

Slavic Wonders

Jordan Sramek, Series Editor



Quotiescumque

In solemnitate Corporis Christi

Mikołaj Zieleński

ROSE PUBLICATIONS

From the archives of *The ROSE ENSEMBLE*

Daniel Mahraun & Jordan Sramek, General Editors

Sources:

Mikołaj Zielenki, *Communiones totius anni*, partitura pro organo (Venice: Vincentius, 1611).

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

Mikołaj Zielenki, *Opera omnia*, vol. V *Communiones totius anni*, ed. Maria Szczepańska and Władisław Malinowski (Krakow: Polskie Wydawnictwo Muzyczne, 1991), 41-43.

About the source / general notes on genre:

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

Zielenki'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 Zielenki'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 Corpus Christi

Music: Mikołaj Zielenki (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.

Cadential moments should be elegant and never "clipped" to accommodate a breath.

Performers may choose to vary dynamics to complement the changing text; numerous homophonic passages provide particular opportunities to utilize poetic rhythm to express musical phrases.

Duration: 3m50s

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

Quotiescumque

In solemnitate Corporis Christi

SSABar

Communion for the Feast of Corpus Christi

Mikołaj Zieleński (fl. 1611)

ed. Jordan Sramek and Daniel Mahraun

(♩ = 66-69) *However often you eat this bread*

Cantus S 1
Quo - ti - es - cum - que man - du - ca - bi - tis

[Altus] S 2
Quo - ti - es - cum - que man - du - ca - bi - tis

Tenor A
Quo - ti - es - cum - que man - du - ca - bi - tis

[Bassus] B
Quo - ti - es - cum - que man - du - ca - bi - tis

Drink from the cup,

S 1
pa - nem hunc, et ca - li - cem bi - be - tis, et ca - li - cem bi - be - tis, mor -

S 2
— pa - nem hunc, et ca - li - cem bi - be - tis, et ca - li - cem bi - be - tis, mor -

A
pa - nem hunc, et ca - li - cem bi - be - tis, et ca - li - cem bi - be - tis, mor -

B
pa - nem hunc, et ca - li - cem bi - be - tis, et ca - li - cem bi - be - tis, mor -

you will proclaim the death of the Lord until he comes.

8

S 1 - tem, mor - tem, mor - tem Do - mi - ni an - nun - ti - a - bi - tis, do -

S 2 tem, mor - tem, mor - tem Do - mi - ni an - nun - ti - a - bi - tis,

A tem, mor - tem, mor - tem Do - mi - ni an - nun - ti - a - bi - tis, do -

B tem, mor - tem, mor - tem Do - mi - ni an - nun - ti - a - bi - tis, do -

12

S 1 - nec

S 2 do - nec ve -

A - - - - - ve - - - - - ni - at,

B - - - - - ec - - - - - ni -

Therefore, whoever eats the bread

15

S 1 - ni - at; I - ta - que qui - cum - que man - du - ca - ve -

S 2 - - - - - ni - at; I - ta - que qui - cum - que man - du - ca - ve -

A ve - ni - at; I - ta - que qui - cum - que man - du - ca - ve -

B at, ve - ni - at;

19

S 1 rit pa - nem, i - ta - que qui - cum - que man - du - ca - ve -

S 2 rit pa - nem, i - ta - que qui - cum - que man - du - ca - ve -

A rit pa - nem, i - ta - que qui - cum - que man - du - ca - ve -

B I - ta - que qui - cum - que man - du - ca - ve -

and drink from the cup of the Lord unworthily,

23

S 1 rit pa - - - - - nem

S 2 rit pa - - - - - nem et bi - be-rit, et bi - be-rit ca -

A rit pa - - - - - nem et bi - be-rit, et bi - be-rit ca -

B rit pa - - - - - nem et bi - be-rit, et bi - be-rit ca -

26

S 1 et bi - be-rit, et bi - be-rit

S 2 - li - cem Do mi - ni in - di - gne, et bi - be-rit, et bi - be-rit

A - li - cem Do - mi - ni in - di - gne, et bi - be-rit, et bi - be-rit

B - li - cem Do - mi - ni in - di - gne,

29

S 1 ca - li - cem Do - mi - ni in - - di - gne, et

S 2 ca - li - cem Do - mi - ni in - - di - gne, et

A ca - li - cem Do - mi - ni, Do - mi - ni in - - gne, et

B et bi - be - rit, et

32

S 1 bi - be - rit, et bi - be - rit - li - cem Do - mi - ni, ca - li - cem

S 2 bi - be - rit, et bi - be - rit ca - li - cem Do - mi - ni, ca - li - cem

A bi - be - rit, et bi - be - rit - li - cem Do - mi - ni, ca - li - cem

B bi - be - rit, et bi - be - rit ca - li - cem Do - mi - ni, ca - li - cem

will have the body and blood of the Lord on his hands.

35

S 1 Do - mi - ni in - - di - gne, re - us e - rit, re - us e - rit

S 2 Do - mi - ni in - - di - gne, re - us e - rit, re - us e - rit

A Do - mi - ni in - di - gne, in - di - gne, re - us e - rit, re - us e - rit

B Do - mi - ni in - - di - gne,

39

S 1 cor - po - ris, re - us e -

S 2 cor - po - ris, re - us e - rit, re - us e - rit cor - po - ris, re - us e -

A cor - po - ris, re - us e - rit, re - us e - rit cor - po - ris, re - us e -

B re - us e - rit, re - us e - rit cor - po - ris, re - us e -

43

S 1 rit, re - us e - rit cor - po - ris san - gui - nis Do - mi - ni, et

S 2 rit, re - us e - rit cor - po - ris et san - gui - nis Do - mi - ni, et

A rit, re - us e - rit cor - po - ris et san - gui - nis Do - mi - ni, et

B rit, re - us e - rit cor - po - ris et san - gui - nis Do - mi - ni, et

47

S 1 - - - - - gu - nis Do - mi - ni. Al - le - lu - ia, al -

S 2 - - - - - san - gui - nis Do - mi - ni. Al - le - lu - ia, al -

A - - - - - san - gui - nis Do - mi - ni. Al - le - lu - ia, al -

B - - - - - san - gui - nis Do - mi - ni. Al - le - lu - ia, al -

51

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

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

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

B
le - lu - ia, al - le -

55

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

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

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

B
lu - al - le - lu - ia.