

4. Baisez moy

Chansons et Motets en Canon

[Josquin]

Canon In Diatessarion

fo. 4v

Canon In Dyatessarion

fo. 5

Bai - - - - - sez moy, _____

Bai - - - - - sez moy, _____ [Bai - - - -

Bai - - - - - sez moy,

Bai - - - - - sez moy, Bai - - - -

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[Bai - - - - - sez moy,] _____

- - - - - sez moy,] _____

Bai - - - - - sez moy, Bai - sez moy ma

- sez moy, Bai - sez moy ma doul - - - ce_a - - -

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Bai - sez moy ma doul - ce_a - - - my - - - -

Bai - sez moy ma doul - ce_a - - - my - - - - - e, [Par _____

doul - ce_a - - - my - - - - - e, Par a - mour je vous en

- my - - - - - e, Par a - mour je vous en pri - - - -

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- e, [Par a - mour je vous en - - - - pri - - - e. Non fe -
 a - mour je vous en pri - e. Non fe - ray, Et pour - -
 pri - - - - e. Non fe - - - - ray,
 e. Non fe - - - - ray, Et

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- ray, Et pour - - - - quoy?
 quoy?
 Et pour - - - - quoy? Si je fai - soy - e la fo -
 pour - - - - quoy? Si je fai - soy - e la fo - - - ly - - - -

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Ma me - re_en se - roit mar - - - - ry - - - -
 Ma me - re_en se - roit mar - - - - ry - - - - e.
 - ly - - - - e, Ma me - re_en se - roit mar - - - -
 - e, Ma me - re_en se - roit mar - - - - ry - - - -

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- e. Ve - - - la de quoy,

Ve - la de quoy, Ve -

- ry - - - e. Ve - - la de quoy,

- e. Ve - - - la de quoy, Ve -

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Ve - - - la de quoy.

- la de quoy.

Ve - - - la de quoy.

- la de quoy.

Bai - ses moy, Bai - ses moy, Bai - ses moy ma dou - ce, a -
 - my - e, Par a - mour je vous en pri - e, Non fe - ray
 et pour - quoy? Se je fai - sois la fo - li - e Ma mè - re, en se -
 - roit mar - ri - e. Ve - la de quoy, Ve - la de quoy.

« Baisez-moi, ma douce amie,
 Par amour, je vous en prie ».
 « Non ferai », « et pourquoy? »
 « Si je faisais la folie
 Ma mère en serait marrie.
 Voilà de quoi ».

“Kiss me [now], my sweet (girl-)friend,
 For love’s sake, I [do] beseech you”.
 “I’ll not do it”, “and why not?”
 “If I did [indulge in] folly
 My mother would be aggrieved.
 So that is why”.

Attaignant’s fourth anonymous song may well have been composed by the famous **Josquin des Prez**. For although the Parisian collection directly follows the anonymous model published in Antico’s edition, the double canon had previously been printed in four-part choirbook score at Venice in 1502² and 1503³ (n° 34) with text incipits only, different clefs and a flat modal signature, but including a clear attribution to “Joquin” or “Josquin”. Helen Hewitt’s *Ottaviano Petrucci: Canti B* (Chicago, 1976, n° 34) provides a modern score and commentary; but her edition includes only five and a half of the seven lines of text found with the same simple melody copied in Charles de Bourbon’s song-book (Paris, BnF, Ms. fr. 9346, ed. T. Gerold, *Le Manuscrit de Bayeux*, n° 102). A full description and comparison of variants of four-, five- and six-voice canonic versions found in other manuscript and printed sources of the time may be read in F. Dobbins, “Andrea Antico’s Chansons and the Diffusion of French Song in the Second Decade of the Sixteenth Century” in *La la la... Maître Henri*, *Mélanges de Musicologie offerts à Henri Vanbulst* (Turnhout, 2009, p. 132-33), together with arguments about Josquin’s disputed authorship. The linguistic simplicity and heterometricity of the six-line dialogue, together with the absence of additional strophes in the only known semi-literary source (Duke Charles’ Song-Book) argue for the verse’s popular origin; so too does the repetitive square and sequential nature of the melody, recalling similar popular rounds like “Three blind mice”. But despite its brevity, this double canon at the usual fourth above achieves an impressive, albeit rather inappropriate, sombre musical effect, recalling the mood of *Mille regrets*, a song later also somewhat dubiously attributed to the great Josquin.