

Antoine Busnoys

Ja que lui ne s'i actende a 3

Edition and comments by
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<http://chansonniers.pwch.dk/CH/CH032.html>

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

Other sources

New Haven 91	New Haven, Yale University, Beineke Library, MS 91 (Mellon Chansonnier)
Sevilla 5-1-43	Sevilla, Biblioteca Capitulare y Colombina, MS 5-1-43

Ja que lui ne s'i actende 3v · Busnoys, Antoine

Appearance in the group of related chansonniers:

*Copenhagen ff. 37v-39 »Ja que lui ne s'i actende« 3v

*Dijon ff. 61v-62 »Ja que lui ne s'i actende« 3v Busnoys · [Edition](#)

*Laborde ff. 52v-53 »Jaqueline s'i actende« 3v

*Wolfenbüttel ff. 5v-6 »Ja que luy ne s'i attende« 3v

Other sources:

New Haven 91 ff. 17v-19 »Ja que li ne s'i actende« 3v

Sevilla 5-1-43 ff. 57v-58 »Jaqueline« 3v

Text: Bergerette, full text in Copenhagen, Dijon, Laborde and Wolfenbüttel. After Dijon:

Ja que lui ne s'i actende,
car tous autres sont cassez,
et je l'aime plus qu'assez
affin que chascun l'entende.

Aussi il a tel renom
de porter a sa plaisance
deux des lectres de mon nom,
l'une perse et l'autre blanche.

Plus que jamais de sa bende
me tendray et de si pres
qu'il voirra bien par expres
que son fait tousjours amende. (1)

*Ja que lui ne s'i actende,
car tous autres sont cassez,
et je l'aime plus qu'assez
affin que chascun l'entende.*

1) Copenhagen, line 12 "... tous les jours ...".

After Laborde:

Ja que luy ne s'i actende, (1)
car tous autres sont cassez, (2)
et je l'aime plus que assez (3)
affin que chascun l'entende.

Aussi a il le renom
de porter a sa devise

deux des lectres de mon nom,
l'une perse et l'autre grise. (4)

Plus que jamais de sa bande
me tiendray et de si pres
qu'on verra bien par expres
que tousjours son fait amande.

Though he does not expect it,
because everybody else has been crushed,
I love him more than enough
for everyone to notice.

Thus he is known
to carry in his trimmings
two of the letters in my name,
one blue and the other white.

More than ever to his band
I will hold on and so closely
that he will see for certain
that his fate forever will recover.

*Though he does not expect it,
because everybody else has been crushed,
I love him more than enough
for everyone to notice.*

Thus he is known
to carry as his device

two of the letters in my name,
one blue and the other grey.

- 1) Laborde, line 1 “Ja que line ...”;
 - 2) line 2, Laborde, “... aultres si sont ...”, Wolfenbüttel, “... aultres en sont ...”;
 - 3) Laborde and Wolfenbüttel, line 3 “... l’aime trop plus ...”;
 - 3) Wolfenbüttel, line 6 “...l’autre blanche”;
- In addition some variants in spelling.

Evaluation of the sources:

The four related sources are to some degree quite similar, but they still have an interesting story to tell. They can be divided into two groups. One group consists of the two copies made by the Dijon scribe, which although presenting crucial differences in hexachordal signatures were both based on the same exemplar. If we for a moment disregard the signatures the only differences between Copenhagen and Dijon concern coloration (T b. 4 and C b. 35), ligatures (S bb. 50 and 55; C bb. 54-57), and the breaking up of note values (S b. 44.2-43.1, T bb. 44.2-43.1), and most of the differences seem to be caused by changes of staff in different places (S bb. 44.2-43.1 and 50; T bb. 44.2-43.1; C bb. 54-57). Moreover, both sources transmit the same error in the tenor’s bar 20 (*d'* in stead of *c'*), which probably comes from the exemplar. On the other hand, in Dijon the scribe notated both sections of the bergerette in *tempus imperfectum*, while he in Copenhagen correctly copied the change to *imperfectum diminutum* in the couplets.

The Wolfenbüttel and the Laborde versions also build on closely related exemplars as they transmit the same slightly corrupted version of the poem with supernumerary syllables in lines 2-3 and a different interpretation of how the lover displays his lady’s colours – in the Dijon scribe’s version it is in the trimmings of his clothing (line 6 “a sa plaisance”), in the other version it is in his device (“a sa devise”). They both use more coloration than Dijon/Copenhagen (see for example bars 2 and 4), but they also display traits which show them as independent redactions from related exemplars, for example Laborde divides the *maxima* in the contratenor in bars 46-49 and has a *brevis* in the superius in bars 56.2-57.1, while Wolfenbüttel in these cases complies with Dijon/Copenhagen.

Taking accidentals and hexachordal signatures in consideration we can read a more complicated story into these sources:

The Wolfenbüttel scribe as well as the Dijon scribe worked from different, but closely related exemplars, which did not transmit any hexachordal signatures. The music was here in C without any signature flats in both sections of the bergerette. This concept of the music is also transmitted by the two younger sources, New Haven 91 (Mellon Chansonnier) and Sevilla 5-I-43. While Dijon is devoid of any accidentals, Wolfenbüttel introduces a flat before *B* in bar 28, which immediately causes flattening of *e* in the next bar and of *b* in the tenor. It was possibly provoked by an uneasiness about the stressed diminished fifth *b-f'* between tenor and superius in bar 29 (the diminished fifths in passing in bars 19, 22 and 24 apparently did not bother the scribe as much).

As mentioned, the Laborde scribe worked from an exemplar very similar to Wolfenbüttel’s. But he went a step further in order to dispel his anxiety about diminished fifths. He placed signatures of one flat in the first two staves of the tenor as well as of the contratenor; he misplaced the flats in the contratenor, but flats on the *B*-line were clearly his

intention. Hereby the bergerette came in line with other songs of the same type, which in addition to the change of mensuration also displayed a tonal contrast. The flat in the contratenor does not cause any real problems; the fifths become perfect, but apart from that it does not influence the superius much. The tenor flat is different. Owing to the tenor's oscillation between e' and b a singer has to sing naturals in bars 5-6, 8 and 12 in order not to change the tonality of the song by introducing a lot of E- and A-flats and at the same time a host of problems in performance.

An alternative explanation could be that the Laborde scribe simply erred in adding signatures to the first staves of the lower voices. He did so in several instances in his contribution to the chansonnier, for example, in his copies of the well-known songs »J'ay prins amours a ma devise« and Ockeghem's »Ma bouche rit et ma pensee pleure« on ff. 31v-34,¹ and such erroneous signatures appear in songs on ff. 38v-39, 68v-69 and 70v-72. However, in most cases these signs seem to have been added on all staves in the voices without any thought for their implications, while here in "Ja que lui ne" the scribe might have meant his intervention. At least, the Dijon scribe thought so.

When the Dijon scribe worked on completing the Laborde Chansonnier (see the description of the MS) he could not copy "Ja que lui ne" into the MS. It was already there. But he studied the version made earlier by the Laborde scribe carefully, and instead he entered on folios 94v-95 a song modelled on "Ja que lui ne", namely the anonymous rondeau cinquain »La pourveance de mon cueur«.² This song quotes the start of Busnoys' contratenor as its tenor and duplicates the hexachordal roles of the lower voices – it may be a sort of *reponce* (see further the comments on the chanson). He notated it without any hexachordal signatures in the upper voices and a signature of two flats in the contratenor and created a sound world modelled on the Laborde version of "Ja que lui ne". It was either composed by himself or possibly edited from an effort of someone in his circle of musical colleagues.

Having "learned" a lot from the Laborde "Ja que lui ne" the Dijon scribe copied Busnoys' bergerette into the Copenhagen chansonnier using his own exemplar but introducing hexachordal signatures inspired by Laborde. The tenor in Copenhagen has a one flat signature in both sections causing and extending similar problems in performance as in Laborde, while the contratenor only has a flat in the first staff of the first section.

That the Wolfenbüttel and Dijon scribes could work from exemplars, which was quite similar and without hexachordal signatures, but at the same time already belonged to different traditions especially as regards the poem, indicates that they were somewhat removed from the composer Antoine Busnoys and his circle, but not very far removed. The copyists seem to have regarded the song as a "must" for their collections but also as a difficult piece as signalled by the editorial interventions by the Laborde scribe and the Dijon scribe (in Copenhagen).

A crucial spot, which may have worried all the scribes, is the cadential figure in the superius, which ends the first line (bb. 7-8). It includes the tritone movement from b' to f' above an f in the contratenor (see example 1) and seems to demand a flat in the superius, and it may have forced the thought of the necessity of flats on the copyists (cf. the flats in both tenor and contratenor in Laborde and Copenhagen). This figure is present in all six sources and thus with a high probability goes back to a first generation clear copy of the

1 At <http://chansonniers.pwch.dk/CH/CH036.html> and <http://chansonniers.pwch.dk/CH/CH038.html>.

2 At <http://chansonniers.pwch.dk/CH/CH215.html>.

song. But it may still be an error. If we dare to correct a detail, which all the sources agree on, and replace it with another standard figure (see example 2), the first line of the music will come to cadence smoothly in parallel with bars 33-34, and no thoughts about flats are induced at this point. A reconstruction of the song along these lines is included in the edition with the Dijon version. Even if the Copenhagen version represents the Dijon scribe's final but somewhat misguided thoughts on this chanson, the reconstruction must build on the first Dijon version, which probably preserves the best version of text and music. However, it must be stressed that the Wolfenbüttel and Laborde versions as shown in the editions also appear to work satisfactorily in performances.

Example 1

Example 1 shows a musical score with three staves. The first staff begins at measure 7 with the lyrics "ten - - - de, ben - - - de". The second staff begins at measure 8 with the lyrics "- ten - de, ben - de". The third staff begins at measure 8 with the lyrics "ten - de, car ben - de me".

Example 2

Example 2 shows a musical score with three staves. The first staff begins at measure 7 with the lyrics "ten - - - de, ben - - - de". The second staff begins at measure 8 with the lyrics "- ten - de, ben - de". The third staff begins at measure 8 with the lyrics "ten - de, car ben - de me". A sharp sign is visible above the first staff.

Comments on text and music:

The equivocal sense of the poem's first line, "Though he does not expect it" or "Jaqueline expects", places this bergerette firmly in the famous series of Jaqueline d'Hacqueville songs by Busnoys, which several times has been commented on in the musicological literature, first and foremost by Leeman L. Perkins and Paula Higgins.³ And that something unusual is going on here is made audible by the music: The contratenor hammers out "ja / que / lui / ne" in four repeated *brevi*s notes on *c*. For once, neither the superius nor the tenor is the most important voice to present the text, even if it looks different in the sources. Busnoys' bergerette offers a dazzling and bold perception of the courtly chanson. The three voices are conceived as a unity, probably with the contratenor as its principal voice and with a heavy reliance on hexachordal procedures.

The opening of the contratenor is unique in this repertory. In the five related sources something like it is only found in the anonymous rondeau »La pourveance de mon cueur«, which the Dijon scribe entered in the Laborde Chansonnier (see above and the edition), and it clearly quotes Busnoys' bergerette, maybe as a sort of *reponce*. The copyists of the two younger sources, the Mellon and Sevilla MSS, did not recognize the importance of

3 Leeman L. Perkins, 'Antoine Busnois and the d'Hacqueville Connection' in M.B. Winn (ed.), *Musique naturelle et musique artificielle. In Memoriam Gustav Reese* (Le moyen français 5). Montreal 1979, pp. 49-64, and Paula Higgins, 'Parisian Nobles, a Scottish Princess, and the Woman's Voice in Late Medieval Song', *Early Music History* 10 (1991), pp. 145-200.

the four *brevis* notes and turned two of them or all four into *longa* values – against the unanimous evidence of the four early sources.

The contratenor goes on, one could say marches on, in equal *semibrevis* notes, and the voice shows up an abundance of *c.o.p.*-ligatures whose regularity puts its stamp on most of the *refrain/tierce* section. The contratenor extends the four Cs by a complete statement of the natural or C hexachord, which reigns until bar 15. Then the hard or G hexachord is brought into play, first in high position (bb. 16-20) then in low position (bb. 21-31). During bar 31 it mutates back to the C hexachord, which is stated again in the last bars (with a dip into the G hexachord at the leading note).

The beginning's organ point is harmonized as a C chord by the upper voices. Superius offers an elegant version of the usual secure countervoice pattern against long *cantus firmus* notes, the steps 1-3-5-6-5-3, before it develops its sweeping melodies, which combine the natural hexachord and the hard hexachord in different positions. The tenor supplements the hexachordal play of the contratenor. In bars 1-16 it keeps entirely within the G hexachord, only in bar 17 it moves to the C hexachord – when the contratenor changes to G. The superius and tenor drop into a bit of unison canon at the important word “qu'assez” (she loves him more than enough; bb. 20.2-25), which leads directly into the last line “affin que ...”, while the contratenor gently muses around the central note *c* – all of it creating a coherent flow of emotion. The strict hexachordal play of the lower voices gives the first section its own distinctive sound, also characterized by touches of ostinato and a strong forward drive produced by the diminished fifths and many leading notes resulting from the constant juxtaposition of the natural and hard hexachords.

The *couplet*-section is a miracle of lightness and elegant declamation in faster tempo as indicated by the shift into *diminutum*. It conveys a mood of delight in the fact that the lover carries her colours. This song obviously was something new and demanding for performers, also for performers using ink and parchment.

Copenhagen no. 32

Ja que lui ne si actende [Busnoys]

Copenhagen, The Royal Library, MS Thott 291 8°, ff. 37V-39

[Superius] Mensura = d

1.4. Ja que lui ne mais s'i ac - ten - - -
 3. Plus que ja - mais de sa ben - - -

Tenor

1.4. Ja que lui ne mais s'i ac - ten - de,
 3. Plus que que ja - mais de sa ben - de

Contratenor

1.4. Ja que luy ne mais s'i ac - ten - de,
 3. Plus que que luy ja - mais de sa ben - de

9

de, car tous au - tres sont de cas - - -
 de car me ten - dray et de cas si - - -

car tous au - tres sont de cas - - - sez,
 me ten - dray et de cas si - - - pres

car tous au - tres sont de cas - - - sez, et
 me ten - dray et de cas si - - - pres qu'il

17

sez, et je l'ay - me plus qu'as - - - sez af -
 pres qu'il voir - ra bien par ex - - - pres que

et je l'ay - me plus qu'as - - - sez
 qu'il voir - ra bien par ex - - - pres

je l'ay - me plus qu'as - - - sez
 voir - ra bien par ex - - - pres

26

- fin son que fait chas - cun jours l'en -
 son que fait ²tous - jours a -

af que - fin son que fait chas - - - cun
 que son que fait tous - - - jours

af que - fin son que fait chas - cun
 que son que fait tous - jours

1) Tenor, bar 20.1, the c' is a d' in Ms (error).

2) Superius, text 3, bars 31-32, "tours les jours" (error).

34

ten
men - - - - - de.
men - - - - - de.

l'en - ten - - - - - de.
a - men - - - - - de.

l'en-ten - - - - - de.
a - men - - - - - de.

40 Mensura = \circ

2a. Aus - si il a tel re - nom de por - ter a 1)
2b. deux des lec - tres de mon nom, l'u - ne per - se_et 3)

2a. Aus - si il a tel re - nom de por - ter
2b. deux des lec - tres de mon nom, l'u - ne per - 2)

2a. Aus - si il a tel re - nom
2b. deux des lec - tres de mon nom, 4)

sa plai - san - ce 1. 2. tre blan - - - - - che.
a sa plai - san - ce se_et l'au - - - - - tre blan - - - - - che.
a sa plai - sance l'au - - - - - tre blan - - - - - che.

1) *Superius*, bars 44.2-45.1, the *a'* is divided in a *semibrevis* and a *minima* because of a change of staff.

2) *Contratenor*, bar 40, no mensuration sign.

3) *Tenor*, bars 44.2-45.1, the *r'* is divided in a *semibrevis* and a *minima* because of a change of staff.

4) *Contratenor*, bar 53, that the *signum* is placed in the space between the last note of the ligature (b. 52) and the next note, and not above the *e*, has been interpreted as indicating a rest in the *ouvert*-ending.

Dijon no. 52

Busnoys, *Ja que lui ne si actende*

Dijon, Bibliothèque Municipale, MS 517, ff. 61^v-62

[Superius] Mensura = ♩

1.4. Ja que lui ne s'i ac - ten - -
 3. Plus que ja - mais de sa ben - - -

Tenor

1.4. Ja que lui ne s'i ac - ten - de,
 3. Plus que que ja - mais de sa ben - de

Contratenor

1.4. Ja que lui ne s'i ac - ten - de,
 3. Plus que que ja - mais de sa ben - de

9

de, car tous au - tres sont de cas - - -
 de me ten - dray et de de cas si - - -

car tous au - tres sont de cas - - -
 me ten - dray et de de cas si - - - sez,
 pres

car tous au - tres sont de cas - - -
 me ten - dray et de de cas si - - - sez, et
 pres qu'il

17

sez, et je l'ai - me plus qu'as - - - sez af -
 pres qu'il voir - ra bien par ex - - - pres que

et je l'ai - me plus qu'as - - -
 qu'il voir - ra bien par ex - - - sez
 pres

je l'ai - me plus qu'as - - -
 voir - ra bien par ex - - - sez
 pres

26

- - fin que chas - cun l'en -
 son fait tous - cun jours a -

af - fin que chas - - - cun
 que son fait tous - - - jours

af - fin que chas - cun
 que son fait tous - cun
 jours

1) Superius, bars 14.2-15.1, c''-a' might be read as semiminimae.

2) Tenor, bar 20.1, the c' is d' in MS (error).

34

ten
men - - - - - de.
men - - - - - de.

l'en
a - ten - - - - - de.
men - - - - - de.

l'en-ten
a-men - - - - - de.
a-men - - - - - de.

40 ¹⁾Mensura = \circ

2a. Aus - si il a tel re - nom de por - ter a
2b. deux des lec - tres de mon nom, l'u - ne per - se_et

2a. Aus - si il a tel re - nom de por - ter
2b. deux des lec - tres de mon nom, l'u - ne per -

2a. Aus - si il a tel re - nom
2b. deux des lec - tres de mon nom,

50

sa plai - san - ce
l'au - - - - - tre blan - - - - - che.

a sa plai - san - ce
se_et l'au - - - - - tre blan - - - - - che.

a sa plai - sance
l'au - - - - - tre blan - - - - - che.

1) All voices, bars 40 ff, the MS does not have the mensuration sign of *tempus imperfectum diminutum* found in all other sources (error), but the *mensura* clearly shifts from *semibrevis* to *brevis* in the couplets.
 2) *Contratenor*, bar 53, that the *signum* is placed in the space between the last note of the ligature (b. 52) and the next note, and not above the *e*, has been interpreted as indicating a rest in the *ouvert*-ending.

Dijon no. 52 (Restored)

Busnoys, *Ja que lui ne si actende*

Dijon, Bibliothèque Municipale, MS 517, ff. 61^v-62

[Superius] Mensura = d

1.4. Ja que lui ne s'i ac ten - - -
 3. Plus que ja - mais de sa ben - - -

Tenor

1.4. Ja que lui ne s'i ac ten - de,
 3. Plus que ja - mais de sa ben - de

Contratenor

1.4. Ja que lui ne s'i ac ten - de,
 3. Plus que ja - mais de sa ben - de

9

de, car tous au - tres sont de cas - - -
 de car me ten - dray et sont de cas si - - -

car me tous ten - au dray - tres sont de cas si - - - sez,
 me ten - dray et sont de cas si - - - pres

car me tous ten - au dray - tres sont de cas si - sez, et
 me ten - dray et sont de cas si - pres qu'il

17

sez, et je l'ai - me plus qu'as - - - sez af -
 pres qu'il voir - ra bien par ex - - - pres que

et je l'ai - me plus qu'as - - - sez
 qu'il voir - ra bien par ex - - - pres

je l'ai - me plus qu'as - - - sez
 voir - ra bien par ex - - - pres

26

- - fin son que fait chas - cun l'en -
 son que fait tous - cun jours a -

af - fin son que fait chas - - - cun
 que son que fait tous - - - jours

af - fin son que fait chas - cun
 que son que fait tous - - - jours

34

ten
men - - - - - de.
de.

l'en
a - - - ten
men - - - de.
de.

l'en-ten
a - men - - - - - de.
de.

40 Mensura = o

2a. Aus - si il a tel re - nom de por - ter a
2b. deux des lec - tres de mon nom, l'u - ne per - se_et

2a. Aus - si il a tel re - nom de por - ter
2b. deux des lec - tres de mon nom, l'u - ne per -

2a. Aus - si il a tel re - nom
2b. deux des lec - tres de mon nom,

50

sa plai - san - ce
l'au - - - - tre blan - - - che.

a sa plai - san - ce
se_et l'au - - - - tre blan - - - che.

a sa plai - sance
l'au - - - - tre blan - - - che.

Laborde no. 41

Ja que li ne si actende [Busnoys]

Washington D.C., Library of Congress, MS M2.1 L25 Case, ff. 52V-53

[Superius] Mensura = ♩

Tenor

Contra

1.4. Ja que li - ne s'i ac - ten - -
 3. Plus que ja - ne mais de sa ban - - -

1.4. Ja - que - li - ne s'i ac - ten - de,
 3. Plus que ja - ne mais de sa ban - de

9

de, car tous aul - trez ²⁾sont de cas si - - -
 de car me tien - dray et de de cas si - - -

car me tous tien - aul dray - trez sont cas si - - - sez,
 car me tien - dray et de de cas si - - - pres

car me tous tien - aul dray - trez et sont cas si - sez, et
 car me tien - dray et de de cas si - pres qu'on

17

sez, et je l'ai - me ³⁾plus que_as - - - sez af -
 pres qu'on ver - ra bien par ex - - - pres que

et je l'ai - me plus que_as - - - sez
 qu'on ver - ra bien par ex - - - pres

je ver - - - l'ai - me plus que_as - - - sez
 ver - - - ra bien par ex - pres

26

- - fin que chas son - cun fait l'en -
 tous - que jours fait a -

af que - fin que chas son - cun fait
 que tous - jours fait

af que - fin que chas son - cun fait
 que tous - jours fait

1) *Contra*, the key signature was most probable placed on a wrong line; it should have been on the first line of the staff.

2) *Superius*, text 1, bar 13, "si sont" (error).

3) *Superius*, text 1, bar 21.1, "trop plus" (error).

4) *Superius*, bar 29.2, the second *minima* is e' (error).

34

ten
man - - - - - de.
de.

l'en - ten
a - man - - - - - de.
de.

l'en-ten
a-man - - - - - de.
de.

40 Mensura = \circ

2a. Aus - si a il le re - nom de por - ter a
2b. deux des lec - tres de mon nom, l'u - ne per - se_et

2a. Aus - si a il le re - nom de por - ter
2b. deux des lec - tres de mon nom, l'u - ne per -

2a. Aus - si a il le re - nom a
2b. deux des lec - tres de mon nom, et

50

sa de - vi - se
l'au - - - - - tre gri - - - - - se.

a sa de - vi - se
se_et l'au - - - - - tre gri - - - - - se.

sa de - vi - se
l'au - - - - - tre gri - - - - - se.

1) *Contratenor*, bar 53, as the fermata is placed above bar 52 the part seems to end there in the *ouvert*-ending.

Wolfenbüttel no. 5

Ja que luy ne si attende [Busnoys]

Wolfenbüttel, Herzog August Bibliothek, Codex Guelf. 287 Extravag., ff. 5^v-6

[Superius] Mensura = d

1.4. Ja que luy ne s'i at - ten - -
 3. Plus que ja - maiz de sa ban - - -

1.4. Ja que luy ne s'i at - ten - de,
 3. Plus que ja - maiz de sa ban - de

1.4. Ja que luy ne s'i at - ten - de,
 3. Plus que ja - maiz de sa ban - de

9
 de, car tous aul - tres et sont de cas - - -
 de me ten - dray et de si - - -

car tous aul - tres sont de cas - - - sez,
 me ten - dray et de si - - - pres

car tous aul - tres sont de cas - sez, et
 me ten - dray et de si - pres qu'on

17
 sez, et je l'ai - me plus que_as - - sez af -
 pres qu'on ver - ra bien par ex - - pres que

et je l'ai - me plus que_as - - sez
 qu'on ver - ra bien par ex - - pres

je l'ai - me plus que_as - - sez
 ver - ra bien par ex - - pres

26
 - - fin que chas - cun l'en -
 tous - que jours son fait s'a -

af - fin que chas - - - cun fait
 que tous - que jours son fait

af - fin que chas - - - cun fait
 que tous - que jours son fait

1) *Superius*, text 1, bar 2.2, "ly" (error); changed in accordance with *Tenor* and *Contra*.

2) *Superius*, text 1, bar 13.1, "en sont" (error).

3) *Superius*, text 1, bar 21.1, "trop plus" (error).

34

ten
man - - - - - de.
de.

l'en - ten - - - - - de.
s'a - man - - - - - de.

l'en-ten - - - - - de.
s'a-man - - - - - de.

40 Mensura = \circ

2a. Aus - si a il le re - gnon de por - ter a
2b. deux des let - tres de mon - nom, l'u - ne per - se_et

2a. Aus - si a il le re - gnon de por - ter
2b. deux des let - tres de mon nom, l'u - ne per -

2a. Aus - si a il le re - gnon
2b. deux des let - tres de mon nom,

50

sa de - vi - se 1. tre 1) gri - - - - - se.
2. S. tre gri - - - - - se.

a sa de - vi - se se_et l'au - - - - - tre gri - - - - - se.

a sa de - vise l'au - - - - - tre gri - - - - - se.

1) *Superius*, text 1, bar 54.1, "blanche" (error).