

Music via Correspondence: A List of the Music Collection of Dresden Kreuzorganist Emanuel Benisch*

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On pages 260 to 270 of John Sigismond Cousser's so-called 'commonplace book', now held in the Beinecke Library at Yale University, there is a list of sacred music for voices and instruments headed: 'Herr Benisch has [the following] church things';¹ *Sachen* (things) being the same 'plain term' used by Johann Sebastian Bach to refer to individual musical works in his personal music library.² Measuring only 10 x 15 cm, and thus perfectly pocket sized, Cousser's notebook contains 448 pages (around 400 of which have been written or drawn upon—almost exclusively by Cousser himself).³ He appears to have started the volume in the late 1690s, while based at the Württemberg court in Stuttgart, and continued to add material to it until not long before his death in December 1727, as shown by a reference to a printed copy of Handel's opera *Admeto*.⁴

An extraordinary source, Cousser's notebook sheds invaluable light on many aspects of the life of an early modern musician. The Benisch inventory is just one of numerous items that deserve closer attention and immediately raises a host of questions. Who was Emanuel Benisch? What did his music collection contain,

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¹ New Haven, Beinecke Rare Book and Manuscript Library, Yale University (hereafter US-NHUB), James Marshall and Marie-Louise Osborn Collection, Osborn Music MS 16, Johann Sigismund Cousser (Kusser), commonplace book: 'Herr Benisch hat von Kirchen=Sachen'.

² Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (Oxford: Oxford University Press, 2000), 331.

³ For a general description of this source, see Harold E. Samuel, 'John Sigismond Cousser in London and Dublin', *Music & Letters*, 61/2 (1980), 158–71.

⁴ In the notebook's address book section, which is organised alphabetically by surname, many of the letters (for example, G, H, R, S and U & V) begin with entries that date from Cousser's period in Stuttgart, 1698–1704. The reference to 'Admetus' is among a selection of 'printed operas by Signor Handel' ('gedruckte Opern del Sign.' Händel') in a list concerning the contents of a package of music, see Cousser, commonplace book, 393. The musical highlights from Handel's *Admeto, rè di Tessaglia* (London, King's Theatre, 31 January 1727) were published by J. Cluer as *Admetus, An Opera, Compos'd by M.' Handel* and advertised in the *London Journal* on 24 June 1727, see William C. Smith, *Handel: A Descriptive Catalogue of the Early Editions*, 2nd edn (Oxford: Blackwell, 1970), 5.

and where had he obtained this repertoire? And why was Cousser—who was renowned primarily as a composer of instrumental music and opera—interested in this music? As further investigation reveals, not only does this list of sacred music shed light on the personal music collection owned by a Dresden-based Lutheran church organist in the years around 1700, but, in more general terms, its very existence offers information regarding one of the means through which music circulated among professional musicians (and presumably also skilled amateurs) in the early eighteenth century.

Emanuel Benisch (Senior)

Born in 1649, Emanuel Benisch served as organist at both Dresden's Frauenkirche and Sophienkirche from 1679 until 1695, when (then in his late forties) he was awarded the position of organist at the town's Kreuzkirche. Two fellow applicants for the post, Johann Heinrich Gräbner and Johann Caspar Janson, were instead entrusted with the positions of organist at the Sophienkirche and the Frauenkirche, respectively; that is, Benisch's previous role was now split into two posts.⁵ Initially, Benisch's principal colleague at the Kreuzkirche was Basilius Petritz, a former Thomasschule pupil who had been appointed Kreuzkantor only the previous year, in 1694. Johann Zacharias Grundig succeeded Petritz in 1713, and Theodor Christlieb Reinhold, in turn, replaced him in 1720.⁶

Archival sources documenting the musical life of the Kreuzkirche during this period are limited; however, it is clear that Benisch was involved in providing instruction to the Kreuzschule pupils. These included the brothers Johann Gottlieb and Carl Heinrich Graun, who according to fellow pupil Christoph Gottlieb Schröter, reportedly lived with Benisch for a time following their departure from the school in 1717.⁷ Documents in the Dresden Ratsarchiv also record that Benisch was paid 10 *Gulden* per year for providing instruction (presumably keyboard lessons) to the two so-called *Ratsdiskantisten*, a pair of particularly talented Kreuzschule pupils sponsored by the town council; between 1715 and 1717 this included Carl Heinrich Graun.⁸

Benisch is also known as the copyist of the first part of Yale University Music Library's Lowell Mason Codex (also referred to as Codex EB-1688),⁹ which comprises a collection of seventeenth-century keyboard music 'copied by and bound in 1688'.¹⁰ As described by Kerala Snyder, 'The volume is bound in brown

⁵ The application process had begun prior to the death of the incumbent Kreuzkirche organist, Alexander Heringk (a former pupil of Heinrich Schütz), see Frank-Harald Greß and Holger Gehring, *Orgeln und Organisten der Kreuzkirche zu Dresden* (Regensburg: Schnell & Steiner, 2013), 52–3.

⁶ See details in Karl Held, *Das Kreuzkantorat zu Dresden: Nach archivalischen Quellen* (Leipzig: Breitkopf und Härtel, 1894), 74–93.

⁷ Christoph Gottlieb Schröter, *Lezte Beschäftigung mit musicalischen Dingen* (Nordhausen, 1782), 30, cited in Carl Mennicke, *Hasse und die Brüder Graun als Symphoniker* (Leipzig: Breitkopf und Härtel, 1906), 452.

⁸ See Mennicke, *Hasse und die Brüder Graun*, 451.

⁹ Kerala Snyder, *Dieterich Buxtehude: Organist in Lübeck*, 2nd edn (Rochester, NY: University of Rochester Press, 2007), 331, formerly catalogued as LM 5056, now Music Deposit 4.

¹⁰ Snyder, *Dieterich Buxtehude*, 348.

leather, with the letters “EB” stamped in gold on the front cover and the numerals “1688” on the back’ and, among other composers, the first part of the manuscript includes music from northern Germany and Scandinavia (including works by Dieterich Buxtehude, Nicolaus Adam Strungk, Peter Heydorn (the elder), Martin Radeck, Jacob Bölsche), central Germany (Johann Erasmus Kindermann, Johann Kuhnau, Johann Krieger), Vienna (Johann Caspar Kerll, Alessandro Poglietti) and Rome (Bernardo Pasquini).¹¹ As Snyder has also pointed out, much of this repertoire appears to have been supplied to Benisch by Strungk, who had been appointed Vicekapellmeister and organist at the electoral Saxon court in January 1688.¹² However, Konrad Küster has also posited a connection between Benisch and the Braunschweig organist Georg Dietrich Leyding (1664–1710), who was a former pupil of both Buxtehude and Bölsche.¹³

The Benisch list of sacred music

Despite Benisch being employed primarily as an organist, the inventory of items from his music collection copied out by Cousser does not contain any works for keyboard alone. (It is, however, worth noting that Cousser did own a significant selection of such music, including works by Kerll, Jacques Boyvin, Louis Marchand, Nicholas-Adam Lebègue, John Blow, Matthew Locke, Henry Purcell, Bartolemeo Monari, Michele Giustiniani and others.)¹⁴ Instead, the list under examination here – which is roughly in alphabetical order by title – comprises 169 individual sacred works, the majority being Latin motets for voices and instruments. The settings range from between one voice and several instruments to ten voices and a corresponding number of instrumental parts, although one work, a *Miserere* by Giuseppe Peranda, is described as comprising twenty-three parts. Among the genres included are fourteen settings of the *Magnificat*; seven of the *Beatus vir*; seven of *Confitebor*; four of the *Dixit Dominus*; three each of the *Laetatus sum* and *Laudate pueri*; and one *Miserere* setting. There are also numerous examples of less frequently set texts, as well as settings of individual sections of the ordinary of the mass: eighteen Kyries, one Gloria and five Credos.

By far the majority of the works in the Benisch/Cousser list are pieces by two composers who had dominated the music of the Dresden court’s Lutheran chapel in the early 1670s, in the period following the retirement of Heinrich Schütz and his death nine years later, in 1672: Peranda (c.1625–75), who is represented with seventy-seven works, and Vincenzo Albrici (1631–90), with sixty-eight works (see

¹¹ Ibid., 331.

¹² Ibid., 332.

¹³ Konrad Küster, ‘Peter Heydorn: Zwei Biographien in der norddeutschen Orgelkunst’, *Acta Organologica*, 32 (2001), 379–404, at 399. Perhaps significantly, both Leyding and Peter Heydorn (the elder, d. after 1715), an organist based in Hamburg and subsequently in Krempe and Itzhoe (Schleswig-Holstein) before moving to England in 1693, both appear in Cousser’s address book, see commonplace book, 5 and 18: ‘Leiding. Organiste an Dom à Brunsvvig’ and ‘Heydorn, in fountain-Court, next door to ÿ golden ball, in the Strand.’

¹⁴ See incipits in Cousser’s commonplace book, 287–92, including a selection of works by Italian composers that largely come from Giulio Cesare Arresti’s published collection, *Sonate da organo di varii autori* (?Bologna, c.1697).

Tables 1 and 2, respectively).¹⁵ Both men had been employed in the Saxon Hofkapelle of Elector Johann Georg II from the mid-1650s and continued to be associated with the court (on and off) for several decades.¹⁶ Works by other composers employed at the Dresden court include the Venetian opera composer Carlo Pallavicino (c.1640–88), who was employed by Johann Georg in 1667 and is represented by fifteen works (see Table 3),¹⁷ and the German alto Paul Sepp (sometimes referred to as Paolo Seppi).¹⁸ Only one work by Sepp is listed, a *Beatus vir* for four voices, which survives to this day in the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek, Dresden, having originally been part of the Saxon Hofkapelle’s ‘Schrank III’ collection.¹⁹

Of the remaining five composers whose works feature in the inventory, Giovanni Battista Vitali (1632–92), who came from Bologna but whose career centred largely on the court of Modena, is represented by a *Beatus vir* (which also still survives from the ‘Schrank III’ collection).²⁰ From the imperial court in Vienna comes the Kyrie of Johann Caspar Kerll’s celebrated *Missa superba*.²¹ A later generation is represented by the Italian composers Ruggiero Fedeli (c.1655–1722) and Antonio Giannettini (1648–1721), with three and two works, respectively, and by Pietro Torri (c.1650–1737) with a single *Laetatus sum* setting (see Table 4). At some point in their careers each of these last-named three men had served German rulers: Fedeli (from Venice) worked in Bayreuth, Berlin, Dresden, Hanover, Kassel, Braunschweig and Wolfenbüttel; Giannettini was employed as *maestro di capella* to Duke Ernst August of Braunschweig and Lüneburg-Hanover in Venice in the 1680s; and Torri served as Kapellmeister to the Margrave of Brandenburg-Bayreuth, and later worked for Elector Max Emanuel of Bavaria and, subsequently, at the court of Berlin.²²

The majority of the works in the Benisch/Cousser inventory are Latin settings; however, seven of the motets feature German texts (six by Peranda and one by Albrici, see Tables 1 and 2), while Peranda’s *Historia von der Geburt des Herrn Jesu Christi* (Dresden, 1668, now lost) is also included. A rather more mysterious listing is for an ‘Auferstehung Jesu Christi’ by Peranda, labelled ‘very powerful

¹⁵ For a discussion of the selective ways in which German composers adopted aspects of Italian compositional style in the aftermath of the Thirty Years’ War, see Peter Wollny, ‘“Schöne Italienische Musicalische Kunststücke auf Teutschem Boden”: Über das Komponieren nach dem Dreißigjährigen Krieg’, *Basler Jahrbuch für historische Musikpraxis*, 32 (2008), 31–66.

¹⁶ For further details, see Chapter 2, ‘The Italianate Hofkapelle of Johann Georg II, 1656–80’, in Mary E. Frandsen, *Crossing Confessional Boundaries: The Patronage of Italian Sacred Music in Seventeenth-Century Dresden* (Oxford: Oxford University Press, 2006), 32–75.

¹⁷ Frandsen, *Crossing Confessional Boundaries*, 58.

¹⁸ See *ibid.*, 71 and 73.

¹⁹ D-DI, Mus.1901-D-1, *Beatus Vir* â 4. alla Capella. Sig: Paolo Sepp (Schrank III/S/1/5).

²⁰ D-DI, Mus.1875-D-1, *Beatus Vir* | â 4. | C: A: T: B: | a Capella. | ex | B. | di | Sign: | Giovan: Battista Vitalli (Schrank III/V/4/8).

²¹ The Leipzig *Thomasschule* also held a copy of this work, from which Gottlob Harrer later arranged the Kyrie and Gloria sections and J. S. Bach referred to the Sanctus when setting the Sanctus of his B-minor Mass, see Albert Giebler (ed.), *Johann Caspar Kerll, Missa Superba* (New Haven, CT: A-R Editions, 1967), ix.

²² See Eleanor Selfridge-Field, ‘Ruggiero Fedeli’; Thomas Walker and Beth L. Glixon, ‘Antonio Giannettini’; and Gordana Lazarevich, ‘Pietro Torri’, *Grove Music Online*, www.oxfordmusiconline.com (accessed 22 September 2015).

[or substantial]' ('sehr starck'). While it is possible that this is Peranda's *Historia des Leidens und Sterbens unsers Herrn ... Jesu Christi* of 1668, it is perhaps more likely to have been Schütz's *Auferstehung unsres Herren Jesu Christi* (perhaps in revised form), since, as Mary Frandsen notes, this work enjoyed 'a strong performance tradition during the reign of Johann Georg II and was presented at Easter by both Albrici and Peranda'.²³ Initial examination of the Benisch/Cousser inventory reveals a substantial number of works that were previously unknown—that is, not only do they not appear in RISM, but they fail to appear in listings of now lost works.²⁴ Furthermore, those works that do remain extant largely seem to survive in three main collections: the Sammlung Bokemeyer in Berlin (which has its origins in the music collection of Georg Österreich), the former collection of Gustaf Düben (1628–90) in Uppsala and (perhaps not surprisingly) that of the Saxon court Hofkapelle in Dresden.²⁵

With regard to the question of how Benisch had obtained his copies of this repertoire, it seems somewhat unlikely that it was acquired from the music library (*Notenkammer*) of the Kreuzschule. Surviving inventories of its collection (transcribed by Karl Held in the 1890s) do not have any repertoire in common with the Cousser/Benisch list and instead largely comprise works of Lutheran composers, above all by Heinrich Schütz, Johann Caspar Horn, Andreas Hammerschmidt, Johann Rudolph Ahle and Michael Praetorius.²⁶ More likely is that the bulk of the Benisch/Cousser list—above all the works by Albrici and Peranda—comprised a major part of Benisch's own private music collection and had been copied (probably in score format) from sources linked directly to the Dresden court. For not only is there a close correlation between many of the works listed and those known to have been in the former Hofkapelle collection, but also, according to Benisch's own testimony, in the years prior to his appointment as organist at both the Frauenkirche and Sophienkirche in 1679, he had been 'on good terms with the Electoral Saxon Kapellisten and other distinguished musicians, as well as taking private instruction [from them]'.²⁷ Indeed, it seems likely that Benisch may have taken lessons from Albrici or Peranda, perhaps even both.²⁸

²³ Frandsen, *Crossing Confessional Boundaries*, 404.

²⁴ As, for example, in the list of now lost works that appears in the appendices of Frandsen's 'The Sacred Concerto in Dresden, ca. 1660–1680', PhD dissertation, Eastman School of Music, University of Rochester (1996).

²⁵ See Harald Kümmerling, *Katalog der Sammlung Bokemeyer*, Kieler Schriften zur Musikwissenschaft, 18 (Kassel: Bärenreiter, 1970); Peter Wollny, 'Zwischen Hamburg, Gottorf und Wolfenbüttel: Neue Ermittlungen zur Entstehung der "Sammlung Bokemeyer"', *Schütz-Jahrbuch*, 20 (1998), 59–76 and the website *Hofmusik in Dresden: Ein digitales Quellenangebot der SLUB Dresden zur Musik- und Theaterforschung*, hofmusik.slub-dresden.de (accessed 24 September 2015).

²⁶ Held, *Das Kreuzkantorat*, 169–72, which contains transcriptions of inventories dating from 1654 and 1716, respectively.

²⁷ Greß and Gehring, *Orgeln und Organisten*, 53: 'denen Churf. Sächs. Capelliste[n] und anderen vornehmen Musicis insonderheit in guten vernehmen gestanden, auch sonsten durch Privat information ...'

²⁸ Kreuzschule pupils (for example, the Graun brothers) are known to have taken lessons with Saxon *Concertmeister* Pisendel, court organist Christian Petzold, Kapellmeister Johann Christoph Schmidt and other musicians at the court, see Christoph Henzel, 'Carl Heinrich Graun' and 'Johann Gottlieb Graun', *Grove Music Online* (accessed 6 July 2015).

Cousser and the Benisch list

As Michael Maul's archival research has revealed, in 1722 Emanuel Benisch (then seventy-three years old) wrote to the Dresden town authorities requesting that his son, also named Emanuel Benisch (by then in his late thirties), be appointed as his substitute as organist of the Kreuzkirche.²⁹ In this letter, Benisch senior noted that in 1704 his son had travelled to England to study music, and that the journey had been undertaken in the company of the former Württemberg Kapellmeister, Johann Sigismund Cousser.³⁰ In a further letter written at the same time, the younger Benisch reported that he had only recently returned to Dresden, having spent the previous eighteen years in England and France.³¹

Unfortunately, it is not clear whether Cousser compiled this list of music in Dresden or elsewhere. While his address book does include the names of a number of people based in Dresden, it is not possible to date a hypothetical visit to the city with any certainty from this information.³² It may well be that Cousser was copying from an inventory in the possession of Emanuel Benisch (junior) that recorded details of his father's collection back in Dresden, or even that it was a list of works owned by the younger Emanuel Benisch himself, of music originally copied from his father's library. After all, Cousser's heading merely specifies 'Herr Benisch', a label that could apply to either man.

But the list also raises a further question relating more directly to Cousser himself: why was Cousser—a figure well known in the Holy Roman Empire for his activity in the fields of opera and instrumental music—interested in this repertoire (indeed, so interested that he went to the bother of copying down the details of 169 items of sacred music by Catholic composers, despite having been raised in the Lutheran church tradition)?³³ Cousser did, in fact, compose and direct sacred music throughout much of his career, for example, at the courts of

²⁹ Michael Maul, *Barockoper in Leipzig (1693–1720)* (Freiburg im Breisgau: Rombach, 2009), vol. 1, 504 n.74. Regarding the dates of Emanuel Benisch (junior), see Werner Müller, *Gottfried Silbermann – Persönlichkeit und Werk: Eine Dokumentation* (Leipzig: Deutscher Verlag für Musik, 1982), 244.

³⁰ Maul, *Barockoper in Leipzig*, 504, fn 74.

³¹ Greß and Gehring, *Orgeln und Organisten*, 54. Incidentally, Benisch was not the only Kreuzkirche musician to send his son to England: in around 1736, the Kreuzkantor Theodor Christlieb Reinhold sent his son Heinrich Theodore Reinhold to London, where he eventually established a successful career as a bass singer, see Janice B. Stockigt and Jóhannes Ágústsson, 'A Petition to August III from Theodor Christlieb Reinhold', *Händel-Jahrbuch*, 58 (2012), 73–87.

³² The Dresden-related entries include Johann David Heinichen, 'Kön: Pohlen: u: Chursächsischer Capellmeister' ('Royal Polish and Electoral Saxon Kapellmeister'; an entry written in or after 1717); François La Riche, 'Haubois du Roy de Pologne' ('Hautboist of the King of Poland'; entry made after 1699), Johann Christoph Schmidt, 'Königl: Pohlen: u: Chur=Sächsischer Capellm:' ('Royal Polish and Electoral Saxon Kapellmeister'; after 1698), a 'Michael Pusck. chez M^{rs}. Les Landsbergers à Dresden' ('Michael Pusck, at the home of *Monsieurs* the Landsbergers at Dresden'), the bookseller Johann Christoph Miethe, book printers Johann Riedel and Christoph Zimmermann, see Cousser, commonplace book, 8, 43, 49, 35, 24, 44 and 64.

³³ Cousser's father, Johann Kusser, had served for lengthy periods as church music director in both Pressburg (present-day Bratislava) and in Stuttgart, see Hans Scholz, *Johann Sigismund Kusser (Cousser): sein Leben und seine Werke* (Leipzig: C. G. Röder, 1911).

Wolfenbüttel and Stuttgart, and to a lesser extent when he was music director at the British vice-regal court at Dublin Castle during the last twenty years of his life). The most likely reason for his interest in this repertoire was almost certainly as a means of acquiring an understanding of learned counterpoint, not only as an intellectual exercise but presumably also with the intention of incorporating these techniques into his own compositions. Indeed, in his *General History of Music*, John Hawkins reported Cousser's ambition to take this study and practice one step further, noting that: 'From the time of his first settlement in Ireland, Cousser applied himself to the study of the theory of music, with a view, as it is said, to his attainment of the degree of doctor in that faculty of the university of Dublin.'³⁴

Thus, just as many other musicians (such as Sebastian Bach, Johann Christoph Pepusch or Heinrich Bokemeyer) amassed libraries of music and treatises for study (as well as performance) purposes, so too does it appear that Cousser actively collected copies of sacred music and theoretical works with this in mind.³⁵ His notebook contains lengthy excerpts on counterpoint from Athanasius Kircher's *Musurgia universalis, sive Ars magna consoni et dissoni* (Rome, 1650) and Christoph Bernhard's *Tractatus compositionis augmentatis* (after 1657), as well as notes on the eight church tones from Lorenzo Penna's *Li primi albori musicali* (Bologna, 1679) and Guillaume-Gabriel Nivers' *Traité de la composition de musique* (Paris, 1667).³⁶ Cousser's notebook also includes references to sacred music by a wide variety of composers. Some of this repertoire he had in his possession in Dublin, including settings of the mass, as well as of the *Miserere*, *Te Deum*, *Jubilate*, *Laudate Dominum* and other motet texts, by Johann Hugo von Wilderer and Paolo Polaroli.³⁷ He also owned copies of a number of oratorios, among them *La Maddalena* (possibly Alessandro Scarlatti's version for Rome, 1685), *S Filippo Neri* (perhaps by Francesco Rossi, 1705) and *Ester* (possibly the version by Stradella, but conceivably the sacred drama of that name by Wilderer, first performed in Heidelberg in 1723).³⁸

³⁴ John Hawkins, *A General History of the Science and Practice of Music* (London: T. Payne & Son, 1776), vol. 5, 249.

³⁵ See, for example, Richard D. P. Jones on Bach copying out mass settings by Catholic composers, in *The Creative Development of Johann Sebastian Bach*, vol. 2, 289; regarding Pepusch, see Tim Egginton, *The Advancement of Music in Enlightenment England: Benjamin Cooke and the Academy of Ancient Music* (Woodbridge: Boydell & Brewer, 2014), 47ff; and on Bokemeyer, see David Yearsley's *Bach and the Meanings of Counterpoint* (Cambridge: Cambridge University Press, 2002), 52.

³⁶ Cousser, commonplace book, 323–40, 353–65, 368–74, 377–81 and 382.

³⁷ See, for example, the *Te Deum*, *Salve*, *Miserere* and mass settings ('con Flauti') by Wilderer and two *Laetatus sum* settings by Polaroli, see Cousser, commonplace book, 200 and 407.

³⁸ Cousser, commonplace book, 393: all three oratorios were included in a list of music contained in two packages given to Andrew Gibb, the master of *The Ipswich* (berthed at Dublin's George's Quay and bound for Rotterdam), on 6 October 1723, to be delivered to Ehrenfried Klotz to forward onto Cousser's nephew Treu (presumably Daniel Gottlob Treu). Scarlatti's *La Maddalena* (or *Il trionfo della gratia, overo La conversione di Madalena*) exists in a version held by Cambridge's Fitzwilliam Museum (Mus. 629, ff. 49–108) copied by 'Scribe VIII', whom Lowell Lindgren conjectures was a German living in England probably known personally to Cousser, see 'J. S. Cousser, Copyist of the Cantata Manuscript in the Truman Presidential Library, and Other Cantata Copyists of 1697–1707, Who Prepared the Way for Italian Opera in London', in Bianca Maria Antolini, Teresa M. Gialdroni, and Annunziato Pugliesi (eds.), *'Et facciam dolci*

Cousser also planned to obtain a significant selection of sacred repertoire while on a trip to the Continent in 1716, including music by Palestrina, further works by Wilderer,³⁹ and what Cousser refers to as 'Theile's *Kunst-messen*', which were presumably the two masses in the *Musicalisches Kunstbuch*, Johann Theile's most widely-circulated counterpoint treatise.⁴⁰ Cousser's notes indicate that he hoped to obtain these two works while in Wolfenbüttel, almost certainly from Theile's former pupil and his own former colleague at the Braunschweig opera, Georg Österreich.⁴¹ A further item in Cousser's list for this 1716 trip reads 'Signor Bernhardi's mass', presumably a mass setting by Christoph Bernhard, employed at the Dresden court from 1655–63 and 1674–92; this work was apparently in the possession of Benisch.⁴²

Elsewhere in his notebook, Cousser refers to a 'Catalogue of my church pieces'.⁴³ While it is not clear whether this document listed solely his own compositions or works by other composers as well, what is certain is that such inventories were highly useful resources that could be copied out in full by interested parties for future use by way of correspondence, just as Cousser himself had written out the lengthy list of sacred music owned by Benisch. One further example of this process in action is provided by his one time colleague, the Stuttgart Kapellmeister Johann Georg Christian Störl, who in 1703 reported his ownership of a copy of 'a catalogue of the music to be found in the Royal *Kapelle* at Onoltzbach [Brandenburg-Ansbach], from which I can select the best pieces and arrange to have exchanged for those of my own or other pieces, when

canti'. *Studi in onore di Agostino Ziino in occasione del suo 65° compleanno* (Lucca: Libreria Musicale Italiana, 2003), 737–82, at 741–3 and 766. On Wilderer's *Esther*, see Friedrich Walter, *Geschichte des Theaters und der Musik am kurpfälzischen Hofe* (Leipzig: Breitkopf und Härtel, 1898), 77 and 182; George J. Buelow, 'Wilderer, Johann Hugo von', *Grove Music Online* (accessed 8 October 2015).

³⁹ The various lists Cousser made in preparation for the 1716 trip included under the headings Frankfurt, 'Palestrina's masses' ('Palest[r]ina's Messen'), and Wolfenbüttel, 'Palestrina's work' ('Palest[r]ina's-Werck') (commonplace book, 209–10); Paris, 'Wilderer's masses, Te Deum, 2 Misereres, Salve, Ah! Jesu!' ('Wilderers Messe; *Te DEum*; 2. *Miserere. Salve. Ah! Jesu!*') (208); while under the heading Stuttgart Cousser jotted down a note concerning 'All of Wilderer's sacred music' ('Alle Wild: Kirchen sachen')—that is, perhaps not necessarily just repertoire by Wilderer, but all of the sacred repertoire in his possession?—as well as his own sacred music ('Meine *comp*: Kirchen Sachen') and church and other music by his former colleague at the Württemberg court Johann Georg Christian Störl ('Kirchen=u: andere *Musicalia* bey Störln.')

⁴⁰ Cousser, commonplace book, 210: 'Theilens-Kunstmessen.' On these works, see Jocelyn Mackey, 'Johann Theile', *Grove Music Online* (accessed 6 July 2015).

⁴¹ The entry for 'Theile's Kunst-messen' is followed by one for 'Cantatas from Mr. Österreich and operas' ('*Cantate von Mr. Öster: und Opern*'); Österreich had returned to Wolfenbüttel in 1702, following the dissolution of the Gottorf Hofkapelle, see Wollny, 'Zwischen Hamburg, Gottorf und Wolfenbüttel', 61.

⁴² Cousser, commonplace book, 201: 'S.^r Bernhardis Messe, bey M.^r Benisch'. It seems less likely that this mass setting was by Bartolomeo Bernhardi, Kapellmeister in Husum (Schleswig-Holstein), c.1712–17, not least because a number of manuscript copies of Christoph Bernhard's music identify the composer as 'Bernhardi', including two chorale mass settings in J. S. Bach's hand, Staatsbibliothek zu Berlin—Preussischer Kulturbesitz, Mus. Ms. 1620; see also Christoph Wolff, *Bach: Essays on His Life and Music* (Cambridge, MA: Harvard University Press, 1991), 94.

⁴³ Cousser, commonplace book, 407: 'Catalogus, meiner Kirchenstücken'.

this is necessary'. Störl also mentioned musical works 'which had been acquired through correspondence, either bought with cash or in exchange for other pieces ...'.⁴⁴

Thus, in addition to providing important evidence for numerous musical works that are no longer known to us through any other means (above all pieces by Vincenzo Albrici, Giuseppe Peranda and Carlo Pallavicino), the Benisch inventory in Cousser's hand can be seen as not only revealing the details of a selection of (predominantly Latin sacred) music in the possession of a Lutheran church organist, but also providing information regarding the ways in which music was circulated in the early modern period. Furthermore, in this particular case, it appears to provide practical evidence of one of the means through which learned counterpoint was disseminated and studied by a network of keenly interested musicians across Europe in the early eighteenth century.

Tables

Note on Tables

The source for each table is Cousser's list, 'Herr Benisch hat von Kirchen=Sachen', in US-NHUB, James Marshall and Marie-Louise Osborn Collection, Osborn Music MS 16, Johann Sigismund Cousser (Kusser), commonplace book, 260–70. The numbers in square parentheses immediately following the transcription of the listing in the first column of each table detail the order in which the item appears in Cousser's list (1–169) and the relevant page number for the entry in the commonplace book (260–70).⁴⁵ A digital version of the source is viewable via the website of the Beinecke Rare Book & Manuscript Library, www.beinecke.library.yale.edu. Given the regularity with which psalm and mass movement texts were set during this period, these works have generally not been identified. These tables are greatly indebted to the invaluable work of Mary E. Frandsen.

Abbreviations

A	alto
B	bass
bc	basso continuo
bn	bassoon
CZ-Pkříž	Rytířský řád křížovníků s červenou hvězdou, hudební sbírka, Prague
D-B	Staatsbibliothek zu Berlin – Preussischer Kulturbesitz
D-Dl	Sächsische Landesbibliothek – Staats- und Universitätsbibliothek, Dresden
Frandsen 1996	Mary E. Frandsen, 'The Sacred Concerto in Dresden, ca. 1660–1680', PhD diss. (Eastman School of Music, University of Rochester, 1996), vol. 2

⁴⁴ Hauptstaatsarchiv Stuttgart, A21 Büschel 612, 25 August 1703, Störl's comments on his employment contract: 'von der hochstl. Capell zu Onoltzbach einen *Cataloguen* über alle daselbst befindliche Stu[e]ck[en], zur hand gebracht, und davon gegen außwexlung [*sic*] mit meinen eigenen oder anderwertigen Stücken, daß beste herauß wehlen und haben kan, wan es nöthig ist' and 'so durch *Correspondenz* entweder gegen Erkauffung mit baarem geld, oder Eintauschung gegen andern Stücken ...' This catalogue was presumably the 'Hochfürstliche Brandenburgisch Onoltzbachischen Inventarium de Anno 1686', see the facsimile edition, ed. Richard Schaal, *Die Musikhandschriften des Ansbacher Inventars von 1686* (Wilhelmshaven: Heinrichshofen, 1966).

⁴⁵ The items by Sepp, Vitali and Kerll referred to above appear at 9/260, 17/261 and 90/265, respectively.

Frandsen 2006	Mary E. Franden, <i>Crossing Confessional Boundaries: The Patronage of Italian Sacred Music in Seventeenth-Century Dresden</i> (Oxford: Oxford University Press, 2006)
hn	horn
instr	instrument(s)
org	organ
perf.	performed at Dresden court
RISM	Répertoire international des sources musicales (opac.rism.info)
RUS-Mk	Moscow, Naucnaja muzykal'naja biblioteka im. S. I. Taneeva Moskovskoj gosudarstvennoj konservatorii im. P. I.
S	soprano
S-Uu	Uppsala, University Library, Düben Collection
T	tenor
tb	trombone
timp	timpani
tp	trumpet
va	viola
vle	violone
vn	violin

Table 1: Works by Giuseppe Peranda (c.1625–75)

Transcription of Cousser's listing	Likely identification of work (where possible)
Angelus D[omi]ni de coelo descendit. 2. Canti. Peranda. [1/260]	Presumably <i>Angelus Domini descendit de coelo</i> , perf. 1665, 1676; lost (Frandsen 1996, 30)
Abite dolores. C. C. 2. Violini. Peranda. [3/260]	<i>Abite Dolores</i> , perf. 1676; scoring: 2 S, 2 vn, org; music: D-Dl, Mus. 1738-E-538 (parts) (Frandsen 2006, 468)
Ascendit DEus in jubilo. 10. V. 10. Istr. à 2. Chori. Peranda. [7/260]	<i>Ascendit Deus in jubilo</i> , perf. 1665, 1667, 1673; lost (Frandsen 1996, 30)
Auferstehung Jesu Christi. sehr starck. Peranda. [8/260]	Possibly <i>Historia des Leidens und Sterbens unsers Herrn ... Jesu Christi</i> (Dresden, 1668), lost; or perhaps revised version of Heinrich Schütz's <i>Auferstehung unsres Herren Jesu Christi</i>
Bone Jesu. 5. Voc: 5. Istrom: Peranda. [12/260]	Possibly <i>Bone Jesu</i> , a sacred concerto by Peranda performed at the Dresden court for the commemoration of the Conversion of St Paul, January 1665 (Frandsen 2006, 386)
Coelestes populi. B. solo. 2. Violin: Peranda [20/261]	<i>Coelestes populi</i> , listed in inventories of Brandenburg-Ansbach court (B, 2 instr) and the Leipzig Thomasschule; lost (Frandsen 1996, 30)
Cantemus Domino. C. C. C. Peranda [24/261]	<i>Cantemus Domino</i> , perf. 1666, 1667, 1676; scoring: 3 S, org/bc; music: D-Dl, Mus. 1738-E-511 (parts); D-B, Mus. Ms. 17081, no. 2; RUS-Mk, C-42 (Frandsen 2006, 469)
Credidi. C. T. B. 4. Istr: 1. Ch: 4. Voc: 3. Trom: 2. Chor: Peranda [25/261]	<i>Credidi propter quod locutus sum</i> , scoring: STB, SATB, 2 vn, 2 va, bn, bc; music: D-Dl, Mus. 1738-E-506 (parts), Mus. 1857-E-511 (score) (Frandsen 2006, 469)
Confitebor. C. solo. 5. Istr. Peranda [27/261]	<i>Confitebor tibi Domine</i> , perf. 1662, 1665; lost (Frandsen 1996, 30)

Transcription of Cousser's listing	Likely identification of work (where possible)
Canite tubae in Sion. C. C. 2. Corn: Peranda [28/261]	<i>Canite tuba</i> , perf. 1665, 1666, 1667; scoring (1666): SS, 2 hn; lost (Frandsen 1996, 30)
Cor mundum. CC. A. T. T. B. B. con Istr: Peranda [29/261]	Lost? [<i>Cor mundum crea in me</i> , scoring: B, 2 vn, bn, bc; music: S-Uu, Vok. mus. i hs. 61:15 (parts) (Frandsen 2006, 469)]
Dic nobis Maria. C. C. B. 2. V. Peranda. [36/262]	<i>Dic nobis Maria</i> , perf. 1665, 1666, 1676; scoring: SSB, 2 vn, bn, bc; music: D-B, Mus. Ms. 17081, no. 3; RUS-Mk, C-43 (Frandsen, 2006, 269)
DEus misereatur. C. C. A. T. T. B. 9. Istrom. Peranda. [39/262]	Lost? [<i>Deus misereatur nostri</i> , perf. 1666 (scoring: SB, [bc]); listed in inventories of Brandenburg-Ansbach (2 vocal parts) and Weissenfels courts ('a 2'); lost (Frandsen 1996, 30)]
Du erforschest Herr. 5. Voc: 4. Clar. 2. Violini. Peranda. [40/262]	
Dolce susurro. A. T. Peranda. [41/262]	
Emendemus in melius. C. C. A. T. T. B. B. 5. Istr: Peranda. [50/262]	
Factum est silentium. C. C. B. 2. V. Peranda. [51/263]	<i>Factem est silentium</i> , perf. 1666 (SSB, 2 vn, bn); lost (Frandsen 1996, 30)
Factum est praelium. 6. Voc: 7. Istr. Peranda. [52/263]	<i>Factum est proelium magnam</i> , perf. 1666; music: D-B, Mus. Ms. 17081, no. 1 (SSATB, 2 vn, 2 va, 2 cornettini, 2 tb, bc); S-Uu, Vok. mus. i hs. 61:14 (parts: SSATTB, SSATB, 2 vn, 2 cornettini, 2 tb/va, bn, bc; see also 61:16, for an abbreviated version) (Frandsen 2006, 470)
Flavit auster. 10. V. 9. Istr. Peranda [53/263]	<i>Flavit auster</i> , perf. 1664, 1667; listed in Dresden instrument chamber catalogue (5 vocal parts, instr; 4 tp, timp); lost (Frandsen 1996, 31)
Gaudete, cantate. C. C. B. 2. V. Peranda [54/263]	<i>Gaudete, cantate</i> , scoring: SSB, 2 vn, org; music: D-DI, Mus. 1738-E-523 (parts) (Frandsen 2006, 470)
Gaudete pastores. C. C. C. Peranda [55/263]	
Gaudete pastores. 5. V. 4. Clar: 3. Piff. 8. Istr. Peranda [56/263]	<i>Gaudete pastor</i> , perf. 1665 (SSSSAATTBB, 5 instr, 4 shawms, 4 tp, timp); lost (Frandsen 1996, 31)
Geburt d. Christi. C. C. C. C. A. A. T. T. B. B. B. 5. Clar. 4. Piff. 4. Viol: Peranda [57/263]	<i>Historia von der Geburt des Herrn Jesu Christi</i> , perf. 1668; lost
Haec luce cunctus. A. T. B. 5. Istr: Peranda. [60/263]	<i>Hac luce cunctos assere</i> , scoring: ATB, 2 vn, 2 va, bn, org; music: D-DI, Mus. 1738-E-514 (parts) (Frandsen 2006, 470)
Homo vanitati similis. 5. V. 3. Clar: 5 Str: i. Ch. 4. V. 5. st. 2. ch: Peranda. [61/263]	<i>Homo vanitatis similis factus</i> , perf. 1665; lost (Frandsen 1996, 31)
Heu mihi Domine 5. V. 5. Istr. Peranda [62/263]	
Herr! wenn ich nur dich habe. A. T. B. 3. Istr. Peranda. [63/263]	<i>Herr, wenn ich nur dich habe</i> , scoring: ATB, 2 vn, bn, bc; music: D-B, Mus. Ms. 17081, no. 19 (Frandsen 2006, 471)
JEsu dulcis, JEsu pie. C. A. T. 4. Istr. Peranda [64/263]	<i>Jesu dulcis, Jesu pie</i> , perf. 1664, 1665, 1666, 1667; scoring: SAT, 2 va, bn, org; music: D-DI, Mus. 1738-E-522 (parts) (Frandsen 2006, 471)

Transcription of Cousser's listing	Likely identification of work (where possible)
Ich wil den H: loben allezeit 5. V. 5. Istr. Peranda. [70/264]	
In convertendo. 6. Voc con Istr. i. Ch. 5. V. e Istr. 2. Ch: Peranda. [71/264]	
Kyrie. 5. V. 10. Istr: Peranda. [76/264]	
Kyrie. 4. V. 10. Istr. Peranda. [77/264]	
Kyrie 5. V. Peranda. [78/264]	
Kyrie. 5. V. 10. Istr. Peranda. [79/264]	
Kyrie. 6. V. 5. Istr. Peranda [81/264]	
Kyrie 8. V. 10. Istr. Peranda. [82/264]	
Kyrie. 5. V. 2. Clar. 5. Istr. Peranda. [83/264]	Possibly <i>Kyrie</i> , scoring: SSATB, 2 clarini, 2 vn, 2 va, vle, bc; music: D-B, Mus. Ms. 17079, no. 10 (Frandsen 2006, 472)
Kyrie. C. C. C. A. T. B. 5. Ist: i. Ch. 4. Voc: 2. str. 2. ch. Peranda. [85/265]	
Kyrie 10. V. 4. Clar. 10. Istr. Peranda [88/265]	
Kyrie 6. V. 5. Istr. i. Ch. 4. V. 5. Istr. 2. Ch. Peranda [89/265]	
Laetentur coeli. 5. V. 2. Clar. 5. Istr. Peranda [91/265]	<i>Laetentur coeli</i> , perf. 1666, 1667; scoring: SSATB, SSATB, 2 vn, 2 clarini, 3 tb, bc; music: D-DI, Mus. 1738-E-531 (Frandsen 2006, 472)
Laudate pueri. 5. V. 5. Istr. Peranda [93/265]	Lost? [<i>Laudate pueri Dominum</i> , scoring: SSSB, bc; music: D-DI, 1-E-770 (score) (Frandsen 2006, 473)]
Laetatus sum. 10. V. 10. Istr. Peranda [95/265]	<i>Laetatus sum</i> , perf. 1665 (Frandsen 1996, 31)
Lauda Jer: 5. V. 4. Istr. Peranda [96/265]	
Missus et angelus. C. A. T. 4. str. i. Bariton. Peranda [105/266]	
Missus est angelus. C. C. B. 2. Violini. 3. V. da G: ^{en} Peranda. [106/266]	Presumably <i>Missus est Angelus</i> , perf. 1665, 1666, 1673; scoring: SSB, SSATB, 2 violette, 3 viole da gamba, org; music: D-DI, Mus. 1738-E-502a (parts) (Frandsen 2006, 474)
Magnificat. C. A. T. B. B. 5. strom: Peranda. [107/266]	
Morte morieris. C. C. 2. Viol: Peranda. [108/266]	
Magnificat. 10. V. 7. Istr. Peranda. [110/266]	
Miserere. à 23. Peranda. [113/266]	<i>Miserere mei Deus</i> , perf. 1670, 1677; scoring: SSSATB, SSSATB, 2 vn, 3 va, bn, 2 clarini, 3 tb, timp, bc); music: D-DI, Mus. 1738-E-512 (parts) (other versions in D-B and S-Uu) (Frandsen 2006, 473)
Magnificat. 9. V. 2. Clar. 12. Istr. Peranda [116/267]	
Magnificat. 5. V. 2. Clar. 6. Istr. Peranda [117/267]	

Transcription of Cousser's listing	Likely identification of work (where possible)
Magnificat. 5. V. 10. Istr. Peranda [118/267]	
Magnificat. 5. V. 5. Clarin. 7 Istr. Peranda. [119/267]	
Magnificat. 5. V. 4. Clarin. 3. Istr. Peranda [120/267]	
Nun dancket alle Gott. 4. V. 6. Istr: Peranda [121/267]	
Nun dancket alle Gott. 5. V. 2. Clar. 6. Istr. Peranda [122/267]	
Ò ardor ò flamma. C. B. 2. Violini. Peranda. [126/267]	<i>O ardor, o flamma</i> , scoring: SB, 2 vn, bc ; music: D-B, Mus. ms. 17081, no. 16; S-Uu, Vok. mus. i hs. 82:35 (tablature) (Frandsen 2006, 474)
O Jesu mi dulcissime. C. C. B. con 5. V. di Gamb: Peranda [128/267]	<i>O Jesu mi dulcissime</i> , perf. 1665, 1666, 1667, 1676; scoring: SSA, 2 violette/vn, 2 viole da gamba, vle, org, theorbo; music: S-Uu, Vok. mus. i hs. 30:6 (parts), 84:51 (tablature) (Frandsen 2006, 474)
Ò dulcissimum convivium. C. solo. i. Clarin. Peranda. [134/268]	<i>O dulcissimum convivium</i> , listed in inventory of Brandenburg-Ansbach court as S solo; lost (Frandsen 1996, 31)
O vos omnes ambulantes. 3. V. 5. Istr. Peranda. [136/268]	<i>O vos omnes</i> , perf. 1665, 1666; scoring: SSB, 5 instr; lost (Frandsen 1996, 31)
Plaudite vocibus. 5. V. 5. Istr. Peranda [139/268]	<i>Plaudite vocibus, plaudit cÿtharis</i> , perf. 1665, 1667, 1676; lost (Frandsen 1996, 31)
Propitiare Domine. 5. V. 5. Istr. Peranda. [143/268]	<i>Propitiare Domine</i> , perf. 1665, 1666; scoring, SSATB, SSATB, 2 vn, 2 va, bn, bc; music: D-DI, 1738-E-500a (parts) (Frandsen 2006, 475)
Plaudite vocibus. 5. V. 5. Istr. Perandi [sic] [145/268]	See entry above
Repleti sunt o[mn]es Spir: Sancto. A. T. 5. Istr. Peranda [149/269]	<i>Repleti sunt omnes</i> , perf. 1664, 1666, 1667, 1673, 1676; scoring: AT, 2 vn, 2 cornettini, bn, serpent, org/bc; music: D-DI, Mus. 1738-E-501a (parts) (also version in D-B) (Frandsen 2006, 476)
Surrexit pastor bonus. C. C. 2. Violini. Peranda [154/269]	<i>Surrexit pastor bonus</i> , perf. 1665, 1666 (SS, 2 hn), 1667; lost (Frandsen 1996, 32)
Salvum me fac DEus. C. C. A. T. T. B. B. 3. Istr. Peranda. [155/269]	<i>Salvum me fac Deus</i> , perf. 1665; lost (Frandsen 1996, 31)
Surge peccator. C. T. 5. Istr. Peranda [156/269]	
Si vivo mi JEsu. A. solo. 2. Violi. Peranda [157/269]	<i>Si vivo mi Jesu</i> , scoring: A, 2 vn, bc; music: D-DI, Mus. 1738-E-505 (parts) (other versions in D-B and S-Uu) (Frandsen 2006, 477)
Te invocamus. 10. V. 10. Str. Peranda [160/269]	<i>Te invocamus</i> , perf. 1665; lost (Frandsen 1996, 32)
Verleÿ uns Frieden. C. C. B. 3. Str. Peranda [161/269]	<i>Verleih uns Frieden gnädiglich</i> , perf. 1670; scoring SSB, 2 vn, bc; music: D-B, Mus. ms. 17081, no. 20 (Frandsen 2006, 480)

Transcription of Cousser's listing	Likely identification of work (where possible)
Veni sancte Spiritus. 5. Voc: Peranda [162/269]	<i>Veni Sancte Spiritus</i> , listed in inventories of Brandenburg-Ansbach court (5 vocal parts) and the Leipzig Thomasschule; lost (Frandsen 1996, 32)
Vos, qui statis in haec vitae. 3. V. 3. Strom. Peranda [163/269]	<i>Vos qui statis in haec via</i> , perf. 1662, 1665, 1666 (SST, 2 'viol.', bn); lost (Frandsen 1996, 32)
Vesperis autem sabbathi. 3. Voc: Peranda [164/269]	<i>Vespere autem Sabbathi</i> , perf. 1665, 1666 (ATB), 1667, 1668, 1676; lost (Frandsen 1996, 32)
Veni sancte Spiritus. 4. Voc: 4. Str. Peranda. [166/270]	
Veni D[omi]ne, et noli tardare. 10. Voc. 10. Istr: Peranda. [167/270]	
Victoria resurgenti. 6. V. 2. Clar. 5. Str: Peranda. [168/270]	<i>Victoria</i> , perf. 1664, 1665; lost (Frandsen 1996, 32)

Table 2: Works by Vincenzo Albrici (1631–90)

Transcription of Cousser's listing	Likely identification of work (where possible)
Ave Jesu Christe. C. C. B. 3. Istrom. Vinc: [2/260]	<i>Ave Jesu Christe, rex benedicte</i> , perf. 1662; scoring: SSB, 2 vn, bn, bc; music: D-B, Mus. ms. 501, no. 6 (other version in S-Uu) (Frandsen 2006, 458)
Amore JEsu languo. 5. Voc: Vinc: [4/260]	
Angeli Archangeli Troni. 4. Voc: 3. Istr. Vinc: [6/260]	<i>Angeli archangeli</i> , perf. 1677; lost (Frandsen 1996, 26)
Beatus vir. 4. Voc: 5. Istr: Vinc: [10/260]	Possibly <i>Beatus vir</i> , perf. 1672, 1673, 1676, 1677, 1679; listed in Dresden instrument chamber catalogue (4 vocal parts, instr; 2 tp, timp); lost (Frandsen 1996, 26)
Beatus vir. 4. Voc. senza stromenti. Vinc: [11/260]	
Beatus vir. C. A. T. B. B: 5. Strom. Vinc: [13/260]	
Beatus vir. senza pausa. 4. V. 5. Istr: Vinc: [14/260]	
Bonum est confiteri. C. A. B. B. 4. Istrom. Vinc: [15/260]	<i>Bonum est confiteri</i> , perf. 1662; lost (Frandsen 1996, 26)
Beatus vir. C. C. A. T. B. B. 5. Instr: 1. Ch. 4. V. 5. Istr: 2. Ch: Vinc: [16/260]	
Cogita ò homo. 4. V. 3. Istr: Vinc: [19/261]	<i>Cogita o homo</i> , perf. 1662, 1673, 1676; scoring: SATB, 2 vn, bc; music: D-B, Mus. ms. 501, no. 16; D-DI, Mus. 1738-E-515 (parts) (other versions in S-Uu) (Frandsen 2006, 458)
Confitebor tibi. 4. Voc: 5. Istr: Vinc: [21/261]	
Charitas DEi. C. A. B. 3. Istr. Vinc: [22/261]	<i>Charitas Dei diffusa est</i> , perf. 1673; lost (Frandsen 1996, 26)
Currite sitientes. A. T. B. B. Vinc: [23/261]	<i>Currite sitientes</i> , perf. 1662, 1673, 1677; lost (Frandsen 1996, 26)

Transcription of Cousser's listing	Likely identification of work (where possible)
Cur me reliquisiti. C. C. B. 2. V. Vinc: [26/261]	
Diligant [sic] te Domine. C. C. B. 2. V. Vinc: [34/262]	<i>Diligam te Domine</i> ; perf. 1662; lost (Frandsen 1996, 26)
Domine, ne in furore. C. C. B. Vinc: [35/262]	
Da pacem Domine. 4. Voc: 8. Istr. Vinc: [37/262]	
Dixit D[omi]nus. 4. Voc. Vinc: [38/262]	Possibly <i>Dixit Dominus</i> , scoring: SSATB, 2 vn, bc; music: S-Uu, Vok. mus. i hs. 82:3 (tablature) (Frandsen 2006, 459)
Exultabunt justi. C. CC. 2. V. Vinc: [45/262]	
Ecce Dies laetitiae. C. solo. 5. Istr. Vinc: [46/262]	
Expectatrices animae. C. C. A. T. B. 5. Istr. Vinc: [47/262]	<i>Expectatrices animae</i> , listed in inventory of Brandenburg-Ansbach court (5 vocal parts, 5 instr); lost (Frandsen 1996, 26)
Elevare mens fidelis. C. A. B. 3. Istr. Vinc: [48/262]	
Elegerunt Apostoli Stephanum. 10. V. 4. Tr: 7. Istr: Vinc: [49/262]	
Hymnum jucunditatis. C. C. 2. Corn: Vinc: [59/263]	<i>Hymnum jucunditatis</i> , perf. 1660, 1662; scoring: SS, 2 vn, bn, bc; music: D-B, Mus. ms. 501, no. 3 (other versions in S-Uu and D-DI; both for SS, bc) (Frandsen 2006, 459–60)
In convertendo 5. Voc: 9. Istrom. Vinc: [65/263]	Possibly version of <i>In convertendo Dominus</i> , scoring: SSATB, SSATB, 2 vn, 2 va, bn, 2 cornettini, 2 tb, bc; music: D-DI, Mus. 1821-E-503a (parts; Mus. 1821-E-503, score without cornettini or tb) (other version in S-Uu) (Frandsen 2006, 460)
In illae die stillabunt montes. B. B. B. B. Vinc: [66/263]	
Judea et Jerusalem. B. B. B. Vinc: [67/263]	
Jucundare filia Sion. A. T. B. 3. Istr: Vinc: [68/264]	<i>Jucundare filia Sion</i> , perf. 1662; lost (Frandsen 1996, 27)
In te D[omi]ne speravi. A. solo. 3. Istr. Vinc: [69/264]	<i>In te Domine speravi</i> , scoring A, 2 vn, bn, org/bc; music: S-Uu, Vok. mus. i hs. 1:8 (parts), 79:82 and 81:67 (both tablature) (Frandsen 2006, 460)
IESu dulcis amor. C. C. C. Vinc: [72/264]	
Kyrie. 5. V. 2. Clar: 6. Istrom. Vinc: [80/264]	
Kyrie. 4. V. 4. Clar: 7. Istr: Vinc: [84/265]	
Kyrie 4. V. 4. Clar. 6. Istr: Vinc: [86/265]	
Kyrie. 8. V. 7. Istr. Vinc: [87/265]	
Laud: pueri. 5. Voc. 2. Viol: i. Ch. 4. Voc. 2. Ch. Vinc: [92/265]	Possibly <i>Laudate pueri Dominum</i> , scoring: SSATB, SATB, 2 vn, 3 va, org; music: S-Uu, Vok. mus. i hs. 47:7 (parts); 82:5 (tablature, dated 1666, for 9 vocal parts, 2/5 va, bc) (Frandsen 2006, 461)

Transcription of Cousser's listing	Likely identification of work (where possible)
Laudate pueri. 4. Voc: 10. Istr. Vinc. [94/265]	Possibly <i>Laudate pueri Dominum</i> , scoring: SATB, SATB, 2 vn, 2 va, bn, 2 vn, 3 tb, bc; music: D-B, Mus. ms. 501, no. 19 (Frandsen 2006, 461)
Laetatus sum. 5. V. 5. Istr. Vinc: [98/265]	<i>Laetatus sum in his</i> , scoring: SATTB, 2 vn, 2 va, bn, org; music: S-Uu, Vok. mus. i hs. 47:8 (parts); 84:101 (tablature: SATTB, 5 instr, bc) (Frandsen 2006, 461)
Magnificat. 5. V. 5. Istr: Vinc: [102/266]	
Magnificat. C. A. T. T. B. 5. Istr. Vinc: [103/266]	
Mortales audite. C. T. 2. Viol: Vinc: [104/266]	
Magnificat. 4. V. 10. Istr. Vinc: [109/266]	
Magnificat. 4. V. 5. Istr. Vinc: [111/266]	
Magnificat. 4. V. 4. Trombe. i. Timp. e Str: Vinc: [112/266]	
Magnificat. 5. V. 4. Clar. ii. Istr. Vinc: [114/266]	
Magnificat. 5. V. 4. Clar. 9. Istr. Vinc: [115/266]	
Nativitas est hodiè. C. C. A. Vinc: [123/267]	
Nisi D[omi]nus. 4. V. 4. Istr. 4 V. 2. Chori. Vinc: [124/267]	<i>Nisi Dominus</i> , perf. 1673; lost (Frandsen 1996, 27)
O sponsa Christi. B. solo. 2. Viol: Vinc: [125/267]	
Ò bone JEsu charitas. C. A. 3. Violini. Vinc: [127/267]	<i>O bone Jesu charitas</i> , scoring: SA, 3 vn, bc; music: S-Uu, Vok. mus. i hs. 77:136 (tablature) (Frandsen 2006, 462)
O cor meum. C. C. B. 2. Viol: Vinc: [129/267]	[Two versions of <i>O cor meum</i> in S-Uu, Vok. mus. i hs. 1:16 (SS, 2/5 va, org) and 47:11 (SS, 2 vn, org) (Frandsen 2006, 463)]
O JEsu A et O. C. A. B. 2. Violin. Vinc: [130/267]	<i>O Jesu Alpha et Omega</i> , scoring: SAB, 2 vn, bc; music: D-B, Mus. ms. 501, no. 7 (Frandsen 2006, 463)
Ò quàm bonum est 8. V. 10. Instr. Vinc: [131/267]	<i>O quam bonum est et quam dulce</i> , perf. 1662; lost (Frandsen 1996, 27)
Omnes sitientes. C. C. B. B. 3. Istr. Vinc: [132/267]	<i>Omnes sitientes venite</i> , perf. 1662; lost (Frandsen 1996, 27)
Ò admirabile commercium. 4. V. 3. Istr. Vinc: [133/268]	<i>O admirabile commercium</i> , scoring: SATB, 2 vn, bn, bc; music: D-B, Mus. ms. 501, no. 15 (Frandsen 2006, 462)
Ò Jesu brunn aller süßigkeit. C. B. 4. Istr: Vinc: [135/268]	<i>O Jesu Brun aller Süßigkeit</i> , listed in Dresden instrument chamber catalogue (SB, 3 vn, bn); lost (Frandsen 1996, 27)
Psallite psalteriae. C. C. A. 3. Istr. Vinc: [138/268]	
Credo Patrem. 4. V. 5. Istr. Vinc: [140/268]	

Transcription of Cousser's listing	Likely identification of work (where possible)
Patrem. 5. [was 3 but 5 written over top] Voc: 4. Clar. 6. Istr. Vinc: [141/268]	
Patrem. 4. V. 4. Clar. 6. Istr. Vinc: [142/268]	
Patrem. 10. V. 4. Clar. 10. Istr. Vinc: [144/268]	
Quai vapori son questi. C. A. T. B. 2. Viol. Vinc: [146/268]	
Quam suave est adorare. 4. Voc. 2. Istr. Vinc: [147/268]	<i>Quam suave est adorare</i> , scoring: SATB, 2 vn, bc; music: S-Uu, Vok. mus. i hs. 86:26 (tablature) (Frandsen 2006, 464)
Reges Tharsis et Insulae. 5. V. 4. Trombe. 10. Istr. Vinc: [150/269]	<i>Reges Tharis et insulae</i> , scoring: SSATB, SSATB, 2 vn, 2 va, bn; 3 tp, 3 tb, timp, bc; music: CZ-Pkřiz, XXXV C 295 (Frandsen 2006, 464)
Rex pacificus. A. T. B. B. Vinc: [151/269]	<i>Rex pacificus</i> , perf. 1672; lost Frandsen 1996, 27)
Spirate suaves. A. solo. 5. Istr. Vinc: [153/269]	
Si vivo mi Jesu. C. C. C. 3. Violn. Vinc: [158/269]	<i>Si vivo mi Jesu, sic vivam</i> , scoring: SST, 3 vn, va, bc; music: S-Uu, Vok. mus. i hs. 79:7 (score, copied 1664), 2:3 (parts, copied 1665) (RISM Database)
Tui sunt coeli. 5. V. 4. Clar. 8. Str. Vinc: [159/269]	
Viderunt o[mn]es fines terrae. 4. V. 3. Istr: Vinc: [165/270]	<i>Viderunt omnes</i> , scoring: SATB, 2 vn, org; music: CZ-Pkřiz, XXXV D 95 (RISM Database)

Table 3: Works by Carlo Pallavicino (c.1640–88)

Transcription of Cousser's listing	Likely identification of work (where possible)
Accurrite ad mensam. A. solo 2. V. Pallav: [5/260]	
Confitebor. 4. Voc: 4. Istr. Pallav: [30/261]	<i>Confitebor tibi Domini</i> , scoring: SATB, 2 vn, 2 va, bn, bc; music: D-DI, Mus. 1813-D-4 (Frandsen 2006, 467)
Credo. à 8. Voc: con Trombe e Istr: Pallav: [31/261]	
Confitebor. 4. Voc: 4. Istr: Pallav: [32/261]	See above
Dixit D[omi]nus. C. C. A. A. 3. Istr. Pallavic: [42/262]	<i>Dixit Dominus</i> , scoring: SSAA, 2 vn, va, bc; music: D-DI, Mus. 1813-D-4 (Frandsen 2006, 467)
Dixit. C. C. A. i. Ch: C. C. A. 2. Ch. 3 Istr. Pallavic: [43/262]	
Dixit à 8. Voc: 10. Istr. Pallavic: [44/262]	
Gloria. C. C. A. A. T. B. 5. Istr. i. Ch. 3. Voc: 5. Istr. 2. Chori. Pallavic: [58/263]	
Kyrie. 4. V. 3. Istr. Pallav: [73/264]	
Kyrie. 5. V. 6. Istr. Pallav: [74/264]	
Laudate pueri. C. solo. 4 Istr. Pallav: [97/265]	

Transcription of Cousser's listing	Likely identification of work (where possible)
Laudate D[omi]nu. o[mn]es gentes. C. C. A. A. 4. Viol. Pallav: [99/265]	Possibly <i>Laudate Dominum</i> , perf. 1673; lost (Frandsen 1996, 29)
Quid ridetis peccatores. C. solo. 5. Istr: Pallav: [148/268]	
Rura laetamini. C. A. B. 2. Violini. Pallav: [152/269]	<i>Rura laetamini</i> , perf. 1672; lost (Frandsen 1996, 30)
Veni sacrate Spiritus. A. solo. 2. Viol. Pallavicini [169/270]	

Table 4: Works by Ruggerio Fedeli (c.1655–1722), Antonio Giannettini (1648–1721) and Pietro Torri (c.1650–1737)

Transcription of Cousser's listing	Likely identification of work (where possible)
Confitebor. A. B. 2. Violini. Fedeli. [33/261]	
Lauda Jer: 4. Voc. 2. Violini. Fedeli. [100/266]	Possibly a version of <i>Lauda Jerusalem</i> , scoring: STB, 2 vn, bc; music: D-B, Mus. ms. 6085 (copied by Georg Österreich) (RISM Database)
Ò inanis gloriae. A. B. Fedeli. [137/268]	
Credidi. C. A. B. 2. Violini. Gianetini. [18/261]	
Kyrie. 5. V. 4. Istr. Gianettini [75/264]	
Laetatus sum. A. T. 2. Violini. Torri. [101/266]	Pietro Torri, <i>Laetatus sum</i> , scoring: AT, 2 vn, bn, bc; music: D-B, Mus ms. 30299 (100) 7 (RISM Database)