

Variations

sur le thème :

La Sentinelle

pour

Flûte et Guitare

composées et dédiées à

Mademoiselle Elise Morgenthal

par

GASPARD KUMMER.

Op. 5.

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1836.

Maestoso quasi Marcia .

Tema
con
Variazioni .



dol

tr

p *rallent.* *a tempo.*

p *tr*

1 *più moto.*

lento. *a tempo.*

FLAUTO.
Andante

1 Fl: p
Guit: rall:

46 8 Allegretto.

p lento
accelerando. a tempo.

f dim

Andante poco Adagio.
dol *f*

dim *p* rallent *pp* fine.

Maestoso quasi Marcia.

Tema
con
Variazioni.



a tempo.
p

f *f* *f* *solo*

rallent:

a tempo.

f *piu moto.*

f *Lento.* *a tempo.*

Andante.

The first section of the piece is marked 'Andante'. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music features a mix of eighth and sixteenth notes, with some chords. Dynamics include a forte (*f*) marking and a 'rallent:' instruction. The second and third staves continue the melodic and harmonic development.

Allegretto.

The second section is marked 'Allegretto'. It consists of two staves of music. The first staff has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is noticeably faster than the first section. The music is characterized by more frequent sixteenth-note patterns. Dynamics include a piano (*p*) marking and a 'lento.' instruction.

accelerando . a tempo .

The third section is marked 'accelerando . a tempo .'. It consists of two staves of music. The first staff has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo increases during the 'accelerando' section and returns to the 'a tempo' pace. Dynamics include a forte (*f*) marking.

Andante poco Adagio.

The fourth section is marked 'Andante poco Adagio'. It consists of three staves of music. The first staff has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is slower than the previous sections. Dynamics include a piano (*p*) marking, a first ending bracket labeled '1', and a forte (*f*) marking. The section concludes with a 'dim' (diminuendo) marking and a piano (*p*) dynamic, leading to a 'pp' (pianissimo) dynamic and a 'fine .' ending.