

MONBAR

CZYLI FLIBUSTIEROWIE


OPERA W TRZECH AKTACH

Słowa S. z Żochowskich Pruszkowej i L. Paprockiego
 MUZYKA
IG. E. DOBRZYŃSKIEGO.

Partytura Fortepianowa z tekstem Złp: 80.

UWERTURA

Andante sostenuto
Clarin. Basso molto espressivo.



na 2 ręce Złp: 4 1/2
 na 4 ręce Złp: 7.

Akt Pierwszy

N° 1. CORO
 Dar-mo nam bra-cia wy-tę-żać wzrok Złp: 6 1/2

N° 2. RECIT.
Monbar.
 Bło-gi los wię-czy dziś na-sze mężtwo Złp: 9.

N° 2. (BIS.) ROMANZA
Monbar.
 Przyj-nij pię-kna hoł-dy mo-je Złp: 4.

N° 3. RECIT. E ROMANZA
D. Margya.
 Jak-że mnie sro-dze do-świad-czasz o Boże Złp: 2 1/2

N° 4. CORO E SCENA
 Z masztu po-wie-wa fla-ga czer-wo-na Złp: 5 1/2

N° 4 (BIS) SCENA
Monbar.
 Ko-go przy-go-dy ży-cia zła-ma-ly Złp: 2.

N° 5. DUETTINO, SCENA, RECIT E CAVATINA.
D. Margya. D. Alonzo.
 Oj-cze to zbyt-nia ztwej stro-ny o-fiara Złp: 4.

N° 6. DUETTO
D. Żuan. D. Margya.
 Ma-ry-o ah! wresz-cie spo-ty-kam cię dro-ga Złp: 3.

N° 7. FINALE E QUINTETTO
D. Margya.
 O! Nie-ba sły-szę Mon-ba-ra głos Złp: 10.

Akt Drugi.

N° 8. DUETTO
Rozalia. D. Margya.
 Niech-że Cię Pa-ni hołd mój nie-o-bra-ża Złp: 4.

N° 9. RECIT. TERZETTINO ED ARIETTA
Monbar. Rozalia. D. Alonzo.
 Nik-cze-mna ja-każ cię myśl tu spro-wa-dza Złp: 3 1/2

N° 10. TERZETTO
Rozalia. D. Margya. D. Alonzo.
 Pa-ni jeś-lić Żu-an dro-gi Złp: 3 1/2

N° 11. CORO.
 Da-lej bra-cia do kie-li-cha Złp: 4 1/2

N° 12. BALET TANIEC SZERMIERZY
 Złp: 2.

N° 13. ADAGIO.
 Złp: 2.

N° 14. ALLEGRETTO CHOR BALETU
 Złp: 2 1/2

N° 15. RECIT. QUINTETTO E FINALE.
Monbar.
 Dziś gdy mi-łość ser-ca sple-ta Złp: 16.

Akt Trzeci.

N° 16. ARIA.
D. Margya.
 Bło-giej prze-szło-ści wspo-mnie-nia Złp: 3 1/2

N° 16. (BIS) ARIA
 Już za-błysł pro-mień słoń-ca Złp: 2.

N° 17. DUETTO.
Monbar. D. Margya.
 Coż to za chmura Ma-ryo na twem czo-le Złp: 4 1/2

N° 18. CORO.
 Jak-że bło-ża chwila ta Złp: 5 1/2

N° 19. SCENA RECIT. E BALATA.
Monbar.
 Wszyst-ko na wy-spie we śnie po-gra-żo-ne spi Złp: 2 1/2

N° 20. RECIT E TERZETTO
D. Alonzo. Rozalia. Perez.
 Plan mój doj-rze-wa już bi-je go-dzina Złp: 3 1/2

N° 21. FINALE.
D. Alonzo.
 Pe-re-zie je-ślimasz ser-ce je-że-li o-na ci dro-gą Złp: 5.

WARSZAWA, NAKŁAD I WŁASNOŚĆ GEBETHNERA I WOLFFA.

4960

III Mms.

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TANIEC SZERMIERZY.

PIANO. *Vivace. energico* *ff*

Sibl. Jag.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes, with a dynamic marking of *sf* (sforzando) in the third measure.

Second system of musical notation. The right-hand part includes a woodwind entry labeled "Flau" (flute) with a triplet of eighth notes. The dynamic marking *mf* (mezzo-forte) is present in the third measure.

Third system of musical notation. The right-hand part includes entries for "Clar" (clarinet) and "Flau" (flute), both with triplet markings. The dynamic marking *sf* is present in the third measure.

Fourth system of musical notation. The right-hand part includes a woodwind entry labeled "Flau" with a triplet. The dynamic marking *mf* is present in the third measure.

Fifth system of musical notation. The right-hand part includes a woodwind entry labeled "Ob" (oboe) with a triplet. The dynamic marking *mf* is present in the third measure.

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First system of musical notation, featuring a grand staff with treble and bass clefs. It contains several measures of music with triplets and slurs. A double bar line is present in the middle of the system.

Second system of musical notation, continuing the grand staff. It includes a dynamic marking of *sf* (sforzando) in the middle of the system.

Third system of musical notation, including staves for Trombone (Trom) and Cor Anglais (Cor) in the upper right, and Cello in the lower right. The Cello part features a triplet.

Fourth system of musical notation, including staves for Oboe (Ob) and Clarinet (Clar) in the upper right, and Bassoon (Fag) and Violin (vni) in the lower right. The Bassoon and Violin parts feature triplets.

Fifth system of musical notation, including a dynamic marking of *ff* (fortissimo) in the middle of the system. It continues the grand staff with triplets.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece with similar rhythmic patterns and melodic lines in both the treble and bass staves.

CODA.

The CODA section is marked with a mezzo-forte (*mf*) dynamic and a common time signature (C). It features a melodic line in the treble clef with a triplet of eighth notes and a bass line with chords and single notes. A dashed line above the first measure of the treble staff indicates an octave shift.

The third system is marked with fortissimo (*ff*) and forte (*f*) dynamics. It features a melodic line in the treble clef with triplets and a bass line with chords and single notes.

The fourth system is marked with forte (*f*) dynamic. It features a melodic line in the treble clef with triplets and a bass line with chords and single notes.



