

Antoine Busnois (ca 1430-1492)

In mijnen sin

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

Superius

Contra

Tenor

Bassus



4

CC: ♭



7

CC: ♭



Busnois, In mijnen sin, according to Florence BN 2439 (Basevi)

10

1. # 2. ♭

CC: c

13

16

CC: ♭

Busnois, In mijnen sin, according to Florence BN 2439 (Basevi)

19 CC: a

22 Basevi: ♭

25

The musical score is written for a four-part setting. The first system (measures 19-21) features a vocal line (top staff) and three instrumental parts (second, third, and fourth staves). The second system (measures 22-24) continues the vocal line and instrumental parts. The third system (measures 25-27) concludes the vocal line and instrumental parts. The score is in G minor (one flat) and 3/4 time. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats). The score is attributed to Basevi, with a specific instruction 'Basevi: ♭' at measure 22. The piece is identified as 'CC: a' at measure 19.

Busnois, In mijnen sin, according to Florence BN 2439 (Basevi)

28

Measures 28-30 of the piece. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). Measure 28 features a melodic line in the first treble staff with a half note, a quarter note, and a half note, followed by a quarter rest. The second treble staff has a half note, a quarter note, and a half note. The third treble staff has a half note, a quarter note, and a half note. The bass staff has a half note, a quarter note, and a half note. Measure 29 continues the melodic development. Measure 30 concludes the system with a final cadence.

31

Measures 31-33 of the piece. The score continues on four staves. Measure 31 begins with a melodic line in the first treble staff, featuring a half note, a quarter note, and a half note. The second treble staff has a half note, a quarter note, and a half note. The third treble staff has a half note, a quarter note, and a half note. The bass staff has a half note, a quarter note, and a half note. Measure 32 continues the melodic development. Measure 33 concludes the system with a final cadence.

Critical notes

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.

Both versions have one flat as signature in the Superius, Contra and Tenor. Canti C also has one flat in the Bassus, but 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. The difference has no consequences for the application of musica ficta. But a Bassus with or without flat makes a great difference. That's why I made two editions of this piece. The Codex Basevi is generally dated last quarter of the 15th century, Canti C is dating from 1503.

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). It practically means that the e" should not be flattened.

The chiavette 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.

Differences in accidentals between Cod. Basevi and Petrucci, Canti C:

Cod. 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 21: 3d beat g sharp, which cannot be right; the sharp has been notated before the first note of measure 20.

Because the accidentals in the two versions apparently supplement each other (except the last one), I mentioned these differences in the score edition of the notated pitch, “come stà”.

My music writing program does not allow 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’.

Arnold den Teuling, Assen, The Netherlands, 2009.