

Slavic Wonders

Jordan Sramek, Series Editor

Decet huius cunctis horis

Sequence for the Visitation of Mary

Jan z Jenštejna

arr. Jordan Sramek

ROSE PUBLICATIONS

From the archives of *The ROSE ENSEMBLE*

Daniel Mahraun & Jordan Sramek, General Editors

Sources:

15th-cen. Graduale. Národní knihovna České republiky, Praha, MS XIII.A.5c, fol 267v-268v.

Jaroslav Pohanka, ed. *Dějiny české hudby v příkladech* (Prague: Státní nakl. krásné literatury, hudby a umění, 1958), 11.

About the piece / composer:

Jan z Jenštejna (Jan of Jenštejn) was one of the most important 14th-century Bohemian scholars. Before being appointed archbishop of Prague in 1379 (a position he held until 1396), he studied in Padua, Bologna, Montpellier, and Paris. He was so highly regarded in France that King Charles V offered him a professorship at the Sorbonne in Paris. Upon his return to Bohemia, he was appointed chancellor to Wenceslas IV, with an additional position of bishop of Meissen in 1376. The plague struck Bohemia only a year after he became archbishop, and although he became infected, he survived, thereafter leading a life of extreme asceticism and self-denial.

In 1386, after a period of mystical visions, he is said to have introduced the liturgical feast of the Visitation of the Virgin Mary (although most Franciscan scholars attribute the feast's actual creation to St. Bonaventure in the thirteenth century), and thereafter continued his life-long passion for composing liturgical poetry and song. *Decet huius cunctis horis* (sequence for the Visitation) is an exquisite example of Jenštejn's literary and musical prowess.

Text: Jan z Jenštejna (1350–1400)

Music: z Jenštejna

Editorial method / notes:

Musical sources contain only the melody in chant notation.

Performance suggestions:

The rhythmic notation in this arrangement represents merely a suggested approximation. Rather than treating the music metronomically, the freedom of plainchant—and most certainly that which is based on the natural cadence and rhyme of declaimed lines of poetry—should prevail. Tenuto markings apply to all underlaid text. When the text emphasis differs between underlaid verses, text accents are used instead.

Solo indications are optional but highly encouraged for variety of texture.

In the absence of an instrument, a vocal drone may be used.

Duration: 4m30s



15th-cen. Graduale. Národní knihovna České republiky, Praha, MS XIII.A.5c, fol 267v-268v. Used by permission.

The Rose Ensemble's recording, *Slavic Holiday: Legends from Ancient Bohemia and Poland*, is available on most download and streaming platforms.

Decet huius cunctis horis

Sequence for the Visitation of Mary

SSA, opt. soli, vielle or viola

z Jenštejna

Jan z Jenštejna (1348–1400)

arr. Jordan Sramek

ed. Daniel Mahraun

1. It is fitting at all hours

2. Nor is it unseemly, but it is pleasing

Rubato (♩ = c. 78-84)

Vielle or Viola

Soprano 1

Soprano 2

Alto

1. De - cet hu - ius cun - ctis ho - ris
2. Nec in - dig - num, sed be - nig - num

1. De - cet hu - ius cun - ctis ho - ris
2. Nec in - dig - num, sed be - nig - num

1. De - cet hu - ius cun - ctis ho - ris
2. Nec in - dig - num, sed be - nig - num

with sweet voice
to give a sign with voice and heart

to make memory of this feast.
for the glory of Mary.

Vla.

S 1

S 2

A

fe - sti vo - ce dul - ci - o - ris fa - ce - re me - mo - ri - am.
vo - ce cor - di da - re sig - num Ma - ri - e in glo - ri - am.

fe - sti vo - ce dul - ci - o - ris fa - ce - re me - mo - ri - am.
vo - ce cor - di da - re sig - num Ma - ri - e in glo - ri - am.

fe - sti vo - ce dul - ci - o - ris fa - ce - re me - mo - ri - am.
vo - ce cor - di da - re sig - num Ma - ri - e in glo - ri - am.

3. Let us renew with clean mind,
4. Accompanied by a groomsman [Gabriel],

because a mother [Mary] traversed mountains,
by whom she had been hailed,

5

Vla.

1st time: solo
2nd time: tutti

A

3. In - no - ve - mus men - te sa - na, ma - ter quod pe - tit mon - ta - na,
4. Pa - ra - nym - pho co - mi - ta - ta, fu - e - rit quo sa - lu - ta - ta,

seeking to hail the pregnant woman.
she soothes the old fearful woman.

5. She wonders at the matter, but the matron says,
Should it come to me,

7

Vla.

1st time: solo
2nd time: tutti

S I

5. Per mi - ra - tur, sed ma - tro - na,
6. me ve - ni - ret quod il - la,

A

sa - lu - ta - re
se - nem mul - cet vi - dam.

"Where are the great gifts
as the mother and handmaiden of God,

given to me today?
the scepter of all glory?"

9

Vla.

S I

"Un - de, in - quit, tan - ta do - na mi - hi dan - tur ho - di - e,
ma - ter de - i et an - cil - la, scep - trum om - nis glo - ri - e?"

7. She rejoices with her mother [relative] privately,
8. He will be a great infant, accordingly,

she [Elizabeth] senses the offspring without a father,
king of heaven, the lamb of life,

11

Vla.
1st time: tutti
2nd time: solo

S 2
7. Gau-det clau - sus su - a ma - tre, sen - tit ma - lem si - ne pa - tre,
8. E - rit mag - nus in - fans ri - te, re - gem cae - li, ag - num vi - te,

she foretells the Lamb of God.
revealing the hidden with a clap.

9. The old woman is not able to delay,
10. She was exulting in a prodigious way,

13

Vla.
1st time: solo
2nd time: tutti

S 1
9. Ne - quit se - nex im - mo - ra - ri,
10. Ex - ul - ta - bat mo - do mi - ro,
ag - num de - i cae - li
clau - sus plau - su in -

she seizes one [angel] with the other,
having embraced her in a circle.

and very quickly.
with sweet salutation.

15

Vla.

S 1
ra - pit ma - nus ma - nu pa - ri, et ni - mis ce - le - ri - ter.
cir - cum - ple - xa hanc in gy - ro, sa - lu - tán - do dul - ci - ter.

11. The old woman shouts with a clear voice,
12. "Hail, among women,

embracing so many beautiful
the Heir of heaven has esteemed you,

17

Vla. *1st time: tutti*
2nd time: solo

S I

11. Cla - mat se - nex vo - ce cla - ra, am - pl - xa - ta tot pre - cla - ra
12. "Sal - ve in - ter mu - li - e - res, te re - xit ce li he - res,

signs of God, her dear,
you have merited that you,

old woman says that,
although she should see fruit of your womb."

19

Vla. *1st time: grace notes*
2nd time: tie

S I

in - sig - ni - a de - o ca - ra, vo - ce pan - dens ve - te - ri.
me - ru - i - sti, quod vi - de - res cas - ta fruc - tum u - te - ri."

13. But she refused the praise, and assigned it to God,

21

Vla. *solo*

S

13. Il - la sed re - c - di - a - vit, lau - dem de - o as - sig - na - vit,

when on her knees she sang,
composing "Magnificat."

23

Vla. *resolute!*
tutti

S

quan - do sup - plex de - can - ta - vit con - te - xens: Mag - ni - fi - cat.

A

quan - do sup - plex de - can - ta - vit con - te - xens: Mag - ni - fi - cat.

14. Merciful and pious Virgin

Mary, favor us,

25

Vla. *pleadingly*

S 14. Cle - mens vir - go at - que pi - a, tu nos fo - ve, o Ma - ri - a,

A (stagger breathing) 14. Cle - mens vir - go at - que pi - a, nos fo - ve, o Ma - ri - a,

for you know that, for us, *spring gives life.*

27

Vla. *lovingly*

S par - tus nam - que tis nos qui a so - la spes vi - vi - fi - cat.

A par - tus nam - que tis nos qui a so - la spes vi - vi - fi - cat.

29

Vla. *sempre legato, espressivo* *mp* *rit.* *mf*

S 1 A - - - - - men. *mp* *mf*

S 2 A - - - - - men. *mp* *mf*

A A - - - - - men.

* In a choir with enough voices, this pitch may be sustained *al fine* by 2-3 voices.