

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 Friday, 21 October 2021. What is not included here is any listing of new editions – for what I imagine to be easily guessed reasons. The most important are those of Japart, ed. Allan Atlas (2012), of Busnoys, ed. Leeman L. Perkins (2018), of Delahaye, ed. Jane Alden (2001), of the manuscript **Pz**, ed. Christian Berger (2016), of Touront (as Tourout), ed. Jaap van Benthem (Utrecht, apparently undated but c.2015–20), and my own edition of songs of possibly English origin in *Musica Britannica* 97 (2014).

For information leading to some of these additions, I owe debts of gratitude to Adrian Armstrong, Allan W. Atlas, Bonnie J. Blackburn, Judith Bryce, David Burn, Camilla Cavicchi, Ralph Corrigan, Gareth Curtis, Michael Scott Cuthbert, Gianluca D’Agostino, Richard Dudas, Barbara Eichner, Alessandra Fiori, Ludwig Finscher, Giulia Gabrielli, Paweł Gancarczyk, Stefan Gasch, Dominique Gatté, Adam K. Gilbert, Michał Gondko, Donald Greig, Andreas Janke, Martin Kirnbauer, Tess Knighton, Hans-Otto Korth, Isabel Kraft, Kenneth Kreitner, Helmut Lauterwasser, Marc Lewon, Evan MacCarthy, Grantley McDonald, Pedro Memelsdorff, Robert Mitchell, Angelika Moths, Andreas Pfisterer, Isabelle Ragnard, Joshua Rifkin, Nicole Schwindt, Darwin Smith, Martin Staehelin, Rodney M. Thomson, Brian Trowell, Rob C. Wegman, Christiane Wiesenfeldt, Anna Zayaruznaya and Francesco Zimei.

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

TO DO: Leuven

p. 6

### **BerK**

Sean Gallagher, ‘The Berlin Chansonier 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. Oddly, though, there seems no case for dating any of the music later than the previously accepted date of 1465–6.

### **BQ15, 16, 17, 18**

Since 2004 the library has the title: Museo Internazionale e Biblioteca della Musica.

### **BQ15**

Fuller details are available alongside the full-colour facsimile in Margaret Bent, *Bologna Q15: The Making and Remaking of a Musical Manuscript* (Lucca, 2008).

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**Br228** and all subsequent ‘**Br**’ entries: since 2019 the library is now called KBR (standing for Koninklijke-Bibliotheek/Bibliothèque-Royale).

**Br228**

See now Mara Hofmann, 'The Chansonnier of Margaret of Austria', in *The Production and Reading of Music Sources*, ed. Thomas Schmidt and Christian Thomas Leitmeir (Turnhout, 2018), 229–44.

p. 8

**BU**

The suggested date, *c.*1440, is decidedly too late, see Ralph Corrigan, 'The Creation of a Fifteenth-Century Music Book: The Scribe as Producer, Owner and User', in *Sources of Identity: Makes, Owners, and Users of Music Sources Before 1600*, ed. Lisa Colton and Tim Shephard (Turnhout, 2017), 97–132, with an up-to-date inventory of the source. As Corrigan argues, particularly at p. 98 and note 14, the received date is based on an unsupported dating of the song *Viva viva san Marcho glorioso*: the source is likely to have been completed by about 1435.

p. 9

**Bux**

On the provenance, Lorenz Welker has now fully laid out the case for origin in the German-speaking part of Switzerland in 'Das *Buxheimer Orgelbuch*: Provenienz und überlieferungsgeschichtliche Einordnung', *Neues musikwissenschaftliches Jahrbuch* 11 (2002–3), 67–87. The main layer (fos. 1–121<sup>v</sup>) was plainly copied more or less directly from its exemplar(s), as can be seen from errors that seem to go back to line-ends in the exemplar and the reluctance actually to cross anything out (he singles out fo. 30<sup>v</sup>); and the copyist was plainly highly skilled both as a scribe and a musician. The exemplars may well have been from Nürnberg or Munich. Welker plausibly identifies the Von Watt family of St Gallen, whose business interest ran to a branch in Nürnberg from 1427.

p. 10

**CantiC**

A complete edition is now available, *Canti C. N° Cento Cinquanta, Ottavio Petrucci 1503 (RISM 1504<sup>3</sup>): Gesamtausgabe*, ed. Dieter Eichler and Dieter Klöckner (Stuttgart, [2006]).

p. 11

**CMC**

A far fuller palaeographic description is now available in Emilio Ros-Fábregas, 'Manuscripts of Polyphony from the Time of Isabel and Ferdinand', in *Companion to Music in the Age of the Catholic Monarchs*, ed. Tess Knighton (Leiden, 2017), 404–68, at pp. 409–415 and 453–6. The two watermarks he finds are not otherwise known, so his conclusions are more or less those of earlier writers, that it was copied probably in Seville between about 1488 and 1494. There is a full colour facsimile, ed. José Sierra and José Carlos Gosálves (Madrid, 2006).

p. 13

**Cord**

There is now a published colour facsimile with commentary by David Fallows (Valencia, 2008); and there I suggested that the manuscript was 'probably copied in about 1475'.

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. 14

### **Egenolff**

By a startling piece of bibliographical detective-work Royston Gustavson located tenor partbooks for volumes I and III in the Schweizer Nationalbibliothek, Bern. See his ‘The Music Prints of Christian Egenolff: A New Catalogue and its Implications’, in *Early Music Printing in German-Speaking Lands*, ed. Andrea Lindmayr-Brandl, Elisabeth Giselbrecht and Grantley McDonald (London, 2017), 153–95. The tenor partbooks have the ascriptions that are lacking in the discantus; but in all cases relevant to this catalogue they provide no new information, since the music (and ascriptions) are copied from Petrucci’s *Odhecaton* and *Canti B*. Discussion in David Fallows, ‘The Two Egenolff Tenor Partbooks in Bern’, in *Henricus Isaac (c.1450/5–1517: Composition, Reception, Interpretation)*, ed. Stefan Gasch, Markus Grassl and August Valentin Rabe (Wiener Forum für ältere Musikgeschichte 11; Vienna, 2019), 123–36.

p. 16

### **F27**

Now fully published with an exceptionally detailed commentary in Gioia Filocamo, *Florence, BNC, Panciatichi 27: Text and Context* (Turnhout, 2010)

p. 18, to end of entry for **Faenza**:

A new (and incomparably better) facsimile is now published in Pedro Memelsdorff, *The Codex Faenza 117: Instrumental Polyphony in Late Medieval Italy*, 2 vols. (Ars Nova: Nuova Serie 3; Lucca, 2012–13), with an extensive *Introductory Study* in the first volume. Fortunately, his new inventory, vol. 1, pp. 184–97, includes the Mischiati numbering that I used.

p. 19

### **Frankfurt20**

There is now an extended discussion in Joachim Lüdtke, ‘Kleinüberlieferung mehrstimmiger Musik vor 1550 in deutschem Sprachgebiet, VI: Fragmente und versprengte Überlieferung des 15. und 16. Jahrhunderts im nördlichen und westlichen Deutschland’, in *Nachrichten der Akademie für Wissenschaften zu Göttingen : Phil.-Hist. Kl.*, 2002, no. 4, 207–53, at pp. 211–21, with facsimiles on pp. 240–42.

p. 19

### **Fribourg**

Complete facsimile with extended discussion in *Frühe Lautentabulaturen im Faksimile/ Early Lute Tablatures in Facsimile*, ed. Crawford Young and Martin Kirnbauer (Winterthur, 2003), 160–69.

## NEW ENTRY

### **FSL2211**

Florence, Archivio del Capitolo di San Lorenzo, MS 2211, apparently copied in Florence in the years after 1415, all by a single hand. Enhanced facsimile in *The San Lorenzo Palimpsest*, ed. Andreas Janke and John Nádas (Lucca, 2016). What can be seen of the Italian repertory of this palimpsest overlaps with the repertory of the Squarcialupi codex, except in the added gatherings 17 (nine songs by Piero Mazzuoli, 1386–1430), 18 (five songs by Ugolino of Orvieto, d. 1452, with French songs by Salinis) and 19 (three Latin motets by Salinis). While some of these pieces could well be from after 1415, the matter seems doubtful in most cases. They are not included or considered here. On the other hand, the manuscript does include the earliest version of (It) *Ben lo sa Dio*, agreeing with that in the Atri fragment.

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 Lviv fragments without Ritter’s name. Moreover, Paweł Gancarczyk, ‘Uwagi o genezie śpiewnika Głogowskiego (ca 1480)’, *Muzyka* (1999/3), 25–40, argues for origin in Sagan under the influence of Abbot Martin Rinckenberg; Gancarczyk, *Musica scripto* (Warsaw, 2001), further argues that some of the watermarks imply continuation of the copying well after 1480. Now known in some circles as the ‘Saganer Stimmbücher’ on the grounds that it is not from Glogau and not a songbook: see in particular Paweł Gancarczyk, ‘Abbot Martin Rinckenberg and the Origins of the “Glogauer Liederbuch”’, *Early Music* 37 (2009), 27–36, and Gancarczyk, ‘The Former “Glogauer Liederbuch” and Early Partbooks’, *TKVNM* 64 (2014), 30–46. There is in fact no firm evidence that it is from Sagan, whereas there is clear evidence that it was at one time in Glogau. That it contains a large number of sacred pieces is a feature it shares with many other songbooks.

pp. 21–2

### **Königstein**

Complete facsimile of the music pages with extended discussion in *Frühe Lautentabulaturen im Faksimile/ Early Lute Tablatures in Facsimile*, ed. Crawford Young and Martin Kirnbauer (Winterthur, 2003), 191–9.

p. 22

### **Lans380**

An extensive description and detailed inventory is now in Kathleen Sewright, ‘An Introduction to British Library MS Lansdowne 380’, *Notes* 65 (2009), 633–736, including the good observation (pp. 634–5) that it was probably written continuously, with just the first gathering added after the others. On the other hand, I would firmly distance myself from her views on the manuscript’s origin and purpose: she argues that it was for a young girl living in the Bristol area; but she does present a strong case for thinking it was written in England.

p. 23: NEW ENTRY

**Leuven**

Park Abbey, Alamire Foundation, MS without call-number. 12 x 8.5 cm, on parchment; probably from central France, c. 1470. Described in David J. Burn, 'The Leuven Chansonnier: A New Source for Mid Fifteenth-Century Franco-Flemish Polyphonic Song', *Journal of the Alamire Foundation* 9 (2017), 135–58. Further described, with transcription of the unica, in David J. Burn, *Leuven Chansonnier: Study/ Studie* (Leuven Library of Music in Facsimile 1; Antwerp, 2017). Copied in three layers by three different copyists: (a) nos. 1–43; (b) nos. 44–9; (c) no. 50. Uniform decoration (except no. 50, which has none).

p. 23

**Lille402**

A fuller list of poems with known musical settings appears in Patrick Macey, 'Cueurs desolez: Josquin, La Rue and a Lament for Anne de Foix', *Early Music* 48 (2020), 495–519, at p. 504.

p. 24

**Lo34200**

It is notable that none of the four songs is known from elsewhere.

p. 25

**LoA.xvi**

Lisa Urkevich, 'The Wings of the Bourbon: The Early Provenance of the Chansonnier London, British Library, Ms. Royal 20 A. XVI', *Journal of the Alamire Foundation* 4 (2012), 91–113, argues – mainly on the basis of the wings on fos. 1<sup>v</sup>–2 – that the manuscript was prepared not for Anne de Bretagne but for Anne de Beaujeu and Pierre de Bourbon. Against this, Joanna Frońska, 'London, British Library, Royal MS 20 A. xvi', in *The Production and Reading of Music Sources*, ed. Thomas Schmidt and Christian Thomas Leitmeir (Turnhout, 2018), 263–83, argues that the same wings indicate an as yet unidentified member of the Robertet family. On the basis of the evidence they present, neither identification seems particularly persuasive. (The main clue, not confronted by either, would seem to lie in the repeated 'aA' symbols in the miniature on fo. 3<sup>v</sup> – unless of course they refer to the composer of the first twelve songs in the collection, Alexander Agricola.) Both seem agreed, also without compelling arguments, that plausible dates would be c. 1488 for the first layer and c. 1493 for the second (as against the 1483 and c. 1498 proposed by Litterick, according to Urkevich, p. 99, without further reference; my reading of Litterick, p. 35, is that she went for c. 1488 as the date of the first layer). I would be inclined to accept Litterick's arguments in favour of the first section being done for the future Louis XII (pp. 28–35); and five years seems to me the maximum likely gap between the two sections.

p. 26

**LoTit**

For more on Trombetta, see Rodolfo Baroncini, 'Zorzi Trombetta e il complesso di piffari e tromboni della Serenissima: per una storia "qualitativa" della musica strumentale del xv secolo', *Studi musicali* 31 (2002), 57–87.

p. 26

**M3154**

Joshua Rifkin, 'Munich, Milan, and a Marian Motet: Dating Josquin's *Ave Maria ... virgo serena*', *JAMS* 56 (2003), 239–350, is devoted mainly to this manuscript. Now see also Ian Rumbold, 'Munich, Bayerische Staatsbibliothek, Mus. Ms. 3154', in *The Production and Reading of Music Sources*, ed. Thomas Schmidt and Christian Thomas Leitmeir (Turnhout, 2018), 285–348.

p. 26

**M3224**

Margaret Bent and Robert Klugseder, *A Veneto Liber cantus (c. 1440): Fragments in the Bayerischer Staatsbibliothek Munich and the Österreichische Nationalbibliothek Vienna* (Wiesbaden, 2012), draws attention to four new leaves in Vienna (Fragm. 661) and provides a full facsimile with detailed commentary.

**Mancini**

See now David Fallows, 'Ciconia's Last Songs and their Milieu', in *Johannes Ciconia musicien de transition*, ed. Philippe Vendrix (Turnhout, 2003), 107–30, at pp. 114–22; John Nádas and Agostino Ziino, 'Two Newly Discovered Leaves of the Lucca Codex', *Studi musicali* 34 (2005), 3–23 plus 10 plates.

p. 28

**ModA**

See now Anne Stone, *The Manuscript Modena, Biblioteca Estense, alfa.M.5.24: Commentary* (Lucca, 2005), and *Modena Codex: New, Complete Edition with Commentary*, ed. Jos Haring and Kees Boeke (Dordrecht/Arezzo, 2019).

p. 29

**MuEm**

See now *Der Mensuralcodex St. Emmeram*, ed. Lorenz Welker (Wiesbaden, 2006), and Ian Rumbold with Peter Wright, *Hermann Pötzlinger's Musik Book: The St Emmeram Codex and its Contexts* (Woodbridge, 2009).

**Niv**

Despite a later date proposed in Jane Alden, *Songs, Scribes, and Society: The History and Reception of the Loire Valley Chansonniers* (Oxford, 2010), and endorsed in Paul Merkley, *Music and Patronage in the Court of René d'Anjou: Sacred and Secular Music in the Literary Program and Ceremonial* (Medieval and Renaissance Texts and Studies 498; Tempe, 2017), 131, I continue to support the date of 1460–65 originally proposed by Paula Higgins, as argued in my 'The Chronology of the Central Chansonniers', *Journal of the Alamire Foundation* 13 (2021), 53–63.

p. 30

**NJD**

The owner can now be named as Michael D'Andrea of Lawrenceville, NJ.

## **NYB**

A formal description and facsimile of this fragment is in David Fallows, 'Ballades by Dufay, Grenon and Binchois: The Boorman Fragment', in *Musikalische Quellen – Quellen zur Musikgeschichte: Festschrift für Martin Staehelin zum 65. Geburtstag*, ed. Ulrich Konrad, et al. (Göttingen, 2002), 25–35. The fragment was sold in 2019 to the Stanford University Library.

## **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).

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## **P9346**

Although Charles de Bourbon became head of the Montpensier family in 1501, he did not become 'duc de Bourbon' until his marriage with Suzanne de Bourbon on 10 May 1505: that is therefore the earliest possible date for the manuscript. Besides, the close relationship with the chansonnier *GB-Lbl* Harley 5242 (particularly the decorated initials), certainly for Françoise de Foix, and perhaps for her marriage in 1509, argues for a date well after 1500.

p. 37

## **Pesaro1144**

Complete facsimile with extended discussion in *Frühe Lautentabulaturen im Faksimile/ Early Lute Tablatures in Facsimile*, ed. Crawford Young and Martin Kirnbauer (Winterthur, 2003), 26–157.

p. 38

## **Pix**

See now Sean Gallagher, 'Caron and Florence: A New Ascription and the Copying of the Pixérécourt Chansonnier', in *Recevez ce mien petit labeur: Studies in Renaissance Music in Honour of Ignace Bossuyt*, ed. Mark Delaere and Pieter Bergé (Leuven, 2008), 83–92.

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. A complete edition is now available, *Ein venezianisches Liederbuch aus dem Anfang des 15. Jahrhunderts: Die Handschrift Paris, Bibliothèque Nationale, Nouv. Acq. Frç. 4917 [PZ]*, ed. Christian Berger (Musikalische Denkmäler, 12; Mainz, 2016). Despite his title, Berger never argues that it is Venetian, though origin in the Veneto seems all but certain.

p. 39

### **RCas**

See Chapter 20 for the evidence that most of the music was copied by Johannes Martini and that the book was plainly compiled as a personal gift for the young Isabella D'Este between 1482 and her marriage in 1489.

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. 42

### **RU1411**

See now *Biblioteca Apostolica Vaticana MS Urbinate Latino 1411: Edizione facsimile*, ed. Adalbert Roth (Lucca, 2006) and James Haar, *Città del Vaticano MS Urbinas Latinus 1411* (Lucca, 2006), which needs to be read in conjunction with James Haar, 'The Vatican Manuscript Urb. Lat. 1411: an Undervalued Source?', in *Manoscritti di polifonia del quattrocento europeo: Atti del convegno ... Trento ... 2002*, ed. Marco Gozzi (Trento, 2004), 65–92. Neither author seems to me to clarify either the date or the original ownership of the manuscript.

### **Schedel**

See now Martin Kirnbauer, *Hartmann Schedel und sein 'Liederbuch': Studien zu einer spätmittelalterlichen Musikhandschrift (Bayerische Staatsbibliothek München, Cgm 810) und ihrem Kontext* (Bern, 2001).

p. 43

### **Segovia**

A far fuller palaeographic description is now available in Emilio Ros-Fábregas, 'Manuscripts of Polyphony from the Time of Isabel and Ferdinand', in *Companion to Music in the Age of the Catholic Monarchs*, ed. Tess Knighton (Leiden, 2017), 404–68, at pp. 428–42 and 457–60. His detailed study of the four watermarks (and their twins) leads him to the conclusion that it was copied in c.1498–1500 (p. 435). On the other hand, Joshua Rifkin, 'Milan, Motet Cycles, Josquin: Further Thoughts on a Familiar Topic', in *Motet Cycles: Between Devotion and Liturgy*, ed. Daniele V. Filippi and Agnese Pavanello (Basel, 2019), 221–335, at p. 254, note 75, cautions that several of the supposed watermark matches are fairly approximate and observes that no watermark later than 1500 was consulted. Nevertheless, he agrees (as do I) with Ros-Fábregas that the manuscript is most unlikely to be earlier than 1498.

In the book *The Segovia Manuscript*, ed. Wolfgang Fuhrmann and Cristina Urchueguía (Woodbridge, 2019), the main novelties are Urchueguía's demonstration that it cannot have been for the royal court but was probably for the university in Segovia and Rob C. Wegman's demonstration that the copyist was born and grew up in Flanders.

## **SG461**

My suggestions that Sicher was himself the copyist and that the manuscript is from some time after 1510 have occasionally been doubted in the literature but are now enthusiastically endorsed by the scholar who has devoted the most time to studying Sicher over the years, Beat Matthias von Scarpatetti, *Die Handschriften der Stiftsbibliothek St. Gallen*, Band 2: Abt. III/2: *Codices 450–546* (Wiesbaden, 2008), 37–39. Besides, as Joshua Rifkin pointed out informally, the opening group of *Fors seulement* settings plays around with the writing of the capital letters in a way that results in ‘F’ and ‘S’ appearing in that order on most of the relevant pages.

p. 44

### **Spec**

Now, more authoritatively, see Lenka Mráčková, ‘Kodex Speciálník: eine kleine Folio-Handschrift böhmischer Provenienz’, *Hudební věda* 39 (2002), 162–84. At greater length, Ian Rumbold in *The Production and Reading of Music Sources*, ed. Thomas Schmidt and Christian Thomas Leitmeir (Turnhout, 2018), 349–95.

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. According to Martin Kirnbauer, *Hartmann Schedel und sein ‘Liederbuch’* (Bern, 2001), 374, the full citation is Archivio de la Catedral Metropolitana Tarragona, S. Marti de Malda Nr. 15.

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.

pp. 46–8

### **Tr87–Tr92**

The statements that each of these manuscripts now has a four-figure shelf-mark seem incorrect. At my last visit to Trento (September 2015) the manuscripts were newly bound in covers that give the well-known numbers, with no hint of the four-figure ones.

p. 48

### **TurinBov**

Lucia Marchi, 'Intorno all'origine del codice T.III.2 della Biblioteca Nazionale Universitaria di Torino', *Recercare* 15 (2003), 7–37, proposes origin in the chapel of (anti-)Pope John XXIII, elected at Bologna in May 1410 and deposed at Constance in May 1415.

p. 48

### **TVC**

Surprisingly, the 'few handwritten ascriptions and composers' names' in both surviving copies are all in the hand of Lucas Wagenrieder. I announced this in 'Rem, Alamire, and Wagenrieder', in *Senfl-Studien* 3, ed. Stefan Gasch, Birgit Lodes and Sonja Tröster (Vienna, 2018), 115–25, at p. 125; now fully discussed in David Fallows, 'Lucas Wagenrieder as Annotator of both Copies of the *Trium vocum carmina* (Nuremberg, 1538) and other Music Books', in *Henricus Isaac (c.1450/5–1517): Composition, Reception, Interpretation*, ed. Stefan Gasch, Markus Grassl and August Valentin Rabe (Wiener Forum für ältere Musikgeschichte 11; Vienna, 2019), 137–51. I conclude that the Berlin annotations were made in 1539 when the book was new and that the far more complete and accurate annotations in Jena were made in 1544.

p. 50

### **Wolf**

DELETE the sentence 'It is perhaps the earliest of the interlocking group of four 'central' chansonniers', since I date it c.1467 and date the first layer of **Lab** (p. 22), c.1465.

p. 53

Under REFERENCES: *IMEV* and *IMEVS* has had two proposed replacements. Julia Boffey and A. S. G. Edwards, *A New Index of Middle English Verse* (London, 2005), is less than helpful for the present purposes, not least because it ignores the Ritson manuscript in the belief that it was all copied after 1500. Rather more useful, because more fully documented, but ignoring (at the time of writing) most musicology published since 1965, is *The DIMEV: an Online, Digital Edition of the Index of Middle English Verse*, ed. Linne R. Mooney, et al. This last has what seems to me the problem that it gives an entirely new numbering to the repertory.

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*, fifteenth 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’, facts 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 ma tresbelle maistresse**

That the poem in Harley 682 is a direct English equivalent of this was indeed noted by Sergio Cigada in *Ævum* 32 (1958) at p. 516, but he was building on an identification already made in Daniel Poirion, ‘Création poétique et composition romanesque de Charles d’Orléans’, *Revue de sciences humaines* 1958, 185–211. More seriously, though, my statement that the B8:10 *Alone am y and wille to be alone* in the same manuscript is a translation of Christine de Pizan’s B7:10 *Seulete sui et seulete vueil estre*, as previously asserted by both Poirion and Cigada, is nonsense: only the first line is the same, the stanza-form is different, and Christine’s poem is in the feminine voice, whereas Charles’s is in the male voice. This was all correctly stated and analysed in Kenneth Urwin, ‘The 59th English Ballade of Charles of Orleans’, *Modern Language Review* 38 (1943), 129–32, with the view that Charles almost certainly met Christine and consciously borrowed her opening line for his English poem. Moreover, as both Steele and Fox noted, there seems a very good chance that the earliest version of many of these poems was in English, given that he was addressing an anglophone audience. The research of the past thirty years has absolutely endorsed the view that Harley 682 contains Charles’s own English versions of his poems. This poem must therefore stand as a work of Charles.

pp. 73–5

**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.

A far fuller list of citations appears in *New Josquin Edition 28: Secular Works for Four Voices*, ed. David Fallows: *Critical Commentary* (Utrecht, 2005), 64–70, to which should be added that Senfl’s *Audi filia et vide* in *D-Mbs* Mus. ms. 30, fos. 189<sup>v</sup>–200, has in its *prima pars* as its tenor an ostinato of the first five notes, underlaid ‘Adieu mes amours’ (as pointed out to me by Stefan Gasch).

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* fr. 24331), ? c.1460–70, MS

written before 1473; see Darwin Smith, *Édition critique du "Jeu Saint Loÿs"* (diss., Sorbonne, 1987), vol. 1, p. 227.

p. 77

### **A discort sont Desir et Esperance**

Joachim Lüdtke, 'Kleinüberlieferung mehrstimmiger Musik vor 1550 in deutschem Sprachgebiet, VI: Fragmente und versprengte Überlieferung des 15. und 16. Jahrhunderts im nördlichen und westlichen Deutschland', in *Nachrichten der Akademie für Wissenschaften zu Göttingen : Phil.-Hist. Kl.*, 2002, no. 4, 207–53, at pp. 221–3, finds the discantus only, with omissions, in Frankfurt, Universitätsbibliothek, Ms. Praed. 74, fo. 77, with text 'Virgine(m) mire pulchritudi(nis)', with facsimile on plate 4, p. 244.

p. 79

### **Aime qui voudra**

Text printed, after *F-Pn* n. a. fr. 10262 (ignoring all other sources), in Gérard Defaux and Thierry Mantovani, *Jehan Marot: Les deux recueils* (Geneva, 1999), 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 closely related to that in Compere's: Ne doibt on prendre

p. 90

### **Ariere tost charité verité**

See now Michael W. Beauvois, 'Ariere tost: A New Attribution to Cesaris', *Journal of the Alamire Foundation* 13 (2021), 67–124.

p. 94

### **Aux ce bon youre de la bonestren**

New source (identified by Michael Scott Cuthbert):

Basel, Staatsarchiv des Kantons Basel-Stadt, Fragmente Klosterarchiv St. Clara Q 1, 1522, recto, left-hand column, heavily rubbed and scarcely legible, but with at least two voices texted, described in Martin Staehelin, 'Handschriftenreste der Zeit um 1400 in Basel', in Staehelin, *Neue Quellen des Spätmittelalters aus Deutschland und der Schweiz* (Kleinüberlieferung mehrstimmiger Musik vor 1550 in deutschem Sprachgebiet, ix = Abhandlungen der Akademie der Wissenschaften zu Göttingen, Neue Folge, Band 15/ix; Berlin, 2011), 21–35, at pp. 29–32 plus Abb. 2g; the fragment was first described in Martin Staehelin, 'Neue Quellen zur mehrstimmigen Musik des 15. und 16. Jahrhunderts in der Schweiz', *Schweizer Beiträge zur Musikwissenschaft* 2 (1978), 57–83, but newly described in 2011 on the basis of newer photographic techniques.

p. 98

### **Belle que rose vermeille**

correct location in **Siena36** is fo. 27

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 biaulté**

Title should read: **Bonté bialté**.

p. 104

**Ce jour de l'an**

I cannot recall 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 fr. 24331), ? c.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 StachelinM, iii. 87n

p. 116

**Comme femme desconfortee** (of Binchois)

NEW SOURCE:

Nevers, Archives départementales de la Nièvre, 4 E 35/1 (Parish Register of Bona), offset in front cover, contains discantus and full text, all heavily rubbed (discovered by Richard Dudas)

T is also used in Leonhard Paminger's *In principio erat verbum* in his *Primus tomus* (Nuremberg, 1573), no. 57

p. 122

**Dame belle**

Now published in Margaret Bent and Robert Klugseder, *A Veneto Liber cantus (c. 1440): Fragments in the Bayerischer Staatsbibliothek Munich and the Österreichische Nationalbibliothek Vienna* (Wiesbaden, 2012), 147.

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* f. fr. 1721 (ignoring all other sources), in Gérard Defaux and Thierry Mantovani, *Jehan Marot: Les deux recueils* (Geneva, 1999), 205, with tentative (but, in view of its earlier sources, impossible) attribution to Jean Marot.

p. 130

**De tous biens plaine**

also cited as on the first leaf of one of three music books in the library of Alfonso II of Naples (d. 1495), see Paolo Cherchi and Teresa de Robertis, 'Un inventario della biblioteca aragonese', *Italia medioevale e umanistica* 33 (1990), 109–347, at p. 255

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 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 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 *I canzonieri di Lucrezia*, ed. Andrea Baldissera and Giuseppe Mazzocchi (Padua, 2005), 179–92.

Further apparent citations, through the words ‘cuer doloieux’ 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 *Quellenstudien zur Musik der Renaissance, I*, ed. Ludwig Finscher (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. 141

**D’ung plus amer**

New source:

**Linz529**, fragment 29, has the second half of D and the entire T with incipit apparently reading ‘Domine Martine’

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 doulx 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. 16<sup>v</sup> (no. 25), ed. in CMM 93/iv, 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. 152

### **En triumpfant de cruel dueil**

Sean Gallagher, 'Musical Quotation or Compositional Habit? The Case of Guillaume Du Fay's *En triumpfant de cruel dueil*', in *Renaissance Studies in Honor of Joseph Connors*, ed. Machtelt Israëls and Louis A. Waldman = *Renaissance Quarterly* 67 (Florence 2013), 635–42, contests my date and therefore also the connection with Binchois. Nicoletta Gossen, *Musik in Texten, Texte in Musik: der poetische Text als Herausforderung an die Interpreten der Musik des Mittelalters* (Winterthur, 2006), 139–51, contests the identification of the poem and most particularly sees it as a serious error of judgment to underlay the full text in **Roh** to the music (but seems unaware of the 1995 revision of Besseler's edition).

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 at pp. 15–17.

Rome, Santa Maria Maggiore, Gradual without call number in Sala dei Papi, fo. 7<sup>v</sup>, T only without any text, see Michael Scott Cuthbert and Nicola Tangari, ‘Identificazioni di composizioni vocali italiane e internazionali in alcuni manoscritti liturgici del tardo Trecento’, *Rivista internazionale de musica sacra* NS 37 (2016), 219–27, with facsimile on p. 223 and transcription on p. 224; see also Nicola Tangari, ‘Mensural and Polyphonic Music of the Fourteenth Century and a new source for the Credo of Tournai in a Gradual of the Basilica di Santa Maria Maggiore in Rome’, *Plainsong and Medieval Music* 24 (2015), 25–69.

Ghent, Dienst Stadarcheologie, SBW 93 – 4/156 – slate tablet, bars 1–15 of the T, without text, identified (xi 20) by Michael Scott Cuthbert, despite it having been published twenty-five years earlier in SchreursA, p. 125, also on the dust-cover of Eugene Schreurs’s book. (Incidentally, this is the only music on a slate that has been identified with an existing composition.)

In addition, note that the text manuscript *US-PHu* MS French 25 has been recatalogued as MS 902. The main study of that manuscript remains James I. Wimsatt, *Chaucer and the Poems of ‘Ch’ in University of Pennsylvania MS French 15* (Woodbridge, 1982).

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, 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. 160

### **Faisons boutons le beau temps est venu**

**P2245** contains version A (in short note-values), not version B

p. 164

### **Fors seulement l’attente que je meure**

A fuller list of citations appears in *New Josquin Edition 28: Secular Works for Four Voices*, ed. David Fallows: *Critical Commentary* (Utrecht, 2005), 221–2.

p. 167

### **Fortune par ta cruauté**

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 (a piece that seems to be overlooked in the available Willaert scholarship apart from the worklist in *MGGn*, which gives it as 3vv)

p. 168

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

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

Cividale del Friuli, Museo Archeologico Nazionale, Cod. XCVIII, fo. 1 (no. 2), Ct only (hardly legible, though Cuthbert kindly provided me with a diagram that showed his identification to be correct)

Todi, Archivio Storico Comunale, fondo Congregazione di Carità, Istituto dei sartori, Statuto [senza segnatura](ex O. p. Sarti n. 83), fo. 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, ed. *Secular Polyphony 1380–1480*, ed. David Fallows (Musica Britannica 97; London, 2014), no. 25

p. 170

### **Gente de corps belle aux beaux yeux**

Cited in the *Jeu Saint Loÿs* (F-Pn f.fr. 24331), ? c.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, as described in Adrien de La Fage, *Extraits du catalogue critique et raisonné d'une petite bibliothèque musicale* (Rennes [ca. 1857]), pp. 88–9, no. XCII [description of the document], and pp. 109–10 [description of the piece and particularly its canonic instructions as found there]

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 demeurée' 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), 201.

p. 184

**Il est de bonne heure né**

New text source:

Cambridge, Pembroke College, MS. 307, fo. i, refrain only on a flyleaf

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. 197

*J'ay pris amours* setting in **Odh**, no. 6: this appears in Fridolin Sicher's keyboard tablature (**SG530**) with an ascription to 'Jaspart', as first noted in Hans Joachim Marx, 'Neues zur Tabulatur-Handschrift St. Gallen, Stiftsbibliothek, Cod. 530', *Archiv für Musikwissenschaft* 37 (1980), 264–91, at p. 273; it is published by Marx and Thomas Warburton in SMD8, 114.

p. 198

after **J'ay pris amours a ma devise [II]**, new entry:

**J'ay pris amours a ma devise [III]**

4vv with D down an 8ve as T (with slight extension at end)

**Linz529**, pp. 15 and 20, almost complete D, complete T, opening only of Ct, and on p. 20 the end of the B

p. 199

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

Correction: the D opening reads 'J'ay ung syon soubz la robe' and the T opening reads 'J'ay ung seon 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.

Noël: Le doux Jesus nous conforte 'sur *J'ay un ciron*', in Laurens Roux, *Vieux noels* (Angers, 1582: *F-Pa* 8° B.L. 10632 Rés.), fo. F6<sup>v</sup>–F7<sup>v</sup>, see Pierre Rézeau, *Les noëls en France aux XV<sup>e</sup> et XVI<sup>e</sup> siècles* (Strasbourg, 2013), 506, no. 477

p. 199

**Je cuide se ce temps me dure**

The form given is not only hypothetical but plainly wrong: I would now 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. New text source : former Phillips 3644 (sold in 2006 to a private collector), fo. 85<sup>v</sup>–86, see Adrian Armstrong, 'Le manuscrit Phillipps 3644 : un recueil poétique inconnu de la fin du moyen âge', *Scriptorium* 65 (2011), 354–86

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 explained in Adam Knight Gilbert, 'Henricus Isaac's Lost *Missa Je ne fay plus* Found?', *Journal of the Alamire Foundation* 6 (2014), 187–217; 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, as noted and examined in D. Fallows, 'Nine breves of Du Fay or Binchois', *Die Tonkunst* 5 (2011), 51–4, where a chronology of these pieces is proposed

p. 217

**Jeo hay en vos tote may fiance**

New source of T only:

**PragueU**, fo. 261<sup>v</sup>, with text 'Scheiden wie verwisztu mich sogar' (identified by Michael Scott Cuthbert)

p. 220

**Je suis en la mer**

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

p. 222

**Je suy si povre de liesce**

Ascription in **MuEm** reads 'Duffay'

p. 222

**Je veul chanter de cuer joieux**

In MSD47, p. 125, I stated that 'Jehan de Dinant, named in the acrostic, has not been convincingly identified'. I should have added that Reinhard Strohm, *Music in Late Medieval Bruges* (Oxford, 1985; revised 2nd edition, 1990), 113, identifies him as a minstrel of Philip the Bold (d. 1404), which seems to me far too early for a song by Dufay.

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. 225

**Jone gente joyeuse et belle**

There is a new transcription in Margaret Bent, *Bologna Q15: The Making and Remarking of a Musical Manuscript* (Lucca, 2008), i.317

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)

pp. 233–4

**L'ami Baudichon**

Christiane Wiesenfeldt kindly alerts me to further details that lead to the following conclusions:

1. I-Rvat Reg. lat. 1517, fol. 179<sup>v</sup> contains a poem added in a fifteenth-century hand which ends with the lines: 'l'amin gaudechon plumez vostre con con con cons', see Ernest Langlois, *Notices des manuscrits français et provençaux de Rome antérieurs au XVIe siècle* (Paris, 1889), p. 179, note 1. Oddly, this was presented as 'cou, cou, cou, cous' in Colman Dudley Frank, 'En aller à la moutarde', *PMLA* 25 (1910), 97–113, at p. 109, note 1; but examination of the manuscript (online scans) confirms that Langlois read it correctly. This plainly endorses Jaap van Benthem's earlier reconstruction of lines 2–3 as 'Plumez vostre [con]/ Il en est saison'.
2. Pierre Enckell, 'Sur la piste de la mère Gaudichon', *Revue des deux mondes* (April 1999), 167–71, explores the binary Gaudichon/Baudichon. Translations in Randle Cotgrave, *A Dictionarie of the French and English Tongues* (London, 1611): fol. Bbb iij<sup>v</sup>, s.v. 'Lamibaudichon': *A tale of a tub, or of a roasted horse; also, a word used among boyes in a play (much like our Fox) wherein he to whom tis used must runne, and the rest indevor to catch him*; and fol. Tt[i<sup>v</sup>]: 'Godichon. mon godichon': *My pillocke*.

p. 239

**La saison en est ou jamais**

New text source :

former Phillipps 3644 (sold in 2006 to a private collector), fo. 79<sup>r-v</sup>, see Adrian Armstrong, 'Le manuscrit Phillipps 3644 : un recueil poétique inconnu de la fin du moyen âge', *Scriptorium* 65 (2011), 354–86

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 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.

p. 245

### **Le bien**

correction: all three voices in **Col** carry the incipit 'Le bien fet'

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 usefully 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**, fos. 75<sup>v</sup>–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. 277

**Mille bonjours je vous presente**

New source:

Ferrara, Archivio storico diocesano, Fondo San Vito, mazzo 50, all three voices in note-values that do not exceed the *semibrevis* apart from final longs (thus effectively stroke-notation), down a 4th (as in **Bux**), lacking the left-hand side of the sheet, but with only incipits '[ ] jors'. Camilla Cavicchi, 'Sealed in an Envelope: Binchois and Du Fay on a Fragment from Fifteenth-Century Ferrara', in *French Renaissance Music and Beyond: Studies in Memory of Frank Dobbins*, ed. Marie-Alexis Colin (Turnhout, 2018), 63–81, at p. 64 (facs.) and p. 80 (edn.).

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 late 1460s, not mid-1450s. Moreover, as noted in Jane Alden, *Songs, Scribes, and Society* (New York, 2010), 126, the Prioris ascription in **FC2439** appears there 'in a cluster of pieces all attributed to Prioris'. It is one of a group of four together, so it is hard to ignore; moreover, it is then followed by seventeen pieces credited to Agricola. Yet it remains the earliest-copied work credited to Prioris by a margin of some fifteen years.

p. 283

**Mon oeil est de tendre tempure**

Jaap van Benthem, 'Bemerkungen zur Überlieferung und Herkunft der sogenannten *Gross Sehnen-Messe*', in *Musik des Mittelalters und der Renaissance: Festschrift Klaus-Jürgen Sachs*, ed. Rainer Kleinertz et al. (Hildesheim, 2010), 317–29, at p. 326, n15, challenges my identification of the text and proposes the V5/3: 4/8 *Mon oeil lamente/ Mon cuer guermente* by Antoine de Cuise, ed. InglisM, 143; but he seems to overlook the citation of the entire first line by Molinet. As Adelyn Peck Leverett wrote in the article he cites: 'Molinet's *Debat* cites a song title in the first line of each of its 41 stanzas; "Mon oeil est de tendre tempure" was one of only six such lines which had not, until Fallows's discovery, been identified with a surviving polyphonic song'. I stand by my identification (and am only slightly rattled that he credits the identification to Peck Leverett when she three times in two pages credits it to me).

p. 288

**Mon tres doux cuer et ma tres douliche amour**

New source:

Vienna, Österreichische Nationalbibliothek, Fragm. 406 (discovered by Robert Klugseder in 2011) contains a few passages from the D

pp. 289–90

**Mort tu as navré de ton dart**

Fabrice Fitch, ‘Restoring Ockeghem’s “Mort, tu as navré”’, *TVNM* 51 (2001), 3–24, proposes a sequence of the stanzas different from those proposed by Marix, Van Benthem and Wexler (but actually following the sequence in **Dij**); he also reconstructs missing lines.

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, f. A; he suggests that it may be the earliest English version.

p. 307

**Par maintes foyz 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. 317

**Pour deleissier tristresse et joye avoir**

Michael Scott Cuthbert, ‘Melodic Searching and the Anonymous Unica of San Lorenzo 2211’, in: *The End of the Ars Nova in Italy*, ed. Antonio Calvia, et al. (Florence, 2020), 151–61, at pp. 157–8, identified a further source for this music:

**BU**, pp. 50–51, all three voices texted with ‘O quam suavis est Domine spiritus tuus’, ed. in Giulio Cattin, ‘Contributi alla storia della lauda’, *Quadrivium* 2 (1958), 60–61 (but every detail of the music confirms that it was composed originally for the French rondeau text it carries in **Ox**)

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), ? c.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 voloir 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 three hundred years in seeing the point.

p. 334

**Puis que si bien m’est advenu**

CITED: as on the last leaf of one of three music books in the library of Alfonso II of Naples (d. 1495), see Paolo Cherchi and Teresa de Robertis, ‘Un inventario della biblioteca aragonese’, *Italia medioevale e umanistica* 33 (1990), 109–347, at p. 255

p. 338

**Quant si loing suy de ma joyeuse joye**

New source:

Kassel, Universitätsbibliothek, flyleaf to 4° MS med. 1 (identified by Michael Scott Cuthbert), hardly legible but described, with facsimile, in Martin Staehelin, 'Ein Fragment des frühen 15. Jahrhunderts mit Musik u.a. von Machaut in Kassel', in Staehelin, *Neue Quellen des Spätmittelalters aus Deutschland und der Schweiz* (Kleinüberlieferung mehrstimmiger Musik vor 1550 in deutschem Sprachgebiet, ix = Abhandlungen der Akademie der Wissenschaften zu Göttingen, Neue Folge, Band 15/ix; Berlin, 2011), 49–51.

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. 347

**Qui veut mesdire si mesdie**

New source:

Ferrara, Archivio storico diocesano, Fondo San Vito, mazzo 50, all three voices, with substantial variants, in note-values that do not exceed the *semibrevis* apart from final longs (thus effectively stroke-notation), lacking the right-hand side of the sheet, text incipits 'Chi vullt mes'. Camilla Cavicchi, 'Sealed in an Envelope: Binchois and Du Fay on a Fragment from Fifteenth-Century Ferrara', in *French Renaissance Music and Beyond: Studies in Memory of Frank Dobbins*, ed. Marie-Alexis Colin (Turnhout, 2018), 63–81, at p. 65 (facs.) and p. 78 (edn.).

p. 351

**Rolet ara la tricoton**

For the second text (Maistre Piere du Cugnet) see 'La chanson Maistre Pierre du Quignet', ed. JefferyC ii, pp. 176–9; the same poem is used in two arrangements of *De tous biens plaine* in **Cop1848**

p. 356

Se congié prendz de mes belles amours

A fuller list of citations appears in *New Josquin Edition 28: Secular Works for Four Voices*, ed. David Fallows: *Critical Commentary* (Utrecht, 2005), 295–7.

p. 370

**Se vostre cuer eslongne de moy a tort**

A completion of the poem has been suggested in Fabrice Fitch, 'Du fragment de texte poétique considéré comme "voix lacunaire": le rondeau d'Ockeghem *Se vostre cueur*', in *French Renaissance Music and Beyond: Studies in Memory of Frank Dobbins*, ed. Marie-Alexis Colin (Turnhout, 2018), 235–8.

p. 372

**S'il advient que mon dueil me tue**

'S'il advient' appears repeatedly as a motto in the book of hours of Antoine Raguier (d. 1468), *tresorier des guerres* to Charles VII, New York, Pierpont Morgan Library, MS M.834, as noted in Jane Alden, 'Reading the Loire Valley Chansonniers', *Acta musicologica* 89 (2007), 1–31, at p. 26

p. 379

**Tant bel mi sont pensade**

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. 384

**Terriblement suis fortunee**

CITED:

Molinet, *Le Roman de la rose moralisé* (ca. 1500, see DupireV, 74–8), moralité of ch. 86, at fo. 121<sup>v</sup> in the print (Lyons, 1503), ed. in Anna Zayaruznaya, 'What Fortune can do to a Minim', *JAMS* 65 (2012), 372–5 and translated, op. cit. 314–15.

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 is 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):

**WolkA**, fo. 52, **WolkB**, fo. 40–40<sup>v</sup>, text alone in **WolkC**, fo. 78<sup>v</sup>, texted 'O wunniklicher wolgezierter mai', text ed. KleinW, no. 100, now discussed in Isabel Kraft, 'Rondeau oder Reigen: "Triste plaisir" und ein Mailied Oswalds von Wolkenstein', in *Jeglicher sang sein eigen ticht': germanistische und musikwissenschaftliche Beiträge zum deutschen Lied im Mittelalter*, ed. Christoph März, Lorenz Welker and Nicola Zotz (Wiesbaden, 2011), 75–97; earlier to publish the finding was Rainer Böhm, 'Entdeckung einer französischen Melodievorlage zum Lied *O wunniklicher wolgezierter mai* (Kl 100) von Oswald von Wolkenstein', *Jahrbuch des Oswald von Wolkenstein Gesellschaft* 13 (2001–2), 269–78.

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 ... le quel 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: *Les fortunes et adversitez de Jean Regnier*, ed. Eugénie Droz (Paris, 1923), 154.

p. 394

### **Une mousque de Biscaye**

To citations add:

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

p. 397–8

### **Va t'en mon desir gracieux and Va tost mon amoureux desir**

Mary Beth Winn, 'Chanson in Miniature: *Va t'en, mon amoureux desir*', *TKVNM* 65 (2015), 151–65, finds a poem with a similar first line in illustrations (by Robinet Testard) to two manuscripts of Ovid's *Heroides*, translated by Octovien de St-Gelais.

p. 407

### **Vous marchez du bout du pié**

Concerning the mass in *D-B* 40634, Wolfgang Fuhrmann, 'Brumel's Masses: Lost and Found', *Journal of the Alamire Foundation* 8 (2016), 11–32, shows beyond reasonable doubt that it is the work of Brumel.

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. 415–17

**Allmächtig Got herr Jhesu Christ**

New source:

Giessen, Universitätsbibliothek, Hs 978, binding leaf in front cover, monophonic, with stanzas 1, 2 and 5

p. 417

**Arroganier**

Examination of the original manuscript shows that the reading is definitely ‘nier’: the dot on the letter ‘i’ simply failed to come through in the published facsimile.

p. 419

**Cados adonay cherubin si singhen**

Further discussion in Don Harrán, ‘Another Look at the Curious Fifteenth-Century Hebrew-Worded Motet “Cados cados”’, *MQ* 94 (2011), 481–517

p. 421

Dem allerlibsten schönsten weib

ed. MärzW, no. 7

p. 427

**Des meyen zit die fört daher**

TEXT:

(lost) Fichard MS, no. 58, ed. J. C. von Fichard in *Frankfurtisches Archiv für ältere deutsche Literatur und Geschichte*, 3 (1815), p. 285: six stanzas of 4+3:(4/3), headed ‘Eyn suberlich lytlin von dem meyen’

p. 432

**Ein frewlein fein**

New source:

*PL-GD* MS 1965, fos. 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. 434

**Elend du hast umbfangen mich**

A:

TABLATURE:

Wolfenbüttel, Staatsarchiv, MS VII B 264, fo. B<sup>v</sup> (no. 5), has the **Loch** setting in ‘Kassel-Wolfenbüttel’ lute tablature, headed ‘Elende du hest umb vanghen mich’, facs., trans., and comm. in Martin Staehelin, *Neue Quellen des Spätmittelalters aus Deutschland und der Schweiz* (Kleinüberlieferung mehrstimmiger Musik vor 1550 in deutschem Sprachgebiet, ix = Abhandlungen der Akademie der Wissenschaften zu Göttingen, Neue Folge, Band 15/ix; Berlin, 2011), 67–88. Full exploration and transcriptions in Marc Lewon, ‘The Earliest Source for the Lute: The Wolfenbüttel

Lute Tablature’, *Journal of the Lute Society of America* 46 (2013 [published in 2016]), 1–70 plus plates 1–4.

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), 17, with facs. on 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 Petrucci 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. 441

**Gar leis/ in senfter weis**

ed. MärzW, no. 2

p. 444

**Grosz senen ich im herczen trag**

TABLATURE:

Wolfenbüttel, Staatsarchiv, MS VII B 264, fo. B (no. 3), has the D and T of the **Schedel** setting in ‘Kassel-Wolfenbüttel’ lute tablature, ‘Gruss senen jch im hertzen traghe’, facs., trans., and comm. in Martin Staehelin, *Neue Quellen des Spätmittelalters aus Deutschland und der Schweiz* (Kleinüberlieferung mehrstimmiger Musik vor 1550 in deutschem Sprachgebiet, ix = Abhandlungen der Akademie der Wissenschaften zu Göttingen, Neue Folge, Band 15/ix; Berlin, 2011), 67–88. Full exploration and transcriptions in Marc Lewon, ‘The Earliest Source for the Lute: The Wolfenbüttel Lute Tablature’, *Journal of the Lute Society of America* 46 (2013 [published in 2016]), 1–70 plus plates 1–4.

Jaap van Benthem, ‘Bemerkungen zur Überlieferung und Herkunft der sogenannten *Gross Sehnen-Messe*’, in *Musik des Mittelalters und der Renaissance: Festschrift Klaus-Jürgen Sachs*, ed. Rainer Kleinertz et al. (Hildesheim, 2010), 317–29, at pp. 324–9, proposes that the *J’ay pris amours* text can be underlaid to the T of the *Grosz senen* setting in **Schedel**. That works at first because *Grosz senen* text has eight lines of eight syllables. 1–2 go to the first half of the music, which is repeated for 3–4; predictably first two 8-syllable lines of *J’ay pris amours* can fit those two lines of music. But the second half of the music is for four lines of *Grosz senen*, and predictably has far too much music for the two remaining lines of the stanza of *J’ay pris amours*. I fear I must reject my old friend’s proposal.

p. 447

**Hör libste frau mich deinen knecht**

ed. MärzW, no. 5

p. 449

Ich far dohin wann es musz sein

TABLATURE:

Wolfenbüttel, Staatsarchiv, MS VII B 264, fo. B<sup>v</sup> (no. 4), has the **Loch** setting in ‘Kassel-Wolfenbüttel’ lute tablature, headed ‘Jch fare do hyn wen ess muss syn’, facs., trans., and comm. in Martin Staehelin, *Neue Quellen des Spätmittelalters aus Deutschland und der Schweiz* (Kleinüberlieferung mehrstimmiger Musik vor 1550 in deutschem Sprachgebiet, ix = Abhandlungen der Akademie der Wissenschaften zu Göttingen, Neue Folge, Band 15/ix; Berlin, 2011), 67–88. Full exploration and transcriptions in Marc Lewon, ‘The Earliest Source for the Lute: The Wolfenbüttel Lute Tablature’, *Journal of the Lute Society of America* 46 (2013 [published in 2016]), 1–70 plus plates 1–4.

p. 449

**Ich frew mich zer der wederfard and**

**Ich freu mich ser zu der ich ker**

Contract (drawn to my attention by Barbara Eichner) between abbot of St Emmeram and the convent, dated 1476, specifies that the organist can replace the gradual and offertory with ‘carmen honestum non seculare’, explicitly forbidding ‘Ze mehr ich fraw’, ‘Nitt lass mich ht entgelten’, ‘Früntlich begir’ and ‘In fewres hitz’, see Walter Ziegler, *Das Benediktinerkloster St. Emmeram zu Regensburg in der Reformationszeit* (Kallmünz, 1970), 259.

p. 450

Ich klag die traut gesell

ed. MärzW, no. 8

p. 455

**In feurs hytz so glut mein hercz**

Contract (drawn to my attention by Barbara Eichner) between abbot of St Emmeram and the convent, dated 1476, specifies that the organist can replace the gradual and offertory with ‘carmen honestum non seculare’, explicitly forbidding ‘Ze mehr ich fraw’, ‘Nitt lass mich ht entgelten’, ‘Früntlich begir’ and ‘In fewres hitz’, see Walter Ziegler, *Das Benediktinerkloster St. Emmeram zu Regensburg in der Reformationszeit* (Kallmünz, 1970), 259.

p. 456

**Ju ich klag/ nacht und tag**

added source:

**W5094**, fo. 163 (lacking beginning and end)

added edition:

*A-MB*, ed. in MärzW, p. 571; text ed. MärzW, no. 31

added comment:

this is in sequence (or *Leich*) form; the original music of the chasse *Umblement* is ed. in CMM53/iii, no. 293 and in PMFC21, no. 67.

p. 461

### **Mag libe nyrne behalden mich**

Andreas Pfisterer, 'Zur Stellung der Handschrift Zürich G 438 in der Geschichte des deutschen Liedes', *Jahrbuch für Renaissancemusik* 10 (2011), 207–25, has identified the tenor in the isolated tenor partbook (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, though Nicole Schwindt, *Maximilians Lieder* (Kassel, 2018), p. 407, views these details as absolute proof that it was a different setting of the same tenor).

### **Martein lieber herre**

ed. MärzW, no. 55

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 bekümmert ser', ed. Rudolf Flotzinger, *Das Lautenbüchlein des Jakob Thurner*, Musik Alter Meister 27 (Graz, 1971), 17, with facs. on p. 6

p. 464

### **Mein hercz in hohen frewden ist**

New tablature source:

Regensburg, Staatliche Bibliothek, 2 Inc. 331, within the front binding-board, fragments of two pieces in keyboard tablature, one of which was ingeniously identified by David Hiley as corresponding to bars 31–47 of **Bux**, no. 67, see Hiley, 'Die Handschriftenfragmente mit Musiknotation des Mittelalters und der Frühen Neuzeit in der Staatlichen Bibliothek Regensburg: Einblicke in ihre musikhistorische Erschliessung', in *Musikalische Schätze in Regensburger Bibliotheken*, ed. Katelijne Schiltz (Regensburger Studien zur Musikgeschichte 13; Regensburg, 2019), 21–45, at pp. 44–5 (with facsimile)

p. 467

### **Mein traut gesell mein höchster hort**

**A**

New source:

**PragueU**, fo. 247<sup>v</sup>, where a single melody is copied twice, each time with the text opening 'Min (Myn) heil min trost'; it is presented in parallel with the **W2856** melody in MärzW, p. 203 (though it seems to me that the relationship between the two is more or less non-existent after the opening six notes); facs. in MärzW, plate 5

All other sources are presented in parallel in MärzW, pp. 199–202 (no. 6)

**B**

New tablature:

Wolfenbüttel, Staatsarchiv, MS VII B 264, fo. A<sup>v</sup> (no. 2), has the first half of the D and T of the **Loch** setting in 'Kassel-Wolfenbüttel' lute tablature, 'Myn trud gheselle', facs., trans., and comm. in Martin Staehelin, *Neue Quellen des Spätmittelalters aus Deutschland und der Schweiz* (Kleinüberlieferung mehrstimmiger Musik vor 1550 in deutschem Sprachgebiet, ix = Abhandlungen der Akademie der Wissenschaften zu Göttingen, Neue Folge, Band 15/ix; Berlin, 2011), 67–88. Full

exploration and transcriptions in Marc Lewon, 'The Earliest Source for the Lute: The Wolfenbüttel Lute Tablature', *Journal of the Lute Society of America* 46 (2013 [published in 2016]), 1–70 plus plates 1–4.

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, 'Zur Stellung der Handschrift Zürich G 438 in der Geschichte des deutschen Liedes', *Jahrbuch für Renaissancemusik* 10 (2011), 207–25, at p. 217, has identified the tenor in polyphony, albeit without any staff-signature, SEE: **Glog 195**

p. 472

**Nicht lasz mich hart entgelten**

Contract (drawn to my attention by Barbara Eichner) between abbot of St Emmeram and the convent, dated 1476, specifies that the organist can replace the gradual and offertory with 'carmen honestum non seculare', explicitly forbidding 'Ze mehr ich fraw', 'Nitt lass mich ht entgelten', 'Früntlich begir' and 'In fewres hitz', see Walter Ziegler, *Das Benediktinerkloster St. Emmeram zu Regensburg in der Reformationszeit* (Kallmünz, 1970), 259.

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. 475

**O sinne mijn wat wilt ghi maken**

Ciconia's Credo (PMFC 24, no. 11) uses the same musical material

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. 487

Untarn slaf tut den sumer wol

ed. MärzW, no. 3

p. 488

Verlangen tut mich krenken

Marc Lewon, ‘Transformational Practices in Fifteenth-Century German Music’ (diss., Oxford, 2017), 30–33, argues that essentially the same melody appears in the Hohenfurter Liederbuch (CZ-VB 8b), fos. 74<sup>v</sup>–75, with the text ‘Wol auf, wir wellens wecken’, ed. W. Bäumker, *Ein deutsches Liederbuch* (Leipzig, 1895), 45; he also notes that the same text and melody were used in the bassus of a setting by Senfl in Hans Ott’s 1534 songbook and elsewhere, ed. Senfl, *Werke* iv, no. 72.

p. 490

**Wach auff mein hort es leucht dort her**

After version B, add version

C: 4vv version of (roughly) the same melody

**Spec**, p. 478 (N1<sup>v</sup>), texted ‘Ave pura tu puella’

p. 491

**Was in den augen wolgefelt**

Additional source, identified in Paweł Gancarczyk, *Musica scripto* (Warsaw, 2001), 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), 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 accept without further evidence.

p. 492

new entry:

Weych unmut weych (*CH-Zz G 438* text cue) SEE: **Mag libe nyrne behalden mich**

p. 493

**Woluff gesell von hynnen**

A fuller and clearer statement on the tune and its history is now in *New Josquin Edition 28: Secular Works for Four Voices*, ed. David Fallows: *Critical Commentary* (Utrecht, 2005),

p. 115 and pp. 122–4.

**Woluf lieben gesellen unverzagt**

ed. MärzW, no. 54

p. 495

**Wol kum mein libstes ain**

ed. MärzW, no. 4

p. 496

**Zart libste frau in liber acht**

ed. MärzW, no. 1

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 'Amor' 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. On the other hand, I do not for a moment believe that Hothby's music began life with those words – see the commentary for my *Secular Polyphony 1380–1480* = MB97 (London, 2014).

Incidentally, Haar and Nádas, p. 300, credit the identification of Bedyngham's *O Rosa bella* as a

model for this composition to Bonnie Blackburn in the 2001 *Grove*; the identification was first published in FallowsE (1977), at p. 78. But it was also present in this *Catalogue* (1999).

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 for the city of Lucca.

p. 504

NEW ENTRY

**Ben è folle chi vo amare**

**Ba4/2:8**

**anon.**

**Per431**, fos. 65<sup>v</sup>–66 [op. 75](no. 43), with text opening 'Foll'è chi vole amare' and one stanza lacking volta, ed. HernonP, p. 339

TEXT

*I-Rvat* Vat. lat. 10656, fo. 109, with five full stanzas which confirm the form; a modern edition is in Giovanni Battista Bronzini, 'Serventesi, barzellette e strambotti del quattrocento dal cod. vat. lat. 10656', *Lares* 45 (1979), 251–62, at pp. 251–2.

p. 504

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

New source for version A:

**FSL2211**, fo. 104 (no. 151), 2vv with incipit 'Bello sa dio', Andreas Janke and John Nadas, 'New Insights into the Florentine Transmission of the Songs of Antonio Zacara da Teramo', *Studi musicali* nuova serie 6 (2015), 197–214, at pp. 209–11, with the observation that the reverse of the Atri fragment contains Zacara's *Credo Micinella* and that the entire fragment (thus including *Ben lo sa Dio*) could be works by Zacara; but they do concede that the ascription in San Lorenzo 'is not easily read as çacharia' (p. 210), while elsewhere (p. 203) stating that it is 'difficult to read, but it does begin clearly with a "ç"'.

The location of the Atri fragment is now: Atri, Archivio Capitolare, Museo della Basilica Cattedrale, Biblioteca del Capitolo della Cattedrale, C4-II, Frammento 17; it is described in Sebastian Bosch, Claudia Colini, Oliver Hahn, Andreas Janke and Ivan Shevchuk, 'The Atri Fragment Revisited I: Multispectral Imaging and Ink Identification', *Manuscript Cultures* 11 (2018), 141–56, and in Andreas Janke and Francesco Zimei, 'The Atri Fragment Revisited II: From the Manuscript's Context to the Tradition of the Ballata *Be 'llo sa Dio*', in *Liturgical Books and Music Manuscripts with Polyphonic Settings of the Mass in Medieval Europe*, ed. Oliver Huck and Andreas Janke (Musica Mensurabilis 9; Hildesheim, 2020), 135–55. The 2020 article demonstrates that Atri had a complete text with two stanzas, corresponding to the full stanza in **Cord** and with the last couplet in **Cord** matching the opening of the second stanza in Atri; it also endorses my suggestion that this is a different piece, albeit based on the same musical materials and cadence-scheme.

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, fo. 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.

NEW INTABULATION:

Wolfenbüttel, Staatsarchiv, MS VII B 264, fo. A–A<sup>v</sup> (no. 1), has half the D and T (from bar 39 to the end), with occasional Ct notes, in ‘Kassel-Wolfenbüttel’ lute tablature with the last section headed ‘3a pars Cum lacrimis’, facs., trans., and comm. in Martin Staehelin, *Neue Quellen des Spätmittelalters aus Deutschland und der Schweiz* (Kleinüberlieferung mehrstimmiger Musik vor 1550 in deutschem Sprachgebiet, ix = Abhandlungen der Akademie der Wissenschaften zu Göttingen, Neue Folge, Band 15/ix; Berlin, 2011), 67–88. Full exploration and transcriptions in Marc Lewon, ‘The Earliest Source for the Lute: The Wolfenbüttel Lute Tablature’, *Journal of the Lute Society of America* 46 (2013 [published in 2016]), 1–70 plus plates 1–4.

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), 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. Gialdroni 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

**Foll'è chi vole amare** (**Per431** text opening,) SEE: **Ben è folle chi vo amare**

p. 518

**Fortuna desperata**

New source:

Wolfenbüttel, Herzog-August-Bibliothek, 78 Quodl. 4<sup>o</sup>, fo. 2<sup>v</sup>, textless, facs., trans., and comm. in Martin Staehelin, *Neue Quellen des Spätmittelalters aus Deutschland und der Schweiz* (Kleinüberlieferung mehrstimmiger Musik vor 1550 in deutschem Sprachgebiet, ix = Abhandlungen der Akademie der Wissenschaften zu Göttingen, Neue Folge, Band 15/ix; Berlin, 2011), 97–104.

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 and William Mahrt point out to me that it has the acrostic: MARIA LUCAS; it is hard to say whether it is relevant that the evangelist Luke was believed to have painted a portrait of the Virgin Mary.

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**

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**

the title must read **O Rosa bella**, because the numerous references to Rosa in Leonardo Giustinian's poetry make it clear that Rosa is the lady's name.

Additional text source:

*I-Fn*, Magl. VII 1298, fo. 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**

New source:

Bolzano/Bozen, Benediktinerkloster Muri-Gries, fragments described in Giulia Gabrielli, 'A New Source of Quattrocento Music Discovered at Bolzano', *Early Music* 43 (2015), 255–67, there as no. 8: all three voices with text 'O rosa bella o tu mi Maria'

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 wrong editorial clefs.

Meanwhile, however, Alexander Erhard, *Bedyngams O rosa bella und seine Cantus-firmus-Bearbeitungen in Cantilena-Form* (Tutzing, 2010), demonstrates more or less conclusively that the music of Bedyngham cannot have begun life with that text. I conclude that the original text must have been in English and in ballade form with a five-line stanza.

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. 546

**O rosa bella, version Bb2:1**

New source:

Bolzano/Bozen, Benediktinerkloster Muri-Gries, fragments described in Giulia Gabrielli, 'A New Source of Quattrocento Music Discovered at Bolzano', *Early Music* 43 (2015), 255–67, there as no. 8b: in doubled note-values, annotated 'Tenor duellicus wenigan' (which we must assume to be a form of 'Bedyngham'), texted '[O Rosa bella] o tu mi Maria'

p. 546

**O rosa bella**, version **Bb2:2**

New source:

Bolzano/Bozen, Benediktinerkloster Muri-Gries, fragments described in Giulia Gabrielli, 'A New Source of Quattrocento Music Discovered at Bolzano', *Early Music* 43 (2015), 255–67, there as no. 8a: annotated 'Tenor gemellicus', texted 'O Rosa bella o tu mi Maria'

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 innkeeper 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* 14 (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), 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. 560

**Sera nel core mio doglia e tormento**

NEW SOURCE:

*F-Pn* f. fr. 16687, fo. 150<sup>v</sup>, 2vv, with one couplet of text (discovered and presented by Dominique Gatté)

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

**Vergine sola al mondo senza esempio**

'Senzo' was a misprint of course.

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), 16, with facs. on 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<sub>2</sub>, 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: the full piece is reconstructed from *D-Mbs* Clm 14796, fo. 213, in Ian Rumbold with Peter Wright, *Hermann Pötzlinger's Music Book: The St Emmeram Codex and its Contents* (Woodbridge, 2009), 239–41. Four more manuscripts are mentioned in Hans Walther, *Initia carminum* (Göttingen, 1959, revised 1969), no. 423. But for musicians the text is particularly famous as a result the 6vv setting by Lassus, of a slightly longer and more regular text, in seven Leonine elegiac couplets, printed in his *Cantiones sacrae sex vocum* (Graz, 1594).

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]**

I am now convinced that this music originated with an English text in ballade form, as originally proposed by Sylvia Kenney and more recently endorsed in Alexander Erhard, *Bedyngham's O rosa bella und seine Cantus-firmus-Bearbeitungen in Cantilena-Form* (Tutzing, 2010).

p. 572

**Ave regina celorum [I]**

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

p. 572

Since the decease of René Grog (1896–1981), the entire Collection Grog-Carven has been on permanent display at the Musée du Louvre (inv. no.: RF1973-35).

p. 573

Rob C. Wegman kindly alerts me to an anonymous mass cycle in Frankfurt, MS 2° 2, fos. 31–41<sup>v</sup>, based on Frye's T, up a step in transposed Dorian mode.

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. 597, after Sancte speculum, NEW ENTRY:

Sic says (**Parma1158** incipit) SEE: (Ger) Sig seld und heil

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 decide is whether the collection then continued.

p. 601

**Virga Jesse floruit**

New source (brought to my attention by Robert Mitchell):

**Strahov**, fos. 235<sup>v</sup>–236 (no. 216), texted ‘Natum iam colaudemus’

p. 634

**Viva viva rey Fernando**

That it is indeed for Fernando’s coronation is shown in Gianluca d’Agostino, ‘La musica, le cappelle e il cerimoniale alla corte aragonese di Napoli’, *Cappelle musicali fra corte, stato e chiesa nell’ Italia del rinascimento*, ed. Franco Piperno, Gabriella Biagi Ravenni and Andrea Chegai (Florence, 2007), 153–80, at p. 166, quoting the Milanese ambassador (February 1459), who reports that after the blessing of the crown ‘fo elevati grandissimi voce e soni di piffari e trombi, e cridavano tuti a alta voce “Viva, Viva”, etc.’

p. 640

**BerK 40**

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

p. 645

**Frankfurt**

The fragment is now discussed in Joachim Lüdtke, 'Kleinüberlieferung mehrstimmiger Musik vor 1550 in deutschem Sprachgebiet, VI: Fragmente und versprengte Überlieferung des 15. und 16. Jahrhunderts im nördlichen und westlichen Deutschland', in *Nachrichten der Akademie für Wissenschaften zu Göttingen : Phil.-Hist. Kl.*, 2002, no. 4, 207–53, including a facsimile of the page (p. 239).

p. 649

(Textless) **Glog 195**

Andreas Pfisterer, 'Zur Stellung der Handschrift Zürich G 438 in der Geschichte des deutschen Liedes', *Jahrbuch für Renaissancemusik* 10 (2011), 207–25, at p. 217, has identified the tenor in the isolated tenor partbook *CH-Zz G 438* (from the 1520s), fos. 438<sup>v</sup>–439, 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 vouloir

p. 653

(Textless) **Glog 280** turns out to be in four voices, as pointed out to me by Adam Gilbert. The second voice runs in pure unison canon after two breves, as directed by a *signum congruentiae* over its third note.

p. 662

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

p. 677

**Agricola, Alexander**

The document placing him in Cambrai in March 1476 refers to him as 'honesto iuveni Alexandro Agricole parvo vicario', which suggests a birthdate *c.* 1455, see Joshua Rifkin, 'Alexander Agricola and Cambrai: A Postscript', *TKVNM* 54 (2004), 23–30.

p. 680

**Battre**. Marco Gozzi (*MGGn*, s.v.) additionally suggests a conceivable identification with the composer 'Batten' in **Spec**.

**Bedyngham, Johannes**

His death was actually in the year 1458–9, see (with further details) *Mass Music by Bedyngham and his Contemporaries*, ed. Gareth Curtis and David Fallows (Early English Church Music, 58; London, 2017), xi–xiii.

p. 681

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

p. 683

**Busnoys, Antoine**

His complete songs are now published in *Antoine Busnoys: Collected Works*, part 1: *Works with Texts in the Vernacular*, ed. Leeman L. Perkins (Masters and Monuments of the Renaissance 5, 2 vols.; New York, 2018).

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. 685

**Charles**

I have now assembled the case in ‘Charles the Bold as Patron, Singer and Composer’, *TKVNM* 69 (2019), 3–18.

p. 686

**Cordier, Baude**

I totally withdraw my statement that Craig Wright’s identification of him as a man who died in 1397/8 ‘seems credible’. Songs like *Ce jour de l’an* and *Que vaut avoir* can hardly have been composed before about 1420. We must be content to treat him as yet another composer without documentation.

p. 688

**Delahaye**

His music is now all available in *Johannes Delahaye: Chansons in Loire Valley Sources*, ed. Jane Alden (Paris, 2001), where two other candidates are proposed (pp. 11–12), reduced in Alden, *Songs, Scribes, and Society* (New York, 2010), 119, to the Johannes Deshayes listed as a canon of St. Martin, Tours, in 1454 – so presumably rather too old to be the composer of the songs in **Niv**. Paul Merkley, *Music and Patronage in the Court of René d’Anjou* (Tempe, 2017), 128–45, adds many more possible identifications but settles for Philippon des Hayes, a singer in René’s chapel in 1477 and 1478 (for which he needs to accept Alden’s dating of **Niv** in the 1470s, as a result of which he concludes that the manuscript was for René’s court).

p. 690

### **Edmundus**

The documentation at Winchester College in 1396–7 now turns out to be non-existent, see David Fallows, *Secular Polyphony 1380–1480* (Musica Britannica, 97; London, 2014), 192–3, notes 2 and 5.

p. 691

### **Erfordia, Johannes de.**

StrohmR, 292–3, proposed identification with Johann von Dalberg (1455–1503), who studied first at the University of Erfurt at then 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:** was appointed a singer to the count of Holland in The Hague in 1395 and died in May 1400, see WegmanN, 193, notes 29–30.

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. All three **Niv** songs are now fully reconstructed in Debra Nagy, ‘Scratched-out Notes, Erased Pieces, and other Lacunae in the Chansonnier Nivelles de la Chaussée’, *Notes* 66 (2009), 7–35 – concerning which, it is now hard not to think that these pieces were made inaccessible by the composer himself, as a result of some dispute with the owner of the manuscript. Attempts to suggest that the sacred pieces are earlier and perhaps by another man are fully demolished on the website of Peter Woetmann Christoffersen.

p. 694

### **Gafari**

His six secular works are now all edited in Francesco Saggio, ‘Il codice Parmense 1158: descrizione del manoscritto ed edizione delle musiche di Gaffurio’, in *Ritratto di Gaffurio*, ed. Davide Daolmi (Lucca, 2017), 73–103, which should be read alongside the review of the book by Bonnie J. Blackburn in *Music and Letters* 99 (2018), 104–7.

p. 695

### **Giliardi, Arnolfo di Arnolfo**

The statement that Hothby met Giliardi ‘in the entourage of Cosimo de’ Medici (d. 1464)’, which I took from Albert Seay (*JAMS* 8 (1955), 92, note 28), was a misunderstanding: it says ‘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.

As reported in *New Grove* (2001), s. v. ‘Giliardi’, ‘Greban’ and ‘Arnulf of St Ghislain’, there is a possibility that these three characters are one and the same; but, contrary to the assertions in those articles in *MGGnP*, there remains to this day (summer 2021) no decisive evidence for such identifications. For what seems to be the most recent statement on the matter, see Darwin Smith, ‘La

réforme musicale à la Santissima Annunziata de Florence (1478–1485) et la politique religieuse de Lorenzo de' Medici', *Drammaturgia* 14 (2017), 7–52, at pp. 25–32.

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. 697

**Hayne van Ghizeghem**

At last David Fiala has found the evidence that Hayne lived after 1477 (so far only on a Facebook post of 17 November 2017): in *F-Pn* f. fr. 32511 (late copy of French royal court registers, Recette de Normandie), fo. 410, 'Hayne de Ghysanghien, valet de chambre ordinaire du roy', receives a pension of £120 for the year 1491, and fo. 421<sup>v</sup> (1493), 'Haisne de Ghisanghien, tant pour le reculement de sa pension des annees passees que pour son entretenement', £360.

p. 698

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

p. 699

**Japart, Johannes**

His complete works are now published in *Jean Japart: The Collected Works*, ed. Allan Atlas (Masters and Monuments of the Renaissance 6; New York, 2012).

p. 701

**Joye, Gilles**

Concerning the oddity of his having set an Italian text by an intimate friend of the Medici family, James Haar points out that a certain 'Egidius' is reported among the new singers, mainly of French origin and paid for by the Medici family, at the Florence baptistry in March 6, 1445, as reported in Frank A. D'Accone, 'The Singers of San Giovanni in Florence during the 15th Century', *JAMS* 14 (1961), 307–58, at p. 313. Further on his life, with extensive new documentation from Bruges, see Hendrik Callewier, "'What You do on the Sly will be Deemed Forgiven in the Sight of the Most High': Gilles Joye and the Changing Status of Singers in Fifteenth-Century Bruges", *Journal of the Alamire Foundation* 1 (2009), 89–109.

p. 706

**Ludvicus de Arimino**

See now Francesco Rocco Rossi, "'Aria" di Rimini: rimandi improvvisativi in *Unum pulchrum e Salve cara Deo tellus* di Ludovicus de Arimino', *Rivista di Analisi e Teoria Musicale* 23 (2017), 25–52

p. 708

**Michelet**

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

p. 709

**Monk of Salzburg**

There is now a modern edition of the songs, *Die weltlichen Lieder des Mönchs von Salzburg: Texte und Melodien*, ed. Christoph März (Münchener Texte und Untersuchungen zur deutschen Literatur des Mittelalters 114; Tübingen, 1999).

p. 710

**Morton, Robert**

My speculations that he later became bishop of Worcester are entirely void: according to Lud. Henr. Christian. Schutjes, *Geschiedenis van het bisdom 's Hertogenbosch*, 5 vols. (St. Michiels-Gestel, 1870–76), vol. 4, p. 245, he was received as a canon of 's-Hertogenbosch on 5 September 1472 and died there on 16 September 1483, being buried in the church.

p. 711

**Ockeghem:** Now at last (Jan 2019) we have the conclusive demonstration that the correct orthography of his name is 'Okeghem', see David Fiala, 'La très véritable signature de J. de Okeghem et ses implications philologiques', *Revue de musicologie* 105 (2019), 145–58. On the other hand, as I have stated on various occasions (first in a review of Martin Picker's *Johannes Ockeghem and Jacob Obrecht: A Guide to Research*, in *Music and Letters* 70 (1989), 247–9), orthography was not particularly important in the fifteenth century and it would make sense to continue to refer to him as 'Ockeghem', since that is the orthography on all editions of his music and books about him (so far).

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 (Prieur), Denis**, documented as head of the chapel for Duc Louis d'Orléans from 1491 and continuing when Louis became King Louis XII until 1515, as laid out in Theodor Dumitrescu, 'Who was "Prioris"? A Royal Composer Recovered', *JAMS* 65 (2012), 5–65.

p. 720

**Stokem, Johannes**

Richard Sherr, 'Laudat autem David: Fallows on Josquin', *Music and Letters* 92 (2011), 437–61, at 456–7 and 459–61, not only prints the document reporting the papal singer's death in 1487 (which I had doubted) but prints two further documents of 1511 concerning 'Johannes Stockhem alias de Prato'. This is plainly another man, and in my view he must be the composer of the music that survives under his name.

p. 721

**Touront, Jo.**

Paweł Gancarczyk and Jaap van Benthem are now both convinced that his name was Tourout, entirely on the basis of a single Vatican document, reproduced in Gancarczyk, ‘Johannes Tourout and the Imperial *Hofkantorei* ca. 1460’, *Hudební veda* 50 (2013), 239–57, at p. 240. A transcription of the document is also available in Martin Staehelin, ‘Bemerkungen zum Zusammenhang von Biographie, Schaffen und Werküberlieferung von Petrus Wilhelmi’, *Die Musikforschung* 59 (2006), 134–41. In view of the ‘Touront’ spelling in **RCas**, **Schedel**, **Spec**, **Strahov**, **Tr88** and **Tr89**, a change here seems premature. A five-volume *Johannes Tourout: Ascribed and Attributable Compositions in 15th-century Sources from Central Europe*, ed. Jaap van Benthem (Utrecht, apparently undated but c.2015–20).

p. 722

**Ugolino of Orvieto**

His death was long before 1457 but in January 1452, as shown in Enrico Peverada, *Vita musicale nella chiesa ferrarese del Quattrocento* (Ferrara 1991), 17f and 112.

The five pieces in *I-FI 2211* are now available in facsimile, *The San Lorenzo Palimpsest*, ed. Andreas Janke and John Nádas (Lucca, 2016), nos. 194–7 and 203; transcriptions of four of them appear in Andreas Janke, *Die Kompositionen von Giovanni Mazzuoli, Piero Mazzuoli und Ugolino da Orvieto im San-Lorenzo-Palimpsest* (Hildesheim, 2016). What can be seen of the five new pieces contains nothing to suggest a date after 1415, so they are not included here.

p. 724

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

**Weerbeke, Gaspar van**

The statement that ‘Japart is ... documented only during the time Gaspar cannot be traced’ is quite wrong. They are both documented at the court of Milan in 1476–7, see David Fallows, ‘Gaspar and Japart: The Secular Works, with Particular Reference to Basevi 2442 and a Word about Fridolin Sicher’, in *Gaspar van Weerbeke: New Perspectives on his Life and Music*, ed. Andrea Lindmayr-Brandl and Paul Kolb (Turnhout, 2019), 243–54.

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*. Further details in Blake Wilson, *Singing Poetry in Renaissance Florence: The cantasi come tradition (1375–1550)* (Florence, 2009), 95.

p. 740

**Roselli, Rosello**

A new edition is available: Rosello Roselli, *Il canzoniere Riccardiano*, ed. Giovanni Biancardi (Bologna, 2005).

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. 762 add:

MärzW *Die weltlichen Lieder des Mönchs von Salzburg: Texte und Melodien*, ed. Christoph März (Münchener Texte und Untersuchungen zur deutschen Literatur des Mittelalters 114; Tübingen, 1999)

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. 768 add:

RifkinS Joshua Rifkin, 'Scribal Concordances ...', *JAMS* 26 (1973), 305–28

p. 769 add:

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