

ERRATA AND ADDENDA TO
CUTHBERT, *TRECENTO FRAGMENTS*

(8 June 2009)

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. 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.”

Chapter 2

- p. 88: *for* “Be doing so” *read* “By doing so”
- p. 92: *for* “cisalpini” *read* “cisalpini”
- 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.
- 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. 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. 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. 135n54: Stone’s article is “A singer at the fountain,” not “A Composer at the Fountain.”
- p. 136n56: *Idem*.

- p. 141: The folio of *Se questa dea* is omitted in the discussion of **Pad A**. It is f. 48v.
- 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. 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. 269: A new transcription of the fourth Gloria of **Grottaferrata s.s.** is forthcoming. One of the coloration sections is mistranscribed.

Chapter 3

- 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. 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. 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** will appear in *L’ars nova italiana del Trecento* 7 (2009).
- 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.
- 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. 536: in Peretti’s first article, the name of the archive should be “Recanati” not “Recanti”