

# Cadéac, Gombert, and CRIM: A New Approach to the Renaissance Imitation Mass

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# Citations: The Renaissance Imitation Mass

- ❖ Goal of CRIM
  - ❖ Renaissance Imitation Mass
- ❖ Summer/s of Analysis: 2016/2017
  - ❖ Workshop in Tours, France in 2016
  - ❖ Summer of Analysis in July-August of 2017

# CRIM: Innovative Technologies

- ❖ Scores transcribed using notation software
  - ❖ Score => MEI => Verovio
- ❖ Enhancing Music Notation Accessibility (EMA Citations)



# CRIM: Innovative Technologies

The screenshot shows a web browser window with the address bar displaying `mith.us/continuo/#http://digitalduchemin.org/crim/CRIM_Model_0008_ms.mei`. The browser tabs include "SIMSSA - Single Interfac...", "Documents de travail | d...", "Continuo Test", "Continuo Test", "10 - The Carnival - Jan...", and "GitHub - umd-mith/cont...". The browser's address bar also shows a search bar and a "lan" button. The main content area displays a musical score for a choral piece, featuring four staves labeled [Superius], Altus, Tenor, and Bassus. The lyrics are "A - ve Ma - ri - a, gra - ti - a ple - - -". The score is written in 4/4 time. Below the choral staves, there is a single staff labeled "12" with a treble clef and a key signature of one flat. The bottom of the browser window shows a dock with various application icons, including Google Chrome, Firefox, and several utility icons.

# CRIM: Innovative Technologies

The screenshot shows a web browser window displaying a musical score for 'Ave Maria'. The browser's address bar shows the URL: [mith.us/continuo/#http://digitalduchemin.org/crim/CRIM\\_Model\\_0008\\_ms.mei](http://mith.us/continuo/#http://digitalduchemin.org/crim/CRIM_Model_0008_ms.mei). The score is for a piece in 4/2 time, with four vocal parts: Superius, Altus, Tenor, and Bassus. The lyrics are 'A - ve Ma - ri - a, gra - ti - a ple - - -'. The score is displayed on a Mac OS desktop environment with a Chrome browser window and a dock at the bottom. The dock contains various application icons including Finder, Mail, Safari, and others. The browser window also shows several open tabs, including 'SIMSSA - Single Interface', 'Documents de travail', 'Continuo Test', and '10 - The Carnival - Jan'.

1-2/1,1/@1-3,@1

Preview Copy

[Superius] A - ve Ma - ri - a, gra - ti - a ple - - -

Altus A - ve Ma - ri - a, gra - ti - a

Tenor A - ve Ma - ri - a,

Bassus A - ve Ma - ri - a,

12



# CRIM: Innovative Technologies

A screenshot of a web browser window displaying a musical score for 'Ave Maria'. The browser's address bar shows a URL from 'mith.us'. A red arrow points from the top left towards the address bar. The musical score is for four voices: Soprano, Alto, Tenor, and Bass. The Soprano part begins with the lyrics 'A - ve Ma - ri - a, gra -'. The other parts (Alto, Tenor, Bass) have their lyrics starting further along the line. The browser's tab bar shows several open tabs, including 'SIMSSA - Single Interfac...', 'Documents de travail | doc...', 'Continuo Test', and '11 - The Burning - Jan...'. The macOS dock is visible at the bottom of the screen.

# Controlled Vocabulary

- ❖ Creation of Controlled Vocabulary in the Summer of 2016
- ❖ Musical Types
  - ❖ *Soggetto*, cantus firmus, homorhythm
- ❖ Relationship Types
  - ❖ Quotation (Exact or Monnayage), Mechanical or Non-Mechanical Transformation, New Material, and Omission



# Controlled Vocabulary-Musical Type: Presentation Types

- ❖ Five originally codified by Peter Schubert, but we only use three
- ❖ Specific types of imitation based upon repeated counterpoint and the time intervals between imitations
- ❖ Any repeated counterpoint utilising the same text is termed a “module,” from Jessie Ann Owens



# Presentation Types:

## Non-Imitative Module (NIm)

“presented with the same words and rhythm (more or less) in both parts, and is most often stated in one pair of adjacent voices and repeated in the other.”

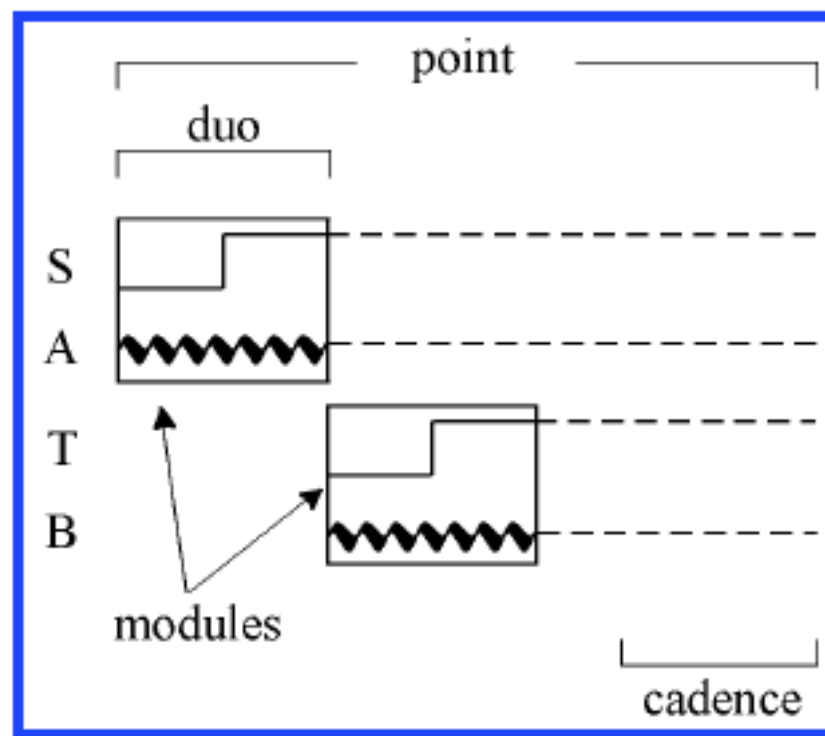


Figure 1a Modules in nonimitative duos

# Example of a Typical NIm from Gombert's *Missa Je suis déshéritée*

84

sci - pe

**NIm B**

de pre - ca - ti

10, 6 5 3 2 5 6

de - pre - ca - ti - o -

**NIm A**

de pre - ca - ti o - nem no stram, de -

10, 6 5 3 2 5 6 8 6 6 7 8 7 6 8

pe de - pre - ca - ti - o - nem no - stram, de - pre - ca - ti -

89

o - nem no stram. Qui se - des ad dex - te - ram

8 6 6 7 8 7 6 8

nem no - stram. Qui se - des ad dex - te - ram

- pre - ca - ti - o - nem no - stram.

- o - nem no - stram.





# Repeated final phrase (soggetto 8 ) of Cadéac's *Je suis déshéritée*

25

Va t'en di - re à mon a - mi Que pour lui

di - re à mon a - mi Que pour lui

t'en di - re à mon a - - - - mi Que pour lui

di - re à mon a - mi Que pour lui

29

suis tour - men - té - - - - e, - e.

suis tour - men - té - - - - e, - e.

suis tour - men - té - - - - e, - e.

suis tour - men - té - - - - e, - e.





# All Nlms in Gombert's *Missa Je suis déshéritée*

Kyrie	Gloria	Credo	Sanctus	Agnus Dei
Kyrie 1: 0	Et in terra pax: 0	Patrem omnipotens: 0	Sanctus: 0	Agnus 1: 0
Christe: 0	Domine Fili: <b>1</b>	Et incarnatus est: 0	Pleni sunt: 0	Agnus 2: <b>3</b>
Kyrie 2: <b>2</b>	Qui tollis: <b>2</b>	Crucifixus: 0	Hosanna: 0	
	Cum Sancto Spiritu: <b>2*</b>	Et resurrexit: 0	Benedictus: 0	
		Et iterum: <b>3</b>		
2	5	3	0	3



# All Nlms in Gombert's *Missa Je suis déshéritée*

Kyrie	Gloria	Credo	Sanctus	Agnus Dei
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<b>Kyrie 2: 2</b>	Qui tollis: <b>2</b>	Crucifixus: 0	Hosanna: 0	
	Cum Sancto Spiritu: <b>2*</b>	Et resurrexit: 0	Benedictus: 0	
		Et iterum: <b>3</b>		
2	5	3	0	3

# Nlms Used in the Kyrie

Kyrie	Soggetti from Cadéac's chanson
Kyrie 1	
Christe	
Kyrie 2	Nlm 1: <b>1</b> Nlm 2: <b>8</b> (4v)



# All Nlms in Gombert's *Missa Je suis déshéritée*

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	Cum Sancto Spiritu: <b>2*</b>	Et resurrexit: 0	Benedictus: 0	
		Et iterum: <b>3</b>		
2	5	3	0	3

## Nlms Used in the Credo

Credo	Soggetti from Cadéac's chanson
Patrem omnipotens	
Et incarnatus est	
Crucifixus	
Et resurrexit	
Et iterum	Nlm 1: <b>1</b> Nlm 2: <b>5</b> Nlm 3: <b>8</b> (3v)



# All Nlms in Gombert's *Missa Je suis déshéritée*

Kyrie	Gloria	Credo	Sanctus	Agnus Dei
Kyrie 1: 0	Et in terra pax: 0	Patrem omnipotens: 0	Sanctus: 0	Agnus 1: 0
Christe: 0	Domine Fili: <b>1</b>	Et incarnatus est: 0	Pleni sunt: 0	<b>Agnus 2: 3</b>
Kyrie 2: <b>2</b>	Qui tollis: <b>2</b>	Crucifixus: 0	Hosanna: 0	
	Cum Sancto Spiritu: <b>2*</b>	Et resurrexit: 0	Benedictus: 0	
		Et iterum: <b>3</b>		
2	5	3	0	3

# Nlms Used in the Agnus Dei

Agnus  
Dei

Soggetti from Cadéac's chanson

Agnus 1

Agnus 2

Nlm 1: **1**

Nlm 2:  
**New**

Nlm 3: **1/8** (3v)

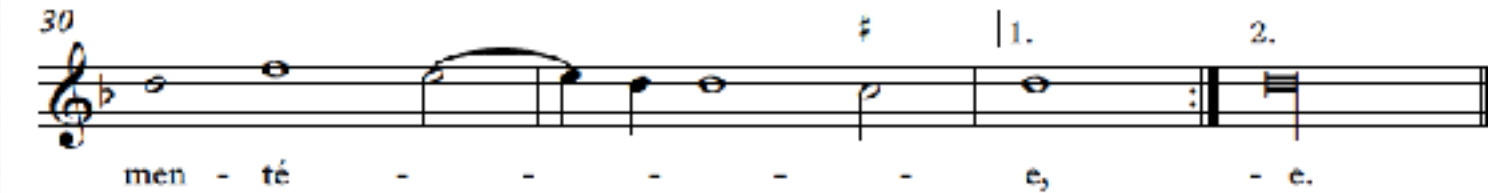
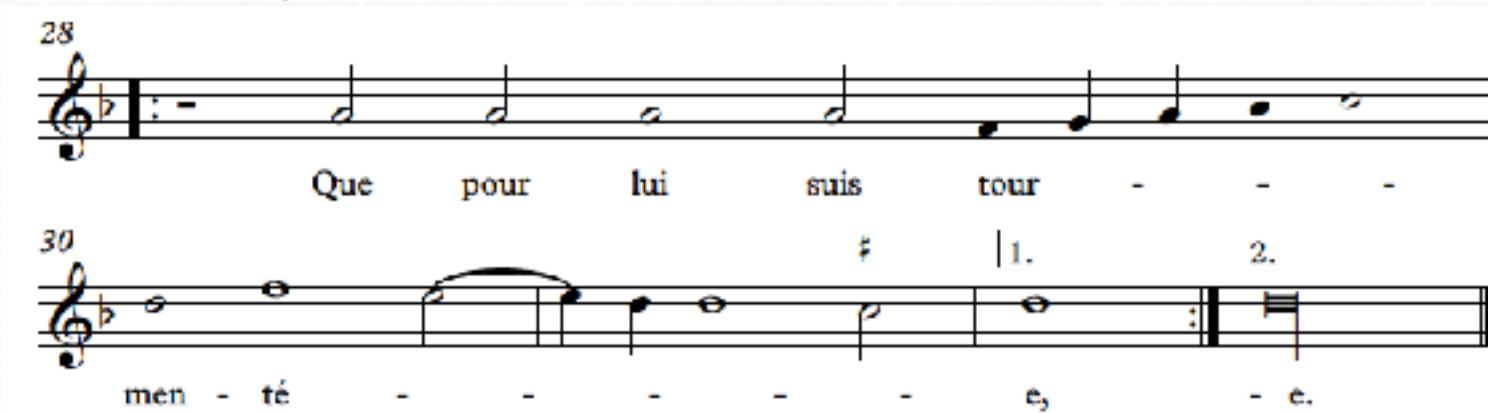


# Final NIm of the Agnus Dei

1



8



8

54

**NIm A**

do - na no - bis pa

3 4 5 6 3 4 6 8 10, 11

do - na no - bis pa

1

10, 13, 10, 8 10, 15, 14, 12, 10, 8 7

do - na no - bis pa

# Final NIm of the Agnus Dei

59

8

4

cem,

do - na no - bis pa

3 4 5 6 3 4 6 8 10, 11, 4

cem,

**NIm B**

do - na no - bis pa

12

10, 13, 10, 8 10, 15, 14, 12, 10, 8 7 12

cem,

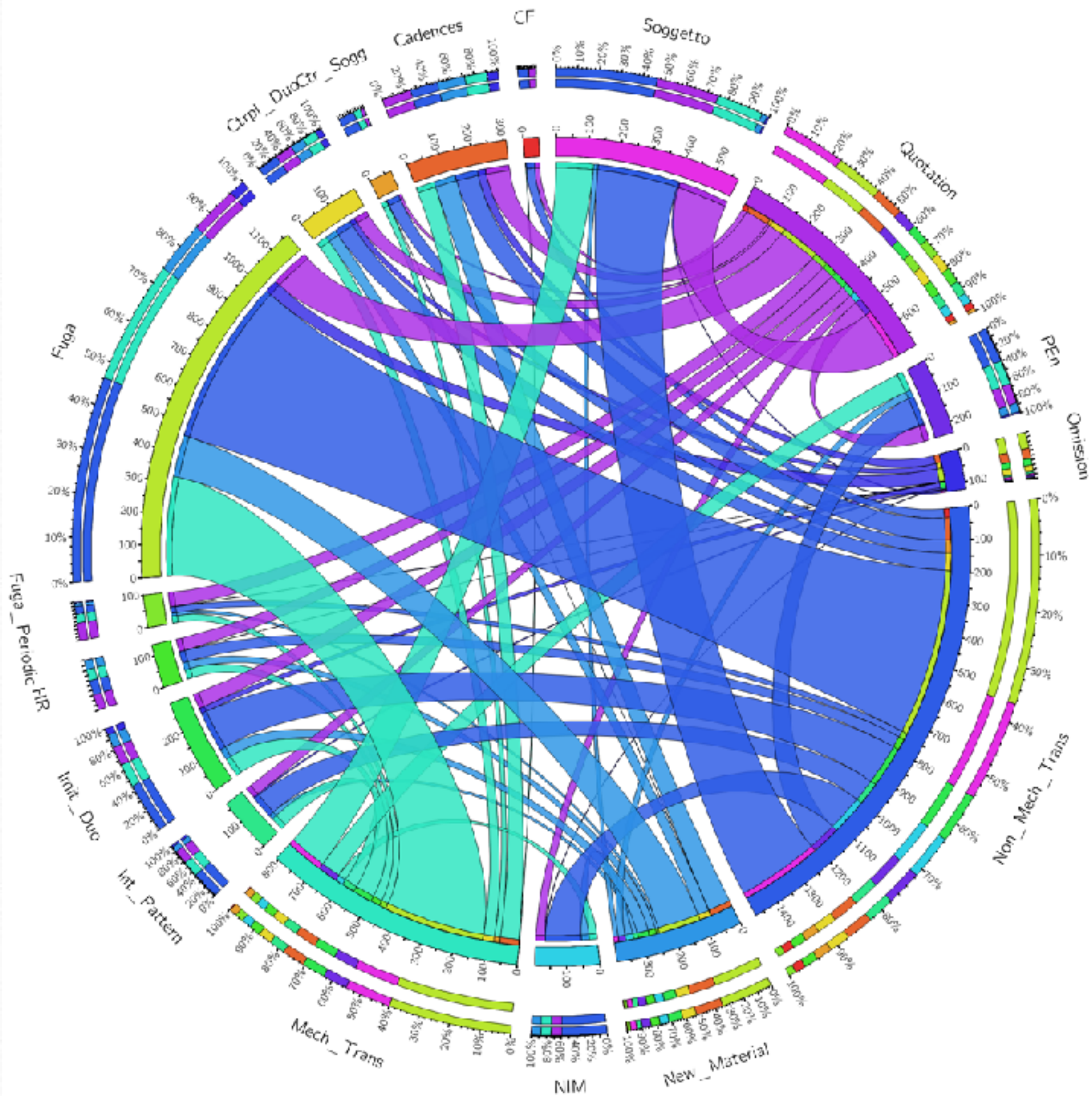
do - na no - bis pa - - - cem,



# Conclusions

- ❖ 1) Gombert uses Cadéac's *soggetto 8*, the NIm presentation type, and distinct voicing to close out the structural movements of the Mass
- ❖ 2) Gombert expands upon Cadéac's NIm by placing *soggetto 8* against the main motive of the chanson
- ❖ 3) Does Gombert use the NIm presentation type as an ending function?
- ❖ 4) All of this information will be available via *CRIM*!







# Thank you!

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