Slavic Wonders

Jordan Sramek, Series Editor

Per merita sancti Adalberti

Motetto de S. Alberto

Mikołaj Zieleński

ROSE PUBLICATIONS

From the archives of *The* ROSE ENSEMBLE

Daniel Mahraun & Jordan Sramek, General Editors

Sources:

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

Mikołaj Zieleński, *Opera omnia*, vol. III *Offertoria totius anni*, ed. Władisław Malinowski (Krakow: Polskie Wydawnictwo Muziczne, 1978), 71-73.

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: Motet for the Feast of Saint Adalbert (Vojtěch) of Prague

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:

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.

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.

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.

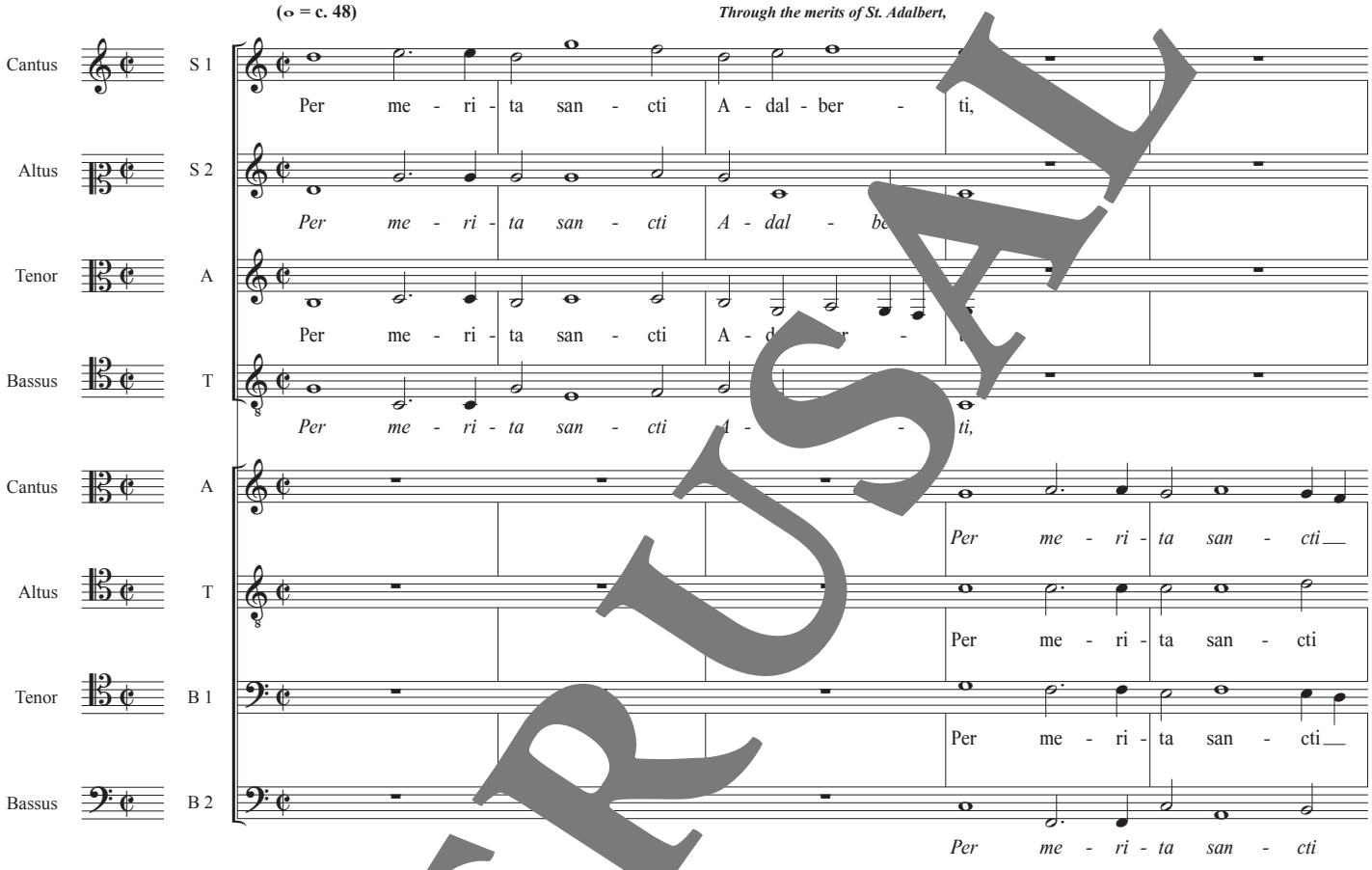
Per merita sancti Adalberti

Motetto de S. Alberto

SSAT / ATBB

Motet for the Feast of Saint Adalbert (Vojtěch) of Prague

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



PERUSAL

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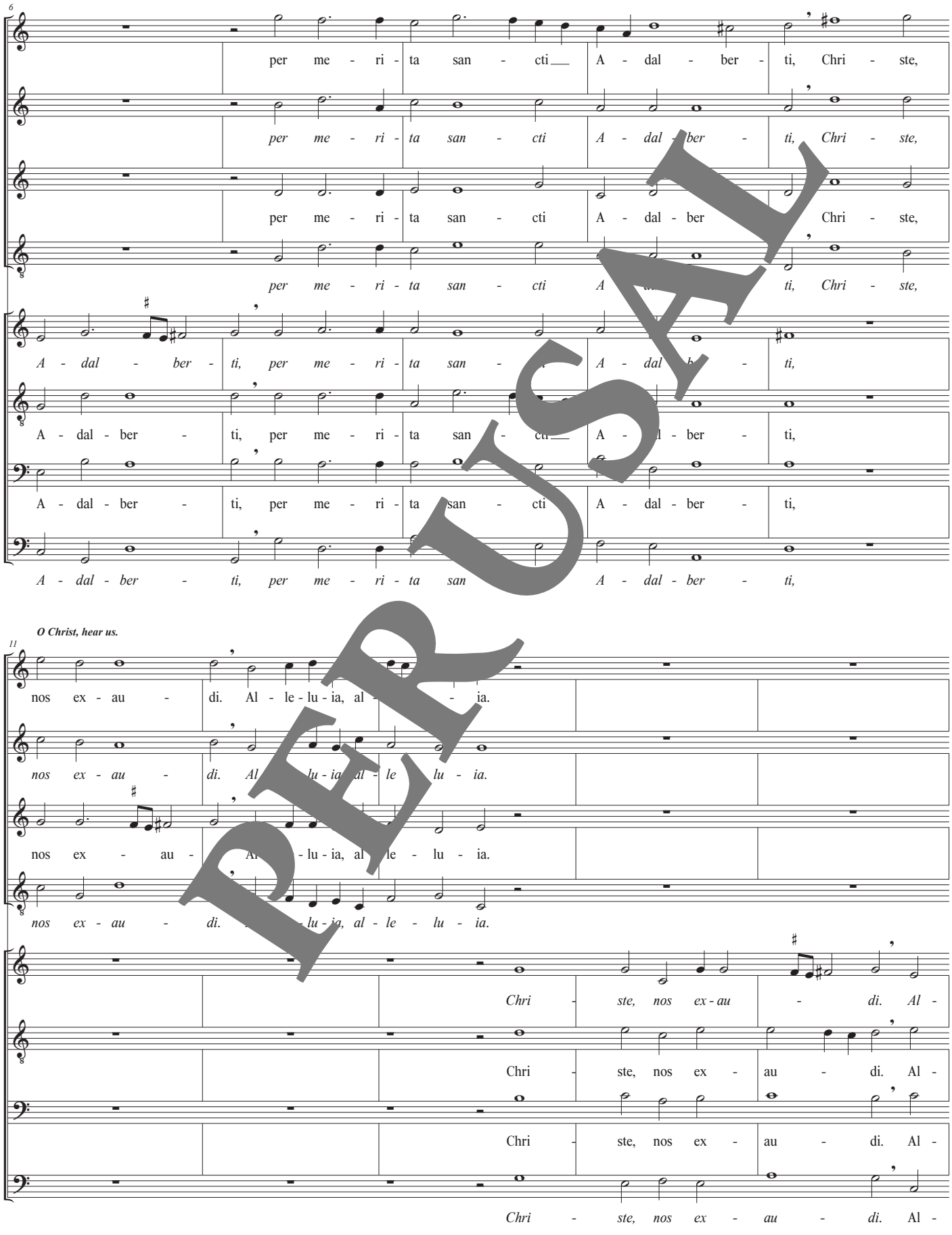
6
S 1
per me - ri - ta san - cti A - dal - ber - ti, Chri - ste,
S 2
per me - ri - ta san - cti A - dal - ber - ti, Chri - ste,
A
per me - ri - ta san - cti A - dal - ber Chri - ste,
T
per me - ri - ta san - cti A ti, Chri - ste,
A
A - dal - ber - ti, per me - ri - ta san - A - dal - ber - ti,
T
A - dal - ber - ti, per me - ri - ta san - cti A - dal - ber - ti,
B 1
A - dal - ber - ti, per me - ri - ta san - cti A - dal - ber - ti,
B 2
A - dal - ber - ti, per me - ri - ta san A - dal - ber - ti,
O Christ, hear us.
11
S 1
nos ex - au - di. Al - le - lu - ia, al - ia.
S 2
nos ex - au - di. Al lu - ia al - le lu - ia.
A
nos ex - au - Al - lu - ia, al le - lu - ia.
T
nos ex - au - di. lu - ia, al - le - lu - ia.
A
Chri - ste, nos ex - au - di. Al -
T
Chri - ste, nos ex - au - di. Al -
B 1
Chri - ste, nos ex - au - di. Al -
B 2
Chri - ste, nos ex - au - di. Al -

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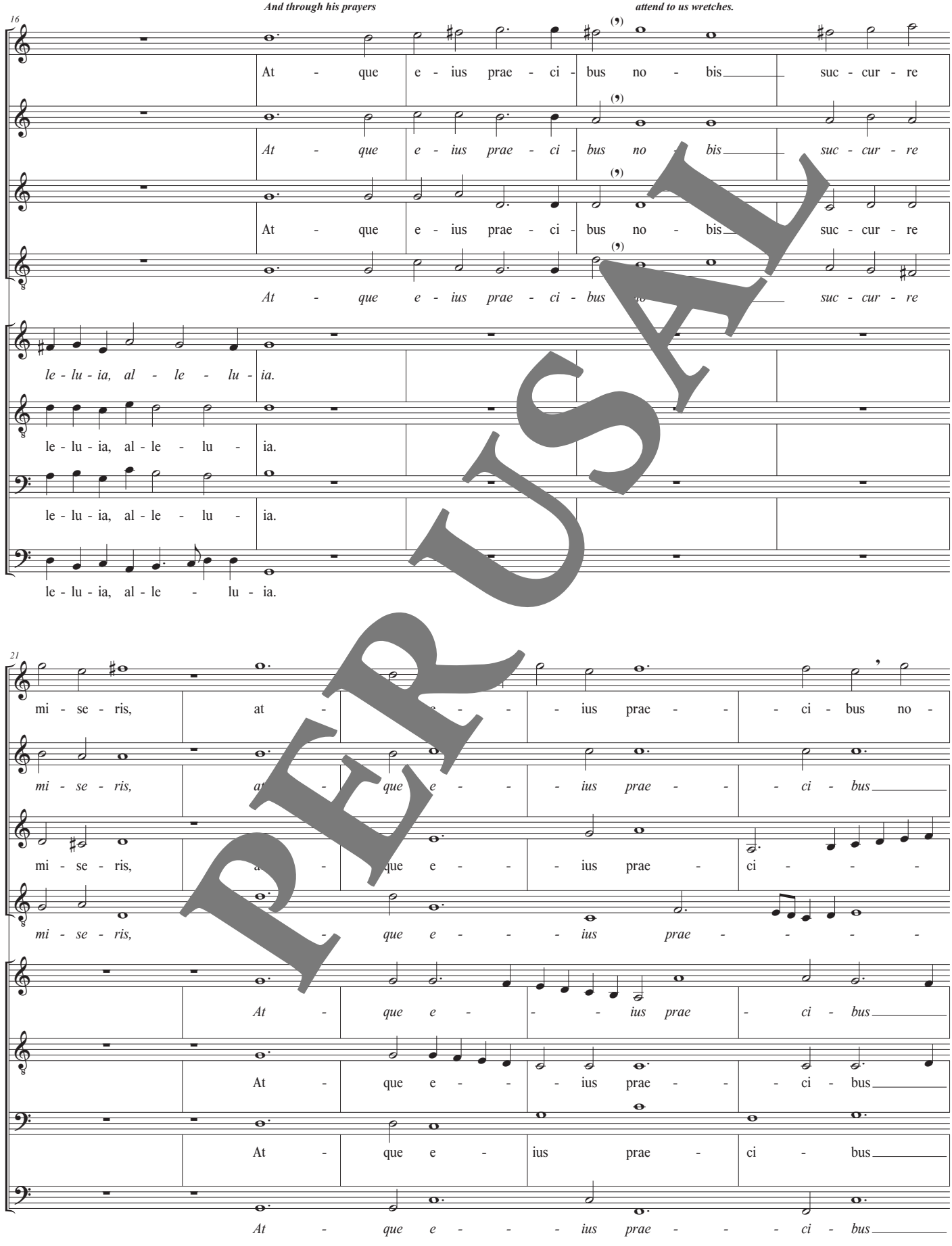
And through his prayers
attend to us wretches.
16
S 1
At - que e - ius prae - ci - bus no - bis suc - cur - re
S 2
At - que e - ius prae - ci - bus no - bis suc - cur - re
A
At - que e - ius prae - ci - bus no - bis suc - cur - re
T
At - que e - ius prae - ci - bus no - bis suc - cur - re
A
le - lu - ia, al - le - lu - ia.
T
le - lu - ia, al - le - lu - ia.
B 1
le - lu - ia, al - le - lu - ia.
B 2
le - lu - ia, al - le - lu - ia.
21
S 1
mi - se - ris, at - ius prae - ci - bus no -
S 2
mi - se - ris, at - que e - ius prae - ci - bus
A
mi - se - ris, at - que e - ius prae ci -
T
mi - se - ris, que e - ius prae -
A
At - que e - ius prae - ci - bus
T
At - que e - ius prae - ci - bus
B 1
At - que e - ius prae - ci - bus
B 2
At - que e - ius prae - ci - bus

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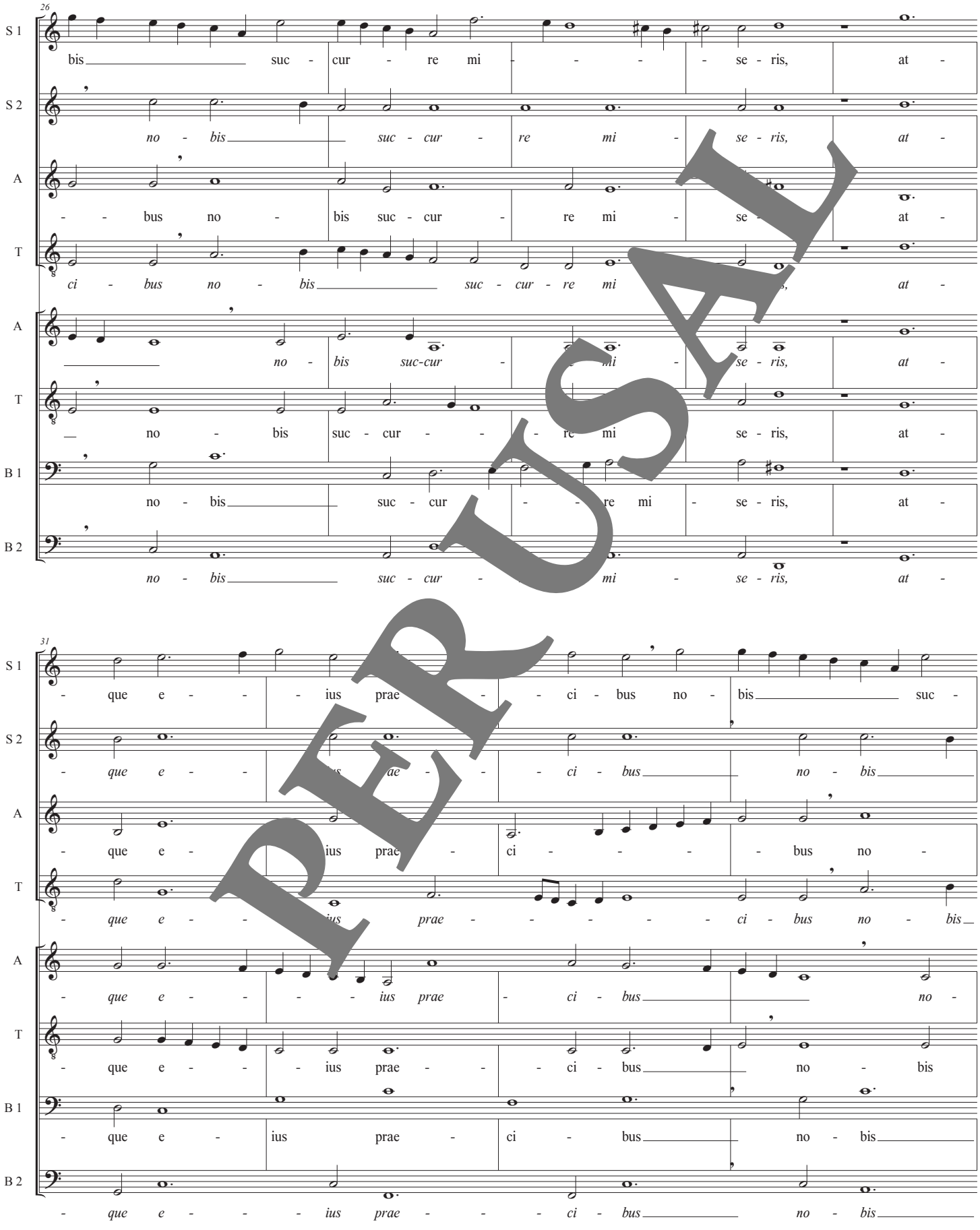
26
S 1
bis suc - cur - re mi - - - - se - ris, at -
S 2
no - bis suc - cur - re mi - se - ris, at -
A
- - bus no - bis suc - cur - re mi - se - at -
T
ci - bus no - bis suc - cur - re mi - s, at -
A
no - bis suc-cur - - mi - se - ris, at -
T
no - bis suc - cur - - - re mi se - ris, at -
B 1
no - bis suc - cur - - re mi - se - ris, at -
B 2
no - bis suc - cur - mi - se - ris, at -
31
S 1
- que e - - - ius prae - - ci - bus no - bis suc -
S 2
- que e - - - ae - - - ci - bus no - bis
A
- que e - ius prae - ci - - - - bus no -
T
- que e - - ius prae - - - - - - ci - bus no - bis
A
- que e - - - - ius prae - ci - bus no -
T
- que e - - - ius prae - - - ci - bus no - bis
B 1
- que e - ius prae - ci - bus no - bis
B 2
- que e - - - ius prae - - - ci - bus no - bis

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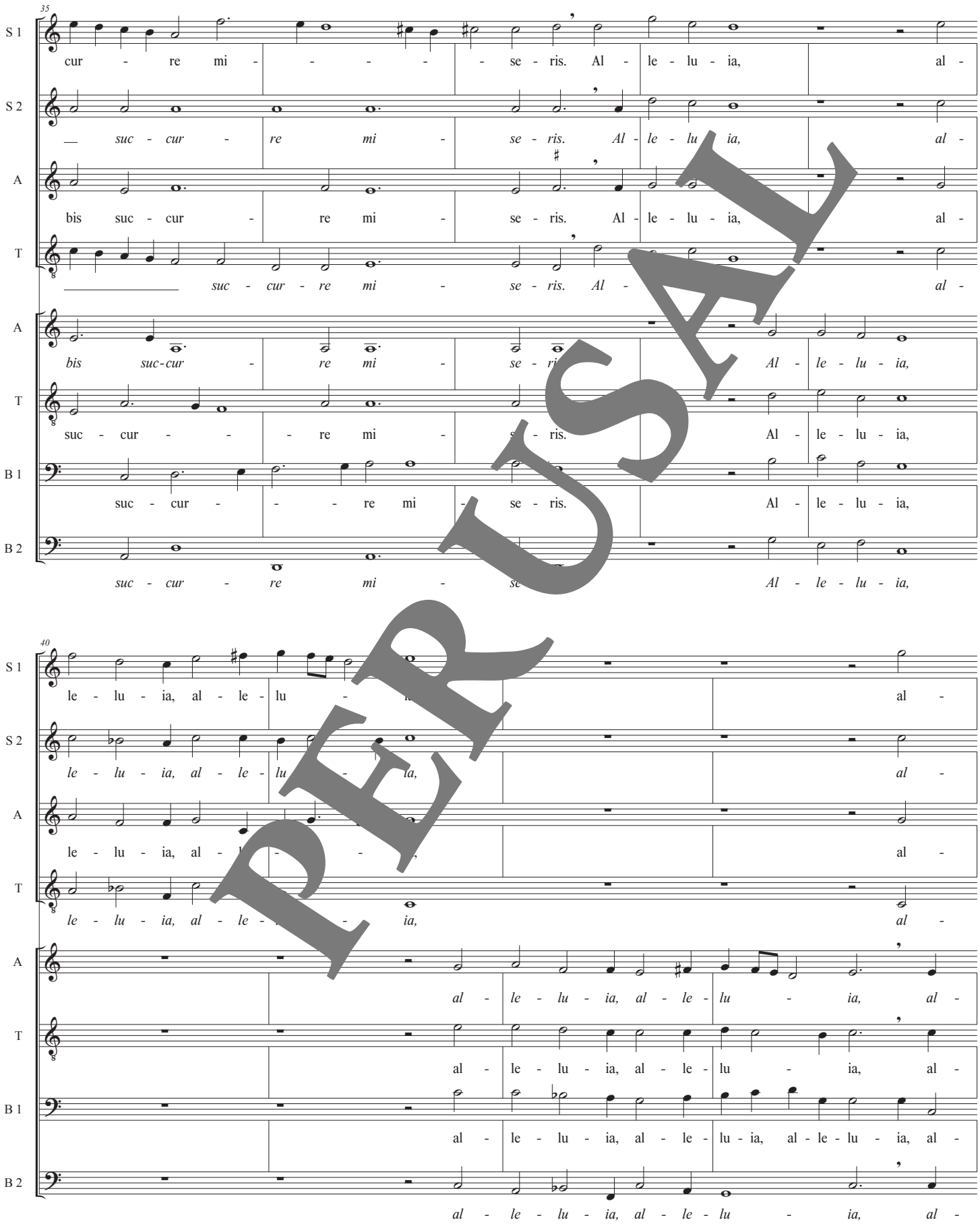
35
S 1
cur - re mi - - - - - se - ris. Al - le - lu - ia, al -
S 2
suc - cur - re mi - se - ris. Al - le - lu - ia, al -
A
bis suc - cur - re mi - se - ris. Al - le - lu - ia, al -
T
suc - cur - re mi - se - ris. Al - al -
A
bis suc-cur - re mi - se - ri Al - le - lu - ia,
T
suc - cur - - - re mi - s - ris. Al - le - lu - ia,
B 1
suc - cur - - - re mi - se - ris. Al - le - lu - ia,
B 2
suc - cur - re mi - se Al - le - lu - ia,
40
S 1
le - lu - ia, al - le - lu - al -
S 2
le - lu - ia, al - le - lu - ia, al -
A
le - lu - ia, al - - - al -
T
le - lu - ia, al - le - - ia, al -
A
al - le - lu - ia, al - le - lu - ia, al -
T
al - le - lu - ia, al - le - lu - ia, al -
B 1
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -
B 2
al - le - lu - ia, al - le - lu - ia, al -

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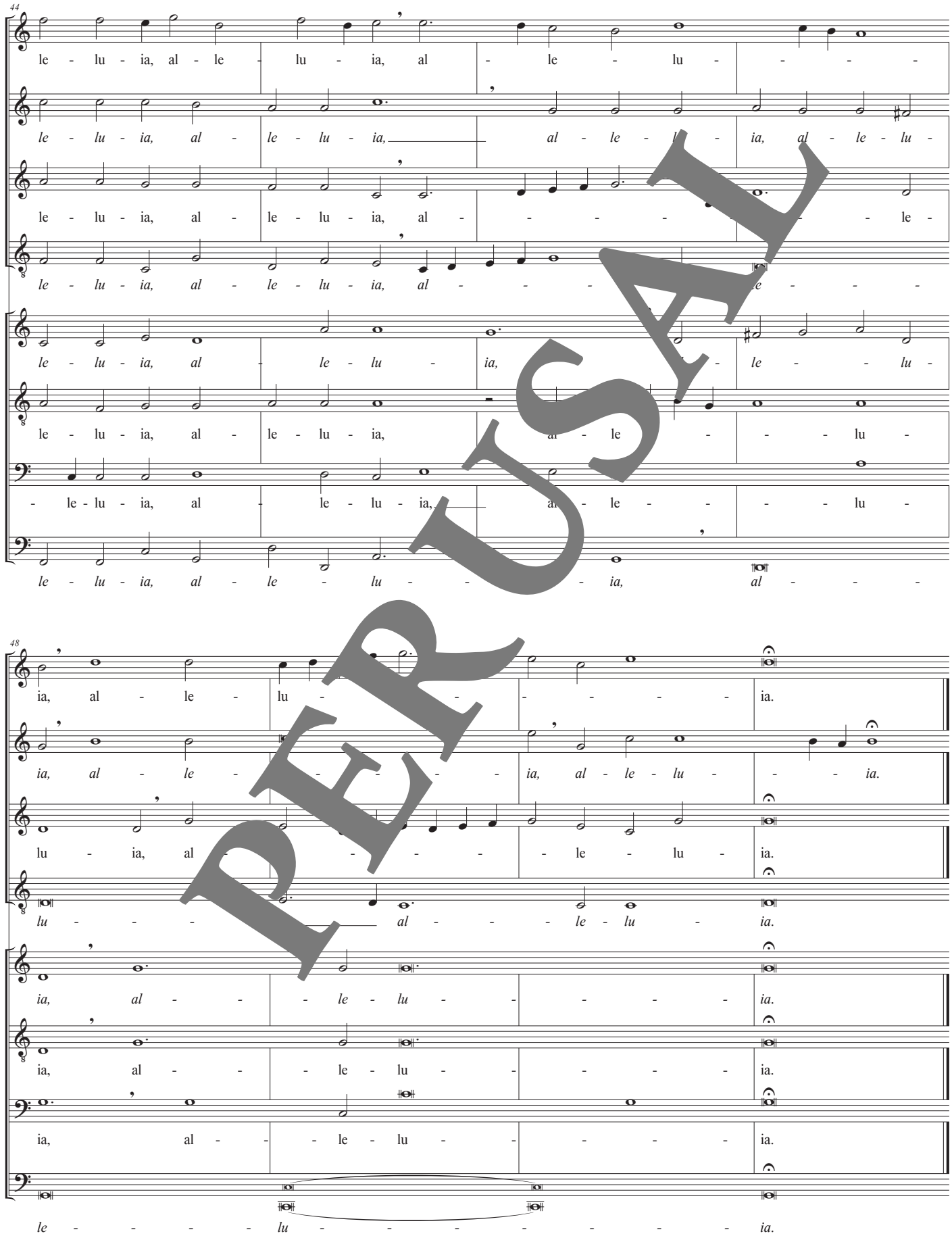
44
S 1
le - lu - ia, al - le - lu - ia, al - le - lu - - - -
S 2
le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -
A
le - lu - ia, al - le - lu - ia, al - - - - - - le -
T
le - lu - ia, al - le - lu - ia, al - - - - - - - -
A
le - lu - ia, al - le - lu - ia, - le - - lu -
T
le - lu - ia, al - le - lu - ia, al - le - - - lu -
B 1
- le - lu - ia, al - le - lu - ia, al - le - - - - lu -
B 2
le - lu - ia, al - le - lu - - - ia, al - - - -
48
S 1
ia, al - le - lu - - - - - - ia.
S 2
ia, al - le - - - - - ia, al - le - lu - - - ia.
A
lu - ia, al - - - - - le - lu - ia.
T
lu - - - al - - - le - lu - ia.
A
ia, al - - - le - lu - - - - - ia.
T
ia, al - - - le - lu - - - - - ia.
B 1
ia, al - - - le - lu - - - - - ia.
B 2
le - - - - lu - - - - - - - ia.

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