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An unknown collection of music manuscripts from Otyń (Wartenberg)

ABSTRACT: The Museum of Musical Instruments in Poznań (a branch of the National Museum) is in possession of a very important collection of music manuscripts from the former Jesuit monastery in Otyń (Ger. Wartenberg), which was dissolved in 1776. The activities of this centre were associated primarily with the figure of Karol Reinach, the monastery's last superior (from 1753). Reinach maintained friendly relations with Frederick II the Great, who was an ardent flautist, as we know, and visited Otyń from time to time. The Otyń manuscripts were bequeathed to the museum in 1947, along with three preserved instruments: a pair of kettledrums and a bass viola da gamba. At present, the collection of manuscripts from the Jesuit ensemble of Otyń contains fifty-six compositions, written between 1753 and 1768. Thirty-one pieces have fully certified provenance, reflected on the title pages of the manuscripts in the form of inscriptions, such as 'pro Choro Residentiae Wartenbergensis', and in the names of the Otyń transcribers. Twenty-two compositions were classified as belonging to the Jesuit collection on the basis of its inventory number, placed in the top right corner. Seventeen of the preserved manuscripts were provided with exact dates of origin (ten compositions were dated to the day, the other seven to a particular year). In these manuscripts, one can find compositions of the following types: offertoria, antiphons, Marian hymns (mostly arias), litanies, carols, a cantata, a dialogue and a sequence. All of them are vocal-instrumental. The lyrics were written in Latin and German, and their subject matter is mostly connected with the Marian cult (the antiphons *Ave Regina Caelorum*, *Alma Redemptoris Mater* and *Regina Coeli Laetare*; the hymn *Ave Maris Stella*), Jesuit themes (a litany of St John Nepomucen, a prayer of St Francis Xavier, *O Deus Amo ego te*) and Christmas (carols). The well-known composers include František Xaver Brixl (1732–1771), Carl Ditters von Dittersdorf (1739–1799), Carl Heinrich Graun (1704–1759), Johann Adolph Hasse (1699–1783) and Karel Loos (1724–1772), and there are also the less well-known or nearly unknown, such as Carolus Gaebel [Gebel], F. Passelt [?], Joseph Rhödigez, Antonio Josepho Ronze (or Runge [?]), Francisco Rudolph and Wollmann.

The continued examination of the collection will certainly reveal more details that are unknown or as yet barely identified. The research is due to be capped with the publication of a thematic catalogue of Otyń's music manuscripts and their registration in the RISM database.

KEYWORDS: Otyń, Wartenberg, musical culture, Jesuit music, musical manuscript, Karol Reinach

The village of Otyń, near Nowa Sól, has only recently become the subject of musicological research. Looking at the preserved music manuscripts from Otyń for the first time, we did not expect them to be so interesting and rich. The manuscripts were a starting point for further investigation. Their content is inspiring, not just musically, but also thanks to their various contexts and inscriptions,

making it possible to gain some idea of what Otyń (Ger. Wartenberg) was like in the past – a town with a rich musical culture. Today, it is neglected and run down. Situated in the district of Nowa Sól, in Lubuskie Voivodeship, Otyń was granted a town charter in the fourteenth century and maintained that status until 1945. At present, it is a village with a population of 1,300. From our standpoint, the key event in Otyń's history was the arrival of the Jesuits, who took possession of the town in 1649 and maintained it until 1776. Following the Thirty Years' War, Eleonora von Sprintzenstein¹ bequeathed the Otyń estate to the Jesuits. She died in 1645, though the order's official takeover of Otyń did not occur until 1649. The event was part of the imperial policy of consolidating Catholicism in the region.² The first person to manage the town on behalf of the order was Julius Coturius. Otyń soon became a Jesuit provostry. For the Jesuit activities (including music) to flourish, it was essential to turn Otyń into a local centre of the Marian cult. This was meant to spur Catholic conversions among the inhabitants of Otyń and the local settlements incorporated in the provostry. In 1655, the Jesuits began their efforts to recognise the wonder-working statue of the Madonna of Klenica as miraculous.³ Pilgrims started heading for Otyń, chiefly from the borderlands of Silesia, Brandenburg and Poland. In 1656, the effigy was transported from Klenica to Otyń and placed in the castle chapel. As the highest percentage of pilgrims came from the region of Greater Poland, the chapel was soon named the 'Polish chapel'.⁴ It is worth noting that the preserved repertoire includes numerous compositions devoted to the Virgin Mary, discussed in detail below. It should also be added that the Jesuit Rule was very rigorous with regard to liturgical music. Until the end of the sixteenth century, monks would take virtually no part in musical performances. The situation changed at the end of the century, when the Jesuits began to celebrate services with polyphonic and instrumental accompaniment as a means to bring worshippers back to the Catholic Church, particularly in view of the Protestant churches' restrictive policy in this respect. The change was strictly connected with the Counter-Reformation. The school structures created by the Jesuits for the purposes of musical education were hugely significant during the eighteenth century, especially the music boarding schools adjacent to Jesuit colleges, which trained secular musicians who

¹ Eleonora von Sprintzenstein was the second wife of Baron Ernst von Sprintzenstein, a colonel and councillor of the imperial court chamber who had influential friends at the Habsburg court. His first wife, Helen, inherited Otyń from her brother, Johann Georg Rechenberg, who was the last of the Rechenbergs. Helen died in 1628 and bequeathed the estate to her husband (Tomasz Andrzejewski, *Miejscowości powiatu nowosolskiego. Rys historyczny [Places in the district of Nowa Sól. An historical outline]* (Nowa Sól, 2004), 159–161; Andrzejewski, 'Otyń. Tajemnice otyńskiej rezydencji' [Otyń. The mysteries of the Otyń residence], *Tygodnik Kragg*, 15 October 2009, source: <http://www.tygodnikkrag.pl/pl/aktualnosc.php?action=show&id=5445>).

² Andrzejewski, *Miejscowości powiatu*, 161.

³ Information provided by Tomasz Jeż, who conducted archive research into extant Jesuit books in Rome. See also Andrzejewski, *Miejscowości powiatu*, 161.

⁴ *Ibid.*

were later hired for choirs and ensembles of a high musical standard. The Jesuits themselves also surrendered to musical passions and indulged in music theory and composition.⁵ The preserved collection of Otyń music manuscripts is an inherent part of this tradition, thus comprising a subject for our subsequent consideration.

Key to the significance of our discovery – other than deciphering the name of the settlement, appearing on the title pages of the manuscripts ('Wartenberg') – was the name of 'Karol Reinach', included as an inscription-dedication on three of the manuscripts (see, e.g., Figure 10). We followed that lead and found out that Karol Reinach was an important figure not just among the Jesuits of Otyń, but for the Jesuit Society in general. He was born in 1710, in Silesia,⁶ entered the novitiate in 1727 and received his Jesuit education in such places as Praga, Kłodzko and Legnica. He began his Jesuit service in 1743, in Nysa. A year later, he was appointed chairman of St Clement's Seminary in Prague. From 1749, Reinach resided in Otyń. He devoted nearly forty years of his life to this centre, staying in Otyń until 1787. He served initially as procurator, until his promotion to the rank of superior in 1753. The times were difficult for the Jesuit estate of Otyń. It suffered great damage during the Silesian Wars, when Silesia fell into the hands of Prussia. Placed in charge of the war-ravaged estate, Reinach had to restore it to its prior condition. The 1750s marked the beginning of the superior's friendship with Frederick II the Great. Their relationship had a great impact not only on the estate and its economic growth, but also on the development of musical culture in Otyń, as is testified by the extant music manuscripts – surely just a fraction of the Otyń ensemble's repertoire – and also the fact that Frederick the Great, who visited Otyń,⁷ was himself an avid flautist. Are the king's 'contributions' visible in the preserved repertoire? We shall try to answer that question below.

It should be pointed out that the village of Otyń, currently in a dilapidated state, flourished in past centuries, stimulating craftsmanship and attracting merchants who sold cloth, wool, cattle and horses on the four market days held in the town each year. Reinach's times saw the development of the first cloth workshops, a cotton mill, a hosiery factory, a silkworm farm and tobacco fields. Under his administration, the monastery estate and the town enjoyed a golden age, despite the winds

⁵ Anna Szweykowska, 'Wkład jezuitów w kulturę muzyczną Rzeczypospolitej w XVII wieku' [The Jesuits' contribution to musical culture in the Republic of Poland during the seventeenth century], in Ludwik Grzebień and Stanisław Obirek (eds.), *Jezuici a kultura polska* [The Jesuits and Polish culture] (Cracow, 1993), 297–308.

⁶ All information on Karol Reinach comes from the biographical entry compiled by Małgorzata Konopnicka, 'Karol Reinach (1710–1791)', in *Ludzie Środkowego Nadodrza. Wybrane szkice biograficzne (XII-XX wiek)* [People of the Middle Oder Valley. Selected biographical sketches (twelfth–twentieth centuries)] (Zielona Góra, 1998), 168–170.

⁷ In the second half of 1758, during the Seven Years' War, Frederick the Great spent a night in Otyń on his way to Kostrzyn. The king ordered part of the mass to be celebrated on his behalf, making a very generous financial contribution, which surprised Reinach (Konopnicka, 'Karol Reinach', 168).

of war sweeping through the region.⁸ Following the abolition of the Jesuit Order, in 1773, by Pope Clement XIV, the monks continued to run the Otyń estate. Frederick the Great wanted to keep the Jesuit Society in Prussia and counted on Reinach's support. The king even offered to appoint him superior of the convent for Prussia, but Reinach refused, much to Frederick's bewilderment. We cannot entirely determine the true reason for his refusal, but he cited a lack of strength and worsening illness. This did not, however, have a negative impact on their relationship. From the beginning of 1776, Frederick started transforming the order into a secular organisation, asking Reinach for advice in their lively correspondence.⁹ The king accomplished a unique goal. Most of the Jesuit property was to be leased, yet he made an exception for Otyń. Reinach continued to run the estate until Frederick's death, in 1786, which unfortunately changed everything. Karl Georg von Hoym, a royal minister who was unfavourable to Reinach, dismissed him from his post on 1 June 1787. Reinach left the estate in a hostile atmosphere and spent his final years in Legnica, where he died on 10 December 1791.¹⁰



Illustration 1. The castle and the chapel, c.1930; <http://www.zlb.de/digitalesammlungen/SammlungDuncker/01/005%20Deutsch-Wartenberg.pdf>

⁸ See Andrzejewski, *Miejscowości powiatu*, 162.

⁹ Konopnicka, 'Karol Reinach', 169.

¹⁰ *Ibid*, 169ff.

The historical profile of the place of origin of the preserved music manuscripts and of Father Reinach, whose surname appears on the title pages of the compositions, certainly sheds some light on the status of the 'find'. Until recently, Otyń had been virtually non-existent on the contemporary musical map of Poland. Further research is bound to reveal more facts concerning the functioning of 'music' in the Jesuit residence of Otyń – a place that was once one of the Jesuits' finest domains in Silesia but now lies in ruins:



Illustration 2. The present-day condition of the estate; photo Pawel Warzynowski

The collection of manuscripts from the former Jesuit church in Otyń is held at the Museum of Musical Instruments, which is a branch of the National Museum in Poznań, Poland. The Otyń manuscripts were bequeathed to the museum in 1947, along with three preserved instruments: a pair of kettledrums and a bass viola da gamba.

The first person to attempt to put the collection in order was Włodzimierz Kamiński, the long-standing curator of the museum, as can be inferred from the loose slips of paper attached to some of the manuscripts, containing his comments. Unfortunately, Kamiński did not manage to complete the project or even finalise the preliminary inventory of the manuscripts.



Illustration 3. Bass viola da gamba of Otyń in the collection of the Museum of Musical Instruments in Poznań, inventory no. MNP I 83

At present, the collection of manuscripts from the Jesuit ensemble of Otyń contains fifty-six compositions:

Thirty-one works of fully certified provenance, reflected on the title pages in the form of inscriptions, such as ‘pro Choro Residentiae Wartenbergensis’, and in the names of the Otyń transcribers;

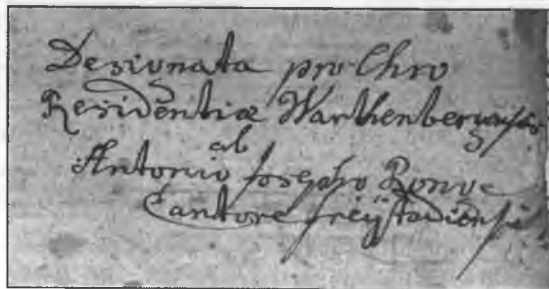


Figure 1. Provenance entry on one of the manuscripts

Twenty-five works qualified as belonging to the Jesuit collection based on the collection’s inventory number, placed in the top right corner.

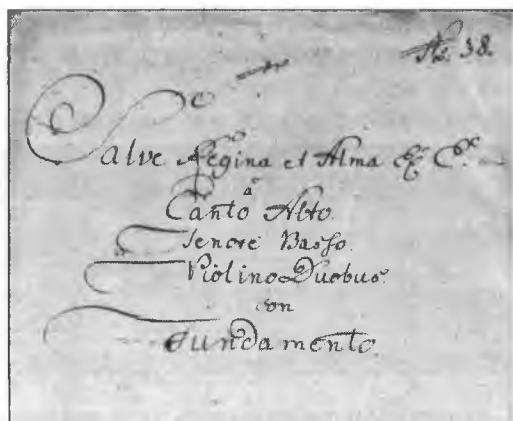


Figure 2. Inventory number entered without provenance: 'No. 38.'

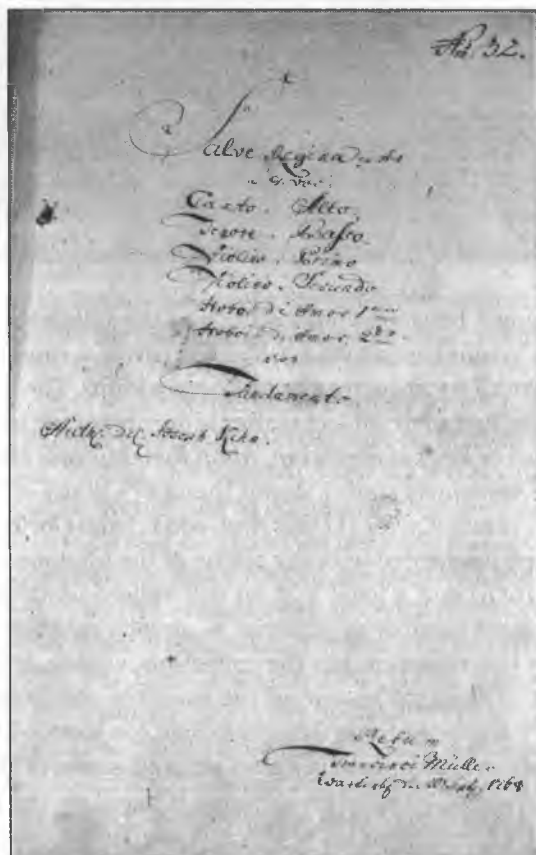


Figure 3. Title page of one of the manuscripts, with provenance and date listed in the bottom right corner, 'Rerum / Francisci Müller / Wartenberg die 20 Sept. 1768', and the inventory number, 'No. 32.'

Seventeen of the manuscripts were provided with exact dates (ten compositions dated to the day, seven to a particular year). These were written between 1753 and 1768.



Figure 4. Example of the exact date on one of the manuscripts

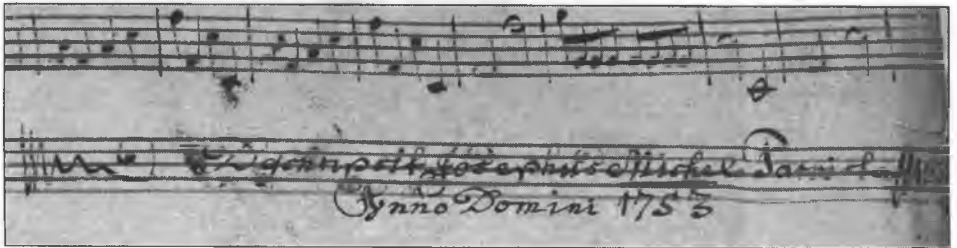


Figure 5. Example of how years of origin were inscribed on the manuscripts

We can distinguish between compositions of the following types: offertoria, antiphons, Marian hymns (mostly arias), litanies, carols, a cantata, a dialogue and a sequence. They are all vocal-instrumental compositions. The lyrics were written in Latin and German, and their subject matter is mostly connected with the Marian cult (the antiphons *Ave Regina caelorum*, *Alma Redemptoris Mater*, *Regina coeli laetare*; the hymn *Ave maris stella*), Jesuit themes (a litany of St John Nepomucen, a prayer of St Francis Xavier *O Deus Amo ego te*) and Christmas (pastorales). The Marian texts are connected with the statue of the Madonna of Klenica being brought to Otyń (1656) and a local Marian cult subsequently being established there, attracting a large number of pilgrims, as already mentioned.

At this stage of our research into the collection, we would like to give a considerable amount of thought to one of the possible composers and a few of his compositions, namely Antonio Joseph Ronge (or Runge [?]). He was most certainly a transcriber, and probably also penned some of the compositions preserved in the Otyń collection. His surname is listed on ten manuscripts. Six of them are Christmas compositions, which comprise an interesting and characteristic part of this collection. Two compositions from this group are the only pieces in dialogue or cantata form in the entire collection, additionally supplied with German lyrics:

Dialogus in Sacra Nocte

Cantata Der Heiligen Drey Königen

Other than Ronge's surname, the title pages include the following Latin designations of the scope of his work: 'fabricates' (Lat. 'to create'), 'ab', 'exaravit' (Lat. 'to express') and 'determinatos' (Lat. 'to finish'). One exceptional designation clearly indicates that it was Ronge who composed the work:

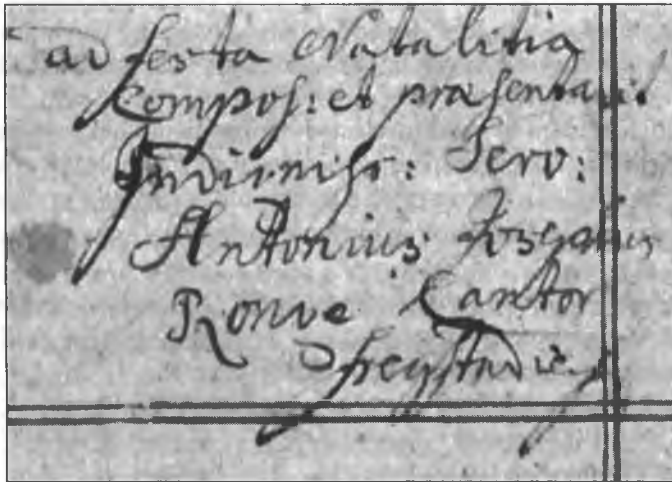


Figure 6. Inscription on the manuscript of a Christmas composition, indicating that not only did Ronge transcribe works, but he also composed them: 'compos: et praesentavit.'

Further examination of the collection will surely reveal more features typical of the Otyń collection and may point to repertoire connections with other Jesuit collections in Silesia, Poland and Europe. A few such concordances can be indicated at present, but we would like to emphasise that the research is still in its preliminary phase. In the RISM database, for instance, we found an identification of an anonymous composition. *Salve Regina*, marked with the inventory number 38, turned out to be a work by Carolus Gébel, stored in the collection of the former parish ensemble of Grodzisk Wielkopolski, currently kept in Poznań Archdiocesan Archive (shelf-mark PL Pa/ Muz GR III/21, RISM ID no. 300234185). The extant Otyń compositions also include other works by Gébel.¹¹ The RISM provides us with virtually no information on Gébel, except that he was a composer, a Jesuit, and lived in the eighteenth century. The presence of his compositions in the Grodzisk collection is very interesting. Moreover, the RISM includes one more anonymous *Salve Regina*, the incipit of which coincides with the previous ones. That composi-

¹¹ The spelling of his surname has not been standardised: in the Otyń collection, we find both Gäbel and Goebel, while the RISM database has Gébel.

tion is held in an archive in Bratislava, Slovakia (Okresný archiv Bratislava – vidiek, Svätý Jur, shelf-mark SK-J/ H-807, RISM ID no. 570002467). Yet another piece whose concordance we discovered in the RISM database was the Offertorium de Beata Maria et tempore *Tota pulchra est amica mea* (No. 9) by František Xavery Brixi. Three indications are provided:

1. Anonymous, Okresný archiv Bratislava – vidiek, Svätý Jur (SK-J/ H-491, RISM ID no. 570005053)
2. F.X. Brixi, Poznań Archdiocese Archive PL Pa/ Muz GR III/19, RISM ID no. 300234030)
3. F.X. Brixi, Rimskokatolícky farský úrad v Liptovskom Hrádku (SK-LH/50, RISM ID no. 570010057)

These initial attempts to identify selected compositions hold promise for finding other identifications. The preserved repertoire of the Otyń Jesuit ensemble was therefore connected with the repertoire commonly performed in various Middle European centres, as is also borne out by the *contrafacta* of arias by Johann Adolph Hasse and Carl Heinrich Graun.

Among the composers of the works from the Otyń collection, the following names occur:

BRIXI František Xaver (1732–1771)
 DITTERSDORF Carl Ditters von (1739–1799)
 GAEBEL [GÉBEL] Carolus
 GRAUN Carl Heinrich (1704–1759)
 HASSE Johann Adolph (1699–1783)
 HOFFMANN
 KAYSER Isfrid (1712–1771)
 KUHN Joseph
 LOOS Karel (1724–1772)
 PASSELT F.[?]
 RHÖDIGEZ Josephi
 RONGE or RUNGE [?] Antonio Josepho
 RUDOLPH Francisco
 WOLLMANN

Unfortunately, we have not been able to add any further information to many of these names. They were, in all likelihood, local (Jesuit?) composers, whose repertoire was of limited circulation. Further research into this collection and other sources concerning the Otyń estate will doubtless allow us to obtain more specific information. It seems appropriate here to list the compositions, composers and transcribers. Although this list can be treated at present as merely a preliminary acknowledgement of the collection in question, every subsequent attempt to reach a wider circle of scholars may facilitate the process of supplementing it.

The other names included on the title pages of compositions are those of the transcribers (the parentheses indicate the number of compositions transcribed):

KRAUSE Francisci Caroli (1)
MÜLLER Joannis Francisci (13)
NICOLASH P[adre] Adalberti (6)
PARVISTA Josephus Michael (1)
RHÖDIGEZ Josephi (2)
RONGE or RUNGE [?] Antonio Josepho (10)
RUDOLPH Joannis Nepomuceni (3)
SCHEÝD Carl Godlob (1)

The instrumental forces employed are largely typical of ensembles of that time, though there are some features unique to this repertoire. Among the preserved compositions, the most frequent sets of forces are as follows:

2 vl, org (17 works)
2 vl, vla, org (12 works).
2 vl, 2 clno, org (7 works).

The Otyń compositions feature some rather interesting scoring, different to that mentioned above. *Tantum Ergo Sacramentum* utilises a vocal quartet accompanied by three trumpets, kettledrums and organ. The choice of such forces can certainly be attributed to the elevated character of the text and the fact that it was sung during the adoration of the Holy Sacrament. Two more examples of unusual scoring are Joseph Kuhn's *Salve Regina* and A. J. Ronge's *Pastorella*. Apart from vocal quartet, two violins and 'fundamento', the former features two oboes d'amore. The manuscript dates from 1768, and after 1760 just two per cent of the oboe d'amore repertoire familiar to us today was composed.¹² This indicates that the Otyń estate produced proficient oboe d'amore players, and that it could afford the use of these rare instruments. The oboe d'amore part in Kuhn's composition was written in A major (typical and comfortable for this instrument), with the scale never exceeding c³ (sounding a²) and the compass ranging from d' to c³. The part is independent, as is typical of the entire extant oboe d'amore repertoire. This fact indicates that the composer was well acquainted with the instrument's capacities, and his choice of techniques was deliberate. As regards Ronge's *Pastorella*, the title page of the manuscript carries a dedication to Karol Reinach, the superior of Otyń.

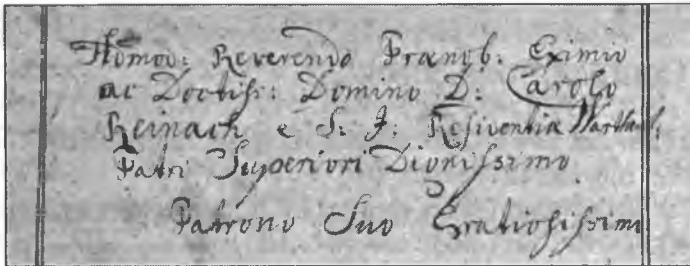


Figure 7. Inscription on the manuscript with a dedication to Karol Reinach

¹² Bruce Haynes, *The Eloquent Oboe* (Oxford, 2007), 370.



This composition has the most unusual forces of all the pieces in the collection: soprano, bass, transverse flute and violin, with organ accompaniment. Curiously, the flute part here is more advanced than the other parts. Naturally, the presence of the flute can be accounted for by the pastoral character of the work, yet the way the part was written cannot be explained merely by that convention. Although at present we are not completely sure to what extent Reinach's presumed friendship with Frederick II can be verified, we may put forward the following hypothesis: we know that Frederick was an amateur flautist, and we also know that he visited the Jesuit estate in Otyń; therefore, there is a significant chance that the flute part was written to suit his tastes.

Conclusion

The preserved collection of the Jesuit ensemble active in eighteenth-century Otyń (Wartenberg), near Nowa Sól, exemplifies how it is possible even today to come across a previously unknown piece of history. Such discoveries are invaluable additions to the musical culture of past centuries. In this case, the successive discoveries testify how places that are currently forgotten and neglected were once thriving centres of musical life, visited by the greatest rulers of their times.

The continued examination of this collection will certainly reveal more details that are unknown or as yet barely identified. The research is due to be capped with the publication of a thematic catalogue of Otyń's music manuscripts and their registration in the RISM database. To conclude, we would like to give a preliminary list of compositions, ordered according to thematic criteria, as suggested by the titles on the title pages and the lyrics. The list lacks detailed descriptions and some information needs revising. Let us hope, however, that it will find its way to a wider circulation, reaching other scholars whose expertise will point to successive clues that might help us arrive at a complete description of both the activities of the Otyń Jesuit ensemble and the composers whose works we have found in the Otyń collection.

Compositions checklist

1. BRIXI František Xaver, Offertorium de Beata Maria et tempore *Tota pulchra est amica mea*; copyist F. C. Krause
2. DITTERSDORF Carl Ditters von, Aria in D *Ecce panis angelorum*
3. DITTERSDORF Carl Ditters von, Aria in B *Iste Confessor Domini*; double lyrics: second *Surrexit Domini*
4. GAEBEL [GÉBEL] Carolus, *Alma Redemptoris Mater*; copyist J. F. Müller

5. GAEBEL [GÉBEL] Carolus, *Ave Regina caelorum*, copyist J. F. Müller; triple lyrics: second *Salve Regina*, third *Benedictus*
- 6–7. GAEBEL [GÉBEL] Carolus, 2 *Salve Regina*
8. GAEBEL [GÉBEL] Carolus, *Salve Regina ex E*; copyist J. M. Parvista; double lyrics: second *Alma Redemptoris*
9. GAEBEL [GÉBEL] Carolus, *Salve Regina*; copyist J. F. Müller; double lyrics: second *Alma Redemptoris*
10. GRAUN Carl Heinrich, *Aria de Tempore de S[an]cto v.a. de Venerabili; contrafactum* after aria from C. H. Graun's opera *Le feste galanti festa teatrale* (1747); double lyrics: first *Splendete clara Luce*, second in German [?]; copyist J. Rhödigez
11. HASSE Johann Adolph, *Aria Maria amor ex gaudio; contrafactum* after aria from J. A. Hasse's opera *Didona abbandonata* (1742); copyist J. F. Müller
12. HASSE Johann Adolph, *Aria de tempore O lingua calestes virtuti; contrafactum* after aria from J. A. Hasse's opera *Cajo Fabrizio* (1732)
13. HASSE Johann Adolph, *Aria ex Dis [Es] Ah date pectora; contrafactum* after aria from J. A. Hasse's opera *Ipermestra* (1744); copyist J. F. Müller
14. HOFFMANN, *Aria ex C O fons imensi amoris*
15. KAYSER Isfrid, *Aria Felix es Sacra Virgo*; copyist J. F. Müller
16. KUHN Joseph, *Salve Regina ex A*; copyist J. F. Müller
17. LOOS Karel, *Offertorium Duplex I^{mo} de Tempore, II^{do} de Beata*; copyist [J.] F. Müller
18. PASSELT F. [?], *Pastorella*; lyrics in German; copyist J. N. Rudolph
19. RHÖDIGEZ Josephi, *Salve Regina*; copyist: composer; autograph
20. RONGE Antonio Josepho [?], *Cantata Der Heiligen Drey Königen*
21. RONGE Antonio Josepho [?], *Dialogus in Sacra Nocte*; lyrics in German
22. RONGE Antonio Josepho [?], *Quatuor Properantes Pastores ergo surgite*
23. RONGE Antonio Josepho [?], *Offertorium Solenne In te Domine speravi*
24. RONGE Antonio Josepho [?], *Pangue Lingua [C] Tantum ergo sacramentum*
25. RONGE Antonio Josepho [?], *Pangue Lingua [D] Tantum ergo sacramentum*
26. RONGE Antonio Josepho [?], *Pastorella Bededictus ist wir [...]*; Latin-German lyrics
27. RONGE Antonio Josepho [?], *Pastorella*; lyrics in German
28. RONGE Antonio Josepho [?], *Regina coeli laetare*
29. RONGE Antonio Josepho [?], *Tutti de Nativitate Domini Nostri Jesu Christi Natum vidimus et choros*
30. RUDOLPH Francisco, *Litany de Sancto Joanni Nepomuceno*; copyist J. F. Müller
31. WOLLMANN, *Offertorium Conclamate Cantate Gentes*; copyist J. N. Rudolph

32. WOLLMANN, *Pastorella*; lyrics in German; copyist J. N. Rudolph

Anonymous

33. *Alma Redemptoris Mater*

34. Aria [G] *Qua est ista*; copyist p. N[icolash]

35. Aria ex D *Invictus Heros Numinio*

36. Aria ex A *Gaude Maria Gaude Mater divina*

37. Aria ex E *Ad te virgo Sacrata Mater dei*

38. Aria ex F *Ave Jesu Fili Dei*

39. Aria ex F *O Deus ego amo te*; lyric in Latin – prayer of St Francis Xavier

40. Aria ex B *Ave maris stella*

41–42. Ariae ex Dis [Es], two arias: 1. *Iste Confessor Domini*, 2. *Te corde toto affect*

43. Aria ex Dis [Es] *Mille Jesu si tormenta*

44. *Ave Regina caelorum*

45. *Benedictus ex Dis* [Es]; copyist J. F. Müller

46. Litaniae Lauretanae ex G; copyist J. F. Müller

47. Litaniae Lauretanae ex D

48. Litaniae Lauretanae [A]; copyist P.[adre] N.[icolash]

49. Litaniae Lauretanae ex F

50. Offertorium ex C de tempore *Repleatur os meum*; copyist A. Nicolash

51. Offertorium ex D *Exulta et laetare*

52. *Pastorella* ex D *O Jesule mi ave*; copyist J. F. Müller

53. *Regina coeli laetare* ex C

54. *Regina coeli laetare* [G]

55. *Salve Regina* [D]; double lyrics: second *Regina coeli laetare*

56. *Salve Regina* ex E; double lyrics: second *Alma Redemptoris Mater*