

WYJĄTKI Z ORATORJUM

MISERERE

JÓZEFA KROCULSKIEGO.

Akompaniament orkiestrowy ułożony

na fortepian

przez

Teodora Frankiewicza.

Cena: rs. 1 kop. 65.

WARSZAWA

Nakład Warszawskiego Towarzystwa Muzycznego

2084

III



Dar Tow. Mier. Urae

Akc. Nr. *1009/38/36*
B.

Miserere.

J. Krogulski.

Allegro con fuoco.

PIANO.

SOPRANO.

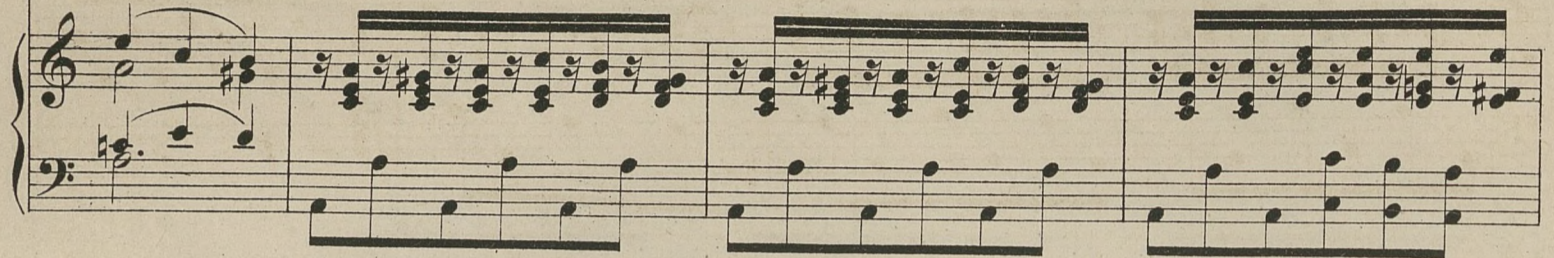
ALTO.

TENORE.

BASSO.


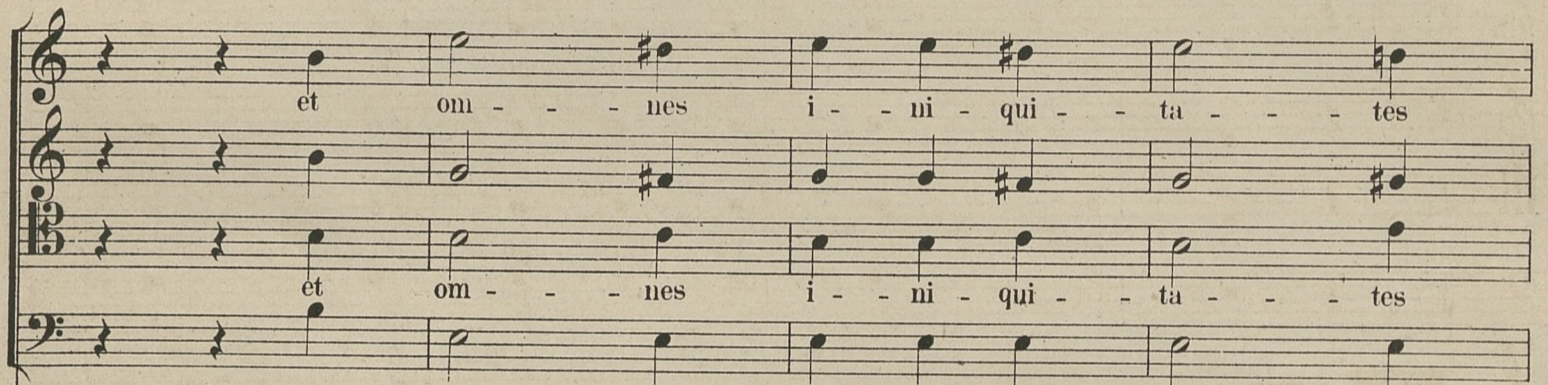
tu - - - am a pec - - ca - - - tis me - - is

tu - - - am a pec - - ca - - - tis me - - is



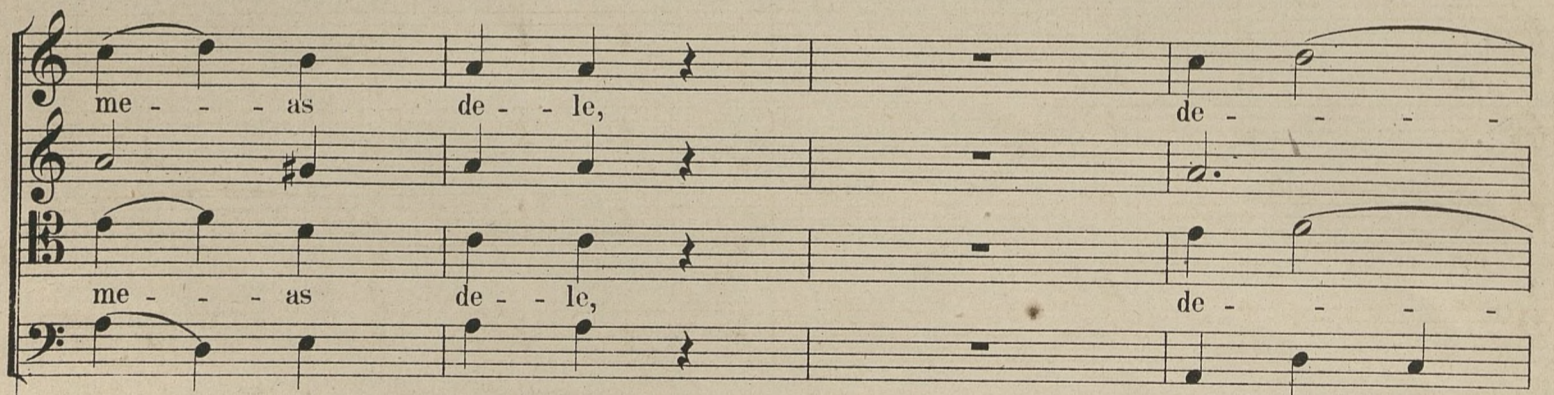
et om - - - nes i - - ni - qui - - ta - - - tes

et om - - - nes i - - ni - qui - - ta - - - tes



me - - - as de - - le, de - -

me - - - as de - - le, de - -



le,

le,

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble and bass clefs, respectively, with lyrics "le," and "le,". The bottom two staves are piano accompaniment staves in treble and bass clefs, featuring a complex texture with many sixteenth notes and chords.

et om - - - nes i - - ni - - qui - - ta - - - tes

et om - - - nes i - - ni - - qui - - ta - - - tes

The second system of the musical score consists of four staves. The top two staves are vocal staves in treble and bass clefs, with lyrics "et om - - - nes i - - ni - - qui - - ta - - - tes". The bottom two staves are piano accompaniment staves in treble and bass clefs, featuring a complex texture with many sixteenth notes and chords.

The piano accompaniment for the second system consists of two staves in treble and bass clefs, featuring a complex texture with many sixteenth notes and chords.

me - - - as de - - - le, de - - -

me - - - as de - - - le, de - - -

The third system of the musical score consists of four staves. The top two staves are vocal staves in treble and bass clefs, with lyrics "me - - - as de - - - le, de - - -". The bottom two staves are piano accompaniment staves in treble and bass clefs, featuring a complex texture with many sixteenth notes and chords.

The piano accompaniment for the third system consists of two staves in treble and bass clefs, featuring a complex texture with many sixteenth notes and chords.

le, om - nes i - - ni - qui - -

le, om - nes i - - ni - qui - -

This system contains the first two vocal staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature. The lyrics are: "le, om - nes i - - ni - qui - -".

This system contains the piano accompaniment for the first system, consisting of a grand staff with a treble and bass clef. The right hand features a complex, rhythmic pattern with many beamed notes, while the left hand plays a simpler, steady accompaniment.

ta - - tes me - - as de - - le,

ta - - tes me - - as de - - le,

This system contains the second two vocal staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to one flat (Bb). The lyrics are: "ta - - tes me - - as de - - le,".

This system contains the piano accompaniment for the second system, consisting of a grand staff with a treble and bass clef. The right hand continues with complex, rhythmic patterns, and the left hand provides a steady accompaniment.

et om - nes i - - ni - qui - - ta - - tes de - -

et om - nes i - - ni - qui - - ta - - tes de - -

This system contains the third two vocal staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to two flats (Bb, F). The lyrics are: "et om - nes i - - ni - qui - - ta - - tes de - -".

This system contains the piano accompaniment for the third system, consisting of a grand staff with a treble and bass clef. The right hand features complex, rhythmic patterns, and the left hand provides a steady accompaniment.

le, om-nes i - ni - qui - ta - - - - - tes, om-nes

le, om-nes i - ni - qui - ta - - - - - tes, om-nes

i - ni - qui - ta - - - - - tes, om - nes i - - ni - qui -

i - ni - qui - ta - - - - - tes, om - nes i - - ni - qui -

ta - - - tes me - - - as de - - - le, de -

ta - - - tes me - - - as de - - - le, de -

le.

le.

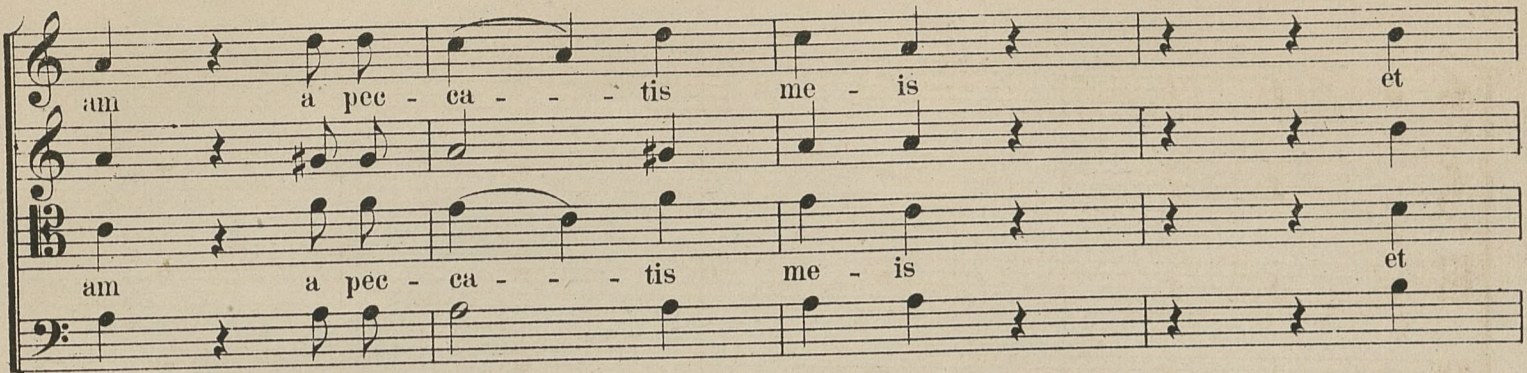
A - ver - te fa - ci - em tu - - - am,

A - ver - te fa - ci - em tu - - - am,

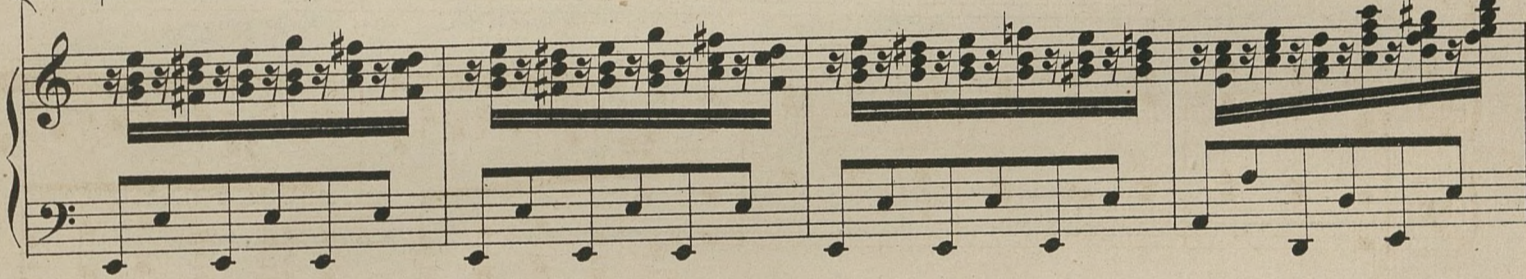
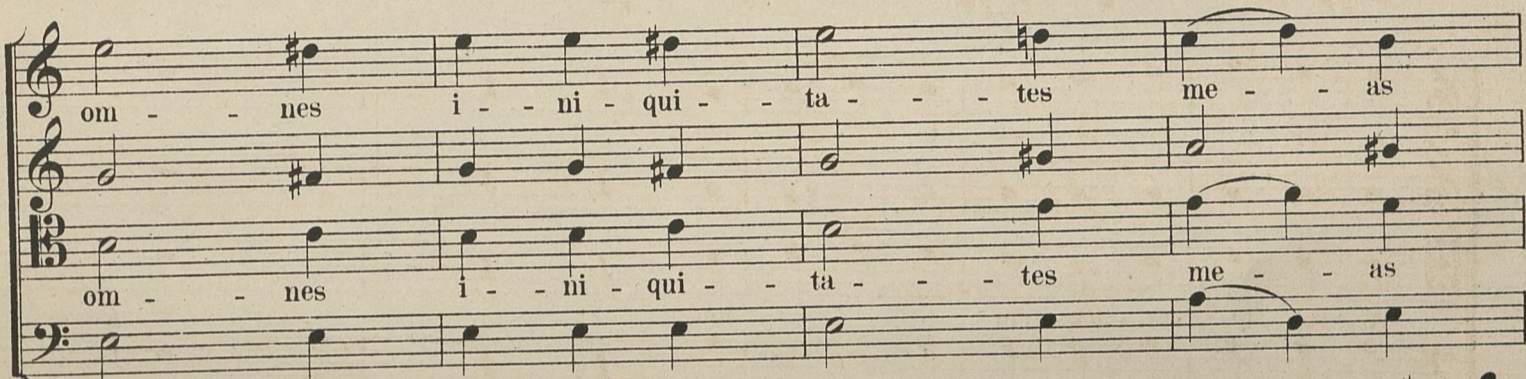
a - ver - te fa - ci - em tu -

a - ver - te fa - ci - em tu -

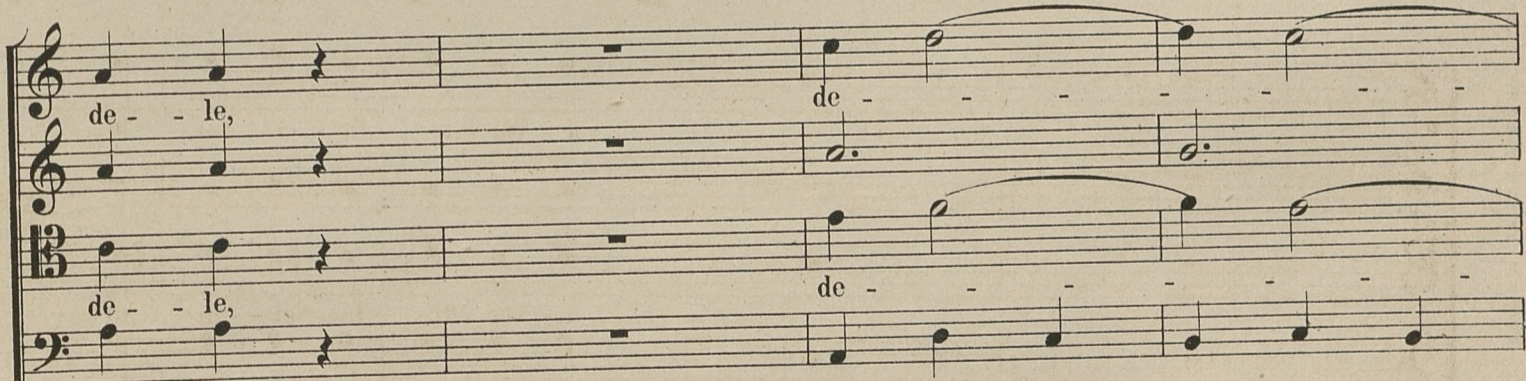
am a pec - ca - - - tis me - is et
am a pec - ca - - - tis me - is et



om - - nes i - - ni - qui - - ta - - - tes me - - as
om - - nes i - - ni - qui - - ta - - - tes me - - as



de - - le, de - -
de - - le, de - -



le, *p* et *p*
le, *p* et *p*

The first system of the musical score features four staves. The top two staves are vocal lines in treble and bass clefs, with lyrics "le," and "et" appearing at the end of the phrases. The bottom two staves are piano accompaniment, with the right hand playing a complex, rhythmic pattern of chords and the left hand providing a steady bass line. Dynamics include piano (*p*) and piano-piano (*pp*).

om - - - nes i - - ni - qui - - ta - - tes me - - - as
om - - - nes i - - ni - qui - - ta - - tes me - - - as

The second system continues the musical score with four staves. The vocal lines (treble and bass clefs) contain the lyrics "om - - - nes i - - ni - qui - - ta - - tes me - - - as". The piano accompaniment (treble and bass clefs) maintains the complex rhythmic texture. Dynamics include piano (*p*) and piano-piano (*pp*).

This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clefs). The right hand continues with intricate chordal patterns, while the left hand plays a simple, rhythmic bass line.

de - - - le, et de - - -
de - - - le, et de - - -

The third system features four staves. The vocal lines (treble and bass clefs) contain the lyrics "de - - - le, et de - - -". The piano accompaniment (treble and bass clefs) continues with the established rhythmic patterns. Dynamics include piano (*p*) and piano-piano (*pp*).

This block shows the piano accompaniment for the third system, consisting of two staves (treble and bass clefs). The right hand continues with intricate chordal patterns, while the left hand plays a simple, rhythmic bass line.

le, et de - le,
le, et de - le,

et de - le,
et de - le,

pp

pp de - le.
pp de - le.

Allegro.

SOPRANO. *p* Li - be - ra

ALTO. *p*

TENORE. *p*

BASSO. *p* Li - be - ra

me de san - gui - ni - bus, De - us, De - us, De - us sa - lu - - tis me - ae, et ex - ul - *f*

me de san - gui - ni - bus, De - us, De - us, De - us sa - lu - - tis me - ae, et ex - ul - *f*

ta - - - bit lin-gua me - - - a ju - - sti - - - ti - am

ta - - - bit lin-gua me - - - a ju - - sti - - - ti - am

tu - - - am, et ex-ul - ta - - - bit lin-gua me - - - a ju - -

tu - - - am, et ex-ul - ta - - - bit lin-gua me - - - a ju - -

sti - - - ti - am tu - - - am, et ex-ul - ta - - -

sti - - - ti - am tu - - - am, et ex-ul - ta - - -

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble and bass clefs, respectively, with a key signature of three sharps (F#, C#, G#). The bottom two staves are piano accompaniment staves in treble and bass clefs. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

The second system of the musical score includes vocal lines with lyrics and piano accompaniment. The vocal staves are in treble and bass clefs. The lyrics are: "bit, et ex - ul - ta - bit lin - gua" for both parts. The piano accompaniment continues with the same rhythmic pattern as in the first system.

The third system of the musical score includes vocal lines with lyrics and piano accompaniment. The vocal staves are in treble and bass clefs. The lyrics are: "me - a ju - sti - ti - am tu - am, et ex - ul -" for both parts. The piano accompaniment continues with the same rhythmic pattern as in the first system.

ta - bit lin-gua me - a ju - sti - ti - am tu - am, et ex - ul -

ta - bit lin-gua me - a ju - sti - ti - am tu - am, et ex - ul -

ta - bit, et ex - ul -

ta - bit, et ex - ul -

ta - bit lin - - gua me - - - a,

ta - bit lin - - gua me - - - a,

p et ex-ul - ta - bit lin - gua me - - a ju - - sti - - ti - am
f
p et ex-ul - ta - bit lin - gua me - - a ju - - sti - - ti - am
f

p
f
ff

tu - - am.
 tu - - am.

tr *tr*
tr *tr*

p Do - mi - ne, la - - bi - a me - - a a - pe - - ri - es et os
p

tr
p
tr

me - - um a-nun-ti - a - bit lau - - dem tu - am.

p Do - mi - ne,

la - - bi - a me - - a a - pe - ri - es et os me - - um a - nun - ti -

a - - bit lau - - dem, lau - dem tu - - am. Do - mi - ne,

ff

la - - bi - - a me - - - a a - - pe - - ri - es et os

la - - bi - - a me - - - a a - - pe - - ri - es et os

me - - - um a-nun-ti - a - - - bit lau - - - dem

me - - - um a-nun-ti - a - - - bit lau - - - dem

tu - - am, et os me - - - um a-nun-ti - a - - - bit

tu - - am, et os me - - - um a-nun-ti - a - - - bit

lau - - - dem tu - - - am,

lau - - - dem tu - - - am,

The first system consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics 'lau - - - dem tu - - - am,'. The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

a-nun-ti - - a - bit lau - - dem tu - - am,

a-nun-ti - - a - bit lau - - dem tu - - am,

The second system consists of four staves. The top two staves are vocal parts with lyrics 'a-nun-ti - - a - bit lau - - dem tu - - am,'. The bottom two staves are piano accompaniment, continuing the rhythmic pattern from the first system.

a-nun-ti - - a - bit lau - - dem tu - am.

a-nun-ti - - a - bit lau - - dem tu - am.

The third system consists of four staves. The top two staves are vocal parts with lyrics 'a-nun-ti - - a - bit lau - - dem tu - am.'. The bottom two staves are piano accompaniment, concluding the piece with a final cadence.

p
Li - be-ra
p
p
Li - be-ra

f

me de san-gui - ni-bus, De-us, De - us, De - us sa - lu - - tis me - - ae,
me de san-gui - ni-bus, De-us, De - us, De - us sa - lu - tis me - - ae,

p

et ex-ul - ta - - bit et ex-ul -
et ex-ul - ta - - bit et ex-ul -

ta - bit lin - gua me - a ju - sti - ti - am tu -

ta - bit lin - gua me - a ju - sti - ti - am tu -

am, et ex-ul - ta - bit lin-gua me - a ju - sti - ti - am

am, et ex-ul - ta - bit lin-gua me - a ju - sti - ti - am

tu - am, et ex-ul - ta - bit lin-gua me - a ju - sti - ti - am

tu - am, et ex-ul - ta - bit lin-gua me - a ju - sti - ti - am

tu - am, et ex - - - ul - - ta - - -

tu - am, et ex - - - ul - - ta - - -

p

bit lin - gua me - - - a ju - - sti - - ti - am

bit lin - gua me - - - a ju - - sti - - ti - am

dim.

tu - - - am.

tu - - - am.

pp *rall.*

Allegro moderato.

Piano introduction in G major, 3/4 time. The right hand features a melodic line with a fermata on the first measure. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include a forte (f) marking.

SOPRANO SOLO.

TENORE SOLO.

Quo - ni - am si -

Vocal and piano accompaniment for the first vocal line. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include piano (p).

vo - - lu - is - ses sa - cri - fi - ci - um de - dis - sem, de - dis - sem u - - ti -

Vocal and piano accompaniment for the second vocal line. The piano part continues with a melodic line and bass line. Dynamics include forte (f) and piano (p).

que, - quo - ni - am si - vo - lu - is - ses sa - cri - fi - ci - um

Quo - ni - am si - vo - - lu - - is - ses sa - cri - fi - ci - um de -

Vocal and piano accompaniment for the third vocal line. The piano part continues with a melodic line and bass line.

de - dis - sem, de - - dis - - sem u - ti - que, ho - lo -

dis - - - sem, de - - dis - - sem u - ti - que, ho - lo - cau - stis,

cau - stis, non, non, non de - - le - eta - be - ris, ho - lo - cau - stis, non de - le -

non, non, non de - - le - eta - be - ris, ho - lo - cau - stis, non de - le -

eta - - be - ris, non de - le - eta - - be - ris.

eta - - be - ris, non de - le - eta - - be - ris.

Sa - cri - fi - - ci - um

p

Sa - cri - fi - ci - um De - - o,

De - - o, spi - ri - tus con - tri - bu - la - tus,

spi - ri - tus con - tri - bu - la - tus, cor con - tri - - - ctum et hu - mi - li - à - - -

cor con - tri - - - ctum et hu - mi - li - a - - -

tum De - - us non de - spi - ci - es. Sa - cri -

tum De - - us non de - spi - ci - es.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a rest followed by the lyrics 'tum De - - us non de - spi - ci - es. Sa - cri -'. The middle staff is a vocal line in bass clef with the same key signature and time signature, starting with 'tum De - - us non de - spi - ci - es.'. The bottom staff is a piano accompaniment in bass clef with a key signature of one sharp and a common time signature. It features a strong dynamic marking of *f* (forte) and includes a piano section marked *p* (piano) later in the system.

fi - ci - um De - - o, spi - ri - tus con - tri - bu - la - tus,

Sa - cri - fi - ci - um De - - o,

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a common time signature, with lyrics 'fi - ci - um De - - o, spi - ri - tus con - tri - bu - la - tus,'. The middle staff is a vocal line in bass clef with the same key signature and time signature, with lyrics 'Sa - cri - fi - ci - um De - - o,'. The bottom staff is a piano accompaniment in bass clef with a key signature of one sharp and a common time signature, featuring a complex texture with many chords.

cor con - tri - - - etum

spi - ri - tus con - tri - bu - la - tus, et hu - mi - li - a - - -

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a common time signature, with lyrics 'cor con - tri - - - etum'. The middle staff is a vocal line in bass clef with the same key signature and time signature, with lyrics 'spi - ri - tus con - tri - bu - la - tus, et hu - mi - li - a - - -'. The bottom staff is a piano accompaniment in bass clef with a key signature of one sharp and a common time signature, featuring a complex texture with many chords.

De - us, De - - us non, non de - spi - ci - es.

tum De - us non, non de - spi - ci - es.

The first system of music on page 27 consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a rest, followed by the lyrics "De - us," and then "De - - us non, non de - spi - ci - es." with a forte (*f*) dynamic marking. The middle staff is a vocal line in bass clef with the same key signature and time signature, starting with the lyrics "tum De - us non, non de - spi - ci - es." The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature, featuring a complex texture of chords and moving lines.

Quo - ni - am si -

The second system of music on page 27 consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature, containing the lyrics "Quo - ni - am si -" and ending with a fermata. The middle staff is a vocal line in bass clef with the same key signature and time signature, which is mostly empty with a few notes at the end. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature, featuring a complex texture of chords and moving lines.

vo - - lu - is - ses sa - cri - fi - ci - um de - dis - sem, de - dis - sem

p *f*

The third system of music on page 27 consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature, containing the lyrics "vo - - lu - is - ses sa - cri - fi - ci - um de - dis - sem, de - dis - sem" with a forte (*f*) dynamic marking. The middle staff is a vocal line in bass clef with the same key signature and time signature, which is mostly empty. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature, starting with a piano (*p*) dynamic marking and later moving to a forte (*f*) dynamic marking.

u - - ti - - que, — quo - ni - am — si - vo - lu - is - ses sa - cri -

Quo - ni - am si - vo - - lu - - is - ses sa - cri - -

p

fi - ci - um de - dis - sem, de - - dis - - sem u - ti - que,

fi - ci - um de - dis - - - sem, de - - dis - - - sem u - ti - que, ho - lo -

ho - lo - cau - stis, non, non, non de - - le - - cta - be - ris, ho - lo - cau - stis,

cau - stis, non, non, non de - - le - - cta - be - ris, ho - lo -

non de - le - cta - - be - ris, non de - le - cta - - be - ris,
 cau-stis, non de - le - cta - - be - ris, non de - le - cta - - be - ris,

f

non de - le - cta - be - ris;
 non de - le -

p *f*

cta - be - ris;
 ho - lo -
 ho - lo -

p *f*

rit. - - -

cau - - stis, non de - le - eta - be - ris,

cau - - stis, non de - le - eta - be - ris,

rit. - - - *f*

rit. - - -

ho - lo - - cau - - stis, non de - le - eta - - be -

ho - lo - - cau - - stis, non de - le - eta - - be -

p *rit.* - - -

ris.

ris.

pp

f *f*

Allegro risoluto.

The first system of piano accompaniment consists of two staves. The treble staff begins with a fortissimo (*ff*) dynamic and includes several trills (*tr*) over the first three measures. The bass staff provides a rhythmic accompaniment with eighth-note patterns. The system concludes with a complex, rapid sixteenth-note passage in the treble staff.

SOPRANO. *f*

Tunc ac-ce-pta-bis sa-cri-fi-ci-um ju-sti ti-ae,

ALTO. *f*

TENORE. *f*

BASSO. *f*

Tunc ac-ce-pta-bis sa-cri-fi-ci-um ju-sti ti-ae,

The vocal section features four staves for Soprano, Alto, Tenor, and Bass. All parts begin with a fortissimo (*f*) dynamic. The lyrics are: "Tunc ac-ce-pta-bis sa-cri-fi-ci-um ju-sti ti-ae,". The vocal lines are written in a simple, homophonic style.

The second system of piano accompaniment continues the musical notation from the first system. It features the same treble and bass staves with trills and fortissimo dynamics, concluding with a similar rapid sixteenth-note passage in the treble staff.

tunc ac - ce - pta - bis sa - cri - fi - - ei - um ju - - sti - - ci - ac o - bla - ti -

tunc ac - ce - pta - bis sa - cri - fi - - ei - um ju - - sti - - ci - ac o - bla - ti -

o - - - - - nes et ho - lo - -

o - - - - - nes et ho - lo - -

cau - - - sta, o - bla - ti - o - - nes et ho - - lo - cau - -

cau - - - sta, o - bla - ti - o - - nes et ho - - lo - cau - -

sta, et ho - - lo - - cau - - sta.

sta, et ho - - lo - - cau - - sta.

Tunc im - - po - nent su - per al - ta - re tu - um vi - tu - los, su - per al - ta -

Tunc im - -

po - - nent su - per al - ta - re tu - um vi - tu - los, su - per al - ta -

Tunc im - - po - nent su - per al -

re,
 ta - re tu - um vi - tu - los, su - *f* per al - ta -
 Tunc im - po - nent su - per al -

f
 tunc im - po - nent su - per al - ta - re tu - um
 re,
 ta - re tu - um vi - tu - los, su - per al - ta -

vi - tu - los, su - per al - ta -
 su - per al - ta -
 re, tunc im - po - nent su - per al - ta - re tu - um vi - tu - los, su -

re, tunc im - po - nent su - per al -
 re, su - per al - ta - re, su - per al - ta -
 re, su - per al - ta - re, su - per al - ta -
 per al - ta - re, tunc im - po - nent

ta - re. tu - um vi - tu - los, tunc im - po - nent su - per al -
 re tu - um vi - tu - los, su - per al - ta - re, su - per al - ta -
 re tu - um vi - tu - los, su - per al - ta - re, su - per al - ta -
 su - per al - ta - re tu - um,

ta - re tu - um vi - tu - los.
 re tu - um vi - tu - los.
 re tu - um vi - tu - los.
 tu - um vi - tu - los, tu - um vi - tu - los.

Tunc im - po - nent su - per al - ta - re tu - um vi - tu - los, su - per al -

Tunc im - po - nent su - per al - ta - re tu - um

Tunc im -

Tunc im - po - nent su - per al - ta -

ta -

vi - tu - los, su - per al - ta - re, su - per al -

po - nent su - per al - ta - re tu - um vi - tu - los, su - per al -

re - tu - um vi - tu - los. *ff.*

re tu - um vi - tu - los. *ff.*

ta - re tu - um vi - tu - los. *ff.*

ta - re tu - um vi - tu - los. *ff.*

rit.

Tunc im - - po - - nent su - per al - ta -

Tunc im - - po - - nent su - - per al - ta -

Tunc im - - po - - nent su - - per al -

Tunc im - - po - - nent

re tu - um vi - -

re tu - um vi - -

ta - - re tu - um vi - -

su - per al - ta - - re tu - um vi - -

- - tu - - los,

- - tu - - los,

- - tu - - los,

tu - - los,

tunc im - - po - - nent

tunc im - -

tu - - los, tunc im - - po - - nent su - - per al -

tunc im - - po - - nent, tunc im - - po - -

su - - per al - ta - - re, tunc im - - po - -

po - - nent, tunc im - - po - - nent su - - per al - ta - -

ta - - re tu - - um vi - - tu - los, tunc im - po -

nent su - - per al - ta - re, su - - per al - ta - re

nent su - - per al - ta - re, su - - per al - ta - re

re, su - - per al - ta - re, su - - per al - ta - re

nent su - - per al - ta - re, su - - per al - ta - re

ff tu - - um vi - - tu - los.

ff tu - - um vi - - tu - los.

ff rit.



