

Ber R f. 160 Anon., Iay pris amours en ma devise (text only)

Jardin f. 71' Anon., Rondel: Iay prins amours (text only)

Gombosi no. 24 Johannes Japart, Jay pris amours,*;-;-;-.

Löp no. 470 Anon., Jay pris amours en ma devise (text only)

Droz and Piaget state in vol. II of the modern edition of the 'Jardin de Plaisance' ('Introduction et Notes') that this text is also to be found in these Mss which I have not seen:-

London, British Museum, Ms Lansdowne 380, f. 242'

Paris, Bibliothèque Nationale, fonds fr. 24315, f. 29

Chauss f. 71'-72 Anon., Jay pris amours,*;-;-.

Dij f. 2 (f. 1 wanting) Anon., Iay pris amours,*; Iay pris,*.

FP f. 41' Anon., Io hay pris amor Canti zolosi (incomplete text);-; Canti zolosi e dolce melodia,*.

P 1 f. 21'-22 Anon., Ia pris amoris,t; Ja pris amoris,*;.*.

Per f. 75'-76 Anon., Iam pris amore,*;.*;.*.

Q 16 f. 122'-123 Anon., Iapris amor,*;.*; Ia pris amor,*.

Roth f. 23'-24 Anon., Jay pris amours,t;.*;.*.

Wolf f. 38'-39 Anon., Iay pris amours,t;.*;.*.

Droz no. 2 Anon., J'ay prins amours,t;.-;-.

Ob W no. 6, p. 94 Anon., J'ay pris amours,-;-;-.

The composition of the above references is published in *Trois Chansonniers*. S is that of Odh 6 and Odh 21 and T, after the first few bars, is a free rendering of the same in the lower octave, thus producing a very free canon.

Lab f. 31'-32 Anon., Jay prins amours,t;t;.*.

P 4 f. 27'-28 Anon., Iay pris amours,t; Jay prins amours,*; Jay pris,*.

DT0 14 p. 185 Anon., J'ay pris amours,t;t;t.

Ob W no. 5, p. 92 Anon., J'ay pris amours,t;.-;-.

Rie 4 pp. 139-146, no. 1 Anon., J'ay pris amours,t;.-;t.

This composition, of Lab and P 4, has S in common with Odh 6 and Odh 21; S and T with the composition in *Trois Chansonniers* just discussed above.

Seg f. 118' (f. 119 wanting) Anon., Jay pris amours,*;.*.

The two voices given, S and T, are identical with those of both the compositions just discussed. Since other voices are wanting it is impossible to state which composition it might have been originally.

F 178 f. 2'-4 Ysac, Iam pris amors,*;-;-;-.

DT0 14 p. 78 Heinrich Isaac, J'ay pris amours,*;-;-;-.

Rie 4 pp. 139-146, no. 3 Anon., J'ay pris amours,t;.-;t;-.

Isaac composed new A and B to add to S and T now familiar through the compositions above.

L 3 f. 41'-42 Anon., Iay pryse amours,*; a prys amours,*; Iay pryse amours,*.

F 59 f. 189'-190 Anon., Iay pris amours,*;.*; Iannes Martini,-.

A canon over the Altus, difficult to decipher, provides the direction for producing the Bassus.

These two different compositions, in L 3 and F 59, have S and T in common with compositions discussed above, other voices being new and different in each.

Ber no. 286 Anon., Gross ssenen,*;-; Gross ssenen,*.

S and T of the above compositions appear here a fifth lower as T and C; the German words appear in the position of title.

Canti C f. 54'-55 Anon., Iay pris amours,*;.*;.*;.*.

Gombosi no. 23 Anon., Jay pris amours,*;-;-;-.

This composition from Canti C uses S of Odh 21.

F 59 f. 7'-8 Henricus Yzac, Iay pris amours ama devise,*;-; Iay pris amours,*.

DT0 14 p. 29 Heinrich Isaac, Iay pris amours,t;t;t.

Rie 4 pp. 139-146, no. 2 Anon., J'ai pris amours,t;.-;-.

This composition, from F 59, uses S of Odh 21, though it is otherwise different from material discussed.

F 164-7 no. 40 Anon., Jam pris amours chel corpo,t;t (Quodlibet);t; Ma bouce rit, t (Quodlibet).

These texts begin in French and then lapse into Italian of such poor quality as to be almost indecipherable. This composition also uses S of Odh 21, though otherwise different from any material discussed.

Canti B f. 3'-7 Obrecht, Iay pris amours,*;-;.*;.-.

Vm⁷ vol. I, nos. 17, 18, 19, 20 Anon., J'ai pris amour,*.

(D only, other part-books wanting)

Ob W p. 19, no. 8 Jacob Obrecht, J'ay pris amours,*;-;-;-.

This composition, from Canti B, has just four times the usual length of chansons in the Petrucci collections. In the first section Obrecht uses S of Odh 21 in the Superius, with final A; in the second section, T of Odh 21 in the bassus, with final D; in the third section, after a short modulatory passage, T of Odh 21 in the Altus, with final E; and in the fourth section, T of Odh 21 in the Tenor, with final A. In the first section Obrecht also uses T of Canti C, f. 40'-41 discussed below.

Canti B f. 33'-34 Iapart, Iay pris amours,*;-;.*;.-. Above the Superius stands, 'Canon: Fit aries piscis in Licanos ypathon.'

The notes of S read like those of S of Odh 21, the canon indicating that they shall be performed backwards a 12th lower. The voice then becomes the Bassus of the composition. The composition is also found in the three Mss next following:

F 59 f. 158'-159 Iannes Iapart, Iay pris amours ama devise,* (Canon: Ne sonites amese - Lycanosipaton summite Antiphrasis baritonat);.*;.*;.-.

F 178 f. 4'-5 Japart, Jam pris amors,*; (Antiphrasis baritonat);.-;-;-.

R 2 f. 66'-67 Io. Iapart, Ie pris amorus,* (Canon: Vade retro Sathanas);.-;-;-.

Ver f. 48'-49 Anon.,.-;-;-;-.

The following composition uses S of Odh 21 an octave lower as T.

P 1 f. 97'-98 Anon., Iay pris ung plus ama chemise,t; Iay pris ung plus,*;.*.

The following Duo uses S of Odh 21 as its S. An Italian text has replaced the original French.

Roth f. 5'-6 Anon., Chiara fontana de belli costumi,*; hyara fontana,*.

Ber no. 277 Anon., Gross ssenen ich ym hertczin trag,*; Gross ssenen,*;.*2. (over S: super tres tenores)

Ber no. 278 Anon., S of no. 277; Gross ssenen,*;.*.

Ber no. 279 Anon., S of no. 277; Gross ssenen,*;.*.

These three references published in Glo as 'Gross senen (primus)' (p. 69), '(secundus)' (p. 70), and '(tertius)' (p. 71) show three sets of T and C which may be used with one S. T of the composition in *Trois Chansonniers* appears an octave lower as C of no. 277; an octave lower as T of no. 278; and is suggested only, by the first few notes of T of no. 279. Cf. also nos. 10 and 67 in Glo for other compositions on this German text.

Canti C f. 40'-41 (Index: Izac), Iay pris amours,*;.*;.*;.*.

Q 18 f. 59'-60 Anon., Ie pris amor,*;-;-;-.

Reg pp. 286-287 Anon., Je prins amours,*;-;-;-.

DT0 14 p. 77 Heinrich Isaac, J'ay pris amours,*;-;-;-.

Rie 4 pp. 139-146, no. 4 Anon., J'ay pris amours,-;t;-;-;-.

This composition from Canti C has text in common with Odh 21 and uses T of the Dij and Wolf composition.

Canti C f. 89'-90 Anon., Iay pris amours,*;.*;.*;.*.

Sev f. 109'-110 Anon., Je pris amours,t;t;t;t. (below, in the margin, stands, 'Conficiens saltem sumas dyathesseron altum') This composition, like that of Canti C, f. 40'-41, has text in common with Odh 21 and uses T of Dij and Wolf piece.

Seg f. 110 Johannes Martini, Jay pris amours,*;.*;.*;.*.

At the end of the Superius stands, 'Canon: Antifrasis tenorizet yposdum[?] epiton plugat[?].'

This composition uses T of the Dij-Wolf composition.