

Antoine Busnoys

Laissez Dangier faire tous ses efforts a 3

Edition and comments by
Peter Woetmann Christoffersen

October 2024

<http://chansonniers.pwch.dk/CH/CH109.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

- Bologna Q16 Bologna, Civico Museo Bibliografico Musicale, MS Q16

Text sources

- Berlin 78.B.17 Berlin, Staatsliche Museen der Stiftung Preußischer Kulturbesitz, Kupferstichkabinett, Ms. 78.B.17 (Chansonnier Rohan)
- Paris 7559 Paris, Bibliothèque Nationale, ms. nouv. acq. 7559

Literature

- Bancel 1875 E.M. Bancel, *Cent quarante-cinq rondeaux d'amours publiés d'après un manuscrit autographe de la fin du XVe siècle*. Paris s.d. [1875]
- Löpelmann 1923 M. Löpelmann (ed.), *Die Liederhandschrift des Cardinals de Rohan* (Gesellschaft für romanische Litteratur, Band 44) Göttingen 1923

Laissez Dangier faire tous ses efforts 3v · Busnoys, Antoine

Appearance in the group of related chansonniers:

*Dijon ff. 111v-113 »Laissez dangier faire tous ses efforts« 3v

*Nivelles ff. 27v-29 »Lessez dangier faire tous ces efforts« 3v Busnoys

Other musical source:

*Bologna Q16 ff. 122v-123 »Layses moy« 3v

Text: Bergerette; full text in Dijon and Nivelles; also found in Berlin 78.B.17 f. 111v, ed.: Löpeltmann 1927, p. 189; in Paris 7559 f. 51v the refrain appears in a rondeau, ed. Bancel 1875, p. 107.

After Dijon:

Laissez Dangier faire tous ses efforts,
laissez Fortune a tout sa roe aller,
laissez chacun a volente parler,
car il aura, qui me nuira, bon corps.

Amours m'a fait par Bel Accueil douceur
en me monstrant ses haultz secretz parfaits

et de ses biens a souhait m'a fait seur
tant qu'on ne peut encontre moi jamais.

Male Bouche n'a pas tousjours bon mors
mais povoir n'a de riens me relever,
car je scais trop pieca du bas valler
et ne crain riens ses rigoureux rappors.

Laissez Dangier faire tous ses efforts,
laissez Fortune a tout sa roe aller,
laissez chacun a volente parler,
car il aura, qui me nuira, bon corps.

Let Danger make every effort,
let Fortune turn her wheel,
let everyone speak his mind,
for the one who will be against me will be a good person.

Amor pleased me by Fair Welcome
disclosing his noble secret perfection

and by his gifts has made me so safe
that no one could ever go against me.

>Slander does not always have virtuous manners,
but has no power to disclose anything about me,
for I know well for a long time to fly low
and do not fear his harsh stories.

Let Danger make every effort,
let Fortune turn her wheel,
let everyone speak his mind,
for the one who will be against me will be a good person.

Some differences in spelling between Dijon and Nivelles.

Evaluation of the sources:

The main scribes of Dijon and Nivelles chansonniers have copied the song from two very closely related exemplars. There are minor differences in spelling in the poems and in the use of coloration and in a few details, and in Dijon we see a few writing errors, while Nivelles is error-free. The song also appears in a younger Italian chansonnier in Bologna, Civico Museo Bibliografico Musicale, MS Q16, written in Naples in the late 1480s. In this version, which has only text incipits, the scribe has probably merged some tone repetitions and perhaps used more ligatures than were in his exemplar.

A few details reveal that Bologna Q16 was copied from a French manuscript, which may well have been closer to Busnoys' original version than the two 'Loire Valley' chansonniers. One can notice bar 24, where the countertenor has an awkward leap of a seventh. In this

Ex. 1 Bars 56-57

Bologna Q16

Dijon

Nivelles

place the note *f* in Dijon has been skipped making the passage impossible to execute according to the manuscript, while Nivelles has corrected the error by introducing a rest. In Bologna Q16's contratenor bars 38.2-39.1, there is a *semiminima* rest that shifts the dissonance *B* (against *c'-a'* in the upper voices), which in Dijon and Nivelles appears on a stressed beat. Bars 56.2-57.1 are revealing: in Dijon and Q16 the countertenor has the notes *Bb-d-A*, which in Dijon strongly clash with the tenor's *a'-g'-e'*. In Nivelles, the countertenor has been changed to sing *d-f-c*, which fits with the tenor, which is the same as in Dijon. This error probably goes back to a common exemplar for Dijon and Nivelles, where the tenor's *d'* had been skipped, and the missing note value has been fixed by omitting the colouring of the notes *a'-g'* (see ex. 1)

It appears that Bologna Q16 in these passages reproduces a source, which contained the original formulations. For Dijon and as well as Nivelles an exemplar with errors has been used. The Dijon scribe has reproduced it rather uncritically, while the scribe in Nivelles has corrected the countertenor in bars 24 and 56-57 – and possibly at the same time normalized the ending of the couplets (b. 58).

Comments on text and music:

In this elaborate bergerette, the speaker – probably a woman – expresses her confidence that everything will go well in love with the help of the allegorical figures we know from the *Roman de la Rose*. The negative forces, *Dangier*, *Fortune* and *Male Bouche*, cannot be more powerful than the positive ones, *Amour* and *Bel Accueil*.

It is set for two high voices (*c'-f''* and *g'-c''*) and a low contratenor (*G-d'*), often with a great distance between the voices as in the three-part canonic imitations an octave apart, which open the song and appear again at the midpoint of the refrain. But much of the time the upper voices are close together, singing in thirds, see for example bars 4-6 or 14-19. The tenor part is interesting. It has a dual function; when it moves in its low range, from *g* to *g'*, it functions as a normal tenor part, while in its high position between *c'* and *c''* it functions rather as a second voice in a setting for two equal, high voices. In the unison, canonic imitation, which begins the refrain's third line (bars 30.2 ff), it even crosses above the superius. This disposition of the voices produces a bright sound that is greatly nuanced by the changing function of the tenor, and it is kept mostly within the C- and G-hexachords with only slight colourings to the flat side.

The two sections of the bergerette are in the same mensuration, *tempus imperfectum*, and there is no great change of harmonic colouring between the sections. The needed contrast in this refined and elegant song is obtained solely by the ductus of the voices.

The refrain section is characterized by long expansive lines with much imitation between all three voices, much variation in the sound, and in the last line a discreet solo display in the countertenor of rhythmic empowerment. Against this, the couplets are compact and direct in their presentation of the words, and the tenor remains in its role as a tenor. It is easy to imagine that the song could do well in a performance with the best boys from a *mâîtrise* on the upper voices, while an experienced adult singer took care of the low voice.

Dijon no. 92

Laissez Dangier faire tous ses efforts [Busnoys]

Dijon, Bibliothèque Municipale, MS 517, ff. 111V-113

[Superius] Mensura = ♩

Tenor

Contraténor

1.4. Lais - sez Dan - gier fai -
 3. Ma - le Bou - che n'a

1.4. Lais - sez Dan - gier fai -
 3. Ma - le Bou - che n'a

1.4. Lais - sez Dan - gier fai -
 3. Ma - le Bou - che n'a

8

re pas tous ses jours ef bon fors, mors mais
 re pas tous ses jours bon fors, mors
 re pas tous ses jours ef bon fors, mors mais

14

sez For - tune a tout sa roe al -
 po - voir n'a de riens me re - le -

lais mais - sez For - tune a tout sa roe al -
 po - voir n'a de riens me re - le -

For - tune a tout sa roe al -
 voir n'a de riens me re - le - ler, ver,

22

ler, ver, lais - sez cha - cun a vou - len -
 car je scais trop pie - ca du

ler, ver, lais - sez cha - cun a vou - len -
 car je scais trop pie - ca du

lais - sez cha - cun a vou - len -
 car je scais trop pie - ca du

1) Contraténor, bar 24.2, missing (error).

28

te bas par - ler, car et il au - ra,
bas vol - ler et ne crain riens

34

qui me nui - - - ra, bon
ses ri - gou - - - reux rap - - -
ra, reux bon rap - - -

40

corps.
pors.

corps.
pors.

bon rap - - - corps.
rap - - - pors.

2) *Superius*, bar 37.2, two *minimae*.

3) *Conratenor*, bar 40.2, *c* is a dotted *semibrevis* (error).

Mensura = ♩

2a. A - mours m'a fait par Bel A - cueil dou - - - - -
 2b. et de ses biens a sou - hait m'a fait

2a. A - mours m'a fait par Bel A - cueil dou - - - - -
 2b. et de ses biens a sou - hait m'a fait

2a. A - mours m'a fait par Bel A - cueil dou - - - - -
 2b. et de ses biens a sou - hait m'a fait

50
 ceur en me mon - strant
 seur tant qu'on ne peut

ceur en me mon - strant
 seur tant qu'on ne peut ses en -

- - - - - ceur en me mon - strant
 seur tant qu'on ne peut

55
 ses haultz en - se - cretz par - - - - - fais
 en - con - tre moi ja - - - - - mais.

haultz en - se - cretz par - - - - - fais
 con - tre moi ja - - - - - mais.

ses en - - - - - haultz en - se - cretz par - - - - - fais
 en - con - tre moi ja - - - - - mais.

4) *Tenor*, staves 2-3 (bars 52-60) have one flat signatures, which seem superflous (error).
 5) *Tenor*, bars 56.2-57.1, *semibrevis a'* - 2 *minimae g'e'*; changed according to Bologna Q16.

Nivelle no. 23

Busnois, *Lessez Dangier faire tous ces efforts*

Paris, Bibliothèque nationale, Rés. Vmc. ms. 57,
Chansonnier Nivelle de la Chaussée, ff. 27^v-29: Busnois

[Superius] Mensura = ♩

Tenor

Contra

1.4. Les - sez Dan - gier fai -
3. Ma - le Bou - che n'a

1.4. Les - sez Dan - gier fai -
3. Ma - le Bou - che n'a

1.4. Les - sez Dan - gier fai -
3. Ma - le Bou - che n'a

8

re pas tous ces jours ef bon mors les mais -
re pas tous ces jours bon mors

re pas tous ces jours ef - fors, les - - - sez po -
pas tous jours bon mors mais

14

sez For - tune a tout sa roe a - - -
po - vair n'a d'en rien me re - le - - -

les mais - sez For - tune a tout sa roe a - - -
mais po - vair n'a d'en rien me re - le - - -

For - tune vair n'a d'en tout rien sa me roe a - ler,
re - le - ver,

22

ler, les - sez cha - cun a vou - len -
ver, car je scay trop pie - ca du

ler, les - sez cha - cun a vou - - - len -
ver, car je scay trop pie - ca du

les car - sez cha - cun a vou - - - len -
car je scay trop pie - ca du

28

te bas par le, car il au ra,
bas vo ler et ne crains rien

qui me nuy -
ses ri - gou -

34

ra, reux bon ra,
reux qui ses me nuy ra,
reux

qui ses me nuy - - - ra,
ses ri - gou - - - reux

40

bon ra corps.
ra pors.

corps.
pors.

corps.
pors.

bon ra corps.
ra pors.

Mensura = ♩

2a. A - mours m'a fait par Bel A - cueil doul - - - - -
 2b. et de ses biens a sou - hait m'a fait

2a. A - mours m'a fait par Bel A - cueil doul - - - - -
 2b. et de ses biens a sou - hait m'a fait

2a. A - mours m'a fait par Bel A - cueil doul - - - - -
 2b. et de ses biens a sou - hait m'a fait

50
 ceur en tant me mon - strant puet
 ceur en tant me mon - strant puet ces en -

ceur en tant me mon - strant puet

55
 ces hauls en - con - se tre - grez moy par ja - - - - - fais mais.
 ces hauls en - con - se tre - grez moy par ja - - - - - fais mais.

ces hauls en - con - se tre - grez moy par ja - - - - - fais mais.

1) *Superius*, bar 58.2, fermata missing (error).

Bologna Q16 no. 103

Layses moy (Laissez Dangier faire tous ses efforts) [Busnoys]

Bologna, Civico Museo Bibliografico Musicale, MS Q16, ff. 122^v-123

[Superius] Mensura = d

1.4. Lay-sies Dan-gier fai-re tous
 3. Ma-le Bou-che n'a pas tous -

Tenor

1.4. Lay-sies Dan-gier fai-re tous
 3. Ma-le Bou-che n'a pas tous -

[Contratenor]

1.4. Lay-ses Dan-gier fai-re
 3. Ma-le Bou-che n'a pas

9

ses ef - - - - fors, mais - sez For-tune a
 jours bon mors mais po-voir n'a de

ses ef - - - - fors, mais - sez
 jours bon mors mais po -

tous ses ef - fors, mais - sez For-tune
 tous - jours bon mors mais po-voir n'a

16

tout sa roe al - - - - ler,
 riens me re - le - - - - ver,

Fortune a tout sa roe al - - - - ler,
 voir n'a de riens me re - le - - - - ver,

a tout sa roe al - ler, mais
 de riens me re - le - ver, car

23

lais - sez cha - cun a vou - - - - len -
 car je scais trop pie - ca du

lais - sez cha - cun a vou - - - - len -
 car je scais trop pie - ca du

- sez cha - cun a vou - - - - len -
 je scais trop pie - ca du

1) Text, incipits "Layses moy" only. Text underlaid after Dijon.

28

te
bas

par - ler,
vol - ler

car
et

il
ne

au - ra,
crain

riens
riens

qui me
ses ri -

34

qui me
ses ri -

nui - ra,
gou - reux

bon
rap -

3)

nui - ra,
gou - reux

bon
rap -

ra,
riens

qui
ses

me
ri -

nui
gou

ra, bon
reux rap -

40

corps.
pors.

corps.
pors.

3

corps.
pors.

2) *Contratenor*, bar 36 is a *semibrevis* (error).
3) *Superius*, bar 37.2, two *minimae*.

Mensura = ♩

2a. A - mours m'a fais par Bel A - cueil dou - - -
 2b. et de ses biens a sou - hait m'a fait

2a. A - mours m'a fait par Bel A - cueil dou - - -
 2b. et de ses biens a sou - hait m'a fait

2a. A - mours m'a fait par Bel A - cueil dou -
 2b. et de ses biens a sou - - - hait m'a fait

50

ceur en me mon - strant ses haultz
 seur tant qu'on ne peut en - con -

ceur en me mon - strant ses haultz
 seur tant qu'on ne peut en - con -

- - - ceur en me mon - strant ses
 seur tant qu'on ne peut en -

56

se - cretz par - - - fais
 tre moi ja - - - mais.

se - cretz par - - - fais
 tre moi ja - - - mais.

haultz se - cretz par - - - fais
 con - tre moi ja - - - mais.