

LITURGICAL SETTINGS OF *SACRAE CANTIONES* MOTETS OF IVAN MARKO LUKAČIĆ

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Abstract

*Sacrae cantiones*¹ are chants, original settings of liturgical texts. These compositions, used in liturgical celebrations, demand high skill and virtuosity from the choir. The two intertwined concepts related to Lukačić's work and motets are music and liturgy or liturgical music. This setting is valid for all times as long as we glorify God and celebrate the liturgy. However, the chronological and geographical settings are no less important. Chronologically, these are the last years of the Renaissance and the transition to the Baroque (general history). It is the time after the Council of Trent when the Council's guidelines have increasingly rooted in pastoral work (fifty years after the Council). The geographical context is not so crucial, but we consider that the proximity of Rome and Lukačić's education there probably have much influence.

Lukačić was a choirmaster of the Split cathedral after the Council of Trent. Therefore, we approach his opus through the prism of the liturgical renewal of the Council of Trent instructions.

Keywords: motet, Council of Trent, liturgy, liturgical music, own parts of the mass, Proper of the Mass

1. Motet - symbolism of musical form

1.1. History

The motet emerged in the 13th century in the Romance languages, and it denoted a refrain of a folk song.² It quickly grew to be one of the most im-

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² Cf. L. Finscher, Motette, in: *Lexikon für Theologie und Kirche*, vol. 7, ed. W. Kasper et al., Freiburg – Basel – Rim – Vienna 1998, pp. 500–502.

portant of the new polyphonic musical form. The technique of motet writing was the mensural notation (rhythm was not free): *cantus prius factus* the *tenor*, was usually chosen from an existing sacred source, and the text of the added part was related to that of the tenor. Then, more voices could be added to it, second, third, and fourth. At the beginning of the 14th century, we already had motet as *cantus ex pluribus compositus*. Also, the content of the earliest musical forms that we can call motets has been liturgical since the 13th century.³

Etymologically, the term *motet* is Latinized form of the French word *mot* meaning *word*.⁴ In this context, the essential element is the meaning and message of the very word. The motet communicates a particular understanding of the sacred text to the listener. Such a communication process includes words, music and listening. This process can be informatively and performatively called *dialogue*. It is not unusual, especially for artistic expressions, to use various symbolic and appropriate forms. Motet as a form seemed appropriate to express some messages of liturgical celebrations. Therefore, the development of this musical form is “marked” by its functions within the liturgy.

1.2. Form in the Christian liturgy

Motet became the form of choice for composers who wanted to experiment with techniques, to extend the boundaries of this form, harmony, and inter-relationship among the parts. So, to better understand the role of the *motet* in the Christian liturgy, we have to expand its meaning because its etymological roots perfectly correspond to the nature of the liturgy itself. The liturgy, by its nature, is a *dialogue*. It is the dialogue of God and man within the liturgical celebration. Besides its etymology, a formal origin of the motet is a trope,

³ Catherine A. Bradley et al., Motet, *Grove Music Online*, <https://www.oxford-musiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-90000369371?rskey=RVZ8gU> (accessed: 9/11/2020); Jared C. Hartt (ed.), *A Critical Companion to Medieval Motets*, The Boydell Press, Woodbridge, 2018, <https://boydellandbrewer.com/9781783273072/> (accessed: 30/10/2020).

⁴ Karl Kügle, Motette, Terminus, in: *MGG Online*, ed. Laurenz Lütteken, 2016, <https://www.mgg-online.com/mgg/stable/45429> (accessed: 5/11/2020).

which refers to additions of new music to pre-existing chants used in the Christian liturgy.⁵ Even though the Christian liturgy did not create a motet, it contributed to its musical and liturgical design. Motet originates from the troping compositional technique since the trope refers to the extension of some liturgical text⁶ (usually in the Mass Ordinary, *Kyrie* and *Gloria* the most common). If the text expands, it undergoes structural changes such as addition, insertion, or clarification. The first motet emerged as the interplay of words and music but later developed into liturgical and profane forms. A trope had a liturgical function and denoted adding another section to the plainchant of the Mass ordinary, used for celebrating season and feast days during the liturgical year. The trope is a typical liturgical chant or the so-called, the Proper of the Mass, *proprium missae*. Even though the *ordinarium missae* expands, we can understand the trop as the Proper of the Mass or a more appropriate combination of *ordinarium* and *proprium*. So, the motet *probably originates* from the liturgy. It has been used in the liturgy and shaped by it. The later development of motet and prosody in songwriting support this claim.

The word motet also means *speaking, speaking words*, or even *communicating*. Words are one of the first things a meticulous observer can notice in the Christian liturgy - because it is, as we have said, dialogue! Not even the text itself but *words!* So, in every Christian celebration, the relationship of speaking and listening prevails.⁷ What links speaking and listening are words! And we refer here to the liturgy of the Word! The Liturgy of the Word is not only an exchange of information. It is not just informative but also a *performative⁸ discourse⁹*.⁹ So what is said (information) is inseparable from how it is said. The liturgical celebration has its intriguing structure, and why something is said determines the final meaning! We understand the message the way it is transmitted. Thus, we experience motet through *words* and *music!* Music is inevitable among liturgical means of communication, and in all religions, it has been or is a highly relevant element in celebration and communication.

⁵ Catherine A. Bradley et al., Motet, see footnote 3.

⁶ Cf. Andreas Haug, Tropus, Definition, in: *MGG Online*, ed. Laurenz Lütteken, 2016, <https://www.mgg-online.com/mgg/stable/47238> (accessed: 7/11/2020).

⁷ Giorgio Bonaccorso, *Celebrare la salvezza*, Edizioni Messagero, Padova, 2003, p. 212.

⁸ Performative, what gives the best result in the given circumstances.

⁹ Giorgio Bonaccorso, *Celebrare la salvezza*, p. 214.

As G. Bonaccorso says: “*Singing is very close to the word. the unity of singing/ music and the word ‘exposes’ the word in the sense that it reaches its core, to the original content... What music brings to communication is not the relationship between notes and their meanings (quarter, eighth). The harmonious unity of all the notes opens and points to the sense.*”¹⁰ The holistic approach to music assimilates into itself spoken and sung words, the music and the liturgy. The result is the communication of the message to the listener, who will grow in spiritual formation due to the received message and use it for good for their cognition and growth.

Concerning the dialogue, Christians consider the liturgy as the dialogue between God and man and between people gathered in celebration. In this context, it does not mean that everyone has to say something, but that everyone has to listen. Effective listening is the *informative* and *performative* ability, the key to any dialogue. Its success depends on listening and understanding skills. The fruits of the grace that the liturgical celebration communicates are determined by the context of the Christian liturgy.

1.3. Musical communication

In the context of liturgical dialogue, all human art and thus music make liturgical dialogue clearer, more sublime, and more specific. Music can become very symbolic, which is one of the basic features of the liturgy - the speech of symbols. Singing augments regular speech by producing musical sounds, i.e. words, open words in musical expression by which people communicate their message.

To grasp or understand the message of the liturgical celebration, the faithful have to listen and understand. Music helps them to ponder more deeply into the spoken words and the Word so that they can accept them. In every human communication, due to many challenges, the message transmission is disturbed, resulting in miscommunication. If a musical expression has lost its original power - it is necessary to restore its meaning to make it understandable or even use a new musical form within the liturgy. So, when one of the elements of dialogue becomes unrecognizable, even harmful, or ignore

¹⁰ *Ibid.*

the message the liturgical celebration should convey, we have to change the musical expression. One way is to return to the Gregorian chant of the Roman Church and (symbolism and expressiveness) the polyphony in the late Renaissance and early Baroque. Or, we can use existing elements more solemnly. Having said this, we can approach liturgical music in Lukačić's time more objectively.

2. Liturgical music in the Baroque

We approach the liturgical music in the Baroque from the perspective of the reform and directives brought by the Council of Trent. Unfortunately, any reform is viewed exclusively through the prism of *anathemas*, precepts or a certain rubricism. The reality is complex but more accessible than it seems at first sight. If we elaborate on the canons of the Council of Trent, we will realize that it was a true pastoral council.

The Council of Trent did not concern itself with details of liturgical music but insisted on fundamental attitudes that could explain the possible motives for many motets Lukačić composed and performed in the liturgy. If we focus on symbolism, the motet as a form can emphasize the meaning of a word and contribute to its communication. *Listening* to a word or the Word is essential in the liturgy. According to music historians, besides the Mass ordinary, the motet is the most common musical form in church music. We can easily conclude that it is the most appropriate form for singing expression - communication, listening of the *Proper of the Mass*.

The Fathers of the Council had information from the musicians and the choirmasters but probably also from their own experience that the liturgical music lacked dignity, solemnity and devotion. The *communication* within the liturgy did not fit the purpose of the liturgical celebration. It did not contribute to the fruits of the liturgy. We find a solution to the issue on liturgical music in the Decree on the Mass celebration, the Council of Trent's main statement brought on its 22nd session on September 19, 1562:

“Ab ecclesiis vero musicas eas ubi sive organo sive cantu lascivum aut impurum aliquid miscetur item saeculares omnes actiones vana atque adeo profana colloquia deambulationes strepitus clamores arceant ut domus Dei vere domus orationis esse videatur ac dici possit.”

They shall also banish from the churches all such music, whether by the organ or in the singing, that contains things lascivious or impure; likewise, all worldly conduct, vain and profane conversations, wandering around, noise and clamor, so that the house of God may be seen and may be genuinely called a house of prayer.

2.1. The liturgy and liturgical music

Describing the liturgy and music in its instructions, the Council uses quite hard words that we can still use today: *lascivum, impurum, vanum, strepitare* / lascivious (euphemism), impure, futile, chatty - clamour. The conjunctive *arceant* (*arcere*) functions as imperative can be translated as remove, reject, refuse. Therefore, the translation would be to *keep away refrain from the church all inappropriate chants*.

According to the Council's report on music and the expression *profana colloquia*, we assume that the dialogue in the liturgy is vague, disrespected or even lost. Consequently, the power of sacred music on the faithful who listen to it, making them better disposed for the reception of the fruits of grace, has been undermined. The liturgy no longer has a *communicative* and *formative* power. Unless sung accurately, the Word weakens in the liturgy. Therefore, the Council of Trent provides guidelines that restrict the freedom of creating musical forms for the liturgy. The liturgy itself imposes some restrictions, as can be read in the instruction that *the house of God may be seen and genuinely called a house of prayer*. Music and liturgy should govern the spirit to salvation, mystery, and prayer. The Council's decree allows composers and those engaged in the music reform the freedom in composing and using different music forms, which have to be beautiful, holy, and sublime. If we carefully read the Council's statement describing liturgical music before its reform, we can reluctantly conclude that it was just the opposite of beautiful and sacred. The Decree of the Council was about the standardization of liturgical music and the entire liturgy. It aimed at abolishing harmful practices and customs. What words we would use to describe today's music is hard to say.

In the light of the Council's guidelines, we assume that the situation in the liturgy and liturgical music in Split in the time preceding Lukačić was probably "not so great". However, the decree of the Council of Trent was binding for all involved in music so that Mass could be celebrated by voice or chant

and made its words comprehended by everyone.¹¹ Several decades after the Council of Trent, Lukačić took was actively involved in Church music in Split, so we consider the circumstances in the Church before he arrived in Split. Perhaps, one of the possible problems in liturgy and music is the case of Marco Antonio de Dominis. We know that he had to leave the Venetian Republic because of his overly liberal views.¹² We are cautious in making our assumptions because we know that decision enforcement against someone could not conduct at once. It was necessary to train experts who would find ways to put it into practice in their pastoral work. Furthermore, at the time of Lukačić's activities in Split, the situation was turbulent due to a constant Ottoman threat, although Split was not directly affected.

The framework for pastoral care in Split was better than, for example, in the hinterland, where the Ottoman danger was inevitable and closer. The Split commune could evolve culturally and cultivate the church music. If the cathedral choir had good singers and a skilful choirmaster, it could have excellent liturgical and musical performance.

Prof. Stipčević concludes that *Sacrae cantiones* were probably created during Lukačić's stay in Italy or shortly before he arrived in Split.¹³ Possible during both periods. The year of publication (1620) supports the claim that Lukačić composed them earlier because he had to prepare music sheets for printing, and (most important) finding sponsors also required time. However, the year

¹¹ The Covid 19 epidemic during 2020 has also reduced some opportunities for scientific research in archives and libraries. We searched in more detail the archives of the monastery of St. Francis in Split and the Archdiocesan Archives in Split. While researching the inventories for some other projects, we revealed the data that may indicate the state of the liturgy and care for the liturgy in the Split Cathedral. We found that the keeping of liturgical vessels and vestments seemed solid before Lukačić's time. We cannot use this information to conclude that pastoral work and the liturgy, including liturgical music was solid.

¹² Ennio Stipčević, *Sacrae cantiones* Ivana Lukačića, *Kulturna baština* 20 (1990), p. 101. As already said, the archives do not reveal much about the state of church music - many archives consist of documentation referring to visitations, accounting, and clerical relationships.

¹³ Ennio Stipčević, *Sacrae cantiones* Ivana Lukačića, p. 103; Ennio Stipčević, Komparativne zagonetke u vezi sa *Sacrae cantiones* Ivana Lukačića Šibenčanina, *Sveta Cecilija* 53 (1983) 1, pp. 2-3; Cf. Ennio Stipčević, *Hrvatska glazbena kultura 17. stoljeća*, Književni krug Split, Split, 1992.

of publication coincides with his service as the Split Cathedral choirmaster. However, Lukačić could prepare and perform at least some motets with the choir of the Split Cathedral. The performance of motets in the Split Cathedral comprised a highly competent Cathedral Choir. By composing and performing motets, Lukačić contributed to an authentic renewal of liturgical music. We can say that the *Sacrae cantiones* are the fruits of that renewal in Split and perhaps beyond.¹⁴

2.2. Motet as a suitable form

Since the instructions of the Council of Trent were binding liturgical texts are already determined for every liturgical service. From the composer's opuses (e.g. Palestrina motets), it is clear that the motet is a very convenient and even "favourable" musical form that can achieve a prayerful spirit despite polyphony - which is no longer a clamour. It was customary to have several different lyrics in parallel melodic lines but such intertwined texts were hard to understand. The Renaissance motet brought change and emphasized the text, which was the same in all voices as it was easier to sing and celebrate the feast day in that way. A more detailed comparative analysis of motet texts and their settings in liturgical celebrations would take much time and effort for just one study. It is already clear that in *Renaissance music (around 1430-1600), the motet transformed, becoming the main form of sacred music*.¹⁵ At that time, there were different approaches to musical expression, which some authors called the *old style* (stile antico) and the *modern style* (stile moderno). In the latter one, followed by Lukačić, the melody adjusts to the expressive feature of the word, i.e. the message it communicates, unlike the old style that aligns the word to harmonious requirements. Thus, we understand and accept the lyrics and expressions of Lukačić's motets, wrapped in the worthy musical attire of his time. That was very important for liturgy.

¹⁴ <https://lasacramusica.blogspot.com/2014/10/storia-musicale-della-messa-19.html> (accessed: 10/11/2020)

¹⁵ Finscher, Motette, in: *Lexikon für Theologie und Kirche*, vol. 7, p. 501.

3. Texts of the *Sacrae cantiones motet*

The very title of *Sacrae cantiones* indicates that the songs are sacred,¹⁶ and many studies¹⁷ confirm it. From the point of view of liturgical science, although the texts are indeed *ecclesiastical*, this feature is still somewhat *imprecise*. By reviewing the text of all the motets, it is easy to conclude that Lukačić's opus is *liturgical*. The texts are liturgical and belong to the Proper of the Mass (*proprium missae*) for feast days. A detailed analysis showed that almost all lyrics could be found in *medieval liturgical sources*, i.e. in manuscripts, which means that liturgical texts are much older, created before Lukačić's time. The exceptions are two motets: *Canite et psallite* and *Responde Virgo consolatrix*. The Croatian Biographical Lexicon states:

In twenty motets he took biblical texts, in five liturgical ones, and in the motets *Responde, Virgo* and *Canite et psallite* the origin of the text is unknown.¹⁸

This setting prompted us to study the texts in more detail and compare them with other sources.

The first column in the table represents the ordinal number of the motet. The second column displays the title. The third column provides the entire text of each motet. The fourth presents the feast for which motets were composed. We also used abbreviations of Latin terms for the Proper of the Mass. The meaning of the abbreviations follows:

A	Antiphon (antiphon)
I	Introit (introitus)
G	Gradual (graduale)
H	Hymn (hymnus)
Of	Offertory (offertorium)
Ps	Psalm (psalmus)
R	Responsory (responsorium)
V	Verse (versus)

¹⁶ The equivalent in the Croatian language is a sacred song (*svete pjesme*). However, the Croatian language has the same term 'svet' for different Latin terms *sanctum* and *sacrum*. It is possible to translate the word *sacrum* with the word *sacral* (*sakralno*), but how understandable this term is to today's listener is not clear.

¹⁷ Croatian Biographical Lexicon, <http://hbl.lzmk.hr/clanak.aspx?id=11965> (accessed: 30/10/2020)

¹⁸ *Ibid.*

No.	Title	Text	Feast - celebration
1	Sicut cedrus	Sicut cedrus in Libano, sicut cedrus exaltata sum in Libano. Et sicut pressus, in monte Sion. Quasi myrha electa dedi suavitatem odoris. Et sicut cinnamomum et balsamum, aromatizans dedi suavitatem odoris.	<i>R - Assumption of the Blessed Virgin Mary</i>
2	Cantabo Domino	Cantabo Domino in vita mea, psallam Deo meo quam diu sum. Iucundum sit ei eloquium meum, ego vero delectabor in Domino. Deficiant peccatores terrae et iniquitas, ita ut non sint. Benedic anima mea Dominum.	<i>A - On Saturdays</i>
3	Suscipiat Dominus	Suscipiat Dominus sacrificium de manibus tuis ad laudem et gloriam nomini sui, ad utilitatem quoque nostram totiusque Ecclesiae suae Sanctae.	<i>R - immutable parts of the Mass</i>
4	Osculetur me	Osculetur me osculo oris sui. Quia meliora sunt ubera tua vino fragrantia unguentis optimis. Oleum effusum nomen suum. Ideo adolescentulae dilexerunt te.	<i>A - Birth of the Blessed Virgin Mary, Assumption of the Blessed Virgin Mary, Annunciation of the Lord</i>
5	Trahe me post te	Trahe me post te, curremus in odorem unguentorum tuorum. Introduxit me rex in cellaria sua. Exultabimus et laetabimur in te memores uberum tuorum super vinum. Recti diligunt te. Nigra sum sed formosa, Filiae Ierusalem sicut tabernacula cedar, sicut pelles Salomonis. Exultabimus et laetabimur in te.	<i>A - Assumption of the Blessed Virgin Mary, Birth of the Blessed Virgin Mary, Common of Virgins</i>
6	Coeli enarrant	Coeli enarrant Gloriam Dei, et opera manuum eius annunciat firmamentum. Dies, diei, dies diei eructat verbum, et nox nocti indicat scientiam. Non sunt loquela neque sermones, quorum non audiantur voces eorum.	<i>A, G, I - various feasts</i>
7	Benedic Domine	Benedic, Domine, domum istam quam aedificavi nomini tuo venientium in loco isto. Exaudi preces in excelso solio gloriae tuae, Domine. Si conversus fuerit pulus tuus et oraverit ad sanctuarium tuum. Exaudi preces in excelso solio gloriae tuae.	<i>R ili A - Dedication of a church</i>

8	Orantibus in loco isto	Orantibus in loco isto, dimite eis peccata populi tui Deus. Et ostende eis viam bonam per quam ambulent, et da gloriam in loco isto.	<i>R – Dedication of the church</i>
9	Gaudens gaudebo	Gaudens gaudebo in Domino. Et exultabit, et exultabit anima mea in Deo Iesu, in Deo Iesu meo. Quia induit me vestimentis salutis et indumento iustitiae circumdedit me quasi sponsum decoratum corona. Et quasi sponsam ornatam monilibus suis.	<i>I – Immaculate Conception of the Blessed Virgin Mary, Most Holy Redeemer (23/10)</i>
10	Quemadmodum desiderat	Quemadmodum desiderat cervus ad fontes aquarum: ita desiderat anima mea ad te, Deus. Sitivit anima mea ad Deum fontem vivum, sitivit anima mea ad Deum, fontem, ad Deum, fontem, fontem vivum. Quando veniam et apparebo ante faciem Dei? Fuerunt mihi lacrimae meae panes die ac nocte. Dum dicitur mihi quotidie: ubi est Deus tuus.	<i>Ps – Corpus Christi, Mass for one deceased</i>
11	Veni sponsa Christi	Veni, sponsa Christi, accipe coronam, quam tibi Dominus praeparavit in aeternum.	<i>R or A – Common of Virgins</i>
12	Sancta et immaculata	Sancta et immaculata virginitas, quibus te laudibus efferam nescio. Quia quae coeli capere non poterant tuo gremio contulisti.	<i>R or A – Birth of the Lord, Birth of the Blessed Virgin Mary, Annunciation of the Lord, Annunciation of Mary (!) I.e. Immaculate Conception, Birth of the Blessed Virgin Mary, Candlemas (Purification of the Blessed Virgin Mary), Sunday after Christmas</i>

13	Domine quinque talenta	Domine, quinque talenta tradidisti mihi. Ecce alia duo superlucratus sum. Alleluia.	<i>A- Common of Confessors, and Pastors (popes)</i>
14	Sancti mei	Sancti mei qui in carne posisti, certamen habuistis, mercedem laboris. Ego reddam vobis mercedem laboris. Venite, benedicti Patris mei, percipite regnum. Ego reddam vobis mercedem laboris.	<i>A or R - Common of several martyrs, Votive Mass of All Saints</i>
15	Da pacem Domine	Da pacem, Domine, in diebus nostris. Quia non est alius qui pugnet pro nobis, nisi tu Deus noster.	<i>A - Maccabees</i>
16	Sacerdotes Dei	Sacerdotes Dei, benedicite Dominum. Sancti et humiles corde, laudate eum.	<i>A - Maccabees, Sunday after Pentecost</i>
17	Cantate Domino	Cantate Domino, canticum novum. Cantate Domino omnis terra. Cantate Domino et benedicite nomini eius. Annunciate inter gentes gloriam eius, in omnibus populis mirabilia eius. Cantate Domino canticum novum.	<i>G or Of - various feasts</i>
18	Corde et animo	Corde et animo Christo canamus, gloriam in hac sacra solemnitate praecelsae genitricis Dei Mariae. Alleluia.	<i>A, R or V - Birth of the Blessed Virgin Mary, Assumption of the Blessed Virgin Mary, Visitation of the Blessed Virgin Mary, Conception of the Blessed Virgin Mary</i>
19	In lectulo meo	In lectulo meo per noctem quaesivi quem diligit anima mea, et non inveni, quaesivi illum. Surgam et circuibo civitatem per vicos et per plateas. Queram quem diligit anima mea, et non inveni, quaesivi illum. Invenerunt me vigiles qui custodiunt civitatem. Num quem diligit anima mea vidistis? Paulum cum pertransissem eos, inveni quem diligit anima mea.	<i>A - Assumption of the Blessed Virgin Mary, Birth of the Blessed Virgin Mary, Mary Magdalene, Common of virgins</i>

20	Exultavit cor meum	Exultavit cor meum in Domino, et exaltatum est cornu meum in Deo meo. Dilatum est os meum super inimicos meos in salutaris tuos, quia laetata sum in salutari tuo.	<i>A - Wednesday in Ordinary time</i>
21	Domine, puer meus	Domine, puer meus iacet in domo paraclytus et male torquetur. Et ait illi Iesus: Ego veniam et curabo eum. Et respondens centurio ait: Domine, non sum dignus ut intres sub tectum meum sed tantum dic verbum et sanabitur puer meus. Et dixit Iesus centurioni: Vade et sicut credidisti fiat tibi. Et sanatus est puer in illa hora.	<i>A or R - The Sunday after the Epiphany</i>
22	Nos autem	Nos autem gloriari oportet in Cruce Domini nostri Iesu Christi in quo est salus, vita et resurrectio nostra. Per quem salvati et liberati sumus.	<i>I or A - Exaltation of the Holy Cross</i>
23	Responde virgo	Responde, Virgo consolatrix, responde ignemque amoris cordibus nostris infunde, unde salus generis humani est separata, rata salus et finita, ita clementer Christum exora! Oramus ergo strenu: impietati etati, fragili parce nobis et indulgens exurge! Urgere me iuvat sed precamur te prece humili ore, ore resonet iste Chorus angelis cum similis illis et eius fiat, ut invitet Hebr<a>eos, eos accendat ad verum animae consolamen, ad verum animare consolamen.	<i>I or R - Feasts of the Blessed Virgin Mary</i>
24	Ex ore infantium	Ex ore infantium et lactentium perfecisti laudem propter inimicos tuos, ut destruas inimicum et ultorem. Alleluia.	<i>I or R - Holy Innocents (newlyweds), Palm Sunday</i>

25	Quam pulchra es	<p>Quam pulchra es, amica mea, quam pulchra es. Oculi tui columbarum absque eo quod intrisecus latet.</p> <p>Quam pulchra es, amica mea, quam pulchra es. Capilli tui sicut greges caprarum quae ascenderunt de monte Galaad.</p> <p>Quam pulchra es, amica mea, quam pulchra es. Labia tua sicut vita cocinea et eloquium tuum dulce. Genae tuae sicut fragmen mali punici, absque eo quod intrisecud latet.</p> <p>Quam pulchra es, amica mea, quam pulchra es. Duo ubera tua sicut duo hinnuli capreae gemelli qui pascuntur in liliis donec aspiret dies et inclinentur umbrae.</p> <p>Quam pulchra es, amica mea, quam pulchra es. Tota pulchra es, amica mea, et macula non est in te.</p>	<i>A or R - Feasts of the Blessed Virgin Mary</i>
26	Canite et psallite	<p>Canite et psallite omnes populi. Et mecum agite solemnem diem, diem plenum laetitiae. Cuius solemnitate cum organis et canticis tam suavi concentu dulci, quae armonia celebrat ista Ecclesia. O diem solemnem, o diem celebrem, diem plenum laetitiae. Gaudent angeli, gaudent quoque archangeli. Exsultant omnia regna coelorum. Ergo vos omnes laetantes, canite.</p> <p>Canite et psallite omnes populi. Et mecum agite solemnem diem, diem plenum laetitiae.</p>	<i>G - St. Francis of Assisi - ex fonte alia (Orindio Bartolini)</i>
27	Panis angelicus	<p>Panis angelicus fit Panis hominum dat Panis coelicus figuris terminum. O res mirabilis, manducat Dominum, pauper servus et humilis.</p>	<i>H or R - Corpus Christi</i>

3.1. Observations

The comparative analysis showed that the texts of the motets are *liturgical*.¹⁹ As liturgical chants, they are *Proper of the Mass*, specifically the *Introit*, *Gradual*, and the communion antiphons. The Proper text, sung in other sources, was hymn (e.g. *Panis angelicus*), but not in Lukačić. Researchers have not yet determined the origin and liturgical settings of the motet text, *Responde*

¹⁹ The expressions biblical and liturgical texts seem superfluous. Biblical texts in the liturgy are typical, whether taken directly or reformulated. All of Lukačić's motets are composed for liturgical celebrations.

Virgo and *Canite et psallite*, i.e. the feast day. Trying to find it out, we came to some assumptions. Due to the liturgical nature of all Lukačić texts, we can conclude that these two should be liturgical as well. It is not likely that Lukačić, the *choirmaster of the Split Cathedral*, a monk, a priest, would include some non-liturgical songs in his opus. The content of the two texts indicates that these are suitable texts for liturgical celebrations.

The only relevant source of the text *Responde Virgo consolatrix* has been found as part of the *Composizioni vocali sacre* in the Roman *Biblioteca nazionale centrale*.²⁰ It is part of a folder of several different compositions of a sacral character, which further confirms that it is liturgical music. The author of the text and music is unknown. Also, the year is not specified, just that the compositions are from the 17th century. The content reveals that it is most likely a liturgical text used for the Marian feasts.

The text of the motet *Canite et psallite* seemed unique and unknown, and we assumed that it might correspond to some *Proper text* sung in Easter time. Further research of relevant sources revealed that music sheets of masses and motets of Orindio Bartolini,²¹ an Italian monk and Lukačić's contemporary, were printed in Venice in 1633. Bartolini composed a motet with *almost the same* textual setting as Lukačić. Bartolini composed a motet for the feast of *St. Francis of Assisi*. Although he created it fifteen years after Lukačić opus, it seems that this text was already known liturgical pattern in the Renaissance, at least known by the Franciscans. Seemingly, Lukačić's motet has been the oldest example of this liturgical text so far. It might be a peculiarity of the Franciscan order concerning the Roman liturgy. The text is undoubtedly liturgical. However, the available Franciscan sources do not correspond to texts used by Lukačić and Bartolini. That is why we started to research the liturgical peculiarities of the Franciscan order in more detail. We have analysed the oldest Franciscan liturgical sources so far.²² Further efforts await us in discovering the process of development of the liturgical peculiarities of the Franciscan Order.

²⁰ *Biblioteca nazionale centrale* - Roma - RM, collocazione: MSS-Musicali 40-46/33-34

²¹ *Messe concertate a otto voci & messa per li morti con un motetto, & il Te Deum laudamus, con il basso continuo per l'organo. Opera quarta*, ed. Bartolomeo Magni, Venezia, 1633.

²² *Franciscus liturgicus. Editio Fontium saeculi XIII*, ur. F. Sedda - J. Dalarun, Editrici Francescane, Padova - Milano - Santa Maria degli Angeli - Vicenza, 2015.

Instead of a conclusion

The opus of Ivan Marko Lukačić provides a lot to the attentive eye and ear, and it could reveal even more. The liturgical feature of his motets indicates that he was a competent musician that knew how to put his education into practice and renew liturgical music by using the most expressive musical forms of his time. He was a committed cathedral choirmaster who knew that the most efficient vocalism could produce the most aesthetically pleasing vocal timbre, worth of early liturgical music of his time. Other Proper texts sung by the choir could lead both performers and congregation into the mystery of celebration. The textual analysis of the chants showed fidelity to the liturgical tradition of the Church. The composer Lukačić was acquainted with the relationship between liturgy and music. Lukačić and his opus deserve further and more comprehensive study. Perhaps other hidden works of Lukačić awaits in archives. This study provides insight into the liturgical settings of the selected motets and opens the space for further studies and comparative analyses of other works.