

Maciej Jochymczyk

Musical Repertoire of the Ensemble from the Dominican Monastery in Gidle Against the Backdrop of the most Recent Research (with the particular emphasis on the Eighteenth-Century Sources)¹

It was long thought that the ensemble from the Dominican monastery in Gidle was brought to life as early as around 1615, together with the foundation of the cloister. According to the more recent research, however, a regularly performing vocal-instrumental ensemble in this sanctuary was established much later, perhaps in 1726 (see the subsection on its history). This is supported by the fact that the collection of musical manuscripts from Gidle lacks seventeenth-century sources: the oldest of them are from the middle decades of the eighteenth century². The ensemble mentioned above had existed very long i.e. until the first decades of the twentieth century. Its repertoire was continually gathered and modified, as circumstances suggested.

In the 1950s the then prior father Fabian Madura OP had the first attempt made to organize the collection of musical sources from Gidle: they were in poor condition and partially scattered. Since about 1960 father Robert Świętochowski OP have had them gradually transferred to the archives of the Order of Preachers in Kraków; he also had 71 manuscripts micro-filmed in the National Library in Warsaw³. However, the key stage of the preservation works included the pains taken in order to unify the entire collection; the credit for it goes to rev. Zygmunt Mazur OP, director of the archives of the Dominican Order in Kraków. It was mainly rev. Karol Mrowiec CM who contributed to its reorganization and cataloging.

¹ These fragments of this study that reflected the earlier stages of the research on the archival sources from Gidle were included in my paper entitled *Repertuar kapeli OO. Dominikanów w Gidlach w świetle najnowszych badań* presented at the conference „Klasztor i muzyka — od średniowiecza do czasów współczesnych” (Jasna Góra 5–8 May 2015) and accepted for publication in the semi-annual journal „Hereditas Monasteriorum”.

² The fragment of *Salve Regina* written on the endpaper inside of the cover page of the *Requiem* by Waclaw Raszek may be a trace of the older repertoire (see Fig. 1). The age of the surviving musical manuscripts may sometimes mislead a researcher about the historical chronology of the local ensemble. For instance, there is no doubt that the ensemble was maintained at the sanctuary at Jasna Góra in the seventeenth century. Yet the archives of this monastery are almost completely bereft of musical sources from that period, most probably due to the fire which in 1690 partly consumed the church together with its collection of manuscripts. See Paweł Podejko, *Katalog tematyczny rękopisów i druków muzycznych kapeli wokально-instrumentalnej na Jasnej Górze*, „Studia Claromontana” 12, 1992, pp. XII–XIII.

³ Karol Mrowiec, *Katalog muzykaliów gidelskich. Rękopisy muzyczne kapeli klasztoru gidelskiego przechowywane w Archiwum Prowincji Polskiej OO. Dominikanów w Krakowie*, Kraków: Archiwum Polskiej Prowincji OO. Dominikanów, 1986, p. 11.

As regards the current state of research, the publications on the issue are mainly by rev. Robert Świątochowski⁴ and rev. Karol Mrowiec who, in the preface to the *Katalog muzykaliów gidelskich* (hereinafter Mrowiec catalog) expounded that his intent was “to create a point of departure for the further research on the musical sources connected with the ensemble from Gidle.” According to him, the core of this work should be to identify the authors of anonymous manuscripts and “to fill in the lacunae present in the incomplete ones⁵.” The authors of this study would like to undertake this task.

All the scholarly essays included in this collective study focus primarily on musical life in various Dominican churches in the seventeenth and eighteenth century. The history of musical sources from Gidle must be an exception, though. Due to its utmost importance for the entire studied issue, the decision was taken not to apply the timeframe restriction in that case.

Dating of the sources

As mentioned before, the oldest dated musical manuscripts from Gidle were written in the second half of the eighteenth century (see below). Most of the musical sources were, nevertheless, made in the nineteenth century, especially between 1800 and 1870. A dozen or so manuscripts or their fragments (the parts added to the earlier copies) come from the twentieth century.

Here, the eighteenth-century sources are the most important for the research whose direct result is this monograph. It is very difficult, however, to extract them from the entire collection. Few of them are dated (see Tab. 1). One can also hardly rely on the time of professional activity of the particular composers because some copies of the eighteenth-century works were made as late as in the half of the nineteenth century. Moreover, even the manuscripts made before 1800 may have found their way to Gidle after that date. It was certainly so in the case of a big group of sources originally belonging to the dissolved monastery of the Order of St. Augustine in Kłobuck (see the subchapter “The provenance of the musical works”) and very probably so with regard to the manuscripts made in the cloister of the Observant Franciscans in Przyrów (near Częstochowa).

⁴ Robert Świątochowski, *Tradycje muzyczne zakonu kaznodziejskiego w Polsce* [cz. 1–3], „Muzyka” 1963 nr 1–2, 3 oraz 1964 nr 1–2; Id. *Kapela oo. dominikanów w Gidlach*, „Muzyka” 1973 nr 4.

⁵ Karol Mrowiec, *Katalog muzykaliów gidelskich...*, op. cit., pp. 7–8.

Tab.1. Dated manuscripts that probably belonged to the collection of the ensemble from Gidle in the eighteenth century.

Cat. no.	Composition	Scoring	Date
160	B. Geisler, <i>Vesperae ex A</i>	CATB, 2 vl, 2 clno, org	1754, 1773
236	Anonymous author, <i>Pastorella ex Dis</i> „Dies est laetitiae”	B multiplicato, 2vl, org	1759
143	Anonymous author, 4 <i>Motetti</i> (title on the cover: <i>Offertorium in D</i>)	CB, 2vl, ob, 2clno, org	1770
40.2	F. X. Brixii [?], <i>Missa ex D</i>	CATB, 2 vl, 2 clno, org	1770
86	Anonim, <i>Missa Pastoritia</i>	CB, 2 vl, 2 clno, org	1771
191.1	Anonim, <i>Litania in C</i>	CB, 2 vl, 2 clno, org	1771
84	K. Loos [?], <i>Missa in D</i>	CATB, 2 vl, 2 clno, org	1777
138	J. Spiller, <i>Offertorium de Festivitate</i>	CATB, 2 vl, 2 ob, 2 clno, org	1781
46.2+ 194.2	F. X. Brixii, <i>Missa solemnis</i>	CATB, 2 vl, 2 clno, org	1783
134 + 251	A. Šenkýř, <i>Motteto pro omni Solemnitate</i> „Si consistant adversum”	CATB, 2 vl, vla, 2 clno, org	1783
39 +	W. Raszek, <i>Pastoral mass</i>	CATB, 2 vl, fl, tr, org	1785
47	W. Raszek, <i>Missa de Nativitate Domini</i> [cover]	CATB, 2 vl, 2 fl, 2 cor, org	1785
42 +	W. Raszek, [<i>Missa in D</i>]	CATB, 2 vl, fl, tr, 2 cor, org	1785
46.1	W. Raszek, <i>Missa Neo Nati Jesuli</i> [cover]	CATB, 2 vl, 2 clno, org	1785
162	G. Schreyer, <i>Vesperae solemnis in D</i>	CATB, 2 vl, 2 clno, org	1785
220	B. Galuppi, <i>Aria de Beata Virgine Maria</i>	C, 2 vl, vla, org	1785
240.2	A. Neumann, <i>Litaniae de BVM ex D</i>	CATB, 2 vl, 2 clno, org	1785
273	K. Ditters von Dittersdorf, <i>Synfonia ex D</i>	2 vl, vla, 2 ob, 2 cor, b	1785
279.2	Anonymous author, <i>Synfonia</i>	Only vl 2 survived	1785
Muz. Rkp 65 III	J. Bolechowski, <i>Litaniae de B.V.M. ex D</i>	CATB, 2 vl, 2 clno, org	1785
31.1	K. Loos, <i>Missa in F</i>	CATB, 2 vl, 2 clno, org	1786
127	F. X. Brixii, <i>Offertorium de Virginibus</i> „Quinque prudentes”	CCATB, 2 vl, 2 fl, 2 cor, org	1786
142	K. Ditters von Dittersdorf, <i>Offertorium in D</i> „Laudate eum”	CATB, 2 vl, vla, 2 ob, 2 clno, timp, org	1786
150	F. X. Brixii, <i>Vesperae Solemnis in C</i>	CATB, 2 vl, 2 clno, org	1786
161	G. Schreyer, [<i>Vesperae in D</i>]	CA[TB], 2 vl, 2 clno, org	1786
190	F. C.[?] Müller, [<i>Litaniae in G</i>]	CATB, 2 vl, org	1786
195	[<i>Litaniae in G</i>]	CATB, 2 vl, org	1786
12	K. Ditters von Dittersdorf, <i>Missa in C</i>	CATB, 2 vl, 2 ob, 2 clno, org	1787
30	K. Loos, <i>Missa in A</i>	CATB, 2 vl, 2 clno, org	1787
118	W. Raszek, <i>Requiem ex B</i>	CAB, 2 cl, fg	1787
126	V. Pichl, <i>Offertorium</i> „Huc o vos volate”	CATB, 2 vl, vla, 2 ob, 2 clno, org	1787
233.1	A. Neumann, <i>Pastoral</i> „Cum sis ipse Agnus Dei”	C, 2 vl, vla, b	1787

71	F. Ziegenheim, [<i>Missa in Es</i>]	CATB, 2 vl, vla, 2 cor, org	1790
92	Anonim, [<i>Missa in B</i>]	CATB, 2 vl, 2 ob, 2 cor, org	1790
41	W. Raszek, <i>Missa Solemnis in G</i>	CATB, 2 vl, vla, 2 cl, 2 cor, org	1793
131 + 308	J. Lohelius, <i>Mottetto Solenne</i> „Bonum certamen certavi”	CATB, 2 vl, 2 clno, org	1794
Muz.Rkp 60 III	J. Korsak, <i>Synfonia Pastorale in D</i>	2 vl, 2 fl, 2 cor, b	1795
176	K. Ditters von Dittersdorf, <i>Regina Caeli ex C</i>	CCATB, 2 vl, 2 clno, timp, org	1795
203	F. X. Brixi, <i>Aria in F</i> „In hac die omnes gentes”	C, 2 vl, 2 vla, org	1795
274	J. G. Naumann, <i>Sinphonia in D</i> from the opera entitled <i>Amphion</i>	2vl, vla, 2fl, 2cor, b	1795

The above table contains only the surviving and dated manuscripts that probably belonged to the ensemble from Gidle in the eighteenth century. It may be but a tiny fragment of its full repertoire, yet it sheds some light on the tendencies about preferable scoring and genres. The musical setting to the most popular services — masses (including Requiem), litanies and vespers — prevails. Apart from that, the collection comprises quite numerous offertories and motets as well as two pastorellas and two arias. Baldassare Galuppi’s piece belonging to the last group is a contrafactum of an aria from his opera entitled *L’Arminio* provided with two texts i.e. “Salve Virgo beata de caelo nobis data” and “Nepomuceni gaudia persolvat nunc Bohemia.” The ensemble also played symphonies, for instance by Karl Ditters von Dittersdorf or by Jan Korsak (see below). Also in this field music of operatic provenance was in use. A good example of this is *Sinphonia in D* from Johann Gottlieb Naumann’s *Amphion* that in Gidle was incorrectly attributed to Dittersdorf. The overture to Franz Xaver Süßmayr’s singspiel entitled *Soliman der Zweite* and transcribed for pianoforte (cat. no. 299) was excluded from the Tab.1 because its cover bears a date that can be made out as “a(nn)o 1799 | 1^oOct[ober].” On that very day Süßmayer’s work was premièred in the Kärntnertortheater in Vienna, so it is hardly possible that its manuscript had already found its way to Gidle.

The scoring of most compositions is typical of the eighteen-century religious music in the Central Europe: the set of four vocal voices, two violins, two trumpets (or horns) and organ is sometimes supported by violas and wind instruments such as oboes or flutes. In this regard, *Requiem ex B* by Waclaw Raszek from 1787 (cat. no. 118) is an exception, because it was originally written for a soprano, alto, bass, two clarinets, and bassoon. The bassoon part was provided with the text and in its heading one added the word “organo” so it could have been performed as basso continuo on the organ. The scoring was later supplemented by a pair of horns). The manuscript containing Raszek’s work is interesting also for another reason. The endpaper of its cover was made of a fragment of *Salve Regina* written in notes with

rhomboidal heads resembling mensural notation (but with regular barlines — see Fig.1). The time and place of origin of this source is unknown. Perhaps it reflects the older musical traditions in Gidle.

Fig. 1. A fragment of the endpaper from the cover of the manuscript of *Requiem* by Wacław Raszek (cat. no. 118)



The oldest dated manuscript from Gidle is the copy of *Vesperae ex A* by Benedict Geisler (cat. no. 160); the author's name was misspelled and written as "Kayser." This composition by Geisler was originally published in print as no. IV: *Vesperae brevissimae*, in the wider collection of his works entitled *Fluenta roris nectarei [...] op. III* (Augsburg, Lotter, 1742). In the part of the second violin of the referred manuscript, one put the note "Laus Deo Anno D(omi)ni 1754" indicating the year in which the copy was prepared. The original provenance note placed at the bottom of the title page was torn out — not without a reason, as it seems (only the first three words remained: "Pro Choro Conventus..."). Almost twenty years later

the author's name was once again written in the middle of the same page together with the new date and provenance note: "Authore Kayser. 1773. | Pro Choro Conv: Gidl[ensis] Ord[ini]s Praed[icatoru]m". It might suggest that the copy was made somewhere else and then handed over to the monastery in Gidle. However, the results of the comparative handwriting analysis seem to disprove such hypothesis: other sources belonging to the analyzed collection were very probably written by the same hand as, at least, the title page⁶ and violin parts⁷ of the referred manuscript. Therefore, it may have been prepared in Gidle, given to other ensemble (subsequently, the original provenance note was removed) and regained in 1773.

The copy of *Pastorella ex Dis "Dies est laetitiae"* (cat. no. 236) by an anonymous author is somewhat younger and dates from 1759. Rev. Karol Mrowiec deciphered the date on the title page as "1799", but he probably made a mistake⁸. Some fragments of the above work also survived in the collection of the Benedictine convent in Staniątki (cat. no. 27b)⁹.

The manuscript from 1770 entitled *Offertorium in D* (cat. no. 143) contains four unique compositions marked as *Motetto 1^{mo}* („O sacramentum pietatis”), *2^{do}* („O panis vitae”), *3^{io}* („O pastor bone”) and *4^{to}* („O sacrum convivium”). It was copied by the same person who wrote the violin parts of Geisler's *Vesperi ex A* (cat. no. 160), *Missa in D* by Karel Loos (cat. no. 84) and, in 1771, anonymous *Litany in C* (cat. no. 191.1) not to mention *Missa Pastoritia* (cat. no. 86). The last of these works was probably performed as late as after 1850, because the clearly later duplicates of its soprano, bass (only *Benedictus*) and organ parts survived. The copy of the organ part was signed by Franciszek Szytyks who went as far as to reproduce a very characteristic decorative letter "A" and the date "1771" present in the original manuscript. However, some internal features of the source and the biographical facts regarding Szytyks (also using a German version of his name i.e. „Franz Stüx”) disprove the possibility that the duplicates were prepared before 1800¹⁰.

Only a cover survived of Joseph Spiller's *Offertorium de Festivitate* (cat. no. 138). It contains a basso continuo part inside. At the bottom right corner of the title page, there is an inscription „Josephi Paul | L. R. Albendorff” and a signature “F. Szytyks” below. At least two towns in the Lower Silesia were called Albendorf, including the famous Marian sanctuary of

⁶ Cf. cat. no. 40.2.

⁷ Cf. cat. no. 84, 86, 143, 191.1.

⁸ Karol Mrowiec, *Katalog muzykaliów gidelskich...*, op. cit., p. 176.

⁹ Cf. Tadeusz Maciejewski, *Papiery Muzyczne po kapeli klasztoru panien benedyktynek w Staniątkach*, Warszawa 1984, p. 135.

¹⁰ The manuscripts copied by Szytyks are dated 1842. In the archival documents regarding the ensemble his name appears in 1869 and 1895. Cf. Robert Świętochowski, *Kapela oo. dominikanów w Gidlach*, op. cit., p. 73.

Wambierzyce. The place of origin of the manuscript and the time of its transfer to Gidle is, nevertheless, unknown.

On the cover of the *Motteto pro omni Solennitate* by Augustin Šenkýř one blurred the name of the copyist „Scripsit Procopi Hrasskowski”¹¹ and added the following note: „Studio Patris Fris Hyacinthi Jarocki Capellae magistri mpp. | A[nn]o 1783”¹². The manuscript of this composition was mistakenly split and therefore bears two signatures (cat. no. 134 and 251 — see the subchapter on the issues connected with attribution and cataloging of the collection). At the bottom right corner of the cover of the first violin part there is a date 1832, so the piece was still performed at that time.

The masses by Waclaw Raszek came into ensemble’s possession in 1785. This date was written on two manuscripts lacking their title pages (cat. no. 39 and 42)¹³ and on two blank covers (cat. no. 46.1 and 47) which probably bound them. As regards the items bearing cat. no. 39 and 47, they almost surely belonged to one manuscript. The title page of the source no. 47 bears among others the following inscriptions: „Missa de Nativitate | D(omi)ni | E[x] D# a Kyrie et Gloria| a 11 Vocibus. | Canto Alto Tenore Basso | Violinis 2^{bus} | Flauti 2^{bus} | Corni 2^{bus} | et | Organo”. Next to it, on the left side one may read: „Auth. del Sig. | D: Wenceslaus | Raszek”. At the bottom right corner it was added “Descriptum pro Choro | Gidl. Ordinis Praedicatorum | Anno Nativitatis | Domini 1785”. In the Mrowiec catalog (and, therefore, in the RISM) the notation of the key (D#) was mistakenly deciphered as D-sharp. In fact, # signifies D-major key with sharps (as opposed to D-minor with flat). The manuscript no. 39 not only contains Christmas mass by Raszek in D-major consisting of *Kyrie* and *Gloria*, but has almost the same size as no. 47. Its vocal parts and the part of the first flute are from 1785. However, the source includes also some parts written much later (perhaps after 1850) and entitled *Msza pastoralna* (Pastoral Mass). One of them is *Tromba in D*. Although trumpet was not mentioned on the cover no. 47, the comparative analysis of various sources from Gidle suggests that it might be a later copy of the horn part (see below).

As regards the Mrowiec catalog the relationship between the manuscript no. 42 and the cover cat. no. 46.1 (*Missa Neo Nati Jesuli*) is less obvious, because the former was plainly entitled “*Missa in D*”. However the heading of the later-written part marked as *Tromba in D*

¹¹ Most probably identical with Prokop Gruszkowski, a musician and chapel master in Gidle. His son Wojciech was an organist in the same church. Cf. *Słownik Muzyków Polskich*, ed. Józef Chomiński, vol. 1, Kraków 1964, p. 174.

¹² Jacek Jarocki OP who was born in 1742 and took his monastic vows in 1760. See Robert Świętochowski, *Kapela oo. dominikanów w Gidlach*, op. cit., p. 68.

¹³ Both were copied by a certain S.L. Chomżyński (or Homżyński).

bears the note “Missa pastoritia”, so the entire mass appears to be a Christmas-time composition. According to rev. Mrowiec, *Tromba in D* belongs to another manuscript, but he overlooked the fact that it is actually a duplicate of the part of the second horn from the manuscript no. 42 mistakenly included in the manuscript cat. no. 43. The discrepancies in scoring exist, but are deceptive. First of all, the flute part, absent on the title page of the manuscript no. 46.1, was added much later (perhaps after 1850). Second of all, the note „Clarinis 2^{bus}” on the cover of the same source may have referred also to horns, because it indicated the particular register and not the instrument¹⁴.

Not all of the compositions copied in the eighteenth century remained in the repertoire of the ensemble for so many years. For instance, the covers of the manuscripts no. 46.2 and 194.2 contain the only traces of *Missa solemnis* by František Xaver Brixi (1783) — their endpapers were made of the fragments of the tenor and soprano parts of the above work; Brixi’s mass survived in the collection of the monastery of Jasna Góra, too. Another cover (cat. no. 40.2), this time binding a mass by Waclaw Raszek, originally belonged to *Missa ex D* (1770), ascribed to Brixi. The title page contains a music incipit, but its comparison with the RISM yielded no results. *Litaniae de BVM ex D* by Anton Neumann (cat. no. 240.2), unidentified symphony (cat. no. 297.2), and many undated manuscripts that were probably made in the eighteenth century.

The vespers attributed to Marcin Józef Żebrowski, an illustrious musician from Jasna Góra (cat. no. 165), are worth a more detailed description. Most probably they were performed in Gidle already in the second half of the eighteenth century. The text on the title page is as follows: „Vespere in D | a | Canto Basso | Violinis 2^{bus} | Clarinis 2^{bus} | con | Organo | Authore Żebro | pro Choro Conv. Gidlen. | Ord. Pred.”. The manuscript from Gidle lacks the part of the second violin and the parts of the brass instruments are dedicated to horns in D. The same composition survived also in the collection of the Benedictine convent in Staniątki (cat. no. 10e). This manuscript, devoid of author’s names, was copied at the beginning of the nineteenth century (the date on the title page can be deciphered either as 1801 or 1802) by Józef Cichaski. The sources from Gidle and Staniątki are in many respects discrepant. The former consists of five psalms i.e. *Dixit Dominus* (Allegro, ♯, D-major), *Laudate pueri* (Allegro, 3/8, G-major), *Laetatus sum* (Allegro, c, A-major), *Nisi Dominus* (Allegro, 3/4, D-minor), *Lauda*

¹⁴ The interchangeable use of the terms “cornu” and “clarino” was particularly typical of the parts in D (as in the analyzed manuscript) which in the eighteenth century may have been performed both with horn and natural trumpet. The later nineteenth-century duplicates of the horn parts in Gidle are usually labeled as “tromba”.

Jerusalem (Allegro comodo, 2/4, F-major) and *Magnificat* (Allegro, *c*, D-major). The latter comprises only the first and last movement (*Dixit Dominus* and *Magnificat*). In both copies all parts are very similar to each other except for the horn parts which are entirely different (see Fig. 2). It is hardly a surprise, because parts of brass instruments very often have been altered in manuscript transmission¹⁵. In this respect, the horn parts from Gidle should be recognized as the primary source, because their counterparts from Staniątki include some awkward dissonances.

Fig. 2 The comparison between the surviving manuscript copies (from Gidle and Staniątki) of the first horn part from the vespers by Marcin Józef Żebrowski

a) the manuscript from Gidle (cat. no. 165)



¹⁵ See Maciej Jochymczyk, *Amandus Ivanschiz – His Life and Music. With a Thematic Catalog of Works*, Kraków 2016, chapter III, especially pp. 126–127.

b) the manuscript from Staniątki (cat. no. 10e)



It is worth to note that the incipit of the analyzed work is identical with the beginning of the *Vesperae in D* by Marcin Józef Żebrowski surviving in the manuscript cat. no. III-753 from the monastery of Jasna Góra, written for a larger (four-voice) vocal ensemble and consisting of as many as eleven psalms and *Magnificat*¹⁶. Interestingly enough, the clear convergences are present only in the first bars of both works, which then develop in very different ways (see Fig. 3). However, the later fragments of the initial psalm in the manuscript no. 165 contain more references to the vespers from Jasna Góra, e.g. in the violin parts (bars 17-22). Besides, in the same psalm, one motif taken from the copy no. III-753 — the original opening of *Dixit Dominus* — is repeated several times to undergo transformation and to appear in the final *Magnificat* as a structural bracket (Fig.4). In the manuscript from Gidle four inner psalms do not contain direct quotations from the other works by Żebrowski, but the general features of musical language resemble his composing style. Especially the melodic patterns — highly diversified in terms of rhythm, full of figures typical of the gallant style such as triplets or Lombard rhythms (also with split first note) — were often used by Żebrowski. Another similarity would be the fact that the horn part reaches d^3 , although such requirements can be found in more compositions belonging to the collection of Gidle e.g. in the symphony by Jan Korsak (see below). The particular fragments of the analyzed vespers are polytextual. It was popular practice at that time and Żebrowski used it in his other works. Although so frequent literal repetition of the same musical material to the new text in the particular psalms casts some doubt on Żebrowski's authorship, one should remind that he did not avoid similar iterations in

¹⁶ Published as a part of the series *Musica Claramontana*, vol. VIII, ed. Hubert Prochota, Kraków 2008.

the vespers from Jasna Góra¹⁷. Hence, *Vesperae in D* from Gidle do not comprise any solution alien enough to Żebrowski's style to exclude the attribution of the work to him¹⁸.

Fig. 3.

a) Marcin Józef Żebrowski, *Vesperae in D, Dixit Dominus* (The Archive of the Pauline Order at Jasna Góra cat. no. III-753), bars 1–16

Clno I, II

VI I, II

C, A

T, B

Org

Di - xit Do - mi - nus Do - mi - no me - o se - de a dex - tris me - is do - nec

10

Clno I, II

VI I, II

C, A

T, B

Org

po - nam i - ni - mi - cos tu - os sca - bel - lum pe - dum tu - o - rum.

¹⁷ Żebrowski repeats the initial musical material e.g., in the following Psalms included in *Vesperae in D* from Jasna Góra: *Dixit Dominus* (from the bar 66 and then in the final instrumental fragment from the bar 105), *Beatus vir* (from the bar 98 as a final cadence), *Laudate Dominum* (at the beginning of doxology from the bar 24), *Laetatus sum* (several times), *In convertendo* (from the bar 60); Cf. Marcin Józef Żebrowski, *Vesperae in D*, «Musica Claromontana» vol. VIII, ed. Hubert Prochota, Kraków 2008.

¹⁸ The issue of attribution of the vespers from Staniątki was discussed by Anna Lorenc in her BA thesis written under the supervision of dr hab. Aleksandra Patalas, defended in 2010 at the Institute of Musicology of the Jagiellonian University in Kraków and entitled *Anonimowe „Dixit Dominus” oraz „Magnificat” ze zbioru muzykaliów siostr benedyktynek w Staniątkach. Kwestia autorstwa M. J. Żebrowskiego (The Anonymous “Dixit Dominus” and “Magnificat” from the Collection of Musical Manuscripts of the Benedictine Convent in Staniątki. The Issue of Attribution to M.J. Żebrowski)*. Anna Lorenc was unaware that the same work, this time openly ascribed to Żebrowski, is also in the collection from Gidle. As a result, she coined a hypothesis that the manuscript from Staniątki is a non-authorial adaptation of the *Vesperae in D* by Żebrowski whose extant copy is currently stored at the monastery of Jasna Góra.

b) Marcin Józef Żebrowski, *Vesperae in D, Dixit Dominus* (The Archives of the Polish Province of the Dominican Order in Kraków, cat. no. 165; the manuscript from Gidle; the part of the second violin reconstructed according to the copy from the Benedictine convent in Staniątki) bars 1–13.

Cor I, II

VI I, II

C

B

Org

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

8

Cor I, II

VI I, II

C

B

Org

- is Do - nec po - nam i - ni - mi - cos tu - os sca - bel - lum

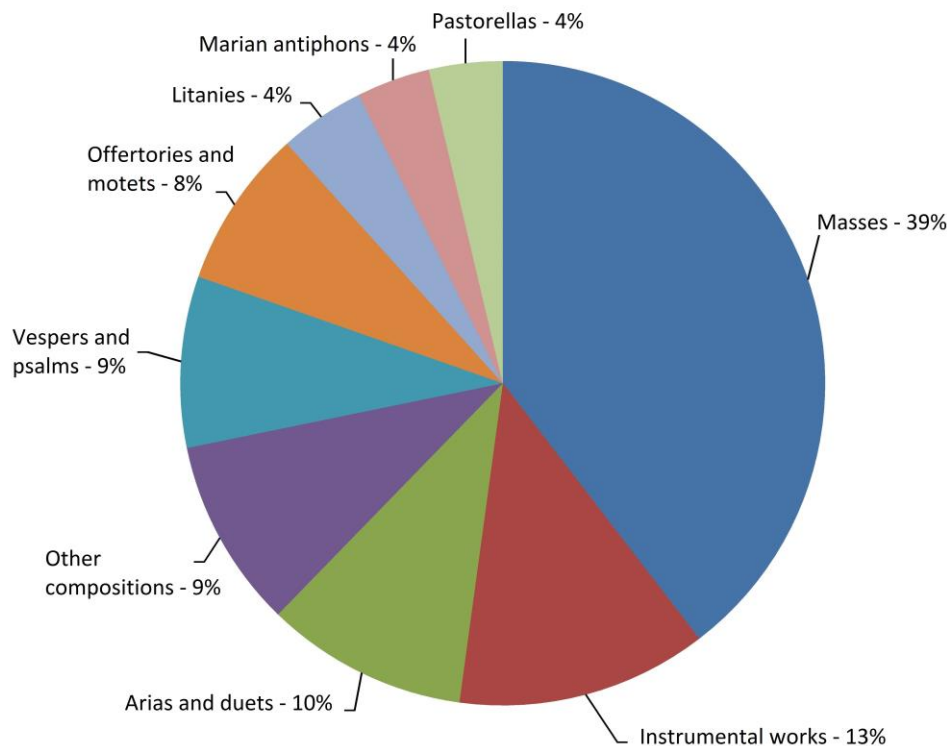
Fig. 4. Marcin Józef Żebrowski, *Vesperae in D, Magnificat* (The Archives of the Polish Province of the Dominican Order in Kraków cat. no. 165; the manuscript from Gidle; the part of the second violin reconstructed according to the copy from the Benedictine convent in Staniątki) bars 1–13.

The image shows a musical score for the Magnificat in D major, bars 1-13. The score is arranged in a system with six staves. The top staff is for Cor I, II in D. The second staff is for VI I. The third staff is for VI II. The fourth staff is for C (Soprano) with lyrics: 'Ma - - - gni - fi - cat a - ni - ma me - a'. The fifth staff is for B (Bass) with lyrics: 'Ma - - - gni - fi - cat a - ni - ma me - a'. The bottom staff is for Org. The key signature is one sharp (F#) and the time signature is common time (C).

Musical genres

The music collection from Gidle, taken as a whole, consists of similar genres as the discussed group of dated manuscripts from the eighteenth century belonging to it. Two types of compositions were excluded from the graph below: the works not complete enough to assign them to a particular genre and the fragmentary additions on the manuscripts containing the other compositions. The genres were distinguished according to more than one criterion (mainly according to scoring and liturgical function) and it enables us to present the structure of the collection in a clear manner, even if is against the strictest rules of logical division.

Chart 1. The approximate share of the particular genres in the collection of musical manuscripts from Gidle



Pastorelle	Pastorellas
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Masses were the core of the repertoire of almost all the monastery ensembles and Gidle was hardly an exception: the analyzed collection contains about 130 masses, including 11 requiems. These masses are typically based on the Latin liturgical text, but five of them have Polish texts and are ascribed to Jan Domański who was an organist in Gidle in the second half of the nineteenth century. The comparison of the surviving concordances casts doubt on this attribution, because the cycle entitled *Na stopniach twego upadamy tronu* (We bow low before thy throne, o Lord) (cat. no.262.2) was written by Karol Kurpiński whereas *Do ciebie odwieczny Panie* cat. no. 262.1 (To You, o Lord, who are the Ancient of Days) is a contrafactum of another, this time widely-known, composition i.e. Michael Haydn's *Deutscher Messe* (no. 560 in the catalog of his works)¹⁹.

The repertoire of the ensemble from Gidle comprises relatively many instrumental works. Most of them (around 30) are symphonies that could be performed outside the church (e.g., for entertainment or to celebrate visits of the prominent guests), but also before, after or even during the services. Such practice was common in the other monasteries, for instance at

¹⁹ Charles H. Sherman and T. Donley Thomas, *Johann Michael Haydn (1737–1806): a Chronological Thematic Catalogue of his Works*, Pendragon Press, Stuyvesant (New York) 1993.

Jasna Góra²⁰. Besides, this group consists of overtures, string quartets, quintets, a divertimento and one of intradas by Lorenzo Perosi written for the Pauline monks from Jasna Góra. In many manuscripts originally blank spaces were filled with various fragments of dance compositions not included in the chart. If they were, the share of instrumental music would be significantly larger. The presence of dances among the Dominican musical sources probably stems from the fact that the ensemble played also in the inns belonging to the order.

Arias and duets have achieved the third place. They are mostly religious and based on non-liturgical Latin texts (except for Franz Anton Hoffmeister's "So stehet ein Berge Gottes" to the German text cat. no. 207) and include the contrafacta of arias from such operas as *L'Arminio* by Baldassare Galuppi²¹, *Asteria* by Johann Adolf Hasse²² or *Lucio vero* attributed to Antonio Sacchini²³. The aria from Hasse's *Asteria* survived in an anonymous copy prepared in 1827, ninety years after its Dresden premiere, which shows how long the compositions from the first half of the eighteenth century could linger in the repertoire. The extant contrafacta of this work are nowadays in various collections from the USA, Germany, Slovenia, Sweden, Italy, and Poland (among the musical documents from Grodziski²⁴). However, according to the current state of knowledge, only the copy from Gidle contains the words "Nomen amabile et ineffabile Mariae Virginis"²⁵, which might be a proof that the contrafactum was made in that place. The texts of the religious arias included in the analyzed group are generally universal and "pro omni tempore". Only three of them are strictly Marian; in this article all Marian antiphons set for solo voices are, nevertheless, included in a separate category of works. Few extant arias and duets (six) are provided with the secular, in most cases original, texts in Italian. These are, for instance, Flaminia's aria „Ragion nell' alma siede” from the opera *Mondo della luna* by J. Haydn (Hob XXVIII:7/8) with the soprano part reaching *d*³ or famous duet "La ci darem la mano" from Mozart's *Don Giovanni*.

²⁰ See Paweł Podejko, *Kapela wokalnoinstrumentalna...*, op. cit., pp. 107–108, 116–117; Cf. e.g., Robert N. Freeman, *The Practice of Music at Melk Abbey. Based upon the Documents, 1681–1826*, Verlag der Österreichischen Akademie der Wissenschaften, Wien 1989, pp. 171–175; Warren Kirkendale, *Fuge und Fugato in der Kammermusik des Rokoko und der Klassik*, Hans Schneider, Tutzing 1966, pp. 83–86; Neal Zaslaw, *Mozart, Haydn and the Sinfonia da Chiesa*, „The Journal of Musicology” vol. 1, nr 1, pp. 103–110.

²¹ Music from the aria „Se perde il caro bene” provided with two different texts: „Salve Virgo beata de caelo nobis data” and „Nepomuceni gaudia persolvat nunc Bohemia” (cat. no. 220).

²² The first part of the aria da capo „Non vi dolga o piaggie amene” with the text of „Nomen amabile et ineffabile Mariae Virginis” (cat. no. 222). The scoring was significantly reduced. The original, written for two flutes, chalumeau, two bassoons, two violins, viola, and bass, in Gidle was transcribed for two violins and organ.

²³ The musical material from the aria „No che non voglio offendere” with the text of „Iustum deduxit Dominus” (cat. no. 214).

²⁴ PL-Pa, cat. no. Muz GR III/72.

²⁵ According to the RISM (accessed: 20.08.2016).

Vespers and music to the text of Psalms (in total 28 works) amount to about 9% of the collection of Gidle. Seven vesper cycles are based on the set of Psalms typical of Marian feasts²⁶. Others are dedicated to Sundays or to the feasts of the Apostles, Evangelists, believers and martyrs; some contain universal musical arrangements of *Domine ad adiuvandum, Dixit Dominus* or/and *Magnificat*²⁷. *Vesperae in D* by Marcin Józef Żebrowski (cat. no. 165), described in the previous subchapter, belong to the first group.

Offertories and motets are mainly small compositions to various texts written for four vocal voices and instrumental accompaniment. Less frequently the term “offertorium” referred to a composition for a solo voice and orchestra, such as offertories by Johann Baptist Schiedermayr (cat. no. 135–137), Jan Nepomuk Václav Vocet (cat. no. 139) or an anonymous („In hoc Hyacenti júbilo”, cat. no. 146). The original scoring of the compositions must have been sometimes reduced in Gidle. For instance, the manuscript of the offertory “Confirma hoc Deus” by Józef Elsner was truncated in comparison to its surviving copy from Jasna Góra, because it lacks all the parts of wind instruments (they do not appear on the title page).

Three smallest groups of musical genres included in the analyzed collection are Marian antiphons, pastorellas and Christmas carols as well as litanies. The litanies are almost exclusively to the text of the Litany of Loreto. Only in two manuscripts (cat. no. 192 and 198) one added below the alternative text of the litany to St. John of Nepomuk. The Marian antiphons i.e. *Regina coeli*, *Salve Regina* and *Ave Regina coelorum* were, in most cases, written for a vocal ensemble (less frequently for a voice solo) and instrumental accompaniment. In several manuscripts containing *Regina coeli* this piece was referred to as an offertory, because, according to the note under the organ part in the manuscript no. 179, “one should play it during the offertory from the Easter up to the Ascension Day. Franciszek Maletz of Częstochowa. 24 April 1891”.

The group of compositions denoted as “other” comprises the musical settings of hymns, sequences and the other Latin texts that do not belong to the genres described above. This group embraces also songs and one partially surviving cantata with the Polish text. To sum up, the percentage share of the particular genres in the collection from Gidle is typical of the repertoire of many monastery ensembles in the discussed period. The Dominican shrine in Gidle has been dedicated to Our Lady. The structure of the genres, however, seems to be unaffected by this, being similar to the collections from the places that have never been Marian

²⁶ Cat. no. 153.1, 154, 157, 158, 162, 165, 171.2.

²⁷ E.g., cat. no. 155, 161, 163, 175.

sanctuaries such as the Benedictine convent in Staniątki²⁸. The characteristic feature of the musical sources from Gidle are numerous dances (cracoviennes, kouiviaks, mazurkas, obereks, polonaises, waltzes etc.) written in the empty staves that remained on the pages of the manuscripts of the other compositions. It may have resulted from the fact that the ensemble performed also in the inns belonging to the Dominican Order.

The issues connected with attribution and cataloging

Katalog muzykaliów gidelskich (The Catalog of Musical Sources from Gidle) published in 1986 by rev. Karol Mrowiec embraces 314 manuscripts comprising 470 compositions. 216 of them are ascribed to the known authors and the other 254 are anonymous. Of 22 works survived only their covers²⁹. The authorship of so many compositions is undetermined, mainly because their copies are incomplete; even the most recent methods of identification may fail in the case of very fragmented parts. The manuscripts from Gidle were in use until the early years of the twentieth century, and therefore underwent continual modifications. Their scoring was enriched with the addition of new parts, especially for wind instruments. Empty staves were filled with new compositions. Subsequently, for example the manuscripts of masses are often interwoven with unidentified marches, dances, carols, songs etc. further raising the number of anonymous works³⁰. According to rev. Mrowiec, the musical sources in Gidle and, initially, in Kraków “were in poor condition and the parts of various compositions lay together, mixed with one another”³¹. As a result, despite all his efforts, the catalog from 1986 in many places has required thorough verification. The new on-line thematic catalog dedicated to the manuscripts from Gidle has been a solution to that issue³². The comparison of the incipits with the content of RISM and printed thematic catalogs allowed us to correct the faulty attribution of some works and to determine it in the case of many anonymous sources. For example, the following authors of the anonymous masses were determined: František Xaver Brixi (cat. no. 81, 104), Johann Melchior Dreyer (cat. no. 87), Robert Führer (cat. no. 97), Johann Baptist Lasser (cat. no. 78), Karel Loos (cat. no. 84), Josef Puschmann (cat. no. 77), Adolf Rzepko (cat. no. 111), Johann Baptist Schiedermayr (cat. no. 75, 82, 96), [Joseph?]

²⁸ Cf. Maciej Jochymczyk, *Repertuar świeckiej kapeli wokalnoinstrumentalnej*, in: *Monografia zespołu muzycznego oraz katalog muzykaliów klasztoru ss. benedyktynek w Staniątkach*, ed. Marcin Konik, Kraków 2016, pp. 90–130.

²⁹ Karol Mrowiec, *Katalog muzykaliów gidelskich...*, op. cit., pp. 12–15.

³⁰ Cf. e.g. cat. no. 4.2, 15.2, 51.2, 54.10, 56.4–6, 64.2, 114.2–3 and 123.2–4.

³¹ Karol Mrowiec, *Katalog muzykaliów gidelskich...*, op. cit., p. 11.

³² The catalog is available on the website <http://gidle.studiokropka.pl/>.

³³ Karol Mrowiec, *Katalog muzykaliów gidelskich...*, op. cit., pp. 51–52.

Schwertner (cat. no. 85), Jan Nepomuk Václav Vocet (cat. no. 95), Kajetán Vogl (cat. no. 73), Martin Heimerich (cat. no. 74), Johann Nepomuk Hummel (cat. no. 90), Jan Nepomuk Škroup (cat. no. 28.1, 28.2), and Eugen Pausch (cat. no. 79, 89). The names of Heimerich, Hummel, Škroup and Pausch had not been mentioned at all in the Catalog of Musical Documents from Gidle.

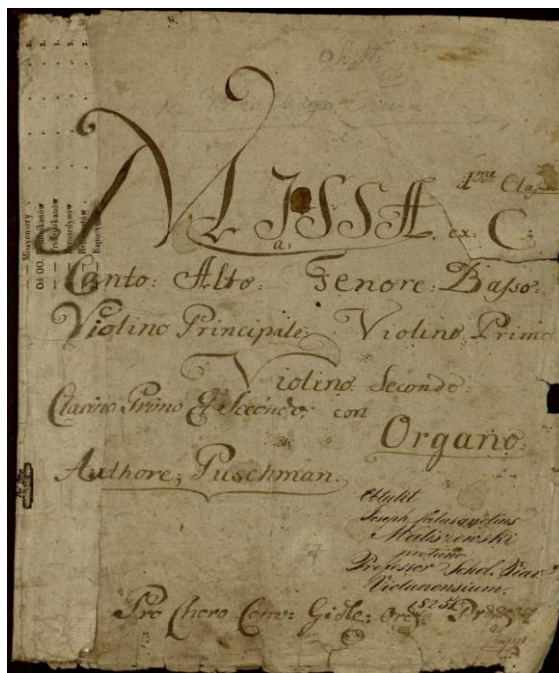
Re-cataloging works revealed that some manuscripts included incorrect parts. For instance, the *Requiem Es-dur* by Waclaw Raszek (cat. no. 119) contained horn parts from the arrangement of the requiem in B-major by the same author (cat. no. 118). As regards the *Requiem* by Giuseppe Libelt (cat. no. 115) and *Requiem* by Johann Baptist Schiedermayr (cat. no. 120), one took the separate shortened versions of these works (most probably prepared in Gidle) for the duplicates of their original manuscripts and cataloged them accordingly. Quite often various parts belonging to the same source were included in the catalog twice and had two different catalog numbers (e.g., three vesper settings by Franz Bühler, cat. no. 153.1–3 and 168.1–3; two fragments of the same mass by Franz Xaver Bixi, cat. no. 46.2 and 194.2; a mass by Johann Baptist Schiedermayr cat. no. 75 and 52). In some cases one was even able to successfully reintegrate the separated parts of a scattered composition. For example, according to the catalog, the manuscript no. 78 contained an incomplete anonymous mass lacking the parts of soprano, violins and organ. Owing to the thorough research it was determined, that these parts were cataloged as no. 26 and ascribed to Johann Baptist Lasser. The unification of the content of both manuscripts resulted in the obtainment of the complete copy of Lasser's mass which, nota bene, survived also at Jasna Góra.

It was long thought that only the cover and violin and organ parts survived of the *Motteto pro omni Solennitate* by Augustin Šenkýř (cat. no. 134). In his catalog, Mrowiec mistakenly merged them with the parts of two trumpets and oboe that in fact belong to another composition. Now it was determined that all the lacking parts, written with the same hand and bearing the same date (“*Scipsit die 12 Augusti 1783*”) are in the anonymous manuscript no. 251. Also in the case of the *Mottetto Solenne* “*Bonum certamen certavi*” by Joannes Lohelius (cat. no. 131) the parts of first violin and organ were cataloged separately as fragments of an unidentified composition by an unknown author (cat. no. 308).

According to the catalog, the manuscript no. 77 contained an anonymous mass lacking the cover and title page. By means of the comparison with the concordances it was proven that its author was Joseph Pusmann (another copy of this composition survived e.g., at Jasna Góra). Moreover, it turned out that the blank cover matching all other pages was provided by Mrowiec with cat. no. 37, which allowed us for reuniting the split parts into one

source. This manuscript is worth particular notice because of the content of its title page. Preparing the catalog of musical sources from Gidle, rev. Mrowiec drew up its copy which, if trusted, suggests that the manuscript had been made in 1825 by Józef Kalasancjusz Maliszewski, a Piarist from Wieluń³³. However, Mrowiec overlooked the apparent and significant difference in handwriting between two sections of the text. The original inscription on the title page ended with the following sentence: “Autore Puschman | Pro Choro Conventu Gidlensis Ordinis Praedicatorum manu propria” (Fig. 5). It seems to prove that the manuscript was a composer’s autograph given to the monastery in Gidle. If so, the source would be even more valuable, because, according to the RISM, no autographs by Josef Puschmann survived at all. He was a Bohemian composer (1738–1794) active in many cultural centers in Silesia and Moravia, for instance in Olomouc and Opava where he went into service with the earl Ignác Dominik Chorinský; the copies of his compositions survived in Poland, Slovakia, Austria, Germany, and in the Czech Republic.

Fig. 5 Joseph Puschmann *Missa ex C*, title page, APPD cat. no 37.



³³ Karol Mrowiec, *Katalog muzykaliów gidelskich...*, op. cit., pp. 51–52.

Musical sources from Gidle not included in Mrowiec catalog

In spite of the efforts taken by Zygmunt Mazur OP, Robert Świętochowski OP and Karol Mrowiec CM, not all the musical sources from Gidle found their way to the APPD archives. In the interwar period there was a programme in Polish Radio dedicated to recording and broadcasting similar compositions. Consequently, ten manuscripts were lent to the Jagiellonian Library in Kraków and have been stored there ever since (Tab. 2). Rev. Mrowiec mentioned these sources in an annex (*Ekskurs*) to his catalog, but did not provide their music incipits; as for the catalog numbers, at the time of the publication of the catalog the above manuscripts had lacked them yet³⁴. Interestingly enough, several fragments of the referred musical sources remained in the main part of the collection i.e. in the APPD archives. The split was certainly unintentional and occurred due to the poor condition of the entire collection: many parts belonging to various compositions were simply mixed with one another. These ten manuscripts have been hardly studied. As such, they are worth a closer look.

Tab. 2. Musical manuscripts from Gidle stored in the Jagiellonian Library in Kraków³⁵

No.	Author	Title (date)	Cat. No.
1.	Józef Bolechowski	<i>Litaniae de B.V.M. ex D</i> (1785)	Muz. Rkp 65 III
2.	Jan Korsak	<i>Synfonia Pastorale in D</i> (1795)	Muz. Rkp 60 III
3.	Jan Leopold Kunert	<i>Offertorium</i>	Muz. Rkp 61 III
4.	Jan Leopold Kunert	<i>Offertorium in D</i>	Muz. Rkp. 62 III
5.	Adolf Rzepko	<i>Missa in C N° 1</i> (1859)	Muz. Rkp 66 III
6.	Adolf Rzepko	<i>Missa in C N° 2</i> (1859)	Muz. Rkp 67 III
7.	Franciszek Ścigalski	<i>Msza in B</i>	Muz. Rkp 64 III
8.	Franciszek Ścigalski	<i>Veni Creator</i> (1884)	Muz. Rkp 63 III
9.	Leon Wodzyński	<i>Mazur vel Kołęda</i> (1842)	Muz. Rkp 2001 I
10.	Leon Wodzyński	<i>Pastoralla</i> (1846)	Muz. Rkp 2002 I

³⁴ Quoted after *ibid.*, p. 218.

³⁵ Quoted after *ibid.*, p. 218.

The title page of the first above manuscript is provided with the following inscription: “Litania de B:V:M. | ex D | a Vocibus 9 | Canto, Alto, Tenore, Basso | Violino 1mo, Violino 2do. | Clarino 1mo, Clarino 2 do | & | Organo | Authore G: D: Bologowski | Per Eximium Patrem S: T: M(a)g(ist)rum pro tunc Priorem | Conventus Gidzlensis [sic] Patrem Justinum Stroński | Comparatae | ac ejusdem Conventus Choro | Applicatae | Anno D(omi)ni 1785 Mense Aprili”. The comparison with the catalog of manuscripts from Jasna Góra reveals that it is not a work by an unknown author called Bologowski. In fact, it is a litany by Józef Bolechowski whose copies survived not only at Jasna Góra and Gidle³⁶ but also in some collections in the Czech Republic and Hungary³⁷. The manuscript is almost complete. It lacks the trumpet parts, however one of them, *Clarino 1mo in D*, remained in the APPD archives as a separate item and bears no. 200 in the Mrowiec catalog.

Sinfonia Pastorale in D by Jan Korsak is worth noticing. Its copy from 1795 is unique and belongs to relatively few extant manuscripts of eighteenth-century Polish symphonies. Perhaps due to the note “Kapelmeister” on the title page (Fig. 6) rev. Mrowiec claimed that the author was a chapel master in Gidle³⁸. Jan Korsak was not included on the list of the members of the local ensemble published by Świętochowski³⁹. However, he must have been one of them in the years 1793–1794 and 1796 according to the testimony of the account books from Gidle which survived in Włocławek. Moreover, Korsak copied one of the parts of the *Requiem* by Franz Pokorny (cat. no. 117). Probably he is also the author of *Missa in D* whose extant copy is stored at Jasna Góra (cat. no. II-126)⁴⁰, he may be identical with the tenor bearing the same name employed at Jasna Góra from December 1794 to June 1795⁴¹.

Fig. 6. Jan Korsak *Sinfonia Pastorale in D*, The Jagiellonian Library in Kraków, cat. no. Muz. Rkp 60 III, a fragment of the title page

³⁶ PL-CZ, Cat. no. III-31.

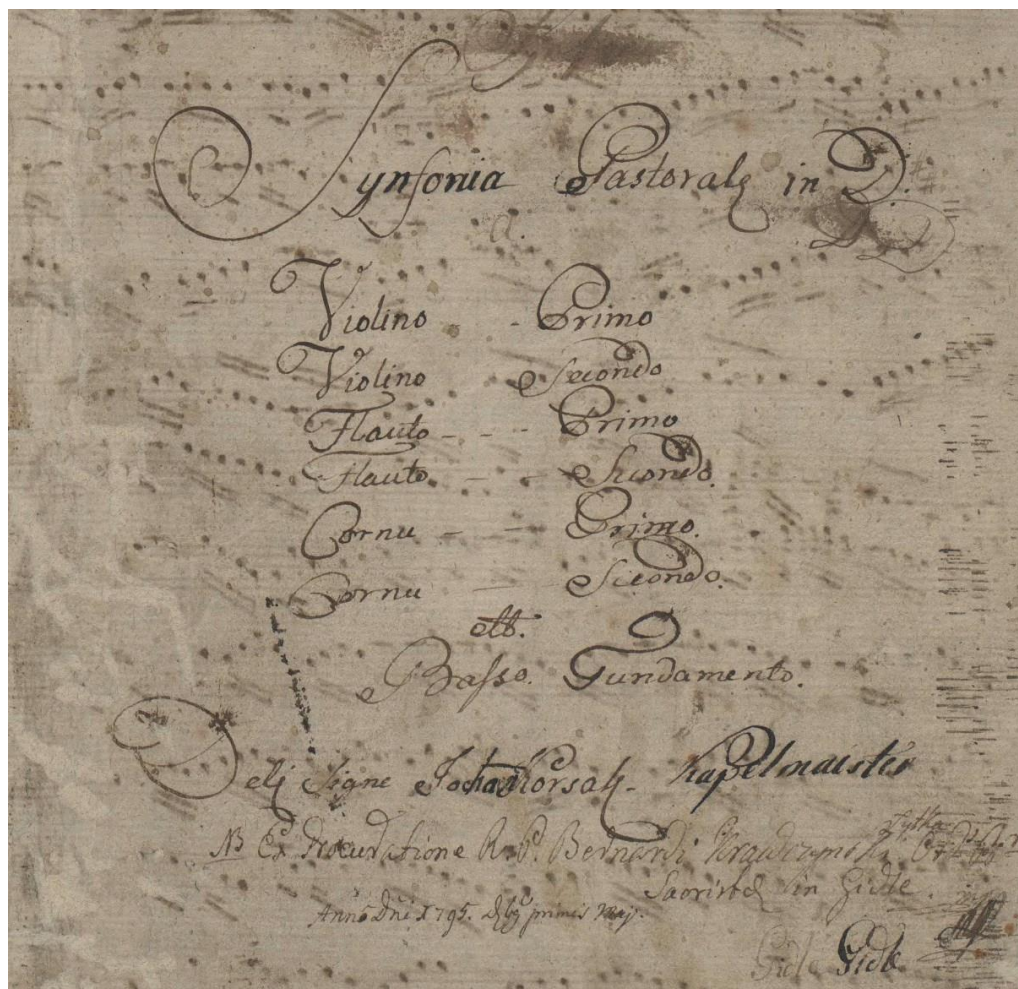
³⁷ CZ-Pu Cat. no. 59 R 3204, H-VEs cat. no. Lit. 1.

³⁸ Karol Mrowiec, *Katalog muzykaliów gidelskich...*, op. cit., p. 235.

³⁹ Robert Świętochowski, *Kapela oo. dominikanów w Gidlach*, op. cit.

⁴⁰ Paweł Podejko, *Katalog tematyczny...*, op. cit., s. 288, no. 722.

⁴¹ Paweł Podejko, *Kapela wokalnie-instrumentalna na Jasnej Górze*, „Studia Claromontana” 19, 2001, p. 329.



The copy of Korsak's *Synfonia Pastorale in D* that eventually found its way from Gidle to the Jagiellonian Library was written for two violins, two flutes, two horns and bass. It consists of three movements ([Allegro]⁴² – Andante – Presto). The part of the second flute is lost. The *Flauto Primo* part comprises no reference at all to the first movement and begins with Andante. Subsequently, it is disputable if the flutes rested in the first movement (in this respect the analyzed source does not provide any clue), or if the manuscript page containing this part has not survived. The horns are quite important, because together with the flutes they fulfill the melodic role against the accompaniment to the chordal figuration of violins in the central Andante (Fig. 7a); in the first movement the *Corno Primo* part reaches d^3 . As suggests its title, *Synfonia Pastorale* was a Christmas work and includes many stylistic features and devices characteristic of pastoral compositions. In the Central European music such elements typically appear in vocal-instrumental works and embrace quasi-folk melodies, imita-

⁴² The tempo of the first movement was not indicated in the manuscript, but it should be lively against the backdrop of the general character of this movement and the internal logic of the musical architecture of the entire composition.

tion of shepherd's trumpet, unison passages or repetitive motifs played against the backdrop of drone accompaniment. They are most readily apparent in the first and last movement of the *Synfonia Pastorale in D* (Fig. 7b).

Fig 7. Jan Korsak, *Synfonia Pastorale in D*, The Jagiellonian Library in Kraków, cat. no. Muz. Rkp 60 III.

a) 2nd movement (Andante), bars 17–23.

Musical score for the 2nd movement (Andante), bars 17–23. The score is for Flute I (Fl I), Cor I & II in G, Violin I & II (Vl I, II), and Organ (Org). Fl I has a 'solo' marking. Vl I & II have a '[Vl I & II unisono]' marking. The Organ part is mostly silent with some low notes.

b) 3rd movement (Presto), bars 9–25.

Musical score for the 3rd movement (Presto), bars 9–25. The score is for Flute I (Fl I), Cor I & II in D, Violin I & II (Vl I, II), and Organ (Org). The Organ part features a drone accompaniment. There is a double bar line with repeat dots at the end of the first system.

The analyzed copy of the composition is peppered with mistakes and inaccuracies (visible especially its first movement). For instance, in the second violin part some fragments are notated as a simple repetitions of certain bars, even if the harmonic outline is somewhat altered (e.g. mov. I, bars 9–12, 38)⁴³. Therefore, the number of accidental dissonances crosses the boundaries of deliberate imitation of folk music, and the material must be seriously corrected.

Two *Offertories* by Jan Leopold Kunert copied by Franz Stux pose some other questions. They are completely bereft of vocal parts. Of course, these parts might be lost, but surprisingly, they are not mentioned on the title pages. The first can be deciphered as: „Offertorium. | a | Violino I^{mo} et II^{do} | Clarinetto B Mod: | Organo | Authore Leopold Kunert | pro: | Franz Szytky” (cat. no. Muz. Rkp. 61 III) whereas the second as: „Offertorium in D | a | Violino I^{mo} et II^{do} | Clarinetto et Corno | con | Organo | Authore L: Kunert | Franz Stux” (Muz. Rkp. 62 III). It all raises considerable doubts, because either the copyist deliberately omitted the vocal parts, or the entire works were indeed written as an instrumental substitutes for the liturgical offertory. The conducted concordance search in RISM and some other thematic catalogs has not dispelled them. However, the omission seems to be more probable. In the case of the source no. Muz. Rkp. 61 III, aside from all the parts included in its cover survived also a clarinet part transcribed for flute in C. By contrast, the manuscript of *Offertorium in D* is incomplete as it lacks the part of the second violin. The part of trumpet in D was added on the reverse of the page comprising the clarinet part, and unfinished fragment of flute part can be found on the reverse of the page with *Cornuo in D*. Except for the octave transpositions, they are both consistent with each other and to some extent, they resemble the clarinet and horn parts from the Kunert’s composition. Interestingly enough, in *Offertorium in D* the trumpet and horn parts are not restricted to the overtone series. Therefore, natural trumpet has been surely insufficient to perform the work. Jan Leopold Kunert is thought to discover the keyed trumpet whose range was much extended⁴⁴. We do not know if the ensemble from Gidle had

⁴³Zob. wykaz korektur kompozycji zamieszczonej na stronie <http://www.muzykologia.uj.edu.pl/dzialalnosc-naukowa/projekty-badawcze/kultura-muzyczna-w-klasztorach-dominikanskich>

⁴⁴ See the entry *Kunert, Johann Leopold*, in: *Český hudební slovník osob a institucí* http://www.ceskyhudebnislovník.cz/slovník/index.php?option=com_mdictionary&action=record_detail&id=406 9 and Ralph T. Dudgeon, *Keyed brass*, in: *The Cambridge Companion to Brass Instruments*, red. Trevor Herbert, John Wallace, Cambridge 1997, p. 133.

this rare instrument at its disposal, or use the invented later valved trumpet that has gained increasing popularity since the nineteenth century⁴⁵.

The Jagiellonian Library in Kraków houses also the manuscripts of two masses by Adolf Rzepko, a Bohemian musician who since the 1840s had been active in such Polish cities as Warszawa, Kalisz, Gidle, and Piotrków Trybunalski⁴⁶. Both copies, marked as 1 and 2, are in C-major. They were prepared in 1859. *Missa in C N^o 1* was originally written for a vocal quartet, three violins, flute, clarinet, two horns, and organ. The manuscript no. Muz. Rkp 66 III includes the parts of flute, clarinet in C, and clarino primo as well as later added violino 2^{do} (dated about 1895)⁴⁷, cornetto II and flauto (almost completely altered in comparison to the original). The following parts of the same manuscript are in APPD in Kraków (cat. no. 49.1): four vocal ones, three violins (*Violino I^{mo}*, *Violino 2^{do}*, and *Violino in F*), clarino secondo, organo, and evidently later parts i.e. cornet in C, two cornets in B and tenor horn in B. All parts of brass instruments in B were added in the twentieth century, which proves that Rzepko's composition was performed until the dissolution of the ensemble — perhaps due to its small size. This manuscript, extremely multi-layered and split in two separate archives, epitomizes the history of the collection from Gilde and the considerable difficulties in putting it in order.

Missa in C N^o 2 by the same author — written for a soprano, three violins, clarinet, trumpets and organ (the first violin part is missing) — survived also at Jasna Góra (cat. no. III-594a). As in the case of *Missa in C N^o 1*, the manuscript copy from Gidle contains also some non-original parts of wind instruments that were added later.

According to the title page of the *Mass in B* by Franciszek Ścigalski, a composer born and active in Greater Poland, the copy was given in 1895 “to the choir from the monastery in Gidle by A. Majewski from Częstochowa⁴⁸”. The manuscript lacks vocal parts; they are not mentioned even on the title page. *Zachowały się jedynie partie dwojga skrzypiec, altówki, fletu, klarnetu i organów*. There is much earlier copy of the same composition that survived at Jasna Góra. Made in 1827, it embraces not only all parts included in the source from Gidle but also the parts of four vocal voices, second clarinet, two trumpets, kettledrums, and two facul-

⁴⁵ A specimen of the keyed trumpet is e.g. in the collection of musical instruments formerly belonging to the ensemble from Jasna Góra.

⁴⁶ See the entry *Rzepko, Adolf*, in: *Encyklopedia muzyczna PWM*, red. Elżbieta Dziębowska, vol. 8, Kraków 2004, p. 535.

⁴⁷ Contrary to its name, it is not a copy of the original part of the second violin but a non-transposed duplicate of *Violino in F*.

⁴⁸ Perhaps A. Majewski is identical with Adam Majewski, a member of the ensemble from Jasna Góra whose signature is on the copy of the canto part of the vespers by Dankowski (Jasna Góra, cat. no. III-114).

tative bassoons. Also the copy of another work by Ścigalski i.e. *Veni Creator* originates from the collection of Pauline monks. In the bottom right of its cover one added the following note: “written by Franciszek Maletz for the monastery of Our Lady in Gidle. Częstochowa, 14 July 1884”⁴⁹. The above copyist was a local musician and chapel master. The part of the second violin is incomplete and lacks one page of two. The missing page survived anonymously in APPD (cat. no. 256) together with the part of clarinetto in C copied by Maletz as well. Interestingly enough, among the sources stored in the Jagiellonian Library there is a complete and separate copy of the part of the second violin. It may be earlier than the other fragments belonging to the analyzed manuscript, because it was prepared by Franz Stüx, and all the known manuscripts copied or owned by him are from the 1840s. Another copy of the *Veni Creator* by Ścigalski, this time lacking vocal parts, is housed by the archives at Jasna Góra (cat. no. III-670).

The last two works included in this group are by Leon Wodzyński. They were intended for Christmas period. No other compositions by this author have been included in the RISM, however, his name, appears in the archival sources from Jasna Góra where he may have been a member of the local ensemble involved also in the copying of works by such authors as e.g. Diabelli, Müller, and Ścigalski⁵⁰. His works housed by the Jagiellonian Library are both complete and unique autographs. The first of them is *Mazur vel Kolęda* „Słyszac pasterze że już dzień blisko” (Eng. *Mazurka or a Carol* „When the Shepherds Heard that the Day is Near”) written in 1842 for a soprano, two violins, flute, horn, and organ. Its music incipit is almost identical with that from the *Mazurek* „Tuszac pasterze że już dzień blisko” (Eng. *Mazurka* “When the Shepherds Thought that the Day is Near) by Ludwik Maader (its extant copy is stored at Jasna Góra, cat. no. III-885). Although both composers may have used a melody popular at that time, in the later bars their works differ from one another. The second of Wodzyński’s works is short *Pastoralla* (sic) dated 1846 and including the text „Narodził się w stajni Jezus ubogi” (Eng. Poor Jesus Was Born in a Cattle Shed). It was written for a soprano, two violins, clarinet, and organ. Each of its voices was notated twice, in B-major and as transposed to D-major (C, vl 1, vl 2) or A-flat-major (cl, b).

Moreover, only recently the core of the APPD collection has been enriched with several previously unknown, mostly anonymous sources found up to now in the Gidle monas-

⁴⁹ Franciszek Maletz, a member of the ensemble from Jasna Góra between 1879 and 1910; from 1898 to 1910 he was its conductor. See Paweł Podejko, *Katalog tematyczny...*, op. cit., p. 878.

⁵⁰ See Paweł Podejko, *Katalog tematyczny...*, op. cit., p. 885.

tery⁵¹. They were transferred to the main APPD archives to undergo restoration works and find better storing place. More importantly, the Mrowiec catalog does not embrace these manuscripts although their relationship with the works it includes is sometimes close. In this respect, four groups of sources can be distinguished:

I. The parts belonging to the manuscripts included in the Mrowiec catalog:

- 1) A duplicate of the organo part from *Missa Pastoritia* by Franz Bühler (cat. no. 6.1) transposed from A-major to G-major and prepared by the same copyist than the entire manuscript; the part of the second violin originally belonging to the same source.
- 2) Canto solo, violino secondo, and basso parts from the aria *Gentes laudate* by Karl Ditters; preserved anonymously, originally belonging to the manuscript from Kłobuck, in Mrowiec catalog no. 205.

II. Duplicates or variants of the compositions included in the Mrowiec catalog:

- 1) An alternative flute part for some movements of the three vesper cycles by Franz Bühler (cat. no. 153.1–3).
- 2) Complete vespers by Wojciech Dankowski; the copies of the same composition survived also in Gidle (cat. no. 154) and at Jasna Góra (cat. no. III-111).
- 3) The duplicates of the excerpts from the parts of the first and second violin from the *Missa in d* by Vincenzo Righini (cat. no. 48).
- 4) An organ part from *Missa in C* by Johanna Baptist Schiedermayr; two other copies of the same work are included in the catalog of musical sources from Gidle (cat. no. 52 and 75). However, according to the conducted comparison, neither of them is literally the same as the uncataloged one.
- 5) An anonymous copy of canto primo and secondo from the duet *Quem terra pontus sidera* by Marcin Józef Żebrowski; the other manuscripts containing this composition survived in Gidle (cat. no. 250) and at Jasna Góra (cat. no. III-741).

III. The compositions not included in the Mrowiec catalog (musical prints):

- 1) An incomplete printed edition of *Dritte Landmesse in C* op. 109 by Anton Diabelli lacking the parts of alto, cello, double bass, and some voices *ad libitum*; the Mrowiec

⁵¹ It was rev. Janusz Królikowski who paid attention to the fact that there are still several unidentified musical sources in Gidle. See Alina Mądry, *Barok. Część 2 1697–1795. Muzyka religijna i jej barokowy «modus operandi»* (Historia muzyki polskiej, 3), Sutkowski Edition Warsaw, Warszawa 2013, pp. 279, 430.

catalog mentions an empty manuscript cover of *Missa in C* by Diabelli (cat. no. 10), yet its scoring is so different that it cannot be identical with the referred copy.

- 2) The violino solo from the *Variations pour le Violon avec accompagnement d'un second Violon sur la Marche indienne [...] de l'Opera Samori [...] by Joseph von Blumenthal.*

IV. The fragments of six unidentified manuscripts in the form of single parts belonging to unknown masses and dances (including one printed).

To sum up, the musical sources only recently discovered in Gidle and transferred to the main APPD archives in Kraków enriched the analyzed collection. In this respect, the copy of vespers by Dankowski is especially valuable, although it hardly sheds new light on the issue of the content and evolution of the repertoire of the ensemble. All the identified musical sources are somehow connected with the works mentioned in the Mrowiec catalog, except for the printed ones not embraced in it. Hence, one can guess that the ensemble owned some musical works published in print, but they have not survived.

The provenance of the repertoire

On the basis of provenance notes, names of copyists and other features of the examined sources one may establish how the particular manuscripts were acquired and investigate the relationships between the ensemble from Gidle and its counterparts residing in the other places. For example, three musical manuscripts were prepared in the 1780s in the Franciscan monastery in Przyrów in the vicinity of Częstochowa⁵². In 1823 in Piotrków Wojciech Gruszkowski (an organist from Gidle) copied a mass by Johann Melchior Dreyer ; another copy of the same mass was later prepared for the monastery at Jasna Góra. Józef Boszko acquired two arias for the ensemble from Gidle in the 1860s, in Czerwińsk⁵³. The manuscript of *Sinfonia ex F* by Johann Stamitz, belonging to Franz Stux, has been prepared in Pilica by Johann Florian Brachtl.⁵⁴ The manuscript of *Missa ex C* by Josef Puschmann, described above, came from the Piarist monastery in Wieluń⁵⁵.

⁵² Cat. no. 132, 155, 163.

⁵³ Cat. no. 214 and 225. These might be the copies of musical documents from the monastery of the Canons Regular of St. Augustine in Kłobuck dissolved in 1819.

⁵⁴ Cat. no. 285.

⁵⁵ Cat. no. 37 and 77.

About twenty manuscripts originally belonged to the cloister of the Canons Regular of St. Augustine in Kłobuck⁵⁶. It was its prior rev. Antoni Wybranowski who had them gathered between 1790 and 1798 (he used a very characteristic monogram “XAW”). In 1809 the monastery was dissolved. The monks were relocated either to Gidle or to Jasna Góra⁵⁷. Their musical sources followed them. The manuscripts transferred from Kłobuck to Jasna Góra were not included in the so called Zabłocki catalog embracing the local collection of *musicalia* (1819), but are present in the *Catalogus Notarum* (1898). Therefore, one may assume that they were officially incorporated into the repertoire of the sanctuary ensemble much later, in the second half of the nineteenth century.

According to the studied relationships between the repertoire of various church ensembles, music was very often “imported” to Gidle from the Pauline monastery at Jasna Góra. Rev. Mrowiec also emphasized the impact of the latter cultural center on the shape of the analyzed collection, however, it is much more substantial than he thought. The ensemble from Gidle owned copies of works by the composers connected with Jasna Góra such as C. Gieczyński, F. Gotschalk, F. Kottrich, L. Maader, M. Orłowski, F. Perneckher and M. J. Żebrowski⁵⁸, including the unique sources of *Vesperae in C Breves* by F. Gotschalk (cat. no. 156), and *Vesperae in D* by M. J. Żebrowski (cat. no. 165). The copies of *Ave Regina* by F. Perneckher (cat. no. 180), *Sinfonia in Dis* by M. Orłowski (cat. no. 290), and tenor aria by C. Gieczyński lacking the text (cat. no. 206) are also unique, but they originally belonged to the monastery in Kłobuck.

Many manuscripts are provided with provenance notes and the names of the copyists, which can be helpful in determining the place of origin of the particular source. For example, the cover of the mass by Franz Bühler bears a signature of brother Łukasz Grządzielski, a Pauline monk⁵⁹, Filip Gotschalk (a chapel master from Jasna Góra) copied the mass by Ignaz Schwertner⁶⁰, Leopold Mężnicki (the later conductor of the same ensemble) notated the mass by Johann Melchior Dreyer⁶¹, while Karol Fertner (its member) dedicated the copy of *Sancta*

⁵⁶ Cat. no. 5, 72, 81, 104, 180, 181, 188, 192, 196, 201, 205, 221, 229.1, 231, 269, 280, 282, 290, 291, 293.

⁵⁷ Paweł Podejko, *Katalog tematyczny...*, op. cit., p. XXX

⁵⁸ This issue was studied by Aleksandra Patalas in her scholarly paper entitled *Uwagi do repertuaru kapel w Pilicy i Gidlach* (Eng. Some Remarks about the Repertoire of the Ensembles from Pilica and Gidle) delivered during the conference „Kościelne zbiory muzyczne w bibliotekach polskich” (Eng. Church Collections of Musical Documents in Polish Libraries) held in Gniezno between 26 and 28 September 2012. The text is about to be published in „Biblioteka Muzyczna” vol. 2010–2014. I give the author my acknowledgments for allowing me the access to the text of her article.

⁵⁹ Cat. no. 7: „[...] Comparavit ad Chorum C.M.C. A.D. 1837 Pr. Lucas Grządzielski mpp”.

⁶⁰ Cat. no. 66, at the end of the C and B parts there is a date 1800 and note: „Scripsit F. Gotschalk”.

⁶¹ Cat. no. 13: „[...] Il presentato del Sign. Mężnicki per Giesa Gidlensis anno 1817”.

Maria by Franciszek Ścigalski to the prior of the Dominican monastery in Gidle⁶². One should mention also two other scribes from the Pauline sanctuary who in various periods of time prepared several copies of musical compositions for the monastery in Gidle. The first of them was Franciszek Maletz, an organist and conductor from Jasna Góra⁶³, and the second one was Józef Czajkowski⁶⁴. The manuscripts from Gidle copied by Maletz are from the years 1885–1891 whereas those copied by Czajkowski are dated 1833–1844.

The striking convergence of the repertoires of both ensembles attests to the intense transfer of musical sources between them. For the sake of comparison one took into consideration a representative group of the masses cat. no. 1–100 from Gidle. Tab. 3 presents those of them whose copies survived also at Jasna Góra.

Tab. 3. Convergences in the repertoire of the ensembles from Gidle and Jasna Góra (on the basis of the extant copies of masses cat. no. 1–100))

No.	Author	Title	Gidle Cat. no. in the Mrowiec catalog	Jasna Góra Cat. no. in the Podejko catalog ⁶⁵
1	F. Bühler	<i>Missa Pastoritia</i>	6.1.	2122–2124
2	F. Danzi	<i>Missa</i>	8	236
3	R. Dedler	<i>Missa Brevis in D</i>	9.1	241–242
4	K. Ditters von Dittersdorf	<i>Missa in C</i>	12	282
5	J. M. Dreyer	<i>Missa in Es</i>	15.1	328
6	S. Stocker (= L. B. Est)	<i>Missa in F</i>	16	410
7	J. Haydn	<i>Missa in G, the so called Nicolaimesse</i>	24	549
8	J. B. Lasser	[<i>Missa in C</i>]	26, 78	819

⁶² Cat. no. 244: „[...] Przepisane i Dedykowane Wielmożnemu X. Alojzemu Przełożonemu Klasztoru XX. Dominikanów w Gidlach od Karola Fertner z Częstochowy” (Eng. Copied by Karol Fertner from Częstochowa and dedicated to the Rev. Alojzy, the prior of the Dominican monastery in Gidle).

⁶³ Manuscripts no. 120, 164, 179, 183, 242, 256.

⁶⁴ Manuscripts no. 26, 29, 32, 43, 45, 59, 75, 85, 156, 159, 277, 284. Cf. Paweł Podejko, *Katalog tematyczny...*, op. cit., p. XVII.

⁶⁵ Paweł Podejko, *Katalog tematyczny...*, op. cit.

9	J. Lohelius / K. Loos	<i>Missa ex D</i>	29	843
10	K. Loos/ J. Lohelius	<i>Missa in A</i>	30	1032
11	K. Loos	<i>Missa ex F</i>	31	848
12	W. Raszek	<i>Missain D</i>	38	1161
13	W. Raszek	<i>Missa in F</i>	40	1164
14	W. Raszek	<i>Missa solemnis in G</i>	41	1160
15	W. Raszek	<i>Missa in C</i>	44	1159
16	Anon. / F. X. Brixii	[<i>Missa solemnis</i>]	46.2, 194.2	107
17	V. Reghini	<i>Missa in D</i>	48	1175
18	A. Rzepko	<i>Missa in C</i>	50	1245
19	J. B. Schiedermayr	<i>Messe ex C</i>	51.1	1268
20	J. B. Schiedermayr	[<i>Messe</i>]	53.1	1273
21	J. B. Schiedermayr	<i>Land Messe</i>	54.1	523
22	J. B. Schiedermayr	<i>Missa solemnis</i>	55	1278
23	J. B. Schiedermayr	<i>Primic Messe ex D</i>	56.1	1279
24	J. B. Schiedermayr	[<i>Missa ex G</i>]	57	1275
25	J. B. Schiedermayr	<i>Messe ex F</i>	58	1280
26	J. B. Schiedermayr	<i>Missa in F</i>	59.1	1281
27	F. Volckert	<i>Missa in C</i>	69.1	1525
28	F. Ziegenheim	<i>Missa ex Es</i>	71	1577
29	J. B. Schiedermayr	[<i>Missa in C</i>]	75, 52	1267
30	Anon. / J. Puschmann	[<i>Missa in C</i>]	77, 37	1153
31	Anon. / W. Emmerig	[<i>Missa in C</i>]	79	388
32	Anon. / F. X. Brixii	[<i>Missa in e</i>]	81	113
33	Anon. [Schwertner]	<i>Missa in D</i>	85	1755

34	Anon. / J. N. Hummel	[<i>Missa in B</i>]	90	613
35	Anon.	[<i>Missa in Es</i>]	92	928
36	Anon. / J. N. V. Vocet	[<i>Missa C-dur</i>]	95	1466–1468

According to the above list, about 40 masses of 100 has their counterparts in the collection of Jasna Góra archive. Some of those masses were additionally enriched with the same *proprium missae* settings. Moreover, the chosen group of manuscripts contains the sources not included in the Tab. 3 and still coming from Jasna Góra or closely connected with that place (for instance, the masses no. 13, 25, and 66 copied by Leopold Mężnicki and Filip Gotschalk). The referred table comprises both the compositions very popular at some point in time (whose authors were e.g. Joseph Haydn, Johann Baptist Schiedermayr or Jan Nepomuk Hummel) and the works by local musicians, such as Waclaw Raszek and Adolf Rzepko, known mainly from the two analyzed collections.

All the convergences and mutual connections depicted in the previous paragraphs allows one for putting forward a hypothesis that the sanctuary at Jasna Góra was the main source of musical repertoire used by the ensemble in Gidle. Taking account of the unusual rank and influence of the former as well as small geographical distance between both places, it is not surprising. However, the collaboration was barely one-way. In fact, it must have been mutually beneficial with many compositions transferred from Gidle to Jasna Góra. This is testified by the fact, that copies of several works from Gidle are older than their counterparts from the Pauline monastery. These are, for instance, both masses by Adolf Rzepko (Gidle 1859, Jasna Góra 1873)⁶⁶, sinfonia from the opera *Amphion* by Johanna Gottlieb Naumann (Gidle 1795, Jasna Góra 1833)⁶⁷, or the already discussed *Missa in Es* by Johann Melchior Dreyer (Gidle 1823, Jasna Góra 1833)⁶⁸. The Pauline archives contain also the copy of the litany by father Just Caspar. It was prepared for the ensemble in Gidle around 1750 and its copyist was a local musician Antoni Peperski⁶⁹.

⁶⁶ Mrowiec catalog no. 50 and Podejko catalog no. 1245; as well as the Jagiellonian Library in Kraków cat. no. Muz. Rkp 67 III and Podejko catalog no. 1244.

⁶⁷ Mrowiec catalog no. 274; Podejko catalog no. 1003.

⁶⁸ Mrowiec catalog no. 15; Podejko catalog no. 328.

⁶⁹ Podejko catalog no. 328.

Summary — the collection from Gidle against the backdrop of the repertoire used by the other monastery ensembles

The collection of musical sources once belonging to the vocal-instrumental ensemble in Gidle resembles its counterparts from the other monasteries with regard to the genres and scoring dominant in its repertoire, but also to the list of the preferred composers whose works were popular at the particular point of time and thus copied. The surviving compositions partially belonged to the common repertoire which in the eighteenth and nineteenth centuries contributed to the musical panorama of the Central and Eastern Europe. As many other Polish ensembles, the one from Gidle included in its repertoire the works by native authors, but also the compositions written on the territory of the then Habsburg Empire (primarily in Bohemia), while the works by German, Italian, and French musicians are less frequent. Among the most widespread foreign compositions in the analyzed collection are e.g. *Missa Sancti Nicolai* by Joseph Haydn⁷⁰ (more than 100 other manuscript copies survived); masses and offertories by Johann Nepomuk Hummel⁷¹, Johann Baptist Schiedermayr⁷², František Xaver Brixi⁷³, and Karel Loos⁷⁴; *Missa in C* and *Regina coeli* by Carl Ditters von Dittersdorf⁷⁵; offertories by Leopold Jansa⁷⁶ and Václav Pichl⁷⁷; *Symphony in C-minor* (Hob I:52) by Joseph Haydn⁷⁸; arias by Wenzel Müller⁷⁹, Johann Adolf Hasse⁸⁰, Antonio Salieri⁸¹, Johann Baptist Vanhal⁸², or Baldassare Galuppi⁸³ being mostly contrafacta of the fragments of popular operas; as well as “La ci darem la mano”, a famous duet from Mozart’s *Don Giovanni*⁸⁴. The wide reception

⁷⁰ Cat. no. 24.

⁷¹ Cat. no. 90; almost 40 copies indicated by the RISM.

⁷² Cat. no. 51.1, 52, 53, 55, 56, 59, 75, 82, 96, 136, 137; 20–40 other copies of each of those works indicated by the RISM.

⁷³ Cat. no. 46.2, 81, 194.2; about 15–20 other copies of each of those works indicated by the RISM. *Offertorium de Virginibus* „Quinque prudentes Virgines” (cat. no. 127) was also widely known. The surviving copies of the composition were ascribed to J. Lohelius or F. X. Brixi.

⁷⁴ Cat. no. 31; about ten other copies indicated by the RISM.

⁷⁵ Cat. no. 12 and 176; 16 and 9 other copies indicated by the RISM, respectively.

⁷⁶ *Paratum cor meum*, cat. no. 235; 17 other copies indicated by the RISM.

⁷⁷ *Plaude turba angelica*, cat. no. 245; 17 other copies indicated by the RISM.

⁷⁸ Cat. no. 279.1; 15 other copies indicated by the RISM.

⁷⁹ With the text of „In hac die tam solemniss”, cat. no. 211; about 20 other copies with various texts indicated by the RISM.

⁸⁰ With the text of „Nomen amabile”, cat. no. 222; about 15 other copies with various texts indicated by the RISM.

⁸¹ Cat. no. 229.2, preserved with the original text; about 10 other copies in the RISM.

⁸² With the text of „O mi Jesu Bone”, cat. no. 215; about 10 other copies to various texts indicated by the RISM.

⁸³ With two texts i.e. : „Salve Virgo beata de caelo nobis data” and „Nepomuceni gaudia persolvat nunc Bohemia” cat. no. 220; more than 10 other copies to various texts indicated by the RISM.

⁸⁴ Cat. no. 229.1 preserved with the original text.

of some of these compositions, such as masses and offertories by Schiedermayr, Hummel, and Jansa, resulted, among others, from the fact that they were printed.

Several compositions from Gidle, according to the RISM, are not concordant with the records of any other collection. However, because of the current state of research on musical sources one cannot tell without doubt if they are unique. Among the works whose copies survived only in Gidle we can mention, e.g., masses by Waclaw Raszek⁸⁶ and Adolf Rzepko⁸⁷, Christmas compositions by Leon Wodzyński⁸⁸ or *Synfonia Pastorale in D* by Jan Korsak⁸⁹, and the above-mentioned works by the musicians from Jasna Góra. One should, nonetheless, stress that the analyzed collection is valuable not only owing to the unique manuscripts. Compared its counterparts from the Polish territory, it is simply an unparalleled testimony of musical culture propagated by the Dominican Order.

translated by Piotr Plichta

⁸⁶ Cat. no. 39, 42, 43, 45, 118, 119.

⁸⁷ Cat. no. 49.I.

⁸⁸ Cat. no. Muz. Rkp 2001 I, Muz. Rkp 2002 I.

⁸⁹ Cat. no. Muz. Rkp 60 III.