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# Musical Inventories of the St. Peter and Paul (Brno) Church in the 18<sup>th</sup> and Early 19<sup>th</sup> Century

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## Abstract

The study focuses on the musical inventories of the church between years 1663 and 1816. Inventories important for examination of the musical development have been transcribed and evaluated. Inventory from years 1804/1805 contains a valuable thematic catalogue of music sheets transcribed by regenschori Karl Nanke. This inventory contains also a list of *gradualien* by Michael Haydn. Most compositions had been identified as well as transcribed and provided with an appropriate signature according to Sherman & Thomas catalogue from 1993.

## Keywords

Brno, St. Peter and Paul, Petrov, inventory, 18<sup>th</sup> century, 19<sup>th</sup> century

Musical inventories can be defined as lists of musical collections – such as sheet music and musical instruments – designed to record and track changes in the amount and quality of church's belongings. The creation of a new inventory occurred mostly with an ownership change of any sort or in specific time period of a given church, monastery or a castle.<sup>1</sup> Inventory record has irreplaceable value for a historical research.<sup>2</sup> Summaries of tangible properties of various churches, parishes, brotherhoods, noblemen and ruling courts could – if handled thoughtfully – explain and clarify much about the functioning not only of these societies but also of those belonging to their command and ownership.

These inventory records are valuable not only for the reconstruction of the former conditions of the collections and for creating a list of preferred composers and musical styles but also for evaluating of an intensity and quality of performed art.<sup>3</sup> An uneasy task is to distinguish the essential information from irrelevant and unimportant ones.

In case of inventories from the church of saint Peter and Paul<sup>4</sup> in Brno (then capitul of Moravia, now Czech Republic) from 1663–1816 the chronological ordering is used for easier evaluation of changes over time.<sup>5</sup> Each individual inventory varies not only in its content but also in the quality of orthography and in overall presentation. The inventories made for swift orientation in church's possession tend to be without distinctive decorations and ornaments, while those made for more important and thorough evaluation are crafted more carefully and with proper and more elegant handwriting.<sup>6</sup>

Most of the inventories come with a date. One of them has a pencil written note 1750–1756 on the first page. In case of two inventories was the approximate creation date estimated by the numbers of sheet music and instruments in it. From the row of inventories one in particular stands out - a catalogue of symphonies and masses written by Karl Nanke<sup>7</sup> as well as a list of *gradualien* by Michael Haydn.<sup>8</sup> In case of catalogue one

1 ŠTĚDRŮŇ, Bohumír. Inventáře hudební. In *Československý hudební slovník osob a institucí*, sv. 1., A-L. Gracian Černušák – Bohumír Štědroň – Zdenko Nováček. Praha: Státní hudební vydavatelství, 1963, s. 550–551.

2 Methodological foundations of such research are to be found in an article by Jan Racek published in *Časopis Moravského musea – Vědy společenské: RACEK, Jan. Hudební inventáře a jejich význam pro hudebněhistorické bádání. Časopis Moravského musea – Vědy společenské*, 1962, roč. 47, s. 135–162. The importance of such research is also highlighted by musicologist Jiří Fukač in the dictionary *Slovník české hudební kultury* under the dictionary entry Katalog. Fukač also divides inventories into several categories according to the purpose of the documents. FUKAČ, Jiří. Katalog. In *Slovník české hudební kultury*. Jiří Fukač – Jiří Vysloužil – Petr Macek (eds.). Praha 1997, s. 428–432.

3 ŠTĚDRŮŇ, Bohumír. Inventáře hudební. In *Československý hudební slovník osob a institucí*, sv. 1., A-L. Gracian Černušák – Bohumír Štědroň – Zdenko Nováček. Praha: Státní hudební vydavatelství, 1963, s. 550–551.

4 Most recent information about the development of the church can be found in the Jiří Kroupa's book: KROUPA, Jiří. *Dějiny Brna 7: Uměleckohistorické památky. Historické jádro*. První. Brno: Statutární město Brno, Archiv města Brna, 2015.

5 The foundation for the research is to be found in a study: STRAKOVÁ, Theodora. *Hudba na Petrově v 17. až 18. století. Časopis Moravského musea v Brně – Vědy společenské*. Brno, 1984, s. 101–116.

6 All the inventories are transliterated with language inconsistencies preserved.

7 Appendix No. 1 – Graduale by Michael Haydn. Diocesan archive of Roman Catholic Diocese of Brno. Chapter Brno. sg. III O, ev. j. 300.

8 Appendix No. 2 – Thematic catalogue by Karl Nanke. DA Diocesan archive of Roman Catholic Diocese of Brno. Chapter Brno. sg. III O, ev. j. 300.

has to be especially cautious with authorship of the music, for the inventory quite often states a wrong authorship of a specific piece of music and sometimes the composer's name is not mentioned at all.<sup>9</sup>

## Inventory from 1663

The inventory of sheet music signed probably by cantor Řehoř Scharetka provides valuable information on the repertoire of the church of the Saint Peter and Paul after a necessary reconstruction of the church. Sehnal suggests the music life after The Thirty Years' War could have resumed in Brno sooner than in Olomouc.<sup>10</sup> Sehnal also adds that the figural music must have been performed only occasionally and with the assistance of singers from the musicians of St. Jacob's church and town musicians.<sup>11</sup> He also implies a possible connection between Řehoř Scharetka and Jan Škaretka.<sup>12</sup> Jan Škaretka was a teacher and a cantor in Kroměříž. Sehnal implies that Škaretka may have been Jan Škaretka from Hodonín who was enrolled in the poetics class at the Jesuit school in Brno during 1679.<sup>13</sup> The inventory unfortunately does not list the names of the authors, but it divides the compositions into requiems, vespers, litanies, motets and so on. Part of the inventory lists a small number of musical instruments.<sup>14</sup> Unusual is the numbering of the compositions which indicates a former and different ordering. The inventory lists also compositions without any numbers and order. Fifteen numbered compositions are missing from the inventory.<sup>15</sup> Last used number is 60. Unnumbered compositions are impossible to order, because the former listing system is unknown. Every number is used only once. The possibility of a chronological ordering is also not a very probable one. The number 2 is listed as a requiem "*Tertium 15 Partium cum Organo*", but requiem "*Primum 8 Partium cum Organo*" which should come before "*requiem Tertium*" is listed as 44.

The inventory lists eighteen compositions with a full name under the label *Ordine Moteta suis Numeris signata*, although not even here are any information on the matter of authors or provenience. One can only estimate the compositions represent the music

9 The identification of the compositions via RISM. RISM [online]. [cit. 2016-04-26]. Retrieved from: <http://www.rism.info/>. More on appendixes No. 1 and 2.

10 Brno was not conquered, while in Olomouc stayed Swedes until 1650. Further information: SEHNAL, Jiří. *Pavel Vejvanovský and the Kroměříž Music Collection: Perspectives on Seventeenth-century Music in Moravia*. Olomouc: Palacký University in Olomouc, 2008, s. 168.

11 SEHNAL, Jiří. *Pavel Vejvanovský and the Kroměříž Music Collection: Perspectives on Seventeenth-century Music in Moravia*. Olomouc: Palacký University in Olomouc, 2008, s. 168.

12 Ibid.

13 Ibid.

14 TENORA, Jan. *Katedrální kostel sv. Petra a Pavla v Brně: Příspěvek k dějinám stavby a vnitřní úpravy*. Brno, 1930. Then a book: JAN, Libor – PROCHÁZKA, Rudolf – SAMEK, Bohumil. *Šedem set let brněnské kapituly: jejich sociální postavení, společenská funkce a význam ve vývoji národní hudební kultury*. Vyd. 1. Prameny k dějinám a kultuře Moravy. Brno: Biskupství brněnské, 1996.

15 The missing are compositions with numbers: 12, 14, 19, 20, 22, 25, 26, 29, 37, 40, 41, 42, 45, 51, 57.

production of its time. This hypothesis is backed up by a single precisely named composition *Duodena selectarum sonatarum*<sup>16</sup> by Johann Heinrich Schmelzer, printed in 1659 in Nuremberg that is four years before the inventory was made. It is possible the Schmelzer's composition was listed for its fame with a full composer's name. The inventory lists another two sonatas; it is *Sonata Sancti Thomae* and *Sanctae Annae*. Why are these two sonatas written with a name and the rest of them are known only as *Item* is unknown.

## Inventory from 1725

A list of musical instruments made by cantor Jan Jiří Linhart<sup>17</sup> on the 8th January 1725 presents a rather modest set of instruments. Linhart unfortunately does not evaluate the state of the instruments. The only exception being the note: "*Ein alte zerbrochene Tenor Posaunn*" which figures also in the upcoming inventories. After comparing this inventory with the one from 1663, it is evident that the greatest incensement represents four trumpets, two violas and tympani. Instead of five violins the inventory lists only four and out of two trombones remained only one in a bad condition. The note about cornett present in the previous inventory disappeared in the inventory from 1725.

The list of music represents only *Psalterium Romanum*, *Graduale Romanum*, *Manuale Chorale* and two old antiphonaries, one from the choir loft, the other one from the sacristy. In 1663–1725 held the position of regenschori Gregorius Scharetka, relatively unknown Prünner, Jiří Ignác Graff, Václav Stix, Mathias Franz Altmann and Jan Jiří Linhart. Linhart made a list of compositions after ten years since former regenschori Mathias Franz Altmann left the church.<sup>18</sup> Altmann owned a significant amount of compositions among which were as well unperformed compositions by famous and significant authors of the time.<sup>19</sup>

## Inventory from 1750

A large and detailed inventory is dating back to 1750 and provides information on the church's overall property. The great amount of inventory is dedicated to clothing and to objects of daily use. The inventory consists of two separated parts, one being the list of the belongings of the church itself and the other one being the list of property of filial

16 More detailed information are to be found on the RISM database under the number: 00000990058098.

17 Linhart served as a regenschori from 1720 until his death in 1729.

18 STRAKOVÁ, Theodora. Hudba na Petrově v 17. až 18. století. *Časopis Moravského muzea v Brně – Vědy společenské*. Brno, 1984, s. 101–116.

19 The music collection of Franz Matthias Altmann from the Church of St. Jacob in Brno is the topic of the dissertation project of Michael Ratolístková.

church of Saint Barbara.<sup>20</sup> Both parts divide the clothing in to segments according to the colour, lists of compositions and musical instruments.<sup>21</sup> The document is significantly harder to read due to a poor handwriting and orthography.

The instruments feature two oboes, a bassoon, two horns, two trumpets, a trombone, tympani, positive, two violins, a viola, and a violoncello. The inventories of musical instruments and sheet music become much more detailed. Among other things, there are two pairs of drumsticks, bags for musical instruments, pegs for string instruments or mouthpieces. The increase such as this occurs never again in the researched inventories.

*An Verschiedenen Musicalischen Instrum[enten]*<sup>22</sup>

<i>Kupfrne Pauken</i>	1 paar
<i>Tro[m]peten mit 2 mundstik[en] mit ... gelben und schwartzen gwasten dann deto Trompeten ... ohne gwasten und Mundstücken</i>	4.
<i>Feldt Posaun</i>	2
<i>Waldhorner mit 2 krumpe stekln</i>	1
<i>dann 2 krumpe Bögen samt 7 stekln zu denen Trompete[n] zusa[m]men</i>	2
<i>Pauken Schlegl</i>	2 paar
<i>Violon mit eyßrnen Schponer</i>	1
<i>Basetl nebst ein Futral und Bögen</i>	1 <sup>23</sup>
<i>Bratschen sambt Bögen</i>	3
<i>Geigen sambt Bögen</i>	6
<i>Geigen Futral</i>	2 <sup>24</sup>
<i>Fagoth</i>	1
<i>Hoboa</i>	1 par
<i>Sardinl zu denen Trompet[en]</i>	3 st
<i>Eyßerne ein schraup Leichter auf den Chor</i>	9
<i>Positiv zur Procession</i>	1
<i>Frag Rühmen dann zu</i>	1 par
<i>Von weychen holtz gemachter Musical kasten</i>	2
<i>Musical Scamna</i>	2
<i>Pauken Schpaner</i>	1

[church of St. Barbara] an Musicalischen Instru[menten]

<i>Kupferne Pauken</i>	1
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20 Further information about the filial church are to be found in the book: MALÝ, Tomáš – MAŇAS, Vladimír, ORLITA Zdeněk. *Vnitřní krajina zmizelého města: náboženská bratrstva barokního Brna*. Brno: Statutární město Brno, 2010, s. 123–130.

21 The inventory is written in two narrow columns, therefor the form is not according to the source.

22 Chapter's inventory.

23 Formerly 2, overwritten with a pencil

24 Formerly 3, overwritten with a pencil

<i>Trompeten Mundsticker</i>	4
<i>Trompeten ohne gnasten</i>	4
<i>Pauken Schpanner</i>	1
<i>Pauken Schlegl</i>	1 par

## Inventory from 1750–1756

A detailed inventory of musical instruments, but especially of compositions, can be found in an undated inventory with an added pencil note setting this inventory to years 1750–1756. The same handwriting suggests the probability the author of this inventory is the same as of the previous one. Legibility and clarity are sometimes very poor. Frequent orthographic errors occur as well as occasional corrections.

The inventory includes a list of musical instruments that is basically the same as the previous one. The only difference being the two violoncellos. The inventory from 1750 originally featured two cellos as well, this number was however later changed to one. This indicates that instead of writing down a new inventory, the old one was used instead. It is impossible to identify when the number was changed. Similar notes and corrections appear in other inventories as well.

Inventory is essential above all by its overview of the compositions, which for the first time are detailed and in some cases the provenance is mentioned as well.

At the beginning the inventory lists liturgical books: Roman Missal from Antwerp and *Officia Propria* from Olomouc. It is most probably the print of *Officia Propria Sanctorum Almae Cathedralis Ecclesiae, totiusque dioecesis olomucensis, quibus officia recentiora ab anno 1720, pro universali ecclesia emanata adjecta referuntur* from the year 1732 by František Antonín Hirnle.<sup>25</sup> In the middle of the 18<sup>th</sup> century existed the printing shop of František Antonín Hirnle in Olomouc.<sup>26</sup> It could be assumed the books were new and therefor printed by Hirnle otherwise there would be at least a note about them in the previous inventories. The inventory lists also a breviary from Augsburg and a missal bound in red leather with gold edges belonging to the brotherhood of St. Jan Nepomuk.

The compositions are divided into masses, symphonies, arias, offertories, vespers, litanies, requiems and (one) hymn. The inventory also lists two passions and one Te deum. Partitioning is not always consistent, and the inventory occasionally puts different kinds of music into one genre. Thus, if there are both arias and offertories under label, there is no way to find the exact number of pieces of each type.

25 VEČEREK, Marek. *Liturgická praxe v olomoucké katedrále v XVII. a XVIII. století*. Diplomová práce. Univerzita Palackého v Olomouci. Vedoucí práce Tomáš Parma. Olomouc, 2014, s. 32.

26 VOIT, Petr. *Encyklopedie knihy: starší knižtisk a příbuzné obory mezi polovinou 15. a počátkem 19. století*. Bibliotheca Strahoviensis. Praha: Libri ve spolupráci s Královskou kanonií premonstrátů na Strahově, 2006, s. 356, 647.

*An Verschidenen K irchen Musicalien und Instrumenten dann Verschiedenen Chor buchern**In der Sacristaij*

<i>Mißale in 4to Alt</i>	1
<i>Ordinari deto in roten leder gefast</i>	15
<i>Schwartz deto</i>	11
<i>Mißale romanum zu Antweben (!) in 4to alt</i>	1
<i>Pontificale Romanum in folio Venetijs</i>	1
<i>officia Propria ollomoucen-zia</i>	2
<i>Breviarium Romanum in 8vo Majori zu antwerben bi-partitum</i>	2
<i>Breviarium romanum in 4to quadri partitum Aug: Vindel:</i>	4
<i>Breviarium romanum in 4to bipartitum</i>	1
<i>dann Rottes mit leder �berzohenes (!) Missale Neĵ mit gold- enen schnit zu S Johann Nepom: geh�rig</i>	1

*Auf dem Chor*

<i>Psalterium romanischen regali folio, Venetijs</i>	1
<i>Psalterium Romanum in minori folio, Venetijs</i>	1
<i>Antiphonarium Romanum in Regali folio, Venetijs</i>	2
<i>Graduale Romanum in Regali folio, Venetijs</i>	1
<i>Graduale Romanum in minori folio, Venetijs</i>	1
(next page)	
<i>Manuale Choralis in folio minori, Venetijs</i>	1
<i>Breviarium Romanum in Reg-ali folio, zu antwarben</i>	1
<i>Agenda Rituum Ollomuc: Eccles: in 8<sup>o</sup>: Majori</i>	1
<i>oficium proprium Eccles: ollo:</i>	1
<i>officia Propria ad libita Venetijs</i>	1
<i>Mart�yrologium Venetijs Roma-num</i>	1
<i>Quatuor Passiones Leinedn (!) 4. Evangelistas Scriptum in folio</i>	1
<i>Breviarium romanam in quarto Venetijs</i>	3
<i>Breviarium Romanum anti-quum</i>	1

*An Verschidenen Musicalien*

<i>den Verschiedenen Me�en Sub L: A:</i>	20
<i>deto Me�zen Sub: L: B:</i>	20
<i>Sub L: C:</i>	26
<i>Sub L: D:</i>	20
<i>Sub: L: E:</i>	20
<i>Sub: L: F:</i>	4
<i>Weschpern (!) Sub: L: G:</i>	34
<i>deto Weschpern und Lytanij Sub: L: H:</i>	2



<i>Hymny Sub: L: J</i>	1
<i>Offertoria Sub L: K:</i>	5
<i>Arien Sub: Lit: L:</i>	100
<i>Symphonio Sub: L: e M</i>	6
<i>offertoria und arien Sub: L: N:</i>	86
<i>Arien: Sub: L: O</i>	100
<i>Arien und offertoria Sub L: P:</i>	70
<i>Ljtanio Sub: L: Q:</i>	21
<i>Requiem Sub L: R:</i>	5
<i>Meßen Sub: L: S:</i>	16
<i>Vesperen Sub: L: T:</i>	10

(next page)

<i>Ljtaniae Sub L: U:</i>	5
<i>Verschiedene Arien und offer-torien Sub: L: V</i>	32
<i>Symphonien Sub: Sit: X</i>	8
<i>Passiones Sub: N: 1</i>	2
<i>Te Deum Laudamus: Sub N: 2</i>	1

*An Verschiedenen Musi-calischen. Instrumenten*

<i>Kupferne Pauken</i>	1 paar
<i>Trompeten mit 2 Mundstükern mit gorenen schwarz und gelben gwasten</i>	4
<i>dann deto Trompeten glein ohne quasten ohne Mundstücke</i>	2
<i>feldt Posaun</i>	1
<i>Waldhorner mit 2 krun-pen stekln</i>	2
<i>dann 2 krunpe bögen sambt 7 stekln zu denen Trompe-ten zusa[m]men</i>	9
<i>Pauken Schlegl</i>	2 paar
<i>Violon mit Eisernen schponner</i>	1
<i>Basetln nebst Ein fud-ral und bögen</i>	2
<i>Bratschen sambt bög[en]</i>	3
<i>Geigen Sambt bögen</i>	6
<i>Geigen fudral</i>	4
<i>Fagoth</i>	1
<i>Hoboa</i>	1

(next page)

<i>Sardindln zu denen Trompe-tern</i>	4
<i>Ejserne Ein Schrauf leichter auf dem Chor</i>	9
<i>Positiv zur Procession</i>	1
<i>Trag Rühmen dar zu</i>	1
<i>Von weichen holtz gemachter Musical kasten nebst einen alten zusa[m]men</i>	2
<i>dann Musical Scamna vor die Musicos</i>	2
<i>Ejssener Pauken schpaner</i>	1

## Inventory from 1761

In 1761 a new inventory was made when Gothard Pokorný became new regenschori. At the same time Pokorný received useful music sheets and musical instruments after the deceased organist and regenschori Johann Metoděj Zarda. The inventory lists the received music sheets only as „54 Stück bestehen von Introitis Responsorijs und Hymnis. 2. Rorate und 1: Asperiesme (!) mit Romanischen Miserere.“<sup>27</sup>

In the part of the inventory concerning musical instruments, the horns are not mentioned, but they were probably only forgotten, as they occur in all other inventories. Tympani rose from one to two pairs. However, this number changes several times later. Trumpets are divided into two groups, one with fringes, the other one without it. Trumpet division into groups by tuning appears in the 1805 inventory by Karel Nanke. In the inventory occur five violins with bow and one old violin without the strings.

## Inventory from 1793

The inventory made by Gotthard Pokorný in 1793 offers a relatively comprehensive and well-readable overview of instruments and music. Greater attention is focused on musical instruments. Pokorný also notes the state of instruments, but these numbers and states are further adjusted over time. A pair of oboes was removed from the inventory. The bassoon was crossed out and appears no longer in any other upcoming inventories. Only the inventory from 1805 contains a note about the missing bassoon. Pokorný also mentions an old trombone.<sup>28</sup>

The number of Introits, Responsories and Hymns arose from 54 to 56 pieces and the number of *Asperiesme* (!) resp. *Asperges* arose from one piece to two pieces. It is striking that after a relatively long time between inventories from 1763 and 1793 the number of actual compositions increased only very little. Interesting is also a detail about 70 “old masses”. However, these old masses are not specified.

## Inventory before 1801

The inventory does not specify its date. It is most probably written by Gotthard Pokorný. The year of the inventory is estimated before 1801 because of the higher numbers of both musical instruments and compositions in upcoming inventories.

27 Diocesan archive of Roman Catholic Diocese of Brno. Chapter Brno. inv. no. 595, sg. III O, ev.j. 300.

28 It is most probably the same musical instrument described in the inventory from 1725. Its unsatisfying conditions seems to continue. The former inventory lists an instrument bag as well, this was however later changed.

The growth of the repertoire can be seen for example on solo arias. In the inventory before 1801 there are 56 pieces of soprano aria, 17 tenor arias, 5 bass arias and 4 alto arias. In inventory from 1804/1805 there are 61 pieces of soprano arias, 21 tenor arias, 3 bass arias and 12 alto arias, these numbers remain unchanged until 1816. The increase in numbers can also be seen in case of laurethan litanies where the number shifted from original 58 to 65 and this number stays the same for the rest of the given researched period. The author also reports old masses<sup>29</sup>, probably the remains of the 70 masses recorded in the inventory of 1793.

It is striking that Michael Haydn's compositions which are listed for the first time in this inventory, do not appear in the 1801 music catalogue but appear again in the 1804/1805 inventory only as "*gradualien*". This could lead to an assumption that the undated inventory is newer than the one from 1801. But the other numbers suggest otherwise. Though it is not explicitly stated in the inventory from 1804/1805 that so called *gradualien* are Michael Haydn's compositions, but the number in both cases is exactly 46.

The inventory lists for the first time a couple clarinets. The number of trumpets dropped to three pieces and two pairs were corrected to only one pair. Although the inventory lists 2 pieces of horns, their condition probably was not ideal.<sup>30</sup> The number of errors in Latin names is also puzzling.

*In der Kirche auf bewahrten  
und der Kirche eigenthümlichen Musikalien*

- 4 St: *Violine*
- 1 " *Viola*
- 2 " *Horn*
- 3 " *Trompetten*
- 1 " *Violon*
- 2 " *alte zerbrochene Horn*
- 2 " *Clarineto*
- 2 " *Oboa*
- 1 " *Violonecziello*
- 1 „ 2 *Pauken* 2.
- 116" *Mesen von verschiedenen Authoren.* 116
- 46 " *Gradualia von Michael Hayden.*
- 56 *Arien Soprano Solo*
- 17 *Arien Tenore Solo*
- 5 *d[etto]: Basso Solo*
- 4 *d[etto]: alto d[etto]:*
- 58 *Offertorien von verschiedenen Autoren.*
- 62 *Litanaäjen.*

*Alle durch das ganze Jahr vorkommenden alte*

29 In the inventory as: "*Die alten Choral=Messen.*"

30 It states: "*alte zerbrochene Horn*"

*Ceremonien**43 St:Simphonien.*

*Aspiries, Vidiaquam, Requiem, Vene Sancte, Regina  
Coelie (!), Pangelingua, Animas Fidelium, Salve,  
Te Deum, Vespern, Stabat Ma[t]er, und  
die alten Choral=Messen*

*In der Kirche auf bewahrten  
und der Kirche eigenthümlichen Musikalien*

- 4 St: Violine*
- 1 “ Viola*
- 2 “ Horn*
- 3 “ Trompetten*
- 1 “ Violon*
- 2 “ alte zerbrochene Horn*
- 2 “ Clarineto*
- 2 “ Oboa*
- 1 “ Violonecziello*
- 1 „ 2 Pauken 2.*
- 116” Mesen von verschiedenen Authoren. 116*
- 46 “ Gradualia von Michael Hayden.*
- 56 Arien Soprano Solo*
- 17 Arien Tenore Solo*
- 5 d[etto]: Basso Solo*
- 4 d[etto]: alto d[etto]:*
- 58 Offertorien von verschiedenen Autoren.*
- 62 Litanajen.*

*Alle durch das ganze Jahr vorkommenden alte  
Ceremonien*

*43 St: Simphonien.*

*Aspiries, Vidiaquam, Requiem, Vene Sancte, Regina  
Coelie (!), Pangelingua, Animas Fidelium, Salve,  
Te Deum, Vespern, Stabat Ma[t]er, und  
die alten Choral=Messen*

**Inventory from 1801**

In the inventory from January of 1801 Gotthard Pokorný presents individual authors for some of the types (mass, symphony and other species) of the compositions. He does not identify a specific composition itself. The inventory is divided into two parts, the first one with introits, responsories, hymns and such and the other one with arias, symphonies, offertories, requiems and such. The first group of compositions belonged to the

church, the other one to the regenschori himself. The inventory provides more detailed information on less represented composition that were only mentioned in the previous inventory. The inventory lists four pieces of *Veni Sancte Spiritus*, three pieces of *Te Deum laudamus* and others.

Unusual is a great drop of masses. The inventory mentions only 5 choral masses and 75 masses from the various authors it enumerates.<sup>31</sup> The five choral masses are probably the rest of the old masses that featured the previous inventories. But where have disappeared the remaining 41 pieces of the original 116 pieces is a mystery. The inventory from 1811 shows 122 masses, this figure was later modified to 118. In the catalogue of Karel Nanke created in 1805 only 102 masses are mentioned, it seems possible that at the beginning of the 19<sup>th</sup> century the number of masses was drastically reduced. The reasons behind this remain unknown. It is possible that the old masses were outdated or in a bad condition.

### *Verzeichniß*

*Uiber sämtliche Chormusikalien der hierortigen Dom kirche; sowohl jener, die der hierortigen Domkirche, als auch dem gestertigten eigenthümlich zu gehören.*

#### *Stück* *Der Kirche angehörige*

- 5. *Choral Messen*
- 54. *Introita - Responsorialia et Hymna*
- 2. *Rorate*<sup>32</sup>
- 1: *Asperies (!) mit romanischen Miserere*
- 2. *alte figuralmassen nebst dem berühmten Pergolesischen Stabat Mater.*

#### *Dem gefertigten eigenthümliche*

- 72. *Messen von Mozart, Haiden, Wanhal, Müller u[nd] Grauß (!)*
- 3. *Messen Pastoral von Zimmermann und Dittersdorf.*
- 45. *Symphonien von Haiden, Wanhal, Müller, und Dittersdorf.*
- 65. *Lauretanische Lytanaen*
- 4. *Veni Sancte Spiritus*
- 3. *Te Deum laudamus*
- 8. *Pastoral Offertorien*
- 6. *Requiem von Haiden et Graus etc.*

<sup>31</sup> It is certain that the music from the composers such as Mozart, Haydn, Vaňhal, Müller, Zimmerman, Dittersdorf and others was present.

<sup>32</sup> Letter R probably written later as a correction.

120. *Arien und Offertorien von verschiedenen besten Auctoren*  
 5. *Asperies*  
 8. *Bücheln zum Prozeßion Corporis Chirsti*  
 1. *Choralgesang zum Weihung des heiligen Oehls*  
 1. *Chorgesang zu Fusswaschung*

*Petersberg dem 29. Jännar 1801*

*Gotthard Pokorný*  
*Kapell Meister*

## Inventory from 1804–1805

Although the exact year of the creation of this inventory is known, additional information extend its scope to 1805. The inventory includes the catalogue which a year 1804 written on it. However, in the text of the inventory, appears a note with date 24th March 1805. Parts with the information on instruments and music sheets are probably largely from 1805.

From the perspective of sheer amount of information is this particular inventory one of the most valuable. Not only does it contain catalogues of compositions and musical instruments, but it also lists the above-mentioned Michael Haydn's compositions used in the liturgy.<sup>33</sup> Some of the original number of 46 compositions are missing, it is unclear whether they got lost or were discarded. However in 1841 the regenschori Josef Dvořák mentions the excellent condition and usability.<sup>34</sup> From the transcription of the source it is clear that not every feast is listed with a name.<sup>35</sup> Compositions that obviously belong to the above-mentioned set of compositions by Haydn, but it is unclear under which number had been transcribed into a separated table.<sup>36</sup> After the incipits from the thematic catalogue, which are transcribed in the appendix of the study,<sup>37</sup> there is an inventory part with listed compositions followed by the list of musical instruments. The thematic catalogue is divided into two parts, the first comprising symphonic works, the

<sup>33</sup> Both sources are transcribed in the Appendix. The thematic catalogue contains 102 masses and 56 symphonies.

<sup>34</sup> STRAKOVÁ, Theodora. Hudba na Petrově v 17. až 18. století. *Časopis Moravského muzea v Brně – Vědy společenské*. Brno, 1984, s. 113.

<sup>35</sup> Numbers missing names: 2, 3, 9, 19, 20. Number 25 is not in the document at all.

<sup>36</sup> With the aid of RISM database the exact catalogue numbers were added.

<sup>37</sup> The original text of the source is in bold and italics. The source therefore consists of only numbers and the names of the feasts. The rest of the text concerning the dates of performances, instrumental casting and other notes are rewritten from the catalogue of Department of the History of Music of the Moravian Museum. In the left column are the numbers of the music sheets stored in the archives of Department of the History of Music. Only in two cases where the incipit listed in the archives were different than the incipits found in RISM, the music itself was examined.

second one masses. One side of the catalogue has been cut out. It is unknown whether it contained any other incipits. Most of the compositions have a name of the author written beside the incipit, yet there are also many incipits without authorship. Most of them contain a performance instruction such as *andante* or *allegro* as well. By using the online version of *Répertoire International des Sources Musicales* it was possible to precisely identify a large number of compositions.<sup>38</sup> If the composer has a thematic catalogue, the reference to a specific composition is included in the notes as well.

Unfortunately, a vast amount of compositions is unidentifiable. Either the composers have not been properly studied yet, or the incipits do not provide a significant enough melody. Another reason for cautious behaviour is the database of RISM itself, for some of the results may be considered misleading at best.

The inventory also lists the repairs of violins and trumpets as well as their prices. Number of trumpets settled on 6, these trumpets are divided into D trumpets and Dis trumpets.<sup>39</sup> There is a note of a trumpet repair for about 1 gulden and 12 kreuzer. Similarly, the number of violas risen to 2 pieces. There is a note about the repair of a viola for 1 gulden and 15 kreuzer. The number of musical instruments no longer changes in the following inventories, only notes in the inventory of 1816 indicate the deterioration of the state of the instruments.

*Nebstbei sind:*<sup>40</sup>

- 61. *Sopran. Arien*
- 12. *Alt. Arien*
- 3. *Bass. Arien*
- 21. *Tenor. Arien*

20. *Offertorien mit Arien und zuletzt  
Chören*

38. *Offertorien Tutti mit den 2 Quartetten*

Sum[m]a: 52 *Exaudi: Protector:*

- 10. *Requiem*
- 65. *Lytaneyen*
- 8 *Salve Regina*
- 4. *Regina Coeli*
- 2 *Veni sancte*
- 4. *Te deum*
- 4 *Vesper*

<sup>38</sup> The source for the sheet music: *International Music Score Library Project*, known also as *Petrucci Music Library*. *IMSLP/Petrucci Music Library* [online]. [cit. 2016-04-26]. Received from: <http://imslp.org/>.

<sup>39</sup> The original form is preserved. Dis = D#, enharmonically E flat.

<sup>40</sup> Follows after incipits.

- 4 *Asperies*  
 3 *Vidi aquam*
7. *Responsoria und Introitus zusammen*

(next page)

- 2 *Pange lingua*  
 3 *Rorate*  
 1 *Stabat mater vom Pergolese*  
 4. *Deutsche Todten lieder*  
 1. *Animas fidelium*  
 46. *gradualien*  
*Hymnus und*  
*Responsorien in der*  
*unterster Schublade*  
*Die ganze Charwoche Ceremonien, in einem*  
*band zu sam[men] gebunden*  
*Frohnleichnam-processions-ceremonien*  
*eben in einem Band*  
*Domherren einstellung eben ein Band*

*N[ota]B[ene] die großen Pauken laßen Heren*  
*Dilettanten auf eigene Kosten beziehen, und*  
*der Kirche zugehörige* *benützen selbe seit dem 24 März 1805*

*Instrumente und andere Sachen*

- 4 *D Trompeten*  
 2 *Dis Trompeten die Gefertigter auf seine*  
*eigene Kasten richten ließ. 1 fl 12 x Reparaten.*  
*Kupferne Pauken ohne Bezug groß*  
*Kupferne dtto mit Bezug klein*  
 2 Paar *Paukenschlegel nebst 1 Spanner*  
 1 Paar *Waldhorn in C samt Krumbögen: 6 10*  
 4 *Trompeten Mundstück, nebst einige Stokkel*  
 2 *Waldhorn dtto*  
 4 *Sardinl auf Trompeten. d*  
 1 *Baßetel ohne Futeral*  
 4 *Geigen samt Bögen, jeden stuken numeriet*  
 2 *Alto Viola enie auf eichene Kösten reparit 1f 15x*  
 /: *Keinem Fagot fund ich nicht, bei ? :/*  
 2 *Oboen*  
 2 *Clarinett in C und D*  
*Einige Stük Von Pasaunen*



*Violon samt Bogen und Sponner*

- 4 *Große Pulpiter, nebst 4 Bänken*
- 4 *Einschichtige neue Pult, die eine Eigenthum sind*
- 2 *Einschichtige alte gute Pult, gehören in die Kirche zu Dominikanere.*

*Vertate*

(next page)

- 1 *Doppeltes alte Pult*
- 1 *Abgeschnittenes Pult mit einer Schraube ? erhöhen*
- 4 *kleine Pultel auf das Gesind für die Singstimmen zu stellen,*
- 2 *groste Kasten*

*Karl Nanke***Pair of inventories from 1811–1816**

The inventory from 5<sup>th</sup> August 1811 lists the musical instruments and the compositions. The layout is not decorative, but the font is relatively easy to read. The inventory contains two notes concerning the sheet music. To a large extent, the same numbers of instruments and compositions remain, the only exception being the number of offertories, where instead of the original 38 was the number changed to 35 pieces. The inventory also lists 56 symphonies and 122 masses.<sup>41</sup> There is a note suggesting that some of the symphonies are missing certain voices.

The second inventory, written probably by Karel Nanke's hand, lists the same number of musical instruments as the previous and subsequent inventories and therefor is listed mainly for completeness. The inventory also provides information on the parts of the trombone.<sup>42</sup> All three inventories written between 1811–1816 show the same number of sheet music and instruments, but only the inventory from 1816 is transcribed because of its notes on repairs and obvious decreases in usability and deteriorating equipment quality.

41 Next to the number 122 is a correction stating the new amount as 118 pieces. The newer inventories however contain the number 122 again.

42 *Einige Posaunen Stükel.*

## Inventory from 1816

On the title page of the inventory is written *Inventarium Der Domkirche vom Jahr 1816*, but no exact date is given. The font is neat and easy to decipher. The inventory contains two other inventories with the same amount of instruments and music sheets, the only difference being the quantity of French horn's mouthpieces. Much more interesting difference is to be found in the column *Anmerkung*. One of them contains the note about missing voices, the other one describes the worsening state of certain musical instruments. As all three inventories do not differ in the numbers of the instruments or their sorting the inventory with the most notes has been transcribed.

Notes in the right column reveal a lot of missing or otherwise inadequate pieces. These notes are not always readable and bear erase marks. The cello is without a bow and there are two mouthpieces missing as well as one viola, a D trumpet, two E-flat trumpets and one clarinet. Another indecipherable note concerns oboe. Apart from the musical instruments the parts needed for musical performances such as benches and boxes for sheets of music are missing as well. There is a small note of a year 1834 on the paper. It is possible that all notes made by pencil were the result of an inventory check in 1834.

<i>Instrumenten und Chor=requi-siten Verzeichniß</i>	<i>St</i>	<i>Anmerkung</i>
<i>Violon samt bogen und Spannen</i>	1.	
<i>Baßel samt Bogen</i>	1.	<i>ohne bogen</i>
<i>Geigen samt Bögen</i>	4.	
<i>Viola samt Bögen</i>	2.	<i>1 St fehlt</i>
<i>Waldhorn</i>	2.	
<i>Krumbögen große</i>	4.	<i>2 fehlen</i>
<i>detto kleine</i>	4.	<i>2 fehlen</i>
<i>Trompeten in D</i>	3.	<i>fehlt 1 St</i>
<i>Trompeten in Es</i>	3.	<i>fehlen 2 St</i>
<i>Waldhorn Mundstück</i>	2.	<i>fehlen 2 St</i>
<i>Trompet Mundstück</i>	2.	<i>fehlen</i>
<i>Trompet Sartinl</i>	4.	<i>fehlt 1 St</i>
<i>Große Kupferne Pauken</i>	1 paar	
<i>Kleine deto d=</i>	1 paar	
<i>Schlegel</i>	2.	
<i>Spanner</i>	2.	
<i>Oboen</i>	2.	<i>fehlen ?</i>
<i>Clarinet</i>	2.	<i>1 St fehlt ?</i>
<i>Pulpiten große</i>	7.	
<i>Banke</i>	4.	<i>fehlen 2 St</i>
<i>Einschichtige lange Pulten</i>	4.	
<i>Kleine Pulten für die Sänger</i>	4.	

<i>Große Kasten</i>	2.	<i>1 St fehlt</i>
<i>Der Chormusikalien die der hierortigen domkirche eigentümlich gehören</i>	Stk	Anmerkung
<i>Meßen von von verschiedenen Authoren</i>	122	<i>doch fehlen bey manchen einige Stimmen.</i>
<i>Symphonien (!)</i>	56	
<i>Arien Discant</i>	61	
<i>Arien Alt</i>	12.	
<i>Arien Tenor</i>	21	
<i>Arien Basso</i>	3	
<i>Offertorien mit Arien und Chören darauf</i>	20	
<i>Offertorien Tutti</i>	35	
<i>Requiem</i>	10	
<i>Salve Regina</i>	8	
<i>Litaney</i>	65	
<i>Regina Coeli</i>	4	
<i>Veni Sancte</i>	2	
<i>Te Deum</i>	4	
<i>Asperges</i>	4	
<i>Vidi aquam</i>	3	
<i>Responsoria und Introitus</i>	7	
<i>Pangelingua</i>	2	
<i>Rorate</i>	3	
<i>Stabat mater</i>	1	
<i>Animas fidelium</i>	1	
<i>Alle vorkommende Ceremonien in Bündel jedes aparte gebunden nämlich:</i>		
<i>Charvoche</i>		
<i>3 Bitttäge</i>		
<i>Corporis Christi</i>		
<i>Einstallirung</i>		

## Evaluation

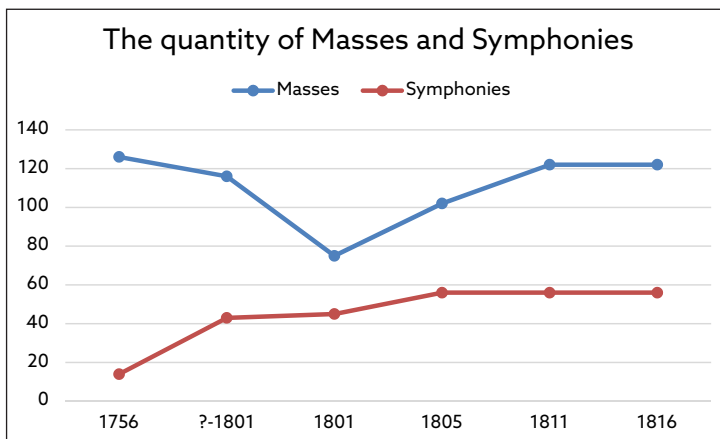
Inventories provide enough material to explore the development of music in the church of St. Peter and Paul. From the middle of the 18<sup>th</sup> century the increasing focus on the performance of figural music is evident. The increasing amount of symphonies suggests the preferences of various regenschoris in instrumental music. However, there is apparent a certain slowdown in development in the early 19<sup>th</sup> century. These tendencies are evident not only in the numbers and conditions of instruments, but also in the amount of compositions in the inventories. For example, the number of solo arias did not change in eleven years between 1805 and 1816.

Musical inventories of the St. Peter and Paul (Brno) church in the 18<sup>th</sup> and early 19<sup>th</sup> century

The table lists the changing numbers of the various instruments. Although the table is not always able to capture the conditions of musical instruments, it helps to overview the development over time. Brackets suggest the insufficient condition of the instrument. The years 1750–1793 when the condition was not mentioned at all the numbers counting the amount of instruments are without brackets. Although it is probable the conditions were insufficient even in years 1750–1793.

	1663	1725	1750	1756	1761	1793	do 1801	1804/05	1811	do 1816	1816
<b>Oboes</b>			2	2	2	2	2	2	2	2	2
<b>Clarinets</b>							2	2	2	2	2
<b>Bassoons</b>			1	1	1	1					
<b>Fr. horns</b>			2	2		2	2	2	2	2	2
<b>Cornets</b>	1										
<b>Trumpet</b>		4	6	6	6	6	3	6	6	6	6
<b>Trombone</b>	2	[1]	1	1		1		[1]		[1]	
<b>Tympani</b>		2	2	2	4	4	2	2	4	4	4
<b>Positive</b>			1	1							
<b>Violins</b>	5	4	6	6	6	4	4	4	4	4	4
<b>Violas</b>		2	3	3	1	1	1	2	2	2	2
<b>Gambas</b>	1	1	1	1	1	1	1	1	1	1	1
<b>Violoncellos</b>			1	2	1	1	1	1	1	1	1

Unfortunately, it is not possible to follow the development of the music itself due to an ambiguous division into specific forms and types. Well observable changes can nevertheless be seen in case of the masses and even more in case of the symphonies.



**Graph 1** The quantity of Masses and Symphonies

In case of masses there is an evident decrease in amounts of compositions which may have been caused by the attempt to modernize the repertoire. Symphonies show gradual

growth until the stagnation since 1805. It should be added that while the numbers of symphonies were always very precise, it is likely that the exact number of the masses would be a slightly different. In the various inventories are masses divided into vague groups such as old masses, which should be taken into account as well.

Probably the greatest increase in the quality of musical production can be expected in the second half of the 18<sup>th</sup> century. The church of St. Peter and Paul expanded the amounts of musical instruments and the musical compositions at this time. In the first years of the first half of the 19<sup>th</sup> century, the moderation of the development took place and the decline of the former growth was evident. A lot of instruments were either missing or were not in a satisfying technical condition. The growing amount of the performable compositions slowed down and eventually nearly stopped. Probably the highest quality of musical production can be expected when Gotthard Pokorný was the regenschori of the church. It seems that even Karl Nanke, at the beginning at least, tried to improve the conditions for the music performances in Petrov, but it seems he soon left these efforts unfulfilled. It is possible that Nanke focused more on his own work and thus did not pay much attention to the music of the church of St. Peter and Paul.<sup>43</sup> Nanke nevertheless remained a regenschori until his death on 30th December 1831.

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<sup>43</sup> Remarkable information on the performances of some of Nanke's operas are given by Rudolf Angermüller in his *Wenzel Müller and "sein" Leopoldstädter Theater*. The author mentions *Die Zauberhöhle*, a three-act zauberoper with the libretto by Karel Schikaneder, performed on 27<sup>th</sup> January 1810 and 11<sup>th</sup> October 1811. Another opera by Nanke is *Der Talisman im Magnetgebirge* performed on 15<sup>th</sup> June 1811, the libretto was written by Karl Schikaneder again. Yet another opera by Nanke is a three-act comic folk tale *Die Weisse Frau von Neuhaus*. The author of the libretto was Leopold Walter and the first performance happened on 6<sup>th</sup> February 1813. These premieres took place at the time when the development of the church's musical life was beginning to stagnate.

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## Appendix

**Appendix No. 1:** Graduale from Michael Haydn, source: Diocesan archive of Roman Catholic Diocese of Brno. Chapter Brno. sg. III O, ev. j. 300.

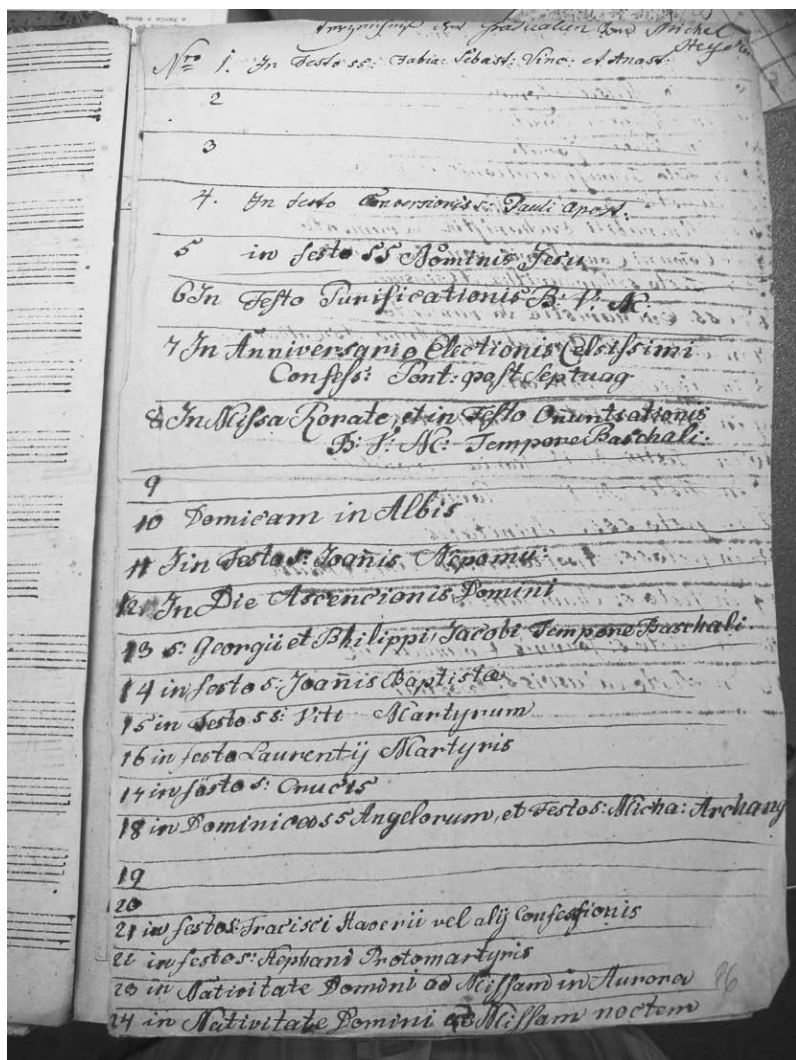






Fig. 1





Tab. 1

<i>Verzeichnis der gradualien von Michel Heyden</i>	
N[ume]ro 1  all[egre]tto	<p><i>In Festo SS: Fabia[ni]: Sebast[iani]: Vinc[entii]: et Anast[asii]</i></p>  <p style="text-align: center;">Glo-ri - o - su - s de - us in San-ctis</p> <p>Gloriosus Deus, MH 352 A21257: [in] Festo SS. Fabiani Sebastiani Vincentii / et Anastasii / a / 4Voci / 2 Violini / col / Organo / Del Sig. — / Maestro di Concerto. Provedení: 1804, 1825, 1830</p>
2	
3	
4	<i>In festo Conversionis S: Pauli Apost:</i>
5	<i>in festo SS Nominis Jesu</i>
Maestoso	 <p style="text-align: center;">Sal-vos fac nos      Sal-vos fac nos Do-mi-ne</p> <p>Salvos fac nos, MH 351, <b>RISM ID no.:</b> 600501740 A21270: in Festo SS. Nominis Jesu / a / 4 Voci / 2 Violini / Col / Organo. / Del Sig. — / Maestro di Concerto. / On a title page, a note by pencil: Januarii Performed: den 16 Jän..., am 15 Ja..., den 8<sup>ten</sup> ?...</p>
6	<i>In Festo Purificationis B: V: M[ariae].<sup>44</sup></i>
And[an]tino	 <p style="text-align: center;">Nunc di - mit - tis Se - er - vum tu - um</p> <p>Nunc dimittis, MH 355, <b>RISM ID no.:</b> 550031542 A21290: in Festo Purificationis B. V. M. / a / 4 Voci / 2 Violini / col / Organo / Del Sig. — / Maestro di Concerto / On a title page, a note by pencil: Februario Performed: den 2<sup>ten</sup> Februario... (blanked by sticker)</p>
7	<i>In Anniversario Electionis Celsissimi Confess: Pont: post Septuag</i>
All[egr]o Spi-ritoso	 <p style="text-align: center;">Be - a - tus vir qui ti - met Do - mi - num</p>






44 Incipit corrected according to the source. In the catalogue of archives:













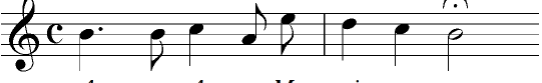

A21289:	<p>Beatus vir, MH 398, <b>RISM ID no.:</b> 600066439  in Anniversario Electionis Celsissimis / de Cofess. Pont. post Septuag. / a / 4 Voci / 2 Violini / 2 Oboe / 2 Corni / 2 Clarini / Tympani / col / Organo. / Del Sig. — / Maestro di Concert. /  On a title page, a note by pencil: Comune.  Performed: den 31<sup>ten</sup> October 1830, den 27 Febru.. An[n]o 1... / den 16 [Septem]ber..  Publication der...</p>
<p>8 All[egre]tto</p> <p>A21282:</p>	<p><b>8</b> <i>In Missa Rorate et in Festo A[n]nuntiationis</i>  <i>B: V: M: Tempore Paschali</i></p>  <p>E - cce E - cce vir - go con - ci - pi - et</p> <p>Ecce virgo concipiet, MH 408, <b>RISM ID no.:</b> 550031533  in Missa Rorate, et in Festo An[n]untiationis / B. V. M. Tempore Paschali / a / 4 Voci / 2 Violini / col / Organo / Del Sig. — / Maestro di Concerto. /  On a title page, a note by pencil: Martio  Performed: den 8<sup>ten</sup> [Decem]ber [unreadable], den 18<sup>ten</sup> [Decem]ber, 4<sup>te</sup> Sont[ag]. Advent 1803.</p>
9	
10	<b>10</b> <i>Dom[ini]cam in Albis</i>
<p>And[an]tino</p> <p>A21258:</p>	<p><b>11</b> <i>In Festo S: Ioa[n]nis Nepomu[cen]i:</i></p>  <p>Do - - - mi - ne Do - mi - ne</p> <p>Domine quis habitabit, MH 403, <b>RISM ID no.:</b> 530001013  in Festo S. Joan[n]is Nepomuceni / a / 4 Voci 2 Violini / e / Organo / Del Sig. — / Maestro di Concerto.  On a title page, a note by pencil: Mays  Performed: den 22..., 1803 o..., ascensio..., ist schwer...</p>
<p>And[ante]. con moto</p> <p>A21269:</p>	<p><b>12</b> <i>In Die Ascensionis (!) Domini</i></p>  <p>Alle - lu - ja Alle - lu - ja</p> <p>Alleluia ascendit Deus, MH 365, <b>RISM ID no.:</b> 600500742  in Die Ascensionis Domini / a / 4 Voci / 2 Violini / 2 Oboe / 2 Corni / e / Organo. / Del sig. — / Maestro di Concerto. /  On a title page, a note by pencil: Majo.  Performed: In Festo ascensionis 1845, Am 19<sup>ten</sup> Un..., Christi Him..., den 15 May 1878 Chr..., Himelfahrt, Begräb...</p>
<p>Mod[erato].</p> <p>A21268:</p>	<p><b>13</b> <i>S: Georgii et Philippi, Iacobi Tempore Paschali</i></p>  <p>Con-fi-te-bun-tur coe-li mi - ra - bi-li-a tu-a Do-mi - ne</p> <p>Confitebuntur caeli, MH 363, <b>RISM ID no.:</b> 601000441  in Festo / S. Georgii et Philippi Jacobi Tempore Paschali / a / 4 Voci / 2 Violini / e / Organo. / Del Sig. — / Maestro di Concerto. /  On a title page, a note by pencil: Majo  Performed: 1804, 2= Sontag</p>





Musical inventories of the St. Peter and Paul (Brno) church in the 18<sup>th</sup> and early 19<sup>th</sup> century

<p>14</p> <p>And[ante].</p> <p>A21274:</p>	<p><i>in festo S: Joa[n]nis Baptistae</i></p>  <p><i>Pri-us quam te for - ma-rem in u - te-ro</i></p> <p>Priusquam te formarem in utero, MH 372, <b>RISM ID no.:</b> 530001030</p> <p>in Festo S. Joan[n]is Baptistae / a / 4 Voci / 2 Violini / e / Organo / Del Sig. – / Maestro di Concerto. /</p> <p>On a title page, a note by pencil: den 22. Juni 1845</p> <p>On the back side of the cover: 10<sup>ten</sup> Ascensione.</p>
<p>15</p> <p>All[egr]o nu non troppo</p> <p>A21267:</p>	<p><i>in festo SS: Viti Martyrum</i></p>  <p><i>E - xul - ta - bunt San - cti in glo - ri - a</i></p> <p>Exsultabunt sancti, MH 370, <b>RISM ID no.:</b> 530001017</p> <p>in Festo / SS. Viti Martyrum / a / 4 Voci / 2 Violini / e / Organo. / Del Sig. – / Maestro di Concerto. /</p> <p>On a title page, a note by pencil: Junio</p> <p>Performed: 15 Juni 1845, 8 November 1846, ?, den 24<sup>ten</sup> May 18..., 12<sup>ten</sup> [Novem]ber 1815</p>
<p>16</p> <p>Mod[erato].</p> <p>A21273:</p>	<p><i>in festo Laurentii Martyris</i></p>  <p><i>Pro-ba - st - i Do-mi - ne cor me-um</i></p> <p>Probasti Domine, MH 378, <b>RISM ID no.:</b> 530001031</p> <p>in Festo S. Laurentii Martyris / a / 4 Voci / 2 Violini / col / Organo. / Del Sig. – / Maestro di Concerto.</p> <p>On a title page, a note by pencil: Augusti.</p> <p>Performed: den 12<sup>ten</sup> Februar 1804, 20 August 1854</p>
<p>17</p> <p>And[ante].</p> <p>A21288:</p>	<p><i>in festo S: Crucis</i></p>  <p><i>Di - ci - te in gen - ti - bus qui - a Do - mi - nus</i></p> <p>Dicite in gentibus, MH 364, <b>RISM ID no.:</b> 550031511</p> <p>in Festo / S. Crucis / a / Voci / Violini / e / Organo. / Del Sig. – / Maestro di Concerto</p> <p>On a title page, a note by pencil: Septembri</p> <p>Performed: 13 März 1839, den 18<sup>ten</sup> März / Dom. Passionis 1...</p>
<p>18</p> <p>Mod[erato].</p> <p>A21280:</p>	<p><i>in Dominicis S[S] Angelorum, et Festo S: Micha[elis]: Archang[eli]:</i></p>  <p><i>Be - ne - di - ci - te be - ne - di - ci - te Do - mi - num</i></p> <p>Benedicite Dominum, MH 381, <b>RISM ID no.:</b> 530001005</p> <p>in Dominica SS. Angelorum et Festo / S. Michaelis Archangeli / a / 4 Voci / 2 Violini / col / Organo. / Del Sig. – / Maestro di Concerto. /</p> <p>On a title page, a note by pencil: September</p> <p>Performed: den 8<sup>ten</sup> Marz 180..., 4<sup>ten</sup> Sontag nach Oste[r]n, den 5<sup>ten</sup> September 1830</p>





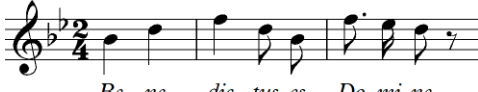
	19	
	20	
	21	<i>in festo S: Francisci Xaverii vel alii Confessionis</i>
All[egr]o		Beatus vir qui suffert, MH 410, <b>RISM ID no.:</b> 600501822 A21262: in Festo S. Francisci Xaverii vel alii / Confessoris / a / 4 Voci / 2 Violini / 2 Clarini / col / Organo / Del Sig. – / Maestro di Concerto. / On a title page, a note by pencil: 4 <sup>ta</sup> Decembris Performed: den 4 <sup>ten</sup> 8... [Oktobin?] / 1804 Frau...
And[ante] con moto		<i>in festo S: Stephani Protomartyris</i> Sederunt principes, MH 343, <b>RISM ID no.:</b> 600066838 A21279: in Festo S. Stephani Protomartyris / a / 4 Voci / 2 Violini / col / Organo. / Del Sig. – / On a title page, a note by pencil: December. Performed: den 5 <sup>ten</sup> ..., aum 26 <sup>ten</sup> Decemb[er]. 1803 Deca., 27 December 1825
And[an]tino		<i>in Nativitate Domini ad Missam in Aurora</i> Benedictus qui venit, MH 391, <b>RISM ID no.:</b> 600176246 A21259: in Nativitate Domini ad Missam in Aurora / a / 4 Voci / 2 Violini / col / Organo. / Del Sig. – / Maestro di Concerto. / On a title page, a note by pencil: December Performed: 24 <sup>ten</sup> December in den Nacht 1802, 25 <sup>ten</sup> Dec[ember]. in den Nacht 1803., Am Friedensfest Bischof C. den 6 Jänner 1806, den 30 <sup>ten</sup> Dezember 1827
	24	<i>in Nativitate Domini ad Missam noctem</i>
		Tecum principium in die virtutis tuae, MH 390, <b>RISM ID no.:</b> 601000445 A21261: in Nativitate Domini ad Missam in nocte / a / 4 Voci / 2 Violini / 2 Oboe / 2 Corni / col / Organo. / Deu[us] Sig. – / Maestro di Concerto. / On a title page, a note by pencil: December Performed: 24 <sup>ten</sup> December in der Nacht [3x] (years unreadable), 1 Januar 1825, 26 December 1825, 25 December 1826.
	25	
	26	<i>in Festo SS: Innocentium extra Dominicam</i>
Viv[ace].		


Musical inventories of the St. Peter and Paul (Brno) church in the 18<sup>th</sup> and early 19<sup>th</sup> century

A21650:	Alleluia laudate pueri, MH 342, <b>RISM ID no.:</b> 600091251 in Festo SS Innocentium Die Dominica / a / 2 Canti / Alto / 2 Violinis / Col / Organo / On a title page, a note by pencil: Decembris Performed: Blank
27 All[egre]tto	<p data-bbox="319 260 834 283"><i>Ad 3tiam Missam in Nativitate Domini et Circumcisione</i></p>  <p data-bbox="435 384 805 407"><i>Vi-de-runt om-nes Fi-nes terr-ae</i></p> <p data-bbox="319 433 1161 529">Viderunt omnes, MH 341, <b>RISM ID no.:</b> 600055911 ad 3tiam Mossam in Nativitate Domini et / Circumcisione / a / 4 Voci / 2 Violini / 2 A21265: Oboe / 2 Corni / col / Organo / Del Sig. — Maestro di Concerto / Performed: 1<sup>ma</sup> Januario 1804, 1<sup>ten</sup> Januar 1823, den 13<sup>ten</sup> Jänner 1828</p>
28 And[ante].	<p data-bbox="319 538 467 562"><i>in Missa Rorate</i></p>  <p data-bbox="394 662 851 686"><i>To - lli-te por-tas prin - ci-pes ves-tras</i></p> <p data-bbox="319 711 1161 833">Tollite portas, MH 387, <b>RISM ID no.:</b> 600501757 A21263: in Missa Rorate / a / 4 Voci / 2 Violini / col / Organo. / Del Sig. — / Maestro di Concertp. / On a title page, a note by pencil: Dezember Performed: den 11<sup>ten</sup> [Dezem]ber 1803 Advent, den 10 Dezember 1826</p>
29 All[egr]o mod[erato].	<p data-bbox="319 842 493 866"><i>in Missa de Rorate</i></p>  <p data-bbox="413 966 748 990"><i>Ne ne ti-me-as Ma - ri - a</i></p> <p data-bbox="319 1015 1161 1137">Ne timeas Maria, MH 409, <b>RISM ID no.:</b> 600038116 A21287: in Missa de Rorate / a / 4 Voci / 2 Violini / col / Organo. / Del Sig. — / Maestro di Concerto. / On a title page, a note by pencil: December. Performed: 28 [Novem]ber 1802, 27<sup>ten</sup> N[ovember]?, 1<sup>ten</sup> Nov[ember]</p>
30 Ad[agi]o.	<p data-bbox="319 1146 467 1170"><i>in Missa Rorate</i></p>  <p data-bbox="394 1270 783 1294"><i>A - ve A - ve Ma - ri - a</i></p> <p data-bbox="319 1319 1161 1457">Ave Maria, MH 388, <b>RISM ID no.:</b> 600501788 A21284: in Missa Rorate / a / 4 Voci / 2 Violini / 2 Clarini / col / Organo. / Del Sig. — / Maestro di Concerto. / On a title page, a note by pencil: 13 Dez[ember] 1857 Performed: 4<sup>ten</sup> Decemb[er] 1804, den 17 Dezember 1825, Am 24 Dezember 18..., a Nowak —, 6 Dez[ember] 1846, Adventus D[ecember]. 1858</p>
31 And[ante].	<p data-bbox="319 1466 654 1490"><i>in Festo Transfigurationis D: N: J: C:</i></p>  <p data-bbox="387 1590 922 1614"><i>Spe - ci - o - - sus for - ma</i></p>





A21272:	<p>Speciosus forma, MH 377, <b>RISM ID no.:</b> 600501851  in Festo Transfigurationalis D. N. J. C. / a / 4 Voci / 2 Violini / Col / Organo. / Del Sig. - / Maestro di Concerto. /  On a title page, a note by pencil: Augusti  Performed: 1803 - 1826</p>
<p>32  And[ante].</p>	<p><i>in festis B: V: Mariae</i></p>  <p><i>Be - ne-di - cta et ve - ne-ra - bi-lis</i></p> <p>Benedicta et venerabilis, MH 374, <b>RISM ID no.:</b> 530001006  in Festis B. V. Mariae / a / 4 Voci / 2 Violini / 2 Oboe / 2 Corni / e / Organo. / Del Sig. - / Maestro di Concerto. /  On a title page, a note by pencil: Comune.  Performed: den 8<sup>ten</sup> September 1828 P[e]tr Wanek Maria Himmelfahrt /</p>
<p>33  And[antino].</p>	<p><i>De Venerabili Eucharistiae Sacramento</i></p>  <p><i>O - cu - li O - mni - um in - te</i></p> <p>Oculi omnium, MH 401, <b>RISM ID no.:</b> 600500682  De Venerabili Eucharistiae Sacramento / a / 4 Voci / 2 Violini / e / Organo / Del Sig. - / Maestro di / Concerto. /  On a title page, a note by pencil: Comune  Performed: 9 Yuni Con..., Christi... Episcop... 14, April..., Juny [1]841, 6 Now[ember] [1]842, 20 August [1]843</p>
<p>34  All[e]gro</p>	<p><i>De Com[m]uni Confessoris non Pontificis</i></p>  <p><i>Ju - stus ut pal - ma flo - re - bit</i></p> <p>Justus ut palma, MH 389, <b>RISM ID no.:</b> 600054880  De Comuni Cofessoris non Pontificis / a / 4 Voci / 2 Violini / col / Organ. / Del Sig. - / Maestro di Concerto. /  On a title page, a note by pencil: Comune  Performed: 5 September [1]841 [unreadable]</p>
<p>35  And[antino].</p>	<p><i>in Festo S: Margarithae, et Cuiusque</i></p>  <p><i>Ad - ju - va - bit e - am De - us</i></p> <p>Adjuvabit eam, MH 375, <b>RISM ID no.:</b> 530000992  in Festo S. Margarithae et Cuiusque / S. Virginis et Martyis / a / 4 Voci / 2 Violini / coel / Organo. / Del Sig. - / Maestro di Concerto. /  On a title page, a note by pencil: Comune  Performed: den 6<sup>ten</sup> Febru[ar]. 1804 Sexag. Nepo..., den 23<sup>en</sup> [Septem]ber 1804, 1829, 23<sup>ten</sup> August, 2 [1]854</p>

Musical inventories of the St. Peter and Paul (Brno) church in the 18<sup>th</sup> and early 19<sup>th</sup> century

36	<p><i>de SS: Eucharistiae Sacramento</i></p> <p>Viv[acc]. </p> <p style="text-align: center;"><i>Ab or-tu so - lis Us - que ad o-ca - sum</i></p> <p>Ab ortu solis, MH 356, <b>RISM ID no.:</b> 600501764  A21271: de SS. Eucharistiae Sacramento / a / 4 Voci / 2 Violini / e / Organo. / Del Sig. — / Maestro di Concerto. /  On a title page, a note by pencil: č. 45  Performed: 20 May Dom. Do.. 1804, den 21 [Octo]bris 1804 dedic, 6<sup>(ten)</sup> Aprill Oster..., den 5 Now[ember]</p>
37	<p><i>in Festo S M: Magdalenae S: Annae et s: Catharinae</i></p> <p>And[an]te </p> <p style="text-align: center;"><i>Di - le - xi - sti Ju - sti - ti - am</i></p> <p>Dilexisti justitiam, MH 376, <b>RISM ID no.:</b> 530001014  A21254: in Festo S. M. Magdalenae S. Annae / et S. Catharinae / a / 4 Voci 2 Violini / col / Organo. / Del Sig. — / Maestro di Concerto. /  On a title page, a note by pencil: Comune  Performed: den 22<sup>ten</sup> May 1804.. glücklicher Entbindung der Kaiserin, den 30<sup>ten</sup> April</p>
38	<p><i>In Vigilia Pentecostes</i></p> <p>And[ante]. </p> <p style="text-align: center;"><i>Alle - lu - ja con-fi - te-mi-ni Do-mi-no</i></p> <p>Alleluia confitemini Domino, MH 402, <b>RISM ID no.:</b> 600091248  A21266: In Vigilia Pentecostes / a / 4 Voci / 2 Violini / e / Organo / Del. Sig. — / Maestro di Concerto. /  On a title page, a note by pencil: Juny  Performed: 1803 29<sup>en</sup>, Pfingstson[ntag]..., Episcop...</p>
39	<p><i>in Festeilate (!) Pentecostes</i></p>
40	<p><i>in Festis B: V. Mariae minoribus</i></p> <p>And[ante]. </p> <p style="text-align: center;"><i>Di-le-ctus me - us mi - hi et e - go i - lli</i></p> <p>Dilectus meus, MH 386, <b>RISM ID no.:</b> 600038138  A21277: in Festis B. V. Mariae minoribus / a / 4 Voci / 2 Violini / col / Organo. / Del Sig. — / Maestro di Concerto.  On a title page, a note by pencil: Comune.  Performed: 27 Okt[ober]. [1]844, 8 Sept[ember]. [1]853, 25 Juli..., den 4<sup>ten</sup> July..., 4 Sonntag nach..., den 15<sup>en</sup> August..., den 8<sup>ten</sup> September 1888(?)</p>
41	<p><i>in Festis B: V. Mariae</i></p>
42	<p><i>in festo SSS: Trinitatis</i></p> <p>And[an]tino </p> <p style="text-align: center;"><i>Be - ne - dic - tus es Do-mi-ne</i></p>

A21264:	Benedictus es, MH 369, <b>RISM ID no.:</b> 530001007 in Festo SSS. Trinitatis / a / 4 Voci / 2 Violini / e / Organo. / Del Sig. — / Maestro di Concerto. / On a title page, a note by pencil: Junij, Juni 1865 Performed: den 1 <sup>ten</sup> Juny 1828? (1888?), 25 [July] 1850
43 And[an]tino	<p><i>43 in festo SS: Apostolorum Petri et Pauli</i></p>  <p style="text-align: center;">Con - sti - tu-es e - os prin-ci-pes</p> <p>Constitues eos principes, MH 373, <b>RISM ID no.:</b> 600500694 in Festo SS. Apostolorum / Petri et Pauli / a / 4 Voci / 2 Violini / 2 Corni / e / Organo. / Del Sign. — / Maestro di / Concerto. / On a title page, a note by pencil: Junii</p>
44 And[an]tino	<p><i>44 in festo S: Kunegundis</i></p>  <p style="text-align: center;">Au - di Fi - li - a au-di et vi-de</p> <p>Audi filia, MH 357, <b>RISM ID no.:</b> 530001002 in Festo S. Chunegundis / a / 4 Voci / 2 Violinis / col / Organo / Del Sig. — / Maestro di Concerto. On a title page, a note by pencil: Comune 1 Feb[rUAR]. [1]844 Performed: den 12<sup>[en]</sup> August 1804, den 11 Feb[rUAR] 1810, 6 Februar 1853</p>
45 And[ante]. can- tabile	<p><i>45 in Festo S: Joannis Evangelistae</i></p>  <p style="text-align: center;">Hic et dis-ci - pu-lus i-lle</p> <p>Hic est discipulus ille, MH 344, <b>RISM ID no.:</b> 530001022 in Festo S. Joannis Evangelistae / a / 4 Voci / 2 Violini / col / Organo. / Del Sig. — / Maestro di Concerto. / On a title page, a note by pencil: Decemb[er].</p>
46 All[egre]tto	<p><i>46 in Festo cujusvis S: Apostoli</i></p>  <p style="text-align: center;">Ni-mis ho-no-ra - ti sunt a - mi - ci</p> <p>Nimis honorati sunt, MH 380, <b>RISM ID no.:</b> 530001025 in Festo Cujusvis S. Apostoli / a / 4 Voci / 2 Violini / col / Organo. / Del Sig. — / Maestro di Concerto. / On a title page, a note by pencil: 18 Juli [1]841 Performed: den 7<sup>[en]</sup> November 1888</p>

In the archives of Moravian Museum are situated compositions belonging most probably to the set of gradualien, but could not be found in the source itself.

Unclassified compositions	
And[an]te.	 <p style="text-align: center;"><i>Tu es Pet - rus et Su - per hauc Pe - tram</i></p> <p>A21281: Tu es Petrus, MH 397, <b>RISM ID no.:</b> 600502369 in Festo Cathedrae S. Petri Apostoli / a / 4 Voci / 2 Violini / col / Organo. / Del Sig. – / Maestro di Concerto. On a title page, a note by pencil: Januarii Performed: den 31<sup>ten</sup> Julii, Vigilia Petri...</p>
And[ante].	 <p style="text-align: center;"><i>Ec - ce Sa - cer - dos mag - nus qui in Di - e - bus Su - is</i></p> <p>A21283: Ecce sacerdos magnus, MH 345, <b>RISM ID no.:</b> 530001016 De Com[mune]. Conf[essoris]. Pont[ificis]. et in Festo SS Silvestri / Virgilio, et Martini / a / 4 Voci / 2 Violini / e / Organo. / Del Sig. – / Maestro di Concerto. / On a title page, a note by pencil: December Performed: den 11<sup>ten</sup> März, 4 Sonntag fa..., Jawornik (?), den 15<sup>ten</sup> Nov[ember]. 1829</p>
And[ante].	 <p style="text-align: center;"><i>Do - mi - ne Do - mi - ne prae - ve - ni - sti e - um</i></p> <p>A21285: Domine praevenisti, MH 359, <b>RISM ID no.:</b> 550031561 in Festo S. Joseph Cofessoris / a / 4 Voci / 2 Violini / Col / Organo. / Del Sig. – / Maestro di Concerto. On a title page, a note by pencil: Martio Performed: 1804, 1815, 1843, 1854</p>
And[an]te	 <p style="text-align: center;"><i>Om - nes om - nes de Sa - ba ve - ni - ent</i></p> <p>A21286: Omnes de Saba, MH 350, <b>RISM ID no.:</b> 550031460 in Epiphania Domini / a / 4 Voci / 2 Violini / 2 Oboe / 2 Corni / col / Organo. / Del Sig. – / Maestro di Concerto. / On a title page, a note by pencil: Jannarii Performed: den 6<sup>ten</sup> Jannario..., 16<sup>ten</sup> Jänner 1852, Episcop...</p>
And[ante]. maest[oso].	 <p style="text-align: center;"><i>Ti - me - te Ti - me - te</i></p> <p>A21652: Timete Dominum, MH 385, <b>RISM ID no.:</b> 600501574 in Festo omnium Sanctorum / a / 4 Voci / 2 Violini / 2 Oboe / 2 Corni / Col / Organo. / Del Sig. – / Maestro di Concerto. On a title page, a note by pencil: Novembri, 35. Performed: 6 November 1825, 1 November 185?</p>



**Appendix No. 2:** Thematic catalogue by Karl Nanke from 1804, source: Diocesan archive of Roman Catholic Diocese of Brno. Chapter Brno. sg. III O, ev. j. 300.

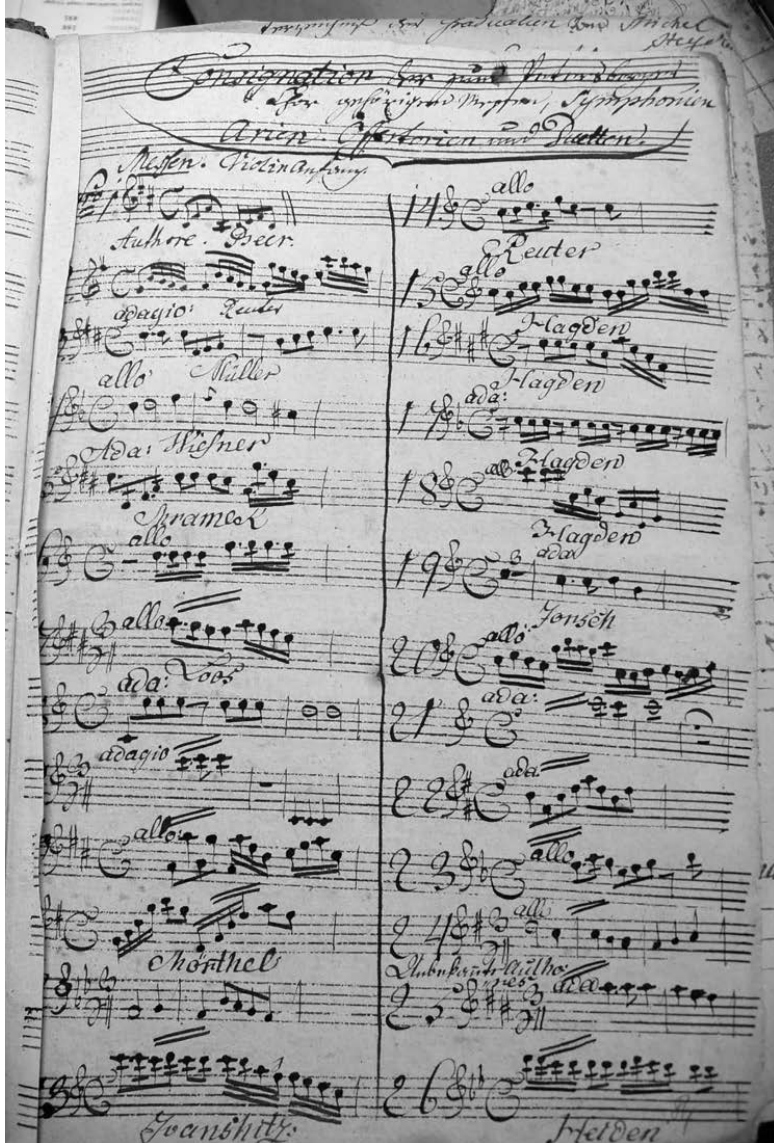






















Fig. 2










Tab. 2

Symphonies		Notes
1.	 <p><i>Ada[gio]: Wanhal</i> RISM ID no.: 550500626</p>	Franz Asplmayr: Symphony C Major
2.	 <p><i>All[egr]o on: Heiden</i> RISM ID no.: 600055329</p>	Joseph Haydn: Symphony C Major, Hob I:60. First c <sup>1</sup> in the second bar changed to a quarter
3.	 <p><i>Wanhal</i></p>	Author not confirmed
4.	 <p><i>All[egr]o Ditters</i></p>	Author not confirmed
5.	 <p><i>all[egr]o Ditters</i> RISM ID no.: 450009380</p>	Carl Ditters von Dittersdorf: Symphony F Major, KreD 71
6.	 <p><i>p Wanhal</i> RISM ID no.: 450025756</p>	Jan Křitel Vaňhal: Symphony F Major, BryVa F5
7.	 <p><i>all[egr]o Ditters</i> RISM ID no.: 550030691</p>	Carl Ditters von Dittersdorf: Symphony F Major, GraDi D47
8.	 <p><i>all[egr]o con Holzbauer</i></p>	Author not confirmed










9.	 <p><i>all[egr]o</i></p>	Author unknown
10.	 <p><i>all[egr]o Ditters</i></p>	Author not confirmed
11.	 <p><i>ada[gio]:</i></p>	Author unknown
12.	 <p><i>p</i></p>	Author unknown
13.	 <p><i>p Miller</i></p>	Author not confirmed
14.	 <p><i>Presto Heiden</i> RISM ID no.: 530001618</p>	It could be Haydn's Symphony C Major No. 69, Hob I:69 in diminution but the incipit is rhythmically incorrect on the second beat.
15.	 <p><i>adagio Heiden</i> RISM ID no.: 530001828</p>	Joseph Haydn: Symphony A Major, Hob I:59
16.	 <p><i>all[egro]: mo[derato]: Ditters</i> RISM ID no.: 400011795</p>	Carl Ditters von Dittersdorf: Symphony C Major, GraDi C16
17.	 <p><i>all[egr]o p Wanhal</i> RISM ID no.: 530001302</p>	Jan Křtitel Vaňhal: Symphony G Major, Bry-Va G6. The second bar is rhythmically wrong. The first rhythm is different.










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18.		Arnošt Vančura: Symphony D minor
	<i>All[egr]o: mod[erato]:</i> <b>RISM ID no.:</b> 300257784	
19.		Joseph Haydn: Symphony B Major, Hob I:35
	<i>all[egr]o cant[abile]</i> <b>RISM ID no.:</b> 550031287	
20.		Leopold Koželuh: Symphony D Major, PosK I:1
	<i>Adagio</i> <b>RISM ID no.:</b> 400008099	
21.		Václav Pichl: Symphony D Major
	<i>Pichl</i> <b>RISM ID no.:</b> 551007382	
22.		Thaddaeus Huber: Symphony G Major
	<i>all[egr]o</i> <b>RISM ID no.:</b> 603000162	
23.		Joseph Haydn: Symphony Es Major, Hob I:43
	<i>mode[rato]: Heiden</i> <b>RISM ID no.:</b> 600502591	
24.		Joseph Haydn, Symphony D dur, Hob I:42. Without the accidentals of D Major scale, f <sup>1</sup> from the third bar should g <sup>1</sup> .
	<i>all[egr]o</i> <b>RISM ID no.:</b> 530001650	
25.		Author not confirmed
	<i>all[egr]o p.?</i>	
26.		Jan Křitel Vaňhal: Symphony C Major, BryVa C7
	<i>Wanhal</i> <b>RISM ID no.:</b> 240005218	

27.	 <p><i>and[an]te Wanhal</i> RISM ID no.: 301003948</p>	Jan Křitel Vaňhal: Symphony A Major, BryVa A1
28.	 <p><i>all[egr]o Wanhal</i> RISM ID no.: 220031430</p>	Jan Křitel Vaňhal: Symphony C Major, BryVa C8. Triplet added.
29.	 <p><i>all[egr]o m[olto]: Ditters</i> RISM ID no.: 450012830</p>	Carl Ditters von Dittersdorf: Symphony G Major, KreD 65
30.	 <p><i>all[egr]o m[olto]: Wanhal</i> RISM ID no.: 603000457</p>	Jan Křitel Vaňhal: Symphony F Major, BryVa F2
31.	 <p><i>All[egr]o Vi[vace]: Ditters</i> RISM ID no.: 600026066</p>	Carl Ditters von Dittersdorf: Symphony B flat Major, KreD 11
32.	 <p><i>ada[g]i[o] Ditters</i></p>	Author not confirmed
33.		Author unknown
34.	 <p><i>all[egr]o: Bach</i> RISM ID no.: 550018242</p>	Johann Christian Bach: Symphony E flat Major, WarB C 3a
35.	 <p><i>all[egr]o: Heiden</i> RISM ID no.: 530001654</p>	Joseph Haydn: Symphony E Major, Hob I:29

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36.	 <p><i>all[egr]o: Müller</i></p>	Author not confirmed
37.	 <p><i>Vivace Heiden</i></p>	Author not confirmed
38.	 <p><i>ada[gio]: Heiden</i> <b>RISM ID no.:</b> 530000377</p>	Joseph Haydn: Symphony E flat Major, Hob I:74
39.	 <p><i>Viva[ce] Heiden</i> <b>RISM ID no.:</b> 301003899</p>	Author of the symphony is most probably Václav Pichl. Triplet added.
40.	 <p><i>all[egr]o p: Heiden</i> <b>RISM ID no.:</b> 530001619</p>	Joseph Haydn: Symphony C Major, Hob I:69
41.	 <p><i>Heiden</i> <b>RISM ID no.:</b> 850007165</p>	Joseph Haydn: Symphony C Major, Hob I:41
42.	 <p><i>Vì[vace]: Heiden</i> <b>RISM ID no.:</b> 170000140</p>	Joseph Haydn: Symphony C Major, Hob I:63
43.	 <p><i>Viva[ce]: Heiden</i> <b>RISM ID no.:</b> 600026615</p>	Joseph Haydn: Symphony G Major, Hob I:81
44.	 <p><i>Heiden</i> <b>RISM ID no.:</b> 600026612</p>	Joseph Haydn: Symphony C Minor, Hob I:78

<p>45.</p>  <p>?</p> <p>RISM ID no.: 451017481</p>	<p>Václav Pichl: Symphony D Major, ZakP 29.</p>
<p>46.</p>  <p>Miller</p>	<p>Wrong rhythmical pattern from bar two corrected.</p>
<p>48.<sup>45</sup></p>  <p>Heiden</p>	<p>Author not confirmed</p>
<p>47.</p>  <p>RISM ID no.: 300000881</p>	<p>Václav Müller: Symphony G Major</p>
<p>49.</p>  <p>RISM ID no.: 600502517</p>	<p>Jan Křtitel Vaňhal: Symphony F Major, BryVa F7</p>
<p>50.</p>  <p>Neuman</p>	<p>Author not confirmed</p>
<p>51.</p>  <p>Zimmerma</p> <p>RISM ID no.: 451506711</p>	<p>Anton Zimmermann: Symphony G Major, BioZ QG1</p>
<p>52.</p>  <p>Miller</p> <p>RISM ID no.: 550030688</p>	<p>Carl Ditters von Dittersdorf: Symphony D Major, KreD 63</p>
<p>53.</p>  <p>and[ante] Pichl</p> <p>RISM ID no.: 853002410</p>	<p>The symphony might be Angelo Baldan's 5<sup>th</sup> Symphony, h<sup>1</sup> is in the printed version a<sup>1</sup>.</p>



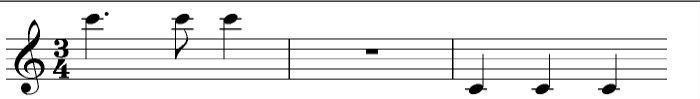







45 Numbering according to the source.

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54.	 RISM ID no.: 220031430	Jan Křitel Vaňhal: Symphony C Major, BryVa C8. Incipit appears as number 28 as well.
55.		Author unknown
56.		





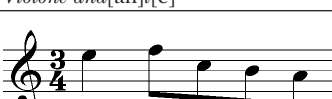





Masses		Notes
1.	 <i>Authore. Beer.</i>	Author not confirmed
2.	 <i>adagio: Reuter</i> RISM ID no.: 603001117	Franz Arbesser: Mass G Major
3.	 <i>all[egr]o Müller</i> RISM ID no.: 300512702 RISM ID no.: 456002967	Silverius Müller: Mass D Major
4.	 <i>Ada[gio]: Wiesner</i>	Author not confirmed
5.	 <i>all[egr]o Sramek</i>	Author not confirmed
6.	 <i>all[egr]o</i>	Author unknown








7.	 <p><i>ada[gio]: Loos</i> RISM ID no.: 300257885</p>	Karel Loos: Mass D Major
8.	 <p><i>Adagio</i> RISM ID no.: 300511490</p>	Karel Loos: Mass C Major
9.	 <p><i>all[egr]o:</i></p>	Author unknown
10.		Author unknown
11.	 <p><i>Mörthel</i></p>	Author not confirmed
12.		Author unknown
13.	 <p><i>Ivanshitz</i> RISM ID no.: 456006591</p>	Amand Ivanschiz: Mass C Major, Jocl M.C.1
14.	 <p><i>Reuter</i> RISM ID no.: 454000025</p>	Georg Reuter: Mass C Major, HofR 18/34
15.	 <p><i>Hayden</i></p>	Author not confirmed
16.	 <p><i>Hayden</i> RISM ID no.: 300512863 RISM ID no.: 603001122</p>	Estimated authorship: Karel Loos, František Xaver Brixi

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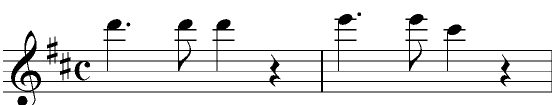




17.	 <p><i>Hayden</i></p>	Author not confirmed
18.	 <p><i>Hayden</i></p>	Author not confirmed
19.	 <p>?</p>	Author not confirmed
20.	 <p><i>ada[gio]:</i> RISM ID no.: 603001300</p>	Michael Haydn, Mass C Major, MH 15
21.	 <p><i>ada[gio]:</i></p>	Author unknown
22.	 <p><i>all[egr]o</i></p>	Author unknown
23.	 <p><i>all[egr]o</i></p>	Author unknown
24.	 <p><i>Unbekannt Authores</i></p>	Author unknown
25.		Author unknown
26.	 <p><i>Heiden</i></p>	Author not confirmed

27.	 <p>RISM ID no.: 530002807</p>	Most probably Mass C Major, HofR 17/33 by Georg Reutter.
28.	 <p><i>all[egr]o</i></p>	Author unknown
29.		Author unknown
30.	 <p><i>Violone and[an]t[e]</i></p>	Author unknown
31.		Author unknown
32.	 <p><i>all[egr]o</i></p>	Author unknown
33.	 <p><i>all[egr]o</i></p>	Author unknown
34.	 <p><i>Schönthal</i></p>	Author not confirmed
35.	 <p><i>all[egr]o</i></p>	Author unknown
36.	 <p><i>all[egr]o</i></p>	Author unknown

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37.	 <p><i>all[egr]o Loös</i></p>	Author not confirmed
38.	 <p><i>all[egr]o Wiesner</i></p>	Author not confirmed
39.	 <p><i>all[egr]o Wiesner</i> <b>RISM ID no.:</b> 300001428</p>	Norbert Wiesner: Mass D Major
40.	 <p><i>all[egr]o Brixi</i> <b>RISM ID no.:</b> 230003547</p>	František Xaver Brixi: Mass D dur
41.	 <p><i>all[egr]o Wiesner</i></p>	Author not confirmed
42.	 <p><i>Wiesner</i></p>	Author not confirmed
43.	 <p><i>all[egr]o Zemann</i></p>	Author not confirmed
44.	 <p><i>all[egr]o Haberhauer</i></p>	Author not confirmed
45.	 <p><i>Haberhauer</i></p>	Author not confirmed

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46.	 <p><i>all[egr]o Novotni</i></p>	Author not confirmed
47.	 <p><i>ada[gi]o: Procuravit</i>  <b>RISM ID no.:</b> 300511561  <b>RISM ID no.:</b> 300001078</p>	Estimated authors: Johann Georg Zechner, Georg Reutter.
48.	 <p><i>all[egr]o Sonleutner</i></p>	Author not confirmed
49.	 <p><i>Ada[gi]o Fügler</i></p>	Author not confirmed
50.	 <p><i>all[egr]o Ditters</i></p>	Author not confirmed
51.	 <p><i>Adagio Loheli</i>  <b>RISM ID no.:</b> 550033121</p>	Joannes Lohelius: Mass D Major
52.	 <p><i>ada[gi]o: Zarda</i></p>	Composition by organist of the church
53.	 <p><i>Grasl all[egr]o</i>  <b>RISM ID no.:</b> 450007840</p>	Lorenz Grasl: Mass C Major
54.	 <p><i>Simoni</i>  <b>RISM ID no.:</b> 570000534</p>	Václav Kalous: Mass C Major

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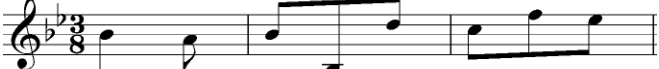
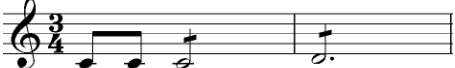





55.	 <p><i>all[egr]o Arofsa</i></p>	Author not confirmed
56.	 <p><i>Zimmerman</i></p>	Author not confirmed
57.	 <p><i>All[egr]o Zimmerman</i></p>	Author not confirmed
58.	 <p><i>all[egr]o Brixl</i></p>	Author not confirmed
59.	 <p><i>ada[gio] Schubert</i></p>	Author not confirmed
60.	 <p><i>Heiden</i></p>	Author not confirmed
61.	 <p><i>and[ante] Habehauer</i></p>	Author not confirmed
62.	 <p><i>And[ante]: Brixl</i> <b>RISM ID no.:</b> 550248601</p>	František Xaver Brixl: Mass A Minor
63.	 <p><i>all[egr]o Hofman</i> <b>RISM ID no.:</b> 600178081</p>	Might be a Mass C Major, HofR 9/20 by Georg Reutter.

64.	 <p><i>all[egr]o Hofman</i> RISM ID no.: 530005291</p>	Leopold Hofmann: Mass C Major, ProH 19
65.	 <p><i>all[egr]o Haberhauer</i></p>	Author not confirmed
66.	 <p><i>Bushman</i></p>	Author not confirmed
67.	 <p><i>all[egr]o Novotni</i></p>	Author not confirmed
68.	 <p><i>ada[gio] Novotni</i> RISM ID no.: 605009473</p>	Michael Haydn: Mass C Major, MH 12.
69.	 <p><i>all[egr]o Novotni</i></p>	Author not confirmed
70.	 <p><i>All[egr]o Pheiffer</i></p>	Author not confirmed
71.	 <p><i>all[egr]o</i></p>	Author unknown
72.	 <p><i>and[an]te Novotni</i></p>	Author not confirmed










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73.	 <p><i>moere</i>  <b>RISM ID no.:</b> 530002258  <b>RISM ID no.:</b> 530005274  <b>RISM ID no.:</b> 453013102  <b>RISM ID no.:</b> 530004013  <b>RISM ID no.:</b> 651000266</p>	Estimated authors: Carl Ditters von Dittersdorf, Henrik Klein, Schöring or Michael Haydn.
74.	 <p><i>ada[gio]</i></p>	Author not confirmed
75.	 <p><i>ada[gio]: Gütz</i></p>	Author not confirmed
76.	 <p><i>all[egr]o Hayden</i>  <b>RISM ID no.:</b> 450024522</p>	Leopold Hofmann: Mass C Major, ProH 14
77.	 <p><i>ada[gio]: Hayden</i>  <b>RISM ID no.:</b> 601000418</p>	Joseph Haydn: Mass G Major, Hob XXII:6
78.	 <p><i>all[egr]o Hayden</i></p>	Joseph Haydn: Mass B flat Major, Hob XXII:7
79.	 <p><i>and[an]te Kare</i></p>	Author not confirmed
80.	 <p><i>ada[ante]: Hayden</i></p>	Author not confirmed



81.	 <p><i>Pleyel</i> RISM ID no.: 300001001</p>	Ignace Pleyel: Mass D Maor, BenP 756
82.	 <p><i>Müller</i></p>	Author not confirmed
83.	 <p><i>ada[gio]: Kromer</i></p>	Author not confirmed
84.	 <p><i>Huber</i> RISM ID no.: 530001084</p>	Georg Huber: Mass C Major
85.	 <p><i>ada[gio]: Hayden</i> RISM ID no.: 530000965</p>	Joseph Haydn: Mass E flat Major, Hob XXII:4. A note f <sup>1</sup> from the first bar is quarter in the incipit.
86.	 <p><i>all[egr]o: Navratil</i></p>	Author not confirmed
87.	 <p><i>and[ant]e: Navratil</i></p>	Author not confirmed
88.	 <p><i>Mozart</i> RISM ID no.: 600055471</p>	Wolfgang Amadeus Mo- zart: Mass C Major, KV 317
89.	 <p><i>and[an]te Mozart</i></p>	Author not confirmed

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90.	 <i>all[egr]o Mozart</i>	Author not confirmed
91.	 <i>and[an]te Mozart</i> <b>RISM ID no.:</b> 600055454	Wolfgang Amadeus Mozart: Mass C Major, KV 258
92.	 <i>and[an]te Mozart</i> <b>RISM ID no.:</b> 659003005	Wolfgang Amadeus Mozart: Mass G Major, KV 140
93.	 <i>Prund</i> <b>RISM ID no.:</b> 659002059	Joseph Preindl: Mass E flat Major
94.	 <i>Preindl</i> <b>RISM ID no.:</b> 603001645	Joseph Preindl: Mass B flat Major
95.	 <i>Preindl</i> <b>RISM ID no.:</b> 450041592	Joseph Preindl: Mass C Major
96.	 <i>Preindl</i> <b>RISM ID no.:</b> 456013636	Joseph Preindl: Mass C Major
97.	 <i>Lego Majoni</i>	Author not confirmed
98.	 <i>Ditters</i> <b>RISM ID no.:</b> 600054389	Carl Ditters von Dittersdorf: Mass C Major, KreD 326

99.	 <p><i>Fils</i></p>	Author not confirmed
100.	 <p><i>Michel Heiden</i></p>	Author not confirmed
101.	 <p><i>Fils</i></p>	Author not confirmed
102.	 <p><i>Schlösser</i></p>	Author not confirmed