

# MUSICALIA DANUBIANA

MTA  Zenetudományi  
Intézete

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VALENTIN  
DEPPISCH  
(1746?-1782)

Te Deum  
Magnificat  
Vesperae de Confessore

# MUSICALIA DANUBIANA

REDIGUNT

FERENCZI ILONA SAS ÁGNES SZENDREI JANKA

**CURIS**

MAGYAR TUDOMÁNYOS AKADÉMIA ZENETUDOMÁNYI INTÉZET

DOBSZAY LÁSZLÓ FALVY ZOLTÁN SZ. FARKAS MÁRTA

**MUSICALIA DANUBIANA**  
**II.**

**VALENTIN DEPPISCH**  
**(1746? - 1782)**

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**VESPERAE DE CONFESSORE**

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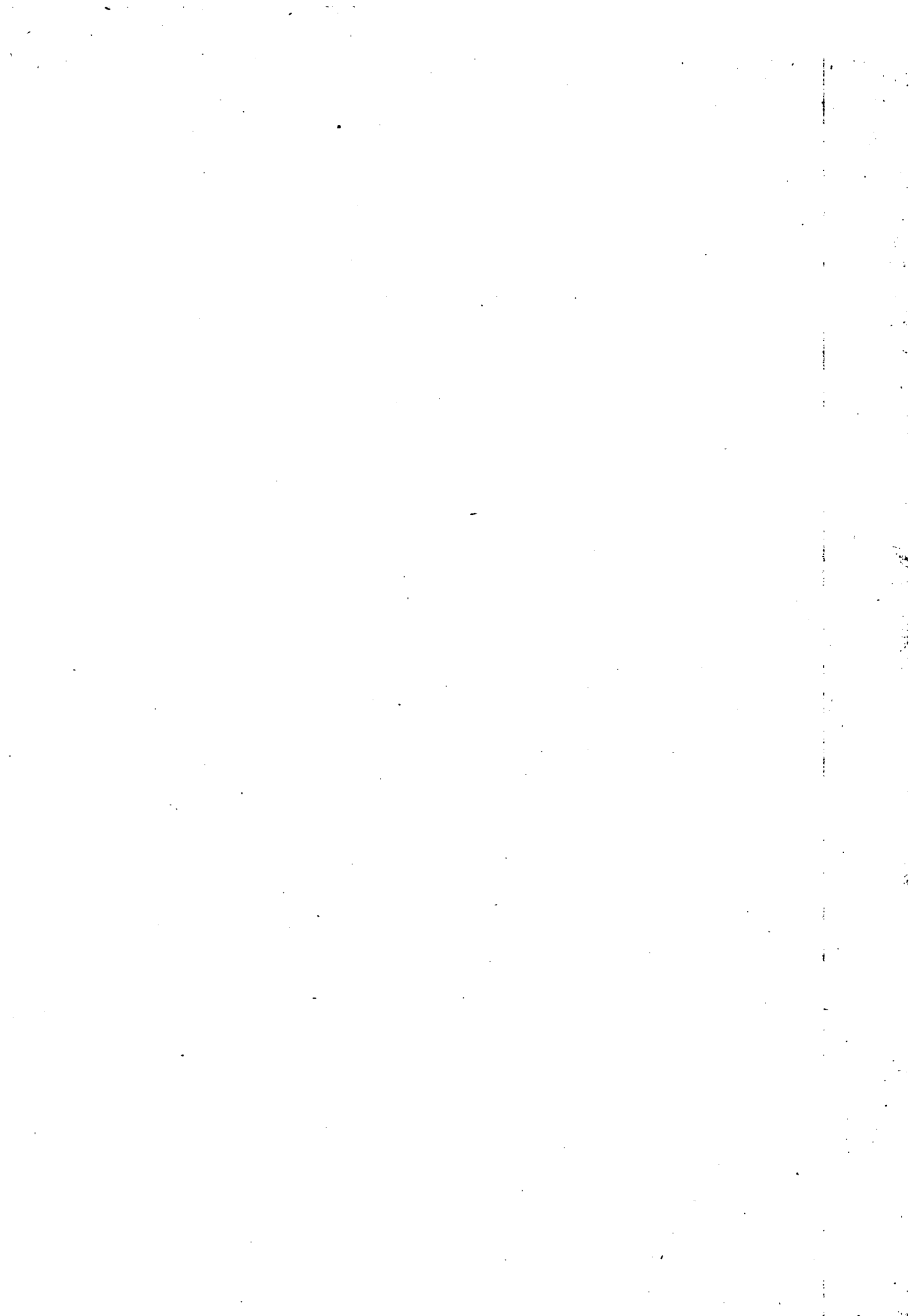
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# Bevezetés

## 1. Pécs zenei élete a 18-19. században

Magyarországon még a 18. században is – és különösen a század első felében – az egyház volt a zene elsősorú mecénása: rendszeres zenélésnek elsősorban a templomok adtak otthont, s mellettük csupán néhány főúri, nemesi udvartartás, vagy jelentősebb polgárváros (pl. a Felvidék területén) igényelte, hogy ünnepein, társasági eseményein a zene is megszólaljon.<sup>1</sup> A katolikus templomok zenei élete mégsem épülhetett folyamatos hagyományra, hiszen az ország jelentős része – csaknem teljes középső területe – a török hódoltság alatt megbénult, és vele olyan kiemelkedő fontosságú érseki, püspöki székhelyek estek ki az európai kultúra folyamából, mint Esztergom, Kalocsa, ill. Veszprém, Pécs, vagy a királyi székhely, Buda. Mindössze egy-két folyamatosan működő központ maradt háborítatlan, mint pl. Pozsony, Zágráb, és kevés templom sorsa volt olyan "szerencsés", mint a győri székesegyházé, mely néhány éves török uralom után újra magyar kézre került.<sup>2</sup>

A katolikus egyházzenei örökség folyamatos átadása a török által nem fenyegetett területeken is megszakadt, miután a reformáció előretörésével a lakosság jórésze protestánsná lett. A keleti országrészen lakók többsége a református vallást követte (Debrecen, Sárospatak központtal), nyugaton, a királyi országrészen, valamint a Felvidéken és Erdélyben pedig az evangélikusok (és unitáriusok) kerültek túlsúlyba. Vallási nézeteik rendszere természetesen zenéhez való viszonyukat is meghatározta: a református templomokban a szigorú puritán elveknek megfelelően az istentiszteleti zene az egyszólamú népénekre szorítkozott, (a szintén egyszólamúsághoz ragaszkodó unitáriusok a népének mellett anyanyelvű gregoriánt is énekeltek), míg az evangélikusok szélesebb műfaji skálán mozgó repertoárja gazdag – elsősorban német orientáltságú – zenei életéről tanúskodott.<sup>3</sup>

A templomok visszavétele a katolikusok részére az ellenreformáció során az 1670-es évektől, majd az ország egyéb területein a török felszabadító háború nyomában 1686-tól kezdődött. Ezután kerülhetett sor (a legtöbb helyen a templomok újjáépítése után) a katolikus egyházzene feltételeinek újratemtésére, a templomi együttesek (újra)szervezésére.<sup>4</sup>

1 A korból fennmaradt kottaanyag túlnyomó többsége a templomok kórusáról származik, s ezt nem csupán a világi kottatárak hányatottabb sorsa magyarázza.

2 Az 1536-tól fővárossá, majd ideiglenes érseki központtá és koronázóvárossá lett Pozsony székesegyházában, a Szt. Márton domban a 16. századtól működtek fizetett zenészek; Bécs közelsége, valamint a híres Kremsier-i együttesel való kapcsolat (1664-1688) magas színvonalat eredményezett (Zdenko Novaček, *Hudba v Bratislave*, Bratislava 1978, 255-285. o.). Nem így Zágrábban, ahol az egyházi közösség sajátos konzervatívizmussal – Magyarországon, sőt Európában egyedülálló módon – 1786-ig őrizte a középkorban kialakult gregorián hagyományt (Bárdos Kornél, *Szabad királyi városaink és mezővárosaink zeneéletének struktúrája*, Zenetudományi Dolgozatok 1985, 78. o., Bojan Bujic, "Zagreb" in Grovc). Győr egy négyéves török intermezzo után 1598-tól lett szabad. A templomi zenekar létszáma csak az 1760-as években érte el a 9-10 főt, a templom fennmaradt korai és igen gazdag kotta-anyaga, valamint a helyi zeneszerzők rátermettsége mégis jelentős zenei aktivitást bizonyít (ld. Bárdos Kornél, *Győr zenéje a 17-18. században*, Budapest 1980).

3 Ld. a bártfai és lőcsei gyűjteményben Schimbracky, Zarewutius, Capricornus, Kusser műveit.

4 Az esztergomi érsekség a török elől Nagyszombatba települt, és a 19. század elejéig ott is maradt (Kosáry Domokos, *Művelődés a XVIII. századi Magyarországon*, Budapest 1983, 70. o.). Az elsősorú egyházi központhoz méltó, jelentékeny zenei élet azonban e hosszú időszak alatt sem alakult ki. A kalocsai székeskáptalan 1733-ban szerveződött újjá, az érseki székesegyház építése 1754-ben készült el. A zenekar működésének leírása még várta magát, a templom 18. századi repertoárjáról egy 1783-as incipittekkel ellátott kotta-inventárium alapján nyerhetünk képet (Kalocsa, Főszékesegyház Könyvtára MS 17).

Hasonlóan feldolgozatlan a váci püspökség története, itt azonban a kották egy része fennmaradt, s ezek egy 19. század elején bekövetkezett megélénkülésről tanúskodnak (Gabrieli Tamás működése). Szintén a 19. század elejére ill. középre erősödött meg Veszprém és Eger (akkor már érsekség) székesegyházának zenekara. Veszprém már 1598-ban felszabadult, de miután több, mint száz éven át végvárként működött, a székesegyház élete csak nehezen indult újra. Az állandó zenekart csak 1762-ben szervezték, pécsi minta alapján, de kisebb létszámban. Fellendülést az 1770-es, 1780-as évek hoztak, de a zenei élet igazi pezsgése a századforduló után, a francia származású Kemény Ferenc karmester és zeneszerző idején következett be (Pfeiffer János-Szigeti Kilián, *A veszprémi székesegyház zenéjének története*, München 1985). Az 1686-ban felszabadult Egerben 1700-tól foglalkoztattak templomi zenészeket. Mecénás püspökök (Barkóczy Ferenc, Eszterházy Károly – 1745-1799, Pyrker János László, 1827-1845) az átlagosnál élénkebb zenei aktivitás kereteit teremtették meg. Magáról a repertoárról azonban nincsenek konkrét ismereteink: a 18. századi kottaanyag szinte teljes egészében elveszett (Bárdos Kornél, *Eger zenéje 1687-1887*, Budapest 1987). (A két "új", 1777-ben alapított püspökség – Szombathely és Székesfehérvár – átlagosnál szerényebb létszámú együtteséncnk másorát sem ismerjük: használt kottaanyaguk szintén megsemmisült (Szigeti Kilián, *A szombathelyi egyházmegye zenéjének története*. Különlönyomat A 200 éves szombathelyi egyházmegye története c. kiadványból; ill. Bárdos Kornél szíves közlése).

A budai Nagyboldogasszony templomban már 1687-1688-ban megindult az élet, a gyorsan visszatelepülő jezsuitáknak köszönhetően.

Pécs 1686-ban szabadult fel a török uralom alól. A város hódoltság ideje alatt csaknem elnéptelenedett, az újjáépítés a mindössze öt-nyolcszáz túlélőre várt. A lakosság a többségében német származású betelepültekkel a 17. század végére három-négyezerre, 1720-ra kb. öt, 1787-re kb. kilencezerre nőtt. A nagy lendülettel fejlődő püspöki jobbágyváros 1780-ban nyerte el a szabad királyi város címét és jogait.<sup>5</sup>

A város zenei élete viszonylag gyorsan szerveződött: a jezsuiták már 1687-től letelepedtek itt,<sup>6</sup> és gimnáziumukban – mint az erős központi irányítás alatt álló rend más iskoláiban is – a zenei nevelés kiemelkedő szerepet kaphatott.<sup>7</sup> A dóm újjáépítése 1701-ben indult meg, a munka befejezése 1711-ben a nagyvonalú mecénás, Wilhelm Nesselrode nevéhez fűződött. A Westfáliából származó, művészetkedvelő püspök a templom mellett a rezidenciát is helyrehozta, a dóm felszereléséhez értékes műtárgyakkal járult hozzá. Fényűző életmódjához – mely környezetében olykor visszatetszést keltett – természetesen a zenészek foglalkoztatása is hozzá tartozott, a templomban és az udvartartásban egyaránt.

A pécsi dóm folyamatos és magas színvonalú zenei életét annak a szerencsés körülménynek köszönhetette, hogy az újjáépítő-újrászervező püspök európai kultúrájú, mecénás-hajlamú személyiség volt, aki hosszú uralkodása alatt (1703-1732) intenzív tevékenységet folytatott. Utódai, a pécsi püspökök sorában még egy kiemelkedő műpártoló akadt, aki nála is tudatosabban és tervszerűbben alakította a dóm – és a város – kultúrájának arculatát. Klimó Györgyöt (1751-1777) elsősorban az irodalmi élet feltételeinek megteremtése foglalkoztatta (papírmalomot, nyomdát, könyvtárat alapított), de a dóm zenekarának ügyeit is folyamatosan kézben tartotta.<sup>8</sup>

A templomi zenekar működéséről 1707-ből, 1712-ből és 1715-ből maradtak fenn az első adatok.<sup>9</sup> Nesselrode idején feltehetően 10-12 tagból állt az együttes, és ez az átlagosnál nagyobb létszám<sup>10</sup> állandósult egészen az 1780-as évekig. A számadások és fizetési listák zenész-névsoraiból két discant, alt, tenor, basszus, 2-3 trombita, timpani, orgona szólamból álló, *regens chori* által vezetett együttesre következtethetünk.<sup>11</sup> A hangszer-inventáriumok azonban a zenekar tulajdonában levő hegedűket, csellót és különböző fúvós-hangszereket, (oboákat, fagottokat) is felsorolnak,<sup>12</sup> ezek megszólaltatására képes muzsikuskoknak is működniük kellett tehát az együttesben. A két discantistán kívül a szolgálatot általában 8-10 zenész látta el, és számos adalék maradt fenn arra nézve, hogy – mint ez a korban általában szokásos volt – a zenészek jórésze több hangszeren is játszott.<sup>13</sup> A sokoldalúan képzett zenészek mellett egyes kiemelkedő ünnepeken még kiegészítőkkal (pl. családtagokkal) is bővült az együttes.<sup>14</sup>

Az alap-létszám fokozatos növekedése az 1790-es évektől kezdődött,<sup>15</sup> és 1806-ban már egy 18 tagú zenekar állt rendelkezésre. Az azonos nagyságú együttes 1812-ben a 2-2 discantista és altista mellett 14 zenészt számlált, a vezető karnagyon és a kántoron kívül. 1831-ben, 1843-ban viszont nyolc tagú kórust és 8-9 zenészt szerződtettek. A zenészek változatlanul több szólam ellátására kényszerültek, maga a *regens chori* "hol orgonista, majd hegedűs és gordonkás, azután tenorista, de basszista is."<sup>16</sup>

A zenészek jelentős hányada – a lakosság összetételének megfelelően, sőt, a speciális képzés szükségessége miatt még annál nagyobb arányban is – bevándorló (elsősorban osztrákok és csehek), és az is természetes,

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Egy 1731-ben keltezett jegyzék alapján gazdag kottatárra következtethetünk, de sem jelentős zenekarról, sem kiemelkedő szerzőről, vagy karnagyról nincs tudomásunk (Isoz Kálmán, *Buda és Pest zenei művelődése 1686-1873*, Budapest 1926, 9-50. o.). *Pesten*, a szabad királyi város főtemplomában a város szolgálatában álló zenészek muzsikáltak. Közülük egy említésre méltó zeneszerző akadt, a német származású Joseph Bengraf. (Vonósnégyeseit ld. *Musicalia Danubiana* 6, Budapest 1986)

5 Bárdos Kornél, *Pécs zenéje a 18. században*, Budapest 1976, 11. o.

6 Uo., 65. o.

7 Max Wittwer, *Die Musikpflege im Jesuitenorden unter besonderer Berücksichtigung der Länder deutscher Zunge*, Diss. Univ. Greifswald (1934).

8 Bárdos i. m. 33-34. o. és Bogdán István, *A magyarországi papírpár története (1530-1900)*, Budapest 1963, 86-87. o.

9 Bárdos i. m. 14-16. o.

10 Pozsonyban kántor, orgonista és négy énekes működött (Novaček i. m. 279. o.), Budán 1736-ban 7 zenész (Isoz i. m. 23. o.), Győr 1721: 2 discant, orgonista, succentor, 1760-as években: orgonista, succentor, négy énekes és négy zenész (Bárdos Győr, 51. és 70. o.), Veszprém 1762: orgonista, tenor, basszus és három zenész (Pfeiffer-Szigeti, i. m. 64. o.).

11 Bárdos által ismertetett jegyzékek: 1736, 1739, 1742, 1755, 1766, 1779, 1786 (ld. *Pécs*, 20., 21., 24., 35., 37., 45., 52. o.).

12 Pl. 1735-ös és 1798-as inventárium, Bárdos i. m. 19. és 57. o.

13 Ld. Bárdos i. m. 22. o.: "tenor énekel és hegedűs", 29. o.: "a basszista ... trombitál, ... hegedűn játszik, és vadászkürtön. Az altista ... trombitál, harsonázik, hegedül és játszik vadászkürtön. /Az/ 1. trombitás ... harsonázik, csellózik, játszik vadászkürtön..." etc.

14 Pl. Deppisch özvegye, mint énekes kiegészítő, ld. alább.

15 1793: 2 discantista, 2 orgonista, *regens chori*, kántor és 9 zenész, 1802: ua. plusz két zenész, (Bárdos i. m. 54. és 59. o.).

16 Szkladányi Péter, *Lickl György, a pécsi székesegyház zeneszerzője és karnagya*, Különlenyomat a Baranyai Helytörténetírás 1979 c. kötetből, Pécs 1979, 43. o.



hogy repertoárjuk összetételét a legközelebbi zenei központok erős befolyása szabta meg. A fennmaradt kotta-leltárak, kottarendelési jegyzékek alapján megállapítható, hogy itt is, mint Közép-Európában általában, elsősorban a bécsi hatás érvényesült, mind a század első felében, mind a bécsi klasszika térnyerésének idején.<sup>17</sup> Ez az általános tendencia az idők folyamán azonban nem mindig egyforma közvetlenséggel érvényesült. A zenekar szervezésének idején, és utána az 1730-as évekig az adatok hiányában ezt inkább csak feltételezzük,<sup>18</sup> a zenekar átmeneti válsága utáni 1742-es "újjászervezéstől" kezdve mintegy száz éven át azonban pontosan nyomonkövethetjük.

1742-ben egy komplett "bécsi" együttes szerződött Pécsre. A nyolc új zenészből (és három régi tagból) álló együttes szervezője és vezetője, Johann Joseph Fux udvari komponista tanítványa, *Anton Paumon* előzőleg tíz éven át belgrádi *regens choriként* működött, majd a bécsi *Stephansdom* zenekarában hegedült.<sup>19</sup> Paumon nemcsak jól képzett zenészeket, hanem hangszereket, kottákat és liturgikus könyveket is hozott magával Bécsből,<sup>20</sup> és tökéletesen tudatában volt küldetésének.<sup>21</sup> Nagyigényű vállalkozását, a pécsi templom zenei színvonalának megteremtését zeneszerzőként is elősegítette, a repertoár gazdagításában együttesének további tagjaira, a pécsi *Johann Michael Wittmann* orgonistára, és a bécsi *Johann Georg Svoboda* basszistára is számíthatott.<sup>22</sup>

Utóda, a cseh zenészcsaládból származó *Nikolai Strobach* az alsó-ausztriai Seckau egyházmegyéből került a pécsi karmesteri állásba,<sup>23</sup> az ő nyomdokába lépő *regens chorik* közül *Kaspar Hemmerich* (1759-1770) és *Joseph Peck* (1773-1800) Grazból érkezvén, kis kerülővel hozta el az általánosan elterjedt bécsi repertoárt. Ebben a közegben naprakész tájékozottságról tettek tanúbizonyságot (ld. az 1777-ben összeállított kottarendelést<sup>24</sup>), ugyanakkor közvetítésükkel gráci szerzők művei és Grazban készített kották is eljutottak a pécsi dómba. Valószínűleg Hemmerich hozta magával a *Chori S Pauli Graec.* felirattal ellátott anyagokat, köztük a Grazban működő Aegidius Schenk és Amando Ivanschitz darabjait,<sup>25</sup> Wagenseil egy művét és egy anonim misét.<sup>26</sup>

A Bruck an der Murban született Peck karnagy hosszú tevékenysége alatt (1773-1800) újabb közvetlen bécsi impulzusok érték a zenekart: 1782-ben lépett be az együttesbe a bécsi udvari zeneszerző, Leopold Kozeluch tanítványa,<sup>27</sup> az előzőleg valószínűleg Bécsben működött *Franz Anton Novotni*,<sup>28</sup> és a Bécsből érkező, később látványos bécsi karriert befutó *Franz Krommer*.<sup>29</sup>

Novotni ismert szerzőként jött a városba, hiszen már 1777-ben megszerezték hat miséjét a templom számára.<sup>30</sup> A kezdetben zenekari tagként alkalmazott, 1800-1806 között karnagyként működő Novotni mintegy ötven műve maradt fenn Pécsen (a kisebb egyházi műveken kívül húsz miséje és két szimfóniája is). A miséket nemcsak szűkebb, választott "pátriájában", hanem az ország számos templomában játszották,<sup>31</sup> sőt, Bécsben sem feledkeztek meg róla: egyes bécsi templomok repertoárján még a 19. sz. elején is szerepeltek darabjai.<sup>32</sup>

17 Ld. a kotta-inventáriumokat: 1732, 1742, 1777, 1798.

18 Bár ebből az időből is említhetünk konkrétumot: 1736-ban harangot rendelnek Grazból, 1741-ben gráci mester javította az orgonát.

19 Eitner mint klosterneuburgi orgonistát említ (Robert Eitner, *Biographisch-bibliographisches Quellenlexikon der Musiker und Musikgelehrten...*, Leipzig 1899-1904, VII-VIII. k. 339. o.). Művei Berlinben, Bécsben maradtak fenn, és a kismartoni Esterházy-udvarban is műsoron szerepeltek (Johann Harich, *Inventare der Esterházy-Hofmusikkapelle in Eisenstadt*, Haydn Jahrbuch IX, 1975, 28ff).

20 Bárdos i. m. 25. o.

21 "...igérem, hogy a gregorián és a többszólamú zenében és mindenben olyat fogok produkálni, amihez hasonló talán sose volt Pécsen vagy kevés van Magyarországon..." (uo.)

22 Wittmann művei nem maradtak fenn, Svobodától egy mise ismert, ld. Bárdos i. m. *Függelék* 293. sz.

23 Bárdos i. m. 31. o.

24 A felsorolt szerzők többsége kortárs, még élő és alkotó zeneszerző: Sonnleitner, Haydn, Krottendorfer, Vanhal, Dittersdorf, Hasse, Wagenseil, Lolli, sőt néhányuk ekkor még csak pályája elején áll, mint pl. Novotni, Pichl, Albrechtsberger, Hoffmann.

25 Aegidius Schenk 1750 körül orgonistaként működött a grazi Mariahilf plébániatemplomban, később minorita szerzetesként említették. A grazi jezsuiták repertoárján több műve szerepelt. Amando Ivanschitz (Amandus Ivanschitz), 1758-ban pálos szerzetes volt Grazban, és az egyik legtermékenyebb kolostori komponista (ld. Helmut Federhofer, *Alte Musikalieninventare der Klöster St. Paul (Kärnten) und Göss (Steiermark)* Kirchenmusikalisches Jahrbuch 35 (1951) 109. és 111. o.)

26 Bárdos i. m. *Függelék*, 309. és 353. sz.

27 Leopold Kozeluch (1747-1818), 1792-től *Hofmusik Compositeur*. Vö. Bárdos i. m. 58. o. (de ld. uo. 50. o.)

28 Franz Anton Novotni/Novotny/(c.1749-1806), megkülönböztetendő az alábbi, Eisenstadtban működő Esterházy-zenészeketől: Johann Novotny, orgonista 1736-1765 között (Ulrich Tank, *Studien zur Esterházyischen Hofmusik von etwa 1620 bis 1790*, Regensburg 1981, 503. o.); Franz Nikolaus Novotny, orgonista és zeneszerző, 1765-1773 között – műveit ld. Győrben és Sopronban (Bárdos *Győr, Függelék* 1009-1010, Bárdos *Sopron zenéje a 16-18. században*, Budapest 1984, *Függelék* 387-398. sz.), himnuszait a veszprémi székesegyházban; valamint Aloys Novotny, zenész (Tank i. m. 443. o.).

29 Franz Vinzenz Krommer /Frantisek Vincenc Kramar/ (1759-1831), cseh származású, nemzetközileg elismert zeneszerző, 1818-tól haláláig bécsi udvari komponista és kamarazene-igazgató.

30 Ld. Bárdos *Pécs*, 47. o.: az 1777-es kotta-rendelést.

31 Ld. a győri, veszprémi székesegyház kottatárában, a kalocsai székesegyház inventáriumában (vö. a 4. jegyzettel) és a pesti belvárosi templom 1791-es anyagában (Isoz i. m. 87. o.).

32 Ld. 18 mise szólamanyagát az *Österreichisches Nationalbibliothek* gyűjteményében: ezek közül több a pécsi, ill. veszprémi, győri misékkal azonos: néhány misének öt-hat különböző forrása is fennmaradt. (Ld. az egyik C-dúr mise /N 25/ pécsi, veszprémi és négy bécsi szólamanyagát, egy F-dúr mise pécsi, veszprémi és három bécsi forrását etc.)

Rövidebb időt töltött Pécssett zenekari tagként Krommer, aki igen fiatalon, 23 éves korában, a csáktornyai Styrum gróf szolgálatából került ide és átmenetileg, öt éven át játszott az együttesben.<sup>33</sup> Pécsi éveire mégis szívesen emlékezhetett, hiszen Novotni halála után, 1806-ban elvállalta volna a karnagyi állást, ha egy kedvezőbb bécsi ajánlat ettől a szándékától el nem téríti.

Igy helyette a szintén jónevű bécsi muzsikus, *Johann Georg Lickl* állt a pécsi együttes élére,<sup>34</sup> aki bécsi iskolázottságát hosszú működés során kamatoztathatta, és a pécsi dóm zenéjének magas színvonalát 1843-ig garantálta. Mint egyházi zeneszerző, valamennyi "pécsi" komponista közül ő bizonyult a legtermékenyebbnek: műveinek Szkladányi által összeállított jegyzéke kb. 140 Pécssett fennmaradt egyházi művét, közte 25 miséjét és 6 requiemjét sorolja fel.<sup>35</sup>

Ugyanakkor épp az ő működése alatt a repertoár korszerűsége tekintetében a bécsi központtól való elszakadás, lemaradás figyelhető meg: úgy tűnik, hogy miután 1806-ban elhagyta a császárvárost, az ottani mérvadó zenei élet eseményeit, jelenségeit is megszűnt követni. Noha továbbra is fenntartotta kapcsolatait bécsi kiadókkal,<sup>36</sup> és egy ideig a színházakkal is, a központ kisugárzása fokozatosan megszűnt számára.<sup>37</sup> Saját művei mellett Mozartot játszott legszívesebben, s ezzel valóságos Mozart-kultuszt honosított meg Pécssett. De míg 1829-ben kortárs szerzők művei is szerepeltek a műsoron,<sup>38</sup> az 1840-es programban már csak egy Diabellimise,<sup>39</sup> s mellette Haydn két, Mozart négy darabja szólalt meg. Viszont talán épp Lickl e "konzervatívizmusának"<sup>40</sup> köszönhető, hogy pécsi zeneszerző-elődei műveit folyamatosan műsoron tartotta: Novotni miséit 1807 és 1836 között évente többször is dirigálta,<sup>41</sup> sőt *Valentin Deppisch* harminc-negyven évvel korábbi műveit is előadásra érdemesnek ítélte.<sup>42</sup>

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Egy elnéptelenedett város betelepítése után a kultúra felélesztése, a zenei élet újjászervezése csak külső segítséggel, külső minták követésével történhetett: az európa-szerte elterjedt, bécsi ízlést követő katolikus egyházzene első lépésben csak újratanulás útján volt elsajátítható. Egész Magyarországon hasonló folyamatnak lehettünk tanúi: jóllehet néhol egy rangosabb szerző átmeneti itt-tartózkodása rövid fellendülést eredményezett vagy máshol – szinte váratlanul – egy kiemelkedő magyar szerző tűnt fel,<sup>44</sup> a templomok többségében a letelcpülő cseh, német, osztrák származású zenészek, tisztos mesterségbeli tudást mutató kismesterek, s már itt meggyökereszt utódaik határozták meg a zenekarok arculatát.<sup>45</sup> A különböző sorsú templomi együttesek sorában különös színfoltot jelent a pécsi székesegyház mintegy másfél évszázados "virágkora": a többnyire közvetlen és folyamatos bécsi kapcsolatok az itteni együttesnek az átlagosnál magasabb színvonalat biztosítottak. A zenekar repertoárjából a Bécsből áttelepült neves mesterek alkotásai helyett mégis az ismeretlen származású, a karnagyi rangot soha el nem ért *Valentin Deppisch* műveinek kiadását választottuk,<sup>46</sup> mivel épp neves és nagyrabecsült utó dai jóvoltából hosszúéletű művei révén ezt a folyamatos kultúrát jól szemléltethetjük.

33 1787-ben vált meg a templomi zenekartól (melyben nem karmesterként, hanem hangszeres zenészként szolgált), s előbb a Károlyi-ezred karmestere lett, majd 1791-ben visszakérült Bécsbe (Bárdos i. m. 48-50. o.).

34 Johann Georg Lickl (1769, Korneuburg – 1843, Pécs). 1784-től különböző bécsi templomok – a belvárosi minorita, a leopoldstadti karmelita, és a St. Leopold templom – orgonista, ill. *regens chori* állását töltötte be. Közben népszerű színpadi szerzővé vált, 1793-1802 között tíz darabját játszották. Kamaraművei neves kiadóknál jelentek meg (Mollo, Eder, Musikaisches Magasin) – ld. Szkladányi *Lickl*, 14-18. o.

35 A pécsi korszakból származó darabok és néhány, Bécsben megőrzött egyházi művön kívül a műjegyzék a fiatalkori színpadi műveket, a Bécsben megjelent kamaraműveket nem tartalmazza. (Triói, kvartettjei, kvintettjei, fúvóegyüttesre készült darabjai a gazdag bécsi gyűjteményeken kívül Tatán és Keszthelyen is fennmaradtak – ld. Bárdos Kornél, *A tatai Esterházyak zenéje 1727-1846* (Budapest 1978), *Függelék*, valamint a keszthelyi Helikon könyvtár anyagát).

36 Szkladányi i. m. 29. o.

37 Uo.

38 Ld. az 1829-es leltárban Eybler, Schiedermayer, Hummel, Cherubini (és Preindl) műveit (Szkladányi i. m. 41. o.).

39 Anton Diabelli (1781-1858)

40 Az egyházi zenében ekkor már kevésbé érvényesült a divat diktátuma, a kismesterek előszeretettel használták a klasszikusok elsajátított nyelvét. A magyarországi, "periférikus" templomokban még jobban ragaszkodtak a megszokott repertoárhoz: a veszprémi székesegyházban például nemcsak Haydn és Mozart műveit játszották folyamatosan (1829, 1836, 1837, ill. 1807, 1825-26, 1840, 1843 etc.), hanem a "hazai" szerzők műveit is: így Joseph Bengraf (1745-1791) és Franz Novotni darabjait (1828-1839 ill. 1818, 1826).

41 Pl. E-dúr mise (N 26): 1815-1836, C-dúr (N 27): 1807-1812, C-dúr (N 28): 1828-1831, C-dúr (N 29): 1819-1827, vagy *Missa brevis*, G-dúr (N 37): 1810 és 1832 között, összesen huszonötöször!

42 A Deppisch-művek előadásáról ld. részletesen alább.

43 Ld. elsősorban Dittersdorf nagyváradi működését 1765-1769 között (Albrechtsberger a győri székesegyház orgonistájaként jóval csekélyebb nyomot hagyott maga után).

44 Mint pl. Istvánffy Benedek (1733-1778) Győrött. Műveit ld. *Musicalia Danubiana 3*, Budapest 1984.

45 Dobszay László, *Magyar zenetörténet*, Budapest 1984, 270-271. o.

46 A székesegyházban működött, eddig nem említett további zeneszerzők: Pack Péter, (1742 előtt karnagy, művei elvesztek), és a nagyszombati Martin Schaumon (1762-1782 között volt a zenekar tagja, 2 műve maradt fenn).

## 2. Valentin Deppisch (1746?-1782)

A pécsi székesegyházi káptalan jegyzőkönyvének 1769. július 11-i bejegyzése szerint Valentinus Deppisch kérelmére "elhatároztatott, hogy nevezett muzsikus a zenekarba felvétessék, ugyanazzal a fizetéssel, mint a többi zenész." <sup>47</sup> Ki volt ez a sajnálatosan rövid, "mozarti" életet élt muzsikus és zeneszerző?

Nevét és működését első ízben Taksonyi József említette 1935-ben, <sup>48</sup> majd Bárdos Kornél foglalkozott vele 1976-ban, jelentősen bővítve és javítva addigi ismereteinket. <sup>49</sup> Bár saját kutatásaink néhány újabb adatot is feltártak és azok ismeretében az eddigiek is jobban értelmezhetők, Deppisch életrajza mégis számos lényeges ponton hiányos maradt.

A név maga bajor eredetű, középfelnémet nyelvjárású beszélő név: *täppisch* vagy *tolpatschig*, jelentése ügyetlen, esetlen. <sup>50</sup> A feltehetően német származású Deppisch a zenészek többségéhez hasonlóan talán a 18. századi betelepítések és bevándorlások egyik hullámával került Pécsre, és nagy annak a valószínűsége, hogy Ausztriából érkezett: Bécsben, valamint a magyar határhoz közeli stájer Fürstenfeldben még ma is élnek ilyen nevű családok. <sup>51</sup>

Az általunk ismert korabeli dokumentumokon és a művek címlapján sokféleképpen olvashatjuk nevét, így Deppisch, Depisch, (Depischo), Depich, Depits, Depitsch, Depics, Debisch, Debitsch, Tepich, Tepits és Tepics változatokkal találkozhatunk. <sup>52</sup> Mindez természetes a 18. századi Pécsen, ahol magyarok és németajkúak mellett jelentős számban élnek szerb-horvátok: körükben gyakori a Terzics és Topics családnév. A fenti változatokból a Deppisch írásmódot használjuk, mivel egyes autográfokon, és néhány újabban előkerült számlán sajátkezű névalírása is ebben a formában szerepel. Érdekességképpen megjegyezzük, hogy vezetéknevét többnyire kisbetűvel írta a szerző. <sup>53</sup>

A *Valentin* mellett azonban még egy keresztnév is lehetett, bár ezt tudomásunk szerint nem használta. Ismerjük Deppisch pecsétjének vagy pecsétgyűrűjének lenyomatát, amelyben a következő, páronként összekapcsolt betűk olvashatók: JV DE M. <sup>54</sup> Véleményünk szerint a monogramm feloldása a következő: *Josephus Valentinus DEppisch Musicus*. A Josephus keresztnév mellett a születési anyakönyvek egy adatára hivatkozva érvelhetünk. A muzsikusok gyakran és szívesen vállalták a keresztapa szerepét zenész-kollégáik gyermekeinek keresztelőjén, amikor is a keresztgyermek az esetek többségében a keresztszülő egyik nevét kapta. Egy 1770. július 23-i bejegyzés szerint Andreas Knoth (Gnadt) fiának, *Josephus Valentinus*nak Deppisch volt a keresztapja. <sup>55</sup> A "musicus" címhez való ragaszkodását pedig a fennmaradt dokumentumokból ismerjük: a számlák aláírásakor neve alatt mindig használta ezt a meghatározást.

Valentin Deppisch tehát 1769-ban jött Pécsre, igen fiatalon, körülbelül 23 éves korában. Minthogy

47 A Pécsi Székesegyházi Káptalan Levéltára, Káptalani jegyzőkönyv (a továbbiakban: Klt Kj), III. k. 492. o.: "Secundo: Ad Instantiam Valentini Depisch semet in Chori Musicum recipi desiderantis determinatum est: ut antelatus Instans Officio Musicici fungatur, idem, quod alii Musicici, salariorum habiturus." (Vö. Bárdos Pécs, 39. o. és Taksonyi József, *Pécs egyházzenei művelődése a XVIII. században* (Pécs 1935) 42. o., de ő 1767-re tette a felvételt.

48 Taksonyi i. m. *passim*.

49 Bárdos i. m. 39-40., 42. és 45-48. o.

50 *Deutsches Namen-Lexikon* (München 1967) 95. o.

51 A név egyetlen általunk ismert korabeli előfordulását ld. Bárdos *Tata*, 135. o., 400. sz.: Michael Haydn: *Vier Deutsche Choral-Vespern*, ... herausgegeben von Johan Baptist Depisch ... im Verlage der Maysrchem Buchhandlung, 1795. (Ld. az Országos Széchényi Könyvtár Zeneműtárában, jelzet: Z 42921.)

52 Autográf műcímekben és dokumentumokon: deppisch (*Sinfonia*, valamint nyugták: 1781, ill. 1781. dec. 31. – ld. a 8. facsimilét), Depisch (*Missa in C – 1775*, *Offertorium pro festo Corporis Christi "Lauda Sion"*, *Lauda Sion*), Depischo (*Missa in C – 1777*, *Missa in C – No. 3*, *Magnificat*). Másolt címszövegekben és egyéb dokumentumokban: Depich (1798-as leltár, ld. a 71. jegyzetet), Depits (a pécsi belvárosi plébánia keresztelői anyakönyvei, /a továbbiakban BKA/ VI. k. 36. o. és 87. o.), Depitsch (BKA V. k. 315. o. etc.), Depics (BKA VI. k. 87. o.), Debisch (*Motetto de Sanctis*, Novotni írásával), Debitsch (a vesperások borítóján), Tepich (BKA V. k. 167. o.), Tepits (Klt Kj VI. k. 230. o., BKA V. k. 247. o. etc.) és Tepics (*Missa in C – No. 4*, a pécsi belvárosi templom esküvői anyakönyvében /BEA/ II. k. 270. o. és Klt Kj 1772. jan. 10. etc.).

53 Baranya Megyei Levéltár (a továbbiakban BML), Schmidt János hagyatéka 1796-ból, IV. k. 10036, 277. sz.: 1781-es számlák (ld. a 8. facsimilét).

54 Uo.

55 BKA V. k. 167. o. Ugyanebben a kötetben még a következő oldalakon szerepel keresztapaként: 278., 285., 327., 356., 375., 401., valamint VI. k. 97. o.

házasságkötéséről nincs pécsi adat, talán már nős emberként érkezett ide. Nem zárhatjuk ki azonban azt, hogy felesége, Magdalena Dorn, akinek leánykori neve egy ingatlan vásárlása kapcsán ismert,<sup>56</sup> Pécs környékéről származott; gyermekeik 1773-tól kezdve születtek, s ez a tény későbbi házasságkötésre utal. Valamilyen zenei képzettséggel az asszony is rendelkezhetett: a nagyobb ünnepeken kíséretként rendszeresen énekelt a templom kórusában.<sup>57</sup>

Valentin Deppisch és Magdalena Dorn házasságából öt gyermek született: *Sebastianus* (1773. ápr. 18–1773. júl. 3.), *Joannes Nepomucus* (1774. ápr. 18–1775. dec. 21.), *Sebastianus* (1775. dec. 2–?), *Elisabetha* (1779. szept. 6–1780. jún. 24.) és *Joannes Nepomucus* (1781. jún. 22–1783. febr. 17.).<sup>58</sup> Közülük csak a harmadikként született Sebastianus élt meg felnőttkort, de sorsáról semmit sem tudunk: nevét semmilyen anyakönyvben sem találjuk többé.

Deppisch első pécsi lakása az *Obere Franciscaner Gasse*ban volt, amelyet 230 rajnai forintért vásárolt meg 1772. január 10-én.<sup>59</sup> 1774-ben azonban már nem itt, hanem a *Caposvarer Gasse*ban lakott.<sup>60</sup> A költözést szükségessé tette, hogy a ferencesek utcájában Klimó György püspök egy új leánynevelő intézetet építtetett.<sup>61</sup>

Deppisch életkörülményeiről mindössze e néhány adatot őrizték meg a korabeli dokumentumok. Zenei pályájának, templomi működésének felvázolásakor is – egyéb, személyes jellegű emlékek híján – csupán néhány fizetési jegyzékre, leltárra, valamint a fennmaradt művekkel kapcsolatos adatokra támaszkodhatunk.

Mivel a felvételéről szóló káptalani jegyzőkönyv igen szűkszavú, csak feltételezhetjük, hogy 1769-ben második orgonistának szerződtek, s bár ez magasabb rangot jelentett, fizetése a többi muzsikussal volt egyenlő.<sup>62</sup> 1778. január elsejétől az addigi első orgonista, az elhunyt Joseph Fuckinger pap-muzsikus helyére nevezték ki, a jegyzőkönyv megfogalmazása szerint a rangidős jogán. Ez a kinevezés 25 forint fizetésemeléssel járt.<sup>63</sup>

Pécsett hagyományosan a karnagy (*regens chori*) és az orgonista kötelessége volt az énekesfiúk tanítása, szállásuk és ellátásuk biztosítása: Deppischnél 1772-ben egy,<sup>64</sup> 1779-ben két diszkantista lakott.<sup>65</sup> Ezen túl a székesegyház orgonistái felelősek voltak a várostemplom orgonájáért is: 1780-ban Deppisch és a nemrég felvett új második orgonista, Anton Wilfling<sup>66</sup> jelentették a városi képviselőtestületnek, hogy az ottani orgona nagyon rossz állapotban van.<sup>67</sup>

A templomi szolgálat ellátása mellett Deppisch a repertoár gazdagítására is törekedett. Folyamatos zeneszerzői működésének bizonyítéka, hogy 1779-től kezdődően haláláig – de talán már korábban is – évi 75 forintot kapott zeneművek komponálásáért, a pénz átvételét igazoló nyugták szerint *pro fatiguis extraordi-*

56 BML Protocollum Fassionum 1780-1785. 119. o. 414. sz. 1784. aug. 24. Ekkor egyébként már a Deppisch helyére felvett Franz Novotni muzsikus és zeneszerző (ld. Klt Kj VI. k. 230. o. 6. sz. 1782. április 17) felesége. Születésének dátuma nem határozható meg egyértelműen: Novotnival kötött házasságakor 33 évesnek írták (ld. BEA II. k. 270. o., 1784. április 22.), tehát 1751 körül születhetett. Ellentmond ennek egy másik adat: halálakor, 1805. június 19-én 60 évesnek tartották, azaz eszerint születése 1745 tájára tehető (vö. a székesegyház halálzási anyakönyvével /a továbbiakban SzHA/, I. k. 35. o.).

57 Ld. Deppisch halála után a káptalanhoz írt segélykérelmét, Klt Kj VI. k. 221. o. 7. sz. (Vö. Taksonyi i. m. 52. o. és Bárdos i. m. 50. o.)

58 Ld. (1) BKA V. k. 247. o., 129. sz. és a belvárosi plébánia halálzási anyakönyvét (BHA), II. k. 86. o.; (2) BKA V. k. 271. o. 148. sz. és BHA II. k. 112. o.; (3) BKA V. k. 315. o. 417. sz.; (4) BKA VI. k. 36. o. 318. sz. és BHA II. k. 161. o.; (5) BKA VI. k. 87. o. 238. sz. és BHA II. k. 189. o. (Bárdos i. m. 40. o. csak az első két gyermek halálzásiát említi.)

59 BML 1772. jkv. 65. sz., vö. Madas József, *Pécs-belváros telkei és házai, Adatgyűjtemény* (Pécs 1978) 451. o. (Ma: Mátyás király u. 15. sz.).

60 Ma: Hunyadi János út 7-9. sz. (Madas, i. m. 190. o.). A ház az 1774-es *Conscriptio* szerint földszintes volt (ld. BML *Conscriptio Domestica Interioris Civitatis peracta pro Anno 1774. Tertia Quadrans Nr. 141.*). Az ingatlant egy 1794-es adásvételi szerződés is megemlíti.

61 Madas i. m. 451. o.

62 Az első évben 200 forintot kapott, valamint természetbeni juttatásként 24 köből búzát és 2 akó bort. Később 30 forinttal, majd a deputátum helyett 100 forinttal emelte a káptalan a béreket, s így 1777 végén évi keresete 330 forintot tett ki. (Ld. még Bárdos i. m. 44-45. o.)

63 Klt Kj IV. k. 311. o. 14. sz.: 1777. október 28. Bárdosnál (i. m. 46. o. 225. jegyzet) a döntéssel kapcsolatban téves dátum, május 28. szerepel.

64 Klt Kj IV. k. 6. sz. 1772. április 22.

65 Ez utóbbiak nevét is ismerjük: Winter morva származású, Jankovszky veszprémi magyar fiú. Mindketten a jezuita gimnáziumba jártak. A diszkantisták neveléséért és ellátásáért fejenként 100 forintot és 6 köből búzát kapott Deppisch (Bárdos i. m. 46. o.).

66 Bárdos i. m. 44. o.

67 BML 1780. jkv. 323. sz. 162. o.

nariis.<sup>68</sup> Mindez azonban nem jelenti azt, hogy csak 1779-től kezdve foglalkozott zeneszerzéssel, hiszen a *Lauda Sion* "1<sup>o</sup> Jan: 775" és az egyik mise "20<sup>mo</sup> Augusti 1775" bejegyzése az előadásra, egy másik C-dúr mise "Mense 9<sup>bi</sup> 777" datálása pedig feltehetően a komponálás idejére vonatkozik.<sup>69</sup>

A székesegyház kottatára összesen huszonegy Deppisch-művet őrzött meg az utókor számára.<sup>70</sup> Meglepő viszont, hogy az 1798-as leltár, melyet Franz Novotni karnagy, (Deppisch özvegyének férje) készített, csak két művet regisztrált, a *Veni Sanctét* és a *Magnificatot*.<sup>71</sup> Magyarázatul szolgálhat az, hogy a többi kompozíció Deppisch hagyatékában maradt, és csak Novotni halála után, a hagyatéki eljárás következtében került a templom kottatárába.<sup>72</sup> Ennek ellentmond viszont, hogy az újabb, már Johann Georg Lickl karnagy által készített 1829-es leltár is csak tizenegy művet sorolt fel: egy rövid misét, három offertóriumot, két vesperást, a *Requiemet*, a *Liberát*, a *Te Deumot*, a *Veni Sanctét*, és a *Magnificatot*.<sup>73</sup> (A dokumentum érdekessége viszont, hogy a műfajok szerint összeállított leltár a mise címléírásánál Deppischt, mint a székesegyház *regens chori*ját említi.)

Valentin Deppisch 1782. március 14-én halt meg. A halotti anyakönyv bejegyzése: "Valentinus Depitsch nős, a székesegyház legjobb muzsikusa, példamutató keresztény, kegyelemben elhunyt 36 évesen."<sup>74</sup> Özvegye később segélyért fordult a káptalanhoz, s kérvényében felajánlotta, hogy úgy, mint eddig, a nagyobb ünnepeken ezután is énekel a kórusban.<sup>75</sup>

A vázlatos életrajz végére érve Deppisch egykori lakóhelyeinek további sorsáról szólunk. Az említett házak egyike sem maradt fenn, a 18-19. századi építkezések során mindkettő helyére jelentős középület került. A zeneszerző első pécsi otthona helyén álló épületben ma a Liszt Ferenc Zeneművészeti Főiskola Pécsi Tagozata működik. Az 1774-ben vásárolt másik lakásba 1784-től Franz Novotni költözött, s ugyanezt a házat vette meg 1818-ban az akkori *regens chori*, Johann Georg Lickl, a század közepe táján pedig Lickl magyaros műveket komponáló negyedik fia, János birtokolta. E lebontott ház helyén épült 1889-ben, ill. 1936-ban a székesegyházi énekiskola, a Gregoriánum máig álló épülete.<sup>76</sup>

Véletlen, de mégis szimbolikus.

### 3. Deppisch művei

Deppisch, a székesegyház alkalmazásában álló muzsikus és zeneszerző természetesen elsősorban egyházi műveket alkotott. Fennmaradt huszonegy műve, köztük több nagyszabású ciklikus alkotása (négy miséje, mindegyik C-dúrban, egy rekviemje és két vesperása stb.) megfelelő képzettséggel rendelkező, az egyházi műfajokban jártas, bár kevésbé invenciózus szerzőnek mutatja. Hátrahagyott szimfóniája és két olasznyelvű áriája tovább gazdagítja ezt a képet, és arra utal, hogy a templomi szolgálat mellett – a többi zenészhez hasonlóan – a város zenei életében is szerepet vállalt.<sup>77</sup>

68 BML Schmidt-hagyaték (ld. az 53. jegyzetet): "Quietantia Super florenis Septuaginta quinque, quos infrascriptus in sortem Salarii pro fatiguis extraordinariis incipiendo a 1a Januarii usque ultimam decembris ejusdem anni ex Cassa Cathedralis Ecclesiae rite percepi, super quibus D. Rationistam hisce quieto, Sigl. V: Ecclesiis die ultimae decembris 1781. Valentinus deppisch musicus." (Ld. a 8. facsimilét, továbbá Bárdos i. m. 46-47. o.)

69 Ld. alább a művek jegyzékét.

70 Lelőhelyük: Pécs, Székesegyház, jelzet: D 57-78. A művekről mikrofilm készült, mely az Országos Széchényi Könyvtár Zeneműtárában található, FM 4/19820-19837.

71 Klt Arch. Priv. Fasc. 93. 16. sz. (Vö. Bárdos i. m. 56-57. o. és Taksonyi i. m. 55. o.)

72 Klt Arch. Priv. Fasc. 31. 1809. (Bárdos i. m. 63. o.)

73 Klt, A Székesegyház leírása, 1829. 929. sz. Sectio II. Apparatus Chori Musici. 233. o. (Szkladányi *Lickl*, 41. o.)

74 BHA II. k. 176. o.: "Valentinus Depitsch uxoratus Cath. Ecclesiae optimus musicus Christianus exemplaris, pie obiit an: 36." (Bárdos i. m. 40. o.: nyilvánvaló sajtóhibaként 1882 szerepel, Taksonyi i. m.: pontos dátum és utalás nélkül.)

75 "... uti hactenus, ita imposterum solemnioribus festis in choro semet decantaturam ultro offerens." (Klt Kj VI. k. 221. o. 7 sz., ld. a 57. jegyzetet.)

76 Madas i. m. 190-191. o., Szkladányi i. m. 32. o.

77 A két ária szövegéhez kortárs párhuzamot találtunk. Az F-dúr ária szövegkezdeté (*Dove sono i bei momenti*) majd Mozart Figarójában, a grófnő áriájában bukkan fel (3. felv. 8. jelenet, No. 20). Feltehetően kölcsönzés viszont a G-dúr ária szövege, mely Nicola Piccini *Il Barone di Torreforte* című, ismeretlen librettista szövegére készült, 1765-ben Rómában bemutatott operájában szerepel (ld. Alfred Locwenberg, *Annals of Opera 1597-1940* (Genf<sup>2</sup>1955), 279. hasáb). A népszerű opera további bemutatói (Drezda 1766, Würzburg 1769 stb.), ahol a szöveget Deppisch megismerhette, segíthetnek élete Pécs előtti szakaszának felderítésében. Igaz ugyan, hogy az opera áriái 1768-ban nyomtatásban is megjelentek: *Arie, nell'opera Il BARONE DI TORRE FORTE, del Sgr. NIC. PICCINI*, ld. *The Breiukopf Thematic Catalogue, The Six Parts and Sixteen Supplements 1762-1787*, ed. Barry S. Brook (New York 1966), 336. o., 16. sz.

Hosszantartó pécsi népszerűségét elsősorban mégsem ezeknek, hanem rövidebb lélegzetű egyházi műveinek köszönhette. Mint a szólamanyagokra feljegyzett dátumok tanúsítják, Georg Lickl 1807 és 1817 között szívesen játszotta darabjait. Legtöbbször egyik pünkösdi offertóriumát tűzte műsorra, 1807-1816 között összesen tíz alkalommal,<sup>78</sup> de a motettáit is előadta (*Motetto de Sanctis* – 1807, *Motetto de Apostolis* – 1815,<sup>79</sup> 1817).

A fennmaradt szólamanyagokból azonban azt is megállapíthatjuk, hogy nemcsak ezek a művek szerepeltek szerzőjük halála után továbbra is a zenekar repertoárján. A különböző kézírások tanulmányozása rávilágít arra, hogy Franz Novotni is gyakran foglalkozott Deppisch műveivel. 1798-ban, a templom kottatárának rendezésekor<sup>80</sup> néhány darabot címfelirattal, ill. új borítóval és címszöveggel látott el,<sup>81</sup> más művekhez Violone vagy Basso szólamot másolt.<sup>82</sup> Legérdekesebb azoknak a műveknek az esete, melyekhez Novotni másolt (írt?) énekszólomat. Csak találgathatjuk, hogy vajon ezek egy tönkrement autográf szólamokról íródtak, illetve az elveszett szólamok pótlásaként egy meglévő partitúra alapján készültek? Vagy talán maga Novotni komponálta őket, mint az például az *Aeterna Christi* szövegkezdetű offertórium basszusszólóra készült plusz tétele esetében nagyon valószínű.

Még bátrabban használta fel Deppisch műveit Georg Lickl: amellett, hogy az előadott művek kottanyagába dinamikai jeleket, előadási utasításokat vezetett be,<sup>83</sup> a megnövekedett zenekar számára duplum-szólamokat másolt,<sup>84</sup> vagy elveszett szólamokat pótol,<sup>85</sup> gyakran új fúvósszólamokkal (2 ob. o cl. vagy 2 clno + timp.) gazdagította a hangzást.<sup>86</sup> B-dúrba transzponálta az *Alleluját*, az egyik motettához új, komplett szólamanyagot másolt és az énekszólamokat új szöveggel látta el,<sup>87</sup> az eredetileg 4 énekhangra és vonósbasszusra készült *Liberához* nyolc új szólamot illesztett (2 vl., 2 cl., 2 cor., 2 fg.).

Mind e felsorolásból látjuk, csupán három miséről, egy offertóriumról és a két áriáról nem tudjuk kimutatni, hogy a szerző halála után is játszották volna.<sup>88</sup> Jelen kötetünkbe ezért e népszerű egyházi művek közül válogattunk, egy-egy reprezentatívabb darabbal, ill. ciklikus művel mutatva be a pécsi székesegyház első, megismerésre érdemes zeneszerzőjét.

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78 *Offertorium de Spiritu Sancto "Confirma hoc"*, ld. műjegyzék 10. sz.

79 Szkladányi i. m. 32. o., Bárdos i. m. *Függelék*, 57. sz.

80 Bárdos i. m. 56. o.

81 Ld. a műjegyzéket: 9., 15. és 16. sz. és az 1. facsimilét.

82 Uo. 12. és 17. sz.

83 Uo. 5., 6., 7., 8., 10., 19. sz.

84 Uo. 10., 13. sz.

85 Uo. 2., 7. és 9. sz.

86 Uo. 6., 8., 11., 15., 16., 18. és 20. sz. és facs. 7.

87 *Motetto de Apostolis*, 14. sz.

88 Műjegyzék 1., 3., 4., 12. és 21., 22. sz.

## Deppisch műveinek tematikus jegyzéke

### I. Ciklikus egyházi művek

#### 1. Missa in C (1775)

##### Kyrie

Adagio S  
Allegro T  
C Ky-ri-e e-lei-son, e-lei-son Ky-ri-e, Ky-ri-e

##### Gloria

Allegro molto  
C Glo-ri-a in ex-cel-sis De-o, glo-ri-a, et in ter-ra pax

##### Credo

Allegro  
VI.I C Cre-do, cre-do in u-num De-um

##### Sanctus

Adagio T  
Allegro 10  
C San-ctus, San - ctus ple-ni sunt coe-li et ter-ra

##### Benedictus

Adagio  
VI.I C Be-ne-di-ctus, qui ve - nit

##### Agnus

Largo S  
A A-gnus De-i, qui tol-lis pec-ca-ta mun-di

A forrás:

Autográf címlap:

20<sup>o</sup> Augusti 1775 / (N<sup>o</sup> 4) / MISSA in C / a / CANTO ALTO / TENORE, BASSO / 2 Violini, (2 Oboe,) /  
2 Clarini, / 2 Corni, / Timpani, / e / Fondamento / Depisch

Autográf szőlamok: CATB, 2 Vl., 2 Cor., 2 Clno, Timp., Org.

B forrás:

Másolt címlap:

*No. 4 / Missa In C / a / Canto = Alto / Tenore = Basso / Violino Primo / Violino secondo / Clarino Primo / Clarino secondo / Corno Primo / Corno secondo / Oboa primo [!] / Oboa secondo [!] / Tympano / et Organo / Del [Sig.] Tepics*

Másolt szőlamok: CATB, 2 Vl., 2 Cor., 2 Clno, Timp., Org. – Vlnc (más kéz)  
+ 2 Ob. (autográf)

Lelóhely: Pécs, Székesegyház, D 58

Katalógus: Bárdos Pécs, Függelék 41. sz.

Mikrofilm: Országos Széchényi Könyvtár Zeneműtára, FM 4/19823

## 2. Missa in C (1777)

### Kyrie

Allegro

VI. I

C Ky-ri-e e-lei-son, e-lei-son

### Gloria

Allegro

VI. I

C Glo - ri - a in ex-cel-sis De - o

### Credo

Allegro

C

C Cre-do in u-num De-um, Pa-trem o-mni-po-ten-tem, fa-cto-rem coe-li

### Sanctus

Adagio

C

C San - ctus, San - ctus, San - ctus Do - mi - nus

### Benedictus

Andante

VI. I

C Be - - - ne - di - ctus, qui - ve - nit

### Agnus

Largo

C

C A - gnus De - i, qui tol - lis pec-ca-ta mun-di



Autográf címlap:

*Mense 9bri 777. / No 1. / Missa in C / a / Canto, Alto, / Tenore, Basso, / 2 Violini / 2 Clarini / ed / Organo  
(con) / (Violone) / De(p)pischo.*

Autográf szólamok: CATB, 2 Vl., 2 Clno, Org., Vlna  
+ Timp. (Lickl)

Lelőhely: Pécs, Székesegyház, D 57

Katalógus: Bárdos Pécs, Függlék 43. sz.

Mikrofilm: OSzK Zeneműtár, FM 4/19820

### 3. Missa in C

#### Kyrie

Adagio T Allegro

B Ky-ri-e e-lei-son Ky-ri-e e-lei-son, e-lei-son

#### Gloria

Allegro T

C Glo-ri-a, glo-ri-a in ex-cel-sis

#### Credo

Allegro T S T

C Cre-do, cre-do, cre-do in u-num De-um, in u-num Pa-trem o-mni-po-ten-tem, fa-cto-rem coe-li

#### Sanctus

Adagio T

C San-ctus, San-ctus, San-ctus Do-mi-nus De-us Sa-ba-oth

#### Benedictus

Andante S pp

C Be-ne-dictus, qui ve-nit in no-mi-ne Do-mi-ni

#### Agnus

Largo S

B A-gnus De-i, qui tol-lis pec-ca-ta mun-di

Autográf címlap:

*No 3. / Missa in C / a / Canto, Alto, Tenore, Basso / Violino primo e secondo / Clarino primo e secondo /  
Oboe solo / Timpani / e / Fondamento / Depischo.*

Autográf szólamok: CATB, 2 Vl., Ob. solo, 2 Clno, Timp., Org.  
+ Vln (másolat)

Lelőhely: Pécs, Székesegyház, D-59  
Katalógus: Bárdos Pécs, Függelék 42. sz.  
Mikrofilm: OSzK Zeneműtár, FM 4/19822

#### 4. Missa in C

##### Kyrie

Allegro moderato



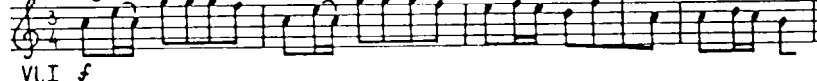
##### Gloria

Allegro



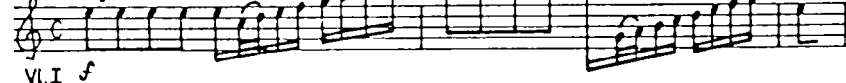
##### Credo

Allegro



##### Sanctus

Adagio



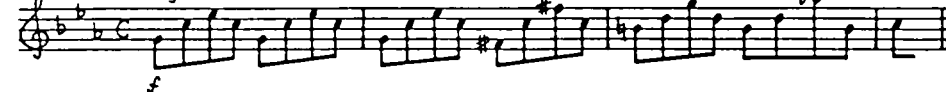
##### Benedictus

Andante



##### Agnus

Adagio



Címlap nincs, a szólamanyag hiányos

Másolt szólamok: 2 Vl., Timp., Vln (Lickl) Org. (Novotni?)

Lelőhely: Pécs, Székesegyház, D 70  
Katalógus: Bárdos Pécs, Függelék 44. sz.  
Mikrofilm: OSzK Zeneműtár, FM 4/19833

## 5. Requiem in Es

### Requiem

Adagio

VI.I *pf* C Re-qui-em ae-ter - nam, ae-ter - nam

### Kyrie

Moderato

B Ky-ri - e e - lei - son, e - lei-son

### Ad Graduale – Tuba mirum

Largo

VI.I *f* B Tu - ba mi - rum spar-gens so - num

### Pie Jesu

Adagio

C Pi - e Je - su, pi - e Je - su do - na e - is re - qui - em

### Ad Offertorium – Circumdederunt

Grave

VI.I *f* C Cir-cum-de-de-runt me ge-mi-tus mor-tis

### Aria

Adagio

VI.I C A - mi - ci me - i et pro - xi - mi me - i

### Sanctus

Adagio

C San-ctus, San-ctus, San-ctus Do-mi-nus De-us Sa - ba - oth

### Benedictus

Andantino

C Be - ne - di - ctus, qui ve - nit, qui ve - nit in no - mi - ne Do - - mi - ni

### Agnus

Adagio

VaI C A - gnus De-i, qui tol - lis pec-ca-ta mun-di

(Címlap nincs)

Autográf szólamok: CATB, 2 VI., 2 Ob., 2 Cor., Org., Vlna  
(+Lickl bejegyzései, kiegészítései, pl. VI. I, II végén)

Lelőhely: Pécs, Székesegyház, D 68<sup>1</sup>

Katalógus: Bárdos Pécs, Függelék 45. sz.

Mikrofilm: OSzK Zeneműtár, FM 4/19831

## 6. *Vesperae in C* [I – ld. a kötetben]

*Dixit*  
Allegro  
T



C Di-xit Do-mi-nus Do-mi-no me-o: se-de a dex-tris me-is

*Confitebor*  
Andante  
S



C Con-fi-te-bor ti-bi Do-mi-ne, in to-to cor-de me-o

*Beatus vir*  
Andante



C Be-a-tus vir, qui ti-met Do-mi-num

*Laudate pueri*  
Vivace



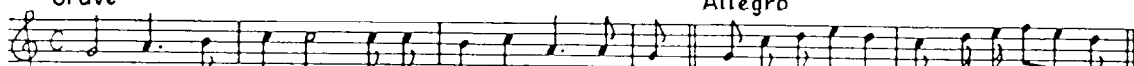
C Lau-da-te pu-e-ri Do - - mi - num

*Laudate Dominum*  
Vivace



B Lau-da-te Do-mi-num o-mnes gen-tes, lau-da-te

*Magnificat*  
Grave  
Allegro



C Ma-gni-fi-cat a-ni-ma me-a Do-mi-num, et ex-sul-ta-vit spi-ri-tus me-us

A borító címszövege:

*14/2 / Vesperae / de Confessore / a / 4. Vocibus / 2 Violinis / 2 Clarinis / Tympanis / Violone et Organo /  
Auctore Debitsch*

1 A 18. század végén a kalocsai székesegyház kottatárában is megvolt, ld. az 1783-as inventáriumot (Kalocsa, Főszékesegyház Könyvtára, MS 17), és még 1880-ban is őrizték (Inventárium 1880, Kápt. Lt. 185/880. IV. *Missa de Requiem figurales*, 3. Depits).

Másolt szólamok: CATB, 2 Vl., Org., Vln (Lickl kiegészítéseivel)  
+ 2 Clnó, Timp. (Lickl)

Előadási dátumok: 1847. okt. 17. (Basso szólamon), 1852. aug. 19., 20., okt. 31. (Clnó II végén)

Lelőhely: Pécs, Székesegyház, D 77

Katalógus: Bárdos Pécs, Függelék 48. sz.

### 7. Vesperae in C [II]

*Dixit*  
Allegro

VI.I *f* *C* Di-xit Do-mi-nus Do-mi-na me-o: se-de a dex-tris me-is

*Confitebor*  
Allegro

*C* Con-fi-te-bor ti-bi Do-mi-ne in-to-cor-de me-o

*Beatus vir*  
Allegro

*C* Be-a-tus vir, be-a-tus vir, *A* qui ti-met Do-mi-num

*Laudate pueri*  
Allegro

*C* Lau-da-te, lau-da-te pu-e-ri Do-mi-num

*Laudate Dominum*  
Allegro

*C* Lau-da-te, lau-da-te Do-mi-num o-mnes gen-tes

*Magnificat*  
Adagio

*C* Ma-gni-fi-cat a-ni-ma Do-mi-num

(Címlapot ld. az előző műnél)

Másolt szólamok: CATB, 2 Vl., 2 Clnó, Org., Vln (Lickl bejegyzéseivel)  
+ Timp. (Lickl)

Lelőhely: Pécs, Székesegyház, D 78

Katalógus: Bárdos Pécs, Függelék 47. sz.

8. *Magnificat in C* – [Id. a kötetben]

*Magnificat*

Adagio

C Ma-gni-fi-cat a-ni-ma me-a Do-mi-num

*Et exultavit*

Allegro

VI.I C Et ex-sul-ta-vit spi-ri-tus me-us

*Quia respexit*

Andante

C Qui-a re-spe-xit hu-mi-li-ta-tem an-cil-lae su-ae

*Quia fecit*

Largo

Ob. solo B Qui-a fe-cit

*Et misericordia*

Un poco allegro

VI.I A Et mi-se-ri-cor-di-a e-jus

*Suscepit Israel*

Adagio

VI.I p C 23 Sus-ce-pit I-sra-el, sus-ce-pit I-sra-el

*Sicut locutus est*

Andante

C Sic-ut lo-cu-tus est ad Pa-tres no-stros

*Gloria Patri*

Adagio

C Glo-ri-a Pa-tri, Pa-tri, glo-ri-a fi-li-o, fi-li-o

Autográf címlap:

29/2 / *MAGNIFICAT. / pro Festo Dedicationis Ecclesiae. / a / Canto, Alto, / Tenore, Basso / 2 Violini / 2 Clarinetti (in B obl.) / 2 Oboe (obl.) / 2 Clarini / Timpani / ed / Organo. / Depischo.*

Autográf szólamok: CATB, 2 Vl., 2 Cl., 2 Cln., Timp., Org. (Lickl betoldásaival, kiegészítéssel)  
+ Fl., Fg. (Lickl)

Lelőhely: Pécs, Székesegyház, D 65

Katalógus: Bárdos Pécs, Függelék 60. sz.

Mikrofilm: OSzK Zeneműtár, FM 4/19828

## II. Kisebb egyházi művek

### 9. *Te Deum in C* – [ld. a kötetben]

Allegro



Vl.I

Te De- um lau-da - mus

A borító címszövege (Franz Novotni írása):

35/1 / *Te Deum laudamus in C. / a / 4 Vocibus, / 2 Violinis, / 2 Obois obl.; / 2 Clarinis, / Tympanis / Violone et / Organo. / Auth: Val: Deppisch.*

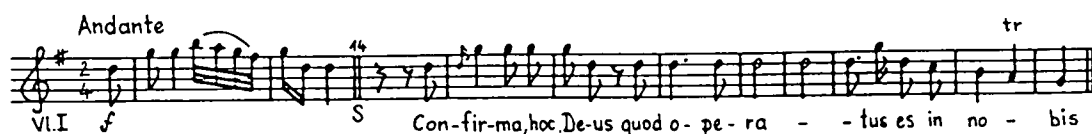
Autográf szólamok: CATB, 2 Vl., 2 Ob., 2 Cln., Timp., Org.  
+ Vln (Lickl)

Lelőhely: Pécs, Székesegyház

Katalógus: Bárdos Pécs, Függelék 46. sz.

### 10. *Offertorium de Spiritu Sancto in C "Confirma hoc"*

Andante



Vl.I

Con-fir-ma, hoc De-us quod o-pe-ra - - tus es in no - bis

A borító címszövege (másolat):

*Offertorium / De Spiritu Sancto / Soprano, Alto, / Violino Primo, et secundo, / Violon, et Violoncello. / Organo. / Author, V: Depisch. [orig. Debisch, javítva]*

Másolt szólamok: 2 Vl., Org., Vln  
+ C, A, Va (Novotni kézírása, Lickl javításaival)  
+ 2 Vl. (duplum), 2 Fl. (Lickl)

Előadási dátumok (a borító hátlapján): 1807, 1809 (2x), 1810, 1811, 1812, 1813, 1814, 1815, 1816.

Lelőhely: Pécs, Székesegyház, D 72

Katalógus: Bárdos Pécs, Függelék 53. sz.

Mikrofilm: OSzK Zeneműtár, FM 4/19835

### 11. *Offertorium in F "Confirma hoc"* [ld. a 14. sz.]



Vl.I

Szólamok: SA, 2 Vl., Va, Vlnc (?)  
 Lelőhely: Pécs, Székesegyház  
 Katalógus: Bárdos Pécs, Függelék 56 sz.

12. *Offertorium pro festo Corporis Christi in D "Lauda Sion"*

Allegro moderato

VI. I *f* 10 *S*  
 Lou-da, lau - da Si - on Sal - va - to - rem

Autográf címlap:

No. 107. / OFFERTORIUM / pro Festo SS. Corporis Christi / a / Canto, Alto / Tenore, Basso / Basso solo / 2 Violini, 2 Clarini / Timpani / ed / ORGANO. / Depisch

Autográf szólamok: B solo, CATB, 2 Vl., 2 Clnó, Timp., Org.  
 + Basso (Novotni?)

Lelőhely: Pécs, Székesegyház, D 67  
 Katalógus: Bárdos Pécs, Függelék 54. sz.  
 Mikrofilm: OSzK Zeneműtár, FM 4/19830

13. *Offertorium in C "Aeterna Christi"*

Allegro

VI. I *C* 6  
 Ae-ter-na Chri-sti mu- ne-ra A-po-sto- lo - rum glo-ri- am

(Címlap nincs)

Másolt szólamok: CATB, 2 Vl., 2 Clnó, Timp. Org. (B szólamhoz + tétel szólóra: *In omnem*, orgonaszólamban  
*In omnem*től Novotni)  
 + Org. (duplum, Novotni)  
 + Vl. I (duplum, Lickl)

Lelőhely: Pécs, Székesegyház, D 66  
 Katalógus: Bárdos Pécs, Függelék 55. sz.  
 Mikrofilm: OSzK Zeneműtár, FM 4/19829

14. *Motetto de apostolis in F "Coeli enarrant"* [ld. a 11. sz.]

Andante

VI. I 5 *C*  
 Coe - li e - nar - rant glo - ri - am De - i

A borító címszövege (másolat):

*Motetto / de Apostolis, et de Feria 2 Pentecos: / (3 Pascali:) / a / Canto Alto / Violino primo / Violino Secondo / et / Organo / Del Sig: Val Depisch. /*

Másolt szólamok: S, A, 2 Vl., Org.  
 + S, A, 2 Vl., Basso (Lickl – új szöveg: *Intonuit de caelo*)

Előadási dátumok: 1815, 1817

Lelőhely: Pécs, Székesegyház  
 Katalógus: Bárdos Pécs, Függelék 58. sz.

15. *Motetto de sanctis in C "Laudemus Dominum"*

Allegro

VI. I 5 *C*  
 A Lau-de-mus Do- mi-num in san-ctis e- jus, C lau-de-mus e- um in tim-pa-nis et cho-ro



Címlap (Novotni írásával):

No 58. / *Motetto de Sanctis in C: / a / 4tro Voci / 2 Violini / 2 Clarini, / Tympani, / Violone con / Organo. / Del Sig: Val: Debisch.*

Másolt szőlamok: CATB, 2 Vl., 2 Clno, Timp., Org., Vlnc  
+ 2 Ob. (Lickl, de *Andante* más kéz?)

Előadási dátum: 1807. aug. 20.

Lelőhely: Pécs, Székesegyház, D 64

Katalógus: Bárdos Pécs, Függelék 58. sz.

Mikrofilm: OSzK Zeneműtár, FM 4/19827

### 16. *Veni Sancte in C*

Allegro

C Ve - ni San - cte Spi - ri - tus et e - mit - te coe - li - tus

The image shows a musical staff with a treble clef and a 3/4 time signature. The melody is written in C major. The lyrics are: C Ve - ni San - cte Spi - ri - tus et e - mit - te coe - li - tus. There is a 'T' above the first measure.

A borító címszövege (Novotni írásával):

36/1 / *Veni Scte Spiritus / a / 4tuor Vocibus, / 2bus Violinis / 2bus Clarinis, / Tympanis et / Organo / Authore Val: Deppisch.*

Autográf szőlamok: CTB, 2 Vl., 2 Clno, Timp., Org.  
+ A, Vlnc (Novotni)  
+ Ob. o Cl. (Lickl)

Lelőhely: Pécs, Székesegyház, D 74

Katalógus: Bárdos Pécs, Függelék 49. sz.

Mikrofilm: OSzK Zeneműtár, FM 4/19837

### 17. *Lauda Sion in F*

Recitativo Duetto, Adagio affettuoso

C Ma-gni-fi-ca-te Do-mi-num me-cum VI I Lau-da, Si-on, Sal - va - to - rem

The image shows a musical staff with a treble clef and a common time signature. The melody is written in F major. The lyrics are: C Ma-gni-fi-ca-te Do-mi-num me-cum VI I Lau-da, Si-on, Sal - va - to - rem. There is a 'T' above the first measure and a '16' above the 16th measure.

Autográf címfelirat:

1o Jan: 775. / No. 30. / a / CANTO. ALTO. / TENORE. BASSO. / 2. Violini / e / Fondamento. / Depisch

Autográf szőlamok: CATB, 2 Vl., Org.  
+ Vlnc (Novotni)

Lelőhely: Pécs, Székesegyház, D 63

Katalógus: Bárdos Pécs, Függelék 50. sz.

Mikrofilm: OSzK Zeneműtár, FM 4/19834

### 18. *Alleluja in C*

Allegro

C Al - le - lu - ja, al - le - lu - ja

The image shows a musical staff with a treble clef and a 3/4 time signature. The melody is written in C major. The lyrics are: C Al - le - lu - ja, al - le - lu - ja. There is a 'T' above the first measure.

(Címlap, címfelirat nincs)

Autográf szőlamok: CATB, 2 Vl., 2 Clno, Timp., Org.  
+ 2 Ob. o Cl. (Lickl)  
+ Vlnc (Novotni)  
+ Org., Vlnc (B-dúrban, Lickl)

Lelőhely: Pécs, Székesegyház, D 71

Katalógus: Bárdos Pécs, Függelék 59. sz.

Mikrofilm: OSzK Zeneműtár, FM 4/19834

### 19. Libera in Es

Adagio



S Li-be-ra, li-be-ra me, Do-mi-ne de mor-te ae-ter-na, in die il-la tre-men-da

A borító címszövege:

10/1 / Libera me Domine. / a / Canto Alto Tenor (!) Basso / 2 Violini 2. Clarinetti / 2 Corni et Fagotto /  
Violone. / Del Signore Depisch.

Autográf szólamok: SATB, Vln (Lickl kiegészítéscivel)  
+ 2 Vl., 2 Cl., 2 Cor., Fg.(2x) (Lickl)

Lelőhely: Pécs, Székesegyház, D 73

Katalógus: Bárdos Pécs, Függelék 45/a

Mikrofilm: OSzK Zeneműtár, FM 4/19836

### III. Világi művek

#### 20. Sinfonia in B

I.

Allegro



VI. I p

II.

Andante



VI. I p forz. p forz. p f p f p fz

III.

Minuetto I



VI. I Ob. I, II

IV.

Presto



VI. I f p

Autográf címlap:

No. 90. / Sinfonia in b / a / Violino primo, / Violino secondo, / 2 oboe obl / 2 Corni / Viola / e / Basso. /  
deppisch.

Autográf szólamok: 2 Vl., Va, Ob. I, 2 Cor., Basso  
+ 2 Cl. (Lickl)

Lelőhely: Pécs, Székesegyház, D 69

Katalógus: Bárdos Pécs, Függelék 40. sz.

Mikrofilm: OSzK Zeneműtár, FM 4/19832

21. *Aria in F "Dove sono i bei momenti"*

Andante



VI.I *f* 17  
Do-ve so-no i bei mo-menti del fe-li-ce no-stro a-mor

Autográf címszöveg:

*ARIA in F / a / ORGANO SOLO / Violino primo / Violino secondo / Viola / e / Basso. / [ccruzával:  
Depisch]*

Autográf szólamok: S solo + Basso, 2 VI., Va obl.

Lelőhely: Pécs, Székesegyház, D 61

Katalógus: Bárdos Pécs, Függelék 51. sz.

Mikrofilm: OSzK Zeneműtár, FM 4/19824

22. *Aria in G "Se la vaga lodoletta"*

Andantino



VI.I *S* 22  
Se la va - ga, se la va - ga lo - do - let - ta

Autográf címszöveg:

*Aria in G / de Beata Virg: / a / Soprano solo / Violino primo / Violino secondo / Flauto primo / Flauto  
secondo / Viola / e / Basso. / [alatta incipit] / (Depisch)*

Autográf szólamok: S solo, 2 VI., Va, 2 Fl. trav., Basso  
+ Vlnc (másolat)

Lelőhely: Pécs, Székesegyház, D 62

Katalógus: Bárdos Pécs, Függelék 52. sz.

Mikrofilm: OSzK Zeneműtár, FM 4/19825



# Introduction

## 1. The musical life of Pécs in the 18th-19th centuries

Even in the 18th century, and particularly in the first half of the century, the church was the number one Maecenas of music in Hungary: primarily the churches provided the venues for regular music-making and alongside them only a few aristocratic and noble household or major burgher towns (e.g. in Northern Hungary) considered it important that music should be played on their red letter days and social events.<sup>1</sup> Nevertheless, the music life of the Catholic churches could not rely on continuous traditions, for a considerable part of the country – almost its entire middle area – became paralysed under Turkish domination, and such outstanding and important archiepiscopal and episcopal seats dropped out of the flow of European culture, such as Esztergom, Kalocsa, Veszprém and Pécs or the royal seat, Buda. Only one or two continuously operating centres remained undisturbed, such as, for example, Pozsony (now Bratislava), Zagreb and only a few churches were so "fortunate", such as the cathedral in Győr, which after a few years of Turkish domination, returned to Hungarians hands.<sup>2</sup>

The continuous transmission of the Catholic church music heritage was also interrupted in areas, which were not threatened by the Turks, with the advance of the Reformation, a large part of the population turned to Protestantism. Most of the inhabitants living in the eastern part of the country followed the Reformed Church (centres: Debrecen and Sárospatak), and in the west, in the royal part of the country, as well as in Northern Hungary and in Transylvania, the Evangelists (and Unitarians) became a majority. The system of their religious views naturally also determined their relationship to music: according to the strict puritan principles hymn and sacred song took place in the Reformed churches, (the Unitarians, who also insisted on monophonic melodies, sang not only sacred songs, but also Gregorian chants in their mother tongue), while the repertoire of the Evangelic churches, which moved on a broader scale of genres, indicated a rich – primarily German orientated – music life.<sup>3</sup>

The return of the churches to the Catholics started during the counter-Reformation from the 1670s, then in other parts of the country from 1686 following the liberation from the Turks. After this (in most places after the reconstruction of the churches) the conditions were recreated for Catholic church music and for the (re-)organisation of church ensembles.<sup>4</sup>

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1 It is characteristic that the majority of the extant period music material originates from the choirs of the churches and this should not only be explained with the vicissitudes of the secular collections.

2 *Pozsony* was declared the capital in 1536, then temporarily the archiepiscopal see and coronation town, where in its cathedral, in the St. Martin Dome, paid musicians worked since the 16th century: the proximity of Vienna and the link with the famous Kremsier (now Kroměříž) ensemble (1664-1688) ensured a high standard (Novaček, Zdenko, *Hudba v Bratislave*, Bratislava 1978, pp. 255-285). Dissimilar to *Zagreb* where the clerical community preserved with a particular conservatism – in a unique manner in Hungary, moreover in Europe – until 1786, the Gregorian tradition which developed in the Middle Ages (Bárdos, Kornél, *Szabad királyi városaink és mezővárosaink zeneéletének struktúrája* [Musical life of the royal free towns and market towns] Zencudományi Dolgozatok 1985, p. 78 and Bujčić, Bojan, "Zagreb" in Grove). After an Turkish intermezzo of four years, *Győr* regained his freedom in 1598. The number of the members of the church orchestra only amounted to 9-10 in the 1760s, nevertheless the extant early and very rich score material of the church, as well as the skill of the local composers indicate significant music activity (see Bárdos, Kornél, *Győr zenéje a 17-18. században* [The music of Győr in the 17th-18th c.] Budapest 1980).

3 See the works by Schimbracky, Zarewutius, Capricornus, Kusser in the collection of Bártfa and Lőcse (now Bardcevoj and Levoca, Czecho-Slovakia).

4 The *Esztergom* archiepiscopacy fled from the Turks and moved to Nagyszombat (now Trnava), and stayed there until the beginning of the 19th century. However, considerable music life, worthy of this number one church centre, did not develop during this long period (Kosáry Domokos, *Művelődés a XVIII. századi Magyarországon* [Culture in 18th century Hungary] Budapest 1983, p. 70.). The *Kalocsa* Chapter was reorganised in 1733 and the building of the archiepiscopal cathedral was completed in 1754. The description of the orchestra's activity is still to be done; a picture was gained about the 18th century repertoire of the church from a thematic catalogue dated 1783 (Kalocsa, Library of the Cathedral, MS 17).

In a similar manner, the history of the *Vác* bishopric has not yet been elaborated; however, part of the scores survived here, and these indicate an upswing at the beginning of the 19th century (see activity of Tamás Gabrieli). By the beginning of and in the mid-19th century, the orchestras of the cathedrals in *Veszprém* and *Eger* (by that time archiepiscopacy) became strengthened. Although *Veszprém* was liberated in 1598, as it existed as a frontier castle for more than 100 years, the life of the cathedral took a long time to restart. Its regular orchestra was only organised in 1762 based on the Pécs pattern, but with a smaller number. An upswing only came

Pécs was liberated from Turkish domination in 1686. During the occupation the town became almost completely depopulated, the reconstruction had to be undertaken by merely 500-800 survivors. Together with mostly German settlers, the number of inhabitants increased to 3,000-4,000 by the end of the 17th century, by 1720 to 5,000 and by 1787 to about 9,000. The episcopal serf town developed with dynamic speed and in 1780 it was granted the title and rights of a free royal town.<sup>5</sup>

The music life of the town was relatively quickly organised: the Jesuits settled here from 1687<sup>6</sup> and in their grammar school – similarly to other schools of the Order under strong central control – musical education was given an outstanding role.<sup>7</sup> The reconstruction of the cathedral started in 1701 and the completion of the work in 1711 was due to the generous Maecenas, Wilhelm Nesselrode. The Bishop, a patron of arts originating from Westphalia, not only restored the church, but also the residence and contributed precious artifacts to the equipment of the cathedral. His luxurious style of life – which occasionally displeased his surroundings – naturally included the employment of musicians, both in the church and in his household.

The continuous and high level of music life in the Cathedral of Pécs was due to the fortunate circumstance that the reconstructing-reorganising Bishop was a personality of European culture, generously inclined, who carried out intensive activity during his long rule (1703-1732). The line of bishops who succeeded him in Pécs included another outstanding patron of arts, who shaped the culture of the cathedral – and of the town – even more consciously and in a more planned manner. György Klimó (1751-1777) was primarily interested in providing the conditions for literary life (he set up a paper mill, a printing shop and a library),<sup>8</sup> but also kept the affairs of the orchestra of the cathedral continuously in hand.

The first data about the church orchestra remained from 1707, 1712 and 1715.<sup>9</sup> During the time of Nesselrode, the ensemble may have consisted of 10-12 members, and this larger number than average<sup>10</sup> became constant until the 1780s. The accounts, the pay rolls and the list of musicians permit us to conclude that the ensemble consisted of two descants, alto, tenor, bass, two-three trumpeters, a timpani player and an organist under a *regens chori*.<sup>11</sup> However, the instrument inventories also include violins, a cello and various wind instruments (oboes and bassoons),<sup>12</sup> so that it can be presumed that the ensemble also included musicians who were able to play these. In addition to the two descantists, generally 8-10 musicians carried out the service, and several data indicate that many of the musicians – as this was customary at that period – played more than one instrument.<sup>13</sup>

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in the 1770s and 1780s, but the real effervescence of music life came after the turn of the century, at the time of *regens chori* and composer Ferenc Kemény of French origin (Pfeiffer, János-Szigeti, Kilián, *A veszprémi székesegyház zenéjének története* [History of the music in the Veszprém cathedral], München 1985). In Eger, which was liberated in 1686, church musicians were employed from 1700. The Maecenas bishops (Ferenc Barkóczy and Károly Eszterházy between 1745-1799, and János László Pyrker 1827-1845, respectively) created a framework for musical activities, which were more lively than average. However, there are no details about the repertoire itself: almost the entire 18th century score material was lost (Bárdos, Kornél, *Eger zenéje 1687-1887*, Budapest 1987). (The two new bishopric, founded in 1777 – *Szombathely és Székesfehérvár* – had more modest ensembles than the average, and their repertoire is unknown: the scores used were also destroyed (Szigeti, Kilián, *A szombathelyi egyházmegye zenéjének története* [History of the church music in the Szombathely diocese] Offprint from the publication "A 200 éves szombathelyi egyházmegye története"; and kind information by Kornél Bárdos).

Life already started in 1687-1688 in the Our Lady Church in *Buda*, due to the rapidly resettling Jesuits. Based on a list dated 1731, it can be presumed that there was a rich musical archive in the church, but no considerable orchestra, no outstanding composer or conductor is known. (Isoz, Kálmán, *Buda és Pest zenei művelődése 1686-1873* [Musical culture of Buda and Pest in 1686-1873] Budapest 1926, pp. 9-50). In *Pest*, in the parish church of the royal free town, musicians were engaged by the magistrate of the town. One composer was worth mentioning among them, Joseph Bengraf of German origin. (His string quartets see *Musicalia Danubiana* 6, Budapest 1986).

5 Bárdos, Kornél, *Pécs zenéje a 18. században* [The music of Pécs in the 18th c.] Budapest 1976, p. 11.

6 Ibid. p. 65.

7 Max Wittwer, *Die Musikpflege im Jesuitenorden unter besonderer Berücksichtigung der Länder deutscher Zunge*, Diss. Univ. Greifswald (1934).

8 Bárdos *op. cit.* pp. 33-34 and Bogdán, István, *A magyarországi papripar története (1530-1900)* [History of the Hungarian paper-industry (1530-1900)] Budapest 1963, pp. 86-87.

9 Bárdos *op. cit.* pp. 14-16.

10 In Pozsony a cantor, an organist and four singers (Novaček *op. cit.* p. 279), in Buda in 1736 seven musicians (Isoz *op. cit.* p. 23). Győr 1721: two descants, an organist, a succentor, in 1760s: an organist, succentor, four singers and four musicians (Bárdos *Győr*, pp. 51 and 70), Veszprém 1762: organist, tenor, bass, and three musicians (Pfeiffer-Szigeti *op. cit.* p. 64.)

11 The accounts published by Bárdos: 1736, 1739, 1742, 1755, 1766, 1779, 1786 (*Pécs*, pp. 20, 21, 24, 35, 37, 45, 52.)

12 E. g. inventories of 1735 and 1798, Bárdos *op. cit.* pp. 19 and 57.

13 See Bárdos *op. cit.* p. 22: "Sings tenor and violinist", p. 29: "The bass ... plays the trumpet, ... plays the violin and the horn. The alto ... plays the trumpet, the trombone, the violin and plays the horn. The first trumpeter ... plays the trombone, cello, also the horn..." etc.

In addition to the versatile and well qualified musicians, the ensemble was extended with assistants (e.g. members of their family) at outstanding holy days.<sup>14</sup>

The gradual increase in the basic number started from the 1790s,<sup>15</sup> and in 1806 an orchestra of 18 was available. The ensemble of identical number consisted of 14 musicians in 1812, together with two descantists and altos, plus the regens chori and the cantor. However, in 1831 and 1843 a choir of 8 singers and 8-9 musicians were employed. The musicians were still compelled to play several parts, the regens chori himself was "occasionally an organist, then played the violin and cello, and also acted as a tenor and bass too."<sup>16</sup>

A considerable part of the musicians – according to the composition of the population, moreover even to a bigger ratio, because of the necessity of special tuition – belonged to the new settlers (primarily Austrians and Bohemians), and it is also obvious that the composition of their repertoire was determined by the strong influence of the nearest musical centres. Based on the extant score inventories and lists of scores ordered, it can be stated that similarly to the Central Europe in general, primarily the Viennese effect can be revealed here, both in the first half of the century and during the advance of Viennese classicism.<sup>17</sup> However, the general tendency did not always take effect with identical directness. During the organisation of the orchestra and later as far as the 1730s, we can only presume this in the absence of data,<sup>18</sup> however, from the "reorganisation" in 1742, which followed the temporary crisis of the orchestra, it can be precisely followed for about 100 years.

In 1742, a complete "Viennese" ensemble was employed in Pécs. The ensemble consisted of eight new musicians (and three old members), organised and led by *Anton Paumon*, a pupil of court composer Johann Joseph Fux; who worked during the previous ten years in Belgrade as a *regens chori*, and then played the violin in the orchestra of the *Stephansdom* in Vienna.<sup>19</sup> Paumon not only brought well qualified musicians, but instruments, scores and liturgical books from Vienna,<sup>20</sup> and was fully aware of his mission.<sup>21</sup> He promoted his demanding undertaking, namely, the ensurance of the musical standards of the Pécs cathedral as a composer, and in enriching his repertoire he could rely on other members of his ensemble, the organist *Johann Michael Wittmann* of Pécs, and the bass *Johann Georg Svoboda* of Vienna.<sup>22</sup>

His successor, *Nikolai Strobach* of Bohemian origin, came from the Lower Austrian Seckau diocese to Pécs as a conductor,<sup>23</sup> and his successors as *regens choris*, *Kaspar Hemmerich* (1759-1770) and *Joseph Peck* (1773-1800) came from Graz, making a small detour in bridging the generally spread Viennese repertoire. In this field, they indicated their up-to-dateness (see the score order compiled in 1777<sup>24</sup>), at the same time, with their contribution, works by Graz composers and scores written in Graz also came to the Pécs Cathedral. Most probably, Hemmerich brought the material noted as *Chori S Pauli Graec*, including items by Aegidius Schenk and Amando Ivanschitz of Graz,<sup>25</sup> a piece by Wagenseil and an anonymous mass.<sup>26</sup>

During the long service of conductor Peck, who was born in Bruck an der Mur, further direct Viennese impulses affected the orchestra: a pupil of Leopold Kozeluch,<sup>27</sup> a Viennese court composer, joined the ensemble

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14 E.g. Deppisch's widow as a singer assistant, see below.

15 1793: two descantists, two organists, regens chori, cantor, and nine musicians. 1802: the same plus two musicians (Bárdos *op. cit.* pp. 54, 59).

16 Szkladányi, Péter, *Lickl György, a pécsi székesegyház zeneszerzője és karnagya* [Georg Lickl, the composer and conductor of the Pécs cathedral] Offprint from the Baranyai Helytörténetírás 1979, Pécs 1979, p. 43.

17 See inventories of 1732, 1742, 1777, 1798.

18 Although we can mention concrete facts from that time: in 1736 a bell was ordered from Graz, and in 1741 a maestro of Graz repaired the organ.

19 Eitner mentions him as an organist from Klosterneuburg (Robert Eitner, *Biographisch-bibliographisches Quellenlexikon der Musiker und Musikgelehrten...*, Leipzig 1899-1904, v. VII-VIII, p. 339). His works survived in Berlin and Vienna, and also appeared on the programme of the Esterházy court orchestra in Eisenstadt (Johann Harich, *Inventare der Esterházy-Hofmusikkapelle in Eisenstadt*, Haydn Jahrbuch IX, 1975, 28ff).

20 Bárdos *op. cit.* p. 25.

21 "... I promise that I will produce something in Gregorian and in polyphonic music, and in everything, similar to which perhaps never existed in Pécs or very little in Hungary..." (Ibid.).

22 Wittmann's works did not survive, one mass of Svoboda exists. See Bárdos *op. cit.*, Appendix no. 293.

23 Bárdos *op. cit.* p. 31.

24 Most of the listed composers were contemporaries, living and creating composers: Sonnleitner, Haydn, Krottendorfer, Vanhal, Dittersdorf, Hasse, Wagenseil, Lolli, moreover, some of them only stood at the beginning of their career, such as for example, Novotni, Pichl, Albrechtsberger, Hoffmann.

25 Aegidius Schenk was the organist of the parish church Mariahilf in Graz around 1750, and later was mentioned as a Minorite monk. Amando Ivanschitz (Amandus Ivanschitz), in 1758 a Pauline monk in Graz, one of the most fertile monasterial composers (see Helmut Federhofer, *Alte Musikalieninventare der Klöster St. Paul (Kärnten) und Göss (Steiermark)* Kirchenmusikalisches Jahrbuch 35, (1951) pp. 109 and 111.

26 Bárdos *op. cit.*, Appendix nos. 309 and 353.

27 Leopold Kozeluch (1747-1818), from 1792 *Hofmusik Compositeur*. See Bárdos *op. cit.* p. 58 (but c. f. p. 50).

in 1782, *Franz Anton Novotni*,<sup>28</sup> who most probably previously worked in Vienna, and *Franz Krommer* who arrived from Vienna and later had a spectacular career in Vienna.<sup>29</sup>

Novotni must have arrived in the town as a known composer, for six of his masses were already acquired for the church since 1777.<sup>30</sup> Originally, he worked as a member of the orchestra, then between 1800 and 1806 as a regens chori, and fifty of his works were preserved in Pécs (in addition to minor church works, twenty of his Masses and two symphonies). The Masses were performed not only in his chosen "homeland", but in numerous churches of the country,<sup>31</sup> moreover, he was not forgotten in Vienna: his works appeared in the repertoire of certain Viennese churches even at the beginning of the 19th century.<sup>32</sup>

Krommer spent a shorter time in Pécs as an orchestral member; at the young age of 23, he came here from the service of Count Styrum in Csáktornya and played temporarily, for five years, in the ensemble.<sup>33</sup> He must have remembered his years in Pécs with pleasure, for after the death of Novotni in 1806, he would have undertaken the job as conductor, but a more favourable offer from Vienna changed his mind.

Instead of him, another renowned musician from Vienna, *Johann Georg Lickl*, was employed to head the Pécs ensemble,<sup>34</sup> who benefitted from his Viennese skill during his long service and guaranteed the high standard of music until 1843 in the Pécs Cathedral. As a church composer he proved to be the most fertile from among the "Pécs" composers: the list of his works compiled by Szkladányi includes about 140 extant church works, including twenty five Masses and six Requiems he composed in Pécs.<sup>35</sup>

However, during his activity a certain split and backlog compared to the Viennese centre could be observed with regard to the up-to-dateness of the repertoire: it seemed that after his departure from the Imperial city in 1806, he ceased to follow the there prevailing event and phenomena of music life. Although he continued to maintain his links with the Viennese publishers,<sup>36</sup> and for some time also with the theatres, the radiation of the centre gradually ceased to exist for him.<sup>37</sup> In addition to his own works, he preferred to play Mozart and with this set up a genuine Mozart cult in Pécs. While in 1829, works by contemporary composers were also included in the programme,<sup>38</sup> the 1840 programme only included one Diabelli mass,<sup>39</sup> alongside two Haydn and four Mozart pieces. However, perhaps exactly due to Lickl's "conservatism"<sup>40</sup> he kept the works of his composer predecessors of Pécs continuously on the programme: he conducted Novotni's Masses on several occasions every years between 1807 and 1836,<sup>41</sup> moreover, he regarded *Valentin Deppisch*'s works, composed 30-40 years earlier, worthy of performance.<sup>42</sup>

28 Franz Anton Novotni /Novotny/ (1749-1806), not to be confused with the following Esterházy musicians who worked in Eisenstadt: Johann Novotny, organist 1736-1765 (Ulrich Tank, *Studien zur Esterházschen Hofmusik von etwa 1620 bis 1790*, Regensburg 1981, p. 503); Franz Nikolaus Novotny, organist and composer, 1765-1773 – see his works in Győr and Sopron (Bárdos Győr, *Appendix* nos. 1009-1010, Bárdos *Sopron zenéje a 16-18. században* [The music of Sopron in the 16th-18th centuries] Budapest 1984, *Appendix* nos. 387-398), his hymns in the Veszprém Cathedral; and Aloys Novotny, musician (Tank *op. cit.* p. 443).

29 Franz Vinzenz Krommer /Frantisek Vincenc Kramar/ (1759-1813), of Bohemian origin, an internationally renowned composer, from 1818 until his death, a Viennese court composer and chamber music director.

30 Bárdos, *Pécs*, p. 47: score order from 1777.

31 See the collections of the Győr, Veszprém cathedrals, the inventory of the Kalocsa cathedrals, (c. f. note 4), and the 1791 inventory of the Pest parish church (Isoz *op. cit.* p. 87).

32 See the sets of parts of 18 Masses in the collection of the *Österreichisches Nationalbibliothek in Wien*. Several of these are identical with the Pécs, Veszprém and Győr Masses: five-six different sources of some of the Masses survived. (See the Pécs and Veszprém parts of one of the Masses in C major (N 25) survived in four Viennese sources, and the Pécs and Veszprém sources of a Mass in F major, and its three Viennese sources, too).

33 He left the church orchestra in 1787 (in which he worked not as a conductor, but as an instrumental musician), and first became the conductor of the Károlyi Regiment, then in 1791 he returned to Vienna (Bárdos *op. cit.* pp. 48-50).

34 Johann Georg Lickl (1769, Korneuburg–1843, Pécs). From 1784 he served as organist or *regens chori* of various Viennese churches – the Minorite Church, the Carmelite Church in Leopoldstadt and the St. Leopold Church. In the meantime, he became a popular stage author, between 1793-1802 ten of his plays were staged. His chamber works were published by renowned houses (Mollo, Eder and Musicalisches Magasin). See Szkladányi *op. cit.* pp. 14-18.

35 Except pieces from the Pécs period and a few church works preserved in Vienna, the list does not include early stage works and chamber works published in Vienna. (His trios, quartets, quintets and pieces for *Harmonie* were preserved – outside the rich Viennese collections – in Tata and Keszthely, see Bárdos, *A tatai Esterházyak zenéje 1727-1846* [The music of the Esterházy court in Tata 1727-1846] Budapest 1987, *Appendix*, and the material of the Helikon Library in Keszthely.)

36 Szkladányi *op. cit.* p. 29.

37 Ibid.

38 See the works of Eybler, Schiedermayer, Hummel, Cherubini (and Preindl) in the 1829 inventory (Szkladányi *op. cit.* p. 41).

39 Anton Diabelli (1781-1858)

40 Fashion dictate took less effect in church music at that time, the small maestros preferred to use the language of the classics. In the "peripheric" churches in Hungary, there was an even stronger adherence to the customary repertoire: for example, in the Veszprém cathedral not only works by Haydn and Mozart were continuously played, (1829, 1836, 1837, and 1807, 1825-26, 1840, 1843 etc.), but works by "local" composers too: such as works by Joseph Bengraf (1745-1791) and Franz Novotni (1828-1839 and 1818, 1826, respectively).

41 E.g. Masses in E major (N 26): 1815-1836, C major (N 27): 1807-1812, C major (N 28): 1828-1831, C major (N 29): 1819-1827, or *Missa brevis*, G major (N 37): between 1810 and 1832, altogether on 25 occasions!

42 With regard to the performance of the Deppisch works, see in detail below.



The revival of culture and the reorganisation of music of an earlier depopulated town after resettlement, could only occur with external help and with the following of external samples: as a first step the Catholic church music spread all over Europe and following Viennese taste, could only be relearned. A similar process should be witnessed in the whole of Hungary, although in some places the temporary sojourn of one or the other higher ranking composer resulted in a short upswing,<sup>43</sup> in other places – almost unexpectedly – an outstanding Hungarian composer emerged,<sup>44</sup> in the majority of the churches the newly setting Bohemian, German or Austrian musicians, skilled and decent small maestros and their rooted offsprings determined the profile of the orchestras.<sup>45</sup> Among the church ensembles of different fate, the Pécs cathedral and its about 150 years of "flourishing" represented a special colour: the mostly direct and continuous Viennese link ensured a higher than average standard for the local ensemble. Nevertheless, instead of the compositions of renowned maestros resettled from Vienna, we chose to publish the works of *Valentin Deppisch*,<sup>46</sup> who never reached the rank of regens chori, as due to his renown and respected successors, the continuous culture can well be demonstrated through his long-standing works in the repertoire of the orchestra.

## 2. Valentin Deppisch (1746?-1782)

According to the July 1, 1769 note in the chapter records of the Pécs cathedral, upon the request of Valentin Deppisch, "it has been decided to employ the named musician in the orchestra, with the same remuneration as the other musicians."<sup>47</sup> Who was this musician and composer, who lived such regrettably short "Mozartian" life?

His name and activity were first mentioned by József Taksonyi in 1935.<sup>48</sup> Kornél Bárdos dealt with him in 1976, considerably expanding and improving our knowledge about him.<sup>49</sup> Although our own research also discovered a few further data, which helped us to better interpret the earlier ones, the biography of Deppisch remained lacking in several points.

The name itself is of Bavarian origin, it is a Middle-high German name: *täppisch* or *tolpatschig*, meaning unskilled or clumsy.<sup>50</sup> Deppisch's settlement in Pécs may have been due to the German emigration and settlement in the 18th century, but it is more possible that he came from Austria: in Vienna and in Styrian Fürstenfeld near to the Hungarian frontier, families of such name are still living.<sup>51</sup>

His name can be found in various forms on period documents and his work: Deppisch, Depisch, (Depischo), Depich, Depits, Depitsch, Depics, Debisch, Debitsch, Tepich, Tepits and Tepics.<sup>52</sup> This was natural in 18th century Pécs, where in addition to Hungarian and a German speaking minority, a considerable number of Serbo-Croatians also lived, so that we know several Terzics and Topics family names. From the versions, we

43 See primarily Dittersdorf's work in Nagyvárad between 1765-1769. (Albrechtsberger as the organist of the Győr cathedral left much less of an imprint behind.)

44 For example, Benedek Istvánffy (1733-1778) in Győr. See his works in *Musicalia Danubiana 3*, Budapest 1984.

45 Dobszay, László, *Magyar zenetörténet* [History of Hungarian music] Budapest 1984, pp. 270-271.

46 Other composers who worked in the cathedral but were not mentioned so far: Peter Pack (conductor before 1742, his works were lost), and Martin Schaumon from Nagyszombat (he was a member of the orchestra between 1762-1782 and two of his works survived).

47 Chapter Archives of the Pécs Cathedral, Chapter records (henceforth CA Cr), v. III. p. 492: "Secundo: Ad Instantiam Valentini Depisch semet in Chori Musicum recipi desiderantis determinatum est: ut antelatus Instans Officio Musici fungatur, idem, quod alii Musici, salariorum habiturus." See Bárdos, *Pécs*, p. 39, and Taksonyi, József, *Pécs egyházzenei művelődése a XVIII. században* [Musical culture in Pécs in the 18th century] (Pécs 1935), p. 42.

48 Taksonyi *op. cit.*, *passim*.

49 Bárdos *op. cit.* pp. 39-40, 42 and 45-48.

50 *Deutsches Namen-Lexikon* (München 1967) p. 95.

51 The only period mentioning of the identical surname in: Bárdos, *A tatai*, p. 135, no. 400: Michael Haydn: *Vier Deutsche Choral-Vespere*, ... herausgegeben von Johan Baptist Depisch ... im Verlage der Mayrschem Buchhandlung, 1795. (C.f. Music Department of the National Széchényi Library, shelf-mark: Z 42921.)

52 On autographe title-pages and documents: deppisch (*Sinfonia*, and accounts of 1781 and January 1, 1781 – see facsimile 8), Depisch (*Missa in C – 1775*, *Offertorium pro festo Corporis Christi "Lauda Sion"*, *Lauda Sion*), Depischo (*Missa in C – 1777*, *Missa in C – No. 3*, *Magnificat*). In copied titles and other documents: Depich (inventory of 1798), Depits (Pécs parish church, *Matricula baptisatorum* /henceforth Mb/ v. VI, pp. 36 and 87), Depitsch (Mb v. V, p. 315 etc.), Depics (Mb v. VI, p. 87), Debisch (*Motetto de Sanctis*, Novotni's handwriting), Debitsch (on the cover of the vespers), Tepich (Mb v. V, p. 167), Tepits (CA Cr v. VI, p. 230, Mb v. V, p. 247 etc.) and Tepics (*Missa in C – No. 4*, in the *Matricula copulatorum* of the parish church (henceforth Mc), v. II, p. 270, and CA Cr, January 1, 1772 etc.).

accept the Deppisch, as it appeared on some autographs, and as a signature on some recently found bills he wrote. As an interesting detail, it should be noted that he often wrote his surname with a small letter.<sup>53</sup>

In addition to *Valentin*, he may have had another first name although as far it is known he did not use it. The print of Valentin Deppisch's seal or signet ring is known, in which the following artistically coupled letters can be read: JV DE M.<sup>54</sup> In our opinion, the solution of the monogram is the following: *Josephus Valentinus Deppisch Musicus*. There is another argument which supports the name Joseph. Musicians including Deppisch frequently undertook to be the godparents of each other's children. In most cases, the godchild receives one name of the godparent. According to a baptising note of July 23, 1770, Deppisch was the godfather of *Josephus Valentinus*, the son of Andreas Knoth (Gnadt).<sup>55</sup> In connection with the letter "M": he always signed his bills as "musicus".

Thus, Valentin Deppisch came to Pécs in 1769, as a young man of 23. As there are no data about a wedding, perhaps he arrived as a married man. However, it is not improbable that his wife came from the neighbourhood of Pécs and the birth of their many children, starting in 1773, also indicates a later wedding. The music-loving woman regularly sang in the choir of the church on major holy days.<sup>56</sup>

There were five children born from the marriage of Valentin Deppisch and Magdalena Dorn:<sup>57</sup> *Sebastianus* (April 18, 1773–July 3, 1773), *Joannes Nepomucus* (April 18, 1774–December 21, 1775), *Sebastianus* (December 2, 1775–?), *Elisabetha* (September 6, 1779–June 24, 1780) and *Joannes Nepomucus* (June 22, 1781–February 17, 1783).<sup>58</sup> From among them, the third one, Sebastianus may have survived, but his name cannot be found in any register.

Deppisch's first home in Pécs was in the *Obere Franciscaner Gasse*, which was bought by him for 230 Rhine forints on January 10, 1772.<sup>59</sup> In 1774, the family already lived in *Caposvarer Gasse*.<sup>60</sup> The reason for the move was that Bishop György Klimó had a new girls' educational institute built on the plot.<sup>61</sup>

Only these few data about the living conditions of Deppisch were preserved by the period documents. When outlining his church activities, we can only rely on a few pay roll details, inventories and records.

As the Chapter records about his employment were very brief, it can only be presumed that he was employed as a second organist in 1769. Although this is a higher rank, his salary was the same as that of the other musicians.<sup>62</sup> On January 1, 1778 he was promoted to first organist, to replace Joseph Fuckinger, the deceased priest-musician; according to the records, as the next in rank. This meant an increase of 25 forints.<sup>63</sup>

Traditionally the duty of the conductor (*regens chori*) and the organists in Pécs included the tuition of singing boys (descantists), and the ensurance of their accommodation and board. In 1772, Deppisch provided accommodation for one,<sup>64</sup> and in 1779 for two descantists.<sup>65</sup> The organists of the cathedral were always

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53 Archives of the County Baranya (henceforth Archives), Schmidt legacy, 1796, v. IV. 10036, no. 277: accounts from 1781 (see facsimile 8).

54 Ibid.

55 Mb, v. V, p. 167. In the same volume also on pp. 278, 285, 327, 356, 375, 401, and v. VI, p. 97, respectively, appears as godfather.

56 CA Cr, v. VI, p. 221, no. 7 (see Taksonyi *op. cit.* p. 52 and Bárdos *op. cit.* p. 50)

57 The name became known in connection with the purchase real estate in 1784 (Archives, Protocollum Fassionum 1780-1785, p. 119, no. 414). At that time she was already the wife of Deppisch's successor, Franz Novotni, the musician and composer (CA Cr v. 230, no. 6, April 17, 1782). She is described as 33 when she married Novotni (see Mc v. II, p. 270, April 22, 1784), thus she must have been born around 1751. However, on her death on June 19, 1805, she was 60, according to the register, which means she was born around 1745 (Matricula defunctorum of the Cathedral, v. I, p. 35).

58 See (1) Mb v. V, p. 247 no. 129 and the Matricula defunctorum of the parish church (Md), v. II, p. 86; (2) Mb v. V, p. 271 no. 148 and Md v. II, p. 112; (3) Mb v. V, p. 315, no. 417.; (4) Mb v. VI, p. 36, no. 318 and Md v. II, p. 161; (5) Mb v. VI, p. 87, no. 238 and Md v. II, p. 189. (Bárdos *op. cit.* p. 40 only mentions the day of the death of the first two children.)

59 Archives, 1772 records, no. 65, c.f. Madas, József, *Pécs-belváros telkei és házai, Adatgyűjtemény* [Plots and houses in the Down-Town of Pécs] (Pécs 1978) p. 451. (Now: 15, King Mátyás Street.)

60 Now: 7-9, János Hunyadi Street (Madas, *op. cit.* p. 190).

61 Madas *op. cit.* p. 451.

62 In 1769, he was paid 200 forints a year, and as a deputatum he received 24 butts of wheat and 24 gallons of wine. Later the Chapter increased the salaries by 30 forints, then replaced the deputatum by 100 forints, thus at the end of 1777, his annual salary was 330 forints (Bárdos *op. cit.* pp. 44-45).

63 CA Cr v. IV, p. 311 no. 14: October 28, 1777. In Bárdos (*op. cit.* p. 46, note 225) the Chapter's decision is incorrectly dated as May 28.

64 CA Cr v. IV, no. 6: April 22, 1772.

65 The name of the latter is known: Winter was of Moravian background, and Jankovszky, a Hungarian from Veszprém. Both attended the Jesuit school in Pécs. For the education and board of the descantists, Deppisch was paid 100 forints and 6 butts of wheat per child. (Bárdos *op. cit.* p. 46.)

responsible for the organ of the parish church too: in 1780, Deppisch and the recently employed new second organist, Anton Wilfling<sup>66</sup> reported to the magistrate that this organ was in a very bad condition.<sup>67</sup>

In addition to fulfilling church services, Deppisch also strived to enrich the repertoire. His continuous activity as a composer was indicated by the fact that from 1779 to his death – but perhaps already earlier – he was paid an annual sum of 75 forints for composing, according to the confirmation of the receipt for the money *pro fatiguis extraordinariis*.<sup>68</sup> However, this does not mean that he only composed since 1779, for the note "1<sup>o</sup> Jan: 775" of the *Lauda Sion* and "20<sup>mo</sup> Augusti 1775" of the Mass in C major referred to the performance, while the date "Mense 9<sup>br</sup> 777" of the Mass in C major most probably referred to the time of the composition.<sup>69</sup>

The collection of the cathedral preserves altogether 21 Deppisch works for posterity.<sup>70</sup> However, it is surprising that the 1798 inventory, prepared by Novotni (the husband of Deppisch's widow), only included two of his works: the *Veni Sancte* and the *Magnificat*.<sup>71</sup> The explanation may be that the other works remained in Deppisch's legacy. Most probably part of the scores were included in the church collection after the death of Novotni following the probate.<sup>72</sup> But the more recent 1829 inventory, made by the *regens chori* Geörg Lickl, only included eleven works: 1 short Mass, 3 offertories, 2 Vespers, and the *Requiem*, the *Libera*, the *Te Deum*, the *Veni Sancte* and the *Magnificat*.<sup>73</sup> (An interesting feature of the document is that the inventory compiled according to genres, mentions Deppisch in the list of Masses as the *regens chori* of the cathedral.)

Valentin Deppisch died on March 14, 1782. According to the death certificate, "Valentinus Depitsch was married, the best musician of the cathedral, an exemplary Christian, who died at the age of 36 in grace."<sup>74</sup> His widow Magdalena approached the Chapter for financial aid. In her application, she offered that similarly to the past, she will continue to sing in the choir at major holy days.<sup>75</sup>

Having reached the end of the rough biography, the further fate of Deppisch's former domiciles should be mentioned. None of the listed buildings survived, during the construction work of the 18th and 19th centuries, both were replaced by major public buildings. Today, the Pécs Faculty of the Ferenc Liszt Academy of Music operates in the building, which replaced the first Pécs home of the composer. Franz Novotni moved into the other apartment, which Deppisch bought in 1774; and the same house was bought in 1818 by the then *regens chori*, Johann Georg Lickl, and in the mid-century, János, the fourth son of Lickl, who composed works of Hungarian manner, owned the building. The demolished building was replaced in 1889 and in 1936 by the Cathedral's singing school, the Gregorianum, which is still extant.<sup>76</sup>

It is a coincidence, nevertheless, symbolic.

### 3. Deppisch's Works

Deppisch, the musician and composer, engaged by the Cathedral, naturally primarily composed church works. Twenty one of his works are extant, including several large-scale pieces (four Masses, each in C major, a Requiem, and two Vespers, etc.), which enable us to gain a definite picture about his composer's profile. His

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66 Bárδος *op. cit.* p. 44.

67 Archives, 1780 records, no. 323, p. 162.

68 Archives, Schmidt legacy, (see note 53): "Quietantia Super florenis Septuaginta quinque, quos infrascriptus in sortem Salarii pro fatiguis extraordinariis incipiendo a 1a Januarii usque ultimam decembris ejusdem anni ex Cassa Cathedralis Ecclesiae rite percepti, super quibus D. Rationistam hisce quieto, Sigl. V: Ecclesiis die ultimae decembris 1781. Valentinus deppisch musicus." (See facsimile 8 and also Bárδος *op. cit.* pp. 46-47.)

69 See below (the catalogue of the works).

70 Sources: Cathedral of Pécs, shelf-marks: D 57-78. Microfilms: Music Department of the National Széchényi Library, FM 4/19820-19837.

71 CA Arch. Priv. Fasc. 93. no. 16. (See Bárδος *op. cit.* 56-57, and Taksonyi *op. cit.* p. 55.)

72 CA Arch. Priv. Fasc. 31. 1809. (Bárδος *op. cit.* p. 63.)

73 CA, the description of the cathedral, 1829. no. 929. Sectio II. Apparatus Chori Musici. p. 233. (Szkładányi *op. cit.* p. 41.)

74 Md v. II, p. 176: "Valentinus Depitsch uxoratus Cath. Ecclesiae optimus musicus Christianus exemplaris, pie obiit an: 36." (Bárδος *op. cit.* p. 40: 1882 obviously appears as a printing error, Taksonyi *op. cit.* without an exact date and reference).

75 "... uti hactenus, ita imposterum solemnioribus festis in choro semet decantaturam ultro offerens." (CA Cr v. VI, p. 221, no. 7, see note 57.)

76 Madas *op. cit.* pp. 190-191, Szkładányi *op. cit.* p. 32.

extant symphonie and two arias in Italian further enrich this picture and indicate that in addition to church services – similarly to other musicians – he undertook a role in the music life of the town.<sup>77</sup>

However, his lengthy popularity in Pécs was not primarily due to this, but to his shorter church works. As indicated by the dates noted on the parts, between 1807 and 1817, Georg Lickl preferred to play his pieces. Most frequently one of the Pentecost offertoria was put on the programme, altogether on ten occasions between 1807 and 1816,<sup>78</sup> but he also played his motets (*Motetto de Sanctis* – 1807, *Motetto de Apostolis* – 1815,<sup>79</sup> 1817).

The extant sets of parts also indicate that not only these works appeared on the repertoire of the orchestra after the death of their composer. The study of the various manuscripts reveals that Franz Novotni also frequently dealt with Deppisch's works. In 1798, when arranging the church score inventory<sup>80</sup> he added titles to some works, or new covers and title-pages,<sup>81</sup> and copied Violone and Basso parts to other pieces.<sup>82</sup> The most interesting is the case of works to which Novotni copied (wrote?) voice parts. We can only guess whether these were copied from destroyed autograph parts or in replacement of lost parts based on an existing score? Or perhaps Novotni himself composed them, as it is very probable in the case of the plus movement of the bass solo in the offertorium *Aeterna Christi*.

Georg Lickl even used Deppisch's works in a bolder manner: in addition to introducing dynamics and instructions for the performers into the parts of the performed works,<sup>83</sup> he copied duple parts for the increased orchestra,<sup>84</sup> or replaced lost parts,<sup>85</sup> he frequently enriched the sound with new wind parts (2 *ob o cl*, or 2 *clno + timp*).<sup>86</sup> He transposed the *Alleluia* in B flat major and copied a new complete set of parts for one of the motets and added new text to the voice parts,<sup>87</sup> finally he fitted eight new parts to the *Libera* (2 vn, 2 cl, 2 cor, 2 fg), originally written for four voices and string bass.

As it is seen from this list, there are only three Masses, an offertorium and two arias about which we have no indication that they would have been played after the death of the composer.<sup>88</sup> Therefore, we selected for his volume from these popular church works, introducing one of the first clear-cut figure of the Pécs church musical traditions, with some representative pieces.

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77 The text of the two arias is linked with the concretely contemporary pattern. The beginning of the aria in F major (*Dove sono i bei momenti*) then emerges in Mozart's *Figaro*, in the aria of the Countess (act 3, scene 8, no. 20). In addition to this coincidence, most probably there is an actual borrowing in the text of the aria in G major, based on the text by the anonymous librettist in Nicola Piccini's *Il Barone di Torreforte*, which appears in his opera shown in Rome in 1765 (see Alfred Loewenberg, *Annals of Opera 1587-1940*, Geneva 1955, col. 279). The further premieres of the popular opera (Dresden 1766, Würzburg 1769 etc.), where Deppisch could become acquainted with the text, could help us to explore his pre-Pécs phase of life. Although it is true that the arias of the opera were also published in print in 1768: *Arie, nell'opera IL BARONE DI TORRE FORTE, del Sgr. NIC. PICCINI*, see *The Breitkopf Thematic Catalogue, The Six Parts and Sixteen Supplements 1762-1787*, ed. Barry S. Brook (New York 1966), p. 336, no. 16.

78 *Offertorium de Spiritu Sancto "Confirma hoc"*, see the thematic catalogue, no. 10.

79 Szkladányi *op. cit.* p. 32, Bárdos *op. cit.* Appendix, no. 57.

80 Bárdos *op. cit.* p. 56.

81 Catalogue, nos. 9, 15, 16 and facsimile 1.

82 *Ibid.* nos. 12 and 17.

83 *Ibid.* nos. 5, 6, 7, 8, 10 and 19.

84 *Ibid.* nos. 10 and 13.

85 *Ibid.* nos. 2, 7 and 9.

86 *Ibid.* nos. 6, 8, 11, 15, 16, 18, 20 and facsimile 7.

87 *Motetto de Apostolis*, no. 14.

88 See catalogue nos. 1, 3, 4, 12 and 21, 22.

# Thematic Catalogue of Deppisch's Works

## I. Sacred Works: Mass, Requiem, Vespers etc.

### 1. Missa in C (1775)

#### Kyrie

Adagio Allegro

C Ky-ri-e e-lei-son, e-lei-son Ky-ri-e, Ky-ri-e

#### Gloria

Allegro molto

C Glo-ri-a in ex-cel-sis De-o, glo-ri-a, et in ter-ra pax

#### Credo

Allegro

VI.I Credo, cre-do in u-num De-um

#### Sanctus

Adagio Allegro

C San-ctus, San-ctus ple-ni sunt coe-li et ter-ra

#### Benedictus

Adagio

VI.I Be-ne-di-ctus, qui ve-nit

#### Agnus

Largo

A A-gnus De-i, qui tol-lis pec-ca-ta mun-di

Source A:

Autograph title-page:

20<sup>mo</sup> Augusti 1775 / (No 4) / MISSA in C / a / CANTO ALTO / TENORE, BASSO / 2 Violini, (2 Oboe,) /  
2 Clarini, / 2 Corni, / Timpani, / e / Fondamento / Depisch

Autograph parts: CATB, 2 Vn, 2 Cor, 2 Clno, Timp, Org

Source B:

Copied title-page:

*No 4 / Missa In C / a / Canto = Alto / Tenore = Basso / Violino Primo / Violino secondo / Clarino Primo / Clarino secondo / Corno Primo / Corno secondo / Oboa primo [!] / Oboa secondo [!] / Tympano / et Organo / Del [Sig.] Tepics*

Copied parts: CATB, 2 Vn, 2 Cor, 2 Clno, Timp, Org (copyist "I") – Vln (other copyist)  
+ 2 Ob. (autograph)

Source: Pécs, Cathedral, D 58

Catalogue reference: Bárdos Pécs, Appendix no. 41

Microfilm: National Széchényi Library, Music Department, FM 4/19823

## 2. Missa in C (1777)

### Kyrie

Allegro

VI.I

C Ky-ri-e e-lei-son, e-lei-son

### Gloria

Allegro

VI.I

C Glo-ri-a in ex-cel-sis De-o

### Credo

Allegro

C Cre-do in u-num De-um, Pa-trem om-ni-po-ten-tem, fa-cto-rem coe-li

### Sanctus

Adagio

C San-ctus, San-ctus, San-ctus Do-mi-nus

### Benedictus

Andante

VI.I

C Be--ne-di-ctus, qui ve-nit

### Agnus

Largo

C A-gnus De-i, qui tol-lis pec-ca-ta mun-di

Autograph title-page:

*Mense 9<sup>bris</sup> 777. / N° 1. / Missa in C / a / Canto, Alto, / Tenore, Basso, / 2 Violini / 2 Clarini / ed / Organo  
(con) / (Violone) / De(p)psicho.*

Autograph parts: CATB, 2 Vn, 2 Clno, Org, Vlne  
+ Timp (Lickl)

Source: Pécs, Cathedral, D 57

Catalogue reference: Bárdos Pécs, Appendix no. 43

Microfilm: National Széchényi Library, Music Department FM 4/19820

### 3. Missa in C

#### Kyrie

Adagio Allegro

B Ky-ri-e e-lei-son Ky-ri-e e-lei-son, e-lei-son

#### Gloria

Allegro

C Glo-ri-a, glo-ri-a in ex-cel-sis

#### Credo

Allegro

C Cre-do, cre-do, cre-do in u-num De-um, in u-num Pa-trem o-mni-po-ten-tem, fa-cto-rem coe-li

#### Sanctus

Adagio

C San-ctus, San-ctus, San-ctus Do-mi-nus De-us Sa-ba-oth

#### Benedictus

Andante

C Be-ne-di-ctus, qui ve-nit in no-mi-ne Do-mi-ni

#### Agnus

Largo

B A-gnus De-i, qui tol-lis pec-ca-ta mun-di

Autograph title-page:

*No 3. / Missa in C / a / Canto, Alto, Tenore, Basso / Violino primo e secondo / Clarino primo e secondo /  
Oboe solo / Timpani / e / Fondamento / Depischo.*

Autograph parts: CATB, 2 Vn, Ob solo, 2 Clno, Timp, Org  
+ Vlne (by a copyist)  
Source: Pécs, Cathedral, D 59  
Catalogue reference: Bárdos Pécs, Appendix no. 42  
Microfilm: National Széchényi Library, Music Department, FM 4/19822

#### 4. Missa in C

##### Kyrie



##### Gloria



##### Credo



##### Sanctus



##### Benedictus



##### Agnus



(No title-page, no complete set of parts)

Copied parts: 2 Vn, Timp, Vlnc (Lickl) Org (Novotni?)

Source: Pécs, Cathedral, D 70  
Catalogue reference: Bárdos Pécs, Appendix no. 44  
Microfilm: National Széchényi Library, Music Department, FM 4/19833



## 5. Requiem in Es

### Requiem

Adagio

VI.I *pf* C Re-qui-em ae-ter - nam, ae-ter - nam

### Kyrie

Moderato

B Ky-ri - e e - lei - son, e - lei - son

### Ad Graduale - Tuba mirum

Largo

VI.I *f* B Tu - ba mi - rum spar - gens so - num

### Pie Jesu

Adagio

C Pi - e Je - su, pi - e Je - su do - na e - is re - qui - em

### Ad Offertorium - Circumdederunt

Grave

VI.I *f* C Cir-cum-de-de-runt me ge-mi-tus mor-tis

### Aria

Adagio

VI.I C A - mi - ci me - i et pro - xi - mi me - i

### Sanctus

Adagio

C San-ctus, San-ctus, San-ctus Do-mi-nus De-us Sa - ba - oth

### Benedictus

Andantino

C Be - ne - di - ctus, qui ve - nit, qui ve - nit in no - mi - ne Do - - mi - ni

### Agnus

Adagio

VaI C A - gnus De-i, qui tol - lis pec - ca - ta mun - di

(No title-page)

Autograph parts: CATB, 2 Vn, 2 Ob., 2 Cor, Org, Vlnc

(+additions by Lickl, e.g. at the end of Vn I, II)

Source: Pécs, Cathedral, D 68<sup>1</sup>

Catalogue reference: Bárdos Pécs, Appendix no. 45

Microfilm: National Széchényi Library, Music Department FM 4/19831

6. *Vesperae in C* [I – see in this volume]

*Dixit*

Allegro



C Di-xit Do-mi-nus Do-mi-no me-o: se-de a dex-tris me-is

*Confitebor*

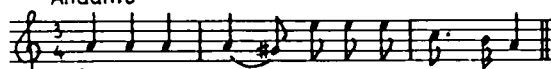
Andante



C Con-fi-te-bor ti-bi Do-mi-ne, in to-to cor-de me-o

*Beatus vir*


Andante



C Be-a-tus vir, qui ti-met Do-mi-num

*Laudate pueri*

Vivace



C Lau-da-te pu-e-ri Do - mi - num

*Laudate Dominum*

Vivace



B Lau-da-te Do-mi-num o-mnes gen-tes, lau-da-te

*Magnificat*

Grave

Allegro



C Ma-gni-fi-cat a-ni-ma me-a Do-mi-num, et ex-sul-ta-vit spi-ri-tus me-us

Title on the cover:

14/2 / *Vesperae / de Confessore / a / 4. Vocibus / 2 Violinis / 2 Clarinis / Tympanis / Violone et Organo /*  
*Auctore Debitsch*

1 In the 18th century a copy was also found in the collection of the Kalocsa Cathedral (see the inventory of 1783: Kalocsa, Library of the Cathedral, MS 17), and was preserved in the church material even in 1880 (inventory of 1880, Chapter Archives, 185/880. IV. *Missae de Requiem figurales*, 3. Depits).

Copied parts: CATB, 2 Vn, Org, Vln (with additions by Lickl)  
+ 2 Clno, Timp (Lickl)

Dates of performances: October 17, 1847 (Basso), August 19 and 20, 1852, and October 31, 1852 (at the end of the Clno II part)

Source: Pécs, Cathedral, D 77

Catalogue reference: Bárdos Pécs, Appendix no. 48

### 7. Vesperae in C [II]

#### Dixit

Allegro



VI. I *f* Di-xit Do-mi-nus Do-mi-no me-o: se-de a dex-tris me-is

Detailed description: This musical score is for the 'Dixit' section. It is written for VI. I (Violin I) in C major, 2/4 time, and marked 'Allegro'. The notation includes a forte dynamic (*f*), a triplet of eighth notes, a trill ('tr'), and a triplet of eighth notes ('3'). The lyrics are 'Di-xit Do-mi-nus Do-mi-no me-o: se-de a dex-tris me-is'.

#### Confitebor

Allegro



C Con-fi-te-bor ti-bi Do-mi-ne in to-to cor-de me - o

Detailed description: This musical score is for the 'Confitebor' section. It is written for C (Cello) in C major, 3/4 time, and marked 'Allegro'. The notation includes a staccato marking ('s'). The lyrics are 'Con-fi-te-bor ti-bi Do-mi-ne in to-to cor-de me - o'.

#### Beatus vir

Allegro

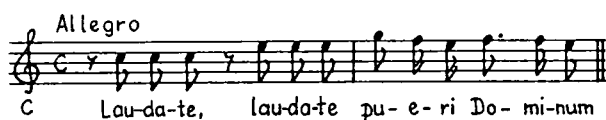


C Be-a-tus vir, be-a-tus vir, A qui ti-met Do - mi - num

Detailed description: This musical score is for the 'Beatus vir' section. It is written for C (Cello) in C major, 2/4 time, and marked 'Allegro'. The notation includes an accent marking ('A'). The lyrics are 'Be-a-tus vir, be-a-tus vir, A qui ti-met Do - mi - num'.

#### Laudate pueri

Allegro



C Lau-da-te, lau-da-te pu-e-ri Do-mi-num

Detailed description: This musical score is for the 'Laudate pueri' section. It is written for C (Cello) in C major, 2/4 time, and marked 'Allegro'. The lyrics are 'Lau-da-te, lau-da-te pu-e-ri Do-mi-num'.

#### Laudate Dominum

Allegro



C Lau-da-te, lau-da-te Do-mi-num o-mnes gen-tes

Detailed description: This musical score is for the 'Laudate Dominum' section. It is written for C (Cello) in C major, 2/4 time, and marked 'Allegro'. The lyrics are 'Lau-da-te, lau-da-te Do-mi-num o-mnes gen-tes'.

#### Magnificat

Adagio



C Ma-gni-fi-cat a - ni-ma Do-mi-num

Detailed description: This musical score is for the 'Magnificat' section. It is written for C (Cello) in C major, 2/4 time, and marked 'Adagio'. The lyrics are 'Ma-gni-fi-cat a - ni-ma Do-mi-num'.

(Title-page cf. above, at No 6)

Copied parts: CATB, 2 Vn, 2 Clno, Org, Vln (with additions by Lickl)  
+ Timp (Lickl)

Source: Pécs, Cathedral, D 78

Catalogue reference: Bárdos Pécs, Appendix no. 47

8. Magnificat in C – [see in this volume]

*Magnificat*

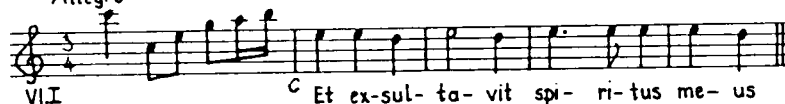
Adagio



C Ma-gni-fi-cat a-ni-ma me-a Do-mi-num

*Et exultavit*

Allegro



VI.I C Et ex-sul-ta-vit spi-ri-tus me-us

*Quia respexit*

Andante



C Qui-a re-spe-xit hu-mi-li-ta-tem an-cil-lae su-ae

*Quia fecit*

Largo



Ob. solo B Qui-a fe-cit

*Et misericordia*

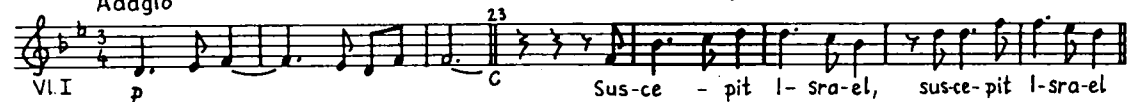
Un poco allegro



VI.I A Et mi-se-ri-cor-di-a e-jus

*Suscepit Israel*

Adagio



VI.I p C Sus-ce-pit I-sra-el, sus-ce-pit I-sra-el

*Sicut locutus est*

Andante



C Sic-ut lo-cu-tus est ad Pa-tres no-stros

*Gloria Patri*

Adagio



C T p f p Glo-ri-a Pa-tri, Pa-tri, glo-ri-a fi-li-o, fi-li-o

Autograph title-page:

29/2 / *MAGNIFICAT. / pro Festo Dedicacionis Ecclesiae. / a / Canto, Alto, / Tenore, Basso. / 2 Violini / 2 Clarinetti (in B obl.) / 2 Oboe (obl.) / 2 Clarini / Timpani / ed / Organo. / Depischo.*

Autograph parts: CATB, 2 Vn, 2 Cl, 2 Cln, Timp, Org (with additions by Lickl)  
+ Fl, Fg (Lickl)

Source: Pécs, Cathedral, D 65

Catalogue reference: Bárdos Pécs, *Appendix* no. 60

Microfilm: National Széchényi Library, Music Department FM 4/19828

## II. Short sacred works

### 9. *Te Deum in C* [see in this volume]

Allegro

VI.I  
Te De- um lau-da - mus

Title on the cover (written by Franz Novotni):

35/1 / *Te Deum laudamus in C. / a / 4 Vocibus, / 2 Violinis, / 2 Obois obl., / 2 Clarinis, / Tympanis / Violone et / Organo. / Auth: Val: Deppisch.*

Autograph parts: CATB, 2 Vn, 2 Ob., 2 Cln, Timp, Org  
+ Vlne (Lickl)

Source: Pécs, Cathedral

Catalogue reference: Bárdos Pécs, *Appendix* no. 46

### 10. *Offertorium de Spiritu Sancto in C "Confirma hoc"*

Andante

VI.I  
Con-fir-ma, hoc. De-us quod o- pe- ra - - tus es in no - bis

Title on the cover (written by a copyist):

*Offertorium / De Spiritu Sancto / Soprano, Alto, / Violino Primo, et secundo, / Violon, et Violoncello. / Organo. / Author, V: Depisch. [orig. Debisch]*

Copied parts: 2 Vn, Org, Vlne  
+ C, A, Va (written by Novotni, amended by Lickl)  
+ 2 Vn (duple parts), 2 Fl (Lickl)

Dates of performances (on the last page of the cover): 1807, 1809 (2x), 1810, 1811, 1812, 1813, 1814, 1815, 1816.

Source: Pécs, Cathedral, D 72

Catalogue reference: Bárdos Pécs, *Appendix* no. 53

Microfilm: National Széchényi Library, Music Department FM 4/19835

### 11. *Offertorium in F "Confirma hoc"* [see no. 14]

VI.I

Parts: SA, 2 Vn, Va, Vln ( ? )  
 Source: Pécs, Cathedral  
 Catalogue reference: Bárdos Pécs, Appendix no. 56

12. *Offertorium pro festo Corporis Christi in D "Lauda Sion"*

Allegro moderato

VI.I *f* 40 *S* *B* Lau-do, lau - da Si - on Sal - va - to - rem

Autograph title-page:

*No. 107. / OFFERTORIUM / pro Festo SS. Corporis Christi / a / Canto, Alto / Tenore, Basso / Basso solo / 2 Violini, 2 Clarini / Timpani / ed / ORGANO. / Depisch*

Autograph parts: B solo, CATB, 2 Vn, 2 Clno, Timp, Org  
 + Basso (Novotni?)

Source: Pécs, Cathedral, D 67  
 Catalogue reference: Bárdos Pécs, Appendix no. 54  
 Microfilm: National Széchényi Library, Music Department FM 4/19830

13. *Offertorium in C "Aeterna Christi"*

Allegro

*C* Ae-ter-na Chri-sti mu- ne-ra A-po-sto- lo - rum glo-ri- am

(No title-page)

Copied parts: CATB, 2 Vn, 2 Clno, Timp, Org (at the end of B part a plus item for Basso solo: *In omnem*, the organ part from *In omnem* written by Novotni)  
 + Org (duple part by Novotni)  
 + Vn I (duple part by Lickl)

Source: Pécs, Cathedral, D 66  
 Catalogue reference: Bárdos Pécs, Appendix no. 55  
 Microfilm: National Széchényi Library, Music Department FM 4/19829

14. *Motetto de apostolis in F "Coeli enarrant"* [see no. 11]

Andante

VI.I 23 *S* *C* Coe - li e - nar - rant glo - ri - am De - i

Title on the cover:

*Motetto / de Apostolis, et de Feria 2 Pentecos: / (3 Pascali:) / a / Canto Alto / Violino primo / Violino Secondo / et / Organo / Del Sig: Val Depisch.*

Copied parts: S, A, 2 Vn, Org  
 + S, A, 2 Vn, Basso (Lickl – with new words: *Intonuit de caelo*)

Dates of performances: 1815, 1817  
 Source: Pécs, Cathedral  
 Catalogue reference: Bárdos Pécs, Appendix no. 58

15. *Motetto de sanctis in C "Laudemus Dominum"*

Allegro

*S* *C* A Lau-de-mus Do- mi-num in san-ctis e- jus, lau-de-mus e- um in tim-pa-nis et cho-ro

Title-page (written by Novotni):

*No 58. / Motetto de Sanctis in C: / a / 4tro Voci / 2 Violini / 2 Clarini, / Tympani, / Violone con / Organo. / Del Sig: Val: Debisch.*

Copied parts: CATB, 2 Vn, 2 Clno, Timp, Org, Vln  
+ 2 Ob (by Lickl, but the *Andante* by a copyist)

Date of performance: August 20, 1807

Source: Pécs, Cathedral, D 64

Catalogue reference: Bárdos Pécs, *Appendix* no. 58

Microfilm: National Széchényi Library, Music Department FM 4/19827

### 16. *Veni Sancte in C*

Allegro

C Ve - ni San - cte Spi - ri - tus et e - mit - te cae - li - tus

The image shows a musical score for 'Veni Sancte in C'. It is in 3/4 time and begins with a treble clef and a common time signature. The tempo is marked 'Allegro'. The melody consists of quarter and eighth notes, with some slurs. The lyrics are written below the notes: 'C Ve - ni San - cte Spi - ri - tus et e - mit - te cae - li - tus'.

Title on the cover (written by Novotni):

*36/1 / Veni Scte Spiritus / a / 4<sup>uor</sup> Vocibus, / 2<sup>bis</sup> Violinis / 2<sup>bis</sup> Clarinis, / Tympanis et / Organo / Authore Val: Deppisch.*

Autograph parts: CTB, 2 Vn, 2 Clno, Timp, Org  
+ A, Vln (Novotni)  
+ Ob o Cl (Lickl)

Source: Pécs, Cathedral, D 74

Catalogue reference: Bárdos Pécs, *Appendix* no. 49

Microfilm: National Széchényi Library, Music Department FM 4/19837

### 17. *Lauda Sion in F*

Recitativo Duetto, Adagio affettuoso

C Ma-gni-fi-ca-te Do-mi-num me-cum VI I Lau-da, Si-on, Sal - va - to - rem

The image shows a musical score for 'Lauda Sion in F'. It is in 3/4 time and begins with a treble clef and a common time signature. The tempo is marked 'Recitativo' and 'Duetto, Adagio affettuoso'. The melody consists of quarter and eighth notes, with some slurs. The lyrics are written below the notes: 'C Ma-gni-fi-ca-te Do-mi-num me-cum VI I Lau-da, Si-on, Sal - va - to - rem'.

Autograph title-page:

*1° Jan: 775. / N° 30. / a / CANTO. ALTO. / TENORE. BASSO. / 2. Violini / e / Fondamento. / Depisch*

Autograph parts: CATB, 2 Vn, Org  
+ Vln (Novotni)

Source: Pécs, Cathedral, D 63

Catalogue reference: Bárdos Pécs, *Appendix* no. 50

Microfilm: National Széchényi Library, Music Department FM 4/19834

### 18. *Alleluja in C*

Allegro

C Al - le - lu - ja, al - le - lu - ja

The image shows a musical score for 'Alleluja in C'. It is in 3/4 time and begins with a treble clef and a common time signature. The tempo is marked 'Allegro'. The melody consists of quarter and eighth notes, with some slurs. The lyrics are written below the notes: 'C Al - le - lu - ja, al - le - lu - ja'.

(No title-page)

Autograph parts: CATB, 2 Vn, 2 Clno, Timp, Org  
+ 2 Ob o Cl (Lickl)  
+ Vln (Novotni)  
+ Org, Vln (in B flat major, by Lickl)

Source: Pécs, Cathedral, D 71

Catalogue reference: Bárdos Pécs, *Appendix* no. 59

Microfilm: National Széchényi Library, Music Department FM 4/19834

### 19. *Libera in Es*

Adagio  
S  
Li-be-ra, li-be-ra me, Do-mi-ne de mor-te ae-ter-na, in die il-la tre-men-da

Title on the cover:

10/1 / *Libera me Domine. / a / Canto Alto Tenor [!] Basso / 2 Violini 2. Clarinetti / 2 Corni et Fagotto / Violone. / Del Signore Depisch.*

Autograph parts: SATB, Vln (additions by Lickl)  
+ 2 Vn, 2 Cl, 2 Cor, Fg (2x) (Lickl)

Source: Pécs, Cathedral, D 73

Catalogue reference: Bárdos Pécs, Appendix no. 45/a

Microfilm: National Széchényi Library, Music Department FM 4/19836

## III. Secular works

### 20. *Sinfonia in B*

I.

Allegro  
VI.I p

II.

Andante  
VI.I p forz. p forz. p f p f p fz

III.

Minuetto I  
VI.I Ob. I, II

IV.

Presto  
VI.I f p

Autograph title-page:

Nº. 90. / *Sinfonia in b / a / Violino primo, / Violino secondo, / 2 oboe obl / 2 Corni / Viola / e / Basso. / (deppisch.)*

Autograph parts: 2 Vn, Va, Ob I, 2 Cor, Basso  
+ 2 Cl (Lickl)

Source: Pécs, Cathedral, D 69

Catalogue reference: Bárdos Pécs, Appendix no. 40

Microfilm: National Széchényi Library, Music Department FM 4/19832



21. Aria in F "Dove sono i bei momenti"

Andante

VI.I *f* Do-ve so-no i bei mo-menti del fe-li-ce no-strò-a-mor

The image shows a musical score for Violin I. It is in the key of F major and 4/4 time. The tempo is marked 'Andante'. The score begins with a forte dynamic (*f*). The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. There is a first ending bracket over measures 17 and 18, with a second ending bracket over measures 19 and 20. The lyrics are 'Do-ve so-no i bei mo-menti del fe-li-ce no-strò-a-mor'.

Autograph title-page:

ARIA in F / a / ORGANO SOLO / Violino primo / Violino secondo / Viola / e / Basso. / [in pencil: Depisch]

Autograph parts: S solo + Basso, 2 Vn, Va obl.

Source: Pécs, Cathedral, D 61

Catalogue reference: Bárdos Pécs, Appendix no. 51

Microfilm: National Széchényi Library, Music Department FM 4/19824

22. Aria in G "Se la vaga Iodoletta"

Andantino

VI.I *f* Se la va - ga, se la va - ga lo - do - let-ta

The image shows a musical score for Violin I. It is in the key of G major and 4/4 time. The tempo is marked 'Andantino'. The score begins with a forte dynamic (*f*). The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. There is a first ending bracket over measures 22 and 23, with a second ending bracket over measures 24 and 25. The lyrics are 'Se la va - ga, se la va - ga lo - do - let-ta'.

Autograph title-page:

Aria in G / de Beata Virg: / a / Soprano solo / Violino primo / Violino secondo / Flauto primo / Flauto secondo / Viola / e / Basso. / [below it an incipit] / (Depisch)

Autograph parts: S solo, 2 Vn, Va, 2 Fl trav., Basso  
+ Vlne (copy)

Source: Pécs, Cathedral, D 62

Catalogue reference: Bárdos Pécs, Appendix no. 52

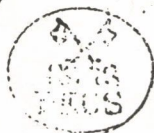
Microfilm: National Széchényi Library, Music Department FM 4/19825



## Facsimiles

$\frac{35}{1}$   
Te Deum Laudamus. in C.

<sup>or</sup>  
4 Vocibus,  
2 Violinis,  
2 Obois obl.,  
2 Clarinis,  
Tympanis  
Violone et  
Organo.



Auth: Val. Deppisch.

Facsimile 1: A Te Deum címlapja (Novotni kézírása)

Title-page of the Te Deum (Novotni's handwriting)

35 Violino primo.  
Allegro.



*Te Deum*

Facsimile 2: *Te Deum*, VI. I szólam, autográf

*Te Deum*, Vn I part (autograph)

M  $\frac{29}{2}$

MAGNIFICAT.

pro Festo Dedicationis Ecclesiae.

Canto, Alto,  
Tenore, Basso,

2 Violini

2 Clarinetti in B. oblg.

2 Oboe oblg.

2 Clarini

Timpani

ed.

Organo.



Depischa.

15

29  
2

*Violino primo.*

*Adagio.*

*agnificat*  
*Allo*

*Et exultavit* *pia:*

*pia*

*Andante. pia!*

*Quia respexit.*

*Andante.*

*de*

PECS

Facsimile 4: Autográf szólam, Georg Lickl betoldásaival

Autograph part with the additions by Georg Lickl

nomen e = ius Quia fecit mi = hi  
 magna fecit mihi magna qui potens po = tens est et  
 San = ctum nomen eius Sanctum et Sa = ctum  
 nomen e = ius sanctum sanctum nomen e = ius.  
 Et misericordia eius. fecit potentiam poten = ti =  
 = am in brachio suo disper = sit superbos superbos  
 mente Cordis Sa = i et exal =  
 = tarit exal = tarit hu = = mites re =  
 ple = vit bonis et di = vites dimisit in =  
 = a nens

Facsimile 5: Magnificat, az autográf Basso szólam 1<sup>v</sup> oldala  
 Magnificat, page 1<sup>v</sup> of the Basso part (autograph)



14  
2

D 77

# Canto



*Allegro. Tutti.*

*Solo.*  
 Memoravit Dominus Domino meo sede a dextris  
 meis, donec ponam inimicos tuos scabellum pedum  
 tuorum  
*2*  
 Juravit Dominus et non poenitebit eum  
*Tutti.*  
 tu es sacerdos secundum ordinem Melchisedech, iudicabit in nationibus  
 implevit ruinas, conquiescit capita in terra multorum.

*3. Tutti.*  
 Gloria Patri gloria filio et spiritui sancto sicut  
 erat in principio et nunc et nunc et semper, et in saecula saeculorum  
 saeculorum in saecula saeculorum amen amen

*Andante solo.*  
 Confitebor tibi Domine in toto corde meo  
*Tutti.*  
 Magna magna opera Domini et exquisita et exquisita  
*solo.*  
 in omnes voluntates eius. Memor erit in saeculum testamenti  
 sui virtutem virtutem operum suorum annuntiabit populo suo

Facsimile 6: Vesperae de Confessore, másolt Canto szólam

Vesperae de Confessore, copied Canto part

14  
Allegro.



Clarino Primo. In C.

1.  $\text{C}$  *Dixit. f:*

*9*

Andante.

$\text{C}$   $\frac{3}{4}$  *Beatus.*

Vivace.

$\text{C}$   $\frac{3}{8}$  *Commo In F. f:*

Facsimile 7: *Vesperae de Confessore*, Clno I szólam, Lickl írása  
*Vesperae de Confessore*, Clno I part by Lickl

Lucetantia

Super Florentis, septuaginta quinque, quos infra scrip-  
tus in sortem Salarii pro fatigis extraordinariis  
incipiendo a 1<sup>a</sup> Januarii 1781 usque ultimam Xbris  
ejusdem anni ex Capta Cathedralis Ecclesie vide  
percepi, super quibus D. Atonianam hinc  
quidam, Deppisch, Ecclesie die ultime Xbris  
1781



Valentini Deppisch  
m. p.

o. c. 75.

Facsimile 8: Elismervény (1781. dec. 31.), Deppisch kézírása

Account of Dec. 31, 1781: Deppisch's handwriting



## Scores

# Te Deum

Allegro

Oboe I, II

Clarino I, II  
in C

Timpani

Violino I

Violino II

Canto

Alto

Tenore

Basso

Organo  
(e Violone)

Tutti

*f*

The musical score is written for a 3/4 time signature. The Oboe I, II part features a melodic line with eighth and sixteenth notes. The Clarino I, II in C and Timpani parts provide a rhythmic accompaniment with eighth notes and rests. The Violino I and II parts play a similar melodic line with dynamic markings of *f* and *ff*. The Chorus parts (Canto, Alto, Tenore, Basso) are currently silent, indicated by horizontal lines. The Organ (and Violone) part enters with a *Tutti* dynamic and a *f* marking, playing a melodic line with eighth and sixteenth notes.

This musical score is arranged in several systems. The first system consists of three staves: the top staff has a treble clef and contains a complex melodic line with triplets and fingerings (1, 2, 1); the middle staff has a treble clef and contains a simpler melodic line with fingerings (1, 1, 1); the bottom staff has a bass clef and contains a bass line with fingerings (1, 1, 1). The second system consists of two staves, both with treble clefs, containing intricate melodic lines with many slurs and fingerings. The third system consists of four empty staves, two with treble clefs and two with bass clefs. The fourth system consists of one staff with a bass clef, containing a melodic line with fingerings (6, 6, 5).

6

The image shows a musical score for guitar, consisting of six systems of staves. The first system includes two treble clefs and one bass clef. The second system has two treble clefs. The third system has four staves (two treble, two bass). The fourth system has four empty staves. The fifth system has one bass clef with fingering numbers 6, 4, and 5.



9

Tutti *f*  
Te  
Tutti [*f*]  
Te  
Tutti *f*  
Te  
Tutti *f*  
Te

7 5 6 3

12

De - um lau - da -  
 De - um lau - da -  
 De - um lau - da -  
 De - um lau - da -

15

A musical staff in treble clef showing a complex rhythmic pattern. It features a series of eighth and sixteenth notes with various fingerings indicated by numbers in brackets and above the notes.

A musical staff in treble clef with a simple rhythmic accompaniment consisting of quarter notes and rests.

A musical staff in bass clef with a simple rhythmic accompaniment consisting of quarter notes and rests.

A musical staff in treble clef with a complex rhythmic pattern of eighth and sixteenth notes.

A musical staff in treble clef with a complex rhythmic pattern of eighth and sixteenth notes, mirroring the staff above.

A musical staff in treble clef with lyrics: **mus: te Do - mi - num**

A musical staff in treble clef with lyrics: **mus: te Do - mi - num**

A musical staff in treble clef with lyrics: **mus: te Do - mi - num**

A musical staff in bass clef with lyrics: **mus: te Do - mi - num**

A musical staff in bass clef with fingerings **6 6 5** and other markings above the notes.

18

con - fi - te - mur. Te ae -

con - fi - te - mur. Te ae -

con - fi - te - mur. Te ae -

con - fi - te - mur. Te ae -

5

The first system of the score consists of two staves. The upper staff is in treble clef and contains a series of chords and single notes. The lower staff is in bass clef and contains a simple melodic line with eighth notes.

The second system of the score consists of two staves. Both staves feature intricate sixteenth-note passages with slurs and accents. The upper staff has a treble clef and the lower staff has a bass clef.

The third system of the score includes vocal parts and piano accompaniment. It consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment, with the lower staff in bass clef. The lyrics are: "ter - num Pa - trem o - mnis ter - ra ve - ne -". Below the piano accompaniment, there are figured bass numbers: 6/4, 5/3, and 7.

24

ra - tur. Ti - bi o - mnes An - ge - li, ti - bi

ra - tur. Ti - bi o - mnes An - ge - li, ti - bi

ra - tur. Ti - bi o - mnes An - ge - li, ti - bi

ra - tur. Ti - bi o - mnes An - ge - li, ti - bi

6 5 6 5

27

Cae - li et u - ni - ver - sae po - te -

Cae - li et u - ni - ver - sae po - te -

Cae - li et u - ni - ver - sae po - te -

Cae - li et u - ni - ver - sae po - te -

forz. forz.

30 [tr]

sta - tes; Ti - bi Che - ru-bim et Se - ra-phim

sta - tes; Ti - bi Che - ru-bim et Se - ra-phim

sta - tes; Ti - bi Che - ru-bim et Se - ra-phim

sta - tes; Ti - bi Che - ru-bim et Se - ra-phim

6 5 6 5 3



in - ces - sa - bi - li vo - ce pro -

in - ces - sa - bi - li vo - ce pro -

in - ces - sa - bi - li vo - ce pro -

in - ces - sa - bi - li vo - ce pro -

5 3 7# 3 3

36

Solo

cla - mant: San - ctus;

cla - mant: San - ctus;

cla - mant: San - ctus;

cla - mant: San - ctus;

6 5  
4 #

P

40

San - ctus;  
 San - ctus;  
 San - ctus;  
 San - ctus;

San - ctus Do - mi - nus De - us Sa - ba -

San - ctus Do - mi - nus De - us Sa - ba -

San - ctus Do - mi - nus De - us Sa - ba -

San - ctus Do - mi - nus De - us Sa - ba -

1 8 6# 6 - 5 8/6 7/5

The first system of music consists of four staves. The top staff is a treble clef staff containing a melodic line with a fermata over the final measure. The second, third, and fourth staves are bass clef staves, all of which are empty.

The second system of music consists of six staves. The first four staves are vocal lines in treble clef, each with the lyrics "oth, De - us Sa - ba - oth." written below. The fifth staff is a bass clef staff with figured bass notation: 5, 5, 6, 6, 5, #. The sixth staff is a bass clef staff with a melodic line.

51

The first system of music consists of three staves. The top two are treble clefs, and the bottom one is a bass clef. The music is written in a simple, blocky style with vertical stems and horizontal beams, typical of a hymn tune. The first staff has a treble clef and contains three measures of music. The second staff also has a treble clef and contains three measures. The third staff has a bass clef and contains three measures.

The second system of music consists of two treble clef staves. The top staff features a complex, flowing melodic line with many sixteenth notes and slurs. The bottom staff also has a treble clef and contains a similar, though slightly simpler, melodic line. The music is written in a more traditional, flowing style.

The third system of music consists of five staves. The top four are treble clefs and contain the lyrics: "cae - li, ple - na est ter - ra". The bottom staff is a bass clef and contains a simple bass line. The lyrics are written below the first four staves. The bottom staff has a treble clef and contains a simple bass line. The lyrics are written below the first four staves. The bottom staff has a treble clef and contains a simple bass line. The lyrics are written below the first four staves.

cae - li, ple - na est ter - ra

cae - li, ple - na est ter - ra

cae - li, ple - na est ter - ra

cae - li, ple - na est ter - ra

6 5

The musical score for page 57 consists of several systems. The first system includes a grand staff with a treble clef and a bass clef. The top staff has a *ff* dynamic marking and contains three measures of sustained chords. The second system features a treble clef staff with a melody of eighth notes and a bass clef staff with a similar eighth-note accompaniment. The third system continues the melodic and accompaniment lines. The fourth system is a vocal line with lyrics: "ma - je - sta -". It includes dynamics *ff*, *f*, and *p*. The fifth system repeats the vocal line with the same lyrics and dynamics. The sixth system shows the bass clef accompaniment for the vocal line, including fingering numbers (3, 5) and articulation marks like slurs and accents.



tis                      glo -        ri - ae,        glo -        ri - ae

tis                      glo -        ri - ae,        glo -        ri -

tis                      glo -        ri - ae,        glo -        ri - ae

tis                      glo -        ri - ae,        glo -        ri - ae

63

Musical notation for measures 63-65. The first staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs, with the second staff containing rests and the third staff containing eighth notes. The fourth staff is a bass clef with eighth notes.

Musical notation for measures 66-70. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef with eighth notes. The third and fourth staves are treble clefs with eighth notes and slurs. A fingering number '1' is present above the notes in the third and fourth staves.

Vocal line with lyrics "tu - ae." repeated four times across four staves. The first three staves are treble clefs, and the fourth is a bass clef. The lyrics are placed below the notes. The music consists of a few notes followed by rests.

Musical notation for measures 76-80, bass clef. The first staff has fingering numbers 5, 6, 4, 5 above the notes. The second staff has a fingering number 6 above the notes. The third staff has a fingering number 5 above the notes. The music consists of eighth notes.

67

7

5

6

71 *Andante*

Oboe I, II

Violino I

Violino II

Canto

Alto

Organo (e Violone)

*Solo*

Te glo-ri-o-sus A-po-sto-

*Solo*

Te glo-ri-o-sus A-po-sto-

*Solo*

*p*

74

*Solo*

lo-rum cho-rus:

lo-rum cho-rus:

*p*

*p*

*p*

7 7

78

Te Pro- phe - ta - rum lau - da - bi - lis

Te Pro- phe - ta - rum lau - da - bi - lis

8/6 6/4 7/5

82

nu- me- rus; Te Mar- ty- rum can -

nu- me- rus; Te Mar- ty- rum can -

tr

6 5 6 5# 6

86

Musical score for measures 86-89. The score is in G major (one sharp) and 4/4 time. It consists of five staves: two for piano accompaniment and three for the vocal line. The piano part begins with a forte (*f*) dynamic and includes a trill-like figure in the right hand. The vocal line has lyrics: "di - da - tus" on the first staff and "di - da - tus" on the second staff. The bass line includes fingering numbers: 5, 6, #5, 6, 5, #, 6.

90

Musical score for measures 90-93. The score is in G major (one sharp) and 4/4 time. It consists of five staves: two for piano accompaniment and three for the vocal line. The piano part begins with a piano (*p*) dynamic and includes a trill-like figure in the right hand. The vocal line has lyrics: "lau - dat ex - er - ci tus, lau -" on the first staff and "lau - dat ex - er - ci - tus, lau -" on the second staff. The bass line includes fingering numbers: 9, 3, #5, #, 5, 8, 6, 4, 5, #.

94

[11]

dat, lau-dat ex-er-ci-tus.

dat, lau-dat ex-er-ci-tus.

98

forz.

Te, te per

Te, te per

102

or - bem, per or - bem ter - ra - rum,

or - bem, per or - bem ter - ra - rum,

106

per or - bem ter - ra - rum

per or - bem ter - ra - rum



110

san - cta con - fi - te - tur Ec - cle - - si -

san - cta con - fi - te - tur Ec - cle - - si -

74 5 6# 6 # 8 7 5

115

a: Pa - trem im - men - sae, im - men - sae ma - je -

a:

p

[1]

[1]

#

5

119

sta- tis: Ve- ne- ran- dum tu- um et u- ni- cum Fi- li- um; San- ctum quo- que Pa- ctum.

124

ra- - - cli- tum Spi- ri- tum, Pa- ra- -  
 que Pa- ra- cli- tum Spi- ri- tum, Pa- ra- -

129

- cli-tum Spi-ri-tum, Pa-ra- cli-tum Spi-ri-  
 - cli-tum Spi-ri-tum, Pa-ra- cli-tum Spi-ri-

135

tum.  
 tum.

140 Lento

Ob. I, II

VI. I

VI. II

C  
Tutti  
Tu Rex glo- ri- ae, Chri- ste.

A  
Tutti  
Tu Rex glo- ri- ae, Chri- ste.

T  
Tutti  
Tu Rex glo- ri- ae, Chri- ste.

B  
Tutti  
Tu Rex glo- ri- ae, Chri- ste.

Org.  
(Vine)  
Tutti  
ff

144

The musical score consists of five staves. The top two staves are for piano accompaniment. The next four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are written below the vocal staves. The key signature is one sharp (F#) and the time signature is 4/4. The score covers measures 144 to 147.

Tu Rex glo-ri-ae, Chri-ste. Tu Pa-tris

Tu Rex glo-ri-ae, Chri-ste. Tu Pa-tris

Tu Rex glo-ri-ae, Chri-ste. Tu Pa-tris

Tu Rex glo-ri-ae, Chri-ste. Tu Pa-tris

149

sem-pi-ter-nus es Fi-li-us.

sem-pi-ter-nus es Fi-li-us.

sem-pi-ter-nus es Fi-li-us.

sem-pi-ter-nus es Fi-li-us. Tu ad li-be-

153

ran- dum sus- ce- ptu- rus — ho- mi- nem, non hor- ru-

157

[1]

i - sti, non hor - ru - i - sti Vir - gi - nis, Vir - ginis u - te -

# - 6 3 6 5 3 6 6 4 3





forz.

forz.

f p

forz.

p

mor- tis a- cu- le-o, a- pe- ru- i- sti cre-

7<sup>h</sup> 6 5 4<sup>#</sup>/<sub>2</sub> 5<sup>h</sup> 4<sup>#</sup> 7<sup>#</sup> 3

forz.

den - ti - bus re - gna cae - lo - rum.

*Solo*

Tu ad dex - te - ram De - - i

7 #      3      7 3      6      5      9 4      8 3      4      6      6 4

The musical score consists of several systems. The first system has three staves, all of which are empty. The second system has four staves. The top two staves are empty. The third staff is a vocal line with lyrics: "in glo- ri- a De- - i Pa- - -". The bottom staff is a piano accompaniment line with lyrics: "se- des, in glo- ri- a Pa- -". The piano accompaniment includes a bass line with notes and rests, and a lower staff with figured bass notation: "6 - 3 - - 5 4 3".

The musical score consists of several staves. The top two staves are piano accompaniment in G major, with the first staff starting with a piano (*p*) dynamic and the second with a forte (*f*) dynamic. The vocal lines (soprano and alto) enter in the third measure with the lyrics "tris, De-i Pa-tris." The bass line features a descending eighth-note pattern with figured bass notation: 9, 3, 9, 6, 6, 5, 4, 3, 5, 4. The score concludes with a fermata over the final notes.

The first system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with a half note, a quarter note, and a half note, followed by a quarter rest and a half rest. The middle staff is a treble clef with a key signature of one sharp, containing a quarter note, a quarter note with a sharp, and a quarter note with a natural, followed by a quarter rest and a half rest. The bottom staff is a treble clef with a key signature of one sharp, containing a quarter note, a quarter note with a sharp, and a quarter note with a natural, followed by a quarter rest and a half rest. A piano (p) dynamic marking is placed below the bottom staff.

The second system features four staves. The top three staves are treble clefs with a key signature of one sharp. The top staff has a whole rest in the first two measures, followed by a quarter note, a quarter note, and a quarter note in the third measure. The lyrics "Ju- dex cre- de- ris" are written below the notes. The word "Tutti" is written above the staff. The middle staff has a whole rest in the first two measures, followed by a quarter note, a quarter note, and a quarter note in the third measure. The lyrics "Ju- dex cre- de- ris" are written below the notes. The word "Tutti" is written above the staff. The bottom staff is a bass clef with a key signature of one sharp. It has a whole rest in the first two measures, followed by a quarter note, a quarter note, and a quarter note in the third measure. The lyrics "Ju- dex cre- de- ris" are written below the notes. The word "Tutti" is written above the staff.

The third system consists of a single bass staff with a key signature of one sharp. It contains a quarter note, a quarter note with a sharp, a quarter note, a quarter note, and a quarter note, followed by a quarter rest and a half rest. A forte (f) dynamic marking is placed below the staff.

*Tasto solo*

The musical score for page 189 consists of several systems. The top system shows a vocal line in G major with a whole note rest, followed by a piano accompaniment in G major with a forte (f) dynamic. The second system continues the piano accompaniment with eighth and sixteenth notes. The third system introduces four vocal parts: Soprano, Alto, Tenor, and Bass, each with the lyrics "es - se ven - tu - rus. Te er - go". The piano accompaniment continues in the background. The bottom system features a piano accompaniment line with a forte (f) dynamic, including fingerings (1, 1, 1, 1, 1, 1, 3, 1) and a first ending bracket.



quae - su-mus, te er- go quae - su-mus, tu- is fa- mu- lis

quae - su-mus, te er- go quae - su-mus, tu- is fa- mu- lis

quae - su-mus, te er- go quae - su-mus, tu- is fa- mu- lis

quae - su-mus, te er- go quae - su-mus, tu- is fa- mu- lis

sub ve-ni, quos pre-ti-o-so san-gui-ne

sub ve-ni, quos pre-ti-o-so San-gui-ne

sub ve-ni, quos pre-ti-o-so san-gui-ne

sub ve-ni, quos pre-ti-o-so san-gui-ne

201

*Solo*

*Solo*

re - de - mi - - sti, sub - ve - ni quae - su - mus,

re - de - mi - - sti, sub - ve - ni quae - su - mus,

re - de - mi - - sti,

re - de - mi - - sti,

5 6 6 5  
4 4 #

The musical score for page 205 consists of six staves. The top two staves are piano accompaniment for the right and left hands, respectively. The piano part begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first two staves contain rests, followed by a melodic line starting with a piano (*p*) dynamic. The piano part concludes with a double bar line and a key signature change to one flat (Bb). The vocal parts are arranged in four staves, each with a treble clef and a key signature of one sharp. The lyrics "sub - ve - ni." are written below the notes. The first three staves are marked with *Tutti* and *p*. The bottom staff is a bass line with a bass clef, key signature of one sharp, and 2/4 time signature, providing harmonic support. The score ends with a double bar line and a key signature change to one flat.

Un poco allegro

208

Ob. I, II

VI. I

VI. II

C

Org. (c. Vln.)

*p* *f*

Solo

212

*p* *f*

216

[3] [3] Solo

p p

5 5 5 6/4 5/3

220

forz. T. tr

f f [tr]

5 5 6/4 5/3

224

Sal-  
vum fac po-  
pu-lum tu-um Do-  
mi-ne,

[Solo]

pp f

228

Solo

et be- ne-

p P

232

dic he-re-di-ta-ti tu-ae.

*p* *tr* *[tr]* *[f]*

236

Et re-ge-e-os, et ex-tol-le il-los

*p*  $\frac{6}{5}$   $\frac{6}{5}$   $\frac{6}{5}$   $\frac{6}{5}$



240

Musical score for measures 240-243. The score is in G major (one sharp) and 4/4 time. It consists of four staves. The first staff is a grand staff (treble and bass clefs) with a piano (*p*) dynamic marking. The second and third staves are vocal staves. The second staff has a melodic line with trills (*tr*) and a fermata. The third staff has a melodic line with trills (*tr*) and a fermata. The fourth staff is a bass line with figured bass notation: 5, 8, 3, 6, 5, 6q, 6q, 6#. The lyrics are: us - que in ae - ter - - - - - num,

244

Musical score for measures 244-247. The score is in G major (one sharp) and 4/4 time. It consists of four staves. The first staff is a grand staff (treble and bass clefs) with a piano (*p*) dynamic marking and a *forz.* (forzando) marking. The second and third staves are vocal staves. The second staff has a melodic line with a fermata. The third staff has a melodic line with trills (*tr*) and a fermata. The fourth staff is a bass line with figured bass notation: 6, 6/4, 5. The lyrics are: us - que in ae - ter - - - - -

248

num.

f

f

f

f

tr

[tr]

5

[h] 5

[h]

6

4

5

252

Solo

T.

p

f

p

f

f

6

7

6

4

5

256

Sal - - vum fac po - - pu-lum tu - um Do - mi-

260

ne, et be - - ne - dic he - re - di - ta - ti

264

tu- ae, et be- ne- dic he- re- di- ta- ti

4 3 7 6b 7 6 6# 3/3 5

268

tu- ae. Et re- ge- e- os, et ex- tol- le-

6/4 5# - 6 5/5 6

*p* *Cresc.*

(1)

272

il- los in ae- ter- num, in ae- ter-

forz. p tr

forz. [p]

276

num.

f

f

f

f

5 4 3 7b

280

Solo

Sal- vum fac po- pu- lum tu- um Do- mi-

4 3 6 6 4 5 4 6 6 7

p

284

ne, et re- ge e- os, et ex- tol- le

6 5 6

p

288

il- los us- que in ae- ter- tr tr tr

6 5 8 3 6 5 6

292

- num, us- que in ae- ter-

6# 6 6

Musical score for the first system, consisting of four staves. The first staff has a dynamic marking of *forz.* and a fermata. The second staff has a dynamic marking of *forz.* and a *f* marking. The third staff has a dynamic marking of *f* and a trill marking *(tr)*. The fourth staff has a dynamic marking of *f* and a *num.* marking. The bass line includes fingering numbers: 5, 5, 5, 5, 6, 6, 5, 3.

Musical score for the second system, consisting of four staves. The first staff is marked *Solo* and has a dynamic marking of *f*. The second staff has a dynamic marking of *p* and a *f* marking. The third staff has a dynamic marking of *p* and a *[f]* marking. The fourth staff has a dynamic marking of *[f]* and fingering numbers: 5, 5, 6, 5, 3.



# Adagio

306

T.

Ob. I, II

VI. I

VI. II

C

A

T

B

Org.  
(e Vlne)

Ob. I, II

VI. I

VI. II

Tutti

Di - gna - re Do - mi - ne di - - e

Tutti

Di - gna - re Do - mi - ne di - - e

Tutti

Di - gna - re Do - mi - ne di - - e

Tutti

Di - gna - re Do - mi - ne di - - e

Tutti

Org.  
(e Vlne)

The musical score consists of six staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) with lyrics: "i - sto si - ne pec - ca - to si - ne pec -". The bottom three staves are for the basso continuo, with figured bass notation: "6 4 5 # - 6 5 3 6b 6 6". The music is in a key with one flat (B-flat) and a common time signature. The lyrics are repeated across four measures.

313

Solo

p

p

ca- to nos cu- sto-di- - re.

ca- to nos cu- sto-di- - re.

ca- to nos cu- sto-di- - re.

ca- to nos cu- sto-di- - re.

5 6b 6 5#

5

#

p

317

T.

*f*

Mi- se- re- re

Mi- se- re- re

Mi- se- re- re

Mi- se- re- re

*f*

*Tutti*

5

6/5

The musical score consists of several systems. The first system has three staves. The second system has three staves, with a piano dynamic marking 'p' appearing in the second and third staves. The third system includes vocal lines with lyrics: 'no - - stri Do - mi - ne, mi - se - re - - re - - re - -'. Above the vocal lines, the word 'Solo' is written. The fourth system has four staves, with the first three containing the same vocal lines and lyrics. The fifth system is a single bass staff with figured bass notation: 8/6, 7/5, 6/4, 5/3.

325

Musical staff with a treble clef and a key signature of one flat. It contains a series of chords and melodic fragments, including a sixteenth-note run and a triplet of eighth notes.

Two musical staves with treble clefs and a key signature of one flat. The top staff contains a continuous sixteenth-note melodic line, while the bottom staff contains a similar line with some rests.

no - stri. Fi - at, fi - at,  
no - stri. Fi - at, fi - at,

Musical staff with a bass clef and a key signature of one flat. It contains a few notes, including a triplet of eighth notes, and a dynamic marking 'p'.

Musical staff with treble clef, key signature of one flat, and a dynamic marking 'p'.

Two musical staves with treble clefs and dynamic markings 'forz. [p]' and '[forz.]'.

fi - at mi - se - ri - cor - di - a tu - a Do - mi - ne su - per nos, su - per

forz. p [forz.]

The musical score is written in B-flat major and 4/4 time. It consists of several systems of staves. The first system shows the beginning of the piece with a treble clef and a key signature of one flat. The second system includes piano accompaniment with a piano (p) dynamic marking. The third system features two vocal staves with the lyrics: "nos, quem ad- mo- dum spe- ra- - - vi- mus in". The fourth system shows the continuation of the piano accompaniment. The fifth system shows the bass line with a bass clef and a key signature of one flat. The sixth system shows a triplet of eighth notes in the bass line.



*Tutti*

te, spe- ra- vi- mus in te, fi- at, fi- at.

*Tutti*

te, spe- ra- vi- mus in te, fi- at, fi- at.

*Tutti*

spe- ra- vi- mus in te, fi- at, fi- at.

*Tutti*

spe- ra- vi- mus in te, fi- at, fi- at.

*f* 7 5 6 5



spe- ra - vi: non con- fun- dar, non con- fun- dar,  
 ra- vi: non con- fun- dar, non con- fun- dar,  
 spe- ra - vi: non con- fun- dar, non con- fun- dar,  
 ra- vi: non con- fun- dar, non con- fun- dar,

6 6 6 7 7 7

tr

tr

non con-fun-dar in ae-ter-num, non con-fun-dar,

non con-fun-dar in ae-ter-num, non con-fun-dar,

non con-fun-dar in ae-ter-num, non con-

non con-fun-dar in ae-ter-num, non con-

7 # 5 # 6 #

350.

non con-fun-dar, non con- fun- dar,  
non con-fun-dar, non con- fun- dar,  
fun- dar, non con- fun- dar, non con- fun- dar,  
fun- dar, non con- fun- dar, non con- fun- dar,

6 # 6 5 6 4 3

The first system of music consists of three staves. The top staff is a vocal line in treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5 with a sharp sign, and ending with a quarter note E5. A slur covers the first two measures. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, featuring a steady eighth-note accompaniment.

The second system of music consists of two staves, both in treble clef. The top staff contains a complex piano accompaniment with sixteenth-note patterns and chords. The bottom staff contains a simpler piano accompaniment with chords.

The third system of music consists of five staves. The top two staves are vocal lines in treble clef with lyrics: "non con - fun - dar, non con - fun - dar in ae -". The bottom two staves are piano accompaniment in treble and bass clefs. The bottom-most staff contains figured bass notation: 6, 5, 6, 5, 7#, -, 5, 3, 8, 6, 4.

The first system consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features a melodic line in the first treble staff and a supporting line in the second treble staff. The bass staff contains a simple harmonic accompaniment.

The second system consists of two staves in treble clef. Both staves feature a rapid, sixteenth-note melodic passage, likely for a keyboard instrument.

*Solo*

ter- - num, non con-fun- - dar in ae-ter- - num.  
ter- - num, non con-fun- - dar in ae-ter- - num.  
8 ter- - num.  
ter- - num.

The third system contains four staves. The top two staves are in treble clef and contain the vocal melody with lyrics. The word "Solo" is written above the first staff. The bottom two staves are in bass clef and provide a simple harmonic accompaniment for the vocal line.

6 5  
4 #

*p* *f*

The fourth system consists of a single bass clef staff. It features a melodic line with dynamics markings *p* (piano) and *f* (forte). Above the staff, the numbers 6, 4, 5, and # are written, possibly indicating fingerings or specific notes.

The first system of music consists of three staves. The top staff is a vocal line in treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady eighth-note accompaniment.

The second system continues the musical notation from the first system, with the vocal line and piano accompaniment staves.

*Tutti*

In te Do- mi- ne spe- ra- vi, spe- ra- vi, spe-

*Tutti*

In te Do- mi- ne spe- ra- vi, spe- ra- vi,

*Tutti*

In te Do- mi- ne spe- ra- vi, spe- ra- vi,

*Tutti*

In te Do- mi- ne spe- ra- vi, spe- ra- vi, spe-

6 6 6

The third system contains four vocal staves and a piano accompaniment staff. Each vocal staff is marked with *Tutti* and contains the lyrics "In te Do- mi- ne spe- ra- vi, spe- ra- vi, spe-". The piano accompaniment staff at the bottom features a bass line with sixteenth-note patterns and is marked with the number "6" above the staff.



The first system consists of three staves. The top staff is a vocal line in treble clef with a 3/4 time signature. The middle staff is a piano accompaniment line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The music features a mix of eighth and quarter notes, with some rests and accidentals.

The second system consists of two staves. Both the top and bottom staves feature a dense piano accompaniment with rapid sixteenth-note passages. The top staff is in treble clef and the bottom staff is in bass clef.

The third system consists of four staves. The top three staves are vocal lines with lyrics. The bottom staff is a piano accompaniment line in bass clef. The lyrics are:
   
ra- vi: non con- fun- dar, non con- fun- dar
   
spe- ra- vi: non con- fun- dar, non con- fun- dar
   
spe- ra- vi: non con- fun- dar, non con- fun- dar
   
ra- vi: non con- fun- dar, non con- fun- dar

The fourth system consists of one staff in bass clef, primarily piano accompaniment. It includes figured bass notation with figures 6, 6, 6, 6#, and 7#.

tr a2

[tr]

in ae- ter- - num. In te Do- mi-

in ae- ter- - num. In te Do- mi-

in ae- - ter- - num. In te Do- mi-

in ae- ter- - num. In te Do- mi-

5 5 6 5 5

4 4 # 5 5

The musical score consists of several systems. The top system features a vocal line with a trill (tr) and a second ending (a2). Below it are two empty staves. The next system contains two staves of piano accompaniment with intricate sixteenth-note patterns. The following system is a vocal line with lyrics: 'in ae- ter- - num. In te Do- mi-'. This is followed by three more systems of vocal lines with lyrics, each with its own piano accompaniment. The final system shows a bass line with figured bass notation: 5 5 6 5 5, 4 4 # 5 5.

ne spe- ra- vi, in te Do- mi- ne spe- ra- vi,

ne spe- ra- vi in te Do- mi- ne spe- ra- vi, spe-

ne spe- ra- vi in te Do- mi- ne spe- ra- vi, spe-

ne spe- ra- vi in te Do- mi- ne spe- ra- vi,

7# 3 5b 5b 7b

The musical score consists of three vocal parts and a piano accompaniment. The vocal parts are arranged in three staves, each with lyrics underneath. The piano accompaniment is shown in two staves, with a complex rhythmic pattern of eighth and sixteenth notes. The lyrics are: "spe-ra-vi, spe-ra-vi: non con-fun-dar ra-vi, spe-ra-vi: non con-fun-dar ra-vi, spe-ra-vi: non con-fun-dar spe-ra-vi, spe-ra-vi: non con-fun-dar". The piano accompaniment features a driving eighth-note pattern with various accidentals and dynamics.

tr

tr

non con- fun- dar, non con- fun- dar in ae- ter- num,

non con- fun- dar, non con- fun- dar in ae- ter- num,

non con- fun- dar, non con- fun- dar in ae- ter- num,

non con- fun- dar, non con- fun- dar in ae- ter- num,

7 7 7b 7b 7

377

a2

non con-fun-dar, non con-fun-dar, non con-

non con-fun-dar, non con-fun-dar, non con-

non con-fun-dar, non con-

non con-fun-dar, non con-

6 6 6 6

The musical score consists of several systems. The first system features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of eighth notes. The second system continues the piano accompaniment with chords and eighth notes. The third system contains four vocal staves (treble and bass clefs) with lyrics: "fun- dar, non con- fun- dar,". The fourth system continues the vocal lines. The fifth system shows the piano accompaniment with figured bass notation:  $\frac{6}{4}$ ,  $\frac{6}{3}$ ,  $\underline{6}$ ,  $\underline{6}$ ,  $\underline{6}$ ,  $\underline{6}$ .

Musical notation for the first system, including a piano introduction with a circled chord.

Musical notation for the second system, featuring a dense piano accompaniment with sixteenth notes.

*Solo*

non con-fun-dar in ae-ter- - num, non con-fun- - dar in ae-

non con-fun-dar in ae-ter- - num, non, non,

*Solo*

non con-fun-dar in ae-ter- - num, non con-fun- - dar in ae-

non con-fun-dar in ae-ter- - num, non, non,

Vocal and piano notation for the third system with lyrics and 'Solo' markings.

7 3      5 8 6 4 3      4 5

Fingerings for the piano accompaniment in the third system.



The musical score consists of several systems. The first system has three staves: two treble clefs and one bass clef. The second system has two treble clefs. The third system is a vocal system with four staves: two treble clefs and two bass clefs. The lyrics are: "ter- - num. non, non. ter- - num. non, non." The fourth system has one bass clef. Dynamics include *f*, *[f]*, and *ff*. There are also markings for  $\frac{7}{3}$  and  $\frac{7}{7}$ .

# Magnificat

Adagio

Clarino in C  
I, II

Timpani

Violino I

Violino II

Canto  
[Tutti]  
Ma- gni- fi- cat a- ni- ma me- a Do- mi-

Alto  
[Tutti]  
Ma- gni- fi- cat a- ni- ma me- a Do- mi-

Tenore  
[Tutti]  
Ma- gni- fi- cat a- ni- ma me- a Do- mi-

Basso  
[Tutti]  
Ma- gni- fi- cat a- ni- ma me- a Do- mi-

Organo  
(e Violone)

Tutti  $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{4}{2}$   $\frac{4}{2}$   $\frac{5}{4}$   $\frac{6}{4}$

Allegro

The musical score is arranged in two systems. The first system contains four staves: two for piano accompaniment (treble and bass clefs) and two for vocal parts (treble and bass clefs). The second system contains six staves: three for vocal parts (treble, alto, and bass clefs) and three for piano accompaniment (treble, alto, and bass clefs). The tempo is marked 'Allegro'. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: 'num. Et ex-sul-ta-vit spi-ri-tus'. The piano accompaniment features a prominent triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The vocal parts enter with a half note on the first measure and then sing the lyrics in subsequent measures.

9

me- us, ex- sul- ta- vit spi- ri- tus me- us in

*Solo*

me- us, ex- sul- ta- vit spi- ri- tus me- us in

*Solo*

me- us, ex- sul- ta- vit spi- ri- tus me- us

me- us, ex- sul- ta- vit spi- ri- tus me- us

6/4 5/3 6/4 5/3 6/4 5/3

De- o sa-lu-ta- - ri me- - - o. Et ex- sul -

De- o sa-lu-ta- - ri me- - - o. Et ex- sul -

Et ex- sul -

Et ex- sul- ta- - -

Tutti Et ex- sul- ta- - - #

ta- vit spi-ritus me- us, ex- sul- ta- - - -

ta- vit spi-ritus me- us, ex- sul- ta- - - -

ta- vit spi-ritus me- us, ex- sul- ta- - - -

ta- - vit spi-ritus me- us, ex- sul- ta- - - -

# 5 # 6 #

- - vit, ex- sul- ta- vit spi- ri- tus

- - vit, ex- sul- ta- vit spi- ri- tus

- - vit, ex- sul- ta- vit spi- ri- tus

- vit, ex- - sul- ta- vit spi- ri- tus

6 # 3 5 7 5 7 5

28

*f*

*p*

me - us, ex - sul - ta - vit spi - ri - tus me - us

Solo

me - us, ex - sul - ta - vit spi - ri - tus me - us in

Solo

8 me - us, ex - sul - ta - vit spi - ri - tus me - us in

me - us, ex - sul - ta - vit spi - ri - tus me - us

6 6/4 5/3 6/4 5/3



The musical score consists of seven staves. The top two staves are for vocal parts (Soprano and Alto/Tenor). The middle two staves are for piano accompaniment (Right and Left Hand). The bottom three staves are for a second vocal part (Bass) and piano accompaniment. The lyrics are: "De- o sa- lu- ta- ri me- - o, sa- lu- ta- ri". The word "Tutti" appears above the vocal lines. A trill (tr) is marked above the second vocal line. The piano accompaniment includes a complex melodic line in the right hand and a supporting bass line in the left hand. The score concludes with a final cadence and a fermata over the last note.

38

me - o.

me - o.

me - o.

me - o.

5 4 3 6 3 3 6 5 3

43 **Andante**

VI.I

VI.II

Canto *Solo*

Qui- a re- spe- xit hu- mi- li- ta- tem an-

5 6 5 4 3  $\frac{6}{3}$  5 # 3 6 (G#)

Org. (pp)

47

tr

cil- lae su- ae, ec- ce e- nim ex hoc, ex-

6  $\frac{5}{5}$  #  $\frac{5}{3}$  6 6 6  $\frac{5}{4}$  3 2  $\frac{7}{3}$  6

52

*p*

hoc be- a- tam me- di- cent, me- di- cent be- a- tam

4 3 6 6  $\frac{6}{4}$   $\frac{5}{3}$  6 6  $\frac{6}{4}$   $\frac{5}{3}$

57

o - mnes ge - ne - ra - ti - o - nes,

6 5 6 4 5 3 6

62

tr Qui - a re -

re - spe - xit hu - mi - li - to - tem an -

6 4 5 4 3 6# 5 6 5 4 3 6 5 # - 6 6#

67

cil - lae su - ae, ec - ce e - nim ex

5 9/4 5 # 6 6# 6 4 5 # 4# 2

71

hoc, ex hoc be- a- tam me di- cent, me

7 6 6/4 5/# 6 6#

75

di- cent be- a- tam o- - mnes ge- ne- ra- ti-

6 6# 6/4 5/# 6 5/3 5/# # 4 6 6#

79

o- nes.

5 5/5 # 6 3 6# # 6 5/# # 4

Largo

Ob. I, II

Solo

VI. I

VI. II

Basso

Org. (e Vln)

*p* *f* *pp*

tr

4/2 5/3 2/5 6/4 3 6/4

89

*p* *p*

tr

[tr]

5/3 6/4 5/3 6 4 3

94

[J J]

tr

[tr]

f

tr

f

p

p

Solo

Qui - a fe - - cit mi - hi - ma - gna,

Solo

6 6 5  
4 4 3

4 5  
2 3

6 6 5  
4 4 3

100

pp

qui - a fe - cit mi - hi ma - gna qui po - - - tens

6 6 5  
4 4 3

6 5  
4 3

6  
4

est: et san-ctum, san-ctum nomen e- - jus, san-ctum, san-ctum

$\frac{6}{4} \frac{5}{3}$  6  $\frac{4}{2}$   $\frac{6}{4} \frac{5}{4}$

no-men\_e- - jus.

e  $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{2}$   $\frac{5}{3}$   $\frac{7}{5}$   $\frac{6}{4}$   $\frac{5}{4}$



116

tr

[tr]

tr

p

tr

p

Qui - a - fe - - cit mi - - hi ma - gna,

6 6 5

Solo 4 5 5 6 4

122

p

p

fe - cit mi - hi ma - gna qui po - tens, po - - tens est: et san - - ctum

6 5 6 5 6 = 5 4 2 7 6 -

127

no - men e - jus, san - ctum, san - ctum

5 b 6 5 6 5 6 5

4 3 4 3 4 3

133

no - men e - jus, san - ctum, san - ctum no - men e - jus.

6 6 5 6 6 5 4 2

4 3 4 3 4 3

138

5 5 6 4 5 6 5 6

144

5 6 6 4 5 6 6 4 5

Un poco allegro

VI. I

VI. II

C

A

T

B

Org.  
(e Vlne)

148

tr

p

Solo

Et mi-se-ri-

5 - 5 3 5 9 7 5 # 6 c# Solo 5 3 5 5 5

p

152

[tr]

tr  
cor-di-a e- jus a pro-ge-ni-e in pro-ge-ni-es ti-men-ti-bus, ti-men-ti-bus

tr

p

3 5 9 7 4 # 5h 3 5 9 8 6 2 6 5 7 6

*f* *f* T

tr  
e - - um  
Tutti  
Fe- cit po- ten- ci- am, po-  
Tutti  
Fe- cit po- ten- ci- am, po-  
Tutti  
Fe- cit po- ten- ci- am, po-  
Tutti  
Fe- cit po- ten- ci- am, po-

4 5 5 6 6 Tutti

The first system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb). It contains a melodic line with several slurs and accents. The lower staff is in bass clef with a key signature of one flat, providing a harmonic accompaniment.

ten- - ti- am in bra-chi-o su- o, dis- per- sit su- per- bos, su-

ten- - ti- am in bra-chi-o su- o, dis- per- sit su- per- bos, su-

ten- - ti- am in bra-chi-o su- o, dis- per- sit su- per- bos, su-

te- - ti- am in bra-chi-o su- o, dis- per- sit su- per- bos, su-

This section contains four staves of musical notation. The first three staves are vocal parts (Soprano, Alto, and Tenor) with lyrics underneath. The fourth staff is a bass line. The lyrics are: "ten- - ti- am in bra-chi-o su- o, dis- per- sit su- per- bos, su-".

The second system features a single bass staff with figured bass notation. The figures are: 5/3, 5, 6/4 5/3, 5/3, 7b/5 5/3, 7b/5 5/3, 7b/5 5/3. This indicates a sequence of chords and intervals for a basso continuo player.

per-bos men-te, men- te cor- dis su- - i.

per-bos men-te cor-dis su- - i.

per-bos men-te cor-dis su- - i. Solo De-

per-bos men-te cor-dis su- - i.

[Solo]



Two staves of musical notation. The first staff begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The second staff also begins with piano (*p*) and forte (*f*). The music consists of eighth and sixteenth notes.

Vocal and basso continuo parts. The vocal parts enter in measure 4 with the lyrics "ex-al-ta-vit". The basso continuo part has lyrics "po-su-it po-ten-tes de-se-de, et ex-al-ta-vit, ex-al-ta-vit". Dynamics include *[Tutti]* and *[Solo]*.

Basso continuo line with figured bass notation: 7/3, 6#, 5/3, 6, 5, 3, 5, Tutti, 6, 1.

The musical score consists of five staves. The first two staves are instrumental accompaniment in G major, marked *p*. The next three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The lyrics are: "hu- - - mi-les. E- su-ri- en-tes et hu- - - mi-les. E- su-ri- en-tes et hu- - - mi-les. re-ple- vit bo-nis: et hu- - - mi-les. re-ple- vit bo-nis: et". The vocal parts include dynamic markings (*p*) and performance instructions like *Solo* and *Tutti*. The bottom staff is a basso continuo line, marked *Pedale* and *p*, with figured bass notation: 1, 1, 1, 3, 6, 7, 4, 5, 4, 3, 6, 6, 7, 4, 5, 3, 6, 6.

172

\*

di- vi- tes di- mi- sit in- a- nes, di-  
 di- vi- tes di- mi- sit in- a- nes, di-  
 di- vi- tes di- mi- sit in- a- nes  
 di- vi- tes di- mi- sit in- a- nes

Solo [Tutti] Solo  
 Solo [Tutti] Solo  
 Solo Tutti  
 Solo [Tutti]

6 - 6 5 4 3  
 f

\* 2 ütem ismétlés (Lickl jelölése)/two repeated bars (marked by Lickl)

The musical score for page 175 consists of several staves. The top two staves are piano accompaniment in G major (one sharp) and 4/4 time, marked with a forte *f* dynamic. The vocal lines (Soprano, Alto, Tenor, and Bass) enter with the lyrics "mi-sit in-a-nes." and "di-mi-sit in-a-nes." The score includes performance directions such as *[Tutti]*, *Solo*, and *[Tutti]*. The bottom staff is a bass line with fingering numbers 5, 4, 3, 5, 6, 5, 3. The key signature and time signature are consistent throughout the page.

Adagio

179 Solo

Clarinetto I, II in B

VI. I

VI. II

Canto

Organo

pianissimo

183

tr

[tr]

f

f

6 6 5 7

187

5 6 4 5 6

191

[ 3 ]

p

5 4 3 2 1

195

6 4 5

199

tr

[tr]

tr

[tr]

Solo

pp

pp

Sus - ce - - pit | - sra - el,

6 6 5 7 4 2 [-] 5 3

p

204

sus-ce-pit i-sra-el pu-e-rum su-um,

tr

6 6 5

208

sus-ce-pit i-sra-el pu-e-rum su-um

7 7 5



um, re- - cor- da - tus, re - - - cor

6/4 5/3 5/5 5/5

da - tus mi - se - ri - cor- di- ae su-

6 6 4/4 5/3

220

ae, re- cor- da-

5 6 5

224

tus mi- se- ri- cor- di- ae su-

tr

6 1

p

228

Musical score for measures 228-231. The score is written for five staves. The top staff is in treble clef with a forte (*f*) dynamic. The second and third staves are in a key signature of one flat (B-flat) and also feature a forte (*f*) dynamic. The fourth staff is in treble clef with a 'ce.' marking. The bottom staff is in bass clef.

232

Musical score for measures 232-235. The score is written for five staves. The top staff is in treble clef with a trill (*tr*) marking. The second and third staves are in a key signature of one flat (B-flat) and also feature a trill (*tr*) marking. The fourth staff is in treble clef. The bottom staff is in bass clef and contains figured bass notation: 6, 4, 5, 3, 7, 5, 4, 4.

236

Sus - ce - - pit I - sra - el, sus - ce - pit

240

I - sra - el pu - e - rum su - - um re - cor - da - tus,

244

re- cor- da- tus mi- se- ri- cor- di- ae,

248

mi- se- ri- cor- di- ae su- ae.

252

tr  
[tr]

Su-sce-pit I-sra-el pu-e-rum su-

6 4 3

257

um re-cor-da-tus, re-cor

3 3 3 3 3 3 5 5

264

da- tus mi- se- ri- cor- di- ae su- tr

265

ae, re- cor- da-

269

- tus mi-se-ri-cor-di-ae su-

6 6 6/4 5/3

273

ae.

6 6/4 5/3



278

Musical score for measures 278-281. The score is in 2/4 time and B-flat major. It consists of four staves: a vocal line and three piano accompaniment staves. The vocal line begins with a whole note G4, followed by a quarter rest, and then a series of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-5.

282

Musical score for measures 282-285. The score is in 2/4 time and B-flat major. It consists of four staves: a vocal line and three piano accompaniment staves. The vocal line starts with a trill on G4, followed by a quarter rest, and then a series of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4. The piano accompaniment continues with eighth-note patterns. Dynamics include *f* and *[f]*. Fingerings and trills are indicated with numbers and 'tr'.

287

Musical score for measures 287-291. The score is written for four staves (two treble clefs and two bass clefs). The key signature is two flats. The first staff contains a complex melodic line with many beamed eighth notes. The second and third staves also contain complex melodic lines with beamed eighth notes and some rests. The fourth staff contains a simpler melodic line with some rests and fingerings (6, 4, 5) indicated above the notes.

292

Musical score for measures 292-296. The score is written for four staves (two treble clefs and two bass clefs). The key signature is two flats. The first staff contains a complex melodic line with many beamed eighth notes. The second and third staves also contain complex melodic lines with beamed eighth notes and some rests. The fourth staff contains a simpler melodic line with some rests and fingerings (5, 4, 5, 7, 4, 2, =, 5) indicated above the notes. The piece ends with a double bar line and a 2/4 time signature.

296 *Andante*

VI. I  
VI. II  
C  
A  
T  
B  
Org.

Sic- ut lo- cu- tus est ad pa- tres no- stros,  
Sic- ut lo- cu- tus est ad pa- tres no- stros,  
Solo  
p  
6/4 5/3 6/4 (1) 6/4 (1)

300

A- bra-  
Tutti  
Sic- ut lo- cu- tus est ad pa- tres no- stros, A- bra-  
Tutti  
A- bra-  
Tutti  
A- bra-  
Solo  
p  
5/3 6/4 5/3 5/3 6/4 5/3 1 1 5/3

\* Lickl betoldása: 300-303.ü./bars 300-303. added by Lickl

ham, et se-mi-ni e-jus in sae-cu-la. Sic-ut lo-  
 ham, et se-mi-ni e-jus in sae-cu-la. Sic-ut lo-  
 ham, et se-mi-ni e-jus in sae-cu-la.  
 ham, et se-mi-ni e-jus in sae-cu-la.

\* Solo  
 Solo

4 6 5b 5 6 7 5 \*

cu-tus est, (sic-ut lo-cu-tus est) ad pa-tres  
 cu-tus est, (sic-ut lo-cu-tus est) ad pa-tres  
 cu-tus est, (sic-ut lo-cu-tus est) ad pa-tres  
 cu-tus est, (sic-ut lo-cu-tus est) ad pa-tres

7# 3 3

\* 309-320. ü. ismételve, Lickl jelölése / bars 309-320 repeated, marked by Lickl

314

no- stros, A- bra- ham, et se- mi- ni e- jus in

no- stros, A- bra- ham, et se- mi- ni e- jus in

A- bra- ham, et se- mi- ni e- jus in

A- bra- ham, et se- mi- ni e- jus in

6 4 5 3

319

sae - - - cu- la, in sae - cu- la.

Sae - - - cu- la, in sae - cu- la.

sae - - - cu- la in sae - cu- la.

sae - - - cu- la in sae - cu- la.

5 4 3

pp

# Adagio

324

Cl. no I, II  
in C

Timp.

VI. I

VI. II

C

A

T

B

Org.  
(e Vln.)

[T.]

T.

Glo- ri- a Pa- tri, Pa- tri glo- ri- a

Glo- ri- a Pa- tri, Pa- tri glo- ri- a

Glo- ri- a Pa- tri, Pa- tri glo- ri- a

Glo- ri- a Pa- tri, Pa- tri glo- ri- a

Tutti

$\frac{6}{4}$   $\frac{5}{3}$   $\frac{7}{3}$



Musical staff with treble clef, containing notes and rests.

Musical staff with bass clef, containing notes and rests.

Musical staff with treble clef, containing notes and rests.

Musical staff with treble clef, containing notes and rests.

ctō, sic- ut e- rat in prin- ci- pi- o et nunc et

ctō, sic- ut e- rat in prin- ci- pi- o et nunc et

ctō, sic- ut e- rat in prin- ci- pi- o et nunc et

ctō, sic- ut e- rat in prin- ci- pi- o et nunc et

Figured bass notation: 4/2 6 6 6 6 3 4/2 6 6 6 7/5



330

Alla breve

The musical score is arranged in a system of seven staves. The top two staves are for the vocal line, and the bottom five staves are for the piano accompaniment. The tempo is marked 'Alla breve'. The score begins with a treble clef and a common time signature. The first two staves of the piano part feature a simple harmonic accompaniment. The vocal line enters in the third staff with the lyrics 'sem- per, sem- per.' The piano part continues with a steady accompaniment. The lyrics 'Et in sae-cu-la sae- cu- lo- rum, a-' are written across the bottom two staves of the piano part. The score concludes with a final cadence in the piano part.

Et in sae-cu-la sae-cu-lo-rum, a - - men, a -

- men, a - men in sae - - cu-la sae-cu-lo-rum, a - -

Et in sae-cu-la sae-cu- lo-rum, a- - men, a- - men, in sae-

men, in sae- - - cu-la, sae-cu-la sae-cu- lo-rum a- - men.

men, in sae-cu-la sae- - cu- lo-rum, a- - - - - men.

The musical score consists of several staves. The top two staves are for piano accompaniment. The middle section contains two vocal staves with Latin lyrics. The lyrics are: "sae-cu-la sae-cu-lo-rum, a-men, a-men, in sae-cu-la sae-cu-lo-rum, a-men, in sae-cu-la". The word "in" appears on a separate staff below the lyrics. The bottom staff is for piano accompaniment, including a trill (tr) and a fermata (f) over a note. The lyrics "Et in" are positioned below the bottom staff.

- - cu- la sae- cu- lo- rum, a- - - - men, in sae- cu- la

sae- cu- lo- rum, a- - - - men. Et in sae- cu- la sae- cu-

sae- cu- la sae- cu- lo- rum, a- - - - men, in sae- cu- la sae- cu- lo-

sae- cu- la sae- cu- lo- rum, a- - - - - men, in

5  $\frac{5}{3}$  = 6 6 5 3 6  $\frac{4}{2}$  6 7 3  $\frac{4\#}{2}$  6  $\frac{7}{3}$  # 6b 6

The musical score consists of several systems. The top two systems are empty staves. The third system contains a vocal line with a trill (tr) and a piano accompaniment. The fourth system contains a vocal line with lyrics: "sae-cu-lu-rum, a-men, et in", a piano accompaniment, and a vocal line with lyrics: "rum a-men. Et in". The fifth system contains a vocal line with lyrics: "sae-cu-la sae-cu-lo-rum, a-men." and a piano accompaniment. The sixth system contains a piano accompaniment with figured bass notation: # 6 5 b6 6 # 5 6/5 # 5/4 4 6/b 5 5/3 8 7b.

\* [ e<sup>n</sup> d<sup>n</sup> d<sup>n</sup> cis<sup>n</sup>/c<sup>n</sup> sharp ]

men, et in sae- cu- la sae- cu- lo- rum, a-  
 sae- cu- la sae- cu- lo- rum, a- men, et in  
 sae- cu- la sae- cu- lo- rum, a- men, a- men, a- men,

Et in

5 3 6 5 3 6 4 2 6 7 b 6 3 4h 5 6

- - men, a- men. Et

sae- cu- la sae- cu- lo- rum, a-

et in sae- cu- la sae - - cu lo- rum, a-

sae- cu- la sae- cu- lo- rum, a- - - men a- - - - - men,

5 5 6 6 5 3 G 2 G 7 3 2 6 2 G 2 G 2\* G



\_\_\_\_\_ in sae- cu- la sae- cu- lo- rum, a- - men, a-  
 - men et in sae- cu- la sae- cu- lo- rum, a-  
 - - men, et in sae- cu- la sae- cu- lo- rum, a- men, a-  
 a- men, et in sae- cu- la sae- cu- lo- rum, a- -

7 # 3 6 3 5 6 6 3 6 3 6 5 3 4 2 65

Musical staff with treble clef, containing several measures of music with notes and rests.

Musical staff with bass clef, containing several measures of music with notes and rests.

Musical staff with treble clef, containing several measures of music with notes and rests.

Musical staff with treble clef, containing several measures of music with notes and rests.

men, in sae- cu- la sae- cu- lo- rum, a- men, et in sae- cu- la

men, et in sae- cu- la sae- cu-

men, in sae- cu- la sae- cu- lo- rum, a- men, a- men, et in

men, in sae- cu- la sae- cu- lo- rum, a- men,

3 5 6 6 5 3 6 7 3 6 6 | 1 |

sae- cu- la sae- cu- lo- rum, a- - men, a- men.

lo- rum, in sae- - cu- la sae- cu- lo- rum, a- men.

sae- cu- la sae- cu- lo- rum, a- men, a- men, a- men, a- men.

et in sae- cu- la sae- cu- lo- rum, a- men, a- men.

*Pedale*  $\frac{3}{4}$  6 5 5 6 6 5 3 5 4 3 3

# Vesperae de Confessore

## Dixit

**Allegro**

Clarino III  
in C  
*f*

Timpani  
*f*

Violino I

Violino II

Canto  
(Tutti)  
Di- xit Do- mi-nus Do- mi- no me- o: Se- de a dex- tris me-

Alto  
(Tutti)  
Di- xit Do- mi-nus Do- mi- no me- o: Se- de a dex- tris me-

Tenore  
[Tutti]  
Di- xit Do- mi-nus Do- mi- no me- o: Se- de a dex- tris me-

Basso  
[Tutti]  
Di- xit Do- mi-nus Do- mi- no me- o: Se- de a dex- tris me-

Organo  
e Violone  
Tutti

3

(Solo)

is: Do - nec po - nam in - i - mi - cos tu - os, sca - bel - lum pe - dum tu - o - rum.

is:

(Solo)

Te - cum prin - ci - pi - um in

(Solo)

is: Do - nec po - nam in - i - mi - cos tu - os, sca - bel - lum pe - dum tu - o - rum.

(Solo)

is: Vir - gam vir - tu - tis tu - ae e - mit - tet Do - mi - nus ex Si - on: do - mi - na - re in

Solo 6 7 7# 5/4 # 5/3 6 - -

6

Ju- ra- vit  
 di- e vir- tu- tis tu- ae in splen- do- ri- bus san- cto- rum ex u- te- ro an- te lu- ci- fe- rum ge- nu- i  
 Ju- ra- vit  
 me- di- o i- ni- mi- co- rum tu- o- rum.

5<sub>h</sub>      7<sub>h</sub>      6<sub>4</sub>      7<sub>5</sub>



12

Tutti

(Tutti)

dech. Ju- di- ca- bit in na- ti- o- ni- bus, im- ple- bit ru- i- nas: con- quas- sa- bit ca- pi- ta in

Tutti

Ju- di- ca- bit in na- ti- o- ni- bus, im- ple- bit ru- i- nas: con- quas- sa- bit ca- pi- ta in

Tutti

8 dech. Ju- di- ca- bit in na- ti- o- ni- bus, im- ple- bit ru- i- nas: con- quas- sa- bit ca- pi- ta in

Tutti

ges. Ju- di- ca- bit in na- ti- o- ni- bus, im- ple- bit ru- i- nas: con- quas- sa- bit ca- pi- ta in

Tutti



15

tr

ter-ra mul-to- rum.

(Solo)

ter-ra mul-to- rum. De-tor-ren-te in vi- a bi- bet: pro-pte-re-a ex-al-ta- bit, ex-al-

Solo

ter- ra mul-to- rum. De-tor-ren-te in vi- a bi- bet: pro-pte-re-a ex-al-la- bit, ex-al-

ter- ra mul-to- rum.

7/4 # 5/3 5b 7(b) 5b 6 7/5b

(b) 3

*f*

*f*

*Tutti*

Glo- ri- a Pa- tri, glo- ri- a Fi- li- o,

*Tutti*

ta- bit — ca- put. Glo- ri- a Pa- tri, glo- ri- a Fi- li- o,

*Tutti*

ta- bit — ca- put. Glo- ri- a Pa- tri, glo- ri- a Fi- li- o,

*Tutti*

Glo- ri- a Pa- tri, glo- ri- a Fi- li- o,

*Tutti*

6 5  
4 3

5 6 6 # 5[4] 2 4

et Spi-ri-tu-i San-cto, Si-cut

et Spi-ri-tu-i San-cto,

et Spi-ri-tu-i San-cto, Si-cut e-rat in prin-

et Spi-ri-tu-i San-cto, Si-cut e-rat in prin-ci-pi-

5b                    6 5                    5b                    1 1                    1 6 - - -                    6 - 5

e- rat in prin- ci- pi- o et nunc, et nunc et sem- per, et in sae- cu- la sae- cu- lo- rum, sae- cu-

Sic- ut e- rat in prin- ci- pi- o nunc et sem- per, et in

ci- pi- o et nunc, et nunc et sem- per, et in sae- cu- la sae- cu-

o et nunc, et nunc et sem- per, et in

8 7 7 6 6 5 [Senza Vln] (Violoncello) 5 3 (Bassi)

27

lo- rum, in sae- cu- la sae- cu- lo- rum, a- - - men, a- men.

sae- cu- la sae- cu- lo- rum, a- - - men, a- men.

lo- rum, in sae- cu- la sae- cu- lo- rum, a- - - men, a- men.

sae- cu- la sae- cu- lo- rum, a- - - men, a- men.

5 5 4 3

# Confitebor

Andante

VI. I

VI. II

C  
Solo

A  
(Solo)

T  
(Solo)

B  
(Solo)

Org. e Vln e

Con-fi-te-bor Ti-bi Do-mi-ne in to-to cor-de me-o:  
Con-fi-te-bor Ti-bi Do-mi-ne in to-to cor-de me-o:  
in con-si-li-o jus-to-rum et con-gre-  
in con-si-li-o jus-to-rum et con-gre-

7 5 - - - 6 - (- 3)  $\frac{6}{4}$   $\frac{5}{3}$

*f*

*f*

Tutti

Tutti

(Tutti)

Tutti

Tutti

Ma-gna, ma-gna o-pe-ra Do-mi-ni: et ex-qui-si-ta, et ex-qui-si-ta in o-mnes  
Ma-gna, ma-gna o-pe-ra Do-mi-ni: ex-qui-si-ta, ex-qui-si-ta in  
ga-ti-o-ne. Ma-gna, ma-gna o-pe-ra Do-mi-ni: ex-qui-si-ta, ex-qui-si-ta in  
ga-ti-o-ne. Ma-gna, ma-gna o-pe-ra Do-mi-ni: et ex-qui-si-ta, et ex-qui-si-ta in

( $\frac{2}{3}$   $\frac{3}{4}$ ) 6 - (#)

7 *tr*

[P]

[P]

Solo

vo-lun-ta-tes e- jus. Me-mor e- rit in sae-cu-lum tes-ta-men-ti su- i: vir-

o-mnes vo-lun-ta-tes e- jus.

o-mnes vo-lun-ta-tes e- jus.

o-mnes vo-lun-ta-tes e- jus.

Solo

Fi-de-li-a

7 - 6 5 (#) 6 5/4 3(#)

5 5 5 3 5 6 5 #

*p*

10

*f*

*f*

Tutti

tu- tem, vir-tu- tem o-pe-rum su- o- rum an-nun- ti- a- bit po- pu- lo su-

o: Red- em- pli- o- nem mi- sit [Tutti]

Red- em- pli- o- nem mi- sit

Tutti

Red- em- pli- o- nem mi- sit

Tutti

o- mni- a man- da- ta e- jus con- fir- ma- ta in sae- cu- lum sae- cu- li. Red- em- pli- o- nem mi- sit

Tutti

6 [4] 6 (#) 6 6 (#) 6 [5#] #

6/4 3/4 5/3

*f*

13

po-pu-lo su - o: man- da- vit in ae- ter- num tes- ta- men- tum su- um. San-

po-pu-lo su- o: man- da- vit in ae- ter- num tes- ta- men- tum su- um. San-

po-pu-lo su - o: man- da- vit in ae- ter- num tes- ta- men- tum su - um. San-

po-pu-lo su - o: man- da- vit in ae- ter- num tes- ta- men- tum su - um. San-

5 6 7 (4 3)

16

- ctum et ter- ri- bi- le no- men e- jus: in- i- ti- um sa- pi- en- ti- ae ti- mor Do- mi-

- ctum et ter- ri- bi- le no- men e- jus: in- i- ti- um sa- pi- en- ti- ae ti- mor Do- mi-

- ctum et ter- ri- bi- le no- men e- jus: in- i- ti- um sa- pi- en- ti- ae ti- mor Do- mi-

- ctum et ter- ri- bi- le no- men e- jus:

Solo

Solo

Solo



19

*f*

*f*

*Tutti*

In-tel-le-ctus bo-nus o-mni-bus fa-ci-en-ti-bus e-um:lau-da-ti-o e-jus ma-net in

*Tutti*

In-tel-le-ctus bo-nus o-mni-bus fa-ci-en-ti-bus e-um:lau-da-ti-o e-jus ma-net in

*Tutti*

In-tel-le-ctus bo-nus o-mni-bus fa-ci-en-ti-bus e-um:lau-da-ti-o e-jus ma-net in

*Tutti*

In-tel-le-ctus bo-nus o-mni-bus fa-ci-en-ti-bus e-um:lau-da-ti-o e-jus ma-net in

22

*tr*

*tr*

*p*

*p*

*Solo p*

sae-cu-lum sae-cu-li. *Solo p* Glo-ri-a Pa-tri, glo-ri-a Fi-li-o et Spi-ri-tu i San-

sae-cu-lum sae-cu-li. Glo-ri-a Pa-tri, glo-ri-a Fi-li-o et Spi-ri-tu i San-

sae-cu-lum sae-cu-li.

sae-cu-lum sae-cu-li.

26 **Presto**

**Tutti**

cto, Sic- ut e- rat in prin- ci- pi- o et nunc et

cto, Sic- ut e- rat in prin- ci- pi- o et nunc et

[Tutti] Sic- ut e- rat in prin- ci- pi- o et nunc et

[Tutti] Sic- ut e- rat in prin- ci- pi- o et nunc et

29

sem - per et in sae- cu- la sae- cu- lo- rum, a- men, a- men, a- men.

sem - per et in sae- cu- la sae- cu- lo- rum, a- men, a- men, a- men.

sem - per et in sae- cu- la sae- cu- lo- rum, a- men, a- men, a- men.

nunc et sem- per et in sae- cu- la sae- cu- lo- rum, a- men, a- men, a- men.

# Beatus vir

Andante

Clarino I, II

Timpani

Violino I

Violino II

Canto

[Tutti]

Be - a - tus vir qui ti - met Do - mi - num: in man -

Alto

[Tutti]

Be - a - tus vir qui ti - met Do - mi - num: in man -

Tenore

[Tutti]

Be - a - tus vir qui ti - met Do - mi - num: in man -

Basso

[Tutti]

Be - a - tus vir qui ti - met Do - mi - num: in man -

Organo  
e Violone

Tutti

da - - tis e - - jus vo - let ni - mis. Po - tens in  
 da - - tis e - - jus vo - let ni - mis. Po - tens in  
 da - - tis e - - jus vo - let ni - mis. Po - tens in  
 da - - tis e - - jus vo - let ni - mis. Po - tens in

(6/4    6/3 - 3)    4    (3 3)    (6/4    5/#)    6/4

8

ter- ra	e- rit se- men	e- jus:	ge- ne- ra-	ti- o re-
ter- ra	e- rit se- men	e- jus:	ge- ne- ra-	ti- o re-
ter- ra	e- rit se- men	e- jus:	ge- ne- ra-	ti- o re-
ter- ra	e- rit se- men	e- jus:	ge- ne- ra-	ti- o re-

(4 5 7 9 8 3) 2 6 6

12

cto- rum be- ne- di- ce- - tur. Glo- ri- a et di-  
 cto- rum be- ne- di- ce- - tur. Glo- ri- a et di-  
 cto- rum be- ne- di- ce- - tur.

Solo [p]  
 Solo p

p

5 6 4 3 6 4 6 4 - 5

p

vi- ti-ae in do- mo e- jus: et ju- sti- ti- a e- jus

vi- ti-ae in do- mo e- jus: et ju- sti- ti- a e- jus

9 5 7 9 8 5 5 3 5 5 6

4 3 4 4 4 3 5 5 6

Two empty musical staves, one in treble clef and one in bass clef, each containing four measures of whole rests.

Two musical staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The bottom staff is in bass clef and contains a bass line with eighth and sixteenth notes.

Staff 5: Treble clef, lyrics: ma- net in sae- cu- lum sae- cu- li.

Staff 6: Treble clef, lyrics: mo- net in sae- cu- lum sae- cu- li.

Staff 7: Treble clef, with a large number 8 below the staff.

Staff 8: Bass clef, lyrics: Ex- or- tum est in te- ne- bris lu- men. Includes a "Solo" marking above the staff.

Staff 9: Bass clef, with fingerings: 2, 3, #, 4, =, #, 6, 6, 5, 6, 7.



Solo

Ju- cun- dus ho- mo qui mi- se- re- tur et com- mo- dat, dis-  
 re- ctis: mi- se- ri- cors, et mi- se- ra- tor, et ju- stus.

5 6 5 6 5 5 # 5 6

po - net ser - mo - nes su - os in ju - di - ci - o: qui - a,  
 In me - mo - ri - a ae - ter - na e - rit ju - stus ab au -

h # 5 h # 4# 2 6 - 6 5

Piano introduction with treble and bass staves. The treble staff has a whole rest for the first three measures, followed by a rhythmic pattern of eighth notes. The bass staff has a whole rest for the first three measures, followed by a rhythmic pattern of eighth notes.

Musical system with vocal line and piano accompaniment. The vocal line starts with a whole note, followed by a half note with a trill (tr) and a fermata. The piano accompaniment consists of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f* (forte).

Vocal and piano staves with lyrics and "Tutti" markings. The lyrics are: "qui- a in ae- ter- num non com- mo- ve- bi- tur. Pa- di- ci- o- ne ma- la non ti- me- bit. Pa-". The word "Tutti" is written above the vocal staves. The piano accompaniment includes chords and bass lines.

Basso continuo line with figured bass notation. The figures are: 6, 6, 6, 5, 8, 6# 6, 5, [3]. The line ends with a fermata and a dynamic marking of *f* (forte).

ra- tum cor e- jus spe- ra- re in Do- mi- no, con- fir-

ra- tum cor e- jus spe- ra- re in Do- mi- no, con- fir-

ra- tum cor e- jus spe- ra- re in Do- mi- no, con- fir-

ra- tum cor e- jus spe- ra- re in Do- mi- no, con- fir-

ma-	tum est cor	e- jus:	non	com-	mo-	ve-	bi- tur
ma-	tum est cor	e- jus:	non	com-	mo-	ve-	bi- tur
ma-	tum est cor	e- jus:	non	com-	mo-	ve-	bi- tur
ma-	tum est cor	e- jus:	non	com-	mo-	ve-	bi- tur

Solo

do- nec de- spi- ci- at in- i- mi- cos su- - os. Di-

Solo

do- nec de- spi- ci- at in- i- mi- cos su- - os. Di-

do- nec de- spi- ci- at in- i- mi- cos su- - os.

do- nec de- spi- ci- at in- i- mi- cos su- - os.

sper - - sit, de - dit pau - pe - ri - bus: ju - sti - ti - a e - jus

sper - - sit, de - dit pau - pe - ri - bus: ju - sti - ti - a e - jus

[Solo]

Pec - ca - tor vi - de - bit et i - ra -

(7b) 6 (7b)

ma - net in sae - cu - lum sae - cu - li: cor - nu e - jus ex - al -

ma - net in sae - cu - lum sae - cu - li: cor - nu e - jus ex - al -

sce - tur, et i - ra sce - tur, den - ti - bus su - is fre - met

(2) (3) (6) (4) (3)



Tutti

ta- bi- tur in glo- ri- a, de- si- de- ri- um

(Tutti)

ta- bi- tur in glo- ri- a, de- si- de- ri- um

Tutti

de- si- de- ri- um

Tutti

et ta- be- scet: de- si- de- ri- um

(6) 6 7 4 3 6 6 Tutti

60

tr

pec- ca- to- rum pe- ri- bit.

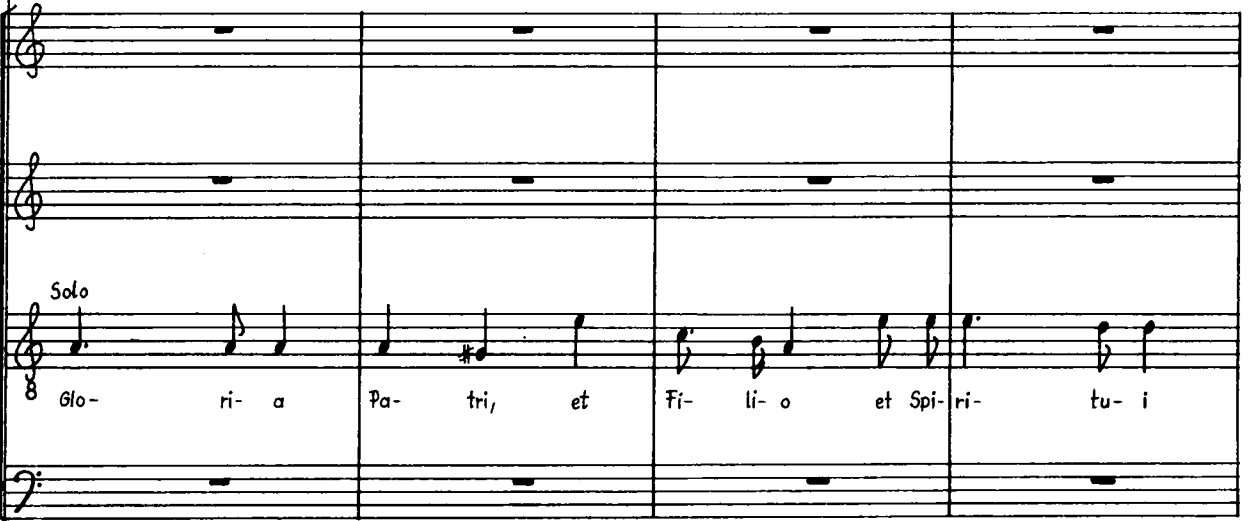
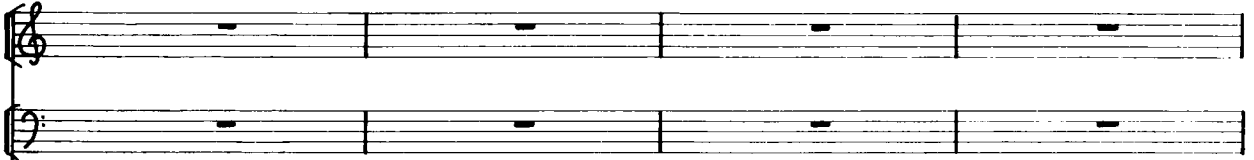
pec- ca- to- rum pe- ri- bit.

pe- ca- to- rum pe- ri- bit.

pe- ca- to- rum pe- ri- bit.

5 4 3 6 5 6

64



Solo  
8 Glo- ri- a Pa- tri, et Fi- li- o et Spi- ri- tu- i



68

The musical score consists of several systems. The first system shows a piano introduction with a treble and bass clef staff, both containing whole rests. The second system continues the piano accompaniment with eighth-note patterns in both staves, marked with a forte *f* dynamic. The third system introduces vocal parts, with the lyrics: *Tutti* Si- cut e- rat in prin- ci- pi- o et nunc et. This system includes a vocal line in treble clef and a bass line in bass clef. The fourth system continues the vocal parts with the same lyrics. The fifth system includes a vocal line in bass clef with the lyrics: *Tutti* San- - - cto, Si- cut e- rat in prin- ci- pi- o et nunc et. The sixth system continues the vocal parts with the same lyrics. The seventh system shows the piano accompaniment with figured bass notation (7, 3, 7, 6, 7) and the *Tutti* marking.

The musical score consists of five staves. The top two staves are for vocal parts, each with a treble and bass clef. The third and fourth staves are for piano accompaniment, with treble and bass clefs respectively. The fifth staff is a figured bass line with numbers 9, 8, 9, 8, 9, 8, 9, 6. The lyrics are: sem - - - per et in sae - cu - la. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.



# Laudate pueri

**Vivace**

Corno I, II  
in F

Violino I

Violino II

Canto  
[Tutti]  
Lau- da- te pu- e- ri

Alto  
[Tutti]  
Lau- da- te pu- e- ri

Tenore  
[Tutti]  
Lau- da- te,

Basso  
[Tutti]  
Lau- da- te,

Organo  
e Violone

The musical score is written for a full orchestra and choir. It begins with a tempo marking of 'Vivace'. The key signature is one flat (B-flat) and the time signature is 3/8. The instrumental parts include Corno I, II in F, Violino I, Violino II, and Organo e Violone. The vocal parts include Canto, Alto, Tenore, and Basso, all marked with '[Tutti]'. The lyrics for the vocal parts are 'Lau- da- te pu- e- ri'. The score is divided into measures, with some measures containing rests or specific performance instructions like 'p' (piano) and '6' (fingerings).

tr

tr

Do- - - mi - num: lau- da- - te no- - men

Do- - - mi - num: lau- da- - te no- - men

lau- da- - te, lau-

lau- da- - te, lau-

6/4

7/4

6/4

(p)



10 (vi- de)

Vi- de

vi- de *f*

(*f*)

Vi- de *f*

Do- mi- ni. Sit no- men

vi- de *f*

Do- mi- ni. Sit no- men

vi- de [*f*]

da- te. Sit no- men

vi- de *f*

da- - te. Sit no- men

7 vi- de 6

*f*

15

The score consists of several staves. At the top, there are three staves: a vocal line with a treble clef and a key signature of one flat, and two piano accompaniment staves. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Below this, there are four vocal staves, each with a treble clef and a key signature of one flat. The lyrics 'Do - mi - ni be - ne - di -' are written under each of these staves. At the bottom, there is a piano accompaniment staff with a bass clef and a key signature of one flat. This staff includes figured bass notation: 7, 4/2[h], 6, 4/2[h], and 3[h].

Do - mi - ni be - ne - di -

Do - mi - ni be - ne - di -

Do - mi - ni be - ne - di -

Do - mi - ni be - ne - di -

7      4/2[h]      6      4/2[h]      3[h]

20

(vi- de)

vi- de

*p* *f*

vi- de

*p* *f*

vi- de

ctum, ex hoc nunc, ex hoc nunc, us- que,

ctum, ex hoc nunc, ex hoc nunc, us- que,

ctum, ex hoc nunc, ex hoc nunc, us- que,

ctum, ex hoc nunc, ex hoc nunc, us- que,

vi- de

vi- de

25

(vi- de)

vi- de

vi- de

vi- de

us - que in sae - cu - lum. vi - de A

us - que in sae - cu - lum. vi - de A

us - que in sae - cu - lum. vi - de A

us - que in sae - cu - lum. vi - de A

$\frac{6}{5}$   $\frac{6}{4}$   $\frac{5}{4}$  vi- de  $\frac{3}{2}$   $\frac{6\#}{4}$

The musical score for page 30 consists of several staves. At the top, there are three staves of piano accompaniment. The first staff is a treble clef with a whole rest in every measure. The second and third staves are in a key signature of one flat (B-flat major) and contain rhythmic accompaniment with eighth and sixteenth notes. Below these are four vocal staves, each with the lyrics "so - lis or - tu us - que ad oc -". The vocal parts are written in treble clefs, with the first three staves having a soprano, alto, and tenor line respectively, and the fourth staff being a bass line. The piano accompaniment at the bottom of the page is in a bass clef and includes figured bass notation:  $\frac{6}{5}$ ,  $\frac{7}{\text{[}\#\text{]}}$ ,  $\frac{6}{}$ , and  $\frac{6}{5}$ .

ca - - sum, lau - da - bi - le no -

ca - - sum, lau - da - bi - le no -

ca - sum, lau - da - bi - le no -

ca - sum, lau - da - bi - le no -

7 5 6 7 6

4 4 # 4

40

(vi- de)

vi- de

men Do- - mi- ni. vi-

men Do- - mi- ni. vi-

men Do- - mi- ni. vi-

men Do- - mi- ni. vi-

# 4 6 6 6 5 vi- de 5 3

Detailed description of the musical score: The page contains a vocal line and four piano accompaniment staves. The vocal line starts with a rest and then sings 'men Do- - mi- ni. vi- de'. The piano accompaniment consists of four staves: two treble clefs and two bass clefs. The first two piano staves have lyrics 'men Do- - mi- ni. vi-' underneath. The third piano staff has lyrics 'men Do- - mi- ni. vi-'. The fourth piano staff has lyrics 'men Do- - mi- ni. vi-'. At the bottom of the page, there are chord symbols: #, 4, 6, 6, 6, 5, #, #, 4, 3. The key signature has one sharp (F#) and the time signature is 4/4. The page number '40' is in the top left corner.

de

p

de

Ex-cel-sus su-per o-mnes

de

Ex-cel-sus su-per o-mnes

de

Ex-cel-sus ex-

Ex-cel-sus ex-

p

$\frac{6}{4}$

(p)



Staff 1: Piano introduction in G major, 4/4 time. It begins with a half note G4, followed by a half rest, then a half note G4, and finally a half note G4. The piece concludes with a double bar line and a repeat sign.

Staff 2: Treble clef, G major. Starts with a forte (*f*) dynamic and a trill on G4. The melody consists of eighth notes: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5. Dynamics change to piano (*p*) in the second measure and return to forte (*f*) in the fourth measure.

Staff 3: Treble clef, G major. Starts with a forte (*f*) dynamic and a trill on G4. The melody consists of eighth notes: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5. Dynamics change to piano (*p*) in the second measure and return to forte (*f*) in the fourth measure.

Staff 4: Treble clef, G major. Lyrics: gen-tes, su - per gen - tes Do - mi -

Staff 5: Treble clef, G major. Lyrics: gen-tes, su - per gen - tes Do - mi -

Staff 6: Treble clef, G major. Lyrics: cel- sus ex- cel -

Staff 7: Bass clef, G major. Lyrics: cel- sus ex- cel -

Staff 8: Bass clef, G major. Dynamics: (*f*) in the first measure, [*p*] in the second measure, [*f*] in the fourth measure. The bass line consists of eighth notes: G3-A3-B3-C4, G3-A3-B3-C4, G3-A3-B3-C4, G3-A3-B3-C4. A 6/4 chord symbol is present above the second measure.

55 (vi - de)

vi - de

vi - de

vi - de

nus, et su - per cae - los, cae -

nus, et su - per cae - los, cae -

sus, et su - per cae - los, cae -

sus su - per, su - per cae - los glo - ri -

vi - de

3 6 7b 4 2

60

los glo-ri-a e-jus,  
 los glo-ri-a e-jus,  
 los glo-ri-a e-jus,  
 a, glo-ri-a e-jus,  
 6 6 7b 4/2 6 [b]

65

(vi de)

vi- de [1] [1]

vi- de

vi- de Solo

glo- ri- a e- jus. Quis sic- ut

glo- ri- a e- jus. vi- de

glo- ri- a e- jus. vi- de

glo- ri- a e- jus. vi- de

glo- ri- a e- jus. vi- de

6 (6/4) (5/3) vi- de 6 6#

p

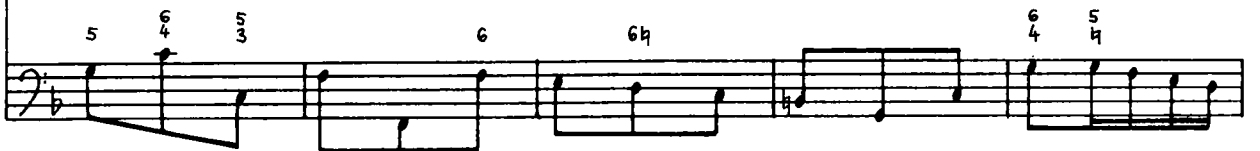
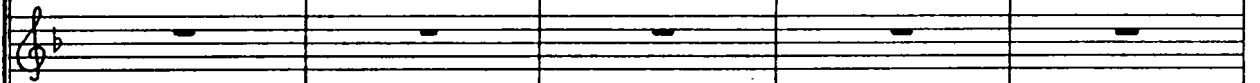
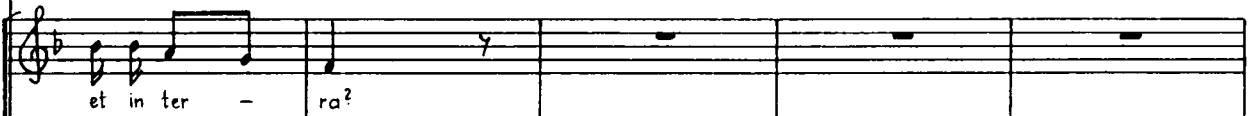
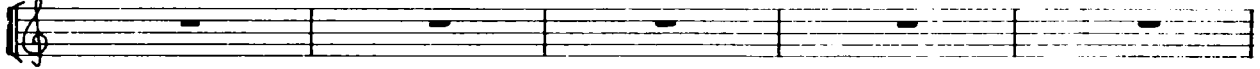
Do- mi- nus De - us no- ster, no- ster, qui in

[Solo] Sus- ci- tans a ter- ra in- o- pem, et de

5b - 6/5 3 - 6/4 5/3 -

The musical score consists of seven staves. The top staff is a treble clef with a key signature of one flat (Bb) and contains whole rests. The second and third staves are also treble clefs with a key signature of one flat, containing piano accompaniment. The fourth staff is a vocal line with lyrics: "Do- mi- nus De - us no- ster, no- ster, qui in". The fifth and sixth staves are bass clefs with a key signature of one flat, containing piano accompaniment. The sixth staff includes a "[Solo]" marking above the first measure and lyrics: "Sus- ci- tans a ter- ra in- o- pem, et de". The seventh staff is a bass clef with a key signature of one flat, containing piano accompaniment with fingering numbers: "5b", "6/5", "3", "6/4", "5/3".

The musical score for page 75 consists of several staves. At the top, there is a single treble clef staff with five whole rests. Below it are two staves for piano accompaniment: the upper staff is in treble clef and the lower in bass clef, both in B-flat major. The piano part features chords in the first three measures and a melodic line in the last two. The vocal part begins in the third measure with the lyrics: "al- tis ha- bi- tat, et hu- mi- li- a re- spi- cit in cae- lo". The vocal line is in treble clef. Below the lyrics are two empty staves. The piano accompaniment continues with the lyrics: "ster- co- re e- ri- gens pau- pe- rem: Ut col- lo- cet e - um". The piano part includes a bass line with triplets and sextuplets in the final two measures.



[Tutti]

[Tutti]

(Tutti)

[Tutti]

Tutti



The first system of music consists of two staves. The top staff is a piano accompaniment in G major, featuring a series of chords and a melodic line. The bottom staff is a vocal line in G major, with a melodic line that includes a trill (tr) at the end of the phrase.

The second system of music consists of five staves. The top two staves are vocal lines with lyrics: "ri- a Pa- tri, et Fi- - - li-". The bottom three staves are piano accompaniment in G major, with lyrics: "ri- a, glo- - - ri-". The lyrics are: "ri- a Pa- tri, et Fi- - - li- ri- a, glo- - - ri-". The piano accompaniment includes a bass line and a treble line with various chords and melodic fragments. There are also some performance markings like "6 4" and "7" above the bass line.

95

(vi-)

vi-

vi-

o, et Spi-ri-tu-i San-cto,

o, et Spi-ri-tu-i San-cto,

a, glo-ri-a,

a, glo-ri-a,

6  
4

7

vi-

100 de

de

de

f

f

vi - de

sic - ut e - rat in prin - ci - pi - o

vi - de

sic - ut e - rat in prin - ci - pi - o

vi - de

sic - ut e - rat in prin - ci - pi - o

vi - de

sic - ut e - rat in prin - ci - pi - o

sic - ut e - rat in prin - ci - pi - o

de Tutti

f

$\frac{5}{4}$  -  $\frac{3}{3}$  9 - 8  $\frac{6}{4}$  =  $\frac{5}{3}$

et nunc, et nunc et sem- per, et in  
 et nunc, et nunc et sem- per, et in  
 et nunc, et nunc et sem- per, et in  
 et nunc, et nunc et sem- per, et in

( $\begin{smallmatrix} 3 \\ 1 \end{smallmatrix}$   $\begin{smallmatrix} 4 \\ 2 \end{smallmatrix}$   $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$ )  $\begin{smallmatrix} 8 \\ 6 \end{smallmatrix}$   $\begin{smallmatrix} 7 \\ 5 \end{smallmatrix}$

The musical score consists of several systems. The top system shows a vocal line with rests and a piano accompaniment. The second system continues the piano accompaniment. The third system introduces four vocal parts with the lyrics: "sae-cu-la sae-cu-lo-rum, sae-cu-lo-rum, sae-cu-lo-rum". The fourth system continues these vocal parts. The fifth system shows the piano accompaniment with figured bass notation: 5/4, =, 3, 9, 8, 6/4, 5/3, (3), 4/2, 5/3. The bottom system continues the piano accompaniment.

415

(vi- de)

vi- de

vi- de

vi- de

a- - men, a- men, a- men, a- men. vi- de

a- - men, a- men, a- men, a- men. Vi- de

a - men, a- men, a- men, a- men. Vi- de

a- - men, a- men, a- men, a- men. vi- de

Tutti  $f$  vi-  $\frac{5}{3}$  de

# Laudate Dominum

Vivace

Cl. I, II  
in C

Timp.

VI. I

VI. II

C

A

T

B

Org.  
e Vlne

The musical score is arranged in a system with ten staves. The top five staves are for woodwinds and percussion: Cl. I, II in C (treble clef), Timp. (snare drum, 2/4 time), VI. I (treble clef), VI. II (treble clef), and C (treble clef). The next three staves are for strings and voice: A (treble clef), T (treble clef), and B (bass clef). The bottom staff is for Organ and Violins (Org. e Vlne, bass clef). The vocal parts (T and B) include lyrics: "lau- da- te Do- mi- num o- mnes gen - tes, lau-". The organ and bass line provide a rhythmic accompaniment. The tempo is marked "Vivace".

5

da - te Do - mi - num o - mnes gen - tes, lau - da - -

(Tutti)

lau - da - te

da - te Do - mi - num o - mnes gen - tes, lau - da - -

5 6



9

[Tutti]

Lou- da- te Do- mi- num o- mnes

Do- mi- num o- mnes gen - tes, lau- da - te Do- mi- num o- mnes

- - te,

- - te,

[senza Vln]

First system of musical notation, featuring a treble staff and a bass staff. The treble staff begins with a dynamic marking of *f* (forte). The bass staff also begins with a dynamic marking of *f*. The music consists of several measures with various note values and rests.

Second system of musical notation, featuring a treble staff and a bass staff. The treble staff contains several measures of music, including some with dynamic markings of *f*. The bass staff continues the accompaniment.

Third system of musical notation, including vocal lines and a basso continuo line. The lyrics are: "gen - tes, lau - da - te, lau - da - te e - um o - mnes". The basso continuo line includes the instruction "[con Vln]" and figured bass notation: 6, 5/4, =, 3, 6/5, 5/3.

17

po- pu- li: Quo- ni- am con- fir- ma- ta est su- per nos mi-  
po- pu- li: Quo- ni-  
po- pu- li:  
po- pu- li:

5 4 - # [senza Vln] [-]

se- ri- cor- di- a e- jus, mi- se- ri- cor- di- a e- jus:

am con- fir- ma- ta est su- per nos mi- se- ri- cor- di- a e- jus, mi-

Quo- ni- am con- fir- ma- ta est su- per nos mi-

Quo- ni-

(Violoncello) # 6 7 7

(Basso) 4# 2

et ve- ri- tas Do- mi- ni

se- ri- cor- di- a e- jus: et ve- ri- tas Do- mi- ni ma- net,

se- ri- cor- di- a e- jus: et ve- ri- tas Do- mi- ni ma- net,

am con- fir- ma- ta et mi- se- ri- cor- di- a e- jus: et ve- ri- tas Do- mi- ni

6 - 7 # 4 # 7 5 4 - - 4/2 6 -

29

ma-net in ae-ter-num. Glo-ri-a

ma-net in ae-ter-num. Solo Glo-ri-a

ma-net in ae-ter-num. Solo Glo-ri-a

ma-net in ae-ter-num. Glo-ri-a

6 6 5  
4 4 3

[Solo] et Spi-ri-tu-i

[Solo] et Spi-ri-tu-i

Pa-tri, et Fi-li-o, et Spi-ri-tu-i

Pa-tri, et Fi-li-o, et Spi-ri-tu-i

6 8 7

p

San - - - - - cto,

San - - - - - cto,

San - - - - - cto, Sic -

San - - - - - cto, Sic - - - - - ut

[Tutti]

[Tutti]

[4] 6 5 5/4 3 1 1 3

f



[Tutti]

Sic - ut e - - -

[Tutti]

Sic - ut

ut, sic - ut e - rat in prin - ci - pi -

e - - rat in prin - ci - - - pi -

7 3 6 5 6 4/2 6

rat in prin- ci- pi- o et nunc et sem- per, et in

e- rat in prin- ci- pi- o et nunc et sem- per, et in

o et nunc et sem- - - - per, et in

o et nunc et sem- - - - per,

9 8 6 5 7 7

49

sae- cu- la,	et in	sae- cu- la,	et in
sae- cu- la,	et in	sae- cu- la,	et in
sae- cu- la	sae- cu-	lo- rum,	et in
et in sae- cu- la,	et in sae- cu- la		
5	- 5	5	5

The first system consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The lower staff is in bass clef and contains a whole rest.

The second system consists of two staves. The upper staff is in treble clef and contains a whole rest. The lower staff is in bass clef and contains a whole rest.

The third system contains four staves with lyrics. The lyrics are: sae- cu- la sae- cu- lo- rum, a- men, a- men. The first staff is in treble clef and contains the melody. The second staff is in treble clef and contains a vocal line. The third staff is in treble clef and contains a vocal line. The fourth staff is in bass clef and contains a vocal line.

The fourth system consists of two staves. The upper staff is in treble clef and contains a whole rest. The lower staff is in bass clef and contains a whole rest.

# Magnificat

Grave

Cl. I, II  
in C

Timp.

VI. I

VI. II

C

A

T

B

Org.  
e Vln

tr

[Tutti]

Ma-gni-fi-cat a-ni-ma

[Tutti]

Ma-gni-fi-cat a-ni-ma

[Tutti]

Ma-gni-fi-cat a-ni-ma

[Tutti]

Ma-gni-fi-cat a-ni-ma

Tutti

$\frac{6}{4}$   $\frac{7}{4}$   $\frac{5}{3}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{7}{4}$

f

Allegro

The musical score consists of several systems. The first system shows the piano accompaniment with a treble and bass clef. The second system features a piano solo with a trill (tr) and a melodic line. The third system contains four vocal parts (Soprano, Alto, Tenor, Bass) with Latin lyrics: "me- a Do- mi- num: Et ex- sul- ta- vit spi- ri- tus me- us in De- o". The fourth system continues the vocal parts. The fifth system shows the piano accompaniment with figured bass notation: 6 6 5 4 - # 6 5 6 5 6 5.

6

sa- lu- ta- ri- me- o. Qui- a, qui- a re- spe- xit hu- mi- li-

De- o, De- o sa- lu- ta- ri me- - o. Qui- a, qui- a re- spe- xit hu- mi- li-

De- o sa- lu- ta- ri me- - o.

De- o sa- lu- ta- ri me- - o. Qui- a, qui- a re- spe- xit hu- mi- li-

De- o sa- lu- ta- ri me- - o.

6 6 5 7 #

p

ta- tem, hu-mi-li-ta- tem an-cil-lae su- ae, ec-ce e- nim ex hoc be- a- tam me

ta- tem, hu-mi-li-ta- tem an-cil-lae su- ae, ec-ce e- nim ex hoc be- a- tam me

6 5 4 3 6 6 5 (5) (4 3 4)  
4 # 2 3 5 4 # # (2 1 2)



Tutti

di- cent\_ o- mnes ge- ne- ra- ti- o- nes. Qui- a fe- cit mi- hi ma- gna qui po- - tens

Tutti

di- cent\_ o- mnes ge- ne- ra- ti- o- nes. Qui- a fe- cit mi- hi ma- gna qui po- - tens

[Tutti]

Qui- a fe- cit mi- hi ma- gna qui po- - tens

[Tutti]

Qui- a fe- cit mi- hi ma- gna qui po- - tens

10 9 8 7 6 5 (#) 6 = 5 # 7 5b

est: et san- ctum no- men e- jus. Et mi- se- ri- cor- di- a e- jus a pro- ge- ni- e in pro-

est: et san- ctum no- men e- jus. Et mi- se- ri- cor- di- a e- jus a pro- ge- ni- e in pro-

est: et san- ctum no- men e- jus. Et mi- se- ri- cor- di- a e- jus a pro- ge- ni- e in pro-

# 4 6/4 7/5 [F#] 6/4 5/4 - # 3 5 6 6 G#

Two empty musical staves, one for the vocal line (treble clef) and one for the piano accompaniment (bass clef).

Piano accompaniment for the first system, featuring a right-hand part with sixteenth-note patterns and a left-hand part with chords and eighth-note patterns. Dynamics include *p* and *f*. A bracketed *[P]* is present in the left hand.

Vocal and piano accompaniment for the second system. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The lyrics are: "ge ni-es ti-men- - ti-bus e- - um. Fe- cit po- ten- ti-am,". The piano accompaniment includes a "Solo" section. A bass line with figured bass notation is provided below the vocal staves.

Lyrics: ge ni-es ti-men- - ti-bus e- - um. Fe- cit po- ten- ti-am,

Figured Bass: [5#] # 6 4 5 3 6 4 5 5 6# 6 #

Musical notation for the first system, including treble and bass staves with rests and a melodic line in the treble staff.

Musical notation for the second system, including treble and bass staves with complex rhythmic patterns and dynamics like *p* and *[p]*.

Musical notation for the third system, including treble and bass staves, with the bass staff containing a vocal line.

fe- cit po- ten- ci- am in bra- chi- o su- o: dis- per- sit, dis-

Musical notation for the fourth system, including a bass staff with dynamics like *f* and *p*, and accidentals like  $\sharp$  and  $G\sharp$ .

Musical notation for the first system, including treble and bass staves with rests and a dynamic marking 'f'.

Musical notation for the second system, including treble and bass staves with rhythmic patterns and a dynamic marking 'f'.

Musical notation for the third system, including vocal staves with lyrics and a piano accompaniment staff with chords and a dynamic marking 'Tutti'.

per- sit dis- per- sit su-per- bos men- te cor- - dis su- - i, De-

Musical notation for the fourth system, including a bass staff with figured bass notation and a dynamic marking 'f'.

27

po- su- it po- ten- tes de- se- - de, et ex- al- ta- - - -

po- su- it po- ten- tes de- se- - de, et ex- al- ta- - - - vit

po- su- it po- ten- tes de- se- - de, et ex- al- ta- - - - vit

po- su- it po- ten- tes de- se- - de, et ex- al- ta- - - -

6 5b 6 7 7 4 6 6

- vit\_hu- mi- les.

hu- mi- les. E- su- ri- en- tes im-ple- vit bo- nis; et di- vi- tes di-

hu- mi- les. Sus- ce- pit I- sra- el

- vit\_hu- mi- les.

(Solo) tr

Solo

[Tutti]

et se- mi- ni

(Tutti)

et se- mi- ni

Tutti

Solo

Tutti

Sic- ut lo- cu- tus est ad pat- res no- stros, A- bra- ham, et se- mi- ni



36

Musical notation for measures 36-38, top two staves. Measure 36 features a treble staff with a block chord and a bass staff with a single note. Measures 37 and 38 are mostly rests.

Musical notation for measures 39-41, middle two staves. Both staves feature rhythmic patterns of eighth and sixteenth notes. A piano (*p*) dynamic marking is present in measure 40.

Solo

e - jus in sae - cu - la.      Glo -                      ri - a      Pa - tri et Fi -                      li -

Solo

e - jus in sae - cu - la.      Glo -                      ri - a      Pa - tri et Fi -                      li -

e - jus in sae - cu - la.

e - jus in sae - cu - la.

Musical notation for measures 42-44, vocal and piano parts. The vocal parts (soprano and alto) have lyrics. The piano accompaniment includes a bass line with a solo section in measure 43. A piano (*p*) dynamic marking is present in measure 43.

6 5    5    -

4    3

Solo

6                      5                      7b

*p*

Musical notation for measures 45-47, bass line. Measure 45 has a solo section with a piano (*p*) dynamic marking. Fingerings are indicated above the notes. Measure 47 has a flat sign (7b) above the note.

39

(più moto)

Tutti

o, et Spi-ri-tu-i San-cto, sic-ut e-rat

Tutti

o, et Spi-ri-tu-i San-cto, sic-ut e-rat

[Tutti]

sic-ut e-rat

[Tutti]

sic-ut e-rat

5 - 6 7b - 6 6 5

4 3 - 4 6 5 5 4 3

Tutti

f

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with quarter and eighth notes.

Second system of musical notation, consisting of two treble staves. The upper staff contains a melodic line with a trill (tr) indicated above a note. The lower staff contains a harmonic accompaniment with chords and moving lines.

Third system of musical notation, including vocal lines and piano accompaniment. It features four staves: a vocal line with lyrics, a piano accompaniment line, a bass line, and another piano accompaniment line. The lyrics are: "in prin- ci- pi- o et nunc et sem- per et in sae- - cu- la".

Fourth system of musical notation, a single bass staff. It contains a melodic line with a sharp sign (#) above the final note, indicating a key signature change or a specific pitch.

sae- cu- lo- rum, a- - men, et in sae- cu- la sae- cu-

sae- cu- lo- rum, a- men, a- men, et in sae- cu- la sae- cu-

sae- cu- lo- rum, a- men, a- men, et in sae- cu- la sae- cu-

sae- cu- lo- rum, a- men, a- men, et in sae- cu- la sae- cu-

(#) (#) 6 7 7 6 6

The first system consists of two staves. The upper staff is in treble clef and contains a series of chords and a melodic line. The lower staff is in bass clef and contains a simple bass line.

The second system consists of two treble clef staves. Both staves contain complex, fast-moving melodic lines with many sixteenth and thirty-second notes.

The third system contains five staves. The top four staves are vocal parts with lyrics: "lo- rum, a- men, a- - -", "lo- rum, a- men, a- men, a- -", "lo- rum, a- men, a- men, a- -", and "lo- rum, a- men, a- men, a- -". The bottom staff is a bass line with lyrics: "lo- rum, a- men, a- men, a- -".

6  
5

6 - 5 4 3

Piano introduction for measures 50-52. The right hand plays a series of chords, and the left hand plays a simple bass line.

Piano accompaniment for measures 50-52. The right hand features a melodic line starting with a piano (*p*) dynamic and transitioning to a forte (*f*) dynamic with a sixteenth-note pattern. The left hand provides a steady bass line.

Vocal parts for the word "amen". The system includes four staves: Soprano, Alto, Tenor, and Bass. Each staff has the lyrics "men, a- men, a- men, a- - - men." written below the notes. Dynamics of piano (*p*) and forte (*f*) are indicated above the notes.

Piano accompaniment for measures 53-56. The right hand continues the melodic line with a forte (*f*) dynamic. The left hand has a simple bass line. Measure numbers 5 and 56 are written above the notes.

# Általános megjegyzések

## A/ A források

A kötetben közreadott Deppisch művek közül a *Te Deum* és a *Magnificat* esetében az autográf szólamanyag szolgált a kiadás alapjául. (A *Te Deum* autográf főanyagához Georg Lickl egy, az orgonaszólammal megegyező Violone szólamot másolt, a *Magnificat* 3. tételéhez /*Quia respexit*/ plusz fuvola- és fagottszólamot írt, és az így létrejött bővítést valamennyi további közreműködő szólamba is bevezette.<sup>1</sup>) A vesperás közreadásához csak egy korabeli másoló által készített szólamanyag állt rendelkezésünkre (az eredeti szólamokhoz – CATB, 2 VI., Org., Vlne – ebben a műben Lickl két új Clarino és egy Timpani szólamot fűzött.)

### *Te Deum* – Pécs, Székesegyház, D 75

A szólamokat összefogó álló formátumú, 31,7-9 x 22,4-6 cm méretű borító címszövege, Franz Novotni kézírásával: (35/1) / *Te Deum laudamus. in C: / a / 4 Vocibus, / 2 Violinis, / 2 Obois obl., / 2 Clarinis, / Tympanis / Violone et / Organo. / Auth: Val: Deppisch.* (Ld. az 1. facsimilét.)

Az álló formátumú, 30,7-31,6 x 21,7-22,3 cm-es oldalakból álló autográf szólamkották terjedelme a következő:

- 4 lapból álló fűzött fasciculus: Vl. I, II és Org.;
- bifolio, belefűzött középső lappal: C;
- bifolio: Ob. I, II, A, T, B;
- egyedülálló folio: Clno I, II, Timp.

A kottapapírok vonalazását egy rasztráló készülékkel végezték, így a változatos folio-méretekkal szemben a szólamok rasztrálószása egyöntetű: 12-soros, 250 mm magas, rászter: 11 mm, sorköz: 11 mm.

A Lickl-féle Violone szólam ettől eltérő: 30,7 x 21,3 cm, 12-soros, 252 mm magas, 11 mm rászterű, de a sorközök távolsága 10-14 mm között ingadozik, tehát kézzel vonalazott papír.

Az autográf szólamok leírásához használt velencei papír vízjele: *Dreihalbmond* / REAL – AZ, felette számszerj; a Lickl-féle Violone szólam vízjele: magyar címer, felette korona – KOTENSCHLOS, felette lilium.

### *Magnificat* – Pécs, Székesegyház, D 65

A két különböző papírból összeragasztott, álló formátumú, 34 x 23,2 cm méretű borító autográf címszövege a következő: (29/2) / *MAGNIFICAT. / pro Festo Dedicationis Ecclesiae. / a / Canto, Alto, / Tenore, Basso, / 2 Violini / 2 Clarinetti in B. obl. / 2 Oboe obl. / 2 Clarini / Timpani / ed / Organo. / Depischo.* (Ld. a 3. facsimilét.)

Az álló formátumú, 34,1-4 x 21,5-22,4 cm méretű szólamkották terjedelme változatos:

- 4-lapos fasciculus: Org.;
- bifolio, befűzött harmadik lappal: Vl. I, II, C;
- bifolio: A, T, B;
- folio: Ob. I, II, Cl. I, II, Clno I, II, Timp.

A Lickl-féle szólamok közül a Flauto az Ob. I, a Fagotto az Ob. II verso oldalára került. A másolt Violone szólam a többitől elütő papírra íródott, a fasciculus mérete 29,6-7 x 20,8 cm.

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1 Ld. VI. I (4. facsimile), II, Org. az első oldal alján, Canto-ban a 2. oldalon.

Az autográf főanyag vízjele: tulipán-osztású címerpajzs, kétoldalt álló oroslánokkal, alatta GVLS betűk.<sup>2</sup> A szólamok vonalazása egyenként kézzel húzva készült: szabálytalan, hajlott rasztrálok, a fesztáv változó, a raszter mérete 10 mm.

*Vesperae* – Pécs, Székesegyház, D 77

A két vesperás közös borítójának másolt címszövege a következő: (14/2) / *Vesperae* / *de Confessore*. / *a 4 Vocibus* / *2 Violinis* / *2 Clarinis* / *Tympanis* / *Violone et Organo* / *Auctore Debitsch*.

Az álló formátumú, 31,0-31,3 x 22,1-22,2 cm méretű, másolt szólamfüzetek egyformán egy bifolióból és egy belefűzött lapból állnak, kivéve az orgonaszólamot, mely csupán egy bifolio terjedelmű. Az átlagosan 12-soros (249 mm magas, 9 mm raszterű, 13 mm sorközű) kottaoldalt így az Organo szólam utolsó oldalán további két, kézzel húzott sorral kellett kiegészíteni.

A Lickl által hozzáfűzött szólamok (2 Clnó, Timp.) külalakja ettől eltérő: az egy-egy fóliónyi (29,6 x 21,6 cm méretű) szólamkottákon a 12-soros oldalak magassága és rasztrálméretet állandó (246, ill. 9 mm), a sorközök mérete azonban ezeken is ingadozó (11-14 mm).

A főanyag velencei papírjának vízjelei: (1) *Dreihalbmond* – GF, felette baldachin (2 variáns) (2) lilium – ? (ld. Violone)

Lickl papírjainak vízjele azonosíthatatlan, a három negyedíven mindössze egy címerpajzs (?) alsó széle, ill. egy levágott betűsor olvashatatlan töredéke látható.

## B/ A kiadás módszere

I. A közreadott kotta a Georg Licklől származó kiegészítő szólamokat és az általa betoldott ütemeket is tartalmazza. (A *Magnificat*-hoz a teljes *Quia respexit* tétel átdolgozását is elkészítette - ezt a függelékben közöljük.) A plusz szólamokat kisebb szisztémával és kottával,<sup>3</sup> a betoldott ütemeket (ismétléseket) kiskottával és/vagy kőbjegyzettel,<sup>4</sup> az autográf szólamokba bevezetett jelöléseket (dinamikai jeleket, artikulációt, plusz hangokat, basszus-számozást etc.) gömbölyű zárójellel különböztettük meg. Ugyancsak gömbölyű zárójelbe került a Lickl javasolta húzások jelölése (vi–de) a vesperásban, míg a szólamanyag másolójának húzásait zárójel nélkül írtuk ki. A közreadó kiegészítéseit és javaslatait a szokásos módon szögletes zárójelbe tettük.

II. Hallgatólagosan elhagytuk a szólamkották feleslegessé vált bejegyzéseit (pl. V.S., W), oktávban kitett előjegyzéseit, az ütemen belüli módosítójel-ismétléseket és a mai szokás szerint szükségtelen figyelmeztető módosítójeleket.

Az ütemen belüli oktávlepés, ill. ütemvonal utáni hangisméltés hiányzó módosítójelét, folyamatos sorozatok egy-egy hiányzó artikulációját (*staccato* vonás vagy kötőív), valamint páros fűvós és vonós kettősfogások hiányzó tartóívét viszont hallgatólagosan pótoltuk.

III. Az énekszólamok cé-kulcsai helyett violin-, oktávval mélyített violinkulcsot, az orgonaszólamban kulcsváltáskor violinkulcsot írtunk. A tempójelzések modern helyesírását használtuk, az ütemvonalon átnyúló pontozást átkötéssel helyettesítettük.

IV. 1. A *T* és *S* utasításokat az énekszólamokban és az orgonaszólamban kiírtuk, a hangszeres szólamokban a tétel elején eredeti alakjukban meghagytuk, tételen belül *p* után *f*-ra írtuk át (és fordítva). A szerző által használt bizonytalan jelentésű  $\mathcal{F}$   $\mathcal{F}$  jelölést esetenként értelmeztük,<sup>5</sup> a *Tutti* és *f*, ill. *Solo* és *p* felcserélt használatát alább felsoroljuk.

2. *Organo* szólamban a kiírt *tasto solo* utasításokon kívül előforduló, azonos jelentésű – de olykor többértelmű – eredeti, vonással való jelölést is megtartottuk.<sup>6</sup>

2 Ld. Georg Eineder, *The Ancient Paper-mills of the Former Austro-Hungarian Empire and their Watermarks*, Hilversum 1960, 414. sz.: 1766, Moravia, Gross Ullersdorf. Hasonló papírokat Magyarországon máshol (pl. Pannonhalmán) is használtak.

3 *Magnificat*, (7. *Sicut locutus est*) – VI. I, II, *Vesperae* – Clnó I, II, Timp.

4 Ld. *Magnificat*, (6. *Suscepit Israel*)

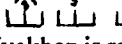
5 Ld. a 6. és 7. facsimilét (VI. I: 12. ütem, Basso: 5. sor felett, továbbá *Fecit* és *Tace*).

6 Ld. Sas Ágnes, *Unisono és tasto solo jelölése Valentin Deppisch műveiben*, *Zenetudományi Dolgozatok* 1984, 37-48. o.



3. A dinamikai jelek régies rövidítéseit modernizáltuk: *for.* → *f*, *pia.* → *p*, *mez:for.* → *mf*, a *sforzato forz.* ill. *fz* jelölését és a kiírt *pianissimo*, *crescendo* alakot megtartottuk.

V. Változatlanul hagytuk a *staccato* jelöléseit: a forrásokra jellemző *staccato*-vonások mellett az ívvel együtt előforduló *staccato*-pontok megkülönböztetését is megőriztük (kevésszámú hanyag jelölést azonban hallgatólagosan kiigazítottunk). Az ütem közepére került rövid kötőíveket a teljes ütemre kiterjesztettük.

VI. 1. A Deppisch-autográfokban előforduló triola-jelölések közül (  ) a harmadik alakot kivéve valamennyit megtartottuk. A kizárólagosan használt rövid ívekhez is ragaszkodtunk, a hármas számot – a források takarékos jelöléséhez alkalmazkodva – csak a legszükségesebb esetekben pótoltuk.

2. Az előkék értékét az esetek többségében megtartottuk, csak néhány hang-értéket kellett az analógiákhoz igazítanunk. Mivel az előkék kötőív nélküli írásmódját lehet általánosnak tekinteni, a véletlenszerűen felbukkanó egy-egy kötőívet elhagytuk.

A trilla jelölésére szolgáló *t t: tr* alakokat egységesen *tr* formában adtuk vissza, a kivételesnek és következetlennek tűnő diakritikus jelöléseket is erre írtuk át.

3. A hangcsoportok gerendával való összekapcsolásában az eredetit követtük, a nyilvánvalóan analóg helyeket azonban egységesítettük. A hegedűk kettősfogásait, akkordjait közös száron helyeztük el, az ismételt hangok rövidített írásmódját – az áttekinthető kottakép érdekében többnyire meghagytuk.

4. A számozott basszusban a régies jelöléseket ( ) átírtuk, a tercet jelölő, előjegyzésben is kitett keresztet és bét, ill. az adott esetben nem módosító értelmű feloldójelet hármas számmal helyettesítettük, szám mellett a feloldó értelmű bé helyére feloldójel került. Hiányos vagy pontatlan számozást nem egészítettünk ki, ill. nem javítottunk, a kiírt számok, és az implicit tercek hiányzó módosítójelét viszont pótoltuk. A nyújtóvonásokat hallgatólagosan kiigazítottuk, a vesperásban előforduló  $\overset{5}{4}3$  és  $\overset{5}{4}3$  alakokat egyöntetűen  $\overset{5}{4}3$  formában adjuk. (A Lickl-féle Violone eltéréseit /*Te Deum*/ nem jegyzeteltük.)

VII. A liturgikus szövegeket a *Graduale Romanum* alapján közöljük, az eltérő szóhasználatokat, szó- és versszakkihagyásokat nem jegyzeteltük.

## A forrásoktól való lényegtelen eltérések felsorolása

### I. A források megváltoztatott előadási utasításai és jelei

#### 1. A forrásban feleslegesen ismételt, ezért a kiadásban elhagyott *Tutti* és *Solo* felírások

*Te Deum*: 50<sup>1</sup> – Ob. II (S), 319 – C (T), 341 – CATB (T);

*Magnificat*: 18 – Tenore, 334 – CTB (T);

*Vesperae*: *Dixit* 8 – Tenore, 9 – Basso (S).

#### 2. *Tutti* és *forte*, *Solo* és *piano* előadási utasítások felcserélt használata a forrásokban

*Te Deum*: 1 – Org., 319<sup>1</sup> – VI. II, 359 – Tenore;

*Magnificat*: 17 – VI. I, II, 181 – Alto;

*Vesperae*: *Laudate pueri* 85<sup>1</sup> – VI. II; *Laudate Dominum* 32 – Basso.

#### 3. Bizonytalan jelentésű $\mathfrak{F}$ $\mathfrak{For}$ jelölés a forrásban (a megszokott *f*, *for*: helyett – a kiadásban értelmezve)

*Te Deum*: 186<sup>1</sup> – Ob. II;

*Magnificat*: 17<sup>1</sup> – VI. I, 157 – Basso, 304 – Alto, 327, 330 – Canto, Basso.

#### 4. Feleslegesen ismételt vagy egyszer előforduló, a közreadásban elhagyott dinamikák

*Te Deum*: 110 – VI. I, II, 228<sup>1</sup> – VI. I, 295<sup>1</sup> – Ob. I, 328 – VI. I (p);

*Magnificat*: 101 – VI. I, II, 133<sup>1</sup>, 134<sup>1</sup> – VI. II, 134<sup>1</sup> – Ob. I, II, 212<sup>3</sup> – VI. I, 219<sup>1</sup> – VI. II, 252 – VI. I, 305<sup>1</sup> – Org. (p);

*Vesperae*: *Laudate pueri* 12<sup>1</sup> – Clno I, II (f).

5. A kiadványban egy szisztémára került páros fúvósszólamokból hiányzó Tutti, Solo utasítások vagy dinamikák

*Te Deum:* 881, 1161, 142, 162 – Ob. I, 202, 2201 – Ob. II, 221, 247 – Ob. I, 248 – Ob. II, 254 – Ob. I, 296 – Ob. I, 303<sup>2</sup> – Ob. II, 386 – Ob. I;

*Magnificat:* 90 – Ob. I, 94 – Ob. II, 112 – Ob. I, 122 – Ob. II, 143 – Ob. I, 179 – Clno I, 228 – Cl. II;

*Vesperae:* Dixit 1 – Clno II, *Magnificat* 4<sup>1</sup> – Clno I, 26<sup>1</sup> – Clno II.

6. Pontatlanul elhelyezett dinamikai jelek a forrásokban

*Te Deum:* 273<sup>4</sup> – VI. II, 276<sup>1</sup> – Org.;

*Magnificat:* 60<sup>1</sup> – VI. II, 112<sup>2</sup>, 167<sup>1</sup> – VI. I, 179 – VI. I, II;

*Vesperae:* *Beatus vir* 14<sup>2</sup> – Org., *Laudate pueri* 13<sup>1</sup> – VI. II, 20<sup>1</sup> – VI. I.

7. Rövidítésszerű kötőívek (négy hangra vonatkozva, de a közreadásban egy vagy két pároskötésként jelölve)

*Te Deum:* 16<sup>4-7</sup>, 19<sup>4-7,8-11</sup> – Ob. I, 5<sup>4-7</sup>, 14<sup>4-7</sup>, 16<sup>4-7,8-11</sup>, 19<sup>4-7</sup> – Ob. II, 276<sup>9</sup>, 68<sup>1-4</sup> – VI. I, II, 65<sup>2-5</sup> – VI. I;

*Magnificat:* 93<sup>2-5</sup>, 146<sup>2-5</sup> – Ob. I, II, 159<sup>1-4</sup> – VI. I, 214, 216 – VI. I, II, C, 259, 261 – VI. I.

8. Énekszólamokból elhagyott ívek

*Te Deum:* 79<sup>3-4</sup> – Alto, 342<sup>3-4</sup> – Basso;

*Magnificat:* 223<sup>2-3</sup> – Canto, 318<sup>1-2</sup> – Tenore, 343<sup>1-2</sup> – Basso.

9. Hangszeres szólamok elhagyott kötőívei

*Magnificat:* 122<sup>2-4</sup> – VI. I, 144<sup>2-4</sup> – VI. II.

10. Elhagyott staccato vonások

*Te Deum:* 69<sup>1-2</sup> – VI. II, 152 – VI. I, 163<sup>2</sup> – VI. I, 192<sup>1</sup> – VI. I, 261<sup>1,2</sup> – VI. II, 278<sup>2</sup> – VI. II, 291<sup>1</sup> – Ob. II, 293<sup>1</sup> – VI. I;

*Magnificat:* 153<sup>6-7</sup> – VI. I;

*Vesperae:* Dixit 14<sup>1,2</sup> – Clno I.

11. Hang vagy szünet felett álló elhagyott koronák

*Te Deum:* 333 – Ob. I, II, és VI. I, II;


*Magnificat:* 323 – Tenore, Basso;

*Vesperae:* Dixit 18, *Confitebor* 22, *Beatus vir* 63, 77, *Laudate pueri* 88, *Laudate Dominum* 31, *Magnificat* 56 (összes szólamból).

## II. Notációs eltérések
















1. Megváltoztatott előke-értékek

*Magnificat:* 74 – Canto, 183 – Cl. II (nyolcad).

2.  helyett .

*Te Deum:* 341 – Ob. I, 341, 359, 367, 369 – Ob. II.

3. Énekszólamok kiigazított gerendázása

*Magnificat:* 134 – Basso (     ), 168<sup>2-5</sup> – Canto, Tenore, Basso (     ), Alto ui., kötés nélkül, 182<sup>1-3</sup> – Basso (     ).

4. A forrástól eltérő gerendázás a hangszeres szólamokban (csak a háromnál többszöri változtatásokat soroljuk fel)

*Te Deum* 7, 20, 22, 27 – Org. (♩. ♩.); 192, 194, 195 – Org. (♩♩♩♩) és 198 – VI. II (♩♩♩♩);  
*Vesperae: Beatus vir* 14, 15, 16 – Org., 21 – VI. II, 26 – Org., 28 – VI. I, 45, 76 – Org. (♩♩♩♩); 5, 6, 71 – VI. II,  
68 – VI. I (♩♩♩♩); 18 – Org., 19, 20 – VI. II, 25, 26, 29 – VI. I, 29 34, 40, 67, 68, 70 - VI. II (♩ ♯ vagy ♯ ♩.);  
*Laudate pueri* 37 – VI. II, 106, 114 – VI. I (♩♩♩♩); 78, 79, 81, 101, 103, 104, 105, 111, 112, 113, 116, 117 –  
VI. II és 110, 112 – VI. I (♯ ♩. vagy ♩. ♯).

5. Organo szólamban *tasto solo* jelölése vonással és kötőívvel (az ív eredetileg a vonások felett )

*Te Deum* 3<sup>4-5,8-9</sup>, 14<sup>4-5</sup>, 19<sup>4-5,8-9</sup> és 142, 143, 146, 147, 151, 190, 191.

# Jegyzetek

## Te Deum

### (1. Te Deum)

5 <sup>4-7</sup>	Ob. II	egy ívvel kötve; ui. 14 <sup>4-7</sup> , 16 <sup>4-7, 8-11</sup> , 19 <sup>4-7</sup> . (Ob. I is egy ív: 16 <sup>4-7</sup> , 19 <sup>4-7, 8-11</sup> )
6 <sup>4-9</sup>	VI. I	két pároskötés; ui. 21 <sup>4-9</sup>
16 <sup>4-7</sup>	VI. I	kötve
19 <sup>1-2</sup>	Ob. I	két tizenhatod, nem előke és főhang
20	VI. II	7-8. hang kötve, 9. és 10: <i>stacc.</i>
28 <sup>4</sup>	VI. II	<i>e''</i>
44	Ob. I	félkotta + negyedszünet
51	Ob. II	ív: 1-3. és 4-6. hangon (a tört gerenda miatt)
70	Timp.	félkotta + negyedszünet

### (2. Te gloriam)

82 <sup>1-3</sup>	VI. I	kötve
90	VI. II	kötőív 90 <sup>2</sup> -91 <sup>1</sup>
91	A	kötőív 91 <sup>2</sup> -ig
93	C	tartóív 94 <sup>1</sup> -95 <sup>1</sup>
98,99	Ob. I, II	<i>forz.</i> a hangok között; ui. 136-137
105 <sup>1-2</sup>	VI. II	pontozott tizenhatod + harmincketted

### (3. Tu Rex gloriae)

148 <sup>2-3</sup>	Org.	kötve, 148 <sup>4</sup> <i>stacc.</i>
149	VI. I	csak 149 <sup>1-3</sup> kötve
149 <sup>1</sup>	Ob. I	<i>stacc.</i>
150	C	<i>a'</i>
164 <sup>2</sup>	VI. I	<i>p</i> 164 <sup>1</sup> -nél
186	Ob. II	1-3. és 4-5. hangon két kötőív
196	Ob. II	csak 196 <sup>1-2</sup> van kötve
197	Ob. I, II, VI. I, II	két negyed + negyedszünet
204	VI. I	kötés 204 <sup>2-3</sup> ; VI. II-ben 204 <sup>1-2</sup>

### (4. Salvum fac)

218 <sup>1-4</sup>	VI. II	közös gerenda
261 <sup>1-2</sup>	VI. II	<i>stacc.</i>
263 <sup>3</sup>	C	előke bével
265 <sup>1</sup> -266 <sup>2</sup>	VI. II	kötőív
274 <sup>1-4</sup>	VI. II	kötve
279 <sup>4</sup>	VI. II	előkével?
301-302	Org.	szerző által később betoldott ütemek; ui. 304-305

### (5. Dignare Domine)

314	Ob. I, VI. I	félkotta + negyedszünet
320-321	Ob. I	kötőív 320 <sup>1</sup> -321 <sup>1</sup> (előkéhez!)
337 <sup>1</sup>	Org.	<i>f</i> orig. 337 <sup>3</sup>

## (6. In te Domine)

365 <sup>15</sup>	VI. II	<i>d''</i>
383 <sup>1</sup>	Ob. I	artikuláció nélkül, 383 <sup>4,5,6</sup> <i>stacc.</i>

## Magnificat

### (1. Magnificat)

1 <sup>2,3</sup>	Clno I, II	Lickl kiegészítése (1-2. ü. orig. átkötéssel)
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### (2. Et exsultavit)

7 <sup>4,6</sup>	B	- <i>vit</i> szótag csak 7 <sup>5,6</sup> alatt; ui. 19 <sup>4,6</sup>
13 <sup>1</sup>	A	<i>Solo</i> orig.13 <sup>1</sup>
14 <sup>4,3</sup>	C	pontozott nyolcad + tizenhatod
25 <sup>1</sup>	Clno II	negyedkotta + negyedszünet
27	Clno I, Timp.	félkotta + negyedszünet
42	Org.	pontozott félkotta

### (3. Quia respexit)

55 <sup>1</sup>	VI. II	pontozott negyed
60-63	Org.	Lickl által kihúzott ütemek
78 <sup>1</sup>	VI. I	negyed

### (4. Quia fecit)

95	Ob I, II	pontozott félkotta
96	VI. II	<i>pp</i> ; ui. 118
147 <sup>1</sup>	VI. II	orig. <i>p</i> , 147 <sup>2</sup> nincs dinamika

### (5. Et misericordia)

149 <sup>1</sup>	Org.	<i>p</i> [!]
151 <sup>1</sup>	VI. II	<i>pp</i>
170 <sup>1,3</sup>	VI. II	kötve, 170 <sup>3,4</sup> viszont átkötés nélkül

### (6. Suscepit Israel)

179	Cl. I	nincs <i>Solo</i> jelölés, <i>Soli</i> orig. 181 – Cl. II
203	VI. I, II	tartóív ebben az ütemben is
208 <sup>1,3</sup>	Cl. I	nyolcadszünet után három tizenhatod
225, 226	Org.	vonások a szisztéma alatt
233	Cl. II	félkotta + negyedszünet
253	VI. I	pontozott félkotta
254	VI. I	<i>sp</i> ( <i>Solo, piano</i> )
260	C	duplapontozás nélkül
289 <sup>5,6</sup>	Cl. I	<i>stacc.</i> orig. 289 <sup>2,3</sup>

### (7. Sicut locutus est)

296	Org.	<i>S[olo]</i> jelölés bizonytalan
296 <sup>4</sup>	Org.	$\frac{6}{4}$ ; ui. 302
310	VI. I	rövid fv: csak a 2-3. hang van kötve
311 <sup>3</sup>	A	#

### (8. Gloria Patri)

331 <sup>3</sup>	VI. II	<i>e''</i> ; ui. 333 <sup>1</sup>
332	T	csak az 1-2. hang van kötve
344	B	orig. kötés: 344 <sup>2,3</sup>
382-383	Org.	vonások a szisztéma alatt
386 <sup>1</sup>	Clno I	<i>c''</i>

## Vesperae de Confessore

### Dixit

1 <sup>2,3</sup>	Clno I	utólagos betoldás
2 <sup>3</sup>	Clno I	pontozott negyed

### Beatus vir

5	C	a pontozás Licklől
72, 73	Org.	"9 8" az első hang felett, igazítás 74. ü. alapján

### Laudate pueri

7 <sup>2</sup>	VI. I	<i>g''</i>
20	B	negyed + nyolcadszünet
30	C	Lickl javítása, orig. $\downarrow \uparrow \uparrow$ (?)
43	VI. II	az eredeti kivakarva, helyette:



50	VI. I	tizenhatod előke, VI. II: nyolcad; ui. 94. ü.
55	Cor. I, II	orig. $\downarrow \uparrow$ (Lickl saját változtatása)
55	VI. II	nyolcad + nyolcadszünet
56 <sup>1</sup>	VI. I	<i>f''</i> - <i>a''</i> kettősfogás
60	VI. II	<i>bé'</i>
85 <sup>1</sup>	Org.	<i>Tutti</i> orig. 84 <sup>3,3</sup> felett
118-119	Cor. I, II	a két ütem "közötti" plusz ütem:



### Magnificat

14 <sup>4,11</sup>	VI. I, II	repetált hangok téves rövidítése: negyedek
17 <sup>3</sup>	VI. I	ceruzával pótolta hang: <i>h'</i>
28 <sup>4</sup>	Org.	orig. 7 #
33 <sup>2</sup>	Org.	# orig. 33 <sup>1</sup> felett
50 <sup>2,4</sup>	A	orig <i>c'</i> - Lickl javította

# General Remarks

## A/ The Sources

The score of the *Te Deum* and the *Magnificat* are edited on the basis of the autograph sets of parts. (Georg Lickl added a Violone part identical with the organ part to the autograph material of the *Te Deum* and composed an extra flute and bassoon part to the third item *Quia respexit* of *Magnificat* and introduced the thus enlarged material in the rest of the parts as well.<sup>1</sup>) For editing the Vespers only the handwritten parts made by a contemporary copyist were at our disposal. (Lickl attached to the original parts – CATB, 2 Vn, Org, Vlnc – two new Clarino and a Timpani part in this work.)

*Te Deum* – Pécs, Cathedral, shelf-mark D 75

The title on the cover (30.7-31.3 x 21.7-22.3 cm, in upright format) written by Franz Novotni: (35/1) / *Te Deum laudamus. in C: / a / 4 Vocibus, / 2 Violinis, / 2 Obois obl., / 2 Clarinis, / Tympanis / Violone et / Organo. / Auth: Val: Deppisch.* (See facsimile 1)

The autograph part books are made up of pages measuring 30.7-31.6 x 21.7-22.3 cm, their disposition is as follows:

- fascicles of four leaves: Vn I, II and Org;
- bifolio, with a plus leaf: C;
- bifolio: Ob. I, II, A, T, B;
- single folio: Clno I, II, Timp.

The papers show a single kind of stafflinings: 12 staves, total span: 250 mm, single span: 11 mm, the space between the staves being 11 mm.

The shape and outer appearance of the Violone part by Lickl is different: 30.7 x 21.3 cm, 12 staves, TS: 252 mm, SS: 11 mm, the spaces between the staves are also different (10-14 mm), thus the stafflining was made by hand.

The watermark of the Venetian papers used for the autograph parts: *Dreihalbmond* / REAL – AZ, a cross-bow above it; the watermark of the Violone part: Hungarian coat-of-arms, above it a crown – KOTENSCHLOS, above it a lily.

*Magnificat* – Pécs, Cathedral, shelf-mark D 65

The autograph title on the cover (34 x 23.2 cm, in upright format): (29/2) / *MAGNIFICAT. / pro Festo Dedicacionis Ecclesiae. / a / Canto, Alto, / Tenore, Basso, / 2 Violini / 2 Clarinetti in B. obl: / 2 Oboe obl: / 2 Clarini / Timpani / ed / Organo. / Depischo.* (See facsimile 3)

The autograph parts are made up of pages measuring 34.1-4 x 21.5-22.4 cm, their dispositions are as follows:

- fascicle of four leaves: Org;
- bifolio, gathered with a leaf: Vn I, II, C;
- bifolio: A, T, B;
- folio: Ob I, II, Cl I, II, Clno I, II, Timp.

The Flauto and Fagotto parts by Lickl are written on the verso of the Ob I and II parts. The shape and the type of the paper of the Violone used by the copyist is different: 29.6-7 x 20.8 cm.

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1 See on the first page of Vn I (facsimile 4), II, Organo, and Canto on page 2, respectively.

The watermark of the autograph parts: shield formed like a tulip between two lions below it: GVLS.<sup>2</sup> The staffing of the parts are made by hand: the total span and the spaces between the staves being variable (rastral: 10 mm).

*Vesperae* – Pécs, Cathedral, shelf-mark D 77

The copied title on the common binding of the two Vespers by Deppisch: (14/2) / *Vesperae / de Confessore. / a 4 Vocibus / 2 Violinis / 2 Clarinis / Tympanis / Violone et Organo / Auctore Debitsch.*

The copied part books are made up of pages measuring 31.0-31.3 x 22.1-22.2 cm, used in the upright position. The fascicles consist of a bifolio and a single leaf, except for the organ part which consists of one bifolio only. The music paper with 12 staves to the page on the average (TS: 24.9 cm, with rastrals measuring 9 mm and a space of 13 mm) had thus to be supplemented by two hand-ruled staves on the last page of the Organo part.

The shape of the added parts by Lickl (2 Clno, Timp): 29.6 x 21.6 cm, the staffing of the single folios are made by hand: 12 staves, TS: 246 mm, SS: 9 mm, space: 11-14 mm.

The two types of the papers of the copied parts: (1) *Dreihalbmond* – GF, above it a baldachin (2 versions) (2) lily – ? (see Violone)

The watermark of the papers used by Lickl cannot be identified: on the three single folios only a fragment of a coat-of-arms, and fragments of some letters can be seen.

## B/ Editorial Methods

I. The edited score contains the added parts and bars written by Georg Lickl. (Lickl's arrangement of the *Quia respexit* to the *Magnificat* is given in the Appendix.) The extra parts appear as small staves,<sup>3</sup> the extra bars are noted in small and/or marked by footnote,<sup>4</sup> the dynamics, articulations, notes and figurings added by Lickl are placed within parentheses. Parentheses indicate the marking of cancellations suggested by Lickl in the Vespers, too (vi-de), and the cancellations of the copyist are written out without any marking. The square brackets in the score enclose editorial additions and suggestions.

II. The redundant indications (word, abbreviations – such as V. S. or W), the key signature placed in octave, the redundant accidentals within a bar, and the cautionary accidentals superfluous in the modern usage have been tacitly omitted.

The missing accidentals of note repetition after the bar-line and those of octave leaps contained within a bar have been tacitly included; the occasionally omitted slur or *staccato* stroke in continuous passages have also been added, just as the missing tie of double-stops in the wind or string parts.

III. Instead of the C clefs of the voice parts, and in organ (where they were employed to indicate the change of the range), violin clefs are written, and in the tenor parts the so-called tenor clef. The note-value spread across bar-lines has been replaced by a tie.

IV. 1. The *T* and *S* indications of the voice parts and of the organ have been written out (*Tutti*, *Solo*), but they have been preserved at the beginning of the instrumental parts in their original (abbreviated) form, and within the items they have been removed to *f* and *p*. The composer's marking of uncertain meaning  $\mathcal{F}$  has occasionally been interpreted,<sup>5</sup> and cases of the confounded use of *Tutti* and *f*, *Solo* and *p* are listed below.

2. In addition to the written out *tasto solo* direction the original marking with a stroke – identical in meaning but ambiguous in certain instances – has also been retained in the organ part.<sup>6</sup>

3. The dynamic markings with archaic abbreviations have been modernized: *for.* → *f*, *pia.* → *p*, *mez:for.* → *mf*, the *sforzato* → *forz.* and *fz*, and the written out form of *pianissimo*, *crescendo* have been retained.

2 See Georg Eineder, *The Ancient Paper-mills of the Former Austro-Hungarian Empire and their Watermarks*, Hilversum 1960, no. 414: 1766, Moravia, Gross Ullersdorf. The same paper can be found in other Hungarian church collections, e.g. in the musical archive of the Pannonhalma monastery.

3 *Magnificat*, (7. *Sicut locutus est*) – Vn I, II, *Vesperae* – Clno I, II, Timp.


4 See *Magnificat*, (6. *Suscepit Israel*)

5 See facsimiles 6 and 7 (Vn I: bar 12, Basso: at the beginning of the item *Un poco allegro*, furthermore *Fecit* and *Tace*).

6 Sas, Ágnes, *Unisono és tasto solo jelölése Valentin Deppisch műveiben* [Unisono and tasto solo markings in the works by Valentin Deppisch] *Zenatudományi Dolgozatok* 1984, pp. 37-48.



V. The *staccato* markings – the *staccato* strokes characteristic of the source, the *staccato* dots in connections with slurs – have been also preserved (though some careless slips in notations have been rectified without any comment). The short slurs shifted to the middle of the bar have been extended over the entire bar.

VI. 1. Of the triplet markings in the Deppisch autographs (  ) have been retained, except the third form. The short slurs used exclusively have also been insisted on, the number 3 being used only where necessary, following the economical indications in the manuscripts.

2. The original note-value of the appoggiaturas has been retained, removing it only in a few analogous passages. As the notation of the appoggiaturas without slurs can be regarded as the generally accepted one, the slurs written haphazardly have been omitted.

The forms *t t: tr* employed for marking a trill have been unified to *tr* and the diacritic markings thought to be exceptional or inconsistent have also been amended to it.

3. The original crossbeams have been maintained, removing only a few simultaneously divergent passages. The double-stops and chords of the violins have been notated with a common stem. For the sake of better legibility the abbreviated notation of the repeated notes has been preserved.

4. The modernization of the archaic form of the figures has been carried out. The accidentals contained in the key signature and the naturals having no sense of cancellation have been replaced by the number 3, the flat employed to mean cancellation has been transformed to a natural. Missing figures have not been added, but the missing accidentals of the included figures and "implicite" thirds have been supplied. The figurings  $4^5_3$  and  $4^5_3$  in the Vespers are given as  $5^5_3$ . (The discrepancies of the Violone part by Lickl /*Te Deum*/ were not considered necessary to register.)

VII. The liturgical text has been edited on the basis of the *Graduale Romanum*, the variants of words, or missing strophes and words have not been listed.

## List of the slight emendations carried out in the sources

### I. Altered indications, markings and dynamic signs of the sources

#### 1. Redundant *Tutti* and *Solo* markings of the sources, omitted from the score

*Te Deum*: 50<sup>1</sup> – Ob II (S), 319 – C (T), 341 – CATB (T);

*Magnificat*: 18 – Tenore, 334 – CTB (T);

*Vesperae*: *Dixit* 8 – Tenore, 9 – Basso (S).

#### 2. Inconsistent use of *Tutti* and *forte*, *Solo* and *piano* in the sources

*Te Deum*: 1 – Org, 319<sup>1</sup> – Vn II, 359 – Tenore;

*Magnificat*: 17 – Vn I, II, 181 – Alto;

*Vesperae*: *Laudate pueri* 85<sup>1</sup> – Vn II; *Laudate Dominum* 32 – Basso.

#### 3. Ambiguous $\mathfrak{F}$ $\mathfrak{F}^{\text{or}}$ markings in the sources (instead of the standard *f*, *for*: form)

*Te Deum*: 186<sup>1</sup> – Ob II;

*Magnificat*: 17<sup>1</sup> – Vn I, 157 – Basso, 304 – Alto, 327, 330 – Canto, Basso.

#### 4. Redundant or single dynamic signs omitted from the edition

*Te Deum*: 110 – Vn I, II, 228<sup>1</sup> – Vn I, 295<sup>1</sup> – Ob I, 328 – Vn I (*p*);

*Magnificat*: 101 – Vn I, II, 133<sup>1</sup>, 134<sup>1</sup> – Vn II, 1341 – Ob I, II, 212<sup>3</sup> – Vn I, 219<sup>1</sup> – Vn II, 252 – Vn I, 305<sup>1</sup> – Org (*p*);

*Vesperae*: *Laudate pueri* 12<sup>1</sup> – Clno I, II (*f*).

5. Tutti and Solo markings missing from the pair of wind parts, contracted to a single staff in this edition

*Te Deum*: 88<sup>1</sup>, 116<sup>1</sup>, 142, 162 – Ob I, 202, 220<sup>1</sup> – Ob II, 221, 247 – Ob I, 248 – Ob II, 254 – Ob I, 296 – Ob I, 303<sup>2</sup> – Ob II, 386 – Ob I;  
*Magnificat*: 90 – Ob I, 94 – Ob II, 112 – Ob. I, 122 – Ob II, 143 – Ob. I, 179 – Clno I, 228 – Cl II;  
*Vesperae*: Dixit 1 – Clno II, *Magnificat* 4<sup>1</sup> – Clno I, 26<sup>1</sup> – Clno II.

6. Careless placing of dynamics in the sources

*Te Deum*: 273<sup>4</sup> – Vn II, 276<sup>1</sup> – Org;  
*Magnificat*: 60<sup>1</sup> – Vn II, 112<sup>2</sup>, 167<sup>1</sup> – Vn I, 179 – Vn I, II;  
*Vesperae*: *Beatus vir* 14<sup>2</sup> – Org, *Laudate pueri* 13<sup>1</sup> – Vn II, 20<sup>1</sup> – Vn I.

7. Slurs over four notes – edited as one or two two-note slurs

*Te Deum*: 16<sup>4-7</sup>, 19<sup>4-7,8-11</sup> – Ob I, 5<sup>4-7</sup>, 14<sup>4-7</sup>, 16<sup>4-7,8-11</sup>, 19<sup>4-7</sup> – Ob II, 27<sup>6-9</sup>, 68<sup>1-4</sup> – Vn I, II, 65<sup>2-5</sup> – Vn I;  
*Magnificat*: 93<sup>2-5</sup>, 146<sup>2-5</sup> – Ob I, II, 159<sup>1-4</sup> – Vn I, 214, 216 – Vn I, II, C, 259, 261 – Vn I.

8. Omitted slurs of the voice parts


*Te Deum*: 79<sup>3-4</sup> – Alto, 342<sup>3-4</sup> – Basso;  
*Magnificat*: 223<sup>2-3</sup> – Canto, 318<sup>1-2</sup> – Tenore, 343<sup>1-2</sup> – Basso.

9. Omitted slurs of the instrumental parts

*Magnificat*: 122<sup>2-4</sup> – Vn I, 144<sup>2-4</sup> – Vn II.

10. Omitted staccato strokes

*Te Deum*: 69<sup>1-2</sup> – Vn II, 152 – Vn I, 163<sup>2</sup> – Vn I, 192<sup>1</sup> – Vn I, 261<sup>1-2</sup> – Vn II, 278<sup>2</sup> – Vn II, 291<sup>1</sup> – Ob II, 293<sup>1</sup> – Vn I;  
*Magnificat*: 153<sup>6-7</sup> – Vn I;  
*Vesperae*: Dixit 14<sup>1-2</sup> – Clno I.

11. Omitted  placed above notes or rests

*Te Deum*: 333 – Ob I, II, and Vn I, II;  
*Magnificat*: 323 – Tenore, Basso;  
*Vesperae*: Dixit 18, *Confitebor* 22, *Beatus vir* 63, 77, *Laudate pueri* 88, *Laudate Dominum* 31, *Magnificat* 56 (from each parts).

## II. Notational alterations




1. Changed note values of appoggiaturas

*Magnificat*: 74 – Canto, 183 – Cl. II (quaver).

2.  instead of 

*Te Deum*: 341 – Ob. I, 341, 359, 367, 369 – Ob. II.

3. Corrected beamings in the voice parts

*Magnificat*: 134 – Basso () , 168<sup>2-5</sup> – Canto, Tenore, Basso () , similarly Alto, without slur, 182<sup>1-3</sup> – Basso () .

4. Corrected beaming in the instrumental parts (modified more than three times)

*Te Deum* 7, 20, 22, 27 – Org ( $\overset{\frown}{\underset{\frown}{\text{f}}}\overset{\frown}{\underset{\frown}{\text{f}}}\overset{\frown}{\underset{\frown}{\text{f}}}\overset{\frown}{\underset{\frown}{\text{f}}}$ ); 192, 194, 195 – Org ( $\overset{\frown}{\underset{\frown}{\text{f}}}\overset{\frown}{\underset{\frown}{\text{f}}}\overset{\frown}{\underset{\frown}{\text{f}}}$ ) and 198 – Vn II ( $\overset{\frown}{\underset{\frown}{\text{f}}}\overset{\frown}{\underset{\frown}{\text{f}}}\overset{\frown}{\underset{\frown}{\text{f}}}$ );  
*Vesperae: Beatus vir* 14, 15, 16 – Org, 21 – Vn II, 26 – Org, 28 – Vn I, 45, 76 – Org ( $\overset{\frown}{\underset{\frown}{\text{f}}}\overset{\frown}{\underset{\frown}{\text{f}}}\overset{\frown}{\underset{\frown}{\text{f}}}$ ); 5, 6, 71 – Vn II,  
68 – Vn I ( $\overset{\frown}{\underset{\frown}{\text{f}}}\overset{\frown}{\underset{\frown}{\text{f}}}\overset{\frown}{\underset{\frown}{\text{f}}}$ ); 18 – Org, 19, 20 – Vn II, 25, 26, 29 – Vn I, 29 34, 40, 67, 68, 70 – Vn II ( $\overset{\frown}{\underset{\frown}{\text{f}}}$  or  $\overset{\frown}{\underset{\frown}{\text{f}}}$ ); *Laudate*  
*pueri* 37 – Vn II, 106, 114 – Vn I ( $\overset{\frown}{\underset{\frown}{\text{f}}}\overset{\frown}{\underset{\frown}{\text{f}}}\overset{\frown}{\underset{\frown}{\text{f}}}$ ); 78, 79, 81, 101, 103, 104, 105, 111, 112, 113, 116, 117 – Vn II and  
♯ 110, 112 – Vn I ( $\overset{\frown}{\underset{\frown}{\text{f}}}$  or  $\overset{\frown}{\underset{\frown}{\text{f}}}$ ).

5. Marking of the *tasto solo* as *staccato* (with slur above the strokes) in the organ part


*Te Deum* 3<sup>4-5,8-9</sup>, 14<sup>4-5</sup>, 19<sup>4-5,8-9</sup> and 142, 143, 146, 147, 151, 190, 191.



# Notes

## Te Deum

### (1. Te Deum)

5 <sup>4-7</sup>	Ob II	one slur; similarly 14 <sup>4-7</sup> , 16 <sup>4-7,8-11</sup> , 19 <sup>4-7</sup> (one slur also in Ob I: 16 <sup>4-7</sup> , 19 <sup>4-7,8-11</sup> )
6 <sup>4-9</sup>	Vn I	two two-note slurs; similarly 21 <sup>4-9</sup>
16 <sup>4-7</sup>	Vn I	slurred
19 <sup>1-2</sup>	Ob I	two semiquavers (no appoggiatura)
20	Vn II	notes 7-8 slurred, 9 and 10 <i>stacc.</i>
28 <sup>6</sup>	Vn II	<i>e''</i>
44	Ob I	minim + crotchet rest
51	Ob II	slur on notes 1-3 and 4-6 (in connection with this  Baroque beaming)
70	Timp	minim + crotchet rest

### (2. Te gloriam)

82 <sup>1-3</sup>	Vn I	slurred
90	Vn II	slur 90 <sup>2</sup> -91 <sup>1</sup>
91	A	slur to 91 <sup>2</sup>
93	C	tie 94 <sup>1</sup> -95 <sup>1</sup>
98,99	Ob I, II	<i>forz.</i> between the notes; similarly 136-137
105 <sup>1-2</sup>	Vn II	dotted semiquavers + 32th

### (3. Tu Rex gloriae)

148 <sup>2-3</sup>	Org	slurred, 148 <sup>4</sup> <i>stacc.</i>
149	Vn I	slur above 149 <sup>1-3</sup> only
149 <sup>1</sup>	Ob I	<i>stacc.</i>
150	C	<i>a'</i>
164 <sup>2</sup>	Vn I	<i>p</i> by 164 <sup>1</sup>
186	Ob II	two slurs above notes 1-3 and 4-5
196	Ob II	slurred only 196 <sup>1-2</sup>
197	Ob I, II, Vn I, II	two crotchet + crotchet rest
204	Vn I	slur over 204 <sup>2-3</sup> ; Vn II 204 <sup>1-2</sup>

### (4. Salvum fac)

218 <sup>1-4</sup>	Vn II	joined by a cross-beam
261 <sup>1-2</sup>	Vn II	<i>stacc.</i>
263 <sup>3</sup>	C	appoggiatura with a flat
265 <sup>1</sup> -266 <sup>2</sup>	Vn II	slur
274 <sup>1-4</sup>	Vn II	slurred
279 <sup>4</sup>	Vn II	with an appoggiatura?
301-302	Org	bars added by the composer later; similarly 304-305

### (5. Dignare Domine)

314	Ob I, Vn I	minim + crotchet rest
320-321	Ob I	slur 320 <sup>1</sup> -321 <sup>1</sup> (to the appoggiatura!)
337 <sup>1</sup>	Org	<i>f</i> originally 337 <sup>3</sup>

**(6. In te Domine)**

365<sup>13</sup>  
383<sup>7</sup>

Vn II  
Ob I

*d''*  
without any slur, 383<sup>4,5,6</sup> *stacc.*

# Magnificat

## (1. Magnificat)

1<sup>2,3</sup> Clno I, II notes added by Lickl (bars 1-2 orig. with a tie)

## (2. Et exsultavit)

7<sup>4,4</sup> B -*vit* below 7<sup>2,4</sup>; similarly 19<sup>4,4</sup>  
 13<sup>3</sup> A *Solo* above 13<sup>2</sup>  
 14<sup>4,3</sup> C dotted quaver + semiquaver  
 25<sup>1</sup> Clno II crotchet + crotchet rest  
 27 Clno I, Timp minim + crotchet rest  
 42 Org dotted minim

## (3. Quia respexit)

55<sup>1</sup> Vn II dotted crotchet  
 60-63 Org bars cancelled by Lickl  
 78<sup>1</sup> Vn I crotchet

## (4. Quia fecit)

95 Ob I, II dotted minim  
 96 Vn II *pp*; similarly 118  
 147<sup>1</sup> Vn II originally *p*, 147<sup>2</sup> no dynamic sign

## (5. Et misericordia)

149<sup>1</sup> Org *p* [!]  
 151<sup>1</sup> Vn II *pp*  
 170<sup>1,3</sup> Vn II slurred, and above 170<sup>2,4</sup> no slur

## (6. Suscepit Israel)

179 Cl I no *Solo* marking, *Soli* above b. 181 – Cl II  
 203 Vn I, II tie in this bar, too!  
 208<sup>1,3</sup> Cl I three demisemiquavers, after a quaver rest  
 225, 226 Org strokes below the staves  
 233 Cl II minim + crotchet rest  
 253 Vn I dotted minim  
 254 Vn I *sp* (*Solo, piano*)  
 260 C no double-dotting  
 289<sup>1,4</sup> Cl I *stacc.* above 289<sup>2,3</sup>

## (7. Sicut locutus est)

296 Org uncertain *S[olo]* marking  
 296<sup>4</sup> Org <sup>6</sup>  
 310 Vn I <sup>4</sup>; similarly 302  
 311<sup>3</sup> A short slur over notes 2-3 only  
 #

**(8. Gloria Patri)**

331 <sup>3</sup>	Vn II	<i>e''</i> ; similarly 333 <sup>1</sup>
332	T	slur above notes 1-2 only
344	B	slur: 344 <sup>2-3</sup>
382-383	Org	strokes below the staves
386 <sup>1</sup>	Clno I	<i>c''</i>



## Vesperae de Confessore

### Dixit

1 <sup>2,3</sup>	Clno I	later insertation
2 <sup>3</sup>	Clno I	dotted crotchet

### Beatus vir

5	C	dotted by Lickl
72, 73	Org	"9 8" above the first note, corrected on the basis of b.74

### Laudate pueri

7 <sup>2</sup>	Vn I	<i>g</i> "
20	B	crotchet + quaver rest
30	C	corrected by Lickl, originally ♩ ♩ (?)
43	Vn II	the original version razed out, and replaced by:



50	Vn I	16th appoggiatura, Vn II: a quaver; similarly b. 94
55	Cor I, II	originally ♩ ♩ (correction by Lickl himself)
55	Vn II	quaver + quaver rest
56 <sup>1</sup>	Vn I	<i>f</i> " - <i>a</i> " double-stop
60	Vn II	<i>b</i> ' flat
85 <sup>1</sup>	Org	<i>Tutti</i> above 84 <sup>2,3</sup>
118-119	Cor I, II	plus bar between the two bars:



### Magnificat

14 <sup>4,11</sup>	VnI, II	repeated notes, abbreviated erroneously: crotchets
17 <sup>2</sup>	Vn I	note added in pencil: <i>b</i> '
28 <sup>4</sup>	Org	originally 7 #
33 <sup>2</sup>	Org	# originally above 33 <sup>1</sup>
50 <sup>2,4</sup>	A	orig. <i>c</i> ' - amended by Lickl



## Appendix

# Deppisch: Magnificat

## 3. Quia respexit (Georg Lickl változata / a version by Georg Lickl)

Andante

Fl. dolce

Fag. dolce

VI. I p

VI. II p

C

Org. (e Vine) pp

5 6 5 4 3 6/4 5 # 3 6 (6#)

5 3 tr

5 6 5 # 5 4 3 6/3 5

Solo

Qui - a re - spe - xit hu - mi - li -

9

ta-tem an-cil-lae su-ae, ec-ce e-nim ex

14

hoc, ex hoc be-a-tam me di-cent, me

di- cent be- a- tam o- mnes ge- ne- ra- ti- o- -

6 6 6 5 6 5 6 4 5

nes. Qui- a re-

27

spe- xit hu- mi- li- ta- tem an cil lae su-

6 5 4 3 6 5 3 6# 6 7[h] 4 3 6/5 3

ae, re- spe- xit hu- mi- li- ta- tem an- cil- lae su-

6 5 4 3 6 5 # 6 6# 5 9/4 7/5

\* [c]

36 de]

de]

de]

de]

ae, ec - ce e - nim ex hoc, ex

# de]

6 6# 6 5 4# 2 7 8

40

[1] [1]

hoc be - a - tam me di - cent, me di - cent be -

4 5 6 6# 6 4 # 6 6#



44

a- tam o- mnes ge- ne- ra- ti- o- -

4 5 # 6 5 4 5 # # 4 6 6# 5 5 #

tr

48

nes.

6 4 6 # 6 5 # 3

tr



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