

# THREE-PART MOTETS OF THE *SACRAE CANTIONES* COLLECTION OF IVAN LUKAČIĆ

Mirjana Sirišćević

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Arts Academy, University of Split

mirjana.siriscevic@xnet.hr

## Abstract

*The Sacrae cantiones collection of Ivan Lukačić consists of three three-part motets Domine, puer meus, Nos autem and Responde Virgo. They are based on a text of biblical, liturgical, or unknown origin and testify to the free treatment of the text, which was common practice at the time. This paper focuses on these motets purposely. We chose them because of their formal structure, the manner and procedures of shaping individual components of the musical style that very convincingly testify to the middle way, mentioned in almost all works on Lukačić, which the composer chooses in intertwining Renaissance and Baroque performance practices. Thus, for example, the melody in the monodic motet is restrained but also interwoven with virtuoso phrases. Solo parts most often fill the frame of a sentence or period, anticipating the regularity of homophonic texture, but still very far from classical models. The treatment of the tonal basis in the monodic parts is close to the baroque major-minor tonality with frequent brief modulations into close tonalities and oscillations between parallel ones. The modality of the polyphonic motet is enriched with standard alterations and moving of the finalis to different degrees; the procedure and treatment of polyphonic texture where the canonic sections in imitation episodes are by a rule accompanying in relation to the performance of the first theme, thus losing the independence inherent to the Renaissance style. These procedures of a kind of diminution of the essential features of two seemingly opposing practices that permeate Lukačić's opus are certainly in the function of creating the unity of musical language and expression, which is a feature of every artistically valuable work.*

Keywords: motet, rhetorical figures, analytical approach, musical language and expression – renaissance/baroque

## Introduction

The motet is one of the most dominant polyphonic forms in the long period, from about 1220 to 1750. No set of features inherent to this form can fit a single general definition unless used in a particular historical or regional context. During the 16th century, the motet gradually reached its classical synthesis within the Franco-Flemish style of Josquin de Pres and his followers. Many subtypes developed later in France and Germany. Since then, the motet has denoted a spiritual polyphonic composition based on a Latin text that may or may not have an instrumental accompaniment.<sup>1</sup>

At the end of the 16th century, the motet reached its culmination in the works of Palestrina and Lassus, who developed their distinctive compositional styles and tradition. Palestrina was much more conservative, probably due to the atmosphere caused by the Counter-Reformation and the influence of his predecessors, French composers, and their styles. Palestrina seeks to obtain clarity and formal order. His primary consideration is melody, carefully balanced by intervals in a continuous rhythm. Unlike Palestrina, Lassus focuses on the live and expressive text-setting, a significant stylistic difference between the two composers. So Lassus' melodies correspond to the content of the text with large interval leaps and relatively stiff rhythmic figures or contrasting patterns. While Palestrina only occasionally uses tone painting, Lassus develops a variety of rhetorical figures borrowed from contemporary madrigals. When he was young, he served at the court of Ferdinand Gonzaga, where he was influenced by Italian secular music, as opposed to the ecclesiastical environment in which Palestrina spent his entire life.<sup>2</sup>

Rhetoric, in ancient times, was the art of speaking, usually in public and most often in courts or assemblies, the demand of society with freedom of expression and democratic laws. It represented the power and dignity of the spoken word, and because of it, in later historical periods, e.g. in Renaissance society, it became essential once again. During the 16th century, music was considered more and more art, with the same dignity of poetry and prose and

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<sup>1</sup> Cf. Ernest H. Sanders, Peter M. Lefferts, *Motet*, *GroveD*, vol. 17, Oxford University Press, New York, 2001, p. 190.

<sup>2</sup> Cf. Leeman L. Perkins, Patrick Macey, *Motet. Later 16th Century*, *GroveD*, vol. 17, Oxford University Press, New York, 2001, p. 214-215.

with the same rhetorical figures found in the ancient treatises on languages and speeches.<sup>3</sup> The parallel between music and language was strengthened in Italy towards the end of the Renaissance as part of a new musical style called the *seconda prattica*, according to which music has to convey all kinds of messages, emotions and passions to inform, convince and motivate whether a group or an individual listener.<sup>4</sup>

Since Italian composers were among the first to develop a polyphonic style in the early 16th century, Italian composer Giovanni Gabrieli introduced a new tradition of divided chorus or *cori spezzati* at the end of the century. He applied a concertante principle in his works, i.e., a relatively rapid exchange of short homophonic phrases between choir and voice or voice and instrument. The concertante principle significantly influenced the framework of new practice and opened numerous possibilities for change in the 17th-century motet.<sup>5</sup>

After 1600, the motet gradually lost its traditional role as a dominant musical genre. Assimilating elements of the new practice (*seconda prattica*), it abandoned some classical features, at the same time becoming an essential starting point for some new spiritual vocal forms during the 17th century, such as cantata, and in this new context, it partially renewed its leading role.<sup>6</sup>

<sup>3</sup> It is possible to establish a precise place and time of the emergence of rhetoric. The long period of tyranny in Greek cities ended in 467 BC. It was a period of numerous expropriations, many citizens brought charges to get back their confiscated properties, and they did it in court, armed with words. In that context, the first manuals of rhetoric appeared, and teachers were even paid for their work. Cf. Anna Paradiso Laurin, *Classical Rhetoric in Baroque Music*, <http://kmh.diva-portal.org/smash/get/diva2:529778/FULLTEXT01>(accessed: 02/03/2021)

<sup>4</sup> *Ibid.* 1

<sup>5</sup> Cf. L. L. Perkins, P. Macey, *Motet. Later 16th Century*, p. 215.

<sup>6</sup> "Humanism still maintains in the Baroque. Moreover, human cognition reaches freedom in the Baroque, abandoning the medieval mentality. Subjectivity and emphasized individuality affect baroque achievements, including music. The generality and the objectivity of the Renaissance, in which the individual disappears in the collective (just think of the spiritual a cappella music of the time), retreats before aspirations whose primary purpose is to highlight the life and destiny of an individual." Josip Andreis, *Ivan Lukačić. Šesnaest moteta*, Muzikološki zavod Muzičke akademije, Zagreb, 1970, p. 14.

The old (Renaissance) and new (Baroque) were quite different. The *prima prattica* was specific for a counterpoint and polyphony. It was a rational mode of arranging musical elements according to their hierarchical role, entirely controllable and devoid of emotion. Dense polyphony and frequent crossing of voices and texts, though beautiful in itself, could not bring meaning to each verse. To enable this, the advocators of the new style - *seconda prattica* - thought that music should use identical rhetorical figures as a spoken language, of course by musical means, adhering to the content and expression of the text itself. All aspects of musical material can create the emotional expressiveness of the poetic text: melody, rhythm, harmony, the treatment of dissonance, agogics, and dynamics.<sup>7</sup>

The word concert was generally used as a synonym for motet (concert motet) in the new practice when many composers boosted their musical inspiration so that polyphonic lines gained new contours and freshness. As before, the text was divided into parts, each bringing a particular musical motif that could be polyphonic. Besides, a refrain form with solo and *tutti* was also present, and a motet with dialogues in which one or more voices represented different characters from the text.<sup>8</sup>

Small motets for one or two voices with violin and *continuo* emerged in Venice around 1620 as a spiritual parallel to the early secular cantata; occasionally, the violin brought not only a refrain but a dialogue with the leading voice. The simple monodic solo motet very clearly traced the development path of the baroque motet – the well-known in this sense is the Venetian collection *Ghirlanda sacra* from 1625, which, among others, contains four significant Monteverdi contributions to this collection. The Baroque type of motet required virtuosity in vocal ornamentation as a necessary component of monodic art.<sup>9</sup>

In the parallel between oratory and music, one of the main aspects of the effectiveness of rhetoric is to enrich and expand formulas - groups of words that bear an extra meaning because of their arrangement and that arouse

<sup>7</sup> Cf. Anna Paradiso Laurin, *Classical Rhetoric in Baroque Music*, 16.

<sup>8</sup> Cf. Christoph Wolf, Motet. Baroque: General, *GroveD*, vol. 17, Oxford University Press, New York, 2001, p. 215.

<sup>9</sup> Cf. Jerome Roche, Graham Dixon, Motet. Baroque: Italy, *GroveD*, vol. 17, Oxford University Press, New York, 2001, p. 216- 217.

emotions in the audience. We can divide them into three main groups: figures of repetition, silence and contradiction. The repetition denotes a single word or a group of words repetition like anaphora in poetry. This repetition can convey an increase or decrease in tension; the way we say something in rhetorical terms is called *actio*. The figure of silence means an unexpected break in the middle of speech/music flow, where a sudden pause has the effect of surprise or attention. The figure of contradiction is based on the juxtaposition of contrasting words or ideas to strengthen the main idea.<sup>10</sup>

Besides this new practice, at the same time, some composers in Rome followed the ideal of Palestrina's polyphonic old style, mostly in cathedrals and a new approach to melody emerged. After 1630, new practices were introduced into church music in the following decades in Rome, as evident in printed collections consisting of some motets with instrumental symphonies, flowing baroque style of melodic design and significantly broader and already defined tonality. Thus, the motet of many talented Roman composers reached maturity, and it gradually became independent of the old-style models.

## 1. Analytical presentation of motets

The three three-part motets from the *Sacrae cantiones* collection seems like opus in opus because of their form, the concept of a texture, the exposure of thematic (motive) material and tonal basis. These features best testify to the twist of old (renaissance) and new (baroque) compositional practices applied in the works created at the turn of two centuries. The only true three-part motet *Nos autem* is an example of the old style, recognized in the works of many composers of the 17th century. *Motet Domine, puer meus* balances the features of both styles, while *Responde Virgo* is closer to Baroque models.

Ivan Lukačić's three-part motets are richly and skilfully polyphonic. Each part has an expressive melody, and the rhythmically moving and independent line of the organ *continuo* enables interesting harmonic situations. In these compositions, the vocal parts are strongly individualized, so we are quite certain that Lukačić had in mind the singing soloists for each voice.

<sup>10</sup> Cf. Anna Paradiso Laurin, *Classical Rhetoric in Baroque Music*, p. 10-12.

(...) No doubt, these motets are among the most achievements of Croatian spiritual concert music of the 17th century.<sup>11</sup>

Texts originate from various biblical or liturgical sources. Most of them are taken from the Bible or adapted (so-called liturgical adaptations), and some of them are excerpts from liturgical and other church books. Liturgical adaptations are in line with the free attitude towards the text and the practice of the time. Some verses are missing, and their order changed, but we can generally say that Lukačić's adaptations are skilful, discrete, and moderate.<sup>12</sup>

### 1.1. *Nos autem* – the Holy Thursday (Entrance Antiphon, cf. Gal 6:14)

The text of the motet:<sup>13</sup>

*Nos autem, Gloriarī oportet,  
in Cruce Domini, Domini nostri Iesu Christi,  
in quo est salus vita et resurectio nostra.  
Per quem salvati  
et liberati sumus.*

Translation: We should glory in the Cross of our Lord Jesus Christ, in whom is our salvation, life and resurrection, through whom we are saved and delivered.

In this example, Lukačić follows the tradition of the Renaissance motet, applying canonic exposure to musical themes and some procedures that deviate from the old style. The most noticeable baroque element is the organ accompaniment that mainly supports the vocal parts but at the same time summarizes and defines the harmonic component.

The first part of the motet (bars 1-10) contains three imitation units (4 + 4 + 2). The first two introduce solo bass in longer note values, and tenors join in the two-part canon at the prime, which contrasts with the introductory bass motif in a much more moving rhythm. In the third polyphonic unit, the bass joins in the canon that is now in ascending fifths.

<sup>11</sup> Cf. Ennio Stipčević, *Hrvatska glazbena kultura 17. stoljeća*, Književni krug Split, Split, 1992, p. 113.

<sup>12</sup> Cf. Ennio Stipčević, *Ivan Lukačić*, Muzički informativni centar Koncertne direkcije Zagreb, Zagreb, 2007, p. 88

<sup>13</sup> The text of the motet is in all examples divided into verses corresponding to the musical wholes.

## Example 1

The musical score for Example 1 consists of four staves. The top three staves are for the vocal parts: Cantus I (soprano), Cantus II (alto), and Bassus (bass). The fourth staff is for the Organum (lute or keyboard). The key signature has one flat (F major or D minor), and the time signature is common time (C). The lyrics are: "Glo-ri-a-ri o-por - tet, glo-ri - a - ri o - por -" for the first system and "-tet, glo-ri - a-ri o-por - tet, glo-ri - a - ri o-por - tet, tet, glo-ri - a - ri o - po - tet, nos au - tem" for the second system. The Organum part includes figured bass notation: "3 4 3" and "3 4 3".

Although Lukačić uses the strictest form of imitation in these bars, the procedure also contains some features of the new compositional practice: the second part in the canon joins the leading one like an accompanying voice in parallel thirds, and also, cadences in this example separate the polyphonic wholes, which is certainly not a feature of the Renaissance motet.

The tonal basis of this part is modal, i.e. the Dorian mode in G, defined in all three cadences. However, it is interesting to comment on the harmonic flow of the first two canonic chains: at the very beginning, the solo bass defines the mode and stops at the 5th degree - a natural dominant that includes the two-part canon of upper voices within the 7th-degree harmony. The beginning of the next unit transposes the bass motif down a fifth and the canon

up a second, thus entering the area of the first-degree harmony of the mode. We can understand this procedure as an association or anticipation of vague tonality in baroque and classical works.

The next, predominantly homophonic episode (bars 10-14) has, in the beginning, a very short canon in upper voices above the bass in a calm half-note duration.

### Example 2

The musical score for Example 2 consists of two systems. The first system covers measures 10 to 11, and the second system covers measures 12 to 14. The vocal parts are Cantus I, Cantus II, and Bassus, and the Organum is a keyboard instrument. The lyrics are in Latin and describe the crucifixion of Jesus Christ.

**System 1 (Measures 10-11):**

- Cantus I:** tet in Cru - ce | Do - mi - ni, Do -
- Cantus II:** tet | in Cru - ce Do -
- Bassus:** tet in Cru - ce Do - mi - ni no -
- Organum:** Accompaniment with chords and moving lines in both hands.

**System 2 (Measures 12-14):**

- Cantus I:** - mi - ni no - stri | le - su Chri - sti
- Cantus II:** - mi - ni no - stri | le - su Chri - - - sti
- Bassus:** - stri, le - su, le - su Chri - sti
- Organum:** Accompaniment with chords and moving lines in both hands.

At the end of the second system, there are the numbers 4 and 3, indicating a 4/3 time signature.



The canon lacks here independent voice leading. The organ part in these bars partially changes its previous role - it not only supports the voices but interpolates (in the middle of a melodic line) a counterpoint melody that contrasts the vocal segment with its independent flow and emphasizes the homophony of the whole context. The harmonic flow also changes the tonal range and modulates and brings the cadence in B-flat major.

Then follows a new polyphonic section (bars 14-19), based on two motifs brought in a three-part canon; the former uses imitations at fifth and fourth in G Dorian mode, and the latter, which modulates in D Dorian, the ascending imitations at the fifths.

### Example 3

14

Cantus I  
sti in quo est sa - lus, vi - ta et

Cantus II  
sti in quo est sa - lus, vi - ta

Bassus  
sti in quo est sa - lus vi - ta et re - sur

Organum

17

Cantus I  
re - sur-re - cti-o, et re - sur - re - cti-o no - stra.

Cantus II  
et re - sur-re - cti-o, et re - sur-re - cti-o no - stra.

Bassus  
re - cti-o, et re - sur-re - cti - o no - stra.

Organum

4 3

Unlike the previous ones, these two canons are connected in a typically Renaissance way without a convincing cadence in between. The second canon begins while the first canon lasts so that the textual units briefly overlap. In these bars, we can notice one baroque element - free ascending suspension 7-8 on the second beat of the bar on the first syllable of the word *resurrectio* (resurrection), which is a harmonic-melodic rhetorical figure that provides tension and expression of this very moment.

The second homophonic section (bars 20-23) modulates in B-flat major, similarly to the first. A calm half-note in a three-beat measure facilitates the density of the polyphonic bar surrounding it, bringing a break and preparing the final part with metrical contrast.

Another three-part canon at an octave or fifth, at a distance of half a bar, begins in the D Dorian mode and modulates in the G Dorian mode. The final cadence contains the standard 4 - 3 suspensions, the first of them is tritone, which deviates from Renaissance practice, while the second on the fifth degree is quite common.

Observing the form of this motet as a whole, we notice that the polyphonic and homophonic sections alternate regularly. The polyphonic ones occupy the central part, and those homophonic separate them. This alternation of contrasting sections is a legacy of Baroque compositional practice and anticipation of some new musical forms.

### 1.2. *Domine Puer meus*

This motet is one of the few examples of Lukačić's opus (in early Baroque in general), in which we encounter functional parallelism between text and music.

"The narrator (*storico*) involves in a dialogue between Jesus and the centurion the way that all three (Tutti) sing the narrator's text in the end (And his servant was healed at that hour). The original passage from the Gospel of Matthew lacks one of Jesus' sentences, and the action summarizes in one sentence about the boy's healing. Thus, the summarization of the original enabled Lukačić to strengthen the fundamental dramatic tension and give each section a striking individualized line, so this dialogue is considered one of the

forerunners of the oratorio in literature.”<sup>14</sup> The role of the narrator points to the form of the oratorio.<sup>15</sup>

The motet text:

*Domine, Puer meus iacet in domo paralyticus et male torquetur.*  
*Et ait illi Iesus,*  
*Ego veniam et curabo eum.*  
*Et respondens Centurio, ait,*  
*Domine, non sum dignus ut intres sub tecum meum, sed tatum dic verbum*  
*et sanabitur Puer meus.*  
*Et dixit Iesus Centurioni,*  
*Vade et sicut credidisti fiat tibi.*  
*Et sanatus est Puer in illa hora.*

Translation:

‘Sir,’ he said, ‘my servant is lying at home paralysed and in great pain.’ Jesus said to him, ‘I will come myself and cure him.’ The centurion replied, ‘Sir, I am not worthy to have you under my roof; just give the word and my servant will be cured. And to the centurion Jesus said, ‘Go back, then; let this be done for you, as your faith demands.’ And the servant was cured at that moment.<sup>16</sup>

The three roles are very convincing in terms of music, musical content, but also the colour of the voice: the centurion is a soprano, the narrator is a tenor, and Jesus is a bass.

The dialogue (bars 1-7) begins with the centurion addressing Jesus:

<sup>14</sup> Ennio Stipčević, *Ivan Lukačić*, p. 97.

<sup>15</sup> “It all seems like a real drama and testifies that Lukačić had the potential to develop into an excellent musician-playwright who, given his profession, would probably have opted for the form of an oratorio”. Lovro Županović, *Umjetnost Ivana Lukačića Šibenčanina, Radovi Instituta jugoslavenske akademije znanosti i umjetnosti u Zadru*, vol. 13-14, Zadar, 1968, p. 389.

<sup>16</sup> Ennio Stipčević, *Ivan Lukačić*, p. 96. the reference Holy Bible is the New Jerusalem Bible, NJB.

## Example 4

The image shows a musical score for Example 4, consisting of two systems. The first system is labeled 'Cantus' and 'Organum'. The Cantus part is a vocal line in F major, starting with a dotted quarter note on 'Do' followed by a descending leap. The Organum part is a keyboard accompaniment in F major, starting with a 'Canto solo' section. The second system continues the Cantus and Organum parts, with the lyrics 'ly - ti cus et ma - le tor - que - tur, et ma - le tor - que - tur.' The Organum part includes figured bass notation: '4 3' and '4 3'.

The conversation begins with the rhythmic-melodic figure - a dotted rhythm on a repeated tone followed by a descending leap - one of the most frequently used rhetorical figures of early Baroque melody. It gives expressiveness to the beginning so that the continuation can bring a calmer melodic flow of wavy outlines. The tonal foundation of the motet is F major; this first solo fills the frame of a regular small period with a cadence on the dominant at the end of the first sentence and the tonic at the end of the second one.

In the first sentence, the melodic and harmonic rhythms almost completely coincide, while in the second one, the accompaniment is freed from conditioning by the leading voice. The melody of the second sentence, composed of two phrases, still brings a characteristic figure at the beginning - a pause and ascending skip of a fifth after a short note value, so that when sequencing, the leap mutates to a fourth for harmonic reasons. In these bars, Lukačić very bravely anticipates the synchrony of the diatonic tonal system and tonal modulation. The soloist melody comes in entirely diatonic F major; the harmonization modulates at the beginning of the second sentence in G minor to descend into F major by a literal harmonic sequence a second below. We can find similar examples of very diverse synchrony in treating tonal systems, almost as a rule, in Bach's harmonizations of choral tunes.

Then follows a solo of the narrator (bars 7-12), who is a neutral character, according to some authors. Thus, Andreis writes: “The historian is neutral, there is no emphasized emotionality<sup>17</sup> in his narration”; and Županović argues: “The centurion (soprano) is all humble in his asking Christ to heal his servant. The narrator (tenor) is neutral, and Christ (bass) is sublime, calm and solemn.”<sup>18</sup>

But is it so if we carefully observe the role of the narrator?

### Example 5

The image shows a musical score for a Tenor solo and Organum accompaniment. The Tenor part is written on a single staff in F major (one flat) and begins at bar 7. The lyrics are: "Et a - it il - li le - sus, et a - it". The Organum part is written on a grand staff (treble and bass clefs) and begins at bar 7. The lyrics are: "il - li, et a - it il - li le - - - - sus:". The score is in 8/8 time and features a syncopated rhythmic figure in the Tenor part, followed by a characteristic rhetorical figure with a descending fourth in a punctuated rhythm. A sequel is formed right from this figure in the way that, with a sequential shift, it varies rhythmically (diminution of the initial motif) and melodically, with the first variation starting after a break and the second on an unaccented beat.

Indeed, this solo, along with the accompaniment, comes in entirely diatonic F major. Besides, the non-functional progressions and syncopated harmonies point to modal patterns. Also, we need to observe how the melody of the solo voice is structured. It begins with a syncopated rhythmic figure, followed by a characteristic rhetorical figure with a descending fourth in a punctuated rhythm. A sequel is formed right from this figure in the way that, with a sequential shift, it varies rhythmically (diminution of the initial motif) and melodically, with the first variation starting after a break and the second on an unaccented beat.

<sup>17</sup> Josip Andreis, *Ivan Lukačić. Šesnaest moteta*, p. 33.

<sup>18</sup> Lovro Županović, *Umjetnost Ivana Lukačića Šibenčanina*, p. 385-386.

Considering the application of the three rhetorical figures of baroque music (on a micro- level, these are figures of repetition, silence, and contradiction), we notice the applied figures of repetition, indicating that text repetition is also significant. We use these rhetorical figures in musical practice in two ways: to cause an increase in tension (a slight acceleration of tempo, and dynamics and agogics in anticipation of the continuation of the action) or a tension decrease and slowing down if we begin to doubt spoken words.

This example testifies to the very first case of the application of the rhetorical figure of repetition and makes the atmosphere of anticipation of Christ's answer that will follow (bars 12-20).

### Example 6

12

Bassus

E - - go ve - ni - am, E -

Organum

Basso solo

15

- go ve - - ni-am et cu - ra - bo e - um,

The melody of the bass (Christ) section differs significantly from the melody of the higher voices. It is due to a standard early Baroque practice according to which the *continuo* part and the lowest voice coincide. Therefore, the relevance of the harmonic element significantly affects the structure of the line containing leaps of fifths and fourths, which is rhythmically calmer except for the varied repetition of short phrases and becomes somewhat constrained by losing fluidity and flexibility of higher voices.

But, precisely because of that, it reaches a dignified tone that in this motet corresponds to the character who sings it - Christ. This solo fills the framework of a regular small period in the diatonic F major, which is discreetly extended in the first cadence (DD - D).

The continuation of dialogue gradually increases the tension of musical flow, which manifests in the melody of all the protagonists. Such musical intensity and emotional expression are achieved by fragmenting note values, applying punctuated and syncopated rhythms, and pausing when sequencing shorter motifs. The narrator part itself (bars 20-24) anticipates this course, and the solo of the centurion (bars 25-32) is particularly interesting, beginning with a calm, restrained melody - a recitative in one tone imbued with the humility of the very verses: "Lord, I am not worthy." In the sequel, we have the atmosphere of growing excitement in anticipation of a miracle. This growth of dramatic tension comes with a harmony of *continuo* part that modulates into close tonalities: D minor and B-flat major in the first, and G minor and F major in the second sentence.

### Example 7

The musical score for Example 7 consists of three systems, each with a vocal line (Cantus) and a keyboard accompaniment (Organum). The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be common time (C).

**System 1 (Bars 25-26):**  
 Cantus: *Do - mi - ne, non sum di - gnus ut in - tres sub tec - tum*  
 Organum: *Canto solo*

**System 2 (Bars 27-28):**  
 Cantus: *me - um Sed tan - tum dic ver - bum et sa - na - bi - tur, et sa - na -*  
 Organum: Includes figured bass notation: 3 4 3 and a flat symbol (b).

**System 3 (Bars 30-31):**  
 Cantus: *- bi - tur Pu - er me - us, et sa - na - bi - tur Pu - er me - us.*  
 Organum: Includes figured bass notation: 6 5 and 3 4 3.

And final bass solo (bars 36-43) is more vivid, but it's just about inserting passing tones in the intervals of fifths and fourths, while the melodic backbone does not change significantly.

The final part of the motet is a polyphonic (bars 43-48), brought by all voices, beginning with a very dense three-part canon with short distance entrances, with the polyphony weakened, similarly to other motets, by an imitation interval. The homophonic cadence fills in the final bars and confirms the tonal basis of the motet.

### Example 8

Example 8 shows the musical score for bars 43 and 44. The score is written for four parts: Cantus, Tenor, Bassus, and Organum (Tutti 3). The lyrics are: "Et sa - na - tus est Pu - er, et sa - na - tus est Pu - er, et sa - na - tus est Pu - er, et sa - na - tus est Pu - er".

Bar 43 shows the beginning of the polyphonic section. The Cantus part starts with a half note G4, followed by quarter notes A4, B4, and C5. The Tenor part starts with a half note G3, followed by quarter notes A3, B3, and C4. The Bassus part starts with a half note G2, followed by quarter notes A2, B2, and C3. The Organum part starts with a half note G2, followed by quarter notes A2, B2, and C3.

Bar 44 shows the continuation of the polyphonic section. The Cantus part starts with a half note G4, followed by quarter notes A4, B4, and C5. The Tenor part starts with a half note G3, followed by quarter notes A3, B3, and C4. The Bassus part starts with a half note G2, followed by quarter notes A2, B2, and C3. The Organum part starts with a half note G2, followed by quarter notes A2, B2, and C3.



We can understand the role of the final part in two ways. For example, Županović says: “From a hitherto moderate tempo, music moves to a livelier one, as in a finale of a musical-scenic work (!), to psychologically comment as convincingly as possible on the focal transformation of the situation. In this, the narrator no longer remains only a neutral commentator but equally participates in the joy that passed from the centurion to him and reflected on the character of Christ.”<sup>19</sup> But Andreis cites another possibility: “At that point, the faces become depersonalized. Christ, the centurion, and the narrator no longer sing it. In this short section, faster tempo, which in its first part is polyphonic and homophonic in the second or final section, it is as if we hear a group of eyewitnesses who, before the miracle of Christ, give vent to their joy and delight”.<sup>20</sup> We are, of course, closer to this second interpretation.

Regarding the pulsation of the musical form, it is necessary to point out another parallel between rhetoric and music - the one at the level of the macro form. Johan Mattheson introduced one of the possible classifications of speech macro form; his proposal contains *exordium* - introduction, *narratio* - presentation of facts, *probatio* - presentation of evidence, *confutatio* - the refutation of the basic idea, *peroratio* - final word. In the musical language, the following units are as follows: the introduction has the role of introducing listeners to the musical piece, a sudden entry into the central theme could confuse the listener, so introductory bars must make it easier to follow; presenting facts in music means exposing thematic material that is at the very core of the work; evidence would be material related to the main topic to support and strengthen it; refuting the basic idea means introducing a new theme or contrasting elements (melody, rhythm, harmony); the final word corresponds to the finale which recapitulates the theme sometimes by adding even greater emotional tension (expanded *coda*).<sup>21</sup>

<sup>19</sup> *Ibid.* p. 388.

<sup>20</sup> Josip Andreis, *Ivan Lukačić. Šesnaest moteta*, p. 33.

<sup>21</sup> Data on a parallel between oratory and music date back to around 1500 in Germany. However, Johan Mattheson significantly contributed to the classification of rhetorical figures in the middle of the 18th century. His book *Der vollkommene Capellmeister* from 1739 influenced Bach's music in particular. Cf. Anna Paradiso Laurin, *Classical Rhetoric in Baroque Music*, p. 26-32.

In some of his motets, Lukačić builds a musical macro form in the way that within it, we can recognize at least some (if not all) components of Mattheson's proposal. In this motet, it is the presentation of the theme and the other one added to it to increase tension and especially final section.

### 1.3. *Responde Virgo (in eco)*

Motet *Responde Virgo (in eco)* is a monodic motet without the effective three-part writing because the second and third voices only repeat, like an echo, the last syllables of the word or tones of musical phrases. The echo effect emerged along with polychoral singing in Renaissance vocal music. Lukačić emphasizes it with dynamics so that the first voice sings forte and the second and third piano. The author of the motet text is unknown. It is devoted to the Mother of God and her intercession. The verses are split into twelve musical sentences of varying duration.<sup>22</sup>

The motet text:

*Responde, Virgo consolatrix,  
ignemque amoris cordibus nostris infunde, (unde, unde),  
unde salus generis humani est separata, (rata, rata),  
rata salus et finita, (ita, ita),  
itaclementer Christum exora, (ora, ora),  
Oramus ergo strenue impietati, (etati, etati),  
etati fragili parce nobis et indulgens exurge, (urge, urge),  
Urgere me iuvat sed precamur te prece humili ore, (ore, ore),  
ore resonet ista Chorus angelis cum similis, (illis, illis),  
illis et eius fiat, ut invitet Hebreos, (eos, eos),  
eos accendat ad verum animae consolamen, (consolamen, solamen),  
ad verum animae consolamen, (solamen, Amen).*

These twelve musical units were a real challenge for the composer who avoided the possible danger of monotony by changing their character - they sometimes have a renaissance tone or oscillate between two practices, and sometimes enter the space of true monodic virtuosity. The structuring of

<sup>22</sup> We provide only the Latin version of the text because we could not find its translation, and available online translator is not reliable.

forms at the macro level reveals interesting relationships between smaller parts and larger musical units within motets comparable to macro rhetorical figures in oratory.

Thus, the first two sentences (bars 1-10) have an introductory character. They also have a calmer Renaissance tone, in which the text and rhythmic pattern repeat. The echo effect is absent only in this section.

### Example 9

Example 9 shows a musical score for Tenor I and Organum. The Tenor I part is in 3/4 time, starting with a melodic figure: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The lyrics are: "Re - spon - de, Vir - go con - so - la - trix, re - spon - de, re - spon - de, Vir - go con - so - la - trix, re - spon - de,". The Organum part consists of two staves (treble and bass clef) with chords and moving lines. The first system covers bars 1-4, and the second system covers bars 5-8. The key signature is one flat (Bb), and the time signature is 3/4.

The first begins with a very intense melodic figure close to baroque rhetoric - ascending fourth, alternating leading tone, descending fourth. And the tonal basis of these introductory bars is interesting: it is, viewed as a whole, the D Dorian mode in which both sentences have their cadences, but it is unusual that the first is with the Picardy third. The very beginning suggests the G Dorian mode that only by transposing the initial motif up a second at the beginning of the second sentence the D Dorian mode is determined. In the context of this vague interpretation, we notice another detail. The beginning of the vocal part enters the C Ionian mode (indicated by a fourth leap from the fifth degree to the *finalis*), and the transposition at the second below in D major on D. Simultaneously, the accompaniment touches other close tonal centres. Nevertheless, the similarity of the content of these two sentences, with the corresponding cadences, places these bars in the form of a small period.

The other two pairs of sentences (bars 11-25) show a gradual increase towards Baroque expression. The first pair oscillates between the two practices, and the second brings a baroque melody interwoven with ornaments.<sup>23</sup>

### Example 10

Example 10 is a musical score for three Tenors and Organum. The score is in G minor (one flat) and 8/8 time. It consists of two systems of staves. The first system (bars 19-21) shows Tenor I with lyrics 'ra - ta sa - lus et fi - ni - ta', Tenor II with 'i - ta', and Tenor III with 'i - ta'. The Organum part is marked with dynamics *f*, *p*, and *p*. The second system (bars 22-24) shows Tenor I with lyrics 'i - ta cle - men - - - - - ter Chri - stum ex - o - ra', Tenor II with 'o - ra', and Tenor III with 'o - ra'. The Organum part is marked with dynamics *f*, *p*, and *p*.

From the next couple of sentences, Lukačić changes the building principle of musical form by a kind of consolidation of musical units. Namely, related sentences are no longer paired as the period but put apart so that the analogy

<sup>23</sup> We can say that the transition period from the Renaissance to the Baroque was marked by shifting the focus from structure (strict vocal guidance) to rhetorical ornament as an essential feature of the new style. According to today's understanding of ornament, it denotes embellishment, something that may or may not be necessary. The Latin meaning of the word ornament is equipment or means, which suggest that this figure is an essential component of Baroque musical rhetoric.

is achieved by the seventh (b. 25) and ninth (b. 35) sentences with leaps of fifths and fourths that give them a dignified character, or eighth (b. 30) and the tenth (b. 39) with virtuoso ornaments and sequencing of shorter motifs. We can see it in the tonal basis, i.e. the harmonic component - the seventh and ninth sentences begin in B-flat major and cadence in G minor. The eighth and tenth sentences modulate from the initial F major to G minor.

The eleventh and twelfth sentences (bars 44-52) provide a gradual calm, making an analogy, but in the opposite direction with the second period (b. 11-18), even the cadence of the twelfth sentence corresponds to that in the fourth sentence.

The final whole integrates both styles - virtuoso baroque at the beginning, which calms down towards the end and returns to the initial expression.

### Example 11

The image displays two musical excerpts. The first excerpt, starting at bar 52, features a Tenor I part and an Organum part. The Tenor I part is in a treble clef with a key signature of one flat (B-flat major) and a 3/8 time signature. The lyrics are "ad ve - rum a -". The Organum part is in a bass clef with a 3/8 time signature and a forte (*f*) dynamic. The second excerpt, starting at bar 54, features three Tenor parts (T. I, T. II, T. III) and an Organum part. The Tenor I part has the lyrics "- ni-mae con - so - la - men." The Tenor II part has the lyrics "so - la - men." The Tenor III part has the lyrics "A - men." The Organum part is in a bass clef with a 3/8 time signature and a piano (*p*) dynamic.

If we draw a parallel between the rhetorical figures at the macro level, as Mattheson distinguishes them, and the musical forms of this motet, we notice the following analogies: the first period would be *exordium* - introduction; the part from b. 11 - 25 would be *narratio* - presentation of facts; we can understand the central part b. 25 - 44 in two ways: as *probatio* - presentation of evidence, or *confutati* - a refutation of the basic idea given the diversity of characters of neighbouring sentences, whereas the part from b. 44, which gradually ease the tension, leads to the final part (b. 52) or *peroratio* - the final word. This is just one of the different views of the internal parts of the macro form.

## Conclusion

We present the mix of the old renaissance and new baroque compositional practices through the examples of Lukačić's three-part motets. We observed these seemingly contrasting elements in all constituents of composers language.

Thus, Lukačić's opus includes a wide range of melodies, from those of renaissance tone, ascending-descending arch, wavy outlines, longer note values, flowing and balanced rhythm, to phrases and melismas of baroque monody, created by varying shorter music phrases and motifs interwoven with ornaments,<sup>24</sup> sometimes with sharp rhythmic figures. There are also examples in which Lukačić combines these two principles, but in any case, the melodic flow develops freely, forming harmonized and logical musical wholes. The accompanying harmony oscillates, almost as a rule, between mode and tonality, with polysemous interpretations (e.g. 9). Indicated by the omission of key signature, this oscillation is in line with the 16th-century rule that the key signature of the minor key is identical to that of the major, which is whole tone below.<sup>25</sup> Thus, the tonal region of G minor, i.e. the G Dorian mode, at

<sup>24</sup> They are echos of Baroque aspirations in art and literary works. It is as if the performer's spirit is carried away by the text, which, naturally lasts in time and wants to emphasize it even more by singing the melodic line. Cf. Lovro Županović, *Umjetnost Ivana Lukačića Šibenčanina*, p. 382.

<sup>25</sup> Cf. Maurice Emmanuel, *Histoire de la langue musicale*, Volume 2, Nabu Press, Paris, 2010, p. 355-356.

the beginning of the motet *Nos autem* has the key signature of F major in which the first two-part canon begins (e.g. 1).

The form of Lukačić's motets originates from the Renaissance music practice and strives for Baroque expressiveness. Of the Renaissance features, we single out the overlap of textual and musical units often enriched with a cadence that anticipates Baroque practice, i.e. the period of new musical forms. The transition from polyphony to homophony (which typically occurs in cadence) is gradual, almost imperceptible - voices leave the canon in the order they joined, the flow is logically homophonic and completes more or less formal sections. Repetition of the text is the Renaissance procedure, an example of which we have at the beginning of the motet *Responde Virgo*, including the rhetorical figures of repetition to increase musical intensity.<sup>26</sup>

Baroque features or contrasts are present at almost all levels of musical expression. By applying even and odd metrical divisions, Lukačić introduces diversity within the dominant scheme of his time, seeking an adequate "rhythmic pulsing of the text that he considers tonally".<sup>27</sup> He also introduces the element of diversity by the variation in the number of parts participating in canonic episodes - the first two canons in the *Nos autem* motet are two-part, and the third is three-part. There are no signs for dynamic contrasts in the motet. The exception is the *Responde Virgo* motet with the marks *f* and *p* to emphasize the echo effect. Another contrast, resulting from accompanying instruments, is present in the space of means of communication where the colours of the human voice contrast musical instruments.

Speaking of the parallel between oratory and music art, we have already shown the application of rhetorical figures at the micro and macro levels in the text examples. It is difficult to say to what extent Lukačić was aware of this transfer of features from one artistic field to another. The fact is that he was well acquainted with contemporary European trends and compositional practices. However, a new style in music cannot emerge from parallel

<sup>26</sup> The features that link Lukačić's motets with Renaissance polyphony certainly include direct repetitions of the text, either entire-textual units or their parts. The repetition of certain features, keywords or expressions became a powerful tool in the hands of the Baroque artists, used for emphasizing dramatic elements or excitement. Cf. Josip Andreis, *Ivan Lukačić. Šesnaest moteta*, p. 26.

<sup>27</sup> Cf. Lovro Županović, *Umjetnost Ivana Lukačića Šibenčanina*, p. 395.

phenomena in another art if, in the very essence of music, the development path that preceded it did not create the fertile ground on which the germs of a new style will sprout. Knowledge of rhetorical figures was essential for the performance practice and the analytical approach to musical work. For example, in Romantic and 20th-century music, composers mark every detail of the performance with marks of tempo, dynamics, character, etc. The performance of Baroque music, at the time it was written and occasionally at present, relies on some conventions taken for granted, and therefore there was no need for their marking in the score. For that reason, contemporary performers engage in the task of deciphering all those unmarked elements. And this fact is the reason for a possible comparison between speech and musical rhetoric.

Apart from the fact that Lukačić was already recognized and highly esteemed in Europe, his “Franciscan restraint” and concern for the performance capabilities of the ensemble in the specific living environment in which he worked significantly enriched Croatian musical culture and heritage.