

“BELLE FANTASIE E LEGGIADRE INVENZIONI” IN LUKAČIĆ’S MOTET *SICUT CEDRUS*

Vito Balić

UDK: 2-722.53+78.072.1Lukačić, I. M.
2-722.53-057.162:2-523.6 Sv. Frane]Lukačić,
I.M.(497.583Split)“1620/1648“
099.5Lukačić,I. M.:398.88
Original scientific paper
Paper received: 5/2021

Arts Academy, University of Split
vito@umas.hr

Abstract

It is still little known about the musical education of Ivan Lukačić and his collection Sacrae Cantiones (Venice, 1620). Therefore, this article deals with the historical, liturgical, and musical aspects of the solo motet Sicut cedrus with basso continuo accompaniment. It retains the liturgical musical form of the great responsory and merges with the motet style, but in one developmental continuity from the initial motive. The analysis and comparison with the related works of his contemporaries reveal the richness of Lukačić’s musical language. It adopted compositional techniques of both styles (prima and seconda prattica) and the elements of three musical genres, motet, madrigal, and concerto, which influenced church music in the first decades of the 17th century. We also recognize the influence of the motet tradition of Roman church music (Viadana, Cifra) and the compositional techniques adopted from his Franciscan confreres (Finetti, Viadana and Mortaro).

Keywords: *small-scale motet, responsory, basso continuo, monody, Sacrae Cantiones, 17th century, Split Cathedral, motivic development.*

1. Historical and liturgical context

Ivan Marko Lukačić (Šibenik, baptized April 17, 1587 - Split, September 20, 1648) is a Croatian Franciscan and composer. We know only a few facts about his education. In Italy, he obtained a bachelor’s degree in 1612, and he got a Master of Music degree (*magister musices*) on March 23, 1615, in Rome. From 1618 Lukačić served at the Šibenik monastery, and from June 23, 1620, he took over the duty of guardian of the monastery of St. Francis

on the Coast in Split, which he performed along with the service of music director (*maestro di cappella*) in the Split Cathedral until the middle of the fourth decade of the 17th century.¹

The only known Lukačić collection *Sacrae cantiones singulis binis ternis quaternis quinisque vocibus concinendae* was published in Venice “sub signo Gardani” in 1620. Lukačić was appointed the music director of Split Cathedral before his guardian ministry in the St. Francis monastery. We know it from the subtitle of his work (mentioning Lukačić as “In Metropolitana Spalaten-si Ecclesia Musices Praefecti”) and from the dedication of Giacomo Finetti inscribed with date March 25, 1620. Plamenac assumes that at the time of Lukačić’s admission to the Šibenik monastery in 1618, he took over the “directing of the music in the Split cathedral”.²

There are still many open questions about Lukačić’s collection. When was it created? Were these settings composed during his schooling in Italy? To which tradition did they belong? Were they written during his service as music director in the Split Cathedral, or were these compositions that Lukačić wanted to present himself as a qualified *maestro di cappella* for the service in the cathedral, taking into account its feasts and liturgical needs? Could his compositions have been performed in worship at the cathedral? In the following reflections, we will try to come closer to the answers to these questions.

Lukačić’s compositions belong to a new type of church music that we can define as a small- scale *concertato* motet³ or sacred concerto for one or more

¹ Nikola Mate Roščić, Redovnički lik Ivana Marka Lukačića u svjetlu novih podataka [The religious profile of I. M. Lukačić in the light of recent data], in: Ljudevit Maračić (ed.), *Lukačić, zbornik radova znanstvenog skupa održanog u povodu 400. obljetnice rođenja* [Lukačić, Conference proceedings on the 400th anniversary of his birth], Provincijalat franjevac konventualaca, Zagreb, 1987, pp. 55–57. Ennio Stipčević, *Ivan Lukačić*, Muzički informativni centar Koncertne direkcije Zagreb, 2007, pp. 34–77. Bojan Bujčić, Lukačić [Lucacich, Luccacich, Lucacih], (Marko) Ivan [Ioannes], *Grove Music Online*, 2001, <https://doi.org/10.1093/gmo/9781561592630.article.17150> (accessed: 30/03/2021).

² Dragan Plamenac, *Glazba 16. i 17. stoljeća u Dalmaciji. Osam studija* [*Music of the 16th and 17th Centuries in Dalmatia. Eight studies*], ed. E. Stipčević, Književni krug, Split, 1998, p. 167.

³ In this period, the term “motetus” was used to denote three different types of music,

soloists with continuo. It developed under the influence of well-known 17th-century church musician Lodovico Viadana and his collection *Cento concerti ecclesiastici* from 1602.⁴ In this type of composition, the focus is on the new monodic style of solo singing with a basso continuo or thorough-bass accompaniment, extemporized from the written-out bass line with added figures indicating the harmonies. Viadana’s sacred monody builds on the Roman church motet tradition differing from the simultaneously published secular monodies of Giulio Caccini and other authors that set vernacular texts with affective expression applying tendencies of the Florentine Camerata.⁵

Lukačić’s collection *Sacrae cantiones* contains 27 compositions: the 18 settings from the Breviary and the four settings from the Missal, the three settings belong to both sources, and only two texts are of unidentified origins.⁶ Almost all settings from the Breviary are parts of the Matins: eight responsories, the settings on the selected few verses of one hymn and five psalms, and four settings on fragments of *Song of Songs*. Three of the responsory texts could belong also to the Proper of the Mass. Most of the texts were suitable for several feast days, celebrated in the Split Cathedral, but some were proper only to one feast day. Similarly, the texts from the Missal belong to the Proper of the Mass (including the three-voice setting of the Gospel fragment *Domine, puer meus*), except *Suscipiat Dominus* response at the end of the Offertory, which belongs to the Ordinary of the Mass. In the Mass celebrations of the 16th and the beginning of the 17th century, performing motets on the

motet, concert and cantata, so it would be better to talk about motet style or motet form principles. See Heinrich Hüschen, *Die Motette* (Das Musikwerk, 47), Laaber-Verlag, Laaber, 1970, p. 17; Noel O’Regan, The Church Triumphant: music in the liturgy, in: Tim Carter and John Butt (eds.), *The Cambridge History of Seventeenth-Century Music*, Cambridge University Press, Cambridge, 2005, pp. 283–323. For the small-scale motets in Dalmatia, see E. Stipčević, The Small-Scale Motet in Dalmatia in the First Half of the Seventeenth Century, *Musicologica Istropolitana* 12 (2017), pp. 103–118.

⁴ Günther Massenkeil, Die konzertierende Kirchenmusik, in: Karl Gustav Fellerer (ed.), *Geschichte der katholischen Kirchenmusik*, vol. 2, Bärenreiter-Verlag, Kassel..., 1976, pp. 93–95.

⁵ Werner Braun, *Die Musik des 17. Jahrhunderts*, Laaber-Verlag, Laaber, 2008, p. 205.

⁶ E. Stipčević, *Ivan Lukačić*, pp. 86–88. Compare the contribution of Domagoj Volarević “Liturgical settings of *Sacrae cantiones* motets of Ivan Marko Lukačić” in this Proceedings.

texts taken from the Liturgy of Hours was accepted practice.⁷ Those Motets were sung instead of or after the Offertory, after the consecration (motets with the text of the Blessed Sacrament), instead of or after the Communion and after the dismissal.⁸ The setting of Matins' text was a frequent practice in Lukačić's time,⁹ which is evident from the numerous published collections of the time, including Donfrid's.¹⁰ Its third volume from 1627 contains five Lukačić's motets, three of them on Matins' texts. Matins are often sung polyphonically before major feast days,¹¹ so we can assume that many of Lukačić's settings were performed on similar occasions during worship services in the Split Cathedral.

Although the compositions in Lukačić's collection are arranged by the number of voices and not by liturgical celebrations, more of them may belong to the same feast due to the order of the text in liturgical year. We can notice six settings of Matins' text probably intended for the feast of the Assumption of Mary, to whom the Split Cathedral is dedicated and other feasts of Mary throughout the year. These are compositions

Osculetur me – In I. Nocturno. Lectio i. [first part]

Trabe me post te – In I. Nocturno. Lectio i. [second part]

Sicut cedrus – In I. Nocturno. Resp. ii.

and psalms from the Liturgy of the Hour for the office feasts of the Blessed Virgin Mary throughout the year (but also for the proper and common feasts of Saints):

⁷ Ludwig Finscher and Annegrit Laubenthal, Kapitel IV: "Cantiones quae vulgo motectae vocantur". Arten der Motette im 15. und 16. Jahrhundert, in: L. Finscher (ed.), *Die Musik des 15. und 16. Jahrhunderts* (Teil 2), Laaber-Verlag, Laaber, 1990, p. 282.

⁸ Michael Härting, Die gottesdienstliche Feier, in: Karl Gustav Fellerer (ed.), *Geschichte der katholischen Kirchenmusik*, vol. 2, Bärenreiter-Verlag, Kassel..., 1976, p. 56. Cf. also Franz Körndle, Kapitel III: Die Motette vom 15. bis zum 17. Jahrhundert, in: Horst Leuchtmann and Siegfried Mauser (eds.), *Messe und Motette*, Laaber-Verlag, Laaber, 1998, p. 95.

⁹ Cf. M. Härting, Die gottesdienstliche Feier, p. 57.

¹⁰ Johann Donfrid (ed.), *Promptuarii musici...*, vols. 1–3, Paul Ledertz, Augsburg, 1622, 1623, 1627.

¹¹ M. Härting, Die gottesdienstliche Feier, p. 57.

Ex ore infantium – In I. Nocturno. [Ps. 8, v. 3]

Coeli enarrant Gloriam Dei – In I. Nocturno. [Ps. 18, v. 1-3]

Cantate Domino – In III. Nocturno. [Ps. 95, v. 1-3.]¹²

From the above Matins’ texts, we see that Lukačić set to music five parts of the first nocturn, so the question arises whether he could perform these motets in the Liturgy of the Hours in the Split Cathedral or performed them on feast day, during Mass instead of or after the Offertory or the Communion. We cannot exclude the possibility of performances of these motets in extra-liturgical devotions.

Concerning the musicians in the Split Cathedral, we know the names of organists who were employed during Lukačić’s service as music director.¹³ We have data on the six singers from 1604 and 1606 when the archbishop was Marc Antonio de Dominis, who determined their payments, duties for the duration of worship and proper choir behaviour, and we also know that de Dominis purchased a portable organ, because the great organ was out of function.¹⁴ We do not know if this group of performers was maintained at

¹² *Breviarium Romanum Ex Decreto Sacrosancti Concilij Tridentini restitutum*, Venice, 1580, 440v, 441r, 541r, 541v, 542v, 543r.

¹³ In Lukačić’s time, the organists were the layman Marc(o) Antonio (Donoso) Romano, Br. Gasparo Ferrero, Br. Claudio Balbi da Longiano, and perhaps the Split canon and organist Don Rinaldus de Rinaldis. Cf. N. M. Roščić, *Glazbena tradicija Samostana sv. Frane na Obali u Splitu od 1600. do 1900. godine* [The musical tradition of the Monastery of St. Francis on the Coast in Split from 1600 to 1900], *Arti musices* 21/1 (1990), pp. 13–18.

¹⁴ The sources of informations about the singers and organs still need to be examined. Compare the following works: Grga Novak, *Povijest Splita [The History of Split]*, Književni krug, Čakavski sabor, Split, 1978, vol. 3, 1446–1447; D. Plamenac, Toma Cecchini, kapelnik stolnih crkava u Splitu i Hvaru u prvoj polovini XVII stoljeća. Bio-bibliografska studija [Tomaso Cecchini, chapel master of the cathedrals of Split and Hvar in the first half of the 17th century: a bio-bibliographical study], *Rad JAZU* 262 (1938), pp. 77–125 (quoted from the new edition in D. Plamenac, *Glazba 16. i 17. stoljeća u Dalmaciji*, pp. 41–43); Milo Asić, Mark Antonije de Dominis, Promicatelj muzike ranog baroka u Splitu [M. A. de Dominis, Promoter of early Baroque music in Split], *Zvuk* 121-122-123 (1972), p. 68; Miljenko Grgić, Toma Cecchini i Ivan Marko Lukačić u Splitu, *Collection of papers from the V. International Symposium “Music in a Society”*, Sarajevo, October 26 - 28, 2006, Muzikološko društvo FBiH, Muzička akademija, Sarajevo, 2008, p. 80.

Lukačić's time, but from the data and preserved musical materials of the 18th century we see that there was always a group of at least six skilled singers in the Split cathedral (clerics could join them) trained by "magistro sacrae musicae" in choral and figural music in the cathedral school.¹⁵ Therefore, it is not questionable that Lukačić had someone to perform his compositions. Of six settings of Matins' texts for the Assumption of the Blessed Virgin Mary, four are for a solo voice, and the remaining two are for two and four voices.

The canons of the Split Cathedral jointly performed a choral service, which included the Liturgy of the Hours and the Conventual Mass. We have scarce data on the Liturgy of the Hours, so it is only from later times that we learn that the canons prayed together three times a day: Matins with Lauds, the Little Hours, and Vespers with Compline.¹⁶ "Matins were recited or sung, in the summer after the Compline, and at dawn in the winter",¹⁷ and the canons had their places in the choir of the cathedral, which were located above the singers' benches. Even in later centuries we do not find much more data but according to music manuscripts as the principal sources of information about the performance practice in Split Cathedral in 18th and 19th century,¹⁸ we can assume that similar one existed in rituals in the first half of the 17th century.

Although the Music Archives of St. Domnius Cathedral in Split does not contain text settings similar to the Lukačić's repertory, we find numerous

¹⁵ We know from bishops' reports that the circumstances of the cathedral school at that time were very hard, but in Lukačić's time, it had a teacher of grammar and music. The music teacher was probably Lukačić himself. Slavko Kovačić, *Katedralne škole u Dalmaciji pod mletačkom vlašću od konca 16. do početka 19. stoljeća prema biskupskim izvještajima Svetoj stolici* [Cathedral schools in Dalmatia under Venetian rule from the end of the 16th to the beginning of the 19th century according to episcopal reports to the Holy See], *Croatica Christiana* 15 (1991), pp. 63–65.

¹⁶ Ivan Ostojić, *Metropolitanski kaptol u Splitu*, Kršćanska sadašnjost, Zagreb, 1975, p. 168.

¹⁷ I. Ostojić, *Metropolitanski kaptol u Splitu*, p. 129.

¹⁸ *Muzikalije u glazbenom arhivu splitske Stolnice sv. Dujma* [Music material in Archives of St. Domnius Cathedral in Split], inventory book by Maja Oršić (1986), the archive was sorted out by Joško Belamarić, Toni Belamarić and Stanislav Tuksar 1973–75, Odsjek za povijest hrvatske glazbe, Zagreb, INV-04 (Sk), typescript, <https://dizbi.hazu.hr/a/?pr=i&cid=11149> (accessed: 30/01/2021).

vocal and instrumental Vespers with complete settings of psalms, Magnificat and hymn for different feasts. It also contains many complete sets of lessons and responsories sung at Matins with Lauds of the office for the Paschal Triduum. Therefore, we can confirm with certainty that festal Vespers and Matins with Lauds set for soloists, choir and string orchestra occasionally accompanied with additional wind instruments were performed in those times in the cathedral. Therefore, we assume that the parts of the Liturgy of Hours, Vespers and Matins with Lauds were sung publicly and solemnly at Lukačić's time and that his motets enriched liturgical celebrations of the Split Cathedral.

2. Musical features of the *Sicut cedrus* motet

2.1. Liturgical text and its setting

The first composition in the *Sacrae cantiones* collection is solo motet *Sicut cedrus*, set for cantus or tenor with basso continuo accompaniment. In it, we can recognize different stylistic features and compositional techniques of Lukačić's time with the tendency towards the development of melody and accompaniment from a single motive.

Lukačić set to music the text of Matins' great responsory (*responsorium prolixum*), the liturgical adaptation of the Book of Sirach (24: 17, 20). This responsory is sung in the liturgical year on Feasts of the Blessed Virgin Mary throughout the year in the second nocturn after the fourth lesson, and for the Assumption and its octave in the first nocturn after the second lesson.

The great responsory of Matins consists of a first part called the respond (R), a verse (V) and the repetend (*repetendum*), a repetition of the last part (*) of the respond.

R. (*schola* and choir)¹⁹

Sicut cedrus exaltata sum in Libano, et sicut cypressus in monte Sion:
quasi myrrha electa,

* Dedi suavitatem odoris.

¹⁹ Alberto Turco, *Il canto gregoriano. Corso fondamentale*, Edizioni Torre d'Orfeo, Rim, 1996, pp. 72–73. Šime Marović, *Glazba i bogoslužje [Music and worship]*, Crkva u svijetu, Split, 2009, pp. 104–105.

V. (*schola*)

Et sicut cinnamómum, et bálsamum aromatízans.

R. (choir)

Dedi suavitátem odóris.

Oliver Strunk described the Respond-motet as the typical large form for the Office:

“Its characteristic feature, when fully developed, is its division into two sections, exactly reproducing the form of the plainsong Respond from which it takes its text. The first section (or *Prima pars*) sets the text of the Respond proper; the second section (or *Secunda pars*) sets the text of the Verse and concludes with a repetition of the concluding line or lines of the Respond; the whole, then, exhibits the form AB (*Prima pars*) : CB (*Secunda pars*). The plainsong Respond from which this motet-type derives is a musical reply to the reading of a Lesson or Chapter, an elaborate and extended composition affording considerable opportunity for soloistic display. In keeping with this, the motet-setting of the Respond text is usually an elaborate, extended, and brilliant composition.”²⁰

Lukačić retains the liturgical musical form in his setting in a way that he set the last part (*) of the respond in a triple proportion (*tripla*),²¹ and repeated it (repetend) after the verse with a short coda. In the same way, he set to music the complete texts of two responsories, *Benedic Domine* with repetend in a ternary proportion, and *Sancti mei* with repetend in imperfect tempus and in invertible (double) counterpoint.²² This division of the text, except the

²⁰ Oliver Strunk, Some Motet-Types of the 16th Century, in: Arthur Mendel, Gustave Reese and Gilbert Chase (eds.), *Papers Read at the International Congress of Musicology Held at New York, September 11th to 16th, 1939*, Music Educators' National Conference, AMS, New York, 1944, p. 158.

²¹ Singing three semibreves on one tactus in the time of one semibreve in imperfect tempus. Cf. Adriano Banchieri, *La Banchierina*, Alessandro Vincenti, Venecija, 1623, p. 20.

²² The four responsory settings (*Orantibus in loco isto*, *Veni Sponsa Christi*, *Sancta et Immaculata* and *Nos autem*) contains only the text of the responds, and the remaining one (*Domine, quinque talenta*) the text of the verse. *Nos autem*, *Veni Sponsa Christi* and *Domine, quinque talenta* may also belong to the Proper of the Mass. *Veni sponsa Christi* does not have the complete text of the respond, nor of the tractus, so it could be a Matin or a Vesper antiphon. All above mentioned responsories, as well as other of Lukačić's settings, are appropriate for various feasts celebrated in Split Cathedral.

repetend, corresponds to motet style in which each line (or smaller division) of text has a distinct section based on pervasive imitation of its opening melodic phrase (theme, motive, *soggetto*), and the whole setting consists of series of these sections, called points of imitation, with overlapping cadences and opening entries of successive sections. Lukačić fragmented the text of the respond and the verse in seven smaller syntactic units and articulated them in the series of seven music sections.

1.	Sicut cedrus exaltata sum in Libano,	bb. 1-13	a eolian	motivic development, imitation	A
2.	et sicut cyprissus in monte Sion:	bb. 13-19			
3.	quasi myrrha electa,	bb. 19-21	d dorian	retrograde forms, transpositions of motive	
4.	Dedi suavitatem odoris.	bb. 22-25	a eolian	character change	B
5.	Et sicut cinnamomum, et balsamum	bb. 26-29	d dorian	synthesis of motive variants	C
6.	aromatizans.	bb. 29-31			
7.	Dedi suavitatem odoris. + Coda	bb. 31-36	a eolian	character change + emphasized motive	B

In the monodic motet the prohibition of exact repetition of parts (*redic-ta*) and the requirement for variety (*varietas*) of thematic treatment²³ differs from the polyphonic renaissance motet not only by the possibility of applying two styles (*prima* and *seconda prattica*) but also by technical limitations of the small number of performers. Variety of thematic treatment (*varietas*) in this newly developed musical genre is possible in several ways: only in the vocal part, between the vocal part and the basso continuo part, where improvised continuo parts can also contribute to it.

Lukačić repeats each textual unit in this motet twice, which we recognize in the motets of Giovanni Pierluigi da Palestrina and Lodovica Viadana, always using different compositional procedures that simulate imitative writing of motet style. In this case, the technique of repetition takes the function of imitation, as if it were a matter of the self-imitation within the same part.²⁴ This procedure is further emphasized in the repetitions of motives

²³ Aesthetic requirements set by Tinctoris, the general rules 6th and 8th in the Third Book of his treatise on counterpoint (1477). Joannis Tinctoris, *Tractatus de musica*, ed. Edmond de Coussemaker, Lefebvre-Ducrocq, Lille, 1875, pp. 394–399.

²⁴ W. Braun, *Die Musik des 17. Jahrhunderts*, p. 206.

at the interval of the fourth or fifth above or below, giving an impression of imitation between two adjacent parts. Each of these repetitions, self-imitation, is at a different interval: the theme “Sicut cedrus” reappears at the same pitch but with the extended phrase embellished with figures of shorter note values (diminutions), this part with diminutions occurs varied at the interval of the third above, “et sicut cypressus” is repeated at the fifth above, “Quasi mirra” at the third below, “Et sicut cinnamomum” at the fourth below, and diminutions of “aromatizans” at the fifth below at the end. The text “Dedi suavitatem” does not entirely repeat twice, but the whole part reappears at the end of the motet (repetend).

In the first two sections of the composition, the imitative entries between continuo and cantus were performed in a way that continuo exposes the motives of the successive points of imitation from the cadence points of the preceding sections, and cantus imitate them at the fifth (bb. 5 and 10) and octave (b. 13) above.²⁵ The first word of each entry in cantus is printed below the corresponding entries in continuo part, emphasizing in such a way the beginning of a new subdivision, and melodic fragment in continuo as a theme. This music was not performed from a score, but from separate part-books, and demands of each performer precise time beating and counting. The printed words in the continuo part facilitate the coordination between performers since if making mistakes, they do not have to return to the beginning of the composition, but only to the the cadence point in the preceding part.

Example 1: Opening of points of imitation in continuo part.²⁶



²⁵ The ligature and the word “sicut” in bar 5 in the continuo part were probably wrongly printed: the ligature had to be below tone *A* at the turn of the sixth bar, and the word “sicut” had to be put in the same place or below the motive in the continuo part (as indicated by arrows in the example).

²⁶ Ioannis Lvcacih, *Sacrae Cantiones Singulis Binis Ternis Quaternis Quinisque vocibus Concinendae*, Gardano, Venice, 1620, reprint, Muzički informativni centar Koncertne direkcije Zagreb, Gradska knjižnica “Juraj Šižgorić” Šibenik, 1998, Organum, p. E 2.

In all repetitions of the text, except for “Quasi mirrha”, Lukačić also makes metrical shifts of melodic entries, which is also one way of achieving variety in motet style: “Sicut cedrus”, “Et sicut cinnamomum” and the repetend are shifted by semibreve and other repetitions are shifted by the minim before (“exaltata sum” and “aromatizans”) or after (“et sicut cypressus”) concerning the first occurrence of the text. The metrical diversities of the imitative entries are also visible between the continuo and cantus at the length of three minims (bb. 4-5, 9-10 and 13).

2.2. The tone system and modality

Lukačić’s motets use the inherited late-medieval tone system and modality that formed the basis of music until the late 17th century. The “pseudo-classical” or “western-ecclesiastical” system of eight church *tones* or *modes*,²⁷ extended to twelve ones in the second half of the 16th century, define the basic tonal space for musicians of the time. According to Renaissance treatises we can find out that it was important for composers to associate the modes with the affective qualities of the text. So, we notice that the features of authentic Aeolian (appropriate for “suave”, “cheerful, sweet, soft and sonorous subjects”) corresponds more to the text of “Sicut cedrus” than plagal mode (which was considered to be sad and appropriate for lament).²⁸ The ambitus of the both parts comprises the interval of tenth, extending the modal octave from the third below the range of the plagal Aeolian in the cantus and the third below the *finalis* of the authentic Aeolian mode in the continuo. The relationship of these two parts resembles that of adjacent voices in the Renaissance motet, in which the vocal ranges are separated by a fourth or a fifth. So, the one part is in the authentic mode and the other in plagal, as a pair of “complementary modes” sharing the same final.²⁹ In this two-part vocal and

²⁷ For a clear overview of the topic, see Anne-Emmanuelle Ceulemans, *Die Modi in der Musik der Renaissance*, in: Michele Calella and Lothar Schmidt (eds.), *Komponieren in der Renaissance. Lehre und Praxis*, Laaber-Verlag, Laaber, 2013, pp. 104–141.

²⁸ Anne Smith, *The performance of 16th-century music: learning from the theorists*, Oxford University Press, New York, 2011, pp. 88–101, 218–223.

²⁹ Frans Wiering, *The Language of the Modes. Studies in the History of Polyphonic Modality*, Routledge, New York and London, 2001, p. 3. In this paper, the terms authentic and plagal mode are consistently used for practical reasons, which are not historically

instrumental setting, these ranges are additionally distant by the octave. This motet is in the Aeolian mode with prominent cadence points on the *finalis a* and on the tone *c*. Besides, there are cadence points on the tones *d* and *f*, called *peregrinae* by the theorist at that age.³⁰ The cantus part is mainly in the plagal Aeolian mode on the tone *a*, except the fragments to which the *peregrinae* cadences bring closure: on *d* (“in Libano” b. 9, “Quasi mirrha” bb. 20–21 and “aromatizans” bb. 30–31) and *f* (“Et sicut Cinnamomum” bb. 26–27). The fragments that end with the *peregrinae* cadences give the impression of transitions in the Dorian mode on *d*, especially those preceding the last part of the respond and the repetend.³¹ The initial motive of the motet itself derives from the characteristic melodic types that represented the plagal Aeolian mode in Renaissance treatises, and from its variant (b. 14), we see a connection with models of plagal Dorian and plagal Phrygian modes, with which the plagal Aeolian was associated.³²

It is obvious that the method of learning the tone system of the time had a practical application in Lukačić’s motet. It was necessary method for the education of priests and monks in singing plainchants which takes a great part during their daily liturgical services. The tone system consisted of 22 tones from Γ to *ee* ($G - e^2$) with two alternative variants of b/\sharp and bb/\natural of the same degree. It was named *gamut* after the lowest tone “ Γ ut” and practised using seven transpositions (*deductiones*) of the same hexachord containing syllables *ut, re, mi, fa, sol, la* in the succession of whole tones with only one

founded, to describe the features of odd and even modes of individual parts, and the names of modes without the adjective authentic and plagal to denote common features of “complementary” modes in a polyphonic texture.

³⁰ A. Smith, *The performance of 16th-century music*, p. 95.

³¹ We can interpret ambitus of both parts as a “commixed modes”: plagal Aeolian commixed with authentic Dorian in cantus, and authentic Aeolian commixed with plagal Dorian in continuo. Cf. F. Wiering, *The Language of the Modes*, p. 9.

³² Cf. Gioseffo Zarlino, *Le Istitutioni harmoniche*, [Pietro da Fino], Venice, 1558, pp. 322–323, 324–325, 332–333; G. Zarlino, *L’istitutioni harmoniche*, Franceschi, Venice, 1589, pp. 418–419, 421–423, 433–434. Zarlino provides different orders of modes in later editions of his treatise. Cf. Bernhard Meier, *Alte Tonarten: dargestellt an der Instrumentalmusik des 16. und 17. Jahrhunderts* (BSM, 3), Bärenreiter, Kassel..., 2000, p. 183. Cf. also the chapter “Appendix: Modal Characteristics” in A. Smith, *The performance of 16th-century music*, pp. 165–231.

semitone between the syllables *mi* and *fa*.³³ Besides being the elementary aid in learning sight-singing, these transpositions reflect the way of thinking in the tone system since they determine the ranges of themes and motives, their positions in imitations, and much more.

Sicut Cedrus reveals the richness deriving from this system. The entire range of cantus from c^1 to e^2 comprises the three last transpositions of the hexachord with three hexachordal *proprietates*: the “natural” (*naturale*) on c^1 , the “soft” (*molle*) on f^1 and the “hard” (*durum*) on g^1 .

Example 2: Overview of the tone system with clefs, the Latin letter name of each note combined with its solmization syllable or syllables, hexachordal *deductiones* and *proprietates*.³⁴

	e	la
	d	la fol
	c	fol fa
5. Sopr'acu.	b	fa mi
	a	la mi re
	g	fol re Vt ded. 7. per b qua.
	f	fa Vt ded. 6. per b mol.
	e	la mi
	d	la fol re
	c	fol fa Vt ded. 5. per nat.
7. acute.	b	fa mi
	a	la mi re
	G	fol re Vt dedut. 4. per b quad.
	F	fa Vt dedut. 3. per b inolle.
	B	la mi
	D	fol re
spatio : &c. riga.	C	fa Vt dedut. 2. per natura.
	b	mi
spatio riga	A	re
8. Gra.	Γ	Vt 1. dedut. per b quadro.

³³ Charles M. Atkinson, *Das Tonsystem des Chorals im Spiegel Mittelalterlicher Musiktraktate*, in: Thomas Ertelt and Frieder Zaminer (eds.), *Die Lehre vom einstimmigen liturgischen Gesang*, *Geschichte der Musiktheorie*, vol. 4, Wissenschaftliche Buchgesellschaft, Darmstadt, 2000, pp. 103–133.

³⁴ Pietro Cerone, *Le regole piu necessarie per l'introduzione del canto fermo*, Gargano and Nuci, Naples, 1609, p. 9. We find Cerone's treatise in the transcript in Croatia: Vito Balić, [Priručnik crkvenog pjevanja], in: Anđelka Galić et al. (eds.), *Visovac – Duhovnost i kultura na Biloj stini*, Muzej za umjetnost i obrt, Zagreb, 2019, p. 222.

The melodic line of each section of this motet moves beyond the range of the hexachord, hence two transpositions of hexachord are needed to perform the whole melody. The transition from one hexachord to another was called a mutation, and it was performed on appropriate tone (*locus*), shifting from one of its solmization syllables (*voces*) to the other, depending on the direction and range of the melodic phrase.³⁵

2.3. Motivic development — “Belle fantasie e leggiadre invenzioni”

The initial motive of the motet, a characteristic melody of the plagal aeolian mode, begins with a descending skip of a fourth from the *finalis* to the “dominant”, followed by the upper alternating semitone, and correspond to solmization syllables *la mi fa mi* of the natural hexachord on *c*.³⁶

Example 3: Initial motive of the motet *Sicut cedrus* (bb. 1-2).

The initial motive proceeds with an ascending stepwise motion and the mutation in the hard hexachord on *g*. In this transition, we notice the usage of the same solmization syllables as in the previous hexachord. Zarlino described this compositional process as part of a compositional invention and showed how to develop new melodic fragments from another one by transposing the same solmization syllables into different hexachords “to fill the counterpoint with lovely fantasies and graceful inventions” (“per potere impire il Contrapunto di belle fantasie & leggiadre inuentioni”).³⁷

³⁵ David E. Cohen, Notes, scales, and modes in the earlier Middle Ages, Thomas Christensen (ed.), *The Cambridge History of Western Music Theory*, Cambridge University Press, Cambridge, 2002, p. 344.

³⁶ The musical use of rhetorical figures is not examined in this paper. Ennio Stipčević and Bojan Bujčić wrote about it in multiple papers analysing the works of Baroque composers from the Croatian lands. For a comprehensive analysis of Lukačić’s collection in Croatian and English, see E. Stipčević, *Ivan Lukačić*, pp. 78–123.

³⁷ G. Zarlino, *L’istitutioni harmoniche*, 1589, pp. 299–300. G. Zarlino, *The Art of Counterpoint. Part Three of Le Istitutioni harmoniche 1558*, transl. Guy A. Marco and Claude V. Palisca, Norton, New York, 1976, pp. 186–187.

Example 4: Mutation from the initial natural hexachord into the hard hexachord with the use of the same solmization syllables — the first variant of the motive (b. 3).

Si - cut ce - drus ex - al - ta - ta sum in Li - - ba - no.
 la mi fa mi la=re mi fa mi re=la
 hexachordum naturale hexachordum durum
 ut re mi fa sol la ut re mi fa sol la

The first variant may seem too different from the initial motive due to its elementary melodic movement and the small number of solmization syllables. But if we compare it with the beginnings of all subsequent sections, we can notice all necessary modifications of melody, rhythm and counterpoint in the repetition of the given motive emphasized by Renaissance theorists.³⁸

In the motet of the 16th century, we find a common practice in which each section of a longer text begins with its own motive. Differently from that, Lukačić develops a new rhythmic and intervallic variant of the initial motive for each section of its motet. The proportional diminution of the initial motive was adapted to the text “et sicut cypressus” of the second section. In this way, the motive changes form in *la sol mi fa mi*, thus revealing a similarity with the typical melodies of the Dorian and Phrygian plagal modes.

Example 5: Proportional diminution of the initial motive (b. 14).

Si - cut ce - drus
 la mi fa mi

diminution
 14
 et si - cut cy - pres - sus,
 la sol mi fa mi

³⁸ For a systematic overview of motive changes, see Giovanni Maria Artusi, *L'arte del contraponto*, Giacomo Vincenti, Venice, 1598, p. 58.

The motive of the third textual unit, “quasi mirrha”, can be related to the first variant of the initial motive or viewed as a retrograde variant of the whole third bar in which the descending melodic line mutates into a soft hexachord. In it, *peregrinae* cadences appear on the tone *f* and in sequential repetition (bb. 20–21) on the tone *d*, thus giving the impression of transition into the Dorian mode.

Example 6: Retrograde form of the first variant of the motive (bb. 19–20).

3
ex - al - ta - ta sum in Li - ba - no.
la mi fa mi
20
qua - si myr - rha e - le - cta,
hexachordum durum hexachordum molle
ut re mi fa sol la ut re mi fa sol la

The last part (*) of the respond also develops from the previous variants of the motive. So, its beginning is recognized as a retrograde form from the 14th bar motive — with the permutation of the tones *sol* and *mi* and resemblance to the melodic and harmonic pattern of *folia* dance (cf. ex. 13) — and the final cadence as a transposition of the motive from the 20th bar in the hard hexachord. The distinctive modification of motive in this section results from the application of triple proportion in imperfect *tempus* so that a given unit of time previously occupied by one semibreve is now filled by three semibreves (| C \circ \circ | = | $\overset{3}{\circ}$ \circ \circ \circ = \circ).³⁹

³⁹ Ruth I. DeFord, *Tactus, Mensuration, and Rhythm in Renaissance Music*, Cambridge University Press, Cambridge, 2017, p. 119. Lukačić wrote bar lines in continuo part comprising two semibreves in a bar in imperfect *tempus*, and applying the proportion of the triple on each time unit. The omission of the bar line at the end of the penultimate staff (bb. 32–33) in the part-book is a printing error.

Example 7: The retrograde variant in triple proportion (bb. 22-23) of the motive in diminution (b. 14), and the cadence (bb. 24-25) with the arrangement of the pitches according to the retrograde form of the first variant of the motive (bb. 20-21)

14 et si - cut cy - pres - sus,
la sol mi fa mi

21 qua - si myr - rha e - le - cta,
fa sol la sol fa mi re

22 De - di su - a - vi - ta - tem,
mi fa sol mi la sol

25 (suavita) - - tem o - do - ris.
fa sol la sol fa mi re

In the two textual units that follow, the motivic development continues. First, the two variants of the motive from the previous parts (from bb. 14 and 19) are combined into a single form (bb. 26-27),

Example 8: Combination of the motive in diminution and the retrograde form of its first variant.

26 or: Et si - cut cin - na - mo - mum et bal - sa - mum,
la sol mi fa mi
la = re mi fa fa mi re ut

and then the motive *fa sol la sol fa mi re* (b. 20) is transformed according to the new text into *fa la fa mi re* and realized in the hard hexachord (b. 29). The form of the motive that appears in bar 30 reveals the interweaving of motivic variants of the previous parts (from bb.14, 20, 24 and 29) as if it were a synthesis of the entire motivic development in the motet.

Example 9: Simultaneous permeation of several variants of the motive (b. 30).

29 a - ro - ma - ti - zans, a - ro - - - ma - ti - zans.
fa la fa mi re fa la sol fa mi re
la sol mi fa mi

The motet ends with a short coda on the last words of the repetend with an emphasized statement of the initial motive in the hard hexachord in the higher register. The final closure, the *cadenza doppia*⁴⁰ in the main Aeolian mode with a characteristic syncopated alternating fourth above the leading tone, recalls once again the alternating semitone of the initial motive.

Example 10: Coda.

35

su - a - vi - ta - tem o - do - ris.
la mi fa

The music treatises of the second half of the 16th century describe the counterpoint with repetition and variation of a motive and how to perform variants of a given motive by using mutations of the same solmization syllables in different hexachords.⁴¹ In Lukačić's motet, we discover such a motivic work, the development of which partly stems from the possibilities of the tone system but also other common compositional procedures. One of the early Baroque tendencies in motets, similarly in instrumental *ricercars*, showed itself in the thematic unification in a series of sections (points of imitation), either in the form of variations or variants of one theme or in the development of only one.⁴² Lukačić also uses this procedure in the motet *Sicut cedrus*. He gradually develops motivic variants of all textual units from one initial motive, thus achieving a unique developmental arch and a high degree of coherence in the composition. That is why we can rightly repeat the assessment of Ennio Stipčević, who refers to *Sicut cedrus* as a brilliantly balanced miniature.⁴³

⁴⁰ Johannes Menke, *Kontrapunkt I: Die Musik der Renaissance*, Laaber-Verlag, Laaber, 2015, pp. 214–215. Johannes Menke, *Die Familie der cadenza doppia*, *ZGMTH* 8/3 (2011), pp. 389–405, <https://doi.org/10.31751/654> (accessed: 12/03/2021).

⁴¹ Peter Schubert, *Modal Counterpoint, Renaissance Style*, Oxford University Press, New York, 2008, pp. 105–135.

⁴² Friedrich Blume, Barock, in: *Epochen der Musikgeschichte in Einzeldarstellungen*, Bärenreiter-Verlag, Kassel, 1974, p. 209.

⁴³ E. Stipčević, Preface, in: I. Lvcacih, *Sacrae Cantiones*, reprint, pp. [7–8, 11]. Cf. Ivan Lukačić, https://en.wikipedia.org/wiki/Ivan_Luka%C4%8Di%C4%87 (accessed: 27/02/2021).

2.4. Forms of motet sections and diminutions

The presented systematic overview of text repetitions, imitations and self-imitations emphasized the diversity of motet design at all levels. We will supplement it with an overview of the forms of the motet sections, their compositional procedures and point out ways to achieve contrast, which is one of the characteristic features of Baroque music.

The first part of the text in the motet occupies enlarged musical treatment (bb. 1-13) of the initial motive and its first variant (b. 3) in three successive musical sentences. In the first sentence (bb. 1-4), the presentation of motive and its variant ends only with the cadence in the main Aeolian mode. Concerning the initial motive and its variant, the use of longer and shorter notes seems contrasting, as if they juxtapose two different species of counterpoint: note-against-note in longer durations (*contrapunctus simplex*) and figured (“florid”, embellished) style with mixed note values (*contrapunctus diminutus*) that correspond to vocal motet style of the 16th century, but with a free (madrigal-like) use of semiminims as an independent bearer of syllables. The contrast is also visible between the descending skip and the complementary ascending motion that corresponds to the meaning of the word “exaltata” (lat. *exaltare*, to ascend). The varied and extended restatement of this sentence (bb. 5-9) is preceded by the initial motive in diminution in the soft hexachord in continuo (bb. 4-5) as if it were a transition into the plagal Dorian mode followed by the answer in the cantus in the natural hexachord of the plagal Aeolian. In this way, the beginnings of these two sentences vary in homophonic and imitative textures. The variant of the motive on the word “exaltata” in the second sentence extends its range and attains a melodic climax on e^2 showing additional written out embellishments in the groups of fusa figures in a way characteristic of the instrumental diminutions and madrigal style of the second half of the 16th century. The *fnalis* of this sentence is on the tone d and belongs to the *peregrinae* cadences in the Aeolian mode. This cadence allows the similar point of imitation as at the beginning of the second sentence, only now with the first variant of the motive and its embellished imitation between natural (continuo) and hard hexachord (cantus). Here we notice again different motions of longer and shorter note values. The third sentence (bb. 9-13) begins with this point of imitation, containing only a part of the text so that the first part of the motet does not exceed the

usual procedure of double presentation of the whole text of a particular motet section. The first variant of motive in the first and second sentences goes beyond the natural hexachord to the hard. It could be a madrigalism, tonal depiction of the meaning of the word “exaltata”, but, in the third sentence, it was transposed within the range of only one hexachord. The final cadence of the first section is on the *finalis* of the Aeolian mode. Of all the presented motivic variants, the initial motive repeats only once in the unchanged form at the beginning of the second sentence, but with a metrical shift by a semibreve, respecting the requirement to avoid literal repetitions. Imitations at the fifth below the *finalis* of the Aeolian mode, which corresponds to the tonal relationship of tonic and subdominant, are common in the Phrygian mode and again indicate the closeness of these two modes.

The terms of diminutions mentioned in this paper denote several different procedures that require explanation. The first refers to the proportional diminutions of note durations or, in a more general sense, the division of longer durations into different shorter values or rhythmic figures (*contrapunctus diminutus*) with the application of different types of dissonances in the *prima prattica* style. Another meaning is the virtuoso variations and embellishments of basic melodic tones by adding short, fast figures and passages, encompassing a wide range from established and precise rhythmic figures to ornaments with irrational duration of improvisational origin and character, as well as a new treatment of dissonances in *seconda prattica* style.

We find all the above procedures in Lukačić’s motet: proportional diminutions of note-values in motivic work (bb. 4-5, 13-14), *contrapunctus diminutus* in the formation of all motivic variants, which are embellished in further repetitions in the way of instrumental diminutions of the second half 16th century (bb. 7-8, 10-11, 16-17, 30), and an indication of virtuoso ornament in the cadence of the second sentence (b. 9), which may suggest the appropriate way of improvisation during the performance.

The second section of the motet (bb. 13-19) begins with the motive in diminution (in which the word “sicut” reappears). After the imitation at the octave between continuo and cantus, it continues by self-imitation in the higher register (hard hexachord), performing a point of imitation in a latent three-voice texture, thus broadening the possibilities of a limited monodic texture. These imitations occur over the sequential repetition of the interval-

lic pattern in the continuo part, which contains the intervals of the descending perfect fourth and the ascending minor second of the initial motive.

Example 11: Latent three-voice point of imitation over the sequence of intervallic pattern.

In this tone system, the intonation of intervals was practised in the range of hexachord in ascending and descending stepwise motion. The sequences of these intervallic patterns and their canonic imitations represent common improvisational and compositional techniques of Renaissance music.⁴⁴

After the initial point of imitation in the second section, the first variant of the motive, which in the first section reappears embellished on the word “exaltata” (bb. 7-8, 10-11), is here transferred to the text “in monte” (bb. 16-17), thus giving the same meaning to these parts. During triple repetitions of this phrase, which rises to a melodic climax on the e^2 tone, we notice a gradual augmentation of the harmonic rhythm in the temporary cadence on the c tone. This simple cadence without suspension (*cadenza semplice*⁴⁵) appears first in note-against-note counterpoint (b. 8) and after with embellishments. It has only the role of a caesura, a clear separation of words, before the final embellished cadences (*cadenza diminuta*⁴⁶) on d and a , characterised by sincoated fourth resolving into a leading tone of a mode.

Example 12: Augmentation and embellishments of the simple cadence

⁴⁴ J. Menke, *Kontrapunkt I: Die Musik der Renaissance*, pp. 140–153.

⁴⁵ G. Zarlino, *L'istitutioni harmoniche*, 1589, p. 261.

⁴⁶ G. Zarlino, *L'istitutioni harmoniche*, 1589, p. 261.

The second part of the motet concludes with the prominent cadence in which the bass motions avoid the typical formula of an alternating syncopated forth above the leading note (*cadenza doppia*) and change the minor third of the Aeolian mode to major as if it were a Picardian third introduced before the final chord. This cadence in the middle of the composition convincingly concludes the first two sections of the motet, which are closely intertwined with the same elements, always yielding new variants in one developmental flow.

In the second half of the motet, divided into five textual units, the development of new motivic variants continues, but now in retrograde forms and more emphasized contrast between sections. The bass line of continuo part no longer contains statements of motivic variants, which does not exclude the possibility of imitations in the upper voices during its realization. The three sections, “Quasi mirrha”, “Et sicut Cinnamomum” and “aromatizans”, are formed only by double appearance of motivic variants in the ranges of three hexachords. The motive of the third section, “Quasi mirrha”, changes the hexachords like the first variant from which it derives (see ex. 6) but mutates from the hard hexachord to soft and in sequential repetition it is transposed a third lower into the range of the natural hexachord with cadence on tone *d*. This cadence is followed by the fourth section in triple proportion (bb. 22-25), with a resemblance to melodic and harmonic pattern of *folia* dance,⁴⁷ whose typical melodic line in the first part of the pattern adapts to the retrograde form of the motive in diminution. The *folia* further justifies the use of the major fifth chord on the tone *A* (b. 22), which corresponds to the application of the *musica ficta* in the realization of the continuo.⁴⁸

Example 13: Melodic and harmonic pattern of *folia* dance in *trippla*.

21

C. (myr) - rha e - le - cta. De - di su - a - vi - ta - tem, su - a - vi - ta - - - .

Org.

⁴⁷ Wilibald Gurlitt and Hans Heinrich Eggebrecht (eds.), *Riemann Sachlexikon Musik*, Schott, Mainz, 1996, pp. 294–295.

⁴⁸ Francesco Bianciardi, *Breve regola per imparar'a sonare sopra il basso con ogni sorte d'istrumento*, Siena, 1607.

We have already pointed out the derivations of the motivic variants in a triple proportion in the fourth section. Now, we indicate the similarity of the phrase in which the word „suavitatem” reappears (bb. 23-25) with embellished variants on the words „exaltata” and „in monte”, by which all three parts obtain the same meaning of ascension, which corresponds to the very feast of the Assumption of Mary. The fourth section connects all the melodic elements into a single sentence in one gradual arch, which contrasts in character with other sections of the motet due to the change of meter and a homorhythmic texture similar to the sacred symphonies of Giovanni Gabrieli.

In the fifth and sixth sections (bb. 26-29, 29-31), different motivic variants blend into new forms, which in a tight reappearances and continuous developmental flow produce a sense of a musical whole. Sudden changes in the vocal registers occur in quick transpositions of these motives, reaching the cadence points on tones *f*, *c*, *a*, and finally on tone *d*. The beginning of the fifth and the end of the sixth section give the impression of transition to the Dorian mode on tone *d*, that further binds together the two parts into a single whole. The above mentioned cadence points could also belong to the Dorian mode. The same harmonic relation links the end of the sixth section with the repetend in triple proportion (b. 31) as the end of the third section with the first appearance of the section in triple proportion (bb. 21-22). The unifying and emphasized character of the section in triple proportion is further underlined by the literal repetition (like a refrain), only now with a metrical shift. A short coda rounds the whole composition off with the final statement of the initial motive in the highest register and confirms the main Aeolian mode with the *cadenza doppia*. In this joined cadence, we again recognize the sequence of the intervallic pattern from the initial motive, only now in the expressive interval of the diminished fourth.

In the second half of the motet, the development of the initial motive continues, as already stated, but sudden changes and contrasts of short musical-textual sections occur. Sections in refrain-like triple proportions further divide the second half of the motet into two parts. This division is additionally underlined with the same modal relations — the transition from Dorian on *d* to Aeolian on *a* — between the third and fourth sections and the next two sections and the repetend. In the fifth and sixth sections, just as in the sections in triple proportion, different variants of motive are combined and

amalgamated into new forms, as if it were a synthesis of the entire motivic work.

A look at the continuo part reveals that the melodic phrases are arranged according to three hexachords, soft on *F*, hard on *G* and natural on *c*. In the continuo realization, the consonant triads in a root-position predominate, with the occasional use of passing tones and the suspension of the fourth (4–3) in the cadences. Additional figures appear only for the two sixth chords (bb. 18 and 35) and for the “fake” suspension of the fourth (3–4–3) in the coda. The dissonance treatment in this motet mainly corresponds to the *prima prattica* style, even in ornamental passages. Dissonant figures of the new style (*seconda prattica*) include *accentus*⁴⁹ (b. 18), an upper neighboring tone like a thriller or tremolo that follows the *circulatio*⁵⁰ and precedes the climax of the phrase (bb. 10, 16), and a diminished fourth in the final cadence as an expressive melodic element of the new style.

3. Conclusion by comparison

Each music period reveals many compositional tools and common places (*loci communes*) necessary for composing. They arise from the educational system and already established compositional practice. We have recognized such common places in Lukačić’s music, among which the canons of the hexachords and intervallic patterns and their embellishments (diminutions) with typical figures play a considerable role. It is hard to conclude on mutual influences between contemporary composers only based on similar realizations of these common places in their works. The best example is Lukačić’s motet *Nos autem*, published in the *Promptuarii musici* collection (vol. 3) of Johann Donfrid together with the settings on the same text of Giacomo Finetti (1577-1631)⁵¹ and Antonio Mortaro (1587-1610), both Conventual

⁴⁹ The ornamentation of the descending stepwise motion in which the upper neighbor is added to the end of the main note. Dietrich Bartel, *Musica Poetica. Musical-Rhetorical Figures in German Baroque Music*, University of Nebraska Press, Lincoln and London, 1997, pp. 170–176.

⁵⁰ D. Bartel, *Musica Poetica*, pp. 216–219, 427–431.

⁵¹ Hrvoje Beban, Introduzione, in: Giacomo Finetti, *Salmi a tre voci con il basso per l'organo, 1618* (Corpus musicum franciscanum, 25/4), Centro Studi Antoniani, 2017, p. v.

Franciscans like Lukačić.⁵² Though many music collections at the time had similar titles, the title of Lukačić’s collection bears the great resemblance to Mortaro’s collection “*Sacrae cantiones tribus vocibus concinendae*”, published in several editions.

In the first decades of the 17th century, it was hard to distinguish the characteristics of specific musical formal types or genres. According to the formal procedures, we can divide them into three types: motet-like series of various overlapping sections, madrigal-like contrasting procedures and a division into separated sections of the concert style.⁵³ And yet, there is a whole range of procedures between diversity and contrasting or between overlapping and separated sections that suit different types. In the comparison of Lukačić’s and Mortaro’s motet *Nos autem*,⁵⁴ we notice the similarity in the above-mentioned canons, but Lukačić’s work displays a distinctive feature in the alternation of motive in long durations with the canon in fast figures. Even more, Lukačić makes contrasts in texture between solo bass and tenor duet, i.e. monody and two-voice canon, and reduces the motives from the canon immediately after the first entries to short figures and treat them imitatively until the concluding cadence. The contrast is more distinguished due to the differences between the expressive descending motive in Dorian mode (*la fa mi*) that seems to announce Baroque figures of “sigh” and the explosive ascending motive in the range of major triad built on the seventh scale degree of the mode (*ut re mi mi fa sol*).

⁵² Cf. Lucija Konfic, Ivan Lukačić’s compositions in the context of contemporary musical anthologies – from the point of view of digital musicology, in: Ivana Tomić Ferić and Antonela Marić (eds.), *Između srednje Europe i Mediterana: Glazba, književnost i izvedbene umjetnosti / Between Central Europe and the Mediterranean: Music, Literature and the Performing arts*, Umjetnička akademija, Filozofski fakultet, Split, 2021, pp. 268–270.

⁵³ W. Braun, *Die Musik des 17. Jahrhunderts*, p. 206.

⁵⁴ I. Lvcacih, *Sacrae Cantiones*, reprint, No. 21. Antonio Mortaro, *Sacrae cantiones tribus vocibus concinendae*, Cantus I., Simonis Tini & Io. Franciscum Bisutium, 1598, p. 4, [https://imslp.org/wiki/Sacrae_cantiones_\(Mortaro%2C_Antonio\)](https://imslp.org/wiki/Sacrae_cantiones_(Mortaro%2C_Antonio)) (accessed: 30/03/2021). J. Donfrid (ed.), *Promptuarii musici*, vol. 3, No. 78, <https://stimmbuecher.digitale-sammlungen.de//view?id=bsb00073473> (accessed: 30/03/2021). Cf. <http://www.cantoressanctimarci.it/antepime/4069.pdf> (accessed: 30/03/2021)

A similar relation of motives exists in Lukačić's motet *Sicut cedrus*, but also in the setting on the same text of Lukačić's contemporary Antonio Cifra (1584-1629), published in the already mentioned Donfrid's collection. We can observe the relation of their motives through the motet-like alternation of various sections (in longer and shorter durations, homophonic and imitative textures) and also as a contrast of different motivic gestures typical for the madrigal style.

Example 14: Antonio Cifra, *Sicut cedrus*.⁵⁵

The image shows a musical score for Antonio Cifra's motet "Sicut cedrus". It is titled "à 2. duo Cant." and is arranged for two voices (C. and C.) and organ (Org.). The score is divided into two systems. The first system shows the beginning of the piece, with the two voices and organ playing together. The lyrics are: "Si - cut ce - drus ex - al - ta - ta sum in Li - ba - no." The organ part features a sequence of notes: G4, A4, B4, C5, B4, A4, G4, with fingerings 4 and 3. The second system starts at measure 6 and continues the piece. The lyrics are: "Si - cut ce - drus ex - al - ta - ta sum in Li - ba - no," and "si - cut ce - drus ex - al - ta - ta sum in Li - ba - no,". The organ part features a sequence of notes: G4, A4, B4, C5, B4, A4, G4, with fingerings 5, 4, 5, 3.

In these two motets, there are corresponding settings of the same text units in all sections. Those similarities derive from an equal division of text units, text declamation, accented syllables, and words meanings as it is the case in their syllabic beginnings with alternating semitones in longer durations in contrast to ascending stepwise motions on the word "exaltata". Cifra transmits the ascending motion to the same sections as Lukačić did in his motet, thus uniting them in the same sense. Reaching for the initial motive, i.e. its semitone, can be seen in Cifra's motives "et sicut cypressus" and "dedi". We can recognize his motive "quasi mirrha" as a retrograde form of ascending

⁵⁵ J. Donfrid (ed.), *Promptuarii musici*, vol. 3, No. 178. Cf. <http://www.cantoressancti-marci.it/antepime/4119.pdf> (accessed: 30/03/2021).

motion on the word “exaltata”, as in Lukačić’s example. In the development of the whole composition, we notice the most similarity in the contrast of the initial motives, which Lukačić enriches with the descending forth of the first motive. We also find other common elements such as text division and double presentation of textual units. Regardless of whether it is a possible model, there are four key features of Lukačić’s motet that are not in Cifra’s work: a gradual development of the initial motive, the implementation of embellishments (diminutions) through all sections of the form (not only at the end on the penultimate syllable like the jubilus⁵⁶), madrigal-like contrasts, more pronounced distinction between sections with metrical and character changes in the triple proportion and its repetition as a refrain. Cifra sets to music only the respond, without verse, but repeats the last two text sections. He restates them in the motet style, creating variety in counterpoint and imitativ procedures, without literal repetitions and character contrast as in Lukačić. The motet with the same title of Felice Anerio (c. 1560-1614)⁵⁷ can best reveal the extent to which “natural” declamation and interpretation of the meaning in the settings of the same text can lead to similar achievements. We can also here notice a variant of the initial motive transferred into the homophonic texture (“dedi suavitatem”), repeated literally (repetend) at the end of the motet, thus uniting the whole form in the meaning as in Lukačić’s example.

The similarity of the settings having the “natural” declamation and the contrasting contents of the text does not say much about the mutual influences of the composers.⁵⁸ Moreover, it is a matter of the applied formal procedures or compositional techniques. For example, in the madrigal *Amatemi, ben Mio* (1591) of Luca Marenzio (1553-1599), we notice many of the procedures we described in Lukačić’s motet: similar contrast of opening phrases, rhythmically more characteristic motives, repetitive figures, semiminim and fusa as syllable bearers and frequent cadences without suspensions. Thus, we notice the extent to which the features of the madrigal style permeate Lukačić’s motet.

⁵⁶ Daniel Saulnier, *Il canto gregoriano*, Edizioni Piemme, Casale Monferrato, 1998, pp. 38–39.

⁵⁷ Carl Proske, *Musica Divina, Volume II, Liber motetorum*, Friedrich Pustet, Regensburg, 1854, pp. 354–357, <https://ks.imslp.net/files/imglnks/usimg/0/06/IM-SLP73107-PMLP146436-MusicaDivinaProsc2.pdf> (accessed: 30/03/2021).

⁵⁸ Walther Dürr, *Sprache und Musik* (BSM, 7), Bärenreiter, Kassel..., 2004, pp. 13–17.

We find much more similarities between Lukačić's motet and the first motet *Exaudi me, Domine* in Viadana's collection *Cento concerti ecclesiastici*. Similarities occur at the level of motives, moreover, at the level of compositional techniques. We have already pointed out that Viadana's sacred monody follows the tradition of motets of Roman church music, which we can see in the way of connecting sections and the double presentation of each textual unit. In the elaboration of this motet, Viadana follows *prima prattica* style, and embellishing passages (diminutions) are introduced only in the final section. In the initial motives and their treatment, we can recognize several of Lukačić's techniques. Viadana's motet begins with equal interval patterns (*la mi fa mi*), which repeat and transpose into ranges of other hexachords, mainly shifted metrically with different counterpoints. Each subsequent section introduces new variants of initial motives or connects them with other elements in new forms.

Example 15: Lodovico Viadana, *Exaudi me, Domine* iz *Cento concerti ecclesiastici* (1602.).⁵⁹

C.
 E - xau - di me, Do-mi - ne, e - xau - di me, Do-
 la mi fa mi la mi=la mi fa

Org.
 9
 - mi ne, quo - ni-am be - nig-na est, quo - ni - am be-nig-na est
 mi mi fa mi mi fa mi

Nevertheless, Lukačić's motet differs in the four key features from both Viadana's and Cifra's motets. In Viadana's motet, there are connections between sections with characteristic intervals of the initial theme, but in a manner of motet style and without an explicit developmental course.

⁵⁹ Lodovico Viadana, *Cento concerti ecclesiastici*, op. 12, Giacomo Vincenti, Venice, [1602] 1605, No. I, [https://imslp.org/wiki/Per_sonar_nel'organo_li_cento_concerti_ecclesiastici_\(Viadana%2C_Lodovico_da\)](https://imslp.org/wiki/Per_sonar_nel'organo_li_cento_concerti_ecclesiastici_(Viadana%2C_Lodovico_da)) (accessed: 30/03/2021).

We can conclude from the above comparisons that newer techniques enriched Lukačić's musical language, unlike the language in the compositions of his predecessors and contemporaries. In motet *Sicut cedrus*, the compositional practices of both styles permeate the features of the three musical genres that marked church music in the first decades of the 17th century. Lukačić develops the whole motet from one initial motive and its variants. Their transformations and other compositional procedures reveal a unique developmental path of the composition. Compared to similar motets, we discover a significant influence of the tradition of Roman church motets on Lukačić's music (Viadana, Cifra). We also recognize the compositional techniques that Lukačić adopted from his Franciscan confreres, the acquaintance with Finetti and probably through the printed works of Viadana and Mortaro.

An appendix: Ivan Marko Lukačić, the motet *Sicut cedrus* from *Sacrae cantiones* (1620).

Sicut cedrus

Ivan Marko Lukačić
(Šibenik, c. 1585. – Split, 1648.)

Cantus sive
Tenor

Si - cut ce - drus ex - al - ta - ta sum in Li - ba - no.

Organum

4 3

5

Si - cut ce - drus ex - al - ta - - - ta sum in

9

Li - ba - no, ex - al - ta - - - ta sum in Li -

4 3

12

- - ba - no, et si - cut cy - pres - sus, et si - cut cy - pres -

4 3

16

sus in mon - - - te, in mon - te Si - -

6 4 3

19

-on: qua-si myr - rha e-le - cta, qua-si myr - rha e-le - cta,

22

de - di su - a - vi - ta - tem, su - a - vi - ta - - -

25

tem o - do - ris. Et si - cut cin-na - mo-mum, et bal - sa-mum, et

28

si - cut cin-na-mo-mum, et bal - sa - mum a-ro-ma-ti - zans, a - ro - ma-ti -

31

zans. De - di su - a - vi - ta - tem, su - a - vi - ta - -

34

- - tem o - do - ris, su - a - vi - ta - tem o - do - ris.

5 6 3 4 3

