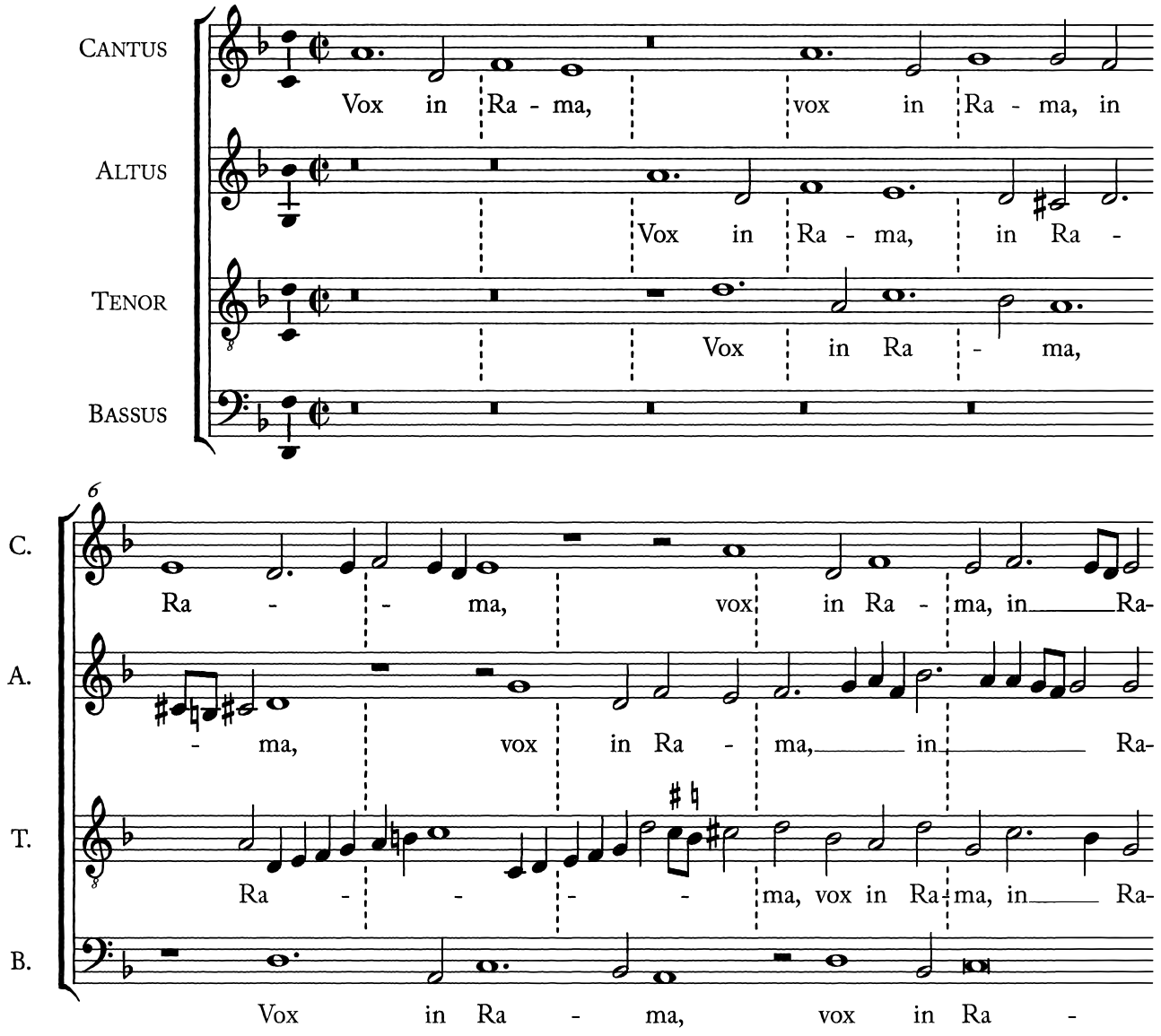
Vox in Rama

Communio in festo SS. Innocentium

Mikołaj Zieleński fl. 1604–1611

A fifth below the printed pitch



11

C. ma au - di - ta est, au - di - ta est, plo - ra - tus et u - lu - la -

A. ma au - di - ta, au - di - ta, plo - ra - tus et u - lu - la -

T. ma au - di - ta est, plo - ra - tus et u -

B. ma au - di - ta est,

16

C. tus, plo - ra - tus et u - lu - la - tus,

A. - - tus, plo - ra - tus et u - lu - la - -

T. lu - - la - tus, Ra - chel plo - rans,

B. plo - ra - tus et u - lu - la - tus, Ra -

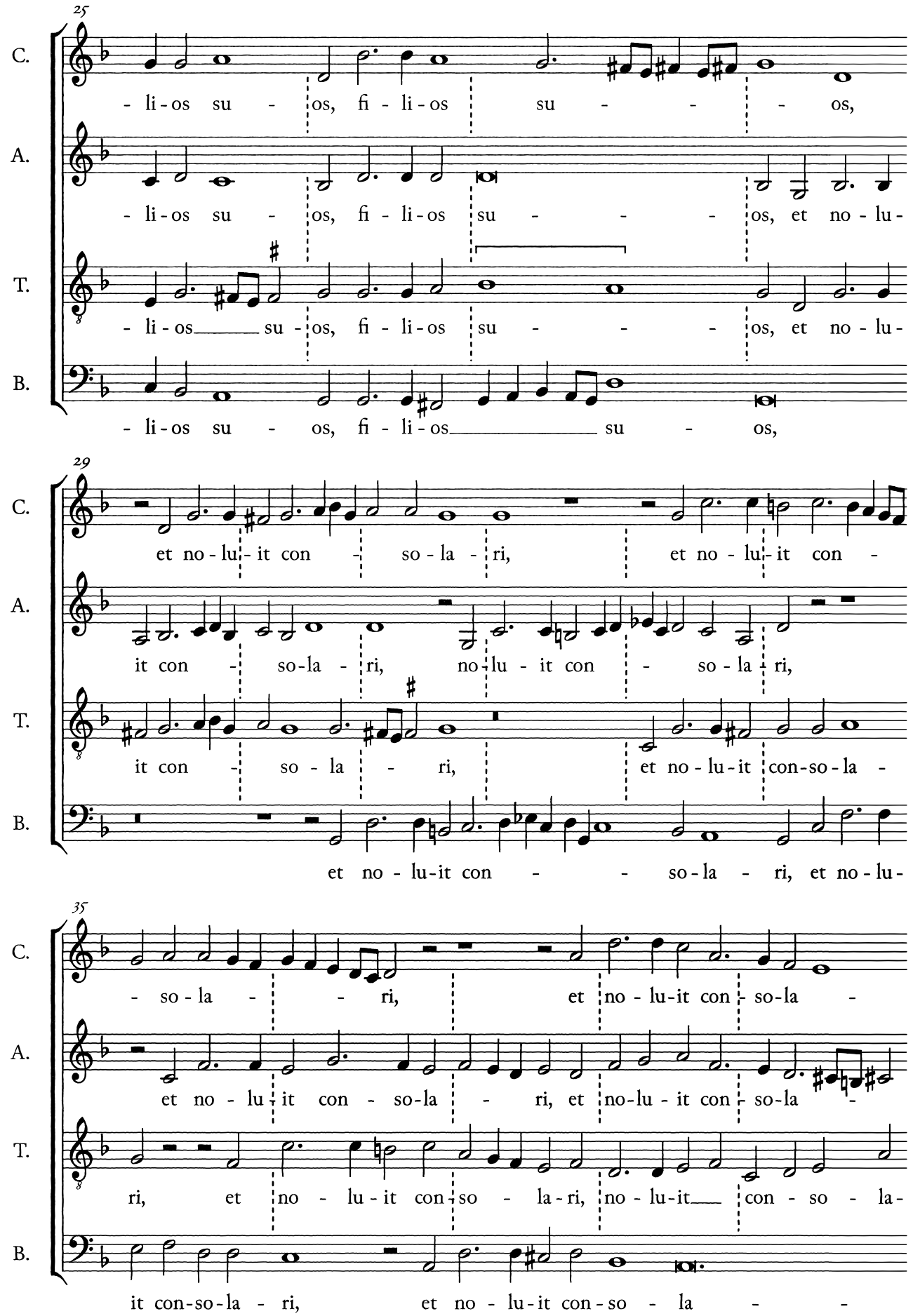
21

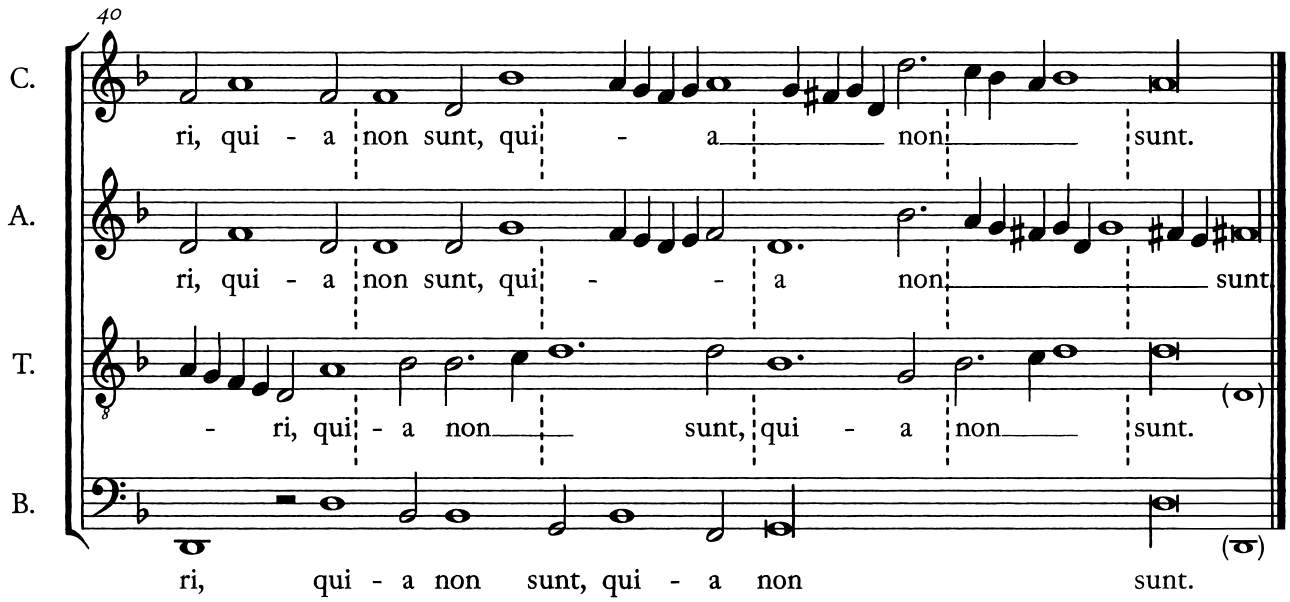
C. Ra - chel plo - rans, Ra - chel plo - rans, fi -

A. - tus, Ra - chel plo - rans, Ra - chel plo - rans, fi -

T. Ra - chel plo - rans, Ra - chel plo - rans, fi -

B. - chel plo - - rans, Ra - chel plo - rans, fi -


25
C.
- li - os su - os, fi - li - os su - - - os,
A.
- li - os su - os, fi - li - os su - - - os, et no - lu -
T.
- li - os su - os, fi - li - os su - - - os, et no - lu -
B.
- li - os su - os, fi - li - os su - os,
29
C.
et no - lu - it con - so - la - ri, et no - lu - it con -
A.
it con - so - la - ri, no - lu - it con - so - la - ri,
T.
it con - so - la - ri, et no - lu - it con - so - la -
B.
et no - lu - it con - so - la - ri, et no - lu -
35
C.
- so - la - ri, et no - lu - it con - so - la -
A.
et no - lu - it con - so - la - ri, et no - lu - it con - so - la -
T.
ri, et no - lu - it con - so - la - ri, no - lu - it con - so - la -
B.
it con - so - la - ri, et no - lu - it con - so - la -



Text and translation

Vox in Rama audita est,
ploratus et ululatus:
Rachel plorans filios suos,
et noluit consolari,
quia non sunt.

A voice was heard in Rama,
weeping and wailing:
Rachel weeping for her children,
and she would not be comforted,
because they are not.

For rehearsal

About the piece. The communion for the Mass of the Holy Innocents (28 December), printed in Venice in 1611 in Zieleński's *Communiones totius anni.* Zieleński was organist and chapel master to Wojciech Baranowski, primate of Poland, whose court was at Łowicz. The text is Matthew's quotation of Jeremiah: Rachel weeping for her children. The setting is short, follows the words closely, and saves its chromatic writing for 'ploratus et ululatus' (bars 15–19).

The words. Sing Latin as in Poland, following the series pronunciation guide. *Rachel* has the *ch* of Scottish *loch*, and *quia* is KVI-a. Stress: RA-ma, au-DI-ta, plo-RA-tus, u-lu-LA-tus, PLO-rans, FI-li-os, NO-lu-it, con-so-LA-ri.

Voices and organ. The print asks for the singers alone with the organ ('Soli debent cantare cum Organo'), one voice to a part. The organist played from a separate organ book. Organ parts of this kind normally follow the voices, so the piece can be sung without organ, or by a choir, with nothing missing.

Pitch. This score is a fifth below the print. The print uses high clefs, and high clefs meant transposition. Adriano Banchieri's *Cartella* (Venice, 1601 and 1610) says that pieces in these clefs are sung a fourth lower when they have a flat and a fifth lower when they have none. *Vox in Rama* has none, and Banchieri's own example of the fifth-lower case has its Tenor in the same C2 clef as the Tenor of this piece. Down a fifth, it ends on D, with one flat, and the ranges are Cantus c′–d″, Altus g–b♭′, Tenor c–d′, Bassus D–f, an ordinary four-part choir. A fourth down, ending on E, also works. The small notes in round brackets in the last bar are an editorial suggestion and are not in the print. When the Altus reaches its final note, Tenor and Bassus may drop to the lower octave, as an organ accompanying them would probably have done.

Reading the score. The note values are those of the print; only the pitch has been changed, and the one-flat signature comes from the transposition. The beat is the semibreve (whole note), about 50–60 to the minute; the cut-C sign means a semibreve beat, not a fast one. A bar is two beats. A note that crosses a bar line is held for its full value. An accidental applies only to the note it stands before. A small accidental above the staff is the editor's. Square brackets over the Tenor mark ligatures, and the corner brackets in bar 17 mark a blackened note in the print. The range of each voice is shown at the start of its staff.

Mikołaj Zieleński, *Vox in Rama.* Performance edition, First edition (2026), edited by Mikołaj Derduń. The score is that of the critical edition, transposed. CC BY 4.0: free to copy and perform; name the editor. `https://github.com/mderdun/pol-ren`.