

# Two Grenadiers

*Die beiden Grenadiere' Op. 49, No. 1*

Heinrich Heine (1797-1856)

Robert Schumann  
Arr. Robert Sieving

Mäßig (moderato) ♩ = 104

*mf*

T

B1

B2

To

To

To

Mäßig (moderato) ♩ = 104

Piano

*mf**mp*

*mp*

France were\_\_ trav-'ling two Gren - a - diers, from pris - on in Rus - sia re-

*mp*

France were\_\_ trav-'ling two Gren - a - diers, from pris - on in Rus - sia re-

*mel.*

France were\_\_ trav-'ling two Gren - a - diers, from pris - on in Rus - sia re-

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1149-3

*mel. mf* 7 *p*

turn - ing, And when they came to the Ger-man fron-tier, they

*mf* *p*

turn - ing, And when they came to the Ger-man fron-tier, they

*mel. p*

turn - ing, And when they came to the Ger-man fron-tier, they

Detailed description: This system contains the first four staves of music. The top two staves are vocal parts (Soprano and Alto) with lyrics. The third staff is a vocal part (Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#). The first measure of the vocal parts has a box containing the number '7'. Dynamic markings include *mf* and *p*. There are triplet markings over the notes 'came' and 'fron-tier' in the vocal parts.

# For Perusal Only

11

hung down their heads in mourn - ing. There came the ter - ri - ble

*mel. f*

hung down their heads in mourn - ing. There came the ter - ri - ble

*p*

hung down their heads in mourn - ing. There came the ter - ri - ble

Detailed description: This system contains the next four staves of music. The top two staves are vocal parts (Soprano and Alto) with lyrics. The third staff is a vocal part (Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#). The first measure of the vocal parts has a box containing the number '11'. Dynamic markings include *f* and *p*. There are crescendo and decrescendo hairpins over the piano accompaniment.

news to their ears that France was by fate for - sak - en; now

news to their ears that France was by fate for - sak - en; now

news to their ears that France was by fate for - sak - en; now

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in unison, and the piano accompaniment provides harmonic support. The key signature is two sharps (F# and C#), and the time signature is 4/4.

# For Perusal Only

scat - ter'd and slain were her brave gren - a - diers, and their em - p'ror, Na - po - leon, was

scat - ter'd and slain were her brave gren - a - diers, and their em - p'ror, Na - po - leon, was

scat - ter'd and slain were her brave gren - a - diers, and their em - p'ror, Na - po - leon, was

The second system continues the musical score with three vocal staves and piano accompaniment. It includes the instruction *rit.* (ritardando) above the vocal staves and below the piano accompaniment. The key signature and time signature remain the same as in the first system.

A tempo

tak - en. *mp*  
 They  
 tak - en. *mp*  
 They  
 tak - en. *mp*  
 They

A tempo  
*mf* *mp*

# For Perusal Only

21

wept to - geth - er, those gren - a - diers at their coun - try's fall - en  
 wept to - geth - er, those gren - a - diers at their coun - try's fall - en  
 wept to - geth - er, those gren - a - diers at their coun - try's fall - en  
 wept to - geth - er, those gren - a - diers at their coun - try's fall - en

*mel.*  
*mf*

25

glo - ry; Solo (opt.)  
glo - ry; "No!" cried one a - mid his tears, "my  
glo - ry;

# For Perusal Only

Solo (opt.)  
*mf*  
The oth - er said, "The end has  
wound, how it aches at the sto - ry!"  
Solo (opt.)  
The oth - er said, "The end has

come, why should we go on liv - ing?"

come, why should we go on liv - ing? Yet I have wife and

*mf*

# For Perusal Only

Tutti *mf*

"What mat - ters

Tutti *mf*

"What mat - ters

Tutti *mf*

son at home, their miss - ing fa - ther griev - ing." "What mat - ters

*mf*

37

wife? What mat - ters child? Ten - der - ness in my heart is for -  
 wife? What mat - ters child? Ten - der - ness in my heart is for -  
 wife? What mat - ters child? Ten - der - ness in my heart is for -

*mel. f*

Musical score for three voices (Soprano, Alto, Bass) and piano. The key signature is two sharps (F# and C#). The piano accompaniment features chords and moving lines in both hands.

# For Perusal Only

sak - en; beg, wife and child, when with hun - ger wild, for my  
 sak - en; beg, wife and child, when with hun - ger wild, for my  
 sak - en; beg, wife and child, when with hun - ger wild, for my

*f*

*f*

*f*

*mf*

Musical score for three voices (Soprano, Alto, Bass) and piano. The key signature is two sharps (F# and C#). The piano accompaniment features chords and moving lines in both hands.

45

Em - p'ror Na - po - leon is tak - en!

Em - p'ror Na - po - leon is tak - en! Oh, prom - ise me, broth - er, one re -

Em - p'ror Na - po - leon is tak - en!

*mf cresc. poco a poco*

*mp p cresc. poco a poco*

# For Perusal Only

quest: if at this time I should die, take

quest: if at this time I should die, take

quest: if at this time I should die, take

*mel. mf*

*mf*

*mf*



49

*cresc.*

me to France, and bur - y me there; in Fran - ce's dear earth let me

*cresc.*

me to France, and bur - y me there; in Fran - ce's dear earth let me

*cresc.*

me to France, and bur - y me there; in Fran - ce's dear earth let me

*mf* *cresc.*

# For Perusal Only

53

*f* lie. \_\_\_\_\_

*f* lie. \_\_\_\_\_ *Solo (opt.)* *mf* This Le - gion of Hon - or cross so bright, let it

*f* lie. *mf* Le - gion cross \_\_\_\_\_ bright,

*f*

Solo (opt.) 57

give me my mus-ket in my  
lie near my heart, up - on me;  
lie up - on me; my mus-ket in

# For Perusal Only

hand, and fix my sa - bre on me. So  
hand, fix my sa - bre on me. So

*rit.* *Tutti f*

61

Allargando  $\text{♩} = 96$ 

shall I lie, and a - rise no more, my watch like a sen - ti - nel

shall I lie, and a - rise no more, my watch like a sen - ti - nel

shall I lie, and a - rise no more, my watch like a sen - ti - nel

Allargando  $\text{♩} = 96$

# For Perusal Only

keep - ing, 'til I hear the can - non's thun - d'ring roar, and the

keep - ing, 'til I hear the can - non's thun - d'ring roar, and the

keep - ing, 'til I hear the can - non's thun - d'ring roar, and the

A tempo

69

squad - rons a - bove me sweep - ing. Then the Em - per - or comes\_ and his

squad - rons a - bove me sweep - ing. Then the Em - per - or comes\_ and his

squad - rons a - bove me sweep - ing. Then the Em - per - or comes\_ and his

A tempo

The piano accompaniment features a treble and bass clef. The right hand plays chords and a melodic line, while the left hand provides harmonic support. A dynamic marking of *sf* (sforzando) is present in the right hand.

# For Perusal Only

ban - ners wave, with their ea - gles o - ver him\_ bend - ing, and

ban - ners wave, with their ea - gles o - ver him\_ bend - ing, and

ban - ners wave, with their ea - gles o - ver him bend - ing, and

The piano accompaniment continues with chords and a melodic line in the right hand, and harmonic support in the left hand.

# © protection

arms from my grave, my Em - p'ror Na - po - leon at - tend - ing!"

*rit.*

arms from my grave, my Em - p'ror Na - po - leon at - tend - ing!"

*rit.*

arms from my grave, my Em - p'ror Na - po - leon at - tend - ing!"

*rit.*

The musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a soprano, alto, and bass clef, respectively. The piano accompaniment is in a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The tempo is marked *rit.* (ritardando). The lyrics are: "arms from my grave, my Em - p'ror Na - po - leon at - tend - ing!"

*dim.*

*Adagio*

*p*

The piano accompaniment is in a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The tempo is marked *Adagio*. The dynamics are *dim.* (diminuendo) and *p* (piano). The score includes a triplet of eighth notes in the right hand.