The Fryderyk Chopin Institute

Polish Music Heritage in Open Access

The heritage of
Polish music

IN OPEN ACCESS

Polish Music Heritage in Open Access

Polish cultural heritage has always been beautiful and diverse but it suffered greatly throughout the tumultuous past Poles have endured, particularly in the 19th century during the Partitions, before emerging again after the First World War as an independent state. Only two decades later, disaster struck again with the centuries of amassed heritage and traces of bygone grandeur irretrievably lost during the Second World War; therefore, there is a great desire to cherish and preserve remaining traces of cultural heritage today, of which music is a very important aspect.

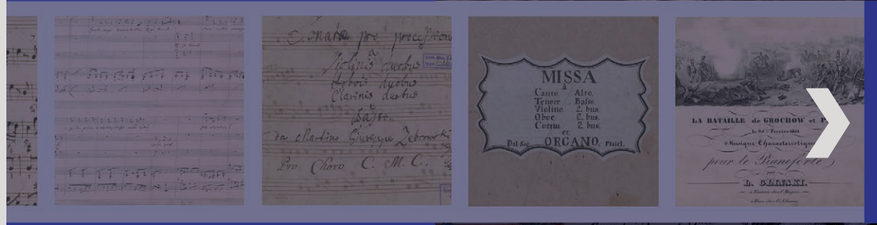
Treasured and unique traces of culture are often preserved in music prints and manuscripts that present invaluable sources of knowledge about the music created and performed for centuries within Polish lands. Since many musical scores have been ravaged by time, professional digitisation is the most effective and reliable means of saving them for future generations. In addition, access to preserved sources is limited, and in most cases only possible by travelling to the archives in which they are stored. This results in additional obstacles to promote and popularise this musical heritage, making it especially difficult to promote overseas. Moreover, musical sources produced centuries ago, especially handwritten manuscripts, can be difficult to decipher due to gradual changes in music notation conventions over time. This poses a challenge for musicians involved in returning these forgotten works to life, and the music needs to be edited according to modern standards so that it is accessible for performance by the typical musician.

The Polish Music Heritage project is a multifaceted and complex venture that is innovative at the global scale intended to meet these needs so as to promote Polish music from the 16th to 19th centuries. Initiated in 2019 by the Chopin Institute, it is a natural continuation and significant extension of Chopin Heritage in Open Access, an earlier project conducted with great success in 2017–20. The scope of the current project extends to digitisation of musical collections from libraries, museums, and archives throughout Poland. Metadata for the musical works in the scans are used to create an online search interface, and music from the scans is transcribed into digital scores, allowing also to search the musical content of the scans and prepare modern sheet music and critical editions.

Scope of the project

digitisation

of music resources from Polish libraries, museums, and archives

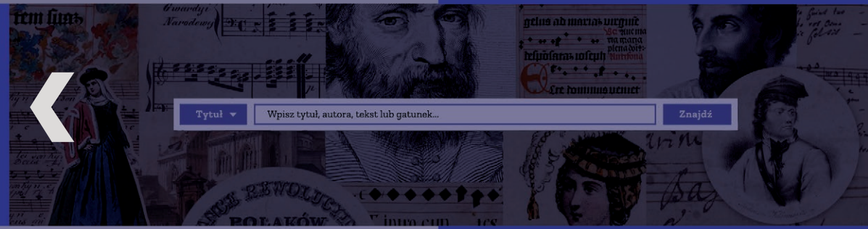


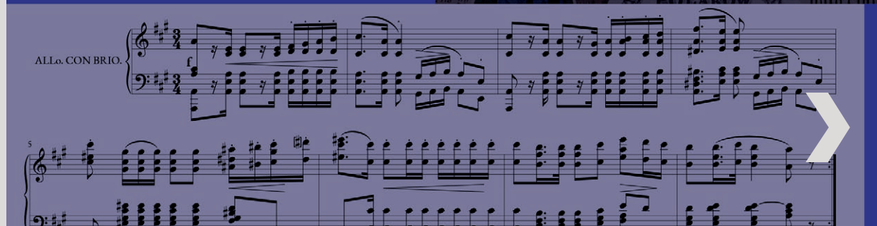
edition

of music collections, and their inclusion into principal databases on music

sharing

of metadata in open access, together with software for smart browsing





development

of state-of-the-art digital scores and professional printed editions

The Collection

Despite the turbulent history, manuscripts and prints of huge value not only for the history of Polish music but also for European culture have survived in Polish archives. The preserved collections are a tangible proof of the country's lavish music heritage. The courts of the Polish kings in the 16th and 17th centuries welcomed and employed the leading artists of their times (to mention Giovanni Francesco Anerio, Luca Marenzio, and Asprilio Pacelli) while a Polish composer Mikołaj Zieleński could publish his *Offertoria et communiones* in Venice. In the 18th century the local music culture flourished as demonstrated by the hundreds of church and monastic vocal and instrumental ensembles performing both native and foreign repertoire, including the Viennese classics. Many eminent musicians, especially from Bohemia and Moravia, were active in Poland at the time. In turn, the 19th century was not only the time of Fryderyk Chopin but also of his teacher Józef Elsner as well as Karol Kurpiński, the Wieniawski brothers, and the father of the Polish National Opera – Stanisław Moniuszko. Music was written not only by the most eminent artists but also by numerous local composers, and thousands of musical sources that may be the only preserved trace of their activity still await discovery and returning to the repertoires.

Website

polish.musicsources.pl

a platform that gathers thousands of meticulously edited items, thus ensuring access to know how on Polish musical sources at a previously unheard-of scale

equipped with tools for advanced browsing and data comparison thanks to the use of most modern software

compatible with the database developed under the project "Chopin Heritage in Open Access"

browser and mobile versions

Use of new technologies:

transcripts of works encoded in Humdrum open text format
option to generate sheets for performers
based on open-source software for convenient use for various purposes

Logical arrangement of the content and intuitive platform design.

Transcripts helping people unfamiliar with bygone music notations to use the scores.

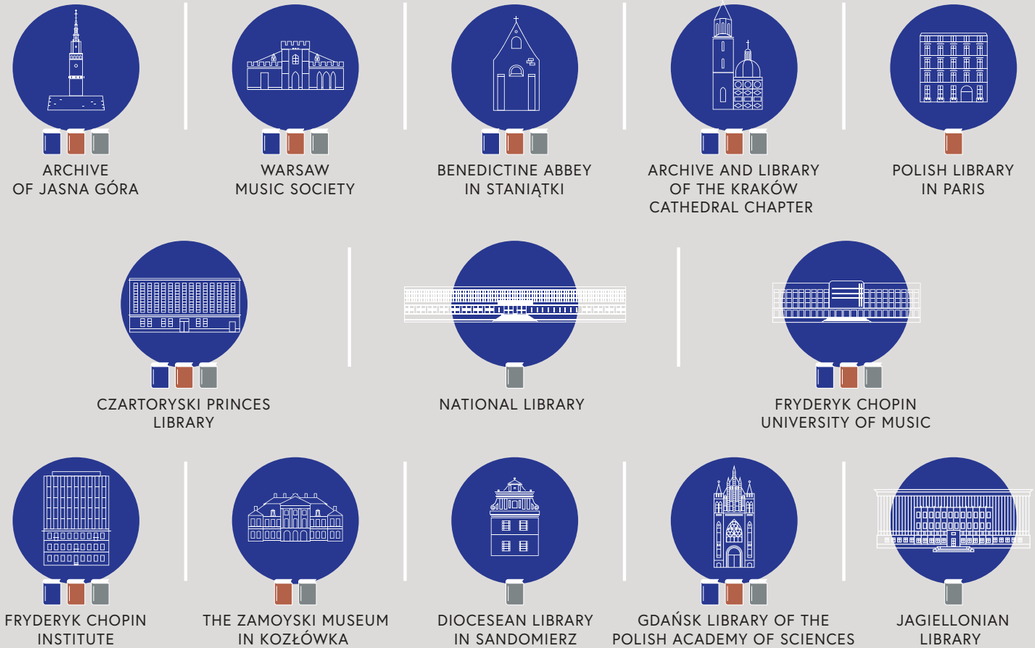
Polish music

FOR EVERYONE

All content at your fingertips, accessible free of charge and without specialist software.

For people with sight and hearing disabilities.

Institutions covered by the project

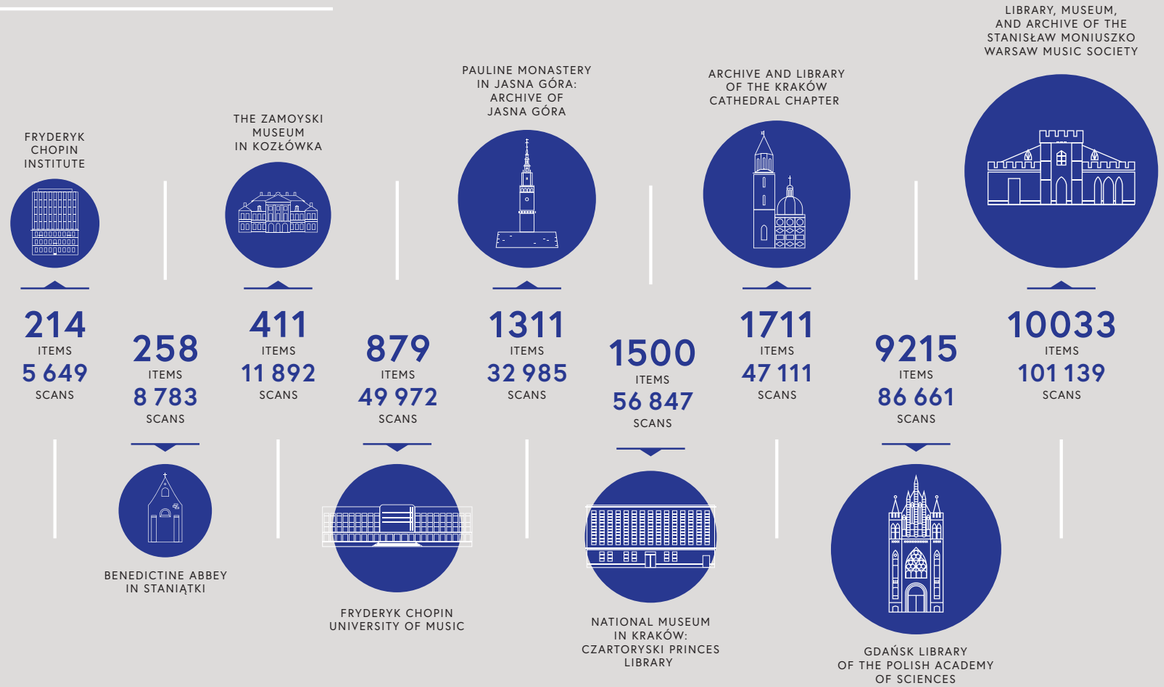


Digitisation of the collection

The use of the modern scanning and photographing equipment allowed high-resolution reproductions of Polish music sources shared on the portal.

Every scan can be downloaded directly from the portal as a graphic (JPEG) and archive (TIFF) file. For browsing an entire source, we offer download of whole files in PDF format.

Digitisation statistics

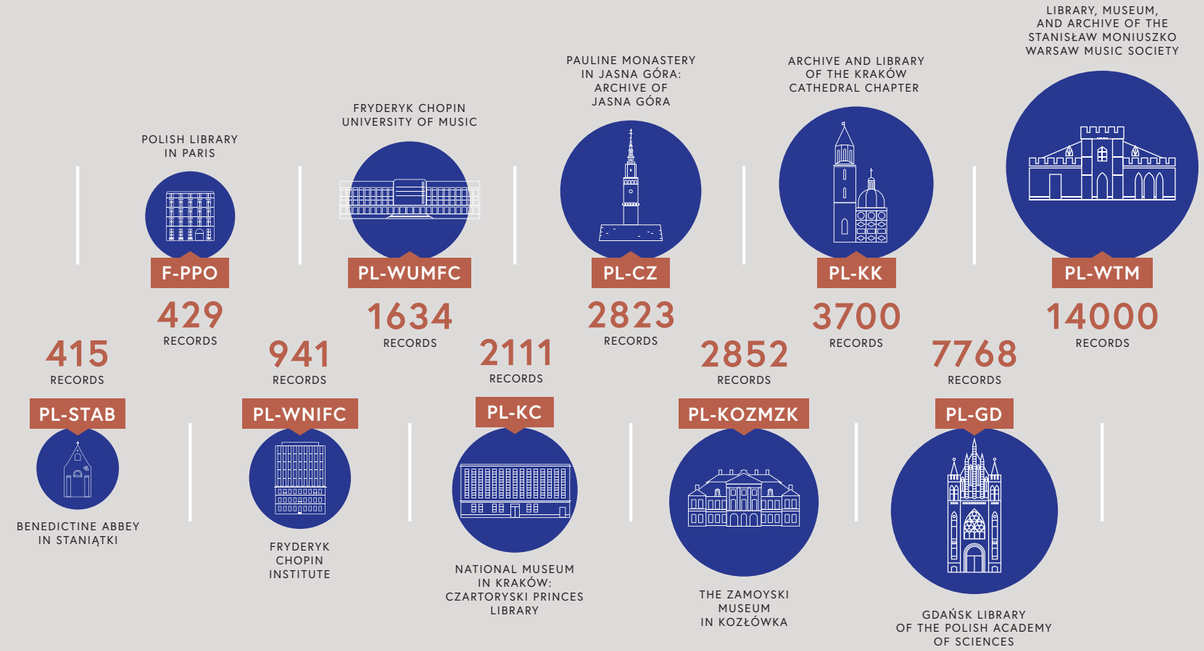


The RISM Database

Répertoire International des Sources Musicales (RISM) is an international database for cataloguing, that is storing metadata, of music sources that can be searched on the RISM Online website. The database uses the MARC21 format, which is an international standard for identification and description of bibliographic material.

A team of 34 cataloguers was trained for the project to create new records and improve the quality of the ones already entered into the database. They worked on such music sources as manuscripts, music prints, old prints, music treatises, librettos, teaching aids in the form of independent sources, collections, and book blocks. Additionally, standard entries were developed for institutions and bibliographies. The work lasting from August 2019 to July 2022 involved 33,839 records, of which 23,828 are new.

Statistics of the sources entered into and amended in RISM



RISM data for all Polish institutions vs the scope of the project

The chart presented below shows the percentage of the sources developed throughout the project compared to the works of other Polish RISM teams. The work of the project team comprises 35% of all the records, that is of the total of 97,838 entries for the Polish institutions made into the database. Worth attention is the fact that the Polish teams began to upload their entries into the database in August 2006 and in the 16 years since have entered 63,999 records, while the current project team, working for less than three years, has entered every third record on Polish music to the RISM database.

35%
works conducted under the project

65%
works conducted by other Polish institutions

RISM data for Polish institutions compared with the works completed as part the project

Humdrum – the system for digital music notation

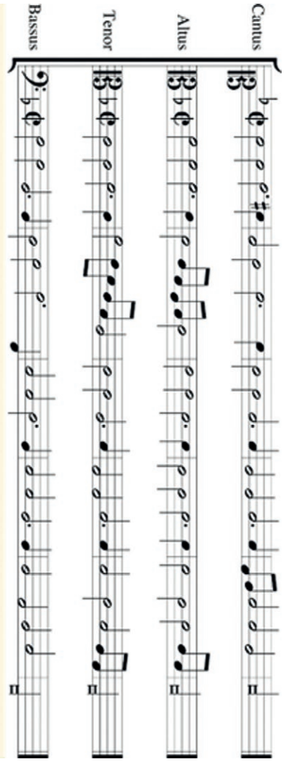
What is digital music notation?

Traditional music notation is a symbolic graphical system of representation that allows a musician to reproduce melody, harmony, and rhythm of a composition as intended by the composer. Digital music notation does in fact the same thing. The main difference from traditional notation is the carrier (computer data storage replacing paper) and symbols (text converted into binaries in the place of notes and rests).

What is Humdrum?

The Chopin Institute uses Humdrum symbolic music notation system in its digitisation projects for the creation of digital scores. The format was created by Professor David Huron of Ohio State University in the 1980s and has been further extended by Craig Sapp at the Packard Humanities Institute's Center for Computer Assisted Research in the Humanities at Stanford University. In the beginning, Humdrum was primarily used by researchers, as it made it possible to run computer-aided analysis of music and comparison of works. Currently, Humdrum is also used for the development of interactive online applications that not only present traditional graphic scores but also allow the users to apply music analysis tools.

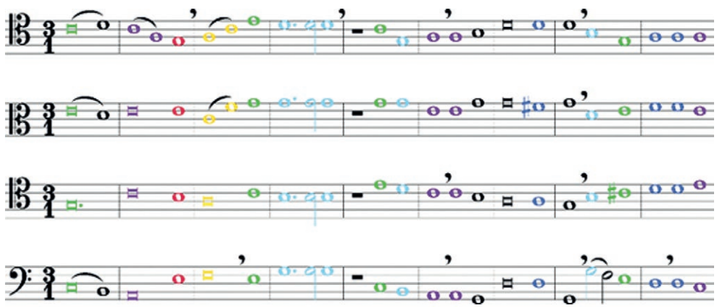
**kern	**kern	**kern	**kern
*part4	*part3	*part2	*part1
*staff4	*staff3	*staff2	*staff1
*I"Bassus	*I"Tenor	*I"Altus	*I"Cantus
*clefF4	*clefC3	*clefC3	*clefC1
*k[b-]	*k[b-]	*k[b-]	*k[b-]
*M4/2	*M4/2	*M4/2	*M4/2
*met(c|)	*met(c|)	*met(c|)	*met(c|)
=	=	=	=
2F	2c	2f	2a
2F	2c	2f	2a
2.BB-	2.d	2.f	2.b-
4BB-	4c	4e	4a#
=3	=3	=3	=3
2D	2f	2d	2f
2E	4eL	4cL	2g
.	4dJ	4B-J	.
2.F	4cL	4AL	2.a
.	4B-J	4B-J	.
.	2A	2c	.
4FF	.	.	4a
=4	=4	=4	=4
2C	2c	2e	2g
2C	2c	2e	2g
2.D	2.A	2.d	2.f
4BB-	4B-	4d	4f
=5	=5	=5	=5
2C	2G	2c	2e
2C	2G	2c	2e
2.BB-	2.B-	2.d	2.f
4BB-	4B-	4d	4f
=6	=6	=6	=6
2BB-	2B-	2d	4dL
.	.	.	4eJ
2AA	2c	2c	2f
2BB-	2B-	2d	2f
2C	4AL	4cL	2e
.	4GJ	4B-J	.
=7	=7	=7	=7
00FF	00F	00A	00f
==	==	==	==
*-	*-	*-	*-

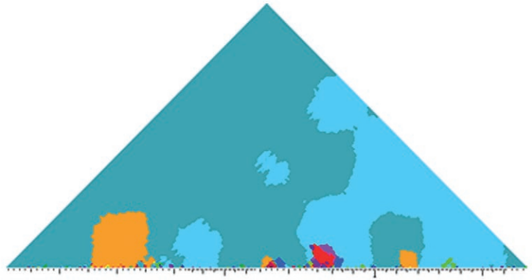


The data in Humdrum format are entered into a 2D table. Each cell contains a single piece of information. A spine (that is a vertical column) stores information of the same type – **kern spine holds information about music (rhythm, pitch, marking of articulation and chromatics, etc.), **text spine is designed for texts, **dynam spine – for dynamic marking. All the events entered into a single row of the table occur at the same time. Thus, a composition for four voices is recorded in four **kern spines. Each row of such a table renders the successive changes in the music notation. Thus, in Humdrum format, the vertical axis is the axis of time, as illustrated in Example 1:

Example 1
Mikołaj Gomółka
Psalm 138: Ciebie ja chwalić będę.
Humdrum data on the left, and the graphic representation of the score
(turned 90° clockwise) on the right.

Humdrum, however, is a format that goes beyond just recording music. It comes equipped with an array of several dozens of applications that allow to edit digital scores, analyse music, compare compositions, and browse through compositions according to various music criteria. The tools for example make it possible to seek and classify 16th century music according to the type of dissonances it features, represent chords by colours (Example 2), and make graphic visualisations for the results of tonal analysis (Example 3). The tools from the Humdrum toolbox also allow conversion of digital scores to other popular digital formats used for musical notation: MusicXML, MEI, MIDI, MuseData, and ABC.

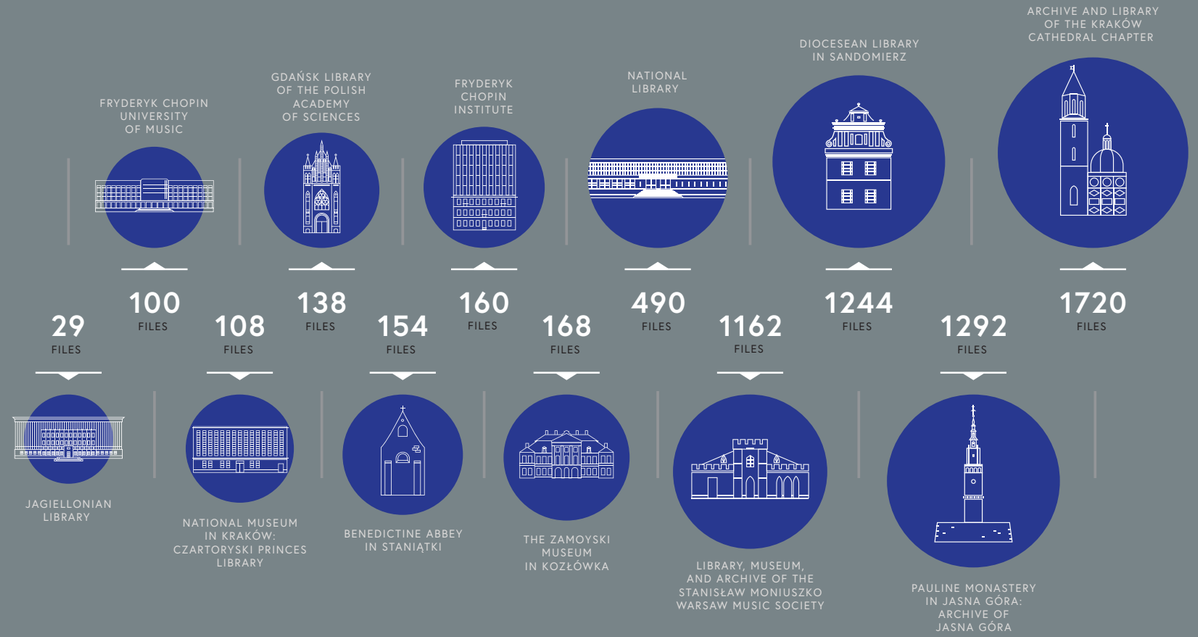


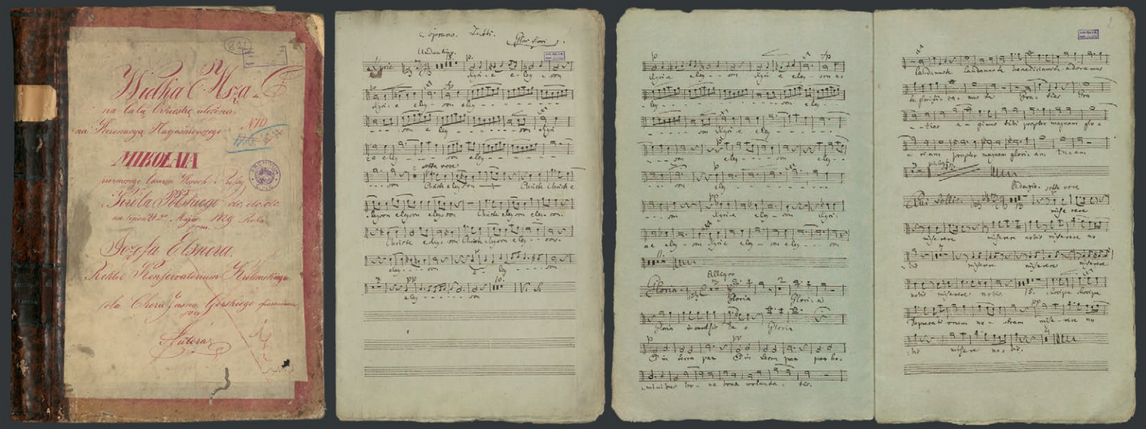


Example 2
Grzegorz Gerwazy Gorczycki
Caelestis urbs Jerusalem (vol. 1-9)

Example 3
Stanisław Moniuszko
Trzech Budrysów.
tonal analysis

transcription in numbers

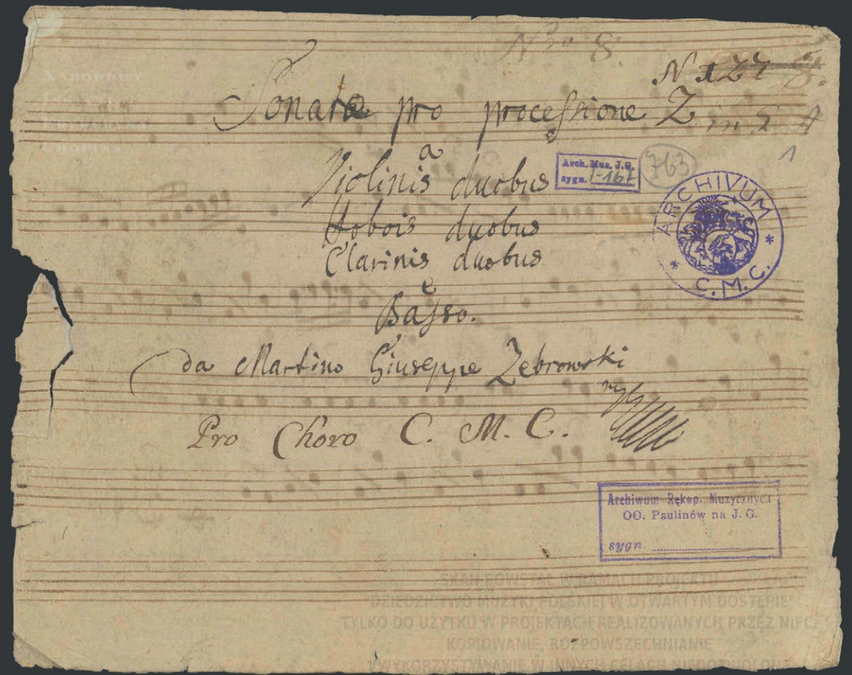




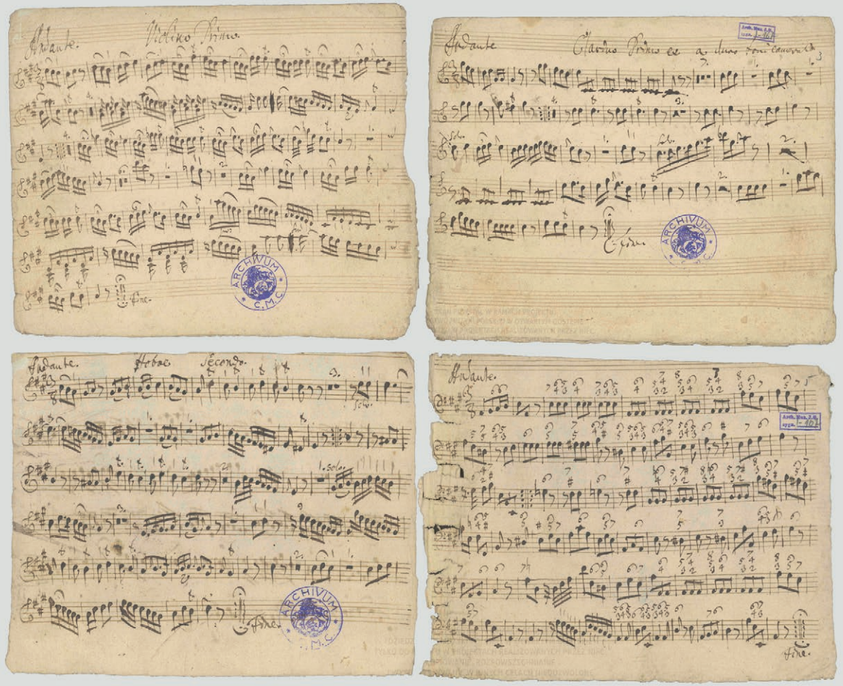
J. Elsner, *Mass*
Id. No.: III-166

Pauline Monastery in Jasna Góra. Archive of Jasna Góra

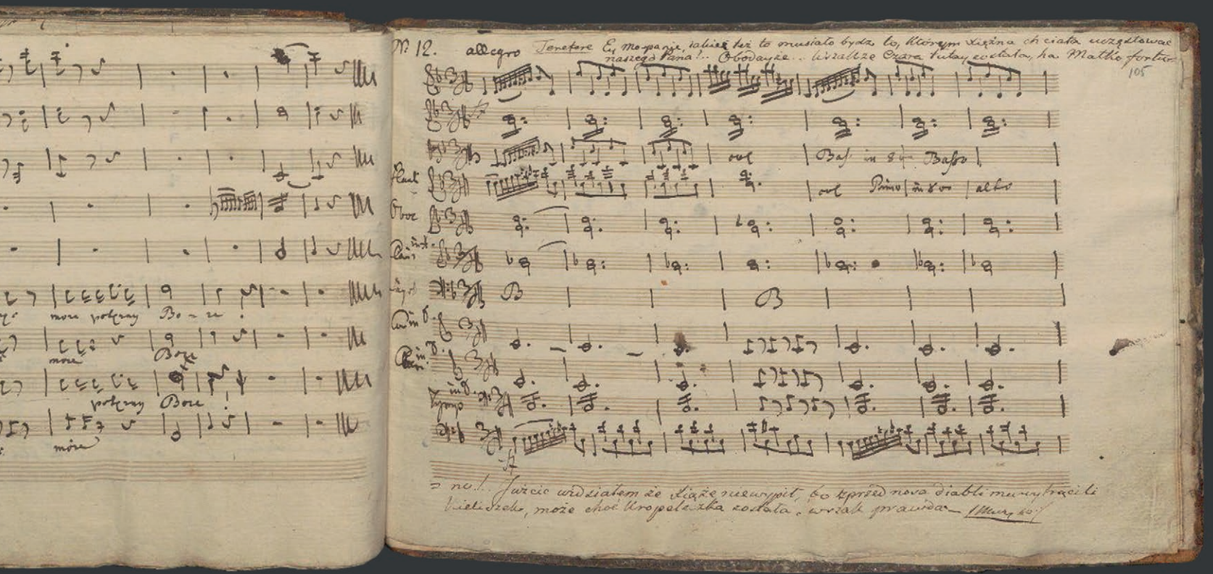
An archive gathering mostly manuscripts but also music prints of the Jasna Góra ensemble, a vocal and instrumental ensemble that operated by the Pauline Monastery and the Sanctuary of Our Lady of Częstochowa in Jasna Góra. The ensemble, whose operation started in the 16th century, presented a very high artistic level. Its uninterrupted activity continued over hundreds of years, and renown was partly owed to the gathering of performing repertoires that were popular at specific times. Some scores were bought, others collected, yet others written on the spot – the archive boasts a lavish collection of compositions by local composers – or copied from prints and other copies. Many composers, to mention Józef Elsner, wrote their works with the Jasna Góra ensemble in mind. The collection includes works by leading European composers, to mention Mozart and Haydn. The collection preserved in Jasna Góra consists of over 3000 items and is one of the most notable and valuable collections of music material in Poland.



M. J. Żebrowski, *Sonata pro pocessione*
Id. No.: I-167



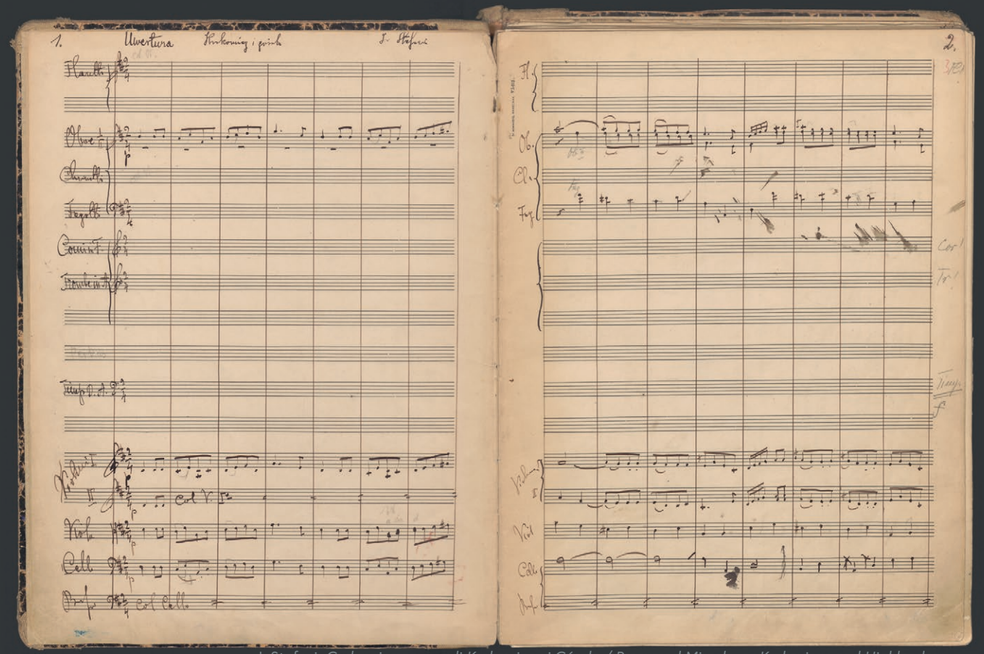
M. J. Żebrowski, *Sonata pro pocessione*
Id. No.: I-167



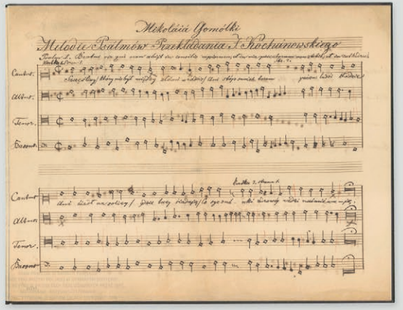
J. Elsner, *Leszek Biały*
Id. No.: R 910

Library, Museum, and Archive of the Stanisław Moniuszko Warsaw Music Society

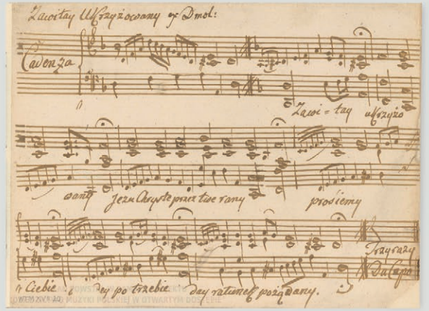
The impressive collection of the Warsaw Music Society consists of 4,300 music manuscripts and 36,000 prints from the 19th century, and has a special focus on the music life of Warsaw. The Warsaw Music Society stores the manuscripts of the principal works of the most important Polish composers of classicism and pre-romanticism: the autographs of Józef Elsner's *Leszek Biały / Leszek the White* (1st act) and *Król Łokietek / King Ladislaus the Elbow High*, Jan Stefani's *Cud mniemany, czyli Krakowiacy i Górale / Presumed Miracle, or Krakovians and Highlanders*, and Karol Kurpiński's *Jadwiga, królowa polska / Jadwiga the Polish Queen*. The collection includes authorised copies and autographs of Stanisław Moniuszko's operas, and autographs of works of Franciszek Lessel, Fryderyk Chopin, and Karol Szymanowski.



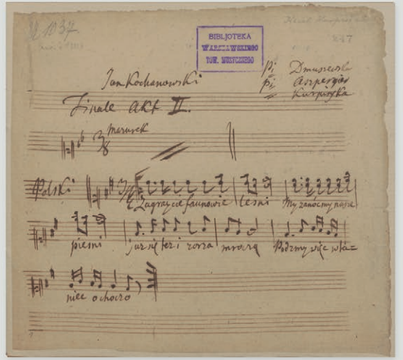
J. Stefani, *Cud mniemany, czyli Krakowiacy i Górale / Presumed Miracle, or Krakovians and Highlanders*
Id. No.: R 1663



M. Gomółka, *Szczęśliwy, który nie był między złymi w radzie*
Sygnatura R 2370

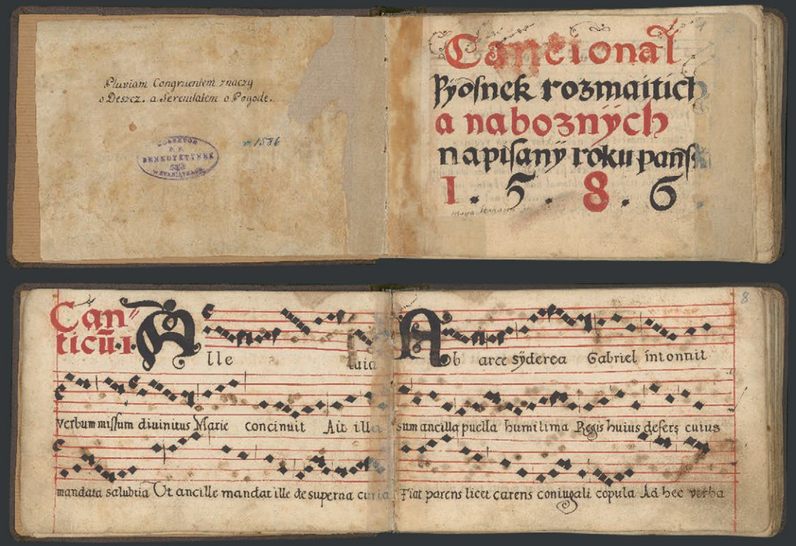


Anonim, *Zawitaj ukrzyżowany Jezu Chryste*
Id. No.: R 2348



K. Kurpiński, *Jan Kochanowski w Czarnym Lesie*
Id. No.: R 1037

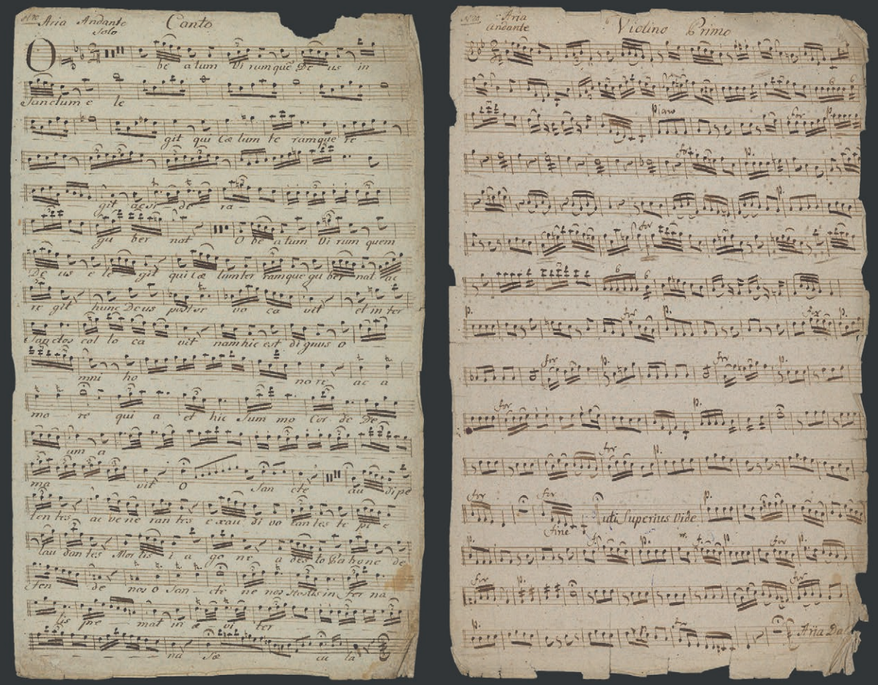
Z. Noskowski, *Dziewczę z chaty za wsią*
Id. No.: R 1/N



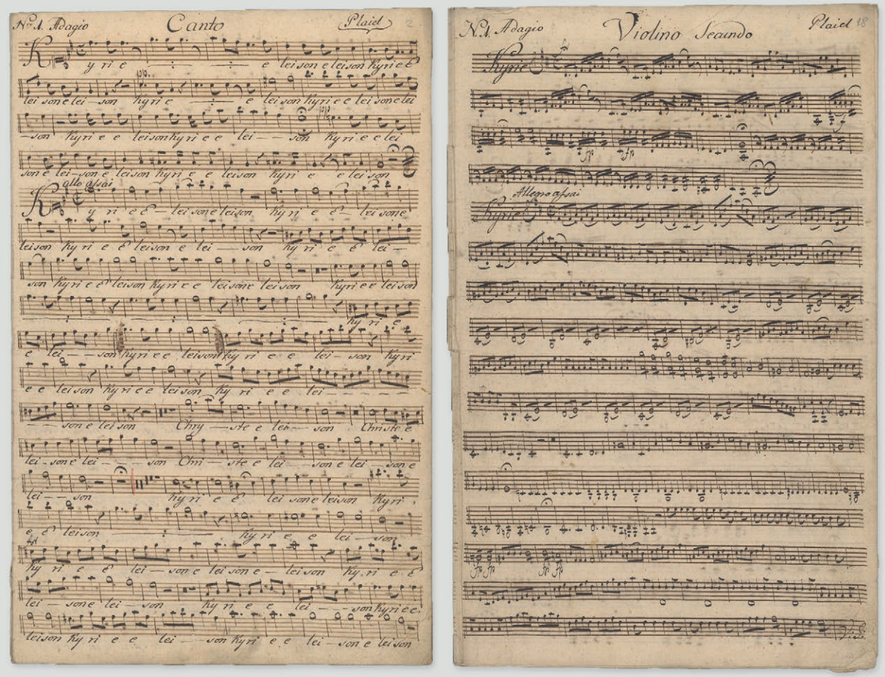
Hymnal A
Id. No.: St A

Abbey of Benedictine Nuns in Staniątki

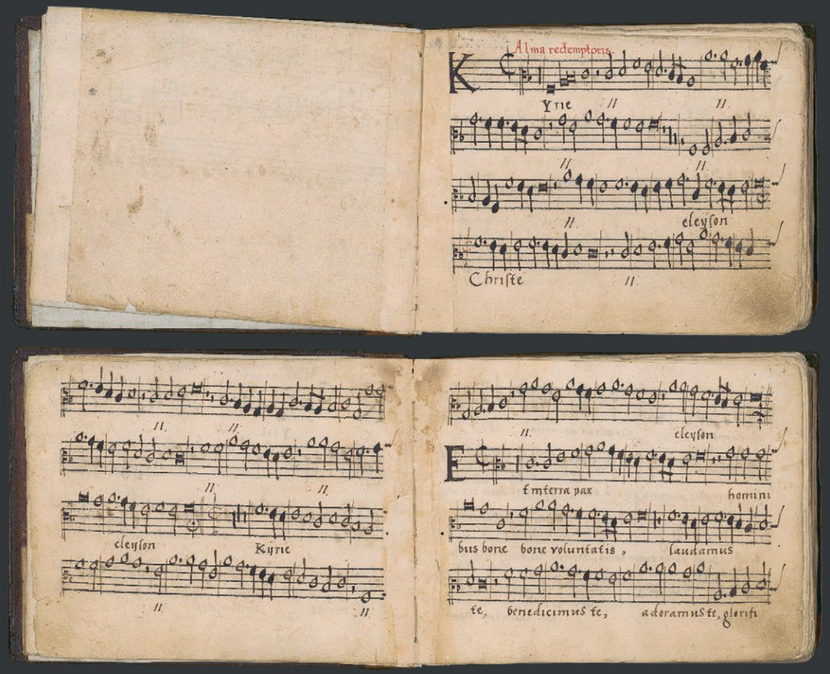
Founded in the 13th century, the Abbey of St Adalbert in Staniątki is the oldest women's convent in Poland and the only monastery of Benedictine nuns in Poland to operate uninterruptedly since the Middle Ages. The nuns living in the abbey made music themselves and even employed a secular vocal and instrumental ensemble that added splendour to church solemnities. Thus, the collection of music material in the Staniątki Abbey comprises the heritage of the vocal and instrumental ensemble composed of nearly 300 manuscripts from the 18th and 19th centuries but also an invaluable collection of hymnals from the 16th to the 19th centuries, which the nuns used for the singing of hymns over four centuries.



J. I. Daniecki, *O beatum virum*
Id. No.: 20d



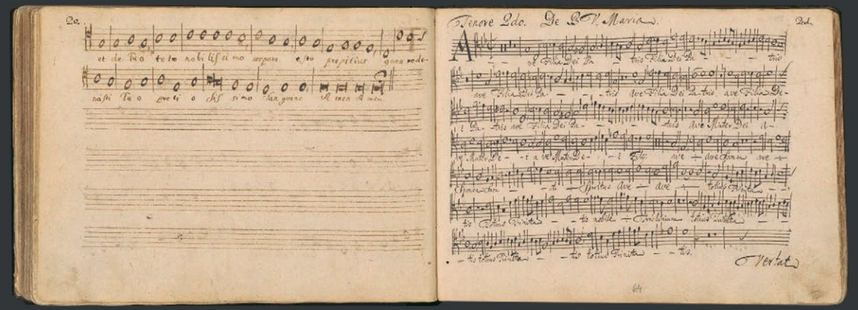
I. Pleyel, *Mass*
Id. No.: 1h



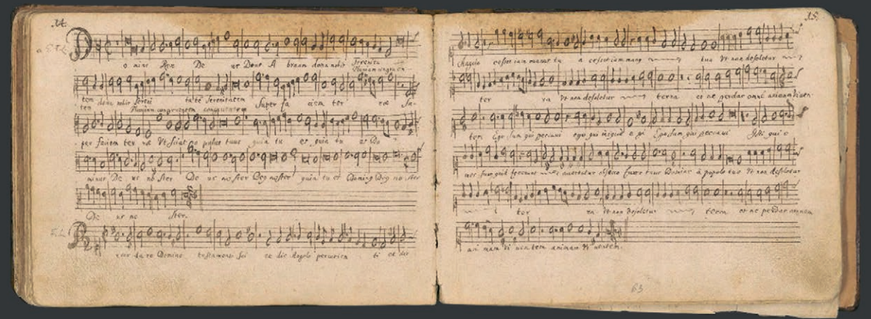
Collection of religious works
Id. No.: Kk.I.1

Archive and Library of the Kraków Cathedral Chapter

This unique collection of prints and manuscripts, composed of fewer than 1000 items, has not had a generally accessible catalogue yet. It provides an insight into the repertoire of the famous Rorantist vocal ensemble active in Wawel already in the Renaissance, but also of the vocal ensemble of Angelists, and of the vocal and instrumental ensemble. A proof to the value of the collected scores may be the fact that many of them contain an early repertoire from the 16th and 17th centuries. Besides the works of local composers, who at the same time were the most eminent artists active in contemporary Poland, e.g., Franciszek Lilius, the Wawel Library has retained copies of works by leading European composers, for example of Orlando di Lasso. It also boasts the manuscripts considered some of the most important items of music heritage in Poland such as the Renaissance books of the Rorantists.



G. G. Gorczycki, *Ave filia Dei patris*
Id. No.: Kk.I.7

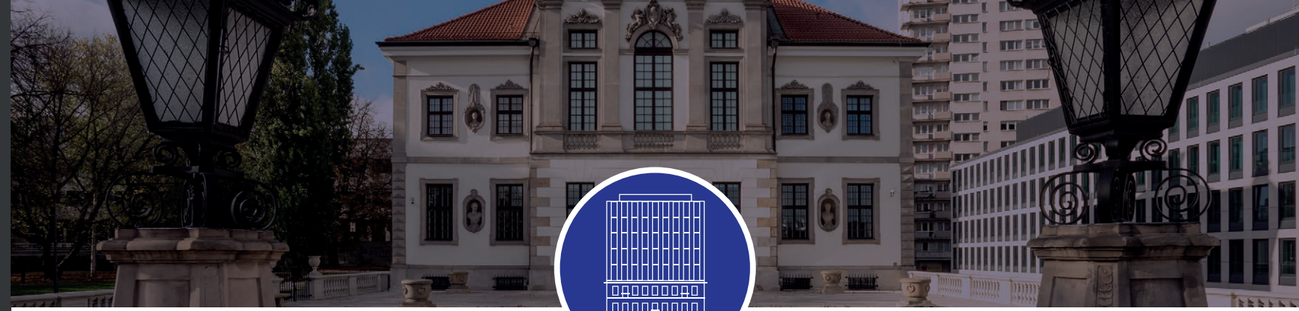


F. Lilius, *Domine rex Deus Abraham*
Id. No.: Kk.I.7

Collection of religious works
Id. No.: Kk.I.2

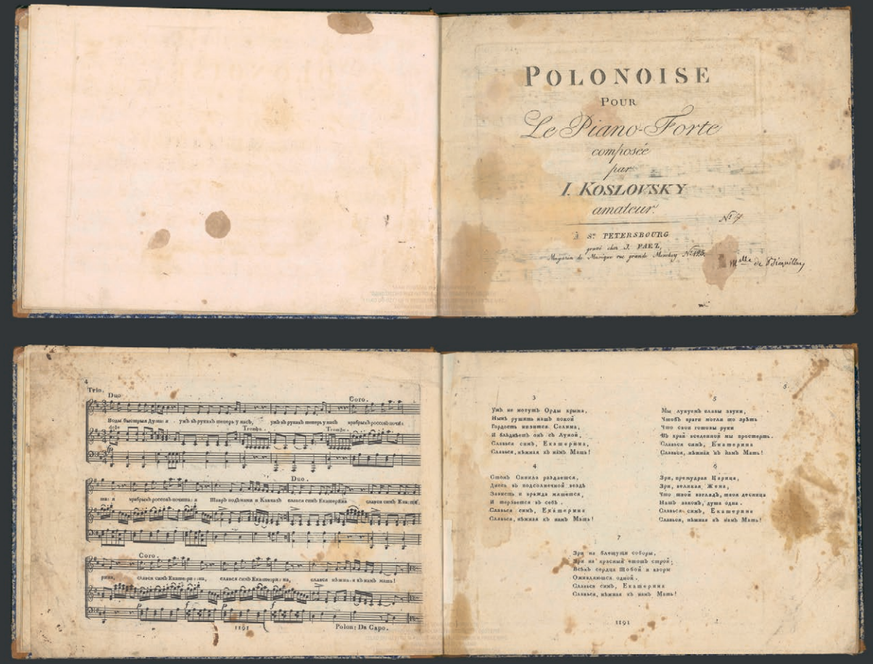
Zbiór Muzyki Narodowey w roku 1831
Collection of National Music 1831
Id. No.: 6573/n

10 kompozycji na fortepian / 10 Compositions for the Fortepiano
Sygnatura 6854/n

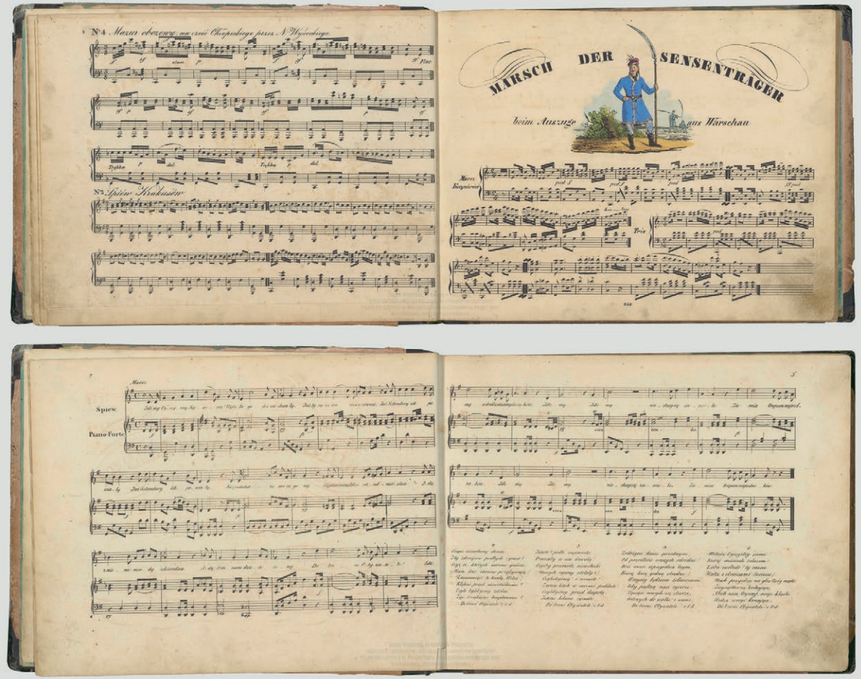


Chopin Institute

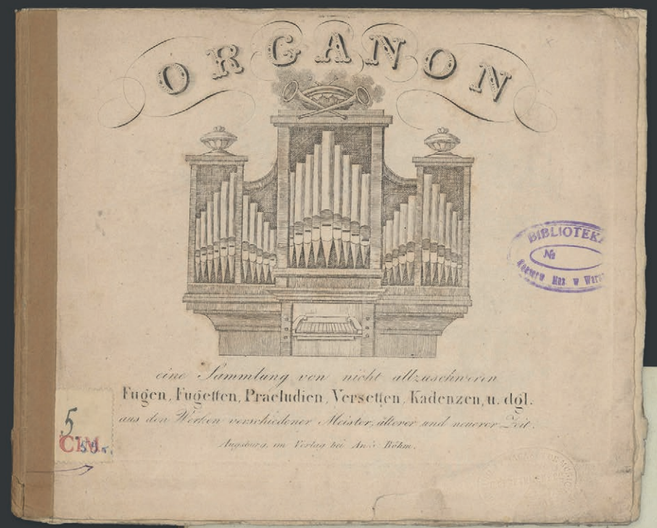
The Chopin Institute (NIFC) boasts the world's largest collection of materials related to Chopin, including the invaluable autographs and prints of the greatest Polish composer. The collection also boasts works that provide a direct context for Chopin's works and his contemporary Polish music. While Chopin's works were the subject of the project Chopin's Heritage in Open Access (DCOD), the current project focuses on works by composers other than Chopin.



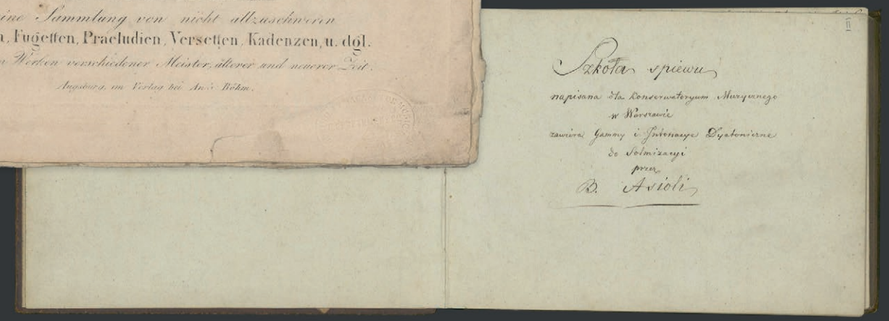
J. Kozłowski, *Polonoise*
Sygnatura 6854/n



Anonim, *Marsch der Sensenträger*
Id. No.: 6573/n



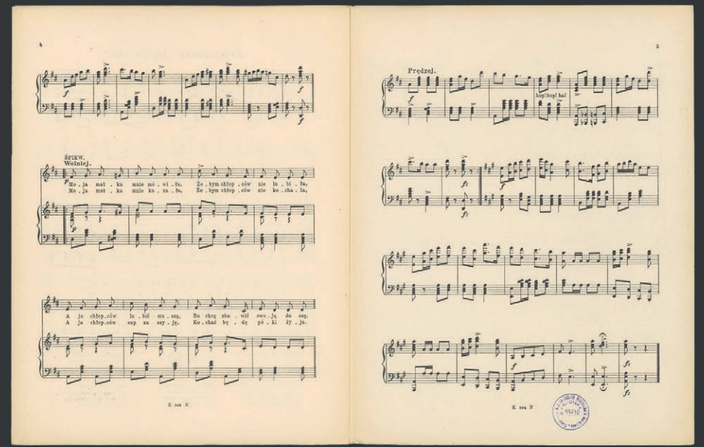
Utwory organowe
Organ Works
Id. No.: N5 cim



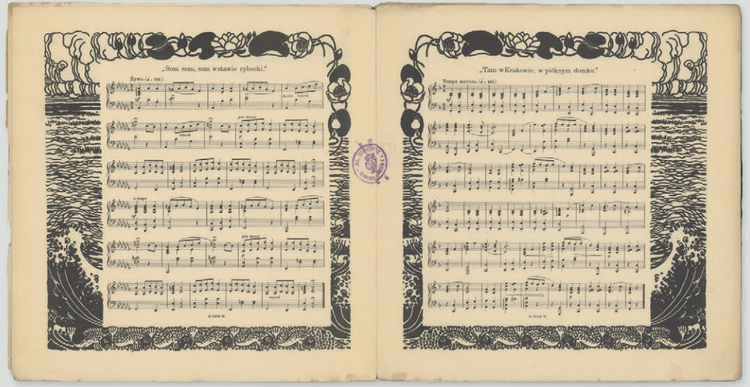
B. Asioli, *Szkoła śpiewu*
Vocal School
Id. No.: R11

Fryderyk Chopin University of Music

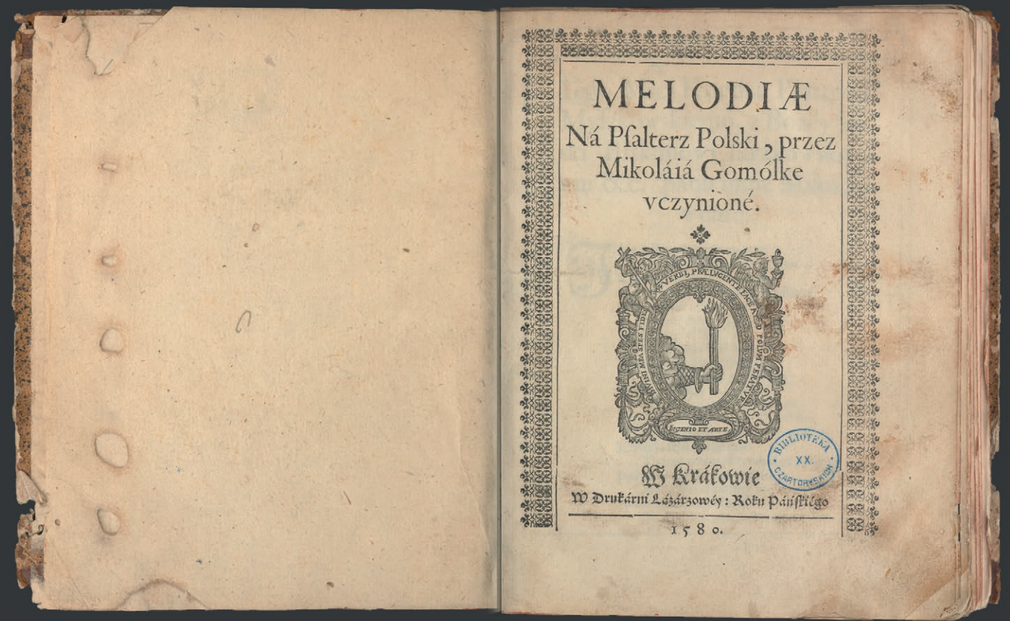
The beginning of the University Library is dated to 1810. For years, the collection provided the necessary teaching aids for the Institute of Music and its successor, the Music Conservatoire of Warsaw. The most precious items of the collection include the manuscripts of a graduate and the first honorary professor of the institution – Ignacy Jan Paderewski (1860–1941). The number of invaluable works includes the first prints of Stanisław Moniuszko and a collection of special gems including the printed editions of the compositions of Franciszek Lessel, Apolinary Kątski, Józef Elsner, Karol Kurpiński, Maria Szymanowska, Ignacy Feliks Dobrzyński, Karol Namysłowski, and also Karol Szymanowski, and Mieczysław Karłowicz.



K. Namysłowski, *Młodzian / The Youth*
Id. No.: N43010



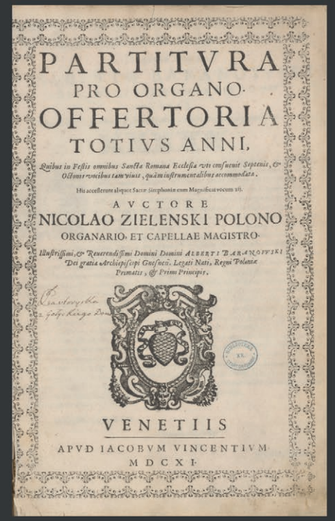
F. Szopski, *Pieśni ludowe / Folk songs*
Id. No.: N43030



M. Gomółka, *Melodiae na Psałterz Polski / Melodies for the Polish Psalter*
Id. No.: 2101 I Cim

The National Museum in Kraków. Czartoryski Princes Library

The Czartoryski Princes Library is a collection prompted by Izabela Czartoryska and Adam Kazimierz Czartoryski. After the plentiful turmoil of history, notably the scattering of the collection during the January Uprising of 1863 and the Second World War, the library eventually became property of the Polish State and a branch of the National Museum in Kraków. The preserved collection consists of over 1500 items of various types, including music prints and manuscripts. Two of them are worth special attention: the first edition of Mikołaj Gomółka's famous psalms (Kraków 1580), and the only preserved copy of the *basso pro organo* score of Mikołaj Zieleński's *Offertoria et communiones* (Venice 1611).


PARTITVRA
PRO ORGANO
OFFERTORIA
TOTIVS ANNI.
AVCTORE
NICOLAO ZIELENSKI POLONO
ORGANARIO ET CAPELLAE MAGISTRO
VENETIIS
APVD IACOBVM VINCENTIVM
MDCXI

M. Zieleński, *Partitura pro organo*
Id. No.: 40102 III/1 Saf.

L. Cherubini, *Recitativo e Cavatina*
Id. No.: 100623 III

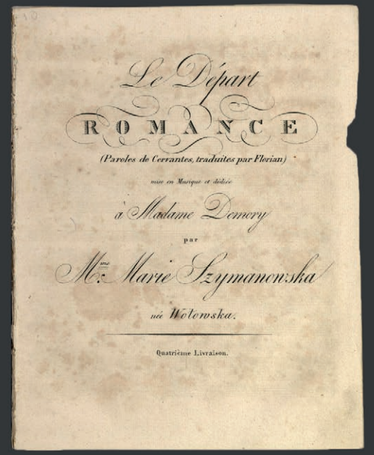
L. Gliński, *La Bataille de Grochow et Praga*
Id. No.: 100833 III

Pieśni z muzyką i marsze Wojska Polskiego
Songs with Music and Marches of the Polish Army
Id. No.: 45981 III/1–45981 III/2

Z. Chodkiewicz, *Romance*
Id. No.: mzk/m/241

The Zamoyski Museum in Kozłówka

The whole Kozłówka collection was digitised by the Chopin Institute under the Polish Music Heritage programme financed by the Ministry of Culture and National Heritage, yet only now has it been catalogued and entered into the RISM database. The exceptional quality of the collection stems from the fact that it belongs to the Kozłówka Palace, and therefore it portrays the tradition of making music in the mansions of the aristocracy. The Kozłówka collection consists of music prints of salon music from the 19th century and handwritten commemorative albums, property of Karolina Teresa by first marriage Chodkiewicz by second Golicyn née Walewska and her daughter Zofia Chodkiewicz-Ossolińska. The cataloguing of the collection under this project made it possible to complement the works conducted previously.



Le Départ

ROMANCE

(Paroles de Cervantes, traduites par Florian)

mise en Musique et dédiée

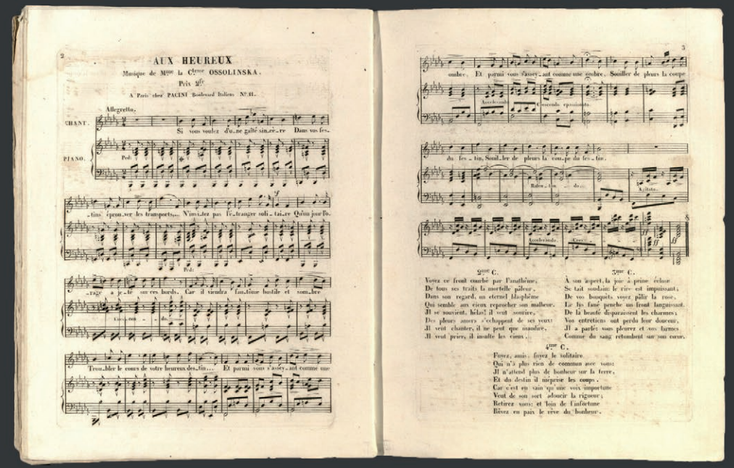
à Madame Demory

par

Mr. Marie Szymanowska

née Wolowska.

Quatrième Livraison.



AUX HEUREUX

Musique de Mme la Cesse OSSOLINSKA.

Prix 2f.

A Paris chez PACINI Boulevard Italien N°. 11.

Allegretto.

CHANT.

PIANO.

Vous voulez d'un ga-lé-ri-en Dans vos fers

Tous-les le cours de votre heureux destin... Et parmi vos r'ires, ant comme une

5ème C.

Vous ce front courbé par l'outrage, De tous vos traits la morsure glisse, Dans son regard, un éternel blasphème Qui semble aux cieux reprocher son malheur. Il se marient, hélas! il veut sourire, Des pleurs amers s'échappent de ses yeux Il veut chanter, il ne peut que soupirer, Il veut prier, il insulte les vieux.

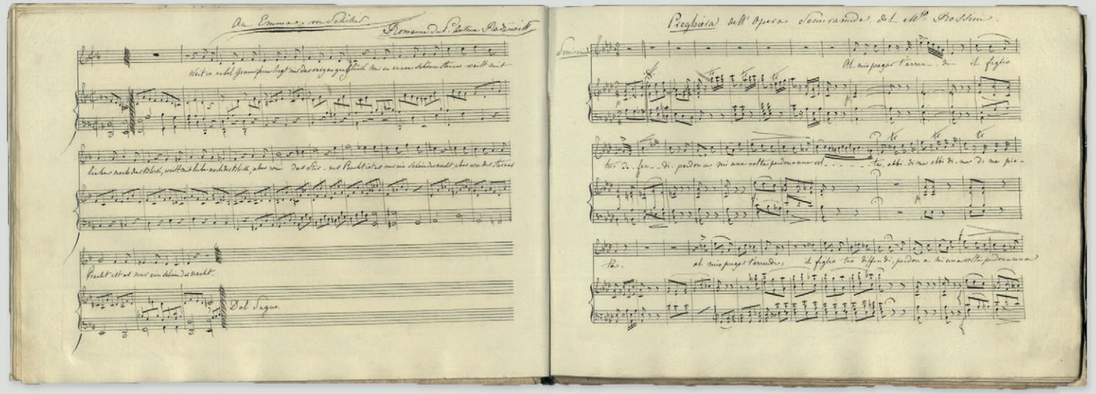
À son départ, la joie a pris l'essor Sa tête soulage le rire est impitoyant; De vos banquets, vivre pâlir la rose, Le fer fane penche un front languissant. De la beauté de quelques les charmes, Vos entretiens ont perdu leur douceur, Il a perdu ses pleurs et ses larmes. Comme du sang rebondissent sur son cœur.

5ème C.

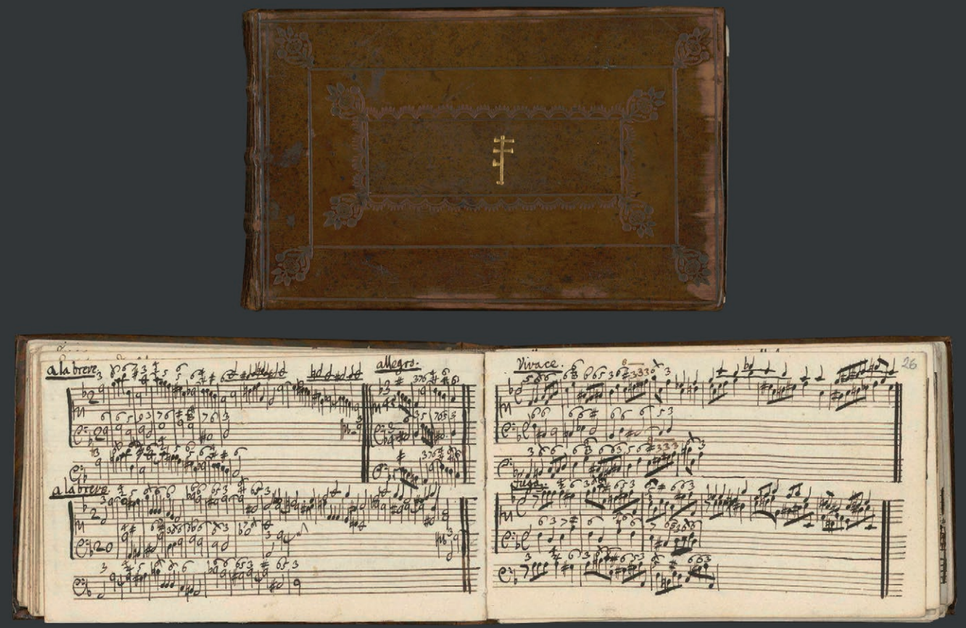
Fuyez, amis, fuyez la infidèle Qui n'a plus rien de commun avec vous: Il n'attend plus de bonheur sur la terre, Et du destin il méprise les coups. Car c'est en vain qu'une voix importune Veut de son sort adoucir la rigueur; Retirez vous; et loin de l'infortune Bâtissez vos pays le rêve du bonheur.

M. Szymanowska, *Le départ romance*
Id. No.: mzk/m/33

W. Ossolińska, *Aux heureux*
Id. No.: mzk/m/41



A. Radziwiłł, *An Emma*
Id. No.: mzk/m/7



Studia kontrapunktyczne / Studies in Counterpoint
Id. No.: Akc.nr 4125

Gdańsk Library of the Polish Academy of Sciences

The music material in the Library of the Polish Academy of sciences in Gdańsk comprises many centuries of heritage gathered from the late 16th century. The music collection started with the gift of a Gdańsk merchant and patrician, Georg Knophius, who presented the library with 267 music prints published in Italian, Flemish, and Dutch presses in 1568–1601, most of which were the repertoire of the greatest contemporary madrigalists. With the passage of time, the music collection continued to develop, owing much to the successive donations and bequests, reaching its apogee in the late 18th and early 19th centuries, when a copious stream of the scores that had previously been property of the now dissolved vocal and instrumental ensembles operating by city churches began to flow into the library. The collection preserved to this day documents over 200 years of history of music of bygone Gdańsk.

TAVOLA DELLI MADRIGALI
Spirituali di Luca Marenzio
à cinque voci.

Deh pria ch'el verno	9	Qual mormorio soave	6
Dal dì ch'io presi il corso	23	Quasi vermiglia rosa	10
E questo il legno	13	Se che s'al cominciar	5
Fallace incerta	18	Sento squarciar	11
Gratia renda al Signor	3	Signor ch'i già fu poco	15
Hdi che di pallor	7	Se s'acquetasse	19
Le dubie stemi	4	Signor tu vedi	22
Ma lass'io sento	20	Tal hor dal cor	21
Non fu mai cervo	17	Vergine saggia e pura	12
O pietà somma	14	Vergine gloriosa.	16
Padre del Cielo	8		

IL FINE.

QVINTO
DI LVCA MARENZIO
IL QVINTO LIBRO
DE MADRIGALI A CINQVE VOCI,
Nouamente composto et dato in Luce.

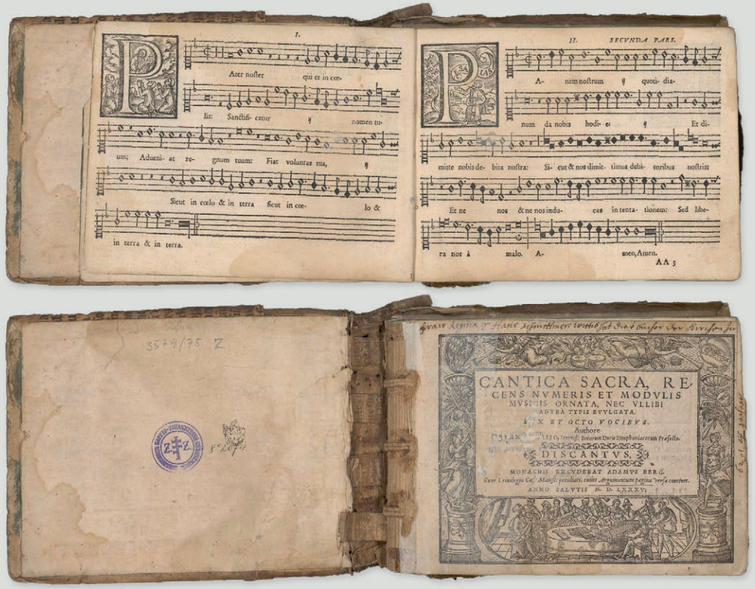
IN VINEGIA Appresso l'Herede di Girolamo Scotto.
M D LXXXV.

L. Marenzio,
Il quinto libro de madrigali a cinque voci
Id. No.: Ee 1638

KANCYONAL
To jest,
Księgi Psalmow, Hymnow y Piesni Duchownych,
NA CHWALE BOGA W TROYCY S. JEDYNEGO, OYCA SYNA Y DUCHA SWIETEGO,
Zázgoda wszystkich Zborow Ewângelickich Koronnych, Wielkiego Xięstwá Litewskiego y Państw do nich należących, z dawniey szych Kancyonalow, Psałterzowy Katechismow zebrane, y kwoli jednostaynemu używániu wydane: A teraz znowu przedrukowane:

WE GDANSKU,
Drukował Andrzey Hünefeld
Roku MDCXLVI.

Kancyonal / Hymnal
Id. No.: Od 15230a



CANTICA SACRA, RECENS NVMERIS ET MODVLIS MVSICIS ORNATA, NEC VLLIBI ANTEA TYPIS EVVLGATA.
SEX ET OCTO VOCIBVS.
Authore
DISCANTVS.
MONACHII EXCVDEBAT ADAMVS BERG.

Cantica Sacra
Id. No.: Akc.nr 3574

Cofinanced from the funds of the Minister of Culture and National Heritage of the Republic of Poland