DANISH HOLDINGS OF MUSIC MANUSCRIPTS WRITTEN BEFORE 1800
A Thematic Catalogue and a Cataloguing Method

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A key to several doors leading into the treasures of old music manuscripts in Denmark, kept in collections open to the public, is ready to be used. The key is a data base from which catalogues, lists and indexes of all sorts can be written out.

The Danish treasure is a part of the world-wide holdings of musical sources that are or will be catalogued within the framework of RISM (Répertoire International des Sources Musicales).

The cataloguing method and the retrieval system around it is called MUSICAT.

The data base comprises the holdings of the following ten collections:

DKAs   = Aarhus, Statsbiblioteket
DKCh   = Christiansfeld, Herrnhut samlingen
DKKc   = København, Carl Claudius' musikhistoriske Samling
DKKk   = København, Den kongelige Bibliotek
DKKm   = København, Musikhistorisk Museum
DKKmk   = København, Musikkonservatoriet
DKKt   = København, Teatermuseet
DKKv   = København, Musikvidenskabeligt Institut
DKOu   = Odense, Universitetsbiblioteket
DKSa   = Sorø, Akademiets Bibliotek

DK   = Denmark. The library signatures are internationally agreed upon[1]).

The collections
The sizes of the holdings of music manuscripts of course vary a great deal in the above mentioned libraries, but in this case quality does not depend on quantity. Each collection has music which certainly deserves attention, and in the following some of their characteristic features will be described.

DKAs has among its manuscripts[2]) the Grosmann collection, consisting of a set of Telemann cantatas translated into Danish for use in the Cathedral of Aarhus. In his later years Grosmann also composed cantatas himself.

DKCh contains exclusively the repertoire of the Moravian Church in Denmark. The material (about 1500 titles, of which some date from after 1800) was found in complete disorder in 1970 in the Church of Christiansfeld. It is now put in order and catalogued[3]) and is part of the complete Moravian archives of Christiansfeld.

DKKc contains music manuscripts which were owned by Carl Claudius, a private collector of music and musical instruments. It must be mentioned here that no manuscripts written for one instrument or one voice or notated in tabulature have been catalogued, as this lies outside the scope of RISM.

DKKk. The Royal Library has the largest and most varied collections. A small but important part is found in the Department of Manuscripts, mostly of a rather early date; all others are in the Music Department. The manuscripts come from The Royal Theatre (mostly operas, ballets and symphonies), the collections of the Danish Kings, and from many private persons (Weyse, Rung, Giedde, Frankenau, among others[4]). Several autographs of composers before 1800 occur, among others of J.S. Bach, Telemann, Kunzen, Schall, Sarti and Weyse.

DKKm. The manuscript holdings of this rather small collection are gifts from various donators over the years. A copy of Handel's "Alexanders Fest oder Die Gewalt der Musik", which differs considerably from the printed edition, is among these.

DKKmk. This library has some interesting and handsome manuscripts deriving from N.W. Gade, Franz Neruda and other former teachers at The Royal Danish Conservatory.

DKKt. Only very few manuscripts were found here, but one of them is of great interest, the so-called "Partitura" containing a collection of dances and songs from comedies played at The Royal Theatre about 1750—60. Music from the middle of the 17th to the middle of the 18th century is very rarely found in Danish collections. Exactly why is not known, but two sources might help to find a solution: "Hagens Samling", an archive containing source material on music and musical life in Denmark ca. 1530—1930[5]), and old catalogues and inventories, printed or written, showing the former holdings of schools, churches, private collections etc. A bibliography of such catalogues of music still remains to be worked out, but would be very useful in many respects.

DKKv. Among the music manuscripts in this library are operas from the late Prof. Torben Krogh's collection.

DKOu contains two main collections, one deriving from Fyens Stiftsbibliotek, and one from Herlufholm boarding school. After the holdings of the Manuscript Dept. of The Royal Library, the Herlufsholm collection contains the oldest material found in Danish libraries. It can be dated approximately from 1585 to 1625, partly on the basis of some old school papers which were found in the bindings of the part books. Unfortunately there are almost no complete sets of part books in the collection, but one might hope to find copies of some of the missing parts in libraries of other countries or in printed sources[6]). The Herlufsholm collection is physically small, only a dozen volumes, but includes more then 300 titles covering an international repertoire.

DKSa. Most of the manuscripts in Sorø Akademi derive from Johann von Bülow, who dedicated his library to this boarding school at his death in 1828 because a fire had destroyed the holdings of the Academy in 1813. Like Giedde he was a great music amateur and bought a great deal of printed and handwritten music, all from the last half of the 18th century. When Bülow was discharged as a private teacher for the young crown prince in 1793 he brought his music collection with him to Sanderumgaard. This was very fortunate as Christiansborg Castle burned nine months later.

The catalogue
In Denmark the systematic search for music written or printed before 1800 was started in 1963, and at the same time the cataloguing of the printed music began. The manuscripts, however, had to wait until 1970, as no precise way of cataloguing music manuscripts was available, and an appropriate method had to be worked out first. Now about 5000 titles are in the data base ready for retrieval. Many questions concerning the identification of anonymous and spurious composers and compositions, the classification (genre) of the compositions and the dating of the manuscripts are still open. But whenever new information is found about a piece of music it is possible to add it to the catalogue, and corrections can be inserted when needed because the basic catalogue is kept on magnetic tape. Also new collections from Denmark or other countries can easily be catalogued and thereafter merged with the original Danish catalogue.

Some ideas for further research
Emphasis has been placed on a very accurate description of the manuscripts and their contents, based on as much research as time allowed. It should therefore be possible, using the catalogues and indexes in the right way, to carry out further investigations. In the course of the cataloguing process, and

on reading some of the test prints which have been written out during that process, many ideas have been prompted as to further possibilities for studies in this treasure of music, such as the following:

1) What was the repertory at Herlufsholm boarding school around the year 1600, and how was it performed?
2) What kind of music has been transferred from The Royal Theatre to other collections?
3) Is it possible to identify some of the anonymous compositions in the Herlufsholm collection by comparing them with the repertory in "Kantoriets Stemmebøger" (DKKk Gl. kgl. Samling 1872[7]) and 1873)
4) Which operas of the international repertoire were found suitable for translation into Danish and subsequent performance?
5) An examination of Claus Schall's ballets up to 1800
6) An examination of Croebelis' compositions
7) Is there any connection between Bülow's collection in Sorø and the holdings of The Royal Library (i.e. Giedde's collection and the music which is supposed to have been saved from the fire of Christiansborg Castle in 1794)?
8) How did Sarti and Scalabrini adapt the opera scores which they bought in Italy to make them suitable for the Danish singers and audience?
9) Which genres did F.L.Æ. Kunzen (or any other Danish composer) prefer for his compositions and for what reasons?
10) What repertory of symphonies was played in Denmark up to 1800 and who played it?
11) What kind of chamber music was played, by whom and where?
12) To what degree was a composer's output affected by his official appointment?
13) Are there more or less unknown composer's in the catalogue? Why are they unknown and why was their music not printed?
14) It is possible from the catalogue to distinguish between ephemera (music which was in fashion at the moment), music which has qualities that can be revived, and music which has been played frequently ever since it was composed
15) The motet in Denmark between 1760 and 1800.
16) The relationship between text and music in the motets of the Moravian Church
17) Is it possible to say where the manuscripts in the ten libraries under consideration come from? (Provenance (see checklist No. 53) of one kind or another is often indicated in the catalogue)
18) What musical activities went on in Copenhagen (or in other Danish cities) during a certain decade? (this should be combined with studies in the above mentioned "Hagens Samling")
19) Did the music in the Moravian church in Denmark differ from other church music?

20) A further examination of the composers J.C. and C.G. Geisler
21) What kind of music did the members of the Moravian church play apart from their "official" musical life?
22) Which opera ouvertures and opera sinfonias are found in the catalogue and how were they used?
23) The liturgies of the Moravian church.
24) The use of formulae in Gregor's recitatives and works for free singing.
25) Were there any "Lieder-school's in Denmark, and what was their repertoire?
26) Is it possible to distinguish between professional and non-professional copyists, and perhaps to discover the names of the professionals?
27) A facsimile edition of the autographs of Danish composers before 1800
28) Does the size of a manuscript say anything about the provenance?
29) What does it mean that the order of the instruments, as they are notated in the scores, varies over the years?

Ill. 1. Two pages from the catalogue as it will appear either as book or as microfiche. The numbers to the left indicate for the reader as well as for the computer, what kind of information is being offered. They are called "tags" or "parameters".

Ill. 2. Checklist and key to the parameters. Until this list was worked out it was not possible to catalogue the manuscripts properly. It was the most difficult phase of the whole project and took a couple of years with the kind collaboration of colleagues inside and outside Denmark, musicologists as well as librarians. It began as a list which should provide a means of checking that all possible information had been taken from the manuscripts being catalogued, and that this information was presented in the right order. Then it turned out that the manuscripts had raised so many problems that music prints and records required only one or two extra parameters to be added to the Checklist.

It also became increasingly clear, that to get the most out of the information available from a manuscript the only sensible way was to use a computer. With the kind and constant help of Claus Smith-Nielsen at NEUCC (Northern Europe University Computing Center) an on-line cataloguing system around the Checklist and the TSO-Wits program facilities was developed.

Then for almost three years we sat at a typewriter terminal (IBM 2741), installed for that purpose at The Royal Library, and catalogued on-line (through the telephone) directly into an IBM 370/165 15 km away, with the manuscripts piled up beside us. (A small collection of records and prints were also tested with success). The average time required for cataloguing a manuscript, when it is properly prepared in advance, is 15 minuted. Not included in this time, and not to be described here, is a whole series of nerve-racking events which inevitably occur when one works with a complicated machine as a bibliographer, cataloguer, musicologist, proofreader or whatever.

Ill. 1

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00. DKSa S286
01. Brioschi, Antonio
03. Trio
04. Sonata/Flauto Traverso 1/Plauto Traverso 2 o Violino/e
    Basso/Brioschi
10. Ms. Copy. <1770-90>. 305x200
20. Parts. 3 vol. fl I, fl II, b
31. Allegro, Adagio, Allegro
32. All xP 2/4)''4GA-'3GAB'°C/8DDCD/['6B''CC)4D8B/(6AGF)4D8C/
53. On the titlepage: J.v.Buelow. Trio 50


00. DKSa S144
01. Camiro, Luigi
03. Aria
04. Recitativo e Rondo nell'Opera 1.Luigi Camiro
10. Ms. Copy. <1780-1800>. 240x320
29. Score. 11 p.
30. cor I, cor II, ob I, ob II, vl I, vl II, vla, S, b
31. Andante sostenuto-Larghetto-Allegro vivace
32. And sost xPCG C-1 4/4)'4AA/8A''C4C 8CPD'B/4A8G
331                   Nel la-/scartio Nume a-/mato
332 Rec.:Vado si mio tresor
52. Italian


00. DKSa S278
01. Campioni, Carlo Antonio
03. Trio
04. Trio 1. 2 Flauti Traversi e Basso/Campione/Raccolta 1
10. Ms. Copy. <1770-90>. 310x215
20. Parts. 3 vol. fl I, fl II, bc
31. Andante, Allegretto
32. And xPC 2/4)'8A/''6DAqGF3ED 6F8qAG3FE/8F4D8C/6DA
53. J.v.B.<Johan von Buelow>


00. DKKk mu7302.2533
01. <Cannabich, Christian?>
01. <Toeschi, Joseph?>
03. Symphony
04. Sinfonia 12
10. Ms. Copy by 2 hands. <1760-90>. 305x220
20. Parts. 3 vol. vl I, vl II, vlc, (the other parts missing)
31. Allegro G 3/4, Andantino D 4/4, Mennetto G, Trio C, Presto G 2/4
32. All xF 3/4)4''G6'GFGA GFGA/3G6''C8D'8GC/4''86'8DEnF EDEF/
50. DCT 2.Folge III,1 p.XLIX, p.XLVII
60. DKKk 7302.2431


00. DKKk mu7302.2639
01. <Chambray, Louis Francoise le>
03. Symphony
04. Sinfonia 27
10. Ms. Copy. 1760-90>. 305x220
20. Parts. 3 vol. vl I, vl II, vlc, (the other parts missing)
31. Allegro ma non troppo F 4/4, Andantino A 4/4, Presto F 6/8
32. All ma non troppo xPCGD 4/4)2'5 G/488-,84'8G/B--9''8G/4E2F
50. Brook:La symphonie francaise vol.II, p.190
60. DKKk mu7302.2431


00. DKKk mu7212.1431
01. Champein, Stanislas
02. <Grenier>
03. Opera
04. Syngesygen/Et/Syngestykke/i en Act med Musik af Champein/
    Soufleur Partie
05. <La melomanie>
10. Ms. Copy. ca.1790
29. Reduced score. 130 p. 217x307
32. Voices and vlc
31. No.1-10
32. Poco andante F-4 xPC 6/8) 4,A 6BA4G 8F/ 4.5 4E 8E/4G
33.                    Leve ald  / Dands og/ Sang
50. Aumont og Collin p.309
51. First performed 1790
52. Danish
53. Det kgl. Teater S.P. 100


00. DKSa S145
01. Cherubini, Luigi
02. <Moretto, Ferdinando>
03. Duet
04. Duetto nell' Opera Didone abbandonata d. Cherubini
05. Ifigenia in Aulide
10. Ms. Copy. <1770-90>. 230x320, 325x230
20. Parts. 11 vol. Didone-Enea-b, vl ob1, vl I, vl II, vla,
    vlc ob1, fl I, fl II, ob I, ob II, cor I-cor II
31. Andantino molto sostenuto
32. C-1 xPCG 2/4)8'E/8.A3BA8G6-F/8.''C3DC'8B6q''C'8B/
33.               Con-/sola con-/sola le tue/
50. Sonneck vol. I, p.381, 608
52. Italian
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Ill. 2 CHECKLIST

00. Identification (Library signature + callnumber, other identifications)
01. Name (composer, editor, arr.)
02. Name (author, translator)
03. Genre (filing title, uniform title)
04. Title
05. Parallel title
06. Performer
+ 07. Classification

10. Ms.
(11.) Copy/Autograph
(12.) Date of ms.
(13.) Name/country of scribe
+ 14. Place of publication/printing
+ (15.) Date of publication/printing
+ 16. Name of publisher
+ (17.) Ed. & pl.nr./recordmark & -number
+ (18.) Production method
(19.) Format

20. Score/parts/pianoscore/Violin/etc. + enumeration of parts
(21.) Number of volumes
(22.) Number of pages/leaves
(23.) Incomplete/Defect
24. Binding
(25.) Price
26. Material
+ 27. Watermarks

30. Instrumentation (only concerning scores)
31. Contents (movements with time and key; no. of acts; no. of minuets etc.
32. Musical incipit
33. Text incipit
34. Notation
+ 35. Keywords (for some kind of gram.records: "fire", "morning", "summer" etc.)
+ 36. Duration

+ 40. Series statement
+ 41. More than one series
+ 42. Subseries statement
+ 43. Numbering with series

50. Bibliographical references (KV, BWV etc.)
51. Dates not previously given (live production/performance date etc.)
52. Language of text
53. Provenance (old cat. no./acc. no./owners signature etc.)
54. Choice of title/title in another language/title missing
+ 55. Further information about composer (list of works/portrait etc.)
+ 56. Preface/critical notes
+ 57. Illustrations/ Facsimile
+ 58. Publishers' catalogues/lists of subscription
60. Main call-number/shelfnumber (or main collection/main title)
+ 61. Date of cataloguing + initials of cataloguer

Parentheses round a number means that it is put after the preceding number in the same line. It is not "strong" enough to stand alone when the sorting procedure is going on, but must have one or more "companions".

The Checklist covers manuscripts, printed music, records and tapes.

Comments to the Checklist

The parameters marked with + are not used for the cataloguing of music manu-
scripts.

03. The following genres have been used: Aria, Ballet, Cantata, Chorale, Choral
prelude, Concerto, Dance, Divertimento, Duet, Duo, Fugue, Lied, Liedmotet,
Liturgy, Madrigal, Mass, Minuet, Miserere, Motet, Opera, Opera(ballet), Opera
(ouverture), Opera(selection), Opera(sinfonia), Oratorio, Ouverture, Passion,
Prelude, Quartet, Quartet(vocal), Sinfonia, Sonata, Sonatine, Stabat Mater,
Symphony, Symphonie concertante, Te Deum, Terzet, Trio, Variations. A
catalogue sorted by 03./01. 04 will give: A survey of all the arias, ballets, etc.
in the data base, these are again arranged by composer and thereafter by the
title. If we turn the order to 01./03./04. : A survey of all the composers and
the genres they composed in.

32. The musical incipit, i.e. the first 12 notes of a piece of music (for vocal
music the incipit is taken from the place where the text begins), has been given
for each piece of music in the data base. The musical incipit is the "fingerprint"
of a composition. It is supposed that no two compositions are alike after note
number 12 (perhaps this could be proved on the basis of this material?). Barry
Brook's Plaine and Easie Code has been used for encoding the music *(Ill.3)*.
Because letters are used to indicate the notes it is possible to produce an alpha-
betized index of musical incipits. An index sorted by 33./32. would give the
text incipits and their various melodies.

It is important to emphasize that it is possible to get the computer to write
out any kind of catalogue or index by combining the parameters in any order
one might wish or imagine. A 00./ catalogue will be sorted by library, then call
number, and will show the holdings of each library. We could also ask for a list
of all anonymous, instrumental music, by first eliminating all the compositions
which include parameter 52.(text), then picking out "01. anonymus", and
finally sorting this material in the desired order.

It is not yet known how much it will cost to have these specialized catalogues
written out. — In the first instance, however, three main catalogues have been
produced on magnetic tape and as book catalogue: one by composer (01./04.)
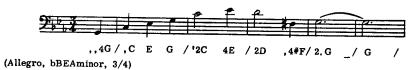one by genre (03./01./04./) and one by library (00./.)

Description of ill. 4

00. DKOu R343
01. anonymus
04. Bonzorno, Bonzorno/4 voc./17
10. Ms. Copy < ca. 1580 >. 195×165
20. Parts. 1 vol. Tenor, (3 parts missing)
32. C—3 bB 4)'4C 2C, A '4F 2F 4D D 2G 4E E E F C C 2D 4E
33.   Bon—zor—no Bon—zor—no Ma—don—na Ma—don—na ben—veg—nu-
52. Italian
60. DKOu R134 fol. 16

Ill. 3

The P L A I N E and E A S I E Code

[Summary]

EXAMPLE: Beethoven, 5th Symphony, 3rd movement, cello.

,,4G / ,C   E   G   / '2C   4E   / 2D   ,4#F/ 2.G   _/ G   /

(Allegro, bBEAminor, 3/4)

Duration: Given in numbers, 1 2 3 4 5 6 7 8 9 0, for both notes and rests. The numbers precede pitch letters and *remain in effect.*crossing bar lines, *until a different duration number appears* .

				5	64th
1	whole note or rest	8	eighth	7	128th
2	half note or rest	6	16th	9	Breve
4	quarter, ditto	3	32nd	0	Longa

Dotted notes indicated by period: 2. C dotted half note C

Rests indicated by a hyphen: 4C-2- ▪ ♩ ⌇ ▬

Ties by underline or plus sign : 2C_4C [or 2C+4C] ▪ ♩ ♩

Triplets and other unusual rhythmic groupings are enclosed in parentheses preceded by total duration number: 4(8 CDE) ♫♩
                                                               3

Fermata indicated by parentheses around a single pitch or rest: (C)

Pitch: Given in letters: A B C D E F G.

Accidentals immediately precede pitch letters as in conventional notation: Sharp ♯ [or X] . Flat b [or Y] . Natural n [or N] . Double sharp x [or XX] . Double flat bb [or YY] .[5]

Register(Octave Placement) indicated by commas or apostrophes placed in front of duration and pitch symbols and *remaining in effect until a different register sign appears.*

,,,C—B ,,C—B ,C—B 'C—B "C—B "'C—B

Additional Symbols:

/ Bar line	// Double bar line	t [T] Trill
g [Q] Grace note; cue notes	/-/ Full measure rest	/-3/ Three measure rest
/:/ [/R/] Repeat preceding measure	/:2/ [/R2/]	Repeat 2 measures preceding

8. 68 ABC DEF GAB Repeat rhythmic pattern
(i. e. , 2 or more successive duration numbers)   ♫ ♩. ♫♩   etc.
for each succeeding group of pitches:

[N. B.: Alternate keypunch symbols in brackets]

BROOK (Nov. ,1970)

Ill. 4. Page from a manuscript from the Herlufsholm collection written in mensural notation, which in the beginning gave minor difficulties for the encoding of group 32.

Ill. 5. Telemann autograph from The Royal Library

Description of ill. 5

00. DKKk mu6509.3031
01. Telemann, Georg Philipp
03. Cantata
04. Fest. Novi Anni/1708/G.I.N.A./di Telemann/(Singet dem Herrn)
10. Ms. Autograph. 1708. 310×230
20. Score. 6 fol. + Parts. 18 vol. S, A, T, B, 2 vl I, vl II
    violetta, violone, principal, continuo, orgel, chalcedon.
31. Coro, Rec., Aria, Rec., Aria, Coro, Aria, Aria, Rec., Aria
32. C−1 4/4) ' ' 4C 6C'B ' '8C 4D−/2−4C 6C'B ' '8C/4D 8−E 4D 8−E/
33.   Sin−get dem Herrn/Sin−get dem/Herrn dem Herrn dem/
52. German
60. Weyses Samling

Notes

1) The libraries with their addresses can be looked up in: Rita Benton (ed.): Directory of Music Research Libraries Part II: Thirteen European Countries (Iowa City 1970), with exception of DKCh, address: Brødremenigheden. 6070 Christiansfeld. DKKt, address: Christiansborg Ridebane 10 & 18, Copenhagen 1219 K
2) Erling Winkel: Nodemanuskripterne paa Statsbiblioteket i Aarhus/Dansk Musiktidsskrift 1945 p. 164–67, 182–85.
3) Sybille Reventlow: Det musikalske repertoire i Brødremenigheden i Christiansfeld fra 1772–1880. (Mimeographed) København 1973.
4) The Giedde collection will appear in a separate catalogue prepared by Inge Bittmann. It is not in the data base.
5) A catalogue of this archive, to be found in the Manuscript Department of the Royal Library, will appear within the next year.
6) A catalogue of the international music sources printed before 1800 arranged by composer can be found as *RISM Series A I vol. 1–8*, which has come to the letter K. One volume appears every year, and each contains about 10,000 titles. Printed collections with more than one composer have their catalogue in *RISM Recueils imprimés XVe – XVIIe siècles* (1960); *XVIIIe siècle* (1964). Printed music theory can be found in *RISM Écrits imprimés concernant la musique* (1971). A special card catalogue of all Danish sources of music and music theory printed before 1800 is kept in the Music Dept. of the Royal Library.
7) This manuscript is not in the date base because a printed edition is under preparation.

RESUMÉ

Den danske RISM Katalog, omfattende musikhåndskrifter i danske samlinger, skrevet før år 1800, ligger nu færdig i form af en database. I databasen ligger ca. 5.000 titler fordelt på 10 samlinger, og som det første er et komponist/titel katalog skrevet ud herfra. De anvendte parametre for de enkelte samlinger beskrives, og der redegøres for de muligheder der gives for at kombinere parametrene ved udskrift af kataloger og indekser. Der stilles en række forslag til opgaver, man kunne benytte databasen til at løse, og der gives eksempler på katalogiseringsmetoden.