

ERRATA AND ADDENDA TO
CUTHBERT, *TRECENTO FRAGMENTS*

(22 May 2013)

Only major addenda and bibliographical information about published sections of the dissertation have been listed. There is no attempt to update the dissertation as a whole to reflect new discoveries.

Introduction

- p. x: it may be too pedantic to point out that in the acknowledgments, “*vulgatus*” should read “*vulgariter*”
- p. xix: the three Grottaferrata sources are located in Biblioteca del Monumento Nazionale (within the Abbazia Greca di S. Nilo) and not in the abbey library itself.
- p. xxv: add: Rome, Biblioteca Apostolica Vaticana. Barberinianus latinus 657. (**Vatican 657**)
RISM 4: I-Rvat 657, p. 1028.
- p. xxxi: add: Paris, Bibliothèque Nationale de France. Fonds italien 1069. (**Paris 1069**).

Chapter 1

- p. 14: *for* “Perugia 3,” *read* “Perugia 4” (but see p. 20, below). In addition the full citation of the source should have been given: “in *Atti del [primo] Congresso internazionale di musica sacra organizzato [Rome, 1950] dal Pontificio Istituto di musica sacra e dalla Commissione di musica sacra per l'Anno Santo*, edited by Igino Anglès (Tournai: Desclée, 1952), pp. 308–10.”
- p. 19: *for* “Biancamaria and Ciliberti,” *read* “Brumana and Ciliberti”
- p. 20: *for* “Perugia 3,” *read* “Perugia 4,” however, the manuscript has recently been rediscovered by Marco Gozzi and has a new call number, Perugia, Biblioteca Comunale “Augusta.” MS 3409/1. I am designating this source **Perugia Ghisi** in newer articles to avoid further confusion.
- p. 24: *for* “The Lucca Codex,” *read* *The Lucca Codex*; *for* “Novelty and Renewal” *read* “Novelty and renewal.”
- p. 25: at the bottom of the page read *Lagrimae bagnandome* as *Con lagrimae bagnandome*.
- p. 28: **Bologna Q 15** transmits the parody Mass movements, not the secular models.
- p. 35: Footnote 54 could also have referenced Ellinwood’s edition of Landini’s works, p. 73, where the citation from Anonymous V is transcribed and translated.
- pp. 44–86: this section has been published as “Tipping the Iceberg: Missing Italian Polyphony from the Age of Schism,” *Musica Disciplina* 54 (2009) [i.e., 2010], pp. 39–75.
- p. 50: Table 1.13 was prepared before I identified the works in **Cividale 98** (chapter 2) and **Rome 1067** (chapter 3) but should have been updated.
- p. 58: the number of copies of madrigals should be 388 and not 379 – this change does not affect the rest of the numbers in the section.

Chapter 2

- p. 88: *for* “Be doing so” *read* “By doing so”
- pp. 88–92: The discussion of provenance has been published in revised form as part of my article with Elizabeth Nyikos, “Style, Locality, and the Trecento Gloria: New Sources and a Reexamination,” *Acta Musicologica* 82 (2010), pp. 185–212.

- p. 92: *for* “cisalipini” *read* “cisalpini”, *for* “*commune*” *read* “*comune*”
- p. 95: *for* “Archvio di Stato” *read* “Archivio di Stato.” I have since discovered that the recto of the folio is not blank, but washed as **Padua 675** was.
- pp. 96–111: This table has been published in revised form as part of my “Groups and Projects among the Paduan polyphonic sources,” in *I frammenti musicali padovani tra Santa Giustina e la diffusione della musica in Europa*, edited by Francesco Facchin and Pietro Gnan (Padua, 2011), pp. 183–214.
- p. 100: entry #18: The foliation given for **Vatican 171** is inconsistent with the system proposed later in the dissertation. The correct folio number should be 3r.
- p. 100: entry #20: *for* “Gratiosus fevidus” *read* “Gratiosus fervidus.” I have discovered a new concordance in **Belfast 1-21-1**, see Cuthbert, “Nuremberg and Melk fragments.”
- p. 101: *for* *Diligite visticiam* *read* *Diligite iusticiam*. The text is a paraphrase of the first sentence of the Book of Wisdom.
- p. 102: The list of concordances for *Gloria, Qui Sonitu Melodia* omitted **Apt 16bis**, ff. 5v-7r. And **Munich 29987.8** should be **Munich 29775.8**.
- p. 103: The list of concordances for #40, Zachara, *Credo* omits **Valladolid 7**, f. Av.
- p. 109: Anna Zayaruznaya points out to me that the foliation number for Apollinis in **Trémoille** is incorrect because the index lists opening numbers. If the index page is considered folio 0r, then the piece was probably on 1r in a three-voice version or (less likely) divided between 1r and 1v (in a four or five-voice version), since 1v contains the entirety of *Colla jugo/Bona condit*.
- p. 114: *for* “Gratiosus ferridus” *read* “Gratiosus fervidus”. *for* “Magnissimus” *read* “Magnanissimus”
- p. 124: m. 9 should certainly have ficta on F# and G# in both manuscripts. In addition, I would now add a ♭ on the first B of the cantus in m. 6.
- p. 129: *for* “Gloria I” *read* “Credo I.”
- p. 133: Goffredo Degli Esposti’s name was misspelled.
- p. 135n54: Stone’s article is “A singer at the fountain,” not “A Composer at the Fountain” (the incorrect citation comes ironically from Stone’s own citation in the introduction to **Mod A**)
- p. 136: *for* “Most trecento custodes give more **that** just pitch information” *read* “Most trecento custodes give more **than** just pitch information.”
- p. 136n56: Same error as p. 135n54
- p. 138: *for* “Gratiosus ferridus” *read* “Gratiosus fervidus”. *for* “Magnissimus” *read* “Magnanissimus”
- p. 141: The folio of *Se questa dea* is omitted in the discussion of **Pad A**. It is f. 48v.
- p. 168: *for* “Rhethoric and Reference” *read* “Rhetoric and Reference”
- p. 192: *for* “may indicated” *read* “may indicate”
- p. 197: *for* “similarly place” *read* “similarly placed”
- p. 206: *for* “After the initial disappointed” *read* “After the initial disappointment”
- p. 225: *for* “Alma, et flor, virginitatis” *read* “Alma, et flos, virginitatis”
- p. 230: *for* “were not meant for separate audiences” *read* “was not meant for separate audiences”
- p. 232: *for* “to the musical life Padua” *read* “to the musical life of Padua”
- p. 233: *for* “only know compositions” *read* “only known compositions”
- p. 273: *O salutaris hostia* is found on f. 93v of **Cividale 101**, a page marked with “92” on it.
- p. 284: *for* “Greek and Latin medicine” *read* “Greek and Arabic medicine”
- p. 286: *for* “four chords which joined the front” *read* “four cords which joined the front”

p. 289: A new transcription of the fourth Gloria of **Grottaferrata s.s.** is forthcoming. After seeing the manuscript in person I determined that one of the coloration sections is mistranscribed.

Chapter 3

pp. 284–97: this section has been published as Cuthbert and Elizabeth Nyikos, “Style, Locality, and the Trecento Gloria: New Sources and a Reexamination,” *Acta Musicologica* 82 (2010).

p. 288: Hans Schoop’s book’s correct title is, *Entstehung und Verwendung der Handschrift Oxford Bodleian Library, Canonici misc. 213*.

p. 297: *for* “tempus imperfectum cum prolatione minori” (2/4) *read* “tempus imperfectum cum prolatione maiori” (6/8).

p. 306: The monk Antonio de Azaro da Parma was a Dominican, not a Camaldolite. The section on this manuscript (**Rome 1067**) is in *Studi Musicali* (2007, no. 1) as “*Esperance* and the French Song in Foreign Sources,” pp. 1–15.

Chapter 4

p. 344n22: Stone’s article is “A Singer at the Fountain,” not “A Composer at the Fountain.”

p. 353: the name of Bonaiuto’s sequence *Hec medela corporalis* is omitted at the end of the page.

p. 371: Footnote 66 should read “Discovered by F. Alberto Gallo, ‘Alcune fonti poco note di musica teorica e pratica,’ *L’ars nova italiana del Trecento* 2 (1968), pp. 49–76; transcribed and discussed by Pedro Memelsdorff in “Siena 36 rivisitata,” (q.v.)

p. 373: “Previous editions of the work have drawn a distinction between the figure of two minims, the first contained within *puncti* ($\blacklozenge \blacklozenge$; e.g., m. 5 below), and two minims without any *puncti*” amend to: “Previous editions of the work have **not** drawn a distinction...”

p. 398: the siglum Gallo-Vecchi is never explained. It is Gallo, F. Alberto and Giuseppe Vecchi. *I più antichi monumenti sacri italiani*. I. Edizione fotografica. (Bologna: Università degli studi di Bologna, 1968). Monumenta lyrica medii aevi italica III: Mensurabilia 1.

p. 404: the Credo in **Vatican 657** is the Credo Regis (or Apostolorum), not Cardinalis.

Chapter 5

p. 455 and p. 533: the article by Memelsdorff is “Siena 36 rivisitata”.

pp. 457–475: The section on **Seville 25** has now appeared as “Palimpsests, Sketches, and Extracts: The Organization and Compositions of Seville 5-2-25,” in *L’ars nova italiana del Trecento* 7 (2009), 57–78 with updated information.

p. 460: the number “11” should precede f. 138r.

pp. 483–491: The section on **Casanatense 522** has been published as “A New Trecento Source of a French Ballade,” *Golden Muse: The Loeb Music Library at 50. Harvard Library Bulletin* new series, vol. 18 (2008), pp. 77–81. Copies available from the author on request and on Academia.edu.

p. 484: *for* “un 15. Jahrhunderts” *read* “und 15. Jahrhunderts”.

p. 485: *for* “between **Casanatense 522** are **Reina**” *read* “between **Casanatense 522** and **Reina**”.

p. 492: Herbert P. Horne is accidentally listed as Herbert P. Horner twice in the footnotes. Additionally, his article is missing from the bibliography.

Bibliography

p. 517: *for* Giuseppi Vecchi *read* Giuseppe Vecchi.

p. 536: in Peretti's first article, the name of the archive should be "Recanati" not "Recanti".