

Introduction

Carl Luython belongs to the late generation of Renaissance composers who represent, at the end of the Franco-Flemish tradition, the dawn of a new inspiration.¹ Alongside with Philippe Rogier (1561–1596) and Gery de Ghersem (1573–1630) in Spain, or Jean de Macque (1548–1614) in Naples, Luython insufflates a vivacity and a modern twist to the harmonic conception of his works, a quality which goes side by side with an unsurpassed art of continuous progression in the musical discourse. Moreover, as an organist, Luython confronts us with a creation where Italian echoes of other composers, instrumentalists as he was himself, appear transposed for the voices. The *seconda prattica* seems often at short distance of his inspiration and his cadential writing equally shines with a brightness of its own, where one can often notice formulas Frescobaldi himself would not have denied.

To be able to evoke the work of such a composer represents however a challenge: seldom recorded,² and even more rarely performed in concert, this work escapes easy depiction. The happy few who will have had an occasion of a direct contact with his music will agree that Luython possesses a unique musical personality, easy to perceive, but difficult to define. Musicologists are therefore confronted to a double task that, albeit familiar enough to them, appears nevertheless somewhat frustrating:

– to be able to put words on music which has been read, rather than actually heard;

¹ Since Albert SMIJERS' fundamental study 'Karl Luython als Motetten-Komponist', *Tijdschrift der Vereeniging voor Noord-Nederlands Muziekgeschiedenis* 11 (1923), pp. 1–95, <https://resolver.kb.nl/resolve?urn=MMKB02:000122642>, Luython as a motet composer has not received thorough attention until 2017, with a study of the motet cycle *Popularis anni jubilus* by Erika Supria HONISCH: 'Drowning Winter, Burning Bones, Singing Songs: Representations of Popular Devotion in a Central European Motet Cycle', *The Journal of Musicology* 34/4 (Fall 2017), pp. 559–609, and most of all the master thesis completed by Jan BILWACHS in the same year on the 1603 Luython's collection *Motetová tvorba Carla Luythona v hudebním tisku Selectissimarum sacrarum cantionum ... fasciculus primus (1603)* (Prague: Charles University, 2017), <https://dspace.cuni.cz/handle/20.500.11956/92948>, which form the basis of the present article. The study by Jan Bilwachs as well as his modern edition of the collection are now hosted by the *Musica Rudolphina* website where they can be reached on free access: http://www.bibemus.org/musicarudolphina/stranky/luython_moteta_en.html. Unless otherwise specified, all examples are taken from Jan Bilwachs' edition of the 1603 collection. I address my warmest thanks to Jan Bilwachs for his useful advice and kind permission to use his edition. All transcriptions of motets by Jacobus Handl Gallus have been prepared specifically for the present article.

² Available recordings of Luython's music include the *Missa 'basim' (Caesar vive! Prague 1609 – Music for Emperor Rudolf II, Vocal Ensemble Fraternitas Litteratorum, rec. 2006, Supraphon, SU 3898-2)* as well as the *Lamentationes Ieremiae Prophetiae* (Ensemble Dialogo Musicale, dir. Leo Meilink, rec. 1992, Ars Musici, AM232128), but the motets included in the *Selectissimarum sacrarum cantionum* collection still wait for a complete recording that would reveal their utmost beauty.

Marc DESMET

Université de Saint-Étienne
IHRIM-UMR 5317

Motets for a library: the *Selectissimarum sacrarum cantionum* collection (1603) by Carl Luython and their treatment of detail in relation to global form With comparative remarks on the *Opus musicum* (1586–1590) by Jacobus Handl Gallus

Abstract

It is not an easy to capture the main stylistic features displayed in the motets published by Carl Luython in 1603. A comparison with Jacobus Handl's *Opus musicum* published some fifteen years earlier, conceived according to entirely different compositional strategies, serves to illuminate some peculiarities proper to Luython's erudite and subtle style.

Keywords: history of music; Bohemian Lands; Renaissance polyphony; Rudolf II; Luython, Carl; *Selectissimarum sacrarum cantionum... fasciculus primus*; Handl Gallus, Jacobus; *Opus musicum*; motets; dragon
Number of characters / words: 34 230 / 5 556
Number of figures / tables: 1 / 2
Number of music examples: 14
Secondary language(s): Latin

– try and express the stylistic boundaries that would distinguish Luython from other composers belonging to the brilliant Prague musical scene around 1600.

To art historians, establishing distinctions between painters active in Rudolphine Prague such as, for example, Hans von Aachen and Bartholomäus Spranger, would seem to pertain to a sort of evidence. Such is not the case for musicologists who are bound to cope with approximations of simplifications when trying to oppose stylistically as diverse personalities as Philippe de Monte (1521–1603) and Franz Sale (1540–1599) or even Johann Knöfel (1525–1617), since the formulation of an aesthetic profile which would characterize these musicians as individuals seems to remain vague. In order to approach the question of a stylistic delineation of Luython's inspiration, it may be useful by way of a first step to try and oppose it to a musical universe of a decisively different sound. The present article therefore focuses on the collection of motets published by Nigrin in Prague in 1603, entitled *Selectissimarum sacrarum cantionum sex vocibus compositarum, nunc primum in lucem aeditarum, fasciculus primus*, in order to compare it with motets of a quasi-contemporary composer, Jacobus Handl Gallus (1550–1591), published some 15 years earlier.³ Although both musicians were active in Prague,⁴ their musical creation appears to be absolutely different, both from the listener's experience, and from a more theoretical approach.⁵ This is especially true of the relationship between details and structure of the motets, or between individual motets and the collections into which they are inserted. Three different levels of focus may be retained in order to emphasize these differences. They concern (1) from a general point of view, the differences in clef dispositions and modal structure, (2) on a more reduced scale, an examination of motets on the same texts set to music by both composers and (3) on the level of detail, the treatment of the word "draco" (dragon) by both composers.

1. Clef dispositions and modal structure

All of 29 motets contained in Luython's *Selectissimarum sacrarum cantionum* collection are published in *chiavi naturali*.⁶ Moreover, they are all six part motets, with a *Quintus* and a *Sextus* parts, conceived as twin parts associated to an existing one:

- In 19 motets out of 29, that is in a majority of pieces, these two extra parts are assorted to *Cantus* (C1 clef) and *Altus* (C3 clef) parts respectively, in order to build a disposition of two *Cantus* and two *Altus* parts.
- In only seven motets is this device modified to two *Cantus* and two *Tenor* (C4 clef) parts.
- The three remaining motets are exceptions: two are written for two *Altus* and two *Tenor*, while the only remaining case is the last and conclusive motet, exceptional with its German text *Königin der Himmel* which echoes the initial *Regina caeli*, and also exceptional with its three *Cantus* parts.

Although clef or part dispositions of this kind cannot be considered as 'details', one has to admit that they form the 'entrance gate' to the printed music for the reader/musician/singer. And already at that point, a comparison with the situation displayed in Handl's *Opus musicum* appears to be worth of mention.

In this earlier collection, published in four books between 1586 and 1590, no less than 77 clef dispositions are indeed to be found for 374 motets. One could rightly argue that a comparison does not seem appropriate here given the difference of size between the two collections. These 77 clef dispositions would, however, mean at least six changes in clef disposition.

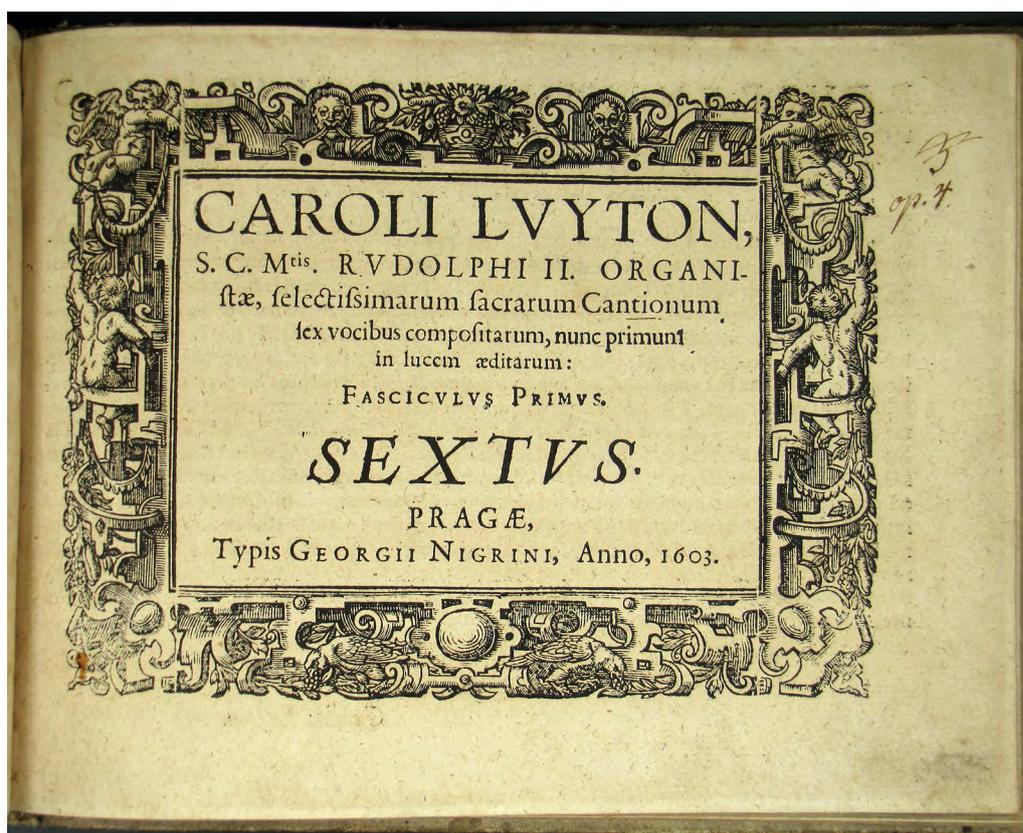
³ The *Opus musicum* by Handl Gallus has been subject to two critical editions: 1) Josip MANTUANI and Emil BEZECNY (eds.): *Jacobus Handl (Gallus) Opus Musicum* [= Denkmäler der Tonkunst in Österreich, 12, 24, 30, 40, 48, 51/52] (Wien: Artaria, 1899–1919); 2) Edo ŠKULJ (ed.): *Jacobus Gallus, Opus Musicum* [= Monumenta Artis Musicae Sloveniae, 5–17] (Ljubljana: Slovenska Akademija Znanosti in Umetnosti, 1985–1990).

⁴ On a much more important scale for Luython, for whom Prague is a major place of activity from 1577 onwards, until the composer's death in 1620. Gallus, on the other hand, is present in the Bohemian and Imperial capital most of all between 1585 and 1591.

⁵ SMIJERS, 'Karl Luython als Motetten-Komponist' (↵ note 1), p. 90, noticed that, within his artistic environment, Luython had only two competitors to fear: Philippe de Monte and Jacobus Handl Gallus, adding: "Und dasz ihm der letztere überlegen war, glaube ich rundweg verneinen zu dürfen." ("And I think possible to deny categorically that the latter could surpass him.")

⁶ That is C1, C3, C4, F4 clefs respectively associated with *Superius*, *Contra*, *Tenor* and *Bassus* parts.

Fig. 1:
Carl Luython:
*Selectissimarum
sacrarum cantionum
... fasciculus primus.
Sextus* (Prague:
G. Nigrinus, 1603),
title page. Prague:
Strahov Library,
sign. BV VI 76/4



tions, if reduced to the proportion of 29 motets.⁷ In other words, Handl's motets appear to display from their first 'point of entrance' a diversity which is far less obvious in the case of Luython's publication.

This difference means probably more than a simple choice of presentation. It is an interesting detail to observe in this respect that the most common clef disposition in the Luython collection (two *Cantus* + two *Altus* parts) appears only ... once (!) in the whole *Opus musicum* by Gallus, namely in the motet *Amavit eum Dominus* (Book IV, no. 55).⁸ Moreover, the unity of clef setting displayed in the Luython collection probably tends to hide rather than reveal the diversity of the music. A close examination of the modal order followed by the motets in succession this time provides another clue. This modal structure has well been studied by Jan Bilwachs⁹ and appears to be fairly traditional, opposing motets with a *b flat* signature, and others without.

Motets nos. 1 to 15 are written with a *b flat* signature according to the following modal succession:

- 1-5 are in *F*-Ionian mode,¹⁰
- 6-8 in *D*-Aeolian,
- 9-10 in *G*-Dorian,
- 11 in *F*-Ionian,
- 12-13 in *G*-Dorian,
- 14-15 in *F*-Ionian.

⁷ Reducing the target group of the comparison to the 79 six-part motets by Gallus only, motets which display no less than ten clef dispositions, one would reach a more comparable proportion of nearly four changes when applied to 29 motets, which is actually what we find in the Luython's collection. This similarity appears however purely factual and therefore misleading, since none of the ten dispositions found in Gallus does play such a prominent role such as the 2 *Cantus* + 2 *Altus* parts found in 65 % of Luython's motets.

⁸ ŠKULJ (ed.), *Iacobus Gallus, Opus Musicum* (< note 3), MAMS 15, pp. 130-139.

⁹ BILWACHS, *Motetová tvorba Carla Luythona* (< note 1), pp. 27-28.

¹⁰ We refer in the following list to the traditional modal classification (with their respective *finales*, Ionian = C; Dorian = D; Phrygian = E; Lydian = F; Mixolydian = G; Aeolian = A), with eventual mention, when required, of a transposed *finalis* for pieces written with a *b flat* key signature. *F*-Ionian refers therefore to a Ionian mode transposed on *F*, that is, with a *b flat* as key signature.

Motets nos. 16 to 25 are with *b natural*:

- 16–17 in Ionian,
- 18 in Phrygian,
- 19 in Aeolian,
- 20–25 in Mixolydian.

Motets 26 and 29 are again written with a *b flat* key signature:

- 26 *G*-Dorian,
- 29 in *F*-Ionian.

And finally, motets 27 and 28 display a *b natural*, both in the untransposed Dorian mode.

Although nothing would seem unusual in this succession of modal types, an other intriguing detail nevertheless appears which would seem to confirm the first one about clef dispositions. It concerns the central section of motets 16–25 written with *b natural*. A careful examination of these motets shows that the presence of *F sharps* is not only predominant, but absolutely constant throughout the motets (with the exception of rare cases where the *F natural* becomes justified for hexacordal reasons), leading to suspect that these pieces would indeed imply an *F sharp* at the key signature... if this device had been in use at the time.¹¹ Considering these *F sharps* as structurally part of the modal scales, and not depending on context as mere accidentals, the general modal scheme of the motets 16–25 appears of course modified in a considerable way in that the labelling of the scales themselves, hence of the modes, is altered.

With sharps (#) as accidentals	With structural sharps (#)
16–17 in Ionian	16–17 in <i>C</i> -Lydian
18 in Phrygian	18 in <i>E</i> -Aeolian
19 in Aeolian	19 in <i>A</i> -Dorian
20–25 in Mixolydian	20–25 in <i>G</i> -Ionian

Table 1:
Shifts of modal identification in motets 16 to 25, according to the accidental (left) or structural (right) nature of *F*-sharps

Having in mind this second possible modal identification of motets nos. 16 to 25, one could reasonably wonder why a more conventional way to write these motets would not have been used. As a matter of fact, the unusual *C*-Lydian, *E*-Aeolian, *A*-Dorian and *G*-Ionian modes could have been written:

- either according to their untransposed *finalis*, i.e. as Lydian (*finalis F*), Aeolian (*A*), Dorian (*D*) and Ionian (*C*);
- or else with a *b flat* signature, i.e. as *B*-Lydian, *D*-Aeolian, *G*-Dorian and *F*-Ionian. We have to take into account, however, that neither of these two solutions would have maintained the possibility of a balanced presentation of the motets in succession. Written with naturals according to their *finalis*, these motets would have required the use of *chiavette* and not the *chiavi naturali*, which are the only ones to appear in the collection. On the other hand, the use of a *b flat* signature would have made *chiavi naturali* again appropriate, but would then have completely modified the distribution of pieces into the collection. Instead of 17 motets with *b flats* and 12 with *b naturals*, the distribution would have turned to 27 with *b flats* and only two with *b naturals*.

If it appears therefore almost impossible to answer to the question “Why?”¹² concerning this seemingly awkward arrangement, we can certainly try and answer the question “What?”. This disposition with structural *F sharps* in nine motets is the only possible way of maintaining the exclusive use of *chiavi naturali* inside an appearance of balance between key signatures with and without flats. In other words: the exigency of balance has played a prominent role, leading to an editorial display, which does not reveal the actual modal distinctions between the pieces. The overall structure has been here prevalent over the details.

2. Motets on the same texts

The texts of two motets in the 1603 Luython collection had been set to music some 15 years earlier by Jacobus Handl Gallus. This gap of time is of course important enough, but it cannot

¹¹ Sharps do not appear in key signatures before the middle of the seventeenth century.

¹² Nor necessarily “Who?”, i.e. has this device found its origin at the composer’s or at the publisher’s level? Given the diversity of editorial displays in Nigrin’s music publications, we would be inclined to consider the former option the most plausible.

alone stand for the considerable difference of musical treatment of these texts by the two composers. Questions of personal style and of aesthetic appropriateness for specific audiences have inevitably played an important role.

The first of these two motets in common is built on the text of a responsory for the feast of Saint George:

“Filiae Hierusalem, venite et videte martyrem Georgium cum corona, qua coronavit eum Dominus in die solemnitatis et laetitiae. [Alleluia]”

It appears as no. 10 in the *Selectissimarum sacrarum cantionum* collection and as no. 125 in the fourth book of *Opus musicum*.

The second motet is the well-known hymn for Palm Sunday *Gloria, laus et honor*, for which neither Gallus nor Luython did refer to the strophic construction of the hymn. Gallus used the first verse and the following one in order to build a motet in two *partes*, no. 7 in the second book of *Opus musicum*. Luython, on the other hand, conceived a polyphonic treatment of the complete text, but distributed in two different motets, and not, as one could expect, in a single composition in two *partes*. The first three verses form motet no. 27, while the last three verses build the motet no. 28 of his collection.

Gallus: <i>Opus musicum</i>	Luython: <i>Selectissimarum...</i>
II, no. 7	no. 27
PRIMA PARS: Gloria, laus et honor tibi sit, Rex Christe, redemptor, Cui puerile decus prompsit: Osanna pium. SECUNDA PARS: Israel est tu Rex, Davidis inclyta proles, Nomine qui in Domini, Rex benedicte, venis.	Gloria, laus et honor tibi sit, Rex Christe, redemptor, Cui puerile decus prompsit: Osanna pium. Israel est tu Rex, Davidis inclyta proles, Nomine qui in Domini, Rex benedicte, venis. Coetus in excelsis te laudat caelicus omnis, Et mortalis homo, et cuncta creata simul.
	no. 28
	Plebs Hebraea tibi cum palmis obvia venit; Cum prece, voto, hymnis adsumus ecce tibi. Hi placuere tibi, placeat devotio nostra, Rex pie, Rex clemens, cui bona cuncta placent, Hi tibi passuro solvebant munia laudis; Nos tibi regnanti pangimus ecce melos.

Table 2:
Texts set by Gallus
(left) and Luython
(right) in the hymn
Gloria, laus et honor

Turning back to the first of these two motets, we notice that in *Filiae Hierusalem* Gallus displays a sharply contrasted three-section structure, in which the text generates the character of each episode (with triple meter for “coronavit eum”). All three sections are in strict homophony, in the manner of a lively declamation, with an added “Alleluia” at the end making use of a sequential progression:

Handl Gallus: Section 1 (“Filiae Ierusalem, venite et videte martyrem Georgium, cum corona...”)

Example 1:
Jacobus Handl Gallus,
“Filiae Ierusalem”,
Opus musicum, vol. IV,
no. 125, bars 1–12

The musical score is a four-part setting for voices: Cantus (Soprano), Altus (Alto), Tenor, and Bassus. It is written in a homophonic style with a sequential progression of the text. The lyrics are: "Fi - li - ae Ie - ru - sa - lem, Fi - li - ae Ie - ru - sa - lem, Fi - li - ae Ie - ru - sa -". The notation includes clefs, a key signature of one sharp (F#), and a common time signature (C). The Cantus part is in a higher register, while the Bassus part is in a lower register. The text is aligned with the notes, showing a clear rhythmic pattern across all parts.

4

C
lem, ve-ni - te et vi - de - te mar - ty - rum Ge - or - gi - um, Ge - or - gi -

A
lem, ve-ni - te et vi - de - te mar - ty - rum Ge - or - gi - um, Ge - or - gi -

T
8
lem, ve-ni - te et vi - de - te mar - ty - rum Ge - or - gi - um, Ge - or - gi -

B
lem, ve-ni - te et vi - de - te mar - ty - rum Ge - or - gi - um, Ge - or - gi -

7

C
um, ve-ni - te et vi - de - te mar - ty - rum Ge - or - gi - um, Ge - or - gi -

A
um, ve-ni - te et vi - de - te mar - ty - rum Ge - or - gi - um, Ge - or - gi -

T
8
um, ve-ni - te et vi - de - te mar - ty - rum Ge - or - gi - um,

B
um, Ge - or - gi -

10

C
um cum co - ro - na, cum co - ro - na

A
um cum co - ro - na, cum co - ro - na

T
8
um cum co - ro - na, cum co - ro - na

B
um cum co - ro - na, cum co - ro - na

Handl Gallus: Section 2 (“...qua coronavit eum Dominus...”)

12

Cantus
qua co - ro - na - vit e - um Do - mi - nus, qua

Altus
qua co - ro - na - vit e - um Do - mi - nus, qua

Tenor
8
qua co - ro - na - vit e - um Do - mi - nus, qua

Bassus
qua co - ro - na - vit e - um Do - mi - nus, qua

Example 2:
Jacobus Handl Gallus,
“Filiae Ierusalem”,
Opus musicum, vol. IV,
no. 125, bars 12–22

18

C
co - ro - na - vit e - um Do - mi - nus,

A
co - ro - na - vit e - um Do - mi - nus,

T
co - ro - na - vit e - um Do - mi - nus,

B
co - ro - na - vit e - um Do - mi - nus,

Handl Gallus: Section 3 (“...in die solemnitatis et laetitiae. Alleluia”)

Example 3:
Jacobus Handl Gallus,
“Filiae Ierusalem”,
Opus musicum, vol. IV,
no. 125, bars 22–29

22

Cantus
in di - e so - lem-ni-ta-tis et lae - ti - ti - ae. Al - le - lu -

Altus
in di - e so - lem-ni-ta-tis et lae - ti - ti - ae, lae-ti - ti - ae. Al - le - lu -

Tenor
in di - e so - lem-ni-ta-tis et lae - ti - ti - ae, lae-ti - ti - ae. Al - le - lu -

Bassus

Al - le - lu -

26

C
ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

A
ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

T
ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

B
ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

(This last episode *bis* until the end.)

Compared to this short motet, it seems that no musical treatment of the same text could be possibly more distant than the one elaborated by Luython. The first section is a lengthy development in which each point, corresponding to a single iteration of the text sentence, generates the following one without any clear delimitation of their articulation:

Luython - Section 1 ("Filiae Ierusalem, venite et videte martyrem Georgium, cum corona...")

Musical score for the first system, featuring six vocal parts: Cantus, Quintus, Altus, Tenor, Sextus, and Bassus. The lyrics are: Fi - li - ae Hie - ru - - - sa - lem, Fi - li - ae Hie - ru - - - sa - lem, Fi - - - li - ae Hie - ru - - - sa - lem, Fi - , Fi - , Fi - .

Example 4:
Carl Luython, "Filiae Ierusalem", *Selectissimarum sacrarum cantionum ... fasciculus primus*, no. 10, bars 1-30 (for bar 30, see Example 5)

Musical score for the second system, featuring six vocal parts: C, V, A, T, VI, B. The lyrics are: ve - ni - te et vi - ve - ni - te et vi - Fi - li - ae Hie - ru - sa - lem, ve - - li - ae Hie - ru - - sa - lem, - - li - ae Hie - ru - - sa - lem, - - li - ae Hie - ru - - sa - lem, - - li - ae Hie - ru - - sa - lem, - - li - ae Hie - ru - - sa - lem,

Musical score for the third system, featuring six vocal parts: C, V, A, T, VI, B. The lyrics are: de - - - te, de - - - te, ve - ni - te et vi - ni - - - te et vi - de - te, ve - ni - de - te, de - - - te, ve - ni - te et vi - de - te, ve - ni - ve - ni - te et vi - de - te, ve - ni - te et vi - de - te, ve - ni -

12

C
ve - ni - - - te et vi - de - - - te

V
de - - - te, ve - ni - te et vi -

A
- - - te et vi - de - - - te

T
ve - ni - - - te et vi -

VI
- - - te et vi - de - - - te, ve - ni - - - te

B
ve - ni - - - - - te et vi -

15

C
mar - ty - rem Ge - or - - - - - gi -

V
de - - - te mar - ty - rem Ge - or -

A
mar - ty - rem Ge - - - or - - - - -

T
de - - - - - te mar - ty - rem

VI
et - - - - - vi - de - - - - - te

B
de - - - - te

18

C
um, mar - ty - rem Ge - or - - - -

V
- - - - - gi - um, mar - ty -

A
- - - - - gi - um,

T
Ge - - - - or - - - - - gi - um,

VI
mar - - - ty - rem Ge - or - - - - - gi -

B
mar - ty - rem Ge - or - - - - - gi -

21

C
gi - um, mar - ty - rem Ge -

V
rem Ge - or - - - - gi - um, mar -

A
mar - ty - rem Ge - or - - - - - gi - um, mar -

T
mar - ty - rem Ge - or - - - - - - - - gi -

VI
um, mar - ty - rem Ge - or - - - -

B
um, mar - ty - rem Ge - or -

24

C
or - - - - - gi - um cum - co - ro - - -

V
- ty - rem Ge - - or - - - - - gi - um cum -

A
- ty - rem Ge - or - - - - - gi - um cum -

T
um

VI
- - - - gi - um

B
- - - - - - - - gi - um

27

C
- - - - na, cum co - ro -

V
- co - ro - - - - - na, cum co -

A
- co - ro - - - - - na, cum -

T
cum - co - ro - - - - - na

VI
cum - co - ro - - - - - na

B
cum - co - ro - - - -

Example 5:
 Carl Luython, “Filiae
 Ierusalem”, *Selectis-
 simarum sacrarum
 cantionum ...
 fasciculus primus*,
 no. 10, bars 30–36

The second section (“...qua coronavit eum Dominus...”) consists in a few bars only:

The musical score is presented in three systems, each with six staves for voices: C (Soprano), V (Alto), A (Tenor), T (Tenor), VI (Violino), and B (Basso). A vertical red dashed line marks the beginning of the section at bar 30. The lyrics are as follows:

System 1 (Bars 30-36):

- C: na qua co - ro - na - - - - vit e - um
- V: ro - na qua co - - - ro - na - - - - - vit e - um
- A: co - ro - - - - na qua co - ro -
- T: qua co - ro - na - - - - - vit e - um
- VI: (Instrumental)
- B: (Instrumental)

System 2 (Bars 33-36):

- C: Do - mi - nus
- V: Do - mi - nus, qua co - ro - na - - - - vit e - um
- A: na - - vit e - - - - - um Do - - mi -
- T: Do - mi - nus
- VI: qua co - ro - na - - - - - vit e - um Do - - - -
- B: qua co - ro - na - - - - - vit e - um

System 3 (Bars 36-36):

- C: in di - - -
- V: Do - mi - nus
- A: nus in
- T: in
- VI: - - mi - nus
- B: Do - mi - nus

45

C
in di - e so - le - mni - ta - - -

V
ti - - - - ti - ae, in di - - -

A
- - - - ti - ae, in di - - e so - le - mni -

T
in di - - e so - le - mni -

VI
- - - - lae - ti - - - ti - ae, in di - - -

B
ti - - - - ti - ae, in di - - -

48

C
tis et - - - lae - ti - - -

V
e so - le - - - mni - ta - - - tis et lae -

A
ta - - - tis et - - - lae - ti - ti - ae.

T
ta - - - tis et lae - ti - - - - -

VI
e so - le - mni - ta - - - - - tis et lae -

B
e so - le - mni - ta - - - - - tis et - - - lae - ti - - -

51

C
- - ti - ae.

V
ti - ti - ae.

A
- - - - -

T
- - ti - ae.

VI
ti - ti - ae.

B
- - ti - ae.

12

C
ho - nor ti - bi sit, Rex Chri - ste, red -

A
- bi sit, ti - bi sit, Rex

T I
tor, Rex Chri - ste, red - em - tor, Rex Chri - ste, red -

T II
ti - bi sit, Rex Chri - ste, Rex Chri -

B
ti - bi sit, Rex Chri - ste, red - em - tor, Rex Chri -

17

C
- emp - tor, cu - i, cu - i pu -

A
Chri - ste, red - emp - tor, cu - i, cu - i pu - e - ri - le

T I
- emp - tor, red - emp - tor, cu - i pu - e -

T II
ste, red - emp - tor, cu - i pu - e - ri - le de -

B
ste, red - emp - tor, cu - i pu - e - ri - le de - cus

23

C
e - ri - le de - cus promp-sit O -

A
- de - cus promp-sit O - san-na pi - um, O -

T I
ri - le de - cus, de - cus promp -

T II
- cus, pu - e - ri - le de - cus promp-sit O - san - na pi - um,

B
promp - tis O - san-na pi - um, promp -

28

C
san - na pi - um, O - san - na pi - um.

A
san - na pi - um, promp-sit O - san - na pi - um

T I
sit O - san - na pi - um, O - san - na pi - um.

T II
promp - sit O - san - na, promp-sit O - san - na pi - um.

B
sit O - san - na pi - um, promp - sit O - san - na pi - um.

On the last words of the refrain, “prompsit Osanna pium”, an effective conclusive impression is created through the use of a last imitation point in stretto. Starting on the *Altus I* part on bar 25 of this modern transcription, it is successively taken by the *Bassus* (same bar), the *Tenor II* (bar 26), the *Cantus* and the *Altus II* (bar 27) parts, in a way which, again, clearly distinguishes this final episode for the listener. In his composition on the same text, Luython does not make allusion to plainchant quotations. Contrary to the Gallus’ motet, his version maintains a slow and placid declamation, repeating the words of the first sentence, while the second leads to a cadence and to the following verse.

Prima pars

Cantus
Glo - - - ri - a, laus et

Quintus
Glo - - - ri - a, laus

Altus
Glo - - - ri - a, laus et

Tenor
Glo - - - - - ri - a, laus et

Sextus
Glo - - - ri - a, laus

Bassus
Glo - - - ri - a, laus et

Example 8:
Carl Luython, “Gloria,
laus et honor”, *Selectis-*
simarum sacrarum
cantionum ...
fasciculus primus,
no. 27, bars 1–22

4

C
ho - nor ti - bi sit, Rex Chri - - - ste re -

V
et ho - nor ti - - - - - bi sit, Rex

A
ho - nor ti - bi sit, Rex Chri - - - ste

T
ho - nor ti - - - bi sit, Rex Chri - -

VI
et ho - nor ti - bi sit, Rex Chri -

B
ho - nor ti - bi sit, Rex Chri - -

7

C
dem - - - - ptor, glo - ri - a, laus

V
Chri - ste re - dem - ptor, glo - ri - a, laus

A
re - dem - - - - ptor, glo - ri - a, laus

T
ste re - dem - ptor, glo - - - ri - a, laus

VI
ste re - dem - ptor,

B
ste re - dem - ptor,

11

C
et ho - nor ti - bi sit, Rex Chri - ste re - dem - - - -

V
et ho - nor ti - bi sit, Rex Chri - ste re - dem - - - -

A
laus et ho - nor ti - bi sit, Rex Chri - ste re - dem - - - -

T
et ho - nor ti - bi sit, Rex Chri - ste re - dem - -

VI

B

15

C: - - ptor, cu - i pu - e - ri - - - le de - cus prom -
V: ptor, cu - - - i pu - e -
A: 8 ptor, cu - i pu - e - ri - - - le de - cus prom -
T: 8 ptor, cu - i pu - - - e - ri - - - le de - cus
VI: 8 cu - i pu - e - ri - - - le de - cus
B: 8 cu - i pu - e - ri - - - le de - cus prom -

19

C: psit O - san - - na pi - - -
V: ri - le de - cus prom - psit O - san - na pi - - -
A: 8 psit O - san - na pi - um,
T: 8 prom - psit O - san - - - - - na pi - - -
VI: 8 prom - psit O - san - na pi - - - um,
B: 8 psit O - san - - - na pi - - - - -

22

C: um,
V: um,
A: 8 um,
T: 8 um,
VI: um,
B: um,

Here again, it seems that no detail should be brought to a prominent position for the listener, as if this would have meant an interruption in the continuous development of the musical sentences. Worthy of mention, in the context of a comparison with the Gallus' motet, is the fact that the last words of the Refrain, "prompsit Osanna pium", do not offer any singular element rendering their musical separation possible. On the contrary, these words are carefully mingled within the slow pace of a large-scale cadence, which in its turn gives way to the following verse, without interruption. The manner with which Luython takes care *not to create real contrasts* appears here in full light. Individual words or expressions are never suggested to the listener as particularly important landmarks, nor treated as possibly independent musical sentences within the general, audible, structure. A more decisive illustration of these divergent poetics between the two composers can be witnessed when comparing the sound effect of a single word.

3. The treatment of the word "draco" (dragon) by both composers

Luython's collection of motets contains two compositions in honour of Saint George: "Templa congaudent" (no. 2) and the motet already mentioned in the previous comparison, "Filiae Hierusalem" (no. 10). It also comprises two compositions in honour of Saint Michael: "Bellum insigne" (no. 3) and "Dum praeliaretur Michaël" (no. 12). Among these four motets, nos. 2, 3 and 12 make distinct allusions to the "draco", the dragon fought by the saint or by the archangel. This "draco" detail is an emblematic one, out of which the two composers seem to conceive opposite musical behaviours.

Among the *Opus musicum* by Gallus, in addition to the above mentioned motet to saint George "Filiae Ierusalem", which appears in book IV as motet no. 125, two motets to saint Michael are to be reckoned, both pertaining to the same book as well: "Consurgat, Domine, Michaël" (no. 103), and "Michaël, coeli signifer" (no. 140). The word "dragon" appears however only in the *prima pars* of no. 103:

"Consurgat, Domine, Michaël Archangelus in tempore hoc turbulento, qui stet pro filiis populi sui contra Draconem furoris infesti."

("O Lord, may in this time of turmoil archangel Michael raise, he who will stand for the children of his people, against the ferocious dragon.")

In this motet, Gallus reserves a distinctly figured treatment to the expression "draconem / furoris" marking the end of this first part (the word "draco/draconem" has been underlined in the following examples).

Example 9:
Jacobus Handl Gallus,
"Consurgat,
Domine, Michaël",
Opus musicum, vol. IV,
no. 103, bars 28–41

The musical score for Example 9 consists of five vocal parts (Cantus, Altus, Tenor, Quinta, Bassus) and a piano accompaniment. The lyrics are: "con - tra Dra - co - nem fu - ro - ris in - fes -". The word "Dra-co - nem" is underlined in the lyrics for the Altus, Tenor, and Bassus parts. The score is in G major and 4/4 time, starting at bar 26. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Example 10:
Carl Luython,
“Templa congaudent”,
*Selectissimarum
sacrarum cantionum
... fasciculus primus*,
no. 2, bars 22–24

ma-nu for-ti iu-gu-las Dra-co-nem fi-li-am re-gis ne-ce
ti iu-gu-las Dra-co-nem fi-li-am re-gis ne-ce li- -
ti iu-gu-las Dra-co-nem fi-li-am re-gis ne-ce li-be-

In motet no. 3 (“Bellum insigne”), the word “draco” appears this time twice, both at the very beginning:

“Bellum insigne fuit in caelo, Draco saeviit hostis”

(“An immense war was in heavens, the dragon ennemy raged”),

and later on, in the same sentence:

“infoelix serpens igneus ille Draco”

(“an unfortunate snake of fire was this dragon”).

None of these two appearances of the word “dragon” seems to imply a specific treatment in the music associated to it:

– the first one leads to a simple cadence on *F*,

Example 11:
Carl Luython,
“Bellum insigne”,
*Selectissimarum
sacrarum cantionum
... fasciculus primus*,
no. 3, bars 4–6

Dra - co sae - vi - it ho - stis,
Dra - co sae - vi - it ho - stis,
Dra - co sae - vi - it ho - stis,
Dra - co sae - vi - it ho - stis,

– while the second is hardly noticed, heard in the flow of a delicate and again modest four-voice section.

Example 12: Carl Luython, "Bellum insigne", *Selectissimarum sacrarum cantionum ... fasciculus primus*, no. 3, bars 13–16

In motet no. 12 ("Dum praeliaretur Michaël"), the text consists in two sentences that are built according to a symmetrical disposition:

"Dum praeliaretur Michaël Archangelus cum Dracone, audita est vox dicentium: 'Salus Deo nostro, alleluia.'

Dum committeret bellum Draco cum Michaële Archangelo, audita est vox millia millium dicentium: 'Salus Deo nostro, alleluia.'"

("When archangel Michael fought against the dragon the sound of voices was heard, saying: 'Hail to our God, alleluia.'")

When the Dragon engaged in a war against archangel Michael, the sound of thousand of thousands of voices was heard, saying: 'Hail to our God, alleluia.'")

The word "draco" therefore appears twice, situated in symmetrical opposition to the archangel. Although Luython reserves to the final exclamation of both sentences ("Salus Deo nostro, alleluia") an identical musical treatment, the textual symmetry of the words preceding these exclamations is in no way musically underlined by the composer. This is especially true of the word "draco".

The first mention of the dragon is found at the beginning of the motet:

"Dum praeliaretur Michaël Archangelus cum Dracone"

("When archangel Michael fought against the dragon").

It concludes a short introduction treated in tricinium, and again on a modest cadence. Hardly can it be noticed that the cadential melisma would eventually do for a "serpentine" image, or that the octave leaps found in the *Altus* and *Sextus* parts would evoke the ferocious nature of the dragon, but even in this case, it seems difficult to say that this should correspond to an effective sound illustration of the word since these melodic figures remain isolated and discrete.

Example 13:
Carl Luython, “Dum
praeliaretur Michaël”,
*Selectissimarum
sacrarum cantionum
... fasciculus primus*,
no. 12, bars 1–8

Example 13 shows the first system of the motet. It features six vocal parts: Cantus, Altus, Sextus, Tenor, Quintus, and Bassus. The lyrics for the first two bars are: "Dum prae - li - a - re - tur Mi - cha - ðl Arch -". The Cantus part begins with a half note, while the other parts enter with a whole note. The key signature has one flat (B-flat) and the time signature is common time (C).

The second system of the score continues the vocal entries. The lyrics for the first two bars are: "an - - - - - ge - lus cum Dra - co -". The Cantus part has a half note, while the other parts enter with a whole note. The key signature has one flat and the time signature is common time.

The third system of the score shows the continuation of the vocal entries. The lyrics for the first two bars are: "ne. ne. Dra - co - - - - ne. Au Au". The Cantus part has a half note, while the other parts enter with a whole note. The key signature has one flat and the time signature is common time.

In the second part “Dum committeret bellum Draco cum Michaële Archangelo” (“When the dragon engaged in a war against the archangel Michael”), the word “draco” is again absorbed into the polyphonic flow, this time in a passage for four voices (C, A, 5, 6) instead of three. The passage is then repeated by low voices (A, T, B, 5). Contrary to the beginning of the motet, not a single hint of a “serpentine” movement can be detected in this second utterance of the word “draco”. Although it is twice stated, the presence of the dragon it contains seems even more discrete than the first one.

Example 14:
Carl Luython, “Dum
praeliaretur Michaël”,
*Selectissimarum
sacrarum cantionum
... fasciculus primus,*
no. 12, bars 24–29

Musical score for Example 14, bars 24–29. The score is written for six voices: Cantus, Altus, Sextus, Tenor, Vagans, and Bassus. The lyrics are: "Dum com - mit - te - ret bel - lum Dra - co cum Mi -".

Musical score for Example 14, bars 27–29. The score is written for six voices: C, A, 6, T, V, and B. The lyrics are: "- cha - ë - le Arch - an - ge - lo, Dra - co cum Mi - cha - ë - le Arch - an - ge - lo, Dra - co cum Mi - cha - ë - le Arch - an - ge - lo, Mi - cha - ë - le Arch - an - ge - lo,".

It is clear that Luython, contrary to Gallus, has no intention to underline any specific idea, affect, emotion, nor any picture which could match what is implied by the word “draco”: this of a terrible animal, a monster, or the malevolent figure of the Enemy. The text is delivered at an equal pace, gently passing from one cadence to another, the interaction of overlapping voices ensuring that no monotony nor interruption of the flow would ever happen before the *finalis* has been reached. In this respect, we should certainly be aware that, listening to Luython’s motets, we are not confronted to a spiritual theatre of any kind which would strike

our ears with a lively declamation, nor meditating the meaning of spiritual texts by way of musical illustration, enriched with all the palette of word-tone painting device in use among so many Renaissance composers, Gallus included. We are listening to a pious recitation, which takes us deep inside a devotional atmosphere thanks to all the expedients of a carefully but masterfully controlled texture.

Conclusion

The examples taken out of the *Selectissimarum sacrarum cantionum ... fasciculus primus* examined above are of course not numerous enough to be worth a statistic of any kind. They reveal however, by way of a marked contrast with Gallus' compositions in the same musical genre, or built on similar texts, how much Luython seemed to care for a sense of continuity, and an attention to the perception of a global structure, not disturbed by any prominent detail. Not only does his collection of motets maintains a careful distribution of the motets between key signatures, even at the expense of a clear modal identification, but a constant attention to regularity of musical discourse also seems to characterize the development of each motet itself. Largely untouched by the melodic or harmonic twists which would have been implied by an illustrative treatment of the text, Luython's music unfolds according to its own motion, each sentence of the text generating musical motives similar to one another, yet not completely distinct from the polyphonic architecture as a whole, where cadential energy seems to play the most important role.

Interestingly enough, Luython was also a madrigal composer, a genre conventionally associated with word-tone painting and effects of musical illustration, meanwhile Gallus was not.¹⁴ This could appear as something of a paradox when confronted to the aesthetical opposition rapidly sketched above, and where Gallus' motets seems to endorse what is generally associated with the world of the madrigal on a wider extent than Luython's compositions in the same genre.¹⁵ If many motets by Gallus could be labelled as motet-madrigals, such is precisely not the case of the motets included in the *Selectissimarum sacrarum cantionum* collection by Luython. These pieces do sound on the contrary like devotional music of the most elaborate kind, following a trend of polyphonic compositions originating in the 1550's and initiated by Adrian Willaert (1490–1562) in his sacred music.¹⁶ This compositional trend found at the end of the sixteenth century a group of noteworthy followers developing a manner foreign to the prevailing tendency towards madrigalian conception of the motet, of which Roland de Lassus was among the most brilliant representatives. Luython, composer for the Holy Roman Emperor, was undoubtedly one of these "un-madrigalian" motet composers in his 1603 collection, as was also at the same time the court and chapel composer for the French king Henry IV, Eustache du Caurroy (1549–1609) in his *Preces ecclesiasticae* published by Pierre Ballard in 1609.¹⁷ In this trend, no asperity comes to alter the perception of a global structure. It is hardly a surprise to observe in this context that motets conceived on Neo-Latin text of elaborate Renaissance rhetoric far outnumber, in the Luython collection, liturgical words given in their original form.¹⁸ In his dedication to Georg Barthold Pontanus von Breitenberg, Luython expresses the wish that his motets would deserve a place within the prelate's magnificent library.¹⁹ An erudite attempt to give a musical counterpart to the ornate Latin language found in the texts, his motets do absorb all prominent details in much the same way as words and literary images are entirely absorbed within the flow of ornate rhetoric. Unlike the vivid sound pictures, and the opposition of frankly defined colours used by Gallus in order to impress the listener or to present

¹⁴ In the foreword of his secular *Moralia*, Gallus specifies that he purposely avoided the term Madrigal in order to banish all suspicion of profane allusions.

¹⁵ Again, it is the word "madrigal" which Gallus wishes to banish, but not the compositional trend typical of this genre and of which his music is a strong advocate, be it secular or sacred. The necessary distinction between a narrow and a wider meaning of the word madrigal reminds us how much the redefinition of the compositional scope encompassed by the madrigal seems necessary.

¹⁶ We are referring here not to the famous polychoral *Salmi ... a uno e doi chori* of 1550 but to the motets of the four books for 4 and 5 voices published between 1539 and 1545 as well as to the *Musica nova* collection (Venice: Antonio Gardano, 1559).

¹⁷ Modern edition by Marie-Alexis COLIN (Paris: Klincksieck, 2000).

¹⁸ SMIJERS, 'Karl Luython als Motetten-Komponist' (↵ note 1), p. 56 and BILWACHS, *Motetová tvorba Carla Luythona* (↵ note 1), p. 29 sqq.

¹⁹ Demmy VERBEKE (ed.): *Latin Letters and Poems in Motet Collections by Franco-Flemish Composers (c. 1550 - c. 1600)* (Turnhout: Brepols, 2010), p. 233.

him with a dramatic rendition of the words, all incidents are melted within Luython's material in such a way that they do not appear on the front stage any more. Dragons, warriors and saints make their way, under his inspiration, to a musical counterpart of the humanist *bonae literae*, which in turn renders them worth a place within one of the most renowned libraries of the time. There can be no doubt that it is within the frame and for the benefit of erudite audiences, capable of appreciating the many nuances and subtle details of the polyphony, that motets such as these musical masterpieces were conceived.