

Barbingant

Esperant que mon bien vendra a 3

Edition and comments by
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November 2021

<http://chansonniers.pwch.dk/CH/CH102.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 of 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

Text source

Berlin 78.B.17	Berlin, Staatsliche Museen der Stiftung Preußischer Kulturbesitz, Kupferstichkabinett, Ms. 78.B.17 (Chansonnier Rohan)
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Literature

Löpelmann 1923	M. Löpelmann (ed.), <i>Die Liederhandschrift des Cardinals de Rohan</i> (Gesellschaft für romanische Litteratur, Band 44) Göttingen 1923
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Esperant que mon bien vendra 3v · Barbingant

Appearance in the group of related chansonniers:

*Dijon ff. 100v-101 »Esperant que mon bien vendra« 3v Barbinguant

*Leuven ff. 41v-43 »Esperant que mon bien vendra« 3v

*Nivelle ff. 68v-69 »Esperant que mon bien vendra« 3v Barbingant

Text: Rondeau quatrain; full text in all sources; also found in Berlin 78.B.17 f. 103v-104, Löpelmann 1923, p. 171. After Leuven and Dijon:

Esperant que mon bien vendra apres ma tres dure soufferte, 1) leal seray pour quelque perte ne meschef qui m'en advendra.	Hoping that my joy will arrive after my dire suffering, I shall stay faithful despite any loss or misery that will befall me.
Or adviegne ce qu'il voudra, 2) j'atens ma lealle deserte esperant <i>que mon bien vendra</i> .	Let happen what he wants, I expect my reward for loyalty hoping that my joy will arrive.
Je ne scays comme il m'en prendra, mais puis que j'ay ma foy offerte 3) sans nulle fainctise couverte, mon parfait veul se maintendra esperant <i>que mon bien vendra</i> .	I do not know how he will blame me, but because I have offered my faith without any secret thoughts, my true wish shall persist hoping that my joy will arrive.

1) Nivelle, line 2 "... dure dessoufferte" – one syllable too many; Leuven, "tres longue soufferte"

2) Nivelle, line 5 "... pourra"

3) Nivelle, line , "mais puis j'ay .." – one syllable too short

Evaluation of the sources:

The Dijon and Nivelle chansonniers name Barbingant as the composer of this song. It appears solely in three 'Loire Valley' chansonniers and was probably quite old when it was copied. The scribes used different exemplars where divergent interpretations of hexachordal signatures make up the most important differences. Else we have the normal variations in the use of coloration and ligatures, quite few between Dijon and Nivelle, while Leuven has many variants. Characteristic is the tendency in the Leuven version to break down figures consisting of two syncopated semibreves in ligature into dotted decorations (S bb. 5, 18, 23 and 30, T b. 13). In the Leuven contratenor the dissonance in bar 11.1 is avoided by changing the dot on the preceding note into a rest, and bars 16-17 have been recomposed to avoid the tritone between the original's *e* (in Leuven flattened by the signature) and *a'* in the upper voice. Furthermore, the Leuven scribe or his exemplar has subdivided the long notes in the tenor's opening, probably intending to facilitate performing the text, but thereby to some degree destroying a strong identity marker.

Dijon shows up a normal disposition of the hexachordal signatures with an upper voice without any flats and one flat in each of the two lower voices, which in general are

placed a fifth lower. This presents the singers with a situation where it is opportune to sing flats in the upper voice in bar 3 as well as in much of the second section of the rondeau, but also to sing naturals in several instances in tenor and contratenor in the first section.

In Nivelles the scribe has entered flats in the superius and tenor, while contra is without any hexachordal signature. This makes no difference for the first section, but in the second, the missing flat in the contra signals an interpretation coloured by C- and G-hexachords, turning away from the flat side. Where the Dijon version contrasted the rondeau's second section with the first by going flat, implicit introducing *e'*-flats in superius and tenor (bb. 19-20) and hexachords on F and B \flat , the Nivelles version invites the singers to naturalize many B-flats creating a completely different sound. Both versions work perfectly in performance, and it is not possible to decide which one was the original intention.

Leuven chansonnier removes the flexibility inherent in the traditions represented by Dijon and Nivelles. It starts like Nivelles with flats in superius and tenor and none in the contratenor. However, in the second section the contra's signature changes into two flats (*b* and *e*), and in bar 19 an accidental flat before *e'* appears in the upper voice. This insistence on going to the flat side probably means that the E-flats colour the sound for a longer stretch than in the other versions, but all in all the Leuven version leaves less to the discretion of the singers. Obviously, much thought has gone into resolving the notational vagueness, which marked the song's transmission. One may wonder, if "Esperant que mon bien vendra" like Barbingant's »L'omme banny de sa plaisance« started life in a notation in *fa*-clefs, without a fixed pitch notation, even if the three sources have not retained any traces of it.¹

Except for decorations there are no rhythmic differences between the sources. They are all quite clear on the song's flexible relationship to the traditional pattern of melodic and cadential movement within the song's triple time (see further below). That the middle cadence has to be perceived as displaced is marked in Nivelles, where the final note in the upper voice *c'* (b. 14.2-3) is a coloured *brevi* with a fermata; in Leuven the displaced perfection is emphasized by a white *brevi* shortened by a *semibrevis* rest followed by a *punctus divisionis* and another rest.

Comments on text and music:

A woman wonders about her uncertain situation in perfect *rimes léonines*. This highly literary rondeau quatrain demands a short refrain in order to play out its meaning, and the music is subservient the poetic structure.

The first line opens with a gesture clearly related to Barbingant's »L'omme banny de sa plaisance«,² long notes in the tenor and lively counter voices in hexachordal patterns reminiscent of improvised polyphony on a sacred cantus firmus – a female counterpart to the abandoned male lover. This line develops normally according to a conventional flow of *tempus perfectum* and cadences on the song's *finalis* C. The superius starts in the sec-

- 1 Cf. my articles 'On chansons notated in *fa*-clefs – and the question of pitch in 15th century secular music' (at <http://chansonniers.pwch.dk/NOTES/ChansonsFaclefs.html>) or 'Prenez sur moi vostre exemple: The 'clefless' notation or the use of *fa*-clefs in chansons of the fifteenth century by Binchois, Barbingant, Ockeghem and Josquin', *Danish Yearbook of Musicology* 37 (2009), pp. 13-38 (at http://www.dym.dk/dym_pdf_files/volume_37/volume_37_013_038.pdf).
- 2 <http://chansonniers.pwch.dk/CH/CH099.html>.

ond line an ascending sequence of cadential formulas whose continuation runs on too long and causes the middle cadence, also on C, to be postponed to the second beat in the perfection (b. 14), or rather, the whole rhythmic perfection has been moved. That this is a conscious strategy from the composer's side is confirmed by the occurrence of the same procedure in the second section. The rhythmic vagueness seems to be conceived as a subtle illustration of the poem.

Line three opens with the superius and tenor in imitation, which underscores the feeling of double time. By the cadences to G and D in bars 19 and 24 the perfection of the triple time has been re-established. In parallel with the second line, the fourth line takes up the sequence of cadential formulas, now starting in the tenor (b. 24) and taken up by contra as well as superius – and in double time segments. The long final phrase effectively dispels any traces of triple time.

As mentioned the meaning of poem demands a short refrain consisting of the first line alone. This means that only bars 1-7 are repeated as refrain after the couplet and after the *tierce*. In this way the song in performance displays a regular alternation of musical lines in stable triple time and lines straggling by mixing in double time, ending, however, completely regular.

It is interesting that the tonal space and voice ranges of “Esperant que mon bien vendra”, which we only know in fixed-pitch notation, *g-c''*, *B-e'*, *c-d'*, are very similar to those of “L'omme banny”, if we listen to the version produced by a default reading of its *fa*-clef notation, *a-d''*, *B-e'*, *c-e'*.

The ascending sequences of syncopated cadence formulas in this song, which disturbs the feeling of triple time, are obviously related to the similar effects in the second line of Ockeghem's early *bergerette* »Ma maistresse et ma plus qu'autre amye«.³ This helps to date Barbingant's song in the later 1450s.

3 <http://chansonniers.pwch.dk/CH/CH173.html>.

Dijon no. 83

Barbingant, *Esperant que mon bien vendra*

Dijon, Bibliothèque Municipale, MS 517, ff. 100^v-101: Barbinguant

[Superius] Mensura = ♩

1. E - spe - rant que mon bien m'en
3. Je ne scays com - me_il m'en

1. E - - - spe - - - rant que mon
3. Je ne scays com - - - me_il

5
ven - - - dra a - pres ma
pren - - - dra, mais puis que
bien ven - - - dra a - pres ma
m'en pren - - - dra, mais puis que

10
tres du - re souf - - - fer - - - te, le -
j'ay ma foy of - - - fer - - - te sans
tres du - re souf of - - - fer - - - te le - al
j'ay ma foy of - - - fer - - - te sans nul -

16
al se - ray pour quel - - - que per -
nul - le ray fainc - ti - - - se cou - - - ver - - -
- se - ray pour quel - - - que se per -
le fainc - ti - - - se cou - - - ver - - -
se - ray pour quel - - - que se per -
fainc - ti - - - se cou - - - ver - - -

22

te te, ne mes - chef qui
te, mon par - fait fait veul

te, ne mes -
te, mon par -

26

m'en ad - - - ven - - -
se mainc - - - ten - - -

m'en ad - - - ven - - -
se mainc - - - ten - - -

chef qui m'en ad - - - ven - - -
fait veul se mainc - - - ten - - -

30

dra.
dra

dra.
dra

dra.
dra

- 1) *Superius*, bar 25.3, e' (error).
- 2) *Superius*, bar 27.3, minima – 2 semiminimae (error).
- 1) *Superius*, bar 30.1, e'-g' (error).

2a. Or ad - vie - gne ce qu'il

2a. Or ad - - - vie - gne ce

2a. Or ad - vie - gne ce

5

voul - - - dra, j'a - tens ma

qu'il voul - - - dra, j'a - tens ma

qu'il voul - - - dra, j'a - tens ma

10

le - al - le de - - - ser - - - te

le - al - le de - - - ser - - - te

le - al - le de - - - ser - - - te

2b. 4. e - spe - rant que mon bien

2b. 4. e - spe - rant que mon bien

2b. 4. e - spe - rant que mon

2b. 4. e - spe - rant que mon

5

ven - - - dra.

bien ven - - - dra.

bien ven - - - dra.

Leuven no. 28

Esperant que mon bien vendra [Barbingant]

Leuven, Alamire Foundation,

Manuscript without shelf number, ff. 41^v-43

[Superius]

Mensura = ♩

1. E - spe - - - rant que mon
 3. Je ne - - - scay com - me_il

1. E - - - spe - - - rant que mon
 3. Je ne - - - scay com - me_il

1. E - - - spe - - - rant que mon
 3. Je ne - - - scay com - me_il

bien ven - - - dra a - pres ma
 m'en pren - - - dra, mays puis que

bien ven - - - dra a - pres ma
 m'en pren - - - dra, mays puis que

bien ven - - - dra a - pres ma
 m'en pren - - - dra, mays puis que

tres lon - gue souf - - - fer - - - te, le -
 j'ay ma foy of - - - fer - - - te sans

tres lon - gue souf of - - - fer - - - te loy - al
 j'ay ma foy of - - - fer - - - te sans nul -

tres lon - gue souf 1) - - - fer - - - te, loy - al
 j'ay ma foy of - - - fer - - - te sans nul -

al se - ray pour quel - - - que per -
 nul - le fain - ti - - - se cou - - - ver - - -

- se - ray pour quel - que per -
 le fain - ti - se cou - - - ver - - -

se - ray pour quel - - - que per -
 le fain - ti - - - se cou - - - ver - - -

22

te, te, ne mes - chef qui
te, te, mon par - fait fait vueil
- - te, ne mes
- - te, mon par -

26

m'en se a main - - - ven - - -
m'en se a main - - - ven - - -
chef fait qui m'en a main - - - ven - - -
fait vueil se main - - - ten - - -

30

dra.
dra
dra.
dra
dra.
dra

1) *Contra*, bars 12-13.1 (1st note) are missing (error).

2a. Or a - - - vien - gne ce
2a. Or a - - - vien - gne ce
2a. Or a - - - vien - gne ce

5

qu'il voul - - - dra, j'ac - tens ma

qu'il voul - - - dra, j'ac - tens ma

qu'il voul - - - dra, j'ac - tens ma

10

le - al - le des - - - ser - - - te

le - al - le des - - - ser - - - te

le - - - al - le des - - - ser - - - te

2b. 4. e - spe - - - rant que mon

2b. 4. e - - - spe - - - rant que mon

2b. 4. e - - - spe - - - rant que mon

5

bien ven - - - dra.

bien ven - - - dra.

bien ven - - - dra.

Nivelle no. 55

Barbingant, *Esperant que mon bien vendra*

Paris, Bibliothèque nationale, Rés. Vmc. ms. 57,

Chansonnier Nivelle de la Chaussée, ff. 68^v-69: Barbingant

[Superius]

Mensura = ♩

1. E - spe - rant que mon
 3. Je ne scay com - - - me_il

1. E - - - spe - - - rant que mon
 3. Je ne scay com - me_il

1. E - - - spe - rant que com - - - mon
 3. Je ne scay com - me_il

bien ven - - - dra a - pres ma
 m'en pran - - - dra, mais puis que

bien ven - - - dra a - pres ma
 m'en pran - - - dra, mais puis que

bien ven - - - dra a - pres ma
 m'en pran - - - dra, mais puis que

tres du - re ¹⁾ souf - - - fer - - - te, loy -
 j'ay ma foy of - fer - - - te sans

tres du - re souf of - fer - - - te, loy - al
 j'ay ma foy of - fer - - - te sans nul -

tres du - re souf of - fer - te, loy - al
 j'ay ma foy of - fer - te sans nul - le

al se - ray pour quel - - - que per - - -
 nul - le fain - ti - - - se cou - - - ver - - -

- se - ray pour fain - ti - - - que se per - - -
 le fain - ti - - - se cou - - - ver - - -

se - ray pour quel - - - que per - - -
 fain - ti - - - se cou - - - ver - - -

22

te te, ne mes - chef qui
mon par - fait fait vueil

te te, ne mes - chef qui
mon par - fait fait vueil

te te, ne mes -
mon par -

26

m'en ad - - - ven - - -
se main - - - ten - - -

m'en ad - - - ven - - -
se main - - - ten - - -

chef qui m'en ad - - - ven - - -
fait vueil se main - - - ten - - -

30

dra.
dra

dra.
dra

dra.
dra

1) *Superius, text 1, bar 11.2, "dessoufferte" (error).*

2a. Or ad - vie - gne ce

2a. Or ad - - - vie - gne ce

2a. Or ad - vie - gne ce

