

**MICHAEL DES BUISSONS: HABSBURG COURT COMPOSER  
(SIX MOTETS FOR SIX VOICES IN A NEW CRITICAL EDITION)**

by

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The five-volume *Novi atque Catholici thesauri musici* (*Novus Thesaurus*), compiled by Pietro Giovanelli and issued in 1568 by the Venetian publishing firm of Antonio Gardano, stands as one of the most important collections of Renaissance motets. Its 254 motets by at least thirty-two different composers provide a rich sampling of liturgical vocal polyphony from the Habsburg court chapels in Vienna, Graz, Innsbruck, and Prague. Michael Des Buissons was one of the two most prolific composers represented in the collection, and yet, he has remained a mysterious figure to scholars. Over thirty manuscript collections of the late sixteenth century bearing his pieces and a print dedicated entirely to his works attest that Des Buissons must have enjoyed some popularity in his own time; yet today, little is known of his life, and only six of his twenty-six motets in the *Novus Thesaurus* have been transcribed into modern editions. He may not have been among the more adventurous composers of the sixteenth century, but he was a skilled musician who worked well within established conventions and produced a sizeable body of surviving works that offer a glimpse into the day-to-day music of the Imperial chapel.

As more of the music of the *Novus Thesaurus* is transcribed and becomes available to scholars, it will be possible to trace the broader stylistic musical currents in favor at the Habsburg courts of the mid-to-late sixteenth century, and to understand Des Buissons's artistic position within the repertory. In the meantime, I have prepared modern critical editions of six of Des Buissons's six-voice motets published in the *Novus Thesaurus*, complementing them with my own observations and analysis.

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## **PREFACE**

I wish to express my sincere thanks to the members of my thesis committee for their help, patience, and encouragement: Dr. Deane Root, Dr. Anna Nisnevich, and especially my advisor, Dr. Mary Lewis. I owe much of my interest in Renaissance polyphony to a graduate seminar in Renaissance motets that Dr. Lewis conducted during my first year at the University of Pittsburgh. From the beginning, her enthusiasm for the subject proved infectious, and I am glad to have been exposed to so much fascinating and beautiful music. I also owe a debt of gratitude to Max Meador for his assistance in translating a particularly challenging Latin text, and to my friend and colleague Chris Ruth for his many research suggestions and help with learning new music notation software. Many others along the way provided much-needed words of support, foremost among them my parents, to whom I am especially grateful.

B. S. W.

## 1.0 INTRODUCTION

Since his death sometime around 1570, Michael-Charles Des Buissons has become little more than an occasional footnote in accounts of European musical activity of the mid-sixteenth century. For a brief time in the 1560s, however, he was a prolific and widely-respected composer of hymns and motets. In a career spanning a single decade, Des Buissons produced at least thirty-five motets which survive today in more than thirty manuscripts and a print collection dedicated to his motets, the *Cantiones Aliquot Musicae*, edited by his colleague Joannem Fabrum and published by Adam Berg in Munich in 1573 (RISM D 1729).<sup>1</sup> His career seems to have reached its peak with the publication of Pietro Giovanelli's *Novus atque Catholicus Thesaurus Musicus* (hereinafter referred to as the *Novus Thesaurus*), a massive anthology of motets from the Austrian Imperial chapels printed by Antonio Gardano in 1568. Of the 254 motets comprising the collection, twenty-six (roughly ten percent) are by Des Buissons, placing him alongside Jacob Regnart as one of the two most represented composers in the *Novus Thesaurus*.

Des Buissons's career as a composer did not begin or end with the *Novus Thesaurus*. His earliest verifiable compositions that can be accurately dated are two five-voice motets published as an epithalamium in 1561.<sup>2</sup> A smattering of "new" pieces from him surface in manuscripts

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<sup>1</sup> A copy of this book is held by the Bayerische Staatsbibliothek in Munich.

<sup>2</sup> The *Epithalamia duo* was published by Berg and Neuber in Nuremberg (RISM D1728).

dating from as late as 1575.<sup>3</sup> Still, the twenty-five pieces published in the *Novus Thesaurus* represent the bulk of his surviving output. More than two dozen manuscripts from later in the sixteenth and into the early seventeenth century contain motets by Des Buissons, but after 1575, they all recycle previously available works.

Precious few of Des Buissons's pieces have seen publication in modern editions, and his name rarely appears in even the most detailed and scholarly writings on Flemish polyphony. At the present, his entry in the *New Grove Encyclopedia of Music and Musicians* remains limited to a single paragraph, which the author, Frank Dobbins, admitted to me was added only as a “placeholder” until more research is done. *Die Musik in Geschichte und Gegenwart* offers little more and most other encyclopedias of music omit him entirely. To date, none of his pieces has been commercially recorded, and with so few in modern printed editions, they are rarely—if ever—performed.

Music history (and history in general) tends to remember the trailblazers, those composers of unquestioned genius who pressed the limits of established traditions and conventions. While not always in favor in their own time, the passing years have generally looked kindly upon them. By the same token, many composers who may once have enjoyed success working skillfully within established frameworks have since been forgotten, if only because they did not distinguish themselves sufficiently from their contemporaries or impress themselves deeply enough in the public imagination. Des Buissons may not have been one of the sixteenth century's more innovative composers—with him, we have *not* discovered another

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<sup>3</sup> The two late manuscripts, identified by their sigla in the *Census-catalogue of Manuscript Sources of Polyphonic Music, 1400-1550*, compiled by the University of Illinois Musicological Archives for Renaissance Manuscript Studies, AIM (Neuhausen-Stuttgart, 1979) are WrocS 4 (Wrocław, Former Stadtbibliothek, MS. Mus 4) and WrocS 10 (Wrocław, Former Stadtbibliothek, MS. Mus. 10). Both collections are known to have contained a mixture of sacred and secular pieces, but unfortunately they have been missing since World War II.

Orlando di Lasso—and yet his pieces are constructed solidly and pleasingly enough to merit closer study as fine examples of “mainstream” vocal polyphony in a style popular in the Imperial chapels where Des Buissons worked for at least ten years. The *Novus Thesaurus* remains one of the most important motet collections of the sixteenth century, and if for his sizeable contribution to it alone, Des Buissons deserves attention.

Although Des Buissons wrote motets for three, five, six, seven, eight, and twelve voices, time constraints and the scope of this paper have made it prohibitive to undertake a thorough analysis of Des Buissons’s complete works. Therefore, I have decided, somewhat arbitrarily, to focus my attention for the present on a sampling of his six-voice motets published in the *Novus Thesaurus*. Taken collectively, they represent a number of different church feasts while also employing a variety of compositional techniques. Working from microfilm copies of the original *Novus Thesaurus* part books, I have prepared critical editions in modern notation of six of the fourteen six-voice motets by Des Buissons. Three of the others already exist in modern transcriptions by Walter Pass and Albert Dunning.<sup>4</sup> I have also added my own detailed commentary, with observations and analysis.

It is my goal in this study to situate Des Buissons within the Habsburg Imperial chapel system of the mid-sixteenth century and to show how his music reflected then-current compositional trends and techniques. I hope that this study may provide the groundwork for

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<sup>4</sup> “Hic est panis de caelo pax vera descendit” in *Cantiones sacrae de Corpore Christi, 4-6 vocum*, Walter Pass, ed. (Wien: Doblinger, 1974).

“O vos omnes qui transitis per viam” in *Cantiones sacrae de passione domini 5 et 6 vocum*, Walter Pass, ed. (Wien: Doblinger, 1974).

“Quid sibi vult haec clara dies” in *Novi thesauri musici: volumen 5*, Albertus Dunning, ed. (Rome: American Institute of Musicology, 1974).

more detailed Des Buissons research and with it, open the door to some long-neglected but very beautiful and deserving music.

## 1.1 BIOGRAPHY

Despite the apparent popularity of his works, relatively little is known of Des Buissons himself. Michael-Charles was one of a handful of Flemish composers in the fifteenth and sixteenth centuries known by the name Des Buissons. He is not known to have been related to the others. He was born in either Lille or Budweis (now Budejovice in Bohemia) in the first half of the sixteenth century. Evidence for birth in the Netherlands comes from the *Cantiones aliquot musicae*. The book's introduction refers to him as "Flandro Insulano." Meanwhile, a 1563 German manuscript collection of motets and hymns, including one by Des Buissons, cites his birthplace as Budvitz.<sup>5</sup>

Anthologies of Attaignant and Chemin from 1552 to 1554 contain several four-voice chansons credited to a Michel Des Buissons, and although it remains unclear whether this is the same composer, the anthologies provide the earliest date associated with that name, and the chansons would represent his earliest known musical compositions.<sup>6</sup> The earliest direct

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<sup>5</sup> The manuscript is held by the Bischöfliche Zentralbibliothek, Regensburg, Sammlung Proske A. R. 1018, No. 44.

<sup>6</sup> Charles Bouvet, "A Propos De Quelques Organistes De L'Église Saint-Gervais Avant Les Couperin: Les Du Buisson," *Revue de Musicologie* T. 11e, No. 36e (Nov. 1930): 250. The *Census-catalogue of Manuscript Sources of Polyphonic Music, 1400-1550* incorrectly cites Bolc Q26, a manuscript collection of 61 secular pieces held by the Civico Museo Bibliografico Musicale in Bologna (MS Q26), as containing two works by Des Buissons. The collection dates from the 1540s and would certainly offer the earliest known compositions by Des Buissons, but the pieces are now known to have been composed by Buus. I have examined the source, and the Des Buissons attribution seems to have been made by a misreading of Buss's handwritten name. The misattribution has been corrected in an addendum to the *Census-catalogue*.

documentation of our composer, Michael-Charles Des Buissons, places him in the court chapel of Emperor Ferdinand I in Vienna in 1559, where he drew a monthly salary of 10 florins and served as singer and composer.<sup>7</sup> Fluctuations in the price of goods and the value of the florin in mid-sixteenth-century Europe make it difficult to determine a modern equivalent for this salary. When compared with other singer-composers in the Imperial chapel at the same time, however, Des Buissons's salary suggests that he was highly regarded. His fellow composer Jacob Regnart, for example, received a salary of only 7 florins, later raised in 1564 to 12 florins.<sup>8</sup>

While with the emperor, Des Buissons apparently maintained contacts beyond Vienna. In 1561, the publishing firm of Berg and Neuber in Nuremberg printed two of his motets, *Quod Deos et concors thalamo mens vinxit in uno* and *Quem tibi delegit sponsum Deus ipse* together as an epithalamium for the wedding of Johann Cropach ("Ioannis Cropacii") and Annae Raysskij. Collectively, the 1561 epithalamium, the *Novus Thesaurus*, and the 1573 *Cantiones Aliquot Musicae* are the only extant *print* sources to contain motets by Des Buissons.

Following Ferdinand's death on July 25, 1564, his eldest son, Maximilian II, succeeded him as Holy Roman Emperor. When Maximilian disbanded his father's chapel in favor of his own (headed by Jacob Vaet), Des Buissons traveled to Innsbruck where he joined the chapel of the new Emperor's younger brother, Ferdinand, who had received the regency over Tyrol. Unlike his older brother, who displayed more than a few Lutheran leanings,<sup>9</sup> Ferdinand was a staunch

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<sup>7</sup> Bouvet, 250.

<sup>8</sup> "Jacob Regnart," in *Die Musik in Geschichte und Gegenwart* (Kassel: Bärenreiter, 1994).

<sup>9</sup> "Maximilian II," *Encyclopædia Britannica*. 2008. Encyclopædia Britannica Online. 26 March 2008 <<http://search.eb.com/eb/article-9051550>>.

Catholic committed to the ideals of the Counter-Reformation.<sup>10</sup> He was also a noted patron of the arts, collecting paintings and maintaining a musical chapel that included such composers as Christianus Hollander, Adamus de Ponte, and Alexander Utendaler, in addition to Michael Des Buissons. It was while he was in the employ of the younger Ferdinand that twenty-six of Des Buissons's pieces were published in the *Novus Thesaurus*.

Nothing is known of Des Buissons's activities following the 1568 publication of the *Novus Thesaurus*. The introduction to *Cantiones Aliquot Musicae* indicates that Des Buissons had died by the time the collection was published in 1573 ("*Post obitum Authoris*"), and Frank Dobbins adds that he died sometime before 1570.<sup>11</sup> Des Buissons's last motets with no earlier concordances appear in WrocS 4 and WrocS 10 in 1575. Copies of his *Novus Thesaurus* motets continue to surface in manuscripts and prints from as late as the early seventeenth century.

## 1.2 THE NOVUS THESAURUS

Walter Pass, in the introduction to his 1974 edition of Des Buissons's five-voice motet *Ave Maria*, wrote that the *Novus Thesaurus* "is one of the grandest anthologies and most significant documents of 16th-century motet composition."<sup>12</sup> The collection is notable not only for its size,

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<sup>10</sup> Joseph Lecler. *Toleration and the Reformation*, trans. T. L. Westow (New York: New York Association Press, 1960), 281.

<sup>11</sup> Frank Dobbins: 'Michael-Charles Des Buissons', *Grove Music Online* ed. L. Macy (Accessed 15 Sep 2007), <<http://www.grovemusic.com>>.

<sup>12</sup> Walter Pass, ed. *Thesauri Musici*, Vol. 29 (Munich: Doblinger, 1974), 2.



but also for its scope, variety, and uniqueness. Of the 254 motets in the *Novus Thesaurus*, only twelve have known concordances in other printed motet books.<sup>13</sup>

The *Novus Thesaurus* was printed in 1568 by the Venetian firm of Antonio Gardano. Its contents were assembled and its publication financed by Pietro Giovanelli, identified on the title pages of the various partbooks by the Latinized form of his name, Petrus Ioannellus. Giovanelli was a wealthy textile merchant from the Gandino valley in northern Italy. His father had business connections with the imperial court in Vienna—connections which Pietro apparently maintained after his father's death.<sup>14</sup>

Ultimately, the *Novus Thesaurus* bore dedications to the Emperor Maximilian II and his brothers, Archdukes Karl and Ferdinand, as well as the recently deceased Emperor, Ferdinand I. Giovanelli's original intents for the collection are less clear. Mary S. Lewis notes that Giovanelli may have begun collecting motets for the anthology as early as 1560, when Ferdinand I was emperor, suggesting that perhaps he was to be the initial sole dedicatee.<sup>15</sup> However, an imperial privilege to print the anthology was not granted until July 1, 1565—a year following Ferdinand's death.<sup>16</sup> Regardless of the particular individual for whom Giovanelli originally intended the

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<sup>13</sup> Harry Lincoln, *The Latin Motet: Indexes to Printed Collections* (Ottawa: Institute of Mediaeval Music, 1993).

<sup>14</sup> The introduction to the *Novus Thesaurus* closes with the phrase "*Humillimus & deditissimus Cliens, Petrus Joannellus*." See David Crawford, "Immigrants to the Habsburg Courts and Their Motets Composed in the 1560s," in *Giaches de Wert (1535-1596) and His Time*, ed. Eugene Schreurs and Bruno Bouckaert (Peer, Belgium: Alamire, 1998), 136.

<sup>15</sup> Mary S. Lewis, "Giovanelli's *Novus Thesaurus Musicus*: An Imperial Tribute" (Unpublished paper, University of Pittsburgh, 2005), 3.

<sup>16</sup> Albert Dunning, ed. *Novi Thesauri Musici*, V, (*Corpus Mensurabilis Musicae*, 64), n. p., 1974, p. vii. Richard Agee, on page 183 of "The Privilege and Venetian Music Printing in the Sixteenth Century" (PhD diss., Princeton University, 1982) notes that Giovanelli was not granted a Venetian privilege for the collection until October 12, 1568, suggesting that his collection of the motets in the *Novus Thesaurus* was complete by 1565, even if it took another three years for the work to be printed.

*Novus Thesaurus*, the collection glorified the Habsburg empire while securing some recognition for Giovanelli at the Habsburg courts and beyond.

With very few exceptions, the motets of the *Novus Thesaurus* were composed by musicians associated with the Habsburg courts.<sup>17</sup> The elder Ferdinand had begun forming his own musical establishment as early as 1526—a full thirty years before succeeding Charles V as Holy Roman Emperor.<sup>18</sup> In the mid-sixteenth century, musicians and composers from the Low Countries were in high demand throughout Europe, and Ferdinand liberally sprinkled his chapel with the best Netherlandish singers he could hire, bringing many of them to Vienna with him when he became Emperor. After Ferdinand’s death, the singers of his chapel dispersed: some remained with the new emperor; others joined the chapels of the Habsburg courts at Graz, Innsbruck, and Prague.

Although the *Novus Thesaurus* was intended to please the Habsburgs, it was clearly also compiled with an eye towards commercial marketability. Because the collection contains musical works representing the entire church year, David Crawford suggests that we might consider it a sort of polyphonic *Liber Usualis*.<sup>19</sup> Were it strictly for liturgical use, however, we might expect to find a mixture of masses, motets, hymns, Magnificats, and Lamentations as in many other surviving manuscript collections. Instead, the *Novus Thesaurus* is restricted to motets, offering a more “unified” package. Sixteenth-century music buyers preferred collections that had been

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<sup>17</sup> Notable exceptions include two pieces by Jacques de Wert and seven by Orlando di Lasso. A single work, *Benedicta es celorum*, credited to Josquin des Prez is also included, but it is actually an arrangement of a six-voice motet of Josquin’s by Johannes Castileti, who *had* been in the court of Emperor Ferdinand. See Crawford, 141.

<sup>18</sup> Lewis, “Giovanelli’s *Novus Thesaurus Musicus*: An Imperial Tribute,” 7.

<sup>19</sup> Crawford, 140.

planned with a logical identity in mind—groups of pieces of the same genre, composer, or liturgical event—and music publishers were reluctant to issue more heterogeneous anthologies.<sup>20</sup>

The motets in the *Novus Thesaurus* are organized into five books, covering the complete *Temporale* and *Sanctorale* cycles of the church year. Book I contains motets for the *Temporale* Proper. Book II contains motets for the *Temporale* Common (ordinary Sundays). Book III features motets for the *Sanctorale* Proper (Saints' feasts within the liturgical year) as well as four motets for the dead and two for the office of Extreme Unction. Book IV consists of motets for the *Sanctorale* Common, including Marian feasts. Book V is a collection containing occasional motets—some of them laudatory works for the death of Emperor Ferdinand I, but honoring others as well (including one by Henri de la Court for Giovanelli himself).

In preparing the *Novus Thesaurus*, Giovanelli traveled to the four Habsburg courts, personally soliciting previously unpublished works from the composers there. In a dedicatory letter to Emperor Maximilian II, Giovanelli writes that to complete his goal of representing every major feast of the church year, he had to “sweep out each corner and use his utmost powers,” commissioning new motets, when needed, to fill any gaps.<sup>21</sup>

The inclusion of so many works by Des Buissons in the *Novus Thesaurus* is a mystery. Since in most cases his motets are not the only ones for the feasts they represent, it seems unlikely that many of Des Buissons's works were commissioned expressly to fill any gaps in the collection. As I will show, Des Buissons was a competent—if at times formulaic—composer. It may have been that as part of his duties at the Habsburg chapels in Vienna and Innsbruck, he was required to compose often for services, since his motets in the *Novus Thesaurus* represent a

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<sup>20</sup> *Ibid.*

<sup>21</sup> Lewis, “Giovanelli's *Novus Thesaurus Musicus*: An Imperial Tribute,” 3. Lewis's paper includes an exhaustive listing of the *Novus Thesaurus*'s contents organized by composer and by feast, and also includes a table listing the composers in the *Novus Thesaurus* and the number of motets that each contributed.

variety of feast days. When Giovanelli approached him requesting motets for his publication, Des Buissons likely already had many on hand. The inclusion of his works alongside those by other composers for the same feast day also suggests that Giovanelli included Des Buissons's contributions not out of desperation to fill a hole, but perhaps as a favor to Des Buissons or because Des Buissons was a particular favorite of the late emperor or of Giovanelli himself. Whatever Giovanelli's reasons, Des Buissons's motets—if only for their sheer quantity—demand attention. With so many pieces spread over nearly as many feast days, users of the *Novus Thesaurus* in the late sixteenth century could not have easily ignored them. Des Buissons's motets in the *Novus Thesaurus* likely represent the day-to-day “bread and butter” of musical performance in the Habsburg chapels.

Despite the collection's historical importance, relatively little attention has been paid to the musical content of the *Novus Thesaurus*. Most notably, Mary S. Lewis, David Crawford, Walter Pass, and Albert Dunning have all written about the collection's purpose, history, organization, and contents. Unfortunately, further research has been severely limited by the lack of an edition in modern transcription of the collection's complete motets, so that much of the musical content has remained unknown. In the early 1970s, Albert Dunning transcribed and edited the entire contents of Book V of the *Novus Thesaurus* for publication, and Walter Pass also transcribed selected motets from the remaining four books (including five by Des Buissons).<sup>22</sup>

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<sup>22</sup> See Appendix 1.

### 1.3 STYLISTIC CONVENTIONS

As a well-paid “staff composer” in the courts of Emperor Ferdinand in Vienna and later Archduke Ferdinand in Innsbruck, Des Buissons regularly and competently produced pieces for use in the chapel. Because the *Novus Thesaurus* represents one of only two prints published within his lifetime to contain his works, Des Buissons seems to have been more concerned with producing easily singable pieces for his chapel’s regular use rather than artistic showpieces to garner attention from the larger world. He seems to have conformed to many of the stylistic conventions in common use among the Habsburg court composers of the 1560s,<sup>23</sup> making it difficult to single out any one characteristic as a hallmark of Des Buissons’s personal composition style. In the paragraphs that follow, I will summarize the formula Des Buissons seems to have relied upon in composing his motets.

#### 1.3.1 Structure

Although I have limited the scope of my research to selections from among his six-voice motets, Des Buissons wrote works for a variety of voice combinations. Within the *Novus Thesaurus*, the vast majority of his motets are written for five or six voices, although he experimented with motets for three, seven, eight, and twelve voices as well. The *secunda pars* of *Christus surrexit mala nostra texit* offers a unique glimpse of Des Buissons writing a four-voice composition. Within the six-voice motets I studied, Des Buissons varies the placement of the quintus and sextus voices. While the quintus is usually a second tenor voice, it occasionally serves as a

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<sup>23</sup> See Christopher Ruth, “The Motets of Michael Deiss: In a New and Critical Edition” (MA thesis, University of Pittsburgh, 2007), 22.

second cantus. The sextus, often a second cantus voice, is sometimes replaced with a second bassus voice (see *Ascendens Christus in altum*).

Des Buissons seems to have been most comfortable composing motets with the standard two *partes*. The two-part structure allows him to set many of his pieces in responsory form, with the words and music of the final phrase of the *prima pars* returning at the end of the *secunda pars*. Interestingly, Des Buissons sets many of his motets in responsory form even when it is not called for in the original text source.

Among the motets I studied, Des Buissons makes use of only standard mensurations in a C or cut-C *tempus*, and he does not change the mensuration within *partes*.

### 1.3.2 Texture

Christopher T. Ruth, in his recent study of Michael Deiss, a colleague of Des Buissons in the chapel of Emperor Ferdinand, has suggested a “house style” among the chapel composers that favored free polyphony (instead of pervasive imitation) interspersed with moments of homophony.<sup>24</sup> While Des Buissons occasionally highlights important text in moments of exposed homophony, such passages are usually brief and involve fewer than the full number of voices (often only two or three). More often in his compositions, homophonic groupings of voices are masked beneath continuing polyphony in other voices. As more of the *Novus Thesaurus* is transcribed and made available for study, it will be easier to know how Des Buissons’s compositional style compared with that of his fellow chapel composers, but for now, Des Buissons seems to fit the mold nicely.

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<sup>24</sup> *Ibid.*

### 1.3.3 Imitation

Like most other composers of the 1560s, Des Buissons regularly begins his motets with an opening point of imitation one to three breves in length. The motive is introduced in one voice and the other voices echo it as they enter one by one. He does not make use of paired imitation to begin a motet in any of his works that I studied. Occasionally, where needed, Des Buissons alters the opening motive's starting pitch, internal note values, or intervals, sometimes with awkward results. Figure 1 shows the opening imitative gesture of *Ascendens Christus in altum*. Inexplicably, Des Buissons initially begins on F, so that the melody is distorted by the half step between the fifth and sixth notes (since the print does not specify an E-flat, and adding one would be inappropriate according to the principles of *musica ficta* and be problematic in the measures that follow). The cantus and tenor, imitating the gesture in the next several measures, begin on C and present the melody with the restored whole step between the fifth and sixth notes.

Within the motets, Des Buissons occasionally introduces secondary imitative gestures, but in general, he adheres to these less rigidly. At times, the gesture may be strictly a rhythmic one, or it may involve only the repetition of a general melodic contour. These secondary imitative gestures usually accompany a particularly important passage of text, or herald the coming end of a motet's *secunda pars*.



**Figure 1.** *Ascendens Christus in altum*, mm. 1-4

### 1.3.4 Texts

Most of the texts in Des Buissons's motets can be traced to chant responsories, antiphons, sequences, or scriptural passages. For the latter, Des Buissons draws upon both canonical and apocryphal sources. Among his nearly forty known motets, only five set texts that I have been unable to trace, suggesting that he may have also composed his own texts on occasion. In all of his motets, the texts are exclusively Latin.

Within the *Novus Thesaurus*, Des Buissons contributed at least one motet to each of the five books. Fourteen motets—over half of his compositions in the anthology—are for the *Temporale* Proper. Five of the motets are for the *Temporale* Common, four are for the *Sanctorale* Proper, and three are for the *Sanctorale* Common. Only one of Des Buissons's works appears in the fifth book of occasional motets.



### 1.3.5 Text setting

With occasional exceptions, Des Buissons's text underlay generally follows the guidelines established by Zarlino.<sup>25</sup> Many of his texts are set syllabically, with melismas used to emphasize important words. His adherence to the rule that long or short syllables should be set to corresponding note values is somewhat loose, and the declamation of text occasionally suffers as Des Buissons awkwardly struggles to place the Latin elegantly. In at least one instance, he departs from the rule that syllables within words not be repeated.<sup>26</sup>

### 1.3.6 Modes

Even within the relatively small sample of his works examined for this study, it is apparent that Des Buissons was not bound to a single mode when composing. Of the six, two are in transposed Mode 1 (with finals on G), two are in transposed Mode 2 (also with finals on G), one is in Mode 6, and one is in transposed Mode 7 (with the final on C). In the occasions where Des Buissons borrowed a melody from a preexisting chant, he does not seem to have been concerned with preserving the mode of the original.

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<sup>25</sup> Zarlino's rules are summarized with illustrative examples in Mary S. Lewis, "Zarlino's Theories of Text Underlay as Illustrated in his Motet Book of 1549," *Notes* 42 (December 1985): 239-267.

<sup>26</sup> See the sextus voice in *Ad auge nobis domine fidem* at measures 63-64.

### 1.3.7 Cadences

Amidst the seemingly relentless free polyphony of so many of Des Buissons's compositions, cadences offered the composer an effective way to mark the ends of phrases or units and develop a coherent internal structure. They may have served the useful purpose of aiding performers struggling to coordinate multiple voices singing from individual partbooks without barlines or measure numbers. They also provided a particularly effective means for emphasizing or punctuating particular words.

The pitches most often used for cadences are frequently tied to the mode of a particular piece. Within each mode, there are several acceptable cadence pitches. In Des Buissons's day, more adventurous composers like Orlando di Lasso would sometimes cadence on pitches inappropriate for the mode in order to more deeply express especially emotional texts. Des Buissons, however, very rarely strays from the cadence pitches prescribed for each mode.

In my analysis of Des Buissons's motets, I refer to his usage of three main types of cadences as defined by Karol Berger and Bernhard Meier, and summarized by Michèle Fromson.<sup>27</sup> While Berger and Meier detail dozens of specific cadential figures used in sixteenth-century vocal polyphony, Des Buissons makes use of only a relative few, which I will summarize below.

In Des Buissons's motets, more than half of all cadences are of a type I will refer to simply as the "perfect cadence." The perfect cadence nearly always accompanies the end of a syntactic unit in at least one of the two or three cadencing voices. Typically, the two upper voices move from either a sixth to an octave or from a third to a unison while the lowest voice

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<sup>27</sup> Michèle Fromson, "Cadential Structure in the Mid-Sixteenth Century: The Analytical Approaches of Bernhard Meier and Karol Berger Compared," *Theory and Practice* 25 (1991): 179-213.

leaps upwards by a fourth or downwards by a fifth to the same final. If only two voices are involved in the perfect cadence, they will move from a sixth to an octave or from a third to a unison. In Figure 2, I have identified a perfect cadence on G from *Ad auge nobis domine fidem* with lines highlighting the movement of the cadential voices.

A second type of cadence, producing a slightly weaker effect than the perfect cadence, is the “relaxed cadence.” The relaxed cadence involves only two cadencing voices. In it, the final is achieved by a half-step motion in the upper voice coupled with an upwards leap of a fourth or downwards leap of a fifth in the lower voice. Figure 3 illustrates a relaxed cadence on G from *Ad auge nobis domine fidem*.

67

mus re - si - sta - mus re - si - sta - mus

sta - mus re - si - sta - mus

si - sta - mus re

**Figure 2.** *Ad auge nobis domine fidem*, mm. 67-69; Perfect G cadence

29

stris a -

stris a -

stris in ex-tre-mis no - stris a -

no - stris a -

in ex-tre-mis no - stris a

in ex-tre-mis no - stris a -

**Figure 3.** *Ad auge nobis domine fidem*, mm. 29-32; Relaxed G cadence

The third type of cadence Des Buissons uses is the phrygian cadence. Like the relaxed cadence, the phrygian cadence involves only two voices. One of the voices (usually the lower of the two) approaches the cadential pitch by downwards motion of a half step while the other approaches it by a rising whole step. Des Buissons rarely uses phrygian cadences, and when he does, it is seldom to draw attention to text. Frequently, a phrygian cadence will be followed within a few measures by either a relaxed or perfect cadence. Figure 4 illustrates a phrygian cadence on D from *Ad auge nobis domine fidem*.

Occasionally, Des Buissons gives special emphasis to a word or phrase with an evaded or incomplete cadence, in which two or more voices are poised to achieve a cadence on a particular pitch, but ultimately do not. In an incomplete cadence, Des Buissons silences one of the cadencing voices (usually the lower one). In an evaded cadence, one or more of the cadencing

72

re - si - sta - mus

re - si - sta - mus re - si - sta - mus

re - si - sta - mus re - si - sta - mus

re - si - sta - mus

mus re - si - sta - mus re - si - sta - mus

re - si - sta - mus re - si - sta - mus

**Figure 4.** *Ad auge nobis domine fidem*, mm. 72-77; Phrygian cadence on D

voices moves to an unexpected pitch. Because there are many different types of evaded and incomplete cadences, these will be discussed individually within each motet's commentary.

## 1.4 TEXT SOURCES

Like most other composers of his time, Des Buissons selected the texts for his motets from a number of different sources, relying heavily on standard liturgical texts. For each motet, I have identified the text by its liturgical function with corresponding page number in the *Liber Usualis*<sup>28</sup> or Biblical citation (when applicable). I have also referenced several antiphonals and

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<sup>28</sup> The *Liber Usualis* has been printed in several editions since 1896 with changing pagination. I will refer to the pages as numbered in the 1934 edition.

graduals from between the thirteenth and sixteenth centuries which contain texts that Des Buissons used. These are indicated by the sigla assigned to them by the CANTUS online database for Latin Ecclesiastical Chant:<sup>29</sup>

- A-Gu 29/30**      Graz, Universitätsbibliothek, 29 (olim 38/8f.) and 30 (olim 38/9 f.)  
*Fourteenth-century Austrian antiphoner in two volumes from the Abbey of Sankt Lambrecht (Steiermark, Austria)*
- A-KN 1010-1018**      Klosterneuburg, Augustiner-Chorherrenstift - Bibliothek, 1010, 1011, 1012, 1013, 1015, 1017, 1018  
*Twelfth-, thirteenth-, and fourteenth-century antiphoners from Klosterneuburg, Austria*
- CH-Fco 2**      Fribourg (Switzerland), Bibliothèque des Cordeliers, 2  
*Early fourteenth-century Franciscan antiphoner of unknown origin*
- D-Ma 12o Cmm1**      München, Franziskanerkloster St. Anna - Bibliothek, 120 Cmm1  
*Thirteenth-century Franciscan breviary from central Italy*
- D-Mzb A/B/C/D/E**      Mainz, Bischöfliches Dom - und Diözesanmuseum, A, B, C, D, E  
*Antiphoner in five volumes written for use by the Carmelites of Mainz (Germany)*

## 1.5 CONCORDANCES

Besides his 1561 epithalamium printed by Berg and Neuber and the 1573 collection *Cantiones Aliquot Musicae*, Des Buissons's motets in the *Novus Thesaurus* are his only known works to exist in printed sources. Thirty-two manuscript sources are known to contain at least one motet by Des Buissons, and most of those appear to have been copied from the *Novus Thesaurus* in the late sixteenth century. All of the six Des Buissons motets discussed in this study may be found in

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<sup>29</sup> The CANTUS database may be found online at <<http://publish.uwo.ca/~cantus/mssindex.html>>. The CANTUS sigla are modeled after those developed for the *Répertoire International des Sources Musicales* (RISM).

at least two manuscript concordances, several of them in many more. In the commentary for each motet, I have provided the sigla for all known concordances. Following is a summary of the manuscripts I reference, including a list of the Des Buissons motets contained in each, listed in order of their appearance in the manuscript.<sup>30</sup> Those that I have transcribed and commented upon in this study are indicated by an asterisk.

<b>DresSL 2/D/22</b>	DRESDEN	Sächsische Landesbibliothek. MS Mus. 2/D/22 Date: c. 1590-1600  Of German origin. Des Buissons motets: <i>Ego sum resurrectio et vita</i> <i>*Ascendens Christus in altum</i>
<b>MunBS 1536/III</b>	MUNICH	Bayerische Staatsbibliothek. Musiksammlung. Musica MS 1536 Date: 1583  Contains 342 works, including 334 motets, 3 masses, and several other sacred pieces. Copied at St. Zeno Augustinian Monastery in Bad-Reichenhall (Southern Bavaria) Des Buissons motets: <i>*Domine sancte pater et deus</i> <i>Zachaeus festinans descende</i> <i>*Magi venerunt ab oriente</i> <i>*Surgens Jesus dominus noster</i> <i>*Christus surrexit mala nostra texit</i> <i>*Ascendens Christus in altum</i> <i>Hic est panis de caelo descendens</i> <i>Gabriel archangelus apparuit</i> <i>Sanctus Bartholomaeus apostolus dixit</i> <i>Confitebor tibi domine deus</i>
<b>VallaC 17</b>	VALLADOLID	Catedral Metropolitana, Archivo de Música. MS. 17 Date: c. 1567-1600  Collection of 105 works: mostly secular Spanish, French, and Italian compositions, but containing 19 motets. Probably copied at Valladolid, Spain Des Buissons motets: <i>*Ascendens Christus in altum</i>

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<sup>30</sup> Summaries of the sources are compiled from the *Census-catalogue of manuscript sources of polyphonic music, 1400-1550* and from Jennifer Thomas's *Motet Database Catalogue Online*, <<http://www.arts.ufl.edu/motet>> accessed February-March 2008.

- WrocS 1**                      WROCLAW   Former Stadtbibliothek. MS. Mus. 1  
 Date: c. 1560-1570  
 Missing since World War II.  
 Des Buissons motets:        *Ego sum resurrectio et vita*  
     *\*Ad auge nobis domine fidem*  
     *Confitebor tibi*  
     *\*Domine sancte pater et deus*  
     *Diligite inimicos vestros*  
     *Qui regis aethereas regum rex*  
     *O deus immensi fabricator*
- WrocS 2**                      WROCLAW   Former Stadtbibliothek. MS. Mus. 2  
 Date: 1573  
 Missing since World War II. Contains 215 works, including 210 motets.  
 Des Buissons motets:        *\*Ascendens Christus in altum*  
     *\*Surgens Jesus dominus noster*  
     *\*Christus surrexit mala nostra texit*
- WrocS 5**                      WROCLAW   Former Stadtbibliothek. MS. Mus. 5  
 Date: c. 1575-1600  
 Missing since World War II.  
 Des Buissons motets:        *Tibi decus et imperium*  
     *Gabriel archangelus apparuit*  
     *\*Surgens Jesus dominus noster*  
     *\*Christus surrexit mala nostra texit*  
     *\*Ascendens Christus in altum*  
     *Emitte spiritum tuum*
- WrocS 6**                      WROCLAW   Former Stadtbibliothek. MS. Mus. 6  
 Date: c. 1567  
 Missing since World War II.  
 Des Buissons motets:        *\*Magi venerunt ab oriente*  
     *Hodie nobis de caelo*
- WrocS 7**                      WROCLAW   Former Stadtbibliothek. MS. Mus. 7  
 Date: 1573  
 Missing since World War II. Contains 40 motets.  
 Des Buissons motets:        *\*Christus surrexit mala nostra texit*  
     *\*Ascendens Christus in altum*  
     *Emitte spiritum tuum*  
     *\*Ad auge nobis domine fidem*  
     *Confitebor tibi*  
     *Diligite inimicos vestros*  
     *Petrus autem servabatur*  
     *\*Surgens Jesus dominus noster*



- |   |  |  |
|---|--|--|
| <b>WrocS 8</b>  | WROCLAW  | Former Stadtbibliothek. MS. Mus. 8<br>Date: c. 1575-1600 |
| Missing since World War II.   |  |  |
| Des Buissons motets:  | <i>Responsum accepit Simeon</i><br><i>Vos estis sal terrae</i><br><i>*Magi venerunt ab oriente</i> |  |
| <b>WrocS 11</b>   | WROCLAW  | Former Stadtbibliothek. MS. Mus. 11<br>Date: 1583        |
| Missing since World War II.   |  |  |
| Des Buissons motets:  | <i>*Magi venerunt ab oriente</i><br><i>O vos omnes qui transitis per viam</i>                      |  |
| <b>ZwiR 74/1</b>  | ZWICKAU  | Ratsschulbibliothek. MS LXXIV, 1<br>Date: c. 1575-1600   |
| Contains 156 works, including 148 motets and other sacred pieces. Copied in Zwickau (Germany) by Johann Stoll for use at the Church of St. Mary (where Stoll was cantor). |  |  |
| Des Buissons motet:   | <i>*Christus surrexit mala nostra texit</i>  |  |

## 1.6 EDITORIAL PROCEDURES

In preparing my transcriptions of Des Buissons's motets, I have attempted to remain as faithful to the original prints as possible. In the *Novus Thesaurus*, Gardano took great care to show exact text underlay. Under melismas, syllables were placed unambiguously directly below their corresponding pitches. Even in cases where Gardano's underlay may appear to break some of Zarlino's "rules" of text setting (especially the recommendation that the last syllable of a word go on the last note of a phrase),<sup>31</sup> I have retained Gardano's placement. On the occasion where a repeated phrase of text has been indicated in the original print by the abbreviated "ij," I have set the complete repeated text in italics to indicate that the text placement is my own. In the *Novus Thesaurus*, spellings and capitalizations in the texts of Des Buissons's motets occasionally differ

<sup>31</sup> Richard Sherr, introduction to *Sacré cantiones: cinque vocum* by Guglielmo Gonzaga (New York: Garland, 1990), ix.

from those provided in other sources and even from one part to another. I have transcribed the text as it appears in each part, with the exception of providing the complete forms of words abbreviated in the original print because of space considerations. For the sake of clarity, I have replaced the letter “I” with the letter “J” where appropriate, and the letter “U” with the modern “V” when needed.

Ligatures in the original print are indicated in my transcriptions by a bracket over the included notes.

In my transcriptions, all sharps, flats, and natural signs appearing next to their notes on the staff are original to Gardano’s 1568 print.<sup>32</sup> Small accidentals above the staff are my own additions according to the principles of *musica ficta*. As scholars debate what constitutes the appropriate application of *musica ficta*, I have erred on the side of caution, supplying necessary sharps or naturals at certain cadential points and in the thirds of final triads, and flats where needed to maintain perfect melodic and harmonic intervals.<sup>33</sup>

Where a minor error existed in the original print, I have corrected the error in my transcription and noted the correction in the accompanying comments. Those errors without a simple solution were left intact and may be attributable only to faults in Des Buissons’s compositional technique.

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<sup>32</sup> In the original print, sharp symbols were used to cancel a flat; to avoid confusion with modern sharped notes, I have transcribed these with the modern natural symbol.

<sup>33</sup> Richard Sherr, x.

## **2.0 MOTETS AND COMMENTARY**

## 2.1 MAGI VENERUNT AB ORIENTE

# Magi venerunt ab oriente

Michael Des Buissons

Cantus

Altus

Quintus

Tenor

Sextus

Bassus

Ma - gi ve - ne - runt ab o - ri - en - te Ma -

Ma - gi ve - ne - runt ab o - ri - en -

Ma - gi ve - ne - runt ab o - ri -

Ma - gi ve - ne - runt

Ma - gi ve -

5

gi — ve - ne - runt ab o - ri - en - te ab o - ri - en - te

te Ma - gi ve - ne - - - runt ve - ne - runt ab o - ri -

en - te ve - ne - runt ab o - ri - en - te Ma - gi ve - ne - runt ab

Ma - gi ve - ne - runt ab o - ri - en - - # te ab o - ri - en - te Ma -

ab o - ri - en - te Ma - gi ve - ne - runt ab o - ri - en - te Ma - gi ve -

ne - runt ab o - ri - en - te ab o - ri - en - te

MAGI VENERUNT AB ORIENTE

11

Mag - i ve - ne - runt ab o - ri - en - te

- en - te ab o - ri - en - te Ma - gi ve - ne - runt ab o -

o - ri - en - te Ma - gi ve - ne - runt ab o - ri -

gi ve - ne - runt Ma - gi ve - ne - runt ab o - ri - en - te

ne - runt ab o - ri - en - te ve - ne - runt ab o - ri - en - te Ma - gi ve -

Ma - gi ve - ne - runt ab o - ri - en - te ab o - ri -

17

ab o - ri - en - te Hie - ro - so - li - mam ab o - ri - en -

ri - en - te Hie - ro - so - li - mam Hie - ro - so - li - mam

en - te ab o - ri - en - te Hie - ro - so - li - mam Hie - ro - so - li - mam quer - en -

Hie - ro - so - li - mam Hie

ne - runt ab o - ri - en - te Hie - ro - so - li - mam

en - te Hie - ro - so - li - mam Hie - ro -

## MAGI VENERUNT AB ORIENTE

23

te Hie - ro - so - li-mam quer - en - tes et di - cen - tes quer -

quer - en - tes quer - en - tes et di - cen - tes quer - en - tes et di - cen - tes

- tes et di - cen - tes quer - en - tes et di - cen - tes et di - cen -

- ro - so - li - mam quer - en - tes et di - cen - tes et di - cen - tes et di - cen -

quer - en - tes et di - cen - tes quer - en - tes et di - cen - tes quer -

so - li - mam quer - en - tes et di - cen - tes quer - en - tes

29

en - tes et di - cen - tes et di - cen - tes u -

quer - en - tes et di - cen - tes quer - en - tes et di - cen - tes

tes quer - en - tes et di - cen - tes u - bi est u -

tes et di - cen - tes quer - en - tes et di - cen - tes u - bi est qui - na -

en - tes quer - en - tes et di - cen - tes u - bi es - qui na - tus est u - bi est

quer - en - tes et di - cen - tes u - bi est qui na - tus est u -

MAGI VENERUNT AB ORIENTE

35

- bi est qui na - tus est u - bi est qui na - tus est

u - bi est qui na - tus est u - bi est u - bi est

bi est qui na - tus est u - bi est qui na - tus est qui na - tus est

- tus est na - tus est u - bi est qui

qui na - tus est qui na - tus est u - bi est qui na - tus est

- bi est qui na - tus est u - bi est qui na - tus est u - bi

41

cu - ius stel - lam vi - di - mus cu - ius stel - lam vi - di - mus vi -

qui na - tus est cu - ius stel - lam cu - ius stel - lam vi - di - mus vi - di -

cu - ius stel - lam vi - di - mus cu - ius stel - lam

na - tus est qui na - tus est cu - ius stel - lam vi - di -

cu - ius stel - lam cu - ius stel - lam vi - di - mus cu - ius stel - lam

est qui na - tus est cu - ius stel - lam cu - ius stel - lam

MAGI VENERUNT AB ORIENTE

47

- di - mus et ven - i - mus a - do - ra - re do - mi - num a - do - ra - re

mus et ve - ni - mus a - do - ra - re et ve - ni - mus a - do - ra - re dom - i - num et

cu - ius stel - lam vi - di - mus et ve - ni - mus a - do - ra - re et ve - ni - mus a - do - ra -

mus vi - di - mus et ve - ni - mus a - do - ra -

vi - di - mus et ve - ni - mus a - do - ra - re

vi - di mus et ve - ni - mus a - do - ra - re Do - mi - num

53

do - mi - num et ve - ni - mus a - do - ra - re do - mi -

ve - ni - mus a - do - ra - re do - mi - num et ve - ni -

re et ve - ni - mus a - do - ra - re a - do - ra - re do - mi - num

re do - mi - num et ve - ni - mus a - do - ra - re do - mi - num et ve - ni

et ve - ni - mus a - do - ra - re a - do - ra - re Do - mi -

et ve - ni - mus a - do - ra - re do - mi - num



MAGI VENERUNT AB ORIENTE

59

num et ve - ni - mus a - do - ra - re

mus a - do - ra - re et

et ce - ni - mus a - do - ra - re

mus a - do - ra - re et ve - ni - mus a - do - ra - re a - do - ra -

num et ve - ni - mus a - do - ra - re Do - mi -

et ve - ni - mus a - do - ra - re et ve - ni - mus a - do -

63

Do - mi - num

ve - ni - mus a - do - ra - re Do - mi - num

- re et ve - ni - mus a - do - ra - re Do - mi - num

- re Do - mi - num

num a - do - ra - re Do - mi - num

ra - re Do - mi - num a - do - ra - re Do - mi - num

Secunda pars: Interrogabat magos

Cantus

Altus

Quintus

Teror

Sextus

Bassus

In - ter-ro -

In - ter-ro - ga-bat ma - gos He - ro - des He -

In - ter-ro - ga - bat ma - gos He -

5

ga - bat ma - gos In-ter-ro - ga-bat ma - gos He - ro - des He - ro - - - des In-

ro - des In - ter - ro-ga-bat ma - gos In-ter-ro - ga - bat ma - gos He - ro-

- ro - des He-ro - - - des In - ter-ro - ga - bat

In - ter-ro - ga-bat ma -

In - ter-ro - ga-bat ma - gos He - ro - - des In-ter - ro-

In - ter-ro - ga-bat ma - gos In - ter-ro - ga - bat

## MAGI VENERUNT AB ORIENTE

12

ter-ro-ga-bat ma - gos He - ro - des In - ter-ro - ga-bat ma - gos He-ro - des

- des In - ter-ro-ga - bat In - ter-ro - ga - bat ma-gos He - ro - des

In - ter-ro - ga - bat ma - gos In - ter-ro - ga - bat ma - gos He - ro -

gos In - ter-ro - ga-bat ma - gos He-ro - des He - ro-des In - ter - ro-ga-bat ma -

ga - bat ma - gos In - ter-ro - ga-bat ma - gos In - ter - ro -

ma - gos In - ter-ro-ga-bat ma - gos He - ro - des In - ter-ro - ga-bat ma-gos

[illegible]

MAGI VENERUNT AB ORIENTE

25

— sent quod sig-num vi-dis — sent

— quod sig-num vi-dis sent quod sig-num vi-dis —

— sig-num vi-dis — sent

sig-num vi-dis — — — sent quod sig-num vi-dis sent

— quod sig-num quod sig-num vi-dis —

— sig-num vi-dis — — — sent quod sig-num vi-dis — — — sent

30

vi-dis — — — sent su-per na-tum su-per na-tum re-gem stel-

— — — sent su-per na-tum re-gem stel-lam ma-gnam ful-

— su-per na-tum re-gem su-per na-tum re-gem

— su-per na-tum re-gem stel-

— — — sent su-per na-tum re-gem stel-lam

su-per na-tum re-gem — — — stel-

MAGI VENERUNT AB ORIENTE

36

- lam ma - gnam stel - lam ma - gnam ful - gen - tem cu - ius splen -  
 gen - tem ma - gnam ful - gen - tem cu - ius splen - dor cu -  
 stel - lam ma - gnam ful - gen - tem cu - ius splen - dor il -  
 lam ma - gnam cu - ius splen - dor cu - ius splen -  
 ma - gnam ful - gen - tem stel - lam ma - gnam ful - gen - tem cu - ius splen - dor  
 - lam ma - gnam stel - lam ma - gnam ful - gen - tem cu - ius splen - dor

42

dor il - lu - mi - nat mun - dum il - lu - mi - nat mun - dum et nos cog -  
 ius splen - dor cu - ius splen - dor il - lu - mi - nat mun - dum il - lu - mi - nat mun -  
 lu - mi - nat mun - dum il - lu - mi - nat mun - dum et nos cog - no - vi  
 dor il - lu - mi - nat mun - dum et nos cog - no - vi - mus  
 il - lu - mi - nat mun - dum il - lu - mi - nat mun - dum et nos et  
 il - lu - mi - nat mun - dum et nos cog - no - vi - mus

MAGI VENERUNT AB ORIENTE

48

no - vi-mus et ve - ni-mus a - do - ra - re Do - mi-num a - do-ra -  
dum et nos cog - no - vi-mus et nos cog - no - vi-mus et ve - ni-mus a - do-ra - re Do - mi-  
mus et nos cog - no - vi-mus et ve - ni-mus et ve - ni-mus a - do -  
et ve - ni-mus a - do - ra - re  
nos et nos cog - no - vi - mus et ve - ni-mus a -  
et ve - ni-mus a - do-ra - re Do - mi - num

54

re Do - mi-num et ve - ni-mus a - do-ra - re Do -  
num et ve - ni - mus a - do-ra - re Do - mi - num et  
ra - re et ve - ni-mus a - do-ra - re a - do-ra - re Do - mi - num  
et ve - ni-mus a - do-ra - re a - do-ra - re Do -  
do-ra - re Do - mi - num et ve - ni - mus a - do-ra - re Do - mi-num et  
et ve - ni-mus a - do-ra - re Do - mi - num

MAGI VENERUNT AB ORIENTE

60

- mi - num et ve - ni - mus a - do - ra - re

ve - ni - mus a - do - ra - re

et ve - ni - mus a - do - ra -

- mi - num et ve - ni - mus a - do - ra - re Do -

ve - ni - mus a - do - ra - re et ve - ni - mus a - do - ra - re a -

et ve - ni - mus a - do - ra - re et ve - ni - mus a -

64

re do - mi - num

et ve - ni - mus a - do - ra - re do - mi - num

- re et ve - ni - mus a - do - ra - re Do - mi - num

- mi - num a - do - ra - re do - mi - num

do - ra - re Do - mi - num

do - ra - re do - mi - num a - do - ra - re do - mi - num

### 2.1.1 Magi venerunt ab oriente

#### *Location*

*Novus Thesaurus* Book I, pages 34 and 35

#### *Construction:*

6 voices, 2 *partes*

#### *Mode and Final:*

Transposed Mode 2 (Hypodorian); G Final

#### *Concordances:*

MunBS 1536/III

WrocS 6

WrocS 8

WrocS 11

#### *Text:*

- 1p. Magi venerunt ab oriente  
Hierosolimam querentes et dicentes:  
Ubi est qui natus est cujus stellam vidimus  
et venimus adorare Dominum
- 2p. Interrogabat magos Herodes  
quod signum vidissent  
super natum regem?  
Stellam magnam fulgentem cuius splendor  
illuminat mundum et nos cognovimus  
et venimus adorare Dominum
- 1p. *Wise men from the East came  
to Jerusalem asking  
"Where is he whose star we see?  
And we come to adore the Lord"*
- 2p. *Herod questioned the wise men:  
"What sign did you see  
about the King who has been born?"  
"We saw a dazzling star  
whose splendor illuminates the world and made us know.  
And we come to adore the Lord."*
- 1p. Responsory for Epiphany (adapted from Matthew 2:1-3)  
2p. Magnificat antiphon for Wednesday after Epiphany



*Text sources:*

1p.: *Liber Usualis*, p. 461; CH-Fco 2, 040v 07; D-Ma 12o Cmm 1, 045r 11;  
D-MZb A, 185r 02; etc.

2p.: A-Gu 29, 058r 01; A-KN 1010, 043v 06; D-Ma 12o Cmm 1, 046v 06; etc.

*Designation:*

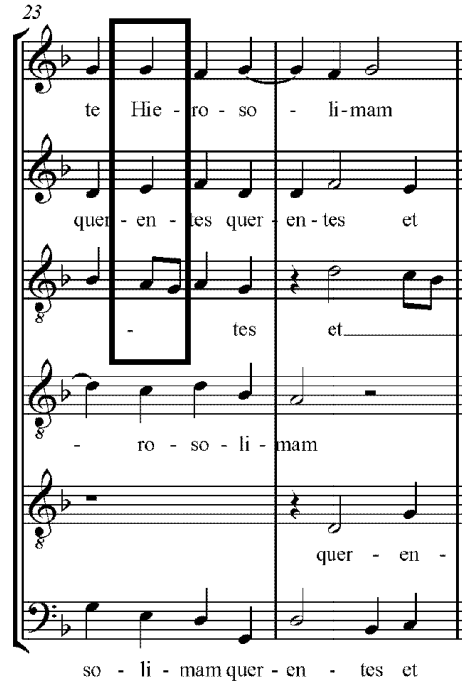
De Epiphania Domini  
*Epiphany* (January 6)

*Corrections:*

None

*Magi venerunt ab oriente* is one of four motets for Epiphany in the *Novus Thesaurus* and is Des Buissons's only motet for that occasion. The text of the motet seems to have been a favorite among composers in the sixteenth century, with other settings by Derick Gerarde, Jean Larchier, Francesco Lupino, Joannes Pionnier, and Wolfgang Otho. It is adapted from the second chapter of the Gospel of Matthew and tells of the arrival of the Wise Men seeking the newborn Jesus. With four known concordances, the motet also seems to have been one of Des Buissons's more popular works (if the number of concordances can be taken as a sign of its popularity).

The motet fits comfortably in Des Buissons's formulaic style. Des Buissons returns to the comfortable transposed Mode 2 (with a final on G), keeping all voices conservatively within their prescribed ambitus. Beginning with diagonal imitation across the voices in the *prima pars*, the piece quickly settles into dense, non-imitative polyphony, accentuated by frequent cadences. In general, the piece is well-crafted, but Des Buissons seems unable to avoid several awkward moments, such as the jarring G-against-A in the cantus and quintus parts at measure 23 (see Figure 5).



**Figure 5.** *Magi venerunt ab oriente*, mm. 23-24

Des Buissons reflects the responsory form of the text in his musical setting. He repeats the final line of text from the *prima pars* at the end of the *secunda pars* and repeats the same music as well, although he introduces the repeated music at different times (the cantus, tenor, sextus, and bassus begin repeating their lines from the *prima pars* in measures 48-50 of the *secunda pars*, while the altus and quintus begin repeating their ending from the *prima pars* in measures 54-55 of the *secunda pars*). The final fifteen measures of the *secunda pars* duplicate the final fifteen measures of the *prima pars* exactly in music and text.

As in many of his other motets, Des Buissons does not seem particularly concerned with the overall clarity of the text. Both *partes* of *Magi verunt ab oriente* incorporate quoted dialogue between the Wise Men and Herod amidst passages of third-person narrative, but Des Buissons does little musically to differentiate the quotations from the narrative. Even within a single vocal line, transitions from narrative to dialogue frequently are accomplished without pause.

Des Buissons does not ignore the text entirely, however, and scattered throughout the piece—among seemingly relentless polyphony—Des Buissons injects brief moments of homophony to highlight individual words or short passages of text. The homorhythmic passages usually involve only two voices, leaving the remaining voices to continue their intertwining polyphonic conversation. A summary of notable homorhythmic passages in *Magi venerunt ab oriente* is presented in Table 1.

**Table 1.** Notable homorhythmic passages in *Magi venerunt ab oriente*

### Prima Pars

MEASURES	TEXT	VOICES
8-9	oriente	Tenor, Sextus
20-22	Hierosolimam	Altus, Quintus, Bassus
29-30	et dicentes	Cantus, Bassus
38-40	ubi est qui natus est	Sextus, Bassus
47-48	et venimus	Cantus, Altus
51-53	et venimus adorare	Quintus, Tenor
65-67	Dominum	Altus, Sextus, Bassus

### Secunda Pars

MEASURES	TEXT	VOICES
15-16	Interrogabat	Cantus, Altus, Sextus
20-21	signum vidissent	Cantus, Altus
21-23	quod signum vidissent	Cantus, Bassus
27-29	quod signum vidissent	Cantus, Bassus
31-32	super natum	Quintus, Bassus
33-34	super natum regem	Altus, Sextus
37-39	stellam magnam fulgentem	Sextus, Bassus
42-43	illuminat mundum	Cantus, Tenor
43-46	illuminat mundum	Cantus, Quintus, Sextus, Bassus/Altus
54-55	et venimus	Quintus, Bassus
67-69	dominum	Altus, Tenor, Bassus

Perhaps the most striking homorhythmic passage of the *prima pars* comes in measures 38-40, as the sextus and bassus solidly proclaim together in parallel fifths and thirds “ubi est qui natus est” in a not-so-subtle reminder that while the first part of the motet chronicles the Wise Men’s journey, the listener should not forget the purpose of that journey (see Figure 6). Set against the flowing lines of the upper voices which sing the same text at different times, the brief melodic and rhythmic pairing of the sextus and bassus would be clearly audible.



**Figure 6.** *Magi venerunt ab oriente*, mm. 38-40

In the text of the motet’s *secunda pars*, the emphasis shifts from the travels of the Wise Men to a discussion of the “dazzling” star and Jesus’s birth. Not surprisingly, Des Buissons finds more textual phrases of interest for homorhythmic highlighting in the *secunda pars*. In particular, he several times singles out the important phrases “signum vidissent,” “super natum,” and “illuminat mundum” for special treatment, altering the pairing of voices for each homorhythmic

repetition (with the exception of twice pairing the cantus and bassus for “quod signum vidissent”—but what a striking pair they make!).

At the beginning of the motet, Des Buissons cultivates a rhythmic motive that he features prominently at first. He seems unable to sustain its use through the entire motet, however, and by the end of the *prima pars*, he abandons it. The motive (♩ ♪♪♩) serves to introduce each voice in the opening imitative passage. It returns in measures 5-6 (sextus), 11-12 (bassus), 12-13 (cantus), 13-14 (cantus), 14-15 (quintus), 32-33 (cantus), 42-43 (cantus and quintus), 43-44 (sextus), and 45-46 (bassus). The motive does not appear in the *secunda pars*, despite the ease with which Des Buissons could have applied it to the word *Interrogabat* (by merely adding an additional minim at the motive’s end, which he often does in the *prima pars*).

Among the motet’s more inspired moments are the two instances in which Des Buissons singles out the word *stellam* (star) for special treatment. As a motet for Epiphany, the emphasis is as much on the miracle of the star that guides the Wise Men as it is on the birth of Christ, and Des Buissons portrays the star in two different—but equally brilliant—settings.

In the *prima pars*, the word *stellam* is sung thirteen times within the span of seven measures (mm. 42-48). Des Buissons introduces the word almost hesitantly in the sextus voice alone in measure 42, followed shortly by the cantus, and then with full force by the altus, quintus, and bassus together. A measure later, he follows this “explosion” with a cascade on *stellam* sent rippling through the altus, quintus, tenor, sextus, and bassus voices—each voice overlapping the previous by a single semiminim. *Stellam* then departs almost as quietly as it has come, with the quintus echoing the word alone in measures 47-48. With one exception among the thirteen iterations of *stellam*, Des Buissons sets the word to the rhythmic figure of a

semiminim followed by a minim, and always with the descent of a third (excepting three instances where it would not fit harmonically).

In the *secunda pars*, Des Buissons's setting of *stellam* is less deliberate—the word is sung only nine times. While he draws attention to it in measures 34-35 with a long first syllable and shorter second syllable in five of the six voices (and generally maintaining the downward third motion), in the surrounding measures, Des Buissons does little to distinguish the word.

As with most of his motets, Des Buissons inserts frequent cadences throughout the work. The cadences often coincide with the ends of a syntactic unit in at least one of the cadencing voices, but because of Des Buisson's dense, overlapping style, in which other voices continue mid-phrase, the cadences seldom interrupt the music's flow.

## 2.2 SURGENS JESUS DOMINUS NOSTER

### Surgens Jesus dominus noster

Michael Des Buissons

First system of the musical score. It features six staves: Cantus, Sextus, Altus, Tenor, Quintus, and Bassus. The Cantus staff begins with a treble clef and a common time signature. The other staves have various clefs and time signatures. The lyrics are distributed across the staves, with the Cantus staff having the most text.

Cantus: Sur - gens Je - - sus Sur - gens Je - sus do

Sextus: Sur - gens Je - sus Sur -

Altus: Sur - gens Je - sus Sur

Tenor: Sur - gens

Quintus:

Bassus:

Second system of the musical score, starting with a measure number 5. It continues the six-part setting with the same staves. The lyrics are more extensive, covering the continuation of the previous system and adding new text.

Cantus: - mi - nus no - ster Sur - gens Je - sus Sur -

Sextus: gens Je - sus Sur - gens Je - sus

Altus: gens Je - sus Sur - gens Je - sus Sur - gens Je - - sus do - mi -

Tenor: Je - sus Sur - gens Je - - sus do - mi - nus no - ster do -

Quintus: Sur - re - xit Chri - stus

Bassus: Sur - gens Je - - - - -

SURGENS JESUS DOMINUS NOSTER

11

gens Je - sus do - mi-nus no - ster Sur-gens Je - sus do - mi - nus no -  
 Sur-gens Je - sus do - - - mi - nus no-ster  
 nus no - ster do - mi - nus no - ster do - mi - nus no -  
 -mi-nus no - ster no - ster Sur - gens Je - sus do - mi-nus no -  
 spes no - - - - - stra pre - ce - -  
 -sus Sur-gens Je - sus do - mi - nus no - ster do - mi - nus no -

17

ster, stans in me - di-o di - sci - pu - lo - rum su - o - rum dix - it e -  
 stans in me - di-o di - sci - pu - lo - rum su - o - rum di - xit e - is di -  
 ster stans in me - di-o di - sci - pu - lo - rum su - o - rum di - xit e - is di - xit  
 ster stans in me - di - o di - sci-pu - lo - rum su - o - rum di - xit  
 det su - - os in ga - li -  
 ster stans in me - di-o di - sci - pu-lo-rum su - o - rum di - xit e - is di - xit e -



SURGENS JESUS DOMINUS NOSTER

23

is di - xit e - is pax vo - bis pax vo -  
xit e - is pax vo - bis al - le - lu - ia pax vo -  
e - is di - xit e - is pax vo - bis  
e - is pax vo - bis pax vo - bis pax vo  
le - am Sur -  
is di - xit e - is pax vo - bis pax vo

29

-bis pax vo - bis pax vo - bis, al - le -  
bis al - le - lu - ia al - le - lu - ia al - le - lu - ia al - le - lu -  
pax vo - bis al - le - lu - ia al - le - lu - ia al - le - lu - ia al - le -  
- bis al - le - lu - ia al - le - lu - ia al - le - lu - ia al - le -  
re - xit Chri - stus spes no - stra pre - ce - det su -  
-bis al - le - lu - ia al - le - lu - ia al - le - lu - ia al -

SURGENS JESUS DOMINUS NOSTER

35

le - lu - ia al - le - lu - ia al - le - lu - ia al - le - lu - ia Ga - vi - si sunt di - sci - pu - li di - sci - pu - li lu - ia al - le - lu - ia al - le - lu - ia, Ga - vi - si sunt di - sci - pu - li sunt di - sci - pu - li al - le - lu - ia Ga - vi - si sunt di - sci - pu - li os in ga - li - le - am le - lu - ia al - le - lu - ia Ga - vi - si sunt Ga -

41

le - lu - ia, Ga - vi - si sunt di - sci - pu - li Ga - vi - si sunt di - sci - pu - li al - le - lu - di - sci - pu - li Ga - vi - si sunt di - sci - pu - li di - sci - li Ga - vi - si sunt di - sci - pu - li Ga - vi - si sunt Sur - re - xit Chri - vi - si sunt di - sci - pu - li Ga - vi - si sunt di - sci - pu - li

SURGENS JESUS DOMINUS NOSTER

47

Ga - vi - si sunt di - sci pu - li Ga -

ia al - le - lu - ia al - le - lu - ia al - le - lu - ia al - le -

- pu - li di - sci - pu - li di - sci - pu - li vi - so do -

Ga - vi - si sunt di - sci - pu - li Ga - vi - si sunt di - sci - pu - li vi - so

- stus - spes - no - stra pre -

Ga - vi - si sunt di - sci - pu - li Ga - vi - si

53

- vi - si sunt di - sci - pu - li vi -

- lu - ia vi - so do - mi - no al - le - lu - ia vi - so do - mi -

mi - no vi - so do - mi - no vi - so do - mi - no al - le -

vi - so do - mi - no vi - so do - mi - no al - le -

- ce - det su - os in ga -

sunt di - sci - pu - li vi - so do - mi - no

SURGENS JESUS DOMINUS NOSTER

59

- so do mi no al le lu ia al le lu ia al -  
 no al le lu ia al le lu ia al -  
 - lu - ia al le lu ia al le lu ia al -  
 al le lu ia al le lu ia al -  
 - li le am al le lu ia al -  
 al le lu ia al le lu ia al

65

le lu ia al le lu ia al le lu ia al le lu ia al le lu ia al le -  
 le lu ia al le lu ia al le lu ia al le lu ia al le -  
 le lu ia al le lu ia al le lu ia al le lu ia al le -  
 le lu ia al le lu ia al le lu ia al le lu ia al le lu ia  
 Sur re xit Chri stus spes no stra pre ce det  
 le lu ia al le lu ia al le lu ia al le lu ia al le lu ia al

SURGENS JESUS DOMINUS NOSTER

72

lu - ia al - le - lu - ia al -

lu - ia al - le - lu - ia

al - le - lu - ia al -

al - le - lu - ia al - le -

su - os in ga - li - le - am

le - lu - ia al - le - lu - ia al - le - lu - ia al -

76

le - lu - ia

al - la - lu - ia

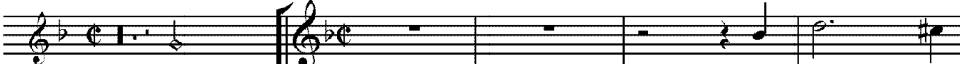
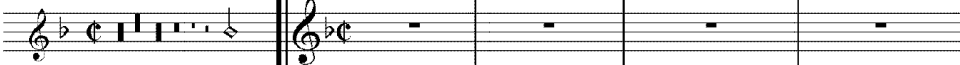
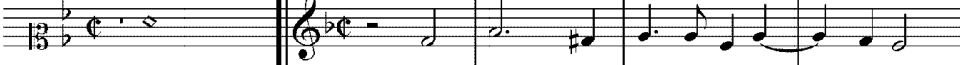

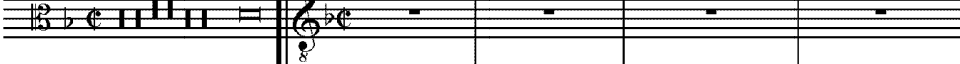
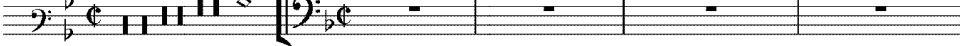
le - lu - ia

lu - ia al - le - lu - ia

le - lu - ia

SURGENS JESUS DOMINUS NOSTER

Secunda pars: Surrexit Dominus

Cantus  Sur - re - xit  
 Sextus   
 Altus  Sur - re - xit do - mi - nus de - se - pul -  
 Tenor  Sur - re - xit do - mi - nus de - se - pul - chro Sur  
 Quintus   
 Bassus 

5  
 Do - mi - nus de - se - pul - chro Sur - re - xit Do - mi - nus de - se - pul - chro de se -  
 Sur - re - xit do - mi -  
 chro Sur - re - xit do - mi - nus de - se - pul - chro de  
 re - xit do - mi - nus de se - pul - chro Sur - re - xit do -

SURGENS JESUS DOMINUS NOSTER

11

pul - chro de se - pul chro - Sur - re - xit do - mi - nus

nus de se - pul - chro de se - pul - chro Sur - re - xit do - mi - nus de se -

se - pul - chro - Sur - re -

- mi - nus de se - pul - chro Sur - re - xit do - mi - nus de se - -

Sei - mus Chri - stum

Sur - re - xit Do - mi - nus de se - pul -

17

Sur - re - xit do - mi - nus de se - pul - chro qui pro no - bis qui pro no - bis qui

- pul - chro qui pro no - bis qui pro no - bis

xit do - mi - nus de se - pul - chro qui pro no - bis qui pro no -

pul - chro Sur - re - xit do - mi - nus de se - pul - chro qui pro no - bis qui pro

sur - re - xis - se ex mor -

chro Sur - re - xit Do - mi - nus de se - pul - chro qui pro no - bis qui pro

SURGENS JESUS DOMINUS NOSTER

23

pro no - bis qui pro no - bis pe - pen - dit pe - pen - dit pe - pen - dit pe -  
 qui pro no - bis qui pro no - bis pe - pen - dit pe - pen - dit pe - pen  
 - bis pe - pen - dit qui pro no - bis pe - pen - dit pe - pen - dit qui  
 no - bis qui pro no - bis pe - pen - dit pe - pen - dit in li - gno  
 tu - is ve - re tu no - bis  
 no - bis qui pro no - bis qui pro no - bis pe - pen - dit pe - pen - dit pe - pen

30

- pen - dit pe - pen - dit pe pen - dit pe - pen - dit in li -  
 dit pe - pen - dit in li - gro pe - pen - dit pe - pen - dit in li -  
 pro no - bis pe - pen - dit pe - pen - dit pe - pen - dit pe - pen - dit in li - gno  
 pe - pen - dit pe - pen - dit in li - gro pe - pen - dit pe - pen - dit in li -  
 vic - tor Rex mi - se - re -  
 dit pe - pen - dit pe - pen - dit in li - gno pe - pen - dit in li - gno



SURGENS JESUS DOMINUS NOSTER

37

gno al - le - lu - ia al - le - lu - ia

gno al - le - lu - ia al - le - lu - ia al - le - lu - ia

in li - gno al - le - lu - ia al - le - lu

gno al - le - lu - ia al - le - lu - ia al - le - lu - ia al - le - lu

re

al - le - lu - ia al - le - lu - ia al - le - lu - ia

43

al - le - lu - ia Ga - vi - si sunt

le - lu - ia al - le - lu - ia al - le - lu - ia al - le - lu - ia

-ia al - le - lu - ia al - le - lu - ia Ga - vi - si sunt di -

ia al - le - lu - ia Ga - vi - si sunt di - sci -

Sci - mus Chri - stum sur - re - xis - se ex mor -

al - le - lu - ia al - le - lu - ia Ga - vi - si sunt Ga - vi - si

SURGENS JESUS DOMINUS NOSTER

49

di - sci - pu - li vi - so do - mi - no

le - lu - ia al - le - lu - ia vi - so do - mi - no al - le - lu - ia

sci - pu - li vi - so do - mi - no al - le - lu - ia al -

- pu - li vi - so do - mi - no al - le - lu - ia al - le - lu -

tu - is ve - re tu no - bis vic - tor Rex mis - e -

sunt di - sci - pu - li di - sci - pu - li vi - so do - mi - no al - le - lu -

55

al - le - lu - ia

al - le - lu - ia al - le lu - ia

al - le - lu - ia

le - lu - ia al - le lu - ia

8 - ia al - le - lu - ia al - le - lu - ia al - le - lu - ia

8 re - re

ia al - le - lu - ia al - le - lu - - - ia

## 2.2.1 Surgens Jesus dominus noster

### *Location*

*Novus Thesaurus* Book I, pages 95 and 96

### *Construction:*

6 voices, 2 *partes*

### *Mode and Final:*

Transposed Mode 1 (Dorian); G Final

### *Concordances:*

MunBS 1536/III

WrocS 2

WrocS 5

WrocS 7

### *Text:*

- 1p. Surgens Jesus Dominus noster;  
stans in medio discipulorum suorum;  
Dixit eis pax vobis. Alleluia!  
Gavisi sunt discipuli viso Domino. Alleluia!
- 1p. Cantus Firmus: Surrexit Christus spes nostra;  
precedet suos in galileam.
- 2p. Surrexit Dominus de sepulchro  
qui pro nobis pependit in ligno. Alleluia!  
Gavisi sunt discipuli viso Domino. Alleluia!
- 2p. Cantus Firmus: Scimus Christum surrexisse ex mortuis vere;  
tu nobis victor Rex miserere
- 1p. *Rising [from the dead], Jesus our Lord,  
standing in the midst of his disciples,  
said, "Peace be unto you." Alleluia!  
The disciples rejoiced at the sight of the Lord. Alleluia!*
- 1p. Cantus Firmus: *Christ, our hope, has risen;  
he precedes his own into Galilee.*

2p.                    *The Lord is risen from the tomb:  
He who was hanged on the wood [cross] for us. Alleluia!  
The disciples rejoiced at the sight of the Lord. Alleluia!*

2p. *Cantus Firmus:*    *We know that Christ has truly risen from the dead;  
O Conqueror and King, have mercy upon us.*

1p.                    Gospel for Easter Tuesday (adapted from John 20: 19-20)<sup>34</sup>  
1p. *Cantus Firmus:*    *Victime paschali laudes: sequence for Easter Sunday*<sup>35</sup>  
2p.                    Gradual for Easter Tuesday<sup>36</sup>  
2p. *Cantus Firmus:*    *Victime paschali laudes: sequence for Easter Sunday*<sup>37</sup>

*Text sources:*

1p.:                  A-Gu 30, 009r 01; CH-Fco 2, 111r 06; D-Ma 12o Cmm 1, 114v 01; etc.  
1p. CF:              *Liber Usualis*, p. 780; A-Gu 30, 005v 10; D-MZb B 252r 01; etc.  
  
2p.:                  *Liber Usualis*, p. 780; A-Gu 30, 009r 02; CH-Fco 2, 112v 12;  
                        D-Ma 12o Cmm 1, 115v 14; etc.  
2p. CF:              *Liber Usualis*, p. 780; A-Gu 30, 005v 10; D-MZb B 252r 01; etc.

*Designation:*

De Resurrectione Domini  
*Easter*

*Corrections:*

Prima pars—

Cantus - m. 13 (second-to-last note) changed from D to C  
Sextus - m. 59 (last note) changed from G to A  
Sextus - m. 64 (last note) changed from A to G  
Bassus - m. 66 (last note) changed from D to C  
Sextus - m. 79 moved natural to before first B of measure

The Easter motet *Surgens Jesus dominus noster* may well represent one of Des Buissons's best compositional efforts. The well-crafted motet is rich in harmonic and rhythmic surprises, elegant

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<sup>34</sup> *Liber Usualis*, p. 791

<sup>35</sup> *Liber Usualis*, p. 780

<sup>36</sup> *Liber Usualis*, p. 790

<sup>37</sup> *Liber Usualis*, p. 780

but subtle text painting, and melodic sequences. The motet also finds Des Buissons more adventurous in his choice of cadential pitches and motivic development. Easter is a joyous occasion, and the motet's driving rhythm and impressive syncopations give it an almost dance-like quality.

*Surgens Jesus* is one of two Easter motets that Des Buissons contributed to the *Novus Thesaurus*<sup>38</sup> and one of ten in the entire collection designated for the occasion.<sup>39</sup> Des Buissons sets the text in responsory form, reusing the final line of text from the *prima pars* at the end of the *secunda pars*. Excepting spelling variances, Des Buissons does not alter the text. It is notable, however, that Des Buissons sets the text in the *prima pars* as “precedet suos in galileam,” as the Council of Trent had replaced the word *suos* with *vos* not long before this motet was composed (*suos* was eventually restored in the Vatican Graduale of 1908).<sup>40</sup>

The text, adapted from John 20: 19-20 (and also found in Luke 24:36), represents a significant moment in the story of the Resurrection. On the third day following his crucifixion, Jesus appeared in disguise to Cleopas and a fellow unnamed traveler along the road from Jerusalem to Emmaus. They talked of the crucifixion, but the moment Cleopas recognized him, Jesus disappeared. Cleopas returned to Jerusalem and informed the eleven disciples of what he had seen. While they were still talking, Jesus appeared standing among them and said to them, “Peace be unto you.” The event marked the first public appearance of Jesus following the Resurrection.

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<sup>38</sup> *Christus surrexit mala nostra texit* is the other.

<sup>39</sup> Other Easter motets in the *Novus Thesaurus* are by Regnart, Galli, Cleve, Deiss, Vaet, Castileti, and Hollander.

<sup>40</sup> Charles Herbermann, ed. *The Catholic Encyclopedia, Volume XV* (New York: Encyclopedia Press, 1913), 407.

Des Buissons's use of a cantus firmus in the second tenor voice is somewhat surprising since the technique was already quite old-fashioned by the mid-sixteenth century (having enjoyed its greatest popularity nearly a century earlier). Composers of Des Buissons's time often imbued the different voices of their polyphonic works with traces of preexisting chant melodies rather than quoting the chant intact in a single voice as Des Buissons does.<sup>41</sup> For the cantus firmus, Des Buissons borrows a well-known text and chant melody from a sequence for Easter Sunday, altering the original chant melody only slightly in the *prima pars*.<sup>42</sup>

Des Buissons's adherence to a different cantus firmus melody for each *pars* limits the amount of musical material from the *prima pars* that can be repeated exactly at the end of the *secunda pars*. Only the final eight notes of the first and second cantus firmus melody are the same. By necessity, the text "Gavisi sunt discipuli viso Domino" is set differently when it returns in the *secunda pars*. Beginning in measure 54 of the *secunda pars*, during the *Alleluia*, Des Buissons manages to return all voices to their *prima pars* positions within the span of four minims in the *cantus firmus*, and the final six measures of the *secunda pars* musically duplicate those of the *prima pars* with the roles of the two cantus voices reversed and two minor melodic variances resulting from a resetting of the text "alleluia."<sup>43</sup>

Following the initial imitation at the beginning of each *pars*, Des Buissons settles into his customary dense, non-imitative polyphony. Brief moments of homophony across multiple

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<sup>41</sup> M. Jennifer Bloxam: 'Cantus firmus', *Grove Music Online* ed. L. Macy (Accessed 27 March 2008), <<http://www.grovemusic.com>>

<sup>42</sup> *Liber Usualis*, p. 780

<sup>43</sup> The first variance occurs in the altus voice in measure 77 of the *secunda pars*, where the D has been simplified from a D-C sixteenth note figure in the *prima pars*. The second variance occurs in the quintus voice of the *secunda pars* where the C tied between measures 78 and 79 has been shortened from two C's of double length in the *prima pars*. Lastly, the final G of the bassus drops down an octave in the *secunda pars* for a richer, more satisfying conclusion.

voices—quite striking in some of Des Buissons’s motets—are obscured in *Surgens Jesus* by the polyphonic continuation of other voices (see sextus, altus, and bassus in Figure 7).

17

ster, stans in me - di-o di - sci - pu - lo -

stans in me - di-o di - sci - pu - lo - rum su - o -

ster stans in me - di-o di - sci - pu - lo - rum su - o -

ster stans in me - di o di - sci-pu - lo -

det su - - os in

ster stans in me - di-o di - sci - pu-lo-rum su - o - rum

**Figure 7.** *Surgens Jesus dominus noster*, mm. 17-20

In the *prima pars*, Des Buissons compensates for the lack of clear homophonic passages to declaim the text in several ways. He repeats each line of text in each voice at least once, highlighting important phrases such as “pax vobis” with additional repetitions. His only exception is the unusually homophonic phrase “stans in medio discipulorum” which is sung only once in each voice (but which must have been clear to listeners). Des Buissons also distances the text of the cantus from that of the other voices. Beginning with “stans in medio,” he sets the text of the cantus voice several measures behind the others, allowing it to be more clearly heard.

Des Buissons indulges in occasional word painting throughout the motet. Appropriately, the motet begins with the word *surgens*, which Des Buissons sets in all voices as a rising fifth (except in the cantus firmus). Similarly, at the start of the *secunda pars*, Des Buissons sets the

opening word *surrexit* as a rising third in all voices, following it with a descending figure in all voices on the word *sepulchro*. Elsewhere in the *secunda pars*, he emphasizes the word *pependit* through startling syncopations coupled with rising and melodic falling sequences—cleverly set against the words “tu nobis victor Rex” in the cantus firmus, signifying Christ’s victory over death (see Figure 8).

Figure 8 shows a musical score for the motet *Surgens Jesus dominus noster*, measures 27-32. The score consists of six staves. The lyrics are: "dit pe - pen-dit pe - pen-dit pe - pen-dit pe - pen - dit pe #", "pe - pen-dit pe - pen-dit pe - pen dit pe- pen - dit in li -", "pen - dit pe - pen - dit qui pro no-bis pe - pen - dit pe-pen -", "- pen-dit pe - pen - dit in li - gno pe - pen dit pe-pen - dit in li -", "tu no - bis vic - tor Rex", and "pe - pen - dit pe - pen - dit pe - pen dit pe - pen - dit pe-pen-dit in li-gno". The music features a simple rhythmic motive that pervades the entire work, with various syncopations and melodic falling sequences.

**Figure 8.** *Surgens Jesus dominus noster*, secunda pars, mm. 27-32

Perhaps more than any of Des Buissons’s other motets, *Surgens Jesus* relies heavily upon a simple rhythmic motive that pervades the entire work. The motive is shown along with its variants in Figure 9. Des Buissons introduces the motive in one of its variations in the opening measures of the *prima pars*, and thereafter uses it in some form in nearly every measure of the motet. By overlaying the motive in one voice with a delayed repetition in another voice, he is able to achieve a remarkable variety of intricate rhythmical patterns, conveying a sense of joy and abetting the motet’s dance-like feel. The motive takes on even greater importance through its



conspicuous absence in the *secunda pars* during the words “pependit in ligno,” so that the music temporarily assumes a more somber tone (punctuated by a partially incomplete G cadence in measures 32-33 where the bassus fails to provide adequate bass support by a leap to G).



**Figure 9.** *Surgens Jesus dominus noster*, rhythmic motive (main motive at left, variants at right)

Seldom one to experiment with a variety of cadence pitches within a motet, Des Buissons somewhat hesitantly makes use of unusual cadences on E, E-flat, and B-flat in the first dozen measures of the *prima pars*, all highlighting the miraculous words “Surgens Jesus Dominus noster.” Without full support from the bassus on the unique E and E-flat cadences (in measures 7-8 and 10-11, respectively), their effect is somewhat diminished. Coupled with the bold B-flat cadences in measures 11-12 and 16-17 however, they add to the sense of wonder the disciples must have experienced in seeing the resurrected Christ.

The motet is not without faults, however, as illustrated by the jarring C-D relationship between the altus and bassus voices at the end of measure 51 in the *secunda pars*. Nevertheless, the motet shows a great deal of care and skill in its construction—skill that Giovanelli must have

recognized when he chose it to be among ten to represent the most important of Christian holy days.

## 2.3 CHRISTUS SURREXIT MALA NOSTRA TEXIT

# Christus surrexit mala nostra texit

Michael Des Buissons

First system of the musical score. It features six staves for different vocal parts: Cantus, Quintus, Altus, Tenor, Sextus, and Bassus. The music is in 3/4 time with a key signature of one flat (B-flat). The lyrics are distributed across the staves, with some parts overlapping.

Cantus: Chri -

Quintus: Chri - stus sur - re -

Altus: Chri - stus sur - re - xit Chri stus sur - re - xit Chri

Tenor: (Silent)

Sextus: Chri - stus sur - re - xit Chri-stus sur -

Bassus: (Silent)

Second system of the musical score, continuing from the first. It features six staves for different vocal parts: Cantus, Quintus, Altus, Tenor, Sextus, and Bassus. The music is in 3/4 time with a key signature of one flat (B-flat). The lyrics are distributed across the staves, with some parts overlapping.

Cantus: - stus sur - re - xit Chri - stus sur - re - xit Chri

Quintus: xit Chri - stus sur - re - xit Chri - stus sur - re - xit Chri -

Altus: stus sur - re - xit Chri - stus sur - re - xit sur - re - xit Chri - stus sur - re -

Tenor: Chri - stus sur - re - xit Chri - stus sur - re - xit

Sextus: re - xit Chri - stus sur - re - xit Chri - stus sur - re - xit

Bassus: Chri - stus sur - re - xit Chri - stus sur - re -

CHRISTUS SURREXIT MALA NOSTRA TEXIT

11

stus sur - re - xit Chri - stus sur - re - xit Chri - stus

stus sur re - xit Chri - stus sur - re - xit Chri - stus sur - re -

- xit Chri - stus sur - re - xit Chri - stus sur - re - xit sur - re -

Chri - stus sur - re - xit Chri -

Chri - stus sur - re - xit Chri stus sur - re - xit Chri

- xit Chri - stus sur - re - xit Chri - stus sur - re - xit

17

sur - re - xit Chri - stus sur - re - xit Chri - stus sur - re - xit ma -

- xit Chri stus sur - re - xit Chri - stus sur - re - xit Chri stus sur -

- xit Chri - stus sur - re - xit Chri - stus sur - re -

stus sur - re - xit Chri - stus sur - re - xit Chri - stus sur - re -

stus sur - re - xit Chri - stus sur - re - xit Chri - stus sur - re -

Chri - stus sur - re - xit

CHRISTUS SURREXIT MALA NOSTRA TEXIT

23

Chri-stus sur-re-xit Chri-stus sur-re-xit ma-la no-stra te-xit

The image shows a musical score for a hymn. It consists of six staves. The first five staves are vocal parts, and the sixth is a basso continuo line. The lyrics are written below the staves. The music is in 4/4 time and G major. The lyrics are: 'Chri-stus sur-re-xit ma-la no-stra te-xit'. The score is for a six-part setting, with the first five parts being vocal and the sixth being a basso continuo line. The lyrics are written below the staves. The music is in 4/4 time and G major. The lyrics are: 'Chri-stus sur-re-xit ma-la no-stra te-xit'.

30

- xit ma - la no-stra te - xit et quos hic di - le -

no-stra te - xit ma - la no-stra te - xit et

xit ma - la no-stra te - xit ma - la no-stra te -

stra ma-la no - stra te - xit ma - la no-stra te - xit ma -

ma-la no-stra te - xit ma - la ma - la no-stra te - xit

ma - la no-stra te - xit ma - la no-stra te - xit

CHRISTUS SURREXIT MALA NOSTRA TEXIT

37 #

- xit di - le - - xit et quos hic di - le - - -

quos hic di - le - xit et quos hic di - le - xit et quos hic di - le -

xit et quos hic di - le - xit et quos hic di - le -

la no - stra te - xit ma - la no - stra te - xit et quos hic di -

et quos hic di - le - xit di - le - xit

te - xit et quos hic de - le - xit et quos hic di - le - xit

[illegible]

CHRISTUS SURREXIT MALA NOSTRA TEXIT

[illegible]

56

et quos hic di - le - xit hos ad ce - los ve - xit hos ad ce - los

- xit hos ad ce - los ve - xit ad

hos ad ce - los ve - xit hos ad ce - los ve - xit al - le - lu -

ad ce - los ve - xit hos ad ce - los ve - xit hos ad ce - los ve -

hos ad ce - los ve - xit ad ce - los hos ad ce - los ve - xit al -

ad ce - los ve - xit hos ad ce - los ve -

## CHRISTUS SURREXIT MALA NOSTRA TEXIT

[illegible]



CHRISTUS SURREXIT MALA NOSTRA TEXIT

Secunda pars: Et si non surrexisset

Cantus

Quintus

Altus

Sextus

Et si non sur - re - xis - set et si non sur re -

Et

Et si non sur -

Et si non sur - re - xis - set Et

5

xis - set et si non sur - re - xis - set et si non sur - re -

si non sur - re - xis - set et si non sur - re - xis - set non sur - re - xis -

re - xis - set et si non sur - re - xis - set et si non sur - re -

si non sur - re - xis - set Et si non Et si non sur - re - xis -

11

xis - set et si non sur - re - xis - set et si non sur - re - xis - set et

- set sur - re - xis - set et si non sur - re - xis - set sur - re - xis - set

- xis - set et si non sur re - xis - set et si non sur - re - xis - set

set Et si non sur - re - xis - set Et si non sur - re - xis - set

CHRISTUS SURREXIT MALA NOSTRA TEXIT

17

\_\_\_\_\_ si non sur - re - xis - set *et si non sur - re - xis - set et si non sur - re -*

— et si non sur - re - xis - set to - tus mun - dus pe - ris - set *to - tus mun*

*et si non sur - re - xis - set* \_\_\_\_\_ to - tus mun - dus pe -

Et si non sur - re - xis - set sur - re - xis - set to - tus mun - dus pe - ris - set pe -

[illegible]

30

dus pe - ris - set lau-de - mus lau - de - mus te ho - di - e lau - de - mus te ho - di - e te

- - set lau-de - mus te ho - di - e lau-de - mus te ho - di - e ho - di - e Car

dus pe - ris - set lau-de - mus te ho - di - e lau - de - mus te ho - di - e lau-de-mus te ho - di -

dus pe - ris - set lau-de-mus te ho - di - e lau - de - mus te ho - di - e lau -

## CHRISTUS SURREXIT MALA NOSTRA TEXIT

37

ho-di-e Car - mi-ne le - ti - ti - e le - ti - ti - e Car

- mi-ne le - ti - ti - e Car - mi - e le-ti - ti - e al-le-lu - ia Car - mi-ne

- e ho - di - e Car - mi-ne le - ti - ti - e le - ti - ti - e Car - mi-ne le -

de-mus te ho-di-e te ho-di-e Car - mi-ne le - ti - ti - e Car - mi - ne le-ti-ti -

44

- mi-ne le - ti - ti - - - e al - le - lu - ia

le - ti - ti - e al - le - lu - - ia al - le - lu - ia

ti - ti - e al - le - lu - ia al - le - lu - ia

e al - le - lu - ia al - le - lu - ia

**Tertia pars: Alleluia laudemus te hodie**

[illegible]

## CHRISTUS SURREXIT MALA NOSTRA TEXIT

[illegible]

18

The musical score is written for six parts, likely representing different voices or instruments. It is in 3/4 time and the key of D major (indicated by two sharps). The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics 'al - le - lu - ia' are written below the staves, with some parts having longer lines indicating sustained notes. The score is divided into measures by vertical bar lines.

al - le - lu - ia al - le - lu - ia al - le - lu - ia

- le - lu - ia al - le - lu - ia al - le - lu - ia

- ia al - le - lu - ia al - le - lu - ia

al - le - lu - ia al - le - lu - ia

al - le - lu - ia al - le - lu - ia

- le - lu - ia al - le - lu - ia

CHRISTUS SURREXIT MALA NOSTRA TEXIT

25

al - le - lu - ia al - le - lu - ia al - le - lu - ia al - le - lu - ia

— al - le - lu - ia al - le -

31

ia lau - de - mus te ho - di - e lau - de - mus te ho - di - e

ia al - le - lu - ia al - le - lu - ia al - le - lu - ia lau - de -

al - le - lu - ia al - le - lu - ia lau - de - mus te ho - di - e

le - lu - ia al - le - lu - ia lau - de - mus te ho - di - e

al - le - lu - ia al - le - lu - ia lau - de - mus te ho - di - e lau - de -

- lu - ia al - le - lu - ia al - le - lu - ia lau - de - mus te ho - di - e lau -

CHRISTUS SURREXIT MALA NOSTRA TEXIT

38

lau-de - mus te ho - di - e

mus te ho - di - e lau - de-mus te ho - di - e

lau-de - mus te ho-di - e te ho - di - e lau - de - mus te ho -

lau - de - mus lau - de - mus te ho - di - e lau-de -

mus lau - de - mus te ho - di - e lau - de - mus

de-mus te ho - di - e lau - de - mus te ho - di - e

44

di - e Car - mi - ne le - ti - ti - e

de - mus te ho-di - e ho - di - e

di - e lau-de - mus te ho-di - e lau-de-mus

mus te ho - di - e lau - de-mus te ho - di - e ho - di - e lau -

te ho - di - e lau - de-mus te ho - di - e lau - de - mus te

lau-de - mus te ho - di - e lau - de-mus te ho - di - e ho - di - e

CHRISTUS SURREXIT MALA NOSTRA TEXIT

51

de-mus te ho-di-e Car-mi-ne le-ti-ti-e

- de-mus te ho-di-e Car-mi-ne le-ti-ti-e Car-mi-ne le-

te ho-di-e Car-mi-ne le-ti-ti-e Car-mi-ne le-

de-mus te ho-di-e Car-mi-ne le-ti-ti-e le-ti-ti-e Car-

ho-di-e car-mi-ne le-ti-ti-e car-mi-ne le-ti-ti-e

Car-mi-ne le-ti-ti-e

58

Car-mi-ne le-ti-ti-e al-

ti-ti-e Car-mi-

ti-ti-e al-le-lu-ia al-le-lu-

- mi-ne le-ti-ti-e

al-le-lu-ia al-le-lu-

Car-mi-ne le-ti-ti-e



CHRISTUS SURREXIT MALA NOSTRA TEXIT

62

le - lu - ia al - le - lu - ia

ne le - ti - ti - e al - le - lu - ia

ia

al - le - lu - ia al - le - lu - ia

ia al - le - lu - ia

al - le - lu - ia al - le - lu - ia

### 2.3.1 Christus surrexit mala nostra texit

*Location*

*Novus Thesaurus* Book I, pages 97 and 98

*Construction:*

6 voices, 3 *partes* (4 voices, *secunda pars*)

*Mode and Final:*

Transposed Mode 1 (Dorian); G Final

*Concordances:*

MunBS 1536/III

WrocS 2

WrocS 5

WrocS 7

ZwiR 74/1

*Text:*

- 1p. Christus surrexit.  
mala nostra texit  
et quos hic dilexit  
hos ad celos vexit.  
Alleluia.
- 2p. Et si non surrexisset  
totus mundus perisset  
laudemus te hodie Carmine letitie. Alleluia.
- 3p. Alleluia laudemus te hodie Carmine letitie. Alleluia.
- 1p. *Christ is risen*  
*He has covered our evil doings*  
*and those whom he has loved*  
*he has led to heaven.*  
*Alleluia.*
- 2p. *And if he had not risen*  
*the whole world would have perished.*  
*Let us praise you today with a song of joy. Alleluia.*

3p. *Alleluia, let us praise you today with a song of joy. Alleluia.*<sup>44</sup>

*Text source:*

Non-liturgical text of uncertain origin, perhaps derived from the German Lied *Christ ist erstanden*

*Designation:*

De Resurrectione Domini  
*Easter*

*Corrections:*

Prima pars—

Tenor - m. 40 (second note) changed from D to E

Secunda pars—

Cantus - m. 24 (first note) changed from A to B-flat

The second of his two Easter motets to appear in the *Novus Thesaurus*, *Christus surrexit* is notable for being one of only two motets in three *partes* that Des Buissons composed.<sup>45</sup> Des Buissons follows the conventional pattern of setting the middle *pars* for fewer voices than the first and third; in this case, the first and third *pars* utilize all six voices while the second makes use of only four (the tenor and bassus voices are tacit).

*Christus surrexit* is one of Des Buissons's most ambitious motets both in terms of length as well as its tentative, uncharacteristic use of chromaticisms. For singers, it is also among his most demanding, with extremely wide ranges in the cantus (an octave and a half from D to G) and the tenor (well over an octave, from F to A). Unfortunately, the result is one of his less satisfying works. The unusually large number of accidentals indicated in the original print occasionally lead to unpleasant cross-relations not easily solved by *musica ficta*, and as a result,

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<sup>44</sup> Adapted from a translation provided by the San Francisco Bach Choir: <<http://www.sfbach.org/repertoire/christussurrexit.html>> Accessed 28 March 2008.

<sup>45</sup> The other is *Petrus autem servabatur* (5 and 3 voices) composed for the feast day of Saint Peter and contained in Book III of the *Novus Thesaurus*.

the motet feels unstable—a feeling further emphasized by the frequent repetition of melodic cadence-like figures sometimes demanding *ficta* and sometimes not.

Although the text for *Christus surrexit mala nostra textit* was a popular one among composers of the sixteenth century, with other settings by Heinrich Isaac (c. 1455-1517), Jacobus Handl (1550-1591), and Johann Walter (1496-1970), the original source has been difficult for scholars to trace. The text itself is neither biblical nor liturgical. Edward Lerner has suggested that the Latin text was translated from an older monophonic German song, *Christ ist erstanden* (in a reversal of the normal procedure of translating Latin texts to the vernacular) and that the German song was in turn derived from the Easter sequence *Victimae paschali laudes*.<sup>46</sup> Hans Teuscher has disputed this explanation, claiming instead that *Christ ist erstanden* predates the *Victimae paschali laudes* and that because of discrepancies in translation, *Christ ist erstanden* may not be the source for *Christus surrexit*. Whatever the source, Des Buissons's setting is a parody of *Christ ist erstanden*, borrowing as its opening point of imitation the first six notes of the German song.<sup>47</sup>

Des Buissons makes clever use of imitation to serve the text in the motet's *prima pars*. He often creates imitative patterns in the opening few measures of motets, but rarely does strict imitation return within the body of his pieces. Beginning in measure 22, the cantus voice triggers a cascade of melodically imitative repetitions of the phrase "mala nostra textit" sent rippling from the highest voice to the lowest. The text remains clear and the audible effect is that the sins have

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<sup>46</sup> D-MZb B 252r 01; A-Gu 30 005v 10; etc.

<sup>47</sup> The *Liber Usualis* contains the chant for *Victimae paschali laudes* on page 780. For comparison, the "Bach Cantatas" website maintained by Aryeh Oron offers other examples of sixteenth-century adaptations of *Christ ist erstanden* by Heinrich Isaac (date unknown), Ludwig Senfl (1544), Sixt Dietrich (1545), Johann Walter (1551), Leonard Lechner (1577), Johann Eccard (1578), and Orlando di Lasso (1583). See <<http://www.bach-cantatas.com/CM/Christ-ist-erstanden.htm>> Accessed 25 March 2008.

been cast down or that a lid has descended to cover them (see Figure 10). In measure 26, while the lower voices continue to relay the imitative phrase from one to the next, the cantus releases another wave of imitation. This time, the voices do not imitate each other as closely—rhythms and melodic contours change subtly—and as the repeated text overlaps with itself and the pattern of diagonal imitation decays, the very words themselves become “covered.”

23

- la no-stra te - xit      ma-la no-stra te - xit ma - la no-stra te -

re - xit ma - la no-stra te - xit      ma-la no-stra te - xit ma - la

- xit \_\_\_\_\_ ma - la no-stra te - xit      ma-la \_\_\_\_\_ no-stra te -

- xit      ma - la no-stra te - xit      ma - la no-stra te - xit      ma-la no-

-xit ma - la no-stra te - xit      ma - la no-stra te - xit

Chri-stus sur - re - xit    Chri - stus sur - re - xit      ma - la no-stra te - xit

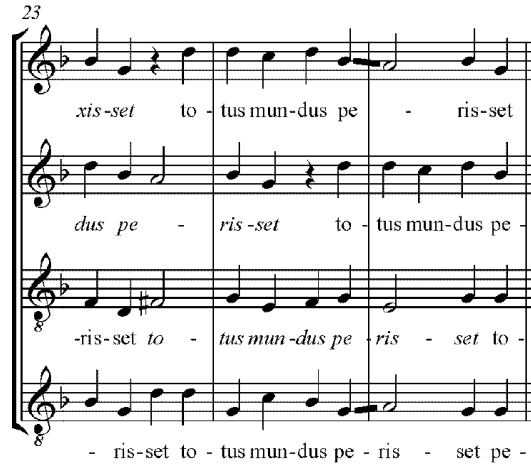
**Figure 10.** *Christus surrexit mala nostra texit*, mm. 23-29

Curiously, in the passage above, Des Buissons hints at a series of back-to-back D cadences with the forced C-sharp in the quintus voice in measure 23. However, introducing the C-sharp in the other voices in the measures that follow would produce startling cross-relations and would at times suggest cadential figures that do not coincide with the ends of words or phrases. Perhaps the “wrong,” ficta-less cadences were Des Buissons’s way of emphasizing the “evil doings” to which the text refers. Certainly, the striking E-flat in the bassus against a

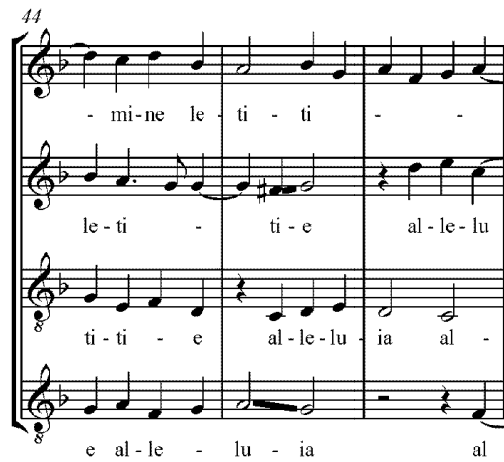
suspended D-natural in the cantus (leading to direct octaves on C) on the word *mala* at the start of measure 32 is something that listeners would have noticed.

In the *secunda pars*, Des Buissons conveys the text's sense of being lost in his choice of voices: a rather high tenor line and no basses to give it grounding. He also reflects the opening text through a careful avoidance of cadences. For the first nineteen measures of the *secunda pars*, as the phrase "Et si non surexisset" is repeated in each of the voices, Des Buissons's music wanders almost aimlessly without the cadential structural support, the same way the world would have been lost "if he had not risen." A perfect cadence on D in measures 19-20 finally helps to stabilize the voices, coinciding with the introduction of the next textual phrase in the cantus secundus (which is oddly not one of the two cadencing voices).

Des Buissons first adds emotional weight to the word *perisset* with a rare phrygian cadence on A in measures 24-25 (see Figure 11). Soon thereafter, at the end of measure 31 he prepares a similar phrygian A cadence for the conclusion of the word *perisset* in the tenor (the final voice to utter it). He evades the cadence, however, when the tenor is silenced before it can ascend to the A, and the cadence—in a sense—perishes itself. Only in the last third of the *secunda pars*, with more regular cadences on the final, G, does the piece begin to find its way. Relaxed G cadences in the lower two voices in measures 36-37 and 39 prepare the only perfect G cadence in the *secunda pars*, which occurs in measure 45 on the last word, *letitie* (see Figure 12). A coda of *alleluias* leads to a phrygian D cadence in measure 49, heralding the coming *tertia pars*.



**Figure 11.** *Christus surrexit mala nostra texit*, secunda pars, mm. 23-25



**Figure 12.** *Christus surrexit mala nostra texit*, secunda pars, mm. 44-46

Appropriately, the *tertia pars* is the most joyous sounding of the motet's three *partes*. The *pars* begins with a string of imitative *alleluias* that are accented with a mixture of relaxed and perfect cadences on G, B-flat, and D. An unusual phrygian A cadence, marking the conclusion of an *alleluia* in the sextus at the beginning of measure 31 does not seem to serve any particular purpose, other than to perhaps provide some variety.

Towards the end of the motet, Des Buissons introduces a new point of imitation on the words “Carmines letitie” beginning in the quintus and bassus voices in measure 52. As the motive is passed among the voices in the following six measures (with slight intervallic flexibility), it helps to slow the motet’s momentum in preparation for the conclusion, which follows a perfect cadence on G in measures 61-62 and a brief coda with a final perfect cadence on D in measure 64.



## 2.4 ASCENDENS CHRISTUS IN ALTUM

# Ascendens Christus in altum

Michael Des Buissons

Cantus

Quintus

Altus

Tenor

Bassus

Sextus

5

stus in al - tum in al - tum

A - scen - dens Chri - stus in

A - scen - do ad pa - trem me - um al - le -

al - tum A - scen - dens Chri - stus in al - tum

dens Chri - stus A - scen - dens Chri - stus in al - tum A - scen - dens Chri - stus

A - scen - dens Chri - stus

A - scen -

A - scen -

ASCENDENS CHRISTUS IN ALTUM

11

al - tum A - scen - dens Chri - stus in al - tum

- lu - ia De - um me - um et De - um ves -

A scen - dens Chri - stus in al - - tum A - scen

in al - tum A - scen - dens Chri -

dens Chri-stus in al-tum A- scen - dens Chri-stus in al -

dens Chri-stus in al - tum A- scen - dens Chris - stus in al -

17

al - le - lu - ia al - le - lu - ia al - le - lu - ia al - le - lu -

trum al - le - lu - ia al - le - lu - ia

dens Chri - stus in al - tum al - le - lu - ia al - le - lu -

stus in al - tum A-scen-dens Chri - stus in al - tum al - le - lu -

tum al - le - lu - ia al - le - lu - ia al - le - lu - ia al - le -

tum al - le - lu - ia al - le - lu - ia al -

ASCENDENS CHRISTUS IN ALTUM

23

ia al - le - lu - ia al - le - lu - ia Cap - ti - vam du -

A - scen - do

ia al - le - lu - ia Cap - ti - vam du - xit cap - ti - vi - ta - tem

ia al - le - lu - ia Cap -

lu - ia Cap - ti - vam du - xit Cap - ti - vam du - xit

le - lu - ia al - le - lu - ia cap - ti - vam du

29

xit Cap - ti - vam du - xit Cap - ti - vam du -

ad pa - trem me - um al -

Cap - ti - vam du - xit cap - ti - vi - ta - tem Cap - ti - vam du - xit cap -

ti - vam du - xit Cap - ti - vam du - xit cap - ti - vi - ta -

Cap - ti - vam du - xit cap - ti - vam du - xit cap - ti - vam du

xit cap - ti - vam du - xit cap - ti - vam du

ASCENDENS CHRISTUS IN ALTUM

35

xit Cap - ti - vam du - xit cap - ti - vi - ta - tem

le - lu - ia De -

ti - vi - ta - tem Cap - ti - vam du - xit cap - ti - vi - ta - tem Cap - ti - vam du -

tem cap - ti - vi - ta - tem al - le - lu -

ti - vi - ta - tem cap - ti - vi - ta - tem Cap -

xit cap - ti - vam du - xit cap - ti - vi - ta - tem cap - ti -

41

cap - ti - vi - ta - tem Cap - ti - vam du - xit cap - ti - vi - ta - tem al - le -

um me - um et de - um

xit cap - ti - vi - ta - tem al - le - lu - ia al -

ia al - le - lu - ia al - le - lu - ia

ti - vam du - xit cap - ti - vi - ta - tem cap - ti - vi - ta -

vi - ta - tem cap - ti - vi - ta - tem al - le - lu - ia

ASCENDENS CHRISTUS IN ALTUM

[illegible]

53

al - le - lu - ia al - le - - - lu - ia

ia al - - - le - - - - -

8 ia al - le - lu - - - ia al - le - lu -

8 lu - ia - - - al - le -

- - - le - lu - ia - - - al -

al - - - - - le - lu - - - - - ia

ASCENDENS CHRISTUS IN ALTUM

57

al - le - lu - ia

- lu - - - - ia

- - - ia al - le - lu - ia

- lu - - - ia

- le - lu - ia al - le - lu - ia

al - le - lu - ia al - le - lu - ia

ASCENDENS CHRISTUS IN ALTUM

Secunda pars: Ascendit Deus in jubilatione

Cantus

Quintus

Altus

Tenor

Bassus

Sextus

A - scen - dit de - us A - scen - dit de -

A - scen - dit de - us in

A - scen -

4

- - - us A - scen - dit de - us A - scen - dit de -

A - scen - do ad pa - trem me - um

ju - bi - la - ti - o - ne in ju - bi - la - ti - o - ne A -

dit de - us A - scen - dit de - us in ju - bi - la - ti - o - ne

A - scen - dit de - us A - scen - dit de - us de -

A - scen - dit de - us A - scen - dit de - us

ASCENDENS CHRISTUS IN ALTUM

10

us A - scen - dit de - us in ju - bi - la - ti - o - ne al -  
 al - le - lu - ia De - um me - um et de -  
 - scen - dit A - scen - dit de - us A - scen - dit de - us  
 in ju - bi - la - ti - o - ne A - scen - dit de - us A - scen - dit de -  
 - us A - scen - dit de - us A - scen - dit de - us in ju - bi - la - ti - o -  
 A - scen - dit de - us A - scen - dit de - us in ju - bi - la - ti - o -

16

le - lu - ia al - le - lu - ia al - le - lu -  
 um ves - trum al - le - lu - ia al - le - lu -  
 in ju - bi - la - ti - o - ne in ju - bi - la - ti - o -  
 us in ju - bi - la - ti - o - ne al - le - lu -  
 bi - la - ti - o - ne al - le - lu - ia al -  
 ne in ju - bi - la - ti - o - ne al - le - lu -



## ASCENDENS CHRISTUS IN ALTUM

22

ia al - le - lu - ia al - le - lu - ia al - le - lu - ia al - le - lu -

- ia A - scen -

ne al - le - lu - ia al - le - lu - ia al - le - lu - ia al - le - lu -

ia al - le - lu - ia al - le - lu - ia al - le - lu -

- le - lu - ia al - le - lu -

ia al - le - lu - ia al - le - lu -

[illegible]

ASCENDENS CHRISTUS IN ALTUM

35

le-lu-ia al-le-lu-ia al-le-lu-ia et dom-i-nus in vo-ce tu -

le - lu - ia De - um

- ia et dom - i - nus in vo - ce et dom - i - nus in vo-ce tu -

le-lu-ia et dom - i - nus in vo - ce tu - be et dom - i - nus in vo -

- lu - ia et do - mi - nus in vo - ce tu - be et do - mi - nus in vo-ce

- ia et do - mi - nus in vo - ce tu - be et do - mi -

42

be et dom-i-nus in vo-ce tu - be al-le-lu-ia al-

me - um et de - um ves -

be et dom-i-nus in vo-ce tu - be al-le-lu-

-ce tu - be tu - be al-le-lu-ia al-

tu - be et do - mi - nus in vo - ce tu - be al -

nus in vo - ce tu - be tu - be

ASCENDENS CHRISTUS IN ALTUM

[illegible]

54

lu - ia al - le - lu - ia al - le - lu - ia  
al - le - lu - ia  
al - le - lu - ia al - le - lu - ia  
le - lu - ia al - le - lu - ia  
lu - ia al - le - lu - ia  
lu - ia al - le - lu - ia

### 2.4.1 Ascendens Christus in altum

#### *Location*

*Novus Thesaurus* Book I, pages 104 and 105

#### *Construction:*

6 voices, 2 partes

#### *Mode and Final:*

Mode 6 (Hypolydian); F Final

#### *Concordances:*

DresSL 2/D/22  
MunBS 1536/III  
VallaC 17  
WrocS 2  
WrocS 5  
WrocS 7

#### *Text:*

- 1p. Ascendens Christus in altum, Alleluia  
Captivam duxit captivitatem. Alleluia.
- 1p. Cantus Firmus: Ascendo ad patrem meum, Alleluia  
Deum meum et Deum vestrum. Alleluia.
- 2p. Ascendit deus in jubilatione, Alleluia  
et dominus in voce tube. Alleluia.
- 2p. Cantus Firmus: Ascendo ad patrem meum, Alleluia  
Deum meum et Deum vestrum. Alleluia.
- 1p. *Christ ascending on high, Alleluia  
led captivity captive. Alleluia.*
- 1p. Cantus Firmus: *I ascend unto my father, Alleluia.  
and to my God and your God. Alleluia.*
- 2p. *God ascends in rejoicing, Alleluia  
the Lord in the voice of trumpets. Alleluia.*

2p. Cantus Firmus: *I ascend unto my father, Alleluia.  
and to my God and your God. Alleluia.*

1p. Antiphon for Vespers (adapted from Ephesians 4: 8)  
1p. Cantus Firmus: Antiphon for Lauds (from John 20:17)  
2p. Responsory for First Vespers of the Feast of the Ascension  
(adapted from Psalm 46: 6)  
2p. Cantus Firmus: Antiphon for Lauds (from John 20:17)

*Text sources:*

1p.: *Liber Usualis*, p. 846; A-Gu 30, 031v 03; A-KN 1013, 162r 03;  
CH-Fco 2, 125v 01; etc.

1p. Cantus Firmus: *Liber Usualis*, p. 845; A-Gu 30, 028r 04; A-KN 1013, 162r 12;  
CH-Fco 2, 126r 07; etc.

2p.: *Liber Usualis*, p. 844; A-Gu 30, 031r 31; A-KN 1013, 162r 01;  
CH-Fco 2, 122v 08; etc.

2p. Cantus Firmus: *Liber Usualis*, p. 845; A-Gu 30, 028r 04; A-KN 1013, 162r 12;  
CH-Fco 2, 126r 07; etc.

*Designation:*

De Ascensione Domini  
*The Ascension of our Lord*

*Corrections:*

None

With at least seventeen different motet settings, *Ascendens Christus in altum* was a particularly popular text among sixteenth-century composers. The text, cobbled together from Old and New Testament sources, appears in dozens of medieval antiphoners, and Des Buissons provides a skillful and appropriate musical rendering. His is one of only two motets for the Ascension in the *Novus Thesaurus*.<sup>48</sup>

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<sup>48</sup> The other, by Joannes Castileti (Jean Guyot de Châtelet), uses for its *prima pars* the same verse from John 20:17 that Des Buissons sets as his cantus firmus.

*Ascendens Christus* is notable among Des Buissons's motets for its unusual structure. He eschews his favored Modes 1 or 2 and instead produces a work in Mode 6. In addition, in place of the customary second tenor, Des Buissons sets the sextus voice as a second bassus, giving the piece a solid, well-grounded feel. He exploits the full range of the two bassus voices, writing frequent low F's for both from which the upper voices may all the more noticeably emerge and ascend, musically symbolizing Christ's own ascent to heaven.

As with the Easter motet *Surgens Jesus*, Des Buissons again makes use of a cantus firmus. In the context of this piece, it seems wholly appropriate: as five of the voices joyously proclaim Christ's ascension, the cantus firmus in the sixth voice is that of Christ himself. I have been unable to trace the entire cantus firmus melody with any certainty. The *Liber Usualis* prescribes two different chant melodies to accompany the text: one to be sung as an antiphon at Lauds,<sup>49</sup> the other as as responsory at None.<sup>50</sup> However, neither of these resembles the cantus firmus melody of Des Buissons's motet. A possible source is the chant associated with a brief responsory for Lauds for the Ascension. The chant, provided in the *Antiphonale monasticum pro diurnis horis*, accompanies the text that Des Buissons sets for the other voices in the *secunda pars* ("Ascendit Deus in jubilatione"), but its melodic figure strongly resembles Des Buissons's cantus firmus, and its reciting tone on F is the same.<sup>51</sup> For his *prima pars* opening point of imitation in the other five voices, Des Buissons quotes from a chant melody to accompany the

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<sup>49</sup> *Liber Usualis*, p. 845. A very similar and undoubtedly related chant melody for the text is provided in a manuscript at the Biblioteca Comunale 'Augusta' in Perugia, Italy (Ms 2797, 061v).

<sup>50</sup> *Liber Usualis*, p. 850.

<sup>51</sup> *Antiphonale monasticum pro diurnis horis* (Parisiis: Typis Societatis S. Joannis Evangelist, 1934), 510. Martin Just, in his article "Polyphony based on chant in a late fifteenth-century German manuscript" notes that cantus firmus deviations from known chants likely reflect variations in the sources available to composers, and not composers' own intentional manipulations. See John Kmetz, ed. *Music In the German Renaissance* (Cambridge: Cambridge University Press, 1994), 129-151.

cantus firmus text (“Ascendo ad patrem meum”) as given in the *Antiphonale Pataviense*.<sup>52</sup> Perhaps Des Buissons thought that the original chant to accompany the text “Ascendo ad patrem meum” was too active to serve as a cantus firmus and substituted the more recitation-like chant in its place, reserving the original “Ascendo ad patrem meum” melody for the other voices where it might be more clearly heard and appreciated.

Des Buissons’s use of the same cantus firmus in both *partes* suggests that this motet was perhaps something of an exercise or experiment—an attempt to compose two different pieces with the restriction of an unchanging grounding melody. Des Buissons succeeds admirably in the task. Although he reuses the cantus firmus in the *secunda pars* exactly as it appears in the *prima pars* (first as a series of semibreves followed by a restatement in breves), and although in both *partes* the cantus firmus enters on the sixth measure, the composition surrounding the cantus firmus is completely different in each *pars*. He duplicates his efforts only in the final seven measures of the *secunda pars*, which he borrows without alteration from the end of the *prima pars*, suggesting a responsory form.

Not surprisingly, Des Buissons literally reflects the text at the start of each *pars* (“Ascendens” in the *prima pars* and “Ascendit” in the *secunda pars*) with a rising melodic figure. Each *pars* has its own opening figure, and while the figure of the *prima pars* is introduced by the altus voice and serves as the model for rather strict imitation in the other voices, the cantus voice introduces the figure in the *secunda pars* to fairly loose imitation in the others.

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<sup>52</sup> *Antiphonale Pataviense*. (Wien: Karl-Heinz Schlager, 1519), 68r.

Des Buissons punctuates the text clearly—if somewhat conventionally—with a series of well-prepared and modally appropriate cadences. As shown in Figure 13, a relaxed cadence on F in measures 5-6 of the opening melodic figure introduces the arrival of the cantus firmus.

**Figure 13.** *Ascendens Christus in altum*, mm. 5-7

Thereafter, he avoids cadencing at the corresponding places of the cantus firmus in each *pars*, with the exception of F cadences in both *partes* at measures 18-19, 39, and 57-58.

In the *prima pars*, a perfect cadence on F in measure 12 completes the opening phrase “Ascendens Christus in altum” in the cantus, tenor, and second bassus voices. In measure 25, another perfect F cadence in the same voices marks the conclusion of a string of *alleluias* (while simultaneously introducing the next phrase, “Captivam duxit captivitatem”). Lesser cadences on D (measures 49-50), F (measures 51-52), and C (measure 56) coincide with the end of the word *alleluia* in at least one of the cadencing voices. The perfect C cadence in measure 56 is especially



striking and signals that the end of the *pars* is near (following a final F cadence occurring one measure later).

In the *secunda pars*, a clever perfect cadence on F between the altus and bassus voices in measures 12-13 may serve to direct the listener’s attention to the quintus voice (cantus firmus), which “steals” the expected F from the altus while proclaiming “Deum meum et deum vestrum.” The cadence also highlights the transition from “deus” in the bassus to “Deum” in the quintus.

**Figure 14.** *Ascendens Christus in altum*, secunda pars, mm. 10-13

The motet’s *secunda pars* includes several voice pairings that highlight the text through subtle changes in the overall texture. Notably, the altus and tenor voices align rhythmically (if loosely) in measures 22-25 and again in measures 29-30 during repetitions of the word *alleluia*. For the latter, the effect is heightened when Des Buissons has the pair move in parallel thirds. In measures 36-39, Des Buissons sets the words “dominus in voce tube” as a sequence of rising

thirds in the two bassus voices. As the two voices ascend from their depths in dotted rhythms, few listeners could miss Des Buissons's suggestion of a pair of heraldic trumpets announcing Christ's entry into heaven.

35

le-lu-ia al-le-lu-ia al-le-lu-ia et dom-i-nus in

le - lu -

- ia et dom - i - nus in

le-lu-ia et dom-i-nus in vo - ce et dom-i-nus in

le-lu-ia et dom-i-nus in vo - ce tu - be et dom - i - nus

- lu - ia et do - mi - nus in vo - ce tu - be et do - mi -

- ia et do - mi - nus in vo - ce tu - be

**Figure 15.** *Ascendens Christus in altum*, secunda pars, mm. 35-40

Elsewhere in the *secunda pars*, Des Buissons has the two bassus voices engage in brief moments of imitation and paired homorhythm. Beginning in measure 47, the first bassus initiates a brief motive on the word *alleluia* which is picked up by the second bassus in strict imitation at the beginning of measure 49. The first bassus then joins a third below the second bassus for a few moments of homophony before initiating a measure-long run of stepwise semiminims shared with the second bassus. The entire exchange lasts only four measures, but the bold effect it produces helps to slow the momentum of the piece in preparation for the ending.



## 2.5 AD AUGE NOBIS DOMINE FIDEM

# Ad auge nobis domine fidem

Michael Des Buissons

First system of the musical score. It features six staves for different vocal parts: Cantus, Sextus, Altus, Tenor, Quintus, and Bassus. The music is in 13/8 time and B-flat major. The lyrics for the first part are: Ad au - ge no - bis Ad au - ge no - bis.

Second system of the musical score, starting at measure 5. It continues the six-part vocal setting. The lyrics for this system are: do - mi-ne fi - dem Ad au - ge no - bis do - mi-ne fi - dem Ad - ge no - bis do - mi-ne Ad au - ge no - bis do - mi-ne fi - dem Ad au - ge no - bis do - mi-ne fi - dem Ad au - ge no - bis do - mi-ne fi - dem.

AD AUGERE NOBIS DOMINE FIDEM

11

au - ge no - bis do - mi-ne fi - dem sis pres -  
 fi - dem sis pres-to -  
 dem Ad au - ge no - bis do - mi-ne fi - dem  
 - mi - ne fi - dem Ad au - ge no - bis do - mi-ne fi - dem  
 Ad au - ge no - bis do - mi-ne fi - dem sis  
 Ad au - ge no - bis do - mi - ne fi - dem

17

to in ex - tre-mis no - stris sis pres to in ex - tre -  
 in ex - tre - mis no - stris sis pres - to in ex - tre -  
 sis pres-to in ex - tre-mis sis pres to in ex - trem -  
 sis pres-to si - s pres to sis pres to in ex - tre - mis  
 pres - to in ex - tre - mis no - stris sis pres-to in  
 sis pres - to in ex - tre - mis no - stris sis pres - to in ex - tre -

AD AUGMENTA NOBIS DOMINE FIDEM

23

- mis no - stris in ex - tre - mis no - stris in ex - tre - mis no - stris in ex - tre - mis

29

- stris a - diu - va nos a - diu - va nos a - diu - va nos a - diu - va

AD AUGMENTA DOMINE FIDEM

36

nos pro tu - a cle-men- ti gra - ti - a pro tu - a cle-  
 — pro tu - a cle-  
 nos a - diu - - va nos pro tu - a cle-men - ti gra - ti - a pro tu - a cle-  
 - diu - - va nos pro - tu - a cle-men - ti gra - ti - a  
 nos a - diu - va nos pro - tu - a cle-men - ti gra - ti - a  
 a - diu - va nos pro tu - a cle-men - ti gra - ti - a

42

ti gra - ti - a pro tu - a cle - men - ti gra -  
 men - ti gra - ti - a pro tu - a cle - men - ti gra - ti - a pro tu - a cle -  
 men - ti gra - ti - a pro tu - a cle - men - ti gra - ti - a gra - ti - a  
 pro tu - a cle - men - ti gra - ti - a cle - men - ti gra - ti - a cle -  
 pro tu - a cle - men - ti gra - ti - a cle - men - ti gra - ti - a  
 pro tu - a cle - men - ti gra - ti - a pro tu - a cle - men -

AD AUGMENTA DOMINE FIDEM

48

- ti - a ut di - a - bo lo di - a - bo lo ut

men - ti gra - ti - a ut di - a - bo lo fi - de et con -

ut di - a - bo - lo ut di - a - bo - lo ut di - a - bo lo ut di - a -

men - ti gra - ti - a ut di - a - bo - lo ut di - a - bo lo

ut di - a - bo - lo fi - de et con

- ti gra - ti - a ut di - a - bo - lo ut di - a - bo - lo ut

54

di - a - bo lo ut di - a - bo - lo fi - de et con - stan - ti a

stan - ti - a for - ti re - si - sta - mus fi - de et con - stan - ti -

- bo - lo fi - de et con - stan - ti - a for - ti re - si - sta - mus fi - de et con -

fi - de et con - stan - ti - a for - ti con - stan - ti - a for - ti

- stan - ti - a fi - de et con - stan - ti - a for - ti re - si - sta - mus

di - a - bo lo fi - de et con - stan - ti - a for - ti



AD AUGE NOBIS DOMINE FIDEM

[illegible]

67

mus re - si - sta - mus re -

- - - mus re si - sta-mus re - - si - sta - mus

- si - sta - mus re - si - sta - mus re - si - sta mus

sta - - - mus re - - si - sta - mus re -

- si - sta - mus re - - si - sta - mus re - si - sta -

- si - sta - mus re - - si - sta - mus

AD AUGMENTA NOBIS DOMINE FIDEM

72

The musical score is written for six voices (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and a basso continuo. The key signature is one flat (B-flat), and the time signature is common time (C). The score consists of six measures. The lyrics are: 're - si - sta - mus re - si - sta - mus re - si - sta - mus re - si - sta - mus re - si - sta - mus re - si - sta - mus'. The music features a variety of note values including eighth, quarter, and half notes, with some measures containing rests. The basso continuo line is written in a lower register, often using a C-clef.

re - si - sta - mus re - si - sta - mus re - si - sta - mus re - si - sta - mus re - si - sta - mus re - si - sta - mus

Secunda pars: Presta ut divinum verbum tuum

Cantus  
Sextus  
Altus  
Tenor  
Quintus  
Bassus

Pre - sta ut di - vi - num  
Pre - sta ut di - vi - num ver -  
Pre - sta ut di - vi - num ver -  
Pre - sta ut di - vi - num ver -  
Pre - sta ut di - vi - num ver -  
Pre - sta ut di - vi - num

5

ver - bum tu - um con - ci - pi - a - mus in hoc con - sol - e - mur  
- bum tu - um ver - bum tu - um con - ci - pi - a - mus in hoc con - sol -  
- bum tu - um con - ci - pi - a - mus in hoc con - sol - e - mur in  
- bum tu - um con - ci - pi - a - mus in  
- bum tu - um con - ci - pi - a - mus in hoc con - sol - e - mur  
ver - bum tu - um con - ci - pi - a - mus in

AD AUGMENTA NOBIS DOMINE FIDEM

11

in hoc con-sol-e - mur in hoc con-sol-e - e-mur in hoc in hoc con-sol-e - mur ex hac le-ti - ti-a ex hac le-ti - ti-a in e-bri-e -

17

mur ex hac le-ti - ti-a ex hac le-ti - ti-a in e-bri-e - mur ex hac le-ti - ti-a in e-bri-e -

AD AUGE NOBIS DOMINE FIDEM

[illegible]

29

sic a - ni - me - mur sic a - ni - me - mur ut

sic a - ni - me - mur sic a - ni - me - mur ut

e - bri - e - mur sic an - i - me - mur sic an - i - me - mur ut

an - i - me - mur sic an - i - me - mur

an - i - me mur sic a - ni - me - mur ut

an - i - me - mur sic an - i - me - mur ut

AD AUGE NOBIS DOMINE FIDEM

35

hinc mi-gran - tes ut hinc mi-gran - tes ut hinc mi-gran - tes

hinc mi-gran - tes ut hinc mi-gran - tes ut hinc mi-gran tes mi-gran - tes

hinc mi-gran - tes ut hinc mi-gran - tes mi-gran - tes ut hinc mi-gran - tes in sem-pi-

ut hinc mi-gran - tes ut hinc mi-gran - tes ut hinc mi-gran - tes in sem

hinc mi-gran - tes ut hinc mi-gran - tes ut hinc mi-gran - tes in sem-pi-

hinc mi-gran - tes ut hinc mi-gran - tes in sem-pi-

42

in sem - pi - ter - num in sem - pi - ter-num in sem-pi - ter - num in sem-pi - ter - num

in sem - pi - ter - num in sem-pi - ter - num in sem-pi - ter-num in sem - pi - ter-num

ter - num in sem-pi-ter-num in sem-pi-ter-num in sem-pi-ter-num in sem-pi - ter

pi ter - num in sem-pi - ter-num in sem-pi - ter - num in sem-pi - ter - num in

ter - num in sem-pi-ter-num in sem-pi - ter - num in sem-pi - ter-num in sem - pi - ter - num in

ter - num in sem-pi-ter - num in sem-pi - ter - num in

AD AUGMENTA NOBIS DOMINE FIDEM

49

te - cum ma - ne - re ma - ne re va - le - a - mus te -

te - cum ma - ne - re va - le a - mus te - cum ma - ne - re va - le - a -

- num te - cum ma - ne re va - le - a - mus te - cum ma - ne - re va - le - a -

sem - pi - ter - num te - cum ma - ne - re va - le - a - mus

sem - pi - ter - num te - cum ma - ne - re va - le - a -

sem - pi - ter - num te - cum ma - ne - re va - le - a -

56

cum ma - ne - re va - le - a - mus

mus te - cum te - cum ma - ne - re va - le - a - mus

mus te - cum ma - ne - re va - le - a - mus te - cum ma - ne - re va - le - a - mus

te - cum ma - ne - re va - le - a - mus

mus te - cum ma - ne - re va - le - a - mus ma - ne - re va - le - a - mus

mus te - cum ma - ne - re va - le - a - mus ma - ne - re va - le - a - mus

### 2.5.1 Ad auge nobis domine fidem

#### *Location*

*Novus Thesaurus* Book II, pages 203 and 204

#### *Construction:*

6 voices, 2 *partes*

#### *Mode and Final:*

Transposed Mode 2 (Hypodorian); G Final

#### *Concordances:*

WrocS 1

WrocS 2

#### *Text:*

1p. Ad auge nobis domine fidem  
sis presto in extremis nostris adiuva  
nos pro tua clementi gratia  
ut diabolo fide et constantia forti resistamus

2p. Presta ut divinum verbum tuum  
concupiamus in hoc consolemur  
ex hac letitia inebriemur  
sic animemur ut hinc migrantes  
in sempiternum tecum manere valeamus

1p.: *O Lord, strengthen our faith  
Help us in our extreme needs  
according to your merciful kindness  
that by our strong faith and firmness we are able to resist the Devil.*

2p.: *Bring about that we might receive your divine word  
we are consoled in this  
and from this joy we will be intoxicated  
Let us thus be endowed with a particular disposition that departing from this place  
we might be able to remain with you forever.*<sup>53</sup>

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<sup>53</sup> I wish to express my thanks to Max Meador for his kind assistance in preparing this translation.



*Text source:*

1p.: Unknown

2p.: Unknown

*Designation:*

De Dominicis diebus

*Sunday*

*Corrections:*

Secunda pars—

Altus - m. 39 (first note) changed from A to G

Tenor - m. 42 (first note) changed from B-flat to A

Of Des Buissons's twenty-six entries in the *Novus Thesaurus*, only two are without textual concordances of any kind. One of them, *Quid sibi vult haec clara dies* is an occasional motet likely composed especially for the anthology's fifth volume. *Ad auge nobis domine fidem* is the other, and its presence in Book II is a bit more curious. In his other motets for Sundays, Des Buissons chose well-known antiphons or biblical passages. The text for *Ad auge nobis domine fidem*, however, is unique to Des Buissons's motet, suggesting that he likely wrote it himself. This theory might explain Des Buissons's apparent affinity for the text, for he sets it with exceptional skill and care. Des Buissons, the "staff composer," regularly produced serviceable pieces for use at the archduke's court, but *Ad auge nobis domine fidem* seems to have been something special. The motet is perhaps the most interesting and musically satisfying of the six I studied, showing Des Buissons at his most creative (and perhaps autobiographical).

Des Buissons sets the piece in transposed Mode 2—seemingly a favorite of his—and a smattering of E-flats (usually against Cs and Gs in the other voices) color the piece in an uncharacteristically "dark," somber sound. Even so, the motet is among Des Buissons's most tuneful, with beautiful fragments of melody that weave in and out of the upper voices. He

eschews his usual formula of relentless, non-imitative polyphony and instead experiments with juxtaposing homophonically-linked groups of voices, inserting brief points of imitation along the way.

Musically, *Des Buissons* represents the text's juxtapositions of good and evil, life and death, and heaven and earth through his groupings of low and high voices. Rather than simply associate the higher voices with good and the lower voices with evil, he will often introduce a text in the lower voices and contrast it with the higher voices (or vice-versa). In measures 38-40 of the *prima pars*, the lower voices homophonically proclaim the words "pro tua clementi gratia," to which the upper voices respond with a homophonic repetition of the same text and music in measures 40-43. The altus voice, which inhabits the middle ground throughout the motet (enjoying a particularly interesting melodic line), serves as both a low and high voice.

**Figure 17.** *Ad auge nobis domine fidem*, secunda pars, mm. 27-32

In the motet's *secunda pars*, Des Buissons employs groupings of low and high voices slightly differently to convey a sense of movement. The tenor voice, introducing the phrase "sic animemur" at the end of measure 27, sets off a chain of rising semiminims that passes first among the lower voices, then through the higher voices, arriving on a D in the cantus secundus. The audible representation of a soul rising to heaven is unmistakable (see Figure 17).

Throughout the motet, Des Buissons successfully attempts an unusually wide variety of other melodic, harmonic, and rhythmic devices to add textual emphasis. The exposed homophonically-paired altus and quintus voices in measures 30-32 of the *prima pars*, descending in parallel fourths on the words "in extremis nostris," almost seem to evoke the still, quiet loneliness of death. Moments later, all voices return powerfully as one on the word *adiuva*, conveying the sense of God's power and ability to help the faithful triumph over death. An exposed melisma on *adiuva* in the altus at measure 35 reinforces the statement. The hesitation of the quintus voice on *adiuva* in measure 32, a technique Lasso often used to enliven homophonic passages, is unusual for Des Buissons, but he nevertheless implements it with skill.

Following several syllabic repetitions of the word, melismas on *gratia* in measures 45-49 of the *prima pars* emphasize God's grace and goodness. The perfect B-flat cadence in measures 48-49 (with added D and F) only heightens the effect. But even within the cadence, Des Buissons allows *diabolo* to creep in through the altus. Without an intervening cadence, he efficiently moves the voices to a more sinister-sounding G, B-flat, D configuration in measure 51 for the Devil.

In the context of the *prima pars*, the word *resistamus* is particularly meaningful. As the final word, it is the one that resonates and lingers with listeners, and it also summarizes the motet's message of resistance to the Devil. Des Buissons inserts the word with a dotted rhythm

and awkward text setting in the sextus at measure 55. The delicate transfer of running eighth notes from the tenor to altus voice during melismas on *resistamus* in measure 62 foreshadows the impressive display to come. By measure 64, all six voices engage in a virtuosic onslaught of polyphony, repeating *resistamus* with dramatic melismas. For the next ten measures, Des Buissons handily avoids cadences, with the exception of a single perfect G cadence in measure 68 coinciding with the end of a particularly stunning and lengthy melisma in the sextus.

In measures 18-19 of the *secunda pars*, Des Buissons emotionally seasons the word *letitia* with a suspended dissonance in the altus. Moments later, in measures 24-26, he destabilizes the harmonic motion with a series of E-flats in four of the six voices that appropriately coincide with the word *inebriemur*. A sense of eternity is conveyed beginning in measure 41 as the word *sempiternum* is repeated—twenty-eight times in all—in a syllabic setting that exploits the word’s percussive sound.

While the *prima pars* begins in typical Des Buissons fashion with an opening point of imitation that is repeated somewhat loosely in each entering voice, of the Des Buissons motets I examined, the *secunda pars* of *Ad auge nobis domine fidem* represents the only occasion where the six voices enter simultaneously. Furthermore, the strict homophony of the words “Presta ut divinum” is the only such setting for all six voices to be found anywhere in the six motets that I studied. In Des Buissons’s setting, the purity and divinity of God’s word remains clear and obvious, unobscured by the dense polyphony that sometimes clouds words’ meanings in his other motets.

*Ad auge nobis domine fidem* also finds Des Buissons somewhat more experimental than usual in his use of cadences. While Des Buissons still relies mostly on the perfect cadences with which he seems most comfortable, he sprinkles in slightly more subtle relaxed perfect cadences

(in the *prima pars*, see measures 10, 29-30, 31-32; and in the *secunda pars* measures 13-14, 24, 52-53) that help to highlight divisions in the text. A phrygian D cadence in measure 76 concludes the *prima pars*, weakening the hold of the G cadence two measures earlier in an indication that the motet is not yet over.

Cadences on G account for nearly two-thirds of all cadences in the motet (unsurprising for a transposed Mode 2 piece with G final), and modally-appropriate cadences on B-flat and D account for nearly all the rest. When Des Buissons does manage to slip in an unexpected phrygian A cadence in measure 37 of the *prima pars*, the effect is immediately overshadowed by a perfect cadence on D at the end of the measure (see Figure 18) and thus does not carry much affective impact.

**Figure 18.** *Ad auge nobis domine fidem*, mm. 36-38

An F-sharp in the cantus provided in the original print at measure 42 of the *prima pars* suggests that Des Buissons was considering cadences that crossed voices. The relaxed perfect G cadence at the end of the measure requires the listener to hear the final D of the measure in the altus transferred to the G in the tenor at the start of the next measure (see Figure 19).

**Figure 19.** *Ad auge nobis domine fidem*, mm. 42-43

Like many other court singers of his time, Des Buissons was a competent, if rather unremarkable composer who produced utilitarian pieces to be sung in the chapel. It is refreshing to know that on occasion he was capable of something more. As composer (and probable poet), he was able to construct a piece in which word and music work together seamlessly to form a unified—and remarkably beautiful—motet. *Ad auge nobis domine fidem* affords us a glimpse of Des Buissons, the craftsman, at his finest, and offers insight into why he may have been so highly regarded.

## 2.6 DOMINE SANCTE PATER

# Domine sancte pater

Michael Des Buissons

First system of the musical score, measures 1-4. The score is for six voices: Cantus, Quintus, Altus, Tenor, Sextus, and Bassus. The time signature is common time (C). The lyrics are: Do - mi - ne sanc - te pa - ter. (Cantus), Do - mi - (Quintus), Do - mi - ne sanc - te pa - ter Do - (Altus), (Tenor), (Sextus), Do - mi - ne (Bassus).

Second system of the musical score, measures 5-8. The score continues for the same six voices. The lyrics are: Do - mi - ne sanc - te pa - ter Do - mi - ne sanc - te (Cantus), ne sanc - te pa - ter sanc - te pa - ter Do - mi - ne sanc - te (Quintus), - mi - ne sanc - te pa - ter sanc - te pa - ter Do - mi - (Altus), Do - mi - ne sanc - te pa - (Tenor), - sanc - te pa - ter Do - mi - ne sanc - te pa - ter Do - mi - ne sanc - te Do - (Sextus), Do - mi - ne sanc - te pa - (Bassus).

DOMINE SANCTE PATER

11

pa - ter sanc - te pa - ter et de - us vi - te me - e et de - us vi - te

pa - ter sanc - te pa - ter et de - us vi - te me - e et

ne sanc - te pa - ter et de - us vi - te

- ter sanc - te pa - ter et de - us vi - te me - e et de - us vi -

mi - ne sanc - te pa - ter et de - us vi - te me - e

- ter et de - us vi - te me - e vi - te me -

17

me - e et de - us vi - te me - e ne de - re - lin - quas

de - us vi - te me - e et de - us vi - te me - e ne de - re - lin - quas me

me - e ne de - re - lin - quas me ne

- te me - e et de - us vi - te me - e ne de - re - lin -

et de - us et de - us vi - te me - e ne de - re - lin - quas me ne de

- e et de - us vi - te me - e ne de - re - lin - quas me ne



DOMINE SANCTE PATER

24

me ne de-re-lin-quas me in co-gi-ta-tu in co-gi-ta-tu ma-li-  
 ne de-re-lin-quas me ne de-re-lin-quas me in  
 de-re-lin-quas me ne de-re-lin-quas me in co-gi-ta-tu  
 quas me in co-gi-ta-tu ma-li-  
 re-lin-quas me ne de-re-lin-quas me in co-gi-ta-tu ma-li-  
 de-re-lin-quas me in co-gi-ta-tu ma-li-gno

30

ngo ma-li-gno fi-co-gi-ta-tu ma-li-gno in co-gi-ta-tu ma-li-gno  
 co-gi-ta-tu ma-li-gno in co-gi-ta-tu ma-li-gno ma-li-gno  
 tu ma-li-ngo fi-at cor me-um im-ma-cu-la-tum  
 ngo in co-gi-ta-tu ma-li-gno fi-at cor me-  
 gno fi-at cor me-um im-ma-cu-la-tum  
 in co-gi-ta-tu ma-li-gno fi-at cor me-um fi-at cor

DOMINE SANCTE PATER

37

at cor me - um im - ma-cu - la - tum

fi - at cor me - um im - ma - cu - la - tum im - ma - cu - la - tum

fi - at cor me - um im - ma - cu - la - tum

um im - ma - cu - la - tum fi - at cor me - um im - ma - cu - la - tum im - ma - cu - la -

cor me - um im - ma - cu - la - tum fi - at cor me - um fi - at cor

me - um im - ma - cu - la - tum fi - at cor me -

44

fi - at cor me - um im - ma - cu - la - tum

fi - at cor me - um im - ma - cu - la - tum

fi - at cor me - um im - ma - cu - la - tum im - ma - cu - la - tum et in ju - sti - ti - a tu -

tum fi - at cor me - um im - ma - cu - la - tum et in ju -

me - um im - ma - cu - la - tum cor me - um im - ma - cu - la - tum et in ju - sti - ti - a tu -

um im - ma - cu - la - tum et in ju - sti - ti - a

## DOMINE SANCTE PATER

51

et in ju - sti - ti - a tu - a et in ju - sti - ti - a tu - a

et in ju - sti - ti - a tu - - - - a li - be -

a li - be - ra me et in ju - sti - ti - a tu - a li - be - ra me li -

sti - ti - a tu - a et in ju - sti - ti - a tu - a et in ju - sti - ti - a tu - a

a et in ju - sti - ti - a et in ju - sti - ti - a tu - a et in ju - sti - ti - a tu - a

tu - a et in ju - sti - ti - a tu - a et in ju - sti - ti - a tu - a li -

58

li - be - ra me li - be - ra me li - be - ra me li - be - ra me

DOMINE SANCTE PATER

63

me  
be - ra me li - be - ra me  
- be - ra me li - be - ra me  
me  
li - be - ra me  
ra me li - be - ra me

## 2.6.1 Domine sancte pater

### *Location*

*Novus Thesaurus* Book II, page 216

### *Construction:*

6 voices, 1 *parte*

### *Mode and Final:*

Transposed Mode 7 (Mixolydian); C Final

### *Concordances:*

MunBS 1536/III

WrocS 1

### *Text:*

1p. Domine sancte pater et deus vite mee  
ne derelinquas me in cogitatu maligno  
fiat cor meum immaculatum  
et in justitia tua libera me

*1p.: O Lord, holy father and God of my life  
leave me not to their malicious devices.  
Let my heart be undefiled  
and in thy justice, deliver me*

### *Text source:*

1p.: First two lines adapted from Ecclesiasticus (Sirach) 23:4  
Third line adapted from Psalm 118: 80<sup>54</sup>  
Fourth line adapted from Psalm 70:2

### *Designation:*

De Dominicis diebus  
*Sunday*

### *Corrections:*

Sextus - m. 45 (first note) changed from B to A  
Altus - m. 46 (second note) changed from F to G

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<sup>54</sup> Psalm numbers differ slightly in the Vulgate. The Psalm is often numbered 119 in modern Bibles.

A prayer for self-control, *Domine sancte pater* is one of five motets for Sundays by Des Buissons in the *Novus Thesaurus*. In general, Des Buissons seems to have preferred composing motets with the customary two *partes*, but but three of his five motets for Sundays are of a single *pars*. Among settings of this text found in catalogues of Renaissance motets, that of Des Buissons is unique in setting the entire text as it appears here, suggesting that he may have compiled the three scriptural sources into a single piece himself.

The text follows the pattern of what British religious historian John Bossy refers to as a “me-prayer” in which the speaker seeks relief from some distress or tribulation while also praising God’s power, goodness, and most importantly, his justice.<sup>55</sup> Here, the speaker’s request is for guidance against vices. Des Buissons’s setting reflects some consideration for the text, even if the words themselves present some musical opportunities that go unrealised.

Des Buissons punctuates the text generously, if conventionally, with cadences that are always modally appropriate. The result is a series of short, clear-cut phrases, often repeating the text to new music. With the exception of a relaxed perfect cadence on F in measures 8-9, in *Domine sancte pater*, Des Buissons relies upon simple perfect cadences exclusively. More skilled or adventurous composers may have employed a greater mixture of cadential figures and incorporated modally unconventional cadences to add emotional weight to such phrases as “cogitatu maligno.” Des Buissons, however, never strays from the C, F, and G cadences that are common for a transposed Mode 7 piece. Furthermore, the cadences mark phrases of similar length, always accompanying the conclusion of a syntactic unit in at least one of the cadencing voices.

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<sup>55</sup> John Bossy. “Prayers.” *Transactions of the Royal Historical Society*, 6th Ser., Vol. 1 (1991): 140.

Des Buissons seems especially interested in the bassus voice, which cadences with at least one (but often two) of the upper voices at the conclusion of nearly every one of its phrases. In two of the three occasions where ends of syntactic units in the bassus are not met with cadences from above (mm. 20-21 and m. 57), two upper voices cadence just afterwards, as the bassus voice falls silent. The resultant weakened cadence, missing the anticipated support of the bassus, is in some ways more striking than the expected full cadence. Des Buissons makes use of these unusual cadences to good effect, musically drawing together God and the speaker in two brief moments of lighter, thinner texture as if heavenly clouds have parted to illuminate the words *vite mee* and *justitia tua* (See Figure 20 and Figure 21). In his own clever way, Des Buissons has thoughtfully distilled the essence of the motet's text: the desire for the justice of God in the speaker's own life.

The image shows a musical score for six voices, likely SATB with two additional parts. The staves are numbered 17 at the beginning. The lyrics are Latin: "me - e et de-us vi - te me - e", "de - us vi - te me - e et de-us vi - te me - e ne de -", "me - e", "te me - e et de-us vi - te me - e", "et de - us et de-us vi - te me - e", and "- e et de-us vi - te me - e ne". The bottom staff (bassus) has a circled cadence at the end of the phrase, indicating a weakened cadence as described in the text.

**Figure 20.** *Domine sancte pater*, mm. 17-21



**Figure 21.** *Domine sancte pater*, mm. 56-57

Although Des Buissons inserts frequent cadences, many of them are obscured by continuing movement in non-cadencing voices. Others lack a syncopated suspended voice that so often heralds a cadence in Des Buissons's motets.

In measure 18, Des Buissons makes an attempt at a relaxed perfect cadence on G between the altus and tenor voices (see Figure 22). The altus prepares for the cadence with a typical syncopated figure in the previous measure but is thwarted by the F-natural in the sextus at the start of measure 18. The F-natural would cause a striking cross-relation with the F-sharp needed for the cadence in the altus. A singer sight-reading the altus line would presumably hear the F-natural and respond accordingly by singing the part as written (i.e., without the fictive F-sharp).





**Figure 22.** *Domine sancte pater*, mm. 17-20

A similar situation arises at the motet's conclusion where, in measures 65-66, F-naturals in the quintus and bassus effectively prevent a G cadence between the altus and sextus that threatens to upset the stability of the mode in the motet's final moments. Once again, the altus prepares a syncopated cadential figure, but to sing the fictive F-sharp would introduce an intolerable cross-relation.

The dense overlapping polyphony of Des Buissons does not permit a clear-cut division of the motet's two sections (implied by the text's two part construction), but Des Buissons marks the division with a clever return of imitation. In typical Des Buissons fashion, the motet opens with voices entering imitatively, then settles into generally non-imitative polyphony. Beginning with the sextus voice in measure 32 and continuing through measure 49, he singles out the phrase "fiat cor meum" for special treatment through motivic imitation passing through every voice. Each voice repeats the complete phrase at least twice: once in imitation of the motive as

introduced in measure 32, and once or twice more in each voice's own unique melodic figure. Only the cantus repeats the original motive twice. The pattern may be a clever means to unify the voices while allowing each to "follow its own heart." Or, perhaps the non-conforming repetitions may be Des Buissons's way of symbolizing in each voice the defilement the speaker wishes to avoid.

In several instances, Des Buissons falls victim to compositional traps that result in unusual and perhaps unintentional dissonances. In measures 38-39, the cantus sings a semibreve G against a breve A in the bassus. Several measures later, his insistence on a rather strict imitation of the "fiat cor meum" motive (but allowing some flexibility of intervals) in the sextus voice at measure 44 leads him into trouble. In the original print, the first syllable of *meum* in the sextus is set as a B-natural. The B-natural would preserve the proper stepwise descent of the motive, but it produces an awkward tritone relationship with the tenor at that moment. In my edition, I have corrected the error by substituting an A for the B-natural in the sextus.

*Domine sancte pater* provides several notable examples of Des Buissons's careful attention to the rhythmic and melodic interplay of voices to add textural emphasis. When the altus, transposed down a fifth, echoes the cantus at the motet's opening, the initial sound of a downwards fifth leap, followed by the cantus's leap up a fourth to the octave and the ensuing leaps of thirds, fourths, and fifths produce an interesting arpeggiated effect remarkable for its clear and syllabic treatment of the words "Domine sancte." Melismas on the word *pater* highlight the personal connection the text's speaker feels with God. The monotonous chant-like quintus line on the words "in cogitatu maligno," soaring above all other voices in measures 29-36, may represent the speaker's disinterest in the "malicious devices" of others.

A brief homorhythmic pairing of the tenor and sextus voices in measures 46-49 produces an attractive melisma in parallel thirds on the word *meum*—an audible representation of the speaker’s “pure” heart. Meanwhile, the absence of the bassus voice through the perfect C cadence in measures 48-49 further enhances the light and “immaculate” sound of the passage (see Figure 23).

44

fi - at cor me - um im - ma - cu - la - tum

fi - at cor me - um im - ma - cu - la - tum

fi - at cor me - um im - ma - cu - la - tum im - ma - cu - la - tum et in ju - sti -

tum fi - at cor me - um im - ma - cu - la - tum

me - um im - ma - cu - la - tum cor me - um im - ma - cu - la - tum et in ju -

um im - ma - cu - la - tum et in ju -

**Figure 23.** *Domine sancte pater*, mm. 44-49

From measure 49 through measure 57, Des Buissons represents God’s unwavering strength, power, and goodness through a forceful presentation of the word *justitia*. All voices solidly proclaim the word several times in an almost militaristic march-like progression of minims (accented by the occasional dotted rhythm, driving the piece onwards). Appropriately, the mounting musical tension finds release with a melisma in the altus on the word *libera* in measures 55-57.

While it may not represent Des Buissons's strongest effort, *Domine sancte pater* is nevertheless a solid motet, bearing many of the hallmarks of his style. The setting of the text, while generally appropriate, is occasionally less than elegant (as in the quintus voice's wrongly accented singing of *derelinquas* in measures 21-22). Cadences are formulaic and unassuming. Still, the motet is pleasant and succeeds in conveying the meaning of its text. But for its brevity, *Domine sancte pater* serves as a representative example of Des Buissons's compositional style.

### 3.0 SUMMARY

The works of Michael Des Buissons included in the *Novus Thesaurus* provide a fascinating glimpse into repertory motets of the Habsburg court chapels in the mid-sixteenth century. Their absence in earlier concordances suggests that the motets were originally written specifically for use in the Habsburg chapels where Des Buissons was stationed. While Des Buissons's use of a cantus firmus, dense overlapping polyphony, and other characteristics may harken back to compositional forms and techniques cultivated a half century before his arrival at Emperor Ferdinand's court in the late 1550s, certain traits help to distinguish his pieces from those of his contemporaries.

The six motets examined in this edition suggest a penchant for consistent textures and uninterrupted polyphony. In nearly all of his motets, Des Buissons begins with a point of imitation that is repeated by each voice entering in succession; thereafter, voices generally transition into non-imitative free polyphony with no breaks or changes of mensuration. When Des Buissons does highlight important text through brief homophonic groupings of two or more voices, the effect is nearly always obscured by continuing polyphony in the other voices.

Unlike some of his contemporaries within the Habsburg courts and beyond, Des Buissons rarely uses cadences affectively. He relies almost exclusively on modally-appropriate cadential pitches so that cadences serve more as structural markers at the ends of textual phrases rather than lend emotional weight to particular words. Des Buissons is also somewhat unusual in his

reliance upon the bassus voice to determine placement of cadences; most cadences coincide with the ends of syntactic units in the bassus. Des Buissons does occasionally emphasize individual words or phrases through subtle madrigalistic “word painting.”

If Des Buissons is generally formulaic in his compositional style, his rather prolific output in a seemingly brief career suggests that his formula found favor with his court employers. Further evidence that Des Buissons’s motets reflect a “Habsburg court chapel style” may be found through comparisons with the motets of other *Novus Thesaurus* composers, many of which embody very similar stylistic characteristics. As more of the motets by Des Buissons’s *Novus Thesaurus* colleagues are transcribed, an even better understanding of Imperial chapel compositional techniques will emerge. Until then, the motets of Des Buissons serve as a tantalizing reminder that there is still much unexplored but deserving music awaiting rediscovery.

## APPENDIX A

### MOTETS BY MICHAEL DES BUISSONS

INCIPIT (prima pars)	INCIPIT (secunda pars)	INCIPIT (tertia pars)	EARLIEST SOURCE	DATE	NT?	MODERN EDITION?	FEAST	VOICES
Ad auge nobis domine fidem	Presta ut divinum verbum tuum	-	NT 2	1568	Yes	-	De Dominicis diebus	a 6
Ascendens Christus in altum	Ascendit deus in jubilatione	-	NT 1	1568	Yes	-	De Ascensione Domini	a 6
Ave Maria gratia plena	Quomodo fiet istud	-	NT 1	1568	Yes	TM v.29	De Annunciatio: Bea: Mar: Virg:	a 5
Christus surrexit mala nostra texit	Et si non surrexisset (a4)	Alleluia laudemus te hodie	NT 1	1568	Yes	-	De Resurrectione Domini	a 6
Confitebor tibi domine deus	Gaudebunt labia mea	-	NT 2	1568	Yes	-	De Dominicis diebus	a 6
Diligite inimicos vestros	-	-	NT 2	1568	Yes	-	De Dominicis diebus	a 5
Domine sancte pater et deus	-	-	NT 2	1568	Yes	-	De Dominicis diebus	a 6
Ego flos campi et lilium convallium	-	-	NT 4	1568	Yes	-	De Beata Virgine	a 12
Ego sum resurrectio & vita	-	-	StockKB 229 (and NT 2)	1560-1570	Yes	-	De Dominicis diebus	a 8
Emitte spiritum tuum	Veni sancte spiritus reple tuorum corda	-	NT 1	1568	Yes	-	De Sancto Spiritu	a 6
Gabriel archangelus apparuit	Magnus enim erit coram domino	-	WrocS 4	1575	No	-	-	a 6
Gaudete et exultate omnes sancti dei	Sancti dei omnes	-	NT 1	1568	Yes	TM v.25	De Omnibus Sanctis	a 5
Hic est panis de caelo descendens	Si quis manducaverit ex hoc pane	-	NT 1	1568	Yes	TM v.35	De Corpore Christi	a 6
Hodie nobis de caelo pax vera descendit	Gloria in excelsis deo	-	HradKM 29	1556-1561	Yes	-	De Nativitate Domini	a 5
Laudibus est laetisque hec urbs celebranda	-	-	RegB 1018	1563	No	-	-	unk
Magi venerunt ab oriente	Interrogabat magos Herodes	-	WrocS 6 (and NT 1)	1567	Yes	-	De Epiphania Domini	a 6
*Misit Herodes rex manus	Videns autem quia placeret	-	NT 3	1568	Yes	-	De S. Jacobo Apostolo	a 5
O deus immensi fabricator	Quin potius miserere	-	WrocS 10 (and WrocS 1)	1575	No	-	-	a 5
O vos omnes qui transitis per viam	Attendite universi populi et videte (a5)	-	NT 1	1568	Yes	TM v.34	De Passione Domini	a 6
Petre amas me	Simon Joannis diligis me	-	NT 3	1568	Yes	-	De S. Petro	a 6
Petrus autem servabatur	Dixit angelus ad petrum (a3)	Petrus autem ad se reversus	NT 3	1568	Yes	-	De S. Petro	a 5
Quae est ista quae ascendit	Astitit regina a dextris	-	NT 1	1568	Yes	-	De Assumptione Beae Mariae Virg: Wedding	a 6
Quem tibi delegit sponsum Deus ipse	Vos pia vos firmo jungat	-	RISM D1728	1561	No	-	-	a 5
Qui regis aethereas regum rex	-	-	WrocS 1	1550-1600	No	-	-	a 5

Quid sibi vult haec clara dies	-	-	NT 5	1568	Yes	Dunning Bk.V	In laudem Sereniss: Principis Caroli Archid: Austrie Wedding	a 6
Quos Deos et concors thalamo mens vixit in uno	-	-	RISM D1728	1561	No	-	-	a 5
Reminiscere miserationum tuarum	Ad te domine levavi	-	DresSL 1/D/6	1560- 1580	No	-	-	unk
Responsum accepit Simeon	Cum inducerent puerum Iesum	-	NT 1	1568	Yes	-	De Purifica: Bea: Mar: Virg:	a 5
Sanctus Bartholomaeus apostolus dixit	-	-	RegB 786- 837 (and MunBS 1536/III)	1569- 1578	No	-	-	unk
Surgens Jesus dominus noster	Surrexit dominus de sepulchro	-	NT 1	1568	Yes	-	De Resurrectione Domini	a 6
Tibi decus et imperium	Gloria tibi trinitas	-	NT 1	1568	Yes	-	De Sancta Trinitate	a 7
Tota spes in morte	-	-	Tricinia sacra ex diversis et probat autoribus collecta	1567	No	-	-	a 3
Valde honorandus est	Mulier ecce filius tuus	-	NT 3	1568	Yes	-	De S. Joanne Apostolo & Evange:	a 5
Verbum caro factum est	In principio erat verbum	-	NT 1	1568	Yes	TM v.11	De Nativitate Domini	a 5
Vos estis sal terre	Vos amici mei estis	-	NT 4	1568	Yes	-	Comune de Apostolis	a 5
Zachae festinans descende	Hodie huic domui	-	NT 4	1568	Yes	-	In Dedicatione Templi	a 6

\**Misit Herodes rex manus* is ascribed jointly to Michael Des Buissons and Michael Deiss

The “earliest source” column provides the sigla for sources as listed in the *Census-catalogue of Manuscript Sources of Polyphonic Music, 1400-1550* compiled by the University of Illinois Musicological Archives for Renaissance Manuscript Studies, AIM (Neuhausen-Stuttgart, 1979).

“TM” in the “modern editions” column refers to volumes in the *Thesauri Musici* series edited by Walter Pass and published by Doblinger in Munich. “Dunning” in the same column refers to Albert Dunning’s transcriptions of the motets in the *Liber Quintus* of the *Novus Thesaurus* published in Rome by the American Institute of Musicology.



## APPENDIX B

### *SURGENS JESUS DOMINUS NOSTER ORIGINAL PRINT (CANTUS)*

De Resurrectione Domini Michael des Buiffons A 6. CANTUS 95



Vrgens Ie fus Surgēs Iesus dominus no-

fter Surgens Iesus Surgens Iesus dominus nofter

Surgens Iesus do minus nofter stās in medio discipu lorum fu-

o rū dixit eis di xit eis pax vo bis pax

vo bis pax vo bis pax vo bis allelu-

ia al le lu ia alleluia alle lu-

ia Gauisi sunt discipuli Gauisi sunt discipuli Ga nifi

sunt di fci puli viso domino allelu-

ia alle lu ia alleluia alleluia al-

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