Mikołaj Zieleński

Inveni David Servum Meum

Double Chorus Motet
for the
Feast of St. Sylvester

Edited by David Millard

Inveni David Servum Meum

Offertory for the Feast of Saint Sylvester, Dec. 31

Mikołaj Zieleński ca. 1550-1615
edited by David Millard

CANTUS
Primi Chori

In - ve - ni

[ALTUS
Primi Chori]

In - ve - ni

TENOR
Primi Chori

In - ve - ni

[BASSUS
Primi Chori]

In - ve - ni

[CANTUS
Secundi Chori]

In - ve - ni Da - vid ser - vum me - um,

ALTUS
Secundi Chori

In - ve - ni Da - vid ser - vum me - um,

TENOR
Secundi Chori

In - ve - ni Da - vid ser - vum me - um,

[BASSUS
Secundi Chori]

In - ve - ni Da - vid ser - vum me - um,

ORGANO

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Da - vid ser - vum me - um, In - ve - ni Da - vid

Da - vid ser - vum me - um, In - ve - ni Da - vid

Da - vid ser - vum me - um, In - ve - ni Da - vid

Da - vid ser - vum me - um, In - ve - ni Da - vid

In - ve - ni, In - ve - ni Da -

In - ve - ni, In - ve - ni Da -

In - ve - ni, In - ve - ni Da -

In - ve - ni, In - ve - ni Da -

C I: ser - vum me - um, o - le-o sanc-to me - o un -

A I: ser - vum me - um, o - le-o sanc-to me - - o un -

T I: ser - vum me - um, o - le-o sanc-to_____ me - o un -

B I: ser - vum me - - um, o - le-o sanc-to me - o un -

C II: vid ser - vum me - - um,

A II: vid ser - vum me - um,

T II: vid ser - vum me - um,

B II: vid ser - vum me - - um,

CI: e - nim me - a, ma - nus

AI: *e - nim me - a, ma - nus*

TI: e - nim me - a, ma - nus

BI: *e - nim me - a, ma - nus*

CII: *ma - nus e - nim me - a*

AII: ma - nus e - nim me - a

TII: ma - nus e - nim me - a

BII: *ma - nus e - nim me - a*

Lyrics by voice:

C I: e - nim __ me - a au - xi - li - a - bi - tur e - i,

A I: e - nim me - a au - xi - li - a - bi - tur e - i,

T I: e - nim __ me - a au - xi - li - a - bi - tur e - i,

B I: e - nim me - a au - xi - li - a - bi - tur e - i,

C II: au - xi - li - a - bi - tur e -

A II: au - xi - li - a - bi - tur e -

T II: au - xi - li - a - bi - tur e -

B II: au - xi - li - a - bi - tur e -

CI: ma - nus e - nim me - a, ma - nus e - nim me - a

AI: ma - nus e - nim me - a, ma - nus e - nim me - a

TI: ma - nus e - nim me - a, ma - nus e - nim me - a

BI: ma - nus e - nim me - a, ma - nus e - nim me - a

CII: i, ma - nus e - nim me - a au -

AII: - i, ma - nus e - nim me - a au -

TII: - i, ma - nus e - nim me - a au

BII: i, ma - nus e - nim me - a au

au - xi - li - a - bi - tur e - i, au - xi - li - a - bi - tur e -

au - xi - li - a - bi - tur e - i, au - xi - li - a - bi - tur

au - xi - li - a - bi - tur _____ e - i, au - xi - li - a - bi -

au - xi - li - a - bi - tur e - i, au - xi - li - a - bi - tur

xi - li - a - bi - tur e - i, au - xi - li - a - bi - tur

xi - li - a - bi - tur e - i, au - xi - li - a - bi - tur

xi - li - a - bi - tur e - i, au - xi - li - a - bi - tur

xi - li - a - bi - tur e - i, au - xi - li - a - bi - tur

C I
- i,   et___ bra - chi - um

A I
e - i,   et___ bra - chi - um ___

T I
tur   e - i,   et___ bra - chi - um

B I
e - i,   et___ bra - chi - um

C II
e - i, et___ bra - chi - um me - um

A II
e - i, et___ bra - chi - um me - um

T II
e - i, et___ bra - chi - um me - um

B II
e - i, et___ bra - chi - um me - um

C I: me - um con-for-ta-bit e - um, et bra-chi-um

A I: me - um con-for - ta-bit e - um, et bra - chi-um

T I: me - um con-for - ta-bit e - um, et bra-chi-um

B I: me - um con-for - ta-bit e - um, et bra - chi-um

C II: con-for - ta-bit e - um, et bra - chi-um

A II: con-for - ta-bit e - um, et bra - chi-um

T II: con-for - ta-bit e - um, et bra - chi-um

B II: con-for - ta-bit e - um, et bra - chi-um

C I: me - um con - for-ta-bit_____ e - um, con-

A I: me - um con - for-ta-bit e - um, con -

T I: me - um con - for-ta-bit e - um, con-

B I: me - um con - for-ta-bit e - um, con -

C II: me - um con - for-ta-bit e - um, con-

A II: me - um con - for-ta-bit e - um, con-

T II: me - um con - for-ta-bit e - um, con-

B II: me - um con - for-ta-bit e - um, con -

Source: *Offertoria Totius Annus* Venice 1611.

The unique copy of Zieleński's publication was housed at Municipal Library of Wrocław until 1942 when it was hidden for protection in a castle moat. Unfortunately, it was not sufficiently protected from the water and was much damaged during the time it was hidden. Consequently, 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 *Inveni David* 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 further subdivided into twos. In the case of the present work the upper two staves comprise a soprano (C1) clef and a bass (F4) clef and consist of the *Cantus* and *Bassus* parts of Choir I. The lower staves have identical clefs and consist of the *Cantus* and *Bassus* parts of Choir II. 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 publication is not without error. The following errors occur in the present work:

m. 3 *Organo* lower bass clef, note 5 printed as A
m. 5 *Organo* upper bass clef, note 6 printed as a minim instead of a semibreve
m. 9 *Organo* upper bass clef, note 1 printed as d
m. 14 *Organo* upper soprano clef, note 2 printed as f"
m. 21 *Organo* lower soprano clef, note 2, sharp sign placed before the g'
m. 22 *Organo* upper bass clef, note 1 printed as a
m. 33 *Tenor Secundi Chori*, note 1 printed as a
m. 37 *Organo* lower soprano clef, redundant minim a' printed at beginning of measure
m. 37 *Organo* upper soprano clef, note 4, redundant quaver e♭" printed

Text underlay is for the most part clear, but there are one or two ambiguities. Repetitions indicated by ditto marks are in italics. The underlay in the reconstructed parts is based on the rhythms of the surviving parts and is printed entirely in italics.

All original accidentals have been retained. Some accidentals in cadential figures need to be supplied to satisfy modern notational practice. In every case, the intention is made clear by the presence of at least one sharp sign. The implied accidentals, primarily b-naturals in *cambiata* figures have been added in small type next to, rather than above, the affected note. In only one case (noted above) is there an incorrectly printed accidental. The correct version has been supplied in parentheses.

The *Organo partitura* represents an early stage of *basso continuo* practice. Organists using these parts would fill in the inner harmonies by ear. I have copied the inner vocal lines into the *partitura* in cue-sized notes. It is certainly possible that a single organist working from the *partitura* could accompany both choirs, but it is preferable that each choir have its own organ. Given the impracticality of this suggestion in most modern church settings, one possible (though awkward) solution would be to have two organists at one instrument playing on separate manuals. I have prepared a conflation of the organ *partitura* for the use of a single player, available separately.

There is something to be said for performing the piece a tone higher than written. I have prepared a version of the organ part in that key as well.

Translation: I have found David my servant; with my holy oil have I anointed him. My hand shall hold him fast, and my arm shall strengthen him. (Ps. 89 [Vulgate 88] vv. 20–21)

David Millard
November 2011