

21. Mon petit cœur

Chansons et Motetz en Canon

[Adrien Willaert]

Canon In diatessaron

fo. 21v

(1)

Canon In diatessaron

fo. 22

5

11

Mon pe - tit cœur n'est pas a moy, [n'est pas a moy]; Il est a vous ma doul - ce_a - my - - - - - e.

Mon pe - - - tit cœur n'est pas a moy, [n'est pas a moy]; Il est a vous ma doul - ce_a - my - - - - - e.

Mon pe - - - tit cœur n'est pas a moy; Il est a vous ma doul - ce_a - my - - - - - e.

Mon pe - - - tit cœur n'est pas a moy; Il est a vous ma doul - ce_a - my - - - - - e.

- e. Mais d'u - ne cho - se, je vous pri - - - - e: La vos - tre_a - - - - - e.

- e. Mais d'u - ne cho - se, je vous pri - - - - e: La vos - tre_a - mour,

- e. Mais d'u - ne cho - se, je vous pri - - - - e:

Mais d'u - ne cho - se, je vous pri - - - - e:

17

-mour, gar - dez la moy, La vos - tre_a - mour, gar - dez la moy, gar - dez la

gar - dez la moy, La vos - tre_a - mour, gar - dez la moy, gar - dez la

La vos - tre_a - mour, gar - dez la moy,

La vos - tre_a - mour, gar - dez (2) la moy, gar -

23

moy, gar - dez - - - - - la moy.

moy, gar - dez la moy.

gar - dez la moy, gar - - - - - dez la moy.

-dez la moy, gar - - - - - dez la moy.

2. Orig. : gardes.

Mon petit cœur n'est pas à moi;	My little heart is not mine own;
Il est à vous, ma douce amie.	It is all yours, my sweetest love.
Mais d'une chose, je vous prie :	But just one thing, I beg of you:
La vôtre amour, gardez pour moi.	Your [special] love, keep it for me.

Attaignant's second version of this little quatrain was ascribed to « **Adrien** » (Willaert) in Antico's earlier printing (n° 28) and follows immediately after the anonymous setting (n° 24). In Antico's book Willart's upper voice-part was also headed with the Virgilian quotation "*Alterius dicetis amant alterna camene*" and marks two *signa congruentiae*, one below the second note and one above the eighth; Antico's lower voice-part has no specific canonic instruction but by implication the Virgilian "*alterna camene*" (alternative strains) must surely apply; the "alternative" reading is reinforced by the fact that Antico again marks one sign of congruence above the lower voice part's second note and another above its second rest. Do the enigmatic canonic instructions with these pairs of signs suggest alternative starts for two different four-in-two canons? Or, do they imply one six-in-two canon, as is perhaps followed in the later copy of *Mon petit cœur tu n'es plus à moy* in Paris, Bibliothèque nationale, Dépt. de Musique Ms Bourdenay, Vma Rés. 851. At all events Attaignant ignores Antico's enigmatic instructions and second signs of congruence; he simply describes both parts as "*Canon In diatessaron*", implying simple reading as a usual double-canon at the fourth. Having tried various resolutions as a six-voice piece, none of which seems to work quite perfectly, we have opted to reproduce a score exactly as Attaignant presented it. Perhaps the Parisian printer could not find a satisfactory solution either. B. Thomas' edition in *Four Double Canons for 4 voices or instruments* (London, 1972) also avoids finding a solution to Antico's puzzle. We invite our readers to seek one.

An anonymous three-voice setting of the same text with a melody close to that of the lower canon was printed in Antico's *Chansons a troys* (1520⁶, n° 10); this trio was reprinted in Georg Rhau's *Tricinia* at Nuremberg in 1542(1542⁸). Similar musical motives were also used in later settings by Guillaume Le Heurteur for two voices (1538¹⁸), by Gheerkin de Hondt for four voices (Cambrai, Bibl. Municipale, Ms 125-8, 1542), by Susato for six voices (1550¹⁴) and by Cyprian De Rore for eight (1550¹⁴).