

ERRATA AND ADDENDA TO  
CUTHBERT, *TRECENTO FRAGMENTS*

(15 October 2024)

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 ManPerugia*, Ghisi’s article is “Frammenti di un nuovo Codice dell’ Ars Nova italiana...” and was published at the same time in an easier-to-find German translation by Ursula Lehmann as, “Bruchstücke einer neuen Musikhandschrift der italienischen Ars nova und zwei unveröffentlichte Caccien der zweiten Hälfte des 15. Jahrhunderts,” *Archiv für Musikforschung* 7 (1952), pp. 17–39. The article notes that the fragment was known since 1935. *for* Siena 327 (= 207b) *read* Siena 326 (= 207b)  
*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 since 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 *Lagrima bagnandome* as *Con lagrime 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. 125n41: *for* “the incipit of incipit only” *read* “only the incipit of”
- p. 126–9: I have discovered other sources of the Berlatius Credo, presented as “Hidden in our Publications” 2015–16.
- p. 129: *for* “Gloria I” *read* “Credo I.”
- p. 132: Despite being sure of it at the time, I cannot find evidence that there was ever a large group of pieces called “Tönet ihr Pauken” beyond J. S. Bach’s.
- 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 appears also in 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. 190: “All but two of Ciconia’s motets begin with rests in cantus 2.” Only two do, so this sentence is wrong; I don’t know what I meant here. However, on the other side of the argument, the distinctive hair spotting pattern on staff six of the folio containing *Hic est precursor* continues onto staff six of the folio containing *Laudibus dignis*, showing that the folios are definitively two sides of a bifolio, and thus the caution of note 132 can be disregarded.
- 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. 231n194: *for* “begs the question” *read* “raises the question”
- p. 232: Leofranc Holford-Strevens pointed out to me at AMS 2008 that Scalon (and I) misread the documents from 1431 which should be read as pairs of organs, not books for the organ.
- 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. 239: *for* “Valeria Sargenti” *read* “Valeria Sargeni”
- p. 260: *for* “may also dedicated to” *read* “may also be dedicated to”
- p. 260n228: the reference to the English and Italian versions of Pirrotta’s article are reversed. This footnote should have also included a reference to the Pressacco article (see p.250n211) who also made the observation about the veneration of John the Baptist (p. 238).
- p. 273: *Alma mater pietatis* is not in mensural notation.
- p. 274: the possibility that Zaninus is Comuzius’s father is less likely now that the father is identified as a skinner. See Petrobelli’s last article or *Ars Mutandi* (forthcoming)
- p. 274: *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, “Church Polyphony apropos of some Old Fragments in Rome,” *L’ars nova italiana del Trecento* 8 (2014), pp. 167–81.
- 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. 342: *for* “Salimbene de dam de Parma” *read* “Salimbene de Adam de Parma”
- p. 344n22: Stone’s article is “A Singer at the Fountain,” not “A Composer at the Fountain.”
- p. 347n23: *for* “more common in later in the fifteenth century” *read* “more common in the later fifteenth century”

- p. 353: the name of Bonaiuto's sequence *Hec medela corporalis* is omitted at the end of the page.
- pp. 357–8: I would not include the late Gubbio Corale in this list today, nor Parma 9, and probably not he .
- 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.
- p. 406: for “Mass and Ordinary” read “Mass and Office”.
- p. 413–14: The headings for examples 4.39 and 4.40 and fn. 123 give the Benedicamus's folio number in Ravenna 453 as 5v, but it is 5r (correct in 4.38 and in the text).

## 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”.