

4 Lieder

Baritone Saxophone & Piano / Organ

Arr.: Colette Mourey

Robert Schumann

EMR 25437A

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4 Lieder

Robert Schumann

(1810-1856)

Arr.: Colette Mourey

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Andante semplice ♩ = 72

Baritone Saxophone

Organ /
Piano



The first system of the musical score for '4 Lieder' (No. 1) is in common time (C) with a tempo of 72 beats per minute. It features a Baritone Saxophone part and an Organ/Piano accompaniment. The Baritone Saxophone part consists of a single whole note chord (F major) in the first measure, followed by rests. The Organ/Piano part begins with a melody in the right hand and a bass line in the left hand. The right hand melody starts with a half note F, followed by a half note A, and then a half note C. The left hand bass line starts with a half note F, followed by a half note A, and then a half note C. The Organ/Piano part is marked with a mezzo-piano (*mp*) dynamic in the first measure and a fortissimo (*fp*) dynamic in the second measure. The system concludes with a double bar line.



The second system of the musical score for '4 Lieder' (No. 1) continues the Organ/Piano accompaniment. It begins with a mezzo-piano (*mp*) dynamic in the first measure and a fortissimo (*fp*) dynamic in the second measure. The system concludes with a double bar line.



The third system of the musical score for '4 Lieder' (No. 1) continues the Organ/Piano accompaniment. It begins with a mezzo-piano (*mp*) dynamic in the first measure and a fortissimo (*fp*) dynamic in the second measure. The system concludes with a double bar line.



The fourth system of the musical score for '4 Lieder' (No. 1) is marked 'Vivo' and begins at measure 12. It features a Baritone Saxophone part and an Organ/Piano accompaniment. The Baritone Saxophone part begins with a mezzo-forte (*mf*) dynamic in the first measure, followed by a half note F, a half note A, and a half note C. The Organ/Piano part begins with a mezzo-forte (*mf*) dynamic in the first measure, followed by a half note F, a half note A, and a half note C. The system concludes with a double bar line.

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Vivace ♩. = 116

Measures 1-4 of the piece. The music is in 6/8 time and B-flat major. The piano part begins with a forte (*f*) dynamic. The violin part enters in measure 2 with a forte (*f*) dynamic. The piano part has a melodic line in the right hand and a bass line in the left hand, both marked *f*.

Measures 5-8. The violin part continues with a melodic line marked *f*. The piano part has a melodic line in the right hand marked *mf* and a bass line marked *f*. The piano part has a melodic line in the right hand and a bass line in the left hand, both marked *f*.

Measures 9-12. The violin part continues with a melodic line marked *f*. The piano part has a melodic line in the right hand marked *mf* and a bass line marked *f*. The piano part has a melodic line in the right hand and a bass line in the left hand, both marked *f*.

Measures 13-15. The violin part continues with a melodic line marked *ff*. The piano part has a melodic line in the right hand marked *ff* and a bass line marked *ff*. The piano part has a melodic line in the right hand and a bass line in the left hand, both marked *ff*.

Measures 16-19. The violin part continues with a melodic line marked *mp*. The piano part has a melodic line in the right hand marked *p* and a bass line marked *f*. The piano part has a melodic line in the right hand and a bass line in the left hand, both marked *f*.

Allegretto ♩ = 92

The musical score is written for piano and consists of five systems of staves. The first system (measures 1-3) is in common time (C) and features a melody in the right hand with chords and a bass line in the left hand. The second system (measures 4-6) begins with a key signature change to two sharps (F# and C#) and includes dynamic markings *mp* and *p*. The third system (measures 7-9) continues the melody and accompaniment. The fourth system (measures 10-12) shows further development of the musical themes. The fifth system (measures 13) ends with a *mf* dynamic marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

4

7

10

13

mp

p

mf

4

Allegro ♩. = 120

6

11

16

21

mp *p* *mf* *f* *mp*

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