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LA SENTINELLE.

DIE SCHILDWACHE.

pour le
GÉANT,
PIANOFORTE, VIOLON, GUITARE ou VIOLONCELLE)
CONCERTANTS

ET CONTREBASSE AD LIBITUM

composée et dédiée

À MADEMOISELLE EUGÉNIE SILNY

par

J. N. HUMMEL.

Oeuvre 71.

Propriété de l'Éditeur.

Ce morceau a été exécuté avec beaucoup de succès aux soirées musicales données

par

HUMMEL, GIULIANI et MAYSEDER.

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LA SENTINELLE.

2

Adagio, sostenuto anni.

INTRODUZIONE

The musical score is written for piano and grand staff. It begins with a piano (*p*) dynamic. The first system shows the right hand with a melodic line and the left hand with a rhythmic accompaniment. The second system continues this texture. The third system features a *loco* marking and a *mf* dynamic. The fourth system is marked *sempre più cresc.* and *ff*. The fifth system includes a *p* dynamic and a *rit.* marking. The score concludes with a double bar line and a fermata.

(2327)

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Singstimme.

**Andante
con moto.**

Planoforte.

1^{er} Couplet.

Das N^och-ge-stirn be-leuch-te-te das
L'astre des m^oits de son paisible é :

Land, die Zeltten rings mit dem sauffen Silberglan-ze; dem Lager nah ein junger Krieger
clat lançoit des feu sur les tentes de l'a-ten-ze, non loin du camp un jeune et beau sol-

stand. und al-so sang er ge-stützt auf sei-ne lan-ze; Auf, Ze-phyr-
dat ainst chantoit, ap-pu-yé sur sa lan-ze: al-lez, ro-

4

auf, und bringe mit dir dem Vaterland meines Herzens Sprache; Sag' ihm, dass
 lez Zephir jo = yeuz portez mes chants vers ma pa = tri = e, di = tes que

Ich entschlossen hier, sag ihm, dass ich entschlossen hier für Ruhm und meine Freundin wa =
 je reille en ces lieux, di = tes que je reille en ces lieux pour la gloire, et pour mon a = mi =

Refrain à 3 voix ad libitum.

che: Sag' ihm, dass ich entschlossen hier, sag ihm, dass ich entschlossen hier für Ruhm und
 e; di = tes, que je reille en ces lieux, di = tes que je reille en ces lieux pour la gloire

mei = ne Freundin wa = che, dass ich hier wa = = che.
 et pour mon a = mi = = e, pour mon a = mi = = e.

31 32 33 5

Handwritten musical notation for measures 31, 32, and 33. The notation is in treble and bass clefs, showing chords and melodic lines. Measure 33 ends with a double bar line.

1 2 3 4 5 6 7

Var: I.

Handwritten musical notation for measures 1 through 7, labeled "Var: I.". The notation includes dynamic markings such as *p* and *ff*. The music is written in treble and bass clefs.

9 10 11 12 13 14 15

Handwritten musical notation for measures 9 through 15. The notation includes dynamic markings such as *p*. The music is written in treble and bass clefs.

17 18 20 21 22

Handwritten musical notation for measures 17 through 22. The notation includes dynamic markings such as *ff*. The music is written in treble and bass clefs.

25 26

2^{me} Couplet.

Wenn das Ge = schütz des Feindes leuchtend
A la lu = eur des feur des en = ne =

Handwritten musical notation for measures 25 and 26, labeled "2^{me} Couplet.". The notation includes the lyrics: "Wenn das Ge = schütz des Feindes leuchtend / A la lu = eur des feur des en = ne =". The music is written in treble and bass clefs.

kracht. hält sich die Wach unbe-weg-lich in der Schan-ze; ein wackrer
 mis la sen-ti = nel = le est pla-cée en si = ten = ce; un bon guer-

Krie-ger kürzet sich die Nacht, und singt ge-lehnt auf sei = ne Lan = =
 rier pour a-bre-ger les nuits, chante, appu-ye sur le fer de sa lan = =

ze : Auf, Ze-phyr auf, und brin-ge mit dir dem Va-ter-land meines Her-zens
 re: al = lez, co = lez, Zephir jo = yeur portez mes chants dans ma pu =

Spra-che; Sag ihm, dass ich entschlossen hier, sag ihm, dass ich entschlossen hier für Ruhm und
 tri = e; di = tes que je reille en ces lieux, di = tes que je reille en ces lieux, pour la gloire

C. H. B.

42 43

mei-ne Freundin wa = che; Sag' ihm, dass ich entschlossen hier, sag' ihm dass
 et pour mon a = mi = e,
 di = tes que je veille en ces lieux, di = tes que

45 *rall.* 46

ich ent-schlossen hier für Ruhm und mei-ne Freundin wa = che, dass ich hier wa =
 je veille en ces lieux pour la gloire et pour mon a = mi = e, pour mon a = mi =

47 47 50 50

che.

18

Var: 2.

The first system of music consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The lower staff is in bass clef and provides a rhythmic accompaniment with chords and moving lines.The second system continues the piece. The upper staff features a dense texture of sixteenth notes, while the lower staff has a more sparse accompaniment. A dynamic marking of *p* (piano) is visible in the lower staff.The third system shows a change in dynamics. The upper staff begins with a *cresc.* (crescendo) marking and reaches a *f* (forte) dynamic. The lower staff continues with a steady accompaniment.

The fourth system features a long, sweeping melodic line in the upper staff that spans across the system. The lower staff provides a consistent accompaniment.

The fifth system includes a *rit.* (ritardando) marking in the upper staff. The melodic line becomes more expressive and slower. A *p* marking is present in the lower staff.The sixth system features a *p* (piano) dynamic marking in both staves. The upper staff has a melodic line with some slurs, and the lower staff has a rhythmic accompaniment.

cresc. *fz* *fz* *fz* *fz* *fz*

p *cresc.* *ff*

3^{me} Couplet.

Zum neuen Kampf ruft uns das Mor-gen-
L'Astre du jour ra - mé - ne les com-
p

roth, es ruft uns auf zum neuen Siegeskran-ze; im Siege selbst er-reicht uns der
bats demain il faut si-gnaler sa rail-lan-cè; dans la vic-toire on trouve le tré-

Tod; rascht er auch mich an der Sei-te meiner Lan - = ze; auf Ze-phyr
pas, mais, si je meurs à co - té de ma lan - = ce; at-lez en -

auf. und bringe mit dir dem Vaterlande meines Herzens Sprache; sage mein
 cor joyeux Ze = phir, - allez, re = lez, dans ma pa = tri = e; di = re que

letz = ter Wunsch galt ihr, sage, mein letz = ter Wunsch galt ihr, und meines Va = terlandes Sa =
 mon der = nier soupir, di = re que mon der = nier sou = pir fut pour la gloire et mon a = mi =

che. Sa = ge, mein letz = ter Wunsch galt ihr, sage, mein letz = ter Wunsch galt ihr, und meines
 e. Di = re que mon der = nier soupir, di = re que mon der = nier soupir, fut pour la

ra = ll: Va = ter = lan = des Sa = che, für die ich wa = = che.
 ra = ll: gloire et mon a = mi = = e, pour mon. a = mi = = e.
 ra = ll:

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

Var:3.

The second system is labeled "Var:3." and begins with a piano (*p*) dynamic marking. It features two staves with chords in the upper staff and a more active bass line in the lower staff.

The third system continues the musical piece with two staves. The upper staff has chords and some melodic movement, while the lower staff has a steady accompaniment.

Coda.

The fourth system is labeled "Coda." and starts with a piano (*p*) dynamic marking. It features two staves with chords in the upper staff and a melodic line in the lower staff.

The fifth system continues with two staves. The upper staff has chords and some melodic movement, while the lower staff has a steady accompaniment.

The sixth system is the final system on the page, featuring two staves with chords and melodic lines. It concludes with a final chord in the upper staff.

First system of musical notation. The upper staff contains a melodic line with the instruction *crenc:* above it. The lower staff contains a bass line with a dynamic marking *p* at the beginning. The music is in a minor key and features a complex, flowing melody.

Second system of musical notation. The upper staff continues the melodic line with a dynamic marking *p*. The lower staff provides a harmonic accompaniment with a dynamic marking *p*. The tempo is marked *sa... loco*.

Third system of musical notation. The upper staff continues the melodic line with a dynamic marking *ff*. The lower staff provides a harmonic accompaniment with a dynamic marking *ff*. The tempo is marked *sa... loco*.

Fourth system of musical notation. The upper staff continues the melodic line with a dynamic marking *ff*. The lower staff provides a harmonic accompaniment with a dynamic marking *ff*. The tempo is marked *sa... loco*.

Fifth system of musical notation. The upper staff continues the melodic line with a dynamic marking *ff*. The lower staff provides a harmonic accompaniment with a dynamic marking *ff*. The tempo is marked *sa... loco*.

Sixth system of musical notation. The upper staff continues the melodic line with a dynamic marking *p*. The lower staff provides a harmonic accompaniment with a dynamic marking *p*. The tempo is marked *sa... loco*.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with similar rhythmic values. A dynamic marking of *f* (forte) is present in the upper staff.

The second system of musical notation consists of two staves. The upper staff features a complex texture with many beamed sixteenth notes, creating a dense, rapid melodic passage. The lower staff continues the bass line with eighth and sixteenth notes.

The third system of musical notation consists of two staves. The upper staff continues the melodic line with various intervals and accidentals. The lower staff features a series of chords and moving bass notes. A dynamic marking of *f* is visible in the upper staff.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with a dotted line above it, possibly indicating a breath mark or a specific articulation. The lower staff has a bass line with some rests. Dynamic markings include *mf* (mezzo-forte) in the upper staff and *fz* (forzando) in the lower staff.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with a dynamic marking of *ff* (fortissimo). The lower staff has a bass line with chords and moving notes.

The sixth system of musical notation consists of two staves. The upper staff features a long, sweeping melodic line with a dynamic marking of *ff* and a hairpin crescendo. The lower staff has a bass line with chords. The text *Cadenza in Tempo.* is written above the first staff. The system ends with a double bar line and a fermata over a final chord.

Guit: Viol: Guit: Viol: Guit:

pp

p

cresc.

f

Viol: Guit:

Adagio.

für die ich wa = che.
pour mon ami = e.

pp

Allegro.

f

Hörst du die Singstimme in der Ferne, wie Echo hören.

Andante.

für die ich wa =
pour mon a = mi =

p *rall:* *sempre poco*

Viola

Adagio.

che,
e,
für die ich wa = = che.
pour mon a = mi = = e.

a - p poco *Adagio.* *ff All^o con fuoco.*

8a..... loco

8a.... loco

Adagio, sostenuto assai.

Introduzione.

Musical notation for the Introduction section, measures 1-11. The notation is in bass clef with a common time signature. It features a series of sixteenth-note patterns, some with slurs and accents. Measure numbers 1 through 11 are indicated above the staff. Dynamics include *p* and *pp*.

Andante
con moto.

Musical notation for the Andante con moto section, measures 1-8. The notation is in bass clef with a common time signature. It features a series of quarter-note patterns. Measure numbers 1 through 8 are indicated above the staff. Dynamics include *p*. A section labeled "1^o Couplet." is marked with a repeat sign and measure numbers 6 and 8.

Var. I.

Musical notation for the first variation, measures 1-11. The notation is in bass clef with a common time signature. It features a series of sixteenth-note patterns, some with slurs and accents. Measure numbers 1 through 11 are indicated above the staff. Dynamics include *f*. The section concludes with the word *calando* written below the staff.

VIOLONCELLO.

2^e Couplet.

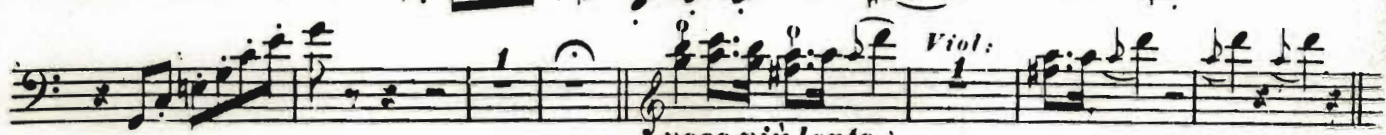
Musical notation for the 2^e Couplet, consisting of four staves of music in bass clef. The first staff begins with a dynamic marking of *p* and the instruction *pizz.*. The second staff has a dynamic marking of *p*. The third staff has a dynamic marking of *f* and the instruction *arco.*. The fourth staff has a dynamic marking of *f*.

Var: 2. Musical notation for Variation 2, consisting of three staves of music in bass clef. The first staff has a dynamic marking of *pizz.*. The second staff has a dynamic marking of *f* and the instruction *arco.*. The third staff has a dynamic marking of *f*.

3^e Couplet. Musical notation for the 3^e Couplet, consisting of one staff of music in bass clef. It features a dynamic marking of *f* and includes first and second endings marked with 11 and 8.

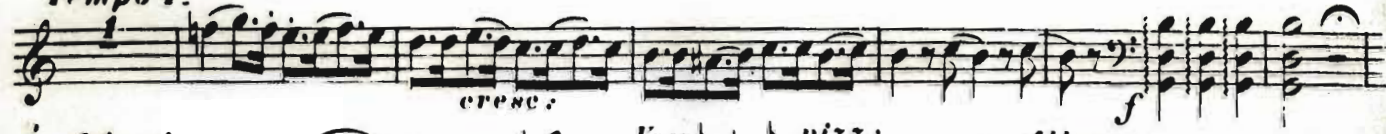
Var: 3. Musical notation for Variation 3, consisting of four staves of music in bass clef. The first staff has a dynamic marking of *P Coda.*. The second staff has a dynamic marking of *pp*. The third staff has a dynamic marking of *pp*. The fourth staff has a dynamic marking of *mf*.

VIOLONCELLO.



poco più lento:

Tempo 1^o



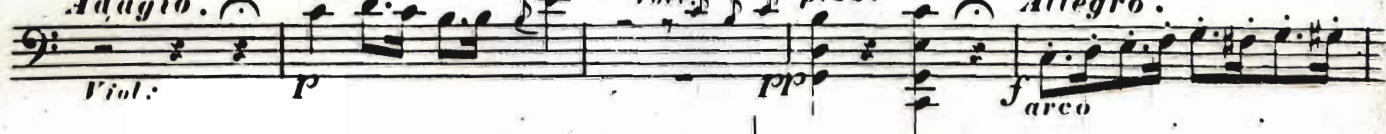
cresc.

Adagio.

Voc.

pizz:

Allegro.



Viol:

p

pp

f

arco



pizz:

Lento colla voce.



rall:

Allegro.



Adagio, sostenuto assai.

Introduzione.

Musical notation for the Introduction section. It consists of four staves. The first staff begins with a dynamic marking of *p* and includes a *cresc.* instruction. The second staff features a *f* dynamic. The third staff has a *ff* dynamic. The fourth staff includes dynamics *f*, *p*, *pp*, and *ppp*. There are various musical notations such as slurs, accents, and fingerings throughout.

Andante
con moto.

Musical notation for the Andante con moto section. It consists of three staves. The first staff starts with a *pp* dynamic. The second staff has a *mf* dynamic. The third staff begins with a *f* dynamic. The section includes a *1^o Couplet.* and various musical notations like slurs and accents.

Var:1.

Musical notation for the first variation (Var:1). It consists of three staves. The first staff starts with a *f* dynamic. The section includes a *2^o Couplet.* and various musical notations like slurs and accents.

Var:2.

Musical notation for the second variation (Var:2). It consists of three staves. The first staff starts with a *f* dynamic. The section includes a *3^o Couplet.* and various musical notations like slurs and accents.

VIOLINO.

Var:3.

The score consists of ten staves of music. The first staff is marked 'Var:3.' and begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system. The notation includes a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as slurs and accents. The dynamics range from *pp* (pianissimo) to *p* (piano). The piece concludes with a *Coda* section, indicated by a double bar line and the word 'Coda' written above the staff. The final staff contains a series of chords and rests, with dynamics marked *pp* and *ppp*.

mf

p

dol:

mf

tr

cresc:

in Tempo. Guit: Guit: Guit: in Tempo. cresc:

Guit. Cad: p

arpeggi

Adagio. rall:

Vacc. f Allegro. p

Vacc. rall: sempre più Adagio.

Allº molto, f

Adagio, sostenuto assai.

Introduzione.

Musical staff for the beginning of the introduction, featuring a bass clef, common time signature, and various notes with fingerings and dynamics.

Musical staff with dynamic markings *sp* and *ff*.

Musical staff with dynamic marking *pp*.

Andante con moto.

Musical staff for the *Andante con moto* section, starting with a bass clef and common time signature.

1^o Couplet.

Musical staff for the 1^o Couplet, featuring a bass clef and common time signature.

Var: 1.

Musical staff for the first variation of the couplet.

2^o Couplet.

Musical staff for the 2^o Couplet, featuring a bass clef and common time signature.

Var: 2.

Musical staff for the second variation of the couplet.

3^o Couplet.

Musical staff for the 3^o Couplet, featuring a bass clef and common time signature.

Musical staff for the final section of the piece.

VIOLONCELLO (ad libitum)

Var:3. 11 8 Coda.

pp

pizz:

arco

pizz:

arco

pizz:

arco

pp

pizz:

arco

pp

In Tempo.

pizz:

arco

Adagio.

f

Allegro molto.

Adagio.

Allo con fuoco.

f

Col Capo Tasto in Terza posizione; oppure Terz. Guitare.

Adagio, sostenuto, assai.

Introduzione.

**Andante
con moto.**

Var. 1.

2^e Couplet.

GUITARE.

The first system of the main musical score consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a melodic line with various rhythmic values and some slurs. The middle staff is in bass clef and contains a bass line with chords and single notes. The bottom staff is in bass clef and contains a bass line with chords and single notes. Dynamics include *p* (piano) and *mf* (mezzo-forte). A *rall:* (rallentando) marking is present in the middle staff.

Var: 2.

The first variation (Var: 2) is written on a single staff in treble clef with a key signature of two sharps and a common time signature. It begins with a *p* (piano) dynamic and features a series of chords and rhythmic patterns.

The second variation is written on a single staff in treble clef with a key signature of two sharps. It features a melodic line with a triplet of eighth notes and a *p* (piano) dynamic.

The third variation is written on a single staff in treble clef with a key signature of two sharps. It features a melodic line with a *f* (forte) dynamic and is labeled "3^e Couplet." with the number "11" below it.

The fourth variation is written on a single staff in treble clef with a key signature of two sharps. It features a melodic line with a *f* (forte) dynamic and is labeled with the number "8" above it.

Var: 3.

The third variation (Var: 3) is written on a single staff in treble clef with a key signature of two sharps and a common time signature. It begins with a *p* (piano) dynamic and features a series of chords and rhythmic patterns. It is labeled "Coda." above the staff and includes the numbers "11" and "8" above the first two measures.

The fourth variation is written on a single staff in treble clef with a key signature of two sharps. It features a melodic line with a *p* (piano) dynamic.

GUITARE.

The musical score is written for guitar and consists of ten staves. The key signature is G major (one sharp, F#). The notation includes treble clefs, a common time signature, and various musical notations such as notes, rests, and dynamic markings like 'pp' and 'f'. The music is arranged in a single system with ten staves.

GUITARE.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It features a melodic line with a dynamic marking of *f* and a first ending bracket labeled '1'. The second staff includes the tempo marking *in Tempo.* and a dynamic marking of *p*, with a section labeled *Cadenza.* The third staff starts with a dynamic marking of *pf:* and contains a section labeled *crenc.* The fourth staff has a dynamic marking of *f* and includes the tempo marking *Adagio.* A section labeled *Voce Echo* is indicated by a dotted line. The fifth staff begins with the tempo marking *All^o con fuoco.* and a dynamic marking of *f*. The sixth staff features a section labeled *Voce* and a dynamic marking of *p*, with the instruction *colla voce*. The seventh staff includes the tempo marking *lento.* and a dynamic marking of *p*. The eighth staff starts with *All^o con fuoco.* and a dynamic marking of *f*. The ninth staff has a dynamic marking of *p* and a section labeled *rall: assai*. The tenth staff concludes the piece with a final chord.

Adagio, sostenuto assai.

Introduzione.

Musical notation for the introduction, featuring a bass clef, common time signature, and various musical notations including triplets and dynamics like *p* and *sp*.

Andante con moto.

Musical notation for the first section, marked "Andante con moto", with a bass clef and common time signature.

in Tempo.

Musical notation for the second section, marked "in Tempo", with a bass clef and common time signature.

Var: 1.

Musical notation for the first variation, marked "Var: 1.", with a bass clef and common time signature.

1^o Couplet.

Musical notation for the first couplet of the first variation, with a bass clef and common time signature.

Var: 2.

Musical notation for the second variation, marked "Var: 2.", with a bass clef and common time signature.

2^o Couplet.

Musical notation for the second couplet of the second variation, with a bass clef and common time signature.

Var: 3.

Musical notation for the third variation, marked "Var: 3.", with a bass clef and common time signature.

Coda.

Musical notation for the coda of the third variation, with a bass clef and common time signature.

in Tempo.

Musical notation for the fourth section, marked "in Tempo", with a bass clef and common time signature.

p arco

Cad.

Musical notation for the fifth section, with a bass clef and common time signature.

Allegro.

Adagio.

Musical notation for the sixth section, with a bass clef and common time signature.

Forc.

Allegro.

Musical notation for the seventh section, with a bass clef and common time signature.

13. Wenn statt der Guitare die Violoncellstimme gespielt wird, so wird statt dem Violoncell ad libitum der Contrabass dazu genommen.

Adagio, sostenuto assai.

Andante con moto.

Introduzione. 

Das Nacht-gestirn beleuchtete das
L'astre des nuits de son paisible é-



Land, Die Zel-ten rings mit dem sanften Silberglanze; dem Lager nah ein junger Krieger
etait lançoit des feux sur les tentes de Va-len-ce, non loïn du camp un jeune et beau sol-



stand, und al-so sang er ge-stützt auf sei-ne Lan-ze: Auf, Ze-phyr
et ainsi chan-toit, ap-pu-yé sur sa lan-ce: al-lez, ro-



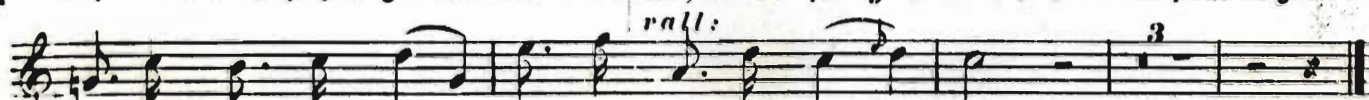
auf, und brin-ge mit dir dem Vater-land meines Her-zens Sprache; Sag' ihm, dass
et lez Zephyr jo-yeux portez mes chants vers ma pa-tri-e, di-tes que



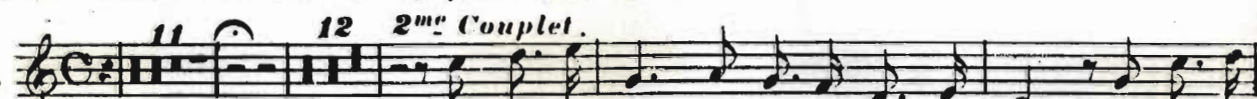
ich entschlossen hier, sag' ihm, dass ich entschlossen hier für Ruhm und meine Freundin wa-
je veille en ces lieux, di-tes que je veille en ces lieux pour la gloire, et pour mon a-mi-



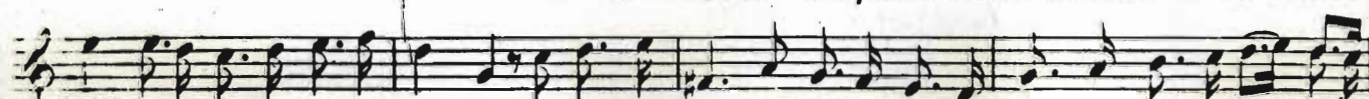
che; Sag' ihm, dass ich entschlossen hier, sag' ihm, dass ich entschlossen hier für Ruhm und
e: di-tes, que je veille en ces lieux, di-tes que je veille en ces lieux pour la gloire



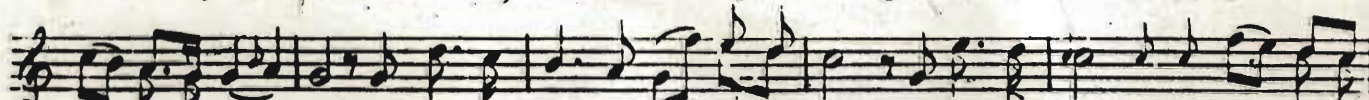
mei-ne Freun-dinn wa-che, dass ich hier wa-che.
et pour mon a-mi-e, pour mon a-mi-e.

Var: I. 

Wenn das Ge-schütz des Feindes leuchtend kracht, hält sich die
A la lu-eur des feux des en-ne-mis la senti-



Wach unbeweglich in der Schanze; ein wackrer Krieger kürzet sich die Nacht, und singt gelehnt auf.
et n'est placée en si-len-ce; un bon guerrier pour abre-ger les nuits, chante, appu-yé sur le



si-ne Lan-ze: Auf, Zephyr auf, und bringe mit dir dem Va-terland meines Her-zens
et de sa lan-ce: al-lez, ro-lez, Zephyr jo-yeux portez mes chants dans ma pa-

TENORE SOLO.

Spra = che: Sag' ihm, dass ich entschlossen hier, sag' ihm, dass ich entschlossen hier für Ruhm und
tri = e; di = tes que je veille en ces lieux, di = tes que je veille en ces lieux pour la gloire
Tutti.
 mei = ne Freundin wa = che; Sag' ihm, dass ich ent = schlos = sen hier, sag' ihm, dass
et pour mon a = mi = e, di = tes que je veille en ces lieux, di = tes que
rall.
 ich entschlossen hier für Ruhm und meine Freundin wa = che, dass ich hier wa = che.
je veille en ces lieux pour la gloire et pour mon a = mi = e, pour mon a = mi = e.

Var: 2. *8 3 12 3^{me} Couplet.*
 Zum neuen Kampf ruft uns das Morgenroth, es ruft uns
L'Astre du jour ra = mé = ne les com = bats demain il

auf zum neuen Sieges = kranze; im Siege selbst erreicht uns der Tod; rascht er auch mich an der
faut si = gnaler sa rail = lan = cè, dans la victoire on trouve le trè = pas, mais, si je meurs à co =
 Set = te meiner Lan = ze; auf Ze = phyr auf, und brin = ge mit dir dem Va = ter =
té de ma lan = ce; al = tez en = cor jo = yeur Ze = phir, al = tez, ro =
 lan = de meines Herzens Spra = che: sa = ge, mein letz = ter Wunsch galt ihr, sa = ge, mein
lez, dans ma pa = tri = e; di = re que mon der = nier sou = pir, di = re que
Tutti.

letzter Wunsch galt ihr, und meines Va = ter = landes Sa = che. Sage, mein letzter Wunsch galt ihr, sage, mein
mon der = nier soupir fut pour la gloire et mon a = mi = e. Dire que mon dernier soupir, dire que
rall.
 letzter Wunsch galt ihr, und meines Va = terlandes Sa = che, für die ich wa = che.
mon dernier soupir, fut pour la gloire et mon a = mi = e, pour mon a = mi = e.

Var: 3. *11 8 57 10* *(*) Solo.*
Viol: Guit:
 Adagio. Für die ich wa = che,
pour mon a = mi = e.

Viol:
 Allegro. Andante. *7* Adagio. *9*
 für die ich wa = che.
pour mon a = mi = e,
 für die ich wa = che.
pour mon a = mi = e.

*) Hier lässt sich die Singstimme
 in der Ferne, wie Echo hören.

Adagio, sostenuto assai. Andante con moto. 1^{es} Couplet.

Introduzione. Musical notation with measures 22, 7, and 11.

Musical notation with a triplet and a piano (p) dynamic marking.

Sag' ihm, dass ich ent-schlossen hier, sag' ihm, dass
Di-tes, que je veille en ces lieux, di-tes, que

Musical notation with a rallentando (rall.) marking and a triplet.

ich entschlossen hier für Ruhm und meine Freundin wa-che, dass ich hier wa-che.
je veille en ces lieux pour la gloire et pour mon a-mi-e, pour mon a-mi-e.

Var: 1. Musical notation with measures 11, 13, and 11, and a 2^{es} Couplet.

Sag' ihm, dass
Di-tes, que

Musical notation for the first variation.

ich ent-schlossen hier, sag' ihm, dass ich ent-schlossen hier für Ruhm und
je veille en ces lieux, di-tes que je veille en ces lieux pour la gloire

Musical notation with a rallentando (rall.) marking and a triplet.

mei-ne Freundin wa-che, dass ich hier wa-che.
et pour mon a-mi-e, pour mon a-mi-e.

Var: 2. Musical notation with measures 8, 3, 13, and 11, and a 3^{es} Couplet.

Musical notation for the second variation.

Sa-ge, mein letz-ter Wunsch galt ihr, sa-ge, mein letz-ter Wunsch galt ihr, und meines
Di-re, que mon der-nier sou-pir, di-re, que mon der-nier sou-pir, fut pour la
rallent:

Musical notation with a 4-measure phrase and the instruction Var: 3 e Coda tace.

Va-ter-landes Sa-che, für die ich wa-che.
gloire et mon a-mi-e, pour mon a-mi-e.

Adagio, sostenuto assai. Andante con moto.

1^{tes} Couplet.

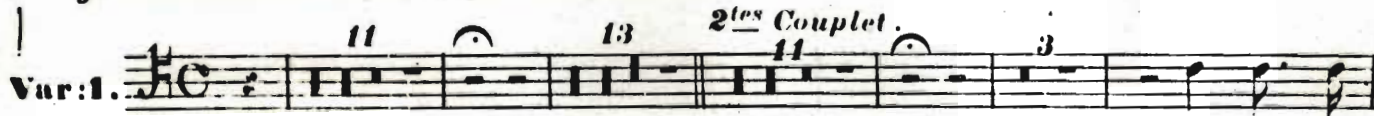
Introduzione. 



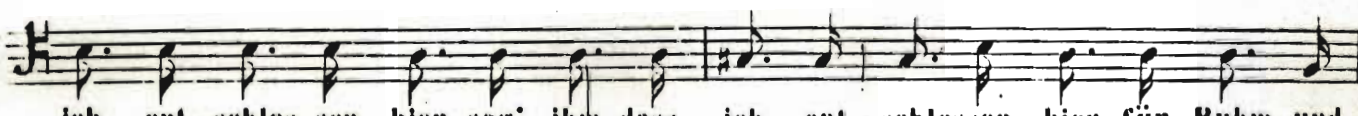
Sag' ihm, dass ich ent = schlossen hier, sag' ihm, dass
Di = tes, que je veille en ces lieux, di = tes, que



ich entschlossen hier für Ruhm und mei = ne Freundin wa = che, dass ich hier wa = che.
je veille en ces lieux pour la gloire et pour mon a = mi = e, pour mon a = mi = e.

Var:1. 

Sag' ihm, dass
Di = tes, que

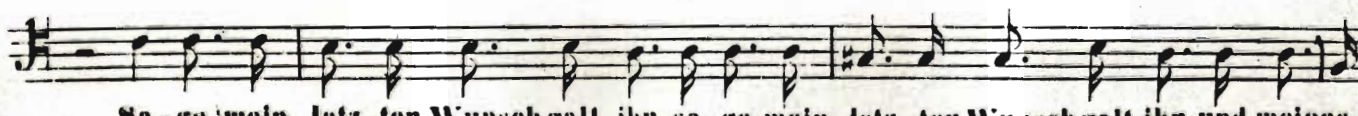


ich ent = schlos = sen hier, sag' ihm, dass ich ent = schlossen hier für Ruhm und
je veille en ces lieux, di = tes que je veille en ces lieux pour la gloire



mei = ne Freun = dinn wa = che, dass ich hier wa = che.
et pour mon a = mi = e, pour mon a = mi = e.

Var:2. 



Sa = ge, mein letz = ter Wunsch galt ihr, sa = ge, mein letz = ter Wunsch galt ihr, und meines
Di = re, que mon der = nier soupir, di = re, que mon der = nier soupir, fut pour la



Va = ter = lan = des Sa = che, für die ich wa = che.
gloire et mon a = mi = e, pour mon a = mi = e.

Var:3 e Coda tace.

Adagio, sostenuto assai. Andante con moto. 1^{es} Couplet.


Introduzione. 



Sag' ihm, dass ich ent = schlossen hier, sag' ihm, dass
 Di = tes, que je veille en ces lieux, di = tes, que



ich entschlossen hier für Ruhm und mei = ne Freundin wache, dass ich hier wa = che.
 Je veille en ces lieux pour la gloire et pour mon a = mi = e, pour mon a = mi = e.

Var:1. 

Sag' ihm, dass
 Di = tes, que



ich ent = schlossen hier, sag' ihm, dass ich ent = schlossen hier für Ruhm und
 je veille en ces lieux, di = tes que je veille en ces lieux pour la gloire



mei = ne Freundin wa = che, dass ich hier wa = che.
 et pour mon a = mi = e, pour mon a = mi = e.

Var:2. 

3^{es} Couplet.



Sa = ge, mein letz = ter Wunsch galt ihr, sa = ge, mein letz = ter Wunsch galt ihr, und meines
 Di = re, que mon der = nier sou = pir, di = re, que mon der = nier soupir, fut pour la



Va = ter = lan = des Sa = che, für die ich wa = che,
 gloire et mon a = mi = e, pour mon a = mi = e.

Var:3 e Coda tace.