

# *Second 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:

### **II, 3. Un gros prieur**

1. Contratenor, 19.4: source has *c'*, an unprepared dissonance.
2. Contratenor, 25.1: in the source the second *e'* is a crotchet.

### **II,6. Ma mere**

1. In the Contratenor, Tenor and Bassus the final three bars are indicated with a repeat sign.

### **II,8. Jouons**

1. This piece is in fact the work of Clemens non Papa: see Richard Freedman, "Du Chemin's Chansons nouvelles: The French Chanson at Mid Century" [complete reference].
2. Superius, 26.1: source has a breve rest.

### **II,9. Dire me fault**

1. Contratenor, 22.4: in the source, the *g'* appears to have been written in by hand.

### **II,10. Or my doint**

1. Bassus has a different version of the first line from the other three voices: "Or dieu my donne bonne adventure". We have assumed it is a misprint and substituted the text found in the other voices.

### **II,14. Puis que**

1. This piece is in fact the work of Pierre Certon: see Richard Freedman, "Du Chemin's Chansons nouvelles: The French Chanson at Mid Century" [complete reference].

### **II,16. Allons aux champs**

1. In the Contratenor and Bassus parts the repeat of the final section is fully written out. In the Superius and Tenor parts it is indicated by repeat signs.

### **II,19. Si pour**

1. Bars 23 ff: the repeat of the final section is fully written out in all the voices except the Tenor.

### **II,20. Qui souhaitez**

1. Bar 11ff: the opening musical repeat is written out only in the Bass part.
2. Countertenor, 23.4: source has a "bis" sign followed by one statement of "Voller au ciel". We have assumed that the "bis" sign stands for the phrase "Voller au ciel", the first statement of which was accidentally omitted.

### **II,21. Qu'est il besoing**

1. Bass, 16.3: the semibreve appears to have been inserted by hand.
2. In the source the repeat sign in the Contratenor is placed at 32.3. Here it is assumed the correct placing would be at 31.3.

## II,22. Margot

1. Tenor, 35.3: the *c'* makes an unprepared fourth with the bass. This progression was rarely found and was regarded by contemporary theory as uncanonical. It is possible that *b flat* or *d'* was intended, but it is also possible that the text as it stands was intended.

## II,23. La terre

1. Superius, 27.1: the word "dissippe" appears in the source above the rest that follows the musical phrase.
2. Bassus, 35.3: in the source there is a "bis" sign after "dedans". However, the available notes cannot accommodate a text repetition.
3. Contratenor, 44.2: in the source, the *g* appears to have been inserted by hand.

## II,25. Un forgeron

1. In the source, the note in the Contratenor at 22.1 is the first note of a new line and is a *d'*. However, the cue at the end of the previous line indicates *f'*. We have assumed that the latter is intended, as the former would make an unprepared dissonance.

### Critical Commentary of Related Sixteenth-Century Sources

#### 21. Qu'est il besoing.

##### Concordant sources:

Susato 1549/29. *L'Unziesme livre contenant vingt et neuf chansons amoureuses.*

Copy consulted: *L'unziesme livre contenant vingt & neuf cha(n)sons amoureuses à quatre parties.* Corpus of early music, 12. Bruxelles: Éditions culture et civilisation, 1972.

- Superius 3.4 to 4.1: *b'-flat* dotted minim, *a'* semi-minim.
- Superius 15.3-4: semi-breve instead of two minims.
- Superius 19.4 to 20.1: *a'* dotted minim, *g'* semi-minim.
- Superius 29.2-3: *d''* dotted minim, *c''* semi-minim.
- Contratenor 24.4 to 25.1: *d'* dotted minim, *c* semi-minim in place of *d* semi-breve.
- Tenor 3.4 to 4.1: *d'* dotted minim, *c'* semiminim instead of *d* semi-breve.
- Tenor 11.2-3: semi-breve instead of two minims.
- Tenor 27.3 to 28.1: *c'* semi-breve, minim rest.

All parts 1 to 13: repeats written out.

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

Copy consulted: CT, B only.

- Contratenor 27.3 to 28.1: ligature.
- Contratenor 34.1-2: semibreve instead of two minims.
- Bassus 4.1-2: ligature
- Bassus 21.2: flat signed for first *e*.
- Bassus 25.1: flat signed for first *e*.

All parts: 1-13: repeat written out.  
All parts 31-35: repeat written out.

Le Roy et Ballard 1567/7. *Premier recueil des recueils.*

Copy consulted:

F-Pbn: S only.

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

Copy consulted:

GB-Lbm: S, T, B.

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

Copies consulted:

F-Rbm: CT only.

S-Uu: S only.

Superius 3.4 to 4.1: *b'-flat* dotted minim, *a'* semi-minim.

Superius 15.3-4: semi-breve instead of two minims.

Superius 19.4 to 20.1: *a'* dotted minim, *g'* semi-minim.

Superius 29.2-3: *d''* dotted minim, *c''* semi-minim.

Contratenor 2.1: two semi-breves instead of one breve.

Contratenor 16.1: *f'* semi-breve, minim instead of dotted semi-breve.

Contratenor 24.4 to 25.1: *d'* dotted minim, *c* semi-minim in place of *d* semi-breve.

Tenor 11.2-3: semi-breve instead of two minims.

Bassus 21.2: flat signed for first *e*.

Bassus 25.1: flat signed for first *e*.

Bassus 34.3 to 35.1: ligature.

All parts 31-35: repeat written out.

## II, 24. Sur la verdure.

### Concordant source:

Phalèse 1560/6. *Septieme livre de chansons à quatre parties*. Copy consulted: CT, B only.

Contratenor 17.4 to 18.1: breve instead of two semi-breves.

Contratenor 21.4: *g'* instead of *a'*.

Contratenor 22.3-4: two minims instead of semi-breve.