

JAN CIGLBAUER

UNIVERZITA KARLOVA

PAWEŁ GANCARCZYK

INSTYTUT SZTUKI, POLSKA AKADEMIA NAUK

MANUSCRIPT RC 4 FROM THE SILESIAN MUSEUM IN OPAVA  
AND AN UNKNOWN SONG BY PETRUS WILHELMI DE  
GRUDENCZ\*

In September 2011, while working on his doctoral dissertation,<sup>1</sup> Jan Ciglbauer conducted research in the library of the Silesian Museum in Opava (Knihovna Slezského zemského muzea). At the time, he was interested in psalter RC 19, which contains one of the oldest copies of *Alleluia O Maria mater Christi*, probably composed during the second half of the fourteenth century and attributed to one Závíš (Zawissius) in the fifteenth century.<sup>2</sup> His attention was also caught by another manuscript: RC 4. According to a relatively brief description in the library catalogue from 1955, this codex should have contained monophonic passions, lamentations, hymns, German texts and a *cantilena inhonesta* in Czech.<sup>3</sup> Yet no one could have suspected that it was also an important source of polyphony.

Towards the end of March 2017, Ciglbauer – who specialises mainly in monophonic repertoire – brought to the attention of Paweł Gancarczyk three polyphonic

\* This text was produced as part of research project GA ČR 15-11036S, ‘Changing identities in the musical culture of Central Europe in the late Middle-Ages’ (Jan Ciglbauer), and research project NCN DEC-2013/11/B/HS2/02822, ‘Petrus Wilhelmi de Grudencz and the musical culture of 15th-century Central Europe’ (Paweł Gancarczyk).

1 Jan Ciglbauer, *Cantiones Bohemicae – Komposition und Tradition*, Charles University, Prague 2017 (unpublished PhD dissertation).

2 Hana Vlhová-Wörner, ‘Závíš, autor liturgické poezie 14. století’ [Závíš: a fourteenth-century author of liturgical poetry], *Hudební věda* 44 (2007) nos. 3–4, pp. 229–260; here: see pp. 231–239. With regard to other aspects of the tradition of Závíš’s compositions, see also Jan Ciglbauer, ‘Antiphon oder Cantio? Auf der Suche nach der Identität des mitteleuropäischen geistlichen Liedes’, *Hudební věda* 53 (2016) nos. 2–3, pp. 117–128.

3 Miroslav Boháček and František Čáda, *Soupis rukopisů Slezské studijní knihovny v Opavě* [Inventory of manuscripts held in the Silesian Studies Library in Opava], Opava 1955, pp. 58–59.

songs with the acrostic 'Petrus' recorded in this manuscript. Gancarczyk identified them as compositions by Petrus Wilhelmi de Grudencz (b. 1392, d. after 1452), one of which was previously unknown: *Poligena exanimes*. A closer inspection by the two authors of the manuscript's contents, especially an *in situ* examination, revealed this to be a very interesting musical source from the first half of the fifteenth century not previously subjected to scholarly description. Before an extensive study of the entire manuscript is published, together with an inventory of its contents, it is worth introducing readers to the unknown song by Petrus Wilhelmi de Grudencz.

This song was notated on fol. 113r, in the last gathering of the manuscript, which contains most of the polyphonic repertoire, including two more songs by the same composer: *Phebus eclipsi tumuli* (fol. 117r) and *Predulcis eurus turbinis* (fol. 118v). Besides polyphony, this manuscript contains above all monophonic passions and lamentations, supplemented with a variety of works in Latin and German. The latter include the Latin-German song *Homo tristis esto / O filii ecclesie* (fols. 105–111), of which RC 4 is one of the oldest sources,<sup>4</sup> and also the words to the songs *Nunc festum celebremus* (fol. 83r) and *In dulci iubilo* (fol. 111v). In addition, beneath the latter text, a short monophonic song in Czech is written: *Wsedl diabel babie na pleczo* [The devil jumped on the old woman's back] (fols. 111v–112r). Such a mixture of repertoire is typical of manuscripts linked to Latin schools and university colleges.

The manuscript is in four parts, which function as separate fascicles. The gathering with polyphony – belonging to the fourth part (fols. 97–120) – should be dated to c. 1431–35, as is indicated by the paper's watermarks, representing a woman's figure with the letter 'f'.<sup>5</sup> Such a dating makes the Opava manuscript one of the oldest sources of the work of Petrus Wilhelmi de Grudencz. It is pre-dated solely by manuscript 2464 from the Jagiellonian Library in Cracow (PL-Kj 2464) and fragment I F 269 from Wrocław University Library (PL-WRu I F 269). So the new source would date from the period after Petrus completed his studies at Cracow Academy (in 1430) and prior to his arrival at the court of Frederick III Habsburg (presumed to have occurred c. 1440). Interestingly, it was produced several years before the famous St Emmeram Codex (D-Mbs Clm 14274), to which it is linked by common works, including *Levant autentica zelorum agmina*, composed probably by Rudolf Volkhardt von Häringen.<sup>6</sup>

The song *Poligena exanimes* can be numbered among the works of Petrus Wilhelmi on the basis of the acrostic 'Petrus' concealed in the text ('Poligena exanimes

4 Cf. Gisela Kornrumpf, "'O filii ecclesiae' / 'Homo, tristis esto' (lat. und dt.)", in: *Die deutsche Literatur des Mittelalters. Verfasserlexikon*, 2nd ed., vol. 11, Berlin 2004, cols. 1061–1065, see col. 1062.

5 *Wasserzeichen-Informationssystem*, [www.wasserzeichen-online.de](http://www.wasserzeichen-online.de), nos. DE8100-PO-21294 and DE8100-CodTheol2187\_338, accessed 30 April 2017.

6 Ian Rumbold with Peter Wright, *Hermann Pötzlinger's music book: the St Emmeram Codex and its contexts*, Woodbridge 2009, pp. 174–175, 275–276.

/ tedri ramni unanimes / solvit'). However, there are also other elements supporting this attribution. His output functioned during the fifteenth century mainly in school and university environments in Central Europe, and it is from that circle – as already mentioned – that the manuscript in question comes. In terms of style, this work matches Petrus' other work:<sup>7</sup> it is a two-part *cantio* scored for two voices, with a cantilena upper voice, with a melismatic introduction that is characteristic of the genre. In the second part (the refrain), we hear a dialogue between the parts (on the word 'Alleluia'): this kind of procedure appears in several of Petrus' works, including *Pre-lustri elucencia* (also in the refrain). With regard to counterpoint and rhythm, this work is most reminiscent of the songs *Predulcis eurus turbinis* and *Phebus eclipsi tumuli* (*nota bene* notated in our manuscript), and it is additionally linked to the latter song by the similar construction of the text and the paschal subject matter. However, *Poligena exanimes* is a longer composition than the other two and rather more complicated: the tenor contains short passages where the metre changes from *prolatio perfecta* to *prolatio imperfecta*, marked by means of *color*, which is unique in the known output of Petrus.

The words of the song present a few problems: they contain neologisms, words taken from Greek and references to mythology. That applies in particular to the stanza in which the complexity of the content can be explained in terms of the need to create the acrostic: it mentions the words of the prophets ('poligena exanimes' – 'many tribes deprived of breath'), unanimously foretelling the passion of Christ ('tedri ramni' – 'dreadful thorns'), the prophecies being symbolised by the mythological figure of Python. Unfortunately, no further stanzas were written in the source. In the refrain, meanwhile, we hear joyous jubili praising the resurrected Lord in instrumental playing and in song, in heaven (symbolised by Olympus) and on the earth. It is worth mentioning that Greek words and mythological references often appear in the work of Petrus and attest to his university erudition, typical of the late Middle Ages.<sup>8</sup>

Besides RC 4, the song *Poligena exanimes* has been found in one other source, the poor state of preservation of which hindered its identification, including its connection with the figure of Petrus Wilhelmi. The source in question comprises fragments from the legacy of Friedrich Ludwig, preserved in Göttingen (D-Gs XXX,1), which were described years ago by Martin Staehelin.<sup>9</sup> Approximately forty-five per cent of *Poligena exanimes* has been preserved among the fragments; the missing parts include

7 See *Petrus Wilhelmi de Grudencz. Magister Cracoviensis. Opera musica*, ed. Jaromír Černý, Cracow 1993.

8 Bartosz Awianowicz, 'The Graeco-Latin vocabulary of Petrus Wilhelmi de Grudencz', in: *The musical heritage of the Jagiellonian era*, eds. Paweł Gancarczyk and Agnieszka Leszczyńska, Warsaw 2012, pp. 201–206.

9 Martin Staehelin, *Neues zu Werk und Leben von Petrus Wilhelmi. Fragmente des mittleren 15. Jahrhunderts mit Mensuralmusik im Nachlaß von Friedrich Ludwig*, Göttingen 2001 (= Kleinüberlieferung mehrstimmiger Musik vor 1550 im deutschen Sprachgebiet 3), see p. 80 (no. 20: 'Alleluia, simphonia citari armonia') and reproduction on p. 135.

the passages with the words forming the acrostic 'Petrus'. This copy differs in many details from that preserved in Opava: the higher voice is slightly less ornamented, the words appear beneath the tenor (where they were omitted in RC 4), and there are also some of the words of the second strophe. Thanks to this copy, we can propose an underlay of the words in the lower part (see Appendix) and discern the work's form: AAB (A being the strophe and B the refrain), typical of a *cantio*. The Göttingen fragments represent an interesting context for further research into the manuscript from Opava. According to Staehelin, they were produced in Silesia during the mid fifteenth century, so probably in the same region as RC 4, although slightly later. They contain (not including *Poligena*) five works by Petrus Wilhelmi known from other sources and eleven works with the acrostic 'Petrus' found nowhere else. They are among the amplest sources of his output, which appears there alongside monophonic passions and lamentations – so as in the newly discovered manuscript.

Manuscript RC 4 from the Silesian Museum in Opava crucially enhances our knowledge of the musical culture of Central Europe during the first half of the fifteenth century; it also brings many new observations to research into the work of Petrus Wilhelmi de Grudencz. In order to fully evaluate its significance, however, further research is necessary, which we will soon report on in a lengthier article.

*Translated by John Comber*

#### APPENDIX<sup>10</sup>

Source: Opava, Knihovna Slezského zemského muzea, RC 4, fol. 113r

##### Music

voice designations: D: missing, T: Tenor

clefs: D: c<sub>2</sub>, T: c<sub>4</sub>; no mensural signs

errors: D: 9<sub>4-5</sub> – two semibreves, 16<sub>7-8</sub> – c<sup>2</sup>-b, 32<sub>3</sub> – semiminima; T: 18<sub>1</sub>-20<sub>1</sub> – cf. variants in D-Gs XXX,1 (see below)

##### Text

D: underlaid, T: only incipit of refrain

Concordance: Göttingen, Niedersächsische Staats- und Universitätsbibliothek, Handschriften und Seltene Drucke, Nachlass Ludwig XXX,1 (= D-Gs XXX,1), fol. A[XLIV] (fragments preserved: D: 2<sub>3</sub>-4<sub>6</sub>, 7<sub>5</sub>-10<sub>1</sub>, 13<sub>1</sub>-16<sub>3</sub>, 22<sub>1</sub>-24<sub>6</sub>, 32<sub>4</sub>-37<sub>1</sub>; T: 4<sub>1</sub>-10<sub>1</sub>, 18<sub>1</sub>-24<sub>1</sub>, 33<sub>3</sub>-39)

<sup>10</sup> The transcription was prepared by Paweł Gancarczyk, who is grateful to Bartosz Awianowicz for his help in editing the text.

## Variants in D-Gs XXX,1

D:  $3_{1-2}$  – minima, minima rest, minima,  $7_{2-5}$  – semibrevis  $e'$ ,  $8_{2-3}$  – minima  $e'$ ,  $8_{4-7}$  – minima  $g'$ , semibrevis  $f'$ ,  $9_{4-5}$  – semiminima  $f'$ , semiminima  $e'$ , semibrevis  $e'$  (no rest),  $15_{2-5}$  – minima  $e'$ , minima  $d'$ ,  $24_{1-5}$  – minima  $d'$ , semiminimae  $e'-d'-f'-e'$ ,  $34_{1-6}$  – minima  $a$ , semibreves  $e'-d'$  (ligature),  $35_1$  – brevis; T:  $5_1$  – brevis (no rests),  $18_1$  – semibreves  $a-a$ ,  $19_{1-2}$  – no ligature,  $20_1$  – semibreves  $b-b$ . Text underlaid in both voices.

The image shows a musical score for two voices in 8/8 time. The score is divided into five systems, each with a vocal line and a lute line. The text is underlaid in both voices. The first system starts with a treble clef and a key signature of one flat. The text begins with "Po li - ge - na ex - a - ni - mes ex - a - ni - mes te -". The second system continues the text: "Po - li - ge - na ex - a - ni - mes ex - a - ni - mes te -". The third system continues: "dri - ra - mni un - a - - - ni - - - mes sol - vit fau - ce phi -". The fourth system continues: "ton - - - - - tis Al - le - lu - ia". The fifth system continues: "sym - pho - ni - e cy - tha - ri - sat ar - mo - ni - e o -".

Po li - ge - na ex - a - ni - mes ex - a - ni - mes te -

Po - li - ge - na ex - a - ni - mes ex - a - ni - mes te -

dri - ra - mni un - a - - - ni - - - mes sol - vit fau - ce phi -

dri - ra - mni un - a - - - ni - - - mes sol - vit fau - ce phi -

ton - - - - - tis Al - le - lu - ia

ton - - - - - tis Al - le - lu - ia

sym - pho - ni - e cy - tha - ri - sat ar - mo - ni - e o -

sym - pho - ni - e cy - tha - ri - sat ar - mo - ni - e o -



REKOPIS RC 4 Z MUZEUM ŚLĄSKIEGO W OPAWIE  
I NIEZNANA PIEŚŃ PETRUSA WILHELMIEGO DE GRUDENCZ

W bibliotece Muzeum Śląskiego w Opawie zachował się piętnastowieczny rękopis RC 4, który dotychczas nie był przedmiotem badań muzykologicznych. Nie zwrócono zwłaszcza uwagi na zapisany w nim repertuar polifoniczny. Autorzy podają podstawowe informacje na temat rękopisu, skupiając się na dwugłosowej pieśni *Poligena exanimis*, którą na podstawie obecności akrostychu „Petrus” oraz cech stylistycznych należy zaliczyć do dorobku Petrusa Wilhelmiego de Grudencz (Piotr z Grudziądza). Wpisu pieśni dokonano w ostatniej skłádce rękopisu, zawierającej również dwa inne utwory tego kompozytora (*Phebus ecclipsi tumuli* i *Predulcis eurus turbinis*), datowanej na podstawie znaków wodnych papieru na lata około 1431–35. Jest to jedno z najstarszych źródeł twórczości Piotra z Grudziądza, powstałe po zakończeniu jego studiów w Akademii Krakowskiej (1430) i przed przybyciem na dwór Fryderyka III Habsburga (przypuszczalnie około 1440 r.).

Poza polifonią rękopis zawiera monofoniczne pasje i lamentacje, a także pieśni jednogłosowe, przy czym obok tekstów łacińskich, pojawiają się również niemieckie oraz czeskie (erotyczna pieśń *Wsed diabel babie na pleczo*). Taka mieszanka repertuaru charakterystyczna jest dla źródeł związanych z łacińskimi szkołami i kolegiami uniwersyteckimi. Źródło będzie przedmiotem dalszych studiów.

*Paweł Gancarczyk*

**Jan Ciglbauer** studied musicology at the Charles University in Prague and the Freie Universität Berlin. In 2017, he finished a PhD thesis dedicated to the tradition of late medieval Latin songs in Central Europe during the 14th and 15th centuries. He is also preparing an edition of songs which present a link between late medieval chant and mensural sacred songs.  
jan.ciglbauer@gmail.com

**Paweł Gancarczyk** is Associate Professor in the Institute of Art of the Polish Academy of Sciences. His main areas of research are the musical culture of Central Europe in the 15th and 16th centuries, manuscript studies and early music printing. Recently he published *La musique et la révolution de l'imprimerie. Les mutations de la culture musicale au XVIe siècle* (Lyon 2015; recipient of the 2016 Prix des Muses, France) and edited *Ars musica and its context in medieval and early modern culture* (Warsaw 2016).  
pawel.gancarczyk@ispan.pl