

Zwei Lieder

von Robert Schumann

Liebeslied

Erschienen 1849

Innig, lebhaft

20.

The piano introduction consists of two staves. The right hand starts with a melody in G minor, 3/4 time, marked *mf*. The left hand provides a rhythmic accompaniment with eighth notes and chords. Fingerings are indicated with numbers 1-5. The piece ends with a double bar line and a fermata.

accentuato assai il canto

Du mei-ne See - le, du mein Herz,

du meine Won - - - ne, du mein

The first line of the song features a vocal line and piano accompaniment. The vocal line is in G minor, 3/4 time, with lyrics: "Du mei-ne See - le, du mein Herz, du meine Won - - - ne, du mein". The piano accompaniment continues from the introduction. The vocal line has a melodic contour that rises and then falls. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand.

Schmerz,

du meine Welt,

in der

ich le -

- be, mein Him -

mel

The second line of the song features a vocal line and piano accompaniment. The vocal line is in G minor, 3/4 time, with lyrics: "Schmerz, du meine Welt, in der ich le - - be, mein Him - mel". The piano accompaniment continues from the previous line. The vocal line has a melodic contour that rises and then falls. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand.

du,

dar - ein

ich schwe -

- be, o du mein Grab,

in das hin -

The third line of the song features a vocal line and piano accompaniment. The vocal line is in G minor, 3/4 time, with lyrics: "du, dar - ein ich schwe - - be, o du mein Grab, in das hin -". The piano accompaniment continues from the previous line. The vocal line has a melodic contour that rises and then falls. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand. The tempo marking *poco rit.* appears in the piano part.

ab ich e -

- wig mei -

nen Kum -

- mer gab.

The fourth line of the song features a vocal line and piano accompaniment. The vocal line is in G minor, 3/4 time, with lyrics: "ab ich e - - wig mei - nen Kum - - mer gab.". The piano accompaniment continues from the previous line. The vocal line has a melodic contour that rises and then falls. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand. The tempo marking *piu rit.* appears in the piano part, and the word *smorz.* is written below the piano part.

3 1 3 5 4 1
 poco rit.

2 1 4 1 5 2
 2 1 3 1 5 2
 3 1 5 1 5 1 4 1 5 2 3 1

2 1 3 1 5 1 5 2 5 3 1 5 2
 5 2

dimin. calando

espressivo assai

3

smorz. a tempo

ritenuto molto p leggiero vivamente

1 2 4

dim.

Du bist die Ruh, du bist der

p

Frie - den, du bist vom Him - - mel

mir be-schie - den, daß du mich liebst, macht mich mir

cre - - scen - - do

wert. dein Blick hat mich vor mir ver - klärt, du hebst mich

più cresc. *rinforz. rit.*

Ossia:

riten. ad lib.

lie - - bend ü - ber mich, mein

dolce armonioso una corda

pp

gu - ter Geist, mein bess - res Ich!

poco rall. *cresc. accelerando* *cresc.* *8*

poco rall. *tre corde*

Du mei - ne See - - le, du mein

cresc. *rin fz*

f con anima

Herz, du mei-ne Wonn?, o du mein

Schmerz, du mei-ne Welt, in der ich

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics "Schmerz, du mei-ne Welt, in der ich". The middle staff is the right-hand piano part, featuring a complex melodic line with many sixteenth and thirty-second notes, some marked with accents and slurs. The bottom staff is the left-hand piano part, providing harmonic support with chords and moving bass lines. There are several performance markings, including asterisks and circled symbols, below the piano parts.

le - - - be, mein Him - - mel du, dar - ein ich

The second system continues the musical score. The vocal line has lyrics "le - - - be, mein Him - - mel du, dar - ein ich". The piano accompaniment continues with intricate textures. The right-hand part has a prominent melodic line with slurs and accents. The left-hand part has a steady accompaniment. Performance markings like asterisks and circled symbols are present below the piano parts.

schwe - - - be, mein gu-ter

The third system shows the vocal line with lyrics "schwe - - - be, mein gu-ter". The piano accompaniment continues. The right-hand part has a melodic line with slurs and accents. The left-hand part has a steady accompaniment. Performance markings like asterisks and circled symbols are present below the piano parts.

Geist, mein bess - res Ich!

a tempo

The fourth system continues the piano accompaniment. The right-hand part has a melodic line with slurs and accents. The left-hand part has a steady accompaniment. Performance markings like asterisks and circled symbols are present below the piano parts. The system concludes with the instruction *fff vibrato assai* and a fermata over the final chord.

con somma passione

fff vibrato assai

First system of musical notation. Treble and bass staves. Includes a large slur over the top staff and a *rinforz.* marking with a triplet of eighth notes in the bass staff.

Second system of musical notation. Treble and bass staves. Continuation of the piece with various articulations and dynamics.

Third system of musical notation. Treble and bass staves. Includes the instruction *con somma passione* and a *fp* (fortissimo) marking. Features a large slur over the top staff.

Fourth system of musical notation. Treble and bass staves. Includes the instruction *espressivo*. Features a large slur over the top staff.

Fifth system of musical notation. Treble and bass staves. Includes the instruction *stringendo* and a *cresc.* (crescendo) marking. Ends with a *f* (forte) dynamic.