



# Mike Magatagan

United States (USA), SierraVista

## "Domus Mea" for Double Reed Quartet Zielenski, Mikolaj

### About the artist

I'm a software engineer. Basically, I'm computer geek who loves to solve problems. I have been developing software for the last 25+ years but have recently rekindled my love of music.

Many of my scores are posted with individual parts and matching play-along however, this is not always practical. If you would like individual parts to any of my scores or other specific tailoring, please contact me directly and I will try to accommodate your specific needs.

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-magataganm.htm>

### About the piece



**Title:** "Domus Mea" for Double Reed Quartet

**Composer:** Zielenski, Mikolaj

**Arranger:** Magatagan, Mike

**Copyright:** Public Domain

**Publisher:** Magatagan, Mike

**Instrumentation:** Double-Reed Quartet

**Style:** Baroque

**Comment:** Mikolaj Zielenski (1550 - 1615) was a Polish composer. Zielenski's only known surviving works are two 1611 liturgical cycles of polychoral works, the Offertoria/Communes totius anni. These were dedicated to the Archbishop of Gniezno, Wojciech Baranowski. The sets consist of large-scale double- and triple-choir antiphons, as well as some monodic works typical of the Seconda pratica style of early Monteverdi. Zielenski's music is the first known Po... (more online)

### Mike Magatagan on [free-scores.com](https://www.free-scores.com)



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# "Domus Mea"

from "Communiones totius anni"

Mikołaj Zieleński, 1550 - 1616

Interpretation for Double-Reed Quartet by Mike Magatagan 2019

**Largamente** (♩ = 75)

Oboe 1  
Oboe 2  
English Horn  
Bassoon

*mf*

*mf*

*mf*

*mf*

7

O1  
O2  
Eh  
Ba

13

O1  
O2  
Eh  
Ba

19

O1

O2

Eh

Ba

This system contains measures 19 through 23. It features four staves: O1 (Oboe 1), O2 (Oboe 2), Eh (English Horn), and Ba (Bassoon). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. Measure 19 starts with a rest for O1 and O2, while Eh and Ba play quarter notes. The piece continues with various rhythmic patterns and melodic lines across the instruments.

24

O1

O2

Eh

Ba

This system contains measures 24 through 28. The instrumentation remains the same. Measure 24 shows O1 and O2 entering with quarter notes, while Eh and Ba continue their parts. The music features a mix of eighth and quarter notes, with some phrasing slurs over measures 25 and 26.

29

O1

O2

Eh

Ba

This system contains measures 29 through 33. The instrumentation remains the same. Measure 29 shows O1 and O2 playing eighth-note patterns, while Eh and Ba play quarter notes. The music concludes with a final measure (33) featuring a rest for O1 and O2, and a quarter note for Eh and Ba.

34

O1

O2

Eh

Ba

This system contains measures 34 through 39. It features four staves: O1 (Oboe 1), O2 (Oboe 2), Eh (English Horn), and Ba (Bassoon). The music is in a minor key and 4/4 time. Measures 34-35 show a complex rhythmic pattern with eighth and sixteenth notes. Measures 36-39 continue with a mix of quarter and eighth notes, including some rests and dynamic markings.

40

O1

O2

Eh

Ba

This system contains measures 40 through 44. The O1 part has a melodic line with some grace notes. The O2 part has a more rhythmic, eighth-note pattern. The Eh part has a steady eighth-note accompaniment. The Ba part provides a bass line with quarter and eighth notes. The system concludes with a double bar line.

45

O1

O2

Eh

Ba

*rit.*

This system contains measures 45 through 49. The O1 part has a melodic line that ends with a fermata. The O2 part has a rhythmic pattern with some accidentals. The Eh part has a melodic line with a fermata. The Ba part has a bass line with a fermata. The system concludes with a double bar line. A *rit.* marking is present above the O1 staff in measure 48.