

Introibo ad Altare Dei

Edited by David Millard

Communio for Sexagesima

Mikołaj Zieleński ca. 1550-1615

Dominica in Sexagesima. Solus cum organo.

Bassus

Partitura pro Organo

Dominica in Sexagesima. Solus Bassus canet. In - tro -

6

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

11

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

16

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

19

ad De - - um, ad De - - um qui læ -

24

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

29

- tro - i - bo, in - tro - i - bo ad -

34

- ta - re De - i; ad De - -

39

um qui læ - ti - fi - cat ju - ven - tu -

44

tem - me - am,

49

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

55

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

Notes

Source: *Communiones / Totius Anni / Quibus in Solemnioribus 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 / Fantasiæ 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 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.

In order to create a performing edition with a full organ part the editor has reconstructed a four-part SATB version of the work based on the existing *partitura*. The organ part in this edition is largely a transcription of the vocal reconstruction (also available at CPDL). It proved too unwieldy to differentiate typographically the notes of the original from the added parts and so a diplomatic transcription of the *partitura* is provided here:

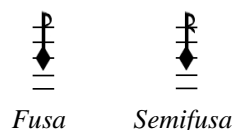
The image displays a musical score for the organ part of 'Introibo ad altare Dei'. It consists of four systems, each with two staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, and accidentals. The word 'sic' is written above the first staff of the first system and above the final staff of the fourth system. Measure numbers 5, 9, and 13 are indicated at the start of their respective systems.

17 (editorial reconstruction)


21

The following additional points should be noted (measure numbers refer to the modern edition, not the transcription of the *partitura*):

- mm. 1–4, Organo, lower staff. This staff is prefaced with a C3 (alto) clef. At the entry of the Bassus, the clef changes to C4 (tenor) clef for the duration of the piece. The notes of the first four measures are a third too low (beginning on f'). Clearly, the intended clef is C2, which would fit with the notation of the presumed vocal original in *chiavette*: Cantus G2, Altus C2, Tenor C3, Bassus C4.
- m. 16, Bassus, note 10. This note, following a dotted *fusa* (quaver, eighth note) lacks the flag of a *semifusa* (semiquaver, sixteenth note). This is true also of notes 7 and 13 in m. 13. The lack of the flag appears to be an artifact of the type design, as the hook and flag on these notes (tenor clef a) coincide with the top line of the staff. Type wear or poor casting may have caused the flag to fail to print, although it is possible that the dot is spurious.



It is also possible that the compositor made an error, which appears to be the case in m. 33 (see following note).

- m. 33, Bassus, note 2. Printed as a in the source. The rhythm appears as  (see preceding note).
- m. 36, Organo, upper staff. The Cantus voice fails to resolve the discant cadence to f". It is possible that an evaded cadence was intended, but this seems unlikely.
- m. 37, Organo, upper staff. This curious measure (see m. 17 of the diplomatic transcription) is easily resolved when it is recognized what is happening contrapuntally. The transition from Cantus and Bassus to Altus and Tenor clarifies the appearance of b \flat (it is the *fa* of the *la-fa-mi* gesture on the words *ad Deum*) against which the first a' of the Altus is the seventh of a 7–6 suspension. The a" is the *la* of the *la-fa-mi* gesture in the Cantus, introduced a semi-breve too early (cf. m. 21).
- m. 45, Bassus. The dotted breve is printed out of register (that is, the piece of type for this note slipped out of position in the matrix). The type has shifted down by 1.5 lines and the note itself has not printed. A leger line on the type to the left and a leger line and dot on the type to the right (not to mention the obvious musical gesture) make it clear that the note must be A.