

Antoine Busnoys

C'est vous en qui j'ay esperance a 3

Edition and comments by
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October 2024

<http://chansonniers.pwch.dk/CH/CH068.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 |

Text source

| | |
|----------------|--|
| Berlin 78.B.17 | Berlin, Staatsliche Museen der Stiftung Preußischer Kulturbesitz, Kupferstichkabinett, Ms. 78.B.17 (Chansonnier Rohan) |
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Literature

| | |
|----------------|--|
| Löpelmann 1923 | M. Löpelmann (ed.), <i>Die Liederhandschrift des Cardinals de Rohan</i> (Gesellschaft für romanische Litteratur, Band 44) Göttingen 1923 |
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C'est vous en qui j'ay esperance 3v · Busnoys, Antoine

Appearance in the group of related chansonniers:

*Dijon ff. 45v-47 »C'est vous en qui j'ay esperance« 3v Busnoys

*Nivelle ff. 33v-35 »C'est vous en qui j'ay esperance« 3v Busnois

Editions: Droz 1927 no. 39 (Dijon), Goldberg 1994, p. 348 (Nivelle), Busnoys 2018 no. 38 (Nivelle).

Text: Bergerette; full text in both sources; also in Berlin 78.B.17 f. 180, ed: Löpelmann 1923, p. 348. After Dijon and Nivelle:

C'est vous en qui j'ay esperance,
c'est vous en qui tousjours je pense,
c'est vous a qui je suis donnéé,
c'est vous par qui habandonné
j'ay le sourplus sans difference.

It's you that I'm longing for,
it's you that I always think of,
it is you to whom I belong,
it is you by whom I, forsaken,
without regard am left with the dregs.

Ma maistresse et mon tout seul bien,
nul ne pourroit penser combien
estre empres vous tant je desire.

My mistress and my only treasure,
no one could imagine how much
I desire to be close to you.

Quamque je voi, ne me plaist rien, 1)
ce que je veul, pas ne le tien, 2)
tout me queurt sus ou me veult nuire. 3)

Whatever I see pleases me not at all,
what I wish, I do not have,
everything attacks me or want to do me harm.

S'il ne vous vient a desplaisance,
donnez a mes maulx allegence
dont j'ay plus qu'aultre qui soit né;
mais je me tien bien fortuné
que par vous soit ma souffisance. 4)

If it does not displease you,
grant some relief for my hurts
of which I have more than anyone born;
however, I hold myself most fortunate
that by you I will get my satisfaction.

C'est vous en qui j'ay esperance,
c'est vous en qui tousjours je pense,
c'est vous a qui je suis donne,
c'est vous par qui habandonne
j'ay le sourplus sans difference.

It's you that I'm longing for,
it's you that I always think of,
it is you to whom I belong,
it is you by whom I, forsaken,
without regard am left with the dregs.

1) Dijon, line 9, "... plaist en rien" – a syllable too many (error)

2) Nivelle, line 10, "... ne le le tien" (error)

3) Nivelle, line 11, "tout me court sus ..."

4) Dijon, line 16 "que pour soit ma souffisance" (error); Nivelle, "que par vous soit ..."
– a few different spellings appear in Nivelle.

Evaluation of the sources:

Busnoys' song was copied into the Dijon and Nivelle chansonniers by their main scribes after the same exemplar or after very similar ones. Apart from banal minor errors, the variants are all of the type that can be attributed to the copyist's interpretation of his exemplar: In the highest voice we find in bar 31 in Nivelle a simpler version of the final cadential decoration, and in bar 42 the accidental flat before *b'* is not found in Nivelle.

The first note in the tenor in bar 53 is a *g* instead of Dijon's *d*, and in Nivelles the contratenor has two *minimae* spanning bars 9.3-10.1 instead of a dotted figure. In Dijon there is *signa congruentiae* placed at different places in the three voices just before the end of the couplets, which are not in Nivelles (see below); and as usual there are lots of differences in the scribes' use of coloration to indicate dotted figures. What is more important is that both sources mention Busnoys as the author, that there is no difference in their use of ligatures, and that the two sources completely agree on the use of coloration as a marker of hemiola passages and to prevent augmentation of *brevis* values.

The refrain of the bergerette is in triple time, *tempus perfectum*, with the couplets in double time, *tempus imperfectum diminutum*, which causes a tempo relation on the *semibrevis* level of 3:4 between the two sections. This layout is standard for courtly songs in this form of the 1460s. However, while the opening of the refrain and its two first lines clearly adhere to standard patterns in triple time – with hints of double time due to the coloured hemiolas (bb. 3-4) –, the patterns are broken up from the third line, and the middle cadence in bar 17 (marked with *signum* or fermata in both sources) falls on the second beat of the triple perfection. Busnoys has simply moved the perfection's pattern one beat forward as can be seen from the placement of the second set of coloured hemiolas (bb. 19-21). After some free play with double time patterns in the refrain's last line, the section ends comfortably on the true first beat of the song's original pattern of perfections.

Both sources show up the classic disposition of the hexachordal signatures with no signature in the highest voices and one-flat signatures in the lower voices; and also in both sources the flat is preserved in the tenor in the couplets, while it disappears in the contratenor until the last staff. In Dijon a flat before *b'* is introduced in bar 42. It moves forward the shift in sound, which comes anyway for melodic reasons in Nivelles at bar 43.2. After the contrast that the initial imitation in the couplets creates in relation to the refrain with its imitation at the fifth, the switch to the flat side generates a more dramatic effect in Dijon, which thus may belong to Busnoys' concept of the song.

In Dijon the scribe has put some *signa congruentiae* in the three voices in bars 57, 58 and 59 respectively, apparently in order to indicate a stop on a triad on *a* and thus propose a quite unusual type of *ouvert* and *clos* endings to the repeated couplets (see the edition). In Nivelles we find no such signs. The quite clumsy bid on a *ouvert* ending of the Dijon version appears to be an editorial intervention.

Comments on text and music:

The male love complaint in very rich rimes belongs to a not so rarely encountered type, where the lines of the refrain begin with the same words, here "C'est vous", until the punch line. The poem may seem slightly ordinary, but Busnoys' musical setting is a masterpiece in rhythmic flexibility and flowing melodic lines.

The upper voice is in a fairly normal range, *b-d''*, and is the leading voice with a clear declamation of the words using many note repetitions, especially in the couplets. Tenor and contratenor are more freely flowing and in wider ranges, tenor sings between *A* and *f'*, while the versatile contratenor extends the same range down to *G*. This permits Busnoys to apply a wide palette of textual colours in addition to the rhythmic refinement described above.

Imitation at the octave between superius and tenor appears in the first, third and fifth lines of the refrain section, while imitation at the fifth opens the couplets and with its pull towards naturals (use of the G-hexachord) assists in creating contrast between the sections. We meet the same drift towards the C- and G-hexachords in the beginning of the refrain's second part (bb. 18-23).

The contratenor mostly keeps below the tenor at the beginnings of the two halves of the refrain and in the couplets. Otherwise it rises above the tenor, exchanges function with it producing allusion to the sound of fauxbourdon and creates with the tenor a freely flowing polyphonic web upon which the upper voice floats. The end of the refrain is brilliant: The octave imitation is formed as two duets in double time; first tenor and contratenor (b. 24), then superius and tenor an octave higher (b. 25.2). From here on the contratenor stays in its high range above the tenor and creates a fauxbourdon-like sound, which maximises the contrast with the following couplets.

Dijon no. 38

Busnoys, *C'est vous en qui j'ay esperance*

Dijon, Bibliothèque Municipale, MS 517, ff. 45V-47: Busnoys

[Superius] Mensura = ♩

1.4. C'est vous en qui vient j'ay es - pe -
 3. S'il ne vous vous vient a des - plai -

5
 ran - ce, c'est vous en
 san - ce, don - nez a

9
 qui tous - jours je pen - se, c'est
 mes maux al - le - gen - ce dont

13
 vous a qui je suis don - né,
 j'ay plus qu'aul - tre qui soit né;
 se, c'est vous a qui je suis don - né,
 ce dont j'ay plus qu'aul - tre qui soit né;

se, c'est vous a qui je suis don - né,
 ce dont j'ay plus qu'aul - tre qui soit né;

18

c'est vous par qui ha - ban don - né
 mais je me tien bien for - tu - né

24

j'ay le sour - plus sans dif - fe -
 1) que par vous soit ma souf - fi -

29

ren - - - - - ce.
 san - - - - - ce.

ren - - - - - ce.
 san - - - - - ce.

ren - - - - - ce.
 san - - - - - ce.

1) *Superius*, text 3, bars 25-26, "que pour soit" (error).

♩ = 11

34 Mensura = ♩

2) 2a. Ma, ma mais - tres - se_et mon
2b. Quam, quam - que je voi, ne

8 2a. Ma, ma mais - tres - se_et mon
2b. Quam, quam - que je voi, ne

2a. Ma mais - tres - se,
2b. Quam - que je voi. ma mais - tres -
quam - que je

42 tout seul bien, nul ce ne pour - roit pen -
me 3)plaist rien, ce que je veul, pas

8 tout seul bien, nul ce ne pour - roit pen - ser com - bien
me plaist rien, ce que je veul, pas ne le tien,

se_et mon tout seul bien, nul ce ne pour - roit pen - ser com -
voi, ne me plaist rien, ce que je veul, pas ne le

49 ser ne com - bien es - tre_em - pres vous tant je
ne le tien, tout me queurt sus ou me

8 es - tre_em - pres vous tant je
tout me queurt sus ou me

bien es - tre_em - pres vous tant je
tien, tout me queurt sus ou me de -
veult

56 1. de - si - re. 2. veult nui - re.
de - si - re. veult nui - re.
si - re. nui - re.

2) *Superius*, bars 34-44, the staff has a signature of a flat before *b*.

3) *Superius*, text 2b, bars 42.2-43, "plaist en rien" (error).

4) *Contratenor*, bar 47.2, *a-e* (error).

5) *Contratenor*, bar 55.1, the note *b* is a *semiminima* (error).

Nivelle no. 28

Busnoys, *C'est vous en qui j'ay esperance*

Paris, Bibliothèque nationale, Rés. Vmc. ms. 57,
Chansonnier Nivelle de la Chaussée, ff. 33^v-35: Busnois

[Superius] Mensura = ♩

1.4. C'est vous en qui vient j'ay es des pe -
3. Si ne vous vous vient a des - plai -

5
ran - ce, c'est vous en
san - ce, ce, don - nez a

9
qui mes tous - jours je pen - ce, c'est
mes maux a - le - gean - ce dont

13
vous a qui je suis don - né,
j'ay plus qu'aul - tre qui soit né;
ce, ce c'est vous a qui je suis don - né,
ce c'est dont j'ay plus qu'aul - tre qui soit né;
ce, ce c'est vous a qui je suis don - né,
ce c'est dont j'ay plus qu'aul - tre qui soit né;

1) Tenor, bar 7.3, *semibrevis g* (error).

18

c'est vous par qui ha - ban don - né
mais je me tiens bien for - tu - né

c'est vous par qui ha - ban - - - don - né
mais je me tiens bien for - - - tu - né

c'est vous par qui ha - ban - - don - né
mais je me tiens bien for - - tu - né

24

j'ay le sour - plus sans dif - fe -
que par vous soit ma souf - fi -

j'ay le sour - plus sans dif - fe -
que par vous soit ma souf - fi -

j'ay le sour - plus sans dif - fe -
que par vous soit ma souf - fi -

29

- ren - - - - - ce.
- san - - - - - ce.

- ren - - - - - ce.
- san - - - - - ce.

- ren - - - - - ce.
- san - - - - - ce.

♩ = 11

34 Mensura = ♩

2a. Ma, ma mais - tres - se_et mon
2b. Quan, quan - que je voy, ne

2a. Ma, ma mais - tres - se_et mon
2b. Quan, quan - que je voy, ne

2a. Ma mais - tres - se,
2b. Quan - que je voy, ma mais - tres -
quan - que je

42

tout seul bien, nul ce ne pour - roit pan -
me plaist rien, ce que je vueil, pas

tout seul bien, nul ce ne pour - roit pan - cer com - bien
me plaist rien, ce que je vuril, pas ne le tien,

se_et mon tout seul bien, nul ce ne pour - roit pan - cer com -
voy, ne me plaist rien, ce que je vueil, pas ne le

49

cer com - bien es - tre_em - pres vous tant je
2) ne le tien, tout me court sus ou me

es - tre_em - pres vous tant je
tout me court sus ou me

bien es - tre_em - pres vous tant je
tien, tout me court sus ou me de -
veult

56

de - si - - - - re.
veult nuy - - - - re.

de - si - - - - re.
veult nuy - - - - re.

si - - - - re.
nuy - - - - re.

1) *Superius*, text 2b, bars 49-50, "ne le le tien" (error).