

The *Polish Academy of Sciences Gdańsk Library* collections, which have accumulated naturally for over four centuries, reflect the interests of the inhabitants of Gdansk in various fields of literature, including those of science and art. A custom that was started in the 16<sup>th</sup> century and continues to this day is for the city's scholars, patricians and bibliophiles to donate their private collections to the what was originally the City Council Library (Bibliotheca Senatus Gedanensis). The Library also acquired the collections of numerous church libraries. Thus today it has a unique assortment of music prints and manuscripts, the oldest of which date back to the 11<sup>th</sup> century.

This catalogue of the manuscript music in the *Gdańsk Library* collection reflects its great wealth and diversity. The Library is deeply indebted to the authors, who have studied its collections for years and presented their research of the manuscripts here in catalogue form. Recognition is also due to them for their sustained efforts to universalise knowledge of old Gdansk, its composers, Kapellmeisters and its music. Music which served the liturgy, which added splendour to city life and lustre to important civic events as well as music which was present at family celebrations and bore testimony as to the Gdansk inhabitants' adoration of melody.

It is with great joy that on behalf of the Authors I invite the reader on a journey through old Gdansk as recorded in music notes.

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The International Inventory of Musical Sources (RISM) is a worldwide organisation whose objective it is to document all extant musical sources: old music editions or literature concerning music. This undertaking has been put under the patronage of the International Association of Music Libraries, Archives and Documentation Centres (AIBM) and the International Musicological Society (SIM).

The aim of cataloguing and describing of these sources is not only to provide information to anybody interested, above all to musicians and musicological institutes, but also to simultaneously serve as a means of storing and preserving this important legacy.

This undertaking is supervised by the Central Editorial Office in Frankfurt am Main in cooperation with independent national work groups in various countries. These national work groups conduct cataloguing projects for their countries and submit their contributions to the Central Editorial Office for the purpose of compiling the international catalogue of musical sources.

The Central Editorial Office supplies the national work groups with wide-ranging help. It provides RISM instructions and guidelines on how to describe sources, methodological advice and, most importantly, technical support. The RISM has commissioned a special computer program for the purpose of describing music manuscripts to a high professional standard. It is made available free of charge. It is a library program, which adheres to the norms and standards customary in the field. This means that it supports eg library formats and uses International Authority Files to standardise names and institutions. By means of the Internet, the data are written directly into the RISM databank. The new free RISM online catalogue is provided each month from there.

Many work groups wish to publish the thus collected data about their musical sources as catalogues in book form. For this purpose RISM has prepared a packet of programs to list data and make an index. By simply entering the musical incipit in Plaine or Easie-Code a graphic image of the musical score will be incorporated at an appropriate place in the written text.

This catalogue has been compiled and published using these procedures. And it is also an example of successful international cooperation.

Klaus Keil  
Director of the RISM Central Editorial Office  
Frankfurt, 24th August 2010

## Preface

The *Music Collections from Gdansk* catalogues series includes music manuscripts collected in Gdansk over the centuries. *Thematic Catalogue of Music in Manuscript at the Polish Academy of Sciences Gdansk Library* is the first of three volumes in this series. The other two concern manuscripts from the former Stadtbibliothek Danzig fond now kept at the Staatsbibliothek zu Berlin — Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv and the State Archive in Gdansk, volumes two and three respectively.

The catalogues are the result of documentation carried out by a RISM working group that has been active at the Stanisław Moniuszko Gdansk Academy of Music since 1997 and whose members include: musicologists Danuta Popinigis, Danuta Szlagowska and Jolanta Woźniak as well as music theoretician Barbara Długońska. The documentation has been realized as part of projects funded by the State Committee for Scientific Research (KBN)<sup>1</sup> and the Polish-German Cooperation Foundation.<sup>2</sup>

This study of Gdansk music manuscripts is part of the RISM *Serie A/II. Musikhandschriften nach 1600. Thematischer Katalog* RISM project. Its documentation includes all music manuscripts written between the 16<sup>th</sup> and 20<sup>th</sup> century with the exception of those concerning the liturgy.<sup>3</sup>

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<sup>1</sup> Two three-year projects realised in the years 1997–2000 and 2001–2004 (project Nos. 1H01E02212 and 1H01E00121 respectively) under the direction of Danuta Szlagowska.

<sup>2</sup> Two projects realised in 2001–2002 and in 2004 (project Nos. 5897/00/AC and 7539/03/TB respectively) under the direction of Danuta Popinigis.

<sup>3</sup> The computer program used in the *Serie A/II. Musikhandschriften nach 1600. Thematischer Katalog* — the PIKaDo (Pflege und Informationsverarbeitung Kategorisierter Dokumente) — is not able to process liturgical sources.

The documentation has been conducted in accordance with international standards set by the RISM Central Editorial Office in Frankfurt am Main. Catalogue descriptions of manuscripts have been successively sent to the RISM Central Editorial Office and since 2000 they have been appearing in RISM catalogues.<sup>4</sup>

The documentation of Gdansk's music manuscripts has a long history. The first printed catalogues concerning collections of the Gdansk Library<sup>5</sup> were published in 1911 and 1921 by Otto Günther.<sup>6</sup> Music manuscripts which were acquired by the Library after that time are mentioned in Przemysław Szafran's catalogue (1988).<sup>7</sup> Moreover the musical documents of the Gdansk Library's that survived the Second World War have been recorded on microfilm and are catalogued in the National Library.<sup>8</sup> In 1990 Danuta Popinigis and Danuta Szlagowska published a catalogue of music in manuscripts from the 16<sup>th</sup> and 17<sup>th</sup> centuries.<sup>9</sup>

Gdansk manuscripts kept at the Staatsbibliothek zu Berlin in the so-called Gdansk Collection (*Danziger Bestand*) were first presented by Elżbieta Wojnowska in 1999.<sup>10</sup> In 2007 a detailed catalogue of the manuscripts was published.<sup>11</sup>

<sup>4</sup> The first information about Gdansk manuscripts was included in the 2000 RISM Catalogue: *Répertoire International des Sources Musicales. Serie A/II. Musikhandschriften nach 1600. Thematischer Katalog*, 8. kumulierte Ausgabe 2000, CD-ROM, K. G. Saur Electronic Publishing. Further information gradually added to subsequent editions of the catalogue, the last of which was *Répertoire International des Sources Musicales. Serie A/II. Musikhandschriften nach 1600. Thematischer Katalog*, 12. kumulierte Ausgabe 2004, CD-ROM, K. G. Saur Electronic Publishing.

<sup>5</sup> Over the centuries the Gdansk Library bore the following names: from 1596 *Bibliotheca Senatus Gedanensis*, from 1821 *Danziger Stadtbibliothek*; from 1945 *Biblioteka Miejska w Gdańsku*; from 1955 *Biblioteka Polskiej Akademii Nauk w Gdańsku* and from 1957 *Biblioteka Gdańska Polskiej Akademii Nauk* and from 2011 the current name *Polska Akademia Nauk Biblioteka Gdańska (Polish Academy of Sciences Gdańsk Library)*.

<sup>6</sup> Otto Günther, *Katalog der Handschriften der Danziger Stadtbibliothek*, vol. IV. *Die musikalischen Handschriften der Stadtbibliothek und der in ihrer Verwaltung befindlichen Kirchenbibliotheken von St. Katharinen und St. Johann in Danzig*, Danzig 1911; Otto Günther, *Katalog der Danziger Stadtbibliothek*, vol. V. *Die Handschriften der Kirchenbibliothek St. Marien in Danzig*, Danzig 1921. However, there were earlier manuscript catalogues, see Przemysław Szafran, 'Inwentarz rękopiśmiennych katalogów bibliotecznych Biblioteki Gdańskiej Polskiej Akademii Nauk', *Rocznik Gdański* XL, 1980 No. 1.

<sup>7</sup> Przemysław Szafran, *Katalog Biblioteki Gdańskiej Polskiej Akademii Nauk: uzupełnienie do tomów I–IV. Sygnatury 1–4258*, Gdańsk 1988. This is actually a supplementary catalogue to the library's entire collection, of which music documents comprise only a small part.

<sup>8</sup> *Katalog Mikrofilmów Muzycznych*, vols. 1, 2, Warszawa 1956, 1962.

<sup>9</sup> Danuta Popinigis, Danuta Szlagowska, *Musicalia Gedanenses. Rękopisy muzyczne z XVI i XVII wieku w zbiorach Biblioteki Gdańskiej Polskiej Akademii Nauk. Katalog*, Gdańsk 1990.

<sup>10</sup> Elżbieta Wojnowska 'Straty wojenne muzykaliów gdańskich z XVI i XVII wieku', in *Źródła muzyczne. Krytyka — analiza — interpretacja*, ed. Ludwik Bielawski, J. Katarzyna Dadak-Kozicka, Warszawa 1999.

<sup>11</sup> Danuta Szlagowska, Barbara Długońska, Danuta Popinigis, Jolanta Woźniak, *Music Collections from Gdańsk*, vol. 2. *Thematic Catalogue of Music in Manuscript from the Former Stadtbibliothek Danzig Kept at the Staatsbibliothek zu Berlin — Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv*, Kraków, Gdańsk 2007.

Music manuscripts at the State Archive in Gdansk were mentioned by Czesław Biernat in 1992.<sup>12</sup> In 2008 a detailed catalogue of the manuscripts was published.<sup>13</sup>

The catalogue series *Music Collections from Gdansk* differs from earlier catalogues in the way the manuscripts have been described. The method of description applied here is more detailed and includes the music incipits. These are thematic catalogues and in this sense a continuation of the *Musicalia Gedanenses...* catalogue<sup>14</sup>. The documentation of manuscripts presented in three volumes of *Music Collections from Gdansk* also includes accounts concerning the current state of research into Gdansk music.<sup>15</sup>

<sup>12</sup> Czesław Biernat, *Archiwum Państwowe w Gdańsku. Przewodnik po zasobie do 1945 roku*, Warszawa-Łódź 1992.

<sup>13</sup> Jolanta Woźniak, Barbara Długońska, Danuta Popinigis, Danuta Szlagowska, *Music Collections from Gdańsk*, vol. 3. *Thematic Catalogue of Music in Manuscript in the State Archive in Gdańsk*, Kraków, Gdańsk 2008.

<sup>14</sup> Danuta Popinigis, Danuta Szlagowska, *Musicalia Gedanenses...*, op. cit.

<sup>15</sup> For a review of research into the music of Gdansk from the 16<sup>th</sup> to the 18<sup>th</sup> century published up to 1996, see Jolanta Woźniak, Danuta Szlagowska, 'Stan badań nad muzykami gdańskimi XVI–XVIII wieku', in *Staropolszczyzna muzyczna. Księga Konferencji, Warszawa 18–20 października 1996*, ed. Jolanta Guzy-Pasiakowa, Agnieszka Leszczyńska, Mirosław Perz, Warszawa 1998. See also: conference papers, musicological journals and books: *Die Musik der Deutschen im Osten und ihre Wechselwirkung mit den Nachbarn*, Deutsche Musik im Osten 6, ed. Klaus Wolfgang Niemöller und Helmut Loos, Bonn 1994; *Musica Baltica. Interregionale musikkulturelle Beziehungen im Ostseeraum*, Deutsche Musik im Osten 8, Sankt Augustin 1996; *Musica Baltica. Interregionale musikkulturelle Beziehungen im Ostseeraum*, ed. Ekkehard Ochs, Nico Schüller, Lutz Winkler, Frankfurt am Main 1997; *Organy i muzyka organowa* X, XI, XII, XIII, XIV Gdańsk 1997, 2000, 2003, 2006, 2009; *Muzyka fortepianowa* XI, XII, XIII, XIV, Gdańsk 1998, 2001, 2004, 2007; *Źródła muzyczne. Krytyka — analiza — interpretacja...*, op. cit.; *Musica Baltica. Danzig und die Musikkultur Europas*, ed. Danuta Popinigis, Gdańsk 2000; *Musikalische Beziehungen zwischen Mitteldeutschland und Danzig im 18. Jahrhundert. Konferenzbericht Gdańsk 20.–22. November 2000*, ed. Danuta Popinigis, Klaus-Peter Koch, Sinzig 2002; *Lied und Liedidee im Ostseeraum zwischen 1750 und 1900*, ed. Ekkehard Ochs, Peter Tenhaef, Walter Werbeck, Lutz Winkler, Frankfurt am Main 2002; *Europejski repertuar muzyczny na ziemiach polskich*, ed. Elżbieta Wojnowska, Ludwik Bielawski, Katarzyna J. Dadak-Kozicka, Warszawa 2003; *Das geistliche Lied im Ostseeraum*, ed. Ekkehard Ochs, Walter Werbeck, Lutz Winkler, Frankfurt am Main 2004; *Musica Baltica. Im Umkreis des Wandels — von den cori spezzati zum konzertierenden Stil*, ed. Danuta Szlagowska, Gdańsk 2004; *Kulturgeschichte Preußens königlich polnischen Anteils in der Frühen Neuzeit*, ed. Sabine Beckmann, Klaus Garber, Tübingen, 2005; for a list of publications primarily concerning 17<sup>th</sup>-century Gdansk music, see Danuta Szlagowska, *Repertuar muzyczny z siedemnastowiecznych rękopisów gdańskich*, Gdańsk 2005; *Polski Rocznik Muzykologiczny*, Warszawa 2005, 2006; *Forum Muzykologiczne* 2005; *Przegląd Muzykologiczny* 2006; *Musicology Today* 2006, 2007; *Muzyka* 1998/2, 1999/3, 2000/3, 2001/2, 2001/4, 2004/1, 2005/2, 2006/1–2, 2007/4; *Orgelbau, Orgelmusik und Organisten des Ostseeraum im 17. und 19. Jahrhundert*, ed. Matthias Schneider, Walter Werbeck, Frankfurt am Main 2006; *Die Münchner Hofkapelle des 16. Jahrhunderts im europäischen Kontext*, München 2006; *Universität und Musik im Ostseeraum*, ed. Ekkehard Ochs, Peter Tenhaef, Walter Werbeck, Lutz Winkler, Berlin 2009; *Uno gentile et subtile ingenio. Studies in Renaissance Music in Honour of Bonnie J. Blackburn*, ed. M. Jennifer Bloxam, Gioia Filocamo, Leofranc Holford-Strevens, Turnhout 2009; *Musica Baltica. The Music Culture of Baltic Cities in Modern Times*, ed. Jolanta Woźniak, Gdańsk 2010.

## I. The history of Gdansk music collections

The history of Gdansk music collections is primarily associated with the *Bibliotheca Senatus Gedanensis*, which was founded in 1596.<sup>16</sup> The library's collection expanded rapidly thanks to numerous purchases, donations and legacies recorded in the wills of deceased Gdansk inhabitants. A considerable contribution was made by the very active printing houses of Gdansk, which were obliged by the Town Council to provide the library with copies of all their publications. At first the *Bibliotheca Senatus Gedanensis* mainly collected printed music, while manuscripts were generally kept in the places where they were supposed to be used, i. e. in the libraries of churches, music societies and the private collections of Gdansk families. It was not until the 19<sup>th</sup> century that many of these music manuscript collections were donated to the library, which was then called *Danziger Stadtbibliothek*. From 1831 onwards manuscripts also started coming in from monasteries which were then being dissolved. The manuscripts from the music collections of Gdansk churches were submitted from the second half of the 19<sup>th</sup> century onwards: from St Bartholomew's Church in 1868, St Catherine's Church and St John's Church in 1905 and St Mary's Church in 1912. At the turn of the 20<sup>th</sup> century the library's music collection was increased by those of the *Westpreußischen Geschichtsverein* (1898) and the *Gdansk Naturforschenden Gesellschaft* (1907). Moreover, in 1900 some of the music manuscripts kept at the Gdansk Town Archive (*Archiv der Stadt Danzig*) were also transferred to the Gdansk Library. Manuscripts continued to be added to the Gdansk Library collection throughout the 1920s and 30s, and after the Second World War there were further occasional donations as well as purchases of manuscripts.

<sup>16</sup> Much has already been written about the history of the Gdansk Library and its collections. See for example: Maria Pelczar, 'Biblioteka Gdańska. Zarys dziejów', *Nauka Polska* X, 1962 No. 4; Karl-Günther Hartmann, 'Musikgeschichtliches aus der ehemaligen Danziger Stadtbibliothek', *Die Musikforschung* XXVII, 1974 No. 4; *Biblioteka Gdańska Polskiej Akademii Nauk — dzieje i zbiory*, ed. Maria Babnis, Zbigniew Nowak, Gdańsk 1986; Irena Fabiani-Madeyska, *Fundator Biblioteki Gdańskiej 1596 Jan Bernard Bonifacio markiz Orii*, Gdańsk 1991; Marian Pelczar, *O Bibliotece...*, compiled and commented by Maria Pelczar, Gdańsk 1991; Danuta Szlagowska, 'The 16<sup>th</sup> and 17<sup>th</sup> century musical manuscripts in the Gdańsk Library of the Polish Academy of Science' in *Die Musik der Deutschen im Osten und ihre Wechselwirkung mit den Nachbarn...*, op. cit.; Zbigniew Nowak, 'O roli, znaczeniu i zasługach Biblioteki Gdańskiej', *Libri Gedanenses XIII/XIV*, 1995–1996; Danuta Popinigis, 'Die Musikalien der PAN Bibliothek in Gdańsk', in *Musikgeschichte zwischen Ost- und Westeuropa. Symphonik — Musiksammlungen*, Deutsche Musik im Osten 10, Sankt Augustin 1997; *Bibliotheca Senatus Gedanensis 1596–1996*, ed. Maria Babnis, Zbigniew Nowak, Gdańsk 1998; Danuta Popinigis, 'Rękopisy muzyczne gdańskiej proveniencji w berlińskiej Staatsbibliothek — odnalezione uzupełnienia siedemnastowiecznego repertuaru barokowego', *Barok* VII/1 (13), 2000; Danuta Szlagowska, 'Muzykalia w zbiorach Biblioteki Gdańskiej Polskiej Akademii Nauk', *Libri Gedanenses XVII/XVIII*, Gdańsk 2001; Klaus Garber, 'Die alte Danziger Stadtbibliothek als Memorialstätte für das Preußen königlich polnischen Anteils', in *Kulturgeschichte Preußens...*, op. cit; Danuta Popinigis, 'Proces gromadzenia rękopisów muzycznych w Bibliotece Gdańskiej Polskiej Akademii Nauk', in *Europejska kultura muzyczna w polskich bibliotekach i archiwach*, ed. Aleksandra Patalas, Stanisław Hrabia, Kraków 2009.

However, the Second World War actually greatly reduced the number of manuscripts kept at the Gdansk Library.<sup>17</sup> Some of the collection was taken to a Moscow library, from where in the 1950s it was transferred to the Staatsbibliothek zu Berlin. Today it constitutes a separate collection: the *Danziger Bestand*, in which each manuscript of Gdansk provenance is marked ‘Ms. Danzig’. Many other manuscripts from the pre-war Gdansk Library collection have probably disappeared forever.

Music manuscripts in Gdansk were also collected by the Town Archive (*Archiv der Stadt Danzig*)<sup>18</sup>. From 1901 this archive bore the name the State Archive (*Königliche Staatsarchiv für Westpreußen in Danzig*).<sup>19</sup> It inherited collections from the civic archives of Gdansk (*Archiv der Stadt Danzig*) and Elbląg (*Stadtarchiv Elbing*) as well as collections from Gdansk Pomerania, which had previously belonged to the State Archive in Königsberg (*Staatsarchiv Königsberg*).<sup>20</sup> The Second World War reduced the number of manuscripts kept at the Gdansk Archive. Also a considerable part of this collection was lost during a fire that broke out in the building in 1945. The lack of documentation referring to the pre-war collection precludes the possibility of comparing it with the state of the current collection.

## II. The Polish Academy of Sciences Gdansk Library — collection contents

The music manuscripts collection at the Polish Academy of Sciences Gdansk Library comprises 636 single composition manuscripts, 84 collective manuscripts, ones including from two to 517 compositions as well as organists’ agendas (*Agenda dla organistów*), including songs sung during services, and a textbook for learning counterpoint.<sup>21</sup> Eight printed music collections also include attached manuscript

<sup>17</sup> Marian Pelczar, *O Bibliotece...*, op. cit.; Elżbieta Wojnowska, *Straty wojenne...*, op. cit.

<sup>18</sup> Czesław Biernat, *Archiwum Państwowe...*, op. cit.; Joachim Gudel, *Die Musikaliensammlung des Staatsarchivs in Gdańsk*, in *Musica Baltica. Danzig und die Musikkultur Europas...*, op. cit.; *100 lat Archiwum Państwowego w Gdańsku. Sesja jubileuszowa 8. VI. 2001*, ed. Aniela Przywuska, Izabella Rdzanek, Gdańsk 2001.

<sup>19</sup> Political transformations meant that the name of the State Archive in Gdansk was changed several times in the 20<sup>th</sup> century: *Königliche Staatsarchiv für Westpreußen in Danzig* (1901–1921), *Staatsarchiv für Freie Stadt Danzig* (1921–1939), *Reichsarchiv Danzig* (1940–1945). Its current name, the State Archive in Gdansk (*Archiwum Państwowe w Gdańsku*) was adopted in 1945 — though in the years 1951–1983 it was called the Voivodeship State Archive in Gdansk (*Wojewódzkie Archiwum Państwowe w Gdańsku*).

<sup>20</sup> Works presenting the history of the State Archive in Gdansk and descriptions of its collections include: Max Bär, ‘Das K. Staatsarchiv zu Danzig, seine Begründung, seine Einrichtungen und seine Bestände’, *Mitteilungen der K. Preussischen Archivverwaltung* (21), Leipzig 1912; Czesław Biernat, *Spór archiwalny polsko-gdańsko-niemiecki w okresie międzywojennym, 1919–1939*, Warszawa 1969; Peter Letkemann, ‘Die Geschichte der westpreussischen Stadtarchiv’, *Beiträge zur Geschichte Westpreussen* (5), Münster 1976; Czesław Biernat, *Archiwum Państwowe...*, op. cit.; *100 lat Archiwum Państwowego w Gdańsku...*, op. cit.

<sup>21</sup> The music examples from the counterpoint textbook have not been catalogued.

compositions. A total of 5481 compositions have been catalogued.<sup>22</sup> The oldest manuscripts were written in the mid 16<sup>th</sup> century, while the last manuscript was written after 1880. The greatest number originate from the 18<sup>th</sup> century. There are 2768 compositions bearing the monograms or full names of composers; the authors of the remaining items are anonymous.

**Shelf marks.** Manuscript music at the Gdansk Library is included in several series of shelf marks. Manuscripts of various origins which were already part of the Gdansk Library collection by 1911, i. e. until the publication of the fourth volume of Otto Günther's catalogue, bear the library numbers 4001 to 4210 preceded by the abbreviation 'Ms'.<sup>23</sup> Items from various sources accessioned by the Library later, up to the Second World War, also have the 'Ms' abbreviation and are numbered above 4210. These were not catalogued until 1988 (by Przemysław Szafran<sup>24</sup>) as supplements to the catalogues of August Bertling<sup>25</sup> (with the number I added to the end of the library number) and Otto Günther<sup>26</sup> (with numbers II or IV added to the end of the library number). Music collections from the churches of St John, St Catherine and St Mary were included in Otto Günther's catalogues (1911, 1921) with shelf marks indicating their origins. Thus manuscripts from St John's church are marked 'Ms Joh.', St Catherine's church manuscripts are marked 'Ms Cath.f.' or 'Ms Cath. q.', while St Mary's church manuscripts are marked 'Ms Mar. Q'. Prints with manuscript additions from St John's church are marked 'Bibl.Joh.D.' and those from St Mary's church are marked 'Bibl.Mar.q.'. Prints of other origins are marked with the initials 'Ee' together with the library number. Manuscripts acquired by the Gdansk Library after the Second World War are marked with the abbreviation 'Akc.' together with the accession number.

**Ms 4001-Ms 4210 manuscripts.** Of the 214 manuscripts marked 'Ms' and numbered 4001 to 4210,<sup>27</sup> the Polish Academy of Sciences Gdansk Library today

<sup>22</sup> In preparing for this publication the catalogue was supplemented with previously omitted compositions and manuscripts. For technical reasons, however, these additions could not be included by the already existing item numeration system. For this reason the new items have been given Arabic numerals in square brackets. Thus the last number in the catalogue is 4943 although the actual number of items has been increased to 5481. The same procedure was applied to collective manuscripts (cat. No. 4944 — cat. No. 5026), whose number has actually increased by one to a total of 84.

<sup>23</sup> Otto Günther, *Katalog der Handschriften der Danziger Stadtbibliothek*, vol. IV. *Die musikalischen Handschriften...*, op. cit.

<sup>24</sup> Przemysław Szafran, *Katalog Biblioteki Gdańskiej Polskiej Akademii Nauk: uzupełnienie do tomów I-IV...*, op. cit.

<sup>25</sup> August Bertling, *Katalog der Danziger Stadtbibliothek*, vol. I, *Katalog der die Stadt Danzig betreffenden Handschriften der Danziger Stadtbibliothek*, Danzig 1892.

<sup>26</sup> Otto Günther, *Katalog der Danziger Stadtbibliothek*, vol. II, *Katalog der Handschriften der Danziger Stadtbibliothek. Handschriften zur Geschichte Danzigs (Nachträge.) — Handschriften zur Geschichte von Ost- und Westpreussen. — Handschriften zur Geschichte Polens — Sonstige Handschriften historischen Inhalts. — Ortmanische Handschriften. — Uphagenschen Handschriften*, Danzig 1903; Otto Günther, *Katalog der Handschriften der Danziger Stadtbibliothek*, vol. IV. *Die musikalischen Handschriften...*, op. cit.

<sup>27</sup> Apart from a series from Ms 4001–4210, Otto Günther included four additional manuscripts: Ms 4011a, Ms 4019a, Ms 4023a and Ms 4023b.

still has 141.<sup>28</sup> Of these, 111 are single composition manuscripts and 30 are collective manuscripts. They date from the mid 16<sup>th</sup> century to the mid 18<sup>th</sup> century and are of various origins. They include part books, *partitura pro organo*, single instrumental and vocal voices, scores, *Choralbücher* (choral books), as well as a counterpoint text book. A total of 2016 compositions were copied, including: motets, masses, religious hymns and secular songs, arias, Protestant chorales, dances, cantatas, *concerti*, sonatas and instrumental miniatures.

The oldest manuscript — Ms 4030 (cat. No. 5023) — is added to the collection of music prints marked Ee 2165. The dates of individual prints indicate that the manuscript compositions would have been copied sometime after 1560. This collection of prints was donated to the Library in 1610 by the Gdansk patrician Elisabeth Brandes.<sup>29</sup> The manuscript Ms 4030 comprises 14 compositions by Orlando di Lasso. Earlier, scholars believed them to have been the composer's actual autographs, but to this day this theory has not been confirmed.<sup>30</sup>

One may assume that the Ms 4003 (cat. No. 5025) part books originate from more or less the same period — the mid 16<sup>th</sup> century.<sup>31</sup> They include 143 compositions: Latin motets, masses, a few German songs, a madrigal, 114 French chansons and two Dutch songs. The contents — a large number of secular songs, chiefly French chansons — suggests that the manuscript was used by the City Council ensemble which was founded at the start of the 1560s. The first Kapellmeister was Franziscus de Rivulo (†1564), who came to Gdansk from the Netherlands. The manuscript includes 17 of his compositions.

Approximately half of the manuscripts numbered Ms 4001 to Ms 4210 originated from St Bartholomew's church. These were handed over to the Gdansk Library in 1868. This accession was announced a year in advance in the *Geschenke* column of the *Verzeichniß der Accessionen der Danziger Stadtbibliothek...*, which stated: 'Eine Sammlung gedruckter und geschriebener Musikalien aus dem 16., 17., 18., Jahrhundert, 83 Quartbände und 16 Foliobände, geschenkt von Einem Wohlöbl. Vorstande der St. Bartholomäi-Kirche.'<sup>32</sup> Unfortunately, the collection was not described in detail. Otto Günther only wrote about the provenience of three collective manuscripts from St Bartholomew's church: one from the turn of the 17<sup>th</sup> century (Ms 4005, cat. No. 5015) and two from the first half of the 17<sup>th</sup> century (Ms 4008, cat. No. 4986 and Ms 4010, cat. No. 4995) as well as a group of 79 cantatas by Christian Gotthilf

<sup>28</sup> The remaining 36 manuscripts are now in the so-called *Danziger Bestand* of the Staatsbibliothek zu Berlin, while 27 manuscripts have disappeared as a result of the Second World War.

<sup>29</sup> Karl-Günther Hartmann, 'Musikgeschichtliches aus der...', op. cit., pp. 394–396.

<sup>30</sup> Paweł Garnarczyk, 'Origin, Repertory, and Context of „Lasso's Autograph” from Gdańsk', in *Die Münchner Hofkapelle des 16. Jahrhunderts...*, op. cit., pp. 297–309; Dorothea Weichbrodt, *Patrizier, Bürger, Einwohner der Freien und Hansestadt Danzig*, Darmstadt, 1986, p. 88.

<sup>31</sup> For more on the dating of this manuscript, see Agnieszka Leszczyńska, 'Franciscus de Rivulo and the Manuscript Gdańsk, Biblioteka Gdańska Polskiej Akademii Nauk 4003', in *Uno gentile et subtile ingenio ...*, op. cit., pp. 259–269.

<sup>32</sup> PL-GD: Cat.Bibl.35, p. 11.

Tag (Ms 4062–Ms 4140). However, an earlier library inventory,<sup>33</sup> as well as current research into the manuscripts indicate that other written music from the first half of the 17<sup>th</sup> century also originates from St Bartholomew's church,<sup>34</sup> including part books Ms 4006, Ms 4007 and Ms 4009 (respectively, cat. No. 5018, cat. No. 5016, and cat. No. 4989), *partitura pro organo* (Ms 4012, cat. No. 5019) as well as prints containing handwritten compositions from the first half of the 17<sup>th</sup> century and the mid 17<sup>th</sup> century, marked Ee 1689, Ee 2015, Ee 2690 (cat. No. 1358, cat. No. 5011, cat. No. 882, respectively).

The St Bartholomew's church collection of music from the early and mid 17<sup>th</sup> century includes 529 compositions of the following sort: masses, motets and Protestant chorales. The compositions were not only written by authors from the Netherlands, Italy and Germany but also by the Kapellmeisters of the Gdansk City Council ensemble, Franziscus de Rivulo, Johannes Wanning, Nikolaus Zangius and Andreas Hakenberger, other musicians from Gdansk, such as Henricus Lampadius, Andrzej Sokół, as well as other Polish composers, namely Franciszek Lilius and Marcin Mielczewski.

The remaining manuscripts from St Bartholomew's church are from the last decades of the 18<sup>th</sup> century. They include religious cantatas by Christian Gotthilf Tag. Of the 79 cantatas recorded by Otto Günther in the Ms 4062–Ms 4140 collection, the Library currently has 63, another 11 are now in the so-called Danziger Bestand of the Staatsbibliothek zu Berlin, and five have disappeared.

A number of manuscripts marked Ms 4001–4210, as well as a print with handwritten entries (Ee 2156) were acquired by the Library as donations from private individuals or institutions. Print Ee 2156 (cat. No. 18) had belonged to the Gdansk theologian and bibliophile Alexander Glaser. The *Bibliotheca Senatus Gedanensis* purchased this print along with other books originally belonging to Glaser in 1597.<sup>35</sup> Of the manuscripts granted to the Library in 1856 by Theodor Friedrich Kniewel — Gdansk pastor and organiser of musical life,<sup>36</sup> five remain (Ms 4015, cat. No. 4977; Ms 4019a, cat. No. 4957; Ms 4196, cat. No. 4965[1]; Ms 4197, cat. No. 974 and Ms 4198, cat. No. 976). Three of them include his own compositions: two oc-

<sup>33</sup> PL–GD: Cat. Bibl. 16, 'Alter Katalog der Musik', pp. 5, 23–24.

<sup>34</sup> Karl-Günther Hartmann, 'Musikgeschichtliches aus der...', op. cit., pp. 387–412; Elżbieta Wojnowska, 'Zwischen Druck und Handschrift. Ein „abschreibender“ Danziger Musiker des 16./17. Jahrhunderts', in *Die Musik der Deutschen im Osten und ihre Wechselwirkung mit den Nachbarn...*, op. cit., pp. 37–60; Elżbieta Wojnowska, 'Studien zum Verbindungsnetz der Danziger Handschriften der 1. Hälfte des 17. Jahrhunderts. Ms. 4006 und Ms 4012', in *Musica Baltica. Interregionale musik-kulturelle Beziehungen im Ostseeraum*, Deutsche Musik im Osten 8..., op. cit., pp. 209–228; Danuta Szlagowska, *Repertuar muzyczny...*, op. cit., pp. 47–96.

<sup>35</sup> See Karl-Günther Hartmann, 'Musikgeschichtliches aus der...', op. cit., p. 399; Z. Lidia Pszczołkowska, 'Glaser Aleksander', in *Słownik Biograficzny Pomorza Nadwiślańskiego*, vol. 2, ed. Zbigniew Nowak, Gdańsk, 1994, pp. 57–58.

<sup>36</sup> Maria Babnis, 'Kniewel Teodor Friedrich', in *Słownik Biograficzny Pomorza Nadwiślańskiego*, Supplement I, ed. Zbigniew Nowak, Gdańsk, 1998, pp. 149–150; Jolanta Woźniak, 'Festkantate von Theodor Friedrich Kniewel (1817) zur Feier der Vereinigung des Akademischen Gymnasiums mit der Marienschule in Danzig', in *Universität und Musik...*, op. cit., pp. 61–69; PL–GD: Cat. Bibl. 63.

casional cantatas (Ms 4197, Ms 4198), a sonata and a march for the piano. The march (Ms 4196) were written for the entry of Russian troops into Gdansk in 1814. In 1898 the *Westpreussischen Geschichtsverein* donated two 19<sup>th</sup>-century *Choralbücher* (choral books) for the organ (Ms 4017, cat. No. 4955 and Ms 4019, cat. No. 4950). In 1900 the Library acquired five 19<sup>th</sup>-century music manuscripts which had belonged to Adolf Mundt — a pastor from Kiezmark, bibliophile and member of the *Eugenia* Masonic lodge.<sup>37</sup> Four of these manuscripts have survived to this day; three in the Gdansk Library (Ms 4179, cat. No. 916; Ms 4193, cat. No. 1676 and Ms 4199, cat. No. 72) and one in the Staatsbibliothek zu Berlin. In 1907 the *Naturforschende Gesellschaft* donated 11 manuscripts that had been passed on from the Gdansk astronomer Ernst Kayser; ten have survived. The manuscripts present a 19<sup>th</sup>-century repertoire of popular salon instrumental music, chiefly for the piano (Ms 4185, cat. No. 970; Ms 4186, cat. No. 1351; Ms 4187, cat. No. 1557; Ms 4188, cat. No. 2096; Ms 4189, cat. No. 1365; Ms 4190, cat. No. 1366; Ms 4191, cat. No. 5026; Ms 4194, cat. No. 4965; Ms 4195, cat. No. 4972). This collection also includes a counterpoint textbook (Ms 4002, cat. No. 4519). In 1910 the Library received a 19<sup>th</sup>-century collection of *Vorspiele* for the organ (Ms 4184; cat. No. 4973) from Gdansk Gymnasium (middle school) teacher Hermann Günther.

Despite continued research, the origins of many of the Ms 4001-Ms 4210 manuscripts remain unknown. There are part books and fragments of such books from the turn of the 17<sup>th</sup> century. From the 18<sup>th</sup> century there are collections of arias and secular songs, collections of dances, various instrumental compositions, cantatas (including four by Benjamin Gotthold Siewert, the last Kapellmeister of the Gdansk City Council ensemble) as well as some *Choralbücher*, whereas from the first half of the 19<sup>th</sup> century: arias, songs as well as religious choral compositions, chamber music and piano compositions. The names of the previous owners appear on the title pages of several manuscripts, including F. Rosicky, G. H. Rögner and M. Grunau, about whom little more is known, and Carl Heinrich Feige, who was a musician active in Gdansk in the second half of the 18<sup>th</sup> century.<sup>38</sup> We do not know, however, how these manuscripts ended up in the Library.

**Manuscripts Ms 4211 II, Ms 4227 IV, Ms 4228 I, Ms 4254 IV, Ms 4255 I, Ms 4256 IV — Ms 4258 IV and manuscript Ms 1093 IV.** The manuscripts acquired by the Library from various sources from 1911 up to the Second World War, marked ‘Ms’ with a number above 4210, were as a result of the war partly dispersed. Only nine now remain at the Gdansk Library: an 18<sup>th</sup> century organists’ agenda (Ms 4228 I. cat. No. 4944) and 19<sup>th</sup>-century manuscripts, including a *Choralbuch* (Ms 4255 I, cat. No. 4949), chamber music manuscripts (Ms 4257 IV, cat. No. 4964; Ms 4256 IV, cat. No. 4968; Ms 4258 IV, cat. No. 4969), a mass by Joseph Haydn (Ms 4211

<sup>37</sup> It should be noted that the music manuscripts were mere details in comparison with Adolf Mundt’s main donation, i. e. a collection of 86 incunabula, see *Bibliotheca Senatus Gedanensis...*, op. cit., p. 33.

<sup>38</sup> Hermann Rauschnig, *Geschichte der Musik und Musikpflege in Danzigs*, Quellen und Darstellungen zur Geschichte Westpreußens. 15, Danzig 1931, pp. 355, 384, 392–394, 397, 403.

II, cat. No. 913), Carl Anton Kaschinsky's manuscript of melodies for the town hall carillon in the Main Town (Ms 1093 IV, cat. No. 4946) as well as opera scores (Ms 4227 IV, cat. No. 158 and Ms 4254 IV, cat. No. 34). However, as many as 32 of the manuscripts reappeared in the Staatsbibliothek zu Berlin in the 1950s.

**Manuscripts from St John's church.** The largest number of manuscripts at the Polish Academy of Sciences Gdansk Library originally came from St John's church. They account for 468 shelf marks.<sup>39</sup> The collection from before the Second World War has survived almost in its entirety; only one of manuscripts featured in Otto Günther's catalogue has disappeared.<sup>40</sup> Moreover, manuscript additions are included in two collections of prints which belonged to this church. There are 1314 manuscript compositions in total, chiefly German composers with only a few Italian and Polish exceptions. A total of 180 compositions are from the 17<sup>th</sup> century, almost a thousand are from the 18<sup>th</sup> century and around 130 are from the turn of the 19<sup>th</sup> century as well as later on that century.

The earliest dated music is in manuscripts that are part of two print collections (Bibl.Joh.D.37, cat. No. 5013 and Bibl.Joh.D.38, cat. No. 5003). The publishing dates of the prints mark the *terminus post quem* for the manuscript additions. In both cases publication could have occurred in the 1630s. The manuscript additions include polyphonic Protestant songs by Bartholomäus Gesius, Melchior Franck, Melchior Vulpius, Johann Hermann Schein, the monogrammist E. S., Johannes Vogt (the organist who played the small organ in St John's church in Gdansk)<sup>41</sup> as well as anonymous authors who were most probably local.

The most valuable manuscript, Ms Joh.406 (cat. No. 5004), comes from the second half of the 17<sup>th</sup> century. It comprises 11 *stile concertato* compositions, including unique masses and motets by Polish composers Marcin Mielczewski, Bartłomiej Pękiel and Jacek Różycki, but also Crato Bütner, who was active in Gdansk as well as the Italian composers Maurizio Cazzati and Tarquinio Merula.

Religious cantatas predominate among the 18<sup>th</sup>-century manuscripts. Apart from that, we find masses, oratorios, passions, vocal and instrumental chorales as well as occasional cantatas. There are relatively few instrumental pieces, but they include *sinfonias* by Johann Gottlieb Graun, Giovanni Battista Pergolesi, Giovanni Battista Sammartini, a quartet by Gaetano Pugnani, *concerti* by Stölzel and Georg Philipp Telemann as well as some anonymous suites and *sinfonias*. There are also two identical collections of 180 Protestant chorales for the organ, based on the *Danziger Gesangbuch* published in 1764 (Ms Joh.460, cat. No. 4953 and Ms Joh.461, cat. No. 4952). The chorales were arranged by Friedrich Gottlieb Gleimann — the organist at St John's church in the years 1747–1780.<sup>42</sup>

<sup>39</sup> Apart from a series from Ms Joh.1 to Ms Joh.466, Otto Günther included two additional manuscripts Ms Joh.149a, 158a and Ms Joh.307a.

<sup>40</sup> Ms Joh.428.

<sup>41</sup> Hermann Rauschnig, *Geschichte der Musik...*, op. cit., pp. 213, 217, 421.

<sup>42</sup> *Ibidem*, pp. 345, 348, 421.

A striking feature among the manuscripts from this period are the ones bearing the names of Kapellmeisters from the City Council ensemble, which was also the ensemble of St Mary's church. These particular compositions are all the more valuable on account of the fact that most of the manuscripts from St Mary's church have disappeared.<sup>43</sup> The St John's church collection includes compositions by Kapellmeisters Johann Valentin Meder, Dietrich Maximilian Freislich, Johann Balthasar Christian Freislich, Friedrich Christian Mohrheim and Benjamin Gotthold Siewert.

The largest number of extant compositions (44) are by Johann Balthasar Christian Freislich, who was the Gdansk City Council ensemble Kapellmeister from 1731 to 1764. They include not only church cantatas, but also occasional pieces for all sorts of celebrations held in the city, including the weddings of Gdansk patricians, the introduction of professors at the Gdansk Gymnasium, the birth of King Augustus III, elections to the City Council or to mark liberation from the Teutonic Knights. In many cases these compositions are entirely or partly the composer's autographs.<sup>44</sup>

The works of other musicians from 18<sup>th</sup>-century Gdansk also deserve to be mentioned: 62 compositions (cantatas and masses) by Johann Daniel Pucklitz, a musician of the City Council ensemble,<sup>45</sup> as well as six cantatas by Johann Jeremias Du Grain, the organist of the small organ at St Elizabeth's church and an organiser of musical life in Gdansk.

The impressive number of manuscripts from the St John church contain 163 compositions by Georg Philipp Telemann, including an autograph — Ms Joh.317, cat. No. 1999. It may be due to the fact, that Gdansk musician Johann Jeremias Du Grain knew Telemann personally. In his youth Du Grain lived for a time in Hamburg, where he was a student of Telemann.<sup>46</sup> It is also feasible that it was Du Grain who inspired Telemann to compose a passion especially for Gdansk; this passion has fortunately survived in the St John's church collection (Ms Joh.396; cat. No. 2038).<sup>47</sup>

One of the larger groups of 18<sup>th</sup>-century manuscripts in the St John's church collection are the 55 cantatas by Johann Theodor Römhild.<sup>48</sup> The manuscripts were written in the years 1727–1744. The date when the manuscript was copied as well as

<sup>43</sup> In 1912 only a few items of sheet music were transferred from St Mary's church to the Gdansk Library. See Otto Günther, *Katalog der Danziger Stadtbibliothek*, vol. V..., op. cit.; Danuta Popinigis, 'Proces gromadzenia...', op. cit., pp. 316–318.

<sup>44</sup> Karla Neschke, *Johann Balthasar Christian Freislich (1687–1764). Leben, Schaffen und Werküberlieferungen. Mit einem Thematisch-systematischen Verzeichnis seiner Werke*, Oschersleben, 2000.

<sup>45</sup> Barbara Długońska, 'Johann Daniel Pucklitz i jego utwory', in *Źródła muzyczne...*, op. cit., pp. 145–156.

<sup>46</sup> Jerzy Marian Michalak, 'Johann Jeremias Du Grain und seine Familie', in *Musica Baltica. Danzig und...*, op. cit., pp. 245–256.

<sup>47</sup> For more information on the so-called 'Danziger Choralkantate', see Klaus Keil, 'Georg Philipp Telemanns Kantaten für Danzig', in *Musica Baltica. Danzig und...*, op. cit., pp. 315–321.

<sup>48</sup> Christian Ahrens, Sven Dierke, 'Johann Theodor Roemhildt (1684–1756) Werkverzeichnis', in *Roemhildt, Bach, Mozart. Beiträge zur Musikforschung. Jahrbuch der Bachwoche Dillenburg 1998*, Dillenburg, 1998, pp. 17–127.

a sign of ownership appears on the covers of many. The large number of compositions by Römhild suggests that his music was promoted in Gdansk, most probably by both Dietrich Maximilian Freislich and Johann Balthasar Christian Freislich, who, like Johann Theodor Römhild, came from Thuringia.<sup>49</sup>

Manuscripts from the turn of the 19<sup>th</sup> century and the mid 19<sup>th</sup> century include a diverse repertoire of cantatas, oratorios, songs, opera fragments, an instrumental quartet and Protestant chorale settings. The authors include, among others, Christian Gottlob August Bergt, Karl Ditters von Dittersdorf, Peter Josef von Lindpaintner, Johann Gottlieb Lögel, Wolfgang Amadeus Mozart, Johann Christian Heinrich Rinck, Johann Gottfried Schicht, Gottlieb Samuel Walter, Christian Ehr Gott Weining and Johann Rudolf Zumsteeg. From the 19<sup>th</sup> century there are a few so-called compilations (Ms Joh.141, cat. No. 126; Ms Joh.352, cat. No. 119; Ms Joh.353, cat. No. 118; Ms Joh.354, cat. No. 129; Ms Joh.413, cat. No. 131). Contained therein are arrangements of the compositions of various authors that were put together by Gottlieb Samuel Walter — the cantor and organist at St John's church from 1799 onwards.<sup>50</sup>

**Manuscripts from St Catherine's church.** Up to the Second World War the Library in Gdansk possessed 204 manuscripts (individual and collective) that originated from St Catherine's church. Today this collection includes only 85 individual manuscripts. The greatest losses were from the 17<sup>th</sup> century, including many valuable manuscripts of works by Polish composers (Marcin Mielczewski and Bartłomiej Pękiel) and Italians, such as the Kapellmeister at the Polish royal court Marco Scacchi, among others. Moreover, over 50 autographs by Crato Bütner, the cantor at St Catherine's church in the years 1652–1679, also disappeared.<sup>51</sup> Equally considerable were the losses from the 18<sup>th</sup> century, including 56 cantatas by Johann Theodor Römhild and nine by Johann Balthasar Christian Freislich.

All that survived from the mid 17<sup>th</sup> century was one complete manuscript of a mass by Philipp Friedrich Buchner (Ms Cat.q.96, cat. No. 93), and from the second half of the 17<sup>th</sup> century barely a folio of an anonymous composition which was copied by Crato Bütner (Ms Cat.q.95, cat. No. 2626).

The 18<sup>th</sup> century manuscripts only include cantatas. There is a complete set of 68 manuscripts comprising cantatas by Gessel. A number of manuscripts feature the monogram of the owner Friedrich August Deschner — a cantor at St Catherine's church in the years 1771–1778, and later at St Mary's church.<sup>52</sup> The remaining 18<sup>th</sup>-century manuscripts from St Catherine's church include copies of cantatas by Johann Christian Balthasar Freislich, Johann Heinrich Rolle, Christian Gotthilf Tag as well as an anonymous cantata written for Christmas (Ms Cath.f.82, cat. No. 4565).

<sup>49</sup> Lucian Schiwietz, 'Danzig und Mitteldeutschland im 18. Jahrhundert', in *Musikalische Beziehungen...*, op. cit., pp. 211–218.

<sup>50</sup> Hermann Rauschnig, *Geschichte der Musik...*, op. cit., pp. 415, 421.

<sup>51</sup> For more on the subject of wartime losses in the St Catherine's church collection, see Danuta Szlagowska, *Repertuar muzyczny...*, op. cit., pp. 137–146.

<sup>52</sup> Hermann Rauschnig, *Geschichte der Musik...*, op. cit., pp. 347, 420, 421.

**Manuscripts from St Mary's church.** The fate of music manuscripts from St Mary's church remains unknown. Apart from liturgical books, the Library only has five manuscript *Choralbücher* and some music prints. One of the prints (Bibl.Mar. q.183, cat. No. 5001) includes ten handwritten compositions: motets with Latin text, copied sometime after 1604. Of the five *Choralbücher*, two are from the 18<sup>th</sup> century (Mar.Q.183, cat. No. 4958 and Mar.Q.185, cat. No. 4959), one from the turn of the 19<sup>th</sup> century (Mar.Q.184, cat. No. 4956) and two from later on in that century (Mar.Q.186, cat. No. 4948 and Mar.Q.187, cat. No. 4954). They include 1127 Protestant chorale settings. The author of one of the *Choralbücher* (Mar.Q.183) was Johann David König, while the remainder are by anonymous authors.

**Accessions.** Of the Gdansk Library's eight post-war accessions, marked 'Akc.' together with their accession number, deserving particular attention are two manuscripts and a printed part book including manuscript polyphonic compositions. The printed part book (Akc.nr 3574/75, cat. No. 5006) had initially belonged to private owners before being added to the St John's church library (Zappio-Johannitana).<sup>53</sup> The manuscript compositions could have been copied sometime after 1585. They include works by Orlando di Lasso, Teodoro Riccio, Tomas Luis da Victoria and some by anonymous authors. Of particular value is a part book from the mid 17<sup>th</sup> century which includes, among other things, 17 Polish language Christmas carols (Akc.nr 127, cat. No. 5017).<sup>54</sup> The large number of Marian compositions suggests that the manuscript could have originated from a convent (Benedictine nunnery).<sup>55</sup> Another interesting manuscript is a collection of 517 fugues (Akc.nr 4125; cat. No. 4961[1]), attributed to Daniel Magnus Gronau — the organist at St John's church in the years 1730–1747.<sup>56</sup>

### III. Editorial method

The catalogue structure and descriptions of the entries fulfil the RISM Central Editorial Office guidelines.<sup>57</sup>

The catalogue is divided into two basic parts: **Thematic Catalogue of Compositions** — comprising descriptions of individual compositions found in either single or collective manuscripts, and descriptions of single manuscripts; **Collective Manuscripts** — descriptions of manuscripts containing more than one composition.

<sup>53</sup> Zbigniew Nowak, 'Geschichte und Schicksale der Bibliothek Zappio-Johannitana in Gdańsk 1689–1945', in *Musikalische Beziehungen...*, op. cit. pp. 181–196.

<sup>54</sup> Danuta Szlagowska, *Repertuar muzyczny...*, op. cit. pp. 118–121.

<sup>55</sup> Magdalena Walter-Mazur, 'Rękopis 127 Biblioteki PAN w Gdańsku księgą głosową toruńskich benedyktynek', *Muzyka* 2010/2, pp. 113–119.

<sup>56</sup> Andrzej Szadejko, 'Daniel Magnus Gronau (1700 — 1747) — didaktische Aspekte in Orgelwerken am Beispiel der Signatur Ms. Akc. 4125 aus der Danziger Bibliothek der Polnischen Akademie der Wissenschaften', in *Musica Baltica. The Music Culture of Baltic Cities...*, op. cit., pp. 351–361.

<sup>57</sup> RISM Zentralredaktion an der Stadt- und Universitätsbibliothek, *Richtlinien Serie A/II Musikhandschriften* (Stand 14. April 1997).

The catalogue is complemented by five indexes:

- composers names and monographers,
- other names appearing in the manuscripts as well as the names of institutions where the manuscripts were previously kept,
- titles of works in standardized form; in the case of there being no title, the genre of the pieces or, in vocal works, the text incipit are given,
- liturgical feasts,
- shelf marks.

### **Thematic Catalogue of Compositions**

Part one contains 5481 entries<sup>58</sup>. They are listed alphabetically according to the composer's name. Pieces bearing authors' or monograms (catalogue item numbers from 1 to 2238) are listed first and followed by anonymous works (items 2239 to 4943). The compositions of both named and anonymous authors are ordered alphabetically according to their titles. If there is more than one piece of the same title, they are ordered as follows: C major — A minor, C sharp major — A sharp minor, D major — B minor... etc.

The entries contain the following details:

#### *1. Composer's name*

- surname and first name of composer as well as his dates of birth and death according to the RISM database. If the composition's author is not named in the manuscript, his identity is obtained from the RISM database, relevant literature or through individual research,
- if the full name or the first name of a composer is uncertain, question marks are put at its either end,
- if a composer bases his composition on that of another author, a 'see' reference appears beside his name with the catalogue item number of the original work; the original composer's name appears in square brackets.

#### *2. Manuscript shelf mark*

#### *3. Filing block*

The filing block, written in the RISM standardized form, is enclosed in square brackets and comprises several elements:

- composition title, which can appear in one of three forms: the original title, text incipit or genre. In cases when the composition has also another title, this is given after a forward slash '/' as alternative title (in accordance with RISM guidelines the titles of Protestant chorales are not indexed),

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<sup>58</sup> Concerning numeration see footnote No. 23.

- the key word ‘excerpts’ is used if the work is part of a larger piece,
- summary of scoring,
- opus number with a reference in composer’s thematic catalogue if applicable,
- key signature of the entire work; the key signature is not given in the case of stage works, cantatas and oratorios, chorale settings based on modal scales or 17<sup>th</sup>-century pieces using a not yet fully developed tonal harmony.

#### *4. Exact transcription of the title*

The title appears in italics after an information concerning its location in the manuscript (given in square brackets).

#### *5. Other names*

This category includes names of the authors of the texts for vocal pieces, the copyists, dedicatees as well as the performing musicians, given either in the RISM standardized version or as they appear in the manuscripts.

#### *6. Description block*

The description block includes some different information concerning compositions from collective manuscripts and from single composition manuscripts, including:

- form of the source (score, vocal score, piano score, parts). In the case of single composition manuscripts its size is indicated (the number of folios or pages), and in the case of collective manuscripts — the piece’s location in the manuscript is given (page or folio numbers). If a work is written for more than one voice, the number of pages for each part is given; the order in which the parts appear is consistent with RISM guidelines. Moreover information is provided with regard to the state of the document, i. e. the extent to which it is complete and, if relevant and possible, also information regarding missing voices,
- confirmation of whether or not a manuscript composition is an autograph; if there are doubts, the word ‘autograph’ is preceded and followed by question marks. The lack of the word ‘autograph’ means that there is a copy.

Descriptions of works appearing in single composition manuscripts also include the following data:

- date of manuscript,
- the manuscript’s format (length x breadth).

#### *7. Music incipit*

The music incipit is given in the single voice version. In vocal-instrumental works separate incipits are given for the instrumental and vocal voices. Depending on the type of composition, different information may be added:

- title of movement and/or tempo,
- text incipit; any alternative text incipits (in square brackets),
- the singer referred to by the incipit,
- roles appearing in the described composition.

#### *8. Comments block*

Information appearing in the comments block concerns works from the single composition manuscripts only and includes the following information:

- manuscript's provenance, the names of previous owners as well as the names of places and institutions where the document was kept,
- former shelf marks,
- library seals and former owners' bookplates,
- important inscriptions inside the manuscript,
- references in literature,
- comments.

#### *9. Composition's location in the manuscript*

The catalogue item numbers of compositions, in the case of collective manuscripts only.

### **Collective Manuscripts**

Each description of a collective manuscript (cat. No. 4944–5026) includes the following information:

#### *1. Catalogue item number and manuscript shelf number*

#### *2. Collective title*

The collective title includes the genre and the number of compositions found in the manuscript (given in square brackets).

#### *3. Exact transcription of the manuscript title*

The title appears in italics after an information concerning the title's manuscript location (in square brackets).

#### *4. Other names*

This may include the names of copyists or manuscript dedicatees. The names are given either in the RISM standardized version or as they appear in the manuscripts.

#### *5. Description block*

The description block encompasses the following information:

- date of manuscript,

- 
- confirmation of whether or not a manuscript is an autograph; if there are doubts, the word ‘autograph’ is preceded and followed by question marks. The lack of the word ‘autograph’ means that the manuscript is a copy,
  - form of the source (score, vocal score, piano score, parts). In the case of a ‘parts’ type entry the various voices are ordered in accordance with RISM guidelines. Moreover, information is provided with regard to the state of the document, the extent to which it is complete and, if relevant and possible, also information regarding missing voices,
  - the manuscript’s format (length x breadth).

#### *6. Comments block*

Information found in the comments block includes:

- manuscript’s provenance, the names of previous owners as well as the names of places and institutions where the document was kept,
- former shelf marks,
- library seals and former owners’ bookplates,
- important inscriptions within the manuscript,
- references in literature.

#### *7. Manuscript contents*

The names of all the composers, the titles and item numbers of all the named composers’ works and titles and item numbers of all the anonymous works.

*Danuta Popinigis*

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