

# Antoine Busnoys

## *En tous les lieux ou j'ay este a 4*

Edition and comments by  
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December 2024

<http://chansonniers.pwch.dk/CH/CH093.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="https://data.idemdatabase.org/IE9381778/representation?fl_pid=FL9382190">https://data.idemdatabase.org/IE9381778/representation?fl_pid=FL9382190</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)
Paris 1719	Paris, Bibliothèque Nationale, ms. f.fr. 1719
Paris 9223	Paris, Bibliothèque Nationale, ms. f.fr. 9223

### *Literature*

Löpelmann 1923	M. Löpelmann (ed.), <i>Die Liederhandschrift des Cardinals de Rohan</i> (Gesellschaft für romanische Litteratur, Band 44) Göttingen 1923
Raynaud 1889	Gaston Raynaud (ed.), <i>Rondeaux et autres poésies du XVe siècle publiés d'après le manuscrit de la Bibliothèque Nationale</i> . Paris 1889

## *En tous les lieux ou j'ay este* 4v · Busnoys, Antoine

*Appearance in the group of related chansonniers:*

\*Dijon ff. 83v-85 »En tous les lieux ou j'ay este« 4v Busnoys

\*Nivelle ff. 44v-46 »En tous les lieux ou j'ay este« 4v

*Text:* Bergerette by Jacques de Luxembourg; full text in both sources; also found in Berlin 78.B.17 ff. 181v-182, ed.: Löpeltmann 1923, p. 352; Paris 1719 ff. 62-62v; Paris 9223 f. 101 “Mons Jaques”, ed.: Raynaud 1889, p. 157.

After Nivelles:

En tous les lieux ou j'ay este  
n'ay veu dame qui vous ressemble,  
s'en ay je veu beaucoup ensemble  
qui n'aprochent vostre beaute.

In all the places where I have been  
I have seen no lady who matches you,  
so I have seen many altogether  
who do not come near your beauty.

Que pleust a dieu que vous sceussiez  
tout ce qu'a plusieurs j'en ay dit,

May it please God that you should hear  
all that I have told some people

affin que point ne voulsissiez  
en riens m'avoir voulu desdit. 1)

so that you might not all desire  
in any way to wish me to recant.

Pour congnoistre ma leaulte  
j'ay dit de vous ce qu'il me semble,  
et qui ne le croit, si rassemble  
ceulx a qui m'en suis acquicte.

To proclaim my loyalty  
I have said of you how it appears to me,  
and who does not believe it, must be with  
those from whom I have freed myself.

En tous les lieux ou j'ay este  
n'ay veu dame qui vous ressemble,  
s'en ay je veu beaucoup ensemble  
qui n'aprochent vostre beaute.

In all the places where I have been  
I have seen no lady who matches you,  
so I have seen many altogether  
who do not come near your beauty.

1) Dijon, line 8, “... vouloir escondit” (error, a syllable too many)

*Evaluation of the sources:*

The flawless copy of the four-part song in Nivelles, entered by the main scribe without ascription to any composer, and the Dijon scribe's almost faultless version, which he attributed to “Busnoys”, are probably made on the basis of two independent exemplars, even though both sources report the same version of the song. In addition to the usual small variations in the use of coloration and ligatures and the fact that only Dijon ascribes it to Busnoys, there are differences in musical details and in the page layout.

In both sources, the two high voices are placed at the top of the pages, with the highest on the left page and the other one on the right, and the low voices are placed below. In Dijon, both low voices are labelled “Contraténor” and the higher of the two is on the left. In Nivelles, the two low voices are swapped so that the lower voice here is on the left, and it is named “Tenor”.

The first difference in musical details comes already in the first two bars, where the dotted figure in countertenor 1, which appears in Dijon (*a-g*) in bar 1.3, in Nivelles has been moved to bar 2.1 (*b-a*) – both versions seem valid. Some of the variants are precisely that *semibreves* have been replaced by dotted figures in the Nivelles version (S2 bb. 8.3-9.1;

C1 b. 16.1-2 and bb.19.3-20.1). Also in bar 49 in countertenor 2 the black notes have been replaced by a dotted figure. Nivelles has one-flat hexachordal signatures in superius 2 and in the two lower voices, while a signature appears only in the first staff of contratenor 1 in Dijon. In this way, the Dijon scribe has inserted only the signature absolutely necessary for a correct rendering of the opening sound, namely the b-flat at the start of the highest contratenor. Any other signatures are in reality superfluous as the music mostly moves within F- and C-hexachords.

It is obvious that the song must have circulated over a period of time before it reached the two chansonniers, and it is hardly possible to determine which version most closely reflects the composer's original concept.

A small note: In Dijon, the poem's line 8 ends with the word "escondit", which has the same meaning as "desdit" in all the other sources. The later big collection of poems in Paris, Bibliothèque Nationale, ms. f.fr. 1719 from around 1480, which contains long series of song texts, originally also ended this line with "desdit", but the word has been corrected to "escondit".

*Comments on text and music:*

The poem is a light-hearted bergerette praising the beauty of a lady and it is set in music for the boys and men of a *maîtrise* – perfect for an entertainment in a noble house. It is for two high voices (*c'-f''* and *c'-d''*), which take turns in performing the functions of superius and tenor and in being the highest voice. They also take care of the passages in unison canonic imitation that adorn the last line of the refrain section and open both lines of the couplets. At the end of the refrain they offer a nice display of vocal virtuosity in a chase at the fifth in complementary rhythm. Likewise, in the second ending to the couplets they can demonstrate their ability to perform the triplets in black notation.

The two lower voices placed a fifth apart (*f-g'* and *B-d'*) collaborate in creating an elegant foundation for the upper voices; they certainly both are contratenors regardless of the fact that the lowest voice in Nivelles is labelled "Tenor". Together with the upper duo they create a lively and engaging setting of a bergerette, which includes the traditional contrast between the sections – double time versus triple and a compact word setting in the couplets versus the expansiveness of the refrain – and the catchy passages that play with standard hexachord-based improvisational motifs.<sup>1</sup> If the song is by Busnoys as stated by the Dijon chansonnier, it must be quite early, from his years working with the boys in Tours or even earlier.

1 Further on such motifs in my article 'An experiment in musical unity, or: The sheer joy of sound. The anonymous *Sine nomine* mass in MS Cappella Sistina 14', *Danish Yearbook of Musicology* 42 (2018), pp. 54–78 (at [http://www.dym.dk/dym\\_pdf\\_files/volume\\_42/dym42\\_1\\_03.pdf](http://www.dym.dk/dym_pdf_files/volume_42/dym42_1_03.pdf); also in *The Sound of Music and Composing with Hexachords. A collection of articles and papers on fifteenth- and sixteenth-century music, 2001-2019*, February 2024 at [https://pwch.dk/Publications/PWCH\\_Coll.pdf](https://pwch.dk/Publications/PWCH_Coll.pdf))



Dijon no. 71

Busmoys, *En tous les lieux ou j'ay este*

Dijon, Bibliothèque Municipale, MS 517, ff. 44V-46

[Superius 1] Mensura =  $\text{♩}$

1.4. En tous les lieux ou ma j'ay es - - -  
 3. Pour con - gnois - - - tre ma le - au - - -

[Superius 2]

1.4. En tous les lieux ou j'ay es - - -  
 3. Pour con - gnois - tre ma le - au - - -

Contratenor [1]

1.4. En tous les lieux ou j'ay es - - -  
 3. Pour con - gnois - tre ma le - au - - -

Contratenor [2]

1.4. En tous les lieux ou j'ay es - - -  
 3. Pour con - gnois - tre ma le - au - - -

5

te n'ay veu da - me qui vous re - sem -  
 te j'ay dit de vous ce qu'il me sem -

1)

te n'ay veu da - me qui vous re - - - sem -  
 te j'ay dit de vous ce qu'il me sem -

te n'ay veu dame qui vous re - sem -  
 te j'ay dit de vous ce qu'il me sem -

te n'ay veu da - me qui vous re - sem -  
 te j'ay dit de vous ce qu'il me sem -

10

ble, s'en ay je veu beau - - - cop en -  
 ble, et qui ne le croit, si ras -

ble, s'en ay je veu beau - cop en -  
 ble, et qui ne le croit, si ras -

ble, s'en ay je veu beau - cop en -  
 ble, et qui ne le croit, si ras -

ble, s'en ay je veu beau - cop en -  
 ble, et qui ne le croit, si ras -

1) Superius 2, bar 5 has two *semibreves* (error).

14

sem - - - ble qui n'a - - -  
 sem - - - ble ceulx a - - -  
 sem - - - ble qui n'a - - - pro - - -  
 sem - - - ble ceulx a - - - pro - - -  
 sem - - - ble qui n'a - - - pro - - -  
 sem - - - ble ceulx a - - - pro - - -

18

pro qui - - - chent vos - - -  
 qui m'en suis - - - chent vos - - -  
 qui m'en suis - - - chent vos - - -  
 qui m'en suis - - - chent vos - - -  
 qui m'en suis - - - chent vos - - -  
 qui m'en suis - - - chent vos - - -

21

tre beau - - - ac - - - quic - - - te.  
 tre beau - - - ac - - - quic - - - te.  
 tre beau - - - ac - - - quic - - - te.  
 tre beau - - - ac - - - quic - - - te.  
 tre beau - - - ac - - - quic - - - te.  
 tre beau - - - ac - - - quic - - - te.

• = II  
 26 Mensura = ○

2a. Que pleust a dieu que vous sceus -  
 2b. af - fin que point ne voul - - - sis -

2a. Que pleust a dieu que vous sceus -  
 2b. af - fin que point ne voul - - - sis -

2a. Que pleust a dieu point que vous sceus - si -  
 2b. af - fin que point ne voul - - - sis - si -

2a. Que pleust a dieu point que vous sceus -  
 2b. af - fin que point ne voul - - - sis -

37

- - si - ez tout ce qu'a plu - sieurs j'en ay  
 - - si - ez en riens m'a - voir 2) vou - lu\_es - con -

si - ez tout ce qu'a plu - sieurs j'en ay  
 si - ez en riens m'a - voir vou - lu\_es - con

- - - ez tout ce qu'a plu - sieurs j'en ay  
 - - - ez en riens m'a - voir vou - lu\_es - con -

si - - - ez tout ce qu'a plu - sieurs j'en ay  
 si - - - ez en riens m'a - voir vou - lu\_es - con -

49

1. dit,  
 - - dit.  
 dit,  
 dit,  
 dit,  
 - - dit.  
 dit,  
 - - dit.

2. dit.  
 dit.  
 dit.  
 dit.  
 dit.  
 dit.  
 dit.  
 dit.

2) *Superius 1*, text 2b, bar 44, "vouloir" (error).





Nivelle no. 36

En tous les lieux ou j'ay este [Busmoys]

Paris, Bibliothèque nationale, Rés. Vmc. ms. 57,  
Chansonnier Nivelle de la Chaussée, ff. 44<sup>v</sup>-46

[Superius 1] Mensura =  $\text{♩}$

1.4. En tous les lieux ou ma j'ay es - - -  
3. Pour co - gnois - - - tre ma le - aul - - -

[Superius 2]

1.4. En tous les lieux ou j'ay es - - -  
3. Pour co - gnois - tre ma le - aul - - -

Contra

1.4. En tous les lieux ou j'ay es - - -  
3. Pour co - gnois - tre ma le - aul - - -

Tenor

1.4. En tous les lieux ou j'ay es - - -  
3. Pour co - gnois - tre ma le - aul - - -

5

te n'ay veu da - me qui vous re - sem -  
te j'ay dit de vous ce qu'il me sem -

te n'ay veu da - me qui vous re - - - sem -  
te j'ay dit de vous ce qu'il me sem -

te n'ay veu dame qui vous re - sem -  
te j'ay dit de vous ce qu'il me sem -

te n'ay veu da - me qui vous re - sem -  
te j'ay dit de vous ce qu'il me sem -

10

ble, s'en ay je veu beau - coup en -  
ble, et qui ne le beau croit, si ras -

ble, s'en ay je veu beau - coup en -  
ble, et qui ne le beau croit, si ras -

ble, s'en ay je veu beau - coup en -  
ble, et qui ne le beau croit, si ras -

ble, s'en ay je veu beau - coup en -  
ble, et qui ne le beau croit, si ras -

14

- sem - - - ble qui n'a -  
 - sem - - - ble ceulx a  
 sem - - - ble qui n'a - prou -  
 sem - - - ble ceulx a prou qui  
 sem - - - ble qui n'a - prou -  
 sem - - - ble ceulx a prou qui  
 sem - - - ble qui n'a -  
 sem - - - ble ceulx a

18

prou qui - - - chent vos  
 qui - - - m'en suis - - -  
 - - - chent vos  
 - - - m'en suis  
 - - - chent vos  
 - - - m'en suis  
 prou qui - - - chent vos  
 qui - - - m'en suis - - -

21

tre beau - - - te.  
 ac - - - quic - - - te.  
 tre beau - - - te.  
 ac - - - quic - - - te.  
 tre beau - - - te.  
 ac - - - quic - - - te.  
 tre beau - - - te.  
 ac - - - quic - - - te.

♩ = ̣

26 Mensura = ̣

2a. Que pleust a dieu que vous sceus -  
 2b. af - fin que point ne vou -

2a. Que pleust a dieu que vous sceus -  
 2b. af - fin que point ne vou - sis -

2a. Que pleust a dieu que vous sceus - si -  
 2b. af - fin que point ne vou - sis - si -

2a. Que pleust a dieu que vous sceus -  
 2b. af - fin que point ne vou - sis -

37

- - si - ez tout ce qu'a plu - sieurs j'en ay des -  
 sis - si - ez en riens m'a - voir vou - lu des -

si - ez tout ce qu'a plu - sieurs j'en ay  
 si - ez en riens m'a - voir vou - lu des -

- - - ez tout ce qu'a plu - sieurs j'en ay  
 - - - ez en riens m'a - voir vou - lu des -

si - - - ez tout ce qu'a plu - sieurs j'en ay des -  
 si - - - ez en riens m'a - voir vou - lu des -

49

1. dit,  
 - - dit.  
 dit,  
 - - dit.  
 dit,  
 - - dit.  
 dit,  
 - - dit.

2. dit.  
 dit.  
 dit.  
 dit.  
 dit.