

**THE MOTETS OF MICHAEL DEISS:
IN A NEW AND CRITICAL EDITION**

by

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In 1568, the Venetian printer Antonio Gardano released an enormous collection of 254 motets under the title *Novi thesauri musici*. This five-volume collection of 254 liturgically-related motets was financed and overseen by Pietro Giovanelli, a member of a wealthy family from the Bergamo region of Italy. The massive compilation consists of music written by composers stationed at the *Hofkapellen* of Graz, Innsbruck, Prague, as well as the Imperial *Hofkapelle* in Vienna. While some degree of scholarship has been carried out concerning this very significant publication, there are many composers in the *Novus Thesaurus* who are still virtually unknown today. One such composer was the young Michael Deiss, a choirboy at the Imperial *Hofkapelle* in Graz. Deiss is the third-most prolific composer in the collection, contributing fourteen motets spanning over each of the five books in the collection.

Despite his conspicuous representation in the *Thesaurus*, however, only one of his motets had been previously transcribed and discussed in any detail until this edition. Also, beyond Giovanelli's collection, there is no knowledge of any other compositions by Deiss that survive. Though Deiss certainly does not rank with the established masters of the sixteenth-century motet, his music is worthy of study from a different standpoint. Little is known about the compositional process of renaissance music, and examining the work of an apparent student could provide

valuable insight into answering some of the questions that arise when investigating pedagogical relationships and localized stylistic conventions.

I have prepared a critical edition in modern transcriptions of all fourteen motets by Deiss that appear in the *Novus Thesaurus*. In addition, I have provided a historical and stylistic background to Deiss's music, as well as a detailed commentary for each motet. It is my aim here to provide the foundation necessary to commence more specific research into issues concerning the style of the sixteenth-century Hapsburg *Hofkapellen* and the learning process, as well as offering some observations and conclusions of my own.

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1.0 INTRODUCTION

1.1 HISTORICAL BACKGROUND

On July 25, 1564, the Holy Roman Emperor, Ferdinand I, died in Vienna at the age of sixty-one.¹ In that same year, a young Austrian choirboy and composer named Michael Deiss, about twelve years of age,² and of much lowlier lineage, left the city and the Imperial Chapel where he had been employed, and moved south to the outlying *Hofkapelle* of Graz along with many of his fellows of the court.³ Upon the death of Ferdinand, and the succession of his son Maximilian II,⁴ his other sons Karl (Charles) and Ferdinand assumed the role of Archduke, and were given areas to rule. Archduke Karl became the ruler of *Innerösterreich*, or Inner-Austria, an area which included the provinces of Styria, Carinthia, and Carniola—parts of modern-day Austria and

¹ Steven Beller, *A Concise History of Austria* (Cambridge: Cambridge University Press, 2007).

² Albert Dunning, “Michael Deiss,” *Grove Music Online* ed. L. Macy (Accessed 15 March 2007), <<http://www.grovemusic.com>>. Dunning cites Deiss’s birth date around 1552, though this is surmise, and no proof of this date has yet been found.

³ Albert Smijers, “Die Kaiserliche Hofmusik-Kapelle von 1543-1619,” *Studien zur Musikwissenschaft* 6 (1919): 140.

⁴ *Ibid.*

Slovenia.⁵ He held his court in the city of Graz, capital of the *Steiermark*, and brought along with him many of the singers and instrumentalists that had been a part of Ferdinand's chapel in Vienna, including Deiss.⁶

For the young Deiss, who had aspirations not only as a singer but as a composer, there would have been few better assignments than to be sent to Graz with Archduke Karl. Unlike his brother, the Emperor Maximilian II, Karl was committed to the ideas of the Counter-Reformation, and kept an open mind in dealing with all religious practices, including the arts. Archduke Karl is notable in fact for his support of the arts, and in particular music, having in his employ the noted composers Johannes de Cleve and Lambart de Sayve.⁷ In 1585 he founded the University of Graz, which is now known as *Karl-Franzens-Universität-Graz*.⁸

When the territories were divided up between the heirs of Ferdinand I, Karl was not the only son to inherit an Imperial *Hofkapelle*. Karl's brothers Ferdinand and Maximilian, also as Archdukes, set up their chapels in Innsbruck and Prague in the same year.⁹ Thus the Hapsburgs returned to reside in those major cities within Austria-Hungary, and they brought with them the influence needed to begin building them into the cultural centers of great importance that they would remain for centuries to come. Young Michael Deiss then, literally bore witness to the beginning of the Austrian Renaissance.

⁵ Helmut Federhofer, *Musikpflege und Musiker am Grazer Habsburgerhof der Erzherzöge Karl und Ferdinand von Innerösterreich (1564–1619)* (Mainz: B. Schott's Söhne, 1967), 24.

⁶ Smijers, *Kaiserliche*, 140.

⁷ Helmut Federhofer and Wolfgang Suppan, "Austria, §I: Art Music: Humanism and the Renaissance," *Grove Music Online* ed. L. Macy (Accessed 12 March 2007), <<http://www.grovemusic.com>>

⁸ University of Graz Website (Accessed March 24, 2007), <<http://www.unigraz.at>>

⁹ Federhofer and Suppan, "Austria."

Life at the *Hofkapelle* for Deiss would have been one full of opportunities for a musician such as himself. Besides the benevolent Karl, Deiss was surrounded by with many of the best singers and composers in all the Hapsburg courts. Though Deiss was Austrian, most of the members of the court were musicians who had migrated from the Low Countries and adopted the Hapsburg way of life.¹⁰ For example, of the members of Ferdinand's court who came to Graz along with Deiss, Johannes de Cleve, Dionys Fabri, Jean de Chainèe, Jakob Herlin, Johann Tiberger, and Christoph Clarmann were all Netherlanders.¹¹

Being among so many fine musicians from such a wide variety of backgrounds surely seems to have inspired Deiss at a young age to attempt the art of composition. Unfortunately, we do not know specifically when Deiss began composing, or until what age he continued to do so. After 1567, when Johannes de Cleve was appointed *Kapellemeister*, no record of Deiss exists. Whether he remained in Graz to old age, or became the victim of a disease or misfortune that cut short his promise, we may never know. All that remains to us today are the fourteen motets that are printed under his name in the monumental *Novi thesauri musici* published by Gardano in 1568.¹²

The Novus Thesaurus

¹⁰ David E. Crawford "Immigrants to the Habsburg Courts and Their Motets Composed in the 1560's," *Giaches de Wert (1535-1596) and His Time: Migration of Musicians to and from the Low Countries (c. 1400-1600)* ed. Eugene Schreurs (Leuven: Alamire, 1999), 137.

¹¹ Federhofer, *Musikpflege*, 24. Federhofer also lists Deiss (Deus) as possibly Flemish, but Dunning has corrected that. See Dunning, "Michael Deiss."

¹² Mary S. Lewis, *Antonio Gardano, Venetian Music Printer 1538-1569: A Descriptive Bibliography and Historical Study*. Vol. III. (New York: Routledge, 2005), 355.

In 1568, the Venetian printer Antonio Gardano released an enormous collection of 254 motets under the title *Novi thesauri musici*.¹³ (Hereafter, I shall refer to the print as the *Novus Thesaurus*, or simply the *NT*). This five-volume collection of 254 liturgically-related motets was financed and overseen by Pietro Giovanelli, a member of a wealthy family from the Bergamo region of Italy.¹⁴ The massive compilation consists of music written by composers stationed at the *Hofkapellen* of Graz, Innsbruck, Prague, as well as the Imperial *Hofkapelle* in Vienna. Nearly all of the motets found in the *Novus Thesaurus* were contemporary compositions composed in the 1560s, and dating from when Giovanelli began compiling the works.¹⁵ The collection, which serves as a “polyphonic Liber Usualis”¹⁶ in that it contains works designed to cover both the complete *Temporale* and the *Sanctorale* cycles of the church year, is one of the most elaborate and historically significant collections of new works ever assembled. Indeed, the *Novus Thesaurus* is such a wealth of rare compositions, that only twelve of the 254 motets have known concordances.¹⁷

The *Novus Thesaurus* itself is divided into five volumes, or books. Book I is dedicated to the *Temporale* Proper, while Book II is dedicated to the *Temporale* Common, or Ordinary Sundays. Books III and IV, likewise, are dedicated to the Proper and Common of the

¹³ The full title as it appears on books 2-5 is *Novi atque catholici thesauri musici*; the first book bears only *Novus Thesaurus Musici*

¹⁴ Crawford, “Immigrants,” 136.

¹⁵ Mary S. Lewis, “Giovanelli’s *Novus Thesaurus Musicus*: An Imperial Tribute,” Unpublished paper, University of Pittsburgh (Dated 20 October 2005). Some scholars suppose that the *Novus Thesaurus* might have been conceived in honor of the death of Ferdinand I in 1564, but as Lewis points out, considering that records show Giovanelli began to collect the motets as early as 1560, this is quite unlikely, and the portion of the dedication of the work that refers to the late Emperor was likely a secondary, but not unwelcome, reason.

¹⁶ To use David Crawford’s term. Crawford, “Immigrants,” 140.

¹⁷ Harry Lincoln, *The Latin Motet: Indexes to Printed Collections* (Ottawa: The Institute of Medieval Music, 1993).

Sanctorale, and Book V is a collection of occasional motets, with such subjects as the death of the Emperor. Each volume contains six part books, and most of the motets are written for between four and six voices.¹⁸

The print itself contains elaborate dedications first to Emperor Maximilian II, to whom it was ultimately dedicated, as well as the late Ferdinand I and his sons, the Archdukes Ferdinand and Karl. A full thirteen pages of ornate and sophisticated dedicatory material open the book, and make a clear statement that whatever the book's enigmatic liturgical use might have been, its intention was to glorify the Hapsburg empire.¹⁹

It appears that Giovanelli himself traveled to the four Hapsburg courts and elicited the motets personally, even making significant residences there during his labors.²⁰ Since he was attempting to represent every major feast within the church year, it is also likely that he commissioned the composition of some of the motets. At the court of Karl in Graz, Giovanelli solicited only three composers for inclusion in the *Thesaurus*: Johannes de Cleve, the *Kapellemeister* Jean de Chainée, and the *Kapelleknabe* Michael Deiss. Interestingly, of the three composers, de Cleve is represented by only five motets, and Chainée by ten; but the young Deiss lent fourteen of his compositions to posterity through the *Novus Thesaurus*, making him the sixth-most prolific composer among the collection's thirty-three composers.²¹

¹⁸ There are some motets written for larger numbers of voices, such as Des Buisson's *Ego sum resurrectio et vita*, which is written for eight parts.

¹⁹ For complete descriptions of the books, see Lewis, *Gardano*, 355-388.

²⁰ Albert Dunning, *Novi Thesauri Musici, a Petro Ionello collecti: volumen 5* (Rome: American Institute of Musicology, 1974), preface.

²¹ Lewis, "Giovanelli," Table II contains a complete list of composers and the number of motets included by each.

The reason why Deiss was included so conspicuously in this collection may never be truly known. It is possible that Giovanelli was simply impressed by the fact that such a young composer could create such competent works and wanted him to be well-represented, or that he was being charitable in his confidence in Deiss and wished to give him an opportunity to be published early in his career. It is also possible that because Deiss contributed some motets with designations unique within the *NT*, such as *Sebastianus* and *Vidit Iesus*, Giovanelli was forced to use so many of them to complete his liturgical calendar. The former set of reasoning is more likely the correct one, but Giovanelli's motivations may never be clear. Whatever the reason, we are lucky to have this rare set of pieces to study today.

Despite the immense artistic value of the *Novus Thesaurus*, only a limited number of its compositions have been published in modern notation or examined at all. Albert Dunning transcribed Book V of the print,²² and Walter Pass has transcribed and examined a select few motets,²³ but many more have remained unknown by most for almost 450 years. Among those motets that have received little attention are thirteen of the fourteen written by Deiss. Dunning, who transcribed Deiss's *Quis dabit oculis nostris*, wrote in his article for the *New Grove Dictionary of Music and Musicians* that Deiss's motets "are of interest less for their inherent worth than for showing that a choirboy could be represented by so many pieces in an important anthology."²⁴ Whatever reasons Giovanelli had for including the number of Deiss's motets that he did, their examination proves very interesting from a number of standpoints, including a glimpse into the growth of a young composer as he learned and honed his craft. Some of the

²² Dunning, *Novi Thesauri*.

²³ Walter Pass, *Thesauri musici; Musik des 15. 16. und Beginnende 17. Jahrhunderts*, (Vienna: Doblinger, 1971).

²⁴ Dunning, "Michael Deiss."

motets, such as the sublime *Accessit ad pedes Iesu*, are of as much interest in their inherent worth and beauty as any other motet in the collection.

I have in this edition transcribed all of Deiss's motets into modern notation, and I have provided commentary on each one. Certainly some illustrate more skill than others, but when taken as a whole, we can gain an understanding of the process and style of Deiss as he was forming his musical sensibility. The value of such studies into the works of young composers of Deiss's time will hopefully manifest in a better understanding of compositional technique and pedagogy in the early modern era, which is still shrouded in some degree of mystery.

1.2 STYLISTIC CONVENTIONS

Every artist, in any medium, is susceptible to patterned behavior that is seen as a personal style, which is often used to define an artist's work to make sense of its relationship to other contemporary art. In the case of Michael Deiss, because all of his works were written over a seemingly short period, three or four years at the most, his stylistic patterns are easy to discern. Also, since he was composing at such a young and formative age, his motets establish conventions that he adheres to rather strictly over the course of all fourteen pieces examined in this edition. Most of his stylistic conventions mirror those of the court composers in general, but his own personal formulas with which he found some degree of success are also clear.

1.2.1 Structure

The structures of Deiss's motets in this collection represent very typical configurations being used at the time, and are representative of those found in the *Novus Thesaurus*. Of Deiss's

fourteen motets, there are five with only one *pars*, eight with two *partes*, and one with three *partes*. *Quis dabit oculis nostris*, the motet with three *partes*, is the one anomaly among Deiss's *Novus Thesaurus* compositions, being either the result of *imitatio* or a direct assignment and lesson from Jean de Chainée. For more about this motet and why it falls outside of Deiss's "style," consult the commentary for the work on p. 108. There are no unusual mensurations in Deiss's motets, and all of them adhere either to a C or cut-C *tempus*.

Voice parts vary from four to six, though once again, in *Quis dabit*, the *secunda pars* has only three. Most of Deiss's motets, seven of them, have five voices, with four four-voice motets and three six-voice motets. The most common combination of these two features results in five motets with five voices and two *partes*, but there are also two five-voice motets with only one *pars*. Each of the four-voice motets has two *partes*, and each of the six-voice motets has one.

In his five- and six-voice motets, Deiss varies the placement of the *quintus* and *sextus* voices. For instance, in *Vidit Iesus*, the *sextus* voice is placed below the *bassus*, but in *Egressus Iesus*, it is placed above the *cantus*. Twice, in *Accessit ad pedes Iesu* and *Misit Herodes*, Deiss labels the *quintus* voice "*cantus secundus*," and places it directly below the *cantus*.²⁵

Within this somewhat assorted framework, Deiss adheres to a few structural formulas. Of all of the motets with two *partes*, only one, *Angelus Domini apparuit*, is not written in responsory form, and thus does not contain repeated text or music. In each of the other eight motets with two *partes*, the last lines of the *prima pars* are repeated as a *ritornello* to the same music at the end of the *secunda pars*. Composing polyphonic works in responsory form was not unusual for the time, but the regularity with which Deiss employed this technique is noteworthy, especially since not all of his texts were based on responsory and verse pairs. On two occasions, however, the music is altered slightly, with the *prima pars* ending with a cadence on the fifth

²⁵ I have determined placement based on range and cleffing.

degree of the mode, and the *secunda pars* ending on the final. Also, on occasion, Deiss will switch the voice parts for the repeated music so that the singers get to sing a new line, though the music is exactly the same. While this technique surely created some subtle alteration in the tone color, it is doubtful that Deiss used the device as anything but a way to keep the voice parts from becoming repetitive.

1.2.2 Modes

The modal content of Deiss's motets reveals just as much regularity as the structural elements. While Deiss never used chant melodies as a basis or even a reference point for his motets, he also often ignored even the modal identity of the chant from which he appropriated his text. By far, the most common modes Deiss used were Modes 1 and 2;²⁶ the Dorian modes, and almost always transposed to G.²⁷ There are also three motets in Mode 5 (one transposed to C) and one each in the Mixolydian modes 7 and 8. Depending on precisely how Deiss intended his *Sebastianus* motet (discussed below), he only seems to have made one attempt at writing in the Phrygian mode.²⁸

²⁶ Because there are no chant melodies used in the motets, the designations between the authentic and plagal versions of the modes is somewhat arbitrary, but, in accordance with standard practice, I have used the tenor line in determining the proper church mode for each work.

²⁷ Only *Paratum cor meum Deus* has a final on D. Mode 2 is nearly always transposed to G for range reasons, but Deiss also chose to transpose the authentic version of the mode on two occasions.

²⁸ It is important to note that theory and practice are not congruous at this time. Despite the harmonic implications that our modern ears wish to impose, Deiss was composing with a set of modal guidelines that had no concept of modern harmonic relationships, although there were theoretical treatises exploring the idea. Heinrich Glarean, a Swiss theorist, published his work *Dodecachordon* in 1547, and Gioseffo Zarlino published his works *Istitutioni harmoniche* and *Dimonstratoni harmoniche* in 1558 and 1571 respectively. Glarean can be said to be the first to have published the thought of adding four more modes to the modal system, increasing its number from eight to twelve. The modes added were the modes today called the Aeolian and Hypoaeolian and the Ionian and Hypoionian. Glarean also mentions a Hyperaeolian mode, which is a mode that begins and ends on B, though he deemed it unusable for composition, as it is still deemed today. It is Zarlino, the more influential and well known theorist, however, with whom most of the credit for improving the modal system can rest. Not only did he adopt the system of Glarean, but he took it one step further by re-numbering the modes altogether. See Richard L. Crocker, "Why Did Zarlino Re-number the Modes?" *Rivista Italiana di Musicologica* 3 (1968): 48, and C. Miller, "The

1.2.3 Cadences

The cadential structure present in Deiss's motets adheres to common practices found in polyphonic works of the mid- to late-sixteenth century. Cadential organization not only served to highlight structural and expressive points of a text, but the choice of what pitches on which to cadence often commented musically on the affect of the passage. Cadential structure also provided the tonal framework on which pieces were built as opposed to the modern harmonic structures that are often wrongfully imposed on sixteenth-century music. Each mode has certain pitches on which it is acceptable to cadence, and certain pitches on which it is not. Deiss rarely strays from these safe pitches, and when he does, the reason is found in the text. Deiss lacked inventiveness in his employment of cadential patterns, especially when compared to some of the more accomplished composers of the day such as Orlando di Lasso. There are even patterns that can be found in Deiss's cadential structures that seem to suggest a subordination of text/music relationships to the idea of writing a motet that stays within modal bounds. For example, in many of the *G* Dorian motets, Deiss reserves a cadence on *B-flat* until about three-quarters of the way through, regardless of the subject of the text. More likely, while learning how to handle the mode, he found a configuration he liked, and he stuck with it.

While there are several prevailing theories on cadential analysis,²⁹ I have combined terminology found in the writings of both Bernhard Meier, and Karol Berger³⁰ to identify and refer to the many types of cadences employed by Deiss in his motets, which I will describe here.

Dodecachordon. Its Origin and Influence on Renaissance Musical Thought," *Musica Disciplina* 15 (1961): 155-166. Despite the work of such theorists, Meier has shown that most composers retained the eight-mode system, and I have adhered to that numbering system throughout this study.

²⁹ Michèle Fromson, "Cadential Structure in the Mid-Sixteenth Century: The Analytical Approaches of Bernhard Meier and Karol Berger Compared," *Theory and Practice* 26 (1991): 179-213. Fromson's article clearly

The most common and important cadences in Deiss's works are what I will refer to as "perfect" cadences, whereby there are three cadential voices, two of them moving traditionally from a sixth to an octave (or a third to a unison) and the lowest voice moving upwards by fourth or downwards by fifth to the same final. Perfect cadences should, in good practice, occur at the end of a text phrase or clause, and often mark important sections of a text (Figure 1).³¹ While the three cadential voices, the *cantus*, *tenor*, and *bassus*, resolve to G, the two non-cadential voices contribute sympathetic vertical sonorities that are also often found with the perfect cadence.

Figure 1. Perfect cadence on G, *Ego sum ressurectio et vita*, mm. 53-58

³⁰ Bernhard Meier, *The Modes of Classical Vocal Polyphony, Described According to the Sources*, trans. Ellen S. Beebe (New York: Broude Brothers, 1988); and Karol Berger, *Musica ficta: Theories of Accidental Inflections in Vocal Polyphony from Marchetto da Padova to Gioseffo Zarlino* (Cambridge: Cambridge University Press, 1987).

Whenever there are only two voices that act cadentially, moving from a sixth to an octave or a third to a unison, I will adopt Meier's terminology again and call these cadences "semi-perfect."³² Such cadences are very rare in Deiss's writings, but nonetheless may be found in sparser textures (Figure 2). The preparation of this cadence is also very typical, with a descending antepenultimate and penultimate pattern in the *tenor* along with a suspension in the bass.



Figure 2. Semi-perfect cadence on G, *Quis dabit oculis nostris*, mm. 95-98

The third type of cadence, and one that is found more often in Deiss's music than the semi-perfect variety, is the "relaxed" cadence.³³ This is also a two voice construction that is similar to the perfect cadence except that the middle voice fails to resolve downward by step, and rather moves to a different sympathetic tone, typically the third. Thus the cadential formation is between the low voice moving by fourth or fifth along with the upper voice resolving by half step, as in Figure 3. Notice the *altus* E moves upward to F, rather than downward to D.

³² Berger, 132. Berger refers to these cadences as "strict perfect cadences," because they represent the pure cadences found in two-voice polyphony.

³³ *Ibid*, 122-3. Berger coined this term to refer to the relaxed voice-leading in this cadence, with the bass movement taking the place of the descending voice in a strict perfect cadence.

20 cum mul-ti - tu - di - ne an - ge - lo - rum, cum mul-ti - tu - di - ne an - ge - lo -
di - ne an - ge - lo - - - rum, an - ge - lor - um, cum mul - ti - tu - di - ne an - ge - lo -
tu - di - ne an - ge - lo - - - rum, cum mul - ti - tu - di - ne an - -
cum mul - ti - tu - di - ne an - ge - lo - -

Phrygian cadences are found throughout Deiss's compositions, and he employs a typical two-voice formation. Unlike perfect cadences, Deiss rarely uses a Phrygian cadence to emphasize text structures; rather they are found most often within lines and in other imperfect formations. In Figure 4, however, Deiss uses the cadence on the same phrase that a few bars later earns a perfect cadence on D.

distinctly different sonority represented by this version as opposed to the perfect cadence.³⁴

35

The musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth staff is the Piano accompaniment. The key signature has one sharp (F#). The lyrics are written below each vocal staff.

Soprano:
rum se mor - tem, se mor - tem, non vi - su -

Alto:
- rum se mor - tem, non vi-su-rum se mor - tem, non vi - su-rum se

Tenor:
Non vi - su - rum, non vi - su - rum se mor - tem, non vi - su -

Bass:
vi - su - rum se mor - tem, non vi - su - rum

Piano:
non vi - su - rum se mor - tem, non vi - su - rum se mor -

Figure 5. Evaded perfect cadence on G, *Responsum accepit Simeon*, mm. 33-38

87. A similar formation is shown in Figure 6.

³⁴ Fromson, 191-194. Berger's definition of an evaded cadence is strict and restrictive, as Fromson observes, while Meier allows much more leniency.



Figure 6. Evaded Phrygian cadence on A, *Sebastianus vir Christianissimus*, mm. 90-96

These formations are almost always imperfect in their relationship to the text, but in the case of the evaded Phrygian cadence, its position in proximity to the perfect cadence prevents the possibility of ending a syntactic unit of text. Nonetheless, these patterns are specific cadential structures that should be observed in analysis.

Meier also shows examples of other possible evasions, such as when the bass voice enters a cadential structure unprepared, or when voices that prepare a cadence drop out.³⁵ While these devices show up occasionally in Deiss's compositions, their presence is much rarer than the two types I described above.

The relationship of cadences to text is an important concept in Renaissance polyphony. While both Meier and Berger suggest that the most perfect cadences should coincide with the end of a phrase or other unit of text, both authors also state that this is not necessary. Meier writes instead that the composer should try to reconcile the location and “articulating force” of

³⁵ Meier, 99-101.

cadences with proper caesuras in the text.³⁶ In fact, the number of perfect cadences in Deiss's motets that are positioned in the middle of phrases or even words themselves is one of the most visible examples of Deiss's youth and inexperience. In my analysis and commentary, I will refer to such cadences unsupported by text as "imperfect." However, Deiss often uses several cadences of varying degrees of emphasis in rapid succession throughout a part of text. In Figure 7, I have identified eight cadential structures. While the principle cadences are the evaded perfect cadence on the word "Chanea" in measure 35 and the perfect cadence on G on the word "finibus" in measure 43, the other six imperfect cadences function as well, however subordinate.

The cadences as I identify them in Figure 7 are as follows:

1. Evaded Phrygian cadence on E (due to the C suspension) (imperfect)
2. Semi-perfect cadence on *B-flat* (imperfect)
3. Evaded perfect cadence on D
4. Phrygian cadence on D (imperfect)
5. Evaded perfect cadence on D (imperfect)
6. Phrygian cadence on A (imperfect)
7. Relaxed cadence on *B-flat* (imperfect)
8. Perfect cadence on G

³⁶ *Ibid.*, 89.

-a, et ec-ce mu - li - er Cha - na - ne - a que
 mu - li - er Cha - na - ne - a, Cha - na - ne - a que a fi - ni - bus
 mu - li - er Cha - na - ne - a que a fi -
 - na - ne - a que a fi - ni - bus,
 - li - er Cha - na - ne - a que a fi - ni - bus, que
 ne - a, Cha - na ne - a que a fi - ni - bus,

a fi - ni - bus, que a fi - ni - bus, a fi - ni - bus il - lis ve - ne -
 que a fi - ni - bus, que a fi - ni - bus
 - ni - bus, que a fi - ni - bus il - lis ve - ne - rat, fi - ni - bus il - lis ve - ne -
 que a fi - ni - bus il - lis, il - lis ve - ne rat
 a fi - ni - bus, que a fi - ni - bus, que a fi - ni
 que a fi - ni - bus que a fi - ni - bus il - lis ve - ne -

Figure 7. *Egressus Iesus secessit in partes*, mm. 32-44

Notice that Deiss, in cadences 3 and 5, uses the same cadence, once to emphasize a text division, and once in the middle of a word. This is an example of the somewhat haphazard application of cadential structure in his music that does not always align itself properly with the text.

Final cadences are also very conventional in Deiss's motets, consisting of what Meier terms a *supplementum* following the final cadence.³⁷ In the motets of Deiss, these *supplementa* invariably consist of the final being held in one or more voices while the other parts fashion some type of contrapuntal motion that ends with movement from the fourth degree to the final of the mode, filling out the last sonority with the fifth degree and the third. The third degree is also typically emphasized by eighth-note motion that serves as the last melodic gesture (Figure 8). Notice that the formation also creates what would be the first two dyads of a perfect cadence to G that is never completed. For this reason, Berger refers to this style of ending as an "interrupted" cadence.³⁸

The use of cadences in polyphonic modal composition is ideally a way to express ideas in the text, and certain types of cadences carry different degrees of significance. Even more important are the notes around which these cadences are built, and when a composer cadences on a pitch not considered native to the mode of the work, it is either a mistake or a clear intention to highlight a moment in the text.³⁹ While Deiss rarely cadences on such notes outside the particular modal sphere, it is important to understand cadential practice when examining text relationships in sixteenth-century motets.

³⁷ Meier, 124 (Table). Meier's definition of *supplementum* is "a short supplemental phrase following the final cadence of the entire work or of a *pars*..."

³⁸ Berger, 137.

³⁹ Meier, 112-3. Meier quotes the sixteenth-century Dutch theorist Gallus Dressler in listing each pitch of a given mode that is allowed to carry a cadence without offense. I will refer to this list in the commentary section when referring to specific cadential points in Deiss's motets.



Figure 8. *Paratum cor meum Deus*, mm. 99-102

1.2.4 Texts

The texts Deiss sets in his motets are almost all based on chant responsories or antiphons. A few seem to be taken directly from the Bible, though only one, the special *Quis dabit*, is non-liturgical. Of the fourteen motets in the *Novus Thesaurus*, Deiss set at least one text for each of the five books. Deiss set three motets with texts for the *Temporale* Proper, and three for the *Temporale* Common. Six of the motet texts can be found in the *Sanctorale* Proper, and one each in the *Sanctorale* Common and the book of occasional motets. Because of the nature of the *Thesaurus*, and the fact that Deiss was possibly asked to set some of the texts by Giovanelli himself, there are no unique or original texts to be found in all of Deiss's known output.

No single source has yet been found that represents a liturgy for the Hapsburg courts at this time, so finding the source of each text requires some investigation.⁴⁰ It is possible that one

⁴⁰ See "A Note on the Text Sources," p. 28.

antiphonal or gradual provided the texts for each of Deiss's motets, but, as Crawford writes, that remains to be discovered by a patient archivist in the basement of Austria's state library.⁴¹

1.2.5 Text Setting

In setting the texts themselves, Deiss was quite capable, and seemed to be following Zarlino's rules for text setting with few errors.⁴² Deiss's underlay is very syllabic, following the guideline that every note longer than a semiminim and not in a ligature carries its own syllable. Deiss must have been aware of this practice, for it is a rule he almost never breaks. Deiss's declamation of the text is typically solid, but sometimes inconsistent, setting long syllables to short notes, and vice versa. In this regard, his accentuation of the Latin texts is also sometimes awkward, though he seems to have rectified these issues in the later motets.

Concerning the rest of the rules of Zarlino and his contemporaries such as Lanfranco, Deiss regularly adheres to the norms. No unusual underlay patterns occur at ligatures, repeated notes, dotted rhythms, or large leaps. Portions of the text that were omitted for repeat signs were easy to underlay in the transcriptions, and never gave rise to concerns.

1.2.6 Imitation

Finally, imitation in Deiss's motets also follows stylistic practice in tune with the customs of the day. While the amount of pervasive imitation varied during the 1560s, motets were still largely composed by opening with a point of imitation. Deiss's motets adhere to this principle, and each one opens with a theme the length of between one to two breves. After this point, the texture of

⁴¹ Crawford, "Immigrants," p. 147.

⁴² See Mary S. Lewis, "Zarlino's Theories of Text Underlay as Illustrated in his Motet Book of 1549," *Notes* 42 (December 1985): 239-267.

the motet breaks down into periods of free polyphony and homophony, though frequently Deiss introduces a second or third point of imitation at a major section in the text. These secondary imitative gestures are often less discernable and far less regular than the initial point of imitation, sometimes only manifesting in rhythmic ideas or general melodic contours. In two cases, *Sint Lumbi* and *Vidit Iesus*, Deiss uses paired imitation to introduce the motet, but this is not his typical practice. Also, his motives are rarely kept uniform in their entrances, instead merely suggesting imitation while altering note values, and in some cases intervals. An extreme case is shown in Figure 9.

The intervals at which Deiss introduces his imitation are always at the octave, fourth, or fifth, and often the first voice to enter outlines a triad on the fourth or fifth degree of the mode, rather than the final.

Overall, Deiss's motets—when all factors are taken into consideration—are remarkably formulaic, especially in their modal and cadential treatments. A comparison of structural similarities between Deiss's motets and those of his contemporaries in Graz could reveal a great deal about where and from whom Deiss was learning his craft. These ideas I discuss below on p. 116. The motets of Michael Deiss, while not always daring in their ideas, are on the whole solid attempts at writing expressive music within a rather rigid yet successful framework.

instructed to create very comprehensible settings. Until more of the *Novus Thesaurus* is transcribed, it will be difficult to determine what was a personal trait of Deiss, and what was a very localized style. If such a style was in place in Graz, Deiss motets should be a template of it, since he was only coming into his own compositional voice in the (seemingly) later motets such as *Accessit*.

Table 1. Structural features

Motet	No. of <i>Partes</i>	No. of Voices	Mode and Final
Responsum accepit Simeon	1	5	5 (Lydian) F
Egressus Iesus secessit in partes	1	6	2 (Hypodorian) G
Angelus Domini locutus est mulieribus	2	5	1 (Dorian) G
Ego sum resurrectio et vita	1	5	2 (Hypodorian) G
Paratum cor meum Deus	2	5	1(Dorian) D
Ne derelinquas nos Domine	1	6	2 (Hypodorian) G
Sebastianus vir Christianissimus	2	4	3 or 4 (Phrygian) A
Angelus Domini apparuit	2	5	2 (Hypodorian) G
Accessit ad pedes Iesu	2	5	5 (Lydian) C
Misit Herodes rex manus	2	5	1 (Dorian) G
Vidit Iesus hominem	1	6	8 (Hypomixolydian) G
Venit Michael Archangelus	2	4	7 (Mixolydian) G
Sint lumbi vestri precinti	2	4	5 (Lydian) F
Quis dabit oculis nostris	3	4	2 (Hypodorian) G

Table 2. Text types and origins

Motet	Text Source	Biblical Origin	Designation (Book)	Designation (Feast)
Responsum accepit Simeon	Antiphon	Luke 2:26	Temporale	Purification of Mary
Egressus Iesus secessit in partes	Antiphon	Matthew, 15:21-22, 15:28	Temporale	First Sunday of Lent
Angelus Domini locutus est mulieribus	Responsory and Verse	Matthew 28:5-7	Temporale	Easter
Ego sum resurrectio et vita	Antiphon	John, 11:25-26	Ordinary	Sundays
Paratum cor meum Deus	Biblical	Psalms 107	Ordinary	Sundays
Ne derelinquas nos Domine	Responsory	—	Ordinary	Sundays
Sebastianus vir Christianissimus	Antiphon	—	Sanctorale	St. Sebastian
Angelus Domini apparuit	Antiphon	Matthew, 1:20	Sanctorale	St. Joseph
Accessit ad pedes Iesu	Responsory and Verse	—	Sanctorale	Mary Magdalene
Misit Herodes rex manus	Biblical	Acts, 12:1-3	Sanctorale	St. James
Vidit Iesus hominem	Biblical	Matthew, 9:9	Sanctorale	St. Matthew
Venit Michael Archangelus	Responsories	—	Sanctorale	St. Michael
Sint lumbi vestri precincti	Responsory	Luke, 12:35	Common of the Saints	Common of One Confessor
Quis dabit oculis nostris	Common	Jeremiah, 9:1	Occasional	Death of Ferdinand I

1.3 A NOTE ON CONCORDANCES

Although there are no printed concordances of Deiss's motets known to exist, in several instances, motets of Deiss that appeared in the *Novus Thesaurus* were copied out into other manuscript collections that date between 1570 and 1600. In all, there are 27 concordances of Deiss's *Thesaurus* motets in later manuscripts. Of the fourteen motets, only four—*Angelus Domini apparuit*, *Sebastianus vir Christianissimus*, *Sint lumbi vestri precincti*, and *Quis dabit oculis nostris*—have no known concordances. In some cases, such as *Angelus Domini apparuit*, this may comment on the quality of the motet, but in others, such as *Quis dabit* and *Sebastianus*, it is just as likely they were passed over due to their limited liturgical usefulness.

I have provided the concordance sigla for each motet in the commentary section. Following is a description of each manuscript as well as the titles of the Deiss motets contained in each.⁴³

DresSL 1/D/ 2 DRESDEN Sächsische Landesbibliothek. MS Mus. 1/D/2
Ca. 1575. 17 works, including 8 motets and various sacred pieces. Copied in
Wittenburg.
Deiss Motet: *Venit Michael Archangelus*

DresSL 1/D/6 DRESDEN Sächsische Landesbibliothek. MS Mus. 1/D/6
Ca. 1575. 26 works.
Deiss Motets: *Venit Michael Archangelus*
Vidit Iesus hominem

MunBS 1536/III MUNICH Bayerische Staatsbibliothek. Musiksammlung.
Musica MS 1536

⁴³ All information taken from 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). See source for more information.

1583 (date on covers) 342 works, including 334 motets, 3 masses, and various sacred pieces. Copied at St. Zeno Augustinian Monastery in Bad-Reichenhall.

Deiss Motets: *Egressus Iesus secessit in partes*

Vidit Iesus hominem

WrocS 1 WROCLAW Former Statdbibliothek. MS. Mus. 1

Missing since World War II.

Deiss Motets: *Ego sum resurrectio et vita*

Ne derelinquas nos Domine

WrocS 2 WROCLAW Former Statdbibliothek. MS. Mus. 2

Missing since World War II.

Deiss Motet: *Angelus Domini locutus est*

WrocS 4 WROCLAW Former Statdbibliothek. MS. Mus. 4

Missing since World War II.

Deiss Motets: *Accessit ad pedes Iesu*

Egressus Iesus secessit in partes

Vidit Iesus hominem

WrocS 5 WROCLAW Former Statdbibliothek. MS. Mus. 5

Late-sixteenth century. 215 works, including 210 motets.

Missing since World War II.

Deiss Motets: *Accessit ad pedes Iesu*

Angelus Domini locutus est

Misit Herodes rex manus

Venit Michael Archangelus

Vidit Iesus hominem

WrocS 6 WROCLAW Former Statdbibliothek. MS. Mus. 6

Missing since World War II.

Deiss Motet: *Responsum accepit Simeon*

WrocS 7 WROCLAW Former Statdbibliothek. MS. Mus. 7

1573 (date on covers). 40 motets.

Missing since World War II.

Deiss Motets: *Accessit ad pedes Iesu*

Angelus Domini locutus est

Paratum cor meum Deus

WrocS 11 WROCLAW Former Statdbibliothek. MS. Mus. 11
Missing since World War II.
Deiss Motet: *Responsum accepit Simeon*

WrocS 14 WROCLAW Former Statdbibliothek. MS. Mus. 14
Missing since World War II.
Deiss Motet: *Responsum accepit Simeon*

ZwiR 12/3 ZWICKAU Ratsschulbibliothek. MS XII, 3
Late-sixteenth century. 3 works, including 2 motets and 1 sacred piece. Of German origin.
Deiss Motet: *Ne derelinquas nos Domine*

ZwiR 33/34 ZWICKAU Ratsschulbibliothek. MS XXXIII, 34
Ca. 1580. 29 motets. Copied in Zwickau, for use at Church of St. Mary.
Deiss Motet: *Responsum accepit Simeon*

ZwiR 74/1 ZWICKAU Ratsschulbibliothek. MS LXXIV, 1
Late-sixteenth century. 156 works, including 148 motets and various sacred pieces.
Copied in Zwickau, for use at Church of St. Mary.
Deiss Motets: *Accessit ad pedes Iesu*
Angelus Domini locutus est

1.4 A NOTE ON TEXT SOURCES

Because there is no one source that contains each of the texts used by Deiss in his *Novus Thesaurus* motets, I have cited various Austrian antiphonals and graduals that date between the fourteenth and sixteenth centuries as sources of chant texts. Where possible, I also included the *Liber Usualis* entry, but many texts are not included in that source. In the commentary, I have provided the sigla for these manuscripts; following is a description of each source.⁴⁴

- | | |
|------------------------|---|
| AA Impr. 1495 | Augsburg Antiphoner (London, British Library, Printed Books, IB 6753)
Printed book, produced in Augsburg in 1495 by Erhard Ratdolt. |
| A-Gu 29/30 | Graz, Universitätsbibliothek, 29 (olim 38/8 f.) and 30 (olim 38/9 f.)
Fourteenth-century 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- through fourteenth-century antiphoners from Klosterneuburg,
Austria. |
| A-LIs 290 | Linz, Oberösterreichische Landesbibliothek, 290 (olim 183;
Gamma p.19)
Compendium of liturgical material from the twelfth through fourteenth
centuries, including a breviary from the monastery of Kremsmünster,
Austria. |

⁴⁴ The sigla provided in my commentary refer to those assigned by the *CANTUS* Chant Text database, modeled after those developed for the *Répertoire International des Sources Musicales* (RISM). The information concerning each source may be found at <<http://publish.uwo.ca/~cantus/mssindex.html>>, Accessed March 27, 2007.

1.5 EDITORIAL PROCEDURES

1.5.1 Text Underlay

All spellings are as in the original print, and I have retained the “I” rather than using “J,” though I do supply the modern “v.” Text underlay itself is faithfully represented as in the prints, with dotted ties marking places where one syllable spans a repeated note.

Capitalization was inconsistent in the print, and I only capitalized the first word of the motet part, along with each of its recurrences; as well as proper names and places. Forms of “Domine” and “Deus” I capitalized only in the titles and reference text, while in the music I retained capitalization in line with the original print.

1.5.2 Coloration

Coloration, when replacing a dotted minum-semiminum pair in the print is represented by small brackets around the dotted quarter-note in the transcription.



1.5.3 Corrections

Angelus Domini locutus est: Tenor m.78 b. 3 *c natural* for *c sharp*

Responsum accepit Simeon: Altus m. 65 b. 1 *f* for *e*

Responsum accepit Simeon: Cantus m. 68 b. 4 *c* for *d*

1.5.4 Musica Ficta

I have supplied musica ficta after the suggestions of Margaret Bent in “Diatonic Ficta,” *Early Music History* 4 (Cambridge 1984). Sharps or naturals were added at cadential points and to the thirds of the final triads, while flats were added to keep perfect intervals melodically and harmonically between the voices, and to neighbor tones above the upper note of a hexachord, unless otherwise noted in the print. While the ficta appear above the staff, the original accidentals are reproduced next to their notes as in the print. I replaced E sharps and B sharps with natural signs.

I applied ficta only to the first note of series of repeated notes, which should all be altered, unless cancelled by another accidental. In figure 3, each of the E’s would be flat.



The same applies to accidentals within the music itself. I’ve supplied coutesty accidentals to notes that are in the same measure but separated by another tone.

2.0 MOTETS AND COMMENTARY

2.1 RESPONSUM ACCEPIT SIMEON

Responsum Accepit Simeon

Motet á 5 voci

*Responsum accepit Simeon
a Spiritu Sancto,
non visurum se mortem
nisi videret Christum Domini.*

5

Cantus

Re - spon - sum ac - ce - pit Si - me - on, Si - me - on, Re - spon -

Altus

Re - spon - sum ac - ce - pit Si - me on,

Quintus

Tenor

Re - spon - sum ac - ce - pit Si -

Bassus

Re - spon - sum ac - ce -

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RESPONSUM ACCEPIT SIMEON

15

sum ac - ce - pit Si - me - on, Re - spon - sum ac - ce - pit Si - me - on, ac - ce - pit Si - spon - sum ac - ce - pit Si - me - on, Re - spon - sum ac - ce - pit Si - me - on, Re - spon sum ac - ce - pit ce - pit Si - me - on,

20 25

pit, Re - spon - sum ac - ce - pit Si - me - on, ac - ce - pit Si - me - on a spi - ri - me - on, Re - spon - sum ac - ce - pit Si - me - on, Si - me - on a spi - ri - Re - spon - sum ac - ce - pit Si - me - on a spi - ri - Si - mi - on, Re - spon - sum ac - ce - pit Si - me - on a spi - ri - Re - spon - sum ac - ce - pit Si - me - on

RESPONSUM ACCEPIT SIMEON

30

tu san-cto, a spi-ri-tu san-cto, a spi-ri-tu san-cto, a spi-ri-tu san-cto, Non vi-su-

- me-on a spi-ri-tu san-cto, a spi-ri-tu san-cto, a spi-ri-tu san-cto, non - vi-si-

tu san-cto, a spi-ri-tu san-cto, a spi-ri-tu san-cto, a spi-ri-tu san-cto, non - vi-si-

tu san-cto, a spi-ri-tu san-cto, a spi-ri-tu san-cto, a spi-ri-tu san-cto non vi-su-rum, non

a spi-ri-tu san-cto, a spi-ri-tu san-cto, a spi-ri-tu san-cto, a spi-ri-tu san-cto, non vi-su-rum, non

35

rum se mor-tem, se mor-tem, non vi-su-

- rum se mor-tem, non vi-su-rum se mor-tem, non vi-su-rum se-

Non vi-su-rum, non vi-su-rum se mor-tem, non vi-su-

vi-su-rum se mor-tem, non vi-su-rum

non vi-su-rum se mor-tem, non vi-su-rum se mor-tem

RESPONSUM ACCEPIT SIMEON

40

rum se mor - tem, non vi - su - rum se mor - tem, non vi - su - rum se mor - tem, non

— mor - tem, non vi - si - rum so mor - tem, non vi - su - rum se mor - tem,

rum, non vi - su - rum se mor - tem, se mor - tem, non vi -

se mor - tem, non vi - su - rum se mor - tem, se mor - tem, non vi - su -

tem, non vi - su - rum se mor - tem

45

50

vi - su - rum se mor - tem, non vi - su - rum se mor - tem ni - si vi - de -

non vi - su - rum se mor - tem ni - si vi - de - ret, vi -

su - rum se mor - tem ni - si vi - de - ret, ni - si vi - de - ret, ni -

rum se mor - tem ni - si vi - de - ret, vi -

ni - si vi - de - ret, ni - si vi - de -

RESPONSUM ACCEPIT SIMEON

55

ret, ni - si vi - de - ret ni si vi - de - ret, ni - si vi -

- de - ret, ni - si vi - de - ret, ni - si vi - de - ret Chris - tum.

si vi - de - ret, ni - si vi - de - ret, ni - si vi - de - ret, ni - si vi -

de - ret, ni - si vi - de - ret, ni - si vi - de - ret, ni - si vi - de - ret,

ret, vi - de - ret, ni - si vi - de - ret, vi - de -

de - ret Chris - tum do - mi - ni, do - mi - ni, Chris - tum do - mi - ni, ni - si vi - de - ret Chris - tum do - mi - ni, Chris - tum do - mi - ni.

RESPONSUM ACCEPIT SIMEON

[illegible]

70

This musical score is for the second part of the 'Christe eleison' hymn. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one basso continuo staff. The vocal parts are in G major and 4/4 time. The lyrics are 'Chris - tum do - mi - ni, Chris - tum do - mi - ni.' The score includes a repeat sign at the beginning and a double bar line at the end. The basso continuo staff provides a harmonic foundation with a simple bass line.

Chris - tum do - mi - ni. Chris - tum do - mi - ni.

2.1.1 Responsum accepit Simeon

Construction:

5v., 1p.

Mode and Final:

5 (Lydian) F

Concordances:

WrocS 6

WrocS 11

WrocS 14

ZwiR 33/34

Text:

1p. Responsum accepit Simeon
 a spiritu sancto,
 non visurum se mortem
 nisi videret Christum Domini.

1p. It was revealed to Simeon
 by the Holy Spirit
 That he should not see death
 Before he had seen the Lord Jesus Christ.⁴⁵

Antiphon for Lauds (after Luke, Ch. 2:26)⁴⁶

*Designation:*⁴⁷

De Purifica: Bea: Mar: Virg:

The Purification of Mary, February 2

The first motet by Deiss to appear in the *Novus Thesaurus* is this setting of a short text used for the Feast of the Purification of Mary. *Responsum accepit Simeon* is one of three motets

⁴⁵ All translations are my own constructions, however I relied heavily on the *King James Bible* in passages that were related to the scripture.

⁴⁶ A-Gu 29, 267r 02; also A-LIs 290, 301r 02; A-KN 1010, 071r 05; etc. The *Liber Usualis* also contains the chant, though directed for use at Vespers. (LU1366).

⁴⁷ All designations are found printed in the *NT* at the top of the page for each part.

designated by Giovanelli for the feast.⁴⁸ The text itself is based on an antiphon for Lauds that is based loosely on the verse in Luke's Gospel. Since it is one of the more common chants associated with the feast, it is not surprising that another composer in the *NT* used the same text: Michael des Buissons. The similarity of two composers' names seemed to have caused a bit of confusion for the publisher of the motet, who mistakenly labels some parts of Deiss's motet as Buissons's.⁴⁹

Despite the number of times the piece was copied out of the *NT* (as many as any other motet by Deiss that we know of so far), its apparent popularity belies the relatively low quality of this motet. This lack of excellence is not at all the product of a deficient effort, for Deiss does show some level of imagination in dealing with the text. Unfortunately, many of these good intentions simply don't create the solid overall effect Deiss is capable of in many of his other more successful motets.

The setting of the text is very syllabic, and for the most part fairly well declaimed. Accentuation, on the other hand, which is often awkward in Deiss's work, lends to not a few uncomfortable moments. The word "Simeon," for example, manifests itself in numbers of ways that don't feel consistent, and lead to an overall feeling in the work of instability.

The text comprehension also suffers from inconsistencies. Moments of stunning clarity are offset by moments of simply feeble writing. For example, the first words Deiss chooses to bring out of the texture homophonically are the words "Spiritu sancto," or "Holy Spirit." Certainly such a decision was a solid one, and he pulls the moment off quite competently, and with strong effect, as shown in Figure 10.

⁴⁸ Crawford, 142 This feast is usually in the *Sanctorale*, not the *Temporale*, as in Giovanelli's collection.

⁴⁹ In Deiss's motet, the *Quintus* and *Bassus* parts are labeled as Michael des Buissons, which seems to be a simple mistake by the printer. The very next motet in the collection is indeed Buissons's setting of the *Responsum*, so such a mistake may be understood with little imagination.



Figure 10. *Responsium accepit Simeon*, mm. 26-28

Not only do the sudden dotted rhythms—which had not been a significant part of the texture until now—create a powerful effect in highlighting his words, but Deiss also is introducing his second theme as it were, the pattern of repeated notes I will discuss shortly. A few things mar this effect, however, in both the musical and textual preparation. First, the texture before the moment has a quasi-homophonic character already, and rather than sudden change from the more complicated opening polyphony, Deiss seems to have made a tentative middle step towards his texture shift. The words also show this indecision, as each of the voices except the *altus* has one previous statement of “spiritu sancto” before the homophony. Also, the *altus*’s completion of the previous line of text is the only thing preventing a premature homophony, but the effect that is created sounds more like a mistake, though it is not.

Homophonic textures all but disappear after this point, save for one more instance that shows even less consideration than the first. Midway through the motet, a sudden measure-long

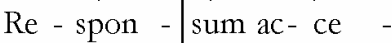
slowing of the texture draws attention to itself musically, by having each voice sing minims in homorhythm before the texture resumes its previous motion.



Figure 11. *Responsum accepit Simeon*, m. 43

The moment is certainly striking to hear, but the text that Deiss seemingly thought little about is very muddled and confused. Of the five voices, there are four different pronunciations of text. The ideas were there, but Deiss's realizations of them in the relationship between text and music never quite yield all that his inspiration had promised.

This is shown too in his use of differing motivic material. The opening motive, which serves for a brief period of imitation before breaking quickly into free polyphony, is quite uninventive:

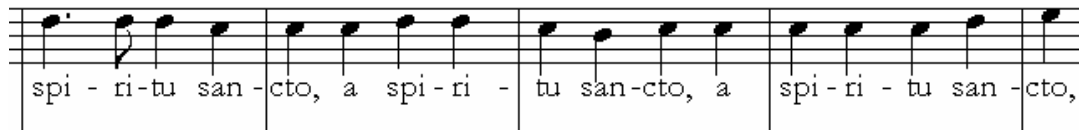


30

The musical score is written on a single staff with a treble clef. It consists of four measures. The notes are: Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Measure 2: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 3: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). Measure 4: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter). The lyrics are: 'spi - ri-tu san - cto, a spi - ri - tu san-cto, a spi - ri - tu san - cto,'. The repeated notes (G, A, B, C in the first measure and D, C, B, A in the second) form a motivic idea that carries throughout the motet.

spi - ri-tu san - cto, a spi - ri - tu san-cto, a spi - ri - tu san - cto,

Clearly, the repeated notes form a motivic idea, and this time it carries throughout the motet, and begins to become intermingled with a third motive, falling eighth-notes on “videret.”



⁵⁰ The mode of the chant upon which Deiss based his text is the other major mode, Mode 7. The fact that Deiss chose to set a Mode 5 piece instead shows some conscious decision making as it pertains to the affectation of the work. His strong harmonic associations with certain words and sections seem to bear this out.

with these strong perfect cadences on the final of the mode. Similar to the other Lydian motets of Deiss, there are very few Phrygian cadences on the third modal degree (in this case, A), which is typically a common cadential point. On the other hand, there are many evaded cadences throughout the motet. In measure 37, Deiss appears to prepare a G cadence, requiring the only fictive sharp in the motet, but it is evaded in the *bassus* voice. Occurring on the word “mortem,” it actually works well, even though it is not voiced as convincingly as it could have been (Figure 12).

The second half of the motet is defined by the frequency of C, rather than of F cadences. Deiss shows his intentions to set the message of the Holy Spirit in this way, offering a sonorous distinction that is quite clear in listening to the entire motet. As these C cadences progress, the evasion technique Deiss previously used with G he now employs increasingly, on C.

The figure shows a musical score for a motet. It consists of five staves. The top staff has a key signature of one sharp (F#) and the lyrics "mor - tem, non". The second staff has the lyrics "tem, non". The third staff has the lyrics "- tem, nor.". The fourth staff has the lyrics "nor.". The fifth staff has the lyrics "su - rum se_". The music is written in a style typical of 16th-century motets, with a single melodic line and a basso continuo line.

Figure 12. *Responsum accepit Simeon*, m. 37

2.2 EGRESSUS IESUS SECESSIT IN PARTES

Egressus Iesus Secessit in partes

Motet á 6 voci

*Egressus Iesus secessit in partes Tyri et Sidonis
et ecce mulier Chananæ que a finibus
illis venerat clamabat ad illum dicens
miserere mei domine fili David
O mulier magna est fides tua
fiat tibi sicut petisti.*

[illegible]

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EGRESSUS JESUS SECESSIT IN PARTES

10

E - gres - sus Ie - sus, E - gres - sus Ie - sus, E - gres - sus Ie - sus se -
 gres - sus Ie - sus, E - gres - sus Ie - sus se - ces - sit in
 - gres - sus Ie - sus, E - gres - sus Ie - sus se -
 E - gres - sus Ie - sus, E - gres - sus Ie - sus se - ces - sit in par -
 E - gres - sus Ie - sus, E - gres - sus Ie - sus se - ce -
 E - gres - sus Ie - sus, E - gres - sus Je - sus se - ces - sit

15

ces - sit in par - tes, se - ces - sit in par - tes, se - ces - sit in par - tes
 par - tes, se - ces - sit in par - tes Ty - ri et Si -
 ces - sit in par - tes, se - ces - sit in par - tes, se - ces - sit in par -
 tes, se - ces - sit in par - tes Ty - ri et Si -
 sit, se - ces - sit in par - tes, in par - tes Ty - ri et Si -
 in par - tes, se - ces - sit in par - tes

EGRESSUS IESUS SECESSIT IN PARTES

20

Ty - ri et Si - do - nis, Ty - ri et Si - do - nis et ec - ce mu - li -

- do - nis, Ty - ri, Ty - ri et Si - do - nis et ec - ce mu - li -

tes Ty - ri et Si - do - nis et ec - ce mu - li -

do - nis, Ty - ri et Si - do - nis et ec - ce mu - li -

do - nis, Ty - ri et Si - do - nis et ec - ce mu - li -

do - nis, Ty - ri et Si - do - nis et ec - ce mu - li -

Ty - ri et Si - do - nis et ec - ce mu - li -

25

[illegible]

EGRESSUS JESUS SECESSIT IN PARTES

35

-a, et ec-ce mu - li - er Cha - na - ne - a que
mu - li - er Cha - na - ne - a, Cha - na - ne - a que a fi - ni - bus
mu - li - er Cha - na - ne - a que a fi -
-na - ne - a que a fi - ni - bus,
- li - er Cha - na - ne - a que a fi - ni - bus, que
ne - a, Cha - na ne - a que a fi - ni - bus,

40

a fi - ni - bus, que a fi - ni - bus, a fi - ni - bus il - lis ve - ne -
que a fi - ni - bus, que a fi - ni - bus
- ni - bus, que a fi - ni - bus il - lis ve - ne - rat, fi - ni - bus il - lis ve - ne -
que a fi - ni - bus il - lis, il - lis ve - ne rat
a fi - ni - bus, que a fi - ni - bus, que a fi - ni
que a fi - ni - bus que a fi - ni - bus il - lis ve - ne -

EGRESSUS JESUS SECESSIT IN PARTES

45

rat cla - ma - - bat ad il - lum di - cens, di -

il - lis ve - ne - rat, ve - ne - rat cla - ma - bat ad il - lum di - cens,

rat, il - lis ve - ne - rat cla - ma - bat ad il - lum di - cens, cla -

cla - ma - bat ad il - lum, cla -

bus il - lis ve - ne - rat cla - ma - bat ad il - lum

rat, il - lis ve - ne rat cla - ma - - bat, cla - ma

50

- cens, cla - ma - bat ad il - lum di - cens,

cla - ma - bat ad il - lum di - cens mi - se - re - re me - i do - mi - ne fi - li Da -

- ma - bat ad il - lum di - cens, ad il - lum di - ces mi - se - re - re me - i do - mi - ne fi - li Da -

ma - bat ad il - lum di - cens mi - se - re - re me - i do - mi - ne fi - li Da -

di - ces, di - ces, cla - ma - bat ad il - lum di - ces

bat ad il - lum di - cens mi - se - re - re me - i do - mi - ne fi - li Da -

55

EGRESSUS JESUS SECESSIT IN PARTES

60

mi - se - re - re me - i do - mi - ne fi - li Da - vid O mu - li - er, O -
 vid, mi - se - re - re me - i do - mi - ne fi - li Da - vid O mu - li - er ma - gna est
 vid, mi - se - re - re me - i, mi - se - re - re me - i fi - li Da - vid O mu - li - er,
 - vid, fi - li Da - vid O mu - li - er
 mi - se - re - re me - i do - mi - ne fi - li Da - vid O mu - li - er,
 vid O mu - li - er ma - gna

65

— mu - li - er ma - gna est fi - des tu - a, O mu - li - er ma - gna est
 si - des tu - a, ma - gna est fi - des tu - a, tu - a
 — O mu - li - er, O mu - li - er ma - gna est fi - des tu - a, ma - gna est
 ma - gna est fi - des tu - a, ma - gna est fi - des tu - a
 — O mu - li - er ma - gna est fi - des tu - a, ma - gna est
 — est fi - des tu - a, O mu - li - er ma - gna est

EGRESSUS JESUS SECESSIT IN PARTES

[illegible]

EGRESSUS JESUS SECESSIT IN PARTES

85

ti - sti, si - cut pe - ti - sti, si - cut pe - ti - sti.

pe - ti - ti, si - cut pe - ti - sti.

ti - sti, si cut, pe - ti - sti, si-cut pe - ti - sti.

si - cut pe - ti - sti, si-cut pe - ti - sti.

ti - sti, si - cut pe-ti - sti.

si - cut pe - ti - sti, si - cut pe - ti - sti, si - cut pe - ti - sti.

2.2.1 Egressus Iesus secessit in partes

Construction:

6v., 1p.

Mode and Final:

2 (Hypodorian) G

Concordances:

MunBS 1536/III

WrocS 4

Text:

1p. Egressus Iesus secessit in partes Tyri et Sindonis
et ecce mulier Chananea que a finibus
illis venerat clamabat ad illum dicens:
Miserere mei Domine fili David
O mulier magna est fides tua
fiat tibi sicut petisti.

1p. Then Jesus went thence, and departed into the coasts of Tyre and Sidon.
A woman of Canaan came out of the same coasts and cried to him:
“Have mercy on me, O Lord, son of David”
“O woman, great is your faith,
Be it to you even as you will.”

Antiphon for Lauds (after Matthew, Ch. 15:21-22, 15:28)⁵¹

Designation:

In Quadragesima

The First Sunday of Lent

One of eight motets designated for Quadragesima Sunday in the *Novus Thesaurus*, *Egressus*

Iesus represents a combination of two texts from Matthew 15. Both texts can be found as

⁵¹ A-Gu 29, 111v 07, and A-Gu 106r 03. The chant that serves as the second part of the text, beginning with “O mulier” is actually designated as 1 Quadragesima, and the first chant as 2 Quadragesima, but Deiss ties them together seamlessly.

liturgical chants; indeed both are antiphons for Lauds, though placing them together certainly must have been of Deiss's own design, in order to lengthen his text without composing a second *pars*.

In contrast to *Responsum accepit Simeon*, *Egressus* represents one of the strongest compositions by Deiss included here on all levels of consideration. One of the three six-voice motets Deiss contributed to the *NT*, the work seems to embody the more refined style that is found in examining his larger motets.

The text accentuation and declamation are all of a superior quality for Deiss. The way in which subtle trios or quartets of homophony flow in and out of the complex polyphonic texture shows a remarkable felicity of composition that seems to have culminated in Deiss by the time of this motet. Each line of the text has its own moment to shine through the texture, and each does so in a unique way. In Figure 13, the way in which the important words “miserere mei Domine” emerge is just as notable for its modal interest with the *D* cadence being elongated and extended into the *G* cadence as it is for its textual clarity.

Figure 13. *Egressus Iesus secessit in partes*, mm. 51-57

Deiss then immediately shifts the voices, and echoes the gesture, this time including the *sextus* and the *tenor*, relieving the *quintus* and *bassus* (Figure 14).

The overall setting is quite syllabic, after his style, and the words that Deiss emphasizes melodically, such as “Jesus,” “Chananea,” and “petisti” are consistent and coincide with important cadential points.

The text itself is among the longest Deiss attempted to set within a single *pars*. The way in which he blends the texts is unique too, and when it is read as a narrative, quite a bit is missing. The texts, two separate antiphons, are taken from Matthew 15, but the line beginning “O mulier” is spoken by Jesus a full six verses after the Canaanite initially greets him, and all of the action that takes place between the two is left out. It wasn’t Deiss’s intention, however to present the story itself, but rather to characterize the interaction that had taken place; presumably, his audience would either know the story or recognize the chant verses. But Deiss does succeed in crafting subtle shifts in texture and harmony at this crucial point in his motet.



Figure 14. *Egressus Iesus secessit in partes*, mm. 58-61

The “Miserere mei Domine” shown above in Figures 13 and 14 acts almost as a transitional point in the motet: not only from a textual standpoint, but a harmonic one as well. The chant texts upon which Deiss based this motet are in differing modes: the first chant, “Egressus,” in Mode 1, and the second, “O mulier,” in Mode 4. Deiss set his own motet in the former mode, though he transposed it to *G*. It appears he was attempting to reconcile the two distinct affects of the modes in his motet, however, as the abundance of Phrygian cadences here far outstrips the number found in any other of his Dorian motets. The first two-thirds of the work, up until this transition, are defined primarily by cadences first on *D*, then on *G*, with the number of Phrygian cadences on both *D* and *A* increasing steadily. Cadence points important to Deiss happen on the words “Iesus” and “partes” (and others, of course) with the former on *D* and

the latter on *G* (mm. 12 and 19). The first cadence of the motet is indeed *D* rather than *G*, and Deiss seems to be careful not to associate “Jesus” in name or dialogue with the final of the mode.

Thus, when the words of Jesus are spoken at the start of the final third of the motet—the part at which the new text begins—the section starts on a *D* cadence (m. 62). A preparation for a *G* cadence appears, but is evaded. When the text comes to its rest on “fides tua,” or “your faith” (mm. 70–71), the cadence is a powerful and well-voiced arrival on *B-flat*. The only *B-flat* cadence in the work, the moment is a fixture in almost all of Deiss’s motets of the same mode, a place where the unfamiliar cadence pitch gives a new focal point to the motet’s structure.

Also worth noting in this motet is Deiss’s pervasive use of motives and voice pairings. The opening of the motet immediately sets up two features which play an important role for the remainder of the motet. First, the theme which serves as the basis for the opening imitation is given two characters: the leap of a minor third (*sextus* and *altus*), or the leap of a perfect fifth (*quintus* and *tenor*). The entrances are also arranged so as to create two pairs of voices, though not in the style of paired imitation seen in other motets, such as *Vidit Iesus* (Figure 15). Though the entrances first appear to be almost disorganized in their presentation, Deiss is setting up melodic and textural motives here that will be seen and heard for the rest of the motet. The minor third motive recurs in nearly every section of text until the transition mentioned above, even after the imitation breaks down, for example, in m. 21.

2.3 ANGELUS DOMINI LOCUTUS EST

Angelus domini locutus est

Motet à 5 voci

*Angelus domini locutus est mulieribus
dicens quem queretis an Iesum queritis
iam reurrexit venite et videte, alleluia, alleluia.*

First system of the musical score for five voices: Cantus, Quintus, Altus, Tenor, and Bassus. The music is in G major (one sharp) and common time (C). The lyrics for this system are: "An - ge - lus do - mi - ni, An - ge - lus do -". The Cantus part has a fermata on the final note. The Quintus part has a sharp sign above the final note. The Altus part has a fermata on the final note. The Tenor and Bassus parts have a fermata on the final note. There are accidentals (flats) above the notes in the Cantus part.

Second system of the musical score. The lyrics continue: "mi - ni, An - ge - lus do - mi - ni, An - ge - lus do - mi - ni, An - ge - lus do -". The music continues with various melodic lines for each voice part. The system ends with a fermata on the final note of the Cantus part. There are accidentals (sharps and flats) throughout the system.

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ANGELUS DOMINI LOCUTUS EST

15

An - ge - lus lo - cu - tus est mu - li - e - ri -

do - mi - ni, do - mi - ni lo - cu - tus est mu - li - e - ri -

do - mi - ni lo - cu - tus est mu - li - e - ri - bus, lo - cu - tus est mu - li - e - ri -

lus do - mi - ni lo - cu - tus est mu - li - e - ri - bus, lo - cu - tus est mu - li - e - ri -

mi - ni lo - cu - tus est mu - li - e - ri - bus

20

25

bus di - cens quem que - ri - tis an - te - sum que - ri - tis,

bus di - cens quem que - ri - tis, di - cens quem que - ri - tis an - te - sum que - ri - tis,

bus di - cens quem que - ri - tis, quem que - ri - tis an - te - sum que - ri - tis,

bus di - cens quem que - ri - tis, quem que - ri - tis an - te - sum que - ri - tis,

di - cens quem que - ri - tis, quem que - ri - tis an - te - sum que - ri - tis,

ANGELUS DOMINI LOCUTUS EST

30

an Ie - sum que - ri - tis iam sur - re - xit, iam sur -

an Ie - sum que - ri - tis iam sur - re - xit, iam sur -

an Ie - sum que - ri - tis iam sur - re - xit, iam sur - re - xit, iam

an Ie - sum que - ri - tis iam sur - re - xit, iam - sur - re - xit,

an Ie - sum que - ri - tis iam sur - re - xit, iam sur -

35 40

-xit, iam sur - re - xit ve - ni - te et vi - de - te, ve -

re - xit ve - ni - te et vi - de - te, ve - ni - te et vi - de - te,

sur - re - xit ve - ni - te et vi - de - te, et vi - de - te, ve - ni - te

iam - sur - re - xit ve - ni - te et vi - de - te, ve - ni - te et vi - de - te, ve - ni - te

re - xit ve - ni - te et vi - de - te, ve - ni - te

ANGELUS DOMINI LOCUTUS EST

[illegible]

50

ni - te et vi - de - te, et vi - de - te al - le - lu - ia, al - le - lu - ia, al -

ni - te et vi - de - te al - le lu - ia, al - le - lu -

te et vi - de - te, et vi - de - te al - le - lu - ia, al - le - lu -

-te, ve - ni - te et vi - de - te al - le - lu - ia, al -

ni - te et vi - de - te, et vi - de - te al - le - lu - ia, al - le - lu -

ANGELUS DOMINI LOCUTUS EST

55

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

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

60

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

[illegible]

ANGELUS DOMINI LOCUTUS EST

70

al - le - lu - ia, al - le - lu - ia.

- lu - ia, al - le - lu - ia, al - le - lu - ia.

ia, al - le - lu - ia.

- ia, al - le - lu - ia.

lu - ia, al - le - lu - ia.

*Ecce precedet vos in galileam
ibi eum videbitis sicut vobis dixit
iam surrexit venite et videte, alleluia, alleluia.*

Secunda Pars

75

Ec - ce pre - ce-det vos in ga - li - le - am,

Ec - ce pre-ce-det vos in ga - li - le-am,

Ec - ce-pre ce - det vos in ga - li - le - am, Ec - ce pre - ce -

Ec - ce pre-ce-det vos in ga - li - le - am, Ec-ce pre - ce-det vos in ga - li - le -

Ec - ce pre - ce-det vos in ga - li - le - am, Ec -

ANGELUS DOMINI LOCUTUS EST

80

Ec-ce pre-ce-det vos in ga-li-le-am

Ec-ce pre-ce-det vos in ga-li-le-am, Ec-ce pre-ce-det vos in ga-li-

det vos in ga-li-le-am, Ec-ce pre-ce-det vos in ga-li-le-

am, Ec-ce pre-ce-det vos in ga-li-le-am, Ec-ce pre-ce-det vos in ga-

ce pre-ce-det vos in ga-li-le-am, Ec-ce pre-ce-det vos in ga-li-

85 90

i-bi e-um, i-bi e-um vi-de-bi-tis, i-bi e-um vi-de-bi-tis si-

le-am i-bi e-um vi-de-bi-tis si-

am i-bi e-um vi-de-bi-tis, i-bi e-um vi-de-bi-tis si-

le-am i-bi e-um vi-de-bi-tis, i-bi e-um vi-de-bi-tis si-

le-am i-bi e-um vi-de-bi-tis si-

ANGELUS DOMINI LOCUTUS EST

95

The musical score consists of five staves, each representing a different voice part. The lyrics are written below each staff. The music features various note values, rests, and phrasing slurs. The lyrics are as follows:

Soprano:
- cut vo-bis di - xit, di - xit, si - cut vo - bis di - xit

Alto:
- cut vo-bis di - xit, si - cut vo - bis di - xit, si - cut vo - bis di -

Tenor 1:
- cut vo-bis di - xit, si - cut vo-bis di - xit, si - cut vo-bis di - xit, di -

Tenor 2:
- cut vo-bis di - xit, si - cut vo - bis di - xit si - cut vo-bis di - -

Bass:
- cut vo-bis di - xit, si - cut vo-bis di - xit, si - cut vo-bis di - - -

100

iam sur-re - - xit, iam sur-re - xit ve-

- xit iam sur-re - - xit, iam sur-re - xit ve-

-xit iam sur-re - xit, iam sur-re - xit, iam sur-re - - xit ve-

-xit iam sur-re - xit, iam - sur-re - xit, iam - sur-re - xit ve-

-xit iam sur re - xit, iam sur-re - - - - xit

ANGELUS DOMINI LOCUTUS EST

105

ni-te et vi-de - te, ve-ni-te et vi-de - te, _____

ni-te et vi - de-te,

ni-te et vi-de-te, _____ et vi-de-te, _____ ve-ni-te et vi-de - - te, ve-ni -

ni-te et vi-de - te, ve-ni-te et vi-de - te, ve-ni-te et vi-de - - te, ve-ni-te

ve - ni-te et vi-de - te, ve-ni-te et vi-de - - te, _____

110

ve-ni-te

ve-ni-te et vi-de-te, ve-ni-te

ve-ni-te et vi-de - - te, ve-ni-te

ve-ni-te et vi-de - - te, ve-ni-te

ve-ni-te et vi-de - - te, _____

et vi-de - te, ve - ni - te et vi-de - te, ve-ni-te et vi-de - te al -

et vi-de - te, ve-ni-te et vi-de - te, et

- te et vi - de - te, ve-ni-te et vi - de - te, ve-ni-te et vi-de-te, et vi-de -

et vi-de - te, ve - ni - te et vi-de - te, ve-ni-te et vi-de -

ve - ni-te et vi-de - te, ve-ni-te et vi-de - te, et vi-de -

ANGELUS DOMINI LOCUTUS EST

120

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

vi - de - te al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

- te al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

- te al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

- te al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

125

-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, al - le - lu -

- 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 -

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

ANGELUS DOMINI LOCUTUS EST

130

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

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

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

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

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

135

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,

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

2.3.1 Angelus Domini locutus est

Construction:

5v., 2p.

Mode and Final:

1 (Dorian) G

Concordances:

WrocS 2

WrocS 5

WrocS 7

ZwiR 74/1

Text:

1p. Angelus Domini locutus est dicens:
Quem queretis? an Iesum queritis?
iam surrexit: Venite et videte, alleluia, alleluia.

2p. Ecce precedet vos in galileam
ibi eum videbitis sicut vobis dixit
iam surrexit: Venite et videte, alleluia, alleluia.

1p. The Angel of the Lord appeared and said to them:
Whom do you seek? Is it Jesus that you seek?
Now get up: Come and see, alleluia, alleluia.

2p. Lo, he precedes you into Galilee
There you shall see him.
Now get up: Come and see, alleluia, alleluia.

Responsory and Verse for Matins (after Matthew Ch. 28:5-7)⁵²

Designation:

De Resurrectione Domini

Easter Sunday

⁵² A-Gu 30, 002v 01-02; also AA Impr. 1495 029r, 02-03, etc.

The text that Deiss chose for his Easter motet is a telling of the story of the Marys meeting the Angel at the tomb of Christ on the day of the resurrection. This text is often found in a troped form, and is based on a similar telling in each of the four Gospels. The “Quem queretis” dialogue and its position in the liturgy have been written on extensively.⁵³ This version of the story, however, is closest to the Gospel of St. Matthew and is found in the form used by Deiss as a Matins Responsory. The pressure of writing a motet for the most sacred day of the church year seems not to have daunted Deiss, who turned in a solid effort that may be the best of his five-voice motets with the exception of *Accessit ad pedes Iesu*.

Deiss tackles a lot of text for the occasion, and *Angelus Domini locutus est* is one of the longest of his motets in the collection. *Angelus* also represents the first of Deiss’s somewhat formulaic two-part motets, and though not one of his most adventurous compositions, within his own conventions, its overall effect is very successful.

As in *Egressus*, Deiss exhibits a comfort and command of the words in accentuation and declamation. There is much else that is similar between the two pieces, including the skilled use of homophony to bring out each line of text at least once. One effect seen only here and in *Accessit* is a simultaneous rest in all voices to repeat and emphasize a homophonically-set text. In Figure 16, Deiss does so on the phrase “an Iesum queretis?” He is able to make the moment even stronger by positioning the rest in the middle of a cadence, which emphasizes that a question is being asked. This also reveals what line of text Deiss thought most important in the whole motet.

⁵³ Timothy McGee, “The Liturgical Placements of the ‘Quem queretis’ Dialogue,” *Journal of the American Musicological Society* 29:1 (Spring 1976): 1-29. In his article, McGee cites two other writers who tackled the same question; all three with interesting results. See also Karl Young, *The Drama of the Medieval Church*, 2nd ed, 2 vols. (Oxford: University of Oxford Press, 1933; repr., 1967) I, 178-238, and Helmut de Boor, *Die Textgeschichte der lateinischen Osterfeiern* (Tübingen, 1967), 67-68.



Figure 16. *Angelus Domini locutus est*, mm. 26-29

Deiss uses more homophony to cite the words “venite et videte,” or “come and see.” This also works to prepare the “alleluias” with the addition of running eighth-notes and short melismas.

When the motet arrives at the word “alleluia,” the texture transforms to one of sharp contrast with the homophony shown above. Almost constant running eighth-notes in groups of fours dominate the texture, and the chorus of exultation truly does provide an uplifting comment on the joyous message of the text (Figure 17). Deiss seemingly found inspiration when writing as the voice of an angel.

The *secunda pars* opens with imitation ascending from the *bassus* upwards in close succession. (Figure 18).

[illegible][illegible]

Thus, the quarter-note motion that had been established as early as “venite et videte” is still a force in the composition, and remains so throughout the remainder of the motet. Because of the

responsory form and the repetition of the entire text and music from “iam surrexit” onwards in the *secunda pars*, the entire affect of the motet after the angel’s mentioning of Jesus in the *prima pars* is transformed into a joyful reaction to the Resurrection, of which the “alleluias” are the climax.

Though the text setting and formal aspects of the motet are very strong, Deiss seemed to get a bit too carried away in his excitement, and some musical sloppiness mars an otherwise terrific motet. In Figure 19, Deiss creates musically what would be a strong cadential moment, but its positioning rhythmically and textually prevents this motion from being a true cadence.



Figure 19. *Angelus Domini locutus est*, mm. 5-6

He then repeats this idea, setting up a pattern:



Figure 20. *Angelus Domini locutus est*, m. 10

The rhythmic motion is deliberately manipulated to draw attention to the word “Angelus,” the character whose words will make up nearly all the motet’s text. This also signals that Deiss was aware of making cadential and rhythmic decisions in this motet that fall outside of his usual practices, and this causes a bit of trouble as the motet progresses.

Deiss sometimes runs into trouble with awkward sounding *E* naturals that are made necessary to keep the melodic lines correct, but fail to work vertically, such as in measure 36. These uncontrolled dissonances are rare in his other Mode 2 works, and may suggest that Deiss was still progressing at this point.

While written in Deiss’s favorite mode, transposed Dorian (to G), the overall character of the text must have been what caused Deiss to be more musically complex here than in other motets of the same mode. While most of the cadences appear on D and G, as expected with

Deiss, there are more moments within the music that explore sonorities of the second, third, fourth, and sixth degrees of the mode, even if they are not highlighted cadentially. Overall, however, even in light of a few unprepared dissonances, this motet shows some significant and carefully planned structural features, and is probably one of the more mature of the fourteen motets found here.

2.4 EGO SUM RESURRECTIO ET VITA

Ego sum resurrectio et vita

Motet à 5 voci

*Ego sum resurrectio et vita
qui credit in me
etiam si mortuus fuerit, vivet:
et omnis qui credit
et vivit non morietur in eternum*

First system of the musical score for five voices: Cantus, Quintus, Altus, Tenor, and Bassus. The music is in G minor (three flats) and common time (C). The Cantus part begins with a melodic line, followed by the other voices. The lyrics are: E - go sum re-sur-rec - ti - o et vi - ta, E - go sum re-sur -

Second system of the musical score, continuing from the first. The lyrics are: rec ti o E go sum re sur rec ti o et vi ta qui cr dit in o et vi - ta qui cre - dit in -ta, et vi - ta et vi - ta, et vi - ta qui cre - dit in E - go sum re-sur-rec - ti - o et vi - ta, et ci - ta qui cre - dit in E - go sum re-sur - rec - ti - o et vi - ta. The system ends with a repeat sign.

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EGO SUM RESURRECTIO ET VITA

15

me, qui cre-dit in me e - ti-am si mor -

me qui cre-dit in me qui cre-dit in me e -

me, qui cre-dit in me, qui cre-dit in me, qui cre-dit in me

me qui cre-dit in me, qui cre-dit in me, qui cre-dit in me

Qui cre-dit in me, qui cre-dit in me, qui cre-dit in me

20 25

- tu-us fu - er - it, e - ti-am si mor - tu-us fu - er-it, si mor - tu-us fu - er - it

- ti - am si mor - tu-us fu - e-rit, e - ti-am si mor - tu - us fu - e - rit, e - ti-am

e - ti-am si mor - tu-us fu - e-rit, e - ti-am si mor - tu-us fu - e - rit, e - ti-am

e - ti-am si mor - tu-us fu - e-rit, e - ti-am si mor - tu-us fu - e - rit,

e - ti-am si mor - tu-us fu - e-rit

EGO SUM RESURRECTIO ET VITA

30

— e - ti-am si mor - tu-us fu - er - it vi -

si mor - tu-us fu - e - rit, fu - e - rit, e - ti-am si mor - tu - us fu - e - rit vi -

si mor - tu-us fu - e - rit e - ti-am si mor - tu-us fu - e - rit

e - ti-am si mor - tu-us fu - e - rit, e - ti-am si mor - tu - us fu - e - rit

e - ti-am si mor - tu-us fu - e - rit, e - ti-am si mor - tu - us fu - e - rit

35

- vet vi - vet et om - nis et

- vet vi - vet et om - nis qui cre - dit et om - nis,

vi - vet, vi - vet et om - nis qui cre - dit et vi - uit et

vi - vet, vi - vet et om - nis qui cre - dit

vi - vet, vi - vet et om - nis qui cre - dit

EGO SUM RESURRECTIO ET VITA

40

mo-nis qui cre - dit et vi - vit et om- nis qui cre- dit et vi -

qui cre - dit et om - nis, et om-nis qui cre - dit et vi -

om-nis qui cre-dit, et vi - vit et om-nis qui cre- dit

et vi - vit et vi - vit, et om- nis qui cre - dit, et om - nis qui cre

et om-nis qui cre - dit et om-nis qui

50

vit non mo - ri - e - tur in e - ter - num, non

-vit et om - nis qui cre-dit et vi - vit non mo - ri - e - tur in e - ter -

et om - nis qui-cre - dit et vi-vit non mo - ri - e - tur in e - ter -

- dit et vi - vit non - mo-ri - e - tur, non mo-ri - e - tur in e - ter -

cre - dit et vi - vit non mo - ri - e - tur

EGO SUM RESURRECTIO ET VITA

55

mo - ri - e - tur in e - ter - - - num non mo - ri - e - tur

num, in e - ter - num non mo - ri - e - tur in e - ter - num

num, non mo - ri - e - tur in e - ter - num, non mo - ri - e - tur in e -

num, non mo - ri - e - tur in e - ter - num, non mo - ri - e - tur, non mor - i -

non mo - ri - e - tur in e - ter - num non mo - ri - e - tur

60

65

in e - ter - num, in e - ter num non mo - ri - e - tur in e - ter - num.

non mo - ri - e - tur in e - ter - - - num.

ter - num, non mo - ri - e - tur in e - ter - num, in e - ter - num.

e - tur in e - ter - num, non mo - ri - e - tur in e - ter - num.

non mo - ri - e - tur in e - ter - num, in e - ter - num.

2.4.1 Ego sum resurrectio et vita

Construction

5v., 1p.

Mode and Final:

2 (Hypodorian) G

Concordances:

WrocS 1

Text:

1p. Ego sum resurrectio et vita
qui credit in me
etiam si mortuus fuerit, vivet:
et omnis qui credit
et vivit non morietur in eternum

1p. I am the resurrection and the life,
He who believes in me
Though he is dead, will live.
Whoever lives and believes in me shall not die,
And will live forever in eternity.

Antiphon for Lauds (after John, Ch. 11:25-26)⁵⁴

Designation:

Dominicis diebus

Sundays in Ordinary Time

Though designated simply to be used on Ordinary Sundays, this famous text from the story of the death of Lazarus and the faith of Mary and Martha is nearly always associated with burial services, and might have easily borne the designation “Pro Defunctis.” In both of its appearances as an antiphon in the *Liber Usualis*, the text is used in such services. The text as it is used here is found not only in the *Liber*, but also in the compendium of liturgical material

⁵⁴ LU 1770, 1804.

known as Linz 290.⁵⁵ In the *Novus Thesaurus*, Michael Des Buissons also set the text, and his motet may have been a possible source used by Deiss, as may also have been the case with *Ne derelinquas nos Domine* and *Misit Herodes*.⁵⁶ Des Buisson's setting for eight voices in the Lydian mode bears very little resemblance however to Deiss's more conservative five-voice setting in plagal Dorian.

This motet, though one of only two with five voices and one *pars*, represents an almost perfect model of Deiss's style from multiple standpoints. Text setting is solid on the whole, and important words and images are displayed through melismas or homophony. "Vita" is given a melismatic treatment, which makes for a strong opening motive and allows Deiss to establish complex polyphony before setting the phrases "qui credit in me" and "etiam si mortuus" in strict homophony, as in Figure 21.

⁵⁵A-LIs 290, 094v 09. This manuscript dates from the twelfth century, with later additions. Its musical contents are notated in early diastematic neumes, and it is not likely Deiss would have been familiar with this source, though it is the only regional manuscript that contains the text as Deiss used it. The chant is also found in D-Mbs 4304 (83v 07), a Benedictine antiphoner from Augsburg, dating to 1519. In this case, the chant is in mode 2, the same mode that Deiss chose for his setting. Both manuscripts, like the *LU*, designate the motet *Pro Defunctis*.

⁵⁶De Ponte also set *Ne derelinquas*, and Vaet set *Misit Herodes*. See the respective commentaries for each motet. The numbers of common texts that seem to be unique to the *NT* do suggest the existence of a common liturgy. However, since we have no evidence so far of such a source, it is also conceivable that Deiss was using motet texts fashioned by other composers, or given to him specifically for that purpose.



Figure 21. *Ego sum resurrectio et vita*, mm. 14-18

As is common in Deiss's motets, the homophony is continued, but is constantly varied in voices and sonorities to keep the setting interesting:

25

I-us fu - er - it, e - ti - am si mor - tu - us fu - er - it, si mor - tu - us fu - er -

ti - am si mor - tu - us fu - e - rit, e - ti - am si mor - tu - us fu - e - rit, e

e - ti - am si mor - tu - us fu - e - rit, e - ti - am si mor - tu - us fu - e - rit, e

- ti - am si mor - tu - us fu - e - rit, e - ti - am si mor - tu - us fu - e - rit,

e - ti - am si mor - tu - us fu - e - rit

Figure 22. *Ego sum resurrectio et vita*, mm. 20-25

Figure 22 also illustrates another feature seen in some of Deiss's homophonic sections, which is the distortion of the text comprehension by one voice, in this case the *cantus*, by singing the same line of text out of synchrony with the other voices. If this feature was made deliberately by Deiss, it is certainly a strange decision, though it does not appear to be a mistake, as there is no simple correction that can be made by moving the *cantus* in one direction or the other.

Modally, *Ego sum* is quintessential Michael Deiss. Set once again in his most used mode of transposed Dorian, the modal patterns Deiss uses in this motet are found in several of his G Dorian works. The cadential points are exclusively *G* and *D* for the entire piece, until he reaches the word “eternum,” at which point he uses two consecutive *B-flat* cadences to emphasize the word tonally, the second of which is made even stronger by an initial thinning of the texture, as shown in Figure 23.

60

in e - ter - num, in

non mo - ri

ter - num, non

e - tur in e - ter - num, non

non

Figure 23. *Ego sum resurrectio et vita*, mm. 59-60

While Deiss was obviously conscious of drawing attention to what he deemed an important word in the text, his formulaic use of the mode cannot be ignored. The only aspect that separates this motet from his conventions would be the lack of evaded cadences, which typically appear as the music progresses and the mode and cadence points have been established, though as is sometimes seen, Deiss can also reverse this process. The number of Phrygian cadences found in Deiss's Dorian motets seems to vary, but here there are very few. While this lack of *mi*-cadences is outside common practice a bit for Deiss, it is likely a sign that he wanted to keep this motet as crisp and clear as he could, while setting the words of the Savior Himself.

There is little voice pairing in this motet, which seems to be a sign of Deiss's more mature works, but the technical soundness of the text setting and harmonic motion seem to suggest that this work was written somewhere in the middle of the fourteen *Novus Thesaurus* motets. The short length of the motet, along with its archetypal qualities and lack of imagination also suggest that perhaps Deiss approached this setting as an exercise. While successful in writing a motet that does nothing wrong, *Ego sum* is surely one of the less artistically ambitious of the set, but it is still effective.

2.5 PARATUM COR MEUM DEUS

Paratum cor meum Deus

Motet à 5 voci

*Paratum cor meum Deus
cantabo tibi et psalmus dicam
nomini tuo Domine.*

ra - tum cor me - um de - us, Pa - ra - tum cor me - um De - us,

ra - tum cor me - um de - us, Pa - ra - tum cor

me - um de - us, Pa - ra - tum cor me - um, Pa - ra - tum cor

cor me - um de - us, Pa - ra - tum cor me - um de - us, Pa -

Pa - ra - tum cor me - um de -

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PARATUM COR MEUM DEUS

15

cor me-um de - us, Pa - ra - tum cor me - um, Pa - ra -
 me - um de - us, Pa - ra - tum cor me - um de - su, Pa - ra - tum cor me -
 me - um de - us, cor me - um de - us, Pa - ra - tum cor me -
 ra - tum cor me - um de - us, Pa - ra - tum cor me - um de - us, Pa - ra - tum cor me -
 us, Pa - ra - tum cor me - um de - us, Pa -

20 25

tum cor me - um can - ta - bo ti - bi, can - ta - bo ti - bi, can - ta -
 um, Pa - ra - tum cor me - um can - ta - bo ti - bi, can - ta - bo ti - bi, can -
 um, Pa - ra - tum cor me - um can - ta - bo ti - bi, can - ta - bo ti - bi, can -
 um, Pa - ra - tum cor me - um can - ta - bo ti - bi, can - ta - bo ti - bi, can - ta - bo ti -
 ra - tum cor me - um can - ta - bo ti - bi, can - ta - bo ti -

PARATUM COR MEUM DEUS

[illegible]

35

bo ti - bi et psal-mus di - cam, di - cam no-
- bo ti - bi, can - ta - bo ti - bi et psal-mus di - - cam no-
ti - bi, can - ta - bo ti - bi et psal-mus di - - cam no-
ti - bi, can - ta - bo ti - bi et psal-mus di - - cam no-
can - ta - - bo ti - bi et psal-mus di - - - cam

PARATUM COR MEUM DEUS

40 45

mi-ni tu-o do-mi-ne, no-mi-ni to-o do-mi-ne.

mi-ni tu-o do-mi-ne, no-mi-ni tu-o do-mi-ne.

mi-ni tu-o do-mi-ne, no-mi-ni tu-o do-mi-ne.

mi-ni tu-o do-mi-ne, no-mi-ni tu-o do-mi-ne.

no-mi-ni tu-o do-mi-ne.

*Adiutor meus es
ne derelinquas me
cantabo tibi et psalmus dicam
nomini tuo Domine.*

Secunda Pars

50

A-diu-tor me-us es-to de-us, A-diu-tor me-us.

A-diu-tor mu-us es-to de-us, A-

A-diu-tor me-us es-to de-us, es-to de-us, A-

A-diu-tor me-us e-

A -

PARATUM COR MEUM DEUS

55 b 60

— e - sto de - us, A - diu-tor me - us — e - sto de - us, e -
 diu-tor me-us e - sto de - us, A - diu-tor me - us, A - diu-tor me - us e -
 diu-tor me - us — e - sto — de - us, A - diu-tor me - us e - sto
 sto de-us, A - diu-tor me - us e - sto de - us, A - diu - tor
 diu-tor me - us e - sto, — A - diu-tor me-us e - sto de - us, A - diu-tor me - us ee -

b 65 #

sto de - us, A - diu-tor me - us e - sto de - - us,
 - sto de - us, e - sto de - us, — A - diu-tor me-us e - sto de - us, A - diu-tor
 de-us, e - sto de - us, A - diu-tor — me - us e - sto de-us, e - sto — de - us, A - diu-tor
 me - us e - sto de - us, A - diu-tor — me - us e - sto de - us, A - diu-tor
 sto de-us, A - diu-tor me - us e - sto — de - us, A - diu-tor

PARATUM COR MEUM DEUS

70

e - sto de - us ne de - re - lin - quas me, ne de - re -
 me - us e - sto de - us ne de - re - lin - quas me, ne de - re - lin - quas me,
 me - us e - sto de - us ne de - re - lin - quas me, ne de - re - lin - quas me, ne de -
 me - us e - sto de - us ne de - re - lin - quas me, ne de - re - lin - quas me, ne de -
 me - us e - sto de - us ne de - re - lin - quas me, ne de - re - lin - quas me, ne de -

75 80

lin quas me can - ta - bo, can ta - bo - ti - bi, can - ta -
 ne de - re - lin - quas me, ne de - re - lin - quas me
 - re - lin - quas me, ne de - re - lin - quas me can ta - bo ti - bi, can -
 re - lin quas me, ne de - re lin - quas me can - ta - bo ti - bi, can - ta - bo ti -
 de - re - lin - quas me, ne de - re - lin - quas me can - ta - bo, can - ta - bo ti -

PARATUM COR MEUM DEUS

[illegible]

90

bo ti - - bi et psal-mus di - cam, di - cam no -

- bo ti - bi, can - ta - bo ti - bi et psal-mus di - - - cam no -

ti - - bi, can - ta - bo ti - bi et psal-mus di - - - cam no -

ti - - bi, can - ta - bo ti - bi et psal-mus di - - - cam no -

can - ta - - - bo ti - bi et psal-mus di - - - cam

PARATUM COR MEUM DEUS

95

mi - ni tu - o do - mi - ne, no - mi - ni no -

mi - ni tu - o do - mi - ne, no - mi - ni tu - o do -

mi - ne tu - o do - mi - ne, no - mi - ni tu - o

mi - ni tu - o do - mi - ne, no - mi - ni tu - o do -

no - mi - ni tu - o do -

100

mi - ni tu - o, no - mi - ni tu - o do - mi - ne.

mi - ne.

do - mi - ne, no - mi - ni tu - o do - mi - ne.

mi - ne.

mi - ne, no - mi - ni tu - o do - mi - ne.

2.5.1 Paratum cor meum Deus

Construction:

5v., 2p.

Mode and Final:

1 (Dorian) D

Concordances:

WrocS 1

WrocS 7

Text:

1p. Paratum cor meum Deus
cantabo tibi et psalmus dicam
nomini tuo Domine.

2p. Aduitor meus esto Deus
ne derelinquas me
cantabo tibi et psalmus dicam
nomini tuo Domine.

1p. My heart is ready, O God
I will sing to thee with psalms
by thy name, Lord

2p. May God hear me
and not forsake me.
I will sing to thee with psalms
by thy name, Lord.

From Psalm 107⁵⁷

Designation:

Dominicis diebus

Sundays in Ordinary Time⁵⁸

⁵⁷ Though the text fits Ps. 107 most accurately, parts of this text are common throughout biblical verses and the liturgy. It is hard to determine exactly where Deiss may have appropriated this text. Based on his other texts, it is unlikely that he wrote it, at least beyond splicing some lines together that he liked.

⁵⁸ This responsory text is sometimes associated with the twentieth Sunday after Pentecost, though doubtfully intended to have such a limited role here, as it is designated specifically as an Ordinary motet. (LU 1064)

This motet appears to be an instance of splicing two unrelated but generic texts to form a unique combination. Whether Deiss put the text together himself or used a pre-existing source is hard to tell. The text fails to resemble accurately Psalm 107 or the common chants based on the Psalm, and the second part comes from a different responsory.⁵⁹ There are no other motets in the *Novus* that use the text as Deiss set it, and other motets before this time, such as Josquin's version, use the chant text.⁶⁰

The text declamation and accentuation are typically strong here, and Deiss is sure to place proper accentuation where text is exposed or important. One major feature that ensures the text will be understood is the sheer repetition of the words. The first *pars* of this motet sets a rather small amount of text. There is also quite a fair amount of homophony in both parts of this work, as we have come to expect. In fact, every line of the text is set in a homophonic texture at least once—but most notably in the line “nomini tuo Domine,” which receives its initial exclamation in a suddenly stark structure (Figure 24).

⁵⁹In A-Gu 29 and dozens of other antiphonals and graduals in Austria, Germany and Italy, the text of the Responsory chant is slightly different than Deiss's: “Paratum cor meum Deus paratum cor meum cantabo et psalmum dicam domino.” Also, each of these sources lists “Exsurge Gloria mea” as its verse, not “Adiutor meus esto Deus.”

⁶⁰Josquin, “Paratum cor meum Deus” Motetti del fiore. There is one instance of Deiss's version of the text set by composer Stephan Felis in a 1596 print by Vincenti: *Stephani Felis regalis ecclesiae S. Nicolai*.



Figure 24. *Paratum cor meum Deus*, mm. 40-41

Musically, *Paratum* does not represent a radical departure from Deiss's style, but at the same time it is not quite as formulaic as *Ego sum*. For instance, *Paratum* is the only Dorian motet that is untransposed. Deiss does not take the opportunity, however, to roam far outside of his practice of highlighting only the first and fifth degrees of the mode.

Nearly every cadence that appears in the motet is either on *D*, the final, or *A*. In most cases however, Deiss employs his formulaic evaded Phrygian cadences to *A*, which are usually followed immediately by a strong cadence to *D*, as in Figure 25.

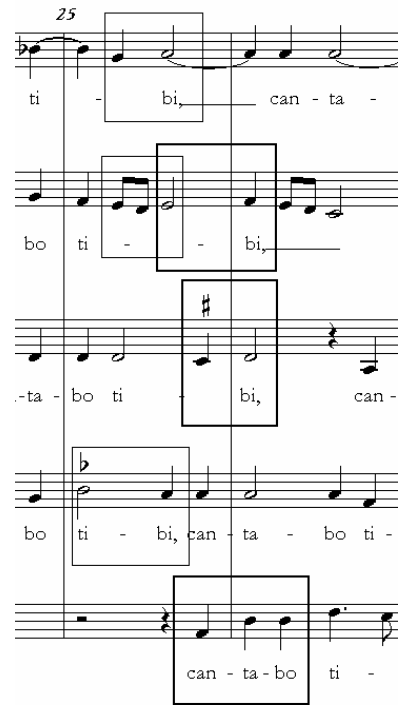


Figure 25. *Paratum cor meum Deus*, mm. 25-26

This is a feature that occurs often in Deiss's Dorian motets, but in D, it bears a strong resemblance to the cadential structures of the transposed Phrygian motet *Sebastianus vir Christianissimus*, which adds to that motet's ambiguous modal identity.

Once again, Deiss sets the motet in responsory form, but *Paratum* is one of the altered occasions. Here, Deiss engages the interrupted *D* cadence (finishing on *A*) to close the first part, adding the perfect cadence on *D* to close the second.

The structural features of the motet yield a rigid plan Deiss must have been using to compose this piece. There is nothing atypical in the format of short imitation followed by free polyphony. Indeed, this is a stylistic trait that unites all of Deiss's motets, but in the use of motivic ideas, one for each part of the text, this motet is afforded some defining characteristics.

Because the text is so short, it was easy for Deiss to set off each part of the text with a unique identity in the music. This practice is seen in many of Deiss's other works, but here it is

particularly clear. The opening motive of the motet, set to the words “Paratum cor meum Deus,” is defined by the descending triad and an upward leap of a minor sixth. There is no voice pairing here; each voice enters independently and immediately continues into free polyphony. Only once is this motive heard again in the section, in a second entrance by the *bassus*, and, as seen in Figure 26, transposed to enter on *D* rather than *A* or *E* as in the opening, and also followed by a leap of an octave, rather than a sixth.

15

us, Pa - ra - tum cor

us, Pa - ra - tum cor me -

us, cor me - um de - us,

us, Pa - ra - tum cor me - um

Pa - ra - tum cor

Figure 26. *Paratum cor meum Deus*, mm. 15–16

The remainder of this opening section fails to fulfill its promise, however, as the polyphony is unremarkable and beset with awkward accentuations and less than great declamation. However, at the next entrance of text, one finds another motivic idea that is traded in the entrances, and this time beyond, in another triadic gesture. Though not a defined point of imitation, the motive and its relationship to the opening idea appears clearly (Figure 27).

Figure 27. *Paratum cor meum Deus*, mm. 20–27

In this case, both the rhythmic and melodic aspects of this thematic kernel live on beyond these entrances and give interest to an otherwise bland texture.

The next line of text, as mentioned above (*nomini tuo Domine*), is given its own pure homophony, and with minimal repetition proceeds to the end of each part.

The beginning of the *secunda pars*, as would be expected, receives the last thematic idea of the piece in a simple melodic gesture that inspires frequent cadential movement.

Unfortunately, this idea too falls short of its possibilities, as voice leading in other parts hinders the possibility of the minor second neighbor in the last two vocal entrances, providing a much

less distinctive theme. Indeed, this may have caused problems in performance, as the *tenor* and bass entrances would have been met with dissonance had the singers attempted to create fictive imitations of the higher voices. Deiss does include *regla* accidentals in the upper voices, perhaps to avoid these assumptions, but even so, there are distinct moments of graceless tonal treatments that perhaps a more mature composer would have been able to avoid. The motive itself also seems lacking in imagination, especially since the text is so important. The detail with which Deiss set the previous text is not seen in the new material of the *secunda pars*, which is unfortunate.

Even so, it is hard to ignore Deiss's talent and potential as a composer as revealed in this motet, and despite its conformity to a simpler style, his use of motivic development shows a creativity beyond that shown in *Ego sum* and other motets. Though there are more harmonic issues at work here, they are caused by Deiss's efforts to compose in a more thorough and imaginative style, and offer a rewarding musical experience.

2.6 NE DERELINQUAS NOS DOMINE

Ne derelinquas nos domine

Motet à 6 voci

*Ne derelinquas nos domine
pater et dominator vite nostra
ut non corrueamus a conspectus
inimicorum nostrorum
ne gaudeat de nobis inimici nostri*

The musical score is for a six-voice motet. The staves are labeled on the left: Cantus, Quintus, Altus, Sextus, Tenor, and Bassus. The music is in common time (C) and the key signature has two flats (B-flat and E-flat). The lyrics are written below the staves. The Cantus part begins with a treble clef and a key signature change to two flats. The Quintus part begins with a treble clef and a key signature change to two flats. The Altus part begins with an alto clef and a key signature change to two flats. The Sextus part begins with a bass clef and a key signature change to two flats. The Tenor and Bassus parts begin with a bass clef and a key signature change to two flats. The lyrics are: Ne de - re - lin - quas nos do - mi - ne, Ne de - re - re - lin - quas nos do - Ne de - re - lin - quas nos, ne de - re - lin - quas nos Ne de - re -

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NE DERELINQUAS NOS DOMINE

10

lin - quas nos Ne de - re - lin - quas nos Ne de - re -

- mi - ne, Ne de - re - lin - quas nos do - mi - ne, do - mi -

do - mi - ne Ne de - re - lin - quas nos, ne de - re - lin - quas nos, do - mi -

lin - quas nos do - mi - ne Ne de - re - lin - quas nos do - mi -

Ne de - re - lin - quas nos do - mi -

Ne de - re - lin - quas nos, Ne de - re - lin - quas nos do - mi -

15

lin - quas nos, Ne de - re - lin - quas nos, Ne de - re - lin - quas nos do - mi - ne pa -

ne, ne de - re - lin - quas nos, ne de - re - lin - quas nos do - mi - ne

ne ne de - re - lin - quas nos do - mi - ne ne pa - ter et

ne ne de - re - lin - quas nos do - mi - ne

ne, Ne de - re - lin - quas nos do - mi - ne Ne de - re - lin - quas nos do - mi - ne pa -

ne Ne de - re - lin - quas nos do - mi - ne pa -

NE DERELINQUAS NOS DOMINE

20

ter et do - - mi-na-tor, pa-ter et do-mi - na-tor, et do-mi - na - tor vi - te

— pa - ter et do-mi - na - tor — vi - te no -

do - mi-na - - tor, pa-ter et do-mi - na - tor, pa-ter-et do - mi - na - tor vi-te no-

pa - ter et do-mi - na - tor, do-mi - na - - tor vi - te

ter et do - mi - na - tor, pa-ter et do - mi-na-tor, pa-ter et do - mi-na - tor vi - te

ter et do - mi - na - tor — pa - ter et do - mi-na - tor —

30

no - stre vi - te no - - stre — ut — non cor - - ru - a -

- stre, vi - te no - stre vi - te — no - stre —

stre, vi - te — no - - stre ut — non cor - ru - a - mus, ut — no cor - ru -

no - stre, vi - te no - - stre ut — non cor - ru - a - mus, ut — non cor - ru -

no - stre ut — non cor - ru - a - mus —

vi - - te no - stre — ut — non cor - ru -

NE DERELINQUAS NOS DOMINE

35

- mus ut non cor - ru - a - mus a con - spec - tus a

ut non cor - ru - a - mus ut non cor - ru - a - mus a

a - mus, ut non cor - ru - a - mus a con - spec - tus, a con - spec - tus

a - mus ut non cor - ru - a - mus a con - spec - tus a con - spec - tus

ut non cor - ru - a - mus, ut non cor - ru - a - mus a con - spec - tus

a - mus, ut non cor - ru - a - mus a con - spec - tus

40 45

con - spec - tus, a con - spec - tus

con - spec - tus, a con - spec - tus

a con - spec - tus i - ni - mi - co - rumnos - tro - rum i -

tus, a con - spec - tus i - ni - mi - co - rumnos - tro - rum

tus a con - spec - tus i - ni - mi - co - rumnos - tro - rum

a con spec - tus i - ni - mi - co - rumnos - tro - rum

NE DERELINQUAS NOS DOMINE

50

um, i - ni - mi - co - rum nos - tro - - - rum i - ni - mi - co - rum nos - tor -

ni - mi - co - rum nos - tro - rum - nos - tro - - rum

ni - mi - co - rum nos - tro - rum i - ni - mi - co - rum nos - tro - rum ne

i - ni - mi - co - rum nos - tro - rum i - ni - mi - co - rum nos - tro - rum ne

i - ni - mi - co - rum nos - tro - - rum ne

i - ni - mi - co - rum nos - tro - - rum ne

55

um ne gau - de - at de no - bis, ne gau - de - at de no -

ne gau - de - at de no - bis

gau - de - at de no - bis ne gau - de - at de no - bis ne gau - de - at de no - bis

gau - de - at de no - bis de no - bis ne gau - de - at de

gau - de - at de no - bis, ne gau - de - at de no - bis, ne gau - de - at de no - bis

gau - de - at de no - bis ne gau - de - at de no -

NE DERELINQUAS NOS DOMINE

60

- bis i - ni - mi - ci no - i - ni - mi - ci nos - tri, nos - tri i - i - ni - mi - ci no - stri no - bis i - ni - mi - ci no - stri i - ni - mi - ci no - i - ni - mi - ci no - stri, i - ni - mi - ci no - bis i - ni - mi - ci no - stri i - ni

65

stri. ni - mi - ci nos - tri, i - ni - mi - ci no - stri. i - ni - mi - ci no - stri. no - stri. stri. i - ni - mi - ci no - stri. mi ci no - stri, i - ni - mi - ci no - stri.

2.6.1 Ne derelinquas nos Domine

Construction:

6v., 1p.

Mode and Final:

2 (Hypodorian) G

Concordances:

WrocS 1

ZwiR 12/3

ZwiR 12/3b

Text:

1p. Ne derelinquas nos Domine
pater et dominator vite nostre
ut non corruamus a conspectus
inimicorum nostorum
ne gaudeat de nobis inimici nostri

1p. Forsake us not, O Lord,
Father and God of our lives
Keep us clear from our enemies,
Deliver us from the hands of evil.

Responsory for Matins⁶¹

Designation:

De Dominicis diebus

Sundays in Ordinary Time

This text, from a frequently used matins responsory, is typically followed by a verse which is not set by Deiss in this case. In all other motets set to a Responsory text, Deiss always included the following verse as his *secunda pars*, and its absence here is notable. Instead, he seems to have adhered to his policy to limit all of his six-voice motets to a single pars. The text itself is a rather

⁶¹ A-Gu 30 072v 02-03; also A-LIs 290, 252v 09-10, etc.

generic plea to God for mercy, and is usually associated with the Summer Histories from Wisdom (*De Sapientia*), though here given an Ordinary designation. There is no biblical source for the text.

One significant change here from the chant text, however, is the alteration of the pronouns from the first-person singular to the first-person plural; from “me” to “us.” Once again, there is another setting of this text in the *Novus Thesaurus*, this time by De Ponte, and it is possible from his motet that Deiss found his text. Depending on exactly how old he was, Deiss himself may not have been capable of making such changes to a Latin text while keeping it grammatically viable. Since there is no evidence of the text as chant or otherwise extant today,⁶² it is viable to assume that De Ponte made the changes, and Deiss either copied his text, or they used a common source that has yet to be discovered. What strengthens this supposition is that De Ponte’s motet too is for six voices, and only one part. The similarities end there, however, as Deiss’s Mode 2 setting is different in character from De Ponte’s set in Mode 5.⁶³

In any case, the text presented in this motet is among the most generic Deiss set. The music reflects that blandness in many ways, and while another solid effort, *Ne derelinquas* remains one of the least remarkable motets in the collection. It would be logical to assume that in the learning process for Deiss, the six-voice motets came last. Certainly *Egressus Iesus* and *Vidit Iesus* seem to bear this theory out, as they are easily two of his highest quality motets. *Ne derelinquas*, however, does not seem to fall within this later compositional output. While it

⁶² In the singular form, chants and motets are common, and versions can be found by Phinot [*Motteti del Frutti*], Maillard [*Primus liber motetorum*] and later by Ferrabasco [WimbDM]; but De Ponte appears to be the only other composer to have ever set the text in the plural form used by Deiss.

⁶³ While the text for this motet seems to have originated with De Ponte, the musical styles of the two composers are different. De Ponte, a Flemish composer, employed pervasive imitation, and often used chant melodies in his motets, a feature never even hinted at by Deiss. It is very unlikely that the two had any student/teacher relationship, unlike Deiss’s possible relationship with Chainée. De Ponte did spend some time in Graz, however, and is also listed there as late as 1567. See José Quitin, ‘Un musicien liégeois du XVI^e siècle: Adamus de Ponta’, *Bulletin de la Société liégeoise de musicologie*, 21 (1978): 17–21.

could have been the first six voice motet composed by Deiss, at least from this collection, based on the mediocre text setting, it was also probably composed before many of the five-voice motets found here as well.

Noticeably scarce here are the sections of pure homophony so favored by Deiss in many of his works. Instead, what characterizes this motet are the homophonic pairings and groupings of two to four voices, which are quite frequent. For example, the *sextus* and *tenor* in m. 30; and the *quintus* and *altus* (then the *cantus* and *sextus* as well) in m. 46. Often times, however, these pairings are offset by a single syllable, occasionally contributing to questionable comprehension of the text. In Figure 28, this feature causes a Phrygian cadence on *A* to become imperfect.

Another curious aspect of the text setting is the inconsistency with which Deiss applied melismas. Melismatic treatment is typically reserved by composers to draw attention to certain words, especially when not part of a cadential structure. In other motets Deiss adhered to this policy quite regularly. In this case, however, melismas appear first consistently on “Domine” (mm. 7-19) and “dominator” (mm. 20-26), then become increasingly singular occurrences consisting of running eighth notes. They appear first on “vite” (mm. 28), then “nostre” (m. 31), “corramus” (mm. 33-34), and finally a conspicuously lengthy one begins on “conspectus” (Figure 29).



Figure 28. *Ne derelinquas nos Domine*, m. 39-41



Figure 29. *Ne derelinquas nos Domine*, mm. 36-38, Cantus

It appears that Deiss was more concerned here with the idea as a motivic gesture apart from the text than he was with drawing attention to certain words.

The cadential structure present in this motet also fails to show a design that is a reflection of the text. Firmly in transposed Mode 2, Deiss makes all the proper cadences on *D* and *G*, and rarely ventures outside those points. There are two instances of perfect cadences on *B-flat*, the

third principal cadential point of the mode. The first occurs on the word “nostre” in measure 29, and the second on “nobis” near the end of the motet (Figure 30).

The musical score for 'Ne derelinquas nos Domine' (mm. 59-61) is presented in six staves. The lyrics are: 'bis i - ni - mi - ci nos - tri, i - ni - mi - ci no - bis i - ni - mi - ci no - stri i - ni - mi - ci no - bis i - ni - mi - ci no'. The score shows a B-flat cadence in measure 60, which is the second principal cadential point of the mode.

Figure 30. *Ne derelinquas nos Domine*, mm. 59-61

This second *B-flat* cadence is yet another manifestation of the formula that Deiss uses in each of his *G Dorian* motets—to employ a *B-flat* cadence closely before the final perfect cadence on *G*. There are also a number of Phrygian cadences on *A* in this motet, but these less common cadences are invariably imperfect, occurring inconspicuously within textures and within words as in m. 49, or evaded while preparing a *D* cadence, as in m. 55.

Aside from these details that somewhat mar the effect of this motet, there is a clear effort by Deiss in this case to treat the six voices as carefully and creatively as possible. There are moments that seem to hint at the subtle groupings of voices and phrases that work so well in

Egressus, particularly in mm. 46-55. If this motet truly was the earliest of the six-voice endeavors, then *Ne derelinquas nos Domine* occupies an important place in observing the transformation of Deiss's ability.

2.7 SEBASTIANUS VIR CHRISTIANISSIMUS

Sebastianus vir Christianissimus

Motet à 4 voci

*Sebastianus vir Christianissimus
quē occultabat militaris habitus
et clamidis sue obumbrabat aspectus.*

5

Cantus

Altus

Tenor

Bassus

Se - bas - ti - an - us vir

Se - bas - ti - an - us vir Chri - sti - an - is - si - mus Se -

Se - bas - ti - an - us vir Chri - sti - an - is -

10

Se - bas - ti - an - us vir Chri - sti - an - is - si - mus Se bas - ti -

Chri - sti - an - is - si - mus, vir Chri - sti - an - is - si - mus

bas - ti - an - us vir Chri - sti - an - is - si - mus, vir Chri - sti - an - is - si - mus, Se -

si mus vir Chri - sti - an - is - si - mus, Se - bas - ti - an - us vir

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SEBASTIANUS VIR CHRISTIANISSIMUS

15 20

an - us vir Chri - sti - an - is - si - mus, vir Chri - sti - an - is - si - mus

Se - bas - ti - an - us vir Chri - sti - an - is - si - mus, Chri - sti - an - is - si - mus

bas - ti - an - us vir Chri - sti - an - is - si - mus, Chri - sti - an - is - si - mus qué oc - cul - ta -

Chri - sti - an - is - si - mus Se - bas - ti - an - us vir Chri - sti - an - is - si - mus

25

qué oc - cul - ta - bat oc - cul - ta - bat qué oc - cul - ta -

qué oc - cul - ta - bat, oc - cul - ta - bat qué oc - cul - ta - bat oc - cul - ta -

- bat qué oc - cul - ta - bat qué oc - cul - ta bat, qué oc - cul - ta - bat, qué oc - cul -

qué oc - cul - ta - bat qué oc - cul - ta - bat

30

- bat oc - cul - ta - bat qué oc - cul - ta - bat mi - li - tar - is ha - bi - tus

- bat qué oc - cul - ta - bat mi - li - tar - is ha - bi - tus

ta - bat qué oc - cul - ta - bat mi - li - tar - is ha - bi - tus

qué oc - cul - ta - bat, que oc - cul - ta - bat Mi - li - ta - ris ha - bi - tus

SEBASTIANUS VIR CHRISTIANISSIMUS

35 [#] ^b 40 ^b

et cla - mi - dis fu - e et cla - mi - dis su - e et cla - mi - dis su - e,

et cla - mi - dis su - e et cla - mi - dis su - e et

et cla - mi - dis su - e et cla - mi - dis su - e, et

et cla - mi - dis su - e et cla - mi - dis su - e

45

et cla - mi - dis su - e et cla - mi - dis su - e o - bum - bra -

cla - mi - dis su - e et cla - mi - dis su - e o - bum - bra -

cla - mi - dis su - e, et cla - mi - dis su - e o - bum

et cla - mi - dis su - e o - bum - bra -

50 [#] 55

bat as - pec - tus o - bum - bra - bat as - pec - tus, as - pec - tus

- bat as - pec - tus, o - bum - bra - bat as - pec - tus, o - bum - bra - bat as - pec -

bra - bat as - pec - tus, o - bum - bra - bat as - pec - tus, o - bum - bra - bat as -

bat as - pec - tus o - bum - bra - bat as - pec - tus, o - bum - bra -

SEBASTIANUS VIR CHRISTIANISSIMUS

o - bum - bra - bat as - pec - tus, o - bum bra - bat o -
 tus, o - bum bra - bat as - pec - tus, o - bum - bra - bat o - bum -
 pec - tus, o - bum - bra - bat as - pec - tus, o - bum - bra - bat
 bat, o - bum - bra - bat as - pec - tus o -

- bum bra - bat as - pec - tus, o - bum bra - bat as - pec - tus.
 bra - bat as - pec - tus.
 as - pec - tus o - bum - bra - bat as - pec - tus.
 - bum bra - bat as - pec - tus o - bum bra - bat as - pec - tus.

*Erat enim in sermone verax
 et in iudicio iustus
 et clamidis sue obumbrabat aspectus.*

Secunda Pars

E - rat en - im in ser - mo - ne ve -
 E - rat en - im in ser - mo - ne ve - - rax E - -
 E - rat en - im in ser - mo - ne
 E - - - rat

SEBASTIANUS VIR CHRISTIANISSIMUS

80

- rax E - rat en - im in ser - mo - ne ve - rax, E - rat en -

- rat en - im E - rat en - im in ser - mo - ne ve - rax, E - rat en - im in ser

ve - rax E - rat en - im in ser - mo - ne ve - rax, E - rat en -

en - im in ser - mo - ne ve - rax, E - rat en - im in ser - mo - ne

[illegible]

90

in ser-mo - ne ve - rax et in iu - di - ci - o - rax

95

et in iu - di - ci - o -

et in iu -

ser-mo-ne ve - rax in ser - mo - ne - ve - rax et in iu - di - ci - o - iu -

E - rat en - im in ser - mo - ne ve - rax et in iu - di - ci - o -

SEBASTIANUS VIR CHRISTIANISSIMUS

100

et in iu-di-ci-o, et in iu-di-ci-o iu-stus et cla-mi-dis su-e et di-ci-o iu-stus et in iu-di-ci-o iu-stus et cla-mi-dis iu-stus et in iu-di-ci-o et in iu-di-ci-o iu-stus et iu-stus et in iu-di-ci-o iu-stus et

[illegible]

115

et cla-mi-dis su-e o-bum-bra-bat as-pec-tus

SEBASTIANUS VIR CHRISTIANISSIMUS

[illegible]

125

pec - tus, o - bum bra - bat o - bum bra -

as - pec - tus, o - bum - bra - bat o - bum - bra - bat as -

bat as - pec - tus, o - bum - bra - bat as - pec - tus, o - bum - bra -

pec - tus o - bum bra -

130

bat as - pec - tus, o - bum bra - bat as - pec - tus.

pec - tus.

pec - tus. o - bum bra - bat as - pec - tus.

bat as - pec - tus o - bum bra - bat as - pec - tus.

135

SEBASTIANUS VIR CHRISTIANISSIMUS

125

pec - tus, o - bum bra - bat o - bum bra -
 as - pec - tus, o - bum - bra - bat o - bum - bra - bat as -
 bat as - pec - tus, o - bum - bra - bat as -
 pec - tus o - bum bra -

130

bat as - pec - tus, o - bum bra - bat as - pec - tus.
 pec - tus.
 pec - tus o - bum - bra - bat as - pec - tus.
 bat as - pec - tus o - bum bra - bat as - pec - tus.

135

2.7.1 Sebastianus vir Christianissimus

Construction:

4v., 2p.

Mode and Final

3 or 4 (Phrygian or Hypophrygian) A

Concordances:

None

Text:

1p. Sebastianus vir Christianissimus
que occultabat militaris habitus
et clamidis sue obumbrabat aspectus.

2p. Erat enim in sermone verax
et in iudicio iustus
et clamidis sue obumbrabat aspectus.

1p. Sebastian was a good Christian man
Who hid in a military guise
And was doomed by a blind person.

2p. He always spoke truthfully
And judged righteously,
And was doomed by a blind person.

Antiphon for Matins⁶⁴

Designation:

De S. Sebastiano Martire

Feast of St. Sebastian the Martyr, January 20

The text for the first of Deiss's *Sanctorale* motets to appear in the *Novus Thesaurus* consists of two Matins antiphons associated with Sebastian's Feast Day. The text is fairly common in

⁶⁴ A-Gu 29 244v 01, and 244r 03; also A-LIs 290, 293v 14 and 293v 10; etc.

antiphonals, and being specific to the life of the Saint, has no biblical source. Deiss is the only composer to have written a motet in honor of the Saint for the *NT*, and being that Sebastian is a saint from Milan, he may have been commissioned to do so by Pietro Giovanelli. Though Giovanelli's exact birthplace is a bit of a mystery,⁶⁵ his family hailed from the Bergamo region less than twenty-five miles from Milan. However, the appearance of the chant text in so many local Austrin antiphonals also suggests the possibility that St. Sebastian was celebrated in Austria as well, which could mean that the text was Deiss's or his choirmaster's choice.

The modal structure of *Sebastianus* is the most problematic to identify of all of Deiss's motets. The final of the motet, which appears to be *A*, combined with the *B-flat* key signature, would suggest a transposed Phrygian mode. However, the vast majority of perfect cadences present in the motet are on *D* (as well as a number of Phrygian cadences on the same pitch), and most of the *A* cadences (which are all Phrygian) are evaded by the non-cadential voices preparing the perfect *D* cadence, as in Figure 31.

Figure 31. *Sebastianus vir Christianissimus*, mm. 28-31

⁶⁵ Dunning: *Novi Thesauri*, vii. Dunning suggests that it is possible Giovanelli could even have been born in Vienna. See also Crawford, "Immigrants."

There are a few structural *A* cadences, such as in Figure 32, but these are still never given the prominence of the perfect cadences on *D*.

Figure 32 shows a musical score for four voices (Soprano, Alto, Tenor, and Bass) in a single system. The music is in a key with one flat (B-flat) and is in a 4/4 time signature. The lyrics are Latin and are written below each staff. The score is for measures 118-122 of the piece 'Sebastianus vir Christianissimus'. The lyrics are: tus o - bum bra - bat as - pec - tus, as - pec - tus; tus, o - bum - bra - bat as - pec - tus, o - bum - bra - bat as - pec -; tus, o - bum - bra - bat as - pec - tus, o - bum - bra - bat as; o - bum - bra - bat as - pec - tus, o - bum - bra -.

Figure 32. *Sebastianus vir Christianissimus*, mm. 118-122

If the motet is truly Phrygian, there are still a few questions that would need to be answered. The range of the voices clearly situates the motet in the authentic mode, Mode 3;⁶⁶ however, it is documented by Meier that the range characteristics between Modes 3 and 4 are the least different of all of the modes.⁶⁷ Calvisius also argued that the mere feature of transposition with the *B-flat* key signature automatically places the mode in Mode 4.⁶⁸ The most important feature in determining the true mode of the work though, is in its cadential structure. The major cadential pitches are *D*, *A(mi)* and *F*, occasionally. This would fit precisely with Dressler's description of a piece in either Mode 2 or transposed Mode 4.

⁶⁶ The *cantus* and *tenor* are roughly a-a', but neither voice actually reaches the high a; the *cantus* tops out at f, and the *tenor* at g. Conspicuously, however, the range of the *Bassus* is d-d', not e-e', as would be expected in the transposed authentic phrygian mode.

⁶⁷ Meier, 85.

⁶⁸ Calvisius, *Exercitationes*, 24, 51. This is not universally accepted, as different theorists also describe transposed phrygian motets as Mode 3.

The use of Mode 2 untransposed is very rare.⁶⁹ In fact, all of Deiss's Mode 2 motets are transposed to *G*. The similarity between this motet and the Mode 1 *Paratum cor meum Deus*, though, is striking enough to sustain some argument. In *Paratum*, Deiss uses a similar cadential distribution, and the *prima pars* ends on *A*, as part of an interrupted cadence. In examining *Sebastianus*, it is tempting to hear the end of the *prima pars* as such an interrupted cadence, and expect the full perfect cadence on *D* at the end of the *secunda pars*, as happens in *Paratum*. However, the final cadence of *Sebastianus* is identical to the one found in the *prima pars*, so barring a huge mistake (there are no concordances to check with), Deiss intended the motet to have an *A* final. Whether Deiss was intentionally toying with the expectations of the listener, or if there is some other explanation, it is hard to tell, but the balance of cadence points is most definitely skewed to a majority of *D*. There is a final Phrygian cadence on *A*, one of the few in the piece, though its existence would not be altered were the formation an interrupted cadence on *D*. (Figure 33). However, even this cadence is evaded by the non-cadential voices, which are sounding pitches consonant with a *D* harmony.⁷⁰

The image shows a musical score for the final cadence of the motet *Sebastianus vir Christianissimus*, measures 130 to 135. The score is written for four voices: Soprano, Alto, Tenor, and Bass. The lyrics are: "bat as - pec - tus, o - bum bra - bat as - pec - tus." The music features a Phrygian cadence on A, with the Soprano and Bass parts ending on A. The Alto and Tenor parts have longer notes, and the Alto part has a final note on D. The key signature is one flat (B-flat), and the time signature is common time (C).

Figure 33. *Sebastianus vir Christianissimus*, Final Cadence

⁶⁹ Meier, 84-86.

⁷⁰ Even were one to consider this cadence a strict phrygian cadence, as Berger would argue, even at that it would be admitted that the cadence was weakened by the other two voices.

Whatever the modal identity of this motet, there are interesting features that deserve some attention. The text, while liturgical in nature, still presents some opportunities for creative settings. One of the nicest touches Deiss uses is in the setting of “militaris habitus,” in this case “military disguise” (Figure 34). The words are among the only homophonic moments in the short motet, and the entrance of the *Bassus* on its highest pitch has a striking effect. For the word “habitus,” Deiss creates a very emphatic evaded cadence, taking care to add the *C#* himself (thereby creating a melodic augmented second) to further accent the moment. The preparation for the perfect cadence in *D*, which had resolved properly several times just before this phrase, is foiled not only in one voice, as is the custom with Deiss, but in two—the *cantus* and the *bassus*, each moving to *B-flat*.

30

- bat oc-cul-ta - bat qué oc - cul - ta - bat mi - li - tar - is ha - bi - tus

- bat qué oc-cul - ta - - bat mi - li - tar - is ha - bi - tus

ta - bat qué oc - cul - ta - - bat mi - li - tar - is ha - bi - tus

qué oc - cul - ta - bat, que oc - cul - ta - bat Mi - li - ta - ris ha - bi - tus

Figure 34. *Sebastianus vir Christianissimus*, mm. 28-34

Clever wordplay such as this is not always abundant in Deiss’s motets, and it is refreshing to see it here. He pairs this moment with a similar treatment in the *secunda pars*, though this time, setting the word “truthfully,” with a carefully planned perfect cadence.

The motivic material is very musical in this motet, and is a nice place from which to begin, despite its enigmatic qualities. The motive and entrances of the voices in the *secunda pars*, it should be noted, are also very similar to those found in *Paratum*. In many ways, *Sebastianus* is Deiss's most puzzling motet, being his only endeavor into the tricky world of the Phrygian mode. It is possible this motet seemed unusual at the time as well, since there is no evidence of it being copied into any manuscripts later.

Whether due to the intended mode of the work, or simply Deiss's inexperience, *Sebastianus* fails on several levels, and Deiss appears to have been struggling with this motet. Modally and melodically, this piece could be argued as Deiss's least successful in the *NT*.

2.8 ANGELUS DOMINI APPARUIT

Angelus Domini apparuit Motet à 5 voci

*Angelus Domini apparuit
in somnis Ioseph dicens.*

First system of the musical score for 'Angelus Domini apparuit'. It features five vocal parts: Cantus, Altus, Quintus, Tenor, and Bassus. The music is in G major (one sharp) and common time (C). The lyrics are: An - ge - lus do - mi - ni ap - pa - ru - it, An - ge -

Second system of the musical score. The lyrics continue: lus do - mi - ni ap - pa - ru - it, An - ge -

— do - mi - ni, An - ge - lus do - mi - ni ap - pa - ru - it An - ge - lus do -

An - ge - lus do - mi - ni, An - ge - lus do - mi - ni ap -

ni An - ge - lus do - mi - ni, An - ge - lus do - mi - ni ap - pa -

lus do - mi - ni ap - pa - ru - it, ap - pa - ru - it An - ge -

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ANGELUS DOMINI APPARUIT

15

lus do-mi - ni An - ge-lus do - mi-ni ap - pa ru -

- mi-ni An - ge - lus do - mi-ni ap - pa - ru - it, ap - pa - ru - it

pa - ru - it, ap - pa - ru - it, An - ge-lus do - mi-ni ap - pa - ru

- ru - it ap - pa - ru - it, An - ge - lus do - mi-ni ap - pa - ru -

lus do - mi - ni ap - pa - ru - it An - ge - lus do - mi - ni

20 25

- it, An - ge - lus do - mi - ni ap - pa - ru - it in - som - nis Io - seph di - cens, in -

ap - pa - ru - it in som - nis Io - seph di - cens in -

it ap - pa - ru - it in som - nis Io - seph di - cens in

it, ap - pa - ru - it in - som - nis Io - seph di - cens

An - ge - lus do - mi - ni ap - pa - ru - it in - som -

ANGELUS DOMINI APPARUIT

30 #

- som - nis Io - - - seph di - cens.

- som - nis Io - seph di - cens, in - som - nis Io - seph di - cens.

som - nis Io - - seph di - - cens, de - cens.

- in som - nis Io - seph Io - seph di - - cens.

- nis Io - - seph di - - cens, di - - cens.

*Ioseph fili David
noli timere accipere Mariam coniugē tuam
quod enim in ea natum est
de spiritu sancto est.*

Secunda Pars

35

Io - seph fi - li Da - vid, Io - seph fi - li Da - vid, Io - seph fi - li Da -

Io - seph fi - li Da - vid, Io - seph fi - li Da - vid, Io - seph fi - li Da - vid no -

Io - seph fi - li Da - vid, Io - seph fi - li Da - vid, fi - li Da - vid

Io - seph fi - li Da - vid, Io - seph fi - li Da - vid Io - seph fi - li

Io - seph fi - li Da - vid Io - seph fi - li Da - vid no -

ANGELUS DOMINI APPARUIT

40

45

- vid no - li ti - me - re ac - ci - pe - re Ma - ri - am co - nui - ge tu - am tu -

li ti - me - re ac - ci - pe - re Ma - ri - am co - nui - ge tu - an, tu - am quod e - nim

no - li ti - me - re ac - ci - pe - re Ma - ri - am co - nui - gem tu - am quod e - nim in

Da - vid no - li ti - me - re ac - ci - pe - re Ma - ri - am co - nui - ge tu - am co - nui - ge tu -

li ti - me - re ac - ci - pe - re Ma - ri - am co - nui - gem tu - am

50

- am quod e - nim in e - a na - tum est, quod e - nim in e -

in e - a, quod e - nim in e - a na - tum est

e - a na - tum est quod e - nim quod e - nim in

am quod en - im in e - a na - tum est na -

quod e - nim in e - a na - tum est, quod e - nim

ANGELUS DOMINI APPARUIT

55

- a quod e - nim in e - a na - tum est, e - a na - tum est de spi - ri -

quod e - nim in e - a na - tum est de spi - ri - tu

e - a na - tum est, quod e - nim in e - a na - tum est de spi - ri -

tum est quod e - nim in e - a na - tum est de spi - ri - tu

in e - a, quod e - nim in e - a na - tum est

60

tu sanc - to est de spi - ri - tu sanc - to est.

sanc - to est, de spi - ri - tu sanc - to est.

tu sanc - to est, de spi - ri - tu sanc - to est

sanc - to est, de spi - ri - tu sanc - to est, sanc - to est.

de spi - ri - tu sanc - to est.

2.8.1 Angelus Domini apparuit

Construction:

5v., 2p.

Mode and Final:

2 (Dorian) G

Concordances:

None

Text:

1p. Angelus Domini apparuit
in somnis Ioseph, dicens:

2p. Ioseph fili David
noli timere accipere Mariam coniugem tuam:
quod enim in ea natum est,
de spiritu sancto est.

1p. The angel of the Lord appeared
to Joseph in a dream, saying:

2p. Joseph, son of David,
Do not fear to take Mary for a wife:
For that which is conceived in her
Is of the Holy Spirit.

Antiphon for Vespers (after Matthew Ch. 1:20)⁷¹

Designation:

De S. Ioseph

Feast Day of St. Joseph, March 19

The text that Deiss used here for his motet in honor of St. Joseph comes from the Gospel of St. Matthew, which makes up part of the readings designated for that feast. There is no chant,

⁷¹ LU467. The chant resembles the motet in neither theme or mode, though the text is exact with no omissions or additions.

however, that employs this text explicitly for the celebration of St. Joseph's Day. Rather, the antiphonal chant text reproduced by Deiss here is found as part of Vespers for the Feast of the Holy Family. It is possible that Deiss composed this motet with such a feast in mind, but both its dedication to St. Joseph by Giovanelli as well as its sequence in the *Novus Thesaurus* clearly show that the publisher at least intended it for the *Sanctorale* and not the *Temporale* feast for which it could have been used.⁷²

Of all of the combinations of voices and *partes* for which Deiss composed in his *Novus Thesaurus* motets, the arrangement of five voices with two *partes* was the most common (there are five). Of those motets, however, this one is the least like the others in a few major structural points. First, this is the only two-part motet by Deiss that is not in responsory form. The only other two-part motet based on an antiphon is *Sebastianus*, and there, Deiss stuck to his traditional ABCB form. Here, however, Deiss seems to have split the text himself and created a two part form that bears little resemblance to his other motets of the same construction. Also, the *secunda pars* does not begin with a point of imitation, again unlike any of the other two part motets. Rather, all four voices enter in homophony proclaiming the words "Joseph fili David" (Figure 35).

⁷² The feast day of Joseph is March 19 (Sometimes March 1), which makes sense of this motet's placement in the *NT* collection. The celebration of the Holy Family, however, would be the Sunday after Christmas, and would thus have necessitated this motet's inclusion in the first section of the *NT*, not the third.

35

Jo - seph fi - li Da - vid, Jo - seph fi - li Da - vid, Jo - seph fi - li Da - vid, Jo - seph fi - li Da - vid no -

Jo - seph fi - li Da - vid, Jo - seph fi - li Da - vid, fi - li Da - vid no -

Jo - seph fi - li Da - vid, Jo - seph fi - li Da - vid, fi - li Da - vid no -

Jo - seph fi - li Da - vid, Jo - seph fi - li Da - vid, fi - li Da - vid no -

Jo - seph fi - li Da - vid, Jo - seph fi - li Da - vid, fi - li Da - vid no -

The text of the *prima pars* is easily the shortest amount of text of any part Deiss sets. Probably because of the small amount of text, the first part of *Angelus Domini apparuit* is more melismatic than Deiss's typical style. Melismas are found consistently on "Domini," "apparuit," "Ioseph," and "dicens." The number of cadences in the first part is actually quite limited, and *B-flat* cadences are actually the most common, along with a few Phrygian cadences on *D* and only one perfect *G* cadence. The part ends with an interrupted *G* cadence, as in the case of the *A* cadence in *Paratum*, setting up the penultimate sonority that is resolved forcefully by the homophonic entrance of the *secunda pars* on *G*.

The text is divided where the Angel begins talking to Joseph, which is why the homophonic declamation works so well. Despite the opening sonority, the second part of the motet has a similar lack of cadences on the final of *G*. Again, Deiss prefers the more uplifting affects of the *B-flat* cadence and the *D* Phrygian cadence as seen in Figures 36 and 37, which illustrate the words “natum est” and “sancto est.”

55

- a quod e - nim in e - a na - tum est, e - a na - tum est de

quod e - nim in e - a na - tum est de spi - ri -

e - a na - tum est, quod e - nim in e - a na - tum est de

tum est quod e - nim in e - a na - tum est de spi - ri

in e - a, quod e - nim in e - a na - tum est

Figure 36. *Angelus Domini apparuit*, mm. 52-57

tu sanc - to est

sanc - to est,

tu sanc - to est,

sanc - to est,

—

Figure 37. *Angelus Domini apparuit*, mm. 58-59

The other most unusual feature present in this motet is the final cadence. In every other final cadence in Deiss's motets, there is a perfect cadence on the final, followed by the *supplementum* material that ends the work.⁷³ In this case, however, the final cadence simply ends the work, directly and with no flourish. Deiss even supplied the understood B natural himself. (Figure 38).

Why this piece is so different than all of Deiss's other *Sanctorale* motets is not clear. The text does not seem to demand such treatment, at least not as far as Deiss seems to be concerned with texts and structures. One possibility is that this motet, like *Quis dabit*, is the work of *imitatio*, or Deiss imitating the style and structure of another motet as an homage.⁷⁴ If that is the case, however, the parent motet did not make it into the *NT*, as Deiss's setting is the only one to be found, and indeed the only one dedicated to St. Joseph.⁷⁵

⁷³ See "Cadences," p. 12.

⁷⁴ See commentary for "Quis dabit oculis nostris," p. 108.

⁷⁵ Lewis, "Giovannelli," Appendix 3 lists the designations for each motet in the collection.

The image shows a musical score for the final cadence of 'Angelus Domini apparuit'. It consists of five staves of music. The lyrics are written below the staves, with hyphens indicating syllables that span across measures. The music is written in a single system, with a double bar line at the end. The lyrics are: 'sanc - - to est.', '- tu sanc to est.', 'to est', 'c - to est, sanc - to est.', and 'sanc - to est.'.

sanc - - to est.

- tu sanc to est.

to est

c - to est, sanc - to est.

sanc - to est.

Figure 38. *Angelus Domini apparuit*, Final cadence

2.9 ACCESSIT AD PEDES IESU

Accessit ad pedes Iesu

Motet à 5 voci

*Accessit ad pedes Iesu
peccatrix mulier Maria magdalena
et osculate est et lavit lachrimis
et tersit capillis et unxit unguento.*

The musical score is for a five-voice motet. The staves are labeled Cantus, Cantus Secundus, Altus, Tenor, and Bassus. The time signature is common time (C). The lyrics are in Latin, with some words in italics. The score is divided into two systems. The first system covers measures 1 to 10, and the second system covers measures 11 to 16. The lyrics are: *Accessit ad pedes Iesu, peccatrix mulier Maria magdalena et osculate est et lavit lachrimis et tersit capillis et unxit unguento.*

5

Cantus

Cantus Secundus

Altus

Tenor

Bassus

10

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ACCESSIT AD PEDES IESU

15 20

ces - sit ad pe-des Ie - su, Ac - ces - sit ad pe-des Ie -
 su, Ac - ces - sit ad pe - des Ie - su, ad pe - des Ie - su
 Ac - ces - sit ad pe - des, Ac - ces - sit ad pe - des Ie -
 ces - sit ad pe-des Ie - su, Ac - ces - sit ad pe - des Ie -
 su, Ac - ces - sit ad pe-des Ie - su

25

-su pec - ca - trix mu - li - er, pec - ca - trix mu - li - er Ma - ri - a mag - da -
 pec - ca - trix mu - li - er, pec - ca - trix mu - li - er Ma - ri - a mag - da -
 su pec - ca - trix mu - li - er, pec - ca - trix mu - li - er Ma - ri - a
 -su pec - ca - trix mu - li - er, pec - ca - trix mu - li - er
 -su pec - ca - trix mu - li - er, pec - ca - trix mu - li - er, mu - li - er

ACCESSIT AD PEDES IESU

[illegible]

35 40

na, Ma - ri - a mag - da - le - na, Ma - ri - a mag - da - le -
mag - da - le - na, Ma - ri - a mag - da - le - - - - - na et
- da - le - na, Ma - ri - a mag - da - le - na, Ma - ri - a mag - da - le - na et
- a mag - da - le - na, Ma - ri - a mag - da - le - na, Ma - ri - a mag - da - le -
mag - da - le - na, mag - da - le - na, Ma - ri - a mag - da - le -

ACCESSIT AD PEDES IESU

[illegible][illegible]

ACCESSIT AD PEDES IESU

60

mis et ter-sit ca-pil-lis et un-xit un-guen-to, un-geun-to, et

mis et ter-sit ca-pil-lis et un-xit un-guen-to, un-geun-to, et

mis et ter-sit ca-pil-lis, ca-pil-lis et un-xit un-guen-to, un-geun-to, et

mis et ter-sit ca-pil-lis ca-pil-lis et un-xit un-guen-to, et

et ter-sit ca-pil-lis et un-xit un-geun-to, et

65

The musical score consists of five staves. The first four are vocal staves in treble clef, and the fifth is a piano accompaniment staff in bass clef. The lyrics are written below each vocal staff.

to, un - geun - - - to, et un - xit un - guen - to, et
-to et un - xit, et un - xit un - guen - to, et un - xit un - guen - to,
un - xit un - - guen - to, et un - xit un - guen - to,
un - xit un - guen - - to, et un - xit un - guen - to, et un - xit un - guen - to,
un - xit un - guen - to, et un - xit un - guen - - - - - to,

ACCESSIT AD PEDES IESU

70

un - xit un - guen - - - to.
et - un - xit et un - xit un - guen - to.
et un - xit un - guen - to, et un - xit un - guen - to.
et un - xit un - guen - to.
et un - xit un - guen - to, et un - xit un - guen - to.

*Dimissa sunt ei peccata multa
quoniam dilexit multum
et osculate est et lauit lachrimis
et tersit capillis et unxit unguento.*

Secunda Pars

75 80

Di - mis - sa sunt e - i pec - ca - ta mul - - -
Di - mis - sa sunt e - i pec - ca - ta mul - - -
Di - mis - sa sunt e - i pec - ca - ta mul - - -
Di - mis - sa sunt e - i pec - ca - ta mul - - -
Di - mis - sa sunt e - i pec - ca - ta mul - - -

ACCESSIT AD PEDES IESU

85

- ta, Di - mis - sa sunt e - i pec - ca - ta mul - ta, Di - mis - sa sunt e -

- ta, pec - ca - ta mul ta, Di - mis - sa sunt e -

ta, Di - mis - sa sunt e - i pec - ca - ta mul - ta, Di - mis - sa sunt

i pec - ca - ta mul - ta, pec - ca - ta mul - ta, Di - mis - sa sunt

Di - mis - sa sunt e - i pec - ca - ta mul - ta,

90

- i pec - ca - ta mul - ta, Di - mis - sa sunt e - i pec -

i pec - ca - ta mul - ta, Di - mis - sa sunt e - i pec - ca - ta mul - ta,

e - i, Di - mis - sa sunt e - i pec - ca - ta mul - ta, Di - mis - sa sunt e -

e - i pec - ca - ta mul - ta, pec - ca - ta mul - ta, Di - mis -

Di - mis - sa sunt e - i pec - ca - ta mul - ta, pec -

ACCESSIT AD PEDES IESU

95 100

ca - ta mul - ta, pec - ca - ta mul - ta, pec - ca - ta mul - ta quo - ni - am di - lex -

Di - mis - sa sunt e - i pec - ca - ta mul - ta quo - ni - am di - le - xit

i pec - ca - ta mul - ta quo - ni - am di - le -

sa sunt e - i pec - ca - ta mul - ta, pec - ca - ta mul - ta, quo - ni - am di -

ca - ta mul - ta, Di - mis - sa sunt e - i pec - ca - ta mul - ta quo - ni - am di -

105

it mul - tum et os - cu - la - ta est, oc - cu - la - ta est, et os -

mul - tum et os - cu - la - ta est, et os - cu - la - ta est, et os - cu - la - ta -

xit mul - tum et os - cu - la - ta est, os - cu - la - ta est, et os - cu - la - ta -

le - xit mul - tum et os - cu - la - ta est, os - cu - la - ta est, et os - cu - la - ta est,

le - xit mul - tum et os - cu - la - ta est, et os - cu - la - ta est,

ACCESSIT AD PEDES IESU

110 115

- cu - la - ta est, os - cu - la - ta est et lav - it la - chrimis, et la - it

- est, et os - cu - la - ta est et lav - it la - chrimis, et lav - it

est, et os - cu - la - ta est, et os - cu - la - ta est et lav - it la - chrimis, et lav - it

os - cu - la - ta - est, et os - cu - la - ta est et lav - it la - chrimis, et lav - it

et os - cu - la - ta est et lav - it la - chrimis,

120

la - chri - mis et ter - sit ca - pil - lis et

la - chri - mis et ter - sit ca - pil - lis et un - xit un - guen -

la - chri - mis et ter - sit ca - pil - lis, ca - pil - lis et un - xit un - guen - to, un geun -

la - chri - mis et ter - sit ca - pil - lis ca - pil - lis et un - xit un - guen -

et ter - sit ca - pil - lis et un - xit un - guen -

ACCESSIT AD PEDES IESU

125

The musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth staff is the Piano accompaniment. The lyrics are written below each vocal staff.

un - xit un guen - to, un - guen - - - to, et un - xit un-guen - to,

-to, un guen - to et un - xit, et un - xit un - guen - to, et un -

-to, et un - xit un - - guen - to, et un - xit un - guen -

_to, et un - xit un - guen - - to, et un - xit un-guen - to, et un - xit

to, et un - xit un - guen - to, et un - xit un - guen - - - -

130

et un - xit un - guen - - - to.

xit unguen - to,

et - un - xit et un - xit un - guen - to.

- to, et un - xit un geun - to, et un - xit un guen - to.

un guen - to, et un - xit un - guen - to.

to, et un - xit un - guen - to, et un - xit un - guen - to.

135

2.9.1 Accessit ad pedes Iesu

Construction:

5v., 2p.

Mode and Final:

5 (Lydian) C

Concordances:

WrocS 4

WrocS 5

WrocS 7

ZwiR 74/1

Text:

1p. Accessit ad pedes Iesu
peccatrix mulier Maria magdalena
et osculate est et lavit lachrimis
et tersit capillis et unxit unguento

2p. Dimissa sunt ei peccata multa
quoniam dilexit multum
et osculate est et lavit lachrimis
et tersit capillis et unxit unguento

1p. The sinful woman, Mary Magdalene
Approached the feet of Jesus
and she kissed him and washed tears
and wiped His hair and anointed him with ointment.

2p. He forgave her sins
And long did he love her
And she kissed him and washed tears
And wiped His hair and anointed him with ointment.

Responsory and Verse for Vespers⁷⁶

Designation:

De S. Maria Magdalena

Feast Day of St. Mary Magdalene, July 22

⁷⁶ A-Gu 29, 189r 13-189v 02; also AA Impr. 1495, 64r 02-03; A-KN 1012, 22r 25-26; etc.

The text for *Accessit ad pedes Iesu* is from a Vespers Responsory common to several Austrian antiphonals and graduals from around this time. Deiss does not appear to have altered the text in any way, save for the addition of the word “Magdalena,” after “Maria” in his version. This addition, which was likely added by Deiss himself, serves as an extra distinction pertaining to the subject of this text. However, the text itself is inextricably linked to Mary Magdalene and her feast in the *Temporale* cycle of the Liturgical year. There is one other motet in the *Novus Thesaurus* that bears the same designation, Pevernage’s *Congratulamini mihi omnes*.

Accessit ad pedes Iesu may have the distinction of being Deiss’s most well-written motet, and certainly among his most beautiful. Just like the chant from which he borrowed his text, the motet is in Mode 5, and in Deiss’s case, transposed to C. The handling of the text, in accentuation, declamation, and sensibility, are all on Deiss’s highest level. Unlike many of his motets that introduce perhaps only one loose point of imitation within the body of the motet, in the case of *Accessit*, imitation is a frequent feature throughout, and more well-defined within the polyphony than in many of his other works.

The opening motive, while not one of the most inventive in Deiss’s output, blossoms quickly into a full texture after only the length of three *longs*. This is rather faster than most of Deiss’s imitation points, and perhaps was intended to highlight the word “approached.” The first perfect cadence, on C, occurs on the word “Iesu,” which begins another point of imitation, starting in the *tenor*, on the opening theme. (m. 7). There is a curious perfect cadence on A, which is not one of the principal cadence points in a transposed Lydian mode,⁷⁷ and it occurs at a crossroads of several words, certainly not befitting such a strong cadence on a modally offensive pitch (Figure 39). Deiss next cadences on “Iesu” with a perfect cadence on G in m. 17, and then,

⁷⁷ Meier, 113.

Figure 39. *Accessit ad pedes Iesu*, mm. 7-13

Figure 40 shows a musical score for the motet *Accessit ad pedes Iesu*, measures 20-26. The score is written for five staves. The lyrics are: "Ie - su pec - ca - trix mu - li - er, pec - ca - trix mu - li - er Ma - ri - pec - ca - trix mu - li - er, pec - ca - trix mu - li - er Ma - ri - a - des le - su pec - ca - trix mu - li - er, pec - ca - trix mu - li - er Ma - su pec - ca - trix mu - li - er, pec - ca - trix mu - li - er su pec - ca - trix mu - li - er, pec - ca - trix mu - li - er, mu - li -". The score includes measure numbers 20 and 25. There are several boxed areas highlighting specific musical phrases and lyrics.

Figure 40. *Accessit ad pedes Iesu*, mm. 20-26

When the namesake of the motet is mentioned for the first time, Deiss takes great care to assure her a place of importance by beginning another strong point of imitation, as seen in Figure 41.

Figure 41 shows a musical score for the motet *Accessit ad pedes Iesu*, measures 26-32. The score is written for five staves. The lyrics are: "Ma - ri - a mag - da - le - na, mag - da - le - na, Ma - er Ma - ri - a mag - da - le - na, Ma - ri - a mag - de - le - na, Ma - ri - a mag - da - er Ma - ri - a mag - da - le - na, mag - da - len - a, Ma - ri - a mag - da - le - na er Ma - ri - a mag - da - le - na, Ma - ri - a mag - da - le - na er, mu - li - er Ma - ri - a mag - da - le - na,". The score includes measure number 30. There are several boxed areas highlighting specific musical phrases and lyrics.

Figure 41. *Accessit ad pedes Iesu*, mm. 26-32

Deiss also highlights the name melismatically, and in a way, ties her name to “Iesu,” which he had treated similarly earlier. While the melismas for “magdalena” are not as frequent as with the setting of “Iesu,” a very conspicuous one in the *cantus secundus* (Figure 42) certainly provides the connection.



Figure 42. *Accessit ad pedes Iesu*, mm. 36-41, Cantus Secundus

Yet another point of imitation begins with the setting of “et osculata est,” (mm. 42-51) this time in a very close imitation that pairs certain voices and changes the texture of the motet noticeably. This section produces the first purely homophonic texture, on the words “lavit lachrimis.” As was the case in *Angelus Domini apparuit*, Deiss again uses a beat of silence to further emphasize the importance and clarity of this part of the text. (Figure 43).

He also introduces a relaxed *F* cadence for the first time on “lachrimis” in m. 52, and what could be called an evaded *F* cadence in m. 54 that moves instead to *B-flat*. Both of these cadential sonorities, when highlighted so plainly as Deiss does here, would be very unusual for the mode, and would have had a powerful overall effect, much like the *A* and *D* cadences earlier, though here, undoubtedly a response to the word “lachrimis.”

Figure 43. *Accessit ad pedes Iesu*, mm. 49-55

The closing material returns to Deiss's typical style of free polyphony, with some suggestions of imitation on the phrase "et unxit unguento." Cadential movement primarily returns to C, though one last semi-perfect cadence on A in m. 68 ties the material to the opening, and perhaps signals one last bit of word painting. The *secunda pars* begins with a motive that is certainly related to the opening motive; not a common feature in Deiss's motets. There is actually little new material in the second part before Deiss returns to the repetition that characterizes his responsory form.

From a modal standpoint, *Accessit ad pedes Iesu* is quite bold, especially by Deiss's standards. In most of Deiss's motets, cadence points are found primarily on the two most important modal degrees, with a few cadences on lesser, non-offensive pitches. Here, while Deiss certainly establishes the final of C—and includes a fair number of G cadences as expected—the appearance of A, D, and F cadences in strong positions shows that Deiss was

much more comfortable in his composition, and more creative in highlighting the text through vertical sonorities and modal expressiveness.

This motet stands as the model of excellence in Deiss's oeuvre, and brings to reality the potential glimpsed in so many of his other works.

2.10 MISIT HERODES REX MANUS

Misit Herodes rex manus

Motet á 5 voci

Misit Herodes rex manus
ut affligeret quosdam de ecclesia
Occidit autem Iacobum
fratrem Ioannis gladio.

Cantus

Mi - sit He-ro - des rex man - nus, rex ma - sit

Cantus Secundus

Altus

Tenor

Bassus

[illegible]

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MISIT HERODES REX MANUS

15

ro - des_ rex ma - - nus, Mi - sit He - ro - des rex - ma -
 rex, Mi - sit He - ro - des rex ma - - nus,
 - rex ma - nus, rex ma - nus Mi - sit He - ro -
 - He - ro - des_ rex ma - - nus, rex_ ma - - nus, rex ma -
 - - nus, Mi - sit - He - ro - des, Mi - sit He - ro - des

20 25

- - nus ut_ af - fli - ge - ret quos - dam, -
 rex ma - nus ut af - fli - ge - ret_ quos - dam, ut af - fli - ge - ret quos -
 des rex ma - nus ut af - fli - ge - ret_ quos - dam, ut af - fli - ge -
 - nus ut af - fli - ge - ret_ quos - dam, ut af - fli - ge - ret quos -
 rex ma - nus ut af - fli - ge - ret quos -

MISIT HERODES REX MANUS

30

ut af - fli - ge - ret quos - dam, ut af - fli - ge - ret quos - dam, dam, et af - fli - ge - ret quos - dam, ut ret ut af - fli - ge - ret quos dam, ut af - fli - ge - ret quos - dam, dam, ut af - fli - ge - ret quos - dam, dam, dam ut af - fli - ge - ret quos - dam, ut

35

ut af - li - ge - ret quos - dam de ec - cle - si - a oc - ci - dit au - tem Ia - co - af - fli - ge - ret quos - dam de ec - cle - si - a oc - ci - dit au - tem Ia - co - ut af - fli - ge - ret quos - dam de ec - cle - si - a oc - ci - dit au - tem Ia - co - quos - dam de ec - cle - si - a oc - ci - dit au - tem Ia - co - bum, af - fli - ge - ret quos - dam de ec - cle - si - a oc -

MISIT HERODES REX MANUS

40

bum, Ia - co - bum fra - trem Io - an - nis gla - di - o,

bum, oc - ci - dit au - tem Ia - co - bum fra - trem Io - an - nis, fra - trem Io - an -

bum, oc - ci - dit au - tem Ia - co - bum fra - trem Io - an - nis, fra - trem

oc - ci - dit au - tem Ia - co - bum Ia - co - bum fra - trem Io - an - nis gla - di -

ci - dit au - tem Ia - co - bum fra - trem Io - an - nis, fra - trem Io -

45 50

fra - trem Io - an - nis gla - di - o, fra - trem Io - an - nis gla - di - o, fra -
nis gla - di - o, fra - trem Io - an - nis gla - di - o,
— Io - an - nis, fra - trem Io - an - nis, Io - an - nis gla - di - o, fra - trem Io -
o, gla - di - o, fra - trem Io - an - nis gla - di - o, fra - trem Io - an -
an - nis gla - di - o, fra - trem Io -

MISIT HERODES REX MANUS

55

trem Io-an - nis gla - di - o. fra - trem Io - an - nis gla - di - o. an - nis gla - di - o, fra - trem Io - an - nis gla - di - o. nis, fra - trem Io - an - nis gla - di - o. an - - - - nis gla - di - o, fra - trem Io - an - nis gla - di - o.

*Videns autem quia placeret judeis
apposuit apprehendere et Petrum
occidit autem Jacobum
fratrem Joannis gladio.*

Secunda Pars

60

Vi - dens au - tem, Vi - dens au - tem, Vi - dens au - tem, Vi - dens, Vi - dens au - tem, Vi - dens au - tem, Vi - dens au - tem.

MISIT HERODES REX MANUS

65

- dens au - tem qui - a pla - ce - ret ju - de - is, qui - a pla -

Vi - dens au - tem qui - a pla - ce - ret ju - de - is, qui - a pla -

- tem qui - a pla - ce - ret ju - de - is, qui - a pla -

Vi - dens au - tem qui - a pla - ce - ret ju - de - is, qui - a pla - ce -

Vi - dens au - tem qui - a pla - ce - ret ju - de - is

70 75

ce - ret ju - de - is ap - po - su - it ap - re - hen - de - re, ap - re - hen - de - re

ce - ret ju - de - is ap - po - su - it ap - re - hen - de - re

ce - ret ju - de - is ap - po - su - it ap - re - hen - de - re, ap - po - su - it

- ret ju - de - is ap - po - su - it ap - re - hen - de - re, ap - re - hen - de - re, ap -

ap - po - su - it ap - re - hen - de - re, ap - re - hen - de - re,

MISIT HERODES REX MANUS

80

et Pe - trum, et Pe - trum, ap - re - hen - de - re

et Pe - trum, et Pe - trum, ap - po - su - it ap - re - hen - de - re

ap - re - hen - de - re et Pe - trum, ap - po - su - it ap - re - hen - de - re, ap - re -

re - hen - de - re et Pe - trum, ap - po - su - it ap - re - hen - de - re, ap - re -

ap - re - hen - de - re et Pe - trum, ap - po - su - it ap - re - hen - de - re et

85

et Pe - tru oc - ci - dit au - tem Ia - co - bum, oc - ci - dit au - tem Ia -

re et Pe - trum oc - ci - dit au - tem Ia - co - bum, Ia - co - bum

hen - de - re et Pe - trum oc - ci - dit au - tem Ia - co - bum, oc - ci - dit au - tem Ia -

hen - de - re et Pe - trum oc - ci - dit au - tem Ia - co - bum, oc - ci - dit au - tem Ia -

Pe - trum oc - ci - dit au - tem Ia -

MISIT HERODES REX MANUS

[illegible]

100

o, fra - trem Io - an - nis gla - di - o, fra - trem Io - an - nis gla - di - o, fra - trem Io - an - nis gla - di - o, fra - trem Io - an - nis

MISIT HERODES REX MANUS

105

The musical score consists of five staves. The first staff is in treble clef with a key signature of one flat (B-flat). The lyrics for the first staff are: "an - nis gla - di - o, fra - trem Io - an - nis gla - di - o." The second staff is in treble clef with a key signature of one sharp (F#). The lyrics for the second staff are: "- - nis gla - di - o." The third staff is in treble clef with a key signature of one flat (B-flat). The lyrics for the third staff are: "gla - - di - o, fra - trem Io - an - nis gla - di - o." The fourth staff is in treble clef with a key signature of one flat (B-flat). The lyrics for the fourth staff are: "trem Io - an - nis gla - di - o." The fifth staff is in bass clef with a key signature of one flat (B-flat). The lyrics for the fifth staff are: "- - nis gla - di - o, fra - trem Io - an - nis gla - di - o." The score includes various musical notations such as notes, rests, and accidentals.

an - nis gla - di - o, fra - trem Io - an - nis gla - di - o.

- - nis gla - di - o.

gla - - di - o, fra - trem Io - an - nis gla - di - o.

trem Io - an - nis gla - di - o.

- - nis gla - di - o, fra - trem Io - an - nis gla - di - o.

2.10.1 Misit Herodes rex manus

Construction:

5v., 2p.

Mode and Final:

1 (Dorian) G

Concordances:

WrocS 5

Text:

- 1p. Misit Herodes rex manus
ut affligeret quosdam de ecclesia
Occidit autem Jacobum
fratrem Joannis gladio.
- 2p. Videns autem quia placeret Judies
apposuit apprehendere et Petrum
Occidit autem Jacobum
fratrem Joannis gladio.
- 1p. Herod the King stretched forth his hands
To afflict certain of the Church.
And he killed James,
Brother of John with the sword.
- 2p. And because he saw it pleased the Jews,
He proceeded further to take Peter also.
And he killed James,
Brother of John with the sword.

From Acts, Ch. 12:1-3

Designation:

De S. Iacobo Apostolo

Feast of St. James the Greater, July 25

The text for this motet was not a very common chant in the liturgical canon, though the same text was set by Vaet in the *Novus Thesaurus*.⁷⁸ Because the text itself remains so faithful to the *Biblia Vulgata*, it is most likely that the text was lifted straight from the scripture itself.⁷⁹ This text, especially when compared with the relatively bland subjects that comprise most of the other motets by Deiss, is rather evocative. The ominous and violent imagery would seemingly provide an enticing setting for a composer, and it is disappointing to see Deiss's interpretation lacking in character.

The text setting is generally correct, though at times the polyphony, which often feels uncontrolled, contributes to a sense of unintelligibility. The opening motive is actually quite distinctive, however, and Deiss allows it to unfold slowly while creating ever-growing melismas on "Herodes" and "manus," which creates a well-suited match for the image of King Herod's hands stretching out over the lands. This clever opening seems to fail of its promise, however, as the remainder of the *prima pars* contains few distinguishing moments. There are no purely homophonic moments in the *prima pars*, the closest instance occurring on the name "Iacobum" in four of the five voices in m. 41.

The cadential structure also holds little that is unusual. Most cadences occur in perfect or relaxed form on the final of *G*, on words such as "manus," "quosdam," and "Iacobum." There are a fair number of *D* cadences, both perfect and Phrygian, most notably on "ecclesia." Notable for its absence, there are no *B-flat* cadences in this motet, a feature that had been common to each of the other transposed Dorian works by Deiss. There is an evaded *B-flat*

⁷⁸ The two motets do not appear to be related, though it is likely they shared the same source for the text, or one wrote after the other. Again, a common Hapsburg liturgy would also explain the similarities. These two motets represent the only two in the *NT* in honor of St. James.

⁷⁹ The closest chant text that seems to have been in use at all is found in an early twelfth-century antiphoner from Rome that contains a similar text without mentioning James, and is instead dedicated to Peter. I-Rv C.5 092r 07.

avoided altogether (Figure 44).

50

o, fra - trem Jo - an - nis gla - di - o.

55

o, fra - trem Jo - an - nis gla - di-o, fra - trem Jo - an - nis gla - di - o.

o, fra - trem Jo - an - nis gla - di - o, fra - trem Jo - an - nis gla - di-o.

trem Jo - an - nis, fra - trem Jo - an - nis gla - di-o.

fra - trem Jo - an - nis gla - di-o, fra - trem Jo - an - nis gla - di-o.

Figure 44. *Misit Herodes rex manus*, mm 50-56

case merely means “proceeded.” (Figure 45).



Figure 45. *Misit Herodes rex manus*, mm. 72-74

It would be safe to assume that *Misit Herodes* was one of Deiss's earlier efforts. The modal structure is very safe as far as the cadential formations are concerned, and though there is considerable creativity in the opening motives of each *parte*, they quickly fall into a formula that Deiss carries out more convincingly in other efforts. It would be interesting to see how a more mature Deiss would have set words like "occidit," which appear to have no special treatment in this particular motet.

2.11 VIDIT IESUS HOMINEM

Vidit Iesus hominem

Motet á 6 voci

*Vidit Iesus hominem sedentem
in theolonia Matheum nomine
et ait illi sequere me et continuo
surgens secutus est eum.*

[illegible]

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VIDIT IESUS HOMINEM

10

nem, Vi - dit Ie - - sus ho - mi - nem, ho - mi - nem, Vi -
 Vi - dit Ie - sus, Vi - dit Ie - sus Vi - dit Ie - sus
 sus ho - mi - nem, Vi - dit Ie - sus ho - mi - nem, Vi -
 - - sus ho - mi - nem, Vi - dit Ie - sus ho - mi - nem, Vi -
 nem, Vi - dit Ie - sus ho - mi - nem, Vi - dit,
 sus ho - mi - nem, Vi - dit Ie - - sus ho - mi - nem,

15

- dit Ie - sus ho - mi - nem, Vi - dit Ie - sus ho - mi - nem, Vi - dit
 - ho - mi - nem, Vi - dit Ie - sus ho - mi - nem, Vi - dit Ie - sus ho - mi - nem,
 dit Ie - sus, Vi - dit Ie - sus
 - dit Ie - sus, Vi - dit Ie - - sus ho - mi - nem, Vi - dit
 Vi - dit Ie - sus ho - mi - nem, Vi - dit Ie - - sus, Vi - dit
 Vi - dit Ie - sus ho - mi - nem, Vi - dit

VIDIT IESUS HOMINEM

20

Ie - sus ho - mi - nem se - den - tem
 Vi - dit Ie - sus ho - mi - nem se - den -
 ho - mi - nem, ho - mi - nem se den - tem, se - den - tem in the - o -
 Ie - sus ho - mi - nem, ho - mi - nem se - den - tem in the - o - lo - ni -
 Ie - sus ho - mi - nem se - den - tem in the - o - lo - ni -
 Ie - sus ho - mi - nem, ho - mi - nem

25 30

in the - o - lo - ni - o, se - den - tem in the - o - lo - ni - o
 tem in the - o - lo - ni - o, se - den - tem in the - o - lo -
 lo - ni - o, se den - tem in the - o - lo - ni - o, in the - o - lo - ni - o, in the - o -
 o, se - den - tem in the - o - lo - ni - o, in the - o - lo - ni - o, in the -
 o, se - den - tem in the - o - lo - ni - o
 se - den - tem in the - o - lo - ni - o, se - den - tem in the -

VIDIT IESUS HOMINEM

35

Ma - the - um no - mi - ne, Ma - the - um no - mi - ne et
- ni - o Ma - the - um no - mi - ne, Ma - the - um no - mi - ne
lo - ni - o Ma - the - um no - mi - ne, Ma - the - um no - mi - ne et a - it
- o - lo - ni - o Ma - the - um no - mi - ne, Ma - the - um no - mi - ne, Ma - the - um no - mi - ne et
Ma - the - um no - mi - ne, Ma - the - um no - mi - ne
- o - lo - ni - o Ma - the - um no - mi - ne et a -

40

a - it il - li, et a - it il - li se - que - re me, se - que - re me,

et a - it il - li se - que - re me et con - ti -

il - li et a - it il - li se - que - re me et con - ti - nu - o

a - it il - li, et a - it il - li se - que - re me et

et a - it il - li

- it il - li se - que - re me et con - ti - nu - o sur -

VIDIT IESUS HOMINEM

45

se - que-re me et con - ti - nu - o sur - gens, et con - ti - nu - o sur - gens, se - que-re me et con - ti - nu - o sur - gens, et con - ti - nu - o sur - gens, se - que-re me et con - ti - nu - o sur - gens, se - que-re me et con - ti - nu - o, se - que-re

50 55

nu - o sur - gens, se - que-re me, se - que-re me et o sur - gens, et con - ti - nu - o sur - gens, et con - ti - nu - o, et con - ti - nu - o sur - gens, se - que-re me et con - ti - nu - o sur - gens, se - que-re me et con - ti - nu - o sur - gens, se - que-re me et con - ti - nu - o, se - que-re me et con - ti - nu - o, se - que-re

VIDIT IESUS HOMINEM

60

con - ti - nu - o sur - gens, et con - ti - nu - o sur - gens se - cu - tus est

et con - ti - nu - o sur - gens, et con - ti - nu - o sur - gens, se - cu - tus est e -

ti - nu - o sur - gens, et con - ti - nu - o sur - gens se - cu - tus est

o sur - gens, et con - ti - nu - o sur - gens se - cu - tus est,

o sur - gens, et con - ti - nu - o sur - gens

re - me et con - tin - u - o sur gens se - cu - tus est

65

e - um, se - cu - tus est e - um, se - cu - tus

um, se - cu - tus

e - um, se - cu - tus est,

se - cu - tus est e - um, se - cu - tus

se - cu - tus est e - um,

e - um, se - cu - tus

VIDIT IESUS HOMINEM

70

est e - um.

est e - um, se - cu - tus est e - um.

se - cu - tus est e - - um.

est e - - um.

se - cu - tus est e - - - um.

est e - - um, se - cu - tus est e - um.

2.11.1 Vidit Iesus hominem

Construction:

6v., 1p.

Mode and Final:

8 (Hypomixolydian) G

Concordances:

DresSL 1/D/ 6

WrocS 4

WrocS 5

MunBS 1536/III

Text:

1p. Vidit Iesus hominem sedentem
in theolonio Matheum nomine
et ait illi sequere me et continuo
surgens secutus est eum.

1p. Jesus saw a man named Matthew,
sitting at the receipt of custom
and he said unto him: Follow me.
And he arose and followed Him.

From Matthew, Ch. 9:9

Designation:

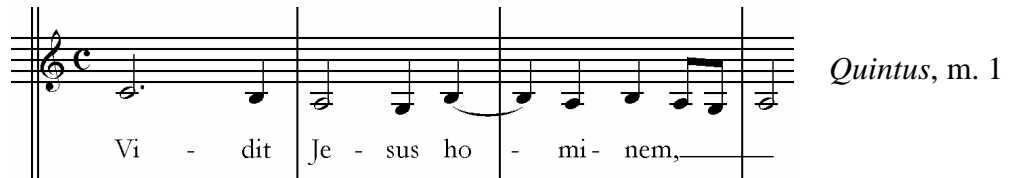
De S. Matheo Apolostolo & Evangelista

Feast Day of St. Matthew, September 21

This motet represents the only work in the *Novus Thesaurus* that is dedicated to the feast day of St. Matthew.⁸⁰ The text that is designated for the Sequence of the feast is used here, (*LU1649*), though only the first few lines. I found no chant that used this text, and it appears that Deiss simply used the sequence, or the biblical passage, as in *Misit Herodes*.

⁸⁰ According to the designations given to each motet by the publisher, Giovanelli. Many occasions are presented in two or several motets, but here Deiss has the sole honor.

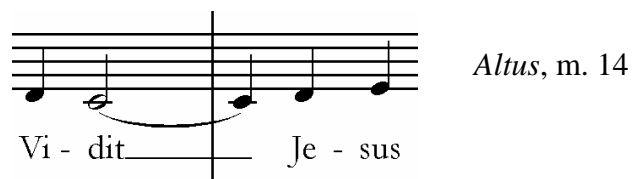
Despite there being no evidence of a chant, it is possible that Deiss was given the text and maybe even an opening motive from which to work. One will notice that the text accentuation of the opening motives is very strong, and accurate from the standpoint of proper Latin pronunciation.



Here, the proper syllable in each of these three words (in all cases, the first) is accented with a long note, a strong crasis, or both. However, beyond those opening measures, the accentuation becomes increasingly awkward, and either Deiss's attention to these details waned after the text was declaimed clearly at the opening, or he was simply carrying on unsure how to accentuate the words at all.



(Here, perhaps Deiss would have been better served to begin “Je-sus” on the G, rather than to miss-accent both words.)



The remainder of the text accentuation is similarly inconsistent, though Deiss does manage to clearly accentuate the important word “Matheum” with a sometimes severe emphasis on its proper middle syllable.

Overall, the text declamation is a bit muddled, as Deiss’s complex six-voice polyphonic treatment often obscures the words. What he does appear exceptionally skilled at, however, is choosing when to sacrifice a bit of complexity so that an important word or two can stand out. He does this with the word “Matheum” by adding just a moment of homophony, where each of the voices concludes its wanderings on “Domine” together, and begins the word “Matheum” in chorus. This is not the first utterance of the name, but occurs rather after a few of the voices have snuck it in, and just as one is wondering why the namesake of the motet would be introduced with such little fanfare, the texture suddenly comes together, and the astonishing subtlety of Deiss’s writing is revealed.

The music for *Vidit Iesus hominem* is among the most complex of all of Deiss’s *Novus Thesaurus* motets, both modally and texturally. The three six-voice motets seem to be Deiss’s most ambitious projects, perhaps written after the four and five voice motets, and of those three it is hard to say which one represents Deiss’s highest achievement, though *Vidit* perhaps lies in the middle of the other two.

The choice of Mode 8 is also unique among the fourteen, and as we would expect with such a mode, the majority of the cadences are on *G* and *C*, with plenty on *A* and some conspicuous movement to *F*. Tracking the cadential movement in this motet reveals an

interesting technique Deiss was using here to keep the harmonic quality of the motet interesting. For the first half of the work, perfect cadences on *C* are always heavily defined, and rarely easy to miss (Figure 46). Notice also in Figure 46 how Deiss uses fairly strong cadential movement imperfectly in the middle of words. This is not a practice that represented good text setting.

25 30

in the - o - lo - ni - o, se - den - tem in the - o - lo - ni - o

tem in the - o - lo - - - ni - o, se - den - tem in the - o - lo -

lo - ni - o, se den - tem in the - o - lo - ni - o, in the - o - lo - ni - o, in the - o -

o, se - den - tem in the - o - lo - ni - o, in the - o - lo - ni - o, in the -

o, se - den - tem in the - o - lo - ni - o

se - den - tem in the - o - lo - ni - o, se - den - tem in the -

Figure 46. *Vidit Iesus hominem*, mm. 25-30

In this case, Deiss uses three consecutive perfect and imperfect *C* cadences to create the expectation of continued emphasis on the sonority. Later in the motet, however, Deiss uses this sense of expectation to continually frustrate any arrival on *C*, and replaces it with by evading the bass movement (Figure 47).

The words to which these new harmonic motions apply don't seem to offer any insight as to why Deiss would use this technique in an extra-musical sense. He uses a similar tactic in grouped evaded or perfect cadences in other motets, such as those to *D* in *Egressus Iesus Secessit*, and it seems to be somewhat of a trait of his purely musical style.

2a
Vi - dit Je - sus

2b
Vi - dit Je - sus

1a
Vi - dit Je - sus

2c
Vi - dit Je -

1b
Vi - dit Je - - sus

1c
Vi - dit Je -

Figure 48. *Vidit Iesus hominem*, Opening imitation

Though the voices begin to break off into free polyphony not long after these initial motives have been exposed, the motives themselves continue to reoccur throughout the piece, and sometimes reminisce their opening paired function. Because the motivic ideas are rather ambiguous to begin with, being characterized primarily by upward or downward motion, it may be a stretch to suggest that recurrences of these gestures are anything but coincidences. However, there are points, such as the pairing to the right, that do suggest a manner of motivicity being employed here by Deiss, an admittedly rare trait. Another small figure that reoccurs a number of times is a three eighth-note, two sixteenth-note gesture that is first heard in the bass, then in other voices throughout the motet, on various words, as shown in Figure 49.



Figure 49. *Vidit Iesus hominem*, mm. 53–55

Features like these are what seem to hold the piece together from a textural standpoint. The overall texture of the work is dominated by polyphony, but with spots of fragmented homophony, as well as paired homophonies, even when singing different texts. The motion of the motet, therefore seems to ebb and flow; sometimes treading water, sometimes bursting forward. But the combined effect that Deiss created for this setting is a rather powerful one, and one whose ambitions ultimately paid off.

2.12 VENIT MICHAEL ARCHANGELUS

Venit Michael Archangelus

Motet à 4 voci

*Venit Michael Archangelus
cum multitudine angelorum
cui deus tradidit animas sanctorum
ut perducatur eas ad regna celorum alleluia, alleluia.*

First system of the musical score for 'Venit Michael Archangelus'. It features four vocal parts: Cantus (Soprano), Altus (Alto), Tenor, and Bassus. The music is in common time (C). The Cantus part begins with a five-measure rest, then enters with the lyrics 'Ve - nit Mi - cha - el Ar - chan - ge - lus, Ve - nit Mi'. The Altus part enters with 'Ve - nit Mi - cha - el Ar - chan - ge - lus, Ar - chan - ge - lus, Ar -'. The Tenor and Bassus parts have rests for the first four measures, then enter with 'Ve - nit Mi - cha - el Ar -'.

Second system of the musical score. The Cantus part continues with '- cha - el Ar - chan - ge - lus, Ve - nit Mi - cha - el Ar - chan - ge -'. The Altus part continues with 'chan - ge - lus, Ve - nit Mi - cha - el Ar - chan - ge - lus, Ve - nit Mi - cha - el'. The Tenor part continues with 'chan - ge - lus, Ve - nit Mi - cha - el Ar - chan - ge - lus, Ve - nit Mi - cha - el Ar - chan -'. The Bassus part continues with 'Ve - nit Mi - cha - el Ar - chan - ge - lus, Ve - nit Mi - cha - el Ar - chan -'. The system concludes with a ten-measure rest for the Cantus part, followed by the lyrics 'Ve - nit Mi - cha - el Ar - chan - ge - lus, Ve - nit Mi - cha - el Ar - chan -'.

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VENIT MICHAEL ARCHANGELUS

15

lus, Ve-nit Mi-cha-el, Ar-cha-ge-lus. Ar-cha-ge-lus, Ve-nit Mi-cha-el Ar-cha-ge-lus cum mul-ti-tu-ge-lus, Ar-cha-ge-lus, Ar-cha-ge-lus. cum mul-ti-nit Mi-cha-el Ar-cha-ge-lus, Ve-nit Mi-cha-el Ar-cha-ge-lus

20 25

cum mul-ti-tu-di-ne an-ge-lo-rum, cum mul-ti-tu-di-ne an-ge-lo-di-ne an-ge-lo-rum, an-ge-lo-rum, cum mul-ti-tu-di-ne an-ge-lo-tu-di-ne an-ge-lo-rum, cum mul-ti-tu-di-ne an-cum mul-ti-tu-di-ne an-ge-lo

30

- rum cu-i de-us tra-di-dit a-ni-mas san-cto-rum, san-rum cu-i de-us tra-di-dit a-ni-mas, a-ni-mas san-ge-lo-rum cu-i de-us tra-di-dit a-ni-mus san-cto-rum, a-ni-mas san-rum cu-i de-us tra-di-dit a-ni-mas

VENIT MICHAEL ARCHANGELUS

35

cto - - - - - rum ut per - du - cat e - as ad re - gna

cto - rum, a - ni - mas san - cto - - - - - rum ut per - du - cat

cto - rum, san - cto - - - - - rum, san - cto - rum ut per -

- san - cto - rum, a - ni - mas san - cto - rum, san - cto - rum

40

ce - lo - - - - - rum, ut per - du - cat e - as ad re -

e - as ad re - - gna ce - lo - rum, ut per - du - cat

du - cat e - as ad re - gna, ut per - du - cat e - as as re -

ut per - du - cat e - as, ut per - du - cat e - as ad re - gna

45 50

- gna ce - lo - - - - - rum al - le - lu - ia, al - le - lu - ia, al - le - lu -

e - as ad re - gna ce - lo - rum al - le - lu - ia, al - le - lu - ia, al - le - lu -

gna, ad re - gna ce - lo - rum al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

ce - lo - - - - - rum, al - le - lu - ia, al - le - lu - ia,

VENIT MICHAEL ARCHANGELUS

[illegible]

ia, al - le - lu - ia, al - le - lu - ia. ia, al - le - lu - ia, al - le - lu - ia. ia, al - le - lu - ia, al - le - lu - ia. ia, al - le - lu - ia.

*Stetit angelus iuxta aram templi
habens thuribulum aureum
in manu sua alleluia, alleluia.*

Secunda Pars

60

Ste - tit an - ge - lus iux - ta a - ram tem - pli, iux - ta

Ste - tit an - ge - lus iux - ta a - ram tem - pli, Ste - tit

Ste - tit an - ge - lus iux - ta a - ram

65

Ste - tit

VENIT MICHAEL ARCHANGELUS

70

a - ram tem - pli, Ste - tit an - ge - lus iux - ta a -

an - ge - lus iux - ta a - ram tem - pli, iux - ta a - ram tem -

tem - pli, iux - ta a - ram tem - pli, Ste - tit an - ge -

an - ge - lus iux - ta a - ram tem - pli, Ste - tit an - ge - lus iux -

75

ram tem - pli ha - bens thu -

pli, iux - ta a - ram tem - pli ha - bens thu - ri - bu - lum, ha -

lus iux - ta a - ram tem - pli ha - bens thu - ri - bu - lum, ha -

ta a - ram tem - pli ha - bens thu - ri - bu - lum

80

- ri - bu - lum au - re - um, ha - bens thu - ri - bu - lum, thu - ri -

bens thu - ri - bu - lum au - re - um, ha - bens thu - ri - bu - lum au - re - um, ha -

bens thu - ri - bu - lum au - re - um, ha - bens thu - ri - bu - lum, ha - bens

ha - bens thu - ri - bu - lum, ha - bens thu - ri - bu - lum au - re - um, ha -

VENIT MICHAEL ARCHANGELUS

85

bu-lum au-re-um, tu-ri-bu-lum au-re-um in ma-

bens tu-ri-bu-lum au-re-um, au-re-um in ma-nu su-

thu-ri-bu-lum au-re-um, ha-bens tu-ri-bu-lum au-re-um in

bens tu-ri-bu-lum au-re-um in ma-na su-a,

90 95

nu su - a, in ma - nu su - a al - le - lu - ia, al -

a, in ma - nu su - a, in ma - nu su - a al - le - lu - ia, al - le - lu - ia, al -

ma - nu su - a, in ma - nu su - a al - le - lu - ia, al - le - lu - ia, al -

in ma - na su - a al - le - lu - ia, al -

100

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

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

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 -

VENIT MICHAEL ARCHANGELUS

105

The musical score consists of four staves. The first staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a whole note G4, followed by a half note A4, and then a whole note B4. The lyrics are "ia, al - le - lu - ia, al - le - lu - ia." The second staff is a vocal line with a treble clef and a key signature of one sharp. It begins with a whole note G4, followed by a half note A4, and then a whole note B4. The lyrics are "ia, al - le - lu - ia, al - le - lu - ia." The third staff is a vocal line with a treble clef and a key signature of one sharp. It begins with a whole note G4, followed by a half note A4, and then a whole note B4. The lyrics are "lu - ia, al - le - lu - ia, al - le - lu - ia." The fourth staff is a vocal line with a treble clef and a key signature of one sharp. It begins with a whole note G4, followed by a half note A4, and then a whole note B4. The lyrics are "le - lu - ia, al - le - lu - ia, al - le - lu - ia."

ia, al - le - lu - ia, al - le - lu - ia.

ia, al - le - lu - ia, al - le - lu - ia.

lu - ia, al - le - lu - ia, al - le - lu - ia.

le - lu - ia, al - le - lu - ia, al - le - lu - ia.

2.12 Venit Michael Archangelus

Construction:

4v., 2p.

Mode and Final:

7 (Mixolydian) G

Concordances:

DresSL 1/D/ 2

DresSL 1/D/ 6

WrocS 5

Text:

- 1p. Venit Michael Archangelus
cum multitudine angelorum
cui Deus tradidit animas sanctorum
ut perducatur eas ad regna celorum, alleluia, alleluia.
- 2p. Stetit angelus juxta aram templum
habens Thuribulum aureum
in manu sua alleluia, alleluia.
- 1p. Michael the Archangel comes
With multitudes of angels from heaven.
In whom God's holy breath resides.
He will lead them forth and reign on high, alleluia, alleluia.
- 2p. The Angel will stand as a temple
And will hold golden Thuri
In his hand, alleluia, alleluia.

Responsories for Matins⁸¹

Designation:

De S. Michael Archangelo

For St. Michael, September 29

⁸¹ Part 1: A-Gu 30, 263v 02; also A-KN 1012, 080r 03. Part 2: A-Gu 30, 261r 05; also A-KN 1012, 078v 09. While the first text appears only as a responsory, the second text appears as both a responsory and an antiphon. The alleluias appear to be Deiss's own addition, perhaps for the motet to fulfill some liturgical purpose.

To honor St. Michael, Deiss chose two chant texts from the Matins Office for the feast day, each a responsory. At the end of each *parts*, settings of “alleluia” form the repeated portion of the responsory form. The only other motet by Deiss to include such an ending was a *Temporale* work, the Easter motet *Angelus Domini apparuit*. Crawford suggests that these motets might have had a certain place during services themselves, but also admits there is no evidence to support that theory.⁸² Only two out of Deiss’s nine “proper” motets (that is motets from the *Temporale* and *Sanctorale*) contain “alleluia,” which is actually a low percentage when compared to the rest of the motets in the *Novus Thesaurus*.⁸³

Vidit Iesus hominem is Deiss’s only composition in Mode 7. The chants from which he borrowed his texts are also in that mode, though one is in the plagal form. This motet is a solid work, neither taking too many chances, nor breaking many rules or causing any offenses. The text and the setting are both quite straightforward, and overall, the piece works well.

There is much that is regular, so to speak, about this work. The cadential structure conforms rigorously to convention, in that the only perfect cadences present in the motet are those on *D* and *G*. Typically in Mode 7, cadences on *C* could be found with some frequency,⁸⁴ but in Deiss’s setting, there are none. With an unusual avoidance of homophony, Deiss relies on melismas and refreshed points of imitation to draw attention to important words and structural moments in the text.

The opening imitation is unremarkable except for its methodical entrance points. Each voice enters independently in an almost perfectly even distribution. Once all of the voices have entered a relaxed cadence on *G* marks the first important arrival on the final. The first two lines of the text are marked by long melismas appearing often on the words “Michael,”

⁸² Crawford, “Immigrants,” 143-44.

⁸³ *Ibid.*, Crawford counted fifty-two percent of the Proper *NT* motets as containing “Alleluia.”

⁸⁴ Meier, 113.

“Archangelus,” and “angelorum.” The texture beginning with “cui Deus” becomes immediately more compact and syllabic, until the word “sanctorum” elicits from Deiss his most elaborate melismatic texture so far. The only true homophony to be found in the motet strangely occurs at the beginning of the “alleluia” section. (Figure 50).

Figure 50 shows a musical score for four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The music is in common time. The lyrics are: - gna ce-lo - - rum al-le. The second staff continues the melody with the lyrics: e-as ad re-gna ce-lo - rum al-le-lu-ia,. The third staff has a different melodic line with the lyrics: gna, ad re-gna ce-lo - rum al-le-lu-ia,. The fourth staff has a more rhythmic, syllabic line with the lyrics: ce - - lo - - rum, al-le-lu-ia,. The score is marked with a 45 at the beginning of the first staff.

Figure 50. *Venit Michael Archangelus*, mm. 45-48

Typically, the word “alleluia” is one of the more melismatically treated words set in chants and other early music. In this case, Deiss reverses the roles, by creating a melismatic texture throughout most of the liturgical text, then composing a very syllabic treatment for “alleluia.”

The *secunda pars* follows nearly an identical formula, and in fact, the opening motive is almost exactly the same as the initial motive in the *prima pars* (Figures 51, 52).

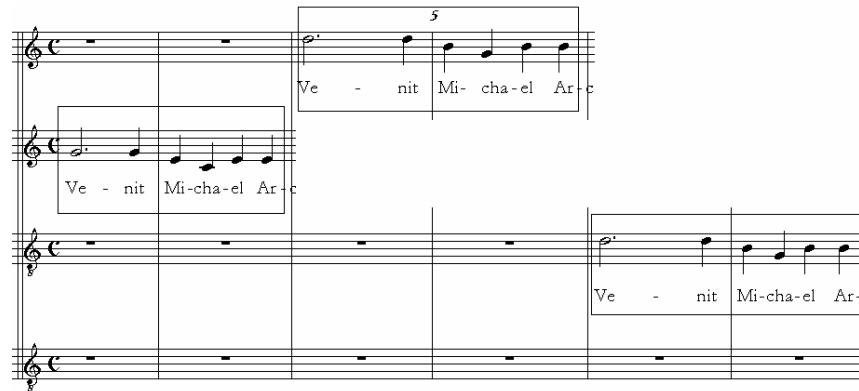


Figure 51. *Venit Michael Archangelus*, Prima pars imitation

Figure 52. *Venit Michael Archangelus*, Secunda pars imitation

Melismas continue to dominate the texture once again until the entrance of the “alleluia.”

Despite the regularity of the cadential structure, there are a high number of evaded cadences present in this motet. Deiss added a number of *B-flat*'s to the work, that often serve in creating evaded Phrygian cadences on *A* that prepare perfect cadences on *D* (Figure 53), a practice reminiscent of his *G* Dorian motets.

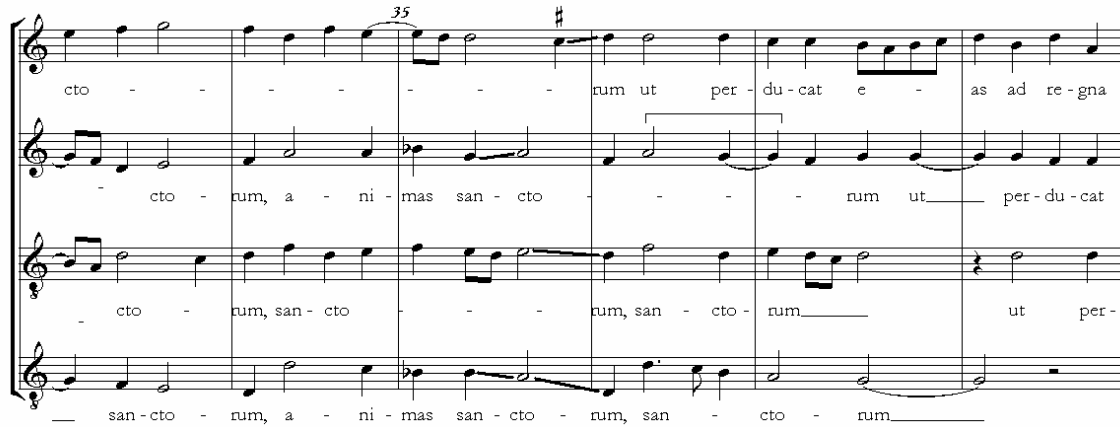


Figure 53. *Venit Michael Archangelus*, mm. 33-38

In Figure 54, Deiss uses a similar pattern, but then keeps the *B-flat* as a tone with which to evade the D cadence. These *regla* accidentals give the motet a darker feel than his other Mixolydian motet, *Vidit Iesus*, which contains almost no such alterations. These small variations in the vertical and horizontal progression of the motet offer an interesting and engaging listening experience. Despite the lack of outside cadence points, Deiss is able to add variety to his modal structure in this way. Combined with the elaborate melismatic setting and a convincing “alleluia” section, this motet is very successful while residing within certain limitations of creativity and compositional force.

Figure 54. *Venit Michael Archangelus*, mm. 78-83

2.13 SINT LUMBI VESTRI PRECINCTI

Sint Lumbi vestri Precincti

Motet à 4 voci

*Sint lumbi vestri precincti
et lucerne ardentes in manibus vestris
et vos similes hominibus expectantibus
dominum suum quando revertatur a nuptiis*

Cantus

Altus

Tenor

Bassus

Sint lum-bi ve-stri pre-cin - - - - - cti, Sint lum-

Sint lum-bi ve - - - stri pre - - - cin - cti, Sint

Sint lum-bi ve-stri pre-cin - - cti,

Sint lum-bi ve - - stri, Sint

bi ve-stri pre-cin - - - - - cti, Sint lum-bi ve-stri pre -

lum-bi ve - - stri pre-cin - - - cti, pre-cin - - cti, Sint lum-bi ve - stri pre - cin

Sint lum-bi ve-stri pre-cin - - cti, Sint lum-bi ve - stri, Sint lum-bi ve-stri pre-cin -

lum-bi ve - stri, Sint lum-bi ve - stri pre-cin - cti, pre - cin - cti, Sint

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SINT LUMBI VESTRI PRECINCTI

15

- cin - - cti, Sint lum - bi ve - stri, Sint lum - bi ve - stri pre - cin -

- - cti, Sint lum - bi ve - stri pre - cin - - cti, Sint lum - bi ve - stri pre -

- - cti, Sint lum - bi ve - stri pre - cin - cti, pre - - cin -

lum - bi ve - stri pre - cin - cti, Sint lum - bi ve - stri pre - cin - cti, pre - cin - cti et

20

25

- - cti, pre - cin - - cti et lu - cer - ne ar - den -

cin - - cti, et lu - cer - ne ar - den - - tes, ar - den

- - cti et lu - cer - ne ar den - tes, et lu - cer - ne ar

lu - cer - ne ar - den - tes, et lu - cer - ne ar - den - tes, et lu - cer -

30

- - tes, ar - den - - tes, et lu - cer - ne ar - den - tes in

- tes, et lu - cer - ne ar - den - tes, et lu - cer - ne ar - den - tes in ma - ni -

den - - tes, et lu - cer - ne ar - den - tes, ar - den - tes in

ne - - ar - den - tes, et lu - cer - ne ar - den -

SINT LUMBI VESTRI PRECINCTI

35

ma - ni - bus ve - stris et vos si - mi - les ho - mi - ni - bus
 bus ve - stris, ve - stris et vos si - mi - les ho - mi - ni - bus, et
 ma - ni - bus ve - stris et vos si - mi - les ho - mi - ni - bus, et
 tes in ma - ni - bus ve - stris et

40

45

bus, ho - mi - ni - bus, et vos si - mi - les ho - mi - ni - bus
 vos si - mi - les ho - mi - ni - bus, et vos si - mi - les ho - mi - ni - bus ex - pe - ctan -
 vos si - mi - les ho - mi - ni - bus, et vos si - mi - les ho - mi - ni - bus ex -
 vos si - mi - les ho - mi - ni - bus, et vos si - mi - les ho - mi - ni - bus ex - pe -

50

ex - pe - ctan - ti - bus do - mi - num su - um quan - do re - ver - ta - tur, quan -
 ti - bus do - mi - num su - um quan - do re - ver - ta - tur a -
 pe - ctan - ti - bus do - mi - num su - um quan - do re - ver -
 ctan - ti - bus do - mi - num su - um quan - do re -

SINT LUMBI VESTRI PRECINCTI

55

do re ver ta tur, quan do re ver ta - -
 nup ti is, quan do re ver ta - - tur a nup
 ta - tur a nup ti is, quan do re ver ta tur
 ver ta - tur, quan do re ver ta - - tur, quan do re uer -

60

tur a nup - - ti is, - ti is, a nup - ti is, a nup - ti is, a nup - ti is,
 - ti is, a nup - ti is, a nup - ti is, a nup - ti is, a nup - ti is,
 a nup - - ti is, a nup - ti is, a nup - ti is,
 ta - ter a nup - - ti is, a nup - - ti is.

*Vigilate ergo et orate quia nescitis
 qua hora dominus vester venturus sit
 et vos similes hominibus expectantibus
 dominum suum quando revertatur a nuptiis*

Secunda Pars

65

Vi gi la te er go et o ra - te, Vi gi la te er go et o ra -
 Vi li ga te er go et o ra te, et o ra -
 Vi gi la te er go et o ra -
 Vi gi la te er go et o ra -

SINT LUMBI VESTRI PRECINCTI

70

te qui a ne-sci - tis qua ho - ra do - mi - nus ve-ster, qui -

-te, Vi - gi - la - te er-go et o - ra - te, et o - ra - te qui -

-te, Vi - gi - la - te er-go et o - ra - te qui - a ne - sci - tis, qui - a

te, Vi - gi - la - te er-go et o - ra - te, o - ra - te qui - a ne - sci -

80

- a ne - sci - tis qua ho - ra do - mi - nus, do - mi - nus. ve - ster ven - tu -

- a ne - sci - tis, qui a ne - sci - tis qua ho - ra do - mi - nus ve - ster

- ne - sci - tis qua ho - ra do - mi - nus ve - ster ven - tu - rus sit,

tis, qui - a ne - sci - tis qua ho - ra do - mi - nus

85

- rus sit et vos si - mi les ho mi - ni - bus, ho -

- ven - tu - rus sit et vos si - mi les ho - mi - ni - bus, et vos si - mi les

ven - tu - rus sit et vos si - mi les ho - mi - ni - bus, et vos si - mi les

- ve - ster ven - tu - rus sit et vos si - mi les

SINT LUMBI VESTRI PRECINCTI

90

mi-ni-bus, et vos si-miles ho-mi-ni-bus ex-pe-ctan-ti-bus do-

95

ho-mi-ni-bus, et vos si-miles ho-mi-ni-bus ex-pe-ctan-ti-bus do-mi-num su-

ho-mi-ni-bus, et vos si-miles ho-mi-ni-bus ex-pe-ctan-ti-bus do-

100

mi-num su-um quan-do re-ver-ta-tur, quan-do re-

um quan-do re-ver-ta-tur a nup-ti-is, quan-do

mi-num su-um quan-do re-ver-ta-tur a

mi-num su-um quan-do re-ver-ta-tur, quan-do re-ver-

105

ver-ta-tur, quan-do re-ver-ta-tur a

re-ver-ta-tur a nup-ti-is,

nup-ti-is, quan-do re-ver-ta-tur a

ta-tur, quan-do re-ver-ta-ter a

SINT LUMBI VESTRI PRECINCTI

The musical score is written for four voices (Soprano, Alto, Tenor, and Bass) in a single system. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are in Latin, and the music features various note values including quarter, eighth, and half notes, as well as rests and ties.

Staff 1 (Soprano): nup - - - ti - is.

Staff 2 (Alto): a nup - ti - is, a nup - ti - is.

Staff 3 (Tenor): nup - - - ti - is, a nup - - - ti - is.

Staff 4 (Bass): nup - - - ti - is, a nup - - - ti - is.

2.13.1 Sint lumbi vestri precincti

Construction:

4v., 2p.

Mode and Final:

5 (Lydian) F

Concordances:

None

Text:

1p. Sint lumbi vestri precincti
et lucerne ardentes in minibus vestri
et vos similes hominibus expectantibus dominum suum
quando revertatur a nuptiis.

2p. Vigilate ergo et orate quia nescitis
qua hora dominus vester venturus sit
et vos similes hominibus expectantibus dominum suum
quando revertatur a nuptiis.

1p. Let your loins be girt
And lamps burning in your hands
And you yourselves like to men who wait for their Lord
When he shall return from the wedding.

2p. Watch, therefore, and pray, for you know not
What hour the Lord will come.
And you yourselves like to men who wait for their Lord
When he shall return from the wedding.

Responsory for Matins (after Luke Ch. 12:35; Matthew 24)⁸⁵

Designation:

Commune de Confessoribus

Common of Confessors

⁸⁵ A-Gu 29, 340v 01-02; also AA Impr. 1495, 083v 02-03; A-KN 1018, 187v 01-02; etc.

The text setting here is very well done, and Deiss makes clear through all facets of his composition how he wants the message to be understood and interpreted. The declamation is very accurate in *Sint lumbi*, and the melismatic treatment is very consistent. For instance, nearly every utterance of “precincti” in each of the four voices is given a melisma, thus the essence of imitation continues long after the motivic material itself has broken down into free polyphony.

A musical score for four voices (Soprano, Alto, Tenor, Bass) in C major, common time. The lyrics are "Sint lum-bi ve-stri pre-cin-cti". The Soprano part starts with a five-measure phrase, followed by a two-measure rest, then continues. The Alto part has a two-measure rest, then enters. The Tenor part has a four-measure rest, then enters. The Bass part has a four-measure rest, then enters. The score is divided into measures by vertical bar lines.

Sint lum-bi ve-stri pre-cin - - - ctī, Sint lum-

Sint lum-bi ve - - stri pre - - cin - ctī, Sint

Sint lum-bi ve-stri pre-cin - ctī,

Sint lum-bi ve - stri, Sint

The next point of imitation, which begins with the phrase “et lucerne” in m. 21, is buried in continuous polyphony, and the entrances are not paired or organized in any such way. However,

the pairing returns on the text “quando revertatur,” and the voice pairs appear in the same order as the beginning, as shown in Figure 56.

Figure 56. *Sint lumbi vestri precincti*, mm. 46-51

This conspicuous return to imitation is rare in Deiss’s style. Typically, imitation, when it returns at all, is present only in a very short motive that is altered and entered irregularly. Clearly Deiss intended a break to be heard at this point in the text, “when he returns from the wedding.”

Homophonic underscoring is also present in this motet, and serves to re-emphasize the phrase “et vos similies hominibus,” a clever interpretation of “are similar to...” and also, in the *secunda pars*, “Vigilate ergo.” Almost as soon as all four voices have entered on the text, Deiss draws extra attention to the important message with the homophonic recitation in the lower three voices.

The cadential treatment found in the motet serves to further highlight what Deiss made important through the other features. For example, nearly every cadence that appears in the first portion of the motet is evaded in some way. In m. 26, an *F* cadence is evaded by a rest in the *cantus* voice; in m. 31, another possible *F* cadence is evaded by the entrance of the *bassus*, which had been resting. The first perfect cadence in the entire motet is not until m. 36, where Deiss

finally arrives strongly on “vestris,” a word he had already made important through melismas (Figure 57).

Figure 57. *Sint lumbi vestri precincti*, mm 34-36

Immediately following this strong perfect cadence is the homophonic statement of “vos similies.” This phrase too is made stronger by another important arrival; the first perfect cadence on *C* (Figure 58). Like the *F* cadences, the previous *C* cadences were all evaded: the first time in m. 11 by *bassus* movement to *F*; the second and third times (mm. 23 and 28) by *bassus* movement to *A*.

Of all of the four-voice motets, perhaps *Sint lumbi* is the most soundly constructed. Although this motet is unique in its placement in the *NT* as well as its mode, this motet is quintessential Deiss—all of his stylistic conventions in treating a text are present here and are solidly executed.

40

bus, ho - mi - ni - bus, et vos si - mi - les ho - mi - ni - bus

vos si - mi - les ho - mi - ni - bus, et vos si - mi - les ho - mi - ni - bus ex - pe - ctan -

vos si - mi - les ho - mi - ni - bus, et vos si - mi - les ho - mi - ni - bus ex -

45

vos si - mi - les ho - mi - ni - bus, et vos si - mi - les ho - mi - ni - bus ex - pe -

Figure 58. *Sint lumbi vestri precincti*, mm. 40-45

2.14 QUIS DABIT OCULIS NOSTRIS

Quis dabit oculis nostris

Motet à 4 voci

*Quis dabit oculis nostris
fontem lacrimarum et plorabimus
die ac nocte coram domino.
Bohemia, quid ploras?
musica, cur siles?
Austria, cur luges?*

First system of the musical score for 'Quis dabit oculis nostris'. It features four vocal parts: Cantus (Soprano), Altus (Alto), Tenor, and Bassus (Bass). The music is in G minor (one flat) and common time (C). The lyrics are: 'Quis da - bit o - cu - lis no - stris, quis da - bit o -'. The Cantus part has a fermata over the final note of the first phrase. The Altus part has a fermata over the final note of the first phrase. The Tenor part has a fermata over the final note of the first phrase. The Bassus part has a fermata over the final note of the first phrase.

Second system of the musical score for 'Quis dabit oculis nostris'. It continues the four vocal parts: Cantus, Altus, Tenor, and Bassus. The lyrics are: '- cu - lis no - stris, no - stris, o - cu - lis no - stris, quis da - bit o - cu - lis no - stris, quis da - bit o -'. The Cantus part has a fermata over the final note of the first phrase. The Altus part has a fermata over the final note of the first phrase. The Tenor part has a fermata over the final note of the first phrase. The Bassus part has a fermata over the final note of the first phrase.

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QUIS DABIT OCULIS NOSTRIS

[illegible]

25

ma - rum, la - cri - ma - rum et plo - ra - bi - mus di - e ac - no -

ma - rum, fon - tem la - cri - ma - rum et plo - ra - bi - mus

fon - tem la - cri - ma - rum et

[illegible]

QUIS DABIT OCULIS NOSTRIS

35

cte co - ram Do - mi - no. Bo - he - mi - a, quid plo - ras, quid plo -

no - cte co - ram Do - mi - no Bo - he - mi - a, quid plo - ras, Bo - he - mi - a, quid plo -

no - cte co - ram Do - mi - no Bo - he - mi - a, quid

cte co - ram Do - mi - no Bo - he - mi - a, quid plo - ras, Bo - he - mi - a, quid plo -

40

ras, Bo - he - mi - a, quid plo - ras? Mu - si - ca, cur si - les, mu - si -

ras, Bo - he - mi - a, quid plo - ras? Mu - si - ca, cur si - les, mu - si -

plo - ras, Bo - he - mi - a, quid plo - ras? Mu - si - ca, cur si - les, mu - si -

ras, Bo - he - mi - a, quid plo - ras? Mu - si - ca, cur si - les?

45

ca, cur si - les? Aus - tri - a, cur lu - ges, Aus - tri - a, cur lu - ges?

ca, cur si - les? Aus - tri - a, cur lu - ges, Aus - tri - a, cur lu - ges?

ca, cur si - les? Aus - tri - a, cur lu - ges, cur lu - ges?

Aus - tri - a, cur lu - ges, Aus - tri - a, cur lu - ges?

50

QUIS DABIT OCULIS NOSTRIS

*Heu nobis, Domine.
defecit Ferdinandus,
imperator noster piissimus,
gaudium cordis nostri.
conversus est in luctum chorus noster.
cecidit corona capitis nostri.*

Secunda Pars

55 60

Heu no-bis, Do - mi-ne, heu no - bis, Do-mi-ne, heu no-bis Do - mi-
Heu no-bis Do - mi-ne, heu no-bis, Do - - mi-ne, heu no - bis, Do - mi-
Bassus tacet Heu no-bis, Do - mi-ne, heu no-bis, Do -

65

- ne, heu no-bis, Do - mi-ne. De - fe - cit Fer-di - nan - dus, de - fe - cit Fer - di -
ne, heu no-bis, Do mi - ne. De - fe - cit Fer-di - nan - dus, de - fe - cit Fer - di -
- mi - ne, heu no-bis, Do - mi - ne. De - fe - cit Fer - di - nan - dus, de - fe - cit fer - di -

70

nan - dus, Im - per - a - tor no - ster pi - is - si-mus, pi - is - si - mus, gau - di-um
- nan - - dus, Im - per - a - tor no - ster pi - is - si - mus, gau - di-um
nan - dus, Im - pe - ra - tor no - ster, Im - pe - ra - tor no - ster pi - is - si - mus,

QUIS DABIT OCULIS NOSTRIS

75 80

cor-dis no - stri, gau - di-um cor-dis no - stri, gau - di-um cor-dis no - stri, gau -

cor-dis no - stri, gau - di-um cor-dis no - stri, gau - di-um cor-dis no - stri, gau -

gua - di-um cor-dis no - stri, gau - di-um cor-dis no - stri, gau -

85

- di-um cor-dis no - stri. Con-ver - sus est, con-ver - sus est in lu - ctum, in lu - ctum cho -

di um cor-dis no - stri. Con-ver - sus est in lu - ctum cho - rus no-ster, cho- rus

- di-um cor dis no - stri. Con-ver-sus est, con-ver - sus est in lu -

90

rus no - ster, cho - rus no - ster, cho - rus no - ster. Ce - ci -

no ster, cho - rus no-ster, cho - rus no - ster, cho - rus no - ster. Ce - ci-dit no -

- ctum, con-ver - sus est in lu - ctum cho-rus no - ster. Ce - ci -

QUIS DABIT OCULIS NOSTRIS

95

dit, ce - ci - dit, ce - ci - dit co - ro - na - na ca - pi -

100

na ca - pi - tis no - stri.

_pi - tis no - stri, ca - pi - tis no - stri.

tis no - stri, ca - pi - tis no - stri.

Ergo eiulate, pueri.
plorate, sacerdotes.
Ulate, sense. Lugete, cantores.
Plangite, nobiles, et dicite: Ferdinandus,
dominus noster clementissimus,
requiescat in pace. Amen.

Tertia Pars

105

Er - go ei - u - la - te, pu - e - ri, er - go ei - u - la - te, pu - e - ri, er - go ei - u - la - te, pu - e - ri, er - go ei - u - la - te, pu - e - ri,

QUIS DABIT OCULIS NOSTRIS

110

ei - u - la - te, pu - e - ri, er - go ei - u - la - te, ei - u - e - ri, er - go ei - u - er - go ei - u - la - te pu - e - ri, pu - e - ri, er - go ei - u - la - te, er - go

115

120



la-te, pu-e - ri. Plo-ra-te, sa - cer-do - tes. U - lu - la - te, se -

la - te, pu - e-ri. Plo-ra-te, sa - cer-do - tes. U - lu - la - te, se -

ei - u - la - te pu - e-ri. Plo-ra-te, sa - cer-do - tes. U - lu - la - te, se -

ei - u - la - te pu - e-ri. Plo-ta - te, sa - cer-do - tes. U - lu - la - te, se -

125

nes. Lu - ge - te, can - to - res, can - to - res. Plan - gi - te, no - bi

130

nes. Lu - ge - te, can - to - res, lu - ge - te, can - to - res. Plan - gi - te, no - bi - les,

nes. Lu - ge - te, can - to - res, lu - ge - te, can - to - res. Plan - gi - te, no - bi - les,

QUIS DABIT OCULIS NOSTRIS

135

les, et di-ci-te: Fer-di-nan-dus, do-mi-nus no-ster cle-men-tis-si-mus,

et di-ci-te: Fer-di-nan-dus, do-mi-nus no-ster cle-men-tis-si-mus, do-mi-

les, et di-ci-te: Fer-di-nan-dus, do-mi-nus no-ster cle-men-tis-si-mus, do-mi-

et di-ci-te: Fer-di-nan-dus, do-mi-nus no-

140

cle - men - tis - si - mus, re - qui - e - scat, re - qui - e - scat in pa - ce,

nus no - ster cle - men - tis - si - mus, re - qui - e - scat in pa - ce, re - qui - e -

nus no - ster cle - men - tis - si - mus, re - qui - e - scat in pa - ce, re - qui -

ster cle - men - tis - si - mus, re - qui - e -

145

in pa - ce, re - qui - e - scat in pa - ce. A -

scat in pa - ce, re - qui - e - - - scat in pa - -

e - scat in pa - ce, re - qui - e - scat in pa - - ce.

scat in pa - ce, re - qui - e - scat, re - qui - e - scat in pa - -

150

QUIS DABIT OCULIS NOSTRIS

155

The musical score is written for four staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). It contains the lyrics "men." and "men." with long melisma lines. The second staff is a vocal line in B-flat major, starting with a treble clef and a key signature of two flats (Bb, Eb). It contains the lyrics "ce. A - - - men, a - - - men." with long melisma lines. The third staff is a vocal line in B-flat major, starting with a treble clef and a key signature of two flats (Bb, Eb). It contains the lyrics "A - - - men, a - - - men." with long melisma lines. The bottom staff is a bass line in B-flat major, starting with a bass clef and a key signature of two flats (Bb, Eb). It contains the lyrics "ce A - - - men, a - - - men." with long melisma lines. The score includes various musical notations such as notes, rests, and accidentals.

2.14.1 Quis dabit oculis nostris

Construction:

4v., 3p.

Mode and Final:

2 (Hypodorian) G

Concordances:

None

Text:

- 1p. Quis dabit oculis nostris
fontem lacrimarum
et plorabimus die ac nocte
coram domino.
Bohemia, quid ploras?
musica, cur siles?
Austria, cur lugēs?
- 2p. Heu nobis, Domine
deficit Ferdinandus,
imperator noster piissimus,
gaudiam cordis nostril.
conversus est in luctum chorus noster.
cecidit corona capitis nostril.
- 3p. Ergo, eiulate, pueri,
plorate, sacerdotes.
Ulate, sense. Lugete, cantores.
Plangite, nobiles, et dicite: Ferdinandus,
dominus noster clementissimus,
requiescat in pace. Amen.
- 1p. Who will give to our eyes
A fountain of tears?
We shall weep night and day
For our master.
Bohemia, what grief?
Music, why silent?
Austria, why in mourning?

- 2p. Alas for us, O Lord
 We are without Ferdinand,
 Emperor of our lands,
 Joy of our hearts.
 Bring together our sorrowful masses
 Come and take our crown.
- 3p. Because of our children lamenting
 Priests are wailing,
 To grieve, think.
 To mourn, chant.
 Beat loudly, and for his sake make famous: Ferdinand
 Our merciful leader,
 Rest in peace. Amen.

Common, (Loosely after Jeremiah, Ch. 9:1)⁸⁶

Designation:

In obitum Divi Ferdinandi Romanorum Imperatoris etc.

In memory of the Holy Roman Emperor Ferdinand

On the occasion of his death.

This work occupies a very unique place among the fourteen motets of Deiss. It is the only motet to use a text not intended for devotional use, as it is a common occasional text made specific to the death of Holy Roman Emperor Ferdinand in 1564. Though composers had set the text since the beginning of the Renaissance, and many famous versions exist, such as Mouton's and Festa's, the source of Deiss's specific adaptation is no mystery. The model for this motet, on many levels, was Jean de Chainée's setting of the same text.

⁸⁶ While a history of the text would be out of place here, it is helpful to understand the position this text seemed to occupy as related to significant state deaths in the Renaissance. The text has been set by many composers as far back as the early fifteenth century, and even Josquin penned a version. The two most notable that resemble Deiss's text are the versions set by Jean Mouton in 1514, and by Constanzo Festa in the same year, and adapted in 1519. Both versions were originally composed to commemorate the death of Queen Anne of Brittany in 1514; Festa then altered his for the death of Emperor Maximilian I in 1519. The texts are fairly similar, with alterations such as "Britania, quid ploras?" rather than "Bohemia, quid ploras." For more information, see Alexander Main, "Constanzo Festa: The Masses and Motets," PhD diss., (New York University, 1960) and Rolf Dammann, "Studien zu den Motetten von Jean Mouton" PhD diss., (University of Freiburg, 1952).

While some other of Deiss's motets, such as *Misit Herodes* and *Responsum accepit simeon*, share texts with other *Novus Thesaurus* composers, they are alike in texts only; often in different modes. This case, however, is a distinctly different matter. The similarities between Deiss's and Chainée's motets are too numerous for one not to have known about the other. First, each motet has three *partes*—a singular occurrence in both composers' oeuvre, though this of course is related to the text. Both motets, however, reduce the voices by one in the middle *pars*: Chainée's version presents six voices, with five voices for the *secunda pars*, while Deiss's rendering is for four voices, with three for the *secunda pars*. Both motets are also in transposed Mode 2; each ends the middle part with a cadence on the fifth degree of the mode, *D*.

As this motet had been the only one previously transcribed,⁸⁷ its similarity to that of Chainée's caused Dunning to surmise that Chainée might have been Deiss's teacher.⁸⁸ There is no doubt that Chainée was the senior composer; he was not only older, but was appointed *Kapellemeister* of the Graz *Hofkapelle* in 1567.⁸⁹ There can also be no doubt that Chainée was a major influence in the case of this motet, but because the motet is so unlike anything else Deiss composed in form, it is possible that *Quis dabit* is an example of *imitatio*, perhaps as a case of Deiss honoring Chainée.⁹⁰

⁸⁷ Dunning, *Novi thesauri musici*. Dunning also includes Chainée's *Quis dabit*.

⁸⁸ Dunning, "Michael Deiss."

⁸⁹ Federhofer, *Musikpflege*, 24.

⁹⁰ Much study on *imitatio* has been done recently. The term *imitatio* was first used by Lewis Lockwood, "On 'Parody' as Term and Concept in 16th Century Music" in *Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese*, ed. Jan LaRue (New York, 1966), 560–75. Lockwood used the term to refer rather specifically to larger polyphonic works later in the Renaissance period, but the term was expanded greatly in the 1980s. Howard Mayer Brown, in his article "Emulation, Competition, and Homage: Imitation and Theories in the Renaissance," (*Journal of the American Musicological Society* XXXV (1982), 1–48.) increases the scope of the word's applicability as early as the medieval period, and for a very broad style of music, defining it as the processes by which composers learned to write by emulating the styles of earlier composers: an act of honor as well. Other writers, (Leeman Perkins in 1984 and J. Peter Burkholder in 1985) have also contributed to the concept, and the

Another problem in determining the true place of *Quis dabit* in Deiss's output is the lack of specific dates of these compositions. This motet in no way resembles what would be an early work by Deiss; rather, all of Deiss's conventions are in full force here. If the motet was written in 1564, the same year that Ferdinand died, then it is likely that Deiss received most of his tutelage in Vienna, not Graz. There, he could have been studying under any number of composers; remember, he did share texts with Vaet, de Wert, and Des Buissons. But, the motet could have been written as late as 1567, when Deiss was compiling his other motets for the *Novus Thesaurus*. In either case, the *imitatio* here does not appear to have been a learning technique for Deiss. This motet is Deiss at his finest, a confident acknowledgement to his superior at the chapel. The most likely case, at least from my point of view, is that when Deiss learned of the *Novus Thesaurus* project, and contributed motets to each of the four first books, he took the opportunity both to honor Chainèe and to supply a motet for Book V of the print. A similar case might have occurred as well with *Sint lumbi*, Deiss's only motet in Book IV, which also appears to be a later work.

Whatever the date of this motet might be, it is worth examining, for its content further defines Deiss's writing. All of the structural divisions in the text are clear in the music as well. The first four lines of text make up the opening imitation and subsequent free polyphony. Deiss also treats the text with modal consistency, as this first portion begins and ends with cadences on *B-flat* (Figures 59 and 60).

word is now standard in Renaissance theory. More recently, however, other scholars have begun to question the concept altogether, as in Honey Meconi, "Does *Imitatio* Exist?" *The Journal of Musicology* XII (1994), 152–78.

10

- cu - lis no - stris, no - stris, o - cu - lis no - stris, quis da - bit o - cu - lis no - stris, quis da - bit o - stris, quis da - bit o - cu - lis no - stris, o - cu - lis no - stris, o - cu - is no - cu - lis no - stris, quis da - bit, quis da - bit o - cu - lis no - stris, o -

35

cte co - ram Do - mi - no Bo - he - mi - a, quid plo - ras, quid plo -

no - cte co - ram Do - mi - no Bo - he - mi - a, quid plo - ras, Bo - he - mi - a, quid plo -

no - cte co - ram Do - mi - no Bo - he - mi - a, quid plo - ras, Bo - he - mi - a, quid plo -

cte co - ram Do - mi - no Bo - he - mi - a, quid plo - ras, Bo - he - mi - a, quid plo -

40

Also seen in Figure 60 is a new point of imitation beginning with the word “Bohemia.” This represents the second structural component of the text. The third and fourth sections occur shortly thereafter, each with the questions “musica, cur siles?” and “Austria, cur luges?” respectively. Both of these Deiss sets homophonically: the first with a relaxed cadence on *D*, and the second with the final perfect cadence on *G* (Figure 61).

45

ras, Bo - he - mi - a, quid plo - ras? Mu - si - ca, cur si - les, mu - si -

ras, Bo - he - mi - a, quid plo - ras? Mu - si - ca, cur si - les, mu - si -

plo - ras, Bo - he - mi - a, quid plo - ras? Mu - si - ca, cur si - les, mu - si -

ras, Bo - he - mi - a, quid plo - ras? Mu - si - ca, cur si - les?

50

ca, cur si - les? Aus - tri - a, cur lu - ges, Aus - tri - a, cur lu - ges?

ca, cur si - les? Aus - tri - a, cur lu - ges, Aus - tri - a, cur lu - ges?

ca, cur si - les? Aus - tri - a, cur lu - ges, cur lu - ges?

Aus - tri - a. cur lu - ges. Aus - tri - a. cur lu - ges?

Figure 61. *Quis dabit oculis nostris*, mm 42-53

The *secunda pars*, Deiss's only surviving setting for three voices, is characterized by frequent Phrygian cadences, both on *A* and *D*. The phrase “gaudium cordis nostri” earns a homophonic treatment from Deiss, and three repetitions. This *pars*, like the first, also ends with a homophonic moment, this time an interrupted *G* cadence⁹¹ (Figure 62).

⁹¹ While Chainée also ends his *secunda pars* on the same final, his is a perfect cadence on *D*, rather than an interrupted *G* cadence, as is the case with Deiss.

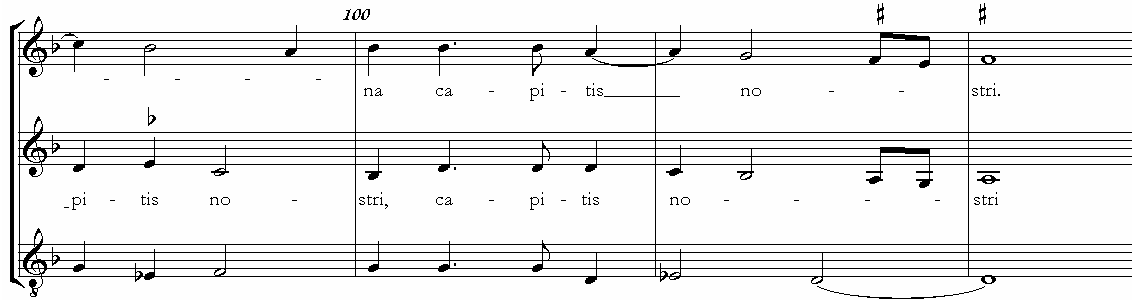


Figure 62. *Quis dabit oculis nostris*, mm. 99-102

The *tertia pars* is the most homophonic of all of the *partes*, and is in stark contrast to the double-chorus, melismatic version of *Chainée*. Practically all of the text is given a homophonic treatment, at least in three of the voices, until the final “Amen.” Also in contrast with *Chainée*, whose setting of the final word is short and rather syllabic, Deiss creates a lengthy melismatic section that begins on a relaxed *D* cadence, and ends with the final cadence on *G* and the *supplamentum* (Figure 63).

Figure 63. *Quis dabit oculis nostris*, mm. 151-155

Overall, though the format is a certain model of *Chainée*’s, the musical content is quite different. Deiss’s own identity as a composer is never lost, in fact, it is made even more clear. The sensitive setting of this text results in one of the most clearly defined motets of Deiss’s

surviving output, and is certainly a fitting tribute both to Ferdinand and Chainée. While the motet is beautifully crafted, however, it still does not compete with Chainée's setting in size and splendor, so it is unlikely that Deiss was trying to outdo his older colleague.

3.0 DEISS AND HIS CONTEMPORARIES

It is tempting, because of Deiss's young age and the varying quality of his music, to try to find a pedagogical source for Deiss's style and compositional education. It is dangerous to make conjecture about these possibilities without any hard evidence of tutelage. Even the biographical data we have on Deiss leaves us with too many questions. Could he have traveled to another *Hofkapelle* or ecclesiastical center? Could he have been older than we believe? Did he study with a local composer, or did he learn simply by imitating the music of those around him?

The last question seems to be the only one about which one might hazard a bit of an educated guess, based on the music that we have. In examining the styles of Chainée and Deiss, there does not seem to be a perfect harmony of technique. Deiss's motets use much more homophony than Chainée's, and the points of imitation are much more obscure. While Dunning suggests that because of the formal similarities between the two motets, there might have been such a relationship, the music itself speaks just as loudly to defeat that likelihood.

One composer that Deiss does seem to share some stylistic traits with is Michael Des Buissons. Des Buissons was stationed at the Innsbruck *Hofkapelle*, not at Graz, but it is possible that he and Deiss worked together in Vienna. It is also possible, as suggested above, that Deiss was in Innsbruck for a time, since we have no evidence that proves that impossible. As mentioned above, in the commentary for *Responsum accepit simeon*, Deiss's and Des Buisson's names seemed to have gotten confused. However, there is other evidence of the two sharing credit for motets to be found in the concordance manuscripts. For example, in WrocS 7, *Misit*

Herodes rex manus is listed as both Deiss and Des Buissons. While such errors are certainly possible, perhaps this is real evidence of learning by collaboration—a concept not widely considered to have been practiced—but an intriguing possibility nonetheless.

To truly determine pedagogical heritage through musical styles is certainly beyond the scope and purpose of this edition, and would require an extremely detailed study and a solid model for the analysis. Whatever Deiss's place ultimately turns out to have been, the motets included in this edition offer, admittedly, a range of quality, but wholly a significant achievement by such a young and developing composer. Many of the motets are even quite beautiful, regardless of the conventional rules they might have stretched. The motets of Michael Deiss deserve to be heard, and hopefully will serve to shed more light on the process and purpose of motet composition in the sixteenth century.

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