

De St. George
Das Gardes Holländisch



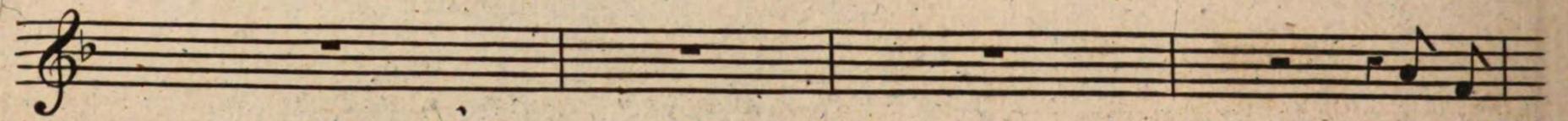
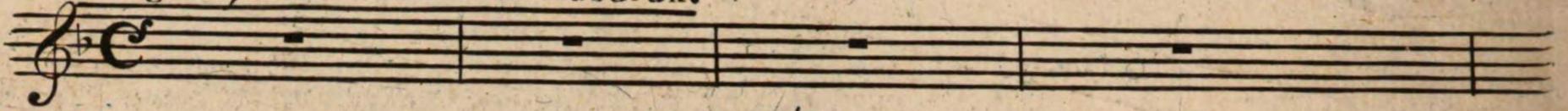
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Langsam, mit bedeutenden Ausdruck.



Nur noch



ei_ne ei_ne einz_ge bittere Zäh_re ei_ne einz_ge bittere



Zäh_re trübe meinen starren Blick



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o ! o ! das es die lez-te wa-re ü-ber

menſchliches Ge-ſchick ü-ber menſchliches Ge-ſchick ei-ne

nur eine nur dann le-be wohl ei-ne

Recit:
nur eine nur dann lebe wohl du gute unterdrückte Dulderinn

Volti Subito

Geschwind und entschlossen.

sey's dann das mein Herz mir blute muß ich stau__ bend

f *p* *cresc.* *poco f*

von dir fliehn muß ich stau_bend von dir

f *ff*

fliehn stirb

f *ff* *f*

Langsam

und tröste mich mit einem Blicke du zu

p *f* *p*

gut für diese Welt tröste mich tröste mich mit ei-nem

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line contains the lyrics 'gut für diese Welt tröste mich tröste mich mit ei-nem'. The piano accompaniment includes dynamic markings such as *f* and *p*.

Blicke du du zu gut für diese Welt wo der

Geschwinder

The second system continues the vocal line with the lyrics 'Blicke du du zu gut für diese Welt wo der'. A tempo change is indicated by the word 'Geschwinder' (Allegretto) above the staff. The piano accompaniment features dynamic markings like *pp* and *f*.

Ed-le in die Stricke des ver-worf-nen

The third system shows the vocal line with the lyrics 'Ed-le in die Stricke des ver-worf-nen'. The piano accompaniment is characterized by a rhythmic pattern of eighth notes and includes dynamic markings such as *p* and *f*.

Schurken fällt

The fourth system contains the vocal line with the lyrics 'Schurken fällt'. The piano accompaniment continues with dynamic markings like *p* and *f*.

Volti Subito

in die Stricke der ver-worf-nen Schurcken fällt

8

Recit.

a-ber die die fchändlich dich be-tro-gen

Geschwind

spotte-ten der Herzens Noth

f p

die dir Schmeicheleien logen

f

Mädgen die be-strafe Gott Mäd - gen die be -

ftra - fe Gott die be - ftra - fe Gott

Nicht zu Geschwind.

Könt ich mich der Menschen Blick entziehen

le - ben un - be - kannt al - lein

Volti Subito

in die tiefste Wälder fliehen O wie müstich seelig feyn O wie müstich seelig feyn

ach dann wären Bosheit List und Räncke mir wie Kindern

unbekannt schmecktich keine Wermuths Trancke dargereicht

Langsam. Sanft und Zärtlich.
von Menschen Hand lebe wohl

wohl ich lieb-te deine See - le lohn dir's Gott lohn dir's

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The vocal line contains the lyrics 'wohl ich lieb-te deine See - le lohn dir's Gott lohn dir's'. The piano accompaniment includes dynamic markings such as *p*, *f*, and *p*.

Gott das fühl - test du wenn ich fern ich

The second system continues the musical piece. The vocal line has the lyrics 'Gott das fühl - test du wenn ich fern ich'. The piano accompaniment features a more active texture with dynamic markings including *p*, *f*, and *p*.

fern von dir mich qua - le ge - be dir ge - be dir

The third system shows the vocal line with lyrics 'fern von dir mich qua - le ge - be dir ge - be dir'. The piano accompaniment continues with dynamic markings of *p*, *f*, and *p*.

der Himmel Ruh ge - be dir ge - be dir Volti Subito

The final system on the page contains the lyrics 'der Himmel Ruh ge - be dir ge - be dir Volti Subito'. The piano accompaniment concludes with dynamic markings of *f* and *f*.

Traurig.

ge-be dir der Himmel Ruh oh-ne dich

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase in G major, marked with a fermata over the word 'Ruh'. The piano accompaniment consists of a simple harmonic accompaniment. The system concludes with a time signature change to 3/4 and a key signature change to G minor, indicated by a double flat sign for the key signature.

oh-ne dich dies Le-ben durch zu wallen mei-ne Ma-

The second system continues the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings of *pp*, *f*, and *p*. The system concludes with a time signature change to 3/4 and a key signature change to G minor.

ria-ne dacht ich nicht oh-ne dich dacht ichs

The third system continues the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings of *p*, *f*, *p*, and *cres.*. The system concludes with a time signature change to 3/4 and a key signature change to G minor.

nicht ei-ne Trah-ne

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings of *p*, *f*, *p*, and *cres. f*. The system concludes with a time signature change to 3/4 and a key signature change to G minor.

nicht ei-ne Trah-ne

The fifth system continues the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings of *p*, *f*, *p*, and *cres. f*. The system concludes with a time signature change to 3/4 and a key signature change to G minor.

nicht ei-ne Trah-ne

The sixth system continues the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings of *p*, *f*, *p*, and *cres. f*. The system concludes with a time signature change to 3/4 and a key signature change to G minor.

nicht ei-ne Trah-ne

The seventh system continues the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings of *p*, *f*, *p*, and *cres. f*. The system concludes with a time signature change to 3/4 and a key signature change to G minor.

nicht ei-ne Trah-ne

The eighth system continues the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings of *p*, *f*, *p*, and *cres. f*. The system concludes with a time signature change to 3/4 and a key signature change to G minor.

wird noch fallen wenn mein Aug im To - - de

bricht im To - - de bricht Sanft. Le - be

wohl wohl nimm meinen best - en Segen

nimm das Wort im Munde bricht

Volti Subito

Gott ge-leit auf al-len Wee-gen dich Mädchen

p *cres* *f* *p* *f* *p*

dich Mädchen dich vergif mein nicht ver-

p *p* *#* *p*

- gif mein nicht ver-gif mein nicht

f *p* *p/p* *f* *p*

p/p *#* *p/p*

Fine.