

## Goals and objectives

3. Orlando di Lasso, “Vide homo”, *Lagrime di San Pietro* (1595), 21

Sethus makes his own modal-tonal analysis based on the information collected. This attribution is documented, argued and authored.

### Information provided by Zarlino:

- Ambitus
- Initial and final tones
- Clefs
- Cadences
- Finalis of the tenor
- Keys

### Information provided by Praetorius:

- Ambitus
- Clefs
- Diatonic system
- Final tones
- Keys
- Extended transpositions
- Important melodic intervals

#### Sethus analyses the information provided by the models:

- The ambitus does not correspond to a plagal A-mode.
- The clefs do not support this hypothesis either.
- The initial and final tones however match well.
- Only some of the cadences are in line with a plagal a mode.
- The diatonic system (cantus durus) is globally observed.

#### Sethus puts the different criteria into perspective:

- The ambitus of the tenor/cantus are problematic, the global distribution could however correspond to a plagal mode.
- The cadences on a correspond to the mode's final. However, the many Phrygian cadences create an ambiguity: they may suggest (local) E-finals and a more general Phrygian character.
- The Phrygian/Aeolian ambivalence is reinforced by the very strong presence of bbs, which create an ambiguity of the diatonic system (cantus durus/mollis).

#### Sethus provides his own analysis based on the arguments advanced:

- *Vide homo* exploits the links that exist between the A-mode and E-mode due to their scalar properties.
- The Phrygian cadences on a suggest modes 3 and 4. The regular cadences on the same degree anchor the work in mode 10.
- This modal ambivalence corresponds to Zarlino's concept of mixed modes. It is probably exegetically motivated.

#### Sethus gives his own modal-tonal analysis:

***a mode plagal on a mixed  
with e mode plagal on a***

(but should this work really  
be classified in view of its  
internal properties)?