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Motive, Structure and Meaning in Willaert's Motet *Videns Dominus*

CHRISTOPHER REYNOLDS

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The ways in which composers and artists tell stories and convey meaning necessarily vary, but they also have elements in common that are too rarely considered. In the sixteenth century artists used color, shapes, and surface space to depict familiar scenes, asking those who would look at their works of art to remember stories they had heard or read. The act of representing familiar narratives from the Bible or ancient myths challenged artists to capture the meaning of involved plots in a single scene or to create successive stages of a story in separate panels. In either case, a single moment of surprise, joy, or fear animated the faces and bodies of characters, while the disposition of characters in the allotted space of a canvas or church wall directed the eyes of viewers to elements that were particularly important. Perspective allowed painters to create the illusion of depth and movement, and to devise a realistic order.

Composers, working with music notes, sacred or poetic texts, and the dimension of time, set words that could express a particular story or message in such a way that messages and ideas unfolded gradually. A composer's colors were created by modes and harmonies, and a sense of motion by rhythm, meter, and tempo. The musical objects were not images of people and material goods but words and motives, which were distributed not across a surface that could be observed in one glance, but organized into discrete musical phrases and placed in an order that makes pleasing sense to the ear rather than the eye. In constructing their artworks, composers throughout the Renaissance followed a practice such as that described by the theorist Lampadius in his treatise *Compendium musices* (1535):

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For just as poets are stirred by a certain natural impulse to write their verses, having in their minds the subjects that are to be described, so also the composer ought first to think out in his mind musical phrases, indeed very good ones, and to consider them carefully with good judgement lest one note ruin the whole phrase and tire the ears of the listener, and then to proceed to the working out, that is, to distribute in a certain order the phrases that have been thought out and to save those phrases that seem most suitable.¹

This preparatory work differs little from that which Leon Battista Alberti, clearly aware of Cicero's advice to orators, had prescribed for artists a century earlier: "We will first make our sketches (concepti) and drawings (modelli) of the entire 'storia' and of each of its parts [...] And then we will force ourselves to have every part well thought out in our mind from the beginning, so that in the work we will know how each thing ought to be done and where located."² Both artists and composers had to plan the distribution of their artistic objects in advance. As the artist organized people and things, the composer ordered his motives and the words of the text he set.

This study of Adrian Willaert's motet, *Videns Dominus flentes sorores Lazari*, shows how the construction and distribution of motives indicate a particular reading of the text. While this reading has important elements in common with artistic renderings of the story of Jesus resurrecting Lazarus, it also demonstrates the ability of music to express a kind of meaning unavailable to artists.

* * *

Willaert's four-voice setting of the Communion text for Friday after the fourth Sunday of Lent, *Videns Dominus flentes sorores Lazari*, is securely attributed to him and widely distributed in sources that date from the period between the late 1520s and 1545. The earliest print is Pierre Attaignant's eleventh book of motets (Paris, 1535), the earliest manuscript an incomplete set of Ferrarese partbooks from 1530 at the latest.³

¹ This translation is from Jessie Ann Owens, "The Milan Partbooks: Evidence of Cipriano de Rore's Compositional Process," *Journal of the American Musicological Society* 37, no. 2 (Summer 1984): 270–98, 296. It is based on the translation published in Edward Lowinsky, "On the Use of Scores by Sixteenth-Century Musicians," *Journal of the American Musicological Society* 1, no. 1 (Spring 1948): 17–23, esp. 19.

² The translation is from L. B. Alberti on *Painting*, trans. John R. Spencer (New Haven: Yale University Press, 1956), 96, as modified in Leonetto Tintori and Millard Miess, *The Painting of "The Life of St. Francis" in Assisi* (New York: New York University Press, 1962), 30–31. I discuss further implications of this quotation and the preceding in Christopher Reynolds, "Musical Evidence of Compositional Planning in the Renaissance: Josquin's 'Plus nulz regretz,'" *Journal of the American Musicological Society* 40, no. 1 (Spring 1987): 75–77.

³ Joshua Rifkin reviews the sources for *Videns Dominus* in his "Miracles, Motivity, and Mannerism: Adrian Willaert's *Videns Dominus flentes sorores Lazari* and Some Aspects of

Since Willaert remained in Ferrarese employment until he was appointed maestro di cappella at St. Mark's in Venice in December, 1527, the likelihood that Willaert composed this motet by 1527 is good. The Communion text draws from the story of Lazarus being raised from the dead as told in John 11:33, 35, 43–44, and 39. The command of Jesus to Lazarus that he “come forth” out of his tomb occurs half-way through the text:

1. Videns Dominus flentes sorores Lazari ad monumentum,
2. lacrimatus est coram Judaeis,
3. et clamabat: Lazare, veni foras:
4. et prodiit ligatis manibus et pedibus,
5. qui fuerat quadriduanus mortuus.

The Lord, seeing the sisters of Lazarus crying at the tomb,
wept in the presence of the Jews,
and he shouted: “Lazarus, come forth.”
And out he came, hands and feet bound,
he who had been dead for four days.

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A second command from Jesus, that the onlookers should unwrap Lazarus, does not occur in the Communion verses.

My interpretation of Willaert's setting of *Videns Dominus* is based primarily on an examination of the following five points, though not necessarily in this order:

1. Willaert's remarkable setting of the exhortation of Jesus, “Lazarus, come forth” is, as Joshua Rifkin put it, “an absolutely stunning example of varied repetition.”⁴ Rifkin also noted the central position of the command of Jesus, placed squarely in the middle of the motet.
2. The imitative lines that set the first, fourth, and fifth verses of text all restrict themselves to the range of a fourth and obsessively oscillate between the notes G and C.
3. Textual imagery offered Willaert several occasions to devise a range of musical responses.
4. Later composers, particularly Jacobus Vaet and Hieronymus Praetorius, also set this text with several motivic and structural elements present in Willaert's setting. A comparison of the two later settings provides an extra dimension for identifying some of Willaert's strategies for interpreting the text.

Motet Composition in the 1520s,” in *Hearing the Motet: Essays on the Motet of the Middle Ages and Renaissance*, ed. Dolores Pesce (New York: Oxford University Press, 1997), 245–46. The Ferrarese partbooks are London, Royal College of Music, MS 2037, in which the motet appears on fols. 12v–13r.

⁴ Rifkin, “Miracles, Motivicity, and Mannerism,” 243.

5. More broadly, because many painters of this period depicted this well-known Biblical story, there is a visual context for interpreting this dramatic scene.

To begin by considering Willaert's extraordinary setting of Jesus' exhortation, three different ways of reckoning its position in the motet as a whole are indicated in table 1. The first segment of the table counts the number of breves for each of the five lines of text; it considers the third line ("et clamabat: Lazare, veni foras!") as a unit. In this way of counting, which does not count overlapping voices but highlights the tenor, the number of breves per line is 18, 11, 12, 14, and 17 breves (excluding the final breve).⁵ The next two segments of table 1 divide the third line in half, as Rifkin did in his analysis, grouping the first words ("et clamabat") with the music that preceded it.⁶ In the middle segment of table 1 the central position of "Lazare, veni foras" becomes readily apparent, but the counting is necessarily approximate because the amount of overlap between lines varies greatly, from a semibreve between the end of verse 1 and the beginning of verse 2 to five breves of overlap between verses 4 and 5. Nevertheless, according to this method of calculation, I count 32 breves of music before the exhortation and 31 [+1] after. The third segment of table 1 avoids the question of overlap altogether and simply counts the total number of breves used for each line of text, reckoning the distance between the first and last notes of each line. This again results in a symmetrical plan: verses 1, 2 and 3a account for 33 breves, verse 3b for ten breves, and verses 4 and 5 for 33 (+1) breves.

Corroboration for this symmetrical reading of the motet emerges in Hieronymus Praetorius's double-choir motet, *Videns Dominus flentes sorores Lazari*, from his first book of motets, *Cantiones Sacrae* (Hamburg, 1599). Although Praetorius set a text that differed in the last two lines of text, he seems to have used Willaert's structure faithfully as a blueprint for his own setting. Rather than the last two lines of the Communion chant, Praetorius set a version of John 11:44, which included the second command of Jesus to his followers: "And he came out, his hands and feet bound in cloths, and the Lord Jesus said to his disciples: Release him and let him go on his way." As in Willaert's motet, the exhortation of Jesus to Lazarus to "come forth" occupied the middle ten breves of the motet. The context is nearly identical, with a count in breves of 32 – 10 – 33

⁵ In opting not to count the final breve in calculating sectional lengths, I follow many, including Reinhard Strohm, *Music in Late Medieval Bruges* (Oxford: Oxford University Press, 1985), 119. In fact, symmetrical proportions are not greatly enhanced or disturbed either way one decides.

⁶ Rifkin, "Miracles, Motivicity, and Mannerism," 247.

TABLE 1

Three different views of the structure of *Videns Dominus* according to line lengths and the placement of Jesus's exhortation. The lengths of lines are counted in breves (measures)

a) Structure of the motet according to the length of each verse, not counting overlap between phrases:

Verses	Measure Numbers	Number of Breves
1. Videns Dominus flentes sorores Lazari ad monumentum,	1–18	18
2. lacrimatus est coram Judaeis,	19–29	11
3. et clamabat: Lazare, veni foras:	30–41	12
4. et prodiit ligatis minibus et pedibus,	42–55	14
5. qui fuerat quadriduanus mortuus.	56–72 [+1]	17 [+1]

b) Structure of piece as divided by the exhortation of Jesus (v. 3b), not counting overlap between phrases:

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Verses	Number of breves before and after exhortation
w. 1-3a	32
v. 3b	9
w. 4-5	31 [+1]

c) Structure of piece as divided by the exhortation of Jesus (v. 3b), counting overlap between phrases:

Verses	Total number of breves	Total number of breves for each phrase
w. 1-3a	33	18 + 17
v. 3b	10	10
w. 4-5	33 [+1]	21 + 18 [+1]

(+1). The individual lines, which do not overlap, differ only slightly in their dimensions: 17 – 15 – 10 – 17 – 16 (+1), the final sixteen breves setting the second command of Jesus. About seventy years after Willaert composed his motet, Praetorius evidently found it a worthy model for his own. Michele Fromson has detected other examples of this sort of structural modeling. In one pairing, Orazio Vecchi's *Quem vidistis*

pastores (1590) and Giovanni Maria Nanino's setting of the text, both have the same sort of symmetrical construction with the crucial textual idea—in this case, the words “natum vidimus” (we saw the one who was born)—situated again around the mid-point.⁷

Willaert's handling of the words of Jesus is a tour-de-force manipulation of counterpoint. As Rifkin exclaimed: “what he did looks simple enough: the voices sing ‘Lazare veni foras’ and then, as rhetorical emphasis demands, sing it again, to the same music [. . .] But two things set Willaert's ‘Lazare veni foras’ apart. First [. . .] Willaert adopts a loosely imitative polyphonic texture. Most important, while the individual voices repeat exactly [. . .] the complex as a whole does not.”⁸ As shown in example 1, the superius and tenor repeat their paired counterpoint while the bassus and contra enter at different times against the other voices when they repeat their motives, creating a new set of intervallic relationships. Willaert also emphasizes fourths: each voice enters a fourth higher than the one below, and the upper three voices have a compass of a fourth and fill four breves (while the bassus spans a third and requires three breves). Table 2 reveals another facet of this phrase; namely, that all voices are compressed into the upper notes of their ranges, significantly higher and more constrained than elsewhere in the motet. Each voice reaches the upper limit of its ambitus, and for all except the tenor voice, which climbs to its peak (E) once immediately before at “clamat,” this phrase is the only time they ascend to this peak. When Jacobus Vaet composed his motet *Videns Dominus flentes sorores Lazari* (Venice: Gardano, 1562), this is one of several ideas he apparently took from Willaert. This would constitute yet another derived composition for Vaet, a composer for whom parody and quotation were stylistic hallmarks.⁹

In his counterpoint for the other verses, Willaert carefully prepared the impression of breaking out that he achieved with the peak notes that he composed for the exclamation of Jesus. Example 2 provides the head motives for verses 1, 4, and 5, demonstrating the sense of constraint that

⁷ Michele Fromson, “A Conjunction of Rhetoric and Music: Structural Modelling in the Italian Counter-Reformation Motet,” *Journal of the Royal Musical Association* 117 (1992): 223–29. Regarding a secular instance of a quotation being placed in the middle, Cipriano de Rore's madrigal, *Dalle belle contrade* (1566), also has a perfectly centered quotation in the middle 31 breves. Since the madrigal has a break at the mid-point, the structure measured in breves is 24.5 – 15.5 – 15.5 – 24.5. I have discussed this work in Reynolds, “Musical Evidence of Compositional Planning in the Renaissance,” 72–73.

⁸ Rifkin, “Miracles, Motivicity, and Mannerism,” 248.

⁹ On his borrowings, see Milton Steinhardt, “Vaet, Jacobus,” *Grove Music Online*. *Oxford Music Online*, Oxford University Press, accessed 29 January 2015. Vaet first published his motet in *Jacobi Vaet Flandri Modulationes, Liber primus* (Venice: Gardano, 1562). It appeared later in *Thesaurus musicus, tomus quartus* (Nürnberg: Berg and Neuber, 1564) and an early seventeenth-century source, Vienna, Österreichische Nationalbibliothek, MS 18828 (attr. Antonius Galli, only cantus).

EXAMPLE 1. Willaert, *Videns Dominus*, mm. 33–40. Willaert’s treatment of Jesus’ command to Lazarus

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La - za - re, ve - ni fo - ras, La - za - re, ve - ni fo - ras, La - za - re, ve - ni fo - ras, La - za - re, ve - ni fo - ras, re, ve - ni fo - ras: et

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grows as voice after voice articulates fourths as a kind of motivic boundary, especially as they wind back and forth between the notes G and C. In these lines just under half of the notes are these two boundary pitches. Although they are the principal motivic material of the motet, they are not based on the chant melody that was then commonly associated with this Communion text, as Hermann Zenck observed long ago.¹⁰ The motives that are boxed or circled in example 2 occur both at the beginning and end of the motet, although the G–A–A–G motive that is cadential in verse 1 is the

¹⁰ Hermann Zenck, “Über Willaerts Motetten,” in idem, *Numerus et Affectus: Studien zur Musikgeschichte*, ed. Walter Gerstenberg, Musikwissenschaftliche Arbeiten 16 (Kassel: Bärenreiter, 1959): 61. See also Rifkin, “Miracles, Motivicity, and Mannerism,” 257n14.

TABLE 2
Ambitus of voices in *Videns Dominus*, verse by verse

Verse	Ambitus of individual voice parts	Combined ambitus
Videns Dominus flentes sorores Lazari ad monumentum,		GG-c' = 2 octaves + 4th
S:	c-c' 8ve	
C:	G-g 8ve	
T:	F-c 5th	
B:	GG-F 7th	
lacrimatus est coram Judaeis, et clamabat:		GG-c' = 2 octaves + 4th
S:	c-c' 8ve	
C:	E-g 10th	
T:	D-e 9th	
B:	GG-G 8ve	
Lazare, veni foras:		F-d' = 1 octave + 6th
S:	a'-d' 4th	
C:	e-a' 4th	
T:	b-e 4th [plus 2 lower notes in overlap with next verse]	
B:	F-a 3rd	
et prodiit ligatis manibus et pedibus,		C-c' = 2 octaves
S:	c-c' 8ve	
C:	F-g 9th	
T:	F-c 5th	
B:	C-g 5th	
qui fuerat quatruiduanus mortuus.		GG-c' = 2 octaves + 4th
S:	f-c' 5th	
C:	G-g 8ve	
T:	E-d 7th	
B:	GG-G 8ve	

head motive in verse 5. In all cases Willaert accompanied it with the same dotted-rhythm $\hat{4}-\hat{3}$ figure. When Vaet composed his setting, he appropriated both of these motives, as well as the extended winding motion between the pitches G and C (ex. 3).

By reaching the highest pitches sung by each voice at the word "foras" (out), Willaert engages in a kind of mimesis: each voice literally exceeds its normal range by one note. This sort of mimesis is present throughout the motet. In verse one, as the sisters of Lazarus weep at the tomb, Willaert

EXAMPLE 2. *Videns Dominus*, winding fourth motive at settings of verses 1, 4, and 5


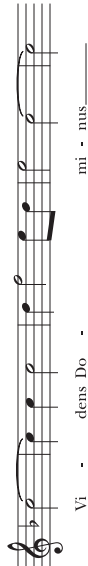



V. 1
 Vi - dens Do - mi - nus _____ flen - tes so - ro - res _____ La - za - ri
 tum.

V. 4
 et pro - di - it li - ga - tis ma - ni - bus et pe - di - bus,
 ma - ni - ni

V. 5
 tu - us
 qui fu - e - rat qua - tri - du - a - nus mor - tu - us.

wrote eight breves of duet for the upper voices, contra and superius, the only extended duet in the motet, which otherwise has all four voices active. In contrast, as Jesus weeps in verse 2, the tessitura sinks, the rate of movement slows (notes increase in value), and the lower voices imitate each other at unusual intervals: the contra begins a motive at “lacrimatus” on E, the bass follows a sixth lower on G, and the contra a second higher on A. In verse 4, as Rifkin noted, after Jesus directs Lazarus to come out, Willaert depicted Lazarus rising by having the voices enter one by one from low voice to high, bass, tenor, contra, and then superius. In the same verse, at the description of Lazarus’s bound hands and feet (“ligatis manibus et pedibus”), Willaert wrote dense and complex counterpoint on lines that wind around themselves, frequently switching directions, with a passage of strict imitation in three voices combining with one voice in imitation by inversion, as shown in example 4a (the imitation is indicated with underlining, and the inverted voices are in boxes). The passage of inverted motion had occurred in a varied form earlier in verse 2 (ex. 4b).

EXAMPLE 3. Comparison of motives shared in the settings of *Videns Dominus* by Willaert and Jacobus Vaet

<p>Willaert (v. 2, mm. 19–23)</p>  <p>la . cri . ma .</p>	<p>Vaet (v. 1, mm. 1–5)</p>  <p>Vi . dens Do .</p>
<p>Willaert (v. 5, mm. 66–68)</p>  <p>qui fu . e . rat</p>	<p>Vaet (v. 2, mm. 27–29)</p>  <p>la . cri . ma . tus est</p>
<p>Vaet (v. 4, mm. 50–55)</p> <p>Secunda pars</p>  <p>Et pro . di . it, (et pro . di .</p>	

EXAMPLE 4a. Willaert, *Videns Dominus*, mm. 50–55. Imitative counterpoint and inverted motives in verse 4

di - bus, li - ga - tis ma - ni - bus et pe - di - bus,
 pe - di - bus, et
 ma - ni - bus et pe - di - bus,
 et pro - di - it li - ga - tis ma - ni - bus et pe - di - bus, qui

EXAMPLE 4b. *Videns Dominus*, mm. 16–18. Inverted motives in verse 2

tum,
 la - cri - ma
 tum,
 ri ad mo - nu - men tum

If the counterpoint in example 4a suggests Lazarus’s binding being unraveled, Willaert does so as well with another technique in verse 5, that of *inganno*. Peter Schubert has cited Willaert for the technique of *inganno*, which means deception but which he describes as the splicing of “motives together in new pitch relationships,” and the substitution of notes that have different pitches but which nevertheless have the same solmization syllable. Thanks to his close reading of Zarlino’s treatise *Istitutione harmoniche* of 1558, Schubert found the earliest reference to

the technique. Although Zarlino, who was Willaert's pupil, does not use the word *inganno*, Schubert demonstrates that this is what Zarlino meant in this description of a certain kind of *fuga*: "One thing that is very easy to do (and particularly praiseworthy) is to put the parts in consequence with each other, not with the same order and placement as is used in strict *fuga*, but with the order interrupted; placing some of the notes higher and some lower (*figure ascendenti et [...] discendenti*)." ¹¹ Schubert rightly observes that *inganno* "is more than an aid to invention." ¹² Calling it "an ancestor of the tonal answer in fugue," he proposes that *inganno* was also a melodic technique that interacted with other parameters of music, "such as mode, phrasing, range, spacing and successions of vertical sonorities." ¹³

In the case of "Videns Dominus," *inganno* could have a mimetic value that contributes to the symbolic representation of the text. Example 5 demonstrates Willaert's use of *inganno* on two head motives. The underlined motive (at "qui fuerat") begins with *ut* from the hard hexachord (the note G) in both cases, but in the answering voice the *re-re-ut* syllables for the next notes come instead from the natural hexachord; similarly, in the boxed motive, the answering bass voice presents the motive normally, in the natural hexachord (*ut-re-mi-fa*), but it is preceded with a version in the tenor that substitutes an *ut* from the soft hexachord. In the context of a text that portrays a man having his funereal bindings unwound, the use of *inganno* here may express the difficulty in recognizing Lazarus: obscured by his cloth bindings, he was becoming visible once again.

Only a few of these musical representations—the sort of compositional response that studies of madrigals once liked to dub "word painting"—compare easily to the images common in paintings and frescos about the raising of Lazarus. Among artists the story was popular from the outset of Christian art, present in early Christian catacombs and sarcophagi. ¹⁴ Fifteenth- and sixteenth-century artists who left at least one painting or fresco on this theme include Giovanni di Paolo, Benozzo Gozzoli, Palma Vecchio, Sebastiano del Piombo, and Tintoretto. Analogous to details we have noted in Willaert's motet, it was common for the weeping sisters Mary and Martha to be positioned prominently in the front, and, at least until the sixteenth century, for Lazarus to be shown wrapped, as in *The Raising of Lazarus* by Benozzo Gozzoli from ca. 1497. ¹⁵

¹¹ Peter Schubert, "Recombinant Melody: Ten Things to Love About Willaert's Music," *Current Musicology* 75 (2003): 92.

¹² *Ibid.*

¹³ *Ibid.*, 97.

¹⁴ Franco Mormando, "Tintoretto's Recently Rediscovered 'Raising of Lazarus,'" *The Burlington Magazine*, 142 (2000): 629.

¹⁵ The painting is in the National Gallery of Art, Washington, D.C., and visible at <https://www.artsy.net/artwork/benozzo-gozzoli-the-raising-of-lazarus> (accessed 7 July 2015).

EXAMPLE 5. *Videns Dominus*, mm. 55–63. Instances of imitation featuring *inganno*

ma - ni - bus et pe - di - bus, qui fu - e - rat qua - tri - du - a - qui fu - e - rat, qui fu - e - rat, qui fu - e - rat qua - tri - du - a - nus mor - tu - us [mor] - tu - us qua - tri - du - a - nus mor - tu - us

So too was the positioning of Jesus squarely in the middle of the artwork, as in the 1461 *Resurrection of Lazarus* by Nicolas Froment now in the Uffizi Gallery. Unusually, Froment added the words of Jesus' exhortation, "Lazare, veni foras," precisely at the mid-point of his symmetrically constructed canvas.¹⁶ Moreover, the ability of the *inganno* entries to indicate a partially obscured body is comparable to the practice of many artists who portrayed Lazarus as partially unwrapped.

¹⁶ The painting can be seen at http://www.wga.hu/html_m/f/froment/lazarus.html (accessed 7 July 2015). Froment was evidently in the employ of a papal legate to England and Flanders when he executed this painting. See Marion Spear Grayson, "The Northern Origin of Nicolas Froment's Resurrection of Lazarus Altarpiece in the Uffizi," *The Art Bulletin*, 58 (1976): 350–57.

In contrast, other aspects of Willaert's setting are either rarely seen in artistic depictions before 1520, or they are technically not feasible in art. First, the sense of heightened passion that Willaert suggests as Jesus cried out to Lazarus is usually absent. Artists typically depicted Jesus as calm, even serene. Sebastiano del Piombo's *The Resurrection of Lazarus*, painted in Rome between 1517 and 1519, with the assistance of Michelangelo on the figure of Lazarus, unusually presents Jesus in a more dynamic posture, hands raised and outstretched.¹⁷ While Jesus is now off center, his left hand, pointing and communicating his command, is again at the midpoint, emphasized by the intersecting diagonal lines of people that recede into the distance, right and left. Second, artists could not capture the actual process of Lazarus rising up from the dead, as does Willaert with the successive entries at "et prodiit" (verse 4) rising from bass to tenor to contra to superius. Paintings and frescos either have Lazarus fully erect, even if still bound, or seated, supported by onlookers, even if mostly unwrapped.

Representations of textual ideas and dramatic details such as these, however ingenious, were common. Willaert, however, went beyond the techniques he had employed to convey individual details of the story: by his motivic transformations and a concentric ordering of several musical details, he represented not just rebirth, but first the cessation of life and only then its return.

In *Videns Dominus* the head motives of each verse fill a tetrachord, but Willaert manipulates the head motives to create different densities of pitches within the constrained boundaries of a fourth. Example 6 isolates the head motives and shows how the first three verses begin with fourths that grow progressively emptier, or, to pursue an anthropomorphic reading, feebler. Verse 3 is an empty fourth, as is that which begins verse 4, following Jesus's command; but then the line begins immediately to gather strength, winding up and down with a stepwise motion that increases in strength and length. In verse 4 Willaert thus depicts Lazarus regaining life and rising both in the individual line and in the combination of imitative entrances, low to high. At last in verse 5 the original pattern returns, with the cadential G–A–A–G now at the start of the verse (ex. 2), in support of a pervasive symmetrical ordering of musical events.

The implication of renewed vitality in the emptying and then filling of these fourths is supported by several other details. Willaert shapes rhythms, imitative entries, and the presence of strict counterpoint in a concentric order. Table 3 brings together all of the symmetrical events.

¹⁷ This painting is in the National Gallery, London, and is visible at <http://www.nationalgallery.org.uk/paintings/sebastiano-del-piombo-the-raising-of-lazarus> (accessed 7 July 2015). See Christa Gardner von Teuffel, "Sebastiano del Piombo, Raphael and Narbonne: New Evidence," *The Burlington Magazine* 126, no. 981 (1984): 764–66.

EXAMPLE 6. *Videns Dominus*, progressive emptying and refilling of fourths at the head motives of each verse

v. 1: fourth is filled

Vi - dens Do - mi - nus

v. 2: fourth is half empty

la - cri - ma

v. 3: fourth is empty

et cla - ma - bat

v. 4: fourth is empty, then fills

et pro - di - it li - ga - tis ma - ni - bus et pe - di - bus

v. 5: return to original condition

qui fu - e - rat qua - tri - du - a - nus mor -

v. 1

Vi - dens Do - mi - nus flen - tes so - ro - res La - za - ri

Regarding note values, only the outer verses 1 and 5 have rapidly moving fusae (there are eight pairs each in verse 1 and verse 5).¹⁸ Verses 2 and 4 reverse the order of slower and faster note values, along with higher and lower registers, with the superius descending in each verse to middle C in passages of slower note values (exx. 3 and 4a). Verses 1 and 5 also have the only instances of paired imitation, though the order is reversed: verse 1 begins with contra and superius followed by tenor and bass, while in verse 5 the order is tenor and bass followed four breves later by superius and contra (ex. 5). Similarly, the presence of counterpoint that involves

¹⁸ In verse 1 one pair of fusae is sung by two voices, and in verse 5 two pairs are sung by two voices.

TABLE 3
Symmetrical Ordering of Events in Willaert's *Videns Dominus*

Verse 1	end v.1; v. 2	v. 3a	v. 3b	v. 4	v. 5
<p>Verse lengths: 33 breves _____ 10 breves _____ 33 breves _____</p>					
<p>Motives:</p>					
G-c-G Motive	→ G-a-a-G	Counterpoint Inverted figure	G-c-b Head motive	"Lazarus, Lazarus" (heard twice)	G-c-b Head motive
					Counterpoint Inverted figure
					G-a-a-G → G-c-G Motive
<p>Paired and 3-voiced imitation:</p>					
C+S; T+B	C, B, T			B, T, S	T+B, S+C
<p>Note values and register:</p>					
includes 8 fusae pairs	low register minims and semibreves, then minims and semi-minims	slow chords	minims and semibreves	minims and semi-minims then low register with minims and semibreves	includes 8 fusae pairs

inversion (exx. 4a and 4b) and passages with three imitative voices also contribute to the overall symmetrical order.

* * *

Faster notes rather than slower, higher register instead of lower, and motives fleshed out rather than skeletal, all are organized to construct a symbolic resurrection: these sound like a prescription for the *Heiliger Dankgesang* rather than a composition from the sixteenth century. It is a challenging notion to imagine that Willaert could have anticipated the kind of musical thought evident in Beethoven's String Quartet, op. 132, Bartók's Third Piano Concerto, and Schoenberg's String Trio, each of which had biographical contexts that led to works depicting illness and recovery.¹⁹ But why? Or rather, why should not a composer of Willaert's intellectual bent and extraordinary talents devise for himself the problem of describing in music one of Christianity's fundamental mysteries? By the 1520s composers had been composing settings of the Crucifixus and Et Resurrexit for well over a century. The fact that John's Gospel story of Lazarus takes place the week before Jesus' own crucifixion doubtless enhanced the appeal of this story for artists and composers.

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Among notable settings of this and the related text, *Fremuit spiritus Jesu*, from the sixteenth century, there are motets by Adrian Willaert, *Videns Dominus* (by 1527; 1535); Dominique Phinot, *Videns Dominus* (1543); Clemens non Papa, *Fremuit spiritus Jesu* (1554); Barthelemy Beau-laigue (possibly an alias), *Videns Dominus* (1559); Jacobus Vaet, *Videns Dominus* (1562); Orlandus Lassus, *Fremuit spiritus Jesu* (1564); and Hieronymus Praetorius, *Videns Dominus* (1599).²⁰ Whether Willaert's setting provided the inspiration for subsequent composers, or composers were responding to the creations of their artist colleagues, or the composers and artists who accepted the challenge of telling this story were responding to cultural stimuli as yet unidentified, Willaert stands at the head of a list that comprised exclusively northerners, although two of them (Willaert and Phinot) worked in Italy.

Willaert evidently followed a process of composition similar to one Lampadius recommended to composers, to first "think out in his mind musical phrases, indeed very good ones, and to consider them carefully with good judgement [. . .] and then to proceed to the working out, that

¹⁹ These works are all discussed in Joseph Straus, "Disability and 'Late Style' in Music," *The Journal of Musicology* 25, no. 1 (Winter 2008): 3–45.

²⁰ The most discussed of these in the past generations has been Clemens non Papa's setting of *Fremuit spiritus Jesus*, which figured prominently in Edward Lowinsky's monograph, *Secret Chromatic Art in the Netherlands Motet*, trans. Carl Buchman (New York: Columbia University Press, 1946). For the historical context of Lowinsky's controversial argument, see Bonnie Gordon, "The Secret of the *Secret Chromatic Art*," *The Journal of Musicology* 28, no. 3 (Summer 2011): 32–67.

is, to distribute in a certain order the phrases that have been thought out."²¹ Willaert's consideration of how he would treat the Biblical tale apparently extended beyond plotting which textual images could be represented mimetically in music. At least for the beginning of the motet, his musical representation plays out independently of the text, which begins with Lazarus already four days dead. Compositional advance planning is evident in many details. The most evident of these is the symmetrical organization with the words of Jesus placed in the center, requiring the composer to balance the music that preceded the central phrase with the music that followed it. Another is the circularity of his musical conception. While this may be implied by the symmetrical construction, it is certainly not required by it. The creation of that circularity led Willaert to devise a motive capable of being progressively obscured so that its restoration at the end could be perceived as a return to an original state. This reading of the motet identifies three voices: the voice of Jesus, distinguished by the elevated ambitus of each part; the voice of the narrator, St. John, marked by many representations of imagery familiar to contemporaries in paintings; and, encompassing them both, the individual voice of Willaert, contributing a symbolic interpretation of the story that is based on the Gospel story, but separate from it.

ABSTRACT

This study of Adrian Willaert's motet, *Videns Dominus flentes sorores Lazari*, demonstrates how the construction and distribution of motives indicate a particular reading of the text, the story of Jesus raising Lazarus from the dead. While this reading has important elements in common with artistic renderings of the story of Jesus resurrecting Lazarus, it also demonstrates the ability of music to express a kind of meaning unavailable to artists. Willaert created a symmetrical structure with the command of Jesus to Lazarus placed in the exact middle of the motet, with events on either side ordered concentrically to represent Lazarus's return to life. Key events in Willaert's motet recur in Jacobus Vaet's *Videns Dominus* (1562), and Hieronymus Praetorius's double-choir motet, *Videns Dominus flentes sorores Lazari* (1599).

Keywords: *inganno*, musical symbolism, musical symmetry, Jacobus Vaet, *Videns Dominus*, Adrian Willaert

²¹ Owens, "The Milan Partbooks," 296.