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ASPRILIO PACELLI IN POLAND:
COMPOSITIONS, TECHNIQUES, RECEPTION

In the music of early seventeenth-century Poland one may notice important stylistic changes and, initially, in this process the most significant role was played by Italian musicians and composers, among whom – Asprilio Pacelli (after 1560¹-1623).² He was the longest-active Italian chapel master at the Polish royal court: in fact, he most probably

¹ According to the epitaph affixed to the monument dedicated to Pacelli by the Polish King Sigismund III in the collegiate church of St. John the Baptist in Warsaw, which was destroyed in the Second World War (cf. SZYMON STAROWOLSKI, *Monumenta Sarmatarum*, Cracovia, Viduae et Haeredes Francisci Cesarii, 1655, p. 247), the composer died on 4 May 1623, at the age of 53 (cf. note 5). This gives a date of birth of 1570, but in Noel O'Regan's opinion, the documents that testify to Pacelli's activities in Rome as choirmaster since 1586 lead him to backdate Pacelli's birth to the previous decade. See NOEL O'REGAN, *Asprilio Pacelli, Ludovico da Viadana and the origins of the Roman «Concerto Ecclesiastico»*, «Journal of Seventeenth Century Music», VI/1, 2000, <http://www.sscm-jscm.org/v6/no1/oregan.html>; DANIELE V. FILIPPI – ALEKSANDRA PATALAS, *Asprilio Pacelli*, in DBI on-line, Treccani.it, <http://www.treccani.it/> (14/12/2014).

² The first monograph on Pacelli's life and work was that of MATTEO GLIŃSKI, *Asprilio Pacelli, insigne Maestro di Cappella della Corte Reale di Polonia (1570-1623)*, Città del Vaticano, Tipografia Poliglotta Vaticana, 1941. Since then there have been published critical editions of his music as well as several books and papers in which more attention has been paid to the composer: ASPRILIO PACELLI, *Madrigali*, ed. Matteo Gliński, Roma, Edizioni de Santis, [1947] (Opera omnia, 1); THOMAS D. CULLEY, *Jesuits and music*, 2 vols., I, *A study of the musicians connected with the German College in Rome during the 17th century and their activities in Northern Europe*, Rome, Jesuit Historical Institute, 1970, *ad ind.*; ZYGMUNT M. SZWEYKOWSKI, *Unikalne druki utworów Asprilia Pacellego. Z muzycznych poszukiwań w Szwecji 2* [Unique prints of compositions by Asprilio Pacelli. Music research in Sweden, 2], «Muzyka», XVII/1, 1972, pp. 74-93; GIUSEPPE VECCHI, *La «Docta schola» di Asprilio Pacelli*, in *Primo incontro con la musica italiana in Polonia: dal Rinascimento al Barocco*, Proceedings of the conferences (Parma 12-13 June and Bydgoszcz 11-12 September 1969), Bologna, Antiquae Musicae Italicae Studiosi, 1974, pp. 153-162; ALINA OSOSTOWICZ-SUTKOWSKA, *The Pelplin Tablature as a source to the history of Polish-Italian musical ties*, in *Secondo incontro con la musica italiana e polacca: Musica strumentale e vocale-strumentale dal Rinascimento al Barocco*, Proceedings of the conference (Bologna 29-30 September 1970), Bologna, Antiquae Musicae Italicae Studiosi, 1974, pp. 75-80; NOEL O'REGAN, *Institutional patronage in post-Tridentine Rome. Music at Santissima Trinità dei Pellegrini, 1550-1650*, London, Royal Musical Association, 1995, *ad ind.*; ALEKSANDRA PATALAS, *An unknown missa «Ave maris stella» by Asprilio Pacelli*, «Musica Iagellonica», I, 1995, pp. 23-50; ANNA SZWEYKOWSKA – ZYGMUNT M. SZWEYKOWSKI, *Włosi w kapeli królewskiej polskich Wazów* [Italians in the Polish royal chapel of the Vasas], Kraków, Musica Iagellonica, 1997, *ad ind.*; O'REGAN, *Asprilio Pacelli*; ALEKSANDRA PATALAS, *Madrigale spirituale w siedemnastowiecznej Rzeczypospolitej – kompozycje Asprilia Pacellego* [The madrigale spirituale in seventeenth-century Poland - compositions of Asprilio Pacelli], «Muzyka», XLVIII/4, 2003-2004, pp. 47-76; ASPRILIO PACELLI, *Bogu w Trójcy jedynemu i Świętemu Stanisławowi, tablica obiecana* [A tablet promised to God one in Trinity and Saint Stanislaus], in *Polska pieśń wielogłosowa XVI i początku XVII wieku* [The Polish polyphonic song of the 16th and beginning of the 17th century], eds. Piotr Poźniak – Waław Walecki, Kraków, Instytut Sztuki Polskiej Akademii Nauk – Instytut Muzykologii Uniwersytetu Jagiellońskiego, Musica Iagellonica, 2004 (Monumenta Musicae in Polonia), *Nuty i komentarze* [Notes and commentaries], pp. 191-192; ASPRILIO PACELLI, *Sacrae cantiones*, ed. Barbara Przybyszewska-Jarmińska, Warszawa, Instytut Sztuki Polskiej Akademii Nauk – Stowarzyszenie Liber Pro Arte, 2012 (Monumenta Musicae in Polonia). A fragment of the introduction to this edition was reprinted in «De

arrived in Poland in December 1602,³ at the age of about 40; and he led the royal chapel for more than 20 years right up to his death. Unfortunately, the archival documents that would serve to study in detail the royal ensemble's activity and Pacelli's role in it have not come down to us. What we do know is that he was well-paid⁴ and his work was appreciated by Sigismund III; the king even funded his epitaph in the church of St. John the Baptist in Warsaw.⁵ Pacelli was recognised as a very efficient chapel master. Besides this limited information, there are further two entries in the Warsaw baptismal records, from 1611 and 1614,⁶ where Pacelli is named as a godfather. One of the members of the royal chapel, the organist Paul Siefert, was apparently in some kind of conflict with the chapel master, because the organist complained about Pacelli's way of conducting his compositions.⁷ Nonetheless, the Roman composer must have been satisfied enough with his work at the royal court to have stayed on in Warsaw for so long. One may not exclude the possibility that he left for Italy in 1608 to see to the printing of his *Sacrae cantiones*, as the letter of dedication to the edition is signed by him in April of that year from Venice.⁸

Musica», XVI, 2012, [http://www.demusica.pl/cmsimple/images/file/przybyszewska_de_musica_XIII_2012\(1\).pdf](http://www.demusica.pl/cmsimple/images/file/przybyszewska_de_musica_XIII_2012(1).pdf) (10/04/2014).

³ Pacelli's arrival in Poland is testified by the following document (Roma, Archivio Segreto Vaticano, *Fondo Borghese*, III 52 CD, cc. 324v-325r) coming from the office of Claudio Rangoni – the Papal Nuncio in Poland: «Cracovia 28 XII 1602 [... Il Rè] nelli giorni festivi, ne' quali 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 Cappella nuovamente venuto». Quoted after SZWEYKOWSKA - SZWEYKOWSKI, *Włosi w kapeli*, p. 37.

⁴ Cf. BARBARA PRZYBYSZEWSKA-JARMIŃSKA, *Muzyczne dwory polskich Wazów* [The music courts of the Polish Vasas], Warszawa, Wydawnictwo Naukowe Semper, 2007, p. 198; EAD., introduction to PACELLI, *Sacrae cantiones*, p. 3.

⁵ Cf. note 1. The text on the epitaph tablet reads: «D. O. M. ET MEMORIAE EXCELLENTIS VIRI ASPRILII PACELLI, ITALI DE OPPIDO VASCIANO DIOEC. NARNIEN. QVI PROFESSIONE MUSICVS, ERVDITIONE, INGENIO, INVENTIONVM, DELECTABILI VARIETATE, OMNES EIVS ARTIS COAETANEOS SVPERAVIT, ANTIQVIORES AEQVAVIT, ET SER[ENISSI]MI ATQVE VICTORIOSISSIMI PRINCIPIS DNI. DNI. [sic] SIGISMVNDI III. POLONIAE ET SVECIAE REGIS CAPELLAM MVSI-CAM TOTO CHRISTIANO ORBE CELEBERRIMAM VLTRA VIGINTI ANNOS MIRA SOLERTIA REXIT, EADEM SAC[RA] M[AIES]TAS REGIA OB FIDELISSIMA OBSEQVIA HOC BENEVOLENTIAE MONV-MENTVM PONI IVSSIT. DE[CES]SIJT DIE IIII. MAIJ AN[N]O DOM[INI] MDCXXIII. AN[N]O AETATIS LIII»; cf. the tablet's photo <http://www.audiovis.nac.gov.pl/obraz/35505/00a65fef1403115e167a08e54b1fa54c/> (10/04/2014).

⁶ Cf. Warszawa, Archiwum Archidiecezjalne, *Liber Baptisatorum comparatus per me Ioanne Ciarnowski Vicedecanum Ecclesiae collegiatae Varschawiensis Anno Domini 1602*, ms. M. I. 266, p. 187: «1611 Dominica Quarta Adventus [...] FERIA 2da [...] / Eodem die Baptisatus est puer nomine Thomas pater eius Ferens Szieniczki mater Hedvigis. Levantes Magister Capellae S.R.M. [= Pacelli] Anna Długosowa»; p. 244: «1614 [...] Dominica Nona post Pentecosten FERIA 2. femella Magdalena nomine baptisata, filia famati Sebastiani Pika, Musici S. R. M, et Elenae uxoris eius legitimae. Patrini fuerunt Dominus Aspril Magister Capellae S. R. M. cum honesta Ursula Waxmanowa. idem qui supra».

⁷ MAX SEIFFERT, *Paul Siefert 1586-1666. Biographische Skizze*, «Vierteljahrschrift für Musikwissenschaft», VII, 1891, p. 400, quotes fragments of the *Supplication Caspari Försteri* dated 19 April 1628 (before the Second World War this document was kept in the Stadtarchiv in Danzig): «Der Capellmeister hatt tactiret wie ein Schelm, Undt der Kazgraua Schelm Asprilius hette es ihm [= Paul Siefert] zu Hofe auch also gemacht, wen seine Compositiones in Capella gesungen worden».

⁸ It seems highly probable that the letter of dedication to the Polish king was signed by the Venetian publisher in the name of the composer. The dedication is reproduced in the introduction to PACELLI, *Sacrae cantiones*, pp. 7-8.

Pacelli's artistic personality might well have influenced the generation of Polish composers born ca. 1600 (such as Adam Jarzębski or Franciszek Lilius), whose education may have started under the chapel master's wing, as well as those working alongside him. His activity in Poland ran parallel to the creative period of Mikołaj Zieleński, who was working for the bishop Wojciech Baranowski – the later primate of Poland. Both composers distinguished themselves in the history of music in Poland as the authors of motets for one or more choruses and small-scale sacred pieces. However, their artistic objectives, albeit parallel, were different in detail.

In this paper, I will present some selected issues concerning Pacelli's music that reflect the above-mentioned changes in musical style.

1. *Sources of Pacelli's music from the period of his sojourn in Poland*

The musical sources originating after 1602 can be divided into five groups. To the first one (cf. table 1) belong the German reissues of earlier publications printed during the Italian period of Pacelli's career. They confirm the considerable interest for his music in German-speaking countries after 1607.

In the years 1607-1608 the printing house of Nicolaus Stein in Frankfurt published five reissues of authorial collections of compositions by Pacelli, which had already appeared in Italy in the years 1597-1601. These German editions were offered for sale during the book fairs in Leipzig and Frankfurt, and thanks to the catalogues of these fairs we have the appropriate information.⁹ The collection of motets and psalms for eight voices from 1597 was newly issued by Stein in 1607; the collection containing psalms and motets for four voices of 1599 was republished in 1608; two books of *madrigali spirituali*, for four and five voices respectively, were newly issued in a collected edition. The first book originally appeared in Venice in 1601, but the second book has gone lost and the date of its Italian publication is unknown. Stein's reissues of these books must have appeared no later than 1609, when they were being sold at the book fairs. There is one mysterious title in the fair catalogue from 1608, *Sacrae cantiones* or motets for eight voices and/or instruments, published by Stein. It is most probably the title of a lost collection, but probably not the one announced in the preface to Pacelli's *Chorici Psalmi*.¹⁰ The second title, which cannot be connected with any of Pacelli's publications known to us, is *Cantiones Sacrae* for five, six, eight, ten to twenty voices, mentioned by François-Joseph Fétis,¹¹ which he claimed was published in Frankfurt in 1604. In this case Fétis's date would seem to be erroneous. He took his information mainly from the book fair catalogues, but none records such a publication in the year 1604. The title is very similar to Pacelli's well-known collection *Sacrae cantiones* for the same number of voices, printed in Venice in 1608, which could have been immediately reissued in Frankfurt.

⁹ ALBERT GÖHLER, *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien*, Hilversum, Knuf, 1965, p. 58.

¹⁰ ASPRILIO PACELLI, *Chorici Psalmi et motecta quatuor voc. liber primus*, Roma, Niccolò Muzi, 1599, foreword: «[...] subito doppo questa editione, manderò alla Stampa il Secondo Libro, di altri Mottetti, e Salmi, la maggior parte de' quali sono composti per risposta de' presenti».

¹¹ FRANÇOIS-JOSEPH FÉTIS, *Biographie universelle des musiciens et bibliographie générale de la musique*, 8 vols., Bruxelles, Meline-Cans, 1837-1844, VII (1841), p. 110.

Table 1. Reissues of Pacelli's collections published after his arrival in Poland

Date, city and publisher	Title	Notes	Date, city and publisher of the first edition	Title of the first edition
1604?, Frankfurt	<i>Cantiones Sacrae, 5, 6, 8, 10-20 vocum</i>	Mentioned in FÉTIS, <i>Biographie</i>		
1607, Frankfurt Nicolaus Stein Wolfgang Richter	<i>Motetae et Psalmi, qui octonis vocibus concinuntur</i> RISM A/I P 25		1597, Roma Niccolò Muzi	<i>Motetorum et psalmorum qui octonis vocibus concinuntur liber primus</i> RISM A/I P 24
1608, Frankfurt Nicolaus Stein	<i>Psalmi, Magnificat et motecta, quatuor vocibus</i> RISM A/I P 27		1599, Roma Niccolò Muzi	<i>Chorici Psalmi et motecta quatuor voc. liber primus</i> RISM A/I P 26
1608, Frankfurt Nicolaus Stein	<i>Sacrae Cant[iones]. Quae v[ulgo] M[otecta] app. 8 vocib. concinendae, tam voci quam instr. applicatae</i>	Lost; cf. GÖHLER, <i>Verzeichnis</i>		
1609?, Frankfurt Nicolaus Stein	<i>Madrigaliorum libri duo 4. & 5. vocib.</i>	The lost print; the collective edition of two books printed earlier; cf. GÖHLER, <i>Verzeichnis</i> and FÉTIS, <i>Biographie</i>	1601, Venezia Giacomo Vincenti	<i>Madrigali [...]</i> <i>Libro Primo. A Quattro Voci</i> RISM A/I P 30
				<i>Madrigali a cinque voci libro secondo</i> [lost]

Table 2. Pieces published in anthologies after Pacelli's arrival in Poland, taken from his prints of 1597 and 1608

Date, city and publisher of the anthology	Title and its editor	Title of Pacelli's composition(s)	Date and the publisher of the first edition	Title of the first edition
1612, Strasbourg Karl Kieffer Paul Ledertz	<i>Promptuarii musici</i> [...] Pars II ed. Abraham Schadaeus RISM B/I 1612 ³	<i>Cantate Domino</i> <i>Veni Sancte Spiritus</i> <i>O vere digna hostia</i>	1608, Venezia Angelo Gardano et Fratelli	<i>Sacrae Cantiones quae quinque, sex, septem, octo, novem, decem, duodecim, sexdecim, et viginti vocibus concinnuntur. Liber primus</i> RISM A/I P 28
1613, Strasbourg Karl Kieffer Paul Ledertz	<i>Promptuarii musici</i> [...] Pars III ed. Abraham Schadaeus RISM B/I 1613 ²	<i>Tres sunt qui testimonium dant</i> (b.c. part added by the editor)	1597, Roma Niccolò Muzi	<i>Motectorum et psalmorum qui octonis vocibus concinnuntur liber primus</i> RISM A/I P 24
		<i>Beata es Virgo Maria</i> <i>Estote fortes in bello</i> <i>In coelestibus regnis</i> <i>Isti sunt triumphatores</i>	1608, Venezia Angelo Gardano et Fratelli	<i>Sacrae Cantiones</i> [...] <i>Liber primus</i> RISM A/I P 28
1617, Strasbourg Anton Bertram Paul Ledertz	<i>Promptuarii musici</i> [...] Pars IV ed. Caspar Vincentius RISM B/I 1617 ¹	<i>Te Deum</i>	1608, Venezia Angelo Gardano et Fratelli	<i>Sacrae Cantiones</i> [...] <i>Liber primus</i> RISM A/I P 28
1621, Leipzig Abraham Lamberg Gottfried Gross	<i>Florilegii Musici Portensis</i> [...] Pars III ed. Erhard Bodenschatz (RISM B/I 1621 ²)	<i>Exurgat Deus, Tres sunt qui testimonium dant</i> (b.c. part added by the editor)	1597, Roma Niccolò Muzi	<i>Motectorum et psalmorum</i> [...] <i>liber primus</i> RISM A/I P 24
		<i>Cantate Domino</i>	1608, Venezia Angelo Gardano et Fratelli	<i>Sacrae Cantiones</i> [...] <i>Liber primus</i> RISM A/I P 28

To the second group of Pacelli's works published during his stay in Poland (cf. table 2) belong individual compositions for two choruses which appeared in the period 1612-1621 in the very popular German anthologies printed in Strasbourg and Leipzig, collected by Schadaeus, Vincentius and Bodenschatz. The music was taken from two authorial collections of Pacelli: *Motectorum et psalmorum* of 1597 and *Sacrae cantiones* of 1608. Those anthologies most probably became the source for the handwritten copies of Pacelli's compositions belonging to the music collections in Liegnitz, Levoča, Königsberg and Uppsala.¹²

The third, small group (cf. table 3) consists of six pieces: one spiritual madrigal and five motets for one and two choruses, which do not come from any of the collections by Pacelli known today. They appeared in anthologies published in Venice, Rome, Strasbourg, München and Antwerp between 1604 and 1621. Of particular importance seems to be the madrigal, composed for five voices, which may come from the lost second book of spiritual madrigals. In that case, the book must have been printed not later than 1604, which seem highly probable.

To the fourth group of Pacelli's works belong printed compositions that are directly connected with the Polish period of the composer's career (cf. table 4). Of course, one cannot exclude that some of the pieces published during this time had been composed beforehand in Italy.

The earliest prints date from 1604, at the beginning of Pacelli's activity in the Polish-Lithuanian Commonwealth. In the well-known Cracow anthology *Melodiae sacrae* edited by Vincenzo Gigli and containing pieces by former and present members of the royal chapel, Pacelli is represented by two motets for five and seven voices. Probably in the same year in Cracow, there was published separately a song in honour of St. Stanislaus, the Cracow bishop and patron saint of Poland. The Polish text to this composition was provided by the priest Stanisław Grochowski. Later on, in 1608, Pacelli published in Venice his largest collection of motets for one and several choirs, entitled *Sacrae cantiones*, dedicated to the Polish king, who – in turn – sponsored, after the composer's death, a collection of his polychoral masses, today only preserved in part. The prints from the Polish period are not numerous and certainly do not reflect the whole of Pacelli's output during the final 20 years of his life. His music was certainly collected in manuscripts in the possession of the royal chapel, which now have been lost in their entirety.

Finally (cf. table 5), the last group consists of a couple of compositions which were found in Polish handwritten sources or in manuscripts that can be connected with Pacelli's Polish period. They are kept in the Archives of the Cracow Cathedral Chapter and in libraries in Gdańsk, Pelplin and Dresden.

¹² More on this subject can be found in the introduction to PACELLI, *Sacrae cantiones*, p. 6.

Table 3. Pacelli's compositions known exclusively from anthologies published after 1602, but probably composed in Italy

Date, city and publisher	Title and editor	Title of Pacelli's compositions	Notes
1604, Venezia Angelo Gardano	<i>Musica de diversi eccellentiss. autori a cinque voci sopra i Pietosi affetti del M.R.P.D. Angelo Grillo</i> ed. Massimiano Gabbiani RISM B/I 1604 ⁸	<i>Lieve fiamma ch'ascenda</i> , 5v	Possibly taken from Pacelli's lost collection <i>Madrigali a cinque voci libro secondo</i>
1609, München Adam Berg	<i>Hortus musicalis variis diversorum auctorum Italiae floribus consitus [...] liber III</i> ed. Michael Herrerius RISM B/I 1609	<i>Quam dulcia palato</i> , 5v <i>Qui ratione mundum</i> , 6v	
1613, Strasbourg Karl Kieffer, Paul Ledertz	<i>Promptuarii musici [...] Pars III</i> ed. Abraham Schadaeus RISM B/I 1613 ²	<i>Sanctus Jacobus gloria perenni</i> , two choirs, b.c.	b.c. added by Caspar Vincentius
1614, Roma Bartolomeo Zannetti	<i>Selectae cantiones excellentissimorum auctorum 8 vocibus concinendae</i> ed. Fabio Constantini RISM B/I 1614 ³	<i>Factum est silentium</i> , two choirs, b.c.	The composition is included in the manuscript: Rome, Biblioteca Nazionale, mss. musicali 33-34 RISM ID no. 850036525
1621, Antwerpen Pierre Phalèse	<i>Sacrae cantiones excellentissimorum auctorum 8 vocibus collectae</i> ed. Fabio Constantini RISM B/I 1621 ¹	<i>Factum est silentium</i> , two choirs, b.c.	A new edition of RISM B/I 1614 ³

Table 4. Pacelli's printed pieces probably composed in the Polish-Lithuanian Commonwealth

Date, city and publisher	Title and editor	Title of Pacelli's composition(s)
1604, Kraków, Bazyli Skalski	<i>Melodiae sacrae</i> ed. Vincenzo Gigli RISM B/I 1604 ²	<i>Beatus qui non abiit, 5v</i> <i>Iniquos odio habui, 7v</i>
s.d. [1604?], s.l. [Cracow?]	<i>Bogu w Trojcy jedynemu i świętemu Stanisławowi, patronowi polskiemu, tablica obiecana</i> ¹³	<i>Tablica obiecana świętemu Stanisławowi</i> [A tablet promised to Saint Stanislaus], 4v
1608, Venezia, Angelo Gardano et Fratelli	<i>Sacrae Cantiones quae quinque, sex, septem, octo, novem, decem, duodecim, sexdecim, et viginti vocibus concinnuntur. Liber primus</i> RISM A/I P 28	26 motets ¹⁴
1629, Venezia, Alessandro Vincenti	<i>Missae [...] concinendae tum octo, tum duodecim, tum sexdecim, tum denique decem, & octo vocibus</i> RISM A/I P 29	nine masses ¹⁵

¹³ The only surviving printed copy is preserved in Wrocław, Biblioteka Ossolineum, XVII-44; cf. PACELLI, *Bogu w Trojcy jedynemu*, pp. 191-192, 348.

¹⁴ See PACELLI, *Sacrae cantiones*, ed. Barbara Przybyszewska-Jarmińska.

¹⁵ The masses are entitled *Ave maris stella* (8v), *Veni Sancte Spiritus* (8v), *Brevis Domine quid multiplicati sunt* (8v), *Defunctorum* (8v), *Domine saluum fac Regem* (12v), *Super flumina Babilonis* (12v), *Quando lieta sperai* (12v), *Regina caeli* (16v), *Hodie nobis Caelorum Rex* (18v). More on the subject in SZWEYKOWSKI, *Unikalne druki*.

Table 5. Pacelli's compositions preserved in manuscripts in Poland or connected with the composer's Polish period

Title of Pacelli's composition	Archive/library	Shelf mark of the manuscript (RISM)
<i>Rorate caeli</i> , 4v three copies (in the second copy the Alto part is missing) ¹⁶	Cracow, Archiwum Krakowskiej Kapituły Katedralnej	mss. Kk I.2 no. 1 (RISM ID no. 300258017); Kk I.6 no. 6 (RISM ID no. 300257923); Kk I.7 no. 10 (RISM ID no. 300258108)
<i>Kyrie eleison</i> , 4v two copies (anonymous piece hypothetically attributed to Pacelli; in the second copy only the Basso part is preserved)		mss. Kk I.2 no. 2; Kk I.7 no. 11
<i>Missa Ave maris stella</i> , 4v from <i>Missae</i> 1629 (RISM A/I P 29), but a different version		mss. Kk I.2 no. 11 and Kk I.2b no. 4 (Basso ripieno) (RISM ID no. 300258027)
<i>Ecce sacerdos magnus</i> , two choirs (incomplete), from <i>Sacrae cantiones</i> 1608 (RISM A/I P 28) ¹⁷	Cracow, Archiwum Prowincji Polski Południowej Towarzystwa Jezusowego	ms. KrATJ 1631

¹⁶ See ELŻBIETA GLUSZCZ-ZWOLIŃSKA, *Katalog tematyczny rękopiśmiennych zbiorów dawnej muzyki w Polsce: Zbiory muzyczne proveniencji wawelskiej* [Thematic catalogue of early music manuscripts in Poland: Collections of music copied for use at Wawel], ed. Zygmunt M. Szweykowski, Kraków, Polskie Wydawnictwo Muzyczne (Musicalia vetera, 7 vols.), 1/6 (1983); ANNA SIENKIEWICZ, *Katalog tematyczny rękopiśmiennych zbiorów dawnej muzyki w Polsce: Zbiory muzyczne proveniencji wawelskiej* [Thematic catalogue of early music manuscripts in Poland: Collections of music copied for use at Wawel], ed. Zygmunt M. Szweykowski, Kraków, Polskie Wydawnictwo Muzyczne (Musicalia vetera, 7 vols.), 1/5 (1982).

¹⁷ See ELŻBIETA ZWOLIŃSKA, *Fragmenty rękopiśmiennych partesów z początku XVII wieku z Archiwum Prowincji Małopolskiej Towarzystwa Jezusowego w Krakowie (PL-KrATJ 1631)* [Fragments of the manuscript parts from the beginnings of the 17th century in the Archiwum Prowincji Małopolskiej Towarzystwa Jezusowego in Cracow (PL-KrATJ 1631)], in *Complexus effectuum musicologiae. Studia Mirosłao Perz septuagenario dedicata*, ed. Tomasz Jeż, Kraków, Wydawnictwo Rabid, 2003, pp. 53-64.

Title of Pacelli's composition	Archive/library	Shelf mark of the manuscript (RISM)
<i>Vulnerasti cor meum</i> , two choirs (incomplete, missing A and TI of the second choir; doubtful attribution)	Gdańsk, Polska Akademia Nauk, Biblioteka	ms. 4006 (RISM ID no. 305000465)
<i>Exsurgat Deus</i> , two choirs, b.c. (falsely attributed to Andrea Gabrieli), from <i>Motectorum et psalmorum</i> 1597 RISM A/I P 24		ms. 4006 (RISM ID no. 305000465) and ms. 4012 (b.c.)
<i>Regna terrae</i> , two choirs, b.c. (incomplete, only b.c. preserved anonymously), from <i>Motectorum et psalmorum</i> 1597 RISM A/I P 24		ms. 4012 (RISM ID no. 305000293)
<i>Regna terrae</i>	Pelplin, Biblioteka Seminarium Duchownego	tablature IV, cc. 60v-62r
<i>Ave Regina</i> (two copies)		tablature I, cc. 74v-76r and tablature IV, 128v-130r
<i>Magnificat</i>		tablature I, cc. 77v-81r
In the Pelplin organ tablatures I, IV: eight compositions for two choirs, ¹⁸ from <i>Motectorum et psalmorum</i> 1597 RISM A/I P 24		tablature IV, cc. 81v-83r, cc. 82v-85r
<i>Surge propera</i> , secunda pars: <i>Veni electa</i>		tablature IV, cc. 118v-120r
<i>Quare fremuerunt gentes</i>		tablature IV, cc. 127v-129r
<i>Alma Redemptoris Mater</i>		tablature I, cc. 130v-132r
<i>Jubilata Deo</i>		tablature I, cc. 134v-135r
<i>Laudate Dominum omnes gentes</i>	Dresden, Sächsische Landesbibliothek - Staats- und Universitätsbibliothek	ms. Mus. Löß. 56 (RISM ID no. 211006343)
<i>Canemus Domino</i> , 3v, b.c.		

¹⁸ Pacelli's pieces were published in the facsimile edition *The Pelplin Tablature*, eds. Adam Sukowski - Alina Osostowicz-Sutkowska, 10 vols., Graz-Warszawa, Akademische Druck- und Verlagsanstalt - Polskie Wydawnictwo Naukowe, 1963-1970 (*Antiquitates Musicae in Polonia*), II (1964), V (1965). The Pelplin tablatures are accessible on line: <http://www.pbi.edu.pl/site.php?s=NGImYTAxMDgwOTY4&tyt=tablature&aut=&x=0&y=0> (10/04/2014).

2. Musical genres practiced by Pacelli in Poland

If – on the basis of the musical sources that have come down to us – one compares types of compositions written by Pacelli before and after his arrival in Poland (cf. table 6 and previous tables), it appears that he generally continued composing in the same musical genres and using the same techniques introduced in his earlier music although in his new abode he introduced important innovations. However, it is doubtful that the chapel master while in Poland, continued writing Italian *canzonette spirituali* as he had done at the beginning of his compositional career. One could consider as their functional equivalent the Polish song in honour of St. Stanislaus, Patron of Poland (*Tablica obiecana świętemu Stanisławowi* [A tablet promised to Saint Stanislaus]), whose tomb is located in the cathedral church in Cracow. This composition and the *canzonette* share a simple texture and bipartite form (cf. example 1). As far as the use of homorhythmic polyphony and declamatory melody is concerned, the Polish song resembles some of Pacelli's psalms from the *Chorici Psalmi* of 1599, but Mirosław Perz¹⁹ has stressed that Pacelli's song has features of a two-part dance with the first part in duple and the second part in triple meter. Religious dance songs of this type are known from the Polish sixteenth-century repertoire;²⁰ thus the song for St. Stanislaus may be interpreted as testimony of the composer's bow of acknowledgement towards the Polish tradition.

Another Pacelli piece, coming from the collection of musical manuscripts of the Cracow cathedral archive, *Rorate caeli*, also testifies to the musician's response to local demands (cf. example 2).

This short piece was probably commissioned by the musical chapel called *cappella rorantistarum*, active at the Cracow cathedral. This male ensemble had to perform every day a *Rorate* mass with its introit *Rorate caeli*. It is probable that Pacelli's composition was written in the first years of his stay in Poland, in the period when the royal chapel while following the king used to spend several months every year in Cracow. *Rorate caeli* clearly distinguishes itself from the background of the rest of Pacelli's remaining output but – on the other hand – resembles other pieces from the Rorantists' repertoire: it is composed for the *ad aequales* setting, typical of the ensemble and is entirely based on the plainchant *cantus firmus* which is introduced in the second tenor and with the rest of voices in florid counterpoint. The Rorantists clearly appreciated the composition as it was performed right up to the middle of the eighteenth century. For the same musical ensemble there was prepared anonymously an adaptation of Pacelli's polychoral, eight-voice mass, *Ave maris stella* (published in his *Missae* of 1629) – here rearranged for a male chorus.

¹⁹ See MIROSLAW PERZ, *Staropolskie opracowania polifoniczne tekstów związanych z kultem św. Stanisława Biskupa* [Early Polish polyphonic settings of texts associated with the cult of St. Stanislaus], in *Summarium. Sprawozdania Towarzystwa Naukowego Katolickiego Uniwersytetu Lubelskiego* [Summarium. Reports of the Scientific Society of the Catholic University in Lublin], VII, Lublin, Wydawnictwo Towarzystwa Naukowego Katolickiego Uniwersytetu Lubelskiego, 1978, pp. 103-118.

²⁰ See the psalms by MIKOŁAJ GOMÓŁKA published as *Melodiae na Psalterze polski przez Mikołaja Gomółkę uczynione* [Melodies for the Polish psalter created by Mikołaj Gomółka], Kraków, Łazarz Andrysiowicz, 1580.

Example 1. Asprilio Pacelli, *Tablica obiecana świętemu Stanisławowi* [A tablet promised to Saint Stanislaus], (Cracow?, 1604?)

Modern edition: Piotr Poźniak and Waław Walecki, Kraków, Musica Iagellonica, 2004, p. 191

Nr 95. Tablica obiecana świętemu Stanisławowi

t.: Stanisław Grochowski
m.: Asprilio Pacelli

1. Bo - ga w świę - tych je - go chwał - my, pa - tro - ny swe wy -
2. Przez trzy - dzie - ści lat nie - płod - na zo - na Wie - li - sła -

1. Bo - ga w świę - tych je - go chwał - my, pa - tro - ny swe wy -
2. Przez trzy - dzie - ści lat nie - płod - na zo - na Wie - li - sła -

1. Bo - ga w świę - tych je - go chwał - my, pa - tro - ny swe wy -
2. Przez trzy - dzie - ści lat nie - płod - na zo - na Wie - li - sła -

4

- sła - wiaj - my, mie - dzy któ - re po - wstał z Pol - ski Sta - ni - sław, bi - skup kra - kow - ski.
- wa, Bo - gna, ta go z nie - ba u - pro - si - ła, Bo - gu słu - ga po - słu - bi - ła.

- sła - wiaj - my, mie - dzy któ - re po - wstał z Pol - ski Sta - ni - sław, bi - skup kra - kow - ski.
- wa, Bo - gna, ta go z nie - ba u - pro - si - ła, Bo - gu słu - ga po - słu - bi - ła.

- sła - wiaj - my, mie - dzy któ - re po - wstał z Pol - ski Sta - ni - sław, bi - skup kra - kow - ski.
- wa, Bo - gna, ta go z nie - ba u - pro - si - ła, Bo - gu słu - ga po - słu - bi - ła.

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Table 6. Compositions by Pacelli ordered by genre

Musical genre	Composed up to 1602 (Italy)	Composed or published after 1602 (Poland)
<i>Canzonette spirituali</i> a 3 (<i>laude</i>)	RISM B/I 1591 ¹³ (two pieces) RISM B/I 1592 ⁵ (two)	
<i>Madrigali spirituali</i>	RISM A/I P 30 (1601, twenty one) RISM B/I 1604 ⁸ (one)	Second book of madrigals (lost, printed before 1604?)
Religious songs in Polish		<i>Bogu w Trójcy jedynemu i Świętemu Stanisławowi, tablica obiecana</i> 1604? (one)
Motets for a single choir	RISM A/I P 26 (1599, twelve)	RISM B/I 1604 ² (two) RISM A/I P 28 (1608, eleven) mss. in Cracow (two)
Psalms for a single choir (possible performance <i>in concerto</i>)	RISM A/I P 26 (1599, ten)	ms. in Dresden (one)
Polychoral motets and psalms for two-five choirs	RISM A/I P 24 (1597, twenty) mss. in Rome (three) mss. in Regensburg (four) ²¹	RISM A/I P 28 (1608, fifteen) mss. in Gdańsk (two)
Polychoral masses		RISM A/I P 29 (1629, nine)
Symphoniae		Lost

²¹ The Haberl Sammlung belongs to the Proskesche Musikabteilung of the Bischöfliche Zentralbibliothek in Regensburg. Pacelli's motets *Dixit Pater familias*, *Super flumina Babilonis* and *Surge illuminare Ierusalem* are for three choirs, and *Salve Regina* is for four choirs. The compositions are incomplete; the only extant voices are three parts of the third choir (C, A, B) and the complete fourth choir (C, A, T, B). Like many other sources in the collection, the manuscripts with Pacelli's compositions were brought to Germany from Italy. I would like to thank Daniele V. Filippi for the information about the manuscripts in Regensburg.

Example 2. Asprilio Pacelli, *Rorate caeli*, bars 1-18

Cracow, Archives of the Cracow Cathedral Chapter, mss. Kk I. 2 no. 1

A
8 Ro - ra - - - te cae-li de - su-per de -

T I
8 Ro-ra - te cae-li de-su-per ro - ra - te cae-li de - su-

T II
8 Ro - ra - - - te cae - - - - li

B
Ro - ra - te cae - li ro - ra-te cae -

7

8 - - - - - su-per et nu - bes plu-ant iu - - stum

8 per ro - ra - te cae-li de - su - per et nu - bes plu - - ant iu -

8 de - - - su - - - - - per et nu -

li de - - - su-per de - su - per et nu - bes

13

8 et nu - bes plu - - - - ant iu-stum iu - - -

8 - stum et nu - - - bes et nu - bes plu-ant iu -

8 - - - bes plu - - - - ant iu - - - -

plu - - - ant iu - stum et nu - bes plu - - - ant iu-

Pacelli's compositions written for the Cracow musical milieu may be regarded as exceptional, however the rest of his Polish output can be divided into three larger groups, discussed below.

3. *Compositions for a single chorus*

Pacelli's most traditional compositions are motets for five, six and seven voices, included in the collection of *Sacrae cantiones* of 1608 as well as the *Melodiae sacrae* of 1604 (the latter anthology opens with Pacelli's *Beatus vir*, which underlines the key-role of the royal chapel master in the Polish musical world). They have features of typical sixteenth-century motets for full chorus: they are constructed on the basis of syntactic imitation, without any internal textural contrasts, and with the melody-lines resembling Palestrinian models (cf. example 3).

4. *Polychoral compositions*

At present, Pacelli's best-known pieces are his polychoral compositions. To him we may ascribe the important contribution of the dissemination of *cori spezzati* in Poland. It is known that his early double-choir collection *Motectorum et psalmorum* of 1597 was highly appreciated in the Commonwealth. Nine pieces of this publication were included in the first and fourth parts of the Cistercian organ tablature from Pelplin;²² and at least some of them were copied after the composer's death. The stylistic trend initiated in the 1597 collection found its continuation in the *Sacrae cantiones* of 1608, as well as in the unique motet *Vulnerasti cor meus*, from the Gdańsk manuscript 4006.²³ The principal features of Pacelli's polychorality, compared with the musical language of the *Offertoria* by Mikołaj Zieleński – the most significant works of this type in Poland, published in 1611,²⁴ indicate two different attitudes to the concept of *cori spezzati* (cf. table 7) and, at the same time, point to the considerable variety of solutions present in the Polish polychoral repertoire of the time.

²² The Pelplin tablature is one of the biggest manuscript organ tablatres of the period in Europe; cf. OSOSTOWICZ-SUTKOWSKA, *The Pelplin Tablature*.

²³ *Musicalia Gedanenses: rękopisy muzyczne z XVI i XVII wieku w zbiorach Biblioteki Gdańskiej Polskiej Akademii Nauk: katalog* [The 16th and 17th century musical manuscripts in the Gdańsk Library of the Polish Academy of Science: catalogue], ed. Danuta Popinigis - Danuta Szlagowska, Gdańsk, Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku, 1990, *ad ind.*; ALEKSANDRA PATAŁAS, *Asprilio Pacelli's compositions from the Gdańsk manuscript Ms 4006* (in preparation).

²⁴ MIKOŁAJ ZIELEŃSKI, *Offertoria totius anni*, Venezia, Alessandro Vincenti, 1611; the new edition as MIKOŁAJ ZIELEŃSKI, *Opera omnia*, 3 vols., ed. Władysław Malinowski, Kraków - Warszawa, Instytut Sztuki PAN, 1966, 1974, 1978 (Monumenta Musicae in Polonia).

Example 3. Asprilio Pacelli, *Iste sanctus*, bars 15-28

In *Sacrae cantiones* [...] *Liber primus* (Venice, Angelo Gardano et Fratelli, 1608)

15

C
A
Q
T
B

i pro le - ge De - i su - i cer - ta - vit us - que ad mor -

I - ste san - ctus pro le - ge De - i su - i cer - ta - vit us - que ad mor -

-ste san - ctus pro le - ge De - i su - i cer - ta - vit us - que ad mor -

su - i pro le - ge De - i su - i cer - ta - vit us - que ad mor -

san - ctus pro le - ge De - i su - i cer - ta - vit us - que ad mor -

De - i su - i cer - ta - vit us - que ad mor -

su - i cer - ta - vit us - que ad mor -

- i pro le - ge De - i su - i cer - ta - vit us - que ad mor -

- i pro le - ge De - i su - i cer - ta - vit us - que ad mor -

cer - ta - vit us - que ad mor -

- ta - vit us - que ad mor -

- vit cer - ta - vit us - que ad mor -

- i

Table 7. General features of polychorality by Asprilio Pacelli and Mikołaj Zieleński

Pacelli, <i>Sacrae cantiones</i> (Venice, 1608)	Zieleński, <i>Offertoria totius anni</i> (Venice, 1611)
Works for two, three, four, five choirs	Works for two choirs <i>Magnificat</i> for three choirs
In 23 out of 28 pieces: lack of contrasts between choirs (mainly C ₁ C ₃ C ₄ F ₄)	Usually contrasts between choirs (rare C ₁ C ₃ C ₄ F ₄)
Lack of indications concerning instruments	Suggestions concerning the use of instruments: a group of trombones, a violin
<i>Basso per l'organo</i>	<i>Partitura pro organo</i>

In Pacelli's compositions the number of choirs reaches five, but most often there is a lack of contrast among them (usually he uses *a voce piena* setting). There are no suggestions concerning the use of instruments beside the *Basso per l'organo* part. Zieleński, however, exploits almost exclusively two choirs, but strongly underlines the contrasts of their registers; moreover, on the title page he suggests the use of instruments doubling vocal parts («vocibus tam vivis, quam instrumentalibus»), and in seven pieces he clearly indicates parts for a group of trombones and – in one case – a part for a violin. Beside that, Zieleński's organ accompaniment has the form of a *Partitura pro organo* with two or three bass-lines instead of one single part.

Pacelli's mastery in the field of polychorality lies in his dynamic and even dramatic use of massive sound. He was trying to avoid schematic solutions; he put together different textures (freely polyphonic, imitative, homorhythmic). He obtained his most dynamic effects through the quick exchange of declamatory choirs. An important factor in some of his polychoral pieces is the shaping of the musical texture in close conformity with the meaning of the verbal text, as in *Media nocte* for three choirs (e.g. the initial words «Media nocte» [«In the middle of the night»] are sung by three Basso voices, whereas the following «clamor factus est» [«there was a great noise»] are performed by a sudden *tutti* in quick declamation).

In his *Sacrae cantiones* Pacelli, as mentioned, goes beyond the two-choir settings, introducing pieces for three, four and five choruses, which were absent in his earlier publications, but were already present in his Italian years. Among the manuscript copies from the collection, which were prepared from Italian musical sources or brought from Italy²⁵ and which once belonged to Franz Xaver Haberl, there are four Pacelli motets for three and four choirs, unknown from his prints. One should stress that, in Poland, the chapel master's motets for four and five choirs are the earliest known local examples of the so-called 'colossal Baroque'. In the next decades, this stylistic tendency would be continued in Warsaw by Giovanni Francesco Anerio, Marco Scacchi and Marcin Mielczewski.

²⁵ Cf. note 21.

5. *Concertato compositions*

The third stream in Pacelli's Polish output – and perhaps the most intriguing one – embraces compositions with elements of the *concertato* technique. These compositions seem to be of particular historical importance, because the very beginnings of this technique in the Commonwealth are still vague and unclear, due to the lack of musical sources. Unfortunately, information is scarce about these stylistic *concertato* novelties in Pacelli's music. He introduced some elements of this technique in his polychoral, mono-choral and small-scale pieces. One of the manifestations of the *concertato* idea in the polychoral motets from his *Sacrae cantiones* is the use of short passages for two, three and four voices from various choirs. Changes in the number of voices are connected with the meaning of the words. For example, a small ensemble of higher voices is employed to imitate a song of Angels in *Te Deum*. Another detail suggesting Pacelli's interest in *concertato* technique comes from the letter of dedication to his *Sacrae cantiones* (cf. appendix 1, text underlined). As we can read, before 1608 Pacelli had already composed pieces – which he labelled *Sinfonie* – in which he used voices and – apparently – obligatory instruments which were to be in dialogue («Symphonias mirificis, et quamplurimis vocibus, et musicalibus instrumentis invicem sibi respondentibus»). Unfortunately, the chapel master decided not to publish these elaborate compositions as he realized that only a few ensembles would have been able to perform such music. Instead, he sent to press more ordinary polychoral pieces. One may only suppose that the *Sinfonie* might have been among the earliest examples of *concertato* works in Poland.

Another element of the *concertato* technique may be found in one of Pacelli's posthumously published masses – the *Missa Hodie nobis Caelorum Rex* for four choirs. The work is based on some melodic motives taken from the plainchant responsory for Christmas. In two part-books, for the Alto and the Tenor of the first choir (the only two which have survived) the composer used the term *cappella*, which almost certainly means the main choir with multiple singers per part (cf. figure 1).

Adjacent to this section for the *cappella*, Pacelli could well have introduced some parts conceived for soloists such as Giovanni Gabrieli had already done by 1597. It seems very likely that the Roman composer was influenced by the Venetian master, whose works were performed by the royal chapel under his own direction.²⁶ The print of masses includes all known mass-settings by the chapel master.²⁷ Probably, they were

²⁶ Cf. Fragment of Kaspar Förster's letter to the City Council in Gdańsk (2 December 1627), lost during World War II, quoted by MAX SEIFFERT, *Paul Siefert 1586-1666. Biographische Skizze*, «Vierteljahrschrift für Musikwissenschaft», VII, 1891, pp. 397-428; p. 407: «So hat doch niemahln irkein Chori Magister Ihm wieder seinen willen eines andern Musici Compositiones aufdringen laßen, Weill solches [...] dermaßen verkleinerlich, das auch woll die Cantores in privatschulen sich damit ungerne despectiren laßen. [...] dahero auch der Vortreffliche Musicus vndt Organist zu Venedig Hr. Joan Gabrieli, als Er Königl. Mayt. in Pohlen undt Schweden zu Warschau seine Compositiones offeriret, selber die Capell zuregiren, oder auch auff einer gewissen zeit dieselben zumachen nich begehret, sondern alles in des damahligen Capellae Magistri Herrn Asprilij Pacelli gefallen undt gutachten gestellet, Dergestalt es dan auch an allen Örtern vernunftige Musici noch halten [...]».

²⁷ Cf. note 18.

Figure 1. Asprilio Pacelli, *Missa Hodie nobis Caelorum Rex: Tenor primi chori* In *Missae* (Venice, Alessandro Vincenti, 1629), p. 58

Capella. Missa. 18. voc. Hodienobis Celorum Rex. 58 TENOR Primi Chori

Yrie eley-
fon Kyrie Kyrie
e leyfon e ley fon Kyrie eley fon Ky-
rie eley fon Kyrie Kyrie eley fon eleyfon.
Hriste eley fon Chrifte ele-
y fon Chrifte e leyfon Chrifte eleyfon e-
leyfon Chrifte eleyfon eleyfon ii
K Yrie Kyrie e leyfon Kyrie eleyfon eley-

composed after his arrival in Poland and performed in the presence of King Sigismund III and appreciated by the king himself.²⁸ The title of one of these masses, *Missa Salvum fac Regem*, suggests that it might have been composed for the ruler. All titles indicate the use of pre-compositional material, either a *cantus prius factus* or a polyphonic model. Unfortunately, having only two part-books of the first choir we cannot definitely state which of the pieces may have belonged to the type of the paraphrase mass and which to the *Missa ad imitationem*. One of the models was probably Cipriano de Rore's madrigal *Quando lieta sperai*. Two motets by Pacelli, *Veni Sancte Spiritus* for two choirs (from the *Sacrae cantiones* of 1608) and *Super flumina Babylonis* for three choirs (copied in a manuscript preserved in Regensburg), might likewise have served as models for the masses with the same titles and number of voices.

Pacelli must have also played an important role in the process of implantation of *concertato* motets and church concertos in Poland. In a paper published in 2000, Noel O'Regan described Pacelli as one of the forerunners of the *concertato* motet, analysing his collection of *Chorici Psalmi* of 1599 and its foreword.²⁹ This publication, which precedes that of Viadana's famous *Cento concerti ecclesiastici* (1602), represents the Roman practice of performing polyphonic motets in the manner of small-scale pieces with organ accompaniment. Pacelli refers to this practice in the foreword as *concerti con Organo* and suggests the possibility of such a performance in the case of his own works from the *Chorici Psalmi* (cf. example 5).

Although there is no organ part included in the print, the composer writes about the use of this instrument and improvising its part on the basis of the vocal lines.³⁰ These,

²⁸ Cf. appendix 2, letter of dedication.

²⁹ Cf. O'REGAN, *Asprilio Pacelli*. The author quotes the foreword to *Chorici Psalmi* and gives an English translation.

³⁰ «Nel che parmi bene con poche parole mostrare come si possino servire di questo Libro. E perche non per tutto sono voci appropriate per cantar detta opera: si mette in consideratione al valente Organista, che secondo le voci, che si troverà, potrà quasi tutte queste compositioni trasportare facilissimamente piu basse, ò più alte, in diversi modi come giudicarà più conveniente, conforme all'habilità de' Cantori che haverà. Et se bene, sono à quattro: alcune di esse però meglior effetto faranno, cantandosi à trè, come doi Soprani, & un Basso. Avvertendo però, che quando la trasportatione sia molto bassa: potrà il medesimo Basso esser cantato all'Ottava alta dal Basso, ò da altra voce. Et se nella trasportatione troverà quella sedia esser più commoda per il Choro d'un'altro tono di quello, che l'opera stessa porta seco; potrà quel medesimo Tono far intonare, & Cantare seguitamente. Come per essemplio: se una compositione del Sesto Tono, sarà trasportata, la Terza più Bassa che sarà in D la sol re, ò vero la Quarta Bassa, che sarà in C sol fa ut; & che questo Tono sia molto scommodo, per il choro; si potrà far cantare la medesima compositione dell'Ottavo Tono, che riuscirà commodissima: & così nel resto dell'altre opere. Et perche li Gloria Patri, & Sicut erat à Otto, in queste lontane trasportationi riuscirebbono molto scommode, si potranno lasciare. Il che tutto si lascia in arbitrio del Dotto è svegliato Mastro di Capella, è dal valente, & giuditioso Organista: alla cui Dottrina, è valore: non fa di mestieri usare simili essemplificationi, & avvertimenti». [«It seems to me that it would be helpful to show in a few words how this book can be used. Since not everyone will have voices appropriate for singing these works, the skilled organist should bear in mind that, according to the voices which are available, almost all of these compositions can be most easily transposed downwards, or upwards, in various ways as is judged convenient, according to the abilities of the singers at hand. Also, although they are written for four [voices], some of them will make a better effect if sung by three, e.g. two sopranos and a bass. Note, however, that if the transposition is very low, the same bass part can be sung an octave higher by the bass or by another voice. Further, if in the transposition another tone (mode) is found more convenient for the choir than that in which the piece ends up, then that other mode can

Example 4. Asprilio Pacelli, *Laudate pueri*, bars 1-17

 In *Chorici Psalmi* [...] *liber primus* (Rome, Niccolò Muzi, 1599)

in turn, may be chosen from the polyphonic structure according to the possibilities of a given ensemble. If necessary, some parts may be transposed an octave higher or lower, and even the mode of the composition may be changed. As a result, one may perform a four-voice motet as a composition – for example – for two Sopranos, Bass and organ, or even as a composition for a solo voice with organ. As O'Regan demonstrates, such practice was already known in Rome from about 1573, and was popular particularly at the Collegio Germanico when Pacelli was employed there. It seems highly probable that this kind of practice was disseminated in the Commonwealth after Pacelli's arrival at the royal court. The ever-remaining open question is, if, and to what extent, the

be intoned and followed. For example, if a piece in the sixth tone is transposed a third lower onto D la sol re, or indeed a fourth lower onto C sol fa ut, and this tone is found very inconvenient for the choir, the same piece can be sung in the eighth tone, which will be found much more suitable; the same applies to the rest of the pieces. However, because the Gloria Patri and Sicut erat settings for eight voices would be very difficult in these distant transpositions, they can be omitted. All of this can be left to the judgment of the experienced and perceptive maestro di cappella, or the capable and sensible organist; with their knowledge and understanding, further advice and examples are unnecessary». The quotation and translation after O'REGAN, *Asprilio Pacelli*.

composer's suggestions might have influenced Zieleński's *Communiones totius anni* (Venice, Alessandro Vincenti, 1611) for one, two and three voices with organ and other instruments.

Of special interest is Pacelli's composition, *Cantemus Domino*, belonging to the genre of the church concerto, but preserved only partially. It may be interpreted as a natural continuation of the composer's ideas present in his *Chorici Psalmi. Cantemus Domino* (the text is taken from the Book of Exodus) which is composed for three basses and *basso continuo* and the only surviving copy is preserved as a manuscript housed in the Sächsische Landesbibliothek - Staats- und Universitätsbibliothek in Dresden (cf. example 5). The source was partially destroyed: most of the continuo part is missing and there are some gaps in the vocal parts. Nevertheless, it is clear that the structure of the piece is typical of the church concerto. It is multi-sectional and the sections are contrasted on the basis of texture, number of voices and mensuration. There is a dialogue between the voices, adjacent to imitative or homorhythmic passages. One can still observe a strong connection between this *concerto* and Pacelli's motets, particularly visible in its melody-lines, more suited to polyphony than monodic in character. This stylistic tendency was present in other Roman church concertos from the beginning of the seventeenth century. Thus, the chapel master's piece may be interpreted as a counter-proposal not only for Zieleński's *Communiones*, but also to Giovanni Battista Cocciola's *bicinia* and *tricinia*.³¹

As has been demonstrated, Asprilio Pacelli's presence in the Commonwealth was connected with the introduction of new stylistic trends. He contributed, through both motets and masses, to the dissemination of the polychoral technique of the 'colossal' type. He was one of the first composers in Poland to exploit the possibilities of the *concertato* idiom. Pacelli also responded to the needs of the music ensembles in Warsaw and Cracow. His music may have inspired local composers of his own and of the next generation.

³¹ Giovanni Battista Cocciola, an Italian musician active in the Commonwealth at the beginning of the seventeenth century. See GIOVANNI BATTISTA COCCIOLA, *Dziela zebrane* [Collected works], ed. Irena Bieńkowska, Warszawa, Instytut Muzykologii Uniwersytetu Warszawskiego, 2004.

Example 5. Asprilio Pacelli, *Cantemus Domino*, fragment

Dresden, Sächsische Landesbibliothek - Staats- und Universitätsbibliothek, ms. Mus. Löb. 56

B I
Cur-rus Pha-ra - o - nis cur-rus Pha-ra - o - nis cur-rus Pha-ra -

B II
Cur-rus Pha-ra - o - nis cur-rus Pha-ra - o - nis cur-rus

B III
Cur-rus Pha-ra - o - nis cur-rus Pha-ra - o - nis

Org

- o - - - - - nis et e - xer-citum e - ius et e - xer-citum

Pha-ra - o - nis et e - xer-citum e - - - ius et e - xer-citum e -

cur-rus Pha-ra - o - nis et e - xer-citum e - - -

e - ius pro - ie - - cit in ma - re

- - ius pro - ie - cit in ma - re pro - ie - -

- ius pro - ie - cit in ma - re in ma - re

ABSTRACT

Asprilio Pacelli (post 1560-1623) was the longest active Italian chapel master at the Polish royal court. His artistic personality obviously may have influenced the generation of Polish composers born ca. 1600 (such as Adam Jarzębski or Franciszek Lilius), whose education might have started under the chapel master's wing, as well as those working contemporaneously alongside him, such as Mikołaj Zieleński. The article concentrates on the types of music Pacelli composed in Poland, compared with his earlier output. Although he generally maintained stylistic traits used before his arrival at the Polish royal court, he introduced some important innovations after he had settled in Poland. He distinguished himself as the author of motets and psalms for one chorus, motets and masses for two-five choirs, spiritual madrigals and religious songs. The most intriguing part of his music embraces compositions with elements of the *concertato* technique as the origin of this new technique in the Commonwealth is still vague and unclear, due to the lack of musical sources. Moreover, German reissues of Pacelli's Italian publications confirm considerable interest in his music in German-speaking countries after 1607.

Asprilio Pacelli (post 1560-1623) fra i maestri di cappella italiani fu quello attivo più a lungo alla corte reale polacca. La personalità artistica di Pacelli potrebbe ovviamente aver influenzato la generazione di compositori polacchi nati attorno al 1600 (come Adam Jarzębski e Franciszek Lilius), la cui formazione potrebbe essere iniziata sotto la sua guida, così come alcuni suoi contemporanei, come Mikołaj Zieleński. L'articolo si concentra sulla musica che Pacelli compose in Polonia, messa a confronto con la sua produzione precedente. Sebbene al suo arrivo alla corte reale polacca egli avesse mantenuto nelle grandi linee gli orientamenti stilistici della sua produzione precedente, nondimeno egli introdusse alcune importanti innovazioni. Si distinse come autore di mottetti e salmi per un solo coro, di mottetti e messe per due-cinque cori, di madrigali spirituali e canti religiosi. Fra le sue composizioni di maggiore interesse vanno ricordate quelle che presentano alcuni elementi della tecnica concertata, in quanto le origini dell'impiego di questa nuova tecnica nella Confederazione polacco-lituana sono ancora poco chiare, per la mancanza di fonti musicali. Infine le riedizioni tedesche delle stampe italiane di Pacelli attestano un notevole interesse per la sua musica nei paesi di lingua tedesca dopo il 1607.

APPENDIX 1

Title page and letter of dedication from Pacelli's *Sacrae Cantiones* (Venice, 1608)

[p. 1] ASPRILII PACELLI SERENISSIMI AC INVICTISSIMI SIGISMUNDI III. POLONIAE Svetiae, etc. Regis. MVSICAE MAGISTRI. SACRAE CANTIONES QVAE Quinque, Sex, Septem, Octo, Novem, Decem, Duodecim, Sexdecim, et Viginti vocibus Concinnuntur. LIBER PRIMVS. VENETIIS, APUD ANGELVM GARDANVM ET FRATRES. MDCVIII

[p. 3] Serenissimo Atque Invictissimo Sigismundo III Poloniae Regi, Magno Duci Lithuaniae, Russiae, Prussiae, Masoviae Samogitiae, Livoniaeque etc. etc.. Nec non Suecorum, Gottorum, Vandalorumque haereditario Regi D.D. meo Clementiss.

Eas, quae coram S. R. Maiestate Tua passim deca[n]tantur, Symphonias mirificis, et quamplurimis vocibus, et musicalibus instrumentis invicem sibi respondententes, in lucem edere, longe quidem augustius splendidius foret: nam quis in terris musicorum coetus huic Maiestatis Tuae Choro antefendus est? Verum opus illud in alia te[m]pora 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 iam pridem conquiescunt? Ut enim Solem ex terra elicere fruges videmus, sic favore Principis virtutum, artiumque praestantiam excitari, foneri [sic], adaugeri, cum alibi semper comperta res est, tum vero magis in praesentia experimur. Hinc ego, quamvis VRBE procul hoc est, quamvis charissimae patriae, quae virtutum theatrum, et sanctitatis domicilium est, solatio caream: tamen delicijs, quas coelum illud, et terra, et multiplex excellentium virorum co[n]suetudo producant, minus dolenter carere posse mihi videor, solo Maiestatis Tuae conspectu, et erga me animo propensione recreatus. Qua propter cum ex totius orbis terrarum celeberrimo templo Sancti Petri Maiestas Tua 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, internaeque consonantiae petrarum, et excelsum exemplum Principibus cunctis, subditisque praeseferat [sic]. Oro igitur, atque obsecro Maiestatem Tuam, ut munusculum hoc hilari fronte suscipere, mihiquae suae plusquam REGIE benignitatis, et munificentiae ope ad maiora properanti animos addere ne gravetur. Interim DEUM O.M. supplici[b]us votis rogabo, ut ad quaecumque eminentissimarum virtutum exempla natam Maiestatem Tuam incolumem diu, et undequaque felicem tueatur. Venetijs. Calendis Aprilis. MDCVIII.

Sereniss. atque Invitiss. Maiestatis Tuae Addictissimus Servus Asprilius Pacellus.

APPENDIX 2

Letter of dedication from Asprilio Pacelli's *Missae* (Venice, Alessandro Vincenti, 1629)

SERENISSIMO, AC POTENTISSIMO SIGISMVNDIO TERTIO POLONIAE, ET SVECIAE REGI, Magno Duci Lituaniae; Russiae, Prussiae, Masouiae, Samogitiae, Liuaniaeque Principi. DOMINOQVE CLEMENTISSIMO. Nihil in humanis immortale, nisi virtus à mortalitate vindicari. Asprillium Pacellum praecipua virtutum Pietas sic caelo vindicauit, vt in terris meliore sui parte nequaquam mortuus videatur. Inter alia enim Artis Musicae opera, quibus Maiestati Tuae studium, & industriam suam approbauit, Missarum Officia eiusmodi sunt, vt statim templis consecrata, cum diuini Sacrificij Sanctitate Deo dedicata, ad Caelos & immortalitatis sedem transiuerint. Agnoscunt tamen Maiestatem Tuam, & adhuc sub nomine eiusdem prodire in terris volunt, sub cuius olim auspicijs Coelo digna erant, dum publica Sacra, dum thura, dum preces, dum Angelicos cantus (qui hic pars operis) artificiosae modulationis obsequio comitantur, aut commendant. Non possunt post haec non grata esse Maiestati Tuae, Minimè itaque timui ea rursus Maiestati Tuae offerre, aut potius reddere. Cui iuxta tam gratos concentus summum animi mei cultum deuotissimè addico. Viue Magne Rex, Lateque sonanti nominis [sic], ac virtutum tuarum gloria Orbem Christianum imple. Venetijs Kal. Augusti, 1629. Maiestatis Tuae Serenissimae, ac Potentissimae Humillimus, & addictissimus Servus Alexander Vincentius.