

Slavic Wonders

Jordan Sramek, Series Editor

Ortus de Polonia Stanislaus

Motetto de S. Stanislao

Mikołaj Zieleński

ROSE PUBLICATIONS

From the archives of *The ROSE ENSEMBLE*

Daniel Mahraun & Jordan Sramek, General Editors

Sources:

Mikołaj Zieleniński, *Offertoria totius anni*, partiture pro organo (Venice: Vincentius, 1611).

<https://cyfrowe.mnk.pl/dlibra/publication/24235/edition/23926/content>

Mikołaj Zieleniński, *Opera omnia*, vol. III *Offertoria totius anni*, ed. Władisław Malinowski (Kraków: Polskie Wydawnictwo Muzyczne, 1978), 74-76.

About the source / general notes on genre:

Zieleniński'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, Zieleniński was in the service of Wojciech Baranowski, Archbishop of Gniezno, who, at the King's instigation, sent Zieleniński to study with Giovanni Gabrieli (c. 1557–1612), whose *Sacrae symphoniae* (1597) motivated composers from across Europe to come to Venice.

Zieleniński'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 Zieleniński's compositions, which are reminiscent of the music Gabrieli himself was writing as principal organist at the iconic Basilica di San Marco.

Text: Motet for the Feast of Saint Stanislaus of Szczepanów (or Kraków)

Music: Mikołaj Zieleniński (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:

Choir 1 may be sung by soloists, a small group, or by an ensemble comparable in size to Choir 2.

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

Even at a quicker tempo, cadential moments should be elegant and never "clipped" to accommodate a breath.

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.

Homophonic passages provide choirs an opportunity to utilize poetic rhythm to express musical phrases.

The emphasis in the word "alleluia" should be placed on the "-lu-" syllable, rather than on "-le-."

Especially among actively antiphonal exchanges, performers are encouraged to vary dynamics and articulation.

Duration: 2m30s

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

Ortus de Polonia Stanislaus

Motetto de S. Stanislao

SSAB / ATTB

Motet for the Feast of Saint Stanislaus of Szczepanów (or Krakow)

Mikołaj Zielenki (fl. 1611)

ed. Jordan Sramek and Daniel Mahraun

(♩ = c. 50) *Stanislaus, sprung from Poland,*

P R I M U S C H O R U S

Cantus S 1
Or - tus de Po-lo - ni - a Sta - ni - sla - us, or - tus de Po -

Altus S 2
Or - tus de Po-lo - ni - a Sta - ni - sla - us, or - tus de Po -

Tenor A
Or - tus de Po-lo - ni - a Sta - ni - sla - us, or - tus de Po -

Bassus B
Or - tus de Po-lo - ni - a Sta - ni - sla - us, or - tus de Po -

S E C U N D U S C H O R U S

Cantus A
Or - tus de Po -

Altus T 1
Or - tus de Po -

Tenor T 2
Or - tus de Po -

Bass B
Or - tus de Po -

in childhood studiously read his studies.

6

S1 lo - ni - a Sta ni - sla - us stu - di - a le - git pu - e - ri - li a stu - di - o - sa - men -

S2 lo - ni - a Sta ni - sla - us stu - di - a le - git pu - e - ri - li a stu - di - o - sa - men -

A lo - ni - a Sta ni - sla - us stu - di - a le - git pu - e - ri - li a stu - di - o - sa men -

B lo - ni - a Sta - ni - sla - us stu - di - a le - git pu - e - ri - li - a di - o - sa - men -

A lo - ni - a Sta ni - sla - us

T1 lo - ni - a Sta ni - sla - us

T2 - lo - ni - a Sta ni - sla - us

B lo - ni - a Sta - ni - sla - us

12

S1 te.

S2 te.

A te.

B te.

A stu - di - a le - git pu - e - ri - li - a stu - di - o - sa - men - te.

T1 stu - di - a le - git pu - e - ri - li - a stu - di - o - sa men - te.

T2 stu - di - a le - git pu - e - ri - li - a stu - di - o - sa men - te.

B stu - di - a le - git pu - e - ri - li - a stu - di - o - sa - men - te.

Elevated at last, as our native ornament of Christ,

18

S1 Tan - dem Chri - - - sti ver - nu - la sub - li - ma - tus in - fu -

S2 Tan - dem Chri - sti ver - nu - la sub - li - ma - tus in - fu -

A Tan - dem Chri - sti ver - nu - la sub - li - ma - tus in - fu -

B Tan - dem Chri - sti ver - nu - la sub - li - ma - tus in - fu -

A Tan - dem Chri - sti ver - nu - la sub - li - ma - tus in - fu -

T1 Tan - dem Chri - sti ver - nu - la sub - li - ma - tus in - fu -

T2 Tan - dem Chri - - - sti ver - nu - la sub - li - ma - tus in - fu -

B Tan - dem Chri - sti ver - nu - la sub - li - ma - tus in - fu -

he becomes the model of virtues, with the blessing of the Lord.

24

S1 la fit vir for - mu - la Do - mi - no fa - ven - te,

S2 la fit vir - tu - tum for - mu - la Do - mi - no fa - ven - te,

A la fit vir - tum for - mu - la Do - mi - no fa - ven - te,

B la fit vir - tu - tum for - mu - la Do - mi - no fa - ven - te,

A la fit vir -

T1 la fit vir -

T2 la fit vir -

B la fit vir -

30

S1 Do - mi - no

S2 Do - - - mi -

A Do - mi - no

B - mi - no fa -

A tu - tum for - mu - la Do - mi - no fa - ven - te, Do - mi - no

T1 tu - tum for - mu - la Do - mi - no fa - ven - te, Do - mi - no fa - ven -

T2 - tu - tum for - mu - la Do - mi - no fa - ven - te, Do - mi - no

B tu - - - tum for - mu - la Do - mi - no fa - ven - te, Do - mi - no

36

S1 - fa - ven - te. Al - le - lu - ia, al - le - lu - ia,

S2 no fa - ven - te. Al - le - lu - ia, al - le - lu - ia,

A fa - ven - te. Al - le - lu - ia, al - le - lu - ia,

B ven - te. Al - le - lu - ia, al - le - lu - ia,

A - fa - ven - te. Al - le - lu - ia, al - le - lu -

T1 te, fa - ven - te. Al - le - lu - ia, al - le - lu -

T2 fa - ven - te, fa - ven - te. Al - le - lu - ia, al - le - lu -

B - fa - ven - te. Al - le - lu - ia, al - le - lu -

41

S1 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

S2 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

A al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

B al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

A ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

T1 ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

T2 ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

B ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

46

S1 ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

S2 ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

A ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

B ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

A al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

T1 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

T2 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

B al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

51

S 1
le - lu - ia, al - le - lu - ia.

S 2
ia, al - le - lu - ia, al - le - lu - ia.

A
ia, al - le - lu - ia.

B
ia, al - le - lu - ia, al - le - lu - ia.

A
al - le - lu - ia, al - le - lu - ia.

T 1
al - le - lu - ia.

T 2
le - lu - ia, al - le - lu - ia.

B
al - le - lu - ia.