The name of Petrus Wilhelmi de Grudencz (1392–after 1452) is inextricably linked to that of the person who discovered him, Jaromír Černý (1939–2012). The Czech musicologist published his pioneering text about the composer in 1975, and then prepared a critical edition of his *opera omnia* (published in 1993). Since then a number of previously unknown sources of Petrus Wilhelmi’s works have been found. They enable us to look in a new light at his music, to date seen mainly through the prism of Utraquist manuscripts, such as the Speciálník codex (1485–1500) and the Franus codex (1505). It turns out that the Bohemian sources often provide us with versions of Petrus’s pieces that are seriously deformed. In my paper I would like to show a number of examples of compositions of this kind. My aim is, on the one hand, to attempt a reconstruction of Petrus’s music in a form as close as possible to the original; on the other, to demonstrate the musical practice of the Utraquists. Individual compositions will be shown against the wider panorama of musical developments encountered in Central Europe in the fifteenth century.

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**Petrus Wilhelmi: Utraquist Sources and New Facts about His Music**

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