones arranged some movements of a Notturmo by Kammell for harp and may have been the harpist who performed for Thomas Anson shortly before his death in March 1773. The violin and cello parts are purely accompaniments and can be omitted. The Sieber edition, however, does not give the violin cues in the harp/keyboard part.

AK3/5/1

**Allegro**

**Allegretto**

AK3/5/2

**Allegro**  
Violin solo

**Tempo di Menuetto**

AK3/5/3

**Allegro non tanto**

Musical score for 'Allegro non tanto' in 3/4 time, key of A major. The piece consists of four measures. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.

**Andantino grazioso**

Musical score for 'Andantino grazioso' in 3/4 time, key of A major. The piece consists of four measures. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. Trills are marked in the right hand.

AK3/5/4

**Allegro non molto**

Musical score for 'Allegro non molto' in 3/4 time, key of B-flat major. The piece consists of four measures. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. Trills and a piano (*p*) dynamic are marked.

**Tempo di Menuetto Espressivo**

Musical score for 'Tempo di Menuetto Espressivo' in 3/4 time, key of B-flat major. The piece consists of four measures. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. Trills and a triplet are marked.

AK3/5/5

**Allegro non molto**

A musical score for a piece in 3/4 time, marked 'Allegro non molto'. The key signature has two flats (B-flat and E-flat). The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a half note G4, followed by quarter notes A4 and B4. The bass staff has a steady eighth-note accompaniment. A trill (tr) is indicated above the final note in the treble staff.

**Allegro**

A musical score for a piece in 2/4 time, marked 'Allegro'. The key signature has two flats. The score consists of two staves. The treble staff features a melody with eighth-note patterns and rests, starting with a piano (p) dynamic. The bass staff has a steady eighth-note accompaniment.

AK3/5/6

**Allegro non tanto**

A musical score for a piece in 3/4 time, marked 'Allegro non tanto'. The key signature has two flats. The score consists of two staves. The treble staff has a melody with eighth-note patterns and rests. The bass staff has a steady eighth-note accompaniment.

**Tempo di Menuetto**

A musical score for a piece in 3/4 time, marked 'Tempo di Menuetto'. The key signature has two flats. The score consists of two staves. The treble staff features a melody with eighth-note patterns and rests, including triplets. The bass staff has a steady eighth-note accompaniment.

AK3/6/1-6

**6 Minuets, for two violins and bass (not figured, but printed as a score with 1<sup>st</sup> violin and bass together, as for a keyboard).**

ENGLISH EDITION: Six Dancing Minuets in Three Parts for two Violins and a Bass. Composed ... for a Select Assembly at Newberry.

Printed and Sold by John Welcker, [1775?]

Source: British Library. Music Collections b.55.f.

DEDICATION: Unknown

DATE OF COMPOSITION: c1771-5. This was probably composed for an assembly at Newbury, which was the nearest town to the Ottley family's country house. The date must be close to the dates of Op. 8 and Op. 9.

AK3/6/1



AK3/6/2



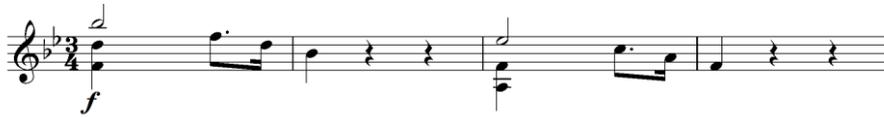
AK3/6/3



AK3/6/4



AK3/6/5



AK3/6/6



**AK3/7/1-6**

**6 Trios for two violins and bass (figured continuo).**

ENGLISH EDITION: Six trios for two violins and violoncello with a thorough-bass for the harpsichord OP. XVI

London: John Preston (1780).

Source: BL g.411. (6.)

DEDICATION: John Cochine Sole Esq (On Preston edition only)

DATE OF COMPOSITION: c1779

ALTERNATIVE EDITION: Six Sonatas for two Violin[s] and Violoncello ... Opera xiv (British Library catalogue says "or rather, xvi").

London (1785?) (No publisher named)

Source: British Library. Music Collections g.274.c.(1.)

IMSLP (from BL copy)

EUROPEAN EDITION: Paris: Sieber, as Op. 23

Source: IMSLP

KEYS: D F C B flat E flat G

AK3/7/1

**Allegro con Spirito**



*f*

**Andante Siciliano**



*p* *sf*

**Allegro Assai**



*f* *p*

Detailed description: This block contains three musical staves. The first staff is for 'Allegro con Spirito' in 6/8 time, starting with a forte (*f*) dynamic. The second staff is for 'Andante Siciliano' in 6/8 time, starting with a piano (*p*) dynamic and featuring a sforzando (*sf*) accent. The third staff is for 'Allegro Assai' in 6/8 time, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic.

AK3/7/2

**Allegro Moderato**



*p* *f*

**Andante con Espressione**



*p* *sf*

**Allegro con Spirito**



*f* *mp*

Detailed description: This block contains three musical staves. The first staff is for 'Allegro Moderato' in 6/8 time, with dynamics *p* and *f*. The second staff is for 'Andante con Espressione' in 6/8 time, with dynamics *p* and *sf*. The third staff is for 'Allegro con Spirito' in 2/4 time, with dynamics *f* and *mp*.

AK3/7/3

**Allegro Spiritoso**



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

Musical notation for Allegro Spiritoso in 2/4 time, featuring a melody with dynamic markings *f* and *p*.

**Adagio Sostenuto**



*p*

Musical notation for Adagio Sostenuto in 3/4 time, featuring a melody with a dynamic marking *p*.

**Menuetto Grazioso**



*Sotto Voce*

Musical notation for Menuetto Grazioso in 3/4 time, featuring a melody with a dynamic marking *Sotto Voce*.

AK3/7/4

**Allegro non tanto**



*p* *tr* *tr*

Musical notation for Allegro non tanto in 2/4 time, featuring a melody with dynamic marking *p* and trills *tr*.

**Adagio**



*p* *tr* *tr*

Musical notation for Adagio in 2/4 time, featuring a melody with dynamic marking *p* and trills *tr*.

**Tempo di Menuetto**



Musical notation for Tempo di Menuetto in 3/4 time, featuring a melody.

AK3/7/5

**Allegro Moderato**



*Sotto Voce*

Musical notation for Allegro Moderato in 2/4 time, featuring a melody with a dynamic marking *Sotto Voce*.

**Adagio**

*Sostenuto* *rinf.*

**Tempo di Menuetto**

AK3/7/6

**Allegro con Brio**

*f* *p*

**Largo**

*mp* *tr* *tr* *tr*

**Rondo Allegro**

*mp* *f*

AK3/8/1-6

6 Nottornos for two violins and bass (figured continuo).

ENGLISH EDITION: Six Nottornos for Two Violins & Violoncello ... Opera XIX.

Printed for the author c. 1784?

Source: British Library: Music Collections g,276

DEDICATION: Sir William Young

COMPOSITION DATE: c1780

KEYS: D F C B flat G A

AK3/8/1



AK3/8/2



**Allegro**



*p*

tr

tr

tr

AK3/8/3

**Andante**



*Mezzo voce*

**Menuetto**



*f*

*p*

**Allegro**



*p*

AK3/8/4

**Maestoso**



*f*

*p*

*f*

tr

**Menuetto**



*f*

AK3/8/5

**Andante**



*f*

*p*

**Menuetto**

**Allegretto**

AK3/8/6

**Andante**

**Menuetto**

*Sotto Voce*

**Allegro**

AK3/9/1-6

**6 Trios for two violins and bass**

(The bass is not figured.)

EUROPEAN EDITION: Six Trio (sic) pour deux violons et basse. Op. 17. Trios  
Paris, De La Chevardiere.

SOURCE: IMSLP/BN

KEYS: F C A E flat F D

These trios are in only two movements. The bass is not figured and has many repeated notes, unlike a baroque-style bass. They are written a relatively simple style suggesting that these might be intended for orchestra see AK3/10/1-6 and could be early works. Alternatively, the simplicity might be due to changing fashion.

AK3/9/1

**Allegro Maestoso**



**Menuetto**



AK3/9/2

**Allegro Moderato**



**Menuetto**



AK3/9/3

**Allegro Maestoso**



Menuetto



AK3/9/4

Allegro Moderato



Menuetto



AK3/9/5

Allegro non Troppo



Menuetto



AK3/9/6

Moderato



### Menuetto



AK3/10/1-6

6 Trios for two violins and bass (not figured).

EUROPEAN EDITION: VI Trio per due violini e basso. Op. 6. Venier, Paris

“Li qualli si Potranno Esequire a piena Orchestra”

These works can be played by a full orchestra, in the style of “Orchestra Trios”, a form used by Johann Stamitz in his first publication. This suggests a close connection of Kammell with Mannheim in his early career, and that these may be early works. It is also possible that when Kammell performed trios in his concerts during the 1780s they were played by the available strings rather than solos.

There is also an edition (by Hummel, as Op 7) available on IMSLP which has a figured bass and does not have the statement about playing them by full orchestra.

SOURCE: IMSLP

KEYS: B flat G E flat C F D

AK3/10/1

### Allegro Maestoso



### Adagio



**Presto**



AK3/10/2

**Allegro moderato**



**Andante Affectuoso**



**Presto Assai**



AK3/10/3

**Allegro con spirito**



**Presto**



AK3/10/4

**Allegro assai**



**Presto non tanto**



AK3/10/5

**Allegro con Vivacita**



**Cantabile**



**Tempo di Minuetto con moto**



AK3/10/6

**Prestissimo**



### Minuetto



AK3/11

### Six Trios for two violins and violoncello (not figured).

ENGLISH EDITION: *Six Sonatas for Two Violins and a Violoncello*, composed by Messrs. Bach, Abel and Kammell (compilation), [no Op.], 1777, [in BL g.420.e.(6.)], in BL g.425.(1.), in BL R.M.17.c.3.(14.), in BL g.415.(1.)]

EUROPEAN EDITION: *Six Trios a deux violons et violoncello oblige*. Frankfurt: Haneisen.

SOURCE: Haneisen edition on IMSLP.

The composers, Bach and Abel, are only identified on two of the six trios. The other four are anonymous. This leaves the attribution uncertain, but it is reasonable to assume that all four of the remaining are by Kammell. These are the four anonymous sonatas. I have given the number under which they appear in this edition to avoid confusion.

AK3/11/2

### Andante



### Allegro Scherzando



AK3/11/3

**Allegro non tanto**



**Tempo di Minuetto**



AK3/11/5

**Andantino**



**Allegro molto**



AK3/11/6

**Allegro non molto**



**Andante molto**



**Tempo di Minuetto**



## QUARTETS

AK4/1/1-6

6 Quartets for two violins, viola and cello

ENGLISH EDITION: Six Quartettos, Opus 4.

London: Welcker, c1769

Source: BL, IMSLP

EUROPEAN EDITION: Paris: Huberty, c1770

DEDICATION: George Pitt

DATE OF COMPOSITION: No later than 1769

KEYS: C E flat D A F B flat

AK4/1/1



AK4/1/2

**Allegro ma non tanto**



**Andante**



**Allegro non molto**



AK4/1/3

**Allegro con Spirito**



**Andante**



**Allegro**



AK4/1/4

**Allegro**





AK4 /2/1-6

**6 Quartets for two violins, viola and cello.**

(Nos 3 and 5 are alternatively for flute or oboe.)

ENGLISH EDITION: A Second Sett of Six Quartettos for two Violins, a Tenor and Violoncello obligato ... Operavii.

London: Welcker, BL gives c1775, but possibly c1770-1

Source: British Library. Music Collections g.276.a.(1.)

EUROPEAN EDITIONS: Paris: Sieber as Op. 14

Source:BN (Violin 2 part online)

Berlin: J J Hummel, as Op. 8

Source: IMSLP

DEDICATION: Countess Spencer

DATE OF COMPOSITION: c1770-1

KEYS: G B flat D A F E flat

AK4/2/1

**Allegro moderato**



**Tempo di Minuetto**



AK4/2/2





AK4/2/5 (Alternatively for flute or oboe)



AK4/2/6



AK4/3/1-6

6 Divertimentos, three for two violins, viola and cello, and three alternatively for flute or oboe, two violins and cello



**Andante espressivo**



**Menuetto**



AK4/3/2

**Andante**



**Andante molto**



**Tempo di Menuetto**



AK4/3/3

**Allegro**



**Adagio**



Tempo di Menuetto



AK4/3/4

Andante espressivo



Andante molto



Tempo di Menuetto



AK4/3/5

Allegretto



Adagio



**Tempo di Menuetto**

Violin 2. Violin 1 tacet 8 bars.



AK4/3/6

**Andantino**

Flute or oboe



**Andante con moto**



**Tempo di Menuetto**



**ORCHESTRAL WORKS**

AK5/1

**Early symphonies**

There are manuscript copies of Kammell symphonies in various monastery collections. Some of these are copies of published works, others may be otherwise unknown early works. See: <https://ojs.zrc-sazu.si/dmd/article/viewFile/3081/2810>

Two manuscript symphonies have been definitely identified:

AK5/1/1

Symphony in D Major

The Adagio is titled "Adagio representata Auerhann-Pfaltz."

SOURCE: Narodni Museum, Prague. XXII F 457. Manuscript "ex musicaliis Aug. Fibiger." (See notes in The Symphony 1720-1840 B XIII, Garland Press, 1984

AK5/1/2

Symphony in G Major

Two horns in G, Violin 1, Violin 2, viola, cello.

The second movement marked "Allegretto alla francese." Allegro is titled "Allegro representata Burkheim-Pfalz."

DATE: 1765 or earlier

SOURCE: Moravske museum in Brno. Rajhrad. A 12.639. Manuscript dated 1766, copied by Father Alexius. Published, ed.Zdenka Pllkova in The Symphony 1720-1840 B XIII, Garland Press, 1984.

**Allegro Moderato**



**Andante alla Francese**



**Allegro representata Burkheim-Pfalz**



AK5/2/1-6

### 6 Symphonies (Overtures)

ENGLISH EDITION: Six Overtures for two Violins, two Oboes or Flutes, two French Horns, a Tenor, and a Bass for the Harpsichord ... Opera x.

London: Welcker. The BL gives (1776) as the conjectured date, but "Saunders's News-Letter", for Friday March 12<sup>th</sup> to Monday March 15<sup>th</sup> 1773, published in Dublin includes an advertisement for new music "imported this day for Samuel Lee of Dame-Street" which includes "Kammell's new Ouvertures." This gives a latest possible publication date of March 1773.

Source: British Library: Music Collections g.474.a.(1.)

DEDICATION: The Duke of Devonshire

COMPOSITION DATE: c1768 – c1772. Kammell performed his own Symphonies at his concerts in Bath in 1768 and 1769. These may have been works included in op. 10 or earlier works that were not published.

EUROPEAN EDITION: Six Simphonies a deux Violons Alto et Base, deux hautbois deux Cors adlibitum, Op. 18. Paris: Vanier. (Copy in Bibliotheque Nationale.)

NOTE: One symphony from Op. 10 (published in the series "The Symphony 1720-1840", edited by Z Pilikova, Garland Press, 1984.

KEYS: D C A G E flat F

AK5/2/1

**Allegro**



**Andante**



The image displays two staves of musical notation. The first staff is labeled 'Allegro' and is in C major, 2/4 time. It begins with a forte (f) dynamic and features a series of eighth and sixteenth notes, including a triplet. The second staff is labeled 'Andante' and is in D major, 2/4 time. It starts with a piano (p) dynamic and consists of a sequence of eighth and sixteenth notes, alternating between piano (p) and forte (f) dynamics.

**Presto**



AK5/2/2

**Allegro**



**Andante**



**Allegro**



AK5/2/3

**Allegro non tanto**



**Andante**



**Allegro con brio**



AK5/2/4

**Allegro**



**Andante**



**Minuetto**



AK5/2/5

**Allegro con Spirito**



**Andante**



**Presto**



AK5/2/6

**Allegro**



**Andante**



**Menuetto**



AK5/3/1

Symphony in A Major

SOURCE: RISM

Library (siglum) shelfmark: [Częstochowa, \(PL-CZ\) III-338](#)

Manuscript copy: RISM ID no.: 300000560

**Allegro moderato**



**Andante**



**Tempo di Menuetto**



## UNKNOWN OR LOST –

Kammell performed symphonies in his concerts from 1768 to the 1780s. There is a possibility that these included later works in manuscript which are lost.

Kammell's concert of 6<sup>th</sup> May 1779 included a Symphony (new), which suggests that there were symphonies written in the years after Op. 10 was published in early 1773.

## CONCERTOS

De La Chevardiere's list of publications in the parts for the trios published as Op. 17 AK3/9/1-6 lists three concertos under the heading "Concerto Violons." This suggests they are concertos for more than one violin. This appears to be an error. Madame Sirmen performed in a concerto for two violins in London. The catalogue record for the only one to be traced proves that "7e", at least, is a solo concerto.

The works listed are numbered. "7e" "11e" "12e" "13e", which is "septieme" "douzieme" and "treizieme." In another De La Chevardiere catalogue a concerto op. 10 also appears. This implies that there were at least thirteen published of which only one has been identified. Others exist in manuscript.

### AK6/1

#### Violin Concerto in G major

EUROPEAN EDITION: Concerto de violon avec accompagnement de deux violons, alto-violon et basse... Oeuvre VII, mis au jour par M. de La Chevardière.

Paris : de La Chevardière ; Lyon : Castaud, [ca 1771]

DATE OF COMPOSITION: Before 1771?

SOURCE: BN FRBNF39787275. Also on IMSLP

Allegro



Adagio



Allegro



AK6/2

Concerto in G Major

SOURCE: RISM

Manuscript copies:

Library (siglum) shelfmark: [Aigen-Schlägl, \(A-SCH\)](#)  18

RISM ID no.: 600501021

Library (siglum) shelfmark: [Aigen-Schlägl, \(A-SCH\)](#)  520

RISM ID no.: 600502688

1<sup>st</sup> movement:

Commented [AB1]:



AK6/3

Concerto in D Major

SOURCE: RISM

Manuscript copy:

Library (siglum) shelfmark: **Praha, (CZ-Pu)**  59 R 3580

RISM ID no.: 550500619

Allegro no molto



Adagio



Allegro



AK6/4

Concerto in D Major

SOURCE: RISM

Manuscript copy:

Library (siglum) shelfmark: **Český Krumlov, (CZ-K)** 3 K II

RISM ID no.: 550248202

Allegro



Adagio Cantabile



## KEYBOARD MUSIC

AK/7/1/1-6

### 6 Divertimentos for piano

ENGLISH EDITION: Six Divertimentos for the Harpsichord or Piano-Forte, etc. [Op. 17.] London:Preston.

Source: British Library. Music Collections g,276.g. (and another copy)

Also published as Six Divertimentos for the Pianoforte (no Op. no.) by "Antonio Shammell" Harrison, Cluse &Co. London.

Source: IMSLP

DATE OF COMPOSITION: c1780.

This is an arrangement of the 6 Divertimentos for violin and viola, Op. 17 (AK2/5/1-6) which were dedicated to Lady Banks. The right-hand part follows the first violin, the left hand part is freely arranged.

AK7/1/1

**Andante**  
*tr*

3 3 3 3 3 3 3 3

4

*tr*

3 3 3 3 3 3 3 3

**Allegro Molto**  
*tr*

3 3 3 3 3 3 3 3

AK7/1/2

**Andante**  
*tr* *tr* *tr*  
*p*

*p*

**Allegro**  
*p* *f* *p* *f* *p*

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

AK7/1/3

**Andante**

tr~ tr tr

4

tr

Detailed description: This block contains the first two systems of a musical score. The first system consists of two staves (treble and bass clef) in common time (C). The tempo is marked 'Andante'. The first measure has a treble clef note with a trill-like ornament (tr~) and a bass clef rest. The second measure has a treble clef note with a trill (tr) and a bass clef chord. The third measure has a treble clef note with a trill (tr) and a bass clef chord. The fourth measure has a treble clef note with a trill (tr) and a bass clef chord. The second system starts with a measure number '4' above the treble clef. It contains two staves. The first measure has a treble clef with a sixteenth-note triplet and a bass clef with a sixteenth-note triplet. The second measure has a treble clef with a trill (tr) and a bass clef with a sixteenth-note triplet.

**Menuetto**

*p* tr

Detailed description: This block contains a single system of a musical score for a Minuet. It consists of two staves (treble and bass clef) in 3/4 time. The tempo is marked 'Menuetto'. The first measure has a treble clef note with a piano dynamic marking (*p*) and a bass clef note. The second measure has a treble clef note with a piano dynamic marking (*p*) and a bass clef note. The third measure has a treble clef note with a piano dynamic marking (*p*) and a bass clef note. The fourth measure has a treble clef note with a trill (tr) and a bass clef note.

AK7/1/4

**Andante**

tr tr

*p*

Detailed description: This block contains a single system of a musical score. It consists of two staves (treble and bass clef) in common time (C). The tempo is marked 'Andante'. The first measure has a treble clef note with a trill (tr) and a piano dynamic marking (*p*), and a bass clef rest. The second measure has a treble clef note with a trill (tr) and a bass clef note. The third measure has a treble clef note with a trill (tr) and a bass clef note. The fourth measure has a treble clef note with a trill (tr) and a bass clef note.

**Allegro**

Detailed description: This block contains a single system of a musical score. It consists of two staves (treble and bass clef) in 2/4 time. The tempo is marked 'Allegro'. The first measure has a treble clef note and a bass clef note. The second measure has a treble clef note and a bass clef note. The third measure has a treble clef note and a bass clef note. The fourth measure has a treble clef note and a bass clef note.

AK7/1/5

Andante

Musical score for the first system, marked Andante. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is common time (C). The melody in the treble staff begins with a quarter note D, followed by a quarter note G, a quarter note A, and a quarter note B. The bass staff provides accompaniment with eighth notes and chords.

Tempo di Menuetto

Musical score for the second system, marked Tempo di Menuetto. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#) and the time signature is 3/4. The melody in the treble staff features trills (tr) and sixteenth notes. Dynamics include forte (f) and piano (p). The bass staff has a steady eighth-note accompaniment.

AK7/1/6

Andante

Musical score for the third system, marked Andante. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#) and the time signature is common time (C). The melody in the treble staff includes a trill (tr) and a piano (p) dynamic. The bass staff continues with eighth-note accompaniment.

Musical score for the fourth system, marked Andante. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#) and the time signature is common time (C). The melody in the treble staff includes a trill (tr) and a piano (p) dynamic. The bass staff continues with eighth-note accompaniment.

**Tempo di Menuetto**



AK7/2/1-6

**4 Menuettos and 2 Andantes for piano**

UNPUBLISHED

Source: Sammlung Schneider-Genewein, Zürich. Shelf mark: Mus.ms. 3301

DEDICATION: Miss Cornewall

DATE OF COMPOSITION: 1780 or later

AK7/2/1

**Andante**



AK7/2/2

**Menuetto**



AK7/2/3

Andante

Musical score for Andante in 2/4 time. The piece is in B-flat major. The right hand features a melody of eighth and quarter notes, while the left hand provides a steady eighth-note accompaniment.

AK7/2/4

Menuetto

Musical score for Menuetto in 3/4 time. The piece is in B major. The right hand has a melody of quarter and eighth notes, and the left hand has a rhythmic accompaniment of eighth notes. A piano (*p*) dynamic marking is present.

AK7/2/5

Menuetto

Musical score for Menuetto in 3/4 time. The piece is in C major. The right hand has a melody of quarter and eighth notes, and the left hand has a rhythmic accompaniment of eighth notes. A piano (*p*) dynamic marking is present.

AK7/2/6

Menuetto

Musical score for Menuetto in 3/4 time. The piece is in B-flat major. The right hand has a melody of quarter and eighth notes, and the left hand has a rhythmic accompaniment of eighth notes. A piano (*p*) dynamic marking is present.

## MISCELLANEOUS WORKS

### AK8/1

#### **52 Solos for violin**

UNPUBLISHED, LOST

DATE OF COMPOSITION: Before October 1766

In a letter to Count Waldstein on 20<sup>th</sup> October Kammell mentions that he has "52 solos for the Violin, which, to tell the truth, are very beautiful" (Freemanova and Mikanova, 2003). Were these violin sonatas or unaccompanied solos in the manner of Tartini?

### AK8/2

#### **Six solos for Viola da Gamba**

UNPUBLISHED, LOST

Date of composition: Before October 1766

These are mentioned in his letter to Count Waldstein, 20 October 1766. "6 for the Viola da Gamba which start in a very decorative way." Did Kammell play Viola da Gamba? Gamba solos were a form of private music, and had been since the early 17<sup>th</sup> century. By this time the instrument was seen as old-fashioned by it was the instrument of Kammell's colleague Carl Abel and also played by Ann Ford and Thomas Gainsborough.

### AK8/3

#### **Quintetto for flute, oboe, violin, cello (obligato) and basso continuo.**

UNPUBLISHED

DATE OF COMPOSITION: 1768?

Source: Listed on the programme for Kammell's concert in Bath 17<sup>th</sup> November 1768 as advertised in The Bath Journal 14<sup>th</sup> November 1768. This would have been performed by Weiss (flute), J C Fischer (oboe), Kammell (violin), cello obligato (unnamed) and continuo.

AK8/4

**Sonata for harp**

PUBLICATION:

In:

A Book of Sonatas, Rondo's, Military-Airs, Madrigals & Preludes for the Harp or Harpsichord, etc.

Edward Jones, 1752-1824.

London : Blundell, [1781]

British Library copy:

- **Identifier:** System number: 004439229
- **Physical Description:** (oblong folio)
- **Shelfmark(s):** Music Collections e.11.
- **UIN:** BLL01004439229

DATE OF COMPOSITION: Before 1782.

Giga



Minuet

*Affettuoso*



Presto



