

Definitions and Explanations of Terms in the Database

Attribution status: # indicates a conflicting attribution; ? indicates a doubtful attribution; ^ indicates an attribution that has been identified from an external source.

Bc: particularities of the basso continuo part.

Binding: characteristics of the binding, including the sigla of other prints with which it may be bound.

Clefs: clefs for the vocal parts; “normal” signifies c¹, c³, c⁴ and f⁴, where superscripts indicate the line of the staff, counting from the bottom.

Composer: composer's name, regularized, with dates.

Dedicatee: the person to whom the print is dedicated.

Dedicatory poem: the author of a poem in the prefatory material at the beginning of one or more of the partbooks.

Edition: a modern edition of a given work.

Edition Abbreviation: abbreviation for the series in which the edition appears.

[Edition] Details: volume and page where the edition appears.

Edition Link: HTML link to online source for the edition.

External Catalog Number: number in the thematic catalogue of a given composer's works.

External Concordance: RISM siglum for a printed source that predates the anthology in which the work is found and from which it may have been taken, often a single print issued by the composer in question.

Facsimile: printed facsimile or internet link to the original print.

Feast: the occasion for which the work was intended, either indicated in the source or obvious from the text.

Incipits: opening notes of a work, based on the Plaine and Easy system of alphanumeric notation, in four parts:

Incipit 1: gives the location and voice part of the incipit, with 1.1 indicating the beginning of the piece and 2.1 the beginning of a second movement. Cantus 1 was chosen as the voice part if it begins with a note or a rest of a semibreve or smaller; otherwise the highest first-entering part was used.

Incipit 2: gives the clef (preceded by %), key signature (if there is one, preceded by \$), and time signature (preceded by @).

Incipit 3: gives the note value, register, and pitch class for the first few notes of the part, using the following conventions:

note values: 9=long, 0=breve, 1=whole note, 2=half note, 4=quarter note, 8=eighth note, 6=sixteenth note.

register: as in Helmholtz and German organ tablature, C begins bass octave; c begins tenor octave; c'=middle c, beginning alto octave; c'' begins soprano octave, with ' and '' not repeated if register remains the same; \ cancels alto octave designation to move into tenor range.

itches: _ = rest; - for flat and + for sharp are repeated even if governed by key signature, so that the field can be searchable; ^ = natural.

Text Incipit: gives text for the notes of Incipit 3.

Instructions: prefatory material at the beginning of one or more of the partbooks

Internal Concordance: Siglum and Order number for occurrence of the same work within another source of the St. Mary's Choir Library.

JSCM_Inst_link: link to the entry for this print in JSCM Instrumenta, vol. 2: Kurtzman and Schnoebelen, *A Catalogue of Motets, Mass, Office, and Holy Week Music Printed in Italy, 1516-1770*.

Language: mainly Latin or German.

Lüh Shelf: call number in the Lübeck Stadtbibliothek.

Markings: manuscript insertions into the printed parts.

Missing: partbooks missing from the St. Mary's copy of the print.

Model: earlier work on which a parody or parody mass is based.

Partbooks, #Partbooks: abbreviated names (by voice) and the total number of partbooks in a print.

Person: the composer or editor of a print.

Place: the city where a print was published.

Properties: tracks the presence of characteristics such as high clefs and polychoral scoring.

Remarks: notes anything unusual about the work, edition, or source, including details about doubtful or conflicting attributions.

RISM: *Répertoire International des Sources Musicales - International Inventory of Musical Sources*

RISM_PSMD_link: link to the entry for this print in the RISM *Printed Sacred Music Database: Printed Sacred Music in Europe 1500-1800* (a work in progress).

Scoring: voices and instruments used in the work, divided for polychoral works.

Siglum: the siglum assigned by RISM series A/I (individual prints) or B/I (anthologies), plus "MS Sam" for the manuscript partbooks; note that for the B/I sigla, a hyphen and the numeral replaces the superscript.

[Siglum] Edition: edition of the complete print.

Siglum Order: the order within the source, using integers for the numerical ordering shown in the source, and decimals to preserve the order when the source lacks numbering. Part 2 of a motet is listed separately only if it is so numbered in the source.

Signature: key signature, using – for flats, + for sharps, and o for none. A double signature, e.g. "+fc/-b", indicates the presence of both signatures within a set of parts.

Soli, Capella: when there are separate capella parts, the number of parts in each category.

Source Attribution: the composer's name given in the source.

Title: regularized title of a print, as shown in RISM, or of a composition.

Tonal center: the final pitch class of the work, using lower-case letters for minor modes and doubled upper-case letters for major modes.

Voices, Instruments: the number of voices and instruments in the work.

Use: "Yes" indicates the presence of handwritten markings in the parts, suggesting that the work was performed at St. Mary's. The absence of such markings, indicated by "No," does not signify that it was not performed.

Wgm Inventory and Wgm Shelf: two sets of call numbers in the library of the Gesellschaft der Musikfreunde in Vienna.

Words: the source for the text.