

(Busnois): *Laissez dangier faire tous ses effors*
 Bologna Q 16, f. 122v-123r

The musical score consists of three systems of music for three voices: Soprano (top), Alto (middle), and Bass (bottom). The notation is in common time, with a key signature of C major (indicated by a 'C' with a circle) in the first two systems, and F major (indicated by a 'F' with a circle) in the third system.

System 1:

- Soprano:** Starts with a rest, followed by a note on the first beat. The lyrics are: Lais - sez dan - gier fai -
- Alto:** Starts with a note on the second beat. The lyrics are: Lais - sez dan - gier fai -
- Bass:** Starts with a note on the third beat. The lyrics are: Lais - sez dan - gier fai -

System 2:

- Soprano:** Starts with a note on the first beat. The lyrics are: re tous ces ef - fors Lais - sez for - tu -
- Alto:** Starts with a note on the second beat. The lyrics are: re tous ces ef - fors Lais - sez for - tu -
- Bass:** Starts with a note on the third beat. The lyrics are: re tous ces ef - fors Lais - sez for - tu -

System 3:

- Soprano:** Starts with a note on the first beat. The lyrics are: ne a tout sa roe a - ler
- Alto:** Starts with a note on the second beat. The lyrics are: ne a tout sa roe a - ler
- Bass:** Starts with a note on the third beat. The lyrics are: ne a tout sa roe a - ler

System 4:

- Soprano:** Starts with a note on the first beat. The lyrics are: Lais - sez cha - cun a vo - len - te par - ler Car
- Alto:** Starts with a note on the second beat. The lyrics are: Lais - sez cha - cun a vo - len - te par - ler Car
- Bass:** Starts with a note on the third beat. The lyrics are: Lais - sez cha - cun a vo - len - te par - ler Car

32

il au - ra qui me nuy - ra bon

39

corps A - mours ma fait par bel
Et de ses biens a sou- a -
hait

46

cueil dou - ceur En me mons - trant
ma fait seur Tant ne peut

54

ces haultz se - cretz par - mais
en- con- tre moi ja-

Im Contratenor wurde verbessert: T. 12,2 Sb-c anstatt Br-c; T. 13,2 Sb-e anstatt Sb-d; T. 15,1 Br-Pause statt Sb; die ganzen T. 47 und 55/56 mit irrtümlichen Tönen nach Dijon. Von dort wurde auch der Text übernommen.

2. Strophe:
 Male bouche na pas tousiours bon mors
 Mais povoir na rien me reveler
 Car je scais trop pieca du bas voller
 Et ne crain riens ses rigoureux rappors

Laissez dangier faire tous ses effors...