Slavic Wonders

Jordan Sramek, Series Editor

Beati mundo corde

In festo Omnium Sanctorum

Mikołaj Zieleński

ROSE PUBLICATIONS

From the archives of *The* ROSE ENSEMBLE

Daniel Mahraun & Jordan Sramek, General Editors

Sources:

Mikołaj Zieleński, *Communiones totius anni*, partiture pro organo (Venice: Vincentius, 1611).
https://cyfrowe.mnk.pl/dlibra/publication/24235/edition/23926/content

Mikołaj Zieleński, *Opera omnia*, vol. V *Communiones totius anni*, ed. Maria Szczepańska and Władisław Malinowski (Krakow: Polskie Wydawnictwo Muziczne, 1991), 44-45.

About the source / general notes on genre:

Zieleński's compositions reveal much about the often-overlooked relationship between Poland and Italy during the late-sixteenth and early-seventeenth centuries, and how Polish composers—alongside local painters, architects, and even culinary artists of the time—took inspiration from fashionable Italy. From 1608 to 1615, Zieleński was in the service of Wojciech Baranowski, Archbishop of Gniezno, who, at the King's instigation, sent Zieleński to study with Giovanni Gabrieli (c. 1557–1612), whose *Sacrae symphoniae* (1597) motivated composers from across Europe to come to Venice.

Zieleński's 122 surviving works are contained in the 1611 Venetian publication, *Offertoria/Communiones totius anni* (dedicated to Baranowski), featuring liturgical cycles of polychoral works, as well as a handful of hymns, antiphons, three instrumental fantasias, and a remarkable 12-part *Magnificat*. The influence of the Venetian School is undeniably present in Zieleński's compositions, which are reminiscent of the music Gabrieli himself was writing as principal organist at the iconic Basilica di San Marco.

Text: Communion for the Feast of All Saints

Music: Mikołaj Zieleński (fl. 1611)

Editorial method / notes:

Tempo indications, breath marks, and accidentals above the staff are editorial. Ligatures in the source are indicated by brackets above the staff.

Performance suggestions:

This piece may be transposed to suit various voicings.

Breaths within longer phrases should be taken as sparingly as possible, and staggered.

So as to emerge from the dense choral texture, melismatic passages should be sung with more presence, while at the same time attending to the imitative compositional idiom and overall blend.

Duration: 2m50s

The Rose Ensemble's recording, *Fire of the Soul: Choral Virtuosity from 17th-century Russia & Poland*, is available on most download and streaming platforms.

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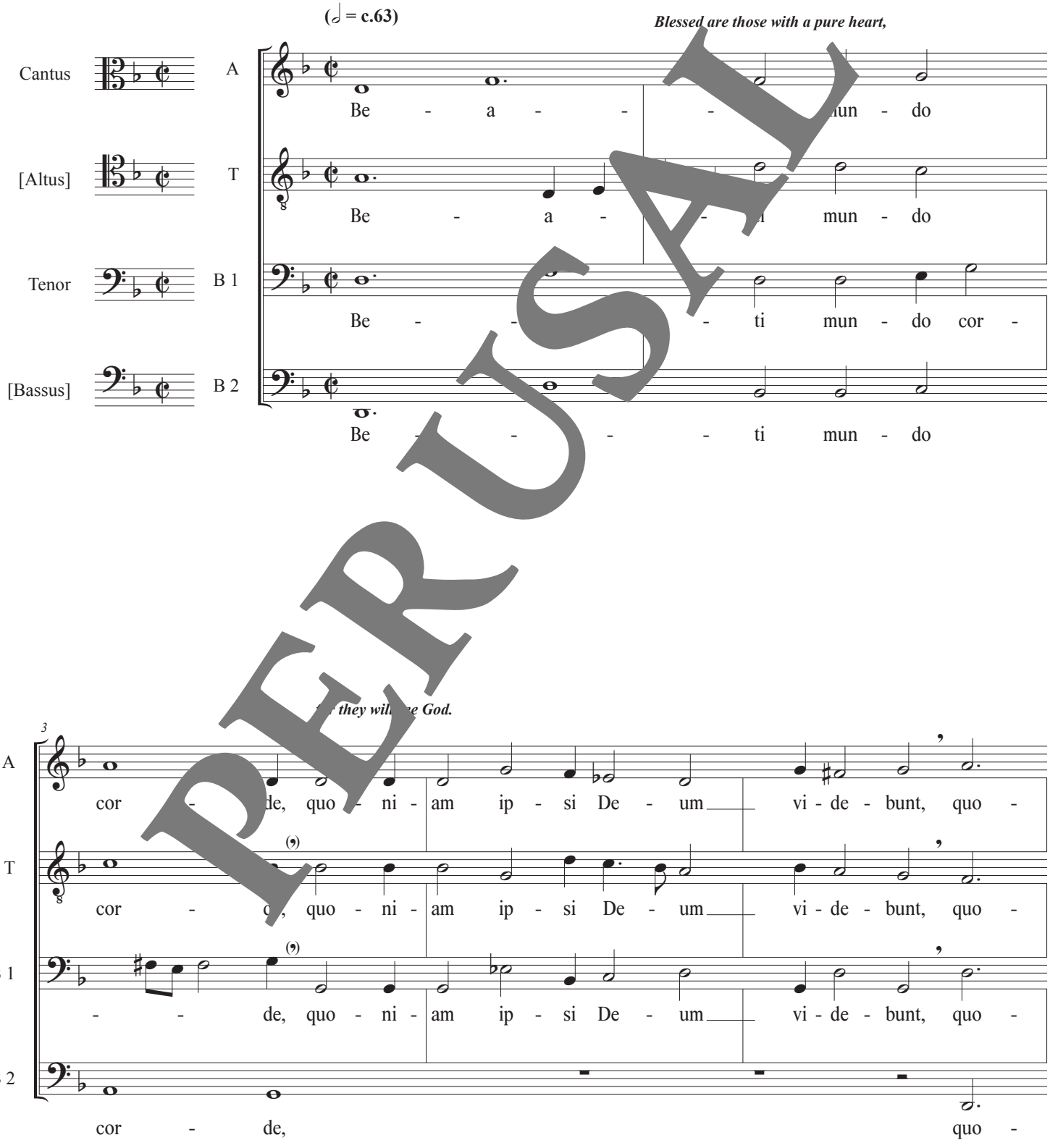
ATBB

Communion for the Feast of All Saints

Mikołaj Zieleński (fl. 1611)
ed. Jordan Sramek and Daniel Mahraun



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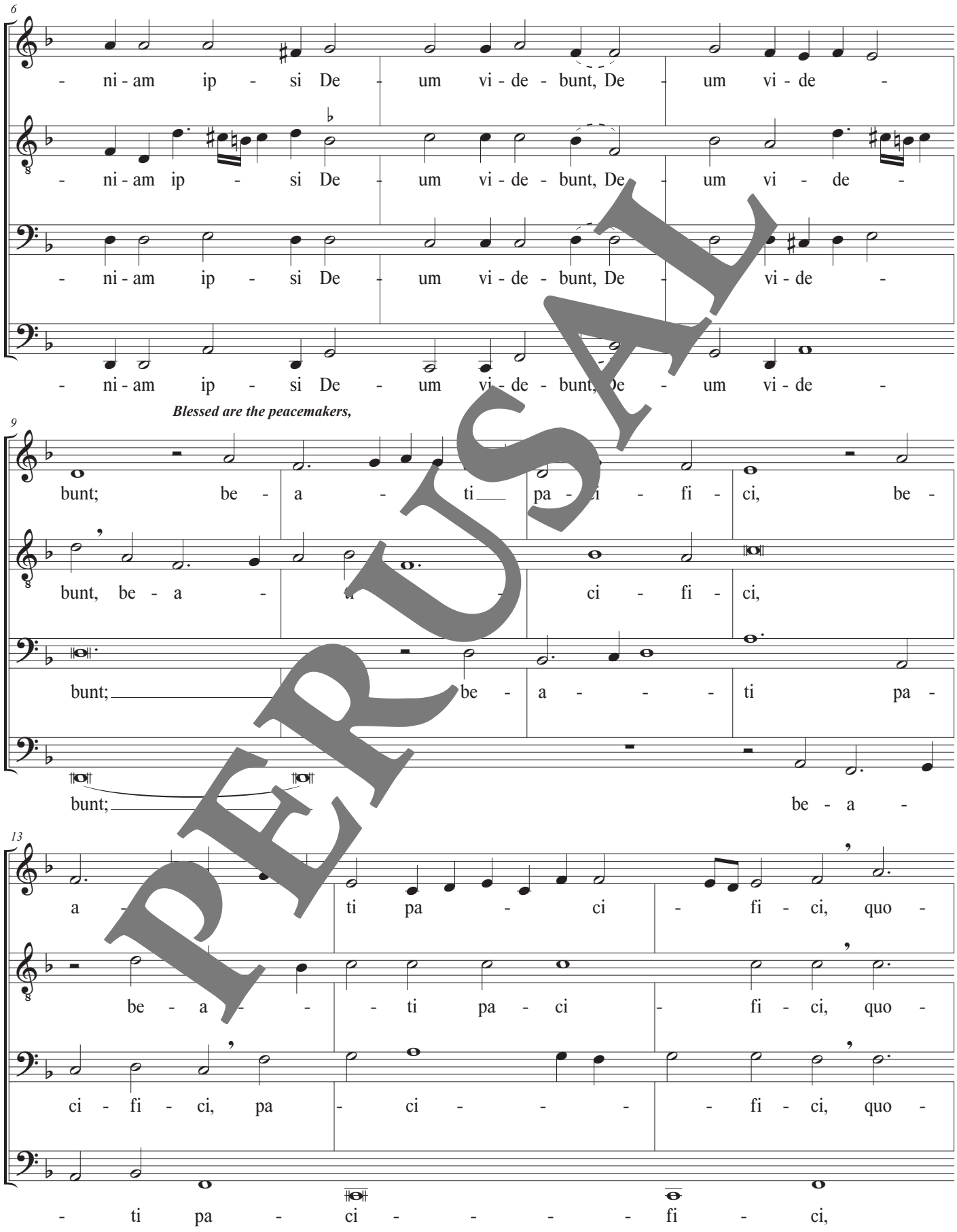
6
A
- ni - am ip - si De - um vi - de - bunt, De - um vi - de -
T
- ni - am ip - si De - um vi - de - bunt, De - um vi - de -
B 1
- ni - am ip - si De - um vi - de - bunt, De - vi - de -
B 2
- ni - am ip - si De - um vi - de - bunt, De - um vi - de -
Blessed are the peacemakers,
9
A
bunt; be - a - ti pa - ci - fi - ci, be -
T
bunt, be - a - ci - fi - ci,
B 1
bunt; be - a - - - ti pa -
B 2
bunt; be - a -
13
A
a - ti pa - ci - fi - ci, quo -
T
be - a - - - ti pa - ci - fi - ci, quo -
B 1
ci - fi - ci, pa - ci - - - - fi - ci, quo -
B 2
- ti pa - ci - - - - fi - ci,

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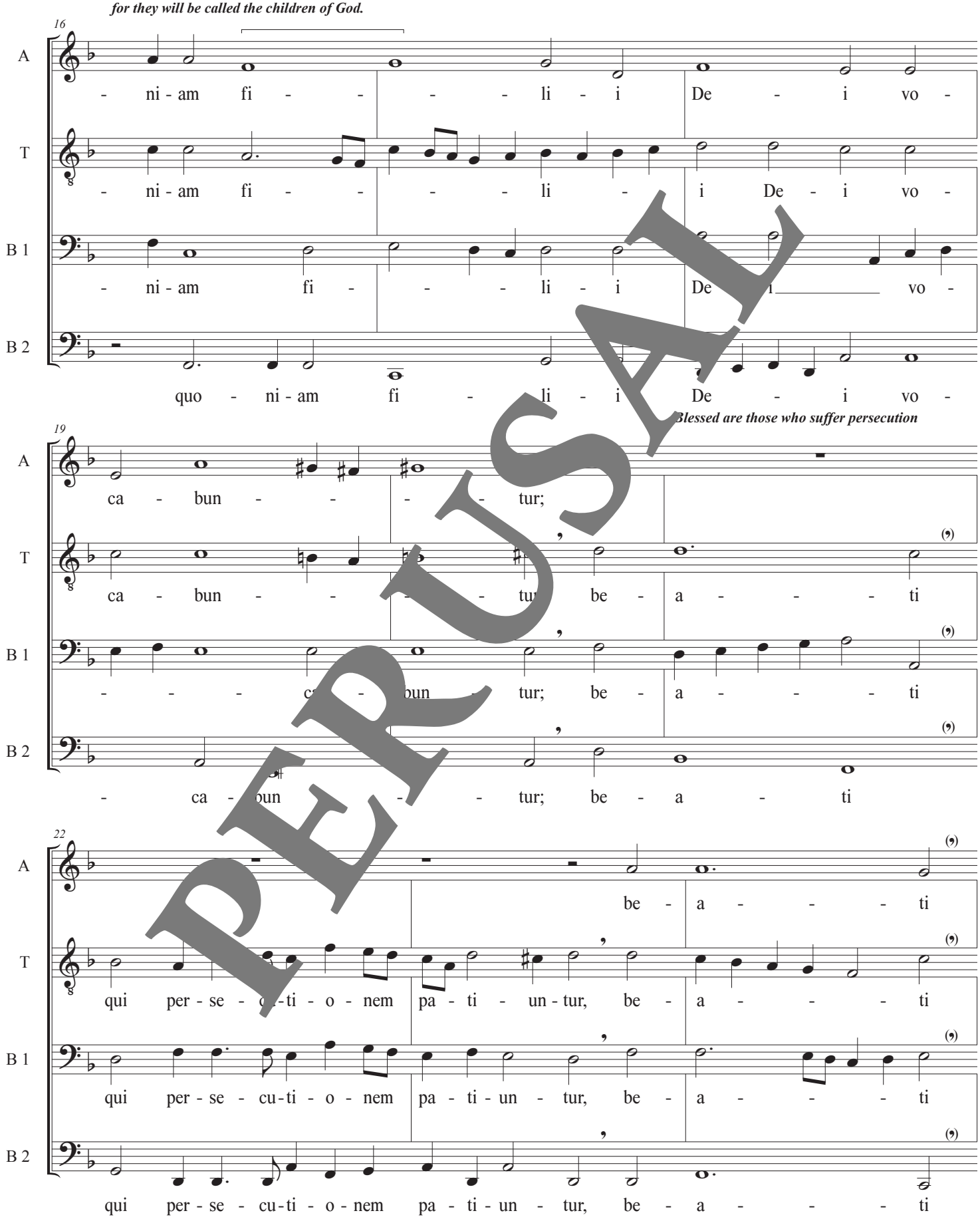
for they will be called the children of God.



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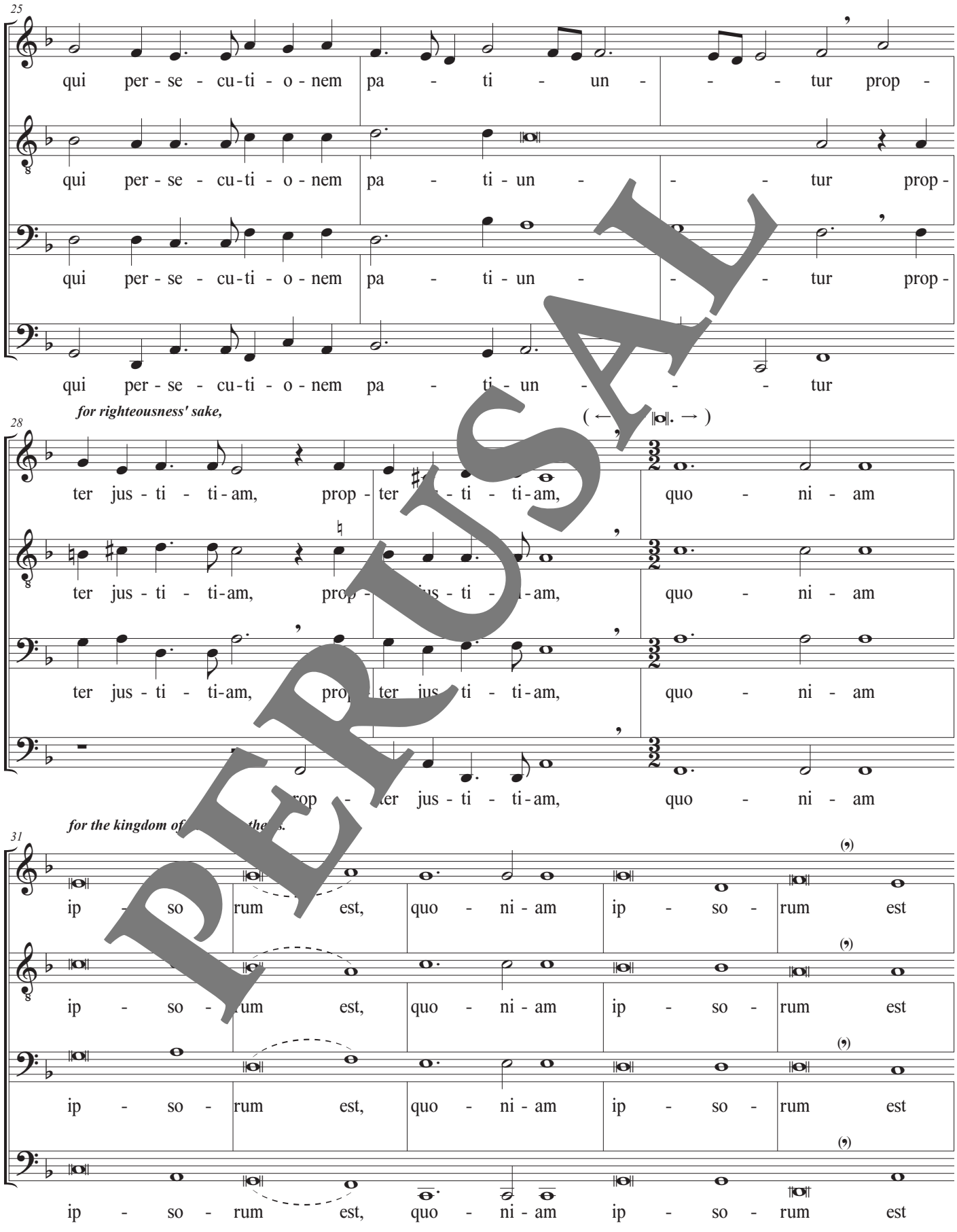
25
A
T
B 1
B 2
qui per - se - cu-ti - o - nem pa - ti - un - - - tur prop -
qui per - se - cu-ti - o - nem pa - ti - un - - - tur prop -
qui per - se - cu-ti - o - nem pa - ti - un - - - tur
for righteousness' sake,
28
ter jus - ti - ti - am, prop - ter jus - ti - ti - am, quo - ni - am
ter jus - ti - ti-am, prop - ter jus - ti - ti - am, quo - ni - am
ter jus - ti - ti-am, prop - ter jus - ti - ti - am, quo - ni - am
prop - ter jus - ti - ti - am, quo - ni - am
for the kingdom of
31
ip - so - rum est, quo - ni - am ip - so - rum est
ip - so - rum est, quo - ni - am ip - so - rum est
ip - so - rum est, quo - ni - am ip - so - rum est
ip - so - rum est, quo - ni - am ip - so - rum est

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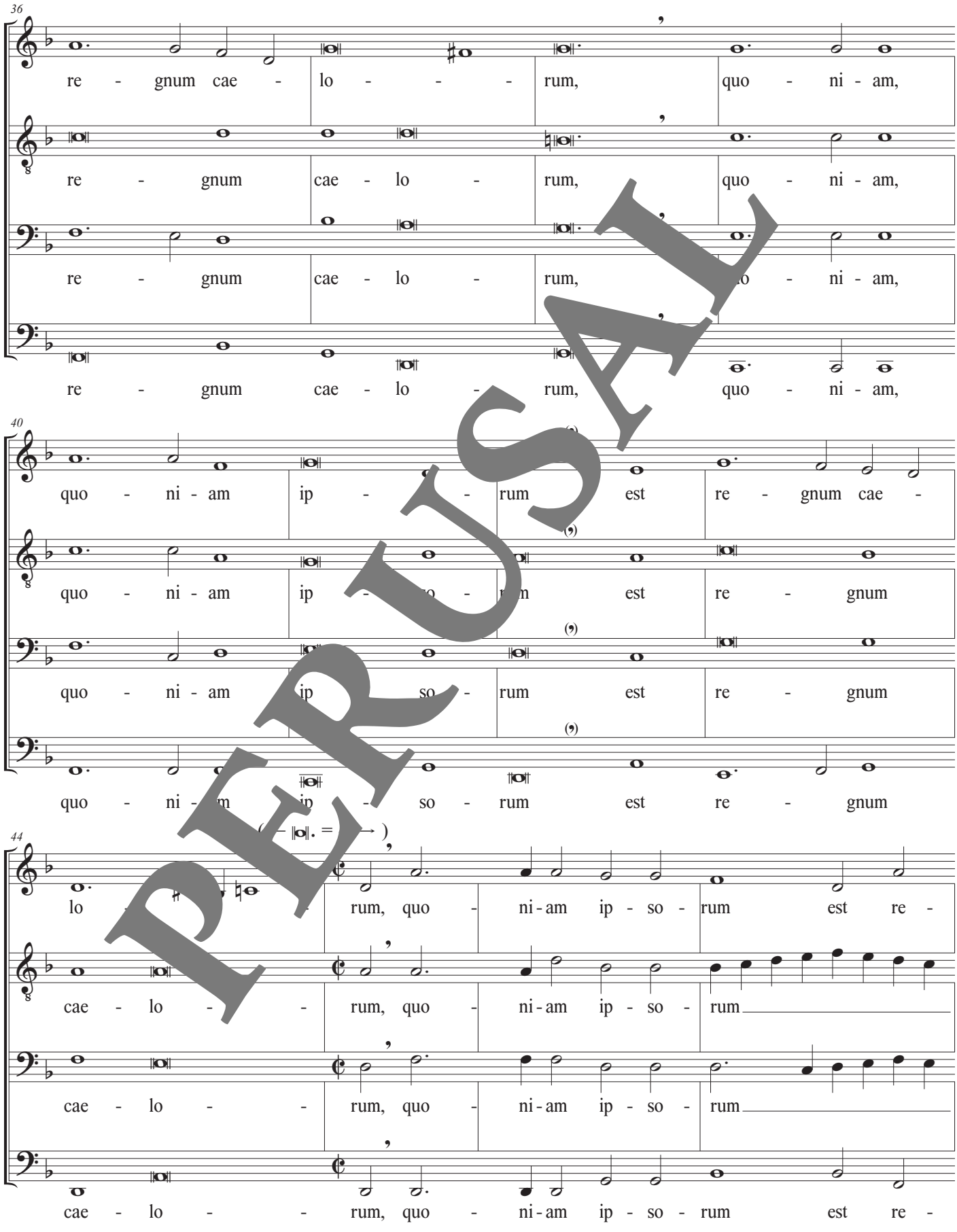
36
A
re - gnum cae - lo - - - rum, quo - ni - am,
T
re - gnum cae - lo - rum, quo - ni - am,
B 1
re - gnum cae - lo - rum, quo - ni - am,
B 2
re - gnum cae - lo - rum, quo - ni - am,
40
A
quo - ni - am ip - - rum est re - gnum cae -
T
quo - ni - am ip - - rum est re - gnum
B 1
quo - ni - am ip so - rum est re - gnum
B 2
quo - ni - am ip - so - rum est re - gnum
44
A
lo - rum, quo - ni - am ip - so - rum est re -
T
cae - lo - - rum, quo - ni - am ip - so - rum
B 1
cae - lo - - rum, quo - ni - am ip - so - rum
B 2
cae - lo - - rum, quo - ni - am ip - so - rum est re -

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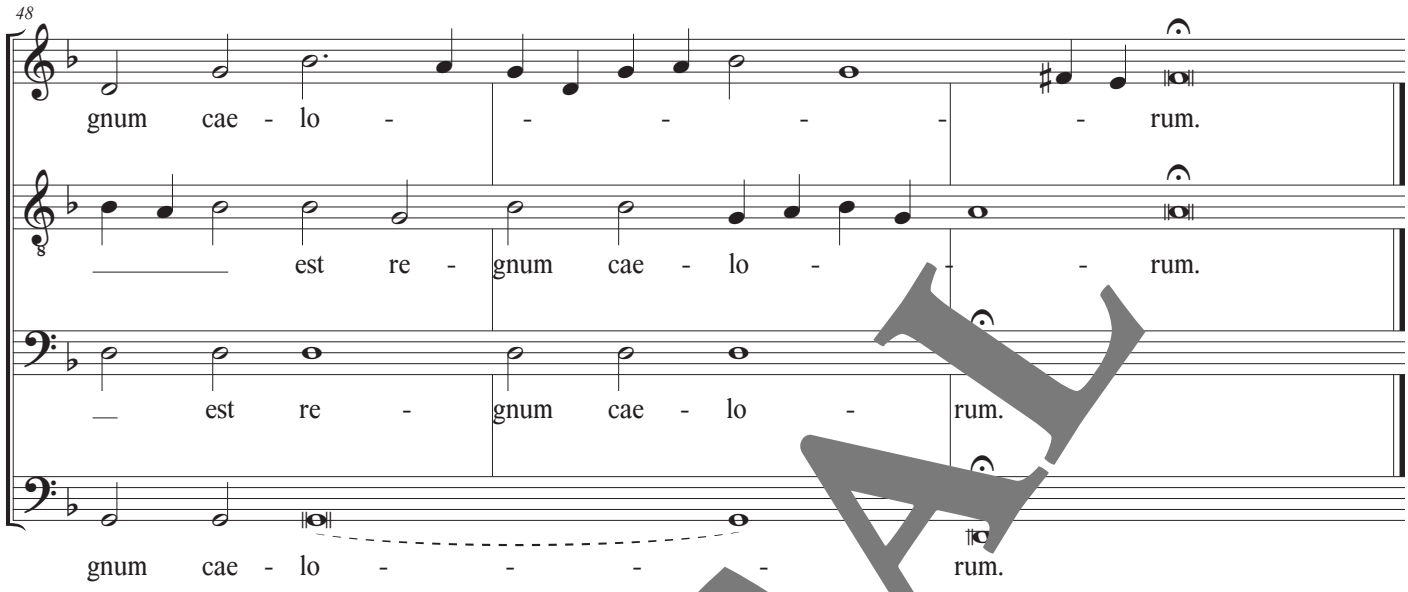
48
A
gnum cae - lo - - - - - - rum.
T
est re - gnum cae - lo - - - rum.
B 1
est re - gnum cae - lo - rum.
B 2
gnum cae - lo - - - - rum.

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