



Шарль ГУНО  
Charles GOUNOD  
(1818-1893)

Animé et avec entraînement (Одухотворенно, с увлечением)

Над зем - ле - ю вес - на ле - тит,  
Le prin - temps chas - se les hi - vers

мо - ло - да - я лист - ва шу - мит,  
et sou - rit dans les ar - bres verts

все цве - ты рас - цве - та - ют, ста - и  
sous la feuil - le nou - vel - le pas - sent

птиц • пор ха ют.  
des bruits d'ai le!

*P*

До - ро - га - я, при - ди ско - рей  
Viens, sui - vous les sen - tiers omb - reux

под ду - шис - ту - ю сень вет - вей,  
ou sé - ga - rent les a - tou - reux,

нас вес - на при - зы - ва - ет к счасть - ю  
le prin - temps nous ap - pel - le, viens, so -

*cresc. molto*

и люб - ви!  
-vous heu reux!

*dim.*

*p*  
Веш - не - е солн - це бли - ста - ет,  
Пусть звон - кий го - лос твой льет - ся,  
*Vois! le so - leil é - tin - cel le*  
*Que ta vois chante et se mê - le*

*p*

*un poco rit.* *a tempo*

ра - дость - ю жизнь на - пол - ня - ет,  
в ча - ще лес - ной раз - да - ет - ся,  
*et sa clar - té qui ruis - sel le*  
*à l'har - mo - nie é - ter - nel le*

*colla voce*

так для ме - ня си - я ют гла -  
и ко - бла - кам не - сет ся в ла -  
*me sem - bleen core plus bel le dans*  
*je crois en - ten - drien el le chan -*

rit. *p*

- за тво и  
- зур ну ю высь!..  
tes beaux yeux!..  
- ter les cieux!..

*dim.* *p*

*a tempo* *p*

До - ро - га - я, при - ди ско - рей  
Viens, sui - vous les sen - tiers omb - reux,

*mp*

под ду - ши - сту - ю сень вет - вей,  
où s'é - ga - rent les a - mou - reux,

*cresc. molto* *f*

нас вес - на при - зы - ва - ет к счасть - ю  
le prin - temps nous ap - pel - le, viens, so -

*cresc. molto* *f*

и люб - ви!  
- vous heu - reux!

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole note 'и' (i) and 'люб' (lyub) in the first measure, followed by a long rest in the second measure, and then 'ви!' (vi!) in the third measure. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with some chords and rests.

*dim.*

The second system continues the vocal and piano parts. The vocal line has a long rest in the first measure, followed by a whole note in the second measure, and then a long rest in the third measure. The piano accompaniment continues with its rhythmic pattern, with a dynamic marking of *dim.* (diminuendo) appearing in the second measure.

*p*

The third system shows the vocal line with a long rest in the first measure, followed by a whole note in the second measure, and then a long rest in the third measure. The piano accompaniment continues with its rhythmic pattern, with a dynamic marking of *p* (piano) appearing in the second measure.

The fourth system shows the vocal line with a long rest in the first measure, followed by a whole note in the second measure, and then a long rest in the third measure. The piano accompaniment continues with its rhythmic pattern, ending with a final chord in the third measure.