

Asprilio Pacelli, *Sacrae cantiones*,
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 Introduction (fragment)

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Asprilio Pacelli's life and preserved legacy

Asprilio Pacelli was born c. 1569–70 in Vasciano near Narni (Umbria) and died in Warsaw on 4 May 1623. In all probability, he was a relative (possibly a nephew) of Fulginia Pacellii, the wife of Maurizio Anerio – a trombonist in the papal ensemble in Castel Sant'Angelo – and the mother of the famous composers Felice and Giovanni Francesco Anerio.¹ As a child (between 23 February 1581 and 31 August 1582) Asprilio sang as a soprano in the Roman Cappella Giulia.² During that period, the office of the chapel master was held by Giovanni Pierluigi da Palestrina, who also supervised the education of boy singers and Pacelli was very likely among his pupils. It is possible that in later years the musician became involved in the activities of the Jesuit English College. It cannot be ascertained, however, whether Pacelli and the chapel master “Asperino” mentioned in the archive records of the college were in fact the same person.³ There is some probability that from as early as 1586 (July 1587 at the latest) until April 1588, and occasionally later until 1590, Pacelli held the function of the chapel master of a small vocal ensemble formed several years earlier by Felice Anerio in Arciconfraternità del Gonfalone.⁴ From

¹ Noel O'REGAN, “Asprilio Pacelli, Ludovico da Viadana and the Origins of the Roman «Concerto Ecclesiastico»”, *Journal of Seventeenth-Century Music* 6 (2000), p. 7 and footnote 13, p. 21.

² “Asprilio Soprano” or “Asprilius Vascianus” is listed in the registers of monthly payments in: Rome, Biblioteca Apostolica Vaticana (hereafter BAV), Arch. Cap. di S. Pietro, Armadi 20-23, Capp. Giulia 40, fols. 37r, 38r, 39r, 39v, 40v, 41v, 42v, 43r, 44r, 45r, 46r, fol. 71r (including personal signature “Asprilius Vascianus” in a child's hand, acknowledging the payment); Capp. Giulia 41, fols. 35r, 35v, 36v, 37v, 38v, 39v, 40v, 41v. See Giancarlo ROSTIROLLA, “La Cappella Giulia in S. Pietro negli anni del magistero di Giovanni Pierluigi da Palestrina”, in: *Atti del convegno di studi Palestriniani*, Palestrina 1977, pp. 99-283; idem, “Musicisti Umbri nella Cappella Giulia di San Pietro in Vaticano dalle origini agli inizi del Seicento. Con una nota sul magistro padovano di fra Rufino Cecchi Bartolucci di Assisi”, in: *Arte e Musica in Umbria tra Cinquecento e Seicento. Atti del XII Convegno di Studi Umbri. Gubbio-Gualdo Tadino. 30 novembre-2 dicembre 1979*, Giubbio 1981, p. 141; Aleksandra PATALAS, *Twórczość kapelmistrzów polskich Wazów. A. Pacelli, G. F. Anerio, M. Scacchi*, PhD dissertation, the Institute of Musicology of the Jagiellonian University 1998, pp. 9-10; Barbara PRZYBYSZEWSKA-JARMIŃSKA, “Muzycy z Cappella Giulia i z innych rzymskich zespołów muzycznych w Rzeczypospolitej czasów Wazów”, *Muzyka* 49 (2004) No. 1, p. 39.

³ See Thomas D. CULLEY, “Musical Activity in some Sixteenth Century Jesuit Colleges, with Special Reference to the Venerable English College in Rome from 1579 to 1589”, *Analecta Musicologica* 19 (1979), pp. 1-29.

⁴ Rome, Archivio Segreto Vaticano (hereafter ASV), Fondo Arciconfraternita del Gonfalone, 206, fol. 37r; 193, fol. 23v; 195, fols. 32v, 38r. See O'REGAN, *Asprilio Pacelli*, p. 7, footnotes 16 and 17, p. 21.

September 1589 to September 1593, Pacelli supervised the chapel of the Santa Maria di Monserrato church when it performed during major festivities. Throughout the same period, from 1 May 1591 to 1 October 1594, he was the *maestro di cappella* in Congregazione della Santissima Trinità dei Pellegrini and at the same time worked there as an organist (the documents mention an organist of that name in the period from 1 February 1592 to 1 October 1594).⁵ From 1 December 1593 onwards, Pacelli resided in the house Consolato di San Giovanni de' Fiorentini, from where he moved in 1595 at the latest to Collegio Germanico⁶ to become the prefect of music and *maestro di cappella* of the choir in the San Apollinare church. He probably assumed these functions as early as the autumn of 1594 and held them until (most probably) February 1602.⁷ The sources confirm that from 2 March to 7 October 1602 he worked as the chapel master in Cappella Giulia.⁸ Judging by the content of the dedication included in the hereby published collection *Sacrae cantiones* and considering what is known about the circumstances of Luca Marenzio's departure from Rome to Poland, it can be concluded that either at the request of King Sigismund III Vasa of Poland, at the command or request of high-ranking Roman hierarchs, or even Pope Clement VIII himself Pacelli was despatched to Cracow. It is clear that he reached his destination not later than December 1602, since we know that shortly before Christmas of that year he was in charge – as the royal *maestro di cappella* – of the musical performances related to Vespers and taking place in the monarch's presence:

“... nelli giorni festivi, ne' quali [il Re] non suol andar in chiesa, ma farsi cantar il Vespro in camera, si trattiene nella devotione fin a notte, con gusto anco particolare dell'inventioni varie di concerti di musica, che le fa l'Aspriglio, Maestro di Capella nuovamente venuto”.⁹

Pacelli held the office of the royal chapel master for the rest of his life, residing with the court in various cities of the Commonwealth of Poland and Lithuania: initially mainly in Cracow, in the years 1609–11 probably in Vilnius¹⁰, from 1611 until his death in 1623, Pacelli resided primarily in Warsaw.

⁵ Noel O'REGAN, *Institutional Patronage in Post-Tridentine Rome. Music at Santissima Trinità dei Pellegrini 1550-1650* (Royal Musical Association Monographs 7), London 1995, pp. 45-47 and Appendix 2 (“Maestri di cappella”), p. 17 and Appendix 4 (“Organists”), p. 81.

⁶ The earliest source confirming that Pacelli lived there and was the chapel master dates back to 19 May 1595 and concerns a medication, which the musician was supposed to take before dinner (Archivio del Collegio Germanico (hereafter ACG), Conti del spetiale, 1595, no pagination: “A di 19 di Maggio... e più per mastro Asprilio...polpo...ante prandium...”, quoted after Thomas D. CULLEY, *Jesuits and Music: I: A Study of the Musicians connected with the German College in Rome during the 17th Century and of their Activities in Northern Europe*, Rome 1970, p. 52). Almost certainly Pacelli had been active there before that date; however, contrary to a suggestion by Raffaele Casimiri (idem, “Disciplina musicae e maestri di cappella dopo il Concilio di Trento nei maggiori istituti ecclesiastici di Roma”, *Notizie d'archivio per la storia musicale* 19 (1942), p. 109), as a college chapel master he was not the direct successor of Ruggiero Giovanelli, who as early as on 12 March 1594 had been recorded in the documents related to the Cappella Giulia as its *maestro di cappella* (CULLEY, *Jesuits*, p. 51).

⁷ The published collection *Madrigali di Asprilio Pacelli, mastro di capella nel Collegio Germanico di Roma, Libro primo*, containing Pacelli's dedication to Antonio Benetti of Venice and dated on 15 March 1601, remains the latest surviving source documenting Pacelli's activity in Collegio Germanico and no later sources have been found to date, which can nonetheless be regarded as resulting from the fragmentary preservation of the college archives from that period.

⁸ Rome, BAV, Arch. Cap. di S. Pietro, Armadi 202-23, Capp. Giulia, fol. 14r, 17r and 60r (handwritten acknowledgements of monthly payments for the March and April of 1602, signed “Asprilio Pacelli”; ibidem, Capp. Giulia 55, fols. 33r, 34r-35r, 36r, 37r, 38r (remuneration for the period between June and 7 October 1602), fol. 49r-49v (Pacelli's handwritten confirmations of receiving monthly payments of 15 *scudi* from May to September and 3.50 *scudi* for October). See PRZYBYSZEWSKA-JARMIŃSKA, “Muzycy z Cappella Giulia”, p. 39 and the sources quoted therein.

⁹ Rome, ASV, Fondo Borghese III 52 CD, fol. 324v-325r. See Anna SZWEJKOWSKA and Zygmunt M. SZWEJKOWSKI, *Włosi w kapeli królewskiej polskich Wazów*, Kraków 1997, p. 37; idem a translation, here slightly altered: “. . . during those festive days, when [the king] usually does not go to church, but orders Vespers to be sung in the chambers; also, he prays until dusk, while listening to musical performances with great pleasure”.

¹⁰ It is possible that before that period he had travelled to Venice to supervise the printing of *Sacrae cantiones*, since its dedication is signed with the date 1 April 1608 in Venice; it is otherwise clear, however, that the name of a locality, a date and the author's name under a printed dedication is not always sufficient evidence that the author was actually there at the time indicated.

Since there are no extant financial records of the royal court concerning the period of Pacelli's activity in Sigismund III's chapel, there is no certainty that he resided at court without longer interruptions (caused e.g. by journeys to Italy). The sources confirm that Pacelli was in Warsaw in 1611 and 1614, when he participated as the godfather in two baptism ceremonies held in the Collegiate Church of St John the Baptist.¹¹

Owing to the above-mentioned absence of financial records, the exact sum of Pacelli's wages received at court remains unknown. It is nonetheless obvious that the royal chapel master was an affluent man. His debtors included – among others – the Papal nuntio Francesco Simonetta (at the moment of his death in Poland in 1612, the nuntio owed Pacelli 1025 florins, the return of which was sought by the king as late as in 1615¹²). Before his death, Pacelli made a bequest of 300 *scudi* for Capella Giulia, intended to finance the purchase of a gold chalice with a paten, commemorating his contribution to the activities of the ensemble. This piece of information survives in an account of the general meeting of St Peter's Chapter held on 19 June 1623, when the canons received the news of the musician's death. The account reads as follows:

“Retulit hoc Capitulo Reverendissimus Dominus Paulus Bizzonus obiisse in Polonia Reverendum Dominum Asprilium Pacettum [sic!] olim Magistrum Capellae huius Nostrae Basilicae, ob cuius venerationem et memoriam legavit Sacristiae scuta trecenta monetae Romanae, de quibus voluit conflari calicem aureum cum patena”.¹³

Another bequest, amounting to 700 florins, was left to the Warsaw Brotherhood of Mercy at the beginning of 1623. The annual interests accrued on this sum (35 florins) were earmarked to finance the dowries of four ladies of limited means.¹⁴

Asprilio Pacelli was buried in the Warsaw Collegiate Church of St John the Baptist. A tombstone funded by King Sigismund III was placed there, showing the sculpted effigy of the musician's head. On this epitaph, which was destroyed during the Second World War (only pre-war photographs survive), the following text was engraved:

“D. O. M. et memoriae Excellentis viri Asprilii Pacelli, Itali de oppido Vascano dioecesis Narnensis, qui professione musicus, eruditione, ingenio, inventionum delectabili varietate omnes eius artis coetaneos superavit, antiquiores aequavit et Serenissimi atque Victoriosissimi Principis D. D. Sigismundi III Poloniae et Suetiae regis capellam musicam, toto christiano orbe celeberrimam, ultra XX annos mira solertia rexit, eadem Sac. M. Regia ob fidelissima obsequia hoc benevolentiae monumentum poni iussit. Decessit die IV maii anno Domini MDCXXIII, anno aetatis LIII”.¹⁵

¹¹ Warsaw, the Archdiocese Archive, St John the Baptist Parish in Warsaw, sign. 102 (Liber Baptizatorum 1602–1615), p. 187, 214. Sources indicated in: Andrzej Sołtan, “Muzycy warszawscy w latach 1583-1655”, *Rocznik Warszawski*, XVIII 1985, p. 53.

¹² *Acta Nuntiaturae Poloniae*, Vol. XVIII: Franciscus Simonetta (1616–1612), Vol. 1 (21 VI 1606 – 30 IX 1607), edidit Adalbertus TYGIELSKI, Romae 1990, p. XIII; Wojciech TYGIELSKI, *Z Rzymu do Rzeczypospolitej. Studia z dziejów nuncjatury papieskiej w Polsce, XVI–XVII w.*, Warszawa 199, p. 57.

¹³ Rome, BAV, Arch. Cap. di S. Pietro, Armadi 15, Decreti, 12, 1622-1638, fol. 14r (The Most Reverend Paulus Bizzonus has informed the Chapter about the death in Poland of the Reverend Asprilio Pacelli, a former Chapel Master of Our Basilica, for whose sacristy he had bequeathed 300 *scudi* in Roman currency as a token of reverence and remembrance; in accordance with his will, the legacy should cover the expense of casting a gold chalice with a paten. For this and the following translations from Latin the author wishes to thank Tomaszowi Płóciennikowi). See also ROSTIROLLA, “La Cappella Giulia”, p. 141.

¹⁴ Cracow, the Jagiellonian Library, MS 6948, II, fol. 394. See Andrzej KARPIŃSKI, *Pauperes. O mieszkańcach Warszawy XVI i XVII wieku*, Warszawa 1983, p. 331.

¹⁵ (To God, the Best and Greatest, and to the memory of a great man, Asprilio Pacelli, an Italian born in the town of Vasciano in the Narni diocese, a musician by calling, whose learning, talents and splendid ingeniousness surpassed those of all his contemporaries und matched those of his predecessors, and who for over twenty years managed with admirable diligence the royal chapel, famous in all Christendom, of His Royal Highness Most Victorious Monarch and Most Gracious Sovereign Sigismund III, King of Poland and Sweden, this memorial of favour bestowed on him for his loyal service was erected by the aforementioned Holy Royal Majesty. Passed away on 4 May, AD 1653, at the age of 53). The Latin text of the epitaph was

At the time of his arrival in Poland, Pacelli had already gained recognition in the Eternal City as a musician and a composer. Also, his oeuvre included printed sheet-music collections, some of which won acclaim in the countries of northern Europe during the period of Pacelli's activity at Sigismund III's court. Their success was confirmed by the fact that their second editions were brought out in Frankfurt am Main by Nikolaus Stein, or at least their publication was announced in book fair catalogues.¹⁶ It is reasonable to assume that as he set out on his journey to Cracow, the composer took with him copies of his published collections, i.e. two collections of motets¹⁷ and one or two collections of madrigals.¹⁸

The evidence for the reception of Pacelli's first collection of eight-part motets *Motectorum et psalmodorum [...] liber primus* (Romae 1597) in Poland are the copies of nine compositions from this volume (or possibly from the second Frankfurt edition) found in The Pelplin Tablature.¹⁹ It is highly probable that the collection of four-part motets (*Chorici psalmi et motecta [...] liber primus*, 1599) was also known there; in this collection, the composer proposed – like Lodovico da Viadana had done in the preface to his *Cento concerti ecclesiastici* (1602) – that performers undertake to sing four-part motets, composed in a fashion imitating the way in which Pacelli's contemporaries in Rome performed *concerti* with organs, employing three or even two vocal voices accompanied by organs.²⁰ It is possible that Vespers psalms and one of the three versions of the canticle *Magnificat* included in the above-mentioned collection were performed by Pacelli's ensemble in December 1602 when (according to the nuntio Rangone's account quoted above²¹) *concerti in musica* were sung in the royal chambers around the time of the Vespers. The collection of works composed by the royal *maestro di cappella* or at least the performance guidelines contained therein may have influenced Mikołaj Zieleński's choice of scoring for several motets from the collection *Communiones totius anni* (Venetiis 1611), which came to be classified as pseudo-monodies, as well

published by Szymon STAROWOLSKI, *Monumenta Sarmatorum*, Cracoviae 1655, fol. 247. Fragments translated into Polish are quoted – among other sources – in: A. and Z. M. Szwejkowscy, op. cit., p. 38. A photograph of the epitaph was published by Mateusz GLIŃSKI, *Asprilio Pacelli. Insigne maestro di cappella della corte reale di Polonia (1570-1623)*, Città del Vaticano 1941. Photographs of the musician's sculpted head and the Pacelli coat of arms visible on the tombstone were also published in: Asprilio PACELLI, *Opera omnia I: Madrigali*, ed. Mateusz GLIŃSKI, Rome [1947].

¹⁶ See Albert GÖHLER, *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien*, Leipzig 1902, Reprint Fritz A. M. Knuf, Hilversum 1965, p. 58. Also, see Aleksandra PATALAS, among other publications in: eadem, "Madrigale spirituale w siedemnastowiecznej Rzeczypospolitej – kompozycje Asprilia Pacellego", *Muzyka* 48 (2003) No. 4, pp. 49-51.

¹⁷ *Motectorum et psalmodorum [...] liber primus*, Nicolao Muti, Romae 1597, for eight parts – RISM A/I P24 (during Pacelli's stay in Poland, the collection was republished as *Motetae et psalmi, qui octonis vocibus concinuntur*, Nicolaus Stein, Francoforti 1607 – RISM A/I P25; a relatively large number of copies of the latter edition has been preserved in various countries of western and central Europe), *Chorici psalmi et motecta [...] liber primus*, Romae 1599, for four parts, and another collection of motets published in Rome in 1600, currently lost, known only from the second edition – *Psalmi, Magnificat et motecta*, Francoforti 1608.

¹⁸ *Madrigali [...] libro primo*, Angelo Gardano, Venezia 1601, 1-4 parts – RISM A/I P30 (in all probability, before leaving Italy Pacelli had the second collection of his madrigals (this time for five parts) published. However, the only source confirming the existence of the printed edition of *Madrigali [...] liber secundus* for five parts is the offer of Nicolaus Stein's printing house in Frankfurt am Main (see GÖHLER, *Verzeichnis*, p. 58). Aleksandra PATALAS (eadem, "Madrigale spirituale", p. 50) suggests that the Frankfurt edition from 1604 had been preceded by an Italian edition, probably printed at the turn of 1602 and 1603. Unfortunately, both editions have been lost.

¹⁹ *Alma redemptoris* (De B. Virg.); *Anima mea Dominum (Magnificat)*, *Ave Regina, Iubilate Deo, Laudate Dominum omnes gentes, Quare fremuerunt gentes, Regina terrae, Surge prospera, Veni electa mea*, ed. facs. Adam SUTKOWSKI, Alina OSOSTOWICZ-SUTKOWSKA, *Antiquitates Musicae in Polonia II and V, Graz-Warszawa* 1964, 1965.

²⁰ O'REGAN, *Asprilio Pacelli*, pp. 3-4. See idem: "Appendix: Foreword to Asprilio Pacelli's *Chorici Psalmi et Motecta* (Nicolo Mutii, Romae 1599).

²¹ Cf. footnote 9.

as Zieleński's performance guidelines, in which he accepted vocal-instrumental realizations of other works included in this collection.²²

During Pacelli's stay in Poland, Polish publishers printed two motets of his authorship: *Beatus vir, qui non abiit* for four parts and *Iniquos odio habui* for seven parts, both of which were included in the anthology *Melodiae sacrae* (Cracoviae 1604²³) compiled by Vincentius Lilius, as well as a four-part song with a Polish text by Stanisław Grochowski, dedicated to St Stanisław of Szczepanów, published under the title *Bogu w Trójcy jedynemu i Świętemu Stanisławowi Patronowi Polskiemu, Tablica obiecana* [A tablet promised to God sole in Trinity and Saint Stanislaus Patron of Poland] (Kraków? 1604?).²⁴ Apart from the already mentioned editions printed in Frankfurt am Main, which had previously been published in Rome or Venice, only one collection of Pacelli's new compositions, titled *Sacrae cantiones* (Angelo Gardano and sons, Venetiis 1608²⁵) is known to have appeared during his period of service as the royal chapel master. The edition, dedicated to Sigismund III, includes 26 motets for 5, 6, 7, 8, 9, 10, 12, 16 and 20 parts (compositions for eight or more parts are accompanied by the organs; no other instruments are employed and no composer's guidelines are given regarding their employment *ad placitum*). After the composer's death, the collection *Missae* for 8, 12, 16 and 18 parts and the organs was published (Alexander Vincentius, Venetiis 1629²⁶). Pacelli's isolated compositions appeared during his Roman period as well as during his stay in Poland in anthologies of works by various authors. His madrigals enjoyed considerable interest, but the most frequently reprinted works were those from the collections *Motectorum et psalmodiarum [...] liber primus* and *Sacrae cantiones*. Selected motets from the latter collection, hereby published in a new, critical edition, appeared in anthologies compiled in German-speaking countries. The collection *Promptuarii musici, sacras harmonias [...] Pars altera* (Argentorati 1612; RISM B/I 1612³), compiled by Abraham Schadeus and published in Strasbourg, included polychoral compositions with organ passages: the eight-part pieces *Cantate Domino*, *O vere digna Hostia* and *Veni Sancte Spiritus*, while the second part of the anthology, titled *Promptuarii musici, sacras harmonias [...] pars tertia* (Argentorati 1613; RISM B/I 1613²), included also the composition *Estote fortes* with the same scoring. Another collection, compiled by Caspar Vincentius and titled *Promptuarii musici, sacras harmonias [...] Pars quarta* (Argentorati 1617; RISM B/I 1617¹) included *Te Deum laudamus* (eight parts and the organs), whereas Erhard Bodenschatz's collection *Florilegii Musici Portensis [...] Pars altera* (Lipsiae 1621; RISM B/I 1621²), published in Leipzig, contained a reprint of *Cantate Domino*.

Although the printed edition of Pacelli's works must have found relatively broad reception, confirmed by the preservation of (admittedly, mostly incomplete) copies of this edition in at least eight libraries in six countries (Austria, France, Germany, Poland, Sweden and Italy)²⁷, it appears that the 17th-century manuscript copies

²² See Władysław MALINOWSKI, *Polifonia Mikołaja Zieleńskiego*, Kraków 1981, pp. 174-176.

²³ RISM B/I 1604².

²⁴ Recently published in: *Polska pieśń wielogłosowa XVI i początku XVII wieku*, ed. Piotr POŹNIAK, Waław WALECKI, vol.: Nuty i komentarze (Monumenta Musicae in Polonia), Kraków 2004.

²⁵ RISM A/I P 28.

²⁶ RISM A/I 29 (currently only two partbooks are preserved in the Kungliga Biblioteket in Stockholm). See Zygmunt M. SZWEJKOWSKI, "Unikalne druki utworów Asprilia Pacellego", *Muzyka* 17 (1972) No. 1, pp. 74-93; PATALAS, "Twórczość kapelmistrzów", pp. 28-39.

²⁷ *Répertoire International des Sources Musicales: Einzeldrucke vor 1800*, Vol. VI, ed. Karlheinz Schlager, Kassel 1976; *Addenda et Corrigenda*, Vol. XIII, ed. Ilse and Jürgen KINDERMANN, Vol. XIII, Kassel, Basel, London 1998; *Catalogue of Early Music Prints from the Former Preußische Staatsbibliothek in Berlin, Kept at the Jagiellonian Library in Cracow / Katalog starodruków muzycznych ze zbiorów byłej Pruskiej Biblioteki Państwowej w Berlinie, przechowywanych w Bibliotece Jagiellońskiej w Krakowie*, ed. Aleksandra PATALAS, Kraków 1999.

of Pacelli's compositions were based on the above-mentioned anthologies. Such was the case of the manuscripts preserved in the Königlichen- und Universitäts-Bibliothek in Königsberg before the Second World War, later considered to have been lost.²⁸ Similarly, the notations of *Cantate Domino* and *Veni Sancte Spiritus* in new German keyboard tablatures – the so-called second Gaspar Plötz's Tablature and the Schimbrack's (Schimbracki's) Tablature preserved in the Archiv a historicka knižnica ECAV in Levoča²⁹, as well as the tablature notation reduced to two parts preserved in the collections of the Universitetsbibliotek in Uppsala (S-Uu Vok. Mus. and hs. 88) – could have been based on the anthology editions. It is certain that Schadeus' anthology from 1612 was referred to by the copyist who produced keyboard tablature notations including all voice parts (but no lyrics) of the compositions *Cantate Domino*, *O vere digna Hostia* and *Veni Sancte Spiritus* in a collection of manuscripts that once belonged to Prince George Rudolf in Legnica (Liegnitz)³⁰, currently in the National Library in Warsaw (PL-Wn Mus 327 Cim). The provenience of the copies made in the first decades of the 17th century in Lutheran churches in Wrocław, where at least two copies of the Venice edition of *Sacrae cantiones* (1608) were available, is probably different. The Venice edition probably served as the basis for making copies (partly in the keyboard tablature notation and partly as vocal parts transcribed in mensural notation) of eight-part motets for two choirs, which in the 19th century found their way to the Stadtbibliothek zu Breslau³¹, and today are preserved in the Staatsbibliothek Preußischer Kulturbesitz in Berlin (Haus 1). The compositions in question include *Estote fortes in bello et pugnate*³², *Cantate Domino canticum novum*³³ and *Veni Sancte Spiritus* (along with the second part *O lux beatissima*³⁴) and a 12-part motet for three choirs *Media nocte clamor factus est*³⁵, which – according to the current state of research – was not popularized in anthologies. Almost certainly the original authorial printed version was the basis for the fragmentarily preserved copy of a nine-part composition titled *Ecce sacerdos magnus*; the copy originated in the Royal Prussia in Jesuit milieu.³⁶ An edition of *Sacrae cantiones* was also used to produce a manuscript notation of the motet *In caelestibus regnis a 7* (De Sanctis Martyribus Confessoribus Virginibus) included in the manuscript preserved in the Det Kongelige Bibliotek in Copenhagen (DK-kk mu 8509.1986).³⁷

In addition to copies based on printed editions, Polish libraries preserve manuscripts of Pacelli's works that did not appear in print and can be conjectured to have been composed in Poland. They include an incompletely preserved eight-part motet for two choirs titled *Vulnerasti cor meum*, preserved in the Gdańsk Library of the Polish Academy of Sciences³⁸, and the works deposited in the Archive and Library of the Cathedral Curia in Cracow in part books

²⁸ See Joseph MÜLLER, *Die musikalischen Schätze der Königlichen- und Universitäts-Bibliothek zu Königsberg in Preußen Aus dem Nachlasse Friedrich August Gottholds*, Bonn 1870, Reprographischer Nachdruck, Hildesheim, New York 1971, p. 278.

²⁹ SEE BURLAS, FIŠER, HOŘEJŠ, *Hudba na Slovensku v XVII storočí*, Bratislava, pp. 108-112; Marta HULKOVA, *Levočská zbirka hudobnin. Kandidátska práca*, Univerzita Komenského, Filozofická fakulta, Bratislava 1985, p. 65.

³⁰ See Aniela KOLBUSZEWSKA, *Katalog zbiorów muzycznych legnickiej biblioteki księcia Jerzego Rudolfa „Bibliotheca Rudolphina“*, Legnica 1992.

³¹ See Emil BOHN, *Die musikalischen Handschriften des 16. und 17. Jahrhunderts in der Stadtbibliothek zu Breslau*, Breslau 1890; reprinted by Hildesheim-New York 1970.

³² Berlin, Staatsbibliothek Preußischer Kulturbesitz, Bohn Ms. mus. 20,134 – tablature notation reduced to four parts.

³³ Berlin, idem, Bohn Ms. Mus. 20,77 – notation as above, and Bohn Ms. mus. 20,298 – tablature notation reduced to two parts.

³⁴ Berlin, idem, Bohn Ms. mus. 20,97-98 – tablature notation reduced to four parts.

³⁵ Bohn Ms. mus. 23,6 – notation in the form of part books.

³⁶ Elżbieta ZWOLIŃSKA, “Fragmenty rękopiśmienne partesów z początku XVII wieku z Archiwum Prowincji Małopolskiej Towarzystwa Jezusowego w Krakowie (PL-KrATJ 1631)”, in: *Complexus effectuum musicologiae. Studia Mirosłao Perz septuagenario dedicata*, ed. Tomasz JEŻ, Kraków 2003, pp. 53-64.

³⁷ See RISM online 150205799.

³⁸ See *Thematic Catalogue of Music in Manuscript at the Polish Academy of Sciences Gdańsk Library*, ed. Danuta POPINIGIS, Barbara DŁUGOŃSKA, Danuta SZLAGOWSKA, Jolanta WOŹNIAK (Music Collections from Gdańsk 1), Kraków-Gdańsk 2011.

with the signature W2³⁹, which used to be property of the Wawel *Capella Rorantistarum*. The latter group includes a four-part composition *Roratae caeli* and a conversion of the eight-part work *Missa Ave maris stella* to four parts, published as the opening composition in the posthumous edition of Pacelli's *Missae*.⁴⁰

As regards the few remaining Pacelli's compositions known exclusively from manuscripts, it is highly probable that they had been composed prior to the musician's arrival in Poland.⁴¹ No such certainty exists with regard to some pieces published in Italian anthologies after Pacelli's departure, such as *Selectae cantiones excellentissimorum auctorum 8 vocibus concinendae* (Bartholomeus Zanetti, Romae 1614), a collection compiled by Fabio Constantini, containing an eight-part motet *Factum est silentium*, which had not appeared in previous authorial editions and was not noted in the sources surviving in Poland.

***Sacrae cantiones* – a description and the contents of the print edition**

The collection is titled ASPRILII / PACELLI / SERENISSIMI / AC INVICTISSIMI / SIGISMUNDI III. POLONIAE / Suetiae, &c. Regis. / MUSICAE MAGISTRI. / SACRAE CANTIONES QUAE / Quinque, Sex, Septem, Octo, Novem, Decem, Duodecim, / Sexdecim, & Viginti vocibus Concinuntur. / LIBER PRIMUS. / VENETIIS, / APUD ANGELUM GARDANUM ET FRATRES. / MDCVIII. It was dedicated by the composer to King Sigismund III Vasa in the following words:

SERENISSIMO ATQUE INVICTISSIMO SIGISMUNDO III, POLONIAE REGI, MAGNO DUCI LITHUANIAE, RUSSIAE, PRUSSIAE, MASOVIAE, Samogitiae, Livoniaeq(ue) &c. &c. nec non Suecorum, Gottorum, Vandalorumque haereditario Regi D. D. meo Clementiss(imo).

EAS, quae coram S. R. Maiestate Tua passim decantantur Symphonias, mirificis et quamplurimis vocibus et musicalibus instrumentis invicem sibi respondententes, in lucem edere longe quidem augustius ac splendidius foret: nam quis in terris musicorum coetus huic Maiestatis Tuae Choro antefendus est? Verum opus illud in alia tempora differens, cum interea melodias hasce, quas Motecta vocamus, ad comodiorem cuiuscunque musicae congregationis usum publicandas esse duxerim, cuinam eas consecrare debueram, praeterquam tibi, SIGISMUNDE REX Augustissime, in cuius tutela ortae educataeque sunt et in cuius liberali patrocinio praeclarissimi quique artis musicae cultores iampridem conquiescunt? Ut enim Solem ex terra elicere fruges videmus, sic favore Principis virtutum artiumque praestantiam excitari, foveri, adaugeri, cum alibi semper comperta res est, tum vero magis in praesentia experimur. Hinc ego, quamvis URBE procul hoc est, quamvis charissimae patriae, quae virtutum theatrum et sanctitatis domicilium est, solatio caream, tamen deliciis, quas coelum illud et terra et multiplex excellentium virorum consuetudo producant, minus dolenter carere posse mihi videor solo Maiestatis Tuae conspectu et erga me animo propensione recreatus. Quapropter cum ex totius orbis terrarum celeberrimo templo Sancti Petri Maiestas Tua

³⁹ See Elżbieta GŁUSZCZ-ZWOLIŃSKA, *Katalog tematyczny rękopiśmiennych zabytków dawnej muzyki w Polsce: Zbiory muzyczne proveniencji wawelskiej*, Vol. 2 (Musicalia vetera 1), ed. Zygmunt M. SZWEJKOWSKI, Kraków 1972.

⁴⁰ Elżbieta ZWOLIŃSKA, "Twórczość kompozytorów włoskich z I połowy XVII wieku dla kapeli rorantystów wawelskich", in: *Pagine II*, ed. Michał BRISTIGER, Warszawa 1975, pp. 71-77; Aleksandra PATALAS, "Nieznana msza Asprilia Pacellego «Ave Maris Stella»". Traktowanie cantus firmus", *Muzyka* 49 (1994) No. 2, pp. 11-26; eadem "An Unknown «Missa Ave Maris Stella» by Asprilio Pacelli", *Musica Iagellonica* 1 (1995), pp. 23-50.

⁴¹ See lists of compositions in: Aleksandra PATALAS, "Pacelli Asprilio", in: *Encyklopedia muzyczna PWM. Część biograficzna: „n-pa”*, ed. Elżbieta DZIĘBOWSKA, Kraków 2002, p. 242.

me vocaverit et in hac luce collocandum elegerit, profecto illius praeteriti status recordatio iucunditatem mihi, perinde ac delectatio praesens honestatem parit. Etenim fatebor ingenue, quod sentio: nusquam scilicet iucundius honestiusve cuiquam poteram labores et obsequia operamque meam addicere, quam Maiestati Tuae, ut pote quae sacrae musicae studiosissima Davidico quodam afflatu ducitur et concordantibus affectibus omniumque virtutum, quibus potissimum Reges divina sapiunt et humana gubernant, praeclaro adeo concentu insignitur, ut externae internaque consonantiae perrarum et excelsum exemplum Principibus cunctis subditisque praeseferat. Oro igitur atque obsecro Maiestatem Tuam, ut munusculum hoc hilari fronte suscipere mihique suae plusquam REGIE benignitatis et munificentiae ope ad maiora properanti animos addere ne gravetur. Interim DEUM O. M. supplicibus votis rogabo, ut ad quaecumque eminentissimarum virtutum exempla natam Maiestatem Tuam incolumem diu & undequaque felicem tueatur. Venetiis. Calendis Aprilis. MDCVIII.

Sereniss(imae) atque Invi<c>tiss(imae) Maiestatis Tuae

Addictissimus Servus

Asprilius Pacellus⁴²

The only surviving complete copy of this edition is preserved in the Jagiellonian Library in Cracow, in a collection that formerly belonged to the Preußische Staatsbibliothek in Berlin, with the signature Mus. ant. pract. P 43.⁴³ The volume, which consists of the following partbooks: *Cantus*, *Altus*, *Tenor*, *Bassus*, *Quintus*, *Sextus*, *Septimus*, *Octavus*, *Nonus*, *Decimus* and *Partimentum Pro Organo*, belonged to the Wrocław St Bernardine church in the period from the 17th to the middle of 19th centuries. In the 1860. the volume was transferred to the newly established Stadtbibliothek in Wrocław, where it turned out to double the existing copy and was therefore forwarded to Berlin. The other copy of this edition remained in the Wrocław library. At the end of the 19th century, the copy

⁴² (To His Majesty, Unvanquished Lord, Sigismund III, King of Poland, Grand Duke of Lithuania, Ruthenia, Prussia, Mazovia, Samogitia, Livonia *etc. etc.*, and the hereditary king of Swedes, Goths and Vandals, my most gracious Lord.

It would surely be a lot more fortunate and magnificent to publish the symphonies whose colloquy of numerous heavenly voices and musical instruments sounds ceaselessly before your Holy Royal Majesty — since which musical ensemble in this world can ever surpass the choir of Your Majesty? Their publication I have to postpone; in the meantime, as I have decided to put in print — for the appropriate use by any ensemble — the hereby presented melodies, known as motets, to whom shall I dedicate them but You, Most Magnificent King Sigismund, whose favour enabled their birth and growth, and whose generous support has long benefited the most eminent creators of music? For just as we see how the Sun nourishes fruit of the soil, we also experience — both from afar and especially being close to You — that the Ruler's favour stimulates, supports and strengthens outstanding virtues and skills. Therefore, however far I am from the City, deprived of the solace given by my homeland, which is a province of virtue and a hearth of all things sacred, I am exhilarated by the very sight of Your Majesty and Your kindness towards me that relieves my sense of loss of the pleasures begotten by the sky and land of my homeland as well as by the company of illustrious men. Therefore, when Your Majesty summoned me from the church of St Peter, which is the most splendid church in the world, and chose for me a place in its radiance, both the memory of my past state gives me pleasure and my present joy boosts my standing. Let me make a sincere confession of my feelings: nowhere else have I been able to sacrifice my works, services and efforts with more joy and splendour than to Your Majesty, who is so much attached to sacred music and guided by some inspiration reminiscent of King David, and to such an extent blessed with the harmony of feelings and the most splendid concord of all virtues — that enable kings to comprehend the Divine and to be guided by the human — that He sets to other rulers and his subjects a unique, heavenly example of harmony of the external and the internal. For these reasons, I beg and beseech Your Majesty to accept this humble gift without hesitation and with a joyful countenance, and to use his more than royal kindness and generosity to boost my spirits on my path to greater excellence. In the meantime, I will address God the Best and Greatest with humble prayers to bless Your Majesty, born to provide examples of the most excellent virtues, with good health and all happiness. Venice, 1 April 1608. Your Most Splendid and Unvanquished Majesty's most loyal servant, Asprilio Pacelli.) The edition of the Latin text based on the copy preserved in the Jagiellonian Library in Cracow. The same basis for the edition included in: SZWEYKOWSKA–SZWEYKOWSKI, *Włosi*, pp. 235-236.

⁴³ See *Catalogue of Early Music Prints*, p. 257.

was already incomplete (the book *Partimentum Pro Organo* was missing)⁴⁴ and has remained in this state until today, preserved in the Music Collection Department of the Wrocław University Library (signature 50673 Muz.).

In this collection, there are 26 compositions (one of which consists of two parts). They include single-choir motets *a cappella*, drawing on the Roman polyphonic tradition (6 five-part motets, 3 six-part motets and 2 seven-part motets) as well as polychoral compositions with the accompaniment of organs: 5 eight-part compositions (divided between two choirs), one for nine parts (two choirs), 2 for 10 parts (two choirs), 4 for 12 parts (three choirs), one for 16 parts (four choirs) and one for 20 parts (five choirs). The majority of the polychoral compositions involve the same set of clefs for all choirs. However, choirs using different *chiavetti*, considered to have been typical for the “Venice school”, feature in such compositions as *O vere digna Hostia* for two choirs or *Mulierem fortem* for three choirs. Unlike the single-choir motets, the polychoral compositions for the most part have a homorhythmic texture. Throughout most of the composition, the choir parts constitute the smallest units. There are exceptions, however, in the form of short passages realized as solos, in duos or trios of voices with the same register, but belonging to different choirs (see e.g. the opening of *Christe resurgens*). While the single-choir motets are maintained in a steady duple metre, in polychoral compositions Pacelli introduced contrasts of metre and tempo, employing *proportio sesquialtera* in several works.

The literary sources of the compositions include Latin religious texts of various origin, ranging from the Scripture (Book of Psalms, Book of Proverbs, Song of Songs and Gospel of Matthew) to medieval poetry. The vast majority of the texts are used in Roman Catholic liturgy, which was explained in indices included in particular part books. The indices provided a basis for identifying the liturgical functions of works published in this volume (see the Contents list). Nearly all texts selected by Asprilio Pacelli were used in the standardized post-Tridentine Roman Catholic liturgy, Liturgy of the Holy Mass and Liturgy of the Hours. The collection does not include any texts permitted for liturgical use locally in Poland; in particular, no texts dedicated to Polish saints were included.

The collection *Sacrae cantiones* contained compositions written to the texts listed below (liturgical occasions suggested in the source):

1. IUSTORUM ANIMAE a 5 (In Festo Martyrum) – offertory
2. IUSTUS GERMINABIT a 5 (In Festo Confessorum non Pontificum) – Alleluiaic verse
3. ISTE SANCTUS a 5 (In Festo unius Martyris) – antiphon
4. IN MEDIO ECCLESIAE a 5 (In Festo Ecclesiae Rectorum) – introit
5. REGNUM MUNDI a 5 (In Festo Sanctorum Mulierum) – responsory
6. VENI SPONSA CHRISTI a 5 (In Festo Virginum) – antiphon
7. BEATA ES VIRGO MARIA a 6 (In Festo Sanctissimae Virginis Mariae) – offertory
8. ISTI SUNT TRIUMPHATORES a 6 (In Festo Apostolorum) – responsory
9. BEATUS ISTE SANCTUS PONTIFEX a 6 (In Festo Confessorum Pontificum) – antiphon
10. IN CAELESTIBUS REGNIS a 7 (In Festo Martyrum Tempore Paschali) – antiphon
11. CONFORTA ME REX a 7 (Ad placitum) – a prayer that had no fixed place in 17th-century liturgy

⁴⁴ See Emil BOHN, *Bibliographie der Musikdruckwerke bis 1700, welche in der Stadtbibliothek, der Bibliothek des Akademischen Instituts für Kirchenmusik und der Königlichen und Universitäts-Bibliothek zu Breslau aufbewahrt werden*, Berlin 1883; Reprint Hildesheim 1969, p. 300.

12. VENI SANCTE SPIRITUS (2 pars:) O LUX BEATISSIMA a 8, org. (In Festo Pentecostes) – antiphon, Alleluiaic verse
13. VERE DIGNA HOSTIA a 8, org. (In Festo Corporis Christi) – hymn
14. CANTATE DOMINO a 8, org. (Ad placitum) – Psalm 149
15. ESTOTE FORTES IN BELLO a 8, org. (In Festo Apostolorum) – antiphon
16. TE DEUM LAUDAMUS a 8, org. – hymn
17. ECCE SACERDOS MAGNUS a 9, org. (In Festo Confessorum Pontificum) – antiphon
18. AVE MARIA a 10, org. (In Festo Annunciationis Beatae Mariae) – antiphon
19. LAUDATE DOMINUM IN SANCTIS EIUS a 10, org. (In Festo Omnium Sanctorum) – Psalm 150
20. BEATI ESTIS a 12, org. (In Festo Apostolorum) – Gospel of Matthew 5:11 and the following
21. TU ES PASTOR OVIUM a 12, org. (In Festo Sancti Petri) – antiphon
22. GAUDENT IN CAELIS a 12, org. (In Festo Plurimorum Martyrum) – antiphon
23. MEDIA NOCTE a 12, org. (In Festo Sanctorum Virginum) – Gospel of Matthew 25:6 and the following
24. MULIEREM FORTEM a 12, org. (In Festo Sanctarum Mulierum) – lectio
25. CHRISTUS RESURGENS a 16, org. – Alleluiaic verse
26. DUM ESSET REX a 20, org. – antiphon.

Translated by Paweł Gruchala