

Footnotes/Critical report  
(=copy of footnotes in the score)

***Quart 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:

IV,5. La grand doulceur

1. The repeat beginning at 30.1 is indicated by a repeat sign in all the voices at 30.3. However, at 35.3 the tenor has an additional, apparently redundant, repeat sign.

IV,9. Jamais amour

1. Contratenor, 15.3-16.1: in the source, the rest is a minim.

IV,13. D'un amy faint

1. The flat sign indicated in the Countertenor on the first system is erroneously placed on the second space down. At the beginning of the subsequent systems it is in the correct place.

IV,15. Amour que tu me fait

1. Tenor, 22.2: source has a semiminim.

IV,17. Rossignolet qui chante

1. In the source, the rest in the Contratenor at 28.3-29.2 is a breve.
2. Bassus 33.3: the text is indicated by a *bis* sign, but the words of previous line do not fit here. Therefore we have replaced it by the subsequent line.
3. Bassus, 34.4-35.3 and subsequent *bis* sign: the text differs from that of the other voices and from the bass at 27.3, which all read: "Car je suis vostre amy".
4. Tenor, 40.4-41.3: the text is indicated by a *bis* sign, but the words of the previous line do not fit here.

IV,18. Si vous l'avez

1. In the Superius the repeat of the final section (35.1 ff.) is indicated by a sign. In the other voices, the repeat is fully written out.
2. In the source, the rest in the Bassus at 39.2-40.1 is a breve too short.

IV,22. Le temps vouldroit

Tenor, 3.3: source has a *b sharp*, thus ensuring a "mi" against the *e'* in the Contratenor.

Superius, 7.3: source has *b' sharp*, despite the fact that this "mi" will produce a clash with the *f'* in the Contratenor.

#### IV,23. Si j'ai grand desir

1. Tenor, 21.1-21.2: in the source the word "de" is repeated.

#### Critical Commentary of Related Sixteenth-Century Sources

#### IV, 4. A tout jamais

##### Concordant Source:

Susato 1544/10. *Le second livre des chansons à quatre parties.*

1. Superius 10.1-11.2: *d'* dotted breve.
2. Superius 51.1-54.4: *d'* longa.
3. Contratenor 56.1-4: *b'-flat* semibreve.
4. Tenor 5.3-6.1: minim rest, *c'* minim, *c'* minim.
5. Tenor 20.4-21.1: *d'* minim, *c'* minim.
6. Tenor 36.3: *f'* minim.
7. Tenor 38.3-39.2: *c'* minim, *c'* minim, *c'* dotted minim, *b'-flat* semiminim.
8. Tenor 46.1: *f'* minim.
9. Tenor 55.1-57.4: *g'* semibreve, *d'* longa, all as ligature.
10. Bassus 27.2: minim rest.
11. Bassus 38.3-39.1: *f* minim, *f* minim, *f* minim.

#### IV, 8 Amour se doibt

##### Concordant Sources:

Granjon 1559/14. *Premier trophée de Musique, composé des plus harmonieuse et excellente chansons.* [Tenor partbook missing]

1. Contratenor: 39.1-4: *b-natural*.

All parts: 1-9: repeats written out.

Le Roy et Ballard 1561/2. *Tiers livre de chansons nouvellement composé en Musique à quatre parties.* [Superius partbook only]

1. Superius 3.3-4: *f'-sharp*.
2. Superius 6.1-2: *f'-sharp*.
3. Superius 15.2-3: *c''* dotted minim, *b'-flat* semiminim.
4. Superius 26.1-2: *f'-sharp*.
5. Superius 1-9: repeat written out, with *f'-sharps* as noted above.

IV,17. Rossignolet qui chante

Concordant Sources:

Susato 1545/16. *Le Huitiesme livre de chansons à quatre parties.*

1. Superius 12.2-3: *a'* semibreve.
2. Superius 24.4-25.1: *a'* dotted minim, *g* semiminim.
3. Superius 45.4-46.3: *b'* dotted minim, *a'* semiminim, *a'* dotted minim, *g* semiminim.
4. Superius 53.2-3: *d''* dotted minim, *c''* semiminim.
5. Contratenor 6.2-3: *a'* dotted minim, *g'* semiminim.
6. Contratenor 19.4-20.1: *c'* dotted minim, *d'* semiminim, *e'* semiminim.
7. Tenor 34.1-2: *c'* minim, semiminim rest, *d'* semiminim.
8. Tenor 37.1-3: *b* semiminim, *c'* semiminim, *a* minim, *g* minim.
9. Tenor 57.1-4: *g* longa.
10. Bassus 27.2: *a* minim.
11. Bassus 46.3-47.2: ligature.

Phalèse 1560/6. *Septieme livre de chansons à quatre parties.*

1. Contratenor 6.2-3: *a'* dotted minim, *g'* semiminim.
2. Contratenor 19.4-20.1: *c'* dotted minim, *d'* semiminim, *e'* semiminim.
3. Contratenor 30.1: *b* minim.
4. Contratenor 35.2: semiminim rest, *g'* semiminim.
5. Contratenor 49.4-50.2: *f'* minim, *e'* minim, *d'* minim.
6. Contratenor 53.2-3: *g'* semibreve
7. Contratenor 54.1-4: *g'* semibreve, *e'* semibreve.
8. Contratenor 55.3-4: *g'* semibreve.

Phalèse 1597/9

IV,18. Si vous l'avez

Concordant Source:

Le Roy et Ballard 1573/6. *Quatrieme livre de chansons à quatre parties, de Arcadet et autres.*

1. Superius 25.3: *a'* semibreve.
2. Superius 32.2: *f'* semiminim, *c'* semiminim.
3. Superius 40.2: *f'* semiminim, *c'* semiminim.
4. Contratenor 14.2-3: *a'* minim, *a'* minim.
5. Contratenor 33.4-34.1: *d'* dotted minim, *b'-flat* semiminim.
6. Contratenor 41.4-42.1: *d'* dotted minim, *b'-flat* semiminim.
7. Tenor 25.3: *c'* semibreve.