

# Solo Recorder Music

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This is a list of modern editions of sheet music for unaccompanied solo recorder, and a few other related items. Few of them are modern works. I list all those where I have information beyond what can be found in a publisher's catalogue.

- [1] Thoinot Arbeau. *Orchesography*, Dover Publications, Inc., 180 Varick Street, New York, N.Y. 10014, 1967. ISBN 0-486-21745-0. Translated by Mary Stewart Evans: With a new Introduction and Notes by Julia Sutton: And a new Labanotation section by Mireille Backer and Julia Sutton.

Tabulation for the Fife or *Arigot* in the third mode – [the same] in triple time – Pavan in four parts – Basse dance called ‘I will give you joy’ – *Retour* of the bass dance – Tordion – Galliard called ‘Because of the traitor I die’ – Galliard called ‘Antoinette’ – Lavolta – Coranto – Alman – Gay branle – Burgundian branle – Haut Barrois – mixed branle called Cassandra – branle called Pingay – mixed branle Charlotte – mixed branle of war – mixed branle Aridan – mixed branle of Poitou – first Scottish branle – second Scottish branle – branle called Trihory – Maltese branle – Washerwoman’s branle – Branle called Pease – Hermit’s branle – Candlestick branle – Torch branle – The clog branle – The

horses branle – The Montarde branle – The Hay branle – The Offical branle – a Gavotte – the Morris – the Canary – the Spanish Pavan – the Buffens

This is really a book about 16th century dancing. I have included it here merely for the tunes listed. I have omitted the repeated “Melody of the” from the titles.

- [2] Attilio Ariosti. *Arien aus den Opern „Vespasian“ und „Coriolanus“*, für Altblockflöte solo/ for treble recorder solo, edited by Ulrich Thieme. Zeitschrift für Spielmusik. Moeck Verlag + Instrumentenwerke (Z.f.S. 542/543), D-3100 Celle, 1984.

Vespasian: Ah traditore – Coriolanus: Io spero  
 – Vespasian: Io sono oppresa tanto – Vespasian:  
 Su le nemiche – Coriolanus: Rendi al padre  
 – Vespasian: Aure voi che m’ascoltate – Vespasian:  
 Non e Cupido – Coriolanus: Se tu mi  
 perdi – Coriolanus: Si fa la colpa ogn’or – Vespasian:  
 Combattuta navicella

- [3] Carl Philipp Emanuel Bach. *Sonate c-moll*, Wq 132, für Altblockflöte solo, edited by Manfred Harras. Bärenreiter-Verlag (BA 8079), Basel, 1986.

[no tempo] – allegro – allegro

- [4] J. S. Bach. *Six Suites ... d’après les SUITES pour Violoncelle seul*, BWV 1007–1009, pour flûte à bec alto,

edited by Jean-Claude Veilhan, volume I. Suites I – II – III. Alphonse Leduc (AL 25 369), 175, rue Saint-Honoré, Paris, 1976.

With all movements

- [5] J. S. Bach. *Six Suites ... d'après les SUITES pour Violoncelle seul*, BWV 1010–1012, pour flûte à bec alto, edited by Jean-Claude Veilhan, volume II. Suites IV – V – VI. Alphonse Leduc (AL 25 421), 175, rue Saint-Honoré, Paris, nouvelle edition, 1976.

With all movements

- [6] J. S. Bach. *11 movements from the Sonatas and Partias [sic] for Violin Solo*, BWV 1001–1006, arranged for Alto Recorder Solo, edited by Frans Brüggen. Zen-On Music, [Publisher's address provided in Japanese only], 1978. ISBN 4-11-509011-1.

BWV 1001: Adagio; BWV 1003 Allegro; BWV 1004 Allemande – Corrente – Sarabanda – Giga; BWV 1005 Allegro assai; BWV 1006 Preludio – Gavotte en Rondeau – Bourrée – Gigue. This is not a bound book, but a cover with loose sheets. [The details for this entry may be incomplete, because this was published in Japan and I am unable to read Japanese.]

Confusingly, one of the pieces is mislabelled in the title of the movement, with the

wrong BWV-Nr. The movements here cannot be played together, because they are transposed differently: BWV 1004, originally in d minor, here has movements in d minor, d minor, c minor, g minor. The editor says in the preface: “I personally felt uneasy about arranging more – or less – of BWV 1001–1006 than has been printed here.”.

[7] J. S. Bach. *Bestelle dein Haus: Aria for bass from cantata 106 ‘Gottes Zeit ist die allerbeste Zeit’, [BWV] 106, for Recorder [mostly treble; solo part].* In Hunt [90], page 30.

[8] J. S. Bach. *Brandenburg concerto no. 2, [for treble recorder].* In Hunt [90], pages 8–14.

Allegro – Andante – Allegro Assai  
Recorder part only.

[9] J. S. Bach. *Brandenburg concerto no. 4, [for treble recorder].* In Hunt [90], pages 15–29.

Allegro – Andante – Presto  
The two recorder parts only.

[10] J. S. Bach. *Concerto: from cantata 152 ‘Tritt auf die Glaubensbahn’, [BWV] 152, for Recorder [mostly treble; solo part].* In Hunt [90], pages 32–33.

[11] J. S. Bach. *Höchster was ich habe: Aria for soprano from cantata 39 ‘Brich dem Hungrigen dein Brot’, [BWV] 39,*

- for Recorder [mostly treble; solo part]. In Hunt [90], pages 35–36.
- [12] J. S. Bach. O Schmerz, hier Zittert das gequälte Herz: Recitative for tenor from the St. Matthew Passion, [BWV 244], for Recorder [mostly treble; solo part]. In Hunt [90], page 7.
- [13] J. S. Bach. Stein, der über alle Schätze: Aria from cantata 152, [BWV] 152, for Recorder [mostly treble; solo part]. In Hunt [90], page 34.
- [14] J. S. Bach. Wenn es meines Gottes wille: Chorus from cantata 161 ‘Komm du süsse Todesstunde’, [BWV] 161, for Recorder [mostly treble; solo part]. In Hunt [90], pages 30–31.
- [15] J. S. Bach. „Actus tragicus“ Gottes Zeit ist die allerbeste Zeit, BWV 106, [für] 2 Blockflöten (f1–e3). In Strebel and Richter [34], pages 38–43.
1. Sonatina – 2. Chor: [a] In ihm leben [b] In ihm sterben [c] Bestelle dein Haus – 4. Chor: Glorie, Lob, Ehr’ und Herrlichkeit
- [16] J. S. Bach. Brich dem Hungrigen dein Brot, BWV 39, [für] 2 Blockflöten im Umfang f1–g3. In Strebel and Richter [34], pages 16–18.
1. Chor – 5. Aria: Höchster, was ich habe

- [17] J. S. Bach. Er rufet seinen Schafen mit Namen, BWV 175, [für] 3 Blockflöten (I: a1–g3; II: a1–e3; III: g1–cis3). In Strebel and Richter [34], pages 67–74.

1. Recitativo – 2. Aria: Komm, leite mich – 7.  
Choral: Nun, werter Geist

- [18] J. S. Bach. Es ist nichts Gesundes an meinem Leibe, BWV 25, [für] 3 Blockflöten im Umfang g1–g3/g1–e3/f1–d3. In Strebel and Richter [34], page 15.

5. Aria: Öffne meinem schlechten Liedern

- [19] J. S. Bach. Gleich wie der Regen und Schnee vom Himmel fällt, BWV 18, [für] 2 Blockflöten im Umfang es1–g3. In Strebel and Richter [34], pages 8–14.

1. Sinfonia – 3. Recitativo: Mein Gott, hier wird  
mein Herze sein – 4. Aria: Mein Seelenschatz ist  
Gottes Wort.

- [20] J. S. Bach. Gott ist mein König, BWV 71, [für] 2 Blockflöten im Umfang es1–c3 (notiert f1–d3). In Strebel and Richter [34], page 29.

4. Arioso: Tag und Nacht

- [21] J. S. Bach. Herr Christ, der ein’ge Gottes-Sohn, BWV 96, [für] 1 Flauto piccolo (= hohe Blockflöte, Flageolett) im Umfang f2–f4. In Strebel and Richter [34], pages 32–35.

1. Chor

- [22] J. S. Bach. Herr Jesu Christ, wahr'r Mensch und Gott, BWV 127, [für] 2 Blockflöten (I: a1–g3; II: f1–g3). In Strebel and Richter [34], pages 48–54.

1. Chor: Herr Jesu Christ, wahr'r Mensch und Gott – 3. Aria: Die Seele ruht in Jesu Händen.

- [23] J. S. Bach. Himmelskönig, sei willkommen, BWV 182, [für] 2 Blockflöten (e1–fis3). In Strebel and Richter [34], pages 79–82.

1. Sonata – 2. Chor: Himmelskönig, sei willkommen – 5. Aria: Leget euch dem Heiland unter – 8. Schlußchor: So lasset uns gehen in Salem der Freuden.

- [24] J. S. Bach. Ihr werdet weinen und heulen, BWV 103, [für] 1 Flauto piccolo (hohe Blockflöte, Flageolet) im Umfang e2–fis4. In Strebel and Richter [34], pages 36–37.

1. Chor.

- [25] J. S. Bach. „Jagdkantate“ Was mir behagt, ist nur die muntre Jagd, BWV 208, [für] 2 Blockflöten (I: a1–g3; II: f1–es3). In Strebel and Richter [34], pages 85–86.

9. Aria: Schafe Können sicher weiden

- [26] J. S. Bach. Jesus schläft, was soll ich hoffen, BWV 81, [für] 2 Blockflöten im Umfang g1–f3 bzw. f1–c3. In Strebel and Richter [34], pages 30–31.

1. Aria

- [27] J. S. Bach. Komm, du süße Todesstunde, BWV 161, [für] 2 Blockflöten (I: e1–e3; II: d1–e3). In Strebel and Richter [34], pages 60–67.

1. Aria: Komm, du süße Todesstunde – 4.  
Recitativo: Der Schluß ist schon gemacht – 5.  
Coro: Wenn es meines Gottes Wille – 6. Choral:  
Der Leib zwar in der Erden.

- [28] J. S. Bach. Magnificat, BWV 243a, [für 2 Altblockflöten]. In Strebel and Richter [34], pages 87–88.

9. Aria: Esurientes implevit bonis

- [29] J. S. Bach. Matthäusp passion, BWV 244, [für 2 Altblockflöten]. In Strebel and Richter [34], page 89.

25. Recitativo: O Schmerz, hier zittert das  
gequälte Herz

- [30] J. S. Bach. Meine Seele rühmt und preist, BWV 189, [für] 1 Blockflöte (b1–d3). In Strebel and Richter [34], pages 83–84.

1. Aria: [Meine Seele rühmt und preist] – 5.  
Aria: Deine Güte, dein Erbarmen

- [31] J. S. Bach. Meine Seufzer, meine Tränen, BWV 13, [für] 2 Blockflöten im Umfang f1–e3 (es3) – in Nr. 5 bis e1. In Strebel and Richter [34], pages 3–7.

1. Aria: Meine Seufzer, meine Tränen – 5. Aria:  
Ächzen und erbärmlich Weinen

- [32] J. S. Bach. Oster-Oratorium, BWV 249, [für 2 Altblockflöten]. In Strebel and Richter [34], pages 90–92.

7. Aria: Sanfte soll mein Todeskummer

- [33] J. S. Bach. Preise, Jerusalem, den Herrn, BWV 119, [für 2 Blockflöten im Umfang (f1–g3)]. In Strebel and Richter [34], pages 44–47.

1. Chor – 5. Aria: Die Obrigkeit ist Gottes Gabe  
– 7. Chor: Der Herr hat Gut’s an uns getan

- [34] J. S. Bach. *Repertoire: der Flötenpartien aus dem Kantaten- und Oratorienwerk*, for recorder [almost all for treble], edited by Hartmut Strebel and Werner Richter, volume IV: Blockflötenpartien. Henry Litolf’s Verlag / C. F. Peters (Edition Peters Nr. 8303d), Frankfurt – New York – London, 1986.

This contains the recorder parts only from the cantatas. Most are for one recorder or two in unison; some have parts for two recorders or even three. Sometimes the range goes below f1, but only for a few notes easily octaved.

- [35] J. S. Bach. Schauet doch und sehet, ob irgendein Schmerz sei, BWV 46, [für] 2 Blockflöten im Umfang g1–g3 bzw. f1–g3. In Strebel and Richter [34], pages 19–27.

1. [a] Chor [duetto] – [b] Denn der Herr hat mich voll Jammers gemacht – 2. Recitativo: So klage du, zerstörte Gottesstadt – 5. Aria: Doch Jesus will auch bei der Strafe – 6. Choral: O großer Gott (der) von Treu

- [36] J. S. Bach. Schmücke dich, o liebe Seele, BWV 180, [für] 2 Blockflöten (f1–g3). In Strebel and Richter [34], pages 74–78.

1. Chor – 4. Recitativo: Mein Herz fühlt sich – 5. Arie: Lebens Sonne, Licht der Sinnen.

- [37] J. S. Bach. Sie werden aus Saba alle kommen, BWV 65, [für] 2 Blockflöten im Umfang f1 bis g3. In Strebel and Richter [34], page 28.

1. Chor – 6. Aria: Nimm mich dir zu eigen hin

- [38] J. S. Bach. Tritt auf die Glaubensbahn, BWV 152, [für] 1 Blockflöte im Umfang f1–g3. In Strebel and Richter [34], pages 56–59.

1. Concerto – 4. Aria: Stein, der über alle Schätze – 6. Duetto: Wie soll ich dich, Liebster der Seelen, umfassen

- [39] J. S. Bach. Uns ist ein Kind geboren, BWV 142, [für] 2 Blockflöten (I: a1–e3; II: g1–c3). In Strebel and Richter [34], pages 54–56.

1. Concerto – 7. Aria: Jesu, dir sei Preis – 8.  
Choral: Alleluja, gelobet sei Gott

- [40] J. S. Bach. *Three Inventions*, for Solo Recorder in F, edited by P. J. Perry. Rosebay Publications (No. 4F), 23 Peckover Way, South Wootton, King's Lynn, Norfolk, PE30 3UE, 1987. Transcribed and arranged by P. J. Perry and edited by H. Mason. From the Two-part Keyboard Inventions.

Allegro – Andante – Vivace

I do not know precisely which works or works these come from.

- [41] J. S. Bach. *Partita en ré mineur*, BWV 1004, pour flûte à bec alto seule, edited by Jean-Claude Veilhan. La flûte ancienne. Alphonse Leduc, Editions Musicales (AL 27.490), 175, rue Saint-Honoré, 75040 Paris cedex 01, 1989.

Allemande – courante – sarabande – gigue –  
chaconne

- [42] [J. S.] Bach. *Bach Notebook*, for solo [modern Boehm] flute, edited by Simon Hunt. Pan Educational Music (Pem. 67), 40 Portland Road, London, W11, 1990.

Two Minuets from the Suite No. 1 in G Major for unaccompanied 'Cello [BWV 1007] – Slow movement from the Violin Concerto in A minor [BWV 141] – Chorus from the *Coffee Cantata* [BWV 211] – Courante from the French

Suite No. 2 [BWV 813] – Sarabande from the French Suite No. 5 [BWV 816] – Bourrée from the French Suite No. 5 [BWV 816] – Aria from the *Coffee* Cantata [BWV 211] – From the [Orchestral] Suite No. 2 in B Minor [BWV 1067]: Minuet – Badinerie

About two-thirds of these can be played on the treble recorder, with a little octaving. The remainder can be played on the descant.

- [43] Jean-Sébastien Bach. *Six Sonates et Partitas ... d'après les sonates et partitas pour violon seul*, BWV 1001 – BWV 1003 – BWV 1005, pour flûte à bec alto, edited by Jean-Claude Veilhan, volume I – 3 sonates. Alphonse Leduc & Cie, Editions Musicales (AL 29 100), 175, rue Saint-Honoré, 75040 Paris Cedex 01, 1997.

This contains all the movements of these sonatas.

- [44] Jean-Sébastien Bach. *Six Sonates et Partitas ... d'après les sonates et partitas pour violon seul*, BWV 1002 – BWV 1004 – BWV 1006, pour flûte à bec alto, edited by Jean-Claude Veilhan, volume II – 3 partitas. Alphonse Leduc & Cie, Editions Musicales (AL 29 210), 175, rue Saint-Honoré, 75040 Paris Cedex 01, 1999.

This contains all the movements of these partitas

The version of BWV 1004 presented here is slightly different from that published singly by the same editor [41].

- [45] Joh. Seb. Bach. *Die Blockflöte in den Kantaten Joh. Seb. Bachs*, edited by Linde Höffer v. Winterfeld, volume 1 of *Blockflötetudien: Eine Sammlung von originaler Blockflötenmusik aus alter Zeit*. Musikverlag Hans Sikorski (Ed. Nr 502 a), Hamburg, 1959.

Jesus, wahres Brot des Lebens [BWV] 180 –  
Meine Seele rühmt und preist [BWV] 189 –  
Deine Güte, dein Erbarmen [BWV] 189 – Selig  
sind, die aus Erbarmen [BWV] 39 – Der Leib  
zwar in der Erden [BWV] 161 – Wie soll ich  
dich, Liebster [BWV] 152 – Lebenswonne, Licht  
der Sinnen [BWV] 180 – Glorie, Lob, Ehr und  
Herrlichkeit [BWV] 106 – Mein Seelenschatz ist  
Gottes Wort [BWV] 18 – Bestelle dein Haus  
[BWV] 106 – Preise, Jerusalem, den Herrn  
[BWV] 119 – Herr Christ, der ein'ge Gottes-  
sohn [BWV] 96 – Sinfonia [BWV] 182 – Him-  
melskönig sei willkommen [BWV] 182 – So las-  
set uns gehen [BWV] 182 – Sinfonia [BWV] 152  
– Stein, der über alle Schätze [BWV] 152 – Denn  
der Herr hat mich voll Jammers gemacht [BWV]  
46 – Ächzen und erbärmlich Weinen [BWV] 13  
sic “Lebenswonne”; other editions [36] [46] I  
have suggest that it should be “Lebens Sonne”.

Both make superficial sense (though “Sonne” fits in better with “Licht”) and I have not checked against an authoritative source.

- [46] [Johann Sebastian] Bach. *A Bach Book: Twenty Passages from Flute Parts in the Church Cantatas*, for the treble recorder, edited by Imogen Holst. J. B. Cramer & Co. Ltd. (15235), 99 St. Martin’s Lane, London, WC2N 4AZ, 1977.

Come, thou lovely hour of death [BWV] 161 –  
 Take me to Thee for Thine own [BWV] 65 – O  
 Sun of life, and Light of all the world [BWV]  
 180 – Blessed are the chosen of God [BWV] 34  
 – Return unto thy rest, oh my soul, Easter Or-  
 atorio [BWV 249] – Dying, have we yet eternal  
 life [BWV] 198 – If it be thy will [BWV] 161  
 – Hold in remembrance Jesus Christ [BWV] 67  
 – Let us also follow Thee, St John Passion –  
 My soul is weary of this life [BWV] 170 – Lord,  
 may I sing Thy praise within Thy house for ever  
 [BWV] 107 – They need no candle there, neither  
 light of the sun [BWV] 198 – Cast out this need-  
 less fear of death [BWV] 8 – Lord God, we sing  
 The praises [BWV] 130 – Melt now, my heart,  
 St John Passion – Be ready, my soul [BWV]  
 115 – Why seek ye the living amount the dead?  
 Easter Oratorio [BWV 249] – Be joyful [BWV]  
 180 – Comfort sweet, my Jesu comes [BWV] 151

– Our days are hastening onward, as swift as a rushing stream [BWV] 26

Only the first three and *Be joyful* were, I believe, intended for recorder rather than baroque transverse flute.

- [47] Johann Sebastian Bach. *Partita*, BWV 1013, for treble recorder solo, edited by Paul Zweers. Schott & Co. Ltd (ED 12154), London, 1983.

Allemande – Corrente – Sarabande – Bourée  
Anglaise

- [48] Johann Sebastian Bach. *Sonate F-Dur*, BWV 1033, edited by Annette Struck. Das Blockflöten-Repertoire. Moeck Verlag (Edition Moeck Nr. 2542), D-3100 Celle, 1985.

Andante – Presto – Allegro – Adagio – Menuet  
I – Menuet II

This is an arrangement of a piece which has a basso continuo; the editor conjectures that BWV 1033 was an arrangement in turn of a piece for unaccompanied flute, as a justification for the present arrangement. It is not clear whether this piece is really by J. S. Bach. In my opinion, if it is by J. S. Bach, then he wrote it on an off-day.

- [49] [Johann Sebastian] Bach. *Bach for Flute: Bach “That’s Easy”*, [for modern Boehm flute, with guitar chord symbols], Wise Publications (AM91872), [Distributors] Music

Sales Ltd, 8/9 Frith Street, London, W1V 5TZ, England,  
1994. ISBN 0-7119-3984-5.

Air (from Suite in F) – Air (from the Peasant Cantata) – Air in D Major (from Orchestral Suite in D [BWV 1068 or 1069?]) – Aria – Badinerie (from Orchestral Suite in B Minor [BWV 1067]) – Bourrée – Bourrée No. 1 (from French Overture [BWV 971]) – Bourrée No. 1 (from Orchestral Suite in C [BWV 1066]) – Come Sweetest Death, Come, Blessed Rest – In Tears of Grief (from St Matthew Passion [BWV 244]) – Jesu Joy of Man’s Desiring – Lie Still, O Sacred Limbs – March – Minuet (from Orchestral Suite in No. 2 in B Minor [BWV 1067]) – Minuet in C Minor – Minuet in D Minor – Minuet in G – Minuet in G Minor – Musette – Passepied No. 1 (from Orchestral Suite in C [BWV 1066]) – Prelude in E Minor (from Eight Short Preludes and Fugues for Organ) – Prepare Thyself, Zion (from Christmas Oratorio [BWV 248]) – Rinkart (from Kommt Seelen) – Sarabande (from Cello Suite in Eflat [BWV 1008 or 1011?]) – Sarabande (from Sonata Nach [sic] Reincken) – Sarabande (from Suite in Eflat) – Sheep May Safely Graze – Sleepers, Wake! A Voice Is Calling

Many of these pieces can also be played on the treble recorder without octaving. I have yet

to identify each with its BWV-Nr.

- [50] Christopher Ball, editor. *A Medieval Recorder Book: a collection of songs, dances, and carols of the troubadours, minstrels and court musicians of medieval times*, for recorder (F) or any melody instrument. McAfee Music Publications (DM 22), 300 East 59th St., New York, N.Y. 10022; also Belwin-Mills Publishing Corp., Melville, N.Y. 11747, 1976.

Richard the Lionheart's Ballad – Out in the Meadow – When I see winter return – In May, when the little nightingale sings – Song of Maytime – Kalenda Maya – Troubadour Song – The 2nd Royal Estampie – Trotto – The 5th Royal Estampie – 13th Century French Dance – Saltarello – “Would you like me to sing to you” – Saltarello – Lamento di Tristano and Rotta – 13th Century French Dance

- [51] Giovanni Bassano. *Vier Ricercate (1598)*, für Altblockflöte [solo], edited by Hans-Martin Linde. Alte Musik für Blockflöte. Hänssler Musik Verlag (HE 11.217), Neuhausen-Stuttgart, 1972.
- [52] John Baston. Concerto no. 1, for treble recorder: solo part. In Thomas [128], pages 35–37.

Allegro – Largo – Allegro

- [53] John Baston. Concerto no. 3, for treble recorder: solo part. In Thomas [128], pages 38–39.

Allegro – Adagio

- [54] Walter Bergmann, editor. *For the Alto Recorder Player*. Magnamusic Distributors, Sharon, Connecticut, 1977.

Three ‘Lessons for the Rechorder’ (1679): Trumpet Tune by Mr Mat Lock, Gavot, [unnamed] by Mr Peasible – A Suite (1706): Aire, Round O, Jigg – Allemande and Gigue by Gottfried Finger – Prelude by Henry Purcell – Prelude by N. Haym – Prelude by Vitali – Divisions on a Ground – Three English Country Dances: Hunt the Squirrel, The Friar and the Nun, A Young Virgin – Minuet by R. Woodcock – A favourite Air in the opera of Tamerlane by G. F. Handel – Canon for three alto recorders – Air by G. F. Handel – Aria: Selve Ombrose by F. Mancini – Four alto recorder Solos from Church Cantatas by J. S. Bach: [Höchster, BWV 39], [Die Obrigkeit, BWV 119], Largo [Leget euch, BWV 182], [Komm, leite mich, BWV 175] – Three movements from ‘12 Fantasias’ by G. P. Telemann: Allegro [from TWV 40:7, Fantasia 6], Affetuoso [from TWV 40:10, Fantasia 9], Allegro [from TWV 40:6, Fantasia 5]

- [55] Narcisse Bousquet. *36 Etudes (1851)*, für Altblockflöte solo, edited by Hugo Reyne, volume I. Moeck Verlag + In-

strumentenwerk (Edition Moeck Nr. 2115), D-3100 Celle, 1988.

- [56] Narcisse Bousquet. *36 Etudes (1851)*, für Altblockflöte solo, edited by Hugo Reyne, volume II. Moeck Verlag + Instrumentenwerk (Edition Moeck Nr. 2116), D-3100 Celle, 1990.
- [57] Narcisse Bousquet. *36 Etudes (1851)*, für Altblockflöte solo, edited by Hugo Reyne, volume III. Moeck Verlag + Instrumentenwerk (Edition Moeck Nr. 2117), D-3100 Celle, 1990.
- [58] Gerhard Braun and Johannes Fischer. *Ein Lehrwerk für Anfänger und Fortgeschrittene: Spielbuch 2: Spielstücke für Sopranblockflöte solo vom Mittelalter bis zum Gegenwart*, Ricordi (Sy.2615), 1998. **Details incomplete.**

A sampler of pieces from all periods. Many pieces can be found in more specific collections (for example, there were just a few of van Eyck's pieces). There are two other volumes; volume 1 is easier, volume 3 harder.

- [59] Benjamin Britten. The dance of the dove: from 'Noye's Fludde', for Recorder [mostly treble; solo part]. In Hunt [90], page 38.
- [60] Frans Brüggén, editor. *Dansformen uit de 18<sup>e</sup> Eeuw: een voorbereiding*, [for] Altblokfluit-solo of een ander melodie-instrument. Broekmans & van Poppel (702), Van Baerlestraat 92, Amsterdam-Z., n.d.

Georg Fr. Händel: Menuet – Nicolas Chédeville: Menuet italien – Daniël Purcell: Sarabande – Joh. Ludwig Krebs: Passpied – Charles Dieupart: Courante – Joh. Helmich Roman: Bourrée – Michel Courette: Loure – Georg Ph. Telemann: Rigaudon – Jean Marie Leclair: Siciliana – Johann Seb. Bach: Gavotte – Michel de la Barre: Allemande – Jean Baptiste Loeillet: Hornpipe – Antonio Vivaldi: Gigue

- [61] Conny Campagne. *Divisions*, für Altblockflöte, Albert Kunzelmann (GM 1111), CH-8134 Adliswil / Zürich, Grütstrasse 28, Switzerland, 1980.

Ach bitterer Winter (1646) [5] – Segensbitte — Marienruf [5] – Der Winter ist vergangen [3] – In dulci júbilo (14 Jhd.) [3] – Maria durch ein Dornwald ging (17. Jhd.) [5] – A solis ortus cardine: Christum wir sollen loben schon (14. Jhd.) [4]

Variations on old tunes, in a traditional manner; the number of variations is in brackets. Despite their being said to be for treble, four of the six pieces go below middle C; presumably they are to be played an octave higher.

- [62] Jaroslav Capek, editor. *Fifty Renaissance Dance Tunes: fünfzig Tanzweisen der Renaissance*, for Treble Recorder / für Altblockflöte. Schott (ED 12266), London, 1986.

Pavana “Le forze d’Hercole” – Pavana “La cornetta” – Pavane “La garde” – Pavane “Si par souffrir” – Pavane “Il estoit une fillette” – Gagliarda “La traditora” – Gagliarda “La rocha el fuso” – Gaillarde “Dont vient cela” – Gaillarde “L’esmerillone” – Gaillarde – Basse danse “La brosse” – Bergerette “Sans roche” – Tourdion – Tourdion – Saltarello “Zorzi” – Saltarello “Basela un trato” – Branle simple I – Branle simple II – Branle simple III – Branle double I – Branle double II – Branle double III – Branle de Poitou I – Branle de Poitou II – Branle gay “Que je chatouille ta fossette” – Branle gay II – Passamezzo d’Angelterre – Les Bouffons – Branle de la Torche – Allemande “Et d’ou venez vous” – Allemande – Tedesca – Tedesca “Mostrav’ in ciel” – Allemande “Braunsmaidelein” – Allemande “Tant que vivrai” – Courante “La Rosette” – Courante – Courante (“Mistress Winter’s Jump”) – Ballets – Gavottes – Aria di Fiorenza – Ballo di Mantua – Bergamesca – Spagnoletta

- [63] Robert Carr. *The Delightful Companion (1686)*, für Altblockflöte (Sopranblockflöte), edited by Hans-Martin Linde. Original Music for Recorder. Schott (OFB 16), Mainz, 1965.

Ayre – (Ayre) – Ayre slow – A Farewell Tune – A Trumpet Tune – March – Tune – Ayre very

brisk – Ayre – Tune – Ayre – Round – Theatre Tune – (Menuett) – Ayre Monsr Peasable (Jaques Paisible) – Heers that will chaling all the Faire (Henry Purcell)

All the tunes can be played on either the descant or the treble without transposition.

- [64] Jean-Louis Charbonnier, editor. *Pièces du XVIIIème*, pour Flûte à bec (ou dessus de viole). 13–18 Collection: Musique Baroque. Aug. Zurfluh (A 1234 Z), Paris, 1978.

[15] Pièces du XVIII<sup>e</sup> siècle pour flûte à bec soprano (Anonyme): Vaudeville – Cotillon – Vaudeville – Rondeau – Vaudeville – Cotillon – Vaudeville – Menuet – Air de vièle – Rigaudon – Vaudeville – Menuet – Gavott – Menuet – [15] Pièces du XVIII<sup>e</sup> siècle pour flûte à bec soprano ou alto (Anonyme): [unnamed] – Menuet – Menuet – Vaudeville – Badine, rondeau – Musette en Rondeau – Musette en Rondeau – Musette en Rondeau – Menuet – Tambourin – Rigaudon – Menuet – Air de Vièle – Gavotte – Musette en Rondeau – [15] Pièces du XVIII<sup>e</sup> siècle pour flûte à bec alto (Anonyme): Vaudeville – Menuet – Musette en Rondeau – Vaudeville – Menuet – Vaudeville – Musette en Rondeau – Menuet [five of them] – Sarabande – Menuet – Menuet

- [65] Hans Chemin-Petit. *Sonate in F*, für Blockflöte solo, Musikverlag Hans Sikorski (Edition Sikorski Nr. 477), Hamburg, 1958.

I: Lento – Lento – II: Largo – Tempo di Gavotte  
– Largo – III: Allegro

- [66] Rene Colwall, editor. *Preludes and Voluntaries (1708)*, für Treble Recorder Solo. Schott & Co. Ltd. (Edition Schott 10113), 48, Great Marlborough Street, London, W.1., 1950.

19 preludes, by Mr. Henry Purcell – Signor Nicolini Cosma – Signor Pepusch – Mr. Pepusch – Mr. Keller – Signr. Albinoni – Mr. Corbet – Signr. Torelli – Mr. Pepusch – Mr. Finger – Mr. Pepusch – Signr. Nicola – Signr. Ziani – Singr. Pepusch – Arcangelo Corelli – Signor Gasparini – Signor Albinoni – Mr. Banister – Signr. Hyme

These are complemented by the remainder from the same original work in Lasocki's collection [100].

- [67] Joseph Bodin de Boismortier. *Sechs Suiten*, opus XXXV, für Altblockflöte solo, edited by Hugo Ruf. Originalmusik für Blockflöte. Schott (OFB 147), Mainz, 1981.

Despite the series title, according to the preface these were originally for transverse baroque flute.

- [68] Claude Debussy. *Syrinx*, for solo recorder [printed twice, once for tenor and once for treble], Dolce Edition (DOL 505), Brighton, GB, 1993.

Just 2 pages.

- [69] Friedrich der Große. *40 Studien... nach den Solfeggien Friedrichs des Großen*, für Altblockflöte [solo], edited by Linde Höffer v. Winterfeld. Musikverlag Hans Sikorski (318), Hamburg, 1955.

The solfeggios are merely numbered 1–40.

- [70] Monica Dewey, editor. *Tunes from ‘The Dancing Master’ [sic]*, for descant recorder solo. Schott & Co. Ltd. (ED 10338), London, 1953.

The Coronation Day – The Maiden’s Blush – The Happy Clown – The British Topper – A Trip to the Boar – About Ship – Old Noll’s Jigg – Virgin Pullets – English Pasby – The Siege of Limerick – Cottley House – Amaryllis – The Highlander’s Wedding – Mr. Beveridge’s Maggot – The Rover Reformed – Portabella – Poor Robin’s Maggot – The Tuneful Nightingale – Spanish Gipsie – Greensleeves and Yellow Lace – The Beaux Stratgem – Manage the Miser – Apley House – The Phenix – Fly Boat – Scotland – The Hare’s Maggot – Never love thee more – The Constant Lover – ’Twas within a

furlong of Edinboro' town – Hole in the Wall –  
Sylvia's Serenade

About a third of these fit the treble recorder; all can be played on the descant. Despite the title, several of these are not from Playford's *Dancing Master*; perhaps they came from some other book of the same title. Those that do may all be found in the 11th edition with its supplement.

- [71] Erich Doflein and Nikolaus Delius, editors. *The Flute Master: Ausgewählte Stücke*, für Altblockflöte allein (auch Querflöte oder Oboe). B. Schott's Söhne, Mainz (ED 6605), 1975.

New March – Allmand – Minuet – Trumpet Air –  
French Minuet – Minuet by Mr. Mattox –  
At Winchester was a Wedding – Song Tune –  
Scotch Tune – Ghosts of ev'ry Occupation –  
Scotch Tune – Scotch Tune – Scotch Tune –  
Bonny Bush – Hornpipe – Air – Jigg – Two  
Itallien Ariettas: Allmand, Corrant – Jigg by  
Mr. Carey – Gavot – Rigadoon – A Solo by Mr.  
Deane – Prelude by Bononcini – [Air] – Minuet  
– Gavot – Round o Jigg – Gavot – Gavot – Brisk  
Air – Overture – Allmand – Minuet – Minuet –  
The Daemons Dance – Spinning wheel Tune

- [72] Giles Farnaby, Richard Farnaby, et al. *Six Pieces from the Fitzwilliam Virginal Book*, arranged for two recorders

(descant and treble), edited by Denis Bloodworth. Oxford University Press, 37 Dover Street, London, W1X 4AH, 1974. ISBN 0 19 355550 6.

A Toy – Giles Farnaby's Dreame – Corranto –  
His Rest – Fayne would I Wedd – Nobody's  
Gigge

- [73] Jean-Pierre Freillon-Poncein and Jacques Hotteterre le Romain. *68 Preludes*, for solo treble/alto recorder, edited by Betty Bang and David Lasocki. Faber Music Ltd (F0207), 3 Queen Square, London, WC1N 3AU, 1968.

23 preludes are from Jean-Pierre Freillon-Poncein's *La véritable manière d'apprendre à jouer en perfection du Hautbois, de la Flûte, et du Flageolet*; 45 preludes are from Jacques Hotteterre le Romain's *L'Art de Préluder sur la Flûte traversière, sur la Flûte à bec, sur le Hautbois, et autres instruments de dessus*. The 23 are merely numbered; the 45 have French indications of mood; none have titles or other unique identifiers.

- [74] Franz Julius Giesbert, editor. *Fifteen Solos by Eighteenth-century Composers*, for treble recorder solo. Schott & Co. Ltd (ED 12216), 48 Great Marlborough Street, London, W1V 2BN, 1937. The copyright is by B. Schott's Söhne, Mainz.

Capricio – Capricio – Invention – Invention – Allemanda – Corrente – Largo [and] Double – Menuet – Fantasia – Allemande – Lamentarola – Aria Giga – Scherzo I [and] II – Rondeau [see below]

Numbers 1, 3, 5, 10, 13 are the same as numbers 6, 5, 11, 20, 22 in Teske's book of Capricen [127]. The other pieces are from Braun's *Pièces Sans Basse*, I believe, though I have not checked. The final piece is attributed to "J. S. Bach (?)" (the question mark is not mine, but Giesbert's). I believe this is a mistake, and that it is really Jean Daniel Braun; I conjecture that the original work had "J. B.". Compare the sources quoted in Hans-Martin Linde's edition [101].

- [75] Stanley Godman, editor. *The Bird Fancier's Delight*, for sopranino (treble) recorder. Schott (ED 10442), London, 1954.

Tunes for the Bullfinch [11] – Tunes for the Canary Bird [9] – Tunes for the Linnet [6] – Tunes for the Woodlark [4] – Tunes for the Skylark [3] – Tunes for the Starling [3] – Tunes for the Parrot [2] – Tunes for the Nightingale [2] – A Tune for the Sparrow – A Tune for the East India Nightingale – A Tune for the Thrustle.

The number in brackets is the number of tunes for that bird.

- [76] Stanley Godman, editor. *22 Tunes . . . from The Compleat Tutor (1770)*, for the Treble Recorder. Schott & Co. Ltd. (ED 10788), London, 1962.

God save the King – The Marquis of Granby’s March – Foot’s Minuet – March from Richard the First – Wilke’s Wriggle – Marionet (Cotillon) – Duke William’s March – Allemand – Lord Mark Kerr’s Minuet – Hessian Dance – The Bonny Broom – Over the Water – The Pilgrim – The King of Prussia’s March – Ye fair, possessed of every charm – Come haste to the Wedding – La Nouvelle Provence (Cotillon) – Count Sax’s March – The Comical Fancy – Marshal Saxe’s Minuet – The Flower of Edinburgh – Farewell to Manchester

- [77] Christoph Graupner. Concerto in F major, for treble recorder: solo part. In Thomas [128], pages 30–34.

Allegro – Andante pizzicato – Allegro

- [78] G. F. Handel. Augelletti, che cantate: Aria for soprano (Almirena) from ‘Rinaldo’, [for] (Sopranino Recorder). In Hunt [90], pages 4–5.
- [79] G. F. Handel. Hush, ye pretty warbling quire: Aria for soprano (Galatea) from ‘Acis and Galatea’, [for] (Sopranino Recorder). In Hunt [90], pages 2–3.

- [80] G. F. Handel. Il volo così fido: Aria for soprano (Constanza) from 'Ricardo', [for] (Sopranino Recorder). In Hunt [90], pages 6–7.
- [81] G. F. Handel. O ruddier than the cherry: Aria for bass (Polyphemus) from 'Acis and Galatea', [for] (Sopranino Recorder). In Hunt [90], page 4.
- [82] G. Fr. Händel. *Aus Opern und Oratorien G. Fr. Händels / From Händel's Operas and Oratorios*, [for solo treble recorder], edited by Linde Höffer v. Winderfeld, volume 4 of *Blockflötstudien: Eine Sammlung von originaler Blockflötenmusik aus alter Zeit*. Musikverlag Hans Sikorski (Ed. Nr. 502 d), Hamburg, 1960.

aus Ezio, Arie der Onoria „Cangia sorte di ripente“ – aus Sieg der Ziet und Wahrheit, „Zephyrhauch der Freude“ – aus Floridante, Arie der Rossane „E un sospir“ – aus Xerxes, Arie der Romilda „Vagodendo vezzoso e belle“ – aus Il Pastor fido, Duett Erato-Apoll „Tuo passion darde“ – aus Teseo, Arie des Arcano „Piu non cera liberta“ – aus Silla, Arie des Claudio „Mi brilla nel sono“ – aus Sieg der Zeit und Wahrheit „Auf der Tiefe nächtge Schatten“ – aus Il Trionfo del Tempo e della verita, „Auf der Tiefe nächtge Schatten“ [sic the table of contents] – aus Rodrigo, Arie des Rodrigo „Vane in campo“ – aus Alessandro, Arie des Tassila

„Sempre fido“ – aus Rodelinda, Arie des Unulfo „Un zeffiro spiero“ – aus Amadigi, Arie des Amadigi „Sussurate, onde vezzosa“ – aus Rodrigo, Arie der Erilma „Nasce il so“ – aus Teseo, Arie des Arcano „Le luci del mio bene“ – aus Aci, Galathea e Polifemo, Arie „S’agite in mezzo all onde“ – aus Parnasso in festa, Arie „Tra sentir“ – aus Silla, Schlußchor „Chi si trova“ – aus Ricardo I, Arie der Constanza „Il volo così fido“ – aus Acis und Galathea, Arie des Poliphem „O rosig, wie die Pfirsiche“ – aus Ottone, Arie des Ottone „Deh, non dir“ – aus Il Resurrezione, Arie „Per me già dimori“ – aus Silla, Arie des Claudio „Luci bella“ – aus Floridante, Arie der Elmira „Si, coronar vogl’io“

- [83] George Frideric Handel. *Sonata and Allegro*, for Recorder Solo [printed twice, once for descant and once for treble], edited by Fritz Spiegl. Schott & Co. Ltd. (ED 11642), London, 1953.

Just one page.

- [84] [George Frideric] Handel. *Handel for unaccompanied flute: Thirteen movements selected and arranged as studies*, for unaccompanied [modern Boehm] flute / für Querflöte ohne Begleitung, edited by Trevor Wye. Oxford University Press, Walton Street, Oxford, OX2 6DP, 1985. ISBN 0-19-357000-9.

Sarabande – Gigue – Capriccio – Aria in F Major – Courante – Aria in D Major – Gavotte and variations – Minuet and variations – Air “The Harmonious Blacksmith” – Allemande – Allegro in c minor – Allegro in g minor – Chaconne with 27 variations

Arranged from his keyboard works. Most can be played on the treble recorder, some with a little octaving. They are too high to be played on the descant recorder.

- [85] Anton Heberle. *Sonate brillante*, für Sopranblockflöte Solo, edited by Peter Thalheimer. Alte Musik für Blockflöte. Hänssler Musik Verlag (HE 11.212), Kirchheim/Teck, 1969.

Adagio – Rondo presto – Allegro molto a la Menuetto

- [86] Hans Werner Henze. Compases, [for] treble and tenor recorders [not both at once]. In Hunt [90], pages 39–40.
- [87] Hans Werner Henze. Elegy for young lovers, [for] treble recorder (Flauto dolce contralto). In Hunt [90], page 39.
- [88] Anton Herberle. *Sonate (1808)*, für Sopranblockflöte solo, edited by Hugo Reyne. Moeck Verlag + Instrumentenwerk (Edition Moeck Nr. 1119), D-3100 Celle, 1987.

Allegro – Larghetto – Menuetto – Andante con  
[4] Variazioni – Tempo di Menuetto

- [89] Edgar Hunt. *The Recorder and its music*, Eulenberg Books, 48 Great Marlborough Street, London, W1V 2BN, revised and enlarged second edition, 1977.

This include chapters describing *in extenso* the music written for recorder, referring to the original works. There are occasional references to modern editions, but nothing comprehensive or detailed.

- [90] Edgar Hunt, editor. *Orchestral Studies*, for Recorder [mostly treble; solo part]. Schott & Co. Ltd. (Ed. 11459), London, 1979.
- [91] Edgar H. Hunt, editor. *Fifty Old English Folk Dance Airs*, for descant recorder. Schott & Co. Ltd. (Edition Schott 10007), 48 Great Marlborough Street, London, W.1, 1939.

The Butterfly – Goddesses – Sellenger’s Round  
– Newcastle – Rufty Tufty – Parson’s Farewell  
– The Irish Washerwoman – Nonsuch or A la  
mode de France – Boatman – Lavena – Picking  
of Sticks – The Old Mole – The Merry Merry  
Milke Maids – Hit and Misse – Daphne – Con-  
fesse – Gathering Peascods – All in a Garden  
Green – Sedauny, or Dargason – Mage on a  
Cree – If all the world were paper – The Fine  
Companion – Once I loved a maiden fair – The  
Spanyard – The Maid peept out at the Win-  
dow or The Frier in the Well – Prince Rupert’s

March – Broome, the bonny bonny Broome –  
 Jenny pluck pears – Scotch Cap – Up tails all –  
 Lulle me beyond thee – Staines Morris – Cheer-  
 ily and Merrily – Paul’s Steeple – The Health  
 – Chirping of the Nightingale – Mayden Lane –  
 The Cherping of the Larke – The Indian Queen  
 – The Helston Furry – The Girl I left behind  
 me – Greenwich Park (Come, sweet maid) –  
 Christchurch Bells – Jamaica – The Twenty-  
 Ninth of May – The Black Nag – Oranges and  
 Lemons – Greenwood (Will you walk the woods  
 so wild) – Rose is white and rose is red – My  
 Lady Cullen

Most but not all of these are from Playford’s  
 Dancing Master.

- [92] David Johnson, editor. *Twenty-one Scots Tunes*, for solo treble recorder. Forsyth Bros. Ltd., 190 Gray’s Inn Road, London, WC1X 8EW and 126–128 Deansgate, Manchester M3 2GR, 1975.

From James Thomsons music book (1702). I  
 Love my Love in Secret – Come Sweet Lass  
 [= Greenwich Park] – Saw you my Love Migey  
 Linken over the Lee – Geld him Lasses – March  
 – The Lady Blank O – The Birks of abbergaldie  
 – Girdlen Geordy – When ye Cold winter nights  
 were frozen or The Banks of Yaro – Green Slives  
 [Greensleeves with 4 variations] – I have fix’d

My fancie on her – The Gray Eye'd Morn [by  
Jeremiah Clarke] – I'l meak you be fain to fol-  
low me – Good Night & God be with you –  
The Well Boked Ballap – My Daughter Shilo  
– Where Shall our Good-Man Lye in the Cold  
nights in Winter – Jumping John – The Lairds  
Good Brother – Allin Water – Killie Krankie

- [93] Kate Van Winkle Keller and Genevieve Shimer, editors.  
*The Playford Ball: 103 Early English Country Dances.*  
Dance Books Ltd, 9 Cecil Court, London, WC2N 4EZ,  
1990. ISBN 1 85273 021 8.

Includes facsimiles of an historical version of  
each tune, in most cases from Playford's Danc-  
ing Master. Adson's Saraband to the tune of  
The New Exchange – Amarillis – Aplye House  
– Argeers – Aurette's Dutch Skipper – Aye Me;  
or, The Symphony – Bath Carnival to the tune  
of Keppel's Delight – The Baggar Boy – The  
Bishop to the tune of Miss Dolland's Delight –  
The Black Nag – The Boatman – Broom, the  
Bonny, Bonny Broom – Chelmsford Assembly  
– Chelsea Reach – Chestnut; or, Dove's Figary  
– Childgrove – Christchurch Bells – Confess –  
The Corporation to the tune of Fête Champêtre  
– Cottey House – Dargason; or, Sedany – Dick's  
Maggot – Dover Pier – Drapers Gardens to  
the tune of The Margravine's Waltz – Draper's

Maggot – The Dressed Ship – Dublin Bay; or, We'll Wed and We'll Bed – The Duke of Kent's Waltz – Epping Forest – Fain I would – The Fair Quaker of Deal – The Fandango – The Female Saylor – The Fine Companion – Gathering Peascods – The Geud Man of Ballangigh to the tune of Hunt the Squirrel – Greenwich Park – Green Sleeves and Yellow Lace – Grimstock – Hambleton's Round O – The Health; or, The Merry Wassail – Heartsease – Hey, Boys, Up Go We – Hit and Miss to the tune of Daphne – Holburn March – The Hole in the Wall – Hunsdon House – Hyde Park – Indian Queen – The Installation – Jack's Maggot – Jacob Hall's Jig to the tune of Under and Over – Jamaica – Jenny Pluck Pears – Joy after Sorrow – Juice of Barley – Kelsterne Gardens – Knole Park – Lilli Burlero – Love's Triumph – Lull Me Beyond Thee – Mad Robin – Mage on a Cree – Maid Peeped Out At the Window; or, The Friar in the Well – The Merry, Merry Milkmaids – Miss Sayers' Allemand – Miss Sparks's Maggot – Mr. Beveridge's Maggot – Mr. Cosgill's Delight – Mr. Isaac's Maggot – Newcastle – None-such; or, A la Mode de France – The North-down Waltz – The Old Mole – Once a Night to the tune of Ye Social Powers – Oranges and Lemons – Orleans Baffled – Parson's Farewell – The Phoenix – Picking Up Sticks to the tune of

Lavena – Portsmouth – Prince William – Prince William of Glo's'ter's Waltz – The Queen's Jig – Ramsgate Assembly – The round to the tune of Mr. Lane's Maggot – Rufty Tufty – Saint Margaret's Hill – Saint Martin's – Scotch Cap – Sellenger's Round; or, The Beginning of the World – Shepherd's Holiday; or, Labour in Vain – The Shrewsbury Lasses – Spring Garden – Step Stately to the tune of Jack Pudding – Sun Assembly – The Touchstone – A Trip to Paris – A Trip to Tunbridge – Up with Aily to the tune of The Hare's Maggot – Upon a Summer's Day – Well Hall – Zephyrs and Flora

Almost all of these can be played on the descant recorder, and many on the treble with little or no octaving. Dance instructions are included, both in facsimile and in a modern interpretation.

- [94] Alain Keruzoré, editor. *Estampies & Danses Royales*. Aug. Zurfluh, 73, Boulevard Raspail, 75006 Paris, 1973.

From the MS BN Fr 844

The titles of the pieces are not very distinctive, being like *La Primer Estampie Royal*; I have therefore not listed them.

- [95] Not Known, editor. *Aria di Camera*, per flauto solo. Amadeus (BP376), date not known.

75 tunes (songs and arie), mostly folk tunes.

- [96] Not Known, editor. *Cibells, Divisions und a. alteng. Solostücke*. Schott (OFB155), date not known. **Details incomplete.**

From the 2nd part of *The Division Flute*, published by Walsh

- [97] [Ernest] Krähmer. *40 fortschreitende Übungsstücke: opus I (1821) für Sopranblockflöte solo*, edited by Hugo Reyne. Moeck (Nr. 1131), Celle, 1986. **Details incomplete.**

Short studies.

- [98] Ernest Krähmer. *Twelve Divertimenti for Solo Czakán*, op. 4, edited by William E. Hettrick. The Sweet Pipes Recorder Series. Sweet Pipes, Inc. (SP2328), 23 Scholar Lane, Levittown, NY 11756, n.d., but editor's preface dated 1985.

- [99] Gregorio Lambranzi. *Tänze für Altblockflöte aus Neue und Curieuse Theatralische Tantz-Schul, Nürnberg 1716*, edited by Manfred H. Harras. Heinrichshofen (N 2399), Locarno, 1997. **Details incomplete.**

27 simple pieces. Also available for descant as N 2339.

- [100] David Lasocki, editor. *Anthology: More Preludes and Voluntaries (England c. 1700)*, for treble recorder solo (flute

or violin). Nova Music (N.M. 195), Goldsmid Mews, 15a Farm Road, Hove, Sussex, BN3 1FB, 1981.

The copyright says Nova Music, London, despite the Hove address on the back cover. This includes all the pieces from *Select Preludes & Voluntarys* (1705/08) which were not published in Colwall's edition [66]. As well as these it contains two pieces from *A Collection of Musick* (1691) by Gottfried Finger, and *A Flourish or Prelude in every Key on the Flute* (1729 or earlier).

- [101] Hans-Martin Linde, editor. *Solo Pieces of the Old Masters*, for Treble Recorder. B. Schott's Söhne (ED 7782), Mainz, 1990.

Diego Ortiz: Recercada – anonymous: Woodycock – Pieter de Vois: Fantasia – anonymous: Courante Bourbon – Paulus Matthysz: Kit's Allemande – Pieter de Vois: Je ne puis eviter – Jean Daniel Braun: Concerto – Bizaria – Rondeau – Rondeau – Mr. Granom: Gavot – [anonymous]: Salley in our Alley with Divisions

The four pieces by Braun are from his *Pièces sans basse*. The second rondeau is the same as the final piece of Giesbert's collection [74], though differently transposed.

- [102] Hans-Martin Linde, editor. *Bach for Treble Recorder*. Schott (ED7781), date not known. **Details incomplete.**

J. S. Bach: Allemande from BWV 1004, Bourrée from BWV 1006, Gigue from BWV 1006, Preludio from BWV 29; C. P. E. Bach: Solfegietto

- [103] Paul Matthysz. *Solos from Der Gooden Fluyt-Hemel (1644)*, for Descant Recorder, edited by Bernard Thomas. Schott & Co. Ltd. (ED 12318), London, 1989.

Corante Monsieur [2] – La Boivinetter [2] – Kits Allemande [2] – Pavane de Spanje [3] (Pieter de Vois) – Petite Brande [2] – Tweede Brande [2] – Derde Brande [2] – Vierde Brande – Vijfde Brande – Als Garint – Naer dien u Godlyckheit [2] – Object – Brandle – [Brandle] Gay – Montirande – Gavotte – Passasi [6] – Allemande – Courante Bourbon – Tweede Nachteghaeltje [2] – Waren Twee Boerinnitjes – Stemme nova [3] – Florida – [Variations] [3] – Corante Madame

Some of the base tunes are the same as in van Eyck. There is some overlap between this edition and Wind's [142].

- [104] Pieter Meyer. *'T Konstigh Speeltooneel: [13] Variations for Soprano (Tenor) Recorder; Preludium, Ballet & Courant for two Soprano (Tenor) Recorders*, Broekmans en Van Poppel B.V. (1622), Amsterdam, date not known. **Details incomplete.**

Pieces very much in the style of Van Eyck, but different ones. (I think 1622 is the publisher's

catalogue number, but it might be the original date.)

- [105] Yvonne Morgan, editor. *Preludes, Chacon's, Divisions and Cibells altenglischer Meister*, für Alblockflöte solo. Amadeus Verlag, Bernhard Päuler (BP 661), Winterthur, Schweiz, 1985.

A Chacone – Chacone by Mr. Morgan – Division by Mr. Hills – Division by Mr. Gorton – Prelude by Mr. Pepusch – Prelude by Mr. Pepusch – Prelude by Mr. D. Purcell – Prelude by Mr. Finger – Cibell by Mr. Henry Purcell – Cibell by Signr. Baptist – Cibell – Cibell by Mr. King – Cibell by Mr. O – Cibell by Mr. King – Cibell by Mr. Clark – Cibell by my Ld. Byron – Cibell by Mr. Clark

According to the preface these are all the pieces for unaccompanied recorder from the second part of John Walsh's *The Division Flute* of 1706.

- [106] Hans Joachim Moser, editor. *Drei einstimmige Instrumentalstücke des Mittelalters / Three one-part instrumental pieces of the Middle Ages*, [für] Sopran-, Alt- oder Tenor-Blockflöte. Number 181 in *Zeitschrift für Spielmusik*. Merrman Moeck Verlag (Z. f. S. 181), 1953.

Istampita Bellica – Istampita Ghaetta – Istampita Isabella

They have been arranged so that middle C is the lowest note of each; thus they are more suitable for the tenor or descant.

- [107] Constance M. Mullins, editor. *50 Old Airs and Dances from Scotland and Ireland*, for descant recorder. Schott & Co. Ltd (ED 10038), London, 1948.

Skye Boat Song – Highland Laddie – Aiken Drum – O can ye sew cushions? – For a’ that, and a’ that – Turn ye to me – Firsherman’s Song – This is no my ain plaid – Glenlogie – Ho ro, my nut brown maiden – Joy of my Heart – Kilt thy coat, Maggie – My faithful fond one – O Boatman – The Irish hautboy – Shule Agra – A Trumpet Air – The unfortunate Rake – The Nut – The White Cockade – Corn Riggs – Meg Mer-rilees – Glen Lyon – Fairy Dance – Mrs. McLeod – Wearna ma hert licht, I wad dee – Leezie Lindsay – John Anderson, My Jo – My love is like a red, red rose – Come o’er the stream, Charlie – The Lea Rigg – Willie was a wanton wag – The Oysterwives rant – Apple Praities – Lango Lee – The moon and seven stars – The rakes of Frishmen – The humours of Comer – Judy O’Brallaghan – The rollicking Irishman – The Gobbie-O – The Haymakers – The Flowers of Edinburgh – Petronella – The Mulindhu – Miss Stewart of Fasnacloich – Lady Doune – The Duke of Perth – Sweet Molly

- [108] Jeremy Barlow [originally John Playford, Henry Playford, and John Young], editors. *The Complete Country Dance Tunes from Playford's Dancing Master (1651–ca.1728)*. Faber Music Ltd (F0723), 3 Queen Square, London, 1985.

This includes all the tunes from all the editions: it is truly “complete”.

Many of these are within the compass of a treble recorder; almost all within the compass of a descant recorder. A few go below middle c. Because the editor records all variations from different editions of Playford, the variants can sometimes be distracting when playing.

- [109] Giorgio Pacchioni, editor. *Balli italiani del XVII secolo / Italian Dances of the 17th century*, per uno strumento (flauto dolce soprano, violino). Number 8 in *Armonia Strumentale: Collana di Musiche per Flauto Dolce della Società Italiana del Flauto Dolce*. Heinrichshofen's Verlag (1416), Wilhelmshaven [or] Locarno, 1975. Originally published as Supplemento A a „Il Flauto Dolce“ N. 6, luglio-dicembre 1974, Bollettino della Società Italiana del Flauto Dolce.

Ballo Bolognese – La Venetiana – (?) Spagnuolo – La Maestà – Gagliarda Reale – Balletto di Schiavo – La Gratia – Balletto de' Moretti – Ballo de' Pazzi – Ballo Funebre – Ballo alla Veneta – Balletto del Sig. Marchese Francesco Gonzaga – Balletto 1o – Balletto 2o – Corrente

del Sig. Marchese Agnelli – Alemanda – Sarabanda – Ballo del ? – Sarabanda – Ballo grave – Ballo de' Cavaglieri

- [110] [possibly Walsh], editor. *The First Part of The Division Flute Containing a Collection of Divisions upon Several Excellent Grounds*. Performers' Facsimiles (18515), New York, date not known. **Details incomplete.**

Facsimile edition: fairly easy to play from, but not as good as a modern edition

- [111] Peter Preleur. *The modern Musick-Master or "The Universal Musician" London 1731: Heft 3: Ausgewählte Stücke*, für Sopran-(oder Tenor)-flöte solo, edited by Manfred Harras. Pan (266), Zürich, date not known. **Details incomplete.**

Simple dances. The title is the title of the complete original publication; this volume presents just a small selection.

The quotation marks in the title are actually guillemets, but bib2html does not support these.

- [112] Henry Purcell. Shepherds, shepherds, leave decoying: from 'King Arthur', for Recorder [mostly treble; solo part]. In Hunt [90], page 2.
- [113] Johann Joachim Quantz. *Caprices and Fantasias*, for Treble Recorder solo, edited by Paul Zweers. Schott (ED 12148), 1985.

Fantasia – Fantasia – Capricie II – Capricie III  
 – Capricie VII – Sarabande with four Doubles  
 – Giga – Allegro – Allegro – Presto – Giga –  
 Minuetto [L'inconnue] with 10 variations – Al-  
 legretto with four variations

- [114] Anthony Rowland-Jones. *Recorder Technique: Intermediate to Advanced*, Oxford University Press, Walton Street, Oxford, OX2 6DP, second edition, 1986. ISBN 0-19-322342-2.

This includes a selected list of modern editions of works for or arranged for the recorder, though somewhat lacking in detail.

- [115] Hugo Ruf, editor. *Einzelstücke und Suiten*, für Altblockflöte solo. Schott (OFB 21), Mainz, 1970.

[12] Airs Anglois: Air – Jigg – Boree – Air – Air Adagio – Air – Air Adagio – Boree – Jigg – Sarabanda – Trumpet Tune – Jigg

Aires made on purpose for a flute: Suite a-moll – Suite g-moll – Suite F-dur – Suite D-dur – Suite c-moll – Suite e-moll – Suite B-dur – Suite d-moll

The 12 airs are simple tunes. The suites are baroque suites with the usual sorts of movements, by Daniel Demoivre.

- [116] Johannes Runge, editor. *Solobuch ...: Stücke aus dem 16. bis 18. Jahrhundert*, für Altblockflöte, volume I. B. Schott's Söhne (ED 4796), Mainz, 1958.

Joachim von dem Hofe: Canarie – Bursleske aus Leopold Mozarts Notenbuch – Jeremiah Clarke: Menuett – Johann Georg Witthausen: Gavotte – Georg Friedrich Händel: Sarabande – [anon]: Alte Weise aus England [Early one morning] – [anon]: Alte Weise aus England [It was a lover and his lass] – Valentin Rathgeber: Menuett – [anon]: Ungarischer Tanz – [anon]: Altenglischer Tanz [Goddesses] – [anon]: Salzburger Marsch – [anon]: Marsch [The Coronation Day] – Johann Nepomuk Hummel: Ecosaise – [anon]: Altenglischer Tanz [Jack's Maggot] – Johann Krieger: Menuett – Schwabentanz aus Leopold Mozarts Notenbuch – [anon]: Altenglischer Tanz [Newcastle] – Joh. Kaspar Ferd. Fischer: Menuett – [anon]: Altenglischer Tanz [Indian Queen] – Georg Friedrich Händel: Menuett – Passpied aus Leopold Mozarts Notenbuch – Valentin Haußmann: Tanz – [anon]: Altenglischer Tanz – Georg Friedrich Händel: Rigaudon – Thomas Britton: Bourrée – Johann Adolf Hasse: Bourrée – Joh. Kaspar Ferd. Fischer: Marsch – Rigaudon aus Leopold Mozarts Notenbuch – Johann Sebastian Bach: Musette – Johann Sebastian Bach: Bourrée –

Jean Baptiste Lully: Gavotte – [anon]: Tanz  
 – Johann Sebastian Bach: Menuett aus dem  
 Notenbüchlein für Anna Magdalena Bach –  
 Padre Martini: Gavotte – [anon]: Staines Mor-  
 ris – Zwei Menuette aus dem Notenbuch für  
 Nannerl von Leopold Mozart – Giovanni Mossi:  
 Gavotte – Johann Sebastian Bach: Menuett  
 aus dem Notenbüchlein für Anna Magdalena  
 Bach – Johann Sebastian Bach: Marsch aus  
 dem Notenbüchlein für Anna Magdalena Bach  
 – Henry Purcell: Hornpipe

- [117] Johannes Runge, editor. *Solobuch ...: Stücke aus dem  
 16. bis 18. Jahrhundert*, für Altblockflöte, volume II. B.  
 Schott's Söhne (ED 5241), Mainz, 1961.

Johann Heinrich Buttstedt: Menuett – [anon]:  
 Sarabande – Georg Philipp Telemann: Bourrée  
 – [anon]: Marsch – [anon]: Rigaudon –  
 Jean Hotteterre: Borrée – [anon]: Gigue –  
 [anon]: Marsch – Georg Philipp Telemann:  
 Loure – Johann Matthias Leffloth: Menuett  
 – [anon]: Borrée – Sarabande aus Leopold  
 Mozarts Notenbuch – J. A. Schmicerer: Borrée  
 – Musette aus Leopold Mozarts Notenbuch –  
 Johann Sebastian Bach: Polonaise aus dem  
 Notenbüchlein für Anna Magdalena Bach – Jo-  
 hann Caspar Ferdinand Fischer: Menuett –  
 [anon]: Maireigen [Come, lasses and lads] –

Henry Purcell: Trumpet Tune – [anon]: Gigue  
– [anon]: Zwei alte polnische Tänze – [anon]:  
Altenglische Weise [Willow, willow] – Georg  
Philipp Telemann: Passepied – Georg Friedrich  
Händel: Bourrée – François Couperin: Les  
Tambourins – Jean Baptiste Loeillet: Gavotte –  
Georg Friedrich Händel: Menuett – Nicolas An-  
toine Lebègue: Bourrée – Marsch aus Leopold  
Mozarts Notenbuch – Georg Philipp Telemann:  
Menuett – [anon]: Menuett – Georg Philipp  
Telemann: Gavotte

- [118] Alessandro Scarlatti. Sinfonia nona, for treble recorder:  
solo part. In Thomas [128], pages 44–46.

Vivace – Adagio – Moderato – Adagio – Alle-  
grissimo – Menuet

- [119] Alessandro Scarlatti. Sinfonia ottava, for treble recorder:  
solo part. In Thomas [128], pages 42–43.

Allegro – Adagio – Allegro – Adagio – Vi-  
vace

- [120] Alessandro Scarlatti. Sinfonia terza, for treble recorder:  
solo part. In Thomas [128], pages 40–41.

Vivace – Adagio – Andante – Adagio – Allegro

- [121] Heinrich Schütz. The Christmas Story: Weihnachtshis-  
torie: Intermedium III: The Shepherds in the fields, for  
Recorder [mostly treble; solo part]. In Hunt [90], page 1.

- [122] [G. P.] Telemann. *Douze Nouvelles Fantaisies (No 13 à 24)*, [TWV 40:14–25], pour flûte à bec alto [seule], edited by Jean-Claude Veilhan. Alphonse Leduc (A.L. 27 179), 175, rue St Honoré, Paris, 1985.

The titles are merely Fantasia I–XII

These are different from the other twelve fantasias by Telemann which are available in more than one edition, as for example Nitz's [123]. As far as I know this edition by Veilhan is the only one of these fantasias for recorder.

- [123] Georg Philipp Telemann. *Zwölf Fantasien*, [TWV 40:2–13], für Altblockflöte solo, edited by Martin Nitz. Amadeus Verlag (Berhard Päuler) (BP 425), Winterthur/Schweiz, 1984.

I believe the Schott edition of six Telemann fantasias is a subset of these twelve.

- [124] Georg Philipp Telemann. Concerto di camera, for treble recorder: solo part. In Thomas [128], pages 26–29.

(Allegro) – Siciliana – Bouré – Menuet

- [125] Georg Philipp Telemann. Concerto in C major, for treble recorder: solo part. In Thomas [128], pages 15–20.

Allegretto – Allegro – Andante – Tempo di Minue[tto]

- [126] Georg Philipp Telemann. Concerto in F major, for treble recorder: solo part. In Thomas [128], pages 21–25.

Affettuoso – Allegro – Adagio – Menuet I –  
Menuet II

- [127] Hermien Teske, editor. *Capricen: 25 Capricen in 12 Tonarten aus dem 18. Jahrhundert*, für Altblockflöte solo. Amadeus Verlag (BP 387), Winterthur, Schweiz, 1982.

This partially overlaps with Giesbert (Schott ED 12216) [74], as follows: numbers 5, 6, 11, 20, 22 of this work are the same as numbers 3, 1, 5, 10, 13 in Giesbert's edition.

- [128] Bernhard Thomas, editor. *The Concerto Collection*, for treble recorder: solo part, volume I: 11 Baroque Concertos. Dolce (DOL 104), Brighton, England, 1988.

- [129] Jacob van Eyck. *Der Fluyten Lust-hof: erste vollständig kommentierte Gesamtausgabe / first complete edition with full commentary*, [for descant recorder], edited by Winfried Michel and Hermien Teske, volume I. Amadeus Verlag (BP 704), Winterthur, Schweiz, 1984.

Preludium of Voorspel – Onse Vader in Hemel-ryck [5] – Doen Daphne d'over schoone Maeght [4] – Psalm 118 [5] – Malle Symen (Malsimmes) [3] – Psalm 140. ofte tien Gedboden [4] – Aerdigh Martynje [3] – Pavaen Lachymae [2] – Lavignone [3] – Rosemont [3] – Courant, of Ach

treurt myn bedroefde [2] – d’Lof-zangh Marie [3] – Frans Ballet [2] – Stil, stil een reys [1] – Fantasia and Echo – Geswinde Bode van de Min [2] – Onan of Tanneken [4] – Psalm 68 [3] – l’Amie Cillae [2] – Bravade [3] – Psalm 103 [4] – Van Goosen [6] – Si vous me voules guerir [3] – Courante [3] – Ghy Ridder in het prachtigh Romen [4] – Ballette Gravesand [3] – Engelse Nachtegaeltje [3] – Ach Moorderesse [4] – Lanerlu [2] – Philis schoone Harderinne [4] – Vande Lombart [2] – Comagain [5] – Courant [3] – Tweede Daphne [1] – Amarilli mia Bella [3] – Lus de mi alma [3] – Engels Lied [3] – Philis quam Philander tegen [3] – Al hebben de Prinzen haren [3] – Tweede Rosemond [1] – De zoete Zoomertyden [4]

The numbers in brackets are the number of variations, counting the first, original, version as 1. I follow the headings “Modo 2” and so on rather than the actual music; a few pieces have variations not labelled as such: these are not counted above.

- [130] Jacob van Eyck. *Der Fluyten Lust-hof: erste vollständig kommentierte Gesamtausgabe / first complete edition with full commentary*, [for descant recorder solo; a very few duets], edited by Winfried Michel and Hermien Teske, volume II. Amadeus Verlag (BP 705), Winterthur, Schweiz, 1984.

Wilhelmus van Nassouwen [4+2] – Meysje wilje by [2] – Courante Mars [2] – Batali – Schoonste Herderinne [2] – Rosemond die lagh gedoocken [6] – Ballette Bronckhorst [3] – Wat zalmen op den Avond doen [6+9] – Sarabanda [3] – Repicavan – Janneman en Alemoer – O Heyligh zaligh Bethlehem [4] – Tweede Courante Mars [1] – Tweede Lavignone [3] – Pavane Lacryme [4] – Een Schots Lietjen [2] – Derde, Doen Daphne d’over [5] – Amarilleken doet myn willeken [4] – Eerste Carileen [3] – Tweede Carileen [3] – Derde Carileen [3] – Amarilli mia bella [4] – Courante Madamme de la moutaine [3] – O slaep, o zoete slaep [4] – Gabrielle Maditelle – Een Spaense Voys [3] – Een Courant [3] – Bien heureux [3] – Vierde Carileen [4] – Een Frans Air [3] – Kits Almande [3] – Schasamisie vous re veille [3] – Prins Robberts Masco [4] – Waekt op Israël [3] – Philis schoon Herderinne met 2. [2] – Engels Liedt met 2. – More palatino met 2. [2] – Amarilli mia bella met 2. – Prins Roberts Masco met 2. [2] – Princesse hier koom ick by nacht [3] – Wel Jan &c. [3] – Stemme nova [4] – Stemme nova (II) [3] – Psalm 150 [5]

The numbers in brackets are the number of variations, counting the first, original, version as 1. “met 2” marks the duets.

[131] Jacob van Eyck. *Der Fluyten Lust-hof: erste vollständig*

*kommentierte Gesamtausgabe / first complete edition with full commentary*, [for descant recorder], edited by Winfried Michel and Hermien Teske, volume III. Amadeus Verlag (BP 706), Winterthur, Schweiz, 1984.

Praeludium – Phantasia – Psalm 1 [4] – Silvester inde Morgenstont [2] – Almande Verryt [4] – Psalm 9 [5] – La Bergere [2] – France air [3] – Princes roaeyle [3] – Psalm 33 [4] – Philis en son bel Atente [6] – Ho ho op myn brack en winden, &c. [3] – Postillon [3] – Na dien u Godlyckheyt [6] – Onder de Linde groene [3] – Bockxvoetje [3] – Psalm 119 [4] – En fin l’Amour [4] – Lossy [2] – Boffons – Psalm 133 [4] – De lustelycke Mey [5] – Excusemoy [3] – Verdwaelde Koningin [2] – Malle Symen [4] – Blydschap van myn vliedt – Den Nachtegael [3] – 1. Ballet, of Vluchste Nimphje van de Jaght [3] – Janneman en Alemoer [4] – 2. Ballet, of Ay Harder hoort [3] – Een Kindeken is ons gebooren [3] – 2. Courant, of Harte diefje waerom zoo stil [3] – Courante 1 [3] – 3. Ballet [3] – Wel op, wel op, ick gae ter jaght [2] – 4. Ballet [3] – Lanterlu [7] – Psalm 15 [2] – Laura [3] – Puer nobis nascitur [4] – Psalm 116 [4] – Questa dolce sirena [3] – Ballet de Grevellinge [4] – Almande prime roses [3] – Lavolette [3] – De eerste licke-pot [3] – De tweede licke-pot [4] – Ick plach wel in den tydt voor dezen [5] – Frans Air [4] – Orainge [2] – Sarabande

[2+2] – Beginnende door reden ons gegeven [3]  
 – Stemme Nova [3] – Bocxvoetje – Fantasia –  
 Psalm 101 [4] – De France Courant [3] – Psalm  
 134 [5]

The numbers in brackets are the number of variations, counting the first, original, version as 1.

- [132] Jacob van Eyck. *Euterpe 1644*, Noetzel (N 3571), 1985.  
**Details incomplete.**

An earlier version of part I of *Der Fluyten Lusthof*. Not quite the same collection of tunes.

- [133] Jean-Claude Veilhan. *Les Nation en Folies ou l'Esprit des Ecoles*, Alphonse Leduc (A.L. 25987), 175, rue Saint-Honoré, Paris, 1982.

L'Allemande ou la folie bien tempérée –  
 L'Angloise ou the Arn(t)old family – La  
 Brésilienne ou le cotillon de São Paulo –  
 L'Hollandoise ou les moulins à vent – La  
 Vénitienne ou il piccolo rosso – L'Helvétè ou  
 l'oiseau de Bâle – La Céènessème ou l'absente  
 – L'As sans rival [/voisin] ou le bon atout –  
 L'Alsacienne ou il vero modo di diminuir – Le  
 Petit Trianon ou la positionnée (L'Occitane ou  
 la titelouze, La Nordique ou les marais de la  
 deûle) – La Manfredina ou le Rhin à Paris – Le

Parnasse ou les goûts réunis, ouverture dans le goût François

A series of pieces on a theme, in the different styles according to the name of the piece; for example, the first is in the style of Bach, and the fourth in the style of van Eyck.

- [134] Michael Vetter. *Literaturheft 4 für F Blockflöten*, Universal (UE 20769), date not known. **Details incomplete.**

A tutor with many short pieces from different styles. There are other volumes, for recorder in C, and at different levels.

- [135] A. Vivaldi. *Le Printemps*, pour Flûte à bec alto, edited by Jean-Jacques ROUSSEAU and Laurent HAY. Éditions Musicales, Alphonse Leduc (A.L. 27.046), 175, rue Saint-Honoré, Paris, 1985. Arrangé pour une flûte sans accompagnement par Jean-Jacques ROUSSEAU: Transcription ... de Laurent HAY.

From the *Four Seasons*. This is an arrangement of the whole piece, rather than of the principal violin part. It is quite successful, though of course something is lost.

- [136] Antonio Vivaldi. Concerto in a minor, RV 445, for treble recorder: solo part. In Thomas [128], pages 9–14.
- [137] Antonio Vivaldi. Concerto in c minor, RV 441, for treble recorder: solo part. In Thomas [128], pages 2–8.

- [138] Antonio Vivaldi. *Les Quatre Saisons*, pour flûte à bec alto, edited by Jean-Claude Veilhan. Alphones Leduc (AL 36347 or AL 26347 (not sure)), date not known. **Details incomplete.**

This really needs an orchestra; here are only the solo parts. Not like Le Printemps [135], which is arranged for solo recorder.

- [139] Arthur von Arx, editor. *Klassische Flötenstücke*, für f'-Altflöte allein. Otto Heinrich Noetzel (N 3024), Wilhelmshaven, n.d.

G. Ph. Telemann: Menuett und Trio aus dem Flötenkonzert in D-dur – G. Ph. Telemann: Allegro aus der Kanonsonate Nr. 1 – G. F. Handel: Allegro aus der Blockflötensonate in F-dur – G. F. Handel: Gavotte aus der Blockflötensonate in C-dur – J. S. Bach: Siciliano aus der Flötensonate in E-dur – J. S. Bach: Bourrée anglaise aus der Sonate in a-moll für Flöte allein – Chr. W. Gluck: Ballett aus der Oper „Orpheus u. Euridike“ – J. Haydn: Fantasia und Menuett aus dem Flötenquartett in G-dur, op. 5 Nr. 4 – J. Haydn: Allegro aus dem Trio Nr. 2 f. zwei Flöten und Violoncello – W. A. Mozart: Thema und Variation aus dem Flötenquartett in A-dur, K.V. 298 – L. v. Beethoven: Thema und Menuett aus der Serenade in D-dur f. Flöte, Violine und Viola.

- [140] C. W. von Gluck. Dance of the blessed spirits: from ‘Orfeo’, act 2, for Recorder [mostly treble; solo part]. In Hunt [90], pages 36–37.

Andante – Lento  
Recorder part only.

- [141] Wanderlih. *Collection de Prélude par Wanderlih*, edited by Gérard Billaudot. [self-published?] (G 5006 B), 14, rue de l’Echiquier, 75010 PARIS, 1990. **Details incomplete.**

21 pieces in different keys. I could not see any original date, and could not recognise the style in the time I had available. It is a facsimile of the item BN K 896. It was good enough to play from, though not easy to read. The pieces seemed difficult. They went down to D above middle C.

- [142] Thiemo Wind, editor. *The Gods’ Flute-Heaven*, for Soprano Recorder. Earlam Press (EP1010), Fleming Road, Earlstrees, Corby, Northants, England, 1993.

Jacob van Noordt: Preludium – Malle Symen – Petit Branle 1–5 – Repicavan – Frere Frapar; Pieter de Vois: Fantasia – Fantasia – Pavane de Spanje – Je ne puis eviter; Paulus Matthysz: Courante Monsieur – Kits Allemande – Air; Johan Dix: Courante la Royale – Frans Air – Frans Air; anonymous: La Boivinetter – Petit

Brande – Tweede, Derde, Vierde, Vijfde Brande  
– Stemme nova – Courante Bourbon – Tweede  
Nachteghaeltje – Naer dien u Godlyckheit –  
Allemande

Pieces from Dutch collections like van Eyck.  
It shares some of the basic tunes with van Eyck,  
but the variations are different. There is some  
overlap with Thomas' edition [103].

- [143] Kenneth Wollitz. *The Recorder Book*, Victor Gollancz  
Ltd, London, 1982. ISBN 0 575 03182 4. Originally pub-  
lished in the United States by Alfred A. Knopf, Inc.

This includes a quite detailed annotated bibliog-  
raphy.