

Ave Regina coelerum

Concluding antiphon of the Liturgy of the Hours

Alessandro Grandi (1590-1630)

Cantus (part 1 of 5)

Motetti à 5 voci (Vincenti press, Venice, 1614)

A - - - ve, a - - - rum. Sal-ve ra - dix, sal-ve por - ta

10 - ve, a-ve Do - mi-na, a-ve Do - mi-na, a-ve Do - mi-na

15 an - ge - lo - - - rum, a - ve Do - mi-na an-ge-lo - - - rum. Sal-ve ra - dix, sal-ve por - ta

20 1 Ex qua mun-do lux est or - ta, ex qua mun-do lux est or - ta, Gau -

25 - - de, gau - - de, gau-de Vir-go glo-ri - o - sa,

30 gau-de Vir-go glo-ri - o - sa, Su-per om-nes spe-ci - o - sa, Va - le,

35 o val-de de-co - ra, o val-de de-co - ra, o val-de de-co - ra,

40 1 Et pro vo-bis Chri - stum, pro vo-bis Chri - stum ex-o - ra.

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Quintus (part 2 of 5)

Motetti à 5 voci (Vincenti press, Venice, 1614)

A - - - ve, a - - - ve, a - ve Do - mi - na, a - ve Do - mi - na an - ge - lo - - - rum, a - ve Do - mi - na, a - ve Do - mi - na an - ge - lo - - - rum. Sal - ve ra - dix, sal - ve por - ta

Ex qua mun - do lux est or - ta, ex qua mun - do lux est or - ta,

Gau - - - de, gau - - - de, gau - de Vir - go glo - ri - o - sa, gau - de Vir - go glo - ri - o - sa, Su - per om - nes spe - ci - o - sa, Va - le, o val - de de - co - ra, o val - de de - co - ra, va - le, val - de de - co - ra,

Et pro vo - bis Chri - stum, et pro vo - bis Chri - stum ex - o - - - ra.

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Altus (part 3 of 5)

Motetti à 5 voci (Vincenti press, Venice, 1614)

The musical score is written for a single voice part (Altus) in a 4/4 time signature. It consists of seven staves of music. The lyrics are written below the notes. The score includes measure numbers 2, 5, 10, 15, 20, 25, 30, 35, and 40. The lyrics are: A - ve, a - ve. Sal - ve ra - dix, sal - ve por - ta Ex qua mun - do lux est or - ta, ex qua mun - do lux est or - ta, Gau - de, gau - de Vir - go glo - ri - o - sa, gau - de, gau - de Vir - go glo - ri - o - sa, gau - de Vir - go glo - ri - o - sa, Su - per om - nes spe - ci - o - sa, Va - le, o val - de de - co - ra, va - le, va - le, o val - de de - co - ra, Et pro vo - bis Chri - stum, et pro vo - bis Chri - stum ex - o - ra, ex - o - ra.

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Altus (part 3 of 5)

Motetti à 5 voci (Vincenti press, Venice, 1614)

A - ve, a - ve.

Sal-ve ra-dix, sal-ve por - ta Ex qua mun-do lux est

or - ta, ex qua mun-do lux est or - ta, Gau - - - - de, gau-de

Vir-go glo-ri - o - sa, gau - de, gau-de Vir-go glo-ri - o - sa, gau-de Vir-go glo-ri -

o - sa, Su - per om - nes spe - ci - o - sa, Va - le, o val-de de-co - ra,

va - le, va - le, o val-de de-co - ra, Et pro vo-bis

Chri - stum, et pro vo-bis Chri - stum ex-o - ra, ex - o - - ra.

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Tenor (part 4 of 5)

Motetti à 5 voci (Vincenti press, Venice, 1614)



A - ve, a - ve Re-gi - na cœ - lo - rum, cœ - lo - rum,
5 rum, Re - gi - na cœ - lo - rum, a - ve.
10 4 15 4 20 Sal - ve ra - dix, sal - ve por - ta
8 rum, a - ve. Ex qua mun - do lux est or - ta, ex qua mun - do lux est or - ta,
1 25 1
8 Gau - de, gau - de, gau - de Vir - go glo - ri - o - sa, gau - de Vir - go glo - ri -
30 o - sa, Su - per om - nes spe - ci - o - sa, Va - le, va - le, va - le, va - le,
35 va - le, va - le o val - de de - co - ra, Et pro vo - bis Chri - stum,
40
8 et pro vo - bis Chri - stum ex - o - ra, et pro vo - bis Chri - stum ex - o - ra.

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Bassus (part 5 of 5)

Motetti à 5 voci (Vincenti press, Venice, 1614)

A - ve, a - ve Re-gi - na cœ-lo - rum, cœ -

5
lo - - - rum, Re - gi - - na cœ-lo - - -

10 4 15 3
- - - rum, a - ve. Sal-ve

20
ra - dix, sal - ve por - ta, sal - ve ra - dix, sal - ve por - ta Ex qua mun - do lux est

1 25 2
or - ta, ex qua mun-do lux est or - ta, Gau - de,

30
gau-de Vir - go glo - ri - o - sa, gau-de Vir - go glo-ri - o - sa, Su-per om-nes spe-ci - o - sa,

35
Va - le, va - le, va - le, o val-de de-co - ra, va - le,

1 40
va - le, et pro vo-bis Chri - stum ex - o - ra.

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Organum (basso continuo)

Motetti à 5 voci (Vincenti press, Venice, 1614)

The image displays a musical score for the Organum (basso continuo) of the Ave Regina coelerum. The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 4/2. The music is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 indicated above the staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The score concludes with a double bar line at the end of the 40th measure.