

At the beginning of March 2021 the National Library of the Czech Republic published on its website the first information about the discovery of a fragment of medieval polyphony from repertoire that is associated with the musical culture of the first half of the 13<sup>th</sup> century from the milieu of the Notre-Dame Cathedral in Paris.<sup>1</sup> In her report, Hana Vlhová-Wörner writes that the torso contains fragments of six two-part organum (organum duplum) compositions from the repertoire of Notre-Dame in Paris, and in addition, some parts do not appear in the main sources. She goes on to say that members of the project *Old Myths, New Facts: The Czech Lands at the Centre of Musical Events of the 15<sup>th</sup> Century*<sup>2</sup> have undertaken the study of this material, and on the basis of the discovery they are planning “a major reformulation of the view of Bohemia’s oldest music history”. Hana Vlhová-Wörner also spoke along the same lines in a brief radio appearance on the Czech station Rádio Plus on March 5, 2021.<sup>3</sup>

More information was not provided, but the digitised manuscript of the National Library in Prague, shelf mark V E 15, was published on the website *Manuscriptorium*,<sup>4</sup> so it is also possible for anyone else to comment on the discovery. All of the main sources for this repertoire are freely accessible in digitised copies and have been issued in modern editions.<sup>5</sup> I do not claim entitlement to give an exhaustive description, but I, too, am overjoyed by the discovery, and I would like to share a few comments from the perspective of someone who has long been dealing with old notation of polyphonic music.

The Prague fragment (**P**)<sup>6</sup> consists of two parchment bifolios, which were used as flyleaves for the binding of the manuscript in question, probably in the first half

<sup>1</sup> *Unikátní objev rukopisu v Národní knihovně. Kodex z 15. století v sobě ukrývá vzácný fragment šesti dvojblasých skladeb, zkomponovaných ve 13. století v okruhu pařížské katedrály Notre-Dame* [only in Czech], n. d. [beginning of March 2021], <http://text.nkp.cz/aktuality/novinky-titulni-strana/unikatni-objev-rukopisu-v-nk>.

<sup>2</sup> *Old Myths, New Facts: Czech Lands in Center of 15-century Music Developments*, a project supported by the Czech Science Foundation in the category EXPRO (Excellence in Basic Research), reg. no. GX19-28306X, term: 2019–2023, total subsidy: CZK 23,324,000 (ca. EUR 897,000), <https://www.isvavai.cz/cep?s=jednoduche-vyhledavani&ss=detail&n=0&h=GX19-28306X>; [www.smnf.cz](http://www.smnf.cz).

<sup>3</sup> [http://www.smnf.cz/cs/aktuality/content/gallery/HVW\\_rozhlas\\_organum\\_2021-03-05.mp3](http://www.smnf.cz/cs/aktuality/content/gallery/HVW_rozhlas_organum_2021-03-05.mp3). Also cf. information on the website of the project *Old Myths, New Facts* under the heading ‘Aktuality: Unikátní nález fragmentů polyfonie Notre Dame v Praze’ [only in Czech], 12. 3. 2021, <http://www.smnf.cz/cs/aktuality/Unikatni-nalez-fragmentu-polyfonie-Notre-Dame-v-Praze/>.

<sup>4</sup> [http://www.manuscriptorium.com/apps/index.php?direct=record&pid=AIPDIG-NKCR\\_V\\_E\\_15\\_\\_\\_\\_\\_OHICQYE-cs](http://www.manuscriptorium.com/apps/index.php?direct=record&pid=AIPDIG-NKCR_V_E_15_____OHICQYE-cs).

<sup>5</sup> As my point of departure, I have used the edition *Le Magnus Liber Organi de Notre-Dame de Paris*, I–VII, sous la direction d’Edward H. ROESNER (Monte Carlo: Éditions de l’Oiseau-Lyre, 1993–2009) (hereinafter only *MLO*).

<sup>6</sup> The siglum **P** is used in the text that follows.

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## On the finding of medieval polyphony in a manuscript at the National Library in Prague under shelf mark V E 15\*

### Abstract

The manuscript at the National Library in Prague, shelf mark V E 15, was written and bound in the first half of the 15<sup>th</sup> century. Two parchment bifolios were used as flyleaves to reinforce the book’s binding. These bifolios come from a 13<sup>th</sup>-century manuscript and contain fragments of seven compositions for two voices. The compositions can be found in complete form in the main sources for the repertoire associated with the musical culture of the end of the 12<sup>th</sup> century and the first half of the 13<sup>th</sup>, which was centred at the Notre-Dame Cathedral in Paris. The quality of the making of the manuscript and the great demands made on the performers’ ability are indicative that the torso was part of a manuscript that was of the same category and was used in a similar environment as the manuscripts now kept at the Medici Library in Florence (*F*, probably originally written for the Sainte-Chapelle in Paris and donated by the French king to the Medici family during the 15<sup>th</sup> century) and in Wolfenbüttel (*W*<sub>1</sub> and *W*<sub>2</sub>).

**Keywords:** history of music; medieval polyphony; liturgical music; Bohemia; Paris; Notre-Dame; organum

**Number of characters / words:** 28 652 / 4 722

**Number of figures:** 4

**Number of tables:** 2

**Secondary language(s):** Latin

\* For the Czech version of this paper, see *Clavibus unitis* 10/1 (2021), [https://accs.cz/media/cu\\_2021\\_10\\_01\\_horyna.pdf](https://accs.cz/media/cu_2021_10_01_horyna.pdf).

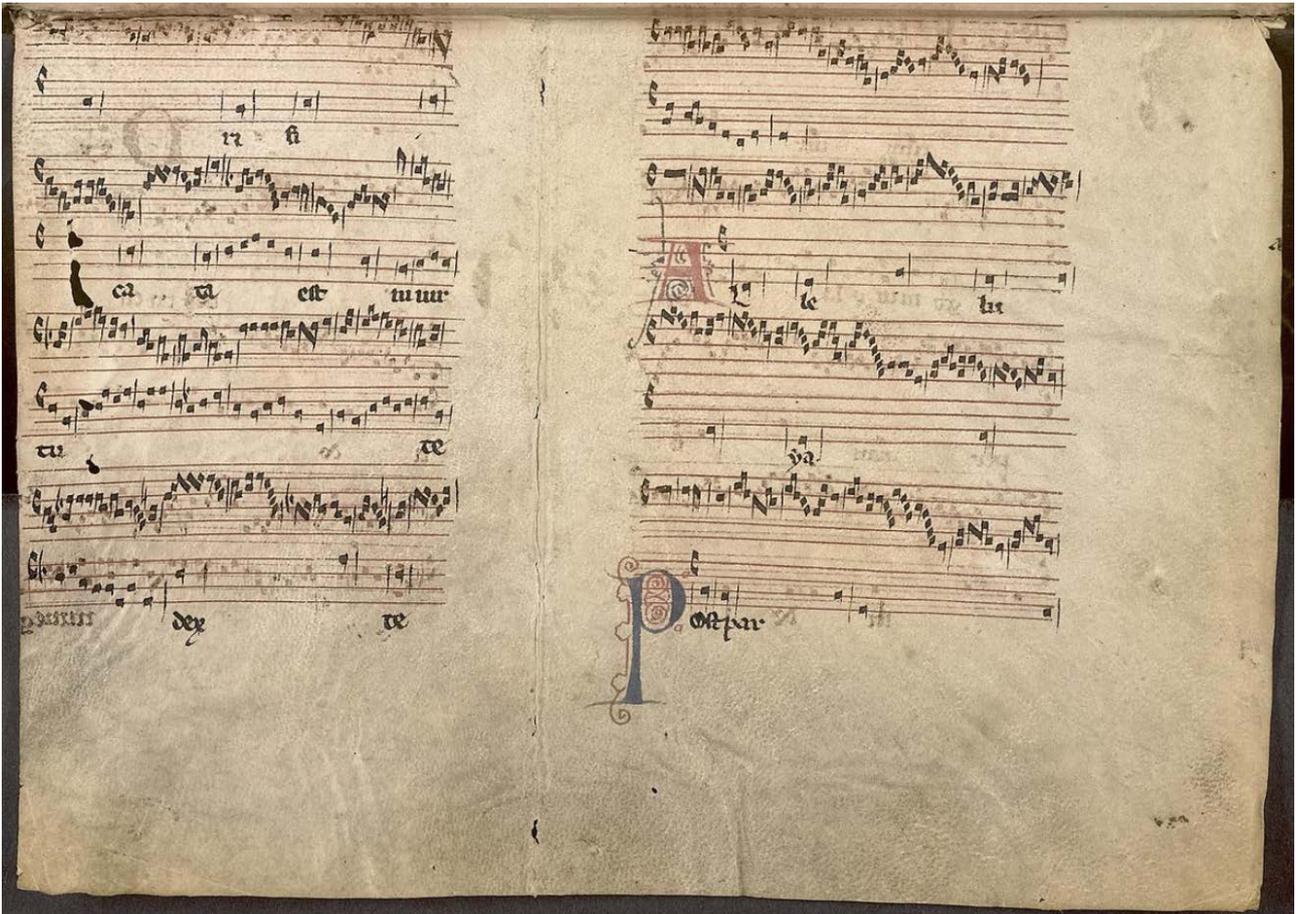


Fig. 1a: Prague: NK ČR (National Library), V E 15, fol. [I]<sup>r</sup> (↻ 90°) = fols. x<sub>1</sub><sup>v</sup>-x<sub>2</sub><sup>r</sup>

[https://images.manuscriptorium.com/loris/AIPDIG-NKCR\\_V\\_E\\_15\\_0HICQYE-cs/IDf001r/full/full/0/default.jpg](https://images.manuscriptorium.com/loris/AIPDIG-NKCR_V_E_15_0HICQYE-cs/IDf001r/full/full/0/default.jpg)

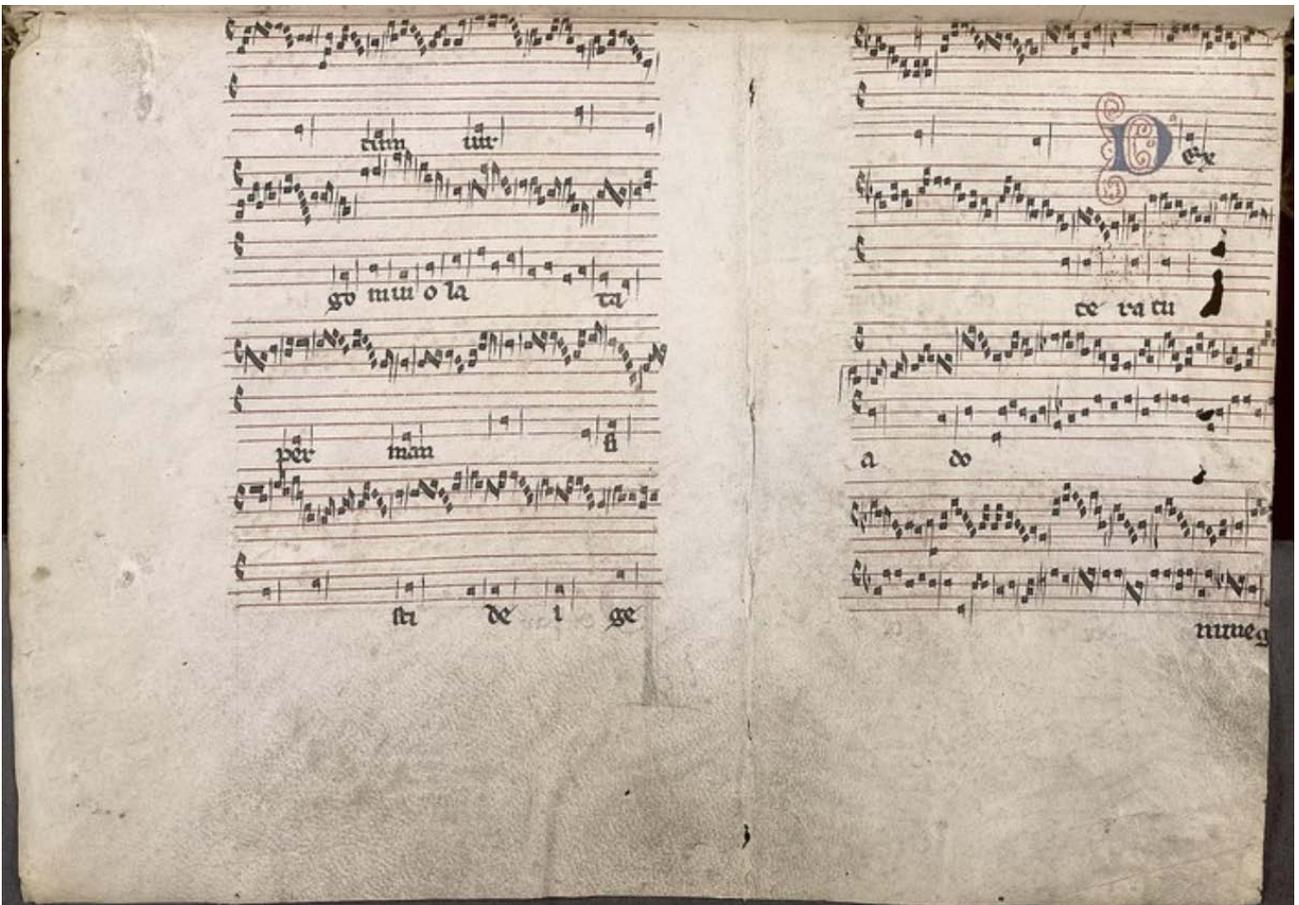


Fig. 1b: Prague: NK ČR (National Library), V E 15, fol. [I]<sup>v</sup> (↻ 90°) = fols. x<sub>2</sub><sup>v</sup>-x<sub>1</sub><sup>r</sup>

[https://images.manuscriptorium.com/loris/AIPDIG-NKCR\\_V\\_E\\_15\\_0HICQYE-cs/IDf001v/full/full/0/default.jpg](https://images.manuscriptorium.com/loris/AIPDIG-NKCR_V_E_15_0HICQYE-cs/IDf001v/full/full/0/default.jpg)



Fig. 2a: Prague: NK ČR (National Library), V E 15, fol. [II]<sup>r</sup> (↻ 90°) = fols. x<sub>3</sub><sup>v</sup>-x<sub>4</sub><sup>r</sup>  
[https://images.manuscriptorium.com/loris/AIPDIG-NKCR\\_V\\_E\\_15\\_\\_\\_\\_\\_0HICQYE-cs/IDb001r/full/full/0/default.jpg](https://images.manuscriptorium.com/loris/AIPDIG-NKCR_V_E_15_____0HICQYE-cs/IDb001r/full/full/0/default.jpg)



Fig. 2b: Prague: NK ČR (National Library), V E 15, fol. [II]<sup>v</sup> (↻ 90°) = fols. x<sub>4</sub><sup>v</sup>-x<sub>3</sub><sup>r</sup>  
[https://images.manuscriptorium.com/loris/AIPDIG-NKCR\\_V\\_E\\_15\\_\\_\\_\\_\\_0HICQYE-cs/IDb001v/full/full/0/default.jpg](https://images.manuscriptorium.com/loris/AIPDIG-NKCR_V_E_15_____0HICQYE-cs/IDb001v/full/full/0/default.jpg)

of the 15<sup>th</sup> century (► Figs. 1–2). Because the original format of the fragment was slightly more than half the size of the manuscript (215 × 155 mm), the open bifolios (apertures) were trimmed around the upper edge and one side to the format of the manuscript and were sewn to the book's binding by their upper edge. The trimming of the top only slightly damages the musical notation on the front flyleaf, specifically the notation of the upper voice (the *duplum* according to period terminology). The trimming of the side of the bifolio also has only a minimal effect on the musical notation.<sup>7</sup> On the preserved pages of the fragment, eight staves alternate regularly between five- or six-line staves for the duplum and four-line staves for the tenor (the bottom voice, which quotes a plainchant melody in longer note values); the compositions are notated in score. If we compare the format of the Prague fragment (ca. 170–180 × 120–130 mm) with the format of the main manuscripts with the Notre-Dame repertoire, this is what we find:

*F*: 232 × 157 mm, 12 staves per page;<sup>8</sup>

*W*<sub>1</sub>: 215 × 150 mm, 12 staves per page;<sup>9</sup>

*W*<sub>2</sub>: 175 × 130 mm, 8–10 staves per page.<sup>10</sup>

The format of the Prague fragment is therefore similar to that of *W*<sub>2</sub>, and its repertoire is close to that of *F* and *W*<sub>2</sub>, as we will show below.

The fragment is in good condition, and it shows no signs of wear from frequent use. In just two places the notation has been worn away, but the passages can be restored by a comparison of other sources. By the time when it was put to secondary use, both the type of polyphony and the system used for its notation had been difficult to comprehend for about a century.

The two bifolios come from different gatherings of a larger whole, and moreover neither come from a middle bifolio of a gathering, so one or more bifolios are always missing between the two halves of the bifolio. Between the repertoire notated on the recto and verso of one sheet and the repertoire notated on the recto and verso of the second sheet of the same bifolio, there is therefore always a gap of a smaller or larger size.

All of the preserved fragments can be identified, and they belong to a total of seven compositions.<sup>11</sup>

■ On the front flyleaf (fols. *x*<sub>1</sub>–*x*<sub>2</sub>) there is notation of three chants from the repertoire for the Proper of the Mass:

fol. *x*<sub>1</sub><sup>r-v</sup>: graduale *Gloriosus Deus* *¶. Dextera tua*<sup>12</sup> (fol. *x*<sub>1</sub><sup>r</sup>: end of the section *Gloriosus* and beginning of the verse *Dextera tua*, fol. *x*<sub>1</sub><sup>v</sup>: continuation of the verse);

fol. *x*<sub>2</sub><sup>r-v</sup>: *Alleluia. Veni electa*<sup>13</sup> and *Alleluia. Post partum Virgo*<sup>14</sup> (fol. *x*<sub>2</sub><sup>r</sup>: end of *Alleluia. Veni electa* and beginning of *Alleluia. Post partum Virgo*, fol. *x*<sub>2</sub><sup>v</sup>: continuation of the second alleluia.

■ On the back flyleaf (fols. *x*<sub>3</sub>–*x*<sub>4</sub>) there is notation of four chants from the Officium Divinum:

fol. *x*<sub>3</sub><sup>r-v</sup>: the responsoria *Sint lumbri* *¶. Vigilate ergo*<sup>15</sup> and *Regnum mundi* *¶. Eructavit cor meum*<sup>16</sup> (fol. *x*<sub>3</sub><sup>r</sup>: end of the verse *Vigilate* of the first responsorium and part of the doxology, fol. *x*<sub>3</sub><sup>v</sup>: completion of the doxology, the responsorium *Regnum mundi*, and part of the verse *Eructavit*);

<sup>7</sup> On the untrimmed right edge of fols. *x*<sub>2</sub><sup>r</sup> and *x*<sub>3</sub><sup>r</sup> there remain the guide letters for the illuminator/scribe of the initials – the letters *a* (Alleluia) and *G* (Gloria). I wish to thank Jiří K. Kroupa for pointing this out. Guide letters of a similar kind also appear at certain places in the manuscript *W*<sub>1</sub> (► note 9).

<sup>8</sup> Florence: Biblioteca Medicea Laurenziana, ms. Pluteus 29.1, [http://mss.bmlonline.it/s.aspx?id=AWOHY\\_N-I1A4r7GxMB57&c=Antiphonarium#/book](http://mss.bmlonline.it/s.aspx?id=AWOHY_N-I1A4r7GxMB57&c=Antiphonarium#/book); cf. *RISM B IV*<sup>1</sup>, pp. 610–788.

<sup>9</sup> Wolfenbüttel: Herzog-August-Bibliothek, Cod. Guelf. 628 Helmst., <http://diglib.hab.de/?db=mss&list=ms&id=628-helmst&hi=628>, cf. *RISM B IV*<sup>1</sup>, pp. 97–171.

<sup>10</sup> Wolfenbüttel: Herzog-August-Bibliothek, Cod. Guelf. 1099 Helmst., <http://diglib.hab.de/?db=mss&list=ms&id=1099-helmst>, cf. *RISM B IV*<sup>1</sup>, pp. 171–205.

<sup>11</sup> For titles, I refer to the edition in the *MLO*, and placement in the sources is shown in the table below. The editor of vols. 2 and 4 is Mark EVERIST, the editor of vols. 6a and 6b is Thomas B. PAYNE, and the editor of vol. 7 is Edward H. ROESNER.

<sup>12</sup> *F*: *MLO* 4, pp. 72–79, 240; *W*<sub>2</sub>: *MLO* 6b, pp. 244–249, 395–396.

<sup>13</sup> *F*: *MLO* 4, pp. 159–163, 244; *W*<sub>2</sub>: *MLO* 6b, pp. 240–243, 394; *W*<sub>1</sub>: *MLO* 7, pp. 153–156, 367–368.

<sup>14</sup> *F*: *MLO* 4, pp. 29–34, 238.

<sup>15</sup> *F*: *MLO* 2, pp. 173–178, 325; *W*<sub>2</sub>: *MLO* 6a–b, pp. 68–72, 353–354; *W*<sub>1</sub>: *MLO* 7, pp. 37–40, 357.

<sup>16</sup> *F*: *MLO* 2, pp. 179–186, 325–326; *W*<sub>2</sub>: *MLO* 6a–b, pp. 73–80, 354–355; *W*<sub>1</sub>: *MLO* 7, pp. 41–44, 357.

fol.  $x_4^{r-v}$ : responsorium *Terribilis est*  $\Psi$ . *Cumque evigilasset*<sup>17</sup> and *Benedicamus Domino*<sup>18</sup> (fol.  $x_4^r$ : the end of the verse *Cumque* and beginning of the doxology, fol.  $x_4^v$ : completion of the doxology and beginning of the *Benedicamus Domino*).

In the table below, compositions from the Prague fragment are compared with the repertoire of the manuscripts *F*, *W<sub>2</sub>* and *W<sub>7</sub>*, and also with other known occurrences in fragments.<sup>19</sup> The entries contain text incipits, an indication of the kind of chant, a siglum of the composition used in the editions and descriptions of the repertoire of the *MLO*, the position the cycle of liturgy for feast days, serial numbers and folios<sup>20</sup> of comparative sources in which they appear, and other compositions (if any) in comparative sources that may reveal more facts.

Table 1:  
Compositions from  
the Prague fragment (*P*)  
in the context of  
the Notre-Dame  
repertoire

Incipit	Siglum		Liturgical assignment	<i>F</i>	<i>W<sub>2</sub></i>	<i>W<sub>7</sub></i>	Fragments
<b>FRONT FLYLEAF (fols. <math>x_1</math>–<math>x_2</math>)</b>							
<i>Gloriosus Deus</i> $\Psi$ . <i>Dextera tua</i>	M 41	Gr	De pluribus martyribus	№ 146 131 <sup>v</sup> –132 <sup>v</sup>	№ 68 85 <sup>v</sup> –86 <sup>r</sup>	–	
A gap of an unknown range							
<i>Alleluia.</i> <i>Veni electa</i>	M 54	Al	De Virginibus	№ 159 141 <sup>r</sup> –141 <sup>v</sup>	№ 67 85 <sup>r</sup> –85 <sup>v</sup>	№ 46 40 <sup>v</sup> –41 <sup>r</sup>	<i>Be</i> <sup>21</sup> / <i>MüA</i> <sup>22</sup>
<i>Alleluia.</i> <i>Post partum Virgo</i>	M 35	Al	De Beata Virgo Maria	№ 140 126 <sup>v</sup> –127 <sup>r</sup>	–	–	
<b>BACK FLYLEAF (fols. <math>x_3</math>–<math>x_4</math>)</b>							
<i>Sint lumbi</i> $\Psi$ . <i>Vigilate ergo</i>	O 28	R	De Confes- soribus	№ 78 83 <sup>r</sup> –84 <sup>r</sup>	№ 36 57 <sup>r</sup> –57 <sup>v</sup>	№ 21 21 <sup>v</sup>	
<i>Regnum mundi</i> $\Psi$ . <i>Eruclavit cor meum</i>	O 29	R	De Virginibus	№ 79 84 <sup>r</sup> –85 <sup>r</sup>	№ 37 57 <sup>v</sup> –58 <sup>v</sup>	№ 22 22 <sup>r-v</sup>	<i>Da</i> <sup>23</sup>
A gap (one bifolio?, see Table 2)				№ 80 85 <sup>r</sup> –85 <sup>v</sup> = O 30	№ 38 58 <sup>v</sup> –59 <sup>v</sup> = O 13		
<i>Terribilis est</i> $\Psi$ . <i>Cumque evigilasset</i>	O 31	R	De Dedicacione	№ 81 85 <sup>v</sup> –86 <sup>r</sup>	№ 39 59 <sup>v</sup> –60 <sup>v</sup>	–	
<i>Benedicamus Domino</i>	BD 1	BD		№ 82 86 <sup>v</sup>	№ 73 90 <sup>v</sup> –91 <sup>r</sup>	№ 199 103 <sup>v</sup> –104 <sup>r</sup>	

**Legend:**

Al	Alleluia	O	chant of the Officium Divinum
BD	Benedicamus Domino	R	responsorium
Gr	graduale	$\Psi$	verse
M	Mass chant		

<sup>17</sup> *F*: *MLO* 2, pp. 192–198, 326; *W<sub>2</sub>*: *MLO* 6a–b, pp. 88–94, 357–358.

<sup>18</sup> *F*: *MLO* 2, pp. 201–203, 326; *W<sub>2</sub>*: *MLO* 6b, pp. 270–272, 401; *W<sub>7</sub>*: *MLO* 7, pp. 210–211, 373.

<sup>19</sup> A list had been published by Rudolf FLOTZINGER, *Leoninus musicus* (Kassel: Bärenreiter, 2003), pp. 42–44.

<sup>20</sup> Numbering is given based on *RISM* B IV<sup>1</sup>; references to folios in *W<sub>7</sub>* agree with *MLO* in maintaining the old foliation (in *RISM*, the new foliation is also given alongside the old, and the new is used in the digitised copy).

<sup>21</sup> Berlin: Staatsbibliothek – Preußischer Kulturbesitz, Ms. lat. qua. 523, <http://resolver.staatsbibliothek-berlin.de/SBB000027BB00000000>.

<sup>22</sup> Munich: Bayerische Staatsbibliothek (D-Mbs), Cod. gall. 42 (*olim* Mus. ms. 4775), *RISM* ID no. 456052377, <https://opac.rism.info/search?id=456052377&View=rism> + Berlin: Staatsbibliothek – Preußischer Kulturbesitz (D-B), 55 Ms. 14, *RISM* ID no. 460001400, <https://opac.rism.info/search?id=460001400&View=rism>.

<sup>23</sup> Darmstadt: Universitäts- und Landesbibliothek, Hs-3471 (Wimpfener Fragmente), <http://tudigit.ulb.tu-darmstadt.de/show/Hs-3471>.

The possible contents of the gap between the repertoire of the back flyleaf was determined on the basis of the order of the compositions in *F* and *W*<sub>2</sub>:

Incipit	Siglum		Liturgical assignment	<i>F</i>	<i>W</i> <sub>2</sub>	<i>W</i> <sub>1</sub>	Fragments
<i>Inter natos mulierum</i> ¶. <i>Fuit homo. Gloria</i>	O 13	R	De S. Iohanne Baptista / De martyribus	№ 63 73 <sup>r-v</sup>	№ 38 58 <sup>v</sup> -59 <sup>v</sup>	№ 18 19 <sup>v</sup> -20 <sup>r</sup>	StS <sup>24</sup>
<i>Deum time</i> ¶. <i>Timentibus</i>	O 30	R	De SS. Trinitate	№ 80 85 <sup>r</sup> -85 <sup>v</sup>	-	-	

Table 2:  
The possible contents of the gap between fols. x<sub>3</sub> and x<sub>4</sub> in *P*

**Legend:**

O chant of the Officium Divinum

¶. verse

R responsorium

The preserved fragment is too small to permit drawing a conclusion over whether the bifolio from the front flyleaf contained exclusively repertoire for the Mass and the bifolio from the back flyleaf only repertoire from the Officium (probably yes in this case) and whether both of the gathering in question came from different fascicles of a larger collection. Among the main sources of repertoire of organa dupla from the *MLO*, manuscript *F* has such a structure, with the chants for the Mass and Officium notated separately in their own fascicles. Corresponding Mass chants from the Prague fragment are found in *F* in fascicle IV (gatherings 6-8), and chants of the Officium are in fascicle III (gatherings 4-5). In *W*<sub>2</sub>, all of the corresponding chants are notated in a fascicle consisting of gatherings 4-5.

For the Mass chants of the first bifolio, on the basis of the digitised copy it is unclear whether the sheet with the gradual *Gloriosus* came first, or the sheet with the two *Alleluias*, and whether the gap between the two sheets in the gathering might have been filled by more than one bifolio. The order of the chants of the Officium notated on the second bifolio is strikingly identical to the order of the corresponding chants in *F* and *W*<sub>2</sub>. It is possible that the middle of the gathering between the two sheets was filled by one bifolio, which, besides the portions of the responsoria O 29 and O 31 that have not been preserved, contained only one another composition, as is the case with *F* and *W*<sub>2</sub>. The chant is different in both manuscripts – O 13 and O 30 respectively – and other possibilities cannot be ruled out either, e.g. possibly some chant of the Officium Divinum from the *Commune sanctorum*.

Hana Vlhová-Wörner has already pointed out that the notations are not identical in all details to the main sources for the Notre-Dame repertoire. There are also differences of a similar kind between the sources *F*, *W*<sub>1</sub> and *W*<sub>2</sub>, so we will attempt to identify concretely the typology of the preserved fragments of individual chants. The comparison has been made on the basis of the available digitised sources *F*, *W*<sub>1</sub> and *W*<sub>2</sub> and on the basis of the transcription in the edition *MLO*. Our references to the number of notated symbols or of metrical units are based on the edition *MLO*.

■ **Graduale *Gloriosus Deus* ¶. *Dextera tua* (M 41):** Based on a comparison of *P* and *F*, the range of parts in common in the section *Gloriosus* is from 58 to the end (70); there is a small deviation between 66-67. In ¶. *Dextera* the range of parts in common is 1-182. The changes are greater; shorter passages in *P* are omitted (33-37, 115-117, 133-134, 137-139), are differently organised rhythmically (44-89), are replaced with different music (140-171), or have a different upper voice (duplum) (122-125). Because of trimming, the duplum is illegible for notes 92-108. In some places, the ligatures are arranged differently or plicae are replaced by note signs. *P* has only a small percentage of passages in common with *W*<sub>2</sub>.

■ ***Alleluia. Veni electa* (M 54):** In *P* only the end is preserved, notes 183-188 are in common with *F* and notes 178-184 are in common with *W*<sub>2</sub>, the cauda of the discant above the last note of the tenor differs in all three main sources, and the cauda in *W*<sub>1</sub> is much longer and identical to *P*.<sup>25</sup> The fragment *Be* has the same ending as *W*<sub>2</sub> including the cauda.<sup>26</sup>

<sup>24</sup> Stary Sącz (Poland): Biblioteka Klasztoru św. Kingi PP. Klarysek (Poor Clares Nunnery of St. Kinga, PL-STK), Muz. 9 (olim 2 D); cf. GANCARZYK, Paweł: *Wykaz źródeł muzycznych w zbiorach polskich. Polifonia do około 1500* (Warsaw: Instytut Sztuki PAN, 2005-2013), <http://www.ispan.pl/pl/wydawnictwa/publikacje-online/wykaz-zrodel-muzycznych-w-zbiorach-polskich#opracowania>.

<sup>25</sup> FLOTZINGER, *Leoninus musicus* (♩ note 19), pp. 167-170, "finis post finem".

<sup>26</sup> See note 21 above.

■ **Alleluia. Post partum Virgo (M 35)** with identical passages appears only in *F*. In the *Alleluia* there are only minor deviations (arrangement of ligatures, omitted repeated notes at the beginnings of *coniuncturae* (*currentes*), and there are similar deviations in a large part of the verse *Post partum Virgo*. There is entirely different music for the words “[vir]go inviolata” (37–87) and “[permansi]sti Dei ge//” (from 113 to the end of the preserved notation in *P*).

■ All that is preserved of the responsorium **Sint lumbi V. Vigilate ergo (O 28)** in *P* are the last five notes in the tenor of the verse *Vigilate ergo* (only the last syllable of the text: “sit”), the corresponding section of the duplum, and the whole doxology.

The responsorium appears in all of the main sources. The versions in *F* and *W*<sub>2</sub> are identical apart from some details; *W*<sub>2</sub> lacks a doxology. *W*<sub>1</sub> has the introductory section *Sint lumbi* in common with them, apart from an abbreviated ending. V. The *Vigilate* in *W*<sub>1</sub> is different, and the doxology is absent. The end of the verse in *P* is identical to *W*<sub>1</sub> apart from some details, but compared with *W*<sub>1</sub>, the final cauda in the octave position is missing in *P*. The beginning and end of the doxology in *P* are almost identical to *F* (1–8, 54–76), and the differences are in the arrangement of ligatures. The middle part of the doxology in *P* and *F* differs. In addition, the beginning of the doxology in *P* is identical, apart from some deviations in the ligatures, to the music of the verse in *F* and *W*<sub>2</sub>. For the section that sets the words “Gloria Patri”, music is used from the beginning of the verse *Vigilate ergo* (*F* 1–39, *W*<sub>2</sub> 1–48). From the word “Patri”, the continuation differs. Because the responsorium is in mode I and the tenor of the verse and doxology preserves the modal formulae of the mode, one may encounter the same or similar passages in the repertoire of the main sources and in other organa in mode I, e.g. in *F* (fols. 73<sup>v</sup>–74<sup>v</sup>) in the responsorium *Cornelius centurio V. Cum orasset Cornelius* (O 14) in the verse and in the doxology. Generally, the organa dupla belonging to the tradition of the *MLO* are largely the product of centonisation, so they can be assembled or supplemented from previously existing formulae that can be interchanged as needed. Undoubtedly, only some of them, although a considerable number, are part of the repertoire known as *clausulae*.<sup>27</sup>

■ The responsorium **Regnum mundi V. Eructavit cor meum (O 29)**: Apart from some minor details, the musical notation in *F* and *W*<sub>2</sub> is the same. The version in *W*<sub>1</sub> is heavily cut in several places, but not in places that are in common with *P*. In the preserved sections, *P* is identical to all of the main sources, and the differences between all of the main sources including *P* are mainly in the arrangement of ligatures.

■ The responsorium **Terribilis est V. Cumque evigilasset (O 31)**: The notation of the responsorium is identical in *F* and *W*<sub>2</sub> apart from some minor details; in the verse *Cumque* the music differs from *F* 63 (or 76 in *W*<sub>2</sub>) until the end. The doxology is identical apart from some details.

In the notation in *P*, the preserved ending of the verse primarily matches with *W*<sub>2</sub> (from 67, and there is also an inserted section between 77–78, and the section 122–125 is omitted). The beginning of the doxology in *P* is identical to *F* and *W*<sub>2</sub>, and it differs from 21 (according to *F*) until the end.

■ The **Benedicamus Domino (BD 1)** differs in the sources only in details. In *P* there is a striking appoggiatura from a seventh to an octave over the first tenor note, which does not appear in the other sources for this phrase, but is otherwise common.<sup>28</sup>

### Summary

Neither the employed system of notation nor the quality of the making of the fragment *P* differ in any way from what we find in the manuscripts *F*, *W*<sub>1</sub>, and *W*<sub>2</sub>. In terms of the time and place of its making and of its purpose, the fragment *P* belongs to the same cultural milieu. It is somewhat closer to *F* and *W*<sub>2</sub>, which are assumed to be younger than *W*<sub>1</sub>.<sup>29</sup> It is not difficult to determine the identities of the various pieces of organum or to identify deviations or variants among them, but interpreting the system of notation is much more complicated. Without great experience with its sources, which I do not think any Czech musicologist has, it is quite difficult to interpret minor differences in notation and their consequences with respect to, for example, the rhythmic interpretation of notations of this music. I am referring to the fact that even the editions of truly world-famous musicologists who have devoted years of research to this repertoire unavoidably involve subjective interpretations supported neither by period theory nor by the notation, which often lacks a definitive and unambiguous character. Oral traditions of certain parameters that can hardly be conveyed simply by importing musical

<sup>27</sup> FLOTZINGER, *Leoninus musicus* (< note 19), pp. 63–65.

<sup>28</sup> *Ibidem*, pp. 163–167, “principium ante principium”.

<sup>29</sup> *Ibidem*, p. 41.

notation and improvisation of certain schemata as realised by highly specialised soloists are things that would certainly have been a part of this musical culture.

\* \* \*

I shall now take the liberty of commenting briefly on two theses contained in the report by Hana Vlhová-Wörner.<sup>30</sup>

- Thesis 1: “This is the very oldest documentation of this music in central Europe.”

Several similar fragments have been preserved in central Europe,<sup>31</sup> and dating them precisely or establishing the order of their creation is very difficult, perhaps even impossible. With respect to the fragment *P*, the fragments *Be* (Berlin)<sup>32</sup> and *StS* (Stary Sącz)<sup>33</sup> are of interest, and fragments with motet repertoire from the *ars antiqua* period<sup>34</sup> are not much more recent. The importance of the Prague fragment will undoubtedly be further appreciated in the context of further discoveries of fragments with repertoire of Notre-Dame polyphony. Certain studies from recent years confirm that the questions of the dissemination of this music from its centre to other areas of medieval Europe are a vital topic for current musicological research.<sup>35</sup>

- Thesis 2: “In the years to come, there will be a need for a major reformulation of the view of Bohemia’s oldest music history.”

I agree with this, but I think the fragment *P* is not direct documentation of the carryover of the repertoire of this kind of Notre-Dame organum into the vocal music repertoire of Bohemian churches (at least at the level of the diocese). For example, the plainchant *Alleluia. Veni electa* does not appear practically at all in the missals and graduals of the Prague diocese. The preserved repertoire of medieval polyphony in Czech sources is based on different stylistic sources and is far simpler.<sup>36</sup> At least one reference to the earliest motets is found in the cantio *Laus Domino resonet*, the text and melody of which are derived from the duplum of the motet *Laus Domino – Eius*.<sup>37</sup> It is, however, possible that the song was already in monophonic form when it made its way here. So far, the multifaceted overlaps of the creation of sacred poetry

<sup>30</sup> See notes 1 and 3 above.

<sup>31</sup> FLOTZINGER, *Leoninus musicus* (↵ note 19), pp. 42–44.

<sup>32</sup> Cf. above note 21 and Kurt von FISCHER, ‘Neue Quellen zur Musik des 13., 14. und 15. Jahrhunderts’, *Acta Musicologica* 36 (1964), pp. 79–97, here pp. 80–82. The facsimile of the fragment *Be*, fol. 2<sup>r</sup> (Tafel III) contains part of the *Alleluia. Veni electa* (M 54); see above for a comparison.

<sup>33</sup> Cf. above note 24 and Mirosław PERZ, ‘The Oldest Source of Polyphonic Music in Poland – Fragments from Stary Sącz’, *Polish Musicological Studies* 1 (1977), pp. 9–57; IDEM (ed.): *Sources of Polyphony up to 1500: Facsimiles* [= *Antiquitates musicae in Polonia*, 13] (Graz: Akademische Druck- und Verlagsanstalt – Warszawa: Państwowe Wydawnictwo Naukowe, 1973), pp. IX–XX, 2–12; Robert Michael CURRY, *Fragments of ‘ars antiqua’ music at Stary Sącz and the evolution of the Clarist order in central Europe in the thirteenth century*, PhD thesis, School of Historical Studies, Monash University 2003, [https://bridges.monash.edu/articles/thesis/Fragments\\_of\\_ars\\_antiqua\\_music\\_at\\_Stary\\_Sa\\_cz\\_and\\_the\\_evolution\\_of\\_the\\_Clarist\\_order\\_in\\_central\\_Europe\\_in\\_the\\_thirteenth\\_century/5446279](https://bridges.monash.edu/articles/thesis/Fragments_of_ars_antiqua_music_at_Stary_Sa_cz_and_the_evolution_of_the_Clarist_order_in_central_Europe_in_the_thirteenth_century/5446279). Among other things, these fragments contain the organa dupla O 11, O 13, and O 14.

<sup>34</sup> In the Czech Republic, for example, in the manuscript Prague: Knihovna Národního muzea (National Museum Library, CZ-Pn), shelf mark XII E 5, which comes from Český Krumlov. Cf. Gordon A. ANDERSON, ‘New sources of medieval music’, *Musicology* [Australia] 7 (1982), pp. 1–26. The fragment contains almost the complete motet *Flos fit femine – Flos firmavit flosculo – Flos fundavit firmiter – Flos filius eius* and the fragments *Excellentis gratie a Iherusalem filie – Iherusalem illuminare – Tenor*. The edition of the motet *Flos fit femine* in the anthology Jaromír ČERNÝ (ed.), *Moteti medii aevi / Vicetextová moteta 14. a 15. století* [= *Thesaurus Musicae Bohemiae, Seria A*] (Prague: Supraphon, 1989), pp. 122–130, is borrowed from Anderson’s edition and reconstruction.

<sup>35</sup> Cf. e.g. Eva M. MASCHKE, ‘Some Preliminary Observations on the Afterlife of Notre Dame Fragments’, *Manuscript Cultures* 8 (2015), pp. 138–156, [https://www.manuscript-cultures.uni-hamburg.de/MC/articles/mc8\\_Maschke.pdf](https://www.manuscript-cultures.uni-hamburg.de/MC/articles/mc8_Maschke.pdf); Gregorio BEVILACQUA, David CATALUNYA, and Nuria TORRES, ‘The Production of Polyphonic Manuscripts in Thirteenth-Century Paris: New Evidence for Standardised Procedures’, *Early Music History* 37 (2018), pp. 91–139, <https://doi.org/10.1017/S0261127918000049>. There is also other literature there.

<sup>36</sup> Cf. Jaromír ČERNÝ, ‘Středověký vícehlas v českých zemích’, *Miscellanea musicologica* 27–28 (1975), pp. 9–116.

<sup>37</sup> Cf. Václav PLOCEK, *Zwei Studien zur ältesten geistlichen Musik in Böhmen, 1: Texte und Analysen, 2: Noten und Abbildungen* [= Bausteine zur Geschichte der Literatur bei den Slawen, 27/1–2] (Giessen: Schmitz – Köln: Böhlau, 1985), p. 135. In the Notre-Dame repertoire, the motet is uniquely preserved in *W*<sub>2</sub>, no. 91, fols. 126<sup>v</sup>–127<sup>r</sup>.

with the composing of cantiones and conducti have been resistant to systematic research. This, I assume, is where one might expect to find the most documentation of the heritage of the Notre-Dame epoch in central Europe. I am referring, for example, to the texts of Phillip the Chancellor (Philippus Cancellarius Parisiensis, Philippe le Chancelier, ca. 1160–1236), of which there was ongoing awareness deep into the 14<sup>th</sup> century, or the text of the conductus *Porta salutis, ave*.<sup>38</sup> However, in the case of Phillip's texts, which were acquired by Adalbertus Ranconis de Ericinio (Vojtěch Raňkův z Ježova, ca. 1320–1388) during his stay in Paris (before 1375), it is uncertain whether he knew them as texts set to music or just as poetry.<sup>39</sup> That brings us to the time when Prague's university was already in existence. The university is also mentioned in the report by Hana Vlhová-Wörner as an important link – the manuscript V E 15 was probably made in the environment of Prague's university, and afterwards it never left there. If there was a book with 13<sup>th</sup>-century organum in the milieu of the university, already by the time of the university's founding (1348), such music was probably no longer being performed. Some music theory texts can be connected with the milieu of Prague's university, but they reflect the music of a different epoch, as is also documented by information about the collections of compositions that the teachers and students had at their disposal.

The similarity might just be coincidental, but some principles of organum duplum (a melismatic upper voice above augmentations of a plainchant melody in the tenor, harmony with suspensions from the seventh or the ninth to the octave, the application of formulae set in advance, ...) also appear in the oldest organ compositions from the 14<sup>th</sup> century based on liturgical plainchant.<sup>40</sup>

(Translated by Mark Newkirk)

<sup>38</sup> Eva M. MASCHKE, 'Porta salutis ave: Manuscript Culture, Material Culture, and Music', *Musica disciplina* 58 (2013), pp. 167–229.

<sup>39</sup> Cf. Charles E. BREWER, 'The Fulminations of Philip the Chancellor and Their Resonances in Central Europe: The case of Adalbertus de Bohemia', a lecture presented at the conference *Hudební kultura v českých zemích a střední Evropě před rokem 1620* (Musical Culture in the Bohemian Lands and Central Europe before 1620), Prague, 22–26 August 2006. The texts are recorded in a manuscript at the Library of the Prague Metropolitan Chapter, shelf mark N VIII.

<sup>40</sup> Cf. Martin HORYNA, *Pražský zlomek varhanní tabulatury a nejstarší středověké pokusy o zápis varhanní hudby / A Prague Fragment of Organ Tablature and the Earliest Attempts in the Middle Ages to Notate Organ Music* [= *Clavis Monumentorum Musicorum Regni Bohemiae, A/7*] (Prague: KLP – Koniasch Latin Press, 2021).