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Who Wrote Lassus's Most Famous Piece?

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Daniel R. Melamed

Who wrote Lassus's most famous piece?

ASK a music scholar about Orlande de Lassus's most famous piece and you will probably hear about the Penitential Psalms, or 'Susanne un jour', or the *Prophetiae sibyllarum*, the last especially if you ask a theorist. But almost anyone else who has heard of the composer—and many scholars, too—will probably cite a part-song: 'Bon jour, mon cœur', 'Matona, mia cara', or, most likely, a four-part setting of the text 'Mon cœur se recommande à vous'. They will mention this piece because they have sung it; it is difficult to find a high school or college madrigal ensemble in the United States, at least, that has not had this piece in its repertory, or an amateur singer who does not know it. What is more, people are usually fond of this little work, partly because it represents the whole madrigal-group experience for them, but also because of its undeniable charm.

I, too, learned 'Mon cœur' years ago, and when I was recently asked to sing it again at my college roommate's wedding, I became curious about it. The wedding choir performed the chanson, as have several generations of singers, from a collection that is part of the American early music tradition, E. C. Schirmer's *The a cappella singer*, edited by H. Clough-Leighter, with a preface by Augustus D. Zanzig (Boston, 1935), which contains several Lassus pieces, including 'Mon cœur' with a copyright date of 1931 (ex.1).

The piece has been republished in many editions that differ from this one primarily in their English translations,[1] and has been recorded numerous times. With the possible exception of the redoubtable 'Riu, riu, chiu', 'Mon cœur' may be the best-known piece of Renaissance music. Curiously, Lassus's most famous piece from the perspective of the musician at large may not even be known to some Lassus specialists, particularly to German scholars. It is not mentioned in Wolfgang Boetticher's *Orlando di Lasso und seine Zeit*, nor does it appear in the Lassus work lists in *MGG* and *New Grove*.[2] Its popularity appears to be an Anglo-American phenomenon.

Although most editions do not mention the poet of 'Mon cœur se recommande à vous' he is as famous as its composer. He is Clément Marot, and it is satisfying that a work attributed to the most versatile composer and the most respected French poet of the 16th century has such a large following. It is thus all the more surprising to look in Lassus's complete

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Mon cœur se recommande à vous

Mon cueur se recommande à vous,
Tout plein d'ennuy & de martyre;
Au moins en despit des jaloux
Faictes qu'adieu vous puisse dire.
Ma bouche, qui vous souloit rire
[qui savait sourire]
Et compter propos gracieux,
Ne faict maintenant que mauldire
Ceulx qui m'ont banny de vos yeulx.

My heart commends itself to you,
Filled with much pain and anguish;
At least, in spite of those who are jealous
Allow me to bid you goodbye.
My mouth, which used to smile upon you
[which once knew how to smile]
And speak gentle words,
Does nothing now but curse
Those who have banished me from your sight.

CLÉMENT MAROT (1532)

Ex. 1 *(opposite)* 'Mon cœur se recommande à vous', from *The a cappella singer* (Boston, 1935). Copyright 1931 E. C. Schirmer Music Co.; used by permission of ECS Publishing, Boston.

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My heart doth beg you'll not forget

Mon cœur se recommande à vous

Four-part Madrigal for Mixed Voices
(a cappella)

English version by
Miriam Chase

Orlando di Lasso
(1532-1594)

Con moto

SOPRANO

My heart doth beg you'll not for - get My heav - y
Mon cœur se re - com - mande à vous, Tout plein d'en -

ALTO

My heart doth beg you'll not for - get My heav - y
Mon cœur se re - com-mande à vous, Tout plein d'en -

TENOR

My heart doth beg you'll not for - get My heav - y
Mon cœur se re - com-mande à vous, Tout plein d'en -

BASS

My heart doth beg you'll not for - get My heav - y
Mon cœur se re - com-mande à vous, Tout plein d'en -

Accompaniment
(For rehearsal only)

Con moto

heart, with sor - row ach - ing; And spite of jeal - ous eyes, e'en yet One
nui et de mar - ty - re; Au moins en dé - pit des ja - loux Fai -

heart, with sor - row ach - ing; And spite of jeal - ous eyes, e'en yet
nui et de mar - ty - re; Au moins en dé - pit des ja - loux

heart, with sor - row ach - ing; And spite of jeal - ous eyes, e'en yet
nui et de mar - ty - re; Au moins en dé - pit des ja - loux

heart, with sor - row ach - ing; And spite of jeal - ous eyes, e'en yet
nui et de mar - ty - re; Au moins en dé - pit des ja - loux

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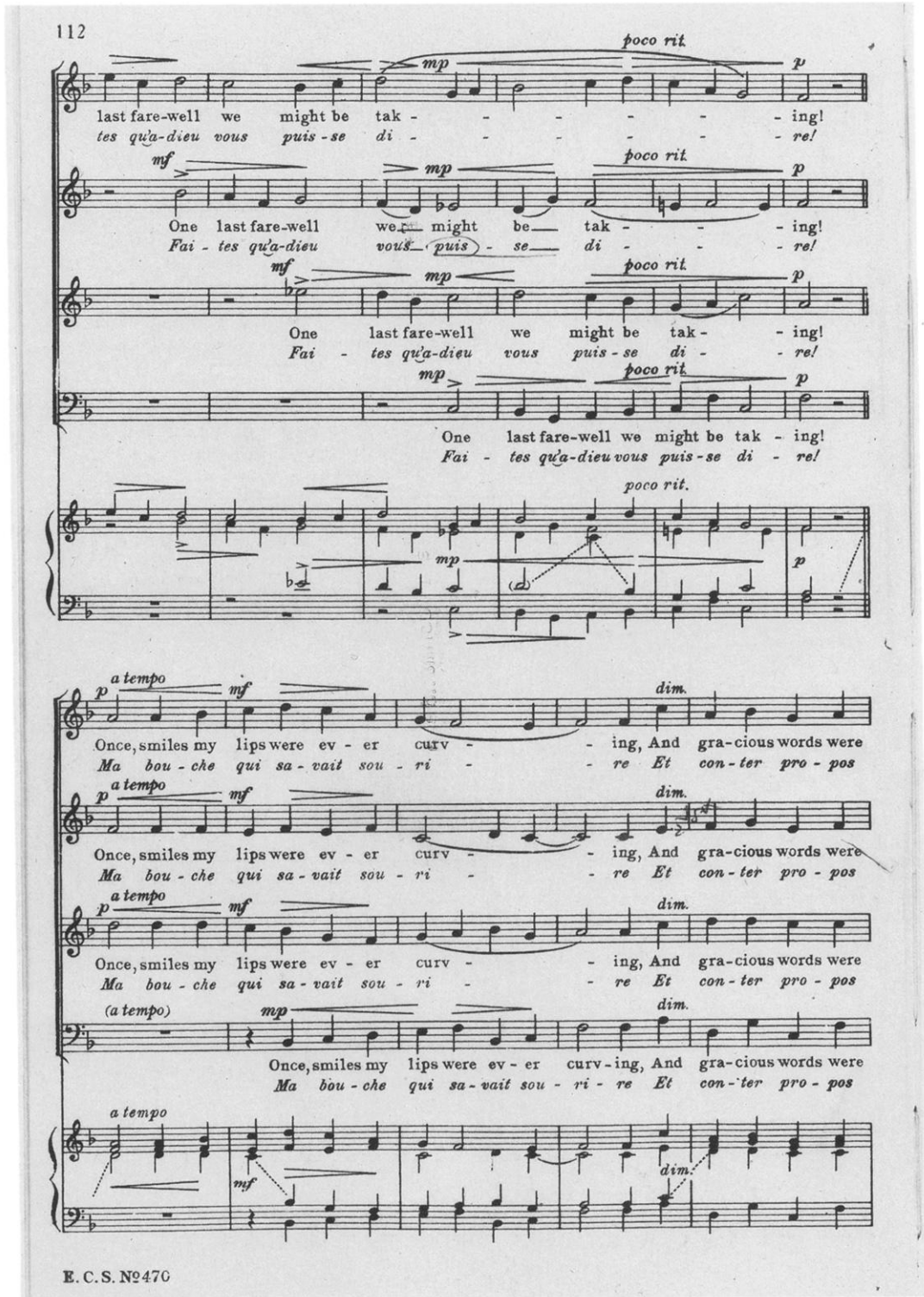

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all they knew; Now, a - lone for curs-ing, they're serv-ing, Those who ban-ish me, love, from you.
gra-ci - eux Ne fait main-te - nant que mau - di - re Ceux qui m'ont ban - ni de vos yeux.

all they knew; Now, a - lone for curs-ing, they're serv-ing, Those who ban-ish me, love, from you.
gra-ci - eux Ne fait main-te - nant que mau - di - re Ceux qui m'ont ban - ni de vos yeux.

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gra-ci - eux Ne fait main-te - nant que mau - di - re Ceux qui m'ont ban - ni de vos yeux.

a tempo

My heart doth beg you'll not for - get My heav - y heart, with sor-row
Mon cœur se re - com - mande à vous, Tout plein d'en - nui et de mar -

My heart doth beg you'll not for - get My heav - y heart, with sor - row
Mon cœur se re - com-mande a vous, Tout plein d'en - nui et de mar -

My heart doth beg you'll not for - get My heav - y heart, with sor-row
Mon cœur se re - com-mande à vous, Tout plein d'en - nui et de mar -

My heart doth beg you'll not for - get My heav - y heart, with sor-row
Mon cœur se re - com-mande à vous, Tout plein d'en - nui et de mar -

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ach - ing; And spite of jeal - ous eyes, e'en yet One last fare-well
ty - re; Au moins en dé - pit des ja - loux Fai - tes qu'a-dieu

ach - ing; And spite of jeal - ous eyes, e'en yet One
ty - re; Au moins en dé - pit des ja - loux Fai -

ach - ing; And spite of jeal - ous eyes, e'en yet
ty - re; Au moins en dé - pit des ja - loux

ach - ing; And spite of jeal - ous eyes, e'en yet
ty - re; Au moins en dé - pit des ja - loux

we might be tak - - - - - - ing!
vous puis - se di - - - - - - re!

last fare-well we might be tak - - - ing!
tes qu'a-dieu vous puis - se di - - - re!

One last fare - well we might be tak - - ing!
Fai - tes qu'a - dieu vous puis - se di - - re!

One last fare - well we might be tak - ing!
Fai - tes qu'a - dieu vous puis - se di - re!

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works and find not the familiar four-part chanson of this text but rather an unrelated five-voice setting (ex.2).[3] The five-voice work first appeared in the *Tiers livre des chansons* (Louvain: Phalèse, 1560) and was often reprinted in the 16th century, including in the important *Mellange d'Orlande de Lassus* (Paris: Le Roy and Ballard, 1570). It was also later published with contrafact sacred texts.[4] This chanson is a very different kind of piece, working out each line of the poem in imitation or homophonically with supple rhythmic variety. The four-voice setting, in contrast, is tuneful, largely homophonic, and much more restricted in its rhythmic activity.

There are other 16th-century settings of this text.[5] A likely guess is that one of them is our four-voice piece, confused with Lassus's chanson and misattributed to him, but this is not the case. Two candidates cited in the literature are red herrings and can be ruled out immediately,[6] leaving seven known settings of Marot's poem, including Lassus's. They are listed in table 1; not only is none for four voices, but each of the others is derived from Lassus's five-voice chanson. The derivative compositions clearly imply that Lassus's chanson was well known in the 16th century, a suggestion reinforced by the existence of three Mass Ordinary settings also based on

Ex. 2 Lassus, 'Mon cœur se recommande à vous' (Louvain, 1560), bars 1–12.

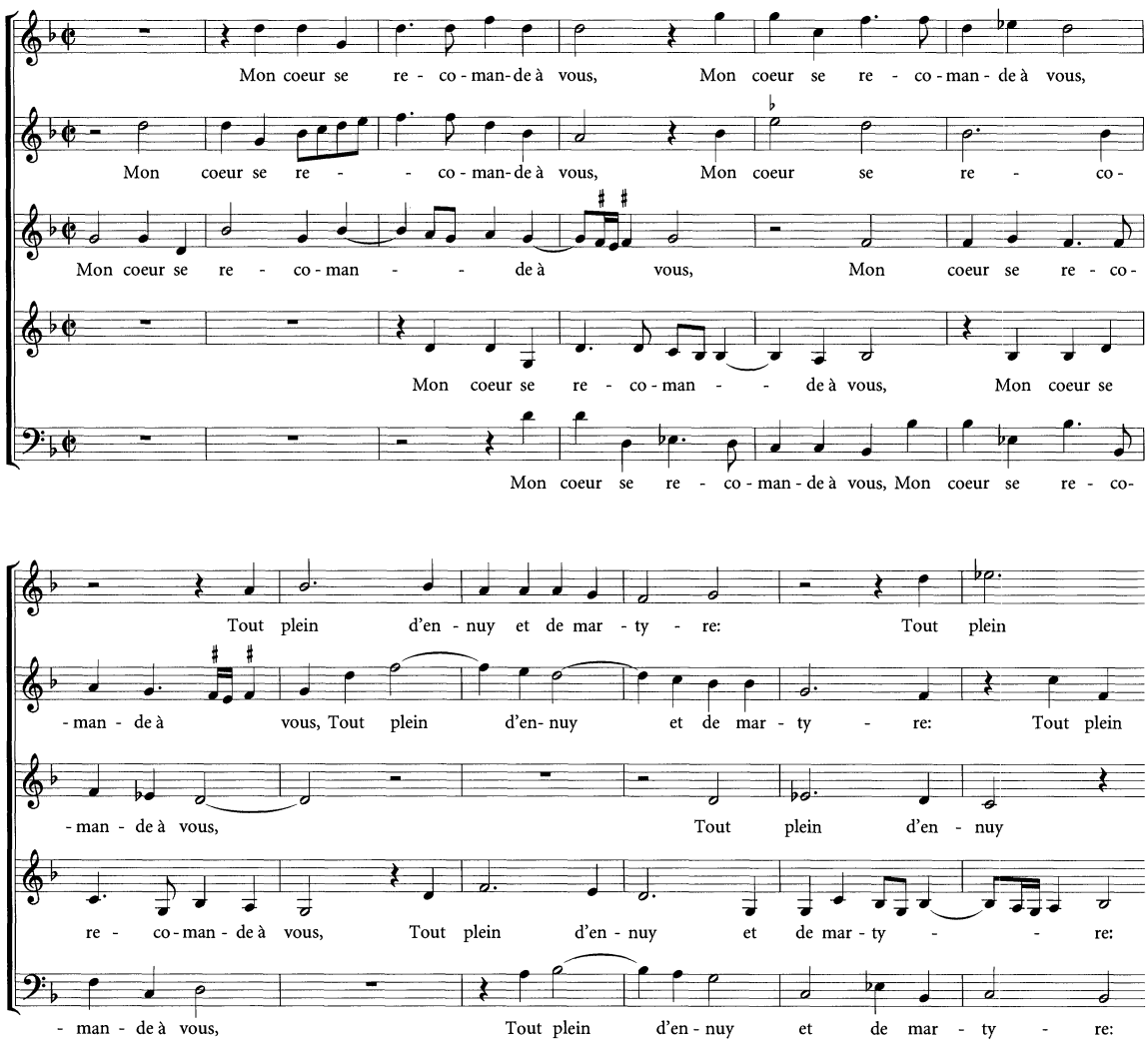

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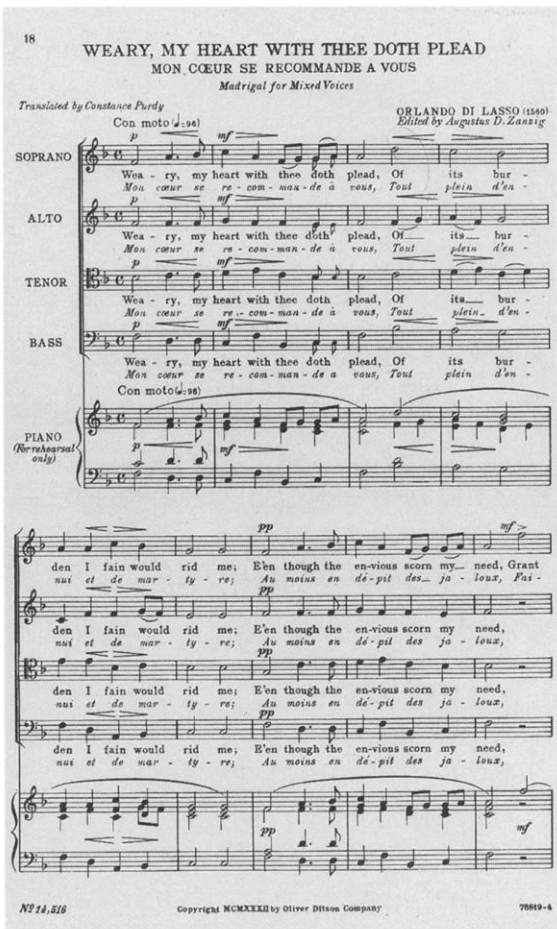
Table 1 Settings of 'Mon cœur se recommande à vous'

Composer	*Voices*	*First publication*	*Modern edition*
Orlande de Lassus	5	Louvain: Phalèse, 1560	Sixteenth-century Chansons, xiii, pp.15–19
Jean de Castro	3	Louvain: Phalèse, 1569	Sixteenth-century Chansons, v, pp.8–10
Gerardus Turnhout	2	Louvain: Phalèse, 1571	Thesaurus Musicus, xxvii, pp.2
Gerardus Turnhout	3	Louvain: Phalèse, 1574	Recent Researches in the Music of the Renaissance, x, p.49
Severin Cornet	3	Louvain: Phalèse, 1574	
Didier Le Blanc	2	Paris: Le Roy & Ballard, 1578	Renaissance Music Prints, i, pp.10–11
Rinaldo Melle	5	Antwerp: Phalèse, 1597	

Ex. 3 'Mon cœur se recommande à vous', from *The a cappella chorus book* (Philadelphia, 1933). Copyright 1933 Oliver Ditson Company; used by permission.



it: one probably by Johann Eccard, one by Henricus Beauvarlet, and one by Philippe de Monte.[7] It seems likely that the derivative chansons and Masses were primarily responses to Lassus's musical setting and only secondarily to Marot's poem. In this sense, Lassus was the only composer of his time to set Marot's text independently, and every early source credits him with the five-voice composition, not our four-voice setting.

What evidence do we have that the four-voice piece is by Lassus? In the absence of an early source, the only way to answer this question is to work back from the modern editions. Our starting point is *The a cappella singer*, and the first step is to recognize its kinship with a host of other modern editions. Ex.3 shows the first page of one of them, *The a cappella chorus book* (Philadelphia: O. Ditson, 1933) edited by Augustus D. Zanzig, who also wrote the preface to *The a cappella singer*. The piece has been re-engraved, but its layout is essentially identical, as are most of the dynamic indications, the tempo marking 'Con moto', and the curious designation 'Madrigal'. There are a few new dynamics, slurs and other performance directions, but, except for their translations, the editions are substantially the same. Clearly one has been copied from the other, or they share a common source.[8]

That source, and probably the ultimate origin of all 20th-century editions, can be identified as an edition published in London by Laudy & Co., dating probably from 1899. It appeared in the first volume of a collection called *Arion* containing madrigals and similar part-songs edited by C. Hubert Parry, Lionel S. Benson, and W. Barclay Squire (illus.1, ex.4). The similarities to the 1930s American editions are clear:

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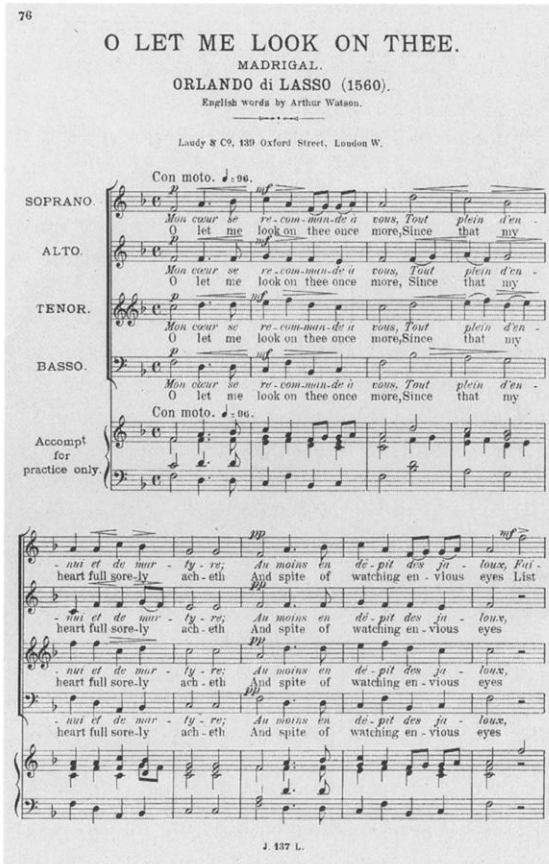
Ex. 4 'Mon cœur se recommande à vous', from *Arion* (London, 1899), from the Yale Music Library

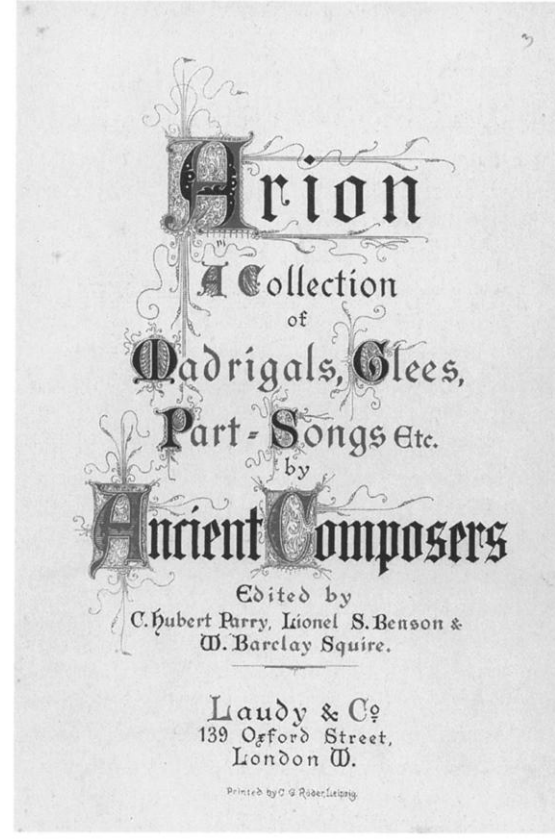


layout, piano reduction, dynamics, tempo indication 'Con moto', and designation 'Madrigal'.[9]

Another detail linking these editions is in the text. The Laudy edition and almost all later versions have the bracketed fifth line indicated in the poem set out above. There are textual variants in early publications of Marot's poem beginning with its first appearance in 1532, but this one is not among them, and does not originate with Marot or his contemporaries.[10] Lassus's five-voice chanson and its derivatives use Marot's original text; the substitute line is associated exclusively with the four-voice setting.

In the Laudy edition, the composition is attributed to Orlando di Lasso. No source is cited, but there is a date, 1560, which also appears in *The a cappella chorus book*, further strengthening the connection among the editions. But we should recall that this is no random year; it is the date of the first publication of Lassus's five-voice setting of Marot's text. I suspect that successive editors of the four-voice piece picked up the date from other editions (or perhaps from a list of Lassus's compositions) and not from a consultation of the 1560 print, which, of course, contains a different composition.

On reflection, one has to wonder about the strength of the attribution of the four-voice setting to Lassus, and, indeed, it has troubled others. The British Library's *Catalogue of printed music* lists the chanson under Lassus but as a 'doubtful or supposititious work'. The best of the modern editions, the *Chester book of madrigals* edited by Anthony Petti, presents it anonymously with the remark 'sometimes ascribed, without evidence, to Lassus'.[11] The only serious work of music history I have found that even mentions the piece is Gustave Reese's *Music in*



1 Title-page of *Arion* (London, 1899), from the Yale Music Library

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2 Jean-Baptiste Weckerlin (1821–1910): portrait from *Katalog der Musikbibliothek des Herrn J. B. Weckerlin* (Leipzig, 1910), from the Yale Music Library

the Renaissance, where the author describes the chanson as 'popularly attributed to Lassus, though without precise reference to a source'.[12]

In fact, this is one of the puzzles of the 1899 edition. *Arion*, the collection in which 'Mon cœur' appears, contains works by 12 named and two anonymous composers, and consistently cites the source (mostly early printed editions) from which each piece is taken.[13] The one exception is 'Mon cœur se recommande à vous', for which no source is specified. Each of the pieces in *Arion* also credits its editor: Lionel S. Benson (nine pieces), W. Barclay Squire (four pieces) and Benson together with C. Hubert Parry (one piece). Again, there is one exception: no editor is credited with 'Mon cœur se recommande à vous'. The chanson thus stands out in an otherwise meticulously documented collection, and the lack of a source surely suggests some unusual origin.

Even though the editors did not identify their source, I think we can pin it down: a three-volume collection of old French pieces, *Échos du temps passé* (Paris, 1853, 1855, *c.*1871) edited by Jean-Baptiste Weckerlin (1821–1910). Weckerlin (see illus.2), who was trained as a composer, was the long-time librarian of the Paris Conservatoire and a collector of materials on French folk music and editions of French song.[14] He edited many anthologies of old pieces, with an emphasis on songs in pastoral and naïve styles. *Échos du temps passé* is just such a collection, containing potted biographies of composers and arrangements for voice and piano of representative French works from Adam de la Halle to Jean-Baptiste Rameau.

Number 15 in volume 1 is 'Mon cœur se recommande à vous', attributed to Lassus (ex.5). Weckerlin's version is for voice and piano, but some of the details are familiar, particularly the date 1560 and the tempo marking 'And.^{no} con moto'. The voice part is essentially identical to the soprano part of the four-voice version, and the bass lines are also extremely close (with some subdivision of long notes to accommodate the text and the elimination of the C below the bass staff in the four-voice version).

Most strikingly, the inner parts of the four-voice setting closely match the inner lines in the piano part. Although it is possible that the two versions share a common source, the unorthodox part-writing in the four-voice version suggests rather that its voices were extracted from Weckerlin's piano part.[15] In bars 21–2 there are parallel octaves between tenor and bass, and these parts move in 5ths with the soprano. In bars 23–4 there are parallel 5ths between soprano and tenor. This voice leading apparently derives from Weckerlin's piano part, where one would hardly give it a thought, but is strange for a piece supposedly by Lassus, or for any original vocal composition.[16] It thus seems likely that the beloved four-voice 'Mon cœur se recommande à vous' is an arrangement made from a piano/vocal composition published in 1853, and that this famous Lassus chanson dates from 1899.[17]

But where did Weckerlin get the piece? He cites his sources for some entries in the first volume of

Ex. 5 *(opposite)* 'Mon cœur se recommande à vous', ed. J.-B. Weckerlin in *Échos du temps passé*, i (Paris, 1853), from the Yale Music Library

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N° 15.

MON CŒUR SE RECOMMANDE À VOUS.

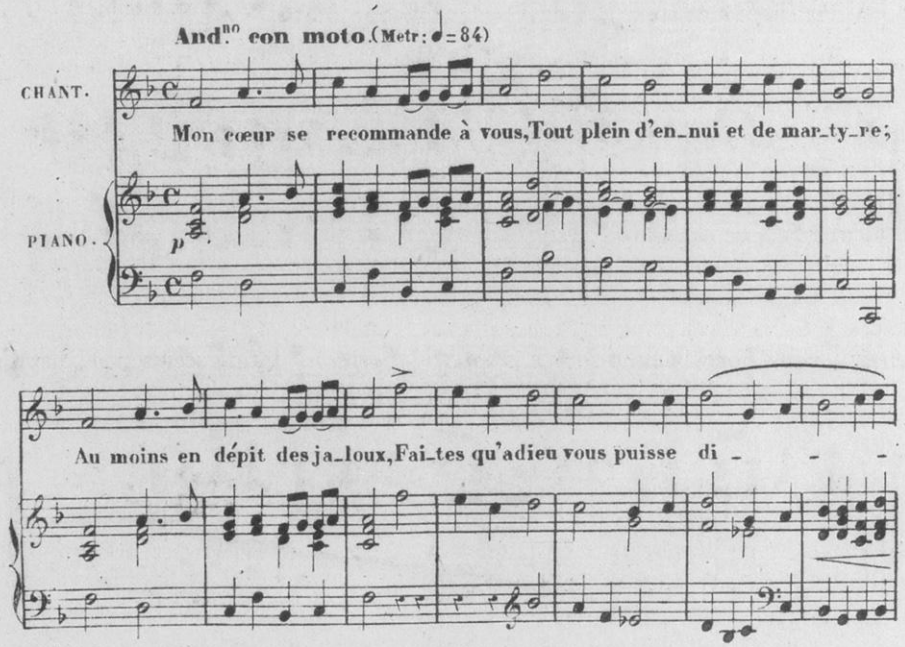
Chanson d'Orlando de Lassus.

(1560)

Orlando di Lassus (**Roland Lassé** ou encore **Roland de Lattre**) célèbre compositeur belge, naquit à Mons en 1520; il quitta son pays et changea son nom en Lassus, parceque son père, accusé comme faux monnoyeur, avait été condamné à Mons.

Orlando de Lassus, d'abord enfant de chœur à Mons, fit ses études musicales en Italie et obtint la place de maître de chapelle à S.t Jean de Latran. Plus tard il se fixa à Munich, où il épousa une des filles d'honneur de la duchesse de Bavière. La date de sa mort est incertaine, probablement 1594; on sait seulement qu'il mourut à Munich, où il avait passé la plus grande partie de sa vie. Aucun compositeur de son tems n'eut autant de succès que lui, il se distingue par sa mélodie et son élégante manière de conduire les voix.

Orlando de Lassus a composé une quantité de morceaux religieux et de chansons; il y a une assez grande collection de ces dernières à plusieurs voix à la bibliothèque S.te Geneviève. Les poésies de la plupart de ces chansons ne seraient plus chantables dans nos salons, quoique dans le tems on les ait fort goûtées à la cour et à la ville.



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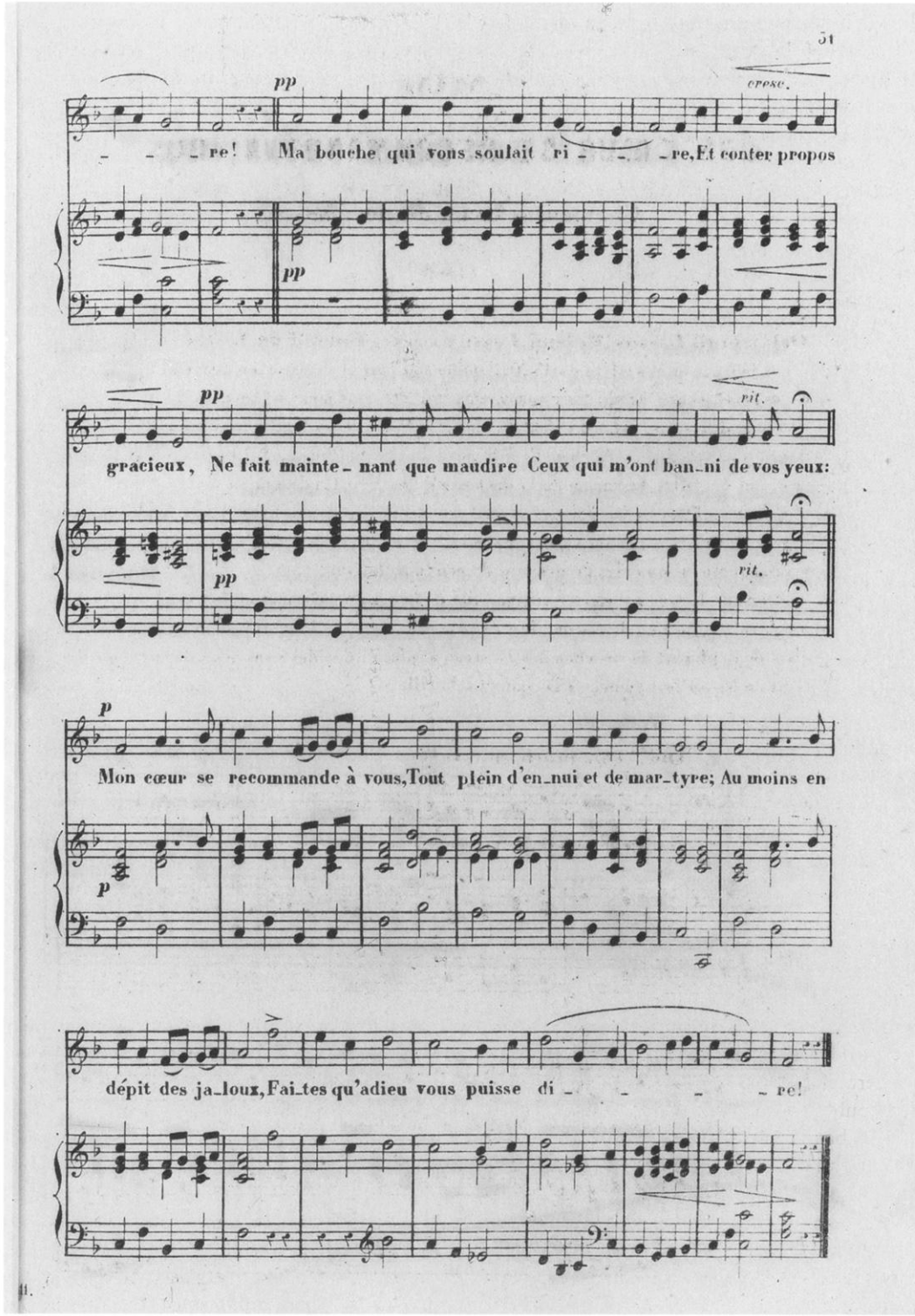

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Échos, though none for 'Mon cœur se recommande à vous'. A few of the references seem to be by way of general information; the note accompanying 'Mon cœur' reports that there is a large collection of Lassus's polyphonic chansons in the Bibliothèque Ste. Geneviève. This is true; the library does own many printed editions of Lassus's chansons, including collections containing his five-voice setting of 'Mon cœur', but there is no sign of the four-voice piece in manuscript sources from before 1800.[18] Of course, the chanson may have come from another printed source at the library, but it is hard to know where to begin looking because the collection includes a vast quantity of printed music of the 16th and 17th centuries—assuming that that is where we should be searching.

Another of Weckerlin's possible sources is his own spectacular music collection, but there are two difficulties here. The first is that Weckerlin probably acquired his music over his lifetime; we do not know how much he owned in the 1850s, and he may well have relied on public sources for early publications like *Échos*. The second problem is that the printed music from his collection, auctioned in 1910,[19] extended to essentially everything of importance published in the area of vocal music in France in the 16th, 17th and early 18th centuries. Once again, it is difficult to know where to look, especially because bibliographic control over some repertories is weak.

We might narrow our search somewhat by considering Weckerlin's dealings with older vocal music in the 1850s. Together with François Seghers, Weckerlin was a founder in 1849 of the Société Sainte-Cécile, a Parisian organization dedicated to the presentation of concerts of older music and contemporary works.[20] Most of its repertory was orchestral, but its concerts included old vocal music performed under Weckerlin's direction. The society presented several dozen concerts from 1850 to 1855. Announcements and reviews published in the musical press detail the programmes, but 'Mon cœur se recommande à vous' does not appear.[21] After a hiatus of ten years, Weckerlin revived the organization, devoting it solely to vocal music. The announcement of its first concert, held on 7 January 1865, included one four-part composition by Lassus, but it is unlikely that it was 'Mon cœur'.[22]

Even more important in the cultivation of older vocal music in mid-19th-century Paris were the concerts given by the Société des Concerts de Musique Vocale Religieuse et Classique organized by Adolphe Adam and Joseph Napoléon Ney Moskova, who styled himself the Prince de la Moskowa.[23] Weckerlin had connections to this enterprise: the first volume of *Échos* is dedicated to the prince, and several of the compositions in it are described as having met with success at the prince's concerts. Much of the organization's repertory was published, including many chansons by Lassus, but they are all correctly attributed, and 'Mon cœur' is not among them.[24] There is no evidence that the work, attributed to Lassus or to anyone else, was part of the society's repertory.

Weckerlin's early-music activities do not reveal his source for 'Mon cœur', but I think we are looking in the wrong place. The vocal music performed by these societies consisted largely of classical polyphony, but there is reason to believe that the song had its origin in a different repertory. We have already seen that the inner voices are full of contrapuntally unallowable parallelisms. If we consider the outer voices—those presumably least affected by an apparent arrangement—it becomes clear that the part-writing between them is also dubious. There are essential parallel 5ths in the opening phrase of the composition, bar 2 (= bar 8); parallel 5ths in bar 11; a series of direct 5ths by leap in bars 19ff.; and parallel 5ths in bars 21–2, 24–5, and 25–6.

If we label this part-writing as incorrect, we may be applying inappropriate criteria. Perhaps Weckerlin's source was a composition in which counterpoint between the voice and the bass is not so important, for example, a late 16th- or 17th-century *air de cour* with lute accompaniment. Just how promising this repertory might be is illustrated by the anonymous 'Ma belle si ton ame' published by Jean-Baptiste Besard in 1603 (ex.6).[25] The bass line and voice in this piece move in parallel octaves at the beginning, and the first cadence is made by parallel 5ths. The parallelisms here are not wrong; they are part of the style, and the cadence calls to mind the essential parallel 5ths in 'Mon cœur', bar 2. What is more, many *airs de cour* appeared in two forms, one for instrumentally accompanied solo voice and one for four- or five-part vocal ensemble, and this could

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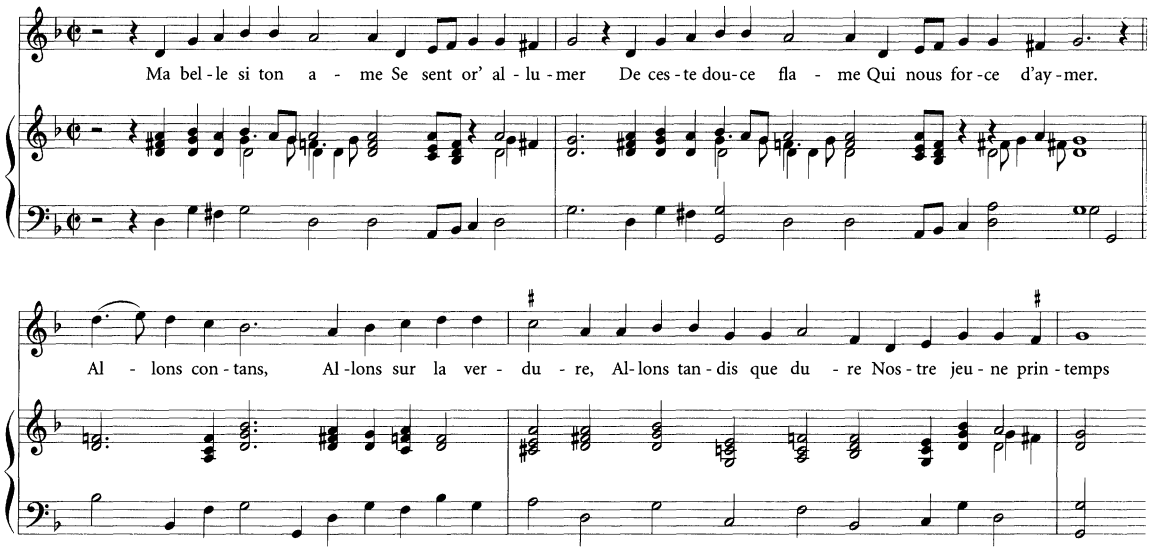
Ex. 6 Anon., 'Ma belle si ton ame' (Cologne, 1603)



account for our two versions. But the part-writing in the polyphonic *air de cour* tends to be better than that found in 'Mon cœur', so I do not think that Weckerlin's version for piano and voice originated in such a piece.

As it happens, 'Ma belle si ton ame' appears in Weckerlin's *Échos* (with its poem attributed to Gilles Durant) (ex.7). Weckerlin's piano part is entirely new and stylistically unrelated to the original accompaniment, and the parallelisms have disappeared. The work has clearly been modernized; one wonders whether Weckerlin also set out to fix this piece and its part-writing problems.[26] If so, we might expect him similarly to have fixed 'Mon cœur'. Another possibility is that Weckerlin found 'Mon cœur' as a monophonic tune, and that its bass line and accompaniment are newly composed.[27] But if he did compose the accompaniment to 'Mon cœur', either for a monophonic melody or having discarded an original accompaniment, how do we explain the contrapuntal solecisms between the melody and bass line, which he would presumably have avoided? Or were these deliberate archaisms?

Musically promising as it may be, the *air de cour* is ruled out as a source of 'Mon cœur se recommande à vous' because there are no known settings of the text in the repertory from *c.*1600 to *c.*1660, nor does the text appear in any of the printed anthologies published by Ballard in the later 17th century.[28] This is not entirely surprising; almost by definition, *airs de cour* were not settings of older poems like Marot's, and so they are an unlikely source of 'Mon cœur' from a textual point of view.

The very choice of a text by Marot may suggest an even later date, because there was little interest in Marot's poetry throughout most of the 17th century. Comprehensive collections of Marot's poems were issued frequently throughout the 16th century and the first years of the 17th (editions appeared in 1603, 1607 and 1615), but except for the psalm translations and a few other works (not including the chansons), editions of his poetry did not appear again until 1700, when they were reprinted many times (editions in 1700, 1702, probably 1706, 1714 and 1731). Marot's poems appeared in anthologies in the 17th century beginning only in 1643, and then relatively infrequently (only 79 instances, 'Mon cœur' not among them). There is thus a substantial gap in the cultivation of Marot's poetry between *c.*1615 and *c.*1700, at least as far as the publication of his poems suggests. Nothing would prevent our setting of 'Mon cœur' from dating within this period, but the lack of interest in Marot's poetry during this time might lead us to look for our setting of 'Mon cœur', in whatever scoring, after 1700,

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Ex. 7 'Ma belle si ton ame', ed. J.-B. Weckerlin (Paris, 1853)

Un poco allº (Metr: ♩ = 96)

Ma bel - le si ton à - me Se sent or al - lu - - mer De cet - te dou - ce flam - me Qui nous for - ce d'ai - mer; Al - lons con - - tents, Al - lons sur la ver - du - re, Al - lons tan - dis que du - re No - tre jeu - ne prin - temps.

on the hypothesis that it reflects a renewed interest in and availability of Marot's poetry.[29]

This pushes our search for 'Mon cœur' into the 18th century, and we must turn next to the many anthologies of French song published then. Most of their poetry is new, but these collections contain a few settings of texts by famous older poets. For example, four settings of Marot's poems appear in the *Choix de chansons* (Paris, 1755) edited by François Auguste Paradis de Moncrif, who was an important 18th-century cultivator of Marot's poetic style.[30] They are provided with binary-form melodies in dance meters, and one, 'De Cupido la diadème', has an imposed *da capo*, just like 'Mon cœur se recommande à vous'. The existence of these pieces suggests that such chanson anthologies, many well known to Weckerlin, are a possible source of our work. But I have checked many collections, as well as the 2,000 vaudeville tunes and similar melodies in Pierre Capelle's *La clef du caveau*, an 18th-century index to these collections, without turning up 'Mon cœur'.[31]

Wherever 'Mon cœur' came from, we still have to account for Weckerlin's attribution of it to Lassus. We can look to *Échos du temps passé* for two examples touching on the reliability of his attributions and fidelity to his musical texts. The first is Arcadelt's 'Il bianco e dolce cigno', which appears in an arrangement for solo voice and piano. It is transposed up a perfect 4th, but is otherwise faithful to the original: the piano part is essentially a reduction of the four original voices. The madrigal is correctly attributed, and the date supplied, 1540, is close to the year 1539 now accepted for the earliest surviving edition of Arcadelt's first book of madrigals.[32] This

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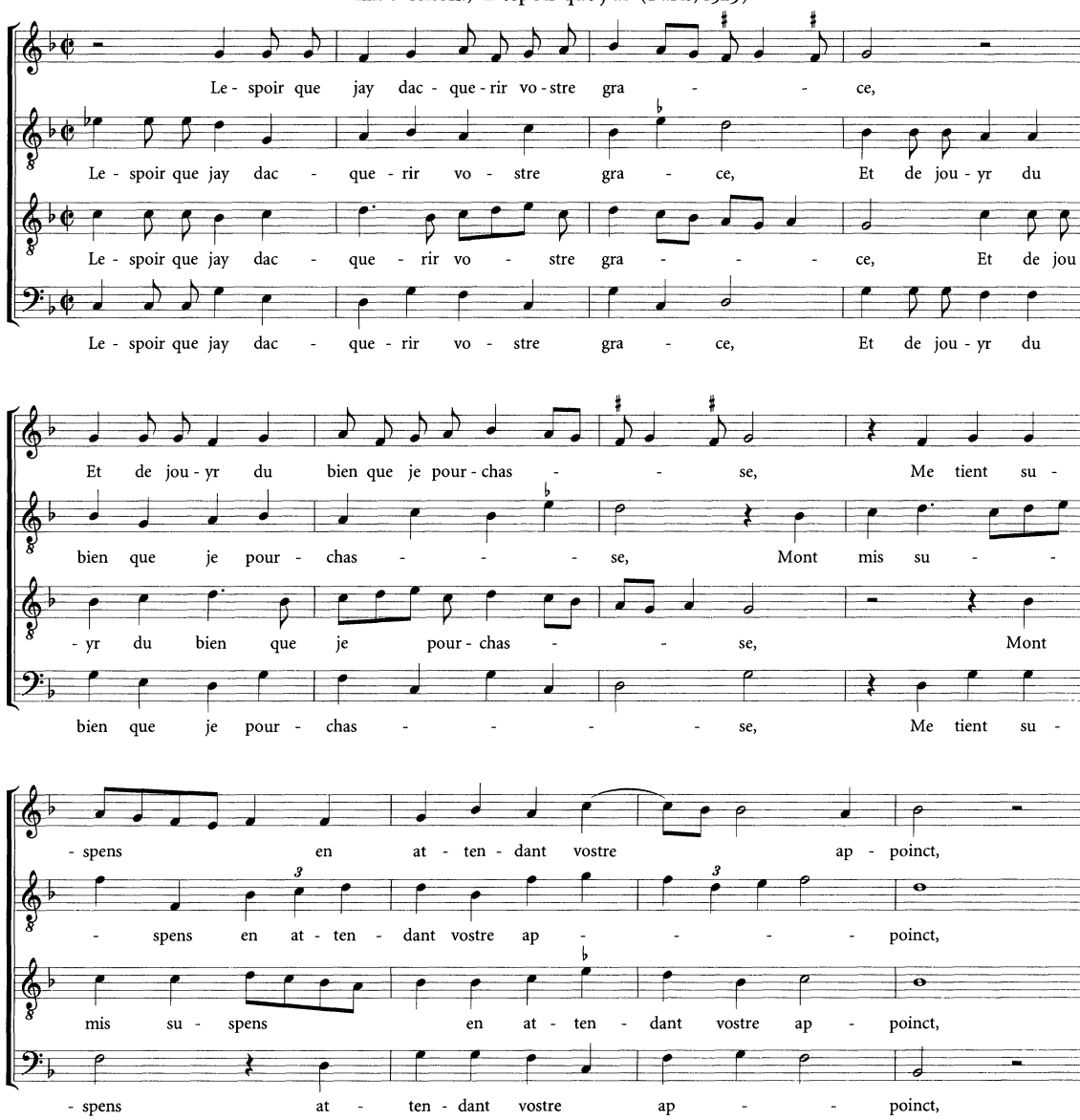
example shows that Weckerlin was capable of presenting a polyphonic work of the 16th century correctly attributed with little musical intervention.

The second example is not so reassuring. 'L'espoir que j'ai' is attributed to Clément Janequin with the date 1530, and Weckerlin reports that it appeared in a collection by 'Lattaignant'. This chanson does appear in a print published by Pierre Attaingnant, the *Trente e une chansons* of 1529, but is anonymous there.[33] It is preceded by a work of Janequin, and this attribution appears to have been incorrectly applied to 'L'espoir que j'ai'. A famous composer's name has become attached to this anonymous piece, and one has to wonder whether something similar happened with 'Mon cœur se recommande à vous', wherever it came from.

Ex. 8 Anon., 'L'espoir que j'ai' (Paris, 1529)



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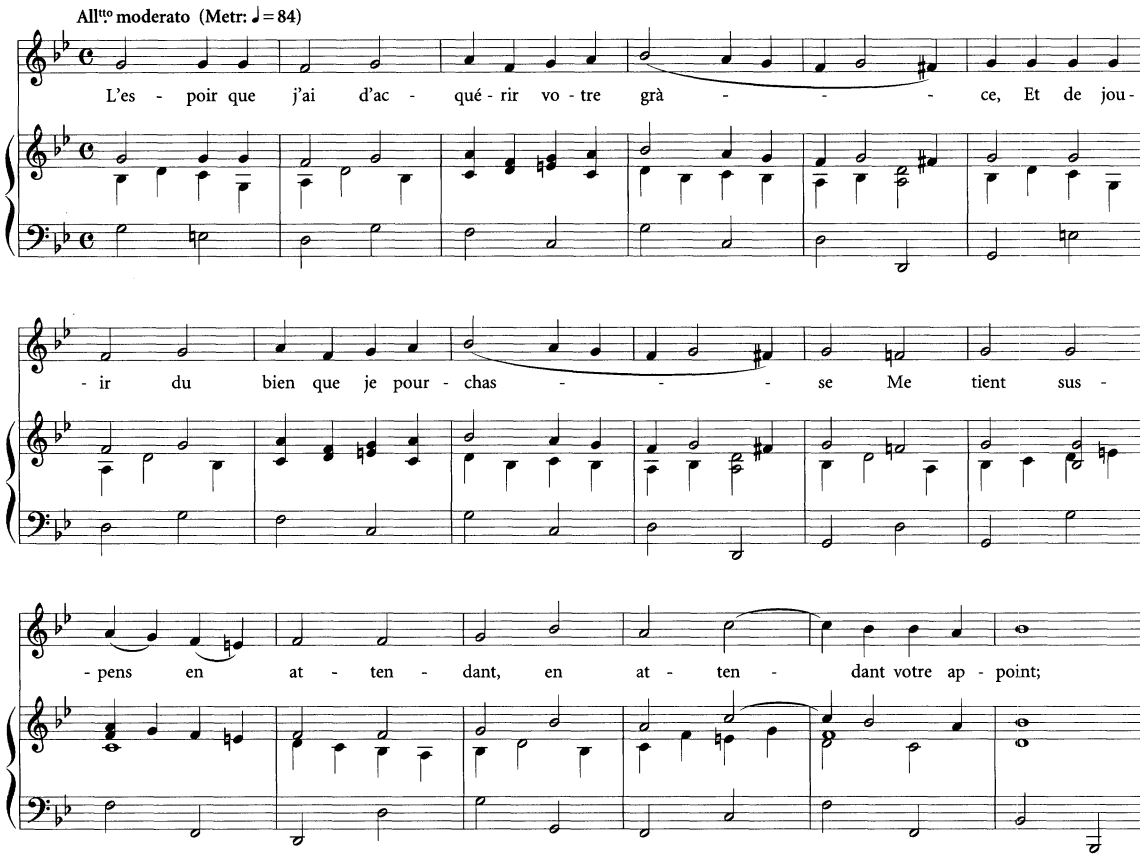
Ex. 9 'L'espoir que j'ai', ed. J.-B. Weckerlin (Paris, 1853)



The musical text of 'L'espoir que j'ai' might also give us pause for thought (exx.8, 9). The soprano of the original survives essentially intact as Weckerlin's solo vocal line, but with all the rests between phrases eliminated. The bass line is rhythmically simplified, but is essentially identical to that in the original, less the eliminated passages. In place of the two inner voices of the original, Weckerlin supplies one part in the piano accompaniment. In some bars this line appears to have been derived from the inner parts of the model, but in others it merely bounces around the appropriate chord notes. It is thus hard to characterize this as either a conflation of the two original parts or a newly composed voice, but it is clearly not a transcription of the original.

These two examples, together with 'Ma belle si ton ame', provide conflicting evidence about the nature of Weckerlin's arrangements and their attributions. He could transcribe vocal parts exactly in a piano arrangement; he could write a completely new and modern piano part; or he could do something in between.[34] He was capable of getting an attribution right; he could leave an anonymous work alone; but he could also misattribute an anonymous piece. Which of these applies to 'Mon cœur se recommande à vous'?

Only Weckerlin's model can answer the question. The 16th-century polyphonic chanson repertory is apparently ruled out, as is the *air de cour*, which in any event is arguably unlikely to contain settings of Marot's poetry. Later chansonniers have also failed to reveal the piece. My guess is that the composition, if it turns up at all, will be found in a late 18th- or even 19th-century source. We should also entertain the possibility that someone quite modern—perhaps even Weckerlin himself—composed the piece and passed it off as Lassus's composition, though only a smoking gun could ever prove that.

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In retrospect, of course, the ascription of the four-voice setting of 'Mon cœur se recommande à vous' to Lassus is doubtful if not ludicrous. The part-writing should be the first clue; even when Lassus was being crude in some respects (as in the *todescha* 'Matona, mia cara'), his counterpoint was still impeccable. The 'point of imitation' in bars 9ff. of 'Mon cœur', with its irregular entrances on F, B♭, E♭ and C, though everybody's favourite passage, is hardly plausible as a 16th-century artifact. It does represent an extremely clever concoction on the part of the anonymous arranger, but the irregular entrances should make us suspicious—this is a sequence, not a point of imitation.

The affective tenor entrance on E♭ also introduces the only pitch in the piece that is not clearly in F major, and may represent an intentional archaism, meant to give an old-fashioned modal flavour to a tonal composition. That this note occurs in Weckerlin's piano/vocal version might make us consider the possibility that the entire accompaniment and its archaic flavour are his invention. Another archaism in the four-voice version is the open 5th in the first chord of the piece (curiously filled in in the *da capo*). This we can lay firmly at the feet of the 1899 arranger; Weckerlin's version has a complete triad. Both versions give the impression of trying to sound older than they really are.

Other features of the chanson make a 16th-century attribution doubtful. The melodic style, with its balanced antecedent–consequent phrasing, is arguably unlikely. The extended sequence in bars 19ff., part-writing problems aside, is hardly a 16th-century gesture. Some of the text underlay should make us suspicious, especially the crotchet tied to a minim in the alto in bars 18–19, awkward at best and certainly unidiomatic for the 16th century. The approach to the text is implausible as well, especially in the imposition of a *da capo* textual return on Marot's poem. This musical gesture suggests a much later era, but even just from a textual point of view this manipulation of the poetry is atypical not only for Lassus but for 16th-century settings of serious poetry in general.

There is finally the matter of genre. Reese's doubts about the authenticity of this piece 'notwithstanding Lassus's stylistic diversity' recognized that Lassus was a master of every kind of 16th-century song.[35] But the four-part setting of 'Mon cœur se recommande à vous' seems to fit into no chanson type, whether that formerly known as 'Parisian', the largely imitative type represented by Lassus's authentic setting of this text, descriptive chansons, or *vers mesurées* settings. Perhaps Lassus's famous 'Bon jour, mon cœur' comes closest in style, but its declamatory and rhythmic variety leaves the four-part 'Mon cœur' far behind.

Few of these musical insights are original; people have had doubts about this piece and its Lassus attribution for years. But it has hung on tenaciously, and we might well ask why. There can be little argument that the piece is charming, and certainly its tuneful and triadic musical language is a large part of its appeal, as is its comfortable formal rounding. It is easy to sing, which is presumably why it has continued to find its way into anthologies for amateur singers. Its homophonic texture, largely syllabic text declamation, extensive repeat, and painless point of imitation all play a role.

But I think the principal reason the piece has retained its Lassus attribution in the world of amateur singing is that, until very recently, Lassus was a composer known to most singers only through a few anthologized chansons, particularly 'Mon cœur se recommande à vous', 'Bon jour, mon cœur', and 'Matona, mia cara' (all in *The a cappella singer*), and the work fits, more or less, into the image of the composer suggested by this repertory. Performers (largely English-speaking amateurs) and scholars of Lassus's music (especially in Germany, where 'Mon cœur' seems hardly to be known) have passed each other like ships in the night. Most singers and anthologizers have not realized that the piece is not in the scholarly Lassus canon or that it needed to be questioned, and many Lassus experts have not known that the piece existed.

To scholars we can say that there is a large audience well prepared to learn some authentic Lassus. To singers we can say that 'Mon cœur se recommande à vous' is a dubiously attributed arrangement dating from 1899 and traceable no further back than 1853. 'Mon cœur se recommande à vous', like 'Scaramella', 'Bist du bei mir' and the 'St Anthony Chorale', belongs to a growing list of famous little pieces that great composers never wrote.

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I have benefited greatly in my research from conversations with James Haar (to whom this article is dedicated), Richard Boursy, Edwin Duval and Lisa Perella.

1 Various bibliographic sources reveal the following versions issued by American and British publishers: 'My heart doth beg you'll not forget', 'My heart commends itself to you', 'My heart is offered still to you', 'My heart is given only to you', 'My heart is hers eternally', 'My lonely heart remembers you', 'A lonely heart remembers you', 'Weary my heart with thee doth plead', 'Take my heart into your care', 'Into your hands I give my heart', and 'O let me look on thee once more'.

2 W. Boetticher, *Orlando di Lasso und seine Zeit, 1532–1594* (Kassel and Basel, 1958); W. Boetticher, 'Lasso, Orlando di', *Die Musik in Geschichte und Gegenwart*; J. Haar, 'Lassus, Orlande de', *New Grove*.

3 *O. de Lassus: Sämtliche Werke*, xiv (Leipzig, n.d.), pp.15–17; also in *The sixteenth-century chanson*, xiii, ed. J. Bernstein (New York, 1987), pp.15–19.

4 Including 'Mon cœur se rend à toi, Seigneur'. See the critical notes in *O. de Lassus: Sämtliche Werke*, xii, and the Lassus worklist in *New Grove*.

5 I have relied on the following sources for references to settings of this text: F. Lesure, 'Autour de Clément Marot et de ses musiciens', *Revue de musicologie*, xxxiii (1951), pp.109–19, slightly revised in his *Musique et musiciens français du XVIe siècle* (Geneva, 1976), pp.37–49; J. Rollin, *Les chansons de Clément Marot* (Paris, 1951); F. Dobbins, 'Roland de Lassus—borrower or lender: the chansons', *Revue belge de musicologie*, xxxix–xl (1985/6), pp.101–57; E. Vogel, A. Einstein, F. Lesure and C. Sartori, *Bibliografia della musica italiana vocale profana pubblicata dal 1500 al 1700*, 3 vols. (Pomezia, *c.*1977); R. Eitner, *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877); H. Vanhulst, *Catalogue des éditions de musique publiées à Louvain par Pierre Phalèse et ses fils, 1545–1578* (Brussels, 1990); F. Lesure and G. G. Thibault, *Bibliographie des éditions d'Adrian Le Roy et Robert Ballard, 1551–1598* (Paris, 1955); S. F. Pogue, *Jacques Moderne: Lyons music printer of the sixteenth century* (Geneva, 1969).

6 These are settings of different texts beginning with the words 'Mon cœur': a setting of 'Mon cœur entier j'ay donné vrayment' by F. de Lys in *Le parangon des chansons* (Lyon: Moderne, 1539; 1539[20]), modern edition in *The sixteenth-century chanson*, xvi, ed. J. Bernstein (New York, 1993), pp.34–7; and a lute intabulation of 'Mon cœur ma chère vie' in the lost lute method by Adrian Le Roy of 1571, known from its 1574 London reprint, *A brief and plaine instruction to set all musicke of eight divers tunes in tableture*, edited as *Les instructions pour le luth: (1574) / Adrian Le Roy*, 2 vols., ed. J. Jacquot, P.-Y. Sordes and J.-M. Vaccaro (Paris, 1977). A manuscript entry in London, British Library, Mus. Add. 31438 is actually the tenor part of Lassus's five-voice setting.

7 Modern editions: Eccard: *O. de Lassus: Sämtliche Werke*, Neue Reihe, xi, pp.233–60; Beauvarlet: *Henricus Beauvarlet: Vier Missen*, Monumenta musicae Belgicae, xi (Antwerp, 1974), pp.1–19; Monte: *Philippe de Monte: Opera*, series B, ii (Leuven, 1979), pp.1–25.

8 One possible lead that can be ruled out is an arrangement (Oxford, 1927) by the English/French/Dutch composer Bernard van Dieren. This piece uses the familiar soprano melody 'attributed to Orlando di Lasso', but is otherwise original and not a source of the four-voice version. The suggested tempo for Van Dieren's piece is the apparently unavoidable 'with movement'.

9 The origin of the work in a collection published by three important figures in the study of the English madrigal may explain why this chanson is headed 'Madrigal' in *Arion* and its many derivatives.

10 See *Les œuvres de Clement Marot*, v (Paris, 1931), pp.193–4.

11 Vol. 2, *Love and marriage* (London, 1982), pp.2–3, 43. Petti covered some of the same bibliographic ground in his search for the composer of this work. The chanson suggests to him the styles of Arcadelt and Le Jeune.

12 G. Reese, *Music in the Renaissance* (New York, rev. edn, 1959), p.395, n.82.

13 Bertani, Sweelinck, Frank, Friederici, Lichfild, Gibbons, Weelkes, Quintiani, Palestrina, Lasso, Tessier, Wilbye and two anonymous composers. Several pieces, especially English works, are cited only by composer and date, but leave no doubt as to which of a composer's prints contains the work. One piece is from a manuscript, which is cited.

14 See E. Lebeau, 'Weckerlin, Jean-Baptiste', *New Grove*, and the various biographical articles collected in *Archives biographiques françaises* (London, *c.*1988).

15 In principle, it is also possible that each is an arrangement of the same work scored for voice and instrumental accompaniment, but I find this unlikely.

16 Divergences between the two are usually easy to explain. For example, in bar 4, the alto is made to leap down to a unison with the tenor to avoid parallel octaves with the bass; in bars 4–5, the alto leaps down to C (direct 5ths with the bass, but better than parallel octaves with the G in the bass). The quavers in the alto, bar 5, are apparently for rhythmic interest; they also suggest a four-part chorale style. The only new note is in the last beat of bar 19: the four-part versions give *e'* in the alto (yielding an A minor triad), whereas Weckerlin's piano part has an *f'* (continuing the F major harmony of the previous beat).

17 Petti, the editor of the *Chester book of madrigals*, also works his way back to Weckerlin's edition, but calls the four-voice piece a 'reconstruction', and does not cite the 1899 Laudy edition, apparently the birthplace of the choral version. We can note, too, that Weckerlin provides Marot's original text. That strongly suggests that the altered fifth line ('Ma bouche, qui savait sourire') found in most four-part editions also originated in 1899 along with the transcription for four voices.

18 See M. Garros and S. Wallon, *Catalogue du fonds musical de la Bibliothèque Sainte-Geneviève de Paris*, Catalogus musicus, iv (Kassel, 1967).

19 *Katalog der Musikbibliothek des Herrn J. B. Weckerlin* (Leipzig, 1910). The portion of Weckerlin's manuscript holdings now in the Bibliothèque National does not appear to offer any leads, at least as far as can be gathered from the published card catalogue. Weckerlin does not mention 'Mon

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cœur' in any of his other chanson publications, nor in his three volumes of essays, *Musiciana* (Paris, 1877), *Nouveau musiciana* (Paris, 1890), and *Dernier musiciana* (Paris, 1899).

20 See D. Charlton and J. Trevitt, 'Paris', §VI, 4, *New Grove*, and Lebeau, 'Weckerlin', as well as J. Cooper, *The rise of instrumental music and concert series in Paris, 1828–1871* (Ann Arbor, 1983), pp.37–42.

21 See *Revue et gazette musicale de Paris* and *La France musical.*

22 '3. *Madrigal* à quatre voix, d'Orlando de Lassus (1560), chanté par Mmes. E. Bertrand, Barthe-Banderali et MM. Félix et Bussine', *Revue et gazette musicale de Paris*, xxxi/51 (18 Dec 1864), p.406; similar announcements the same day in *La France musicale*, xxviii/51, and *Le ménestrel*, lii/3. The title of the piece is not specified, nor have I been able to locate a review of this concert that identifies it. But Weckerlin's use of the term 'Madrigal' probably points to a work from Lassus's first book of madrigals for four voices, published in Rome and Venice in 1560, and not to 'Mon cœur' or any other chanson.

23 G. Chouquet, 'Moskova, Joseph Napoléon Ney', *New Grove*, and F.-J. Fétis, *Biographie universelle des musiciens*, Supplement, ii (Paris, 1880).

24 *Recueil de morceaux de musique ancienne*, 11 vols. (Paris, *c.*1843), esp. vol.5.

25 *Thesaurus harmonicus liber quartus* (Cologne, 1603); modern edition in *Airs de cour pour voix et luth (1603–1643)*, ed. A. Verchaly (Paris, 1961), pp.4–5.

26 It is also possible that, at least in the early 1850s, Weckerlin could not read lute tablature; he seems to have used no original lute material in *Échos* even when his sources included it.

27 *Échos du temps passé* does include some originally monophonic tunes for which Weckerlin provided accompaniments, for example, 'Robin m'aime' and 'Douce dame jolie'.

28 The information on the *air de cour* repertory comes from G. Durosoir and A. Verchaly, *Catalogue de l'air de cour (1571–1664)* (forthcoming), mentioned in Durosoir, *L'air de cour en France, 1571–1655* (Liège, 1991). Durosoir lists more than 200 printed collections containing some 3,000 pieces. I am grateful to Prof. Durosoir (personal communication) for giving me the benefit of her unpublished research and for reporting Laurent Guillo's findings on the Ballard collections from research in progress.

29 On 17th- and 18th-century editions of Marot's poems, see W. de Lerber, *L'influence de Clément Marot aux XVIIme et XVIIIme siècles* (Lausanne and Paris, 1920), pp.1–3. On his poems in anthologies, see F. Lachèvre, *Bibliographie des recueils collectifs de poésies publiés de 1597 à 1700*, 4 vols. (Paris, 1901–5). There is one other place, of course, from which the composer of the familiar version of 'Mon cœur se recommande à vous' could have obtained the text: Lassus's chanson (or its derivatives). There is no textual evidence either to confirm or to refute this possibility.

30 See Lerber, *L'influence de Clément Marot.*

31 P. Capelle, *La clef du caveau: à l'usage de touts les chansonniers français* (Brussels, 4th edn, n.d.).

32 See *Jacobi Arcadelt: Opera omnia*, ii (n.p., 1970).

33 1529[2]. For an inventory, see D. Heartz, *Pierre Attaingnant: royal printer of music; a historical study and bibliographical catalogue* (Berkeley, 1969). The complete collection appears in *Les maîtres musiciens de la Renaissance français*, v, ed. H. Expert (Paris, 1897); 'L'espoir que jay' is on pp.13–15, and is also in *Pierre Attaingnant: transcriptions of chansons for keyboard*, ed. A. Seay (n.p., 1961), pp.182–4. The preceding chanson by Janequin, 'M'y levay par ung matin', is found in *Les maîtres musiciens*, ed. Expert, and in *Clément Janequin: chansons polyphoniques*, i, ed. A. T. Merritt and F. Lesure (Monaco, rev. edn, 1983), pp.126–8.

34 A brief review of the first volume of *Échos du temps passé* praised Weckerlin's modernization of old pieces for their tact and his new accompaniments for their suitability to the old pieces. H. Blanchard, 'Les Albums de 1854', *Revue et gazette musicale de Paris*, xxi/1 (1 Jan 1854), p.6.

35 Reese, *Music in the Renaissance*, p.395, n.82.

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