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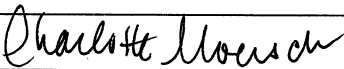
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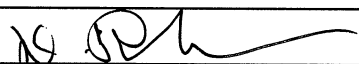
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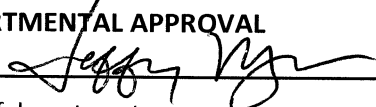
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A SURVEY AND CRITIQUE OF MARIAN ANTIPHONS IN ORGAN LITERATURE

BY

MARTHA H. STIEHL

THESIS

Submitted in partial fulfillment of the requirements
for the degree of Doctor of Musical Arts in Music
with a concentration in Performance and Literature
in the Graduate College of the
University of Illinois at Urbana-Champaign, 2019

Urbana, Illinois

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ABSTRACT

Four Marian Antiphons, *Alma Redemptoris Mater*, *Ave Regina Caelorum*, *Regina Caéli*, and *Salve Regina*, are plainchants written approximately during the twelfth century for use at the close of Compline in the Roman Catholic liturgy of the Divine Office. These plainchants were assigned to specific times in the liturgical year: *Alma Redemptoris Mater*, first Sunday in Advent until the Feast of Purification, February 2; *Ave Regina Caelorum*, following the close of the Feast of Purification until the Holy Thursday of Lent; *Regina Caéli*, following Compline of Holy Saturday until the Saturday after Pentecost; *Salve Regina*, Trinity Sunday to the evening before Advent Sunday. This paper is a survey of organ compositions based on one of the Marian Antiphons, and includes a critique of each piece as to their compositional style and technical difficulty. The works span the years between the fifteenth century and 2019. Over two hundred-five works were found.

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and in memory of Anton Heiller

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A SURVEY AND CRITIQUE OF MARIAN ANTIPHONS IN ORGAN LITERATURE

INTRODUCTION:

This paper provides a critical list of organ compositions based on one of the Marian antiphons: *Alma Redemptoris Mater*, *Ave Regina Caeli*, *Regina Caeli*, *Salve Regina*. A yearlong research time commitment was used to find the repertoire. The compositions are grouped according to antiphon, and each title is accompanied by a brief commentary concerning the work's style and difficulty, along with a library or publishing source. The criteria used for classification of a composition's difficulty are as follows:

Beginner: manual use only; some independent voices among hands; mostly homophonic music.

Advanced-Beginner: pedal is introduced and used primarily for harmonic support; manual parts include simple polyphony.

Early Intermediate: independent pedal lines mostly played separately from manual parts; knowledge of period and national styles and registration traditions required.

Intermediate: polyphony among all voices; manual changes; registration comprehension; further knowledge of period and national styles.

Advanced-Intermediate: more advanced polyphony; complex rhythms; alto clef; full manual/pedal independence.

Advanced: full pedal and manual interaction in all styles; thorough

understanding and knowledge of registration styles;
possession of library of texts concerning organ construction,
registration, and performance practices.

The inspiration for this research comes from my experiences as an organ and church music teacher, particularly during the years I was a faculty member at the University of Wisconsin-Milwaukee. While there, I initiated a program whereby community organists could receive training without having to be enrolled in the University. This was a dual effort between the American Guild of Organists and the University of Wisconsin-Milwaukee. The majority of organists who participated had positions within Catholic churches; several of them were not familiar with Catholic worship practices. Through the students, I learned of the challenges they faced finding repertoire suitable for the Catholic goal of having service music being Catholic-based (the majority of accessible liturgical organ repertoire is based on Protestant hymns), as well as finding repertoire that was suited to their varying abilities.

The American Guild of Organists has a website that provides information about works based on chants and hymn tunes.¹ In checking it, I learned their lists are confusing and not well organized: they contain a limited amount of music; there are many duplications of titles; no information is given to discern a chant's source (Solemn, Simple, free, post 1900, etc.); no recommendations are offered as to the

¹ Bill Valentine, American Guild of Organists Web Catalogue, <http://www.organlibrary.org/web-catalog/>.

piece's technical demands; and no suggestions are offered for help in locating the music.²

In 1976, I studied with Austrian organist/conductor, Anton Heiller, the composer of *Fantasy super 'Salve Regina.'* While his student, I learned of his frustration that few known organ works were based upon the Marian antiphons. He was a devout Catholic, and believed the Catholic Church was not supportive of chant-based music due to the Second Vatican Council's promotion of "music of the common people," often understood to be music in the style of commercial popular music.³ Heiller knew I was starting work on a DMA in organ at Northwestern University, and he asked that I do him a large favor: write a paper researching the Marian Antiphons in organ literature. Forty years later, I have fulfilled his request through this paper, my dissertation for the DMA degree at the University of Illinois Urbana-Champaign.

The passing years were an asset to the research for this paper. The Internet and World Cat opened up wonderful opportunities for finding these works. Also, the time delay has let me consider the plight of Catholic service organists who are in need of repertoire support.

This paper is designed so that the body of it is a resource for repertoire. With each chapter, brief historical information about each antiphon will be given along with the Solemn and Simple tones. Following each antiphon's score, works will be

² Ibid.

³ Christian E. Macroe, "Reintroduction of Sacred Latin Music Repertoire in the Post-Conciliar Parish," (DMA diss., University of Southern California, May, 2005).

listed in alphabetical order, along with a description as to style and technical demands, style and scope of the organ required to play the work, the work's publisher, and a library where the score is deposited. After the completion of my degree, I will send this section to the American Guild of Organists to support their repertoire website. Also, I will send it to particular music publishers in hopes they might purchase rights to some of the pieces and republish them in books for organists.

This paper gives and reviews two hundred-two organ works based on the plainchants known as the Marian antiphons. Twenty-six were located using *Alma Redemptoris Mater*; twenty-one, *Ave Regina Caeli*; forty-two, *Regina Caeli*; sixty, *Salve Regina Solemn Tone Mode I*; fifty-three, *Salve Regina Simple Tone Mode V* (*Salve Regina* is the only Marian antiphon that has two distinct, equally well known tunes).

The paper is organized as follows: Chapter One—a brief review of the pipe organ's use in the early church, and the evolution of its repertoire through chant tunes; Chapter Two—*Alma Redemptoris Mater* chant origin and organ repertoire; Chapter Three—*Ave Regina Caelorum* chant origin and organ repertoire; Chapter Four—*Regina Caeli* chant origin and organ repertoire; Chapter Five—*Salve Regina, Solemn Mode I* chant origin and organ repertoire; Chapter Six—*Salve Regina, Simple Tone V* organ repertoire.

CHAPTER 1: THE USE OF THE ORGAN IN CATHOLIC LITURGY, AND THE DEVELOPMENT OF ITS REPERTOIRE THROUGH CHANT

Plainchant has been used in the liturgy of the early Christian (Catholic) Church since its inception. It was a carry-over from Hebrew and Classical Greek traditions of intoning words to aid in memorization, as well as a means of uniting people for worship.⁴ The organ, the hydraulis, referred to by Plato and Aristotle, was already recognized in the first century CE. Through numerous adaptations and developments, the organ that traditionally became recognized for Catholic service use, was in available in 816-825, at the Abbey of Richelenau.⁵ Its purpose was to accompany and add interest to feasts and holidays. It was possibly used as support for singing of tropes, but its greatest contribution was serving as an accompaniment during the movement of the priests.⁶ By the twelfth century, ca. 1100, the organ was listed as being played “along with choral polyphony.”⁷ By then, the Mass Ordinary was the most expected place for the organ to be used (however, there is a very early note of it supporting singers during the Vesper and Compline singing at the Basilica of San Salvatore in Turin ca. 1020).⁸ By the fifteenth century, the organ had developed mechanically and tonally such that it became a fixture in churches. The alternatim practice of choirs or soloists alternating verses with instruments was

⁴ Charles G. Herbermann, et al., <http://www.newadvent.org/cathen/12144a.htm>.

⁵ Edmund A. Bowles, “The Organ in the Medieval Liturgical Service,” *Societe Belge de Musicologie*, No. ¼ (1962), 14.

⁶ *Ibid.*

⁷ *Ibid.*

⁸ *Ibid.* 26.

common.⁹ From *alternatim*, it was a realistic step for organists to put their improvised works into print form.

There are four Marian Antiphons, and each is designated for use during specific times in the church year. All are traditionally sung *a capella* at the end of Compline, and have been included in the *Liber Usualis* since its inception. The *Liber Usualis* is the official Catholic approved source book for church practices and music.¹⁰ Musicologist Willi Apel states that the *Liber Usualis* was first compiled in the eleventh century.¹¹ In 1893, the Monks of Solesmes made a new compilation of the *Liber Usualis*, and this is the version that is commonly accepted today. For this paper, the 1926 edition of the *Liber Usualis* is used. This edition was selected because it is available as a free download, and the notation is modern. The modern notation is easier for organists to read than the Gregorian neumes used in later editions of the *Liber Usualis*.

In the 1926 *Liber Usualis*, the Marian antiphons with their Solemn Tone melodies are on pages 233-237. Simple Tone versions (the more modern, simplified), are found on pages 237-239, and are listed under the title, “Anthems to the Blessed Virgin Mary,” page 237. Their appearance follows the church order of use: *Alma Redemptóris Mater*, *Ave Regina Caelórum*, *Regina Caéli*, and *Salve Regina*.

The chant tunes used for the four Marian antiphons have varied over the centuries, and differences in the chant tunes can appear according to Dominican,

⁹ John Walter Hill, *Baroque Music: Music in Western Europe, 1580-1750* (New York; W. W. Norton, 2005), 72.

¹⁰ Herbermann.

¹¹ Willi Apel, *Gregorian Chant* (Indiana University Press, 1958). 417.

Carthutian, or other regional tastes.¹² In the modern church, new metrical melodies set to the Marian texts can be found, and are still being composed. These new melodies can be better known than are the original chant melodies, but the original chants signify the steadfastness of the Catholic Church. Recently, Pope Benedict XVI called on Catholics to remember and use the plainchants because they relate a common, sacred tradition.¹³

¹² Theodore Karp. *Aspects of Orality and Formularity in Gregorian Chant* (Northwestern University Press, 2013), 423-424.

¹³ David Kerr, "Pope Upholds Primacy of Gregorian Chant (Corrected)." *Catholic News Agency*, 31. May, 2011, <https://www.catholicnewsagency.com/news/pope-upholds-primacy-of-gregorian-chant>.

CHAPTER 2: ALMA REDEMPTORIS MATER: HISTORY AND ORGAN REPERTOIRE

Alma Redemptoris Mater is traditionally used from the first Sunday in Advent until February 2, the Feast of Purification.¹⁴ However, in 1987, Pope John Paul II decreed that it could be sung whenever the “wonderment of Mary” is to be celebrated.¹⁵ It dates from the twelfth century, and Contractus Hermannus of Reichenau (Herman the Cripple, 1013-1054) is usually cited as the author of both the text and tune.¹⁶

Theologically, the church interprets *Alma Redemptoris Mater* as:
*.... Mary (is) maternally present and sharing in the many complicated problems which today beset the lives of individuals, families, and nations; she sees her helping the Christian people in the constant struggle between good and evil, to ensure that it "does not fall," or, if it has fallen, that it "rises again."*¹⁷

The text was popular during the medieval time, and was included in Chaucer's *Prioress Tale*.¹⁸ The chant tune can presently be found in numerous Catholic hymnals.¹⁹

¹⁴ Michael Martin, *Alma Redemptoris Mater*, <http://www.preces-latinae.org/thesaurus/BVM/AlmaRed.html>.

¹⁵ M. Jean Frisck, *All About Mary*, University of Dayton, Ohio, <https://udayton.edu/imri/mary/a/antiphons.php> (accessed 12 Feb. 2019).

¹⁶ Hermann von Reichenau, et al. “Alma Redemptoris.” *Hymnary.org*, hymnary.org/text/alma_redemptoris_mater_quae_pervia_coeli.

¹⁷ Frisck, *All About Mary*.

¹⁸ Ibid.

¹⁹ Reichenau.

The Solemn and Simple chant tunes for *Alma Redemptoris Mater* are similar, and are somewhat equally used in organ literature. Latin and English texts as well as the Solemn and Simple chant tunes are as follows:

Latin:

Alma Redemptoris Mater, quae pervia caeli
porta manes, et stella mMaris succurre cadenti, surgere
qui curat, populo: tu quae genuisti, natura
mirante, tuum sanctum Genitorem, Virgo
priusac posterius, Gabrielis ab ore, sumens
illud Ave, peccatorum miserere.²⁰

English: Loving

Mother of the Redeemer, gate
of heaven, star of the sea, assist
your people who have fallen yet strive to rise again.
To the wonderment of nature you bore your Creator, Yet
remained a virgin after as before.
You who received Gabriel's joyful greeting, have
pity on us poor sinners²¹

²⁰ Frisck, *All About Mary*.

²¹ Ibid.

Alma Redemptoris Mater, Solemn Tone

Dominica ad Completorium.

233

R̄. Sed libera nos a malo.
Crédo in Déum. *secreto.*
Ÿ. Carnis resurrectionem. R̄. Vitam aeternam. Amen.
Ÿ. Benedictus es Domine Deus patrum nostrorum.
R̄. Et laudabilis et gloriosus in saecula.
Ÿ. Benedicamus Patrem et Filium cum Sancto Spiritu.
R̄. Laudemus et superexaltemus eum in saecula.
Ÿ. Benedictus es Domine in firmamento caeli.
R̄. Et laudabilis, et gloriosus et superexaltatus in saecula.
Ÿ. Benedicat et custodiat nos omnipotens et misericors Dominus. R̄. Amen.
Ÿ. Dignare Domine nocte ista. R̄. Sine peccato nos custodire.

Vir- go pri- us ac po- sté- ri- us, Gabri- é- lis
ab ó- re súmens íl-lud A- ve, * pecca- tó- rum mi- se- ré- re.

In Adventu :

Ÿ. Angelus Domini nuntiavit Mariae.
R̄. Et concépit de Spiritu Sancto.

Orémus.

Oratio.

Gratiam tuam, quaesumus Domine, | ejus et crucem ad resurrectionis gloriam
mentibus nostris infunde : † ut qui, | perducamur. Per eundem Christum
Angelo nuntiante, Christi Filii tui incar- | Dominum nostrum. R̄. Amen.
nationem cognovimus, * per passionem

A primis Vesperis Nativitatis Domini et deinceps :

22

Boëly, Alexandre Pierre François (1785-1858)

Hymnes et Antiennes

Europart 1985

Antiennes À La Ste.-Vierge

Alma Redemptoris

Boëly sets the antiphon in a four-part, hymn-like style, with the cantus firmus in the soprano voice. The setting is through composed, and features imitative figures among the inner voices. The pedal is indicated *ad libitum*; the base can be played in

²² *Liber Usualis* (Desclee, 1926), 233-234.

the left hand after using some note transpositions. No registrations are suggested. This is service music, and an advanced-beginning organist can play it.

Bibliothèque de l'Université Laval

Dufay, Guillaume (1395-1474)—*transcription*

Liber Organi: Orgelmeister der Gotik

Band 8

Schott # 2556 1997

Alma Redemptoris Mater pp. 6-7

This work is a keyboard transcription of Dufay's vocal composition, and can be found in several collections and publications. The editor, Ernest Keller, suggests registrations and possible manual changes. This is a non-metrical, polyphonic work that includes voicing in pedal (editor suggestion). The organist should refer to Dufay's original vocal composition, which can be found at Verlag Wolfenbüttel : Zwölf Geistliche und Weltliche Werke, Heft 19.

University of Illinois at Urbana-Champaign

Erb, Joseph-Marie (1858-1944)

Pièces brèves sur des thèmes grégoriens Op. 74 Le Roux 1954

Quatre Preludes fur l'Intonation de l' *Alma Redemptoris* p. 9

These four works are as stated: metrical intonations meant to be played as preludes to the singing or playing of the full chant. All are imitative, but they differ in style and mood. Registrations are given for the first and second intonations, and all intonations have a pedal part. They are suitable for an advanced-beginning organist to use for service.

Bibliothèque de France

Falcinelli, Rolande (1920-2006)

Notre Dame

SC, series #11 1951

Rosa mystica (on Seven Gregorian Themes about the Virgin) Op. 29

Falcinelli's complex work includes all four Marian antiphons, plus other Mary-inspired chants. Falcinelli begins her work with *Alma Redemptoris mater*, and after an almost complete statement of the antiphon, places *Ave Regina Caelorum* as the first countersubject. *Regina Coeli* is the second countersubject, and the three chants are in play over the pedal statement of *Litanies*²³. The four-voice contrapuntal section is followed by a quiet statement of *Stabat Mater dolorosa*, set above the pedal's continued statement of *Litanies*. In the third section of her work, Falcinelli sets *Salve Regina* in counterpoint to *Ave Maris Stella*, with both stated in the hands above the pedal's *Litanies*. This is a fascinating composition for both its compositional presentations of the seven Marian tunes, as well as for the complexity of rhythms used. It is non-metrical, improvisational, and intended for the highly advanced organist. Registrations are given. The work is suitable for service or recital use.

University of Illinois at Urbana-Champaign

Murray, Anthony Joseph (Dom Gregory), (1905-1992)

Liturgical Interludes

Mayhew 1998

Interlude 17, on the *Alma Redemptoris Mater*

Murray's interlude is a metrical setting of the antiphon. It is in ABA form with the A section written in common time, and the B section in 3/4. No registrations are suggested, and the pedal is used only in the A sections. This is meant for service use, and a beginning organist with moderate pedaling ability can play it.

Music Library, Northwestern University

²³ Anonymous, *Litany of the Saints*, <http://www.icelweb.org/musicfolder/openmusic.php>.

Peeters, Flor (1903-1986)

Orgue et Liturgie: Notre Dame

OL 11series 270p. 73a

Éditions musicales de la Schola Cantorum 1951

Alma Redemptoris Mater p. 24

Peeters gives the subtitle for this work as “Motet pour Organ.” It is non-metrical, and reminiscent of Dufay’s antiphon-based motet. Smooth imitative inner voices accompany a decorated cantus firmus that alternates between soprano and tenor. Peeters gives thorough directions for playing his piece. He sets the tempo at a quarter note = 48, indicates registrations, and denotes manual and registration changes. The four-page work concludes with a slowing of rhythmic action, and finishes with chordal accompaniment. This is a highly accessible service piece, suited to an advanced-intermediate level player. It can be used for service or recital purposes.

University of Illinois at Urbana-Champaign

Routh, Francis (1927-)

***Alma Redemptoris Mater* (1990) Op 50/1**

Redcliffe M708046 37 0

David Herman premiered Routh’s work on May 20, 1990 at St. Thomas Episcopal Church in New York. This sophisticated and technically challenging piece uses the antiphon in a variety of styles and tempi. It is of great help to the performer that Routh prefaces the work with the Solemn setting of the antiphon, and includes both the Latin and English texts. Meters change constantly, and encouraging the player to adopt to a chant-like approach to performance. The pedal is primarily used for the antiphon’s melody. Registrations and tempo guides are given. This is a recital work suited for an advanced player.

The British Library

Saint-Martin, Léonce de (1886-1954)

Symphonie Mariale

Musique Sacrée

IV Alma Redemptoris Mater

Saint-Martin's setting is not a direct recitation of the antiphon, but rather a decorated realization. He marks it with a 4/4 meter, but he punctuates it with *ad libitum* sections that are set in varying time signatures. Registrations are given with nothing higher than 8', including use of the Trompette 8' for one section. The antiphon varies in its voice placement: soprano, alto, and pedal. It is at the intermediate level in difficulty, but an advanced beginner can be encouraged to learn it.

The Ohio State University

Alma Redemptoris Mater, Simple Tone

Antiphonae B. Mariae Virginis. 237

est o-m-ni-a. Gaude Vir-go pu-ri-ta-tis, Super om-ni-a spe-
ritus tu- i, no- bis post hoc ex-si-li- um os-
c-de-ant. Va-le, o-va-de-oc-cu-ra, Et pro no-
ide. O cle-mens: O pi-a:
bis Christum ex-co-ra.

24

²⁴ *Liber Usualis*, (1926), 237.

Anonymous, Codex Nikolaus Apel (1475-1537)

Cantantibus Organis

F. Pustet Verlag

Die Orgel Im Kirchenjahr IV, Marienfeste, Heft 19

Alma Redemptoris Mater p.3

Anonymous

This 16th C work is metered, and written in four-voice polyphonic chorale style. The first two sections are in common time, while the third section changes to 3/4. Typical of the era, no registrations are provided; therefore an organist should select stops typical of the sixteenth century.²⁵ This is appropriate for service use and can be played by an advanced-beginning organist who has good manual technique. Pedal is not required.

University of Illinois at Urbana-Champaign

Assandri, Giordano (1940-)

Salve Regina

Armelin AV 67 series 2005

3. *Alma Redemptoris Mater*, p.8

Assandri's setting is and polyphonic. For the introduction, he uses the antiphon's opening phrase in fore-imitation. The cantus firmus begins as eighth notes in the soprano, and alternates with the tenor. When the pedal states the antiphon, the eighth notes are augmented to quarter note values. No registrations are given, but the suggested tempo is eighth note = 132. This is suitable for service use, and is accessible to a player who is confident playing polyphony in hands and pedal.

Music Library, Northwestern University

Beck, Albert (1894-1962)

76 Offertories on Hymns & Chorales

Concordia 1945

²⁵ Peter Williams. *The European Organ: 1450-1850* (Indiana University Press, 1982).

This is listed as “Come, Ye Disconsolate,” with *Alma Redemptoris Mater* enclosed by parentheses in the index. Samuel Webbe, Sr. composed the tune, *Consolation*, in 1792 for solo voice, using the “Alma Redemptoris Mater” text. It is not commonly recognized today for antiphon use; rather, the tune is seen in hymnals with text of “Come, Ye Disconsolate.” Beck’s composition is written in a simple metered, chorale style, with the pedal part listed as *ad libitum*. No registrations are suggested. This is suitable for service use, but it is doubtful most Catholics would recognize the tune.

Principia College

Becker, Arthur C. (1894-1962)

Antiphons of the BVM paraphrased

ML&R #1590-20 1948

1. *Alma redemptoris mater*

Becker’s setting is intended for an intermediate-level organist. It is metered, and has an active pedal line. Registrations are suggested throughout the piece. At the start of the work, Becker indicates the registration: *Swell*—Flute 8’, with Tremolo; *Great*—Flutes and Strings 8’; *Choir*—Clarinet; *Pedal*—16’, coupled to the *Swell*. He continues to change the piece’s color through the addition of *Foundations* and later, *Full organ*. This is a lush work and reflects influence from Becker’s teachers, Charles-Marie Widor and Marcel Dupré. His work is suitable for service use, especially for high holy celebrations. An intermediate-level organist can play it.

University of Arizona

Callahan, Charles (1951-)

Chant, Volume I

Concordia #97-6765 1998

Alma Redemptoris Mater

This is a two-page “reflective,” (quote from composer) metrical setting. Callahan clearly marks the antiphon’s entrances, suggests registrations, and sets the

tempo at eighth note = 144. Pedals are indicated *ad libitum*. This work is best suited for service use, and it is accessible by a beginning organist.

Vogel Library, Wartburg College

Callhoff, Herbert (1933-)

Vier Antiphonen für Orgel

Gravis EG 535

1997

III. *Alma Redemptoris Mater*

This third work in Callhoff's series is festive and improvisatory. The cantus firmus is in the pedal, and is accompanied by cluster chords, or a fantasia-toccata texture. Sweeping figures occurring among breaks in antiphon phrases give the work an improvisatory character. General registrations are indicated, including suggestions for manual changes. The setting is metered, but the time signatures continually change. This is a sophisticated and technically challenging work. It can be played for service or recital by an advanced-level organist.

Music Library, Northwestern University

Dupré, Marcel (1886-1972)

Short Preludes on Gregorian Themes Op. 45

ML&R #0604

1998

5. *Alma Redemptoris Mater* p.12

Summy-Birchard

Dupré's setting places the antiphon unembellished in the soprano voice, and supports it with a two-voice manual accompaniment. There is no pedal part, and registrations are suggested. This simple setting is accessible for a beginning organist and is meant for service use.

Baker and Taylor Inc. Library, Charlotte, North Carolina

Graap, Lothar (1933-)

Zwei Marianische Antiphonen Musik-Edition Recit-MER2011.25 2011

Alma Redemptoris Mater

Graap places the cantus firmus in the soprano voice, and accompanies it with imitative phrases blended and grown from the inner voices. No registrations are given; the work is accessible for the beginning organist. The piece is a lush, non-metered work. It is suitable for service use, and playable by a beginning-level organist.

Statsbibliothek, München

Lapierre, Joseph Eugène (1899-1970)

Postlude sur "Alma Redemptoris" Fassio 1953

Lapierre has labeled this work as a "Postlude," and it is an entertaining, interesting work due to its unusual style and use of rhythms. It contains three distinct sections. The first section has a melody comprised of imitative passages from the antiphon, and is accompanied by after-beat chords. The second section uses a new meter, and the antiphon is placed in the soprano with the pedal as an augmented canon. Section three is a varied repeat of first section, concluding with an improvisatory-style pedal cadenza while the organ on the full organ. The work is metered, with registrations and dynamics explicitly marked. Lapierre indicates his piece should be played "*scherzando, non troppo marcato*." This is an appealing postlude and is approachable by an intermediate-level organist.

Alcuin Library, St. John's University

Lindner, Wolfgang (1956-)

Ave Maris Stella Eres Edition #2954 2010

II. *Alma Redemptoris Mater (Meditation)* p. 6

Subtitled this movement "Meditation," Lindner sets the chant in the soprano voice, and accompanies it with chord progressions. A soprano incipit is used as an

introduction and at its conclusion, framing the complete antiphon, which is stated in the pedal. The movement is non-metrical, and registrations are indicated. This work is suitable for an advanced- beginning organist capable of playing the cantus firmus in the pedal. The chords are of rich contemporary colors. This is for service use.

Oberlin College Libraries

Mawby, Colin (1936-)

Gregorian Communion Kevin Mayhew Ltd. #1400060 1995

Alma Redemptoris Mater, p. 19

Mawby's setting is written with changing meters, and features sustained chords for the introduction and the accompaniment of the antiphon. The cantus firmus is primarily placed in the soprano, but in two sections, it is transferred to the alto voice. Pedal is required, but the part consists mainly of sustained notes. No registrations are suggested. This is a quiet work, enriched by colorful chords. It is suitable for an advanced-beginning organist who is comfortable playing pedals. This is for service use.

Baylor University

Piechler, Arthur (1896-1974)

Drei Intermezzi für Orgel, Op. 16 Böhm #6941 1928

No. 2: *Alma Redemptoris Mater* SLUB Dresden 9.Mus.4. 4074

Piechler composes his piece with a 3/4 metrical setting. The antiphon melody is in the soprano voice, and is accompanied by an active left hand and pedal. Many chromatics are used to continually move the piece into higher registers. The pedal part appears challenging, but it features a regular pattern. Registrations are given, along with manual designations. This is a quiet piece, and is playable by an advanced-beginning organist. It is for service use.

Universitätsbibliothek Bayreuth

Ravanello, Oreste (1871-1938)

Composizioni per Grand'Organo, Vol.4 Armelin

4-Elevazione o Comunione super *Alma Redemptoris*

This thirty-seven-measure work begins with the antiphon as a soprano solo. The chant is later imitated by alto and tenor voices. No pedal is required. Registrations are given in this metered composition, and the work is well suited for a beginning organist to use for service.

Music Library, Northwestern University

Santucci, Pellegrino (1921-2010)

Antiphone Majores Carrara 3101 1969

Alma Redemptoris Mater (trio super)

Santucci marks his trio with "*Con moto, grazioso*," an unusual interpretation for the advent antiphon. The cantus firmus appears in the soprano voice, in canon at the octave with the left hand. The time signature is 4/2. Santucci provides specific articulations markings for the primarily chromatic pedal line. Registrations are given. This is suitable for service use, and is playable by an intermediate level organist.

University of Dayton

Alma Redemptoris Mater (Alio modo)

This setting is also in 4/2, but it is given the tempo style of "*Andante*." A quiet work, the recurring paired quarter notes in the accompaniment give a gentle rocking motion to the soprano, cantus firmus voice. Registrations are given. The pedal part is supportive with active movement, and it speaks the cantus firmus for the last section of the work. This is suitable for service, and an early-intermediate player can perform it.

Southern Methodist University

Schroeder, Hermann (1904-1984)

Die Marianischen Antiphone (1953) Schott 1954

3: Chorale - *Alma redemptoris mater*

This is written in the baroque chorale style, with a four-measure point of fore-imitation. The cantus firmus is stated in the pedal. General registrations are suggested, with additions given at certain points. Intermediate ability is required, for this work suited for service use.

University of Illinois at Urbana-Champaign

Waters, Kevin (1933-)

The Lord Is Near-Meditations on Advent Plainchants Kevin Waters 2004

Alma Redemptoris Mater-Cantilena

Waters titles his setting "*Cantilena*." He indicates quarter note = ninety-six, in 4/4 time. The cantus firmus is in the soprano, and imitative material is used for the accompaniment in the left hand and pedal. No registrations are given. The setting is suited to an early-intermediate player, and is intended for service use.

University of North Carolina-Greensboro

Vessia, Gian Nicola

Petites fleurs à la Vierge Edizioni Carrara #5412 2015

Alma Redemptoris

Vessia sets the antiphon in the soprano voice, with free interludes. This four-voice, metrical setting is suitable for a beginning player. It is meant for service use. No registrations are suggested. For the benefit of the player, the Gregorian chant is notated in full on an adjoining page.

CHAPTER 3: AVE REGINA CAELORUM, HISTORY AND ORGAN REPERTOIRE

Ave Regina Caelorum is the second Marian antiphon in the liturgical year. Its use begins at Compline following the Feast of the Presentation of the Lord (February 2), and is used until Holy Thursday of Lent. The author is unknown. The earliest plainchant manuscript stems from the twelfth century. The chant is recorded as being included in the twelfth century St. Alban's book. Clement of the fourteenth century, is noted for being the person who introduced it into the Divine Office. ²⁶

Of all the Marian chants, this is the least known. Since it falls during the liturgical season of Lent, it is also the least used. According to modern theological thought, it "reminds us to pray with Mary to the God of life...He has won the final victory of life over death. She and we may share this victory."²⁷

TEXT

Latin:

Ave, Regina caelorum,
Ave Domina angelorum,
Salve, radix, salve, porta,
Ex qua mundo lux est orta.
Gaude, Virgo gloriosa,
Super omnes speciosa;

English:

Hail, Queen of heaven;
Hail, Mistress of the Angels;
Hail, root of Jesus;
Hail, the gate through which the
Light rose over the earth.
Rejoice, Virgin most renowned

²⁶ Henry, Hugh. "Ave Regina." *The Catholic Encyclopedia*. Vol. 2. New York: Robert Appleton Company, 1907. 4 Apr. 2019 <<http://www.newadvent.org/cathen/02149b.htm>>.

²⁷ Frisck, *All About Mary*.

vale, o valde decora,
et pro nobis Christum exora.²⁸

and of unsurpassed beauty,
And pray for us to Christ.²⁹

Ave Regina Caelorum Solemn Tone

30

234 *Dominica ad Completorium.*

re qui cú- rat pópu- lo : Tu quae ge- nu- í- sti, na-
nó- bis Chrí- stum * exó- ra.

Ÿ. Dignáre me laudáre te Virgo sacráta.
R̄. Da míhi virtútem contra hóstes túos.

Orémus.

Oratip.

Concéde, miséricors Deus, fragilitáti nostrae praesídium : † ut qui sanctae tercessiónis ejus auxilio a nostris iniquitátibus resurgámus. Per eúndem Christum Dóminum nostrum. R̄. Amen.

¶ *A Completorio Sabbati Sancti usque ad Nonam Sabbati infra Octavam Pentecostes inclusive.*

Ant.
6. (fa-la)

Re-gí-na caé- li, * lae-tá- re,

Andrés, Edouard (1930-2004)

Pièces

Ave Regina Caelorum

Europart 86240

1990

Andrés' setting is like that of a Baroque chorale. The composer uses fore-imitation as preface to the antiphon's statements, with each successive phrase introduced similarly. Andrés uses the lesser-known version of the antiphon, found

²⁸ Ibid.

²⁹ Ibid.

³⁰ *Liber Usualis* (1926), 234-235.

in the 1913 American Catholic Hymnal.³¹ The piece is metered and registrations are indicated. This is well-crafted service music, and suitable for the early-intermediate level organist.

Music Library, Northwestern University

Bird, Melvin Clive (1955-)

Ave Regina Caelorum

Melvin.bird@hotmail.com 2015

Reflecting Bird's dedication, "In memorium Olivier Messiaen," this work is reminiscent of Messiaen's style. It is a fantasy toccata with the antiphon placed in the left hand and pedal. It is metered, but the time signature changes by the measure. Bird's piece is a sophisticated, technically demanding work with interesting harmonies. It is most suited for recital or the close of Mass. No registrations are given, yet pacing, articulation and dynamics are indicated. This is intended for the advanced-level organist.

Boëly, A.P. F (1785-1858)

Hymnes et Antiennes

Europart-Music, Liguge

Ave Regina p. 3

Boëly's work is conservative in style, and presents the cantus firmus in chorale style, with the melody in soprano. It is metered, and no registrations are given. This is suitable for service, no pedal is required, and it a useful piece for the beginning organist. Boëly employs a variant of the simple form of the antiphon.

Bibliothèque de l'Université Laval

³¹ Marist Brothers, ed., *American Catholic Hymn Book* (New York: P J Kennedy and Sons, 1913), <https://hymnary.org/hymn/ACH1913/395>.

Erb, Joseph-Marie (1858-1944)

Pièces brèves sur des thèmes grégoriens Op. 74 Le Roux 1954

Quatre Preludes sur l'Intonation de l'*Ave Regina*

Erb's works are as labeled: four intonations. They are metrical and imitative, the registrations are given, and the pedal is used *ad libitum*. These are suited as intonations for solo or choral singing of the antiphon during service. A beginning organist can use them, especially when the bass line is played on the manuals.

Bibliothèque de France

Routh, Francis (1927-)

Four Marian Antiphons

II Ave Regina Caelorum, Op. 50/2 Redcliffe Edition 1989

ISMN M708046 38 7

Routh's work is technically challenging. The antiphon is given on the first page of the score, along with the text and translations. In this *Vivace* toccata/fantasia, Routh provides thorough directions for registrations, tempi, manual use, and articulation. The work was written for the Festival of Purification. On March 9, 1998, Christopher Bowers-Broadbent played the premier at Coventry Cathedral. This work is intended for the advanced-level organist, and is suited for service or recital use. The publications is reproduced directly from a manuscript fair copy.

The British Library

Saint-Martin, Leonce de (1886-1954)

Symphonie Mariale

Musique Sacrée

III. Ave Regina Caelorum p. 14

Saint-Martin's metrical setting features romantic harmonies. After a five-measure introduction, the first phrase of the antiphon appears in the right hand on the Great division. Further antiphon phrases are set off between imitative sections that elevate and shape the work. Detailed registrations are given, and both manual

and registration changes are clearly marked. The style is similar to that of Vierne. Pedal is required, but the only challenging pedal sections occur when the hands are sustaining chords. This is suited for the intermediate-level organist, and is for service use. Saint-Martin says in his index that the work can be used as a “prelude to the Alleluia of Purification, or as an Introit.”

The Ohio State University

Ave Regina Caelorum Simple Tone

238 Antiphonae B. Mariae Virginis.

na-tú-ra mi-rán-te, tú-um san-ctum Ge-ni-tó-rem : Vir-go pri-us ac posté-ri-us, Gab-ri-él-is ab ó-re sú-mens il-lud Ave, pec-ca-tó-rum mi-se-ré-re.

6. Ave Re-gi-na cae-ló-rum, * Ave Dó-mi-na An-

32

Ahrens, Joseph (1904-1997)

³² *Liber Usualis* (1926), 238.

Cantiones Gregorianæ Heft II

Schott #ED 4788 1958

Ave Regina cælorum

Ahrens's setting of the antiphon begins with an introduction on two manuals, whereby the cantus firmus emerges in a complementing duet between the left hand and pedal. Motives from the antiphon are used within the free material. All voices eventually share in stating the full antiphon. This non-metrical work presents rhythmic challenges. The pedal is used only for four partial statements of the chant. Registrations are suggested. This is a sophisticated work meant for service, and to be played by an advanced-level organist.

University of Illinois at Urbana-Champaign

Becker, Albert C. (1894-1962)

Antiphons of the BVM paraphrased

ML&R

1948

2. *Ave Regina Cælorum* p. 8

Becker's piece is a quiet and flowing setting of the antiphon. The cantus firmus appears in the soprano voice. At times, fragments of the cantus firmus appear in the pedal part, as the left hand plays a two-voice accompaniment. The movement metered, and registrations are given. This is suited for service playing, and can be played by an advanced-beginning organist.

University of Arizona

Callahan, Charles (1951-)

Chant, Volume II

Concordia #97-6834

1999

Ave Regina Caelorum Mode VI p. 36

Callahan presents the antiphon in the pedal, and it is accompanied by a toccata figure of arpeggiated chords divided between the hands. This is a appealing toccata, and a refreshing contribution from Callahan. He offers no registrations, but does refer the performer to the *Liber Usualis* for the source of the antiphon (p. 278).

This metrical work is suited for an intermediate-level organist, and it is flashy and festive. It can be used for service or recital.

Marian Hymns: Music for Manuals Morningstar 10-510 1996

Interlude on Hail, Queen of the Heavens p. 3

In the index of this collection, Callahan subtitles the work as *Ave Regina Caelorum*. It is loosely based upon the Simple setting of the CF, is metered, and no pedal is required. The cantus firmus is presented in the soprano voice, and registrations are given. This short work is for service use and suitable for a beginning player.

[Music Library, Northwestern University](#)

Callhoff, Herbert (1933-)

Vier Antiphonen fur Organ Gravis EG 535 1997

II. *Ave Regina caelorum* p. 12-14

Callhoff begins this work with a unison statement of the antiphon in soprano and tenor. He marks the piece “*Andante sostenuto*.” The ever-changing meter and complex juxtapositions of different rhythmical groupings create a mystical quality to the antiphon. Registrations are suggested by use of general terms: 8', 4', cantus firmus 8', 16'. The real challenge of the piece is the rhythmic groupings. It is suited for the intermediate –level organist, and is applicable for service use.

[Music Library, Northwestern University](#)

Graap, Lothar (1933-)

Zwei Marianische Antiphonen Musik-Edition Recit-MER2011.25 2011

Ave Regina, p.4

Graap's small composition is imitative and . The antiphon is distributed among the voices. Some pedal is specified, but it can be played entirely on manuals.

No registrations are given, but manual directions, dynamics, and tempo markings are included. This is for service use and accessible by a beginning organist.

Statsbibliotek, München

Komma, Karl Michael (1913-2012)

Ave Regina Caelorum

Coppenrath 1966

Komma begins his five-section metered setting with a quiet introduction: the right hand plays pianissimo chord clusters above the antiphon's entrance in left hand, and followed by the pedal. The body of the work starts in measure twelve, using material from the antiphon's second phrase. The work builds in dynamics, speed, and declamation until section four, when it returns to the opening material. At section five, Komma intensifies the drama through the use of dynamics and rhythmic motives; and ultimately closes the work with four measures marked *Tranquillo* and *fortissimo*. Curiously, no registrations are suggested, though dynamics are intricately written. This is a sophisticated piece suited for an advanced organist. It can be used for recital or service.

Music Library, Northwestern University

Kropfreiter, Augustinus Franz (1936-)

Chorale Variations on "Ave Regina Caelorum"

Doblinger 1964

Kropfreiter presents the antiphon in set of five variations. Each variation presents the antiphon in its entirety with a unique character: I: direct statement of antiphon, II: imitation, III: dialogue, IV: scherzo, V: fantasy, with a reprise of variation I. Kropfreiter marks his work as metered, but all variations primarily follow a free rhythm. The work uses contemporary harmonies, but it is not *avant-garde*. Registrations are indicated, as are articulations, metronome speeds, and other suggestions for performance. This piece is meant for an advanced-

intermediate level player. The variations can be played separately for service use, or as an entity for recital.

University of Illinois at Urbana Champaign

Mawby, Colin (1936-)

Gregorian Communion

Kevin Mayhew Ltd. #1400060 1995

Ave Regina, p. 41

Mawby's setting is metered, with a full statement of the antiphon following a four-measure introduction. The chant melody is presented in alternation between the soprano and alto voices. No registrations are specified, but dynamics and character directions are indicated. The composer offers a way to shorten the work, by which the loud sections are omitted. This is suited to an intermediate-level organist, and is for service use.

Baylor University

Pressato, Giorgio (c.1940 ?-)

Improvvisazioni Gregoriane

Carrara #5086 2009

Ave Regina caelorum, p. 4

Pressato begins his piece with a complete statement of the antiphon, harmonizing the latter half with an alto voice. The work consists of three sections, with a coda recalling earlier material. The first section is imitative between soprano and tenor voices; added voices expand the texture. The second section is a delightful dance-like play on the antiphon. Pressato's use of rests and changing meters create a lilting, joyful atmosphere. The third section begins in the tenor register with three-voice chords that are imitated in the treble parts. The treble chords give way to a rising line that flows into sixteenth-note scales. No registrations are indicated, yet an intermediate-level organist should be able to select appropriate stops based on the character of each section. This work is of great value for liturgical use. Individual

sections can be played if a short selection is needed, but when played in its entirety, it makes for an impressive prelude.

Ravanello, Oresto (1872-1938)

L'Organo Italiano nell'Ottocento 204—Composizioni per Grand'Organo,
Volume 4 Armelin 2008

“3. Meditazione super *Ave Regina caelorum*” p. 10

Ravanello's setting is in 6/8 meter. The tune is stated at the outset, and is then shared in imitation among other voices. The movement is marked *Adagio, pp*, but no registrations are given. Pedal is indicated as *ad libitum* with no further suggestion. A small amount of pedal use is required (for example, to enrich the texture and provide support at end of phrases,) thus the work is suited for a beginning organist, and intended for liturgical use.

[Music Library, Northwestern University](#)

Santucci, Pellegrino (1921-2010)

Antiphone Majores Carrara 3101 1969

Ave Regina Caelorum (Canone all'ottava) p. 7

Santucci's metered setting of the antiphon begins softly with the soprano and tenor voices in canon at the octave. The chant tune appears in various voices and on various stops. Santucci's very specific registrations serve to highlight the structure of the piece. Pedal is used, but it is not difficult. This is suitable for an advanced-beginning organist to play for service.

Ave Regina Caelorum (Alio modo) p.9

This setting places the antiphon in canon at the fifth. The cantus firmus begins in the soprano voice, and migrates through all four voices. Pedal is indicated

ad libitum. This modest work is an ideal service music selection for a beginning organist.

Southern Methodist University

Schroeder, Hermann (1904-1984)

Die Marianischen Antiphone (1953) Schott 1954

III: Variations- *Ave Regina cælorum*

Schroeder's composition is a neo-Baroque set of variations. An Introduction presents the cantus firmus with chordal accompaniment. The first variation is imitative, the second variation places the cantus firmus in the left hand with florid counterpoint in the right, the third variation features imitation between the manuals and pedal accompanied by rapid arpeggios in the soprano, the fourth variation is an imitative fantasy featuring diminution, the fifth variation is a toccata, and the sixth a fugue. Typical of Schroeder's many organ compositions, this work is intended for an advanced-intermediate or advanced level player. Some registrations are given, along with tempo indications, character markings, and dynamics. Several of the variations are suited for service use, but the entire set would make an interesting recital offering.

University of Illinois at Urbana-Champaign

Weitz, Guy (1883-1970)

Two Pieces based on Plainchant Motives Hinrichsen 1962

1. Ave Regina

Weitz uses only fragments of the chant in this work. Motives from the antiphon are presented among all the voices in a setting featuring constantly changing time signatures. Following the composer's registrations and designations for manual changes, the piece quickly rises from *mp* on the Choir manual to *ff* on the Great. Pedal is used. The work is an excellent example of the characteristic use of the

British organ; as such it provides an organist with an excellent introduction to the British organ-playing tradition. It is service music, well suited to the intermediate-level player.

Webster University, St. Louis

Woollen, Charles Russell (1923-1994)

Modal Offerings

McL. & Reilly 1934.22 1953

Ave Regina Caelorum

Woollen's setting is contrapuntal, and primarily lies within the reach of the hands, though the pedal can be added at the final cadence. The composer provides suggestions for registration, and indications for manual changes. This is a direct setting of the plainchant. It is suitable for service use by a beginning organist who has a fairly good piano technique.

CHAPTER 4: REGINA CAÉLI, HISTORY AND ORGAN REPERTOIRE

Regina Caeli, third in the Marian calendar sequence, is sung in the chant form during the Easter Season. Specifically, it is used following Compline from Holy Saturday to the Saturday after Pentecost.³³ Later, in the twentieth century, metrical tunes usurped the use of the chant tune in hymnals. The chant and its plainsong setting retain the spirit of “joy and delight...Lent is over; death is over; fasting and the somber season is over.”³⁴

Of the four antiphons, *Regina Caeli* is the newest, dating from the twelfth century. Its authorship is unknown; it has been attributed to Pope Gregory V, but it most likely evolved from a Christmas antiphon.³⁵ The earliest music for the chant was found at the Vatican in a manuscript from 1171. A later copy was found in a 1235 Franciscan antiphon collection in the St. Anna monastery of Munich.³⁶ The hymn did find its way into a German Catholic songbook of 1600, where it appears as a rhythmical paraphrase of the chant with the German text, *Freu dich, du Himmelskönigin*. This tune is referred to as *Regina Caeli* in some sources, thus it has come to be recognized in literature as a legitimate version.

Today, modern metrical settings flourish.³⁷ The original chant tune is still found in hymnals, though at times, the meter has been adjusted to a more strict rhythm. However, in organ literature, the chant version is still used. In this study,

³³ Frisck, *All About Mary*.

³⁴ Ibid.

³⁵ Ibid.

³⁶ Ibid.

³⁷ Susan Benofy, “Singing the Mass: We Cannot That One Song Is As Good As Another,” <https://www.catholicculture.org/culture/library/view.cfm?recnum=7939>.

the original chant version was sought, but one example of *Freu dich, du Himmelskönigin* is included to demonstrate the tune's transition in Germany.

Text

Latin:

Regina coeli laetare, Alleluia.
Quia quem meruisti portare, Alleluia.
Resurrexit sicut dixit, Alleluia.
Ora pro nobis Deum, Alleluia.³⁸

English:

Queen of heaven, rejoice, alleluia,
For He whom you merited to bear, alleluia.
Has risen, as He said, alleluia.
Pray for us to God, alleluia.³⁹

The Solemn and Simple chant tunes are similar, though the Solemn tune is much more florid with melismatic turns. The opening notes to "*Regina caeli, laete..*" are the same in both versions. When the chant does not appear in its entirety in an organ work, it becomes challenging to discover whether the organ composition is based on the Solemn or the Simple Tone. There are only two works that are clearly based upon the Solemn Tone, while forty are based on the Simple Tone, or perhaps just the opening phrase of the Solemn Tone.

³⁸ Frisck, *All About Mary*.

³⁹ Ibid.

Regina Coeli, Solemn Tone

Dominica ad Completorium. 235

sálve pór- ta, Ex qua mún- do lux est ór- ta: Gáu-
de Vír- go glo- ri- ó- sa, Su- per ó- mnes spe- ci-
ó- sa: Vá- le, o val- de de- có- ra, Et pro
nó- bis Chrí- stum * exó- ra.

Ÿ. Dignáre me laudáre te Vírgo sacráta.
R: Da míhi virtútem contra hóstes tíos

40

Boëly, A.P.F. (1785-1858)

Hymnes et Antiennes

Editions Europart

Regina Coeli p. 5

Boëly sets the antiphon as a straightforward four-part decorated chorale. He clearly marks the sections by heading each with the appropriate words (*Regina, Resurrexit, Alleluia*). Continuous flowing eighth notes add to the continuity and movement of the piece. No pedal is indicated, implying that pedals are not used. The piece can be performed on manuals, but due to some widely spaced chords, pedals should be used for the bass voice, coupled from the manuals. No registrations are given. This liturgical work can be played by an advanced-beginner.

Bibliothèque de l'Université Laval

Mawby, Colin (1936-).

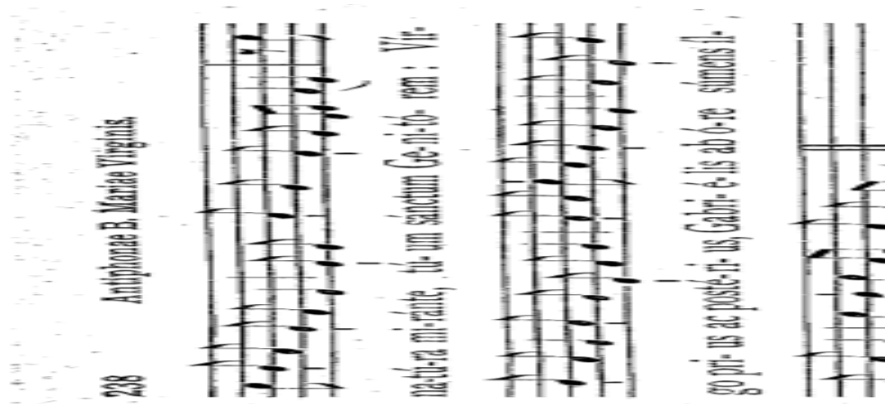
⁴⁰ *Liber Usualis* (1926), 235-236.

Regina Coeli

Mawby's composition offers a light, breezy setting of the antiphon. It is set in 3/4 meter, and the soprano melody is accompanied with colorful harmonies, decorated with a flowing motive that is also used in the introduction. The pedal part consists of sustained notes. No registrations are given, but dynamics and an optional cut are indicated. The piece is for service use, and is approachable by an advanced-beginning organist.

Baylor University

Regina Coeli, Simple Tone



41

Anonymous

Gregorian Chant Themes In Organ Music Before 1750 PWM 1968 OPOM

Edited by Dom Claude Gay, O.S.B.

Regina Coeli Laetare

This composition presents the antiphon in two distinct sections: phrase I and phrase II. It is in early seventeenth-century style, featuring points of imitation and embellished melody. It is strictly metered. Pedal is indicated *ad libitum*. No

⁴¹ Ibid. 238.

registrations are given; seventeenth-century practices should be considered. It is appropriate for service use, and playable by a beginning organist.

Ahrens, Joseph (1904-1997)

Regina Cœli Böhm 1937

Ahrens begins his setting with a lengthy, introduction. The antiphon does not appear until the second page, where the first phrase is set in imitation among all the voices for twelve measures. The second phrase is treated similarly for sixteen measures. The third antiphon phrase is introduced with majestic chords. The fourth phrase of the antiphon is set in imitation for four and a half measures. The remainder work consists of an , free section that mirrors the introduction. No registrations are given, and the pedal is used. This is appropriate for an intermediate-level organist and is suitable for service use.

University of Illinois at Urbana-Champaign

Andrews, Carroll Thomas (1918-2014)

Easter Suite: on familiar church themes GIA 1951

“1. Prelude: *Regina coeli*”

Andrews’s setting is one page, and it only requires the manuals. The composer indicates it is to be played “Moderately, as a processional.” It is strictly metered in common time. No registrations are given. This is suitable for a beginning organist to use as a prelude to mass.

Assandri, Giordano (1940-)

Salve Regina Armelin AV 67 series 2005

4. *Regina cœli* Commento I, Commento II, p.10

Commento I places the first phrase of the antiphon in the pedal while the opening motive from the first phrase is set in imitation between the soprano and alto voices. The alto states the second phrase, the tenor the third phrase, and final phrase is divided between soprano and pedal. Pedal registration is given when it ceases to play the antiphon. The setting is .

Commento II is a strict canon at the octave between soprano, tenor, and pedal. It is , and registrations are indicated. Assandri indicates the movement is to be played *Calmo e libero*,—a helpful guideline for an advanced-beginning organist new to chant. This is intended for service use. The two “*Commenti*” can be played as a pair, or as bookends to the singing of the antiphon.

Music Library, Northwestern University

Bartolucci, Monsignor Domenico (1917-2013)

Trittico Mariano

Armelin

3. Fuga Regina Coeli p. 21

Bartolucci’s fugue is based on the opening phrase of the antiphon. Other phrases from the antiphon are used in episodes and for expansion of material. The final phrase of the antiphon is in prominence during the last two pages of the work where it is placed in unison in the soprano and alto voices. The fugue concludes with a *stretto* between the hands and pedal: the hands present the opening theme, and the pedal plays the closing phrase. No registrations are given. It is a metered work, and the pedal is in prominent use. This is suitable for an intermediate-advanced player, and can be used for service or recital.

Music Library, Northwestern University

Becker, Albert C. (1894-1962)

Antiphons of the BVM paraphrased

ML&R 1 1948

3. Regina coeli p. 10-14

Becker's work begins with a nine-measure introduction based on a five-note descending motive. This motive appears both descending and ascending in each of the antiphon's phrases. After the introduction in 3/4, the meter changes to 4/4 with the first half of the antiphon's first phrase serving as the primary material. The meter returns to 3/4, and the descending motive returns. Becker alternates these two distinct ideas and in their respective meters, and develops them through key changes and motivic imitation. Toward the end of the piece, the latter half of the first phrase of the antiphon is stated in the pedal, with reed stops specified. The piece concludes on the full organ. With contrasting textures, meters, tempos and registrations, the total effect is that of a romantic rhapsody. An intermediate-level organist can play this work. If used for service, it would be best placed as a special piece or postlude.

University of Arizona

Bratt, Charles Griffith (1914-2014)

Chorale Voluntaries

WLSM 1965

Easter: Jesus Christ is risen today; The strife is o'er; Regina Coeli

Bratt's composition is a curious conglomeration of the three titled Easter tunes. *Regina Coeli* appears in the bass voice underneath *Alleluia* of *The Strife is O'er*. The metered piece is to be played at fortissimo throughout. No registrations are designated, but Bratt provides the corresponding texts to the lines of each hymn. An advanced-beginning organist can attempt this piece since the pedal part is the hymn tune *Jesus Christ is risen today*, whose familiarity facilitates learning. This is for service use, probably for a postlude, and can be performed in churches of all denominations.

University of Utah

Brumel, Anton (1460-1512-13?)

Alte Meister aus der Fruhzeit des Orgelspiels Breitkopf/Hartel E.B. 3938

Regina coeli (1501) p. 28

This is a keyboard intabulation of a motet by Brumel. Only the first two phrases of the antiphon appear. The work begins with fore-imitation of the opening phrase. This is a metered work, appropriate for an intermediate-level organist, and is for service use.

University of Illinois at Urbana-Champaign

Callhoff, Herbert (1933-)

Vier Antiphonen fur Organ

Gravis EG 535 1997

I. *Regina Caeli Laetare* p.3-11

Callhoff's work develops motives from the antiphon's first phrase. A six-measure introduction on full organ features a triplet figure derived from the notes of the "alleluia" of the antiphon's first phrase. The body of the work develops a motive derived from the second phrase, "resurrexit." The opening motive of the antiphon is stated on the third page, accompanied by four-note clusters, with rapid figuration given to the left hand. In contrast to the animated, jubilant music that precedes it, the concluding section is played slowly, settling on a pianissimo cluster. Callhoff's setting is colorful and technically challenging. It is written for the advanced-level organist, and is a recital piece.

Music Library, Northwestern University

Castorina, Carmelo (1937-)

L'Organista Parrocchiale Fascicolo III

Carrara # 4937 2007

Regina Caeli

Castorina's work consists of two distinct sections. In both, the antiphon is fully stated. The first section, marked *Maestoso, tutti*, features a fanfare introduction followed by the pedal's statement of the antiphon theme. The second section is marked "Fondi I', 4', 2; Ripienini." The antiphon is stated in full and developed imitatively. The two sections are metered works, and can be programmed separately. The *Maestoso* would make a festive processional; technically, it is suitable for an intermediate-level organist. The second section is playable by an advanced-beginner. Both sections are suitable for liturgical use. Played in its entirety, the work would be a worthy recital piece.

Callahan, Charles (1951-)

Chant-based Hymns

MorningStar 1996

Interlude on *Regina Coeli*, p. 10

Callahan's small setting uses motives from the antiphon's opening phrase. This is written for manuals only. Registrations are indicated, as well as some dynamics. This is suited for service use, and can be played by a beginning organist.

Westminster Choir College of Rider University

Chant, Vol II

Concordia 1999

Regina Caeli Mode III, *Queen of Heaven* pp. 6-9

Callahan's second setting is metrical. To assist the player in understanding the chant style, the composer marks the beginning as *Flowing: Eighth note = c. 138 (eighth = eighth throughout)*. He places the antiphon in the soprano voice, and immediately imitates it in the bass, tenor and alto voices. The bass voices states the antiphon in augmented note values. Registrations are indicated and pedal is required, but it would not be too challenging for the advanced-beginning organist. The

composer refers the player to the antiphon's *Liber Usualis*⁴² source. This piece is intended for liturgical use.

Westminster Choir College of Rider University

Easter Music for Manuals, Set 2 Morning Star #10-424 2002

Pastel on *Queen of Heaven, Rejoice! (Regina Coeli)* p.10

This composition on the antiphon differs in key and character from the setting in Callahan's *Chant-Based Hymns*. As the former is listed, "to be played with quiet joy," this setting is marked "Quietly." Callahan provides registrations, and most importantly, he points the chant's words. The entire antiphon is used within the piece. This is a metrical work in four voice parts for manuals only. It is suitable for a beginning organist, and is for service use.

Oberlin College Libraries

Douchain, Oliver (20th C)

L'Organiste Nouvelle Serie, Mai 1959 #33 Europart

Petite Suite Archaique: Carillon sur "Regina Coeli"-Sortie Op. 1

Douchain's work is a toccata-carillon founded upon the first phrase of the chant. The antiphon is stated in the pedal while the hands share the toccata figure. Later, the antiphon is placed in the soprano voice, and is eventually put in stretto with the bass. The toccata concludes with slow large chords. It is metered, and registrations indicate a fully registered organ. An advanced- intermediate level organist can play this work. It is ideal as a service postlude.

Dupré, Marcel (1886-1971)

Regina Coeli, Op. 64 Bornemann 1964

This is a quiet and reflective setting. Dupré uses the complete antiphon, but disguises it through imitation and repetitions. The composer calls for

⁴² *Liber Usualis* (1997), 273.

the Gambe and Voix Céleste of the Récit, coupled to the 16'-Soubass in the pedal. This is a metrical work of moderate length. It is ideal for liturgical use, and playable by an intermediate-level organist.

University of Illinois at Urbana-Champaign

Erb, Joseph-Marie (1858-1944)

Pièces brèves sur des thèmes grégoriens Op. 74 Le Roux 1954

Quatre Preludes sur l'Intonation du *Regina coeli*

As stated in the title, these four short works are intonations for introducing the singing of the antiphon. All are fairly simple, and pedal use is minimal (and could be omitted). The four pieces differ in character and registration. All are metered, playable by a beginning organist, and are for service use.

Bibliothèque de France

Giuletti, Fernando (1905-1971)

Elevazione e toccata sopra "Regina Coeli" Pizzicato P.252 E. 1995

Giuletti's two settings are in contrasting. The "Elevazione" falls into three sections; at the conclusion of each section, the organist can simply stop if time is an issue. In the meditative Elevazione, the composer calls for three manuals, but the movement can be performed on a two-manual instrument with appropriate changes of registration. The "Toccata" consists of arpeggiated chords between the hands over a statement of the antiphon in the pedal. The two movements can be separated and used accordingly for service material. Interestingly, though manual designations are clearly marked (as are dynamics and character), no registrations are offered. An intermediate-level organist can successfully master both movements.

Music Library, Northwestern University

Hemmer, Eugene (1929-1977)

Consolaire, Vol. 1 #2

World Library 0-1581 1968

Offertory on Regina Caeli

Hemmer's gentle setting of the antiphon is metered. Through the use of changing time signatures and continuous eighth notes, the composer enables a rhythmically fluid performance and conveys a sense of mystery. The antiphon is played in the pedal in half and quarter notes, with attractive counterpoint in the manuals. Registrations are indicated. An advanced-beginner can learn this. It is for service use.

Gaylord Library, Washington University, St. Louis

Kreckel, Philip (1886-1963)

Melodia Sacra Op. 50

J. Fischer 1942

Regina Caeli

Kreckel begins his work with the antiphon voiced in the soprano, followed by imitation in all voices. The third and fourth phrases of the antiphon are presented on the ensuing pages. A *da capo* repeat is specified, with the piece concluding after the repeat of the first page. The piece is metrical, and no registrations are given; however, dynamics and manual designation appear. The piece is playable by an intermediate-level organist, and is suitable for service use.

Illinois Wesleyan University

Langlais, Jean (1907-1991)

Talitha Koum⁴³: Resurrection, Op. 225

Combre 1985

Regina Caeli p. 9

Langlais's work comprises of three sections, with an indication from the composer that each section can be played as an individual piece. *No.1-O Clemens*

⁴³ Ann Labounsky, *Jean Langlais: the Man and His Music* (Milwaukee: Amadeus, 2000), 318.

presents the *Regina Caeli* chant; No.2-*O Pia* sets *Ave Regina caelorum*; No.3-*O Dulcis* is based on *Alma redemptoris mater*.

All three settings use “0” for the time signature, indicating a free approach to changing meters. Each piece has its own character, as distinguished by registration, tempo, and rhythmic motives. *O Clemens* is meditative; *O Pia* is slightly faster, and has a playful, martial tone; *O Dulcis* combines the two earlier styles and calls for fuller registrations. It is interesting that each piece is given a title from the closing salutations found in the *Salve Regina* chants. Detailed manual use and registrations are given. These are suited to an intermediate-level organist, and are good for service use because all are of modest length.

University of Illinois at Urbana-Champaign

Lindner, Wolfgang (1956-)

Ave Maris Stella

Eres Edition #2954 2010

III. *Regina coeli (Verset)* p. 8

Linder’s composition sets the antiphon in its entirety in the soprano voice, accompanied by colorful chords in the hands and pedal. An introductory section precedes the entrance of the cantus firmus; the same material is repeated at the conclusion of the complete statement of the antiphon. The piece concludes quietly. Registrations are indicated, as are the sources for the antiphon. Pedal is used, but it is always doubling the lowest voice of the left hand; thus, the use of the pedal could be *ad libitum*. This is for service use, and is playable by a beginning organist.

Oberlin College Libraries

McCann, John (contemporary American)

Fourteen Pieces for Organ

GIA 5150 2000

Regina Coeli p. 22

McCann's composition is as he describes, "Slow and meditative [in a] very flexible tempo." McCann changes the meter throughout to ensure a chant-like performance. To introduce the work, the antiphon's opening motive is presented in imitation. Likewise, the closing motive of the antiphon is repeated five times to end the work. Registrations are specified, no pedal is required, and the work is approachable by a beginning organist. It is a service piece.

Westminster Choir College of Rider University

Maugeri, Antonio (1918-)

Laudate Dominum, (Autori diversi) Fascicolo II

Edizioni Carrara-Bergamo num. 4409 1999

Regina Caeli (Finale), p. 8

Maugeri sets the antiphon to a march-like, steady beat. The work is through composed, and the pedal provides harmonic support. The composer states that the piece is to be played, "brillante, half note = 50." The piece is one page in length, and it satisfies the composer's intention that it be played as a postlude. No registrations are given. An advanced-beginning organist can play this piece.

Murray, Anthony Joseph (Dom Gregory), (1905-1992)

Liturgical Interludes

Mayhew 1998

Interlude 17 on the *Alma Redemptoris Mater*

Murray's work begins with an immediate statement of the antiphon in the soprano, accompanied by supporting harmonies. It is a metered work in ABA form, with the B section in the dominant key. Pedal is indicated *ad libitum*. No registrations are given. This work is appropriate for a beginning organist to use for service playing.

Music Library, Northwestern University

Paradiso, Francesco Maria (1960-)

Dopo l'omelia

Verlag Neue Music #2253 2015

“Series of six short organ pieces to be performed during the Sunday Masses in the Easter time, in particular after the commentary on the gospel”

Regina caeli p. 8

Paradiso offers eight improvisatory statements representing various texts, and their corresponding chant music phrases. All are for manuals only, and each is given specific registrations. Each phrase is to be played following specific phrases of the chant. This is for service use. Even though the works are for manuals alone, each would be challenging for a beginning organist due to the style. Therefore, these are better suited for an intermediate-level player.

Music Library, University of Toronto

Plé, Simone (1928-1985)

À La Vierge

Schola Cantorum #0.0014

1952

Regina Caeli avec variations p. 30-31

In this composition, Plé contributes five two-voice variations on the antiphon. He begins the set with a complete statement of the antiphon in the soprano. It is conjoined with sustaining, and exact imitative accompaniments in the alto. Variation I is a canon at the fifth, and Variation II has the antiphon in soprano, while left hand accompanies with the alleluia motive from the first phrase. Variation III has the antiphon in the lower voice, while the soprano states it in inversion, two notes later. Variation IV is a mirror canon with the theme in the soprano voice. The last variation consists of a decorative, melismatic soprano antiphon melody, accompanied by sustained notes in the left hand. André Marchal provides the registrations. The work is non-metered, and should be performed in an improvisatory style. A beginning organist can play the work, and would be a good

introduction to chant performance. These variations can be separated or played together. They are for service use.

Université de Montreal

Quinn, Iain (contemporary)

Liturgical Suite for Organ

GIA 8100 2013

Regina Caeli, Laetare

Quinn's composition is an introspective meditation. The antiphon primarily appears in the pedal, and makes a brief appearance in the right hand part. This attractive setting of the antiphon is useful for playing during communion or other meditative parts of the mass. It is in 6/4 meter, and registrations are given. This is for service use, and can be played by a beginning organist.

University of Notre Dame

Ravanello, Oreste (1872-1938)

L'Organo Italiano nell'Ottocento 204—Composizioni per Grand'Organo,

Volume 4

Armelin 2008

6. Postludium super *Regina coeli*

As indicated in the title, Ravanello has put the chant in a setting meant for ending a liturgy. The setting is in common time, with registrations implied by *forte* and *fortissimo* markings. Pedal is required in the last half of the work, but the part can be manipulated such that the entire piece is played on the manuals. The work begins with the antiphon's first phrase in the tenor voice, with imitative development in the remaining voices. This is for service use, and can be played by an advanced-beginning organist.

Music Library, Northwestern University

Roth, Daniel (1942-)

Fantaisie Fugue sur "Regina caeli" Schott #20062 2007

Roth's work is an improvisatory fantasy. The prelude is and frequently changes character and registrations. The first phrase of the antiphon is the subject of the fantasy. A fugue subject is created from the antiphon's second phrase. The rest of the antiphon is found through extensions of materials. Although the fugue is metered, its time signature changes often, sometimes with each new measure. This is a complex and sophisticated work, written for the advanced-level organist. Perhaps it could be used for a special celebratory mass, such as Easter, but it would be best presented in recital. Roth wrote the work in memory of E. A. Roethinger, organ builder. The organ Roth thought of when composing the work is located in Erstein. It was built in 1914, and its disposition combines French and German traditions.

Music Library, Northwestern University

Rowell, Dr. Lewis E. (1933-)

Christ is Risen WLSM 1965

Offertory on *Regina Cæli*

Rowell presents the antiphon with its text at the top of the first page. As stated by the composer, the work is a trio, and is intended as an offertory. Rowell indicates the performance style for the piece as "alla siciliano". After an imitative introduction, the antiphon is brought in in the pedal, where it remains for the rest of the piece. The manual parts interact as two voices of the trio, over the cantus firmus in the pedal. The piece is metered, and registrations are indicated. An advanced-beginner can play this work, but it may be better suited for an intermediate-level organist.

Santucci, Pellegrino (1921-2010)

Antiphone Majores

Carrara 3101

1969

#5. *Regina Coeli (Cantus firmus al pedale)* p.10

Santucci writes a bright, *Allegro Vivace* 12/8 jig that bounces among manuals until the antiphon is presented in the pedal at measure fifteen. He calls for the cantus firmus to be registered with 8'-and 16' Principals, plus the Trombone 8'. Rhythmical activity is diminished and registrations reduced in the section marked *Grazioso*: but the music quickly returns to its original level of rhythmic activity, increasing in voices and registrations until its close. His work exudes the text that "Mary should rejoice and sing Alleluia" because her son has risen from the dead. "The work is metered, registrations are given, and it is suited for service or recital, and best be played by an advanced-level organist.

#6. *Regina Coeli (Alio modo-Cantus firmus al pedale)* p.16

Again, Santucci writes a joyful setting of the antiphon. It is metered at 3/4, and marked *Vivo*. The cantus firmus is in the pedal, and enters in the second measure. The manual parts consist mostly of chords until midway, when arching eighth note figures and scales change the mood, with no cantus firmus is being played. The style of the opening returns for the first half of the final chant phrase, followed by the a repetition of the earlier eighth note material in the manuals. The last half of the chant is again in the pedal, and the work closes with repetitious dominant seventh chords that resolve in the last measure. This work would make an exciting postlude. Registrations are given in general terms. This is an intermediate-level work.

Southern Methodist University

Schroeder, Hermann (1904-1984)

Die Marianischen Antiphone (1953)

Schott

1954

I: Prelude - *Regina cæli & Resurrexit*

For the introduction, Schroeder uses the opening phrase of the antiphon in the soprano voice, accompanied with chords. The antiphon is continued in the tenor voice with a running eighth note motive that is then imitated by the soprano voice. At measure twenty-two, the pedal begins a contrapuntal line that forms a trio with the tenor and soprano lines, which play the antiphon a fifth apart. Schroeder intertwines both the French toccata and German chorale composition styles. By the last page, the right hand and pedal are playing the antiphon in duo, while the left hand plays repetitious scale figures. The work is metered, mostly in 4/4. Registrations are given, and Schroeder labels the work as a *Präludium*, but it could be used for service or recital. Because of technical issues, it is best suited for an organist at the advanced-intermediate level.

University of Illinois at Urbana-Champaign

Sofianopulo, Marco (1952-)

Tre Antifone alla Beata Vergine Maria Pizzicato PVH.775 2001

Regina coeli, p. 2

Sofianopulo marks his work as *Agitato* (*quarter note = 120*), and *forte*, and immediately states the first phrase in the soprano voice on the Positive division. He continues to build the work through added texture and manual changes. Imitation is his favored means of development. Though dynamics are explicit, the composer does not include registrations. Pedal is used, frequently for the cantus firmus; at the finale, the pedal is doubled at the octave. This is a metered work, but the time signatures often change with each measure, pushing the player to realize it as a flowing chant. This work is for service use, and is playable by an intermediate-level organist.

Music Library, Northwestern University

Titcomb, Everett (1884-1968)

Three Short Pieces on Familiar Gregorian Melodies Wood 1940

Regina Cœli, p. 3

As a foreword to his composition, Titcomb writes: “In Free Rhythm (eighth note = circa 120). The bar-lines are employed to suggest the phrasing of the Gregorian melody which should be flexible, and played with a spirit of child-like joy and devotion.”⁴⁴ The entire antiphon is stated in the first two phrases, primarily in the soprano voice. It is accompanied by a combination a rocking chordal figure and a repeated descending sixteenth note figure. The work is metered primarily for the organized reading of the score. There is a brief fugal section based on the incipit of the chant. Registrations are given, as well as manual changes. Pedal is used and ranges from sustained notes to cantus firmus statements. The accompanying figures, and the piece’s registrations create a quiet excitement, making the work a pleasant choice for service use. It is for an intermediate-level organist.

University of Minnesota

Trapp, Lynn (1963)

Three Plainchants for Organ, Set 2 MorningStar 1999

Regina Caeli, p.3

Trapp’s work begins with a statement of the antiphon in the soprano voice, followed two beats later by an exact imitation in the alto voice. This canon continues until the second page when chords accompany the antiphon. Canon is used throughout the piece. At the third page, the pedal repeats a descending four-note pattern found in the antiphon, but the theme is now stated in quarter notes. At this point, the manuals state the antiphon with chords, with the melody in the soprano voice. Trapp continues to add texture to this material, and concludes the work with full chords. The piece is , and changes key three times. Registrations are given. It is intended for an intermediate-level organist, and is useful as a liturgical piece.

⁴⁴ Everett Titcomb, *Three Short Pieces on Gregorian Themes* (Wood, 1940), 3.

Trovato, Angelo Maria (1977-)

Cantantibus Organis Num.5369 Edizioni Carrara 2014
Regina Caeli, p. 27

Trovato's work begins with a march-like setting of the antiphon. A transition at the close of the first page leads to a free-flowing middle section. Indicating *liberamente*, Trovato transfers the melody to the manual's bass voice, and accompanies it with manual arpeggios until the *da Capo*. The work concludes with another martial, chordal presentation of the antiphon, played on full organ with reed stops. The piece is metered, registrations are given, and the pedal can be *ad libitum*. This unusual setting is entertaining, due to its rhythmic variety. It is for service use, and useful for an advanced-beginner who has good keyboard technique.

Valente, Antonio (c.1520-c.1580)

Intavolatura de Cimbalo (Naples 1576) Oxford, University Press 1973
Salve Regina, p. 54

Valente uses only the head motive of the chant. Even then, he is not consistent with full statements, sometimes giving just the first three notes of the theme. This is a four-voiced, polyphonic work, constructed of continuously flowing imitative motives. The editor, Charles Jacobs, has transcribed Valente's compositions from their original *tablatura* notation. He suggests this *Salve* is written for cembalo, but since it could be interchanged with the organ, it is reasonable that this be played on organ. Willi Apel considers Valente's work as being written for organ.⁴⁵ If it is to be played on the organ, the gentle tonal character of the old Italian organ should be recalled. This is a technical work, and though it uses no pedal, the music suggests an experienced player with baroque performance knowledge can be the best choice to play it.

University of Illinois at Urbana-Champaign

⁴⁵ Willi Apel, *The History of Keyboard Music To 1700* (Indiana U. 1972), 126.

Vessia, Gian Nicola (contemporary, president of Carrara publishing)

Petites fleurs à la Vierge

Carrara #5412 2015

Regina Caeli, p. 9

Vessia's work begins with the pedal stating the first phrase of the antiphon. The hands join at the third measure with the antiphon transferred to the soprano, accompanied by both alto and tenor voices. At this point, the pedal plays sustained whole notes except for one descending line in measure ten. All three upper voices trade off with phrases of the antiphon. Vessia has marked the piece *Maestoso*, and suggests *organ pleno* registration. This is for service use. It is suitable for a beginning organist.

Peberdy, Simon (contemporary)

Chorale Prelude on "Regina Caeli"

(Freu dich, du Himmelskönigin) www.simonpeberdymusic.com 2017

Peberdy has composed two chorale preludes on the antiphon and its corresponding German hymn tune. Both these imitative pieces recall German seventeenth and eighteenth century chorale styles. The first prelude is for manuals only, while the second requires pedal. The melody is from the Konstanzer Gesangbuch of 1600, thus the chant tune is not commonly recognized for *Regina Caeli*. Registrations are indicated for each work. Both are for service use and can be played by an advanced- beginning (chorale #1) or intermediate-level organist (chorale #2).

CHAPTER 5: SALVE REGINA SOLEMN TONE MODE I, HISTORY AND ORGAN REPERTOIRE

Salve Regina is the longest Marian antiphon, and it is used for the longest period of the liturgical year: Trinity Sunday to the evening before Advent Sunday.⁴⁶ Many people have been credited with its composition: Peter of Compostela, Bernard of Clairvaux, Adhemar de Monteil of Puy, John Damascene, and Pope Gregory IX, most of them being translators or compilers of books. It is most frequently attributed to Contractus Hermanus (who wrote *Alma Redemptoris Mater*). The *Salve*⁴⁷ Regina was very popular, especially among guilds and sailors. The antiphon was found in Columbus's journal, and was reportedly sung widely by his sailors who in turn, taught it to Native⁴⁸ Americans. The chant was so common that,

“ Luther complained that the anthem was sung everywhere throughout the world, that the great bells of the churches were rung in its honour, etc. He objected especially to the words "Queen of mercy, our life, our sweetness, our hope."⁴⁹

Because the words and tunes were so well known, they did not undergo the changes and deviations from their original chant tunes like that of *Regina Caeli*.⁵⁰

The theological view of the hymn is as follows:

⁴⁶ Frisck, *All About Mary*.

⁴⁷ Ibid.

⁴⁸ Charles G. Herbermann, et al, *Salve Regina*, Catholic Encyclopedia Online, <https://www.catholic.org/encyclopedia/view.php?id=5488>.

⁴⁹ Ibid.

⁵⁰ Ibid.

“(the church) sees Mary maternally present, and sharing in the many complicated problems which today beset the lives of individuals, families and nations: (the church) sees her helping the Christian people in the constant struggle between good and evil, to ensure that it ‘does not fall,’ or, if it has fallen, that it ‘rises again.’”⁵¹

TEXT

Latin:

Salve, Regina, mater misericordiae;
Vita, dulcedo et spes nostra, salve.
Salve, Regina, mater misericordiae;
Vita, dulcedo et spes nostra, salve.
Ad te clamamus, exsules filii Hevae.
Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.
Eia ergo, advocate nostra,
Illos tuos misericordes oculos ad nos converte.
Et Iesum, benedictum fructum ventris tui,
Nobis post hoc exsilium ostende.
O Clemens, o pia, o dulcis Virgo Maria.⁵²

English:

Hail, holy Queen, Mother of mercy,
Hail, our life, our sweetness, and our hope.
To you we cry, the children of Eve;

⁵¹ Ibid.

⁵² Frisck, *All About Mary*.

To you we send up our sighs,
Mourning and weeping in this land of exile.
Turn, then, most gracious advocate,
Your eyes of mercy toward us;
Lead us home at last
And show us the blessed fruit of your womb, Jesus:
O clement, O loving, O sweet Virgin Mary.⁵³

Two different chant tunes are used for the *Salve* texts, and each is equally popular. The first, the Solemn Tone set in the Mode I, begins with a distinctive head motive of *la-sol-la-re*. The Simple Tone is set in Mode V, and it too has a distinctive head motive of a rising triad with an upper neighbor tone: *do-mi-sol-la-sol*. There is no clear evidence about when or where each chant tune was created, but both have remained equally popular for generations and are usually present in Catholic hymnbooks.

Salve Regina, Solemn Tone, Mode I

⁵³ Ibid.

V. *Virgo Virginis maris mater corpus* (recessure ad mensuram modo et a et animam, et dignam Fili tui habita- ante perdesit. *Alleluia*. Per cunctum celum officio meretur, Spiritu Sancto Christo Dominum nostrum. *R. Alleluia* (4a) cooperante preparasti: † do, ut corpus

†. *Divinum nascitum matrem semper nossum. R. Alleluia*

(Qui V. dicitur non recit et penultima depressa)

Deinde dicitur versu: Pater noster, Ave Maria, et Credo.

Sic dicitur Completorium in omnibus Dominicis et Festis, praeterquam in festo Majoris Habitationis, et per Octavam Paschae.

nt.
I.
(4a)

Sál- ve, Re- gí- na, má-ter mi- se- ri- cór- i- ae: Ví- ta, dul- cé- do, et spes nó-stra, ál- ve. Ad te clamá- mus, éxsu-les, fi- li- i é-vae. Ad te suspi- rá- mus, gemén- tes et flén- tes in lac- ri- má- rum vál- le. É- ia ergo, Advoca- ti nóstra, íl-los tú- os mi- se- ri- cór- des ó- cu- los d nos con- vér- te. Et Jé- sum, bene- dí- ctum frúctum

Antiphona B. Mariae Virginis

In Cantu Simpliciter



Abballe, Tullio (20th C Italy)

54 *Liber Usualis*, (1926), 236.

Alla Madre Di Dio 13 composizioni per organo Edizioni Carrara #3914 1990

Salve Regina

Abballe's work is imitative, using the opening phrase of the chant. It is metrical, but the meter changes frequently. Some pedal is used, but primarily for harmonic support. Abballe intends this for service use. He includes suggestions for registration. This work is appropriate for an advanced-beginning organist.

Aguilera de Heredia, Sebastian (1565-1627)

Antologia De Organistas Clasicos-Siglos XVI-XVII

Union Musical Española 21646

30. *Salve De Lleno, Tono 1, p.47*

This work is in the style of a late renaissance ricercar. The beginning three-note motive of the chant is written in long note values. What is unusual in Aguilera's work is that fourth note of the chant is not used as part of the subject; instead, Aguilera assigns it an eighth-note value, and uses it to begin the accompanying material. The subject enters in all voices, at times in stretto. This short, metrical work is intended for liturgical use. This is a good Renaissance piece to introduce to the advanced-beginning organist because the style is easy to follow, the polyphony is not as intricate as in Cabezón or Hofhaimer, and the manual technique is not overly challenging. This is an urtext score, so no registrations are given. Again, reference to organ specifications that were typical of those found on Spanish Renaissance organs should be sought.

31. *Obra De Tono I, p. 49*

This setting is an actual fugal treatment of the chant's head motive. The figurations build from each other. After the subject is announced in the soprano, alto, tenor and bass, a motet-like section is created. When the subject comes in the bass again (and in whole notes), the figurations are diminished to sixteenth notes. Throughout the fugue, the motet, and rapid figuration, the subject is heard sixteen

times⁵⁵. This work is musically satisfying, and an advanced-beginning player can use it as a model for learning about early compositional techniques. It is meant for service use.

University of Illinois at Urbana-Champaign

Araújo, Pedro de (? -1684)

Cinco Pecas par Instrumentos de Tecla Valentim de Carvalho 1978

III. Obra de primeiro tom sobre a *Salve Regina*

Araújo's composition is a wonderful example of fugal writing. The opening five notes of the antiphon serve as the subject for a four-voiced fugue, with frequent use of stretto. A second fugue subject appears halfway through the three-page work, and it also quickly appears in stretto, and combined with the original subject. This work is a good study of polyphonic writing, therefore appropriate for an advanced-beginning organist. No pedal is required. This piece serves as a point of entry for a new organist to learn about Renaissance and Baroque Spanish and Portuguese organs. This work is suited for service use.

University of Chicago

Assandri, Giordano (1940-)

Salve Regina

Armelin AV 67 series 2005

Salve Regina, Tono solenne, p.2

After an imitative introduction built from the opening four-note motive of the chant, Assandri presents the entire chant in a through-composed work. The chant is alternately shared between the tenor and soprano voices. The accompaniment includes both polyphonic and homophonic writing, the latter appearing as delicate toccata figuration. The pedal plays either sustained notes, or the opening four-note

⁵⁵ Apel, 515.

motif until the closing salutations. At this point, the pedal plays the tune of the first two phrases. Assandri's work is non-metered, and he marks it to be played "*Liberamente*." No registrations are given. This is meant for service use and can be played by an early-intermediate level organist.

Music Library, Northwestern University

Bertolucci, Monsignor Domenico (1917-2013)

Trittico Mariano

Edizioni Cappella Sistina 1995

Toccata (*Salve Regina*)

Although Bertolucci titles his work, "Toccata," it is more of a Fantasia. He opens with a bold pedal statement of the first phrase, and then momentarily breaks with a "*Liberamente*" ascending manual line of the chant's final "*Maria*" motive. This material is elongated to form the first half of the four-page introduction that finishes with an imitative section based on the first four notes of the chant. Sectionalized presentations follow, with each hinting or directly stating motives from the chant (the chant is never stated in its entirety). The composer unifies the work through a return to an altered form of the opening material: shorter, "reminder" ideas are restated, and the work closes with quarter note chords elongated to half and whole notes. The use of frequent meter changes (denoting changes of character), in combination with recurring, yet altered motives, contribute to the work's improvisatory mood. No registrations are given, so an experienced organist will best be able to create appropriate stop selections. This is meant for an advanced-level organist, but an intermediate-level player could use this to challenge themselves technically. This piece is appropriate for recital use.

Music Library, Northwestern University

Boëly, Alexandre Pierre François (1785-1858)

Hymnes et Antiennes

Europart 1985

Salve Regina p. 7

Boëly provides four-part contrapuntal settings of sections from each verse. He reduces the chant melodies to their skeletons, setting each verse in a motet-like style. Verse three, *Eia ergo*, is the only one stated in its entirety. The closing salutation to Mary, verse five, begins with the head motive from the beginning of the chant, but quickly assumes the melody from the closing section of the chant. The sections can be played in *alternatim* with choir. A pedal part is not designated, but the bass part can be coupled to the pedal from the manual. The work is metrical. Registrations are not indicated; consulting Fenner Douglas's book, *The Language of the Classical French Organ* (Yale University Press, 1995) may prove useful. The work is appropriate for church use, and an advanced-beginning organist can play it.

University of Illinois at Urbana-Champaign

Bonnet, Joseph (1884-1944)

Douze Pièces Nouvelles Op. 7

Leduc, 1910, Marks 1943

7. Prélude au *Salve Regina*

Bonnet's Prelude is an imitative work featuring the first phrase of the chant. A dramatic, improvisatory introduction, and a shorter concluding section containing material from the introduction, frames the imitative body of the piece. Registrations are given, as are manual distributions. The pedal part is active, with the polyphonic middle section requiring the greatest skill-level. The work is metered, and appropriate for an intermediate-level organist. Its length and character make it an ideal work for service prelude or postlude.

Principia College

Bull, John (1562-1628)

Wiener Orgelmusic um 1700 fur Orgel/Cembalo

Doblinger D.19 155 2004

Salve Regina. P. 22

Bull's piece is a rhapsodic set of five variations. He opens with an imitative treatment of the head motive of the chant. It soon breaks into sweeping figurations between the hands, but closes with a resumption of imitative four-voice motet-style material. Verse two seems to take creative license with the tune because it is difficult to recognize. It too is a mixture of imitative and rapid figurations. Verse three begins with a clear opening statement from verse three of the chant, but after a short imitative section, it too veers quickly into virtuoso passages. Verse four seems to take great license with the coordinating theme, but does bring back the head motive. Verse five sets *O Clemens* in clear imitative polyphony. At measure ten, *O dulcis*, Bull breaks out of the rigorous imitative style with figuration that continues through the end of the work. This work is intended for organ and for service use. However, it can be played on harpsichord. Technically challenging, this piece is best played by a keyboardist with advanced abilities.

Buxheimer Orgelbuch: Anonymous

Buxheimer Orgelbuch, Vol. I

Hinrichsen-Peters #585a

Salve Regina, No. 72

This anonymous setting of the chant reflects the practice of the alternating of verses between organ and choir (the organ plays the odd number of verses).⁵⁶ In the opening *Salve*, the cantus firmus is highly ornamented, thus not easily recognizable. *Ad te Clamamus* is much clearer, and begins with a strong soprano statement. *Eia Ergo* uses a richly decorated cantus firmus. *O Clemens* is ornamented, but easily recognizable. *Dulcis Maria* is highly ornamented, but it is also recognizable. This metered work does not use pedals. No registrations are given.

⁵⁶ Ibid. 69.

This work is meant for service use and can be played by an intermediate level organist.

University of Illinois at Urbana-Champaign

Cabezón, Antonio de (1510-1566)

Antonio de Cabezón und Zeitgenossen Kompositionen für Tasteninstrumente

ed. M.S. Kastner Musikverlag Wilhelm Zimmermann Z 13 204 1973

Salve Regina, p. 10

Cabezón's *Salve* is written in imitative style. The cantus firmus begins in the tenor, followed two measures later by the alto, and then after another three measures, the soprano. The accompanying material seems to come from figurations found in the chant, such as the four note ascending and descending line given in versets one and two; an ascending line where the second note is repeated (verset four, *Eia*); use of turns (verset five, closing *Osténde*). Characteristic of Cabezón, the work is tightly organized. Since no registrations are given, the player should refer to Peter Williams' book, *The European Organ 1450-1850* (London. Batsford, 1966.) The work is intended for service use, and can be played by an early-intermediate organist interested or acquainted with Spanish music of the Sixteenth Century.

Campbell-Watson, Dr. Frank (1898-1980)

Evocation – Our life, Our Sweetness, and Our Hope J. Fischer 1952

Dr. Campbell-Watson's work is based on, "*Je te salue*" by Charles Bordes, and *Salve Regina, Mode I*. The tunes are very similar, and because they are so smoothly combined, it is difficult to tell which one he is quoting. After a cascading chordal introduction, the melody is presented in the soprano. The tenor plays the melody at the last statement, followed by another section of lush chords. It is metered, and no registrations given. As indicated by the composer, the piece should be played in a somewhat free manner. The pedal is used only for harmonic support, and harmonies

are reminiscent of Vierne. This is suitable for an advanced beginning-level organist, and is meant for service use.

Caurroy, Francois Eustache du (1549-1609)

Les maîtres français de l'orgue aux XVII et XVIII siècles, Vol. II

Schola Cantorum #S.559.2 V.C. 1940?

Fantasia on "Salve Regina" p. 3

The edition indicates the work to be a "fragment," and with only twenty-eight measures, it could be just the opening part of a larger, missing work. The opening four notes of the chant tune are used as the alto subject. With the tune doubled in time, it is announced in the soprano and tenor voices. The bass entry appears after a two-voice episode. Following another brief episode, the pedal and soprano play the subject in stretto, each with a different rhythm. Félix Raugel made this edition, with a preface contributed by Chalres-Marie Widor. Raugel suggests a registration of "Foundations 8" and distributes the music over manuals and pedals. This is an attractive work for a beginning organist, but the player could well ignore the nineteenth-century editorial suggestions and use a registration consistent with sixteenth-century French performance practice.

Royal Danish Library-Aarhus Denmark

Charpentier, Marc-Antoine (1643-1704)--transcription

Pièces propres pour être jouées sur l'orgue, Vol. 2 Errata

Prelude pour Salve Regina à 3

This is a transcription from Charpentier's motet. Jean-Paul Lécot created this version. Only the first phrase of the chant is used, and it is placed in the soprano. This simple work is one page in length, and is suitable for a beginning organist to use for service. Lécot suggests registrations, but this piece offers the player the

opportunity to consult Fenner Douglass's book, The Language of the Classical French Organ (Yale, 1995).

Cook Music Library, Jacobs School of Music, Indiana University

Cracoviensis, Nicolaus (c. 1548-)

Organistica

Carrara Num. 4048 1993

Salve Regina

Cracoviensis's work utilizes the entire chant by creating sections based on each of the versets. The opening section, verset one, is in a chorale style. The other versets are imitative, in the form of a ricercar. Cracoviensis's entire work is written for four voices, and though the pedal part is not clearly separated from the hands in this edition, it is implied because of note distribution in the hands. Registrations are not given, but in the *2015 Pipe Dreams Tour Book*, Michael Barone gives the specifications of a rebuilt 1524 Polish organ: Principale, Octava, Quindecima, Quinta, Mistura, Cimbali, Fletna, Czink, Pusan.⁵⁷ Cracoviensis's work is intended for service use, and is playable by an early-intermediate level organist.

Cucinotta, Roberto Maria (1956-)

Sei Pezzi Mariai Volume 1

Armelin Musica AV.86 2008

Præludium et fuga super *Salve Regina*, p. 1

The prelude of this work opens with a complete statement of the first chant trope in the soprano voice. The pedal introduces the second trope, and three voices become involved sharing the melody in imitation. Cucinotta breaks style using chant motives as melody answered by chords or imitation. He builds his ideas to a strong conclusion featuring scales, chords and double pedal. The fugue is also built upon the opening phrase of the chant, and the three-part voicing in the manuals continues for two pages before the pedal subject entry. With the pedal, the fugue becomes

⁵⁷ Michael Barone. *2015 Tour Book*, <https://pipedreams.publicradio.org/pdf/2015tourbook.pdf>, 11.

thick-textured and technically challenging. It finishes with chords contrasting with polyphony. It is organized into measures, but no time signature is listed, signifying frequent changing numbers of beats per measure. Registrations are given. This work pays homage to traditional imitative writing, yet is freshened with modern harmonies. The prelude and fugue could be separated for service use. It is intended for an advanced-level organist.

Music Library, Northwestern University

Dupré, Marcel (1886-1971)

Chorale et Fugue Op. 87 Éditions Musicales Alphonse Leduc AL 27853

Bornemann 1962

“Chorale, Salve Regina”

Dupré uses the latter half of the chant’s fourth verset as his subject for the toccata figure. It introduces the work, and accompanies the pedal’s first phrase statement of the chant. Following the completion of this section, the toccata motif is changed to that of the first phrase, but is in diminution. The first phrase of the chant melody is stated in the soprano. The last of the work features the melody in stretto between the soprano and pedal, while the left hand plays a running sixteenth note accompaniment line. It is metered, and the tempo is *“Andante with quarter = 54.”* Registrations and manual changes are given. This can be used for service as a prelude and is suited for an advanced level organist.

University of Illinois at Urbana-Champaign

Eight Short Preludes on Gregorian Themes Op. 4 ML&R #0604 1998

1. *Salve Regina*, p.4

This smaller work is meant for service use and is appropriate for a beginning-level organist. Pedal is not required, but it could be coupled from manuals to make certain parts easier to play. The piece is imitative, featuring the first phrase

of the chant. It is metered and registrations are given.

Oberlin College Libraries

Elías, José (1675-1749)

Orgelwerke uber Themen aus dem Gregorianischen Choral Coppenrath
1992

Preludio y Fuga sobre la Antifona Mariana Salve Regina

Elías's prelude setting freely expands the chant's opening phrase to create a four-voice chorale-style work. One can perceive the chant, but it is never separated out as a solo. Imitation is used among the voices, but at the "Andante" pace, it is approachable by a early-intermediate level organist. The fugue uses the chant's opening phrase as its subject, and is syncopated and directed to be played at *forte* and *Piu Allegro*. The half note is used as the primary pulse value. No registrations are given. The prelude and fugue can be used together, or separated for service use.

North Texas University

Erb, Joseph Marie (1858-1944)

Quatre-vingts pieces breves: pour orgue sur des themes gregoriens,
op. 74 Strasbourg : Editions F.X. Le Roux & Cie. 1954

Préludes sur l'intonation Salve Regina

This twelve-measure work is an interlude or intonation. It is imitative, using the first phrase of the chant. It remains in the hands until measure seven when the chant appears in the pedal. Registrations are given, and it is metered. An advanced-beginning organist could use this for service music, elongating it by playing the chant between statements of this small piece.

University of Notre Dame

Fagiani, Eugenio Maria (1972-)

Paraphrases Gregoriennes Op. 17

Delatour DLT0197 2003

Salve Regina

Fagiani's composition features a multi-voiced rocking motive that slowly leads to the statement of the chant's first phrase. Only the hands play the lengthy introduction, and the figure builds momentum through registration and textural changes. The pedal precedes the chant tune by playing a bouncing, but quiet ostinato line. The chant is not heard until the third page, where it appears as the top notes of a series of seventh chords. Following this, the hands revert to earlier material, and build through repetition until the pedal's full statement of the first half of the chant's phrase. The composer closes by silencing the pedal and restating the opening rocking material. This is a very unusual work, complicated by no presence of tempo or character markings. Metrically, it is barred, and changes frequently. Registrations are given, and they indicate the work is rather soft dynamically. The piece can be used for service, and an advanced-intermediate level organist could find a creative placement of it.

Harold B. Lee Library, Brigham Young University

Falcinelli, Rolande (1920-2006)

Deux Antiennes pour Orgue

Bornemann S.B. 5431 1969

Salve Regina, Op. 43 (1968)

Falcinelli's work is marked *Largo*, quarter note = 48, and begins with full, low-voiced chords to introduce the chant. Prior to the pedal entrance of the chant, eighth note-grouped motives contribute a rocking motion as accompaniment. Falcinelli uses the first three lines of chant. When the second line of chant starts, the left and right hands exchange material and activity, and the grouped eighth notes evolve into triplets. A canon begins in the pedal (creating a double pedal line) when the first chant phrase begins again. The work closes when the pedal closes at a fifth, and the right hand's triplet figure rises, and then falls to its resolution. The work is

metered, but it is not regular. Registrations are given, and harmonies are rich and atonal. The piece is rich in color and affect, and can be played for service by an advanced-level organist.

University of Illinois at Urbana-Champaign

Focroulle, Bernard (1953-)

Nuovi Fiori Musicali

Doblinger 01470 2009

“Spiegel” 6 Versets as Dialogue to the Salve Regina

by Arnold Schlick, p. 20

Focroulle wrote his versets as mirror reflections, (*Spiegel*) of Arnold Schlick’s renaissance composition.⁵⁸ He wrote them with the 1511 Van Covelens organ, Grote Sint-Laurenskerk, Alkmaar, in mind,⁵⁹ —a unique instrument that has only a Trompet in the pedal division. Focroulle explains his versets can be played as a suite, or in alternatim with Schlick’s versets.⁶⁰ Each verset is highly improvisatory, with arpeggios featured in the first two, slowly resolved suspensions in the third, a toccata style in the fourth, and an introspective duet in the fifth. This work is best suited for recital use, and hopefully, on an organ with the spirit and color of the 1511 Dutch instrument.

Universitätsbibliothek Dresden

Hakim, Naji (1955-)

Salve Regina (2004)

Schott ED 9818 2005

Unusually, Hakim’s piece is a through-composed setting of the chant. The chant is always presented in the soprano, and is accompanied by rich atonal chords. This is a quiet interpretation of the chant, which is effectively introduced and periodically haunted by a leaping staccato motive. It is metered, but with frequent

⁵⁸ Bernard Focroulle, *Nuovi Fiori Musicali* (Doblinger, 2009), 19.

⁵⁹ Ibid.

⁶⁰ Ibid.

changes. Registrations are given, accompanied by manual indications. Due to the work's technical requirements, including double pedal, the work is suited to an advanced-level organist. It can be used for service or recital.

Music Library, Northwestern University

Hanisch, Joseph (1812-1892)

Präludium: Orgelwerke über Themen aus dem Gregorianischen Choral

Musikverlag Alfred Coppenrath 1992

Präludium über die Intonation *Salve Regina*

Hanisch's work is a grand four-voiced "Maestoso" work. The chant is fairly disguised among the polyphonic voices. It is a bold, metrical work, but no registrations are given. Dynamically it ranges from forte to *fortissimo*, with *decrescendos* and *ritards* used to prepare a *mezzo-forte* finish. It is suited for service use, and an early-intermediate level organist could play it. It utilizes contrary and independent voices.

North Texas University

Heiller, Anton (1923-1979)

Fantasia super "Salve Regina" (1963) Mode I Doblinger 1966

Heiller titles his work as "Fantasia," because it is based on an earlier improvisation of his. The work is through composed, but the chant verses are well hidden. Motives used throughout the work seem based on fragments of the chant: even the opening toccata line in the left hand can be recognized as a reference to the third verse. This was a very personal work for Heiller, written when he was angry with church officials who wanted to limit the church's use of Marian adoration. Heiller works through his dueling emotions of anger at the church and devotion to Mary throughout the piece. It is metered, but very loosely, and is to be performed in the style of an improvisation. It is technically very challenging, and only suited for

an advanced-level organist. Unfortunately, Heiller did not indicate any registrations, but he did include precise interpretation guides. This is for recital use.

University of Illinois at Urbana-Champaign

Hofhaimer, Paul(1459-1537)

Doblinger DM 639 1973

Salve Regina

This is one of the oldest works for organ. Hofhaimer uses an old Germanic version of the chant, and wrote it using German tablature. The editor of this edition, Michael Radulescu, has recreated the work with modern notation. The movements are set up as alternatim to the choir or a soloist, and their lines are given in the score. Hofhaimer sets the first line of *Salve Regina*, the *Ad te clamaus, Eya ergo, Nobis, O Clemens*, and *O dulcis Maria*. This is a through-composed work, and Radulescu's realization makes the old style approachable by an intermediate level player who is comfortable with early music performance practices. Radulescu also includes valuable information about the organ that would have been used during Hofhaimer's time. The sectionalized work can be divided and used as separate pieces for church use.

University of Illinois at Urbana-Champaign

Langlais, Jean (1907-1991)

Talitha Koum: Resurrection, Op. 225

Combre 1985

Salve Regina

Langlais uses both the Solemn and Simple modes of *Salve Regina* in this interesting work. He begins with a toccata motive in the upper registers that his biographer Ann Labounsky refers to as "angels flying."⁶¹ The Solemn chant begins in the soprano voice, and is accompanied by chords in the left hand and pedal. The

⁶¹ Labounsky, *Jean Langlais, the Man and His Music*, 319.

toccata motive expands, and it continues to interrupt the partial statements of the cantus firmus throughout. At the conclusion of the Solemn setting, Langlais uses another "Angel" toccata, and it serves as the bridge into the statement of the Simple chant. The Simple chant places the cantus firmus in the soprano (the left hand plays the fifth verse), and accompanies it with chords in the left hand and pedal. In this section, the accompaniment is in half notes rather than the whole notes used for the Solemn section. The work looks imposing, but it is approachable by an intermediate-level, or early-advanced-level organist. The repetitive toccata sections are all marked "*Très Vif*," and the chant sections are marked "*Lent*." Registrations are listed for this non-metered work. It can be played for service or recital.

University of Illinois at Urbana-Champaign

Latry, Olivier (1962-)

Salve Regina (2007)

Billaudot G8840B 2010

As in the case with Anton Heiller, Latry composed this work after improvisating on the chant theme at the University of Kansas in 1999. The piece comprises seven sections, each beginning with the corresponding chant melody presented at the top. In his publication, Latry states, "The Gregorian chant may be sung independently by a solo male-or female-voice, or by a children's choir. It is also possible to play the organ passages by themselves.⁶²" The variety of ideas used in the sections, coupled with unusual character directions such as "Martellato, wild" (III), "Dark, implacable" (IV), and "Deep" (V) reflect personal passions of the composer. The piece is metered, technically challenging, and Latry has given excellent registration suggestions and guidelines for use. The movements can be separated for use in service, or played together for recital.

University of Notre Dame

⁶² Olivier Latry, "*Forward*," *Salve Regina* (Billaudot, 2010).

Liszt, Franz (1811-1886)

Kirchenhymnen

Liszt Orgelwerke II Peters 9989

Salve Regina p. 75

Liszt's approach to the chant is to present it in entirety. He, or perhaps the editor, Karl Straube, places the chant words above the corresponding melody notes. It is a quiet interpretation, metered, with "*Lento assai*" given at the start. This publication is hampered by Straube's editing, however. He includes too much information about registration, manual changes, pedal use, and slurs. Although a pedal part exists, it always appears in unison with the left hand. It is unclear whether the pedal part is authentic or if it is the editor's idea. The work is for service use, and can be played by an advanced-beginning level organist.

University of Illinois at Urbana-Champaign

Lopez, Miquel (1669-1732)

Hymnes et Antiennes, No. 8

Schola Cantorum 0. 0008. L 1969

Versos per l'Entrada de la "Salve"

Lopez's work is a two-verse imitative treatment of *Salve Regina*, and each uses the chant's opening head motive as the primary source for imitation. In the first verse, the tune is in a combination of whole and half notes, and is presented in the following order: pedal, soprano, alto, tenor. All statements are given at the octave interval. The imitative material is free, but is possibly formed from motives found in other areas of the chant melody. Verse two is smaller in scope. The chant enters at the octave in the order of alto, soprano and bass voices, but when it is stated in the tenor, it is at the fourth. After the voices each play the motive, the remaining material is imitative and similar to the ideas found in Verse one. The chant head-motive is not heard again until the closing bass entrance. This work is suitable for an early-intermediate organist, and is service music. The editor of this edition, Norbert Dufourcq, offers registrations, and they are appropriate to this era.

University of Illinois at Urbana-Champaign

Manari, Raffaele (1887-1933)

Salve Regina : Studio da concerto (1928) Mode I Psalterium, 1931 ML&R

Armelin 1995

Marinari's work is a *tour de force* for organ pedals. His twelve-measure, "Largamente e vibrato" introduction features the motives from the cantus firmus passing back and forth from the bravura pedal to hands, in an improvisational *badinage*. The main body of the work commences with the new tempo of *Allegro vivace*. The cantus firmus appears harmonized in the hands, over virtuosic pedal display passages. Toccata figures later appear in the hands, providing momentary relief for the organist in preparation for the next virtuosic pedal passage. This is a metered work, and meant for the most advanced-level organist. Unfortunately, no registrations are given. It is for recital use. It is the classic "barn-burner" a recitalist would enjoy playing.

Music Library, Northwestern University

Mawby, Colin (1936-)

Gregorian Communion *Twenty pieces for organ based on plainsong melodies*

Kevin Mayhew Ltd. 1995 kevinmayhew.com

Salve Regina p. 35

Mawby's piece uses the first phrase of the chant. It is written in a prelude-style, starting softly, building to *forte*, and relaxing into a soft, full chord ending. Mawby uses some imitation, but primarily relies on a homophonic style. The piece is metered, but the time signature changes frequently. The harmonizing chords are fresh, with modern color. This would make an excellent service prelude. No registrations are given. It is appropriate for an intermediate-level organist.

Baylor University

Murray, Anthony Joseph (Dom Gregory), (1905-1992)

Liturgical Interludes

Mayhew 1998

Interlude 3—on the simple Salve Regina

Murray's setting is based on the first phrase of the plainchant. It is in ABA form, with the B section in the dominant key. It is a chorale-like setting, with the melody in soprano, and the three lower voices as support. Pedal is indicated *ad libitum*. The piece is strictly metered, and no registrations are given. This is for service use and can be played by a beginning organist.

Music Library, Northwestern University

Nibelle, Henri (1883-1966)

À La Vierge

Schola Cantorum #0.0014 1952

Prélude & Fugue sur *Salve Regina*, p. 13

Nibelle uses motives from the first four versets of the chant to create a melody in the left hand, accompanied by recurring toccata figures in right. The pedal also states the chant melody, as a solo and in imitation of the alto. Nibelle wrote the work "à la mémoire de Joseph Bonnet," and the style of the prelude recalls Bonnet's style. Nibelle indicates a tempo of "*Andantino*," and with the specified registrations, the work evokes the mystical atmosphere typical of early twentieth-century French organ music. The fugue, however, contrasts with the prelude by construction, registration, and use of versets. Nibelle writes a strict fugue based upon the first phrase of the chant. The registrations indicated are foundations 8 and 4, and as Nibelle builds the fugue, he calls for stops to be added. This work can be played as a whole, or separated for service use. It is also can be used for recital. Both prelude and fugue are metered. It is suited for the early advanced-level organist.

University of Illinois at Urbana-Champaign

50 Pièces sur des thèmes liturgiques des dimanches et fêtes d'année

Europart

MSO series P.4605 G.

Salve Regina, p. 48

Nibelle states this work is for organ or harmonium, which implies that the use of pedal is *ad libitum*. It is for service use, and is based on the first phrase of the

chant. After the opening bass motive, the chant is imitated among the upper parts. Except for playing the four-note opening chant motive, the bass is used for harmonic support. The work is metered, and registrations and manual changes are specified. It is appropriate for an early- intermediate level organist.

University of Illinois at Urbana-Champaign

Obrecht, Jacob (1457-1505)--transcription

Alte Meister aus der Frühzeit des Orgelspiels Breitkopf & Hartel E.B. 3938
Orgelfantasie über 'Salve Regina', p. 14

This is listed as being composed by “Jakob Hobrecht,” a respelling of Obrecht’s name. The work is an intabulation of a motet. The arrangement falls well within the hands, and a pedal line can be used for solo treatment of the antiphon. One special feature of this publication is the fact that the chant is printed below the organ staff, and alphabetical letters are assigned to show where the antiphon aligns with the composition. The piece demonstrates the motet style, one that may not be familiar to the player. Like in any work of this era, the player needs to check organ specifications and registrations that were congruent with Renaissance practices. This work is suited for service use, and can be played by beginning-advanced level organist who has good manual technique.

University of Illinois at Urbana-Champaign

Paulet, Vincent

Salve Regina Mode I Jobert M2308.15907 2004

Paulet’s setting is improvisational, and uses motives from the first four verses. It is freely metrical. Pedal use is confined to playing two-note chords that serve as harmonic support. Paulet gives an intricate two-page registration guideline as preface to the work. He also includes thorough guidelines about tempo and character. Harmonies are modern. This piece is intended for liturgical use, but could

be placed on a recital. It is not a lengthy work, and can be played by an intermediate-level organist who wants to venture into improvisatory literature.

Bibliothèque nationale de France

Peeters, Flor (1903-1986)

Paraphrase on "Salve Regina" (1972) Op. 123 Peters 66603 1976

Peeters prefaces this work by showing the source material of his work: the first phrase of the chant. This is misleading, since he also uses the fourth and fifth chant verses. The player should have access to the full chant when learning this work. Peeters opens with a six-measure, double pedal improvisatory fanfare. The body of the work begins with large chords supporting the soprano melody, followed by an imitative section. This pattern, including the introductory fanfare, repeats until the dramatic change at the fifth page where a new tempo, "*Andantino 3/8*," is indicated, and the texture is reduced to four voices. A fugue based on the fifth verse follows, and leads to a final toccata-like section concluding with a full-chord restatement of the opening four-note motive. Peeters points the work with the words of the chant. The work is metered, and registrations are given along with manual designations. This is appropriate for an early, advanced-level organist, and is best suited for recital, or special service use.

Improvisation for Organ On Salve Regina, Opus 136 The Diapason 1983

This work was composed for the organ magazine, "The Diapason," in commemoration of Peeters' 80th birthday. The magazine holds the copyright. It appears in manuscript. Peeters composed the work at his home organ. Pedals are indicated *ad libitum*. This two-page work is written in 3/2, to be played "*Sostenuto espressivo*, half note = 50." Peeters uses the first phrase of the chant, and treats it either with harmonic support or in imitation. It is for service use, and can be played by an advanced-beginning level organist.

University of Illinois at Urbana-Champaign

Prévost, André (1923-2001)

Cinq Variations sur une thème grégorienne (Salve Regina) CMC 1956

For the opening, theme movement of this work, Prévost features the first and fourth chant phrases in a chorale-like setting. It is curious that he uses only those two verses, but they are elegantly combined. Variation I contains some imitation, but stays in chorale style. Variation II features the chant in the alto at the start of the work, but soon transfers it to the soprano. It too is imitative, and now the pedal is involved in the polyphony. Variation III is a *siciliano*, and has the melody in the soprano accompanied by imitative material. Variation IV is in a fast duple meter; and while the pedal plays the cantus firmus, the soprano and alto are engaged in imitation. Variation V again places the melody in the soprano, but now it is accompanied with full chords, interrupted at times by cadenza-like passages. This collection can be separated for service use, or can be played as a whole for recital or special liturgical settings. It is approachable and can be mastered by an advanced-intermediate level organist. The piece is metered, but registrations are not given. Harmonies are modern in a mid-twentieth-century style, but not atonal.

University of Alberta

Ravanello, Oreste (1872-1938)

Sette Corali, Op. 29

Ricordi 101480

N.5-Salve Regina

Ravanello sets the first phrase of the chant as a chorale prelude, using the chant's four-note opening motive in fore-imitation. The chant is pointed with words at the soprano's entry in measure 5. Imitative material is shared among the voices, and leads to the pedal's two announcements of the theme. The work is metered, but no registrations are given. It is playable by an intermediate-level organist, and is meant for service use.

Carnegie Library, Pittsburgh, Pennsylvania

Roelstraete, Herman (1925-1985)

Toccatalla & Fughetta on "Salve Regina" Op. 28 J. Maurer 1961

Roelstraete uses the first phrase of the chant for both the "little" toccata and fugue. In the toccata, it is first heard immediately in the highest notes of the toccata figurations, and then in the pedal part where it appears in half notes. The pedal expands to two voices, and the theme is placed in the tenor over sustained bass notes. Stretto begins between the pedal and soprano voices, while the toccata material is shared between the hands. The meter of the fugue is 6/8, with the chant theme cast in a jaunty rhythm. It is a three-voice fugue, and with use of stretto, added voices and expanded material, the work builds to a satisfying conclusion. Both movements are metered. No registrations are given. This work can be played by an advanced-intermediate level organist, and the two parts can be used separately or together for service use.

Hochschule Luzern

Rosseau, Norbert (1907-1975)

Salve Regina (Op. 79) CBDM 1961

Rosseau's composition freely adapts the chant. It is through composed, but the chant melody is hidden among the voices. Starting with three treble voices, the chant is placed in the middle, and quickly moves into the lowest voice. This opening is typical of the migrating chant placement Rosseau employs throughout the work. The work is not metered, and Rousseau sets the tempo as eighth note = 126. He stays with three voices until two-thirds into the work, when a fourth voice is added for harmonic stability; the fourth voice evolves as an independently moving line. No registrations are given, and pedal is not required. This piece is suited for service use, and it is playable by a beginning-level organist.

Download: Hathi Trust Digital Library

Routh, Francis John (1927)

Four Marian Antiphons

IV Salve Regina Op. 50/4 (1987)

Redcliffe Edition ISMN M 708046 40 0 1989

Routh dedicated this work to Gillian Ward Russell, who premiered it in November 1988, at St. Cyprian's Church, London. In the publication, the work is prefaced by the full statement of the chant, along with indications of how the composer utilized the chant within his work. The Latin words are placed with the chant tune, while the English translation is given below. The piece is set in 6/8, and begins with a gentle six-measure introduction based on a motive from the first chant phrase. The chant melody begins in the tenor, and stays in a flowing eighth note rhythmic pattern. This style characterizes the entire work. Tempo, stylistic directions, and articulations are thoughtfully placed. Registrations are also given with details for making changes. This is a metered work, and duration is listed as four minutes and thirty seconds. It is appropriate for service use, and can be played by an intermediate-level organist.

The British Library

Saint-Martin, Léonce de (1886-1954)

Méditation sur le "Salve Regina" du 1er mode Op. 12

Music Sacree M.S.18 1931

Saint-Martin uses the first verse of the chant and motives from verses 3 and four, as melodic sources in this work. It is a slowly evolving piece. The composer begins with a solo introduction of the theme in the soprano. By measure six, chords support the melody, and eventually evolve into triplet accompaniment, and then into sixteenth-note runs. Saint-Martin breaks the action with changes of texture and registration. The pedal primarily serves as harmonic support except for the one time it has the chant. At that place, the pedal states the motive from the latter half of the third verse. The composer then diminishes the activity so that the piece finishes

very simply. Like other French works of this era, Saint-Martin calls for lush registrations that create a mystical aura. The piece is metered, but changes occur. This is intended for service use, and can be played by an intermediate to advanced-level organist.

St. John's University

Sanders, Bernard Wayne (1957)

Chaconne & Fugue über "Salve Regina" (1995) Dohr ED.98589 1999

Sander's work was premiered at a Marian devotional service in St. Gallus, Tuttlingen, Germany on May 7, 1995.⁶³ The composer notes that it can be played without pedal, and on harpsichord (using suggested ornaments or others determined by the performer). The chaconne is based upon the chant's second verse. While the chaconne theme repeats, the upper voices become two in number, and exchange motivic ideas with imitation. The eighth chaconne statement uses triplet figures. During a "*ritardando*," the "O Clemens" is quoted, followed by a solo presentation of "O pia" in the soprano. Sanders resets the chaconne with "O dulcis, virgo Maria", and concludes with a final chaconne statement. The fugue is based on the Mode V, "Simple" tune for the chant. It is a three-voice fugue, but often the music is only with two voices. The meter changes frequently, and an organ seems the better instrument to be used. It is a jaunty movement, and certainly appropriate for an advanced-beginning organist. The Chaconne and Fugue can be separated for service playing, especially since they are founded on two different chant versions. Since the work can be played on harpsichord, no organ registrations are given.

University of Notre Dame

Santucci, Pellegrino (1921-2010)

Antiphone Majores Carrara 3101 1969

7. *Salve Regina (Canus firmus al Soprano cum Canone)*, p. 20

⁶³ Bernard Wayne Sanders, *Chaconne & Fugue über Salve Regina* (Dohr, 1999), 2.

Santucci's piece uses all the verses of the chant, but excludes the final salutations. The character is established through the composer's opening directions, "*Lento meditativo*." The chant melody is presented in the soprano, with a chordal accompaniment animated by constant quarter notes. On the third page, at "Tempo I," the canon at the fifth implied by the title begins between the soprano and alto voices. The constant quarter notes are now given articulation marks. The piece continues in this style until its conclusion. The work is in 4/2 meter, with registrations indicated. This is service music, and it is accessible to the beginning-intermediate level organist.

8. *Salve Regina (Alto modo-Fuge a 4 voci col Cantus Firmus triplo alla fine)* p.25

Santucci proves himself a master fugue writer with this work. The subject is built from the first phrase of the chant. The fugue has four voices, and by page 29, the subject appears in stretto among three voices. Throughout the work, as the subject finishes, its concluding note elides with the same pitch in another voice. The work is thickly constructed, but episodes and a repetitious three-note motive maintain interest. Registrations are indicated, as are manual designations, articulations, and interpretive guides. This piece can be used liturgically, but it is meant for an advanced-level organist.

Southern Methodist University

Schlick, Arnold (c.1455 or 60-after 1521)

Schlick Orgelcomposition Ed. Rudolph Walter Schott Music ED 575 1980

Salve Regina, p.11

Schlick's *Salve Regina*, one of the oldest organ compositions, can be found in its tablature print on IMSLP.⁶⁴ Another three-staved, modern-notation version is also available there. Schlick's writing style is more progressive than that of

⁶⁴ IMSLP307459-PMLP75738-schlick_tabulaturen_etlicher_lobgesang_1512.pdf.

Hofhaimer.⁶⁵ He divides the work into the traditional five verses, (*Salve regina, Ad te Clamamus, Eya ergo, O pia, O dulcis*) each with either three or four voices. The writing is imitative, with the counterpoint often derived from motives within the chant. Of special note is Schlick's use of fore-imitation,⁶⁶ a practice that became favored by later composers of chorales. This work is sophisticated and meant for service use. Due to the lack of registrations, it is appropriate for an advanced-level organist with a clear understanding of period performance practice.

Schneider, Enjott (1950-)

Orgelsinfonie No. 2

Schott ED 20074 2007

I. *Salve Regina*

As stated in the preface, this organ symphony uses Marian themes as “outlines of scenes in Mary’s life.”⁶⁷ *Salve Regina* begins the work, and “emerges from a mystical background.”⁶⁸ Schneider creates an improvisational, through-composed setting of the chant. Evoking such a “mystical background”, the work begins with a run up to a sustained tritone in the pedal, followed by undulating figures in the hands. The idea is repeated, and following a single-voiced cadenza in the manual, the cantus firmus is clearly stated in the soprano. Undulating figures continue, interspersed with improvisatory ideas. A new section with rocking eighth notes accompanies a statement of the cantus firmus in the pedal. The rocking motives resume after being interrupted by arpeggios, and the third verse is heard in the pedal on page 10. Verse four begins on page 11, and continues to page 13, infused with cadenzas and chords. Tension is broken with an “*Animato*” section followed by the introduction of toccata figures that accompany verse five in the pedal. The Marian salutations begin on page 17 after a fanfare on the manuals. The rest of the salutations appear in the pedal beneath the undulating material first seen

⁶⁵ Apel, 84.

⁶⁶ opening material based upon the Cantus Firmus occurs before the chant appears.

⁶⁷ Enjott Schneider, *Orgelsinfonie Nr. 2*, (Schott, 2007), 2.

⁶⁸ Ibid.

at the beginning of the work. The movement closes quietly, with the penultimate measure being a full rest, followed by the cantus-firmus notes corresponding to “Maria.” This is an imposing work, but one thoroughly planned. It is metered, but the time signatures change frequently. Registrations are indicated, as are detailed directions for interpretation. Schneider also says a three-manual organ is needed for performance.⁶⁹ This is best used for recital, and can only be played by an accomplished organist.

Music Library, Northwestern University

Sofianopulo, Marco (1952-)

Tre Antifone alla Beata Vergine Maria

Pizzicato 1992

3. Salve Regina, p. 8

Sofianopulo establishes the character of his piece with “*Con moto e fantasia, assai nervosa, with the eighth note = 188.*” This 5/4-metered work provides an unusual fantasy setting of the first phrase of the chant. The activity is in the manual parts, and when the pedal enters at measure 19, it plays a rhythmic ostinato line that is used for harmonic support. The piece builds with volume through the continuation of motives, leading to the dramatic conclusion. Following an unmeasured rest, the pedal assumes a sustained doubled CC. Above this pedal point, the hands play unison leaping figures that eventually collapse into a sustained, dissonant chord. No registrations are given—only dynamic markings and manual changes. This is meant for service use, and can best be played by an advanced-intermediate level or advanced organist.

Music Library, Northwestern University

Sowa, Jakub (1545-1593)

Gregorian Chant Themes In Organ Music Before 1750 PWM 1968 OPOM

⁶⁹ Ibid.

Edited by Dom Claude Gay, O.S.B.

Salve Regina

It is likely that Sowa's piece first appeared in the *Tablature of Martin Leopolda*⁷⁰ (lost in World War II). It is a ricercar, and not an intabulation of a vocal work, but rather an original keyboard work. The soprano voice begins with the first four notes of the chant in half notes. The theme is then imitated in the alto, tenor and bass voices. Accompanying material is also imitative, and is based on motives found in the first two phrases of the chant. Sowa's piece is written with an independent pedal line. The piece is appropriate for liturgical use, and is playable by an early-intermediate level organist.

Tardif, Alfred (Father Hilaire Marie) (1930-1978)

Triptyque Mariale

Fassio 1947

I. Salutation (Salve Regina)

This piece is in ABA form, and a player can choose to play only the A section. Tardif begins his work with a solo pedal statement of the first half of the chant's beginning verse. He follows this bold statement with legato, paired voices that continue the chant, and he eventually adds a third voice. For the rest of the section, Tardif expands upon the opening four-note motive of the chant. With the manual and pedal statements, he gradually builds towards a fortissimo, hymn-like section and a thinner texture. The work concludes with a *da capo* repeat of the first section. No registrations are given. This piece is intended for liturgical use, and is playable by an intermediate-level organist.

Taylor, Adam (1989)

Fantasia On "Salve Regina"

CanticaNOVA #6140

2015

⁷⁰ Apel, 104.

Taylor's youthful optimism and bravura have lead him to successfully set both the Solemn and Simple modes of the chant in a through-composed manner. He begins with the Solemn Mode by making a dramatic full-chord announcement of the chant's opening four-note motive. With a sweeping double scale, he leads into the chant's continuation. He repeats these ideas, and after a small break indicated with a rest and character designation, he finishes the line of the cantus firmus. He is creative with his concise setting of the next two verses by his use of imitation and rhythms. Verse four changes meter and tempo; the harmony is rich with suspensions. Verse five returns to common time; the melody is to be played *Liberamente* on a solo stop. The closing salutations are set with a combination of fanfare material and a pedal cadenza. With a change of key, Taylor begins his Mode V setting. He sets the cantus firmus in the pedal, while a continual toccata is played in the hands. At verse four, he breaks mood and style by splitting the tune between soprano and alto voices, using chords for accompaniment. The toccata returns for the salutations, which are stated in the pedal. Taylor closes the work with full, triumphant chords. The composition is metered, and the harmonies are fresh and tonal. It can be performed for service or recital use. At first reading, the piece appears daunting, but an advanced-intermediate-level organist can play it. No registrations are given.

Trapp, Lynn (1963)

Salutation, Petition, and Acclamation (A Triptych for organ on two chants
of *Salve Regina*) Oxford U. Press 2000

Trapp's triptych offers an interesting compilation of the two chant tunes. The first movement, *Salutation*, is based on the Solemn Tone, Mode I. It is one page in length, and it has the character of a fanfare. Trapp uses only the first part of the chant, and introduces frequent meter changes. The registration indicated is for full organ. The second movement, *Petition*, uses the entire Simple, Mode V chant tune. Marked "Reverently," it begins with running eighth-note figures in fore-imitation of the tune, which begins in the soprano voice. Meanwhile, the pedal part repeats a

descending quarter-note scale. On the second page, the former flowing line is transferred to the soprano voice as it continues the chant melody. The left hand accompanies in ascending quarter-note pairs, and the pedal is sustained. The movement closes by juxtaposing the first phrase of the chant in the left hand, and the salutations in the right hand. This movement is registered with quiet stops, and registration changes are indicated. It alternates between being non-metered and metered. The third movement, *Acclamation*, uses both the Mode I and Mode V chants. Trapp begins the introduction with the strong, familiar opening motive of the Mode I chant and makes a smooth transition into Mode V. The body of the work uses more of the Simple chant than the Solemn, but Trapp successfully juxtaposes them in a duet towards the end of the second page. The work closes with a section that can be viewed as either taken from the opening motive of Mode I, or the last salutation of Mode V. It finishes with a soprano statement of Mode V's salutations. This movement also includes directions for registrations, and uses alternating metered and non-metered writing. Trapp's triptych can be played as a whole or separated. It is playable by an intermediate-level organist, and is meant for church use.

University of Wisconsin-Madison

Van Hulse, Camil Anton John (1897-1988)

Toccata for Grand Organ, Op. 39 ML&R #1985-15 1946

Messe Basse No 2 on Marion Themes Op. 89 Mode I ML&R 1954

Postlude: Toccata on 'Salve Regina'

Van Hulse sets the first phrase of the chant, and in particular, the opening four-note motive. Motives from the remainder of the first phrase are shared between the left hand and pedal. This piece is typical of the French toccata style popularized by Widor, Vierne, Bonnet (arpeggios, scale figurations, rapid chord changes, a strong tune). Interestingly, Van Hulse offers a cut in the music, perhaps with respect to its possible use as a postlude to Mass. The work is metered, and is

playable by an advanced-intermediate level organist. No registrations are given, but traditional French toccata registrations are appropriate.

University of Illinois at Urbana-Champaign

Trexler, Georg Max (1903-1979)

Gregorianisches Orgelwerk Heft II Müller WM 2192 SM 1958

Aria on Salve Regina p. 7

Trexler's work is a four-section setting of the first phrase of the chant. In section one, the melody appears solo in the tenor voice, and is imitated at the fifth and unison by soprano and bass, respectively. Trexler expands the phrase through triplets and running eighth notes. The second section changes meter to 3/4, and the triplet figure is imitated from bass, to alto, to soprano voices. Section four returns the meter to common time, and a trio of differing chant motives is played over a sustained pedal. The final section, prefaced by a recitative cadenza, starts as a five-voice chorale; it finishes with a three-voice imitative passage based on the opening chant phrase. No registrations are given. This is service music and is playable by an intermediate-level organist.

Die Deutsche National Bibliothek

Wittrich, Peter (1959-)

Concerto 1 "Salve Regina" Schott ED-21707 2015

Wittrich's sophisticated and complex work is based on hymn tunes associated with the veneration of Mary: *Sagt an, wer is doch diese* (Tell us, who is this maiden), *Maria, breit den Mantel aus* (Sweet Mary, spread your mantle out), *Lasst uns erfreuen herzlich sehr* (Let us rejoice with all our hearts), *Meerstern, ich dich grüsse* (Star of the Sea), and *Salve Regina, Solemn Tone I*. The first movement, "SonaToccata," uses the first three listed hymn tunes. The second movement,

“Romanze” is based on *Meestern, ich dich grüsse*. The last movement, “Finale” is based on *Salve Regina*. Wittrich explains his objectives:⁷¹

“...(it) begins with a rhapsodic surge and toccata-like attack; at its heart is a complete version of the Gregorian chorale....with various stylistic and compositional variations. Central,...are chorale segments in the pedal and sweeping arpeggios on the manuals as a sort of refrain, interspersed with individual episodes sometimes in traditional fugal mode, sometimes with a modern ‘swing.’

Wittrich’s concerto is an outstanding contribution to modern organ literature, and it intended for an advanced-level organist. Some registrations are given, but only an experienced player can decide how to select appropriate, complementary stops. This is a recital piece.

New York University

Widor, Charles Marie Jean (1844-1937)

Symphonie No 2 in D Op. 13/2 Mahó 1872, A-R Editions 1991
IV. *Salve Regina* (added 1901) Hamelle 1879, 1901

Widor’s setting of the chant is a Fantasia. Following a solo improvisatory soprano line, the chant enters in the fifth measure with the tenor voice. The entire chant is not presented, but motives from different verses are present. Widor uses toccata and imitative styles as support for the chant. The work builds during the last two pages: it begins imitatively, and quickly grows into a toccata while the pedal plays the Cantus Firmus. Registrations are given for this metrical work. This setting can be played alone for service use, or as part of the entire *Symphonie* in recital. Technical challenges indicate that the work is best suited to an advanced-level organist.

University of Wisconsin-Madison

⁷¹ Peter Wittrich, *Concerto I* (Schott, 2015), 4.

CHAPTER 6: SALVE REGINA SIMPLE TONE MOVE V, ORGAN REPERTOIRE

Salve Regina, Simple Tone Mode V

5. (do-sol)
Salve Re-gi-na, * Má-ter mi-se-ri-córdi-ae: Ví-ta, dul-
cé-do, et spes nó-stra, sál-ve. Ad te clamá-mus, éx-su-
les, fí-li-i Hé-vae. Ad te suspi-rá-mus, gemén-tes et flén-
tes in hac lacrimá-rum vál-le. E-ia ergo, Advo-cá-
ta nó-stra, íl-los tú-os mi-se-ri-cór-des ó-cu-los ad nos con-
vér-té. Et Jé-sum, bé-ne-dí-ctum frú-ctum vén-tris tú-i,
nó-bis post hoc exsí-li-um ostén-dé. O clé-mens,
O pí-a, O dúl-cis Ví-r-go Ma-rí-a.

Ahrens, Joseph

Cantiones Gregorianæ Heft III

Schott 4789 1958

23. *Salve Regina* Mode V, p. 34

⁷² *Liber Usualis* (1926), 239.

Ahrens places a complete statement of the chant with text at the heading of his composition. This enables the player relate the chant to Ahrens's work and see how it through composed. The polyphonic writing is highly imitative, and each section is clearly indicated by registration changes. The work is typical of Ahrens's compositional style: atonal, harmonies are realized through linear relationships, it is non-metrical, and technically challenging. In this work, the pedal part is imitative rather than supportive and often splits into two voices. Written in 1957, this work is meant for service use, but could be part of a recital. Only an advanced-level organist can play this work.

University of Illinois at Urbana-Champaign

Assandri, Giordano

Salve Regina

Armelin 2005 AV 67series

Salve Regina (Tono semplice) p. 4

Assandri opens his work *Liberamente*, with a trumpet-like fanfare answered by a seventh chord. He develops this idea for two lines, then concludes with a rest. With a tempo marking of a quarter = 84, Assandri presents the chant in total in the left hand, while the right hand accompanies using an imitative triplet motive based on the opening notes of the chant. At the statement of the chant's fourth phrase, the right hand changes to a toccata-like motive. With the closing words of the chant, "*O clemens, O pía, O dulcis Virgo Maria,*" Assandri places the tune in the pedal while the hands provide figural accompaniment. The work is non-metrical, and registrations and manual changes are indicated. Though the work appears challenging, it is playable by an early-intermediate level organist. It is meant for service use.

Music Library, Northwestern University

Becker, Arthur C. (1895-1976)

Antiphons of the BVM paraphrased

ML&R 1948

IV. *Salve Regina*, p. 15

Becker begins his work with the chant's opening five-note figure placed in the left hand. He derives his motives from the chant's first phrase until the work changes keys, then presents phrases from the chant's second phrase. Becker continues this pattern of partial phrase presentations and interjections of chant motives throughout the piece. He changes keys, mood, and character through dynamics, texture, and registrations. The work is metered, and meant for service use by an intermediate level organist. It is an interesting and satisfying mid-20th century piece.

Alcuin Library, St. John's University

Bédard, Denis (1950-)

Orgue Six Paraphrases grégoriennes

IV- *Improvisation sur "Salve Regina"* Éditions Cheldar Ch.21 1997

As in his "Méditation sur *Salve Regina*," Bédard primarily uses the first two phrases of the chant. The work begins with a three-bar chord progression played on the Gamba and Voix Céleste stops of the Récit. The chant appears in measure four on the Grand Orgue, played on the Flute 8'. The pedal appears in measure 12, coupled to Récit, and plays sustained intervals of a fifth. With an indication of "*Très calme*", quarter = 88, the piece is for service use. The timing is listed at 2 minutes. The piece is metered, and is an appropriate service piece for a beginning organist.

Westminster Choir College of Rider University

Messe pour orgue

Éditions Cheldar Ch. 55 2012

II. Méditation sur *Salve Regina*, p. 8

This short work focuses on the first two phrases of the chant. Marked as "*Tranquillo*," quarter note = 88, it begins with a two-voice rocking soprano motive that becomes the accompaniment for the chant statement in the left hand. Pedal use is minimal, and reserved for sustained harmonies. Registration for the entire piece

is Bourdon 8' for accompaniment, Hautbois 8' with tremolo for the chant theme, Bourdons 16' and 8' in the pedal. The piece is metered, for service use, and is playable by a beginning-level organist.

University of Georgia

Babou, Thomas René (1656-1740)

Thirteen Pieces for the Organ

Kalmus 3414

12. *Salve Regina*, p.27

Babou's composition is written in the style of the Classical French Organ Suite. It begins with a lively *Prélude* featuring elaborations of the chant's first phrase, followed by a chorale setting of the chant's opening five-note motive. The next movement, *Fugue*, is based on the second half of the first phrase of chant, and again, a chorale style setting of the last phrase of the first verse if given. The *Trompette Basse* is based on the chant's third verse, and is followed by a four-voice chorale. The *Duo* is based on the latter half of the third verse, which had already been played in the third verse chorale section. Verse five of the chant is set in a three-voice chorale and followed by a *Jeu doux-Trompette Haute*. The Salutations of the chant are treated as a three-voice chorale. The *Final* is an ornamented response of the final "*Maria*." This work can be separated for service use or played as a whole in recital. Ideally the organ should be adaptable to the registrations and colors associated with the Classic Baroque French organ.⁷³ An intermediate-level organist who has had training in the period style can play this suite.

Bibliothèque de France

Bertuletti, Stefano (1960-)

Parafrasi su "Salve Regina"

Armelin

2004

⁷³ Fenner Douglass. *The Language of the Classical French Organ* (Yale U., 1969).

This impressive work is suitable for recital use. As stated in the title, it is a paraphrase of the chant, meaning the chant is completely stated while accompanied by a variety motives and ideas. The work varies with changing metrical and non-metrical sections. Bertuletti assists the organist by having the chant's words printed in alignment with their corresponding notes. The work opens with a twelve-measure manual toccata with the chant's melody entering in the pedal at measure thirteen. A free, section follows, introducing the chant's second phrase, which is set *alla breve*. This section is marked *Moderato*, and features the soprano and pedal in canon. The following section, *Lentamente*, is in common time, and builds towards an *Allegro* that announces the chant's third phrase. The melody of the third phrase is accompanied by full chords. The setting of the fourth phrase brings a change in character as texture and registration are reduced, and the meter changes to in 3/8. The fifth phrase is in chorale style. "O come," the closing salutation, begins as a recitative, and is followed by "O Pia" in imitative counterpoint. The final greeting, "O dulcis Virgo Maria," brings back the opening toccata. A grand restatement of the chant's opening phrase, accompanied by dramatic chords, closes the work. A skillful player will be able to select appropriate registrations as suggested by the piece's textures and dynamic markings.

Music Library, Northwestern University

Browne, Dr. Charles Foster (1910-1983)

Five Fugato Interludes on a Plainsong Themes Novello 17766 1952

III. *Salve Regina*

Browne's work uses only the first half of the chant's opening phrase. The pedal part is *ad libitum*, and registrations are not given though dynamics are. This is a one-page piece for service use, and suitable for a beginning organist.

Westminster Choir College of Rider University

Callahan, Charles (1951)

Chant-Based Music for Manuals

Morning Star 1994

6. Prelude on Salve Regina, p. 8

This liturgical work is for manuals only. Bar lines are used to organize the melody, in the absence of a consistent meter. The chant is always in the right hand in this through-composed setting. Registrations are indicated. This is suitable for a beginning organist.

Westminster Choir College of Rider University

Three Gregorian Meditations

Morning Star MSM-10-554

2002

2. Salve Regina p. 4

This work is slightly more difficult than Callahan's 1994 "Prelude on *Salve Regina*." It is for service use, requires pedal, and the meter is easy to interpret. Again, the full chant is stated, and though it is usually found in the soprano, it is placed in the pedal toward the end of the piece. Detailed registrations and manual changes are indicated. An advanced-beginning organist can play this work.

Harold B. Lee Library, Brigham Young University

Callhoff, Herbert (1933-)

Vier Antiphonen fur Organ

Gravis EG 535

1997

IV. *Salve Regina*

Callhoff's work is a dissonant toccata setting of the first three chant phrases and the final salutation. Complex toccata figures in irregular groups of 6, 5, or 7 notes, include both single lines and passages of fourths and fifths. The chant tune is first heard in the pedal, and is then transferred to the manuals at the first *Lento* section. The composer continues to distribute chant material between the pedal and manuals. Although the work is written a 5/4 meter, it is essentially unmetered, since Callhoff quickly dispenses with any constant metrical unit. Characteristic rhythmic motives, syncopation, and contrasting tempos create interest throughout the work.

At first, the piece resembles an improvisation, but as it continues, a well-planned composition becomes apparent. The work concludes on the full organ with a statement of the chant's final salutation, "*Virgo Maria*" harmonized with full, dissonant chords. This is a recital work. Registrations are not indicated, excepting for a few parenthetical suggestions. Only an organ virtuoso can play this complex work.

Music Library, Northwestern University

Carrington-Thomas, Virginia (1897-1978)

Improvisations on Gregorian Hymns

ESM

1950

Salve Regina

Carrington-Thomas develops the chant's opening phrase. Her piece is metrical, with the chant tune stated in the soprano. The texture is primarily homophonic, with the bass line assigned to the pedal. This work is intended for service use, and an advanced beginning organist can play it. Registrations are given for the traditional organ with alternatives for Hammond organ. The composer indicates the piece to be played "with devotion."

Kathryn A. Martin Library, University of Duluth

Cucinotta, Roberto Maria (1956-)

Sei Pezzi Mariani Volume 1

Armelin Musica AV.86

2008

Præludium et fuga super 'Salve Regina' p. 8 (2002)

Following an imitative introduction, the pedal line gives the opening statement of the chant. This pattern is repeated and continued through polyphonic entrances of the remaining chant tune. At measure sixty-two, Cucinotta changes key, meter, registration and style, assigning the first verse of the chant to a left-hand solo. The *fuga* begins at measure ninety-five. The subject is based on the chant's first verse, and is rhythmically reminiscent of the *Preludium's* introduction. Cucinotta

concludes the *fuga* with a toccata, featuring the cantus firmus in the pedal. This work is metered throughout, and registrations are indicated. Since the end of each section leads harmonically to the next, it would be difficult to separate the movements for service use. This piece is suitable for an advanced-level organist.

Variazioni e Toccata super "Salve Regina" p.18 (Seconda Versione 1988-98)

Cucinotta treats the chant in a set of five variations. He begins with a through-composed setting of the entire chant, accompanied by a mixture of chordal and imitative materials. The ensuing variations treat the chant's first phrase. In Variation I, the theme is in the tenor with Cromorno 8' specified, accompanied by a two-voice right hand and a mostly static or sustained pedal. Variation II is titled "*Dialog (sic) sur les Grands Jeux,*" and manual divisions alternate chordal material while the pedal states motives from the chant. Variation III, "*Arabesch (sic) sur les Flutes,*" places the chant in the upper voice of the left hand, accompanied in the right hand with a triplet motive while the pedal plays alternating octaves. Variation IV is a four-voice fugue with the pedal line stating the subject in augmentation. The pedal quickly moves into the jig-like figure first seen in the opening subject. Variation V is the Toccata. The work ends with large sustained chords above the double-pedal chant melody. The piece should be played as a whole, though the first movement can be separated for service use. Some registrations are given, and the movements are both metered and unmetered. Technical and registration challenges suit the playing level of an advanced organist.

Gaylord Library, Washington University, St. Louis

Erb, Joseph Marie (1858-1944)

Quatre-Vingt Pièces brèves pour Orgue sur des thèmes grégoriens

3rd Édition

Op. 74

Le Roux

1954

Quatre Preludes sur l'Intonation du Salve Regina

These four preludes are introductions, or intonations to be used before the singing of the *Salve Regina*. Each is imitative, and all are given alternative key

signatures of D flat or D Major. They vary in style and character (*Moderato e sosten[uto]*, *Poco allegretto*, *Andantino espress[ivo]*, and *Poco ed espress[ivo]*), as well as length. All intonations are based on the first phrase of the chant. Registrations are given on all but the fourth one. These are ideal for service use and are playable by a beginning organist.

Bibliothèque nationale de France

Farrell, Robert G. (1945-)

Preludes self copyright (available through Sheet Music Plus) 2008

Prelude #34-*Salve Regina*

Farrell's sets the entire chant. He begins with the opening chant phrase stated in the soprano, accompanied by seventh chords. The first three chant phrases immediately follow each other, but a contemplative interlude precedes the fourth phrase. The prelude continues, with subsequent phrases of the chant framed by reflective interludes. The meter alternates between 2/4 and 3/4. Harmonies are rich and colorful, with some use of imitation. The pedal part is primarily supportive. No registrations are given, but a tempo marking of a quarter note = 48 is given. Manual changes manual are indicated, including the placement of the cantus firmus on a solo registration. This is for service use, and an early-intermediate level organist can play it.

Frenzel, Hermann Robert (1850-1928)

Orgelwerke über Themen aus dem Gregorianischen Choral

Coppenrath 1992

Trio: 'Salve Regina'

Frenzel's single page work is a trio set among soprano, tenor, and pedal (bass). The composer sets the first two verses of the chant, and closes with "*Maria*"

from the final salutation. No registrations are given, but manual designations are included. The work is metered, and suited for the early-intermediate level organist to use for church.

North Texas University

Hebble, Robert (1934-)

For the Masses-- Organ Improvisations for the Roman Catholic Church

Sacred Music Press KK-430 1989

Salve Regina

Hebble's work is intended for liturgical use, and is technically suited for a beginning organist who has good keyboard facility. The pedal is primarily used for harmonic support, though it states the chant line towards the end of the piece. In his preface, Hebble states he wrote the music to renew plainsong melodies for congregations. Perhaps for that reason, he primarily emphasizes the opening motive of the chant rather than giving a complete statement of it. The work is strictly metered, and both registrations and dynamics are given.

University of Colorado

Howard, Michael (1922-2002)

Evocation: Salve Regina (in memoriam Louis Vierne) Oecumuse 1984

Howard's piece is reminiscent of Vierne's "24 Pièces de Fantaisie." The composer set it down following his improvisation on the theme at Farnborough Abbey. His directions for performance work are "*Très calme et volupté.*" Vierne's style is immediately recalled by the opening undulating accompaniment in the left hand, registered with gambe-celeste stops. Howard uses the first three phrases of the chant, as well as a shortened third phrase. The pedal part is mostly sustained, providing harmonic support. This freely metered work, with no time signatures indicated. Registrations and manual changes are indicated. This work is three pages

in length, and suitable for service use. An intermediate-level organist would find this very accessible.

Mercer University

Huijbers, Bernard (1922-2003)

Organ Suite on Seven Tunes from the "People's Hymnal"

"Offertorium (*Salve Regina*)"

World Library 1958

Huijbers' composition is mostly a two-voiced work that can be played with pedal, *ad libitum*. Only the first three phrases of the chant are set. Sections of the chant melody are often given in one voice, and echoed in another. The accompaniment consists of running eighth notes, which outline the harmonies. The work concludes with a four-part, chorale-like statement. Registrations are given. Consisting of 34 measures, this piece is suited for liturgical use, and playable by a beginning organist who possesses keyboard facility.

Raboud Universiteit Nederlands

Hummel, Bertold (1925-2002)

Marianische Fresken (3) (Op. 42) Simrock Elite Edition 2950a 1976

1: *Salve Regina*

Hummel prefaces his work by notating the opening phrase of the chant. The work is based on that first phrase of chant, especially the opening triadic theme that with its upper neighbor note figure. The piece is very rhapsodic, and if it were not so thoughtfully composed, it could be thought of as a written-down improvisation. The work is freely metered, with changing time signatures indicated. Hummel has created contrasting sections of rapid running sixteenth note figures with imitative, toccata, and solo melodic material. No registrations are given. In his preface, Hummel says, "Players should attempt to play the sections together and avoid any quick changes of registration." He also explains his method of notating manual changes and coupling, as well as his indications "to draw or press the same stop."

The piece's technical demands provide a challenge. This is ideal for recital use, and is only suited for advanced organists.

Music Library, Northwestern University

Komma, Dr. Karl Michael (1913-2012)

Marianische Antiphon "Salve Regina"

Pro Organo 1987

Komma's work is also based on the first phrase of the chant. The introduction features a stacked pentatonic chord leading to a sixteenth-note flourish. This material leads to a further improvisatory passage above three note cluster chords, and resolves again into a stacked pentatonic chord. The opening texture is repeated between piano sections of imitative lines based on the closing notes of the chant's first phrase. Towards the end of the work, a fantasia section leads to full chords played on full organ. After two more brief interludes of toccata and imitation, the work ends with a four measure, multi-chord and imitative statement on the full organ. This work is reminiscent of Heiller's compositional style, though not as technical. No registrations are given, but constantly changing meters and dynamic markings suggest registrational choices to an experienced player. This is a recital piece for the advanced organist.

Music Library, Northwestern University

Kreckel, Philip (1886-1963)

Melodia Sacra (Op. 50)

J. Fischer #7870 1942

Salve Regina Book #1, p. 28

Kreckel's piece is meant for service use. Kreckel primarily uses the first phrase of the chant, but towards the end, includes motives from the second and third phrases. This is an unmetered work bar lines, with running eighth notes used for the accompaniment. Pedal is used, and though it does state the chant tune twice, it primarily acts as harmonic support. The only registrations given are for a

Hammond organ. Dynamic markings and notated breaks offer an experienced organist the opportunity to personalize their performance. The piece is tonal, and playable by an advanced-beginning organist who has adequate keyboard skills.

Principia College

Langlais, Jean (1907-1991)

Mosaïque, Vol 2, Op. 191

Combre C. 4.593 1977

5. Salve Regina, p. 23

Langlais sets the chant in various ways, employing typical French twentieth century textures: repetitious running scales, flourishes, chord clusters, colorful harmonies, and ostinato. The introduction lasts thirty-four measures. The first phrase of the chant appears in the pedal at measure 35, underneath the final chord of the introduction. Langlais primarily uses the opening phrase of the chant, but does include motives from the last half of the first phrase. Following this lengthy improvisatory section, Langlais introduces the final sections of the chant (the salutations) where *O Clemens* is heard and expanded. Following a reprise of the introductory material, a new section combines the *O Clemens* and *Salve Regina* motives. The final section has a complete statement of the first phrase: "*Salve, Regina, mater misericordiae: Vita, culcedo, et spes nostra, salve.*" This is a complex work that appears to be inspired by one of Langlais's improvisations. Some registrations are given and their purpose is to signal reductions from the full organ sound of most of the work. Time signatures of C, 4/4, 3/4, and 2/4 help navigate the material. This is of recital quality, and is intended for an advanced-level organist.

University of Illinois at Urbana-Champaign

Trois Esquisses Gothiques, Op. 187, 1975 Bornemann S.B.5445 1976

3: Séquence pour la fête de la Dédicace "*Salve Regina*"

This is the third work of Langlais's series for two organs, and is dedicated to Odile Pierre. The complete chant is used, set and is book-ended by the music of "*Séquence pour la fête de la Dédicace.*" Langlais presents the chant in the soprano

voice as a dialogue between the organs. The accompaniment is chordal and the pedal plays parallel fifths. This work can be done with one organ. It is metered, registrations are indicated, and it can be used for service or recital. It is of moderate difficulty.

University of Illinois at Urbana-Champaign

Vingt-quatre pièces (organ or harmonium) **Op. 6** Hérelle 1939
Book I: Nos. 1-12 Masters Music Publications, Inc.

V. Paraphrase on *Salve Regina*, p. 11

In this simple setting, Langlais uses the first three phrases of the chant. The chant melody is stated in the alto voice, and is accompanied by an obbligato passage. After the complete statement of the chant's first phrase, Langlais marks "*Lento*," and then presents the notes of "*O clemens*." He returns to tempo and continues with the second and third phrases of the chant. Again, he concludes with "*O clemens*," but further states the melodies of the other concluding salutations: "*O clemens; O tender: O sweet Virgin Mary*." The work is metered, registrations are given, and a limited amount of pedal is used for harmonic support. As with all music for organ or harmonium, the use of the pedal is optional. This piece is for liturgical use, and is accessible to a beginning organist who is starting to use pedals.

University of Illinois at Urbana-Champaign

Lindner, Wolfgang (1956-)

Ave Maris Stella-Sechs Kompositionen über Marianische Themen für Orgel
Eres Edition #2954 2010

V. *Salve Regina (Dialogue)* p. 10

In his preface, Lindner states the music placed in this collection consists of a series of improvisations. His "*Salve Regina*" is a dialogue between registrations and manuals. The first three chant phrases are stated in non-metrical notation, and are followed by the closing salutations of the chant. Registrations are indicated, as are

manual designations. Pedal is used for harmonic support. This piece is ideal for service use, and suitable for an advanced-beginning organist.

Oberlin College Libraries

Magin, Charles (1881-1968)

Chorale Preludes Société Anonyme d'Éditions et de Musique #714

3. Salve Regina, Deuxième Série

Magin's setting is unique in that primary motivic material is the second half of the fifth chant phrase, and the "O Clemens" salutation. The first phrase of the chant does not appear until the bottom line of the first of two pages. Magin uses three-voice imitation as well as homophonic texture. He marks the work "Andante religioso," and "dolce espressivo." No registrations are given, but dynamics are indicated. The work is metered, and the pedal could be divided such that it is only used for sustained harmonies. Therefore, an advanced beginning organist could play this service-quality piece.

Cardinal Stritch University

Marier, Dr. Theodore (1912-2001)

Two Suites on Gregorian Chants ML&R 1946

Salve Regina

Marier's work is through composed, with the melody mostly appearing in the soprano. It is metrical, and requires the use of the pedal. No specific registrations are given. An unusual feature of the work is the extensive development of "Virgo Maria," the final salutation, following a false conclusion of the chant proper. This compositional idea makes the piece more interesting, unusual, and lovely. This piece is for service use, and accessible for the beginning organist.

College of Saint Benedict/Saint John's University

McCann, John (contemporary American)

Fourteen Pieces for Organ Based on Chant

GIA 5150

2000

Salve Regina p. 3

McCann's bases his piece on the first verse of the chant and the closing salutations. He uses a repetitive, bell-like motive for the introduction, signaling its festive character. The work comes across as brief toccata, with full chords frequently used to support the theme. The pedal is not complicated, but it does call for octaves to be played for a few measures near the end. This three-page work is suitable for service use, especially as a postlude. It is metered, and registrations are given. This is approachable by an intermediate-level organist.

Hackelmeier Memorial Library, Marian University

Militello, Sergio (1968-)

Fantasia su "Salve Regina"

Carrara #4575

2002

The character description Militello gives his work is *Solenne, con libertà*. Written in 7/4 meter (with two later measures in 6/4), it begins with an introduction of the opening notes of "*Salve Regina*" played fortissimo in the pedals. This idea is answered by alternating scales and chords in the hands. These ideas are then repeated a whole step higher. After such a impressive announcement, the chant is state in its entirety. The soprano and pedal parts are the favored placements of the melody. Elaboration by imitation, repetition, and new material extend the work. This three-and-a-half page work goes by quickly, and it includes a full page of elaborations of the final salutations. It is suitable for the intermediate level organist, and would be enjoyed by both congregation and organist. No registrations are given, but the consistent use of *forte* and *fortissimo* is self-explanatory.

Muller-Kranich, Alfred (1953-)

Organo Hispano

Schott ED-22915 2017

'Salve Regina' 6 Choral-Meditation fur eine barocke spanische Orgel

p.60

This piece is unusual because though it was published in the 21st century, the composer specifies registrations common to the character and color of sixteenth-century Spanish organs. All movements are improvisatory, and although no pedal is used, the manual technique required for performance of the work is considerable. Muller-Kranich gives minute details for registration, including use of an assistant for manipulating wind pressure. Although the work is titled "6 Choral-meditations," it is really an introduction followed by five meditative reflections. Before each section, Biblical text is given as the source for inspiration. It is only in the *Prolog* (the first meditation) that the chant is obviously seen, and it is not used in its entirety. The work is metered, but that can only be loosely stated since some meters are 40/10, 17/4, 25/8, etc. Each movement stands alone, and due to its Biblical references, the piece would be appropriate for various times throughout the liturgical year. A player who has strong keyboard technique and can grasp challenging rhythms, can play this.

Music Library, Northwestern University

Olsson, Otto (1879-1964)

Gregorianska Melodier Op. 30

Carl Gehrmans 1910

VI: Salve Regina, p. 12

Olsson's composition is modeled after the baroque organ chorale style typical of Buxtehude and Bach. The introduction uses fore-imitation of the chant's opening pedal statement. The theme appears as quarter notes in the soprano voice at measure six. The chant's text is included. The inner voices form an imitative accompaniment, with reference to the pedal's motives. Olsson uses the entire chant,

interspersed among contrapuntal sections. After the body of the chant has finished, the composition comes to rest on a C Major chord. After a quarter rest, the concluding salutations are presented in a pianissimo chorale setting. Olsson does not assign registrations, but since it is in a German baroque style, traditional North German registrations could be used. This metered work can be used for service or recital, and is accessible for an intermediate-level organist.

Sterling Memorial Library, Yale University

Pierre, Odile (1932-)

Quatre Pelerinages À la Vierge Alphonse Leduc 27.354 1988

II. *Fanfare pour 'Salve Regina' de Speyer*

As indicated by the title, Pierre's composition is a series of fanfares in preface to solo sections of the chant's verses or half-verses. The work is unmetered, and should be performed in an improvisatory style. The chant tunes can be played in the pedal or on manual, but all the fanfares are meant for manuals until the close of the work. Registrations and manual designations are given. This can be used for service, or presented in its entirety for a recital. An intermediate-level organist can play this movement as a solo work, but the other movements of *Quatre Pelerinages À La Vierge* may better suited for interpretation by an advanced player.

Music Library, Northwestern University

Ravanello, Oreste (1872-1938)

L'Organo Italiano nell 'Ottocento 204—Composizioni per

Grand'Organo, Volume 4 Armelin 2008

Interludium super *Salve Regina*

Ravanello has set the chant in a baroque-style chorale prelude. The imitative introduction begins in the bass, and is followed by the tenor and alto voices. As the

soprano voice completes the opening material, the chant appears in the alto with the text printed accordingly. Only the first half of the first chant phrase is used. This is metered in 4/4, and the pedal is used only in the final three measures where it functions as a pedal point. No registrations are indicated, but the composer indicates as *fortissimo* and *Lento*. This is for service use, and could be played by a beginning organist who has mastered Bach inventions.

Music Library, Northwestern University

Six Easy Pieces, Op. 67. N.5

Bertarelli #3874

Salve Regina

This is a thirteen-measure setting of the chant, and Ravello wrote it to be used for the Elevation during Mass. It is in three voices, and the soprano carries the chant's first phrase as melody. It is metered, and the composer has marked it as *Adagio*, with the quarter note at 73. No registrations are given, but a dynamic indication of *pianissimo* is written in the first measure. This is a service piece, and is accessible by the beginning-level organist.

Pennsylvania State University

Reda, Sigfried (1916-1968)

Marienbilder (1951)

Bärenreiter 1955

Engelskonzert- *Salve Regina*

Reda places his *Salve Regina* as the middle movement of his five-movement suite, *Marienbilder*. Reda precedes each composition in the suite with the registration he envisions for its realization. This movement is based on the Simple Tone of *Salve Regina*, but it is challenging to find the chant within the texture. Following a two-measure passage prominently featuring a two-note sighing motive, a pedal entry featuring a series of alternating intervals is given, apparently based on the chant's opening phrase. Reda repeated uses three other throughout the work,

but their thematic origin is unclear. To make sense of this piece, *Twentieth Century Organ Music*, by Christopher S. Anderson,⁷⁴ was consulted. Anderson writes:⁷⁵

Marienbilder of 1951: Exploiting wave centers, this five-part cycle makes the peculiar attempt to picture in music isolated motives from the iconography of the Virgin Mary rather than specific works of art.

⁷⁶Though Anderson's words do not explain *Salve Regina* in terms commonly used for musical analysis, he does validate the mystique of Reda's thought process. *Salve Regina* is the center axis of *Marienbilder*, and it should not be separated from the other compositions in the suite. This is a recital piece, and it is meant for the advanced-level organist.

University of Illinois at Urbana-Champaign

Rheinberger, Josef (1839-1901)

Fünf Hymnen, Op. 107 Heft I

Rob. Forberg, Leipzig

IV. *Salve Regina*. Gruss! Himmelskönigin!

Rheinberger composed this modest piece for inclusion in a five-hymn collection written for harmonium or organ. The introduction begins with a descending line that can be traced to the chant's closing salutation, "*Virgo Maria.*" The body of the work is imitative, but other than the clearly stated triadic head of the chant in measure seven, other motivic lines are not so obviously linked to particular chant melodic lines. The work is in four voices, and the pedal is not absolutely required: however, a coupled pedal would facilitate the performance of some widely-spaced chords. This work is metered, and no registrations are given. Dynamic markings indicate the piece should use registrations that can run the gamut of *pianissimo* to *fortissimo*.

⁷⁴ Christopher S. Anderson, ed., *Twentieth Century Organ Music* (Routledge, 2013), 56.

⁷⁵ Ibid.

⁷⁶ Ibid.

The piece is intended for service use and can be played by an early-intermediate organist.

Loeb Music Library, Harvard University

Ridout, Alan (1934-1996)

Messe D'Orgue

Encore 1996

Ridout's work uses chant phrases for melodic sources in each mass movement. The first movement, "Procession", takes the opening ascending triad of the chant and rhythmically alters it to create a march-like melody. The second half of the first verse, "*Vita, dulcedo...*" appears in the movement's second section, for manuals only, before a return to the opening material. The tempo is marked as a quarter note = c.112. This is a triumphant, jubilant setting. The second movement, "Gospel" has the second chant verse set in a continuous tenor voice. Both phrases of the verse are intermixed, and treated with colorful rhythmic patterns within a 3/4 meter. The third movement, "Offertoire" is a setting of the third verse of the chant, but it is divided such that motives are imitated or extended to form accompaniments or melodies in the pedal or hands. The movement is in 4/4. The fourth movement, "Communion" states the fourth verse of the chant. The first half of the chant verse is in the hands, while the second half is played in pedal. This movement, in 3/2 meter, has a solemn, quiet character. The final movement, "Sortie" is a 5/4 jig-like work, and uses a combination of the fifth verse salutations and melodic material from the first movement's opening section. The movement features a rhythmic pattern of two triplets followed by two eighths. The melody taken from the first movement appears mostly above the more active textures. The final salutation, "*Virgo Maria,*" appears at the close of the piece. No registrations are given for any of the movements. However, the movement's titles as well as each movement's texture and rhythms, can inspire an experienced organist to create effective registrations. This is a most unusual work. Each section can be played as a

separate piece, or it can be played in its entirety for recital. It has tonal, but modern harmonies and is very accessible for the intermediate-level organist.

Gorso Music Library, University of Cincinnati

Sattler, Carl (1871-1938)

Orgelwerke Op.5 1895 edited by Paul Heuser

J. Butz Musikverlag, Bonn Verl.#1906 2005

Fantasia & Fugue on "Salve Regina" p. 15

All three movements of this piece are based upon the first phrase of the chant, especially the distinctive head motive. All movements are metered, but no registrations are given. Following the collection's title page, the disposition of the 1909 organ Sattler used at the St. Maria Cathedral in Cologne is listed to help the player understand the instrumental sound that inspired the composer. Some registration suggestions are given, and come from the editor, Paul Heuser. The first movement is marked *Grave* and the registration is indicated as *Tutti*. It begins as a straightforward chorale prelude, but breaks into 5-voice polyphony at measure five. The second movement, marked *Andante* in 3/2 meter, is a hymn-like setting with the suggested registration of strings. Movement III, *Fugue*, is exactly as stated, with the subject traveling from pedal to tenor, alto, and then to soprano. It is the embodiment of the baroque ideal. Marked *Moderato*, no registrations are recommended, but the traditional stops for nineteenth century fugues are expected. This work can be divided by movements and used for services, but can be grouped as a whole to be played in recital. It is suited for an advanced-intermediate player.

Music Library, Northwestern University

Schneider, Enjott (1950-)

Orgelsinfonie No. 14 "Die Romanische"

Schott ED 22289 2015

III. *Berceuse "Salve Regina"* p. 28

motives are used. Meter changes are frequent, and a relaxation of texture occurs mid-way through the composition. No registrations are given. Typical of Schroeder, the harmony is modern, and the movement is technically challenging. The movement is only four pages long and can be used for service or recital, but technically, it is suited for an advanced-level organist.

University of Illinois at Urbana-Champaign

Seifen, Wolfgang (1956)

Orgelwerke

Schott –ED 21744 2014

Choralfantasie

2. Arabesque “Salve Regina” p. 55

Seifen’s work offers an unusual interpretation of the chant. He uses only the first phrase of the chant, and the closing salutations. The hands play running, expansive triplets under a pedal Cantus firmus melody at four-foot pitch. The work is metered, and marked *Andante cantabile*, with the quarter note= 66. Seifen indicates the Grand Orgue should be coupled with the Positive and Recit, and all divisions are to use flute and bourdon stops. The pedal is registered as Clarion with Flute 4’. Several measures of silence break up the chant’s statement. This is a fresh reading of the chant tune. It is appropriate for service use, and can be played by an advanced-intermediate level organist.

Hochschule Fur Musik Freiburg Im Breisga

Stadlmair, Hans (1929-)

Three Chorale Preludes (1961)

B&H Nr. 6339 1962

Salve Regina, p. 8

Stadlmair’s setting is a *bicinium*. The only registration mentioned comes at the end, when the salutations are heard. There, the composer marks the passage to be played *dolcissimo*, and suggests the Tremulant be added. Other sections have dynamic markings. The complete chant tune is used, but the phrases are highly

decorated and improvised upon. This is a charming modern work, and is suitable for service use by an organist with good keyboard technique, and one who has an appreciation for non-metrical writing.

Sterling Memorial Library, Yale University

Titcomb, Everett (1884-1968)

Toccata (themes from "Salve Regina") Gray SCS 790 series 1952

Titcomb's work uses only the first phrase of the chant, and primarily, the head motive. It begins in the hands, with the alto voice taking the cantus firmus. By the second page, the pedal is added, first for harmonic support, and later to state the chant tune. Midway through the work, Titcomb changes the meter to 6/4, the dynamic to *piano*, and features two measures of the last half of the first chant phrase, in the left hand. He returns to 3/4, and builds to a chordal statement of the cantus firmus in the left hand accompanied by right hand sixteenth note figurations. This section closes with cadential chords, and is followed by a French-like toccata. It ends with full organ, and the opening motive is repeated in the pedal. Only a few registrations are given. This piece could be used in service as a postlude. The technique required is that of an advanced-intermediate organist.

University of Illinois at Urbana-Champaign

Todero, Tarcisio (1930-)

Laudate Dominum (Autori diversi) Fasciocolo II

Edizioni Carrara-Bergamo num. 4409 1999

Pensieri Corli Mariani

Salve Regina, p. 21

Todero's piece is a three-voice, unmetered, manuals-only work intended for service use. No registrations are given, but the composer does indicate that the work is to be played *Come cantando*, like singing. He later includes a slower paced section,

and labels it *dolcissimo*. The entire chant is used and the work is through composed. Technically, this would be an appropriate work for a beginning organist. The tonal work is gentle with attractive harmonies. It is appropriate for an organist of any level.

Trapp, Lynn (1963-)

Laudate, Vol. V Edited by James W. Kosnik

Concordia #97-6713 1998

“*Salve Regina*—Chant Invocation and Response” p. 31

Following a gentle, character setting introduction featuring triplets, Trapp begins his unique approach to the chant. He states partial or complete phrases of the cantus firmus in the right hand, and directs the player to play his composed response. Six chant phrases are used, but only two responses are given (and directions are given as to which response should be played after each phrase). At the conclusion of the fifth line of chant, no direction for response is given, but the score calls for a repeat of the introduction. The work is a mixture of non-metered and metered material. Pedal is used for the introduction and responses. The closing salutations of the chant are not included. Registrations are given, and Trapp advises the performance to be “Flexible,” quarter = 74. Technically, the piece is not overly challenging, and could be playable by an advanced beginning organist. It is for service use.

Allen County Library ACPL-Ft. Wayne, Indiana

Salutation, Petition, and Acclamation --A Triptych for organ on two chants of *Salve Regina*

Oxford U. Press 2000 reproduced by Allegro Music

Trapp’s triptych uses both modes of *Salve Regina*. The Solemn Tone Mode I is featured in the first movement, “Salutation”, and the third, “Acclamation.” For the middle movement, “Petitions,” Trapp uses the newer tune, Simple Tone—Mode V. The three movements can be played as a unit, but also as independent works. The

“Salutation” is a stately processional-like work. It has a constantly changing meter, and makes use of the opening phrase of Mode I. “Petition” is set non-metrically, and utilizes the first three phrase of the Mode V chant above a gently moving eighth note accompaniment in the left hand, and a descending quarter note pedal. “Acclamation” begins with a solemn statement of the Solemn tone’s opening notes, but develops into a joyful jig. The rest of the short work alternates between triumphant chords and the jig-like material. “Acclamation” also combines metered with non-metered sections. All three works are pleasant, set with modern but not harsh harmonies. Registrations are given. All three movements are suited for an intermediate level organist, and can be used for service or recital.

University of Wisconsin-Madison

Vessia, Gian Nicola (contemporary Italian)

Petites fleurs a la Vierge Carrara #5412 2015

Salve Regina, p. 5

Vessia uses only the first phrase of the chant for his composition, which is written in honor of Luigi Garbini and Jean Lnglais. Indicating *Molto Lento*, he states the opening five notes of the chant as a solo, and then slowly uses three chords for response and resolution. The remainder of the chant’s first phrase follows the same solo-chord pattern, but is extended through imitation. The second half of this small work is more active, but again, chords become the peaceful resolution to the activity. This is a metered work, but no registrations are given. Pedal is *ad libitum*. This is contemplative service music, and can be played by a beginning organist.

Waters, Dr. Charles F. (1895-1975)

Three Liturgical Meditations Hinrichsen 588 1959

Reproduced by Allegro Music

III *Salve Regina* (alluding to the Plainsong)

Waters' setting of the chant is in 5/8 meter that frequently changes to 7/8. Interpretive directions are *Allegretto, with freedom of time*. Primarily using the opening notes of the chant, Waters has created a flowing dance-like work that commands attention from the player and listener as he moves through many keys, and has fun with syncopation. The pedal is an equally active voice, thus a player must be technically proficient. Frequent registrations are indicated. This is suited as service music, but it is not sight-reading material.

Music Library, Northwestern University

Weitz, Guy (1883-1970)

Prière on "Salve Regina" in the 5th mode

Hinrichsen 1966

Weitz uses only the first phrase of the chant as his motivic foundation in creating this fantasia. For the introduction, he opens slowly with the theme played on soft registrations, and builds from the bass, gathering tones to form a rich, sustained chord. The idea is reiterated a third higher, but with bolder registration. At measure seven, he teases with motivic and imitative statements that he says are to be played "freely." Finally, the piece slowly retards into the main body of the work at measure fourteen. Now the tempo marking is *Tempo giusto*, quarter note = 84-88, and the melody alternates between the bass and soprano while each respectively are accompanied by running eighth notes that are either in imitation or playing in tremolo intervals. Weitz pulls back the excitement again by changing tempo and texture. As in the introduction, motives build into chords, and then the piece takes off with in *Allegro* section, but now in two voices in contrary motion. When that section closes *con fuoco*, a rest with fermata prepares the listener for the coming *Quasi recitativo*. That section is a recitative for a single voice that begins *Dolorosamente*, and finishes "Tenderly." The movement settles into 4/4 meter, *Andante mobile*, quarter note = 63. Movement is slowed and the work is quietly closed with a rocking accompaniment figure. This is a colorful essay with many

registration and character changes. It could be used for service or recital performance. An advanced-intermediate player would enjoy learning it.

University of Illinois at Urbana-Champaign

Willscher, Andreas (1955-)

4. Orgelsymphonie "Die Marianische" Butz Musikverlag 2792 2016

1. *Salve Regina*, p.3

As the first movement of his "Symphonie," Willscher uses the chant's opening five-note motive as a pedal introduction. It is answered by a series of full chords, and the chant's first phrase finishes in the pedal, accompanied by sustained chords. The remainder of the three-page piece is a series of changing styles, meters and registrations, stating portions of the second, third, and fourth verses of the chant. The ending possibly is from the closing salutation, "Maria." The work has changing meters, registrations are given, and pedal is minimal. This movement can be used for service, and played by an intermediate-level organist

Cook Music Library, Jacobs School of Music, Indiana University

CONCLUSION:

This document is the first catalogue of organ literature based on the four Marian Antiphons. It is intended as resource guide that not only identifies Marian Antiphon compositions, but also provides analytical details to help an organist decide if they would like to learn the pieces.

Unfortunately, I was not able to review copies of all the material I had discovered. Some works were inaccessible in remote libraries; other works are no longer in print, and have not been collected by any known library. Some pieces are not published. Every composition cited in this paper was either copied or purchased by me. I retain them, and due to the help and support of the University of Dayton, which contains the International Marian Research Institute,⁷⁹

It was interesting to find a great variety of compositions with technical challenges for any organist. The “beginner and advanced-beginner” classification was important to identify because there are new organists who have been suddenly and even reluctantly, placed in their position. Nationwide, there is a shortage of organists,⁸⁰ so pianists are being urged to learn the instrument (although they are also in short supply). It is important to have compositions available and realistically playable for these constituents.

⁷⁹ Denise James, "International Marian Research Institute." University of Dayton, Ohio, <https://udayton.edu/imri/>.

⁸⁰ Jonathan M. Pitts, "Churches Struggling to Find Organists." Baltimore Sun. April 08, 2017. <https://www.baltimoresun.com/news/maryland/bs-md-church-organist-shortage-20170407-story.html>.

As for the traditionally trained organist, there are works that have been forgotten as well as new compositions to be tried. Rediscovered works include Lapierre's *Postlude Sur Alma Redemptoris*, and Douchain's *Carillon Sur l'Antienne Regina coeli*.

Many of the advanced level compositions were born from improvisations: Bartuletti, Heiller, Latry, Hakim, Sanders, etc. These works reflect the evolution of the genre from alternatim practice. For any organist afraid of improvisation, these master works show that creativity at the console is acceptable. Not limited to the technically advanced performing composers, the easier level improvisatory styled works by Callahan and Vessia show a beginning player how to begin to improvise.

The amount of music found can be related to the popularity of the chant and its use in the church year. The two chants that are stipulated for the shortest periods, Advent and Lent, are *Alma Redemptoris Mater* and *Ave Regina Caelorum*, respectively. Advent has twenty-four days, and Lent has sixty days. My research located twenty-six pieces based on *Alma Redemptoris Mater*, and twenty-one pieces based on *Ave Regina*. It is important to note that the two seasons of Advent and Lent are penitential (self-reflective), and in some parishes, the organ is used minimally. Therefore, the need for compositions based on those antiphons is not as great. Forty-two compositions were found based on *Regina Coeli*, the Easter chant. Easter season can last fifty days. The organ is recognized as a celebratory instrument, so it is understandable that this popular chant would have numerous works composed to celebrate the chant.

The two *Salve Regina* chants stand out because of their number: fifty-nine for Solemn Tone I, and fifty-three for the Simple Tone V. As stated earlier, these chants have historically remained popular through time. Also, they can be played during the longest stretch of the liturgical year. Curiously, the most sophisticated compositions I discovered were based on one of these *Salve Regina* versions. Is it because they raise the most emotional connection with the composers, or that their chant tunes better lent themselves to more sophisticated treatment? Regardless, the number of *Salve Regina* compositions is impressive.

That personal relationship to the Marian antiphons, particularly the *Salve Regina*, helps unite Catholics to their religion. Although more modern versions exist and continue to be written, the chant tunes remain a theological force in Catholicism. Due to changes in regulations, all the Marian antiphons can now be heard at any time of the year. This will increase their familiarity.

The research for this project will continue. I hope to acquire the works I had not been able to obtain (see Appendix), as well as include new compositions as they are published or made available. Music publishers such as Carrara of Italy, Morningstar and GIA of the United States, are showing their acknowledgement of the need for music based on Roman Catholic hymn and chant material. I will send my results to all of them and urge them to acquire defunct copyrights so that older compositions can be made more easily available. It is important for publishers to add other chant based organ works. Future dissertation topics could include the compilation of popular chants such as *Ave Maris Stella*, *Pange Lingua*, *Veni Creator*, and many others.

My research can be helpful to organists, whether they are church or university based. Therefore, I will share my results with the American Guild of Organists as well as music publishers.

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APPENDIX A: COMPOSITIONS NOT LOCATED

Alma Redemptoris Mater

Guillaume, Maurice: *Choral varié sur 'Alma redemptoris mater'*

Reuter, Friedrich (Fritz): *Chorale Prelude on 'Alma Redemptoris Mater'*
(unpublished)

Ave Regina Caelorum

Elias, José: *Preludio y Fuga sobre 'Ave regina'*

Loret, Clement: *Elevation 'Ave Regina'*

Sicher, Fridolin: *Chorale Prelude on 'Ave Regina'*

Regina Caéli

Bambini, Arnaldo: *Preludio su 'Regina coeli'*

Bulla, Roberto: *Due bozzetti gregoriani su 'Regina coeli'* (unpublished)

Chaudeur, Abbeé Roger: *Toccata sur 'Regina Coeli'*

Esposito, Alessandrio: *Comunione 'Regina Coeli'*

Halaczinsky, Rudolf: *Marian Antiphon on 'Regina coeli'* (unpublished)

Maugeri, Antonino: *Finale 'Regina Coeli,' and 'Regina Coeli'*

Nibelle, Henri: *Toccata & Fugue sur le 'Regina Coeli'*

Oliveir, dom Placiado Guimaraes: *Fua a 4 vozes 'Regina coeli'*

Pineau, Charles: *Prelude sur 'Regina Coeli'*

Sicher, Fridolin: *Chorale Prelude on 'Regina caéli laetare'* (unpublished)

Sorge, Erich Robert: *Meditation on 'Regina Coeli'*

Weitz, Guy: *Paraphrase on 'Regina Coeli laetare'*

Salve Regina:

Colinet, Arthur: *Paraphrase on "Salve Regina"*

Gauss, Otto: *Introduction & Fugue on "Salve Regina" (Op. 23)*

Genesi, Mario Giusepp: *'Salve Regina'*

Giavina, Riccardo: *Meditatio brevis super "Salve Regina"*

Gilot, Pere: *Prélude "Salve Regina" cistercien*

Goodhart, Arthur Murray: *Variations on "Salve Regina"* (unpublished)

Hamilton, Gregory: *Ten Chant Preludes for Organ, "Salve Regina"*

Lack, Henri: *Paraphrase du "Salve Regina"* (unpublished)

Lanaro, Mario: *Due Versetti su "Salve Regina"*

Landeghem, Jan van: *Game I on "Salve Regina"*

Limberg, Hans Martin: *Meditation & Toccata on "Salve Regina"* (unpublished)

Mechler, Thierry: *Poème antique sur "Salve Regina,"* (1983 –unpublished)

Pineau, Charles: *Sur l'intonation du Salve Regina Op. 5/1*

Piubeni, Vigilio: *Variazioni sul tema gregoriano della "Salve Regina"*

Quoika, Rudolph: *Gregorian Concerto, Mvt. 3—Postlude on Salve Regina*
(unpublished)

Robert, Christian: *Carillon et Fugue sur "Salve Regina"* (1986) (unpublished)

Vandelli, Ermanno: *Missa della Madonna, "Improvviso 'Salve Regina'*

Walter, Marius: *Meditation on "Salve Regina"* (2001) (unpublished)

Zeiner, Marleise: *Four Versets on "Salve regina"* (unpublished)

Zoubek, Wolfgang: *Four Versets on "Salve Regina"* (2001) (unpublished)

APPENDIX B: COMPOSITIONS LISTED BY LEVELS OF DIFFICULTY

Alma Redemptoris Mater

Beginner:

Callahan, Charles: *Chant, Volume I, Alma Redemptoris Mater*

Dupré, Marcel: *Short Preludes on Gregorian Themes Op. 45,*
Alma Redemptoris Mater

Graap, Lothar: *Zwei Marianische Antiphonen, Alma Redemptoris Mater*

Ravanello, Oreste: *Composizioni per Grand'Organo, Vol.4,*
Elevazione o Comunione super Alma Redemptoris

Vessia, Gian Nicola: *Petites fleurs a la Vierge, Alma Redemptoris*

Advanced Beginner:

Boëly, Alexandre Pierre François: *Hymnes et Antiennes,*
"Antiennes A La Ste Vierge"

Erb, Joseph Marie: *Pièces brèves sur des thèmes grégoriens*
Quatre Preludes fur l'Intonation de l' Alma Redemptoris

Murray, Anthony Joseph (Dom Gregory): *Liturgical Interludes ,*
"Interlude 17, on the Alma Redemptoris Mater"

Anonymous, Codex Nikolaus Apel: *Cantantibus Organis-Die Orgel Im Kirchenjahr*
IV, Marienfeste, Heft 19, AlmaRedemptoris Mater

Lindner, Wolfgang: *Ave Maris Stella, Alma Redemptoris Mater (Meditation)*

Mawby, Colin: *Gregorian Communion, Alma Redemptoris Mater*

Piechler, Arthur: *Drei Intermezzi für Orgel, Op. 16, Alma Redemptoris Mater*

Early Intermediate:

Dufay, Guillaume: *Liber Organi: Orgelmeister der Gotik, Alma Redemptoris Mater*

Saint-Martin, Léonce de: *Symphonie Mariale Alma Redemptoris Mater*

Beck, Albert: **76 Offertories on Hymns & Chorales**

“Come ye Desolate”-Alma Redemptoris Mater

Santucci, Pellegrino: **Antiphone Majores**, Alma Redemptoris Mater (Alio modo)

Waters, Kevin: **The Lord Is Near**, Alma Redemptoris Mater-Cantilena

Intermediate:

Assandri, Giordano: **Salve Regina**, Alma Redemptoris Mater

Becker, Arthur C.: **Antiphons of the BVM paraphrased**, Alma redemptoris mater

Santucci, Pellegrino: **Antiphone Majores**, Alma Redemptoris Mater (trio super)

Schroeder, Hermann: **Die Marianischen Antiphone (1953)**,

Chorale - Alma redemptoris mater

Advanced Intermediate:

Peeters, Flor: **Orgue et Liturgie: Notre Dame**, Alma Redemptoris Mater

Lapierre, Joseph Eugène: **Postlude sur ‘Alma Redemptoris’**

Advanced:

Falcinelli, Rolande: **Notre Dame**

Rosa mystica (on Seven Gregorian Themes about the Virgin)

Routh, Francis: **Four Marian Antiphons**, Alma Redemptoris Mater (1990) Op 50/1

Callhoff, Herbert: **Vier Antiphonen fur Organ**, Alma Redemptoris Mater

Ave Regina Caelorum

Beginner:

Erb, Joseph Marie: **Pièces brèves sur des thèmes grégoriens Op. 74**

“Quatre Preludessur l’Intonation de l’Ave Regina”

Callahan, Charles: ***Marian Hymns: Music for Manuals.***

Interlude on Hail, Queen of the Heavens"

Graap, Lothar: ***Zwei Marianische Antiphonen, Ave Regina***

Santucci, Pellegrino: ***Antiphone Majores, Ave Regina Caelorum (Alio modo)***

Woollen, Charles Russell: ***Modal Offerings, Ave Regina Caelorum***

Advanced Beginner:

Boëly, A.P. F.: ***Hymnes et Antiennes, Ave Regina***

Becker, Albert C.: ***Antiphons of the BVM paraphrased, Ave Regina Caelorum***

Ravanello, Oresto: ***L'Organo Italiano nell'Ottocento, Volume 4***

Meditazione super Ave Regina Caelorum

Santucci, Pellegrino: ***Antiphone Majores, Ave Regina Caelorum (Canone all'ottava)***

Early Intermediate:

Callahan, Charles: ***Chant, Volume II, Ave Regina Caelorum***

Andres, Edouard: ***Pièces, Ave Regina Caelorum***

Intermediate:

Saint-Martin, Leonce de: ***Symphonie Mariale, Ave Regina Coelorum***

Callhoff, Herbert: ***Vier Antiphonen fur Organ, Ave Regina caelorum***

Mawby, Colin: ***Gregorian Communion, Ave Regina***

Weitz, Guy: ***Two Pieces based on Plainchant Motives, Ave Regina***

Advanced Inermediate:

Kropfreiter, Augustinus Franz: ***Chorale Variations on 'Ave Regina Caelorum'***

Schroeder, Hermann: ***Die Marianischen Antiphone (1953)***

Variations- Ave Regina caelorum

Advanced:

Bird, Melvin Clive: *Ave Regina Caelorum*

Routh, Francis: *Four Marian Antiphons, Ave Regina Caelorum* Op. 50/2

Ahrens, Joseph: *Cantiones Gregorianæ* Heft II, *Ave Regina cælorum*

Komma, Karl Michael: *Ave Regina Caelorum*

Regina Caéli

Beginner:

Anonymous: *Gregorian Chant Themes In Organ Music Before 1750*,

Ed. Dom Claude Gay, O.S.B., *Regina Coeli Laetare*

Andrews, Carroll Thomas: *Easter Suite: on familiar church themes*

Prelude: *Regina coeli*

Callahan, Charles: *Chant-based Hymns*, Interlude on *Regina Coeli*

Callahan, Charles: *Easter Music for Manuals, Set 2*,

Pastel on *Queen of Heaven, Rejoice! (Regina Caeli)*

Erb, Joseph Marie: *Pièces brèves sur des thèmes grégoriens Op. 74*

"Quatre Preludes sur l'Intonation du *Regina coeli*"

Lindner, Wolfgang: *Ave Maris Stella, Regina coeli (Verset)*

McCann, John: *Fourteen Pieces for Organ, Regina Coeli*

Murray, Anthony Joseph (Dom Gregory): *Liturgical Interludes*

"Interlude 17 on the *Alma Redemptoris Mater*"

Quinn, Iain: *Liturgical Suite for Organ, Regina Caeli, Laetare*

Vessia, Gian Nicola: *Petites fleurs a la Vierge, Regina Caeli*

Advanced Beginner:

Boëly, A.P.F.: *Hymnes et Antiennes, Regina Coeli*

Mawby, Colin: *Gregorian Communion, Regina Coeli*

Bratt, Charles Griffith: ***Chorale Voluntaries***

Easter: Jesus Christ is risen today; The strife is o'er; Regina Coeli

Callahan, Charles: ***Chant, Vol II, Regina Caeli, Queen of Heaven***

Hemmer, Eugene: ***Consolaire, Vol. 1 #2, "Offertory on Regina Caeli"***

Maugeri, Antonio: ***Laudate Dominum, Regina Caeli (Finale)***

Ravanello, Oreste: ***L'Organo Italiano nell 'Ottocento 204, Volume 4***

"Postludium super Regina coeli"

Rowell, Dr. Lewis E.: ***Christ is Risen, "Offertory on Regina Caeli"***

Trovato, Angelo Maria: ***Cantantibus Organis, Regina Caeli***

Early Intermediate:

Assandri, Giordano: ***Salve Regina, Regina caeli*** "Commento I," "Commento II"

Castorina, Carmelo: ***L'Organista Parrocchiale, Regina Caeli***

Plé, Simone: ***A La Vierge, "Regina Caeli avec variations"***

Peberdy, Simon: ***Chorale Prelude on 'Regina Caeli'***

Intermediate:

Becker, Albert C.: ***Antiphons of the BVM paraphrased, Regina coeli***

Brumel, Anton: ***Alte Meister aus der Fruhzeit des Orgelspiels, Regina coeli*** (1501)

Dupré, Marcel: ***Regina Coeli, Op. 64***

Giuletti, Fernando: ***Elevazione e toccata sopra 'Regina Caeli'***

Kreckel, Philip: ***Melodia Sacra Op. 50, Regina Caeli***

Paradiso, Francesco Maria: ***Dopo l'omelia, Regina caeli***

Santucci, Pellegrino: ***Antiphone Majores,***

Regina Coeli (Alio modo-Cantus firmus al pedale)

Sofianopulo, Marco: ***Tre Antifone alla Beata Vergine Maria, Regina coeli***

Titcomb, Everett: ***Three Short Pieces on Familiar Gregorian Melodies,***

Regina Caeli

Trapp, Lynn: ***Three Plainchants for Organ, Set 2, Regina Caeli***

Advanced Intermediate:

Ahrens, Joseph: *Regina Cœli*

Bartolucci, Monsignor Domenico: *Trittico Mariano, Fuga Regina Coeli*

Douchain, Oliver: *L'Organiste Nouvelle Serie, Mai 1959 #33*

Petite Suite Archaïque: Carillon sur "Regina Coeli"-Sortie

Langlais, Jean: *Talitha Koum: Resurrection, Op. 225, Regina Caeli*

Schroeder, Hermann: *Die Marianischen Antiphone (1953)*

"Prelude - Regina cœli & Resurrexit"

Advanced:

Callhoff, Herbert: *Vier Antiphonen fur Organ, Regina Caeli Laetare*

Roth, Daniel: *Fantaisie Fuguee sur "Regina caeli"*

Santucci, Pellegrino: *Antiphone Majores, Regina Coeli*

Valente, Antonio: *Intavolatura de Cimbalo, Salve Regina*

Salva Regina Solemn Tone

Beginner:

Charpentier, Marc-Antoine: *Pièces propres pour être jouées sur l'orgue, Vol.*

Prelude pour Salve Regina à 3

Dupré, Marcel: *Eight Short Preludes on Gregorian Themes Op. 4, "Salve Regina"*

Murray, Anthony Joseph (Dom Gregory): *Liturgical Interludes.*

"Interlude 3—on the simple Salve Regina"

Rosseau, Norbert: *Salve Regina (Op. 79)*

Advanced Beginner:

Abballe, Tullio: *Alla Madre Di Dio, Salve Regina*

Aguilera de Heredia, Sebastian: *Antologia De Organistas Clasicos,*

"Salve De Llano, Tono 1," "Obra De Tono I."

Araújo, Pedro de: ***Cinco Pecas par Instrumentos de Tecla***

Obra de primeiro tom sobre a *Salve Regina*”

Boëly, Alexandre Pierre François: ***Hymnes et Antiennes, Salve Regina***

Campbell-Watson, Dr. Frank: ***Evocation – Our life, Our Sweetness, and Our Hope***

Caurroy, Francois Eustache du: ***Les maîtres francais de l’orgue aux XVII et XVIII siècles, Vol. II, Fantasia on ‘Salve Regina’***

Erb, Joseph Marie: ***Quatre-vingts pieces breves: pour orgue sur des themes gregoriens, op. 74, “Préludes sur l’intonation Salve Regina”***

Liszt, Franz: ***Kirchenhymnesn, Salve Regina***

Obrecht, Jacob: ***Alte Meister aus der Frühzeit des Orgelspiels, “Orgelfantasia über ‘Salve Regina’”***

Sanders, Bernard Wayne: ***Chaconne & Fugue über ‘Salve Regina’***

Early Intermediate:

Assandri, Giordano: ***Salve Regina, Salve Regina, Tono solenne***

Cabezón, Antonio de: ***Antonio de Cabezón und Zeitgenossen Kompositionen für Tasteninstrumente, Salve Regina***

Cracoviensis, Nicolaus: ***Organistica, Salve Regina***

Elías, José: ***Orgelwerke uber Themen aus dem Gregorianischen Choral***
Preludio y Fuga sobre la Antifona Mariana Salve Regina

Hanisch, Joseph: ***Präludium: “Präludium über die Intonation Salve Regina”***

Lopez, Miquel: ***Hymnes et Antiennes, No. 8, Versos per l’Entrada de la ‘Salve’***

Peeters, Flor: ***Improvisation for Organ On Salve Regina, Opus 136***

Santucci, Pellegrino: ***Antiphone Majores, Salve Regina***

Sowa, Jakub: ***Gregorian Chant Themes In Organ Music Before 1750, Salve Regina***

Intermediate:

Bonnet, Joseph: ***Douze Pièces Nouvelles, “Prélude au Salve Regina”***

Buxheimer Orgelbuch,: ***Vol. I-Annonymous, Salve Regina***

Hofhaimer, Paul: **Salve Regina**

Mawby, Colin: **Gregorian Communion** Twenty pieces for organ based on plainsong melodies, 'Salve Regina'

Nibelle, Henri: **50 Pièces sur des thèmes liturgiques des dimanches et fêtes d'année**, Salve Regina

Paulet, Vincent: **Salve Regina**

Ravanello, Oresto: **Sette Corali, Op. 29**, Salve Regina

Routh, Francis John: **Four Marian Antiphons**, Salve Regina

Tardif, Alfred (Father Hilaire Marie): **Triptyque Mariale**, Salutation (Salve Regina)

Trapp, Lynn: **Salutation, Petition, and Acclamation (Salve Regina I, V)**

Trexler, Georg Max: **Gregorianisches Orgelwerk**, "Aria on Salve Regina"

Advanced Intermediate:

Fagiani, Eugenio Maria: **Paraphrases Gregoriennes Op. 17**, Salve Regina

Langlais, Jean: **Talitha Koum: Resurrection, Op. 225**, Salve Regina

Nibelle, Henri: **A La Vierge**

Peeters, Flor: **Paraphrase on 'Salve Regina' (1972) Op. 123**

Prévost, André: **Cinq Variations sur un thème grégorienne** (Salve Regina)

Roelstraete, Herman: **Toccatalla & Fughetta on 'Salve Regina' Op. 28**

Saint-Martin, Léonce de: **Méditation sur le "Salve Regina" du 1er mode Op. 12**

Schlick, Arnold: **Schlick Orgelcomposition**, Salve Regina

Sofianopulo, Marco: **Tre Antifone alla Beata Vergine Maria**, Salve Regina

Taylor, Adam: **Fantasia On 'Salve Regina'**

Van Hulse, Camil Anton John: **Toccatella for Grand Organ, Op. 39**

Advanced:

Bertolucci, Monsignor Domenico: **Trittico Mariano**, "Toccatella (Salve Regina)"

Bull, John: **Wiener Orgelmusic um 1700 fur Orgel/Cembalo**, Salve Regina

Cucinotta, Roberto Maria: *Sei Pezzi Mariai*,

“Præludium et fuga super *Salve Regina*”

Dupré, Marcel: *Chorale et Fugue Op. 87*, “Chorale, *Salve Regina*”

Falcinelli, Rolande: *Deux Antiennes pour Orgue*, *Salve Regina*

Focroulle, Bernard: *Nuovi Fiori Musicali*, “*Spiegel*” 6 Versets as Dialogue to the

‘*Salve Regina*’ by Arnold Schlick

Hakim, Naji: *Salve Regina*

Heiller, Anton, *Fantasia super ‘Salve Regina’*

Latry, Olivier: *Salve Regina*

Manari, Raffaele: ‘*Salve Regina*’: *Studio da concerto*

Schneider, Enjott: *Orgelsinfonie No. 2*, *Salve Regina*

Wittrich, Peter: *Concerto 1 “Salve Regina”*

Widor, Charles Marie Jean: *Symphonie No 2 in D Op. 13/2*, *Salve Regina*

Salve Regina, Simple Tone Mode V

Beginner:

Bédard, Denis: *Orgue Six Paraphrases grégoriennes*,

“Improvisation sur ‘*Salve Regina*’

Bédard, Denis: *Messe pour orgue*, “Méditation sur ‘*Salve Regina*’”

Browne, Dr. Charles Foster: *Five Fugato Interludes on a Plainsong Themes*

Salve Regina

Callahan, Charles: *Chant-Based Music for Manuals*, “Prelude on *Salve Regina*,”

Three Gregorian Meditations, *Salve Regina*

Erb, Joseph Marie: *Quatre-Vingt Pièces brèves pour Orgue sur des thèmes*

grégoriens, “Quatre Preludes sur l’Intonation du *Salve Regina*”

Huijbers, Bernard: *Organ Suite on Seven Tunes from the “People’s Hymnal”*

“Offertorium (*Salve Regina*)”

Marier, Dr. Theodore: *Two Suites on Gregorian Chants, Salve Regina*

Ravanello, Oresto: *Six Easy Pieces, Op. 67, Salve Regina*

Todero, Tarcisio: *Laudate Dominum*, "Pensieri Corli Mariani-Salve Regina"

Vessia, Gian Nicola: *Petites fleurs a la Vierge*, "Salve Regina"

Advanced Beginner:

Hebble, Robert: *For the Masses, Salve Regina*

Kreckel, Philip: *Melodia Sacra (Op. 50)*, Salve Regina

Langlais, Jean: *Vingt-quatre pieces, Op. 6*, "Paraphrase on Salve Regina"

Lindner, Wolfgang: *Ave Maris Stella, Salve Regina*

Magin, Charles: *Chorale Preludes, Salve Regina*

Ravanello, Oresto: *L'Organo Italiano nell'Ottocento 204,*

"Interludium super Salve Regina"

Trapp, Lynn: *Laudate, Vol. V*, "Salve Regina—Chant Invocation and Response"

Early Intermediate:

Assandri, Giordano: *Salve Regina, Salve Regina (Tono semplice)*

Farrell, Robert G.: *Preludes*, "Prelude #34-Salve Regina"

Frenzel, Hermann Robert: *Orgelwerke uber Themen aus dem*

Gregorianischen Choral, Trio: 'Salve Regina'

Rheinberger, Josef: *Fünf Hymnen, Op.*, "Salve Regina, Gruss! Himmelskönigin!"

Titcomb, Everett: *Toccata (themes from Salve Regina)*

Waters, Dr. Charles F.: *Three Liturgical Meditations, Salve Regina*

Intermediate:

Becker, Arthur C.: *Antiphons of the BVM paraphrased, Salve Regina*

Babou, Thomas René: *Thirteen Pieces for the Organ, Salve Regina*

Howard, Michael: *Evocation: Salve Regina*

Langlais, Jean: *Trois Esquisses Gothiques*,

“Séquence pour la fête de la Dédicace ‘*Salve Regina*”

McCann, John: *Fourteen Pieces for Organ Based on Chant, Salve Regina*

Militello, Sergio: *Fantasia su ‘Salve Regina’*

Olsson, Otto: *Gregorianska Melodier Op. 30, Salve Regina*

Ridout, Alan: *Messe D’Orgue*

Stadlmair, Hans: *Three Chorale Preludes, Salve Regina*

Trapp, Lynn: *Salutation, Petition, and Acclamation*,

“A Triptych for organ on two chants of *Salve Regina*”

Willscher, Andreas: *Orgelsymphonie “Die Marianische, Salve Regina*

Advanced Intermediate:

Muller-Kranich, Alfred: *Organo Hispano, Salve Regina*

Pierre, Odile: *Quatre Pelerinages A La Vierge, “*

“Fanfare pour ‘*Salve Regina*’ de Speyer “

Sattler, Carl: *Orgelwerke Op.5 1895, “Fantasia and Fugue on ‘Salve Regina’”*

Seifen, Wolfgang: *Orgelwerke, “Choralfantasie-- Arabesque ‘Salve Regina’”*

Weitz, Guy: *Prière on ‘Salve Regina’ in the 5th mode*

Advanced:

Ahrens, Joseph: *Cantiones Gregorianæ, Salve Regina*

Bertuletti, Stafano: *Parafrasi su ‘Salve Regina’*

Callhoff, Herbert (1933-): *Vier Antiphonen fur Organ, Salve Regina*

Cucinotta, Roberto Maria: *Sei Pezzi Mariai, “Præludium et fuga super Salve Regina”*

Variazioni e Toccata super ‘Salve Regina’

Focroulle, Bernard: *Nuovi Fiori Musicali, “Spiegel” 6 Versets as Dialogue to the*

‘Salve Regina’ by Arnold Schlick

Hummel, Bertold: *Marianische Fresken (3) (Op. 42), Salve Regina*

Komma, Dr. Karl Michael: ***Marianische Antiphon 'Salve Regina'***

Langlais, Jean: ***Mosaïque, Vol 2, Op. 191, Salve Regina***

Reda, Sigfried: ***Marienbilder, "Engelskonzert- Salve Regina"***

Schneider, Enjott: ***Orgelsinfonie No. 14 "Berceuse 'Salve Regina'"***

Schroeder, Herman: ***Die Marianischen Antiphone, "Toccata – 'Salve regina'"***