

Miss Gayley.

D. 707.

Musique
exécutée à la célébration des Obseques de S. M. le Roi de Pologne
STANISLAS AUGUSTE
à l'Eglise Catholique le 25 Fevrier 1798 à S. Petersbourg.
Composée par J. Koslowsky, amateur
arrangée pour le Clavecin avec l'acompanement d'un Violon
par l'Auteur même
Op. 14.



chez Gerstenberg et Dittmar



Majore.

Te -- de -- cet him -- nus deus in syon, et tibi redde -- tur votum in Je -- ru -- salem hym -- nus

f *p* *f* *p* *f* *p*

de -- us in syon et tibi red -- de -- tur votum in Je -- ru -- salem. Exaudi o -- ra -- ti -- o -- nem meam,

f *p* *fp*

Mezza voce.

e -- xau -- di o -- ra -- ti -- o -- nem me -- am, ad te omnis caro veni -- et... veni -- et... veni -- et...

Tutti. *f* *p* *f*

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p *Minore*
 ca-ro veni-et. Ky-ri-e e-lei-son Chri-ste e-lei-son Ky-
cresc.
p *f* *f*

ri-e e-lei-son e-lei-son e-lei-son Ky-ri-e e-lei-son e-lei-son
p *f* *p* *f* *p* *f* *p* *cresc.*

Ky-ri-e e-lei-son e-lei-son
f *p* *Piano a poco diminuendo*

Allegro agitato.

N^o II.Voce vel
Violino.

Cembalo.

The musical score is written for three parts: Voice/Violin, Piano, and Cello/Double Bass. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Allegro agitato.' and the movement is 'N° II.'.

The first system shows the beginning of the piece. The Voice/Violin part starts with a forte (*f*) dynamic, followed by a piano (*p*) section, and then a crescendo (*cresc.*) leading to a fortissimo (*f*) section. The Piano accompaniment also follows this dynamic pattern. The lyrics for the first system are: "Di-es i-rae di-es il-la".

The second system continues the piece. The Voice/Violin part has a fortissimo (*f*) dynamic. The Piano accompaniment has a fortissimo (*f*) dynamic. The lyrics for the second system are: "sol-let sec-lum in fa-vil-la tes-te Da-vid".

The third system continues the piece. The Voice/Violin part has a fortissimo (*f*) dynamic. The Piano accompaniment has a fortissimo (*f*) dynamic. The lyrics for the third system are: "cum sy-bil-la tes-te Da-vid cum sy-billa di-es i-rae di-es".

The score includes various musical notations such as notes, rests, and dynamic markings (*f*, *p*, *cresc.*, *a poco poco*).



il - la tes - te Da - vid cum sy - bil - la -

This system contains three staves. The top staff is a vocal line with a treble clef and a key signature of two flats (B-flat and E-flat). It features a melody with dotted rhythms and rests. The middle staff is a piano accompaniment with a treble clef, featuring a continuous sixteenth-note pattern. The bottom staff is a piano accompaniment with a bass clef, featuring a continuous eighth-note pattern. The lyrics are written below the top staff.



Tes - te Da - vid cum sy - bil - la cum sy - bil - la

This system contains three staves. The top staff is a vocal line with a treble clef and a key signature of two flats. It features a melody with dotted rhythms and rests. The middle staff is a piano accompaniment with a treble clef, featuring a continuous sixteenth-note pattern. The bottom staff is a piano accompaniment with a bass clef, featuring a continuous eighth-note pattern. The lyrics are written below the top staff.



quantus tremor est fu - tu - rus quantus tremor est fu - tu - rus

This system contains three staves. The top staff is a vocal line with a treble clef and a key signature of two flats. It features a melody with dotted rhythms and rests. The middle staff is a piano accompaniment with a treble clef, featuring a continuous sixteenth-note pattern. The bottom staff is a piano accompaniment with a bass clef, featuring a continuous eighth-note pattern. The lyrics are written below the top staff.

quando judex est ven-tu-rus cuncta stricte discursu-rus discursu-rus

pp

This system contains the first line of music. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The lyrics are 'quando judex est ven-tu-rus cuncta stricte discursu-rus discursu-rus'. The piano part consists of dense, rhythmic chords.

quantus tremor est fu-tu-rus quando judex est ven-tu-rus

p

This system contains the second line of music. The vocal melody continues with the lyrics 'quantus tremor est fu-tu-rus quando judex est ven-tu-rus'. The piano accompaniment remains dense and rhythmic.

quantus tremor est ven-tu-rus quando judex est ven-tu-rus cuncta stricte discursu-

This system contains the third line of music. The vocal melody concludes with the lyrics 'quantus tremor est ven-tu-rus quando judex est ven-tu-rus cuncta stricte discursu-'. The piano accompaniment continues with its characteristic dense texture.

p *Espressivo*
-rus quantus tremor est ven-turus quando iudex est ventu-rus cuncta stricte discursu-
p *f*
p *f*
Andante. *a Tempo primo.* *f* *a poco*
-su-rus cuncta stricte discursu-rus. Di-es i-rae
cresc. *f*
Violino *cresc.*
di-es il-la sol-vet seclum in fa-vil-la
f

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tes - te Da - vid cum si - billa tes - te Da - vid cum si - billa quantus tremor

est fu - turus quando ju - dex est ven - turus cuncta stricte dis - cur - surus di - es

irae dies il - la sol - vet seclum in fa - vil - la di - es irae dies

il - - - la di - es irae dies il - - - la cuncta stricta discursus

p *cresc.* *f* *gva.* *f* *f* *p* *f*

- surus cuncta stricte discursus discursus

f *p* *f* *p* *f* *p*

a poco *cresc.* *f* *f*

Adagio. N^o III. Chanté par M^r Stefano Mandini.Voce vel
Violino.

Violon sordine.

Cembalo.

Serpent Solo

Fagotti e Cori.

Oboe.

dolce

Tu - ba

tu - ba

tuba mirum spargens sonum per sepulchra regi - onum coget omnes ante

[illegible][illegible]

mirum spargens sonum per se - pulchra re - gi - - - - - num coget omnes an te thronum

mors ... mors ... mors stu-pe-bit et na-tu-ra mors stupebit et na-tu-ra mors stubebit et na-

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Espress.

-tura mors stu-pe-bit et na-tu-ra cum re-surget cre-a-tu-ra cum re-surget crea-

6 cres 6 *sp* 3 3 3 *p* 6 6 6 6 6 6 6 6

Violen dolce

-tura ju-di-canti re-spon-sura. Li-ber

f *p* *ff*

mente

scriptus profe-re-tur in quo to-tum con-ti-netur li-ber scriptus profe-re-tur in quo

cresc. *p*

to--tum con--ti--netur un--de mundus un--de mundus un--de mundus judi--ce--tur un--de mundus
 un--de mundus un--de mundus judi--ce--tur un--de mun--dus ju--di--ce--tur unde
 mun--dus ju--di--ce--tur.

fp *fp* *cres.* *p* *fp*
calando
p
dimin. *dimin.* *p*

N^o IV. Chanté par M^r Testori è Comaschino.

Larghetto.

Voce vel
Violino.

Cembalo.

Violino.
p *f* *p*

Violoncello
p *f* *p*

Lamentabile.
Ju - dex ergo cum se - - - debet quid, quid,

latet ap - - - pa - - - rebit nil in - - - ultum re - ma - nebit nil in - ultum re - ma - ne - - - bit nil in -

ul - tum re - ma - ne - bit nil in - ultum re - ma - ne - bit nil in - ultum re - ma - ne - bit quid sum miser

tunc dic - turus quem pa - tronum ro - ga - turus ? cum vix justus sit se - curus sit se - curus cum vix

justus sit se - cu - rus cum vix justus sit se - cu - rus ?

dol.

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Duo

Rex tre-men-de Ma-jes-tatis! qui sal-vandos salvos gratis qui sal-van-dos salvos

cresc *p* *fp* *fp*

gra-tis salva me fons pi-e-tatis... re-cor-da-re Je-su pie! quod sum

p *dolce*

causa tu-e vi-e ne me perdas il-la di-e quod sum cau-sa tu-e vi-e ne me

perdas illa di ----- e ne me perdas illa di ----- e.

Violino. *f* *p*

Violoncello *dolce* *f* *p*

+ Andante con motto. N^o V. Chanté par M^r Nencini.

Voce vel
Violino.

Cembalo.

Solo.
Con-fu-tis ma-le-dic-tis ma-le-dic-tis

ma-le-dic-tis flam-mis a-cri-bus ad-dic-tis ad-dic-tis ad-dic-tis

dolce
vo-co me-cum be-ne-dic-tis vo-ca me-cum be-ne-dic-tis

confu-tatis male-dictis male-dic-tis ma-le-dic-tis ma-le-dic-tis flam-mis a-cribus ad-

f *p*

Espress.

-dictis flam-mis a-cribus ad-dictis voca-me-cum be-ne-dictis voca-me-cum be-ne-dictis

f *fp* *f*

voca-me-cum be-ne-dictis voca-me-cum be-ne-dic-tis o-ro sup-plex

p *f* *p*

Espress.

et ac-clin-is cor con-tri-cum qua-si cinis ge-re cu-ram me-i

fi-nis me-i fi-nis mei fi-nis mei fi-nis con fu-ta-tis male-dic-tis ma-le-

dictis ma-le-dictis flammis a-cribus ad-dic-tis ad-dictis ad-dictis

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Detailed description: This is a musical score for three systems. Each system consists of a vocal line (soprano and alto) and a piano accompaniment (piano and bass). The first system covers the lyrics 'et ac-clin-is cor con-tri-cum qua-si cinis ge-re cu-ram me-i'. The second system covers 'fi-nis me-i fi-nis mei fi-nis mei fi-nis con fu-ta-tis male-dic-tis ma-le-'. The third system covers 'dictis ma-le-dictis flammis a-cribus ad-dic-tis ad-dictis ad-dictis'. The score includes various musical notations such as notes, rests, and dynamic markings like *sp*, *p*, and *f*. The piano part features complex textures with many sixteenth and thirty-second notes.

dolce

vo - ca me - cum be - ne - dictis vo - ca me - cum be - ne - dictis o - ro

Espress.

supplex et ac - clinis cor con - tri - cum qua - si cinis ge - re cu - ram me - i

sp

fi - nis cor con - tricum quasi cinis cor con - tricum quasi cinis

f p

Voce vel
Violino.

Largo.

N° VI.

25

Violino.

Coro. Mezza voce.

Cembalo.

La--cry--mo--sa di--es il--la

qua re--surgit ex fa--villa ju--di--cantus ho--more--us ju--di--cantus ho--mo--reus

hu--ic er--go par--ce deus pi--e Je--su Je--su domine do--na e--i domi-

Solo *Tutti.* *Solo.* *Tutti.*

ne. dona do-na dona dona do-na e-i do-mi-ne dona dona dona dona do-na e-i do-mi-

p *f* *p* *f*

ne do-na e-i do-mi-ne a-men a-men.

Cornet. *p*

Fine dies irae.

Nº VII.

27

† Adagio maestoso.

[Voce vel
Violino.

Cembalo.

The musical score is written for three parts: Voice/Violin, Piano, and Cembalo. The tempo is marked 'Adagio maestoso'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score consists of three systems of music. The first system shows the vocal line with various ornaments and the piano accompaniment. The second system features a 'Tutti' section with a 'Domine' vocal entry. The third system contains the Latin lyrics: 'Je - - su Christe do - mine Je - - su Christe rex glori - ae glo - ri - ae rex glo - - ri - ae rex'. The piano part provides a rich harmonic and rhythmic foundation throughout.

Chanté par Paolo Mandini. *tr.*

p Solo *tr.*

glo-ri-e glo-ri-e rex glo-ri-e. Li-be-ra a-ni-mas om-ni-um fi-de-li-um.

p *f* *tr.* Clarinetto.

li-be-ra a-ni-mas om-ni-um fi-de-li-um fi-de-li-um fi-de-li-um de-fun-cto-rum fi-de-li-um de-fun-

p *sf* *sf* *sf* clarinetto

-cto-rum fi-de-li-um de-fun-cto-rum de-fun-cto-rum de-fun-cto-rum li-be-ra a-ni-mas om-ni-um fi-de-li-um fi-

f *p* *p* *cresc.*

de-lium defunc-torum li-bera a-nimas omnium fide-lium fi-de-lium defunc-to-rum. quam olim abrahe

f *p* *p* *cresc* *f* *p* *p*

pro-missis-ti quam olim abra-he pro-mis-sisti et se-mini et se-mini et

Duo.

se-mini e-ius et se-mi-ni et se-mi-ni et se-mi-ni e-ius quam olim quam olim ab-

Tutti.

f

rahe promi-sis-ti et se-mi-ni e-ius et semi-ni e-ius et se-mini e-ius et

se-mi-ni e-ius et se-mi-ni se-mini e-ius et se-mini e-ius et semini e-

ius et se-mi-ni e-ius

Largo.

N^o VIII.

31

Voce vel
Violino.

Sanctus sanc - - - tus sanctus do - mi - nus de - us sa - ba - oth

Cembalo.

ple - ni sunt cae - li et ter - ra glo - ri - a tu - a o - san - na o - san - na o -

Duo.

Tutti

p dolce.

dolced

- sanna in ex - cel - sis.

N^o IX. Chanté par M^r Testori.

Andante con moto.

Voce vel
Violino.

Cembalo.

Violino.

sotto voce

Clarineti et Fagotti.

cresc

fp

f

Espress

Benedictus qui venit in nomine

dolce

domi-ni qui venit in nomi-ne domi-ni be-ne-dictus qui venit qui ve-nit qui ve-nit in

no--mi-ne domi--ni be-ne-dic-tus qui ve--nit in no-mine domini in nomine domi-

--ni be-ne-dic-tus qui ve-nit in nomi-ne do-mi-ni bené-dictus qui venit in nomine domi-ni bene-

-dictus qui venit in nomi-ne domi--ni in nomine domini

Violino.

First system of musical notation, measures 1-10. It features a vocal line and two piano accompaniment staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a *p* (piano) dynamic, followed by a *f* (forte) dynamic, and ends with a *p* dynamic. The piano accompaniment also follows this dynamic pattern. The lyrics "Be - - - ne -" are written under the vocal line.

Second system of musical notation, measures 11-20. The vocal line continues with the lyrics "dictus qui venit in nomine in no - mine do - mini do - mi - ni do - mini be - ne - dictus qui". The piano accompaniment includes a *cresc* (crescendo) marking. Dynamics include *f*, *p*, *f*, and *p*.

Third system of musical notation, measures 21-30. The vocal line continues with the lyrics "venit in nomi - ne do - mini qui venit in nomi - ne do - mi - ni, be - ne - dic - tus qui venit, qui ve - nit, qui venit, in". The piano accompaniment includes a *p* (piano) dynamic. The system concludes with the page number 146.

Lamentabile.

no - mine do - mini be - ne - dic - tus qui venit in no - mi - ne do - mini be - ne - dictus qui venit in

p dolce *f* *p* *f* *p*

no - - - mine no - mine domi - - ni benedic - tus qui venit in no - mine domi - - ni benedictus qui

del. *f* *p* *f*

venit in no - - - mine no - mine domini in no - - - mine do - mi - ni in no - mine domi -

p *p* *cresc.* *fp*

Violino.

ni.

f

dolce

p

cresc.

fp

f

cresc.

fp

f

fp

fp

f

fp

fp

f

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Adagio.

Nº X.

37

Voce vel
Violino.

Violino.

Cembalo.

Chanté par Paolo Mandini.

A - - - gnus de - - i qui tollis pe - - cata mundi a - - - gnus de - - i qui

tollis pe - ca - ta mundi do - - na e - i do - mine do - - na e - i domine do - na e - i

do_mine e_i do_mine do_na e_i re-qui-em a_gnus

Tutti. *tr* *p*

dol. *Violoncello.*

dini. de_i qui tol_lis peca_ta mundi agnus dei qui tollis pec-ca_ta mundi dona ei

p *Tutti*

re-qui-em do_na e_i re-qui-em do_na e_i re-qui-em dona e_i requi-

f *p* *f* *p* *f* *p*

em. *p* *tr* *Tutti.* A - - - gnus de - i qui

dolce *p* *f*

tol - - - lis pec - ca - ta mundi dona do - - - na e - i do - mi - ne dona do - - na e - i do - mi - ne do - - na e - i do - mi - ne do - - na

sp *sp* *f* *cresc.* *sp*

First system of a musical score, measures 1-8. The top staff is a vocal line with lyrics: "e - i re - qui - em re - qui - em re - qui -". The bottom staff is a piano accompaniment. Dynamics include *sp* (sforzando) and *f* (forte).

Second system of a musical score, measures 9-12. The top staff continues the vocal line with the lyric "- em .". The bottom staff continues the piano accompaniment. Dynamics include *p* (piano) and *diminuendo*. The system concludes with a double bar line.

Adagio.

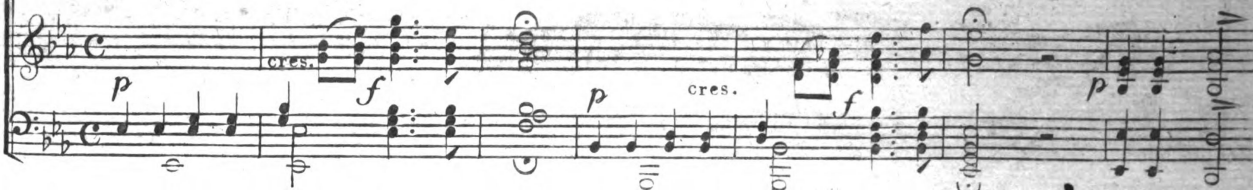
N^o XI.

41

Voce vel
Violino.



Cembalo.



Volti subito.

in e - - - - - ter - - - - - num .

Re - - qui - - em

Re - - qui - - em e - - ter - - nam do - - - - na do - - - - na e - - - - i

do - mine et lux per - pe - tu - a et lux per - pe - tu - a et lux per -

-- pe--tu--a et lux per--pe--tu--a lu--ce--at tibi do--mi--ne lu--ce--at

e--i do--mi--ne lu--ce--at e--i re--qui--e

Diminuendo.

Fine MISSAE.

Marche pour la procession .

N^o XIII.

Adagio.

Musical score for Marche pour la procession, N° XIII. The score is in 2/4 time and features two staves. The first staff is marked 'Trombe sordini' and the second 'Trombe'. Dynamics include *f*, *p*, *fp*, and *Dim.* The tempo is Adagio.

Marche.

Adagio.

N^o XIV.

Musical score for Marche, N° XIV. The score is in 2/4 time and features two staves. The first staff is marked 'Corni' and the second 'Tutti'. Dynamics include *f*, *p*, *fp*, and *Dim.* The tempo is Adagio.

CATALOGUE.

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