



Projekt

CRO

MUS

COD

EX70

Voditeljica projekta:
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Odsjek za povijest hrvatske
glazbe, HAZU

Ustanova nositelj projekta:
Hrvatska akademija znanosti i umjetnosti

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Trajanje projekta:
4 godine (1. travnja 2017. do 31. ožujka 2021.)




Hrvatski glazbeni i

liturgijski kodeksi

srednjega vijeka:

Interdisciplinarna

obrada



Hana Breko Kustura (PI) Project "Croatian musical and liturgical chant codices"- Interdisciplinary research“



Project CROMUSCODEX70 and research of the Croatian sources for cantus fractus

- Supported by the Croatian science foundation (HRZZ, IP 6619) in 2017-2021 period
- It is an interdisciplinary research of liturgical and musical chant codices of Croatian lands in the period from 11th -15th century, and
- the 17th/18th century manuscripts containing repertory of „**cantus fractus**“
- Represents cooperation of musicologists, philologists, liturgists and art historian specialised in medieval documents in relation to the Croatian music, liturgy and the fine arts.



(PI) and team members:

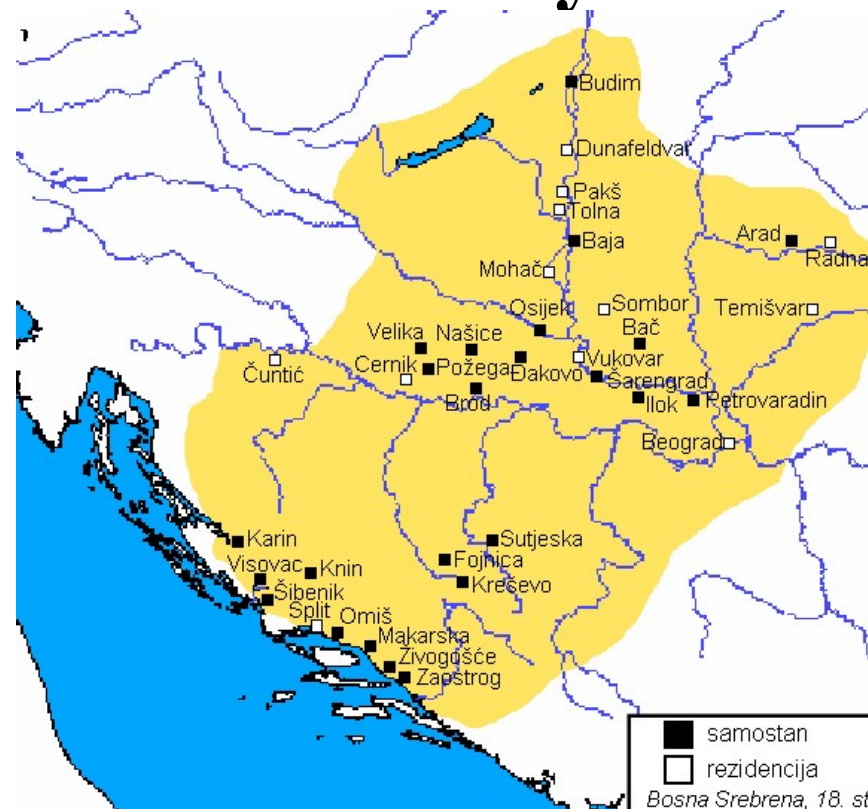
- **Prof. Andreas Haug**, Institut für Musikforschung, „Julius-Maximilian“ University of Würzburg (**consultant**)
- **Katarina Livljanić**, University Sorbonne, Paris, musicology and chant performance (team member)
- **Friar Domagoj Volarević**, Faculty of Catholic Theology, University of Split, Split, Liturgist (team member)
- **Rozana Vojvoda**, Modern and Contemporary Art, Dubrovnik, art historian, (team member)
- **Marijana Horvat**, Institute of Croatian Language and Linguistics, Zagreb, (team member)



Map of Franciscan monasteries with cantus fractus sources (Province of Split)



Ex. Franciscan Province of „Bosna Srebrena” (Bosna Argentina) at the beginning of the 18th century



Franciscan monasteries in Bosnia:

Fojnica, Kraljeva Sutjeska, Guča gora



„Constitutiones Sambucanae,” about cantus fractus

Constitutiones et statuta generalia Cismontanae familiae Ordinis Sancti Francisci de Observantia ex decretis capituli generalis Romani Ann. 1639. et Toletani Ann. 1658. compilata et per S. Congregationem super negotiis Episcoporum et Regularium revisa et approbata (et a) reverendissimo P. Michaelae a Sambuca, totius Ordinis S. Francisci Ministro Generali (edita), Romae, 1663.

- Chapter 2, Paragraph XII, page 19 of the Constitutions by Sambuca deals with „canto fratto”.
- Constitutions were named after [Michaelangelo Buongiorno](#) de Sambuca (1658–1664), 68th „Generalminister” (OFM)

Tab.1: Source of Cantus fractus in Dalmatia

Place	Manuscript, date	Notation
Cres, Franciscan monastery	Vesperale/Graduale, Fol. 11-121, Mass ordinary	Square mensural notation on 4 staves
Cres, Benedictine Nunnery	Codex III: 44 a-f, Mass ordinary, two-part chants for bass and tenor. Manuscript by Domenico Filinich 1786/87	Square mensural notation on 5 staves
Cres, Benedictine Nunnery	Codex III.45/a-i, 2 nd half of the 18 th century	Square notation, 5 staves
Cres, Benedictine Nunnery	Codex III-48/a-b1, 2 nd half of the 18 th century, Chants for Mass ordinary, and two-part Sequences	Square notation, 5 staves

Table 1: Source of Cantus fractus in Dalmatia (continuation)

Zadar, Franciscan monastery	Codex by Friar Frane Divnić, 1645	Black mensural notation on 4 staves
Zadar, Chapter library	Codex by Simeon Vitasovich (1677), sign. 2343	White mensural notation
Trogir, Benedictine Nunnery St Nicholas	Kyriale by the friar „Nicolò da Lisignano“, two part masses	Square notation
Osor, Cathedral Museum	Codex, without shelf no. two-part masses, 18 th century	Square chant notation

**Table 1: Sources of Cantus fractus in Dalmatia
(continuation)**

Sinj, Franciscan monastery	Two codices – Kyriale by the friar Petar Knežević. Masses and other chants for mass, two part	Black mensural notation
Makarska, Franciscan monastery	„Makarski kodeks“ with two-part Kyriale, 18th century	

Table 2. Dissemination of Mass *in Fa fa ut* in Dalmatia and Italy

Acerenza (Potenza), Kyriale, Franciscans, 17 th century	<u>Sinj</u> , fra Knežević, Ms. B, 26-39, Two-part „Missa in Fa fa ut“	<u>Trogir</u> , fra Nicolò, 34-44, Misa in Fa fa ut	Dubrovnik, St Blase church, „Misa fratris Marii“	„Makarski kodeks“, 18 th century
Tenor, monophonic	Tenor and Bass	Tenor and Bass	Tenor and Bass	Tenor, monophonic
In G so re	In Fa fa ut	In Fa fa ut	In Fa fa ut	In Fa fa ut
Incipit: Re si so do si la si do re	Do la fa si la so la si do	Do la fa si la so la si do	Fa do la re do si fa so la	Do la fa si la so la si do

Misa „Fa fa ut in”: Acerenza, Archbishopric Library, (Basilicata, Potenza), A.5.7.18.



Monastery in Sinj, „kantual” by friar Knežević, Missa a due, in Fa fa ut



Trogir, Benedic. Nunnery, Missa a due, Ms. by fra Nicolò da Lisignano (1739)

The image shows two pages of a handwritten musical manuscript, likely a Mass setting for two voices (Missa a due). The manuscript is written on aged, yellowed paper with red ink for the staves and black ink for the notes and lyrics. The left page is for the Bass (Basso) and the right page is for the Tenor (Tenore). Each page contains four staves of music. The lyrics are written below the staves, with large, ornate initial letters for 'Kyrie' and 'Christe'. The lyrics are 'Kyrie elison', 'Christe leison', 'Christe leison', and 'Kyrie leison'.

Basso

Kyrie elison

Christe leison

Christe leison

Kyrie leison

Tenore

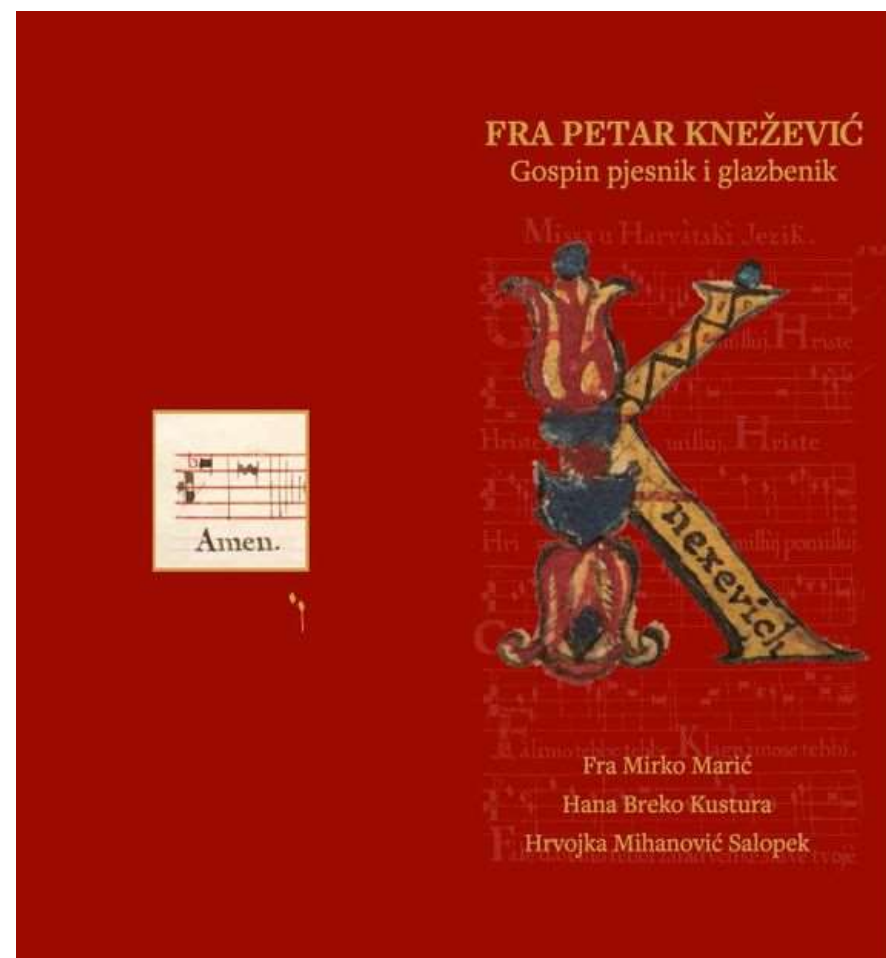
Kyrie leison

Christe leison

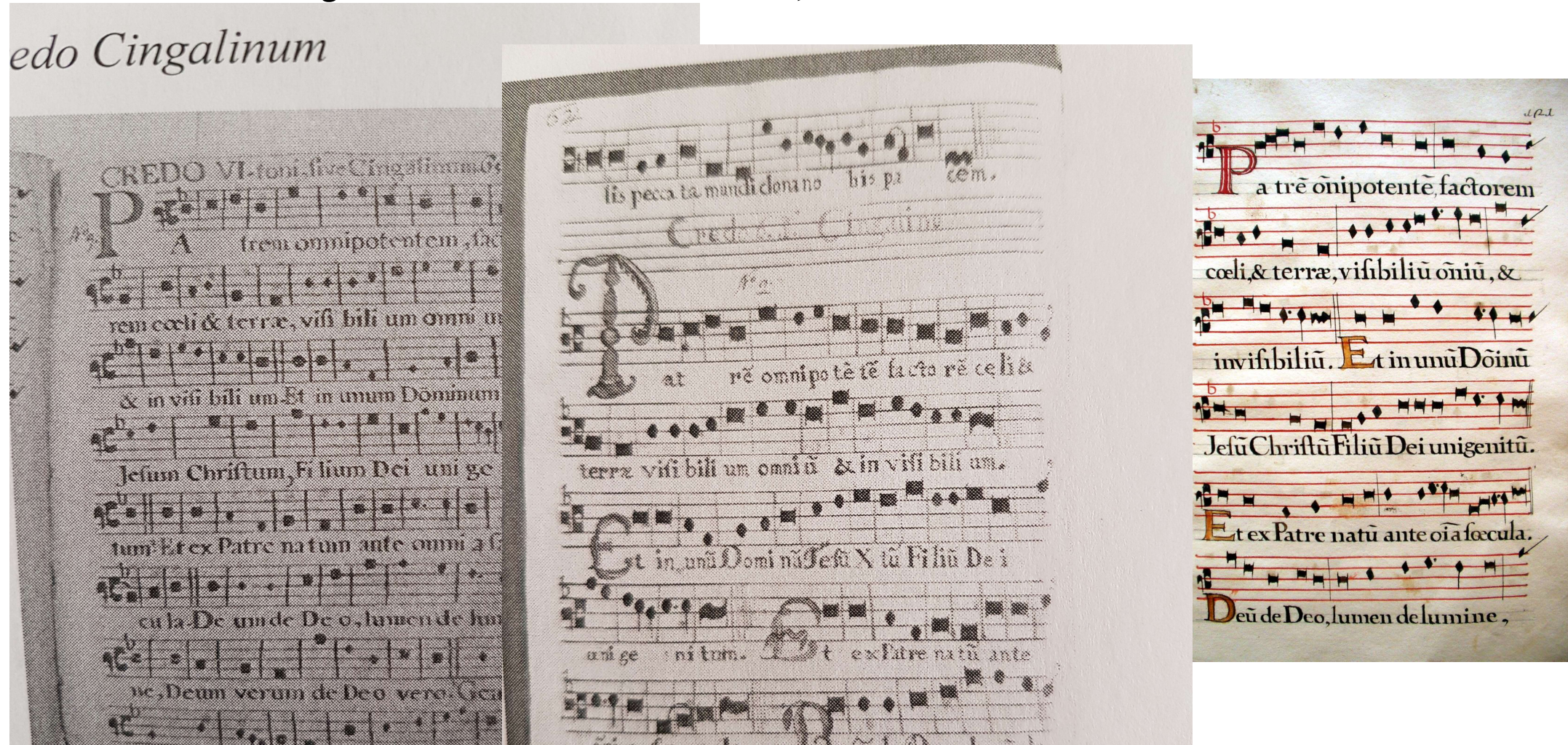
Christe leison

Kyrie leison

Mass in Croatian language: Sinj, Dalmatia, 1767.



„Bosnian” (?) *Credo cingalinum* (Fojnica/ Friar Vicić/ Sinj, friar Knežević)



**Table 3: Between Italy-Dalmatia and Bosnia:
Concordances of *Credo cingalinum***

Library	Book type/Provenance
Trento, Library San Bernardino	Franciscan Kyriale, Trento, 1757 („Doroteo dal Pra dal Borgo")
Sinj, Dalmatia, Franciscans, (friar Knežević)	Kyriale A, Sinj, 1767, p. 121
Visovac, Dalmatia, Franciscans, (Knežević)	Kantual C, Visovac, 1768
Makarska, Dalmatia, Franciscans-„Makarski kantual“	Kyriale, Makarska, 18th century
Kraljeva Sutjeska, Bosnia, Franciscan monastery	Kyriale/Graduale, 18th century
Kreševo, Bosnia, Franciscan monastery	Chant book by friar Filip Majić, 1854
Fojnica, Bosnia, Franciscan monastery	• Kantual fra Vice Vicića, 1785 • Kantual fra Pavla Alaupovića 1832

Conclusion

- Dalmatian „canto fratto”- based on Italian reperories with its own, local variants and local chants (sequences in Croatian, mass movements, 2 part Introits)
- Adoption and adaptation of „foreign” models: in Dalmatia and in Bosnia
- Example: MISSA U HARVATSKI JEZIK, Sinj, 1767.
- „Differentiation” from their Italian counterparts by using the vernacular, „Croatian language”, in the sources



Thank you for your attention

**CROATIAN ACADEMY OF SCIENCES
AND ARTS**

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