

David Fallows, *A Catalogue of Polyphonic Songs, 1415–1480* (Oxford: OUP, 1999)

What follows is a list of corrections, adjustments and additions that have come to my notice as of Monday, 20 February 2012.

For information leading to some of these additions, I owe debts of gratitude to Adrian Armstrong, Allan Atlas, Bonnie J. Blackburn, Judith Bryce, Ralph Corrigan, Gareth Curtis, Michael Scott Cuthbert, Gianluca D’Agostino, Alessandra Fiori, Ludwig Finscher, Paweł Gancarczyk, Adam K. Gilbert, Michał Gondko, Donald Greig, Martin Kirnbauer, Tess Knighton, Hans-Otto Korth, Isabel Kraft, Kenneth Kreitner, Helmut Lauterwasser, Pedro Memelsdorff, Robert Mitchell, Angelika Moths, Andreas Pfisterer, Isabelle Ragnard, Joshua Rifkin, Nicole Schwindt, Darwin Smith and Rob C. Wegman.

I would of course be most grateful to hear of more corrections, adjustments and particularly additions.

p. 6

**BerK**

Sean Gallagher, ‘The Berlin Chansonnier and French Song in Florence, 1450–1490: A New Dating and its Implications’, *The Journal of Musicology*, 24 (2007), 339–64, points out that the wedding was in 1472–3, thus seven years later than previously thought. This has major consequences for our dating of many other sources.

p. 13

**CTrin**

There is now a complete facsimile of the fragments in David Fallows, *Composers and their Songs, 1400–1521* (Farnham, 2010), at the end of Chapter VII.

p. 20

**Glog**

On the origins of **Glog**, Lothar Hoffmann-Erbrecht, ‘Auf den Spuren des Schreibers der Glogauer Handschrift (ca. 1480)’, *Augsburger Jahrbuch für Musikwissenschaft* 1990, 19–29, builds on Černý’s view that the copyist could have been Petrus Wilhelmi; but Martin Staehelin, *Kleinüberlieferung mehrstimmiger Musik vor 1550 in deutschem Sprachgebiet, III: Neues zu Werk und Leben von Petrus Wilhelmi* (Göttingen, 2001), p. 95 [37], notes that the argument hangs entirely on the reference to Andreas Ritter in the motet *Probitate eminentem*, which recurs in the Lvov fragments without Ritter’s name. Moreover, Paweł Gancarczyk, ‘Uwagi o genezie śpiewnika Głogowskiego (ca 1480)’, *Muzyka* (1999/3), pp. 25–40, argues for origin in Sagan under the influence of Abbot Martin Rinkeberg; Gancarczyk, *Musica scripto* (Warsaw, 2001), further argues that some of the watermarks imply continuation of the copying well after 1480.

p. 25

**LoA.xvi**

An unpublished paper by Lisa Urkevich (reported in Sewright, *Poetic Anthologies* (2008), p. 123), proposes – surely correctly – that the manuscript was prepared not for Anne de Bretagne but for Anne de Beaujeu and Pierre de Bourbon, perhaps in 1488.

p. 30

**NYB**

A formal description and facsimile of this fragment is in David Fallows, 'Ballades by Dufay, Grenon and Binchois: The Boorman Fragment', in Ulrich Konrad, et al. (ed.), *Musikalische Quellen – Quellen zur Musikgeschichte: Festschrift für Martin Staehelin zum 65. Geburtstag* (Göttingen, 2002), 25–35.

**Odh**

In line 7 of the description, the facsimile (New York, 1973) is after the copy in *US-Wc*, not that in *US-NYp*. A revised facsimile from the same copy, with substantial corrections, ed. Stanley Boorman and Ellen S. Beebe, came from the same publisher in 2001. A facsimile of the 'first' edition (*I-Bc* Q51) is now available, ed. Iain Fenlon (Bologna 2003).

p. 39

**Pz**

The figure of 25 French songs and 9 Italian is wrong, taken thoughtlessly from earlier literature that counts the first French song as two separate monophonic pieces and the last Italian song (*Deduto sey*) as two songs. The correct figure is 24 French and 8 Italian; and that numbering is used throughout the catalogue, with the last piece, *Deduto sey*, reported as no. 32.

p. 39

**RCas**

Joshua Rifkin, 'Munich, Milan, and a Marian Motet: Dating Josquin's *Ave Maria ... virgo serena*', *JAMS* 56 (2003), 239–350, at pp. 314–325, now proposes a later date, unspecified but implied to be nearer 1490 ('ten or more years later', p. 322). His main finding (already stated by Arthur Woolf) is that the coat of arms cannot be associated with any identifiable persons or occasion.

p. 41

**Rochester**

This fragment has at last received fuller treatment in Honey Meconi, 'Shedding New Light (Literally) on the Rochester Fascicle: A Preliminary Report', in *Essays on Renaissance Music in Honour of David Fallows*, ed. Fabrice Fitch and Jacobijn Kiel (Woodbridge, 2011), 52–59

p. 44

**Spec**

Now, more authoritatively, see Lenka Mráčková, 'Kodex Speciálník: eine kleine Folio-Handschrift böhmischer Provenienz', *Hudební věda*, 39 (2002), 162–84.

p. 45

**Strahov**

Study of the watermarks has demonstrated that the manuscript must date from the 1460s, see Paweł Gancarczyk, 'The Dating and Chronology of the Strahov Codex', *Hudební věda*, 43

(2006), 135–45

p. 46

**Tarragona**

There is now a published description, Romà Escalas, ‘Dues cançons polifòniques del segle XV a l’Arxiu Històric Arxidiocesà de Tarragona’, *Revista Catalana de Musicologia*, 3 (2005), 35-43, with facsimiles and transcriptions of the two songs.

p. 46

**Tournai/Br**

There is a facsimile of the D partbook (only) and an accompanying book, *Cancionero de Juana la Loca: La música en la corte de Felipe el Hermoso y Juana I de Castilla*, ed. José Aspas Romano (Valencia, 2007), with a good analytical essay by Honey Meconi (who does not at any point suggest it had anything to do with Juana la Loca) and an unbelievably amateurish set of transcriptions.

p. 59

**Myn hertis lust and sterre of my confort**

New source

*I-APa* (Ascoli Piceno), Notarile di Amandola, vol. 918 (frammento Montemonaco), fo. 18<sup>v</sup>,  
D only, textless, facs. in PerettiF, p. 96

p. 63

**So ys emprentid**

New source

*I-APa* (Ascoli Piceno), Notarile di Amandola, vol. 918 (frammento Montemonaco), fo. 18  
(or perhaps 19), T only, textless, see PerettiF

T very distantly related to that of the motet ‘Nobis instat carminis odas laudibus’ (with text acrostic NICOLAUS) in **Strahov**, fos. 236<sup>v</sup>–237 (no. 217), which has the words ‘Stella celi ... ulcere’ at the end of its T, as noted by M. Bent in *JAMS* 21 (1968), p. 148, with further reflection that the T of *So ys emprentid* could be related to some as yet unidentified *Stella celi* chant; StrohmR, 428, is more positive about this identification.

New 2vv version

Oxford, Bodleian Library, Jesus College MS 5, f.[0], parchment flyleaf at the front of a copy of the prose *Brut*, 15th century, 21 x 15 cm: on its recto is a new tenor that fits perfectly with the discantus of *So ys emprentid*, annotated in right margin ‘Tenor a So ys enprentyd etc’, facs. and discussion in Bonnie J. Blackburn, ‘A New Tenor on *So ys emprentid*’, in *Essays on Renaissance Music in Honour of David Fallows*, ed. Fabrice Fitch and Jacobijn Kiel (Woodbridge, 2011), 44–51

p. 64

**Thow man envired with temptacion**

IMEVS no. is not 3377.6 but 3677.5

p. 73

**Adieu mes amours on m'atend**

The ascription in **RCas** reads 'Josfim', as noted in Joshua Rifkin, 'Munich, Milan, and a Marian Motet: Dating Josquin's *Ave Maria ... virgo serena*', *JAMS* 56 (2003), 239–350, at p. 315, note 160.

p. 76

**Adieu tant que je vous revoye**

Add to citations:

A song 'Adieu tant que je le revoie' is quoted in the *Jeu Saint Loÿs* (*F-Pn* f.fr. 24331), ? ca. 1460–70, MS written before 1473; see Darwin Smith, *Édition critique du "Jeu Saint Loÿs"* (diss., Sorbonne, 1987), vol. 1, p. 227.

p. 79

**Aime qui voudra**

Text printed, after *F-Pn* n. a. fr. 10262 (but ignoring all other sources), in Gérard Defaux and Thierry Montovani, *Jehan Marot: Les deux recueils* (Geneva, 1999), p. 211, with tentative (but, in view of its earlier sources, impossible) attribution to Jean Marot.

p. 88

**A qui dirai je ma pensee**

Adam Gilbert points out to me that the music of the *secunda pars* is extremely closely related to that in *Compere's*: *Ne doibt on prendre*

p. 99

**Belle teneis moy la promesse**

The **BQ15** fragment is now reproduced in Margaret Bent, *Bologna Q15: The Making and Remaking of a Musical Manuscript* (Lucca, 2008), i.256, with argument that it is not this piece but more likely *Mon bel amy* in **Mancini**, fo. 4b<sup>v</sup> (and I note with embarrassment that I did not credit Margaret Bent with the earlier identification).

p. 101

**Bon jour bon mois bon an et bonne estraine**

The portion in **Kras** reflects T and D (not T and Ct) of the song.

p. 102

**Bonté bialté**

Title should read: **Bonté bialté**.

p. 104

**Ce jour de l'an**

I can no longer reconstruct why I described this as a May Day song. It is for New Year's Day.

p. 110

**C'est assez pour morir de dueil**

Cited in the *Jeu Saint Loÿs* (*F-Pn* f.fr. 24331), ? ca. 1460–70, MS written before 1473; see Darwin Smith, *Édition critique du "Jeu Saint Loÿs"* (diss., Sorbonne, 1987), vol. 1, p. 227.

p. 111 : new entry

**C'est le doulz jour en qui doit estriner**

**V4/2:10**

**anon.**

Siena, Archivio di Stato, Gavorrano – Ravi 3 (1568–1569), fo. 67<sup>v</sup>, 2vv only (perhaps with a Ct on the lost facing page), refrain and first couplet only, ed. in Enzo Meccacci and Agostino Ziino, 'Un altro frammento musicale del primo quattrocento nell'Archivio di Stato di Siena', *Rivista Italiana di Musicologia*, 38 (2003), 199–225, at pp. 118–119, with facsimile at fig. 2

p. 114

**Chargé de dueil plus que mon fais**

Cited in an anonymous 'Officium Rosarum' in *CZ-HK II A 27*, pp. 224–229 (T partbook only), according to StaehelinM, iii, p. 87n

p. 127

**Depuis le congé que je pris/ A vous**

Sean Gallagher, 'Caron and Florence: A New Ascription and the Copying of the *Pixérécourt Chansonnier*', in: "*Recevez ce mien petit labour*": *Studies in Renaissance Music in Honour of Ignace Bussuyt*, ed. Mark Delaere and Pieter Bergé (Leuven, 2008), 83–92, finds the tail of the letter 'C' for an ascription, argues that it could be by Caron, and prints a transcription of the music.

p. 128

**Des troys la plus et des aultres l'eslite**

Text printed, after *F-Pn* fr. 1721 (but ignoring all other sources), in Gérard Defaux and Thierry Montovani, *Jehan Marot: Les deux recueils* (Geneva, 1999), p. 205, with tentative (but, in view of its earlier sources, impossible) attribution to Jean Marot.

p. 135

**Disant adieu a ma dame et maistresse**

Add to citations:

All 3 voices used in Mass in **TurinI.27**, fos. 27<sup>v</sup>–34 (no. 18)

Opening notes cited in textless piece in **SG461**, p. 50, immediately preceding Comper's *Ne vous hastez*. [Reference is noted under that song and should have been added here.]

p. 136

**Du bon du cueur sans aultre amer**

Text also in Cambridge, Gonville and Caius College, MS 187:220, pp. 360–61 (no. 109), see

Adrian Armstrong, 'The Shaping of Knowledge in an Anthology of Jean Molinet's Poetry: Cambridge, Gonville and Caius College 187:220', *Revue d'histoire des textes*, nouvelle série, 4 (2009), 215–75

p. 138

**Dueil angoisseux**

In reporting that my view of the sequence of versions was the reverse of that given in SlavinB, I had embarrassingly quite forgotten Slavin's later analysis of the piece in 'Questions of Authority in Some Songs by Binchois', *Journal of the Royal Musical Association*, 117 (1992), 22–61, at pp. 37–40; here his view and mine coincide.

p. 140

**Dueil angoisseux** among citations:

Two poems of Juan de Tapía include the words 'cantando de languxós', which must certainly refer to this song, as noted in Jane Whetnall, "'Veteris vestigia flammae": a la caza de la cita cancioneril', in Andrea Baldissera and Giuseppe Mazzocchi, eds., *I canzonieri di Lucrezia* (Padua, 2005), 179–92. Further apparent citations, through the words 'cuer doloureux' in the work of Bernat Hug de Rocabertí and Gómez Manrique seem less clear.

p. 141

**D'ung aultre amer** (Ockeghem version)

Add to citations:

T appears as the last piece of the isolated tenor partbook *CH-Zz G 438* (from the 1520s), fo. 440<sup>v</sup>, texted 'Ach schaydens grundt'. See the discussion of Martin Staehelin, 'Aus "Lukas Wagenrieders" Werkstatt: ein unbekanntes Lieder-Manuskript des frühen 16. Jahrhunderts in Zürich', in Ludwig Finscher (ed.), *Quellenstudien zur Musik der Renaissance, I* (Munich, 1981), 71–96. Since this partbook is apparently for a set of three, perhaps this piece was Agricola's 3vv setting (otherwise known only in **Segovia**).

In addition, note that the Mass in *D-Ju 31*, fos. 212<sup>v</sup>–221 consists of the Gloria of the Mass ascribed to Josquin together with a Kyrie and Credo that are different but in exactly the same style, as noted in Jürgen Heidrich, *Die deutschen Chorbücher aus der Hofkapelle Friedrichs des Weisen* (Baden-Baden, 1993), 125–8.

p. 142

Elaes

Add a further cross reference:

SEE: Helas ma dame que feraige

p. 143

**Elle l'a pris**

CITED:

T used as T of Mouton's *Missa sans cadence* (*F-CA 5*), as established in Annie Cœurdevey, 'La *Missa sans cadence* de Mouton et son modèle: Quelques réflexions sur le "mode de La"', *Acta Musicologica*, 78 (2006), 33–54.

p. 147

### **En l'ombre d'ung buissonet**

The ascription in **RCas** definitely reads 'Bolkim' (after adjustment of what seems originally to have read: Bollim), not 'Boskim'; given that two Petrucci prints ascribe works to Bulkyn, he must be added as a possible composer of *En l'ombre*.

To citations:

On 23 August 1525 Hans Kotter sent Bonifacius Amerbach *zwei welsche carmina*, one of which was *die fug allombra*; see Alfred Hartmann (ed.), *Die Amerbachkorrespondenz*, vol. 3 (Basel, 1947), p. 61.

p. 148

### **En regardant vostre tres doux maintieng**

The first stanza of the text, with music that seems directly related to that of Binchois, appears in an anonymous 4-voice setting in Attaingnant, *Six gaillardes et six pavaues* (RISM [c.1528]/9), fo. 16<sup>v</sup> (no. 25), ed. in CMM xciii/4, no. 3.

p. 151

### **Entrepris suis par grant lyesse, version D**

This page has now been printed in a more readable form (from an early microfilm) in Martin Kirnbauer, *Hartmann Schedel und sein "Liederbuch"* (Bern, 2001), 161–2, with an edition of the new Contratenor, alongside the more normal version of the piece, on p. 302.

p. 151

### **Entré suis en grant pensee**

Work on the New Josquin Edition of Josquin's four-voice setting of the same text convinced me that the title should be given as:

### **Entré [je] suis en grant pensee**

(which is not quite what is in NJE27) and that the form should be:

### **B8:8/4/7/5**

(which is exactly what NJE27 has).

p. 154

### **Esperance qui en mon cuer s'embat**

New sources

*I-APa* (Ascoli Piceno), frammento Montefortino, front cover outside (upside down), D and T plus text residuum, see PerettiF

*I-Ra* (Biblioteca Angelica), MS 1067, fo. 44<sup>v</sup>, all three voices with incipit 'Speranc' see Michael Scott Cuthbert, 'Esperance and the French Song in Foreign Sources', *Studi musicali*, 36 (2007), 1–19, with facs. facing p. 8 and edition including all known voices on pp. 15–17.

p. 158

### **Et trop penser me font amours**

Earlier, this website reported that 'The ascription in **RCas** almost certainly reads "Bossrin"'. Now that the manuscript is published in facsimile it is easy to see that the letters 'l', 's' and 'f' are quite distinct and that I was right in the first place giving the ascription as 'Bosfrin', as reported in Joshua Rifkin, 'Munich, Milan, and a Marian Motet: Dating Josquin's *Ave*

*Maria ... virgo serena*, *JAMS* 56 (2003), 239–350, at p. 315, note 160. On the other hand I reject Rifkin's assertion that this cannot possibly be Josquin: all the Josquin ascriptions are so garbled by the evidently Italian text scribe of this manuscript that almost anything is possible.

D is D at end of Kyrie (from bar 86) in Obrecht's Mass *Adieu mes amours* in Kyrie, 86–end, ed. MaasO i, p. 4.

p. 159

**Et trop penser me font amours**

timbre for two Noël's:

*Cantiques* (1558), p. 32 (no. 4): O les merueilleux decretz ... sur: Trop penser me font Amours

Marguerite de Navarre, *Chanson spirituelle*: Penser en la passion, Sus: Trop penser my font amours

p. 167

**Fortune par ta cruaulté**

Add to citations:

D (down a 4th) used in Willaert's 'Vix alia poteris fieri', 2vv, in Erasmus Rotenbucher, *Diphona* [RISM 1549/16], no. 6

p. 168

**Fuyés de moy tout anoi et tout ire**

Two more sources are noted in Michael Scott Cuthbert, *Trecento Fragments and Polyphony beyond the Codex* (diss., Harvard U., 2006), pp. 239–40:

Cividale del Friuli, Museo Archeologico Nazionale, Cod. XCVIII, fol. 1 (no. 2), Ct only Todi, Archivio Storico Comunale, fondo Congregazione di Carità, Istituto dei sartori, Statuto [senza segnatura](ex O. p. Sarti n. 83), fol. 92<sup>v</sup>, where it has an ascription to 'Alain', discussion and facsimile in Valeria Sargeni, 'Una nuova fonte di polifonia trecentesca in lingua francese conservata nell'Archivio storico comunale di Todi', *Esercizi: Musica e spettacolo* 13 [nuova serie 4] (1994), 5–15

p. 170

**Gente de corps belle aux beaux yeux**

Cited in the *Jeu Saint Loÿs* (F-Pn f.fr. 24331), ? ca. 1460–70, MS written before 1473; see Darwin Smith, *Édition critique du "Jeu Saint Loÿs"* (diss., Sorbonne, 1987), vol. 1, p. 227.

p. 173

**Guillaume se va chauffer**

Further sources:

*Canon Ghisilini Danckerts* (Naples: the author, 5 January 1538), [no. 2] on a single broadside leaf [now lost], apparently anonymous, textless, with canonic instructions

Johann Michael Corvinus, *Heptachordum danicum seu Nova Solfisatio* (Copenhagen: Melchior Martzan, 1646), pp. 168–169, Anonymous, textless, with T marked: Regis

vox

p. 182

Hé Robinet tu m'as la mort donnee

Further citations:

In May 1465 the priest Nicolas Roussel in Troyes was in dispute with his parishioners because he sang 'Requiem' inappropriately; so he then sang 'La tricotee' and 'E Robinet tu m'as ma mort donnee'. M. H. d'Arbois de Jubainville, *Inventaire sommaire des Archives départementales antérieures à 1790: Aube, Archives ecclésiastiques, série G (Clergé séculier)*, 3 vols. (Troyes, 1873–1930), vol. 2, p. 282, kindly drawn to my attention by Rob C. Wegman.

In 1437 at Metz a thief named Jennin de Racowatier loudly sang the song 'Hé Robinet, tu m'as la mort donnee, / Car tu t'en vais, et je suis demeuree' on his way to the gallows, as reported in Philippe de Vigneulles, *Les chroniques de la ville de Metz*, ed. J. F. Huguenin (Metz, 1838), p. 201.

p. 191

**J'ay beau huer avant que bien havoyr**

The location given for **Odh** is correct for the 3rd (1504) edition only; in the 2nd edition (and probably the lost pages of the first) it was on fos. 95<sup>v</sup>–96 (no.91); since it is given in the indexes to all three editions as on fo. 96, its position in the 3rd edition must be erroneous. See Boorman, p. 195.

p. 199

**J'ay ung syon sur la robe**

TEXT:

with opening 'J'ay ung siron sur la motte' and 17 stanzas in printed chapbooks dated 1535, 1537, 1538 and 1543, ed. JefferyC ii, 151.

p. 199

**Je cuide se ce temps me dure**

The form given is not only hypothetical but plainly wrong: I would suggest **R?5:8**

p. 206

**J'en ay le deul et vous la joie**

Text also in Cambridge, Gonville and Caius College, MS 187:220, p. 361 (no. 110), see Adrian Armstrong, 'The Shaping of Knowledge in an Anthology of Jean Molinet's Poetry: Cambridge, Gonville and Caius College 187:220', *Revue d'histoire des textes*, nouvelle série, 4 (2009), 215–75.

p. 209

**Je ne fay plus je ne dis ne escrips**

Add to citations:

T used in anon. Mass in **M3154**, fos. 380–388 (no. 140), ed. EDM83, p. 45 (as identified by Adam Gilbert); the T in the first section of the Credo is close enough to the ligatures that Spataro cites for there to be a good chance of this being Isaac's lost mass.

p. 216

**Je ne vis oncques la pareille**

under CITED:

the T in Brumel's *James que la* is up a 5th.

p. 220

**Je suis en la mer**

Kenneth Kreitner points out to me that the melody apparently at the root of this mass is remarkably similar to that in Peñalosa's *Missa Por la mar*.

p. 222

**Je suy si povre de liesce**

Ascription in **MuEm** reads 'Duffay'

p. 224

**Je voy mon cuer en un batel vaguer**

New source:

*I-Rc* 522, back flyleaf recto, most of D, with one line of garbled text, see Michael Scott Cuthbert, 'A New Trecento Source of a French Ballade', *Harvard Library Bulletin*, new series, 18 (2008), 77–81, with facs. on p. 79

p. 230

**La chason des redictes**

New source:

**Per431**, fo. 53<sup>v</sup> (op. 63), the top stave contains the opening of the D, crossed out, textless (as identified by Adam Gilbert)

p. 242

La tricotee s'est par matin levee

Further citation:

In May 1465 the priest Nicolas Roussel in Troyes was in dispute with his parisioners because he sang 'Requiem' inappropriately; so he then sang 'La tricotee' and 'E Robinet tu m'as ma mort donnee'. M. H. d'Arbois de Jubainville, *Inventaire sommaire des Archives départementales antérieures à 1790: Aube, Archives ecclésiastiques, série G (Clergé séculier)*, 3 vols. (Troyes, 1873–1930), vol. 2, p. 282, kindly drawn to my attention by Rob C. Wegman.

p. 246

**Le firmament**

This may well be the song 'Le firmament qui long tamps a esté', reported as being at the end of a music book opening with 'La messe de Machault, la messe Vaillant, la messe Rouillart', borrowed from the château of Quesnoy by Marguerite of Burgundy on 16 February 1431, see EarpM, 124.

p. 256

**Le souvenir de vous me tue**

New source:

Mantua, Biblioteca Comunale Teresiana, ms. 518 (E.I.40), fos. 17<sup>v</sup>–18 (no. 4), incipit only, see Pedro Memelsdorff, ‘John Hothby, Lorenzo il Magnifico e Robert Morton in una nuova fonte manoscritta a Mantova’, *Acta Musicologica*, 78 (2006), 1–32

p. 258

**L’eure est venue de me plaindre**

In **LoA.xvi** it is the B, not the T, that is labelled ‘Concordans’.

p. 262

La tricotee s’est par matin levee

The various versions of the melody are useful compared in Vassiliki Koutsobina, ‘Readings of Poetry – Readings of Music: Intertextuality in Josquin’s *Je me plains de mon amy*’, *Early Music*, 36 (2008), 67–78. In addition, I become increasingly convinced that there is a relationship present in the piece headed *Propiñan de melyor*, in **CMC**, ff. 75v–76 (no. 57).

p. 269

**Mais que ce fust secretement**

The relationship mentioned with Josquin’s *J’ay bien cause de lamenter* is non-existent: the similarity reaches no further than the melodic outline of the first phrase (but with different rhythms).

p. 278

**Mon bien imparfait**

Text also in Cambridge, Gonville and Caius College, MS 187:220, p. 362 (no. 112), see Adrian Armstrong, ‘The Shaping of Knowledge in an Anthology of Jean Molinet’s Poetry: Cambridge, Gonville and Caius College 187:220’, *Revue d’histoire des textes*, nouvelle série, 4 (2009), 215–75.

p. 281

**Mon cuer et moy**

At end of entry: the date of **Lab** 1 and **Wolf** is of course mid-1460s, not mid-1450s.

p. 292

**Ne doit on prendre quant on donne**

Adam Gilbert points out to me that the music of the *secunda pars* is extremely closely related to that in *Compere’s*: *A qui dirai je*

Joshua Rifkin points out to me that the second opening of the **Dij** copy is not in a different hand (what I wrote anyway contradicts my statement on p. 14).

p. 294

**Ne vous hastez**

The full title, after **P1722**, reads not as given here but ‘Ne vous hastez pas en malheure’.

p. 297

**Nul ne l'a telle**

Kathleen Sewright (diss., pp. 92–3) points out that this is the motto of Jacques de Luxembourg (d. 1487)

p. 301

**Or me veult bien esperance mentir**

Brian Trowell kindly alerted me to yet another Kyrie on this tune in Beverley, Humberside Record Office, DDHU 19/2 I; he suggests that it may be the earliest English version.

p.307

**Par maintes foys ay ouï recorder**

The **Mancini** copy lacks the last few notes of the Ct, which appear on the bottom of the newly discovered fo. 76, see John Nádas and Agostino Ziino, 'Two Newly Discovered Leaves of the Lucca Codex', *Studi musicali*, 34 (2005), 2–23 plus facsimiles.

p. 318

**Pour entretenir mes amours**

CITED:

T used as T (and D as D in sections 'Domine Deus' and 'Benedictus') of Pipelare's Mass Sine nomine (Vienna), in *A-Wn* 11883, fos. 315<sup>v</sup>–325<sup>v</sup>, ed. CMM34/3, p. 94 (as identified by Adam Gilbert)

p. 319

**Pour l'amour qui est en vous**

The final section (in *cantus coronatus* chords), with the words 'Ob id laudes, inclitus presul Georgius, soli Deo', equals the final section of Dufay's *Flos florum*, at the words 'Pasce tuos' (ed. CMM vi/1, p. 7), transposed down a fourth, see Bonnie J. Blackburn, 'The Dispute about Harmony c.1500 and the Creation of a New Style', in Anne-Emmanuelle Ceulemans and Bonnie J. Blackburn, ed., *Théorie et analyse musicales 1450–1650* (Louvain-la-Neuve, 2001), 1–37, at pp. 19–20.

p. 321

**Pour prison ne pour maladie**

Lines 1 and 3 cited in the *Jeu Saint Loÿs* (*F-Pn* f.fr. 24331), ? ca. 1460–70, MS written before 1473; see Darwin Smith, *Édition critique du "Jeu Saint Loÿs"* (diss., Sorbonne, 1987), vol. 1, p. 227.

p. 323

**Pour tant se mon vouloir s'est mis**

New source:

**Glog.** fos. L3<sup>v</sup>/L11<sup>v</sup>/M4 (no. 260/258), letter 'A' only, ed. EDM4, p. 54 (as identified by Adam Gilbert)

p. 327

**Prenez sur moi**

Sir John Hawkins's own copy of his *A General History of the Science and Practice of Music* (British Library, L.R. 39 a 6) in fact has a handwritten transcription pasted in facing p. 470, with an absolutely correct resolution of the canon. What he had printed, as he clearly states, was Wilphlingseder's transcription. His manuscript version shows that he had anticipated Dahlhaus by some 300 years in seeing the point.

p. 345

**Que vous ma dame**

CITED:

C. Rein, *In pace in idipsum*, 4vv, in Rhau, *Modulationes aliquot quatuor vocum selectissimae* (RISM 1538/7), no. VIII (and elsewhere)

p. 379

**Tant bel mi sont pensade**

For what it may be worth, part of the Sanctus of the Prioris mass is also in Antwerp, Museum Plantin-Moretus, Ms. M 18.13, fragment 3, ascribed 'Prioris'.

p. 382

**Tant que vivray**

Yet another setting of the Marot text by Certon, 5vv, appears in *Les meslanges de Maistre Pierre Certon* (Paris: Nicolas du Chemin, 1570).

p. 387

**Tout a par moy**

I see that in my *New Grove* (1980) article 'Binchois' I mentioned a citation in the poem *Ung jour allant m'esbanoier au champs*, in **Jard**, fo. 202 (no. 650), which includes in its second stanza the words 'Tout a part moy' and 'Faysant regretz'; this the just the opening of a much longer poem in *F-Pn* fr. 24435, fos. 87–106, entitled *Regretz et complaintes de la mort du roy Charles VIIe derrierement trespasé*, and therefore presumably written in 1461.

p. 391

**Tristre plaisir et douleureuse joie**

Additional source for the T (drawn to my attention by Isabel Kraft):

**WolkA**, fo. 52, **WolkB**, fo. 40–40<sup>v</sup>, texted 'O wunniklicher wolgezierter mai', text ed. KleinW, no. 100

In my *New Grove* article 'Binchois' I noted that this is the basis of Ernst Pepping's 'Zwei Orchesterstücke über eine Chanson des Binchois' (1959).

For version B, the folio reference in **P9346** should read 74<sup>v</sup>–75. Moreover, contrary to what I said, the relationship between this melody and the T of Binchois' setting is unmistakable; I was misled by transcription errors in Gérold's edition.

The quote by Jean Regnier (dated more precisely than I had thought: 1 May 1433) contains not only the entire text of the poem (headed 'Chanson' and credited to 'Maistre Alain ... lequel cy gist soubz une lame') but is followed by a farsed version of the poem, in which each of the 5 stanzas includes two lines of the Chartier. See the more recent edition, which I should have cited: E. Droz, ed., *Les fortunes et adversitez de Jean Regnier*, SATF (Paris, 1923), p. 154.

p. 394

**Une mousque de Biscaye**

To citations add:

T with a new Ct (with 20-note range) in *PL-Tm* 29–32, fols. 138<sup>v</sup>–139 (kindly made available by Agnieszka Leszczyńska)

p. 407

**Vous qui n'amez que Camelos**

The musical fragment at the bottom of the page is not from T but from Ct

p. 408

**[V]ous qui parlés du gantil Buciphal**

The Quodlibet text is from **Pav**, not **EscB**; moreover, no.10 can hardly be a quote from Compere's *Chanter ne puis*, which was surely composed much later and has different rhythms.

p. 410

**... / ... Et osci**

ed. in *SlavinB*, after p. 143

p. 419

**Cados adonay cherubin si singhen**

Further discussions is now in D. Harrán, 'Another Look at the Curious Fifteenth-Century Hebrew-Worded Motet "Cados cados"', *MQ*, 94 (2011), 481–517

p. 432

**Ein frewlein fein**

New source:

*PL-GD* MS 1965, fols. 49<sup>v</sup>–50, discussion and facs. in Paweł Gancarczyk, 'Rękopis 1965 z biblioteki Gdańskiej pan jako źródło polifonii w Polsce II połowy XV wieku', *Muzyka*, 46 (2001), 65–71

p. 437

Est ist ein schne gefallen

Additional source with the same melody:

*A-Wn* 9704, fo. 13–13<sup>v</sup> (no. 11), 2vv, headed 'Es ist ain schne gefallen', ed. Rudolf Flotzinger, *Das Lautenbüchlein des Jakob Thurner*, Musik Alter Meister, 27 (Graz, 1971), p. 17, facs. pp. 6–7

p. 439

**Es suld eyn man keyn möle farn**

For version B, the ascription in the 1st edition (only) of **Odh** reads – with the orthography

Petrucchi always used – ‘Ja. Obreht’ (not ‘Ja. Obrecht’).  
More sources of version C (T only), are in *Geistliche Lieder der Doct. Mart. Luth. und anderer frommen Christen* (Magdeburg, 1578), pp. 28–30, and in a later version dated 1586 [RISM: MagdRo 1586/89], pp. 22–23.

p. 461

**Mag libe nyrne behalden mich**

Andreas Pfisterer has identified the tenor in the isolated tenor partbook *CH-Zz G 438* (from the 1520s), fo. 431<sup>v</sup>, in halved note-values and texted ‘Weych unmut weych’ (there is an added rest at the start and some small variants near the end, but it seems indeed the same piece)

p. 463

Mein hercz das ist bekümmert sere

Further source, but with apparently unrelated music:

*A-Wn 9704*, fo. 12–12<sup>v</sup> (no. 10), 2vv, headed ‘Mein hertz das ist bekummert ser’, ed. Rudolf Flotzinger, *Das Lautenbüchlein des Jakob Thurner*, Musik Alter Meister, 27 (Graz, 1971), p. 17, facs. p. 6

p. 471

new entry:

**Mord über mord**

*CH-Zz G 438* (from the 1520s), fo. 438<sup>v</sup>, tenor only, texted ‘Mord über mord’ and with a staff-signature of one flat

Andreas Pfisterer has identified the tenor in polyphony, albeit without any staff-signature, SEE: **Glog 193**

p. 473

**O edle frucht**

A full text with five stanzas, each 10:(2/4), appears in Adalbert Keller, *Altdeutsche Gedichte* (Tübingen, 1846), p. 243, transcribed from the now lost source, Tübingen, Universitätsbibliothek, Gf.456.2 (a sheet used in the binding of a copy of the works of Joh. von Bromyard); it is reprinted in Nicole Schwindt, ‘Die weltlichen deutschen Lieder der Trienter Codices – ein “französisches” Experiment?’, *Neues musikwissenschaftliches Jahrbuch*, 8 (1999), 33–72, plus musical examples, at p. 59, and underlaid to the T in ex. 5.

p. 476

**O Venus bant**

Although my division of the melodies is helpful it should be added that Richard Taruskin definitively demonstrated their very close relationship in his preface to OgnIR3.

p. 482

**Sig seld und heil im herzen geil**

New source:

Stockholm, Kungliga biblioteket, N 79, fo. 186<sup>v</sup>, texted 'Ingens festum tollens mestum', see Martin Kirnbauer, *Hartmann Schedel und sein 'Liederbuch'* (Bern, 2001), 189.

p. 485

**T'Andernaken op den Rijn**

The Maastricht fragments now have the call-number 161.I.51

p. 491

**Was in den augen wolgefelt**

Additional source, identified in Paweł Gancarczyk, *Musica scripto* (Warsaw, 2001), p. 161: **Bratislava**, Inc. 318-I, no.6, incipit 'Regi nato ymnisemus'

p. 492

**Wes ich mich laid**

On the composer, 'Mayster Hans Sigler', I now see that John O. Robison, 'Vienna, Austrian National Library, Manuscript 18810', *RMARC* 19 (1983–5), 68–84, on p. 69, notes 'Herr Hanns Ziegler' as a singer of Duke Ulrich of Württemberg in 1509, as reported in Josef Sittard, *Zur Geschichte der Musik und des Theaters am württembergischen Hofe, 1458–1793* (Stuttgart, 1890–91), p. 6. If we put this information alongside what I already had, namely that a Johann Zwigler was organist at Nuremberg in 1502–4, we are looking at somebody in two relatively humble positions some thirty years after the song was copied into **Glog**. That seems hard to credit.

p. 493

**Woluff gesell von hynnen**

Further tablature source:

*A-Wn* 9704, fo. 9–9<sup>v</sup> (no. 7), 2vv, headed 'Woll auff gesellen von Hynnen', ed. Rudolf Flotzinger, *Das Lautenbüchlein des Jakob Thurner*, Musik Alter Meister, 27 (Graz, 1971), p. 16, facs. p. 5

p. 500

two new entries before the first Italian song:

**A ballare a ballare a ballare**

**A canacci crudeli turchi**

Both songs mentioned in a letter from Braccio Martelli to Lorenzo de' Medici, dated 27 April 1465, printed in Isidoro del Lungo, *Gli amori del magnifico Lorenzo* (Bologna, 1923), 40 (and brought to my attention by Judith Bryce), from Archivio Mediceo avanti il principato, filza XXII, c. 29

p. 502

new entry (replacing that in the section with Latin texts)

**Amor ch'ai visto ciascun mio pensiero**

**Ba3/3:11**

**Hothby**

**Faenza** II, fo. 86<sup>r-v</sup> (no. 59), incipit only, ,hothbi', ed. CMM33, p. 29

Mantua, Biblioteca Comunale Teresiana, ms. 518 (E.I.40), fos. 18<sup>v</sup>–20 (no. 5), three lines of

text but enough to identify it as Lorenzo de' Medici's poem, sent to Dufay for setting (see next entry), 'Hotby anglicus et charnelita', facsimile in Pedro Memelsdorff, 'John Hothby, Lorenzo il Magnifico e Robert Morton in una nuova fonte manoscritta a Mantova', *Acta Musicologica*, 78 (2006), 1–32, at p. 32; ed. in James Haar and John Nádas, 'Johannes de Anglia (John Hothby): Notes on his Career in Italy', *Acta Musicologica* 79 (2007), 291–358, at pp. 293–6.

p. 503

new entry (replacing that in the section with Latin texts)

**Ave sublim'e triumphal vexillo**

4:11/7

Hothby

**Faenza** II, fo. 85<sup>v</sup> (no. 58), incipit only, 'hothbi', ed. CMM33, p. 27

Mantua, Biblioteca Comunale Teresiana, ms. 518 (E.I.40), fos. 15<sup>v</sup>–16 (no. 3), texted, with one further quatrain added, facsimile in Pedro Memelsdorff, 'John Hothby, Lorenzo il Magnifico e Robert Morton in una nuova fonte manoscritta a Mantova', *Acta Musicologica*, 78 (2006), 1–32, at p. 31.

Memelsdorff plausibly proposes that the reference to the 'vexillo' as a 'croce sancta' may support the theory that this – like *Diva panthera* – is also for the city of Lucca.

p. 504

**Ben lo sa Dio s'io son vergine e pura**

under 'TEXT', the section from 'I-Rvat Urb.' to 'D'Agostino)' is incorrectly placed here; it applies to (and is correctly present in) the entry for *Aggio visto* on p. 500.

p. 509

**Con lagrime bagnandome nel viso**

The **BQ15** fragment is now reproduced in Margaret Bent, *Bologna Q15: The Making and Remaking of a Musical Manuscript* (Lucca, 2008), i.256

New text source:

Bologna, Archivio di Stato, Notarile Filippo Formaglini, busta 22.14, fol. 1, see Armando Antonelli, 'Tracce di ballate e madrigali a Bologna tra XIV e XV secolo', *L'ars nova italiana del trecento*, 7 (2009), 19–44, with facs. on p. 35 and ed. on p. 24.

p. 510

**Consumo la mia vita poco a poco**

More extended discussion and edition are in Giuseppina La Face Bianconi and Antonio Rossi, *Le rime di Serafino Aquilano in musica* (Florence, 1999), pp. 104–6 (text edition), 182–5 (music edition based primarily on *GB-Cmc* but with all variants), and 186–7 (modern edition of the setting by Alessandro Mantovano).

p. 512

De amor tu dormi

Gianluca d'Agostino (in press) reasonably points out that my suggested identification is too far-fetched.

p. 512

**Deduto sey a quel che may non fusti**

The work is now explored in detail in Maria Caraci Vela and Roberto Tagliani, '*Deducto*

*sei*: alcune osservazioni e una nuova proposta di edizione', in "*Et facciam dolci canti*": *Studi in onore di Agostino Ziino in occasione del suo 65° compleanno*, ed. Bianca Maria Antolini, Teresa M. Gialcroni and Annunziato Pugliese (Lucca, 2003), 263–94.

p.514

**Diva panthera per cui fido possa**

4:11

Hothby

New source:

Mantua, Biblioteca Comunale Teresiana, ms. 518 (E.I.40), fos. 14<sup>v</sup>–15 (no. 2), four lines of text, 'Hotby', facsimile in Pedro Memelsdorff, 'John Hothby, Lorenzo il Magnifico e Robert Morton in una nuova fonte manoscritta a Mantova', *Acta Musicologica*, 78 (2006), 1–32, at p. 30.

The continuation of the text includes a reference to 'o città gloriosa', which endorses the earlier guess that this had something to do with the city of Lucca.

p. 515

**Dona gentile bella come l'oro**

In the last line of the entry it should be added that this incipit for Isaac's *La morra* also appears in **P676**, fos. 40<sup>v</sup>–41 (as 'Dona gentile').

p. 518

**Fortuna desperata**

Further source of T:

Hamburg, Staats- und Universitätsbibliothek, Scrin A 597, fo. 10<sup>v</sup> (no. 14), T only, texted 'Fortuna: Ward ich getrieben umb, auff wilden mehr wo ich soll schiffen hin, hellm', facs. (with description of source) in Richard Charteris, 'Music by Giovanni Gabrieli and his Contemporaries: Rediscovered Sources in the Staats- und Universitätsbibliothek, Hamburg', *Musica disciplina*, 52 (1998–2002), 251–88, at p. 283.

p. 521

**Gentil madonna non mi abandonare**

New source:

Stockholm, Kungliga biblioteket, N 79, fo. 186<sup>v</sup>, D only, texted 'Rutilante claritatis in terris Puerulo', see Martin Kirnbauer, *Hartmann Schedel und sein 'Liederbuch'* (Bern, 2001), 189.

p. 526

**Io ne tengo quanto a te**

Gianluca d'Agostino (in press) identifies a *barzulletta*, **B4/2:8**, opening 'Io nde tengo, quanto a tte/ De 'ste frasche, frunde e rame', in *F-Pn* it. 1035, ascribed to 'Coletta' [di Amendolea], ed. MandalariR, AltamuraR, p. 12.

p.537

**Mercé te chiamo o dolze anima mia**

BU version lacks last six bars of ii

p. 538

**Mirando el gran splendor**

Adam Gilbert points out to me that it has the acrostic: MARIA

p. 539

**Nenciozza mia Nenciozza balarina**

The editor of *La Nencia da Barberino* is Rossella Bessi, not Blessi

p. 540

**Non so se l'è la mia culpa**

ed. in James Haar and John Nádas, 'Johannes de Anglia (John Hothby): Notes on his Career in Italy', *Acta Musicologica*, 79 (2007), 291–358, at pp. 320–21

p. 545

**O rosa bella**

Additional text source:

*I-Fn*, Magl. VII 1298, fol. 88<sup>v</sup>, reported in F. Carboni and A. Ziino, 'O rosa bella, tra canto, oralità e scrittura: una nuova fonte', *Studi romanzi* 5–6 (2009–10), 287–320

p. 546

**O rosa bella**, version **B**

The version from the source *D-Rp* is now printed in Klaus-Jürgen Sachs, *De modo componendi* (Hildesheim, 2002), p. 45 and p. 123, though without recognition of its identity and therefore with incorrect editorial clefs.

p. 546

**O rosa bella**, version **Ba2**

This page has now been printed in a more readable form (from an early microfilm) in Martin Kirnbauer, *Hartmann Schedel und sein "Liederbuch"* (Bern, 2001), 161–2, with full discussion.

p. 550

**O rosa bella**, section concerning the former intarsia now in the Metropolitan Museum: add that James Haar, *Città del Vaticano: ms Urbinas latinus 1411* (Lucca, 2006), p. 25, quotes an earlier description of the intarsia by James Dennistoun (1851). See also Olga Raggio and Antoine Wilmering, *The Gubbio Studiolo and its Conservation* (New York, 1999).

p. 550

**O rosa bella**, final section

1457–8, Alfonso de Palencia, *Tratado de la perfección del triunfo militar* (ed. Mario Penna (Madrid, 1959), 356–9), includes description of *O rosa bella* sung in an inn in southern France, with the inn-keeper singing the discantus, a French guest singing the tenor and 'Jacques' taking the contra. See Tess Knighton, 'Isabel of Castile and her Music Books: Franco-Flemish Song in Fifteenth-century Spain', *Queen Isabel I of Castile: Power,*

*Patronage, Persona*, ed. Barbara F. Weissberger (Woodbridge, 2008), 29–52

The citation of 1472 refers to MottaM, which is Emilio Motta, ‘Musici alla corte degli Sforza’, *Archivio storico lombardo*, xiv (1887), 29–64, 278–340, 514–61, and the page number should read 303 (perhaps my ‘66’ refers to the book version). The document is now more fully presented and discussed in Paul A. Merkley and Lora L. M. Merkley, *Music and Patronage in the Sforza Court* (Turnhout, 1999), p. 36.

p. 552

after **Pace non trovo**, new entry:

Partete core vane allamore (*I-APa* text) SEE: Piangete donne

p. 555

**Piangete donne et vuy fedel’ amanti**

New sources:

**Cape**, fos. 65<sup>v</sup>–65 (no. 32), texted ‘Piangeti christiani’, ed. CMM76, p. 20  
(this text also by Leonardo Giustinian and later set by Innocenzo Dammonis to independent music, ed. JeppesenL, p. 143)

**Ox42**, fos. 187<sup>v</sup>–188 (no. 3), 2vv, textless (opening ed. p. 662 below)

*I-APa* (Ascoli Piceno), Notarile di Amandola, vol. 918 (frammento

Montemonaco), fo. N<sup>v</sup>, 2vv, with text ‘Partete core vane allamore’, originally 8 stanzas, though two now cut out and three almost illegible, ed. PerettiF, p. 120 (music), p. 123 (text), facs., p. 100.

p. 558

**Questa fanciull’ Amor fallami pia**

CITED:

*I-Bas* Camera del Comune, *Dazio dell’imbottato sulla biade*, Introiti XIV, mazzo XXXIII/35, a. 1416, fo. 1 (a Bologna archival document of 1416) includes the lines: Tu non puo’ più anuiare la vita mia/ Questa fanculla amore fala mia pia. (Information kindly supplied by Alessandra Fiori.)

p. 565

**Vergine bella che di sol vestita**

Five notes survive from the earlier version of **BQ15**, described and reproduced in Margaret Bent, *Bologna Q15: The Making and Remaking of a Musical Manuscript* (Lucca, 2008), i.256

p. 566

**Vicin vicin vicin**

Tablature:

*A-Wn* 9704, fo. 10–10<sup>v</sup> (no. 8), 2vv, headed ‘Vicin vicin’, ed. Rudolf Flotzinger, *Das Lautenbüchlein des Jakob Thurner*, Musik Alter Meister, 27 (Graz, 1971), p. 16, facs. p. 5

p. 568

Voltate in qua [Rosina]

Michał Gondko points out to me that there are lute settings of the melody in Judenkönig, Brown 1523/2, fo. C2<sup>v</sup>, ‘Rossina ain welscher dantz’ and ‘Rossina [Nach Tantz]’, ed. in DTÖ37; further settings are in later German manuscript lutebooks.

p. 569

**Ad primum morsum**

The text – though presented incompletely in **Bux** – is extremely famous, particularly as a result of its 6vv setting by Lassus, printed in his *Cantiones sacrae sex vocum* (Graz, 1594). Four more manuscripts are mentioned in Hans Walther, *Initia carminum* (Göttingen, 1959, revised 1969), no. 423.

p. 570

**Amor**

I cannot recall why I catalogued this as Latin rather than the equally likely Italian. But if it is the latter, there once seemed a good chance that it was the basis of the lost mass by Ycart, on *Amor tu dormi*, SEE: (It) De amor tu dormi. Nevertheless, very much to my surprise, a source has emerged with enough text to identify it as Lorenzo de’ Medici’s *Amor ch’ai visto ciascun mio pensiero*, so it now appears in the Italian list, q.v.

p. 572

**Ave regina celorum [I]**

For entry in **Tr90** (no. 1086), texting information should read: texted (without concluding repeat)

p. 575

**Ave sublime triumphale**

The recovery of a fuller text demonstrates that this was wrongly included in the Latin list but belongs in the Italian list, q.v.

p. 584, after In excelsis te laudant, new entry:

Ingens festum tollens mestum (Stockholm text) SEE: (Ger) Sig seld und heil

p. 585

**Laudo vinum datum ante carminum**

Re-edited, with the tempting hint that it could have its roots in the English carol style, in Reinhard Strohm, *Guillaume du Fay, Martin le Franc und die humanistische Legende der Musik* (Winterthur, 2007), 24–5

p. 586, after Nam nulli, new entry:

Natum iam colaudemus (**Strahov** text) SEE: Virga Jesse

p. 588

**O generosa**

This is now at last fully published, in Julie E. Cumming, *The Motet in the Age of Du Fay* (Cambridge, 1999), p. 203, with a discussion that still fails to resolve the unusual form questions it poses, though the further discussion in p. 284 is bolder.

p. 589

**O gloriosa regina mundi succurre nobis pia**

The **Tr91** source does not include the added ‘Amen’; this is only in **F27**, but was confusingly added to the edition in DTÖ15.

p. 595, after Regina regnancium, new entry:

Regi nato ymnisemus (**Bratislava** text) SEE: Was in den augen wolgefelt

p. 596, after Rex pacificus, new entry:

Rutilante claritatis in terris puerulo (Stockholm text) SEE: (It) Gentil madonna non mi abandonare

p. 599

**Si videar invidorum**

Returning to the manuscript with an ultraviolet light shows that the opening should read: [S]e videar. Two other points arise from that examination: first, the music and the texts are now perfectly legible with the aid of ultraviolet light (which is not to say that they are comprehensible, merely that it is time for a new edition); second, that the three music leaves are the last three leaves of the gathering that begins with the second leaf of the original index to the theory manuscript, fos. 340–345. What I cannot confidently determine is whether the collection then continued.

p. 601

**Virga Jesse floruit**

New source (kindly brought to my attention by Robert Mitchell):  
**Strahov**, fos. 235<sup>v</sup>–236 (no. 216), texted ‘Natum iam colaudemus’

p. 640

**BerK 40**

A new edition appears in Jeffrey Dean, ‘Okeghem’s Valediction? The Meaning of *Intemerata Dei mater*’, in Philippe Vendrix (ed.), *Johannes Okeghem* (Paris, 1998), 521–70, at 568–70, with the suggestion that it is quoted in the third section of Okeghem’s motet *Intemerata*.

p. 649

(Textless) **Glog 193**

Andreas Pfisterer has identified the tenor in the isolated tenor partbook *CH-Zz G 438* (from the 1520s), fo. 438<sup>v</sup>, texted ‘Mord über mord’ and with a staff-signature of one flat

p. 651

(Textless) **Glog 260** is in fact: (Fr) Pour tant se mon voloir

p. 662

(Textless) **Ox42** is in fact: (It) Piangete donne et vuy fedel' amanti

p. 681

**Bosfrin**: An earlier version of this website wrongly stated that this 'should almost certainly read **Bosrrin**'. That now turns out to have been wrong. For more on this see my remarks above concerning *Et trop penser* on p. 158.

p. 684

**Caron, Firminus**

The date of 1422 for the document of course rests on a misunderstanding, as demonstrated by Rob C. Wegman, who finds much more evidence of his activity in Amiens around 1460, born of an evidently wealthy father in about 1430, see his 'Fremin le Caron at Amiens: New Documents', in *Essays on Music in Honour of David Fallows*, ed. Fabrice Fitch and Jacobijn Kiel (Woodbridge, 2011), 10–32

p. 691

**Erfordia, Johannes de.**

StrohmR, 292–3, proposed identification with Johann von Dalberg (1455–1503), at the University of Pavia in 1472–6, a notion expanded in James Haar and John Nádas, 'Johannes de Anglia (John Hothby): Notes on his Career in Italy', *Acta Musicologica*, 79 (2007), 291–358, at pp. 318–24.

p. 691

**Fabri, Thomas**: died in May 1400, see Rob C. Wegman in *JRMA* 1992, p. 193, note 30.

p. 691

**Fedé**: Much fuller biographical information is now available in Andrew Kirkman, 'Johannes Sohier dit Fede and St Omer: A Story of Pragmatic Sanctions', in *Essays on Renaissance Music in Honour of David Fallows*, ed. Fabrice Fitch and Jacobijn Kiel (Woodbridge, 2011), 68–79

p. 694

**Giliardi, Arnolfo di Arnolfo**

The statement that Hothby met Giliardi 'in the entourage of Cosimo de' Medici (d. 1464)', which I took unchecked from Albert Seay (*JAMS* 8 (1955), p.92, note 28), was a misunderstanding: it was 'in the fine shrubberies we say were planted by Cosimo', see James Haar and John Nádas, 'Johannes de Anglia (John Hothby): Notes on his Career in Italy', *Acta Musicologica* 79 (2007), 291–358, at pp. 336–7.

p. 696

**Grenon**: stayed in Laon only until 1408 (and my reference to HigginsM is wrong at that point: the evidence is in WrightB).

p. 698

**Hermanus de Atrio**: for 242 read 240.

p. 708

**Michelet**

Reinhard Strohm, *The Lucca Choirbook* (Chicago, 2008), 30, suggests the identification with Miquelet Berruyer but without any further documentation.

p. 712

**Paumann**: Grove article is by Christoph Wolff, not Wolf.

p. 714

**Phillipet de Prez**: for **Prez**, read **pres**.

p. 715

**Prioris, Johannes** should read: **Prioris, Denis** on the basis of documents found by Theodor Dumitrescu but still published only in David Fallows, *Josquin* (Turnhout, 2009), 438

p. 724

**Vincenet**: documentation on his life and identity are now laid out in Pamela Starr, 'Strange Obituaries: The Historical Uses of the *per obitum* Supplication', in Richard Sherr, ed., *Papal Music and Musicians in Late Medieval and Renaissance Rome* (Oxford, 1998), 177–86.

p. 725

**Zacara**: for Überlieferung read: Überlieferung.

p. 736

**Albizo, Francesco d'**: Gioia Filocamo, *Florence, BNC, Panciatichi 27: Text and Context* (Turnhout, 2010), 116, points out that there is an article on Francesco's father, Luca d'Albizo (1382–1458) in the *Dizionario biografico degli Italiani*.

p. 740–41

**Serafino dall'Aquila**

All discussions of his music must now take account of the book by Giuseppina La Face Bianconi and Antonio Rossi, *Le rime di Serafino Aquilano in musica* (Florence, 1999).

p. 751 ChatelainM is dated 1909, not 1908.

p. 765 add:

PerettiF Paolo Peretti, 'Fonti inedite di polifonia mensurale dei secoli XVI e XV negli archivi di stati di Ascoli Piceno e Macerata', *Quaderni musicali marchigiani*, 3 (1996), 85–124

p. 769 add:

SlavinB Dennis Slavin, 'Binchois' Songs, the Binchois Fragment, and the Two Layers of Escorial A' (Ph.D. diss., Princeton University, 1988)