

HEIDENROESLEIN

for Cello and Piano

Music by Michel DEFOURNY



This piece of music has originally been written on a poem by Johann Wolfgang von GOETHE published in 1789.
It was intended to be performed by a tenor.

This score is an adaptation for cello.

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This score is free for private usage or for music lessons, including end-of-year performances.

HEIDENRÖSLEIN

- 1 -

J = 75

Cello

Piano

Michel DEFOURNY, based on a poem by J.W. GOETHE

This section contains two staves. The top staff is for the Cello, showing a pattern of eighth-note pairs and single notes. The bottom staff is for the Piano, showing chords and eighth-note bass lines. The key signature is B-flat major (two flats), and the time signature is common time (indicated by '8'). The tempo is marked 'J = 75'.

8

C

Pia.

This section continues the musical style from the previous one. The Cello part maintains its eighth-note pattern. The Piano part's bass line becomes more prominent, featuring sixteenth-note patterns. The key signature remains B-flat major, and the time signature is common time.

14

C

Pia.

This section shows a change in the Cello part, which now rests. The Piano part's bass line continues with sixteenth-note patterns. The key signature remains B-flat major, and the time signature is common time.

19

C

Pia.

a tempo

Rit...

>>>

This section shows the Cello part starting again with eighth-note patterns. The Piano part features a ritardando (marked 'Rit...') and a漸強 (riten. & cresc.). The key signature remains B-flat major, and the time signature is common time. The tempo is marked 'a tempo'.

25

C

Pia.

31

C

Pia.

36

C

Rit...

Pia.

39

a tempo

C

Pia.

42

C

Pia.

43

45

C

Pia.

46

49

C

Pia.

Rit...

50

Cello

HEIDENRÖSLEIN

- 1 -

J = 75

2

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11

4

a tempo

>>>

23

32

a tempo

4

Rit...

45

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Piano

HEIDENRÖSLEIN

- 1 -

J = 75

This section consists of two staves. The top staff features a continuous eighth-note bass line, while the bottom staff contains a mix of eighth and sixteenth notes. Measure 1 begins with a forte dynamic.

8

Measures 8 through 13 continue the rhythmic pattern established in the first section, maintaining the eighth-note bass line and a combination of eighth and sixteenth notes in the treble staff.

14

Measures 14 through 18 show a transition, with the bass line becoming more active and the treble staff featuring eighth-note chords.

19

Rit...

a tempo

Measures 19 through 24 include dynamic markings: *Rit...* followed by *a tempo*. The bass line remains prominent, and the treble staff continues its eighth-note chord progression.

25

Measures 25 through 30 continue the established patterns, with the bass line providing harmonic support and the treble staff maintaining its eighth-note chordal texture.

31

Measures 31 through 36 conclude the section, maintaining the rhythmic and harmonic characteristics established throughout the piece.

36

Rit...

39 a tempo

a tempo

42

45

49