

Premier livre de chansons nouvelles: **Notes and Critical Commentary**

Note: Pitch designations follow New Grove, art. "Pitch nomenclature", ex. 1, top row.

Notes for the Transcriptions:

I, 11 L'autre jour jouer

1. Repeat of final phrases written out in Superius, Contratenor, and Bassus partbooks, but not in Tenor.

I, 12. Comme l'aymant

1. Repeat of final phrases written out in Contratenor and Bassus parts, but not in Superius and Tenor

I, 13. Helas mon oeil

1. Contratenor, 2.1: source has *b'*, an unprepared dissonance against Bassus

I, 14. Trop justement

1. Bassus 49, second ending: the last syllable of "ri-gueur" must start on *A* in 49.3. But it will already have been sung on *e* in 45.3, which is then tied to 49.1-2. It would seem reasonable to delay the syllable until the last note on the second statement of this phrase.

I, 16. Maistre Ambrelin

1. Superius 28: an extra "ij" appears in the literary text, but there are insufficient notes to permit further repetition of any text.

I, 18. Vrais amateurs

1. Superius 4-5: literary text includes erroneous repetition of "de".

I, 22. Amour et mort

1. Contratenor 38.2: *c'* minim in source appears to have been written in by hand.

I, 23. Puisque fortune

1. Bassus 9.4: extra semibreve rest in score.

I, 24. Je sens l'affection

1. Tenor 18.1-2: Source has *d'*, which creates an unprepared dissonance with the Contratenor part.

Critical Commentary of Related Sixteenth-Century Sources

I,10. Si la promesse

Concordant Sources:

Le Roy et Ballard 1554/25. *Premier recueil de chansons composées a quatre parties.*

Copies consulted:

GB-Lbm (Bassus and Contratenor).

The repeat of the last phrase has been written out.

Contratenor 7.1-4: Semi-breve *f'*, Minim rest, Minim *b'-flat*

Contratenor 9.3: Semi-breve *g'*.

Maillard, Si la promesse, Contratenor bars 7-14, showing variants

Du Chemin

Le Roy et Ballard

J'au - ray ma part en sa be - aul -
té J'au - ray ma part en sa be -

Le Roy et Ballard 1561/7. *Premier recueil des recueils.*

Copy consulted:

F-Pbn (Superius)

No variants.

Le Roy et Ballard 1567/12. *Premier recueil des recueils.*

Copies consulted:

F-PTh Complete.

GB-Lbm

Le Roy et Ballard 1573/14. *Premier recueil des recueils.*

Copies consulted:

F-Rbm. Contratenor and Bassus.

S-Uu. Superius. Defective: missing first several pages, including Maillard piece.]

Variants:

The repeat of the last phrase has been written out.

Contratenor 7.1-4: Semi-breve *f*, Minim rest, Minim *b'-flat*
Contratenor 9.3: Semi-breve *g'*.
Bassus 9.3: Semi-breve *g'*.

I, 11 L'autre jour jouer

Related Composition

Le Roy et Ballard 1554/26. *Second livre de chansons nouvellement mises en musique à 4 parties*

Copy consulted:

F-Pbnm: Superius, Tenor, Bassus.

The Tenor is very similar to the one given in Du Chemin, but in fact this is an arrangement of Certon's setting.

Du Chemin, *Premier livre*, Tenor:

A musical score for the Tenor part, starting with a large initial 'L'. The notation is on a single staff with a treble clef and a common time signature. The lyrics are: "Autre jour iouer m'alloye parmy ces champs. En mon chemin rencontray un uerd gallid. Il hurte à moy, & moy à luy. Il fut plus fort, il m'abatit malgré mes dentz. Maudit soit ce moais garson q bat les gens." The score ends with a double bar line and the initials "BB" and the number "14".

Le Roy et Ballard, *Second livre*, Tenor:

A musical score for the Tenor part, starting with a large initial 'L'. The notation is on a single staff with a treble clef and a common time signature. The lyrics are: "Autre iour iouer m'alloye parmy ces chams En mō chemin rencōtray vn vert galand, Il hurté à moy & moy à luy, Il fut plus fort il m'abaty Maugré mes dens: Maudit soit ce faus garçon, qui bat les gens." The score ends with a double bar line and the number "9".

