

Introibo ad Altare Dei

Communio for Sexagesima

Edited by David Millard

Reconstruction of presumed vocal original

Mikołaj Zieleński ca. 1550-1615

Cantus
In - tro - i - bo ad al - ta - re -

Altus
In - tro - i - bo ad al - ta - re De -

Tenor
In - tro - i - bo ad

Bassus
In - tro -

Partitura pro Organo

6

De - i, ad al - ta - re De - i, ad al - ta - re De -

i, ad al - ta - re De - i, in - tro - i - bo ad al - ta - re De -

al - ta - re, ad al - ta - re De - i, in - tro -

i - bo ad al - ta - re De - i, in - tro -

12

i, in - tro - i - bo ad al - ta-re De -

i, in - tro - i - bo, ad al - ta - re, ad al - ta - re De -

i - bo ad al - ta-re De - i, ad al - ta-re De -

i - bo ad al - ta - re De -

17

- i, ad De - um, ad De - um

i, ad De - um, ad De - um, ad De - um

- i, ad De - um, ad De - um, ad De - um

- i, ad De - um, ad De - um, ad De - um

23

qui læ - ti - fi - cat ju - ven - tu - tem me - am.

qui læ - ti - fi - cat ju - ven - tu - tem me - am. In - tro -

qui læ - ti - fi - cat ju - ven - tu - tem me - am.

qui læ - ti - fi - cat ju - ven - tu - tem me - am. In -

29

in - tro - i - bo ad al - ta - re De -

i - bo ad al - ta - re De - i, ad al - ta - re De -

In - tro - i - bo ad al - ta - re De - i, ad al - ta - re

- tro - i - bo, in - tro - i - bo ad al - ta - re

35

- i, ad De - um, ad De - - um

i, ad De - um, ad De - um, ad De - - um

De - i, ad De - um, ad De - - um, ad De - - um

De - i, ad De - - - - um

41

qui læ - ti - fi - cat ju - ven - tu - tem_ me - am, qui læ -

qui læ - ti - fi - cat ju - ven - tu - tem me - am, qui læ -

qui læ - ti - fi - cat ju - ven - tu - tem_ me - am, qui læ -

qui læ - ti - fi - cat ju - ven - tu - tem me - am,

47

ti - fi - cat ju - ven - tu - tem me - am, qui læ - ti - fi - cat

ti - fi - cat ju - ven - tu - tem me - am, qui læ - ti - fi - cat

ti - fi - cat ju - ven - tu - tem me - am, qui læ - ti - fi - cat

qui læ - ti - fi - cat

53

ju - ven - tu - tem me - am, ju - ven - tu - tem me - am.

ju - ven - tu - tem me - am, ju - ven - tu - tem me - am.

ju - ven - tu - tem me - am, ju - ven - tu - tem me - am.

ju - ven - tu - tem me - am, ju - ven - tu - tem me - am.

Notes

Source: *Communiones / Totius Anni / Quibus in Solennioribus Festis Sancta Romana Ecclesia vti consuevit ad cantum / organi per Vnam, Duas, Tres, Quatuor, Quinque, & Sex voces, / cum Instrumentis Musicalibus & vocis resolutione ad quam Italgorgia vocant, / decantandæ. His accesserunt aliquot Sacræ Symphoniæ, Quatuor, Quinque, & Sex vocum; & Tres / Fantasie Instrumentis Muscialibus accomodatæ. / VENETIIS / APUD JACOBUM VINCENTIUM. / MDCXI.*

(Communions for the whole year which the Holy Roman Church customarily uses in its more solemn feasts, to be sung with the organ by one, two, three, four, five, and six voices, along with musical instruments and that unbinding of the voice which the Italians call *gorgia*. To which are added several *Sacræ Symphoniæ* for four, five and six voices, and three fantasias suitable for musical instruments. Venice, at the house of Giacomo Vincenti, 1611.)

The present edition is a companion to the editor's edition of the same work in the form in which it appeared in the *Communiones*. There it appears as a solo for bass voice with organ accompaniment.

The various pieces of the *Communiones* originated as polyphonic settings. For this publication Zieleński recast them as solo and ensemble works with organ, in each case the vocal lines being decorated with *passaggi* (the *gorgia* mentioned on the title page) and set against a keyboard intabulation of the original vocal parts. Typically, the organ part is a four-stave *partitura* (open score, as distinct from a two-stave *intavolatura*) but in a small number of pieces the organ part consists of only two voices. Such is the case with *Introibo ad altare Dei*. The lower staff provides a *basso seguente* in which the lowest sounding voice (whether Altus, Tenor or Bassus) is notated. The upper staff does the same for the highest sounding voice (one could perhaps call it a '*canto seguente*'). It was intended that the organist improvise the inner parts to make a complete accompaniment.

The preparation of an edition of the version for bass and organ was facilitated by reconstructing a version approximating the four-voice original. In doing so it was possible to clarify those passages in which the prevailing voices (Cantus and Bassus) give over to the inner voices (Altus and Tenor). One particularly curious passage occurs at measures 36–37 of this edition, which in the source appear thus:



The passage makes no sense if viewed as treble and bass, but when it is noted that the Bassus solus has stopped singing, the b-flat must occur the tenor, and is clearly an instance of the *la-fa-mi* gesture set to the words 'ad Deum'. This gesture suggests an accompanying *mi-re-mi* suspension-resolution in the Altus. The clear analogy in the Cantus to mm. 21–22 explains the sudden appearance of a " which has been displaced one semibreve to the left of where it belongs. The passage most likely was intended to read:



Original note-values and time signatures have been retained. The use of 3/2 (rather than modern 3/1) indicates *proportio sesquialtera*, that is, three semibreves of the triple occupy the same duration as two semibreves of the duple metre.

It proved too unwieldy to distinguish typographically the notes of the original Organo part from those of the added parts. For those interested in comparing the original to the reconstructed version, see the transcription of the original *partitura* in the appendix of my edition of the Bassus solo version of this piece.

The use of G2 and C4 clefs in the original version suggests that the vocal original was notated in *chiavette* or high clefs. Regardless of one's opinion of what (if any) transposition is indicated by the use of these clefs, the piece would suit most modern choirs if sung a tone lower than notated. I have published a version of the Bassus solo version a tone lower. Choirs needing a transposed copy of the Organo part for rehearsal or performance may use that. Keyboard players may prefer to use the solo version in any case as the part in that version has been laid out more idiomatically for keyboard rather than following the strict SA–TB distribution used here.