

**A LISTING OF INVENTORIES AND PURCHASES
OF FLUTES, RECORDERS, FLAGEOLETS, AND TABOR PIPES, 1388–1630**
Compiled by David Lasocki

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This is an attempt to compile all references to members of the flute family in inventories and purchases of the Middle Ages, Renaissance, and early Baroque. In only a few cases have I been able to see the original source, so I have relied on the transcriptions of others, who are all cited. The English translations are almost all my own, with more than a little help from my friends. The translations are fairly literal, and I have done my best to leave in any ambiguities, commenting on them in parentheses. I realize that it would have been more revealing to include all references to wind instruments in the documents in question, but that is a far larger project for some other day. For now, I trust that the present listing will serve as a useful research tool as well as a fount of inspiration and delight.

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1388, London

Household accounts of the Earl of Derby (later Henry IV):

Et pro j fistula nomine Recordour empta London' pro domino iij s iij d.

Anthony Rowland-Jones, "Einige Überlegungen zum Begriff *Recorder*," *Tibia* 25, no. 2 (2000): 89–97.

[And for one flute by name of recorder bought in London for my lord, 3s. 4d.]

This is the first surviving reference to the recorder by name. The word "Recordo" has a superscript sign after the O (a U joined to a horizontal line, then a downward hook) that signifies "ur." Brian Trowell, who first reported this reference ("King Henry IV, Recorder-Player," *Galpin Society Journal* 10 [1957]: 83–84), did not consult the original accounts, only a transcript of them in James Hamilton Wylie, *History of England under Henry the Fourth*, Vol. 4 (London: Longmans, Green, 1898; reprint, New York: AMS Press, 1969), 158 (see also Vol. 3, 1896, 325, n. 3), which does not reproduce the sign after the O. The missing sign misled two generations of recorder researchers into looking in the wrong place (Italy) for the origin of the term.

1408, Brescia

14 June; Court; payment in favor of:

Bartolomio da Urbino pifaro dal chonte Guido da Urbino per iiij flautj novj i qualj sono mandade a Brescia al Signor de suo commandamento ducatzj trj ... L. 9 s. 14 d. 3.

Allan W. Atlas, "Pandolfo III Malatesta mecenate musicale: musica e musicisti presso una signoria del primo quattrocento," *Rivista italiana di musicologia* 23 (1988): 53.

[Bartolomio of Urbino, *pifaro* of Count Guido of Urbino, for four new recorders which are sent to Brescia to the Seigneur (?) by his command, 3 ducats (i.e.,) 9 l. 14 s. 3 d.]

1410, Aragon

Court

Translat del Memorial o inventari fet dels bens los quals eren en la guardaroba del molt alt e molt excellent princep e senyor, lo senyor Rey en Marti de gloriosa memoria, los quals on pervenguts a mans o senyoria de la illustre senyora Reyna Margarita, muller del dit senyor Rey, a la qual los dits bens pers certs titol pertanyen.

...

Item tres flautes, dues grosses e una negra petita.

Item dues flautes, una negra petita e 1 alta travessada.

Maria Carmen Gómez Muntané, "El manuscrito M 971 de la Biblioteca de Catalunya (Misa de Barcelona)," *Butlletí de la Biblioteca de Catalunya* 10 (1982–84) [1986]: 210.

[Transcription of the memorial or inventory of the belongings that were in the Wardrobe of the Most High and Most Excellent Prince and Seigneur King Martí of glorious memory, which were placed in the hands or possession of the Illustrious Seigneuse Queen Margarida, widow of the said King, to whom the said possessions belong owing to her title.

...

Item, three recorders: two large ones and one small black one.

Item, two "flutes": one small black one (recorder) and one long transverse flute.]

1426, Bruges

Bruges, 10 May 1426, Duke Philip the Good of Burgundy paid:

A Loys Willay, demourant a Bruges, la somme de trente et une livres 4 solz du prix de 40 gros monnoie de Flandre la livre, a lui deue pour quatre grans instrumens de menestrelz, quatre douchaines et quatre fleutes, tous garniz d'estuiz de cuir et de coffres, que Mgr., par Latin de Conninglant son escuier d'escuierie, a fait prendre et acheter de lui pour lez envoyer a M. le Marquis de Ferrare.

Jeanne Marix, *Histoire de la musique et des musiciens de la cour de Bourgogne sous le règne de Philippe le Bon (1420–1467)*, Sammlung Musikwissenschaftlicher

Abhandlungen = Collection d'études musicologiques, 28 (Strasbourg: Heitz, 1939), 105.

[To Loys Willay, living in Bruges, the sum of 31 *livres* 4 *sols*, at the rate of 40 Flanders groats to the *livre*, due to him for four large minstrel instruments (probably a set of shawms), four *douchaines*, and four recorders, all furnished with leather cases and chests, which Monseigneur, via Latin de Conninglant his squire of the horse, has had taken and bought from him to send to the Marquise of Ferrara.]

1443, Burgundian Court

Jean Chapuis, luthier; paid for:

4 flûtes d'ivoire, l'une garnie d'or et de pierreries et les autres non garnies.

Jeanne Marix, *Histoire de la musique et des musiciens de la cour de Bourgogne sous le règne de Philippe le Bon (1420–1467)*, Sammlung Musikwissenschaftlicher

Abhandlungen = Collection d'études musicologiques, 28 (Strasbourg: Heitz, 1939), 106.

[4 ivory recorders, one decorated with gold and jewels, and the others not decorated.]

Inventory of Philip the Good of Burgundy (undated but at the latest 1467, the year of his death):
Item, trois custodes de cuir, peintes d'or, où a en chascune custode flutes d'ivoire, que grandes, que petites, dont l'une des deux grosses flutes est garnie au sifflet d'or, et par embas garnie de deux sercles d'or et semées de petites perles d'émeraudes, grenas et rubis, et n'y fault riens.

le Comte Laborde, *Les ducs de Bourgogne: études sur les lettres, les arts et l'industrie pendant le XV^e siècle et plus particulièrement dans les Pays-Bas et le duché de Bourgogne* (Paris: Plon frères, 1849–1852), II, 145; entry 3333.

[Item, three leather cases, covered with gold, in all of them ivory recorders, both large and small; one of the large recorders is ornamented with gold on the mouthpiece, and lower down decorated with two gold rings and strewn with little emeralds, garnets, and rubies, and nothing is lacking.]

1463, Florence

Inventory of Piero di Cosimo de' Medici:

Quattro zufoli fiaminghi

Tre zufoli nostrali

Tre zufoli forniti d'ariento

Marcello Castellani, "I flauti nell'inventario di Lorenzo il Magnifico (1492)," in *Sine musica nulla vita: Festschrift Hermann Moeck zum 75. Geburtstag am 16. September 1997*, herausgegeben von Nikolaus Delius (Celle: Moeck, 1997), 189.

[Four Flemish recorders (?)]

Three of our recorders (?)]

Three recorders (?) decorated with silver]

Ardal Powell, *The Flute* (New Haven: Yale University Press, 2002), 30 translates "zufoli" as fifes. This does seem to have been the standard Italian term for fifes after about 1520. But before that date there is little evidence for fifes, or even flutes, played by Italians in Italy. In contrast, there is evidence for recorders there in the fifteenth century (including 1408, Brescia, above), and we do know of at least two Flemish recorder makers but not fife or flute makers (see 1426, Bruges, and 1443, Burgundian Court, above).

1470, Bruges

17 July, Purchase:

Appointie entre Jeromene de Strossy, una, et Guillaume de Wilde, altera, que ledit Jeromene ou son procureur fera venir icy a la chambre sur demain Adrien la trompette de la ville, qui lui a vendu la couple des fleutes dont est question, sans commandement dudit Guillaume.

L. Gilliodts-Van Severen, *Cartulaire de l'ancienne estaple de Bruges, I* (Bruges: Plancke,

1904), 203; entry no. 1153.

[Agreement between Girolamo de Strozzi, first party, and Guillaume de Wilde, second party, that the said Girolamo or his legal representative will, the day after tomorrow, cause to appear here at the Chamber Adrien (Willemaert) the city trumpet, who sold him (Strozzi) the pair of recorders in question without an order from the said Guillaume.]

1472, Zaragoza

20 February; summary of inventory-after-death of Antón Ancóriz: “Los herederos del finado Antón Ancóriz a la partición de sus bienes, entre los que se hallan cinco flautas....”

Miguel Ángel Pallarés Jiménez, “Aportación documental para la historia de la música en Aragón en el última tercio del siglo XV. V,” *Nassarre: Revista aragonesa de musicología* 9, no. 1 (1993): 277.

[The heirs of the late Antón Ancóriz for the division of his estate, among which are found five recorders....]

1475, Zaragoza

19 and 25 April; summary of inventory-after-death of Martín Zayda: “Los tutores de los herederos de Martín Zayda instan y efectúan el inventario de los bienes muebles hallados en sus casas, sitas junto al fosar de San Lorenzo (parroquia de la Magdalena), entre los que se hallan una vihuela, una flauta y un libro de canciones....”

Miguel Ángel Pallarés Jiménez, “Aportación documental para la historia de la música en Aragón en el última tercio del siglo XV. V,” *Nassarre: Revista aragonesa de musicología* 9, no. 1 (1993): 279.

[The guardians of the heirs of Martín Zayda urge the carrying out of the inventory of his moveable belongings found in his houses, situated near the grave of St. Lorenzo (parish of Mary Magdalene), among which are found a vihuela, a recorder, and a songbook....]

1481/2–1484/5, Bruges

1481/2: *Betaelt Anthuenis Pavillon, een vanden voorseiden viere menestruelen vander voorseide stede, ter cause vanden coope van eenen coker met fleuten jeghen hem ghecocht om de voorseide stede, ij lb. grote.*

L. Gilliodts-Van Severen, *Les ménestrels de Bruges: Recueil de textes et analyses de documents inédits ou peu connus* (Bruges: L. De Plancke, 1912), 50.

[Paid Anthuenis Pavillon, one of the aforementioned four minstrels of the aforementioned town, for the purchase of a case with recorders by him purchased for the aforementioned town, £2.]

Pavillon had joined the city wind band within the last few years and served until at least 1510.

1484/5: *Betaelt Adriaen Schuut den sceemaker ter causen van iiij custoden by hem ghemaect dienende ten iiij instrumenten van den menestruelen van deser stede, xxiiij s. gr.*

ibid., 53.

[Paid Adriaen Schuut, the sheath maker, for four cases by him made to fit the four instruments of the minstrels of this town, 24 s.]

Perhaps cases intended for the recorders? [Suggested by Keith Polk, “The Recorder and Recorder Consorts in the Fifteenth Century,” this vol.]

1492, Florence

Inventory of Lorenzo “il Magnifico” de’ Medici:

Uno giuochio di zufoli grossi in una guaina ... f. 12

Uno giuochio di zufoli a uso di pifferi cholle ghiere nere e bianche, sono zufoli cinque ... f. 10

Tre zufoli chon ghiere d’argento in una guaina guernita d’argento ... f. 8

Marcello Castellani, “I flauti nell’inventario di Lorenzo il Magnifico (1492),” in *Sine musica nulla vita: Festschrift Hermann Moeck zum 75. Geburtstag am 16. September 1997*, herausgegeben von Nikolaus Delius (Celle: Moeck, 1997), 186.

[A set of large fifes in a case ... 12 florins

A set of fifes for the use of the *pifferi* with black and white ferrules, five in all ... 10 florins

Three fifes with silver ferrules in a case garnished with silver ... 8 florins]

1501, London

5 March; Court.

Payment to Guilliam (van der Burgh), a member of the trombone (and shawm) consort: “for new recorders 53s. 4d.”

Eileen Sharpe Pearsall, “Tudor Court Musicians, 1485–1547: Their Number, Status and Function” (Ph.D. dissertation, New York University, 1986), ii, 38.

1502/3, Mechelen

Betaelt den Weduwen van Wylen Thomas van Luypeghem van eenen coker floyten gecocht ter stad behoef cost ... 25 s. Marginal note: en aldar de pip>

[Paid the widow of Thomas van Luypeghem for a case of recorders bought on behalf of the city ... 25 s. Marginal note: and for the pipers’ use (?).]

Brussels, ARA 41282: Mechelen, Stadsrekeningen, 1502–3, f. 183; courtesy of Keith Polk; see also Raymond Joseph Justin van Aerde, *Ménestrels communaux & instrumentistes divers établis ou de passage à Malines, de 1311 & 1790* (Mechelen: Godenne, 1911), 28.

Van Luypeghem was a city minstrel.

1503, Segovia

Inventory of instruments of Queen Isabel kept in the Royal Alcazar of Segovia:

Tres chirimjas e una flauta de boxa, [co] unas guarnijçiones de laton, en una caxa de cuero metidas.

...

Una flauta de box, con una guarniçion de laton.

Una fluta de boz.

Edmond Vander Straeten, *La musique aux Pays-bas avant le XIXe siècle*, VII (Brussels: G.-A. Van Trigt, 1885), 245–46; Felipe Pedrell, *Emporio científico é histórico de organografía musical antigua española* (Barcelona: Juan Gili, 1901), 91–92; Higinio

Anglés, *La música en la corte de los Reyes Católicos*, I, 2nd ed. (Barcelona: Consejo Superior de Investigaciones Científicas, Instituto Español de Musicología, 1960), 71–72.
 [Three shawms and a recorder of boxwood with some brass decorations kept in a leather case.

....

A recorder of boxwood with brass decoration.

A recorder of boxwood.]

Translation based on Martin McLeish, “An Inventory of Musical Instruments at the Royal Palace, Madrid, in 1602,” *Galpin Society Journal* 21 (1968): 127.

1504, Florence

24 April

Inventario della casa e della bottega di Filippino Lippi

Inventtario di tutte le chose e (masseri)zie che sono in chasa che fu di Filippin(o) di Fra Ffilippo dipintore, fatto per me Salvestro di Ghaleotto Cei questo dì 24 d’april(e) 1504 a preghiera di Pietro Pagholo Monti e Francesco del Pugliese, e quali dissono essere exechutori del testamento di detto filippo. E prima:

...

Seghue lo scrittoio

...

(221) 5 zufoli buoni in una sacchetto

Firenze, Archivio di Stato, Notarile antecosimiano, 563 (ser Giovanni di ser Piero del Serra, 1497/1504), insert 4; Patrizia Zambrano and Jonathan Katz Nelson, *Filippino Lippi* (Milan: Electa, 2004), Doc. 24; based on Doris Carl, “Das Inventar der Werkstatt von Filippino Lippi aus dem Jahre 1504,” *Mitteilungen des Kunsthistorischen Institutes in Florenz* 31 (1987): 384–89.

[Inventory of the house and storehouse of Filippino Lippi

Inventory of all the things and implements that are in the house that belonged to Filippino, artist, made by me, Salvestro di Ghaleotto Cei, this April 24th, 1504, at the request of Pietro Pagholo Monti and Francesco del Pugliese, executors of the Will of the said Filippo. And first:

...

Following, the study

...

(221) Five good recorders (?) in a bag]

1505/6, Bergen op Zoom

Betaelt Pieter Noyts voer zeker scalmey pypen ende floyten ... voir der stadt pipers.

Bergen op Zoom, SA, Burgermeester Rekening, n.p.; courtesy of Keith Polk.

[Paid Pieter Noyts for certain shawms and recorders ... for the town band.]

1506, Modena (under Ercole I)

Este archives:

Baptista da Verona, Sonadore, per conto de viazi de dare adì 8 de Octobre L. doe Soldi quatro marchesane, per tanti che luj asigna havere spesi in landata da Venetia per comprare Fiauti, como al Zornale A. a carte 59 ... L. ij. S.^{di} iiij.

L. F. Valdrighi, *Cappelle, concerti e musiche di casa d'Este dal sec. XV al XVIII*, Musurgiana 12 (Modena: G. T. Vincenzi e Nipoti, 1884), 45.

[Baptista da Verona, wind player, on his expense account has to have the 8th October 2 lire 4 soldi *marchesane* for as much as he said he spent on his journey to Venice to buy recorders, as in Journal A, p. 59 ... 2 lire 4 soldi.]

Este archives:

Baptista da Verona, Sonadore, de dare adì 25. de Settembre L. quatro Soldi diece marchesane, contati a luj per andare a vinecia per compare Fiauti per el S.^{re} nostro Ill.^{mo} Como al Zornale A. a carte 54 ... L. iiij. S.^{di} x.

...

Baptista contra scripto de' havere adì 29. de octobre Lire sei Soldi quatordecim marchesane per luj da spese de viazi, per tanti che la asigna havere spesi in una andata a Vinecia, per comprare Fiauti per el S.^{re} nostro Illu.^{mo}, como al memoriale A. a carte 2. e posto a epse [recte esse?] spese in questo a carte 37 ... L. vj. S.^{di} xiiij.

L. F. Valdrighi, *Cappelle, concerti e musiche di casa d'Este dal sec. XV al XVIII*, Musurgiana 12 (Modena: G. T. Vincenzi e Nipoti, 1884), 45.

[Baptista da Verona, wind player, has to have the 25th September 4 lire 10 soldi *marchesane* due to him for going to Venice to buy recorders for our illustrious Signore, as in Journal A, p. 54 4 lire 10 soldi.]

...

Baptista the undersigned to have the 29th October 6 lire 14 soldi *marchesane* for his travel expenses for what he said he spent in going to Venice to buy recorders for our illustrious Signore, as in Journal A, p. 2, and posted to the expenses in this on p. 37 6 lire 14 soldi.]

1508/9, Mechelen

Betaelt Adriaen Cools piper van dat hij 6 floyten der stede toebehoirenne heeft doen Reeken ende Repareren.

Mechelen, Stadsrekeningen, 1508–9, f. 205v; see also Raymond Joseph Justin van Aerde, *Ménestrels communaux & instrumentistes divers établis ou de passage à Malines, de 1311 & 1790* (Mechelen: Godenne, 1911), 29.

[Paid Adriaen Cools, piper, for tuning and repairing six recorders belonging to the city.]

1510/11, Mechelen

City paid Hans Nagel for acquiring a case containing various recorders.

Raymond Joseph Justin van Aerde, *Ménestrels communaux & instrumentistes divers établis ou de passage à Malines, de 1311 & 1790* (Mechelen: Godenne, 1911), 29.

1512, Nuremberg

City; payment of:

10 fl für 8 flötenpfeiffen unsern statpfeiffern.

Ekkehard Nickel, *Der Holzblasinstrumentenbau in der Freien Reichsstadt Nürnberg* (Munich: Katzbichler, 1971), 22.

[10 florins for eight recorders for our Stadtpfeifer]

1514, Château de la Motte-Feuilly

12 May: inventory of the furniture of Charlotte d'Albret, Duchesse de Valentinois

Deux fleustes d'Allemain, poysant deux mars deux onces deux gros.

Edmond Bonnaffé, *Inventaire de la Duchesse de Valentinois, Charlotte d'Albret* (Paris: A. Quantin, 1878), 45.

[Two flutes, weighing 2 marks, 2 ounces, 2 gros.]

A mark was half a livre and made up of 8 ounces; there were 8 gros to the ounce.

1518, Mantua

On 9 October, the musician Giovanni Angelo Testagrossa from Casale Monferrato offered to Federico Gonzaga in Mantua:

Iterum aviso Vostra Signoria che 'l c'è ancora una bellissima cassa di flauti et un'altra de storte et et un altro instrumento quale se chaima un fagot che è una bellissima cossa: non dubito se la Signoria Vostra li domanderà, li averà ogni cossa.

Archivio di Stato, Mantua, Archivio Gonzaga, B. 746; transcribed in William Prizer, *Courtly Pastimes: The Frottole of Marchetto Cara* (Ann Arbor, MI: UMI Research Press, 1980), 309–10.

[Moreover, I inform your Highness that there is also a beautiful case of recorders and another of crumhorns and another instrument called a phagotum which is a beautiful thing: I do not doubt that your Highness will ask for them and will have all of them.]

1520, Florence

Inventory of Cardinal Ippolito I d'Este:

Uno flauto novo, con il suo fodro coperto de curame, ch' era in Castelnuovo.

...

Uno flauto grande, novo.

...

Tri flauti grandi, novi, da contrabasso: in la camera del Torno, in Belfiore.

Un torno da flauti, ch' era in dita camara; le quali cose, ligate, ut supra, erano in Belfiore.

L. F. Valdrighi, *Cappelle, concerti e musiche di casa d'Este dal sec. XV al XVIII*, Musurgiana 12 (Modena: G. T. Vincenzi e Nipoti, 1884), 47–48.

[A new recorder with its case covered with leather, which was in Castelnuovo.

...

A new large recorder.

...

Three large recorders, for the contrabass [part]: in the Torno chamber in Belfiore.

A set of recorders, which are in the said chamber; these things, tied together, were in Belfiore, like those above-mentioned.]

1523, Leipzig

City ordered for the Stadtpfeifer:

sechs neue Flöten 2 Sch. 27 G.

Rudolf Wustmann, *Musikgeschichte Leipzigs. 1: Bis zur Mitte des 17. Jahrhunderts* (Leipzig: B. G. Teubner, 1909), 36.

[Six new recorders 2 Sch. 27 Groschen.]

1526, Leipzig

City ordered for the Stadtpfeifer:

neun neue Nürnb. Flöten 3 Sch. 30 G.

Rudolf Wustmann, *Musikgeschichte Leipzigs. 1: Bis zur Mitte des 17. Jahrhunderts* (Leipzig: B. G. Teubner, 1909), 36.

[Nine new Nuremberg recorders 3 Sch. 30 G.]

1530, Florence

Este archives: Post scriptum di cart. duc. ... senza firma:

Appresso vorrei che mi portassino una cassa o sia coppia di Flauti alemani che si sonano a mezo el flauto, et non in testa, come si fanno li nostri; ma advertite de torli boni et che siano compiti de tutte le voci che vi vanno.

L. F. Valdrighi, *Cappelle, concerti e musiche di casa d'Este dal sec. XV al XVIII*, Musurgiana 12 (Modena: G. T. Vincenzi e Nipoti, 1884), 48.

[Afterwards, I would like that they bring me a case or set of flutes that are played in the middle of the flute and not in the head, as we play ours; but pay attention that they are good and that they can emit all the necessary notes (i.e., have a good high range?).]

1531, Oudenaarde

Betaelt den scalmeyers dezer stede, thulpe van eenen duutsche cokere fluyten, ende eenen bascontre van hueren cromhoorenen die zy hebben doen maken, de welcke eeuwelic der stede bliven moeten, de somme van xviii lib. par.

Betaelt Willem Blanstrayn, voortbeslaen van den scalmeyers fleuten ende cokere, iiiii lib. par.

Edmond Vander Straeten, *La musique aux Pays-bas avant le XIXe siècle*, IV (Brussels: G.-A. Van Trigt, 1878), 144; *Les ménestrels aux Pays-bas du XIIIe au XVIIIe siècle* (Brussels: A. & F. Mahillon, 1878), 78.

[Paid to the shawm players of this town, to help them (in purchasing) a German case of recorders (or a case of German [i.e., transverse] flutes?) and an extended bass for their crumhorns which they have had made, and which shall stay forever the property of the town, the sum of 18 Parisian livres.

Paid Willem Blanstrayn, for mounting (with brass, etc.) the shawm players' recorders and cases, 4 Parisian livres.]

1532, Antwerp

2 October: Inventory of city band

Den II oct. a° XXXII hebben der stadt pipers hier gebracht de instrumenten der stadt toebehoirende,

ierst eenen coker met XII nieuwe floyten ende heeft Peeter Baninck; eenen coker neuen grooten cromhorens, XI in getale, ende heeft de voirseide Peeter; eenen bovensanck ende teneur scalmeyen ende heeft de voirseide Peeter.

Noch eenen coker met VIII cromhorens ende heeft Tielman van Colen.

Noch eenen coker met IX floyten ende heeft de voirseide Tielman.

Noch II trompetten ende een velttrompet heeft dezelve Tielman.

Noch dezelve een teneur pipe.

Jan de Brasser heeft een trompet dat Jan Nagel hadde.

Noch dezelve eenen coker met VII fluyten; Hans Nagel hadde VIII maer deen is tsinent verloren; (een tenur pipe geschrap) eenen bovensanck.

Godelieve Spiessens, “De Antwerpse stadsspeellieden. Deel I: 15e en 16e eeuw,”

Noordgouw: Cultureel tijdschrift van de provincie Antwerpen 9 (1969): 48.

[October 2nd, 1532, the Stadtpfeifer brought here the instruments belonging to the city:

First, a case with twelve new recorders and Peeter Baninck has it; a case of new large crumhorns, eleven altogether, and the aforementioned Peeter has it; a soprano and a tenor shawm and the aforementioned Peeter has them.

Another case with eight crumhorns and Tielman Susato has it.

Another case with nine recorders and the aforementioned Tielman has it.

Also, two trombones and a field trumpet which the same Tielman has.

And the same a tenor pipe.

Jan de Brasser has a trombone that Jan [i.e., Hans] Nagel had.

And this same [i.e., de Brasser] a case with seven recorders; Hans Nagel had eight but one was lost at his home: a tenor [*crossed out*] a soprano.]

Note: The fourth member of the band, Jan van Arthem, apparently died that year—perhaps one of the reasons for the inventory (see Spiessens, 3). Nagel, too, seems to have recently died (see Spiessens, 3, 23).

1533/4, Mechelen

It. bet. Mr Peeter Alamire van eenen coker fluyten ende twee schalmeye pypen. v F x s.

Algemeen Rijksarchief, Brussels, 41282, Mechelen, Stadsrekeningen, 1533–34, f. 224; quoted in G. Van Doorslaer, “Calligraphes de musique, à Malines, au XVIe siècle,”

Bulletin du Cercle Archéologique Littéraire et Artistique de Malines 33 (1928): 99; see

also Raymond Joseph Justin van Aerde, *Ménestrels communaux & instrumentistes divers établis ou de passage à Malines, de 1311 & 1790* (Mechelen: Godenne, 1911), 29.

[Item, paid Petrus Alamire for a case of recorders and two shawms £5. 10s.]

1535, Brussels

Court of Mary of Hungary, Regent of the Netherlands

867 livres à Wolff Ganns, joueur de hautbois, pour plusieurs instruments de musique faits à Augsbourg et fournis à la Reine, entre autres trois flûtes dont une pour le contrebas de longueur d'un homme, une pour la taille et une pour le dessus, une autre grande et une moyenne flûte, 8

autres flûtes d'Allemagne, etc.

*Inventaire sommaire des Archives Départementales antérieures à 1790, Nord. Archives civiles. Série B: Chambre des comptes de Lille, VII, ed. Jules Finot (Lille: L. Danel, 1892), 315. See also “the archer and sackbut player Wolff Gans bought flutes, shawms, and cornetts in Augsburg and brought these to Mary’s court together with two performers, Wolff Bergher and Audrien Hurlacher”; Glenda G. Thompson, “Music in the Court Records of Mary of Hungary,” *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 34, no. 2 (1984): 138, 159; citing Lille, Archives Départementales du Nord, B. 3357, f. 185r-v.*

[867 livres to Wolff Gans, shawm player, for several musical instruments made in Augsburg and delivered to the Queen, among them three recorders, one of them for the contrabass part the height of a man, one for the tenor, and one for the discant, one other large and one medium recorder, also eight flutes, etc.]

40 livres à Gilles van Rossem, pour les custodes fabriquées par lui afin de renfermer les instruments de musique venant d'Augsbourg, achetés de Wolff Ganns, joueur de hautbois.

Inventaire sommaire des Archives Départementales antérieures à 1790, Nord. Archives civiles. Série B: Chambre des comptes de Lille, VII, ed. Jules Finot (Lille: L. Danel, 1892), 317.

[40 livres to Gilles van Rossem, for the cases made by him to enclose the musical instruments brought from Augsburg, bought by Wolff Gans, shawm player.]

1536–37, Brussels

Court of Mary of Hungary, Regent of the Netherlands

1536: 185 livres à Lazarus Tucker, marchand à Anvers, payées ‘à Boveinsy pour ung maistre de Lyons, sur et à bon compte de certaines fleutes qu’il devoit faire et livrer à Sa Majesté.’”

Inventaire sommaire des Archives Départementales antérieures à 1790, Nord. Archives civiles. Série B: Chambre des comptes de Lille, VII, ed. Jules Finot (Lille: L. Danel, 1892), 322.

[185 livres to Lazarus Tucker, merchant in Antwerp, paid “to Boveinsy for a master in Lyon, on account for certain recorders that he was to make and deliver to Her Majesty.”]

60 livres à Christophle van Stockaert, faiseur de flûtes à Anvers, pour la vente et la délivrance d’un étui servant à mettre 15 flûtes.

Inventaire sommaire des Archives Départementales antérieures à 1790, Nord. Archives civiles. Série B: Chambre des comptes de Lille, VII, ed. Jules Finot (Lille: L. Danel, 1892), 323.

[60 livres to Christophle van Stockaert, recorder maker in Antwerp, for the sale and delivery of a case in which to put fifteen recorders.]

1537: 16 sols, 6 deniers payés par le même [i.e., le penninckmaistre] à Lazarus Tucker, marchand à Anvers, ‘pour la parpaye de certaines grosses flûtes avec autres instruments qu’il a achetés pour la Royne d’un marchand nommé Bouvise.’”

Inventaire sommaire des Archives Départementales antérieures à 1790, Nord. Archives civiles. Série B: Chambre des comptes de Lille, VII, ed. Jules Finot (Lille: L. Danel, 1892), 328.

[16 s. 6 d. paid by the same (i.e., the paymaster) to Lazarus Tucker, merchant in Antwerp, “for the full payment of certain large recorders together with other instruments that he bought for the Queen from a merchant named Bouvise.”]

1536–37, Oudenaarde

1536: *Betaelt de scalmeyers deser stede voor een cokere fluuten ende nyewe instrumenten ... xlvij lib. par.*

1537: *Betaelt Jacob Franchois, van dat hy beslegghen heeft ende verdeect eenen grooten cokere, daerinne de scalmeyers huerliedder flueten inne slututen, iiii lib. iiii st. par.*

Edmond Vander Straeten, *La musique aux Pays-bas avant le XIXe siècle*, IV (Brussels: G.-A. Van Trigt, 1878), 144; *Les ménestrels aux Pays-bas du XIIIe au XVIIIe siècle* (Brussels: A. & F. Mahillon, 1878), 78.

[Paid the shawm players of this town for a case of recorders and new instruments ... 18 Parisian livres.

Paid Jacob Franchois for mounting and covering a large case, in which the shawm players can shut away their recorders, 4 livres 4 sols Parisian.]

1538, Leipzig

City ordered for the Stadtpfeifer:

ein Futter (7) Querpfeifen 53 G.

Rudolf Wustmann, *Musikgeschichte Leipzigs. 1: Bis zur Mitte des 17. Jahrhunderts* (Leipzig: B. G. Teubner, 1909), 36.

[A case of (7) flutes 53 Groschen.]

1538, London

3 August; household accounts of Thomas Cromwell.

Payment to William Myles, apparently a household musician, for acquiring “a case of recorders £4.”

[*Letters and Papers, Foreign and Domestic, of the Reign of Henry VIII*, vol. XIV/2 (London: Her Majesty’s Stationery Office, 1895), 334, 337; *Records of English Court Music, vol. VII (1485–1558)*, comp. Andrew Ashbee (Aldershot: Scolar Press, 1993, 416.)

The recorders are likely to have been made by Anthony Bassano I, who settled in England that summer.

1539, Nuremberg

City council ordered from Sigmund and Mathes Schnitzer:

96 gulden rl. 10 β für neue pumhart und flötten durch Sigmund und Mathes die Schnitzer statpfeuffer hie gemacht und inen abkaufft, auch diselben gemelten statpfeuffern und iren gesellen zugestellt, zu geprauchten, nemlich vom Sigmunden ein grossen pumhart, ein vagant, 2

thenor und 2 discant, auch ein groß futer flöten, darin 10 pfeyffen und 3 klain pumhart; vom Mathes 6 zwerchpfeyffen und 3 zyncken.

Ekkehard Nickel, *Der Holzblasinstrumentenbau in der Freien Reichsstadt Nürnberg* (Munich: Katzbichler, 1971), 59.

[96 Rheinische Gulden 10 Kreuzer for new bombards and recorders made here by Sigmund and Mathes Schnitzer, Stadtpfeifer, and bought from them, and brought to the above-mentioned Stadtpfeifer and their apprentices for their use, namely from Sigmund a large bombard, a vagant (bass), two tenors, and two discants, also a large case of recorders, containing ten recorders and three small bombards, from Mathes six flutes and three cornetts.]

1540, Augsburg

Inventory of the city's instruments.

Mer sein verhandten gewessen ain fuerder fleden 2 discant 2 tennor 1 baß ist auff dem hauss verloren worden

Mer sein verhandten gewessen 1 fuerder schwegeln 3 tennor 1 baß ist auf den hauß verloren worden

Adolf Sandberger, ed., *Werke Hans Leo Hasslers, Zweiter Teil*, Denkmäler der Tonkunst in Bayern, fünfter Jahrgang (Leipzig: Breitkopf & Härtel, 1904), p. LVII.

[Further, a case of recorders (2 discants, 2 tenors, 1 bass), previously on hand, has been lost from the Dance House.

Further, a case of flutes (3 tenors, 1 bass), previously on hand, has been lost from the Dance House.]

1541, Bern

From the Bern *Ratsmanualen* (city accounts):

Den stettpfiffern die 4 schwägeln, so ich von Lyon pracht, zalen.

Schweizerisches Idiotikon, 9 (Frauenfeld: J. Huber, 1920), col. 1768, entry "Schwäggle."

[Pay the town musicians for the four flutes that I brought from Lyons.]

1541–42, Nuremberg

Excerpts from a series of letters between, on the one hand, Georg (Jörg) Neuschel, brass-instrument maker in Nuremberg (and also a dealer in woodwind and percussion instruments), and, on the other hand, Duke Albrecht of Prussia and three men who seem to have been agents of his in Nuremberg, Georg Schulthes, Leo Schurstab, and Sebalt von Thiel. The duke was interested in buying 24 trumpets (12 German and 12 French) but apparently did not order them in the end because of the price.

15 October 1541, Neuschel to the duke:

Weiter haben sie ettlich Instrument bey mir gesehen, seindt mir gleich kummen gewessen von Leon und von Venedig, haben sie mich gancz vleissich gebeten, ich soll es Ewern F. G. darvon schreiben und auffzaigen, den sie wissen woll, das ewr F. G. grossen lust darzu habe, und wenns Ewer F. G. sehen würdt, sie kauffen, hab ich zu gesagt, ich wols E. F. G. auffzaigen:

...

Item 4 helffenbaine Zwergpfeiffen, seindt beslagen mit sylber und verguldt....

[Further, they have seen certain instruments at my workshop, which have just come to me from Lyons and from Venice; they requested me very diligently that I should write to Your Highness about them and describe them, for they know well that Your Highness would take great pleasure in them, and if Your Highness would see them, would buy them. I agreed that I would describe them to Your Highness:

...

Item, four ivory flutes, decorated with silver and gilded....]

8 December 1541, the duke to Schurstab and von Thiel:

Damit Ihr aber sehen moget, was wir fur stuck durch euch bede bey Jorgen Neuschel gern bestellt haben wolten, so haben wirs euch hirnach verzeichnen lassen, als nemlich

...

Item Georg Schulteis hatt einen discant flöten mit sich hinaus genommen, nach derselben floten sol man noch eine machen, die derselben gleich stimbt....

[In order for you to be able to see what kind of things we would like to have ordered from Jorg Neuschel by both of you, we have listed them for you below, namely:

...

Item, Georg Schulteis has taken a discant recorder with him: based on that one, one should make another recorder which is in tune with that one.]

3 September 1542, Neuschel to the duke:

Weyter schick ich Ewrn F. G. drey Muster auff papir, nemlich 4 helffen baynern Zwergpfeiffen, seindt auff schonest beslagen und verguldt....

[Further, I am sending Your Highness three designs on paper, namely four ivory flutes which are decorated and gilded in the most beautiful way....]

8 September 1542, Schulthes to the duke:

E. F. G. schreyben des datum den 26. July hab ich in underthenigkait empfangen und Inhalts vernomen, und schick eweren F. G. abconterfeite zwerchpfeuffen, zynncken von helffenpain, auch ein pusaun von silber; wern E. F. G. in Neuschels prieff den taxt vernemen.

[I humbly received Your Highness's letter of 26 July and understood its contents, and send Your Highness copied flutes, ivory cornetts, and a silver trombone; Your Highness will see the prices in Neuschel's letter.]

26 November 1542, Neuschel to the duke:

Ich hab Eweren F. G. in meynem negsten 3 Muster geschickt von etlichen Instrumenten, nemlich Sylber Pusonen, helffenbainen Zwergpfeiffen und helffenbaynen Zincken, alls auffs schonste beslagen, wen Ewer F. G. eyn lust und lib darzu hette, wolt ichs Eweren F. G. alle andern Fursten und herrn zu lassen; ist mich gleich woll noch keyne Antwort auff meyn schreiben worden, ich weiss nit, obs E. F. G. zu geschickt ist worden von Jorgen Schulthes aber nit.

[I have sent Your Highness in my last (letter?) three designs of various instruments, namely silver trombones, ivory flutes, and ivory cornetts, all decorated in the most beautiful way; had

Your Highness taken pleasure and joy in them, I wanted to leave them to Your Highness before all other dukes and lords; but as I have not yet received an answer to my letter, I do not know whether they were sent to Your Highness by Georg Schulthes or not.]

27 November 1542, the duke to Neuschel:

Wir haben dein schreiben, ausgangen zu Nörinberg den iii Septemb. empfangen, desselben Inhalt lesend eingenomen und verstanden. Nemen dein dinstlich wolgemeindt erpitten zu gnedigem dank an. Seindts hinwider gnediglich zu erkennen nicht ungeneigt. Aber die helfenbeinen querchpfeiffen, zincken und silbern bosaun in anmerkung, das sie unverhafft, sein nicht fur uns, dann wir Junge gesellen, die solche Instrument prauchen müssen, und derselben wenig schonen, zu diener haben.

[We have received your letter sent from Nuremberg on 3 September, and have read, digested, and understood its contents. We accept your official well-intentioned offer with gracious thanks. In this regard we are graciously not disinclined to acknowledge it. But the ivory flutes, cornetts, and silver trombone in question, which you have in your possession (?), are not for us, because we have young apprentices in service who must use such instruments who (would) take little care of them.]

Robert Eitner, "Briefe von Jorg Neuschel in Nürnberg, nebst einigen anderen. (Im Besitze des kgl. Geb. Archivs in Königsberg i/Pr.)," *Monatshefte für Musik-Geschichte* 9, no. 7 (1877): 149–59.

1542, Westminster

Inventory of goods of Henry VIII.

Item sixe cases with Flutes and in every case iiij flutes. [marginal note: Ex' one case wth iiij flutes in it and j small' flute taken out of an' other of the said cases fo. 71. to thuse of my lorde protecto' his grace Anno primo Res Ed sexti And the rest to the said phillip vanwilder ut supra]

Item oone other case furnisshid with xv flutes in hit.

Item oone other case with x flutes in it.

Item oone case with vij flutes in it.

Item fyve flutes of Ivery tipped with golde enna-muled blac with a case of purple vellat ganisshid at both thendes with silver and gilt.

Item foure flutes of Ivery tipped with Golde in a case coveryd with grene vellat.

....

[in the right margin each succeeding group of instruments without notations concerning missing instruments is marked off: *Ex' to the said phip' vanwylder ut supra.*]

...

Item fyve [crossed out and replaced by: sixe] Recorders of Ivery in a case of blac ve'lat.

Item oone great base recorder of wodd in a case of wodd.

Item four recorders of walnuttre in a case couered with blac vellat.

Item nyne Recorders of wodde in a case wodde.

Item oone case with vj recorders of boxe in hit.

Item oone other case with vij Recorders of walnuttre in hit. [marginal note: Ex' the said cace wth vij Recorders fo. 27 to the kes ma^{tes} owne vse Anno xxxiiij^{to} Res h. viijth]

Item sixtene Recorders great and smale in two cases coveryd with blac lether lyned with cloth
 [marginal note: *Ex' one case wth viij Recorders in it fo. 71 to the L protector A j^{mo} Res E vj^{ti} And therest to phipp van wilder ut supra*]

Item two base Recorders of walnuttre oone of them tippid with Silver.

Item foure Recorders made of oken bowes.

Item oone pipe for a Taber in a case of blac lether.

London, Public Record Office, E315/160, ff. 63r–v; transcribed in Eileen Sharpe Pearsall, “Tudor Court Musicians, 1485–1547: Their Number, Status and Function” (Ph.D. diss., New York University, 1986), 271–73; Andrew Ashbee, *Records of English Court Music, VII (1485–1558)* (Aldershot: Scolar Press, 1993), 387–88.

[Item, six cases with flutes and in every case four flutes.* (Marginal note: one case with four flutes in it and one small flute taken out of another of the said cases, f. 71, to the use of My Lord Protector His Grace, 1 Edward VI. And the rest to the said Phillip Van Wilder ut supra.)

Item, one other case furnished with fifteen flutes in it.

Item, one other case with ten flutes in it.

Item, one case with seven flutes in it.

Item, five flutes of ivory tipped with gold enameled black with a case of purple velvet garnished at both the ends with silver and gilt.

Item, four flutes of ivory tipped with gold in a case covered with green velvet.

...

Item, six recorders of ivory in a case of black velvet.

Item, one great bass recorder of wood in a case of wood.

Item, four recorders of walnut in a case covered with black velvet.

Item, nine recorders of wood in a case (of) wood.

Item, one case with six recorders of box in it.

Item, one other case with seven recorders of walnut in it.* (Marginal note: the said case with seven recorders, f. 27, to his King's Majesty's own use, 34 Henry VIII.)

Item, sixteen recorders great and small in two cases covered with black leather lined with cloth.* (Marginal note: one case with eight recorders in it, f. 71, to the Lord Protector, 1 Edward VI, and the rest to Phillip Van Wilder ut supra.)

Item, two bass recorders of walnut, one of them tipped with silver.

Item, four recorders made of oaken bows.

Item, one pipe for a tabor in a case of black leather.]

1543, Leipzig

City ordered for the Stadtpfeifer:

acht Flöten in Futter 5 Sch. 15 G.

Rudolf Wustmann, *Musikgeschichte Leipzigs. 1: Bis zur Mitte des 17. Jahrhunderts* (Leipzig: B. G. Teubner, 1909), 36.

[Eight recorders in a case 5 Sch. 15 Groschen.]

1543, Verona

7 December, Accademia Incatenata:

Inuentario de tutte le robe particolare Et Comune che si ritroua nella Casa di moliseo, adi 7 Xbre 1543.

...

Vna cassa da flauti couerta de Corame n. ij.

Vna Cassa da flauti biancha n^o. 14.

...

Doe Cani da flauti una de laton Et laltra couerta de corame.

...

Phayfer 5 da sonar da Campo.

Giuseppe Turrini, *L'Accademia filarmonica di Verona dalla fondazione (Maggio 1543) al 1600 e il suo patrimonio musicale antico* (Verona: La Tipografica Veronese, 1941), 25–26.

[Inventory of all the particular goods held in common that are found in the Casa di Moliseo, 7 December 1543.

...

A case of two recorders covered with leather.

A case of fourteen white recorders.

...

Two recorder crooks, one of brass and the other covered with leather.

...

Five military fifes.]

1543/44, Bruges

Clays Jolyt, menestruel, voer den coop van een cokere met xij handflueten die by ordonnancie vanden college ghecocht zyn gheweest ten behouue van deser stede, iii lb. x s. groten.

L. Gilliodts-Van Severen, *Les ménestrels de Bruges: Recueil de textes et analyses de documents inédits ou peu connus* (Bruges: L. De Plancke, 1912), 92.

18 Jan 1544:

Le Collège alloue quatre lb. gros pour l'achat de "eenen cookere van twaelf handtfluiten" pour le service des "vier ghezwooren speellieden" pour compte et propriété de la ville.

ibid., 93.

[Clays Jolyt, minstrel, for the purchase of a case with twelve recorders which by ordinance of the College were purchased on behalf of the city, 3 l. 10 s.

...

The College allows 4 l. for the purchase of "a case of twelve recorders" for the service of the "four sworn wind players" for the account and property of the city.]

1544, Verona

Joint inventory of newly merged Accademia filarmonica and Accademia incatenata:

Et vno altro tanbur picholo et duj flauti da tre busi.

Et 4 fifarj da Campo.

Giuseppe Turrini, *L'Accademia filarmonica di Verona dalla fondazione (Maggio 1543) al 1600 e il suo patrimonio musicale antico* (Verona: La Tipografica Veronese, 1941), 41.

[And another small drum and two three-hole flutes (tabor pipes).
And four military fifes.]

1 April

Libro de li exatorj de tuta la spesa che se fà in la accademia

...

Adi p° aprile per far portar trespi che erano in Molise [Accademia incatenata] et li flauti del s. Pietro Paulo L. ____ s. 2, d. ____.

[Book of collectors of all the expense that were made in the Academy

...

1 April for getting carried trestles (?) that were in Moliseo (Accademia incatenata) and the recorders of Signor Pietro Paulo s. 2.]

Marco Di Pasquale, “Gli strumenti musicali dell’Accademia filarmonica di Verona: un approccio documentario,” *Il flauto dolce*, no. 16–17 (October 1987–April 1988): 11.

1544, Paris

11 August: probate inventory of Mathurin de la Noue, facteur d’instruments (fleustier, floteur):
Ung jeu de quatre fleustes de bouys prisé XLV s.t.

Item troys fleustes d’allumens dont deux coupées prisés ensemble XVIII s.t.

...

Item deux grosses fleutes prisées X s.t.

Item ung piffre coupé prisé V s.t.

Item deux grosses fleustes de buys à neuf trouz garniz des escrins de cuir prisés ensemble XV s.t.

...

Item ung haultboys garni de son estuy et troys flustes de tabourin garniz d’un estuy de cuir à l’ung estuy par deux fleustes prisez ensemble XX s.t.

François Lesure, “La facture instrumentale à Paris au seizième siècle,” *Galpin Society Journal* 7 (1954): 21–22.

[A consort of four boxwood recorders ... valued at 45 sols tournois.

Item three flutes of which two are in two pieces ... valued together at 18 sols tournois.

...

Item two large recorders ... valued at 10 sols tournois.

Item a two-piece fife ... valued at 5 sols tournois.

Item two large boxwood recorders decorated with leather boxes ... valued together at 15 sols tournois.

...

Item a shawm decorated with its case and three tabor pipes decorated with a leather case and one case for two pipes ... valued together at 20 sols tournois.]

1546, Verona

9 May; Accademia filarmonica:

Item fu dato comision a Alesandro Priame de mandar a Lion a tor una copia de faifer.

Marco Di Pasquale, “Gli strumenti musicali dell’Accademia filarmonica di Verona: un approccio documentario,” *Il flauto dolce*, no. 16–17 (October 1987–April 1988): 11.

[Item, Alessandro Priame was commissioned to go to Lyons to buy a set of flutes.]

Two of the surviving flutes in the Accademia are associated with Lyons: 13.287 (tenor) marked Cl. Rafi; 13.281 (bass) with lion mark (Rafi?). John Henry van der Meer and Rainer Weber, *Catalogo degli strumenti musicali dell’Accademia filarmonica di Verona* (Verona: Accademia filarmonica, 1982), 43, 45–46. Whether they are two of the same ones mentioned in this entry is impossible to say, as the Accademia acquired many flutes later (no fewer than 50 by the inventory of 1628, q.v.).

1547–49, Verona

Accademia filarmonica:

7 September 1547:

Sotto el regimento del soprascritto principe adí soprascritto.

Perché il cap.^o Polo de Naldo ha fatto intender voler vender gli flauti, li sei regenti si ridussino et deliberarono che quando piacesse alla comp.^a se dovesseno comprar. Et così ordinorno che se citasse la comp.^a per adí 9 otto.^o prox.^o et scriver a quelli erano absentí.

[Under the regime of the above-mentioned prince (the head of the Accademia), the day above-mentioned.

Because captain Paulo de Naldo (perhaps the same man as the Signor Pietro Paulo mentioned above; see 1544, Verona) has expressed his intention to sell the recorders, the six regents got together and deliberated about whether the recorders should be bought if it pleases the company (i.e., the assembly of the Accademia) to buy them. And therefore it was ordered to convene the company on 9 October next and write to whomever was absent.]

9 October 1547:

Essendo stà citadi tutti li compagni con littere particolare et coman(damen)^{to} aciò che se reduseseno adí sop.^{to} per tratar dela compra deli flauti et altre cose, se redusse se non dodeci deli compagni et gli amancava anche deli regenti et delegatti talmente che non se posse condur cosa alcuna ferma. Per la qual cosa parve a quelli regenti che almancho fra quelli pochi che erano ridutti aciò non fussen ridutti indarno se trattasse quello che era expediente et onorevole per la comp.^a. Et così furno deliberatte le infrascritte cose vz p.^o Che se dovesse tor gli flautj per scudi 40 d’oro in oro, et che se dovesse stridar per la ult.^o dominica del presente mese. Che tutti gli compagni dovesseno ritrovarse al loco n.ro dela accademia per concluder ditta compradia. Et che in questo mese lo exattor n.ro et Alex.^o Priame insieme debia scoder et sollicitar tutti gli compagni che pagino quello sono debitori in termine de tutto il presente mese, aciò se possi deliberar fermamente quello se vorà et poterà spender.

[Although all the company had been notified with detailed letters and ordered that they meet the said day to deal with the purchase of the recorders and other matters, only twelve of the company were present. And the lack also of regents and delegates was such that they could not make any firm decision. For that reason, it seemed proper to the regents that at least the few present deal with what would be convenient and honorable for the company, so that they would not have met in vain. And therefore the following things were deliberated, namely:

First, that the company must buy the recorders for 40 gold *scudi* in gold;
 That the assembly has to be convened for the last Sunday of the present month;
 That all the company must come to the residence of the Academy to conclude this purchase;

And that in this month our collector and Alexandro Priame together must cash and solicit all the company to pay what is debited at the end of the present month, in order that they can make a firm decision about what they are willing and able to spend.]

4 March 1548

Se redusse la compagnia per tratar de tor li flauti del cap.^o Pol de Naldo per ducati quaranta d'oro con pato de poterli scoder per el medemo volendoli per lui sollo ma chel non li possa scoder per darli ad altrij et il medemo se intenda de suoi figli. La soprascritta parte fu tratada a voce et passete senza nisuna controversia secondo la forma sotoscritta nelli scriti de man del cap.^{nio} Paulo et del scritto ha fato el capitano Paulo Naldi alla accademia delli suoi flauti vendudj.

[The company was convened to deal with the purchase of the recorders of captain Paulo de Naldo for 40 gold ducats on condition that it would be possible to pay the money to the same (Naldo), as they want to give it to him alone; moreover, on the condition that he is not cashing (making the deal?) on behalf of others and that the same (condition) is valid for his sons. The above-written part was dealt with verbally and passed without controversy in the manner underwritten in the documents of captain Paulo and the document that captain Paulo Naldi made to the Academy about the sale of his recorders.]

1548 alli 5 marzo nella accademia al suo bancho

Confesso io Paulo Naldi haver ricevuto da ms Alexandro Priamj scudi quaranta d'oro in oro li qualli mi contò per nome delli accademici filarmonicj di Verona per precio et pagamento delli miei flauti a lori per me venduti per il deto precio con questo pato perhò che ad ogni mio beneplacito che io li volessi per uso mio tanto li possi riavere talli qualli si ritroverano rendendoli li suoi denari vz scudi 40 ma se in alcun tempo venisse occasione alli deti accademici di comprar qualche copia de flauti facendomi essi intender tal sua occasione, prometto ... in tempo de un mese dopo lo aviso riscotere li deti miei flauti per il predito precio ... licentiali li flauti liberi talché se estinto el pato de mai piú riaverli se io non li haverò riscossi in tempo del dito mese dopo lo havuto aviso et in fede de ciò ho fato il presente scritto de mia propria mano et sotoscrivo.

E mi Paulo Naldi scrissi de volontà.

[5 March 1548 in the Academy to its bank (accountant?)

I, Paulo Naldi, acknowledge that I have received from Alexandro Priame 40 gold *scudi* in gold which he counted for me in the name of the Accademia filarmonica of Verona, for the price and payment of my recorders which were sold by me to them for the said price; with this condition, however, that whenever I want to have them back for my use, I can have them back in the same condition they are in and I shall render them (the Accademia) their money, namely 40 scudi; but if at any time come occasions when the said Academicians purchase a (i.e., another) set of recorders, after having informed me about such an opportunity, I promise ... in one month after

the notice to take back the said recorders (of mine) for the above-mentioned price ... (or) to permit them (the Academicians) to keep the recorders freely according to the former condition. Therefore, that agreement will be discharged for ever if I did not pay back for them (the recorders) in one month after I had notice; and in faith of that I have made as well as undersigned this document by my own hand.

And I, Paulo Naldi, wrote of my own free will.]

Copia del scritto delli accademici fato al cap.º Paulo Naldi

Alli 5 marzo 1548

Noi accademici philharmonici veronesi havendo comprato dal ill.º capitano Paulo Naldi li suoi flauti per precio de scudi quaranta d'oro in oro come ne par in scritto da receiver de man sua, contentemo et prometemo ad ogni suo beneplacito volendo li deti flauti per suo uso tanto revenderglieli per il deto prezzo talli qualli si troverono con questo exp.so pato perhò, che accordendo a noi in alcun tempo che ne venesse occasione di comprare una copia di flauti facendoli intender tal nostra occasione sia tenuto in termine d'un mese dopo la havutta noticia riscoter li deti flauti exborsandone li scudi 40 d'or in or et non li exborsando in deto termene sia extinto il pato di revendergelili et li flauti siano n.ri liberi.

Io Joan Franc.º Redolpho canzeler delli accademici philharmonici de mandato.

[Copy of the letter of the Academicians sent to captain Paulo Naldi.

5 March 1548

We, the members of the Accademia filarmonica in Verona, having purchased from the illustrious captain Paulo Naldi his recorders for the price of 40 gold *scudi* in gold which we will obtain from his hand as appears in writing, agree and promise that when he wants to have back the said recorders for his own use, to resell them for the same exact price in the condition they are (now) according to this precise agreement; that is, if there comes at any time an opportunity for us to purchase a case of recorders, after having communicated such a fact to him, he is obliged within one month to take back the said recorders and to disburse the 40 gold *scudi* in gold and if he does not disburse within this term, the agreement about selling them back will be null and the recorders will be ours freely.

I, Joan Francisco Redolpho, in charge to be chancellor of the Accademia filarmonica]

23 April 1549

Item fu riferito come il capitano Paullo Naldi vole reschoter li soi flautj secundo la nostra constitutione che habiamo con lui.

[Item, was reported that captain Paolo Naldi wants to have back his recorders according to our agreement that we have with him.]

Marco Di Pasquale, "Gli strumenti musicali dell'Accademia filarmonica di Verona: un approccio documentario," *Il flauto dolce*, no. 16–17 (October 1987–April 1988): 12.

1547, Siena

January-February

Una cassa di sordini, una cassa di flauti negri, nelle mani de' piffari.

The recorders are also listed January-February 1548 and September 1548, when they are called

una cassa di flauti all'italiana.

Frank A. D'Accone, *The Civic Muse: Music and Musicians in Siena during the Middle Ages and the Renaissance* (Chicago: University of Chicago Press, 1997), 587.

[A case of sorduns, a case of black recorders, in the hands of the *pifferi*.

...

a case of recorders.]

1547, Westminster

Inventory of estate of Henry VIII (see also under 1547, Windsor).

INSTRUMENTES AT WESTMINSTER IN THE CHARGE OF PHILIPP VAN WILDER

...

Instrumentes of soundrie kindes

...

Item v Cases with Flutes and in euerie of iiij of the saide Cases iiij flutes and in the vth three flutes.

Item one Case furnisshed with xv Flutes in it.

Item one Case with tenne flutes in it the same are caulled pilgrim Staves and the same case furnisshed containethe butt vj hole pipes.

Item one case with vij Flutes in hitt.

Item v Flutes of Iverie tipped with golde enameled blacke with a Case of purple vellat garnisshed at bothe thendes with Siluer and guilte the same Case furnisshed containethe but iiij hole pipes.

Item foure Flutes of Iverie tipped with golde in a Case couered with grene vellat.

....

Item one case with vj recorde[r]s of Boxe in it.

Item viij Recorde[r]s greate and smale in a Case couered with blacke Leather and lined with clothe.

Item twoo base Recorders of waulnuttre one of theim tipped with Siluer the same are butt redde woodde.

Item foure Recorders made of okin bowes.

Item vj recorders of Iverie in a case of blacke vellat.

Item one greate base Recorder of woode in a case of woode.

Item foure Recorders of waulnuttree in a Case couered with blacke vellat.

Item ix Recorders of woode in a Case of woode.

Item A Pipe for A Taberde in a Case of blacke leather.

...

Chestes

...

Item A Case couered with crimesen vellat havinge locke and all other garnishments to the same of Siluer gilte with viij recorders of Iverie in the same Case the twoo bases garnished with Silver and guilte.

Item one case of blacke leather with viij recorders of boxe.

Item a case of white woode with ix recorders of boxe in the same.

Item a case couered with black lether with vij recorders of woode in it.

Item a litle case couered with blacke lether with iiij recorders of Iverie in it.

Item one flute and ij phiphes of blacke Ibonie tipped withe Siluer thone of the phiphes lackinge a tippinge at one ende in a bagge of redde leather.

Item iij Flutes of glasse and one of woode painted like glasse in a Case of blacke leather.

Item iij Flutes of woode in a case of blacke leather.

Item iij Flutes in a redde leather bagge.

British Library, London, MS Harley 1419, ff. 200r, 202v, 203r, 205r; *The Inventory of King Henry VIII, Society of Antiquaries MS 129 and British Library MS Harley 1419, The Transcript*, ed. David Starkey; transcribed by Philip Ward (assistant editor) and indexed by Alasdair Hawkyard (Lodon: Harvey Miller Publishers for The Society of Antiquaries, 1998), 265–67; see also Andrew Ashbee, *Records of English Court Music, VII (1485–1558)* (Aldershot: Scolar Press, 1993), 393–95.

[INSTRUMENTS AT WESTMINSTER IN THE CHARGE OF PHILIP VAN WILDER

...

Instruments of sundry kinds

...

(11906) Item, five cases with flutes and in every of four of the said cases four flutes and in the fifth three flutes.

(11907) Item, one case furnished with fifteen flutes in it.

(11908) Item, one case with ten flutes in it: the same are called Pilgrim Staves and the same case furnished contains but six whole pipes.

(11909) Item, one case with seven flutes in it.

(11910) Item, five flutes of ivory tipped with gold enameled black with a case of purple velvet garnished at both the ends with silver and gilt: the same case furnished contains but four whole pipes.

(11911) Item, four flutes of ivory tipped with gold in a case covered with green velvet.

...

(11913) Item, one case with six recorders of box in it.

(11914) Item, eight recorders great and small in a case covered with black leather and lined with cloth.

(11915) Item, two bass recorders of walnut tree, one of them tipped with silver: the same are but red wood.

(11916) Item, four recorders made of oaken bows.

(11917) Item, six recorders of ivory in a case of black velvet.

(11918) Item, one great bass recorder of wood in a case of wood.

(11919) Item, four recorders of walnut tree in a case covered with black velvet.

(11920) Item, nine recorders of wood in a case of wood.

(11921) Item, a pipe for a tabor in a case of black leather.

...

Chests

...

(11935) Item, a case covered with crimson velvet having lock and all other garnishments to the same of silver gilt with eight recorders of ivory in the same case, the two basses garnished with

silver and gilt.

(11936) Item, one case of black leather with eight recorders of box.

(11937) Item, a case of white wood with nine recorders of box in the same.

(11938) Item, a case covered with black leather with seven recorders of wood in it.

(11939) Item, a little case covered with black leather with four recorders of ivory in it.

(11940) Item, one flute and two fifes of black ivory tipped with silver, the one of the fifes lacking a tipping at one end, in a bag of red leather.

(11941) Item, three flutes of glass and one of wood painted like glass in a case of black leather.

(11942) Item, three flutes of wood in a case of black leather.

(11943) Item, three flutes in a red leather bag.]

1547, Vilnius

28 August

Die 28 [Augusti] pro 7 fistulis Helvetianis per quendam mercatorem e Norimberga adductis per dominum Tarlo dati Martino Ungaro, sartori, expedito ab aula pro servitio et ex gratia dati --- fl. 20/—/—

Adolf Chybiński, “Polnische Musik und Musikkultur des 16. Jahrhunderts in ihren Beziehungen zu Deutschland,” *Sammelbände der Internationalen Musikgesellschaft* 13 (1911–12): 465.

[For 7 fifes brought from Nuremberg by a certain merchant—20 fl. given by the master, and given with pleasure, to Martinus Tarlus the Hungarian, tailor, for service rendered at Court.]

1547, Windsor

Inventory of the estate of Henry VIII (see also under 1547, Westminster).

Soundrie parcelles

...

Item three flutes in a Case.

British Library, London, MS Harley 1419, f. 315v; *The Inventory of King Henry VIII, Society of Antiquaries MS 129 and British Library MS Harley 1419, The Transcript*, ed. David Starkey; transcribed by Philip Ward (assistant editor) and indexed by Alasdair Hawkyard (Lodon: Harvey Miller Publishers for The Society of Antiquaries, 1998), 320.

[Sundry parcels

...

(13197) Item, three flutes in a case]

1548, Verona

25 November; Accademia filarmonica:

Et fu deliberatto con bussolo et ballotte se si doveva comprar li faifer de mater Jan, de li denarj de la compagnia et fu pro 13 contra 3.

[And was deliberated with vases (used as ballot-holders) and ballots whether we should purchase the flutes from master Jan, with the money of the company, and was 13 for, 3 against.]

9 November

Per pagar diese archeti da viola porté matre Jan da Venetia L. 5, s. 2

...

Item per pagar una copia di faifer a Matreian q^{alli} haveva portate da Venetia per deliberation della compagnia appar in L^o del canzeler in car(te) 38 alli 25 9brio 1548 L. 25, s. 10.

[To pay for ten viol bows brought by master Jan from Venice L. 5, s. 2

...

Item, to pay for a case of flutes to master Jan which having brought from Venice by deliberation of the company as appears in the book of the chancellor in page 38 on 25 November 1548 L. 25, s. 10.]

Marco Di Pasquale, "Gli strumenti musicali dell'Accademia filarmonica di Verona: un approccio documentario," *Il flauto dolce*, no. 16–17 (October 1987–April 1988): 12.

1551, Paris

23 March: probate inventory of Philippe de la Canessière, facteur d'instruments:

Item, deux cornets et une flute d'alemant prisez ensemble XX s.t.

Item troys flutes à tabourin dont deux petites et une grande garniz de leurs estuiz de cuyr prisez ensemble VIII s.t.

Item onze flutes tant à neuf trous que à thabourins prisez ensemble XXX s.t.

François Lesure, "La facture instrumentale à Paris au seizième siècle," *Galpin Society Journal* 7 (1954): 22–23.

[Item, two cornetti and one flute ... valued together at 20 sols tournois.

Item, three tabor pipes, of which two are small and one is large, decorated with their leather cases ... valued together at 8 sols tournois.

Item, eleven "flutes," both recorders and tabor pipes ... valued together at 30 sols tournois.]

1551, Venice

16 May; Inventory of Nicoló Sagondino, segretario del Consiglio dei dieci (secretary to the Council of Ten):

uno orghano in chasa de legno, un clavizimbano usado, una cassa de flauti numero 10

Gastone Vio and Stefano Toffolo, "La diffusione degli strumenti musicali nelle case dei nobili, cittadini e popolani nel XVI secolo a Venezia," *Il flauto dolce* 17–18 (October 1987–April 1988): 37.

[an organ in a wooden case, a used harpsichord, a case of ten recorders]

1551, Venice

1 June; Inventory of the brothers Giovanni Lorenzo and Zaccaria Griffalconi:

un arpicordo mezan, un lauto con la sua cassa, una cassa con 4 viole da sonar et li sui libri de canto, uno lauto con la sua cassa, una cassa de flauti, una cassa de pive storte

Gastone Vio and Stefano Toffolo, "La diffusione degli strumenti musicali nelle case dei nobili, cittadini e popolani nel XVI secolo a Venezia," *Il flauto dolce* 17–18 (October 1987–April 1988): 36.

[a medium-sized harpsichord, a lute with its case, a case of four viols and their music books, a

lute with its case, a case of recorders, a case of crumhorns (?)].

1553, Paris

11 December: probate inventory of Etienne Loré, joueur d'instruments:

Premièrement une fluste de bouis par les deux boutz d'argent avec deux autres flustes d'allements telles quelles, ensemble quatre autres petites flustes en ung trou telles quelles prisées ens. XXXV s.t.

...

Item une fluste a neuf trouz, deux haultbois, ung pipet avec neuf flustes et deux estuiz, telz quelz prisez ens. X s.t.

François Lesure, "La facture instrumentale à Paris au seizième siècle," *Galpin Society Journal* 7 (1954): 23.

[First, a boxwood recorder (or flute?) with two silver tips with two other flutes, as they are, together with four other small one-holed [!] recorders (or flutes?), as they are ... valued together at 35 sols tournois.

...

Item, a recorder, two shawms, one little [reed?] pipe with nine new recorders and two cases, as they are ... valued together at 10 sols tournois.]

1555, Leipzig

Sunday after Jubilate; city already owned:

6 Querpfeifen, 8 alte Flöten

Purchased:

10 Flöten mit einem großen Baß 20 Gulden

Rudolf Wustmann, *Musikgeschichte Leipzigs. 1: Bis zur Mitte des 17. Jahrhunderts* (Leipzig: B. G. Teubner, 1909), 161.

[Six flutes, eight old recorders.

...

Ten recorders with a great bass. 20 Gulden.]

1555, Venice

3 June; Inventory of Pesaro arcivescovo (Archbishop Pesaro):

una cassa de flauti n° 9 (stimata duc. 5), un clavicimbano con il suo piede de ligname (stimato duc. 6)

Gastone Vio and Stefano Toffolo, "La diffusione degli strumenti musicali nelle case dei nobili, cittadini e popolani nel XVI secolo a Venezia," *Il flauto dolce* 17–18 (October 1987–April 1988): 36.

[a case of nine recorders (valued at 5 *ducats*), a harpsichord with its wooden stand (valued at 6 *ducats*)]

1556–58, Siena

una cassa di flauti, in mano de' piffari

...

una cassa di flauti in mano di maestro Niccolò piffaro

Frank A. D'Accone, *The Civic Muse: Music and Musicians in Siena during the Middle Ages and the Renaissance* (Chicago: University of Chicago Press, 1997), 587.

[a case of recorders, in the hands of the *piffari*

...

a case of recorders in the hands of Niccolò di Maestro Cristoforo, *piffaro*]

1557, Paris

20 September: probate inventory of Nicolas Robillard, joueur d'instruments:

Item, plusieurs pièces tant haultboys, flutes d'alemans que flutes à tabourins prisés ens. XX s.

Item, deux flutes à tabourins garnyes de leur estuy prisés ens. V s.

François Lesure, "La facture instrumentale à Paris au seizième siècle," *Galpin Society Journal* 7 (1954): 25–26.

[Item, several items, whether shawms, flutes, or tabor pipes ... valued together at 20 sols.

Item, two tabor pipes furnished with their case ... valued together at 5 sols.]

1557, Venice

26 March; Inventory of Natale Tromboni:

un bason da sonar, una copia de fifari, un trombon, 3 trombette

Gastone Vio and Stefano Toffolo, "La diffusione degli strumenti musicali nelle case dei nobili, cittadini e popolani nel XVI secolo a Venezia," *Il flauto dolce* 17–18 (October 1987–April 1988): 37.

[a curtal, a case of flutes, a trombone, three trumpets]

1559, Madrid

Inventory of Queen Mary of Hungary (Regent of the Netherlands):

III FLAUTAS METIDAS CADA UNA EN SU CAXA.—Y cargan se le mas quatro flautas, la una muy grande, de tres baras poco mas o menos de largo, e las otras cada una disminuyendose e haziendo de mas pequena, cada una dellas metida en su funda de lienço, segun pareçe por el ynbentario.

XV FLAUTAS ET QUATRO PIFANOS EN SU CAXA.—Y cargan se le mas una caxa grande de flautas de Alemania, en que avia quinze flautas grandes y pequenas e quatro pifanos, segun pareçe por el ynbentario.

I CAXA EN QUE AVIA XV PIFANOS.—Y carga se le mas otra caxa grande, en que avia quinze pifanos de Alemania, grandes y pequenos, con la cubierta o funda de cuero negro, segun pareçe por el dicho ynbentario.

I CAXA CON SIETE FLAUTAS DE ALEMANIA.—Y carga se le mas otra caxa de siete flautas de Alemania, con las dichas siete flautas dentro, segun pareçe por el dicho ynbentario.

I CAXA EN QUE AVIA OTRAS DICHOS PIFANOS.—Y carga se le mas otra caxa de flautas o pifanos, en que avia otros dichos pifanos, que dizen son hechas en Brusele, segun pareçe por el dicho ynbentario.

....

I CAXA DE FLAUTAS.—Y carga se le mas una caxa de flautas, la qual dizque que tenia

Camargo, por mandado de su Alteza, segun parece por el dicho ynbentario.

After sale to Juana, Princess of Portugal, and Christoval Matoso, another inventory:

A la dicha prinçesa y al dicho Matoso, quatro flautas, la una muy grande, de tres baras en largo, poco mas o minos, e las otras, cada una menor que la otra, cada una dellas metida in una caixa, con su funda de lienço, como paresçe por el dicho entrego.

A la dicha prinçesa, y en su nombre al dicho Matoso, una caixa grande de flautas de Alemania, en que havia 15 flautas grandes y pequeñas e tres pibanos, como paresçe por el dicho entrego.

....

A la dicha prinçesa y al dicho Matoso, en su nombre, otra caixa con seys pibanos de marfil, los dos dellos guarneçidos de plata blanca, con su funda de cuero, como parece por el dicho entrego.

A la dicha prinçesa y al dicho Matoso, en su nombre, una caixa grande, en que hay quinze pibanos de Alemania, grandes y pequeños, con la funda de cuero negro, como parece por el dicho entrego.

A la dicha prinçesa y al dicho Matoso, otra caixa, y dentro della siete flautas de Alemania, que son pibanos, como parece por el dicho entrego.

A la dicha prinçesa y al dicho Matoso, en su nombre, otra caixa, en que ay ocha flautas o pibanos, que dizen son fechas en Bruselas, como parece por la dicha escritura de entrego.

....

A la dicha prinçesa y al dicho Matoso, una caixa de flautas, la qual dezian que tenia Camargo, por mandado de su alteza, como paresçe por el dicho entrego.

Edmond Vander Straeten, *La musique aux Pays bas avant le XIXe siècle*, VII (Brussels: Muquardt, 1885), 439–44, 445–49.

[FOUR RECORDERS EACH KEPT IN ITS CASE: Item, four recorders, one very large about three *baras* in length, and the others each decreasingly smaller, each kept in its linen cover, as appears in the inventory.

FIFTEEN RECORDERS AND FOUR FLUTES IN THEIR CASE: Item, a large case of recorders from Germany, in which were (are) fifteen recorders, large and small, and four flutes, as appears in the inventory.

ONE CASE IN WHICH WERE FIFTEEN FLUTES. Item, another large case, in which were (are) fifteen flutes from Germany, large and small, with a cover of black leather, as appears in the said inventory.

ONE CASE WITH SEVEN RECORDERS FROM GERMANY. Item, another case of seven recorders from Germany, with the said seven recorders in it, as appears in the said inventory.

ONE CASE IN WHICH WERE OTHER SAID FLUTES. Item, another case of recorders or flutes, in which were other said flutes, which were said to be made in Brussels, as appears in the said inventory.

...

ONE CASE OF RECORDERS. Item, a case of recorders, which are held by Camargo, as requested by Her Highness, as appears in the said receipt.

Second inventory after the sale to Juana, Princess of Portugal, and Christoval Matoso: To the said princess and the said Matoso, four recorders, one very large, three *baras* in length, more or less, and the others each smaller than the other, each kept in a case with its linen cover,

as appears in the said receipt.

To the said princess and in Her name to the said Matoso, a large case of recorders from Germany, in which were (are) fifteen recorders, large and small, and three flutes, as appears in the said receipt.

...

To the said princess and the said Matoso in her name, another case with six ivory flutes, two of them decorated with white silver, in their leather cover, as appears in the said receipt.

To the said princess and the said Matoso in her name, a large case, in which are fifteen flutes from Germany, large and small, with a black leather cover, as appears in the said receipt.

To the said princess and the said Matoso, another case and in it seven *flautas* from Germany which are flutes, as appears in the said receipt.

To the said princess and the said Matoso in her name, another case, in which are eight recorders or flutes, said to be made in Brussels, as appears in the said written receipt.

...

To the said princess and the said Matoso, a case of recorders, said to be held by Camargo, at the request of Her Highness, as appears in the said receipt.]

1559, Venice

Contract made between Jacomo Bassano and his son-in-law Santo Griti [Bassano] on the one hand and three pifferi of the Doge of Venice (Paulo Vergeli, Paulo de Laudis, and Francesco da Zeneda) on the other hand:

phifari tenori de tutti i tonj lire Do luno.

phifari bassi de tutti i toni L3 luno.

cassa de flauti cum doi bassi cum le chiave de numero otto cum sua cassa discoperta L.37s4.

...

cassa de flauti de numero 16 cum li soi sottobassi se pagarano alla portion delli flauti sopraditi zoe Ducati vintiquattro cum sua cassa descoberta, ma cum suj torti.

Giulio Ongaro, "16th-Century Venetian Wind Instrument Makers and Their Clients," *Early Music* 13, no. 3 (August 1985): 397.

[tenor flutes at all the pitches 2 *lire* each.

bass flutes at all the pitches 3 *lire* each.

a consort of recorders with two keyed basses, eight in all, with their lidless case, 37 *lire* and 4 *soldi*.

...

a consort of sixteen recorders with their great basses will be paid in proportion to the aforementioned recorders, that is, 24 ducats with their lidless case, but with their crooks.]

Translation based on Ongaro, loc. cit.

1559, Verona

25 March; Accademia "Alla Vittoria":

Inuentario de la robe che al presente si ritroua inla compagnia che son ali 25 marcio 1559 le qual robe sono de detta compagnia

...

jtem vna copia de flauti cum la sua casa lj quallj sono pezi n°. 14
jtem vnaltra copia de flauti cum la sua casa lj quallj sono pezi n°. 11
jtem vna copia de faifar cum la sua casa lj quallj sono pezi n°. 5

[added in second inventory of 19 June 1560:

jtem vna copia de fifari negri in una sua cassa pezzi quattro.]

Giuseppe Turrini, *L'Accademia filarmonica di Verona dalla fondazione (Maggio 1543) al 1600 e il suo patrimonio musicale antico* (Verona: La Tipografica Veronese, 1941), 134, 137.

[Inventory of the goods that are found at present in the Academy which are on 25 March 1559 those goods that are of the said Academy.

...

Item, a set of fourteen recorders with its case.

Item, another set of eleven recorders with its case.

Item, a set of five flutes with its case.

...

Item, a set of four black flutes in its case.]

1560, Venice

14 May; Inventory of Gerolamo da Modena, farmacista (apothecary):

In una cassa cinque flauti con la sua cassa tra li quali è uno pizzolo de avolio con sue pezze di tella verde.

Gastone Vio and Stefano Toffolo, "La diffusione degli strumenti musicali nelle case dei nobili, cittadini e popolani nel XVI secolo a Venezia," *Il flauto dolce* 17–18 (October 1987–April 1988): 36.

[In a case five recorders with their case in which there is a small ivory one with its pieces of green cloth.]

1561, Leipzig

11 September: City purchased:

1 Flötenfutter 2 fl. 2 Gr.

Rudolf Wustmann, *Musikgeschichte Leipzigs. 1: Bis zur Mitte des 17. Jahrhunderts* (Leipzig: B. G. Teubner, 1909), 161.

[A case of recorders. 2 Fl. 2 Gr.]

1562, Verona

Accademia filarmonica

Fifari n°. cinque in una cassa coperta de corame negro con la sua chiaue de laton, Et con il basso in duo pezzi ... vz L. 25, s. 10

Una cassa de flauti pezzi n° vintidui, et il basso in duo pezzi, coperta de corame negro con le chaivature di laton [ottone], et tre canelle per sonar i bassi ... vz L. 204

Giuseppe Turrini, *L'Accademia filarmonica di Verona dalla fondazione (Maggio 1543) al 1600 e il suo patrimonio musicale antico* (Verona: La Tipografica Veronese, 1941), 88; Marco Di Pasquale, "Gli strumenti musicali dell'Accademia filarmonica di Verona: un

approccio documentario,” *Il flauto dolce*, no. 16–17 (October 1987–April 1988): 8.
[Five flutes in a case covered with black leather with its brass key and with the bass in two parts ... valued at 25 l. 10 s.]

A case of 22 recorders, and the bass in two parts, covered in black leather with a brass key, and three crooks to sound the bass ... valued at 204 l.] [a]

The case of 22 recorders seems to have been deposited at the Accademia in 1544 by Paulo Naldi, then made over to the Accademia by him in 1548 (see above, 1547–49, Verona; and Di Pasquale, 8, 11–12). We can trace it through the subsequent inventories (1569, 1580, 1585, 1628, 1716), although by 1628 it was reduced to thirteen recorders, and by 1716 to twelve. Remarkably, seven of these recorders have survived to the present day: 13242 (great bass in F), 13.245–13.246 (two basses in B^b), and 13250–13.253 (four bassets in f), all with !! mark, Lyndon-Jones type G.

1563, Verona

18 October; Accademia filarmonica

E adì 18 ott.° 1563 per tanti contadi a Mathio Brolo per dar al cap.° Polo Naldi per suo saldo delli flauttj L. 50, s. ____, d. ____.

Per tanti dadi all cap.° Paulo Naldi adì 18 ott.° 1563 per gli flauti L. 103, [s.] 10.

Marco Di Pasquale, “Gli strumenti musicali dell’Accademia filarmonica di Verona: un approccio documentario,” *Il flauto dolce*, no. 16–17 (October 1987–April 1988): 12.
[And today, 18 October 1563, for so much money paid to Mathio Brolo to give to the captain Paolo Naldi 50 l. for the balance of (the payment) for the recorders.

For so much money given to captain Paolo Naldi today, 18 October 1563, for his recorders, 103 l. 10s.]

For earlier references to Naldi’s dealings with the Accademia, see under 1544, Verona, and 1547–49, Verona. Naldi’s recorders are undoubtedly the ones referred to in the Accademia’s inventory of 1562 (q.v.), valued at 204 *lire* (the equivalent of 40 gold *scudi*). That Naldi is being paid part of the cost of the recorders in 1563 suggests that he had indeed taken them back at some point, according to the conditions of the agreement.

1563, Leipzig

7 May: City purchased:

1 Futter Flöten (Rude) 10 fl.

Rudolf Wustmann, *Musikgeschichte Leipzigs. 1: Bis zur Mitte des 17. Jahrhunderts* (Leipzig: B. G. Teubner, 1909), 161.

[One case of recorders (Rude) 10 Fl.]

Konrad Rude was a Stadtpfeifer in Leipzig from 1556 to 1593. He also seems to have been an instrument maker, or at least a dealer, since he supplied a curtal to Bremen in 1577 and probably two more in 1580. Maggie Kilbey, *Curtal, Dulcian, Bajón: A History of the Precursor to the Bassoon* (St. Albans: author, 2002), 121, 173.

1564, Florence

Duke. General inventory of the Wardrobe.

Flauti n° XVIII di tutto punto con lor finimenti d'argento inorato con tre S. d'argento inorati in lor cassa di corame, ferramenti d'ottone inorato e sua serratura

...

Traverse n° XIII in cassa di corame nero con sua serratura.

Piero Gargiulo, "Strumenti musicali alla corte Medicea: nuovi documenti e sconosciuti inventari (1553–1609)," *Note d'archivio per la storia musicale* 3 (new series) (1985): 60. [Eighteen recorders at *tutto punto* pitch with their fittings of gilded silver with three gilded silver crooks in their leather case, hardware (keys?) of gilded brass, and its lock.

...

Thirteen flutes in a case of black leather and its lock.]

1566, Augsburg

Raymund Fugger junior, banker

Volgen hernach die Pfeiffen. Fletten. Schalmeyen. Corneti. Kromhörner. vnd d[er]gleichen. Erstlich, ain groß Fueter darin 27 Fletten. groß vnd klain Im Engelandt gemacht worden.

...

8 Zwerch Pfeiffen in Irem Fueteral.

...

Mer 8 Fletten auch in ainem Fueter.

...

2 Zwerch Pfeiffen. vnd 5 Fletten von helffenbein In seinen Fuettern.

...

1 Fueteral von 10 Fletten von Oliuen Paum.

1 Fueteral von 8 Zwerch Pfeiffen d[er]gleichen.

...

1 Fueteral von 5 Zwerch Pfeiffen von Ebano Holtz.

...

1 Fueteral von 4 Zwerch Pfeiffen. von schwarzem Holtz.

...

1 Muda mit 9 Fletten Columnen in einem schwarzen Trüchle mit Leder vberzogen.

1 Fueter von 5 Fletten von Ebano.

1 Fueter mit 5 Pfeiffen mit Silber beschlagen so eines veldt Pfeiffers gewesen.

...

1 Fueter mit 7 gueten Fletten.

1 Fueter mit 8 gueten Zwerchpfeiffen.

Richard Schaal, "Das Musikinstrumentensammlung von Raimund Fugger d. J.," *Archiv für Musikwissenschaft* 21 (1964): 212–16.

[Here follow the flutes, recorders, shawms, cornetti, crumhorns, and the like.

First a large case, in it twenty-seven recorders, large and small. Made in England.

....

Eight flutes in their case.

...

Further, eight recorders also in a case.

Two curtals which belong to the above ten. Each is in a sack.

Two flutes and five recorders of ivory. In their cases.

...

One case of ten recorders of olive wood.

One case of eight flutes the same.

...

One case of five flutes of ebony wood.

...

One case of four flutes. Of black wood.

...

One set of nine columnar recorders in a black case covered with leather.

One case with five recorders of ebony.

One case with five fifes decorated with silver, formerly owned by a military fifer.

...

One case with seven good recorders.

One case with eight good flutes.]

Translation based on Douglas Alton Smith, "The Musical Instrument Inventory of Raymund Fugger," *Galpin Society Journal* 33 (1980): 36–44.

1567, Batestein

May

Inventaris van den moebellen goeden des Herren van Brederoede, bevonden upten huysen van Vyanen, gemaect in Meye 1567.

...

Op de camer boven de poort.

...

Een dubbel accordt van derthien hantpypen daervan een basse gebreckt.

...

Op 't vertreck van myn heeren van Brederoedes camer.

...

Een basconter van een hantpype.

J. J. Salverda de Grave, "Twee inventarissen van het huys Brederode," *Bijdragen en Mededeelingen van het Historisch Genootschap (Gevestigd te Utrecht)*, 39 (1918): 59, 68, 95.

[Inventory of the moveable goods of the lord of Brederoede, found in the house in Vyanen, made in May 1567.

...

In the chamber over the door.

...

A double consort of thirteen recorders of which one bass is broken.

...

In the room of my lord of Brederode's chamber.

...

A contrabass recorder.]

1567, Ciudad Rodrigo and Burgos

“On 27 June 1567 it was decided at the chapter meeting of Ciudad Rodrigo cathedral to write to Señor Diego de Guzman in England asking him to send recorders and crumhorns (*flautas* and *orlos*). Diego de Guzman de Silva, a canon of Toledo cathedral, was Felipe II's ambassador in England from January 1564 to September 1568. He was born in Ciudad Rodrigo, which helps to explain why a relatively unimportant cathedral should approach him in the matter of acquiring instruments. A month later on 28 July 1567, Burgos cathedral chapter agreed to buy in England certain (unspecified) instruments needed by the instrumentalists (*ministrilies* = usually, but not exclusively, wind-instrument players). The chapter minutes of 4 May 1568 reveal that the instruments duly arrived. Perhaps Diego de Guzman played a part in this transaction too.”

Beryl Kenyon de Pascual, “Bassano Instruments in Spain?” *Galpin Society Journal* 40 (1987): 74.

As Kenyon de Pascual points out, these instruments were almost certainly made by the Bassano family.

1567, Oudenaarde

25 September:

Meester Pauwels Maes, heeft, by consente van scepenen deser stede, ghelicht een accord handfleuten van achten, metter custode, van de welke de eene wat ghespleten was; metgaders ooc den accord cromhoornen van achte, metter custode daertoe dienende, belovende de zelve weder te keeren ter vermaenynghe van der wet.

Edmond Vander Straeten, *La musique aux Pays-bas avant le XIXe siècle*, IV (Brussels: G.-A. Van Trigt, 1878), 151; *Les ménestrels aux Pays-bas du XIIIe au XVIIIe siècle* (Brussels: A. & F. Mahillon, 1878), 85.

[Master Paulwels Maes has, by consent of the minstrels of this town, taken a consort of eight recorders with their case, one of which (recorders) was cracked; and also a consort of eight crumhorns, with the case that belongs to them, with the promise to bring them back, by admonition of the law.]

1568, London

Payment for instruments acquired by the London Waits:

a whole set of recorders by and for them provided for the City's service £4 and for 6 cornetts by and for them provided for the said use [and] service 20 French crowns.

Corporation of London Records Office, *Repertory of the Court of Aldermen*, XVI, f. 407.

1569, Verona

25 June: Accademia filarmonica

Flauti in una cassa di n° 22 compita

Flauti in una cassa di n° 11 manchano quatro 7 de quellj bonj

Flauti in una cassa di n° 10 compita [added at audit of 10 March 1572: *mancano tri*]
Fiffari in una cassa di n° 4 compita [added at audit of 10 March 1572: *rossi mancano tri*]

...

Fiffari in una cassa di n° 5 compita
Fiffari in una cassa di n° 5 manca uno fiffaro de quelli bianchi
Fiffari in una cassa di n° 4 manchan. 2
Flauti da Tamburo n° 2 senza cassa

...

Fiffari da Campo n° 3 senza cassa
 [Twenty-two recorders in a case. [a]
 Eleven recorders in a case, lacking four, so seven good ones remain [b]
 Ten recorders in a case. (Added at audit of 10 March 1572: lacking three) [c]
 Four flutes in a case. (Added at audit of 10 March 1572: red lacking three)

...

Five flutes in a case.
 Five flutes in a case, lacking one white one.
 Four flutes in a case, lacking two.

...

Three military fifes without a case.]
 Giuseppe Turrini, *L'Accademia filarmonica di Verona dalla fondazione (Maggio 1543) al 1600 e il suo patrimonio musicale antico* (Verona: La Tipografica Veronese, 1941), 180; Marco Di Pasquale, "Gli strumenti musicali dell'Accademia filarmonica di Verona: un approccio documentario," *Il flauto dolce*, no. 16–17 (October 1987–April 1988): 8.

1570, Paris

8 August: probate inventory of Guillaume Masuel, joueur d'instruments:

Item une fluste d'allement de Rafy prisé XX s.

François Lesure, "La facture instrumentale à Paris au seizième siècle," *Galpin Society Journal* 7 (1954): 29–30.

[Item, a flute made by Rafi ... valued at 20 sols.]

Ca. 1570, Weimar

Hofkapelle.

Ithem waß vonn Ihnstrumentenn da seint, die meines gnedigen Fürsten undt Hern seindt: 5 stille zinncken, 4 krume neuche zinckenn, 3 krume aldte zinncken, 2 vogannndt zinnckenn, 2 aldte pohsaunn, 1 große quartta pohsaun, 1 Futter aldte flotthenn, 1 große flotthen, 1 Baß pumhardt, 8 Kromphorner, 1 Futter schreipfeiffen, 1 Futter alte schweitzer pfeiffen, 1 Kleinns leichleinn.

Adolf Aber, *Die Pflege der Musik unter den Wettinern und wettinischen Ernestinern. Von den Anfängen bis zur Auflösung der Weimarer Hofkapelle 1662* (Bückerburg & Leipzig: Siegel, 1921), 107; see also Ernst Pasqué, "Die Weimarer Hofkapelle im XVI. Jahrhundert," *Monatshefte für Musik-Geschichte* 29, no. 10 (1897): 139.

[Item, which instruments are there that my gracious Lords own: five mute cornetts, four new curved cornetts, three old curved cornetts, two *vagant* (bass) cornetts, two old trombones, one

large quart trombone, one case of old recorders, one large recorder, one bass bombard, eight crumhorns, one case of schreyerpfeiffen, one case of old fifes, one small violin (?).]

1571, Munich (Bassano instruments)

Inventory of Bassano instruments in the hand of Johann (Hans) Jakob Fugger, artistic adviser and superintendent of the music at the Bavarian Court, Munich. Accompanied by a letter dated 26 March 1571 from Wilhelmo Olivo in Antwerp to Johan de Porta in Brussels, offering the instruments for sale. Wallner argues that the inventory and letter are both translations from the Italian.

V[er]Zaichnus d[er] Instrument Truhen:

VerZaichnis der Instrument Truhen, so der Bassani brueder gemacht haben, mit gar schönen vnd guetten Instrumenten, so für einen yeden großen Herrn vnd Potentaten tauglich wern vnd ist gemelte Truhen Inwendig durchaus mit rottem Tuch gefuetert, vnd die Instrument volgender gestalt darein geordnet.

Erstlich zwen große Baß von vier Clauibus, seind am Poden der Truhen angemacht, vnd so lang als die gantz Truhen.

Item zwen andere Baß von gar guetter Harmonie, welche gegen den obgemeldten Zwen großen Baß gleich wie Tenor seind, vnd an der Seitten der Truhen angemacht werden.

Item Zwen Discant, die seind aber gleich mitten in der Truhen angemacht, vnd schöner als khain diaspro

Item 4 Tenor von großen Pfeiffen, seind zu obrist mitten an der Truhen angemacht.

Item zwen klaine Baß von ainem Clau seind mitten an der Truhen.

Item noch ein klainer Baß mit zwen Clauibus auch mitten an der Truhen angemacht.

Item am Boden Hinden an der Truhen ist ein großer Halber Baß von einem khrummen Zinggen, gar einer großen resonantz angemacht.

Deßgleichen seind vnden ob diesem yetzt gemeldten noch Zwen Baß von khrummen Zinggen mit clauibus.

Item oben am luckh ist ein Teütsche Schwegl von Helffenpain angemacht, vnd mit gold geZiert, vnd gar schön zu sehen.

Deßgleichen seind auch oben an dem Lueckh vier khrumme Zinggen mit Ihren Claubius, vnd noch drey die kheine Claves haben, alle von gar großer resonanz, angemacht.

Item an gemeltem luckh seind noch 12 khrump Hörner, nemblich Discant, Tenor, Baß, ContraBaß, vnd halbe Baß, alles gar schöne herrliche und guette Instrument, mit Ihren clauibus.

Und letztlich seind Zuuorderist am Poden vnd an den seitten gemeldter Truhen 9 Fletten mit geraden löchern, außgenommen die Baß, welche dann gar schön und guett sind.

Alle dise Instrument khan mann in gemeldter Truhen allenthaben Hintragen, wo mann will, so wol seind sy Zusammen gericht. vnd zum vndrist am Boden der Truhen ein klaines Trühel

hineingemacht, in welchem die Rörlein ligen, so zu gemeldten Instrumenten gehören, und khan von disen 45 Instrumenten neunerley Musikh gemacht, vnd volgendts alle miteinander auf dem gemeinem Tonum der Orgel accordirt und zusammen gericht werdern.

Bertha Antonia Wallner, “Ein Instrumentenverzeichnis aus dem 16. Jahrhundert,” in *Festschrift zum 50. Geburtstag Adolf Sandberger* (Munich: Hof-Musik-Verlag von Ferdinand Zierfluss, 1918), 275–85.

[Inventory of the instrument chest, which the Bassano brothers made, with very beautiful and good instruments, such as will be suitable for every great Lord and potentate, and the said chest is lined inside throughout with red cloth, and the instruments in it are ordered in the following manner:

First, two large basses (probably shawms) with four keys, which are attached to the bottom of the chest, and are as long as the entire chest.

Item, two other basses of (shawms of) extremely good sonority, which are like tenors to the above-mentioned two great basses, and are put on the sides of the chest.

Item, two discants (of shawms), which are put in the middle of the chest, and more beautiful than any jasper.

Item, four tenors of great pipes (probably also shawms), which are put in the upper middle of the chest.

Item, two small basses with one key, which are in the middle of the chest.

Item, another small bass with two keys, also put in the middle of the chest.

Item, on the bottom at the back of the chest a great half-bass curved cornett of very great resonance is attached.

Likewise, below, over the above-mentioned are two more bass curved cornetts with keys.

Item, above at the top (or lid) an ivory tabor pipe (or flute) is put, and decorated with gold, and very beautiful to see.

Likewise, also above at the top (or lid) are put four curved cornetts with their keys, and three more that have no key, all of great resonance.

Item, in the above-mentioned gap are also twelve crumhorns, namely discant, tenor, bass, contrabass, and half-bass, all very beautiful, magnificent, and good instruments, with their keys.

And finally at the front on the bottom and on the sides of the said chest there are nine recorders with fingerholes in a straight line (or perhaps: with straight bores), except for the bass, which are very beautiful and good.

One can transport all these instruments everywhere in the said chest, as one desires, as they are arranged together so well. And under everything on the bottom of the chest a little container is built in, in which the crooks lie that belong to the said instruments, and from these forty-five instruments nine kinds of music can be made, and thus are all tuned together at common organ pitch and are ordered together.]

Earlier partial translation in David Lasocki with Roger Prior, *The Bassanos: Venetian Musicians and Instrument Makers in England, 1531–1665* (Aldershot: Scolar Press; Brookfield, VT: Ashgate, 1995), 213.

1573, Kassel

Landgräfllich-Hessische Hofkapelle.

Instrumenta so die Musicanten vndt Trumpter vnterhanden, Meinem F.G. vnd Hern zustendig.

...

1 Futter fleuten, darin zehn Stück.

2 lange fleutten Futter, darin sind nicht mehr als 2 Baßfleuten vnd sind die 2 andern nicht vorhanden.

Ein futter alte fleutten, darin solten sein 8 Pfeiffen, aber mangeln 2 kleine Tenorpfeiffen.

1 futter Damerin Pfeiffen darin 6 Stück mitsamt ihren Röhrlein vnd den Peucklein.

1 futter Zwerchpfeiffen von Buchbaumen darin solten sein 8 Pfeiffen, deren mangeln drey.

...

1 futter Zwerchpfeiffen darin 5 Stück sind auch Bernharts gewesen.

Ernst Zulauf, *Beiträge zur Geschichte der Landgräfllich-Hessischen Hofkapelle zu Cassel bis auf die Zeit Moritz des Gelehrten* (Inaugural diss., Leipzig; Cassel: L. Döll, 1902), 34–35.

[Instruments belonging to my gracious Lords which the musicians and trumpeters have in their keeping.

...

A case of recorders, ten therein.

Two long cases of recorders containing only two bass recorders, the other two being missing.

A case of old recorders which should contain eight pipes, but two small tenors are lacking.

A case of tabor pipes, namely six items with their crooks (for the bass pipes?) and the tabors.

A case of boxwood flutes which should contain eight, but three are lacking.

A case of flutes, containing five, which also were Bernhart's.]

Translation based on Anthony Baines, "Two Cassel Inventories," *Galpin Society Journal* 4 (1951): 31–32.

1573, Siena

Palace inventory: "on loan to the musicians":

Una cassa di cornetti muti de sei cornetti; una cassa di sette flauti traversi; una cassa co' sei flauti dritti; una cassa con quattro sordini; sei corpi di libri legati insieme, già logri.

Frank A. D'Accone, *The Civic Muse: Music and Musicians in Siena during the Middle Ages and the Renaissance* (Chicago: University of Chicago Press, 1997), 587.

[A case of six mute cornetts; a case of seven flutes; a case with six recorders; a case with four sorduns; six sets of worn-out books tied together.]

1573, Wolfenbüttel

22 January; letter from Duke Heinrich Julius to Johann von Aßbeck, Prior of the Lambsspringe monastery:

... So hetten wir auch gern allerhand andere Musicalische Instrumente als Trommeten, Zincken, fiolen, Zwerchpfeiffen, krumphörner, bomberten und andere ... die sollen zu Cöln auch, wo nicht gemacht, doch am besten zu bekommen sein.

Werner Flechsig, *Thomas Mancinus: der Vorgänger von Praetorius im Wolfenbütteler Kapellmeisteramt mit neuen Beiträgen zur Geschichte der Wolfenbütteler Hofkapelle im 16. Jahrhundert* (Wolfenbüttel & Berlin: Georg Kallmeyer, 1933), 30. The Court bought plucked instruments from Cologne that year.

[... So we would also like to have all kinds of other musical instruments such as trumpets, cornetts, viols, flutes, crumhorns, bombardas, and others ... they may, if not made in Cologne, be best obtained there.]

1574, Florence

Gran Duca Cosimo felice memoria et hoggi del Gran Duca Francesco de' Medici; inventory of the Wardrobe.

Flautj n° quindj[ci] in una cassa di corame nero con sua serratura.

Flauti n° uno grande et grosso in veste di quoio ner.

Flauti n° diciotto con loro fornimento d'argento dorato con tre S d'argento dorati, tutti in cassa di quoio nero.

....

Essi d'ottone n° cinque in una cassa di quoio nero, che vanno colli flautj grandi.

....

Traverse n° tredici in lor cassa di quoio nero.

Another inventory of same year:

Traverse d'avorio n° sei con quatordici chiere d'argiento dorate in sua cassa di quoio nero.

Flauti n° quindici in una cassa di corame nero con sua seratura.

Flauto n° uno grade e grosso in sua veste di quoio nero.

Flauti n° diciotto con loro fornimenti d'argento e con tre esse d'argento dorato, tutto in una cassa di quoio nero.

....

Essi d'ottone di n° cinque che vanno con la muta di flauti grandi in una cassa di quoio nero.

....

Traverse di n° tredici in sua cassa di quoio.

Piero Gargiulo, "Strumenti musicali alla corte Medicea: nuovi documenti e sconosciuti inventari (1553–1609)," *Note d'archivio per la storia musicale* 3 (new series) (1985): 62–64.

[Grand Duke Cosimo of beloved memory and now of the Grand Duke Francesco de' Medici.... Fifteen recorders in a case of black leather with its lock.

One very large recorder in a cover of black leather.

Eighteen recorders with their gilded silver fittings with three gilded silver crooks, all in a case of black leather.

...

Five brass crooks in a case of black leather, which go with the large recorders.

...

Thirteen flutes in their case of black leather.

Another inventory of the same year:

Six ivory flutes with fourteen gilded silver rings in their case of black leather.

Fifteen recorders in a case of black leather with its lock.

One very large recorder in its cover of black leather.

Eighteen recorders with their gilded silver fittings and with three gilded silver crooks, all in a case of black leather.

...

Five brass crooks which go with the set of large recorders in a case of black leather.

...

Thirteen flutes in a leather case.]

1575, Exeter

2 June: City's instruments in the hands of the Waits:

The[y] shall trewlye & in salffitie redelyver at all tymes when the same shalbe required of theym suche settes & Noyses of Instrumentes as they have of the Citie aswell Recordes as others Bought at the Cities charges ... Whiche sayde Iinstrumentes ar as followethe / A Doble Curtall / A Lysterden, Too tenor hoyboyes, a Treble hoboyes / A cornet / A sett or case of ffower Recorders / Bought by mr Nicholas Martyn.

Hooker's Description of the Citie of Exeter, 1590, quoted in *Devon*, ed. John M. Wasson, Records of Early English Drama (Toronto, Buffalo & London: University of Toronto Press, 1986), 172.

[They shall truly and in safety redeliver at all times when the same shall be required of them such sets and noises of instruments as they have of the city, as well recorders as others bought at the city's charges ... Which said instruments are as follows: a double curtal, a lyserden, two tenor hautboys, a treble hautboy, a cornett, a set or case of four recorders; bought by Mr. Nicholas Martyn.]

1575, Nuremberg

Town, 16 October. "Martin Pawman Stattpfeiffern zu verwahrn zugestellt worden" (which are delivered to Martin Pauman, Stadtpfeifer, for safe-keeping):

Item ein gros Futter Flötten: 1 Baß, ein Vagant, drey Tenor mit Schloßen, zwen Discant, drey Tenor ohne Schloß ... Stuckh 10:

Item ein Futter Flöten, so gar alt, darinnen ... Stuckh 6:

...

Item ein Futter Zwerchpfeiffen, zwen Baß und vier Tenor ... Stuckh 6:

Item mehr ein Futter Zwerchpfeiffen, zwen Baß und vier Tenor ... Stuckh 6:

...

Item ein Futter mit neun Flöten, in der grösten ein Zwerchpfeiffen, oben einer Handt brait mit Silber beschlagen, ist das Futter mit schwarzem Leder überzogen und zum Thail vergulter ... 10:

Ekkehard Nickel, *Der Holzblasinstrumentenbau in der Freien Reichsstadt Nürnberg* (Munich: Katzbichler, 1971), 337–39.

[Item, a large case of recorders: one bass, one soprano, three tenors with keys, two discants, three

tenors without keys ... 10 items;

Item, a case of recorders, very old ... therein 6 items;

...

Item, a case of flutes, two basses and four tenors ... 6 items;

Item, another case of flutes, two basses and four tenors ... 6 items.

...

Item, a case with nine recorders; in the largest (slot?) a flute, decorated on top with one hand's breadth of silver; the case is covered with black leather and partly gilded... 10 items.]

1575, Paris

14 October: probate inventory of Claude Frédet, wife of Nicholas Le Breton, joueur d'instruments:

Item une fleuste d'alement garny sur les boutz d'argent et par le milieu, prisé soixante solz LX solz.

François Lesure, "La facture instrumentale à Paris au seizième siècle," *Galpin Society Journal* 7 (1954): 32.

[Item, a flute decorated on the ends and in the middle with silver, valued at 60 sols.]

1576, Stuttgart

Baden-Württemberg Court

Inventory included "16 Flöten, worunter 1 Concertflöte, 35 Zwerchpfeifen" [16 recorders (among them one recorder for the consort) and 35 flutes]

Inventory no longer extant. Summary in Josef Sittard, *Zur Geschichte der Musik und des Theaters am Württembergischen Hofe 1458–1793* (Stuttgart: W. Kohlhammer, 1890; reprint, Hildesheim: Georg Olms, 1970), 25–26.

1576, Stuttgart

Baden-Württemberg Court

The Court purchased a "Flötenfutteral" (case of recorders) from Breslau for 52 fl. 45 kr.

Gustav Bossert, "Die Hofkantofei unter Herzog Ludwig," *Württembergische Vierteljahrshefte für Landesgeschichte* 9 (1900): 277.

1576, Worcester

30 January; will and probate inventory of Harry Smythe:

Will:

Item I will and bequethe vnto my wyff Katheryne whom I do make my Sole exsekutrix all my goods withe in my howse movable and vnmovable that is my owne / also I geve vnto her all my tymber where soever yt dothe lye & my wares that are readie made & all my tolles / also I geve vnto my boyes all my Instruments bothe vyalls & Recorders & theyr boks vpon the consyderazion that they will vse theyr selves well towards theyr dame....

Inventory:

Item for the recorders valewed at ij li.

Herefordshire, Worcestershire, ed. David N. Klausner, *Records of Early English Drama* (Toronto: University of Toronto Press, 1990), 444–45. Smythe was apparently an instrument-maker and probably one of the Worcester Waits.

[Item, I will and bequeath unto my wife Katherine, whom I do make my sole executrix, all my goods within my house, moveable and unmoveable, that is my own; also I give unto her all my timber, wheresoever it doth lie, and my wares that are ready made and all my tools; also I give unto my boys all my instruments, both viols and recorders, and their books, upon the consideration that they will use theirselves well towards their dame....

Item, for the recorders, valued at £2]

1577, Graz

4 June; Kunstkammer of Erzherzog Karl von Steiermark.

Verzeichnus Irer Frl. Dur: etc. Instrumenten, Trometten vnd Gesanng Püecher, auch was darzue gehörig, so ich durch Merten Camerlannder den vierten Juni im siebenundsiebzigsten Jar, auch aines Thayls hernach, höchsternenter Irer Frl: Drht: Öbristen Musico Siman Gatto einantwortten vnd übergeben hab lassen.

...

16 stuckh Ain groß fuetteral mit flötten, darinen zween Baß, vier Tenor, vier Discant, mer vier khlainere discantl vnd noch gahr zway khlaine flöttlen, sambt Iren gehörigen Mössingen Rören oder Spoletten.

9 stuckh Mehr ain alts fuetter mit flötten, darinen Khlain vnd groß alte Pfeiffen oder flötten neun.

7 stuckh Mehr ain Copia neue flötten, darinen ain Baß, vier Tenor, zwen Discant sambt Iren gehörigen Mössingen Spoleti.

...

9 stuckh Item ain Copia Zwerch Pfeiffen, zween Baß vnd siben Tenor.

8 stuckh Mer ain Copia Zwerch Pfeiffen, welliche vnden vnd oben mit silber beschlagen, zween Baß vnd sechs Tenor.

3 stuckh Mehr zwo groß vnd ain khlaine ledige Zwerch Pfeiffen, so zu den Concerten gebraucht werden.

2 stuckh Mer zwo alte ledige Zwerch Pfeiffen.

4 stuckh Ain fuetteral mit Tamerin Pfeiffen, drey Tenor vnd ain Tiscant.

[Inventory of the instruments, trumpets, and songbooks of Your Royal Highness and also what goes with these items, which I—by the hand of Merten Camerlander—gave and entrusted to Your Royal Highness's principal musician Simon Gatto on 4 June 1577 and part of them later.

16 items. A large case with recorders, containing two basses, four tenors, four discants, another four small discants, and another two small (i.e., even smaller?) recorders, together with the brass crooks that belong to them.

9 items. Another old case with recorders, containing nine old recorders, small and large.

7 items. Another case of new recorders, containing one bass, four tenors, and two discants, together with the brass crooks that belong to them.

...

9 items. Item, a case of flutes, two basses and seven tenors.

8 items. Another case of flutes, decorated at both top and bottom ends with silver, two basses and six tenors.

3 items. Two more large and one small individual flutes (i.e., not in cases or sets) used for concerts.*

2 items. Another two old individual flutes.

4 items. A case with tabor pipe, three tenors and a discant.]

Hellmut Federhofer, *Musikpflege und Musiker am Grazer Habsburgerhof der Erzherzöge Karl und Ferdinand von Innerösterreich (1564–1619)* (Mainz: B. Schott's Söhne, 1967), 281–82.

*Perhaps the express designation “for concerts” implies that the other flutes in the inventory were used for military purposes. Or perhaps it means that these flutes were intended to be played in mixed consorts, probably at a lower pitch.

1577, Kraków

Inventory of “Jacobi Ellendi Augustani,” merchant from Augsburg.

Erster Kasten:

...

1 Schachtel mit 4 Schweizerflöten,

1 Schachtel mit 7 Schweizerflöten,

...

Dritter Kasten:

4 Schachteln mit je 12 Flöten,

2 Schachteln mit 14 Schweizerpfeiffen,

...

1 Schachtel mit 5 Schweizerpfeiffen,

1 Schachtel mit 7 Schweizerpfeiffen,

1 Schachtel mit 6 Flöten,

6 Schachteln mit [je] 6 Flöten....

Adolf Chybiński, “Polnische Musik und Musikkultur des 16. Jahrhunderts in ihren Beziehungen zu Deutschland,” *Sammelbände der Internationalen Musikgesellschaft* 13 (1911–12): 465.

[First chest:

...

1 case with 4 transverse recorders,

1 case with 7 transverse recorders,

...

Third chest:

4 cases each with 12 recorders,

2 cases with 14 fifes,

...

1 case with 5 fifes,

1 case with 7 fifes,
 1 case with 6 recorders,
 6 cases (each) with 6 recorders....]

1577, Venice

20 February; Inventory of Alessandro di Giustina (an artisan):
do flauti

Gastone Vio and Stefano Toffolo, “La diffusione degli strumenti musicali nelle case dei nobili, cittadini e popolani nel XVI secolo a Venezia,” *Il flauto dolce* 17–18 (October 1987–April 1988): 38.

[two recorders]

Before 1578, Basel

Inventory A of the estate of Basilius Amerbach (1533–1591).

Pfiften futer mit 5 pfiften vnd 2 klein deren einer mit silber 7

Paul Ganz and E. Major, *Die Entstehung des Amerbach'schen Kunstkabinetts und die Amerbach'schen Inventare* (Basel: Emil Birkhäuser, 1907), 32.

[A case of flutes with five flutes and 2 small, one of which with silver 7]

1578–83, Graz

Steiermärkisches Landeszeughaus; payments for military instruments:
 1578/9

von Georg Angrer Drechsler in Graz 32 Futteral mit Feldpfeifen à 12ß

von Wendl Khraus, Taschner 18 Futteral und Feldpfeifen mit Leder überzogen um 13 fl.
 1579

Andreä Bischove, Gürtler in Graz beschlägt 18 Futteral mit Feldpfeifen á 70 Kr.

1583

Hans Wachter, Taschner überzog 15 Futteralpfeiffen á 34 kr.

ebenso Leonhard Ramsauer und Wendl Khraus Gürtler und Taschner überzogen 17 Fueteralpfeiffen á 43 kr und beschlugen 3 á 40 kr, als man heir eben verfügte über: 39 Velltdrumeln, 11 Haramia-Drumbl und 37 Fuetteral mit Pfeifen im Ganzen.

Gerhard Stradner, “Die Musikinstrumente im Steiermärkischen Landeszeug in Graz,” in *Trommeln und Pfeifen—Militärzelte—Underthalbhänder—Nürnberger Waffen—Waffenhandel und Gewehrerzeugung in der Steiermark* (Graz: Landeszeughaus am Landesmuseum Joanneum, 1976), 8.

[1578/9

from Georg Angrer, turner in Graz, 32 cases with fifes @ 12 Schilling

from Wendl Khraus, bag maker, 18 cases and fifes covered with leather @ 13 Gulden

1579

Andreä Bischove, belt maker in Graz, fitted 18 cases with fifes @ 70 Kreuzer

1583

Hans Wachter, bag maker, covered 15 fife-cases @ 34 Kreuzer

just as Leonhard Ramsauer and Wendl Khraus, belt maker and bag maker, covered 17 fife-cases

@ 43 Kreuzer and fitted 3 @ 40 Kreuzer, as here ordered above: 39 field drums, 11 Haramia drums, and 37 cases with fifes in total.]

1579, Leipzig

17 October: City purchased:

2 Dulzan, 1 Futter Flöten, 2 Pommer 27 fl.

Rudolf Wustmann, *Musikgeschichte Leipzigs. 1: Bis zur Mitte des 17. Jahrhunderts* (Leipzig: B. G. Teubner, 1909), 161.

[Two curtals, one case of recorders, 2 bombardas 27 Fl.]

1580, Verona

28 February; Accademia filarmonica.

Nella camera dagli istrumenti:

Una coppia di flauti n°: 9 tra quali ne amanca uno nella coppia che sarebbono dieci nella sua cassa

Una coppia di fiffari di busso nella sua cassa n°: 5

...

Una coppia di flauti grandi nella sua cassa di numero 22 con tre canelle di latone da sonar li bassi con la bachetta che li sostiene

Una coppia di flauti 4 nella sua cassa a quali mancano flauti 7

Una cassa di fiffari senza fiffari attaccata al muro

...

Una cassa da fiffari quatro negri nella quale se ne ritrova se non doi, il basso et a tenore

...

Un fiffaretto da tamburo rotto

Un flauto da timpano

...

Nel bancone a man sinistra:

Un fiffarino con vere di osso

Marco Di Pasquale, "Gli strumenti musicali dell'Accademia filarmonica di Verona: un approccio documentario," *Il flauto dolce*, no. 16–17 (October 1987–April 1988): 13.

[In the chamber of the instruments:

A set of nine recorders; one is lacking from the set, so there ought to be ten in its case. [c]

A set of five boxwood flutes in its case.

...

A set of twenty-two large recorders in its case, with three brass crooks to sound the basses, with the rod that support them. [a]

A set of four recorders in its case, of which seven (of the original eleven) are lacking. [b]

A flute case without flutes, hung on the wall.

...

A case for four black flutes in which are found only two, the bass and one tenor.

...

A small fife with a worn-out drum

A tabor pipe.

...

In the (large) bench on the left-hand side:

A small fife with rings of bone.]

1581, Paris

15 September: probate inventory of Sulpice Bellamy, joueur d'instruments:

Item une vielle fluste, façon du Vacher

Item deux flustes d'allemands prisées ens. 1 esc. sol.

François Lesure, "La facture instrumentale à Paris au seizième siècle," *Galpin Society Journal* 7 (1954): 35.

[Item, an old recorder, made by Le Vacher

Item, two flutes ... valued together at 1 esc. sol.]

1581, Stuttgart

Baden-Württemberg Court

Summer; the Court purchased from the widow of Hans Thanner, who had founded the instrument-making workshop at the Court:

10 Kolonen und 8 dazu gehörige Zwerchpfeifen zu 200 fl.

Gustav Bossert, "Die Hofkantofei unter Herzog Ludwig," *Württembergische Vierteljahrhefte für Landesgeschichte* 9 (1900): 27.

[10 columnar recorders (?) and 8 flutes belonging to them 200 fl.]

1582, Karlsröhe

21 August; Baden-Baden Hofkapelle.

Inventarium / Der instrumenten / Büecher vnd des ihenigen / so zur Music gehörig. Verzeichnüs / Aller vnd ieder des / Durchlauchtigsten Hochgeborenen Fürsten vnd Herrn, Herr Philippen, Markgraven zuo Baden....

...

Von Fledten.

Neun columnae allenthalben mit vergulden vnd verstochnen schlossen in einem schwarzen beschlüssigen druhen ligendt.

vier Helfenbainen Fledten mit vergulden Fuotralen.

ein Fuotral mit Zehen puchspaumen Fledten, mit vergulden schlossenn vnd ringen.

ein fuotral mit eilf puchspaumen Fledten auch zerstochnen schlossen vnd vergulden ringen.

ein einschichtige fledt mit ainem schloß, sambt ihrem fuotral, oben ohne ein deckhell.

ein schwarz fuotral darinn sechs Fledten, an einem stamm.

ein fuotral mit fünf alten Fledten.

Vonn zwerchpfeiffen.

ein fuotral mit acht puchspaumen Zwerchpfeiffen, mit vergulden zerstochnen schlossen, darunder zwen Bäss.

mehr ein fuotral mit acht puchspaumen Zwerchpfeiffen, vnder welchen die Zwen Bäss mit

vergulden verstochnen schlossen.

ein fuotral mit fünf braunen Zwerchpfeiffen darunder der Bass verguldem vnd zerstochnem schloß.

ein fuotral mit siben masshölzer in Zwerchpfeiffen ettlich ineinander steckhendt.

ein weiß fuotral mit Zwölf Maßhöldterin zwerchpfeiffen.

abermal ein weiss fuotral mit fünf gemainen maßhöldterin zwerchpfeiffen.

ein claines schwarz fuoträlin mit fünf ciparissen zwerchpfeiffen.

ein schwarz fuotral mit zehen gelben zwerchpfeiffen.

...

zwei Fuotral Zwerchpfeiffen mit schwartz leder überzogen in einem vier in andern 5 pfeiffen, Ieren fl. g. durch Jacob Waibeln hinaus gehn Rastat geschickht, den 29. May.

Darvon iere Fl. gn. das ein mit 5 pfeiffen hinab naher niederlanden genommen dass ander durch bemelten wider in die instrument camer gelifert worden.

Otto von Nedden, *Quellen und Studien zur Ober-Rheinischen Musikgeschichte im 15. und 16. Jahrhundert*, Veröffentlichungen des Musik-Instituts der Universität Tübingen, IX (Kassel: Bärenreiter, 1931), 20, 27–28.

1582, Berlin

Kurbrandenburgische Hofkapelle.

Philip der Zinckenbleser Berichtet auch vf sein Pflichtt, das er nicht mehr vnter handen habe, auch solches alsofortt fur augen gelegett, alß

...

Noch in ein groß vnüberzogen Futter Sieben Handt flöten, Als ein Baß, 2. Tenor 2. Altt vnnd 1 Dißcantt, vnnd dan ein klein Pfeiffchen mit drey löchern mangeln noch ein klein Pfeiffelein, vnd ein Dißcantt Berichtet, der Capelmeister sehliget, hatt ihme nicht mehr zugestaltt.

Mehr ein vnüberzogen Futter ohne Deckell Brauhne Flöten, Seindt in alles 8 Stucke alß zwehne Bässe, 3 Tenor, zweyn Altt, 1 Dißcantt Pfeifflein, mangeltt ein dergleichen klein Dißcantt Pfeifflein, Sagett er hatts auch nicht bekommen,

Noch ein vnüberzogen Futter Qwehr Pfeiffen 9 stucke, als 2 Basße, 4 Tenor, oder Alte 3 Dißcantt.

Curt Sachs, *Musik und Oper am kurbrandenburgischen Hof* (Berlin: Julius Bard, 1910; reprint Hildesheim: Georg Olms Verlag, 1977), 205–7.

[Philip (Massart) the cornetto player reports also on his honor that he has not more on his hands, which he is also willing to show, than the following:

...

Also, in a large case without (leather) cover seven recorders, namely, one bass, two tenors, two altos, and a discant, and then a little three-holed pipe, lacking another little pipe, and a discant (reported: that the late Capellmeister did not give it back to him).

Also, a case of brown recorders without (leather) cover (and) without lid, in all eight items, namely two basses, three tenors, two altos, one discant, lacking a small discant like that; which he says he has not received.

Another case without (leather) cover of nine flutes, namely two basses, four tenors or altos, and three discants.]

The reference in Kilbey to the Brandenburg Hofkapelle owning “Querpfeiffen” in 1580 is presumably to this inventory. Maggie Kilbey, *Curtal, Dulcian, Bajón: A History of the Precursor to the Bassoon* (St. Albans: author, 2002), 122; citing A. Reimann, “Studien zur Geschichte des Fagotts,” doctoral diss., Albert-Ludwigs-Universität, Freiburg-im-Bresgau, 1956, 114; etc.

1582, Valdemoro

From inventory of instruments owned by the church:

Una caja pequeña de cuatro flautas.

Otra caja grande con dos flautas bajos.

Antonio Gallego, “Un siglo de musica en Valdemoro (1582–1692),” *Revista de musicologia* 1 (1978): 246.

[A small case of four recorders.

Another large case with two bass recorders.]

ca. 1583, Weikersheim

Court of count of Hohenlohe.

A series of instruments bought in Nuremberg, including:

Auch ain fuetter, dass gross mitt acht zwerch Pfeiffen, zwei felt trumetten.

Georg Reichert, *Erasmus Widmann (1572–1634): Leben, Wirken und Werke eines württembergisch-fränkischen Musikers*, Darstellungen aus der Württembergischen Geschichte, 36 (Stuttgart: W. Kohlhammer, 1951), 24.

[Also, a case which is large with eight flutes, two field trumpets.]

1584–85, Norwich

In the Custodye of the Waytes

...

Item v Recorders, beeyng A Whoall noyse

Norwich 1540–1642, ed. David Galloway, *Records of Early English Drama* (Toronto: University of Toronto Press, 1984), 78.

[In the custody of the Waits

...

Item, five recorders, being a whole noise]

1585, Bremen

... musikalische Instrumente, die den Ratsmusikanten zur Benutzung übergeben wurden:

“Ein Voder Krumphorn, Zwo Bommert, ein Schalmeyen, Ein Voder Dwerpypen, Dre Dulcian, Und veer Welsche Gigen.”

Amalie Arnheim, “Aus dem Bremer Musikleben im 17. Jahrhundert,” *Sammelbände der Internationalen Musikgesellschaft* 12 (1910–11): 378.

[... musical instruments which were given to the Stadtpfeifer for their use:

“A case of crumhorns, two bombards, a shawm, a case of flutes, three curtals, and four Italian violins.”]

1585, Nuremberg

Inventory (made by Martin Pawman, Stattpfeiffer), includes:

Item ein gros Futter Flötten: 1 Baß, ein Vagant, drey Tenor mit Schloßen, zwen Discant, drey Tenor ohne Schloß ... Stuckh 10

Item ein Futter Flötten, so gar alt, darinnen ... Stuckh 6

Item ein Futter Zwerchpfeiffen, zwen Baß und vier Tenor ... Stuckh 6

Item mehr ein Futter Zwerchpfeiffen, zwen Baß und vier Tenor ... Stuckh 6

Item ein Futter mit neun Flöten, in der grösten ein Zwerchpfeiffen, oben einer Handt brait mit Silber beschlagen, ist das Futter mit schwarzem Leder überzogen und zum Thail vergulter ... 10

Ekkehard Nickel, *Der Holzblasinstrumentenbau in der Freien Reichsstadt Nürnberg* (Munich: Katzbichler, 1971), 337–39.

[Item, a large case of recorders: one bass, one vagant, three keyed tenors, two discants, three tenors without keys ... 10 items.

Item, a case of very old recorders, containing 6 items.

Item, a case of flutes, two basses and four tenors ... 6 items.

Item, another case of flutes, two basses and four tenors ... 6 items.

Item, a case with nine recorders, in the largest (slot?) a flute decorated on top with one hand's breadth of silver; the case is covered with black leather and partly gilded... 10 items.]

1585, Verona

June: Accademia filarmonica:

Flauti copia maggiore in sua cassa con bochini d'othono 3 n° 22 manca uno flauto

Flauti in cassa grande con bochino d'othono per q.° basso n° 4 mancavi flauti 7

Flauti in cassa mezana n° 8 mancavi flauti 2

Flauti in forma di mazze di ferro n° 2

Fifferi in cassa sua n° 5

Fifferi in sua cassa con chiauatura n° 5

Fifferi in armario copia intiera vz n° 5

Marco Di Pasquale, "Gli strumenti musicali dell'Accademia filarmonica di Verona: un approccio documentario," *Il flauto dolce*, no. 16–17 (October 1987–April 1988): 8.

[A large set of twenty-two recorders in its case with three brass crooks. [a]

Four recorders in a large case with a brass crook for the bass, lacking seven recorders (of the original eleven). [b]

Eight recorders in a medium-sized case, lacking two recorders. [c]

Two recorders in the form of war hammers.*

Five flutes in their case.

Five flutes in their case with key.

A complete set of five flutes in a cupboard.]

*The word *mazza* (of which this is plural) meant some kind of stick used as a weapon (e.g., American: nightstick or billyclub; British: truncheon, blackjack, or club).

1585–86, Norwich

In the Custodye of the Waytes

...

Item v Recorders

Norwich 1540–1642, ed. David Galloway, *Records of Early English Drama* (Toronto: University of Toronto Press, 1984), 83.

[In the custody of the waits

...

Item, five recorders]

1587, Graz

Stiftskirche (collegiate church) bought “2 Fagötlein, 4 stille Zinken und 4 Zwerchpfeifen” for 26 Thaler.

Georg Reichert, *Erasmus Widmann (1572–1634): Leben, Wirken und Werke eines württembergisch-fränkischen Musikers*, *Darstellungen aus der Württembergischen Geschichte*, 36 (Stuttgart: W. Kohlhammer, 1951), 16.

[2 small curtals, 4 mute cornetts, and 4 flutes]

1587, Paris

1 October: probate inventory of Claude Denis, facteur d'instruments:

Item 4 flutes et 1 cornet VII s. VI d.t.

François Lesure, “La facture instrumentale à Paris au seizième siècle,” *Galpin Society Journal* 7 (1954): 36–38.

[Item, four recorders and one cornett ... 7 sols 6 deniers tournois.]

1589, Stuttgart

Baden-Württemberg court.

Fläthen

Ein groß fueteral mit fünffzehen stuckh fläthen, khlein und groß, seindt zu Preßlaw gemacht worden.

Ein mittelmässiges fueteral ohne überzogen, so von Vlm kommen, mit acht flethen,

Ein alt fuether, darinnen siben stuckh flethen.

In einem fuether siben fläthen, unnd ein zwerchpfeiffen, so durch den niderlänndischen pfeifenmacher vollendt zufertigen, von Bastian Gannsen witib im Decembrij, anno etc. 86 neben annderm erkhaufft worden.

Ein concert zwerch fläthen, als vier tenor, ain baß, seindt zugebrauchen wie zwerchpfeiffen.

Mehr ein concert fläthen, mit aylff stuckhen unnd messinen beschlägen.

Dulcin, tammarin, pfeiffen

Ein dulcin uund tammarin pfeiffen, in einem trüchlin verwhart

Zwuo tammarin pfeiffen, die der niderländer, Melchior Billinghkeim gemacht.

Zwerch pfeiffen

Ein leonisch fueteral, mit siben zwerch pfeiffen.

Vier überig baß zwerch pfeiffen.

Ein buxbömin fueteral, darinnen acht stuckh, so von Albrecht Widekhundt erkaufft worden.

Ein groß zwerchpfeiffen fueteral, darin zweintig vnnd zway stuckh von braunnem holtz.

Ein fueteral mit braunen holtz darinnen sechs stuckh, so Wolff Gannsen aberkaufft worden.

Ein khlein fueteral mit siben stuckhen, darinnen die mitlen stuckh übergüldt.

Ein groß fueteral mit braunnen pfeiffen, darinnen zehen stuckh.

Zwerch pfeiffen

Ein fueteral mit zwerchpfeiffen darinnen zwölf stuckh, unnd seindt die pfeiffen an dem holtz ungleich.

Ein fueteral darinnen sechs stuckh, darunnder die fünffe oben vergüldt.

Ein groß fueteral darinnen zweintzig stuckh, und darbey zwen krummer bäß, so nit dauon gethan mögen werden.

Ein laden mit zwerchpfeiffen darinnen zwölf, weil sie aber alle darinnen nit mögen behalten, seindt daruon zwuo in ein besonnder fuether gethon worden.

Ein fueteral mit acht zwerchpfeiffen, so von dem Lieben [Martin Lieb] erkaufft worden.

Zwerch pfeiffen

Ein laden, so mit läder überzogen unnd vergüldt, darinnen acht zwerch pfeiffen, mit meß beschlagen unnd vergüldt.

Dise acht pfeiffen, sollen nit mehr taugen, seyendt acht newer an die statt gelegt, und seindt die verguldte mundstuckh auch noch enthalben.

Ein alt fueteral, mit neunzehen stuckhen.

Ein fueter mit sechzehen stucken, dem pfeiffenmacher zu Wüsensteig, den 16. 7bris ao etc.

[15]85 aberkaufft.

Siben alter zwerchpfeiffen, darunder eine mit einem schloß.

Vier gefüderete zwerch pfeiffen so zu der mummerej zugebrauchen.

In einem fuether, acht braune vnnd acht gelbe zwerch pfeiffen, accordieren, unnd seindt zu der instrumental music zugebrauchen.

Zwerch pfeiffen

Mehr in einem fuether vier buxbömin zwerchpfeiffen, darunder drey tenor vnnd ain baß, seindt zu Anttorff gemacht, stehen aber nit zum chor, sonder seyen vmb ein tonum niderer.

Weitter in einem fuether drey geschrauffte zwerchpfeiffen so tenor seindt, unnd ein zweygeschrauffter baß, steen auch nit zum chor, sonnder seindt vmb ein tonum gröber.

Aber ein fueter mit vier braunen zwerch pfeiffen, darunnder die zwuo grossern geschraufft seindt.

Unnd dann in einem fuether, zwuo krumbgelegte baß zwerch pfeiffen.

Obgeschribne fünf fueter seindt in Decembris anno etc. 86 von Bastian Gansen witib, neben anderm erkaufft worden.

Zwerch pfeiffen

Fünff zwerch pfeiffen, so tenores vnnd gleich von aahörnin holtz.

Ein concert schwartzer zwerchpfeiffen, deren neun stuckh.

Mehr ein concert zwerch pfeiffen mit achten unnd überguldtem meß beschlagen, welche in die laden, so mit läder überzogen, an stat der untauglichen alten pfeiffen gethon worden, vnnd seindt die alte uberguldte beschläg auch noch zugegen.

Zwuo rhorpfeiffen, so zu dem alt in der cappellen sollen gebraucht werden, seindt niergent für, Dise stuckh alle hat Melchior Billigkheim der niderländer verfertiget.

...

Faßnachtspiell

...

Ein doppelte fläthen

Dagmar Golly-Becker, *Die Stuttgarter Hofkapelle unter Herzog Ludwig III. (1554–1593)*, Quellen und Studien zur Musik in Baden-Württemberg, 4 (doctoral diss., Tübingen, 1992; Stuttgart & Weimar: Verlag J. B. Metzler, 1999), 210–13; first published in condensed format in Gustav Bossert, “Die Hofkapelle unter Eberhard III, 1628–1657,” *Württembergische Vierteljahrshefte für Landesgeschichte* 21 (1912): 133–37.

[Recorders

A large case with fifteen recorders, small and large, which were made in Breslau.

A medium-sized case without a cover, which came from Ulm, with eight recorders.

An old case containing seven recorders.

In a case seven recorders and a flute, which were all made by the Netherlands Pfeiffenmacher and were bought with other things from Sebastian Gans’s widow in December 1586.

A consort of transverse recorders, namely four tenors and one bass, which are used like flutes.

Also a consort of eleven recorders mounted with brass.

Curtal and Tabor Pipes

A curtal and tabor pipes, kept in a little chest.

Two tabor pipes, which the Netherlander Melchior Billigkheim made.

Flutes

A cloth case decorated with metal thread (?) containing seven flutes.

Four other bass flutes.

A boxwood case, containing eight flutes, bought from Albrecht Widekhundt.

A large flute case, containing twenty-two flutes of brown wood.

A case with brown wood, containing six flutes, which were bought from Wolff Gans.

A little case with seven flutes, of which the middle piece is gilded.

A large case with brown flutes, containing ten items.

Flutes

A case with flutes containing twelve items, and the flutes are of dissimilar wood.

A case containing six flutes, of which five are gilded on top.

A large case containing twenty flutes, and among them two curved basses such that nothing can be done with them.

A (lidless?) chest with flutes containing twelve; but because it is not possible to keep them all in

it, two of them have been put in a special case.

A case with eight flutes, bought from the Lieb [Martin Lieb].

Flutes

A (lidless?) chest covered with leather and gilded, containing eight flutes, decorated with brass and gilded.

These eight flutes are apparently no longer any good; eight new ones have been bought for the city, and the gilded caps (?) (from the old flutes) have also been kept.

An old case with nineteen flutes.

A case with sixteen flutes, bought from the Pfeiffenmacher of Wiesensteig on 16 September 1585.

Seven old flutes, among them one with one key.

Four flutes in a case, used for the masked dances (during Fasnacht).

In a case, eight brown and eight yellow flutes, tuned together, and are to be used for instrumental music.*

Flutes

Also, in a case four boxwood flutes, three tenors and a bass, made in Antwerp; they are not in Chorton, but rather a tone lower.

Further, in a case three tenor flutes with turned spiral windings and a bass with double spiral windings, which are also not in Chorton but a tone higher.

But a case with four brown flutes, the two large ones with turned spiral windings.

And then in a case, two jointed (?) bass flutes.

The above-mentioned five cases were bought, among other things, in December 1586 from Sebastian Gans's widow.

Flutes

Five flutes, all tenors and similarly all made of maple.

A consort of nine black flutes.

Also, a consort of eight flutes with mounts of gilded brass, which have been put in a chest, covered with leather, instead of the unsuitable old pipes, and the old gilded brass fittings are also still present.

Two *Rhorpfeiffen* (reed pipes??) which should be used for the alto voice in the chapel, have disappeared.

These items were all made by the Netherlander Melchior Billingkeim.

Fasnacht Playing

...

A double recorder.]

*Again the implication may be that the other flutes in the inventory are for military use.

Melchior Billingkheim, from Antwerp, came to the Court from Nuremberg in 1586 as an official *Pfeiffenmacher* but was released in 1588; he was offered the place again in 1589 but refused; in addition to the instruments listed above the inventory mentions six mute cornetts and

four curved cornetts made by him [Golly-Becker, 108, 209–12].

Sebastian Gans was a Court wind player from 1566 until his death in 1586; his widow also sold the Court two trumpets, three curved bass cornetts, and six straight cornetts [Golly-Becker, 33, 71, 99–103, 135–36, 208, 211–12; see also David Lasocki, “Renaissance Recorder Players,” *American Recorder* 45, no. 2 (March 2004): 8–23].

Wolf Gans, Sebastian’s older brother, was hired by the Court as an instrumentalist in 1573 and served until his death in 1598 [Golly-Becker, 60–51, 103–5, 211; see also Lasocki, “Renaissance Recorder Players”].

Martin Lieb was apprenticed to Sebastian Gans in 1572, then served the Court as instrumentalist from 1575 until his death in 1585 [Golly-Becker, 100–1, 211, 231, 248–61].

Albrecht Widenkind was a Court trumpeter from 1568 until his death in 1574 [Golly-Becker, 126].

According to Bossert [“Die Hofkantorei unter Herzog Ludwig,” 277–78], the “Pfeiffmacher of Wiesensteig” was the Munich *Pfeiffmacher* Ulrich Schniepp, who worked in Wiesensteig 1577–79, and “who supplied a large number of flutes.” Another possibility is Christof Frey, also from Wiesensteig, who supplied woodwind-making tools to the Court maker Samuel Baisch in 1585 and had been hired by him three years earlier to teach him “Drehen von [turning of] Kolonen” [Golly-Becker, 239].

The inventory also includes a section: *Collonen / Ein concert collonen von braunnem holtz, deren zehen stuckh, so Anthonius Cousseau gemacht, deren seyn, / Zwen khlein discant, Zwen discant umb ein quart höher od[er] größer. / Zwen altt / Zwen tenor mit messin schlessen. / Zwen grosser baß, da doch der ein nur ein musster, aber doch auch zugebrauchen.* [A consort of *collonen* of brown wood, consisting of ten items, which Antoine Cousseau made, namely, two small discants, two discants around a fourth higher or lower, two altos, two tenors with brass keys, two large basses, but one is only a prototype but also can be used.] It is not certain whether these instruments were columnar recorders, sorduns, or some other type of wind instrument (see Eva Legêne’s article, pp. ____).

1590, Graz

1 November; Archduke Karl von Steiermark.

Inventäri aller und jeder varnus, so nach gottseeligem absterben weilend des ... herrn Caroln, erzherzogen zu Össterreich etc. hochlöblicher und seeligster gedechtnus ... nach ersehung jeder posten in specie befunden und von newem beschriben worden... Geschehen zu Grätz den ersten tag novembris anno funfzehnhundert und neunzig.

...

Volgen die Instrumenta Musicalia bey dem Capellmaister und in der Purckh Allmar: Erstlichen in obvermelts Capellmaisters behausung:

...

Item ein gar groß allts fueteral mit flötten, darin klain und groß flötten; id est neun stuckh; sein verhanden vier stuckh.

Item ein Copia Zwerchpfeiffen, zwen Baß und siben Tenor; id est neun stuckh.

Zwo grosse Zwerchpfeiffen, so zu den Concerten gebraucht worden; id est zwai stuckh.

...

Ain fueteral mit tamburinpfeiffen, darinen drei Tenor.

*Mer ein alte Tabäsch und zwo glockhspeisene Schellen, welliche zw den vorsteenden
Tämburinpfeiffen geherig; id est drei stuckh.*

...

Volgt ferrer, was zu Hof im Casten auf dem obern Saal befunden worden:

...

*Ain groß fueteral mit flötten, darinen zwen Bäß, vier Tenor, vier discant, mer vier kienere
discäntlen und noch gar zwai klaine flötlin sambt iren geherigen mößingen Rörn oder Spolleten;
thuen sibenzehen stuckh; daraus ist ains verlorn.*

*Item ain Copia neue flötten, darinen ain Baß, vier Tenor, zwen discänt sambt iren geherigen
mössigen Spolleten; thuen siben stuckh.*

...

*Mer ain Copia zwerchpfeiffen, welche unden und oben mit Silber bschlagen, darunter zwen Baß
und sechs Tenor; thuen acht stuckh.*

Mer zwo alte ledige zwerchpfeiffen.

Julius Schlosser, *Die Sammlung alter Musikinstrumente. Beschriebendes Verzeichnis*
(Vienna: Kunstverlag Anton Schroll, 1920; facsimile, Hildesheim & New York: Olms,
1974), 19–20; Hellmut Federhofer, *Musikpflege und Musiker am Grazer Habsburgerhof
der Erzherzöge Karl und Ferdinand von Innerösterreich (1564–1619)* (Mainz: B.
Schott's Söhne, 1967), 283–85.

[Inventory of each and every kind, which, after the very blessed decease of the lord Karl,
archduke of Austria, etc. in his highly praiseworthy and blessed remembrance, after careful
examination of each item, was evaluated and newly described ... took place at Graz the first day
of November 1590.

...

The musical instruments at the Capellmeister's and in the castle Allmar follow; first, in the
above-mentioned Capellmeister's household:

...

Item, a very large old case with recorders, containing small and large recorders; that is nine
items; four of them are present.

Item, a case of flutes, two basses and seven tenors; that is, nine items.

Two large flutes, used for concerts; that is, two items.

...

A case with tabor pipes, containing three tenors.

Also, an old tambourin with gut strings and two bell-metal cymbals, which belong to the above-
mentioned tabor pipes; that is, three items.

...

Furthermore, that which has been found in the court in Casten on the upper floor:

...

A large case with recorders, containing two basses, four tenors, four discants, also four small
discants, and also two very small recorders together with the brass crooks that belong to them;
seventeen items, one of which is lost.

Item, a case of new recorders, containing one bass, four tenors, and two discants, together with

the brass crooks that belong to them; seven items.

...

Also, a case of flutes, which are decorated at both top and bottom ends with silver, containing two basses and six tenors; eight items.

Also, two old individual flutes.]

1590, Graz

Steiermärkisches Landeszeughaus; inventory:

Fueteral Pfeiffen Sibenvnddreisig 37

Gerhard Stradner, "Die Musikinstrumente im Steiermärkischen Landeszeug in Graz," in *Trommeln und Pfeifen—Militärzelte—Underthalbhänder—Nürnberger Waffen—Waffenhandel und Gewehrzeugung in der Steiermark* (Graz: Landeszeughaus am Landesmuseum Joanneum, 1976), 9.

[Cases of fifes 37]

1590, Nonesuch

22 May; household of Lord Lumley

A summarie of certayne stufte within your Lo: houses the xxiith of May Anno 1590 the Inventories of the particulars remayning in bookes subscribed by John Lambton, gentleman, steward of household to yo^r Lo: and under the handes of the severall wardroppers there.

...

Recorders xv

Lionel Cust, "The Lumley Inventories," *The Walpole Society* 6 (1917–18): 29; see also Charles W. Warren, "Music at Nonesuch," *The Musical Quarterly* 55, no. 1 (January 1968): 50.

[A summary of certain stuff within your Lordship's houses the 22nd of May 1590, the inventories of the particulars remaining in books subscribed by John Lambton, gentleman, steward of household to your Lordship and under the hands of the several wardrobers there.

...

Recorders 15]

1590, Rome

Inventory of the goods of Vincenzo Parenti included "una cassa di flauti" (a case of recorders).

Vera Vita Spagnuolo, "Gli atti notarili dell'Archivio di Stato di Roma. Saggio di spoglio sistematico: l'anno 1590," in *La musica a Roma attraverso le fonti d'archivio: Atti del Convegno internazionale Roma 4–7 giugno 1992*, a cura di Bianca Maria Antolini, Arnaldo Morelli e Vera Vita Spagnuolo, *Strumenti della ricerca musicale collana della Società Italiana di Musicologia*, 2 (Lucca: Libreria Musicale Italiana, 1994), 64.

1591, Chester

28 May

At which day matter was in question betwene Ales Williamz late wief of Thomas Williamz Late one of the waytsmen of the said Citie vpon thone party and christofer Burton and William

Madock the other waitesmen of the said Citie for and Concerninge their instrumentes of musick viz the how boies the Recorders the Cornetes and violens whereof the said Ales Claymeth a parte as to her said late husband in his lief tyme belonginge which they deny to yeld vnto: But are Contented and soe are now Agreed and it is now fully ordered by Assent that the said instrumentes shall from hensfurth forever remayne Continue and bee the owne proper goodes of the said Waitesmen and of the survivour of them and of William Williamz late sonne of the said Thomas Williamz And of henry Burton sonne of the said christofer When they shall haue served out their yeres as Apprentices to the said exercise and to the survivour of them and the survivour of euery of them and of the survivinge sonne of euery of them experienced or to be experienced in the said excercise and Apt and fitt for the same servinge within the said Citie or ells to remayne foreuer to the said Citie At the Appoyntment and Admittance of the maior of the said Citie for the tyme beinge.

Chester, ed. Lawrence M. Clopper, *Records of Early English Drama* (Toronto: University of Toronto Press, 1979), 164–65.

[At which day matter was made in question between Alice Williams, late wife of Thomas Williams, late one of the waits of the said city upon the one party, and Christopher Burton and William Maddock, the other waits of the said city, for and concerning their instruments of music, viz., the hautboys, the recorders, the cornetts, and violins, whereof the said Alice claims a part as to her said late husband in his lifetime belonging, which they deny to yield unto; but are contended and so are now agreed, and it is now fully ordered by assent, that the said instruments shall from henceforth forever remain, continue, and be the own proper goods of the said waits and of the survivor of them and of William Williams, late son of the said [*recte*, son of the said late] Thomas Williams, and of Henry Burton, son of the said Christopher, for when they shall have served out their years as apprentices to the said exercise and to the survivor of them and the survivor of every of them and of the surviving son of every of them experienced or to be experienced in the said exercise and apt and fit for the same serving within the said city or else to remain forever to the said city at the appointment and admittance of the mayor of the said city for the time being.]

1592, Genoa

17 September; authorization of order for instruments by the Senate of the city:

E prima sei cornetti muti, tutti in una cassa, di tuono di tutto punto, di legname di busso; sei cornetti chiari, il tuono loro ha da essere di mezzo punto giusto, tutti in una cassa di legname di busso, parte dritti e parte mancini; sei fiffari, il tuono loro sia di mezzo punto giusto, di legno di busso, tutti in una cassa; otto flauti tutti in una cassa, le qualità loro saranno due sopranini piccoli, quattro più grossetti e due tenolotti, seguenti alli quattro però senza chiave in fondo, il tuono loro sia di mezzo punto e di legno di busso. Tutti le detti instrumenti siano di legname piuttosto massiccio secco e non fresco, di tuono soprattutto giusti, e per averli in tutta perfezione si potrà far capo a Venezia a Gianetto da Bassano, o vero Gerolamo degli instrumenti, o Francesco Fabretti e fratelli, perché tutti questi sono molto intelligenti di questi instrumenti.

Quoted in Maria Rosa Moretti, *Musica e costume a Genova: tra cinquecento e seicento* (Genoa: F. Pirella, 1992), 20, citing A. Ferretto, “La musica a Palazzo nel secolo XVI,” *Il Cittadino*, 9 June 1926, 3. Moretti adds (n. 34, p. 197): “Si tratta probabilmente del

documento segnalato da M. Staglieno (*Spoglio notarile*) in *Diversorum cancellarie*, filza 125, 14 April 1592.”

[First, six mute cornetts, together in a case, at the pitch of *tutto punto*, made of boxwood; six light-colored (standard?) cornetts, the pitch of which has to be exactly *mezzo punto*, together in a case of boxwood, partly (for) right-handed, partly (for) left-handed players; six flutes, the pitch of which should be exactly *mezzo punto*, made of boxwood, all in a common case; eight recorders, all in a case, the kinds of which will be two small sopraninos, four larger, and two tenors, following (?) the four (previous) but without keys at the end, the pitch of which should be at *mezzo punto* and made of boxwood. All the above instruments should be of rather solid, well-seasoned wood, and above all correctly pitched, and to have them in perfection one could turn to Venice to Gianetto da Bassano, or else Gerolamo “of the instruments,” or Francesco Fabretti and brothers, because all of them are most skilled in these kinds of instruments.]

1593, Dresden

Königlich Sächsische Hofkapelle.

Von Instrumenten So Jacobus Looffius in Verwahrung gehabe, sein Vorhanden, Wie folget:

...

1 Große Flött

...

6 Rohrflötten

...

Zwei Neue Futter mit Querpfeiffen, in einem 7 im anderen 5.

Eine Futter Alte Querpfeiffen, Darinnen 4 pfeiffen.

...

5 Flötten mit 3 Löchern.

Moritz Fürstenau, *Beiträge zur Geschichte der Königlich Sächsischen musikalischen Kapelle* (Dresden: Meser, 1849), 40–41.

[Of instruments that Jacobus Looffius has in his custody, exist as follows:

...

One large recorder.

...

Six *Rohrflötten* (reed pipes?)

...

Two new cases with flutes, seven in one and five in the other.

A case of old flutes containing four.

...

Five three-hole pipes.]

1593, Sonderhausen

1 October. A letter from Graf Anthon Heinrich to the Rat und Rentmeister Christoph _____ in Arnstadt about instruments that he wanted to sell in Leipzig; included:

Ein Futter Zwergk pfeiffen

Ein futter Flöten

Friedrich Wilhelm Beinroth, *Musikgeschichte der Stadt Sondershausen von ihren Anfängen bis zum Ende des 19. Jahrhunderts* (Innsbruck: Universitäts-Verlag Wagner, 1943), 95.

[A case of flutes
A case of recorders]

1593, Verona

6 August: Bequest of Count Mario Bevilacqua (left to Accademia filarmonica but lost by his executors):

Una coppia de Flautoni n° 7

...

Una coppia de piffari n° 5

...

Flauti tra grandi e piccoli n° 9

...

Un piffaro grande in cassa

Enrico Paganuzzi, "Mario Bevilacqua, amico della musica," in Lanfranco Franzoni, *Verona: la galleria Bevilacqua*, Per una storia del collezionismo (Milan: Edizioni di Comunità, 1970), 145–46.

[A set of seven large recorders.

...

A set of five flutes.

...

Nine recorders, both large and small.

...

A large flute in a case.]

1594, Graz

Steiermärkisches Landeszeughaus; inventory:

Fuetteral mit Pfeiffen 24

Gerhard Stradner, "Die Musikinstrumente im Steiermärkischen Landeszeug in Graz," in *Trommeln und Pfeifen—Militärzelte—Underthalbhänder—Nürnberger Waffen—Waffenhandel und Gewehrzeugung in der Steiermark* (Graz: Landeszeughaus am Landesmuseum Joanneum, 1976), 9.

[Cases with fifes 24]

1594, Medinaceli

At his death, Juan Luí de la Cerda, the fifth Duque de Medinaceli, owned:

un juego de flautas con honce flautas chicas y grandes metidas en una caja rota ... 300 r[eale]s
Beryl Kenyon de Pascual, "Two Sixteenth-Century Spanish Inventories," *Galpin Society Journal* 49 (1996): 199.

[a set of recorders consisting of eleven small and large recorders kept in a broken case... 300

reales]

1596, Innsbruck

Inventory of instruments owned by Erzherzog Ferdinand von Tirol at Schloß Ambras:

2 gelbe zwerchpfeifen

Julius Schlosser, *Die Sammlung alter Musikinstrumente. Beschreibendes Verzeichnis* (Vienna: Kunstverlag Anton Schroll, 1920; facsimile, Hildesheim & New York: Olms, 1974), 11.

[Two yellow flutes]

1596, Innsbruck

Inventory of instruments owned by Erzherog Ferdinand von Tirol in the instrument room at Schloß Ruhelust:

Flauti, mit clainen drümblen zu gebrauchen, 6 stuckh, ain pasz, 3 tenor und 2 discant.

...

Instrument per concerta, 6 stuckh, als 2 grosse flauten, 2 cordali und 2 zwerchpfeifen.

Zwerchpfeifen von fladernholz, sein 11 stuckh, als 2 pasz, 6 tenor, 3 discant.

Weisse alte zwerchpfeifen, 4 stuckh, als 2 pasz und 2 tenor.

...

Mer alte weisse pfeifen, so im Teütschen land gemacht worden, sieben stuckh, als 2 pasz, 3 tenor, ain discant und ain clainer discant.

Pfeifen von fladernholz, so in Frankhreich gemacht worden sein, 17 stuckh, als 2 grosse pász, 5 tennor, mer 4 pász, 4 discant, 2 claine discant.

Und noch darzue 2 zwerchpfeifen per concert.

...

Instrument zum studiern für die knaben, so von gedachtem Wagger erkhaufft worden, als ain fuettral weisz züngen und ain fuettral zwerchpfeifen,

...

Ain grosse flaut per concert von Venedig erkhaufft.

Franz Waldner, "Zwei Inventarien aus dem XVI. und XVII. Jahrhundert über hinterlassene Musikinstrumente und Musikalien am Innsbrucker Hofe," *Studien zur Musikwissenschaft* 4 (1916): 129–30; Julius Schlosser, *Die Sammlung alter Musikinstrumente. Beschreibendes Verzeichnis* (Vienna: Kunstverlag Anton Schroll, 1920; facsimile, Hildesheim & New York: Olms, 1974), 12–13.

[Tabor pipes, to be used with small drums: six items, one bass, three tenors, and two discants.

...

Instruments for concerted playing: six items, namely two large recorders, two kortholts (?), and two flutes.

Flutes of maple: eleven items, namely two basses, six tenors, and three discants.

Old light-colored (or unstained?) flutes: four items, namely two basses and two tenors.

...

Also, old light-colored (or unstained?) pipes (recorders or shawms), which were made in Germany: seven items, namely two basses, three tenors, one discant, and one small discant.

Pipes (recorders or shawms) of maple, which were made in France: seventeen items, namely two great basses, five tenors, also four basses, four discants, and two small discants.

And also with them two flutes for concerted playing (?).

...

Instruments for the boys to study, bought from the above-mentioned [Georg] Wagger [of Nuremberg], namely a case of light-colored (or unstained?) cornetts and a case of flutes.

...

A large recorder tuned for concerted playing (?) which was bought from Venice.]

1598, Graz

Steiermärkisches Landeszeughaus; inventory:

Fuetral mit Pfeiffen 20

Gerhard Stradner, "Die Musikinstrumente im Steiermärkischen Landeszeug in Graz," in *Trommeln und Pfeifen—Militärzelte—Underthalbhänder—Nürnberger Waffen—Waffenhandel und Gewehrerzeugung in der Steiermark* (Graz: Landeszeughaus am Landesmuseum Joanneum, 1976), 10.

[Cases with fifes 20]

1598, Nuremberg

Inventory, 8 December:

Also "so weiland Martin Pauman seliger in Verwahrung gehabt" (that the late Martin Pauman had in his safe-keeping):

Item ein groß Futter Flötten, 1 Baß, 1 Vagant, 3 Tenor mit Schloßen, 2 Discant, 3 Tenor ohne Schloß ... Stuckh 10; Nota. Seind alle vorhanden und gantz im Futher.

Item ein Futer Flötten, so gar alt darinnen ... Stuckh 6; Nota. Finden sich nicht mehr als 5 Stuckh.

....

Item 2 Futter Zwerch Pfeiffen, 2 Paß und 4 Tenor ... Summe 6; Nota. Seind alle unverserth befunden.

....

Item 1 Futer mit 9 Flötten, in der größen 1 Zwerch Pfeiffen, oben einer handbreith mit Silber beschlagen, ist das Futter mit schwartz Leder uberzogen und zum Thail verguldt ... St. 10; Nota. Ist alles verhanden.

Ekkehard Nickel, *Der Holzblasinstrumentenbau in der Freien Reichsstadt Nürnberg* (Munich: Katzbichler, 1971), 339–41.

[Item, a large case of recorders, one bass, one vagant, three keyed tenors, two discants, three tenors without keys ... 10 items. N.B. They are all present in the case.

Item, a case of very old recorders, containing six items. N.B. No more than five of them have turned up.

...

Item, two cases of flutes, two basses and four tenors ... six altogether. N.B. All are in good condition.

...

Item, a case with nine recorders, in the largest (slot?) one flute, decorated on top with one hand's breadth of silver; the case is covered with black leather and partly gilded... ten items. N.B. They are all there in good condition.]

1599, Český Krumlov

6 October; inventory of the Rožmberk Court band. [FIX UP]

Popis Instrumentu Muzýczkých B. M. Pánie. Kterájto Instrumenta Za Kaplmistrem Zústawagy. Stafla Z Porucžěný Břsom Pánie w stržědu po swatím Frantisskuginak 6. Dne Octobru Anno 1599.

...

Fletný Welký Basy z haky - - - 3.

Tenory s zamky - - - 3

Menssy tenory - - - 4

Alty - - - 3.

Dysskanty malý - - - 1.

To wsse w gednom pówzđe gest

Tercynkűw - - - 5

Postranný Pýsstály - - - 4.

To w gednom pówzđe wsse gest.

Státni Oblastni Archiv v Treboni, Rožmberk papers.

[Description of the musical instruments of Master B. M. These instruments stay with the Capellmeister. The Master gave orders to write down the following on the Wednesday after St. Francis's Day, that is, on 6 October 1599.

...

Big bass recorders with crooks - - - 3.

Tenors with keys - - - 3

Smaller tenors - - - 4

Altos - - - 3.

Small discants - - - 2.

All of them together in a case.

Third-cornetts - - - 5

Transverse flutes - - - 4.

All of them together in a case.]

1599, Kraków

Probate inventory of Bartłomiej Kiejcher, woodwind and string maker:

Napřód czarna skrzynka, potarta, w której się kładły rzeczy niżej opisane.

—*24 piszczałek szwajcarskich rozmaitych.*

—*Składane szwajcarskie wielkie cztery piszczałki.*

...

—*Starych szwajcarskich piszczałek cienkich i miaższych 10.*

...

7 par małych białych niedogotowanych piszczałek.

...

—Skrzynka czarna nie bardzo wielka, w którą się niedorobione piszczałki i z zamorską trzcina włożyły.

...

—W puzdrze białem starem fletów niedorobionych 8 sztuk.

Pierre Ducept, “Inventory of the Workshop of Bartłomiej Kejcher, born in Kraków in 1548, dead in Kraków in 1599, the 9 of January,” *FoMHRI Quarterly*, no. 15 (April 1979): 60–63, Comm. 202; translation based on the same.

[A black box in which are the following things:

24 Swiss pipes of different kinds.

4 great Swiss pipes that can be put together.

...

10 old Swiss pipes, thin and thick.

...

7 pairs of little, white, unfinished pipes (recorders?).

...

a black box, not very big, where are unfinished pipes (recorders?) with cane from abroad.

...

in an old white box, 8 recorders unfinished.]

1600, Ferrara/Modena

Alfonso II d’Este to Cesare d’Este.

18 December.

Nelli Diamanti, in Fer[rar]a. Io sottoscritto hò riceputo inconsegna da M. Ludovico Borghi li infrascritti instrumenti, et altre robbe pertinente alla Musicha, per farli condure à Modona al Ser^{mo} Sig^r duca Cesare d’Este.

...

Itté. Una cassa fodrata di panno rosso con Viole a sei dentro

Itté. Un’altra cassa simile con Viole n° duo e flauti con sua cassa.

...

Io Luigi Mazzi Musico del Ser.^{mo} di Modena ho ricevute le sopradette robbe.

Edmond Vander Straeten, *La musique aux Pays bas avant le XIXe siècle*, VI (Brussels: Muquardt, 1882), 117–18; L. F. Valdrighi, *Cappelle, concerti e musiche di casa d’Este dal sec. XV al XVIII*, Musurgiana 12 (Modena: G. T. Vincenzi e Nipoti, 1884), 59.

[In the Palazzo dei Diamanti, Ferrara. I the undersigned have received from Lodovico Borghi the instruments mentioned below, and other things relating to music, to send them to Modena to duke Cesare d’Este.

...

Item, A case lined with red cloth with six viols inside.

Item, Another similar case with two viols and recorders with their case.

...

I, Luigi Mazzi, musician of the Serenissimo of Modena, have received the above-mentioned things.]

1602, Madrid

Philipp II of Spain, 14 May 1602: collection valued by Joan de Rojas Carrion, viol-maker, Alonso de Morales, cornettist in his Majesty's Chapel Royal, and Josepe de Ysassi, organist. Morales served a1592–p1612 (“cantor alto de corneta—43800 *m[a]r[avedi]s*”)

key to money: 1 *ducado* (ducat) = 11 *reales*; 1 *real de plata* = 34 *maravedís*.

Una caja cubierta de cuero negro, forrada por dentro en cuero colorado, con visagras de sierro, y cerraduras y llaves, tiene dentro seis piphanos de marphil, los quatro menores, con brocaes de plata dorada, y los dos mas largos con brocaes y guarniciones de plata dorada, que fueron de la Reyna Maria, tiene los Juan Bautista de Medina. Tasados en mill reales; nº 1.

...

Seis pipharos de box, en doce pieças, las quatro con unas junturas de plata, en su caja. Tasado en treynta reales; nº 14.

Un bajon mui grande de madera de box, con guarniciones de laton, en una caja cubierta de cuero negro, forrada por dentro en papel colorado, con cerradura y llave. Tasado en seis ducados; nº 15; es contravajo de flauta.

Otro bajon mui grande de madera de box, con guarniciones de laton, metido en una funda de lienço en una caja, como la contenida en baparticla antes desta. Es contravajo de flauta. Tasado en seis ducados; nº 16.

Otro bajon grande de madera de box, guarnecido de laton, e una caja redonda cubierta de cuero negro, forrada en frisaverde, con el tudel de laton a todo en leca. Es tenor de las flautas grandes. Tasado en dos ducados; nº 17

....

Seis pipharos de marphil, los dos dellos en dos pieças, cada uno en ceremate de la una dellas, una guarnicion de plata blanca lesa, y los otros quatro menores en los dos, cada uno en una pieça, y el uno dellos con dos guarniciones de plata lesa, metidos en una caja cubierta de cuero negro, con una funda de baqueta, tiene los Juan Baup^a de Medina. Tasados en docientos reales; nº 19.

Otros siete pipharos de madera leonada de Allemania, los tres en dos pieças, cada uno en una pieça, cada uno con unas junturas de cuerno y los tres con unas guarnicioncillas de laton, en un caja cubierta de cuero negro. Tasados en dos ducados; nº 20.

Otros ocho pipharos de madera de Allemania, los quatro en dos pieças y los otros quatro en una, cada uno con una caja cubierta de cuero negro. Tasados en seis ducados; nº 21.

...

Siete flautas de madera de Alemania grandes, con una caja cubierta de cuero negro. Tasadas en docientos reales; nº 31.

...

Catorce pipharos de madera de Alemania, los quatro grandes, con fundas de lienço, y los dies menores sin ellas, en una caja cubierto de cuero negro, con maletón de cuero. Tasada en cien reales; nº 34.

Honce pieças de viseles y guarniciones de laton de las chirimias y flautas, y pieças

susodichas, en una caja redonda cubierta de cuero negro pequeña, con cerradura barnizada de negro. Tasadas en seis ynstrumentos; n° 35.

...

Una caja grande de Allemania, con su tapador, en que ay dos flautas grandes, tres pequeñas y dos pipharos, y otros tres pipharos, que por toda son las dichas dies piezas n° 47. Tasado en cien reales.

Mas otros tres pipharos, unos mayores que otros; n° 48, con la caja.

...

Otro flauta de madera de box, metida en una caja negra cuadrada, forrada en paño colorado, y la flauta metida en una funda de anjeo, la caja concerradura y goznes de laton; n° 50. Tasada en treynta reales.

Edmond Vander Straeten, *La musique aux Pays bas avant le XIXe siècle*, VIII (Brussels: Muquardt, 1888), 312–19; translation and bracketed additions from Martin McLeish, “An Inventory of Musical Instruments at the Royal Palace, Madrid, in 1602,” *Galpin Society Journal* 21 (1968): 114–20.

[A black leather case, lined on the inside with red leather with iron hinges and locks and keys. It contains six ivory flutes, the four smaller ones with re-enforcing rings of gilt silver and the two larger ones with re-enforcing rings and adornments of gilt silver, which belonged to Queen Mary. They are held by Juan Bautista de Medina [*maestro de los ministriles*]. Valued at 1000 *reales*; no. 1. [On June 11, 1608, delivered to Alonso Orncate] [Delivered to the town of Grajal at the set price]

...

Six boxwood flutes in twelve pieces, four of them (the flutes) with some silver joining bands (?): in their case. Valued at 30 *reales*; no. 14. [On July 23, 1609, given at the set price to Alonso Diaz de Villabille, on account of 157390 *maravedis* of his agreement.]

A very large bass instrument of boxwood with adornments of brass, in a case covered with black leather, lined on the inside with red paper; with lock and key. Valued at 6 ducats; no. 15. It is a bass recorder. [On June 12, 1609, given at the set price to Juan Monte de Colmenares: 200890 *maravedis* of his agreement.]

Another large bass instrument of boxwood, with adornments of brass, placed in a linen cover, in a case like that contained in the entry before. It is a bass recorder. Valued at 6 ducats; no. 16. [On the said day given to Juan Monte de Colmenares at the set price, on account of his agreement.]

Another large bass instrument of boxwood, adorned with brass, in a round case covered with black leather, lined in green cloth, with the brass crook fastened to it. It is a tenor to the large recorders. Valued at 2 ducats; no. 17. [On the said day to the same Colmenares]

...

Six ivory flutes, two of them in two pieces, one finished with a smooth adornment of white silver, and (of) the other four smaller ones two each in one piece, one of them with two smooth silver adornments, kept placed in a case covered with black leather, with a cowskin sheath; held by Juan Bautista de Medina. Valued at 200 *reales*; no. 19 [On June 12, 1609, given to Juan Monte de Colmenares at the set price, on account of 200850 *maravedis* of his agreement.]

Another seven flutes of tawny wood from Germany, three of them in two pieces (and the rest) in one piece, with some jointing bands of horn, and three of them have little adornments of brass, in a case covered in black leather. Valued at 2 ducats; no. 20. [On July 7, 1609, given at the set price to Simon Garcia de Trejo, on account of 123690 of his agreement.]

Another eight flutes of wood from Germany, four of them in two pieces, and the other four in one (piece), each in a case covered in black leather. Valued at 6 ducats; no. 21. [On the same day to the said Garcia de Trejo.]

...

Seven large recorders of wood from Germany with a case covered in black leather. Valued at 200 *reales*; no. 31. [On July 7, 1609, given at the set price to Simon Garcia de Trejo, on account of 123690 of his agreement.]

...

Fourteen flutes of wood from Germany, the four large ones with linen covers and the ten smaller ones without; in a case covered with black leather; with a leather bag. Valued at 100 *reales*; no. 34. [On November 18, 1609, given at the set price to the ensign Beltran Garcia, on account of 45698 of his agreement.]

Eleven pieces of bevals and brass adornments from the shawms and “flutes,” the said pieces in a small round case covered in black leather with a black varnished lock. Valued with their instruments; no. 35.

...

A large case from Germany with lid, in which are two large recorders, three small ones, and five flutes, which all together make the said ten items; no. 47. Valued at 100 *reales*. [Not received in the auction]

Another three flutes, some larger than others; no. 48; with its case. Not valued. [Not received in the auction]

...

Another recorder of boxwood kept in a square black case lined with red cloth, and the recorder placed in a linen cover; the case with lock and hinges of brass; no. 50. Valued at 30 *reales*. [Not received in the auction]

1602, Siena

Simone Nodi’s heirs returned to the palace:

Una cassa di cornetti muti di sei; Due casse di flauti dritti, una nera e l’altra gialliccia; Una cassa di flauti traversi; Un’altra cassa di sordine numero sei; Molti altri corpi di libri di musica.

Frank A. D’Accone, *The Civic Muse: Music and Musicians in Siena during the Middle Ages and the Renaissance* (Chicago: University of Chicago Press, 1997), 487–88.

[A case of six mute cornetti; two cases of recorders, one black, the other yellowish; a case of flutes; another case of six sorduns; many other music books.]

1603, Hengrave, near Newmarket

March-April; on Sir Thomas Kytson’s death: included:

In y^e chamber where y^e musicions playe.

...

Instreuments and Books of Musicke.

...

Item, one case of recorders, in number vij.

...

Item, two flewtes, wthout cases.

John Gage, *The History and Antiquities of Hengrave, in Suffolk* (London: James Carpenter, Joseph Booker, and John Deck, 1822), 23–24.

[In the chamber where the musicians play.

...

Instruments and books of music.

...

Item, one case of recorders, in number six.

...

Item, two flutes, without cases.]

1604, Florence

Summary of 3 inventories (Pitti, Vecchio, and Medici palaces)

Flautj d'avorio e altre sorte n° 14.

Piero Gargiulo, “Strumenti musicali alla corte Medicea: nuovi documenti e sconosciuti inventari (1553–1609),” *Note d’archivio per la storia musicale* 3 (new series) (1985): 70.

[Fourteen recorders of ivory and other kinds.]

1605, Leipzig

29 June: City purchased:

1 Futter Querpfeifen 3 Tlr.

Rudolf Wustmann, *Musikgeschichte Leipzigs. 1: Bis zur Mitte des 17. Jahrhunderts* (Leipzig: B. G. Teubner, 1909), 161.

[1 case of flutes ... 3 Thalers.]

1606, Cuzco, Peru

A set (*terno*) of seven *flautas* and a curtal are included in a list of merchandise purchased.

Egberto Bermúdez, “The *ministriles* Tradition in Latin America, Part One: South America. 1. The Cases of Santafé (Colombia) and La Plata (Bolivia) in the Seventeenth Century,” *Historic Brass Society Journal* 11 (1999): 157.

1606, Kremsmünster

October: Monastery:

Vermerkht was Hanns Feichtinger Pfeiffenmacher zu Gmundten in ain Erwürdiges Conventd an Pfeiffen vnd anderen auf Crembsmünster im October des 606isten Jar gemacht

...

Zwai Stimberch Fleutten gemacht 7 fl.

...

Ain Fuederal der großen vnd kleinen Zwerchpfeiffen 2 fl 2 s

Vmb 2 khleine Fleuttl 1 s 18 pf

Reparatur einer alten Fleutten 2 s

2 Fleutl di Cornedthöch 2s 20 pf

Altman Kellner, *Musikgeschichte des Stiftes Kremsmünster: nach den Quellen dargestellt* (Kassel: Bärenreiter, 1956), 167–68.

[Noted what Hanns Feichtinger, Pfeiffenmacher in Gmunden in an honorable convent/monastery made in the way of woodwind instruments and other for Kremsmünster in October 1606

...

Two consorts of recorders made 7 fl.

A case for large and small flutes 2 fl 2 s

(A case) For two small recorders 1s 18 pf

The repair of an old recorder 2 s

(The repair of) two (small?) recorders at cornett pitch 2s 20 pf]

1607, Boston, Lincolnshire

21 March: Probate inventory of musician Aurthur Ondum included:

... one dobbble curtall Instrument the fowrthe p[ar]te of a noyse of recorders, the one halfe of a noyse of old violens with their cases [all together valued at £4]

Lincoln Record Office INV 105/101; cited in Michael Fleming, “Some Points Arising from a Survey of Wills and Inventories,” *Galpin Society Journal* 53 (2000): 311; Maggie Kilbey, *Curtal, Dulcian, Bajón: A History of the Precursor to the Bassoon* (St. Albans: author, 2002), 36.

[... one double curtal instrument, the fourth part of a noise of recorders, the one half of a noise of old violins with their cases]

1607, Stralsund, Estonia

2 February: Letter from Jonas Depensee, Kunstpfeifer, writing about his son Andreas to Paul Friedeborn, Stadtschreiber, in Stettin:

Was nun mein sohn anlanget und seine Kunst die er mit allem fleiß gestudiret und gelernt hat, auff allerley musikalischen instrumenten, erstlich ist er ein guter trumpeter, zum anderen ein guter zinckenbläser, zum dritten geiget er einen guten discant, pfeiffet eine gute querpfeiffe, auff dulcian, auff der quart posaune tenor und alt posaune, in summa auff allerley instrumenten gar perfect doch ohne ruhm ze melden, wie man saget: eigenlob stincket, aber er kan es beweisen, darauf stehet alles, was die ohren hören, die augen sehen, die bezeugen das werck. Ist ein sitzamer mensch ist kein haderer oder zencker, weis sich bei guten leuten wol zu halten, wartet seines dings mit fleiss darzu er bestallt ist die instrumente die ich ihme mitgebe kan er Godt lob alle gebrauchen, posaunen und zincken dar bei eine gute quart posaune zum 2 ein stimmwerck dulcian zum dritten ein stimmwerck große und kleine bomhart zum vierten ein stimmwerck grobe [recte große?] zincken zum fünfften ein stimmwerck krumphörner zum sechsten ein stimmwerck querpfeiffer, zum siebeden ein stimmwerck flöten zum achten ein stimmwerck geigen, das er mit achterley ahrt stimmen der instrument verendern kan und gebrauchen quin[que] und Sex uocum oder octo vocum.

Hans Engel, “Spieleute und Hofmusiker im Alten Stettin zu Anfang des 17.

Jahrhunderts,” *Musik in Pommern; Mitteilungsblatt* 1 (1932): 8–9.

[Now, concerning my son and his art which he has studied and learned with all diligence on all kinds of musical instruments: first he is a good trumpeter, second a good cornett player, third he plays a good discant part on the violin, blows a good flute (and) on curtal, and on quart, alto, and tenor trombones: in sum, wellnigh perfect on all kinds of instruments, but without being conceited, (for) as one says: self-praise is no recommendation; but he can prove it, everything that the ears hear (and) the eyes see bears witness to his work. He is a well-behaved man, is not quarrelsome or a brawler, knows how to hold himself well among well-bred people, always works diligently; he is appointed with the instruments that I can now make over to him and, praise God, he can all use: trombones and cornetts, among them a good quart trombone; second, a consort of curtals; third, a consort of large and small shawms; fourth, a consort of curved (?) cornetts; fifth, a consort of crumhorns; sixth, a consort of flutes; seventh, a consort of recorders; eighth, a consort of violins; so that he can change between eight kinds of instruments and use five and six or eight kinds of (instrumental) voices.]

1608, Cheshire

31 March; will of Francis Fitton:

Item I will and bequeath to my cosin Edmund ffyton sonne and heire to my late nephew william ffitton the somme of Twenty poundes in money And also I do further bequeath to him a somme of tenn poundes in money which I did lend to him at his going into Spaine with sir Richard Leveson in consideracion of a sett of violles de la gamba of his late fathers and also a sett of Recorders and a great Syterne a Lute and a paire of virginalles which were all his said late fathers and by him left in my keeping which said sett of vialles I did lend to Sir Iohn Davers knight deceased and were sithence in the handes of dame Elizabeth davers his late widow and since then also in the handes of Sir Charles davers knight hir sonne attained by whose fall the said vialles may fortune to be loste but the virginalles and lute are ready for him my said nephew Edmund ffitton and also the said great Sitherne in my owne now lodging in the Strond the red cocke nere the Savoy. And the said somme of Twenty poundes formerly bequeathed to him, my will is shall be deluered to him my said cosin Edmund ffitton within six monethes next after my decease, if the said Instruments shall not be deliuered to him within that time of the said six monethes or before, safe and sound which I am greatly in doubt will not be donne and so deliuered to him, But if he shall so receiue backe the said Instruments Then the said legacy of twenty poundes to him to cease and to be void.

York, Borthwick Institute, Wills/30b, fol. 628; quoted in Elizabeth Baldwin, *Paying the Piper: Music in pre-1642 Cheshire*, Early Drama, Art, and Music Monograph Series, 29 (Kalamazoo, MI: Medieval Institute Publications, Western Michigan University, 2002), 138–39. Baldwin writes (p. 139): “The situation is a complex one. The instruments, which evidently originally belonged to Francis Fitton’s nephew William, were apparently left with Francis Fitton as surety by William’s son Edmund in consideration of £10 lent to him at that time. Given the number and range of instruments—a set of viols, a set of recorders, a [cittern], a lute and a pair of virginals—the sum seems small, and the additional £20 left to Edmund is evidently to offset the possible loss of the set of viols. These had been lent to Sir John Danvers, Francis Fitton’s brother-in-law, and on his death

were used by his wife as well as by their son, Sir Charles Danvers. Unfortunately for the Fitton viols, Sir Charles Danvers was attainted because of his part in the Essex rebellion and was executed 18 March 1601. As a result his large estate in Wiltshire was escheated to the crown. Although James I allowed Henry Danvers to inherit his brother's property in 1603, Fitton was clearly doubtful whether in the initial seizure of the property portable goods such as the viols might not have been sold or removed. As the viols were not his own property, he is seeking in his will to insure that his cousin (actually his great-nephew) is not the loser by it. The virginals, lute, and cittern are, he is quick to assure Edmund, available for him at the Red Cock in the Strand, Francis' lodging. The recorders are not mentioned. They may have been part of the Danvers' loan and therefore lost like the viols."

[Item, I will and bequeath to my cousin, Edmund Fitton, son and heir to my late nephew, William Fitton, the sum of £20 in money. And also, I do further bequeath to him a sum of £10 in money, which I did lend to him at his going into Spain with Sir Richard Leveson in consideration of a set of viols de la gamba of his late father's and also a set of recorders and a great cittern, a lute, and a pair of virginals, which were all his said late father's and by him left in my keeping; which said set of viols I did lend to Sir John Danvers, knight, deceased, and were since in the hands of Dame Elizabeth Danvers, his late widow, and since then also in the hands of Sir Charles Danvers, knight, her son, attainted, by whose fall the said viols may fortune to be lost; but the virginals and lute are ready for him, my said nephew Edmund Fitton, and also the said great cittern in my own now lodging in the Strand, the Red Cocke near the Savoy. And the same sum of £20 formerly bequeathed to him, my will is shall be delivered to him, my said cousin Edmund Fitton, within six months next after my deceased, if the said instruments shall not be delivered to him within that time of the said six months or before, safe and sound, which I am greatly in doubt will not be done, and so delivered to him. But if he shall so receive back the said instruments, then the said legacy of £20 to him to cease and to be void.]

1609, Hechingen

Inventory, Kapelle, including:

Ein stimmwerckh flöten seind 12. als ein grosser bass. 3 tenor. 3 alt. 3 discant und 1 hoher discant. der ander hohe discant mangled.

Fünf flöten als 2 tenor und 3 tenor.

6 holffletten

...

Sechs schwegel pfeifen in einem fueteral auch 2 ainzige schwegel pfeifen.

Ernst Fritz Schmid, *Musik an den schwäbischen Zollernhöfen der Renaissance*, Beiträge zur Kulturgeschichte des deutschen Südwestens (Kassel: Bärenreiter, 1962), 529. The case of recorders is presumably that listed as missing in 1612 (see below). The inventory of 1623 lists only the unspecific "*Etlich pfeüfen*" [various pipes] (Schmid, p. 530).

[A consort of twelve recorders, consisting of a large bass, three tenors, three altos, three discants, and one higher discant; the other high discant is lacking.

Five recorders, namely two tenors and three tenors [sic].

Six *holffletten* (?)

...

Six tabor pipes in a case; also two individual tabor pipes.]

1609, Nuremberg

Inventory, 9 February, including:

1 große Futter Flöten, seind 10 Stuckh

....

2 Futter Zwerch Pfeiffen, seind in jedem 6 Stuckh.

Added in another hand:

1 Fuder Flöden, 9 an der Zahl.

Item 1 alt Stimmwerck Flöden, an der Zahl: 4.

Another inventory of 17 July:

Item 2 mit schwarzem Leder überzogene Futeral Zwerch Pfeiffen, seindt in yedwederm 6 Stuckh.

....

Item ein großes Stimberckh Flöten in einem schwarzen, mit Leder überzogenem Futeral, seindt deroelben 10 Stuckh, und zwen mößerne Stäfft, zu den zweien grösten Flöten gehörig.

Item ein kleiner Stimberckh Flöten, in einem schwarzen, mit Leder überzogenem Futeral, seindt deroelben anfänglich 9 Stuckh gewesen, anyezo aber mehr nicht vorhanden dann 8 Stuckh.

....

N.B. Item ein alt Stimberckh verderbter Flöten, in einem zerbrochenen Futeral, derer 4 Stuckh vorhanden.

Ekkehard Nickel, *Der Holzblasinstrumentenbau in der Freien Reichsstadt Nürnberg* (Munich: Katzschler, 1971), 341–44.

[Inventory of 9 February:

A large case of recorders: 10 items.

...

Two cases of flutes, six items in each.

Added in another hand:

A case of recorders, nine in number.

Item, an old consort of recorders, four in number.

Inventory of 17 July:

Item, two cases of flutes covered with black leather, six items in each.

...

Item, a large consort of recorders in a case covered with black leather; in the same are 10 items plus two brass crooks belonging to the two largest recorders.

Item, a small consort of recorders, in a case covered with black leather; in the same there were originally 9 items, but now, however, [one is] no longer present, therefore 8 items.

...

N.B. Item, an old consort of ruined recorders in a broken case, of which four items exist.]

1610, Český Krumlov

Inventory of the Rožmberk Court band.

Instrumenta Müzická, pořadněgi než prwe poznámenána.

...

*Fletný welký Bassý s Haký - - - 3.**Tenoři s Zamký - - - 3**Menssý Tenoři - - - 4**Alty - - - 3.**Dýsskant - - - 1.**To wsse w gednom póuzdře gest**Tercyňkuw pět - - - 5**Postrannj Pýsstálý - - - 4.**To w gednom póuzdře wsse gest.*

Státni Oblastni Archiv v Treboni, Rožmberk papers 20a, ff. 8r–8v; see also Jaroslav

Vanický, "The Rožmberk Band and its Inventory," *The Consort*, no. 22 (1965): 25.

[Musical instruments, written down in a better way than before.]

...

Big bass recorders with crooks - - - 3.

Tenors with keys - - - 3

Smaller tenors - - - 4

Altos - - - 3.

Discant - - - 1.

All of them in a case.

Five third-cornetts - - - 5

Transverse flutes - - - 4.

All of them together in a case.]

1612, Hechingen

13 May; notice in the inventory of the music collection of instruments that had gone missing:

*Abgang an instrumenten**Erstlich ein fueteral von flöten*Ernst Fritz Schmid, *Musik an den schwäbischen Zollernhöfen der Renaissance*, Beiträge zur Kulturgeschichte des deutschen Südwestens (Kassel: Bärenreiter, 1962), 530. The case is presumably that listed first in the inventory of 1609 (see above).

[Loss of instruments

First, a case of recorders]

1613, Kassel

Landgräfllich-Hessische Hofkapelle.

Inventarium aller Musikalischen Instrumenten, So vf bevelch unsers G. F. undt Herrn, Herrn Moritz Landtgraf zu Hessen et: den 24^{ten} Februarij ao, 1613....

...

Ein Steinwerck flöten, Seindt vierzehn, darunder, Ein baß, vier Tenor, vier Alt drey Soprani undt zwey höhre Soprani.

...

Ein Futter Zwerchflöten, darinnen, Ein Baß, undt fünff andere Zwerchflöten.

Ein Futter Zwerchpfeiffen, darinnen der Baß undt fünf andere Zwerchpfeiffen.

Mehr Ein Futter größere Zwerchpfeiffen dan die vorhergesetzte, darinnen vier gleiche Zwerchpfeiffen.

...

Drey Zwerchpfeiffen ohne Futter.

Zwey alte Zwerchpfeiffen.

Eine kleine Baßflöte zu

Einem gar kleinem flötgen.

...

Marpurgische Instrument.

Ein flöten Futter, darinnen zwen Baß, vier Tenor.

...

Eine Zwerchpfeiffen Futter darinnen Ein Baß undt fünf ander Zwerchpfeiffen.

...

Zwey große Baß flöten mit einem eß dabey.

Ernst Zulauf, *Beiträge zur Geschichte der Landgräfllich-Hessischen Hofkapelle zu Cassel bis auf die Zeit Moritz des Gelehrten* (Inaugural diss., Leipzig; Cassel: Döll, 1902), 115–19.

[Inventory of all musical instruments, drawn up at the command of our gracious prince and lord, Moritz Landgraf of Hesse, February 24, 1613.

A consort of fourteen recorders, namely one bass, four tenors, four altos, three sopranos, and two higher sopranos.

...

A case of transverse recorders (like Praetorius's *Dolzflöten?*), containing one basset and five others.

A case of flutes, containing the bass and five others.

Also, a case of larger flutes than the above, containing four matching flutes.

...

Three flutes without case.

Two old flutes.

A small bass recorder to an extremely small recorder.

...

Marburg Instruments:

A recorder case, containing two basses and four tenors.

...

A flute case, containing a bass and five other flutes.

...

Two great bass recorders with a crook for them.]

Translation based on Anthony Baines, "Two Cassel Inventories," *Galpin Society Journal* 4 (1951): 32–33, with additions.

1613, Paris

15 February; probate inventory of Guillaume Duburet, violon ordinaire de la chambre du roi:
Six petitz flagolletz de plusieurs fassons et grandeurs, prizez ensemble 20 s.

Madeleine Jurgens, *Documents du Minutier Central concernant l'histoire de la musique (1600–1650)*, II (Paris: La Documentation Française, 1974), 202–3.

[Six small flageolets of various makers and sizes, valued together at 20 sols.]

1614, Basel

Dr. Felix Platter's bequest.

4 Spinett, 4 Klavichordi, 1 Clavicymbalum, 1 Regal mit 2 Blasbälgen, 7 Violen de la gamba, 6 Lauten, darunter 1 Theorbe, 10 Flauten, 2 Mandolinen, 1 Lobsa, 1 Zittern, 1 Holzengelchen, 1 Tenor, 2 Diskant, 1 Trumschen.

Karl Nef, "Die Musik in Basel. Von den Anfängen im 9. bis zur Mitte des 19.

Jahrhunderts," *Sammelbände der Internationalen Musikgesellschaft* 10 (1908–9), 544.

[Four spinets, four clavichords, one harpsichord, one regal with two bellows, seven viole da gamba, six lutes, among them one theorbo, ten recorders, two mandolins, one _____, one cittern, one small wooden cornett (?), one tenor, one discant, one tromba marina (?).]

1614, Valemoro

Hay al presente tres flautas, dos tenores y un tiple y dos tenores de chirimías y un sacabuche.

Antonio Gallego, "Un siglo de musica en Valemoro (1582–1692)," *Revista de musicologia* 1 (1978): 246.

[There are at present three recorders, two tenors and a soprano, and two tenor shawms and a trombone.]

1615, Rome

Inventory of Vittoria Vellia (sister-in-law of the composer Emilio de Cavalieri), resident of the piazza Cavalieri, 1 November:

... un flauto di vetro paonazzo, un altro flauto in 2 pezzi d'avorio, un altro flauto di vetro paonazzo, un altro flauto di legno ... doi casette con diversi instrumenti di flauti....

Franca Trinchieri Camiz, "Gli strumenti musicali nei palazzi, nelle ville e nelle dimore della Roma del Seicento," in *La musica a Roma attraverso le fonti d'archivio: Atti del Convegno internazionale Roma 4–7 giugno 1992*, a cura di Bianca Maria Antolini, Arnaldo Morelli e Vera Vita Spagnuolo, *Strumenti della ricerca musicale collana della Società Italiana di Musicologia*, 2 (Lucca: Libreria Musicale Italiana, 1994), 602.

[... a recorder of purple glass, another recorder of ivory in two pieces, another recorder of purple glass, another recorder of wood ... two boxes with various "flute" instruments....]

1617, Leipzig

1 March: City purchased:

3 Tenor- und Dechantflöten 5 fl. 3 Gr.

Rudolf Wustmann, *Musikgeschichte Leipzigs. 1: Bis zur Mitte des 17. Jahrhunderts* (Leipzig: B. G. Teubner, 1909), 161.

[Three tenor and discant recorders 5 Fl. 3 Gr.]

1617, Norwich

24 October; Inventory of Edward Jefferies, musician [member of the Norwich Waits]:
in the parlor in the howse the intestate late dwelt

...

Item one old Lute & a flute & ij old instrumentes vj s.

Norwich 1540–1642, ed. David Galloway, Records of Early English Drama (Toronto: University of Toronto Press, 1984), 157.

[in the parlor in the house the intestate late dwelled

...

Item, one old lute and a flute and two old instruments 6s.]

Jefferies was a member of the Norwich Waits from 1612 until his death in 1617. See David Lasocki, “Professional Recorder Players in England, 1540–1740” (Ph.D. dissertation, The University of Iowa, 1983), II, 734–35.

1617–18, Norwich

Instrumentes in the custody of the waites

...

Fower Sackbuttes and three Recorders / Three Cornettes and fiue Howb’o’yes.

Norwich 1540–1642, ed. David Galloway, Records of Early English Drama (Toronto: University of Toronto Press, 1984), 153.

[Instruments in the custody of the waits

...

Four sackbuts and three recorders / three cornetts and five hautboys.]

1620, Chester

16 November; inventory of property of the late Robert Hesketh:

Includes “vyolls, vyolentes, virginalles, sagbutts, howboies, and cornets, cithrun, flute and tabor pypes.”

Cited in John M. Ward, “Sprightly and Cheerful Musick: Notes on the Citterns, Gittern & Guitar in 16th and 17th-Century England,” *The Lute Society Journal* 21 (1979–81), 24.

[viols, violins, virginals, sackbuts, hautbois, and cornetts, cittern, flute and tabor pipes.]

1620, Darmstadt

Court; purchases:

Vor ein stück Flötten 25 fl.

Elisabeth Noak, *Musikgeschichte Darmstadt vom Mittelalter bis zur Goethezeit*, Beiträge zur Mittelhessischen Musikgeschichte, 8 (Mainz: B. Schott’s Söhne, 1967), 62.

[For a consort of recorders 25 florins]

See also below, 1623, Darmstadt.

1621–30, Paris

1621, 25 May: probate inventory of Jean Vuillart, conseiller du roi et correcteur en la chambre des comptes:

En l'étude

...

... un jeu de flutes d'Alleman concistant en quatre flutes garnyes d'argent pour les bouts et de leur estuy de cuir, le tout prié ensemble 4 l.

Madeleine Jurgens, *Documents du Minutier Central concernant l'histoire de la musique (1600–1650)*, II (Paris: La Documentation Française, 1974), 892.

[In the study

...

... a set of flutes consisting of four flutes decorated with silver for the ends and their leather case, all of them valued together at 4 livres.]

1630, 5 July: probate inventory of his wife, Marguerite/Marie Révérend: same instruments *Au renier*:

... ung jeu de flutes d'Allemant concistant en quatre fleutttes garnyes d'argent par les boutz et de leur estuy de cuir, prisé le tout ensemble 3 l.

ibid., 897.

[... a set of flutes consisting of four flutes decorated with silver for the ends and their leather case, all of them valued together at 3 livres.]

1622, Florence

25 January; Court:

Inventario di più sorte d'istrumenti musicali e altro, che tutto, [in] questo medesimo giorno, la Guardaroba Generale di S. A. S. ne fa la consegna a Lorenzo Allegri musico, come per rescritto di Loro Altezze Ser.me, in filza delli Ordini n° 212, che lo hanno eletto nel luogo che [= in cui] era il defunto Antonio Naldi detto il Bardella, e lui, come Guardaroba, darne conto quando bisognassi. Et si riconosce detto Lorenzo di tutto debitore e confessa havere ricevuto in consegna [firmando] per ricevuta in pie' del presente inventario....

...

Dieci Flauti di bossolo, drento a una cassa coperta di corame nero.

...

Sette Traverses, che [di cui] tre grosse, una mezzana e tre sopranini, e tutte di bossolo, che a una [v'è] un cerchietto di rame, d'orate e lavorate, incassate come di là.

...

Un Flauto grosso, con sua esse d'ottone, entro a una cassa coperta di cuoio.

Undici Flauti di bossolo, tra grandi e piccoli, entro a una cassa coperta di cuoio, con le loro ghierre d'ottone ordinarie, con tre esse d'ottone.

Sedici Flauti di bossolo, tra grandi e piccoli, che [di cui] n° 11 con ghierre d'argento d'orate [e] n° 5 piccoli senza niente, con tre esse d'argento d'orate e lavorate alla domaschina, e tutto drento a una cassa coperta di cuoio.

...

Tre Traverses di bossolo

Un'altra Travera simile, rotta per la mezzo.

...

Dua Flautini di pero attaccati insieme.

...

Sei Traverse.

Mario Fabbri, "La collezione medicea degli strumenti musicali in due sconosciuti inventari del primo seicento," *Note d'archivio per la storia musicale* 1 (new series) (1983): 57–61.

[Inventory of many kinds of musical instruments and other things, which are all at the present time consigned to Lorenzo Allegri, musician, by the General Wardrobe of His Highness according to what His Serene Highness has written in the series of ordinances No. 212, whom (His Highness) has chosen in the place of the late Antoni Naldi known as "Il Bardella," and he (Allegri), as (Keeper of the) Wardrobe has to render when needed. And the said Lorenzo recognizes (his gratitude) and declares he has received in consignment the present inventory....

...

Ten boxwood recorders, in a case covered with black leather.

...

Seven flutes, three of them large, one medium, and three sopranos, and all of boxwood, one of which has a ring of copper, and the others are gilded and decorated, encased like (the others in another room).

...

A large recorder, with its brass crook, contained in a case covered with leather.

Eleven boxwood recorders, both large and small, contained in a case covered with leather, with their normal brass keys, with three brass crooks.

Sixteen boxwood recorders, both large and small, of which eleven have keys of gilded silver and five small ones have none, with three crooks of silver gilded and decorated in the Domaschina way, and all is (i.e., are) encased in a case covered with leather.

...

Three boxwood flutes.

Another similar flute, broken in half (or: in the middle).

...

Two small pearwood recorders which are joined together.

...

Six flutes.]

1622, Norwich

27 November

Citty Instrvmens

...

fflower Howbyes and an old Howbye broken / Two Tenor Cornettes / j Tenor Recorder / Two Counter Tenor Recorders / Two Tenor Cornettes / fiue Chaynes & fiue fflagges

Norwich 1540–1642, ed. David Galloway, *Records of Early English Drama* (Toronto: University of Toronto Press, 1984), 174.

[City instruments

...

Four hautboys and and old hautboy broken / two tenor cornetts / one tenor recorder / two countertenor recorders / two tenor cornetts/ five chains and five flags.]

4 December

The waites are permitted againe to vse their profession vntill Christmas next And they promise to bringe in iiii li. or a sufficient Sackbutt before the end of Christmas next And before they receiue theier wages to giue security for bringinge in the Citties Instrumentes, fflagges and Cheynes whensoever they shalbe required

one Howboy A treble Recorder a tenor howboy one Chaines and a flagge deliuered to Thomas Quashe /

...

Two Sackbuttes ij Recorders a Chayne & a fflagge to Peter Sandlyn

...

Two tenor Cornettes ij tenor howboys a tenor Recorder a chaine & a flagge to Edward Iefferis
Norwich 1540–1642, ed. David Galloway, *Records of Early English Drama* (Toronto: University of Toronto Press, 1984), 174.

[The waits are permitted again to use their profession until Christmas next, and they promise to bring in £4 or a sufficient sackbut before the end of Christmas next and before they receive their wages to give security for bringing in the city's instruments, flags, and chains whensoever they shall be required.

One hautboy, a treble recorder, a tenor hautboy, one chain and a flag delivered to Thomas Quashe /

...

Two sackbuts, two recorders, a chain and a flag to Peter Sandlyn.

...

Two tenor cornetts, two tenor hautboys, a tenor recorder, a chain and a flag to Edward Jefferies.]
 Edward Jefferies Junior (d. 1669) replaced his father in 1617, then served until at least 1659. Thomas Quash (1586–1638) served from 1609/10 to his death. Peter Sandlyn was appointed in 1617 and served until at least 1630. See David Lasocki, "Professional Recorder Players in England, 1540–1740" (Ph.D. dissertation, The University of Iowa, 1983), II, 735, 737–41.

1622, Paris

6 September: probate inventory of Jacques Michel, *fifre et tambour de la chambre du roi*:

Cinq flutes d'Allemant avec ung cornet, deux baguetes, une autre petite flute double, le tout prisé ensemble 20 s.

Madeleine Jurgens, *Documents du Minutier Central concernant l'histoire de la musique (1600–1650)*, II (Paris: La Documentation Française, 1974), 280.

[Five flutes along with a cornett, two drumsticks, another little double recorder, all together valued at 20 s.]

1623, Darmstadt

Court

*Inventarium vber die Instrumenta Musicalia vnndt Musicalische Bücher:**Neu gelieffert:*

...

2 discant geigen eine hat Augustin

...

*Hierzu ferner erkaufft Anno 1620 Fastenmeß**1 Stueck flöten, hat Augustin**1 laute er auch.*

Elisabeth Noak, *Musikgeschichte Darmstadt vom Mittelalter bis zur Goethezeit*, Beiträge zur Mittelrheinischen Musikgeschichte, 8 (Mainz: B. Schott's Söhne, 1967), 66–67.

[Inventory of the musical instruments and musical books:

Newly delivered:

...

2 violins, of which Augustin has one

...

In addition, bought Lent 1620

1 consort of recorders, which Augustin has

1 lute, which he also has.]

Augustin Cramer was the Court lutenist. See also above, 1620, Darmstadt.

1624, Paris

23 October: probate inventory of Philippe Le Vacher, violon ordinaire de la chambre du roi

(witness: his brother, Thomas Le Vacher le jeune, facteur d'instruments de musique):

*Item, une flutte d'allemand d'ivoire en trois pièces garnies de quatre virolles d'argent doré et de son estuy, prisée 6 l.**Item, deux flutes d'allemand, une grande en deux pièces et l'autre aussy en deux pieces garnies de trois virolles d'argent, prisées ensemble 45 s.*

Madeleine Jurgens, *Documents du Minutier Central concernant l'histoire de la musique (1600–1650)*, I (Paris: S.E.V.P.E.N., n.d.), 211–12.

[A flute of ivory in three pieces decorated with four ferrules of engraved silver and its case, valued at 6 livres.

Two flutes, one large in two pieces and the other also in two pieces decorated with three ferrules of silver, valued together at 45 sols.]

1625, Graz

Steiermärkisches Landeszeughaus; inventory:

Beschlagne Fuetterall mit Pfeiffen, darund zway vnbeschlagen, vnnd zwo Rehrn lähr 9

Gerhard Stradner, "Die Musikinstrumente im Steiermärkischen Landeszeug in Graz," in *Trommeln und Pfeifen—Militärzelte—Underthalbhänder—Nürnbergger*

Waffen—Waffenhandel und Gewehrzeugung in der Steiermark (Graz: Landeszeughaus am Landesmuseum Joanneum, 1976), 10.

[Decorated cases with fifes, among them two undecorated and two empty cases 9]

1625, Greenwich/London

13 July; Will of John Hussey:

... unto Mr Finch in St Martines Lane Seaven shillings for a Chamber to put in certayne necessaries the w^{ch} I could not take with me to Greenw^{ch}, where you are to call for them at the signe of the two crosse gunnes—there is a paire of great harpesrecord Virginalls worth well seaven or eight pounce, there is a case-full of Flutes, a bdesteed, a Canopie with the curtaynes of darney, three high leather stooles, one leather chaire, two little lowe stooles, a large pistoll, a paire of Andirons cast...

Andrew Ashbee and David Lasocki, assisted by Peter Holman and Fiona Kisby, *A Biographical Dictionary of English Court Musicians, 1485–1714* (Aldershot & Brookfield, VT: Ashgate, 1998), I, 617–18.

[... unto Mr. Finch in St. Martin's Lane, seven shillings for a chamber to put in certain necessaries the which I could not take with me to Greenwich, where you are to call for them at the sign of the Two Cross Guns—there is a pair of great harpsichord virginals worth well £7 or 8, there is a caseful of flutes, a bedstead, a canopy with the curtains of darney, three high leather stools, one leather chair, two little low stooles, a large pistol, a pair of andirons cast....]

Hussey was a member of the Court recorder consort (served 1613–29).

1625, Modena

23 January.

Tre flauti grandi, con le casse di corame nero.

Edmond Vander Straeten, *La musique aux Pays bas avant le XIXe siècle*, VI (Brussels: Muquardt, 1882), 120; L. F. Valdrighi, *Cappelle, concerti e musiche di casa d'Este dal sec. XV al XVIII*, Musurgiana 12 (Modena: G. T. Vincenzi e Nipoti, 1884), 68.

[Three large recorders with their case of black leather.]

1625, Neisse

Inventory of Karl von Neissen, Archduke of Habsburg, Bishop of Breslau and Brixen *Inventarium oder verzeichnus aller posidifn, regaln, fliegeln oder clavizimblen und andern instrumenten, von pfeifen und seidenwekh, sowoll aller und jeder bücher, gross und khlein, geschribener und gedruckter, Lateinisch und Wälschen concerten, so ihr hochfürstliche durchlaucht hochseeligster gedechtnus alhier in der Neiss in ihrer erzherzoglichen capellen verlassen, wie volget:*

...

Item ain stiembwerkh flöten sambt den fuetral, aber nicht in thon, theils nicht vorhanden.

Item ain stiembwerkh gutten fleuten sambt dem fuetrall.

Item ain stiembwerkh grosse fleuten sambt ainer ordentlichen thruhen.

Item ein stiembwerkh zwergpfeifen, mit sielber beschlagen, sambt dem fuetral.

...

Verzeichnus der musicalischen instrumenten, so in des herrn capellmaisters losament gefunden und in ein grossen casten seind eingelegt worden:

...

Drei flöten in einem fuetrall, darbei ein kleiner bomhart.

Etliche flöten in einem fuetter, darbei 2 schlossflöten.

Jahrbuch des kunsthistorischen Sammlungen des Kaiserhauses 33 (1915):

LXXVI–LXXVII.

[Inventory or catalogue of all positive organs, regals, harpsichords, and other instruments, both wind and string, as well as each and every book, large and small, manuscript and printed, Latin and Italian ensemble music, that His Highness of praiseworthy and blessed remembrance left here in Neisse in his archducal Capelle, as follows:

...

Item, a consort of recorders together with the case, but not at (standard?) pitch, partly not present.

Item, a consort of good recorders together with the case.

Item, a consort of large recorders together with a suitable chest.

Item, a consort of flutes, decorated with silver, together with the case.

...

Catalogue of the musical instruments which are found in the Capellmeister's quarters and have been put in a large chest:

...

Three recorders in a case, along with a small keyed shawm.

Several recorders in a case, among them two keyed recorders (?).]

1625–26, Norwich

October 1625; inventory of Susan Jefferies:

In the kitchen

Item one violin one base Violl and a treble violl one treble violin and j old banndore one old Lute one fflute one Lute and ij other old Instrumentes with xx old and newe singing bookes iij li.

Norwich 1540–1642, ed. David Galloway, *Records of Early English Drama* (Toronto: University of Toronto Press, 1984), 192.

[In the kitchen

Item, one violin, one bass viol, and a treble viol, one treble violin and an old bandora, one old lute, one flute, one lute, and two other old instruments with twenty old and new singing books £4.]

Will of Susan Jefferies, 3 June 1619; probated 12 January 1626:

I giue and bequeath vnto my Sonne Edward ... One violin one Basevioll and a Treble violl one Treble violin and A Bandora, one ould Lute one flute and ij old other Instrumentes, Twenty Newe and old Musick Singinge Bookes.

ibid., 160.

[I give and bequeath unto my son Edward ... one violin, one bass viol, and a treble viol, one treble violin and a bandora, one old flute, one flute, and two old other instruments, twenty new and old music singing books.]

Susan was the widow of Edward Jefferies Senior, who died in 1617 (see above). Her son Edward Junior replaced his father in the Norwich Waits and served until at least 1659.

See David Lasocki, "Professional Recorder Players in England, 1540–1740" (Ph.D. dissertation, The University of Iowa, 1983), II, 734–35.

1626, Huesca

Cathedral, 6 July

Se encomendaron a mossén Agustín Sessé, racionero de la iglesia y superintendente de la copla de los menestres, una caja de flautas que tiene la sacristía muy buenas, en la qual caja hay ocho flautas y fuera de la caja otra grande muy buena que sirve de baxón, que en todas son nueve que la iglesia las hizo proveer de Ingalaterra, las quales dicho dia se la encomendaron para que tañesen en la iglesia con obligación de dar cuenta siempre que la iglesia las pidiese y por la verdad se hizo el presente cartel firmado por mano de mossén Agustín. Yo mossén Agustín atorgo lo dicho.

Antonio Durán Gudiol, "La Capilla de Música de la Catedral de Huesca," *Anuario musical* 19 (1964): 54; see also Beryl Kenyon de Pascual, "Bassano Instruments in England?" *Galpin Society Journal* 40 (1987): 74.

[It was commissioned from Agustín Sessé, senior prebendary of the church and superintendent of the band of minstrels, a case of recorders the sacristan has (that are) very good, and which case has eight recorders and outside the case another large very good (one) that serves as bass, which all together are nine, which the church bought from England, which on a certain day were entrusted to the church and remain in the church with the stipulation that at any time the church requests them as verified by the present document signed in the hand of Agustín. I, Agustín, attest to the above.]

1626–27, Norwich

Insrvmtes in the cvstody of the waites

...

Item Three Recorders

Norwich 1540–1642, ed. David Galloway, Records of Early English Drama (Toronto: University of Toronto Press, 1984), 193.

[Instruments in the custody of the waits

...

Item, three recorders]

1628, Verona

14 January: Accademia filarmonica:

1 flauto ouer fagotto.

6 fifferi da fiato.

...

1 cassa con sei fifferi da fiato nera senza coperto.

...

1 cassa nera con nuove flauti grandi con languella d'otton detta dolzaina per il basso

...

1 cassa nera con quattro flauti soli, gli altri mancano

1 cassa nera con ventisei fifferi.

...

1 cassa con tredici flauti soli nera, gli altri mancano

1 cassa con cinque flauti soli nera

...

1 cassa da flauti nera vuota

1 cassa con nuoue fifferi.

...

3 fifferi diuersi uecchi.

1 flauto

Giuseppe Turrini, *L'Accademia filarmonica di Verona dalla fondazione (Maggio 1543) al 1600 e il suo patrimonio musicale antico* (Verona: La Tipografica Veronese, 1941), 198–99; Marco Di Pasquale, “Gli strumenti musicali dell’Accademia filarmonica di Verona: un approccio documentario,” *Il flauto dolce*, no. 16–17 (October 1987–April 1988): 8.

[One recorder or bassoon (!)

Six flutes

...

One black case of six flutes without a lid.

...

One black case with nine large recorders with brass crook called *dolzaina* for the bass.... [d]

...

One black case with only four recorders, the others missing. [b]

One black case with twenty-six flutes.

...

One case with only thirteen black recorders, the others missing. [a]

One case with only five black recorders. [c]

...

One empty case for black recorders.

One case with nine flutes.

...

Three miscellaneous old flutes.

One recorder. [e]]

1629, Dresden

Philipp Hainhofer’s description of his visit to the Court at Dresden:

In den pfeiffenkammer hat vns Thomas Dax, Musicus & custos diser musicalischen instrumenten, mit noch 2 andern aufwartern gezaigt:

...

gross flutten.

...

Acht stammen stimmpfeiffen, iede nur mit 3 löcheren.

Bäugglin vnd ain pfeiffen zusammen, das man mit der ainen hand pfeiffet, vnd mit der andern

baugget.

...

Flug flatten.

...

grosse querpfeiffen.

klaine querpfeiffen.

...

Flott oder satyr pfeiffen, wie die orglen.

Aine andere art von satyr pfeiffen, welches ain Türckische art ist, wie ain bretlin voller löchlen.

Oscar Doering, *Des Augsburger Patriciers Philipp Hainhofer Reisen nach Innsbruck und Dresden*, Quellenschriften für Kunstgeschichte und Kunsttechnik des Mittelalters und der Neuzeit, neue Folge, 10 (Vienna: C. Graeser, 1901), 231–33.

[In the wind-instrument chamber, Thomas Dax, musician and custodian of these musical instruments, with two other attendants showed us:

...

large recorders.

...

Eight tabor pipes (?), each with only three holes.

Tabor and pipe together, so that one can pipe with one hand and bang the drum with the other.

...

Flug flatten (?)

...

large flutes.

small flutes.

...

Flutes or panpipes, like organs.

Another kind of pan pipes, which is a Turkish kind, like a little board full of holes.]

1629, Graz

Steiermärkisches Landeszeughaus; inventory:

Beschlagenne Futterall mit Pfeiffen, darunter zway vnnbeschlag vnndt zwo röhrn lähr 6

Gerhard Stradner, “Die Musikinstrumente im Steiermärkischen Landeszeug in Graz,” in *Trommeln und Pfeifen—Militärzelte—Underthalbhänder—Nürnbergger Waffen—Waffenhandel und Gewehrerzeugung in der Steiermark* (Graz: Landeszeughaus am Landesmuseum Joanneum, 1976), 10.

[Decorated cases with fifes, among them two undecorated and two empty cases 6]

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