Musical Inventories of the St. Peter and Paul (Brno) Church in the 18th and Early 19th 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, 18th century, 19th century

The article came into being as part of the project "Hudební inventáře raného novověku v českých zemích" supported by the Grantová agentura České republiky (project no. GA16-17615S).
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. Inventory record has irreplaceable value for a historical research. 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. 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 in Brno (then capitol of Moravia, now Czech Republic) from 1663–1816 the chronological ordering is used for easier evaluation of changes over time. 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.

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 as well as a list of gradualien by Michael Haydn. In case of catalogue one

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1 ŠTĚDROŇ, Bohumír. Inventáře hudební. In Československý hudební slovník osob a instituc., sv. 1., A-L. Gra- cian 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 bdění. 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 ŠTĚDROŇ, Bohumír. Inventáře hudební. In Československý hudební slovník osob a instituc., sv. 1., A-L. Gra- cian 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 muzea 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.\(^9\)

**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.\(^10\) 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.\(^11\) He also implies a possible connection between Řehoř Scharetka and Jan Škaretka.\(^12\) 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.\(^13\) 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.\(^14\) 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.\(^15\) 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

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\(^9\) 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. *Sedm 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\textsuperscript{16} 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\textsuperscript{17} 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.\textsuperscript{18} Altmann owned a significant amount of compositions among which were as well unperformed compositions by famous and significant authors of the time.\textsuperscript{19}

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

\begin{itemize}
\item \textsuperscript{16} More detailed information are to be found on the RISM database under the number: 00000990058098.
\item \textsuperscript{17} Linhart served as a regenschori from 1720 until his death in 1729.
\item \textsuperscript{18} STRAKOVÁ, Theodora. Hudba na Petrově v 17. až 18. století. Časopis Moravského muzea v Brně – Vědy společenské. Brno, 1984, s. 101–116.
\item \textsuperscript{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.
\end{itemize}
church of Saint Barbara. 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 Musikalischen Instrumenten

| Instrument | Quantity |
|------------|----------|
| Kupferne Pauken | 1 paar |
| Trompeten mit 2 Mundstücken mit gelben und schwartzen Guasen | 4 |
| Feldt Posauen | 1 |
| Waldrhoner mit 2 krumpe stekln | 2 |
| Pauken Schlegl | 2 paar |
| Violen mit eyßrnen Schponer | 1 |
| Basalt nebst ein Futral und Bögen | 1 |
| Bratschen samt Bögen | 3 |
| Geigen samt Bögen | 6 |
| Geigen Futral | 2 |
| Fagot | 1 |
| Hoboa | 1 par |
| Sardinal zu denen Trompeten | 3 st |
| Eyßerne ein schramp Leichter auf den Chor | 9 |
| Positiv zur Procession | 1 |
| Trag Rühmen dann zu | 1 par |
| Von weychen holtz gemachter Musical kasten | 2 |
| Musical Scamna | 2 |
| Pauken Schpaner | 1 |

[church of St. Barbara] an Musikalischen Instrumenten

Kupferne Pauken | 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. 123–150.

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
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 Cathedræ Ecclesiae, totiusque dioecesis olomucensis, quibus officia recentiora ab anno 1720, pro universali ecclesia emanata adjecta referiuntur from the year 1732 by František Antonín Hirnle.\(^{25}\) In the middle of the 18\(^{th}\) century existed the printing shop of František Antonín Hirnle in Olomouc.\(^{26}\) It could be assumed the books were new and therefore 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, requiem 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 řádová praxe v olomoucké katedrále v XVII. a XVIII. století. Diplomová práce. Universita Palackého v Olomouci. Vedoucí práce Tomáš Parma. Olomouc, 2014, s. 32.

\(^{26}\) VOIT, Petr. Encyklopedie knihy: starší knihtisk 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 Kürchen Musicalien und Instrumenten dann Verschiedenen Chor buchern

In der Sacristaïj

Mißale in 4to Alt 1
Ordinari deto in roten leder gefast 15
Schwartz deto 11
Mißale romanum zu Antweben (!) in 4to alt 1
Pontificale Romanum in folio Venetijs 1
officia Propria ollomoucen-zia 2
Breviarium Romanum in 8vo Majori zu antwerben bi-partitum 2
Breviarium romanum in 4to quadri partitum Aug: Vindel: 4
Breviarium romanum in 4to bipartitum 1
dann Rottes mit leder überzohenes (!) Missale Něř mit goldenen schnit zu S Johann Nepom: gehörig 1

Auf dem Chor

Psalterium romanischen regali folio, Venetijs 1
Psalterium Romanum in minori folio, Venetijs 1
Antiphonarium Romanum in Regali folio, Venetijs 2
Graduale Romanum in Regali folio, Venetijs 1
Graduale Romanum in minori folio, Venetijs 1

(next page)

Manuale Chorali in folio minori, Venetijs 1
Breviarium Romanum in Regali folio, zu antwarben 1
Agenda Rituum Ollomuc: Eccles: in 8°: Majori 1
oficium proprium Eccles: ollo: 1
oficia Propria ad libita Venetijs 1
Martýrologium Venetijs Roma-num 1
Quatuor Passiones Leinedn (!) 4. Evangelistas Scriptum in folio 1
Breviarium romanum in quarto Venetijs 3
Breviarium Romanum anti-quum 1

An Verschiedenen Musicalien

den Verschiedenen Meßen Sub L: A: 20
deto Meßzen Sub: L: B: 20
Sub L: C: 26
Sub L: D: 20
Sub: L: E: 20
Sub: L: F: 4
Weschpern (!) Sub: L: G: 34
deto Weschpern und Lytanij Sub: L: H: 2
Lukáš Pavlica  
Musical inventories of the St. Peter and Paul (Brno) church in the 18th and early 19th century

| Category                              | Quantity |
|---------------------------------------|----------|
| Hymny                                 | 1        |
| Offertoria                            | 5        |
| Arien                                 | 100      |
| Symphonio                             | 6        |
| offertoria und arien                   | 86       |
| Arien:                                | 100      |
| Arien und offertoria                   | 70       |
| Lütanio                               | 21       |
| Requiem                               | 5        |
| Meßen                                 | 16       |
| Vesperen                              | 10       |
| Lütaniae                              | 5        |
| Verschiedene Arien und offer-torien   | 32       |
| Symphonien                            | 8        |
| Passiones                             | 2        |
| Te Deum Laudamus                      | 1        |

An Verschiedenen Musikalischen Instrumenten

| Category                              | Quantity |
|---------------------------------------|----------|
| Kupferne Pauken                       | 1 paar   |
| Trompeten mit 2 Mundstükern mit goren Schwanz und gelben Gwasten | 4        |
| dann deto Trompeten glein ohne quasten ohne Mundstücke | 2        |
| feldt Posaun                          | 1        |
| Waldhorner mit 2 krunpen stekln       | 2        |
| dann 2 krunpe bögten sambt 7 stekln zu denen Trompeten zu [m]men | 9        |
| Pauken Schlegl                        | 2 par    |
| Violon mit Eisernen schponner          | 1        |
| Basetln nebst Ein fudral und bögen    | 2        |
| Bratschen sambt bögen [en]             | 3        |
| Geigen Sambt bögten                   | 6        |
| Geigen fudral                         | 4        |
| Fagot                                 | 1        |
| Hoboa                                 | 1        |

Sardindln zu denen Trompetern

| Category                              | Quantity |
|---------------------------------------|----------|
| Eyserne Ein Schrauf leichter auf dem Chor | 9        |
| Positiv zur Procession                | 1        |
| Trag Rühmen dar zu                    | 1        |
| Von weichen holtz gemachter Musical kasten nebst einen alten zusamm[en] | 2        |
| dann Musical Scamna vor die Musicos  | 2        |
| Eyserener Pauken schpaner             | 1        |
Inventory from 1761

In 1761 a new inventory was made when Gothard Pokorny 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.”

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.

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\(^{29}\), 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 “\textit{gradualien}”. This could lead to an assumption that the undated inventory is newer then 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 \textit{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.\(^{30}\) The number of errors in Latin names is also puzzling.

\begin{quote}
\textit{In der Kirche auf bewahrten und der Kiriche eigenthümlichen Musikalien}
\end{quote}

\begin{verbatim}
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.
\end{verbatim}

\textit{Alle durch das ganze Jahr vorkommenden alte}

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\(^{29}\) In the inventory as: “\textit{Die alten Choral=Messen}.”

\(^{30}\) It states: “\textit{alte zerbrochene Horn}.”
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

Ceremonien

43 St: Simphonien.
Aspiries, Vediaquam, 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 “ Pauken 2.
116 “ Mesen von verschiedenen Autoren. 116
46 “ Gradualia von Michael Hayden.
56 Arien Soprano Solo
17 Arien Ténore Solo
5 d[etto]: Basso Solo
4 d[etto]: alto d[etto]:
58 Offertorien von verschiedenen Autoren.
62 Litanaynen.

Alle durch das ganze Jahr vorkommenden alte Ceremonien

43 St: Simphonien.
Aspiries, Vediaquam, Requiem, Vene Sancte, Regina Coelie (!), Pangelingua, Animas Fidelium, Salve, Te Deum, Vespern, Stabat Ma[t]er, und die alten Choral=Messen
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.\(^{31}\) 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\(^{th}\) 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**

Über 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 - Responsoria et Hymna |
| 2. | ROrate\(^{32}\) |
| 1: | Asperies (!) mit romanischen Miserere |
| 2. | alte figuralmessen nebst dem berühmten Pergolesischen Stabat Mater. |

Dem gefertigten eigenthümliche

| Stück | Der Kirche angehörige |
|-------|-----------------------|
| 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. |

\(^{31}\) It is certain that the music from the composers such as Mozart, Haydn, Vaňhal, Müller, Zimmerman, Dittersdorf and others was present.

\(^{32}\) 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 Pokorny
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. 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. From the transcription of the source it is clear that not every feast is listed with a name. 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. After the incipits from the thematic catalogue, which are transcribed in the appendix of the study, 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

33 Both sources are transcribed in the Appendix. The thematic catalogue contains 102 masses and 56 symphonies.
34 STRAKOVÁ, Theodora. Hudba na Petrově v 17. až 18. století. Časopis Moravského muzea v Brně – Vědy společenské. Brno, 1984, s. 113.
35 Numbers missing names: 2, 3, 9, 19, 20. Number 25 is not in the document at all.
36 With the aid of RISM database the exact catalogue numbers were added.
37 The original text of the source is in bold and italics. The source therefor consists of only numbers and the names of the feasts. The rest of the text concerting 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.\textsuperscript{38} 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.\textsuperscript{39} 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.

\begin{itemize}
\item Nebstbei sind:\textsuperscript{40}
\item 61. Sopran. Arien
\item 12. Alt. Arien
\item 3. Bass. Arien
\item 21. Tenor. Arien
\item 20. Offertorien mit Arien und zuletzt Chören
\item 38. Offertorien Tutti mit den 2 Quartetten
\item Sum[m]a: 52 Exaudi: Protector:
\item 10. Requiem
\item 65. Lytaneyen
\item 8 Salve Regina
\item 4. Regina Coeli
\item 2. Veni sancte
\item 4. Te deum
\item 4. Vesper
\end{itemize}

\textsuperscript{38} The source for the sheet music: \textit{International Music Score Library Project}, known also as \textit{Petrucci Music Library. IMSLP/Petrucci Music Library} [online]. [cit. 2016-04-26]. Received from: http://imslp.org/.

\textsuperscript{39} The original form is preserved. Dis = D#, enharmonically E flat.

\textsuperscript{40} 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 Todtenlieder
1. Animas fidelium
46. Gradualien
Hymnus und
Responsorien in der
unterster Schublade
Die ganze Charwoche Ceremonien, in einem
band zu sam[men] gebunden
Frohleichtnam-processions-ceremonien
eben in einem Band
Domherren einstallirung 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 numeriit
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
Lukáš Pavlica
Musical inventories of the St. Peter and Paul (Brno) church in the 18th and early 19th century

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

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

(next page)

Karl Nanke

Pair of inventories from 1811–1816

The inventory from 5th 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. 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 therefore is listed mainly for completeness. The inventory also provides information on the parts of the trombone. 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 reparments and obvious decreases in usability and deteriorating equipment quality.

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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 Posaunem 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.

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

Inventories provide enough material to explore the development of music in the church of St. Peter and Paul. From the middle of the 18th 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 19th 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.
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 |
|-----|------|------|------|------|------|------|---------|---------|------|---------|------|
| Oboes | 2    | 2    | 2    | 2    | 2    | 2    | 2       | 2       | 2    | 2       | 2    |
| Clarinets | 2    | 2    | 2    | 2    | 2    | 2    | 2       | 2       | 2    | 2       | 2    |
| Bassoons | 1    | 1    | 1    | 1    | 1    | 1    | 1       | 1       | 1    | 1       | 1    |
| Fr. horns | 2    | 2    | 2    | 2    | 2    | 2    | 2       | 2       | 2    | 2       | 2    |
| Cornets | 1    | 1    | 1    | 1    | 1    | 1    | 1       | 1       | 1    | 1       | 1    |
| Trumpet | 2    | 4    | 6    | 6    | 6    | 3    | 6       | 6       | 6    | 6       | 6    |
| Trombone | 2    | 1    | 1    | 1    | 1    | 1    | 1       | [1]     | [1]  | [1]     | [1]  |
| Tympani | 2    | 2    | 2    | 4    | 4    | 2    | 2       | 4       | 4    | 4       | 4    |
| Positive | 1    | 1    | 1    | 1    | 1    | 1    | 1       | 1       | 1    | 1       | 1    |
| Violins | 5    | 4    | 6    | 6    | 6    | 4    | 4       | 4       | 4    | 4       | 4    |
| Violas | 2    | 3    | 3    | 1    | 1    | 1    | 2       | 2       | 2    | 2       | 2    |
| Gambas | 1    | 1    | 1    | 1    | 1    | 1    | 1       | 1       | 1    | 1       | 1    |
| Violoncellos | 1    | 2    | 1    | 1    | 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.

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 18th 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 19th 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. 43 Nanke nevertheless remained a regenschori until his death on 30th December 1831.

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Moravian Museum in Brno. Department of the History of Music. A21651. De Com[m]uni Confessoris non Pontificis

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43 Remarkable information on the performances of some of Nanke’s operas are given by Rudolf Angermüller in his Wenzel Müller and “sein” Leopoldstädtter Theater. The author mentions Die Zauberhöhle, a three-act zauberoper with the libretto by Karel Schikaneder, performed on 27th January 1810 and 11th October 1811. Another opera by Nanke is Der Talisman im Magnetgebirge performed on 15th 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 6th February 1813. These premieres took place at the time when the development of the church’s musical life was beginning to stagnate.
Lukáš Pavlica

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

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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

**Verzeichnis der gradualien von Michel Heyden**

| Nummer | Gradualien | Composers | Text | Parts |CATALOGUE| Provedení |
|--------|------------|-----------|------|-------|----------|-----------|
| 1      | In Festo SS: Fabia[ni]: Sebas[ti]: Vinc[entii]: et Anas[ti]| Gloriosus Deus, MH 352 | In Festo SS: Fabia[ni]: Sebas[ti]: Vinc[entii]: et Anas[ti] | 4 Voci / 2 Violini / Organo | Del Sig. — / Maestro di Concerto. | 1804, 1825, 1830 |
| 2      | In festo Conversionis S: Pauli Apost: | Maestoso | Sal vos fac nos / Sal vos fac nos Do mi ne | 4 Voci / 2 Violini / Organo | Del Sig. — / Maestro di Concerto. | |
| 3      | In festo SS Nominis Jesu | And[an]tino | Nunc di - mit - tis Se - er - vum tu - um | 4 Voci / 2 Violini / Organo | Del Sig. — / Maestro di Concerto. | |
| 4      | In festo SS Purificationis B: V: Mariae | All[egro] Spiritoso | Be a tus vir qui ti - met Do mi num | 4 Voci / 2 Violini / Organo | Del Sig. — / Maestro di Concerto. | |

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44 Incipit corrected according to the source. In the catalogue of archives:
| **A21289:** | Beatus vir, MH 398, **RISM ID no.:** 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° October 1830, den 27 Febru.. An[n]o 1... / den 16 [Septem]ber...  
Publication der... |
| --- | --- |
| **8 In Missa Rorate et in Festo A[n]untiationis B: V: M: Tempore Paschali** | All[e gre]tto | Ecce virgo concipiet, MH 408, **RISM ID no.:** 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° [Decem]ber [unreadable], den 18° [Decem]ber, 4° Sont[ag]. Advent 1803. |
| **A21282:** | Ecce virgo concipiet, MH 408, **RISM ID no.:** 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° [Decem]ber [unreadable], den 18° [Decem]ber, 4° Sont[ag]. Advent 1803. |
| **10 Dom[i]en cam in Albis** | **11 In Festo S: Io[a]n[n]is Nepomu[ceni]:** | And[an]tino | Domine quis habitabit, MH 403, **RISM ID no.:** 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... |
| **A21258:** | Domine quis habitabit, MH 403, **RISM ID no.:** 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... |
| **12 In Die Ascensionis (!) Domini** | And[ante], con moto | Alleluia ascendit Deus, MH 365, **RISM ID no.:** 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° Un..., Christi Him..., den 15 May 1878 Chr..., Himelfahrt, Begräb... |
| **A21269:** | Alleluia ascendit Deus, MH 365, **RISM ID no.:** 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° Un..., Christi Him..., den 15 May 1878 Chr..., Himelfahrt, Begräb... |
| **13 S: Georgii et Philippi, Iacobi Tempore Paschali** | Mod[erato], | Con-fi-te-bun-tur coe-li mi-ra - bi-li-a tu-a Do-mi - ne | Confitebuntur caeli, MH 363, **RISM ID no.:** 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 |
Musical inventories of the St. Peter and Paul (Brno) church in the 18th and early 19th century

14 in festo S. Jo[a]nis Baptistae

\[\text{Andante.} \]
\[\text{Priusquam te formarem in utero, MH 372, RISM ID no.: 530001030} \]
in Festo S. Jo[an]nis Baptistae / a / 4 Voci / 2 Violini / e / Organo / Del Sig. — / Maestro di Concerto. / 
On a title page, a note by pencil: den 22. Juni 1845 
On the back side of the cover: 10th Ascensione.

15 in festo SS: Viti Martyrum

\[\text{Alllegro non troppo} \]
\[\text{Exsultabunt sancti, MH 370, RISM ID no.: 530001017} \]
in Festo / SS. Viti Martyrum / a / 4 Voci / 2 Violini / e / Organo. / Del Sig. — / Maestro di Concerto. / 
On a title page, a note by pencil: Junio 
Performed: 15 Juni 1845, 8 November 1846, ?, den 24th May 1845, 12th November 1815

16 in festo Laurentii Martyris

\[\text{Moderato.} \]
\[\text{Probiasti Domine, MH 378, RISM ID no.: 530001031} \]
in Festo S. Laurentii Martyris / a / 4 Voci / 2 Violini / col / Organo. / Del Sig. — / Maestro di Concerto. 
On a title page, a note by pencil: Augusti. 
Performed: den 12th Februar 1804, 20 August 1854

17 in festo S: Crucis

\[\text{Andante.} \]
\[\text{Dicite in gentibus, MH 364, RISM ID no.: 550031511} \]
in Festo / S. Crucis / a / Voci / Violini / e / Organo. / Del Sig. — / Maestro di Concerto 
On a title page, a note by pencil: Septembri 
Performed: 13 März 1839, den 18th März / Dom. Passionis 1...

18 in Dominicas S[S] Angelorum, et Festo S: Michaelis Archangel[i]:

\[\text{Moderato.} \]
\[\text{Benedicite Dominum, MH 381, RISM ID no.: 530001005} \]
in Dominica SS. Angelorum et Festo / S. Michaelis Archangeli / a / 4 Voci / 2 Violini / col / Organo. / Del Sig. — / Maestro di Concerto. 
On a title page, a note by pencil:: September 
Performed: den 8th Marz 1800, 4th Sonntag nach Oste[r]n, den 5th September 1830
|   |   |
|---|---|
| 19 |   |
| 20 |   |
| **21** | *in festo S: Fracisci Xaverii vel alii Confessionis* |
| All[e]gro | \begin{align*} 
  Be-a-tus\ vir & \\
  Be-a-tus\ vir & 
\end{align*} |
| A21262: | Beatus vir qui suffert, MH 410, **RISM ID no.**: 600501822  
 *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° Decembris*  
 Performed: *den 8th... [Oktobin?] / 1804 Frau...* |
| **22** | *in festo S: Stephani Protomartyris* |
| And[ante] con moto | \begin{align*} 
  Se-de-runt\ prin-ci-pes\ et\ ad-ver-su-m & 
\end{align*} |
| A21279: | Sederunt principes, MH 345, **RISM ID no.**: 600066838  
 *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 5th... aum 26th Decemb[er]. 1803 Deca., 27 December 1825* |
| **23** | *in Nativitate Domini ad Missam in Aurora* |
| And[an]tino | \begin{align*} 
  Be-ne-di-cus\ qui\ venit\ in\ no-mi-ne\ Do-mi-ni & 
\end{align*} |
| A21259: | Benedictus qui venit, MH 391, **RISM ID no.**: 600176246  
 *in Nativitate Domini ad Missam in Autora / a / 4 Voci / 2 Violini / col / Organo. / Del Sig. — / Maestro di Concerto, /  
 On a title page, a note by pencil: *December.*  
 Performed: *24th December in den Nacht 1802, 25th Dec[ember]. in den Nacht 1803., Am Friedensfest Bischof C. den 6 Jänner 1806, den 30th December 1827* |
| **24** | *in Nativitate Domini ad Missam noctem* |
| | \begin{align*} 
  Tecum\ prin-ci-pium\ in\ Die\ vi-r-tuis\ tu-ae & 
\end{align*} |
| A21261: | Tecum principium in die virtutis tuae, MH 390, **RISM ID no.**: 601000445  
 *in Nativitate Domini ad Missam in nocte / a / 4 Voci / 2 Violini / 2 Oboe / 2 Corni / col / Organo. / Del Sig. — / Maestro di Concerto. /  
 On a title page, a note by pencil: *December.*  
 Performed: *24th December in der Nacht [3x] (years unreadable), 1 Januar 1825, 26 December 1825, 25 December 1826.* |
| **25** |   |
| **26** | *in Festo SS: Innocentium extra Dominicam* |
| Viv[ace]. |  
|
### Musical inventories of the St. Peter and Paul (Brno) church in the 18th and early 19th century

#### A21650: Alleluia laudate pueri, MH 342, RISM ID no.: 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 Ad 3tiam Missam in Nativitate Domini et Circumcisione

| All[egretto] | Vi-de-runt om-nes Fi-nes terr-ae |
|--------------|----------------------------------|
| Viderunt omnes, MH 341, RISM ID no.: 600055911 |
| in Ad 3tiam Missam in Nativitate Domini et / Circumcisione / a / 4 Voci / 2 Violini / 2 Oboe / 2 Corni / col / Organo / Del Sig. — Maestro di Concerto / |
| Performed: 1\textsuperscript{ma} Januario 1804, 1\textsuperscript{na} Januar 1823, den 13\textsuperscript{en} Jänner 1828 |

#### A21265: Viderunt omnes, MH 341, RISM ID no.: 600055911
*Ad 3tiam Mossam in Nativitate Domini et / Circumcisione / a / 4 Voci / 2 Violini / 2 Oboe / 2 Corni / col / Organo / Del Sig. — Maestro di Concerto / |
*On a title page, a note by pencil: December
*Performed: den 11\textsuperscript{en} [Decem]ber 1803 Advent, den 10 Dezember 1826

#### A21263: Tollite portas, MH 387, RISM ID no.: 600501757
*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: 28 [Novem]ber 1802, 27\textsuperscript{na} Nov[ember]?, 1\textsuperscript{na} Nov[ember]

#### A21287: Ne timeas Maria, MH 409, RISM ID no.: 600038116
*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: 13 Dez[ember] 1857

#### A21284: Ave Maria, MH 388, RISM ID no.: 600501788
*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\textsuperscript{en} December[er] 1804, den 17 Dezember 1825, Am 24 Dezember 18..., a Nowak —, 6 Dez[ember] 1846, Adventus D[ecember]. 1858

#### 28 in Missa Rorate

| And[ante]. | To - lli-te por-tas prin-ci-pes ves-tras |
|------------|----------------------------------------|
| Tollite portas, MH 387, RISM ID no.: 600501757 |
| in Missa Rorate / a / 4 Voci / 2 Violini / col / Organo. / Del Sig. — / Maestro di Concertp. / |
| Performed: den 11\textsuperscript{en} [Decem]ber 1803 Advent, den 10 Dezember 1826 |

#### 29 in Missa de Rorate

| All[egro]mo-de-rato. | Ne ne ti-me-as Ma-ri-a |
|----------------------|------------------------|
| Ne timeas Maria, MH 409, RISM ID no.: 600038116 |
| in Missa de Rorate / a / 4 Voci / 2 Violini / col / Organo. / Del Sig. — / Maestro di Concerto. / |
| Performed: 28 [Novem]ber 1802, 27\textsuperscript{na} N[ovember]?, 1\textsuperscript{na} N[ovember] |

#### 30 in Missa Rorate

| Ad[agio]. | Ave A-ve Ma-ri-a |
|-----------|-----------------|
| Ave Maria, MH 388, RISM ID no.: 600501788 |
| in Missa Rorate / a / 4 Voci / 2 Violini / 2 Clarini / col / Organo. / Del Sig. — / Maestro di Concerto. / |
| Performed: 4\textsuperscript{en} December[er] 1804, den 17 Dezember 1825, Am 24 Dezember 18..., a Nowak —, 6 Dez[ember] 1846, Adventus D[ecember]. 1858 |

#### 31 in Festo Transfigurationis D: N: J: C:

| And[ante]. | Spe-ci-o-sus for-ma |
|------------|---------------------|
| In Festo Transfigurationis D: N: J: C: |
| |

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**Note:** The musical notation and text are translated for clarity. The original notation and text are provided for reference.
### Musical Inventories of the St. Peter and Paul (Brno) Church in the 18th and Early 19th Century

| Inventory Number | Title | RISM ID Number |Composer | Instrumentation | Performance Dates |
|------------------|-------|----------------|---------|----------------|------------------|
| A21272           | Speciosus forma, MH 377 | RISM ID no.: 600501851 | D. N. J. C. | a / 4 Voci / 2 Violini / Col / Organo. | Del Sig. Maestro di Concerto. | Performed: 1803 - 1826 |
| A21252           | Benedicta et venerabilis, MH 374 | RISM ID no.: 530001006 | | a / 4 Voci / 2 Violini / 2 Oboe / 2 Corni / e / Organo. | Del Sig. Maestro di Concerto. | Performed: 1803 - 1826 |
| A21253           | Oculi omnium, MH 401 | RISM ID no.: 600500682 | | a / 4 Voci / 2 Violini / e / Organo. | Del Sig. Maestro di Concerto. | Performed: 1803 - 1826 |
| A21651           | Justus ut palma, MH 389 | RISM ID no.: 600054880 | | a / 4 Voci / 2 Violini / col / Organ. | Del Sig. Maestro di Concerto. | Performed: 1803 - 1826 |
| A21255           | Adjuvabit eam, MH 375 | RISM ID no.: 530000992 | S. Virginis et Martyis | a / 4 Voci / 2 Violini / coel / Organo. | Del Sig. Maestro di Concerto. | Performed: 1803 - 1826 |
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36 de SS: Eucharistiae Sacramento

\[ \text{Ab or-tu so-
\text{-lis Us\text{-que ad o-ca
\text{-sum}}}} \]

Ab ortu solis, MH 356, **RISM ID no.**: 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[en] April Oster..., den 5 Now[ember]

37 in Festo S M: Magdaleneae S: Annae et s: Catharinae

\[ \text{Di-le-
\text{-xi-sti fu-sti-
\text{-ti-am}} \]

Dilexisti justitiam, MH 376, **RISM ID no.**: 530001014

A21254: in Festo S. M. Magdaleneae 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[en] May 1804., glücklicher Entbindung der Kaiserin, den 30[en] April

38 *In Vigilia Pentecostes*

\[ \text{All-e-
\text{-lu-
\text{-ja con-fi-
\text{-te-mi-ni Do-mi-no}} \]

Alleluia confitemini Domino, MH 402, **RISM ID no.**: 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[en], Pfingsten[tag]..., Episcop...

39 in Festivale (!) Pentecostes

\[ \text{Di-le-
\text{-ctus me-
\text{-us mi-
\text{-hi et e-go i-
\text{lli}} \]

Dilectus meus, MH 386, **RISM ID no.**: 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[en] July..., 4 Sonntag nach..., den 15[en] August..., den 8[en] September 1888(?)

40 in Festis B: V. Mariae minoribus

\[ \text{Be-ne-
\text{-dic-tus es Do-mi-ne} \]

Be-ne - dic-tus es Do-mi-ne

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[en] July..., 4 Sonntag nach..., den 15[en] August..., den 8[en] September 1888(?)

41 in Festis B: V. Mariae

\[ \text{Be-ne-
\text{-d}ic-tus es Do-mi-ne} \]

Be-ne - dic-tus es Do-mi-ne

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[en] July..., 4 Sonntag nach..., den 15[en] August..., den 8[en] September 1888(?)

42 in festo SSS: Trinitatis
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

| No. | Work | Composers | Date of Performance | Venue |
|-----|------|-----------|---------------------|-------|
| A21281 | \( Tu\ es\ Pet-rus\ et\ Su-per\ hauc\ Pe-tram \) | Tu es Petrus | 30th July, Vigilia Petri | Brno |
| A21283 | \( Ec-ce\ Sa- cer-dos\ mag-nus\ qui\ in\ Di-e\ bus\ Su-is \) | Ecce sacerdos magnus | 11th March, 4th Sunday | Jawornik (?) |
| A21285 | \( Domine\ praeve-nisti\) | Domine praevenisti | 1804, 1815, 1843, 1854 | Brno |
| A21286 | \( Omnes\ de\ Sa-ba\ ve-ni-ent \) | Omnes de Saba | 6th January, 16th January 1852, Episcop | Brno |
| A21652 | \( Ti-me-te \) | Timete Dominum | 6 November 1825, 1 November 185? | Brno |
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. ![Symphony C Major](image1) | Franz Asplmayr: Symphony C Major |
| Ada[gio]: Wanhal | RISM ID no.: 550500626 |
| 2. ![Symphony C Major](image2) | Joseph Haydn: Symphony C Major, Hob I:60. First c in the second bar changed to a quarter |
| All[e] on: Heiden | RISM ID no.: 600055329 |
| 3. ![Symphony F Major](image3) | Author not confirmed |
| Wanhal | |
| 4. ![Symphony F Major](image4) | Author not confirmed |
| All[e] on Ditters | |
| 5. ![Symphony F Major](image5) | Carl Ditters von Dittersdorf: Symphony F Major, KreD 71 |
| all[e] on Ditters | RISM ID no.: 450009380 |
| 6. ![Symphony F Major](image6) | Jan Křtitel Vaňhal: Symphony F Major, BryVa F5 |
| p Wanhal | RISM ID no.: 450025756 |
| 7. ![Symphony F Major](image7) | Carl Ditters von Dittersdorf: Symphony F Major, GraDi D47 |
| all[e] on Ditters | RISM ID no.: 550030691 |
| 8. ![Symphony F Major](image8) | Author not confirmed |
| all[e] on Holzbauer | |
| No. | Musical Inventory | Author/Notes |
|-----|------------------|-------------|
| 9.  | ![Image](image9.png) | Author unknown |
| 10. | ![Image](image10.png) | Author not confirmed |
| 11. | ![Image](image11.png) | Author unknown |
| 12. | ![Image](image12.png) | Author unknown |
| 13. | ![Image](image13.png) | Author not confirmed |
| 14. | ![Image](image14.png) | 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. | ![Image](image15.png) | Joseph Haydn: Symphony A Major, Hob I:59 |
| 16. | ![Image](image16.png) | Carl Ditters von Dittersdorf: Symphony C Major, GraDi C16 |
| 17. | ![Image](image17.png) | Jan Křtitel Vaňhal: Symphony G Major, BryVa G6. The second bar is rhythmically wrong. The first rhythm is different. |
| No. | Composer          | Symphony/Capriccio | Mode/Tempo | RISM ID no.     |
|-----|------------------|---------------------|------------|----------------|
| 18. | Arnošt Vančura   | *Symphony D minor*  | *Adagio*   | 300257784      |
| 19. | Joseph Haydn     | *Symphony B Major, Hob I:35* | *All(o cantabile)* | 550031287      |
| 20. | Leopold Koželuh  | *Symphony D Major, PosK I:1* | *Adagio* | 400008099      |
| 21. | Václav Pichl      | *Symphony D Major* |           | 551007382      |
| 22. | Thaddaeus Huber   | *Symphony G Major* | *All(o)* | 603000162      |
| 23. | Joseph Haydn     | *Symphony Es Major, Hob I:43* | *Mod(e)rato: Heiden* | 600502591      |
| 24. | Joseph Haydn     | *Symphony D dur, Hob I:42. Without the accidentals of D Major scale, f' from the third bar should g'* | *All(o)* | 530001650      |
| 25. | Author not confirmed |                     |           |                |
| 26. | Jan Křtitel Vaňhal | *Symphony C Major, BryVa C7* |           | 240005218      |
| Number | Composer | Work Title | RISM ID No. | Inventario Reference |
|--------|-----------|------------|-------------|----------------------|
| 27.    | Jan Křtitel Vaňhal | Symphony A Major, BryVa A1 | 301003948 | andante Wanhal |
| 28.    | Jan Křtitel Vaňhal | Symphony C Major, BryVa C8. Triplet added. | 220031430 | allegro Wanhal |
| 29.    | Carl Ditters von Dittersdorf | Symphony G Major, KreD 65 | 450012830 | allegro molto: Ditters |
| 30.    | Jan Křtitel Vaňhal | Symphony F Major, BryVa F2 | 603000457 | allegro molto: Wanhal |
| 31.    | Carl Ditters von Dittersdorf | Symphony B flat Major, KreD 11 | 600026066 | Allegro Vi: Ditters |
| 32.    | Author not confirmed | | | adagio Ditters |
| 33.    | Author unknown | | | |
| 34.    | Johann Christian Bach | Symphony E flat Major, WarB C 3a | 550018242 | allegro: Bach |
| 35.    | Joseph Haydn | Symphony E Major, Hob I:29 | 530001654 | allegro: Heiden |
| No. | Musical Example | Composer | Symphony Details |
|-----|----------------|-----------|------------------|
| 36. | ![Music Staff](image1) | Author not confirmed |  |
| 37. | ![Music Staff](image2) | Author not confirmed |  |
| 38. | ![Music Staff](image3) | Vivace Heiden | Joseph Haydn: Symphony E flat Major, Hob I:74 |
| 39. | ![Music Staff](image4) | Vivace Heiden | Author of the symphony is most probably Václav Pichl. Triplet added. |
| 40. | ![Music Staff](image5) | all[e]g: Heiden | Joseph Haydn: Symphony C Major, Hob I:69 |
| 41. | ![Music Staff](image6) | Heiden | Joseph Haydn: Symphony C Major, Hob I:41 |
| 42. | ![Music Staff](image7) | Vivace: Heiden | Joseph Haydn: Symphony C Major, Hob I:63 |
| 43. | ![Music Staff](image8) | Vivace: Heiden | Joseph Haydn: Symphony G Major, Hob I:81 |
| 44. | ![Music Staff](image9) | Heiden | Joseph Haydn: Symphony C Minor, Hob I:78 |
| No. | Numbering | Composition | Author | RISM ID no. |
|-----|-----------|-------------|--------|-------------|
| 45  | 45        | Václav Pichl: Symphony D Major, ZakP 29. |        | 451017481   |
| 46  |           | Wrong rhythmical pattern from bar two corrected. | Miller |             |
| 48  |           | Author not confirmed | Heiden |             |
| 47  |           | Václav Müller: Symphony G Major |        | 300000881    |
| 49  |           | Jan Křtitel Vanhal: Symphony F Major, BryVa F7 |        | 600502517    |
| 50  |           | Author not confirmed | Neuman |             |
| 51  |           | Anton Zimmermann: Symphony G Major, BioZ QG1 | Zimmerma | 451506711   |
| 52  |           | Carl Ditters von Dittersdorf: Symphony D Major, KreD 63 | Miller | 550030688    |
| 53  |           | The symphony might be Angelo Baldan’s 5th Symphony, h1 is in the printed version a1. | and[fante] Pichl | 853002410    |

45 Numbering according to the source.
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|   |   |
|---|---|
| 54. | Jan Křtitel Vaňhal: Symphony C Major, BryVa C8. Incipit appears as number 28 as well. |
| 55. | Author unknown |
| 56. |   |

| Masses | Notes |
|--------|-------|
| 1. | Author not confirmed |
| 2. | Franz Arbesser: Mass G Major |
| 3. | Silverius Müller: Mass D Major |
| 4. | Author not confirmed |
| 5. | Author not confirmed |
| 6. | Author unknown |
| No. | Composer | Title | RISM ID no. | Description |
|-----|-----------|-------|-------------|-------------|
| 7.  | Karel Loos | Mass D Major | 300257885 | RISM ID no.: 300257885 |
| 8.  | Karel Loos | Mass C Major | 300511490 | Adagio, RISM ID no.: 300511490 |
| 9.  | Author unknown | | | |
| 10. | Author unknown | | | |
| 11. | Author not confirmed | | | |
| 12. | Amand Ivanschitz | Mass C Major, JocI M.C.1 | 456006591 | Ivanshitz, RISM ID no.: 456006591 |
| 13. | Georg Reutter | Mass C Major, HofR 18/34 | 454000025 | Reuter, RISM ID no.: 454000025 |
| 14. | Author not confirmed | | | |
| 15. | Estimated authorship: Karel Loos, František Xaver Brix | | | |
|   |   |   |
|---|---|---|
| **17.** |   | Author not confirmed |
|   |   | Hayden |
| **18.** |   | Author not confirmed |
|   |   | Hayden |
| **19.** |   | Author not confirmed |
|   |   |   |
| **20.** |   | Michael Haydn, Mass C Major, MH 15 |
|   |   | ada[gio]: RISM ID no.: 603001300 |
| **21.** |   | Author unknown |
|   |   | ada[gio]: |
| **22.** |   | Author unknown |
|   |   | all[egr]o |
| **23.** |   | Author unknown |
|   |   | all[egr]o |
| **24.** |   | Author unknown |
|   |   | Unbekannt Autorens |
| **25.** |   | Author unknown |
| **26.** |   | Author not confirmed |
|   |   | Heiden |
| No. | Musical Notation | Description |
|-----|------------------|-------------|
| 27. | ![Notation](image1) | Most probably Mass C Major, HofR 17/33 by Georg Reutter. |
| 28. | ![Notation](image2) | Author unknown |
| 29. | ![Notation](image3) | Author unknown |
| 30. | ![Notation](image4) | Author unknown |
| 31. | ![Notation](image5) | Author unknown |
| 32. | ![Notation](image6) | Author unknown |
| 33. | ![Notation](image7) | Author unknown |
| 34. | ![Notation](image8) | Author not confirmed |
| 35. | ![Notation](image9) | Author unknown |
| 36. | ![Notation](image10) | Author unknown |
|   | Author not confirmed |   |
|---|----------------------|--|
| 37. | all[eGr]o Ľoôs |   |
| 38. | all[eGr]o Wiesner |   |
| 39. | all[eGr]o Wiesner | Norbert Wiesner: Mass D Major |
|     | RISM ID no.: 300001428 |   |
| 40. | all[eGr]o Brixi | Author not confirmed |
|     | RISM ID no.: 230003547 |   |
| 41. | all[eGr]o Wiesner | Author not confirmed |
| 42. | all[eGr]o Wiesner | Author not confirmed |
| 43. | all[eGr]o Zemann | Author not confirmed |
| 44. | all[eGr]o Haberhauer | Author not confirmed |
| 45. | Haberhauer | Author not confirmed |
| No. | Score | Composer/Author |
|-----|-------|----------------|
| 46. | ![Score](image1.png) | Author not confirmed |
| 47. | ![Score](image2.png) | Estimated authors: Johann Georg Zechner, Georg Reutter. |
| 48. | ![Score](image3.png) | Author not confirmed |
| 49. | ![Score](image4.png) | Author not confirmed |
| 50. | ![Score](image5.png) | Author not confirmed |
| 51. | ![Score](image6.png) | Joannes Lohelius: Mass D Major |
| 52. | ![Score](image7.png) | Composition by organist of the church |
| 53. | ![Score](image8.png) | Lorenz Grasl: Mass C Major |
| 54. | ![Score](image9.png) | Václav Kalous: Mass C Major |
| No. | Music Notation | Composer | Additional Information |
|-----|----------------|----------|------------------------|
| 55  | ![Music Notation](image1) | All[egr]o Arofsa | Author not confirmed |
| 56  | ![Music Notation](image2) | Zimmerman | Author not confirmed |
| 57  | ![Music Notation](image3) | All[egr]o Zimmerman | Author not confirmed |
| 58  | ![Music Notation](image4) | All[egr]o Brixi | Author not confirmed |
| 59  | ![Music Notation](image5) | Adagio Schubert | Author not confirmed |
| 60  | ![Music Notation](image6) | Heiden | Author not confirmed |
| 61  | ![Music Notation](image7) | And[ante] Haehauer | Author not confirmed |
| 62  | ![Music Notation](image8) | František Xaver Brixi: Mass A Minor | Might be a Mass C Major, HofR 9/20 by Georg Reutter. |
| 63  | ![Music Notation](image9) | All[egr]o Hofman | RISM ID no.: 600178081 |
| No. | Composition | Composer | Authors | RISM ID no. |
|-----|-------------|----------|---------|-------------|
| 64. | Leopold Hofmann: Mass C Major, ProH 19 | Hofman | Leopold Hofmann | 530005291 |
| 65. | Author not confirmed | Haberhauer | Author not confirmed | |
| 66. | Author not confirmed | Bushman | Author not confirmed | |
| 67. | Michael Haydn: Mass C Major, MH 12. | Novotni | Michael Haydn | 605009473 |
| 68. | Author not confirmed | Novotni | Author not confirmed | |
| 69. | Author not confirmed | Novotni | Author not confirmed | |
| 70. | Author not confirmed | Pheiffer | Author not confirmed | |
| 71. | Author unknown | | Author unknown | |
| 72. | Author not confirmed | Novotni | Author not confirmed | |
### Musical inventories of the St. Peter and Paul (Brno) church in the 18th and early 19th century

| No. | Description | Authors |
|-----|-------------|---------|
| 73. | Estimated authors: Carl Ditters von Dittersdorf, Henrik Klein, Schöring or Michael Haydn. |
| 74. | Author not confirmed |
| 75. | Author not confirmed |
| 76. | Leopold Hofmann: Mass C Major, ProH 14 |
| 77. | Joseph Haydn: Mass G Major, Hob XXII:6 |
| 78. | Joseph Haydn: Mass B flat Major, Hob XXII:7 |
| 79. | Author not confirmed |
| 80. | Author not confirmed |
| No. | Composer                  | Work Details                                                                 |
|-----|---------------------------|-----------------------------------------------------------------------------|
| 81. | Ignace Pleyel             | Mass D Maor, BenP 756                                                       |
| 82. | Author not confirmed      |                                                                             |
| 83. | Author not confirmed      |                                                                             |
| 84. | Georg Huber               | Mass C Major                                                                |
| 85. | Joseph Haydn              | Mass E flat Major, Hob XXII:4. A note f\textsuperscript{1} from the first bar is quarter in the incipit. |
| 86. | Author not confirmed      |                                                                             |
| 87. | Author not confirmed      |                                                                             |
| 88. | Wolfgang Amadeus Mozart   | Mass C Major, KV 317                                                         |
| 89. | Author not confirmed      |                                                                             |
| No. | Composition | Author/Composer |
|-----|-------------|----------------|
| 90. | ![Musical Notation](image1.png) | Author not confirmed |
| 91. | ![Musical Notation](image2.png) | Wolfgang Amadeus Mozart: Mass C Major, KV 258 |
| 92. | ![Musical Notation](image3.png) | Wolfgang Amadeus Mozart: Mass G Major, KV 140 |
| 93. | ![Musical Notation](image4.png) | Joseph Preindl: Mass E flat Major |
| 94. | ![Musical Notation](image5.png) | Joseph Preindl: Mass B flat Major |
| 95. | ![Musical Notation](image6.png) | Joseph Preindl: Mass C Major |
| 96. | ![Musical Notation](image7.png) | Joseph Preindl: Mass C Major |
| 97. | ![Musical Notation](image8.png) | Author not confirmed |
| 98. | ![Musical Notation](image9.png) | Carl Ditters von Dittersdorf: Mass C Major, KreD 326 |
| Number | Score | Author |
|--------|-------|--------|
| 99.    | ![Score 99](image1.png) | Author not confirmed |
| 100.   | ![Score 100](image2.png) | Author not confirmed |
| 101.   | ![Score 101](image3.png) | Author not confirmed |
| 102.   | ![Score 102](image4.png) | Author not confirmed |

Lukáš Pavlica
Musical inventories of the St. Peter and Paul (Brno) church in the 18th and early 19th century