

III 135 nr 2

Max. 14 374 III

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# KONKURENCA

Operetka we 2<sup>ch</sup> aktach Słowa M. Łapickiego

Muzyka

## Florianu Miładowskiego.

Partytura Fortepianowa ułożona przez samego Kompozytora.

Intrada

All<sup>o</sup> non troppo.

N<sup>o</sup>1. Kuplety. *All<sup>o</sup>*  
 Okecia. Oj, gdy młodość się u smi cha, Młodość  
 Cop. Zł.

N<sup>o</sup>2. Piosnka. *Allegretto*  
 Okecia. Konkurenca tam i tu wzdycha, Wzrostają i słycha  
 Cop. Zł.

N<sup>o</sup>3. Duet. *Alla Polacca*  
 Regent. Mój buziaczek karmielko-roy  
 Cop. Zł.

N<sup>o</sup>4. Piosnka. *Moderato*  
 Okecia. Mo- re stę ja- zek u mar- star- y, co to nie  
 Cop. Zł.

N<sup>o</sup>5. Piosnka. *Allegro non troppo*  
 tereet. Pamel. O maza- kł wiał kie- gonia- z- cza. Tr- chie- ga- i- ac  
 Cop. Zł.

N<sup>o</sup>6. Kuplety. *Allegro non troppo*  
 Eryk. Ciec- z- k- i- ni- nie- c- i- e- c- o- m- u- n- i- r- o- b- i- z- b- r- a- n- n- i- k- a- r- t- y- c- o- s- t- a- n- i-  
 Cop. Zł.

N<sup>o</sup>7. Duet. *Moderato*  
 Okecia i Eryk. D- o- s- t- a- j- a- h- o- c- h- a- n- k- i- n- g- i- d- y- g- l- o- s- y- n- j- e- d- n- i- e- n- i- e- a- k- o- r- d- e- t- o- m- a- j- a  
 Cop. Zł.

N<sup>o</sup>8. Duet. *Tempo di Mazurka*  
 Okecia. Tysiąc złotych, to nie drugo, Przegrao- n- kar- ty  
 Cop. Zł.

N<sup>o</sup>9. Duet. *All<sup>o</sup> non troppo*  
 Okecia. Smiesz- n- i- Regent- e- i- , pr- a- n- d- e- Pan- m- o- m- i- Smiesz- n- a- i- o- h-  
 Cop. Zł.

N<sup>o</sup>10. Piosnka. *Alla Polacca*  
 Okecia. Pamel- e- z- e- z- o- w- o- m- i- d- o- w- o- d- z- i- S- w- o- j- a- m- i- ł- o- ś- c- i-  
 Cop. Zł.

N<sup>o</sup>11. Romans. *Allegretto*  
 Okecia. Legnan- n- a- s- , m- a- r- z- e- n- i- a- m- o- d- o- s- e- i- u- r- o- c- a- j-  
 Cop. Zł.

N<sup>o</sup>12. Serenada. *Andantino quasi allegretto*  
 Eryk. O kto- r- o- j- o- d- u- s- z- y- m- o- j- e- j- z- a- c- h- y- c- i- e  
 Cop. Zł.

N<sup>o</sup>13. Recitativo i Duet. *All<sup>o</sup>*  
 Eryk. W- i- e- c- o- w- s- z- y- t- e- k- o- s- k- o- n- i- e- z- n- e- , h- o- p- o- n- u- j- e- p- r- z- e  
 Cop. Zł.

N<sup>o</sup>14. Piosnka. *Allegro*  
 Okecia. Oj panowie- m- o- d- e- l- e- y- s- m- i- a- t- a- G- a- l- y- n- a- m- o- w- e  
 Cop. Zł.

N<sup>o</sup>15. Piosnka. *Alla Polacca*  
 Pamel. M- o- w- i- a- n- a- n- a- s- z- e- s- i- n- y- p- o- d- l- i- , z- a- p- o  
 Cop. Zł.

N<sup>o</sup>16. Piosnka. *Allegretto*  
 Tydowki. C- y- p- a- . S- t- y- z- a- d- e- m- p- a- n- i- o- n- k- a- n- y- s- t- o- d- a- i- u- G- r- a- f-  
 Cop. Zł.

N<sup>o</sup>17. Duet. *Allegro*  
 C- y- p- a- T- y- l- k- o- k- u- p- i- e- t- a- s- k- a- w- i- e- , s- i- a- w- s- z- y- t- o- d- o- s- t- a- n- i- e- ,  
 Cop. Zł.

N<sup>o</sup>18. Romans. *Allegro non troppo*  
 Pamel. O- t- o- z- t- e- n- o- b- r- a- z- c- o- w- z- r- o- k- m- i- j- t- a- l- e- p- i- s- e- i- t-  
 Cop. Zł.

N<sup>o</sup>19. Piosnka. *Mazurek*  
 Julka. T- r- o- c- h- e- , s- k- u- l- o- n- y- t- r- o- c- h- e- z- g- a- r- b- i- e- n- y- ,  
 Cop. Zł.

N<sup>o</sup>20. Piosnka. *Allegro maz. iale e vivace*  
 Regnet. Z- m- i- o- l- t- y- d- o- b- a- t- y- , z- k- o- l- e- m- d- o  
 Cop. Zł.

N<sup>o</sup>21. Kuplety. *Moderato*  
 i- t- e- r- e- e- t- E- r- y- k- . U- z- n- a- i- a- k- o- b- i- t- i- t- o- s- t- a- r- o- z- s- t- a- n- d- a- r- y  
 Cop. Zł.

N<sup>o</sup>22. Final. *Vivo*  
 Regnet. A- n- y- p- a- n- o- w- i- e- , c- o- s- t- y- z- w- y- e- c- a- j-  
 Cop. Zł.

MIŃSK, NAKŁAD I WŁASNOŚĆ ALEXANDRA WALICKIEGO.

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Muz. 14374 III 2

# 2. PIOSNKA.

Muzyka  
Florjana Miładowskiego.

Allegretto.

Śpiew.

O k c i a .

Kon ku ren - tów i - lu wzdy cha,

Piano.

The first system of the musical score consists of two staves. The top staff is for the voice (Śpiew.) and the bottom staff is for the piano (Piano.). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegretto.' The vocal line begins with a rest followed by the lyrics 'Kon ku ren - tów i - lu wzdy cha,'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The second system continues the musical score. The vocal line has the lyrics 'O - ksiawszy stkich nie od py - cha, Ten tambie dny ów bó ga - ty, Tam ten sta - ry'. The piano accompaniment continues with similar rhythmic patterns. The lyrics 'ac - ce - le - ran - do' are written above the vocal line in the second measure of this system.

The third system concludes the musical score. The vocal line has the lyrics 'ów gar ba - ty.' The piano accompaniment continues. The lyrics 'ac - ce - le - ran - do' are also present above the vocal line in the second measure of this system. The system ends with a double bar line and a 2/4 time signature change.



Allegro ma non troppo.

By wy - bie - rać by - ło z cze - go, Nie za te - go

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The piano accompaniment starts with a piano (p) dynamic, featuring chords in the right hand and a simple bass line in the left hand.

za dru - gie - go; A - ten piér - wszy i ten dru - gi,

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The piano accompaniment continues with similar chordal textures and a steady bass line.

wszy - sey O - kśi na u - słu gi

The third system shows the vocal line and piano accompaniment. The vocal line has a quarter note G4, eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The piano accompaniment includes a *cresc.* marking and a *ff* dynamic marking. The piano part features more complex chordal textures and a more active bass line.

The fourth system consists of piano accompaniment. The right hand has a melodic line with eighth and quarter notes, while the left hand provides harmonic support with chords. The dynamic is *ff*.

Lecz gdy wy - brać przy - dzie chwi - la, Trze - ba skoń - czye

szal mo - ły - la któ - ry kwia - tek? Czy na -

*di - mi - nu - en - do* **Tempo I?**  
 giet - ka, Czy fi - jo - lek, czy fir - let - ka?

*decresc. e diminuendo* **Tempo I?**

Hra - bia pię knym bly szyć zło - tem,

*p*

*ped.* \*

*poco acceler.*

Ta - kim zło - tem jak na giet ka, Pa - weł fi - jot

*col canto*

w pod pło - tem, A Pan Re - gent to fir - let ka

*p*

**Allegro ut sopra.**

*f*

Gdy nie przyi - mie go na - giet - ka Na fi - jot - ka

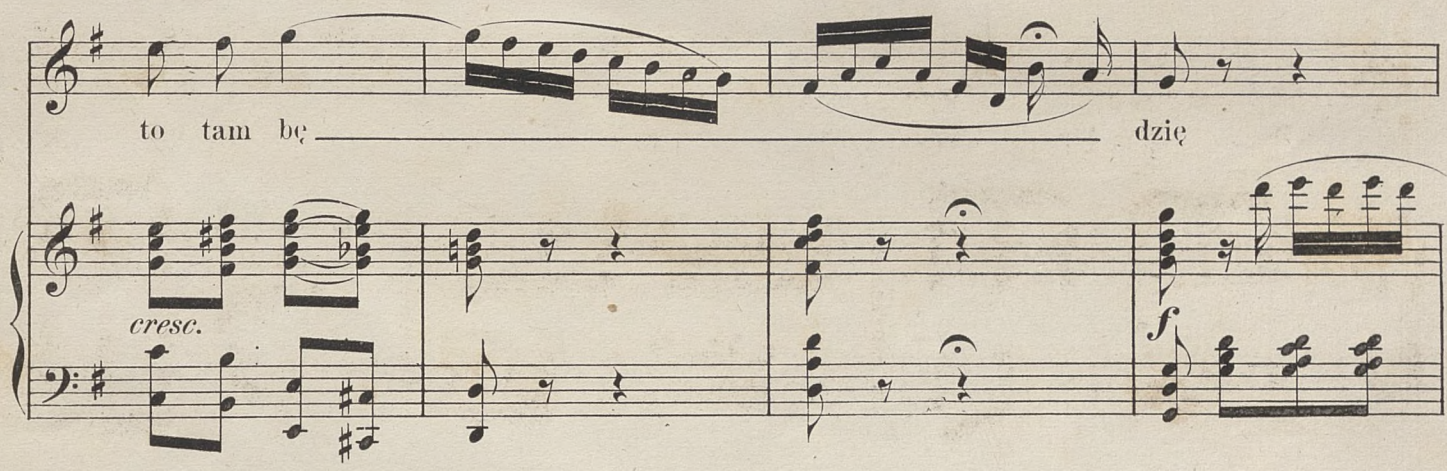
*p*

mo łył się - dzie, Ten nie przyj mie to Fir let ka; Ja - koś jà - koś



to tam bę \_\_\_\_\_ dzie

*cresc.*



*mf* jà - koś bę - dzie, *ff* jà - koś



bę - - dzie.

*ff* *sf* *sf*

