The so-called Este Music Collection (Estensische Musikalien) of the Österreichische Nationalbibliothek is a comparatively small, but very important, part of the music department with many unique or extremely rare examples of prints and copies. Where did this material come from, and when and how did it get to Vienna?¹

Together with an important collection of art and musical instruments, it was presumably founded by Marchese Tomaso degli Obizzi in the late eighteenth century in his palace of Catoja near Padua. In his last will, drawn up in 1803, Marchese Tomaso, whose family descended from the Este, designated Ercole III d’Este as his heir, or, in the event of the latter predeceasing him, one of his grandsons. Indeed, Ercole died in the very year of the will, 1803, whereas Tomaso degli Obizzi lived for two more years. Maria Beatrice d’Este, daughter of Duke Ercole III and since 1771 married to a son of Empress Maria Theresa, Archduke Ferdinand, now became the heir to the duchy of Modena, and her son Francesco, who would become Duke of Modena in 1814, inherited the Obizzi collections. When Ferdinand died three years later, Maria Beatrice decided to settle in Vienna permanently. Her grandson, Franz/Francesco V of Modena, transferred the instruments, music and some other objects to Vienna when he was forced by the revolution to leave his duchy in 1859.

Since he remained childless, his heir became Archduke Franz Ferdinand Habsburg-Este, who was assassinated in 1914 in Sarajevo (cf. Table 1 at the end). He had the collection transferred to the new part of the Imperial Palace. The music collection, which formed a part of the Obizzi art collection in the Kunsthistorische Museum until the 1920s, was subsequently moved to the music department of the National Library, the director of which, Robert Haas, was apparently aware of its importance, since he published a detailed thematic catalogue of it in 1927.²

It comprises only 19 prints but more than 200 manuscripts with mainly instrumental works and some cantatas and arias. The main body dates from the


² ROBERT HAAS, Die Estensischen Musikalien. Thematisches Verzeichnis mit Einleitung, Regensburg, Bosse, 1927. This rare printed catalogue, now 70 years old, is not very precise and, above all, not up to modern standards.
time between the 1680s and the 1720s, so far as the music can be dated. Only one
manuscript and one print are certainly older: a copy containing trio sonatas
from the 1620s to the 1670s by Dario Castello (from his Libro secondo, Venice
1629), Simplicio Todeschi, Andrea Falconieri (1650?), Johann Rosenmüller,
Giovanni Legrenzi and Carlo Fedeli (E.M. 83), and the printed Primo libro delle
Sonate a due violini ... by Giovanni Battista Mazzaferrata, Bologna 1674 (E.M. 12).
Probably one of the latest works is the manuscript copy of the unknown Filippo
Banner’s trio sonatas Op. 1, dated Padova 1727 (E.M. 74). Close in place and
time are the equally unknown three-part balletti by Carlo Gallo and Alberto
Gallo’s nine Sinfonie, both written in 1724 in Venice (E.M. 79, 123).

This dating of the main body of music leads one to question the role of
Marchese Tomaso degli Obizzi. He probably only bought or obtained music
collected and partly copied earlier. A clue to the history of the collection can be
found in a note scribbled down on the back cover of the violone part of
Albinoni’s trio sonatas (E.M. 73):

This appears to read:

“Mocengho fascì de beni de
Zorzini ________
N.⁰ 242
quali acquisti fatti dall’ill.mo Mocenigo sono andati
poi nelle mani de noi Sanguinazzi ________”

and which could mean that these music items (“fasc[icol]i”) were possessed by
and perhaps also collected by a member of the Venetian noble family Zorzin(i),
then bought by a member of the famous family of doges Mocenigo and were
given to the Paduan aristocratic family Sanguinazzi. The number 242 could well
designate the call number of one of the items of the collection. If we consider the
fact that this contains several sonatas for violin, cello or viol by a certain Olocin
Ozzaniugnas (E.M. 40-44), “Diletante di Violoncello”, whose name has to be
read backwards as Nicolò Sanguinazzo, this reading seems all the more
probable. And the letters Z or ZZ on some of the title pages would seem to fit
well the hypothesis of an owner with the name Zorzini:

³ Alvise was doge from 1700 to 1709, Alvise II from 1722 to 1732. Giovanni de Zotti’s Sonate a
violino solo, Venice, Bortoli, 1707 (E.M. 17), were dedicated to Girolamo Mocenigo, “procuratore di S.
Marco”.

⁴ Robert Haas, cit., p. 103, suggested this reading, but believed it to be a jocular alias or
pseudonym.
Let us take a closer look at the contents. The printed editions form an almost homogeneous group:

Printed Music in the Este Music Collection

1674 Mazzaferrata Sonate a due violini con bassetto Op. 5 Bologna Monti
1682 Legrenzi Sonate a tre Op. 4 Venice Sala
1685 Corelli Sonate a tre Op. 1 Rome Mascardi
1690 Tonini Balletti da camera a 2 vl., vla Op. 1 Venice Sala
1693 Ruggieri Sonate da chiesa (a 3) Op. 3 Venice Sala
1694 Albinoni Sonate a tre Op. 1 Venice Sala
1694 Corelli Sonate a tre Op. 3 Venice Sala
1697 Corelli Sonate da camera a tre Op. 2 Venice Sala
1697 Ruggieri Sonate da chiesa (a 3) Op. 4 Venice Sala
1700/1702 Albinoni Sinfonie, e Concerti a cinque Op. 2 Venice Sala
1703 Jacchini Trattenimenti per camera a 3-6 Op. 5 Bologna Silvani
1704 Albinoni Balletti a tre Op. 3 Venice Sala
1704 Marini Sonate a tre Op. 7 Venice Sala
1707 Zotti Sonate a violino solo Op. 1 Venice Bortoli
1707 Corelli Sonate a tre Op. 1 Venice Sala
1709 Vivaldi Sonate a violino e basso Op. 2 Venice Bortoli
1710 Corelli Sonate a tre Op. 3 Venice Sala
1710 Ferronati Sonate a violino solo per camera Op. 1 Venice Bortoli
1721 Locatelli XII Concerti grossi Op. 1 Amsterdam Roger

15 of the 19 editions were printed in Venice, 12 of them by Gioseppe Sala, the remaining three, among them Vivaldi’s violin sonatas, between 1707 and 1710 by Antonio Bortoli. Two prints were edited in Bologna, one in Rome and only one, by far the latest, outside Italy in Amsterdam; but it was composed by the Italian Locatelli, at that time active in Rome. 15 of the prints were issued
between 1690 and 1710. Most of the music was written for at least two violins or a larger string ensemble, but only three (Zotti, Vivaldi and Ferronati) for solo violin and continuo.

Beside these prints we find 15 manuscript copies of printed editions, some of them published in score, but written out in single parts for greater performance practicality. More than half of these collections, i.e. eight, were published for the first time after 1710; eleven are for solo violin and continuo, the rest for two violins, with the exception of Corelli’s Concerti grossi:

For purposes of dating we should also consider the extracts from operas performed in Venice, namely in the years 1694, 1696, 1707, 1716 and 1720:

Arias From Operas in Venice

SS. Giovanni e Paolo
1694, anonymous

S. Angelo
s.a., anonymous
1694, anonymous (M. A. Ziani: L’Amor figlio del merito or Pollaro: La schiavitù fortunata)
1696, Pollaro: Gli inganni felici

S. Giovanni Grisostomo
1707, Scarlatti: Il trionfo della libertà
1716, Pollaro: Ariodante

S. Samuele
1720, Orlandini: Griselda

Strikingly many of the copied compositions are for cello, e.g. 142 short Lezioni per il Violoncello con il suo Basso, 44 of which are attributed to Antonio Caldara (E.M. 69), a sonata by one of the Bononcini brothers (E.M. 23) and 19 anonymous sonatas for cello and basso continuo (E.M. 70). Moreover, there are parts for cello either already provided in the prints or manuscripts or written...
out from the continuo or organ parts by a scribe whose writing can be identified throughout the collection mainly in cello or, even more, violone parts, often on different paper, even paper differently sized from the rest of the set. The fact that his handwriting is identical to that in the most probably autograph compositions of Nicolò Sanguinazzo or Sanguinazzi\(^5\) gives us more evidence for the assumption that the latter was one of the former owners of the collection.

These mentioned parts for the largest stringed instrument, the violone, exhibit typical differences from the parts they were copied from: they are simplified by omitting the smaller note values, e. g. moving in quarter notes instead of eighths, as we shall see later on from an example by Vivaldi. An exception is the cello part copied partly from the violone, partly from the organ, part of Corelli’s printed trio sonatas Op. 1, because in this case the scribe made simplifications for the cello (E.M. 4b). Carlo Marini’s trio sonatas Op. 7 from 1704 also provide a printed violone part which the scribe copied for a violoncello (E.M. 11). Bernardo Tonini’s *Balletti da camera* Op. 1, Venice 1690, include a manuscript cello part, copied from the printed harpsichord part (E.M. 15), like Corelli’s chamber sonatas Op. 2 (E.M. 5). The scores of three cello sonatas with continuo by the cellist Domenico Della Bella (E.M. 20a-c) are copied by the same scribe, too. The single parts which survive as fragments (E.M. 157) are in their majority written by Sanguinazzi for violone, cello or bass. All this points to the fact that the cello “dilettante” Nicolò Sanguinazzi added to the collection that he had taken over parts and compositions for his own instruments, the violone and the cello.

In the parts in which Corelli’s trio sonatas Op. 3 survive (E.M. 6) we find an interesting case: a complete set represents the Venetian edition of 1710, but there is a second part for *violone o arcileuto* taken from an edition which had been made by the same publisher, Giuseppe Sala, in 1694 and which otherwise is not documented at all.\(^6\) Also unique is the complete set of parts containing the Venetian edition of Corelli’s chamber sonatas Op. 2 from 1697. This composer’s Op. 4 and 5 are extant in the collection as incomplete manuscript copies (E.M. 77, 30), and even the *Concerti grossi* of Op. 6 as a complete one (E.M. 119). So we find the entire very popular printed output of Corelli in the Este collection, and moreover some of the works without opus number attributed to him (E.M. 31, 98a-b).

Giovanni Maria Ruggieri’s trio sonatas *da chiesa* Op. 3 and 4, published by Sala in 1693 and 1697, are known only from the Este collection (E.M. 13-14). From the same time and the same publisher came the first three opus numbers of a younger composer also active in Venice, the “musico di violino dilettante veneto” Tomaso Albinoni (E.M. 1-3). His trio sonatas Op. 1 survive as the only complete copy of the edition from 1694 (E.M. 1);\(^7\) the *Sinfonie e concerti a cinque*

\(^5\) Agnes Kory, *A Wider Role for the Tenor Violin?*, “The Galpin Society Journal”, 47, 1994, p. 135f., suggests that some of his parts destined for violoncello and written in the tenor clef were intended instead for the tenor violin, tuned an octave below the violin and played like a cello.

\(^6\) Robert Haas, cit., p. 44, did not notice the second part, but Hans Joachim Marx, *Die Überlieferung der Werke Arcangelo Corellis. Catalogue raisonné*, Köln, Volk, 1980, p. 130, points to the unique violone part as the sole existing remnant of the edition of 1694.

Op. 2 mix parts of the two editions of 1700 and 1702 with and manuscripts\(^8\) (E.M. 2), and the Balletti Op. 3 are preserved as a complete set of their third edition (1704) with an additional part for violone,\(^9\) reproduced by our scribe from the organ part, only without the figures (E.M. 3), just as he did in Corelli’s chamber sonatas from the part for violone or harpsichord. Besides these printed works, we find numerous copies of Albinoni works known only from manuscripts, quite a few as unique sources. Two of them are attributed to Marc’Antonio Ziani and Corelli, respectively, in other sources. In most of these copies the violone part was again written out by our well-known string bass-scribe.

Together with the data presented earlier, we can now sketch a hypothetical history of the Este music collection: It originated in Venice, assembled by the unknown collector Zorzini, maybe some time before or around 1700. I have so far not been able to find out any details about his identity. He passed it to a certain Mocenigo, who augmented it with later music. A pointer to this person could be the existence of the Sonate a violino solo Op. 1 by Giovanni de Zotti in the collection; this print was dedicated in 1707 to Girolamo Mocenigo, “procuratore di S. Marco”. Probably after 1710 the collection was given to the player of stringed bass instruments Nicolò Sanguinazzi, who switched the emphasis to music that he himself could play, copying and buying many parts or whole compositions for bass solo or violin with cello. In concertos for more string instruments he simplified the continuo or cello part to make it easily playable on his violone as a reinforcement. The route by which the collection came into the possession of Tomaso degli Obizzi remains open to speculation, but if we assume that Sanguinazzi lived in Padua like his family,\(^10\) the route to Obizzi’s neighbouring castle of Catajo is plausible (cf. the Table at the end).

After this sketch of the possible history of the so-called Este collection, Vivaldi’s part in it is to be our subject. The Este copy of the first edition of Vivaldi’s twelve violin sonatas Op. 2, printed in Venice in 1709, is not listed in Peter Ryom’s catalogue,\(^11\) which names as the sole extant copy that in the Biblioteca comunale of Udine. RISM lists these two copies, and there is at least one further one in the Museo Internazionale e Biblioteca della Musica in Bologna. This edition does not give the opus number 2 on the title page, but only as part of the gathering signature and in the list of Bortoli’s publications at the end of the volume, together with its price of 6 lire. The Este example belongs to an issue later than the one edited by Federico Maria Sardelli in facsimile in 2000; there are three corrections: 2 dots (after Vivaldi’s title “D.” and after the title) and the words “Con licenza de’ superiori.” have been added.

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8 Ibid., p. 229.
9 Ibid., p. 230.
10 But in Pederobba on the river Piave, on the border between the provinces of Belluno and Treviso, there exists a Casa or Palazzo Sanguinazzi, built in 1685.
Much more striking, though, is the fact that the Viennese copy contains a handwritten sheet of paper pasted on the first page of the dedication.
We should add that the handwriting style suggests that Nicolò Sanguinazzi was its author.

E.M. 44c, Sanguinazzi’s autograph

His predilection for letter riddles as manifested in his name spelled backwards may be another piece of circumstantial evidence for this assumption.

I will try to give an explanation of the almost cabbalistic combination of numbers and letters in this. The first column down contains the numbers between 1 and 24, the following four give only pitch designations, and the following 24 contain the 23 letters of the Latin alphabet, not including J, U and W, and a cross. The first column of the pitch block lists the diatonic series of the seven pitches from B to A, most of them four times, except the ‘mi’ degrees B