
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

**Berlin**

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

**Copenhagen**

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**


p. 25

**London**

An unpublished paper by Lisa Urkevich (reported in Sewright, *Poetic Anthologies* (2008), p. 123), proposes – surely correctly – that the manuscript was prepared not for Anne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.

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).

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.

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.

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


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
Fallows Catalogue update: 3

(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 Roman (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. 18v, 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*, fós. 236v–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 emprentyd 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
Fallows Catalogue update: 4

p. 73
Adieu mes amours on m’attend

p. 76
Adieu tant que je vous revoie
Add to citations:
A song ‘Adieu tant que je le revoie’ is quoted in the Jeu Saint Loïs (F-Pn f.fr. 24331), ? ca. 1460–70, MS written before 1473; see Darwin Smith, Édition critique du “Jeu Saint Loïs” (diss., Sorbonne, 1987), vol. 1, p. 227.

p. 79
Aime qui vouldra
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 Compère’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 (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 biaulté
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 deuil

p. 111: new entry

C’est le douz jour en qui doit estriner V4/2:10 anon.
Siena, Archivio di Stato, Gavorrano – Ravi 3 (1568–1569), fo. 67v, 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 deuil 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

p. 128

Des trois 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. 27v–34 (no. 18)
   Opening notes cited in textless piece in SG461, p. 50, immediately preceding
Compere’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

p. 138
**Duel 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
**Duel 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 doleux’ 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. 440v, 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, 1 (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. 212v–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.
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.

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 pavanes (RISM [c.1528]/9), fo. 16v (no. 25), ed. in CMM xciii/4, no. 3.

Entre 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.

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).

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. 44v, 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.

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 Noëls:

Cantiques (1558), p. 32 (no. 4): O les merveilleux 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 cruauté
Add to citations:

D (down a 4th) used in Willaert’s ‘Vix alia poteras 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

p. 170
Gente de corps belle aux beaux yeux

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 ‘Hé 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. 95v–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

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:

p. 230

La chason des redictes
New source:
Per431, fo. 53v (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 donné’. 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

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 complains 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 lamentener 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

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 doibt 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. 315v–325v, 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**

p. 323

**Pour tant se mon voloir s’est mis**
New source:
*Glog*, fos. L3v/L11v/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 id ipsum*, 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**

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 trespassé*, 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):
In my *New Grove* article ‘Binchois’ I noted that this is the basis of Ernst Pepping’s ‘Zwei Orchesterverstücke über eine Chanson des Binchois’ (1959).
For version B, the folio reference in *P9346* should read 74–75. Moreover, contrary to what I said, the relationship between this melody and the T of Binchois’ setting is unmistakeable; I was misled by transcription errors in Géroid’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. 138v–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*

p. 432
*Ein frewlein fein*

p. 437
Est ist ein schne gefallen
Additional source with the same melody:

p. 439
*Es suld eyn man keyn môle farn*
For version B, the ascription in the 1st edition (only) of *Odh* reads – with the orthography
Petrucci always used – ‘Ja. Obrecht’ (not ‘Ja. Obreht’).

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. 431v, 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:

p. 471

new entry:
Mord über mord
CH-Zz G 438 (from the 1520s), fo. 438v, 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

Ö edle frucht
A full text with five stanzas, each 10:(2/4), appears in Adalbert Keller, Alteutsche 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

Ö 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:

p. 485

T’Andernaken op den Rijn
The Maastricht fragments now have the call-number 161.1.51

p. 491

Was in den augen wolgefelt

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 württembergeschen 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:

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* \hspace{1cm} *Ba3/3:11* \hspace{1cm} Hothby

Faenza II, fo. 86\textsuperscript{v}–90\textsuperscript{v} (no. 59), incipit only, ‘hothbi’, ed. CMM33, p. 29

Mantua, Biblioteca Comunale Teresiana, ms. 518 (E.I.40), fos. 18\textsuperscript{v}–20 (no. 5), three lines of

p. 503
new entry (replacing that in the section with Latin texts)

Ave sublim’e triumphal vexillo

Hotby

Faenza II, fo. 85v (no. 58), incipit only, ‘hothbi’, ed. CMM33, p. 27
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:

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, ‘Deduto
sei: alcune osservazioni e una nuova proposta di edizione', in “Et facciam dolci canti’; 

p.514
Diva panthera per cui fido possa 4:11  
Hothby
New source:
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. 40v–41 (as ‘Dona gentile’).

p. 518
Fortuna desperata
Further source of T:

p. 521
Gentil madonna non mi abandonare
New source:
Stockholm, Kungliga biblioteket, N 79, fo. 186v, 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

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

p. 540
Non so se l’è la mia culpa

p. 545
O rosa bella
Additional text source:

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

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


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. 65v–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. 187v–188 (no. 3), 2vv, textless (opening ed. p. 662 below)
I-APa (Ascoli Piceno), Notarile di Amandola, vol. 918 (frammento Montemonaco), fo. Nv, 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:

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. C2v, ‘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
Ô 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 wolgefellt

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. 235v–236 (no. 216), texted ‘Natum iam colaudemus’

p. 640

Berk 40

p. 649

(Textless) Glog 193
Andreas Pfisterer has identified the tenor in the isolated tenor partbook *CH-Zz* G 438 (from the 1520s), fo. 438v, 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 **Bosrin**’. 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**.

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

p. 725
**Zacara:** for Überliefung 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  

p. 769 add: SlavinB  
Dennis Slavin, ‘Binchois’ Songs, the Binchois Fragment, and the Two Layers of Escorial A’ (Ph.D. diss., Princeton University, 1988)