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Introduction

Throughout the Middle Ages and early Renaissance, Christians venerated Saint Cecilia as a virgin martyr, not as an organist or singer; as a model of courage, intelligence, and faith, not as a patron of musicians. Europe's monks, nuns, and church musicians chanted her legend during the Divine Office on her feast day, 22 November. But composers and their patrons found no reason to praise Cecilia in polyphony. I know of no Cecilian motets written before the sixteenth century.¹ So it is all the more remarkable that between 1540 and 1610, many of Europe's greatest musicians—including Nicolas Gombert, Cipriano de Rore, Thomas Crecquillon, Clemens non Papa, Orlando di Lasso, Giovanni da Palestrina, Philippe de Monte, and Luca Marenzio—as well as many whom we know less well wrote motets in honor of Saint Cecilia. The trend started in the north: until the 1560s, composers of Cecilian motets (as far as they can be identified) were mostly active in northern France and the Netherlands.²

Together with other scholars who have done research on Cecilian motets,³ I have identified 133

motets written before 1620 that survive complete.⁴ Of these, roughly forty percent have been, or will soon be, published in three series accessible in many academic music libraries—Recent Researches in the Music of the Renaissance, *Corpus mensurabilis musicae*, and Richard Sherr's *Sixteenth-Century Motet*—or in the complete works editions of Palestrina, Monte, and Costanzo Porta.⁵ This anthology consists of motets drawn from the remaining sixty percent. I have excluded the few-voice motets (also known as small-scale concertato motets or *concerti ecclesiastici*) composed in Italy after 1600; stylistically and generically, these would be more appropriately published in *Recent Researches in the Music of the Baroque Era*. What I have included, then, are Renaissance works that have not yet been published in modern editions, or that have been published in performing editions or in critical editions that may not have circulated as widely as the series mentioned above.

The motets are presented in roughly chronological order, as defined by date of publication or approximate date of the manuscripts in which the motets are preserved. They range chronologically from 1542 to 1610, and geographically (as defined by composers' residence) from Antwerp and Paris to Prague and Rome. The motets, including several polychoral works, range in number of voices from four to sixteen. The anthology also includes two so-called "picture motets," miniature motets written for (and preserved in) engravings that show Cecilia making music with angels.⁶

1. Allan W. Atlas, "A Note on Isaac's *Quis dabit capiti meo aquam*," *Journal of the American Musicological Society* 27 (1974): 103–10, <https://doi.org/10.2307/830518>, points out that in the manuscript V-CVbav, CG XIII.27, Isaac's motet (a lament on the death of Lorenzo de' Medici, who died in 1492) was retexted at an unknown date with the Cecilian responsories "Cantantibus organis" and "Domine Jesu Christe"; the Cecilian texts were subsequently erased and the original text restored. And with regard to "Puram Christo te dedisti," addressed to Cecilia and preserved in a manuscript copied around 1500, this is not a motet but a devotional song in two voices, with homophonic texture and a refrain in which Latin and Dutch alternate; see *Collection of Middle Dutch and Latin Sacred Songs, ca. 1500: Brussels, Royal Library, MS II 270*, ed. Bruno Bouckaert et al. (Leuven: Alamire, 2005).

2. The relatively few composers active outside France and the Netherlands who wrote Cecilian motets before 1560 were mostly northerners, including Jacquet of Mantua, Hubert Naich (whose motet is also attributed to Gombert), Simon Boyleau, Rore, and Jacobus de Kerle.

3. See Homer Rudolf, "The Life and Works of Cornelius Canis" (Ph.D. diss., University of Illinois, 1977), 149–59, and "St. Cecilia, Patron Saint of Music" (unpublished paper,

1984); and Mary Tiffany Ferer, "Thomas Crecquillon and the Cult of St. Cecilia," in *Beyond Contemporary Fame: Reassessing the Art of Clemens non Papa and Thomas Crecquillon*, ed. Eric Jas (Turnhout: Brepols, 2005), 125–39.

4. These do not include works in collections with titles, such as *Antiphonarium Vespertinum*, that identify them as primarily liturgical in function.

5. Among these motets I count three by Cornelius Canis, forthcoming in Martin Ham's edition of the complete works in *Corpus mensurabilis musicae*.

6. I compiled this anthology during the writing of the book *Saint Cecilia in the Renaissance: The Emergence of a*

Texts and Translations

In transcribing the words of motets I have tacitly standardized punctuation, capitalization, and orthography, facilitating the comparison of settings of similar or identical texts. I have expanded (spelled out) abbreviations and symbols such as & and changed ligatures *æ* and *æ* to *oe* and *ae*. I have followed the spelling used in Lewis and Short, *A Latin Dictionary* (Oxford, 1879), except for the name of Cecilia herself. Although this name was spelled with a diphthong in ancient Rome (Caecilia), in the Latin of the Middle Ages and Renaissance (including many motet prints and manuscripts) the spelling “Cecilia” was common. In the texts of motets I have adopted the latter spelling throughout. I have also enclosed in quotation marks (never found in the original sources) statements by Cecilia in texts that shift from narrative to direct quotation.

1. *Cantantibus organis*

Cantantibus organis Cecilia virgo decantabat, dicens: “Fiat cor meum immaculatum, ut non confundar. Est secretum, Valeriane, quod tibi volo dicere: angelum Dei habeo amatorem, qui nimio zelo custodit corpus meum.”

Secunda pars

“Benedico te, pater Domini mei Jesu Christi, quia per filium tuum ignis extinctus est a latere meo. Fiat Domine cor meum immaculatum, ut non confundar.”

While the instruments sang, Cecilia the virgin sang, saying: “Let my heart be made pure, that I may not be confounded. I have a secret that I wish to tell you, Valerian: I have an angel as my lover, who guards my body with great zeal.”

Second part

“I bless You, father of my Lord Jesus Christ, for through your son the fire has been extinguished from my side. Lord, let my heart be made pure, that I may not be confounded.”

2. *Cecilia virgo gloriosa*

Cecilia virgo gloriosa semper evangelium Christi gerebat in pectore suo. Non diebus neque noctibus a colloquiis divinis et oratione vacabat.

Secunda pars

Dum aurora finem daret, Cecilia dixit: “Eia milites Christi, abjicite opera tenebrarum et induimini arma lucis.” Alleluia.

Cecilia the glorious virgin always carried the gospel of Christ in her heart; neither day nor night did she cease divine conversation and prayer.

Second part

While the dawn was bringing an end [to night], Cecilia said: “Arise, soldiers of Christ. Cast off the works of darkness and put on the armor of light.” Alleluia.

3. *Domine Jesu Christe*

Domine Jesu Christe, seminator casti consilii, suscipe seminum fructus quos in Cecilia seminasti.

Lord Jesus Christ, sower of chaste advice, favor the fruit of the seeds that you planted in Cecilia.

7. Ceciliae laudes celebremus

Antonius Galli

Cantus

Altus

Tenor

Bassus

Ce- ci- li- ae lau- des ce- le- bre-

Ce- ci- li- ae lau- des

5

C

A

T

B

-mus, _____

ce- le- bre- mus, _____

Ce- ci-

Ce- ci- li- ae lau- des,

9

C

A

T

B

Ce-

Ce- ci- li- ae lau-

-li- ae lau- des ce- le- bre- mus, _____

(Ce- ci- li- ae lau- des) ce- le- bre-

16. Dum aurora finem daret

Ferdinand di Lasso

Discantus

Sexta vox

Altus

Tenor

Quinta vox

Bassus

Dum au- ro- - ra fi- nem

Dum au- ro- - ra fi- nem da- - ret,

Dum au- ro- ra fi- nem [da- ret,] <fi- nem

Dum au- ro- - ra fi- nem da- ret, dum

Dum au- ro-

5

D

Sx

A

T

Q

B

da- ret,

dum au- ro- - ra fi- nem da- ret,

da- ret,) dum au- ro- - ra fi-

au- ro- ra fi- nem da- ret, dum au- ro- - ra fi-

- ra fi- nem da- ret, dum au- ro- ra fi-

Dum au- ro- - ra fi- nem da- ret, <dum au- ro-

19. O virgo generosa

Jan van Turnhout

PRIMUS CHORUS

Cantus

O vir- go ge- ne- ro- - sa,

Altus

O vir- - go ge- - ne-

Tenor

O vir- go ge- ne- ro-

Bassus

O vir- go ge- - ne- ro-

SECUNDUS CHORUS

Cantus

Altus

Tenor

Bassus

O

24. Cantantibus organis

Gasparo Villani

PRIMUS CHORUS

Cantus
 Altus
 Tenor
 Bassus

SECUNDUS CHORUS

Cantus
 Altus
 Tenor
 Bassus

TERTIUS CHORUS

Cantus
 Altus
 Tenor
 Bassus

QUARTUS CHORUS

Cantus
 Altus
 Tenor
 Bassus

Basso continuo

Can- tan- ti- bus or- ga- nis Ce-
 Can- tan- ti- bus or- ga- nis Ce- ci- li- a
 Can- tan- ti- bus or- ga- nis Ce- ci- li-
 Can- tan- ti- bus or- ga- nis Ce- ci-
 Can- tan- ti- bus or- ga- nis
 Can- tan- ti- bus or- ga-
 Can-
 Can-
 6 4 3

Critical Report

Sources

The sources on which this edition is based are given below. The choice of sources has been straightforward, since most of the motets are preserved in a single printed edition or manuscript.

1. “*Cantantibus organis*” by Pierre Certon
Print source. *Petri Certon institutoris symphonicorum puerorum sancti sacelli Parisiensis recens modularum editio. Liber secundus* (Paris: Pierre Attaignant and Hubert Jullet, 1542; RISM C 1707; copy in A-Wn, accessible online).
2. “*Cecilia virgo gloriosa*” by Pierre Certon
Print source. See under motet no. 1.
3. “*Domine Jesu Christe*” by Antoine de Mornable
Print source. *Motetorum musicalium, liber primus* (Paris: Pierre Attaignant, 1546; RISM M 3716; copy in D-Mbs, accessible online).
4. “*Dum aurora finem daret*”
Manuscript source. B-Bc, MS 27088.
5. “*O beata Cecilia*” by Ludovicus Episcopus
Manuscript source. A-Wn Mus. Hs. 19189.
6. “*Dum aurora finem daret*” by Jacob Bultel
Print source (primary). First published in *Liber secundus cantionum sacrarum (vulgo moteta vocant) quinque et sex vocum ex optimis quibusque musicis selectarum* (Leuven: Pierre Phalèse, 1554; RISM 1554²) and reprinted the following year (RISM 1555³). This edition is based on the first edition; copy in D-Mbs, accessible online.
Manuscript source (for reference only). Bultel’s motet is also preserved in a manuscript anthology: GB-CF MS D/DP Z 6/2, copied ca. 1596.
7. “*Ceciliae laudes celebremus*” by Antonius Galli
Print source. *Motetti del laberinto, a quatro voci libro terzo: Sacrarum cantionum sive motetorum, Thomae Cricquillonis, Clementis non Papae, aliorumque praestantissimorum auctorum, choro* (Venice: Girolamo Scotto, 1554; RISM 1554¹⁵; copy in A-Wn, accessible online).
8. “*Virgo gloriosa Cecilia*” by Josquin Baston
Print source. *Sacrarum cantionum (vulgo hodie moteta vocant) quinque et sex vocum, ad veram harmoniam conentumque ab optimis quibusque musicis, in philomusorum gratiam compositarum. Liber quartus* (Antwerp: Hubert Waelrant and Jean Laet, 1556; RISM 1556⁶; incomplete copy in GB-Lbl, accessible online; missing parts supplied from a microfilm at US-U).
9. “*Cantantibus organis*” by Daniel Torquet
Print source (primary). *Thesaurus musicus continens selectissimas octo, septem, sex, quinque et quatuor vocum harmonias, tam a veteribus quam recentioribus symphonistis compositas, et ad omnis generis instrumenta musica accommodatas. Discantus tomi primi continentis cantiones octo vocum* (Nürnberg: Johann Montanus and Ulrich Neuber, 1564; RISM 1564¹; copy in D-Mbs, accessible online).
Manuscript source (for reference only). The motet is also partially preserved in an incomplete set of manuscript partbooks (1586, probably copied from the print): D-Mbs Mus. MS 1536, accessible online.
10. “*Cecilia in corde suo*” by Jean de Chaynée
Print source. *Novi atque catholici thesauri musici. Liber tertius* (Venice: Antonio Gardano, 1568; RISM 1568⁴; copy in D-Mbs, accessible online).
11. “*Cantantibus organis*” by Alexander Utendal
Print source. *Liber tertius sacrarum cantionum (quas vulgo motetas vocant) . . . quinque et sex vocibus ita compositarum, ut tam vivaee voci, quam diversis*