Disiecta Membra Musicae

The Study of Medieval Music Manuscript Fragments

ca. 800–1500

Magdalen College

Oxford

19th–21st March 2018

Convener – Giovanni Varelli

Monday 19th - Summer Common Room

17:00 – Registration

18:00 – Keynote address: Margaret Bent (Oxford)

Polyphonic Fragments: Rich Harvests from Recycled Waste

19:00 – Drinks reception

Tuesday 20th - Summer Common Room

9:15 – Giovanni Varelli (Oxford)

Opening remarks

9:30 – Susan Rankin (Cambridge)

Liturgical Books in the Early Medieval Period: The Lesson of Fragments

10:15 – David Hiley (Regensburg)

Some Medieval Relics of Saints' Plainchant Offices

11:00 – Coffee break

11:30 – Jurij Snoj (Ljubljana)

Music Fragments from Slovenia. Towards a Reconstruction of the Medieval Plainchant

Manuscript Production

12:15 – Sean Dunnahoe (London)

Scandinavian Archives as Case Studies for Research into Extensive Fragment

Collections

13:00 – Lunch

14:30 – Daniele Sabaino (Cremona)

'The Unexpected Song'. An Italian Vernacular Poem, a Neumatic Notation, and (How

to Detect) Their Interrelationships in the Ravenna Charter (XII-XIII c.)

15:15 – Helen Deeming (London)

Vernacular Song in Thirteenth-Century English Fragments

16:00 – Coffee break

16:30 – David Catalunya (Würzburg)

Writing Music History of Late Medieval Iberia through Fragmentary Sources

17:15 – Christian Leitmeir (Oxford)

Fragmentation and the Creation of Knowledge. Music in the Library of Amplonius

Rating de Berka (c. 1363-1454)

19:00 – Pre-drinks

19:30 – Dinner (New Room)

20:30 – Concert of the Ensemble *Tasto Solo* (College Chapel)

Wednesday 21st - Summer Common Room

9:30 – Paweł Gancarczyk (Warszawa)

Preserved or Destroyed? Questions on the Sources of Local Polyphony in

15th-century Central Europe

10:15 – Karl Kügle (Oxford–Utrecht)

Is There an Aesthetics of Fragments? Late-Medieval and Early-Modern Bookbinders

and Their Choices

11:00 – Coffee break

11:30 – Reinhard Strohm (Oxford)

A Collection of Fragments, or a Fragment of a Collection? The Musical Appendix of A-

Wn cod. 5094

12:15 – Julia Craig-McFeely (Oxford)

Restoration, Reconstruction, and Revisionism. Altering Our Virtual Perception of

Damaged Manuscripts

13:00 – Lunch

14:30 – Christoph Flüeler (Friburg)

Fragmentarium - *Digital Research Laboratory for Medieval Manuscript Fragments.*

Case Studies on Music Manuscript Fragments

15:15 – Zsuzsa Czagány (Budapest)

Fragmenta Manuscriptorum Musicalium Hungariae Mediaevalis.

From Traditional Methodologies Towards a Digital Corpus

16:00 – Coffee break

16:30 – Nicolas Bell (Trinity College, Cambridge)

Closing remarks

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Susan Rankin

Liturgical Books in the Early Medieval Period: The Lesson of Fragments

In that early medieval period which marked a crucial change in European political power, and which brought new energy into all aspects of culture, knowledge of music was developed in radical and far-reaching ways. Much of the new knowledge about music practice and theory developed during the years between 800 and the early decades of the tenth century remains a critical basis of later Western conceptualisations of music.

It is unlikely that study of manuscript fragments will alter that general picture. Nevertheless, individual parts of the panorama of musical practice in this period can be entirely re-written following the study of fragments. One obvious topic close to my heart is the history of musical notation, and, in the context of the study of fragments, the extent to which bringing fragments into discussion of the 'transmission' of Gregorian chant brings colour and depth into the rather polarised *status quaestionis* set out in the 1980s and 90s by Kenneth Levy and Leo Treitler (*et al*).

In this paper I do not propose to go over that ground again, but to talk about liturgical books, which must constitute one of the largest categories of fragments surviving from the early middle ages. In many rather surprising ways, however, the nature and content of liturgical books has largely been written on the basis of complete or largely complete manuscripts, leading to views easily contradicted once fragments are brought to notice. The most widely held views about the history of the missal, for example, date this book type in the eleventh century: what existed before this has been categorised as an embryonic form, '*libelli missarum*' containing all that was necessary for the celebration of one or several feasts. Yet fragments of up to twenty separate missals copied from the late eighth up to the end of the ninth century indicate the degree to which this assessment must be wrong (I have not yet attempted to collect tenth-century fragments of missals) in that these fragments appear not to differ in layout or content from later missals, the description 'embryonic' seems quite mistaken. One conclusive argument is the existence of a complete – absolutely non-fragmentary – missal from the monastery of Bobbio, copied *circa* 900. But if the many fragments had not survived, that one manuscript might have been explained away as an individual and odd case.

In dealing with the history of the missal as a book, we confront a changeover from one kind of book for the use of a priest (the sacramentary, containing prayers) to another (the missal, containing prayers, readings and chants). The material about which I propose to speak at the Oxford meeting is less tractable. Writing in his RISM

catalogue *Les Manuscrits du Processionnal* (1999, 2004), Michel Huglo described the processional as 'pas un livre "officiel"', mais un livre créé par les chantres pour leur usage personnel'. In suggesting creating this category of 'personal' as opposed to 'official', Huglo alludes to a larger body of material support for musical practice, since one could use his definition to describe a larger field of books for the use of cantors – tropers, sequentiaries, collections of polyphony, and so on. What I shall attempt to follow in this paper is not only that sense of how some of these musico-liturgical book types developed, but also the process of codification of processional chants in particular. My starting points are two fragments from eastern Switzerland, one a full gathering containing processional chants, now disconnected from any larger (original) codicological context (Sankt Gallen Stiftsbibliothek 18, pp. 21-40), and the other a group of three individual folios containing many processional chants as well as long rubrics, mixed with incipits for chants of the mass and the office (in other words, an entirely unique type of collection as far as I know), now surviving as Müstair, Benediktinnenkloster St Johann XX/48 no. 14.

David Hiley

Some Medieval Relics of Saints' Plainchant Offices

Searching for and analysing plainchant fragments generally has a status in chant research rather different from work on fragments of polyphony. So many complete chant books still await investigation that the effort spent on fragments has been limited. Nevertheless, notated fragments from the early period of chant transmission, when complete chant books are scarce, are obviously of great importance. And the same may be said of any period and place where complete sources are rare, or where a fragment transmits an unusual item not often found elsewhere.

The transmission of cycles of office chants for local saints often follows a path different from that of the main body of liturgical chant. Such cycles (sometimes called *historiae*) were made to enhance the veneration of a particular saint in a particular area or locality. Depending on the importance of the saint, cycles might be known across a fairly large area (e.g. Afra throughout all of Southern Germany), or in only one diocese (Corbinian in the diocese of Freising), or only one institution (Marinus and Anianus at the Benedictine monastery of Rot-am-Inn). The value of fragments of such offices varies correspondingly.

In earlier sources, with small, compact script and notation, a *historia* with between twenty and forty chants could easily be accommodated in a single gathering, perhaps no more than half a dozen leaves. No doubt all *historiae* were first recorded thus, before eventually finding their way into a full antiphoner or notated breviary, sometimes clearly as additions to the older, established repertory. Many are to be found together with the vita of the saint, and in some cases *vita* and *historia* were written by the same author/composer. One cannot always know if a particular fragment comes from a *libellus* of this sort, or from a larger service book.

I shall present some examples from the offices for Afra, Catherine, George, and Vitus. The problems they present concern variously the liturgical occasion and order of the chants, their musical notation, and their place in the wider tradition.

Jurij Snoj

Music Fragments from Slovenia
## Towards a Reconstruction of the Medieval Plainchant Manuscript Production

Like in some other countries, in Slovenia a systematic search for fragments of destroyed medieval music manuscripts is being carried out too. So far, all the libraries and archives in the capital city Ljubljana have been thoroughly examined, and the same was done in some other places. As a result, a considerable number of parchment folios exhibiting some kind of musical notation came into view. At the present state, the resulting database gives basic information for about 550 folios containing some kind of musical notation, almost all surviving as bookbinding material. Although preserved in different locations, many of the folios came from the same manuscripts. By putting the *membra disiecta* together, in order to reconstruct the destroyed manuscripts as much as possible, it turned out that such fragments belonged to no less than than roughly 140 different manuscripts, the majority of them consisting now of just one or two folios.

The reconstructed fragments came almost exclusively from destroyed plainchant manuscripts, written in various notational types, but especially in German adiastematic neumes, in south-German Gothic notation ('Messine Gothic' in Stäblein's terminology), and in square notation. The contents are more or less ubiquitous – with the exception of chants absent from available databases, peculiar liturgical arrangements and seemingly unique variant readings. Yet, there are intriguing peculiarities among the findings, e.g. a fragment of a Glagolitic plainchant manuscript, a fragment of an early Guidonian manuscript, a fragment of a manuscript containing Franco-Flemish polyphony, etc.

The number of destroyed manuscripts exceeds the needs of the churches that existed in the territory of modern Slovenia in the later Middle Ages (consisting essentially of the former Habsburg lands of Carniola, southern part of Styria, southern part of Carinthia, and a part of the County of Gorizia/Görz), unless one assumes that every parish church possessed a set of plainchant manuscripts, which

seems unlikely. For a dozen of fragments, it can be reasonably assumed that they came from local churches, but the majority of them must have been in use elsewhere, having reached their present locations only by chance. Yet, in searching for fragments of the same manuscripts in various collections from neighbouring countries, especially Austria, it is only exceptionally that one recognises the same hand, let alone the same manuscript unit. This raises some basic questions concerning the production of liturgical and plainchant manuscripts: little seems to be known specifically about those south-German regions where the plainchant manuscripts were being produced, what were the hallmarks of particular *scriptoria*, how a new liturgical manuscript came into being, and what was the real extent of plainchant manuscript production in south-eastern parts of the Empire.
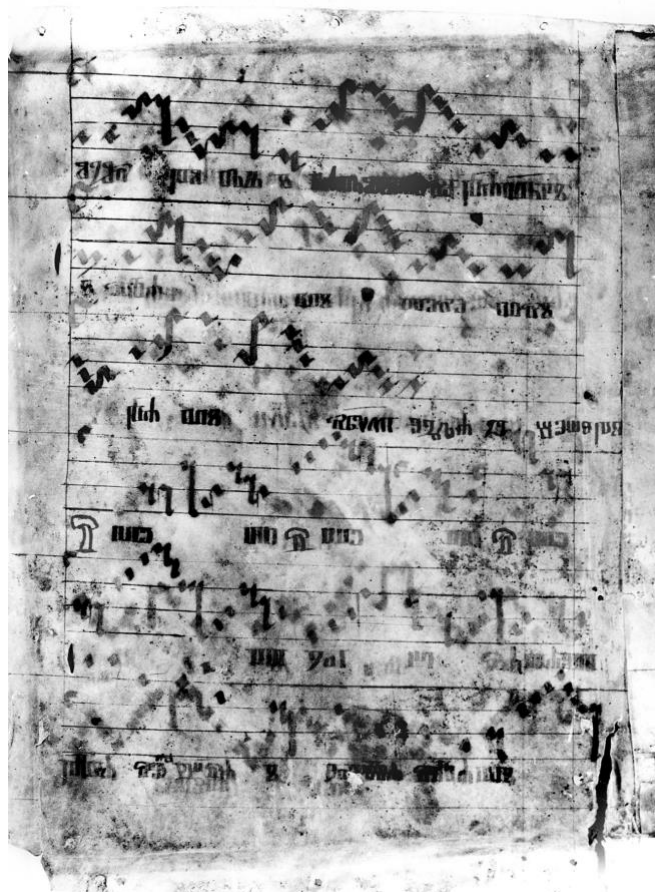
Sean Dunnahoe

Scandinavian Archives as Case Studies for Research into Extensive Fragment Collections

Over the past century there has been a string of projects to catalogue medieval manuscript fragments held across Scandinavian archives. These projects have proved vital in helping to push forward the historiography of medieval Scandinavian liturgy and chant, since more than 80% of the liturgical sources now held in Scandinavian archives survive only as loose parchment fragments (c. 50,000 fragments, representing c. 15,000 books). However, because of the long periods over which some of these projects have been conducted, their productions have been affected by radical changes in technology and methodology, both of which can cause difficulties in navigating and interpreting the information they preserve.

In this paper I give an overview of the Swedish *Medeltida Pergamentomslag* (MPO) and the Finnish *Fragmenta membranea* (FM) projects, both of which have been made publically available online in the past decade. Together they represent the largest fragment collection in Scandinavia (c. 32,000), as well as the largest source group with a shared history: most of them were confiscated by local authorities during the Reformation, and then methodically dismembered over the course of a century to act as wrappers for administrative accounts. As such, together they illustrate many of the benefits and pitfalls of working with large collections of fragments, not all of which are catalogued uniformly.

The fragments range in date from the eleventh to the sixteenth centuries and are overwhelmingly liturgical, with music notation. English and German scribal influences abound, as well as French Cistercian, but the ability to determine origin and provenance is not as simple as the databases make it seem. Using detailed fragment examples and large data pulled from the MPO and FM, I argue that the number of twelfth-century fragments currently attributed locally to Sweden is probably much lower than what it should be. Marking the early/mid-twelfth century as the assumed starting point for Swedish book production also allows for interesting interpretations on the palaeographical features of the fragments, whose music notation show a hybridization of English and German practices unique to themselves. Quite often they also preserve unusual versions of local liturgical feasts imported from England and Germany, sometimes witnessing states of development that are not preserved in their 'home' countries, illustrating their relevance to topics of local practice and the transmission of liturgy across the North Sea.

Daniele Sabaino

'The Unexpected Song'
An Italian Vernacular Poem, a Neumatic Notation, and (How to Detect) Their
**Interrelationships in the Ravenna Charter (XII-XIII c.)**

In 1999, the Italian philologist Alfredo Stussi published a love poem preserved on the back of a late 12th-, early 13th-century charter in Ravenna (Archivio Storico Diocesano, 15518ter) that is now considered the oldest poem in an Italian vernacular. The poem consists of two metrically different texts that Stussi labelled 'A'and 'B' and that he believed to be unrelated. On the same side of the charter, there is also a series of signs, written in a type of adiastematic neumatic notation.

The presence of such musico-poetic annotations on the back of a charter makes the Ravenna Charter a remarkably unique example among surviving Italian medieval music fragments. More importantly, such annotation raises the questions of whether the poetic text and the musical notation refer to each other (and, in such case, in what way), or whether they constitute two distinct annotations, written on the same charter only by chance.

At the time of the discovery, the musicologist Claudio Gallico considered the notation as bearing no relationship with the adjacent poem. However, in 2002, further reflections and a new inspection of the charter favoured a different scenario: the

neumatic notation not only does have a relationship with the poetic text, but clarifies also the relationship between the texts A and B, which are to be combined in the form of the so-called *chanson à refrain*. Therefore, my paper will (1) argue that the arrangement of the neumatic signs on the charter reveals how the formal structure of the musical text can convey that of the literary text, and (2) propose a reconstruction of the melody based on a possible diastematic reading of the adiastematic neumes as well as on a sectional analysis of the text-music relationship.

Helen Deeming
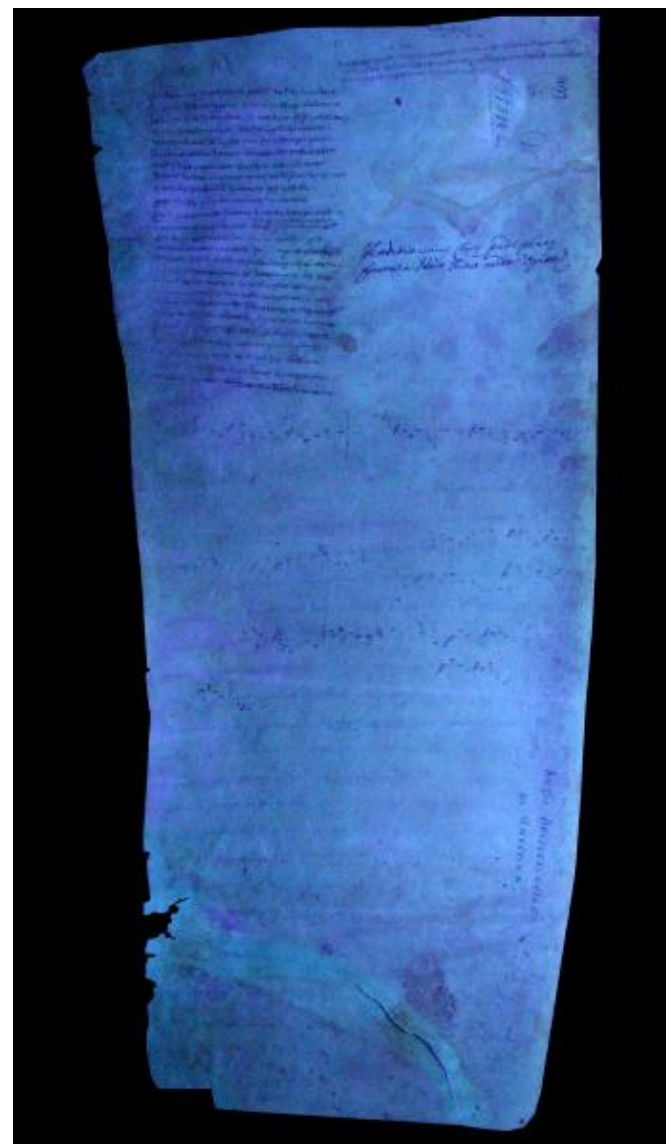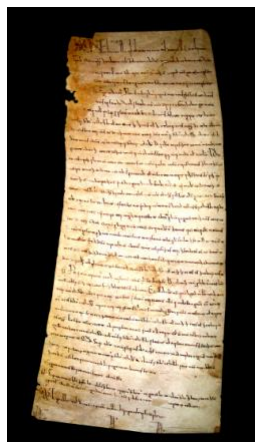
Vernacular Song in Thirteenth-Century English Fragments

To judge from the snippets of song found across a wide range of texts and documents from thirteenth-century England, the few English- and French-texted songs that survive complete (or nearly so) – and with their music – seem to represent fragments of a once much larger repertory. Since the catalogues assembled by Christopher Page ('A catalogue and bibliography of English song from its beginnings to *c.* 1300', *RMA Research Chronicle*, 13 (1976), pp. 67-83) and John Stevens ('Alphabetical check-list of Anglo-Norman songs, *c.* 1150 – *c.* 1350', *Plainsong & Medieval Music*, 3 (1994), pp. 1-22), the extent of the survivals has been more or less established, though modern editions of many of the songs (particularly those in Anglo-Norman French) were not available until 2013.

This paper will survey these surviving songs from the point of view of the kinds of material contexts in which they are found, examining them alongside the more elusive song-fragments that were quoted in sermons, exempla and other kinds of text, or whose music was woven into polyphonic compositions (themselves often surviving only in fragmentary states). Questions to be addressed include: the extent to which we can form a judgement of the size and nature of the now-lost vernacular song repertory (or repertories); the points of continuity or dissimilarity between the transmission of songs in English, French and Latin; the degree of contact between songs in the three languages, and between those found in England and those elsewhere.

List of Sources and Songs
In the following table, sources containing vernacular songs with music are listed in alphabetical order, with links to online images where available, and with the incipits of the songs found in them in the second column. The third column gives the number of the modern edition of the song in Helen Deeming (ed.), Songs in British Sources, c. 1150-1300, Musica Britannica 95 (London, 2013).

Source	Song(s)	*MB95*
Cambridge, Pembroke College, MS 113	*El tens d'iver*	2
Cambridge, St John's College, MS E. 8 (111)	*Stand wel moder*	66b
Cambridge, University Library, Mm. iv. 28	*Sancte Marie, virgine (Godric of Finchale)*	3
Dublin, Trinity College, MS 432 https://www.diamm.ac.uk/sources/3890/#/	*Quaunt le russinol se cesse*	48
London, British Library, Arundel MS 248 https://www.diamm.ac.uk/sources/411/#/	*Flur de virginité* *Gabriel fram evene king* *Þe milde Lomb* *Worldes blis ne last no throwe* *Jesu Cristes milde moder* *Veine pleine de duçur* *Bien deust chanter*	69b 70b 71 72 74 75b 76

London, British Library, Harley MS 1717	*Parti de mal*	30
London, British Library, Harley MS 322	*Seinte Marie, virgine (Godric of Finchale)*	78
London, British Library, Harley MS 3775	*S'onques nuls hoem*	89
London, British Library, Harley MS 978 http://www.bl.uk/manuscripts/FullDisplay.aspx?index=0&ref=Harley_MS_978	*Duce creature* *Sumer is icumen in*	83b/d 85a
London, British Library, Royal MS 12 E. i	*Stond wel moder* *[...a]mer me estut a tute fin*	90 91
London, British Library, Royal MS 5 F. vii	*Crist and Sainte Marie* *Sainte Marie, virgine* *Sainte Marie, Christes bur* *Sainte Nicholaes (all Godric of Finchale)*	31 32 33 34
London, Metropolitan Archives, Corporation of London, MS Cust. 1 https://www.diamm.ac.uk/sources/3883/#/	*Eyns ne soy* *Ar ne kuthe*	92a 92b
London, The National Archives, E 163/22/1/2	*Si tost c'amis (Renaud de Hoilande)*	93
Maidstone Museum, MS A 13	*Man mei longe*	41
Oxford, Bodleian Library, MS Ashmole 1285 https://www.diamm.ac.uk/sources/3882/#/	*De ma dame*	8
Oxford, Bodleian Library, MS Douce 139 https://www.diamm.ac.uk/sources/511/#/	*Foweles in þe frith*	102
Oxford, Bodleian Library, MS Rawlinson G 18 https://www.diamm.ac.uk/sources/940/#/	*Worldes blis ne last no þrowe*	108
Oxford, Bodleian Library, MS Rawlinson G 22 https://www.diamm.ac.uk/sources/3887/#/	*[...] chant ai entendu* *Mult s'asprisme li termines* *Mirie it is while sumer ilast*	45 46 47
Oxford, Bodleian Library, MS Tanner 169* https://www.diamm.ac.uk/sources/3888/#/	*[...] stod ho þere neh*	110
Oxford, Corpus Christi College, MS 59 https://www.diamm.ac.uk/sources/558/#/	*Edi beo þu*	112

Additional sources referred to:

Cambridge, Corpus Christi College, MS 8	facsimile in W.J. Summers and P.M. Lefferts, *English Thirteenth-Century Polyphony*, EECM 57 (2016); https://www.diamm.ac.uk/sources/296/#/
Cambridge, St John's College, MS F. 1 (138)	facs. in Summers and Lefferts; https://www.diamm.ac.uk/sources/315/#/
Cambridge, Trinity College, MS B. 14. 39	http://trin-sites-pub.trin.cam.ac.uk/james/viewpage.php?index=1708
London, British Library, Cotton Fragment xxix	facs. in Summers and Lefferts; https://www.diamm.ac.uk/sources/413/#/
London, British Library, Cotton MS Vespasian A. xviii	facs. in Summers and Lefferts; https://www.diamm.ac.uk/sources/418/#/
Princeton, University Library, MS Garrett 119	facs. in Summers and Lefferts
Tours, Bibliothèque municipale, MS 925	facs. in Summers and Lefferts; https://www.diamm.ac.uk/sources/277/#/

David Catalunya

Writing Music History of Late Medieval Iberia through Fragmentary Sources

The Iberian panorama of sources of medieval polyphony is dramatically fragmentary. While only two polyphonic codices have been preserved in their entirety, most known sources are fragmentary folios torn from lost codices, which by chance survived as recycled parchment. The discovery of new fragments over the last decade has substantially changed the current historical picture of the dissemination and cultivation of polyphonic music in 13th- and 14th-century Iberia. Still, in many cases the contextualization of the original manuscripts remains elusive. This paper presents new hypotheses about the origins of some of these fragments, and discusses methodological aspects of the music history narratives that build on such a haphazard and fragmentary panorama of sources.

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Pawel Gancarczyk

Preserved or Destroyed?
Questions on the Sources of Local Polyphony in 15th-Century Central Europe

Beginning with the final decades of the fifteenth century, we find many manuscripts preserved in Bohemia which had been used by the Utraquist literary brotherhoods, and which contain conservative polyphonic repertory in full mensural notation (songs and polytextual motets). The origin of these compositions is difficult to explain, even though in many cases it goes back to at least the end of the fourteenth century, as is indicated by their stylistic features and the few extant sources. These manuscripts, the majority of them illuminated, became dominant in the way this repertory has been interpreted: it came to be regarded as typically Czech and integrally linked to the post-Hussite religious culture.

However, during recent decades there have been a number of discoveries and descriptions of musical fragments containing that repertory but dated, most frequently, to the second quarter of the fifteenth century. They originate from Silesia and other Central European centres. What happened to make the presence of this repertory limited to the territory of Bohemia after 1450? Why were most of the earlier manuscripts containing this repertory destroyed, meaning that today they survive only as fragments? These questions involve methodological problems relating to research into fragments: the act of preserving or destroying a manuscript carries important information about a given musical culture, and should affect the way we interpret the sources.

Fragments with local polyphony in Central Europe, *c.*1425–1450/60

Siglum	Provenance (suggested)	Number of folios	Repertory
CZ-UO A	Bohemia	34 fols.	cantiones, motets, chant / Petrus Wilhelmi
D-Gs XXX,1	Silesia	30 fols.	cantiones, motets, cacetum, mass sections, chant / Petrus Wilhelmi
H-Bn 534	Spiš	6 fols.	cantiones, motets, rotulum / Petrus Wilhelmi
H-Bu U.Fr.l.ch.299	Slovakia	1 fol.	cantiones
PL-GD 2153a	Gdańsk	2 fols.	motets, cantio, rotulum
PL-Kj 2188	Kraków	1 fol.	cantiones
PL-Wn BOZ 64a	Masovia	2 fols.	cantiones / Nicolaus?
PL-WRu I F 269	Silesia	2 fols.	cantiones, rotulum / Petrus Wilhelmi
PL-WRu I Q 363	Silesia	1 fol.	cantio?
PL-WRu IV Q 223	Silesia	2 fols.	textless compositions (cantiones?)
PL-WRu XV Q 1066a	Silesia	1 fol.	motet, cantiones

Select bibliography

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Elżbieta Zwolińska, 'Fragmente mit mehrstimmiger Musik des 15. Jahrhunderts aus dem Zisterzienserkloster in Oliwa', in *Musica Baltica. Danzig und die Musikkultur Europas*, Gdańsk 2000, pp. 53–60.

Christian Thomas Leitmeir

Fragmentation and the Creation of Knowledge
Music in the Library of Amplonius Rating de Berka (c.1363-1454)

In 1412, Amplonius Rating de Berka, scholar, physician and bibliophile, bequeathed his library to the newly founded University of Erfurt (into which the collection had been incorporated again a few years ago). This endowment was partly motivated by Amplonius' desire to secure the maintenance and continued use of his own collection of 633 tomes, containing, according to his own catalogue, no less than 3748 texts. Additionally, he took measures to ensure that his already impressive library would continue to grow. This was achieved through scholarships for deserving students from the Rhineland. Upon completion of their studies, recipients of these scholarships were obliged to add at least one new volume to the collection. Thanks to this farsighted decision, the holdings of manuscripts and incunabula had doubled when the university was dissolved five centuries later.

Its impressive dimensions aside, the *Bibliotheca Amploniana* commands attention by its exquisite holdings. Amplonius stood out among contemporary bibliophiles in that beautiful appearance or elaborate visual decoration meant little, if anything, to him. He was driven by the single-minded interest in collection rare content, such as uniquely transmitted texts or classic works with exceptional commentaries or glosses. In order to showcase the rarity of his materials, he often removed them from their original contexts. Amplonius was perfectly happy to discard whole codices or texts and keep just the few folios or gatherings that possessed novelty value. The 'fragments' that emerged from this process were then bound together in volumes devoted to specific disciplines, such as medicine, natural philosophy and law. The miscellaneous nature of these composite books defies straightforward bibliographical identification of their contents. Based on a survey of the musical 'bits and pieces' in the collection (going beyond those already inventoried in existing catalogues), my paper will shed light on Amplonius's strategy of constituting meaning through creative destruction.

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Karl Kügle

Is There an Aesthetics of Fragments? Late-Medieval and Early-Modern Bookbinders and Their Choices

The newly discovered Koblenz fragments (Landeshauptarchiv, Best. 701 Nr. 243, front and rear pastedowns and sewing guards) house several examples of late medieval music from 13th and early 14th century France and/or the southern Low Countries. In my paper I give an overview of the fragments, discuss the current state of research on them, and offer some thoughts on their provenance. I shall also reflect on the aesthetics of bookbinding in the late 15th century. What, if anything, are we to make of Jordan of Quedlinburg's sermons *de tempore* being framed by fragments of text and music, as in Best. 701 Nr. 243? Is it reasonable to hypothesise that some late-medieval and early-modern binders matched their available binding material with the contents of the books they were binding, if only on an occasional basis and as a whim? At the very minimum, physically attractive and easily legible elements in a binding invite users to forge links between binding and content, or binding and owner.

Reinhard Strohm

A Collection of Fragments, or a Fragment of a Collection?
The Musical Appendix of A-Wn Cod. 5094

Descriptions of the musical appendix of Cod. 5094 (Jur. can. 49) of the Austrian National Library have usually focused on the notational aspects of a few selected items. But this fascinating assembly of c. 20 plainsong melodies and ten sacred and secular polyphonic pieces, partly for instrumental use, which is notated by twelve different hands in several notational forms, still requires a convincing description in its entirety. Theodor Göllner's influential formula 'Notational fragments from an organists' workshop' (or 'organist's workshop') – implied that the collection as a whole served a particular group of musicians, possibly at the same time (the mid-fifteenth century). An alternative view would be that the fragments, of different provenances and dates, were only gathered together as late as 1752, when a bookbinder of the Vienna *Hofbibliothek* attached them to a 15th-century miscellany of canon law. The question is what the fragments may have in common, what they have to do with the parent volume, what this may mean for their geographic provenance (Munich? Vienna?) and what purpose they actually served – whether as individual fragments or as a collection with a common history.

New interpretations of several musical pieces and a new detailed analysis of the contents of the parent manuscript enable a hypothesis how these fragments were in fact assembled for musical purposes in the mid-fifteenth century and how they are related to the owner of the parent manuscript, whose identity can now be determined.

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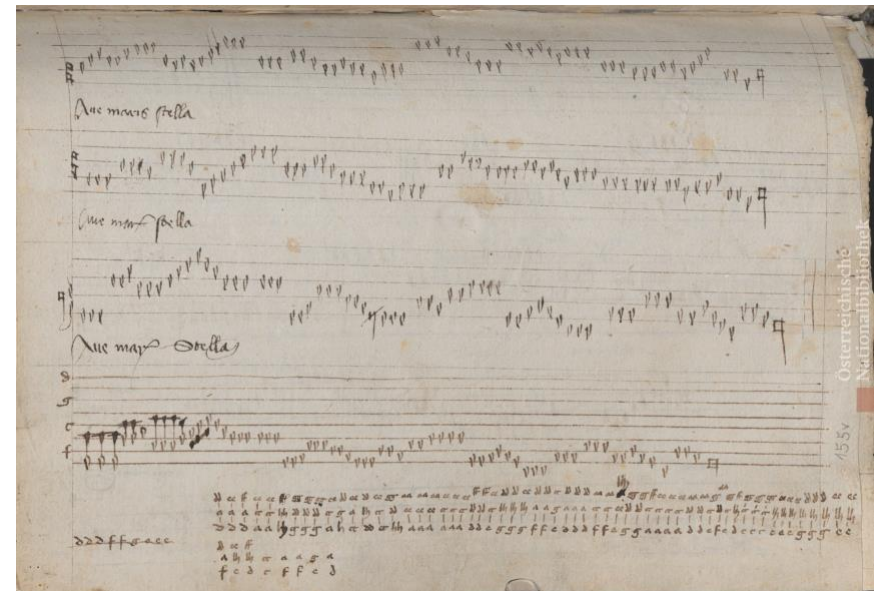
A-Wn Cod. 5094, f. 155v.

Three-voice hymn setting *Ave maris stella* in three different notation types.

Julia Craig-McFeely

Restoration, Reconstruction, and Revisionism
Altering Our Virtual Perception of Damaged Manuscripts'

Recent work on reconstructing the Sadler Partbooks (Bodleian Library MSS Mus. e. 1-5) found the team of editors reconsidering the poorly-defined and little-travelled field of ethics in digital restoration/reconstruction in search of a solution that would allow the end result of their work to benefit the greatest constituency of end users. Even in an ideal world of unlimited time and money to work on images, the answers to many questions have extremely fluid boundaries, dependent not only on purely ethical considerations, but also on aesthetics, expectation and the intended end use of the edited images. If we add the constraints of time and cost that come with working in the real world are we being forced into a questionable position? Being forced by simple logistics to come to a decision on the type of work done on an image can be both illuminating and liberating.

So many manuscripts from so many periods have suffered damage that make them unreadable — from acid burn to scraping and re-use or dismemberment and use as binding scraps — that digital intervention is currently is the only way to restore their contents to usability, so we need to know as much as possible about the tools and techniques we have at our disposal. The recent publication of 'false colour' images of Florence, San Lorenzo 2211 has provided yet another way in which we can approach a manuscript to try and retrieve the past with minimal editorial intervention that might influence the reading, but increasingly we have found that this minimal-intervention approach is not enough.

This paper examines the forensic reconstruction of damaged manuscript leaves using a variety of digital and analog source materials, examining what can be done with a manuscript image alongside the constraints and decisions that inform the end result, and evaluating the palaeographical value of some sample restored or reconstructed images.

Tudor Partbooks: The Manuscript Legacies of John Sadler, John Baldwin and their Antecedents

DIAMM - Digital Image Archive of Medieval Music

Christoph Flüeler

Fragmentarium
Digital Research Laboratory for Medieval Manuscript Fragments.

Fragmentarium is a digital research laboratory for medieval manuscript fragments. It enables libraries, collectors, researchers and students to publish images of medieval manuscript fragments, allowing them to catalogue, describe, transcribe, assemble and re-use them. Taking an international and cooperative approach, the project has given new energy to the systematic research of medieval manuscript fragments. The project started in 2015 in collaboration with 16 leading manuscript libraries in Europe and Northern America. Over the course of the first phase of the project, a number of case studies and two ongoing Ph.D. theses have demonstrated the richness and diversity of the field of research.

At the moment, only two specific case studies are dedicated to musical fragments. The Herzog August Bibliothek in Wolfenbüttel has in its collection two boxes full of leaves from liturgical manuscripts spanning the period from the eleventh to the early seventeenth century. The second case study is a collaboration with a project of the German Research Foundation (DFG) at the University of Tübingen directed by Stefan Morent. It focuses on the until now unknown medieval music fragments from the monasteries of Württemberg that now survive mainly in the holdings of the Hauptstaatsarchiv Stuttgart. About 2.000 *in-situ* fragments will be made available through in-depth research, cataloguing and digitalization. Open access will be provided via *Fragmentarium*.

Through an interoperable web application and new guidelines on the description and digital reproduction of manuscript fragments, the project has laid the scientific foundations for fragmentology, which has the potential to become a new scholarly discipline.

Fragmentarium Digital Research Laboratory for Medieval Manuscript Fragments

Zsuzsa Czagány

Fragmenta Manuscriptorum Musicalium Hungariae Mediaevalis
From Traditional Methodologies Towards a Digital Corpus

The paper will present the research project on fragments of medieval notated liturgical manuscripts, currently ongoing at the Department of Early Music of the Institute for Musicology of the Hungarian Academy of Sciences in Budapest.

Notated sources of medieval Hungary were catalogued several times in the past. Yet, the published catalogues and inventories differ from each other in their methods, as well as on the level of detail in the descriptions of individual manuscripts and fragments. The first comprehensive catalogue with a particular attention to music was published by Janka Szendrei in 1981. Widely used by musicologists until recently, Szendrei's catalogue contained short descriptions of 131 complete sources and 655 fragments, illustrated with 108 facsimiles. This work constitutes the foundation of our present project.

During the thirty-five years since its publication, many new sources and fragments came to light, the isolation of Hungarian research on chant ended, and a new, international (primarily central-European) research network was developed. These improved conditions, not only significantly enriched our knowledge, but relied on earlier approaches to the the study of music fragments as the basis for the advancement of new perspectives.

Taking this into account, we are currently developing a modern, up-to-date *Database of Medieval Hungarian Notated Fragments*, which will contain essential codicological and palaeographic information, as well as more detailed descriptions of individual items, including more precise information on their content, palaeographic and musical features than before. Special attention is given to fragments originating from the same manuscript, or those that prove to be missing parts of otherwise well-known Hungarian sources. In the final part of the paper, fragments of the late 15th-century *Antiphonale Waradiense* will be presented as a case-study for reconstructing late-medieval codices.