

## MEDIEVAL LITURGICAL MUSIC MANUSCRIPTS IN DALMATIA: AN INVENTORY AND NEW INSIGHTS

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### *Abstract*

The paper provides an inventory of medieval liturgical music manuscripts in Dalmatia, highlighting a significant yet underexplored area of research within Croatian medieval music studies. The inventory lists twenty-one institutions across thirteen cities that hold 125 manuscripts from the 11th to the 16th centuries, mostly belonging to the Diocesan, Franciscan, or Dominican rites, written in Latin, in various types of script and notation. A short overview of the sources is provided, with an emphasis on the previously overlooked category of the late medieval chant sources from the 13th to 16th centuries, offering new insights and revealing some previously unknown

chants. By providing a detailed census of sources in Dalmatia, this study serves as a foundational step towards further research, inviting scholars to delve deeper into the individual manuscripts and collections that have yet to be thoroughly examined.

**Keywords:** Gregorian chant; Beneventan chant; *cantus fractus*; codicology; manuscript studies; Dalmatia; medieval music

**Ključne riječi:** gregorijansko pjevanje; beneventansko pjevanje; *cantus fractus*; kodikologija; medievistika; Dalmacija; srednjovjekovna glazba

### *1. Introduction*

The study of medieval music in Croatia has been a consistent yet relatively niche area of research. Numerous important findings and comprehensive studies have emerged since the initial research in the 20th century, resulting in a substan-

tial number of scholarly works on the subject. As a whole, the field is now regarded as well-researched.<sup>1</sup>

However, despite numerous significant studies, the exact number of sources held in the archives, libraries, and museums of ecclesiastical and state institutions across Croatia remains unknown. While some collections have been thoroughly catalogued, such as the one at the Metropolitan Library of the Zagreb Archdiocese, many others remain undocumented, particularly in the region of Dalmatia. Consequently, an unknown number of manuscripts still remain unregistered, rendering them nearly invisible to the public.

This paper, therefore, represents an important initial step toward creating a comprehensive inventory of medieval liturgical manuscripts containing music housed in Dalmatia, providing a solid foundation for further research into individual sources, entire collections, various liturgical chant traditions, and numerous other aspects of medieval music.<sup>2</sup>

The cautious nature of labelling this inventory as an initial step is deliberate and merits clarification. Unfortunately, several issues arose during the research that prevented the possibility of providing an exact, reliable, and definitive number of sources. While some of these issues are universal to all early music sources, others are more specific to medieval liturgical music manuscripts and the region of Dalmatia.

To ensure complete transparency, these issues are briefly and openly addressed to support future research efforts.

The main issue is the lack of reliable catalogues, inventories, or comprehensive listings in locations that may house medieval music sources. Among the institutions that hold manuscript collections, only two have published complete catalogues,<sup>3</sup> some maintain detailed internal inventories, while others have only informal lists or lack records altogether. Due to the scarcity of reliable resources, researchers often depend on secondary sources when identifying and locating manuscripts. These secondary sources typically emphasize the decorative aspects of liturgical music manuscripts rather than their musical content.<sup>4</sup> This oversight

<sup>1</sup> For a recent and comprehensive literature overview on the topic of medieval music in Croatia see the extensive bibliography in: Hana BREKO KUSTURA: *Glazba povijesnih hrvatskih zemalja u srednjemu vijeku*, Zagreb: Leykam International, 2022, 237-259.

<sup>2</sup> This paper includes findings and edited sections from the author's PhD dissertation *Medieval Music Manuscripts in Dalmatia: Inventory and Commentary*, Universität für Musik und darstellende Kunst Graz, 2025.

<sup>3</sup> These are the Franciscan monastery in Šibenik: Krsto STOŠIĆ: *Rukopisni kodeksi samostana sv. Franje u Šibeniku*, *Croatia Sacra*, 5 (1933), 16-61, and the Dominican monastery in Dubrovnik: Thomas KAEPPELL, O.P. – Hugues Vincent SHOONER, O.P.: *Les manuscrits médiévaux de Saint-Dominique de Dubrovnik. Catalogue sommaire*, Rome: Sainte-Sabine, 1965.

<sup>4</sup> The most comprehensive catalogues are: Hans FOLNESICS: *Die illuminierten Handschriften in Dalmatien* (Beschreibendes Verzeichnis der illuminierten Handschriften in Österreich, Bd. 6), Leipzig: Verlag von Karl W. Hiersemann, 1917; Zdenka MUNK (ed.): *Minijatura u Jugoslaviji. Katalog izložbe*

results in the neglect of less ornately decorated manuscripts, which are often excluded from research. Additionally, the terminology used in existing literature can often be outdated or inaccurate, particularly given the complex nature of early liturgical books.<sup>5</sup> Furthermore, since manuscripts frequently do not represent the liturgical practices of their holding institutions, conducting even the most basic research becomes increasingly challenging. The availability of sources poses further significant challenges, with limited insight and time constraints in the locations occasionally affecting research results. Finally, a common issue is the absence of shelfmarks or distinguishing identifiers on the sources. Without proper indicators, manuscripts can easily be lost or misplaced, as noted during follow-up visits to certain locations.

## 2. *Inventory of liturgical music manuscripts in Dalmatia*

Despite the challenges mentioned above, twenty-one institutions across thirteen cities in the broader region of Dalmatia that possess medieval liturgical chant manuscripts were identified based on available literature. The locations were visited during the period of 2011 and 2014 for *in situ* examination of the sources. Establishing proper contact with the responsible personnel at certain locations proved to be challenging at times. This resulted in limited access to the holdings and restricted time to work with the sources. Unfortunately, repeated attempts to visit locations with sources that were unavailable for viewing often met with little to no success. The unavailable sources are listed in the inventory in **Table 1**, along with information drawn from the available literature. Photo documentation of the sources was completed whenever possible, but it was not consistently allowed, even though it was clearly indicated that the photographs were intended solely for

*održane u Muzeju za umjetnost i obrt u Zagrebu, april-juni 1964*, Zagreb: Muzej za umjetnost i obrt, 1964; Andelko BADURINA: *Illuminirani rukopisi u Hrvatskoj*, Zagreb: Kršćanska sadašnjost, 1995; Emanuela ELBA: *Miniatura in Dalmazia: I codici in beneventana (XI-XIII secolo)*, Bari: Congedo Editore, 2011. A valuable source of information for researching music collections is still the work of Lilian Pruett, done for the *Répertoire international des sources musicales*. The guide to the music collections of Eastern Europe, including Croatia (then part of the former Yugoslavia), although somewhat outdated and lacking detailed descriptions of the holdings, still offers accurate information regarding the size and general contents of the collections, including (albeit generalized) information about the existence of medieval manuscripts. See James B. MOLDOVAN – Lilian PRUETT: *Directory of Music Research Libraries. Vol. 5: Czechoslovakia, Hungary, Poland, Yugoslavia (Répertoire international des sources musicales, Serie C)*, Kassel: Bärenreiter, 1985.

<sup>5</sup> More on the topic and problems of (missing) catalogues is found in Ana ČIZMIĆ GRBIĆ – Hrvoje BEBAN: Rad s katalozima ili kako do relevantnih izvora: iskustva muzikologa medievalista u Hrvatskoj, in: Gorana Doliner – Stanislav Tuksar – Hrvoje Beban – Tatjana Čunko (eds.): *Glazba i iskustvo povijesti: Svečani zbornik za Sanju Majer-Bobetko / Music and Historical Experience. Essays in Honour of Sanja Majer-Bobetko*, Zagreb: Hrvatska akademija znanosti i umjetnosti – Hrvatsko muzikološko društvo, 2022, 59-81.

academic use. Research visits to locations without any indication of possessing medieval music sources were not considered on this occasion, leaving the possibility of discovering new sources open for the future.<sup>6</sup>

For the purposes of this paper, the region of Dalmatia is defined according to its medieval liturgical borders rather than the current geographical delineation. It therefore incorporates northern islands in the Bay of Kvarner, such as Krk, Rab and Cres, which have shared significant ecclesiastical, political, and cultural connections with parts of Dalmatia during the Middle Ages.<sup>7</sup> Sources connected to Dalmatia kept in other locations within Croatia or abroad were not considered at this time.

Within the chosen locations, the pre-Tridentine Latin liturgical manuscripts with music were examined. Only complete sources were included in the inventory; fragments were not taken into consideration at this time due to a different and time-consuming research approach. The represented liturgical books contain music for the Mass and the Office, such as graduals, antiphoners, processions, hymnals, and various rites (often labelled as *manuale*). Psalters, while sometimes lacking notation, often contain notated antiphons or complete hymnals. As vital components of the music in the Divine Office, they are included in the inventory. Additionally, books featuring fully notated sections, like missals, sacramentaries, breviaries, and evangeliaries are also included.

All the documented manuscripts are presented in **Table 1**, organised according to the geographical location of the housing institutions, providing information on the location, book type, shelfmark or identifier, liturgical tradition and the date of production. Manuscripts that were not accessible for viewing are marked with the comment »n/a« (not available), and the lost manuscripts are marked »m« (missing). As some sources do not reflect the liturgy of the holding institution, the liturgical rite is also indicated in the table, with the standard abbreviations indicating the Benedictine (OSB), Dominican (OP) and Franciscan (OFM) rite. Each source is assigned an inventory number for easier identification within the text.

<sup>6</sup> For instance, a previously unknown antiphoner belonging to the Bosnian vicariate and the former Dominican church in Dubrovnik was discovered in the State Archive in Dubrovnik by Breko Kustura and Vojvoda during research related to the *CROMUSCODEX70* project. The manuscript is included in this inventory with information provided in the preliminary paper Hana BREKO KUSTURA and Rozana VOJVODA: Iz ostavštine dubrovačke crkve »Domino« s poglavitim obzirom na franjevački antifonarij iz 15. stoljeća i kasnije glazbene izvore, *Arti musices*, 50 (2019) 1-2, 21-42.

<sup>7</sup> Due to length limitations, this paper does not explore the history of Dalmatia in detail. However, a brief discussion of the historical and liturgical developments is included where necessary to understand the context in which the sources were produced or used. For a short overview of the history of Dalmatia in the Middle Ages see: Tomislav RAUKAR: Land and Society, in: Ivan Supičić (ed.): *Croatia in the Early Middle Ages: A Cultural Survey*, London: Philip Wilson Publishers, 1999, 181-195; Tomislav RAUKAR: Croatia within Europe, in: Ivan Supičić (ed.): *Croatia in the Late Middle Ages and the Renaissance: A Cultural Survey*, London: Philip Wilson Publishers, 2008, 7-38; Egidio IVETIĆ: *Povijest Jadrana: More i njegova civilizacija*, Zagreb: Srednja Europa, 2022.

**Table 1: Inventory of manuscripts**

Inv. no.	Location	Book type	Identifier / Shelfmark	Liturgical tradition	Date
<b>Bol (Island of Brač)</b>					
<u>Dominican monastery of the Merciful Virgin Mary</u>					
1		Antiphoner	s. s.	OP	XIV in.
2		Antiphoner	s. s.	OP	XIV in.
3		Gradual	<i>Graduale de Tempore I</i>	OP	XIII ex.
4		Gradual	s. s.	OP	XIII ex.
<b>Cres (Island of Cres)</b>					
<u>Church of St. Mary of the Snow</u>					
5		Gradual	s. s.	Diocesan	XIV m.
6		Antiphoner (m)	s. s.	Diocesan	XIV
<u>Benedictine monastery</u>					
7		Gradual	s. s.	OFM	XIV ex.
<u>Franciscan monastery of St. Francis (Conventuals)</u>					
8		Antiphoner	<i>Antifonar I</i>	OFM	XIV ex. / XV in.
9		Antiphoner	<i>Antifonar II</i>	OFM	XIV ex. / XV in.
10		Gradual	<i>Graduale I</i> , Inv. No. 11	OFM	XIV ex. / XV in.
11		Gradual	<i>Graduale II</i> , Inv. No. 6	OFM	XIV ex. / XV in.
12		Gradual	Inv. No. 12	OFM	XVI and XVIII
13		Antiphoner (m)	s. s.	?	XV
<b>Dubrovnik</b>					
<u>Franciscan Monastery of the Friars Minor</u>					
14		Psalter	A No. 2	OFM	XV m.
15		Psalter	B No. 1	OFM	1449
16		Antiphoner	C No. 4	OFM	XV
17		Antiphoner	D No. 5	OFM	XV
18		Antiphoner	E No. 3	OFM	XV
19		Antiphoner	F No. 6	OFM	XV
20		Gradual	G No. 8	OFM	XV in.
21		Gradual	H	OFM	XV in.
22		Gradual	K No. 7	OFM	XV in.
23		Ritual / gradual	No. 14	OFM	XV
24		Ritual	5320-204	OFM	XV/XVI
25		Ritual	5322-204	OFM	XV/XVI
26		Antiphoner	Badija III	OP	XIII ex.
27		Gradual	Badija IV	OP	XIII ex.
28		Antiphoner	Badija V	OP	XIII ex.
29		Gradual	Badija VI	OFM	XV
30		Gradual	Badija VII	OFM	XV
31		Psalter with hymnary	Badija VIII	OFM	XV
32		Psalter	Badija IX	OSB?	XV
33		Antiphoner	Badija X	OP	XIII ex.

34		Antiphoner	Badija XI	OP	XIII ex.
35		Gradual	Badija XII	OP	XIII ex.
<u>Dominican monastery of St. Dominic</u>					
36		Psalter and hymnary (n/a)	MS 38 (34-II-13)	OP	XV ex.
37		Processional	MS 40 (36-I-22)	OP	XV ex.
38		Missal	MS 50	OP	XV in.
39		Antiphoner	MS 85 (34-XII-2)	OP	XIII ex. / XIV in.
40		Antiphoner	MS 86 (34-XII-3)	OP	XIII ex. / XIV in.
41		Antiphoner	MS 87 (34-XII-1)	OP	XIII ex. / XIV in.
42		Antiphoner	MS 88 (34-XII-4)	OP	XIII ex. / XIV in.
43		Gradual	MS 89 (34-X-4)	OP	XIV in.
44		Gradual (n/a)	MS 90 (34-X-3)	OP	XIV in.
45		Gradual	MS 91 (34-X-2)	OP	XIV in.
46		Gradual	MS 92 (34-XI-2)	OP	XVI in.
47		Gradual / antiphoner	MS 93 (34-XI-3)	OP	XV ex.
48		Psalter and hymnary	MS 94 (34-XI-4)	OP	XIV ex.
<u>Episcopal Seminary</u>					
49		Composite manuscript	s. s.		XIII and XV
<u>State Archive</u>					
50		Antiphoner	s. s.	OFM	XV ex.
<b>Hvar</b>					
<u>Franciscan monastery</u>					
51		Psalter	P	OFM	XV ex.
52		Gradual / antiphoner (m)	s. s.	OFM	XV and XVII
<b>Kampor (Island of Rab)</b>					
<u>Franciscan monastery of St. Euphemia</u>					
53		Psalter	<i>Psalterium maius</i>	OFM	XV
54		Antiphoner	s. s.	OFM	XV ex.
55		Gradual	s. s.	OFM	XIV ex. / XV in.
56		Antiphoner (m)	s. s.	OFM	XV ex.
57		Antiphoner (m)	s. s.	OSB?	XV
58		Gradual (m)	s. s.	OFM	XV
59		Psalter (m)	<i>Psalterium minus</i>	OFM	XV
<b>Krk (Island of Krk)</b>					
<u>Cathedral of the Assumption of the Blessed Virgin Mary</u>					
60		Antiphoner	<i>Antifonarij I</i>	Diocesan	XIV m.
61		Antiphoner	<i>Antifonarij II</i>	Diocesan	XIV m.
62		Gradual	<i>Graduale I</i>	Diocesan	XIV m.
63		Gradual	<i>Gradual II</i>	Diocesan	XIV m.
64		Gradual	<i>Gradual III</i>	Diocesan	XIV m.
65		Gradual	<i>Gradual IV</i>	Diocesan	XIV m.
<b>Osor (Island of Cres)</b>					
<u>Cathedral of the Assumption of Mary (museum)</u>					
66		Gradual (n/a)	A	Diocesan	XV ex.
67		Gradual (n/a)	B	Diocesan	XV ex.

68		Antiphoner (n/a)	C	Diocesan	XV m.
69		Antiphoner (n/a)	D	Diocesan	XV m.
70		Antiphoner (n/a)	E	Diocesan	XV m.
<b>Rab (Island of Rab)</b>					
<u>Parish Church of the Assumption of the Blessed Virgin Mary</u>					
71		Antiphoner	Nº 1	Diocesan	XIV ex. / XV in.
72		Antiphoner	Nº 2	Diocesan	XIV m.
73		Gradual	Nº 3	Diocesan	XIV
74		Gradual	s. s.	Diocesan	XIV in.
75		Gradual	Nº 10	Diocesan	XIV in.
<u>Franciscan monastery of St. Anthony</u>					
76		Antiphoner (m)	s. s.	OFM?	XV
77		Gradual (m)	s. s.	OFM?	XV
<b>Split</b>					
<u>Archaeological museum</u>					
78		Antiphoner	XXIV/3	OP	XIII ex.
<u>Cathedral of St. Domnius (treasury)</u>					
79		Sacramentary	624 Scr. D	Diocesan	XII
80		Evangelistary	625 Scr. C	Diocesan	XII
81		Antiphoner	631	Diocesan	XV in.
82		Antiphoner	s. s.	Diocesan	XV in.
83		Antiphoner	s. s.	Diocesan	XV in.
84		Antiphoner	632 Scr. C	Diocesan	XV in.
85		Psalter with hymnary	633 Scr. C	Diocesan	XV
86		Psalter with hymnary	634 Scr. C	Diocesan	XV
<u>Dominican monastery of St. Catherine</u>					
87		Antiphoner	s. s.	OP	XIV in.
88		Antiphoner	s. s.	OP	XIV in.
89		Antiphoner	s. s.	OP	XIV in.
90		Gradual	<i>Antiphonarius VI</i>	OP	XIII ex. and XVII/ XVIII
<b>Stari Grad (Hvar)</b>					
<u>Dominican monastery of St. Peter the Martyr</u>					
91		Ritual	Inv. no. 314	OFM	XV and XVI
92		Gradual	Inv. no. 315	OP	XIII m.
<b>Šibenik</b>					
<u>Cathedral of St. James</u>					
93		Evangelary (n/a)	s. s.	Diocesan	XIII
<u>Franciscan monastery of St. Francis (Conventuals)</u>					
94		Sequentiary-offertoriale-sacramentary	1	Diocesan <sup>8</sup>	XI m.

<sup>8</sup> The liturgical book originally intended for the Diocese of Pula, which was under the jurisdiction of the Patriarchate of Aquileia at the time.

95		Breviary	3	OFM	XV in.
96		Breviary	32	OFM	1304
97		Antiphoner	65	OFM	XIV in.
98		Antiphoner	66	OFM	XIV in.
99		Gradual	67	OFM	XIV ex. / XV in.
100		Psalter with hymnary	68	OFM	XVex. / XVI in.
	<b>Trogir</b>				
	<u>Cathedral of St. Lawrence</u>				
101		Gradual	s. s.	Diocesan	1372
102		Gradual	s. s.	Diocesan	1372
103		Gradual	s. s.	Diocesan	1373
104		Antiphoner	MS 18	Diocesan	XIV ex. / XV in.
105		Antiphoner	<i>Antifonar 1418</i>	Diocesan	1418
106		Antiphoner (n/a)	s. s.	?	XV
107		Antiphoner (n/a)	12.B	?	XIV/XV
108		Psalter / antiphoner (n/a)	No. 16	?	XV m.
109		Psalter / antiphoner (n/a)	No. 17	?	XV m.
110		Evangelary	s. s.	Diocesan	XIII
111		Evangelary (n/a)	s. s.	?	1259
112		Epistolary (n/a)	s. s.	?	XIII
113		Missal (n/a)	s. s.	?	1394
114		Pontifical (n/a)	s. s.	?	XIV
	<b>Zadar</b>				
	<u>Franciscan Monastery of St. Francis of Assisi</u>				
115		Gradual	A	OFM	XIII ex. / XIV in.
116		Gradual	B	OFM	XIII ex. / XIV in.
117		Antiphoner	C	OFM	XIII ex.
118		Gradual	D	OFM	XIII ex. / XIV in.
119		Antiphoner	E	OFM	XIII ex.
120		Antiphoner (n/a)	F	OFM	XIII ex.
121		Antiphoner (n/a)	G	OFM	XIII ex.
122		Antiphoner	H	OFM	XIII ex.
123		Psalter with hymnary	M	OFM	XV
124		Psalter with hymnary	Q-L	OFM	XV
	<u>Benedictine monastery of St. Mary</u>				
125		Missal	R-14	OP	1320

### 3. Overview of Sources: Preliminary Observations

The twenty-one collections of existing medieval liturgical music manuscripts represented in **Table 1** show that the largest collection resides in the Franciscan monastery in Dubrovnik (22 manuscripts), followed by Trogir Cathedral (14 manuscripts) and the Dominican monastery in Dubrovnik (13 manuscripts), while

many locations keep only a single manuscript. Some collections, such as those in the Franciscan monasteries of Dubrovnik and Zadar, or the currently inaccessible collection in the Cathedral of Osor, have been extensively explored in scholarly writing, while many others have largely gone unnoticed.

The inventory lists a total of 125 documented manuscripts. However, 27 of these manuscripts were inaccessible for processing for various reasons. Among them, eight were unavailable due to staffing shortages in the Trogir Cathedral, while 10 manuscripts were on display in museums, and the glass display cases could not be removed. Additionally, nine manuscripts are missing for reasons that are not always verifiable. Specifically, one source in the Franciscan monastery in Hvar was reportedly under restoration (Inv. no. 52), four were stolen from the Franciscan monastery in Kapor (Inv. no. 56-59),<sup>9</sup> and 2 were missing from their usual location in the Church of St. Mary of the Snow in Cres (Inv. no. 6) and in the Franciscan monastery in Cres (Inv. no. 13). Finally, two manuscripts mentioned in literature are believed to be in the Franciscan monastery of St. Anthony in Rab (Inv. no. 76 and 77), but unfortunately no other trace of them is known.<sup>10</sup> This does not necessarily mean that the missing sources are permanently lost, as entire collections have been rediscovered.<sup>11</sup> All missing and unavailable sources are therefore included in the inventory, with the hope that they may someday resurface and be identified.

The sources contain the liturgy and chant of the Western rite, reflecting the unique position of Dalmatia, situated between various political, cultural and ecclesiastical influences. The manuscripts are written in Latin using three distinct scripts: Carolingian minuscule, Beneventan, and Gothic script. The music is represented in several types of notation, including Beneventan, German, and, in one instance, Hungarian notation. These include staffless neumes, Hungarian neumes on lines and black square notation on four (red) lines.

The dating of the manuscripts has been updated compared to existing literature, as some production dates were often approximated and occasionally deviated by an entire century from more accurate assessments. The newly proposed

<sup>9</sup> As reported by Friar Nediljko Jerkan during research, described also by Nikola JAKŠIĆ: *Mini-jatura 15. stoljeća u psaltiru iz Franjevačkog samostana u Kaporu na Rabu*, *Ars Adriatica*, 3 (2013), 123.

<sup>10</sup> This refers to the two manuscripts supposedly held at the Franciscan monastery in Rab, described only by A. BADURINA: *Iluminirani rukopisi*, 87-88. The monastery was empty at the time of the visit and there was no information on the collection.

<sup>11</sup> For instance, Albe Vidaković reports no manuscripts found in the Cathedral in Krk, when in fact the Cathedral holds six large medieval choir books (see Albe VIDAKOVIĆ: *Tragom naših srednjovjekovnih neumatskih glazbenih rukopisa*, *Ljetopis Jugoslavenske akademije znanosti i umjetnosti*, 67 (1963), 368). This demonstrates the issue with depending on unreliable testimonies and fragments of information in current literature: the sole evidence of the manuscripts' existence is an article concerning a 16th-century inventory list in the Cathedral in Krk (in Mato POLONIJO: *Najstariji sačuvani inventar Stolne crkve u Krku*, *Croatia sacra*, 7 (1937) 13-14, 108-118).

production dates are primarily based on the liturgical content of the manuscripts, supported by other relevant features of the codices, such as their script, notation, and decoration.

The following brief overview categorizes the sources into two groups: early medieval sources and late medieval sources.

### 3.1. Early medieval sources

The earliest surviving sources in Dalmatia, dating from the 11th to the 13th centuries, predominantly adhere to the Beneventan liturgical tradition. The manuscripts are written in the characteristic Beneventan script accompanied by Beneventan notation. The repertoire of the Beneventan liturgical chant was transferred from southern Italy to the eastern Adriatic coast through strong connections and activity of the Benedictine monks, where it soon spread throughout Dalmatia, leaving traces as far north as Osor on the Island of Cres.<sup>12</sup>

Interestingly, the majority of Beneventan sources from Dalmatia are kept in libraries outside Croatia,<sup>13</sup> while Dalmatia still holds many fragments and only a few complete manuscripts containing notation. These include two 13th-century evangeliaries from the Trogir Cathedral (Inv. no. 110 and 111). A Service book for the Feast of St. Nicholas, consisting of two parts written in Beneventan and Gothic script, is kept in the Dubrovnik Episcopal Seminary Archive (Inv. no. 49). Additionally, a 12th-century sacramentary in the Cathedral of St. Domnius in Split (Inv. no. 79) is an interesting blend written in Carolingian minuscule and partially notated with later added Beneventan neumes. The same archive holds a 12th-century evangeliary (Inv. no. 80), with red staffless neumes added above the text on a single folio.

In Šibenik, the Franciscan monastery of St. Francis in Šibenik houses the so-called *Liber Sequentiarum et Sacramentarium* (Inv. no. 94), an 11th-century liturgical book notated with German staffless neumes. This manuscript can be regarded as an exception, as it was originally intended for medieval Pula, which fell under the jurisdiction of the Aquileian patriarchate, thus it does not reflect the same liturgical tradition as other Dalmatian sources from that period. The Treasury of the

<sup>12</sup> H. BREKO KUSTURA: *Glazba povijesnih hrvatskih zemalja*, 23-26.

<sup>13</sup> The Bodleian Library in Oxford holds several manuscripts from 11th-century Zadar, including the Book of Hours of the abbess Čika (Canon. Liturg. 277), Evangeliary of Vekenega (Canon. Bibl. Lat. 61) and the Missale Ragusinum from 13th-century Dubrovnik (Canon. Liturg. 342), the Hungarian academy of sciences in Budapest keeps the Book of Hours of Vekenga from 11th-century Zadar (K. 394, formerly Codices latini octavo 5), the Biblioteca Apostolica Vaticana in the Vatican houses the Osor Evangeliary dating from the 11th century (Borg. lat. 339), in the Staatsbibliothek in Berlin there are two manuscripts from the 11th century: the Kotor Missal (Lat. Fol. 920) and the Evangeliary of St. Simeon from Zadar (Ms. theol. lat. qu. 278), and the Library of the Russian Academy of Sciences in St. Petersburg holds the Kotor Pontifical Lectionary from the 12th century (F. no. 200).

Cathedral in Šibenik keeps the evangeliary from the 11th century (Inv. no. 93). The manuscript, written in Carolingian minuscule and notated with German staffless neumes, has not been studied in detail.

### 3.2. Late medieval sources

The sources of late medieval liturgical music, spanning from the late 13th to the 16th centuries, represent the most extensive collection of manuscripts still preserved in Dalmatia. Unlike the earliest sources, which have been studied in detail from various perspectives, and the post-Tridentine tradition of Gregorian chant – including the repertoire of *cantus fractus* and simple polyphony from the 16th century to the end of the 18th century – late medieval chant sources have received comparatively little attention. Historically, the late medieval chant tradition was long regarded as widespread and uniform, which often led to its dismissal as uninteresting for research. Consequently, these sources and their contents have largely been overlooked. Another likely more practical factor contributing to the lack of research was the above-mentioned absence of a clear overview of existing sources. However, recent studies reveal a more complex situation, indicating that commissioning continued despite a noticeable decline in local production.<sup>14</sup> It is likely that liturgical books were commissioned through strong political and ecclesiastical ties to central and northern Italian regions, specifically Marche, Emilia-Romagna, and Veneto.

The majority of the liturgical chant manuscripts housed in Dalmatia feature a rounded book script, a variant of the Southern form of Gothic *textualis*, common throughout the Mediterranean region and often referred to as Italian *rotunda*.<sup>15</sup> While some manuscripts display less rounded and more angular letters, only a few can be classified as the Northern *textualis* type of Gothic script.

<sup>14</sup> See for example the studies on the codices from the Franciscan monastery in Dubrovnik by Bartol Mihael (Hrvoje) BEBAN, OSB: Medieval Dominican Liturgical Chant Books from Dalmatia: New Insights with Focus on the Graduals, in: Slavko Slišković – Ana Biočić (eds.): *Dominikanci na hrvatskim prostorima 1221. – 2021.*, Zagreb: Dominikanska naklada Istina – Katolički bogoslovni fakultet Sveučilišta u Zagrebu, 2024, 221-261; Rozana VOJVODA: Iluminirani rukopisi samostana Sv. Dominika u Dubrovniku, in: Igor Fisković (ed.): *Dominikanci u Hrvatskoj (Katalog izložbe)*, Zagreb: Galerija Klovićevi dvori, 2011, 229-234 and 461-482. The codices from the Franciscan monastery in Zadar are newly evaluated by Federica TONIOLO: Liturgia in figura: le miniature dei Corali di San Francesco a Zara, in: Luciana Borsetto (ed.): *Letteratura, arte e cultura italiana tra le due sponde dell' Adriatico. Atti della giornata di studio 28 ottobre 2005*, Padova: Cleup, 2006, 39-68; Federica TONIOLO: Manoscritti miniati di area Veneta e Padana nelle biblioteche della Croazia: alcuni esempi dal XIII al XVI secolo, in: Guido Baldassarri – Živko Nižić – Nikola Jakšić (eds.): *Letteratura, arte, cultura tra le due sponde dell' Adriatico 2006: atti delle giornate di studio, Zara – Nona, 3.-4. novembre 2006.*, Zadar: Sveučilište u Zadru, 2008, 201-218.

<sup>15</sup> Albert DEROLEZ: *The Palaeography of Gothic Manuscript Books from the Twelfth to the Early Sixteenth Century*, Cambridge: Cambridge University Press, 2003, 102-103.

The chants in the manuscripts are in black square notation on four lines, typically in red, with F and/or C clefs. An exception is a 15th-century Hungarian missal in the Dominican monastery in Dubrovnik (Inv. no. 38), which contains late Esztergom notation. The book was likely not intended for Dubrovnik, but the transfer of goods can be easily explained considering the strong ties of the Dominican province and the Hungarian jurisdiction at the time.<sup>16</sup>

Square notation, much like the Gothic script, was long regarded as »universal«, that is, consistent and common across Western Europe in just a few elementary types. Although there are not many papers devoted to this specific topic, recently some authors have indicated that a more detailed study of square notation could provide interesting results that could also lead towards a more precise dating and localisation of the sources.<sup>17</sup> These findings could also inspire a more detailed investigation of the notation found in Dalmatian manuscripts, potentially revealing some unique characteristics, while also providing further material for the study of scriptoria in Dalmatia in the late Middle Ages, which is a fascinating yet underexplored topic.

During the early Middle Ages, Benedictine monks initially dominated the region. By the 13th century, as monastic influence declined, mendicant orders began to grow in importance and are credited with spreading the reformed liturgy and chant.<sup>18</sup> Unsurprisingly, the sources feature chants aligned with the standard liturgy common to the Diocesan, Dominican, or Franciscan rites, adapted to suit local requirements and calendars.<sup>19</sup> In addition to the characteristic feast days celebrated in each tradition, several Hungarian saints are also represented, including Stephen, King of Hungary, his son Emeric, and Saints Elizabeth and Margaret, as well as some specific Italian saints, such as St. Mark, the patron saint of Venice.

<sup>16</sup> Franjo ŠANJEK: The Church and Christianity, in: Ivan Supičić (ed.): *Croatia in the Late Middle Ages and the Renaissance: A Cultural Survey*, London: Philip Wilson Publishers, 2008, 232-235.

<sup>17</sup> For example: Eleanor GIRAUD: Differentiating Hands in Square Chant Notation, *Plainsong and Medieval Music*, 31 (2022) 9, 99-121; Katarina ŠTER: Paleografske značilnosti rokopisa MS 273 iz Univerzitetne knjižnice v Gradcu, *De musica disserenda*, 5 (2009) 1, 107-135. It is also notable that the tables of notational systems in many online databases increasingly include the square notation, thus providing the possibilities for comparison.

<sup>18</sup> For a brief history of liturgical orders in Croatia (including Dalmatia) see Franjo ŠANJEK: The Church and Christianity, in: Ivan Supičić (ed.): *Croatia in the Early Middle Ages: A Cultural Survey*, London: Philip Wilson Publishers, 1999, 217-236; Franjo ŠANJEK: The Church and Christianity, in: Ivan Supičić (ed.): *Croatia in the Late Middle Ages and the Renaissance: A Cultural Survey*, London: Philip Wilson Publishers, 2008, 227-258. For further detailed information see Franjo ŠANJEK: *Crkva i kršćanstvo u Hrvata: srednji vijek*, Zagreb: Kršćanska sadašnjost, 1993; Josip BUTURAC – Antun IVANDIJA: *Povijest Katoličke Crkve među Hrvatima*, Zagreb: Hrvatsko književno društvo sv. Ćirila i Metoda, 1973.

<sup>19</sup> For the Dominican liturgy see: William R. BONNIWELL: *A History of the Dominican Liturgy, 1215-1945*, New York: Joseph F. Wagner Inc., 1945; for the Roman-Franciscan see: S. J. P. VAN DIJK: *The Origins of the Modern Roman Liturgy: The Liturgy of the Papal Court and the Franciscan Order in the Thirteenth Century*, London: Darton, Longman & Todd – Westminster, Md.: Newman Press, 1960; and S. J. P. VAN DIJK: *Sources of the Modern Roman Liturgy*, 2 vols., Leiden: E. J. Brill, 1963.

This is consistent with the region's historic political, cultural and liturgical connections to both Hungarian and Italian influences.

However, particularly intriguing are the representations of local patron saints found in the manuscripts. These often appear without notation, as additions in the margins, rubrics or in the Litany, and are valuable testaments for the study of liturgy. The notated chants are fewer in number, and some have already caught the attention of scholars. For instance, the chants for St. Domnius, St. Raynerius and St. Anastasius, patrons of Split, found in the antiphoner in Split Cathedral (Inv. no. 84), were described by Francesco Facchin,<sup>20</sup> and chants in honour of local patron saints in Cres and Osor have been studied by Breko Kustura.<sup>21</sup>

In some cases, complete Masses and Offices dedicated to patron saints have been preserved with notation. The Office for the patron saint John of Trogir was transcribed and analysed by Antonio Lovato.<sup>22</sup> This edition is based on an 18th-century manuscript, though the author refers to an earlier version of the Office without identifying its source. The same Office can also be found in the 14th-century antiphoner at Trogir Cathedral (Inv. no. 104), which represents an earlier version with corrections made after the revision of the Office in 1434.

During research, two previously undocumented complete Offices were discovered. The first is a late medieval office for St. Christophor, the patron saint of Rab, which is found in two antiphoners located in the parish church (Inv. no. 71 and 72). The second Office, dedicated to St. Quirinus, is found in two antiphoners at the Krk Cathedral (Inv. no 60 and 61). The office represents an interesting case of a *contrafactum*, based on the Offices of St. Anthony and St. Francis, as Sara Vrdoljak demonstrated in her Master's thesis.<sup>23</sup> The two sets of graduals in the Cathedral (Inv. no. 63 and 65) contain the Mass for the patron saint, also featuring some original chants.

<sup>20</sup> Francesco FACCHIN: Il santorale nell'antifonario del Tesoro della Cattedrale di Split, in: Stanislav Tuksar (ed.): *Srednjovjekovne glazbene kulture na istočnoj i zapadnoj obali Jadrana do početka 15. stoljeća / Mediaeval Music Cultures on the Eastern and Western Shores of the Adriatic until the Beginning of the 15th Century*, Zagreb: Croatian Musicological Society, 2000, 65-84.

<sup>21</sup> Hana BREKO: Raritetni napjevi u čast lokalnih patrona – odabir i rekonstrukcija napjeva iz repertoara hrvatskih i talijanskih liturgijsko-glazbenih kodeksa, in: Marijan Steiner (ed.): *Religijske teme u glazbi. Zbornik radova međunarodnog simpozija održanog u Zagrebu 15. prosinca 2001.*, Zagreb: Filozofsko-teološki institut Družbe Isusove, 2003, 60-64.

<sup>22</sup> Antonio LOVATO: L'ufficio ritmico del beato Giovanni Orsini vescovo di Trogir/Traù (1064-1111), in: Stanislav Tuksar (ed.): *Srednjovjekovne glazbene kulture na istočnoj i zapadnoj obali Jadrana do početka 15. stoljeća / Mediaeval Music Cultures on the Eastern and Western Shores of the Adriatic until the Beginning of the 15th Century*, Zagreb: Croatian Musicological Society, 2000, 85-123.

<sup>23</sup> Sara VRDOLJAK: *Oficij sv. Kvirina u srednjovjekovnim antifonarima katedralne u Krku*, Master's thesis, Zagreb: University of Zagreb Academy of Music, 2024.

### 3.2.1. Tropes

The late medieval sources from Dalmatia show a fairly limited repertoire of tropes, primarily focusing on the Mass Ordinary chants,<sup>24</sup> with only a few examples of antiphons featuring tropes.<sup>25</sup> A special category is found in the pocket-sized liturgical manuscript in the Dominican monastery in Stari Grad on the island of Hvar (Inv. no. 91), containing a well-researched collection of six *Benedicamus domino* tropes in polyphonic settings.<sup>26</sup>

### 3.2.2 Hymns and sequences

The corpus of hymns and sequences is generally aligned with the prescribed liturgical rites, although there are some examples of chants that are not edited in *Analecta Hymnica*<sup>27</sup> or published in other sources. Among these, of special interest are the chants dedicated to the local patron saints, such as the unassigned hymn *Jam tu laetare Arbensis* presumably dedicated to St. Christophor, found in the antiphoner in Rab (Inv. no. 71), or the sequence *Clarum sidus pastor* in honor of St. John of Trogir (Inv. no. 102).

### 3.2.3 Cantus fractus

The repertoire of *cantus fractus*, a distinctive type of rhythmicized chant, dating from the 16th to the 18th centuries, has been extensively studied by several authors, most notably Breko Kustura.<sup>28</sup> Her hypothesis regarding the existence of an earlier repertoire was confirmed during the inventory process, which uncovered a significant group of chants classified as *cantus fractus* in various sources. Typi-

<sup>24</sup> These include the widespread Gloria trope *Spiritus et alme orphanorum* (registered in Gunilla IVERSEN: *Corpus Troporum XII, Tropes du Gloria, vol. 2: Aperçu des manuscrits* (Studia Latina Stockholmiensia 61), Stockholm: Department of Romance Studies and Classics, Stockholm University, 2014, 94), the Kyrie trope *Sacerdos summe* (registered in Guido Maria DREVES – Clemens BLUME: *Tropi Graduales. Tropen des Missale im Mittelalter* (Analecta hymnica medii aevi vol. 47), Leipzig: O. R. Reiland, 1905, 161-162) and the Gloria trope *Mariam preservasti – Mariam fabricasti – Mariam sublimasti*.

<sup>25</sup> These are two Marian antiphons *Salve regina misericordiae* with the tropes *Virgo mater ecclesiae aeterne* and *Virgo clemens virgo pia virgo*, and *Regina caeli laetare alleluia* with the tropes *Virgo mater resurgentis*, *In fermenti corrumpentis*, and *Veri lumen orientis*, and the processional antiphon for the feast of Corpus Christi *Melchisedech rex Salem* with the trope *Rex Christe primogenite*.

<sup>26</sup> Hana BREKO: Primjeri jednostavnog liturgijskog višeglasja iz Hrvatske u europskom kontekstu, *Arti musices*, 39 (2008) 1, 3-33.

<sup>27</sup> Guido Maria DREVES – Clemens BLUME – Henry Marriott BANNISTER (eds.): *Analecta Hymnica Medii Aevi*, 55 volumes, Leipzig: Reiland, 1886–1922. The standard abbreviation used is AH.

<sup>28</sup> See for example Hana BREKO KUSTURA: Sources of »cantus fractus« from Dalmatia: Examples of Transfer, Adoption and Changes of Italian Core Repertory in the 18th Century, in: Vjera Katalinić (ed.): *Music Migrations in the Early Modern Age: People, Markets, Patterns and Styles*, Zagreb: Croatian Musicological Society, 2016, 221-229; Hana BREKO KUSTURA: Sinjski kantuali fra Petra Kneževića (1767.) u kontekstu fenomena »polifonia semplice« i »cantus fractus« – konkordanca s talijanskim izvorima, *Historical contributions*, 27 (2008) 34, 123-142.

cally, these chants appear toward the end of the manuscripts, often as later additions, and since they were »hidden« within larger bodies of work, most of them have never been documented or analyzed before.

The earliest chants featuring mensural elements in notation date back to the second half of the 14th century, while the later additions range from the 15th to the 18th centuries. The chants include various Credo melodies, along with a few other Ordinary chants in *cantus fractus* settings found in the Gradual preserved at the Dominican monastery in Split (Inv. no. 90).<sup>29</sup> As this repertoire is largely unknown, a comprehensive list of chants, along with their estimated production dates, is presented in **Table 2**.

**Table 2: Chants in *cantus fractus* setting**

Manuscript (location, book type and shelfmark)	Inv. no.	Folio / page	Chant	Date
Cres, Franciscan monastery, Gradual, Inv. No. 12	12	39-43	<i>Credo patriarchinus</i>	XVI
		107-110	<i>Credo Virginum</i>	XVIII
		110-112	<i>Credo Lauretanum</i>	XVIII
Dubrovnik, Franciscan Monastery of the Friars Minor, Ritual / Gradual, No. 14	23	3v-5v	<i>Credo Dominicale</i>	XV
		5v-7r	<i>Credo Apostolicum</i>	XV
		7r-8v	Patrem omnipotentem	XV
Dubrovnik, Franciscan Monastery of the Friars Minor, Ritual, 5320-204	24	223v-226v	Credo	XV ex. / XVI in.
		227r-229r	Credo	XV ex. / XVI in.
Dubrovnik, Franciscan Monastery of the Friars Minor, Gradual, Badija VII	30	267-269	Patrem omnipotentem	XV
Dubrovnik, Franciscan Monastery of the Friars Minor, Gradual, Badija XII	35	185r-185v	[Patrem omnipotentem] (incomplete)	XVI / XVII
		[187r-189v]	<i>Credo Patriarchino</i>	XVI / XVII
		[189v-192r]	<i>Credo Angelorum</i>	XVI / XVII

<sup>29</sup> The *cantus fractus* chants require in-depth research for accurate dating and detail, but at first glance they seem to correspond to the Italian tradition as described by Marco Gozzi (see Marco GOZZI – Guido MILANESE (eds.): *Canto liturgico monodico e polifonie semplici: un'antologia*, Arezzo: Fondazione Guido d'Arezzo, 2004; Marco GOZZI – Francesco LUISI (eds.): *Il canto fratto: l'altro gregoriano; atti del convegno internazionale di studi, Parma – Arezzo, 3-6 dicembre 2003*, Roma: Torre d'Orfeo 2005; Marco GOZZI: *Cantus fractus italiano: un'antologia* (Musica Mensurabilis, Vol. 4), Hildesheim: Olms, 2012).

		[192r-194v]	<i>Credo Todesco</i>	XVI / XVII
		[194v-197v]	<i>Credo Apostolorum</i>	XVI / XVII
		[199r]	Patrem omnipotentem	XVI / XVII
Dubrovnik, Dominican monastery of St. Dominic, Gradual, MS 92 (34-XI-2)	46	133v	Credo	XVI in.
		137r	Credo	XVI in.
Dubrovnik, Dominican monastery of St. Dominic, Gradual / antiphoner, MS 93 (34-XI-3)	47	27r-28v	<i>Credo Patriarchino in solemnitatibus</i>	XVI
		29r-30v	<i>Credo apostolorum et evangelistarum</i>	XVI
		71r-73r	<i>Credo Tudeschino</i>	XVI
		106v-108v	<i>Credo beate virginis Mariae</i>	XVI
		109r-110v	<i>Credo angelorum</i>	XVI
		115r-118r	Patrem omnipotentem	XVI
		137r-138v	Patrem omnipotentem	XVI
		139r-141r	Patrem omnipotentem	XVI
		141r-145r	<i>Credo S. Raimundi</i>	XVI
		145r-148r	<i>Credo S. Mariae Magdaleneae</i>	XVI
		148r-149v	<i>Credo S. Thomae Aquinae</i>	XVI
Krk, Cathedral of the Assumption of the Blessed Virgin Mary, Gradual, <i>Gradual II</i>	63	[319v-321v]	Credo	XIV
Krk, Cathedral of the Assumption of the Blessed Virgin Mary, Gradual, <i>Gradual III</i>	64	[325v-327v]	Credo	XIV
Split, Cathedral of St. Domnius, Antiphoner, 631	81	434-435	Patrem omnipotentem	XVI
Split, Dominican monastery of St. Catherine, Gradual, <i>Antiphonarius VI</i>	90	[41v-43r]	<i>Credo Seraphino</i>	XVII / XVIII
		[46r-47r]	Patrem omnipotentem	XVI / XVIII
		[47r-48r]	Patrem omnipotentem ( <i>Banaro</i> )	XVII / XVIII
		[48v-49r]	Patrem omnipotentem ( <i>Patriarchino</i> )	XVII / XVIII
		[49r-50v]	Patrem omnipotentem	XVII / XVIII
		[50v-51v]	Patrem omnipotentem ( <i>Tedesco</i> )	XVII / XVIII
		[51v-53r]	Patrem omnipotentem ( <i>Tromba</i> )	XVII / XVIII

		[53r-54v]	Patrem omnipotentem ( <i>Tripola</i> )	XVII / XVIII
		[54v-55v]	Patrem omnipotentem ( <i>Clementino</i> )	XVII / XVIII
		[56r-57r]	[Patrem omnipotentem]	XVII / XVIII
		[57v-58r]	Patrem omnipotentem	XVII / XVIII
		[58r-58v]	Sanctus	XVII / XVIII
		[58v]	Agnus dei	XVII / XVIII
		[58v]	Kyrie ( <i>Burgugnon</i> , incomplete)	XVII / XVIII
Šibenik, Franciscan monastery of St. Francis, Gradual, 67	99	196v	Patrem omnipotentem	XIV ex. / XV in.
Trogir, Cathedral of St. Lawrence, Gradual, s. s.	102	133r	Credo	XV / XVI
Trogir, Cathedral of St. Lawrence, Antiphoner, MS 18	104	264r-265v	<i>Credo Cardinalis</i>	XVI
Zadar, Franciscan Monastery of St. Francis of Assisi, Gradual, D	118	167v-169r	Patrem omnipotentem	XV / XVI
		169r-170v	Patrem omnipotentem	XV / XVI

### 3.2.4 *The polyphonic compositions*

The polyphonic compositions originating from Dalmatia, dating from the 13th to the 18th centuries, have already received considerable attention from scholars. Several two-voice compositions, classified as simple non-mensural polyphony, are found as later additions towards the end of the original manuscripts. All of these compositions have been documented and studied,<sup>30</sup> except the two-part *Et in terra* found as a later addition in the gradual at Krk Cathedral (Inv. no. 7).

<sup>30</sup> More on polyphonic compositions in the manuscripts is found in the following studies: Hana BREKO: Primjeri jednostavnog liturgijskog višeglasja iz Hrvatske u europskom kontekstu, *Arti musices*, 39 (2008) 1, 3-33; Miho DEMOVIĆ: Rano srednjovjekovno višeglasje u Hrvatskoj, *Bašćinski glasi*, 3 (1994), 261-338; Rudolf FLOTZINGER: Mittelalterliche Mehrstimmigkeit in Dalmatien und Slowenien, *Revista de Musicología*, 16 (1993) 3, 29-49; Paweł GANCARCZYK: Fifteenth- and Sixteenth-Century Polyphony in a Gradual from the Badija Franciscan Monastery near Korčula, *Arti musices*, 39 (2008) 2, 255-262; Paweł GANCARCZYK: Traces of Polyphonic Music in the Late-medieval Republic of Dubrovnik, in: Ivano Cavallini – Jolanta Guzy-Pasiak – Harry White (eds.): *Glazba, migracije i europska kultura. Svečani zbornik za Vjeru Katalinić / Music, Migration and European Culture. Essays in Honour of Vjera Katalinić*, Zagreb: Hrvatsko muzikološko društvo, 2020, 35-52; Antonin ZANINOVIĆ: Hrvatski trop Blagoslovimo Gospodina u dijafoniji, *Sveta Cecilija*, 40 (1970) 1, 10-12.

#### 4. Results and final remarks

The paper provides an inventory of medieval liturgical music sources preserved in the region of Dalmatia. A total of 125 liturgical music sources have been documented across twenty-one locations in thirteen cities within the broader region of Dalmatia. These sources include the liturgy and chants of the pre-Tridentine Western rite, written in various scripts and types of notation, reflecting the diverse political, cultural, and ecclesiastical influences present in Dalmatia.

The inventory has yielded some intriguing new insights, offering a fresh perspective on the size and scope of existing collections, while uncovering some unknown sources. Most of the recorded sources fall into a previously overlooked category of late medieval liturgical music manuscripts, which were perceived as mere imports that reflected standardised liturgical and chant practices. The brief overview of the medieval liturgical chant tradition identifies previously unknown Offices and one Mass dedicated to local patron saints, various individual chants, a complete repertoire of previously undocumented *cantus fractus* chants, and one new polyphonic composition.

Since the inventory is incomplete due to external factors discussed in the paper, future research should focus on accessing locations with unprocessed sources to complete the current list. Ideally, a systematic and organised cataloguing project would be established to inventory all medieval music sources in Dalmatia. Subsequently, the inventory should then be expanded to include indices of chants found in these sources, offering a deeper insight into the development of church music and liturgy in Dalmatia. Continued efforts in cataloguing, preserving, and studying these manuscripts are essential for safeguarding this invaluable musical heritage for future generations.

Ultimately, this inventory aims to serve as a starting point and an open invitation to scholars for further studies on individual sources, collections, and entire chant traditions. Besides music, it may also inspire research in various other areas, including liturgy, palaeography, hagiography, and other aspects of the broad interdisciplinary field of medieval studies. Such research could deepen our understanding of medieval music and its role within Croatia's rich cultural heritage, as well as the wider cultural context of Western Europe.

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### Sažetak

#### SREDNJOVJEKOVNI LITURGIJSKO-GLAZBENI RUKOPISI U DALMACIJI: INVENTAR I NOVE SPOZNAJE

Rad se koncentrira na istraživanje srednjovjekovnih liturgijskih glazbenih izvora u Dalmaciji. Unatoč brojnim istraživanjima i značajnim otkrićima, točan broj srednjovjekovnih liturgijskih glazbenih rukopisa u dalmatinskim arhivima dosad nije bio utvrđen, a mnoge zbirke nisu dokumentirane. U ovom je radu prvi put sastavljen sveobuhvatan popis srednjovjekovnih liturgijskih glazbenih rukopisa u Dalmaciji.

U inventaru se nalazi dvadeset i jedna institucija u trinaest gradova u Dalmaciji koja posjeduje srednjovjekovne liturgijsko-glazbene rukopise, a u kojima je dokumentirano ukupno 125 rukopisa nastalih od 11. do 16. stoljeća. Izvori su prikazani u tabelarnom obliku, organizirani prema ustanovi u kojoj se čuvaju, pružajući informacije o lokaciji, vrsti knjige, signaturi ili identifikatoru, liturgijskoj tradiciji, dataciji, dostupnosti te liturgijskoj pripadnosti.

Uz inventar, u radu se nalazi i kratak pregled izvora koji sadrže liturgiju i napjeve zapadnog obreda, zabilježene na latinskom jeziku trima pismima: karolinškom minuskulom, beneventanskim pismom i goticom. Glazba je zapisana različitim vrstama notnoga pisma uključujući beneventansku i njemačku adijastematsku notaciju, zatim mađarsku notaciju u crtovlju te crnu kvadratnu notaciju na četiri (crvene) crte. Poseban je naglasak pritom stavljen na prethodno zanemarenu kategoriju kasnosrednjovjekovnih izvora, koji datiraju od 13. do 16. stoljeća. Ovi su se rukopisi nekoć smatrali knjigama koje odražavaju široko rasprostranjene i standardizirane liturgijske i pjevačke prakse. Međutim, novija istraživanja upućuju na raznolikost i bogatstvo liturgijskoga pjevanja u Dalmaciji, a rad na inventaru otkrio je prethodno nepoznate napjeve posvećene lokalnim svetcima, značajan repertoar napjeva u stilu *cantus fractus*, zajedno s jednom novom polifonom skladbom.

Ovaj rad predstavlja temeljni korak prema daljnjim istraživanjima potičući znanstvenike na proučavanje pojedinačnih rukopisa i zbirki te istovremeno promičući interdisciplinarnu suradnju među istraživačima u područjima kao što su liturgija, kodikologija, povijest umjetnosti, paleografija i hagiografija. Također naglašava važnost očuvanja i proučavanja glazbenih ostavština kako bi ih se zaštitilo za buduće generacije. Rad ima za cilj potaknuti dublje proučavanje srednjovjekovne liturgijske glazbe u Dalmaciji s obzirom na to da bi rezultati takvih istraživanja mogli dodatno rasvijetliti ne samo bogatu kulturnu baštinu regije nego i njezine veze sa širim kontekstom zapadnoeuropskih liturgijskih glazbenih tradicija.