

Bologna Q15: The Making and Remaking of a Musical Manuscript.
Introductory study and facsimile edition by Margaret Bent (LIM, Lucca, 2008)

addenda and corrigenda to vol. I
(excluding non-substantive typographical blemishes)

- p. xix, Abbreviations, and p. 337, Manuscript Sources:
Atri should be listed as: Biblioteca del Capitolo della Cattedrale, Frammento 17.
Siena 207 is now Frammenti Musicali busta n. 1. inserto n. 11.
Pad1225 is now Padua, Biblioteca Universitaria, ms busta 2/2 (*originally from MS 1225*)
Grot should now be listed as: Grottaferrata, Biblioteca del Monumento Nazionale, Kript. Lat. 224 (*olim* collocazione provvisoria 197)
- p.2. ‘Grossin (4)’ has been omitted from the list of composers. The number of Brassart’s works should be given as 9, and Grenon’s as 3, not 2. One of these is indeed partly in stage I, with a recopied recto to accommodate a contratenor; but a further work (#209) may possibly also have been present in a single-opening copy.
- p. 6, col. 2. Martini’s correct reading ‘Scabioso’ was already restored (from Gaspari’s erroneous ‘Scabroso’) by Nádas 1986–87.
- p. 24, attribution for f. 10v, add: .G. du fay.
- p. 49, at the bottom, the Magnificat no. 319 should move up to A332v, no. 320 to A333v.
- p. 58. For f. 174r, p. 59 for ff. 206v–207, p. 62 for f. 303r and f. 305v: the comment should in each case read: an additional (10th) stave.
- p. 59. The middle bifolio of gathering XVII is dotted, not because it originates from stage III but because it is no longer there. The indication ‘PII’ is correct.
- p. 148. Under ‘Notational translation’, Ciconia #4 should read #74.
- p. 158. Under ‘Motets’, for St Martin add ##252, 267.
- p. 162. Under ‘English music’, for #280, *Regina celi*: ‘dunstaple’ not ‘dunstable’.
- p. 177. For #57, add concordance: Boverio, no. 23, ff. 10v-11v; for #59, add concordance: Boverio, no. 27, f.14r-v.
- p. 187. For #104 add to comments: ‘The second index of Tr92 lists this as Sanctus bonum dufay, and #105 as Agnus bonum dufay.’ For #105, under comments, after ‘only in the index’, add: and in index B of Tr92. Under concordances, replace [anon] with: in index B, ‘Agnus bonum dufay’.
- p. 207. #185 *Benedicta es*: under ‘Concordances’, add ‘ff. 223 r-v’ to OxfordL.
- p. 229. For #274, ‘Stage’ should read: ‘III on II’.
- p. 337. Under ‘Boverio’, add Q15 ##57, 59.
- p. 339. Delete #185 and #281 from the concordances with Ox; #185 is in OxfordL only, and #281 is in OxfordS only.
- p. 223. #250, under ‘Texting’: Top part texted, T and Ct incipits.
- Index of composers: #192, *Alma redemptoris*, indexed under Power, should also be cross-indexed under Dunstaple and Binchois; #289, *Beata dei*, indexed under Binchois, should also be cross-indexed under Dunstaple.

Further addenda, July 2011:

The conjoined Veneto fragments Munich, Bayerische Staatsbibliothek, Mus. ms 3224 ('Mu') and Vienna, Österreichische Nationalbibliothek, Frag. 661 ('Wn') will be published in facsimile with commentary in: Margaret Bent and Robert Klugseder, *A Veneto Liber cantus* (c. 1440): Fragments in the Bayerische Staatsbibliothek München, and the Österreichische Nationalbibliothek Wien. Ein *Liber cantus* aus dem Veneto (um 1440): Fragmente in der Bayerischen Staatsbibliothek München und der Österreichischen Nationalbibliothek Wien (Reichert, Wiesbaden, 2011)

Errors in the Q15 commentary relating to Munich 3224:

No. 9 Mu pp. 7-8, *Regina celi letare*, [Dunstaple] the designation 'MuL 42v' in Q15 vol. I p. 230 is an error for f. [4] r- v, original ff 102r-v.

No. 6 (olim 3) Mu p. 2 [f. 1 verso], original f. 29v, Credo, Cristoforus de Feltro
My article on Christoforus in *New Grove* failed to include this Credo. The commentary for Q15 no. 220, the motet *Dominicus a dono*, wrongly states that he was a Dominican. As correctly stated in the Grove article, he was not a Dominican but a secular priest.

New concordances with Q15:

Wn 661, there anonymous:

No. 15 (Wn 1) f. 1r = Q15 no. 324 *Magnificat [secundi toni]*, Beltrame Feragut

No. 20 (Wn 6), f. 4v, *Flos florum* = Q15 no. 234, ff. R238v-239 (A267v-826), Du fay

New fragmentary offsets from the same manuscript have been found on the boards of incunabula in Munich for:

(no. 21) *Magnificat [sexti toni]* = Q15 no. 162, ff. R183v-185, A199v-201, Du Fay

(no. 22) *Pie Pater Dominice/ O Petre martir inclite/ O Thoma lux ecclesie*
= Q15 no. 242, ff. R245v-246, A274v-275, Frater Antonius de Civitate

See : Margaret Bent and Robert Klugseder, *A Veneto Liber cantus* (c. 1440): Fragments in the Bayerische Staatsbibliothek, Munich, and the Österreichische Nationalbibliothek, Vienna. Ein *Liber cantus* aus dem Veneto (um 1440): Fragmente in der Bayerischen Staatsbibliothek München und der Österreichischen Nationalbibliothek Wien (Reichert, Wiesbaden, 2012).