

A Collection
of Music for
Keyboard
Instrument

from Manuscript L 1668
(Book of Jadwiga Dygulska)
of Sandomierz Diocese Library

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The exceptional career of the piano, which dominated musical salons and captured the imagination of numerous 19th-century composers, becoming a major instrument for domestic music-making¹, has its roots in the previous era. The sudden growth of interest in keyboard instruments in the 18th-century was a result of music liberating itself from text, which was manifested in experiments with the structure and the improvement of sound and expressive qualities of these instruments². The then secular musical culture was dominated by three types of keyboard instruments: the harpsichord, the clavichord and the fortepiano. However, in Germany, where they enjoyed the greatest popularity, all of them were referred to as *Clavier*³.

A fascination with the potential and intimate charm of stringed keyboard instruments reached also the Benedictine Convent in Sandomierz, where from the end of the 17th to the beginning of the 19th centuries nuns cultivated sacred vocal-instrumental music, plainchant and song, from 1770s - performing also symphonies. It is proved by a collection of 138 pieces for harpsichord or clavichord written down by a nun named Jadwiga Dygulska in Manuscript L 1668 and by some remarks found in the books of accounts and a chronicle⁴.

Keyboard instruments played a significant role in the musical culture of the Benedictine nuns of the Chełmno reform, who sang plainchant and polyphony, played

the organ or positive – depending on the instrument available in a given nunnery. Benedictine abbesses were eager to admit musically talented girls to the convent, exempting them from the duty to bring their dowry; many were daughters of organists that could have been trained at home to cultivate their family profession in the convent. Until the beginning of the 18th century there is no evidence of the Benedictine nuns using instruments other than the organ and positive in their musical practice.

A convent organist⁵ was obliged to accompany plainchant⁶, songs and sometimes – supposedly – polyphonic pieces. The latter practice is attested to by an inscription found in a vocal bass partbook, above one of the pieces in a manuscript of the Toruń nuns dated to 1632. It says: “miasto partitury ten głos” [“instead of a score, this part”], which may have been interpreted in the context of “partitura pro organo”⁷. The organ was also used in *alternatim* performances. Female organists might have played improvised preludes, which was a common organist practice. However, there is no evidence for that in the 17th century.

After a period of decline due to wars, plagues and economic problems, the 18th-century musical practice in the Chełmno-reformed Benedictine convents enjoyed a revival, presenting itself in a completely new form, corresponding to the trends of the time. Keyboard playing constituted a vital element of that practice and the convents continued to admit candidates who mastered that skill, e.g. Barbara Duszkiewiczówna - a nun from Jarosław admitted without a dowry “to sing and play the organ” (“żywem do śpiewania i z umiejętnością gry na organach”)⁸, or the aforementioned Jadwiga Dygulska, who in her obituary was referred to as being able to “play the positive perfectly” (“grać na pozytywwie naydoskonalej”)⁹.

1 See: Irena Poniatowska, *Muzyka fortepianowa i pianistyka w wieku XIX [Piano Music and Pianism in the Nineteenth century]*, Warsaw 1991, pp. 17-24.

2 Alina Mądry, *Carl Philipp Emanuel Bach. Estetyka – stylistyka – dzieło [Carl Philipp Emanuel Bach. Aesthetics – Stylistics – Work]*, Poznań 2003, pp. 89-91.

3 For more information on technical properties of the respective instruments see: *ibid.*, pp. 90-116.

4 The music was published by Jerzy Gotos in 2012 in Warsaw as *Jadwiga Dygulska. Książka do chóru do grania (ukończona przed 1796) [Jadwiga Dygulska. A Book for the Choir to Play (Completed before 1796)]*. This edition, with a short preface, is hard to obtain. Due to changes and corrections introduced in the source text with no revision commentary, it can only serve the purposes of demonstration. Moreover, the authors of this article would like to draw readers' attention to the fact that the title of the edition (“*A Book for the Choir to Play*”) along with its title page reproduced on the inside of the cover, belong, in fact, to another manuscript by Dygulska, L 1669, intended for a convent organist, though not including solo pieces (more in this article, p. 58). Manuscript L 1668 lacks a title page; on the inside of its cover, there is an inscription concerning the decision of the abbess to give the books to the choir (more in this article, p. 57).

5 Some more affluent convents, e.g. in Chełmno, Poznań or Nieśwież, employed a secular organist; in others that role was taken over by a nun. It might also have depended on whether, at a given time and place, there was a properly prepared candidate.

6 This practice was established in musical notation only in the mid-18th century, in manuscripts 10 and 11 of the Archive of the Benedictine nuns in Przemyśl.

7 Cf. Magdalena Walter-Mazur, ‘A New Perspective on Musical Culture of the Polish Benedictine Nunneries in the Light of Toruń Sources’, in: *Early Music. Context and Ideas* 2, Cracow 2008, p. 150.

8 Ms. Ossolineum 101/II, p. 70v.

9 Sandomierz Diocese Library (further as SDL) Ms. G 1392, p. 65.

There are four 18th-century books of organ music preserved in the Benedictine convents. Two of them are extant in Przemyśl, two others in Sandomierz. They offer insights into the then organ practice of nuns and the repertoire performed. The Przemyśl manuscript (shelf number: Ms. 10¹⁰), written around the mid-18th century, seems to be particularly interesting - not only due to its liturgical repertoire in the form of a canto part and a line of instrumental bass, but also owing to the works for solo organ, musical exercises and didactic remarks it contains. The compositions mentioned above were intended for an instrument without a pedal and did not require pedal notes, so that they could be played on a positive, harpsichord or clavichord. So far, among the pieces included in the manuscript, eight have been identified as the works of Domenico Zipoli¹¹. All of them come from *Sonate d'intavolatura per organo e cimbalo*, published in Rome in 1716. The manuscript (Ms. 10) contains two *Versi in E-minor*, part of a *Canzona in D-minor* and an *All'Offertorio* from the organ section of Zipoli's collection, as well as the second, third and fourth parts of a four-movement *Suite in D-minor* and a *Partita in A-minor* published in the harpsichord section of Zipoli's work. In the manuscript, the *Versi* are designated as *Fugues*, while the remaining pieces by Zipoli do not bear any titles. A concordance to another piece from the Przemyśl manuscript was discovered by Joanna Hertling in the

Tablature of the Warsaw Musical Society of ca. 1680¹². It is a figural toccata, demonstrating significant differences when compared with its version from the WMS Tablature. Marcin Szelest believes that in the context of other surviving keyboard pieces from the second half of the 17 century, the Przemyśl version of the *Toccata* [in A-minor] ranks as one of the most outstanding¹³.

Of great interest are also the didactic remarks found in Ms. 10¹⁴. A section entitled *Zrozumienie Consonancyi dobrych y zlych* [*Understanding good and bad consonances*] includes 29 unnumbered points illustrated with musical examples. It contains remarks concerning the realization of *basso continuo*, organ accompaniment to plainchant and polyphonic singing as well as composing organ pieces or improvising. So far, it is the only known 18th-century text of that type in Polish. The author and scribe of that text is unknown; still, we can presume that it was copied by a nun-organist from another source and was only to some extent original. Its connection with a female convent environment, apart from the place where it was preserved, is indicated by feminine verb endings used in didactic remarks.

This line of reasoning leads to the conclusion that the teaching method presented in *Zrozumienie Consonancyi dobrych y zlych* of Ms. 10 refers to the tradition of *partimento*, originating in the late 17th-century Italian conservatories. In the course of time, in the 18th and the beginning of the 19th centuries, it was popularized in many parts of Europe by means of printed instruction books. The term *partimento* referred to a bass line, figured or not, which constituted a starting point for improvisation or for creating independent works. In order to interpret notated bass lines on a keyboard, a student had to start with a study of intervals, chord structures and voice leading. Having acquired those skills, he or she was able to perform a given bass line either as an accompaniment or a solo piece.

10 That manuscript was discovered by Karol Mrowiec and became a subject of research for three of his Lublin MA candidates: Marzena Kawczyńska (*Fugi organowe z rękopisu ms 10 z klasztoru benedyktynek przemyskich. Problem faktury, formy i funkcji*, 1989 [*Organ Fugues from Ms. 10 of the Przemyśl Benedictine convent. Problems of Texture, Form and Function*]), Tadeusz Bartkowski (*Repertuar polskich śpiewów religijnych w rękopisach Panien benedyktynek w Przemyślu*, 1991 [*The Repertoire of Polish Sacred Songs in the manuscripts of the Benedictine nuns in Przemyśl*]), and Joanna Hertling (*Kompozycje organowe z XVIII-wiecznego rękopisu klasztoru Panien benedyktynek w Przemyślu*, 1992 [*Organ Pieces from the 18th-century Manuscript of the Benedictine Nuns in Przemyśl*]). It is also briefly mentioned and characterised by T. Maciejewski in his article 'Notatki z przeszłości muzycznej benedyktynek przemyskich' ['Notes on the Musical Past of the Przemyśl Benedictine Nuns'], (*Musica Galiciana*, 1999/III, pp. 97-98. The musical incipits of all the pieces for solo organ from Ms. 10 were compiled by T. Maciejewski and published in *Musica Galiciana*, 2000/V, pp. 39-44.

11 K. Mrowiec was the first to identify a piece by Zipoli in Ms. 10. This was followed by T. Jasiński's discoveries. The remaining compositions were found by J. Hertling (*Kompozycje organowe...*, pp. 38-39). Presumably independently from those scholars, three works by Zipoli were identified by T. Maciejewski (see: 'Notatki z przeszłości...', pp. 98).

12 J. Hertling, *Kompozycje organowe...*, p. 88.

13 M. Szelest, 'Źródłowe czy krytyczne? O wydaniach dawnej muzyki polskiej' ['Source or Critical? On Editions of Polish Early Music'], in: *Muzykolog wobec świadectw źródłowych i dokumentów. Księga pamiątkowa prof. Piotra Poźniaka* [*The Musicologist and Source Documentary Evidence: A Book of Essays in Honour of Professor Piotr Poźniak on his 70th Birthday*], Cracow 2009, p. 312.

14 See also: Magdalena Walter-Mazur, 'Partimento po polsku? Nauka realizacji basso continuo i improwizacji organowej w przemyskim klasztorze benedyktynek' ['Partimento in Polish? The Teaching of the Realization of Basso Continuo and Organ Improvisation in the Przemyśl Convent of the Benedictine Nuns'], *Aspekty Muzyki* 2012/2, p. 99-118.

The second of the Przemyśl organ manuscripts - Ms. 11 - comprises liturgical repertoire partly identical with Ms. 10, complemented with some pieces characterised by a pianistic texture, which were added later (e.g. *Mazur, Dumka, Lament*) and with accompaniments to religious songs in Polish: *Zawitaj ranna Jutrzenko, Przybieżeli pasterze, Ojciec Boże, Narodził się Jezus, A cóż z tą Dzieciną bę[dzie]*.

An organ master practice in the form represented by the Przemyśl manuscripts is enriched with new elements - organ improvisation and solo pieces unrelated to sacred music. These compositions may have been played during the liturgy instead of the *Introit* and *Gradual* or during the Elevation and at the end of the mass, which was a common practice in the Baroque era. The scarcity of information concerning music-making of the Przemyśl Benedictine nuns does not allow us to determine whether solo pieces could also have been performed in another, non-liturgical context; we also do not know if the nuns in Przemyśl had an instrument other than a positive.

The extant sources offer a better insight into the musical practice of the Sandomierz Benedictine nuns. Despite its diversity, instrumental keyboard music constituted its crucial element and skills in this area were still much appreciated, which is borne out by the instruments possessed by the Sandomierz nuns.

Before a grand organ was installed on the gallery in 1752¹⁵, a positive was used by the nuns for accompaniment; the instrument was later moved to a parochial church in the convent town of Góry. Before 1735 the convent was in possession of a spinet¹⁶, later - of another positive¹⁷,

15 This organ, ordered by Abbess Franciszka Tarłówna, had a very original construction (manuscript with no shelf number, *A Contract between Abbess Tarłówna and Jan Bittner, an Organ Master*, of 16 May 1752, *SDL ZBS Files of Abbess Tarłówna*). In the contract with the organ master Jan Bittner we read: "One keyboard for laymen, one for the nuns are supposed to be installed." ["Klawiatura ma być na dwa chóry, jedna dla świeckich, druga dla Ichnościanek pp. Zakonnych wystawiona"]. Keyboards were placed on both sides of a wooden crate and played by a secular organist on the south side and by a nun on the north one. What is interesting, in the period in question, i.e. between 1769 and 1794, records of expenditures do not mention any payment for an organist. It seems then that in the convent "chapel" music was provided exclusively by nun organists, whereas the second keyboard, placed outside the *clausura*, was used only by visiting male musicians.

16 Already before 1735, as the record of expenditures for that year noted down its repair (SDL G 866).

17 It might be a reference to a positive organ preserved until now in the collection of the Diocesan Museum in Sandomierz. Since the conservation carried out by Jan Chwałek in 1990,

a harpsichord, a clavichord (presumably two of these after 1788)¹⁸, and, from 1774, a tangent piano¹⁹, built by the organ master Ignacy Skorupski²⁰. It seems that the Sandomierz Benedictine nuns had a keen interest in keyboard instruments and were well acquainted with the latest innovations in that field: a maker of *Tangentfleugel*, Franz Jacob Spaeth completed his work in 1770²¹ and already four years later the instrument appeared in Sandomierz. In 1789 the expenditure records mentioned for the first time an instrument called Fort Piano, however, it is not known whether it was different from the aforementioned tangent piano.

What is interesting, a harpsichord was used on the gallery during the liturgy; on 12 November 1763 a chronicler wrote down: "[on that] day for the very first time they played harpsichord on the gallery during Vespers, Compline and Litany" ["[tego] dnia najpierwszy raz grali w chórze na klawicymbale nieszpor, kompletę i litanie"]²². At one time there were two keyboard instruments on the gallery, not to mention the organ and positive²³; in 1765 the chronicle reported:

the instrument has been in use. See: Urszula Stępień, 'Wyposażenie wnętrza kościoła pw. Św. Michała. Przyczynę do dziejów kultury artystycznej benedyktynek sandomierskich' ['The Furnishings of the Interior of St Nicolas Church. A Contribution to the History of Artistic Culture of the Sandomierz Benedictine Nuns'], in: *Klasztor Panien benedyktynek w historii i kulturze Sandomierza [Convent of the Benedictine Nuns in the History and Culture of Sandomierz]*, ed. Krzysztof Burek, Sandomierz 2003, p. 95.

18 Clavichord playing was also taught to girls admitted to a convent school. One of the teachers was Marianna Mokronowska (see: Borkowska, *Leksykon...*, vol. 2, p. 394). There may have been another clavichord in the convent, as treasurers' books noted down in 1788 the purchase of a "clavichord to be played on the gallery" ("klawikortu do grania na chor") for 126 zlotys. (SDL Ms. 889, p.)

19 It was a keyboard instrument constructed in Germany in 1770. It allowed a player to perform various dynamics, which was characteristic of a clavichord, and had registers, similarly to a harpsichord. Moreover, its sound was fuller and stronger due to the use of longer strings and a rebounding tangent. (See: Alina Mądry, *Carl Philip Emanuel Bach. Estetyka – stylistyka – dzieło [Aesthetic – Style – Work]*, Poznań 2003, pp. 107-108.

20 SDL ZBS Acts of the abbess M. Siemianowska, various contracts, 30 July 1774. That instrument is presently kept in the Diocese Museum in Sandomierz and is one of two such tangent pianos preserved in Poland. See also: Benjamin Vogel, 'Two Tangent Square Pianos in Poland', in: *The Journal of American Musical Instruments Society*, p. 84-89.

21 A. Mądry, op.cit., p.107.

22 *Dzieje...*, p. 51.

23 A positive might have also been placed on the gallery or the chronicler might have been referring to the organ: "Nuns sang

“on that day Mr Doctor started to repair and tune a harpsichord and spinet moved from the gallery to the room” [“tego dnia J. Mc. Pan Doktor zaczął naprawiać i stroić klawicymbał i szpinet z chóru wyniesiony na salę”]²⁴. In 1788 a book of expenditures recorded the purchase of a “clavichord to play on the gallery” [“klawikortu do grania na chor”]. Moreover, some keyboard instrument was sometimes needed at the convent’s gate, where nuns performed for noble guests. When Prince Krzysztof Hilary Szembek visited the Sandomierz convent in 1775, the “[abbess] to show her gratitude, presented the entire congregation and the nuns played a concert at the gate to express their satisfaction with his courtesy” [“[ksieni] dla oświadczenia mu wdzięczności swojej zgromadzenie mu całe prezentowała i zakonnice w furcie koncerta grały na okazanie z jego grzeczności ukontentowania”]²⁵. On another occasion a chronicler mentioned “playing the instruments” [“granie na instrumentach”] for an “Austrian colonel’s wife”²⁶. Another instrument may have been placed in a room, presumably in the refectory, where a vocal-instrumental ensemble of nuns held their rehearsals. It was also there, in the refectory, that the nuns occasionally performed a Litany and were treated with wine by the abbess²⁷. We do not know whether instruments were there all the time or were moved there when needed.

The sources present reliable information about a superb collection of seven or eight keyboard instruments and “a musical box to teach canaries”, supposedly a mechanical instrument purchased in 1788 for 12 zlotys, in the possession of the Sandomierz convent²⁸. Secular solo pieces for keyboard instrument from Manuscript L 1668 copied by Jadwiga Dygulska may have been performed during liturgy on a harpsichord, clavichord and previously on a spinet or positive. Instruments on the nuns’ gallery in the church were therefore used not only to play the *basso continuo*.

Jadwiga Dygulska was born around 1722 into the family of Jan, probably a Sandomierz musician²⁹. Dygulski might have agreed earlier with the Abbess Franciszka Tarłówna, the one who later ordered an organ with two keyboards, on admitting Jadwiga to the convent and presumably he taught her music, focusing on the skills necessary for this context. Dygulska entered the convent in 1738³⁰ at the age of sixteen and took her vows a year later. She specialized in playing keyboard instruments, although we know that she also beautifully embroidered liturgical clothing. According to her obituary, she was “useful for the holy convent due to her talents, as she was an outstanding positive player and left the greatest number of personally copied notes and books” [“była użyteczną Zakonowi S[więtemu] z talentów swoich, to jest w graniu na Pozytywie naydoskonaley, do czego naywięcej zostawiła not własną ręką pisanych i Xiąg do Choru”]³¹. Jadwiga Dygulska spent 58 years in the convent. She was remembered warmly, which was confirmed by an insert placed in the Ms. L 1668 by order of the abbess:

A.D. 1796, 13 April:

I give forever to the choir this hand-written book with masses and other music, being the work of Jadwiga Dygulska’s OSB own hands; she left it as her remembrance and it is our duty to remember about her soul. The abbess orders everyone that she be not neglected but highly-esteemed as presumably no one will ever bring themselves to leave such a splendid souvenir apart from Ms Marianna Moszyńska and Jadwiga Dygulska who left the greatest books for playing and singing as souvenirs and to the glory of God. We shall always remember about their souls before God. M. Siemianowska.

[Roku Pan. 1796 dnia 13 aprilis: Daje się nazawsze do Choru księga Pisana ze Mszami y roznemi notami, która praca jest własnych rąk Jadwigi Dygulski ZRSOB,

a choral mass at a positive with a diocesan priest” [“Zakonnice z księżą świeckiem Mszę choralną przy pozytywie także śpiewały”] (1766, *Dzieje...*, p. 92).

24 *Ibid.*, p. 76. Unfortunately, the ‘Doctor’s’ identity remains unknown.

25 *Ibid.*, p. 195.

26 “To whom the congregation showed great sympathy playing instruments and otherwise expressing their courtesy” [“Której zgromadzenie oświadczyło wielką przychylność grając na instrumentach i inną wyrażając aplikacją”] (*Dzieje...*, p. 161).

27 *Ibid.*, pp. 72 and 74.

28 SDL ms. 889, no pagination.

29 Her mother was Marianna Filipka. We also find a record of Walenty Dygulski, a senior of singers of the Sandomierz Collegiate in the years 1698-1732. He might have been Jadwiga’s grandfather or another relative (cf. Maria Konopka, *Kultura Muzyczna w kolegiacie sandomierskiej* [Musical Culture in the Sandomierz Collegiate Church], diss. KUL 2005, p. 342).

30 Marianna Balicka, an organist admitted to the convent in 1726 to “play the positive”, had died six years earlier.

31 SDL shelf number G 1392, p. 65. About Dygulska see also the article by Wiktor Łyjak, ‘Przyczynki do dziejów muzyki u Panien Benedyktyn w Sandomierzu’ [‘Some Remarks on the History of the Benedictine Nuns in Sandomierz’] RM 1983/16, p. 26.

zostawiła wielką pamiątkę po sobie, dlatego obowiązek jest pamiętać o jej duszy. Obliguje przełożona, aby nie była w poniewierce, ale w konserwie wielkiej, bo zapewne nikt się nie zdobędzie na zostawienie tak ślicznej pamiątki po sobie. Oprócz Panny Marianny Moszyński i Jadwigi Dygulska. Które Księgi do śpiewania y do grania najlepsze dla pamiątki y chwały Boskiej zostawiły, za których dusze niech będzie Pamięć przed Bogiem nazawsze. M Siemianowska]

Until now, two “organist’s books” copied by Dygulska have been preserved, the already mentioned L 1668³² and L 1669, the latter being partly a copy of the former, consisting entirely of liturgical repertoire³³. Jadwiga Dygulska died on 3 April 1796. She probably compiled the book of L 1668 many years earlier, as a 70-year-old person would not have been able to write so diligently and steadily³⁴. It means that the

manuscript should be dated no later than ca. 1780. At the time of compiling the repertoire for keyboard instruments by the scribe, in Sandomierz, there were also other nuns capable of playing: Marianna Mokronowska, since 1780 teaching clavichord at the convent’s school, as well as Elżbieta Dutkiewiczówna, admitted without a dowry “for her talent for playing” [“z talentu grania”], who, according to her obituary, was an excellent Fort Piano player. It is highly possible that other musically active nuns: Teresa Nobiszowska and Agnieszka Sosnowska, also played keyboard instruments.

The diligently compiled manuscript L 1668 has a format of 37.8 cm x 25 cm and a leather binding. It comprises 164 pages numbered by the scribe. The opening part, pages 1-50, contains organ accompaniments for masses for various feasts throughout the liturgical year³⁵ notated as a plainchant line in soprano clef and a bass line, sometimes figured, to be realized on the organ as accompaniment. Such performance of plainchant corresponded to the practice of the time. Moreover, many of the movements, especially Gloria, indicate an *alternatim* performance practice - performing some sections of the Ordinarium vocally, while others were interpreted instrumentally on the organ. In addition, pages 29-31 bring information concerning the rules of music³⁶ whereas pages from 51 on contain the pieces for harpsichord and clavichord that are the subject of this article. In his paper on music practice at the Sandomierz Benedictine convent, Wiktor Łyjak even expressed the conviction - repeated later by Borkowska³⁷ - that some of these harpsichord pieces were composed by Dygulska herself³⁸. However, there is absolutely no evidence to support this view. Admittedly, on page 59 of the manuscript we find a mysterious note written in a different hand than the music: “Patibulum I pay my respect to my benefactress, J.P.Dygulska” or “Patibulum

32 They were introduced to the musicological world by Wendelin Świerczek in his article ‘Kancjonały Sandomierskich Panien Benedyktynek’ [‘Hymn Books of the Sandomierz Benedictine Nuns’, *Kronika Diecezji Sandomierskiej* [Chronicle of the Sandomierz Diocese], LI 1958/4, 7-8, 10. The author wrongly described L 1668 as a hymn book whereas its content made him critically estimate the level of organist practice of the Benedictine nuns. Świerczek’s opinion might have resulted from the fact of analyzing the repertory of Dygulska’s book in the context of the tradition of German baroque organ music, as he mentioned that the manuscript contained “only two fugues” [“tylko dwie fugi”]. (Ibid.)

33 Manuscript L 1669 has an interesting title written down by Dygulska:

*A book for the choir to play
or to accompany masses as well as various introductions to
Vespers
and hymns for feast days of the liturgical year,
which I offer to the cantor so that she could use them,
and that the nuns who will be performing prayed for me,
an unworthy sinner
JDygulska ZRSOB*

*[Xsiążka do Churu do Grania /
Lub do Sposobu Przegrywania tak Mszow / Jako y Ruznych
Intonacych tak Nieszpornych /
Jako Himnow y Rocznych Przypadających odmian /
ktore Pannie Kantorce Daję do Churu aby wiadomość /
Miała Onich, które aby Co ich Zażywać będą westchnęły /
Zamnie Niegodną Grzesznicę
JDygulska ZRSPB]*

34 The scribe’s dedication on the title page of L 1669 was written in a very shaky handwriting, which also supports the thesis that both books had been written many years earlier, before Dygulska, at the twilight of her life, presented it to the choir.

35 There are also masses referred to as “farwańska” [furmańska?], “kasyneńska” and Requiem. Page from 19 on contain a bass accompaniment for polyphonic masses (not extant as parts), the first of which is an Easter Mass. On page 41, we find *Te Deum laudamus z Xiędzami*, to be performed *alternatim*, with alternating indications *X.* and *hur.* This is followed by figured basses to *Plancti* and other songs as well as to figural *Salve regina*.

36 Types of bars, performance notes and transpositions.

37 Małgorzata Borkowska, *Życie codzienne polskich klasztorów żeńskich w XVII-XVIII wieku*, [Everyday life in Polish Female Convents in the 17th-18th Centuries], Warsaw 1996, p.293.

38 W. Łyjak, *ibid.*

J.P. Dygulski, I pay my respect to my benefactress" ["Patybulum J.P. Dygulski y dobrodzieyce moi donożek u padam"], which, however, cannot be considered as proof of the nun's authorship of the music.

The 138 secular pieces for a keyboard instrument contained on pages 51-164 of manuscript L 1668 constitute more than 60 per cent of the content of the entire book. All the compositions were notated on a two-staff system³⁹. A soprano clef is used for the right hand (except for the *Sinfonia*, p. 92), and a bass clef for the left one. We do not find cycles here; all the works, apart from one on page 133⁴⁰, are one-movement compositions. 123 pieces bear titles - such as: Aria (or Air), Adagio, Affectuosie [Affectuoso?], Allamanda, Allegro, Alternat., Adante, Arietta, Ariose, Ballet Marchi, Bouree [orig. spelling], Cantabile, Concerto, Divertimento, Fuga, Kozak, Lectio Prima, Menuet (Menuetto), Partia, Pastorella Murki⁴¹, Poco piano, Poison⁴², Prelidium, Presto, Sarabanda, Sinfonia, Sonata, Sonatina, Taniec, Trio, Variatio - whereas 15 are untitled.

In some cases, such as Prelidium [Preludium], Adante [Andante] or Allamanda [Allemande], an unusual spelling is consequently used.

The part of the manuscript containing secular pieces for keyboard instruments can be divided according to the criterion of genre into four groups. The first and broadest comprises pieces having no reference to form or genre in their titles, that is: airs (53), untitled works (15) and those bearing only tempo indications (25). It should be emphasized that for Dygulska the term "air" is synonymous with "piece", which corresponds to the practice of late Baroque. Most of the pieces in this group

have a simple A :| B form, often with a reprise (*Da Capo*). It should be added that part B does not always strictly agree with part A in terms of motifs, but rather serves as their evolutionary development. A reprise in many cases is not just an automatic procedure applied by the composer - very often part B ends with a transition leading to the beginning of part A. These pieces vary in length: starting with eight-measure miniatures (e.g. *Aria Lentissime*, p.53 4m. + 4m.), up to complex quasi-sonata forms (*Air Allegro*, p. 136). Dances prevail among the pieces with indeterminate titles: they are mainly minuets with an A:|B form, sometimes with a *trio* (e.g. untitled piece p. 81). The first *Aria* on page 73 is, in turn, of polonaise-like character, whereas the second one on this page - resembles a *murky*.

The second group comprises pieces described in their titles as "preludia", that is - preludes (5). Some of them seem to be musical exercises. The prelude in C-major on p. 52 is a sequence of automatically repeated modulations with texture changes, based on progressions and simple harmonic figurations. A similar technique characterizes the *prelidium* on p. 114 and the untitled piece on p. 115⁴³. They show more harmonic complexity and variety in terms of the choice of figurations, calling for technically advanced performers.

Surprisingly, the piece on p. 66 bears the title *prelidium*. The three compositions mentioned above are one-movement pieces and are mainly based on harmonic figurations, whereas this particular short piece follows the A:|B form with a reprise (*Da Capo*). Due to its texture, register and character it resembles a *trio* or a minuet.

In Dygulska's book, there is one piece entitled *Lectio Ima*. It seems that despite its title, it has no relation to the liturgy and should be considered a prelude. *Lectio* on p.106 is structured by means of a simple progression (upward and downward) with harmonic figurations (first in the right, then - the left hand). The piece could serve as teaching material. The indication *Ima* (prima), might suggest the existence of similar works, presumably of growing technical difficulty.

The third group comprises seven *concerti*. Two of them have already been identified as *Concerto* (p. 76), that is, the 1st movement of a *Sonata (Partita)* for harpsichord by J.J. Agrell and *Concerto Allegro* (p. 125) identical with an anonymous *Partita* preserved in the collection of pieces for keyboard instruments stored in the City Library of Leipzig (RISM 225003967). Two works, *Concerti in F*, exhibiting many similarities and both noted on page 127, are, in fact, sonatas stylistically similar to the works

³⁹ Apart from the last line on page 54, where two parts - for the right and left hands were placed, with an additional note "bass".

⁴⁰ Alternat[ivo] and Poco piano, which have their concordances in SLUB in Dresden as Contre Danse en Rondeau and Minore (RISM 212003297), constitute a two-part cycle with the 1st movement to be repeated after the 2nd one.

⁴¹ *Murky* (*murki*, *murcki*, *mourqui*), a style of accompaniment typical of keyboard instruments or a piece set in such a style with a bass part made up of broken octaves. Its popularity in Germany since ca. 1730 was supposedly connected with the growing number of dilettantes playing keyboard instruments. A piece in such a style, entitled *La Boehmer*, was also composed by C. P.H. E. Bach. (See: Douglas A. Lee, *Murky*, in: NG (<http://www.oxfordmusiconline.com/subscriber/article/grove/music/19379?q=murqui&search=quick&pos=1&start=1#firsthit>; access: 15.08.2013).

Apart from a piece entitled *Pastorella Murki*, Dygulska's collection contains Airs (pp. 73 and 101) set in a similar style; the latter air was identified as Graupner's *Murky* (RISM 150206117).

⁴² A title difficult to explain.

⁴³ In Gólos's edition the title "Prelidium" [Prelude] was added.

of Domenico Scarlatti. The *Concerti* on pages 97, 102 and 111 adhere to the concerto genre. Especially the last one has the typical texture of a late-Baroque keyboard concerto – fast passages and light figurations in the right hand with chordal accompaniment in the left one. The most representative example of a concerto form is the transcription of a concerto by P.A. Locatelli presented as a *Sinfonia* (p. 92).

The fourth group includes dances. The section of solo pieces in Dygulska's book opens with an *Allamanda Amabilis* (p. 51), a two-section piece with a reprise (*da capo*) in the key of C major. Although the structure and choice of the dance look back to the previous epoch, the pieces show some elements of the new style – triplet groups, quick scale passages and a texture reduced to a melodic line with simple chordal accompaniment.

Already at the first glance the *Alamanda Amicabilis* (p. 54) gives rise to some doubts. The piece is set in the triple time of 3/4. The preceding piece (placed on the same page) bears the title of *Aria Amicabilis* and is set in common time marked C, which suggests that the titles might have been confused.

Page 66 brings a *Bouree* (original spelling), a dance that at the time of the manuscript's compilation was already becoming very rare. It is a typical *bouree*: the A:|B form with a reprise of part A incorporated into part B. Sarabande (*Sarab*, p. 130) is, in turn, far from the Baroque dance of similar character. It only preserved a sarabande's triple metre and quiet character but rather resembles a minuet. The last four measures are a notated reprise in *pianissimo* dynamics.

The popularity of the minuet in the 2nd half of the 18th century is clearly reflected in Dygulska's collection as eight pieces bear appropriate titles (*menuet*, *minuetto*, *menueta*). However, there are even more dances of that type as numerous arias or untitled pieces are, in fact, minuets, e.g. a piece in C-major on page 81 is a minuet with trio. Similarly works on pages 139 and 140, identified as minuets of J.B.G. Neruda, follow two such dances (p. 138 and 139) bearing appropriate titles. On the other hand, the *Menuet* on page 81 is, in fact, a polonaise. Minuets mainly exhibit the A:|B form + trio (pp. 81, 85, 138, 139 and 154), sometimes a reprise is added (e.g. p. 99).

Dygulska's manuscript also brings examples of regional dances such as *Kozak*⁴⁴ (p. 100) and polonaises; apart from the one mentioned above (entered as a *Menuet*, p. 81), another one can be found under the title of *Taniec [Dance]* (p. 130).

⁴⁴ Gólos noticed that a piece on page 93 (*Presto*) also has some features of *Kozak*.

Apart from the pieces described in the above groups, the manuscript comprises two *Sonatinas*, one *Sonata*, a *Sinfonia* (a transcription of a Concerto in A Major by P. A. Locatelli), a *Divertimento* and a *Partita* (identified as the 1st movement of a Quartet by C. H. Graun for harpsichord, obbligato, flute, violin and basso, RISM 452019455) as well as three compositions entitled "fuga" (fugue). The pieces on pages 58 (in F major) and 121 (in C major) display some characteristics of a fugue – with a theme presented in various registers in fifth relationships. The theme of the first one – based on repeated, adjacent notes – resembles Italian fugues, whereas in the second fugue it is figural and based on spread chords. Neither of these pieces has a clear counterpoint that would appear in consecutive voices. Their texture is basically homophonic – the theme is accompanied by more or less elaborate chordal (p. 58) or figural (p. 121) accompaniment. It is difficult to distinguish clear entries of the theme, and an entry in the parallel key was omitted. The *Fuga* on page 71 has a different form. It is a virtuoso prelude or toccata based on scale passages and semiquaver figurations. Its title might refer to the "rapid" character of this prelude⁴⁵.

The book by Jadwiga Dygulska bears a clear similarity to another collection of keyboard music which originated from a female convent – *Arie z różnych autorów zebrane [The Collected Airs of Various Authors]* – given to Teresa Fabiańska, a Poor Clare nun of Stary Sącz⁴⁶. The two manuscripts were greatly influenced by the Galant, a style gaining the widespread popularity in Europe.

⁴⁵ This piece (of prelude character) might have been accompanied by a real fugue, mistakenly omitted when copied, which resulted in giving such a title to the preceding part.

⁴⁶ Ms. no 26 Library of the Poor Clares in Stary Sącz. The title page bears the inscription: „Arye z Roznych Autorow Zebrane / do Grania na pozytywie lub Szpinecie / podczas nabozeństwa w Kościele. / Na Chwałę Pana Boga na Honor / N.P. Maryi y Błogostawioney Kunegundy / do Uzywania z Roznych Tonow / dla Panny Teresy Ozanny Fabiańskiej / Zakonnicy Prześwietney reguły S.O. / Franciszka y S. Matki Klary. / Profesa Starosądeckiego Konwentu / Anno 1761”. [„The Collected Airs of Various Authors/ to Be Played on the Positive or Spinnet/ During the Mass in the Church./ To the Glory of God/ to the Honour/ of Holy Virgin Mary and Blessed Kunegunda/ to Be Performed in Various Keys / for Miss Teresa Ozanna Fabiańska/ a Nun of the Order of St./ Francis and St. Clare / the Professa at the Stary Sącz Convent / Anno 1761”] Pieces from that manuscript were published by Jan Chwałek in *Arie z różnych autorów zebrane anno 1768. Miniatury na organy lub klawesyn [The Collected Airs of Various Authors anno 1768. Miniatures for Organ or Harpsichord*, ed. Jan Chwałek, Lublin 1994. The date in the title of the edition is incorrect.

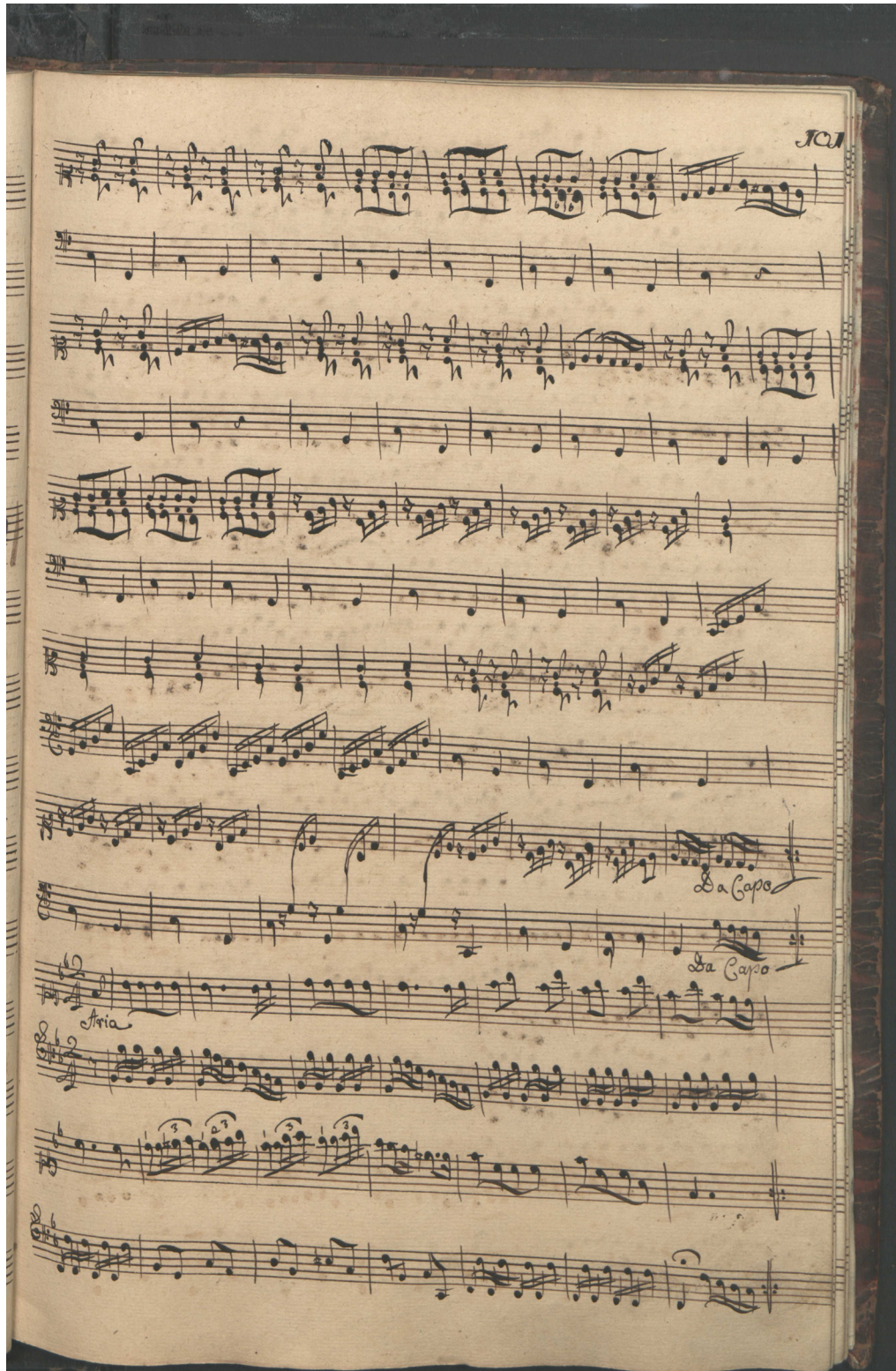


Fig. 1. L 1668 Sandomierz Diocese Library, p. 101. Fragments of *Kozak* (no. 59, pp. 100-101) and *Aria* (no. 60, pp. 101-102). The latter identified as one of the *Murkys* by Graupner.

However, as Maria Erdman observed⁴⁷, the hymn book by Fabiańska is dominated by dance forms – among them popular dances of the 2nd half of the 18th century (e.g. the minuet or contradance), as well as dances which reached their peak of popularity in the previous epoch (the bourrée, gavotte, rigaudon or passepied). In the book by Dygulska we mainly find pre-sonata forms and transcriptions of keyboard, chamber and operatic music.

As a result of a comparison drawn between the repertoires of the two collections of keyboard music, eight concordances have been found. However, the analyses of analogical pieces included in the works by Dygulska and Fabiańska showed that they often significantly differ in terms of their respective length, form, key, metre (4/4 instead of 2/4) as well as melodic, harmonic, textural and rhythmic progressions⁴⁸. These examples may bring us to a conclusion that the transmission of the solo repertoire for keyboard instruments in the 2nd half of the 18th century allowed for a far reaching freedom in the way of approaching a musical piece, which may, in turn, pose a promising research postulate.

RISM database enabled us to find concordances for 22 out of the 138 pieces collected by Jadwiga Dygulska. Seventeen of them have their identified attribution and the remaining five have their concordances in anonymous records in other European sources.

Attributions of 17 pieces of Dygulska's book confirm our observations concerning the style of the entire collection. It is typical of the second, third and to some extent fourth quarters of the 18th century, combining some elements of the late Baroque with the already

prevailing *gallant* style known from the Dresden chapel and the achievements of the Mannheim school. In Dygulska's collection, especially in the *Sonata. Allegro* (p. 104), *Adante* (p. 109) and *Allegro* (p. 161), we may also notice some signs of the classical style. These three pieces are examples of an early classical sonata-allegro form: two sections, without a development.

In the majority of works in the manuscript, the melodic line of the upper registers dominates the texture, which reduces the left hand to an accompaniment, very often in the form of a *trommelbass* (repeated notes of the same height) or the already mentioned *murky*. At first glance, what strikes the reader is the great number of triplets and reversed syncopation, often used by Pergolesi. Although the main key is rarely abandoned, numerous chromatic alterations, especially in the case of the leading notes, are introduced. A common practice of repeating a short phrase or motif gives some pieces the stylistic flavour of Domenico Scarlatti's works (e.g. *Arioso*, p. 140, *Aria Allegro*, p. 141).

Even though in many pieces Dygulska precisely described the use of dynamics (e.g. *Allegro Moderato*, p. 82, *Sonata per il Harpsichord, Adagio arioso*, p. 86, *Allegro*, p. 94, *Poco piano* p. 133, *Minuets* by Neruda pp. 138 – 140), the collection lacks any indication of smooth dynamic changes - *crescendo* or *diminuendo*. The compositions do contain ornamentation and articulation symbols (e.g. *Sonatina per il Harpsichord. Adagio arioso*, p. 86, *Minuet* by Neruda, p. 139), the former - placed above the notes and referring exclusively to the right hand.

Dynamic markings usually give rise to questions concerning the type of keyboard instrument the given piece was performed on. It should be reminded that the Sandomierz Benedictine nuns were in possession of all types of keyboard instruments, including a clavichord and a tangent piano offering the technical possibility to perform in various dynamics. Many pieces contained in Manuscript L 1668 might have sounded well on a two-manual harpsichord, whereas some preludes could have been successfully performed on a positive. However, a significant majority of works, due to their texture (the already mentioned *murky* and *trommelbass*), would sound better on a stringed keyboard instrument.

Among the pieces with concordances, 13 were originally composed for a keyboard instrument and 9 are transcriptions of: two arias by Hasse, a *Sinfonia* from his opera, a duet from a sacred cantata by Spiegler, and instrumental chamber music: a counterdance, a quartet

47 Maria Erdman, 'Kancjonał Fabiańskiej [The Hymn Book by Fabiańska] as an Example of an Influence of the Galant Style on the Keyboard Music of the Convent of Poor Clares in Stary Sącz in the mid-18th Century', *Musica Varia*, Bydgoszcz 2008, pp. 22-23. Among 103 pieces found in Fabiańska's collection, incorrectly referred to as the hymn book, we come across one composition by Johann Adolf Hasse, one by Domenico Zipoli and three by Valentin Rathgeber. (See: *Ibid.*, p. 22 and Michał F. Runowski, 'Nowe spojrzenie na „Arie” ze Starego Sącza' ['A New Approach to the 'Airs' of Stary Sącz'], *Ruch Muzyczny* 2006 no. 2, pp. 31-32).

48 Research on concordances between manuscripts from Sandomierz and Stary Sącz was conducted by Students at the Department of Musicology, Adam Mickiewicz University in Poznań: Mateusz Janus, Karolina Majewska, Joanna Marcinkowska, Emilia Pycińska, Michał Wysocki and Stefania Zielonka, to whom the authors of this article would like to express their gratitude.

Table 1. A list of pieces from Ms. L 1668 with their concordances in RISM database and in the Book of Teresa Fabiańska from Stary Sącz:

No. ⁴⁹ /p. in the Ms.	Title	Key	Attribution	Concordances in RISM	Concordances in Fabiańska's Book (No./p. in edition)	Notes
10/57	Aria	C	J.A. Hasse, Allegro for harpsichord	1. Wolfenbuettel, Herzog August Bibliothek, in a collection of 26 pieces for harpsichord, strings and voices ⁵⁰ , RISM: 451507494; 2. Montecassino, Biblioteca di Monumento nazionale di montecassino, in a collection of 10 keyboard pieces, RISM: 852034484.		A 2-movement sonata of the Scarlatti type
12/58	Aria Ex D M[ajor]	D	Anonymous, Allegro for harpsichord	1: Lund, Sweden, University Library, Collection of the Wenster Family, harpsichord pieces, RISM:190001849; 2. Novo Mesto, Slovenia, Franciscan cloister, pieces for keyboard instruments, RISM: 540001893.	38/62 Aria	
14/59	Allegro	C			26/46 [no title]	
15/61	Aria	C	Antonio Lotti, <i>Dalle favole di due pupille</i> ⁵¹ , for a keyboard instrument (with text)	Trondheim, Norway, University Library, manuscript, a collection of 75 pieces for various line-ups, belonging to M. Calmar, 1751, RISM:170000241		
29/73	Aria	F			59/90 [no title]	
33/75	Aria				61/93 [no title]	
34/76	Concerto	F	Johann Joachim Agrell ⁵² , Sonata (Partita) for harpsichord (1 st out of 3 movements: Allegro, Andante, Presto – Wolf., or 1 st out of 5 movements with Minuet and Polonaise - Leipzig)	1:Wolfenbuettel, a collection of 26 pieces for harpsichord, strings and voices ⁵³ , RISM 451507475; 2:Brussels, Royal Conservatory; a collection of 6 sonatas of 1800, RISM 706000822; 3:Brussels, ditto, a collection of 87 harpsichord pieces, RISM 703003670; 4:Leipzig, the City Library, a collection of 5 pieces containing, among other works, a minuet from a sonata by Haydn, Hob. XVI:5/2, RISM 230006859		Ritornello form

49 Numbers added by the authors of the article.

50 In the same collection – a *Concerto (Sonata)* by Agrell (No. 34, p. 76).

51 The title, which may be translated from Italian as “Stories about two students”, might suggest a didactic use for this piece.

52 Johann Joachim Agrell (1701-1765), a composer, violin and harpsichord player of Swedish origin. He was active in Nuremberg from 1746 as a *director musices*. He composed vocal music, mainly occasional pieces and music, as well as symphonies and numerous harpsichord concertos. During his lifetime he was a highly renowned musician, many of his pieces were published. (Ingmar Bengtsson, Berti H. van Boer, Johann Joachim Agrell, in: NG http://www.oxfordmusiconline.com/subscriber/article/grove/music/00305?q=Agrell&search=quick&pos=1&_start=1#firsthit, access: 16.08.2013).

Continued **Table 1.** A list of pieces from Ms. L 1668 with their concordances in RISM database and in the Book of Teresa Fabiańska from Stary Sącz:

No. ⁴⁹ /p. in the Ms.	Title	Key	Attribution	Concordances in RISM	Concordances in Fabiańska's Book (No./p. in edition)	Notes
47a/92	Sinfonia	A	P.A. Locatelli, Concerto in A Major for 2 vl and basso, 3 movements	Harnosand S-HAE, Sweden, date 1747, RISM: 190004541		The right hand is notated in this manuscript in the treble clef. The following two pieces contained in the manuscript, Adagio and Allegro in A Major are presumably the next two movements of the <i>Concerto</i> by Locatelli.
52/96	Aria Suavis	F			64/98 Aria	
60/101	Aria	B	Christoph Graupner, Murkys for harpsichord	Copenhagen, The Royal Library, a collection of 8 Murkys RISM: 150206117		
68/107	Aria Adagio	B			63/96 Aria	
70/109	Adante	C	Anonymous, a piece for harpsichord (no title, 2 movements, only the 1 st one is included in L 1668)	Munich Bayerische Staatsbibl., Collection of harpsichord and liturgical pieces (in Latin) for a keyboard instrument and voices, dated to the 1 st part of the 18 th c. All the pieces anonymous, RISM: 450058414		It seems that the Munich manuscript is also an organist's book – possibly also from a cloister?
82/122	Andante	F	Joseph Riepel ⁵⁴ , Duet for harpsichord obbligato and violin RiWV 40	Wroclaw, BU, Ms. <i>Duetto...</i> , copy from the beginning of the 19 th c.		Preceded by one crossed-out line for the right hand: Allegro. Allegro is the 1 st movement of the duet, Andante – the 2 nd one. It seems to be a transcription rather than the harpsichord part from the <i>Duet</i> .

53 In the same collection an *Aria* by Hasse (nr 10, s. 57).

54 Joseph Riepel (1709-1782), an Austrian theorist, composer and violin player, active mainly in Regensburg at the court of princes of Thurn und Taxis. Earlier, in the years 1739-1745, active in Dresden where he had studied with Zelenka. Having found no employment at the Dresden chapel, he might have spent two years in Poland, later on came back to Vienna and from there headed for Regensburg. See: Leonard G. Ratner, Thommas Emmering, Joseph Riepel, in: NG http://www.oxfordmusiconline.com/subscriber/article/grove/music/23442?q=Riepel+Joseph&search=quick&pos=1&_start=1#firsthit, access: 17.08.2013.

Continued **Table 1.** A list of pieces from Ms. L 1668 with their concordances in RISM database and in the Book of Teresa Fabiańska from Stary Sącz:

No ⁴⁹ ./p. in the Ms.	Title	Key	Attribution	Concordances in RISM	Concordances in Fabiańska's Book (No./p. in edition)	Notes
84/123	Aria				61/93 [no title]	
85/124	[no title]	A	J.A. Hasse, <i>Tacero se tu lo brami</i> from the opera <i>Didone abbandonata</i> for soprano and orchestra	Hamburg, Museum of the History of Hamburg (earlier: Museum Bergedorf and Vierrlande), ms. for soprano and a keyboard reduction, RISM 451514244		A piece identified by Jerzy Gólos ⁵⁵ .
87/125	Concerto Allegro	G	Anonymous, Partita	Leipzig, the City Library, collection of 108 pieces for keyboard instrument: fragments of operas + 18 plainchant sections, dated to the 2 nd half of the 18 th c., RISM: 225003967		
88/126	Aria	F	Spiegler ⁵⁶ , duet from a cantata <i>Komm mein Jesus komm gegangen</i> [?] for SB, coro, orch, bc.	Berlin, Singakademie, previously 1. Academia Wittenbergensi, 2. Kiev Conservatory; cantata duet, ms. dated to 1752; RISM: 469300200.		
89/126	Presto	F	J.A. Hasse, Minuet from a Sonata for harpsichord, HofHa A9	1. New Haven, Yale Univ., last movement out of nine, in: a collection of 91 harpsichord or spinet pieces; RISM: 900003120.; 2. Manchester, Henry Watson Music Library, ms., Concerto (2 movements, this one entitled <i>Concerto-Barbarini</i>) copy from a print by Hasse <i>Six concertos for violins, French horns or boboys...opera quarta</i> (1741), RISM: 806550124.		
93/129	Partia Cemballo Aetto [Allegretto?]	F	C.H. Graun ⁵⁷ , Quartet for harpsichord oblig., fl, vl and basso, 1 st movement out of three	Berlin Preuss. Kult., ms. dated to 1830, RISM: 452019455		

⁵⁵ Książka do chóru do grania, p. 3.

⁵⁶ NG mentions only Matthias Spiegler, active in the 1st half of the 17th c.; it is rather doubtful that it actually was the composer in question.

⁵⁷ Carl Heinrich Graun (1703/4-1759), member of the family of musicians, brother of Johann Gottlieb. Educated in Dresden, active in Wolfenbuettel and Berlin at the court of Frederick the Great. A composer of operas in Italian style, oratorios, symphonies and chamber pieces. See: Christoph Henzel, Carl Hainrich Graun, in: NG http://www.oxfordmusiconline.com/subscriber/article/grove/music/11653pg3?q=Graun&search=quick&pos=4&_start=1#firsthit, access: 17.08.2013.

Continued **Table 1.** A list of pieces from Ms. L 1668 with their concordances in RISM database and in the Book of Teresa Fabiańska from Stary Sącz:

No ⁴⁹ /p. in the Ms.	Title	Key	Attribution	Concordances in RISM	Concordances in Fabiańska's Book (No./p. in edition)	Notes
99/133	Alternat:	D	Anonymous, <i>Contre Danse en Rondeau</i> for strings, wind instruments and bc.	Dresden, SLUB, in: a collection of 34 instrumental pieces, RISM: 212003297.		
99a/133	Poco piano	D	Mineur, ditto.	ditto.		2 nd part of the previous one.
100/134	Allegro	B	J.A.Hasse, <i>Solimano</i> , 2 nd movement [of a <i>Sinfonia</i>] for strings, ob and bc.	Dresden, ditto., RISM: 270000735;		
101/135	Aria Largo	B	J.A. Hasse, soprano air <i>Vedrai morir costante</i> from the opera <i>Caio Fabricio</i> .	1. London, The British Library, in: a collection of fragments of 14 operas, mainly by Hasse, Porpora, Veracini, Porta; ms.; RISM: 800238540; 2. Muenster, The Santini Collection –the Diocesan Library of the Diocese of Münster, in: a collection of fragments of 30 operas, ms., RISM:451016855;3. Berlin, Singakademie, in: a collection of 12 arias, dated to 1762-64, RISM: 469157505; 4. Montecassino, Monumento Nazionale di Montecassino Biblioteca, in: a collection of 7 vocal pieces by Hasse, RISM:852022346; 5. Dresden, SLUB, in: the complete opera <i>Caio Fabricio</i> (held in: Koenigliche privat-Musikaliensammlung), RISM: 270000644;		Transcription. Originally an air in tempo Allegretto. Among the opera characters we find Augustus III of Poland and his wife

Table 1. A list of pieces from Ms. L 1668 with their concordances in RISM database and in the Book of Teresa Fabiańska from Stary Sącz:

No. ⁴⁹ /p. in the Ms.	Title	Key	Attribution	Concordances in RISM	Concordances in Fabiańska's Book (No./p. in edition)	Notes
103/138	Menuet (with Trio)	C	Johann Baptist Goerg Neruda ⁵⁸ , Minuet for harpsichord.	Leipzig, City Library. In: a collection of 36 dances, minuets and polonaises, „Balli per l'anno. 1754”, RISM:225003592.		
104/138	Menuet (with Trio)	G	Johann Baptist Georg Neruda, Minuet for harpsichord (no. 23 in the collection).	Leipzig, City Library. In: a collection of 36 dances, minuets and polonaises, „Balli per l'anno. 1754”, RISM:225003601.		In the Leipzig manuscript entitled Men[uet] alternat.
105/139	[no title]	A/D	Johann Baptist Goerg Neruda, Minuet for harpsichord (no 7 in the collection).	Leipzig, City Library. In: a collection of 36 dances, minuets and polonaises, „Balli per l'anno. 1754”, RISM:225003585.		
116/147	Andante cantabile	g			84/127 Aria [in a]	
138/164	[no title]	F	Christian Friedrich Schale ⁵⁹ , Sonata for keyboard instruments, 2 nd movement.	1. New Haven, Yale University Library, in: a set of 2 keyboard pieces, RISM: 900010006; 2. Weimar, Hochschule fuer Musik, as anonymous, Andante for harpsichord, RISM: 250010213.		

58 Johann Baptist Georg Neruda (1711-1776), a Czech composer active from 1741 until his death in Dresden, employed in the court chapel as a violin player. He was also active as a composer. 68 of his pieces were published by Breitkopf in the years 1762-1771. See: Zdenka Pilková, *Johann Baptist Neruda*, in: NG http://www.oxfordmusiconline.com/subscriber/article/grove/music/19741?q=Johann+Baptist+Neruda&search=quick&pos=1&_start=1#firsthit, access: 17.08.2013.

59 Christian Friedrich Schale (Shaale, Schall) (1713-1800), a German composer, member of the royal chapel of Frederick the Great in Berlin as a cello player and organist of the Berlin cathedral. See: Raymond A. Barr, *Christian Friedrich Schale*, in: NG http://www.oxfordmusiconline.com/subscriber/article/grove/music/24746?q=Schale&search=quick&pos=1&_start=1#firsthit, access: 17.08.2013.

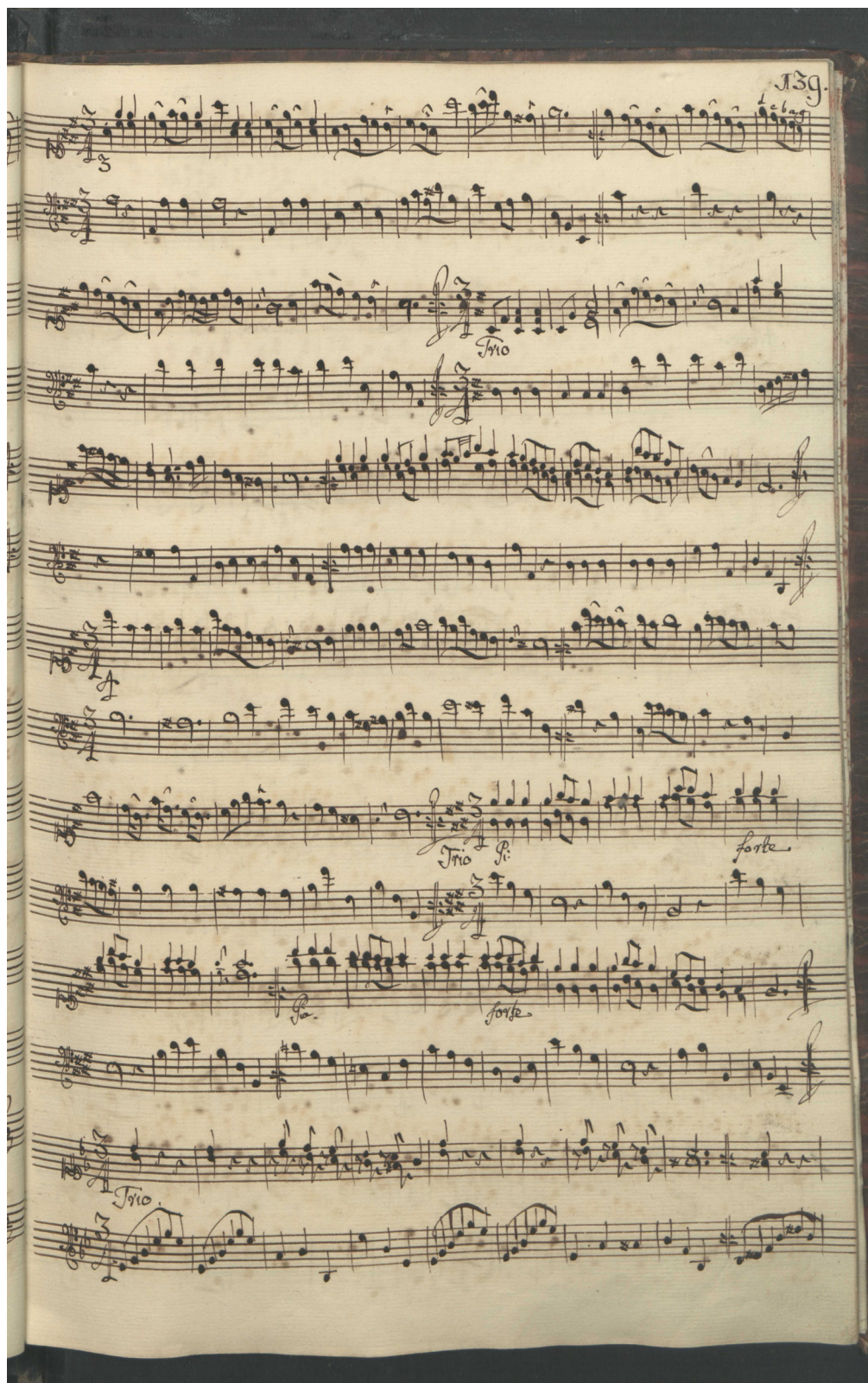


Fig. 2. L 1668 Sandomierz Diocese Library, p. 139. Pieces without titles, identified as the Minuets of Neruda, with dynamic and articulation markings.

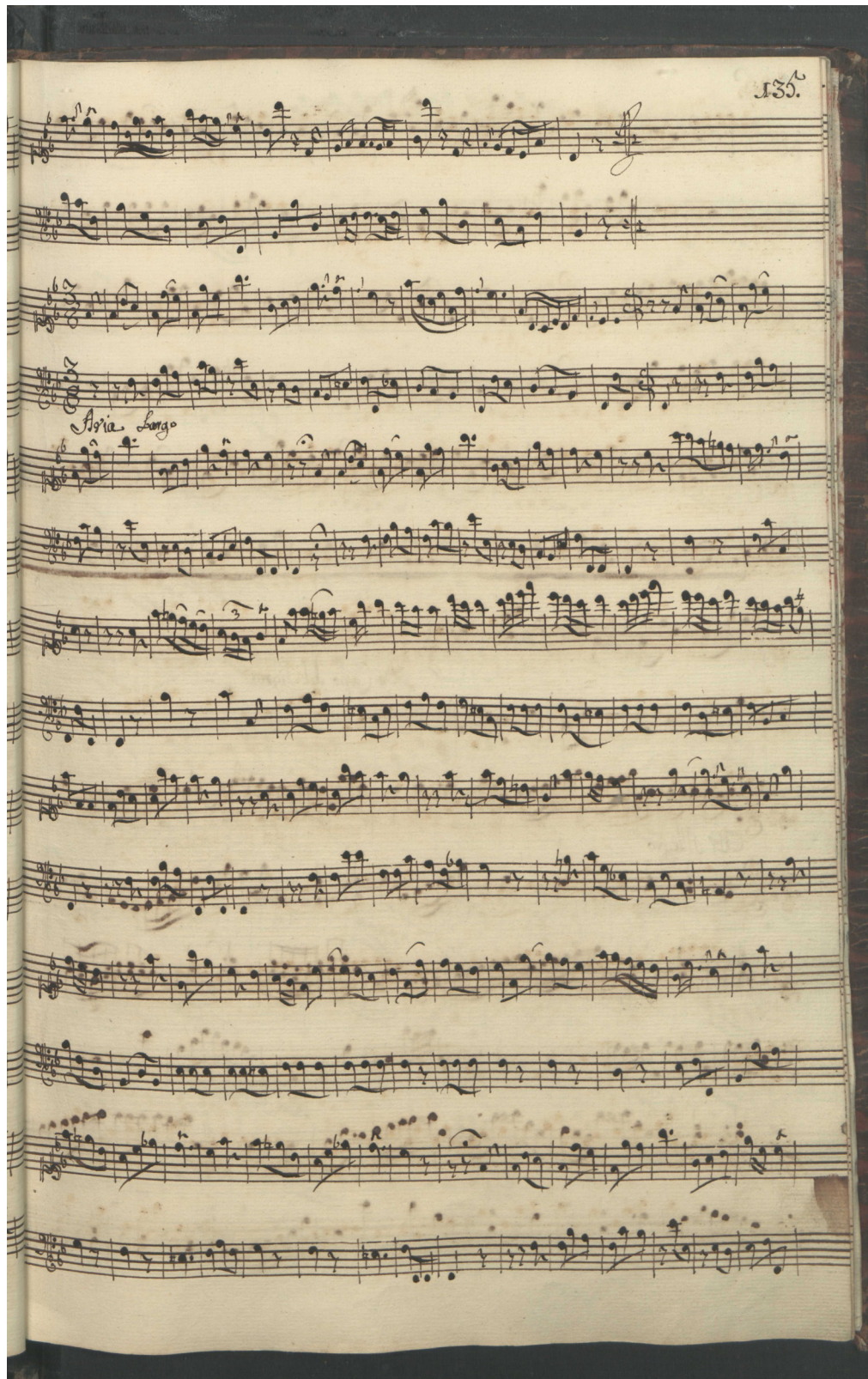


Fig. 3. L 1668 Sandomierz Diocese Library, p. 135. *Aria Largo*, identified as aria *Vedrai morir costante* by J. A. Hasse from *Cajo Fabricio*.

and a concerto. In the case of the transcriptions of instrumental pieces, their texture is reduced, sometimes only to two parts – e.g. *Partia Cemballo Aetto* (p. 129, a transcription of a *Quartet* by C.H. Graun) and *Allegro* (p. 134, 2nd movement of the *Sinfonia* for strings, oboe and bc). Also notable is the detailed notation of dynamic markings in *Alternat* and *Poco piano*. It is a transcription of an anonymous *Contre Danse en Rondeau*. The abbreviation “alternat:” was treated as a title, presumably in the original it was only a note (often encountered) suggesting the performance of the first movement *da capo* after the second one. In the case of the transcription of Hasse’s air, its texture was reduced to a melodic and bass line (not figured). In the transcription of Spiegler’s duet (p. 126) the vocal lines of the soprano and the bass necessitate hand crossing, which is, however, hardly an exception, as this virtuoso technique appears also in some other places.

Although the phenomenon of transcribing vocal pieces for keyboard instruments has a long tradition, arrangements of instrumental music are typical of the end of the 17th and the 1st half of the 18th centuries⁶⁰. Transcriptions for keyboard instrument were a medium allowing people to “recreate” in domestic circles their favourite music, the one heard at courts or in the opera theatre. It is considered a characteristic aspect of middle-class culture, reaching its peak in the 19th century. In the case of Dygulska’s book, we encounter a different situation; it is an attempt to adorn the liturgy with music that was considered valuable, no matter what its earlier – deliberate or not – context was. It is, of course, not out of the question that some pieces might have served as a pastime or might even have been performed for the convents’ guests.

The collection of pieces copied by the Sandomierz organist contains advanced as well as unsuccessful and awkward piece⁶¹. Supposing that Dygulska, as an experienced musician, was able to differentiate between valuable compositions and the ones of doubtful value, it should be assumed that some might have been used

for didactic purposes as musical exercises, whereas those awkward pieces might have been a result of incorrect notation. *Adante. Cantabile* (p. 147) bears the little note *Eleva* (female student) placed above the lower staff, which might suggest a piece of didactic character performed by a teacher (the upper part) and student (the lower part): groups of long notes and semiquavers appear here interchangeably in the right and left hands. However, the manuscript was meant by its author to be used “for the choir to play”, there is no mention about teaching to play the instrument. Moreover, it should be noted that the book was corrected after having been written down. In many places there are the copyist’s own corrections written in letters above the incorrectly noted text (e.g. *Allamanda Amicabilis*, p. 54, *Allegro*, p. 95, *Allegro*, p. 123, *Ballet Marchi*, p. 124). For the time being, the question why Dygulska also included the awkward pieces must be left without a clear answer.

A contemporary performer would surely find in collection written by Jadwiga Dygulska many interesting works worth playing. With the manuscript at hand, such a musician would still often face the problem of the interpretation of doubtful moments⁶². Similarly to the majority of handwritten sources, there are some mistakes resulting e.g. from automatic copying of a given fragment in one hand twice, which leads to a discrepancy between the left and right hands. Some doubts concern the binding of quaver and semiquaver groups. Accidentals are not always precisely copied, some of them are omitted. Many mistakes can be easily corrected by analyzing the harmonic structure or comparing analogical fragments. However, in some cases the text requires serious interference. Moreover, some players may find complex rhythmic figures confusing, which might be the result of an unsuccessful attempt to notate ornaments (*acciaccatura*, *appoggiatura*, *mordents* etc.).

Pieces from Dygulska’s collection do not pose serious technical problems. Most of them have a simple homophonic texture. However, some compositions set higher technical demands. Hand crossing is a common practice (e.g. *Allamanda Amicabilis*, p. 54, *Aria Ex D M*, p. 58, *Aria*, p. 74, *Aria Allegro*, p. 87). Some pieces even contain virtuosic elements, e.g. the *Aria* (p. 112), *Vivace* (p. 113), *Aria* (p. 142) and one untitled composition

60 See: Malcolm Boyd, Arrangement, in: NG <http://www.oxfordmusiconline.com/subscriber/article/grove/music/01332>, access: 17.08.2013.

61 A similar diversity of a technical level of a given piece is observed in the Hymn Book by Fabiańska. Erdman speaks about a lack of fundamental knowledge concerning the rules of counterpoint and techniques of structuring elaborate musical phrases. See M. Erdmann, op.cit., p.22.

62 The edition of Jerzy Gołos lacks critical apparatus; many places, though not all of them, were corrected. There are usually no dynamic and articulation markings which are present in the manuscript.

(p. 143). Despite some flaws, it must be emphasized that the entire collection stays *au courant* with the musical taste of the 18th-century Europe.