

Antoine Busnois (ca 1430-1492)

In mijnen sin

In my thoughts, according to ms Florence BN 2439 (Basevi)

Superius

1.Ut
2 ghen.

In mij-nen sin hadde ick ver-co -
Schoon- -der wijf enwas noyt ge-bo -

Contra

1.In mij - nen sin,
2.Schoon- - der wijf,

in mij - nen sin
schoon - der wijf,

Tenor

1.In mi-nen sin hadde ick ver-co - - ren,
2.Schoon-der wijf enwas noyt ge-bo - - ren,

Bassus

Sol fa mi re

1.In mij-nen
2.Schoon der

-ren,
-ren

hadde ick ver - co - - - ren,
enwas noyt ge- bo - - - ren

CC: ♭

in mij - nen sin hadde ick ver - co - - ren
schoon - - der wijf enwas noyt ge - bo - - ren

hadde ick ver - co - - - ren
enwas noyt ge - bo - - - ren

sin wijf hadde ick noyt ver- co - - ren een maech-
wijf enwas noyt ge - bo - - ren ter we -

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een maech-de-ken jonck van da - - - ghen, een
ter we-relt wijt na mijn be- ha - - - ghen, ter

een maech - de-ken een maech-de-ken jonck,
ter we - - -relt wijt ter we- - relt wijt

een maech- de-ken jonck van da - - ghen, jonck van da - ghen, een maech -
ter we-relt wijt na mijn be - ha - ghen, na mijn be - ha - ghen, ter we-

- de-ken jonck van da - ghen, jonck van, jonck van
- relt wijt na mijn be- ha - ghen, na mijn be-

11 1. # 2. ♯

maech- de - ken jonck van da - - - - - sol fa mi
we- relt wijt na mijn be - ha - - - - - ghen.

jonck van da - ghen, jonck van da - ghen. Om ha - ren wil - -le
na mijn be - ha- ghen, mijn be- ha - ghen

de-ken jonck, jonck van da - - ghen. Om ha - ren wil*le so
relt wijt na mijn be - ha - - ghen.

da - - ghen, jonck van da - - - - ghen.
ha- ghen, mijn be - ha- - - - ghen. Om

CC: c

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om ha-ren wil*le so wil ick wa- ghen, so wil

so wil ick

wil ick wa - ghen, wil ick wa - - - - ghen

ha - ren wil - - le so wil ick wa - ghen, wa -

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ick wa - - - ghen

wa - - ghen, om ha-ren wil*le so wil ick wa - ghen

bey - - de lijf en - de daer - - - - - toe

CC: \sharp

- ghen bey - - de

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20 CC: a

bey - de lijf en - de
bey - - de lijf en - de daer - - - toe goet;
goet; mocht ic noch troost
lijf en - de daer - toe goet; mocht ic noch troost

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daer - toe goet; mocht ic noch troost aen haer, mocht ic
mocht ic noch troost aen haer, aen haer be - ia -
aen haer be - ia - - - ghen, aen haer be-ia - - - -
aen haer, mocht ic noch troost aen haer be ia - ghen,

Basevi: b

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noch troost aen haer be - ia - ghen, troost aen haer be - ia - - - -

ghen, aen haer be - ia - - ghen, aen

ghen, be ia - ghen,

aen haer be - ia - - - ghen, aen haer

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ghen so waer ic vro, so waer ic vro daer ic

haer be-ia - - - - - ghen, be - ia - - - - ghen,

so waer ic vro, so waer ic vro daer ic nu true - - - -

be - ia - ghen, so, so

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nu true - - - ren, true -

so waer ic vro*daer ic nu true

-ren moet, daer ic nu true - - - ren,

waer ic vro daer ic nu true - - -

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- - - ren moet.

- - - ren moet

true - - - ren moet.

- - - ren moet

Critical notes

Text:

In mijnen sin hadde ick vercoren	In my thoughts I had chosen
Een maechdeken jonck van daghen.	A virgin young in days.
Schoonder 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 waghen	For her sake I want to risk
Beyde lijf ende daertoe goet;	both life and goods;
Mocht ic noch troost aen haer beiaeghen, (=enige hoop van haar verkrijgen)	Could I arouse some hope from her,
So waer ic vro daer ic nu trueren moet.	I would be glad whereas I am now in distress.

You may find a more complete text and translation after Alexander Agricola's version of In mijnen sin on this site.

Note on division of syllables: hadde ick: pronounce hadd' ick; en was: pronounce: 'nwas; the words divided by * require division of the syllables over two notes.

Actually some differences between the notes in the Basevi Codex and Petrucci Canti C concern differences in duration of notes, see beneath. The explanation for it is that the lines of middle-dutch verse have three stressed syllables and a indefinite number of unstressed syllables. This makes the placing of the text more complicated than, for instance, French verse, where every line normally contains the same number of syllables. None of both sources of Busnois' piece provides the text.

The melodies of the Contra and the Bassus pose several problems as to the placing of the text. The Contra's melody of the first line belongs to the text of the second one, and there are more places where the positioning of the text of the Contra is different from the other parts has been placed. There are some similar problems in the Bassus. That's why I presume that the contratenor should be performed by an instrument.

Music

I made two different editions of this piece by Busnois. One of them has been based upon **Cod. Florence BN 2439 Basevi** (ca 1480), fo 29v -30. Title: In myne zynn at Superius, Tenor and Bassus, In myne zin at Contra. Original clefs (chiavette): Superius G2, Contra C1, Tenor C3, Bassus F4.

The other has been based upon **Petrucchi Canti C** (1503), fo 55v – 56. Title: Le second Jour davril at Superius and Contra, Le second jour at Tenor and Bassus. Original clefs (chiavette): Superius G2, Contra C1, Tenor C3, Bassus F3.

The Codex Basevi is generally dated about 1505-1508, Canti C dates from 1503. Both editions are untexted. The text has been supplied from my edition of Alexander Agricola's *In mijnen sin*.

Both versions 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. A Bassus with or without flat makes a great difference. There remain a number of conflicting cases in the Bassus, and I could not decide which of the two versions should be preferred, because a' may be re and b' natural mi (hexachordum durum), or a' may be mi, and b' flat fa (hexachordum molle). The text gives no clue to the choice either. The melody of the Contra in measure 1 and the Superius in measure 4 gives b' flat, but the Bassus in measure 4 in Basevi and the contra in measure 5 of Canti C give b' natural. That's why I made two editions of this piece.

Besides, the Superius of both editions have a flat before f'. According to Peter Woetmann Christoffersen, Copenhagen, at <http://chansonniers.pwch.dk/CH/CH029.html>, "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)". (I thank Thomas Holme, Århus, for bringing this article to my attention and Peter Woetmann Christoffersen for referring me to the relevant literature). It practically means that the e" should not be flattened.

The high clefs or chiavette normally indicate that the piece should be played a fifth or a fourth down. A piece with a b-flat signature is normally to be transposed down by a fourth, but in this case I transposed it down a fifth because of the missing signature in the Bassus. Transposing down a fourth would result in a signature f-sharp in the Bassus staff, which is, as far as I am aware, never found in 15-th century scores. Transposing down a fifth gives a result with a signature of two flats, which does rather frequently occur. It is remarkable that the other versions of this piece on this website, by Josquin des Prez, Alexander Agricola and Henricus Isaac, all have normal clefs with the Tenor voice at the pitch notated in Busnois's original, but put their Superius down by a fourth. It is, however, not generally accepted that the use of chiavette did exist in this period and in this genre. I think that it is plausible as to the motets and secular works of Pierre de la Rue, half a generation later. A. Johnstone, 'High' clefs in

composition and performance, in: *Early Music* 34 (2006) pp. 29-53 cites an instance from a mass by Josquin.

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

Bassus measure 24 1st beat: b flat;

Canti C:

Contra measure 5 3d beat: b natural;

Bassus measure 9 4th beat: b natural;

Bassus measure 18 4th beat 2nd half: b natural;

Superius measure 20 before first beat: CC gives a sharp on the g'-line. As there is no g' in this section until after the next rest, it should mean that the g' is to be taken as mi, and that, accordingly, the hexachord in this section would begin at e' flat=ut, and the a' and b' should be read as fa = a' flat and sol = b'-flat. The flattened e' in the same measure of the Superius would make, however, a diminished fifth with the A of the Bassus, which is impossible in this position. A mi-sign on the g'-line could also mean that the absent g' should be sharpened, indicating that the b'-s and the e' should be natural: the hexachord begins at e'=ut and b'=sol. In that case however the first c''=la should be sharpened, which is impossible too. So the mi-sign on the g'-line must be an error. Peter Woetmann Christoffersen suggested to me that the sign should be placed one line up, indicating a b' natural, which makes a perfect sense. The Codex Basevi gives no mi-sign in measure 20-21 and so does not help.

Because the accidentals in the two versions apparently supplement each other, I mention these differences in this score edition of the notated pitch, "come stà". My music software does not allow me to write a flat signature on three staves and no signature on the fourth (i.e. the Bassus). I corrected this by systematically writing naturals.

Different notes:

Codex Basevi has the following colorated notes:

Bassus: measure 13 3d beat; Contra: measure 29, numbers 3 on the first line and under the first line; Superius: measure 30 2nd-4th beat, number 3 on the first line of the the staff.

Bassus measure 4 1st-2nd beat: Basevi, semibrevis a, CC 2x minima a;

Contra measure 12 3d beat: Basevi b' flat, CC c'';

Tenor measure 12 3d-4th beat: Basevi dotted semibrevis f + minima f, CC semibrevis f + 2x minima f.

Superius measure 15 3d-4th beat: Basevi dotted semibrevis d'', CC semibrevis + minim d''; Superius measure 20 2nd beat: Basevi c'', CC a'.

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