

Alessandro Grandi: O porta coeli

This Marian motet comes from the composer's sixth and last book of concertato motets, published in Venice the year of his death (1630), when he was maestro di capella at Santa Maria Maggiore in Bergamo. The source here is the part-books (CANTO / ALTO / TENORE / BASSO / BASSO PER L'ORGANO) of the original edition: IL SESTO LIBRO / DE MOTETTI / A DVE, TRE, ET QVATTRO VOCI / CON IL BASSO PER L'ORGANO. / D'ALESSANDRO GRANDI / MAESTRO DI CAPELLA IN SANTA / MARIA MAGGIORE DI BERGAMO / DEDICATI / All'Illustrissimo, & Eccellentissimo Prencipe / IL SIG. CARDINALE FRANCESCODIETRICHSTAIN. / OPERA VIGESIMA. / Nouamenta composta, & data in luce. / CON LICENZA DE SVPERIORI, ET PRIVILEGIO. / IN VENETIA, / Appresso Alessandro Vincenti. MDCXXX.

Spelling and capitalization of the Latin text have been normalized, and punctuation has been added. Abbreviated repetitions (ii) are tacitly written out, as are other textual abbreviations. Dashed barlines supplement the rare and irregular barlines of part-books (where they generally mark the end of a section, and often appear in the continuo part only), but also the inconsistent barring of scores. All the original time signatures are retained, as well as the note values. Values that overlap the barlines (and dotted notes that cross the mid-point of a measure) are converted to tied notes. All accidentals of the source are reproduced (changed to naturals when needed), except on identical pitches immediately repeated. Accidentals either in brackets or above the staff are editorial. The rare archaic ligatures are rendered by horizontal brackets. The "black notation" in triple time denotes a hemiola or simply a shift in the rhythmic pattern. The continuo figures are those of the source; only their placement has been tacitly standardized. Slurs indicating melismas that are beamed in our edition are not reproduced.

O porta coeli, O stella maris,
O virgo mater, O mater et virgo,
O Dei filia, virgo Maria.

O gate of heaven, O star of the sea,
O virgin mother, O mother and virgin,
O daughter of God, virgin Mary.

Exaudi voces quas fundunt populi,
clamores percipe et preces suscipe,
affer auxilium clamantis aspice,
Exaudi supplicium preces fidelium,
virgo Maria.

Listen to the voices the people raise,
hear their cries, and answer their prayers,
grant the help that they ask for.
Listen to the supplication of the faithful,
virgin Mary.

O corona virginitatis Maria,
O pretiosa mundi margarita,
O decus angelorum, O nostrum refugium,
O lampas coeli, O terræ gloria,
virgo Maria.

O Mary, crown of virgins,
O precious world's pearl,
O gift of the angels, O our refuge,
O light of the heavens, O glory of the earth,
virgin Mary.

Exaudi...

Listen...

O terror demonum, O virgo præclara,
O mater suavis, O pulchra rosa,
O summi regis filia, virgo Maria.

O terror of the devil, O most pure virgin,
O sweet mother, O beautiful rose,
O daughter of the highest King, virgin Mary.

Exaudi...

Listen...

O PORTA COELI

Alessandro Grandi

Soprano
O por - ta coe - li, O De - i

Alto
O stel - la ma - ris, O De - i

Tenor
O Ma - ter et vir - go,

Bass
O vir - go ma - ter,

Continuo

6
fi - li - a, vir - go, vir - go Ma - ri - a, vir - go,
fi - li - a, vir - go, vir - go Ma - ri - a, vir - go, vir -
8
O ma - ter De - i, vir - go, vir - go Ma - ri - a,
O ma - ter De - i, vir - go, vir - go Ma - ri - a,

11
vir - go Ma - ri - a. Ex - au - di vo - cem quas fun - dunt po - pu - li,
-go, vir - go Ma - ri - a. Ex - au - di vo - cem quas fun - dunt po - pu - li,
vir - go, vir - go Ma - ri - a. Ex - au - di vo - cem quas fun - dunt po - pu - li,
vir - go, vir - go Ma - ri - a. Ex - au - di vo - cem quas fun - dunt po - pu - li,

Alessandro Grandi: *Deus qui nos in tantis periculis*

This motet is from the composer's fourth book of *concertato* motets, first published in Venice in 1616, when he was singer at San Marco. The source here is the part-books (CANTO / ALTO / TENORE / BASSO / BASSO PER L'ORGANO) of the fifth (and last) edition (1628): QVARTO LIBRO / DE MOTETTI / A DVE, TRE, QVATTRO / ET SETTE VOCI. / Con il Basso Continuo per sonar nell'Organo / DI ALESSANDRO GRANDI / Nouamente in questa Quinta impressione con / ogni diligenza coretti [*sic*], & ristampati. / Con licenza de'Superiori, & Priuilegio. / IN VENETIA, / Appresso Alessandro Vincenti. MDCXXVIII. The text is the Collect for the fourth Sunday after the Epiphany. The title given in the different tables omits the word "periculis".

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EDITORIAL COMMENTS

Bar 43 T 1st note: a

Deus, qui nos in tantis periculis constitutos,
pro humana scis fragilitate non posse
subsistere: da nobis salutem mentis et corporis.
Ut ea, quæ pro peccatis nostris patimur, te
adjuvante, vincamus.

God, who know us to be set in the midst of so many
and great dangers, that by reason of the frailty of our
nature we cannot always stand upright: grant to us
such strength and protection, as may support us in
all dangers.

DEUS QUI NOS IN TANTIS PERICULIS

Alessandro Grandi

Canto

Alto

Tenore

Basso

Organo

De - - - us, qui nos in tan - tis pe - ri - cu - lis,
De - us, qui nos in tan - tis pe - ri - cu - lis,
De - - - us, qui nos in tan - tis pe - ri - cu - lis,

4

De - - - us, qui nos in tan - tis pe - ri - cu - lis,
ri - cu - lis,
qui nos in tan - tis pe - ri - cu - lis, qui nos in tan - tis pe - ri - cu - lis,
ri - cu - lis, De - - - us,
ri - cu - lis, De - - - us,

7

qui nos in tan - tis pe - ri - cu - lis con - sti -
qui nos in tan - tis pe - ri - cu - lis con - sti -
ri - cu - lis, qui nos in tan - tis pe - ri - cu - lis, con - sti -
qui nos in tan - tis pe - ri - cu - lis con - - - sti -

Alessandro Grandi: *Domine ne in furore*

This motet comes from the composer's sixth and last book of *concertato* motets, published in Venice the year of his death (1630), when he was *maestro di capella* at Santa Maria Maggiore in Bergamo. The source here is the part-books (CANTO / ALTO / TENORE / BASSO / BASSO PER L'ORGANO) of the original edition: IL SESTO LIBRO / DE MOTETTI / A DVE, TRE, ET QVATTRO VOCI / CON IL BASSO PER L'ORGANO. / D'ALESSANDRO GRANDI / MAESTRO DI CAPELLA IN SANTA / MARIA MAGGIORE DI BERGAMO. / DEDICATI / All'Illustrissimo, & Eccellentissimo Prencipe / IL SIG. CARDINALE FRANCESCO DIETRICHSTAIN. / OPERA VIGESIMA. / Nouamenta composta, & data in luce. / CON LICENZA DE' SVPERIORI, ET PRIVILEGIO. / IN VENETIA, / Appresso Alessandro Vincenti. MDCXXX. The text is from of the first of the penitential Psalms (6: 1-4)

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Domine, ne in furore tuo arguas me neque in ira
tua corripas me. Miserere mei, Domine, quoniam
infirmus sum. Sana me, Domine, quoniam
conturbata sunt ossa mea et anima mea turbata est
valde. Convertere, Domine, et eripe animam
meam, saluum me fac propter misericordiam tuam.

O Lord, rebuke me not in thy indignation, nor
chastise me in thy wrath. Have mercy on me, O
Lord, for I am weak. Heal me, O Lord, for my
bones are troubled. And my soul is troubled
exceedingly. Turn to me, O Lord, and deliver
my soul, O save me for thy mercy's sake.

DOMINE NE IN FURORE

Alessandro Grandi

Canto

Alto

Tenore

Basso

Organo

Do - mi - ne, ne in fu - ro - re

Do - mi - ne, ne in fu - ro - re tu - - - o

Do - mi - ne, ne in fu - ro - re

Do - mi - ne, ne in fu - ro - re tu - - -

4

tu - o ar - gu - as me ne - que in i - ra

ar - gu - as me ne - que in i - ra tu - - -

tu - o ar - gu - as me ne - que in i - ra

o ar - gu - as me ne - que in i - ra

8

tu - a, in i - ra tu - a cor - ri - pi - as me.

a, in i - ra tu - a cor - ri - pi - as me.

tu - a, in i - ra tu - a cor - ri - pi - as me.

tu - a, in i - ra tu - a cor - ri - pi - as me.

Alessandro Grandi: *Quasi que*

This motet comes from the composer's sixth and last book of *concertato* motets, published in Venice the year of his death (1630), when he was *maestro di capella* at Santa Maria Maggiore in Bergamo. The source here is the part-books (CANTO / ALTO / TENORE / BASSO / BASSO PER L'ORGANO) of the original edition: IL SESTO LIBRO / DE MOTETTI / A DVE, TRE, ET QVATTRO VOCI / CON IL BASSO PER L'ORGANO. / D'ALESSANDRO GRANDI / MAESTRO DI CAPELLA IN SANTA / MARIA MAGGIORE DI BERGAMO. / DEDICATI / All'Illustrissimo, & Eccellentissimo Prencipe / IL SIG. CARDINALE FRANCESCO DIETRICHSTAIN. / OPERA VIGESIMA. / Nouamenta composta, & data in luce. / CON LICENZA DE' SVPERIORI, ET PRIVILEGIO. / IN VENETIA, / Appresso Alessandro Vincenti. MDCXXX. The text is from Ecclesiasticus 24: 17-20.

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EDITORIAL COMMENTS

Bar 45 ○ 2nd and 3rd notes: e, d

Quasi cedrus exaltata sum in Libano, et quasi cypressus in monte Syon. Quasi palma exaltata sum in Cades, et quasi plantatio rosæ in Jerico. Quasi oliva speciosa in campis, et quasi platanus exaltata sum juxta aquas. In plateis, sicut cinnamomum et balsamum aromatizans, odorem dedi; quasi myrrha electa dedi suavitatem odoris.

I was exalted like a cedar in Libanus, and as a cypress tree on mount Sion. I was exalted like a palm tree in Cades, and as a rose plant in Jericho. As a fair olive tree in the plains, and as a plane tree by the water was I exalted. In the streets, I gave a sweet smell like cinnamon and aromatical balm: I yielded a sweet odour like the best myrrh.

QUASI CEDRUS

Alessandro Grandi

Canto

Alto

Tenore

Basso

Organo

6

12

Qua - si ce - - - - drus e - xal - ta - ta sum in

E - xal - ta - ta sum in Li - ba - no,

Qua - si ce - - - - drus e - xal - ta - ta sum in

drus e - xal - ta - ta sum in Li - ba - no,

Li - ba - no,

qua - si ce - drus,

Li - ba - no, et qua - si cy - pres -

et qua - si cy - pres - - - sus in mon -

et qua - si cy - pres - - - sus in mon - te,

et qua - si cy - pres - - - sus in mon - te, in mon -

Alessandro Grandi: *Plorabo die ac nocte*

This motet comes from the composer's fourth book of *concertato* motets, first published in Venice in 1616, when he was singer at San Marco. The source here is the part-books (CANTO / ALTO / TENORE / BASSO / BASSO PER L'ORGANO) of the fifth (and last) edition (1628): QVARTO LIBRO / DE MOTETTI / A DVE, TRE, QVATTRO / ET SETTE VOCI. / Con il Basso Continuo per sonar nell'Organo / DI ALESSANDRO GRANDI / Nouamente in questa Quinta impressione con / ogni diligenza coretti [*sic*], & ristampati. / Con licenza de'Superiori, et Priuilegio. / IN VENETIA, / Appresso Alessandro Vincenti. MDCXXIX. The text borrows and paraphrases from various books of the Bible: Jeremiah 9: 1, Psalms 72: 25, Lamentations 1: 12, Psalms 77: 3, John 20: 13, 2 Kings 1: 25-26, 2 Kings 18: 33. At the very end, the last invocation of Mary to her son is cut off after the first syllable, and the *canto* part ends on this desperate gasp followed only by a rest.

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EDITORIAL COMMENTS

Bar 56	B	Sharp on 2 nd note
Bar 122	O	Figured $\overset{6}{\#}$
Bar 124	O	First note figured 6
Bar 127	O	Sharp on 2 nd note instead of 3 rd
Bar 130	O	Sharp on 2 nd note instead of 3 rd
Bar 132	T	1 st note: sharp missing

Plorabo die ac nocte, interfectum principem populi mei. Quid enim mihi est in cælo, et a te quid volui super terram Videte, omnes populi, si est dolor sicut dolor meus. Renuet consolari anima mea, quia tulerunt Dominum meum, et nescio ubi posuerunt eum. Quomodo cecidisti fortis in prælio et occisus es? Dolebo super te, mi bone Jesu, decore nimis et amabilis. O Jesu, fili mi, quis mihi det, fili mi, ut ego moriar pro te? Sciant omnes populi, quia non est dolor similis sicut dolor meus/tuus.

I will weep day and night for the slain prince of my people. For what have I in heaven, and besides thee what do I desire upon earth? See, all people, if there be any sorrow like to my sorrow. My soul will refuse to be comforted, because they have taken away my Lord, and I know not where they have laid him. How art thou, O valiant one, fallen in battle and slain? I grieve for thee, my good Jesus, exceedingly beautiful, and amiable. O Jesus, my son, would to God that I might die for thee. May all people know, for there is no sorrow like to my/thy sorrow.

PLORABO DIE AC NOCTE

Alessandro Grandi

Canto

Alto

Tenore

Basso

Organo

Plo - ra - bo di - e ac no - cte, in - ter - fe - ctum prin - ci - pem

8

B

O

po - pu - li me - i. Quid e - nim mi - hi est in cæ - lo, et a te quid vo - lu -

14

A

B

O

Vi - de - te, o - mnes
i, et a te quid vo - lu - i su - per ter - - - - ram? Vi -

19

A

B

O

po - pu - li, si est do - lor si - mi - lis, si est do - lor si - mi - lis
de - te, o - mnes po - pu - li, si est do - lor si - mi - lis sic - ut, do - lor si - mi -

6 #

Alessandro Grandi: *Factum est silentium*

This motet for the feast of St Michael comes from the composer's fourth book of *concertato* motets, first published in Venice in 1616, when he was singer at San Marco. The source here is the part-books (CANTO / ALTO / TENORE / BASSO / BASSO PER L'ORGANO) of the fifth (and last) edition (1628): QVARTO LIBRO / DE MOTETTI / A DVE, TRE, QVATTRO / ET SETTE VOCI. / Con il Basso Continuo per sonar nell'Organo / DI ALESSANDRO GRANDI / Nouamente in questa Quinta impressione con / ogni diligenza coretti [*sic*], & ristampati. / Con licenza de'Superiori, & Priuilegio. / IN VENETIA, / Appresso Alessandro Vincenti. MDCXXVIII. The text is inspired from verses of Revelation relating the fight of the Archangel Michael against the dragon.

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EDITORIAL COMMENTS

Bars 23, 50, 55 ○ # in chitaronne part only

Factum est silentium in cælo dum draco
committeret bellum, et Michael pugnavit cum
eo et fecit victoriam. Audita est vox millia
millium dicentium: Salus honor virtus et gloria
omnipotenti Deo.

There was silence in heaven as the dragon made
war, and Michael fought with him and won
victory. The voice of thousands of thousands
was heard saying: Salvation, honour, power and
glory belong to God almighty.

FACTUM EST SILENTIUM

Alessandro Grandi

Violino 1°

Violino 2°

Chitarrone

Canto

Alto

Tenore

Basso

Organo

Fa - ctum est si - len - ti - um in cæ - lo dum

5

dra-co com-mit-te-ret bel - lum, et Mi - cha-el pu - gna-vit cum e - o et

10

fe-cit vi-cto - ri - am, dum dra-co com-mit-te-ret bel-lum, et Mi - cha-el pu-

15

gna-vit cum e - o et fe - cit vi-cto - ri - am, et fe - cit vi-cto - ri-