

Christophe

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| 1 Vide homo quae pro te patior, 2 Ad te clamo, qui pro te morior, 3 Vide poenas quibus afficior; 4 Vide clavos quibus confodior; 5 Non est dolor sicut quo crucior; 6 Et cum sit tantus dolor exterior, 7 Intus tamen dolor est gravior, 8 Tam ingratum cum te experior. | See, O man, what things I endure for you; To you I cry, I who am dying for you; See the pains with which I am afflicted; See the nails with which I am pierced. There is no suffering like unto that with which I am tormented. And though the outward suffering be so great, Yet is the inward suffering heavier still, When I find you to be so ungrateful! |
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Parts, ambitus and clefs

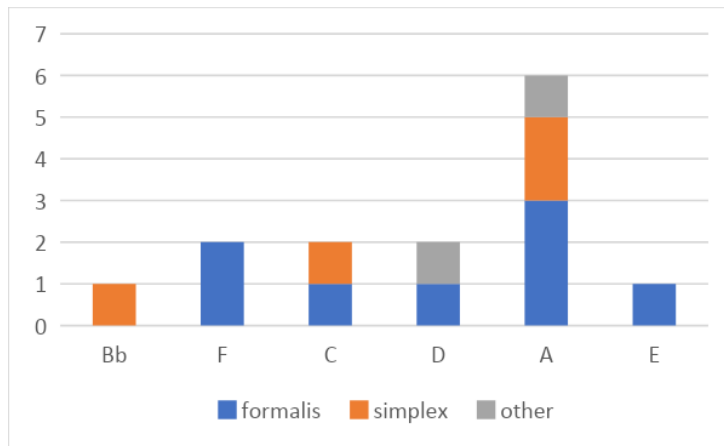
| Part | Ambitus low | Ambitus high | Clef |
|------|-------------|--------------|------|
| C1 | G4 | G5 | G2 |
| C2 | F4 | G5 | G2 |
| A1 | A3 | C5 | C2 |
| A2 | A3 | B4 | C2 |
| T1 | F3 | A4 | C3 |
| T2 | E3 | G4 | C3 |
| B | A1 | A2 | F3 |

The part ranges fit roughly into an *a voce piena* configuration. Bassus/Altus have homogeneous ranges one octave from each other. The tenor/cantus relation is more problematic. The global distribution could nevertheless correspond to that of a plagal mode if one considers the fifth distance between bassus/altus on the one hand and tenor on the other.

Cadences

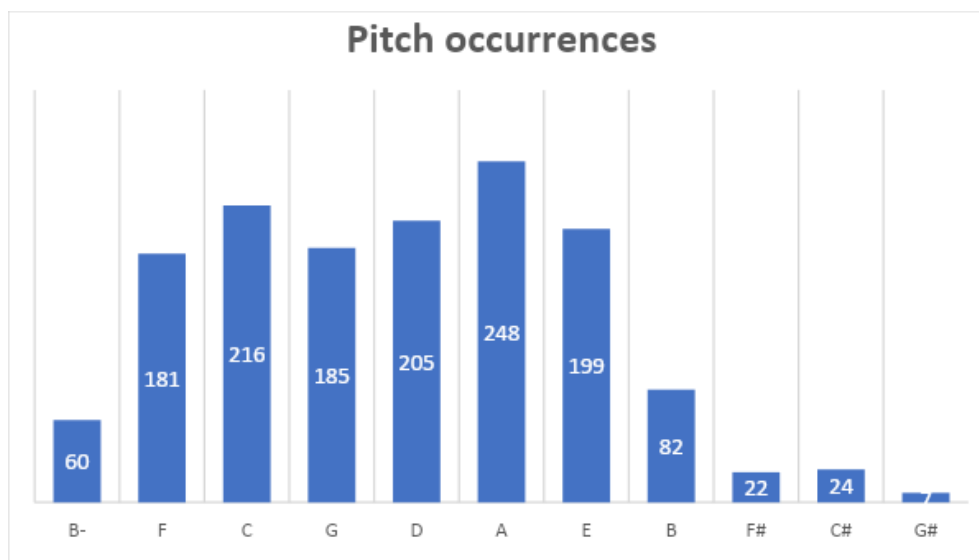
| Bar | 6-7 | 9-10 | 12-13 | 15-16 | 17-18 | 20-21 | 22-23 | 27-28 | 30-31 |
|-------------------|-----------------------|-------------|--------------|--------------|-------------|-------------|-------------|-------------|------------|
| Cantizans | | B4-C5 A1 | A3-Bb3 T2 | C#5-D5 C1 | B2-C3 B | E5-F5 C1 | | E5-F5 C2 | |
| Tenorizans | F3-E3 B | | C3-Bb2 B | | D4-C4 T2 | G4-F4 A1 | B3-A3 T2 | G3-F3 T1 | E3-D3 B |
| Bassizans | E | C | Bb | D | C | F | A | F | D |
| Type | phrygian, formalis | formalis | simplex | formalis | simplex | formalis | formalis | formalis | other |
| Verse | 1 | | 2 | | 3 | | 4 | | 5 |

| mes | 34-35 | 38-39 | 45-46 | 49-50 | 51 |
|---------------|---------------------|----------------------|--------------|--------------|---------------------|
| ^7-^8 part | [absent] | [absent] | G#4-A4 A2 | G#4-A4 A1 | D3-E3 T2 |
| ^2-^1 part | F4-E4 A2 | F4-E4 A2 | B3-A3 T2 | B3-A3 T1 | F5-E5 C1 |
| Bassus | A | A | A | A | A |
| type | simplex phrygian | formalis phrygian | simplex | formalis | simplex phrygian |
| verse end | 6 | 7 | 8 | 8 | 8 |



The cadence on A is hierarchically dominant and corresponds to the final cadence. The Phrygian patterns on this cadential point create an ambiguity: they may suggest (local) E-finals and a more general Phrygian character. This ambiguity is reinforced by the other cadential points and is also found at other levels of the work.

Pitch collections



Global diatonic scale : C (untransposed diatonic system).

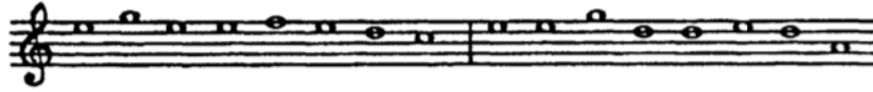
Strongest pitches in quarter length durations are **A: 399.5** and **E: 334**.

Quantitatively, the hierarchy of melodic degrees confirms the structural role of the pitch class A. Furthermore, the cumulative durations of the melodic degrees suggest an A-E polarisation which may reflect the E4_A4 repercussio of the plagal A mode.

Some internal criteria - ambitus, cadences, hierarchy of melodic degrees - thus suggest that the work belongs to the plagal A mode. However, its use is intrinsically ambivalent:

- 3 of the 6 cadences on A imply a phrygian tenor formula (by descending semitone) and thus put the work in touch with the E mode. The cadence of the exordium (b. 6) is also a Phrygian cadence with E in the bassus.
- The cadential points D, Bb and F do not easily fit with the assumption of a plagal A-mode.
- Conceptually, the attribution of the work to the Aeolian mode is also problematic given Lassus's adherence to the traditional eight-mode system. In order to link the work to the secular 8-mode system (or rather not to classify it according to the 12-mode system), Gissel (1993, 31) invokes the tonus peregrinus. The latter is assimilated in Lechner's descriptions, quoted by Gissel, to Glarean's

9th mode, i.e. the authentic A-mode (Reichert, 1953, 211). "Their ninth mode is in fact our regular tonus peregrinus mentioned above." (« Ir Nonus tonus ist durchaus vnser peregrinus tonus, so vor gemeldt, regulariter »). But this association neglects the particularity of the tonus peregrinus as a psalm tone (example 1) and relies, as Ceulemans (2015, [32]) points out, "on a purely external criterion – the finale – and says nothing about the internal organisation of the motet".



Exemple 1. Tonus peregrinus, Lechner.

- Lechner's assimilation of the hypoaolian mode - the tenth mode according to the neo-classical system - to the traditional modes 3 and 4, however, sheds new light on *Vide homo*: "Their tenth tone is so close to our third and fourth tones from the point of view of its ambitus, that one can hardly discern any difference apart from the seat of the final. » (« Ir Decmius tonus ist vnserem tertio & quarto so gleich in ambitu, das vast kein differentz, allein in sede finali, Zuspüren ») (Reichert 1953, 211).
- *Vide homo* exploits this ambiguity and 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 of the old system. The regular cadences on the same degree anchor the work in the aeolian mode. Seen through the lens of the traditional 8-mode system, the aeolian mode could only be equated with the D-mode or with a reductive conception of the tonus peregrinus – which was itself related to the D-mode by Lechner (Reichert 1953, 210): "Furthermore, there is an additional tone which the ancient monks called tonus peregrinus. This is in fact the first tone, with the only difference that in F fa ut, the b mol is also accepted. " (« Weiter ist noch ein ton, den die alten mönche genedt peregrinum tonum, der ist nun durchaus der primus tonus, allein das im, gleicht dem itzgemelten F fa ut, das b mol auch ist Zugelassen »).
- The E/A ambivalence – protus / deuterus – is probably exegetically motivated.