

# **FLÛTE D'AMOUR**

**Musiikki ja soittimet**

**The Instrument and its Music**

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## TIIVISTELMÄ

Tämä kirjallinen työ on osa Sibelius-Akatemian kehittäjäkoulutuksen tohtorintutkintoon kuuluvaa projektia, jonka aiheena on flûte d'amour ja sille sävelletty musiikki.

Flûte d'amour on tavallista poikkihuilua pidempi ja viritykseltään matalampi huilutyyppejä. Sitä oli kolmea kokoa: B-, H- ja C-huiluja. Soitinta käytettiin lähinnä vuosina 1720–1820. 1700-luvun huilut olivat yleensä yksiläppäisiä, mutta niihin alettiin lisätä läppiä huilun kehittymisen myötä 1700-luvun jälkipuolella. Flûte d'amourin sointiväri on tumma, syvä ja pehmeä. Sen kolmannen oktaavin rekisteri soi yleensä helposti ja kirkkaasti johtuen huilun sisäporauksen kapeudesta suhteessa sen pituuteen.

Projekti koostuu kolmesta osasta: (1) flûte d'amour -teosten luettelo, (2) soitinluettelo ja (3) konsertti.

Pyrkimyksenä on ollut muodostaa flûte d'amourista mahdollisimman kattava kuva – millainen soitin se on ja mitä musiikkia sillä soitettiin.

Flûte d'amour -teosten luetteloon olen koonnut tiedot 193 teoksesta, jotka ovat pääasiassa 1720-luvulta 1820-luvulle, mutta mukana on myös muutama sävellys myöhemmältä ajalta. Teokset on jaettu kahteen pääkategoriaan: (1) soolo- ja kamarimusiikki sekä (2) orkesteri- ja vokaalimusiikki.

Soitinluetteloon olen listannut tiedot 123 soittimesta, jotka ovat säilyneet eri museoissa ja yksityisissä soitinkokoelmissa. Mukana on myös tietoja soittimista, joita ei ole säilynyt, mutta joista on muuten saatavilla tietoja, jotka ovat tärkeitä tämän projektin kannalta. Luettelon vanhin flûte d'amouriksi listattu soitin on suunnilleen vuodelta 1670 ja myöhäisin soitin on valmistettu 1871.

Konsertissa soitin flûte d'amourilla ranskalaista, saksalaista ja englantilaista alunperin huilulle ja muille soittimille sävellettyä barokin ajan musiikkia arkkiluutun ja cembalon säestyksellä. Koska soittimelle ei ole sävelletty tai ei ole säilynyt alkuperäisiä continuosäestyksellisiä sävellyksiä, valitsin ohjelmaan teoksia sellaisista maista, joissa flûte d'amourea tehtiin ja tietävästi myös soitettiin.

Asiasanat: flûte d'amour, flauto d'amore, flûte d'amour -sävellykset, flauto d'amore -sävellykset, flûte d'amour -soittimet, flauto d'amore -soittimet.



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# **Raportti tutkinnon kokonaisuudesta**

## Raportti tutkinnon kokonaisuudesta

Raportti kuvaa opintojani Sibelius-Akatemian DocMus-tohtorikoulussa kehittäjäkoulutuksen taiteellisen suuntautumisvaihtoehdon mukaista tohtorintutkintoa varten. Se käsittelee flûte d'amouria, joka on tavallista poikkihuilua viritykseltään matalampi poikkihuilutyypin ja jota käytettiin pääasiassa 1700-luvulla ja 1800-luvun alkupuolella. Flûte d'amouria käsittelevässä työssäni olen halunnut antaa vastauksia kysymyksiin: mikä on flûte d'amour ja mitä musiikkia sillä soitettiin?

Tein lisensiaatintutkintoni vuonna 2003 aiheena flûte d'amour ja sille sävelletty musiikki. Olen tohtoriopinnoissani jatkanut tämän aiheen käsittelyä ja tehnyt aiempaan materiaaliin lisäyksiä, korjauksia ja laajentanut sitä ohjausryhmän ohjeen mukaisesti.

Opinnäytteeni koostuu kolmesta osasta: (1) teosluettelosta flûte d'amourille sävelletystä musiikista, (2) flûte d'amour -soittimien luettelosta sekä (3) konsertista, jonka soitin flûte d'amourilla.

Alkaessani tutkia flûte d'amouria oli sitä käsittelevää kirjallisuutta saatavilla erittäin vähän. Peter Thalheimerin artikkeli vuodelta 1983 oli yksi tärkeimmistä käytettävissä olevista lähteistä, ja se innoitti minua jatkamaan perehtymistä tähän nykyään varsin vähän tunnettuun huiluun. Historiallisissa lähteissä on vain vähäisiä mainintoja tästä soittimesta, ja nekin rajoittuivat lähinnä 1700-luvun huutokauppaluetteloiden mainintoihin myytävänä olleista soittimista. Tärkein kirjoitus flûte d'amourista löytyy Johann Joachim Quantzin huilunsoiton oppikirjasta vuodelta 1752. Tämä on sen huilun historiasta kertovassa luvussa, ja siinä Quantz kuvailee muun muassa sitä, miten flûte d'amourilla soitetaan ja transponoidaan vaikkapa tavalliselle huilulle sävellettyä musiikkia. Vaikka Quantzin kirjoitus on suppea, on se kuitenkin tärkein historiallinen kirjallinen lähde soittimesta.

Taiteellinen työskentely eli flûte d'amourin soittaminen on ollut koko ajan olennainen osa opintojani, ja sen kautta olen oppinut ymmärtämään soitinta paremmin. Olen soittanut flûte d'amouria myös lukuisissa muissa konserteissa kuin



tähän opinnäytteeseen liittyvässä konsertissa, viimeksi kahdessa konsertissa Tokiossa toukokuussa 2014.

Olen vierailut useissa museoissa ja soitinkokoelmissa tutkimassa flûte d’amourea. Tämän lisäksi olen työskennellyt useiden soitinrakentajien kanssa, ja tilannut heiltä kopioita flûte d’amoureaista saaden samalla lisätietoja alkuperäisistä soittimista, joita rakentajat ovat itse tutkineet. Joskus näihin kopioihin on tehty soittamista helpottavia muutoksia, erityisesti virityksen suhteen. Alkuperäissoittimet ovat usein varsin heikossa soittokunnossa, eikä niiden viritys ole ongelmaton. Tällöin niistä tehtäviin kopioihin tarvitaan sekä soitinrakentajan että tilaajan yhteistyötä, jotta niistä saadaan soittokelpoisia instrumentteja. Kokemukseni kuitenkin on, että näiden paranneltujen kopioiden intonaatio on aika ongelmallinen, ja jotta niillä pystyy soittamaan puhtaasti, täytyy kehitellä uusia sormituksia ja muita ratkaisuja virityksen parantamiseksi.

Tämän projektin aikana olen hankkinut itselleni kuusi eri vireistä ja tyylistä flûte d’amour -kopiota: J. Denner (kopio: A. Weemaels, 2010), R. Haka (S. Polak, 2006), J. van Heerde (B. Berney, 2003), J. Panormo (G. Tardino, 2001), P. Paulhahn (F. Aurin, 2000) ja T. Stanesby jr. (A. Weemaels, 1999). Näitä huiluja olen soittanut myös konserteissani.

Flûte d’amourin syntyajankohdaksi voisi arvioida noin vuotta 1720, joka Johann Gottfried Walterin (1732) mukaan on myös oboe d’amoren synnyinaika. Myös ensimmäiset sävellykset, joissa flûte d’amouria käytettiin ovat vuodelta 1720. Flûte d’amour on oboe d’amoren tapaan varsinaista pääsoitinta viritykseltään matalampi koko. Oboe d’amore on pientä terssiä matalampi kuin tavallinen oboe, mutta flûte d’amourea on kolmea eri kokoa: suurta ja pientä terssiä sekä suurta sekuntia tavallista huilua matalammat koot.

Poikkihuilusta käytettiin 1700-luvun alkukymmeninä yleisesti sen ranskankielistä nimeä *flûte traversier* tai *flûte traverse*, myös Ranskan ulkopuolella esimerkiksi Saksassa. Ensimmäisissä flûte d’amourille osoitetuissa sävellyksissä soitin oli nimetty ranskalaisittain *flutte amour*. Näiden seikkojen vuoksi olen

päätynyt käyttämään huilusta sen ranskalaista nimeä. Mainittakoon että myös oboe d'amoresta käytettiin aluksi sen ranskalaista muotoa *hautbois d'amour* mutta myöhemmin yleistyi sen italiankielinen nimi. Flûte d'amouria kutsuttiin yleisesti myös sen italiankielisellä nimellä *flauto d'amore* sekä useilla sekakielisillä nimillä, kuten vaikka *flöte d'amour*<sup>1</sup>. Olen listannut näitä flûte d'amourin eri nimiä kirjallisen työni liitteeseen 1.

Flûte d'amourin yleisyydestä on vaikea sanoa mitään varmaa. Jonkin verran on säilynyt soittimia sekä mainintoja myytävistä soittimista 1700-luvun huutokauppaluetteloissa. Sävellyksiä 1700-luvulta flûte d'amourille ei ole tiedossa kovinkaan paljoa. Suurin osa teosluettelon sävellyksistä on peräisin 1800-luvun alun wieniläisen huiluyhtyeen nuotistosta. Mitä muuta kuin näitä alkuperäisteoksia huilulla soitettiin, jää osin arvailujen varaan, mutta on hyvin todennäköistä, että sillä soitettiin myös muille soittimille sävellettyä musiikkia. Tällaisesta käytännöstä Quantz kirjoittaakin huilukoulussaan. Olen myös itse soittanut konserteissani tavalliselle huilulle sekä muille soittimille sävellettyä musiikkia, ja tähän flûte d'amour sopii erittäin hyvin. Tällöin voidaan usein säilyttää musiikki sen alkuperäisessä sävellajissa turvautumatta transponointiin. Näin on erityisesti oboemusiikin laita.

Flûte d'amour poikkeaa tavallisesta huilusta sen tumman ja syvän sekä intiimin äänenvärinsä vuoksi. Se on kooltaan tavallista huilua pidempi ja suurempi. Tämä tekee sen soittamisesta hieman hankalampaa mutta sen muheva ja lämmin ääni korvaa nämä epämukavuudet.

## Opinnäytteen osat

### 1 Flûte d'amour -teosten luettelo

Teosluetteloon olen luetteloinut kaikki ne flûte d'amourille osoitetut sävellykset 1720–1836 väliseltä ajalta, joista olen löytänyt tietoja. Sävellyksiä on 193. Mukana

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<sup>1</sup> Quantz 1752/1983, 28.

on myös kaksi Saverio Mercadanten teosta, joista ainakin toinen on vuoden 1836 jälkeiseltä ajalta. Nämä olen liittännyt joukkoon sen vuoksi, että katson niiden kuuluvan siihen flûte d'amour -sävellysten jatkumoon, joka alkoi 1700-luvulta. Tietoa muista teoksista flûte d'amourille Mercadanten sävellysten jälkeiseltä ajalta en ole löytänyt, ellei mukaan lasketa tietoa Verdin suunnitelmasta käyttää kolmea flûte d'amouria *Aida*-oopperassaan vuonna 1871<sup>2</sup>.

Teosluettelo on jaettu kahteen osaan: (1) soolo- ja kamarimusiikki sekä (2) orkesteri- ja vokaalimusiikki. Soolosävellykset ovat yhdelle tai usealle soolosoittimelle ja orkesterille. Yhtään alkuperäistä flûte d'amourille sävellettyä sooloa, säestyksellistä sonaattia tai muuta vastaavaa teosta ei tunneta. Kamarimusiikkia on duetosta aina yhdelletoista soittajalle tarkoitettuun sävellykseen asti. Teosluettelon toisessa osassa on vokaali- ja orkesteriteoksia, joissa flûte d'amour on orkesterin osana.

Teosluettelon johdanto-osassa olen kirjoittanut sävellysten ajoituksista ja muista taustoista sekä luetteloinnin periaatteet.

Flûte d'amouria käsittelevän luvun sekä teosluettelon johdannon nuottiesimerkit olen kirjoittanut siten, että ne noudattavat mahdollisimman uskollisesti alkuperäistä tai muuten luotettavaa lähdettä. Näin esimerkiksi teosluettelon johdanto-osan Roman-esimerkissä (nro 10), jonka kolmannessa tahdissa on flûte d'amourien ja ensiviulun kohdalla eroavaisuuksia, vaikka ne näennäisesti tuplaavat toisiaan. Huilujen alkuperäisten stemmojen kaaritukset ovat identtiset ja poikkeavat viulustemmasta niin kaarituksen kuin appoggiaturan osalta. Uskon että ne on tarkoitettu toteutettavaksi eri tavoin. Tällainen käytäntö ei ollut barokin aikana harvinaista.

## 2 Soitinluettelo

Jotta flûte d'amourista piirtyisi mahdollisimman selkeä ja kattava kuva, olen antanut tiedot kaikista löytämistäni historiallisista soittimista. Vanhin huilu on Richard

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<sup>2</sup> Gilliam 1961, 14, ja Maclagan 2009, 69.

Hakan arveltavasti 1670-luvulla valmistama soitin. Luettelon nuorin instrumentti on noin kaksisataa vuotta nuorempi, italialaisen tuntemattoman rakentajan rakentama huilu vuodelta 1871. Nämä soittimet sijaitsevat eri museoissa ja soitinkokoelmissa sekä yksityisomistuksessa. Mukana on myös tietoja sellaisista soittimista, joita ei ole säilynyt mutta joista on muuten saatavilla mielenkiintoista tietoa. Tällainen on esimerkiksi Willem Beukersin rakentama huilu, joka mainitaan Pietro Antonio Locatellin jäämistön huutokauppaluettelossa vuodelta 1765.

Olen päässyt tutkimaan luettelon soittimista suunnilleen neljäsosaa (30 kpl), jolloin olen saanut niistä tarkempia tietoja kuin on ollut saatavilla soitinluetteloissa, kirjoissa tai tietokannoissa. Usein tiedot eri lähteiden välillä ovat hyvinkin ristiriitaisia. Tällöin olen luonnollisestikin valinnut omat mittaukset ja muut omat arviot soittimesta. Olen myös löytänyt uusia flûte d'amourea, joita ei ole aiemmin sellaisiksi luokiteltu.

Useat museot ovat päästäneet tutkimaan soittimia varsin vapaasti, ja niitä on saanut myös soittaa. Tämä on ollut ensiarvoisen tärkeää määriteltäessä esimerkiksi soittimen viritystasoa. On myös museoita, jotka eivät ole antaneet lupaa soittaa huiluja. Tämä on koskenut oikeastaan vain norsunluisia huiluja, jonka vuoksi monen Schererin rakentaman norsunluuhuilun viritystason todentaminen on jäänyt tekemättä, ja olen tyytynyt muissa tietolähteissä oleviin tietoihin.

Soitinluettelon johdannossa olen kirjoittanut soittimen vireisyydestä (B-, H- tai C-huilu) sekä muista flûte d'amourin eri tyypeistä. Flûte d'amourea oli kahta päätyyppiä: (1) varsinaiset flûte d'amourit sekä (2) sellaiset tavalliset huilut, jotka voitiin muuttaa flûte d'amouriksi vaihdettavalla pidemmällä vasemman käden *corps d'amour* -vaihto-osalla.

Olen lisännyt luetteloon myös kuvia flûte d'amoureaista, erityisesti sellaisista huiluista, joista ei muuten ole kuvamateriaalia saatavilla.

### 3 Konsertti

Opinnäytteen taiteellinen osio koostuu konsertista, jonka soitin Lähetyskirkossa Helsingissä 26.11.2008 yhdessä cembalisti Assi Karttusen ja luutisti Eero Palviaisen kanssa.

#### Ohjelma

C. Dieupart (1667?–n. 1740)	Premiere Suitte A (1701) - Overture - Allemande - Courante - Sarabande - Gavotte - Menuet - Gigue
G.P. Telemann (1681–1767)	Solo X E (1734) - Soave - Presto - Dolce - Spirituoso
J.M. Hotteterre (1674–1763)	Kaksi aaria kokoelmasta <i>Airs et Brunettes</i> (n. 1723) <i>Berger prend soin de mon troupeau</i> (J.-B. de Bousset) <i>L'autre jour ma Cloris</i>
W. Babell (n. 1690–1723)	Sonata IV B (n. 1725) - Round O - Gavott
J.J. Quantz (1697–1773)	Sonata VI f QV 1: 95 - Andante moderato - Allegro - Grave - Tempo di Menuetto

Koska flûte d'amourille ei ole sävelletty tai ainakaan säilynyt yhtään alkuperäistä continuosäestyksellistä teosta, esitin konsertissa alun perin muille soittimille sävellettyä musiikkia. Charles Dieupartin sarja A-duuri on alkujaan sävelletty cembalolle mutta siitä julkaistiin versio nokkahuilulle ja continuolle samana vuonna

(1701) kuin cembaloversiokin. Konsertissa toisena numerona oli Georg Philipp Telemannin E-duurihuilusonaatti. Nämä kaksi teosta soitin H- flûte d'amourilla ja konsertin kolme viimeistä numeroa B- flûte d'amourilla. Nämä olivat: Jacques Martin Hotteterren kaksi aariaa kokoelmasta *Airs et Brunettes*, William Babellin viululle tai oboelle sävelletty sonaatti B-duuri ja Johann Joachim Quantzin huilusonaatti f-molli.

Dieupartin, Telemannin, Hotteterren ensimmäisen aarian, Babellin ja Quantzin teokset soitin niiden alkuperäisessä sävellajissa ja transponoin flûte d'amourin osuuden Quantzin ohjeen mukaisesti: "...täytyy hänen kuvitella nuotteihin eri avain. Silloin hän voi soittaa kaiken kuten tavallisella huilulla." Toisin sanoen soitin kuin nuoteissa olisi ollut G1- eli ranskalainen viuluavain. Hotteterren toisen aarian soitin kuten se on kirjoitettu, ja continuo-osuus transponoitiin suurta terssiä alemmaksi. Tällöin se myös soi suuren terssin alkuperäistä kirjoitettua säveltasoa matalampaa ja oli konsertin ainoa sävellys joka ei ollut alkuperäissävellajissa.

Olen soittanut flûte d'amouria lukuisissa konserteissa, mutta tämä tohtorikonsertti oli ensimmäinen kokonaan flûte d'amourilla soittamani konsertti – ellei mukaan lasketa paria päivää aikaisemmin Espoonlahden kirkossa soitettua harjoituskonserttia. Yleensä konserttieni ohjelmassa on ollut vain yksi flûte d'amourilla soitettu teos. Tämä kokonaan flûte d'amourilla soitettu konsertti osoittautui yllättävän raskaaksi soittaa, vaikka tavallisen traverson ja flûte d'amourin kokoero ei ole kovin suuri. Kaikki soittamiseen liittyvät asiat piti tehdä "suuremmin", ja kokonaisuus tuntui raskaammalta. Tämän konsertin tuoman kokemuksen perusteella en pidä kokonaan flûte d'amourilla soitettua konserttia erityisen hyvänä ratkaisuna, vaan soitin pääsee paremmin oikeuksiin, kun sitä käytetään hieman "mausteena" suuremmassa kokonaisuudessa, esimerkiksi konsertin yhdessä sävellyksessä.

Lisensiaatin tutkintooni sisältyi levytys *Mimesis*, jossa soitin pohjois-saksalaista barokkimusiikkia professori Olli Porthanin kanssa. Vaikka levytyksessä käyttämäni huilu oli tavallinen D-huilu eikä flûte d'amour, oli levytyksessä sama transponointiin liittyvä problematiikka kuin soitettaessa C- flûte d'amouria. C- flûte d'amourin ja

muiden soittimien välinen viritysero on suuri sekunti. *Mimesiksessä* tämä sama suuren sekuntin viritysero johtui urkujen kokosävelaskelta korkeammasta Chorton-virityksestä. Tässä levytyksessä käytettiin kahdenlaista transponointimenettelyä: (1) huilu soittaa alkuperäisessä sävellajissa ja urkujen osuus transponoidaan sekä (2) huilun osuus transponoidaan ja urut soittavat alkuperäisessä sävellajissa.

Olen opinnoissani kehittänyt tietämystä flûte d'amourista, sille sävelletystä musiikista ja sen eri tyypeistä sekä hankkinut taitoja sen soittamiseen. Vaikka flûte d'amour on aikakautensa tavallisen huilun kaltainen soitin – tosin hieman isompi, poikkeavat ne toisistaan soitto-ominaisuuksiltaan jonkin verran. Eroja ovat esimerkiksi flûte d'amourin suurempi koko ja siitä johtuvat soittoasentoon liittyvät eroavaisuudet, intonaation erilaisuus, soittimen hitaampi reagointi artikulaatioon sekä yleensä tavalliseen huiluun verrattuna sen helppo ja kirkkaasti soiva kolmas oktaavi.

Kirjallisen työn luettelot on kirjoitettu englanniksi, koska haluan tarjota ne Internet-sivuilla kansainväliselle yleisölle. Kaikki loputkin tekstiosat käännetään myöhemmin englanniksi, ja ne ovat luettavissa Sibelius-Akatemian Internet-sivuilla.

Toivon, että työni auttaa soittimesta kiinnostuneita saamaan vastaukset kysymyksiin: mikä on flûte d'amour ja mitä sillä soitettiin?





# **Flûte d'amour**

## 1 Flûte d'amour

### Mikä on flûte d'amour?

Etsittäessä vastausta kysymykseen mikä on flûte d'amour, antavat useimmat musiikkitietosanakirjat ja muut tietokirjat vastauksen, että se on pientä terssiä tavallista huilua matalampi huilu. Tämä on oikea, joskaan ei täydellinen vastaus kysymykseen. Flûte d'amour ei ole vain pientä terssiä tavallista huilua matalampi soitin, vaan sitä on myös kaksi muuta kokoa: suurta terssiä sekä suurta sekuntia matalampi huilu. Yksi harvoista 1700-luvun lähteistä, joka soittimen vireisyydestä kirjoittaa, on Johann Joachim Quantz, joka mainitsee kirjassaan *Versuch einer Anweisung, die Flöte traversiere zu spielen* (Berlin 1752) ainoastaan pientä terssiä matalamman flûte d'amourin.

Tavallisen huilun lisäksi on myös muita, vähemmän käytettyjä huiluja – suurempia ja pienempiä. Näitä ovat matalat kvarttihuilit (*tiefe Quartflöten*), flûte d'amourit (*Flöten d'amour*), pienet kvarttihuilit (*kleine Quartflöten*) jne. Näistä ensimmäinen on kvarttia ja toinen pientä terssiä matalampi kuin tavallinen huilu, kun taas kolmas on kvarttia korkeampi. Näistä ovat flûte d'amourit kaikkein parhaimpia. Mutta kuitenkin mikään näistä ei saavuta tavallista huilua äänen puhtaudessa ja kauneudessa. Jos joku haluaa soittaa näitä epätavallisia huiluja, täytyy hänen kuvitella nuotteihin eri avain. Silloin hän voi soittaa kaiken kuten tavallisella huilulla.<sup>1</sup>

Flûte d'amourista näkee joskus käytettävän nimeä ”alttohuilu”, jolloin lähtökohtana on ajatus, että tavallinen huilu on sopraanoinstrumentti. 1700-luvun huilu, jonka alin eli kuudennen sormireiän ääni on d', on paremminkin tenorisoitin. 1500-luvulla ja vielä 1600-luvun alkupuolella oli poikkihuiluja käytössä pääasiassa kolmea

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<sup>1</sup> Quantz 1752/1983, 28. Oma käännös.

kokoa: (1) basso, jonka alin ääni on g, (2) tenori, jonka alin ääni on d', ja (3) altto tai diskantti, jonka alin ääni on a'. Myös G-diskanttihuiluja<sup>2</sup> tiedetään olleen käytössä. Kaikkia näitä huiluja soitettiin pääasiassa huilu- tai sekayhtyeissä. 1600-luvulla alkoi tenorihuilu kehittyä hiljalleen myös soolosoittimeksi. Flûte d'amour on tätä (tenori-)huilua viritykseltään matalampi soitin eikä sitä siten voi kutsua alttohuiluksi. Alttoisoittimet ovat aina kvarttia tai kvinttiä matalampia kuin niitä korkeammat sopraano- tai diskanttisoittimet.

1600-luvulla renessanssin yksiosainen huilu muuttui kaksiosaiseksi, ja sen sylinteriporaus alkoi muuttua kohti kartioporausta; tosin kaksiosaisia huiluja oli myös ennen 1600-lukua – lähinnä bassohuiluja. 1600-luvun toisella puoliskolla huilu muuttui kolmiosaiseksi siten, että sen pitkä alaosa jaettiin erillisiksi keskiosaksi ja jalkaosaksi, jolloin siihen lisättiin myös läppä. Myöhemmin 1700-luvulla pitkä keskiosa jaettiin kahteen osaan ja huilusta tuli neliosainen, jollaisena se säilyi koko 1700-luvun ajan. Tämä soitin on suora jatkumo renessanssin D-tenorihuilusta.

### Soittimen nimet

Vanhin lähde, jossa flûte d'amour mainitaan, on Gottfried Heinrich Stölzelin kantaattivuosikerran 1720/1721 kantaatti *Der hinunter gefahren ist*. Tässä kantaatissa Stölzel kutsuu soitinta nimellä *Flutte amour* samoin kuin myös saman vuosikerran toisessa kantaatissa *Ich will wieder kommen und euch zu mir nehmen*<sup>3</sup>. Seuraavan kerran soitin löytyy George Frideric Handelin oopperasta *Riccardo Primo* vuodelta 1727, jolloin siitä käytetään nimeä *traversa bassa*<sup>4</sup>. Seuraavan kerran se tavataan Georg Philipp Telemannin oopperasta *Die Last-tragende Liebe, oder Emma*

<sup>2</sup> Äänen nimi on isolla kirjaimella silloin kun sen oktaavialaa ei määritellä.

<sup>3</sup> Koch 1980, 48–50. Kochin mukaan myös kantaatissa *Ich will meinen Geist ausgießen* on kaksi flûte d'amouria, mutta Thalheimerin (1983, 337) mukaan kyseessä ovat *flauto di voce* -nokkahuilut eivätkä flûte d'amourit.

<sup>4</sup> van Achtin mukaan monet amsterdamilaiset soitinrakentajat puhuessaan bassohuilusta (*basfluyt*) vuoden 1700 tienoilla tarkoittavat flûte d'amouria. van Acht 1988, 86.

*und Eginhard* vuodelta 1728. Oopperassa on kaksi aariaa, joissa käytetään flûte d'amouria. Ensimmäisessä aariassa soittimen nimi on *Flauto Traverso Grosso*<sup>5</sup>, toisessa pelkästään *Flauto Traverso*<sup>6</sup>. Vaikka Stölzel käyttää huilusta jo d'amour-nimeä, ei tämä nimi ollut vielä vakiintunut 1720-luvulla. D'amour-liite yleistyi vasta myöhemmin, ja sen muoto sekä kirjoitustapa vaihtelivat suuresti.

Myös useista muistakin soittimista oli d'amour-versio. Johann Gottfried Waltherin *Musicalisches Lexiconin* (1732) mukaan *hautbois d'amourin* (oboe d'amore) synnyinvuosi on 1720. *Hautbois d'amour* on A-vireinen, pientä terssiä tavallista oboeta matalampi soitin, jonka alin ääni on a. Waltherin vuosiluku ei kerro kuitenkaan todellista vuotta siitä, jolloin *hautbois d'amouria* ja sen nimeä<sup>7</sup> alettiin käyttää. Nykyisin sen nimeksi on vakiintunut sen italialainen nimi oboe d'amore. Christoph Graupner kirjoitti oboe d'amorelle osuuksia kantaatteihinsa jo vuodesta 1717 ja oli ilmeisesti ensimmäinen, joka sävelsi tälle soittimelle<sup>8</sup>. Samoin Telemann kirjoitti musiikkia oboe d'amorelle jo ennen Waltherin esittämää vuotta 1720. Ranskassa oli käytössä oboe d'amoren kaltainen A-vireinen *haute-contre de hautbois* jo 1600-luvun jälkipuoliskolla<sup>9</sup>.

Flûte d'amour -tyyppisiä matalia huiluja tunnetaan myös huomattavasti varhemmalta ajalta kuin vuodelta 1720. Useat näistä säilyneistä huiluista ovat kuitenkin suurta sekuntia tavallista huilua matalampia, jolloin niiden alin, kuudennen sormireiän ääni on c'. Stölzelin käyttämä *flutte amour* on pientä terssiä matalampi soitin kuin kyseisen aikakauden tavallinen huilu. Ehkä tämä pientä terssiä matalampi H-huilu kehitettiin samoihin aikoihin kuin oboe d'amore, josta johtuen huilu sai myös *amour*, *d'amour* tai *d'amore* lisänimen?

<sup>5</sup> Telemann käytti myös oboe d'amoresta nimitystä *Grosse Hoboe*.

<sup>6</sup> Telemannin toisen aarian huilustemman ääniala h–h'' paljastaa, että se on sävelletty flûte d'amourille.

<sup>7</sup> Useita muitakin nimiä käytettiin. Esimerkiksi J.S. Bach ja G.P. Telemann käyttivät mm. seuraavia nimiä: *hautbois d'amour*, *oboe solo d'amour*, *hautbois d'amore*, *hautbois amour*, *hautb. d'amour*, *hautbois de amour*, *obboe d'amour*, *hautb.*, *hautbois d'amoure*, *grosse hoboe*, *grosse oboe*, *liebes hoboe* ja *hoboe d'amour*. Haynes 1992.

<sup>8</sup> Haynes 1992, 148–150.

<sup>9</sup> Harris-Warrick 1990, 97–106.

Huilun sekakieliset nimet kuten *flauto d'amour*, *fluit d'amour*, *flöte d'amour* ja *flöte d'amore* eivät olleet harvinaisia. Flûte d'amourin eri nimityksiä on lueteltu liitteessä 1.

Amour- tai amore-sanana merkitystä ja yhteyttä soittimiin ei ole pystytty selittämään tyhjentävästi minkään soittimen kohdalla. Ehkä syynä on d'amour-soitinten pehmeä ja miellyttävä, intiimi äänenväri. Vanhin d'amour-soitin lienee *viola d'amore*, joka on peräisin 1600-luvun loppupuolelta. Se oli erittäin suosittu koko 1700-luvun ajan, eikä sen suosio hiipunut kokonaan pois seuraavina vuosikymmeninä. 1700- ja 1800-luvuilla oli käytössä myös useita muita d'amour-soittimia<sup>10</sup>, joista Gottfried Silbermannin kehittämä *cembal d'amour*<sup>11</sup> ajoittuu vuoden 1720 tienoille, samoihin aikoihin kuin flûte d'amourin ja oboe d'amoren synnyin aika.

### Flûte d'amourien koot ja vireisyydet

Usein soittimia käsittelevässä kirjallisuudessa flûte d'amourista mainitaan sen olevan A-vireinen, pientä terssiä matalampi H-huilu. Myös Quantz kirjoittaa flûte d'amourin olevan nimenomaan pientä terssiä matalampi kuin tavallinen huilu, toisin sanoen H-huilu. On mielenkiintoista, ettei Quantz mainitse sitä mahdollisuutta, että flûte d'amour olisi tai voisi olla myös suurta terssiä matalampi kuin tavallinen huilu. Tässä tapauksessa matalin eli kuudennen sormireiän ääni on b ja kyseessä olisi B-huilu. Hallen Händelhausissa on tällainen kaksiläppäinen huilu<sup>12</sup>, jonka alin ääni on b ja

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<sup>10</sup> Sachs mainitsee mm. *basson d'amour*, *clarinette d'amour*, *oboè d'amore*, *clavesin d'amore*, *chitarra d'amore*, *guitare d'amour*, *violon d'amour*, *basse de viola d'amour*, *gamba d'amore* ja *viola d'amore*. Sachs 1913/1962.

<sup>11</sup> Maailman tiettävästi ainoa säilynyt Silbermannin *cembal d'amour* sijaitsee Suomen kansallismuseossa, Helsingissä (esinenumero KM 44017).

<sup>12</sup> Händelhaus MS-577, soitinluettelo nro 86. Soittimesta puuttuu sen toinen läppä.

sitä pidetään Quantzin itsensä tai hänen lähipiirissään toimineen huilunrakentajan tekemänä<sup>13</sup>.

Suurin osa säilyneistä flûte d'amour -sävellyksistä on kuitenkin kirjoitettu As-vireiselle B-huilulle. Kaksi teosta on säilynyt myös B-vireiselle C-huilulle. Puhuessani B-, H- tai C-huilusta tarkoitan tällä sitä, mikä on soittimen alin (kuudennen sormireiän) ääni. Tästä lisää myöhemmin. Myös säilyneet soittimet koostuvat B-, H- ja C-huiluista.

Flûte d'amourea on siis kolmea kokoa. On erilaisia mielipiteitä siitä, miten huiluja tulisi nimittää. Nykyinen käytäntö on kutsua ”ei C-vireisiä” soittimia niiden transponoivan äänen mukaan. Kun esimerkiksi klarinetilla sormitetaan C-nuotti ja se on soiva B, on kysymys B-klarinetista; jos se on A, on kysymys A-klarinetista jne. Samaa käytäntöä sovellettaessa flûte d'amouriin saadaan huilistin näkökulmasta jokseenkin nurinkuriselta tuntuva tilanne: puhuttaisiin As-huilusta kun tarkoitetaan soitinta, jonka matalin ääni ja perusääni on B. Huilun matalin ja perusääni on se, joka soi, kun sen kaikki kuusi sormireikää peitetään. Tällaisen huilun perusasteikko on B-duuri, joten on perusteltua nimittää soitinta B-huiluksi tai B- flûte d'amouriksi eikä As-huiluksi, vaikka se transponointimielessä sitä olisikin. Tämä pätee myös tavallista huilua pientä terssiä matalampaan huiluun, joka teknisessä mielessä on A-vireinen. Mutta koska sen perusääni on H ja perusasteikko on H-duuri, sen nimi on siten H-huilu tai H- flûte d'amour. Kolmannen flûte d'amour -tyypin perusääni on C ja perusasteikko C-duuri. Tämä flûte d'amour on C-huilu tai C- flûte d'amour.

Huilun perusasteikon mukaan nimettävää huilua pitävät useat huilistit ja soitinrakentajat parhaimpana ratkaisuna. Se kertoo heti selkeästi, mikä huilu on kyseessä. Myös renessanssihuilut nimetään aina niiden perusäänen mukaan: G-basso-, D-tenori- ja A-altto- tai -diskanttihuilu.

Joissakin tapauksissa on perusteltua mainita selvyuden vuoksi myös huilun transponointisuhde: B-huilu (in As), H-huilu (in A) tai C-huilu (in B). Tämä on järkevää esimerkiksi silloin, kun samassa yhteydessä on muitakin transponoivia soittimia, kuten esimerkiksi Es-käyrätorvi (corno in Es).

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<sup>13</sup> Oleskiewicz 1998a, 80 ja 604.

Kolmiosaisen poikkihuilun pitkä keskiosa jaettiin kahteen osaan noin 1720<sup>14</sup>. Tämä mahdollisti erimittaisten vasemman käden keskikappaleiden (*corps de rechange*) käytön. Erilaiset, jopa samassa kaupungissa käytetyt erikorkuiset viritystasot tuottivat ongelmia erityisesti puhallinsoittajille. Tällöin erimittaiset ja vitykseltään erikorkuiset keskikappaleet mahdollistivat suuriakin viritystasojen vaihteluita. Kun vitys oli matalampi, vaihdettiin pidempi keskiosa, ja sen ollessa korkeampi vaihdettiin lyhempi keskiosa. Joihinkin huiluihin tehtiin myös *corps d'amour* -vaihtokappale, jolla tavallinen huilu muuttui yleensä suurta sekuntia matalammaksi, joskus jopa pientä terssiä matalammaksi flûte d'amouriksi. Myös näitä soittimia kutsuttiin flûte d'amoureiksi<sup>15</sup>. Tällaiset huilut eivät kuitenkaan yltäneet soittimina välttämättä siihen kvaliteettiin, joita varsinaisilla flûte d'amoureilla oli.

Koska *corps d'amour* oli huomattavasti pidempi kuin huilun muut vaihdettavat keskiosat (*corps de rechange*), oli sitä käytettäessä helposti intonaatio-ongelmia. Tämä mm. sen vuoksi, että oikean käden keskiosa ja jalkaosat olivat liian lyhyitä pitkälle vasemman käden *corps d'amourille*. Joskus huiluun tehtiinkin erilliset, pidemmät oikean käden keski- sekä jalkaosat<sup>16</sup>.

1700-luvun huiluissa oli normaalisti kuusi sormireikää ja yksi läppä (D#). 1700-luvun toisella puoliskolla alettiin huiluihin lisätä muitakin läppä. Läppien avulla helpotettiin erityisesti sellaisen äänen sormituksia ja sointia, jotka muuten tuotettiin ns. haarukkasormituksilla. Tällaiset äänet olivat usein soinniltaan heikkoja ja hiljaisia mutta läppien avulla niihin saatiin lisää voimaa ja selkeyttä. Myös flûte d'amourea tehtiin moniläppäisinä versioina.

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<sup>14</sup> Quantz 1752/1985, 31.

<sup>15</sup> Näin esimerkiksi Pietro Locatellin (1695–1764) pesäluettelossa: ”...Dwarsfluit met een Zilveren Klep, waaraan ook een Fluit d'Amour, bestaande in tien Stukken...” (Poikkihuilu yhdellä hopealäppällä, joka on myös Flûte d'Amour, jossa on kymmenen osaa...). Dunning 1981, 195.

<sup>16</sup> Tällainen soitin on esim. Jeremias Schlegelin huilu Pariisissa. Soitinluettelo nro 108.

## Milloin flûte d'amouria käytettiin

Vaikka varhaisin maininta flûte d'amour -nimisestä soittimesta (*Flutte amour*) on Stölzelin kantaattivuosikerran 1720/1721 kantaatissa, oli tavallista huilua viritykseltään matalampia soittimia kuitenkin ollut olemassa myös 1500- ja 1600-luvuilla sekä 1700-luvun alussa. Niitä on säilynyt useissa museoissa ja kokoelmissa. Ne ovat C-huiluja. Näistä voisi mainita esimerkiksi Richard Hakan noin vuonna 1670 tekemä C-huilu<sup>17</sup> sekä suunnilleen vuodelta 1700 peräisin oleva Pierre Naustin C-huilu<sup>18</sup>. Myös 1500-luvulta tunnetaan Rafin<sup>19</sup> valmistama tenorihuilu<sup>20</sup>, joka on suuren sekunnin tavallista D-tenori-huilua matalampi<sup>21</sup>; näin ollen sen voidaan sanoa olevan C-huilu. Hieman myöhemmin 1700-luvun alkupuolella Saksassa tehtiin myös jonkin aikaa tavallisia D-huiluja, joissa oli C-jalkaosat; tällöin niiden matalin ääni oli yksiviivainen C. Tällainen Jacob Dennerin rakentama huilu on Nürnbergin kansallismuseossa<sup>22</sup> ja siinä on sekä D- että C-jalkaosat. Myöhemmin Denner teki myös huiluja, joissa oli mukana *corps d'amour*, jolloin huilu toimi myös C- flûte d'amourina<sup>23</sup>.

Mitä näillä C-huiluilla soitettiin? 1700-luvulla oli yleistä soittaa huilulla muille soittimille sävellettyä musiikkia. Quantzin mukaan tavallisella D-huilulla soitettiin 1700-luvun alkupuolella oboe- ja viulumusiikkia, koska sille ei ollut vielä sävelletty kuin muutama teos<sup>24</sup>. Koska C-huilun perusasteikko on C-duuri, kuten oboenkin, voidaan periaatteessa kaikki oboelle sävelletty musiikki soittaa myös C-huilulla.

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<sup>17</sup> Ehrenfeldin kokoelma, Utrecht. Soitinluettelo nro 43.

<sup>18</sup> Pariisin soitinmuseo E.710. Soitinluettelo nro 80.

<sup>19</sup> G. tai Claude Rafi.

<sup>20</sup> Accademia Filharmonica Verona nro 13287.

<sup>21</sup> Puglisi 1995, 38.

<sup>22</sup> D-Nürnberg, GNM MI 566.

<sup>23</sup> Soitinluettelo nro 33. Samankaltainen Cronen rakentama huilu on nro 30.

<sup>24</sup> Quantz 1754/1951, 289.



Vuonna 1727 Handel käytti C- flûte d’amouria oopperassa *Riccardo Primo*. Seuraavana vuonna (1728) Telemann kirjoitti H- flûte d’amourille osat kahteen aariaan oopperassa *Emma und Eginhard*. Kumpikaan säveltäjä ei näissä oopperoissa kuitenkaan kutsu soitinta flûte d’amouriksi. Handelin oopperan arioson ”Morte, vieni! ma in van ti chiamo” huiluosuus (*traversa bassa*) on kirjoitettu transponoivasti siten, että voidaan nähdä sen olevan tarkoitettu C-huilulle. Tämä on ainoa teos, jossa Handelin tiedetään käyttäneen tätä soitinta. Telemannin oopperan ensimmäisen aarian huiluosuus (*flauto traverso grosso*) on äänialaltaan varsin suppea (dis’-a”) mutta soittimen nimi viittaa flûte d’amouriin. Telemann käytti myös oboe d’amoresta nimitystä *grosse hoboë*. Myös aarian teksti, jossa lauletaan rakkaudesta, viittaa flûte d’amouriin<sup>25</sup>. Aarian sävellaji, A-duuri, on sama kuin Telemannin (?) flûte d’amour-konsertin sävellaji. Oopperan toisen, D-duurissa olevan aarian huiluosuuden (*flauto traverso*) ääniala (h-h”) paljastaa sen olevan H-huilulle.

Vuodesta 1730 Christoph Graupner käytti flûte d’amouria yhdeksässä kantaatissa ja kahdessa konsertossa sekä ainakin neljässä orkesterisarjassa. Orkesterisarjojen tarkkaa määrää on vaikea sanoa, koska niiden instrumentaatio on joskus epäselvä. Näitä seuraavat Johann Helmich Romanin sinfonia (n. 1740), Johann Melchior Molterin (n. 1742) ja Johann Adolf Hassen (n. 1750) konsertot sekä Ignaz Jacob Holzbauerin oratorio *La Passione di Gesu Cristo* (1754).

Seuraava sävellys flûte d’amourille löytyy Breitkopfin kustannusluettelosta vuodelta 1763. Tämän Telemannin tai tuntemattoman säveltäjän konsertin<sup>26</sup> säveltäjästä ei voida olla täysin varmoja. Tämän jälkeen flûte d’amourille sävellettyä musiikkia löytyy 1780-luvulta peräisin olevasta ranskalaisesta kokoelmasta lauluja flûte d’amourin säestyksellä *Collection D’Airs Choisie*<sup>27</sup>. On erittäin epätodennäköistä, etteikö sille olisi sävelletty musiikkia tuona noin 20 vuoden

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<sup>25</sup> ”Mich kützelt die Hoffnung mit süßem Versprechen, / denn zu meinem Liebes-Glücke / zeigen sich die ersten Blicke / ungemeyn geneigt und hold”.

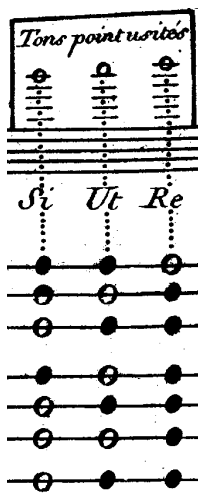
<sup>26</sup> Teosluettelo nro 3 ja 170.

<sup>27</sup> Teosluettelo nro 14.

ajanjaksona, joka on kulunut konsertton ja laulukokoelman välissä, varsinkin kun samaan aikaan tehtiin flûte d’amourea. Sävellykset tuolta pitkältä ajanjaksolta ovat ehkä kadonneet tai sillä soitettiin tavalliselle huilulle ja muille soittimille sävellettyä musiikkia.

Erittäin suosittu flûte d’amour oli 1700-luvun lopun ja 1800-luvun alkukymmenten Wienissä, jossa sille sävellettiin runsaasti kamarimusiikkia.

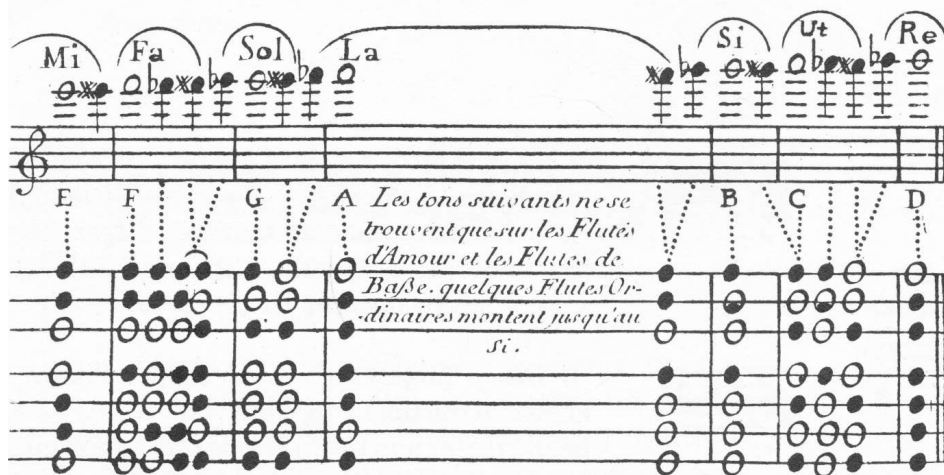
Toussain Bordet’n vuonna 1755 (ks. nuottiesimerkki 1) ja Antoine Mahaut’n vuonna 1759 (ks. nuottiesimerkki 2) ilmestyneissä huilukouluissa olevien sormitustaulukoiden yhteydessä on kaikkein korkeimpien äänten kohdalla maininta, että ne soveltuvat soitettavaksi erityisesti flûte d’amourilla ja bassohuilulla<sup>28</sup>. Flûte d’amourilla ja bassohuilulla saadaan huilun kolmannen oktaavin äänet tuotettua huomattavasti helpommin kuin tavallisella huilulla. Tämä johtuu siitä, että näiden huilujen poraus on verrattaen kapea suhteessa niiden pituuteen. Soitettaessa tavalliselle huilulle sävellettyä musiikkia tarvitaan flûte d’amourilla usein juuri tuon kolmiviivaisen oktaavin ääniä.



*Les tons si, ut, re de la 3<sup>e</sup> 8<sup>ve</sup> ne se font pas également sur toutes les Flutes, plus elles sont basses plus il est facile de les y faire, on les tirera aisément avec un corps d'Amour et encore plus aisément avec une Basse de Fl. traversière.*

Nuottiesimerkki 1. Bordet, *Méthode raisonnée* (1755)

<sup>28</sup> "...on les tirera aisément avec un corps d'Amour et encore plus aisément avec une Basse de Flute traversière." Bordet 1755/1993, 17. "Les tons suivants ne se trouvent que sur les Flutes d'Amour et les Flutes des Basse..." Mahaut 1759/1989, 7.



Nuottiesimerkki 2. Mahaut, *Nouvelle Méthode pour apprendre en peu de tems à jouer de la flûte traversière* (1759)

Johann George Tromlitz mainitsee 1791 ilmestyneessä huilukouluksaan pientä terssiä matalamman flûte d’amourin kahden muun harvinaisemman huilukoon kanssa. Nämä muut huilut olivat pientä terssiä tavallista huilua korkeammat terssihuilut, joita kutsutaan myös kvarttihuiluiksi sekä piccolot (*Octavflöten*)<sup>29</sup>. Hän myös mainitsee, etteivät nämä mainitut huilut ole kovin tavallisia, vaikka niitä kuitenkin käytetään kuten tavallisia huiluja.

1790-luvun Wienissä sävellettiin ja sovitettiin useita teoksia, joissa käytettiin flûte d’amouria. Niistä suurin osa on tarkoitettu B-huilulle, joka näytti olleen Wienissä suosituin d’amour-huilu. Siitä käytettiin useimmiten sen italiantielistä nimeä *Flauto d’Amore*. Soitin oli 1800-luvun alkukymmenillä erityisen suosittu varsinkin huilisti Alois von Gulielmon (1763–1823) ja hänen huiluyhtyeensä piirissä<sup>30</sup>. Tässä huiluyhtyeessä flûte d’amourilla oli vakiintunut asema ja sillä soitettiin yhtyeen alinta ääntä. Sävellykset, jotka kuuluivat Gulielmon nuottikokoelmaan, muodostavat myös tämän teosluettelon suurimman osan. Vaikka näissä sävellyksissä B-huilu oli selvästi suosituin, löytyy kokoelmasta myös useita sävellyksiä, joissa käytettiin H-huilua.

<sup>29</sup> Tromlitz 1791/1991, 39.

<sup>30</sup> Thalheimer 1999, 91–100.

Teosluettelosta löytyy myös kolme sävellystä, joissa on A-huilu (in G). Ensimmäinen on sovitus Beethovenin käyrätorvisonaatista F-duuri op. 17 neljälle huilulle<sup>31</sup>. Sen otsikko *Quartetto per due Flauti e due Flauti in g* kertoo siinä olevan kaksi G-vireistä huilua, jolloin molempien kuudennen sormireiän ääni olisi A (soiva a). Gulielmon kokoelmassa on vielä kaksi muuta teosta, joissa tällaista A-huilua käytetään: tuntemattoman säveltäjän sekä Sechterin kvartetot kolmelle huilulle ja A-huilulle<sup>32</sup>. Thalheimerin mukaan<sup>33</sup> on kuitenkin todennäköistä, että teoksien matalat huilut ovat B-huiluja ja tavalliset huilut ovat ns. sotilashuiluja, joiden viritystaso oli puolisävelaskelen korkeampi kuin muu yleinen viritystaso. Tällöin soitettaessa B-huilulla puolisävelaskelta korkeamman huilun kanssa, on niiden suhteellinen viritysero se, että B-huilusta tulee A-huilu. Tämän vuoksi nämä teokset on listattu flûte d'amour -teosten joukkoon.

Christopher Addington kirjoittaa kahdessa artikkelissaan<sup>34</sup> flûte d'amourin suosiosta erityisesti 1700-luvun alkupuolen Saksassa, ja perustelee sen tärkeää asemaa. Hän pitää todennäköisenä, että flûte d'amour on ollut jopa yhtä suosittu kuin tavallinen huilu<sup>35</sup>. Tätä hänen mielestään tukee mm. se, että Saksassa ennen vuotta 1750 tehtyjen ja säilyneiden flûte d'amourien ja tavallisten huilujen suhde on 1:2<sup>36</sup>. Addingtonin mukaan esimerkiksi Johann Sebastian Bachin huilusonaateista ainakin BWV 1032, 1031, 1020 ja 1035 sekä trio c-molli BWV 1079 ovat alunperin sävelletty flûte d'amourille.

Vaikka Addingtonin kirjoituksissa on paljon hyviä ja mielenkiintoisia näkemyksiä sekä teorioita, tuntuvat ne kuitenkin paikoin epärealistisilta. Kun otetaan

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<sup>31</sup> Teosluettelo nro 11.

<sup>32</sup> Teosluettelo nro 10 ja 158.

<sup>33</sup> Thalheimer 1999, 94.

<sup>34</sup> Addington 1984 ja Addington 1985.

<sup>35</sup> Addington 1985, alaviite 272.

<sup>36</sup> Addington 1985, alaviite 270.

vielä huomioon todellinen säilyneiden flûte d'amourien ja tavallisten huilujen määrä ja niiden välinen suhde, ei Addingtonin mainitsema flûte d'amourin ja tavallisen huilun välisen suosion suhde ole uskottava. Myös erittäin vähäiset maininnat flûte d'amourista 1700-luvun kirjallisuudessa sekä varsin vähäinen alkuperäisten flûte d'amour -sävellysten määrä verrattuna tavalliselle huilulle osoitettuihin sävellyksiin puhuu Addingtonin väitettä vastaan.

### **Mitä musiikkia flûte d'amourilla soitettiin?**

Flûte d'amourilla soitettiin tietysti erityisesti sille sävellettyjä sävellyksiä. Niitä olen listannut tämän kirjallisen työn kolmanteen osaan yhteensä 193. Valtaosa näistä sävellyksistä on kamari- tai orkesterimusiikkia. Flûte d'amourille alun perin osoitettuja sooloja tai sonaatteja ei tunneta. Tämä ei välttämättä tarkoita, etteikö niitä olisi sävelletty, mutta niitä ei ole säilynyt nykypäiviin saakka, eikä niistä ole myöskään mitään tietoa.

Tiedetään että flûte d'amourilla soitettiin myös muille soittimille kuten tavalliselle huilulle sävellettyä musiikkia. Tällaisesta käytännöstä kirjoittaa Quantz huilukoulunsa ensimmäisessä luvussa (tästä lainaus sivulla 18).

Seuraavassa annan esimerkkejä erilaisista tavoista soittaa tavalliselle huilulle tai muille soittimille sävellettyä musiikkia flûte d'amourilla.

### **H- flûte d'amour**

Soitettaessa H-huilulla C-vireisten soitinten kanssa se on transponoiva soitin ja sen stemma täytyy transponoida.

Koska H-huilu on viritykseltään pientä terssiä matalampi kuin soiva taso, on transponointisuhde tällöin pieni terssi. Käytännössä tämä tarkoittaa, että esimerkiksi E-duurissa oleva musiikki soitetaan H-huilulla G-duurin sormituksilla, jolloin huilustemma soi E-duurissa. Huilisti voi joko kirjoittaa stemmansa G-duuriin tai lukea E-duuriin kirjoitetun musiikin siten kuin se olisi kirjoitettu G1-avaimelle<sup>37</sup>. Tämä on sama kuin Quantzin ohje ”...täytyy hänen kuvitella nuotteihin eri avain. Silloin hän voi soittaa kaiken kuten tavallisella huilulla.” Huilistille joka on perehtynyt barokin huiluun ja sen musiikkiin, tämän ei pitäisi tuottaa minkäänlaisia vaikeuksia, kirjoitettiinhan 1600-luvun lopun sekä 1700-luvun alkukymmenten lähes kaikki ranskalainen huilumusiikki juuri G1-avaimelle.

Esimerkkinä tällaisesta nuottiavaimen paikan vaihdosta on Johann Sebastian Bachin huilusonaatin (BWV 1035) ensimmäinen osa. Tässä on alun perin G-avain toisella viivalla mutta huilun stemman avain on siirretty ensimmäiselle viivalle flûte d’amouria varten, jolloin soiva h’ muuttuu d’’:n sormitukseksi mutta soi h’:na. Tämän E-duurissa olevan osan huilisti soittaa G-duurissa. Ks. nuottiesimerkki 3.

The image shows the first system of a musical score for Traverso / Flûte d'amour and Basso continuo. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The Traverso part is in the treble clef and the Basso continuo part is in the bass clef. The score includes fingerings for both parts. The Traverso part has a trill (tr) over a note. The Basso continuo part has fingerings: 6, —, 6, 5, 6, 5♯.

Nuottiesimerkki 3. Bach, Huilusonaatti E (BWV 1035), Adagio ma non tanto

On myös mahdollista kirjoittaa H-huilun stemma suoraan G2-avaimelle,

<sup>37</sup> G1-avain määrittää yksiviivaisen G:n (g<sup>1</sup>) nuottiviivaston 1. viivalle ja G2-avain määrittää sen 2. viivalle.

kuten esimerkissä 4, eikä tällöin nuottiavaimen siirtoa tarvitse tehdä. Tämä on tänä päivänä tutumpi transponointikäytäntö.

Nuottiesimerkki 4. Huilun stemma transponoituuna G-duuriin G2-avaimelle

Kolmas transponointitapa on se, että huilun stemma pidetään alkuperäisenä ja muut stemmat kuten esimerkiksi continuon osuus siirretään pientä terssiä alemmaksi. Tällaisesta menettelystä esimerkisävellyksenä on Georg Philipp Telemannin sonaatin Andante-osa, jossa flûte d'amour soittaa sen alkuperäisessä sävellajissa, C-duurissa, mutta koska se soi A-duurissa, on continuo-osuus transponoitu pientä terssiä alemmaksi. Ks. nuottiesimerkki 5.

Nuottiesimerkki 5. Telemann, *Sonata sesta* (Methodische Sonaten, 1732), Andante (ornamentoitu versio)

## B- flûte d'amour

Samoin kuin H-huilu on myös B-huilu transponoiva soitin suhteessa C-vireisiin soittimiin. Se soi suurta terssiä matalampaa kuin kirjoitettu taso. Samoin B-huilulla on kolme eri soittotapaa. Ensimmäisessä tapauksessa huilun nuottiavaimen paikkaa vaihdetaan G2-avaimelta G1-avaimelle. Esimerkkisävellyksenä on Jacques Hotteterren *Berger prend soin de mon troupeau* kokoelmasta *Airs et brunettes* (n. 1723). Ks. nuottiesimerkki 5a.

The image shows a musical score for three parts: Flûte traversière / Flûte d'amour, Double, and Basse. The music is in 3/4 time and G major. The Flûte part starts with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The Double part starts with a whole rest followed by a sixteenth note G4, then a sixteenth note A4, and a quarter note B4. The Basse part starts with a whole rest followed by a half note G2, then a quarter note A2, and a quarter note B2. The score includes a first ending and a second ending. The Flûte part has a fermata over the first ending and a trill over the second ending. The Double part has a fermata over the first ending and a trill over the second ending. The Basse part has a fermata over the first ending and a trill over the second ending.

Nuottiesimerkki 5a. Hotteterre, *Berger prend soin de mon troupeau*

Ellei nuottiavaimen paikkaa vaihdeta, on mahdollista transponoida huilun stemma suuri terssi ylöspäin ja kirjoittaa se G2-avaimelle samalla tavalla kuin nuottiesimerkissä 4.

Kolmas mahdollisuus on transponoida muut soittimet suurta terssiä alemmaksi ja soittaa B-huilulla alkuperäisen sävellajin mukaan kuten seuraavassa esimerkissä. J.S. Bachin sonaatista h-molli (BWV 1030) on säilynyt cembalon osuus myös g-mollissa. Mihin tarkoitukseen tämä g-molliversio on tarkoitettu, ei ole muuta tietoa



kuin mitä sen nimilehdellä lukee; *Sonata al Cembalo obligato e Flauto traverso composta da Giov. Seb. Bach*. G-molliversion soolostemmaa ei ole säilynyt. On mahdollista, ettei sitä ole koskaan ollutkaan vaan huilun osuus on soitettu B-huilulla h-mollissa samoin kuin se soitettaisiin tavallisella D-huilulla. Tällöin sonaatti soi g-mollissa ja vain cembalon osuus on transponoitu. Nuottiesimerkissä 6 on kolme ylimmäistä riviä h-molliversiosta sekä g-mollissa oleva cembalo-osuus g-molliversiosta. Viimeisellä rivillä on huilun osuus soivassa tasossa silloin kun se soitetaan B-huilulla h-mollissa.

Nuottiesimerkki 6. Bach, Sonaatti h/g (BWV 1030), Andante

### C- flûte d'amour

C-huilun transponointisuhde C-vireisiin soittimiin nähden on suuri sekunti. Tällaisessa transponoinnissa ei onnistu samanlainen nuottiavaimen paikan vaihtaminen kuten H- ja B-huilujen kohdalla, vaan huilun stemma pitää joko kirjoittaa suurta sekuntia ylemmäksi tai suorittaa sama transponointi soittaessa. Nuottiesimerkissä 7 on William Babellin Es-duurisonaatin ensimmäinen osa Largo<sup>38</sup>.

<sup>38</sup> XII Solos for a violin or hautboy: with a bass, figured for the harpsichord ... part the first (n. 1725)

Siinä huilun stemma on transponoitu F-duuriin, mutta se soi alkuperäisessä sävellajissa Es-duurissa.

Flûte d'amour

Basso continuo

Nuottiesimerkki 7. Babel, Sonaatti E-duuri, Largo

## Lopuksi

Vaikka flûte d'amourille ei ole sävelletty tai ei ole säilynyt yhtään alkuperäistä sooloa, sonaattia tai vastaavaa teosta, on sillä soitettavan musiikin määrä lähes rajaton kun käytetään edellä mainittuja soitto- ja transponointitapoja. Suuri osa huilulle sekä muille soittimille sävellytystä 1700-luvun musiikista soveltuu soitettavaksi myös flûte d'amourilla.

# **Catalogue of Compositions**

## 2 Catalogue of Compositions

### The Catalogue

In this catalogue, I have listed all the compositions for flûte d'amour that I have been able to find, whether for flûte d'amour solo, as concerto soloist, or as part of an ensemble or orchestra.

The information about the compositions has been gathered from various libraries and museums, catalogues of the 18th and 19th century publishing houses, modern catalogues and other literature. All the sources have been listed in *Bibliography* section.

The compositions in this catalogue are mostly from the years between 1720 and 1823, but a few from a later time period have also been included. The oldest known compositions for flûte d'amour are the cantatas of Stölzel from the annual cycle of 1720/1721. Quite often, the pieces lack information about the date of their composition, and thus it is difficult, if not impossible, to date them accurately. The latest compositions whose dates could be confirmed were the quartets of Richter and Sechter from 1823 (no. 145–147 and 165). Neukomm's *Serenade* (no. 67) from 1836 is an arrangement of a previous quartet (no. 65) that was composed in 1802. The composition date of Mercadante's *Trio* is unknown, but the year of his *Fantasia Concertante* can be deduced to be 1846 or later because an opera from that same year, *Orazi e Curiazi*, was used as a source for its themes.

Most flûte d'amour compositions date from the first decades of the 19th century, and most of them were composed for the flute ensemble of Alois von Gulielmo from Vienna. His extensive collection of music composed and arranged for a flute ensemble is housed in the library of a Viennese monastery<sup>1</sup>.

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<sup>1</sup> Zisteriensertstift, Heiligenkreuz (A-HE).

The bulk of this catalogue, almost 58 percent, is formed by the 111 compositions for flûte d'amour from that collection.

The compositions have been divided into two groups: (1) solo and chamber music and (2) orchestral and vocal music.

### **The Compositions**

The following table shows the number of pieces listed in this catalogue by genre:

2	Duets
35	Trios
87	Quartets
7	Quintets
3	Sextets
27	Septets
1	Octets
1	Compositions for 11 instruments
7	Concertos and suites for one solo instrument <sup>2</sup>
5	Suites and compositions for several solo instruments
11	Cantatas
4	Opera and oratorio arias
3	Sinfonias
193	Total

We can be confident that the flûte d'amour was also used to play sonatas and solos, even if such compositions designed specifically for flûte d'amour have not survived to this day. Such pieces may have been composed, but they have been lost. It is probable that the flûte d'amour was mainly used to play music composed

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<sup>2</sup> Concertos no. 3 and 170 are one and the same composition, but they have been catalogued as two different pieces because of the uncertainty about the composer's identity.

for regular flutes and other instruments. For such use, Quantz provides instructions in his treatise on flute performance.

Compositions of other kinds for flûte d'amour have survived in numbers—or at least the knowledge of their existence—and 193 of them are presented in this catalogue. However, this is not an accurate number of the extant compositions, as some of them have been catalogued under two different sequence numbers. For example Call's Trio (no. 13) and Kahl's Trio (no. 43) are one and the same composition filed under different composers in different sources. The two arias from Telemann's opera *Emma und Eginhard* are listed under an individual number, because the flute parts are named differently, although it is clear that the instrument employed is a flûte d'amour.<sup>3</sup> Reymann's three Quartets (no. 91) have been given only one number because nothing is known of these quartets except their quantity.

Although the music composed for flûte d'amour is usually not particularly challenging technically, at least five concertos and one suite were composed for it. Graupner's Concerto in A major (no. 28), Graupner's Suite in E major (no. 30), Hasse's Concerto in F major (no. 35) and Molter's Concerto in B-flat major (no. 50) are the ones that have remained with us to this day. Graupner's concerto and suite were composed for a B flute, Hasse's concerto for a C flute and Molter's concerto for a B-flat flute. On Graf's Concerto in G major (no. 26), only the information in Traeg's 1799 catalogue has survived.<sup>4</sup> Judging by the key of the piece, it is obvious that the concerto was meant for a B flute. The identity of the composer of Concerto in A major (no. 3 and 170) is not known. Only a passage of two bars from this composition has survived to this day in the catalogue of Breitkopf's publishing house from 1763. See Example 8.

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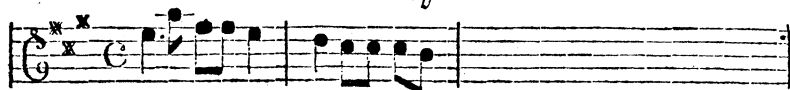
<sup>3</sup> The flute part of aria *Mich kitzelt die Hoffnung...* (no. 192) is written for Flaut: Travers: Grosso, and the flute part of aria *Nichts sonst bringt Berg...* (no. 193) is written for Flaut: Travers.

<sup>4</sup> Weinmann 1973, 50 and 271.

I. Trio di TELEMANN, a Flauto dolce, Oboe col Basso.



I. Concerto a Flauto Traverso d'Amore, 2 Violini Viola col Basso.



I. Trio di S. BACH, a Flauto Basso, Fagotto c. Violone.



Example 8. *Concerto a Flauto Traverso d'Amore*, Breitkopf Catalogo Parte IIIza 1763<sup>5</sup>

In Breitkopf's catalogue, this concerto is listed after Telemann's Trio but without any mention of its composer. Based on this, it is unclear whether the concerto was indeed composed by Telemann or someone else. In my catalogue, it has been listed under an unknown composer (no. 3) and Telemann (no. 170). Naturally, it is impossible to say from that short passage what kind of solo is in question, but judging by the key, it is obvious that the concerto was meant for a B flute.

Graupner's concerto (circa 1730) is the oldest of its kind that has survived. Its solo is surprisingly simple, unlike the concerto following it chronologically, Molter's concerto (circa 1742), which has a virtuosic solo that resembles the kind of texture that was composed for the regular flute during that time. Hasse's concerto (circa 1750) stands between these two concertos in its level of difficulty of technical difficulty. In Graupner's suite (approximately from 1733), flûte d'amour is used in five of the suite's nine movements. Technically, the parts played with the flûte d'amour are not particularly challenging.

In addition to the concertos, there are compositions for a combination of solo instruments. Graupner's Triple Concerto (no. 27) and one suite (no. 33) were composed for flûte d'amour, oboe d'amore and viola d'amore, and two suites (no. 31

<sup>5</sup> Breitkopf 1763/1966, 104.

and 32) were written for flûte d'amour and oboe d'amore. The solo instruments of the Suite in D major (no. 29) have not been named, but the higher solo could have been meant for a flûte d'amour or oboe d'amore. Judging by the alto clef of the second solo, it can be concluded that it was meant for a viola d'amore, or a viola.<sup>6</sup>

Chamber music was also composed for flûte d'amour, from duets to octets. Most of these are flute quartets and other music composed for flute ensembles. In a flute ensemble, flûte d'amour plays the lowest part. As an example, I show a passage from Giuseppe Richter's Quintet (no. 153) where the flûte d'amour has also solos. See Example 9.

The image displays a musical score for Giuseppe Richter's Quintet in F, Poco Adagio. It consists of two systems of staves. The first system includes five staves: Flauto I mo, Flauto II do, Flauto III zo, Flauto IV to, and Flauto d'Amore (in A flat). The Flauto I mo part begins with a *p* dynamic and later has a *f* dynamic. The Flauto d'Amore part has a *p* dynamic. The second system starts at measure 7 and features a solo for the Flauto d'Amore, marked 'Solo'. The Flauto I mo part has a *p* dynamic. The Flauto d'Amore part has a *p* dynamic. The Flauto I mo part has a *p* dynamic. The Flauto d'Amore part has a *p* dynamic.

Example 9. Richter *Quintetto in F*, Poco Adagio

In vocal compositions, the flûte d'amour part is usually an independent one (Graupner, no. 176–180 and 182–184; Handel, no. 185; Holzbauer, no. 186;

<sup>6</sup> Großpietsch 1994, 115–117.



Telemann, no. 193). Sometimes it is used for doubling other instruments or the singer (Telemann, no. 192; Graupner, no. 181 and 184). Example 10 shows an excerpt from Roman's *Sinfonia* (no. 189) where two flûtes d'amour double the first violin in the slow movement of the composition:<sup>7</sup>

Example 10. Roman *Sinfonia*, Larghetto

Graupner employs flûte d'amour in nine cantatas, in 14 movements in total. In 12 of those it is used independently, and in two it is played in unison with the oboe d'amore. Example 11 shows an excerpt from Graupner's cantata *Betrübter Tag, in Zion thönen bittere Klagen* (no. 176), in which the part of the flute is mainly independent but occasionally doubles other instruments:

<sup>7</sup> In bar 3, the slurs of the flûte d'amour parts are similar to each other, whereas they differ from those of the first violin. The appoggiatura affects only the violin part.

Flauto d'amore  
 Oboe d'amore  
 Violin I  
 Violin II  
 Viola  
 Canto  
 Alto  
 Tenore  
 Basso  
 Continuo

Bet - rüb - ter  
 Bet - rüb - ter  
 Bet - rüb - ter  
 Bet-rüb-ter Tag Bet-rüb-ter

9

Tag in Zi - on thö - nen bitt - re Kla - gen  
 Tag in Zi - on thö - nen bitt - re Kla - gen in Zi - on thö - nen bitt - re Kla - gen  
 Tag in Zi - on thö - nen bitt - re Kla - gen  
 Tag in Zi - on thö - nen bitt - re Kla - gen

Example 11. Graupner *Betrübter Tag*, in *Zion thönen bittre Klagen*, opening chorus

While doubling other instruments or singers, flûte d'amour changes the timbre of the part or the whole. But why was this function entrusted to the flûte d'amour specifically, and not to a regular flute, even though the register of the composition did not require it? Perhaps the reason was that the idiosyncratic dark and soft sound of the flûte d'amour was required.

### The Frequency of Types of Flûte d'Amour

The numbers of compositions with flûtes d'amour of different pitches are as follows<sup>8</sup>:

146	B-flat
38	B
2	C
3	A <sup>9</sup>

Based on these numbers, one can conclude that the B-flat flute was the most popular and most frequently used type of flûte d'amour between the end of the 18th century and the beginning of the 19th. It was used by flute ensembles and other chamber music groups, as well as by orchestras. The B flute was clearly used the most between 1720 and 1763, although other flute sizes were also known and composed for at that time. For example, the B flute was used in the vocal compositions of Stölzer, Graupner, Holzbauer and Telemann, and in Roman's *Sinfonia*. In that same time period, only two compositions employed the C flute: Handel's opera *Riccardo Primo* and its arioso *Morte, vieni! ma in van ti chiamo* and Hasse's Concerto. After that time period, the only known composition employing the B-flat flute is Molter's Concerto.

### The Principles of Cataloguing

In this catalogue, the compositions have been arranged in an alphabetical order of the composer's names. Every composition has its own sequence number. There are exceptions, for example, Reymann's Three Quartets (no. 91), of which there is only

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<sup>8</sup> The numbers do not account for those cases which have been impossible to identify.

<sup>9</sup> In these three cases (no. 10, 11 and 158), it is likely that the flute in question was a B-flat flûte d'amour, which was written as an A flute when used with military flutes sounding a half tone higher. See page 28 "Milloin flûte d'amouria käytettiin" (When the flûte d'amour was used).

one marking remaining in Traeg's publishing catalogue.<sup>10</sup> They have been given only one number. There are two arias from a Telemann opera that have been given different numbers because Telemann has named the flutes differently from each other.

After the catalogue number, the composer's name is given as well as his or her years of birth and death when they are known. If the work in question is an arrangement, the name of the composer is given first, then the arranger's, if it is known.

The name of the composition is written in its original form or in the form which was used in the original source. The spellings have not been changed or the names modernised.

After the title of the work, its key is given in brackets.

The *Date* of a composition is given as accurately as it is known. Sometimes the exact date of the composition or the year, at least, can be given, sometimes only the time of its premiere, and often neither. The year of publication has been given on those occasions when the date of composition is unknown, or the year when it has been recorded in the music catalogue of the publishing house.<sup>11</sup> There are also compositions for which it was only to give an approximate time period e.g., the end of the 18th century or the beginning of the 19th.

After the date, the *Location* of the music is given. For this purpose, abbreviations have been used. They can be found in the list of *Museums, Libraries and Collections*.

In the section called *Score/parts*, one can see the form of the music, i.e., whether it is a score or separate parts. The abbreviations used for the instruments are explained in *Abbreviations*. The order of the parts does not always follow the current order in scores (e.g., no. 172, Weigl) but follows the order stated on the title page of

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<sup>10</sup> Weinmann 1973, 75 and 324.

<sup>11</sup> The fact that the composition was listed in a publishing house's catalogue did not mean that the piece had been printed. Several publishing houses sold handwritten copies of the compositions they had. For example, there was a different letter code in Traeg's 1799 publishing catalogue for those works which had been printed, separate from the codes reserved for those pieces that were available as handwritten copies.

the original source. Under *Instrumentation*, the instruments have been listed according to the modern order of a *partitura*: woodwinds, brass instruments, percussion instruments, keyboard instruments, strings and basso continuo.

The sixth finger note reveals which flute is in question: B-flat, B, or C flute.<sup>12</sup> The flute types of the lost compositions are not always known. For instance, when discussing the collection *D'Airs Choisie* (no. 14), it is impossible to say which flûte d'amour type is used because the vocal and flute parts share the same key.

In *Cited in*, I have listed those sources, that mention the composition in question. In addition, the possible RISM number of the piece has been given. Information about the publication of the compositions can be found in *Editions*. If there is some other information about the composition worth mentioning, it can be found under *Comments*.

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<sup>12</sup> I have written an explanation of the names and the classification of flutes in the chapter, "Flûte d'amourien koot ja vireisyydet" (Flûte d'amour's sizes and tuning).

## Music for Flûte d'Amour

### I Solo and Chamber Music

#### 1 *Aigner, Engelbert* (1798–1866)

*Quatour pour quatre Flutes composé par E. Aigner Nr. 1 – ps. 5. Juny 1822.*

[E flat major]

Date: 5th of June 1822

Location: A-HE VI c 2

Score/parts: ms parts (4): fl I, fl II, fl III, fl IV (fl d'am)

Instrumentation: 3 fl, fl d'am

Sixth finger note: B flat

Cited in: Thalheimer 1999,  
RISM A/II 600091002

Editions: *Quartet No. 1 E flat major (c. 1822) for three flutes and alto flute.* Edited by Peter Thalheimer. P.J. Tonger Musikverlag (T 3104-0), Köln-Rodenkirchen, 2003.

#### 2 *Aigner, Engelbert*

*Quatour pour quatre Flûtes composée par E. Aigner Nr. 2.*

[E flat major]

Date: 13th of November 1822

Location: A-HE VI c 2

Score/parts: ms parts (4): fl I, fl II, fl III, fl IV (fl d'am)

Instrumentation: 3 fl, fl d'am

Sixth finger note: B flat

Cited in: Thalheimer 1999,  
RISM A/II 600091003

Editions: *Quartett Nr. 2 Es-Dur (ca. 1822) für 3 Querflöten und Flauto d'amore (Altquerflöte).* NotaBene (NB 1.006), Ilshofen, 2006.

#### 3 *Anonymous*

*Concerto a Flauto Traverso d'Amore, 2 Violini Viola / col Basso*

[A major]

Date: Breitkopf catalogue 1763

Location: lost

Score/parts: -

Instrumentation: fl d'am, 2 vl, vla, b

Sixth finger note: B?  
 Cited in: Breitkopf 1763/1966, Vester 1985, Gronefeld 1992  
 Editions: Breitkopf 1763  
 Comments: This is the same concerto as no. 170. Breitkopf's catalogue says it is not clear whether Telemann composed this concerto.

#### 4 *Anonymous*

*Poco sostenuto*

Date: early 19th cent.  
 Location: A-HE VI a 4  
 Score/parts: ms parts (3): csakan, fl d'am I, fl d'am II  
 Instrumentation: csakan, 2 fl d'am  
 Sixth finger note: B  
 Cited in: Thalheimer 1999

#### 5 *Anonymous*

*Polonaise pour deux Csakan: et Flauto in A*

[A major]

Date: early 19th cent.  
 Location: A-HE VI a 4  
 Score/parts: ms parts (3): csakan I, csakan II, fl d'am  
 Instrumentation: 2 csakan, fl d'am  
 Sixth finger note: B  
 Cited in: Thalheimer 1999,  
 RISM A/II 600091403

#### 6 *Anonymous*

*Trio per Due Flauti et Flauto d'Amore*

[D major]

Date: early 19th cent.  
 Location: A-HE VI a 4  
 Score/parts: ms parts (3): fl I, fl II, fl d'am  
 Instrumentation: 2 fl, fl d'am  
 Sixth finger note: B  
 Cited in: Thalheimer 1999,  
 RISM A/II 600091393

#### 7 *Anonymous*

*Quartett*

[D major]

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B  
 Cited in: Thalheimer 1999

### 8 *Anonymous*

#### *Quartett*

[E flat major]

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999

### 9 *Anonymous*

#### *Quartett*

[B flat major]

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl d'am I, fl d'am II  
 Instrumentation: 2 fl, 2 fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999

### 10 *Anonymous*

#### *Quartett*

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: A  
 Cited in: Thalheimer 1999  
 Comments: Pastiche from works by W.A. Mozart, J. Haydn and others.

### 11 *Beethoven, Ludwig van* (1770–1827)

*Quartetto per due Flauti e due Flauti in g. Frey bearbeitet nach einer Pianoforte Sonate von L. v. Beethoven*



[D major]  
 Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl in G I, fl in G II  
 Instrumentation: 2 fl, 2 fl d'am  
 Sixth finger note: A  
 Cited in: Thalheimer 1999,  
 RISM A/II 600091476  
 Comments: Arrangement of horn sonata op. 17 by J.B. de Palm.

**12 Call, Leonard von** (1768–1815)

*Serenade / For / A THIRD, CONCERT, and B Tenor Flute, / Composed by / L DE CALL. / op. 41 / London*

[E flat major]  
 Date: ?  
 Location: D-Thalheimer  
 Score/parts: parts (3): third flute, concert flute, B tenor flute  
 Instrumentation: 3rd fl, fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1983, Thalheimer 2001  
 Editions: Monzani & Hill, London [between 1822–1833]  
 Comments: Trio originally for three flutes *Serenade* op. 41.  
 Modern edition by Amadeus Verlag (BP 2274).  
 Arranged for third flute, concert flute (regular flute)  
 and B tenor flute (B flat flûte d'amour) by *Tebaldo Monzani* (1762–1839).

**13 Call, Leonard von**  
*a Tre Es-Dur*

[E flat major]  
 Date: ?  
 Location: A-HE VI a 4  
 Score/parts: ms parts (3) fl I, fl II, fl d'am  
 Instrumentation: 2 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999  
 Comments: According to Thalheimer (personal contact Jan. 2006) this is the same work as no. 43.

**14 Collection**

*Collection / D'Airs Choisie / dans différents / auteurs / Pour Une Voix / avec / accompagnement / de / flûte D'Amour*

Date: 1783  
 Location: F-Pn Vma. ms. 957  
 Score/parts: score  
 Instrumentation: voice, fl d'am  
 Sixth finger note: ?  
 Cited in: Brolli 1996  
 Comments: 66 pieces by different composers: Gluck, Grétry, Martini, Sarti and others. Flute part not transposed. Voice and flute parts in the same key.

**15 Cramer, Johann Babtist (1771–1858)**

*Andante von Cremer [...] arrangée per zwey Flutes et due Flöten d'Amore par J. B. P.[alm]*

[E flat major]

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl d'am I, fl d'am II  
 Instrumentation: 2 fl, 2 fl d'am  
 Sixth finger note: B flat  
 Cited in: RISM A/II 600091549  
 Comments: The same piece as no. 16.

**16 Cramer, Johann Babtist [Wölfl, Joseph (1773–1812)]**

*Andante [et Polonoise] arrangé pour Deux Flûtes et Deux Flûtes d'Amour Nr 2.*

[E flat major]

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl d'am I, fl d'am II  
 Instrumentation: 2 fl, 2 fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600091552  
 Comments: Polonoise composed by Joseph Wölfl. The same piece as no. 174.

**17 Dalayrac, Nicolas (1753–1809)**

*Ouverture aus dem Guilistan*

Date: ?  
 Location: A-HE VI a 4  
 Score/parts: ms parts (?):  
 Instrumentation: csakan, 2 fl d'am / csakan, fl d'am, cl, flageolet

Sixth finger note: B flat  
 Cited in: Betz 1992, Thalheimer 1999

**18 Drechsler, Joseph** (1782–1852)

*Trio Es-Dur*  
 [E flat major]  
 Date: 1817  
 Location: A-Wst Hs 39.008  
 Score/parts: parts ?  
 Instrumentation: 2 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999

**19 Drechsler, Joseph**

*Quartetto a Flauto Primo Flauto Secondo Flauto Terzo Flauto d'Amore*  
*Del Signore Giuseppe Drexler*  
 [C minor / E flat major]  
 Date: ?  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600091093

**20 Gianella, Luigi** (1778–1817)

*Trio Concertante I op. 44*  
 [B flat major]  
 Date: a1817  
 Location: US-AZ-NFA  
 Score/parts: parts  
 Instrumentation: 3rd fl, fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 2001  
 Editions: *Three Trios Concertantes op. 44 for three flutes*  
 Monzani & Hill, London [between 1822–1833].

**21 Gianella, Luigi**

*Trio Concertante II op. 44*  
 [B flat major]  
 Date: a1817

Location: US-AZ-NFA  
 Score/parts: parts  
 Instrumentation: 3rd fl, fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 2001  
 Editions: *Three Trios Concertantes op. 44 for three flutes*  
 Monzani & Hill, London [between 1822–1833].

**22** *Gianella, Luigi*

*Trio Concertante III op. 44*

[B flat major]

Date: a1817  
 Location: US-AZ-NFA  
 Score/parts: parts  
 Instrumentation: 3rd fl, fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 2001  
 Editions: *Three Trios Concertantes op. 44 for three flutes*  
 Monzani & Hill, London [between 1822–1833].

**23** *Gianella, Luigi*

*Eight Favorite National Melodies op. 46 / Arranged and Composed for  
 “A Third, Concert, & B Tenor Flute or Bassoon”*

Date: a1817  
 Location: ?  
 Score/parts: parts  
 Instrumentation: 3rd fl, fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 2001  
 Editions: Monzani & Hill, London [between 1807–1813]

**24** *Gianella, Luigi*

*Trio concertante op. 53 / for “A Third, Concert & B. Tenor Flute”*

[B flat major]

Date: a1817  
 Location: I-Nc  
 Score/parts: parts  
 Instrumentation: 3rd fl, fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 2001  
 Editions: Monzani & Hill, London [between 1808–1819]

**25 Gianella, Luigi**

*A Third Set of Favorite Airs op. 54 / Arranged & Composed “for A Third, Concert, & B. Tenor Flute”*

Date: a1817  
 Location: I-Nc  
 Score/parts: parts  
 Instrumentation: 3rd fl, fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 2001  
 Editions: Monzani & Hill, London [between 1808–1819]

**26 Graf, Friedrich Hartmann (1727–1795)**

*Concerto à Flauto d'Amore- / re 2 V. Viola e Basso in G*  
 [G major]

Date: Traeg catalogue 1799  
 Location: lost  
 Score/parts: ms  
 Instrumentation: fl d'am, 2vl, vla, b  
 Sixth finger note: B?  
 Cited in: Weinmann 1973, Vester 1985, Brolli 1996  
 Comments: Traeg catalogue 1799: *Concerto à Fl. d'Amore Nr. 1.* in index.

**27 Graupner, Christoph (1683–1760)**

*Concerto a Flaut. d'Amore, Oboe d'Amore, Viola d'Amore /*  
*2. Violin. Viola, Fagotto e Cembalo / Christoph Graupner*

GWV 333

[G major]

Date: c1731  
 Location: D-DS Mus. ms 411/13  
 Score/parts: ms score 11 p  
 Instrumentation: fl d'am, ob d'am, vla d'am, bsn, 2 vl, vla, bc  
 Sixth finger note: B  
 Cited in: Witte 1963, Thalheimer 1983, Vester 1985,  
 Gronefeld 1992, Haynes 1992, Brolli 1996,  
 Bill 2005,  
 RISM 450002180

**28 Graupner, Christoph**

*Concerto a Flaut: d'Amore, 2 Violin. Viola / e Cembalo*

GWV 728

[A major]

Date: c1730  
 Location: D-DS Mus. ms 411/7  
 Score/parts: ms score 8 p  
 Instrumentation: fl d'am, 2 vl, vla, bc  
 Sixth finger note: B  
 Cited in: Witte 1963, Vester 1985, Gronefeld 1992,  
 Brolli 1996, Bill 2005,  
 RISM 450002173  
 Editions: Concerto Editions (CE99/Gra-411/07),  
 Indianapolis, USA, 1999  
 Comments: Graupner arranged the concertos of other composers for  
 different solo instruments. This concerto is possibly not  
 by Graupner (Witte 1963, 284–285).

### 29 *Graupner, Christoph*

#### *Ouverture Christoph Graupner*

GWV 419

[D major]

Date: c1731  
 Location: D-DS Mus. ms 464/14  
 Score/parts: ms score  
 Instrumentation: (Fl d'am / ob d'am), (vla d'am / vla), 2 vl, vla, bc  
 Sixth finger note: B  
 Cited in: Haynes 1992, Großpietsch 1994, Bill 2005,  
 RISM 450002232  
 Comments: Instrumentation is not mentioned. The first solo part is  
 written in Treble clef and transposed for an instrument  
 pitched in A. It could be for flûte d'amour or oboe  
 d'amore. The second solo part is written in alto clef and  
 could be for viola d'amore or viola.

### 30 *Graupner, Christoph*

#### *Ouverture a Fl: d'Amour 2 Violis. / Viola e Cembalo. / Christoph Graupner*

GWV 435

[E major]

Date: c1733  
 Location: D-DS Mus. ms 464/34  
 Score/parts: ms score 7 p  
 Instrumentation: fl d'am, 2 vl, vla, bc  
 Sixth finger note: B

Cited in: Vester 1985, Gronefeld 1992, Großpietsch 1994,  
Brolli 1996, Bill 2005,  
RISM 450002252  
Comments: Fl d'am is used in five of nine movements.

**31** *Graupner, Christoph*

*Ouverture a Flaut. e Oboe d'Amore 2 Violin. / Viola e Cembalo. / Christ:  
Graupner.*  
GWV 440  
[E major]  
Date: c1730–1733  
Location: D-DS Mus. ms 464/71  
Score/parts: ms score 9 p  
Instrumentation: fl d'am, ob d'am, 2 vl, vla, bc  
Sixth finger note: B  
Cited in: Vester 1985, Gronefeld 1992, Großpietsch 1994,  
Brolli 1996, Bill 2005,  
RISM 450002288  
Comments: Fl d'am is not used in the fifth movement.

**32** *Graupner, Christoph*

*Ouverture a Flaut. d'Amore Hautb. d'Amore / 2 Violin. / Viola e Cembalo. /  
Christoph Graupn.*  
GWV 463  
[G major]  
Date: c1728–1730  
Location: D-DS Mus. ms 464/56  
Score/parts: ms score 8 p  
Instrumentation: fl d'am, ob d'am, bsn, 2 vl, vla, bc  
Sixth finger note: B  
Cited in: Vester 1985, Gronefeld 1992, Großpietsch 1994,  
Brolli 1996, Bill 2005,  
RISM 450002274  
Comments: Fl d'am is not used in the third movement. Vester  
1985 mistakenly gives the key as D major.  
The continuo part is played by a bassoon in trios with fl  
d'am and ob d'am.

**33** *Graupner, Christoph*

*Ouverture a Flaut. d'Amore / Oboe d'Amore / Viola d'Amore 2 Violin. Viola,  
Fagotto e / Cembalo. / Christoph Graupner.*  
GWV 477

[A major]  
 Date: c1731  
 Location: D-DS Mus. ms 464/40  
 Score/parts: ms score 14 p  
 Instrumentation: fl d'am, ob d'am, vla d'am, bsn, 2 vl, vla, bc  
 Sixth finger note: B  
 Cited in: Gronefeld 1992, Haynes 1992, Großpietsch 1994,  
 Brolli 1996, Bill 2005,  
 RISM 450002258  
 Comments: Fl d'am is not used in the 11th movement.

### 34 *Haslinger, Tobias*

*6 Petits Sonatins tirés des Pièces pour Pianoforte de Monsieur Haslinger  
 et arrangés Pour Csakan et deux Flutes in a. par P. B. d: P.[alm]*

Date: early 19th cent.  
 Location: A-HE VI a 4  
 Score/parts: ms parts (3): csakan, fl d'am I, fl d'am II  
 Instrumentation: csakan, fl d'am I, fl d'am II  
 Sixth finger note: B  
 Cited in: Betz 1992, Thalheimer 1999,  
 RISM A/II 600091151

### 35 *Hasse, Johann Adolf* (1699–1783)

*Concerto per il Flauto d'amore //*  
*Concerto D'amore / a 5 Flauto Traverso D'amore / Due Violini /*  
*Viola / con / Cimbalo ò Violoncello / Del Sig<sup>re</sup> Hasse*

[F major]  
 Date: c1750  
 Location: S-Skma Gro. 257 (FbO-R)  
 Score/parts: ms parts (5): fl d'am, vl I, vl II, vla, hpsch/vc  
 Instrumentation: fl d'am, 2 vl, vla, bc  
 Sixth finger note: C  
 Cited in: Drummond 1980, Gronefeld 1992, Brolli 1996,  
 RISM A/II 190012098  
 Editions: Musici Segreti, Gustavsberg, Sweden, 1997(?)  
 Comments: This concerto is for C flûte d'amour. The flute part is  
 written in G major. Date according to Brolli 1996.

### 36 *Haydn, Joseph* (1732–1809)

*Einige Stücke aus der Schöpfung von Hayden eingerichtet für 3 Flöten und  
 Panaleon Flute d'amour.*

[g minor]



Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600091171  
 Comments: Arrangements of several pieces from the  
*Schöpfung*.

**37 Hoffmann, (John) Georg** (1700–1780)

*Cassatio // à Fl. d'Amore Fl. Trav. 2 Vio- / le 2 Cor. e Vlllo in B*  
 [B flat major]

Date: Traeg catalogue 1799  
 Location: lost  
 Score/parts: ms  
 Instrumentation: fl, fl d'am, 2 hn, 2 vla, vc  
 Sixth finger note: B flat?  
 Cited in: Weinmann 1973, Thalheimer 1999 (as  
 Hossmann: *Notturmo*).

**38 Hoffmeister, Franz Anton** (1754–1812)

*Notturmo. / Flauto d'amore. / Corno in Eb. / Viola. / Dal Signre Hofmeister*  
 [E flat major]

Date: 178?  
 Location: A-Wgm XI 1558  
 Score/parts: ms parts (3): fl d'am, hn, vla  
 Instrumentation: fl d'am, hn, vla  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1983, Vester 1985, Brolli 1996,  
 Thalheimer 1999  
 Comments: The parts contain many mistakes and many bars  
 are missing. Date according to Brolli 1996.

**39 Hoffmeister, Franz Anton**

*Divertimento IV<sup>to</sup>*

[B flat major]

Date: ?  
 Location: A-HE VI b 5  
 Score/parts: ms parts  
 Instrumentation: 2 fl, vc / 2 fl, fl d'am  
 Sixth finger note: B flat

Cited in: Thalheimer 1999

**40** Hoffmeister, Franz Anton

*Notturmo / â / Flautotraverso / flauto d'Amore / Due Corni In Dis / Due Viole / Violoncello, ô fagotto. / Del Sig: F:A:Hoffmeister / â Vienna presso Hoffmeister / 52*

[E flat major]

Date: 1786

Location: A-HE, DK-Kk mu 6208.0599 (VI, 10), D-MÜu, F-Pn, PL-WRu, US-Wc

Score/parts: parts (7): fl, fl d'am, hn I, hn II, vla I, vla II, vc/bsn

Instrumentation: fl, fl d'am, 2 hn, 2 vla, vc/bsn

Sixth finger note: B flat

Cited in: Weinmann 1964, Thalheimer 1983, Vester 1985, Bittmann 1976, Brolli 1996, Thalheimer 1999

Editions: (1) *Notturmo â Flautotraverso flauto d'Amore Due Corni In Dis Due Viole Violoncello, ô fagotto. Del Sig: F:A:Hoffmeister â Vienna presso Hoffmeister* (plate no.) 52 [1786]. Parts.

(2) Hoffmeister Notturmo Es-dur · E flat major für Flauto traverso, Flauto d'amore, 2 Corni, 2 Violon und Violoncello. Herausgegeben von Ingo Gronefeld, Edition Kunzelmann (GM 1237), Aldiswil / Zürich, 1986.

**41** Hoffmeister, Franz Anton

*Serenata a Flauto Traverso / Flauto d'Amore / Corno primo et secundo / Viola primo et secundo / Fagotto e Violoncello / di Hoffmeister*

[E flat major]

Date: (1786)

Location: B-Bc 7695

Score/parts: ms parts (7): fl, fl d'am, 2 hn, 2 vla, bsn/vc

Instrumentation: fl, fl d'am, 2 hn, 2 vla, vc/bsn

Sixth finger note: B flat

Cited in: RISM A/II 704003927

Comments: This is the same work as Notturmo no. 40.

**42** Hoffmeister, Franz Anton

*Notturmo // à Fl. Fl. d'Amore / 2 V. 2 Cor. Fag. ò Violone in Es*

[E flat major]

Date: Traeg catalogue 1799

Location: lost  
 Score/parts: -  
 Instrumentation: fl, fl d'am, 2 hn, 2 vl, bsn/vlne (vc?)  
 Sixth finger note: B flat?  
 Cited in: Weinmann 1973  
 Editions: According to Traeg's catalogue the work has been published but the publisher is not mentioned.  
 Comments: This is possibly the same Notturmo as no. 40. According to Traeg's catalogue this Notturmo has two violins instead of violas and violone instead of cello.

#### 43 *Kahl*

*A Tre. Flauto Imo Flauto 2do con Flauto d'Amore.*

[E flat major]

Date: early 19th cent.  
 Location: A-HE VI a 4  
 Score/parts: ms parts (3): fl I, fl II, fl d'am  
 Instrumentation: 2 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: RISM A/II 600091679  
 Comments: According to Thalheimer (personal contact Jan 2006) this is the same work as no. 13.

#### 44 *Kreith, Carl* (1748–c1807)

*Duo op. 73*

[G major]

Date: 1804  
 Location: lost  
 Score/parts: -  
 Instrumentation: 2 fl d'am  
 Sixth finger note: ?  
 Cited in: Vester 1985, Brolli 1996, Thalheimer 1999  
 Editions: Breitkopf & Härtel, Leipzig (1804)

#### 45 *Kreith, Carl*

*Quintetto*

[B flat major]

Date: 1803  
 Location: A-Wgm VIII 30603  
 Score/parts: ?  
 Instrumentation: 2 fl d'am, 2 hn, bsn

Sixth finger note: B flat  
Cited in: Thalheimer 1999

**46 Leidersdorf, Maximilian Joseph** (1787–1840)

*Largo et Rondo dell sig: Leidesdorf arrangée pour Csakan et deux Flutes in a par J. B. d P.*

Date: early 19th cent.  
Location: A-HE VI a 4  
Score/parts: ms parts (3): csakan, fl d'am I, fl d'am II  
Instrumentation: csakan, 2 fl d'am  
Sixth finger note: B  
Cited in: Betz 1992, Thalheimer 1999, Tarasov 2012  
Editions: *Largo et Rondo für Csakan und zwei Flauti d'amore*. Herausgegeben von Nikolaj Tarasov. Aura-Edition (AE 003-CB), Fulda, Germany, 2012.

**47 Méhul, Etienne** (1763–1817)

*Ouverture aus: Joseph und seine Brüder von Méhul*

Date: early 19th cent.  
Location: A-HE VI a 4  
Score/parts: ms parts (3): csakan, fl d'am I, fl d'am II  
Instrumentation: csakan, 2 fl d'am  
Sixth finger note: B  
Cited in: Betz 1992, Thalheimer 1999

**48 Mercadante, Saverio** (1795–1870)

*Trio per Due Flauti e Violoncello*

[F major]

Date: ?  
Location: I-Nc partitura autografa 25. ; 4/8:  
Score/parts: ms score 23 p: *Flauto, Flauto d'amore, Violoncello*  
Instrumentation: fl, fl d'am, vc  
Sixth finger note: B flat  
Cited in: Tudor 763 (recording 1995)  
Editions: Edizione Zanibon-Ricordi, Milano

**49 Mercadante, Saverio**

*Fantasia Concertante dal tema Orazi e Curiazi*

[E minor]

Date: p1846

Location: ?  
 Score/parts: ms?  
 Instrumentation: fl, fl d'am, orch.  
 Sixth finger note: ?  
 Cited in: Bongiovanni (recording)  
 Editions: ?  
 Comments: Recording available at:  
[youtube.com/watch?v=3DuWGP6ptlQ](https://youtube.com/watch?v=3DuWGP6ptlQ)

**50 Molter, Johann Melchior** (1696–1765)

*Concerto per / Flauto trav. d'amore conc. / Violino primo / Violino secondo / Violetta / e / Basso continuo // di / Molter*

MWV VI/14

[B flat major]

Date: c1742  
 Location: D-KA MusHs 307  
 Score/parts: ms score 11 p, parts (5): fl d'am, vl I, vl II, vla, bc  
 Instrumentation: fl d'am, 2 vl, vla, bc  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1983, Vester 1985, Gronefeld 1992, Brolli 1996  
 Editions: *Konzert für Flöte (flauto traverso d'amore) und Orchester (Bläser ad libitum) / Johann Melchior Molter; Kadenzen, Transkription und Bearbeitung Ernst Friedrich Wilh. Bodensohn. Edition E.F.W. Bodensohn E 62, Baden-Baden, 1983.*

**51 Morawetz, Johann** (born c1760)

*Notturmo // à Fl. d'Amore Fl. / Trav. 2 Viole 2 Cor. e Violone 1 in Es*

[E flat major]

Date: Traeg catalogue 1799  
 Location: lost Score/parts: ms  
 Instrumentation: fl, fl d'am, 2 h, 2 vla, vlne (vc?)  
 Sixth finger note: B flat  
 Cited in: Fétis 1875, Weinmann 1973, Thalheimer 1983, Vester 1985, Brolli 1996, Thalheimer 1999  
 Comments: *8 Nocturnes pour flûte d'amour, flûte traversière, deux violes, deux cors et basse...* according to Fétis. These are probably the same Notturmi as Traeg's catalogue I:3:131–138. There are eight Notturnos but only the first six have fl d'am.

**52** *Morawetz, Johann**Notturmo // à detti 2 in B*

[B flat major]

Date: Traeg catalogue 1799

Location: lost

Score/parts: ms

Instrumentation: fl, fl d'am, 2 h, 2 vla, vlne (vc?)

Sixth finger note: B flat?

Cited in: Fétis 1875, Weinmann 1973, Thalheimer 1983,  
Vester 1985, Brolli 1996, Thalheimer 1999

Comments: See comments to no. 51.

**53** *Morawetz, Johann**Notturmo // à detti 3 in B*

[B flat major]

Date: Traeg catalogue 1799

Location: lost

Score/parts: ms

Instrumentation: fl, fl d'am, 2 h, 2 vla, vlne (vc?)

Sixth finger note: B flat

Cited in: Fétis 1875, Weinmann 1973, Thalheimer 1983,  
Vester 1985, Brolli 1996, Thalheimer 1999

Comments: See comments to no. 51.

**54** *Morawetz, Johann**Notturmo // à detti 4 in Es*

[E flat major]

Date: Traeg catalogue 1799

Location: lost

Score/parts: ms

Instrumentation: fl, fl d'am, 2 h, 2 vla, vlne (vc?)

Sixth finger note: B flat

Cited in: Fétis 1875, Weinmann 1973, Thalheimer 1983,  
Vester 1985, Brolli 1996, Thalheimer 1999

Comments: See comments to no. 51.

**55** *Morawetz, Johann**Notturmo // à detti 5 in B*

[B flat major]

Date: Traeg catalogue 1799

Location: lost

Score/parts: ms

Instrumentation: fl, fl d'am, 2 h, 2 vla, vlne (vc?)  
 Sixth finger note: B flat  
 Cited in: Fétis 1875, Weinmann 1973, Thalheimer 1983,  
 Vester 1985, Brolli 1996, Thalheimer 1999  
 Comments: See comments to no. 51.

**56 Morawetz, Johann**

*Notturmo // à detti 6 in F*

[F major]

Date: Traeg catalogue 1799  
 Location: lost  
 Score/parts: ms  
 Instrumentation: fl, fl d'am, 2 h, 2 vla, vlne (vc?)  
 Sixth finger note: B flat  
 Cited in: Fétis 1875, Weinmann 1973, Thalheimer 1983,  
 Vester 1985, Brolli 1996, Thalheimer 1999  
 Comments: See comments to no. 51.

**57 Mozart, Franz Xaver Wolfgang (1791–1844)**

*VI Polonaises mélancoliques de Mons. Mozart le fils arrangés pour 2 Csakan et Flauto in A*

Date: 19th cent.  
 Location: A-HE VI a 4  
 Score/parts: ms parts (3): csakan I, csakan II, fl d'am  
 Instrumentation: 2 csakan, fl d'am  
 Sixth finger note: B  
 Cited in: Betz 1992, Thalheimer 1999,  
 RISM A/II 600091756

**58 Mozart, Wolfgang Amadeus (1756–1791)**

*Ouverture aus "Clemenza di Tito"*

Date: ?  
 Location: A-HE VI a 4  
 Score/parts: ms parts (3): csakan, fl d'am I, fl d'am II  
 Instrumentation: csakan, 2 fl d'am  
 Sixth finger note: B  
 Cited in: Betz 1992, Thalheimer 1999

**59** *Mozart, Wolfgang Amadeus**Ouverture aus "Die Zauberflöte"*

Date: ?  
 Location: A-HE VI a 4  
 Score/parts: ms parts (3): csakan, fl d'am I, fl d'am II  
 Instrumentation: csakan, 2 fl d'am  
 Sixth finger note: B  
 Cited in: Betz 1992, Thalheimer 1999

**60** *Mozart, Wolfgang Amadeus and others**Petits Pieces*

Date: ?  
 Location: A-HE VI a 4  
 Score/parts: ms parts (3): csakan, fl d'am I, fl d'am II  
 (flageolet)  
 Instrumentation: csakan, 2 fl d'am (also change to flageolet)  
 Sixth finger note: B  
 Cited in: Thalheimer 1999

**61** *Mozart, Wolfgang Amadeus**Tercetto. Adagio et Rondo dell Signor Mozart arrangé pour... [after KV 563]*

Date: ?  
 Location: A-HE VI a 4  
 Score/parts: ms parts (3): csakan, fl d'am I, fl d'am II  
 Instrumentation: csakan, 2 fl d'am  
 Sixth finger note: B  
 Cited in: Betz 1992, Thalheimer 1999

**62** *Mozart, Wolfgang Amadeus**Zauberflöte à Flauto Traverso Primo Flauto Traverso Secondo. et Flauto d'Amore. Sig. Mozart.*

[E flat major]

Date: ?  
 Location: A-HE VI a 4  
 Score/parts: ms parts (3): csakan, fl d'am I, fl d'am II  
 Instrumentation: csakan, 2 fl d'am  
 Sixth finger note: B flat?  
 Cited in: Thalheimer 1999,  
 RISM A/II 600091767

Comments: Arrangement of duet "Bei Männern, welche Liebe fühlen" from the opera *Die Zauberflöte* KV 620/7.



Instrumentation different in the title and in the parts.

**63 Neubauer, Johann**

*Notturmo // à Fl. Trav. Fl. d'Amo- / re 2 viole 2 Cor. e Vlllo in F*

[F major]

Date: Traeg catalogue 1799  
 Location: lost  
 Score/parts: ms  
 Instrumentation: fl, fl d'am, 2 hn, 2 vla, vc  
 Sixth finger note: B flat  
 Cited in: Fétis 1875, Weinmann 1973, Thalheimer 1983, Vester 1985, Brolli 1996, Thalheimer 1999  
 Editions: Speyer, Bosser [19th cent.] (Fétis)  
 Comments: Fétis: *Due notturni a flûte traversière, flûte d'amour, 2 altos, 2 cors et violoncelle.*

**64 Neubauer, Johann**

*Notturmo // à detti in Es*

[E flat major]

Date: Traeg catalogue 1799  
 Location: lost  
 Score/parts: ms  
 Instrumentation: fl, fl d'am, 2 hn, 2 vla, vc  
 Sixth finger note: B flat  
 Cited in: Fétis 1875, Weinmann 1973, Thalheimer 1983, Vester 1985, Brolli 1996, Thalheimer 1999  
 Editions: Speyer, Bosser [19th cent.] (Fétis)  
 Comments: See comments to no. 63.

**65 Neukomm, Sigismund von (1778–1858)**

*Quartetto Es-Dur par 3 Flauti ordin: e Flauto d'amore da Sigismundo Neukomm*

[E flat major]

Date: 16th of February 1802  
 Location: F-Pn Ms. 6560 (2)  
 Score/parts: ms score  
 Instrumentation: 3 fl, fl d'am / cl  
 Sixth finger note: B flat  
 Cited in: Grove 1980, Thalheimer 1998, Thalheimer 1999

Editions: *Serenade Es-Dur für 3 Querflöten und Altquerflöte in G (oder Klarinette in B)*. Herausgegeben von Peter Thalheimer. P.J. Tonger Musikverlag (T 2811-0), Köln-Rodenkirchen, 1997.

**66** *Neukomm, Sigismund*

*Notturmo*

[B flat major]

Date: 10th of September 1803

Location: F-Pn Ms. 6560 (1)

Score/parts: ms score

Instrumentation: 2 fl, fl d'am, cl

Sixth finger note: B flat

Cited in: Thalheimer 1998, Thalheimer 1999

**67** *Neukomm, Sigismund*

*Serenade Es-Dur pour 3 Flutes et une Flute d'amour composée par le Chevalier Sigismund Neukomm*

[E flat major]

Date: 28th of June 1836

Location: F-Pn Ms. 7670 (19)

Score/parts: ms score

Instrumentation: 3 fl, fl d'am

Sixth finger note: B flat

Cited in: Thalheimer 1998

Editions: (1) *Quatour F-Dur pour Quatre Flûtes composé par A. B. Fürstenau... oeuv. 88*. H. Helmut, Halle, 1831.

Other 19th century editions by Challier, Berlin and Wessel, London.

20th century editions:

*A.B. Fürstenau: Quartett für vier Flöten op. 88*

(2) Zimmermann-Verlag (ZM 2687), Frankfurt.

(3) Broekmans en Van Poppel (No. 1598),

Amsterdam.

Comments: This is a revised version of *Quartetto* no. 65. The same work has been published as Anton Bernhard Fürstenau's quartett in F major.

**68 Palm, Joseph B. de**

*Pieces pour Csakan, deux Flûtes d'amour et Flageolet composé par J. B. de P. Op. 1. NB. Csakan und Flute d'amours stimmt unison. Das Flageolet a sind aber mit dem c des Csakans gestimmt.*

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): csakan, fl d'am I, fl d'am II, flageolet  
 Instrumentation: csakan, 2 fl d'am, flageolet  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600091783

**69 Palm, Joseph B. de**

*Quartetto a Due Flauti e Due Flauti d'Amore composta di J. B. de Palm.*  
 [E flat major]

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl d'am I, fl d'am II  
 Instrumentation: 2 fl, 2 fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600091782

**70 Pohl, Wilhelm** (died c1807)

*Trio a Flauto Traverso Primo Flauto Traverso Secondo con Flauto d'Amore par Pohl. N° I*

[E flat major]

Date: late 18th cent.  
 Location: A-HE VI a 4  
 Score/parts: ms parts (3): fl I, fl II, fl d'am  
 Instrumentation: 2 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600091557

Comments: According to Thalheimer 1999, the composer is C. F. or Wilhelm (Guillaume) Pohl and there are three trios in E flat major. According to RISM there are three trios but they have only been assigned one RISM number.

**71 Pohl, Wilhelm**

*Trio a Flauto Traverso Primo Flauto Traverso Secondo con Flauto d'Amore  
par Pohl. N° II*

[E flat major]

Date: late 18th cent.  
Location: A-HE VI a 4  
Score/parts: ms parts (3): fl I, fl II, fl d'am  
Instrumentation: 2 fl, fl d'am  
Sixth finger note: B flat  
Cited in: Thalheimer 1999,  
RISM A/II 600091557  
Comments: See comments to no. 70.

**72 Pohl, Wilhelm**

*Trio a Flauto Traverso Primo Flauto Traverso Secondo con Flauto d'Amore  
par Pohl. N° III*

[E flat or B flat major]

Date: late 18th cent.  
Location: A-HE VI a 4  
Score/parts: ms parts (3): fl I, fl II, fl d'am  
Instrumentation: 2 fl, fl d'am  
Sixth finger note: B flat  
Cited in: Thalheimer 1999,  
RISM A/II 600091557  
Comments: See comments to no. 70. According to RISM the  
key is B flat.

**73 Pössinger, Franz Alexander (1767–1827)**

*Trio a Flauto o Flauti Imo, Violino o Flauto 2do, Viola o Flauto d'Amore  
Del Sig: Francesco Pöeeinger.*

[C minor / C major]

Date: early 19th cent.  
Location: A-HE VI a 4  
Score/parts: ms parts (3): fl / fl I, vl / fl II, vla / fl d'am  
Instrumentation: fl, vl, vla / 2 fl, fl d'am  
Sixth finger note: B flat  
Cited in: Thalheimer 1999,  
RISM A/II 600091805

**74 Puschmann, Joseph (c1740–1794)**

*4 Terzetti à Fl. d'Amo- / re, Viola e Vlllo // Nr. 2.*

Date: Traeg catalogue 1799

Location: lost  
 Score/parts: ms  
 Instrumentation: fl d'am, vla, vc  
 Sixth finger note: B flat  
 Cited in: Fétis 1875, Weinmann 1973, Vester 1985, Brolli 1996,  
 Thalheimer 1999  
 Comments: *4 Trios pour flûte d'amour, viole et basse* by Fétis.

**75 Reymann, Fr. Joh.**

*Nr. 56 Serenata Quartetto Flauto Imo, Flauto d'Amour Basso Del Sigre.  
 Fr. Giov: Reyman.*

[B flat major]

Date: late 18th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (3): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090743

**76 Reymann, Fr. Joh.**

*Concertino // à 2 Fl. & Fl. d'Amore 2 V. / 2 Cor. e Vllo in Es*

[E flat major]

Date: Traeg catalogue 1799  
 Location: lost  
 Score/parts: ms  
 Instrumentation: 2 fl, fl d'am, 2 hn, 2 vl, vc  
 Sixth finger note: B flat  
 Cited in: Weinmann 1973, Thalheimer 1983, Vester 1985,  
 Brolli 1996, Thalheimer 1999  
 Comments: In Traeg's catalogue the composer is named *Reymann, F. G[iuseppe]*.

**77 Reymann, Fr. Joh.**

*Concertino // à Fl. Fl. d'Amore 2 Viole / 2 Cor. Vllo 2 in Es*

[E flat major]

Date: Traeg catalogue 1799  
 Location: lost  
 Score/parts: ms  
 Instrumentation: fl, fl d'am, 2 hn, 2 vla, vc  
 Sixth finger note: B flat

Cited in: Weinmann 1973, Thalheimer 1983, Vester 1985,  
Brolli 1996, Thalheimer 1999

**78** *Reymann, Fr. Joh.*

*Concertino // a detti 3. in F*

[F major]

Date: Traeg catalogue 1799

Location: lost

Score/parts: ms

Instrumentation: fl, fl d'am, 2 hn, 2 vla, vc

Sixth finger note: B flat

Cited in: Weinmann 1973, Thalheimer 1983, Vester 1985,  
Brolli 1996, Thalheimer 1999

**79** *Reymann, Fr. Joh.*

*Concertino // a detti 4. in Es*

[E flat major]

Date: Traeg catalogue 1799

Location: lost

Score/parts: ms

Instrumentation: fl, fl d'am, 2 hn, 2 vla, vc

Sixth finger note: B flat

Cited in: Weinmann 1973, Thalheimer 1983, Vester 1985,  
Brolli 1996, Thalheimer 1999

**80** *Reymann, Fr. Joh.*

*Concertino // a detti 5. in Es*

[E flat major]

Date: Traeg catalogue 1799

Location: lost

Score/parts: ms

Instrumentation: fl, fl d'am, 2 hn, 2 vla, vc

Sixth finger note: B flat

Cited in: Weinmann 1973, Thalheimer 1983, Vester 1985,  
Brolli 1996, Thalheimer 1999

**81** *Reymann, Fr. Joh.*

*Concertino // a detti 6. in B*

[B flat major]

Date: Traeg catalogue 1799

Location: lost

Score/parts: ms  
 Instrumentation: fl, fl d'am, 2 hn, 2 vla, vc  
 Sixth finger note: B flat  
 Cited in: Weinmann 1973, Thalheimer 1983, Vester 1985,  
 Brolli 1996, Thalheimer 1999

**82** *Reymann, Fr. Joh.*

*Concertino // à detti 7. in Es*

[E flat major]

Date: Traeg catalogue 1799  
 Location: lost  
 Score/parts: ms  
 Instrumentation: fl, fl d'am, 2 hn, 2 vla, vc  
 Sixth finger note: B flat  
 Cited in: Weinmann 1973, Thalheimer 1983, Vester 1985,  
 Brolli 1996, Thalheimer 1999

**83** *Reymann, Fr. Joh.*

*Concertino // à detti 8. in Es*

[E flat major]

Date: Traeg catalogue 1799  
 Location: lost  
 Score/parts: ms  
 Instrumentation: fl, fl d'am, 2 hn, 2 vla, vc  
 Sixth finger note: B flat  
 Cited in: Weinmann 1973, Thalheimer 1983, Vester 1985,  
 Brolli 1996, Thalheimer 1999

**84** *Reymann, Fr. Joh.*

*Concertino // à detti 9. in Es*

[E flat major]

Date: Traeg catalogue 1799  
 Location: lost  
 Score/parts: ms  
 Instrumentation: fl, fl d'am, 2 hn, 2 vla, vc  
 Sixth finger note: B flat  
 Cited in: Weinmann 1973, Thalheimer 1983, Vester 1985,  
 Brolli 1996, Thalheimer 1999

**85** *Reymann, Fr. Joh.*

*Concertino // a detti 10. in Es*

[E flat major]  
 Date: Traeg catalogue 1799  
 Location: lost  
 Score/parts: ms  
 Instrumentation: fl, fl d'am, 2 hn, 2 vla, vc  
 Sixth finger note: B flat  
 Cited in: Weinmann 1973, Thalheimer 1983, Vester 1985,  
 Brolli 1996, Thalheimer 1999

**86** *Reymann, Fr. Joh.*

*Concertino // a detti 11. in Es*

[E flat major]  
 Date: Traeg catalogue 1799  
 Location: lost  
 Score/parts: ms  
 Instrumentation: fl, fl d'am, 2 hn, 2 vla, vc  
 Sixth finger note: B flat  
 Cited in: Weinmann 1973, Thalheimer 1983, Vester 1985,  
 Brolli 1996, Thalheimer 1999

**87** *Reymann, Fr. Joh.*

*Concertino // a detti 12. in Es*

[E flat major]  
 Date: Traeg catalogue 1799  
 Location: lost  
 Score/parts: ms  
 Instrumentation: fl, fl d'am, 2 hn, 2 vla, vc  
 Sixth finger note: B flat  
 Cited in: Weinmann 1973, Thalheimer 1983, Vester 1985,  
 Brolli 1996, Thalheimer 1999

**88** *Reymann, Fr. Joh.*

*Concertino // à detti 13. in Es*

[E flat major]  
 Date: Traeg catalogue 1799  
 Location: lost  
 Score/parts: ms  
 Instrumentation: fl, fl d'am, 2 hn, 2 vla, vc  
 Sixth finger note: B flat  
 Cited in: Weinmann 1973, Thalheimer 1983, Vester 1985,  
 Brolli 1996, Thalheimer 1999



- 89** *Reymann, Fr. Joh.*  
*Serenata // à Fl. d'Amore Clarinetto Fag. / Corno Primo 2 Viole e Vllo / in Es*  
 [E flat major]  
 Date: Traeg catalogue 1799  
 Location: lost  
 Score/parts: ms  
 Instrumentation: fl d'am, cl, bsn, hn, 2 vla, vc  
 Sixth finger note: B flat  
 Cited in: Weinmann 1973, Thalheimer 1999 (as *Notturmo*)
- 90** *Reymann, Fr. Joh.*  
*Serenata // à Fl. Trav. Fl. d'Amora [sic] 2 Viole / 2 Cor. e Vllo in B*  
 [B flat major]  
 Date: Traeg catalogue 1799  
 Location: lost  
 Score/parts: ms  
 Instrumentation: fl, fl d'am, 2 hn, 2 vla, vc  
 Sixth finger note: B flat  
 Cited in: Weinmann 1973
- 91** *Reymann, Fr. Joh.*  
*Quart[etti] // 3. à Fl. d'Amore Clart- / to [sic] Fag. è Corno //*  
 Date: Traeg catalogue 1799  
 Location: lost  
 Score/parts: ms  
 Instrumentation: fl d'am, cl, bsn, hn  
 Sixth finger note: ?  
 Cited in: Weinmann 1973  
 Comments: “(Quart[etti]) // 3 detti à Fl. d'Amore, Clarinetto, Fag. e Cor Nr. 373” in the index. Three quartets. No key or other details.
- 92** *Richter, Giuseppe* [Joseph] (born c1770)  
*Trio in Eb a Flauto I.mo Flauto II.do Flauto d'Amour Dal Giuseppe Richter.*  
 N°2.  
 [E flat major]  
 Date: early 19th cent.  
 Location: A-HE VI a 4  
 Score/parts: ms parts (3): no further indication (fl I, fl II, fl d'am)  
 Instrumentation: 2 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,

RISM A/II 600090750

**93** *Richter, Giuseppe**Trio in C à Flauto I.mo Flauto II.do Flauto d'Amore dal Giuseppe Richter. N°5.*

[C major]

Date: early 19th cent.

Location: A-HE VI a 4

Score/parts: ms parts (3): fl I, fl II, fl d'am

Instrumentation: 2 fl, fl d'am

Sixth finger note: B flat

Cited in: Thalheimer 1999,  
RISM A/II 600090749**94** *Richter, Giuseppe**Quartetto a Flauto Imo Flauto IIdo Flauto III.zo Flauto d'Amore Dal Giuseppe Richter. N° 1.*

[B flat major]

Date: early 19th cent.

Location: A-HE VI c 2

Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am

Instrumentation: 3 fl, fl d'am

Sixth finger note: B flat

Cited in: Thalheimer 1999,  
RISM A/II 600090746**95** *Richter, Giuseppe**Quartetto a Flauto Imo Flauto IIdo Flauto III.zo Flauto d'Amour Dal Giuseppe Richter. N° 2.*

[B flat major]

Date: early 19th cent.

Location: A-HE VI c 2

Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am

Instrumentation: 3 fl, fl d'am

Sixth finger note: B flat

Cited in: Thalheimer 1999,  
RISM A/II 600090755**96** *Richter, Giuseppe**Quartetto à Flauto Imo Flauto IIdo Flauto III.zo Flauto d'Amour Dal Giuseppe Richter. N° 3.*

[E flat major]  
 Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090756

**97** *Richter, Giuseppe*

*Quartetto à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amour Dal Giuseppe Richter. N° 4.*

[B flat major]  
 Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090758

**98** *Richter, Giuseppe*

*Quartetto à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amour Dal Giuseppe Richter. N° 7.*

[B flat major]  
 Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090759

**99** *Richter, Giuseppe*

*Quartetto a Flauto I Flauto II Flauto III Flauto d'Amour Dal Giuseppe Richter. N° 8.*

[F major]  
 Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat

Cited in: Thalheimer 1999,  
RISM A/II 600090760

**100** *Richter, Giuseppe*

*Quartetto à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amour Dal Giuseppe Richter. -N° 11.*

[C major]

Date: early 19th cent.

Location: A-HE VI c 2

Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am

Instrumentation: 3 fl, fl d'am

Sixth finger note: B flat

Cited in: Thalheimer 1999,  
RISM A/II 600090761

**101** *Richter, Giuseppe*

*Quartetto à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amour Dal Giuseppe Richter. N° 12.*

[E flat major]

Date: early 19th cent.

Location: A-HE VI c 2

Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am

Instrumentation: 3 fl, fl d'am

Sixth finger note: B flat

Cited in: Thalheimer 1999,  
RISM A/II 600090762

**102** *Richter, Giuseppe*

*Quartetto à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal Giuseppe Richter. N° 13.*

[E flat major]

Date: early 19th cent.

Location: A-HE VI c 2

Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am

Instrumentation: 3 fl, fl d'am

Sixth finger note: B flat

Cited in: Thalheimer 1999,  
RISM A/II 600090763

**103** *Richter, Giuseppe*

*Quartetto à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal Giuseppe Richter. N° 14.*

[C major]  
 Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090764

**104** *Richter, Giuseppe*

*Quartetto in Flauto Imo Flauto Ildo Flauto IIIzo Flauto d'Amore Dal Giuseppe Richter. N° 15.*

[C major]  
 Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090765

**105** *Richter, Giuseppe*

*Quartetto a Flauto Imo Flauto Ildo Flauto IIIzo Flauto d'Amore Dal Giuseppe Richter. N° 16.*

[E flat major]  
 Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090766

**106** *Richter, Giuseppe*

*Quartetto concertante à Flauto Imo Flauto d'Amour Flauto Ildo Flauto IIIzo Dal Giuseppe Richter. N° 17.*

[G minor or B flat major]  
 Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat

Cited in: Thalheimer 1999,  
RISM A/II 600090767

**107** *Richter, Giuseppe*

*Quartetto concertante a Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore  
Dal Giuseppe Richter. N° 18.*

[E flat major?]

Date: early 19th cent.  
Location: A-HE VI c 2  
Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
Instrumentation: 3 fl, fl d'am  
Sixth finger note: B flat  
Cited in: Thalheimer 1999,  
RISM A/II 600090768

**108** *Richter, Giuseppe*

*Quartetto in Eb a Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal  
Giuseppe Richter. N° 19.*

[E flat major]

Date: early 19th cent.  
Location: A-HE VI c 2  
Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
Instrumentation: 3 fl, fl d'am  
Sixth finger note: B flat  
Cited in: Thalheimer 1999,  
RISM A/II 600090769

**109** *Richter, Giuseppe*

*Quartetto in F à Flauto I.mo Flauto II.do Flauto III.zo Flauto d'Amore Dal  
Giuseppe Richter. N° 20.*

[F major]

Date: early 19th cent.  
Location: A-HE VI c 2  
Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
Instrumentation: 3 fl, fl d'am  
Sixth finger note: B flat  
Cited in: Thalheimer 1999,  
RISM A/II 600090770

**110** *Richter, Giuseppe*  
*Quartetto in Eb à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal*  
*Giuseppe Richter. N° 21.*

[E flat major]

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090771

**111** *Richter, Giuseppe*  
*Quartetto in C à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore. N° 22.*

[C major]

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090772

**112** *Richter, Giuseppe*  
*Quartetto in Eb à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal*  
*Giuseppe Richter. N° 23.*

[E flat major]

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090773

**113** *Richter, Giuseppe*  
*Quartetto in Eb à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal*  
*Giuseppe Richter. N° 24.*

[E flat major]

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am

Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090774

**114** *Richter, Giuseppe*

*Quartetto in Eb à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal Giuseppe Richter. N° 25.*

[E flat major]

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090775

**115** *Richter, Giuseppe*

[Quartetto] *Sei Variazioni a Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal Giuseppe Richter. N° 26.*

[B flat major]

Date: 1822  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090809  
 Comments: Date according to RISM.

**116** *Richter, Giuseppe*

[Quartetto] *Sei Variazioni / I: Schisserl und Reindl :I / à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal Giuseppe Richter. N° 27.*

[E flat major]

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090754



**117** *Richter, Giuseppe*

*Quartetto à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal Giuseppe Richter. N° 28.*

[B flat major or g minor]

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090776

**118** *Richter, Giuseppe*

*Quartetto in C moll à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal Giuseppe Richter. N° 30.*

[C minor]

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090777

**119** *Richter, Giuseppe*

*Quartetto in B à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal Giuseppe Richter. N° 31.*

[B flat major]

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090778

**120** *Richter, Giuseppe*

*Quartetto in B à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal Gius. Richter. N° 32.*

[B flat major]

Date: early 19th cent.  
 Location: A-HE VI c 2

Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090779

**121** *Richter, Giuseppe*

*Quartetto in F à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal  
 Giuseppe Richter. N° 33.*

[F major]

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090780

**122** *Richter, Giuseppe*

*Quartetto in C à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal  
 Giuseppe Richter. N° 34.*

[C major]

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090781

**123** *Richter, Giuseppe*

*Quartetto in C à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal  
 Giuseppe Richter. N° 35.*

[C major]

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090782

**124** *Richter, Giuseppe*

*Quartetto à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal  
Giuseppe Richter. N° 36.*

[E flat major]

Date: early 19th cent.  
Location: A-HE VI c 2  
Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
Instrumentation: 3 fl, fl d'am  
Sixth finger note: B flat  
Cited in: Thalheimer 1999,  
RISM A/II 600090784

**125** *Richter, Giuseppe*

*Quartetto in F. à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal  
Giuseppe Richter. N° 37.*

[F major]

Date: early 19th cent.  
Location: A-HE VI c 2  
Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
Instrumentation: 3 fl, fl d'am  
Sixth finger note: B flat  
Cited in: Thalheimer 1999,  
RISM A/II 600090783

**126** *Richter, Giuseppe*

*Quartetto à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal  
Giuseppe Richter. N° 39.*

[G minor]

Date: early 19th cent.  
Location: A-HE VI c 2  
Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
Instrumentation: 3 fl, fl d'am  
Sixth finger note: B flat  
Cited in: Thalheimer 1999,  
RISM A/II 600090785

**127** *Richter, Giuseppe*

*Quartetto in B- à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal  
Giuseppe Richter. N° 40.*

[B flat major]

Date: early 19th cent.  
Location: A-HE VI c 2

Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090786

**128** *Richter, Giuseppe*

*Quartetto in Eb à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal  
 Giuseppe Richter. N° 41.*

[E flat major]

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090787

**129** *Richter, Giuseppe*

*Quartetto in B à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal  
 Giuseppe Richter. N° 42.*

[B flat major]

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090788

**130** *Richter, Giuseppe*

*Quartetto in Eb à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal  
 Giuseppe Richter. N° 43.*

[E flat major]

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090789

- 131** *Richter, Giuseppe*  
*Quartetto in Eb à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal*  
*Giuseppe Richter. N° 44.*  
 [E flat major]  
 Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090790
- 132** *Richter, Giuseppe*  
*Quartetto à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal*  
*Giuseppe Richter. N° 45.*  
 [E flat major]  
 Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090791
- 133** *Richter, Giuseppe*  
*Quartetto pastorale à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal*  
*Giuseppe Richter. N° 46.*  
 [E flat major]  
 Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090792
- 134** *Richter, Giuseppe*  
 [Quartetto] *Il Carnavale Oder die Geschlossene Compagn. Quartetto à Flauto*  
*Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal Giuseppe Richter. N° 48.*  
 [E flat major]  
 Date: early 19th cent.  
 Location: A-HE VI c 2

Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090745

**135** *Richter, Giuseppe*

*Quartetto à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal  
 Giuseppe Richter. N° 50.*

[E flat major]

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090793

**136** *Richter, Giuseppe*

*Quartetto à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal  
 Giuseppe Richter. N° 51.*

[E flat major]

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090794

**137** *Richter, Giuseppe*

*Quartetto à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal  
 Giuseppe Richter. N° 52.*

[B flat major]

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090795

- 138** *Richter, Giuseppe*  
*Quartetto concertante à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore*  
*Dal Giuseppe Richter. N° 53.*  
 [B flat major]  
 Date: 18th July 1821  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090796
- 139** *Richter, Giuseppe*  
*Quartetto à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal*  
*Giuseppe Richter. N° 55. 18. July 1821.*  
 [E flat major]  
 Date: 18th of July 1821  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090797
- 140** *Richter, Giuseppe*  
*Quartetto à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal*  
*Giuseppe Richter. N° 56. 31. October 1821.*  
 [E flat major]  
 Date: 31st of October 1821  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090753  
 Comments: Same piece as no. 157. Septet version with violin,  
 viola and cello parts.
- 141** *Richter, Giuseppe*  
*Quartetto à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal*  
*Giuseppe Richter. N° 58. 31. July 1822.*  
 [E flat major]

Date: 31st of July 1822  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090798

**142** *Richter, Giuseppe*

*Quartetto à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal Giuseppe Richter. N° 59. ps. 16t Oktober 1822.*

[E flat major]

Date: 16th of October 1822  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090799

**143** *Richter, Giuseppe*

*Quartetto à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal Giuseppe Richter. N° 60. ps. 13. November 1822.*

[F major]

Date: 13th of November 1822  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090800

**144** *Richter, Giuseppe*

*Quartetto à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal Giuseppe Richter. N° 61. ps. 13. November 1822.*

[C major?]

Date: 13th of November 1822  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am



Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090801

**145** *Richter, Giuseppe*

*Quartetto à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal  
 Giuseppe Richter. N° 63. ps. 19t März 1823.*

[C minor?]

Date: 19th of March 1823  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090802

**146** *Richter, Giuseppe*

*Quartetto à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal  
 Giuseppe Richter. N° 64. ps. 2t April 1823.*

[E flat major]

Date: 2nd of April 1823  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090803

**147** *Richter, Giuseppe*

*Quartetto à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Dal  
 Giuseppe Richter. N° 66. ps. 17. September 1823.*

[B flat major]

Date: 17th of September 1823  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl d'am  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090804

**148** *Richter, Giuseppe*

*Quartetto à Flauto Imo Flauto IIdo Flauto d'Amore Imo Flauto d'Amore IIdo dal Giuseppe Richter. d.*

[C major]

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl d'am I, fl d'am II  
 Instrumentation: 2 fl, 2 fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090747

**149** *Richter, Giuseppe*

*Quartetto in Eb à Flauto Imo Flauto IIdo Flauto d'Amore Imo Flauto d'Amore IIdo dal Giuseppe Richter. g.*

[E flat major]

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl d'am I, fl d'am II  
 Instrumentation: 2 fl, 2 fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090757

**150** *Richter, Giuseppe*

*Quartetto in F à Flauto Primo Flauto IIdo Flauto d'Amore Imo Flauto d'Amore IIdo dal Giuseppe Richter. c.*

[F major]

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl d'am I, fl d'am II  
 Instrumentation: 2 fl, 2 fl d'am  
 Sixth finger note: B flat  
 Cited in: RISM A/II 600090748

**151** *Richter, Giuseppe*

*Overtura à Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Imo Flauto d'Amore IIdo Dal Giuseppe Richter.*

[E flat major]

Date: early 19th cent.  
 Location: A-HE VI a 5  
 Score/parts: ms parts (5): fl I, fl II, fl III, fl d'am I, fl d'am II

Instrumentation: 3 fl, 2 fl d'am  
 Sixth finger note: B flat  
 Cited in: RISM A/II 600090811

**152** *Richter, Giuseppe*

*Polonese a Flauto Imo Flauto IIdo Flauto IIIzo Flauto IVto Flauto d'Amore  
 Dal Giuseppe Richter. -b.*

[C major]

Date: early 19th cent.  
 Location: A-HE VI c 5  
 Score/parts: ms parts (5): fl I, fl II, fl III, fl IV, fl d'am  
 Instrumentation: 4 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,

RISM A/II 600090812

Editions: *Quintet C major for four flutes and alto flute.*  
 Edited by Peter Thalheimer. P.J. Tonger  
 Musikverlag (T 3018-0), Köln-Rodenkirchen,  
 2000.

**153** *Richter, Giuseppe*

*Quintetto in F. à Flauto Imo Flauto IIdo Flauto IIIzo Flauto IVto Flauto  
 d'Amore Dal Giuseppe Richter. -f.*

[F major]

Date: early 19th cent.  
 Location: A-HE VI c 5  
 Score/parts: ms parts (5): fl I, fl II, fl III, fl IV, fl d'am  
 Instrumentation: 4 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,

RISM A/II 600090805

Editions: *Quintett in F-dur für 4 Querflöten und Flauto  
 d'amore in As (Altflöte in G).* Herausgegeben von  
 Ingo Gronefeld. Edition Kunzelmann (GM 1315),  
 Aldiswil / Zürich, 1992.

**154** *Richter, Giuseppe*

*Ouverture*

[E flat major]

Date: early 19th cent.  
 Location: A-HE VI IX f 3

Score/parts: ms parts (6); fl I, fl II, fl III, fl IV, fl d'am I,  
fl d'am II  
Instrumentation: 4 fl, 2 fl d'am  
Sixth finger note: B flat  
Cited in: Thalheimer 1999

**155** *Richter, Giuseppe*

*Divertimento a Sei Voci Flauto Imo Flauto IIdo Flauto IIIzo Flauto IVto Flauto d'Amore Imo Flauto d'Amore IIdo Del Giuseppe Richter. a.*

[F major]

Date: early 19th cent.  
Location: A-HE VI c 5  
Score/parts: ms parts (6): fl I, fl II, fl III, fl IV, fl d'am I, fl d'am II  
Instrumentation: 4 fl, 2 fl d'am  
Sixth finger note: B flat  
Cited in: Thalheimer 1999,  
RISM A/II 600090751

**156** *Richter, Giuseppe*

*Divertimento in F. a Flauto Imo Flauto IIdo Flauto IIIzo Flauto IVto Flauto d'Amore Imo Flauto d'Amore IIdo Del Giuseppe Richter. h.*

[F major]

Date: early 19th cent.  
Location: A-HE VI c 5  
Score/parts: ms parts (6): fl I, fl II, fl III, fl IV, fl d'am I,  
fl d'am II  
Instrumentation: 4 fl, 2 fl d'am  
Sixth finger note: B flat  
Cited in: Thalheimer 1999,  
RISM A/II 600090752  
Editions: *Divertimento in F-dur 4 Querflöten in C und 2  
Flauti d'amore in As (od. Altflöten).*  
Herausgegeben von Ingo Gronefeld. Edition  
Kunzelmann (GM 1289), Aldiswil / Zürich.

**157** *Richter, Giuseppe*

*Septetto a Flauto Imo Flauto IIdo Flauto IIIzo Flauto d'Amore Violino è Viola Violoncello Dal Giuseppe Richter. N° 1.*

[E flat major]

Date: early 19th cent.  
Location: A-HE VI c 5  
Score/parts: ms parts (7): fl I, fl II, fl III, fl d'am, vl, vla, vc

Instrumentation: 3 fl, fl d'am, vl, vla, vc  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090810  
 Comments: Septet version of no. 140. String parts added.

**158** *Sechter, Simon* (1788–1867)

*Flötenquartett von Simon Sechter.*

[D major]

Date: early 19th cent.  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4) (no further indication)  
 Instrumentation: 3 fl, fl d'am (in G)  
 Sixth finger note: A  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090577  
 Comments: According to Thalheimer 1999 *Quartett Nr. 1 D-dur* is for three flutes and flûte d'amour in G.

**159** *Sechter, Simon*

*Quartett Nr. 2*

[E flat major]

Date: early 19th cent.  
 Location: private collection  
 Score/parts: ms autograph  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999

**160** *Sechter, Simon*

*Quartett zu 4 Flöten componirt und dem Herrn Guglielmo achtungsvoll gewidmet von Simon Sechter. / Nr. 5*

[B flat major]

Date: 1821–1823  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl [d'am] IV  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090578

**161** *Sechter, Simon**Quartetto für 4 Flöten von Sechter. Nr. 11.*

[E flat major]

Date: 1821–1823  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl [d'am] IV  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090580

**162** *Sechter, Simon**Quartette für 4 Flöten von Sechter. / Nr. 12*

[E flat major]

Date: 1821–1823  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl [d'am] IV  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090579

**163** *Sechter, Simon**Quartetto per quattro Flauti composte e dedicate Al Illustrissimo Signore il Signore de Guglielmo da Simone Sechter. Nr° 15. ps: 19. Dezember 1821.*

[E flat major]

Date: 19th of December 1821  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl [d'am] IV  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 60009581

**164** *Sechter, Simon**Quartetto per quattro Flauti composte e dedicata al Illustrissimo Signore il Signore di Guglielmo da Simone Sechter. / Nr° 16*

[C minor?]

Date: 1821–1823  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4): fl I, fl II, fl III, fl [d'am] IV  
 Instrumentation: 3 fl, fl d'am

Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 60090582

**165** *Sechter, Simon*

*Flöten Quartett fervasst und dem Herrn Guglielmo Achtungsvoll zugeeignet von Simon Sechter. ps: 9t July 1823. / Nr. 21*

[E flat major]

Date: 9th of July 1823  
 Location: A-HE VI c 2  
 Score/parts: ms parts (4) [fl I, fl II, fl III, fl d'am]  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090576

**166** *Sechter, Simon*

*Quartett*

[E flat major]

Date: early 19th cent.  
 Location: A-Wst  
 Score/parts: ms  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999

**167** *Sechter, Simon*

*Quodlibet*

[B flat major]

Date: early 19th cent.  
 Location: private collection  
 Score/parts: ms autograph  
 Instrumentation: 3 fl, fl d'am  
 Sixth finger note: B flat  
 Cited in: Thalheimer 1999

**168** *Sechter, Simon*

*Quintett für 3 gewöhnliche Flöten und 2 Flöten d'amour von Simon Sechter.*

[Nr. 1]

[B flat major]

Date: early 19th cent.

Location: A-HE VI c 5  
 Score/parts: ms parts (5): fl I, fl II, fl III, fl d'am I, fl d'am II  
 Instrumentation: 3 fl, 2 fl d'am  
 Sixth finger note: B flat major  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090584

**169** *Sechter, Simon*

*Quintett für 3 gewöhnliche Flöten und 2 Flöten d'amour in Hochachtung dem Herrn Guglielmo gewidmet von Simon Sechter.* [Nr. 2]

[E flat major]

Date: early 19th cent.  
 Location: A-HE VI c5  
 Score/parts: ms parts (5): fl I, fl II, fl III, fl d'am I, fl d'am II  
 Instrumentation: 3 fl, 2 fl d'am  
 Sixth finger note: B flat major  
 Cited in: Thalheimer 1999,  
 RISM A/II 600090583

**170** *Telemann, Georg Philipp* (1681–1767)

*Concerto a Flauto Traverso d'Amore, 2 Violini Viola / col Basso*

[A major]

Date: Breitkopf catalogue 1763  
 Location: lost  
 Score/parts: -  
 Instrumentation: fl d'am, 2 vl, vla, b  
 Sixth finger note: B (?)  
 Cited in: Breitkopf 1763/1966, Vester 1985, Gronefeld 1992,  
 Brolli 1996  
 Editions: Breitkopf 1763  
 Comments: This is the same concerto as no. 3. In Breitkopf's catalogue, it is not clear whether Telemann is the composer of this concerto.

**171** *Volkert, Franz* (1767–1831)

*Ouverture "Das befreite Heer Salomons von Persiens"*

Date: early 19th cent.  
 Location: A-HE VI a 4  
 Score/parts: ms parts (3): csakan, fl d'am I, fl d'am II  
 Instrumentation: csakan, 2 fl d'am  
 Sixth finger note: B  
 Cited in: Betz 1992, Thalheimer 1999



**172 Weigl, Joseph** (1766–1846)1. *Opus symphonium. Concerto*2. *Sonata. a Sette / il clavicembalo. Viola d'Amore. / Flauto d'amore. Violoncello. Tromba / Corno inglese Glockenspiel. = Parti = 7. / Eccho = a Flauto d'Amore. Corno inglese / Tromba. Violoncello = = Parti = 4. / Del Sige. Giuseppe Weigl.*

[E flat major]

Date: March 1799

Location: A-Wn Cod. 19 389, Vol. I fol. 151–204 (score) and S.m. 11 393 (parts)

Score/parts: ms score 108 p, parts (11): hpsch (with euphonium), fl d'am, vla d'am, vc, eh, trp, glockenspiel, echo fl d'am, echo eh, echo trp, echo vc

Instrumentation: fl d'am, eh, trp, glockenspiel, hpsch, euphonium, vc  
echo-ensemble: fl d'am, eh, trp, vc

Sixth finger note: B flat

Cited in: Thalheimer 1983, Vester 1985, Brolli 1996, Thalheimer 1999

Comments: The first title is on the score, the second on the parts. The euphonium is a keyboard instrument used at the end of the 18th century and early 19th centuries.

**173 Wölfl, Joseph** (1773–1812)*Polonoise di Sig. Wölfl arrangée per zwey Flutes et due Flöten d'Amore par J. B. de P.[alm]*

[E flat major]

Date: early 19th cent.

Location: A-HE VI c 2

Score/parts: ms parts (4): fl I, fl II, fl d'am I, fl d'am II

Instrumentation: 2 fl, 2 fl d'am

Sixth finger note: B flat

Cited in: RISM A/II 600091550

**174 Wölfl, Joseph**[Andante] *et Polonoise arrangé pour Deux Flûtes et Deux Flûtes d'Amours Nr. 2.*

[E flat major]

Date: early 19th cent.

Location: A-HE VI c 2

Score/parts: ms parts (4): fl I, fl II, fl d'am I, fl d'am II

Instrumentation: 2 fl, 2 fl d'am

Sixth finger note: B flat

Cited in: Thalheimer 1999,  
RISM A/II 60091553  
Comments: Andante composed by Johann Baptist Cramer.  
The same as no. 16.

**175 Wranizky, Pavel (1756–1808)**

*Notturmo à Fl. d'Amo- / re Viola e Corno di Cazzia in Es*  
[E flat major]

Date: Traeg catalogue 1799  
Location: lost  
Score/parts: ms  
Instrumentation: fl d'am, hn, vla  
Sixth finger note: B flat  
Cited in: Weinmann 1973, Thalheimer 1999  
Comments: In index "*Notturmo à Fl. d'Amore, Viola e Corno Nr. 1*".

## II Orchestral and Vocal Music

### 176 *Graupner, Christoph* (1683–1760)

*Betrübter Tag, in Zion / thönen bittre Klagen / a / Flauto d'Amore / Oboe d'Amore / 2 Violin / Viola / Canto / Alto / Tenore / Basso / e / Continuo. / In die Parasc: / 1730* (Cantata)

GWV 1127/30

1. Choir, 2. Choir (choral), 3. Recit. T, 4. no. 2 Da capo, 5. Aria B, 6. Recit. S, 7. Aria S, 8. Recit. T, 9. Choir no. 2 Da capo

Date: April 1730

Location: D-DS Mus. ms 438/9

Score/parts: ms score 8 p, parts (14): S, A (2x), T (2x), B, vl 1 (2x), vl 2, vla, vlne, bc, fl d'am, ob d'am

Instrumentation: fl d'am, ob d'am, 2 vl, vla, bc

Sixth finger note: B

Cited in: Thalheimer 1983, Brolli 1996, IMSLP, RISM A/II 450006260

Comments: Fl d'am is used in nos. 1, 2 and 7.  
Text by Johann Conrad Lichtenberg, 1730.

### 177 *Graupner, Christoph*

*Gott man lobet dich in der / Stille zu Zion / a / 2 Clarin / Tympano / Flaut: Tr. e oboe d'Amore / 2 Violin / Viola / Canto / Alto / Tenore / Basso / e / Continuo. / In Die N. Anni / 1730.* (Cantata)

BWV 1109/30

1. Choir, 2. Aria B, 3. Recit. T, 4. Choir (choral), 5. Recit. S, 6. Aria S, 7. Recit. B, 8. Choir

Date: New Year 1730

Location: D-DS Mus. ms 438/1

Score/parts: ms score 14 p, Parts (20): S, A, T (2x), B (2x), vl I (2x), vl II, vla, vlne (2x), bc, clno I, clno II, timp, fl d'am, ob d'am, fl, ob

Instrumentation: fl d'am, ob d'am, 2 clno, 2 vl, vla, bc

Sixth finger note: B

Cited in: Thalheimer 1983, Brolli 1996, IMSLP, RISM A/II 45000625

Comments: In score *Flaut. d'Amour* and *Hautb. d'Amour*. Fl d'am is used in aria no. 6 with ob d'am and muted strings.  
Text by Johann Conrad Lichtenberg, 1730.

**178** *Graupner, Christoph*

*Es wallen die Herzen in freudigem Triebe. In die nativ: Senerissimi Principis Dn. Ernesti Lodovici Hass. Landgri.* (Cantata)

1. Choir, 2. Recit. T, 3. Aria T, 4. Recit. accomp. B, 5. Aria B, 6. Recit. T, 7. Aria T, 8. Recit. - accomp. - Arioso, 9. Recit., B, 10. Aria B, 11. Recit. T, 12. Choir, 13. Recit. B, 14. Duet T B, 15. Recit. B, 16. Choir, (17.) Aria no. 7 version for soprano.

Date: 26th of December 173? (1736 Brolli)

Location: D-DS Mus. ms 416/14

Score/parts: ms score 36 p

Instrumentation: fl d'am, ob d'am, bsn, 2 clno, timp, 2 vl, vla, bc

Sixth finger note: B

Cited in: Thalheimer 1983, Brolli 1996, IMSLP, RISM A/II 450005706

Comments: Fl d'am used in nos. 5 and 12 with ob d'am and strings.

Aria no. 5: *Fl: d'Amor.; oboe d'Amor.* Duet no. 14 *Flaut. d'Amore, oboe d'Amore.*

Title page and parts missing. Birthday cantata for Count Ernst Ludwig.

**179** *Graupner, Christoph*

*Hoffen wir allein in dießem / Leben auf Christum / a / Flaut: d'Amore / Oboe d'Amore / 2 Violin / Viola / Canto / Alto / Tenore / Basso / e / Continuo / Fer. 2. Pasch. / 1730.* (Cantata)

BWV 1129/30

1. Choir, 2. Recit. S, 3. Aria S, 4. Choir (choral), 5. Recit. B, 6. Aria B, 7. Recit. A, 8. Choir no. 4 da capo

Date: April 1730

Location: D-DS Mus. ms 438/10

Score/parts: ms score 11 p, parts (13): S, A, T, B, vl I (2x), vl II, vla, vlne (2x), bc, fl d'am, ob d'am

Instrumentation: fl d'am, ob d'am, 2 vl, vla, bc

Sixth finger note: B

Cited in: Thalheimer 1983, Brolli 1996, IMSLP, RISM A/II 450006261

Comments: Fl d'am used in aria no. 3 with ob d'am and strings. Fl d'am part has two versions: in A (sounding) and in C (transposed). Easter cantata.

Text by Johann Conrad Lichtenberg, 1730.

**180** *Graupner, Christoph*

*Preiße Jerusalem den Herrn / Lobe Zion / a / 2 Clarin / Tympan / Flaut:  
d'Amore / Oboe d'Amore / 2 Violin / Viola / Canto / Alto / Tenore / Basso / e /  
Continuo. / Festo Jubil. rel. / 1730 / Dn. 3. p. Tr. (Cantata)*

BWV 1173/30b

1. Choir, 2. Recit. T, 3. Aria B, 4. Recit. B, 5. Aria no. 3 da capo, 6. Recit.  
A, 7. Choir (choral), 8. Recit. S, 9. Aria S, 10. Choir no. 7 da capo

Date: 25th of June 1730  
 Location: D-DS Mus. ms 438/18  
 Score/parts: ms score 12 p, parts (18): S, A (2x), T (2x), B, vl I,  
 vl II, vla, vlne (2x), bc, clno I, clno II, timp, fl  
 d'am, ob d'am, bsn  
 Instrumentation: fl d'am, ob d'am, bsn, 2 clno, timp., 2 vl, vla, bc  
 Sixth finger note: B  
 Cited in: Thalheimer 1983, Brolli 1996, IMSLP,  
 RISM A/II 450006269  
 Comments: Fl d'am in aria no. 9 with ob d'am and strings.  
 Text by Johann Conrad Lichtenberg, 1730.

**181** *Graupner, Christoph*

*Seydt allezeit bereit zur Ver- / antwortung iedermann / a / 2 Clarin / Tymp. /  
Flaut. d'Amore / 2 Violin / Viola / Canto / Alto / Tenore / Basso / e / Continuo. /  
Festo Jubil. rel / 1730 / Dn. 3. p. Tr. (Cantata)*

BWV 1173/30a

1. Choir, 2. Recit. T, 3. Duet T and B, 4. Recit. A and B, 5. Choir (choral),  
 6. Aria S, 7. Recit. S, A and B, 8. Choir no. 5 da capo

Date: 24th of June 1730  
 Location: D-DS Mus. ms 438/17  
 Score/parts: ms score 9 p, parts (15): C, A, T (2x), B, vl I, vl II,  
 la, vlne (2x), bc, clno I, clno II, timp, ob d'am  
 Instrumentation: fl d'am, ob d'am, 2 clno, timp., 2 vl, vla, bc  
 Sixth finger note: B  
 Cited in: Thalheimer 1983, Brolli 1996, IMSLP,  
 RISM A/II 450006268  
 Comments: Fl d'am and ob d'am playing in unison in aria no. 6  
*Hautb. d'Amore. e flaut. unison.* No separate fl  
 d'am part.  
 Text by Johann Conrad Lichtenberg.

**182** *Graupner, Christoph*

*Siehe, eine Jungfrau ist / schwanger, und wird / a Flaut. d'Amore / Oboe  
d'Amore / 2 Violin / Viola / Alto / Tenore / Basso / e / Continuo. / Fest.  
Annunciat. Mariae / 1730. (Cantata)*

BWV 1170/30

1. Recit. accomp., 2. Aria T, 3. Recit., 4. Aria B, 5. Recit., 6. Aria A,  
7. Recit. B, 8. Choir (choral)

Date: The Annunciation 1730  
Location: D-DS Mus. ms 438/8  
Score/parts: ms score 8 p, parts (15): S (2x), A, T, B (2x), vl I (2x), vl II, vla, vlne (2x), bc, fl d'am, ob d'am  
Instrumentation: fl d'am, ob d'am, 2 vl, vla, bc  
Sixth finger note: B  
Cited in: Thalheimer 1983, Brolli 1996, IMSLP, RISM A/II 450006259  
Comments: Fl d'am in aria no. 6 with ob d'am and strings. Fl d'am part has two versions: in G (sounding) and in B flat (transposed). Version in G is for *Flauto d'Amor.* and version in B flat is for *Flauto d'Amour.* Text by Johann Conrad Lichtenberg, 1730.

### 183 Graupner, Christoph

*Singet fröhlich Gotte, der / unßere Stärcke / a / 2 Clarin / Tympano / Flauto d'Amore / Oboe d'Amore / 2 Violin / Viola / Canto / Alto / Tenore / Basso / e / Continuo. / Fer. 2. Nat. / 1730. (Cantata)*

BWV 1174/30

1. Choir, 2. Aria B, 3. Aria B, 4. Recit. accomp. T, 5. Duet A and T, 6. Recit. accomp. B, 7. Aria B, 8. Recit. A, T and B, 9. Choir

Date: December 1730  
Location: D-DS Mus. ms 438/25a  
Score/parts: ms score 24 p, parts (16): S, A, T (2x), B, vl I, vl II, vla, vlne (2x), bc, fl d'am, ob d'am, clno I, clno II, timp  
Instrumentation: fl d'am, ob d'am, bsn, 2 clno, timp, 2 vl, vla, bc  
Sixth finger note: B  
Cited in: Thalheimer 1983, Brolli 1996, IMSLP, RISM A/II 450006277  
Comments: Fl d'am in aria no. 7 with ob d'am, bassoon and strings (pizzicato). Printed text D-DS 43 A 415/26. Birthday cantata for Count Ernst Ludwig.

### 184 Graupner, Christoph

*Was Gott thut das ist wohl / gethan / a / Flauto d'Amore / Oboe d'Amore / 2 Violin / Viola / Canto / Alto / Tenore / Basso / e / Continuo. / Dn. 3. p. Epiph. / 1730. (Cantata)*

BWV 1114/30

1. Choir (choral), 2. Recit. T, 3. Duet A and T, 4. Recit. B, 5. Aria B, 6. Recit. T, B and A, 7. Choir no. 1 da capo

Date: January 1730  
 Location: D-DS Mus. ms 438/3  
 Score/parts: ms score 8 p, parts (11): S, A, T, B, vl I, vl II, vla, vlne, bc, fl d'am, ob d'am  
 Instrumentation: fl d'am, ob d'am, 2 vl, vla, bc  
 Sixth finger note: B  
 Cited in: Thalheimer 1983, Brolli 1996, IMSLP, RISM A/II 450006254  
 Comments: Fl d'am used in nos. 1, 3 and 5 with ob d'am and strings. Aria no. 3 in unison with ob d'am. In flute part *Fl. d'Amour*. Cantata for the 3rd Sunday after Epiphany. Text by Johann Conrad Lichtenberg, 1730.

**185 Handel, George Frideric** (1685–1759)

*Riccardo Primo Rè d'Inghilterra* (Opera)

Arioso *Morte, vieni! ma in van ti chiamo*

Act III Scena 2

[F minor]

Date: First performance 11th of November 1727  
 Location: ms D-Hs, GB-Cfm, GB-Mp and GB-Ob  
 Score/parts: ms  
 Instrumentation: *traversa bassa* (fl d'am), 2 vl, vla, b  
 Sixth finger note: C  
 Cited in: Koch 1980, Brolli 1996  
 Comments: Arioso for soprano (*Costanza*). Flute part written in g minor which means that the flute part is in B flat i.e., C flûte d'amour.

**186 Holzbauer, Ignaz Jacob** (1711–1783)

*Oratorio / La Passione di Gesu Cristo*

Aria *Tu nel duol felice sei di figlio*

[E major]

Date: Good Friday 1754  
 Location: CR-KRa A 2336  
 Score/parts: ms parts (11): vl I, vl I rip., vl II (2x), vl II ripieno, vla, vl, b, b ripieno, fl I, fl II  
 Instrumentation: 2 fl (fl d'am), 2 vl, vla, b  
 Sixth finger note: B  
 Cited in: Koch 1980, Thalheimer 1983, Brolli 1996  
 Comments: Aria for tenor (*Pietro*).

**187 Reymann, Fr. Joh.**

*Sinfon.[ia] // a 2 V. 2 Viole 2 Fl. Trav. Fl. / d'Amore 2 Cor. Fag. Vllo. con B. 2 / in Es*

[E flat major]

Date: Traeg catalogue 1799  
 Location: lost  
 Score/parts: ms  
 Instrumentation: 2 fl, fl d'am, bsn, 2 hn, 2 vl, 2 vla, vc, b  
 Sixth finger note: B flat?  
 Cited in: Weinmann 1973

**188 Reymann, Fr. Joh.**

*Sinfon.[ia] // a V. concert 2 Ob. 2 Viole Fl. / d'Amore Fag. obl. 2 Cor. con B. 3 / in C*

[C major]

Date: Traeg catalogue 1799  
 Location: lost  
 Score/parts: ms  
 Instrumentation: fl d'am, 2 ob, bsn, 2 hn, vl solo, 2 vla, b  
 Sixth finger note: B flat?  
 Cited in: Weinmann 1973

**189 Roman, Johan Helmich (1694–1767)**

*Sinfonia / da Roman*

BeRI 22

[E minor]

Date: c1740  
 Location: S-Skma Ro nr 28  
 Score/parts: ms score 15 p, parts (6): fl d'am (2x), vl I, vl II, vla, b  
 Instrumentation: 2 fl d'am, 2 vl, vla, b  
 Sixth finger note: B  
 Cited in: Bengtsson 1955, Thalheimer 1983  
 Comments: *Flauti Traversieri d'Amore* play in the second movement (E major) in unison with the first violin. Two separate identical *Traversieres d'amour* parts written in G major.

**190 Stölzel, Gottfried Heinrich (1690–1749)**

*Ich will wieder kommen und euch zu mir nehmen (Cantata)*

1. Aria B, 2. Recit. S, 3. Aria S, 4. Recit. accomp. A B, 5. Duet A B,  
 6. Choir (choral)



Date: 1720/1721  
 Location: D-B mus. ms. 21 412 Bd. 2  
 Score/parts: ms score 10 p  
 Instrumentation: fl d'am, ob, d'am, 2 vl, vla, bc  
 Sixth finger note: B  
 Cited in: Hennenberg 1976, Koch 1980, Thalheimer 1983,  
 IMSLP,  
 RISM 452511179  
 Comments: *Flutte amour* in no. 3. Fl d'am parts written in G1  
 clef. *Hautbois d'amour* written in G2 clef.  
 Text by J. Knauer.

**191 Stölzel, Gottfried Heinrich**

*Der hinunter gefahren ist, das ist der selbige, der aufgefahren über alle Himmel* (Cantata)

1. Choir, 2. Recit. T, 3. Duet A T, 4. Recit. accomp. B, 5. Aria B,  
 6. Choir (choral)

Date: 1720/1721  
 Location: D-B mus. ms. 21 412/10  
 Score/parts: ms score 13 p  
 Instrumentation: fl d'am, 2 clno, 2 vl, vla, bc  
 Sixth finger note: B  
 Cited in: Hennenberg 1976, Koch 1980, Thalheimer 1983,  
 RISM 452511171  
 Comments: According to Koch this is the earliest work known  
 for flûte d'amour. *Flutte amour* in nos. 1 and 3. Fl  
 d'am parts written in G1 clef.  
 Text by J. Knauer.

**192 Telemann, Georg Philipp** (1681–1767)

*Die Last-tragende Liebe, oder Emma und Eginhard* (Opera)

TWV 21:25

Aria (no. 39) *Mich kützelt die Hoffnung mit süßem Versprechen*

Act I Scena 11

[A major]

Date: 1728  
 Location: D-Hs Ms ND VI 2915  
 Score/parts: ms score  
 Instrumentation: *Flaut: Travers: Grosso* (fl d'am), vl unison, vla, bc  
 Sixth finger note: B  
 Cited in: Brolli 1996,  
 RISM A/II 451501216

- Editions: Georg Philipp Telemann *Musikalische Werke*  
Band XXXVII *Die Last-tragende Liebe oder Emma*  
und Eginhard, Singspiel in Drei Akten,  
*TWV 21 : 25*.  
Herausgegeben von Wolfgang Hirschmann,  
Bärenreiter (BA 5855), Kassel, Basel, London,  
New York, Prag, 2000.
- Comments: Aria for bass (*Eginhard*). The opera was first performed  
at the Hamburg opera house in 1728.

**193** *Telemann, Georg Philipp*

*Die Last-tragende Liebe, oder Emma und Eginhard* (Opera)

TWV 21:25

Aria (no. 100) *Nichts sonst bringt Berg und Tal zusammen*

Act III Scena VII

[D major]

- Date: 1728
- Location: D-Hs Ms ND VI 2915
- Score/parts: ms score
- Instrumentation: *Flaut: Travers:* [Grosso] (fl d'am), vl I, vl II, vla, bc
- Sixth finger note: B
- Cited in: RISM A/II 451501216
- Editions: *Georg Philipp Telemann Musikalische Werke*  
*Band XXXVII Die Last-tragende Liebe oder Emma*  
und Eginhard, Singspiel in Drei Akten,  
*TWV 21 : 25*.  
Herausgegeben von Wolfgang Hirschmann,  
Bärenreiter (BA 5855), Kassel, Basel, London,  
New York, Prag, 2000.
- Comments: Aria for tenor (*Wolrad*). Flauto traverso (*Flaut:*  
*Travers:*) is obviously flûte d'amour. Range of the flute  
part is b-b".

# **Catalogue of Instruments**

### **3 Catalogue of Instruments**

#### **The Catalogue**

This catalogue lists the information on 123 historic flûtes d'amour. These flutes are preserved in museums and instrument collections. Included are also some instruments whose location is unknown but for which references in catalogues or other information has survived to this day. Although this catalogue is meant to be as inclusive as possible, it is likely that there are more instruments than those included here.

The catalogues or databases of the museums are not always accurate regarding the flute type: whether the flute is, for instance, a flûte d'amour or some other unusual flute size. There is not always information available on private collections and their instruments.

The instruments listed in this catalogue are from in time period spanning approximately two hundred years. The oldest flûte d'amour, or a flute like it, is an instrument of Richard Haka's making, probably from the 1670s. The youngest is a flûte d'amour made by an unknown Italian instrument maker from 1871. Although flûtes d'amour have been made also after 1871, there is a long time period following that year for which I could not find later flûtes d'amour. This is the reason for listing here only the flûtes d'amour from before 1871.

#### **The Classification of Instruments**

The sixth finger note<sup>1</sup> of a regular transverse flute from the 18th century with one key is a d' (D4); this is also the lowest pitch of the flute. For flutes with extra keys

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<sup>1</sup> The sixth finger note is created by covering six of the flute's holes.

and a longer foot joint, lower sounds can also be produced. However, the sixth finger note always remains the same, and both of those flutes are called D flutes or regular flutes.

The flûte d'amour is a transverse flute whose lowest pitch is lower than in the regular flute by a major third, minor third or a major second because of its bigger size. Its sixth finger note is B-flat (b-flat / B-flat3), B (b / B3) or C (c' / C4).

Flûtes d'amour can be divided into two main categories: (1) the actual flûtes d'amour, which are made longer than the regular flutes and lower in sound, and (2) regular D flutes which have a *corps d'amour*, an extra left hand middle joint. By using such a longer middle joint, a regular flute can be turned into a flûte d'amour, in which case its lowest pitch becomes c' or b.

When classifying a flûte d'amour and its tuning, it is necessary to observe the sixth finger note. However, determining the pitch of the sixth finger note is not always simple, as one cannot always be certain of the tuning pitch intended for the flute. For instance, if there is a B-flat flûte d'amour with a diapason of a' - 420 Hz, it could also be a B flûte d'amour in 396 Hz (e.g., flute no. 89) or in 428/404 Hz (flute no. 84). The flute made by Quantz (no. 86) is a B-flat flûte d'amour with the diapason between 411 and 415 Hz<sup>2</sup>, but it could also be a B flûte d'amour between 389 and 392 Hz. Several of the flutes made by Quantz are set into this latter, lower pitch.<sup>3</sup>

A flute stored in the instrument museum MIM in Brussels and made by Jean Baptiste Willems (no. 118) is also an enigma by its tuning. It is a C flûte d'amour in the *ton de la chapelle* at a' - 434 Hz.<sup>4</sup> However, it could also be a D flute at 388 Hz. Flutes with this low diapason were used in France and Germany in the 18th century.

Judging from the previous examples, it is sometimes difficult, or entirely impossible, to determine the absolute diapason of an instrument. Especially in the 17th and the 18th Centuries, several tuning pitches were common depending on the

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<sup>2</sup> Oleskiewicz 1998a, 80.

<sup>3</sup> Oleskiewicz 1998a, 603–604.

<sup>4</sup> “Cette flûte, construite sans doute au vieux ton de chapelle, accuse actuellement la tonalité de sib.” Mahillon, 381.

music genre and the location of the performance. This practice continued into the 19th century.

The information on the instruments' pitch has been gathered from the catalogues or databases of museums; they do not always provide the exact actual diapasons of the instruments. Determining the frequencies is made more difficult by the fact that the pitch of the instrument varies from one musician to another because of the different manners in which they play their instruments. The frequency can vary by several Hz. In addition, the surrounding conditions influence the outcome. For instance, if an instrument's pitch is measured at 17°C, it is bound to play at least one Hz lower than an instrument measured at 22°C. To have accurate results worth comparison from all of the instruments, the instruments would have to be tested by the same person under similar conditions. This is naturally impossible.

### **The Principles of Cataloguing**

The catalogue of flûtes d'amour has been compiled so that each instrument has its own number. After that the name of the instrument maker is given (*Maker*). If there are two makers, the instrument has been listed twice, under both makers; e.g., the instrument listed as nos. 47 and 102, has a head joint made by J.C. Heise and a body made by Scherer.

If the current location of the instrument is known, it is given under *Location*. After the museum identifier, the number in the catalogue under which the instrument in question is listed can be found. It is quite common that instruments in private collections move from one collection to another. Because of this, these instruments may be accompanied by incomplete or incorrect location data.

The year of an instrument's manufacture is stated when known (under *Date*). For instruments whose manufacture date could not be determined, estimated dates are provided so they could be placed on the timeline. These estimations are made on the basis of the museum catalogues or other sources. The latter include an engraving

on the body of the instrument, or the date can be deduced from the flute's serial number.

The *Sixth finger* note reveals the diapason of the flûte d'amour. Even if the flute has additional keys for lower notes, it is precisely this note, that defines the flute's tuning.<sup>5</sup>

*Pitch* reveals the tuning of the note a' in Hz. Some of the Hz readings come from catalogues and other sources, whereas some are the results of my own measurements. Whenever there is conflicting information about the pitch, I have chosen to rely on the latest or otherwise the most reliable data. These differences are discussed in the *Comments* section of this catalogue. In this section I also mention the measurements that I have carried out while playing or otherwise examining the instrument myself. In these cases, I include only my own observations. In addition, I list the photographs that have been included in the catalogue—for example, "Pitch, length and picture by JSP (Jan 2006)".<sup>6</sup>

Determining the pitch requires the instrument being played, which is not always possible. Because of this, a number of the flutes in this catalogue lack that information. I was, however, able to play or otherwise examine 30 of the 123 instruments in the catalogue.

The number of keys is given under *Keys*. The majority of the flûtes d'amour have only one key, but with the development of the flute and the change in ideals, also flûtes d'amour were supplied with more keys. When extra keys were added after the flute's original date of manufacture, they are indicated after a plus sign, e.g., 1+3 (no. 16). This means that the flute had originally only one key and three keys were added later.

In *Corps*, one can see if regular D-flute has any changeable left-hand *corps de rechange* parts. With *corps d'amour* regular flute can be changed to a flûte d'amour. Only one actual flûte d'amour is known for its use of several *corps de rechange* and consequently different diapasons (no. 55).

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<sup>5</sup> B-flat, B, or C flute.

<sup>6</sup> JSP is the marking used for those photographs that I took.

Materials used in flute construction and the list of abbreviations used in the catalogue are given in the sections so-named.

In the *Length* section, measurements are given in centimetres. The first number is the complete length of a flute, while the number in brackets tells its sounding length.<sup>7</sup> These measurements can also vary between different sources. For some instruments, only their whole length is known, whereas for others we know only their sounding length.

The *Type* section tells which instruments are actual flûtes d'amour (abbreviated *fl d'am*), and which are regular flutes that can be altered by use of a corps d'amour into a flûte d'amour (abbreviated *corps d'am*).

The *Cited in* section lists all the different sources of information for a particular instrument. They are arranged by their year of publication so that the oldest is listed first.

If there are any published images of the instrument, it has been mentioned in *Pictures*.

In *Comments*, the maker's year of birth and death have been given, as well as where and when he was active. All additional information on the instrument or its cataloguing is included in this section.

I have added some pictures of the instruments taken by me, especially when there have been no other images available. The pictures which I have borrowed from other sources are listed at the end of the catalogue.

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<sup>7</sup> The sounding length is the measurement taken from the middle of the embouchure hole to the end of the foot joint.



## Flûtes d'Amour

**1**

<b>Maker</b> Anonymous	<b>Location</b> D-Nürnberg MIR 346	<b>Date</b> c1745	<b>Sixth finger</b> B	<b>Pitch</b> 420 Hz
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<b>Keys</b> 1	<b>Corps</b> 1	<b>Material</b> bo, iv, si	<b>Length</b> 75 (67)	<b>Type</b> fl d'am
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**Cited in**  
Nürnberg WWW

### Comments

Mid-German flute made about 1745 (personal contact to the museum 2001).

**2**

<b>Maker</b> Anonymous	<b>Location</b> US-MI- Ann Arbor 559	<b>Date</b> c1750	<b>Sixth finger</b> B	<b>Pitch</b> ?
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<b>Keys</b> 1	<b>Corps</b> 1	<b>Material</b> ma, br	<b>Length</b> 76 (67)	<b>Type</b> fl d'am
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<b>Cited in</b> Borders 1980	<b>Pictures</b> Borders 1980
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**3**

<b>Maker</b> Anonymous	<b>Location</b> I-Bologna 2811	<b>Date</b> c1750	<b>Sixth finger</b> B flat/B	<b>Pitch</b> 445/417 Hz
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<b>Keys</b> 1	<b>Corps</b> 1	<b>Material</b> ol, iv, si	<b>Length</b> 72.8 (67.36)	<b>Type</b> fl d'am
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<b>Cited in</b> van der Meer 1993, Brolli 1996	<b>Pictures</b> van der Meer 1993
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**Comments**

The flute is identical with no. 4. Sixth finger note and pitch according to van der Meer 1993.

**4**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Anonymous	I-Bologna 1832	c1750	B flat/B	445/417 Hz

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	ol, iv, si	72.69 (67.15)	fl d'am

**Cited in**

van der Meer 1993, Brolli 1996

**Pictures**

van der Meer 1993

**Comments**

The flute is identical with no. 3. Sixth finger note and pitch according to van der Meer 1993.

**5**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Anonymous	D-Berlin 2695	c1750	B	?

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, iv, si	75	fl d'am

**Cited in**

Snoeck 1894, Sachs 1922

**Comments**

Snoeck 1894: catalogue no. 695.

**6**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Anonymous	D-Berlin 562	?	B	?

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
?	?	bo, iv, si	75	fl d'am?

**Cited in**

Sachs 1922

**7**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Anonymous	GB-Bate 1013	18th cent.	B	c426 Hz

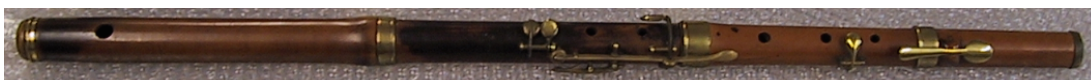
<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
6	1	bo, br?	74 (68)	fl d'am

**Cited in**

Bate 1976, Bate WWW

**Comments**

Possibly a French flute. Keys: C'' (1), C'' (2), Bb, G#, Fs, and D#. First five keys added in the 19th century. Pitch, length and picture by JSP (Oct 2000).



7 Anonymous

**8**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Anonymous	US-NY-MET 89.4.2645	19th cent.	B flat?	?

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, iv, br	75.2	fl d'am

**Cited in**

MET 1977

**Comments**

Possibly a reproduction by Victor Charles Mahillon (1841–1924) after an 18th century origin or model. According to MET 1977 the flute is French, but Mahillon lived and worked in Brussels, Belgium. According to MET 1977, the sixth finger note is B flat or A.

**9**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Anonymous	B-Bruxelles	19th cent.?	B flat	435 Hz

2386

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, iv, br	74.5	fl d'am

**Cited in**  
Snoeck 1894

**Comments**

According to Snoeck 1894 the flute is possibly a reproduction after an 18th century origin. Pitch, length and picture by JSP (May 2001).



9 Anonymous

**10**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Anonymous	D-Leipzig 3492	c1825	B flat/B?	?

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	ce, iv, br	(69.4)	fl d'am

**Cited in**  
Heyde 1980

**Pictures**  
Heyde 1980

**Comments**

Made in Markneukirchen or Dresden c1825.

**11**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Anonymous	US-DC-DCM DCM 0198	1871	B	?

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
8	1	bo, iv, si	82	fl d'am

**Cited in**  
Gilliam 1961, Thalheimer 1983,  
DCM WWW

**Pictures**  
DCM WWW

**Comments**

This is one of three flûtes d'amour built especially for the first performance of Verdi's *Aida*. According to Gilliam 1961 "It was found during rehearsal, however, that they were less effective than ordinary flutes". *Danza Sacra delle sacerdotesse* is in E flat major and for B flute it is G flat major, which is a very difficult key for an 8-keyed flûte d'amour. Keys: C", Bb, G#, Fs, Fl, D#, C#' and C'.

DCM WWW: <http://hdl.loc.gov/loc.music/dcmflute.0198>

**12**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Anonymous	D-Thalheimer	End of the 19th cent.	C	445 Hz
<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
4	1	bo, hn, br	66.8 (58.5)	fl d'am

**Comments**

Possibly made in Markneukirchen, Vogtland region.

Keys: Bb, G#, Fs and D#. Pitch, length and picture by JSP (Jan 2006).



12 Anonymous

**13**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Bauer, F.	US-DC-DCM DCM1001	1803–1835	B flat?	439 Hz?
<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, hr, br	84.7	fl d'am

**Cited in**

Gilliam 1961, Seyfrit 1982,  
DCM WWW

**Pictures**

Seyfrit 1982,  
DCM WWW

**Comments**

Franz Bauer *fl* Prag *c*1803–1835. Gilliam 1961: “flute in G, length 86.5 cm”. Seyfrit 1982: “If the lowest pitch is taken as a, A=410 Hz; if the lowest pitch is taken as Bb, A=439 Hz. Length 84.7 cm. Date *c*1775”.

DCM WWW: <http://hdl.loc.gov/loc.music/dcmflute.1001>

**14**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Bauer, F.	CZ-Praha E 128	1803–1835	B flat	430 Hz
<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
9	1	bo, hn, br	90.5 (78.2)	fl d'am

**Cited in**

Young 1993

**Comments**

Keys: B, C”, Bb, G#, Fs/l, D, D#, C#’ and C’. Pitch, length and picture by JSP (Sep 2013).



14 F. Bauer

**15**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Bauer, F.	CZ-Praha E 130	1803–1835	B flat	425 Hz
<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
3	1	bo, hn, br	84 (71.4)	fl d'am

**Cited in**

Young 1993

**Comments**

Head joint with a tuning slide and brass tube. The upper part of head joint (with embouchure) perhaps not original. Keys for the first (B) and the sixth (D) hole and D#. Pitch, length and picture by JSP (Sep 2013).



15 F. Bauer

**16**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Bauer, J.G.	CH-Bellerive	1719–1736	?	?
<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1+3	1	bo, br	76.5	fl d'am

**Cited in**

Waterhouse 1993, Young 1993

**Comments**

Johannes Gottlob Bauer (Bauermann) (1696–c1736) *fl* Leipzig *a*1719–*p*1724.  
 “3 beautifully made keys added, glued-on blocks.” (Young 1993)

**17**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Bertani, D.	I-Modena SM 23-1981	Late 18th cent.	B flat	415 Hz
<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	ma, br	67.7 (62.2)	fl d'am

**Cited in**

Modena 1982, Waterhouse 1993,  
 Brolli 1996

**Pictures**

Modena 1982, Brolli 1996

**Comments**

Domenico Bertani *fl* Modena late 18th century(?). Originally fl d'am but changed later to a recorder. The instrument looks very strange.

**18**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Beukers, W.	?	a1764	?	?

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	7?	?, si	?	corps d'am

**Cited in**

Dunning 1981, Bouterse 2005

**Comments**

Willem Beukers (1666–1750) *fl* Amsterdam, first half of the 18th century, and son Willem Beukers (1703–1781) *fl* Amsterdam mid-18th century till 1781. The flute was for sale at an auction of the properties of the composer Pietro Antonio Locatelli (1695–1764) in Amsterdam on the 21st of August 1765. In the auction catalogue: “10- Een extra fraaije Dwarsfluit met een Zilveren Klep, waaraan ook een Fluit d'Amour, bestaande in tien Stukken en twee Aanvoegstukjes, gemaakt door Willem Beukers te Amsterdam”. (10- an exceedingly handsome traverso with a silver key 'on which' also a flûte d'amour, consisting of ten parts and two extension pieces (corps de rechange?) made by Willem Beukers of Amsterdam.) Translation by Bouterse 2005.

**19**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Bischoff, J.G.K.	D-Spohr	c1820	B flat	?

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, iv, br	(67.1)	fl d'am

**Cited in**

Spohr 1996

**Pictures**

Spohr 1996

**Comments**

Johann Gottlieb Karl Bischoff (1780–1870) *fl* Gotha ?–1813, *fl* Darmstadt 1813–1870.



**20**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Buffet, A. jne	GB-Edinburgh 59	c1850	B	435 Hz

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
Böhm 1832	1	co, si	80.3	fl d'am

**Cited in**  
Myers 1990, Myers 1992,  
Edinburgh WWW

**Pictures**  
Myers 1990,  
Edinburgh WWW

**Comments**

Auguste Buffet jeune (1789–?) *fl* Paris 1830–p1885. Böhm 1832 key system with closed G# and Buffet / Coche modifications.

Edinburgh WWW: [http://www.mimo-db.eu/MIMO/infodoc/ged/view.aspx?eid=OAI\\_IMAGE\\_PROJECTS\\_LIB\\_ED\\_AC\\_UK\\_10683\\_14866](http://www.mimo-db.eu/MIMO/infodoc/ged/view.aspx?eid=OAI_IMAGE_PROJECTS_LIB_ED_AC_UK_10683_14866)



20 A. Buffet jne

**21**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Bühner & Keller	D-Pillat	c1840	B flat	c450 Hz

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
Böhm 1832	1	ebonite, nsi?	?	fl d'am

**Cited in**  
Thalheimer 1983

**Pictures**  
Thalheimer 1983

**Comments**

Gabriel Sébastien Bühner (c1756–1819) and Isaac Keller (?–?) *fl* Strasbourg p1802–c1844.

**22**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Cahusac, T.	GB-V&AM 22/4	a1798	B flat	441 Hz

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, iv, si	75 (65.5)	fl d'am

**Cited in**  
Baines 1968, Young 1993,  
Brolli 1996

**Pictures**  
Baines 1968

**Comments**

Thomas Cahusac Senior (1714–1798) *fl* London *c*1738–1798. “B flat Tenor Flute” (Young 1993).

**23**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Cahusac, T.	GB-Oldham	<i>a</i> 1798	B	?

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, iv, si	73.3	fl d'am

**Cited in**  
Young 1993

**Comments**

Sixth finger note according to Young 1993.

**24**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Cerino, L.	I-Balestracci	End of the 18th cent.	B	415 Hz

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	?	?	?	fl d'am?

**Cited in**  
Waterhouse 1993, Powell 2000

**Comments**

Lorenzo Cerino *fl* Torino –1797–.

**25**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Clementi & Co.	GB-Bate 1010	1802–1810	B	420 Hz

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, br	76.9 (67.3)	fl d'am

**Cited in**  
Bate 1969, Bate 1976,  
Bate WWW

**Pictures**  
Bate 1969

### Comments

Clementi & Co. *fl* London 1802–1831. Mark *Clementi & Co.* used 1802–1810. The flute was possibly sold by Clementi & Co. The cap looks quite unusual for an English flute. The flute may have been imported to England. Pitch, length and picture by JSP (Oct 2000).



25 Clementi & Co.

### 26

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Clementi & Co.	?	1802–1810	B flat	?

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
?	?	bo, iv, si	?	fl d'am?

**Cited in**  
Sotheby's 1987, Powell 2000

### 27

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Clementi & Co.	US-NY-MET 89.4.2031	1819	B flat	416 Hz?

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
4	1	bo, iv, br	75.7 (66.9)	fl d'am

**Cited in**  
Rockstro 1890/1967,  
MET 1977, MET WWW

**Pictures**  
MET WWW

### Comments

Flute in 3 sections; the right hand and foot joint in one piece. According to Rockstro 1890/1967 a'=361 Hz. Stamped: Clementi & Co. / London / 1819. Keys: Bb, G#, Fs and D#.

MET WWW: <http://www.metmuseum.org/Collections/search-the-collections/502609>

**28**

<b>Maker</b> Clementi & Co.	<b>Location</b> US-DC-DCM DCM 0826	<b>Date</b> 1802–1831	<b>Sixth finger</b> B?	<b>Pitch</b> ?
<b>Keys</b> 7	<b>Corps</b> 1	<b>Material</b> eb, iv, si	<b>Length</b> 81.6	<b>Type</b> fl d'am

**Cited in**  
Gilliam 1961,  
DCM WWW

**Pictures**  
DCM WWW

**Comments**

Mark on upper body and head: "C-Nicholson's Improved". Mark on the right hand and foot joints: "Clementi & Co. / London". Gilliam 1961: "Flute in G". DCM WWW: "Flute d'amore in A". Keys: C", Bb, G#, Fs, D#, C#" and C'.  
DCM WWW: <http://hdl.loc.gov/loc.music/dcmflute.0826>

**29**

<b>Maker</b> Crone, G.	<b>Location</b> D-Schmitz	<b>Date</b> ?	<b>Sixth finger</b> B flat/B	<b>Pitch</b> 428/404 Hz
<b>Keys</b> 1(+4)	<b>Corps</b> 1	<b>Material</b> bo, iv, (nsi)	<b>Length</b> 74.3 (65.1)	<b>Type</b> fl d'am

**Cited in**  
Wenner 1989, Young 1993

**Pictures**  
Wenner 1989

**Comments**

Gottlieb Crone (1706–1766/68) *fl* Leipzig a1744–1768. Under a J. Poerschmann's stamp is a stamp by G. Crone. Originally one key. In the beginning of the 19th century four new silver keys were added and the embouchure was enlarged. Martin Wenner restored the flute back to a one keyed flute. Article about this restoration in *Glareana* (1989). Pitch according to Wenner 1989 a'=454 Hz. The same flute as no. 84.

**30**

<b>Maker</b> Crone, J.A.	<b>Location</b> D-Thalheimer	<b>Date</b> ?	<b>Sixth finger</b> C	<b>Pitch</b> 420 Hz
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<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	4	bo, iv, br	71.2 (64.1) with corps d'am	corps d'am

**Comments**

Johann August Crone (1727–1804) *fl* Leipzig 1766/68–*p*1829. The middle joints as a regular D flute are a'=440, 430 and 420 Hz. The pitch with the *corps d'amour* is 420 Hz. The flute has a separate extension for the foot joint which is used with the *corps d'amour*. Pitch, length and picture by JSP (Jan 2006).



30 J.A. Crone

**31**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Dejardin, C.	I-Balestracci	Second half of the 18th cent.	B	415 Hz

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, iv, si	72.6 (67.15)	fl d'am

**Cited in**

Waterhouse 1993, Powell 2000,  
Lazzari 2001

**Pictures**

Lazzari 2001

**Comments**

Carlo Antonio Dejardin (Deiardin) *fl* Torino 18th century. A pair of no. 32. Two identical flutes in the same case.

**32**

<b>Maker</b> Dejardin, C.	<b>Location</b> I-Balestracci	<b>Date</b> Second half of the 18th cent.	<b>Sixth finger</b> B	<b>Pitch</b> 415 Hz
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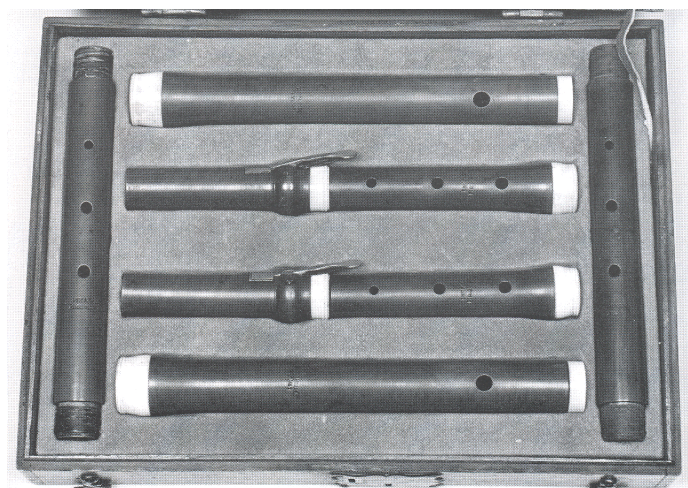
<b>Keys</b> 1	<b>Corps</b> 1	<b>Material</b> bo, iv, si	<b>Length</b> 72.6 (67.15)	<b>Type</b> fl d'am
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**Cited in**  
Waterhouse 1993, Powell 2000,  
Lazzari 2001

**Pictures**  
Lazzari 2001

**Comments**

A pair of no. 31.



31 and 32 C. Dejardin

**33**

<b>Maker</b> Denner, J.	<b>Location</b> D-Spohr (ex Hünteler)	<b>Date</b> 1715–1720	<b>Sixth finger</b> B/C	<b>Pitch</b> <i>c</i> 420/ 400 Hz
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<b>Keys</b> 1	<b>Corps</b> 4	<b>Material</b> bo, iv, si	<b>Length</b> 62.55 (55.5)– 71.1 (64.05)	<b>Type</b> corps d'am
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**Cited in**  
Hünteler 1993,  
Kirnbauer 1995

**Pictures**  
Hünteler 1993,  
Kirnbauer 1995

**Comments**

Jacob Denner (1681–1735) *fl* Nürnberg 1707–*p*1735. The flute was found in an old house in the Nürnberg area in 1991. The flute has four *corps de rechange*. According to Fridtjof Aurin (personal contact Sep 2013), the pitch for the middle joints is 394/395, 400, 415 and for the *corps d'amour* approximately 420 Hz. According to Hünteler 1993 the pitch for the middle joints is 402, 412, 422 and for the *corps d'amour* 422 Hz as a B fl d'am or 402 Hz as a C fl d'am. According to Kirnbauer 1995, the pitch is 402, 412, 422 and for the *corps d'amour* c360. As a B fl d'am the pitch is 427 Hz or 402 Hz as a C fl d'am.

**34**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Doke, C.	A-Tutz Jr.	Early 19th cent.	B	420 Hz
<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, hr, br	75.35 (67)	fl d'am

**Comments**

Carl Doke (c1778–1826) *fl* Linz a1810–*p*1826. In the stamp (eagle?) / Karl / Doke / Linz / (four dots). Pitch, length and picture by JSP (Oct 2000).



34 C. Doke

**35**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Du Mont	US-DC-DCM DCM 0870	c1700	B flat	392 Hz
<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, iv, br	80.1	fl d'am

**Cited in**

Gilliam 1961, Bowers 1977,  
Seyfrit 1982, Young 1993,  
Powel 2000, Powell 2002,  
DCM WWW

**Pictures**

Bowers 1977,  
Seyfrit 1982,  
DCM WWW

**Comments**

Du Mont *fl* Paris –1692–. 1692 listed by Du Pradel as “Maître pour le jeu et pour la Fabrique des Instruments à Vent”. Sixth finger note and pitch according to Powell

2002. Length according to Seyfrit 1982 and Young 1993 is 79.55 cm. According to Gilliam 1961, the length is 73.5 cm. According to DCM WWW the length is 80.1 cm.

DCM WWW: <http://hdl.loc.gov/loc.music/dcmflute.0870>

**36**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Dupre, J.	B-Bruxelles 2687	1811?	B flat	440 Hz

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
4	1	bo, br	75.8 (68.6)	fl d'am

**Cited in**

Thalheimer 1983, Waterhouse 1993

**Comments**

(Pierre Paul Ghislain) Joseph Dupré (1790–1862) *fl* Tournai *a*1820–*p*1850.

Keys: Bb, G#, Fs and D#. Pitch, length and picture by JSP (May 2001).



36 J. Dupre

**37**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Eisenbrant	?	1785	C	?

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
?	1?	bo, iv	65	fl d'am?

**Cited in**

Sachs 1922

**Comments**

Stamp in the head joint: *Eisenbrant*. Other parts: *Hoe*. The same flute as no. 53.

**38**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Eisenmenger, J.G.	D-Nürnberg MIR 345	c1740	B flat	?



<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, br	71.1	fl d'am

**Cited in**

Addington 1985,  
Young 1993, Brolli 1996,  
Nürnberg WWW

**Comments**

Johann Georg Eisenmenger (1698–1742) *fl* Mannheim 1722–1742. The head joint is not original. The flute is from about the same time period and the region as Molter's concerto for B flat *flauto d'amore*.

**39**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Elwe, H.V.	D-Thalheimer	Late 18th cent.	B flat/B	445/420 Hz

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	eb, iv, si	74 (67.7)	fl d'am

**Cited in**

Thalheimer 1983

**Pictures**

Thalheimer 1983

**Comments**

H.V. Elwe *fl* Berlin? late 18th century. Pitch and length by JSP (Jan 2006).

**40**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Fornari, A.	? (ex A-Stadner)	1794	?	435 Hz

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, br	74 (67.6)	fl d'am

**Cited in**

Waterhouse 1993, Young 1993,  
Bernardini 1986, Sotheby's 1994

**Pictures**

Bernardini 1986

**Comments**

Andrea Fornari (1753–1841) *fl* Venezia a1791–p1832.



40 A. Fornari

**41**

<b>Maker</b> Friedrich, J.	<b>Location</b> A-Wien 89	<b>Date</b> First half of 18th cent.	<b>Sixth finger</b> B flat?	<b>Pitch</b> 435 Hz
<b>Keys</b> 1	<b>Corps</b> ?	<b>Material</b> ?	<b>Length</b> (68.3)	<b>Type</b> fl d'am

**Cited in**

Addington 1984, Stadner 1986, Waterhouse 1993, Powell 2000

**Comments**

J. Friedrich *fl* Prag first half of the 18th century.

**42**

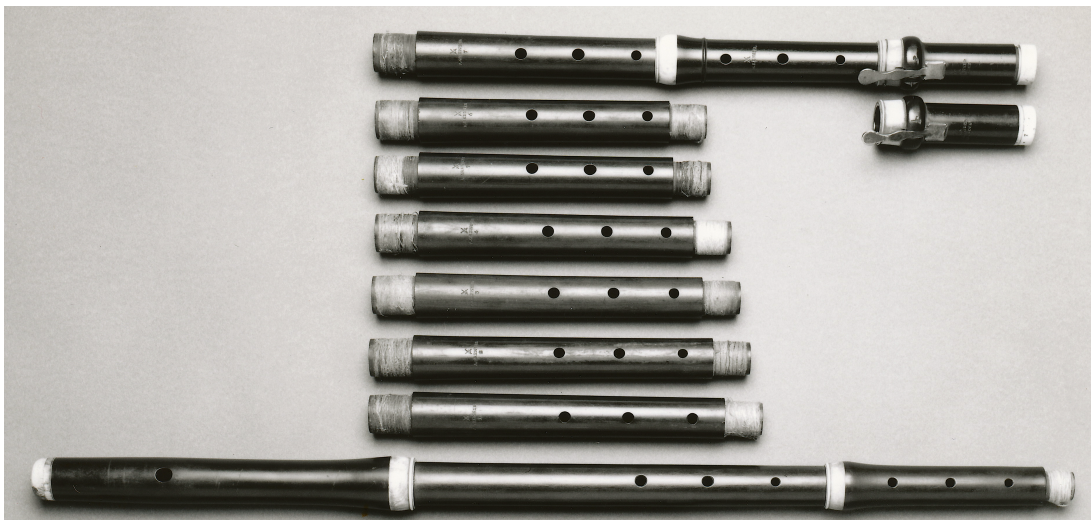
<b>Maker</b> Grenser, C.A.	<b>Location</b> ?	<b>Date</b> 3rd quarter of the 18th cent.	<b>Sixth finger</b> ?	<b>Pitch</b> ?
<b>Keys</b> 1	<b>Corps</b> 8	<b>Material</b> bw, iv, si	<b>Length</b> ?	<b>Type</b> corps d'am

**Cited in**

Sotheby's 1995

**Comments**

Carl Augustin Grenser I (1720–1807) *fl* Dresden 1744–*p*1798. The longest joint is a *corps d'amour*. Head joint is not original. Two foot joints.



42 C.A. Grenser

**43**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Haka, R.	NL-Ehrenfeld	1670–1680	C	410 Hz
<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, br	75.6 (55.7)	fl d'am

**Cited in**

Bowers 1997, von Huene 1988,  
Solum 1992, Young 1993,  
Powell 2000, Bouterse 2005

**Pictures**

drawing in von Huene 1988,  
Solum 1992, Bouterse 2005

**Comments**

Richard Haka (*a*1646–1705) *fl* Amsterdam *c*1661–?1699. The earliest three part flute with a key. Pitch according to von Huene 1988 “between 392 and 415 Hz”.

According to Powell 2000  $a' = 410$  Hz.



43 R. Haka

**44**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Hale, J.	US-DC-DCM DCM 1194	1785–1804	B	422 Hz

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, iv, si	73.1	fl d'am

<b>Cited in</b>	<b>Pictures</b>
Gilliam 1961, Seyfrit 1982, Young 1993, DCM WWW	Seyfrit 1982, DCM WWW

**Comments**

John Hale *fl* London 1785–1804. Length according to Seyfrit 1982. According to Young 1993 and Gilliam 1961 the length is 72.2 cm. According to DCM WWW the length is 73 cm.

DCM WWW: <http://hdl.loc.gov/loc.music/dcmflute.1194>

**45**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Hammig, F.	A-Linz 174	End of the 18th cent.	B	420 Hz

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, br	74.15 (67.4)	fl d'am

<b>Cited in</b>	<b>Pictures</b>
Waterhouse 1993, Brolli 1996, Young 1997, Powell 2000	Young 1997

**Comments**

Friedrich Hammig *fl* Wien *a*1791–*p*1823.

**46**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Heerde, J. van	NL-GMH No. Ea 292-1933	<i>c</i> 1730	B	415 Hz or higher

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	eb, iv, si	78.09 (65.12)	fl d'am

<b>Cited in</b>	<b>Pictures</b>
Addington 1985, Young 1993, GMH draw., Brolli 1996, Bouterse 2005	GMH drawing with a photo, Bouterse 2005

**Comments**

Jan van Heerde (1704–1750) *fl* Amsterdam *c*1720–1750. GMH (Gemeentemuseum Den Haag) drawing of the flute done by Rob van den Linde 1985. According to van den Linde's drawing, the flute was made by Jan Juriaensz van Heerde (1638–1691) *fl* Amsterdam *c*1670–1691. Pitch according to Boaz Berney (personal contact July 2001), according to Brolli 1996 the tuning is 421 Hz.

**47**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Heise, J.C. / Scherer	FI-Tampere priv. coll.	?	B flat	420 Hz
<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, br	77.35	fl d'am

**Pictures**

see also no. 102

**Comments**

Johann Conrad Heise (1703–1783) *fl* Kassel 1741–1763. The head joint is by Heise and other parts by Scherer. The same instrument as no. 102. Beautiful brass rings. Stamp in the head joint: (crown) / I. C. Heise / Cassel / (lion?). Left hand, right hand and foot joints: (crown) / Scherer / (lion).  
Pitch, length and picture by JSP (June 1999).



47 J.C. Heise and 102 Scherer

**48**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Hemsing, B.	NL-GMH No. Ea	1st quarter of the 18th cent. 38-X-1952	B flat/B	420/400 Hz

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	eb, iv, si	77.14 (68.74)	fl d'am

**Cited in**

GHM draw., Waterhouse 1993,  
Brolli 1996, Bouterse 2005

**Pictures**

GHM drawing with a photo,  
Bouterse 2005

**Comments**

Barend Hemsing *fl* Amsterdam first quarter of the 18th century. GMH drawing made by Rob van den Linde 1985. Pitch according to Brolli 1996.



48 B. Hemsing

**49**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Hill, late Monzani & Co. no 2591	?	<i>p</i> 1829	B flat	?

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
5	1	rw	?	fl d'am

**Cited in**

Sotheby's 1987,  
GSJ XLVIII (1995)

**Comments**

Henry Hill (1781–1839) *fl* London 1829–39. 1809–1829 in partnership with T. Monzani until Monzani's retirement. The same instrument as no. 79.

**50**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Hirschtein, M.	US-DC-DCM DCM 1267	1744–1769	A/B flat?	?
<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	iv, si	69.2	fl d'am

**Cited in**

Gilliam 1961, Seyfrit 1982,  
Powel 2000, DCM WWW

**Pictures**

Seyfrit 1982,  
DCM WWW

**Comments**

Matthäus Hirschtein (c1695–1769) *fl* Leipzig 1744–1769. According to Seyfrit 1982 the sixth finger note is A or B flat, and according to Gilliam 1961 it is B. The length according to DCM WWW. According to Seyfrit 1982 the length is 70 cm, and Gilliam 1961 it is 63.9 cm (sounding length?).

DCM WWW: <http://hdl.loc.gov/loc.music/dcmflute.1267>

**51**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Hirschtein, M.	D-Berlin 2672	c1750	B	?
<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	iv	70.5	fl d'am

**Cited in**

Sachs 1922, Waterhouse 1993,  
Powell 2000

**Comments**

Head joint missing? (Powell 2000)

**52**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Hoe, I.W.	D-Bonn 40	Second half of the 18th cent.	B flat	425 Hz

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, iv, br	76.85 (68.86)	fl d'am

**Cited in**  
Waterhouse 1993, Weber 1993,  
Brolli 1996

**Pictures**  
Weber 1993

### **Comments**

Johann Wolfgang Hoe *fl Hof a1762–p1772*. Restored by Rainer Weber in 1991.

### **53**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Hoe, I.W.	?	1785	C	?

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
?	1?	bo, iv	65	fl d'am?

**Cited in**  
Sachs 1922

### **Comments**

Stamp in the head joint: *Eisenbrant*. Other parts: *Hoe*. The same flute as no. 37.

### **54**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Key	US-DC-DCM DCM 1171	1805–1858	B flat/B?	?

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
8	1	co, iv, nsi	81.65	fl d'am

**Cited in**  
DCM WWW

**Pictures**  
DCM WWW

### **Comments**

Stamp: Patent / Key / London / (unicorn head). Keys: C'', Bb, G#, Fs, Fl, D#, C#' and C'.

DCM WWW: <http://hdl.loc.gov/loc.music/dcmflute.1171>



**55**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Kirst, F.G.A.	D-Bonn 41	Late 18th cent.	B flat	425, 435 and 440 Hz

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	3	bo, iv, si	78.6	fl d'am

<b>Cited in</b>	<b>Pictures</b>
Waterhouse 1993, Weber 1993, Young 1993	Weber 1993

**Comments**

Friedrich Gabriel August Kirst (c1750–1806) *fl* Potsdam 1772–1804. This is the only known actual flûte d'amour with many middle joints; no. 1 is 425 Hz, no. 2 is 435 Hz and no. 3 is 440 Hz.

**56**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Kleinert	D-Thalheimer	?	B flat	440 Hz

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
6	1	bo, hn, br	89 (77.1)	fl d'am

**Comments**

Kleinert *fl* Breslau 1832–c1935. Firm active over three generations. Right hand part not original. Viennese embouchure. Keys: Bb, G#, Fs, D#, C#' and C'. Pitch, length and picture by JSP (Jan 2006).



56 Kleinert

**57**

<b>Maker</b> Koch, S.	<b>Location</b> D-Thalheimer	<b>Date</b> 1807–1828	<b>Sixth finger</b> B flat	<b>Pitch</b> c445 Hz
<b>Keys</b> 8	<b>Corps</b> 1	<b>Material</b> bo, iv, br	<b>Length</b> 82.75 (73.23)	<b>Type</b> fl d'am

**Cited in**  
Thalheimer 1999

**Pictures**  
Thalheimer 1999

**Comments**

Stephan Koch Senior (1772–1828) *fl* Wien c1807–1828. Keys to C' (sounding a flat). Keys: C'', Bb, G#, Fs, Fl, D#, C#' and C'.  
Pitch, length and picture by JSP (Jan 2006).

**58**

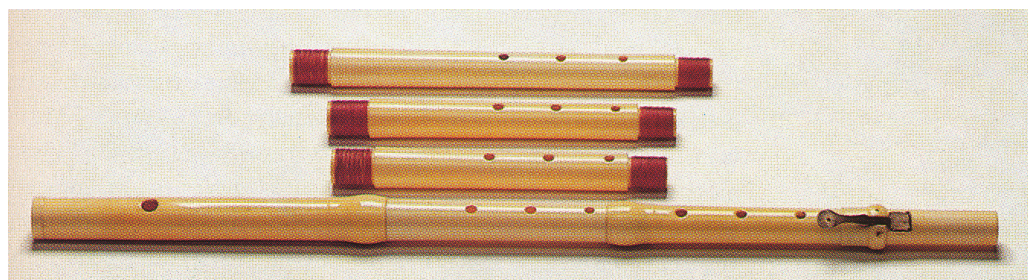
<b>Maker</b> Lot, G.	<b>Location</b> F-Paris E.992.2.2	<b>Date</b> 1760	<b>Sixth finger</b> C?	<b>Pitch</b> ?
<b>Keys</b> 1	<b>Corps</b> 4	<b>Material</b> iv, si?	<b>Length</b> ?	<b>Type</b> corps d'am

**Cited in**  
Paris 1997,  
Paris WWW

**Pictures**  
Paris 1997,  
Paris WWW

**Comments**

Gilles Lot (1721–p1775) *fl* Paris 1752–p1775.



58 G. Lot

**59**

<b>Maker</b> Lot, T.	<b>Location</b> J-Arita	<b>Date</b> c1740	<b>Sixth finger</b> B	<b>Pitch</b> 425 Hz
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<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, iv, si	74.4 (66)	fl d'am

**Cited in**

Young 1993

**Comments**

Thomas Lot (1708–1787) *fl* Paris 1734–p1787. According to the owner Masahiro Arita, the flute was probably shortened about 5 mm. The flute is in good condition. Pitch, length and picture by JSP (May and Nov 1999 and June 2000).



59 T. Lot

**60**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Lot, T.	F-Bernold	?	B	420 Hz

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, iv, br	75 (67.2)	fl d'am

**Comments**

An round ivory ornament in the cap. Pitch, length and picture by JSP (Oct 2002).



60 T. Lot

**61**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Magazzari, E.	I-Bologna	1800–1808	B flat	?

inv. 1811

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
5	1	bo, iv, si	?	fl d'am

**Cited in**

van der Meer 1993

**Comments**Ermenegildo Magazzari (1767–?) *fl* Bologna *a*1792–*p*1813.**62**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Metzler, M.	US-NY-MET 1996.427.1	1790–1800	B?	c430 Hz

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, iv, si	72.5 (65.3)	fl d'am

**Cited in**MET WWW,  
Rod Cameron: Earlyflute  
Yahoo Group message #7203**Pictures**

MET WWW

**Comments**

Martin Metzler *fl* Carlsruhe and London *c*1800. Black-stained boxwood. According to Cameron, “The lowest xxx xxx note [6th finger] speaks half way between modern B and B flat”. Stamped: Martin / Metzler on all sections. Twin set of two flutes. A pair of no. 63. MET WWW:  
<http://www.metmuseum.org/Collections/search-the-collections/500896>

**63**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Metzler, M.	US-NY-MET 1996.427.2	1790–1800	B?	c430 Hz

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, iv, si	72.6 (65.2)	fl d'am

**Cited in**MET WWW,  
Rod Cameron: Earlyflute  
Yahoo Group message #7203**Pictures**

MET WWW

**Comments**

Black-stained boxwood. According to Cameron, “The lowest xxx xxx note [6th finger] speaks half way between modern B and B flat”. Stamped: Martin / Metzler and 2 on all sections. Twin set of two flutes. A pair of no. 62. MET WWW: <http://www.metmuseum.org/Collections/search-the-collections/500897>

**64**

<b>Maker</b> Metzler	<b>Location</b> D-Thalheimer	<b>Date</b> c1820	<b>Sixth finger</b> C	<b>Pitch</b> 435 Hz
<b>Keys</b> 4	<b>Corps</b> 1	<b>Material</b> bo, iv, si	<b>Length</b> 68 (60.9)	<b>Type</b> fl d'am

**Cited in**

Thalheimer 2001

**Pictures**

Thalheimer 2001

**Comments**

Stamp: Metzler / London. Keys: Bb, G#, Fs and D#. Pitch, length and picture by JSP (Jan 2006).



64 Metzler

**65**

<b>Maker</b> Monzani, T.	<b>Location</b> US-SD-SMM NMM 3784	<b>Date</b> 1808–1819	<b>Sixth finger</b> B flat	<b>Pitch</b> ?
<b>Keys</b> 5	<b>Corps</b> 1	<b>Material</b> bo, iv, si	<b>Length</b> 76.15 (67.68)	<b>Type</b> fl d'am

**Cited in**

SMM WWW

**Pictures**

SMM WWW

**Comments**

Workshop founded by Tebaldo Monzani (1762–1839) *fl* London *c*1807–1829.

Stained boxwood. Keys: C", Bb, G#, Fs and D# (missing).

SMM WWW: <http://www.usd.edu/smm/Monzanitenorflutes.html>

**66**

<b>Maker</b> Monzani, T. no. 378	<b>Location</b> US-ME- Gandalf	<b>Date</b> 1813	<b>Sixth finger</b> B flat	<b>Pitch</b> ?
<b>Keys</b> 4	<b>Corps</b> 1	<b>Material</b> bw	<b>Length</b> ?	<b>Type</b> fl d'am

**Cited in**

Shorey 1991, GSJ XLVIII (1995)

**Comments**

B flat Tenor Flute (GSJ).

**67**

<b>Maker</b> Monzani, T. no. 475	<b>Location</b> ?	<b>Date</b> ?	<b>Sixth finger</b> B flat	<b>Pitch</b> ?
<b>Keys</b> 4	<b>Corps</b> 1	<b>Material</b> bw	<b>Length</b> ?	<b>Type</b> fl d'am

**Cited in**

Shorey 1991, GSJ XLVIII (1995)

**68**

<b>Maker</b> Monzani, T. no. 509	<b>Location</b> ?	<b>Date</b> ?	<b>Sixth finger</b> B flat	<b>Pitch</b> ?
<b>Keys</b> 4	<b>Corps</b> 1	<b>Material</b> rw	<b>Length</b> ?	<b>Type</b> fl d'am

**Cited in**

Sotheby's 1978, GSJ XLVIII (1995)

**69**

<b>Maker</b> Monzani, T. no. 720	<b>Location</b> CR-Praha E 1839	<b>Date</b> 1811–1812	<b>Sixth finger</b> B flat	<b>Pitch</b> 430 Hz
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<b>Keys</b> 5	<b>Corps</b> 1	<b>Material</b> eb, si	<b>Length</b> 76.3 (67.8)	<b>Type</b> fl d'am
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**Comments**

Keys: C", Bb, G#, Fs and D#. Pitch, length and picture by JSP (Sep 2013).



69 Monzani

**70**

<b>Maker</b> Monzani & Co. no. 1030	<b>Location</b> D-Thalheimer	<b>Date</b> c1814	<b>Sixth finger</b> B flat	<b>Pitch</b> c435 Hz
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<b>Keys</b> 5	<b>Corps</b> 1	<b>Material</b> co, iv, si	<b>Length</b> 75.8 (67.6)	<b>Type</b> fl d'am
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**Cited in**

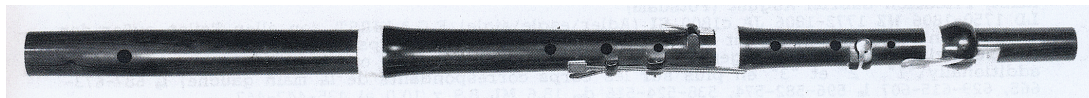
Spohr 1991, GSJ XLVIII (1995)  
GSJ XLVIII (1995)

**Pictures**

Spohr 1991

**Comments**

Tebaldo Monzani (1762–1839) and Henry Hill (1781–1839) *fl* London 1814–1839.  
Keys: C", Bb, G#, Fs and D#. Pitch and length by JSP (Jan 2006).



70 Monzani & Co.

### 71

<b>Maker</b> Monzani & Co. no. 1116	<b>Location</b> US-MI- Ann Arbor 562	<b>Date</b> 1814?	<b>Sixth finger</b> B flat	<b>Pitch</b> ?
<b>Keys</b> 5	<b>Corps</b> 1	<b>Material</b> co, si	<b>Length</b> 76.3 (67)	<b>Type</b> fl d'am

**Cited in**  
Borders 1988,  
GSJ XLVIII (1995)

**Pictures**  
Borders 1988

### Comments

Keys: C", Bb, G#, Fs and D#

### 72

<b>Maker</b> Monzani & Co. no. 1343	<b>Location</b> US-SD-SMM NMM 3110	<b>Date</b> 1816–1819	<b>Sixth finger</b> B flat	<b>Pitch</b> ?
<b>Keys</b> 5	<b>Corps</b> 1	<b>Material</b> co, iv, si	<b>Length</b> 76.2 (68.05)	<b>Type</b> fl d'am

**Cited in**  
GSJ XLVIII (1995),  
SMM WWW

**Pictures**  
SMM WWW

### Comments

Keys: C", Bb, G#, Fs and D#.

SMM WWW: <http://www.usd.edu/smm/Monzanitenorflutes.html>

### 73

<b>Maker</b> Monzani & Co. no. 1416	<b>Location</b> US-DC-DCM DCM 0251	<b>Date</b> 1816?	<b>Sixth finger</b> B flat	<b>Pitch</b> ?
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<b>Keys</b> 5	<b>Corps</b> 1	<b>Material</b> co, si	<b>Length</b> 75.4	<b>Type</b> fl d'am
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**Cited in**  
Gilliam 1961,  
GSJ XLVIII (1995), DCM WWW

**Pictures**  
DCM WWW

#### Comments

According to Gilliam 1961 and DCM WWW "Flute in G". According to GSJ XLVIII (1995) the flute is in A flat. Keys: C", Bb, G#, Fs and D#. DCM WWW: <http://hdl.loc.gov/loc.music/dcmflute.0251>

#### 74

<b>Maker</b> Monzani & Co. no. 1437	<b>Location</b> D-Thalheimer	<b>Date</b> 1816	<b>Sixth finger</b> B flat	<b>Pitch</b> 430 Hz
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<b>Keys</b> 6	<b>Corps</b> 1	<b>Material</b> co, si	<b>Length</b> 78.8 (70.1)	<b>Type</b> fl d'am
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**Cited in**  
Thalheimer 1983

**Pictures**  
Thalheimer 1983

#### Comments

With a low C# key the lowest note of the flute is sounding a. Keys: C", Bb, G#, Fs, D# and C#'. Pitch and length by JSP (Jan 2006).

#### 75

<b>Maker</b> Monzani & Co. no. 1637	<b>Location</b> ?	<b>Date</b> 1818	<b>Sixth finger</b> B flat	<b>Pitch</b> ?
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<b>Keys</b> 5	<b>Corps</b> 1	<b>Material</b> co	<b>Length</b> ?	<b>Type</b> fl d'am
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**Cited in**  
GSJ XLVIII (1995)

#### 76

<b>Maker</b> Monzani & Co. no. 1639	<b>Location</b> D-Grünwald	<b>Date</b> 1818	<b>Sixth finger</b> B flat	<b>Pitch</b> ?
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<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
5	1	bo, iv, si	?	fl d'am

**Cited in**  
Thalheimer 1983

**Pictures**  
Thalheimer 1983

### Comments

Keys: C", Bb, G#, Fs and D#.

77

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Monzani & Co. no. 1738	US-ME- Gandalf	1819	B flat	?

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
5	1	co	?	fl d'am

### Cited in

Shorey 1990, Shorey 1991,  
GSJ XLVIII (1995)

78

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Monzani & Co. no. 2142	US-DC-DCM DCM 0301	c1822	B	?

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
6	1	bo, si	78.5	fl d'am

**Cited in**  
Gilliam 1961,  
GSJ XLVIII (1995),  
DCM WWW

**Pictures**  
DCM WWW

### Comments

Keys: C", Bb, G#, Fs, D# and C#'.

According to Gilliam 1961 "Flute in A" and DCW WWW "Flute d'amore in A".

If the sixth finger note is B, this is the only known B flûte d'amour by Monzani.

DCM WWW: <http://hdl.loc.gov/loc.music/dcmflute.0301>



78 Monzani & Co.

79

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Hill, late Monzani & Co. no. 2591	?	<i>p</i> 1829	B flat	?
<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
5	1	rw, si?	?	fl d'am

**Cited in**

Sotheby's 1987, GSJ XLVIII (1995)

**Comments**

Henry Hill (1781–1839) continued flute making after Monzani's retirement 1829 and used mark *Hill, late Monzani & Co.* The same instrument as no. 49.

80

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Naust, P.	F-Paris E. 710	<i>c</i> 1700	B/C	400 Hz
<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, iv, br	77.25	fl d'am

**Cited in**

Bowers 1977, Baines 1983,  
Addington 1984,  
Laszewski 1984, von Huene  
1988, Giannini 1993,  
Waterhouse 1993, Young 1993,  
Paris 1997, Paris WWW

**Pictures**

Bowers 1977, Baines 1983,  
von Huene 1988 (draw.),  
Giannini 1993, Paris 1997,  
Paris WWW

**Comments**

Pierre Naust (*c*1660–1709) *fl* Paris *a*1692–?1734. According to Young 1993 this is a C flute. According to von Huene 1988 (and its supplement) it is pitched as a B flute  $a'=400$  Hz. Pitch according to Paris WWW is 367 Hz.



80 P. Naust

**81**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Oberlender, I.W.	US-MA-MFA 17.1855	1720–1730	B/C	425/400 Hz

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, br	73.5 (67.3)	fl d'am

**Cited in**

Rockstro 1890/1967,  
Bessaraboff 1941, Young 1993,  
MFA WWW

**Pictures**

Bessaraboff 1941,  
MFA WWW

**Comments**

Johann Wilhelm Oberlender I (1681–1763) *fl* Nürnberg 1705–c1745. The cap is signed in ink *Krafft*, one of the former owners of the flute. Anton (Antonín) Kraft (1749–1820) was a celebrated cellist who played in Haydn's orchestra. Pitch according to Boaz Berney (personal contact June 2013).

MFA WWW: <http://www.mfa.org/collections/object/alto-flute-fl-te-d-amour-50395>



81 I.W. Oberlender

**82**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Panormo, J.	I-priv. coll.	c1750	B flat	418 Hz

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, iv, br	?	fl d'am

**Cited in**

(Giovanni Tardino  
personal contact Aug 2001)

**Comments**

Joannes Panormo *fl* Napoli second half of the 18th century.

**83**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Paulhahn, P.	D-Spohr	c1750	B	415 Hz
<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, iv, si	72.3 (68)	fl d'am

**Cited in**

(Fritdjof Aurin personal  
contact 1999 and 2001)

**Comments**

P. Paulhahn *fl* Germany? early 18th century. The flute was discovered in the 1990s. The cap and the last ring from the foot joint are missing.

**84**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Poerschmann, J.	D-Schmitz	?	B flat/B	428/404 Hz
<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1(+4)	1	bo, iv, (nsi)	74.3 (65.1)	fl d'am

**Cited in**

Wenner 1989, Young 1993

**Pictures**

Wenner 1989

**Comments**

Johann Poerschmann (c1680–1757) *fl* Leipzig a1708–p1766. See comments for no. 29. The same flute as no. 29.

**85**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Potter, W.H.	US-MA-MFA 17.1856	c1815	B flat	?

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
4	1	eb, iv, si	77.3 (67.6)	fl d'am

**Cited in**

Bessaraboff 1941,  
Waterhouse 1993,  
MFA WWW

**Pictures**

Bessaraboff 1941,  
MFA WWW

**Comments**

William Henry Potter (1760–1848) *fl* London 1806–1837. Date according to MFA WWW. Length according to Bessaraboff. According to the MFA WWW the length is 77.5 cm. MFA WWW:

[http://www.mfa.org/collections/search\\_art.asp?review=true&id=50396](http://www.mfa.org/collections/search_art.asp?review=true&id=50396)

**86**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Quantz, J.J.	D-Halle MS-577	1760–1770	B flat	411–415 Hz

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
2 (1 missing)	1	bo, iv, si	78.95	fl d'am

**Cited in**

Heyde 1980, Waterhouse 1993,  
Oleskiewicz 1998a,  
Oleskiewicz 1998b,  
Oleskiewicz 1999,  
Händelhaus WWW

**Pictures**

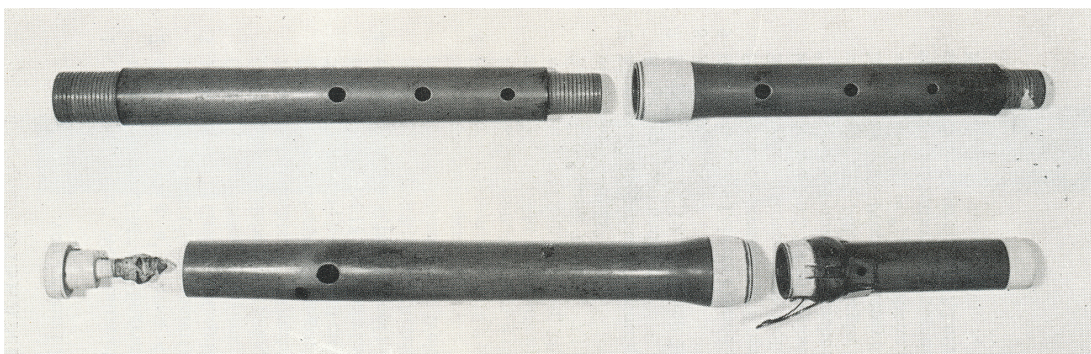
Heyde 1980,  
Oleskiewicz 1999,  
Händelhaus WWW

**Comments**

Johann Joachim Quantz (1697–1773) *fl* Berlin 1739–1773. The pitch according to Oleskiewicz 1998a “...sounding almost a perfect fourth below modern pitch, or about a minor third below French chamber pitch. The instrument is about a major third lower than German A-chamber pitch (i.e., ca. a’=411–415 [Hz])”. Pitch according to Oleskiewicz 1998a c’’=385 Hz, and to Heyde 1980 a’=456 Hz.

Händelhaus WWW:

<http://www.haendelhaus.de/de/Ausstellungen/Musikinstrumenten-Ausstellung>



86 J.J. Quantz

**87**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Rottenburgh, I.H.	J-Iino	?	C	410 Hz
<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	3	bo, iv, si	?	corps d'am

**Cited in**

Christie's 1988,  
EM 1988/3, Young 1993

**Pictures**

Christie's 1988,  
EM 1988/3

**Comments**

Joannes Hyacinthus Rottenburgh (1672–1756) *fl* Bruxelles *c*1700–*c*1756. According to R. Tutz Jr. (personal contact Oct 2000) the flute has three middle joints: 392 and 415 Hz as a D flute and a long *corps d'amour*  $a'=410$  Hz.

**88**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Rottenburgh, G.A.	B-Kuijken	?	B/C	430/402 Hz
<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	8	bo, iv, si	72 (63.9)	<i>corps</i> <i>d'am</i>

**Cited in**

Young 1993,  
(Jan de Winne personal contact Oct 2002)

**Comments**

Godfridus Adrianus Rottenburgh (1703–1768) *fl* Bruxelles *c*1744–1768. The flute has eight middle joints and two right hand joints: the longer one is used with the

*corps d'amour*. The pitch and length are with the *corps d'amour*. Length according to Jan de Winne.

**89**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Rottenburgh, G.A.	NL-Brüggen	?	B/C	420/396 Hz

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	6	bo, iv, si	67.2	corps d'am

**Cited in**

von Huene 1988, Young 1993

**Pictures**

von Huene 1988 (draw.)

**Comments**

A pair of flutes with no. 90 in a double case. The pitch is according to von Huene 1988.

**90**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Rottenburgh, G.A.	NL-Brüggen	?	B/C	420/396 Hz

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1 d'am	6	bo, iv, si	67.2	corps

**Cited in**

Young 1993

**Comments**

A pair of flutes with no. 89 in a double case. The pitch is according to von Huene 1988.

**91**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Rudall & Rose 458	US-DC-DCM DCM 1410	c1824	B flat/B	?

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
4	1	co, si	75	fl d'am



**Cited in**

Gilliam 1961,  
DCM WWW

**Pictures**

DCM WWW

**Comments**

Rudall & Rose *fl* London 1821–1852. In 1821, George Rudall (1781–1871) established a partnership with John Mitchell Rose (1793/94–1866). Gilliam 1961: “Flute in A-flat”. Keys: Bb, G#, F and D#.

DCM WWW: <http://hdl.loc.gov/loc.music/dcmflute.1410>

**92****Maker**

Rudall & Rose  
no. 2001

**Location**

US-DC-DCM  
DCM 0825

**Date**

1824–1837

**Sixth finger**

B flat/B

**Pitch**

?

**Keys**

8

**Corps**

1

**Material**

co, hr, si

**Length**

81.7

**Type**

fl d'am

**Cited in**

Gilliam 1961, DCM WWW

**Pictures**

DCM WWW

**Comments**

Keys: C", Bb, G#, Fs, Fl, D#, C#' and C'. Gilliam 1961: “Flute in G”. According to DCM WWW the flute is in A or A flat.

DCM WWW: <http://hdl.loc.gov/loc.music/dcmflute.0825>

**93****Maker**

Rudall & Rose  
no. 5031

**Location**

GB-Edinburgh  
981

**Date**

c1840

**Sixth finger**

B flat/B

**Pitch**

446/421  
Hz

**Keys**

8

**Corps**

1

**Material**

rw, si

**Length**

82.3

**Type**

fl d'am

**Cited in**

Myers 1992,  
Edinburgh WWW

**Pictures**

Edinburgh WWW

**Comments**

Edinburgh WWW: [http://www.mimo-db.eu/MIMO/infodoc/ged/view.aspx?eid=OAI\\_IMAGE\\_PROJECTS\\_LIB\\_ED\\_AC\\_UK\\_10683\\_17620](http://www.mimo-db.eu/MIMO/infodoc/ged/view.aspx?eid=OAI_IMAGE_PROJECTS_LIB_ED_AC_UK_10683_17620)

**94**

<b>Maker</b> Rudall & Rose no. 5583	<b>Location</b> GB-Edinburgh 1538	<b>Date</b> c1850	<b>Sixth finger</b> B flat/B	<b>Pitch</b> 454/427 Hz
<b>Keys</b> 9	<b>Corps</b> 1	<b>Material</b> rw, si	<b>Length</b> 82.3	<b>Type</b> fl d'am

**Cited in**  
Myers 1992,  
Edinburgh WWW

**Pictures**  
Edinburgh WWW

**Comments**

Keys: D trill, C'', Bb, G#, Fs, Fl, D#, C#' and C'.

Edinburgh WWW: [http://www.mimo-db.eu/MIMO/infodoc/ged/view.aspx?eid=OAI\\_IMAGE\\_PROJECTS\\_LIB\\_ED\\_AC\\_UK\\_10683\\_15605](http://www.mimo-db.eu/MIMO/infodoc/ged/view.aspx?eid=OAI_IMAGE_PROJECTS_LIB_ED_AC_UK_10683_15605)



94 Rudall & Rose

**95**

<b>Maker</b> Savary	<b>Location</b> F-Paris C.426	<b>Date</b> ?	<b>Sixth finger</b> B?	<b>Pitch</b> ?
<b>Keys</b> ?	<b>Corps</b> ?	<b>Material</b> ?	<b>Length</b> ?	<b>Type</b> fl d'am?

**Cited in**  
Young 1982, Powell 2000

**Comments**

Savary père *fl* Paris c1798–p1826.

**96**

<b>Maker</b> Scherer	<b>Location</b> D-Leipzig 1272	<b>Date</b> 1770–1780	<b>Sixth finger</b> B	<b>Pitch</b> 438 Hz
<b>Keys</b> 1+3	<b>Corps</b> 1	<b>Material</b> iv, nsi	<b>Length</b> 68.4	<b>Type</b> ?

**Cited in**

Heyde 1978, Young 1993

**Comments**

Johannes II (c1664–1722) and son Georg Henrich Scherer (1703–1778) *fl a1711–p1778*. Surface refinished & spoiled c1890 (Heyde 1978). Three keys added later (Young 1993).

**97**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Scherer	D-Berlin 1531	c1750	B	408 Hz
<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1(+5)	6?	iv, si	71.09	corps d'am

**Cited in**

Young 1993, MMB 1996,  
Brolli 1996

**Pictures**

MMB 1996

**Comments**

Two flutes in the same case with many middle joints. “Both head joints, one lower joint, and foot joint have been stolen in separate thefts” (Young 1993). Pitch with the *corps d’amour* (Brolli 1996). Keys added later to the shortest left hand joint. Keys: C”, Bb, G#, Fs, Fl and D#.

**98**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Scherer	DK-København E.62	c1750	B?	?
<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	iv, br	74.8 (68.75)	corps d'am?

**Cited in**

Waterhouse 1993, Young 1993

**Comments**

Length and picture by JSP (July 2001).



98 Scherer

**99**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Scherer	GB-Bate 1011	c1760	B flat	410 Hz
<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	iv, si	77 (71.4)	fl d'am

**Cited in**

Bate 1979, Addington 1984,  
Montagu 1990, Waterhouse 1993,  
Young 1993, Powell 2000,  
Bate WWW

**Pictures**

Bate 1979,  
Montagu 1990

**Comments**

According to Addington 1984, approximate pitch with a' fingering is 330 Hz. Then tuning is about 410 Hz as a B flat flute. Pitch 400 Hz according to Powell 2000. Length and picture by JSP (Oct 2000).



99 Scherer

**100**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Scherer	B-Bruxelles 448	c1730	C	415 Hz
<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	3	iv, si	76.2 (68.3)	corps d'am

**Cited in**

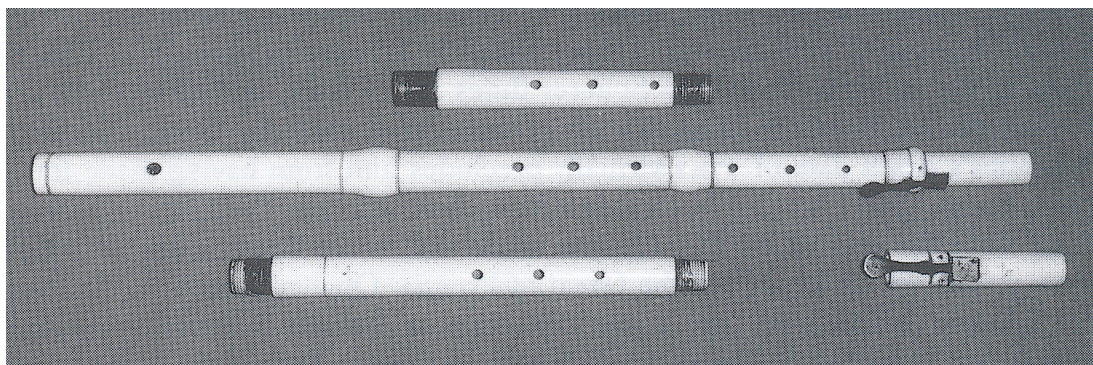
von Huene 1988, Solum 1992,  
MIM 2010

**Pictures**

von Huene 1988 (draw.),  
Solum 1992, MIM 2010

**Comments**

D flute which has a *corps d'amour* and two foot joints. The longer foot is used with the *corps d'amour*. The pitch according to von Huene 1988 is 415 Hz with the *corps d'amour*. Length by JSP (May 2001).



100 Scherer

**101**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Scherer	D-Köln I/12	1760–1770	B	415 Hz
<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, iv, br	74.6 (68.5)	fl d'am

**Cited in**

Young 1993, Köln 1993

**Pictures**

Köln 1993

**102**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Scherer / Heise, J.C.	FI-Tampere priv. coll.	?	B flat	420 Hz
<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, br	77.35	fl d'am

**Pictures**

see also no. 47

**Comments**

Head joint made by Johann Conrad Heise (1703–1783) *fl* Kassel 1741–1763. Other parts made by Scherer. The same instrument as no. 47. Stamp in the head joint: (crown) / I. C. Heise / Cassel / (lion?). Left hand, right hand and foot joints: (crown) / Scherer / (lion). Pitch, length and picture by JSP (June 1999).



102 Scherer and 47 J.C. Heise

**103**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Scherer	D-Thalheimer	?	B flat	420 Hz
<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, iv, br	77.5 (70.15)	fl d'am

**Comments**

The cap and the last ring in the foot joint are not original.  
Pitch, length and picture by JSP (Jan 2006).



103 Scherer

**104**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Scherer	NL-Verel	?	?	?
<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
?	2?	bo	?	?

**Cited in**

Powell 2000

**105**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Scherer	D-xBerlin 100	?	B flat	?

<b>Keys</b> 7	<b>Corps</b> ?	<b>Material</b> iv, wm	<b>Length</b> 78.5	<b>Type</b> corps d'am?
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**Cited in**  
Young 1993

### 106

<b>Maker</b> Scherer	<b>Location</b> J-Nakagawa	<b>Date</b> ?	<b>Sixth finger</b> B?	<b>Pitch</b> ?
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<b>Keys</b> 1	<b>Corps</b> 1	<b>Material</b> iv	<b>Length</b> ?	<b>Type</b> ?
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**Cited in**  
Sotheby's 1981, Powell 2000

### Comments

“Originally a flute d’amour in A. All mounts removed, new sockets made. Corps in original condition; round key-flap.” (Powell 2000). Picture by JSP (May 2003).



106 Scherer

### 107

<b>Maker</b> Schlegel, C.	<b>Location</b> CH-Bern no. 16875	<b>Date</b> ?	<b>Sixth finger</b> ?	<b>Pitch</b> ?
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<b>Keys</b> 1	<b>Corps</b> 1	<b>Material</b> pe, br?	<b>Length</b> 72.2 (66.8)	<b>Type</b> fl d'am
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**Cited in**

Basler Jahrbuch XI (1987),  
Waterhouse 1993, Young 1993

**Pictures**

Basler Jahrbuch XI (1987)

**Comments**

Christian Schlegel (c1667–1746) *fl* Basel 1712–1746.

**108****Maker**

Schlegel, J.

**Location**

F-Paris  
E.974

**Date**

?

**Sixth finger**

B

**Pitch**

?

**Keys**

1

**Corps**

7

**Material**

iv, si

**Length**

74

**Type**

corps  
d'am

**Cited in**

Addington 1984, Young 1993,  
Paris WWW

**Pictures**

Addington 1984,  
Paris WWW

**Comments**

Jeremias Schlegel (1730–1792) *fl* Basel 1752–1792. The flute has seven middle joints of which no. 1 is a *corps d'amour*. The flute has two right hand joints. The longer right hand joint is used with the *corps d'amour*. The foot joint has an extendable key.

**109****Maker**

Schütze, A.

**Location**

D-Berlin  
3272

**Date**

Second half  
of the 18th cent.

**Sixth finger**

B flat

**Pitch**

421 Hz

**Keys**

1

**Corps**

1

**Material**

bo, iv, si

**Length**

74.82 (68.64)

**Type**

fl d'am

**Cited in**

Langwill 1980, Brolli 1996

**Comments**

A. Schütze *fl* Breslau in the 18th century.



**110**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Staadens, W.	D-Thalheimer	?	B	440 Hz

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	pe, hr	71.9 (without cap) (64.5)	fl d'am

**Cited in**

Thalheimer 1983,  
Waterhouse 1993,  
Thalheimer 1994

**Pictures**

Thalheimer 1994

**Comments**

Wilhelm Staaden (1744–?) *fl* Leun late 18th century.  
Pitch and length by JSP (Jan 2006).

**111**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Stanesby, T. Jr.	GB-Bate 1015	1725–1735	B flat	415 Hz

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, iv, si	75.8 (69.7)	fl d'am

**Cited in**

Bate 1979, Montagu 1990,  
Waterhouse 1993, Young 1993,  
Brolli 1996, Bate WWW

**Pictures**

Bate 1979,  
Montagu 1990

**Comments**

Thomas Stanesby Jr. (1692–1754) *fl* London *p*1713–*c*1754. A gap between a cap and head joint is *c*1 mm, and between head and left hand joints *c*1.5 mm. According to the Bate Collection, the embouchure was enlarged and the original pitch was about 410 Hz. Pitch, length and picture by JSP (Oct 2000).



111 T. Stanesby Jr.

**112**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Stanesby, T. Jr.	I-Modena	?	B flat	413 Hz

SM 12-1981

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, br	76.2 (69.9)	fl d'am

**Cited in**  
Modena 1982, Young 1993,  
Brolli 1996

**Pictures**  
Modena 1982

**Comments**

The flute was restored in 1988 by Rainer Weber and it is in excellent playing condition.

**113**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Stanesby, T. Jr.	GB-Edgware Boosey & Hawkes 80	?	A?	?

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	vi, si	78.15	fl d'am

**Cited in**  
Young 1993

**Comments**

Unstamped. Attributed to Thomas Stanesby Jr.

**114**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Stiegler, M.	D-München S: 56-4	c1820	?	?

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
4 (6)	?	?	?	fl d'am?

**Cited in**  
Schmid 1981,  
Thalheimer 1983

**Pictures**  
Schmid 1981

**Comments**

Max Stiegler (1784–1858) *fl* München 1808–1855 and Straubing 1844–1858.  
Some keys added later.

**115**

<b>Maker</b> Thoma, W.	<b>Location</b> CR-Praha E 204	<b>Date</b> Second half of the 18th cent.	<b>Sixth finger</b> B flat	<b>Pitch</b> 438
<b>Keys</b> 1	<b>Corps</b> 1	<b>Material</b> bo, iv, si	<b>Length</b> 77 (67.8)	<b>Type</b> fl d'am

**Comments**

Wolfgang Thoma (*d* Bayreuth *a*1771) *fl* Bayreuth *a*1753–*a*1771.

Stamp: (star) / THOMÆ / A / BAUREUTH / (lion) / (star).

Pitch, length and picture by JSP (Sep 2013).



115 W. Thoma

**116**

<b>Maker</b> Uhlmann, J.T.	<b>Location</b> US-DC-DCM DCM 0584	<b>Date</b> 1810– <i>p</i> 1838	<b>Sixth finger</b> B flat	<b>Pitch</b> ?
<b>Keys</b> 12	<b>Corps</b> 1	<b>Material</b> bo, nsi	<b>Length</b> 87.1	<b>Type</b> fl d'am

**Cited in**

Gilliam 1961, Thalheimer 1983,  
Thalheimer 1999,  
DCM WWW

**Pictures**

DCM WWW

**Comments**

Johann Tobias Uhlmann (1776–1838) *fl* Wien 1810–*p*1838. The flute has a foot joint to low B (sounding g).

DCM WWW: <http://hdl.loc.gov/loc.music/dcmflute.0584>

**117**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Willems, J.B.	US-DC-DCM DCM 0508	<i>a</i> 1758– <i>p</i> 1810	A/B flat	?

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, br	83	fl d'am

**Cited in**

Gilliam 1961, Seyfrit 1982,  
Young 1993, DCM WWW

**Pictures**

Seyfrit 1982,  
DCM WWW

**Comments**

Jean Baptiste Willems *fl* Bruxelles *a*1758–*p*1810. According Seyfrit 1982 the lowest note is B flat or A. According to DCM WWW the flute is in G.  
DCM WWW: <http://hdl.loc.gov/loc.music/dcmflute.0508>

**118**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Willems, J.B.	B-Bruxelles 2692	?	C	434 Hz

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, br	66.85 (59.4)	fl d'am

**Cited in**

Mahillon 1912/1978, Young 1993,  
Powell 2000

**Comments**

According to Mahillon this instrument is a flûte d'amour in choir pitch. "Cette flûte, construite sans doute au vieux ton de chapelle, accuse actuellement la tonalité de sib." Mahillon 1912/1978 (380–381). Pitch, length and picture by JSP (May 2001).



118 J.B. Willems

**119**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Willis, J.	D-Thalheimer	1815–1825	B	435 Hz

<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
1	1	bo, si	72.4 (65.1)	fl d'am

**Cited in**  
(Peter Thalheimer personal  
contact Jan 2006)

**Comments**

John Willis *fl* London *a*1815–1825. Pitch, length and picture by JSP (Jan 2006).



119 J. Willis

**120**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Wood, J.	D-Spohr	1799–1832	B flat	?
<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
5	1	Varn wo, iv, si	?	fl d'am

**Cited in**  
Powell 2000

**Comments**

James Wood *fl* London *c*1799–1832. Keys: C", Bb, G#, Fs and D#.

**121**

<b>Maker</b>	<b>Location</b>	<b>Date</b>	<b>Sixth finger</b>	<b>Pitch</b>
Wood, J.	US-DC-DCM DCM 0902	1799–1832	B	?
<b>Keys</b>	<b>Corps</b>	<b>Material</b>	<b>Length</b>	<b>Type</b>
5	1	iv, si	77.2	fl d'am

**Cited in**

Gilliam 1961, Powell 2000,  
DCM WWW

**Pictures**

DCM WWW

**Comments**

Keys: C", Bb, G#, Fs and D#.

DCM WWW: <http://hdl.loc.gov/loc.music/dcmflute.0902>

**122****Maker**

Wood, J.

**Location**

GB-Edinburgh  
1600

**Date**

c1805

**Sixth finger**

B flat

**Pitch**

c440 Hz

**Keys**

4+1

**Corps**

1

**Material**

bo, iv, br

**Length**

75.5

**Type**

fl d'am

**Cited in**

Myers 1992, Powell 2000,  
Edinburgh WWW

**Pictures**

Edinburgh WWW

**Comments**

Keys: C", Bb, G#, Fs and D#. C key added later.

Edinburgh WWW: [http://www.mimo-db.eu/MIMO/infodoc/ged/view.aspx?eid=OAI\\_IMAGE\\_PROJECTS\\_LIB\\_ED\\_AC\\_UK\\_10683\\_18247](http://www.mimo-db.eu/MIMO/infodoc/ged/view.aspx?eid=OAI_IMAGE_PROJECTS_LIB_ED_AC_UK_10683_18247)



122 J. Wood

**123****Maker**

Ziegler, J.

**Location**

A-Wien  
315

**Date**

c1840

**Sixth finger**

B flat

**Pitch**

?

**Keys**

13

**Corps**

1

**Material**

pa, iv, nsi

**Length**

?

**Type**

fl d'am

**Cited in**

Schlosser 1920/1980,  
Thalheimer 1983, Waterhouse 1993,  
Thalheimer 1999

**Pictures**

Schlosser 1920/1980

**Comments**

Johann Joseph Ziegler Senior (1795–1858) *fl* Wien 1821–1858. The flute has a foot joint to low B (sounding g).

**Sources of the Pictures in the Catalogue**

20	A. Buffet jne	Myers 1990
31 and 32	C. Dejardin	Lazzari 2001
40	A. Fornari	Courtesy of Sotheby's (London)
42	C.A. Grenser	Courtesy of Sotheby's (London)
43	R. Haka	Photo by Simon Polak
48	B. Hemsing	Bouterse 2005
58	G. Lot	Paris 1997
70	Monzani & Co.	Spohr 1991
78	Monzani & Co.	Dayton C. Miller Flute Collection at the Library of Congress, Washington DC. WWW pages.
81	I.W. Oberlender	Photo by Boaz Berney
86	J.J. Quantz	Heyde 1980
94	Rudall & Rose	Edinburgh University Collection of Historical Musical Instruments, Edinburgh. WWW pages.
100	Scherer	Solum 1992
122	J. Wood	Edinburgh University Collection of Historical Musical Instruments, Edinburgh. WWW pages.

## Photos taken by JSP:

7	Anonymous	October 2000
9	Anonymous	May 2001
12	Anonymous	January 2006
14	F. Bauer	September 2013

15	F. Bauer	September 2013
25	Clementi & Co.	October 2000
30	J.A. Crone	January 2006
34	C. Doke	October 2000
36	J. Dupre	May 2001
47	J.C. Heise and Scherer	June 1999
56	Kleinert	January 2006
59	T. Lot	May 1999
60	T. Lot	October 2002
64	Metzler	January 2006
69	Monzani	January 2006
98	Scherer	July 2001
99	Scherer	October 2000
102	Scherer and J.C. Heise	June 1999
103	Scherer	January 2006
106	Scherer	May 2003
111	T. Stanesby Jr.	October 2000
115	W. Thoma	September 2013
118	J.B. Willems	May 2001
119	J. Willis	January 2006



## Abbreviations

<i>a</i>	<i>ante</i> (before)
A	alto (vocal)
b	bass
B	bass (vocal)
bc	basso continuo
be	between
bn	bone
bo	boxwood
br	brass
bsn	bassoon
Böhm 1832	T. Böhm key system from year 1832
bw	blackwood
<i>c</i>	<i>circa</i> (about)
ce	cherry tree
cent.	century
cl	clarinet
clno	clarino
co	cocus
corps d'am	corps d'amour (d'amour left hand / middle joint)
draw.	drawing
eb	ebony
eh	english horn
ex	previous (owner / collection)
fl	flute
<i>fl</i>	<i>floruit</i> (flourished, was active as maker)
fl d'am	flûte d'amour
Fl	long F key

Fs	short F key
G1	g' on the first line, "French violin clef"
G2	g' on the second line, treble or violin clef
hn	horn (instrument)
hpsch	harpsichord
hr	horn (bone)
iv	ivory
ma	maple
ms	manuscript
no.	number
nsi	new silver / nickel silver
ob	oboe
ob d'am	oboe d'amor
ol	olive tree
p	page / pages
<i>p</i>	<i>post</i> (after)
pa	palisander
pe	pear
pl	plum
RISM	Répertoire International des Sources Musicales (RISM)
rw	rosewood
S	soprano (vocal)
si	silver
T	tenor (vocal)
timp	timpani
trp	trumpet
vc	cello
vi	violet
vl	violin
vla	viola

vla d'am	viola d'amore
vlne	violone
wo	wood
wm	white metal
WWW	Internet page (of the museum or collection)
x	lost

## Museums, Libraries and Collections

### A - Austria

A-HE	Zisterzienserstift, Heiligenkreuz
A-Linz	Oberösterreichisches Landesmuseum, Linz
A-Stradner	Gerhard Stradner private collection, Wien
A-Tutz Jr.	Rudolf Tutz Junior private collection, Innsbruck
A-Wgm	Gesellschaft der Musikfreunde, Wien
A-Wien	Sammlung alter Musikinstrumente, Kunsthistorisches Museum, Wien
A-Wn	Österreichische Nationalbibliothek, Musiksammlung, Wien
A-Wst	Stadt- und Landesbibliothek, Wien

### B - Belgium

B-Bruxelles	MIM, Musée Instrumental du Conservatoire Royal de Musique, Bruxelles
B-Kuijken	Barthold Kuijken private collection, Gooik

### GB - Great Britain

GB-Bate	The Bate Collection, Oxford
GB-Cfm	Fitzwilliam Museum, Cambridge
GB-Edgware	Boosey & Hawkes Ltd, Edgware
GB-Edinburgh	Edinburgh University Collection of Historical Musical Instruments, Edinburgh
GB-Mp	Central Public Library, Henry Watson Music Library, Manchester
GB-Ob	Bodleian Library, Oxford
GB-Oldham	Guy Oldham private collection, London
GB-V&AM	Victoria and Albert Museum, London

**CH - Switzerland**

CH-Bellerive	Museum Bellerive, Zürich
CH-Bern	Historisches Museum, Bern

**CR - Czech Republic**

CR-KRa	Arcibiskupský zámek a zahrady Kroměříž, Kroměříž
CR-Praha	Národní muzeum, Praha

**D - Germany**

D-B	Staatsbibliothek Preussischer Kulturbesitz, Berlin
D-Berlin	Musikinstrumenten Museum, Berlin
D-Bonn	Beethoven-Haus, Bonn
D-DS	Universitäts- und Landesbibliothek Darmstadt. Former Hessische Landes- und Hochschulbibliothek, Darmstadt
D-Halle	Händel-Haus Museum, Halle
D-Hs	Staats- und Universitätsbibliothek, Hamburg
D-KA	Badische Landesbibliothek, Karlsruhe
D-Köln	Kölnisches Stadtmuseum, Köln
D-Leipzig	Musikinstrumenten-Museum, Leipzig
D-MÜu	Universitätsbibliothek, Münster
D-Nürnberg	Germanisches Nationalmuseum, Nürnberg
D-Pillat	Gernot Pillat private collection, Heilbronn
D-Schmitz	Winfried Schmitz private collection, Elsdorf
D-Spohr	Peter Spohr private collection, Frankfurt am Main
D-Thalheimer	Peter Thalheimer private collection, Ilshofen

**DK - Danmark**

DK-Kk	Det Kungelige Bibliotek, København
DK-København	Musikhistorisk Museum, København

**FI - Finland**

FI-Tampere Private collection, Tampere

**F - France**

F-Bernold Philippe Bernold private collection, Paris

F-Paris Musée de la Musique, Paris

F-Pn Bibliothèque Nationale, Paris

**I - Italy**

I-Balestracci Sergio Balestracci private collection, Torino

I-Bologna Museo Civico Medivale di Bologna, Bologna

I-Modena Museo Civico di Storia e Arte Medievale e Moderna di  
Modena, Modena

I-Nc Conservatorio di Musica 'S. Pietro a Majella', Napoli

**J - Japan**

J-Arita Masahiro Arita private collection, Tokyo

J-Iino H. Iino private collection, Tokyo

J-Nakagawa Takashi Nakagawa private collection, Saitama

**NL - Netherlands**

NL-Brüggen Frans Brüggen private collection, Amsterdam

NL-Ehrenfeld Ehrenfeld Foundation, Utrecht

NL-GMH Gemeentemuseum, Den Haag

NL-Verel Dick J. Verel private collection, Onnen/Haren

**P - Poland**

PL-WRu Biblioteka Uniwersytecka, Wrocław

**S - Sweden**

S-Skma Kungliga Musikaliska Akademiens Bibliotek, Stockholm

**US - United States of America**

US-AZ-NFA Library of National Flute Association (University of Arizona), Arizona, AZ

US-DC-DCM Dayton C. Miller Collection, Washington DC

US-DC-Wc Library of Congress, Music Division, Washington DC

US-MA-MFA Museum of Fine Arts, Boston, MA

US-ME-Gandalf The Gandalf Collection, ME

US-MI-Ann Arbor Stearns Collection of Musical Instruments, University of Michigan, Ann Arbor, MI

US-NY-MET The Metropolitan Museum of Art, Department of Musical Instruments, New York, NY

US-SD-SMM Shrine to Music Museum, University of South Dakota, Vermillion, SD

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## Appendices

### Appendix I

#### Names for the Flûte d'Amour Between 1720–1836

Numbers in parenthesis denote numbers in the Catalogue of the Works.

**Flauto d'Amore** (also Flaut. / Flaut: / Flaut: Tr / Fl: / Fl. d'Amore / Amor: / d'Am.)

Anonymous (6)

Drechsler (19)

Graf (26)

Graupner (27, 28, 31–33, 176–184)

Hoffmann (37)

Hoffmeister (40–42)

Holzbauer (186)

Kahl (43)

Mercadante (48)

Morawetz (51–56)

Mozart (62)

Neubauer (63–64)

Neukomm (65)

Palm (69)

Pohl (70–72)

Pössinger (73)

Puschmann (74)

Reymann (76–91) (90: *Fl. d'Amora*), 187–188)

Richter (93–94, 102–105, 107–157)

Weigl (172)

Wranizky (175)

**Flauto d'amore**

Hoffmeister (38)

**Flauto d'Amour** (also Flaut. / Flaut: /Fl. d'Amour)

Graupner (30, 32, 177, 178, 182, 184)

Richter (92, 95–101, 106)

**Flauto d'Amour Basso**

Reymann (75)

**Flauto d'Amor** (Fl: d'Amor)

Graupner (178, 182)

**Flauto Traverso d'Amore** (also Flaut: Tr. d'Amore)

Anonymous (3)

Breitkopf 1763<sup>1</sup>

Graupner (177, 184)

Hasse (35)

Molter (50)

Roman (189)

Telemann (170)

**Flauto Traverso Grosso**

Telemann (192)

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<sup>1</sup> Breitkopf 1763/1966, 81 and 104.

**Flauto Traverso**

Telemann (193)

**Flauto in A**

Anonymous (5)

Mozart (57)

**Flauto in g**

Beethoven (11)

**Flaute traversière d'amour**

Inventory list of court of Sayn-Wittgenstein at Berleburg 1741:

1 pair of *Flaute traversières d'amours* and 1 large *Fl. trav. d'amour*<sup>2</sup>

**Flaute d'amour**

*Wiener Zeitung* 1787<sup>3</sup>

*Wiener Zeitung* 1789<sup>4</sup>

**Flûte d'amour** (also Flute d'Amour)

*Affiches, annonces,...* 1759<sup>5</sup>

Collection (14)

Cramer (16)

Mahaut 1759<sup>6</sup>

Neukomm (67)

Palm (68)

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<sup>2</sup> Baines 1967, 302.

<sup>3</sup> GSJ XI July 1998, 181.

<sup>4</sup> GSJ XI July 1998, 184.

<sup>5</sup> Powell 1996, 35.

<sup>6</sup> Mahaut 1759/1989, 7.

Tromlitz 1791<sup>7</sup>

Wölfl (174)

**Flutte amour**

Stölzer (190, 191)

**Fluit d'Amour**

A. Locatelli's estate 1764<sup>8</sup>

**Flute in a**

Haslinger (34)

**Flöte d'Amore**

Cramer (15)

Wölfl (173)

**Flöte d'amour**

Quantz<sup>9</sup>

Sechter (168, 169)

**Panaleon Flute d'amour**

Haydn (36)

**Traversa bassa**

Handel (185)

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<sup>7</sup> Tromlitz 1791/1991, 39.

<sup>8</sup> Dunning 1981, 195.

<sup>9</sup> Quantz 1752/1983, 28: *Flöten d'amour*.

**B Tenor Flute**

Call (12)

Gianella (23–25)

**Corps d'amour**

Bordet<sup>10</sup>

Schlegel 1788<sup>11</sup>

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<sup>10</sup> Bordet 1755/1993, 17.

<sup>11</sup> Powell 1996, 37.



## Appendix II

**Summary of the Works**

## Abbreviations

<i>a</i>	<i>ante</i> (before)
<i>c</i>	<i>circa</i> (about)
<i>e</i>	early
<i>l</i>	late
<i>p</i>	<i>post</i> (after)
+	music is extant
_____	the same as previous entry

**I Solo and Chamber Music**

No.	Composer	Country of the modern-day	Sixth finger note	Date	Extant
1	Aigner	Austria	B flat	1822	+
2	_____	Austria	B flat	1822	+
3	Anonymous	Germany	B?	<i>a</i> 1763	
4	_____	Austria?	B	e19th cent.	+
5	_____	Austria?	B	e19th cent.	+
6	_____	Austria?	B	e19th cent.	+
7	_____	Austria?	B	e19th cent.	+
8	_____	Austria?	B flat	e19th cent.	+
9	_____	Austria?	B flat	e19th cent.	+
10	_____	Austria?	B	e19th cent.	+

11	Beethoven	Austria?	A	e19th cent.	+
12	Call	England?	B flat	e19th cent.	+
13	Call	Austria	B flat	e19th cent.	+
14	Collection	France	?	1783	+
15	Cramer	Austria	B flat	e19th cent.	+
16	Cramer / Wölfl	Austria	B flat	e19th cent.	+
17	Dalayrac	Austria	B flat	e19th cent.	+
18	Drechsler	Austria	B flat	1817	+
19	_____	_____	B flat	e19th cent.	+
20	Gianella	France/England?	B flat	e19th cent.	+
21	_____	_____	B flat	e19th cent.	+
22	_____	_____	B flat	e19th cent.	+
23	_____	_____	B flat	e19th cent.	+
24	_____	_____	B flat	e19th cent.	+
25	_____	_____	B flat	e19th cent.	+
26	Graf	Germany	B?	<i>a</i> 1799	
27	Graupner	Germany	B	<i>c</i> 1731	+
28	_____	_____	B	<i>c</i> 1730	+
29	_____	_____	B	<i>c</i> 1731	+
30	_____	_____	B	<i>c</i> 1733	+
31	_____	_____	B	<i>c</i> 1730–1733	+
32	_____	_____	B	<i>c</i> 1728–1730	+
33	_____	_____	B	<i>c</i> 1731	+
34	Haslinger	Austria	B	e19th cent.	+
35	Hasse	Germany	C	<i>c</i> 1750	+
36	Haydn	Austria	B flat	e19th cent.	+
37	Hoffmann	Austria	B flat?	<i>a</i> 1799	
38	Hoffmeister	Austria	B flat	178?	+
39	_____	_____	B flat?	?	+
40	_____	_____	B flat	1786	+

41	_____	_____	B flat	(1786)	+
42	_____	_____	B flat?	<i>a</i> 1799	
43	Kahl	Austria?	B flat	e19th cent.	+
44	Kreith	Germany?	?	<i>a</i> 1804	
45	_____	Germany/ Austria?	B flat	1803	+
46	Leidersdorf	Austria	B	e19th cent.	+
47	Mehul	Austria?	B	e19th cent.	+
48	Mercadante	Italy	B flat	19th cent.	+
49	_____	_____	?	<i>p</i> 1846	+
50	Molter	Germany	B flat	<i>c</i> 1742	+
51	Morawetz	Austria?	B flat	<i>a</i> 1799	
52	_____	_____	B flat	<i>a</i> 1799	
53	_____	_____	B flat	<i>a</i> 1799	
54	_____	_____	B flat	<i>a</i> 1799	
55	_____	_____	B flat	<i>a</i> 1799	
56	_____	_____	B flat	<i>a</i> 1799	
57	Mozart F.X.W.	Austria	B	e19th cent.	+
58	Mozart W.A.	Austria	B	e19th cent.	+
59	_____	_____	B	e19th cent.	+
60	_____	_____	B	e19th cent.	+
61	_____	_____	B	e19th cent.	+
62	_____	_____	B flat?	e19th cent.	+
63	Neubauer	Austria	B flat	<i>a</i> 1799	
64	_____	_____	B flat	<i>a</i> 1799	
65	Neukomm	Austria	B flat	1802	+
66	_____	_____	B flat	1803	+
67	_____	_____	B flat	1836	+
68	Palm	Austria	B flat	e19th cent.	+

69	_____	_____	B flat	e19th cent.	+
70	Pohl	Austria	B flat	118th cent.	+
71	_____	_____	B flat	118th cent.	+
72	_____	_____	B flat	118th cent.	+
73	Pössinger	Austria	B flat	e19th cent.	+
74	Puschmann	Austria	B flat	<i>a1799</i>	
75	Reymann	Austria	B flat	118th cent.	+
76	_____	_____	B flat	<i>a1799</i>	
77	_____	_____	B flat	<i>a1799</i>	
78	_____	_____	B flat	<i>a1799</i>	
79	_____	_____	B flat	<i>a1799</i>	
80	_____	_____	B flat	<i>a1799</i>	
81	_____	_____	B flat	<i>a1799</i>	
82	_____	_____	B flat	<i>a1799</i>	
83	_____	_____	B flat	<i>a1799</i>	
84	_____	_____	B flat	<i>a1799</i>	
85	_____	_____	B flat	<i>a1799</i>	
86	_____	_____	B flat	<i>a1799</i>	
87	_____	_____	B flat	<i>a1799</i>	
88	_____	_____	B flat	<i>a1799</i>	
89	_____	_____	B flat	<i>a1799</i>	
90	_____	_____	B flat	<i>a1799</i>	
91	_____	_____	?	<i>a1799</i>	
92	Richter	Austria	B flat	e19th cent.	+
93	_____	_____	B flat	e19th cent.	+
94	_____	_____	B flat	e19th cent.	+
95	_____	_____	B flat	e19th cent.	+
96	_____	_____	B flat	e19th cent.	+
97	_____	_____	B flat	e19th cent.	+
98	_____	_____	B flat	e19th cent.	+

99	_____	_____	B flat	e19th cent.	+
100	_____	_____	B flat	e19th cent.	+
101	_____	_____	B flat	e19th cent.	+
102	_____	_____	B flat	e19th cent.	+
103	_____	_____	B flat	e19th cent.	+
104	_____	_____	B flat	e19th cent.	+
105	_____	_____	B flat	e19th cent.	+
106	_____	_____	B flat	e19th cent.	+
107	_____	_____	B flat	e19th cent.	+
108	_____	_____	B flat	e19th cent.	+
109	_____	_____	B flat	e19th cent.	+
110	_____	_____	B flat	e19th cent.	+
111	_____	_____	B flat	e19th cent.	+
112	_____	_____	B flat	e19th cent.	+
113	_____	_____	B flat	e19th cent.	+
114	_____	_____	B flat	e19th cent.	+
115	_____	_____	B flat	1822	+
116	_____	_____	B flat	e19th cent.	+
117	_____	_____	B flat	e19th cent.	+
118	_____	_____	B flat	e19th cent.	+
119	_____	_____	B flat	e19th cent.	+
120	_____	_____	B flat	e19th cent.	+
121	_____	_____	B flat	e19th cent.	+
122	_____	_____	B flat	e19th cent.	+
123	_____	_____	B flat	e19th cent.	+
124	_____	_____	B flat	e19th cent.	+
125	_____	_____	B flat	e19th cent.	+
126	_____	_____	B flat	e19th cent.	+
127	_____	_____	B flat	e19th cent.	+
128	_____	_____	B flat	e19th cent.	+

129	_____	_____	B flat	e19th cent.	+
130	_____	_____	B flat	e19th cent.	+
131	_____	_____	B flat	e19th cent.	+
132	_____	_____	B flat	e19th cent.	+
133	_____	_____	B flat	e19th cent.	+
134	_____	_____	B flat	e19th cent.	+
135	_____	_____	B flat	e19th cent.	+
136	_____	_____	B flat	e19th cent.	+
137	_____	_____	B flat	e19th cent.	+
138	_____	_____	B flat	e19th cent.	+
139	_____	_____	B flat	1821	+
140	_____	_____	B flat	1821	+
141	_____	_____	B flat	1822	+
142	_____	_____	B flat	1822	+
143	_____	_____	B flat	1822	+
144	_____	_____	B flat	1822	+
145	_____	_____	B flat	1823	+
146	_____	_____	B flat	1823	+
147	_____	_____	B flat	1823	+
148	_____	_____	B flat	e19th cent.	+
149	_____	_____	B flat	e19th cent.	+
150	_____	_____	B flat	e19th cent.	+
151	_____	_____	B flat	e19th cent.	+
152	_____	_____	B flat	e19th cent.	+
153	_____	_____	B flat	e19th cent.	+
154	_____	_____	B flat	e19th cent.	+
155	_____	_____	B flat	e19th cent.	+
156	_____	_____	B flat	e19th cent.	+
157	_____	_____	B flat	e19th cent.	+
158	Sechter	Austria	B flat	e19th cent.	+

159	_____	_____	B flat	e19th cent.	+
160	_____	_____	B flat	1821–1823	+
161	_____	_____	B flat	1821–1823	+
162	_____	_____	B flat	1821–1823	+
163	_____	_____	B flat	1821	+
164	_____	_____	B flat	1821–1823	+
165	_____	_____	B flat	1823	+
166	_____	_____	B flat	e19th cent.	+
167	_____	_____	B flat	e19th cent.	+
168	_____	_____	B flat	e19th cent.	+
169	_____	_____	B flat	e19th cent.	+
170	Telemann	Germany	B?	a1763	
171	Volkert	Austria?	B	e19th cent.	+
172	Weigl	Austria	B flat	1799	+
173	Wölfl	Austria	B flat	e19th cent.	+
174	_____	_____	B flat	e19th cent.	+
175	Wranizky	Austria	B flat	a1799	

**II Orchestral and Vocal Music**

176	Graupner	Germany	B	1730	+
177	_____	_____	B	1730	+
178	_____	_____	B	1736?	+
179	_____	_____	B	1730	+
180	_____	_____	B	1730	+
181	_____	_____	B	1730	+
182	_____	_____	B	1730	+
183	_____	_____	B	1730	+
184	_____	_____	B	1730	+
185	Handel	England	C	1727	+
186	Holzbauer	Germany?	B	1754	+
187	Reymann	Austria	B flat?	<i>a</i> 1799	+
188	_____	_____	B flat?	<i>a</i> 1799	+
189	Roman	Sweden	B	<i>c</i> 1740	+
190	Stölzel	Germany	B	1720/21	+
191	_____	_____	B	1720/21	+
192	Telemann	Germany	B	1728	+
193	_____	_____	B	1728	+



## Appendix III

**Summary of the Instruments**

## Abbreviations

<i>a</i>	<i>ante</i> (before)
<i>c</i>	<i>circa</i> (about)
<i>e</i>	early
<i>l</i>	late
<i>p</i>	<i>post</i> (after)
_____	the same as previous entry

No.	Maker	Date	Country of the modern-day	Sixth finger note	Type of the flute
1	Anonymous	<i>c</i> 1745	Germany	B	fl d'am
2	_____	<i>c</i> 1750	?	B	fl d'am
3	_____	<i>c</i> 1750	?	B flat/B	fl d'am
4	_____	<i>c</i> 1750	?	B flat/B	fl d'am
5	_____	<i>c</i> 1750	?	B	fl d'am
6	_____	?	?	B	fl d'am
7	_____	18th cent.	France?	B	fl d'am
8	_____	19th cent.	Belgium?	B flat	fl d'am
9	_____	19th cent.?	Belgium?	B flat	fl d'am
10	_____	<i>c</i> 1825	Germany	B flat/B	fl d'am
11	_____	1871	Italy?	B	fl d'am
12	_____	119th cent.	Germany?	C	fl d'am
13	Bauer, F.	<i>c</i> 1775	Czech	B flat?	fl d'am
14	_____	1803–1835	_____	B flat	fl d'am

15	_____	1803–1835	_____	B flat	fl d'am
16	Bauer, J.G.	1719–1736	Germany	?	fl d'am
17	Bertani	118th cent.	Italy	B flat	fl d'am
18	Beukers	a1764	Holland	?	corps d'am
19	Bischoff	c1820	Germany	B flat	fl d'am
20	Buffet	c1850	France	B	fl d'am
21	Bühner	c1840	France	B flat	fl d'am
22	Cahusac	a1798	England	B flat	fl d'am
23	_____	a1798	England	B	fl d'am
24	Cerino	118th cent.	Italy	B	fl d'am?
25	Clementi	1802–1810	England?	B	fl d'am
26	_____	1802–1810	England	B flat	fl d'am
27	_____	1819	England	B flat	fl d'am
28	_____	1802–1831	England	B?	fl d'am
29	Crone, G.	?	Germany	B/B flat	fl d'am
30	Crone, J.A.	?	Germany	C	corps d'am
31	Dejandin	18th cent.	Italy	B	fl d'am
32	_____	18th cent.	Italy	B	fl d'am
33	Denner	1715–1720	Germany	B	corps d'am
34	Doke	e19th cent.	Austria	B	fl d'am
35	Du Mont	c1700	France	B flat	fl d'am
36	Dupre	1811?	Belgium	B flat	fl d'am
37	Eisenbrant	1785	Germany	C	fl d'am
38	Eisenmenger	c1740	Germany	B flat	fl d'am
39	Elwe	118th cent	Germany	B flat/B	fl d'am
40	Fornari	1794	Italy	?	fl d'am
41	Friedrich	e19th cent.	Czech	B flat?	fl d'am
42	Grenser	118th cent.	Germany	?	corps d'am
43	Haka	c1670–1680	Holland	C	fl d'am
44	Hale	1785–1804	England	B	fl d'am

45	Hamming	118th cent.	Austria	B	fl d'am
46	van Heerde	c1730	Holland	B	fl d'am
47	Heise / Scherer	18th cent.	Germany	B flat	fl d'am
48	Hemsing	e18th cent.	Holland	B/B flat	fl d'am
49	Hill	p1829	England	B flat	fl d'am
50	Hirschtein	1744–1769	Germany	A/B flat	fl d'am
51	_____	c1750	Germany	B	fl d'am
52	Hoe	18th cent.	Germany	B flat	fl d'am
53	_____	1785	Germany	C	fl d'am
54	Key	1805–1858	England	B flat/B	fl d'am
55	Kirst	118th cent.	Germany	B flat	fl d'am
56	Kleinert	?	Poland	B flat	fl d'am
57	Koch	1807–1828	Austria	B flat	fl d'am
58	Lot, G.	1760	France	C?	corps d'am
59	Lot, T.	c1740	France	B	fl d'am
60	_____	18th cent.	France	B	fl d'am
61	Magazzari	1800–1808	Italy	B flat	fl d'am
62	Metzler, M.	1790–1800	Germany	B?	fl d'am
63	_____	1790–1800	Germany	B?	fl d'am
64	Metzler	c1820	England	C	fl d'am
65	Monzani	c1808–1819	England	B flat	fl d'am
66	_____	1813	England	B flat	fl d'am
67	_____	e19th cent.	England	B flat	fl d'am
68	_____	e19th cent.	England	B flat	fl d'am
69	_____	1811–1812	England	B flat	fl d'am
70	Monzani & Co.	c1814	England	B flat	fl d'am
71	_____	1814?	England	B flat	fl d'am
72	_____	1816–1819	England	B flat	fl d'am
73	_____	1816?	England	B flat	fl d'am
74	_____	1816	England	B flat	fl d'am

75	_____	1818	England	B flat	fl d'am
76	_____	1818	England	B flat	fl d'am
77	_____	1819	England	B flat	fl d'am
78	_____	c1822	England	B	fl d'am
79	Hill,	c1829	England	B flat	fl d'am
	late Monzani & Co.				
80	Naust	c1700	France	B/C	fl d'am
81	Oberlender	c1720–1730	Germany	B/C	fl d'am
82	Panormo	c1750	Italy	B flat	fl d'am
83	Paulhahn	c1750	Germany	B	fl d'am
84	Poerschmann	18th cent.	Germany	B flat/B	fl d'am
85	Potter	c1815	England	B flat	fl d'am
86	Quantz	1760–1770	Germany	B flat	fl d'am
87	Rottenburgh,	18th cent.	Belgium	C	corps d'am
	I.H.				
88	Rottenburgh,	18th cent.	Belgium	B [?]	corps d'am
	G.A.				
89	_____	18th cent.	Belgium	C/B [?]	corps d'am
90	_____	18th cent.	Belgium	C/B	corps d'am
91	Rudall & Rose	c1824	England	B flat/B	fl d'am
92	_____	1824–1837	England	B flat/B	fl d'am
93	_____	c1840	England	B flat/B	fl d'am
94	_____	c1850	England	B flat/B	fl d'am
95	Savary	?	France	B?	fl d'am?
96	Scherer	c1770–1780	Germany	B	?
97	_____	c1750	Germany	B	corps d'am
98	_____	c1750	Germany	B?	corps d'am?
99	_____	c1760	Germany	B flat	fl d'am
100	_____	c1730	Germany	C	corps d'am
101	_____	1760–1770	Germany	B	fl d'am

102	_____ / Heise	18th cent.	Germany	B flat	fl d'am
103	_____	18th cent.	Germany	B flat	fl d'am
104	_____	18th cent.	Germany	?	?
105	_____	18th cent.	Germany	B flat	?
106	_____	18th cent.	Germany	B?	?
107	Schlegel, C.	18th cent.	Switzerland	?	fl d'am
108	Schlegel, J.	18th cent.	Switzerland	B	corps d'am
109	Schütze	18th cent.	Poland	B flat	fl d'am
110	Staaden	18th cent.	Germany	B	fl d'am
111	Stanesby Jr.	1725–1735	England	B flat	fl d'am
112	_____	18th cent.	England	B flat	fl d'am
113	_____	18th cent.	England	A?	fl d'am
114	Stiegler	c1820	Germany		fl d'am?
115	Thoma	18th cent.	Czech	B flat	fl d'am
116	Uhlmann	1810–p1838	Austria	B flat	fl d'am
117	Willems	a1758–p1810	Belgium	A/B flat	fl d'am
118	_____	a1758–p1810	Belgium	C	fl d'am
119	Willis	1815–1825	England	B	fl d'am
120	Wood	1799–1832	England	B flat	fl d'am
121	_____	1799–1832	England	B	fl d'am
122	_____	c1805	England	B flat	fl d'am
123	Ziegler	c1840	Austria	B flat	fl d'am