



Digging into the [Mensural Music] Knowledge Graph

A USE CASE IN THE LOD CLOUD

Richard P. Smiraglia

DiKG “Digging into the Knowledge Graph” (overview)

- ▶ **Digging into the Knowledge Graph**

- ▶ TAP: <https://diggingintodata.org/awards/2016/project/digging-knowledge-graph>

- ▶ Project: <http://di4kg.org/>

- ▶ **International and Interdisciplinary:**

- ▶ University of Wisconsin-Milwaukee (UWM) and Sao Paulo State University-Marilia (UNESP) (iSchools; UDC, classic KO and KOSs)

- ▶ Data Archiving and Networked (DANS), Royal Netherland Academy of the Arts and Sciences (national data repository)

- ▶ Vrije Universiteit (VU), Amsterdam and LOD Laundromat <http://lodlaundromat.org/> (KR, LOD)

- ▶ University of Alberta (UA) (interdisciplinary, social sciences, political science and economics)

DiKG “Digging into the Knowledge Graph” (goal)

▶ Goal

- ▶ A major challenge is to use *LOD and Semantic Web technologies properly to **produce contextual enrichment at the level of single artifacts***. Over time, we have seen knowledge artifacts becoming digitized, and shared on the web. *... to create interactions ... by re-using vocabularies and knowledge atoms.*
- ▶ *This project aims for nothing less than to provide means of support for this **self-organising process of knowledge creation***. It does so with a specific focus on the SSH communities which on the one side are late adopters of this new technology, but on the other side are potential producers of semantically highly rich content and context.

▶ Contextual Enrichment

▶ Re-using vocabularies

▶ Self-organizing knowledge creation

DiKG “Digging into the Knowledge Graph” (methodology)

- ▶ **3 years:**

- ▶ KOSs (Compile KOS Observatory) and LOD (express Universal Decimal Classification (UDC) and Basic Concepts Classification (BCC) as LOD,
- ▶ Use case CMME (Computerized Mensural Music Editing (<http://cmme.org/>))
- ▶ Use case Economics

- ▶ Methodology

- ▶ Isolate use cases
- ▶ Identify entities and attribute types for LD
- ▶ Identify concepts; classify concepts using UDC and BCC
- ▶ Publish use case as LOD



Five Linked Data principles, in proper English

- ▶ Data are available on the web
- ▶ Data are available as machine-readable structured data
- ▶ Data are available in a non-proprietary format
- ▶ Data are published using open data standards from the W3C
- ▶ All of the above apply
- ▶ **Translation: Link everything, Add value, Secure the linkages**

UDC vs. BCC: Disciplinary vs. Phenomenon-based classification

Military Affairs	Economic Outputs
<p>Atlantic convoys 355/359 3 Social science—35 Public administration—355 Military affairs—/359 consecutive extension to Armed forces</p> <p>TF(P15a) \sumEO925111^PI5n>NT3oa TF(P15a) Military science—\sumEO925111 > NT3oa Convoy (collection of ships)—NT3oa Atlantic Ocean—navy PI5n> NT3oa Convoy (collection of ships)</p>	<p>marine pollution and sea life 591.9(26) 5 Natural sciences—59 Zoology—591 General zoology—591.9 Geographic distribution of animals—(26) common auxiliary of place 2 Physiographic designation—26 Oceans, seas and interconnections</p> <p>(EO \rightarrowga QN) \rightarrow F>NT3o (Pollution = economic output does not facilitate the quality of the environment)(affects)(life)(in)(oceans)</p>

CMME: Computerized Mensural Music Editing (<http://cmme.org/>)

- ▶ Why CMME?
 - ▶ Deposited at DANS
 - ▶ Stable
 - ▶ SQL dump available
- ▶ Simple yet elegant structure; rich metadata
 - ▶ Entities: composers, works, sources, editorial projects
 - ▶ Concepts: form, medium, notation, text, liturgical function

CMME contents

www.cmme.org

THE
. C . M . M . E .
PROJECT computerized mensural music editing

Database About Docs Contact Links

Theodor Dumitrescu (Universiteit Utrecht / UC Davis), Project Director
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Welcome to the CMME Project, a scholarly initiative to offer free online access to new, high-quality early music scores produced by today's leading experts. Based at Utrecht University in the Netherlands, the project represents a collaborative development effort of specialists in musicology, information science, and music retrieval. The major purpose of the enterprise is to produce and maintain an online corpus of electronic editions, in addition to software tools making them accessible to students, scholars, performers, and interested amateurs. Here, the brilliant polyphonic styles known to the modern world through the works of such masters as Dufay, Josquin, Machaut, Palestrina, and Tallis can come to life again in the central medium of the 21st century.

The CMME Project is not associated in any way with the printed series *Corpus Mensurabilis Musicae*, the American Institute of Musicology, or A-R Editions. It is a research project funded in the past by organizations in France and the Netherlands, and currently housed at Utrecht University.

CMME contents

CMME REPERTORY ACCESS

[Editorial Projects](#)

[Composers](#)

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Editorial Projects

CMME001

[A CHOIRBOOK FOR HENRY VIII AND HIS SISTERS](#)

Ed. Theodor Dumitrescu

Added 2006-12-18

A complete edition of the manuscript Royal 11 E.xi of the British Library in London (1516)

CMME002

[THE OCCO CODEX](#)

Ed. Jaap van Benthem, Marnix van Berchum, Anna Dieleman, Theodor Dumitrescu, and Frans Wiering

Added 2008-12-01

A complete edition of the early 16th-century Occo Codex, MS IV.922 of the Bibliothèque royale de Belgique in Brussels

Projects in progress

CMME003

[THE SACRED WORKS OF JACHET BERCHEM](#)

Ed. Marnix van Berchum

Added 2009-07-01; last updated 2010-08-27

A complete edition of the sacred works of Jachet Berchem (c. 1505-c. 1567)

CMME004

[THE BAYEUX MANUSCRIPT](#)

Ed. Theodor Dumitrescu

Added 2009-07-01; last updated 2010-08-30

The monophonic chanson repertory preserved in Paris, Bibliothèque Nationale de France, MS Français 9346 (late 15th/early 16th century)

CMME005

[THE OTHER JOSQUIN: MUSIC EXCLUDED FROM THE NEW JOSQUIN EDITION](#)

Ed. Marnix van Berchum, Theodor Dumitrescu, Jesse Rodin, and Reinier de Valk

Added 2011-02-01; last updated 2011-06-30

Compositions of "doubtful authenticity" attributed to Josquin des Prez in primary sources

CMME contents

Composers

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<i>Name</i>	<i>Dates</i>
Adam von Fulda	c. 1445 - 1505
Agricola, Alexander	?1445/6 - 1506
Agricola, Martin	c. 1486 - 1556
Alaire	fl. 1434-49
Alart	fl. c. 1535-60
Alberti, Innocentio	c. 1535 - 1615
Alder, Cosmas	1500 - 1550
Amerval, Eloy d'	fl. 1455-1508
Ana, Francesco d'	c. 1460 - 1502-03
Animuccia, Giovanni	c. 1520 - 1571
Animuccia, Paolo	c. 1500 - 1569
Anonymous	
Antonio?, D.	fl. c. 1500
Appenzeller, Benedictus	c. 1480-88 - after 1558
Aquanus, Adam	b. c. 1492
Arcadelt, Jacques	?1507 - 1568
Arnoldt, Gregorius	
Arthopius, Balthasar	end 15th century - 1534
Aulen, Joannes	fl. c. 1500
Bacchius, Johannes de	d. before 29 Jan 1557
Barbe, Antoine	d. 1564
Barbion, Eustachius	d. c. 1556
Barbireau, Jacobus	1455 - 1491
Barges, Antonino	fl. 1547-65
Barré, Leonardo	fl. 1537 - after 1555
Barra, Hotinet	fl. 1510-23
Barry, Ivo	fl. 1525-50
Basiron, Philippe	c. 1449 - 1491
Baston, Josquin	fl. 1542-63
Bauldeweyn, Noel	b. c. 1480
Beaulieu, Eustorg de	c. 1495 - 1552
Beausseron, Johannes	?1475-90 - 1542

CMME contents

<i>Abbrev.</i>	<i>Full Siglum</i>
1501	Harmonice Musices Odhecaton A (Venice, 1501)
1502/1	Motetti. A. numero. trentatre. A (Venice, 1502)
1502/2	Canti .B. numero Cinquanta B (Venice, 1502)
1503/1	Motetti De passione De cruce De sacramento De beata virgine et huiusmodi. B (Venice, 1503)
1504/1	Motetti. C. (Venice, 1505)
1504/3	Canti. C. Numero cento Cinquanta. C (Venice, 1503-04)
1504/4	Frottole libro primo. (Venice, 1504)
1505/2	Motetti libro quarto. (Venice, 1505)
1508/1	Motetti a cinque numero xviii (Venice, 1508)
1536/4	Liure premier contenant xxix. chansons a quatre parties (Paris, 1536)
1538/16	Le parangon des chansons. Second liure (Lyons, 1538)
1539/2	Missae tredecim quatuor vocum (Nuremberg, 1539)
1539/3	Motetti del fruto a sei voci (Venice, 1539)
1539/7	Moteti de la Simia (Ferrara, 1539)
1540/3 (M3575)	Quinque missae liber primus cum quinque vocibus (Venice, 1540)
1540/4	Missae cum quatuor vocibus (Venice, 1540)
1542/10 (W1112)	Adriani Willaert musicorum sex vocum. Liber primus (Venice, 1542)
1542/18 (A1320)	Primo libro di madrigali d'Archadelt (Venice, 1542)
1542/2 (G2974)	Sex missae cum quinque vocibus (Venice, 1542)
1542/3 (M3577)	Missae cum quatuor vocibus paribus (Venice, 1542)
1542/8	Tricinia [...] latina, germanica, brabantica & gallica (Wittenberg, 1542)
1543/21 (A1310)	Primo libro di madrigali d'Archadelt (Venice, 1543)
1544/1	Liber primus missarum sex. (Venice, 1544)
1544/2	Liber primus missarum quinque (Venice, 1544)
1544/3 (M3588)	Liber quartus missarum quinque (Venice, 1544)
1545/6	Bicinia gallica, latina, germanica - Tomus primus (Wittenberg, 1545)
1547/3 (G2975)	Sex misse (Venice, 1547)
1547/4 (M3589)	Quinque missarum (Venice, 1547)
1549/16	Diphona amoena et florida (Nuremberg, 1549)
1549/2	Fructus liber primus cum sex vocibus (Venice, 1549)
1555/1	Iachet da Mantoa - Secondo libro de le messe a cinque voci (Venice, 1555)
1555/12	Quartus tomus evangeliorum (Nuremberg, 1555)
1558/4	Novum et insigne opus musicum (Nuremberg, 1558)
1559/21 (A1311)	Il primo libro di madrigali d'Archadelt (Venice, 1559)

CMME contents

Compositions	
A B C D E F G H I J K L M N O P Q R S T U V W [textless/other]	
Title	Composer
Δ...	Anonymous
A bien grant tort vous faictes le partage	Anonymous
A bien grant tort vous m'avez prins en hayne	Nicolas Gombert
A bien parler	Jean Conseil
Ab oriente venerunt magi	Jacobus Clemens non Papa
Abregez vostre retour	Anonymous
Absalon fili mi	Josquin Desprez
Absterget deus omnem lacrimam	Francesco Portinaro
Accedens jesus ad johannem	Anonymous
Acceptit jesus calicem	Giovanni Pierluigi da Palestrina
Accepta christi munera	Anonymous
Accesserunt ad jesum	Anonymous
Accessit ad pedes jesu	Matthias Eckel
Accessit ad pedes jesu	Henricus Isaac
Accessit ad pedes jesu	Stephan Mahu
Accessit ad pedes jesu	Balthasar Resinarius
Accipiens symeon	Anonymous
Accipite spiritum sanctum	Martin Agricola
Accoutrons nous	Anonymous
A che con nuovo laccio	Cipriano de Rore
Ach gheldeloos ghij doet mij pijn	Anonymous
Ach Gott wie lang vergisset mein	Benedictus Ducas
Ach Herr siehe uns gnadig an	Jørgen Presten
Ach Herr straff mich nicht	David Koler
Ach Herr straff mich nicht	Valentin Rab
Ach hilf mich leidt	Adam von Fulda
Ach hilf mich leidt	Anonymous
Ach hilf mich leidt	Anonymous
Ach Jupiter hetstu gewalt	Adam von Fulda
A cordes moy	Antoine Busnoys
Ad cenam agni providi	Antoine Busnoys
Ad cenam agni providi	Costanzo Festa
Ad cenam agni providi	Costanzo Porta
Ad dominum cum tribularer	Anonymous
Ad dominum cum tribularer	Anonymous

CMME contents

Composers

CRISTÓBAL DE MORALES (c. 1500 - 1553)

Compositions listed in database

<i>Title</i>	<i>Sources</i>
Antoni pater inclite	TrevBC 29 (†)
Beati omnes qui timent dominum	StockKB 229
Clamabat autem mulier cananea	DresSL Grimma 54
Credo	ToleBC 16
Cum natus esset	TrevBC 29 (†)
?Inclina domine	1542/18 (A1320), 1543/21 (A1310), 1559/21 (A1311), 1587/8, UlmS 237
In illo tempore stabant autem	1555/12
Magnificat	CoimU 6
Magnificat	CoimU 6
Magnificat	CoimU 6
Magnificat	CoimU 9
Magnificat [Primi toni]	RosU 49
Magnificat [Quarti toni]	RosU 49
Magnificat [Secundi toni]	RosU 49
Magnificat [Septimi toni]	LeipU 49
Missa Ave maria	1542/3 (M3577), 1544/3 (M3588)
Missa Cortilla	ToleBC 28
Missa de Beata virgine	1540/3 (M3575), 1547/4 (M3589), ReggioSP s.s.
Missa de Beata virgine	1540/4, VatS 19
Missa de Requiem a5	TrevBC 21 (†)
Missa Desilde al cavallero	MilA 46
Missa L'homme armé	1540/3 (M3575), 1547/4 (M3589)
Missa Mille regretz	BrnoAMB 15/4, ToleBC 28
Missa Si bona suscepimus	VatS 154
Missa Vulnerasti cor meum	1542/3 (M3577)
Missus est gabriel angelus	1542/3 (M3577), LübbH 203
Pater noster	VatS 38
Quanti mercenarii	1558/4
Qui consolabatur me	ParisBNC 851
Sancta et immaculata	ParisBNC 851
?Sancta trinitas unus deus a4	BerIGS 7, CambraiBM 125-8, CambriP 1760, LonBLR 8 G.vij, TrevBC 5 (†), UppsU 76c, VatC 234
Signum crucis mirabile	1555/12
Tū es petrus	TrevBC 29 (†)
Veni domine et noli tardare	VatG XII.A, VatS 19
Verbum iniquum	CasAC.C, ParisBNC 851

CMME contents

Compositions

MISSA L'HOMME ARMÉ
CRISTÓBAL DE MORALES

Edition

No edition found in database.

Sources listed in database

<i>Source</i>	<i>Loc.</i>	<i>Title</i>	<i>Voices</i>	<i>Attribution</i>
1540/3 (M3575)	IIr-VIv	Missa super Lomme Arme	5	"Morales"
1547/4 (M3589)	[I]v-IVv	Missa L'homme arme	5	"Morales"

CMME contents

Compositions

BEATI OMNES QUI TIMENT DOMINUM
JACOTIN

Edition
 Transcription by Theodor Dumitrescu

VIEW SCORE
[XML score data](#)

Sources listed in database

Source	Loc.	Title	Voices	Attribution
1542/18 (A1320)	30	Beati omnes qui timent	3	
1542/8	[5]	Beati omnes qui timent dominum	3	
1543/21 (A1310)	XV-XVI	Beati omnes qui timent	3	"Jacotin"
1559/21 (A1311)	15-16	Beati omnes qui timent	3	
11560/1	c2r-c4v	BEATI omnes qui timent Dominum	3	
1587/8	13-14	BEati omnes	3	"Jacotin"
LonBLR 11 E xi	15v-17r	BEati omnes qui timent Dominum	3	

Incipits

LonBLR 11 E.xi

Text

<p>Source: Psalm 127</p> <p>Beati omnes qui timent dominum qui ambulat in viis eius labores manuum tuarum quia manducabis beatus es et bene tibi erit vox tua sicut visus abundantis in lateribus domus tue filii tui sicut novelle olivarum in circuitu mense tue. Ecce sic benedictus homo qui timent dominum benedictus tibi dominus ex eyon et videas bona Jherusalem omnibus diebus vite tue et videas filios filiorum tuorum pacem super israhel.</p>	<p>Blessed is every one that feareth the LORD, that walketh in his ways. For thou shalt eat the labour of thine hands: happy shalt thou be, and it shall be well with thee. Thy wife shall be as a fruitful vine by the sides of thine house: thy children like olive plants round about thy table. Behold that thus shall the man be blessed that feareth the LORD. The LORD shall bless thee out of Zion: and thou shalt see the good of Jerusalem all the days of thy life. Yea, thou shalt see thy children's children, and peace upon Israel.</p>
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Editor's Commentary

The earliest datable appearance of the "psalm-motet" in England, although almost certainly a continental composition. Certain contrapuntal approaches and techniques are shared between this work, [Quem pulcrum es](#), and [Hic est proclerum vus](#), altogether the final three pieces in [LonBLR 11 E.xi](#) (see Commentary to [Quem pulcrum es](#)). As [Quem pulcrum es](#) (no. 4 in the source) is ascribed to "Sampson", the implication here is perhaps that the attribution is intended to apply to the other two works as well (nos. 5 and 6).

Some earlier accounts of [LonBLR 11 E.xi](#) have considered the two halves of this composition as separate motets, but the musical and textual evidence is clear on this point. Fols. 15v-16r set verses 1-3 of Psalm 127 (mm. 1-83), and fols. 16v-17r set verses 4-6 to complete the setting (mm. 84-151). The number of voices and their disposition (each unique in the source) remain unchanged, as does the modal/tonal orientation. The main factor which has misled earlier commentators in separating the two *partes* is the fact that both openings in the manuscript receive painted initials, whereas all other motets in the book display illuminations only on their first openings. Janet Backhouse's observation, however, that these two sets of illuminations are the work of a different artist than the rest and much inferior to the others^[1] points to the conclusion that this is merely a later artist's misunderstanding of (or indifference to) the work's structure.

On the possibility that this composition is the work of "Sampson," see the Editor's Commentary to [Quem pulcrum es](#).

Notes

[1] Janet Backhouse, 'A Salute to the Tudor Rose', in Anny Raman and Eugène Manning (eds), *Miscellanea Martin Wittel: Album de Codicologie et de Paléographie offert à Martin Wittel* (Louvain and Paris: Peeters, 1993), pp. 1-10, at 2.

CMME contents

The screenshot shows the CMME software interface with a musical score for 'Beati omnes' by Anonymous. The score is displayed on three staves: Soprano (S), Tenor (T), and Bass (B). The title 'Beati omnes' and the composer 'Anonymous' are visible in the top left. The score includes various musical notations such as notes, rests, and bar lines. The interface includes a menu bar with 'File', 'View', and 'Versions' options, and a toolbar with various musical symbols.

The screenshot shows the 'View' menu in the CMME software. The menu items are:

- View Size
- Barline Style
- Note shapes / reduction
- Texting
- Pitch system
- Modern clefs
- Display all newline clefs
- Display ligature brackets
- Mark editorial commentary
- Original parts window

CMME contents

The image shows a screenshot of the CMME Viewer application. The window title is "LONBLRT IEXI/06-anon.beat_omnes.cmme.xml: CMME Viewer". The interface includes a menu bar with "File", "View", and "Versions", and a toolbar with various musical notation icons. The main area displays a musical score for the piece "Beati omnes qui timent dominum" by an anonymous composer. The score is presented in three staves: Soprano (S), Tenor (T), and Bass (B). The lyrics are written below the notes in blue text. The Soprano and Tenor parts have lyrics: "Beati omnes qui timent dominum", "ti omnes qui ti-ment do-mi-num", and "qui ambulant in vijs eius qui am-bu-lant". The Bass part has lyrics: "Beati omnes qui timent", "nes qui ti-ment do-", "Dominum", and "mi-num qui am-bu-lant". Measure numbers 6, 11, and 16 are indicated above the staves. The application window has a standard macOS-style title bar with red, yellow, and green buttons.

CMME contents

LonBLR11Exi/02-sampson.psallite_felices.cmme.xml: CMME Viewer

File View Versions

Psallite felices
M. Sampson

PLAY Version: Default

6

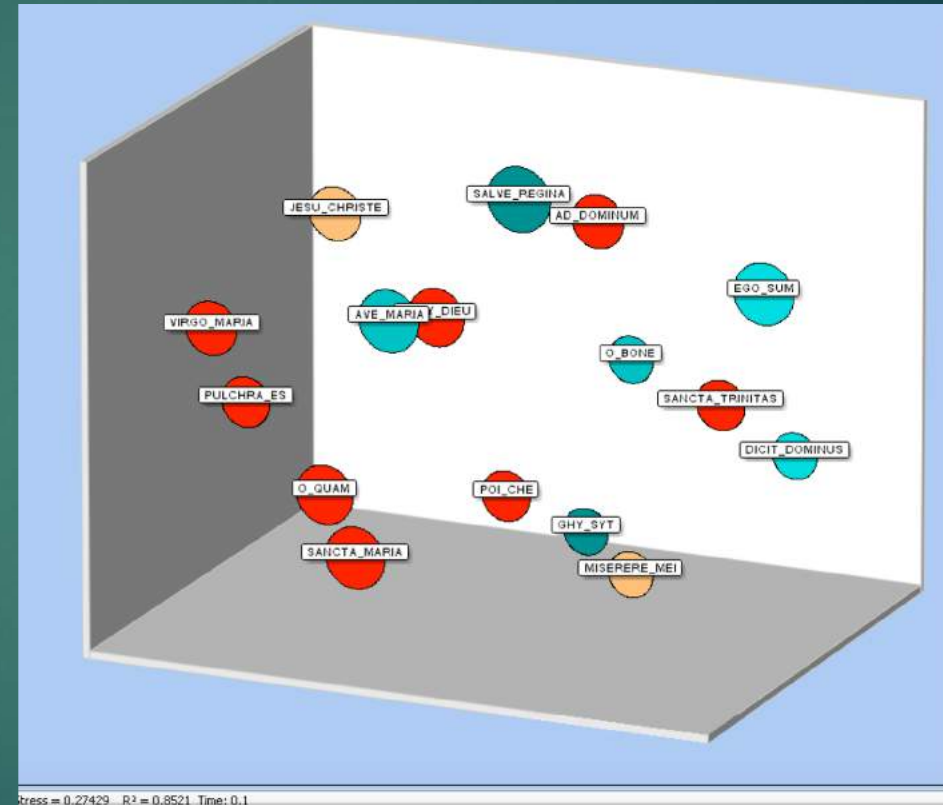
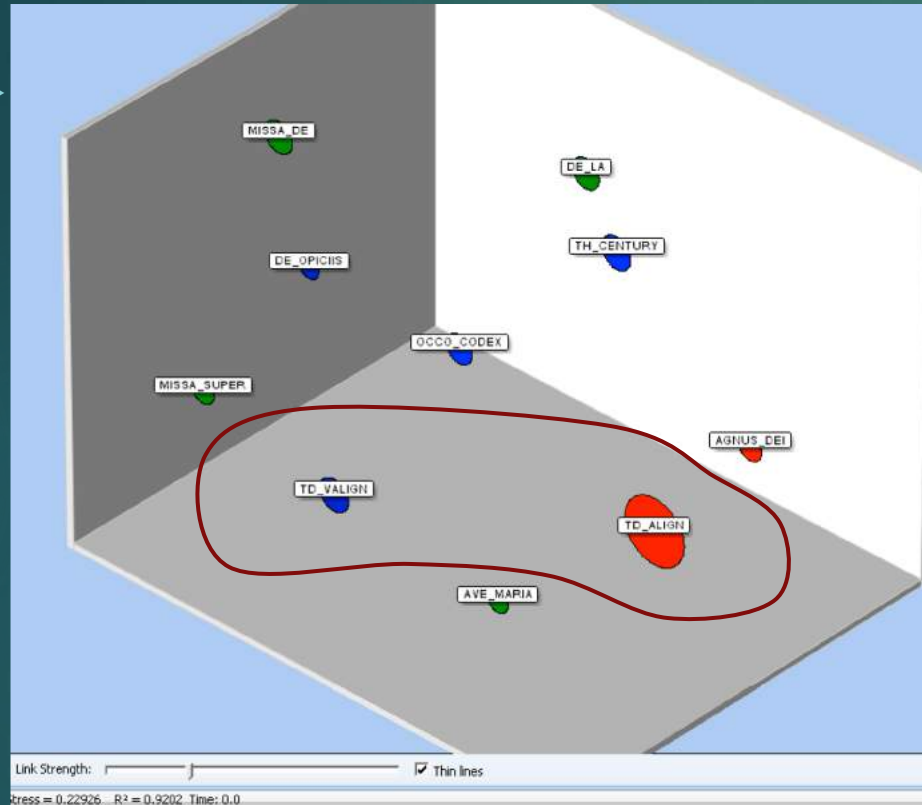
S [S] Psalite felices
Psa - li - te fe - li - ces protecti culmine Rose
pro - tec - ti cul - mi - ne Ro - se

C Psalite felices
Psal - li - te fe - li - ces protecti culmine
pro - tec - ti cul -

T Psalite felices
Psal - li - te fe - li - ces protecti culmine rose
pro - tec - ti cul -

B Psalite felices
Psal - li - te fe - li - ces protecti culmine rose
pro - tec - ti cul - mi - ne ro -

CMME internal structure (73,305 individual statements)



About half is XML; About half is rich mensural music metadata

Composers

- ▶ 221 composers from Agricola to Nicolaus Zoilo (plus Anonymous)
- ▶ 3671 individually identifiable musical works
- ▶ Can link some to VIAF
 - ▶ 50% of the composers in CMME are in VIAF in one form or another
 - ▶ None of the manuscripts are established in VIAF

	A	B	C	D	E	F	G
1	Name	dates	VIAF	works in VIAF	variant in CMME		
2	Lupus	fl. 1518-30	Y	too confused; some overlap	Hellinck, Lupus, c. 1494-1541		
3	Prioris, Denis	c. 1450-1515	Y	7 of 22	Prioris, Johannes, 1460?-1540?		
4	Scandello, Antonio, 1517-		Y	5 of 18 only 1 match			
5	Bauldeweyn, Noel, c. 1480		Y	8 of 11			
6	Caen, Arnold, early 16th c.		N				
7	Elimot		N				
8	Rusmann, Paulus		N				
9	Rigamundus, c. 1500		N				
10	Pagnier, Nicolas, 1547-1550		N				
11	Stabile, Annibale, c. 1535-		Y	0 of 2			



Lupus

Aka

Hellinck, Lupus

Leader	0000cz aa2200037n 45 0
001	BNE XX4666267 (VIAF cluster) (Authority/Source Record)
005	20100804
008	080425n #azznnaabn n aaa ##
003	BNE
035	‡a (BNE)XX4666267
996	‡2 NTA 074404121
996	‡2 ISNI 00000000396581227
996	‡2 RERO vtls011255447
996	‡2 NTA 074192450
996	‡2 ISNI 00000000066554146
996	‡2 DNB 1089723148
996	‡2 ISNI 00000000389115180
996	‡2 NUKAT n 2016174291
996	‡2 RERO vtls003536981
996	‡2 NUKAT n 2004044347
996	‡2 SUDOC 175308578
997	‡a 1518 1530 flourished 0 0 ‡9 1
998	‡a Hellinck, Lupus ‡2 ISNI 00000000396581227 ‡3 viafid
998	‡a Hellinck, Lupus ‡2 ISNI 00000000396581227 ‡3 viafid
998	‡a Hellinck, Lupus ‡2 ISNI 00000000396581227 ‡3 viafid
998	‡a Lupus ‡2 ISNI 00000000396581227 ‡3 viafid
998	‡a Hellinck, Lupus ‡2 ISNI 00000000396581227 ‡3 viafid
998	‡a Hellinck, Lupus ‡2 ISNI 00000000396581227 ‡3 viafid
998	‡a Hellinck, Lupus ‡2 ISNI 00000000396581227 ‡3 viafid
998	‡a Hellinck, Lupus ‡2 ISNI 00000000396581227 ‡3 viafid
998	‡a Hellinck, Lupus ‡2 ISNI 00000000396581227 ‡3 viafid
998	‡a Hellinck, Lupus ‡2 ISNI 00000000396581227 ‡3 viafid
998	‡a Lupus Hellinck ‡2 ISNI 00000000396581227 ‡3 viafid

Prioris, Johannes, 1460?-1514?  

Prioris, Johannes, approximately 1460-approximately 1514  

Johannes Prioris compositeur franco-flamand  

Prioris, Johannes ca. 1460-ca. 1514  

Prioris, Johannes  

VIAF ID: 44566584 (Personal)

Permalink: <https://viaf.org/viaf/44566584>

Preferred Forms

 100 0 _ [⌘a Johannes Prioris ⌘c compositeur franco-flamand](#)

 100 0 _ [⌘a Johannes Prioris ⌘c compositeur franco-flamand](#)

 200 _ | [⌘a Prioris ⌘b Johannes ⌘f 1460?-1514?](#)

 100 1 0 [⌘a Prioris, Johannes](#)

 100 1 _ [⌘a Prioris, Johannes](#)

 100 1 _ [⌘a Prioris, Johannes ⌘d \(ca 1460-ca 1514\).](#)

 100 1 _ [⌘a Prioris, Johannes ⌘d ca. 1460-ca. 1514](#)

 100 1 _ [⌘a Prioris, Johannes, ⌘d 1460?-1514?](#)

 100 1 _ [⌘a Prioris, Johannes, ⌘d approximately 1460-approximately 1514](#)

 100 1 _ [⌘a Prioris, Johannes, ⌘d approximately 1460-approximately 1514](#)



 100 1 _ [⌘a Prioris, Johannes, ⌘d approximately 1460-approximately 1514](#)

4xx's: Alternate Name Forms (4)

Works

Show 10 entries

Search:

Title	Sources
Works. 1982	
Dulcis amica Dei	 
Missa "Allez regrets"	 
Requiem	 
Regina Caeli	 
Consomo la vita mia	
Consomo la vita mya	 
Stabat Mater dolorosa	
[5] Magnificat (4 et 5 v.)	
[Kein Hauptsachtitel erfasst]	

Showing 1 to 10 of 29 entries

Previous **1** 2 3 Next

Prioris, Denis or Johannes

Classification: Musical and liturgical concepts

Compositions				
MAGNIFICAT [OCTAVI TONI] <u>DENIS/JOHANNES? PRIORIS</u>				
Edition				
No edition found in database.				
Sources listed in database				
Source	Loc.	Title	Voices	Attribution
BerlPS 40013	356v-362r	Magnificat Octavi thoni:Et exultavit	4	"Prioris"
JenaU 20	98v-104r	Magnificat [Octavi toni]	4	Denis/Johannes? Prioris
NurGN 83795	245r-248r	Magnificat Octavi Toni. Et exultavit	2	"Prioris"

UDC

7 Arts. Recreation. Sport

78 Music

783.2 Liturgical music

783.29 Masses for the dead. Requiems. Te deums. High Masses. Solemn masses.

Magnificats. Processions. Processional and recessional music

78.087.62?? For **more than one voice**

2 Religion. Theology

21/29 Religious systems. Religions and faiths

27 Christianity

27-532 Public worship

27-532.2"345" Night services

27-532.2-282 Office books

BCC

A Art [Types of][then examples for individual works...]

AR Reproducible

AR4 Music **AR4a. Music scores**

AR4v. Vocal

C Culture [Elements of]

CR Religions [Elements of]

CR1 Formal religions

CR1c Christianity

Term clusters: Alleluia, Missa

Missa	Alleluia		
	Alleluia	Confitemini domino	
	Alleluia	Verbum caro	
	Alleluia	Beatus vir sanctus martinus	
	Alleluia	Exivi a patre	
	Alleluia	Franciscus pauper	
	Alleluia	Tanto tempore	
	Alleluia	O quam gloriosum	
	Alleluia	Candor est lucis	
	Alleluia	Sancte michael	
	Alleluia	Virga jesse	
	Alleluia	Veni sancte spiritus	
	Alleluia	Vidimus stellam	
	Alleluia	Benedictus es domine	
	Alleluia	Haec est illa maria	
	Alleluia	Dies sanctificatus illuxit	
	Alleluia	christi fulget victoria	
	Alleluia	mane nobiscum domine	
	Alleluia	Pascha nostrum	
	Alleluia	Ascendit deus	
	Alleluia	Vox clamantis	
	Alleluia	Dilexit andream	
	Alleluia	Domine deus meus	
	Alleluia	Deus iudex iustus	
	Alleluia	Diligam te domine	
	Alleluia	Domine in virtute tua	
	Alleluia	In te domine speravi	
	Alleluia	Angelus domini descendit	

3671 titles (or incipits)
 14083 words
 4586 unique
 161 occur ≥ 10 times
 1485 ≥ 2 times

12961 2-5 word phrases
 37 ≥ 5 times
 556 ≥ 2 times

LC G/FT

Alleluias (Chants)
 Masses
 Propers (Music)

KEYWORD		
Missa	Petrus apostolus	
Missa	de Septem doloribus beatissime marie	
Missa	de Septem doloribus dulcissime marie	
Missa	Conceptio tua	
Missa	Ista est speciosa	
Missa	Ave sanctissima	
Missa	Virgo prudentissima	
Missa	de Sancta cruce	
Missa	Ave maris stella	
Missa	O sacer anthoni	
Missa	Almana	
Missa	Hercules dux ferrariae	
Missa	Malheur me bat	
Missa	In myne zyn	
Missa	Sub tuum presidium	
Missa	de Feria	
Missa	de Venerabili sacramento	
Missa	Pange lingua	
Missa	Benedictus dominus	
Missa	L'oserai-je dire	
Missa	Paschalis	
Missa	pro Fidelibus defunctis	
Missa	Mi mi	
Missa	Ecce ancilla domini	
Missa	Fors seulement	
Missa	Sine nomine	
Missa	Ma maitresse	
Missa	Caput	
Missa	De plus en plus	
Missa	Au travail suis	
Missa	Cuiusvis toni	

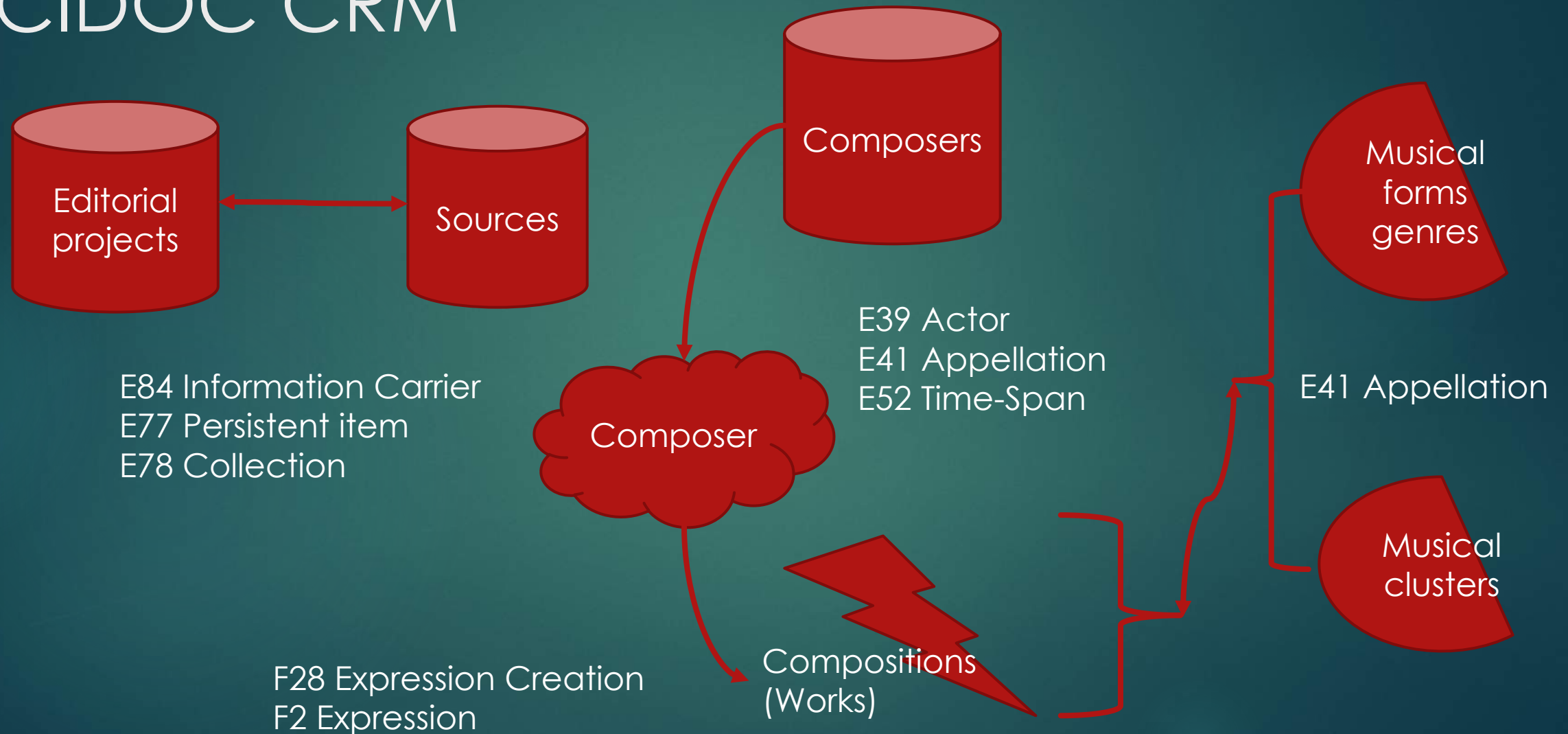
Term clusters: Magnificat, Credo, Salve regina [etc.]

	KEYWORD		
	Credo	Sine nomine	
Gloria-	Credo	Or me veult	
Gloria-	Credo	Custodi nos	
Gloria-	Credo		
	Credo		
	Credo	de Sancto iohanne evangelista	
	Credo	L'amour du moy	
	Credo	de Villagiis	
	Credo	Le serviteur	
	Credo	de Vilayge	
	Credo	Chiascun me crie	
	Credo	quod redemptor	
	Credo	solemne	

KEYWORD	
Magnificat	[Octavi toni]
Magnificat	[Primi toni]
Magnificat	[Quarti toni]
Magnificat	[Quinti toni]
Magnificat	[Secundi toni]
Magnificat	[Septimi toni]
Magnificat	[Sexti toni]
Magnificat	[Tertii toni]
Magnificat	
Magnificat	O bone ihesu
Magnificat	Regali ex progenie
Magnificat	[Tertii vel octavi toni]
Magnificat	[Secundi vel octavi toni]

	KEYWORD		
	Salve	regina	
Missa	Salve	sancta parens	
	Salve	regina Par le regart	
	Salve	regina Ghy syt de lefte	
	Salve	regina Adieu mes amours	
	Salve	regina O werde mont	
	Salve	regina Je nay deuil	
	Salve	regina Mijn hert altijt heeft verlanghen	
	Salve	regina Myns liefkens bruyen ooghen	
	Salve	mater salvatoris	
Missa	Salve	regina	
Missa	Salve	diva parens	
	Salve	radix	
	Salve	virgo virginum	
	Salve	festa dies	
	Salve	sancta parens	
	Salve	quaduplicem	
	Salve	jesu christe	
	Salve	regina barbara martir	
	Salve	rex aeternae misericordie	
	Salve	decus genitoris	
	Salve	decus virginum	
	Salve	virgo salutata	
	Salve	salvator mundi	
	Salve	puella gratiosa	
	Salve	crux sancta arbor digna	
	Salve	sancta facies	
	Salve	parvule nate	
	Salve	sponsa	
O	salve	genitrix virgo	

Data model of CMME aligned with CIDOC CRM





Link everything, Add value, Secure the linkages

- ▶ Five principles: Data are available on the web; Data are available as machine-readable structured data; Data are available in a non-proprietary format; Data are published using open data standards from the W3C; All of the above apply

▶ **Our use case shows:**

- ▶ **>50% of our data won't link without human intervention**
 - ▶ **Music specialists will be required to create linkable data for ca. 1800 works by 110 composers as well as all manuscript sources**
- ▶ **Classification of music in general is awkward; the two classifications in this project will require extensive editing**
- ▶ **Form and Genre terms are immensely helpful especially as LOD; the list requires vast and careful expansion**
- ▶ **Full employment for music metadata librarians! Hurray!**

Thanks very much! (Bedankt!)

References

- ▶ Baca, Murtha, and Gill, Melissa. Encoding Multilingual Knowledge Systems in the Digital Age: the Getty Vocabularies. *Knowledge Organization* 42: 232-43.
- ▶ Szostak, Rick, Andrea Scharnhorst, Wouter Beek and Richard P. Smiraglia. 2018. "Connecting KOSs and the LOD Cloud." In *Proceedings of the Fifteenth International ISKO Conference, Porto, Portugal, July 9-11, 2018*. Würzburg: Ergon, forthcoming.
- ▶ Smiraglia, Richard P. and Rick Szostak. 2018. "Converting UDC to BCC: Comparative Approaches to Interdisciplinarity." In *Proceedings of the Fifteenth International ISKO Conference, Porto, Portugal, July 9-11, 2018*. Würzburg: Ergon, forthcoming.