

CORPVS MENSVRABILIS MVSICAE

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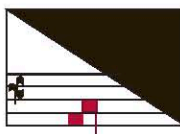
CAROLUS LUYTHON

COLLECTED WORKS

Edidit

CARMELO PETER COMBERIATI
NICHOLAS JOHNSON

I. Liber primus Missarum



AMERICAN INSTITUTE OF MUSICOLOGY

CORPUS MENSURABILIS MUSICAE

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CAROLUS LUYTHON
COLLECTED WORKS

Edited by

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NICHOLAS JOHNSON

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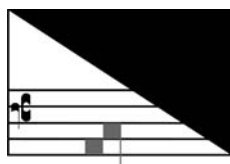
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Luython's Career in the Context of the Imperial Court

Biographical Background

Carolus Luython, born at Antwerp in either 1557 or 1558 and died at Prague in 1620,¹ worked in the Habsburg imperial court chapel from 1566 until 1612, when he was released from service along with most of the music chapel of Holy Roman Emperor Rudolf II (r. 1576–1612); his only absence was for a short period of study in Italy. Luython's compositions are of interest as they represent the work of a conservative late-Renaissance musician at the end of the era. His work demonstrates the respect he held for his patron, for his teacher, and for the cultural milieu in which he spent his career.

Luython reflects and emulates the work of the celebrated Habsburg chapel master, Philippe de Monte (1521–1603), by modeling parody Masses on his former teacher's compositions. He also dedicates compositions to Emperor Rudolf II, and refers both texturally and symbolically to the emperor's vulnerable position in the text of the seven-voice cantus firmus Mass on the tune "Caesar vive." Finally, he identifies four works by the uncommon designation of *Quodlibet*.

Luython was not an especially prolific composer, but had a long service at the chapel. His works were preserved in manuscripts and in publications, particularly during Rudolf II's reign, and circulated and reprinted after his death. His five published works include: *Il primo libro de Madrigali a cinque voci* (Venice: Angelo Gardano, 1582); *Popularis Anni iubilus . . . sex vocibus illustratus* (Prague: Georg Nigrinus, 1587); *Selectissimarum sacrarum cantionum . . . sex vocibus, fasciculus primus* (Prague: Georg Nigrinus, 1603); *Opus musicum . . . in lamentationis Hieremiae prophetae* (Prague: Georg Nigrinus, 1604); and the object of this edition, his *Liber primus Missarum* (Prague: N. Straus, 1609).

Luython is known to have written eleven polyphonic settings of the Mass Ordinary, one of which, *Missa Elselein liebstes Elselein*, is missing, along with one preserved only as an unidentified fragment of a six-voice Kyrie. The latter piece, *Missa Tityre tu patulae*, is based upon the motet by Orlando di Lasso and is found in a choirbook from Graz. It appears to be an earlier work. The nine remaining complete Masses are contained in the *Liber primus Missarum* of 1609.

The *Liber primus Missarum* of 1609

The title page of the volume reads as follows (see also Plate 1):

Liber I. / Missarvm / Caroli Lvython / Sacrae Caesa: Maiest: / Organistae et Com- / ponistae / cvm gratia et privilegio sac: Caesa:
Maiest: / Praegae, / Imprimebatvr / APVD Nicolavm / Stravs. / Anno Domini, /M. DC. [I]IX.

Some confusion exists regarding the dating of the volume. The composer's dedication for the first edition was signed 1 October, 1608. The title page indicates that Straus published the volume in 1609. However, in the copy at the Österreichische Nationalbibliothek, the I in the Roman numeral MDCIX has been scratched out to read 1610 rather than 1609. The reason for this is unknown; however, the print remained popular beyond the initial printing and perhaps the copy now in Vienna was purchased in 1610.² Straus continued to produce slightly updated versions of the edition of the same print up until 1611, with

1. The Latin form of his name was used for the publication of sacred music. Carolus has been modernized as Charles or Karl, see Burbure, *Charles Luython Compositeur de Musique de la Cour Imperiale (1550–1620)* and Smijers, *Karl Luython als Motet Komponisten*. His name appears as Carolo or Carll in the imperial court payment books, with various spellings of Luython.

2. RISM incorrectly lists two copies in the library's possession, perhaps the scratched out numeral accounts for these two listings of 1609 and 1610, because the scratched out "I" is not visible on the microfilm copy.

Missa Septem Vocum, super Basim: Caesar vive

Kyrie

C1 Ky - ri - e e - lei - - - son, Ky - ri - e e -
C2 Ky - - ri - e e - lei -
A1 Ky - ri - e e - lei - - - son,
A2 Ky - ri -
T1 Ky - ri - e e - lei - - - son,
T2
B Ky - ri - e e - lei -

6
- lei - - - son, Ky - ri - e e - lei - son, Ky - ri -
- - - son, Ky - ri - e e - lei - son,
Ky - ri - e e - lei - - - son, Ky -
- e e - lei - son, Ky - ri - e e - lei -
Ky - ri - e e - lei - son, Ky - ri - e e -
Cae - sar vi - - ve, fa -
- son, Ky - ri - e e - lei - - - son, Ky - ri - e

36

- - ce ve - ni - ent di - - es in qui - bus
 - - ce ve - ni - ent di - - es in qui - bus di - cent, in qui - bus
 - - ce ve - ni - ent di - - es in qui - bus di - cent, in qui - bus
 - - ce ve - ni - ent di - - es in qui - bus di - cent,
 - - ce ve - ni - ent di - - es in qui - bus di - cent, in qui - bus

Secunda pars

42

di - cent, in qui - bus di - cent. Bea - a - tae ste - ri - les, be - a -
 di - cent, in qui - bus di - cent. Be - a - tae, be - a -
 di - cent, in qui - bus di - cent. Be - a - tae ste - ri - les, be - a -
 in qui - bus di - cent. Be - a - tae ste - ri - les,
 di - cent, in qui - bus di - cent. Be - a -

48

- tae ste - ri - les, et ven - tres qui non ge - nu - e -
 - tae ste - ri - les, et ven - tres qui non ge - nu - e - - -
 - tae ste - ri - les, et ven - tres qui non ge - nu - e - - -
 et ven - tres qui non ge - nu - e - - -
 - tae ste - ri - les,