Mikołaj Zieleński

Elegerunt Apostoli

Double Chorus Motet
for the
Feast of St. Stephen

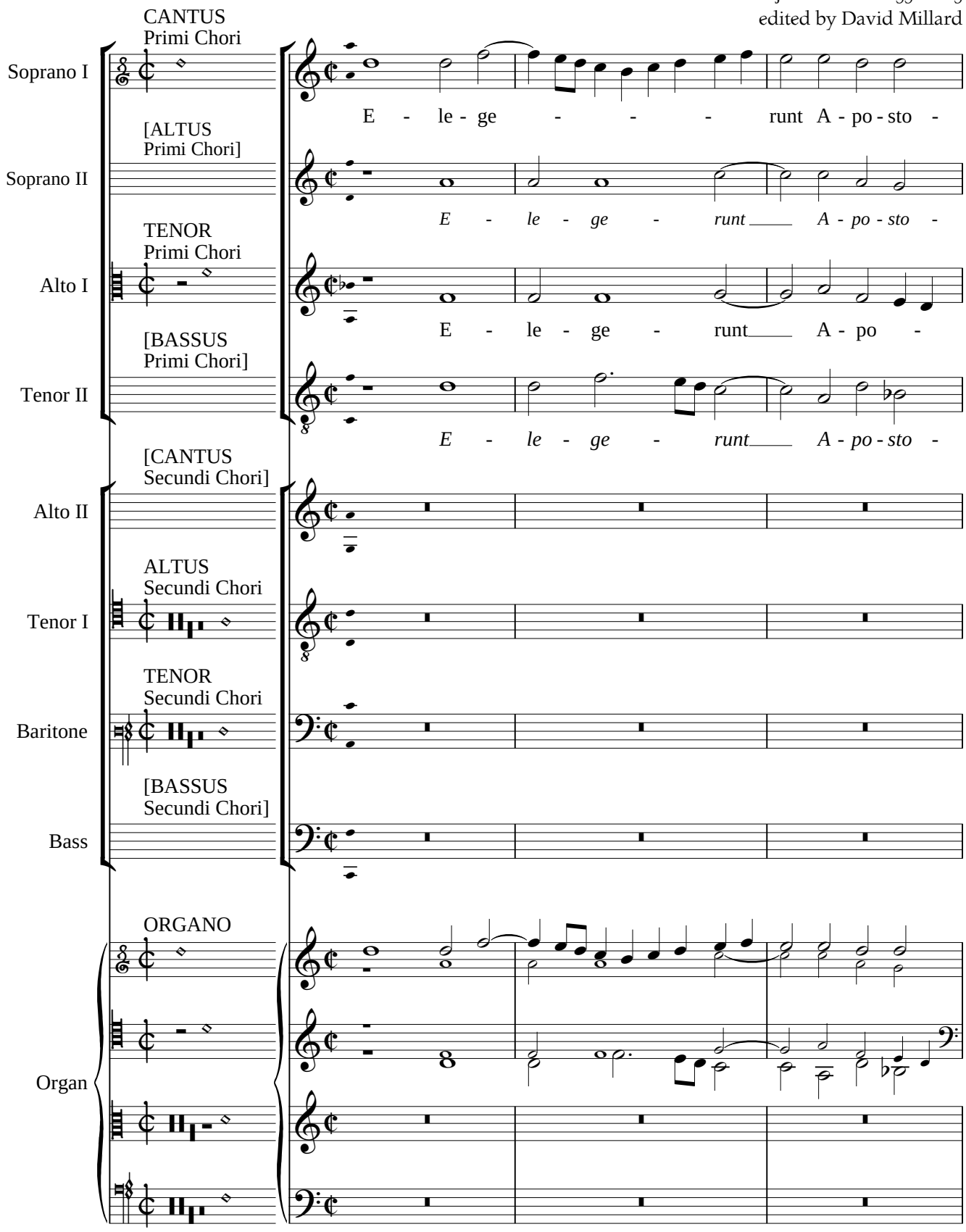
Edited by David Millard

Éditions Doulce Mémoire

Elegerunt Apostoli

Offertory for the feast of St. Stephen

Mikołaj Zieleński ca. 1550–1615
edited by David Millard



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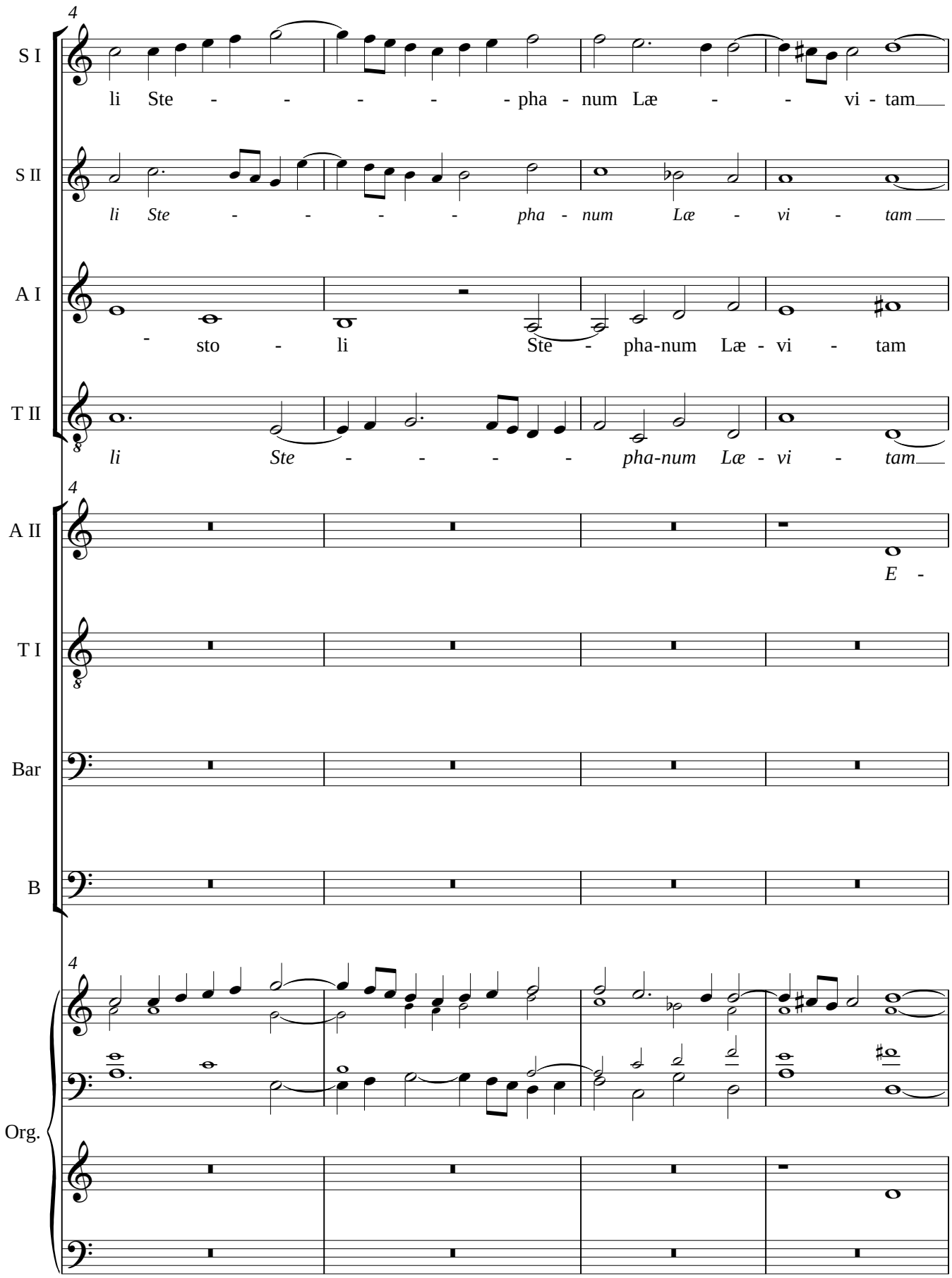
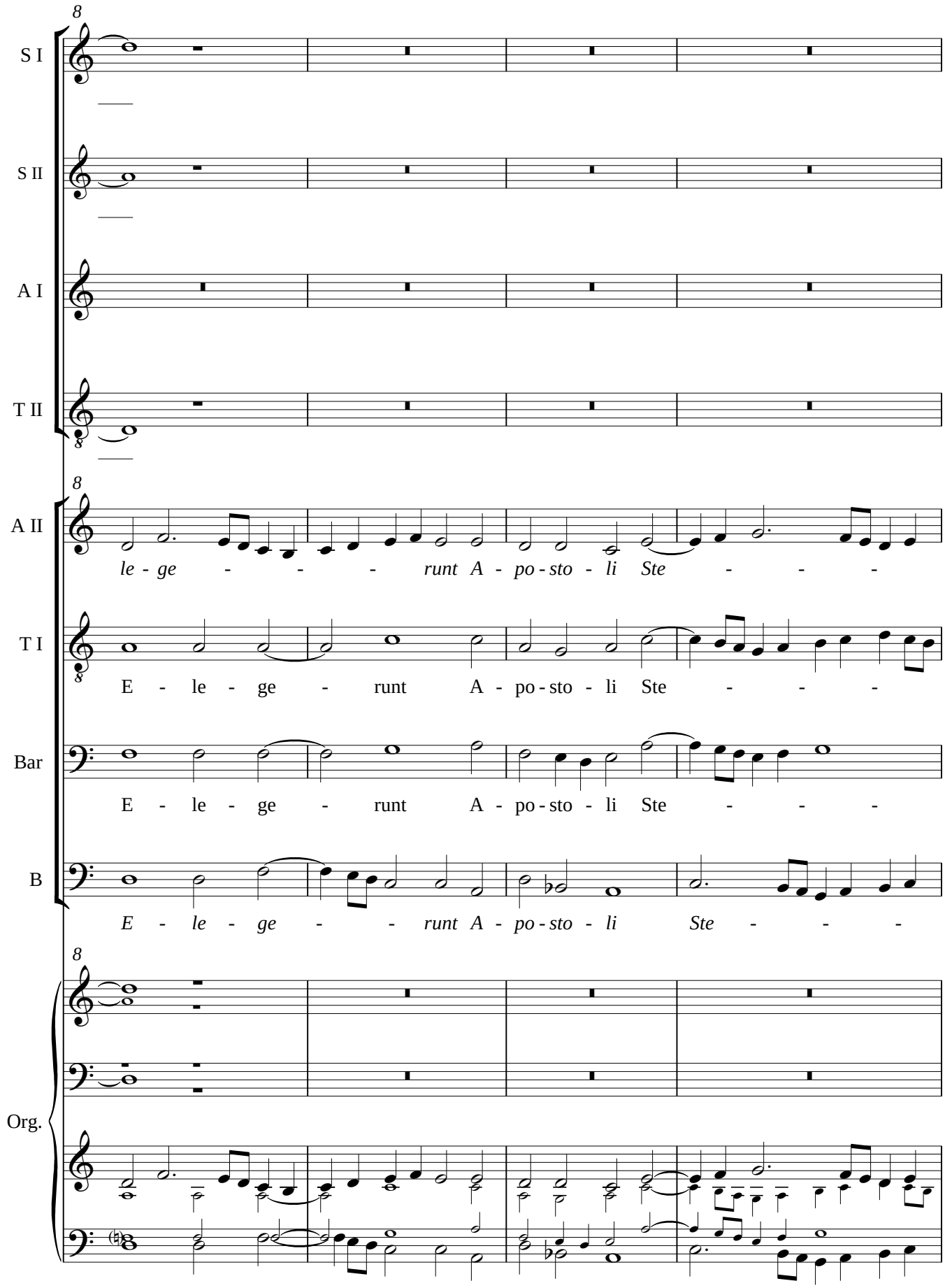
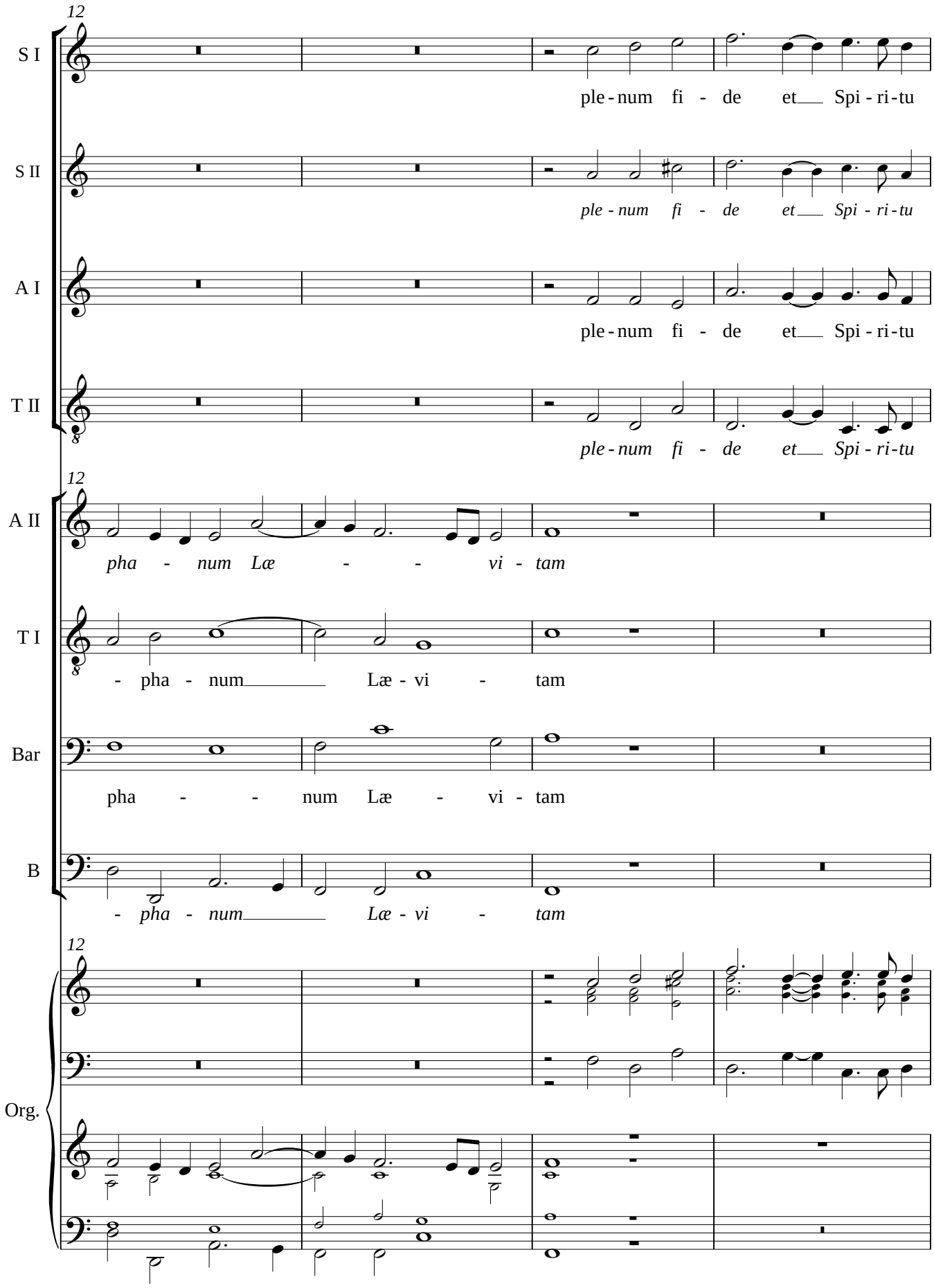
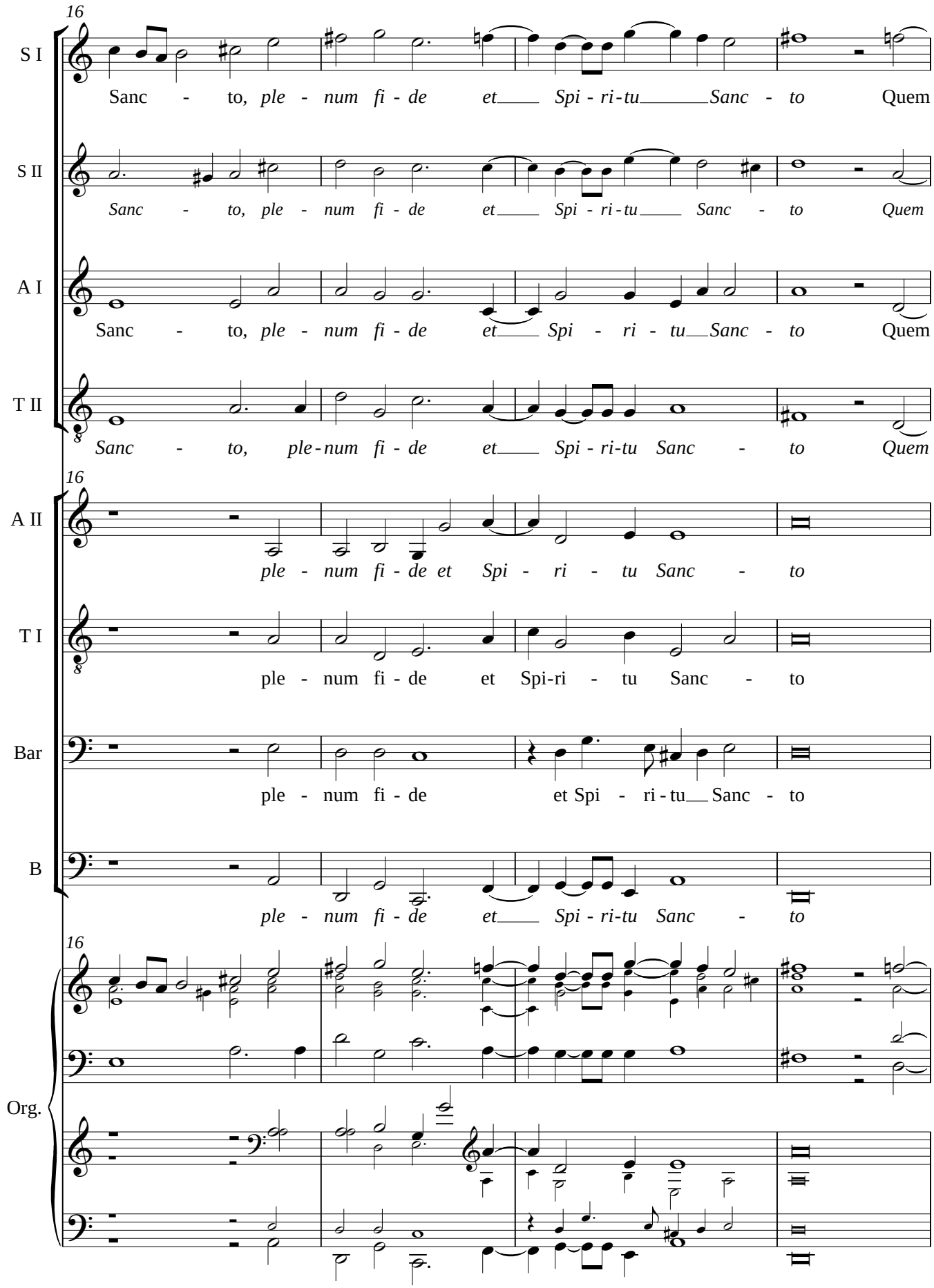
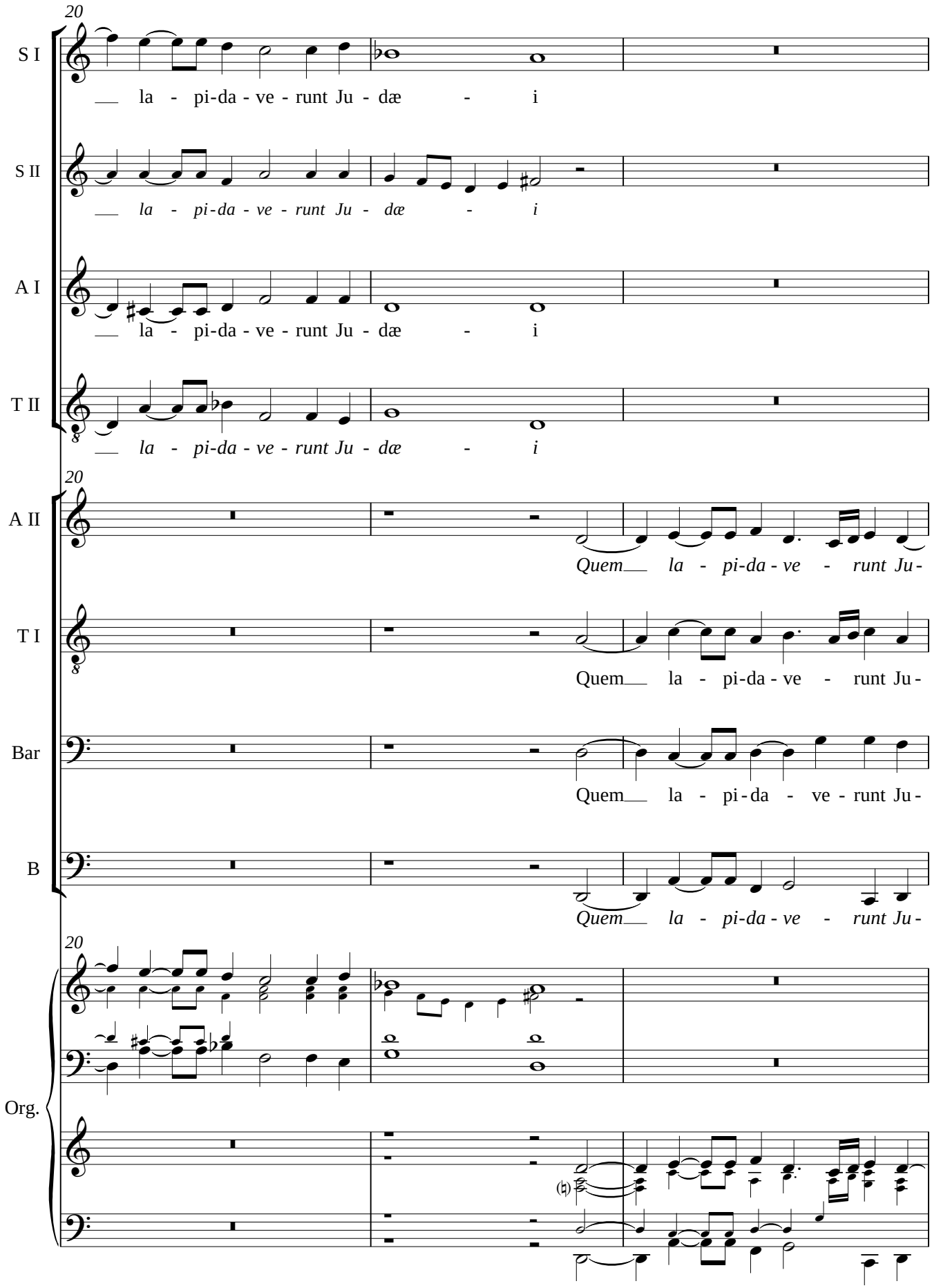
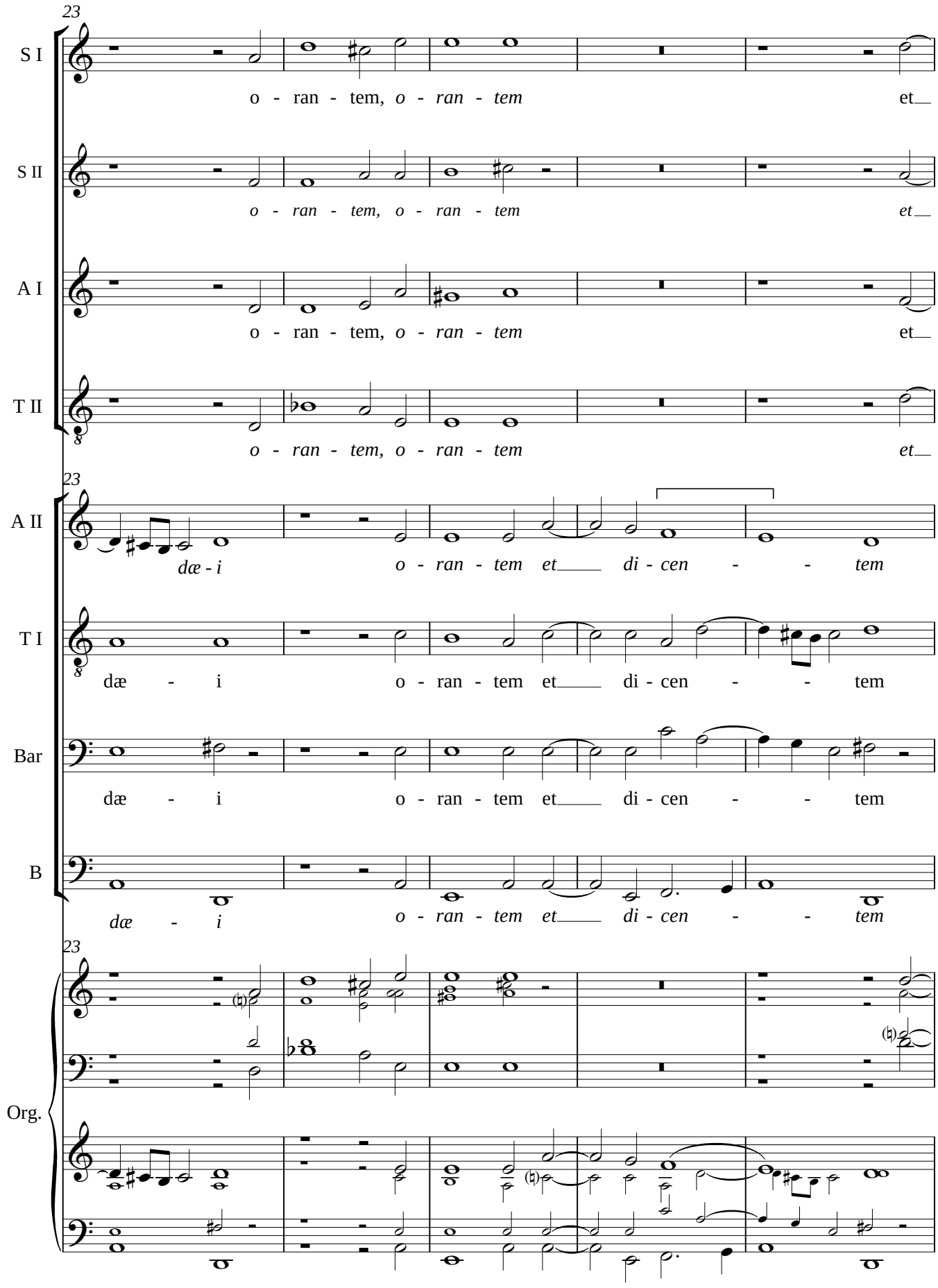

4
S I
li Ste - - - - - pha - num Læ - - vi - tam
S II
li Ste - - - - pha - num Læ - vi - tam
A I
- sto - li Ste - pha-num Læ - vi - tam
T II
li Ste - - - - pha-num Læ - vi - tam
4
A II
E -
T I
Bar
B
4
Org.

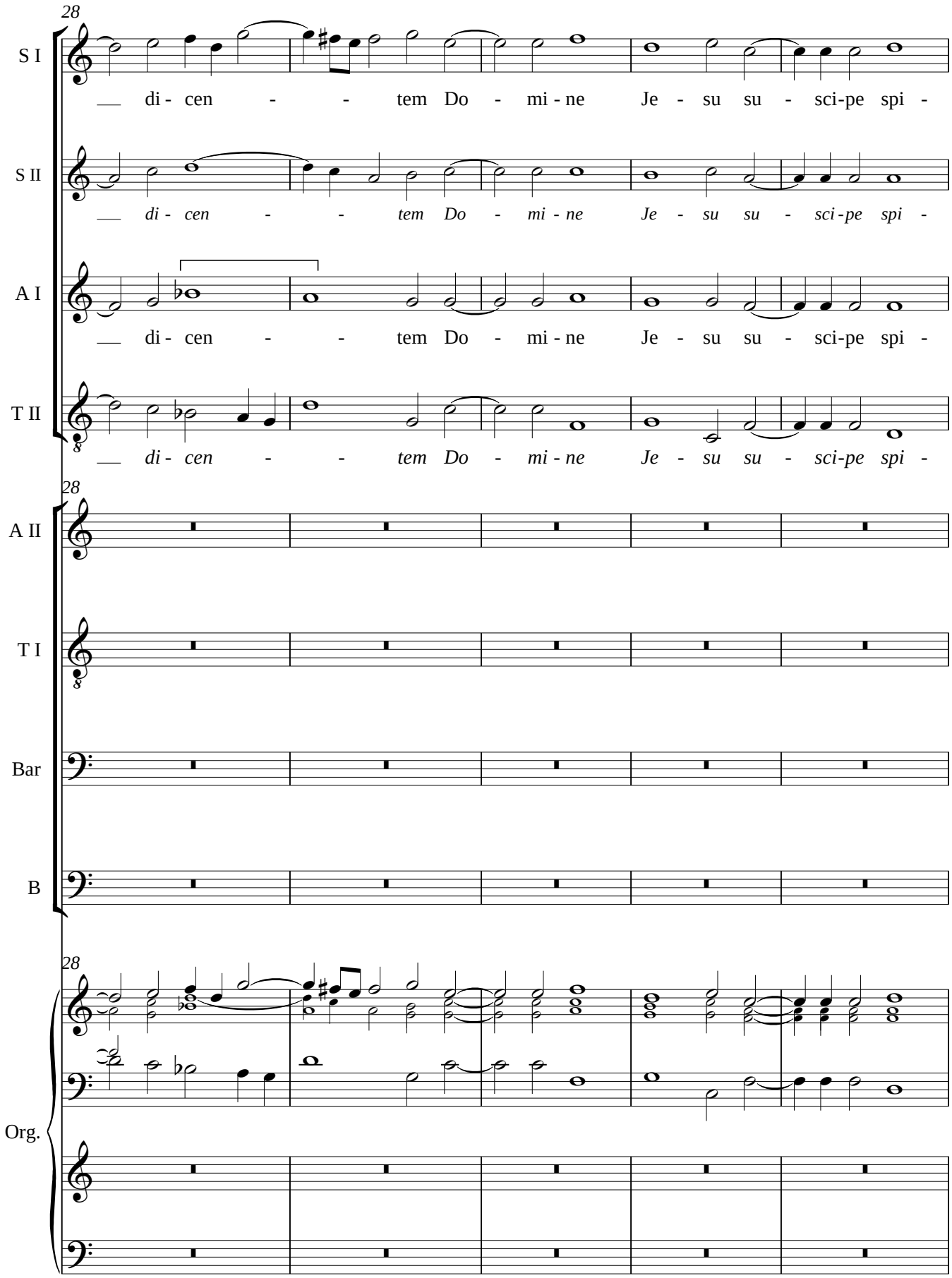

S I
S II
A I
T II
A II
le - ge - - - runt A - po - sto - li Ste - - -
T I
E - le - ge - runt A - po - sto - li Ste - - -
Bar
E - le - ge - runt A - po - sto - li Ste - - -
B
E - le - ge - - runt A - po - sto - li Ste - - -
Org.

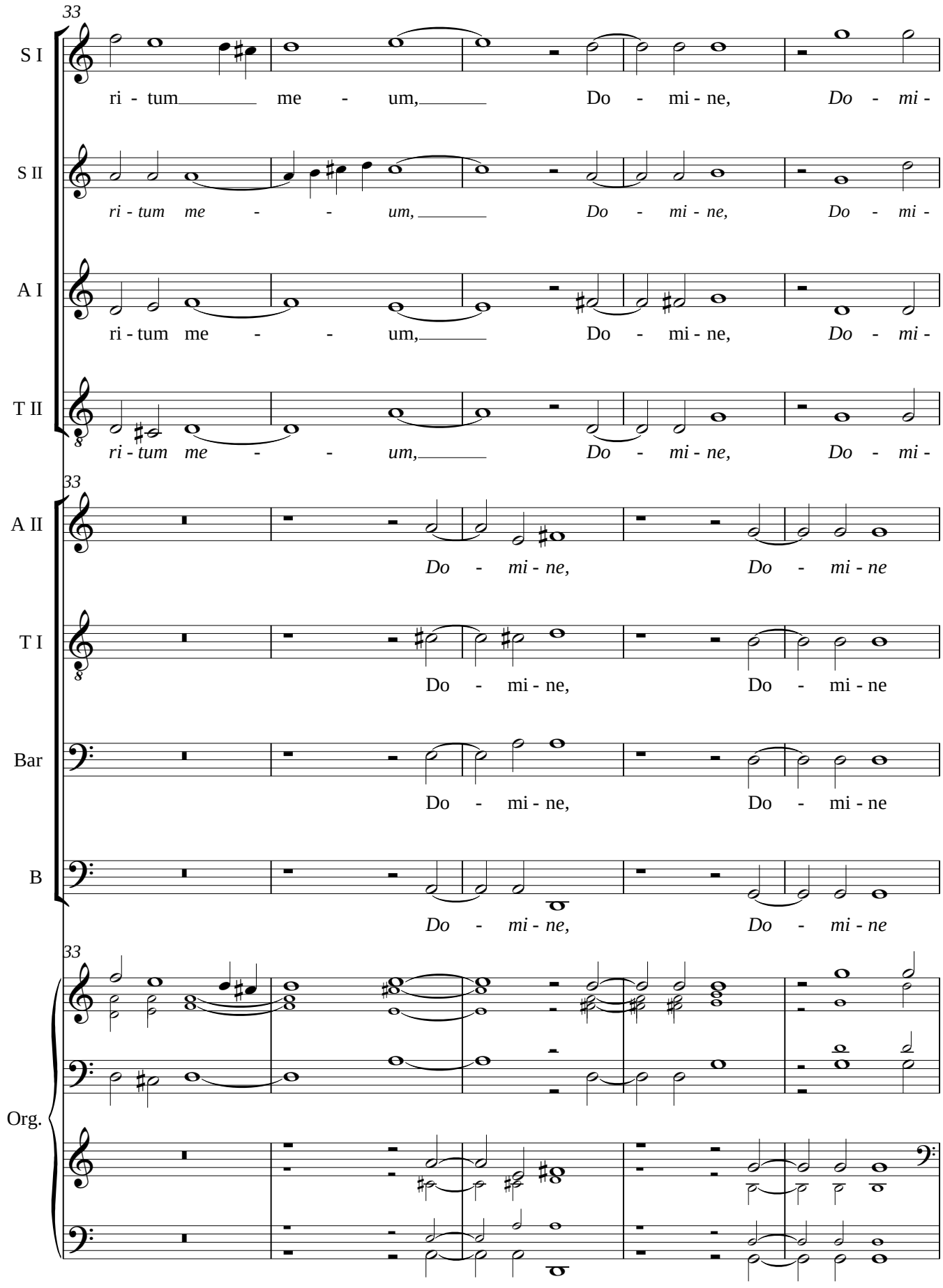

12
S I
ple - num fi - de et Spi - ri - tu
S II
ple - num fi - de et Spi - ri - tu
A I
ple - num fi - de et Spi - ri - tu
T II
ple - num fi - de et Spi - ri - tu
12
A II
pha - num Læ - vi - tam
T I
- pha - num Læ - vi - tam
Bar
pha - num Læ - vi - tam
B
- pha - num Læ - vi - tam
12
Org.

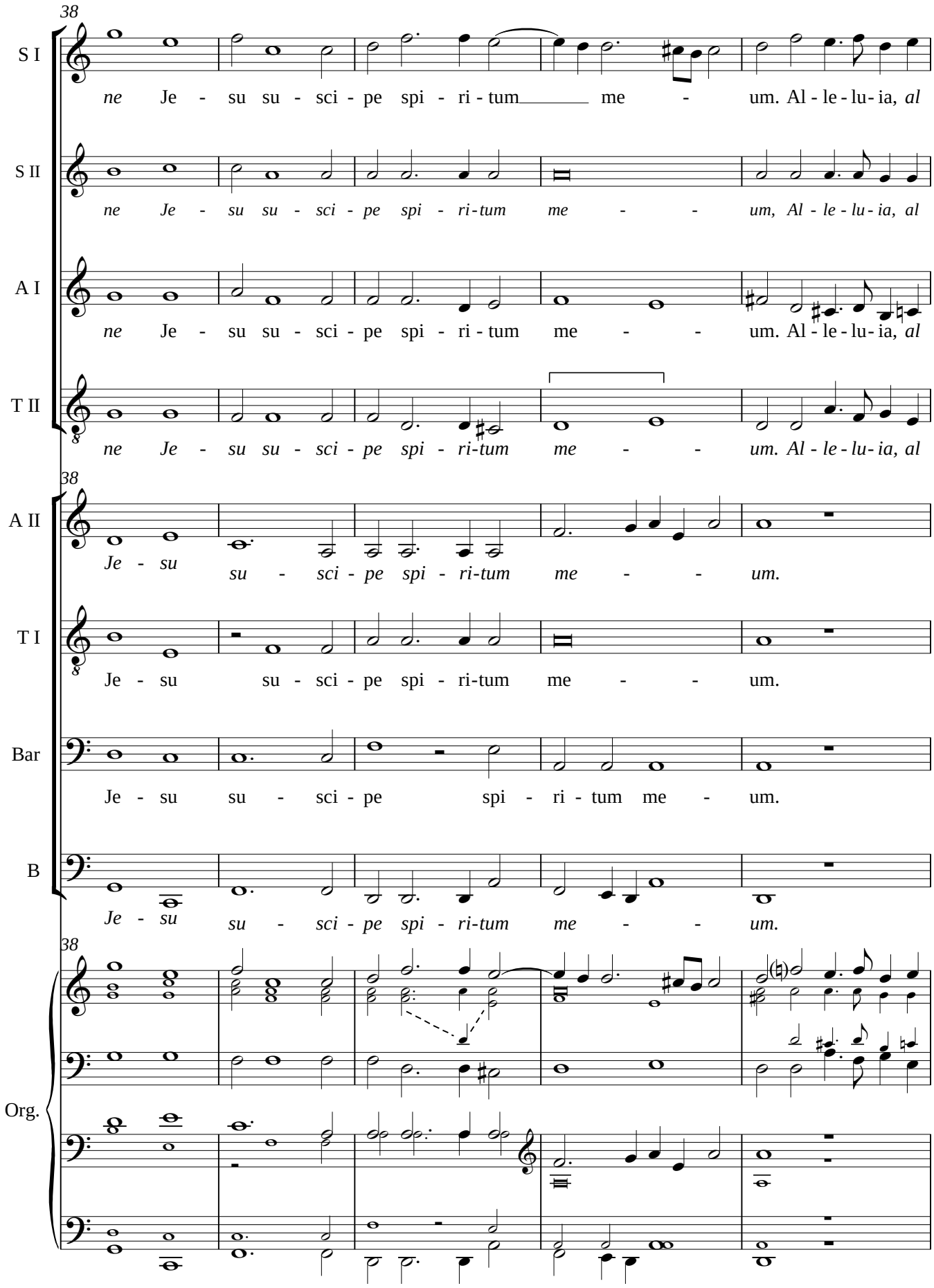

16
S I
Sanc - to, ple - num fi - de et Spi - ri - tu Sanc - to Quem
S II
Sanc - to, ple - num fi - de et Spi - ri - tu Sanc - to Quem
A I
Sanc - to, ple - num fi - de et Spi - ri - tu Sanc - to Quem
T II
Sanc - to, ple - num fi - de et Spi - ri - tu Sanc - to Quem
16
A II
ple - num fi - de et Spi - ri - tu Sanc - to
T I
ple - num fi - de et Spi-ri - tu Sanc - to
Bar
ple - num fi - de et Spi - ri - tu Sanc - to
B
ple - num fi - de et Spi - ri - tu Sanc - to
16
Org.

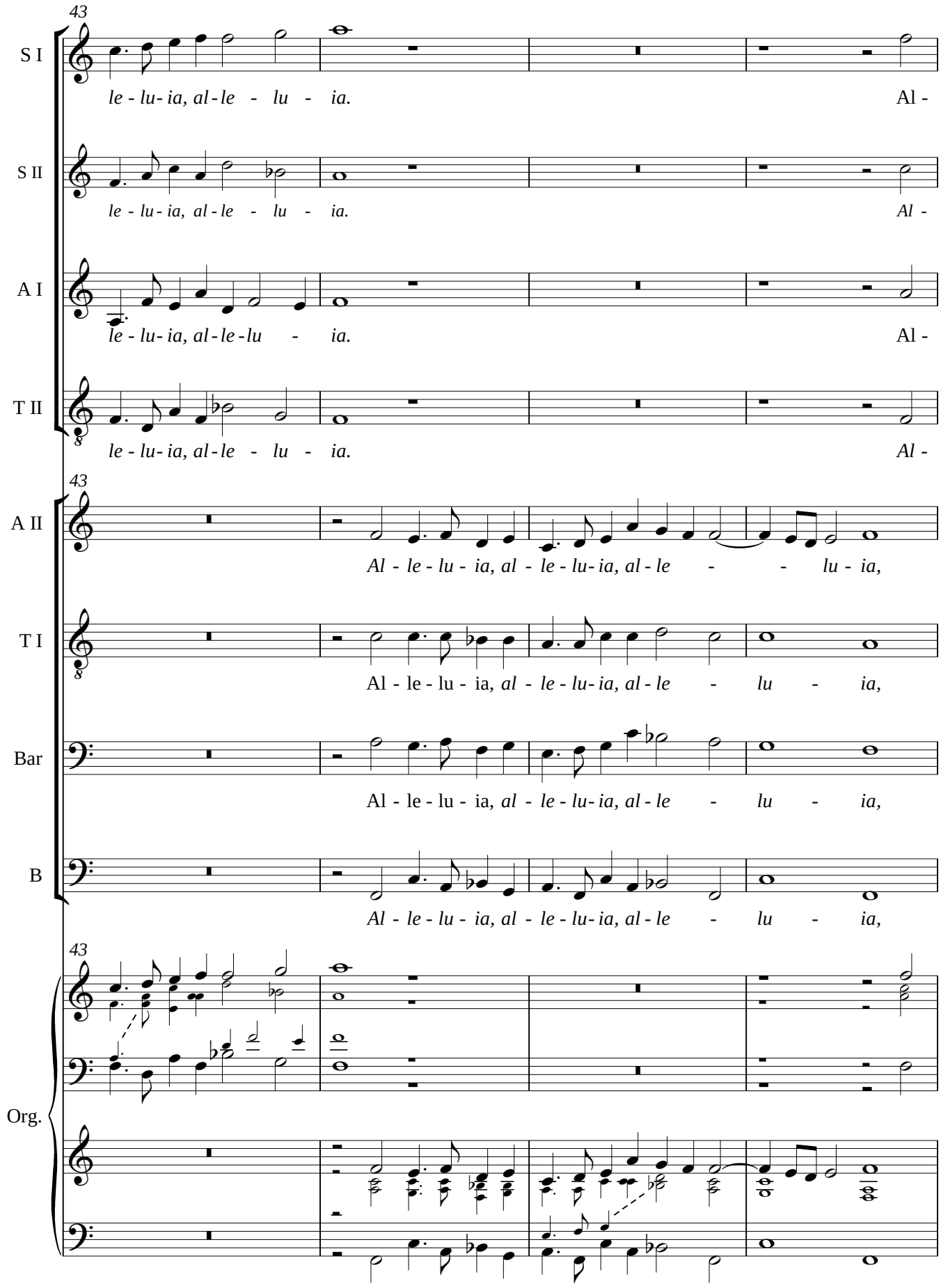

20
S I
la - pi-da - ve - runt Ju - dæ - i
S II
la - pi-da - ve - runt Ju - dæ - i
A I
la - pi-da - ve - runt Ju - dæ - i
T II
la - pi-da - ve - runt Ju - dæ - i
20
A II
Quem la - pi-da - ve - runt Ju-
T I
Quem la - pi-da - ve - runt Ju-
Bar
Quem la - pi-da - ve - runt Ju-
B
Quem la - pi-da - ve - runt Ju-
20
Org.

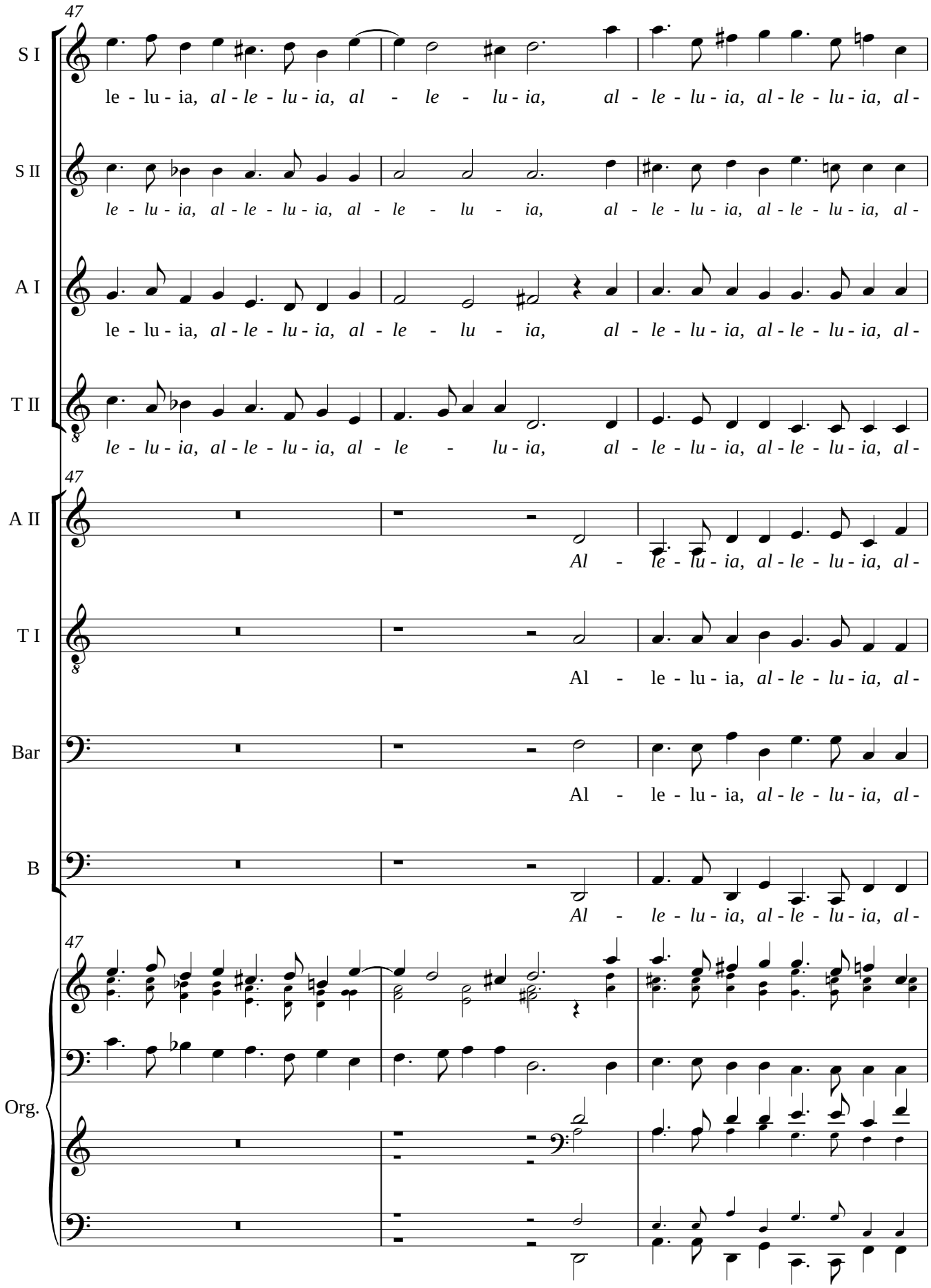

23
S I
o - ran - tem, o - ran - tem et
S II
o - ran - tem, o - ran - tem et
A I
o - ran - tem, o - ran - tem et
T II
o - ran - tem, o - ran - tem et
23
A II
dæ - i o - ran - tem et di - cen - - tem
T I
dæ - i o - ran - tem et di - cen - - tem
Bar
dæ - i o - ran - tem et di - cen - - tem
B
dæ - i o - ran - tem et di - cen - - tem
23
Org.

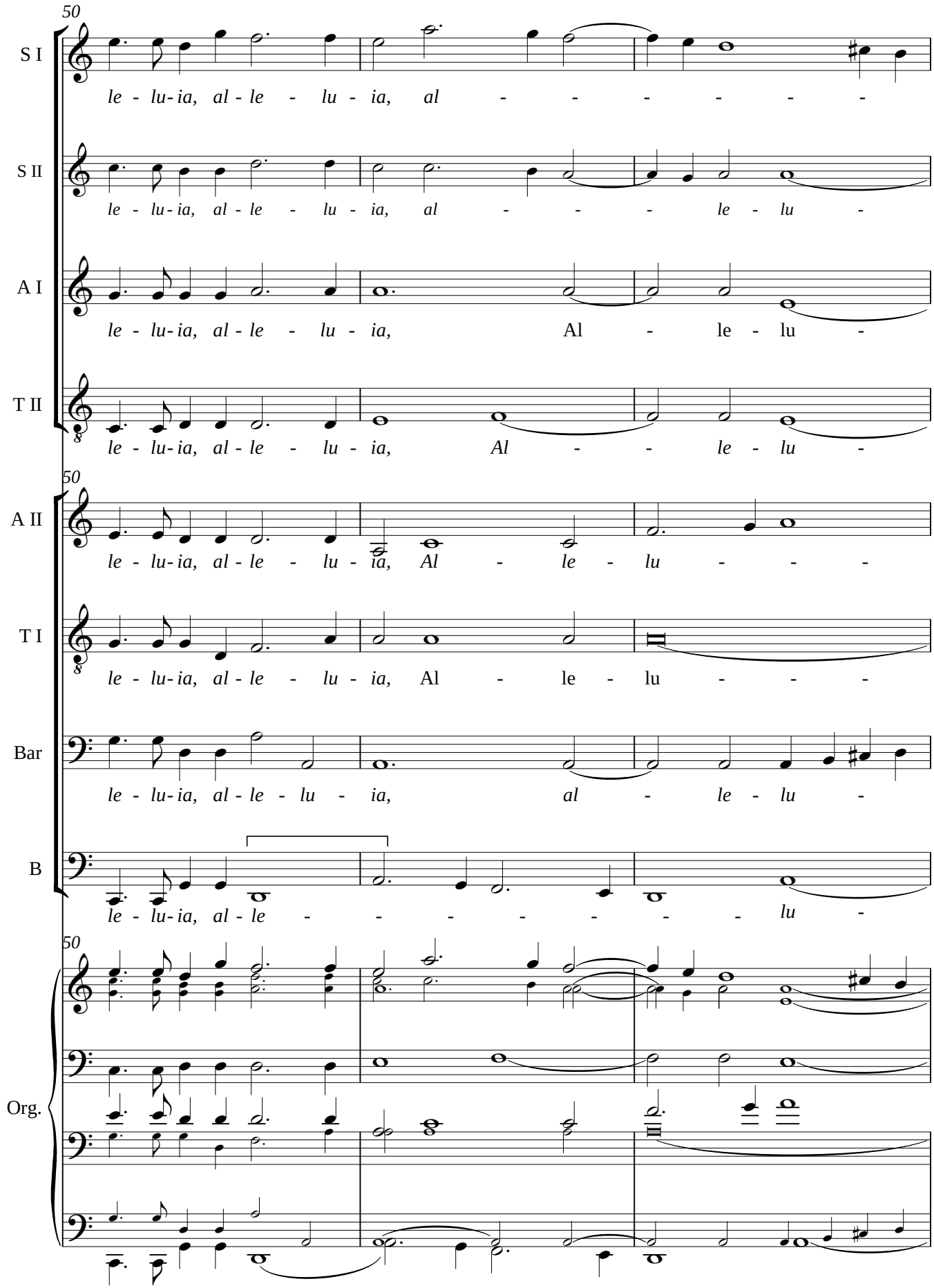

28
S I
di - cen - - tem Do - mi - ne Je - su su - sci-pe spi -
S II
di - cen - - tem Do - mi - ne Je - su su - sci-pe spi -
A I
di - cen - - tem Do - mi - ne Je - su su - sci-pe spi -
T II
di - cen - - tem Do - mi - ne Je - su su - sci-pe spi -
28
A II
T I
Bar
B
28
Org.

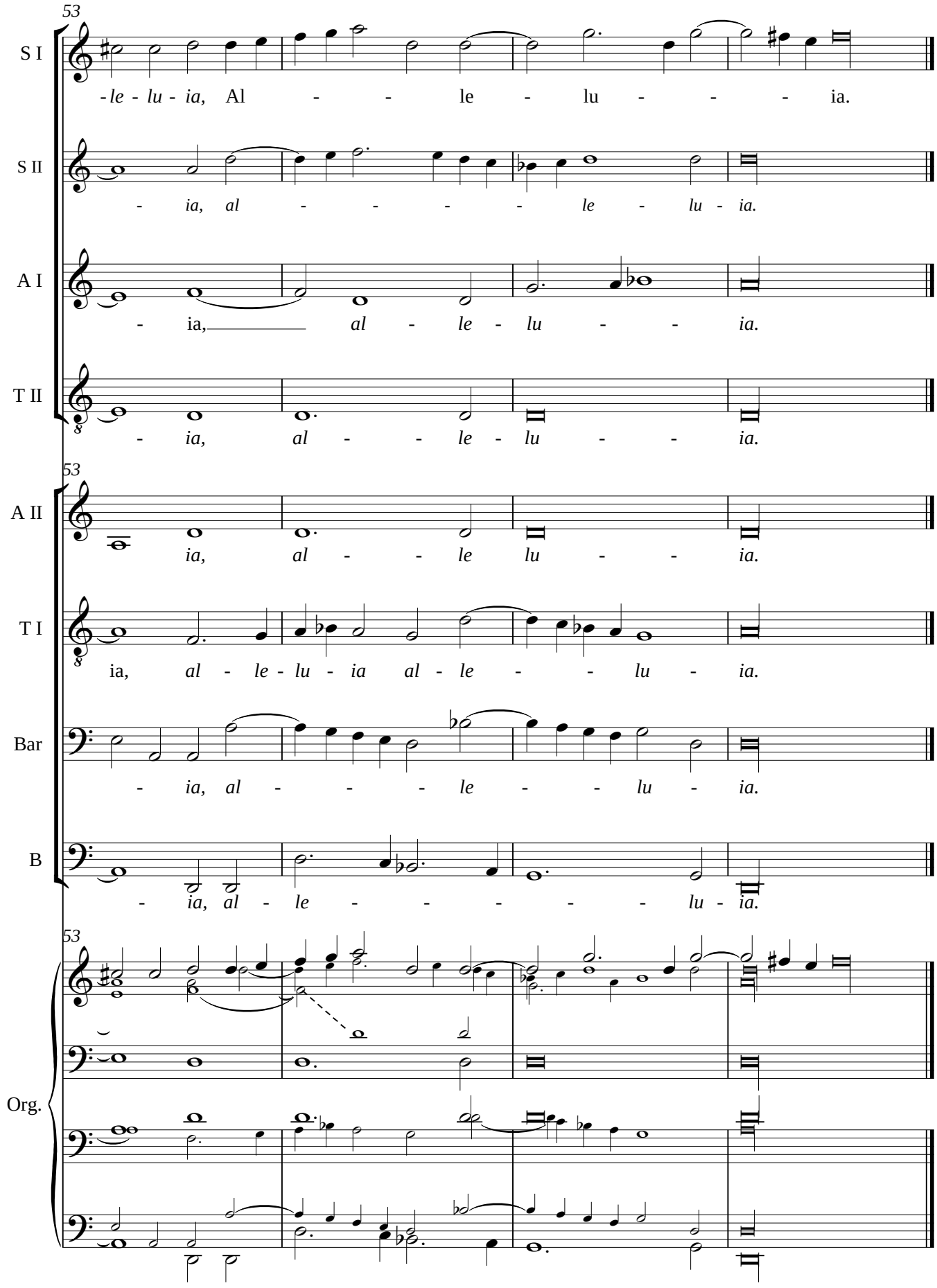

33
S I
ri - tum me - um, Do - mi - ne, Do - mi -
S II
ri - tum me - - um, Do - mi - ne, Do - mi -
A I
ri - tum me - - um, Do - mi - ne, Do - mi -
T II
ri - tum me - - um, Do - mi - ne, Do - mi -
33
A II
Do - mi - ne, Do - mi - ne
T I
Do - mi - ne, Do - mi - ne
Bar
Do - mi - ne, Do - mi - ne
B
Do - mi - ne, Do - mi - ne
33
Org.


38
S I
ne Je - su su - sci - pe spi - ri - tum me - um. Al - le - lu - ia, al
S II
ne Je - su su - sci - pe spi - ri - tum me - um, Al - le - lu - ia, al
A I
ne Je - su su - sci - pe spi - ri - tum me - um. Al - le - lu - ia, al
T II
ne Je - su su - sci - pe spi - ri - tum me - um. Al - le - lu - ia, al
38
A II
Je - su su - sci - pe spi - ri - tum me - um.
T I
Je - su su - sci - pe spi - ri - tum me - um.
Bar
Je - su su - sci - pe spi - ri - tum me - um.
B
Je - su su - sci - pe spi - ri - tum me - um.
38
Org.


43
S I
le - lu- ia, al - le - lu - ia.
Al -
S II
le - lu - ia, al - le - lu - ia.
Al -
A I
le - lu- ia, al - le - lu - ia.
Al -
T II
le - lu- ia, al - le - lu - ia.
Al -
43
A II
Al - le - lu - ia, al - le - lu- ia, al - le - lu - ia,
T I
Al - le - lu - ia, al - le - lu- ia, al - le - lu - ia,
Bar
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,
43
Org.


47
S I
le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -
S II
le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -
A I
le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -
T II
le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -
47
A II
Al - le - lu - ia, al - le - lu - ia, al -
T I
Al - le - lu - ia, al - le - lu - ia, al -
Bar
Al - le - lu - ia, al - le - lu - ia, al -
B
Al - le - lu - ia, al - le - lu - ia, al -
47
Org.


50
S I
le - lu - ia, al - le - lu - ia, al - - - - - -
S II
le - lu - ia, al - le - lu - ia, al - - - le - lu -
A I
le - lu - ia, al - le - lu - ia, Al - le - lu -
T II
le - lu - ia, al - le - lu - ia, Al - - le - lu -
50
A II
le - lu - ia, al - le - lu - ia, Al - le - lu - - -
T I
le - lu - ia, al - le - lu - ia, Al - le - lu - - -
Bar
le - lu - ia, al - le - lu - ia, al - le - lu -
B
le - lu - ia, al - le - - - - - - - lu -
50
Org.


53
S I
-le - lu - ia, Al - - le - lu - - - ia.
S II
- ia, al - - - - le - lu - ia.
A I
- ia, al - le - lu - - ia.
T II
- ia, al - - le - lu - - ia.
53
A II
ia, al - - le lu - - ia.
T I
ia, al - le - lu - ia al - le - - lu - ia.
Bar
- ia, al - - - le - - lu - ia.
B
- ia, al - le - - - - - lu - ia.
53
Org.

Editorial Notes

Source: *Offertoria Totius Anni*, Venice 1611

The unique copy of Zieleński's publication was housed at Municipal Library of Wrocław until 1942 when, in an attempt to protect it from Nazi despoliation, it was hidden in a castle moat. Ironically, the books were severely damaged in the process and only the *Cantus Primi Chori*, *Tenor Primi Chori*, *Altus Secundi Chori*, and *Tenor Secundi Chori* books survive intact. Some of its contents have been preserved in copies made by musicologists prior to World War II; I do not know if *Elegerunt Apostoli* is among them.

The *Partitura pro Organo* survives separately at the Czartoryski Library in the National Museum in Krakow. As a *partitura* or open score it is printed in groupings of four staves comprising the *Cantus Primi Chori*, the *Bassus Primi Chori*, the *Cantus Secundi Chori*, and *Bassus Secundi Chori* parts. The missing *cantus* and *bassus* vocal lines have thus been reconstructed on the basis of the *Organo* part. Only the *Altus Primi Chori* part is therefore completely lacking and has been conjecturally reconstructed by the editor.

The designations *cantus*, *altus*, *tenor* and *bassus* refer to the rôles the voices play within each of the two choirs and not to the voice type required to sing the parts. As the work is scored for a high and a low choir, I have suggested the distribution SSAT ATBB. The low bass part descends to C, but transposition upward is not possible as the first soprano ascends to a". The low bass is, of course, reinforced by the organ and any bass instruments ('cello, violone, bassoon, trombone) the conductor may wish to add. A modern double bass at 16' pitch should not be used. It would be effective to have the low choir doubled by trombones and the high choir by strings.

Some syncopated rhythms (e.g. mm. 15, 18, 20, 22) have been broken into smaller tied note-values in order to make the syncopations clearer to modern performers.

The *organo* part is, as was stated above, a *partitura* comprising the top and bottom voices of each choir. An early seventeenth century organist would use this as the basis for filling in the harmonies, much as a continuo player would improvise from a figured or unfigured bass. The practice of *basso continuo* was in its infancy in 1611 and although Banchieri (*Conclusioni nel suono dell'organo* 1609) complains about organists who could improvise from basses but could not read from score, the opposite seems to have been a greater problem. That is, many organists had trouble with this new manner of playing from the bass line. A number of authors (e.g. Banchieri, Rognoni, Merula) recommend that the organist prepare a *partitura* (open score) or *intavolatura* (keyboard reduction) when accompanying sacred music (see Giulia Nuti, **The Performance of Italian Basso Continuo**, Ashgate 2007, 49–52).

In this edition, I have made an intabulation that essentially doubles the voices. The original notes of the *organo* part are full size and the editorial editions are cue size. Ideally, there should be two organs—one for each choir. It is also possible for two organists to play the parts on a two-manual organ (although this would be awkward). For practical convenience I have prepared a version that conflates the organ parts into a single part playable by one organist. This version is available as a separate keyboard part.

The text is the Offertory for the Feast of St. Stephen (December 26). It is a brief account of the election of Stephen to the apostolate (Acts 6:5) and his subsequent stoning after testifying to his Christian faith before the Sanhedrin (Acts 7:57–60). The mob that stones Stephen has become in typical mediæval anti-Semitic fashion "The Jews".

Text: *Elegerunt Apostoli Stephanum Lævitam, plenum fide et Spiritu Sancto, quem lapidaverunt Judæi, orantem et dicentem: Domine Jesu, suscipe spiritum meum. Alleluia.*

Translation: The Apostles chose Stephen, a Levite, full of faith and the Holy Spirit, whom the Jews stoned as he prayed and said, 'Lord Jesus, receive my spirit'. Alleluia.