

**Guide**  
**to**  
**MUSIC FROM DUTCH LIBRARIES**  
**PART III: CHURCH MUSIC, c.1750 - c.1820**  
**on Microfiche**

Haags Gemeentemuseum, Music Department, The Hague, The Netherlands

&

MMF Publications, Lisse, The Netherlands

## **Specifications**

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Polarity: positive, silver-halide film

Collection price: please inquire

Finding aids: printed guide and eye-legible headers on microfiches

Availability: available now

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## PREFACE

### Introduction: Church music in the West

Church music is among the best preserved repertoires in the history of Western music. Starting in the ninth century such compositions with their musical notation have come down to us in a steady stream.

The composers of the very earliest church music, the monophonic Gregorian repertoire, are unfortunately unknown. This tradition was fulfilled at an early date and like nearly all forms of theocentric medieval art was more concerned with the content than with the individuals doing the composing.

Church music is in this sense strictly functional, intended to support the liturgy, which in the West followed the Roman rite. Within the cycle of the ecclesiastical year, each day consisted of the "liturgical moments" of the Mass and the Office. The latter, which was celebrated in monasteries and cathedrals, was in turn made up of eight services of prayer and song spread over the course of the day: Matins, Lauds, Prime, Terce, Sext, None, Vespers and Compline. The Mass and each component of the Office have both regular (*ordinarium*) and variable chants (*proprium*).

Polyphony, whose earliest traces date from the ninth century and whose zenith came in the fifteenth-sixteenth centuries, was introduced into the liturgy as a more festive and resplendent style of composition for important ecclesiastical feast days. It is also quite possible that this polyphonic form of singing itself arose in liturgical music practice. As opposed to the Gregorian chants, most of the composers of such polyphonic music are known to us by name.

Each cultural period made its own specific contribution to church music characterized by the musical style and practice of the time. The Reformation, for example, was of crucial importance for Western culture in general and of course also for liturgy and church music. In addition to the Roman Catholic tradition, which was given a new direction by the Council of Trent in the mid-sixteenth century, Lutheranism and Anglicanism were significant for church music. In the Lutheran tradition works were composed based on choral melodies (no. 008 below), motets (nos. 007, 134, 295), and cantatas (nos. 027, 104, 105, 192). The Anglican contribution was the "Anglican motet", the Anthem (nos. 107, 116-131, 249). Calvinism, on the other hand, allowed music much less of a role in its services.

Thus in the course of time were composed numerous masses, motets, hymns, magnificats, psalms, anthems and cantatas, many of which have now been filmed on microfiche for this collection. Alongside church music strictly conceived arose a form of spiritual music with no liturgical function, in other words not meant for the church but rather for use as domestic music or for personal devotion (for example, nos. 004,

005, 011, 084 below). It was also composed to be performed in concert, for example, in the form of oratorios (see nos. 011, 084, 140-160).

### **Church music in the Mozes and Aaron Church in Amsterdam**

The main source for the compositions filmed here is the Toonkunst Library in Amsterdam, which since the 1960s has been the repository of the collection of mostly 18th and 19th century church music of the Mozes (Moses) and Aaron church in the same city. This Catholic church originated as a clandestine place of worship in the period when Roman Catholicism was officially not permitted (but practiced in private). With the consecration of the new Mozes and Aaron church in October 1841, it played an increasingly important role in the ecclesiastical musical life of the city.

Before this period of course church music was being composed and performed in Amsterdam. As early as 1691, for example, Father Aegidius Glabbais, the seventh pastor of the Mozes and Aaron church, had founded a "Music College", consisting of several vocalists and instrumentalists, with the name "Zelus pro Domo Dei", which was probably inspired by the psalm text (Ps. 68:10) "Zelus domus tuae comedit me" ["the zeal of thine house has eaten me up"] (King James version). A year later a "musical orchestra" is known to us. In the course of time the size of the choir grew and the orchestra also expanded into an ensemble that could fully provide the complements required by later eighteenth- and nineteenth-century scores.

By the early nineteenth century the choir was widely feted under the directorship of Johannes Bernardus van Bree (1801-1857), many of whose compositions are included in the microfiche edition. When in 1865 the church authorities decided to discontinue masses with orchestral accompaniment and disband the women's choir, the "zeal" abated somewhat. The choir was henceforth known simply as the "Pro Domo Dei". This was the dawn of the era of male choral masses accompanied solely by organ, the so-called Regensburg tradition. Later a boys choir was added and this situation lasted into the 1960s.

Church music is deeply rooted in tradition, both in form and content and is conservative in the true sense of the word. In this spirit the present microfiche collection has delved into the treasure trove of eighteenth and nineteenth century compositions to preserve the most valuable held by the participating libraries.

### **Some highlights of the microfiche collection**

In addition to many works by the composer J.B. van Bree cited above the Mozes and Aaron church acquired a great many other compositions by European composers to be performed in Amsterdam. Mention should be made here not only of composers still renowned to this day such as Haydn, Mozart, Cherubini, Hummel, Pergolesi, A. Scarlatti and C.M. von Weber, but also of such in their time celebrated Italian artists

as Bartholdi, M. Caldarera, F. Durante, Grimo, P. Guglielmi, N. Jomelli, V. Righini, A. Sacchini, N. Santurini and N. Zingarelli. As a matter of fact, the work of Bartholdi and Grimo is only known to us from the compositions presented in this collection. In addition to the Italians, music by composers from Germany and the Austro-Habsburg Monarchy was also performed, including work by A. André, F.X. and S. Bixi, J. Dreyer, J. Eybler, M. Haydn, L. Kozeluch, J. Myslivecek, J. Naumann, J. Rauscher, F. Roesler, A. Romberg, I. Ritter von Seyfried, J. Vitacek, G. Vogler and P. von Winter.

Of the other participating libraries in this project, particular mention should be made of the important contribution in the form of French church music made by the Faculty of Letters Library of the University of Utrecht which holds work by, among others, L. Bordèse, J. de Bournonville and A. Campra. These compositions are mainly solo motets (with an occasional example for two or three voices), such as were in use in the French liturgy. The Music Department of the Haags Gemeentemuseum provided the important editions of Händel's church music filmed here.

## **Conclusion**

The present microfiche collection thus makes available to musicologists, historians of music, performers and conductors and other interested researchers an excellent cross-section of European church music from the mid-eighteenth to the mid-nineteenth century. It also provides a clear insight into the music in the repertoire of an important church — the Mozes and Aaron of Amsterdam.

W.H.J. Dekker  
Librarian, Toonkunst Library  
Amsterdam

## **Also available**

- Part I: Concertos before 1820
- Part II: Orchestral Music before 1820
- Part IV: Vocal and Instrumental Tutors
- Part V: Historical Organ Collection
- Part VI: Vocal Music before 1820 (available 1995)



## **LIST OF PARTICIPATING LIBRARIES AND THEIR CONTRIBUTIONS**

(Numbers filmed)

Koninklijk Huisarchief  
Postbus 30412  
2500 GK The Hague  
The Netherlands

1, 2, 53, 54, 55, 100, 196, 204, 222, 225, 257

Toonkunst-Bibliotheek  
Prinsengracht 587  
1016 HT Amsterdam  
The Netherlands  
(Collection of the Mozes and Aaron Church, Amsterdam)

3, 9, 10, 14, 15, 16, 17, 18, 19, 20, 21, 22, 24, 25, 26, 30, 31, 32, 33, 34, 35, 36, 37,  
38, 39, 41, 42, 43, 44, 45, 46, 56, 81, 86, 87, 88, 89, 92, 94, 95, 96, 101, 108, 110,  
111, 112, 113, 114, 184, 185, 187, 193, 194, 195, 199, 200, 201, 202, 203, 208, 212,  
224, 227, 231, 237, 239, 240, 242, 245, 247, 251, 252, 253, 254, 255, 256, 258, 259,  
260, 261, 262, 263, 265, 266, 267, 271, 272, 273, 274, 275, 276, 277, 278, 279, 281,  
282, 283, 284, 285, 290, 291, 294, 297, 298, 299, 300, 301, 302

Toonkunst-Bibliotheek  
Prinsengracht 587  
1016 HT Amsterdam  
The Netherlands

7, 12, 23, 40, 47, 48, 49, 65, 66, 68, 71, 72, 75, 76, 77, 80, 91, 93, 97, 102, 103, 106,  
109, 129, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149,  
150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 162, 163, 165, 166, 167, 168,  
169, 171, 172, 173, 178, 179, 180, 186, 189, 197, 198, 209, 210, 213, 214, 215, 216,  
217, 218, 219, 220, 223, 226, 228, 230, 232, 244, 246, 250, 268, 269, 286, 287, 288,  
289, 292, 293

Letterenbibliotheek (University of Utrecht)  
Music Department  
Drift 21  
3512 BR Utrecht  
The Netherlands

4, 5, 27, 28, 29, 50, 51, 52, 57, 58, 59, 70, 73, 74, 78, 84, 85, 90, 98, 99, 107, 115,  
132, 181, 182, 192, 211, 264, 280, 303

Haags Gemeentemuseum  
Music Department  
Postbus 72  
2501 CB The Hague  
The Netherlands

6, 8, 11, 13, 60, 61, 62, 63, 64, 67, 69, 79, 82, 83, 104, 105, 116, 117, 118, 119, 120,  
121, 122, 123, 124, 125, 126, 127, 128, 129, 131, 133, 134, 161, 164, 170, 174, 175,  
176, 177, 183, 188, 190, 191, 205, 206, 207, 221, 229, 233, 234, 235, 236, 238, 241,  
243, 248, 249, 270, 295, 296

## **INTRODUCTION: HOW TO USE THIS MICROFICHE COLLECTION**

In the following list of contents the first column gives the number assigned to the composition. The provenance of each composition is given in the "List of Participating Libraries..." above. These numbers are found in the upper right-hand corner of the microfiche headers.

The second column lists the name of the composer.

The third column lists (a part of) the title, and a reference, if possible, to a thematic catalogue, place and year of edition or manuscript and the RISM (*Répertoire International des Sources Musicales*) number.

In some cases "score" is added to the title where the special music format is not in "parts". Also in a number of works remarks about additional material or imperfections are made.

[179-] indicates that the year is between 1790 and 1799.

[c. 1791] indicates that the year is between 1790 and 1792.

The fourth column lists the number of microfiche. The microfiche are numbered consecutively by title, " 1-" [minus sign] indicating that there is only one microfiche for that title; "1+" that more fiche follow. A minus sign [-] indicates the last fiche in a series.

### **Thematic catalogues**

BWV	Bach-Werke-Verzeichnis
H	Helm (C.Ph.E. Bach)
Hob	Hoboken (Haydn)
HWV	Händel-Werke-Verzeichnis
KV	Köchel-Verzeichnis (Mozart)

### COLLECTION CONTENTS, PART III: CHURCH MUSIC, c.1750 - c.1820

<i>Number</i>	<i>Composer</i>	<i>Title</i>	<i>No. of mf.</i>
001	[Anonymous]	Missa [in F]. Ms. (copy), [late 18th cent.].	3
002	[Anonymous]	Te Deum Laudamus. Ms. (copy), [late 18th cent.].	1
003	André, J.A.	Missa quatuor vocibus humanis comitante orchestra, 2 op. 43. Offenbach, 1818.	2
004	Bach, C.Ph.E.	Herrn Professor Gellerts Geistliche Oden und Lieder mit1  Melodien. [H 686] Berlin, 1764. RISM B 124	
005	Bach, C.Ph.E.	Zwölf geistliche Oden und Liedern als ein 1 Anhang zu Gellerts geistlichen Oden und Lieder mit Melodien. [H 696] Berlin, 1764. RISM B 128	
006	Bach, C.Ph.E.	Heilig, mit zwey Chören und einer 1 Ariette zur Einleitung. [H 778] Hamburg, 1779. RISM B 120	
007	Bach, J.S.	Motetten in Partitur. (1. und 2.Heft) [BWV 225-229] 2 Leipzig, [1803]. RISM B 447	
	Bach, J.S.	Motette Lob, Ehre und Weisheit. See no. 295 below	
008	Bach, J.S.	Vierstimmige Choralgesänge. [BWV 253-438] 3 Leipzig, 1784-1787. RISM B 449	
009	Barth, H.	Six Mottets à Grand Choeur, et six Duettes 3 pour deux dessus. (parts) Gent, 1762. RISM B 1069	
010	Bartholi, [?]	Motetto "Caeli numen tua manu potenti". (parts) 1 Ms. (copy), [late 18th cent.].	
011	Battistini, G.	Armonie sagre ad 1, 2, e 3 voci, op. 2. 3	

Bologna, 1700. RISM B 1323

012	Benevoli, O.	Motetto a quattro Cori "Bene fundata est". Ms. (copy), [early 19th cent.].	1
013	Bernier, N.	Motets à une, deux, et trois voix, Avec Symphonie et Sans Symphonie. Paris, 1703. RISM B 2087 and 2091	8
014	Bertelman, J.G.	Benedictio [in B flat], no.1. Ms. (copy), [early 19th cent.].	1
015	Bertelman, J.G.	Benedictio [in B flat], no.2. Ms. (copy), [early 19th cent.].	1
016	Bertelman, J.G.	Benedictio [in D flat], no.3. Ms. (copy), [early 19th cent.].	1
017	Bertelman, J.G.	Benedictio [in B flat], no.4. Ms. (copy), [early 19th cent.].	1
018	Bertelman, J.G.	Domine salvum fac regem [in C]. Ms. (autograph), [early 19th cent.].	1
019	Bertelman, J.G.	Domine salvum [in C], no.2. Ms. (copy), [early 19th cent.].	1
020	Bertelman, J.G.	Domine salvum; Gloriosus [in C]. Ms. (autograph), [early 19th cent.].	1
021	Bertelman, J.G.	Missa dedicata Domino Joanni Christiano Hamaker. Ms.(copy) from the edition: Amsterdam, 1812.	5
022	Bertelman, J.G.	Requiem Missa pro defunctis tribus vocibus humanis. (vocal score) Amsterdam, 1835.	1
023	Bertelman, J.G.	Requiem Missa pro defunctis tribus vocibus humanis. Ms. (copy), Amsterdam, [between 1808-1835].	3
024	Bertelman, J.G.	Tantum ergo [in C]. Ms. (copy), [early 19th cent.].	1
025	Bertelman, J.G.	Tantum ergo [in F]. Ms. (copy), [early 19th cent.].	1

026	Bertelman, J.G.	Veni creator [in C]. Ms. (autograph), [early 19th cent.].	2
027	Bierey, G.B.	Oster-Kantate. Leipzig, [1806].	1
028	Bordèse, L.	Deuxième petite Messe Solennelle [in F]. (vocal score) 1 Mainz, [1878].	1
029	Bournonville, J. de	Motets à 1 et 2 voix, avec et sans instruments et basse continue: livre premier. Paris, 1711. RISM B 3840	2
030	Bree, J.B. van	Benedictie behoorende bij de 1e Mis van Haydn. Ms.(copy), 1844.	1
031	Bree, J.B. van	Benedictie behoorende bij de 2e Mis van Haydn. Ms.(copy), 1844.	1
032	Bree, J.B. van	Benedictie behoorende bij de 3e Mis van Haydn. Ms.(copy), 1844.	1
033	Bree, J.B. van	Benedictie behoorende bij de 4e Mis van Haydn. Ms.(copy), 1844.	1
034	Bree, J.B. van	Benedictie behoorende bij de 5e Mis van Haydn. Ms.(copy), 1844.	1
035	Bree, J.B. van	Benedictie behoorende bij de 6e Mis van Haydn. Ms.(copy), [1844].	1
036	Bree, J.B. van	Benedictio behoorende tot J.B. van Bree's Inwijdingsmisse. Ms.(copy), [between 1830-1840].	1
037	Bree, J.B. van	Offertorium behoorende tot J.B. van Bree's Inwijdingsmisse. Ms.(copy), [between 1830-1840].	1
038	Bree, J.B. van	Missa. Rotterdam, 1834.	3
039	Bree, J.B. van	Missa duabus vocibus aequalibus.	1

Amsterdam, [c.1850].

- |     |                |   |
|-----|----------------|---|
| 040 | Bree, J.B. van | Missa tribus vocibus humanis comitante organo no.1. 1<br>Amsterdam, 1837.   |
| 041 | Bree, J.B. van | Missa tribus vocibus humanis comitante organo no.2. 1<br>Amsterdam, 1837.   |
| 042 | Bree, J.B. van | Missa tribus vocibus humanis comitante organo no.3. 1<br>Amsterdam, 1837.   |
| 043 | Bree, J.B. van | Missa tribus vocibus comitante organo no.4. 1<br>Amsterdam, [between 1841-1849].  |
| 044 | Bree, J.B. van | Missa tribus vocibus humanis comitante organo no.5. 1<br>Amsterdam, [c.1856].   |
| 045 | Bixi, F.X.     | Offertoria duo: no.1 De quovis festo, 1<br>no.2 De Beata. (parts)<br>Ms. (copy), [late 18th cent.].   |
| 046 | Bixi, S.       | Motetto Quis dabit mihi pennas. 1<br>Ms. copy from the edition: Praag, 1728.  |
| 047 | Bühler, F.     | Grande Messe [in C]. 2<br>Ms. (copy), [1822].   |
| 048 | Bühler, F.     | Missa Pastoritia Op. 8. (parts) 3<br>Augsburg, 1818.  |
| 049 | Bühler, F.     | Vesperae per totum annum. (parts) 5<br>Augsburg, 1817   |
| 050 | Byrd, W.       | Cantiones sacrae, book I, edited by W. Horsley. 3<br>London, [1842].  |
| 051 | Byrd, W.       | Organ part to the first set of 1<br>cantiones sacrae compressed from the score<br>by G. Alex. Macfarren.<br>London, [1841].                 |
| 052 | Byrd, W.       | A mass for five voices. Now first printed 1<br>in score and preceded by a life of<br>the composer by Edward F. Rimbault.<br>London, [1841]. |

053	Cafaro, P.	Messa breve a quattro voci cum violinis, trombe et oboè [in D]. Ms. (copy), [late 18th cent.].	1
054	Cafaro, P.	Messa breve a quattro voci cum violinis, trombe et oboè [in C]. Ms. (copy), [late 18th cent.].	2
055	Cafaro, P.	Messa breve e credo: à più voci. Cum violinis, trombe et oboe. Ms. (copy), [late 18th cent.].	2
056	Caldarera, M.	Aria in D: Deus in te speravi. (parts) Ms. (copy), [late 18th cent.].	1
057	Campra, A.	Motets à 1, 2 et 3 voix avec la basse-continue, livre 1. - 3e éd. Paris, 1703. RISM C 685	2
058	Campra, A.	Motets à 1, 2 et 3 voix et instruments et la basse-continue, livre 2. Paris, 1700. RISM C 689	3
059	Campra, A.	Motets à 1, 2 et 3 voix, au nombre de neuf, avec la basse-continue, livre 3. Paris, 1703. RISM C 691	3
060	Campra, A.	Motets à 1, 2 et 3 voix avec la basse-continue, livre 1. 2 Paris, 1710. RISM C 686	2
061	Campra, A.	Motets à 1, 2 et 3 voix avec la basse-continue, livre 2. 2 Paris, 1711. RISM C 690	2
062	Campra, A.	Motets à 1, 2 et 3 voix avec la basse-continue, livre 3. 2 Paris, 1717. RISM C 692	2
063	Campra, A.	Motets à 1,2 et 3 voix avec et sans symphonies, livr 4. 2 Paris, 1734. RISM C 696	2
064	Campra, A.	Motets à 1, 2 et 3 voix melez de symphonies, livre 5. 2 Paris, 1735. RISM C 698	2
065	Carissimi, G.	Missa L'homme armé duodenis vocibus tribus choris. Ms. (copy), 1821.	1



066	Carissimi, G.	Missa Ut queant laxis and Motet Ipse praeibit ante. Ms. (copy, 1855), 1821.	1
067	Cherubini, L.	Deuxième messe solennelle. (vocal score) Bonn, [1828].	2
068	Cherubini, L.	Deuxième messe solennelle. Paris, 1811.	7
069	Cherubini, L.	Deuxième messe de requiem pour voix d'hommes. Paris, [184-].	3
070	Cherubini, L.	Hymnes sacrés; no.2 Lauda Sion. Mainz, [c.1823].	1
071	Cherubini, L.	Hymnes sacrés; no.3 Tantum ergo. Mainz, [c.1824].	1
072	Cherubini, L.	Hymnes sacrés; no.5 Pater noster. Wien, [c.1817].	1
073	Cherubini, L.	Hymnes sacrés; no. 7 Iste die. Mainz, [1826].	1
074	Cherubini, L.	Die vier Singstimmen zu Inclina, Domine, aurem tuam ad me. Bonn, [1831].	1
075	Cherubini, L.	Krönungsmesse [in A]. (vocal score) Leipzig, [c.1863].	1
076	Cherubini, L.	Messe à trois voix. (vocal score) Leipzig, [c.1803].	2
077	Cherubini, L.	Pater noster. Ms. (copy), [early 19th cent.].	1
078	Cherubini, L.	Die vier Singstimmen zu Regina coeli. Bonn, [c.1831].	1
079	Cherubini, L.	Requiem à quatre voix. Bonn, [c.1819].	3
080	Cherubini, L.	Requiem. (vocal score)	1

Leipzig, [c.1818].

081	Cherubini, L.	Tantum ergo; und Genitori. Wien, [c.1831].	1
082	Clérambault, N. & G. Nivers	Chants et motets, tome premier. [s.l.], 1733. RISM B II 128	3
083	Clérambault, N. & G. Nivers	Chants et motets, tome seconde. [s.l.], 1733. RISM B II 128	3
084	Coferati, M.	Corona di sacre canzoni, o laude spirituali di più divoti autori. Firenze, 1675. RISM C 3263	4
085	Degli Antonii, P.	Messe concertate à 3 voci, due canti, e basso e 2 violini ad libitum: op.8. (parts) Amsterdam, [c.1698]. RISM D 1354	2
086	Dreyer, J.M.	6 Benedictiones. Ms. (copy) from the edition: [Augsburg], 1782.	1
087	Dreyer, J.M.	6 Miserere op. 3. (parts) Augsburg, 1791. RISM D 3553	6
088	Dreyer, J.M.	6 Missae breves ac rurales op. 11. (parts) Augsburg, 1796. RISM D 3561	7
089	Dreyer, J.M.	12 Tantum ergo op. 9. (parts) Augsburg, 1794. RISM D 3559	2
090	Dreyer, J.M.	Te Deum laudamus op.16. (parts) Augsburg, 1800. RISM D 3565	1
091	Durante, F.	Magnificat für vier singstimmen u orgel. (vocal score) Berlin, [c.1840].	1
092	Durante, F.	Missa: Kyrie, Gloria and Credo. (parts) Ms. (copy), [late 18th cent.].	2
093	Elsner, J.X.	Veni sancte spiritus. Leipzig, [c.1818].	1
094	Eybler, J.L. Edler von	Dritte Messe de sancto Leopoldo. Wien, 1827.	3

095	Eybler, J.L. Edler von	Messe zur Krönungsfeyer Ihrer Majestät d Kaiserinn Carolina als Königin von Ungarn. Wien, 1826.	3
096	Eybler, J.L. Edler von	Missa Solennis in [E flat]. (parts) Ms. (copy), [late 18th cent.].	3
097	Eybler, J.L. Edler von	Psalmus De profundis clamavi ad te Domine. Ms. (copy), [early 19th cent.].	1
098	Fesca, F.E.	Der 103ten psalm; hyme für 4 Singstimmen mit Begleitung des ganzen Orchesters. Bonn, [c.1822].	2
099	Fesca, F.E.	Der 103ten Psalm. (vocal score and song parts) Bonn, [c.1822].	2
100	Fischer, [J.K.F.]	Herr Gott, Dich loben wir. (parts) Ms. (copy), [late 18th cent.].	1
101	Fiocco, J.J.	Sacri concentus quator vocibus ac tribus instumentis modulandi. (parts) Amsterdam, [very early 18th cent.]. RISM F 859	4
102	Fodor, C.A.	Pseaume 1er. Ms. (copy), [c.1800].	1
103	Gluck, C.W. von	De profundis. Paris, [c.1804]. RISM G 2634	1
104	Graun, C.H.	Der Tod Jesu. Leipzig, 1760. RISM G 3553	2
105	Graun, C.H.	Passionscatate: Der Tod Jesu. Breslau, 1785. RISM G 3554	1
106	Graun, C.H.	Te Deum laudamus. Leipzig, 1757. RISM G 3550	2
107	Greene, M.	Forty select anthems in score, composed for 1, 2, 3, 4, 5, 6, 7 and 8 voices. London, [1743]. RISM G 3737	5
108	Grimo, [?]	Missa no.1 [in g]: Kyrie, Gloria and Credo. (parts)	1

		Ms. (copy), [first half 18th cent.].	
109	Grimo, [?]	Missa no.3 [in A]: Kyrie, Gloria and Credo. (parts) 2 Ms. (copy), [first half 18th cent.].	
110	Grimo, [?]	Missa no.6 [in C]: Sancti Matthei & Bartholomei: 2 Kyrie, Gloria and Credo. (parts) Ms. (copy), [first half 18th cent.].	
111	Grimo, [?]	Missa solemnis: Kyrie, Gloria and Credo. (parts) 1 Ms. (copy), [first half 18th cent.].	
112	Gruber, B.	24 Antiphonae Marianae. (parts) 2 Augsburg, 1793. RISM G 4754	
113	Guglielmi, P.	Delectet me labor. (parts) 1 Ms. (copy), [second half 18th cent.].	
114	Guglielmi, P.	Quam diu in mundo. (parts) 1 Ms. (copy), [second half 18th cent.].	
115	Haekl, J.	6 Tantum ergo op.1. (parts, not complete) 1 Augsburg, 1820.	
116	Händel, G.F.	Anthem for the victory at Dettingen. [HWV 265] 2 [London, c.1795]. RISM H 1559	
117	Händel G.F.	Anthem for the wedding of of Frederick 2 Prince of Wales, and the princess of Saxa-Gotha. [HWV 263] [London, 1795]. RISM H 1556	
118	Händel G.F.	Chandos anthems and Te Deum. 7 Ms. (copy), [1726-1730].	
119	Händel G.F.	Chandos anthems. [HWV 248, 249b, 250a, 5 253, 256a, 256b] [London, c.1790]. RISM H 1526, 1528, 1523, 1527, 1525, 1524	
120	Händel, G.F.	Chandos anthems. [HWV 247, 251b, 254, 255, 257] 5 [London, c.1790]. RISM H 1532, 1530, 1533, 1531, 1534	
121	Händel G.F.	Chandos Te Deum. [HWV 281] 2	

		[London, 1788]. RISM H 1498	
122	Händel G.F.	Chandos Te Deum. [HWV 282] [London, 1788]. RISM H 1503	1
123	Händel G.F.	Coronation anthems. [HWV 258, 259, 260, 261] [London, c.1795]. RISM H 1561, 1560, 1567, 1562	3
124	Händel G.F.	Dettingen Te Deum. [HWV 283] (vocal score) London, [middle of the 19th cent.]. RISM H 1197	2
125	Händel G.F.	Dettingen Te Deum. [HWV 283] (vocal score) Berlin/Amsterdam, [first half 19th cent.]. RISM H 1196	2
126	Händel G.F.	Dettingen Te Deum. [HWV 283] [London, 1788]. RISM H 1501	2
127	Händel, G.F.	A short Te Deum. [HWV 280] [London, 1788]. RISM H 1497	1
128	Händel, G.F.	Symphony to the Jubilate. [HWV 279] [London, 1788]. RISM H 1502	1
129	Händel, G.F.	Te Deum laudamus zur Utrechter Friedensfeyer. [HWV 278] Leipzig, 1780. RISM H 1204	2
130	Händel, G.F.	A Grand Te Deum composed in the year 1713 for the peace of Utrecht. [HWV 278] [London, 1788]. RISM H 1499	1
131	Händel, G.F.	A Grand Jubilate composed in the year 1713 for the Peace of Utrecht. [HWV 279] [London, 1788]. RISM H 1500	1
132	Hasse, J.A.	Miserere. (vocal score by Ludwig Hellwig) Berlin, [between 1829-1835]. RISM HH 2238a	1
133	Hasse, J.A.	Requiem [in C]. Ms. (copy), 1838.	2
134	Hassler, H.L.	Psalmen und Christliche Gesänge. Leipzig, 1777. RISM H 2331	3
135	Hauff, F.	Salve Regina à 3.	1

		Ms. (copy), [late 19th cent.].	
136	Hauff, F.	Magnificat. Ms. (copy), [late 19th cent.].	1
137	Hauff, F.	Festa nunc solemnia. Ms. (copy), [first half 19th cent.].	1
138	Hauff, F.	O quam suavis est. Ms. (copy), [late 19th cent.].	1
139	Hauff, F.	Te Deum laudamus. Ms. (copy), [late 19th cent.].	1
140	Hauff sr., W.G.	No.1: Psalm 81. (parts) Ms. (autograph?), [c.1800].	1
141	Hauff sr., W.G.	No.2: Rondo Evang. Gesang 8. (score) Ms. (copy), [first half 19th cent.].	1
142	Hauff sr., W.G.	No.3: De Heere regeert. (parts) Ms. (autograph?), [between 1800-1808].	1
143	Hauff sr., W.G.	No.4: Bedezang. (parts,score) Ms. parts (autograph?), [between 1800-1808]; score (copy), [first half 19th cent.].	1
144	Hauff sr., W.G.	No.8: Heilig! Heilig! (parts) Ms. (autograph?), [between 1800-1808].	1
145	Hauff sr., W.G.	No.9: Psalm 100. (parts) Ms. parts (autograph?), [between 1800-1808]; score (copy), [first half 19th cent.].	1
146	Hauff sr., W.G.	No.10: Psalm 150. (parts) Ms. (autograph?), [between 1800-1808].	1
147	Hauff sr., W.G.	No.13: Cantata De Schepping. (parts) Ms. (autograph?), [between 1800-1808].	1
148	Hauff sr., W.G.	No.14: Lofzang op het Lijden van Jesus Christus.(parts)1 Ms. (autograph?), [between 1800-1808].	1
149	Hauff sr., W.G.	No.15: Cantate op Jezus kruisdood. (parts) Ms. (autograph?), [between 1800-1808].	1

150	Hauff sr., W.G.	No.16: Cantate Bij eene doodkist. (parts) Ms. parts (autograph?), [between 1800-1808]; score (copy), [first half 19th cent.].	2
151	Hauff sr., W.G.	No.17: Cantata Jezus verrijzenis. (parts) Ms. (autograph?), [between 1800-1808].	1
152	Hauff sr., W.G.	No.18: Cantata Ode aan God. (parts) Ms. (autograph?), [between 1800-1808].	1
153	Hauff sr., W.G.	No.19: Cantata Bij opening van het concert van het Zang Gezelschap. (parts) Ms. (autograph?), [between 1800-1808].	1
154	Hauff sr., W.G.	No.20: Christelijk lied. Ms. parts (autograph?), [between 1800-1808]; vocal score (copy), [first half 19th cent.].	1
155	Hauff sr., W.G.	No.21: Avondzucht. (parts) Ms. (autograph?), [between 1800-1808].	1
156	Hauff sr., W.G.	No.22: Om onderwerping van den Berg. (parts) Ms. (autograph?), [between 1800-1808].	1
157	Hauff sr., W.G.	No.23: Dit en het andere leven. (parts) Ms. (autograph?), [between 1800-1808].	1
158	Hauff sr., W.G.	No.24: De Ontfermer. (parts) Ms. (autograph?), [between 1800-1808].	1
159	Hauff sr., W.G.	No.28: De Hemelvaart van Jezus. Ms. parts (autograph?), [between 1800-1808]; vocal score (copy), [first half 19th cent.].	1
160	Hauff sr., W.G.	No.29: Koor-Zang! Op het nieuwe jaar van 1808.(parts) Ms. (autograph?), [1807].	1
161	Haydn, F.J.	Hymne Walte gnädig, o ewige Liebe [and] Hymne Allmächtiger, preis dir und Ehre. Leipzig, [c.1813]. RISM H 2516 [and] H 2579	1
162	Haydn, F.J.	Hymne O Jesu, te invocamus. Leipzig, [1848].	1

163	Haydn, F.J.	Hymne Walte gnädig, o ewige Liebe. (vocal score) Bonn, [c.1828]. RISM H 4712	1
164	Haydn, F.J.	Motetto Insanae et vanae curae. Leipzig, [c.1825].	1
165	Haydn, F.J.	Mass. [Hob XXII:1] (Missa brevis) (vocal score) London, [c.1830].	1
166	Haydn, F.J.	Mass. [Hob XXII:4] (Grosse Orgelmesse) (vocal score) London, [c.1830].	2
167	Haydn, F.J.	Messe. [Hob XXII:5] (Cäcilien) Leipzig, [first half 19th cent.]. RISM H 2501	3
168	Haydn, F.J.	Messe. [Hob XXII:6] (Sankt Nikolaus) Bonn, [1806]. RISM H 2504	1
169	Haydn, F.J.	Messe. [Hob XXII:8] (Mariazeller) Leipzig, [first half 19th cent.]. RISM H 2503	2
170	Haydn, F.J.	Mass. [Hob XXII:9] (Paukenmesse) Leipzig, [first half 19th cent.]. RISM H 2498	2
171	Haydn, F.J.	Mass. [Hob XXII:9] (Paukenmesse) (vocal score) London, [first half 19th cent.]. RISM H 4710	1
172	Haydn, F.J.	Messe. [Hob XXII:10] (Heiligmesse) Leipzig, [first half 19th cent.]. RISM H 2497	2
173	Haydn, F.J.	Mass. [Hob XXII:10] (Heiligmesse) (vocal score) London, [c.1830].	2
174	Haydn, F.J.	Messe. [Hob XXII:11] (Nelson) Leipzig, [first half 19th cent.]. RISM H 2499	2
175	Haydn, F.J.	Messe. [Hob XXII:11] (Nelson) Paris, [1809]. RISM H 2509	2
176	Haydn, F.J.	Messe. [Hob XXII:13] (Schöpfung) Leipzig, [first half 19th cent.]. RISM H 2500	2
177	Haydn, F.J.	Messe. [Hob XXII:14] (Harmonie) Leipzig, [first half 19th cent.]. RISM H 2502	2



178	Haydn, F.J.	Mass. [Hob XXII:14] (Harmonie) (vocal score) London, [first half 19th cent.]. RISM H 4711	1
179	Haydn, F.J.	Mass. [Hob XXII: C1] (vocal score) London, [c.1830].	1
180	Haydn, F.J.	Mass. [Hob XXII: c1] (vocal score) London, [c.1830].	1
181	Haydn, F.J.	Die Sieben Worte des Heylandes am Kreuze. [Hob XX:1] (vocal score) Wien, [1787].	2
182	Haydn, F.J.	Die Worte des Erlösers am Kreuze. [Hob XX:2] (vocal score) Leipzig, [c.1822].	1
183	Haydn, F.J.	Stabat Mater. [Hob XXbis] (vocal score) Bonn, [1831]. RISM H 4632	1
184	Haydn, F.J.	Tantum ergo [in E flat]. [not in Hob] Ms. (copy), [very early 19th cent.].	1
185	Haydn, F.J.	Te Deum. [Hob XXIIIc:2] Leipzig, 1802. RISM H 2517	1
186	Haydn, F.J.	Te Deum. [Hob XXIIIc:2] Paris, [1805]. RISM H 2518	3
187	Haydn, J.M.	Missa solennis [in C]. Ms. (copy), [first half 19th cent.].	3
188	Haydn, J.M.	Missa solemnis [in C]. (vocal score) Mainz, [c. 1825]. RISM H 4724	1
189	Haydn, J.M.	Requiem. Leipzig, [1811]. RISM H 4726	1
190	Herbain, Le	Chevalier d'Exultate Deo, petit motet nouveau à voix seule et grande symphonie. Paris, [between 1754-1761]. RISM H 5088	1
191	Himmel, F.H.	Vater unser. (vocal score) Leipzig, [1810]. RISM H 5378	1

192	Homilius, G.A.	Passions-Cantate nach der poesie d Herrn Buchmann. 3 Leipzig, 1775. RISM H 6433	
193	Hummel, J.N.	Erste Messe [in B flat]. Wien, [1818].	3
194	Hummel, J.N.	Zweite Messe. Wien, [c.1820].	2
195	Hummel, J.N.	Dritte Messe [in D]. Wien, [1830].	3
196	Jomelli, J.N.	Missa [in D]. Ms. (copy), [late 18th cent.].	3
197	Jomelli, N.	Missa pro defunctis. Paris, [c.1807]. RISM J 571	2
198	Jomelli, N.	Offertorium Confirma hoc Deus. Wien, [1803]. RISM J 572	1
199	Jomelli, N.	Veni creator [in D]. Ms. (copy), [c.1800].	1
200	Knecht, J.H.	Te Deum laudamus otto vocibus humanis. (parts)2 Offenbach, 1801. RISM K 954	
201	Kozeluch, L.A.	Missa solennis [in C]. (parts) Ms. (copy), [late 18th cent.].	3
202	Kozeluch, L.A.	Grand aria Anima mea. (parts) Ms. (copy), [late 18th cent.].	1
203	Kreusser, G.A.	Missa solemnis [in D]. (parts) Ms. (copy), [late 18th cent.].	4
204	Langlé, O.	Messa e Credo. Ms. (copy), [1763].	4
205	Lesueur, J.F.	Première Messe Solemnelle à grande orchestre. 3 Paris, [between 1812-1838]. RISM L 2079	
206	Lesueur, J.F.	Recueil de Morceaux Sacrés avec Accompagnement d'Orgue.	2

Paris, [between 1841-1850]. RISM L 2108

207	Ligniville, E.	Stabat Mater a tre voce in canone. [Firenze, 1768]. RISM L 2416	1
208	Lustrini, B.	Missae solenes ex g: kyrie, gloria; ex d:credo. (parts) 2 Ms. (copy), [18th cent.].	
209	Mangon, J.	Missa in summis festis. Aachen, 1862.	1
210	Martini, G.B.	Messe für zwei Tenore und Bass. Berlin, [middle 19th cent.].	1
211	Martini, J.P.E.	Messe solemnelle. Paris, [between 1808-1825].	5
212	Mei, O.	Stabat mater [in c]. Ms. (copy), [2nd half 18th cent.].	3
213	Mozart, W.A.	Ave Jesu voor 5-stemmig koor en orgel. [Music from KV 588] Ms. (copy), [late 19th cent.].	1
214	Mozart, W.A.	Ave verum corpus. [KV 618] Offenbach, [c.1808]. RISM M 4135	1
215	Mozart, W.A.	Kantate Ewiger erbarme dich! [KV Anh.127] Leipzig, [1823]. RISM M 4070	1
216	Mozart, W.A.	Kantate Heiliger sieh gnädig. [KV Anh.124] Leipzig, [c.1808]. RISM M 4109	1
217	Mozart, W.A.	Kantate Herr, auf den wir schauen. [KV Anh.B zu 259] Leipzig, [1823]. RISM M 4078	1
218	Mozart, W.A.	Kantate Herr, Herr vor deinem Throne. [KV Anh.126] Leipzig, [1812]. RISM M 4075	1
219	Mozart, W.A.	Kantate Hoch vom Heiligthume. [KV Anh.129] Leipzig, [1822]. RISM M 4113	1
220	Mozart, W.A.	Kantate Mächtigster, Heiligster. [KV 258] Leipzig, [1822]. RISM M 4073	1

221	Mozart, W.A.	Hymne Gottheit! Dir sey Preis und Ehre! [KV 345]1 (parts) Bonn, [c.1819]. RISM M 5252	
222	Mozart, W.A.	Krönungsmesse. [KV 317] Ms. (copy), [late 18th cent.].	5
223	Mozart, W.A.	Kyrie. [KV 341] Offenbach, [c.1825]. RISM M 4048	1
224	Mozart, W.A.	Missa brevis [in F]. [KV 192] Leipzig, 1802. RISM M 4042	1
225	Mozart, W.A.	Messe [in C]. [KV 259] Ms. (copy), [late 18th cent.].	2
226	Mozart, W.A.	Missa [in c]. [KV 427] Offenbach, [1840]. RISM M 4049	3
227	Mozart, W.A.	Misericordias Domini. [KV 222] Leipzig, [1811]. RISM M 4128	1
228	Mozart, W.A.	Misericordias Domini. [KV 222] (vocal score) Bonn, [c.1822]. RISM M 4131	1
229	Mozart, W.A.	Missa. [in D] (no.6), organ accompaniment by V. Novello. [KV 194] (vocal score) London, [middle 19th cent.]. RISM M 4060	1
230	Mozart, W.A.	Requiem. [KV 626] Leipzig, [1800]. RISM M 4050-51	3
231	Mozart, W.A.	Requiem. [KV 626] Ms. (copy), [c.1800].	1
232	Mozart, W.A.	Requiem. [KV 626] 2nd ed. Paris, [1805]. RISM M 4066	3
233	Mozart, W.A.	Requiem. [KV 626] (vocal score) Leipzig, [1818]. RISM M 4054	1
234	Mozart, W.A.	Requiem. [KV 626] 2nd ed. (vocal score) Offenbach, [c.1813]. RISM M 4060	1
235	Mozart, W.A.	Requiem nach Abbé Stadlers kopie der	2

		original-partitur. [KV 626] Offenbach, [1826]. RISM M 4062	
236	Mozart, W.A.	Requiem. [KV 626] (parts) Bonn, [1834]. RISM M 4064	2
237	Mozart, W.A.	Te Deum. [KV 141] Leipzig, [1803]. RISM M 4124	1
238	Mozart, W.A.	Te Deum laudamus. [KV 141] (vocal score and parts) Bonn, [1830]. RISM M 4127	1
239	Myslivecek, J.	Missa. Ms. (copy), [late 18th cent.].	3
240	Naumann, J.G.	Missa solenne [in A flat]. Wien, [1803]. RISM N 207	2
241	Olivier, [?]	Jubilate. Paris, [middle of the 18th cent.]. RISM O 53	1
242	Pausch, E.	Te Deum solenne. (parts) Augsburg, 1791. RISM P 1059	1
243	Perez, D.	Mattutino de morte. London, [1774]. RISM A/I P 1324	3
244	Pergolesi, G.B.	Miserere. Paris, [1804]. RISM P 1391	2
245	Pergolesi, G.B.	Salve Regina. (parts) Ms. (copy), [late 18th cent.].	1
246	Pergolesi, G.B.	Stabat Mater für das grosse Orchester, u mit Choeren instrumentirt von A. Lvoff. Berlin, [1814/15].	3
247	Pergolesi, G.B.	Stabat Mater instrumenté à grande orchestre et avec choeurs par Alexis Lvoff. [St. Petersburg], [first half 19th cent.].	2
248	Pergolesi, G.B.	Stabat Mater od Passions Cantate mit der Deutschen Parodie des Herrn Klopstocks. Leipzig, 1774. RISM P 1373	1

249	Pettet, A.	Sacred music: A Collection of Psalms Hymns and Anthems. [London], [first half 19th cent.].	4
250	Piccini, N.	Dixit Dominus. Psalm 109. Ms. (copy), [late 18th cent.].	1
251	Putten, L.J. van	Benedictio Tantum ergo [in C] no.1. Ms. (autograph), [early 19th cent.].	1
252	Putten L.J. van	Domine salvum fac [in C] no.1, voor de koning. Ms. (autograph), [between 1806-1810].	1
253	Radicki, C.	Mottetto Vos mortales. (parts) Ms. (copy), 1788.	2
254	Rauscher, J.	Ave verum. Ms. (autograph), [between c.1790-1834].	1
255	Rauscher, J.	Benedictio [in D]; Domine salvum [in C]. Ms. (copy), [early 19th cent.].	1
256	Rauscher, J.	Da pacem Domine [in F]. Ms. (autograph), [between c.1790-1834].	1
257	Rauscher, J.	Domine salvum [in E flat]. Ms. (autograph), [between c.1790-1834].	1
258	Rauscher, J.	O salutaris hostia [in A flat]. Ms. (autograph), [between c.1790-1834].	1
259	Rauscher, J.	Regina coeli laetare [in G]. Ms. (autograph), [between c.1790-1834].	1
260	Rauscher, J.	Salve regina [in F]. Ms. (autograph), [between c.1790-1834].	1
261	Rauscher, J.	Tantum ergo; Missa; Domine salvum fac. Ms. (autograph), [between c.1790-1834].	4
262	Rauscher, J.	Triumpho Terzetto [in E flat]. Ms. (autograph), [between c.1790-1834].	1
263	Righini, V.	Missa [in D]. Ms. (copy), [early 19th cent.].	3

264	Righini, V.	Misse solenne a 4 voci composta per la coronazione di S.M. Imperiale e Reale Leopoldo II. Berlin, [1790].	2
265	Rinck, J.C.H.	Missa. Mainz, [c.1830].	1
266	Roesler, F.A.	Missa [in B flat]. (parts) Ms. (copy), [late 18th cent.].	2
267	Roesler, F.A.	Missa [in C]. Ms. (copy), [first half 19th cent.].	3
268	Romberg, A.J.	Pater noster. Hamburg, [c.1800]. RISM R 2093	1
269	Romberg, A.J.	Psalm CX Dixit Dominus. (score) Leipzig, [1819]. RISM R 2098-9	2
270	Romberg, A.J.	Psalm CX Dixit Dominus. (parts) Leipzig, [c.1925]. RISM R 2098-9	3
271	Romberg, A.J.	Te Deum Laudamus. Bonn, [c.1819]. RISM R 2096	2
272	Rosier, C.	Duo Tantum ergo sacramentum. (parts) Ms. (copy), [first half 18th cent.].	1
273	Sacchini, A.	Dixit Dominus [in F]. (parts) Ms. (copy), [late 18th cent.].	3
274	Sales, P.P.	Missa [in D]. (parts) Ms. (copy), [late 18th cent.].	2
275	Santorini, N.	Motetto pro tempore Pascali Huc adeste cari. (parts) Ms. (copy), 1729.	1
276	Scarlatti, A.	Missa brevis [in e]. Ms. (copy), [1706].	1
277	Schmidt, C.J.	Mis [in C]. Ms. (copy), [c.1800].	3
278	Schmidt, C.J.	Missa [in C].	4

		Ms. (copy), [c.1800].	
279	Schmidt, C.J.	Missa [in E flat]. Ms. (copy), [c.1800].	2
280	Schneider, F.	Vater unser, op.103. Leipzig, [first half 19th cent.].	1
281	Seyfried, I.X. Ritter von	Tantum ergo, no.1 [in C]. (parts) Wien, 1853.	1
282	Seyfried, I.X. Ritter von	Tantum ergo, no.2 [in F]. (parts) Wien, [1836].	1
283	Vitásek, J.N.A.	Missa [in B flat]. (parts) Praag, [c.1800].	1
284	Vitásek, J.N.A.	Missa solennis [in C]. (parts) [s.l.], c.1800].	2
285	Vogel, C.	Missa solennis, no.1 [in G]. Ms. (copy), [early 19th cent.].	3
286	Vogler, G.J.	Ave maris stella und crudelis Herodes. Offenbach, [c.1823]. RISM V 2367	1
287	Vogler, G.J.	Graduale Veni sancte spiritus. Offenbach, [c.1824]. RISM V 2383	1
288	Vogler, G.J.	Laudate für sopran mit Begleitung des Chors obligater Orgel und Orchester. Offenbach, [1817]. RISM V 2379	1
289	Vogler, G.J.	Miserere für vierstimmigen Chor mit Begleitung des Orchesters. Offenbach, [c.1826].	2
290	Vogler, G.J.	Missa solennis [in C]. (parts) Ms. (copy), [late 18th cent.].	3
291	Vogler, G.J.	Missa solennis [in D]. (parts) Ms. (copy), [late 18th cent.].	4
292	Vogler, G.J.	Offertorium Christus natus est nobis. Offenbach, [c.1825]. RISM V 2384	1



293	Vogler, G.J.	Te Deum laudamus. Offenbach, [c.1827]. RISM V 2392	1
294	Vogler, G.J.	Te Deum laudamus. (parts) Ms. (copy), [late 18th cent.].	1
295	Wagner, G.G.	Motette Lob, Ehre und Weisheit. [previously attributed to J.S. Bach] Leipzig, [1819].	1
296	Walond, W.	Mr. Pope's Ode on Cecilia's day. London, [late 18th cent.]. RISM W 108	2
297	Weber, C.M. von	Erste Messe [in G]. [J 251] Wien, 1833-1834.	2
298	Weber, J.G.	Messe no.1 oder fünf Hymnen mit lateinischen und deutschen Text, op. 27. Mainz, [c.1818].	1
299	Widerhofer, J.	Brand-Messe von Mariazell. (parts) Wien, [1836].	3
300	Winter, P. von	Missa [in F]. Ms. (copy), [c.1800].	2
301	Winter, P. von	Missa [in F]. Ms. (copy), [c.1800].	3
302	Zingarelli, N.A.	Missa solemnis: Kyrie and Gloria. (parts) Ms. (copy), 1797.	2
303	Zöllner, C.H.	Messe No.1, op. 23. Bonn, [c.1829].	1