



4960

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CRACOWIENSIS

MUSICALIA



# MONBAR

## CZYLI FLIBUSTIEROWIE

OPERA W TRZECH AKTACH

Słowa S. z Żochowskich Pruszkowej i L. Paprockiego

MUZYKA

IG. E DOBRZYŃSKIEGO.

Partytura Fortepianowa z tekstem Złp: 30.

UWERTURA

*Andante sostenuto*  
*Clar. Basso molto espressivo*

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

### Akt Pierwszy

- N<sup>o</sup> 1. **CORO**  
Dar-mo nam bra - cia wy - tę - żać wzrok Złp: 6 1/2
- N<sup>o</sup> 2. **RECIT.**  
*Monbar.*  
Bło - gi los wien - czy dziś na - sze męztwo Złp: 9.
- N<sup>o</sup> 2. (BIS.) **ROMANZA**  
*Monbar.*  
Przyj - muj pię - kna hoł - dy mo - je Złp: 4.
- N<sup>o</sup> 3. **RECIT. E ROMANZA**  
*D. Margya.*  
Jak - że mnie sro - dze do - świad - czas o Boże Złp: 2 1/2
- N<sup>o</sup> 4. **CORO E SCENA**  
Z masztu po - wie - wa fla - ga czer - wo - na Złp: 5 1/2
- N<sup>o</sup> 4 (BIS) **SCENA**  
*Monbar.*  
Ko - go przy - go - dy ży - cia zła - ma - ly Złp: 2.
- N<sup>o</sup> 5. **DUETTINO, SCENA, RECIT. E CAVATINA.**  
*D. Margya. D. Alonzo.*  
Oj - cze to zbył - nia z twej stro - ny o - fiara Złp: 4.
- N<sup>o</sup> 6. **DUETTO**  
*D. Margya. D. Margya.*  
Ma - ry - o ah! wresz - cie spo - ly - kam cię dro - ga Złp: 3.
- N<sup>o</sup> 7. **FINALE E QUINTETTO**  
*D. Margya.*  
O! Nie - ba sły - szę Mon - ba - ra głos Złp: 10.

### Akt Drugi.

- N<sup>o</sup> 8. **DUETTO**  
*Rozalia. D. Margya.*  
Niech - ie Cię Pa - ni hołd mój nie - o - bra - ża Złp: 4.
- N<sup>o</sup> 9. **RECIT. TERZETTINO ED ARIETTA**  
*Monbar. Rozalia. D. Alonzo.*  
Nik - cze - nna ja - każ cię myśl tu spro - wa - dza Złp: 3 1/2
- N<sup>o</sup> 10. **TERZETTO**  
*Rozalia. D. Margya. D. Alonzo.*  
Pa - ni jeś - lić żu - au dro - gi Złp: 3 1/2

- N<sup>o</sup> 11. **CORO.**  
Da - lej bra - cia do kie - li - cha Złp: 4 1/2
- N<sup>o</sup> 12. **BALET TANIEC SZERMIERZY**  
Złp: 2.
- N<sup>o</sup> 13. **ADAGIO.**  
Złp: 2.
- N<sup>o</sup> 14. **ALLEGRETTO CHOR BALETU**  
Złp: 2 1/2
- N<sup>o</sup> 15. **RECIT. QUINTETTO E FINALE.**  
*Monbar.*  
Dzisiaj gdy mi - łość ser - ca sple - ta Złp: 16.

### Akt Trzeci.

- N<sup>o</sup> 16. **ARIA.**  
*D. Margya.*  
Bło - giej prze - szło - ści wspo - mnie - nia Złp: 3 1/2
- N<sup>o</sup> 16. (BIS) **ARIA**  
Już za - błysł pro - mień słoń - ca Złp: 2.
- N<sup>o</sup> 17. **DUETTO.**  
*Monbar. D. Margya.*  
Cóż to za chmura Ma - ryo na twem czo - le Złp: 4 1/2
- N<sup>o</sup> 18. **CORO.**  
Jak - że bło - ga chwi - la ta Złp: 5 1/2
- N<sup>o</sup> 19. **SCENA RECIT. E BALATA.**  
*Monbar.*  
Wszyst - ko na wy - spie we śnie po - grą - żo - ne śpi Złp: 2 1/2
- N<sup>o</sup> 20. **RECIT. E TERZETTO**  
*D. Alonzo. Rozalia. Perez.*  
Plan mój doj - rze - wa już li - je go - dzina Złp: 3 1/2
- N<sup>o</sup> 21. **FINALE.**  
*D. Alonzo.*  
Pe - re - zie je - śli masz ser - ce je - że - li o - na ci drogą Złp: 5.

WARSZAWA, NAKŁAD I WŁASNOŚĆ GEBETHNERA I WOLFFA.



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III mms.

13





13  
SOLO.

Adagio. vno Solo

PIANO. *f* *p cantabile*

Ob vno

Flau

*f*

*trm*



4

Obi. Jag.

*f con grand espressione*

Ob  
Clar  
Fag

*trm*

This system contains the first system of music. It features a piano part with a treble and bass clef, and three woodwind parts: Oboe (Ob), Clarinet (Clar), and Bassoon (Fag). The piano part begins with a dynamic marking of *f con grand espressione*. The woodwind parts have various markings, including *trm* (trills) and accents. There are also some handwritten annotations in blue ink at the top left.

Un poco più di moto

*f risoluto*

This system contains the second system of music, primarily for the piano. It starts with the instruction *Un poco più di moto* (a little more motion). The piano part is marked *f risoluto* (forte, resolute). The music consists of a treble and bass clef with various rhythmic patterns and dynamics.

*f*

This system contains the third system of music, primarily for the piano. It features a treble and bass clef with various rhythmic patterns and dynamics, including a *f* (forte) marking.

*trm* *trm* *trm* *trm*

*p* *cres*

This system contains the fourth system of music, primarily for the piano. It features a treble and bass clef with various rhythmic patterns and dynamics, including *trm* (trills) and *p* (piano) and *cres* (crescendo) markings.

*f*

*trm*

This system contains the fifth system of music, primarily for the piano. It features a treble and bass clef with various rhythmic patterns and dynamics, including a *f* (forte) marking and *trm* (trills).



First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a rhythmic accompaniment. Dynamics include *p* (piano), *dol* (dolce), and *f* (forte).

Second system of musical notation. The treble clef staff features a complex, rapid melodic passage. The bass clef staff continues the accompaniment. A *dimin* (diminuendo) marking is present over the treble staff.

Third system of musical notation. The treble clef staff has a melodic line with a *fz* (forzando) marking. The bass clef staff has a steady accompaniment. A *rallen* (rallentando) marking is present over the treble staff.

Fourth system of musical notation. The treble clef staff begins with a trill (*tr*) and a fermata. It includes a *Cadenza* section. Dynamics include *p*, *f*, and *p poco*. Tempo markings include *a tempo* and *acceleran*.

Fifth system of musical notation. The treble clef staff features a melodic line with triplets. The bass clef staff has a rhythmic accompaniment with a '7' marking. Dynamics include *p* and *a tempo*.



Ob vno

rallen a tempo

trmn f f

trmn p

poco cres - cen - do

rallen p

Ed.



