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Dolce Napoli: Approaches for performance

De Avena Braga, I.

Citation

De Avena Braga, I. (2015, July 2). *Dolce Napoli: Approaches for performance*. Retrieved from <https://hdl.handle.net/1887/33729>

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Author: Avena Braga, I. de

Title: Dolce Napoli : approaches for performance - Recorders for the Neapolitan Baroque repertoire, 1695-1759

Issue Date: 2015-07-02

List of Consulted Collections

Instruments

- _ Belluno, Velluti (private collection)
- _ Berlin, Klemisch (private collection)
- _ Celle, Moeck (private collection)
- _ Fontanelle, Gilardone (private collection)
- _ Genova, Vagge (private collection)
- _ Milan, Raccolta Museale del Conservatorio "G. Verdi" di Milano
- _ Parma, ? (private collection)
- A.G.lj: Graz, Universalmuseum Joanneum
- A.W.gm: Vienna, Gesellschaft der Musikfreunde
- A.W.km: Vienna, Kunsthistorisches Museum
- D.B.im: Berlin, Musikinstrumenten Museum - Staatliches Institut für Musikforschung
- D.LE.u: Leipzig, Musikinstrumenten-Museum der Universität Leipzig (Grassi Museum)
- DK.K.m: National Museum of Denmark (Musikmuseet - Musikhistorisk Museum & Carl Claudius Samling)
- EC.Q.t: Quito, Museo Pedro Pablo Traversari
- F.NI.pl: Nice, Musée du Palais Lascaris
- GB.E.u, Edinburgh, Edinburgh University Collection of Historic Musical Instruments
- GB.L.hm: London, Horniman Museum
- GB.L.v: London, Victoria & Albert Museum
- I.M.ts: Milan, Archivio del Museo Teatrale alla Scala
- I.PA.mc: Parma, Museo Storico del Conservatorio Arrigo Boito
- I.R.an: Rome, Museo degli Strumenti Musicali Accademia Nazionale di Santa Cecilia
- I.R.ms: Rome, Museo degli Strumenti Musicali di Roma
- US.W.c: Washington, D. C., Library of Congress

Music

- A-Wn: Vienna, Österreichische Nationalbibliothek, Musiksammlung

B-Avh: Antwerp, Van Heyghen (private collection)

B-Br: Brussels, Bibliothèque Royale Albert 1er/Koninklijke Bibliotheek Albert I, Section de la Musique

D-B (or D-Bsb): Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Musikabteilung

D-Hhg: Hamburg, Hasse-Gesellschaft Bergedorf e. V. - Hasse-Archiv

D-HRD: Arnsberg-Herdringen, Schlossbibliothek (Bibliotheca Fürstenbergiana, in D:Au: Augsburg, Universität Augsburg, Universitätsbibliothek)

D-Hs: Hamburg, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung

D-MÜs: Münster, Santini-Bibliothek (in D-MÜp: Münster, Diözesanbibliothek/Bischöfliches Priesterseminar, Bibliothek)

F-Pn: Paris, Bibliothèque Nationale de France

GB-Ckc: Cambridge, King's College, Rowe Music Library

GB-Lbl: London, British Library

GB-Mp: Manchester, Central Library, Henry Watson Music Library

GB-Ob: Oxford, Bodleian Library

H-Bb: Budapest, Bartók Béla Zeneművészeti Szakközépiskola, Könyvtár (in H-BI: Budapest, Liszt Ferenc Zeneművészeti Főiskola, Könyvtár)

I-Bc: Bologna, Civico Museo Bibliografico Musicale

I-Nc: Naples, Conservatorio di Musica San Pietro a Majella, Biblioteca

I-PAc: Parma, Biblioteca Palatina, sezione Musicale

I-Pap: Parma, Biblioteca Nazionale Palatina

I-Tf: Turin, Accademia Filarmonica, Archivio

I-Vmc: Venice, Museo Civico Correr, Biblioteca d'Arte e Storia Veneziana

I-Vnm: Venice, Biblioteca Nazionale Marciana

I-Vqs: Venice, Fondazione Querini-Stampalia, Biblioteca

US-CHH: Chapel Hill (NC), University of North Carolina at Chapel Hill

US-DLC: USA, Washington, D.C., Library of Congress

US-IDt: Independence (MO), Harry S. Truman Library

US-NYp: New York, Public Library at Lincoln Center, Music Division

US-R: Rochester (NY), Sibley Music Library, University of Rochester, Eastman School of Music

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GRA.ALT.01: ALTO (IN BOXWOOD, IVORY AND METAL), 881|638, I.R.MS, MUSEO NAZIONALE DEGLI STRUMENTI MUSICALI, ROME

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PALANCA

325

PAL.ALT.01: ALTO (IN BOXWOOD WITH IVORY MOUNTINGS AND FLAGEOLET WINDCAP), E86, DK.K.M, MUSIKMUSEET, COPENHAGEN

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PAL.TEN.01: TENOR (IN BOXWOOD), PRIVATE COLLECTION (V. GILARDONE), FONTANELLE

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PER.SPI.01: SOPRANINO (IN IVORY), PRIVATE COLLECTION (G. KLEMISCH), BERLIN

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OTHER INSTRUMENTS EXAMINED

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MONTAZAUD OR MONTAZAUD ('EX-MONTAZZAVI'): ALTO (IN BOXWOOD), PRIVATE COLLECTION (MOECK), CELLE

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ANONYMOUS: SOPRANINO (IN IVORY), 874|2208, I.R.MS, MUSEO NAZIONALE DEGLI STRUMENTI MUSICALI, ROME

347

ANONYMOUS: SOPRANINO (IN IVORY), 77, I.R.MS, MUSEO NAZIONALE DEGLI STRUMENTI MUSICALI, ROME

348

ANO.SPI.01: (STOLEN) SOPRANINO (IN IVORY), DCM 329, US.W.C, LIBRARY OF CONGRESS, WASHINGTON, D.C.

349

ANO.SPI.02: (STOLEN) SOPRANINO (IN IVORY, WITH ENGRAVED DECORATIONS), DCM 1259, US.W.C, LIBRARY OF CONGRESS, WASHINGTON, D.C.

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ANO.ALT.01: ALTO (IN FRUITWOOD, WITH TORTOISE SHELL, GOLD AND MOTHER OF PEARL INLAY DECORATIONS), 1124-1869, GB.L.V, VICTORIA & ALBERT MUSEUM, LONDON

352

ANO.ALT.02: ALTO (IN IVORY), DCM 1351, US.W.C, LIBRARY OF CONGRESS, WASHINGTON, D.C.

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ANO.ALT.03: ALTO (IN STAINED BOXWOOD), SAM154, A.W.KM, KUNSTHISTORISCHES MUSEUM, VIENNA

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ANO.ALT.04: (FAKE BRESSAN) ALTO (IN BOXWOOD), SAM155, A.W.KM, KUNSTHISTORISCHES MUSEUM, VIENNA

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ANO.TEN.01: TENOR (IN STAINED BOXWOOD, PALISANDER BLOCK), 1135, D.LE.U, MUSIKINSTRUMENTEN-MUSEUM DER UNIVERSITÄT LEIPZIG

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ANCIUTI

Anc.ALT.01: alto (in boxwood, dated 1717), 10.484, A.G.lj, Universalmuseum Joanneum, Graz



Figure 1. Photo of 10.484, A.G.lj, Universalmuseum Joanneum, provided by the museum.



Figure 2. Detail of the maker's mark on the head joint.
Extracted from Figure 1.



Figure 3. Detail of the maker's mark on the middle joint.
Extracted from Figure 1.



Figure 4. Detail of the maker's mark on the foot joint.
Extracted from Figure 1.

BLOCKFLÖTE IN F¹ VON
 JOHANN MARIA ANCIUTI
 aus der Zeit um 1717

gesamtlänge
 schnittsäule
 hohe stimmung a = 440 Hz
 maßstab 1:1
 alles in mm

44: 33.2	1: 35.0
15: 29.9	2: 35.4
16: 32.0	3: 34.6
17: 31.8	4: 35.2
18: 35.0	5: 39.5
19: 36.0	6: 34.2
20: 35.5	7: 33.4
21: 40.0	8: 32.6
22: 33.5	9: 30.0
23: 32.5	10: 28.5
24: 33.8	11: 29.0
25: 30.0	12: 29.5
26: 28.6	13: 30.5

Außenmesser
 K

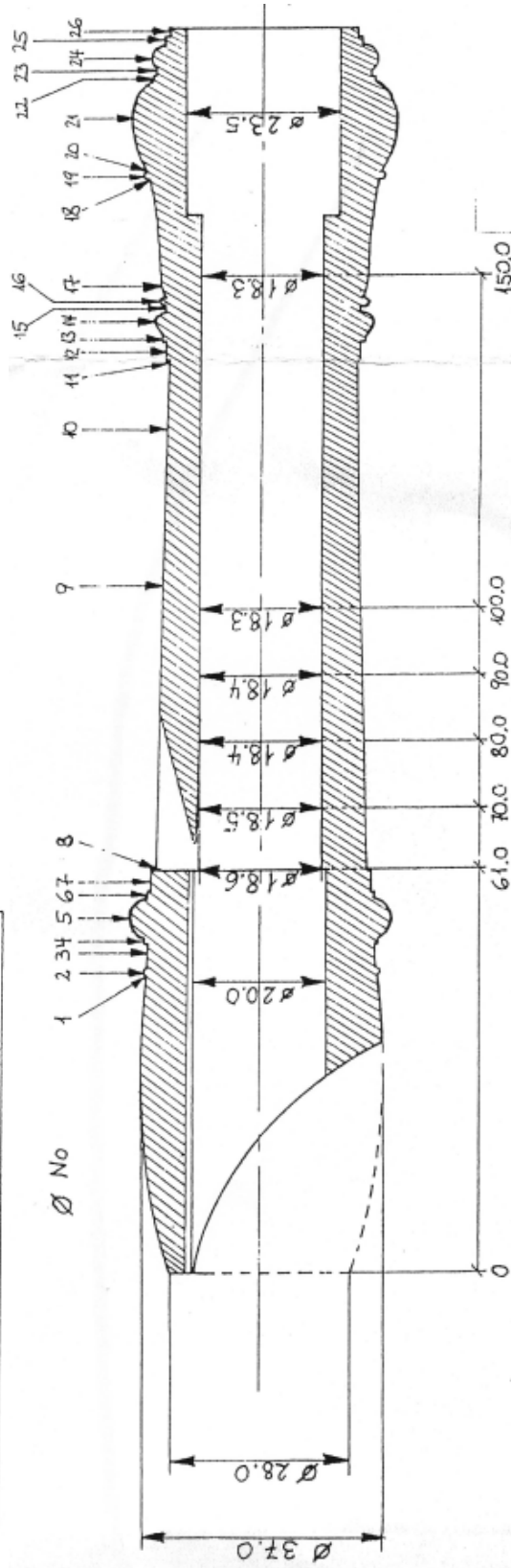
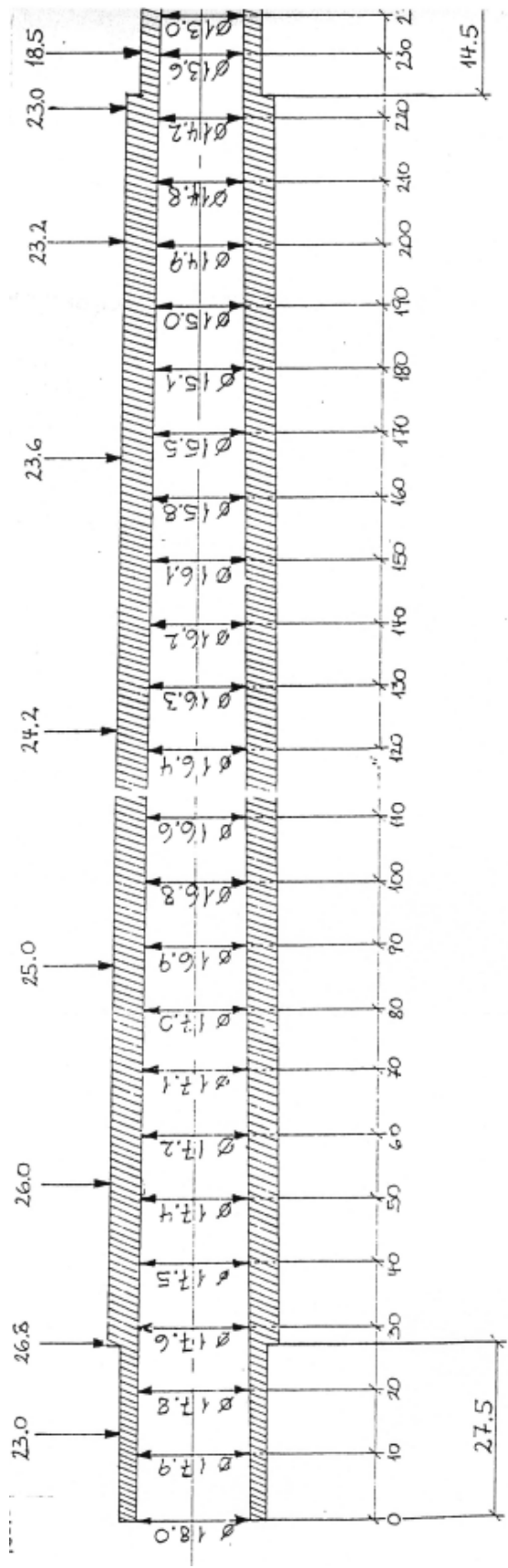


Figure 5. Drawing and measurements of 10.848, kindly provided by Martin Wenner, authorship unknown.



TONLOCHBOHRUNG D. ORIGINALS

Tonloch	Ø Bohrung [mm]	Abstand von Stirnfläche d. Fensters in mm
D	6.0	139.3
1	5.8	157.4
2	6.0	187.8
3	5.7	216.6
4	5.6	249.5
5	5.7	281.4
6	4.8	308.8
7	2. wahrschneitl. 5.6	333.8

Außerdurchmesser
Fuß

1: 25.4	12: 23.0
2: 26.6	11: 31.0
4: 23.0	10: 36.0
3: 31.0	9: 32.0
15: 22.0	21: 34.5
16: 21.0	20: 36.0
5: 29.0	18: 30.0
6: 28.0	17: 28.5
7: 31.2	19: 32.0
8: 33.0	20: 36.0
9: 32.0	21: 34.5
10: 36.0	22: 37.0
11: 31.0	23: 43.0
12: 23.0	

Figure 6. Drawing and measurements of 10.848, kindly provided by Martin Wenner, authorship unknown.

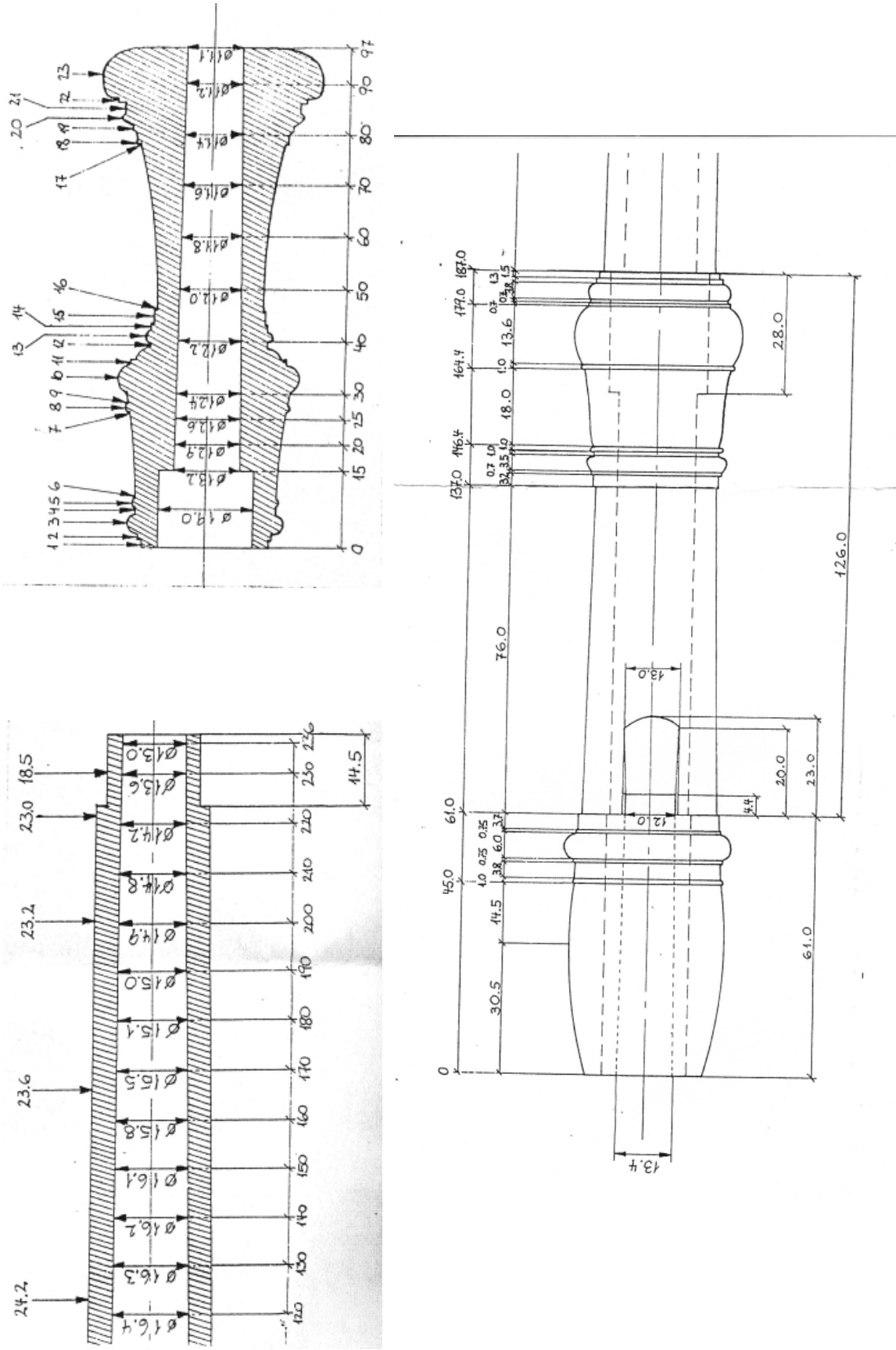
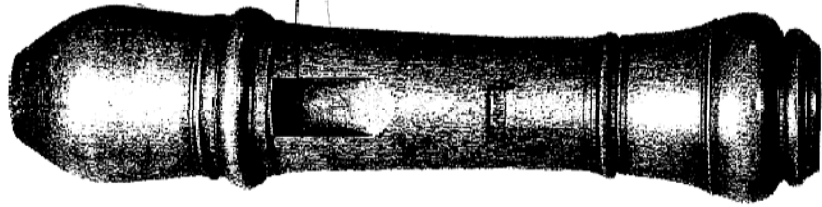


Figure 7. Drawing and measurements of 10.848, kindly provided by Martin Wenner, authorship unknown.

Johannes Aeneas, 1717

Tonster
N. 11.6.1119
S: 152
Pompe O. 11.1
Wille 215



Lobium
bezeichnet
Aufschnitt jetzt
ca 575 mm

Windkanal kaum geöffnet

Inv. Nr. 10484 Universalmuseum Joanneum Graz
Kulturhistorische Sammlung
Vermessung durchgeführt am 15.02.2000
Johannes SKORUPA
Landes-Anstalt f. d. B. u. L.
1030 WIEN 067660926c
Kopfstück Gesamtlänge 186,3 mm
Schmied ausgeführt 20 mm



ϕ 25,0 mm
 ϕ 36,0 mm
 ϕ 34,6 mm
4,7 mm
 ϕ : 32,7
 ϕ : 30,0
64,0 mm
Klingende Länge
125,3 mm

hinter dem
Papfenhorst
intern:

H. Messung von
Herr Kleinsch 19...
und ergänzisch
kontrolliert und für
richtig befunden

ϕ : 28 mm
48,7 mm
 ϕ 35 mm
 ϕ 21,2 mm
 ϕ 31,7 mm
 ϕ 21,9 mm
123 mm
 ϕ 33,7 mm
 ϕ 28,6 mm

Figure 9. Drawing and measurements of 10.848 by Johannes Skorupa, kindly provided by the museum.

Johannes Ancilli, 1717

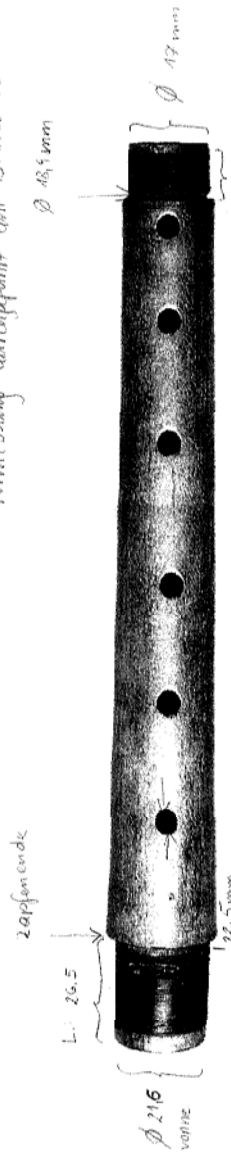
Inv. Nr. 10484

Universalmuseum Joanneum Graz

Kulturhistorische Sammlung

Vermessung durchgeführt am 15.12.2010

Johannes SKORUPA
 0676/6094760
 Landstr. Hauptstr. 86/2
 1050 - Wien



Mittelstück
 Gesamtlänge 233,6 mm
 ohne Köpfen 192,2 mm

Durchmesser Ø	vorn	Entferende	bis Loch nord	Mitte
1 = 6,5		19,6		14,85
2 = 5,8	5,8	28,2		31,15
3 = 5,8	5,8	58,2		61,95
4 = 5,7	5,7	88,4		91,3
5 = 5,8	5,8	121,3		124,0
6 = 4,9	4,9	153,1		156,0
		181,2		183,7

Interessant am Metallstück, dass alle Löcher
 nord süd größer sind als es west
 Grifflocher sehr regelmäßig und schön unter schalten

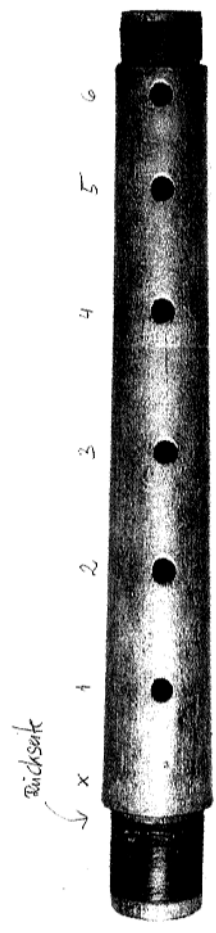


Figure 10. Drawing and measurements of 10.848 by Johannes Skorupa, kindly provided by the museum.

Johannes Ancillotti, 1717 Inv. Nr. 10484
 Fußstück
 Gesamtlänge 98,6 mm
 Zapfenhöhe od. Kerztiefe 14,9 mm
 Herz O = 19 mm ϕ 14,9 = 17,9 mm

Universalmuseum Joanneum Graz
 Kulturhistorische Sammlung
 Vermessung durchgeführt 15.12.2010
 Johannes SKORUPA
 0676/6091760
 Landstr. Hauptstr. 86/8
 1030 WIEN

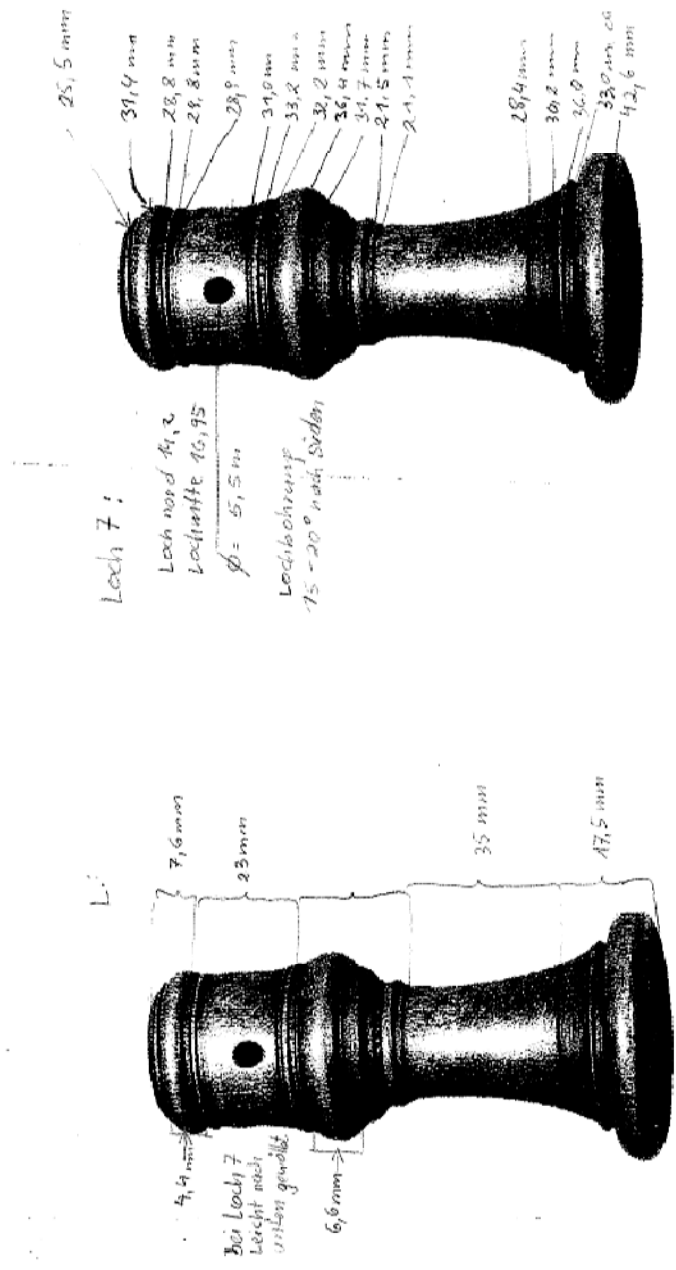


Figure 11. Drawing and measurements of 10.848 by Johannes Skorupa, kindly provided by the museum.

Anc.ALT.02: alto (in boxwood, dated 1720), private collection (Vagge Family, currently kept by C. Cacco), Genova



Figure 12. Photo of the 1720 Anciuati alto by Valter Biella, extracted from the technical drawing by Riccardo Gandolfi.



Figure 14. Photo of the back side of the 1720 Anciuati alto, kindly provided by V. Biella.



Figure 13. Maker's mark on the head of the 1720 Anciuati alto, extracted from a photo kindly provided by V. Biella.



Figure 15. X-ray of the 1720 Anciuati alto, kindly provided by Cristina Ghirardini.



Figure 16. Drawings and measurements of the 1720 Anciuti alto, extracted from the plan by R. Gandolfi and V. Biella (<http://www.baghet.it/Flauto%20di%20Montoggio.pdf>).

Flauto appartenuto a Angelo Vagge "Angin", "Langin": 1849-1936.

Pifferaio e musicista di Chiappa di Montoggio (valle Scrivia). Era solito partecipare a battute di caccia raggiungendo a piedi la zona di Cosola (val Borbera), Bogli e Belnome (val Boreca), dove può facilmente aver conosciuto altri suonatori. Dei suoi cinque figli, tre erano apprezzati fisarmonicisti e uno bravissimo ballerino, ma nessuno si dedicò agli strumenti del padre. Percependo che nella sua zona la tradizione si stava estinguendo, avrebbe voluto essere seppellito insieme al suo piffero: ma i parenti non lo assecondarono, e lo strumento fu ritrovato a fine secolo da Claudio Cacco

fonte: www.appennino4p.it

bibliografia: AAVV, **Il piffero in Fontanabuona**, "Quaderni del Lascito Cuneo", Centro di Documentazione della Civica Biblioteca di San Colombano Certenoli, Calvari (GE), novembre 2007)

È di proprietà dei discendenti, attualmente custodito da Caludio Cacco

Rilievi effettuati il 16 marzo 2012. Misure, rilievi, note, grafico conicità e tabelle di Riccardo Gandolfi - © R. Gandolfi. Fotografia di Valter Biella - © V.Biella

Gruppo di lavoro per la consulenza, catalogazione e rilievo, composto da: Ettore Losini "Bani", Claudio Cacco, Claudio Gnoli, Fabio Paveto

www.baghet.it

www.appennino4p.it

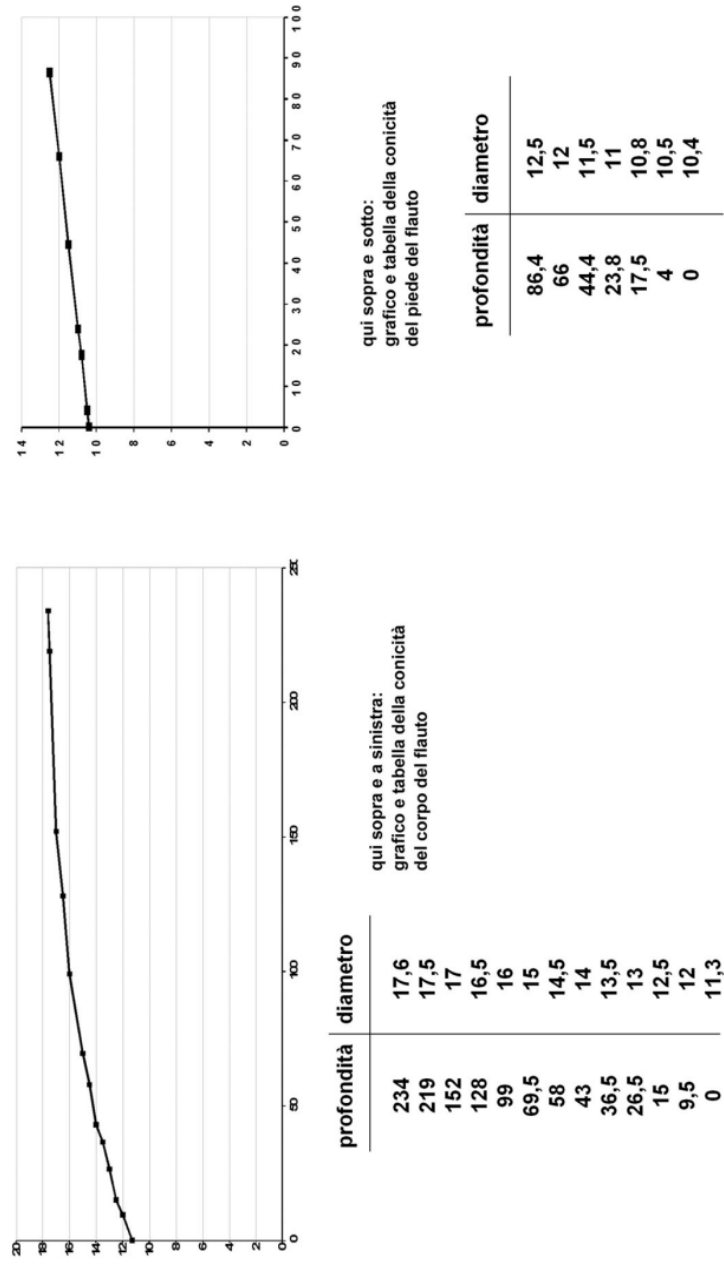


Figure 17. Details and measurements of the 1720 Anciuti alto, extracted from the plan by R. Gandolfi and V. Biella (<http://www.baghet.it/Flauto%20di%20Montoggio.pdf>).

Anc.ALT.03: alto (in boxwood, dated 1729), private collection (Moeck), Celle



Figure 18. Photo of the 1729 Cella Anciuti alto, by Fumitaka Saito.



Figure 19. Detail of the maker's mark on the head joint, photo by Fumitaka Saito.

Tuning (note, cents, fingering)

- F4 0 = 01234567
- G4 -15 = 0123456
- A4 -5 = 012345
- B \flat 4 +35 = 012346
- +5 = 0123467
- B4 +5 = 0123567
- C4 +20 = 0123
- C \sharp 5 +20 = 01245
- -30 = 012456
- +10 = 012457
- D5 +5 = 012
- D \sharp 5 +10 = 01356
- +5 = 0134
- +20 = 0135

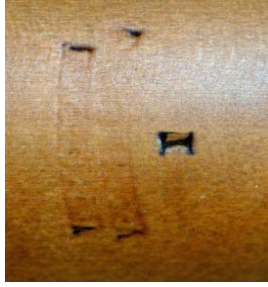


Figure 20. Detail of the maker's mark on the middle joint, photo by Fumitaka Saito.

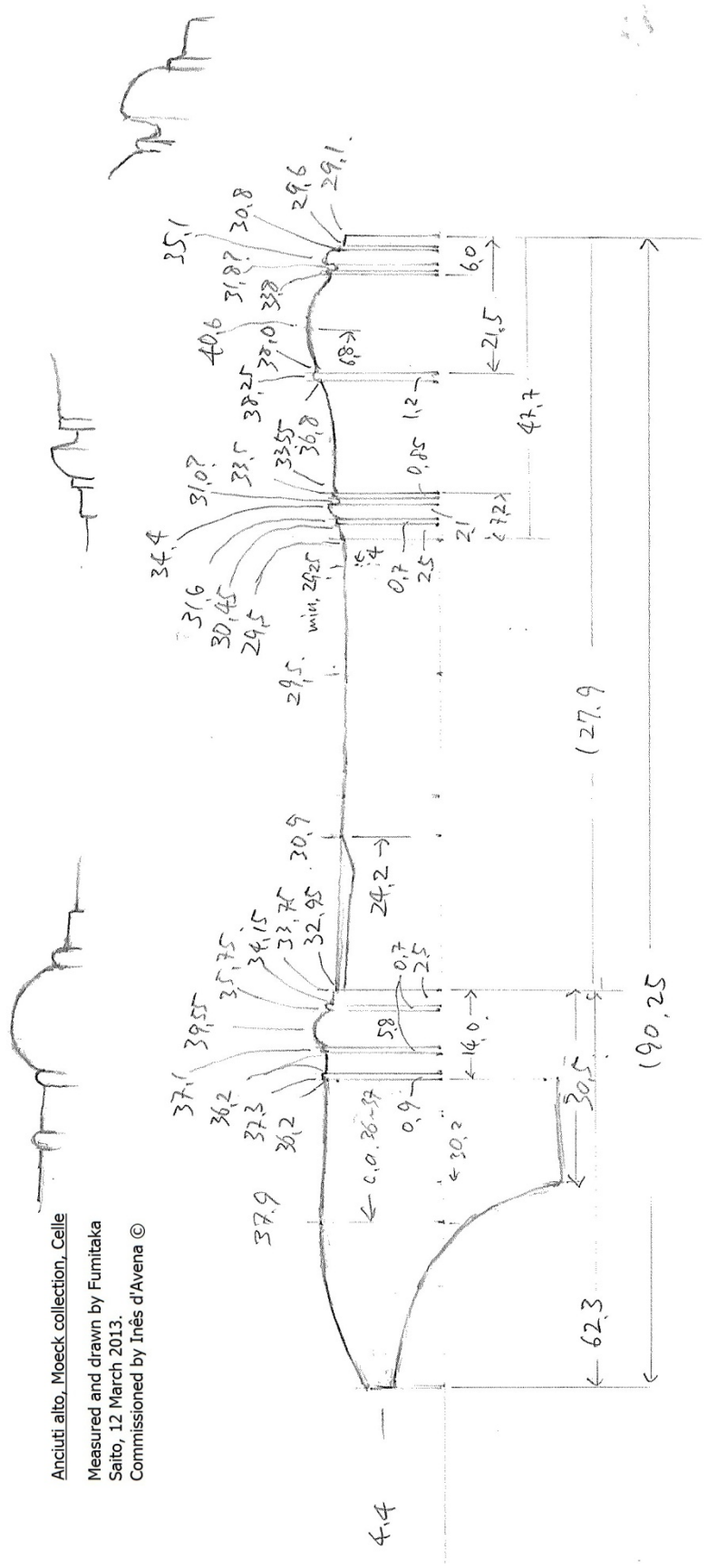
- E5 -10 = 01
- E5 -10 = 01
- F5 +15 = 02
- F \sharp 5 -5 = 12
- G5 +10 = 2
- G \sharp 5 -3 = 23456
- A5 -10 = 012345
- B \flat 5 +8 = 012347
- -30 = 012346
- B5 +10 = 01235
- C6 +10 = 0123



Figure 21. Detail of the maker's mark on the foot joint, photo by Fumitaka Saito.

- C \sharp 6 -40 = 0124
- -30 = 0125
- D6 -20 = 012
- D \flat 6 0 = 012456
- E6 -30 = 01245
- F6 -35 = 0145
- F \sharp 6 -30 = 013457
- G6 +10 = 013467
- +30 = 01346
- G \sharp 6 0 = 02356

Fumitaka Saito, 12 March 2013.
Commissioned by Inês d'Avena ©



Anciuti alto, Moeck collection, Cella
 Measured and drawn by Fumitaka
 Saito, 12 March 2013.
 Commissioned by Inés d'Avena ©

Figure 22. Profile drawing and measurements of the head joint of the 1729 Cella Anciuti alto, by Fumitaka Saito.

Anciuti alto, Moeck collection, Celle

Bore measurements

Head joint	Middle joint	Foot joint
Sounding length 127.9	Total length 230	Total length 101.25
Wind Way 62.3	(192.4)	Joint 14.7 ~ 15.0 deep
Total head length 190.25	Joints 24.8 & 14.05	min. 19.35 \emptyset
		max. 20.1 \emptyset
Joint	15.8 = 155.5	12.9 = 17
26.1 deep	17.5 = 160	12.8 = 20
min. 23.5 \emptyset	17.4 = 5.5	12.7 = 25
max. 24.2 \emptyset	17.5 = 21.35	12.6 = 28
	17.55 = 26.22	12.5 = 31.5
from top	17.57 = 32.75	12.4 = 35.5
20.1 = 28	17.55 = 38	12.3 = 40
20.0 = 32	17.4 = 55.5	12.2 = 44.5
19.9 = 40	17.3 = 65	12.1 = 47
19.8 = 45.5	17.2 = 79	12.0 = 51.5
19.7 = 56	17.1 = 82	11.9 = 56.5
19.6 = 62.5 block line	17.0 = 93	11.8 = 58.5
19.5 = 63.5	16.9 = 102	11.7 = 64
19.4 = 74.4	16.8 = 106	11.6 = 67
19.3 = 81.5	16.7 = 111	11.5 = 73
19.2 = 86	16.6 = 117	11.4 = 77
19.1 = 94	16.5 = 128	11.3 = 81
19.0 = 106.5	16.4 = 130	11.2 = 87
18.9 = 113	16.3 = 133.5	11.1 = 91
18.8 = 123	16.2 = 140	11.0 = 97.5
18.7 = 137	16.1 = 144	10.9 through (c.a. 99)
18.6 = 141	16.0 = 150	11.0 end
18.5 = through	15.9 = 153	
	13.87 through	

Fumitaka Saito, 12 March 2013. Commissioned by Inés d'Avena ©

Anc.AL.T.04: alto (in boxwood, dated 1729), private collection (?), Parma

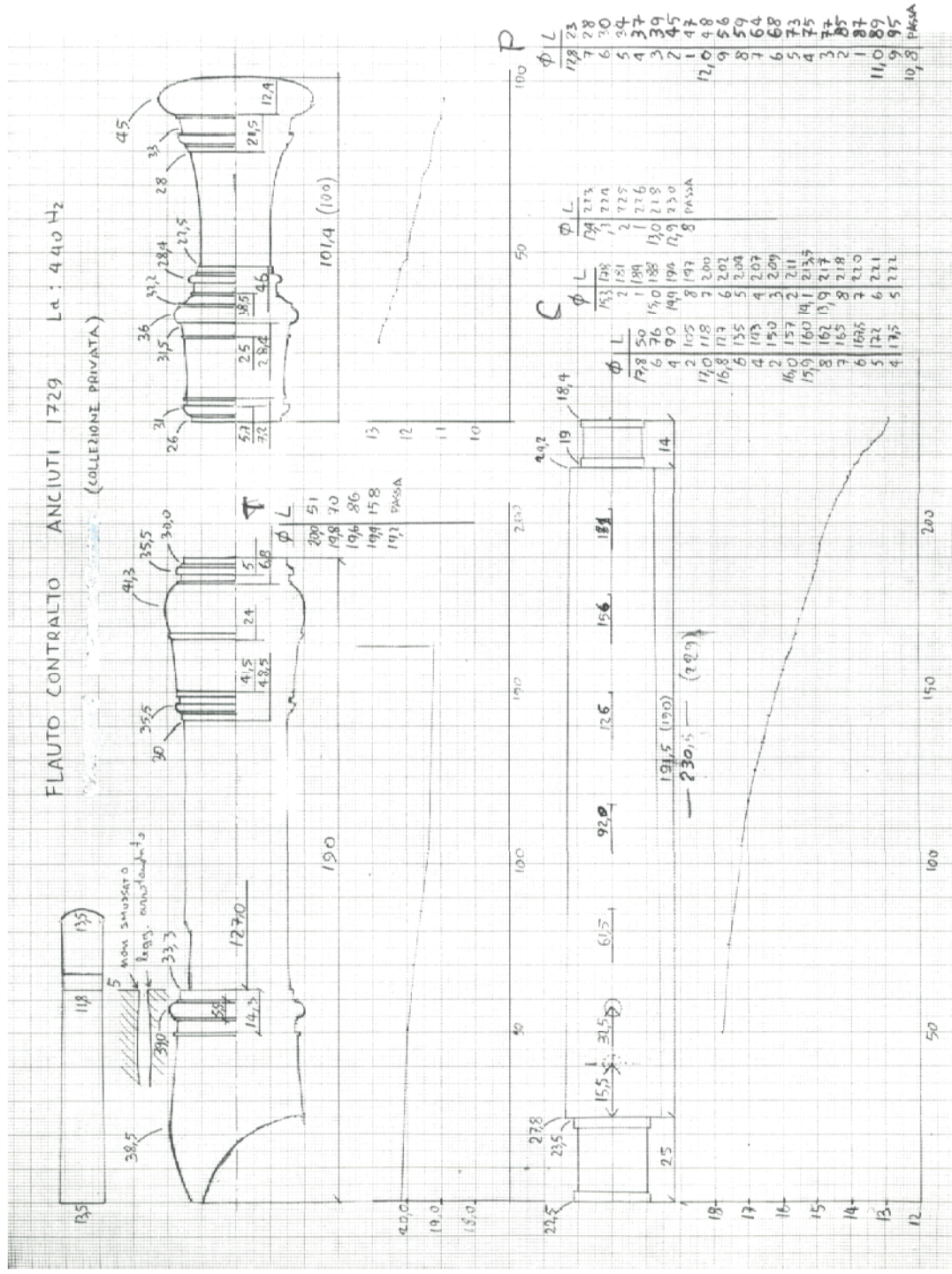


Figure 24. Drawings and measurements of the 1729 Anciuti Parma alto, kindly provided by Francesco Li Virghi.

Anc.ALT.05: alto (in ivory, dated 1740), 20/5 (7469-1861), GB.L.v, Victoria & Albert Museum, London



Figure 25. Photo of 20/5 (7469-1861), GB.L.v, Victoria & Albert Museum, London, downloaded from the website of the museum.



Figure 26. Detail of the maker's mark on the head joint. Extracted from Figure 25.



Figure 27. Detail of carving on the head joint. Extracted from Figure 25.



Figure 28. Detail of carving on the head joint. Extracted from Figure 25.



Figure 29. Detail of carving on the foot joint. Extracted from Figure 25.



Figure 30. Figure 29. Detail of carving on the foot joint. Extracted from Figure 25.



Treble recorder

Place of origin: Milan, Italy (made)

Date: 1740 (made)

Artist/Maker: Anciuti, Giovanni Maria (maker)

Materials and Techniques: Carved ivory with ink inscription

Museum number: 7469-1861

Gallery location: On loan

Public access description

The treble recorder produces a softer version of the sound of the flute and it performed much the same function in a small ensemble that the flute would in a full-scale orchestra. By about 1800 the recorder was largely replaced by the flute and it was not until the 1880s that it was resurrected with the revival of early music by Arnold Dolmetsch (1858 - 1940). Giovanni Maria Anciuti of Milan was one of the greatest recorder makers of his day, and his surviving instruments are dated between 1717 and 1740.

On loan to the Horniman Museum.

Descriptive line

Treble recorder, made by Giovanni Maria Anciuti, Milan, 1740

Physical description

'Engraved and backened inscription on head joint: Anciuti/ A.Milan/ 1740 , under a wyvern. Ivory, in three joints octagonally shaped, with carved foliage in low relief and rings of pellets. The base of the head joint has been slightly shortened.' (Baines, Anthony. *Catalogue of Musical Instruments in the Victoria and Albert Museum - Part II: Non-Keyboard Instruments*. London: V&A Publications, 1998, p. 86.)

Museum number

7469-1861

Object history note

This object was acquired by the Museum in 1861 for £1 - 4 - 2

URL

<http://collections.vam.ac.uk/item/O58917/treble-recorder-anciuti-giovanni-maria/>



HEAD:		Length	Ø
TOL:		182	
WW length:		57	
BL - Jcint end:		125	
Socket:		26.7	23.4
SL:		98.3	
MIDDLE:			
TOL:		236	
Upper tenon:		28.5	
Lower tenon:		14	
Between tenons:		193.8	
FOOT:			
TOL:		99.2	
Socket:		14.8	19.4
SL:		84.4	
Beak cut away:		26	
Window width:		10.9	
Cutup		4.3	
Ramp width north		11.2	
south		11.7	
Ramp length: west		18.3	
east		18.3	
middle		18.3	
		(due to octagon)	

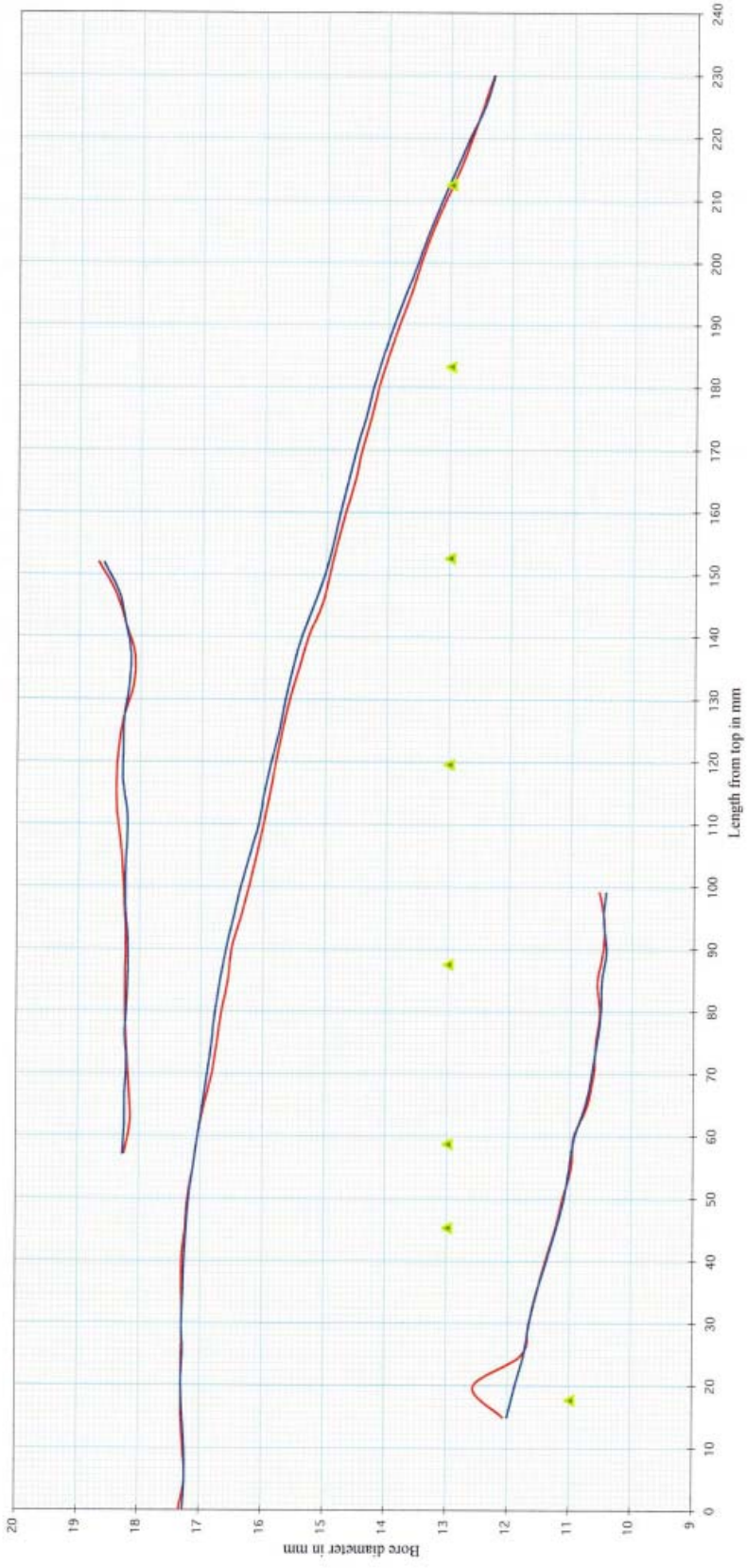
FINGERHOLES				
	length		diameter	
	(from top)	(from tenon)	east/w	north/s
X	198.8	16.8	5.7	6.1
1	212.2	30.2	5.2	5.7
2	241	59	5.1	5.7
3	273	91	5.0	5.5
4	306.2	124.2	4.8	5.1
5	336.8	154.8	4.8	5.1
6	366	184	4.5	4.8
7	192.7	17.7	5.1	5.2

Step:	.9 - 1.0
Edge thickness:	0.35
Windway exit chamfers: up	
down	
W/W entrance: width	12.8
height	1.8
AF measurement	
effective diameter of Octagon	
beak max	36.3
bl	28.8
bott straight bit	25.8
head max	38.5
upper mid jnt	24.0
x	23.0
1	22.5
2	21.7
3	21.0
4	20.4
5	20.3
6	20.4
bott mid jnt	20.6
7	28.2
foot smallest	19.4
bott oct	27
bell	46.0

NOTES: window north wall cu: back c. 1.0mm
Upper tenon is longer than head socket so SL = 423 - 3.5mm

Figure 32. Measurements of 20/5 (7469-1861), GB.L.v, Victoria & Albert Museum, London, kindly provided by Adrian Brown.

7469-1881 Anciuti.xls



bore graph

Adrian Brown 26/10/12

Figure 33. Bore measurements of 20/5 (7469-1861), GB.L.v, Victoria & Albert Museum, London, kindly provided by Adrian Brown.

Anc.ALT.06: alto (in ivory, undated), MTS-FD/03, I.M.ts, Teatro alla Scala, Milan

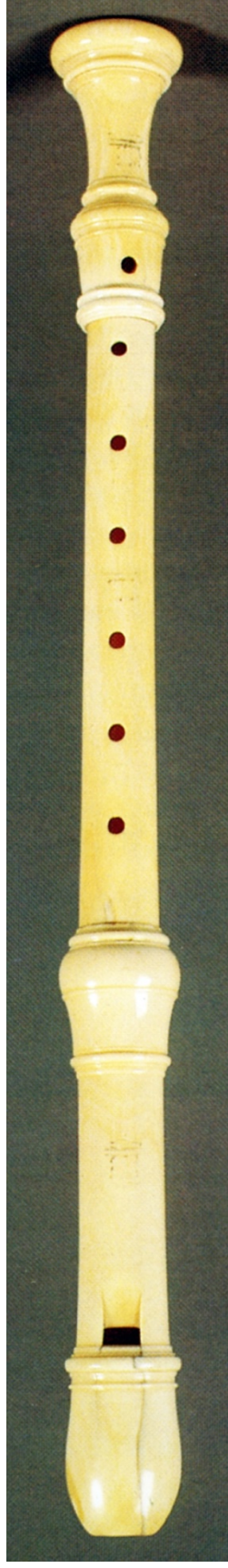


Figure 34. Photo kindly provided by the museum, extracted from the catalogue *La collezione di strumenti musicali del Museo Teatrale alla Scala*. Cinisello Balsamo, Milan: Edizioni Il laboratorio da Amilcare Pizzi s.p.a. Arti Grafiche, 1991. p. 117.

“Scheda tecnica

Misure (in mm):

Lt: 470,5

Lr: 415,5

T: 180,0

C: 192,0

P: 98,5

∅l: 19,0

Di: 27,7

∅m: 11,6

∅u: 12,1

d0...7: 5,5 / 4,8 / 5,0 / 4,9 / 4,9 / 4,7 / 5,0

x0...7: 137,5 / 155,0 / 184,0 / 212,5 /

246,0 / 276,0 / 307,0 / 334,0

hf: 5,0

bf: 10,7”



Figure 36. Photo of the maker's mark on the foot joint of MTS-FD/03, kindly provided by Matteo Sartorio (Archivio del Museo Teatrale alla Scala).



Figure 35. Photo of the maker's mark on the head joint of MTS-FD/03, kindly provided by Matteo Sartorio (Archivio del Museo Teatrale alla Scala).

“Giovanni Maria Anciuti, Milano, Ca. 1709-1740. Il marchio **ANCIUTI / A' MILAN**, sormontato dal leone di San Marco, è riportato sui tre pezzi dello strumento.

L'altezza della fondamentale è 368 Hz, corrispondente al sol3 al diapason la = 413 Hz o a fa3 al diapason la = 464 Hz.

La datazione dello strumento tiene conto del periodo di attività del costruttore, documentato dalle date riportate sugli strumenti conosciuti: oboe (1709), Roma, *Museo Nazionale degli Strumenti Musicali*, flauto dolce contralto (1740), Londra, *Victoria and Albert Museum*.

Lo strumento è in avorio. Le pareti sottili e la fattura accurata gli conferiscono un aspetto snello ed elegante. Il taglio in sol, testimoniato per uno strumento di forma barocca già da Bismantova e verosimilmente diffuso in Italia anche nel corso del '700, sembra il più probabile in base al diapason.

A causa delle deformazioni nell'apparato produttore del suono lo strumento non è in condizioni di suonare.”

Details extracted from the catalogue *La collezione di strumenti musicali del Museo Teatrale alla Scala*. Cinisello Balsamo, Milan: Edizioni Il laboratorio da Amilcare Pizzi s.p.a. Arti Grafiche, 1991. p. 117. (The same measurements are found in Franca Falletti; Renato Meucci; Gabriele Rossi-Rognoni, "Marvels of Sound and Beauty, Italian Baroque Musical Instruments." p. 215.)

Anc.SPI.01: soprano (in ivory, dated 1709), private collection (F. Velluti), Belluno



"Measurements

	Length	Inside diameter	Outside diameter
Total length	264		
Acoustical length	222		
Head joint	103	14.4	16.9 (max ring 25.7)
Body and joints	161 (tenon 18.5)	11.2 (tenon) / 7.5 (windway exit)	13.2 (tenon) / 24.3 (windway exit)
Window	8x3.3		
Hole diameters		speaker 3.7; 3.6; 3.7; 3.8; 3.7; 3.7; 3.4; 3.4 (right) / 3.4 (left)	
Distance of hole centres from the labium (bottom edge of the window)	speaker 70.7; 81.2; 97.1; 113.9; 131.8; 146.8; 163.6; 177.7 (right) / 177.7 (left)"		

"The instrument presents two longitudinal cracks, one traverses the beak starting from below the window, the other extends through the end part of the foot. The two silver rings were added during the restoration to contain the cracks which threatened the recorder's integrity, and most certainly to allow it to be played. The rings are closed with a sturdy and skillfully concealed joint that is not soldered.

Even in spite of the changes brought about by the restoration (probably in the eighteenth century) the recorder is most interesting. Firstly because, with the Rome oboe, it is the earliest evidence of Anciuti's work. Secondly it is the only one of Anciuti's soprano recorders that is whole, since the head joint of the instrument in Berlin was destroyed [...] Lastly, it has two holes for the little finger that can be used with the right hand above and the left below, or vice versa (the unused hole would be closed with wax). [...] State of conservation: mediocre.

Renato Meucci"

All details and measurements extracted from Franca Falletti; Renato Meucci; Gabriele Rossi-Rognoni, "Marvels of Sound and Beauty, Italian Baroque Musical Instruments." p. 211.

Anc.SPI.02: soprano with missing head (in boxwood and ivory, dated 1733), 470, D.B.im, Musikinstrumenten Museum, Berlin

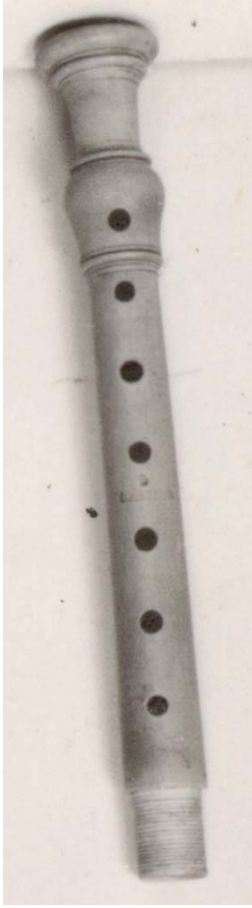
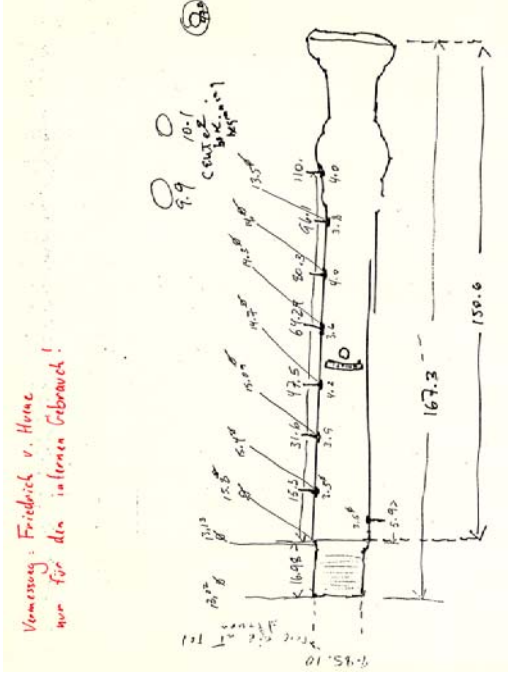


Figure 37. Photo of 470, D.B.im, Musikinstrumenten Museum, Berlin, kindly provided by the museum.



Vermessung: Friedrich v. Huene
nur für den internen Gebrauch!

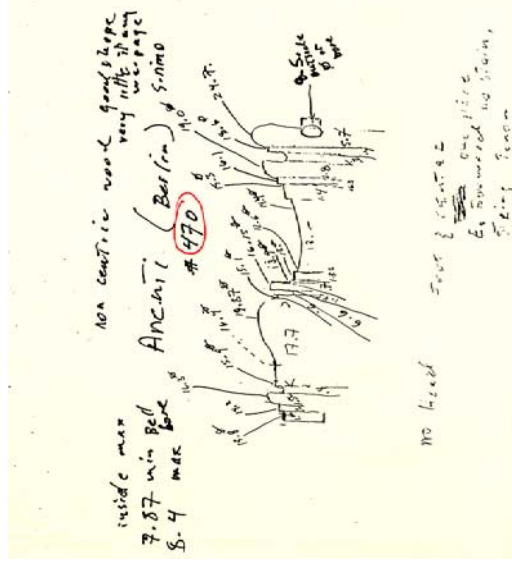
"Inv.-Nr. 470

Soprano-Blockflöte in f', Giovanni [sic] Maria Anciuti, Mailand, 1733

Das Kopfstück mit der Datierung 1733 ging im Krieg verloren. Das Unterstück trägt zwischen 3. und 4. Tonloch den rechteckigen Stempel „Anciuti“ darunter ein nach links geneigtes Oval. Die sauber unterschnittenen und versenkten Tonlöcher sind etwas rechts vom Spiegel gebohrt. Bei dem Material handelt es sich um honigfarbenen Buchsbaum, der nicht gebeizt wurde. Er ist leicht verzogen und neigt sich nach rechts. Das aus einem Teil gearbeitete Unterstück ist wie bei einem dreiteiligen Instrument mit sehr feinem tulpenförmigen Profil versehen. Die Profile sind sehr gut erhalten und nicht ausgebrochen.

An der Fußplatte sind zwei Risse zu vermerken, die allerdings nicht durchgehen, geschlossen sind und keiner Restaurierung bedürfen. Die Inventarnummer 470 auf der Platte wurde von mir entfernt. Außerdem wurde das Instrument mit Mandelöl behandelt. Eine grobe Vermessungsskizze von F.v.Huene liegt vor.

Steffen Hinkel
Berlin, Februar 2007



All details and measurements kindly provided by the museum (sketches by Friedrich von Huene).

Anc.SPO.01: soprano (in stained boxwood, dated 1725), 146 (MTS-FD/02), Conservatorio di Musica Giuseppe Verdi, Milan



Figure 38. Photo kindly provided by the museum, extracted from the catalogue *La collezione di strumenti musicali del Museo Teatrale alla Scala*. Cinisello Balsamo, Milan: Edizioni Il laboratorio da Amilcare Pizzi s.p.a. *Arti Grafiche*, 1991. p. 116.

“Scheda tecnica

Misure (in mm):

Lt: 377,0

Lr: 327,0

T: 150,5

C: 153,5

P: 73,0

Ø: 14,1

Di: 24,4

Øm: 7,7

Øu: 77,7

d0...7: 3,9 / 4,1 / 4,2 /

3,8 / 3,8 / 4,0 /

3,3 / 3,1

x0...7: 113,5 / 126,5 /

151,5 / 176,0 /

201,0 / 226,0 /

247,0 / 266,0

hf: 3,5

bf: 8,4”

“Giovanni Maria Anciuti, Milano 1725.

Sulla testa, sotto il leone di San Marco, il marchio **ANCIUTI / A’ MILANO, 1725**. Su corpo e piede rispettivamente ANCIUTI A’ / MILAN e ANCIUTI.

L’altezza della fondamentale è di 455 Hz, corrispondente a sib3 al diapason la = 430 Hz. Il flauto è in bosso marmorizzato; l’effetto è probabilmente ottenuto con permanganato di potassio o acido nitrico. Strumenti marmorizzati se non marmorei erano conosciuti in Italia già nel XVII secolo (Chouquet, Schlosser).

Un discorso a sé meritano le qualità sonore dei flauti di Anciuti. Le caratteristiche del tutto particolari dell’apparato di produzione del suono - assenza delle consuete smussature all’estremità del canale di insufflazione, conseguente maggiore ampiezza della finestrella - conferiscono un suono nitido, un attacco pronto, una spiccata attitudine all’impiego nel registro acuto e, di contro, scarse possibilità dinamiche, eccessiva debolezza nel registro grave e un funzionamento generale critico anche nei riguardi di piccole deformazioni.”

Details extracted from the catalogue *La collezione di strumenti musicali del Museo Teatrale alla Scala*. Cinisello Balsamo, Milan: Edizioni Il Laboratorio da Amilcare Pizzi s.p.a. *Arti Grafiche*, 1991. p. 116.

“This instrument’s structure is typical of the period’s recorders apart from the fact that it is a soprano, which was less common than the alto. Its unusual feature, however, is the colour that was achieved through the use of a chemical reagent that “marbleized” the wood. This rare procedure is yet another confirmation of what we stated in the introduction to the catalogue section on Giovanni Maria Anciuti’s ivory instruments [...] concerning this outstanding craftsman’s propensity for experimentation. We can see a similar procedure in the tenor instrument in the Leipzig museum (Heyde 1978, p.47), which, although the coloration is less compact and was created with a very different procedure, does prove that the practice was not unknown to other makers of that period. [...] This recorder also has an interesting and long history that we can reconstruct starting from at least 1881. The oldest core of instruments of the Conservatorio comes from the national exposition held that year in Milan; the instruments were donated by some of the exhibitors and are catalogued in De’ Guarioni 1908, p. 81, where the donated instruments are marked with an asterisk before the identification number (in this case ‘*146’, and the name of the donor (clono del [gift of] prof. Cesare Confalonieri). [...] State of conservation: good, the instrument has not suffered any evident damage.

Renato Meucci”
Details extracted from Franca Falletti; Renato Meucci; Gabriele Rossi-Rognoni, “Marvels of Sound and Beauty, Italian Baroque Musical Instruments.” p. 182.

CASTEL

Cas.ALT.01: alto (in ebony and ivory), C168, F.NI.pl, Palais Lascaris, Nice



Figure 39. Photo of C168, F.NI.pl, Palais Lascaris, Nice, by Fumitaka Saito.



Figure 40. Detail of the maker's mark on the head joint, photo by Fumitaka Saito.



Figure 41. Detail of the maker's mark on the middle joint, photo by Fumitaka Saito.

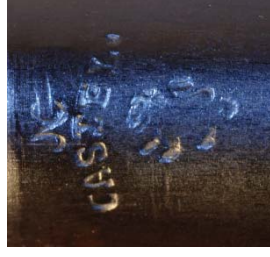
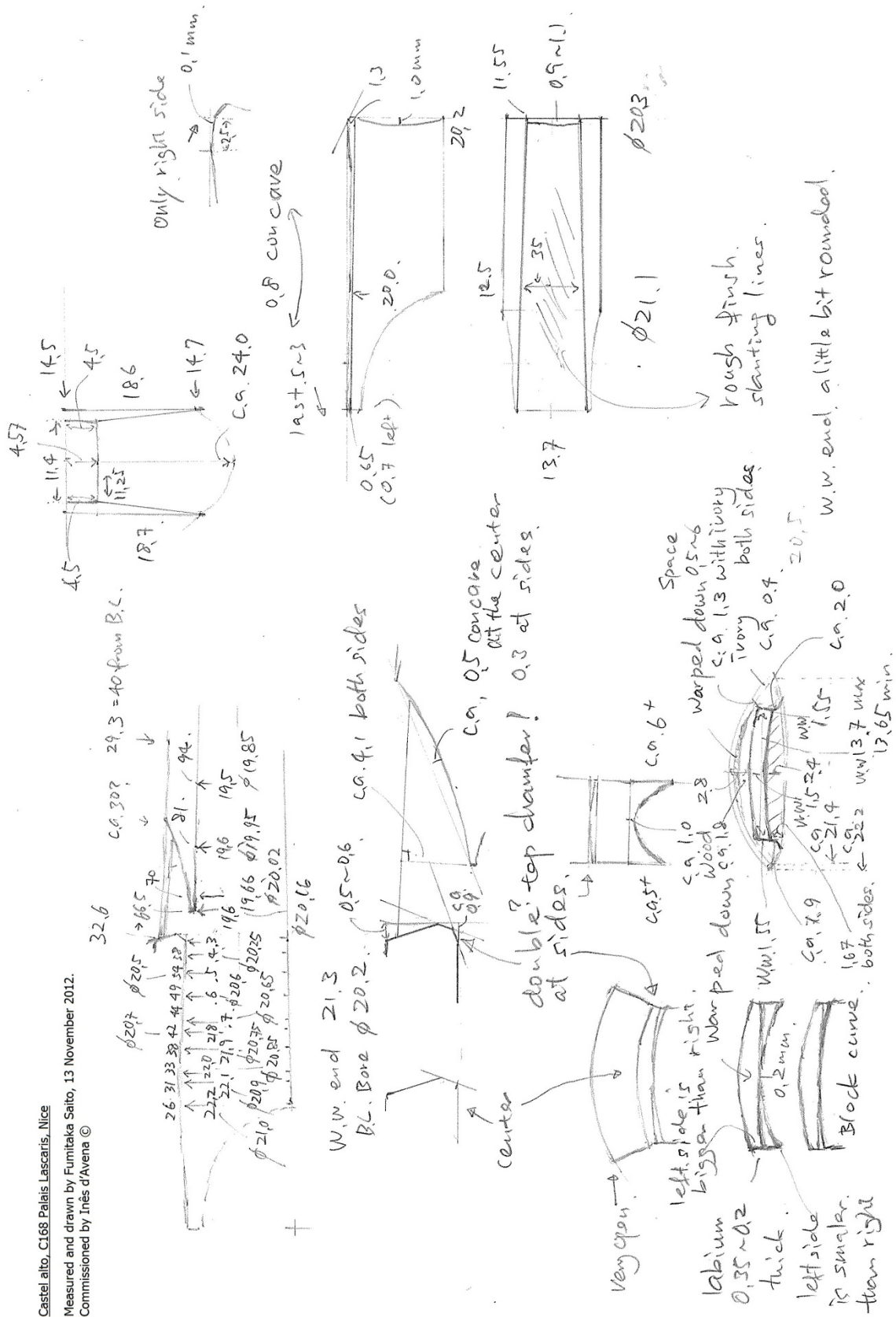


Figure 42. Detail of the maker's mark on the foot joint, photo by Fumitaka Saito.

Photos by Fumitaka Saito, 13 November 2012. Commissioned by Inês d'Avena ©

Castelalto, C168 Palais Lascaris, Nice
 Measured and drawn by Fumitaka Saito, 13 November 2012.
 Commissioned by Inés d'Avena ©

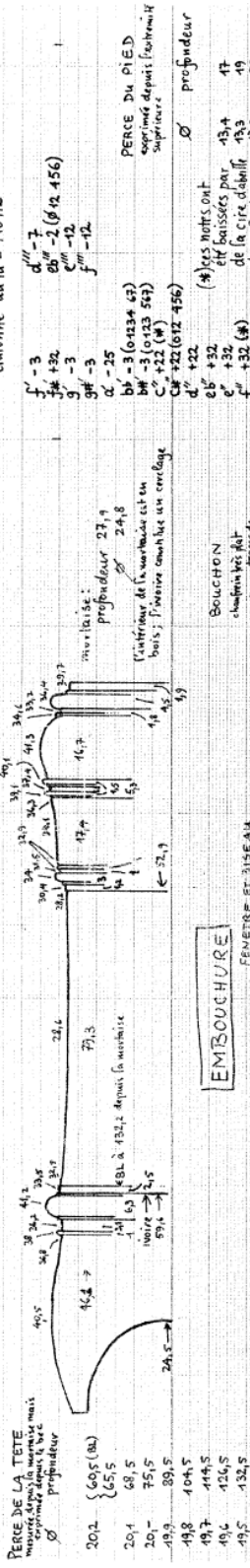


FLUTE A BEC ALTO
de CASTELL (Italie, 18^e siècle)

MUSEE INSTRUMENTAL DU CONSERVATOIRE DE NICE

en scène avec garnitures en ivoire : très bel instrument avec doubles trous (ce qui est rare sur une flûte à bec de cette époque). Dans l'état actuel le son est venteux (niveau affaibli) mais sans le canal trop ouvert par rapport à celui-ci, et le bouchon trop haut. Par ailleurs il semble y avoir eu des trinités et de réaccordage car les notes du médium sont trop hautes.

TETE : longueur totale 192,5 mm



Cas.ALT.02: alto (in stained pearwood), 3261, EC.Q.t, Museo de Instrumentos Musicales Pablo Traversari, Quito



"3261 Recorder

Stained pearwood. 7+1 fingerholes. Made by Castel. Each joint stamped: "M (or N) Castel" with a lion rampant below. 18th c.

Overall length: 50.8 cm

Length of vibrating air column: 44.8 cm

	Length	Diameter of bore at top
Headjoint:	19.2 cm	1.9 cm
Middlejoint:	21.0 cm	1.9 cm
Footjoint:	10.06 cm	1.4 cm"

"Pedro Traversari Salazar, who was born in Quito, Ecuador in 1874, received a gift of a collection of musical instruments at the age of 12 from his teacher, Calisto Guerrero y Larrain, and as a result he developed an interest in collecting which would continue through most of his life. [...]"

A significant chapter in the history of the collection began in 1906 when Traversari traveled to Italy for an extended visit, took part of his collection with him and exhibited in Rome, where it attracted the attention of another collector, Evan Gorga. Even though Traversari refused an offer which Gorga made to purchase the collection, an agreement, dated 1 January, 1907, was nonetheless made between them which sanctioned an exchange of instruments. Traversari traded 70 instruments, which he called "prehistoric," in exchange for instruments from the Gorga Collection which were described as "Greek, Roman, and Persian trumpets; harpsichords, spinets, and virginals; and a large variety of mandolins, guitars, and violins." In view of the almost total absence of records from which the provenance of the instruments in the Traversari Collection might be established, this one source of information assumes considerable importance where the European instruments in the Collection are concerned. [...] the fine recorder by Castel, and the superb oboe by Grassi were undoubtedly part of this exchange. [...]"

Photo, details and measurements extracted from the catalogue Richard Rephann. *A catalogue of the Pedro Traversari Collection of musical instruments*. Washington, D.C. : Organization of American States, 1978. Preface and unnumbered page. (The photo is incorrectly labeled in the catalogue).

Cas.ALT.03: alto (in boxwood), 887|644, I.R.ms, Museo Nazionale degli Strumenti Musicali, Rome



Figure 45. Photo of 887|644, I.R.ms, Museo Nazionale degli Strumenti Musicali, Rome, by Fumitaka Saito.



Figure 46. Detail of the maker's mark on the head joint, photo by Fumitaka Saito.

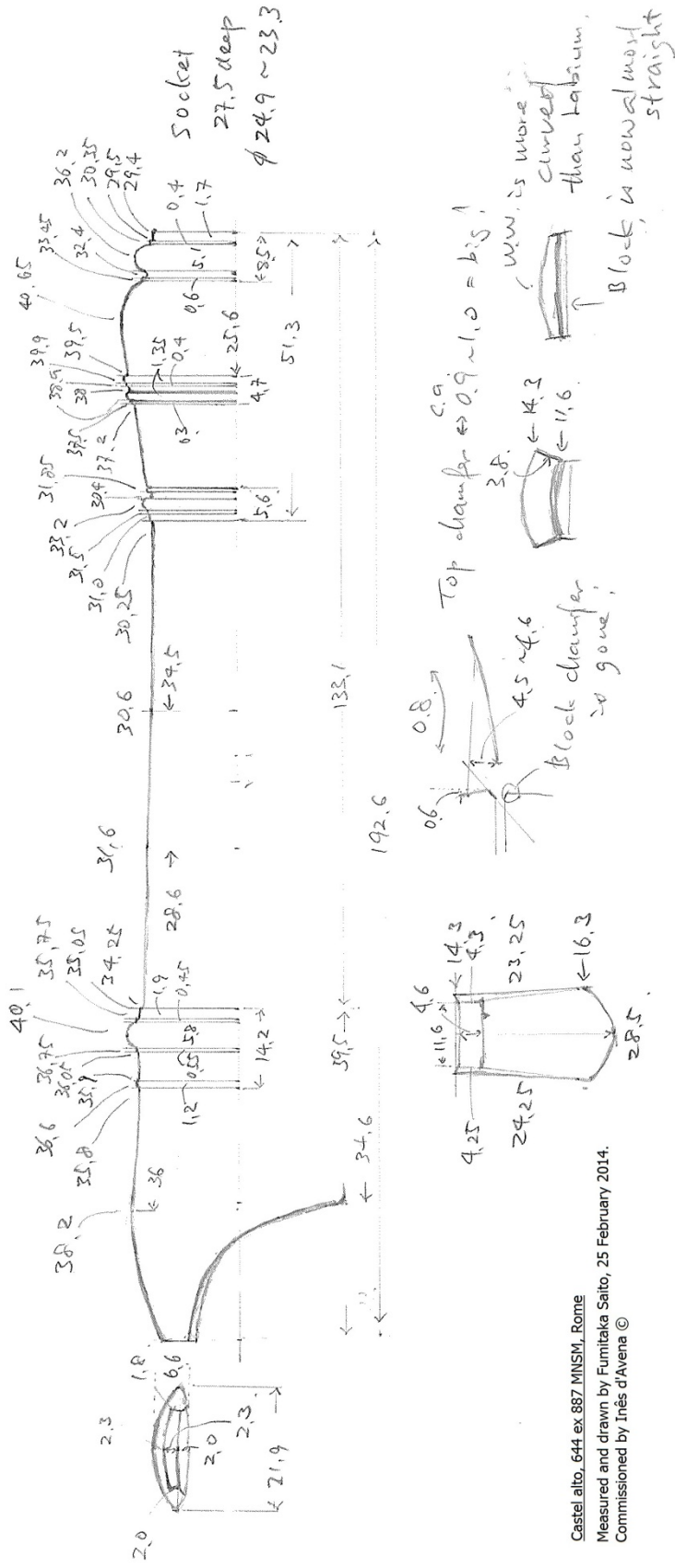


Figure 47. Detail of the maker's mark on the middle joint, photo by Fumitaka Saito.



Figure 48. Detail of the maker's mark on the foot joint, photo by Fumitaka Saito.

All by Fumitaka Saito, 25 February 2014. Commissioned by Inés d'Avena ©.



Castelalto, 644 ex 887 MNM, Rome
 Measured and drawn by Fumitaka Saito, 25 February 2014.
 Commissioned by Inés d'Avena ©

Figure 49. Profile and voicing drawing and measurements of 887 | 644, I.R.ms, Museo Nazionale degli Strumenti Musicali, Rome, by Fumitaka Saito.

Castel alto, 644 ex 887 MNSM, Rome*Bore measurements*

Head joint	Middle joint	Foot joint
Sounding length 133.1	Total length 250.0	Total length 105.1
Wind Way 59.5	(214.2)	Joint 14.7 deep
Total head length 192.6	Joints 21.5 & 14.3	min. 20.0 \emptyset
Joint	Joint could be c.a. 27	max. 20.6 \emptyset
27.5 deep	(= +5.5)	13.2 = 15.5 / 371.3 SL
min. 23.3 \emptyset	18.3 = 0 / 171 whole	13.1 = 22.5
max. 24.9 \emptyset	length (171.1 = 192.6 -	13.0 = 30
(from bottom, not possible	21.5) / 111 sounding	12.9 = 36
to take out the block)	length	12.8 = 41
20.6 = 17	16.7 = 150	12.7 = 49
c.a.20.1? = 60 / 0	16.6 = 153	12.6 = 54
19.9 = 144	16.5 = 158	12.5 = 65
19.8 = 165	16.4 = 161	12.4 = 68
	16.3 = 165	12.3 = 79
	16.2 = 170	12.2 = 74
	16.1 = 173	12.1 = 79.5
	16.0 = 179	12.0 = 86.5
	15.9 = 185	11.9 = 89
	15.8 = 188	11.85 = 90
	15.7 = 191	11.9 = 93(12)
	15.6 = 195	12.0 = 97 (8)
	15.5 = 202	12.05 = end / 476.4 SL (+60 =
	15.4 = 206	whole length 536.4)
	15.3 = 210	
	15.2 = 213	
	15.1 = 216	
	15.0 = 218	
	14.9 = 220	
	14.8 = 221	
	14.7 = 224	
	14.6 = 225	
	14.5 = 226.5	
	14.4 = 229	
	14.3 = 230	
	14.2 = 231	
	14.1 = 232	
	14.0 = 233	
	13.9 = 235	
	13.8 = 236	
	13.7 = 236.5	
	13.6 = 238	
	13.5 = 239	
	13.4 = 239	
	13.3 = 240	
	13.2 = 241	
	13.1 = 242	
	13.0 = 243	
	12.9 = 244	
	12.8 = 245	
	12.7 = 249 /	
	370 SL (370.1)	

Cas.ALT.04: alto (in stained pearwood?), 879|1421, I.R.ms, Museo Nazionale degli Strumenti Musicali, Rome



Figure 51. Photo of 879|1421, I.R.ms, Museo Nazionale degli Strumenti Musicali, Rome, by Fumitaka Saito.



Figure 52. Detail of the maker's mark on the head joint, photo by Fumitaka Saito.

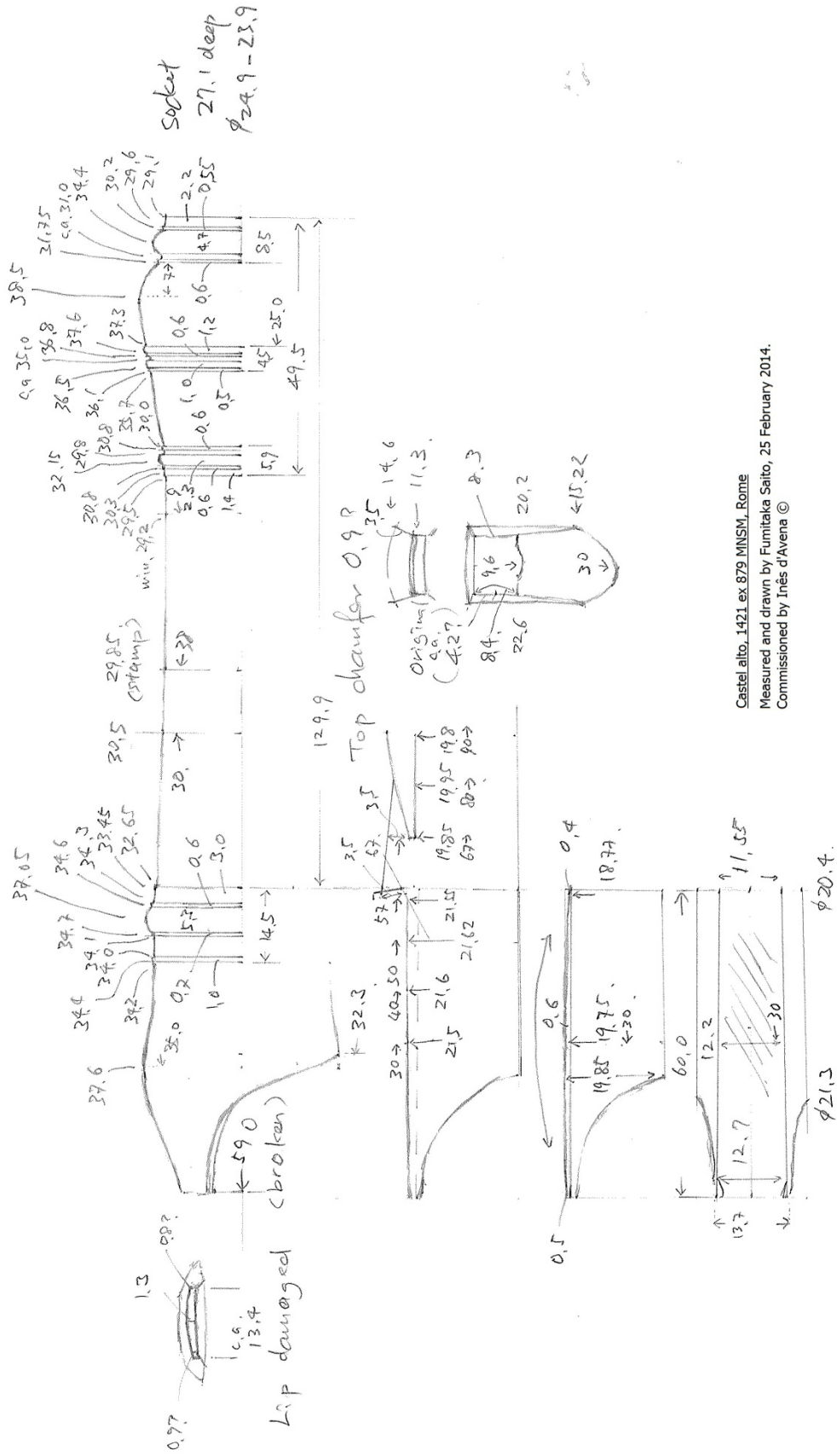


Figure 53. Detail of the maker's mark on the middle joint, photo by Fumitaka Saito.



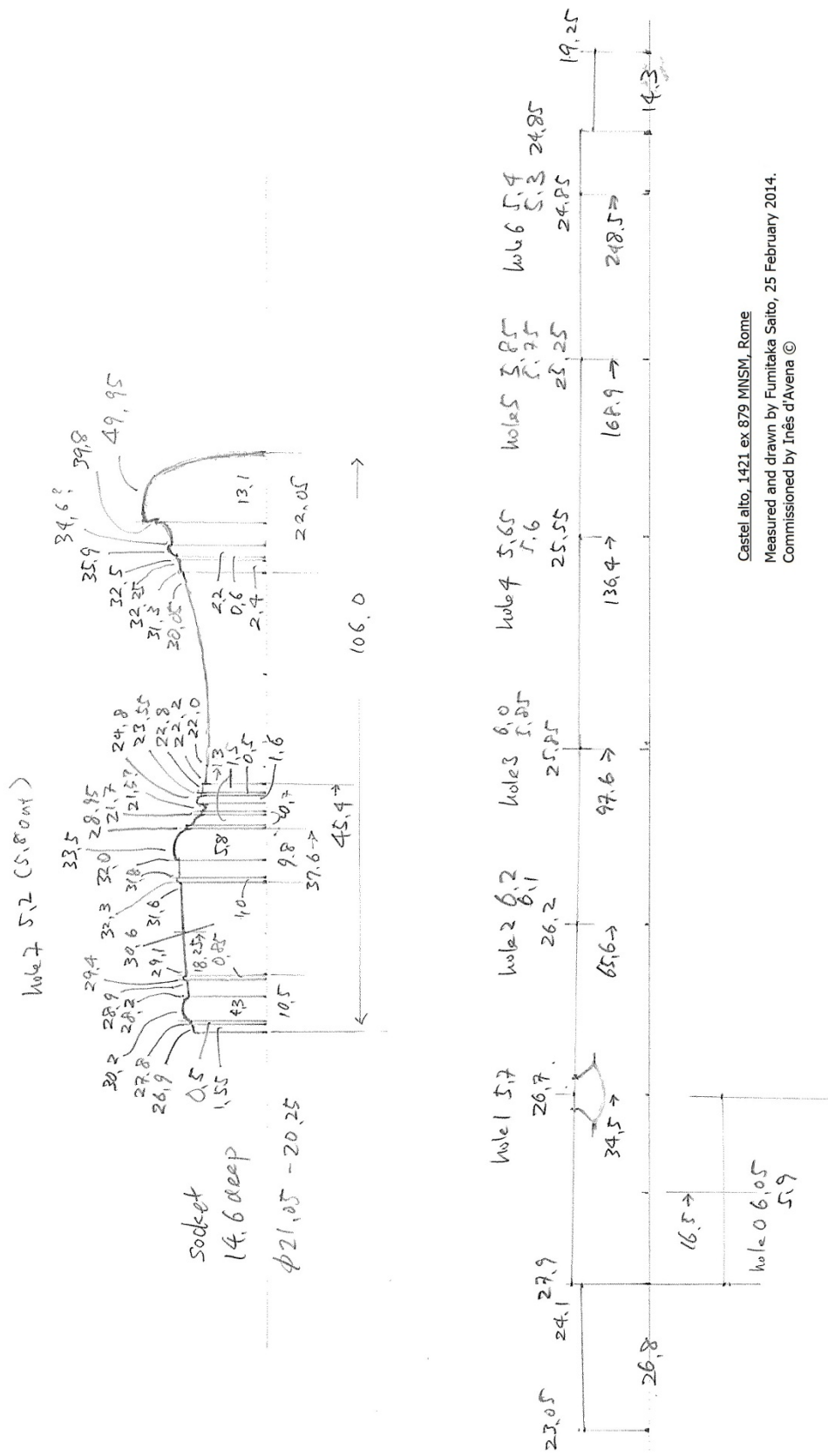
Figure 54. Detail of the maker's mark on the foot joint, photo by Fumitaka Saito.

All by Fumitaka Saito, 25 February 2014. Commissioned by Inés d'Avena ©.



Castel alto, 1421 ex 879 MNM, Rome
 Measured and drawn by Fumitaka Saito, 25 February 2014.
 Commissioned by Inés d'Avena ©

Figure 55. Profile and voicing drawing and measurements of 879|1421, I.R.ms, Museo Nazionale degli Strumenti Musicali, Rome, by Fumitaka Saito.



Castel alto, 1421 ex 879 MNM, Rome
 Measured and drawn by Fumitaka Saito, 25 February 2014.
 Commissioned by Inès d'Avena ©

Figure 56. Profile drawing and measurements of 879 | 1421, I.R.ms, Museo Nazionale degli Strumenti Musicali, Rome, by Fumitaka Saito.

Castel alto, 1421 ex 879 MNSM, Rome*Bore measurements*

Head joint	Middle joint	Foot joint
Sounding length 129.9	Total length 251.1	Total length 106.0
Wind Way 58 (broken maybe 58.5)	(210.0)	Joint 14.6 deep
Total head length 188.4	Joints 26.8 & 14.3	min. 20.25 \emptyset
		max. 21.05 \emptyset
Joint	18.9 = 0 / whole	13.7 = 15
27.1 deep	length 161.6 = 188.4 -	353.9 SL (= 354)
min. 23.9 \emptyset	26.8 / 103.6 sounding	13.6 = 16
max. 24.9 \emptyset	length	13.4 = 18
21.6 = 18.8		13.2 = 23
21.4 = 21	16.5 = 175	13.0 = 26.5
21.2 = 28	16.4 = 182	12.8 = 34
21.0 = 40	16.2 = 190	12.7 = 40
20.8 = 49	16.0 = 201	12.6 = 42
20.6 = 56	15.8 = 210	12.5 = 46
c.a. 20,45 = 58 BL	15.6 = 215	12.4 = 49
20.4 = 61	15.4 = 219	12.3 = 53
20.2 = 72.5	15.2 = 225	12.2 = 55
20.0 = 113	15.0 = 231	12.1 = 58
19.8 = 131	14.8 = 234	12.0 = 60.5
19.6 = 141	14.6 = 239	11.9 = 62
	14.4 = 240	11.88 = 65
	14.2 = 242.5	12.0 = 66
	14.0 = 244	12.2 = 72
	13.8 = 246	12.4 = 83
	13.6 = 249	12.6 = 92
	13.5 = 250	12.8 = 100
	353.6 SL	12.9 = end 459.9 SL (= 460)

Cas.SPI.01: soprano (in ivory), 3323, GB.E.u, Edinburgh University Collection of Historic Musical Instruments



Figure 57. Photo of 3323, GB.E.u, Edinburgh University Collection of Historic Musical Instruments, by Fumitaka Saito.



Figure 58. Detail of the maker's mark on the head joint, photo by Fumitaka Saito.



Figure 59. Detail of the maker's mark on the middle joint, photo by Fumitaka Saito.

All by Fumitaka Saito, 25 April 2013. Commissioned by Inés d'Avena ©.

Castel sopranino. 3323 EUCHMI, Edinburgh
 Measured and drawn by Fumitaka Saito,
 25 April 2013.
 Commissioned by Inés d'Avena ©

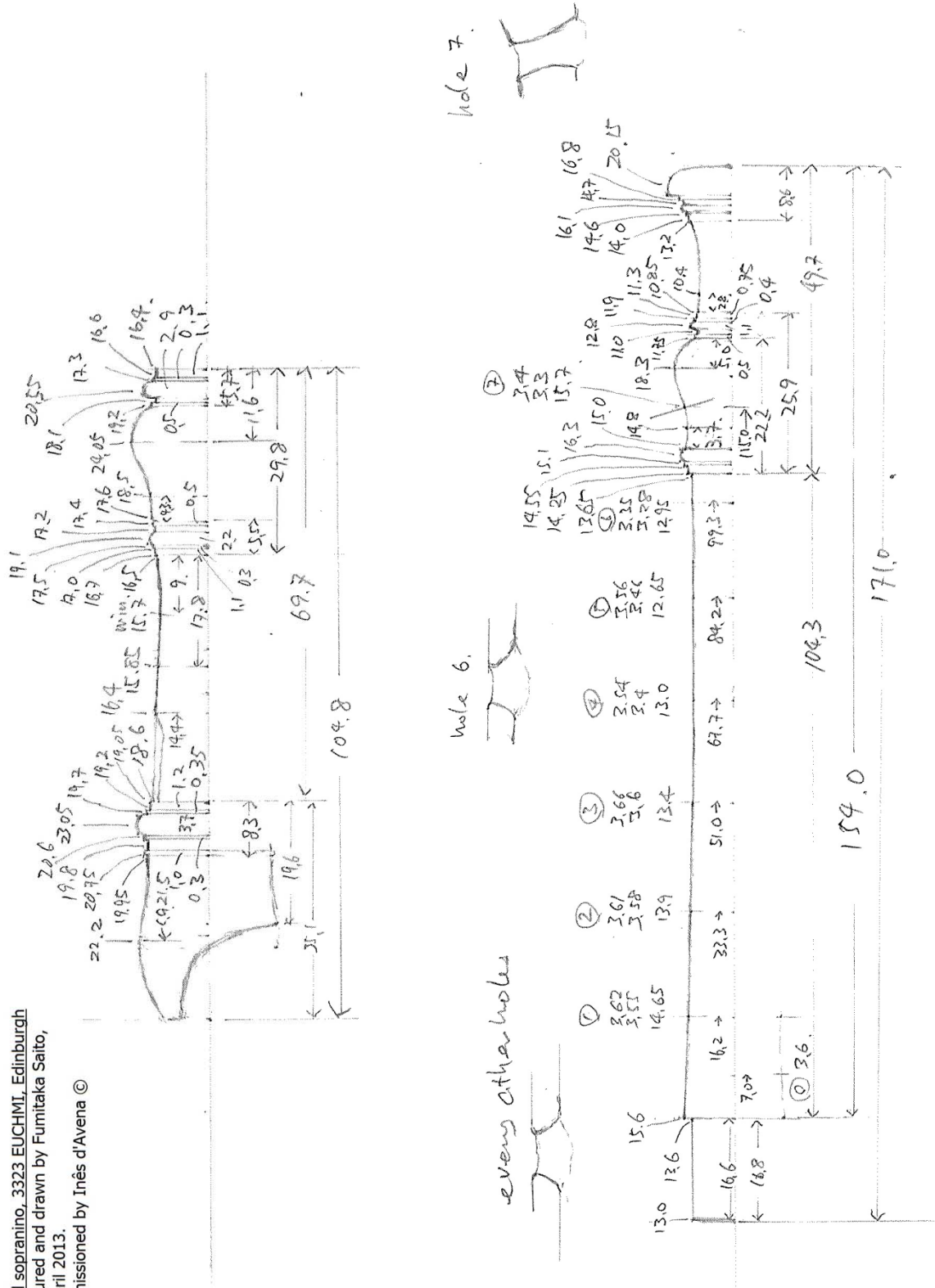


Figure 60. Profile drawing and measurements of 3323, GB.E.u, Edinburgh University Collection of Historic Musical Instruments, by Fumitaka Saito.

Castel alto, 1421 ex 879 MNSM, Rome*Bore measurements*

Head joint

Sounding length 69.6
 Wind Way 35.1
 Total head length 104.8

Joint
 17.05 deep
 min. 13.7 \emptyset
 max. 13.9 \emptyset

11.6 = 12
 11.5 = 22
 11.4 = 26.5
 11.3 = 30
 11.2 = 35 block line
 11.1 = 37
 11.0 = 42
 10.9 = 48
 10.8 = 55
 10.7 = 76
 10.6 = 77.5
 10.5 = 79
 10.4 = 82.5
 10.3 through

Middle joint and foot

Total length 171.0 (154.0)
 Joints 16.8

10.0 = 0
 9.9 = 25.5
 9.8 = 30
 9.7 = 34
 9.6 = 42
 9.5 = 50.5
 9.4 = 56.5
 9.3 = 63.5
 9.2 = 69
 9.1 = 73.5
 9.0 = 77.5
 8.9 = 83.5
 8.8 = 87.5
 8.7 = 91
 8.6 = 93
 8.5 = 94.5
 8.4 = 104.5
 8.3 = 106
 8.2 = 109.5
 8.1 = 113.5
 8.0 = 116.5
 7.9 = 117.5
 7.8 = 120

7.7 = 123
 7.6 = 124.5
 7.5 = 127
 7.4 = 129
 7.3 = 131
 7.2 = 132.5
 7.1 = 135
 7.0 = --
 6.9 = --
 6.8 = 135.3
 6.7 = --
 6.6 = --
 6.5 = --
 6.4 = 136
 6.3 = 137
 6.2 = 137
 6.1 = 137.5
 6.0 = 139.5
 5.9 = 165
 5.8 = through

last 0.7 mm rounded to c.a. 6.5

Cas.VOI.01: voice-flute (in boxwood), 170, I.R.an, Accademia Nazionale di Santa Cecilia, Rome



Figure 62. Photo of 170, I.R.an, Accademia Nazionale di Santa Cecilia, Rome, by Fumitaka Saito.



Figure 63. Detail of the maker's mark on the head joint, photo by Fumitaka Saito.



Figure 64. Detail of the maker's mark on the middle joint, photo by Fumitaka Saito.



Figure 65. Detail of the maker's mark on the foot joint, photo by Fumitaka Saito.

Tuning (note, cents, fingering)

D4	-40	All closed
E4	-70	0123456
F4	-30	0123457
F \sharp 4	-75	012345
G4	-40	012346
G \sharp	-10	012356
	-60	0123567
A4	-35	0123
	-45	01236
	-30	0124567
B \flat 4	-25	01245
	-70	012456

B4	-35	012
C5	-30	01356
	-40	0134
C \sharp 5	-45	01
D5	-20/25	02
D \sharp 5	-35	12
	-25	1346
E5	-20	2
F5	-35	23456
	-45	123456
F \sharp 5	-40	\emptyset 12345
G5	-20/25	\emptyset 12347 (very stable)

G \sharp 5	-30	\emptyset 1235
A5	-35/40	\emptyset 123
B \flat 5	-80/85	\emptyset 124
	-60	\emptyset 125
B5	-60	\emptyset 12
C6	-30	\emptyset 12456
C \sharp 6	-70	\emptyset 1245
D6	-75	\emptyset 145
D \sharp 6	+30	\emptyset 13457
E6	-35	\emptyset 13467
	-25	\emptyset 1346

temperature: 20,3°C

All by Fumitaka Saito, 7 May 2013. Commissioned by Inés d'Avena ©.

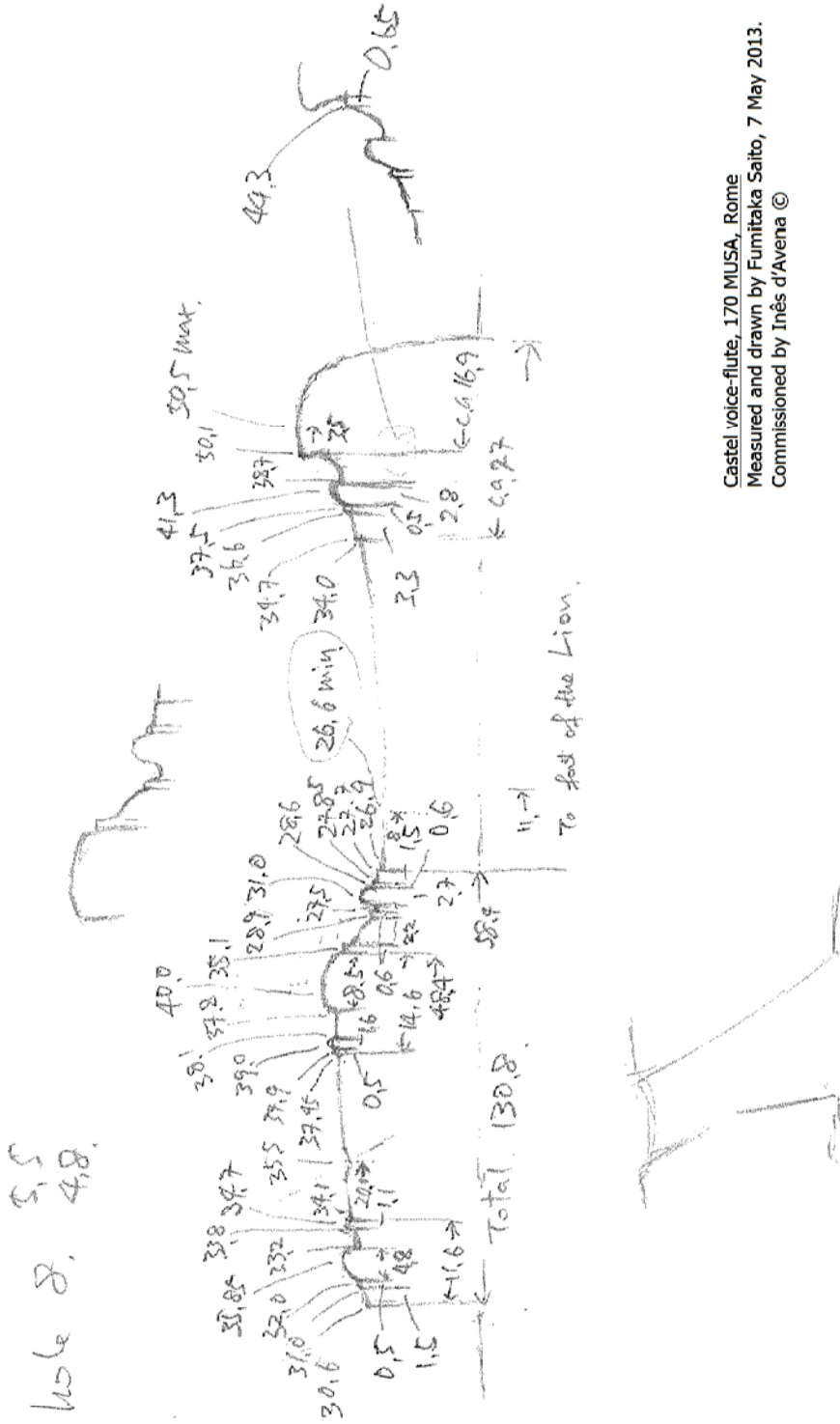
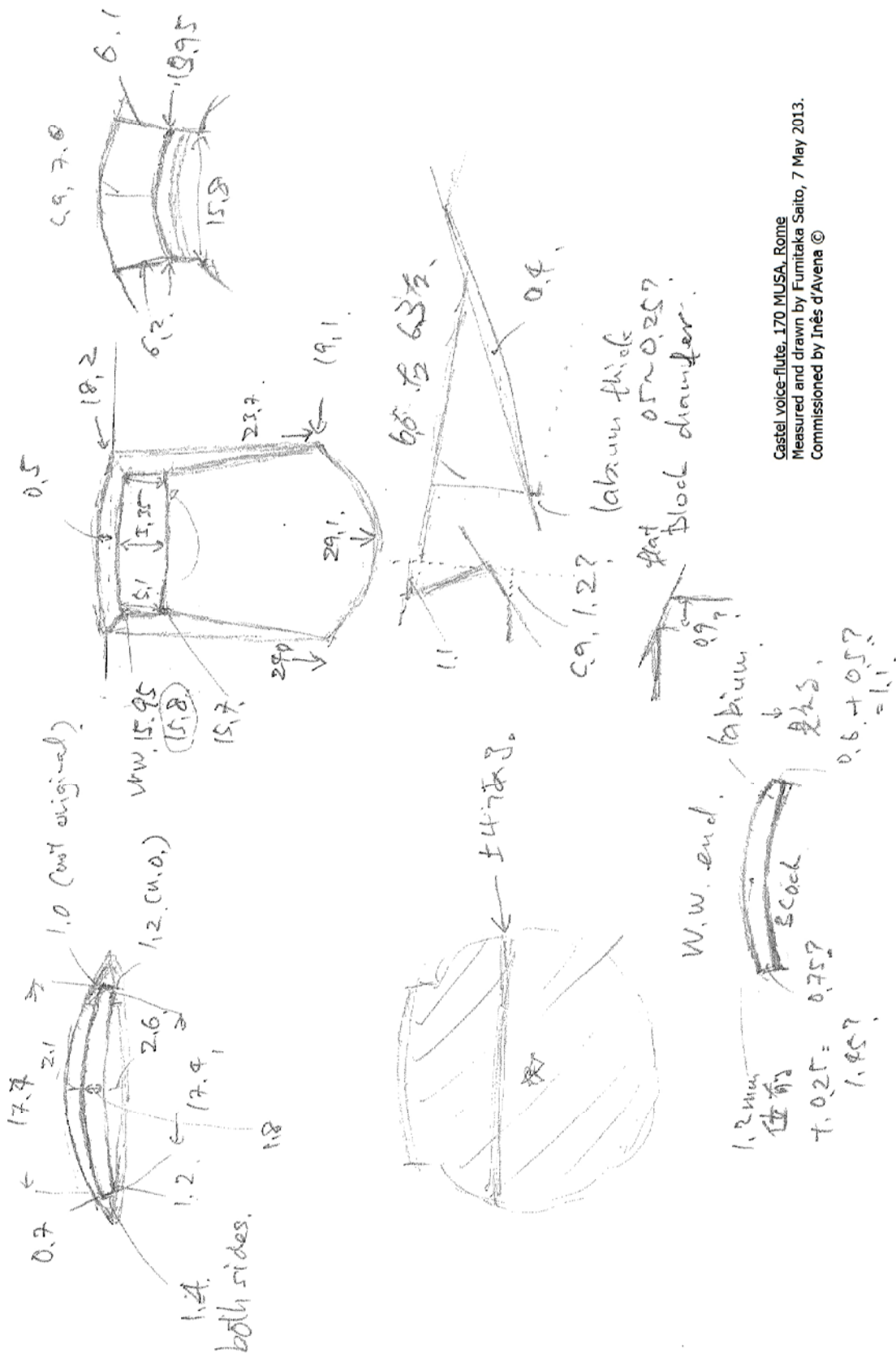


Figure 68. Profile drawing and measurements of 170, I.R.an, Accademia Nazionale di Santa Cecilia, Rome, by Fumitaka Saito.



Castel voice-flute, 170 MUSA, Rome
 Measured and drawn by Fumitaka Saito, 7 May 2013.
 Commissioned by Inés d'Avena ©

Figure 69. Details of voicing of 170, I.R.an, Accademia Nazionale di Santa Cecilia, Rome, by Fumitaka Saito.

Cas.VOI.02: voice-flute (in boxwood and metal), 884|698, I.R.ms, Museo Nazionale degli Strumenti Musicali, Rome



Figure 70. Photo of 884|698, I.R.ms, Museo Nazionale degli Strumenti Musicali, Rome, by Fumitaka Saito.



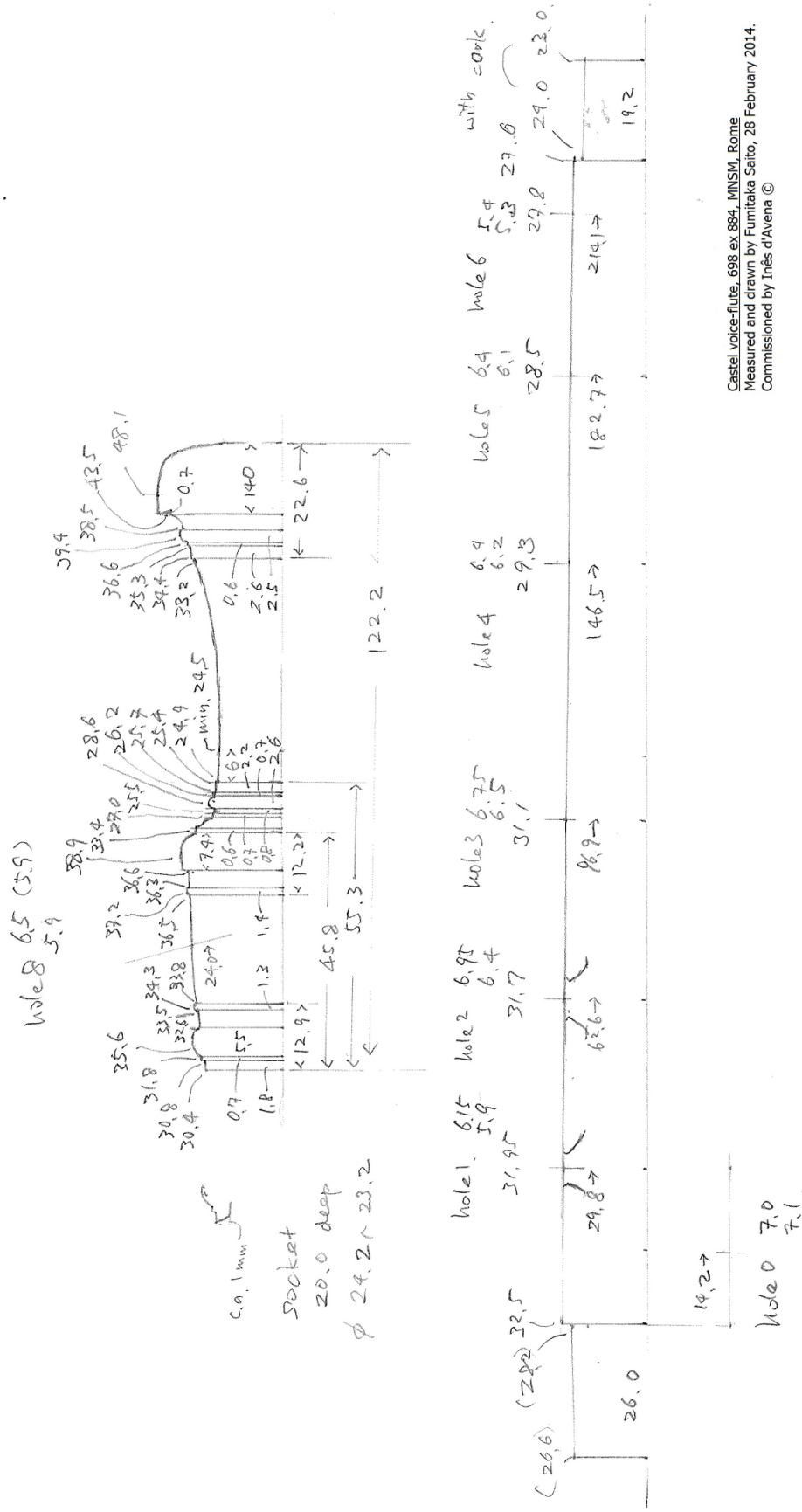
Figure 71. Detail of the maker's mark on the head joint, photo by Fumitaka Saito.



Figure 72. Detail of the maker's mark on the middle joint, photo by Fumitaka Saito.



Figure 73. Detail of the maker's mark on the foot joint, photo by Fumitaka Saito.



Castel voice-flute, 698 ex 884, MNSM, Rome
 Measured and drawn by Fumitaka Saito, 28 February 2014.
 Commissioned by Inés d'Avena ©

Figure 75. Profile drawings and measurements of 884 | 698, I.R.ms, Museo Nazionale degli Strumenti Musicali, Rome, by Fumitaka Saito.

Cas.VOI.03: voice-flute (in stained pearwood), I.N.111, A.W.gm, Gesellschaft der Musikfreunde, Vienna



Figure 76. Detail of the maker's mark on the middle joint, photo kindly provided by the museum.

„[E]s existieren keine technischen Zeichnungen über die Flöte von Castel. Aus bestimmten Gründen ist es nicht gestattet Vermessungen der Instrumente unserer Sammlung durchzuführen. [...] The instrument has a pitch of A 443Hz. [...] [T]he speaking length of the recorder is approx. 53,5 cm.“

Mag. Günther Faimann
Archiv Bibliothek Sammlungen der Gesellschaft der Musikfreunde in Wien

„Die Gesellschaft der Musikfreunde in Wien gestattet keine Nachbauten derin ihrem Eigentum befindlichen historischen Musikinstrumente.

Daher sind von uns keine Pläne, Maßtabellen und dergleichen dieser Instrumente zu beziehen. Wir können Ihnen und Herrn Fumitaka Saito auch nicht gestatten, unsere Blockflöte I.N. 111 selbst zu vermessen.“

Prof. Dr. Otto Biba
Direktor Archiv, Bibliothek und Sammlungen der Gesellschaft der Musikfreunde

„ [T]he flute I.N.111 is made of pearwood and is black glazed. The mark of Castel is found on each of the three parts of the instrument. [...] “Stimmung in C, Länge: 61,4cm, acht Grifflöcher“

Mag. Ingrid Leis
Archiv, Bibliothek und Sammlungen der Gesellschaft der Musikfreunde in Wien

All details provided by the Gesellschaft der Musikfreunde, Vienna.

CASTEL/PALANCA

Cas/Pal.ALT.01: alto (in boxwood and ivory, with thumbhole bushing, and turned silver ferrules), DCM 1359, US.W.c, Library of Congress, Washington, D.C.



Figure 77. Photo of DCM 1359, US.W.c, Library of Congress, Washington, D.C., by Fumitaka Saito.

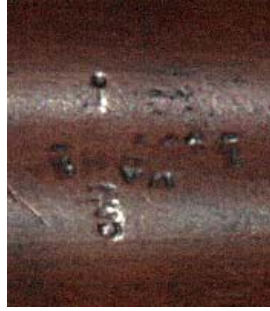


Figure 78. Detail of the maker's mark on the head joint, photo downloaded from the museum website. (<http://hdl.loc.gov/loc.music/dcmflute.1359>)



Figure 79. Detail of the maker's mark on the middle joint, photo downloaded from the museum website. (<http://hdl.loc.gov/loc.music/dcmflute.1359>)



Figure 80. Detail of the maker's mark on the foot joint, photo downloaded from the museum website. (<http://hdl.loc.gov/loc.music/dcmflute.1359>)

GARSI

Gar.BAS.01: bass (in maple and brass), 30111: I.P.A.mc, Conservatorio di Musica Arrigo Boito, Parma



Description

- "Flauto dritto basso a 4 chiavi in FA.
- Garsi: Parma, sec. XVIII.
- In acero. In ottone: 4 anelli, chiavi e loro ponti, cannello a 'esse'.
- Marchio a fuoco: "Parma Garsi". Chiave centrale (do?): manca del tappo quadrato."

Condition

- "Labium rovinato, mancano mm 1-2 della lunghezza originale e quindi l'intonazione ora è diversa dall'originale (più acuta?).
- Lunghezza parziale, cioè dalla linea del blocco al piede: 100 cm.
- Lunghezza totale dello strumento: 112 cm.
- Altezza della fondamentale (Fa): non è determinabile, la chiave è rotta.
- Accordatura è La=440."

Remarks

- "la nota più grave è il Mi2
- il blocco è un po' sceso
- la chiave del Fa: è rotta (manca il pezzetto di metallo che chiude il buco)
- la chiave del Mi2, del Fa naturale e del sol diesis si suona con lo stesso dito
- la chiave del Fa diesis si suona col pollice della mano destra
- ipotesi di uso storico: per continuo in chiesa con l'organo o accompagnare cori al bc.
- Fabio Biondi concorda sull'uso per musica sacra.
- Meucci: strumento strano per l'epoca; uno dei pezzi più interessanti della collezione.
- Zeifert: Manca forse beccuccio d'osso all'imboccatura? Datazione seconda metà del '700 in base alla struttura delle chiavi [chiavi quadrate si trovano però anche in ci primo '700], bombatura in alto, cerchi in ottone. Strumento da considerarsi prototipo o d'esperimento.
- Francesco Trevisin, liutaio: lo str. è in acero campestre detto 'oppio'; non è l'acero dei balcani usato per fare i violini."

Figure 8.1. Photos of the Garsi Bass (Parma), by the Soprintendenza (left) and Alessandro Guerini (right, extracted from "progetto di restauro").

All details provided by **Alessandra Presutti**, **Bibliotecario responsabile per Mediateca**, **Archivio storico**, **Museo**, **Conservatorio di musica 'A. Boito'**.

GRASSI

Gra.SPI.01: soprano (in boxwood and ivory), 1113, D.LE.u, Musikinstrumenten-Museum der Universität Leipzig



Figure 82. Photo of 1113, D.LE.u, Musikinstrumenten-Museum der Universität Leipzig, photo provided by the museum.



Figure 83. Detail of the maker's mark on the middle joint, extracted from Figure 82.

Inv.-Nr.	1113	"Grassi"	-lead bore from B.L.		Centre bore	
			length		length	
12	9,85		129,5	—	3,00	
15	9,90		125	3,12	3,20	
20	9,90		120	2,77	2,88	
25	9,34		115	2,54	2,24	
30	9,22		110	2,48	2,71	
35	9,12		105	2,40	2,60	
40	9,08		100	2,29	2,00	
45	9,10		95	2,26	2,46	
50	9,15		90	2,12	2,30	
55	9,16		85	2,01	2,18	
60	9,18		80	1,91	2,12	
65	9,23		75	1,78	1,97	
70	9,30		70	1,76	1,92	
75	9,39		65	1,67	1,86	
			60	1,54	1,72	
			55	1,47	1,64	
			50	1,32	1,03	
			45	1,22	1,43	
			40	1,06	1,30	
			35	1,01	1,27	
			30	1,00	0,74	
			25	0,99	1,16	
			20	1,03	1,15	
			15	1,09	1,27	
			10	1,09	1,25	
			5	0,98	1,07	
			0	0,80	0,68	

Figure 84. Bore measurements of 1113, D.LE.u, Musikinstrumenten-Museum der Universität Leipzig, photo provided by the museum.

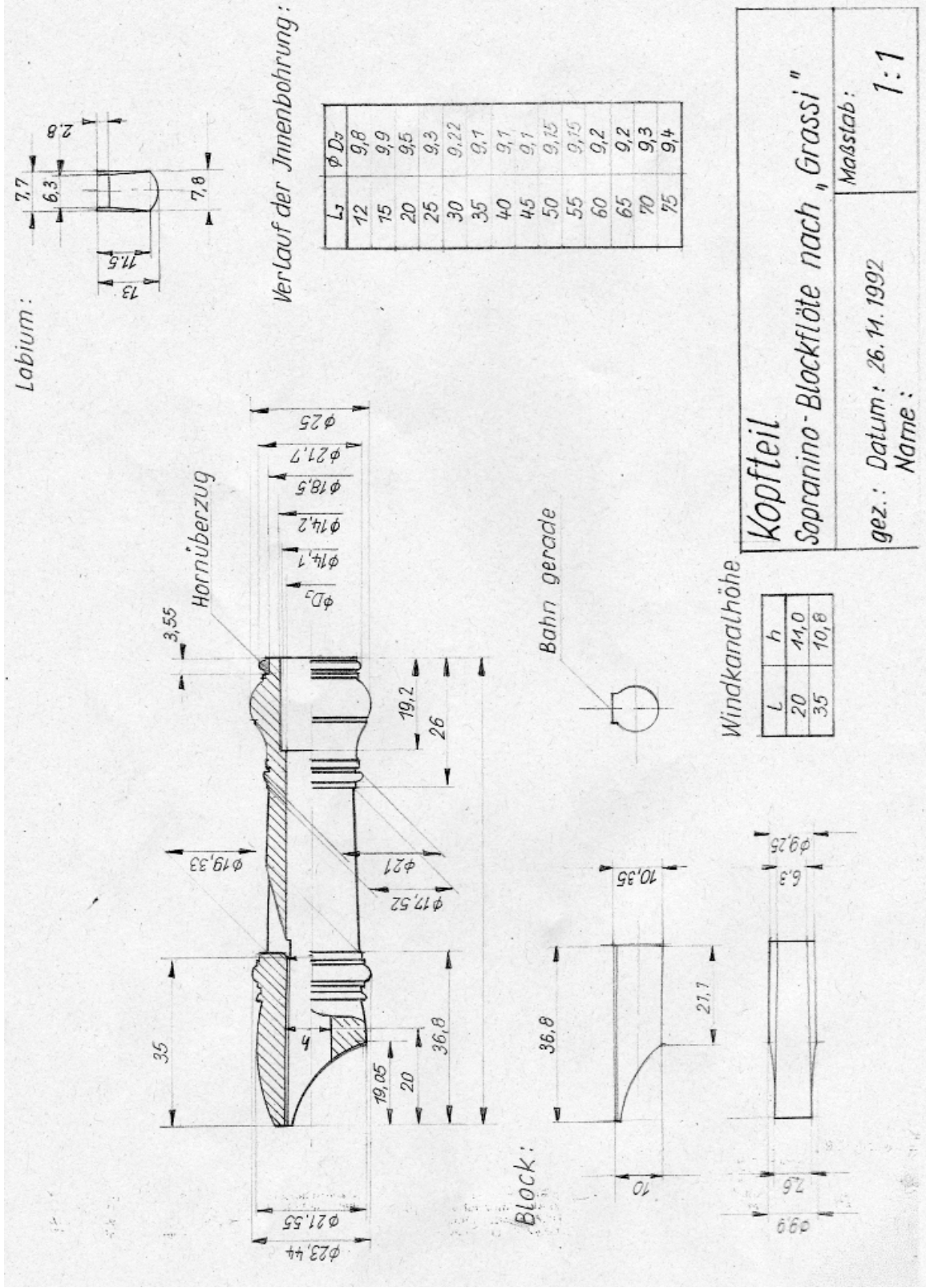


Figure 85. Plans kindly provided by Ralf Netsch, made in cooperation with Stephan Blezinger.

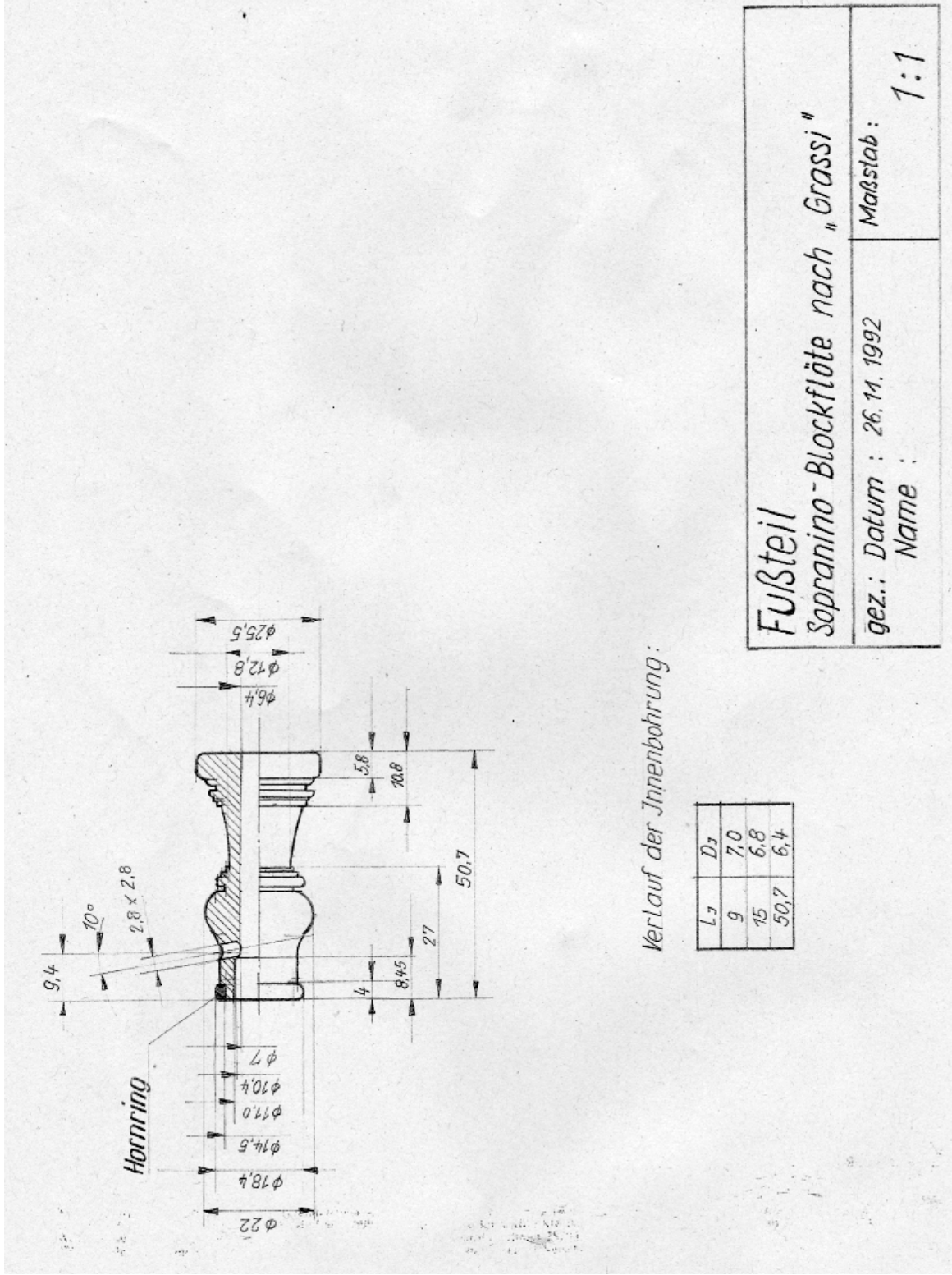


Figure 86. Plans kindly provided by Ralf Netsch, made in cooperation with Stephan Blezinger.

Gra.ALT.01: alto (in boxwood, ivory and metal), 881|638, I.R.ms, Museo Nazionale degli Strumenti Musicali, Rome



Figure 89. Photo of 881|638, I.R.ms, Museo Nazionale degli Strumenti Musicali, Rome, by Fumitaka Saito.



Figure 90. Detail of the maker's mark on the head joint, photo by Fumitaka Saito.

Figure 91. Detail of the maker's mark on the middle joint, photo by Fumitaka Saito.

Figure 92. Detail of the maker's mark on the foot joint, photo by Fumitaka Saito.



Figure 93. Photo of 881|638, I.R.ms, Museo Nazionale degli Strumenti Musicali, Rome, by Fumitaka Saito.

Grassi alto, 638 ex 881 MNSM, Rome*Bore measurements*

head total 185.85 (sound 126.5)
 middle 187 (without joint part)
 foot 103.65

Middle and foot joint
 (stuck together)

$17.60 + 32.50 + 185.83 = 186$ (head
 total length, without the joint part
 of middle joint which is in the head
 joint = 218.50)

Head and part of middle joint

18.1 = 59 BL
 $>18.1 = 86.5$
 $18.1 = 138 + 4 = 142 =$ middle joint
 which is in the head
 18.0 = 186
 17.8 = 192
 17.6 = 196.5
 17.4 = 201
 17.2 = 204.5
 17.0 = 207
 $16.8 = 213 + 4 = 217$

17.50 35.50 = 221.50
 17.40 36.50
 17.30 36.50
 17.20 41.00
 17.10 43.00
 17.00 48.00
 16.90 50.00
 16.80 52.00
 16.70 56.00
 16.60 58.00
 16.50 60.00
 16.40 66.00
 16.30 69.00
 16.20 73.00
 16.10 74.00
 16.00 79.00
 15.90 81.00
 15.80 82.00
 15.70 84.00
 15.60 86.00
 15.50 89.00
 15.40 93.00
 15.30 96.00

15.20 105.00
 15.10 108.00
 15.00 113.00
 14.90 117.00
 14.80 119.00
 14.70 130.00
 14.60 132.00
 14.50 133.50
 14.40 135.00
 14.30 137.50
 14.20 142.00
 14.10 144.50
 14.00 147.00 = 333
 13.90 149.00
 13.80 150.00
 13.70 150.50
 13.60 159.00
 13.50 160.00
 13.40 164.00
 13.30 165.50
 13.20 168.00
 13.10 170.00
 13.00 171.00

12.90 174.00
 12.80 175.00
 12.70 179.00
 12.60 182.00
 12.50 183.00
 12.40 185.00
 12.30 189.00
 12.20 190.50
 12.10 190.50
 12.00 194.00
 11.90 194.00
 11.80 196.00
 11.70 204.00
 11.60 205.00
 11.40 209.00
 11.20 215.50
 11.00 221.00
 10.80 228.00
 10.60 236.00
 10.40 247.50
 10.30 258.00
 10.21 262.00
 10.85 290.65

PALANCA

Pal.ALT.01: alto (in boxwood with ivory mountings and flageolet windcap), E86, DK.K.m, Musikmuseet, Musikhistorisk Museum & Carl Claudius' Samling, Copenhagen



Figure 95. Photo of E86, DK.K.m, Musikmuseet, Musikhistorisk Museum & Carl Claudius' Samling, Copenhagen, photo kindly provided by the museum.



Figure 96. Details of the maker's mark, photo kindly provided by the museum.



Figure 97. Disassembled head joint with measurements, photo kindly provided by the museum.



Figure 98. Assembled head joint, photo kindly provided by the museum



Figure 99. Disassembled head joint, photo kindly provided by the museum.

All kindly provided by the Musikmuseet, Musikhistorisk Museum & Carl Claudius' Samling, Copenhagen

Pal.TEN.01: tenor (in boxwood), private collection (V. Gilardone), Fontanelle

All known details already presented in Chapter 1.

Pal.TEN.02: tenor (in boxwood/fruitwood?), DCM 1321, US.W.c, Library of Congress, Washington, D.C.



Figure 101. Photo of DCM 1321, US.W.c, Library of Congress, Washington, D.C., downloaded from the museum website. (<http://hdl.loc.gov/loc.music/dcmflute.1321>)



Figure 102. Detail of the maker's mark on the head joint, photo downloaded from the museum website. (<http://hdl.loc.gov/loc.music/dcmflute.1321>)



Figure 103. Detail of the maker's mark on the middle joint, photo downloaded from the museum website. (<http://hdl.loc.gov/loc.music/dcmflute.1321>)



Figure 104. Detail of the maker's mark on the foot joint, photo downloaded from the museum website. (<http://hdl.loc.gov/loc.music/dcmflute.1321>)

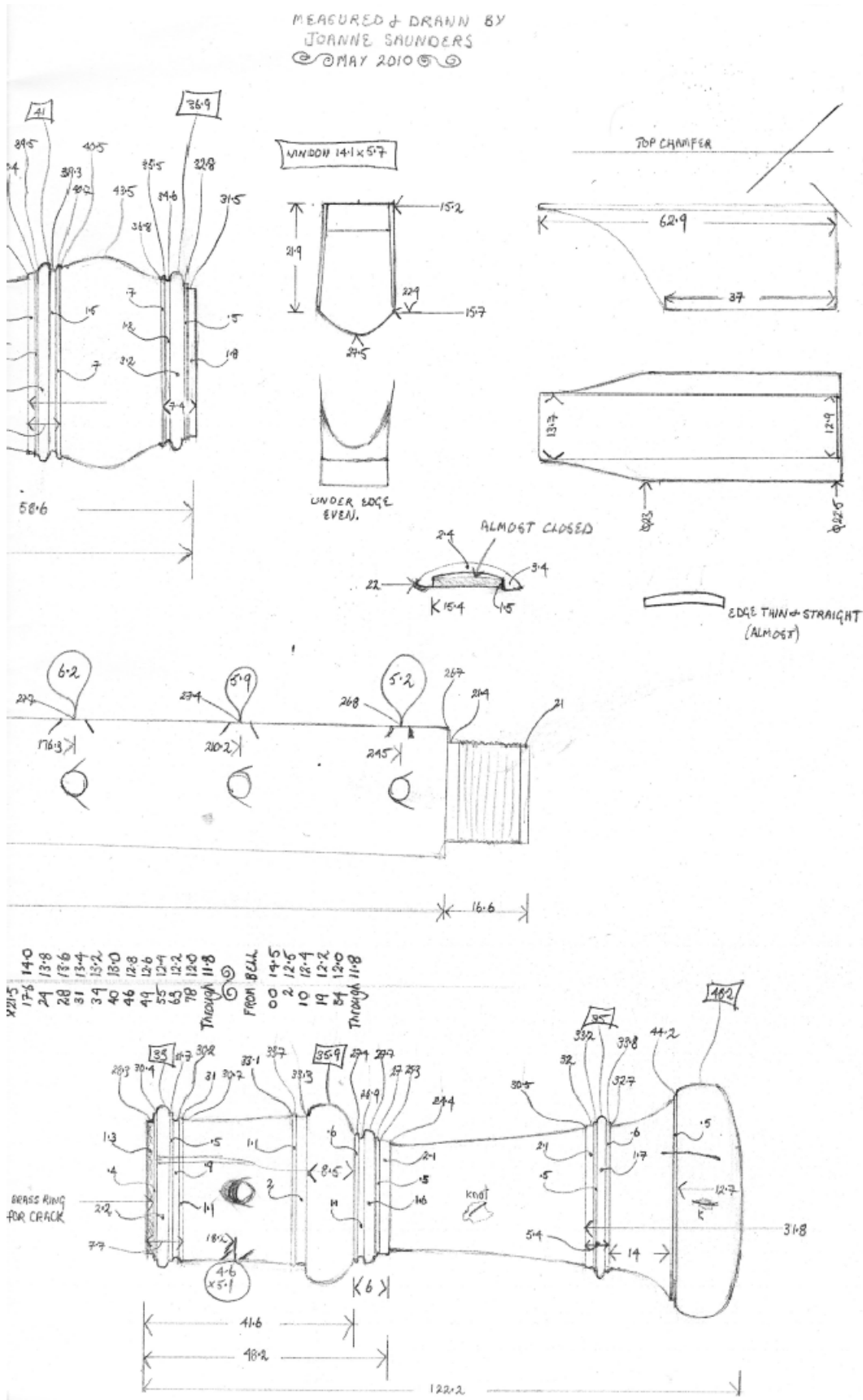


Figure 106. Drawings and measurements by Joanne Saunders, kindly provided by the museum.

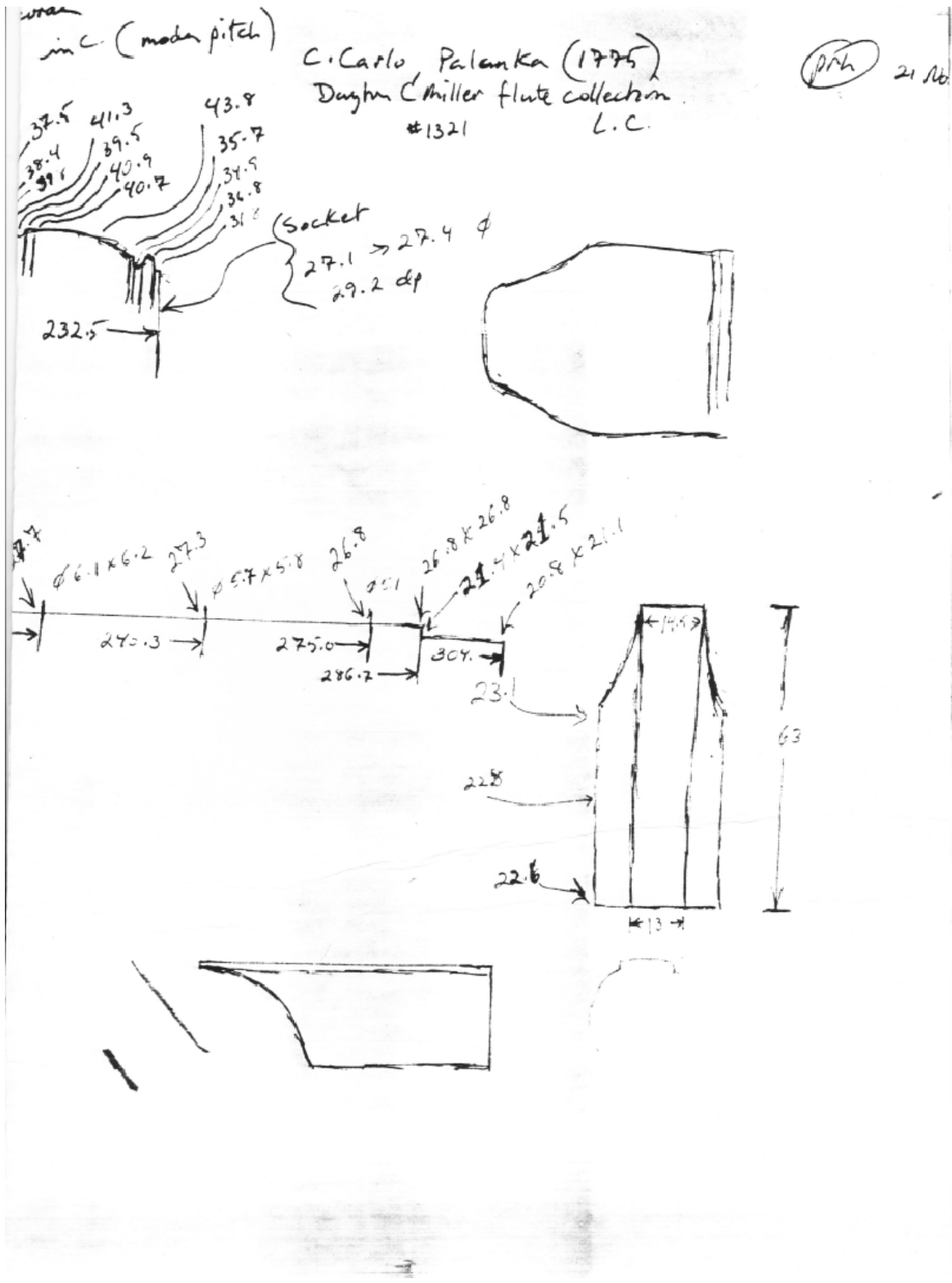


Figure 107. Drawings and measurements by unknown author, kindly provided by the museum.

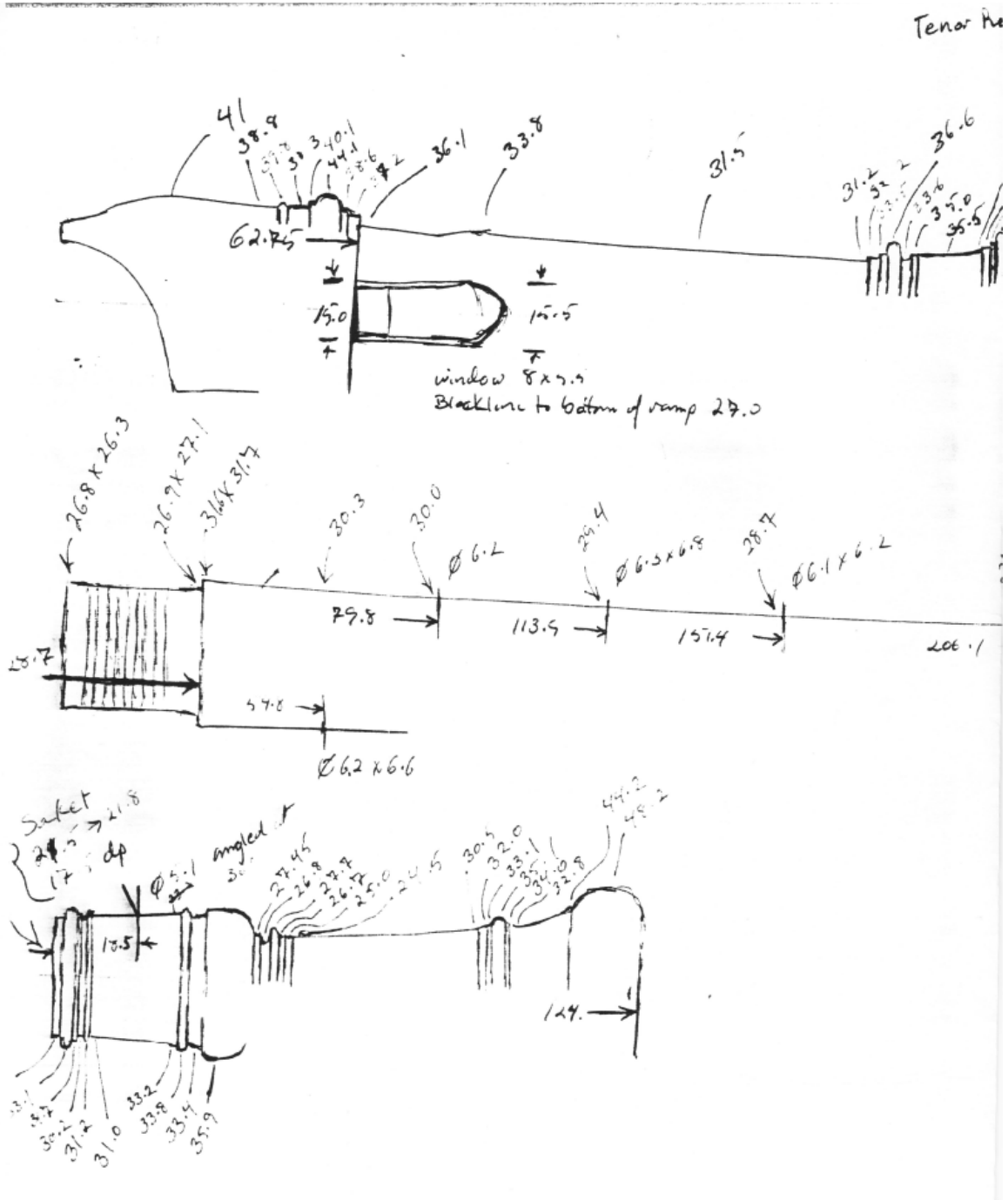


Figure 108. Drawings and measurements by unknown author, kindly provided by the museum.

Palanca 1321
Tener

Bore: Foot piece Cracked beside tone hole

0	5.75	
1		
2	13.9	14.2
3	13.50	
4	13.0	
5	12.6	12.6
6	12.4	
7	12.15	
8	12.0	
9	12.0	
10	12.0	11.85
11	12.2	
	12.5	
12	12.5	
	12.5	12.9

Figure 109. Drawings and measurements by unknown author, kindly provided by the museum.

PANORMO

Pan.ALT.01: alto (in ivory), DCM 327, US.W.c, Library of Congress, Washington, D.C.



Figure 110. Photo of DCM 327, US.W.c, Library of Congress, Washington, D.C., downloaded from the museum website. (<http://hdl.loc.gov/loc.music/dcmflute.0327>)



Figure 111. Detail of the maker's mark on the head joint, photo by Fumitaka Saito.



Figure 112. Detail of the maker's mark on the middle joint, photo by Fumitaka Saito.



Figure 113. Detail of the maker's mark on the foot joint, photo by Fumitaka Saito.



Figure 114. Photo of DCM 327, US.W.c, Library of Congress, Washington, D.C., by Fumitaka Saito.



Figure 115. Figure 114. Photo of DCM 327, US.W.c, Library of Congress, Washington, D.C., by Fumitaka Saito.

PEROSA

Per.SPO.01: soprano (in boxwood), SAM 153, A.W.km, Kunsthistorisches Museum, Vienna

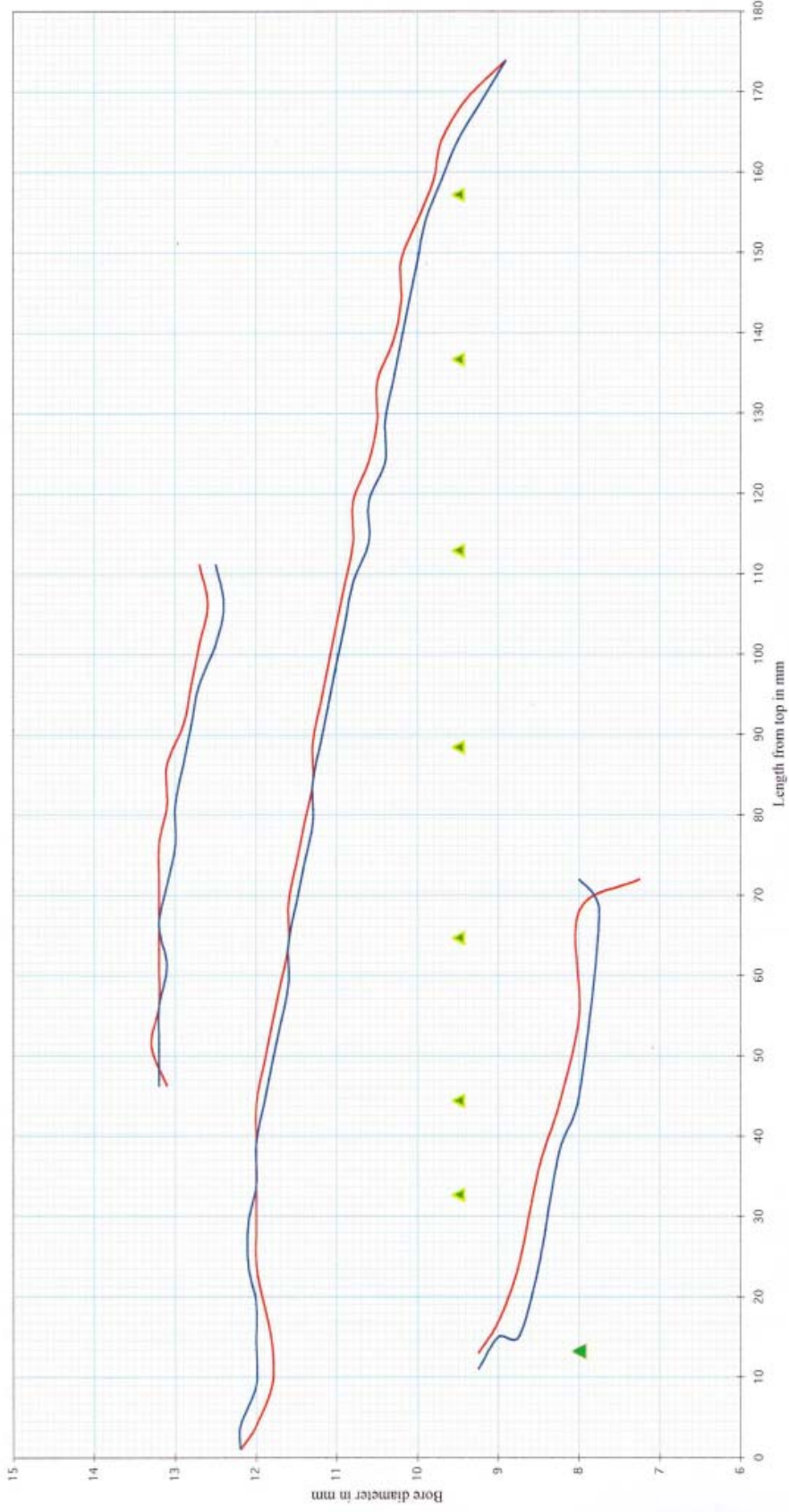


Figure 118. Photo of SAM 153, A.W.km, Kunsthistorisches Museum, Vienna, kindly provided by the museum.



Figure 119. Detail of the maker's mark on the head joint, photo kindly provided by the museum.

SAM 153 Perosa.xls



bore graph

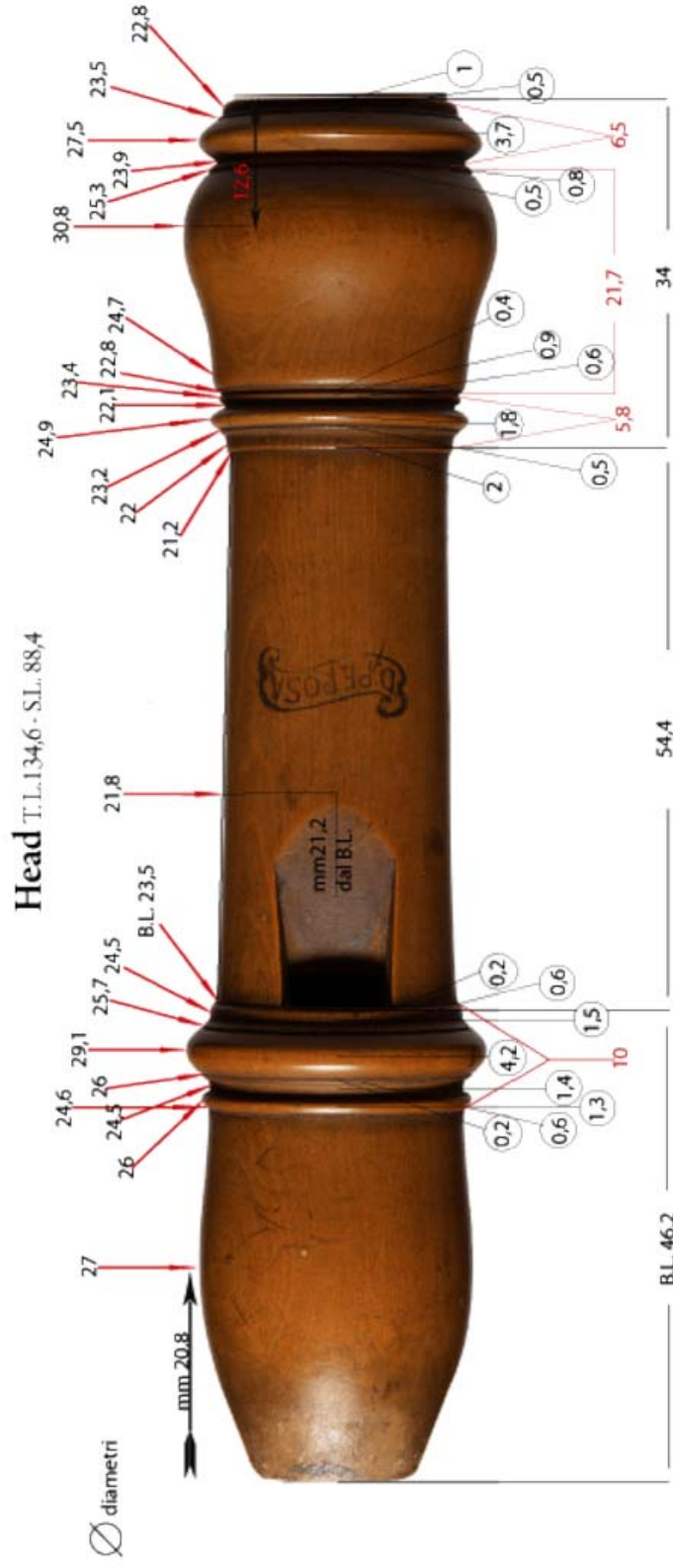
Adrian Brown 26/10/12

Figure 121. Measurements of SAM 153, A.W.km, Kunsthistorisches Museum, Vienna, kindly provided by Adrian Brown.

KUNSTHISTORISCHES MUSEUM – WIEN

SAM 153 – Soprano in CHz 415

Mark: D. PEROSA Material: Boxwood



Mesured and drawn by Luca de Paolis

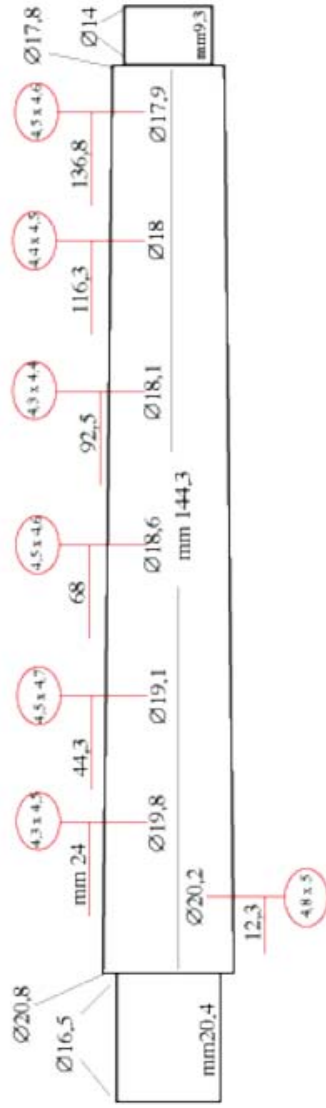
April 9th 2012

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Figure 122. Measurements of SAM 153, A.W.km, Kunsthistorisches Museum, Vienna, kindly provided by Luca de Paolis.

KUNSTHISTORISCHES MUSEUM – WIEN
 SAM 153 – Soprano in CHz 415
 Mark: D. PEROSA Material: Boxwood

Centre T.L. 174 - S.L. 144,3

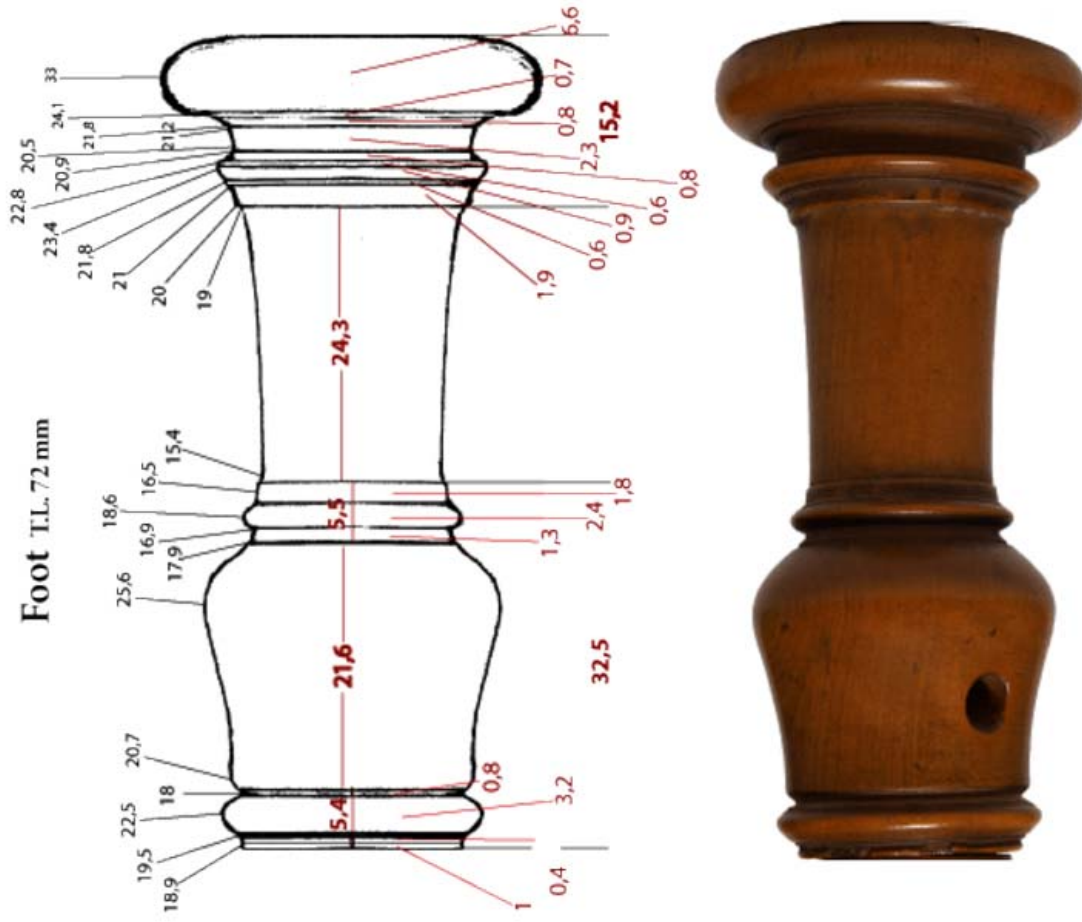


Mesured and drawn by Luca de Paolis

April 9th 2012

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Figure 123. Measurements of SAM 153, A.W.km, Kunsthistorisches Museum, Vienna, kindly provided by Luca de Paolis.



Mesured and drawn by Luca de Paolis
April 9th 2012
© LdP Recorders

Figure 124. Measurements of SAM 153, A.W.km, Kunsthistorisches Museum, Vienna, kindly provided by Luca de Paolis.

Per.SPI.01: soprano (in ivory), private collection (G. Klemisch), Berlin



Figure 125. Photo of the Perosa soprano in private collection, kindly provided by Guido Klemisch.



Figure 126. Detail of maker's mark on the head joint, extracted from Figure 125.

Domenico Perosa, Venedig, tätig bis 1755
 Sammlung G.M.Klemisch, Berlin
 vermessen GMK 1995
 Sopranino Blockflöte in Elfenbein, a~415 2-teilig

s. auch Federico Maria Sardelli, Florenz

t.L. der Flöte 258,7
 k.l. der Flöte 226

Mittel- + Fußstück

t.L. 173,5
 k.L. 157,4

t	D	
0		10,25
5		10,3
27		10,2
35		10
41		9,8
52,5		9,6
67		9,4
76		9,2
85,5		9
91		8,8
97		8,6
109		8,4
113		8,2
119		8
127		7,8
134,5		7,6
137,5		7,4
143		7,2
148		7
150		6,9
152		6,8
155		6,7
157		6,6 v.u.

t	d	
16		6,6
12		6,7
11		6,8
10		6,9
8		7
4		7,2
0		7,35
0		7,4

Domenico Perosa, Venedig, tätig bis 1755
 Sammlung G.M.Klemisch, Berlin
 vermessen GMK 1995
 Sopranino Blockflöte in Elfenbein, a~415

s. auch Federico Maria Sardelli, Florenz

t.L. der Flöte 258,7
 k.l. der Flöte 226

Kopfstück

T	D	
26		11,6
33		11,45 B.L.
52		11,4
61		11,2
66		11
81		10,8
85		10,7
85		10,75

t.L. 101,3
 k.L. 67,7

Figure 127. Bore measurements kindly provided by Guido Klemisch.

OTHER INSTRUMENTS EXAMINED

Montazeaud or Montazzaud ('ex-Montazzavi'): alto (in boxwood), private collection (Moeck), Cello



Figure 128. Photo by Fumitaka Saito.



Figure 129. Photo of the maker's mark on the head joint, by Fumitaka Saito.



Figure 130. Photo of the maker's mark on the middle joint, by Fumitaka Saito.



Figure 131. Photo of the maker's mark on the foot joint, by Fumitaka Saito.

Notes

- The cracks on the head, middle joint and labium seem to have been repaired in the recent past.
- Block probably not original, seems to be a blank.
- Very wide head bore.
- The middle joint bore is shaped like an hourglass.
- The foot joint bore is very narrow.
- Proportions of the foot are abnormal: the base is too small.
- The top chamfer is normal.
- Written inside both sockets: "815".
- The maker's mark on the foot is made laterally (not under the finger hole but off to the side).

Notes by the present author, March 2013.

Anonymous: soprano (in ivory), 874|2208, I.R.ms, Museo Nazionale degli Strumenti Musicali, Rome



Figure 132. Photo of 874|2208, I.R.ms, Museo Nazionale degli Strumenti Musicali, Rome, by Fumitaka Saito.

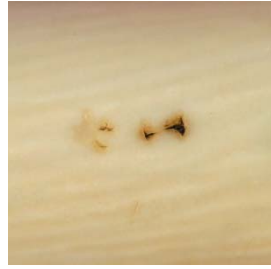


Figure 133. Detail of the maker's mark on the middle joint, photo by Fumitaka Saito.



Figure 134. Detail of the maker's mark on the foot joint, photo by Fumitaka Saito.

Notes

Condition:

- For an ivory instrument, this recorder is well preserved. There are no cracks, except for the very fine one of the last rings on the bell of the foot, which seems to be superficial. The thumb hole is in good condition.

Design:

- The head of this recorder was surely not made together with the middle and foot joints, and the discrepancy in the style of the turning work is obvious. The head joint is not the work of a competent instrument maker: there is no proper windway, the "windway" follows the curvature of the head bore. The block is a 'stopper' and is too short, not reaching the block line. The head joint also seems out of proportion with the rest of the instrument. The turning work on the foot joint is charming and well made. Finally, the window is disproportionately large for an instrument of this size.
- It was not possible to measure the bore as the instrument does not come apart: it is stuck together.

Marks:

- The maker's mark on the middle and foot joints can be interpreted as an "A" or perhaps a "star", followed in both cases by the Roman numeral "I". Anciuti is the maker who comes to mind, this naturally being only a conjecture.

Photos by Fumitaka Saito, notes by the present author, 28 February 2014.

Anonymous: soprano (in ivory), 77, I.R.ms, Museo Nazionale degli Strumenti Musicali, Rome



Figure 135. Photo of 77, I.R.ms, Museo Nazionale degli Strumenti Musicali, Rome, by Fumitaka Saito.



Figure 136. Detail of mark at the top of the middle joint, photo by Fumitaka Saito.

Notes

Condition:

- The instrument is well preserved except for the foot joint, with the exception of the foot joint which is severely cracked in three places. One of the cracks runs the entire length of the foot, requiring it to be held together with a metal 'choker'. The foot also has some flat surfaces which might be caused by the original piece of ivory being too small (narrow). The middle joint and the head have no cracks (only a few dips on the bottom ring of the head joint, once again probably because the ivory piece was too narrow). The thumb hole is in good condition. Curiously, turning marks (rings) can be observed in the head joint, and in the head joint only. The head 'tulip' has marks of turning only in the middle part (the slight 'wave'). A dark stain is to be seen in this area of the head, exactly at the place where a mark would have been stamped.

Design:

- Chamfers can be seen on the block and the top of the windway, though irregular. This instrument's external profile recalls German instruments, the foot 'bulb' especially resembling C. Denner. The turning work on the head and on the foot does not match precisely but is harmonious. The beak is now too short, and crude marks can be seen on the back of the beak and block. It looks like the beak was shortened later, as the 'wall' of the top of the windway entrance is too thick.

Marks:

- The General Inventory of the museum (MNSM) lists this instrument as by "Joan Panormo" but no reason has been found as to why. There are no maker's marks. The only marks visible are two horizontal dots at the top of the middle joint.

Photos by Fumitaka Saito, notes by the present author, 28 February 2014.

Ano.SPI.01: (stolen) soprano (in ivory), DCM 329, US.W.c, Library of Congress, Washington, D.C.

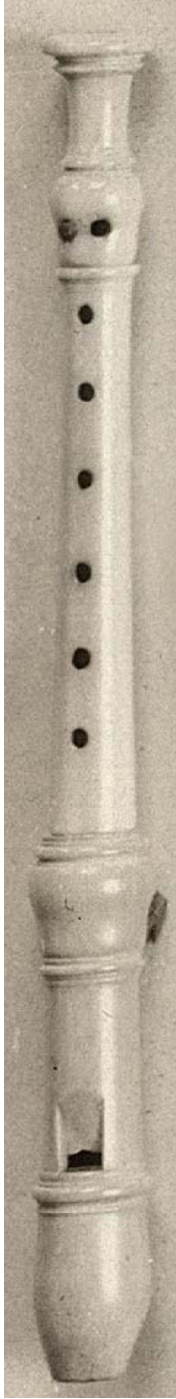


Figure 137. Photo of DCM 329, US.W.c, Library of Congress, Washington, D.C., downloaded from the museum website. (<http://hdl.loc.gov/loc.music/dcmflute.0329>)

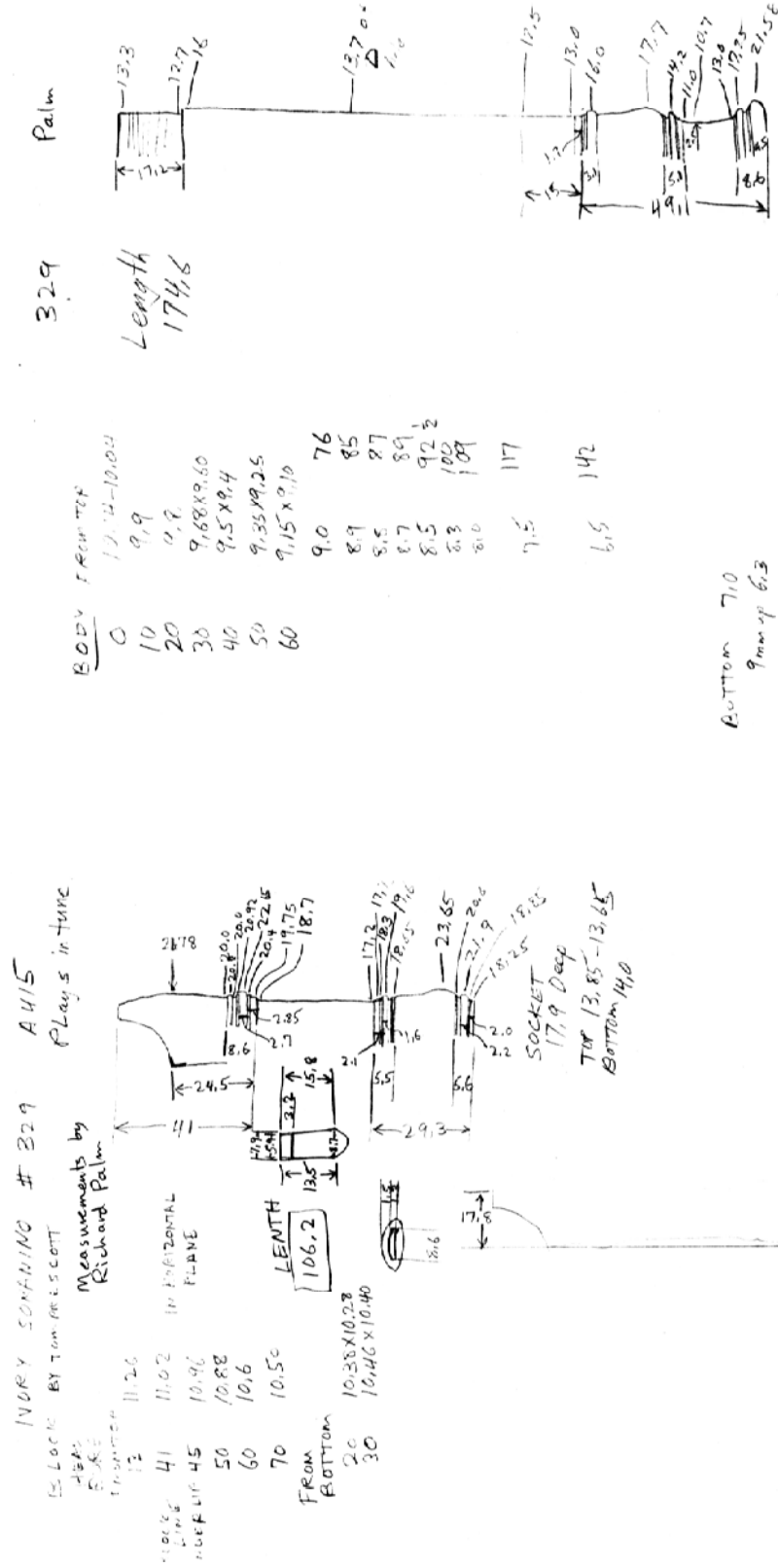


Figure 138. Measurements and drawings of DCM 329, US.W.c, Library of Congress, Washington, D.C., by Richard Palm, kindly provided by the museum.

Ano.SPI.02: (stolen) soprano (in ivory, with engraved decorations), DCM 1259, US.W.c, Library of Congress, Washington, D.C.



Figure 139. Photo of DCM 1259, US.W.c, Library of Congress, Washington, D.C., downloaded from the museum website. (<http://hdl.loc.gov/loc.music/dcmflute.1259>)

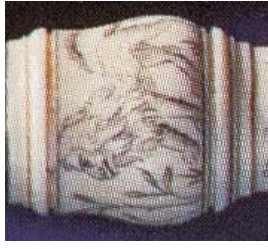


Figure 141. Detail of the engraving on the head joint, extracted from Figure 139.

Dist	∅	La
head	11.15	
10	11.45	
20	11.05	
25	10.95	
32	10.75	
40	10.55	
50	10.4	
60	10.25	
75	10.5	
body		
6	9.85	
10	10	
20	9.95	
30	9.8	
40	9.65	
50	9.5	
60	9.35	
70	9.2	
80	9.1	
90	8.95	
100	8.8	
110	8.65	
120	8.5	
130	8.35	
140	8.2	
147	8.05	
150		
160		
169	7.4	0
		Dist

54.75: too small for telescoping gage

Figure 140. Extracted bore measurements of DCM 1259, US.W.c, Library of Congress, Washington, D.C., by Laura Beha, kindly provided by the museum.

Ano.AL.T.01: alto (in fruitwood, with tortoise shell, gold and mother of pearl inlay decorations), 1124-1869, GB.L.v, Victoria & Albert Museum, London



Figure 143. Photo of 1124-1869, GB.L.v, Victoria & Albert Museum, London, by Fumitaka Saito.



Figure 144. Detail of 1124-1869, GB.L.v, Victoria & Albert Museum, London, by Fumitaka Saito.



Figure 145. Detail of 'Coat of Arms' on the head joint of 1124-1869, GB.L.v, Victoria & Albert Museum, London, by Fumitaka Saito.



Figure 146. Drawing of decoration detail on the head joint, by Inès d'Avena.

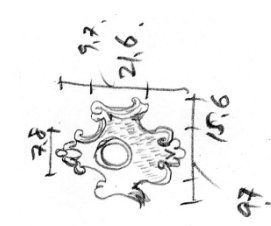


Figure 147. Drawing of decoration detail on the middle joint, by Inès d'Avena.

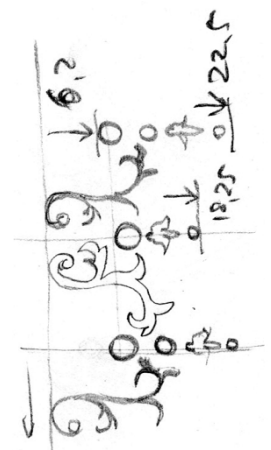


Figure 148. Drawing of decoration detail on the foot joint, by Inès d'Avena.

Ano.AL.T.02: alto (in ivory), DCM 1351, US.W.c, Library of Congress, Washington, D.C.



Figure 152. Photo of DCM 1351, US.W.c, Library of Congress, Washington, D.C., downloaded from the museum website (<http://hdl.loc.gov/loc.music/dcmflute.1351>)



Figure 153. Detail of DCM 1351, US.W.c, Library of Congress, Washington, D.C., photo by Fumitaka Saito.



Figure 154. Detail of DCM 1351, US.W.c, Library of Congress, Washington, D.C., photo by Fumitaka Saito.



Figure 155. Detail of DCM 1351, US.W.c, Library of Congress, Washington, D.C., photo by Fumitaka Saito.

Ivory treble Mallet # 1351

Maxh 1966

Bob Marvin

head L from block 131

head socket 27.5 x 27.3

top tenon L 27.1

block to bottom tenon 340.5

-total lengths 444, ~~505~~

low widths: 12.2, 13.6 heights .9 - 1.1 same across

block-edge 4.5 heavy block center, little on root

ODs at bl. + edge 32.6, 32.0, window 13.0 wide at surface

ramp sides 21, extreme L 28, width extreme 14

ann. rings vert. in block

holes dist.	152	167	196	230	270	300	336	360-15° (362)
IP	6.0	5.6	3.0	6.0	5.5	5.2	5.0	4.8
body OD	27.4	27.0	26.3	25.6	24.8	23.9	23.2	22.0
undercut	5	4	4	4	4	3	3	1

bone h, dz

11.8 444 104 end

11.5 441, 422 101, 82

11.4 436, 427 96, 87

12.0 405 65

12.5 387 47

13.0 370 30

13.5 360 20

14.0 357 17

14.1 358 15.5 (end)

14.1 355.5 251.5 end

14.5 350 146

15.0 336 232

15.5 311 207

16.0 289 185

16.5 268 (64)

17.0 238 134

17.5 204 100

18.0 175 71

18.5 150 46

19.0 104 0

19.5 ? 275 end, 0

19.4 ? root

semitone flat - poor voice
a''' flat, f''' sharp

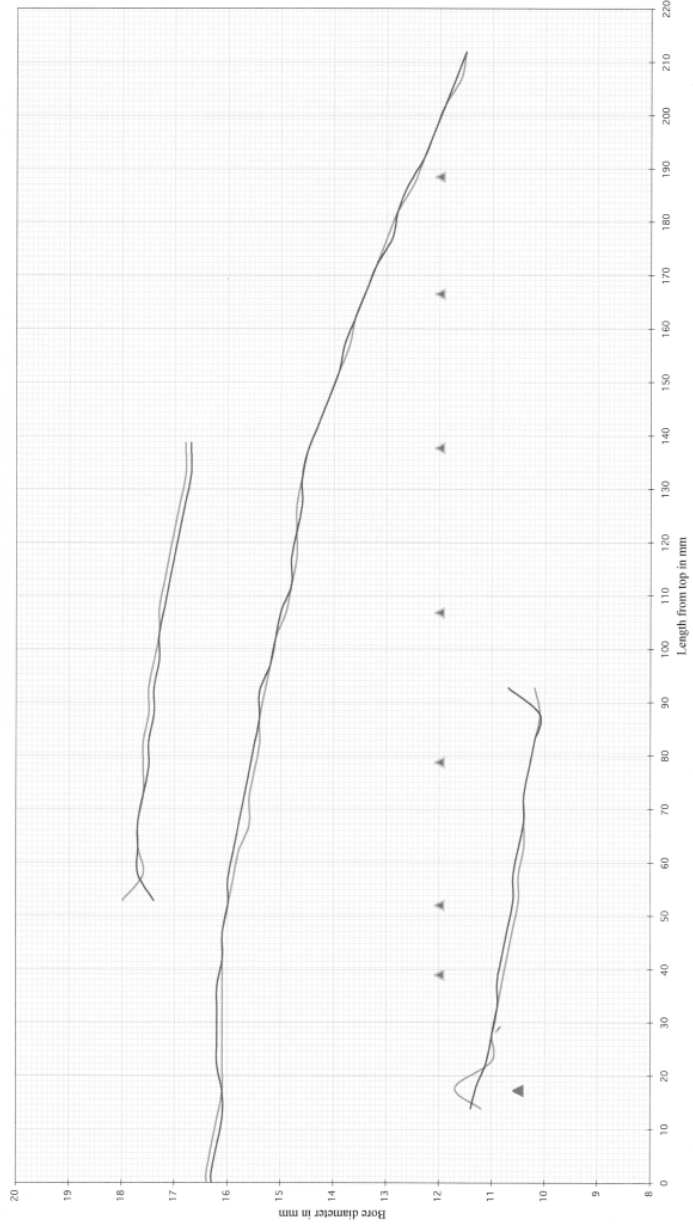
Figure 156. Measurements of DCM 1351, U.S.W.c. Library of Congress, Washington, D.C., by Bob Marvin, kindly provided by the museum.

Ano.AL.T.03: alto (in stained boxwood), SAM154, A.W.km, Kunsthistorisches Museum, Vienna



Figure 159. Photo of SAM154, A.W.km, Kunsthistorisches Museum, Vienna, kindly provided by the museum.

SAM 154 anon.xls



bore graph

Adrian Brown 26/10/12

Figure 160. Bore measurements of SAM154, A. W.km, Kunsthistorisches Museum, Vienna, kindly provided by Adrian Brown.

Location: Vienna									
Inv. N°: SAM 154/C165/8541									
Measured: Adrian Brown									
Date: 6/12/01									
Pitch @ a=440hz: f#'+									
(would make it a g' instrument at a=415hz)									
Mark:									
Material: Boxwood with a reddish stain									
HEAD: Length	Ø	FINGERHOLES							
TOL:	170		length	diameter		direction			
WW length:	52.8		(from top)	(from tenon)	east/w	north/s	↑⇔↓⇐		
BL - Joint end:	117.2	22.5	X	182.5	12.5	5.2	5.3		
Socket:	28.6		1	195.5	25.5	5.0	5.2		
SL:	88.6		2	222.3	52.3	5.2	5.2		
			3	250.3	80.3	4.9	5.1		
			4	281.2	111.2	4.8	4.9		
MIDDLE:			5	310	140	4.7	4.9		
TOL:	212		6	332	162	4.5	4.7		
Upper tenon:	26.5		7a	360	17.3	3.4	3.4 ↓		
Lower tenon:	12.8		7b	359.9	17.2	3.4	3.4 ↓		
Between tenons:	172.7								
FOOT:							ex. Ø		
TOL:	92.8	17.6					beak max	33.2	
Socket:	14						bl	29.8	
SL:	78.8						bott straight bit	26.8	
						head max	35.7		
						upper mid jnt	25.6		
						x	24.9		
Windway exit chamfers: up	1.0					1	24.2		
	45°		Ramp width north	12.4		2	23.3		
	down		south	13.8		3	22.5		
	60° steep					4	21.8		
						5	21.4		
W/W entrance: width	13.2		Ramp length: west	18		6	21.3		
height	1.6		east	17.5		bott mid jnt	21.3		
			middle	22.8		7	26.0		
Beak cut away:	28.2					foot smallest	19.1		
						bell	40.0		

NOTES:

The edge is damaged so the cutup may have originally been smaller.

The labium and windway exit (ceiling and block) are completely flat and the under edge is very long (c. 30mm). The windway entrance is however curved. The shape of the beak cut away and the wood used for the block are also identical to SAM 155 and 154. I firmly believe all three instruments (SAM 153, 154 and 155 were made by the same hand.

The instrument has one set of double holes on the foot joint.

The turning is very similar to German instruments from Nürnberg

Figure 161. Measurements of SAM154, A.W.km, Kunsthistorisches Museum, Vienna, kindly provided by Adrian Brown.

Ano.AL.T.04: (fake Bressan) alto (in boxwood), SAM155, A.W.km, Kunsthistorisches Museum, Vienna



Figure 162. Photo of SAM155, A.W.km, Kunsthistorisches Museum, Vienna, kindly provided by the museum.

I =	Tuner set to	f ¹	440hz	Equal tempered	Temp. Humidity	19	45%	Pressure	Fingering, where different	Note	deflection from 0	Fingering, where different
I	-10	8			VIII	+15	16					
II	-5	10			IX	+10	17					--2-----
III	-15	12			X	0	20					
IV	+5	13			XI	+15	21					0/1234-6/-
						+20	22					0/123-5--
V	+15	14			XII	+5	23					
VI	+15	15			XIII	0 (-50)	24					0/123a---- (0/12-4---)
						-20	25					0/12-----
VII	+5	15			XIV	0	28					0/12-45--
					XV	-5	30					0/1--45--

The octaves III/X is wide and VI/XIII, very narrow.

The double hole 3 seems to work very well, being a great improvement on the normal fingering for XII#

The sound is very weak but has a pure quality in the upper register.

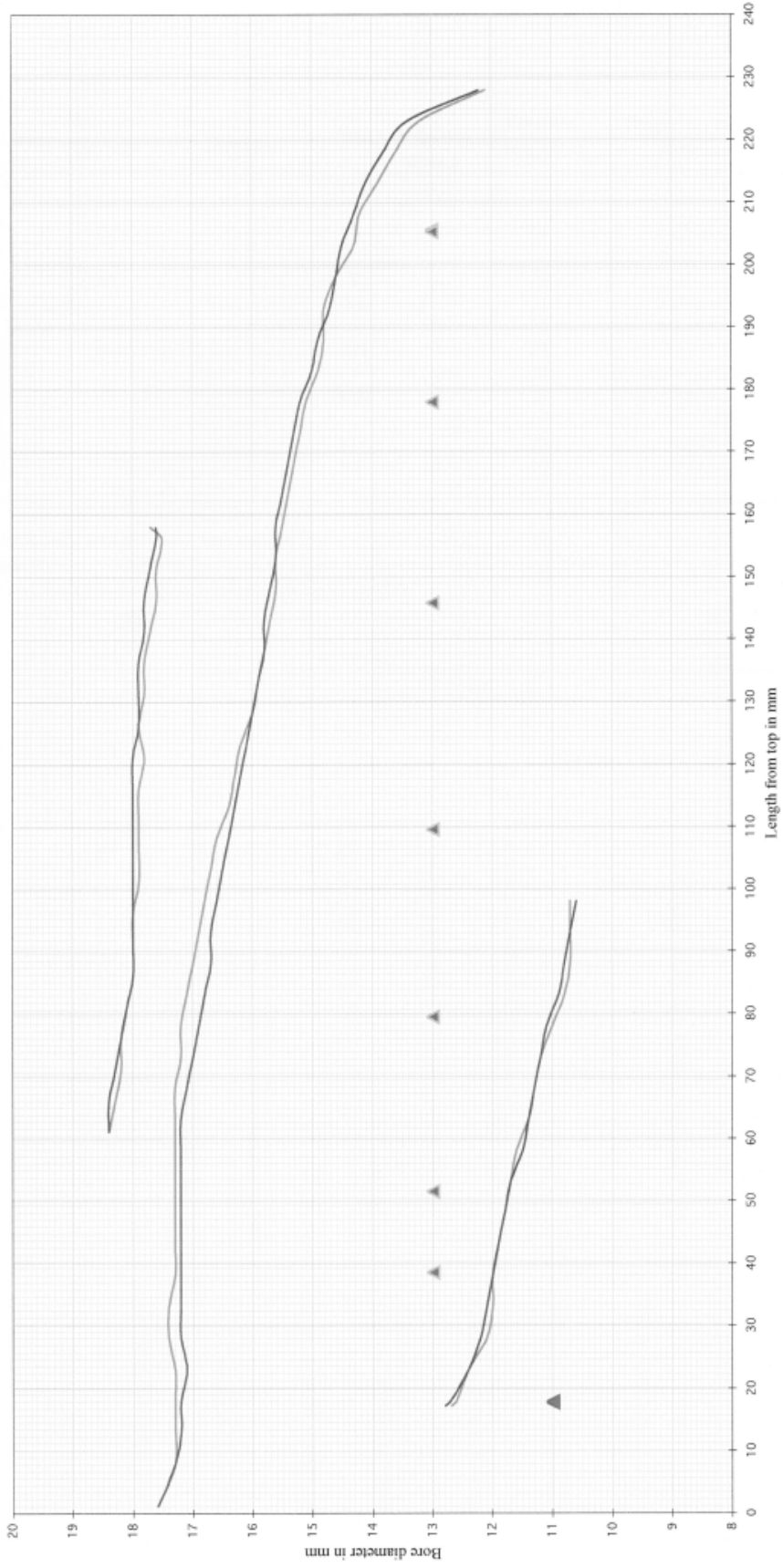
Figure 163. Tuning details of SAM155, A. W.km, Kunsthistorisches Museum, Vienna, kindly provided by Adrian Brown.

Location: Vienna									
Inv. N°: SAM 155/C166/8542									
Measured: Adrian Brown									
Date: 6/12/01									
Pitch @ a=440hz: f									
Mark: PUI BRESSAN with tudor rose									
Material: Boxwood									
HEAD: Length		Ø	FINGERHOLES						
TOL:	188.7			length	diameter		direction		
WW length:	61			(from top)	(from tenon)	east/w	north/s	⇕⇔⇓⇔⇕	
BL - Joint end:	127.7		X	200.7	12	5.4	5.8		
Socket:	27.2	23.1	1	213.7	25	4.9	5.2		
SL:	100.5		2	241.7	53	5.1	5.4		
MIDDLE:			3a	271.7	83	3.5	3.7		
TOL:	228		3b	271.7	83	3.5	3.7		
Upper tenon:	26.5		4	308	119.3	4.9	5.2		
Lower tenon:	14.5		5	340.2	151.5	4.8	5.2		
Between tenons:	187		6a	367.7	179	3.1	3.2		
FOOT:			6b	367.4	178.7	3.2	3.2		
TOL:	98.1		7a	393.6	17.9	3.5	3.5		⇓
Socket:	14.9	19.2	7b	393.4	17.7	3.3	3.6		⇓
SL:	83.2								
								ex. Ø	
								beak max	36.2
								bl	30.6
								bott straight bit	27.9
								head max	38.3
								upper mid jnt	27.0
								x	26.4
Windway exit chamfers: up	0.8							1	25.8
45 deg								2	24.8
down	0.7							3	24.1
45 deg								4	23.6
								5	23.4
W/W entrance: width	14.2							6	23.2
height	1.6							bott mid jnt	23.3
								7	27.6
Beak cut away:	34.7							foot smallest	20.0
								bell	40.8

NOTES: This instrument is an enigma.
The instrument has three sets of double holes. The labium is cracked and part of the edge is loose but not detached.
Arguments against it being by Bressan:
The mark is unlike any other by Bressan and the workmanship, wood and details of manufacture are very close to that found on SAM 153 and 154.
The windway entrance has a nice curve but the exit is completely flat. Block is correspondingly low and the step is small, in the style of factory instruments
The pitch is high for a Bressan
The cutup is very small, 3.5 mm
The turning looks more German, (Nürnberg) than English.
Under edge is very long c. 35mm, not machine cut but crude.

Figure 164. Measurements of SAM155, A.W.km, Kunsthistorisches Museum, Vienna, kindly provided by Adrian Brown.

SAM155 Bressan.xls



bore graph

Adrian Brown 26/10/12

Figure 165. Bore measurements of SAM155, A. W. km, Kunsthistorisches Museum, Vienna, kindly provided by Adrian Brown.

Ano.TEN.01: tenor (in stained boxwood, palisander block), 1135, D.LE.u, Musikinstrumenten-Museum der Universität Leipzig



Figure 166. Photo of 1135, D.LE.u, Musikinstrumenten-Museum der Universität Leipzig, kindly provided by the museum.



Figure 167. Headjoint of 1135, D.LE.u, Musikinstrumenten-Museum der Universität Leipzig, kindly provided by the museum.

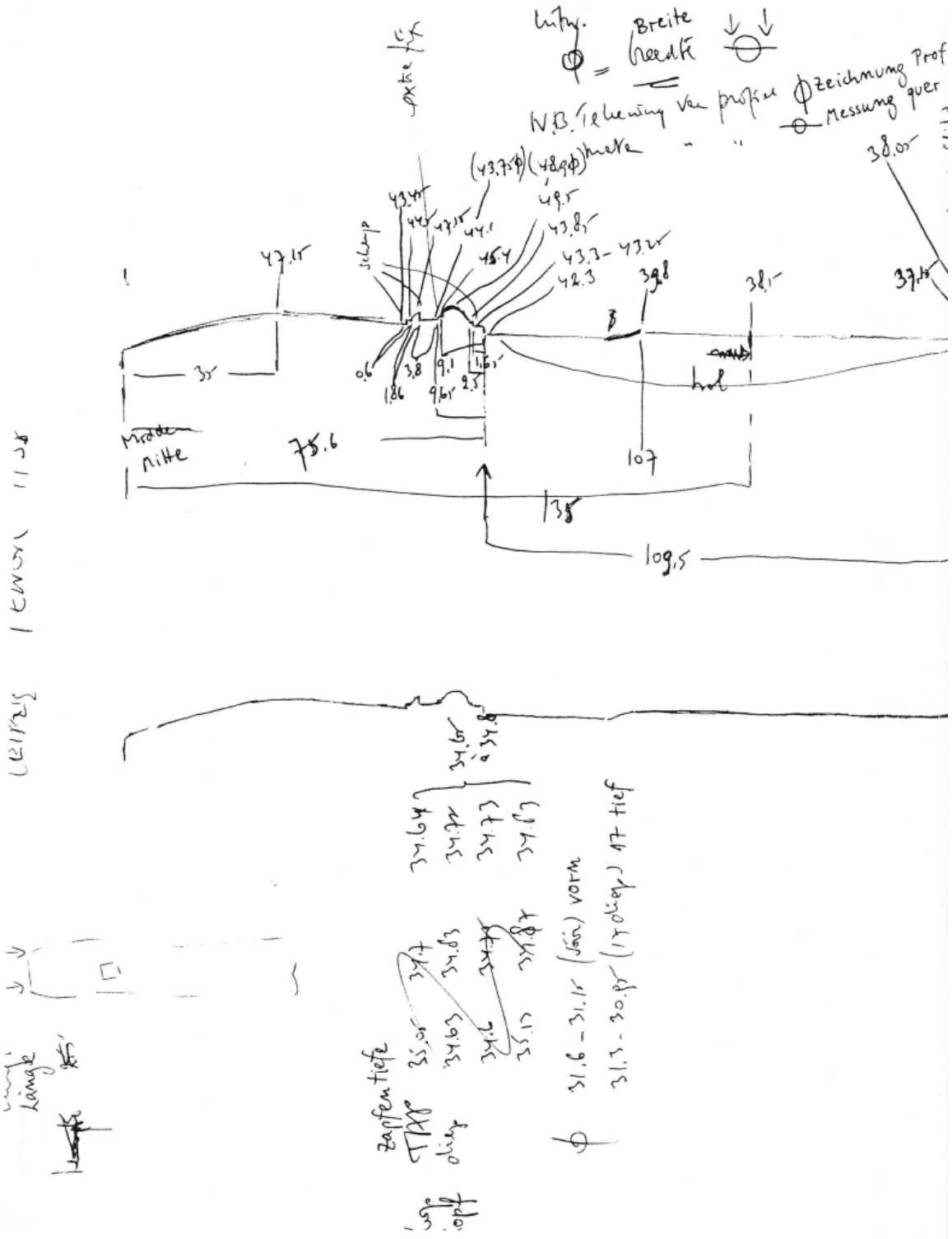
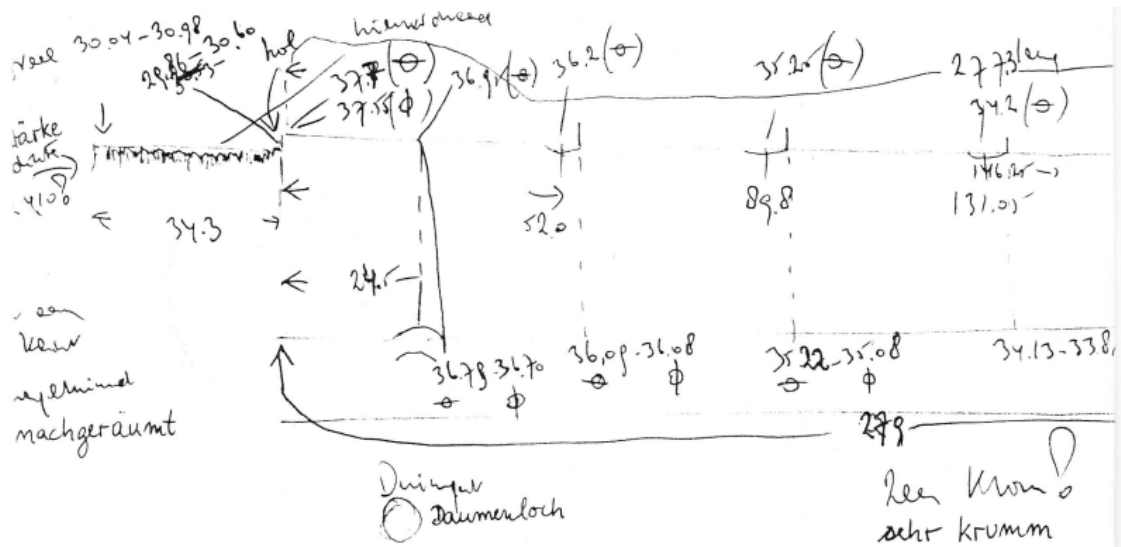


Figure 168. Measurements and drawings of 1135, D.I.E.u., Musikinstrumenten-Museum der Universität Leipzig, kindly provided by Stephan Blezinger.



etw. lang 332 (vorn) vorn 332 (hint)
 totale Länge 332 (achten) hinten 330 (hint)

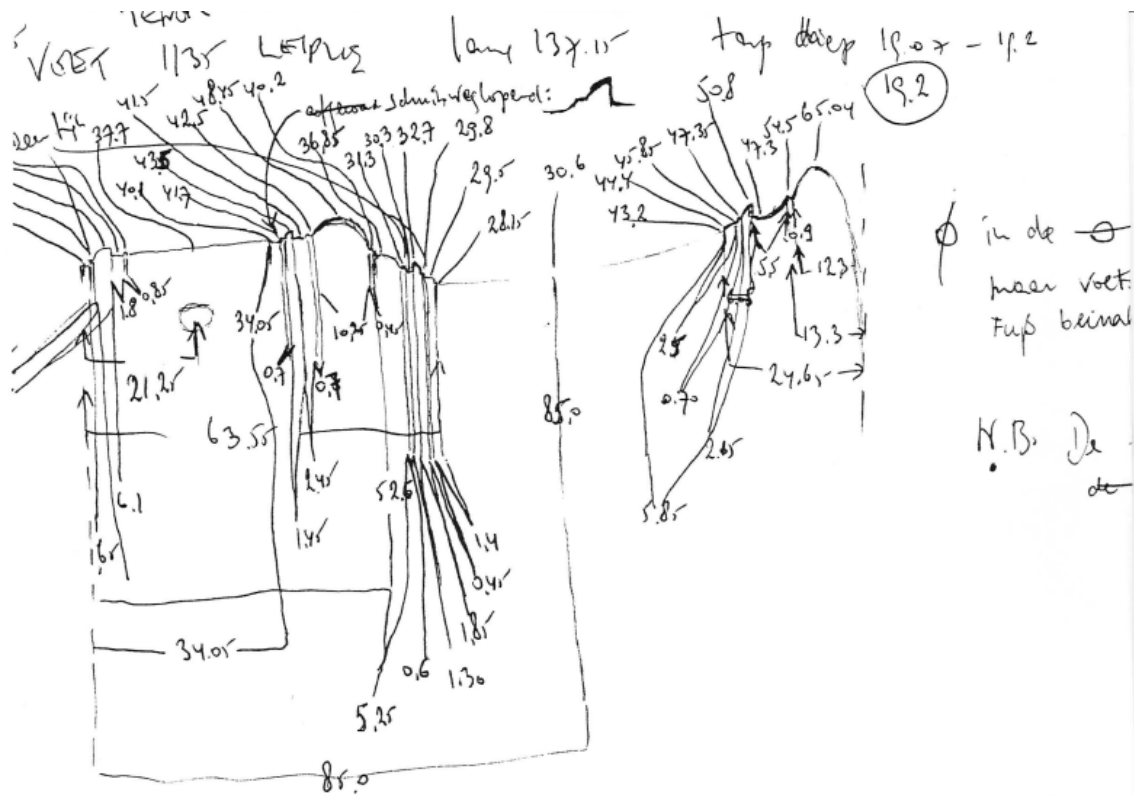
- TRP I 34.3
 - TRP II 18.9

TRUMPET 1135

	↓	↔
D	7.2 x	7.0
1	7.2 x	6.8
2	7.7	7.3
3	7.8	7.2
4	7.1	6.9
5	6.7	6.9
6	6.1	5.7
7	5.6	5.4

↓ alle
 60° wa

Figure 170. Measurements and drawings of 1135, D.I.E.u., Musikinstrumenten-Museum der Universität Leipzig, kindly provided by Stephan Blezinger.



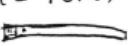

Form
 Fuß: sehr glatt, ab und zu korrigiert. Auf 2/3 Höhe vom oben nachgestochen
 Mittelstück: deutliche Mulde ($\pm 1\text{cm}$) $\pm 85\text{mm}$ von unten, außerdem: gekratzte M
 Mittelstück krumm  Letzte Korrektur $\pm 10\text{mm}$ und $\pm 15\text{mm}$ von unten
 Kopf: geribbelt. Unterseite Labium setzt sich sehr weit fort. Nachgestochen. Sehr
 Rip: Vorderseite Kopf, geht durch bis ins Dach
 Windkanal: erst gerade, später gewölbt 
 Richtung: schief nach unten im Vergleich mit durchschnittl. Richtung

Figure 172. Measurements and drawings of 1135, D.I.E.u., Musikinstrumenten-Museum der Universität Leipzig, kindly provided by Stephan Blezinger.

Tenorblockflöte Tenorblockflöte Italy? \pm 1720
 tenor recorder
 no. 1135, Musikinstrumentenmuseum der Karl Marx-
 Universität, Leipzig

Bohrungsmasse
 Bore measurements
 Kopf, von unten nach oben

	1	A	ϕ	B	ϕ	1	A	ϕ	B	ϕ	1	A	ϕ	B	ϕ	1	A	ϕ	B	ϕ	1	A	ϕ	B	ϕ			
1						72	24,73		24,39							212	24,10											
2						74	24,73		24,37							214	24,10											
3																												
4						76	24,74		24,37																			
5																												
6						78	24,74		24,37							216	24,07											
7																												
8						80	24,74		24,36							218	24,06											
9																												
10						82	24,70		24,37							220	24,09											
11																												
12						84	24,67		24,36							222	24,11											
13																												
14						86	24,67		24,35							224	24,12											
15																												
16						88	24,64		24,35							226	24,10											
17																												
18						90	24,60		24,32							228	24,13											
19																												
20						92	24,55		24,26							230	24,08											
21																												
22						94	24,55		24,28							232	24,10											
23																												
24						96	24,49		24,26							234	24,15											
25																												
26						98	24,51		24,28							236	24,14											
27																												
28						100	24,52		24,32							238	24,18											
29																												
30						102	24,52		24,33							240	24,26											
31																												
32						104	24,44		24,28							242	24,31											
33																												
34						106	24,04		24,22							244	24,35											
35																												

Fuss, von Zapfen nach unten gemessen
 2 Vergleichsmessungen mit unterschdl.
 Diametern

	1	A	ϕ	B	ϕ	1	A	ϕ	B	ϕ	1	A	ϕ	B	ϕ	1	A	ϕ	B	ϕ	1	A	ϕ	B	ϕ		
00																											
02																											
04																											
06																											
08																											
10																											
12																											
14																											
16																											
18																											
20																18,10	18,11										
22																17,91	18,04										
24																17,87	18,08										
26																17,82	18,07										
28																17,79	17,97										
30																17,80	17,95										
32																17,85	17,97										
34																17,90	18,01										
36																17,91	18,02										
38																17,92	18,06										
40																17,97	18,02										
42																18,00	18,19										
44																18,00	18,09										
46																18,02	18,07										
48																18,00	18,04										

Figure 175. Bore measurements of 1135, D.IE.u, Musikinstrumenten-Museum der Universität Leipzig, kindly provided by Stephan Blezinger (author unknown).

Tenorblockflöte Italy? ± 1720
 tenor recorder
 no. 1135, Musikinstrumentenmuseum der Karl Marx-
 Universität, Leipzig

Bohrungsmasse				Messung 2				Messung 3 von unten nach oben							
Bore-measurements				Mittelstück von oben nach unten											
1	A	φ	B	φ	1	A	φ	B	φ	1	A	φ	B	φ	
1			72	23,34	23,40				190	---			22,14	9120,59	21,02
2			74	23,29	23,38				192	22,11			22,07	9220,58	21,08
3			76	23,31	23,32				194	22,14			22,09	9320,64	21,08
4			78	23,32					196	22,14			22,09	9420,69	20,84
5			80	23,31					198	22,13			22,08	9520,67	20,87
6			82	23,28					200	22,12			22,08	9620,71	20,79
7			84	23,26					202	22,09			22,07	9720,74	20,72
8			86	23,22	23,16				204	22,09			22,07	9820,72	20,68
9			88	23,18	23,22				206	22,06			22,07	9920,76	20,65
10			90	23,16	23,14				208	21,99			22,07	10020,76	20,57
11			92	23,13	23,11				210	21,98			22,06	10120,78	20,69
12			94	23,12	23,10				212	22,00			22,06	10220,80	20,76
13			96	23,06	23,09				214	21,80			22,06	10320,78	20,88
14			98	23,03	23,05				216	21,70			22,06	10420,86	20,90
15			100	23,03	23,04				218	21,78			22,07	10520,81	20,90
16			102	23,05	Loch				220	21,71			22,07	10620,86	21,01
17			104	23,06					222	21,72			22,06	10720,85	21,06
18			106	23,05					224	21,69			22,08	10820,91	21,08
19			108	23,06					226	21,62			22,06	10920,84	21,06
20			110	23,05					228	21,54			22,07	11020,95	21,09
21	23,01	22,65	112	23,01	23,14				230	21,40			22,06	11120,96	21,06
22	22,97	22,67	114	23,02	22,93				232	21,39			22,06	11220,94	21,03
23			116	23,01	22,95				234	21,48			22,06	11320,99	21,00
24	22,98	22,71	118	23,00	22,95				236	21,47			22,06	11420,02	20,94
25			120	23,00	22,99				238	21,39			22,06	11521,03	20,90
26	23,08	22,71	122	23,00	22,99				240	21,37			22,06	11621,12	20,90
27			124	23,00	22,95				242	21,36			22,06	11721,20	21,00
28	23,14	22,89	126	23,00	22,92				244	21,26			22,06	11821,28	21,09
29			128	23,00	22,92				246	21,27			22,06	11921,36	21,15
30	23,20	22,93	130	22,96	22,92				248	21,20			22,06		
31			132	22,93	22,92				250	21,00			22,06		
32	23,22	22,96	134	22,92	22,92				252	21,08			22,06		
33			136	22,91	22,94								22,06		
34	23,22	22,99	138	22,89	22,96								22,06		
35			140	22,98	Loch								22,06		
36	23,30	23,03	142	22,89									22,06		
37			144	22,90									22,06		

Figure 177. Bore measurements of 1135, D.I.E.u, Musikinstrumenten-Museum der Universität Leipzig, kindly provided by Stephan Blezinger (author unknown).

Tonhöhentabelle gemessen in moderner Stimmung, $a' = 440\text{ Hz}$

	hz	(\pm cent)	hz absolut ($\pm 0,5$)
0 123 456 7	b(h)+20		
0 123 456 -	cis -30		
0 123 45- -	dis -40		
0 123 4-6 -	e -20		
0 123 4-6 7			
0 123 -56 -			
0 123 -56 7			
0 123 --- -	fis -20		
0 12- 456 7			
0 12- 45- -			
0 12- 456 -			
0 12- --- -	gis -15		
0 1-3 -56 -			
0 1-3 4-- -			
0 1-- --- -	bes(b)-20		
0 -2- --- -	b(h) -15		
0 --- --- -			
- 12- --- -			
- -2- --- -	cis -10		
- -23 456 -			
- -23 45- -			
0 123 45- -	dis -25		
0 123 4-- 7	e 0		
0 123 4-6 -			
0 123 -5- -			
0 123 --- -	fis -15		
0 12- 4-- -			
0 12- -5- -			
0 12- --- -	gis -25 + Rauschen		
0 12- 456 -	a -10		
0 12- -56 7			
0 12- 45- -	bes(=b)-35		
0 1-- 45- -	b(=h) -25		
0 1-3 4-6 7	cis 0 + Rauschen + tiefer Nebenklang		

NB
 NL: b / bes
 D: ~~b~~h / b

Figure 179. Tuning scale of 1135, D.L.E.u., Musikinstrumenten-Museum der Universität Leipzig, kindly provided by Stephan Blezinger (author unknown).

Stimmung

c ¹	ca +10,00 Cent	+10	
d ¹	ca +30,00 Cent		
e ¹		$\frac{55}{-50}$	e ⁴ -25
f ¹	4-6	-8	f ⁴ 4-7 +35 4-6 -16
g ¹		-15	g ⁴ -5
a ¹		-8	a ⁴ $\frac{g^{112} u}{-25}$ -50
h ¹		-10	h ⁴ b ¹¹ -55
c ¹		+1	c ⁴ -22
c ¹²	0--	-35	d ^{1-3 4-6} -4
c ¹²	^u 12	-7	d ^{1-3 4-6 7}
d		+5	

Figure 180. Tuning scale of 1135, D.LE.u, Musikinstrumenten-Museum der Universität Leipzig, kindly provided by Stephan Blezinger.

Appendix 2: Inventory of Neapolitan Baroque Recorder Repertoire

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INSTRUMENTAL REPERTOIRE

Concertos

Work number	Composer	Title	Key	Date	Source	Scoring	Format	Location	RISM	remarks
Ano.CON.01	Anonymous	[Collection title page:] Concerti di Flauto Violini Violetta, e Basso Di Diversi Autori - Sonata [sic] Quarta	C Major	c. 1725	MS	rec, 2vl, vc, bc	parts, 4 movs.	I-Nc/ MS 34-39 (38.3.13)	ID no. 850003939	
Bar.CON.01	BARBELLA, Francesco	[Collection title page:] Concerti di Flauto Violini Violetta, e Basso Di Diversi Autori - Sonata [sic] Terza. Del Sig. ^r Franc. ^o Barbella	C Major	c. 1725	MS	rec, 2vl, vc, bc	parts, 4 movs.	I-Nc/ MS 34-39 (38.3.13)	ID no. 850003938	
Fio.CON.01	FIORENZA, Nicolo	[Concerto] Del Sig. Nicola [sic] Fiorenza	A Minor	1726	MS	rec, 2vl, bc	parts, 4 movs.	I-Nc/ MS 2210- 2217	ID no. 850009567	"Controbasso, o Cembalo". 2 sets of parts.
Fio.CON.02		[title page:] Concerto Di Flauto Violini e Violetta Vio= longello [sic], e Basso Del Sig. ^r Nicolò Fiorenza 1728	F Minor	1728	MS	rec, [3]vl, violetta, bc	parts, 4 movs.	I-Nc/ MS 2293- 2297	-	<i>Violino Obbligato</i> part missing.
Man.CON.01	MANCINI, Francesco	[Collection title page:] Concerti di Flauto Violini Violetta, e Basso Di Diversi Autori - Sonata [sic] P. ^{ma} - Del Sig. ^r Franc. ^{co} Mancini	C Minor	c. 1725	MS	rec, 2vl, vc, bc	parts, 4 movs.	I-Nc/ MS 34-39 (38.3.13)	ID no. 850003936	
Man.CON.02		- Sonata [sic] Quinta - Del Sig. ^r Franc. ^o Mancini	G Major	c. 1725	MS	rec, 2vl, vc, bc	parts, 5 movs.	ID no. 850003940	ID no. 850003940	
Man.CON.03		- Sonata [sic] Sesta - Del Sig. ^r Franc. ^o Mandini	D Minor	c. 1725	MS	rec, 2vl, vc, bc	parts, 4 movs.	ID no. 850003941	ID no. 850003941	
Man.CON.04		- Sonata [sic] Ottava - Del Sig. ^r Franc. ^o Mancini	C Minor	c. 1725	MS	rec, 2vl, vc, bc	parts, 5 movs.	ID no. 850003943	ID no. 850003943	
Man.CON.05		- Sonata [sic] Decima - Del Sig. ^r Franc. ^o Mancini	B \flat Major	c. 1725	MS	rec, 2vl, violetta, vc, bc	parts, 4 movs.	ID no. 850024017	ID no. 850024017	
Man.CON.06		- Sonata [sic] Decima Terza - Del Sig. ^r Franc. ^{co} Mancini	G Minor	c. 1725	MS	rec, 2vl, vc, bc	parts, 4 movs.	ID no. 850024020	ID no. 850024020	

Man.CON.07	- Sonata [sic] Decima Quarta - Del Sig. ^r Franc. ^o Mancini	G Minor	c. 1725	MS	rec, 2vl, violetta, vc, bc	parts, 5 movs.	ID no. 850024021
Man.CON.08	- Sonata [sic] Decima Sesta - Del Sig. ^r Franc. ^o Mancini	F Major	c. 1725	MS	rec, 2vl, vc, bc	parts, 4 movs.	ID no. 850024023
Man.CON.09	- Sonata [sic] Decima Settima - Del Sig. ^r Franc. ^o Mancini	A Minor	1725	MS	rec, 2vl, vc, bc	parts, 5 movs.	ID no. 850024024 Last page rec part: "Fine 1725".
Man.CON.10	- Sonata [sic] Decima Ottava - Del Sig. ^r Franc. ^o Mancini	F Major	1725	MS	rec, 2vl, vc, bc	parts, 4 movs.	ID no. 850024025 Last page rec part: "Fine 1725".
Man.CON.11	- Sonata [sic] Decima Nona - Del Sig. ^r Franc. ^o Mancini	E Minor	c. 1725	MS	rec, 2vl, vc, bc	parts, 5 movs.	ID no. 850024026
Man.CON.12	- Sonata [sic] Vigesima - Del Sig. ^r Franc. ^o Mancini	C Minor	c. 1725	MS	rec, 2vl, vc, bc	parts, 5 movs.	ID no. 850024027
Mei.CON.01	MELE, Giovanni Battista [Collection title page:] Concerti di Flauto Violini Violetta, e Basso Di Diversi Autori - Sonata [sic] Decima Quinta Del Sig. ^r Gio. Battista Mele	F Major	c. 1725	MS	rec, 2vl, vc, bc	parts, 4 movs.	ID no. 850024022
Sar.CON.01	SARRO, Domenico [Collection title page:] Concerti di Flauto Violini Violetta, e Basso Di Diversi Autori - Sonata [sic] Undecima - Del Sig. ^r Dom. ^o Sarri	A Minor	c. 1725	MS	rec, 2vl, violetta, vc, bc	parts, 4 movs.	ID no. 850024018
Sar.CON.02	Basso Concerto con VV: e Flauto e Basso Del Sig. ^r Domenico Sarri [sic]	D Minor	-	MS	rec, 2vl, bc	parts, 3 movs.	ID no. 000109010 NYC Harrach Collection.
Sca.CON.01a	SCARLATTI, Alessandro [Collection title page:] Concerti di Flauto Violini Violetta, e Basso Di Diversi Autori - Sonata [sic] Settima - Del Sig. ^r Ales. ^o Scarlatti	D Major	c. 1725	MS	rec, 2vl, vc, bc	parts, 5 movs.	ID no. 850003942
Sca.CON.02	- Sonata [sic] Nona - Del Sig. ^r Ales. ^o Scarlatti	A Minor	c. 1725	MS	rec, 2vl, vc, bc	parts, 5 movs.	ID no. 850024016
Sca.CON.03	- Sonata [sic] Duodecima - Del Sig. ^r Ales. ^o Scarlatti	C Minor	c. 1725	MS	rec, 2vl, vc, bc	parts, 5 movs.	ID no. 850024019

Sca.CON.04	- Sonata [sic] Vigesima P. ^{ma} - Del Sig. ^r Cav. ^o Aless. ^o Scarlatti	A Minor	c. 1725	MS	rec, 2vl, vc, bc	parts, 4 movs.	ID no. 850024028	
Sca.CON.05	- Sonata [sic] Vigesima Seconda - Del Sig. ^r Cav. ^o Aless. ^o Scarlatti	A Major	c. 1725	MS	rec, 2vl, vc, bc	parts, 4 movs.	ID no. 850024029	
Sca.CON.06	- Sonata [sic] Vigesima Terza - Del Sig. ^r Cav. ^o Aless. ^o Scarlatti	C Major	c. 1725	MS	rec, 2vl, vc, bc	parts, 4 movs.	ID no. 850024030	
Sca.CON.07	- Sonata [sic] Vigesima Quarta - Del Sig. ^r Cav. ^o Aless. ^o Scarlatti	G Minor	c. 1725	MS	rec, 2vl, vc, bc	parts, 4 movs.	ID no. 850024031	
Sca.CON.01b	Prima Sonata [sic] per Flauto ed strumenti ad arco Alessandro Scarlatti (1725)	D Major	1725	MS	rec, 2vl, vla, vc, bc	score	- I-Bc/BB.408 (a/b)	Another copy of Sca.CON.01. A viola line has been inserted in some passages, otherwise "col basso": 4 th and 5 th movements in duplicate. Last page rec part: "Fine 1725".
Val.CON.01	[Collection title page:] Concerti di Flauto Violini Violetta, e Basso Di Diversi Autori - Sonata Seconda. Del Sig. ^r Roberto Valentini	B \flat Major	1725	MS	rec, 2vl, vc, bc	parts, 5 movs.	ID no. 850003937	
Vin.CON.01	[title page:] Basso Concerto con V.V. e Flauto e Basso Del Sig. ^r Leonardo Vinci	A Minor	-	MS/ modern edition (2011)	rec, 2vl, bc	parts, 3 movs.	ID no. 000106028	MS now lost (US-CHH/ no call number), library has digital copies; Ed.: Lasocki.

Sinfonias

Work number	Composer	Title	Key	Date	Source	Scoring	Format	Location	RISM	remarks
Fio.SIN.01	FIORENZA, Nicolò	[bass part:] Sinfonia a Flauto solo con VV: e Basso Del sigr.: Nicolò Fiorenza	G Minor	-	MS	rec, 3vl, bc	parts, 4 movs.	I-Nc/ MS 2258- 2262	-	
Fio.SIN.02		[Sinfonia] Del Sigr. Nicola [sic] Fiorenza	C Minor	-	MS	rec, 3vl, violetta, vc	parts, 4 movs.	I-Nc/ MS 2263- 2268	-	"Sinfonia" written by another (later) hand on the cello part.
Pop.SIN.01	PORPORA, Nicola	Sinfonia	D Minor	-	modern edition (1963)		parts, 4 movs.	-	-	No original MS available. Ed.: McGinnis & Marx, NYC.

Ros.SIN.01	ROSA, Filippo	[Collection title page:] Sinfonie di Varij Autori - Sinfonia [sic] a Flauto Solo e Basso Del Sig. ^e Filippo Rosa	F Major	-	MS	rec, bc	score, 4 movs.	I-PAC/ ms. CF-V-23	-	P. A. Parenzi Collection. In the same collection are 3 sonatas by Sarro (see below).
Sca.SIN.01– 12	SCARLATTI, Alessandro	<i>see next entry</i>	-	1715	MS	2rec, 2vl, vla, vc, bc	parts, 5 movs.	GB-Lb/ R.M.21.b.15	Collection ID no. 800247291	Set of later parts for the following score.
Sca.SIN.01		- [Collection first page:] Cominciate al po Giugno 1715 Sinfonia Prima, di Concerto Grosso, con due Flauti D'Alessandro Scarlatti	F Major	1715	MS	2rec, 2vl, vla, vc, bc	score 5 movs.	GB-Lb/ R.M.21.b.14	Collection ID no. 800247278	An annotation by another hand in the last 2 bars of "Sinfonia Quinta" indicates oboes [sic] to switch parts (first to second and vice-versa).
Sca.SIN.02		- [Sinfonia Seconda]	D Major			tpt, rec, 2vl, vla, vc, bc	5 movs.			
Sca.SIN.03		- [Sinfonia] 3. [sic]	D Minor			rec, 2vl, vla, vc, bc	5 movs.			
Sca.SIN.04		- [Sinfonia] Quarta	E Minor			rec, ob/vl, 2vl, vla, vc, bc	4 movs.			
Sca.SIN.05		- [Sinfonia] Quinta	D Minor			2 rec, 2vl, vla, vc, bc	5 movs.			
Sca.SIN.06		- [Sinfonia] Sesta	A Minor			rec, 2vl, vla, vc, bc	5 movs.			
Sca.SIN.07		- [Sinfonia] Settima	G Minor			rec, 2vl, vla, vc, bc	4 movs.			
Sca.SIN.08		- [Sinfonia] Ottava	G Major			rec, 2vl, vla, vc, bc	5 movs.			
Sca.SIN.09		- [Sinfonia] Nona	G Minor			rec, 2vl, vla, vc, bc	6 movs.			
Sca.SIN.10		- [Sinfonia] Decima	A Minor			rec, 2vl, vla, vc, bc	5 movs.			
Sca.SIN.11		- [Sinfonia] Undecima	C Major			rec, 2vl, vla, vc, bc	5 movs.			
Sca.SIN.12		- [Sinfonia] Duodecima La Geniale	C Minor			rec, 2vl, vla, vc, bc	4 movs.			

Sca.SIN.13	[title page parts:] Sinfonia à 3. Flauti Del Sig. Scarlatti [untitled score]	F Major	-	MS	3rec, bc	score & parts, 3 movs.	D-MÜs (MÜp)/ SANT Hs 3957t (Nr. 6)	ID no. 451018974	Santini Collection. In: Quattro Quartetti a due Violini Viola e Basso Sonata con Flauto, due Violini e Basso Sonata a 3. Flauti e Violoncello Sonata a due Flauti due Violini e Violoncello Del Cavaliere Alessandro Scarlatti (ID no. 451018968).
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Sonatas

Work number	Composer	Title	Key	Date	Source	Scoring	Format	Location	RISM	remarks
Ano.SON.01	Anonymous	[title page:] Sonata Di Flauto è Basso 1759	F Major	1759	MS	rec, bc	score, 4 movs.	I-Nc/ MS 146 (34.4.5)	-	Together with another unsigned sonata (by F. Mancini); see below.
Ano.SON.02		[title page:] Sonata à Flauto solo è Basso	D Minor	-	MS	rec, bc	score, 4 movs.	US-NYp/ JOG 72-29 (ZB-4354), vol. 31	ID no. 000109011	NYC Harrach Collection. 1st mov. "Amoroso". Together with the Sarro concerto ID no. 000109010 (see above).
Ano.SON.03		Sonata à Flauto Solo, e Basso	F Minor	-	MS	rec, bc	score, 4 movs.	US-NYp/ JOG 72-29 (ZB-4354), vol. 17	ID no. 000108955	Ibid.
Fio.SON.01	FIORENZA, Nicolo	Sonata à Flauto solo Del Sig. Fiorenza	A Minor	-	MS	rec, bc	score, 4 movs.	US-NYp/ JOG 72-29 (ZB-4354), vol. 17	ID no. 000108948	Ibid. f.1r, pencil: "ò bei Frank Altmann" (refers to the Kurzgefasstes Tonkünstler-Lexikon, compiled by Wilhelm Altmann and Paul Frank, in which Fiorenza is not to be found). Same annotation in a sonata by Francesco Sarti (same volume).
Leo.SON.01	LEO, Leonardo	Sonata à Flauto Solo Del Sig. Leonardo Leo	F Major	-	MS	rec, bc	score, 4 movs.	US-NYp/ JOG 72-29 (ZB-4354), vol. 17 (No.7)	ID no. 000108969	Ibid.
Leo.SON.02		[title page:] Sonata à Flauto Solo Basso Del Sig. Leonardo Leo	G Minor	-	MS	rec, bc	score, 4 movs.	Ibid.	ID no. 000108970	Ibid.
Leo.SON.03		[title page:] Sonata á [sic] Flauto Solo e Basso Del Sig. Leonardo [sic] Leo	D Minor	-	MS	rec, bc	score, 3 movs.	Ibid.	ID no. 000108971	Ibid.

Leo.SON.04	[title page:] Sonata á [sic] Flauto solo Del sig. ^e Leonardo Leo	F Major	-	MS	rec, bc	score, 4 movs.	Ibid.	ID no. 000108965	Ibid.
Leo.SON.05	Sonata à Flauto Solo, e Basso Del Sig. ^r Leonardo Leo	C Major	-	MS	rec, bc	score, 4 movs.	Ibid.	ID no. 000108966	Ibid.
Leo.SON.06	Sonata á [sic] Flauto solo Del Sig. ^r Leonardo Leo	D Minor	-	MS	rec, bc	score, 4 movs.	Ibid.	ID no. 000108967	Ibid.
Leo.SON.07	Sonata á [sic] Flauto solo Del Sig. ^r Leonardo Leo	F Major	-	MS	rec, bc	score, 4 movs.	Ibid.	ID no. 000108968	Ibid.
Man.SON.01	MANCINI , Francesco [Collection title page:] XII Solos for a Violin or Flute. [...] By Sig. ^{ra} [sic] Francesco Mancini. [...] [John Barrett and William Smith, London]		1724	print	rec, bc	score	GB-Lbl/ Music Collections g.680	-	Reprints: Walsh & Hare, 1727, "XII Solos for a Violin [...] Carefully Revis'd [sic] and Corrected By Mr. Geminiani" (no changes to the musical text), GB-Lbl/Music Coll. i.11. & Music Coll. h.1729.yy.(1.); again c.1730, "XII Solos for a Flute" (once again, no changes to the musical text), GB-Ckc/ Rw 16.58/10.
Man.SON.02	- Sonata I	D Minor				4 movs.			
Man.SON.03a	- Sonata II	E Minor				4 movs.			
Man.SON.04	- Sonata III	C Minor				4 movs.			
Man.SON.05	- Sonata IV	A Minor				4 movs.			
Man.SON.06	- Sonata V	D Major				5 movs.			
Man.SON.07	- Sonata VI	B \flat Major				4 movs.			
Man.SON.08	- Sonata VII	C Major				5 movs.			
Man.SON.09	- Sonata VIII	G Minor				4 movs.			
Man.SON.10	- Sonata IX	F Minor				4 movs.			
Man.SON.11	- Sonata X	B Minor				4 movs.			
Man.SON.12	- Sonata XI	G Minor				4 movs.			
Man.SON.03b	- Sonata XII	G Major				5 movs.			
	[title page:] Sonata Di Flauto Solo è Basso 1759	C Minor	1759	MS	rec, bc	score, 4 movs.	I-Nc/ MS 146 (34.4.5)	-	Same as Sonata III of "XII Solos", see above. Small changes in the range, and a couple added bars.
	PIANI , Giovanni Antonio Sonate a Violino [sic] solo e Violoncello col Cimbalo [...] Da' Gio: An: Piani detto Des Planes Napolitane [...] Opera Prima In Parigi 1712		1712	print	vl/rec/tra, bc	score	US-DLC/ M312.A2.P58 op. 1, CASE	-	Also: F-Pri; GB-Lbl. Set of 12 sonatas. "Il y a six Sonates dans ce Livre qu'on pourra jouer sur les Flûtes a bec, et Traversieres.. sçavoir, La I. ^{re} III. ^e VI. ^e VII. ^e IX. ^e et X. ^{es} . Not always within the range of any flute (B3), and some contain passages with double stops. These 6 "flute" sonatas were reprinted in Amsterdam by Roger before 1716 (cat. 190).
Pia.SON.01	- Sonata I. ^a	G Minor				4 movs.			
Pia.SON.02	- Sonata III. ^a	F Major				4 movs.			
Pia.SON.03	- Sonata VI. ^a	G Major				5 movs.			
Pia.SON.04	- Sonata VII. ^a	C Minor				4 movs.			
Pia.SON.05	- Sonata IX. ^a	A Minor				4 movs.			

Pia.SON.06	- Sonata X. ^a	D Major				5 movs.			
Pia.SON.07	Sonata per flauto di Gio: Ant: Drani [sic]	E Minor	-	MS	rec, bc	3 movs.	US-NYp/ JOG 72-29 (ZB- 4354), vol.17	ID no. 000108946	Almost same as Sonata VII ^a of Op.1: transposed 3rd higher, without the 3 rd movement; small discrepancies in ornamentation.
Pos.SON.01	PORSILE, Giuseppe [Incomplete] Flauto Solo. Del Sig. [cut]	C Major	-	MS	rec, bc	score, 2 movs.	US-NYp/ JOG 72-29 (ZB- 4354), vol. 17	ID no. 000108956	NYC Harrach Collection. Bottom of 1 st page: "Porsile" (different handwriting). RISM assigns it to L.-C. Daquin.
Pul.SON.01	PULLJ, Pietro [title page:] Sonata a Flauto Solo è Basso Del Sig: Pietro Pulj 1759	G Major	1759	MS	rec, bc	score, 3 movs.	I-Nc/ MS 7638	-	
Pul.SON.02	[title page:] Sonata a Flauto Solo è Basso Del Sig: Pietro Pulj 1759	G Minor	1759	MS	rec, bc	score, 3 movs.	I-Nc/ MS 7639	-	
Pul.SON.03	[title page:] Sonata a Flauto Solo è Basso Del Sig: Pietro Pulj 1759	F Major	1759	MS	rec, bc	score, 3 movs.	I-Nc/ MS 7640	-	
Pul.SON.04	[title page:] Sonata a Flauto Solo è Basso Del Sig: Pietro Pulj 1759	B ₇ Major	1759	MS	rec, bc	score, 3 movs.	I-Nc/ MS 7641	-	
Sar.SON.01	SARRO, Domenico [Collection title page:] Sinfonie di varij autori - Sonata da Camera a Flauto Solo, e Basso Del Sig: Domenico Sarri [sic] Sonata S.da [sic] - Sonata 2. ^a	F Major	-	MS	rec, bc	score, 3 movs.	I-Pac/ ms. CF-V-23	-	P. A. Parenzi Collection.
Sar.SON.02	- Sonata 3. ^a	G Minor	-	MS	rec, bc	score, 5 movs.	I-Pac/ ms. CF-V-23	-	
Sar.SON.03	- Sonata 3. ^a	D Major	-	MS	rec, bc	score, 5 movs.	I-Pac/ ms. CF-V-23	-	
Sar.SON.04	- [title page:] Sonata à Flauto Solo, e Basso Del Sig. Domenico Sarri [sic]	F Major	-	MS	rec, bc	score, 3 movs.	US-NYp/ JOG 72-29 (ZB- 4354), vol. 17	ID no. 000108980	NYC Harrach Collection.
Sca.SON.01	SCARLATTI, Alessandro Del S'. Scarlatti 26. Giug. 1699	F Major	1699	MS	rec, bc	score, 4 movs.	D-Müs (MÜp)/ Sant Hs 3975 (Nr. 13)	ID no. 451023636	Santini Collection.
Sca.SON.02	Del S'. Scarlatti	G Major	c. 1699	MS	rec, bc	score, 7 movs.	D-Müs (MÜp)/ SANT Hs 3975 (Nr. 14)	ID no. 451023637	Ibid.

Sca.SON.03	Sonata a 3.	C Major	-	MS	2rec, bc	score, 1 mov.	D-Mūs (Mūp)/ SANT Hs 3975 (Nr. 16)	ID no. 451023639	Ibid. Only 1 movement.
Sca.SON.04	Sonata [sic] con Flauto due Violini e Basso	F Major	-	MS	rec, 2vl, bc (vc, cemb.)	score and parts, 4 movs.	D-Mūs (Mūp)/ SANT Hs 3957t (Nr. 5)	ID no. 451018973	Ibid. In: Quattro Quartetti a due Violini Viola e Basso Sonata con Flauto, due Violini e Basso Sonata a 3. Flauti e Violoncello Sonata a due Flauti due Violini e Violoncello Del Cavaliere Alessandro Scarlatti (ID no. 451018968). 1st mov.: "Spiritoso".
Sca.SON.05	a due Flauti due Violini e Violoncello	A Major	-	MS	2rec, 2vl, vc	score, 3 movs.	D-Mūs (Mūp)/ SANT Hs 3957t (Nr. 7)	ID no. 451018975	Ibid. In: Quattro Quartetti a due Violini Viola e Basso Sonata con Flauto, due Violini e Basso Sonata a 3. Flauti e Violoncello Sonata a due Flauti due Violini e Violoncello Del Cavaliere Alessandro Scarlatti (ID no. 451018968). The 1st rec part goes down to D4 = voice-flute?
Vin.SON.01	VINCI, Leonardo	C Minor	-	modern edition (2011)	rec, bc	score, 4 movs.	-	ID no. 000106036	MS now lost (US-CHH/ no call number), library has digital copies; Ed.: Lasocki.
Vin.SON.02		A Minor	-	modern edition (2011)	rec, bc	score, 5 movs.	-	ID no. 000106029	MS now lost (US-CHH/ no call number), library has digital copies; Ed.: Lasocki.

VOCAL REPERTOIRE

Arias

Work number	Composer	Title	Key	Date	Source	Scoring	Format	Location	RISM	remarks
Pos.ARI.01	PORSILE, Giuseppe	[Collection title page:] Il ritorno d'Ulisse Airie con stromenti Del Sig. Giuseppe Porsile 1707 <i>La costanza con amore</i>	F Major	1707	MS	A, rec, bc	score	I-Nc/ Cantate 236@39 (34.4.15)	-	

Sar. ARI.01	SARRO, Domenico	Aria della Sig ^{ra} Amerighi <i>Sento che va coprendo</i> (from <i>La Partenope</i>)	B, Major	1722	MS	A, rec, 2vl, 2Ma, bc	score	I-Nc/ Cantate 258@16 (Coll. 31.3.13)	ID no. 850018767	Collection of 17 works. Incorrect attribution to "Sig. ^r Scarlatti" (also in the catalogue.) Another copy attributed to Vinci (I-Nc/ Arie 616@3/ 34.5.25).
Sar. ARI.02		Aria della Sig ^{ra} Faustina <i>Beg'occhi del mio ben</i>	B, Major	1722	MS	S, 2rec, 2vl, vla, bc	score	I-Nc/ Cantate 258@14	ID no. 850018765	Ibid.
Sca. ARI.01	SCARLATTI, Alessandro	Del S ^o Aless ^o Scarlatti 1701 <i>Scansolato Rusignolo</i>	C Minor	1701	MS	S, rec, 2vl, vla, bc	score	D-MÜs (MÜp)/ SANT Hs 3934 (Nr. 1)	ID no. 451023511	Santini Collection. For "flautino". Followed by " <i>Filli tu sai s'io t'amo</i> ".
Sca. ARI.02		Aria con Flauti = All'Unisono <i>Cor mio dopo le pene</i>	A Minor	-	MS	S, 2rec, bc	score	D-MÜs (MÜp)/ SANT Hs 3975 (Nr. 9)	ID no. 451023632	Ibid. Contains other works from Naples; followed by " <i>Fatale è quest'impero</i> ".
Sca. ARI.03		Aria con Flauto <i>Fatale è quest'impero</i>	D Major	-	MS	S, rec, bc	score	D-MÜs (MÜp)/ SANT Hs 3975 (Nr. 10)	ID no. 451023633	Ibid. Followed by " <i>Sento in seno un certo affetto</i> ".
Sca. ARI.04		Aria con Flauto <i>Sento in seno un certo affetto</i>	D Major	-	MS	S, rec, bc	score	D-MÜs (MÜp)/ SANT Hs 3975 (Nr. 11)	ID no. 451023634	Ibid.
Sca. ARI.05		Del Sig. ^r Alessandro Scarlatti Aria à 2. <i>Decrepito Adone t'ho pur compassione</i> (from <i>L'Eraclea</i>)	F Major	c. 1700	MS	S, B, 2rec, vl(s), vla(s), bc	score	GB-Lb/ R.M.23.f.4	ID no. 800184733	Teatro S. Bartolomeo, 1700.
Sca. ARI.06		Flautino solo. Del Sig. ^r Alessandro Scarlatti. <i>Fairàletta ch'amante deliro</i> (from <i>L'Eraclea</i>)	A Major	c. 1700	MS	S, rec, bc	score	GB-Lb/ R.M.23.f.4	ID no. 800184735	Teatro S. Bartolomeo, 1700.
Sca. ARI.07		[] <i>Quando Irato il Toro mugge</i> (from <i>Erminia</i>)	B Minor	c. 1723	MS	B, 2rec, 2bsn, vl(s), vla(s), bc	score	GB-Lb/ Add. 14209	ID no. 806155773	Palazzo Stigliano, 1723.
Sca. ARI.08		Aria <i>Mentre quel solco ara il bifolco</i>	B, Major	c. 1723	MS	B, 2rec, 2ob, 2vl, vla, bc	score	GB-Lb/ Add. 14209	ID no. 806155774	Palazzo Stigliano, 1723.
Sca. ARI.09		<i>Spunta su l'alba vezzoso gelsomin</i>	F Major	-	MS	S, 2rec, 2vl, vla, 2vc, bc	score	D-Hs/ ND VI 1075 (Nr. 22)	ID no. 451513087	The collection contains (only) excerpts of works by Scarlatti.

Vin.ARI.01	VINCI, Leonardo	Alle Dame 1725. Del Sig. ^f Leonardo Vinci <i>Quell'usignuolo chinnamorato</i>	G Major	1725	MS	S, 2rec, 2hn, 2vl, violetta, bc	score	US-NYp/ JOG 72-29 (ZB- 4354), vol. 9	ID no. 000108904	NYC Harrach Collection. Part of collection of 10 vocal pieces by Vind. "Flautino Pmo Flautino 2.o". Based on range: sopraninos.
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Cantatas

Work number	Composer	Title	Key	Date	Source	Scoring	Format	Location	RISM	remarks
Ano.CAN.01	Anonymous	Cantata a Voce sola di contralido [sic] con Flauto <i>Tornò la calda estate</i>	-	1724	MS	A, rec, bc	score	I-Nc/ Cantate 26 (Coll. 33.5.24)	ID no. 850009597	At the end: "Fine 1724".
Ano.CAN.02		Non lasciarmi ò bella Speme Cantata a Voce Sola Con Flauto <i>Non lasciarmi o bella speme</i>	-	-	MS	A, rec, bc	score	I-Nc/ Cantate 26 (Coll. 33.5.24- 6)	ID no. 850009592	Collection of 26 vocal works, includes cantata by Sarro and Porpora. Text by Emanuele d'Astorga and Giuseppe M. Orlandini (other cantatas by d'Astorga with the same text). 1st aria: "Lento, e amoroso".
Fis.CAN.01	FISCHETTI, Giovanni	Cantata à Voce Sola, e Flauto ~ Del Sig. ^f Gio: Fischetti <i>Pur nel sonno almen fa lora</i>	-	-	MS	S, rec, bc	score	D-Müs (MÜp)/ SANT Hs 1524 (Nr. 1136)	ID no. 451013931	
Pop.CAN.01	(PORPORA, Nicola)	[Collection title page:] Composizioni vocali profane <i>Movo il piè lo sguardo giro</i>	-	-	MS	A, [], bc	score	I-Nc/ Cantate 26 (Coll. 33.5.24)	ID no. 850009591	Although Anonymous in this copy, the same cantata can be found in D-MEIR/Ed. 82B as "Cantata. / Del Sig.:r Nicolo Porpora". Range fits rec, except for one E4: tenor?
Pop.CAN.02	PORPORA, Nicola	Cantata col flauto del Sig. Porpora <i>Freme il mar e col sussurro par che dica</i>	-	-	MS	S, rec, bc	score	I-Nc/ Coll. 34.6.25 (olim Cantate 44-11)	-	Another copy in CH-Cg "Con flauto traversiero". 1st aria: "Amoroso".
Pop.CAN.03		Cantata Canto solo con il Flauto Del Sig. ^f Nicola Porpora <i>Fille narrommi giorno il dotto alceo</i>	-	-	MS	S, rec, bc	score	B-Br/ Ms II 3952 Mus Fétis 2431	ID no. 700006600	Fétis Collection. 2 rec arias. Range fits rec, except for one E4: tenor?
Pop.CAN.04		Cantata Canto solo con il Flauto Del Sig. ^f Nicola Porpora <i>Fille oh Dio chi tasconde</i>	-	-	MS	S, rec, bc	score	B-Br / Ms II 3952 Mus Fétis 2431	ID no. 700006598	Ibid. 2 rec arias. Association of the recorder with the <i>tortorella</i> .

Pop.CAN.05	Cantata a flauto solo del Sr Nicolo Porpora <i>Di partita crudel' numi</i>	-	-	MS	S, rec, bc	score	F-Pn/ D-1729 (9)	-	
Pop.CAN.06	Cantata a flauto solo del Sr Nicolo Porpora <i>Come al tornar del verno</i>	-	-	MS	S, rec, bc	score	F-Pn/ D-1729 (8)	-	
Pos.CAN.01	PORSILE, Giuseppe Cantata 25 à Flauto solo <i>Violetta gentili</i>	-	-	MS	S, rec, bc	score	H-Bb/ 1577a	ID no. 530003909	Other copies in B-Bc and A-Wn, both also "Cantata 25".
Pos.CAN.02	Cantata 26 à Flauto solo <i>Posa sopra d'un faggio lieta la Tortorella</i>	-	-	MS	S, rec, bc	score	H-Bb/ 1577a	ID no. 530003910	Another copy in B-Bc, also "Cantata 26". Association of the recorder with the <i>tortorella</i> .
Pos.CAN.03	Cantata: 1. ^a [by later hand:] de Porsile <i>E già tre volte sorse dall'onde il sole</i>	-	-	MS	S, rec, bc	score	B-Bc/ 15155/1	ID no. 703002540	Another copy in H-Bb/ 1577a (missing rec part?). 2 rec. arias.
Sar.CAN.01	SARRO, Domenico Cantata a voce sola di Soprano con Flauto Del Sig. ^r Dom. ^{co} Sarri <i>Se pur fosse il cor capace</i>	-	-	MS	S, rec, bc		I-Nc/ Cantate 26 (Coll. 33.5.24)	ID no. 850021404	Collection of 26 vocal works, which includes other Anonymous works with rec. Previous owner: P. Giovanni M.a Pig.ti. [sic] In 2 parts.
Sar.CAN.02	Cantata Prima a 3 Voci con Istromenti Tra Daliso, Eurilla, e Fileno da Cantarsi nelle nozze dell'i Ec.mi Sig.ri Marchesi d'Arena Musica Del Sig.r Domenico Sarro	-	-	MS	2S, A, rec, 2hn, 2vl, vla, vc, bc		I-Nc/ Coll. H.3.9, (Cantate 387) + Coll. H.3.10, (Cantate 388)	-	
Sca.CAN.01	SCARLATTI, Alessandro <i>Ardo, è ver, per te d'Amore</i>	-	-	MS	S, rec, bc	score	I-Nc/ 34.5.11		Other copies in I-Nc (34.5.10) as well as I-Vievi.
Sca.CAN.02	Bella Dama di nome Santa Cantata per Camera con Flauto, e Violini Del Sig. ^r : Cavaliere Alessandro Scarlatti <i>Tu sei quella che al nome sembri</i>	-	-	MS	A, rec, 3 vl, bc	score	I-Nc/ Cantate 264	ID no. 850018635	Same collection as "Filli che esprime la sua fede a Fileno".
Sca.CAN.03	Filli che esprime la sua fede a Fileno, Cantata con W. ⁿⁱ & Flauto Del Sig. ^r : Cavaliere Alessandro Scarlatti <i>Fillen, mio caro bene</i>	-	-	MS	A, rec, 2vl, bc	score	I-Nc/ Cantate 264 (33.3.10-6&7)	ID no. 850009040	2 copies, back to back. Coll. of 23 cantatas, same as "Bella Dama di Nome Santa".

Sca.CAN.04	<i>Solitudini amene, apriche collinette</i>	-	-	modern edition (c.1925)	S, rec, bc	score	-	-	Title comes from Grove and Eitner (<i>Quellen-Lexikon</i> , 1903). E. J. Dent (1905) refers to 'Royal Library'. Müller-Busch (1991) reports the work to have been lost during WWII, D-Dl confirms it is not extant. Ed.: Zimmermann, Frankfurt (Ary van Leeuwen, Leipzig). Very high rec parts in 1st aria (many high Gs): has probably been transposed an octave higher in some sections. Edition text contains mistakes; incipit: " <i>Solitudine avvenne, apriche colli notte</i> ".
Sca.CAN.05a	Originale di Scarlatti <i>Quella pace gradita</i>	-	-	MS	S, rec, vl, vc, bc	score	D-MÜs (MÜp)/ Ms. 864	ID no. 451002571	Santini Collection. Autograph score. Association of the recorder with the <i>tortorella</i> . E,4 in the flauto part: tenor? Ibid. Each part book with bass.
Sca.CAN.05b	Cantata a Voce sola Con Viol[in]o, e Flauto Del Sig. Aless[andr]o Scarlatti Quella Pace gradita	-	-	MS	S, rec, vl, vc, bc	parts	D-MÜs (MÜp)/ Ms. 3921	ID no. 451023498	Ibid.
Sca.CAN.06	Cantata a Voce sola con flauti Ap[ri]le 1701. <i>Filli tu sai sai s'io t'amo</i>	-	1701	MS	S, 2rec, bc		D-MÜs (MÜp)/ SANT Hs 3934 (Nr. 2)	ID no. 451023512	Ibid.
Sca.CAN.07	Cantata con Violini e Flauti Del Sign.° Alles°. Scarlatti <i>E perche non seguite o Pastorelle</i>	-	c. 1699	MS	A, 2rec, 2vl, bc	score	D-MÜs (MÜp)/ SANT Hs 3975 (Nr. 1)	ID no. 451023624	Ibid. Followed by " <i>Mentre Clori la bella</i> ". 4 rec arias. 2 nd rec: tenor?
Sca.CAN.08	Con flauti del Sig. Ales.° Scarlatti <i>Mentre Clori la bella sotto l'ombre d'un mirto</i>	-	c. 1699	MS	S, 2rec, bc	score	D-MÜs (MÜp)/ SANT Hs 3975 (Nr. 2)	ID no. 451023625	Ibid. Followed by " <i>Augellin, vago e canoro</i> ". Another copy in US-IDT (Cantata a Voce sola. con 2. Flauti concertata).
Sca.CAN.09	Del Sig. Alessand[ro] Scarlatti 26 Giug[no] 1699 <i>Augellin, vago e canoro</i>	-	1699	MS	S, 2rec, bc	score	D-MÜs (MÜp)/ SANT Hs 3975 (Nr. 3)	ID no. 451023626	Ibid. Followed by " <i>Clori mia Clori bella</i> ".
Sca.CAN.10	Del Sig.° Aless.° Scarlatti 18. Giug. 1699 Cantata con flauto <i>Clori mia Clori bella</i>	-	1699	MS	S, rec, bc	score	D-MÜs (MÜp)/ SANT Hs 3975 (Nr. 4)	ID no. 451023627	Ibid.

Sca.CAN.11	Cantata a Voce sola con flauto <i>Chi sa dove è la speranza</i>	-	-	MS	S, rec, bc	score	D-MÜs (MÜp)/ SANT Hs 3975 (Nr. 8)	ID no. 451023631	Ibid.
Sca.CAN.12	Cantata à voce sola, concertata co'l Flauto <i>Non m'innamora un guardo</i>	-	-	MS	S, rec, bc	score	US-IDt/no call number	ID no. 000119108	p.58, at end of the piece: "del S ^e Scarlatti". Rec part goes as low as B ₃ .

Operas

Work number	Composer	Title	Key	Date	Source	Scoring	Format	Location	RISM	remarks
Man.OPE.01	MANCINI, Francesco	Traiano Drama per Musica con intermezzi buffi (Colombina e Pernicone) Rappresentato nel Teatro S. Bartolomeo nel Carnevale del 1723 Poesia Anonimo Musica di Francesco Mancini	-	1723	MS	2S, 3A, 2T, choir (S, A, T, B), 2rec, 2ob, 2bn, 2tpt, timp, 2vl, vla, vc, bc	score	I-Nc/ Olim Rari 7.1.26 (Coll. 32-2-1)	ID no. 850008686	1 aria with 2 rec.
Sca.OPE.01	SCARLATTI, Alessandro	Cambise Atto p. ^o Del Sig.r Cavalier Aless. ^o Scarlatti Opera III. Napoli 1719 [Atto 2 ^o and 3 ^o : 1718]	-	1718- 1719	MS	4S, 2A, T, B, 2rec, 2ob, 2tpt, 2hn, 2vl, vla, bc	score	I-Nc/ Coll.rari 6.7.24 (31.3.29)	ID no. 850009078	1 aria with 2 rec.
Vin.OPE.01	VINCI, Leonardo	Eradea, drama [sic] per musica di Silvio Stampiglia tra gli Arcadi Palemone Licurio, poeta di sua maestà cesarea e cattolica, da lui rinovato, da rappresentarsi nel Teatro di S. Bartolomeo nell'autunno del 1724. Dedicato all'eminentissimo [...] Cardinale Michele-Federico D'Althann, vicerè [...]	-	1724	MS	3S, 3A, T, rec, 2ob, 2hn, 2tpt, 2vl, vla, bc	score	I-Nc/ Rari 10.2.10/8 (olim: 5.7.3/g)	-	1 aria with "flautino". Text speaks of "ruscelletto". Another copy in I-MC/6-C-4

Oratorios

Work number	Composer	Title	Key	Date	Source	Scoring	Format	Location	RISM	remarks
Sar.ORA.01	SARRO, Domenico	[title page:] Sant'Ermenegildo Oratorio à 5. con VV. Flauti Oboè, e Trombe da Caccia. Del Sig': Dom. ^{co} Sarro. Napolitano. in Roma 1725. S: Ermenegildo, Alto.// Ingonda, Soprano// Leandro, Soprano// Leovigildo, Tenore// Consigliere, Basso.	-	1725	MS	2S, A, T, B, 2rec, 2ob, 2hn, 2vl, vla, bc,	score	US-NYp/ JOG 72-29 (ZB- 4354), vol. 8	ID no. 000108897	NYC Harrach Collection. "Parte Seconda" is incomplete, ending abruptly. The 1st part doesn't contain any arias with rec.
Sca.ORA.01	SCARLATTI, Alessandro	La Giuditta Oratorio à Cinque Voci con strumenti Del Sig' Alessandro Scarlatti. Questa fu la miglior Opera di Scarlatti la quale fu regalata dal medèmo al Cardinal Fieschi	-	1695	MS	2S, A, T, B, 2rec, tpt, trbn, 2vl, vla, vc, db, bc	score	I-Nc/ Sala Riviste 35 Oratorio 95 (Coll. 15-7-23 / XXI. 5. 29	ID no. 850009389	Performed in Rome in 1693/1694 and 1697, and in Naples and Vienna in 1695. 1 Aria with 2 rec (C Major).
Vin.ORA.01	VINCI, Leonardo	Oratorio à Quattro Voci con Stomenti Maria Angelo Alba Selim Musica Del Sig'. Leonardo Vinci <i>Aprè l'Alba con pompe odorose</i>	-	-	MS	2S, A, B, choir, 2rec, 2ob, 2hn, 2vl, vla, bc	score	I-Nc/ Oratori 93-94 (Sala Riviste 35.9.17- 18/35.9.18-19)	ID no. 850009218	In 2 parts. The very beginning of the "Prima Parte" seems to be missing.

Serenatas

Work number	Composer	Title	Key	Date	Source	Scoring	Format	Location	RISM	remarks
Leo.SER.01	LEO, Leonardo	Serenata á [sic] 4o Voci Amore, Diana, Edimione, Proteo Musica Del Sig'. Leonardo Leo	-	-	MS	3S, B, 2 rec, 2ob, bn, 2hn, 2vl, vla, 2vc, 2db, 2 archlutes, bc	score	I-Nc/ Cantate 176 (I.2.7)	-	2 arias with 2 rec.

Pos.SER.01	PORSILE, Giuseppe	La Virtù, e La Bellezza in Legg. Serenata a. 3. Voci. Festeggiandosi il Nome di Sua Altezza Serenissima Maria Teresa, Arciduchessa d'Austria Infanta di Spagna &c. Nell Anno MDCCXXII. Posta in Musica di Giuseppe Porsile Maestro di Cappella [...]	-	1722	MS	S, A, T, rec, 2lutes, 2vl, bc	score	A-Wn/ Mus.Hs.17624 Mus	-	1 aria for "Flauto" [sic]; contains solo arpeggiated passages.
Pos.SER.02		Il giorno felice. Componimento per Musica allusivo al glorioso giorno Natalizio della Sacra Cesarea, e Cattolica Reale Maestà di Elisabetta Cristina Imperatrice [sic] Regnante L'Anno 1723. Poesia di Pietro Pariati [...] Musica di Porsile [...]	-	1723	MS	S, S/T, B, 2rec, 2vl, 2lutes, bc	score	A-Wn/ Mus.Hs.17630 Mus	-	6 pieces with rec parts. Not titled Serenata.
Pos.SER.03		Dialogo [sic] Pastorale a Cinque Voci da Cantarsi Nel Giorno del Felicissimo Nome della Augustissima Imperatrice Regnante. 1732 Musica del Sgr. Conte-Sethik: Porsile <i>Già per le vie del cielo</i>	-	1732	MS	S, 2A, T, B, rec, 2vl, 2lutes, bc	score	A-Wn/ Mus.Hs.18005 Mus	-	3 pieces with rec parts. Not titled Serenata.
Sar.SER.01	SARRO, Domenico	Serenata à Voci 4:º con Vv: Flauto & Oboé Alcino Cirene Dalindo Rosmira Del Sig.º Dom.º Sarri <i>Rida il mar</i>	-	c. 1716	MS	4S, 2rec, 2 ob, 2vl, vla, bc	score	GB-Lb/Add MS 22271	ID. no. 806036399	In 2 parts. 2 arias with 2 rec, one aria in each parts.
Sca.SER.01	SCARLATTI, Alessandro	Serenata a Cinque Voci Con Violini, Violette, Violoncelli, Oubue, Flauti, e Trombe Primavera, Estate, Autunno, Inverno, e Giove Musica Del Sig.º Cavaliere Alessandro Scarlatti. (La Gloria di primavera) <i>Nato è già /austriaco sole</i>	-	1716	MS	2S, A, T, B, rec, 2ob, bn, 2tpt, 2vl, 2vla, 2vc, bc	score	I-Nc/ Cantate 271- 272 (21.2.5- 6)	ID no. 850009375	Other copies: I-Nc/34.6.34 (Cantate 273-274 and 275) and D-Mbs/ Mus.ms. 1623. 2 rec arias in "Seconda Parte". 1st aria: rec has repeated notes: "rosignuolo".

Sca.SER.02	Serenata a 4 Voci, con Vary stromenti Per l'ecc.mo sig.r Principe di Stigliano In occasione de suoi sponsali Musica Del sig.r Cav.re Aless.dro Scarlatti 1723 <i>Ove smarrita e sola</i>	-	1723	MS	S, A, T, B, choir (S, S, A, T), 2rec, 2ob, 2tpt, 2vl, vla, db	score	I-Nc/ Cantate 269 (21.2.7), 270 (6.4.29)	ID no. 850009682	Both copies in I-Nc contain only the "Prima Parte". 6 arias with rec. Other copy: I-MC/ 5-F-9.
Sca.SER.03	Serenata à 3. Voci Due Canti, et Alto con più Istromenti Filli, Clori, e Tirsi Musica Del Sig. Cavaliere Alessandro Scarlatti <i>Dalle fiorite arene</i>	-	1716	MS	2S, A, 2rec, ob, 2vl, vla, vc, bc	score	D-B/ Mus.ms. 19647	ID no. 452507563	Another copy in D-MÜs. One aria with rec and ob ("Vaga ninfa semplicetta"), in which rec imitates an "augel"; another with "flauto solo" in which it imitates "l'usignolo". "Vaga ninfa" is also to be found as an excerpt in D-Hs/ ND VI 1075 (Nr. 25), RISM ID no. 451513090.

PERIPHERAL REPERTOIRE

Composer	Title	Key	Date	Source	Scoring	Format	Location	RISM	remarks
BONONCINI, Antonio Maria	Cantata con Flauto Del Sig'. Antº Bononcini <i>Idol mio bel tesoro</i>	G Major	-	MS	S, rec, bc	score	I-Nc/ 34.4.30 (6)	-	CANTATA. 1st aria: "Amoroso".
HÄNDEL, Georg Friederich	Adi, Galatea e Polifemo (HWV72) <i>Sorge il di</i>	F Major (aria)	1708	MS	S, A, B, 2rec, ob, 2tpt, 2vl, vla, 2vc, bc	score	GB-Lbl/ R.M.20.a.1.	ID no. 800247268	CANTATA. "Sagita in mezzo all'onde" with 2 rec.
HASSE, Johann Adolf	Aria a solo con Flauto <i>Tu svenasti il mio tesoro</i>	E, Major	-	MS	A, rec, bc	score	I-Nc/ Cantate 157 (Coll. 33-2-17)	-	ARIA. Goes to high G. Other copies in GB-Lbl and D-Hhg.
	Aria a Solo col Flauto Corro, volo <i>Corro volo</i>	B, Major	-	MS	A, rec, bc	score	I-Nc/ Cantate 157 (Coll. 33-2-17)	-	ARIA. Other copy in D-MÜs.
	Aria à solo con Flauto Mi vuoi morto <i>Mi vuoi morto, io morirò</i>	F Major	-	MS	S, rec, bc	score	I-Nc/ Cantate 157 (Coll. 33-2-17)	-	ARIA. Other copies in D-MÜs and D-Dl.
	Aria á solo con Flauto del Sassone Sento in riva <i>Chi mi toglie il mio dolce compagno</i>	D Major	-	MS	A, rec, bc	score	I-Nc/ Cantate 157 (Coll. 33-2-17)	-	ARIA. Other copies in D-MÜs.
		F Minor	-	MS	A, rec, vl, vla, bc	score	I-Nc/ Cantate 157 (Coll. 33-2-17)	-	ARIA. Association of the recorder with the <i>tortorella</i> . Various other copies.

	Del Sig. Sassone <i>Per lei mi nacque amore</i> Cantata con Flauto Del Sig. Gio: Adolfo Hasse detto il Sassone	G Major	MS	S, 2rec, 2vl, vla, bc	score	I-Nc/ Coll. 33-3-18/15 D-MUs (MUp)/ SANT Hs 1940 (S.VII.D. 1, Nr. 607)	ARIA. Various other copies.
	Cantata [sic] per Flauto di Giov: Adolfo Hasse	B, Major	MS	rec, bc	score, 3 movs.	US-NYp/ JOG 72-29 (ZB-4354), vol. 17	SONATA. NYC Harrach Collection. No text extant, or text missing it seems, i.e. sonata.
JOMMELLI, Niccolò	Luglio 1747 In Argentina Cantata A Quattro voci Del Sig. Nicolò Jommelli <i>Perché da l'alta reggia</i> [- Aria: "Qual Ape ingegnosa"]	E Major	1747 MS	2S, A, T, choir (A, B), 2rec/tra, 2ob, 2hn, 2tpt, 2vl, vla,	score & parts	I-Tf/ 9 VII 38	CANTATA. Recorder parts in F Major. Further score copy in B-Avh (private). Parts I-Tf: "flautini" and "flauto traverso"; Score I-Tf: "flautini"; B-Avh: "flauti".
MANCINI, Francesco	[Collection title page:] All the song tunes for the flute in the last new opera call'd [sic] Hydaspes. [J. Walsh & John Hare, London]	-	1710 print	rec	-	GB-Ckc/ RW. 86.25	COLLECTION. Printed twice in 1710 and again in 1712, and also in 1710 for 2 rec+bc.
MARCELLO, Benedetto	Cantata à Flauto Solo <i>Pecorelle che pascete</i>	-	1724 MS	S, rec, bc	score	I-Nc/ Cantate 26 (Coll. 33.5.24)	CANTATA. End of 1st aria: "V.S. Noiri". End of the cantata: "finis" and "1724".
MATTEIS, Nicola	[Collection title page:] A collection of new songs, set by Mr Nicola [...] [J. Walsh, 1699]	-	1699 print	rec	-	GB-Lb/ K.4.i.23	COLLECTION. Other similar prints in 1685 (various instruments) and 1696 (2rec).
SCARLATTI, Alessandro	[Collection title page:] The most celebrated airs & duets in the opera of Pyrrhus [...] [J. Walsh, 1709]	-	1709 print	2rec	-	GB-Lb/ K.11.d.15.(2.)	COLLECTION. 3 other similar prints in 1709, and another c.1730.
TARTINI, Giuseppe	[bass part:] Concertino con Flauto solo Violini Obligati [sic] Del Sig. ^{re} Giuseppe Tartini Basso	F Major	- MS	rec, 2vl, bc	parts, 3 movs.	I-Nc/ MS 9936-9939	CONCERTO.

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