

# 2023 年臺灣國際科學展覽會 優勝作品專輯

作品編號 130012

參展科別 行為與社會科學

作品名稱 **Two Klatovy copies of Šimon Brixí's  
Domine ad Ad juvandum me festina and  
his time**

得獎獎項

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關鍵詞 **Music、notes、baroque**

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## Annotation

The main goal of this paper was a creation of musical score for the composition from the 18th century *Domine ad Ad juvandum* in A minor and C major composed by Šimon Brixí. Another goal was finding as much information as possible related to this composition and summarize everything possible that was written previously.

Separate parts were transcribed into one partiture. Nevertheless there were difficulties like mistakes in sheet music (corrected according to harmony of other voices), missing beats (replaced by identical parts of score), differences in period station. Hard times also bring on differences of period notation.

The resulting musical scores can be directly used for music production, which is schemed for the next year.

The second part was researching new or never-published information related to these compositions. Here I describe Š. Brixí's life. I managed to read out the cause of Šimon Brixí death in a chronicle, which was not in the publication I found. Brixí died of tuberculosis like his son.

Transcriptors, J.V.Flaška and J.J.Hoffman, are also mentioned. Lastly the information about sheet music itself and its historical context were described.

Another discovery was an identification of watermark on sheet music paper. Assuming the sheet music is truly transcribed in 1742 the Kolinec paper mill watermark on the sheet music paper is the oldest evidence of its use.

In this paper I summarized the historical context of the baroque era including social life, art and culture. I mentioned the most important events that were crucial for historical development in Bohemia and especially in the Klatovy region. This context can be useful for today's musicians who want to understand the historical background and express the composition with full respect to the time of its creation.

# 1 Introduction

The aim of this paper is creating a musical score of composition *Domine ad Ad juvandum me festina* composed by Šimon Brixí, as well as describing the historical context of this composition. The original manuscript is being stored at Museum Dr. Hostaš in Klatovy. Creating modern notation allows today's musicians to play this composition, otherwise there would be a problem with older notation style, which is rather unfamiliar to today's musicians. Compositions were played in the middle of 18th century in local churches around Klatovy. With the time passing, these compositions became mostly forgotten or archived in local archives along with other, successful compositions. Lots of them are still waiting for their rediscovery.

Choice of this theme was not difficult for me. My whole life I have been interested in music, mostly baroque one, which I can play on recorders solo or in some choirs. Baroque music is very sophisticated and beautiful and fortunately it was revived during the last century. Today we can find many choirs, which play this period music and thanks to them we can hear compositions, which have not been interpreted for centuries. But even of that it is not so well-known for today's listeners, which is shame.

Klatovy town has quite rich history in the baroque era. On the town square there is a great Jesuit church along with a large Jesuit convent. The Jesuit order was mentioned in Klatovy in 1636 until its cancellation in 1773. Jesuits founded a grammar school in Klatovy and thanks to its financial resources they were able to teach musicology. The Jesuits also collaborated with the Deanery church. On its choir loft *Domine ad Ad juvandum* could be heard in those days. The musicians supported each other in important musical events that were held in both churches. The grammar school students were probably copying the music material and the level of knowledge and education in Klatovy was rather unique.

Primary part of this study was transcription of music materials. I had separate parts and from them I made a partiture. Sometime I had to correct mistakes in notes. The first part of study has been written for better understanding of cultural and historic context of the origin of music materials. It deals with the political situation in the 18th century, society and art. It also introduces the composition itself, the composer and transcriptors. Because I did not have originals, but Klatovy transcriptions, which was made shortly after Brixí wrote these pieces.

## 2 Klatovy

Klatovy is a town in Europe in the southwest of the Czech Republic in the Pilsen Region. Today, Klatovy has a population of just over 22 thousand inhabitants. It was founded around 1260 by the Czech king Přemysl Otakar II. In the Middle Ages Klatovy was an important royal town, during the Hussite Wars it sided with the Hussites who rebelled against the Catholic Church and the nobility of that time. During the Thirty Years' War, where the Catholics won together with the Habsburgs, it was not a happy time for the Protestant Klatovy.

In 1636, the Jesuits came to the town to catholicise it and raise its declining standards. An important Jesuit gymnasium, a college and a large church in the square were established. There are several other churches besides this one. For example, the Gothic Archdeacon's Church (in the Baroque period, the Dean's Church). In its choir was found sheet music that I transcribed. Klatovy was important in the Baroque period because of the Marian miracle (the image of the bleeding Virgin Mary was supposed to start real bleeding). Thanks to this, Klatovy became a popular pilgrimage site.

### 2.1 Music in baroque Klatovy

Baroque Klatovy was also a musical centre. You could hear music thanks to the music seminar of St. Joseph Jesuit College, on the choir of the Jesuit church and also on the choir of the neighbouring dean's church and the school that belonged to it. There was also collaboration between the Dean's and Jesuit churches from time to time. They borrowed musicians and perhaps even sheet music. The end of the Baroque period in Klatovy was foretold by the dissolution of the Jesuit order in 1773. The town stopped caring about the figural music played on the church choirs and even stopped paying the church servants. The community of Klatovy gradually changed from the old baroque to the new classical enlightenment society.

## 3 Baroque

Baroque is the artistic epoch following the Renaissance. It took place approximately between 1620-1740 and originated in Italy. From there it gradually spread throughout Europe. Baroque can be divided into two directions. The moderate Baroque, characteristic of Italy, Protestant countries and the classicizing French Baroque. It was sober, austere and elegant. The other direction was the dynamic Baroque, typical of the Catholic countries of Central Europe. It was full of tension, characterised by undulating curves and widening space into depth. Baroque was closely linked to spiritual and the church. In Central Europe, especially in places where the population was often involuntarily converted from Protestantism to Catholicism, the clerics wanted to show people how majestic the faith was, which is why a large number of imposing churches and chapels were built.

### 3.1 Czech Baroque

The Czech Baroque is associated with forcible anti-reformation and recatholization. Before the Thirty Years' War, most Czechs were Protestant, but the Catholic Habsburgs ruled the country. They gradually forced the Bohemians to accept the Catholic faith. The inhabitants who did not renounce their Protestant faith were forced to go into exile, including prominent people of the time such as the scholar, teacher and writer Jan Ámos Komenský and the painter Václav Hollar.

During the Baroque period, religious orders such as the Jesuits came to Bohemia, and those that had already been there and had been suppressed by Protestantism reasserted themselves. Baroque architecture is also significant, and many Baroque chapels, churches, castles and other buildings with rounded shapes can still be found in the Czech Republic today. After the Thirty Years' War, the Czech lands were badly damaged and had to be rebuilt. The Marian cult and the saint Jan Nepomucký, who was canonized in 1729, were popular.

After the Thirty Years' War, the distribution of Czech society changed. The basic legislative rights were transferred from the Estates to the ruler. Throughout the Baroque period, Bohemia was ruled by the Habsburg Austrian monarchs. Many of the local noble families died out around 1620, or their protestant property was confiscated and they went into exile. The renewed land system issued by the Habsburgs in 1627 for Bohemia and in 1628 for Moravia allowed only the Catholic faith. Therefore, nobles from abroad came to Bohemia and after the war owned more than half of the free estates. Most of the royal towns, prosperous since the Middle Ages, lost their importance. The country was greatly depopulated due to the Thirty Years' War and later emigration. In Písek, for example, after the Thirty Years' War, there were only 174 houses out of 230, and 84 of these were still 'deserted'. Gradually, feudal towns and large estates, especially those of the church, began to establish themselves.

Baroque art in Bohemia is divided into domestic and exile art. In the domestic, the Czechs who converted to the Catholic faith were involved, but also foreigners who were sent here. Some even started families here and their children are already among the Czech artists (for example the Dienzenhofers). Exiled artists include those who went abroad because of their faith. For example, Jan Ámos Komenský travelled all over Europe.

## **4 Music in the Baroque**

Defining music and its development in the Baroque is very difficult. Every music historian has a slightly different view of this complicated period. Music in the Baroque can be divided, at least roughly, into three developmental phases. Early Baroque (1600-1650), Baroque (1650-1700) and High Baroque (1700-1740).

### **4.1 The early phase**

The early phase between 1600-1650 is rather a transition between Renaissance and Baroque. It is otherwise known as Mannerism, a style that lives on Renaissance morphology but is no longer Renaissance and is more restrained than the radical Baroque. In Bohemia its important centre was the court of the Holy Roman Emperor Rudolf II. in Prague.

### **4.2 Music after the Thirty Year's War**

The second phase was between 1650-1700, after the Thirty Years' War. The Czech lands were severely devastated by the Thirty Years' War, which delayed cultural and musical development. However, the delay caused by the war was quickly made up for within twenty years. European and Czech music in this period underwent a number of changes. There was a shift from the medieval church diatonic scales to the major and minor scales still used by European and American music today. The use of basic harmonic functions (tonic, subdominant, dominant) also began. The sacred music of this period is very extensive, including the figurative, i.e. instrumental, music, which partly replaced the medieval chorales. Important Czech composers include Adam Michna from Otradovice, or Jan Dismas Zelenka.

### **4.3 The end of the Baroque period**

At the end of the Baroque period, in the first half of the 18th century, there was a transition to the Neapolitan style and gradually to the Classical style, e.g. the use of contrapuntal voicing, popular in the Baroque period, which was based on the second voice leading against the first voice in polyphony and made famous by Johann Sebastian Bach, disappeared.

### **4.4 Sacred music**

In Bohemia, unlike the rest of Europe, the church was the main musical centre even in the Baroque period. For people living in villages and smaller towns it was often the only place where they encountered music, especially figurative music. The clerics wanted to convince the Czech people that Catholicism was the right

faith. They also used the pompous baroque compositions played in imposing churches to recast the beauty in the church that they did not normally see.

Gradually, less medieval chant began to be sung, and this was replaced by music in the form of figurative music. At first only on festive days, later also at ordinary masses, although the chant was never completely abandoned. Only the theatrical style and excessive length were forbidden as well as the beauty of the music over the beauty of the religious text. Before the Battle on the White Mountain, literary brotherhoods acted as musicians in the churches, but these gradually began to disband and disintegrate. After the war, church music relied primarily on foundations, that is, financial donations, and on professional musicians hired by the church. Other musicians were students of music seminaries. The regenschori were in charge of all musicians, including the arrangement, writing or copying of new compositions.

## 5 Music material and its transcribers

The first composition of Simon Brixí transcribed by myself is the responsorium Domine ad Ad juvandum me festina in a minor (divided into parts Domine ad Ad juvandum and Gloria) and the other is Domine ad Ad juvandum me festina in C major. The text of the pieces is the motet Domine ad Ad juvandum, which is based on Psalm 69.2 and is played at the beginning of Vespers.

Latin text is:

Domine,  
ad Adjuvandum me festina.  
Gloria Patri et Filio  
et Spiritui Sancto.  
Sicut erat in principio  
et nunc et semper  
et in sæcula sæculorum.  
Amen.  
Alleluja!

in the English translation:

Lord,  
Hurry to help me.  
Glory to the Father and to the Son  
And to the Holy Spirit.  
As it was at the beginning  
Now and always  
And forever and ever and ever.  
Amen.  
Hallelujah!

Both pieces are written for four-part choir. The soprano is in the soprano clef, the alto in the alto clef, the tenor in the tenor clef and the bass in the bass clef. It is also for first and second violins, two trumpets and fundamento, a general bass played mainly on organ and bass string instrument.

### 5.1 Description of music material

The music material, whose transcription was the main task of this work, dates from the 18th century. As it will be mentioned in the chapter on Šimon Brixí, due to the dating of one of the copies, it is the work of Šimon Brixí, not his better-known son Francis Xaver Brixí<sup>1</sup>. The notes were copied by two transcribers, Joannes Joseph Hoffman, who was a regenschori in Domažlice, in 1742<sup>2</sup>. He was also familiar with the second transcriber, J. V. Flaska, who was active in Domažlice. Not much information about Hoffman could be found despite searches in registers, archives and chronicles.

The second part of the notes, or rather another Domine ad Ad juvandum, was then transcribed by Joannes de Deo Venceslaus Flasska, regenschori and rector of the school in Klatovy. He worked at first in Domažlice, where he met Hoffman, who apparently gave him the first Domine ad Ad juvandum me festina. Unfortunately, his transcription is not dated, but we can place it in the period of Flašek's work in the dean's parish church as

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<sup>1</sup> Only the name Brixí is mentioned in the sheet music.

<sup>2</sup> Determined by V. ASCHENBRENNER



a regenschori between 1739 and 1783, but due to the connection with Domažlice and the style of composition, rather in the early years of his work in Klatovy.

Flaska added another Domine ad Ad juvandum to the first composition, which, like Hoffman, he assigned to Brixi. Interestingly, he credited the next piece directly to the individual parts of the first piece for some of the voices. The violin parts to which the new piece did not fit were written separately on different paper. A closer examination of the original sheet music reveals that each sheet is watermarked. On most of the papers there is one repeated character, which can also be seen on the violin parts of the second composition written by Flaška. Therefore, it is highly probable that both Flaška and Hoffman had papers from the same paper mill.

I managed to find the watermark<sup>3</sup> in the Czech paper dictionary. It should belong to the paper mill in Kolinec, according to the large emblem with a cartouche and the small letter K that appeared on one of the sheets. However, the Kolinec paper mill was not established until 1786. I have managed to find on the cadastral map from 1752 that there was already a paper mill there, but we do not know when it was established, when it was closed down and which emblem it used. The most likely option seems to be that there was a paper mill here in 1742, which later went out of business, was rebuilt in 1786 and retained the old filigree. We can say with certainty that the sheet music I have examined is the oldest documented material with this watermark.

The musical material lay virtually unnoticed in the archives of the Archdeacon's parish choir for many decades, until the last century. The sheet music archive had poor storage conditions. The sheet music was infested with fungal mould and so the materials were in danger of being destroyed. In the 1950s<sup>4</sup> the archive was transferred from the choir to the Dr. Hostaš Museum in Klatovy. Further recording of the sheet music was carried out in 1977 by Dr. Zýková and Brada<sup>5</sup>.

On close inspection of the musical material, we can notice that the paper is yellowish, in places mouldy. The ink is black, turning to dark brown in places, and the score lines are done by hand in a lighter colour. The ink used by Flask is lighter in some places than Hoffman's ink. The corners of the paper are ragged and grayed and we can find a few smudges of smudged ink.

## 5.2 Transcription of music material

The main task of this thesis was the transcription of musical material from the 18th century originals into the computer music program Musescore, whose notation is much clearer for today's musician. The final transcription and the original sheet music differ in that the original was a file of individual parts<sup>6</sup>, the task of my transcription was the musical score<sup>7</sup>.

In the appendices you can find a sample of the original parts. Due to the limitation of 30 pages not all of them could fit here, originally, there were 17 of them. The new partiture of Domine ad Ad juvandum me festina in A minor is actually 34 pages long, the new partiture of Domine adAd juvandum me festina in C major is 12 pages long.

The interesting thing was the difference between 18th century notation and today's notation customs. As an example, writing more bars rests<sup>8</sup>. Today's musician is used to a rest across the bar and a number above it saying how many bars he shouldn't play. In the original sheet music, we can find a rest for a whole bar (I don't

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<sup>3</sup> in Attachment

<sup>4</sup> said Jan Jirák, Dr. Hostas Museum of Patrimony in Klatovy

<sup>5</sup> in pictorial Attachment

<sup>6</sup> The part is a notation of individual voices in the composition.

<sup>7</sup> A musical score is a complete musical notation of a piece of music, the individual voices are placed one above the other.

<sup>8</sup> A rest is a place in a piece where a given musician is not supposed to play.

take into account rests only for a shorter section, e.g. two periods, which are written basically the same), it is still written the same, the difference comes with rests for more bars. A "square" over one space in the music notation meant a rest for two bars. A "rectangle" over two note spaces then meant a rest for four bars, so the rests were multiplied. When more than one bar had to be blanked out, these characters were placed next to each other. We can also find places in the sheet music where there are two "rectangles" and a "square"<sup>9</sup>. Musicians had to multiply and add the individual rests to get the final number of free bars<sup>10</sup>.

The notes themselves are not so different from today's. In Baroque music, the modern notation, which was introduced during the Renaissance (established during the Classical period), was already partly established, replacing the mensural notation used before.

We can also compare two manuscripts. The first *Domine ad Ad juvandum me festina* was transcribed by Joannes Joseph Hoffman (1742) and the other by Joannes Wenceslaus Flaska (undated). The notes are written quite similarly and without a deeper analysis we would hardly find many differences. However, this is not true for the keys. We can notice that especially the violin key is written quite differently by each of them<sup>11</sup>.

Difficulties in transcribing the notes were mainly caused by the text. Not only is the writing of that time slightly different from today's, but most importantly, the transcribers did not deal with the syllabication of the text at all. The text is written freely under the staff and sometimes we can at least tell which part belongs to which bar, sometimes not even that. It was necessary to divide the text and assign the syllables to the individual notes so that it would be easy for the singers to sing. I tried to do that in the transcription.

Another big difference between today's and then-existing sheet music is, of course, the method of notation. The musician of the time often had no choice but to write the music by hand, and compositions were mainly disseminated by copying. In the Baroque period, the printing of music books began to spread, but handwritten copying still prevailed. Especially in schools, such as Jesuit grammar schools, or in choirs, copying music was common practice. In contrast to the gymnasium, where the music was transcribed mainly by students, in the parish choir the music was transcribed mainly by the *regenschori* or his assistants<sup>12</sup>.

Of course, when writing music by hand, as in today's printed music, mistakes could be made, either in the original or in copies. There were several in the transcribed sheet music. As an example, I can mention the mislabelling of rests (in some places the rests were present, in others they were missing), especially in the clarinet part. In the violin parts we can notice that although the first and second parts are mostly played in unisono<sup>13</sup>, in one of the passages in *Domine ad Ad juvandum* the first has indents<sup>14</sup> while the other has crosses<sup>15</sup>. In comparison with other parts of the piece I came to the conclusion that this is indeed a notation mistake. This theme is repeated several times in the piece, and we can always find crosses in it, which are logical even given the harmony of the piece. Therefore, in my transcription of the notes, I added the crosses to the first violin part<sup>16</sup>.

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<sup>9</sup> In a pictorial attachment with the original sheet music

<sup>10</sup> This method was still used in the 20th century, but not so much today.

<sup>11</sup> It is especially visible in the clarinet part, where the new *Domine ad Ad juvandum* is attributed to the original and thus the two are on the same page.

<sup>12</sup> ASCHENBRENNER 2011, p. 284

<sup>13</sup> Unisono has the players playing one melody together.

<sup>14</sup> Odrážka je zrušení předznamenání, tedy zvýšení případně snížení noty o půl tónu.

<sup>15</sup> A cross is a prefix that increases a note by half a note.

<sup>16</sup> Table of all errors in *Domine ad Ad juvandum me festina* in A minor and C major in the attachment

## 6 Šimon Brixí and his time

This chapter is dedicated to the author of the two compositions to which this work is dedicated. On the cover of the sheet music we can find the name of Brixí<sup>17</sup> and, given the year on one of the covers (1742), it is obvious that this is Šimon Brixí, the father of the composer František Xaver Brixí, who was only ten years old in the year of the transcription (let us assume that some time had passed between the composition of the pieces and their transcription in Klatovy).

Šimon Brixí was without doubt one of the most important Czech composers of the late Baroque period. However, unlike others, we do not have enough material about him and we do not know much about his life. Today's society is probably more familiar with his son, František Xaver Brixí, whose work could be classified as early classicism or pre-classicism.

Šimon Brixí was a great Czech Baroque composer, musician, organist, pedagogue and regenschori. He belongs to a large Czech family of musicians with Italian roots. Šimon Brixí was born and, according to the matriculation records, baptised on 28 October 1693<sup>18</sup> in Vlkava near Nymburk. His father was the miller Jan Brixí (listed in the register as Procházka) and his mother was his wife Alžběta. His godfather was Martin Klíč. Like many musicians of that time, he received his first musical and general humanities education at the Jesuit grammar school. Brixí studied at the Jesuit grammar school in Jičín<sup>19</sup> between 1711 and 1717.

After finishing his grammar school studies in 1720, Brixí moved to Prague, where he first studied at the Faculty of Law of the then Charles-Ferdinand University. At the same time he became a musician in the Church of the Mother of God in front of Týn<sup>20</sup>. However, he did not complete his law studies because he decided to devote himself fully to his musical career. Between 1720 and 1727 Brixí was to serve as organist at the Servite Church of St. Martin in the Wall in Prague's Old Town.

As early as in 1720 he composed for the first time a *musica navalis*, i.e. a naval music production. In the 18<sup>th</sup> century the Cyriacs<sup>21</sup> were in charge of these events. Naval music had a rather rich tradition in Prague, the first time it was held in 1627 in connection with the transport of the relics of St. Norbert from Magdeburg to Prague. The greatest fame was in the 18th century, when they were traditionally held on the eve of the feast of St. John of Nepomuk<sup>22</sup>, i.e. on 15 May. The whole celebration began with litanies and blessings in the Church of the Holy Cross in Prague at 4 pm. Afterwards, the musicians (who used to number around 160) moved into boats and sailed to Charles Bridge to the sound of intrados<sup>23</sup> (about four to six bands) and the firing of mortars. Here, at the supposed site of the dropping of St. John of Nepomuk into the Vltava, music

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<sup>17</sup> *Del:Sign: Brixí, Brixí*

<sup>18</sup> The contradiction between the dates of birth in The Grove Dictionary and MGG (The Grove Dictionary, like most sources, gives 1693 while MGG gives 1683) is pointed out in Martina Náhlíková's work. Considering the other materials and the available entry in the birth register, 1693 is more likely.

<sup>19</sup> Functioning here between 1624 and 1777, another important local student and later teacher was Bohuslav Balbín (1621 - 1688).

<sup>20</sup> NÁHLÍKOVÁ 2009

<sup>21</sup> Order of the Crusaders with the Red Heart

<sup>22</sup> John of Nepomuk was very popular during the Baroque period. He was beatified in 1721 and canonized by Pope Benedict XIII in 1729. In that year, on the eve of his feast day, ship music could not be held due to the stormy Vltava River, so the celebration was moved to October of the same year. Emperor Charles VI even confirmed the invitation from the governors. However, he eventually excused his participation in the celebrations.

<sup>23</sup> The intrados is a short piece of fanfare, played mainly at the opening of the festivities. The intrados were mainly the responsibility of the trumpeters.

was played without liturgical ceremonies. After the production, the musicians then sailed back to the monastery, again accompanied by intrados and gunfire. Several thousands of people watched this production from the riverbank and it was very popular. Between 1719 and 1739, the regensorim musicae navales was Štěpán Náchodský, who apparently worked closely with Šimon Bixi. In addition to the musicae navales mentioned in 1720, Bixi composed music in 1722, 1724, 1725, 1726, 1728 and even 1729 (which unfortunately was not performed on the water due to the stormy Vltava river). This piece was then apparently performed on the same evening in the choir of the Cyriac monastery church. Bixi's son Francis Xaver also continued to compose naval music. He established a close collaboration with the then regenschori musici navalis and composed almost all the music between 1758 and 1771. The St. John's naval music, directed by the Red Heart Crusaders, continued until the dissolution of the order in 1783. Apart from thousands of listeners, important personalities of the time were often present, even Empress Maria Theresa, who came to Bohemia for her coronation in 1743. After the dissolution of the Order, several ship's musics were still held, but they were transformed into a different form (they were no longer St. John's musics). When Emperor Francis II took the throne in 1792, he restored the power of the Catholic Church and in 1794 lifted the restrictions on St. John's Day celebrations. However, the musicae navales on the eve of St. John's Day were no longer restored and were apparently regarded as a relic.

Šimon Bixi was married on 9 May 1724 to Ludmila Barbora, daughter of Fialka, who was to be the innkeeper. The wedding took place in Benátky nad Jizerou and the officiating priest was Bohuslav Matěj Černohorský<sup>24</sup>. Three children were probably born from this marriage. It is certain that the musical footsteps of his father were followed by the aforementioned František Xaver Bixi, but we do not know much about his other descendants.

For Šimon Bixi, his home church was the Church of St. Martin in the Wall in Prague's Old Town. As mentioned above, he worked there as organist from 1720 to 1727. From 1725 he was also a cantor in the nearby school. In 1727, Bixi was named regenschori in this church and served in this capacity until his death on 2 November 1735<sup>25</sup>. The matriculation records that 'provided with all the sacraments, he died of hectic' (see attachment). Therefore, we can conclude that it was febris hectica, which is the Latin term for pulmonary tuberculosis, from which Bixi's son Francis Xaver Bixi probably also died of.

Interestingly, the registry record of the "Šimon Bixi's funeral, cantor of St. Martin's and composer of renown" states that Bixi was 46 years old. Whereas the record of his birth and baptism shows that he was only 42 years old. As part of my research, I looked at the entire 1689 civil registry, which contains records of births from Vlkava. However, not one is named Šimon, so we can conclude that it was more likely an error in the death register. The registrar at the time may not have had accurate information about Bixi, it could be that he misspelled himself. Unfortunately, we will probably never know.

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<sup>24</sup> Bohuslav Matěj Černohorský is another important composer, organist, teacher and Catholic priest of the Czech Baroque.

<sup>25</sup> Martina Náhlíková mentions the year 1737 in her work. The German musicologist of the turn of the 19th and 20th century Robert Eitner also mentions this year. However, given the other available materials, especially the matrices, we can conclude that Bixi really died in 1735.

## 6.1 Šimon Brixi's work

The work of Šimon Brixi includes only compositions for liturgy. As already mentioned above, his work belongs to the Baroque period in the Czech lands, specifically to the first third of the 18th century.

Brixi was one of the few composers at that time who wrote compositions to Czech lyrics, so he had to be a patriot by his nature. As an example, we can use the offertorium<sup>26</sup> *Slyš pak ty národe* in D major. This was intended for a four-part choir and an orchestra consisting of two violins, two trumpets, timpani and organ. We can also notice compositions for the celebration of the patrons of the lands of the Bohemian Crown, such as St. Wenceslas or St. John of Nepomuk. Baroque patriotism probably also had an effect on him.

At the time when Šimon Brixi was active, the principles of musical baroque gradually began to be released. Works belonging to the so-called Neapolitan style began to appear. Its main representatives were Johann Joseph Fux<sup>27</sup> and Antonio Caldara<sup>28</sup>. In Prague, we can notice the gradual development of the popularity of this style. As early as 1721, Gunther Jacob, a Benedictine chorregent and a representative of the musical baroque, was commissioned for a *musica navalis*. However, the public found his compositions archaic<sup>29</sup>, and so in the following years it was Šimon Brixi, who composed naval music. He was influenced by the modern Neapolitan school (mainly the works of Antonio Vivaldi) and belonged to the domestic school of contrapunctisticists of Venetian orientation<sup>30</sup>. Among its other representatives were Jan Dismas Zelenka, Antonín Reichenauer

However, musical baroque did not completely disappear from Prague until the 1730s, some still preferred it. For example, the printers of Pavel Lochner and Jiří Labaun were still publishing works by the previously mentioned Jacob in 1725. After 1730, Baroque composers on the Prague scene virtually disappeared and composers associated with the Neapolitan style came to the fore. This was popular until the 1740s, after which it gradually disappeared and oratorios<sup>31</sup> and cantatas<sup>32</sup> of the pre-classical style began to predominate (Brixi's son František Xaver became famous at that time). The conclusion that Prague society was adapting relatively quickly to new musical styles may be supported by the almost fully preserved collection of the cathedral chaplain, Christopher Gayer, who died in 1734, and whose music passed into the archives of the Prague Red Heart Crusaders. In Gayer's collection we can find mainly compositions of the Venetian style of the Viennese type, the Italian type or compositions by composers of Neapolitan orientation<sup>33</sup>.

Thanks to this context of the Prague musical scene of the first half of the 18th century, we can characterise and include the work of Šimon Brixi himself. His first surviving works are the *Concertus de Venerabili* and

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<sup>26</sup> The Offertorium is the part of the Mass belonging to the *proprium*. It is sung during the offering of the sacrificial gifts.

<sup>27</sup> Johann Joseph Fux (1660–1741) was an Austrian composer of the Baroque period. Thanks to Emperor Leopold I, he was accepted into the service of the imperial court despite his peasant origins and soon became very famous. In Bohemia this was for example with the opera *Costanza e Fortezza*, which he composed on the occasion of the coronation of Charles IV.

<sup>28</sup> Antonio Caldara (1670–1736) was an Italian composer of the late Baroque period in Venice and a cellist. Caldara also worked in Bohemia. In 1723 he conducted Fux's opera *Costanza e Fortezza*, in 1726 he composed an oratorio about St. John of Nepomuk (premiered in Salzburg) and in 1728 he composed the opera *L'amour non ha legge* on commission from Count Questenberg. Like Fux, he worked at the imperial court from 1716 until his death.

<sup>29</sup> NOVÁK, 1995, p. 382

<sup>30</sup> NÁHLÍKOVÁ, 2009

<sup>31</sup> Oratorio is a large-scale composition for soloists, choir and orchestra, mainly with spiritual themes.

<sup>32</sup> A cantata is a composition of a similar nature to an oratorio, differing in smaller scope and less drama.

<sup>33</sup> NOVÁK, 1995, p. 385

then the *musica navalis* of 1720. At that time Bixi was not yet well known, unlike, for example, Gunther Jacob, who, as already mentioned, took up the *musica navalis* a year after Bixi and in those days his works were even published in print. Bixi was only just becoming familiar with the Prague scene, until around 1722.

This is followed by his peak work. In the mid-twenties his works even began to spread outside Prague, mainly thanks to copies. Bixi's music reached the Piarists of Kosmonosy, who showed interest in his works as early as 1724, and gradually also to various convents, such as the Broumov Convent, the Benedictine Convent in Rajhrad and the Jesuit Seminary in Uherské Hradiště. Bixi's composition, namely the complete Vespers, was brought abroad by Jan Dismas Zelenka<sup>34</sup>, who copied the composition in his own handwriting in 1726. It is quite likely that the two composers knew each other, as evidenced by the fact that Zelenka copied the compositions himself and not through a copying workshop, so there must have been written or personal contact between them. Bixi also copied one of Zelenka's compositions into his music collection<sup>35</sup>.

Šimon Bixi's naval music was certainly very popular. As already mentioned, he apparently wrote his first naval music as early as 1720. He then skipped a year (the commission was given to G. Jacob) and then wrote almost all the naval music between 1722 and 1729. Specifically, in 1722, 1724, 1725, 1726, 1728, 1729. From 1731 onwards, the Cyricists turned to composers of the pre-classical style. The music of the Cyriac ship consisted of three parts - litanies<sup>36</sup>, concerto (in the form of da capo, later called motet) and Regina coeli<sup>37</sup>.

With the help of the online databases of the RISM catalogue of music resources and the Czech Music Dictionary, I have attempted to list the of Šimon Bixi's compositions<sup>38</sup>. We can compare the development of research in this field. Probably the first researcher to assign compositions to this composer with certainty (given that there are several composers from the Bixi family, this is often difficult) was Emilián Trola, who in the first half of the last century studied the Bixi family in detail and contributed to their visibility. Trola mentions 21 of them. In 1969, the thematic catalogue of Bixians on Šimon Bixi lists 30 compositions and in 1999 32. We can therefore say that the subject of Bixi is still relevant and interesting for today's music historians, and we can assume that in the course of time more compositions dedicated to Šimon Bixi will be found.

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<sup>34</sup> The composition is in the Dresden inventory of Jan Dismas Zelenka

<sup>35</sup> This was already pointed out by Emil Trola in 1916.

<sup>36</sup> Litanies are short prayers of supplication, offered mainly to someone from the Holy Family or to one of the saints. In the case of the St John of God music, it was St John of Nepomuk.

<sup>37</sup> Regina coeli, translated as Queen of Heaven, is one of the four Marian antiphons usually sung at the end of the day.

<sup>38</sup> In attachment

## 7 Conclusion and results of the work

The main goal of this paper was a creation of musical score for the composition from the 18th century *Domine ad Ad juvandum* in A minor and C major composed by Šimon Brixí. Another goal was finding as much information as possible related to this composition and summarize everything possible that was written previously.

I succeed in transcribing music materials with the help of my consultant Vít Aschenbrenner. Separate parts were transcribed into one partiture, which we can find in previous chapters. Nevertheless I ran into difficulties like finding mistakes in sheet music, missing beats, differences in period station. In some parts it was harder to fix it, for example when some beats were missing (clarina part). These had to be refunded by beats, which were in identical parts somewhere else in composition. Hard times also bring on differences of period notation. For example in generalbas similarity of b and 6. Further information on transcription can be found in chapter 5.2

The resulting musical scores can be directly used for music production. The two transcribed pieces, which have not been heard for almost 300 years, will be performed next year by the College for Sacred Music and Consorcium musicum. These pieces are still attractive to today's listeners because of their originality, harmonic sophistication and spiritual overlap.

The second part was researching new or never-published information related to these compositions. Here I describe Š. Brixí's life. And transcriptors, J.V.Flaška and J.J.Hoffman, are also mentioned. Lastly the information about sheet music itself and its historical context were described.

I managed to read out the cause of Šimon Brixí death in a chronicle, which was not in the publication I found. Brixí died of tuberculosis like his son.

Another discovery was an identification of watermark on sheet music paper. This watermark was probably printed in a paper mill in Kolinec. There was a contradiction between the date of creation of described sheet music and the foundation of the paper mill. Sheet music was created in 1742 but the foundation of the paper mill is being estimated as late as in 1786. According to a cadastral map the paper mill was working in 1752, but without evidence of using watermarks. Assuming the sheet music is truly transcribed in 1742 the watermark on the sheet music paper is the oldest evidence of its use.

These are the bigger discoveries that I have made in writing this study. Unfortunately, I could not find more information about one of the transcriptors, Jan Josef Hoffmann, even if I was searching in archives, matrices and chronicles. These problems will be the focus of further broader research of the Klatovy music archive, which has been restored thanks to this work. Thanks to this research, more interesting compositions may be found for the Klatovy region and for the wider public. Although the personality of Šimon Brixí and other Baroque Czech composers has been almost forgotten, and it was only in the last century that deeper research on Czech Baroque music began, their compositions have a worldwide reach. Some manuscripts of Brixí's compositions have been found in other countries in Europe and have even been taken to America, so they enjoyed great popularity in their time. Baroque music is experiencing a great revival today, thanks in part to the treasures hidden in regional archives or church choirs.

In this paper I summarized the historical context of the baroque era including social life, art and culture. I mentioned the most important events that were crucial for historical development in Bohemia and especially in the Klatovy region. This context can be useful for today's musicians who want to understand the historical background and express the composition with full respect to the time of its creation.

# 8 Attachment

**Domine ad Adjuvandum me festina** Simon Brxi

**Vivace**

Clarino primo ex C

Clarino secondo ex C

Violino primo

Violino secondo

Canto

Alto

**Presto**  
Tenore

**Presto**  
Basso

**Allegro: Tutti: pieno:**  
Fundamento

Domine ad adjuvandum  
b 6 6 6# b 6 6 6# b

25

Clarino primo ex C

Clarino secondo ex C

Violino primo

Violino secondo

Canto  
ti - na fes - ti - na ad ad ju van - dum me fes -

Alto  
ti - na fes - ti - na ad ad ju van - dum me fes -

Tenore  
ti - na fes - ti - na ad ad ju van - dum me fes -

Basso  
ti - na fes - ti - na ad ad ju van - dum me fes -

Fundamento

b # b # 6

9

73  $\text{♩} = 90$

Clarino primo ex C

Clarino secondo ex C

Violino primo

Violino secondo

Canto  
fes - ti - na Glo - ri - a Pat - ri et

Alto  
fes - ti - na Glo - ri - a Pat - ri

Tenore  
fes - ti - na Glo - ri - a Pat - ri

Basso  
fes - ti - na Glo - ri - a Pat - ri

Fundamento

# b 5 # **Gloria** 5 6 b - 4 b 3  
44 57

100

Clarino primo ex C

Clarino secondo ex C

Violino primo

Violino secondo

Canto  
sae - cu - lo - rum a - men a - men

Alto  
sae - cu - lo - rum a - men a - men

Tenore  
sae - cu - lo - rum a - men a - men

Basso  
sae - cu - lo - rum a - men a - men

Fundamento

# 6 5 # #  
4#

34

Figure 1 Excerpt from transcribed music material *Domine ad Adjuvandum me festina* a minor



Domine ad Ad juvandum me festina

Simon Brisi

Clarino primo in C  $\text{♩} = 80$

Clarino secondo in C

Violino primo

Violino secondo

Canto

Alto

Tenor

Basso

Organo

Allegro      Pleno      Solo

13

Clarino primo in C

Clarino secondo in C

Violino primo

Violino secondo

Canto

Alto

Tenor

Basso

Organo

Do - mi - ne ad ad ju - van - dum ad ad ju - van - dum ad ad ju - van -

Do - mi - ne ad ad ju - van - dum ad ad ju - van - dum ad ad ju - van -

Do - mi - ne ad ad ju - van - dum ad ad ju - van - dum ad ad ju - van - dum ad ad ju -

Do - mi - ne ad ad ju - van - dum ad ad ju - van - dum ad ad ju - van - dum ad ad ju -

4

31

Clarino primo in C

Clarino secondo in C

Violino primo

Violino secondo

Canto

Alto

Tenor

Basso

Organo

in prin - ci - pi - o et nunc et Sem - per et in Sae - cu - la Sae - cu - lo - re a - men

in prin - ci - pi - o et nunc et Sem - per et in Sae - cu - la Sae - cu - lo - re a - men

in prin - ci - pi - o et nunc et Sem - per et in Sae - cu - la Sae - cu - lo - re a - men

in prin - ci - pi - o et nunc et Sem - per et in Sae - cu - la Sae - cu - lo - re a - men

48

Clarino primo in C

Clarino secondo in C

Violino primo

Violino secondo

Canto

Alto

Tenor

Basso

Organo

A - men

A - men

A - men

A - men

Pleno: A - men

12

8

Figure 2 Excerpt from transcribed music material *Domine ad Ad juvandum me festina* C major

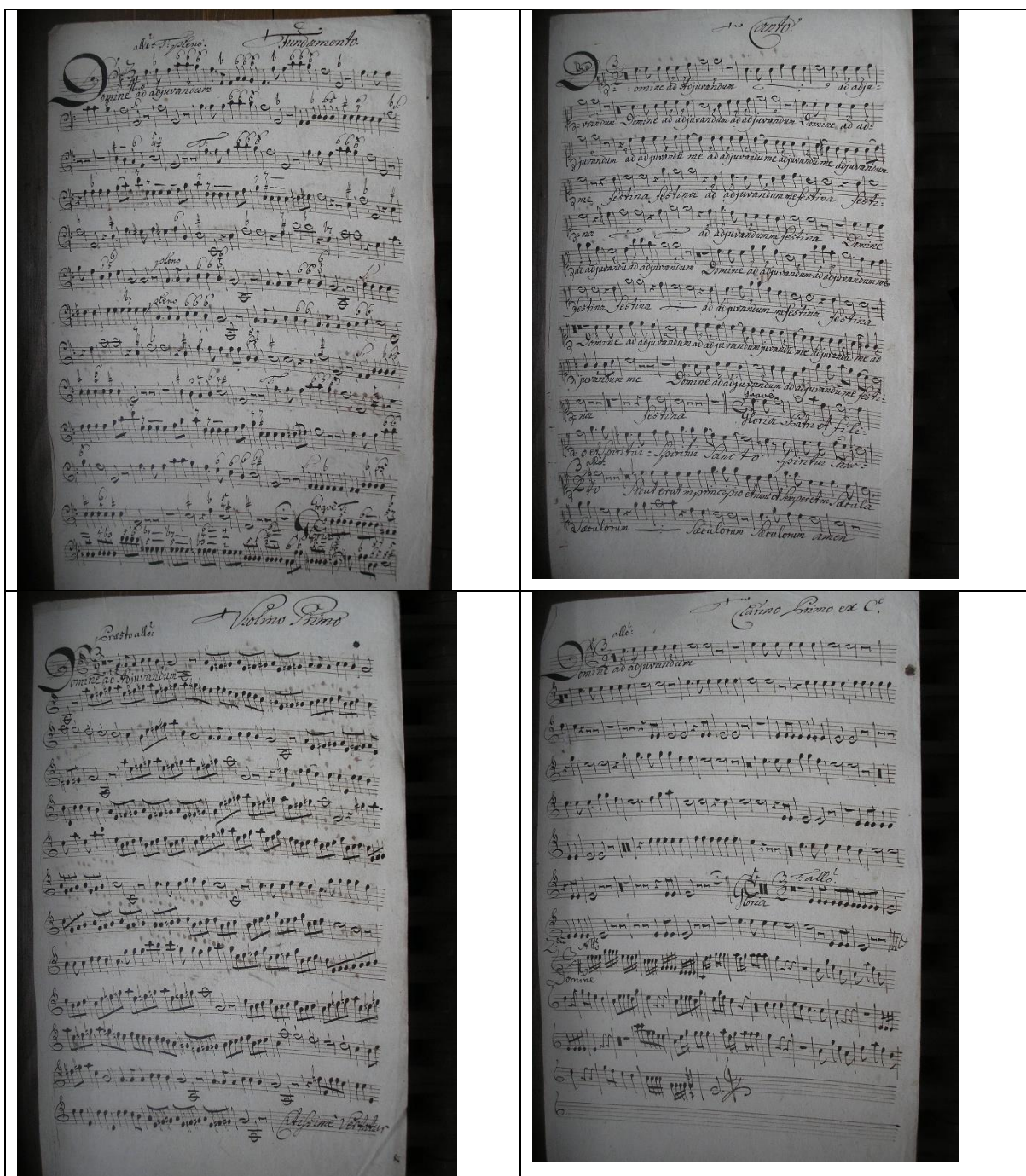


Figure 3 Excerpt from original music material

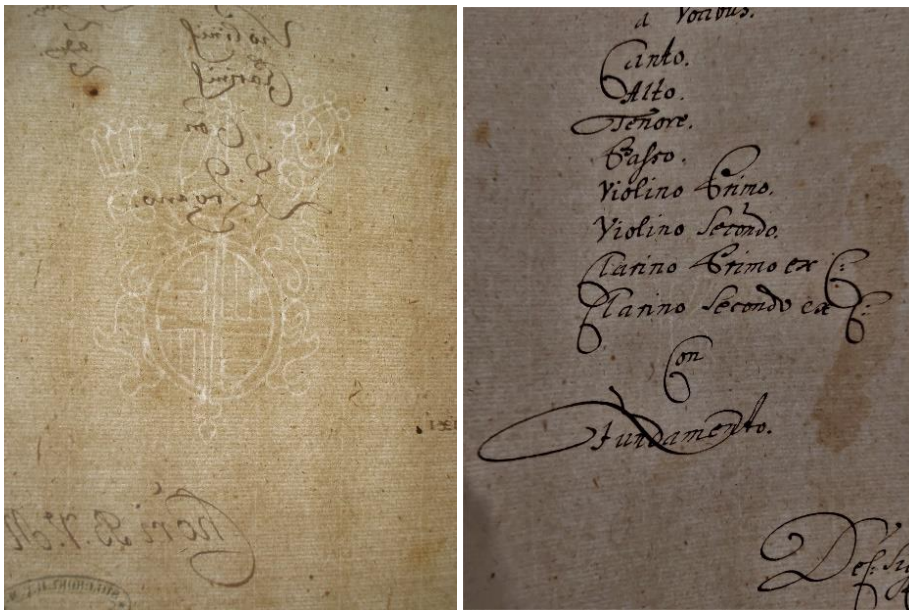


Figure 4 Kolinec paper mill watermarks on music material

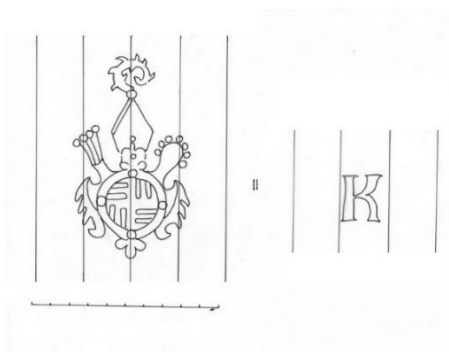


Figure 5 Kolinec paper mill watermarks from databaze of National library in Prague

ad Mathe prohiberi	Die 28. Oct. 1770	Mattheus.	
ad Layan prohib.	Die 30. Oct.	Josephus	leopoldi & Georgina 1/2 Cella parvi unigula
ad Mathi	Die 2. Novemb.	Josephus	Simon Georgi. Rectori & Scholasticis
ad Sabini prohib.	Die 4. Novemb.	Frankistob	Matroni B. Cella parvi
ad Scapuli	Die 8. Novemb.	Josephina	duo 8. Novemb. Clara & Antonia 5. Cella parvi unigula
ad Lucia	Die 8. Novemb.	Josephus	Jan. Lectura 4. Cella parvi unigula & prohiberi
ad Lucia	Die 8. Novemb.	Josephus	Jan. Lectura 5. Cella parvi unigula & prohiberi

Figure 6 Death record of Šimon Brixi from matrices



Figure 7 Archdeacon church of the Nativity of the Virgin Mary in Klatovy



Figure 8 Map of the world, where the Czech Republic (capital city Prague) and Klatovy are marked

***Domine ad Ad juvandum me festina a minor***

<b>part</b>	<b>bar</b>	<b>time in the bar</b>	<b>original note</b>	<b>corrected note</b>
Vno1	23	2.	d1 quarter note	d2 quarter note
Vno1	23	3.	d2 quarter note	d1 quarter note
Vno1	23	5.	c2 quarter note	d2 quarter note
Vno1	23	6.	h1 quarter note	c2 quarter note
B	23	2. half 6.	g eighth note	gis eighth note
A	27	6.	c2 quarter note	h1 quarter note
Clno2	32	2. half 2.	e2 eighth note	d2 eighth note
A	32	5.	g1 quarter note	a1 quarter note
Clno2	37	1. a 2.	c2 half note	e1 half note
Clno2	37	3. a 4.	c2 half note	e1 half note
T	42	6.	c1 quarter note	h quarter note
T	43	4.	f1 eighth note	f1 quarter note
T	43	5.	e1 eighth note	e1 quarter note
Vno1	44	2. half 2.	f2 eighth note	fis2 eighth note
Vno1	44	2. half 4.	f2 eighth note	fis2 eighth note
Clno1	44	3. a 4.	e2 half note	d2 half note
Vno1	46	1. half 2.	f2 eighth note	fis2 eighth note
Vno1	46	2. half 2.	g2 eighth note	gis2 eighth note
Vno1	46	1. half 4.	f2 eighth note	fis2 eighth note
Vno1	46	2. half 4.	g2 eighth note	gis2 eighth note
Vno1	46	1. half 6.	f2 eighth note	fis2 eighth note
Vno1	46	2. half 6.	g2 eighth note	gis2 eighth note
Vno1	49	1. half 1.	c2 eighth note	cis2 eighth note
Vno1	49	1. half 2.	f2 eighth note	fis2 eighth note
Vno1	49	2. half 2.	g2 eighth note	gis2 eighth note
Vno1	49	1. half 4.	f2 eighth note	fis2 eighth note
Vno1	49	2. half 4.	g2 eighth note	gis2 eighth note
Vno1	49	1. half 6.	f2 eighth note	fis2 eighth note
Vno1	49	2. half 6.	g2 eighth note	gis2 eighth note
Vno2	49	1. half 1.	c2 eighth note	cis2 eighth note
Vno1	54	4.	e2 quarter note	d2 quarter note
C	58	6.	c2 quarter note	h1 quarter note
Vno1	59	2.	f2 eighth note	f2 quarter note
Vno1	59	3.	f1 eighth note	f1 quarter note
Vno1	59	4.	f2 eighth note	f2 quarter note
Vno1	59	5.	f2 eighth note	f2 quarter note
Vno1	59	6.	e2 eighth note	e2 quarter note
C	77	3.	f2 quarter note	d2 quarter note
B	79	1. a 2.	g half note	gis half note
T	81	3. a 4.	gis half note	a half note

Vno2	82	1. half 1.	f1 eighth note	fis1 eighth note
Vno2	82	2. half 1.	f1 eighth note	fis1 eighth note
Vno2	82	1. half 2.	f1 eighth note	fis1 eighth note
Vno2	82	2. half 2.	f1 eighth note	fis1 eighth note
C	82	3.	c2 quarter note	h1 quarter note
A	82	1. a 2.	g1 half note	fis1 half note
C	89	2. half 2.	e2 eighth note with dot	e2 eighth note
T	92	5.	e1 quarter note	d1 quarter note
T	92	6.	f1 quarter note	e1 quarter note
C	94	4.	c2 quarter note	d1 quarter note
A	94	5.	a1 quarter note	h1 quarter note
A	96	5. a 6.	fis1 half note	gis1 half note
Clno2	101	5. a 6.	d2 half note	e2 half note
Clno2	102	1. a 2.	c2 half note	e2 half note

Figure 9 Table of mistakes in Domine ad Ad juvandum me festina a minor

<i>Domine ad Ad juvandum me festina C major</i>				
part	bar	time in the bar	original note	corrected note
Vno2	8	1. half 2.	c2 eighth note	h1 eighth note
T	17	2. half 3.	h eighth note	c1 eighth note
B	17	2. half 2.	e eighth note	c eighth note
Vno2	19	1. half 1.	f1 sixteenth note	f1 eighth note
Vno2	19	2. half 1.	e1 sixteenth note	e1 eighth note
Vno2	23	1. quarter 1.	a2 sixteenth note	c3 sixteenth note
Vno2	23	2. quarter 1.	a2 sixteenth note	c3 sixteenth note
Vno2	23	3. quarter 1.	a2 sixteenth note	c3 sixteenth note
Vno2	23	4. quarter 1.	a2 sixteenth note	c3 sixteenth note
T	36	1.-3.	d1 half note with dot	c1 half note with dot
T	37	2.	e1 quarter note	d1 quarter note

Figure 10 Table of mistakes in Domine ad Ad juvandum me festina C major

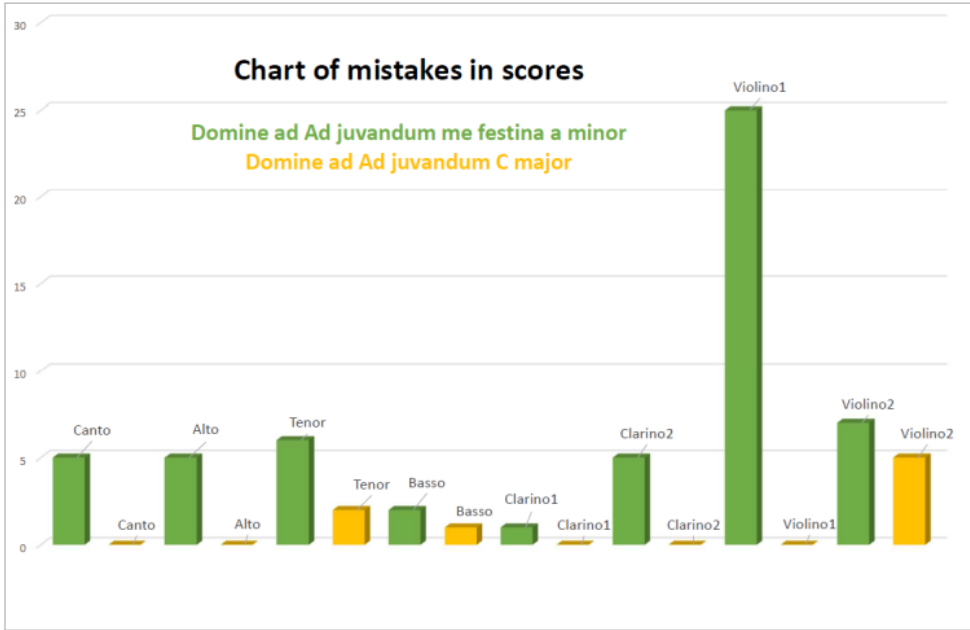


Figure 11 Chart of mistakes in scores

**Šimon Brixí's work**

**Sacred compositions with latin text**

<b>title</b>	<b>type of composition</b>	<b>cast</b>	<b>signature</b>	<b>source</b>
<i>Alma Redemptoris mater</i>		bass, two violins, organo		Czech music dictionary
<i>Arietta De Gloriosissima Resurrectione et Ascensione Domini nostri Jesu Christi D major</i>	mass composition	sopran, two violins, viola, two trombones, timpani, organo	Monastery of the order saint Voršila, Kutná Hora ,CZ-KU Hr 224	RISM
<i>Da pacem domini</i>	Moteto	four voices, two violins, alto a tenor pozoun, two clarinas, organo	Prague, Order of the Knights of the Cross with the Red Star, music collection (CZ-Pkřiž) XXXV E 18	RISM
<i>Dextera domini</i>	Moteto	four voices, two violins, alto, tenor a basso pozoun, fagot, organo	CZ-Pkřiž XXXV B 155	RISM
<i>Dextera domini a minor</i>	Moteto (offertorium)	four voices, two violins, alto and tenor trombone, organo	Lambach, Benediktinerstift, Musikarchiv (A-LA) 1082	RISM
<i>Domine ad Ad juvandum me festina a minor</i>	responsorium	four voices, two violins, two clarinas, organo	Klatovy, Dr. Hostaš Museum of Patrimony	Czech music dictionary
<i>Domine ad Ad juvandum me festina C major</i>	responsorium	four voices, two violins, two clarinas, organo	Klatovy, Dr. Hostaš Museum of Patrimony	
<i>Eia epos corda date</i>	festive music for St. John of Npomuk	sopran, alt, two tenors, dva bassy, two violins, tympány, dvoje organo	Prague, Archive of Prague's castle (CZ-Pak) 7	RISM
<i>Graduale Tu es Deus</i>		sopran, two violins, viola, organo, violon		Czech music dictionary
<i>Litanie de omnibus sanctis g minor</i>	Litanie	four voices, two violins, organo	Prague, Loreto Music Archive, CZ-LIT 645	
<i>Litanie de venerabili Sacramento</i>				Czech music dictionary



<i>Litanie ke sv. Janu Nepomuckému</i>	Litanie	four voices, two first violins, two second violins, violon, two French horn in A, two clarinas in D, timpani, organo	Prague, Order of the Knights of the Cross with the Red Star, music collection (CZ-Pkřiž) XXXV E 8	RISM
<i>Litanie Lauretanae</i>				Czech music dictionary
<i>Magnificat D major</i>	Magnificat	four voices, two violins, two clarinas in D, alto viola, organo	Prague, Order of the Knights of the Cross with the Red Star, music collection (CZ-Pkřiž) XXXV E 7	RISM
<i>Moteta</i>	Motets	solo alt and choir	Amsterdam, Toonkunst-Bibliotheek (NL-At) 304-A-14	RISM
<i>Moteto per il Santissimo</i>	Motets	mixed choir, two violins, two clarinas, basso continuo		Czech music dictionary
<i>Mše D major</i>	Mass	Four voices choir, two violins, two clarinas, organo, timpani	Loreto Music Archive, Prague	RISM
<i>Mše G major, Kyrie a Gloria De Nativitate Domini nostri Jesu Christi</i>	Mass	four voices, two violins, two French horns, organo	Monastery Želiv, CZ-Pnm XL A 133	RISM
<i>Requiem a minor</i>	requiem	four voices, two violins, violancello, organo	Prague, Archive of Prague's castle (CZ-Pak) 178	RISM
<i>Salve regina Funebrealis Simplicitalis</i>	Funeral music	four voices, two violins, organo		Czech music dictionary
<i>Te Deum D major</i>		mixed choir with procession of instruments		Czech music dictionary
<i>Veni sancte spiritus G major</i>	Mass composition	sopran, alt, two violins, organo	Prague, National museum- Czech music museum, music and history department (CZ-Pnm) XXXVIII B 252	RISM
<i>Vidi aquam</i>	Antifone	Four voices, two violins	Nymburk, the Roman Catholic dean's office	RISM

			in Nymburce (CZ-NYd) DÚ 400	
<b>Sacred compositions with czech text</b>				
<b>title</b>	<b>type of composition</b>	<b>cast</b>	<b>signature</b>	<b>source</b>
<i>Nepomuces čechem narozen C major</i>	offertorium	four voices, two violins, organo	Blížkovice, church od St. Bartoloměj, CZ-Bm A 3815	RISM
<i>Slyš pak ty národe D major</i>	offertorium	sopran, alt, tenor, three bass, two violins, two clarinas, timpani, organo	Nymburk, the Roman Catholic dean's office in Nymburce (CZ- NYd) DÚ 377	RISM
<i>Vánoční graduale</i>	Christmas song	four voices, two violins, niner, basso continuo		Czech music dictionary
<b>Školní hra</b>				
<b>title</b>	<b>type of composition</b>	<b>cast</b>	<b>signature</b>	<b>source</b>
<i>Cancer preambulans suis junioribus seu pedagogus docens juvenes syllabizare</i>				Czech music dictionary
<b>Další tvorba</b>				
<b>title</b>	<b>type of composition</b>	<b>cast</b>	<b>signature</b>	<b>source</b>
<i>La bataile di Dubiza F major</i>	military music	forte piano	Zagreb, Hrvatski državni arhiv (HR- Zda)Nähere Informationen Fasc.21,53-II-11	RISM
<i>Paedagogus docens F major</i>	quartets in Latin and German	Two sopran, alt, bass	Stams, Zisterzienserstift, Bibliothek und Musikarchiv (A- ST)Nähere Informationen Mus.ms. 882	RISM
<i>Syllogismus curiosus C major</i>	latin dialogs	four voices, organo	München, Bayerische Staatsbibliothek (D- Mbs)Nähere Informationen Mus.ms. 1664	RISM
<i>Syllogismus logicus C major</i>	Parts of songs, recitativs, motets and terzets with latin text	sopran, alt, tenor, bass, cembalo	Wilhering, Stift Wilhering, Musikarchiv (A- WIL)Nähere Informationen 1326	RISM

Figure 12 Overview of work of Šimon Brixí

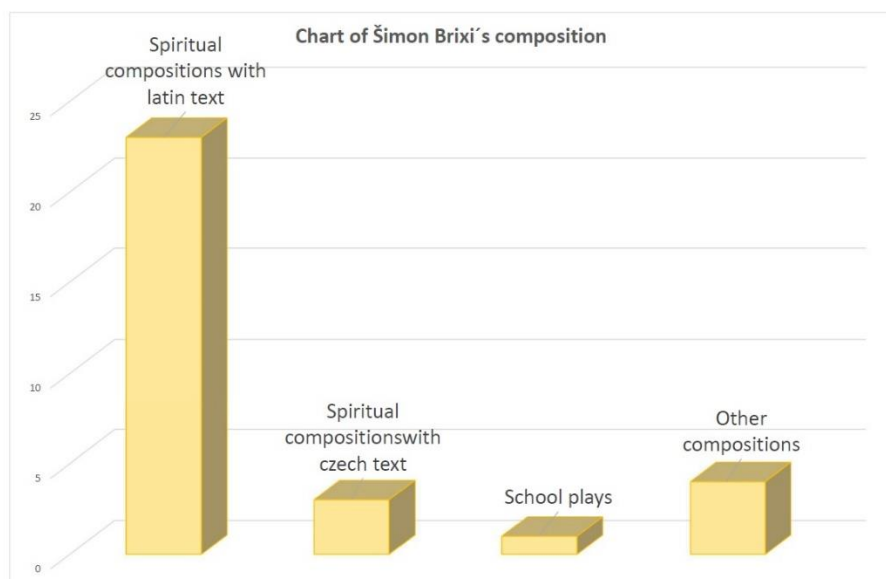


Figure 13 Overview of work of Šimon Brixí



Figure 14 QR codes with PC Musescore records of Domine ad Ad juvandum me festina a minor and Domine ad Ad juvandum me festina C major

## 9 Sources and literature

### 9.1 Sources

#### 9.1.1 Music materials

BRIXI, [Brixi, Šimon]. *Domine ad Ad Juvandum me festina* | a | Canto | Alto | Tenore | Basso | Violino primo | Violino secondo | Clarino primo | Clarino secondo | con | Fundamento | di Joannes Joseph Hoffmann | 1742 | Vlastivědné muzeum Dr. Hostaše v Klatovech

BRIXI, [Brixi, Šimon]. *Domine ad Ad Juvandum me festina* | a | Canto | Alto | Tenore | Basso | Violino primo | Violino secondo | Clarino primo | Clarino secondo | con | Fundamento | di Joannes Wenceslaus Flaschka | Vlastivědné muzeum Dr. Hostaše v Klatovech

#### 9.1.2 Other materials

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#### 9.1.3 Pictures sources

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[Watermarks - \[cartouche \(above mitre\)\] / K \(no. 3\) \(nkp.cz\)](#) dostupné k 25. 1. 2022

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[Watermarks - \[cartouche \(above mitre\)\] / K \(no. 3\) \(nkp.cz\)](#) dostupné k 25. 1. 2022

## 【評語】 130012

This is a piece of unique work. The applicant has a great appreciation for the composer Šimon Brixi and tried to correct the errors on the original scores of his two Klatovy copies. The presentation style is nice and clear. While the applicant's effort to preserve a part of important musical history (and has been successful) is admirable (we really appreciate that the author can recompose the ancient music); however , the work itself is lacking a more concrete scientific hypothesis and experimental design.