

Barbingant

L'omme banny de sa plaisance a 3

Edition and comments by
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<http://chansonniers.pwch.dk/CH/CH099.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

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

Other sources

Florence 178	Firenze, Biblioteca Nazionale Centrale, Ms. Magl. xix.178
Florence 2356	Firenze, Biblioteca Riccardiana, Ms. 2356
New Haven 91	New Haven, Yale University, Beinecke Library, MS 91 (Mellon Chansonnier)
Paris 15123	Paris, Bibliothèque Nationale, ms. f.fr. 15123 (Chansonnier Pixérécourt)
Paris 2973	Paris, Bibliothèque Nationale, ms. Rothschild 2973 (Chansonnier Cordiforme)
Pavia 362	Pavia, Biblioteca Universitaria, Ms. Aldini 362

Text sources

Berlin 78.B.17	Berlin, Staatsliche Museen der Stiftung Preußischer Kulturbesitz, Kupferstichkabinett, Ms. 78.B.17 (Chansonnier Rohan)
Paris 1719	Paris, Bibliothèque Nationale, ms. f.fr. 1719
Jardin 1501	Le Jardin de plaisance et fleur de rethorique, Paris, [Antoine Verard, 1501]

Literature

Fallows 1999	David Fallows, <i>A Catalogue of Polyphonic Songs, 1415-1480</i> . Oxford 1999
Löpelmann 1923	M. Löpelmann (ed.), <i>Die Liederhandschrift des Cardinals de Rohan</i> (Gesellschaft für romanische Litteratur, Band 44) Göttingen 1923

L'omme banny de sa plaisance 3v · Barbingant / (Fede)

Appearance in the group of related chansonniers:

- *Dijon ff. 97v-98 »L'omme bany de sa plaisance« 3v
- *Laborde ff. 66v-67 »L'omme banny de sa plaisance« 3v
- *Leuven ff. 11v-13 »L'omme banny de sa plaisance« 3v
- *Nivelle ff. 24v-25 »L'omme banny de sa plaisance« 3v

Other sources:

- Florence 176 ff. 54v-55 »L'ome bani« 3v Fede
- Florence 2356 »L'ome bani« [3v] (only in index)
- New Haven 91 ff. 30v-31 »L'omme banny de sa plaisance« 3v
- Paris 15123 ff. 29v-30 »L'ome banni de la plaisance« 3v
- Paris 2973 ff. 31v-32 »L'omme bany de sa plaisance« 3v
- Pavia 362 ff. 21v-22 »L'ome banny de sa plaisance« 3v

Citations and use in other compositions, see Fallows 1999, pp. 260-261.

Text: Rondeau quatrain, possibly by Jean Meschinot; full text in Dijon, Laborde, Leuven and Nivelle; also in New Haven 91, Paris 2973, and Pavia 362; also found in Berlin 78.B.17 f. 118v, ed.: Löpeltmann 1923, p. 205, Paris 1719 f. 87v, and Jardin 1501 f. 62v. After Laborde:

L'omme banny de sa plaisance, vuidé de joye et de liesse, comblé de dueil et de tristesse suis sans nul espoir d'alegence. (1)	The man banished from his pleasure, drained of joy and happiness, filled with grief and sadness, am I, with no hope of relief.
Après rigueur ma mort avance (2) car desespoir jamais ne laisse	After rigor my death advances for despair never leaves
L'omme <i>banny de sa plaisance</i> , <i>vuidé de joye et de liesse</i> .	the man banished from his pleasure, drained of joy and happiness.
Fortune m'a sans ordonnance mis en excil par grant rudesse, tousjours me font des maux sans cesse (3) pour tout m'apelle par oultrance: (4)	Fortune has without verdict exiled me with great rudeness; miseries hurt me unceasingly, for all that I desperately name myself:
L'omme banny <i>de sa plaisance</i> , <i>vuidé de joye et de liesse</i> , <i>comblé de dueil et de tristesse</i> <i>suis sans nul espoir d'alegence</i> .	The man banished from his pleasure, drained of joy and happiness, filled with grief and sadness, am I, with no hope of relief.

1) Dijon, line 4, “sans nul espoir ...”; Nivelle, “et sans nul ...”;

2) Leuven, line 5, “Aspre vouloir ...”

3) Dijon and Nivelle, line 11, “tousjours des maux me fait sans cesse”; Leuven, “... me fait ...”

4) Dijon and Leuven, line 12, “pourtant m'apellon ...”; Nivelle, “m'apelle par outre cuidance”.
Moreover, there are many differences in spelling.

Evaluation of the sources

The versions of this song in the four ‘Loire Valley’ chansonniers are presumably all virtually faultless copies of their exemplars as regards text and music. Dijon has a single error in the superius in bar 3, which may come from the exemplar since the contemporary MS Pavia 362 has the same error; Nivelles only has a single writing error in the poetic text, Leuven one in the music, and Laborde is without errors. However, it is apparent that the four scribes used different exemplars:

Nivelles belongs to a tradition different from the others by its use of the common letter-clefs (G2, C3, C3), while the Dijon and Laborde scribes try to reproduce the song in *fa*-clefs, and Leuven shows up a sort of ‘reduced’ *fa*-clef notation.¹ It has no letter-clefs, but one flat only in each voice, in the upper voice on the 3rd staff line and in the lower voices in the 2nd space. This obviously means that letter-clefs must be imagined, namely G2, C3 and C3, which produces a song in high range (*e-g*’’) with signatures of one flat in all voices. The Leuven scribe also used this type of notation in his copy of »*Comme femme desconfortee*« on ff. 25v-27 in his chansonnier.²

Furthermore, Nivelles and Leuven are modernized with smoother melodic lines and no transgression of one of Tinctoris’ contrapuntal rules (see below). They share this “modern” tradition with the younger Savoyard chansonnier, Paris 2973, and some traits with the Florentine chansonniers, Florence 176 and Paris 15123. The important points in the modernization of the music are: 1) the division of the dotted *longa* in the tenor into a *longa* and a *brevis*, which is found in the mentioned sources plus, of course, in the Mellon Chansonnier, New Haven 91; 2) the reversal of the dissonant notes in the tenor bar 8.2 – this is in Nivelles, Leuven and Paris 2973 only; and 3) the smoothing out of the octave leap in the contratenor in bar 13 found in Nivelles, Paris 2973, Florence 176 and Paris 15123.

Dijon, Laborde and Pavia 362 share all the traits mentioned unaltered, the dotted *longa*, the dissonant tenor, and the leaping contratenor, but other details disclose that Dijon and Laborde were copied from different exemplars. Most important is the different use of ligatures in note repetitions in the tenor bars 8-9 and 24-29, which makes the underlay of the text much easier in Laborde.

This rondeau had the widest circulation of all songs in *fa*-clef notation during the second half of the 15th century. It was probably written in the 1450s or earlier as it appears in sources from the 1460s on in versions, which show up such a wide variation in notation that we must presume that it already then had been circulating for some time, and that its original notation without letter-clefs was on its way to oblivion.³

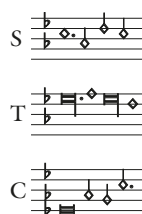
The scribes of Laborde and Dijon did not understand its *fa*-clef notation. The Dijon scribe placed the flats in the upper voice exactly as in the lower voices (*fas*2, *fas*4, see *Example 1*); they were probably placed one step higher (*fa*3, *fa*5) in his exemplar. The Laborde scribe could not get the clefs to make any sense, so he wrote them apparently at random, letting them vary from staff to staff (see *Example 2*).

1 On letter- and *fa*-clefs see further ‘On chansons notated in *fa*-clefs – and the question of pitch in 15th century secular music’ at <http://chansonniers.pwch.dk/NOTES/ChansonsFaclefs.html>.

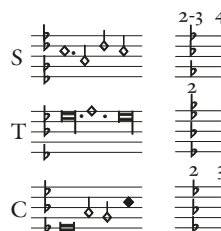
2 At <http://chansonniers.pwch.dk/CH/CH065.html>.

3 The song and its sources have been discussed several times in the scholarly literature, cf. Knud Jeppesen, *La Frottola* II, Copenhagen 1969, pp. 14-16, and Peter Urquhart, ‘Another Impolitic Observation on Absalon, fili mi’, *The Journal of Musicology* 21 (2004), pp. 343-380 (at pp. 373-375), which both include tables of incipits.

Example 1:
Dijon, ff. 97v-98



Example 2:
Laborde, ff. 66v-67



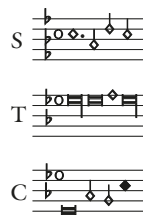
Example 3:
Florence 176, ff. 54v-



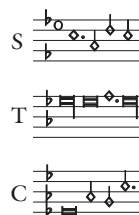
Example 4:
Pavia 362, ff. 21v-22



Example 5:
Paris 16123, ff. 29v-30



Example 6:
New Haven 91, ff. 30v-31



To get an impression of the song's original notation we must look at the clefs transmitted by some slightly younger sources, which were copied with greater understanding and care. Florence 176 has a set of *fa*-clefs, which conforms perfectly to the model with interlocking fifths (see *Example 3*).⁴ This means that according to a default reading the flats from top to bottom designate the following scale positions: in the upper voice *f''*, *c''*, and *f'*, and in the tenor and contratenor *f'* and *bb*; and it produces a tonal layout widespread in the middle of the century with an upper voice with a flat less than the lower voices.

We find exactly this layout again in the contemporary Paris 2973 (Chansonnier Cordiforme) and in the older Nivelles Chansonier, but now in pitch locked notation with letter-clefs: G2 without flats and two voices in C3 with one flat – Cordiforme has even retained the single *f''*-flat, which also can be used to warn the singer that the music exceeds the Guidonian gamut by using a high *ficta* hexachord on *c''*.

Pavia 362 also locks the pitch of the chanson (see *Example 4*), but only in the upper voice, which has a G2 clef without flats, while keeping the three-flat clefs in tenor and contra, which then must be read as *f'*, *bb* and *f*. Unlike the Nivelles, Pavia 362 and Paris 2973 the Florence 176 version is not locked to any pitch, and it can just as easily be performed a fifth lower by imagining a different set of letter clefs: C2 with one flat and F3 with two flats in the lower voices.

Paris 15123 (Pixérécourt MS), also from Florence and possibly a few years younger than Florence 176, transmits the song in a different configuration of *fa*-signs (see *Example 5*). It corresponds to the fifths-fourths model described in 'On chansons notated in *fa*-clefs' and produces a default reading of the flats in the upper voice as *c''*, *f'* and *c'*, and in the

4 On the interlocking fifths model, see 'On chansons notated in *fa*-clefs', *Figure 1*.

tenor and contratenor as *c'* and *f* – a fourth lower than in MS Florence 176, and no key signature is needed in any voice.

It was probably such a combination of *fa*-signs that the Dijon scribe saw in his exemplar when he was copying the song into his own collection. A default reading of Dijon with amended *fa*-clefs in pure G Mixolydian can be found in the appended edition. Of course, this set of *fa*-clefs may also be read with imagined letter clefs, in C-Mixolydian with one G2 and two C3 clefs, all with a key signature of one flat (“Variant reading a”), and a fifth lower in F-Mixolydian with one C2 and two F3 clefs, all with two flats (“Variant reading b”). The Leuven version apparently has been ‘reduced’ from this version of the *fa*-clef notation. By keeping only one flat in each voice it forces a reading corresponding to the C-Mixolydian with a signature of one flat (like Dijon’s “Variant reading a”).

New Haven 91, the Mellon Chansonnier, does not specify the fifth in its upper voices (see *Example 6*). It could refer to any of the two models, but most probable it is meant to be read with the last mentioned combination of letter-clefs in mind, one C2 and two F3 clefs, now with one flat in the upper voice and two in the lower voices.

If we presume that the Laborde scribe in some instances got the clefs right, and that he in the 2nd and 3rd staff of the upper voice and in the 2nd staff of the contratenor (see *Example 2*) really wrote what he saw in his exemplar, then Laborde could present the same set of clefs as Florence 176. It could be performed at any pitch, but an obvious reading is – like the Mellon Chansonnier – the one in low clefs (see the edition). This reading of Laborde is interesting because it conforms perfectly to Tinctoris’ example from Barbingant’s song (see below).

Tinctoris’ and the assumed Mellon low-clef reading of “L’omme banny” can also be confirmed by a *responce* to the song, the anonymous »L’omme qui vit en esperanche«, about the man who lives in hope, in the Pixérécourt MS (Paris 15123), ff. 182v-183, which cites the beginning of Barbingant’s tenor and paraphrases its structure and cadential scheme.⁵ Here a set of C2, C5 and F3 clefs is combined with a setup of flats very like the ones in Barbingant’s song in Paris 15123 (and probably Dijon).

A possible relation to the high pitch reading of the song is the anonymous three-part song »Plus que pour mille vivant« in the MS Bologna Q16, ff. 71v-72, mentioned by David Fallows, which quotes the opening music of “L’omme banny”. The likeness is obvious in the first eight bars hereafter the connection becomes looser.⁶

Given the co-existence of as well the most old-fashioned tradition represented by the Laborde scribe as the modernized versions in Leuven and Nivelles during the late 1460s the song clearly must belong to the older segment of the repertory, from the 1450s or earlier. The name of the composer is found in the Mellon Chansonnier, which was prepared or supervised by the Johannes Tinctoris in Naples around 1475, and it is confirmed by his quote of the beginning of the song under Barbingant’s name.⁷ Barbingant was a French composer flourishing in the middle of the century and was highly regarded by writers as Eloy d’Amerval and Guillaume Crépin. A younger Italian source, Florence 176, ascribes the song to the contemporary French composer Johannes Fedé (alias Jean

5 See the edition at http://chansonniers.pwch.dk/Faclemusic/Par15123_183.pdf.

6 David Fallows, *A Catalogue of Polyphonic Songs, 1415-1480*. Oxford 1999, p. 261; see the edition at http://chansonniers.pwch.dk/Faclemusic/BolQ16_072.pdf.

7 Cf. Leeman L. Perkins and H. Garey (eds.), *The Mellon Chansonnier I-II*. New Haven 1979 and Ronald Woodley, ‘Tinctoris’s Italian Translation of the Golden Fleece Statutes: A Text and a (possible) Context’, *Early Music History* 8 (1988), pp. 173-244 (at pp. 188-194).

Sohier), but Tinctoris' ascription must be regarded as the authoritative one, not least because he lived and worked in Northern and Central France during the years when the song found favour. Nivelles Chansonier contains three chansons attributed to Fedé, all copied by the Nivelles scribe, but the MS's version of 'L'omme banny' is anonymous. This, too, speaks against Fedé's authorship.⁸

Tinctoris censored Barbingant in his *Liber imperfectionum notarum musicalium* of 1474-75, because a note, which has been augmented by a dot, of course cannot be imperfed by a following short note, and he gives the start of the superius and tenor from Barbingant's "L'omme banny" as an illustrative musical example – in F-Mixolydian and low clefs.⁹ In the tenor the first *longa* is augmented by a *punctus additionis* but then shortened by the following *semibrevis*, which to make things clearer in some sources is followed by a *punctus divisionis* (see the Laborde incipits in *Example 2*). We only find this 'error' in the older sources (Dijon, Laborde and Pavia 362), while the younger sources have corrected the error by dividing the long first note into a *longa* and a *brevis* (which can be imperfed correctly), but so did also Nivelles and Leuven, which probably can be dated earlier than Tinctoris' *Liber*.

Comments on text and music

This sad song about a man abandoned by all pleasure is memorable first and foremost for its opening gesture. The desolation of "L'omme banny" is expressed by the very long notes in the tenor. Their setting refers in melodic contour and sound to contemporary settings of drawn-out tunes, especially in sacred music: The countervoices to the *longae* values move using the safe intervals of 3-5-6-5-3 in complementary rhythms, which produce an 'enlivened' static harmony well-known from masses building on *cantus firmi* in long note values – or from improvised polyphony on *cantus planus*. The remainder of the rondeau is varied and compact. The second line "vuidé de joye ..." is declaimed much faster than the first words, and the second section of the rondeau has snippets of canonic imitation at the octave (bb. 15.2 ff) and at the fifth (b. 23) between superius and tenor. The contratenor is placed in the same range as the tenor and weaves around it often filling out in fauxbourdon-like passages.

In sound and harmonic development this song is in line with some of Binchois' songs as for example his famous "De plus en plus se renouvelle". Also here the final cadence comes somewhat surprising. The opening pitch of the tenor is through the setting accentuated as the primary note, and one's ears willingly accept this step as the tonal goal. Only the medial ending and the final cadence compel the song into a Mixolydian mode a fifth higher than expected. Maybe the song should be performed with a short refrain (bb. 1-9) after the first *couplet* as well as after the *tierce* – then it would end a fifth lower.

For an aesthetic evaluation of the song it is important to keep in mind that in its original notation, probably as transmitted by Florence 176, it could sound at any pitch, even at a very low one as attested by Tinctoris. The very high tessitura presented by the versions in Leuven, Nivelles, Pavia 362 and Paris 2973 was a convenient way of 'translating' the *fa*-clef notation into a more modern system.

8 See further Christoffersen, *The music of Jean Sohier dit Fedé: Comments and edition* at http://www.pwch.dk/Publications/PWCH_Fede.pdf.

9 Book 1, Ch. 3, "De tredecim generalibus imperfectionum regulis", see the online edition and translation by Ronald Woodley at http://www.stoa.org/tinctoris/liber_imperfectionum/liber_imperfectionum.html.

Dijon no. 80 (default reading)

L'omme bany de sa plaisance [Barbingant / Fede]

Dijon, Bibliothèque Municipale, MS 517, ff. 97^v-98

[Superius] Mensura = ♩

1) 4. L'om - - - me ba - - -
3. For - - - tu - ne

Tenor

1. 4. L'om - - - me ba - - -
3. For - - - tu - ne

Contratenor

1. 4. L'om - - - me ba - - -
3. For - - - tu - ne

6

ny de sa plai - san - ce, vi - dé de joi -
m'a sans or - don - nan - ce mis en e - xil

ny de sa plai - san - ce, vi - dé de
m'a sans or - don - nan - ce mis en e -

ny de sa plai - san - ce, vi - dé de
m'a sans or - don - nan - ce mis en e -

12

e et de li - es - se, com - blé
par grant ru - des - se, tous - jours

joi - e et de li - es - se, com - blé de deul
xil par grant ru - des - se, tous - jours des maulx

joi - e et de li - es - se, com - blé de deul
xil par grant ru - des - se, tous - jours des maulx

18

de deul et de fait tris - tes -
des maulx me fait sans ces -

et de fait tris - tes -
me fait sans ces -

et de fait tris - tes -
me fait sans ces -

1) The use of flat-signs as clef is obviously faulty in the *Superius*; the flats should have been placed on the 3rd and 5th line of the staff.

2) *Superius*, bar 3.1-2, the *g'* is a *semibrevis* with *punctum*, and the *a'* is missing (error); corrected in accordance with most other sources.

3) *Tenor*, bar 8.2 would sound better with the two *minimae* reversed, but all sources using *fa*-clefs show this dissonant detail.

4) *Superius*, bar 19.3, before the note is a flat in the MS, probably caused by a change of staff in the exemplar.

23

se suis sans nul es - poir d'a - le - gen - ce.
se pour-tant m'a - pel - lon par oul - tran - ce:

se suis sans nul es - poir d'a - le - gen - ce.
se pour-tant m'a - pel - lon par oul - tran - ce:

se suis sans nul es - poir d'a - le - gen - ce.
se pour-tant m'a - pel - lon par oul - tran - ce:

30

2a. As - - - - - pre ri - - - - -
2b. l'om - - - - - me ba - - - - -

2a. As - - - - - pre ri - - - - -
2b. l'om - - - - - me ba - - - - -

2a. As - - - - - pre ri - - - - -
2b. l'om - - - - - me ba - - - - -

35

gueur ma mort a - ven - - - - ce car des - es -
ny de sa plai - san - - - - ce, vi - dé de

gueur ma mort a - ven - - - - ce car
ny de sa plai - san - - - - ce, vi - - - -

gueur ma mort a - ven - - - - ce car
ny de sa plai - san - - - - ce, vi -

4

poir ja - mais ne les - - - - se
joi - - - - e et de li - - - - es - - - - se.

des - es - poir ja - mais ne les - - - - se
dé de joi - e et de li - - - - es - - - - se.

des - es - poir ja - mais ne les - - - - se
dé de joi - e et de li - es - - - - se.

Dijon no. 80 (variant reading a)

L'omme bany de sa plaisance [Barbingant / Fede]

Dijon, Bibliothèque Municipale, MS 517, ff. 97^v-98

[Superius] Mensura = ♩

1) 1. 4. L'om - - - - - me ba - - - - -
 3. For - - - - - tu ne

Tenor

1. 4. L'om - - - - - me ba - - - - -
 3. For - - - - - tu ne

Contratenor

1. 4. L'om - - - - - me ba - - - - -
 3. For - - - - - tu ne

6

ny de sa plai - san - ce, vi - dé de joi -
 m'a sans or - don - nan - ce mis en e - xil

ny de sa plai - san - ce, vi - dé de
 m'a sans or - don - nan - ce mis en e -

ny de sa plai - san - ce, vi - dé de
 m'a sans or - don - nan - ce mis en e -

12

e et de li - es - se, com - blé
 par grant ru - des - se, tous - jours

joi - e et de li - es - se, com - blé de deul
 xil par grant ru - des - se, tous - jours des maulx

joi - e et de li - es - se, com - blé de deul
 xil par grant ru - des - se, tous - jours des maulx

18

de deul et de fait tris - tes -
 des maulx me fait sans ces -

et de fait tris - tes -
 me fait sans ces -

et de fait tris - tes -
 me fait sans ces -

1) The use of flat-signs as clef is obviously faulty in the *Superius*; the flats should have been placed on the 3rd and 5th line of the staff.

2) *Superius*, bar 3.1-2, the *c*" is a *semibrevis* with *punctum*, and the *d*" is missing (error); corrected in accordance with most other sources.

3) *Tenor*, bar 8.2 would sound better with the two *minimae* reversed, but all sources using *fa*-clefs show this dissonant detail.

4) *Superius*, bar 19.3, before the note is a flat in the MS, probably caused by a change of staff in the exemplar.

23

se suis sans nul espoir d'alegen ce.
se pour-tant m'a-pelon par oul-tran ce:

30

2a. As pre ri
2b. l'om me ba

35

gueur ma mort a-ven ce car des-es
ny de sa plai-san ce, vi-dé de

4

poir joi e ja-mais ne les-se
des-es-poir ja-mais ne les-se

Dijon no. 80 (variant reading b)

L'omme bany de sa plaisance [Barbingant / Fede]

Dijon, Bibliothèque Municipale, MS 517, ff. 97^v-98

[Superius] Mensura = ♩

1. 4. L'om - - - - - me ba - - - - -
 3. For - - - - - tu - ne

1. 4. L'om - - - - - me ba - - - - -
 3. For - - - - - tu - ne

1. 4. L'om - - - - - me ba - - - - -
 3. For - - - - - tu - ne

6
 ny de sa plai - san - - - - - ce, vi - dé de joi -
 m'a sans or - don - nan - - - - - ce mis en e - xil -

ny de sa plai - san - - - - - ce, vi - dé de
 m'a sans or - don - nan - - - - - ce mis en e -

ny de sa plai - san - - - - - ce, vi - dé de
 m'a sans or - don - nan - - - - - ce mis en e -

12
 e et de li - es - - - - - se, com - - - - - blé
 par grant ru - des - - - - - se, tous - - - - - jours

joi - e et de li - es - - - - - se, com - - - - - blé de deul
 xil par grant ru - des - - - - - se, tous - - - - - jours des maulx

joi - e et de li - es - - - - - se, com - - - - - blé de deul
 xil par grant ru - des - - - - - se, tous - - - - - jours des maulx

18
 de deul et de tris - - - - - tes - - - - -
 des maulx me fait sans ces - - - - -

et de fait tris - - - - - tes - - - - -
 me fait sans ces - - - - -

et de fait tris - - - - - tes - - - - -
 me fait sans ces - - - - -

1) The use of flat-signs as clef is obviously faulty in the *Superius*; the flats should have been placed on the 3rd and 5th line of the staff.
 2) *Superius*, bar 3.1-2, the *f* is a *semibrevis* with *punctum*, and the *g*' is missing (error); corrected in accordance with most other sources.
 3) *Tenor*, bar 8.2 would sound better with the two *minimae* reversed, but all sources using *fa*-clefs show this dissonant detail.
 4) *Superius*, bar 19.3, before the note is a flat in the MS, probably caused by a change of staff in the exemplar.

23

se suis sans nul es - poir d'a - le - gen - ce.
se pour-tant m'a - pel - lon par oul - tran - ce:

se suis sans nul es - poir d'a - le - gen - ce.
se pour-tant m'a - pel - lon par oul - tran - ce:

se suis sans nul es - poir d'a - le - gen - ce.
se pour-tant m'a - pel - lon par oul - tran - ce:

30

2a. As - - - - - pre ri - - - - -
2b. l'om - - - - - me ba - - - - -

2a. As - - - - - pre ri - - - - -
2b. l'om - - - - - me ba - - - - -

2a. As - - - - - pre ri - - - - -
2b. l'om - - - - - me ba - - - - -

35

gueur ma mort a - ven - - - ce car des - es -
ny de sa plai - san - - - ce, vi - dé de

gueur ma mort a - ven - - - ce car
ny de sa plai - san - - - ce, vi - - - -

gueur ma mort a - ven - - - ce car
ny de sa plai - san - - - ce, vi -

4

poir ja - mais ne les - - - se
joi - - - e et de li - - - es - - - se.

des - es - poir ja - mais ne les - - - se
dé de joi - e et de li - - - es - - - se.

des - es - poir ja - mais ne les - - - se
dé de joi - e et de li - es - - - se.

Laborde no. 53

L'omme banny de sa plaisance [Barbingant / Fede]

Washington D.C., Library of Congress, MS M2.1 L25 Case, ff. 66V-67

[Superius] Mensura = ♩

1) 1. 4. L'om - - - me ban - - -
3. For - - - tu - ne

1. 4. L'om - - - me ban - - -
3. For - - - tu - ne

1. 4. L'om - - - me ban - - -
3. For - - - tu - ne

6
ny de sa plai - san - ce, vui - dé de joy -
m'a sans or - don - nan - ce mis en ex - cil

ny de sa plai - san - ce, vui - dé de joy -
m'a sans or - don - nan - ce mis en ex - cil

ny de sa plai - san - ce, vui - dé de
m'a sans or - don - nan - ce mis en ex -

12
e et de li - es - se, com - blé
par grant ru - des se, tous - jours

e et de li - es - se, com - blé de dueil
par grant ru - des se, tous - jours me font

joy - e et de li - es se, com - blé de dueil
cil par grant ru - des se, tous - jours me font

18
de dueil font et de maulx tris - tes -
me font et de maulx tris - tes -

et de maulx tris - tes -
des maulx sans ces -

et de maulx tris - tes -
des maulx sans ces -

1) The scribe apparently did not understand the use of flats to indicate the structure of the music; his exemplar probably had flats in the 1st and 3rd space and on the staff's 5th line in the *Superius*, while *Tenor* and *Contra* had flats on the 1st line and in the 2nd and 4th space.

2) *Tenor*, bar 8.2 would sound better with the two *minimae* reversed, but all sources using *fa*-clefs show this dissonant detail.

23

se suis sans nul espoir d'alegen ce.
se pour tout m'apel le par oul tran ce:

se suis sans nul espoir d'alegen ce.
se pour tout m'apel le par oul tran ce:

30

2a. A - - - - - pres ri - - - - -
2b. l'om - - - - - me ban - - - - -

2a. A - - - - - me pres ri - - - - -
2b. l'om - - - - - me ban - - - - -

2a. A - - - - - pres ri - - - - -
2b. l'om - - - - - me ban - - - - -

35

gueur ma mort a van - - - ce car des - es -
ny de sa plai - san - - ce, vui - dé de

gueur ma mort a van - - - ce car des - es -
ny de sa plai - san - - ce, vui - dé de

gueur ma mort a van - - - ce car
ny de sa plai - san - - ce, vui -

4

poir joy - - - e ja - mais ne - - - - - se
et de li - - - - - se. - - - - - se.

poir joy - - - e et ja - mais ne - - - - - se
de li - - - - - se. - - - - - se.

des - es - poir ja - mais ne - - - - - se
dé de joy e et de li - es - - - - se.

Leuven no. 8

L'omme banny de sa plaisance [Barbingant / Fede]

Leuven, Alamire Foundation, Manuscript without shelf number, ff. 11V-13

[Superius] Mensura = ♩

1. 4. L'om - - - - me - ban -
 3. For - - - - tu - ne

Tenor

1. 4. L'om - - - - me - ban - ny
 3. For - - - - tu - ne m'a

Contratenor

1. 4. L'om - - - - me - ban -
 3. For - - - - tu - ne

6

ny de sa plai - san - ce, vui - dé de joy -
 m'a sans or - don - nan - ce mis en e - xil

de sa plai - san - ce, vui - dé de joy -
 sans or - don - nan - ce mis en e - xil

ny de sa plai - san - ce, vui - dé de joy -
 m'a sans or - don - nan - ce mis en e - xil

12

e et de li - es - se, com - blé
 par grant rou - des - se, tous - jours

e¹⁾ et de li - es - se, com - blé de deul
 par grant rou - des - se, tous - jours me fait

e et de li - es - se, com - blé de deul
 par grant rou - des - se, tous - jours me fait

18

de deul fait et de deul tris - tes -
 me fait des deul tris - tes -

et de deul tris - tes -
 des deul tris - tes -

et de deul tris - tes -
 des deul tris - tes -

1) Tenor, b. 12.2, g' (error).

23

se suis sans nul es - poir d'a - le - gean - ce.
 se pour - tant m'a - pel - leon par oul - tran - ce:

se suis sans nul es - poir d'a - le - gean - ce.
 se pour - tant m'a - pel - leon par oul - tran - ce:

se suis sans nul es - poir d'a - le - gean - ce.
 se pour - tant m'a - pel - leon par oul - tran - ce:

30

2a. As - - - - - pre vou - - - - -
 2b. l'om - - - - - me ban - - - - -

2a. As - - - - - pre vou - loir
 2b. l'om - - - - - me ban - ny

2a. As - - - - - pre vou - - - - -
 2b. l'om - - - - - me ban - - - - -

35

loir ma mort a - ven - - - - ce car des - es -
 ny de sa plai - san - - - - ce, vui - dé de

ma mort a - ven - - - - ce car des -
 de sa plai - san - - - - ce, vui - dé

loir ma mort a - ven - - - - ce car des -
 ny de sa plai - san - - - - ce, vui - dé

4

poir ja - mays ne les - - - - se
 joy - - - - e et de li - - - - es - - - - se.

es - poir ja - mays ne les - - - - se
 de joy - e_et de li - - - - es - - - - se.

es - poir ja - mays ne les - - - - se
 de joy - e_et de li - es - - - - se.

Nivelle no. 20

L'omme banny de sa plaisance [Barbingant / Fede]

Paris, Bibliothèque nationale, Rés. Vmc. ms. 57, Chansonier Nivelle
de la Chaussée, ff. 24^v-25

[Superius]

Mensura = ♩

1. 4. L'om - - - - - me - - - - - ban - - - - - ne - - - - -
3. For - - - - - tu - - - - - ne

1. 4. L'om - - - - - me - - - - - ban - - - - - ne - - - - -
3. For - - - - - tu - - - - - ne

1. 4. L'om - - - - - me - - - - - ban - - - - - ne - - - - -
3. For - - - - - tu - - - - - ne

6

ny de sa plai - san - ce, vui - dé de joy -
m'a sans or - don - nan - ce mis en e - xil

ny de sa plai - san - ce, vui - dé de
m'a sans or - don - nan - ce mis en e -

ny de sa plai - san - ce, vui - dé de
m'a sans or - don - nan - ce mis en e -

12

e et de li - es - se, com - blé
par grant ru - des se, tous - jours

joy - e et de li - es - se, com - blé de deuil
xil par grant ru - des se, tous - jours des maulx

joy - e et de li - es - se, com - blé de deuil
xil par grant ru - des se, tous - jours des maulx

18

de deuil et de tris - tes - - -
des maulx me fait sans ces - - -

et de tris - tes - - -
me fait sans ces - - -

et de tris - tes - - -
me fait sans ces - - -

23

se et sans nul es - poir d'a - le - gen - ce.
se m'a-pel - le par oul - tre ¹cui - dan - ce:

se et sans nul es - poir d'a - le - gen - ce.
se m'a-pel - le par oul - tre cui - dan - ce:

se et sans nul es - poir d'a - le - gen - ce.
se m'a - pel - le par oul - tre cui - dan - ce:

30

2a. A - - - - - pres ri - - - - -
2b. l'om - - - - - me ban - - - - -

2a. A - - - - - pres ri - - - - -
2b. l'om - - - - - me ban - - - - -

2a. A - - - - - pres ri - - - - -
2b. l'om - - - - - me ban - - - - -

35

gueur ma mort a - van - - - - ce car des - es -
ny de sa plai - san - - - - ce, vui - dé de

gueur ma mort a - van - - - - ce car
ny de sa plai - san - - - - ce, vui - - - -

gueur ma mort a - van - - - - ce car
ny de sa plai - san - - - - ce, vui -

4

poir ja - mais ne les - - - - se
joy - - - - e et de li - - - - es - - - - se.

des - es - poir ja-mais ne les - - - - se
dé de joy - e_et de li - - - - es - - - - se.

des - es - poir ja - mais ne les - - - - se
dé de joy - e_et de li - es - - - - se.

1) *Superius*, text 3, bar 26. 2, "ciudance" (error).