A vous sans autre

Antoine Busnoys
Dijon 517, fol. 22

Notes:
1. My signa in measure 17 is optional, but I believe helps in setting up the approaching cadence
2. My main focus in filling in the text underlay was to maintain the natural rhythm of the language, though at times this was difficult, as in the case of verse 5, measures 10-14 of the contra tenor. As can be seen, I chose to repeat text rather than use long melismas or have textless passages.
3. This addition is transcribed entirely from the Dijon 517 source though this work also appears in the Mellon Chansonnier, fols. 55-56.

The Dijon is a closer source geographically in context and a comparison with the Mellon does not solve significant problems encountered in the Dijon. For Example, a series of mi contra fa’s occurs in measures 14-15 and 37-39. These are caused by exact imitation at the unison and are not corrected by the Mellon.

There is nothing to do with the dissonances other than assume they are intended.

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