

FAUST

OPERA W 5^{ciu} AKTACH

PP. Barbier i Carré

MUZYKA

KAROLA GOUNOD

Słowa polskie L. Matuszyńskiego.

Nr. 1.	Śpiew Siebła. Kwiatki wyjawcie jej	Cena Złp. 3
„ 2.	Ballada. Raz od lubej pewien król.	„ „ 2
„ 3.	Melodya z duetu Aktu III. „Pozwól patrzeć na two oblicze.” . . .	„ „ 2 1/2
„ 4.	Walc ułożony do śpiewu	„ „ 4

WARSZAWA,

Nakładem G. Sennewalda

przy ulicy Miodowej Nr. 481 (2 nowy).



Mus. III. 49.646/4

1988 K 987/9

FAUST.

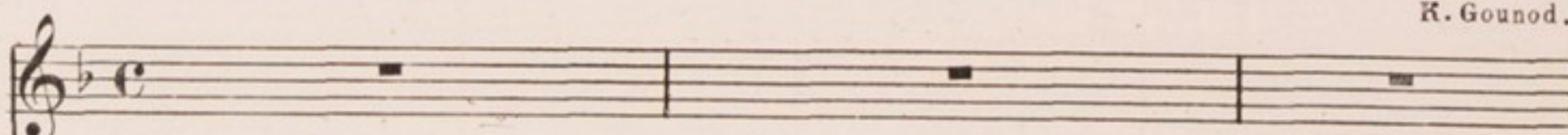
Nº 4.

WALC UŁOŻONY DO ŚPIEWU.

SŁOWA M. RADZISZEWSKIEGO.

R. Gounod.

ŚPIEW.

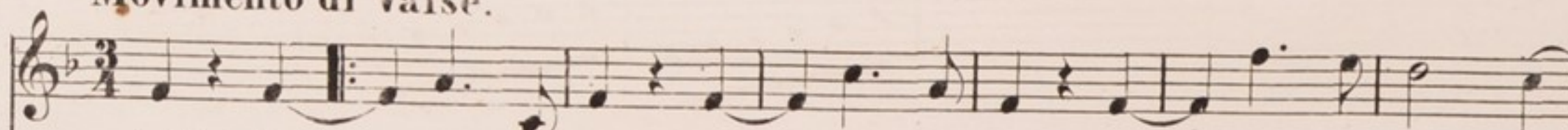


Maestoso.

PIANO.



Movimento di Valse.



Ach! Wal - czy ku mój! wro - sko - szy ton Rwie ser - ce Dzwie - ków
Wie - ni Mar - ghe - ri - ta al bal - lo wie - ni wie - ni al bal -





two - ich czar, Ty w je - den splot po - łą - czasz dłoń Mi - lo - ścią
 - - - - - lo Ah! più bel gior - no di mia vi - ta più bra-



tehną - cych par Ah! Ah! Ah!
 mure non so'



Ah! Ah! Ah!

1^a

Ah! Ah!

2^a volta al B...
3^a volta al C...

Hej! czy bło - - - nie czy,
Quella dan - - - za leg-

los, Czy nas łak po - i woń W walea wir
gie - - - ra oggian - cor mio ben t'in - vi - - - ta più bel gior - -



spieszę wraz słodkich brzmień to - ny goń!
no di mia vi - - - ta ap - pa - rir mai non po - tra



Da - lej w ton! Dźwięków moe Wam do - da sił gdy w du - szy
Scordain es - - - sai tuoi so - spi - ri e se - re - na lieta in



drgnie Niech ca - lej Dzień ca - łą noc Piers
vi - so qual bel - to' di pa - ra - di - - - so pro - cla -

2^a
B

szezę ściem i mi - ło - - - - - ścia tchnie Wal - A
mar - te o - gnun do - vrá o gnun, do - vrá vien -

Spiesz - my wko - - ło
Non più me - - sti

to sza - lo - - ne Noc i dzień prze - pę - dzie tam
ma se - re - - ni sien tuoi gior nie i gior - ni miei

Chwi - - le szezę - - ścia nie - - wró - co - - ne Bez po -
 se con me fe - li - - ce se - - i vie - - - ni

wro - - tnie ni - - kua nam Spiesz - my wko - - ło
 me - - co per ple - tá Già la dan - - za

to sza - lo - - ne Noe i dzień prze - pę - - dzie
 sta fi - ni - - ta wie - - ni wie - - ni tar - - da é

tam Chwi - - le szezę - - ścia nie wró - - co - - ne
 ló - - ra po - - chi is - tan - - ti ab - bia mo an - co - - ra

Bez po - wro - - tnie zbie - - gną nam!
 bel - - lo vien - - di tuo bel - ta!

Ah!

C 3^a volta

trill

Ah!

pp

trill

Ah!

trill

Ah!

trill

Ah!

This musical score is arranged in five systems, each consisting of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The vocal line includes several instances of the exclamation "Ah!" with horizontal lines indicating sustained notes or breaths. The piano accompaniment features a variety of textures, including arpeggiated figures, block chords, and flowing sixteenth-note passages. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

System 1: Vocal line begins with "Ah!" and ends with "Ah!". Piano accompaniment features arpeggiated figures.

System 2: Vocal line includes "Ah!". Piano accompaniment continues with arpeggiated figures.

System 3: Vocal line includes "Ah!". Piano accompaniment continues with arpeggiated figures.

System 4: Vocal line includes four "Ah!" markings. Piano accompaniment continues with arpeggiated figures.

System 5: Vocal line includes four "Ah!" markings. Piano accompaniment continues with arpeggiated figures.

First system of musical notation. The vocal line (treble clef) features three vocalizations: "Ah!", "Ah!", and "Ah!". The piano accompaniment (grand staff) consists of two staves with chords and moving lines.

Second system of musical notation. The vocal line (treble clef) features two vocalizations: "Ah!" and "Ah!". The piano accompaniment (grand staff) continues with chords and moving lines.

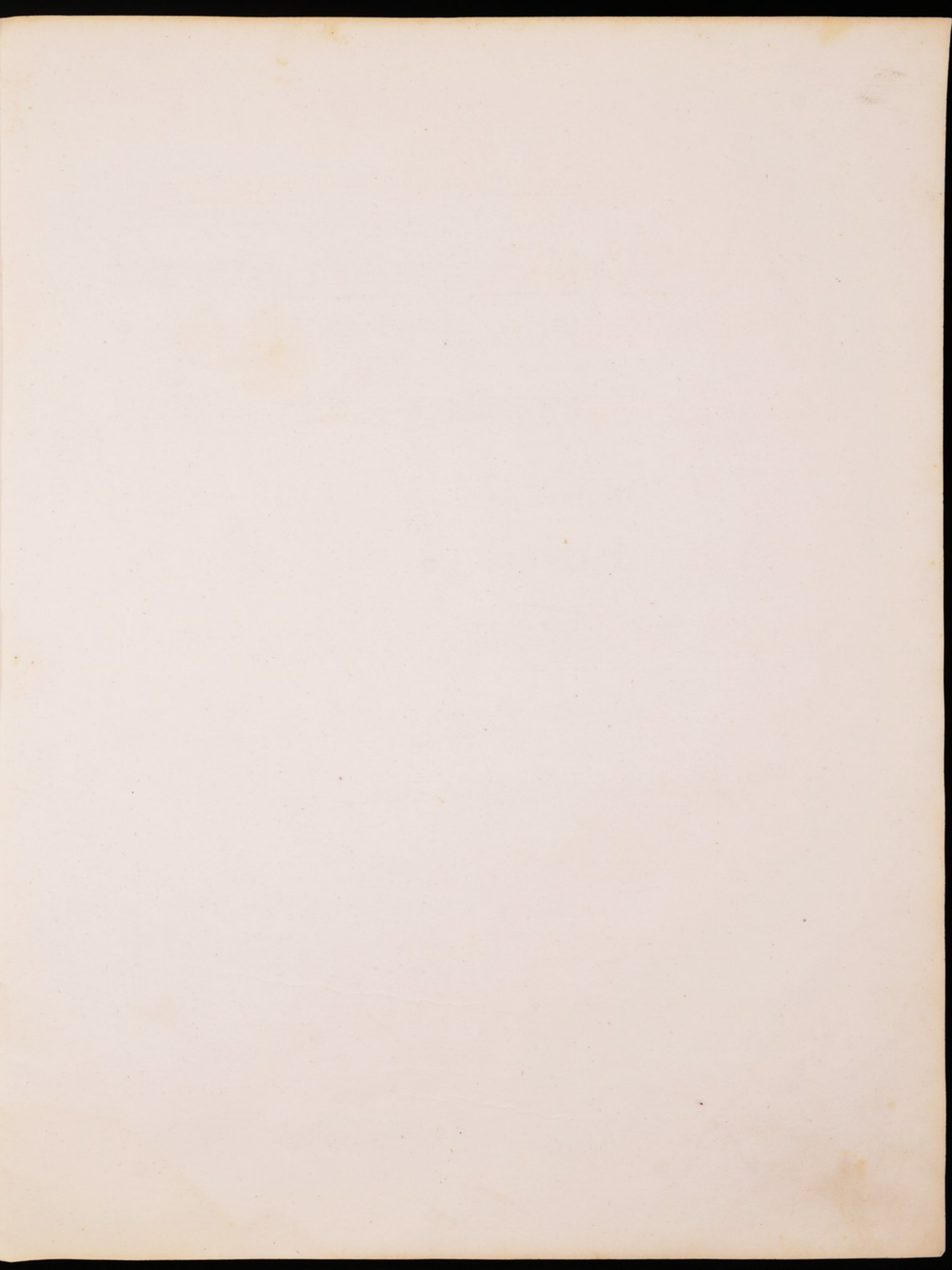
Third system of musical notation. The vocal line (treble clef) features a vocalization "Ah!". The piano accompaniment (grand staff) includes a forte dynamic marking (*ff*) and features ascending and descending melodic lines.

Fourth system of musical notation. The vocal line (treble clef) features a vocalization "Ah!". The piano accompaniment (grand staff) continues with chords and moving lines.

Ah!

8

G 174 S



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