



AVE VIRGO SANCTISSIMA

Antiphona ad introitum chori vel ad Magnificat

Edited by Bruno Turner

PsT1515, fol.clxxj

Ave vir go san cti ssima de i mater pi is si ma maris stella cla ri ssi ma sal ve semper glo ri o sa
mar ga ri ta preci o sa sic ut li li um for mo sa ni tens o lens velut ro sa.

ProcH1526, fol.lxxxv^v

A ve vir go sanctissi ma de i mater pi is si ma maris stella cla ri ssi ma sal ve semper glo ri o sa
mar ga ri ta preci o sa sicut li li um for mo sa ni tens o lens velut ro sa.

ProcT1562, fol.clxxxij^v

A ve vir go sancti ssima dei mater pi issima maris stella cla ri ssi ma sal ve sem per glo ri o sa
mar ga ri ta preti o sa sicut li li um for mo sa ni tens o lens velut ro sa.

Sources:

PsT1515 = *Psalterium secundum usum s.ecclesie Toletane...* (de Brocar, Alcalá, 1515)

ProcH1526 = *...liber processionarius...sec. ord.S.Hieronymi...* (pr.?, 1526)

ProcT1562 = *Processionarii Toletani prima pars...* (J. Ayala, Toledo, 1562)

This Antiphon was one of many that became obsolete during the 1570s upon the adoption of the Roman Breviary of 1568. Clearly influenced by the Song of Solomon, and notable for its seven hymn-like octosyllabic lines, this paean to the Virgin inspired Francisco Guerrero to write his 'greatest hit'. But he only quoted four notes from the chant, at *maris stella*. Juan Navarro based his motet on the full plainchant. A succession of composers wrote Masses on Guerrero's material: Géry de Ghersem (1598), Esquivel (1608), Ruimonte (1604) and Juan del Vado (c. 1670). One Aniceto Baylón (of Valencia, c. 1670) wrote over seventy short canons on Guerrero's opening phrases.

The Antiphon's chant melody fell into immediate disuse upon the Tridentine reform. Our examples exhibit a typical degree of variation. Here we have editorially eliminated the many changes of clef (hence the ledger line). The *punto con dos plicas* ■ appears to have been used without care; regarded as a lengthened note, it seems to have retained liquescence in some traditions. Performance was also much influenced by mensural notation. Useful information will be found in chapters 1 and 7 of *Plainsong in the age of polyphony* (CUP 1992) and in Part B: Notation Studies (pp 41-122) of *Medieval Liturgical Music of Zamora* by Kathleen E. Nelson (IMM, Ottawa, 1996). See also Mary E. Duncan: *A sixteenth century Mexican Chant Book* (U. of Washington, Ph.D. diss., 1975).

An interpretation based on PsT1515

A-ve Vir-go san-ctis - si - ma, De-i Ma-ter, pi - is - si-ma, ma-ris stel-la cla - ris - si - ma:
Sal-ve, sem-per glo-ri-o-sa, mar-ga-ri-ta pre - ci - o-sa, sic-ut li - li - um for-mo - sa,
ni-tens, o - lens vel-ut ro - sa.