

Polyphonic
Music
in Fragments:

*A New Perspective
for Polish Musicology?*

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Seventy five sources of polyphonic music written prior to c.1500 are preserved in Polish libraries¹. This sounds like an impressive number, bearing in mind the enormous losses suffered by Poland throughout its history. It should also be remembered that composing polyphony required specialist skills and did not always meet with the approval of church authorities. Polyphonic music was transmitted exclusively in handwritten form until the end of the fifteenth century: it was only the development of music printing that, as well as lending support to some kinds of music-making, made it possible to save from oblivion larger numbers of compositions. However, a more thorough examination of the stock of Poland's sources of polyphony soon cools the initial enthusiasm. Apart from just a few mensural codices, preserved as integral wholes, the majority of these sources (some 60%) are entries of single compositions in chant books or manuscripts with non-musical content. Every fourth polyphonic source preserved in Poland survives in a fragmentary form, most frequently limited to 1-2 leaves, while every tenth has been lost (mostly during the Second World War) and is now known in the form of a photocopy or a written copy². The scholar's enthusiasm is further mitigated when we examine the nature of the surviving repertory: a significant part of it is simple polyphony (also known as chant polyphony or *cantus planus multiplex*)³. And while we do find in Poland sources containing the repertory of all the most important polyphonic trends, from *ars*

antiqua to the works of Josquin des Prez, they have to be regarded as somewhat isolated examples, difficult to interpret and raising questions to which satisfactory answers are hard to come by. For this reason each scrap containing a fragment of a polyphonic composition is worth its weight in gold, especially if it belongs among the more ambitious musical works, written using modal or mensural notation.

It is highly unlikely that a previously unknown codex with polyphonic music might be discovered in the twenty-first century. Although such discoveries have recently been made in the Czech Republic – in relation to repertory from the early sixteenth century⁴ – we cannot count on such sensational finds being made in Poland. A more probable development – although this may be only a pious wish – would be the discovery of the location of manuscript Wn Lat.FI.378 containing works by Mikołaj Radomski (Nicolaus de Radom), Johannes Ciconia and Antonio Zacara da Teramo, which was lost during the war. Perhaps it was not burnt with the other Warsaw collections in 1944, but was taken abroad, to some safe location unknown to us. Such hopes are raised by the fate of another manuscript which had supposedly been burnt (Wn III.8054, *olim* Kras 52), but which was found in 1948 in the Bayerische Staatsbibliothek in Munich and was reclaimed by the National Library in Warsaw. However, it is the less spectacular discoveries that offer the more realistic prospect: finding unknown entries of polyphonic compositions in books with non-musical content, or further discoveries of musical fragments. These last provide the most hopeful prospects, more about which will be said below. They also pose various problems of a methodological nature, and I would like to devote some attention to highlighting these.

Twenty sources of mensural music have been preserved as fragments in Poland dating up to c.1500 (see Table). This number takes into account not only manuscripts written in mensural notation (full and void), but also those with modal notation (STk Muz. 9–30 + Pu 7011, STk Muz. 6) and organ tablatures (Wn 2082, WRu I F 687a, WRu IQ 438a). A few other fragments, not referred to in the Table, contain records of simple, non-mensural polyphony. All these sources, at one time designated as waste paper, were used in book binding: for pasting onto

1 See *Wykaz źródeł muzycznych w zbiorach polskich. Polifonia do około 1500* [Checklist of Musical Sources in Poland. Polyphony until c.1500], ed. Paweł Gancarczyk, <http://www.ispan.pl/pl/wydawnictwa/publikacje-online/wykaz-zrodel-muzycznych-w-zbiorach-polskich>. The checklist also takes into account sources written after 1500 which contain older repertory reaching back to at least the fifteenth century.

2 Paweł Gancarczyk, 'Polifonia w Polsce do około 1500 roku: źródła i problemy ich interpretacji' ['Polyphony in Poland until circa 1500: Sources and Problems of their Interpretation'], *Muzyka* 51 (2006) no. 1-2, pp. 87–90. The article quoted was based on seventy four sources: after 2006, another source was added, the fragment WRu XV Q 1066a; see Paweł Gancarczyk, 'A New Fragment of 15th-Century Polyphony in Silesia and the Tradition of the Central-European Repertory', in: *The Musical Culture of Silesia before 1742. New Contexts – New Perspectives*, eds. Paweł Gancarczyk, Lenka Hlávková-Mráčková and Remigiusz Pośpiech, Frankfurt a.M. 2013, pp. 45–54.

3 See Paweł Gancarczyk, 'Cantus planus multiplex. Chant Polyphony in Poland from the Thirteenth to the Sixteenth Century', in: *Notae musicae artis. Musical Notation in Polish Sources. 11th–16th Century*, ed. Elżbieta Witkowska-Zaremba, Cracow 2001, pp. 349–401.

4 See Martin Horyna (ed.), *Heinrich Isaac (c. 1450–1517): Missa Presulem ephbeatum*, Prague 2002; Martin Horyna and Vladimír Maňas, 'Two Mid-16th-Century Manuscripts of Polyphonic Music from Brno', *Early Music* 40 (2012) no. 4, pp. 553–575.

Table 1. Fragments of Mensural Polyphony Preserved in Poland, c.1245–1500

| | Siglum (PL-) | Number of folios | Date | Provenance |
|----|----------------------------|----------------------|-----------------|----------------------------|
| 1 | GD 2153a | 2 fols. | 1425–50 | local (Oliwa?, Silesia?) |
| 2 | Kj 8a | 2 fols. | c.1470 | local (Cracow?) |
| 3 | Kj 389 | ? (4 strips) | XV ¹ | unknown |
| 4 | Kj 2188 | 1 fol. | XV ¹ | local (Cracow?) |
| 5 | Kj Mus. ms. 40582 | 2 fols. | c.1430 | foreign (Tirol) |
| 6 | Pa 174a | 2 fols. | before 1432 | foreign (Italy) |
| 7 | Pu 7012 | 1 fol. | c.1400 | foreign (?) |
| 8 | Pu 7022 | 24 fols. | c.1485–90 | local (Lviv?, Silesia?) |
| 9 | STk Muz. 9–30 + Pu 7011 | min. 10 fols. | c.1245–50 | foreign (Paris) |
| 10 | STk Muz. 6 | 1 fol. | c.1300 | local (Stary Sącz?) |
| 11 | Wn 2082 | 1 fol. | c.1430 | local (Silesia) |
| 12 | Wn BOZ 64a | 2 fols. | XV ¹ | local (Mazovia?) |
| 13 | Wn ss. (lost) | 1 fol. | 1475–1500 | local (Kujawy?) |
| 14 | Wu RM 5892 | 2 fols. (= fol. III) | c.1480 | local (Silesia: Wrocław?) |
| 15 | WRu I F 269 | 2 fols. | c.1430 | local (Silesia) |
| 16 | WRu I F 687a | 5 fols. | c.1450 | local (Silesia) |
| 17 | WRu I Q 438a | 1 fol. | c.1425 | local (Silesia) |
| 18 | WRu IV Q 223 | 2 fols. | c.1440 | local (Silesia) |
| 19 | WRu XV Q 1066a | 1 fol. | 1425–50 | local (Silesia) |
| 20 | WRu Akc. 1955/195 | 2 fols. | 1350–75 | foreign (France: Picardy?) |

the insides of covers (pastedowns), for strengthening the binding to gatherings or as protective leaves placed at the beginning and the end of the codex. Such use of these manuscripts means that most of them have survived until our times in very poor condition. It is only rarely that we deal with full leaves; often they are significantly soiled, worn or damaged. The fragments which once served as endpapers are now unglued from the covers, which allows us to discover the content of the 'reverse', even though this content is difficult to read because of the extent of the damage. Some of this 'musical' waste paper has now been separated from the codices in which it was found and functions with individual shelfmarks. More often, however, in accordance with more recent conservation practice, these fragments are left with the covers and catalogued with the same shelfmark as the original codex, sometimes with the additional identification in the form of the letter 'a'.

The mensural fragments preserved in Poland are a very varied, and largely random collection, as is all the documentation relating to polyphony. This concerns not

only their musical content and codicological features, but also their state of preservation. Most frequently they are single leaves or bifolia, but we also come across thin strips, with the maximum width of 15 mm (Kj 389), which make it totally impossible to identify the repertory. On the other hand, we have large sets of fragments which enable one to reconstruct the larger wholes of destroyed manuscripts. Among the latter belong the two sources familiar to musicologists, containing international repertory. The first of these are the parchment fragments from the convent of Poor Clares in Stary Sącz (one of the fragments of this set is held at the University Library in Poznań), described and published by Mirosław Perz, which contain thirteenth-century repertory, mainly two-voice motets. In his research Perz had at his disposal 42 cuttings (the largest of them was 50 x 148 mm), some of which were glued to the cover, and 5 mirror reflections of non-existent fragments. On the basis of detailed analysis he succeeded in reconstructing ten folios (including five nearly complete ones), which came from an undoubtedly beautiful, calligraphic manuscript distinguished by

notating the tenor voice in a circle⁵. During a period closer to our times Robert Curry, an Australian researcher, analysed this material again. He succeeded in discovering a number of new fragments, and in deciphering the content of the reverses of some of the cuttings which were glued to the cover when Perz was carrying out his research. Placing the source in a wider context, he dated it to c. 1245–1250, and indicated Paris as its place of origin⁶. The second source are the ‘Lviv fragments’, now held at the University Library in Poznań. These fragments can be arranged into the remains of 24 folios (at least 22), belonging to three gatherings. Some doubts arise as to the provenance of the manuscript⁷, but in the absence of commanding arguments one accepts the possibility of it originating in Lviv, where this musical waste paper was found. As in the case of the fragments from Stry Sącz, we are dealing with a source of more than local significance. We find here masses by Guillaume du Fay, Petrus de Domarto and Josquin des Prez, together with his *Missa L’homme armé sexti toni*; in view of the fact that the manuscript is dated to the late 1480s, it would make this one of the oldest (if not the oldest) transmissions of this last work in Europe⁸.

Researching musical fragments presents many diverse problems. They start even at the level of heuristics: finding them in libraries and archives is difficult, since the older and less detailed catalogues do not record the content of the waste paper found with the covers. It seems easier to identify musical fragments preserved in medieval manuscripts and incunabula, which are not so numerous

and are catalogued more precisely than early prints. What makes this conclusion justifiable is the origin of the fragments shown in the Table, the majority of which have been discovered with manuscripts; at the same time, we know that even the University Library in Wrocław alone holds at least 80 parchment covers with musical notation with sixteenth- and seventeenth-century prints, which at present still wait to be subjected to any kind of research. Reading the entries contained in the fragments, which by their nature are incomplete and often barely legible, also poses a problem. Adapting codicological knowledge to musicological research, as well as the development of conservation methods and the possibility of digitalising manuscripts, allow one to penetrate the content of these sources and place them in the context of manuscript practice of their time with increasing precision. However, some obstacles, even in an era of digitalisation and ultraviolet imaging, seem insurmountable: the smaller the fragments, the fewer the data which would make it possible to identify and interpret their contents.

Further problems arise at a higher level, that of critical examination of the sources: an attempt to place them in a historical context, determining the date of their writing and establishing their provenance. Here one has to rely above all on the information contained in the fragment itself, being cautious when referring to the data provided by the manuscript or print with which the fragment had been found, since one can never be certain that it comes from the same circle as the book from which the fragment originates. On the other hand, such data may point towards formulating certain hypotheses, if only by determining *terminus ante quem* of the creation of the destroyed manuscript. Finally, one needs to deal with the question of the ontology of these sources: should they not be treated differently from sources preserved in a complete form? Elsewhere I have suggested regarding fragments as *non-addressed sources* (as distinct from the *addressed sources* surviving in their entirety)⁹. Such status of ‘musical’ waste paper should encourage us to remodel the way we interpret it, since the very fact that the manuscript was destroyed provides us with some information about how it functioned in the culture in question.

Some of these problems, particularly those concerning provenance, are very clearly demonstrated on the example of the sources preserved in Poland. On the basis of the information provided in the fragments themselves, i.e., established through codicological, palaeographic and repertorial investigations, one should divide them into two groups. The first, more numerous, consists of

5 Mirosław Perz (ed.), *Sources of Polyphony up to c. 1500. Facsimiles*, Graz-Warsaw 1973 (*Antiquitates musicae in Polonia*, vol. 13); idem, ‘The Oldest Source of Polyphonic Music in Poland – Fragments from Stry Sącz’, in: *Polish Musicological Studies*, vol. 1, eds. Zofia Chechlińska and Jan Sęszewski, Cracow 1977, pp. 9–57.

6 Robert M. Curry, *Fragments of Ars antiqua Music at Stry Sącz and the Evolution of the Clarist Order in Central Europe in the Thirteenth Century*, Ph.D. dissertation, Monash University 2003; idem, ‘Lost and Found in Stry Sącz: Ave gloriosa’, in: *Complexus effectuum musicologiae studia Mirosłao Perz septuagenario dedicata*, ed. Tomasz Jeż, Cracow 2003, pp. 31–42.

7 Cf. Paweł Gancarczyk, ‘Waste Paper as a Music Source: Fragments Preserved with the Incunabula at the University Library in Wrocław’, *Interdisciplinary Studies in Musicology* 11 (2012), p. 51.

8 Mirosław Perz, ‘The Lvov Fragments. A Source for Works by Dufay, Josquin, Petrus de Domarto and Petrus de Grudencz in 15th Century Poland’, *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 36 (1986) no. 1, pp. 26–51; idem, ‘Fragmenty lwowskie. Źródło dzieł Dufaya, Josquina, Piotra de Domarto i Piotra z Grudziądza w Polsce XV wieku’, *Muzyka* 34 (1989) no. 3, pp. 3–46.

9 Paweł Gancarczyk, ‘Waste Paper’.

fifteenth-century fragments which may be placed within the local, Central European context, thus allowing us to suppose that the place in which they were discovered is more or less related to the place where they had been written and used. The point of departure for anchoring them in precisely such a context is provided, among other things, by features of the manuscripts preserved in their entirety whose provenance seems certain. An important source for interpreting this group of fragments is the student's notebook from Cracow (Kj 2464) and other codices written in Central Europe, among them – in terms of the repertory – Czech Utraquist manuscripts from the end of the fifteenth and from the sixteenth centuries. The vocal repertory transmitted by them, identified by the triad of genres: *cantio*, motet, *rotulum*, is documented by the compositional legacy of Petrus Wilhelmi de Grudencz (1392–after 1452), a composer particularly associated with that region. Additional arguments are provided by Central European theoretical writings from the first half of the fifteenth century, relating not only to *musica mensuralis*, but also to keyboard music¹⁰. In any case, the local provenance of these fragments does not raise major doubts, although associating them with a particular centre remains an open question. To this group of sources one should also assign the Lviv fragments which – alongside the masses by du Fay and Josquin – contain elements unequivocally local, such as the motet *Probitate eminentem / Ploditando exarare* by Petrus Wilhelmi; the only other source which transmits this motet are the Žagaň partbooks (*olim* 'Glogauer Liederbuch', Kj Mus. ms. 40098). The origin of the fragment preserved with the Wrocław codex (Wu RM 5892) is also not problematic – it is a bifolio dated to c.1480 which has not been thoroughly examined as yet and is probably a remainder of an earlier manuscript used in the same centre as the codex just referred to.

A second, less numerous group is constituted by those manuscripts which are difficult to place in the context of their present location. The fragment Kj Mus. ms. 40582 obviously does not belong to its location, having

been held in Berlin until the Second World War, and most likely originating from Tirol¹¹. The Stary Sącz fragments mentioned earlier were also imported, as well as – most probably – the trecento fragment from Poznań (Pa 174a)¹², the fragment of mass sections from c.1400 also held in Poznań (Pu 7012)¹³ and a scroll (*rotulus*) from Silesia, which contains, among other things, the motet *Colla iugo subdere / Bona condit cetera / Libera me* by Philippe de Vitry (WRu Akc. 1955/195)¹⁴. Neither the palaeographic features, nor the repertory of these sources provide us with characteristics which we might unequivocally associate with local centres. On the other hand, it is possible that these manuscripts were in use in this area, and thus, although imported, they became integrated into the musical culture of the region. For the Stary Sącz fragments, such speculation is justifiable in view of the aristocratic and international connections of the Polish Poor Clares, and the fact that they practised simple polyphony (including the conductus *Omnia beneficia* from the fragment STk Muz. 6)¹⁵. In the case of both fragments from Poznań, what is significant is the presence of Italian and French repertory from the turn of the fourteenth and fifteenth centuries, familiar from Polish codices (Wn III.8054, Wn Lat.F.I.378); while in the case of the *rotulus* from Wrocław – the evidence of the reception of the *ars nova* theory and style in the Czech lands, dating from c.1370¹⁶. Further and quite substantial arguments are provided by the provenance of the codices with which these fragments were discovered. One could multiply the possible connections and historical associations, but the sources themselves, which are at the centre of our attention, do not provide unequivocal answers about the location in which they were used. We must always take into account the possibility of the presence of these fragments in Poland being merely accidental, and their fragmentary state only supports this 'negative' interpretation: had they been regarded as useful and valuable, they would not have suffered the fate of becoming pastedowns and protective leaves. We may

¹⁰ Mensural treatises contain elements encountered only in Central Europe, see Elżbieta Witkowska-Zaremba, 'Musical Notation in Theoretical Texts of the Fifteenth and Sixteenth Century', in: *Notae musicae artis*, op. cit., pp. 27–32; Jaromír Černý, 'Ars Nova v českých zemích' ['Ars Nova in the Bohemian Lands'], in: *Complexus effectuum*, op. cit., pp. 335–359; on *ars organisandi* see Elżbieta Witkowska-Zaremba, 'Ars organisandi around 1430 and its Terminology', in: *Quellen und Studien zur Musiktheorie des Mittelalters*, vol. 3, ed. Michael Bernhard, Munich 2001 (Veröffentlichungen der Musikhistorischen Kommission 15), pp. 367–423; eadem, 'Early Keyboard Music in Sources from Prague and Silesia', in: *The Musical Culture of Silesia before 1742*, op. cit., pp. 9–21.

¹¹ Martin Staehelin, 'Reste einer oberitalienischen Musikhandschrift des frühen 15. Jahrhunderts', *Studi musicali* 27 (1998) no. 1, pp. 7–18.

¹² Agnieszka Leszczyńska, 'Ślady trecenta w Poznaniu' ['Remnants of the trecento in Poznań'], *Muzyka* 26 (1991) no. 3, pp. 63–75.

¹³ Perz (ed.), *Sources of Polyphony*, pp. XX–XXI, 13–14.

¹⁴ Charles E. Brewer, 'A Fourteenth-Century Polyphonic Manuscript Rediscovered', *Studia Musicologica Academiae Scientiarum Hungaricae* 24 (1982), pp. 5–15.

¹⁵ See Curry, *Fragments of Ars antiqua*.

¹⁶ Černý, 'Ars nova', pp. 335–359.

suppose that the answer to the question about the place of usage of these imported sources will not be found until more direct evidence of the presence of manuscripts of this kind in Poland and Central Europe becomes available. This does not seem likely to happen soon.

Although the majority of the fragments discussed here have already been published in critical editions or had monographic articles devoted to them, they still hold many puzzles to be solved. For example, it has not as yet been possible to identify and describe in more detail the repertory of the fragments Pu 7012 and Wu RM 5892. On the other hand, others need to be re-interpreted or examined in the light of new facts resulting from the continuous progress in research into the 13th–15th century polyphony. It is worth noting that, to a significant degree, this research owes its development precisely to these musical fragments, which are no longer regarded as marginal sources. With increasing frequency we see extensive publications with musical waste paper as their central source material¹⁷. Some countries have special research projects devoted to the search for and the cataloguing of this kind of sources, and such projects, alongside providing the systematic record of holdings, sometimes lead to important discoveries. Systematic Cataloguing of fragments of medieval manuscripts is being carried out in such countries as Sweden, Slovakia and Austria, and the results lead to expanding research material to include not only new chant, but also polyphonic music. Thus it sometimes happens that in the sea of remnants of graduals and antiphonaries one may find valuable sources of mensural music. For example, of the 611 fragments recorded so far at the Österreichische Nationalbibliothek in Vienna, fourteen (i.e. 2.3%) concern polyphony¹⁸. Similar developments are reported from Poland: at the University Library in Wrocław, 85 musical fragments were found with the incunabula (some of them can be linked to the same manuscript), including one fragment with polyphonic music (1.2%)¹⁹.

The material preserved in Poland also points to the growing potential of research into musical fragments. Of the twenty sources available to us at present, only twelve had been recorded prior to the Second World War, although some of them had to wait for decades for

their own proper monographs. This indicates that eight fragments came to the attention of researchers only after the war²⁰. If we disregard the information provided in catalogues and various brief notes, nine manuscripts were not the subject of musicological research until after 1980. By way of contrast, let us add that, of all the mensural codices preserved in Poland, not one was discovered after 1945, and the history of research into some of them reaches back to the nineteenth century. The only source of polyphony in Poland which is reasonably extensive and has survived in its entirety is the manuscript from Biblioteka Raczyńskich in Poznań (Pr 1361), with one gathering devoted to music; this source was not edited until after the Second World War²¹.

One can thus conclude that a scholar researching polyphonic music originating from before the year 1500 cannot count on finding new, extensive and integrally preserved sources with the relevant repertory. All one is left with are the opportunities for research to be found in newly discovered and newly edited fragments, as well as, perhaps, in the entries of single compositions scattered in a variety of manuscripts. In this way, this residual material acquires particular significance, since it increases the stock of new repertory and new observations on the presence of polyphonic music in the culture of the Middle Ages. However, in order to assess these remnants correctly, we need to sharpen some of our research tools and re-model the way we regard the sources, since the status of fragments differs greatly from the status of manuscripts preserved in full.

List of sources

(PL-)

GD 2153a – Gdańsk, Biblioteka Gdańska Polskiej Akademii Nauk [Gdańsk Library of the Polish Academy of Sciences], MS 2153a

Kj 2188 – Cracow, Biblioteka Jagiellońska [The Jagiellonian Library], MS 2188

Kj 2464 – Cracow, Biblioteka Jagiellońska [The

20 KJ 8a, KJ 389, KJ 2188, Pa 174a, STk Muz. 9–30 + Pu 7011, STk Muz. 6, Wn BOZ 64a, WRu XV Q 1066a.

21 Mirosław Perz, 'Handschrift Nr 1361 der öffentlichen städtischen Raczyński Bibliothek in Poznań als neue Quelle zur Geschichte der polnischen Musik in der 2. Hälfte des XV Jahrhunderts', in: *The Book of the First International Musicological Congress Devoted to the Works of Frederic Chopin. Warszawa 16th–22nd February 1960*, ed. Zofia Lissa, Warsaw 1963, pp. 588–592.

17 See for example: Curry, *Fragments of Ars antiqua*; Michael Scott Cuthbert, *Trecento Fragments and Polyphony Beyond the Codex*, Ph.D. dissertation, Harvard University 2003; and the series of publications *Kleinüberlieferung mehrstimmiger Musik vor 1550 in deutschen Sprachgebiet* (ed. Martin Staehelin, Göttingen 1999–).

18 See <http://www.cantusplanus.at/de-at/fragments/fragments.htm>, access: 27.09.2013.

19 Gancarczyk, 'Waste Paper'.

Jagiellonian Library], MS 2464

Kj 389 – Cracow, Biblioteka Jagiellońska [The Jagiellonian Library], MS 389

Kj 8a – Cracow, Biblioteka Jagiellońska [The Jagiellonian Library], MS 8a

Kj Mus. ms. 40098 – Cracow, Biblioteka Jagiellońska [The Jagiellonian Library] (*olim* Berlin, Preussische Staatsbibliothek), Mus. ms. 40098 ('Żagań partbooks', *olim* 'Glogauer Liederbuch')

Kj Mus. ms. 40582 – Cracow, Biblioteka Jagiellońska [The Jagiellonian Library] (*olim* Berlin, Preussische Staatsbibliothek), Mus. ms. 40582

Pa 174a – Poznań, Archiwum Archidiecezjalne [Archive of the Archdiocese], MS 174a

Pr 1361 – Poznań, Biblioteka Publiczna im. Raczyńskich [Raczyński Public Library], MS 1361

Pu 7011 – Poznań, Biblioteka Uniwersytecka [University Library], Pracownia Zbiorów Muzycznych [Division of Musical Collections], MS 7011

Pu 7012 – Poznań, Biblioteka Uniwersytecka [University Library], Pracownia Zbiorów Muzycznych [Division of Musical Collections], MS 7012

Pu 7022 – Poznań, Biblioteka Uniwersytecka [University Library], Pracownia Zbiorów Muzycznych [Division of Musical Collections], MS 7022 ('Lviv fragments')

STk Muz. 6 – Stary Sącz, Biblioteka Klasztoru św. Kingi PP. Klarysek [Poor Clares Monastery of St Kinga], Muz. 6

STk Muz. 9–30 – Stary Sącz, Biblioteka Klasztoru św. Kingi PP. Klarysek [Poor Clares Monastery of St Kinga], Muz. 9–30

Wn 2082 – Warsaw, Biblioteka Narodowa [The National Library], Zakład Zbiorów Muzycznych [Department of Music Collections], MS 2082 (*olim* Wrocław, Biblioteka Uniwersytecka [University Library], MS I Qu 42)

Wn BOZ 64a – Warsaw, Biblioteka Narodowa [The National Library], MS BOZ 64a

Wn III.8054 – Warsaw, Biblioteka Narodowa [The National Library], MS III.8054 (*olim* Kras 52)

Wn Lat.FI.378 – Warsaw, Biblioteka Narodowa [The National Library], MS Lat.FI.378 (lost)

Wn ss. – Warsaw, Biblioteka Narodowa [The National Library], without shelfmark (lost)

Wu RM 5892 – Warsaw, Biblioteka Uniwersytecka [University Library], Gabinet Zbiorów Muzycznych [Music Collections Room], RM 5892 (*olim* Mf. 2016, 'Wrocław codex')

WRu Akc. 1955/195 – Wrocław, Biblioteka Uniwersytecka [University Library], MS Akc. 1955/195

WRu I F 269 – Wrocław, Biblioteka Uniwersytecka [University Library], MS I F 269

WRu I F 687a – Wrocław, Biblioteka Uniwersytecka [University Library], MS I F 687a

WRu I Q 438a – Wrocław, Biblioteka Uniwersytecka [University Library], MS I Q 438a

WRu IV Q 223 – Wrocław, Biblioteka Uniwersytecka [University Library], MS IV Q 223

WRu XV Q 1066a – Wrocław, Biblioteka Uniwersytecka [University Library], Oddział Starych Druków [Early Prints Division], XV Q 1066.