

## Critical notes

There are two different versions of this piece by Busnois, in **Cod. Florence BN 2439 Basevi** (ca 1505-1508), fo 29v -30 and in **Petrucchi Canti C** (Venice 1503), fo 55v – 56. My present editions gives a transcription of the Basevi text with the different readings of Canti C in cue notes, with remarks and the reconstructed version by Peter Woetmann Christoffersen, see below, however, with my own solutions as to the positioning of the text, and some minor differences in the choice of readings of the music in both sources.

## Text of the first stanza

Both sources miss the text, it has been supplied from the so called Antwerps liedboek, issued Antwerp 1544, see <http://www.liederenbank.nl/liedpresentatie.php?zoek=1684&lan=en> , or <http://www.liederenbank.nl/liedpresentatie.php?zoek=1684&lan=nl>. The liederenbank does not give translations in English of the Middle Dutch texts.

Een oudt liedeken

In mijnen sin hadde ick vercoren	In my thought I had chosen
Een maechdeken <so> jonck van daghen.	A virgin young in days.
Schoondere wijf en was noyt geboren	A more beautiful woman had never been born
Ter werelt wijt, na mijn behaghen.	in all the world to my pleasure.
Om haren wille so wil ick waghén	For her sake I want to risk
Beyde lijf ende daertoe goet;	both life and goods;
Mocht ic noch troost aen haer beiaeghen,	if I could I arouse some hope from her,
(=enige hoop van haar verkrijgen)	
So waer ic vro daer ic nu trueren moet.	I would be glad whereas I am now in distress.

My addition <so> in the second line is, however, not necessary, nor is my former emendation of the third line: <Noyt en was > Schoonder wijf [en was noyt] geboren: adding a schwa -e (the sound of the -e in the) is sufficient to fit the text to the music of Busnois<sup>1</sup>.

You may find the complete text, translation and tentative positioning under the reconstructed tenor at the end of this section. The title in the Antwerps liedboek reminds us of the fact that the song at the time of this print was about 80 years old.

The lines of Middle Dutch verse mostly have three or four stressed syllables and a indefinite number of unstressed syllables. This makes the positioning of the text more complicated than, for instance, French verse, where every line normally contains the same number of syllables.

---

<sup>1</sup> The Antwerps liedboek gives an erroneous word order in line 10, which is similar to my proposed emendation. The transmitted word order spoils the rhyme scheme.

Not every accentuated word in a verse line counts as to the number of stressed syllables; especially auxiliary verbs, adverbs and pronouns sometimes count and sometimes do not. Because the number of unstressed syllables is indefinite, it frequently occurs that there are more unstressed syllables than notes or more notes than unstressed syllables.

J.W. Bonda, *De meerstemmige Nederlandse liederen van de vijftiende en zestiende eeuw*, Hilversum 1996<sup>2</sup>, made an extensive study of the positioning of Middle Dutch texts in the polyphonic music of the 15-th and 16-th centuries. I use his results as far as they concern the 15-th century. He established that stressed syllables normally occur on strong beats only. When too many unstressed syllables occur, they may be sung on one note: that note should be divided in two lesser values; or a melism, generally for one syllable, should be divided over two syllables; or the last syllable may be placed on the last note of the melism. A schwa may also be elided, *hadde ick* becomes *haddick*, *herteken hertken* (=had I, resp. little heart). In the opposite case schwa -e's may be inserted; usually they are written out in the text (*sellefs* for *selves* = selves), when it was accompanied by the music. One unstressed syllable may be sung on more notes, usually on a weak beat, but anti-metric positioning incidentally is allowed. When there are too many notes at the same pitch for one unstressed syllable, they may alternatively be joined together, but this solution is not preferred. Observing these rules there are often different possibilities in text positioning, especially when there are anti-metric elements in the text.

In this first stanza there are some points you may choose between elision and positioning of unstressed syllables on one note: *hadde ick*: may be pronounced *hadd' ick* (line 1); *wille* (line 5, measure 12): the Superius, Contratenor and Bassus imply the pronunciation *will'*, but the music of the Tenor in the best source, the Basevi Codex, permits *wille*; I adapted the three voices to the tenor according to the Basevi codex.

The same differences between the two sources occur in line 6 of the text, *beyde*; the Basevi codex has two notes in measure 15 Superius and 20/21 Bassus, where Canti C has one dotted semibrevis; Canti C has two notes in measure 19 Contratenor; I chose the reading with a semibrevis + a minim, adapting also the Tenor. I believe that the differences between the two versions are at least partly due to the difference in the number of syllables.

The number of syllables is different in the five stanzas of the song. Line 5 has more syllables in the 2<sup>nd</sup> stanza and less in the 3<sup>rd</sup>, 4<sup>th</sup> and 5<sup>th</sup>; dividing stressed and unstressed syllables as naturally as possible, stanza 1 and 2 are easier with a semibrevis and minima, and stanza 3, 4 and 5 with a dotted semibrevis. Line 6 has less syllables in the 2<sup>nd</sup> and 5<sup>th</sup> and more in the 4<sup>th</sup> stanza. I return to these points below. None of both sources of Busnois' piece provide a text, Dutch nor French.

---

<sup>2</sup> Part 3, pages 313- 433, especially pages 382-388, where the given examples are found. In Hadewijch, *Lieder*, Ed. V. Fraters en F. Willaert, met een reconstructie van de melodieën door L.P. Grijp, Groningen 2009, page 325 – 345; the latter gives some notes on text positioning of older and even more complicated Middle Dutch verse, but using similar verse technique. Although the texts of the 13-th century mystic poetess Hadewijch are about two centuries older, the same rules apply to them, when the texts are provided with melodies of French *trouvères* and Latin hymns or *sequens*.

There is a second source for the text in the Kamper liedboek, ca 1540. The Kamper liedboek gives a part of Henricus Isaac's version of this song, with a corrupt text. Isaac's version does not repeat the music of the first two lines, and so the lines 3 and 4 are missing. The rhyme scheme has been spoiled by giving a wrong end to line 2 and substituting the words "aen haer beighen" for "verwerven" from line 12 in the Antwerp version.

For details and discussion I refer to Peter Woetmann Christoffersen, *The restoration of Antoine Busnoys' four-part Flemish song "In mijnen sijn": An experiment in sound, imitation technique, and setting of a popular tune*, at:

<http://www.pwch.dk/Publications/BusnoysInMijnen.html> (consulted July 6<sup>th</sup> 2012), also published in [Peter Woetmann Christoffersen, 'The restoration of Antoine Busnoys' four-part Flemish song "In mijnen sijn": An experiment in sound, imitation technique, and the setting of a popular tune', \*Danish Musicology Online\*, Vol. 2 \(2011\), pp. 21-51](#). It contains three editions: both musical sources and a reconstruction of Busnois's original piece<sup>3</sup>.

Following J.W. Bonda<sup>4</sup> Woetmann proposes a text selecting elements from the Kampen text on a melody version by Henricus Isaac into the Antwerp text, to fit Busnois' music: Bonda signalized some places where in his opinion music and Antwerp text do not fit. As a professional philologist I reject the method of both excellent musicologists to amalgamate these two versions in this way. The Kampen source is evidently corrupt, the other one contains only a few minor problems in word order. For more than a century the philological method seeks the most reliable source and tries to make as few emendations as possible. It is not forbidden to use later or even worse sources making emendations, but one should not take them as a starting point. Though both sources in this case are nearly contemporary and we cannot be certain about the text Busnois had at his disposal, it indeed seems certain to me that the text Busnois might have been using was much closer to the Antwerp version than to the Kampen one. A better source is likely to have a better and older predecessor and Busnois precedes Isaac by a generation. The Antwerp text does very well fit to Busnois's music after some minor corrections and taking into consideration the pronunciation of Dutch and the conventions of Middle Dutch verse.

Woetmann rightly argues that the music in the Basevi codex is closer to a texted predecessor than the version of Canti C, which has been edited by Petrucci to facilitate instrumental performance. He also pointed out that ornamental notes of the Tenor cannot bear separate syllables. In Middle Dutch verse this is, however, allowed. In the placement of *trueren* in the last line of his reconstructed Tenor he is inconsequent in this respect.

---

<sup>3</sup> I thank Thomas Holme, Århus, for bringing an article to my attention by Peter Woetmann Christoffersen, <http://chansonniers.pwch.dk/CH/CH029.html> (lastly accessed July 6th 2012). I asked some other questions to Peter Woetmann, he was so kind to answer, see below, and, besides, made an edition of the song himself. We had some extensive correspondence afterwards, for which I am very grateful and from which I learned very much. I am convinced that his solution for the music is highly probable, but regret that we could not agree on the text. That is why I also retained my transcription of the music, with my own positioning of the text.

<sup>4</sup> Op. cit. p.77-80.

Bonda's and his edition choose the corrupt Isaac text, who has six syllables in line 6 (missing *daertoe*), because the tenor contains less notes than, for instance, the tenor of the version by Agricola. But two voices of the Basevi codex give enough notes to fit the first word *bey-de*; this may even be another indication that the Antwerp text is closer to the text used by Busnois than the Kampen one. Besides, as we have seen, dividing a note to allow more syllables is normal practice in Middle Dutch poetry, and I cannot understand why Bonda does not use his own theory to prevent the use of the corrupt Kampen text. Bonda's placing of the adverb *noyt* in the second line should immediately be followed by the finite form of the verb with the attached negative particle *en*. He now writes: *Noyt schoonder wijf en was geboren*. The neglect of this inversion rule is at least awkward, even in poetry, but presumably inadmissible. If the word order should be changed, my former solution: "*Noyt en was schoonder wijf...*" should be preferred<sup>5</sup>. There remains an alleged problem with *-de* of *ende* in the same line, if the *c*' which I placed above *-de* is to be considered as a transitional note. This may be unacceptable in French verse, but is a normal practice in Middle Dutch texts and music.

There is also a painting by Cornelis Anthonisz, *Banquet of the members of the Crossbow Guild*, dated 1533, in the Amsterdam Historical Museum, representing the beginning of Busnois' piece, without repetition of the first lines, and with the corrupt Kampen text. Its heading "discantus", is lacking in both the Basevi codex and Canti C. It may prove the existence of a version of Busnois's piece with abridged music and with the corrupt text. Isaac possibly took this one as his example. My objections to Bonda's intervention do not concern this first line, it equally well fits to Busnois's music<sup>6</sup>. By the way, it is impossible for adult men to sing this discantus at its notated pitch.

Note that the rhyme scheme is consequently *ababbCbC*.

## Music

In transcribing both sources in the Codex Basevi and Canti C I met with some problems for which I as an amateur musician had no solution.

Peter Woetmann Christoffersen, *The restoration*, cited above, argued that both the Contratenor and the Bassus originally had no flat signatures. He took the Basevi text as his starting point. The key signature of the Contratenor should be equal to the Bassus (none, see below), and the signature of the Superius to the Tenor (one flat). He rightly preferred some readings from Canti C above those of the Basevi codex. He signaled some errors in my original texts, and I am grateful for his corrections. Besides he gave his permission to me to use his reconstruction of the music. I made, however, my own choices as to the readings required by my solutions of the text. As to the accidentals there are some differences in taste.

---

<sup>5</sup> The Antwerps liedboek gives an erroneous word order in the second stanza the song, which spoils the rhyme scheme. The necessary correction of the word order is similar to this proposal for line 3.

<sup>6</sup> There exist more text versions which are less relevant here, see

<http://www.liederenbank.nl/resultaatlijst.php?zoek=4326&actie=melodienorm&sorteer=jaar&lan=en>.

Besides I made an edition of the piece in the Basevi codex, in which I put the differences between the two versions above the staves in their places. I believe that the most differences between the two have something to do with the text of different strophes. According to Bonda polyphonic music has a text of only one stanza; if there are more stanzas they bear their own polyphonic music. Only unison songs have one melody for all stanza's. He gives no reference for this opinion, nor for its validity in the 15-th century. Some differences between both sources of Busnois's song are easier to explain if the music concerned more stanza's.

### **Some notes on the differences between the two sources**

**Cod. Florence BN 2439 Basevi**, fo 29v -30.

Title: In myne zynn at Superius, Tenor and Bassus, In myne zyn at Contra. Original clefs Superius G2, Contra C1, Tenor C3, Bassus F4.

**Petrucchi Canti C**, fo 55v – 56. Title: Le second Jour davril at Superius and Contra, Le second jour at Tenor and Bassus.

Original clefs: Superius G2, Contra C1, Tenor C3, Bassus F3.

The Codex Basevi is generally dated about 1505-1508, Canti C dates from 1503 or 1504.

Both editions are untexted except the first words.

Both sources have one flat as signature in the Superius, Contra and Tenor. Canti C also has one flat in the Bassus, but Codex Basevi has none. The differences in the accidentals of both editions do prove that none of the two has to be regarded as an error. Moreover, they seem partially to compensate the differences between the two versions.

The Superius of both editions has a flat on the line for f'. "This last flat indicates that a high tessitura is used in the upper voice with a fictive (ficta or falsa) hexachord on c", and that one can expect a sound characterized by high E-naturals (mi)"<sup>7</sup>. It practically means that the e" should not be flattened.

Other differences as to accidentals between Codex Basevi and Petrucci, Canti C:

Codex Basevi: Bassus measure 24 1st beat: b flat;

Canti C: Contratenor measure 5 3d beat: b natural; Contratenor measure 7 1<sup>st</sup> beat: b flat;

Bassus measure 9 4th beat, measure 10 3th beat, measure 18 4th beat 2nd half, and measure 19 fourth beat: b natural

Superius measure 20 before first beat: CC gives a sharp on the g'-line. Peter Woetmann supposes that the sign should be placed one line up, indicating a b' natural, which makes a perfect sense.

It seems useless to me to catalogue the other differences here. You may see them by comparing the differences in the editions of Peter Woetmann, and in my comparative edition.

---

<sup>7</sup> Peter Woetmann Christoffersen, Copenhagen, at <http://chansonniers.pwch.dk/CH/CH029.html> (lastly accessed July 6th 2012).

The text has been copied from <http://www.liederenbank.nl/liedpresentatie.php?zoek=1684&lan=nl>, the emendations and the translations from of Middle Dutch words to modern Dutch and in English are my own.  
Arnold den Teuling, November 2012.

### Text, translation and positioning

Een oudt liedeken

An old song

In mijnen sin hadde ick vercoren  
Een maechdeken jonck van daghen  
Schoondere wijf en was noyt geboren<sup>8</sup>

In my thoughts I had chosen  
A virgin young in days.  
A more beautiful woman had never been  
born

Ter werelt wijt, na mijn behaghen.  
Om haren wille so wil ick waghē  
Beyde lijf ende daertoe goet;  
Mocht ic noch troost aen haer beiaeghen,  
(=enige hoop van haar verkrijgen)  
So waer ic vro daer ic nu trueren moet.

in all the world to my pleasure.  
For her sake I want to risk both life and  
goods;  
if I could I arouse some hope from her,  
I would be glad whereas I am now in  
distress.

Haer minne doet mi mijn herteken quelen,  
Ick ducht dat ick dat {sal} besteruen [sal];  
Nochtans soude si mi niet veruelen,  
Mocht ic noch troost van haer verweruen.  
Die nijders tonghen willen mij bederuen,  
(nijder=jaloers persoon)  
des ben ick gheworden vroet  
Woude si mi in haer herteken erven  
(=een plaats geven)  
So waer ick vro daer ic nv trueren moet.

Her love makes that I feel grief in my heart  
I fear that it will cause my death,  
but she would not trouble me,  
could I win her favour as yet.  
Jealous people's tongues will do harm to  
me  
I have learned that very well.  
Would she close me into her heart,  
I would be glad whereas I am now in  
distress.

Ick en derfe haer niet voor oogen leggen,

I do not dare to bring my feelings to her  
eyes

Aldus moet ick blijuen in die quale,  
Noch van mijnen weghe doen segghen,  
Aldus ist voor mij niet altemaele.  
Nochtans is si die principale

So I must stay in sorrow,  
nor make somebody else tell her,  
so it is not all well to me.  
But she is the principal person

---

<sup>8</sup> Alternative emendation: Noyt en was schoonder wijf geboren, see above.

Die mi dicwils versuchten doet;  
 Mocht si dat weten die cuysse smale  
 (=schone),  
 So waer ick vro. etcetera

Och oft si dat wiste die suyuer iuecht  
 Tghequel dat ick om haer moet lijden  
 Si soude mi loonen bi haerder duecht  
 Ende beteren in corten tijden  
 Mer lacen dat staet daer besiden  
 Nemmermeer so en crijghe ick boet  
 (=botje, duit)  
 Mocht ick noch eens met haer verblijden  
 So waer ick vro. etcetera.

Dat gepeys van huer doet mi verhoogen  
 Hoe wilde ick mi blijde ghelaten  
 In spijt van alle nijders die mi ooghen  
 Ende al die mi haten  
 Och woude si mijn lijden vaten  
 Dat reyne wijflijk bloet.  
 Woudt si mi noch comen te baten  
 So etcetera

who often makes me sigh;  
 would she know that, the chaste fair girl,  
 I would be glad etc.

Ah, if she knew, she pure youth,  
 the torment I must suffer for her sake.  
 She should repay me as she is honest  
 and improve within short time  
 But alas, it will be different,  
 I will never get a penny for it.

Would I sometime rejoice together with  
 her,  
 I would be glad etc.

The thought of her is pleasing me.  
 I wish so much to enjoy myself  
 In spite of all jealous people watching me  
 And all people hating me.  
 Ah, could she understand my suffering,  
 She, the pure female blood.  
 Could she sometime benefit me,  
 I would be etc.

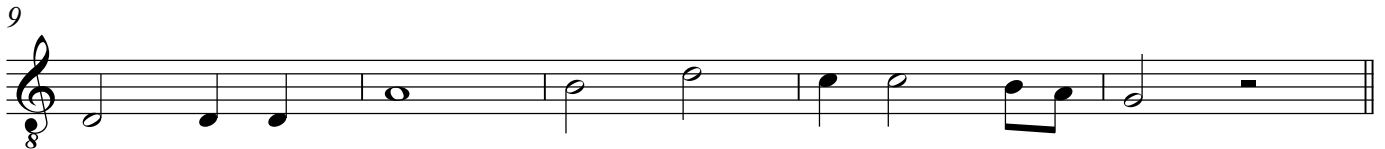
## Tune extracted from the tenor of Busnoys' In mijnen sin, text from Antwerps Liedboek.



In mij - nen sin hadde ick ver - co - ren  
 Haer min - ne doet mi mijn herte - ken que - len  
 Ick en der - fe haer niet voor oo - gen leg - gen  
 Och oft si dat wiste die suy - uer iuecht  
 Dat ge - peys van huer doet mi ver - hoo - ghen



een maech - de - ken jonck van da - ghen  
 Ick ducht dat ick dat jonck van da - ghen  
 Aldus moet ick blij - uen in die qua - le  
 Tghe - quel dat ick om haer moet lij - den  
 Hoe - wil - de ick mi blijde ghe - la - ten



Schoon - de - re wijf en was noyt ge - bo - ren  
 Noch - tans soude si mi niet ver - ue - len  
 Noch van mijnen we - ghe doen seg - ghen  
 Si sou - de mi loo - nen bi haer - der duecht  
 14 In spijt van alle nijders die mi oo - ghen



Ter we - relt wijt na mijn be - ha - ghen  
 Mocht ic noch troost van haer ver - wer - uen  
 Aldus ist voor mij niet al - te - mae - le  
 Ende be - te ren in cor - ten tij - den  
 En - de al die mi ha - ten



17



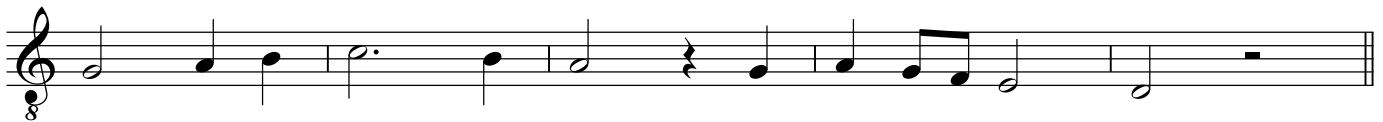
Om ha - ren wil - le so wil ick wa - ghen  
 Die nij - ders ton - ghen willen mij be - der - ven  
 Noch - tans is si die prin - ci - pa - le  
 Mer la - cen dat staet daer be - si - den  
 Och wou - de si mijn lij - den va - ten

21



Bey - de lijf en - de daer - toe goet  
 des - ben ick ghe - wor - den vroet  
 Die mi dic - wils ver such - ten doet  
 Nem - mer - meer so en krij - ghe ick boet  
 Dat rey - ne wijf - ghe lijck bloet

24



Mocht ic noch troost aen haer be - ia - ghen  
 Wou - de si mi in haer her - te - ken er - ven  
 Mocht si dat we - ten die cuys - sche sma - le  
 Mocht ick noch eens met haer ver - blij - den  
 Woudt si mi noch co - men te ba - ten

29



1/5. So waer ick vro daer ic nu true - ren moet.

The extraction of the tenor has been made by Peter Woetmann Christoffersen, cited above. I modified, however, bars 18 and 20-21 where both musical sources give variant readings as to the dotted minims, which, I think, confirm that the variant readings result from the differences in the number of syllables of the five stanzas. I suspect that the text of stanza 5 is corrupt, especially the lines 3, 4 and perhaps 6; but because alternative positioning of unstressed syllables is allowed, I am not certain.

Some small modifications in stanzas 1, line 3 (schwa *-e* added) and stanza 2, line 2 (word order changed, to restore the rhyme) give an acceptable result for the whole piece. In several other places the application of division of one note for more unstressed syllables or elision of the schwa *-e* is necessary and possible; obvious places are stanza 2, line 1 and 7, *herteken* (heart, diminutive) may be elided *hert'ken*, and stanza 3, line 1, *Ick en:* may be sung to one divided note, or compressed to *'k en* or *In*; compare Obrecht's *In* (= ic en) *hebbe gheen ghelt in myn bewelt* (I have no money at my disposal).

I think that the popular tune Busnois used was simpler than Busnois' tenor, especially bars 21-end. A suggestion you will find beneath; the stressed syllable *true-* in the refrain got its own minim in it.

Idem, lines 6-8 simplified.

17



8

Om ha - ren wil - le so wil ick wa - ghen  
 Die nij - ders ton - ghen willen mij be - der - ven  
 Noch - tans is si die prin - ci - pa - le  
 Mer la - cen dat staet daer be - si - den  
 Och wou - de si mijn lij - den va - ten


21



8

Bey - de lijf en - de daer - toe goet  
 des ben ick ghe - wor - den vroet  
 Die mi dic - wils ver - such - ten doet  
 Nem - mer - meer so en crijghe ick boet  
 Dat rey - ne wijf - lijck bloet


25



8

Mocht ic noch troost aen haer be - ia - ghen  
 Woude si mi in haer her - teken er - ven  
 Mocht si dat we - ten die cuys - sche sma - le  
 Mocht ick noch eens met haer ver - blij - den  
 Woudt si mi noch co - men te ba - ten

30



8

1/5. So waer ick vro daer ic nu true - ren moet.

Arnold den Teuling, November 2012.