

Guidelines for Catalogue of Marian Antiphons

Entry

The catalogue has been organized alphabetically by composer for each of the four Marian antiphons: AR (Alma redemptoris mater); AC (Ave regina caelorum); RC (Regina caeli) and SR (Salve regina). In case of multiple settings by a composer, the antiphons are arranged by increasing number of voices. Anonymous compositions are listed alphabetically according to manuscript *siglum* (e.g., BolC Q18).

The spelling of antiphon titles has been adopted from the manuscript, printed sources, or the edition (where it may have been amended).

Sections or parts (*partes*) of antiphon settings and number of voices are cited for each antiphon.

Where applicable, manuscript sources and printed editions are included for each antiphon. RISM *sigla* are employed for printed sources; *sigla* used in the *Census Catalogue of Manuscript Sources of Polyphonic Music, 1400-1550* or comparable *sigla* are provided for manuscript sources. Only in instances where the attribution of a piece is in question have the names of composers been added to the citation of printed or manuscript sources. Where an attribution is lacking, an “anonymous” designation is indicated. Citations for antiphons in eighteenth or nineteenth-century manuscripts are not included unless corroborated by earlier fifteenth, sixteenth or early seventeenth-century sources.

Edition

With few exceptions, citations have been provided for collected editions, *Opera Omnia*, monuments of music, dissertations and theses, and the author’s transcriptions. If multiple editions of a specific antiphon are included, the first citation should be considered the most useful. Citations for editions of antiphons in CPDL (Choral Public Domain Library) have been included.

Notes

The following topics have been appropriately applied to the antiphons.

Clef combinations in vocal polyphony can provide relative ranges of independent voices. Normal clefs (*chiavi naturali*) of sixteenth and early seventeenth vocal polyphony, C1, C3, C4, F4, accommodate a full range of (F) G-d'' (e''); ‘high’ clefs (*chiavi alte* or *chiavette*), G2, C2, C3, F3 or C4, manifest a full range of (A) B^b-g'' (a'').¹ Although not unanimously endorsed, performance of polyphony with ‘high’ clefs a fourth or fifth lower seems historically justified.²

At the end of the sixteenth century and the beginning of the seventeenth century the organ often duplicated the lowest voice (*basso seguente*); such settings are included in the catalogue. Marian antiphons with an independent basso continuo are excluded.

Voce pari settings, primarily for low voices (F-f'), occur in the Marian antiphon repertoire with *Regina caeli* the favored text (12 settings).

The respective antiphon chants (*Alma redemptoris mater*, *Ave regina coelorum*, *Regina caeli*, *Salve regina*) published in sixteenth-century antiphonaries³ influence structure on both micro and macro levels, serve as a source for motivic material that may be integrated into the texture, as well as *cantus firmus* treatment in equal long-note values, canonic procedures, and highlight specific textual phrases or words.

Antiphonal procedures define several Marian antiphons with either equal voice ranges or contrasting ranges for two choirs, and multiple choirs; antiphonal techniques also prevail in polyphonic settings for five or more voices.

Contrasting textures and mensurations delineate textual phrases; triple mensuration often associated with trochaic prosody is frequently coupled with homophony (e.g., “Gaude virgo gloriosa” of *Ave regina caelorum*).

Foreign plainsong melodies and text (e.g., the sequence, *Inviolata, integra, et casta es Maria*) as well as secular borrowings (Italian madrigal, French chanson, German Lied, or Dutch *liedeken*) articulate the formal structure but also comment upon the antiphon text to honor Mary.

A composer’s Marian antiphons often reflect similar structural features; however, comparable features may also be shared by multiple composers.

Text settings range from a minimal relationship in the polyphonic setting, to a declamatory style, to concern with individual words or textual phrases (e.g., brief silences to separate syllables of “suspiramus,” or descending voices accompanying “in hac lacrimarum valle,” both in *Salve regina*). Long-note values or enhanced harmonic vocabulary express the acclamations (verses 7-9) that conclude *Salve regina*. Melismas associated with “alleluias” that close each of the four textual phrases of *Regina caeli* are often mirrored in polyphonic settings with “alleluia” segments constituting more than half of the antiphon. Textual repetitions often suggest developmental procedures.

Variants of antiphon texts occur most frequently with *Ave regina coelorum*; use of the Pre-Tridentine text continued into the 17th century. Textual tropes and the presence of associated melodies primarily complement *Regina caeli* and *Salve regina*.

Since a majority of polyphonic antiphons are notated in duple mensuration (*tempus imperfectum cum prolatione imperfecta*), commentary is unnecessary; however, antiphons, *partes* or segments of *partes* defined by triple (*tempus perfectum cum prolatione perfecta*) and compound duple mensurations (*tempus imperfectum cum prolatione perfecta*) are noted.

Polyphonic settings of antiphons that incorporate chant invariably complement the mode of the specific antiphon, closing with an equally appropriate final. Partial or omitted signatures are not uncommon, but appropriate accidentals are usually included in the notation; however, additional editorial accidentals may be required.

Questionable attributions, or suggested composers for unattributed antiphons have been considered.

1. The presence of 'high' clefs for chant-based polyphonic settings of *Alma redemptoris mater*, *Ave regina caelorum* and *Regina caeli* manifests a final on C whereas the use of normal clefs denotes a final F that complements the chant melodies (see Appendices 1, 2 and 3); for settings of *Salve regina* normal clefs affirm final d to complement chant (see Appendix 4) as well as a final g; 'high' clefs overwhelmingly confirm a final g; however, a few examples differ: d (SR047, SR136, SR137, SR144, SR183 and SR204) and a (SR135).

2. Gregor Aichinger's *Salve regina* (SR006) includes a *basso seguente* a fifth lower than the notated Bassus; a *basso seguente* in Orfeo Vecchi's *Alma redemptoris mater* (AR100) is a fourth lower than the Bassus. For a presentation concerning "high" clefs and the history of clefs, see Andrew Johnstone, "'High' clefs in composition and performance," *Early Music* 34, no. 1 (Feb., 2006), 29-53

3. See Appendices 1-4.