Antoine Busnoys

A une dame j'ay fait veu a 3

Edition and comments by
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http://chansonniers.pwch.dk/CH/CH085.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' chamsonniers

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) https://data.idemdatabase.org/IE9381778/representation?fl_pid=FL9382190
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

Bologna Q16	Bologna, Civico Museo Bibliografico Musicale, MS Q16
Florence 176	Firenze, Biblioteca Nazionale Centrale, Ms. Magl. xix.176
New Haven 91	New Haven, Yale University, Beinecke Library, MS 91 (Mellon Chansonnier)
Rome XIII.27	Roma, Città del Vaticano, Biblioteca Apostolica Vaticana, Ms. Cappella Guilia, XIII.27

Text sources

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

Literature

Fallows 1999	David Fallows, *A Catalogue of Polyphonic Songs, 1415-1480*. Oxford 1999
Löpelmann 1923	M. Löpelmann (ed.), *Die Liederhandschrift des Cardinals de Rohan* (Gesellschaft für romanische Litteratur, Band 44) Göttingen 1923

A une dame j'ay fait veu 3v · Busnoys, Antoine

Appearance in the group of related chansonniers:

*Dijon ff. 67v-69 »A une dame j'ay fait veu« 3v Busnoys
*Laborde ff. 101v-102 »A une dame j'ay fait veu« 3v Busn[oys]

Other sources:

Bologna Q16 ff. 30v-31 »A une dame j'ay fait veu« 3v
*Florence 176 ff. 6v-8 »A ma dame« 3v
New Haven 91 ff. 5v-6 »A une damme j'ay fait veu« 3v
Rome XIII.27 ff. 95v-96 »A une dame j'ay fait veu« 3v

Citation, see Fallows 1999, p. 92.

Text: Bergerette; full text in Dijon and Laborde; also in New Haven 91; also found in Berlin 78.B.17 f. 115, ed.: Löpelmann 1932, p. 197, and Paris 1719 f. 113-113v.

After Laborde:

A une dame j'ay fait veu, pour le grant bruit de sa valeur, que ja ne porteray couleur, (1) se ce n'est le jaune ou le bleu. (2)	I have made a vow to a lady, due to the shining fame of her worth, that I will not wear colour, unless it is the yellow and the blue.
Ces deux en ung sans que les mue (3) je maintendray pour sa beaulté,	These two together, without changing them, shall I keep to for her beauty,
l'un en signe de retenue, l'autr'en monstrant ma loyauté. (4)	the one as sign of discretion, the other to display my loyalty.
Mais au fort quant il sera sceu (5) que d'elle soye serviteur, onques ne m'avint tel honneur sans fouler le sien tant soit peu. (6)	But, finally, as soon as it becomes known that I am serving her, such an honour never before has been bestowed upon me without destroying her honour, not in the least.
A une dame *j'ay fait veu,* *pour le grant bruit de sa valeur,* *que ja ne porteray couleur,* *se ce n'est le jaune ou le bleu.*	I have made a vow to a lady, due to the shining fame of her worth, that I will not wear colour, unless it is the yellow and the blue.

1) Dijon, line 3, "que je ne ..."
2) Dijon, line 4, "ce ce n'est blanc ..."
3) Dijon, line 5, "Ses deux sans ce que ..."
4) Dijon, line 8, "... ta leaute"
5) Dijon, line 9, "Car ..."
6) Dijon, line 12, "sans faillir ..."

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Evaluation of the sources:

Busnoys' bergerette was copied into Dijon by the main scribe without any scribal errors in the musical text, and into Laborde by a later hand, LabordeC, who was identical to the main scribe of the French musical MS Florence 2794. The copying of this song belongs to his first session of work on the Laborde chansonnier, which also included the two following songs (nos. 83-84).

The LabordeC/Florence scribe used an exemplar which was different from the one used by the Dijon scribe: The Dijon version seems to have fallen in love with a cadence figuration, which first appears in the tenor bar 14.2 (here it is also found in New Haven 91 and Bologna Q16) and then transferred to the endings of both sections. In bar 40 the contratenor does not have a rest on the first beat and prolongs the note *g* to a syncopated *semibrevis*; this is similar to how it appears in Florence 176 – all other sources have the Laborde version. Likewise, Dijon has a few unique melodic details (S b. 31.1 and 37.2-38.1; T bb. 35.1 and 37.2-38.1; C b. 31.1), and it shows much less use of coloration and ligatures than Laborde. This has some influence on the text underlay, for example in the third line, bars 18-24, where the ligatures in the Laborde tenor postpone the words and create a different effect. The poem in Laborde also seems much more consistent than the one in Dijon (see above): The lady's colours are changed from yellow/blue to white/blue, and "ma loyauté" (which gives meaning) is changed to "sa leauté", which to some degree turns the table.

The exemplars used for Laborde and contemporary sources clearly demanded a hexachordal signature of a flat at the *f''*-position, which indicates the use of a high tessitura and the high natural (*extra manun*) hexachord on *c''*. This was disregarded by the Dijon scribe, and in the same vein he omitted any accidental flats in the contratenor to warn to performers of difficult spots (especially b. 19.2); they are found in Laborde, New Haven 91 and Florence 176. All in all Laborde seems to represent the 'normal' version of the song, which also appears in the Mellon chansonnier (New Haven 91), Rome XIII.27 and Bologna Q16 with some differences, which easily can be ascribed to the editorial habits of their scribes (e.g. some Italianate divisions of long note values in Bologna Q16).[1] Dijon is in this company clearly the oldest source for the song, and some of its peculiarities may be results of the often-observed independent mind of its scribe. However, one trait links it to the later Italian MS, Florence 176, which becomes interesting for the genesis of this song.

Florence 176 was probably copied around 1480 in Florence by an Italian scribe who used a French exemplar. This exemplar could very well have been a small chansonnier similar to the 'Loire Valley' chansonniers, and contemporary with them.[2] Busnoys' bergerette has the incipits "A ma dame" and no further text, and the *ouvert* and *clos* endings in the *couplets* are not marked. In this it is like most of the other French songs copied by the Italian scribe. The song is also simpler than in the Dijon and Laborde versions (cf. the edition). The most striking example is the passage bars 37.2-39 where superius and tenor progress stepwise and homorhythmically in parallel sixths, while the contratenor drops out, instead of the livelier three-part counterpoint found in the other sources. Likewise,

1 See further the comments in Allan W. Atlas, *The Cappella Giulia Chansonnier. Roma, Biblioteca Apostolica Vaticana, C.G.XIII.27* (Atlas 1976), vol. I, pp. 198-199, and Leeman L. Perkins and H. Garey (eds.), *The Mellon Chansonnier* (Perkins 1979), vol. II, pp. 203-207.

2 See also the description in my edition *The Complete Works of Gilles Mureau (c1442-1512) – poet-musician of Chartres* at http://www.pwch.dk/Publications/PWCH_Mureau.pdf.

the contratenor is simpler in bars 27-28 and 44-45 – giving only the essential notes. And the superius in bars 13.2-16 is slightly less syncopated and omits the typical "Busmoys-turn" (b. 16.2),[3] and at other points too the music is more straightforward (S bb. 31-32; C bb. 3 and 7).

As mentioned above the contratenors are similar in bars 40-41 in Dijon and Florence 176. The Florence 176 version does not seem to be a simplified reworking of Busnoys' original. In fact, the song here appears with stronger contrasts between the *couplets* and *refrain/tierce* and is elegant in its contrapuntal perfection. It is thinkable that it represents the earliest version of the song, which later was revised – probably by Busnoys himself –, and thus circulated in slightly different versions. The earliest source, Dijon, then contains its scribe's interpretation of these versions. It is remarkable that a majority of the differences among all the sources are found in exactly the bars where the simpler versions of Florence 176 have been revised (bb. 12-16, 27-29 and 37-39). Given the different versions in circulation already at the time when the Dijon chansonnier was created, the song most have been known for some time.

While the song was ascribed to Busnoys with great confidence by the Dijon scribe, the short attribution "Busn" on f. 101v in Laborde was added at the top of the page by the later so-called 'Index-scribe 2' who also added the song to the index at the start of the MS.[4]

Comments on text and music:

A happy bergerette in which the lover seems to declare that he at long last now understands how to serve a lady in a perfectly courtly manner. The poem is gracefully set for voices in high ranges; superius and tenor (*d'-g''* and *a-a'*) take turns to lead in canonic imitations at the octave, while the contratenor (*c-f'*) fills out and drives the music forward. The *couplets* are only differentiated from the *refrain* by their homorhythmic opening, which is most clearly conveyed by MS Florence 176 – the heavier working out of the music with complementary rhythms in the other sources tends to blur the contrast between the sections. The second line of the *couplets* reintroduces the style of the first section, and the *couplets* close in a sweeping *clos*-ending.

The poem's mentioning of the lady's colours, yellow/white and blue, has induced Leeman L. Perkins tentatively to include this bergerette in the famous series of Jaqueline d'Hacqueville songs by Busnoys, which several times has been commented on in the musicological literature.[5]

3 Cf. the edition of his »Quant vous me ferez plus de bien« and the comments at http://chansonniers.pwch.dk/CH/CH024.html.

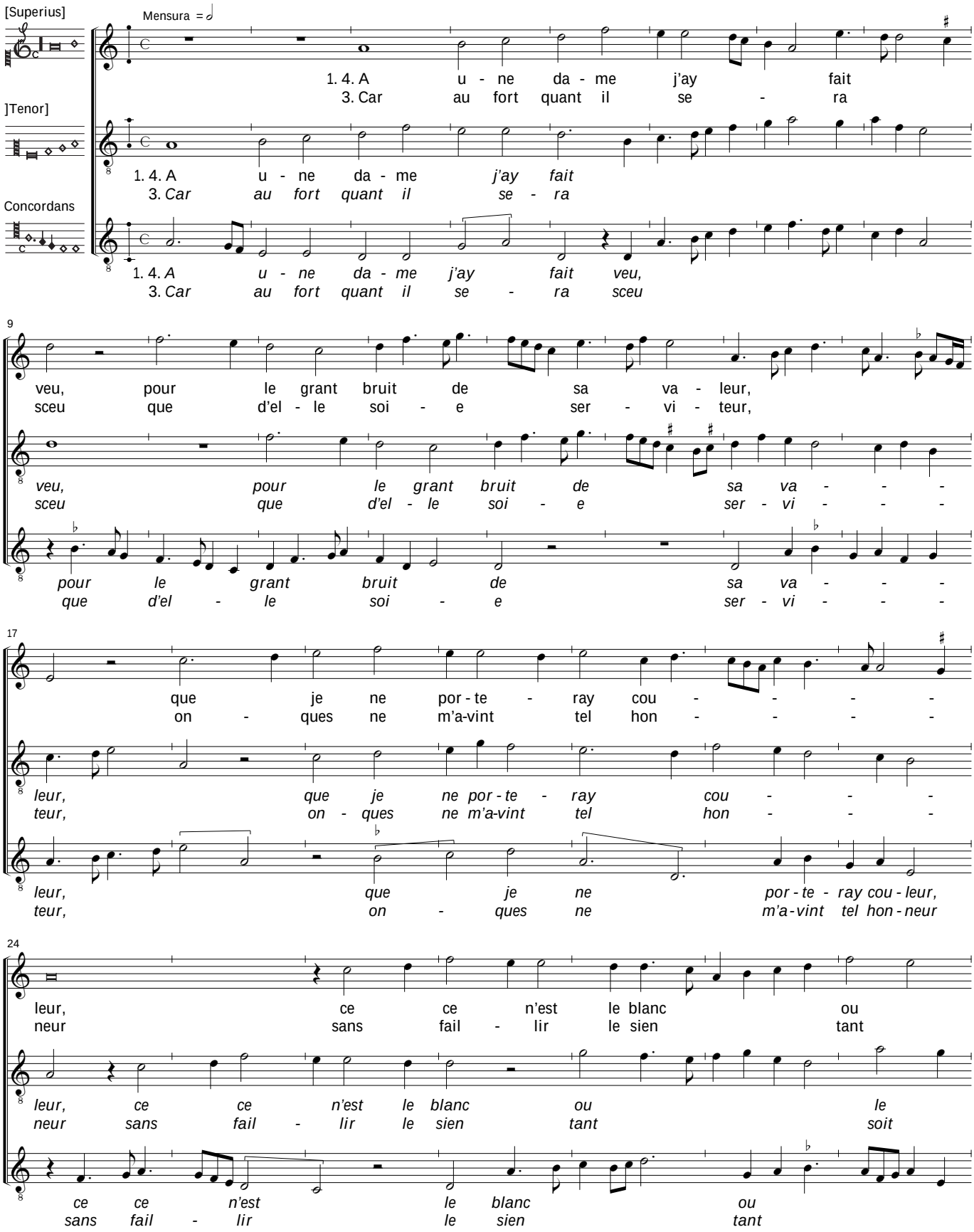
4 Cf. Jane Alden, *Makers of a Songbook: The Scribes of the Laborde Chansonnier* (Ph.d.-diss., Univ. of North Carolina) 1999 p. 80.

5 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, but see also note 3, p. 146 in Paula Higgins, 'Parisian Nobles, a Scottish Princess, and the Woman's Voice in Late Medieval Song', *Early Music History. Studies in medieval and early modern music* 10 (1991), pp. 145-200.

Dijon no. 58

Dijon, Bibliothèque Municipale, MS 517, ff. 67v-69

Busnoys, *A une dame j'ay fait veu*



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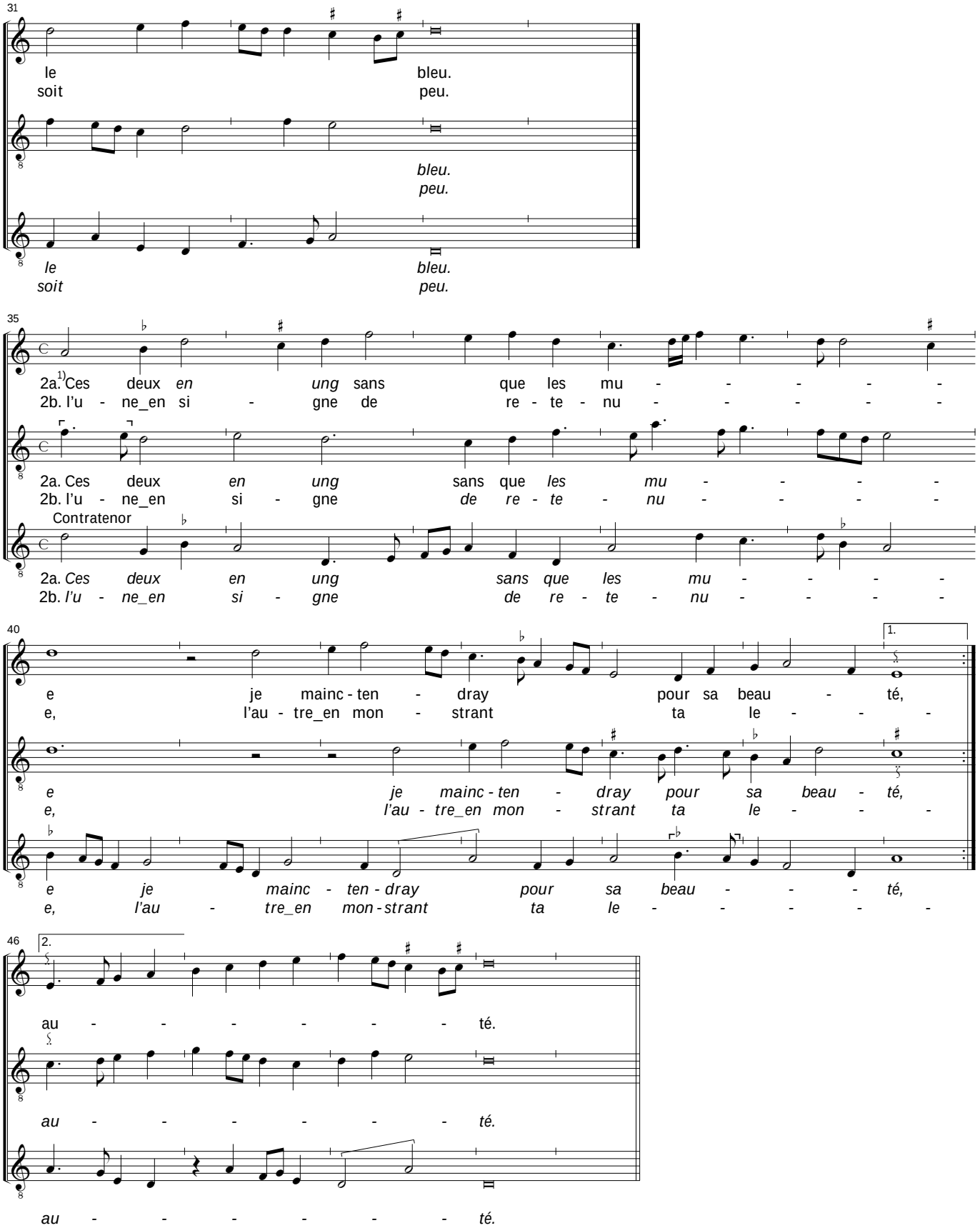

1) *Superius, text 2a,* bars 35 ff, the line is too short "Ses deux sans ce que les mue"; changed in accordance with Laborde ff. 101v-102 (error).

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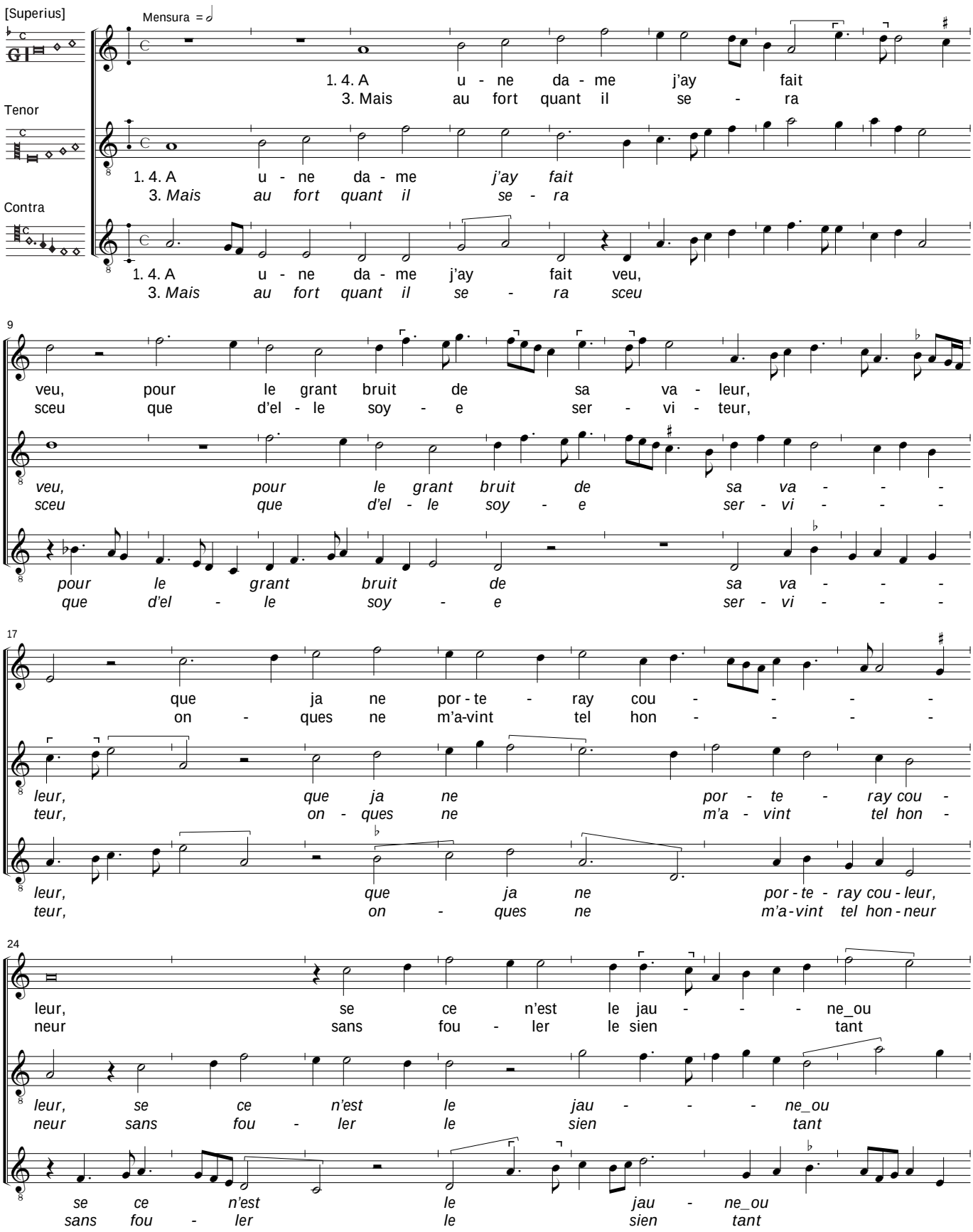
Laborde no. 82

Busnoys, *A une dame j'ay fait veu*

Washington D.C., Library of Congress, MS M2.1 L25 Case, ff. 101v-102: Busn



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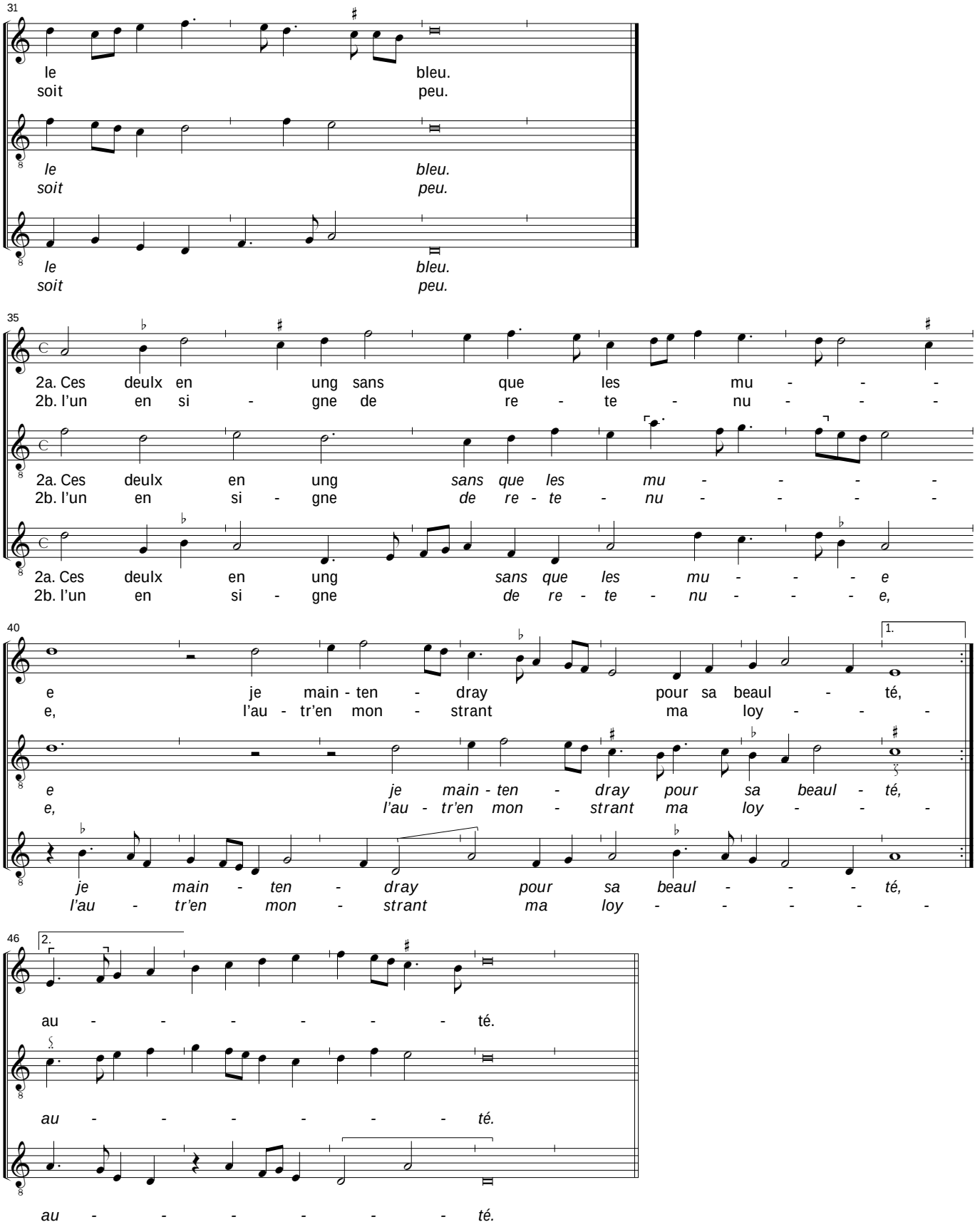

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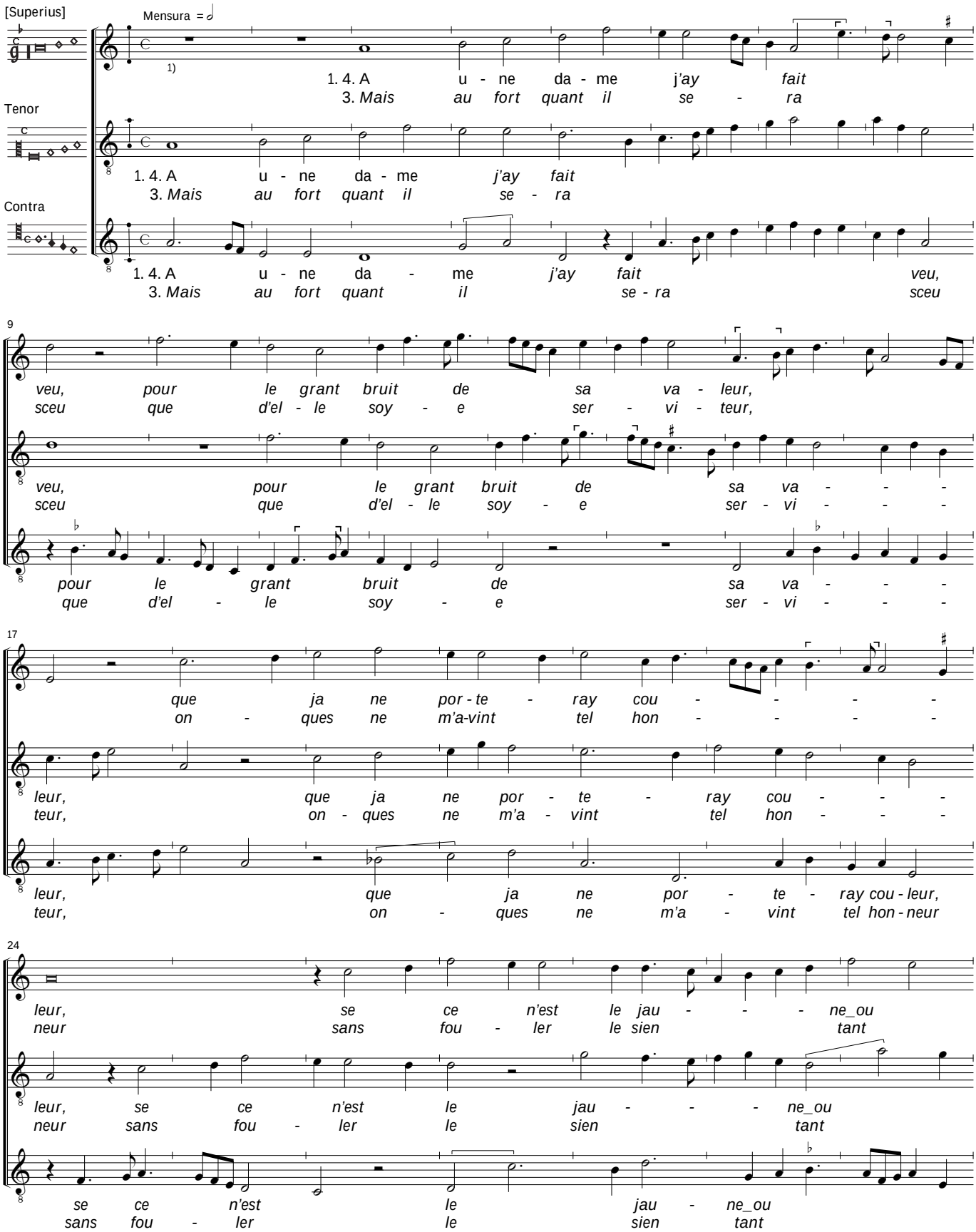
Florence 176 no. 5

A ma [une] dame j'ay fait veu [Busnoys]

Firenze, Biblioteca Nazionale Centrale, Ms. Magl. xix.176, ff. 6v-8



1) *Text,* in all three voices incipit only "A ma dame"; text added in accordance wth Laborde ff. 101v-102.

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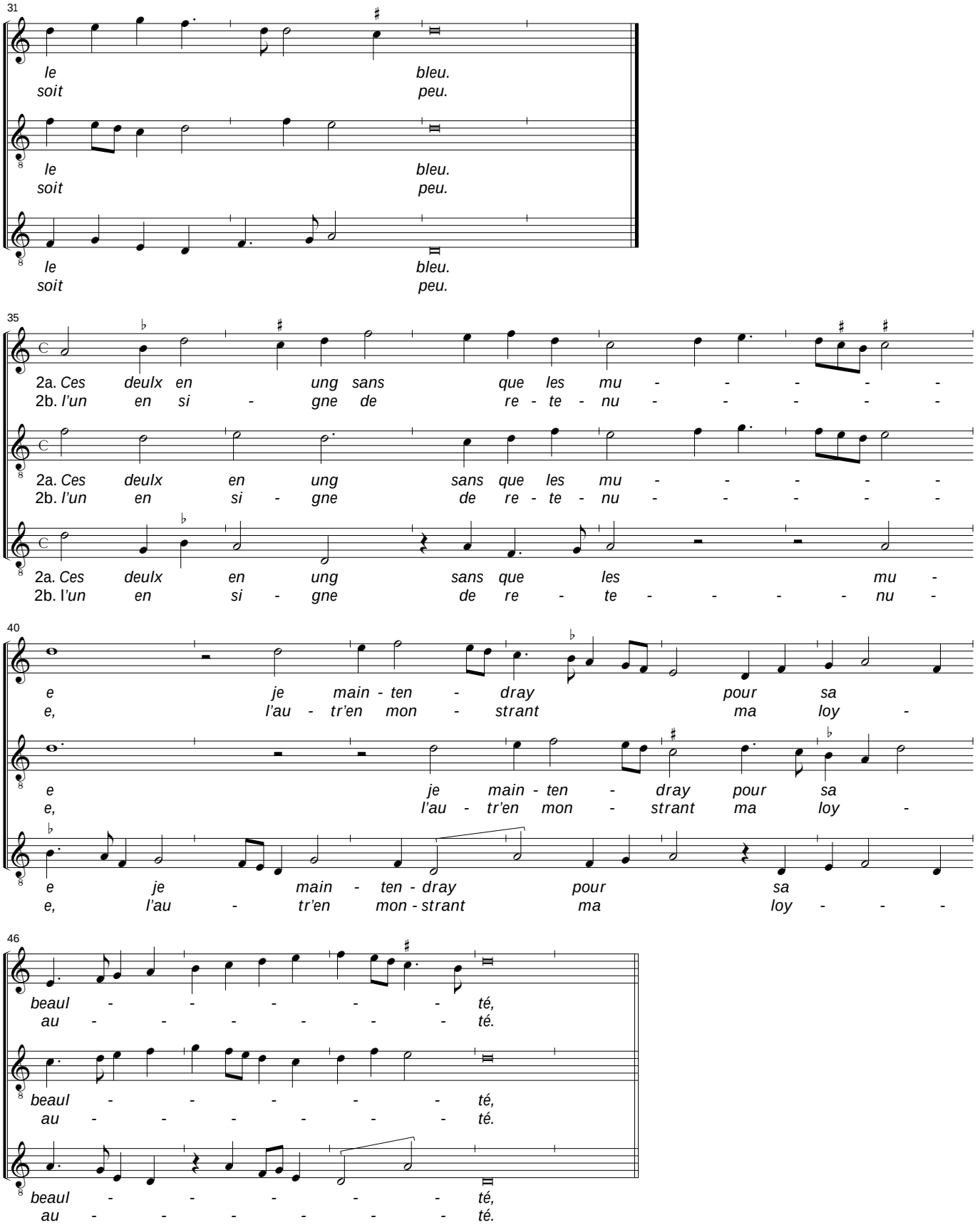

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