

MUZ. ALBERTA HARRISA SŁ. SEWERA

WITOLD KALICKI - 46.



Były tylko byt
w
MUNDOWERZE

Wydawnictwo E. Kuthana Warszawa

BYLE TYLKO BYŁ W MUNDURZE

SLOW-FOX

Słowa: SEWER

Muzyka: ALBERT HARRIS

TEMPO DI SLOW-FOX

The piano introduction consists of three measures. The first measure is a whole rest. The second and third measures feature a melody in the right hand and a bass line in the left hand. The right hand starts with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note D5. The left hand starts with a quarter note G3, followed by eighth notes A3, B3, C4, and a quarter note D4. The key signature has one sharp (F#) and the time signature is common time (C).

The vocal line for the first two lines of lyrics. It starts with a quarter rest, followed by a quarter note G4, eighth notes A4, B4, C5, and a quarter note D5. The second line continues with eighth notes E5, F#5, G5, and a quarter note A5. There is a triplet of eighth notes (G5, A5, B5) followed by a quarter note C6.

1. Nie czekaj przyjścia kró-le - wi - cza,
2. Choć-byś gar-ni-tur włożył no - wy,

Nie szukaj szczęścia posród gwiazd,
Choć żył-byś pięknie, po-nad stan,

The piano accompaniment for the first two lines of lyrics. It features a steady eighth-note bass line in the left hand and chords in the right hand. The right hand starts with a quarter rest, followed by a quarter note G4, eighth notes A4, B4, C5, and a quarter note D5. The second line continues with eighth notes E5, F#5, G5, and a quarter note A5. There is a triplet of eighth notes (G5, A5, B5) followed by a quarter note C6.

The vocal line for the next two lines of lyrics. It starts with a quarter rest, followed by a quarter note G4, eighth notes A4, B4, C5, and a quarter note D5. The second line continues with eighth notes E5, F#5, G5, and a quarter note A5. There is a triplet of eighth notes (G5, A5, B5) followed by a quarter note C6.

1. Bo o - no cho-dzi po u - li - cach,
2. To przyjdzie mo - rus chłop, woj - sko - wy

Tu, po u - li - cach naszych miast... Bo
I zepchnię cię na dru - gi plan. Bo

The piano accompaniment for the next two lines of lyrics. It features a steady eighth-note bass line in the left hand and chords in the right hand. The right hand starts with a quarter rest, followed by a quarter note G4, eighth notes A4, B4, C5, and a quarter note D5. The second line continues with eighth notes E5, F#5, G5, and a quarter note A5. There is a triplet of eighth notes (G5, A5, B5) followed by a quarter note C6.

Refrain

The vocal line for the refrain. It starts with a quarter rest, followed by a quarter note G4, eighth notes A4, B4, C5, and a quarter note D5. The second line continues with eighth notes E5, F#5, G5, and a quarter note A5. There is a triplet of eighth notes (G5, A5, B5) followed by a quarter note C6.

1.2. Wszystko jed-no kto, Wszystko jed-no gdzie, Jas-ny, ciem-no-o - ki, czy wy - so - ki jest czy nie -

The piano accompaniment for the refrain. It features a steady eighth-note bass line in the left hand and chords in the right hand. The right hand starts with a quarter rest, followed by a quarter note G4, eighth notes A4, B4, C5, and a quarter note D5. The second line continues with eighth notes E5, F#5, G5, and a quarter note A5. There is a triplet of eighth notes (G5, A5, B5) followed by a quarter note C6.

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Wszelkie prawa zastrzeżone.

By - le tyl - ko był w mun - du - rze, By - le tyl - ko ko - chał mnie

Wszystko jed - no kto, Wszystko jed - no gdzie, Bied - ny, czy bo - ga - ty - nie - chał

bę - dzie ja - ki chce. By - le tyl - ko był w mun - du - rze,

By - le tyl - ko ko - chał mnie. Czy z pie - cho - ty, czy z lot - ni - ków, Z ma - ry -

nar - ki, z Ce - Ka - Em, Z re - zer - wis - tów, zo - хот - ni - ków,- To nie -

waż - ne, mniej - sza z tem, Bo Wszystko jed - no kto, Wszystko jed - no gdzie,

Pas - ki ma, czy gwiazdki, czy ma jed - ną, czy ma dwie. By - le tyl - ko był w mun - du - rze,

1. By - le tyl - ko ko - chał - mnie. 2. By - le tyl - ko ko - chał - mnie.

rit. cresc.