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Canto fratto Repertoire of Benedicamus Domino in the Manuscript Cantionales from the Convent of Bernardine Nuns in Kraków

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Abstract

The Archive of St Joseph's Convent in Kraków contains a collection of musical manuscripts, which have not been studied before. Among books of liturgical use, such as graduals and antiphonaries, there are also small cantionales, full of *canto fratto* repertoire. The majority of these sources originate from the Convent of Bernardine Nuns in Kraków; however, there are also at least two manuscripts from the Convent in Wilno. The aim of this paper is to present *canto fratto* repertoire of *Benedicamus Domino* found in the 18th and 19th century liturgical manuscripts from the Convent of Bernardine Nuns in Kraków. The author indicates sources of studied melodies based on the wide range of liturgical manuscripts from the 18th and 19th centuries—especially from convents of Bernardine Nuns in Poland, as well as from the Convent of Benedictine Friars in Staniątki—and compares it to the dispersal of *canto fratto* settings of *ordinarium missae*. Finally, the paper presents complete index of *Benedicamus Domino* melodies in the annex.

Keywords

Canto fratto, *Benedicamus Domino*, Bernardines, liturgical manuscripts

18th-century monody in the area of Poland is a broad issue, but extraordinarily not represented in the contemporary musicological studies. Exceptional attempts to examine *canto fratto* repertoire are strictly connected with the incomplete knowledge of sources (especially in terms of Eastern Borderlands).¹ The term “canto fratto” refers to monody composed and performed since the end of the 17th century to the 19th century, which has different features than the style that is typical for plainchant. The main differences are introduction of melody and rhythm, which are typical for secular music (associations with opera music can be especially noticeable) as well as introduction of time and key signatures. Many compositions included in this repertoire group use melody based on broken chords and progressive repetition of short motifs.²

In the archive of Benedictine Nuns at St Joseph’s Church in Kraków, there is a collection of manuscript liturgical books from the 18th and 19th centuries, which has not been scrupulously investigated so far.³ Within repertoire written there, *Benedicamo Domino* should be distinguished, using the musical material of Bernardine *canto fratto*

¹ The index of melodies of *Credo* created by Tadeusz Miazga does not contain any information about the sources (and their repertoire) kept in Lithuanian, Belarusian and Ukrainian archives. Some of the sources preserved in Lwów’s and Wilno’s libraries are included in the index of *canto fratto* settings of *ordinarium missee* prepared by the author. *Vide*: T. Miazga, *Die Melodien des einstimmigen Credo der römisch-katholischen lateinischen Kirche*, Graz 1976, *passim*; A.E. Godek, *Studia nad repertuarem pseudochorałowych opracowań ordinarium missae zachowanym w osiemnastowiecznych rękopisach z krakowskich bibliotek i archiwów*, MA thesis, Institute of Musicology UJ, Kraków 2017, pp. 108–181.

² The issue has been discussed in detail in the following works: H. Feicht, *Dzieje polskiej muzyki religijnej w zarysie*, “Roczniki Teologiczno-Kanoniczne” 14 (1965), Vol 4, pp. 30–35; H. Feicht, *Muzyka w okresie polskiego baroku*, [in:] *idem*, *Studia nad muzyką polskiego renesansu i baroku*, Kraków 1980, pp. 178–179, A.E. Godek, *Śpiewy pseudochorałowe w XVIII-wiecznych rękopiśmiennych graduałach Zgromadzenia XX. Misjonarzy, “Nasza Przeszłość”* 2017, Vol. 127, p. 111. The typology of *canto fratto* repertoire has been presented in: A.E. Godek, *Studia nad repertuarem...*, *op. cit.*, pp. 108–181.

³ The collection was not included in the archival catalogue. *Vide*: R. Gustaw, K. Kaczmarczyk, *Katalog Archiwum Klasztoru Sióstr Bernardynek przy kościele św. Józefa w Krakowie*, “Archiwa, Biblioteki i Muzea Kościelne” 1970, Vol. 20, p. 594. Some of the manuscript liturgical books have been included in the index of *canto fratto* melodies of *ordinarium missae* prepared by the author in his MA thesis. *Vide*: A.E. Godek, *Studia nad repertuarem...*, *op. cit.*, pp. 32–36, 108–181.

setting of *ordinarium missae*. Without doubt, such settings were performed commonly,⁴ usually based on the melody of *Kyrie*. The written *canto fratto* settings of *Benedicamus Domino* are, however, rare—besides the compositions preserved in the discussed collection, in the Bernardine sources investigated so far the author of this paper found them only in a few manuscripts (e.g. from the Convent in Kalwaria Zebrzydowska).⁵

Moreover, it should be noticed that music and musical life in convents of Bernardine nuns were extremely important. The proof for it—in the case of the convent in Kraków—can be huge spending on chapels.⁶ Sources contain also notes about many musical talents among the nuns.⁷ The important evidence of Bernardine's influence on music performance are also singing course books, written by Bernardine monks and preserved in the convent's archive.⁸

⁴ The confirmation of such a hypothesis can be seen in the 18th-century liturgical books containing numerous *canto fratto* settings of *ordinarium missae*, characterized by a huge variety. Among the most important of them there are the Bernardine manuscript *Symphoniae Ecclesiasticae* (RL 37) and the Convent of Mission's *Graduale pro Festis Solemnioribus*, which contain numerous settings with the titles taken from the names of cities and geographic lands. *Vide*: A.E. Godek, *Studia nad repertuarem...*, *op. cit.*, *passim*; H. Feicht, *Dzieje polskiej muzyki religijnej w zarysie*, "Roczniki Teologiczno-Kanoniczne" 12 (1965), Vol. 4, p. 35.

⁵ The Archive of Polish Province of Bernardine monks (Archiwum Polskiej Prowincji Bernardynów, further APBK), cat. No. RL 93, *Cantionale*, ms, cards 58v–59v; E. Lenart, *Katalog bernardyńskich rękopisów liturgicznych w Polsce od XV do XVIII wieku*, "Archiwa, Biblioteki i Muzea Kościelne" 1986, Vol. 53, pp. 103–274.

⁶ *Vide*: The Archive of the Convent of Bernardine Nuns in Kraków (Archiwum Klasztoru ss. Bernardynek w Krakowie, further: AKBK), cat. No. 108, *Zaczynają się rejestra wszystkich wydatków, codziennej expensej na potrzeby Panien Zgromadzenia klasztoru S. Józefa...* [1797–1803], ms, *passim*.

⁷ Father Romuald Gustaw noticed that during services sisters played the flute, violin, basolia and positive organ. The memory of the polyphonic repertoire, still performed in the 20th century, is remembered by the nuns. *Vide*: R. Gustaw, *Klasztor i kościół św. Józefa ss. Bernardynek w Krakowie 1646–1946*, Kraków 1947, pp. 93, 157.

⁸ *Vide*: T. Filek, *Krótką nauka śpiewu z nut kościelnych przetłumaczył z niemieckiego i dodatkiem opatrzył O. Tadeusz Filek Bernardyn*, Lwów 1887.

Cantionales of Bernardine's Nuns from the Kraków's Convent

The settings of *Benedicamus Domino* were written in two cantionales from the Bernardine's convent at St Joseph's Church. The first of them is a manuscript from 1795,⁹ which is confirmed by the title card:

KANCYONALIK | Według Obrządku Zakony Oyca Świętego |
FRANCISZKA | Dla Przewielebney w Bogu J[ej] m[oś]ci Panny |
Micheliny Szwykowski Klasztoru | Świętego Jozefa | Na ten Czas
Wikaryi. | SPISANY | 1795.¹⁰

It is preceded by two cards with the setting of *Tibi Christe splendor Patris* and *Gaude Mater Polonia*, which were added in the 19th century. The source consists of 31 cards with dimensions: 15 cm (height) x 23 cm (width).¹¹ The main part of it are breviary hymns for different periods of the liturgical year, festivities and memorial of saints (among others Advent, Christmas, Epiphany, Pentecost, St Francis' Memorial, St Elizabeth, the Queen of Portugal's Memorial. This repertoire is typical for Bernardine's sources. Besides abovementioned compositions, in the cantionale there are written such settings as: the sequence for Corpus Christi (*Lauda Sion Salvatorem*), sequence for Christmas (*Grates nunc omnes reddamus*) and the psalm tones with differentiations. The last part of a collection comprises: a text of a prayer *O naybłogosławieńsza Panno Maria* and text of a song *Dzien on gniewu Panskiego*. After the table of contents, 5 cards without pagination were added with plainchants: *Benedicamo Domino de Beata V. Marya* and *Libera me Domine*, also the 19th-century adding.

The second cantionale¹² is a collection with dimensions 15 x 21,5 cm. Its 10 beginning cards come from the second half of the 19th century. The repertoire written there consists of hymns and incipits of breviary psalms. Among them, a song titled *Ecce Panis z nowych Ksiąg* is noticeable.¹³ The composition was written using *nota quadrata*—contrary to other songs, it has key signature with two flats and it is the only song

⁹ AKBK, without cat. No., *Kancyonalik*, ms.

¹⁰ *Ibid.*, card 4.

¹¹ In the description of the next sources the same order of the dimension has been preserved.

¹² AKBK, without cat. No., *Cantionale*, ms, *passim*.

¹³ *Ibid.*, cards 9v–10r.

in the whole *cantionale* written in the G (G2) key. However, it does not belong to *canto fratto* repertoire, in fact it is the cited fragment of a plain sequence *Lauda Sion Salvatorem*.¹⁴ The next part of a collection are 24 cards from the beginning of the 19th century with breviary hymns for different periods of a liturgical year, festivities and saints' memorials (as in the *cantionale* discussed above).

It is worth mentioning that besides above listed sources, in the collections of Bernardine nuns the 18-century kyriale also can be found, with dimensions: 18,5 x 23,5 cm. The repertoire written there consists of: 15 settings of *ordinarium missae*, including numerous *canto fratto* compositions (e.g. *Cassinense*, *Jerozolimskie małe lub podgurskie*, *Litewskie*),¹⁵ sequence *Mittit ad Virginem* with a song *Zdrowaś bądź Marya* and 10 *Patrem omnipotentem*.

The kyriale was bound in cardboard, and cantionales were additionally covered with linen. The repertoire of all sources was written using *nota quadrata* on four or five lines. In the *cantionale* from 1795, the ornaments are limited to fracture initials of the height of 3 cm, prepared—similarly to the whole source—only in black ink. The 19th-century *cantionale* is analogical, but its initials were written in red ink.

***Benedicamo Domino* in discussed sources**

The formula of blessing *Benedicamo Domino* is the important part of liturgy. As the author of *Encyklopedia kościelna*¹⁶ writes, it:

[...] is often repeated in the end of priest's prayers, or during the mass for the dead, when *Gloria in excelsis* is not said or sung at the beginning. The answer for it is: *Deo gratias! Thank God! As the last thank for the God for allowing pray his glory. The convention of saying or*

¹⁴ *Vide*: J. Siedlecki, *Śpiewnik kościelny*, W. Świerczek, B. Wallek-Walewski (eds.), Kraków 1947, pp. 456–457.

¹⁵ A.E. Godek, *Studia nad repertuarem...*, *op. cit.*, p. 110.

¹⁶ Referring to *Encyklopedia kościelna*, written in the second of half of the 19th century, it is possible to at least partly show how the reality of performance practice and the view in liturgy looked like in the discussed period. Nevertheless, the detailed consideration over the historical view on *Benedicamus Domino* is omitted on purpose, because it has been discussed by many researched before. *Vide*: D. Hiley, *Western Plainchant*, Oxford 1993, pp. 25–48, 148–150, 213–215.

singing *Benedicamus Domino* during the mass, instead of *Ite missa est*, comes from the fact that in the Lent days in the original Church after the mass psalms were sung, or other prayers; so, people were not sent away before *Ite missa est*, but, to encourage them to pray, *Benedicamus Domino* was sung.¹⁷

In the *cantionale* from 1795, there are 25 compositions *Benedicamus Domino*: 24 of them are written on the pages 25–30 (c. 16r–18v), the last one is the 19th-century adding on the card 26r.¹⁸ The application of the compositions is suggested by the title on the page 25:

*Benedicamus Domino Na Nieszpo[ry] y Benedictus. | Kiedykolwiek Ite missa est. Spiewane będzie przy Mszy Świętej. | według tych Benedicamus, tak się odpowie. Deo gratias, iak tu pisano.*¹⁹

In the 19th-century source, there are also 25 compositions on the cards 18v–21r, but the last of them is the repetition of *Benedicamus [in festis] Primae Classis* already written as the eight one. What is more, on the card 18r there is an inscription indicating the purpose of the compositions—almost the same as in the *cantionale* from 1795:

*Sequitur Benedicamus D[omi]no pro Vesperis | Kiedykolwiek Ite missa est spiewane będzie przy mszy S[więtej] według tych Benedicamus [tak się odpowie] Deo gratias iak tu pisano*²⁰

¹⁷ Orig. “[...] często powtarzana [jest] przy końcu w pacierzach kapłańskich, tudzież przy Mszy św. nieżałobnej, gdy się nie mówi, albo nie śpiewa na początku *Gloria in excelsis*. Odpowiada się na to: *Deo gratias! Bogu dzięki!* jako ostateczne podziękowanie Panu Bogu, że nam dozwolił swą chwałę opiewać. Zwyczaj mówienia albo śpiewania we mszy *Benedicamus Domino*, zamiast *Ite missa est*, ztąd [sic!] oczywiście pochodzi, że w dni pokuty, w pierwotnym kościele, po Mszy jeszcze śpiewano psalmy, lub inne modły; ztąd nie rozpuszczano wiernych przed *Ite m[issa] e[st]*, lecz celem zachęcenia ich do dalszej modlitwy, śpiewano *Bened[icamus] D[omi]no*”. *Benedicamus Domino!*, [in:] *Encyklopedia kościelna*, Vol. 2, M. Nowodworski (ed.), Warszawa 1873, p. 124. In all quotations the original spelling has been preserved.

¹⁸ Cards added to the source in the 19th century lack the pagination.

¹⁹ “*Benedicamus Domino for Vespers and Benedictus. | Wherever Ite missa est. Will be sung during the Mass | according to Benedicamus, it will be the answer. Deo gratias, as written here*”.

²⁰ “*Sequitur Benedicamus D[omi]no pro Vesperis | Wherever Ite missa est will be sung during the Mass according to Benedicamus as written here*”.

In each of these sources both compositions and their order are the same (except the above-discussed difference in the last composition). The order was preserved also in the annex of this article. What is more, *Benedicamus Domino* from *cantionales* of Bernardine nuns (except compositions marked in the annex as numbers 2, 10 and 23) lack any key signatures.

Comparing *Benedicamus Domino* from the *cantionales* of Bernardine nuns with the repertoire of the 18th-century graduals of Bernardine monks enabled the author to distinguish two repertoire groups. The first of them are compositions from before the 18th century, using traditional melodies, plain settings of *ordinarium missae*. It is the most represented group—as many as 15 settings from 24 in the *cantionale* from 1795 (and respectively 15 out of 24 for 19th-century *cantionale*) have concordances with plainchant *Kyrie*, most of which appear in the examined Bernardine collection. The settings of *Benedicamus Domino*, which can be included in discussed group, were presented in the chart on the next page.

The compositions indicated as numbers 14, 16, 20 have also concordances in sources from Staniątki.²¹ The remaining 10 compositions *Benedicamus Domino* use *Kyrie* of *canto fratto* settings of *ordinarium missae* as a source of musical material.

Benedicamus Domino Hanackie Solenne uses the main theme of the first *Kyrie* from *Missa Hanaticum*,²² known mainly from Bernardine manuscripts. Its oldest known manuscript comes from *Symphoniae ecclesiasticae* (RL 37) from 1744, preserved in the Bernardine convent in Kraków.²³ In numerous sources it was written under different names, among others, *Missa Varsaviensis* (Congregation of the Mission's *Graduale pro Festis Solemnioribus*),²⁴ *In Festis Primae Classis*

²¹ Vide e.g. the Archive of the Convent of Bernardine Nuns in Staniątki (Archiwum Klasztoru ss. Benedyktynek w Staniątkach, further AKBS), cat. No. ms. 15, *Antiphonarium*, ms, p. 332; AKBS, cat. No. ms. 59, *Muzyka choralna*, ms, p. 5; AKBS, cat. No. ms. 8, *Antiphonarium*, ms, pp. 63–80.

²² The issue of the origin and musical connotations of the term *hanaticum* in the context of the *canto fratto* repertoire is discussed in: A.E. Godek, *Śpiewy pseudochorałowe...*, *op. cit.*, pp. 133–138.

²³ APBK, cat. No. RL 37, *Symphoniae Ecclesiasticae*, ms, pp. 161–163.

²⁴ The Archive of Polish Province of the Convent of the Mission (Archiwum Polskiej Prowincji Zgromadzenia Księży Misjonarzy, further APPM), without cat. No., *Graduale pro Festis Solemnioribus*, ms, pp. 74–100.

Number of the composition ¹	Title of the composition	Catalogue number of Kyrie from the source ²
8.	<i>Primae Classis</i>	108 (<i>Kyrie fons bonitatis</i>)
9.	<i>Secundae Classis</i>	78 (<i>Kyrie Magne Deus potentiae</i>)
13.	<i>Na Minora Duplicia iako tez infra Octavas</i>	18 (<i>Kyrie Cunctipotens Genitor Deus</i>)
14.	<i>Semi duplex</i>	114 (variant)
15.	<i>Na Adwent</i>	132 (<i>Firmator sancte</i>)
16.	<i>Na Wielki Post</i>	114
17.	<i>Na Niedziele Passionis</i>	107
18.	<i>Paschalne</i>	162 (variant) ³
19.	<i>Paschalne Drugie</i>	55
20.	<i>Na Święta N. Panny y kompletę</i>	206
21.	<i>Solenne na Primae Classis</i>	Identical with the first <i>Benedicamus Domino</i> in the Vatican edition of the plainchant ⁴
22.	[<i>Solenne na</i>] <i>Secundae Classis</i>	95 (<i>De Angelis</i>)
23.	<i>Na Laudes Maioris Duplicis</i>	92 (variant)
24.	<i>Drugie na Maius Duplex</i>	4
25.	<i>De Beata V. Marya</i>	171 (<i>Almae Pater</i>)

Table 1: A list of plainchant *Benedicamus Domino* from the Bernardine nuns' sources.

²⁵ Numbers refer to the order of the compositions in the *cantionale* from 1795 and are identical with the numbers in the annex of this article.

²⁶ The sources of melodies for these *Benedicamus Domino* settings can be found in *Kyrie* written in the catalogue of Margareta Landwehr-Melnicki with the number given in the table. *Vide*: M. Landweh-Mrelnicki, *Das einstimmige Kyrie des lateinischen Mittelalters*, Regensburg 1955.

²⁷ The melody also indicates the significant similarity to *II Kyrie eleison* from *Kyrie Roratne* from RL 37. *Vide*: *ibid.*, p. 112; APBK, cat. No. RL 37, *Symphoniae ecclesiasticae*, ms, p. 32.

²⁸ *Vide*: *Graduale Sacrosancte Romae Ecclesiae de tempore et de Sanctis*, Roma 1961, p. 59*.

(Congregation of the Mission's *Graduale Romanum* from 1778)²⁹ or *Cracoviensis* (Bernardine's *Cantionale Missarum*).³⁰

The particular attention should be paid to the use of the title *Hanaticum*, which probably indicates that the whole composition was taken from the Kraków's Bernardine's sources.³¹ It is also confirmed by the musical and notational features of the source. Firstly, the used musical material is completely compatible with the Bernardine's manuscript of the first *Kyrie*. It is important as between known variants of this mass from different sources there are significant differences, mostly in terms of division between solo and tutti fragments as well as additional performance marks. Moreover, what is the characteristic feature of *Benedicamus Domino Hanackie* is the introduction of fermatas in the first fragment of the composition. Despite the fact that fermata as a notation mark was broadly used in the 18th-century Bernardine manuscripts, only the archetype of a discussed mass from the Bernardine Convent in Kraków introduces it with adequate *Benedicamus Domino* in the episode *Kyrie eleison*.

Therefore, *Benedicamus Domino Nazarenskie Solenne* was also based on the material of *canto fratto* mass from the Bernardine sources—in this case, a composition titled *Missa Nazarethanum*. It is worth noting here that it is known only from Bernardine sources. In the investigated collection it appears only in two manuscripts: *Cantionale*³² and *Symphoniae Ecclesiasticae* from 1744.³³ The manuscript of *Benedicamus Domino* from both Bernardine nuns' *cantionales* remains completely compatible with the first *Kyrie* from *Missa Nazarethanum* from RL 37.

Benedicamus Domino Krakowski Solenne, similarly to compositions discussed above, uses the musical material of a *canto fratto* mass, which is commonly present in Bernardine sources—i.e. *Missa Krakowska*. However, contrary to the previously discussed compositions, it uses (with small changes in the melodic material) the first *Christe eleison*.

²⁹ APPM, without cat. No., *Graduale romanum de tempore et de sanctis Ad Usum Ecclesiae Parochialis [...]* S. Crucis, ms, pp. 289–294.

³⁰ APBK, cat. No. RL 53, *Cantionale Missarum ad Usum Fratrum Minorum Obs. Conventus Preorcensis [...]* 1777 Anno, ms, pp. 109–116. More about *Missa Hanaticum* and two-voice *Missa Varsaviensis* in: A.E. Godek, *Śpiewy pseudochoralowe...*, *op. cit.*, pp. 133–138.

³¹ BPBK, cat. No. RL 37, *Symphoniae Ecclesiasticae*, ms.

³² BPBK, cat. No. RL 52, *Synopsis Missarum Choralium*, ms.

³³ BPBK, cat. No. RL 37, *Symphoniae Ecclesiasticae*, ms.

The situation of *Benedicamus Domino Nowo Jerozolimskie* is analogical—it is based on the first *Christe* from *Missa Jerozolimska*, known both from Bernardine manuscripts and the 18th-century gradual from the Convent of Augustinians in Kraków.³⁴ In both cases, the changes made consist of filling wider intervals with seconds.

The following two compositions written in discussed cantionales—*Benedicamus Domino Grodzenskie na pierwsze Kyrie* and *na drugie Christe*—were based, according to the titles, on the adequate fragments from *Missa Grodzenska*.³⁵ They do not introduce any changes to the original setting of *ordinarium missae*. It is worth adding that the mass belongs to the most frequent ones in the Bernardine sources, but the mass have not been found in the sources from other convents.

The adequate similarity does not appear in the case of the following composition: *Benedicamus Domino Nowo Jerozolimskie na drugie Christe*, which uses the musical material of second *Kyrie* from *Missa Jerozolimska*.

Similarly to the above-discussed composition, the last three *Benedicamus Domino*—*Tarnowskie*, *Kaszynskie* and *Litewskie*—are based on the musical material of the settings of *ordinarium missae*, which have the identical titles in Bernardine sources, so accordingly: *Missa Tarnowska*, *Missa Kaszynska* and *Missa Litewska*. In every of these cases, the material of the first *Kyrie* was used.

The collection of *canto fratto* settings of *ordinarium missae* preserved in the sources from the Convent of Bernardine Nuns in Kraków³⁶ comprises only a few compositions. Among mentioned settings of *ordinarium missae*, being the base for *canto fratto Benedicamus Domino*, only five exist in the manuscripts from the Kraków's convent. There are: *Missa Stradomska*,³⁷ *Missa tarnowska Solemna*³⁸ and *Missa Litewska*³⁹ in the

³⁴ Biblioteka Jagiellońska, cat. No. 146/54, *Graduale*, ms.

³⁵ The composition has numerous variants of spelling of the title. In the case of every source, the original spelling has been preserved.

³⁶ In the collection there are also the books from the Vilnius convent. They were discussed in the lecture *Canto Fratto in Eighteenth-century Bernardines Manuscripts: A Study on Lost and Rediscovered Sources to Plainchant and Polyphonic Compositions*, given by the author during the international musicological symposium “Ex Umbra in Solem”, which took place on 2th-5th November 2017 in Lwów.

³⁷ The mentioned *Missa Stradomska* is identical with *Missa Cassinensis*. Vide: A.E. Godek, *Studia nad repertuarem...*, *op. cit.*, p. 112.

³⁸ Vide: *ibid.*, p. 113.

³⁹ In this source without the title.

18th-century *Graduale*,⁴⁰ and *Missa Cassinensis* as well as *Missa Litewska* in the 18th-century *Kyriale*.⁴¹ The following two masses (i.e. *Missa Grodnesa* and *Missa Krakowska*) were written also in the manuscript RL 6,⁴² which comes from the Vilnius' Convent of Bernardine nuns. The repertoire, being the base for the musical settings of *Benedicamus Domino* from the Cationales of St Joseph's Convent in Kraków, was therefore known in convents of Bernardine monks and Bernardine nuns, which is proved by the mentioned there Vilnius' source. This common repertoire group allows us to assume that also *Missa Hanaticum*, *Missa Nazarenska*, *Missa Krakowska*, *Missa Grodenska* and *Missa Jerozolimska* were known in Kraków's convent.

The multiplicity and variety of 18th-century *canto fratto* masses preserved in Poland enable us to assume that analogically there much more settings of *Benedicamus Domino* using the themes from this repertoire group. Probably, the sources containing this repertoire were burnt during the fire of Kraków in 1850, where the St Joseph's convent and church were also destroyed.⁴³

Mentioned *canto fratto* compositions of *Benedicamus Domino*, as based on the most widespread 18th-century Bernardine *ordinarium missae*, are the typical example of *canto fratto* repertoire. What is dominant in them are broken chords (e.g. *Benedicamus Domino Hanackie*), progressive repetition of motifs (e.g. *Benedicamus Domino Nowo Jerozolimskie*), and strong tonal references (e.g. *Benedicamus Domino Krakowskie Solenne*)—namely, the features most commonly appearing in the discussed repertoire group. The style started domineering in the Bernardine graduals at the end of the first half of the 18th century; therefore, it appeared in St Joseph's convent at the similar time.

Due to the current state of research, it is impossible to characterize the performance practice of *canto fratto* compositions, including settings of *Benedicamus Domino* in the St Joseph's church. The fact that compositions *ordinarium missae*, being the source of musical material of discussed *Benedicamus Domino*, frequently have episodes solo—tutti—organ can be some indication. As this practice was very

⁴⁰ AKBK, cat. No. RL 5, *Graduału Supplement do Choru W. Pp. Zakonnych S. Franciszka w Krakowie u S. Iozefa mieszkaiacych pilnie wypisany*, ms, *passim*.

⁴¹ *Vide*: AKBK, without cat. No., *Kyriale*, ms, *passim*.

⁴² AKBK, cat. No. RL 6, *Graduale*, ms, *passim*.

⁴³ Such a hypothesis is confirmed by the marks of a fire on several liturgical books, among others RL 1.

common, we can assume that such a way of singing *Benedicamus Domino* in the Kraków's Convent of Bernardine Nuns is very probable. Nevertheless, it is impossible to confirm it now as it requires further, detailed studies.

Conclusion

Presented aspects of research on *cantionales* and compositions written there are only the small fragment of studies on musical life in of Kraków's Bernardine nuns. It is a new issue in literature—hitherto, the only attempt to discuss it is the article of Piotr Matoga regarding the history of organs in St Józef's church.⁴⁴ Meanwhile, in the light of the documents kept in the convent's archive,⁴⁵ it is possible to establish many other details regarding musical life at St Joseph's church in the 18th and 19th centuries. For example, in the preserved financial books numerous notes about the spending on chapels and music can be found.

Comparing discussed *cantionales* to the collection of hundreds of sources from that time, which the author has examined so far, it can be claimed that the collection of *canto fratto* settings preserved in the Convent of Bernardine Nuns in Kraków is the example of the reception of the 18th-century monody in that epoch. Certainly, the wider perspective will be provided in the detailed catalogue of liturgical manuscripts from the Kraków's convent, currently prepared, containing both physical and musical description of sources.

⁴⁴ P. Matoga, *Historia organów przy kościele pw. św. Józefa przy klasztorze sióstr bernardynek w Krakowie*, "Teki Historyka" 2015, Vol. 50, pp. 110–120.

⁴⁵ Vide: R. Gustaw, K. Kaczmarczyk, *op. cit.*, pp. 5–94.

Annex⁴⁶

1. Hanackie Solenne



Be- -ne-di-ca-mus Do- -o- -o- -mi-no
De- -o gra- -a- -a- -ti-as.

2. Nazarenskie Solenne




Be-ne-di-ca- -a- -mus Do- -o- -o- -mi no.
De- -o gra- -a- -a- -a- -a- -ti-as.

3. Krakowskie Solenne



Be-ne-di-ca-a- -a- -mus Do- -o- -mi-no.
De- -e- -e- -eo gra- -a- -a- -ti-as.

4. Nowo Jerozolimskie



Be-ne-di-ca- -mus Do- -o- -o- -o- -o- -mi-no.
De- -o gra- -a- -a- -a- -a- -ti-as.

⁴⁶ All incipits were taken from *Kancjonalik* from 1795. However, except for the composition No. 25 (not existing in the 19th-century *cantionale*), they are identical for both sources discussed in the article.

5. Grodzienskie na pierwsze Kyrie



Be - ne - di - ca - -mus Do- -o- -mi - no.
De- -o gra- -a- -ti - as.

6. Grodzienskie na drugie Christe




Be - ne - di - ca - -a- -a- -mus Do- -mi - no.
De- -o gra- -a- -a- -ti - as.

7. Nowo Jerozolimskie na drugie Christe



Be - ne - di - ca - a- -a- -mus Do- -o- -o- -o- -mi - no.
De- -o- -o- gra- -a- -a- -a- -ti - as.

8. Primae Classis



Be - ne - di - ca - -mus Do- -o- -o- -o- -mi - no.
De- -o gra- -a- -a- -a- -ti - as.

9. Secundae Classis




Be - ne - di - ca - -mus Do- -o- -mi - no.
De - o- -o- gra- -a- -ti - as.

10. *Tarnowskie*



Be - ne - di - ca - mus Do - -o- -o- -mi no.
De - o gra - a - a - ti - as.

11. *Kaszynskie*




Be - ne - di - ca - mus Do - -o- -o- -o- -mi - no.
De - o gra - a - a - a - ti - as.

12. *Litewskie*




Be - ne - di - ca - mus Do - -o- -o- -mi - no.
De - o gra - a - a - ti - as.

13. *Na Minora Duplicia iako tez Infra octavas*



Be - ne - di - ca - mus Do - -o- -o- -o- -mi - no.
De - o gra - a - a - a - ti - as.

14. *Na Semiduplex*



Be - ne - di - ca - mus Do - mi - no.
De - o - o - o - gra - ti - as.

15. *Na Adwent*

Be - ne - di - ca - mus Do - mi - no.
De - o - o - o - gra - ti - as.

16. *Na Wielki Post*

Be - ne - di - ca - mus Do - o - mi - no.
De - o - gra - ti - as.

17. *Na Niedziele Passionis*

Be - ne - di - ca - mus Do - o - o - o - mi - no.
De - o - gra - ti - as.

18. *Paschalne*


Bene - di - ca - mus Do - mi - no Al - le - lu - ia Al - le - lu - ia.
De - o - gra - ti - as Al - le - lu - ia Al - le - lu - ia.

19. *Paschalne Drugie*




Be - ne - di - ca - mus Do - o - o - mi - no.
De - o gra - a - ti - as.

20. *Na Święta N. Panny y kompletę*




Be - ne - di - ca - mus Do - mi no.
De - o gra - ti - as.

21. *Solenne na Primae Classis*




Be - ne - di - ca - mus Do - o - o - o - mi - no.
De - o gra - a - a - a - ti - as.

22. *[Solenne na] Secundae Classis*



Be - ne - di - ca - mus Do - o - o - mi - no.
De - o gra - a - a - ti - as.


23. *Na Laudes Maioris Duplicis*



Be- ne - di - ca - mus Do - mi - no.
De - o gra - ti - as.

The musical notation for item 23 consists of a single staff in treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a series of eighth notes, with a slur over the first two measures and another slur over the last two measures. The lyrics are aligned with the notes: 'Be-' and 'De-' under the first measure, '-ne - di - ca - mus' and '-o' under the second measure, 'Do-' and 'gra-' under the third measure, and '-mi - no.' and '-ti - as.' under the fourth measure.

24. *Drugie na Maius Duplex*



Be - ne - di - ca - mus Do - mi - no.
De - o - di - ca - o gra - a - ti - as.

The musical notation for item 24 consists of a single staff in treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a series of eighth notes, with a slur over the first two measures and another slur over the last two measures. The lyrics are aligned with the notes: 'Be - ne - di - ca - mus' and 'Do - mi - no.' under the first measure, 'De - o - di - ca - o' and 'gra - a - ti - as.' under the second measure.

25. *De Beata V: Marya*



Be - ne - di - ca - mus Do - mi - no.
[De -] [-o] [gra -] [-ti - as.]

The musical notation for item 25 consists of a single staff in treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a series of eighth notes, with a slur over the first two measures and another slur over the last two measures. The lyrics are aligned with the notes: 'Be -' and 'Do -' under the first measure, '[De -]' and '[-o]' under the second measure, '-ne - di - ca - mus' and '[gra -]' under the third measure, and '-mi - no.' and '[-ti - as.]' under the fourth measure.

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