

Every Romantic Lied Ever

As sung by a past-their-prime baritone and their mediocre accompanist

Franz Hugo Robert van Schuwolfbertmannven

Andante con molto rubato

Voice

They use sus-pen-sions a lot in Lie-der; re-pea-ted mo-tifs,

Piano

mp

simile

con pedale

8

Voice

with off-beat pia - no. To build e - mo - tion: use mo-du - la - tions,

Pno.

14

Voice

chro-ma-tic ten - sion, and ri - te - nu - to.

Pno.

20

Voice

Per-haps I'm find-ing my love re-jec-ted,

Pno.

26

Voice

or I've been called up for mar-tial du-ties. If so, the pia - no

Pno.

mf

32

Voice

de - picts the ac - tion! Be-fore pre-par - ing

Pno.

Stringendo

subito p

Agitato

36

Voice

the mid-dle sec - tion. A change of tex - ture shows a

Pno.

ff

41

Voice

win - ter storm is howl - ing. Chro - ma - tic

Pno.

44

Voice

pass - age - work and ba - ri - to - nal growl - ing. Di -

very covered

Pno.

47

Voice

mi - nished chords _____ bring strife,

Pno.

50

Voice

the Ne - a - po - - li - tan is

Pno.

53

Voice

quite a - lar - ming. The trip - let

Pno.

56

Voice

se - mi - qua - vers show the heart in may - hem.

Pno.

59

Voice

But that's as - sum - ing you'll find some - one who will

Pno.

62

Voice

play them. The R. S. I. _____ takes hold.

Pno.

65

Voice

At last, we build

Pno.

68

Meno mosso

Voice

in - to the cli-max, pre - par - ing the main theme back in the

Pno.

73

Tempo primo

Voice

to - nic. A

Pno.

simile

81

Voice

coun - ter-me-lo - dy is com - mon, but soon we come a-cross a

Pno.

87

Voice

prob-lem. All of these Lied - er sound the same.

Pno.

93

Voice

They're Do-ppel-gang-ers.

Pno.

f *mp*

100

Voice

The fin - al state - ment might seem fa - mi - liar, but now the ca - dence

Pno.

106

Voice

is in - ter - rup - ted. The cen - tral mo - tif gets ex - pan - ded in - to

Pno.

cresc.

111

Voice

yet more sus - pen - sions. Dra - ma - tic end - ing.

Pno.

f *pp*