

Appendix to: 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, 9 May 2025. 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 Busnoys, ed. Leeman L. Perkins (2018), of Delahaye, ed. Jane Alden (2001), of Fontaine, ed. Mathieu De Rider (2024), of Japart, ed. Allan Atlas (2012), of the manuscript **Pz**, ed. Christian Berger (2016), of Touront (as Tourout), ed. Jaap van Benthem (Utrecht, apparently undated but *c.*2015–23), and my own edition of songs of possibly English origin in *Musica Britannica* 97 (2014). Innumerable editions (and related matter) are also now available on the constantly evolving websites of Peter Woetmann Christoffersen (Denmark) and Clemens Goldberg (Germany).

For information leading to some of these additions, I owe debts of gratitude to John Ahern, Jane Alden, Adrian Armstrong, Allan W. Atlas, Bonnie J. Blackburn, Judith Bryce, David Burn, John Caldwell, Camilla Cavicchi, Ralph Corrigan, Gareth Curtis, Michael Scott Asato Cuthbert, Gianluca D’Agostino, Richard Dudas, Barbara Eichner, Alessandra Fiori, Ludwig Finscher, Giulia Gabrielli, Paweł Gancarczyk, Stefan Gasch, Dominique Gatté, Adam Knight Gilbert, Michał Gondko, Donald Greig, Lenka Hlávková, Andreas Janke, Eric Jas, Martin Kirnbauer, Tess Knighton, Hans-Otto Korth, Isabel Kraft, Kenneth Kreitner, Helmut Lauterwasser, Agnieszka Leszczyńska, Marc Lewon, Evan MacCarthy, Grantley McDonald, Alice Manseau, Pedro Memelsdorff, Robert Mitchell, Angelika Moths, Grace Newcombe, Andreas Pfisterer, Isabelle Ragnard, Joshua Rifkin, Nicole Schwindt, Darwin Smith, Martin Staehelin, Rodney M. Thomson, Brian Trowell, Andrew Wathey, 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. david.fallows@manchester.ac.uk

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 believing that any of the music is later than the previously accepted date of 1465–6.

BQ15, BQ16, BQ17, BQ18

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, 2 vols. (Lucca, 2008).

p. 7

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

Br228

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

pp. 7–8

Br9085

See now *Margaret of Austria’s basse danse Manuscript*, ed. Grantley McDonald (Leuven, 2022), and the associated facsimile.

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: Makers, Owners, and Users of Music Sources Before 1600*, ed. Lisa Colton and Tim Shephard (Turnhout, 2017), 97–132, with an up-to-date inventory. 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*. It 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^v) 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 (Welker singles out fo. 30^v); and the copyist was 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 interests ran to a branch in Nürnberg from 1427.

p. 9

CantiB

A new ‘performing’ edition, ed. Daniel Stillman (Amherst Early Music, 2021).

p. 10

CantiC

A complete edition is now available, *Canti C. N° Cento Cinquanta, Ottavio Petrucci 1503 (RISM 1504³): Gesamtausgabe*, ed. Dieter Eichler and Dieter Klöckner (Stuttgart, [2006]).

p. 10

Cape

Since November 1999 the library was amalgamated with the former Staats-Bibliotheek der Zuid-Afrikaansche Republiek to become the National Library of South Africa.

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 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 (omitting the pages in **PC IV**), ed. José Sierra and José Carlos Gonsálves (Madrid, 2006).

n

p.12

Col

As outlined in Chapter 14 and Chapter 26, I now believe that the last copying layer is in the hand of Gafori and probably done at the time when we know he was in Naples, 1478–80.

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

Dresden

The form of all the poems is R5:10 (not R5:8).

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 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 211–21, with facsimiles on 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. My implied date of *c.*1470 is obviously far too early: the notation is so similar to that in **PThib** that it must also date from *c.*1505–10.

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 and description in *The San Lorenzo Palimpsest*, ed. Andreas Janke and John Nádas, 2 vols. (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* 3 (1999), 25–40, argues for origin in Sagan under the influence of Abbot Martin Rinkenbergh; 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 Rinkenbergh 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 (though considerations offered below on Walter Frye’s *Ave regina celorum* add much to the likelihood that it is correct), 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 are 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 1. On parchment, 12 x 8.5 cm; probably from central France, c. 1470. Described in David J. Burn, ‘The Leuven Chansonier: 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 Chansonier: Study/ Studie* (Leuven Library of Music in Facsimile, 1; Antwerp, 2017). Most recently, Ryan O’Sullivan, ‘The Leuven Chansonier: Provenance, Transmission, and Authorships’ (Ph.D. diss., Katholieke Universiteit Leuven, 2024). Copied in three layers by three different hands: (a) nos. 1–43; (b) nos. 44–49; (c) no. 50. Uniform decoration (except no. 50, which has none).

p. 23

Lille402

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

p. 24

Lo34200

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

p. 25

LoA.xvi

Lisa Urkevich, ‘The Wings of the Bourbon: The Early Provenance of the Chansonier 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^v–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. 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 most likely date of the first layer).

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. 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 Bayerische 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 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

Mel

The library is correctly Beinecke (not Beineke)

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, to end of entry for **Montserrat823**:

Work on the *Catalogue* led to new identifications among the music in the last leaves of **Montserrat823**. Most particularly, the identification (by John Caldwell) of the contratenor of Lebertoul's *Depuis un peu* on fo. 14^v made it clear that this was a recto and that the full piece would have needed two facing pages of eight staves each. That in its turn helped, alongside the identification (by Andrew Wathey) of *J'ayme la beaulté* in a new fragment in Bordeaux, to show that the last group of leaves was reconstructed backwards in GómezM, so a certain renumbering was necessary, presented below: my new numbers have asterisks; the original Gómez numbers are also given in the main body of the *Catalogue*. I have retained Gómez's foliations, which are now entered on the fragments.

The reconstruction also led to a clearer view of the page-layout: the pages were all of eight staves, but the surviving fragments are slightly less than half the full height of the page; so in the third column of this inventory 'b' means the bottom half of the page, 't' means the top half, and 'm' means the middle section.

Looking at the material again (after twenty-five years or more), I am inclined to date the void-notation material rather earlier, perhaps c. 1420, in view of its concordances with only the earliest layers of **Ox**. And I think that a date of c. 1410 for the full-black material would make more sense in view of its relationship with **ModA**.

A–C in full-black notation (except bottom of fo. 4 and the first of three attempts at the tenor of *J'amaine* on fo. 8^v) on staves of 15–16 mm

A

1	1	b	<i>Comment ...</i>	R5:7
2	1 ^v –2	b/t	<i>Nuil ne m'ay ne me porroit</i>	V5/3:10
3	2 ^v –3	t/t	<i>Mon tres doux cuer</i>	V5/?3:10
4	3 ^v –4	t/t	<i>Que demande vray amoureux</i>	R4:8
5	4	t	<i>... -dre amours</i> (void notation)	?R
6	4 ^v	t	<i>Belle plaisant tant que j'aray duree</i>	R4:10

B

7	5	t	<i>A cuy diray le martire</i>	R4:7
8	5 ^v	t	<i>Quand si loing suy de ma joyeuse</i>	R4:10 also in Rei 3, Bern

C

9	6	b	<i>La plus belle c'on puist veir</i>	R4:8
10	6	b	<i>Que .../ Souvent li voy</i> (text only)	R4:8 (perhaps with 9)
11	6 ^v –7	b/b	<i>En nuit en ...</i>	V5/3:8

12	7 ^v –8	b/b	<i>Je ne requier</i> [Grenon; 2vv]	B8:10 also in ModA etc
13	8 ^v	b	<i>J'amaine ...</i>	R4:8

D–F in void notation on staves of 12–14 mm

D

14	9	b	<i>Un soupir amoureuxment</i>	R5:8 also in Ox VI
14a	9 ^v	b	[Tenor fragment, in <i>Catalogue</i> as: Textless Montserrat]	
15	9 ^v	b	<i>Sans mal penser et sans</i>	?R4:10

E

16	10	m	<i>Pour quoy vi onques la</i>	R5:10
17	10 ^v	m	<i>Tri otri la camusette</i>	?6:7

F

18*	14 ^v	b	<i>Depuis un peu</i> [Lebertoul]	B10:10 also in Ox VIII
19*	14–13 ^v	b/b	<i>Souvent m'espas</i>	R4:8 also in Faenza, LoTit
20*	13–12 ^v	b/t	<i>J'ayme la beaulté de vos yeulx</i>	R5:8 also in Faenza, Bordeaux
21*	12–11 ^v	t/t	<i>Faites de moy tout ce</i>	R4:10 also in RU1411, Trento
22*	11 ^v	t	<i>Combien que loing de vous</i> [2vv]	R4:7 also in Ox V
23*	11	t	<i>Adieu vous di puis qu'ensi est</i>	R4:8 also in Ox VI

p. 29

MuEm

See now the published facsimile, *Der Mensuralcodex St. Emmeram*, ed. Lorenz Welker (Wiesbaden, 2006), and Ian Rumbold with Peter Wright, *Hermann Pötzlinger's Music 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; and the fragment is discussed, with a full-colour facsimile, in David Fallows, 'More on the basse danse and Polyphony, aided by the D'Andrea Fragment', in *Klang und Bedeutung: Diskurse über*

Musik, zur Emeritierung von Joseph Willimann, ed. Juliane Brandes, Moritz Heffter, Sarah Platte, and Meinrad Walter (Schriften der Hochschule für Musik Freiburg, 9; Hildesheim, Zurich, and New York, 2021), 125–140, at 127–32.

NYB

A formal description and facsimil 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, where it is now Special Collections MLM 1346.

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). A new ‘performing’ edition, ed. David Fallows (Amherst Early Music, 2001, 2nd edn. 2005).

p. 34

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 even begins to argue that it is Venetian, though origin in the Veneto seems all but certain.

p. 39

RCas

See Chapter 20 for the evidence (provided by Joshua Rifkin) 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.

Powerful arguments against the widespread notion that some variant readings happen because it was intended for wind instruments appear in Jon Banks, *The Instrumental Consort Repertory of the Late Fifteenth Century* (Aldershot, 2006), 110–114.

There is now a published facsimile of the manuscript, *A Ferrarese Chansonnier: Roma, Biblioteca Casanatense 2856, 'Canzoniere di Isabella d'Este'*, ed. Lewis Lockwood (Lucca, 2002).

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

Rostock

See now *Das Rostocker Liederbuch*, ed. Franz-Josef Holznagel, Hartmut Möller, and Udo Kühne, 2 vols. (Berlin, 2023).

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), and various other contributions, most recently 'Das Schedelsche Liederbuch als deutsches 'Liederbuch'', in *Gesellige Sang: Poetik und Praxis des deutschen Liebesliedes im 15. und 16. Jahrhundert*, ed. Cordula Kropik and Stefan Rosmer (Berlin, 2024), 91–106.

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 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 254n75, 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; but it could easily be as late as 1505.

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 Fridolin 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 to me, 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

SpinacinoI and SpinacinoII

Both Berlin copies are now in Kraków, Biblioteka Jagiellońska

p. 45

Strahov

Study of the watermarks has shown 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 David Catalunya, 'Polyphonic Music of the Fourteenth Century in Aragon: Reassessing a Panorama of Fragmentary Sources', in *Disiecta membra musicae: Studies in Musical Fragmentology*, ed. Giovanni Varelli (Studies in Manuscript Cultures, 21; Berlin and Boston, 2020), 117–63, at 148–50, it is now officially 'Frag. 4' but was earlier 'Sant Martí de Maldá, no. 15'. He has also (fn. 96) identified the lamentations on the other leaf as appearing in Petrucci's *Lamentationes* I and II (1506).

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 fine 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 recent 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. The online scans at cultura.trentino.it (2014) mention the four-figure numbers only in passing.

p. 47

Tr88

There is now a complete critical edition of the manuscript: *Sacred Music from the Cathedral at Trent: Trent, Museo Provinciale d'Arte Codex 1375 (olim 88)*, ed. Rebecca L. Gerber (Monuments of Renaissance Music, 12; Chicago, 2007).

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 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 he did the Berlin annotations in 1539 and the far fuller and more accurate annotations in Jena in 1544.

p. 50

W5094

For a fuller description, see Reinhard Strohm, 'A Collection of Fragments, or a Fragment of a Collection? The Musical Appendix of A-Wn Cod. 5094', in *Disiecta membra musicae: Studies in Musical Fragmentology*, ed. Giovanni Varelli (Studies in Manuscript Cultures, 21; Berlin and Boston, 2020), 241–59. He proposes that the volume was assembled by the Austin friar Erasmus Gunther de Monaco (d. c. 1461).

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* have 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 Ritson's manuscript (**Lo5665**) in the belief that it was all copied after 1500. Rather more useful, because more fully documented, but ignoring (still in 2024) 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. 58

New entry:

My ladi my ladi myn hap and all myn hele **6:(4)** **anon.**

A-Wn MS 1953B, 2vv, one stanza of text, ed. R. Klugseder, *Ausgewählte mittelalterliche Musikfragmente der Österreichischen Nationalbibliothek Wien* (Vienna, 2011), 121–2 (with facs.); MB97 (2014), no. 44

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^v, D only, textless, facs. in PerettiF, p. 96

Correction: the source for the lauda is not *I-Fr* 2856 but *I-Fr* 2896, as noted in William Watson, 'Circulating Song from the Century before Print' (PhD. diss., Yale, 2022), 93n40.

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^v–237 (no. 217), which has the words 'Stella celi ... ulcere' at the end of its T, as noted by Margaret 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.

Correction: the source for the lauda is not *I-Fr* 2856 but *I-Fr* 2896, as noted in William Watson, 'Circulating Song from the Century before Print' (PhD. diss., Yale, 2022), 93n40. Further correction: the fragment at *I-APa* additionally contains the second half of the Ct (from bar 24), as noted in William Watson, op. cit., 384n59.

Grace Newcombe draws my attention to a ballade stanza (albeit of only 7 lines) in

Lydgate's *Temple of Glas* (ed. J. Schick, EETS, 1891), lines 743–749, opening 'For in myn hert enprentid is so sore/ Hir shap, hir fourme, and al hir semelines.'

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', facs. and discussion in Bonnie J. Blackburn, 'A New Tenor on *So ys emprentid*', in *Essays on Renaissance Music in Honour of David Fallows*, ed. Fabrice Fitch and Jacobijn Kiel (Woodbridge, 2011), 44–51.

p. 64

Thow man envired with temptacion

IMEVS no. is not 3377.6 but 3677.5

p. 68

Accueilly m'a la belle au gent atour

The sources **Mel** and **P676** both contain version **B** with the low contratenor.

p. 71

Adieu apurille

I now believe the form is firmly R5:8, as argued in my 'The Songs of Nicolas de Merques', *Certaldo* 8 (2013), 461–81, at 466.

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 masculine 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 315n160.

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^v–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 Loys* (*F-Pn* fr. 24331), ? c.1460–70, MS written before 1473; see Darwin Smith, *Édition critique du "Jeu Saint Loys"* (diss., Sorbonne, 1987), vol. 1, p. 227.

p. 77

A discort sont Desir et Esperance

New source :

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 quiouldra

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, improbable) attribution to Jean Marot.

New source :

Leuven, fos. 18^v–19 (no. 14), full text

And add that this piece has a low Ct

p. 79

A la longue j'ay bien cognu

Peter Woetmann Christoffersen's website (visited 15 Sept 2023) points out that the missing voice in the secunda pars can be completed flawlessly by fauxbourdon.

p. 84

Amors forga

I now believe the form is firmly R4:10, as argued in my 'The Songs of Nicolas de Merques', *Certaldo* 8 (2013), 461–81, at 467.

p. 88

A qui dirai je ma pensee

Adam Knight Gilbert points out to me that the music of the second half 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. 93

Au travail suis que peu de gens croiroient

New source:

Leuven, fos. 31^v–32 (no. 23), full text

p. 94

Aux ce bon youre de la bonestren

New source (identified by Michael Scott Asato 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^v (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 explain why I described this as a May Day song. It is for New Year's Day. (On further consideration, I am absolutely not certain.)

p. 105

Cela sans plus et puis hola

On further consideration, this cannot be a rondeau: only a single source has a full strophe of text (**F176**), and in that the first and fourth lines are identical. In addition the second and third lines have more than eight syllables (probably ten). I now believe it to be but a single strophe for which no continuation was possible.

p. 107

Cent mille escus quant je vouldroye

New source:

Leuven, fos. 23^v–25 (no. 19), full text but with unique last stanza

p. 108

Ce que ma bouche n'ose dire

New source:

Leuven, fos. 57^v–59 (no. 37), full text

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^v, 2vv only (perhaps with a Ct on the lost facing page), refrain and first couplet only, ed. in Enzo Mecacci 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 218–219, with facsimile at fig. 2

For New Year's Day

p. 114

Chargé de dueil plus que mon fais

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

p. 116

Comme femme desconfortee (of Binchois)

New sources:

Leuven, fos. 25^v–27 (no. 20), full text, clefless, with a new contratenor in lower range

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 Bayerische 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 labeur*": *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, improbable) attribution to Jean Marot.

p. 129

De tous biens plaine est ma maistresse

New source :

Leuven, fos. 20^v–21 (no. 16), full text

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 255

p. 135

Disant adieu a ma dame et maistresse

Add to citations:

All 3 voices used in mass in **TurinI.27**, fos. 27^v–34 (no. 18)

Opening notes cited in textless piece in **SG461**, p. 50 (no. 25), immediately preceding Compere's *Ne vous hastesz*. [Reference is noted under that song and should have been added here.]

p. 136

after **Donnés au leal prisonnier**

New entry:

Donnez l'aumosne chiere dame

R4:8

anon.

Leuven, fos. 47^v–50 (no. 31), 4vv, text seems to lack short stanza, ed. David Burn,

Leuven Chansonnier (Antwerp, 2017), 87

Correction: the text is complete. Peter Woetmann Christoffersen, online edition of the *Leuven chansonier*, points out that the short strophe is on the second opening, with new music but the same rhyme-scheme as the refrain. He points out that Molinet describes this form as ‘simple virelai’, ed. LangloisR (1902), 231–2.

p. 136

Du bon du cuer sans aultre amer

New text source:

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 37–40; here his view and mine coincide.

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 doloureux’, in the work of Bernat Hug de Rocabertí and Gómez Manrique seem less clear.

p. 139

D’ung aultre amer mon cuer s’abesseroit

New source:

Leuven, fos. 14^v–15 (no. 10), full text

Add to citations:

T appears as the last piece of the isolated tenor partbook *CH-Zz G 438* (from the 1520s), fo. 440^v, 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^v–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”’, *AcM* 78 (2006), 33–54.

p. 144 after **En attendant la grace souverainne**

New entry:

En attendant vostre venue

R4:8

anon.

Leuven, fos. 72^v–73 (no. 44), full text, ed. David Burn, *Leuven Chansonier* (Antwerp, 2017), 102

Low Ct

Woman speaks

Last line of first stanza equals (text only) first line of Ockeghem's *Quant de vous seul je pers la veue*.

p. 147

En l'ombre d'ung buissonet

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

To citations:

On 23 August 1525 Hans Kotter sent Bonifacius Amerbach *zwei welsche carmina*, one of

which was *die fug allombra*; see Alfred Hartmann (ed.), *Die Amerbachkorrespondenz*, vol. 3 (Basel, 1947), p. 61.

p. 148

En regardant vostre tres doux maintieng

The first stanza of the text, with music that seems directly related to that of Binchois, appears in an anonymous 4-voice setting in Attaingnant, *Six gaillardes et six pavanes* (RISM [c.1528]⁹), fo. 16^v (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 for 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 triumpphant de cruel dueil

Sean Gallagher, 'Musical Quotation or Compositional Habit? The Case of Guillaume Du Fay's *En triumpphant 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. 153 before **Eslongiés suy de vous belle mastresse**

New entry:

Escu d'ennuy semé de plours

R4:8

anon.

Leuven, fos. 51^v–52 (no. 33), full text, ed. David Burn, *Leuven Chansonier* (Antwerp, 2017), p. 93

TEXT:

Jard, fo. 118^v (no. 536)

P1719, fo. 92

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^v, 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^v, 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 (November 2020) by Michael Scott Asato Cuthbert, despite it having been published twenty-five years earlier in SchreursA (1995), p. 125, also on the book's dust-jacket. (Incidentally, this is the first time that music on a slate has been identified with an existing composition.)

Paisley Abbey, slate tablet recovered from a drain, bars 13–22 of T, without text, identified (June 2024) by Michael Scott Asato Cuthbert.

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).

CITATION

First strophe forms opening and conclusion of the 11th ballade in the anonymous *Les xij. balades de Pasques* in *V-CVbav* Reg. lat. 1728, fos. 117^v–118^v, see Yolanda Plumley, 'The Power of Songs Past: Evoking Old Courtly Songs in Fifteenth-Century Lyrics for Easter', in *Polyphonic Voices: Poetic and Musical Dialogues in the European Ars Nova*, ed. Anna Alberni, Antonio Calvia, and Maria Sofia Lannutti (La Tradizione Musicale, 22; Florence, 2021), 87–124. The poem also appears in *F-Pn* f. lat. 4641B, fol. 142^v. Just too late to be mentioned in the *Catalogue* is Yolanda Plumley's earlier article, 'Citation and Allusion in the Late Ars Nova: The Case of *Esperance* and the *En attendant* Songs', *Early Music History* 18 (1999), 287–363. Note too that three of the new sources postdate my own edition of the song in *MB* 97 (2014), no. 11, where I already noted that 'this may be one of the most successful songs of its generation'.

p. 155

Esperant que mon bien vendra

New source:

Leuven, fos. 41^v–43 (no. 28), full text

p. 156

Est il mercy de quoy l'on peut finer

New source:

Leuven, fos. 67^v–69 (no. 42), full text

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 full-size 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. 315n160. 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 copyist of this manuscript that almost anything is possible. That is why I published the music, with full text, in my *Josquin* (Turnhout, 2009), p. 70.

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 merveilleux 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

New source:

Leuven, fos. 54^v–56 (no. 35), full text

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 poteras fieri', 2vv, in Erasmus Rotenbucher, *Diphona* [RISM 1549¹⁶], no. 6 (a piece that seems to be overlooked in the available Willaert scholarship apart from the worklist in *MGGnP*, 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 demonstrated 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^v, 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. 109–110 [description of the piece and particularly its canonic instructions as found there]

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

p. 173

Ha cuer perdu et desolé

New source:

Leuven, fos. 69^v–71 (no. 38), full text

p. 178

Helas l'avois je deservye

New source:

Leuven, fos. 73^v–74 (no. 45), full text

p. 178

Helas ma dame (in **RCas**).

On further consideration, the form must be V5/2:8, which would fit perfectly to the poem in **Jard**, fol. 69^v (no. 81), opening 'Hellas ma dame qu'est ce la'

p. 180 after **Helas mon cuer helas mon oeil**

New entry:

Helas mon cuer tu m'occiras

R5:8

anon.

Leuven, fos. 17^v–18 (no. 13), full text, ed. David Burn, *Leuven Chansonnier* (Antwerp, 2017), p. 80

Low Ct

p. 181

Helas que pourra devenir

New source:

Leuven, fos. 61^v–63 (no. 39), full text

p. 182, after Henno henoy

New entry:

Henri Phlippet le vert me fais porter

R4:10

anon.

Leuven, fos. 80^v–81 (no. 50), full text, ed. David Burn, *Leuven Chansonnier* (Antwerp, 2017), p. 108

Low Ct

Apparently woman speaks

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

In 1437 at Metz a thief named Jennin de Racowatier loudly sang the song 'Hé Robinet, tu m'as la mort donnee,/ Car tu t'en vais, et je suis demeuree' on his way to the gallows, as reported in Philippe de Vigneulles, *Les chroniques de la ville de Metz*, ed. J. F. Huguenin (Metz, 1838), 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^v–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 Stanley Boorman, *Ottaviano Petrucci: A Catalogue Raisonné* (New York, 2006), p. 195.

p. 192 after J'ay bien et honore

New entry:

J'ay des semblans tant que je vueil

R4:8

anon.

Leuven, fos. 79^v–80 (no. 49), full text, ed. David Burn, *Leuven Chansonier* (Antwerp, 2017), p. 106

Low Ct

TEXT: by Montbreton

Jard, fo. 86 (no. 264)

P1719, fo. 50 (no. 148)

P9223, fo. 38^v (no. 71), 'Montbreton', ed. RaynaudR, p. 63 (normalizing the ascription to 'Monbeton')

P15771, fo. 17 (no. 31), 'Monbeton', ed. InglisM, p. 103

Roh, fo. 184^v (no. 577), ed. LöpelmannR, p. 359

p. 197

J'ay pris amours

Version B

New source:

Leuven, fos. 16^v-17 (no. 12), full text

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 273; it is published by Marx and Thomas Warburton in SMD8, 114. In David Fallows, 'Gaspar and Japart: The Secular Works', in *Gaspar van Weerbeke: New Perspectives on his Life and Works*, ed. Andrea Lindmayr-Brandl and Paul Kolb (Turnhout, 2019), 243–54, at 244, I argue that it was by Japart, not Gaspar.

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^v–F7^v, see Pierre Rézeau, *Les noëls en France aux XV^e et XVI^e 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

New text sources:

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.

former Phillips 3644 (sold in 2006 to a private collector), fo. 85^v–86, see Adrian Armstrong, 'Le manuscrit Phillips 3644: un recueil poétique inconnu de la fin du moyen âge', *Scriptorium* 65 (2011), 354–86

p. 208

Je ne demande aultre de gré

A three-voice mass (low voices), Sanctus and Gloria only, appears in *CZ-Pu* 59 R 5116, pp. 258–65, headed 'Officium Genedemande' (communicated by Lenka Hlávková)

p. 209

Je ne fay plus je ne dis ne escrips

New source:

Leuven, fos. 27^v–29 (no. 21), full text

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. 215

Je ne vis oncques la pareille

New source:

Leuven, fos. 15^v–16 (no. 11), full text

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. 260^v (no. 35) with text ‘Scheiden wie verwisztu mich sogar’ (identified by Michael Scott Asato 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 Remaking of a Musical Manuscript* (Lucca, 2008), i.317

p. 226

Jour a jour la vie

In my reference to Strohm’s identification of ‘comitis de flandorum’ as Louis de Male, I carelessly miscopied his dates: he was born in 1330, became Count of Flanders in 1346, and died in 1384. This is important because the song itself was copied into the ‘Trémoille’

manuscript in 1376.

p. 230

La chason des redictes

New source:

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

La despouveue et la bannye

New source:

Leuven, fos. 7^v–9 (no. 6), full text

pp. 233–4

L’ami Baudichon

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

1. *V-CVbav* Reg. lat. 1517, fol. 179^v 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 XVI^e siècle* (Paris, 1889), p. 179n1. Oddly, this was presented as ‘cou, cou, cou, cous’ in Colman Dudley Frank, ‘En aller à la moutarde’, *PMLA* 25 (1910), 97–113, at 109n1; 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^v, 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^v]: ‘Godichon. mon godichon’: *My pillocke*.

p. 236

La plus dolente qui soit nee

New source:

Leuven, fos. 56^v–57 (no. 36), full text

p. 239

La saison en est ou jamais

New text source :

former Phillipps 3644 (sold in 2006 to a private collector), fo. 79^{f-v}, 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 parisioners because he sang 'Requiem' inappropriately; so he then sang 'La tricotee' and 'E Robinet tu m'as ma mort donnee'. M. H. d'Arbois de Jubainville, *Inventaire sommaire des Archives départementales antérieures à 1790: Aube, Archives ecclésiastiques, série G (Clergé séculier)*, 3 vols. (Troyes, 1873–1930), vol. 2, p. 282, drawn to my attention by Rob C. Wegman.

p. 242

La tridaine a deux

John Ahern (Ph.D. diss., Princeton U., 2024), at p. 20, points out that the word 'tridaine' seems not to exist but finds the word 'tritaine' as a version of 'tiretaine', which means 'a sheet of half wool, half yarn'.

p. 245

Le bien

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

p. 245

Le corps s'en va et le cueur vous demeure

New source:

Leuven, fos. 43^v–45 (no. 29), full text

pp. 245–6

Le despourveu infortuné

New source:

Leuven, fos. 9^v–11 (no. 7), full text

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 that opened 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. 250

Les desleaulx ont la saison

New source:

Leuven, fos. 13^v–14 (no. 9), full text

p. 256

Le souvenir de vous me tue

New sources:

Leuven, fos. 5^v–6 (no. 4), full text

Mantua, Biblioteca Comunale Teresiana, MS 518 (E.I.40), fos. 17^v–18 (no. 4), incipit only, see Pedro Memelsdorff, 'John Hothby, Lorenzo il Magnifico e Robert Morton in una nuova fonte manoscritta a Mantova', *AcM* 78 (2006), 1–32

p.257

Les treves d'amours et de moy

New source:

Leuven, fos. 6^v–7 (no. 5), full text

p. 258

L'eure est venue de me plaindre

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

p. 260

L'omme banny de de sa plaisance

New source:

Leuven, fos. 11^v–13 (no. 8), clefless, full text

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*', *EM* 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^v–76 (no. 57).

p. 262

Ma bouche rit et ma pensee pleure

New source:

Leuven, fos. 37^v–39 (no. 26), full text

p. 265

Ma dame je suis plus joyeux

The payments from the account of Charles d'Orléans are now in the Bibliothèque Municipale de Rouen, MS Leber 5685, fo. 2 and fo. 3, two payment authorizations signed at Saint Denis on 10 October 1414, one to the merchant Julien de Simon in Paris, £276 7s. 6d. just for purchasing the pearls, and the other to Jean de Clarcy, also in Paris, £89 10s. for sewing them into his cloak. Both specify the title of the song. They came from the collection of the historian and bibliophile (Jean-Michel) Constant Leber (1780–1859), which he sold to the Rouen library on his retirement in 1840. The previous owner was Jean-Baptiste-Pierre Jullien de Courcelles (1759–1834), see *Catalogue des livres et documents historiques ... de la bibliothèque de M. de Courcelles ... le 21 mai 1834*, p. 42. Summarized in Sylvie Lefèvre, “‘Au blanc de cest escript’: vertiges de la page et d’un autre langage”, in *Sens, Rhétorique et Musique. Études réunies en hommage à Jacqueline Cerquiglini-Toulet*, ed. S. Albert, et al. (Paris, 2015), 311–327, at 313n10. I am particularly grateful to Alice Manseau of the Rouen library for providing access to these documents.

p. 268

Ma douce amour et ma sperance

A further text source, in private hands, contains the same repertory as *GB-Lbl Add. 15224* but has prominent Visconti emblems, reported in Anne Stone, *The Manuscript Modena ... Commentary* (Lucca, 2005), 15.

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. 271

Ma maistresse et ma plus que autre amye

New source:

Leuven, fos. 34^v–37 (no. 25), full text

p. 272

Ma plus ma mignonne m’ami

Jane Alden, *Songs, Scribes, and Society* (New York, 2010), 82–3, points out that the ascription could equally read ‘Coubert’ or ‘Boubert’.

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 64 (facs.) and 80 (edn.).

p. 278

Mon bien imparfait

New text source:

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 326n15, 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 doulche amour

New source:

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

p. 289

Mort j'appelle de ta rigueur

Error : the text manuscript in The Hague has the call-number 129 G 20 (not 124 G 20) as initially noted in the only article in the Villon literature (so far) to mention Delahaye, Jelle Koopmans, “‘Mort, j'appelle de ta rigueur’, ou la première Renaissance française à l'écoute de François Villon”, in *Villon et ses lecteurs*, ed. Jean Dufournet, et al. (Paris, 2005), 55–67.

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 in the editions of Marix, Van Benthem, and Wexler (but actually following the sequence in **Dij**); he also reconstructs missing lines.

p. 290

N'aray je jamais mieulx que j'ay

New source:

Leuven, fols. 3^v–4 (no. 2), full text

p. 292

Ne doibt on prendre quant on donne

Adam Gilbert points out to me that the music of the second half 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), apparently the first owner of the poetry manuscript **P9223**.

p. 297

Nul ne me doit de ce blasmer

New source:

Leuven, fos. 32^v–35 (no. 24), full text

p. 301

Or me veult bien esperance mentir

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

p. 304

Otri otri la camusette

As reported in Chapter 27, re-examination convinced me that the poem opens ‘Tri otri’

p. 304 before **Ou doy je secours querir**

New entries:

Ou beau chastel est prisonnier mon cuer **R5:10** **anon.**

Leuven, fos. 63^v–65 (no. 40), full text, ed. David Burn, *Leuven Chansonnier* (Antwerp, 2017), p. 99

Low Ct

Oublie oublie oublie oublie

R4:8 **anon.**

Leuven, fos. 22^v–23 (no. 18), full text, ed. David Burn, *Leuven Chansonnier* (Antwerp, 2017), p. 82

Low Ct

Woman speaks

p. 306

Parle qui veult

A further text source, in private hands, contains the same repertory as *GB-Lbl* Add. 15224 but has prominent Visconti emblems, reported in Anne Stone, *The Manuscript Modena ... Commentary* (Lucca, 2005), 15.

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. 308

before Par souspirer plorer gemir et plaindre

New entry:

Par Mallebouche la cruelle

R5:8

anon.

Leuven, fos. 50^v–51 (no. 32), full text, ed. David Burn, *Leuven Chansonnier* (Antwerp, 2017), p. 91

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 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^v–325^v, 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 *Théorie et analyse musicales 1450–1650*, ed. Anne-Emmanuelle Ceulemans and Bonnie J. Blackburn (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 vouloir s'est mis

New source:

Glog, fos. L3^v/L11^v/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) has an autograph 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. 330

Puis qu'a vous servir me suis mis

New source:

Leuven, fos. 19^v–20 (no. 15), full text

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. 335

Quant ce viendra au droit destraindre

New source:

Leuven, fos. 70^v–72 (no. 43), full text

p. 337

Quant j'ay au cueur aucun contraire

New source:

Leuven, fos. 65^v–67 (no. 41), full text

p. 337

Quant je fus prins au pavillon

New source:

Leuven, fos. 76^v–78 (no. 47), full text, tti

p. 338

Quant [je] vous plairay

For source **Lo24300** read **Lo34200**

p. 338

Quant si loing suy de ma joyeuse joye

New source:

Kassel, Universitätsbibliothek, flyleaf to 4° MS med. 1 (identified by Michael Scott Asato 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)

pp. 345–6

Qui contre Fortune

Under citations add:

Prague, Archiv Pražského Hradu, Knihovna Metropolitní Kapituly, MS M.CIII, fo. 74, cited in Martin Horyna, ‘Ein Brünner Fragment der Motette Apollinis eclipsatur – eine Bemerkung zur Rezeption der Ars Nova in Mitteleuropa um 1400’, *Hudební věda* 57 (2020), 2–21, and in Margaret Bent, *The Motet in the Late Middle Ages* (New York, 2023), 296, as ‘Schag melodie’

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 65 (facs.) and 78 (edn.).

p. 348

Ravy d’amours despourveu de bon sens

New source:

Leuven, fos. 74^v–76 (no. 46), full text

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. 354

Sans nul confort souvant disant hé my

New Source:

Tenor alone, with different note-values, as a monophonic *Benedicamus Domino* setting in Reggio Emilia, Biblioteca Municipale, MS C 408, fo. 65 (identified and kindly brought to my attention by Michael Scott Cuthbert)

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. 362

S’il advient que mon ducil me tue

New source:

Leuven, fos. 21^v–22 (no. 17), full text

Jane Alden, *Songs, Scribes, and Society* (Oxford, 2010), 177, points out that ‘S’il avient’ is the motto of Antoine Raguier, war treasurer to Charles VII

p. 364

Se mieulx ne vient d’amours peu me contente

New source:

Leuven, fos. 29^v–31 (no. 22), full text

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 cuer*’, in *French Renaissance Music and Beyond: Studies in Memory of Frank Dobbins*, ed. Marie-Alexis Colin (Turnhout, 2018), 235–8.

p. 371, before **Se vous voulez que je vous face**

New entry:

Se vous voulez que je vous ame

V4/2:8

anon.

Leuven, fos. 52^v–54 (no. 34), full text (opening ‘Si’ in D and residuum), ed. David Burn, *Leuven Chansonier* (Antwerp, 2017), p. 95

Low Ct

Authorship has raised much speculation: Fabrice Fitch, ‘Spotlight on a Newly Recovered Song’, *JAF* 12 (2020), 217–30, argued for Agricola; Adam Knight Gilbert, ‘Songs that Know Each Other’, *JAF* 12 (2020), 231–61, argued for Busnoys or Ockeghem; Ryan O’Sullivan, ‘The Leuven Chansonier: Provenance, Transmission, and Authorships’ (Ph.D. diss., Katholieke Universiteit Leuven, 2024), 160–62, suggests Caron.

p. 371

Si a tort on m’a blasmee

I got the form wrong: for **B7:7** read **B6:7**

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 Chansoniers’, *AcM* 89 (2007), 1–31, at 26.

p. 378

Talent m’est pris de chanter

New source (drawn to my attention by Marc Lewon):

Hohenfurter Liederbuch (CZ-VB 8b, ca. 1450), fos. 118–119, with the text ‘Es ist geporn ain kindelein’, ed. in Wilhelm Bäumker, *Ein deutsches geistliches Liederbuch ... nach einer Handschrift des Stiftes Hohenfurt* (Leipzig, 1895), no. 72; also ed. in *Geistliche Gesänge des deutschen Mittelalters*, ed. Max Lütolf, vol. 2: *Gesänge E–H* (Kassel, 2004), no. 209. Its identity is also stated in Jaromír Cerňý, *Historical Anthology of Music in the Bohemian Lands (up to ca 1530)* (Prague, 2005), 122–23.

p. 376

Souvent m'espas

I no longer believe that the **Stras** entry is the same piece, despite acceptance of my proposal in publications of Lorenz Welker and Pedro Memelsdorff. With that, of course the ascription to Heinrich Laufenberg also evaporates (and though Welker argued persuasively that Laufenberg composed polyphony, the chances of his having set a French rondeau are of course almost nil).

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. 380

Tant est mignonne ma pensee

New source:

Leuven, fos. 4^v–5 (no. 3), full text
and note that the place of the edition in GutiérrezW is p. 74 (not 64)

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^v in the print (Lyons, 1503), ed. in Anna Zayaruznaya, 'What Fortune can do to a Minim', *JAMS* 65 (2012), 372–5 and translated, 314–15.

p. 385 after **Tous desplaisir m'en sont prochains**,

New entry:

Tousdis vous voit mon souvenir

R5:8

anon.

Leuven, fos. 45^v–47 (no. 30), seems to lack the 'short' strophe of text

Low Ct

Correction: the text is complete. Peter Woetmann Christoffersen, online edition of the Leuven chansonnier, points out that the short strophe is on the second opening, with new music but the same rhyme-scheme as the refrain. He points out that Molinet describes this

form as ‘simple virelai’, ed. LangloisR (1902), 231–2.

p. 386

Tout a par moy

New source:

Leuven, fos. 39^v–41 (no. 27), full text, though the long strophe is otherwise found only in **Lab** and *F-Pn* Rothschild 2798. The ‘short’ strophe roughly corresponds to the added short stanza in **Cord** and defines the song as being in a woman’s voice.

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 trespasé*, and therefore presumably written in 1461.

p. 390

before **Tristre dolent**, insert entry for **Tri otri la camusette**, originally put on p. 304 as ‘Otri otri la camusette’

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^v, text alone in **WolkC**, fo. 78^v, texted ‘O wunniklicher wolgezierter mai’, text ed. KleinO, no. 100, now discussed in Isabel Kraft, ‘Rondeau oder Reigen: “Triste plaisir” und ein Mailied Oswalds von Wolkenstein’, in *‘Ieglicher 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 der 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^v–75. Moreover, contrary to what I said, the relationship between this melody and the T of Binchois’ setting is unmistakable; I was misled by transcription errors in Gérold’s edition.

The quote by Jean Regnier (dated more precisely than I had thought: 1 May 1433) contains not only the entire text of the poem (headed ‘Chanson’ and credited to ‘Maistre Alain ... lequel cy gist soubz une lame’) but is followed by a farsed version of the poem, in

which each of the 5 stanzas includes two lines of the Chartier. See the more recent edition, which I should have cited: *Les fortunes et adversitez de Jean Regnier*, ed. Eugénie Droz (Paris, 1923), 154–6 (lines 4371–4382 and 4397–4462).

p. 394

Une mousque de Biscaye

To citations add:

T with a new Ct (with 20-note range, very much in the style of Roelkin's famous *De tous biens plaine* version in **Segovia**) in *PL-Tm* 29–32, fos. 138^v–139 (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*', *TVNM* 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. 401

Videz dehors car vous estes trop chaut

Leuven present in index but never entered into the manuscript

p. 401

Vive Bourguongne est nostre cry

Jane Alden kindly informed me that she had found the full text in *Kronyk van Vlaenderen van 580 tot 1467*, ed. P. M. Blommaert and C. P. Serrure, 2 vols. (Ghent, 1839–40), ii. 230. It is R4:8 with the short refrain added in the wrong place and with an acrostic 'GANDENSES'.

p. 403

Volés scavoir

I now believe the form is firmly R5:8, as argued in my 'The Songs of Nicolas de Merques', *Certaldo* 8 (2013), 461–81, at 468.

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

New entry:

Vraiz amans pour dieu suppliez

R4:8

anon.

Leuven, fos. 78^v–79 (no. 48), full text, ed. David Burn, *Leuven Chansonier* (Antwerp, 2017), p. 104

Low Ct

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. 417

Aus far ich hin mein höchster hort

Metre should be given as: 9:(4/3/2)

p. 419

Cados adonay cherubin si singhen

Further discussion and edition in Don Harrán, ‘Another Look at the Curious Fifteenth-Century Hebrew-Worded Motet “Cados cados”’, *MQ* 94 (2011), 481–517. In addition, Anglès contributed a major statement on Hebrew texts, particularly in French and German religious dramas of the fifteenth century, in *MME10* (1951), p. 20.

p. 421

Dem allerlibsten schönsten weib

ed. *Die weltlichen Lieder des Mönchs von Salzburg*, ed. Christoph März (Tübingen, 1999), no. 7

p. 427

Des meyen zit die fört daher

New text source:

(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^v–50, 2vv with same tenor but a new discantus, 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:

New tablature:

Wolfenbüttel, Staatsarchiv, MS VII B 264, fo. B^v (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. 436

Elzeleyn lipstis Elzeleyn

See now Nils Grosch, *Lied und Medienwechsel im 16. Jahrhundert* (Münster, 2013), 160–78, for a fuller treatment of the melody and its history.

p. 437

Est ist ein schne gefallen

Additional source with the same melody:

A-Wn 9704, fo. 13–13^v (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. *Die weltlichen Lieder des Mönchs von Salzburg*, ed. Christoph März (Tübingen, 1999), no. 2

p. 444

Grosz senen ich im herczen trag

New 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 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. *Die weltlichen Lieder des Mönchs von Salzburg*, ed. Christoph März (Tübingen, 1999), no. 5

p. 449

Ich far dohin wann es musz sein

New tablature:

Wolfenbüttel, Staatsarchiv, MS VII B 264, fo. B^v (no. 4), has the **Loch** setting in 'Kassel–Wolfenbüttel' lute tablature, headed 'Ich 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. *Die weltlichen Lieder des Mönchs von Salzburg*, ed. Christoph März (Tübingen, 1999), 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

Embarrassingly, I misread the manuscript. The first line should read: Ju ich iag

Added source:

W5094, fo. 163 (lacking beginning and end)

Added edition:

A-MB, ed. in *Die weltlichen Lieder des Mönchs von Salzburg*, ed. Christoph März (Tübingen, 1999), p. 571; text ed. März, 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^v, 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), 407, views these details as absolute proof that it was a different setting of the same tenor.

Martein lieber herre

ed. *Die weltlichen Lieder des Mönchs von Salzburg*, ed. Christoph März (Tübingen, 1999), no. 55

p. 463

Mein hercz das ist bekümmert sere

Further source, but with apparently unrelated music:

A-Wn 9704, fo. 12–12^v (no. 10), 2vv, headed 'Mein hertz das ist bekummert 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 44–5 (with facsimile). One detail that is particularly fascinating here is that the two sources correspond in many details, as though perhaps Regensburg served as an exemplar for the **Bux** copyist (though Regensburg has only four systems to the page, as against the six in **Bux**). That may be the closest case we have of duplication between fifteenth-century tablatures.

p. 467

Mein traut gesell mein höchster hort

A

New source:

PragueU, fo. 247^v, 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 *Die weltlichen Lieder des Mönchs von Salzburg*, ed. Christoph März (Tübingen, 1999), 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 März, plate 5

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

B

New tablature:

Wolfenbüttel, Staatsarchiv, MS VII B 264, fo. A^v (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^v, 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 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

Nu lobe linde lobe

New source:

Hohenfurter Liederbuch (CZ-VB 8b, ca. 1450), no. 52, with text ‘O sündler grosser sündler’, ed. Wilhelm Bäumker, *Ein deutsches geistliches Liederbuch ... nach einer Handschrift des Stiftes Hohenfurt* (Leipzig, 1895), 53–54

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 Brome); 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^v, 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. *Die weltlichen Lieder des Mönchs von Salzburg*, ed. Christoph März (Tübingen, 1999), 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^v–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. 489–90

Wach auff mein hort es leucht dort her

First, I no longer accept that the untexted version in **Rostock**, fo. 35 is the same melody: it has the same outlines but much more irregular phrases; it also lacks any staff-signature.

After version **B**, add version

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

Spec, p. 478 (N1^v), 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, at 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 over twenty 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. My main conclusion is that the melody of *Comment peult avoir joie* is essentially different and that Isaac's mass generally called *Woluff gesell von hynnen* is quite definitely on *Comment peult avoir joie*.

Woluf lieben gesellen unverzagt

ed. *Die weltlichen Lieder des Mönchs von Salzburg*, ed. Christoph März (Tübingen, 1999), no. 54

p. 495

Wol kum mein libstes ain

ed. *Die weltlichen Lieder des Mönchs von Salzburg*, ed. Christoph März (Tübingen, 1999), no. 4

p. 496

Zart libste frau in liber acht

ed. *Die weltlichen Lieder des Mönchs von Salzburg*, ed. Christoph März (Tübingen, 1999), 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^{r-v} (no. 59), incipit 'Amor' only, 'hothbi', ed. CMM33, p. 29

Mantua, Biblioteca Comunale Teresiana, MS 518 (E.I.40), fos. 18^v–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 charmelita', 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 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 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^v (no. 58), incipit only, 'hothbi', ed. CMM33, p. 27

Mantua, Biblioteca Comunale Teresiana, MS 518 (E.I.40), fos. 15^v–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 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^v–66 [op. 75](no. 43), with text opening 'Foll'è chi vole amare' and one stanza lacking volta, ed. HernonP, p. 339

TEXT

V-CVbav 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 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 Nádas, 'New Insights into the Florentine Transmission of the Songs of Antonio Zacara da Teramo', *Studi musicali* nuova serie 6 (2015), 197–214, at 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. 505

Biancha nel bruno aquilano aspecto

I described the form wrongly. This has a full text in R4:11 form but with two peculiarities: first, within the long strophe there are two lines inserted which rhyme with nothing else; and second, unusually within **Ox**, there is no indication of the 'short' refrain.

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 tablature source:

Wolfenbüttel, Staatsarchiv, MS VII B 264, fo. A–A^v (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.

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. at 35 and ed. at 24.

Finally, we should note a disparity in the readings of the text, drawn to my attention by Gianluca D'Agostino. In line 8, the later sources lament the death of 'mio signor iocondo'; but the earlier sources, including **Mancini**, *F-Pn* f. it. 568 (both with music) and the new Bologna source, read 'mio amor giocondo', thus making it a song in which a woman speaks. From this it seems to follow that the information in the Florentine lauda manuscript, 'fatta per messer francescho signior di padova' is probably misinformed. As a result we probably no longer have to judge whether it was for Francesco Carrara 'il vecchio' (d. 1393), or Francesco 'novello' (d. 1406).

Jason Stoessel, 'Con lagreme bagnandome el viso: Mourning and Music in Late Medieval Padua', *Plainsong and Medieval Music* 24 (2015), 71–89, places it in an elaborate Carrara context.

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, 'Reading Theorists for Recovering "Ghost" Repertories', *Studi musicali* 34 (2005), 25–50, at 42n43, 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^v–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 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^v–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 sources:

Wolfenbüttel, Herzog-August-Bibliothek, 78 Quodl. 4^o, fo. 2^v, textless, facs., trans., and comm. in Martin Stachelin, *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^v (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 283.

As concerns related compositions, the standard reference is now *Fortuna desperata: Thirty-Six Settings of an Italian Song*, ed. Honey Meconi (Recent Researches in the Music of the Middle Ages and Renaissance 37: Madison, WI, 2001).

But, most important, as outlined in Chapter 34, I reject the Italian text and must conclude that the music originated with a French R4:10.

p. 521

Gentil madonna non mi abandonare

New source:

Stockholm, Kungliga biblioteket, N 79, fo. 186^v, 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, 'Reading Theorists for Recovering "Ghost" Repertories', *Studi musicali* 34 (2005), 25–50, at 46, identifies a *barzelletta*, **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, p. 15, 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 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^v, 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 seven-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), 25, quotes an earlier description of the intarsia by James Dennistoun (1851). See also Olga Raggio and Antoine M. Wilmering, *The Gubbio Studiolo and its Conservation*, 2 vols. (New York,

1999), including, vol. 1, p. 143, a reproduction of the relevant portion of the studiolo as it is today.

p. 550

O Rosa bella, final section

1457–8, Alfonso de Palencia, *Tratado de la perfección del triunfo militar* (ed. Mario Penna (Madrid, 1959), 356–9), includes description of *O Rosa bella* sung in an inn in southern France, with the inn-keeper singing the discantus, a French guest singing the tenor and ‘Jacques’ taking the contra. See Tess Knighton, ‘Isabel of Castile and her Music Books: Franco-Flemish Song in Fifteenth-century Spain’, *Queen Isabel I of Castile: Power, Patronage, Persona*, ed. Barbara F. Weissberger (Woodbridge, 2008), 29–52, at 29–30.

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. 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.

In 1483, the English musicians Conrad Smyth and Peter Skydell were sent from Munich to Calais, where they gave lessons to help pay for their passage home, including teaching ‘O Rosa bella’; without further documentation, this is stated in Denis Stevens, review of the facsimile of **Bux** in *Music & Letters* 37 (1956), 89–92, at 92.

p. 552, after **Pace non trovo**

New entry:

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

p. 555

Piangeran gli occhi mey

In **F176** the first word reads ‘Piagneran’ in all three voices.

p. 555

Piangete donne et vuy fedel’ amanti

New sources:

Cape, fos. 65^v–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^v–188 (no. 3), 2vv, textless (opening ed. p. 662 below)

I-APa (Ascoli Piceno), Notarile di Amandola, vol. 918 (frammento Montemonaco), fo. N^v, 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 supplied by Alessandra Fiori)

p. 560

Sera nel core mio doglia e tormento

New source:

F-Pn f. fr. 16687, fo. 150^v, 2vv, with one couplet of text (discovered and presented online 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^v (no. 8), 2vv, headed 'Vicin vicin', ed. Rudolf Flotzinger, *Das Lautenbüchlein des Jakob Thurner* (Musik Alter Meister 27; Graz, 1971), 16, with facs. at 5

p. 568

Voltate in qua [Rosina]

Michał Gondko points out to me that there are lute settings of the melody in Judenkönig, Brown 1523₂, fo. C2^v, '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, before Alleluia

New entry:

Alga jacet humilis steriles relegantur avene 10:(6) anon.

Glog, fos. G1^v–2/G7^v–8/G9^v–10 (no. 138/140), with T written without note-heads but with text on the appropriate staff-spaces or lines, full text, tti, ed. EDM8, p. 4

TEXT: in hexameters, apparently to mark the beginning of Spring

This should have been included because it comes immediately before *Viminibus cinge*, with the same style and notation. In both songs the tenor precisely reflects the quantities of the dactylic hexameter verse. The only essential difference is that this one does not have a low *cdeldisserontratenor*.

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).

Franz Körndle, 'Liturgieverständnis an der Schwelle zur Neuzeit', *Analecta musicologica* 47 (2012), 67–80, at 70–75, draws attention to a document, ca. 1475, in which Martin Rinkenbergh, Abbot of Sagan, 1468–1489, directed that 'on Sundays and feastdays ... the antiphon *Ave regina celorum mater regis angelorum etc*, should be sung in the church after the sermon by the schoolchildren, with tenor, discantus and contratenor'. Körndle notes that the text continuation given there is very rare outside of Frye's version and related pieces; he also notes that the indexes to the discantus and contratenor partbooks of **Glog** give Frye's piece as 'Ave regina carmen', whereas a setting of the normal antiphon is as 'Ave regina Ant'. He also quotes a report written shortly after 1507, specifically

complaining about Rinkenbergs invasion into the liturgy, though here giving the piece only as *Ave regina celorum*. These are spectacular new testimony to the work's widespread and long-lasting influence. For both, Körndle cites *Scriptores rerum Silesiacarum*, vol. 1, ed. Gustav Adolf Stenzel (Breslau, 1835), 370ff.

New source:

Leuven, fos. 1^v–3 (no. 1), texted (without concluding repeat)

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 in Paris (inv. no.: RF1973-35).

p. 573

Rob C. Wegman alerts me to an anonymous mass cycle in Frankfurt, MS 2° 2, fos. 31–41^v, 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 a 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), 203, with a discussion that still fails to resolve the unusual form questions it poses, though the further discussion at 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. 591, before O preciosum convivium

New entry:

O potores exquisiti

8:8/4 x 6

anon.

GB-Lbl Egerton MS 3307, fos. 72^v–75 (no. 50), tpp, ed. Gwynn S. McPeck, *The British Museum Manuscript Egerton 3307* (London, 1963), p. 92; Bryan Gillingham, *Secular Medieval Latin Song: an Anthology* (Ottawa, 1993), p. 466, lacking bars 69–end; MB97 (2014), no. 40

TEXT:

D-Mbs clm 4660 (*Carmina burana*), fos. 89^v–90 (with eight stanzas; the musical version omits the third and eighth of these)

GB-Ob MS Add. A. 44 (Bekynton Anthology), fo. 71^v

Text edited from all three sources in Bernhard Bischoff, *Carmina burana*, vol. 1, section 3 (Heidelberg, 1970), no. 202; Bryan Gillingham, 'The Transmission of Two Secular Latin Songs', *Studia musicologica* 45 (2004), 105–117, at 114–15 (again lacking bars 69–end). That I omitted this from the *Catalogue* was pure oversight.

p. 592

New entry:

O quam suavis est Domine spiritus tuus (**BU** text) SEE: Pour deleissier tristresse et joye avoir

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 abbandonare

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. 600

Tu ne quaesieris

Error: the edition is on p. 89 (not 256)

p. 601

Viminibus cinge tristantem flammula linge

Jürgen Heidrich noticed that there is an acrostic in the poem: URSULAZ, see his ‘Latinität im Lied des 15. Jahrhunderts’, in *Gattungen und Formen des europäischen Liedes vom 14. bis zum 16. Jahrhundert*, ed. Michael Zywiets, et al. (Münster, 2005), 41–70, at 53.

p. 601

Virga Jesse floruit

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

Strahov, fos. 235^v–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 Ockeghem*, ed. Philippe Vendrix (Paris, 1998), 521–70, at 568–70, with the suggestion that it is quoted in the third section of Ockeghem’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^v–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 sign of congruence 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’, *TVNM* 54 (2004), 23–30.

p. 680

Battre. Marco Gozzi (*MGGP*, 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, 2 vols. (Masters and Monuments of the Renaissance, 5; 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’, *TVNM* 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; see in particular my remarks in Chapter 8, 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 in my view improbably late 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* (MB97; London, 2014), 192–3, notes 2 and 5.

p. 690

Enrique

Intriguingly, Henricus Thick, canon of Seville cathedral, died in the same year. Could they be the same man?

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 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 Sohler *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 Chansonier 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 two sacred pieces are earlier and perhaps by another man are fully demolished on the website of Peter Woetmann Christoffersen.

p. 694

Gaffuri

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), 92n28), 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 336–7. As a result, his documented life begins only in 1473.

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 (December 2024) 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 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^v (1493), ‘Haisne de Ghisanghien, tant pour le reculement de sa pension des annees passees que pour son entretenement’, £360.

p. 687

Hemart. A very full biography appears in Alejandro Enrique Planchart, *Guillaume Du Fay* (Cambridge, 2018), 738–9; see also *NG2* (D. Fallows) and *MGGnP* (G. Boone). Planchart brings evidence that he was *magister puerorum* at St G  ry, Cambrai, probably from 1460 and until 24 October 1464; as such he was probably the first teacher of Josquin des Prez. His only known song, *Pour mieulx valoir* (A), now looks to me like a R5:10 and probably indeed dates from the early 1460s, to judge from its high contratenor and imitation at the unison and octave.

p. 698

Hermanus de Atrio: for 242 read 240.

p. 699

Japart, Johannes

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

p. 700

Josquin des Prez

We now seem to have a birthdate of no later than 1452. Jesse Rodin has a transcription of a lost document, published in 1867, stating that his father was hanged on 24 January 1451 (1452 new style).

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 on 6 March 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 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. See also my remarks in Chapter 10.

p. 704

Legrant, Johannes

He seems to have been still alive on 14 March 1436, when the bishop of Palestrina wrote to authorize a payment to ‘Petro de Pitepassi et Johanne Legrand cantoribus’, who were to come to Basel, see James Haar and John Nádas, ‘Florentine Chapel Singers 1448–1469’, in *Certaldo* 8 (2013), 505–535, at 506 and 531.

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

Merques

Peter Wright, ‘Nuove scoperte sulla carriera di Nicolas de Merques’, *Certaldo* 8 (2013), 483–8, proposes that Merques was the copyist of **Tr92** 1 (namely fos. 1–143) on the basis of scribal near-identity in the manuscript *F-Pn* f. lat. 6843, which is entirely copied by Merques who signed his name on fo. 24^v. David Fallows, ‘The Songs of Nicolas de Merques’, op. cit., 461–81, presents editions of his entire songs, with description.

p. 708

Michelet

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

p. 708–9

Molinet, Jean

The later musician of the same name, mentioned on p. 709, is now first recorded as a singer at St Donatien, Bruges, received on 14 July 1503, and described as a priest of the diocese of Cambrai, see Robert Nosow, *Hobrecht and his Singers* (Turnhout, 2021), 60–61; he was still in the chapel of Charles V in 1519, see Mary Tiffany Ferer, *Music and Ceremony at the Court of Charles V* (Woodbridge, 2012), 70.

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). In addition, I must confess my astonishment that nowhere in the *Catalogue* do I even mention the foundational edition: F. Arnold Mayer and Heinrich Rietsch (ed.), *Die Mondsee-Wiener Liederhandschrift und der Mönch von Salzburg*, 2 vols. (Berlin, 1894 and 1896).

p. 710

Morton, Robert

My speculations that he later became bishop of Worcester are entirely void: according to Lodewijk Hendrik 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 many 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. 714

Prepositus Brixienensis

See now Margaret Bent, 'Melchior or Marchion de Civilibus, *prepositus brixienensis*: New Documents', in *Music and Culture in the Middle Ages and Beyond: Liturgy, Sources, Symbolism*, ed. Benjamin Brand and David J. Rothenburg (Cambridge, 2016), 175–190.

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. 716

Raulin

Eric Jas draws my attention to: (a) a payment reported in Van Doorslaer, ‘La chapelle musicale de Philippe le Beau’, *Revue belge d’archéologie et d’histoire de l’art* 4 (1934), 21–57 and 139–65, at 50, ‘A Roelkin de Morinvelle et a Jennet le Liegeois chantres de Cambray pour don £40’ (late 1501); and (b) the very full documentation in Alejandro Enrique Planchart, *Guillaume Du Fay* (Cambridge, 2018), 774–75, for ‘Raoul de Molinbel (Monchiel, Molenberg)’, also given as ‘Raulequin’, among the small vicars and grand vicars at Cambrai cathedral, 1493–1505. The dates would obviously fit better for the composer in **Segovia** than for **F176**.

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 much of the music that survives under his name. I have addressed the matter in ‘Two Composers Called Stokem’, in *Music of the Josquin Era, 1460–1560*, ed. M. P. Brauner, et al. (American Institute of Musicology, 2024), 45–62.

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 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.2015–23).

p. 721

Triana, Juan de

Juan Ruiz Jiménez, ‘“The Sounds of the Hollow Mountain”: Musical Tradition and Innovation in Seville Cathedral’, *EMH* 29 (2010), 189–239, at 219, established his death date as 28 January 1494

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-Fl 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.

pp. 724–5

Wolkenstein

On his life, see now *Die Lebenszeugnisse Oswalds von Wolkenstein*, ed. Anton Schwob et al., 5 vols. (Vienna, 1999–2013).

p. 725

Zacara: for Überlieferung read: Überlieferung

p. 729

Chartier, Alain

The matter of possible unascribed Chartier poems in **Roh** and **W2619** is now discussed in much more detail in David Fallows, ‘Binchois and the Poets’, in *Binchois Studies*, ed. Andrew Kirkman and Dennis Slavin (Oxford, 2000), 199–219, at 210–219; since then my views have been positively accepted in Kathleen Sewright, ‘Poetic Anthologies of Fifteenth-

century France and their Relationship to Collections of the French Secular Polyphonic Chanson' (Ph.D. diss., U. of North Carolina at Chapel Hill, 2008), 50–55.

p. 730

Jaques [de Luxembourg]

Add that the song *Nul ne l'a telle sa maistresse* (in **Cop Lab 1 Wolf**) is based on his motto.

p. 733

Villon, François

It is an odd fact that the name of Delahaye hardly appears in the enormous available literature on François Villon; many writers know that there is a musical setting of his poem *Mort j'appelle de ta rigueur*, but in general references are only to the edition in Eugénie Droz, Geneviève Thibault, and Yvonne Rokseth, *Trois chansonniers français du XV^e siècle* (Paris, 1927), made long before the discovery (in 1939) of **Niv**, with its ascription of the music to Delahaye. For one mention, see in this *Appendix* the entry on: *Mort j'appelle de ta rigueur*

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'Albizzi (1382–1458) in the *Dizionario biografico degli italiani* and names Francesco as the fifth of his eight children. 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). The promised edition of his strambotti appeared as Serafino Aquilano, *Strambotti*, ed. Antonio Rossi (Parma, 2002), soon followed by all his other writings as Serafino Aquilano, *Sonetti e altre rime*, ed. Antonio Rossi (Rome, 2005). See also Blake Wilson, *Apollo volgare: Serafino Aquilano and the Performance of Vernacular Poetry in Renaissance Italy* (Lucca, 2024).

p. 749 add:

BurnL David J. Burn, *Leuven Chansonnier: Study/ Studie* (Leuven Library of Music in Facsimile 1; Antwerp, 2017)

p. 751 ChatelainM is dated 1909, not 1908.

p. 757 Galletti: for Cammillo read Camillo

p. 761 KleinO

The 3rd edition cited is now succeeded by the 4th edition, entirely redone by Burghart Wachinger (Berlin, 2015) and reset from new. This edition often has different orthography and lays out some songs differently but retains the original Klein numbering; it is a magnificent achievement.

p. 762

LockwoodF. There is now a paperback reprint (Oxford, 2009), which the author describes (p. viii) as ‘neither a straight reprint nor a thoroughgoing revision’: whereas the main text of the 1984 edition ended at p. 291, that of the 2009 reprint ends at p. 323. But I have retained the original page-references on the basis that the 1984 edition will remain in libraries.

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). This is the single book I most wish had been available to me when I did the *Catalogue*: bursting with erudition on every page.

p. 765 add:

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

p. 768 add:

RifkinS Joshua Rifkin, ‘Scribal Concordances for some Manuscripts in Florentine Libraries’, *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)