

# Antoine Busnoys

## *Quant vous me ferez plus de bien a 3*

Edition and comments by  
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May 2009, revised October 2022

<http://chansonniers.pwch.dk/CH/CH024.html>

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This edition is extracted from the online project *The Copenhagen Chansonnier and the Loire Valley' chansonniers*, which consists of linked html-files and a great number of single PDF editions. It can be accessed at <http://chansonniers.pwch.dk/>.

Each html-file about a song contains lists of sources, and edition and translation of the poetic texts, discussion of the main sources and comments on text and music. Separate files hold lists of contents and descriptions of the sources. Other files contain papers and notes on related topics. The online edition offers many cross references and links to online facsimile editions. These links had to be simplified in the present edition.

Each version of a song is regarded as a valid performance by a scribe/musician, and therefore they are published separately. In most cases there will be no attempts to imagine the intentions of the composer or to reconstruct exactly what the composer had written when the music left his pen. Rather the aim is to interpret the written music in largely the same way as 15th century performers may have read it. Many details, which in one source are different from other sources, must be accepted by the editor as valid elements in a performance of the actual source. Sources marked by an asterisk \* are included in the edition.

## Sigla

### *The related 'Loire Valley' chansonniers*

Copenhagen	Copenhagen, The Royal Library, MS Thott 291 8° <a href="http://www.kb.dk/permalink/2006/manus/702/dan/0+recto/">http://www.kb.dk/permalink/2006/manus/702/dan/0+recto/</a>
Dijon	Dijon, Bibliothèque Municipale, Ms. 517 <a href="http://patrimoine.bm-dijon.fr/pleade/img-viewer/MS00517/viewer.html">http://patrimoine.bm-dijon.fr/pleade/img-viewer/MS00517/viewer.html</a>
Laborde	Washington D.C., Library of Congress, MS M2.1 L25 Case (Laborde Chansonnier) <a href="https://www.loc.gov/resource/ihas.200152631.0/?sp=1">https://www.loc.gov/resource/ihas.200152631.0/?sp=1</a>
Leuven	Leuven, Alamire Foundation, Manuscript without shelf number (Leuven Chansonnier) <a href="http://depot.lias.be/delivery/DeliveryManagerServlet?dps_pid=IE9381778">http://depot.lias.be/delivery/DeliveryManagerServlet?dps_pid=IE9381778</a>
Nivelle	Paris, Bibliothèque nationale, Rés. Vmc. ms. 57 (Chansonnier Nivelle de la Chaussée) <a href="http://gallica.bnf.fr/ark:/12148/btv1b55007270r/f1.image">http://gallica.bnf.fr/ark:/12148/btv1b55007270r/f1.image</a>
Wolfenbüttel	Wolfenbüttel, Herzog August Bibliothek, Codex Guelf. 287 Extravag. <a href="http://diglib.hab.de/wdb.php?dir=mss/287-extrav">http://diglib.hab.de/wdb.php?dir=mss/287-extrav</a>

### *Text sources*

Berlin 78.B.17	Berlin, Staatsliche Museen der Stiftung Preußischer Kulturbesitz, Kupferstichkabinett, Ms. 78.B.17 (Chansonnier Rohan)
London 380	London, BritishLibrary, MS Lansdowne 380
Paris 1719	Paris, Bibliothèque Nationale, ms. f.fr. 1719
Paris 1722	Paris, Bibliothèque Nationale, ms. f.fr. 1722

### *Literature*

Löpelmann 1923	M. Löpelmann (ed.), <i>Die Liederhandschrift des Cardinals de Rohan</i> (Gesellschaft für romanische Litteratur, Band 44) Göttingen 1923
Wallis 1929	N. Hardy Wallis (ed.), <i>Anonymous French Verse: An Anthology of Fifteenth Century Poems from Manuscripts in the British Museum</i> . London 1929

## *Quant vous me ferez plus de bien* 3v · Busnoys, Antoine

*Appearance in the five chansonniers:*

\*Copenhagen ff. 29v-30 »Quant vous me ferez plus de bien« 3v

\*Dijon ff. 118v-119 »Quant vous me ferez plus de bien« 3v Busnoys

\*Nivelle ff. 18v-19 »Quant vous me ferez plus de bien« 3v

*Text:* Rondeau quatrain; full text in all three sources; also in London 380 f. 247, ed.: Wallis 1929, p. 130, Paris 1719 f. 92v (no. 290), Paris 1722 f. 43 (no. 170), Berlin 78.B.17 f. 141v (no. 392). ed.: Löpeltmann 1923, p. 259. After Dijon:

Quant vous me ferez plus de bien que ne me faictes a ceste heure, alors serez de moi tant seure qu'on ne sçaroit dire combien.	If you will be good to me more than you are at this hour, then you could be so sure of me that no one could say how much.
Mon cueur est vostre, non pas mien, et le sera, je vous assure, quant vous <i>me ferez plus de bien</i> que ne me faictes a ceste heure.	My heart is yours, not mine, and will stay so I assure you, if you will be good to me more than you are at this hour.
Congnoistre pouez assez bien qu'à vous servir tousjours labeure et prie à Dieu que bref je meure ou cas que je vous faille en rien.	You must indeed recognize that I always labor to serve you and pray to God that I at once shall die in the case that I fail you in anything.
Quant vous <i>me ferez plus de bien</i> que ne me faictes a ceste heure, alors serez de moi tant seure qu'on ne sçaroit dire combien.	If you will be good to me more than you are at this hour, then you could be so sure of me that no one could say how much.

There are a few differences of spelling in the sources.

### *Evaluation of the sources:<sup>1</sup>*

The Dijon scribe copied identical versions of Busnoys' "Quant vous" into Dijon and Copenhagen (a small writing error in Copenhagen's tenor in bar 20 notwithstanding). The Nivelle version is very close to the Copenhagen/Dijon version with only minor differences in text, cadential embellishment (S bb. 10.3 and 16.2-3), coloration (S b. 9), and a melodic detail (C b. 6.3). The Nivelle version could easily have been copied from the exemplar used by the Dijon scribe.

The different scribes do not agree in their use of hexachordal signatures: The Copenhagen/Dijon version has a signature of one flat in the contratenor, an indication absent in the contratenor of the Nivelle version. However, a signature of one flat is introduced in the Nivelle tenor part's second staff, seemingly misplaced, but which would have been well-placed at the beginning of the third staff. The Nivelle scribe's exemplar could well

1 My warmest thanks to [Ron Andrico](#) for his help in untangling my prose.

have had the typical combination of an upper voice with no signature and two lower voices each with a one flat signature. Maybe the Nivelles scribe realized that the rondeau builds on the contrast of a first section with natural Bs drifting toward A and a second section with flattened Bs moving toward the final D. Consequently, he might have decided to omit the signatures completely, as the b-flats of the second section automatically will be generated according to the common rules for singing polyphony. Then the flat in the tenor's 2nd staff could simply be a slip of concentration.

*Comments on text and music:*

The rondeau text makes an appeal to the admired lady that she ought to be more accommodating towards her lover. This theme seems to continue the story of a sudden falling in love in Busnoys' bergerette »Soudainement mon cueur a pris«,<sup>2</sup> which is placed just before "Quant vous" in Copenhagen and just after it in Dijon. The music in triple time of "Quant vous", even more elegant than the double-time "Soudainement", likewise seems related; perhaps "Quant vous" can be heard as a condensed version of the musical thoughts in "Soudainement" – or vice versa. Their resemblances can be summarized as follows:

- The Dorian mode on D with its characteristic fluctuation of B-natural and B-flat.
- The same ranges and relationships between the voices ("Quant vous" is placed one tone lower than "Soudainement").
- The opening motive in the superius with an upbeat and the movement *d'-f'* and the closing gestures delineating the tonespace between *d'* and *b'-flat* in rhythmically related formulations (see "Soudainement" bb. 40-43, and "Quant vous" bb. 19-22).
- The use of imitation *al unisono* between superius and tenor at the emotional climaxes of the poems (see "Soudainement" bb. 65 ff, and "Quant vous" bb. 11 ff).
- And, most significantly, they both start in homorhythmical declamation with an upbeat, and both are preceded by notated general pauses consisting of a whole *brevis* bar and one or two *semibreves* in accordance with the mensuration. These general pauses probably do not have any function during a performance (the first whole-bar *brevis* general pause is therefore not included in the count of bars) and seem to be devices meant to insure absolute notational clarity when a song starts with an upbeat in all voices. Something analogous appears in Michelet's rondeau »S'il advient que mon dueil me tue«, which is placed near the two Busnoys chansons in the Copenhagen chansonnier (no. 26);<sup>3</sup> see further my note 'On chansons starting with a general pause'.<sup>4</sup>

2 At <http://chansonniers.pwch.dk/CH/CH023.html>.

3 At <http://chansonniers.pwch.dk/CH/CH026.html>.

4 At <http://chansonniers.pwch.dk/NOTES/GeneralPause.html>.



# Copenhagen no. 24

Copenhagen, The Royal Library, MS Thott 291 8°, ff. 29<sup>v</sup>-30: Anonymous

Busnoys, *Quant vous me ferez plus de bien*

# Dijon no. 98

Dijon, Bibliothèque Municipale, MS 517, ff. 118<sup>v</sup>-119: Busnoys

[Superius] Mensura =  $\text{♩}$

1) 1.4. Quant vous me fe - - - rez plus de  
3. Con - gnois - tre po - - - uez as - sez

Tenor

1.4. Quant vous me fe - - - rez plus de  
3. Con - gnois - tre po - - - uez as - sez

Contraténor

1.4. Quant vous me fe - rez plus de  
3. Con - gnois - tre po - uez as - sez

5

bien que ne me faic - tes a ceste heu - -  
bien 2) qu'a vous ser - vir tous - jours la - beu - -

bien que ne me faic - tes a ceste heu - -  
bien qu'a vous ser - vir tous - jours la - beu - -

bien que ne me faic - tes a ceste heu - -  
bien qu'a vous ser - vir tous - jours la - beu - -

10

re, a - lors se - rez de  
re et prie à Dieu que

- re a - lors se - rez de moi  
- re et prie à Dieu que bref

re, a - lors se - rez de moi  
re et prie à Dieu que bref

1) All voices, the introductory *brevis* rest is not to be performed and therefore omitted in the count of bars.

2) Copenhagen: *Superius*, text 3, bar 6.1 "que a".

14

moi tant je seu - re qu'on ne sça -  
bref je je meu - re ou cas que

19

roit di - re com bien.  
je vous fail - le\_en rien.

2a. Mon coeur est vos - tre, non pas <sup>2)</sup>myen,  
2b. quant vous me fe - rez plus de bien

6

et le se - ra, je vous as - seu - re,  
que ne me faic - tes a ceste heu - re.

1) Copenhagen: *Tenor*, bar 19.2-3, the note *d* is a *minima* (error).

2) Dijon: *Superius*, text 2a, bar 5, "mien".

Nivelle no. 14

Quant vous me ferez plus de bien [Busnoys]

Paris, Bibliothèque nationale, Rés. Vmc. ms. 57,  
Chansonnier Nivelle de la Chaussée, ff. 18V-19

[Superius]

Mensura =  $\text{♩}$

1) 1.4. Quant vous me fe - - - rez plus de  
3. Con - gnois - tre po - - - uez as - sez

1.4. Quant vous me fe - - - rez plus de  
3. Con - gnois - tre po - - - uez as - sez

1.4. Quant vous me fe - rez plus de  
3. Con - gnois - tre po - uez as - sez

5 bien que ne me faic - tez a cest heu - -  
bien qu'a vous ser - vir tous - jours la - beu - -

2) bien que ne me faic - tez a cest heu -  
bien qu'a vous ser - vir tous - jours la - beu -

bien que ne me faic - tez a cest heu -  
bien qu'a vous ser - vir tous - jours la - beu -

10 re, a - lors se - rez de  
re et pry à Dieu que

- re, a - lors se - rez de moy  
- re et pry à Dieu que brief

re, a - lors se - rez de moy  
re et pry à Dieu que brief

14 moy tant seu - - - re qu'on ne sça -  
brief je meu - - - re ou cas que

brief tant je meu - - - re qu'on ne sça -  
je je meu - - - re ou cas que

tant je seu - re qu'on ne sça -  
je je meu - re ou cas que je



19

roit di - re com bien.  
je vous fail - le\_en rien.

roit di - re com bien.  
je vous fail - le\_en rien.

di - re com bien.  
vous fail - le\_en rien.

2a. Mon cuer est vous - - - tre, non pas de mien,  
2b. quant vous me fe - - - rez plus de bien

2a. Mon cuer est vous - - - tre, non pas de mien,  
2b. quant vous me fe - - - rez plus de bien

2a. Mon cuer est vous - tre, non plus pas de mien, et que  
2b. quant vous me fe - rez plus de bien

6

et le se - ra, je vous as - seu - re,  
que ne me faic - tez a cest heu - re.

et le se - ra, je vous as - seu - re,  
que ne me faic - tez a cest heu - re.

le se - ra, je vous as - seu - re,  
ne me faic - tez a cest heu - re.

- 1) All voices, the introductory *brevis* rest is not to be performed and therefore omitted in the count of bars.
- 2) Tenor, bars 7.2-13.2 (staff 2) has a signature of one flat. It is probably a mistake: The *bs* in this staff (bb. 9.3 and 10.2) should not be flattened, while all the *bs* in the next staff need a flat!