
What follows is a list of corrections, adjustments and additions that have come to my notice as of Wednesday, 3 March 2010.

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

I would of course be most grateful to hear of more corrections.

p. 6

**BerK**

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

p. 20

**Glog**


p. 25

**LoA.xvi**

An unpublished paper by Lisa Urkevich (reported in Sewright, *Poetic Anthologies* (2008), p. 123), proposes – surely correctly – that the manuscript was prepared not for Anne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

p. 30

**NYB**

A formal description and facsimile of this fragment is in David Fallows, ‘Ballades by Dufay, Grenon and Binchois: The Boorman Fragment’, in Ulrich Konrad, et al. (ed.), *Musikalische

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

p. 39
Pz
The figure of 25 French songs and 9 Italian is wrong, taken thoughtlessly from earlier literature that counts the first French song as two separate monophonic pieces and the last Italian song (Deduto sey) as two songs. The correct figure is 24 French and 8 Italian; and that numbering is used throughout the catalogue, with the last piece, Deduto sey, reported as no. 32.

p. 39
RCas
Joshua Rifkin, ‘Munich, Milan, and a Marian Motet: Dating Josquin’s Ave Maria ... virgo serena’, JAMS 56 (2003), 239–350, at pp. 314–325, now proposes a later date, unspecified but implied to be nearer 1490 (‘ten or more years later’, p. 322). His main finding (already stated by Arthur Woolf) is that the coat of arms cannot be associated with any identifiable persons or occasion.

p. 44
Spec

p.45
Strahov
Study of the watermarks has demonstrated that the manuscript must date from the 1460s, see Paweł Gancarczyk, ‘The Dating and Chronology of the Strahov Codex’, Hudební věda, 43 (2006), 135–45

p. 59
Myn hertis lust and sterre of my confort
New source
I-APa (Ascoli Piceno), Notarile di Amandola, vol. 918 (frammento Montemonaco), fo. 18v, D only, textless, facs. in PerettiF, p. 96

p. 63
So ys emprentid
New source
I-APa (Ascoli Piceno), Notarile di Amandola, vol. 918 (frammento Montemonaco), fo. 18 (or perhaps 19), T only, textless, see PerettiF
T very distantly related to that of the motet ‘Nobis instat carminis odas laudibus’ (with text acrostic NICOLAUS) in Strahov, fos. 236v–237 (no. 217), which has the words ‘Stella celi ... ulcere’ at the end of its T, as noted by M. Bent in JAMS 21 (1968), p. 148, with further reflection that the T of So ys emprentid could be related to some as yet unidentified Stella celi chant; StrohmR, 428, is more positive about this identification.

p. 64
Thow man envired with temptacion
IMEVS no. is not 3377.6 but 3677.5

p. 73
Adieu mes amours on m’atend

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 Loïs (F-Pn f.fr. 24331), ? ca. 1460–70, MS written before 1473; see Darwin Smith, Édition critique du “Jeu Saint Loïs” (diss., Sorbonne, 1987), vol. 1, p. 227.

p. 79
Aime qui vouldra
Text printed, after F-Pn n. a. fr. 10262 (but ignoring all other sources), in Gérard Defaux and Thierry Montovani, Jehan Marot: Les deux recueils (Geneva, 1999), p. 211, with tentative (but, in view of its earlier sources, impossible) attribution to Jean Marot.

p. 88
À qui dirai je ma pensee
Adam Gilbert points out to me that the music of the secunda pars is extremely closely related to that in Compere’s: Ne doibt on prendre

p. 101
Bon jour bon mois bon an et bonne estraine
The portion in Kras reflects T and D (not T and Ct) of the song.

p. 102
Bonté biaulté
Title should read: Bonté bialté.
p. 104

**Ce jour de l’an**
I can no longer reconstruct why I described this as a May Day song. It is for New Year’s Day.

p. 110

**C’est assez pour morir de deuil**

p. 111

**C’est le douz jour en qui doit estriner**
Siena, Archivio di Stato, Gavorrano – Ravi 3 (1568–1569), fo. 67v, 2vv only (perhaps with a Ct on the lost facing page), refrain and first couplet only, ed. in Enzo Meccacci and Agostino Zino, ‘Un altro frammento musicale del primo quattrocento nell’Archivio di Stato di Siena’, *Rivista Italiana di Musicologia*, 38 (2003), 199–225, at pp. 118–119, with facsimile at fig. 2

p. 114

**Chargé de deuil plus que mon fais**
Cited in an anonymous ‘Officium Rosarum’ in *CZ-HK* II A 27, pp. 224–229 (T partbook only), according to StaehelinM, iii, p. 87n

p. 127

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

p. 135

**Disant adieu a ma dame et maistresse**
Add to citations:

All 3 voices used in Mass in *Turin1.27*, fos. 27v–34 (no. 18)
Opening notes cited in textless piece in *SG461*, p. 50, immediately preceding Compère’s *Ne vous hastez*. [Reference is noted under that song and should have been added here.]
Du bon du cueur sans aultre amer
Text also in Cambridge, Gonville and Caius College, MS 187:220, pp. 360–61 (no. 109), according to a forthcoming article by Adrian Armstrong.

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

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

D’ung aultre amer (Ockeghem version)
Add to citations:
T appears as the last piece of the isolated tenor partbook CH-Zz G 438 (from the 1520s), fo. 440v, texted ‘Ach schaydens grundt’. See the discussion of Martin Staehelin, ‘Aus “Lukas Wagenrieders” Werkstatt: ein unbekanntes Lieder-Manuskript des frühen 16. Jahrhunderts in Zürich’, in Ludwig Finscher (ed.), *Quellenstudien zur Musik der Renaissance*, I (Munich, 1981), 71–96. Since this partbook is apparently for a set of three, perhaps this piece was Agricola’s 3vv setting (otherwise known only in *Segovia*).
In addition, note that the Mass in *D-Ju* 31, fos. 212v–221 consists of the Gloria of the Mass ascribed to Josquin together with a Kyrie and Credo that are different but in exactly the same style, as noted in Jürgen Heidrich, *Die deutschen Chorbücher aus der Hofkapelle Friedrichs des Weisen* (Baden-Baden, 1993), 125–8.

Elæs
Add a further cross reference:
SEE: Helas ma dame que feraige

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

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

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

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

**Entré suis en grant pensee**
Work on the New Josquin Edition of Josquin’s four-voice setting of the same text convinces me that the title should be given as:

*Entré [je] suis en grant pensee*

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

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

(which is exactly what NJE27 has).

**Esperance que en mon cuer s’embat**
New sources

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

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

**Et trop penser me font amours**
Earlier, this website reported that ‘The ascription in RCas almost certainly reads “Bossrin”’. Now that the manuscript is published in facsimile it is easy to see that the letters ‘l’, ‘s’ and...
‘f’ are quite distinct and that I was right in the first place giving the ascription as ‘Bosfrin’, as reported in Joshua Rifkin, ‘Munich, Milan, and a Marian Motet: Dating Josquin’s *Ave Maria ... virgo serena*’, *JAMS* 56 (2003), 239–350, at p. 315, note 160. On the other hand I reject Rifkin’s assertion that this cannot possibly be Josquin: all the Josquin ascriptions are so garbled by the evidently Italian text scribe of this manuscript that almost anything is possible.

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

159

**Et trop penser me font amours**

Timbre for two Noëls:

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

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

167

**Fortune par ta cruaulté**

Add to citations:

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

170

**Gente de corps belle aux beaux yeux**


173

**Guillaume se va chauffer**

Further sources:

*Canon Ghisilini Danckerts* (Naples: the author, 5 January 1538), [no. 2] on a single broadside leaf [now lost], apparently anonymous, textless, with canonic instructions: Johann Michael Corvinus, *Heptachordum danicum seu Nova Solfisatio* (Copenhagen:

Melchior Martzan, 1646), pp. 168–169, Anonymous, textless, with T marked: Regis vox

182

**Hé Robinet tu m’as la mort donnee**

Further citation:

In May 1465 the priest Nicolas Roussel in Troyes was in dispute with his parisioners because he sang ‘Requiem’ inappropriately; so he then sang ‘La tricotee’ and ‘E Robinet tu m’as ma mort donnee’. M. H. d’Arbois de Jubainville, *Inventaire sommaire des Archives départementales antérieures à 1790: Aube, Archives ecclésiastiques, série G (Clergé séculier),* 3 vols. (Troyes, 1873–1930), vol. 2, p. 282, kindly drawn to my attention by Rob C. Wegman.
p. 191
J’ay beau huer avant que bien havoyr
The location given for Odh is correct for the 3rd (1504) edition only; in the 2nd edition (and probably the lost pages of the first) it was on fos. 95v–96 (no.91); since it is given in the indexes to all three editions as on fo. 96, its position in the 3rd edition must be erroneous. See Boorman, p. 195.

p. 199
J’ay ung syon sur la robe
Text:
with opening ‘J’ay ung siron sur la motte’ and 17 stanzas in printed chapbooks dated 1535, 1537, 1538 and 1543, ed. JefferyC ii, 151.

p. 199
Je cuide se ce temps me dure
The form given is not only hypothetical but plainly wrong: I would suggest R?5:8

p. 206
J’en ay le deul et vous la joie
Text also in Cambridge, Gonville and Caius College, MS 187:220, p. 361 (no. 110), according to a forthcoming article by Adrian Armstrong.

p. 209
Je ne fay plus je ne dis ne escrips
Add to citations:
T used in anon. Mass in M3154, fos. 380–388 (no. 140), ed. EDM83, p. 45 (as identified by Adam Gilbert); the T in the first section of the Credo is close enough to the ligatures that Spataro cites for there to be a good chance of this being Isaac’s lost mass.

p. 216
Je ne vis oncques la pareille
under CITED:
the T in Brumel’s James que la is down a 4th.

p. 222
Je suy si povre de liesce
Ascription in MuEm reads ‘Duffay’

p. 224
Je voy mon cuer en un batel vaguer
New source:
p. 230
La chanson des redictes
New source:
Per431, fo. 53v (op. 63), the top stave contains the opening of the D, crossed out, textless
(as identified by Adam Gilbert)

p. 242
La tricotee s’est par matin levee
Further citation:
In May 1465 the priest Nicolas Roussel in Troyes was in dispute with his parishioners
because he sang ‘Requiem’ inappropriately; so he then sang ‘La tricotee’ and ‘E Robinet tu
m’as ma mort donnee’. M. H. d’Arbois de Jubainville, Inventaire sommaire des Archives
departementales anterieures a 1790: Aube, Archives eclesiastiques, serie G (Clerge
seculier), 3 vols. (Troyes, 1873–1930), vol. 2, p. 282, kindly drawn to my attention by Rob
C. Wegman.

p. 246
Le firmament
This may well be the song ‘Le firmament qui long tamps a esté’, reported as being at the end
of a music book opening with ‘La messe de Machault, la messe Vaillant, la messe Rouillart’,
borrowed from the chateau of Quesnoy by Marguerite of Burgundy on 16 February 1431,
see EarpM, 124.

p. 256
Le souvenir de vous me tue
New source:
Mantua, Biblioteca Comunale Teresiana, ms. 518 (E.I.40), fos. 17v–18 (no. 4), incipit only,
see Pedro Memelsdorff, ‘John Hothby, Lorenzo il Magnifico e Robert Morton in una

p. 258
L’eure est venue de me plaindre
In LoA.xvi it is the B, not the T, that is labelled ‘Concordans’.

p. 269
Mais que ce fust secretement
The relationship mentioned with Josquin’s J’ay bien cause de lamerter is non-existent: the
similarity reaches no further than the melodic outline of the first phrase (but with different
rhythms).

p. 278
Mon bien imparfait
Text also in Cambridge, Gonville and Caius College, MS 187:220, p. 362 (no. 112),
according to a forthcoming article by Adrian Armstrong.
p. 281

**Mon cuer et moy**

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

p. 292

**Ne doibt on prendre quant on donne**

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

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

p. 294

**Ne vous hastez**

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

p. 297

**Nul ne l’a telle**

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

p. 301

**Or me veult bien esperance mentir**

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

p. 307

**Par maintes foys ay ouï recorder**

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

p. 318

**Pour entretenir mes amours**

*CITED:*

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

p. 319

**Pour l’amour qui est en vous**

The final section (in *cantus coronatus* chords), with the words ‘Ob id laudes, inclitus presul Georgius, soli Deo’, equals the final section of Dufay’s *Flos florum*, at the words ‘Pasce tuos’ (ed. CMM vi/1, p. 7), transposed down a fourth, see Bonnie J. Blackburn, ‘The Dispute about Harmony c.1500 and the Creation of a New Style’, in Anne-Emmanuelle

p. 321
**Pour prison ne pour maladie**

p. 323
**Pour tant se mon voloir s’est mis**
New source:
*Glog*, fos. L3'/L11'/M4 (no. 260/258), letter ‘A’ only, ed. EDM4, p. 54 (as identified by Adam Gilbert)

p. 327
**Prenez sur moi**
Sir John Hawkins’s own copy of his *A General History of the Science and Practice of Music* (British Library, L.R. 39 a 6) in fact has a handwritten transcription pasted in facing p. 470, with an absolutely correct resolution of the canon. What he had printed, as he clearly states, was Wilphlingseder’s transcription. His manuscript version shows that he had anticipated Dahlhaus by some 300 years in seeing the point.

p. 345
**Que vous ma dame**
*CITED:*
C. Rein, *In pace in idipsum*, 4vv, in Rhau, *Modulationes aliquot quatuor vocum selectissimae* (RISM 1538/7), no. VIII (and elsewhere)

p. 379
**Tant bel mi sont pensade**
For what it may be worth, part of the Sanctus of the Prioris mass is also in Antwerp, Museum Plantin-Moretus, Ms. M 18.13, fragment 3, ascribed ‘Prioris’.

p. 382
**Tant que vivray**

p. 387
**Tout a par moy**
I see that in my *New Grove* (1980) article ‘Binchois’ I mentioned a citation in the poem *Ung jour allant m’esbanoier au champs*, in *Jard*, fo. 202 (no. 650), which includes in its second stanza the words ‘Tout a part moy’ and ‘Faysant regretz’; this the just the opening of a much longer poem in *F-Pn* fr. 24435, fos. 87–106, entitled *Regretz et complaintes de la mort du*
roy Charles VIIe derrierement trespassé, and therefore presumably written in 1461.

p. 391

**Tristre plaisir et douleureuse joie**

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


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

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

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

p. 394

**Une mousque de Biscaye**

To citations add:

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

p. 407

**Vous qui n’amez que Camelos**

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

p. 408

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

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

p. 410

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

ed. in SlavinB, after p. 143

p. 432

**Ein frewlein fein**

New source:

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

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.

Mein hercz das ist bekümmert sere
Further source, but with apparently unrelated music:

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

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.

Sig seld und heil im herzen geil
New source:

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

p. 491
**Was in den augen wolgefelt**

p. 492
**Wes ich mich laid**
On the composer, ‘Mayster Hans Sigler’, I now see that John O. Robison, ‘Vienna, Austrian National Library, Manuscript 18810’, *RMARC* 19 (1983–5), 68–84, on p. 69, notes ‘Herr Hanns Ziegler’ as a singer of Duke Ulrich of Württemberg in 1509, as reported in Josef Sittard, *Zur Geschichte der Musik und des Theaters am württembergeschen Hofe, 1458–1793* (Stuttgart, 1890–91), p. 6. If we put this information alongside what I already had, namely that a Johann Zwigler was organist at Nuremberg in 1502–4, we are looking at somebody in two relatively humble positions some thirty years after the song was copied into *Glog*. That seems hard to credit.

p. 493
**Woluff gesell von hynnen**
Further tablature source:

p. 500
two new entries before the first Italian song:

**A ballare a ballare a ballare**

**A canacci crudeli turch et noi vicissim**
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), # (and brought to my attention by Judith Bryce)

p. 502
new entry (replacing that in the section with Latin texts)
**Amor ch’ai visto ciascun mio pensiero**

*Faenza* II, fo. 86v’ (no. 59), incipit only, ‘hothbi’, ed. CMM33, p. 29
Fallows Catalogue update: 15

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

Ave sublimˈe triumphal vexillo 4:11/7 Hothby
Faenza II, fo. 85v (no. 58), incipit only, ‘hothbi’, ed. CMM33, p. 27
Mantua, Biblioteca Comunale Teresiana, ms. 518 (E.I.40), fos. 15v–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
Memelsdorff plausibly proposes that the reference to the ‘vexillo’ as a ‘croce sancta’
may support the theory that this – like Diva panthera – is also for the city of Lucca.

p. 504
Ben lo sa Dio sˈio son vergine e pura
under ‘TEXT’, the section from ‘I-Rvat Urb.’ to ‘D’Agostino’) is incorrectly placed here; it
applies to (and is correctly present in) the entry for Aggio visto on p. 500.

p. 510
Consumo la mia vita poco a poco
More extended discussion and edition are in Giuseppina La Face Bianconi and Antonio
Rossi, Le rime di Serafino Aquilano in musica (Florence, 1999), pp. 104–6 (text edition),
182–5 (music edition based primarily on GB-Cmc but with all variants), and 186–7 (modern
edition of the setting by Alessandro Mantovano).

p. 512
De amor tu dormi
Gianluca d’Agostino (in press) reasonably points out that my suggested identification is too
far-fetched.

p. 512
Deduto sey a quel che may non fusti
The work is now explored in detail in Maria Caraci Vela and Roberto Tagliani, ‘Deducto
sei: alcune osservazioni e una nuova proposta di edizione’, in “Et facciam dolci canti”:
Studi in onore di Agostino Ziino in occasione del suo 65º compleanno, ed. Bianca Maria
Antolini, Teresa M. Gialcroni and Annunziato Pugliese (Lucca, 2003), 263–94.

p.514
Diva panthera per cui fido possa 4:11 Hothby
New source:
Mantua, Biblioteca Comunale Teresiana, ms. 518 (E.I.40), fos. 14v–15 (no. 2), four lines of
text, ‘Hotby’, facsimile in Pedro Memelsdorff, ‘John Hothby, Lorenzo il Magnifico e Robert
p. 30.
The continuation of the text includes a reference to ‘o città gloriosa’, which endorses
the earlier guess that this had something to do with the city of Lucca.
Donna 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. 40–41 (as ‘Dona gentile’).

Fortuna desperata
Further source of T:

Gentil madonna non mi abandonare
New source:

Io ne tengo quanto a te

Mirando el gran splendor
Adam Gilbert points out to me that it has the acrostic: MARIA

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

Non so se l’è la mia culpa

O rosa bella, version B
The version from the source D-Rp is now printed in Klaus-Jürgen Sachs, *De modo componendi* (Hildesheim, 2002), p. 45 and p. 123, though without recognition of its identity and therefore with incorrect editorial clefs.
p. 546
O rosa bella, version Ba2
This page has now been printed in a more readable form (from an early microfilm) in Martin Kirnbauer, Hartmann Schedel und sein “Liederbuch” (Bern, 2001), 161–2, with full discussion.

p. 550

p. 551
O rosa bella, final section
1457–8, Alfonso de Palencia, Tratado de la perfección del triunfo militar (ed. Mario Peñna (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. This was kindly drawn to my attention by Tess Knighton, who will discuss it in a forthcoming article.


p. 552
after Pace non trovo, new entry:
Partete core vane allamore (I-APa text) SEE: Piangete donne

p. 555
Piangete donne et vuy fedel’ amanti
New sources:
Cape, fos. 65v–65 (no. 32), texted ‘Piangeti christiani’, ed. CMM76, p. 20
(this text also by Leonardo Giustinian and later set by Innocenzo Dammonis to independent music, ed. JeppesenL, p. 143)
Ox42, fos. 187v–188 (no. 3), 2vv, textless (opening ed. p. 662 below)
I-APa (Ascoli Piceno), Notarile di Amandola, vol. 918 (frammento Montemonaco), fo. Nv, 2vv, with text ‘Partete core vane allamore’, originally 8 stanzas, though two now cut out and three almost illegible, ed. PerettiF, p. 120 (music), p. 123 (text), facs., p. 100.

p. 558
Questa fanchiull’Amor fallami pia
CITED:
I-Bas Camera del Comune, *Dazio dell’imbottato sulla biade*, Introiti XIV, mazzo XXXIII/35, a. 1416, fo. 1 (a Bologna archival document of 1416) includes the lines: Tu non puo’ più anuiare la vita mia/ Questa fanculla amore fala mia pia. (Information kindly supplied by Alessandra Fiori.)

p. 566

**Vicin vicin vicin**

Tablature:


p. 570

**Amor**

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

p. 572

**Ave regina celorum [I]**

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

p. 575

**Ave sublime triumphale**

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

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

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

p. 586, after Nam nulli, new entry:

Natum iam colaudemus (Strahov text) SEE: Virga Jesse

p. 588

**O generosa**

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

p. 589

**O gloriosa regina mundi succurre nobis pia**
The **Tr91** source does not include the added ‘Amen’; this is only in **F27**, but was confusingly added to the edition in DTÖ15.

p. 595, after Regina regnancium, new entry:
Regi nato ymnisemus (**Bratislava** text) SEE: Was in den augen wolgefelt

p. 596, after Rex pacificus, new entry:
Rutilante claritatis in terris puerulo (**Stockholm** text) SEE: (It) Gentil madonna non mi abandonare

p. 599
**Si videar invidorum**
Returning to the manuscript with an ultraviolet light shows that the opening should read: [S]e videar. Two other points arise from that examination: first, the music and the texts are now perfectly legible with the aid of ultraviolet light (which is not to say that they are comprehensible, merely that it is time for a new edition); second, that the three music leaves are the last three leaves of the gathering that begins with the second leaf of the original index to the theory manuscript, fos. 340–345. What I cannot confidently determine is whether the collection then continued.

p. 601
**Virga Jesse floruit**
New source (kindly brought to my attention by Robert Mitchell):
**Strahov**, fos. 235v–236 (no. 216), texted ‘Natum iam colaudemus’

p. 640
**BerK 40**

p. 651
(Textless) **Glog 260** is in fact: (Fr) Pour tant se mon voloir

p. 662
(Textless) **Ox42** is in fact: (It) Piangete donne et vuy fedel’ amanti

p. 681
**Bosfrin**: An earlier version of this website wrongly stated that this ‘should almost certainly read *Bosserin*’. That now turns out to have been wrong. For more on this see my remarks above concerning *Et trop penser* on p. 158.

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

Erfordia, Johannes de.

Hermanus de Atrio: for 242 read 240.

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

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

Phillipet de Prez: for Prez, read pres.


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).

ChatelainM is dated 1909, not 1908.
p. 765 add: PerettiF

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