

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.

HEIDENRÖSLEIN

- 1 -

J = 75

Cello

Piano

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

This section shows the beginning of the piece. The Cello part consists of eighth-note patterns. The Piano part features chords in the treble and bass staves. The key signature is three flats, and the time signature is common time.

8

C

Pia.

The Cello continues its eighth-note patterns. The Piano part includes a dynamic instruction 'ff' (fortissimo) in measure 11. The music remains in 3/4 time.

14

C

Pia.

The Cello has a sustained note in measure 14. The Piano part features sixteenth-note patterns. The music remains in 3/4 time.

19

C

Pia.

a tempo

>>>

Rit...

The Cello begins a rhythmic pattern with 'a tempo' and '>>>' markings. The Piano part includes a ritardando instruction 'Rit...' in measure 21. The music ends with a final piano dynamic.

25

C

Pia.

31

C

Pia.

36

C

Rit...

Pia.

39

a tempo

C

Pia.

42

C

Pia.

Bassoon (C) part: Measures 42-45 show sustained notes on B3, D4, G4, A4, B4, and C5. The piano (Pia.) part consists of two staves: treble and bass. The treble staff features sixteenth-note patterns in measures 42-44, followed by eighth-note pairs in measure 45. The bass staff has eighth-note patterns in measures 42-44, followed by sixteenth-note patterns in measure 45.

45

C

Pia.

Bassoon (C) part: Measures 42-45 show sustained notes on B3, D4, G4, A4, B4, and C5. The piano (Pia.) part consists of two staves: treble and bass. The treble staff features sixteenth-note patterns in measures 42-44, followed by eighth-note pairs in measure 45. The bass staff has eighth-note patterns in measures 42-44, followed by sixteenth-note patterns in measure 45.

49

C

Pia.

Bassoon (C) part: Measures 49-52 show sustained notes on B3, D4, G4, A4, B4, and C5. The piano (Pia.) part consists of two staves: treble and bass. The treble staff features sixteenth-note patterns in measures 49-51, followed by eighth-note pairs in measure 52. The bass staff has eighth-note patterns in measures 49-51, followed by sixteenth-note patterns in measure 52. A 'Rit...' (ritardando) instruction is placed above the bassoon staff in measure 52.

Cello

HEIDENRÖSLEIN

- 1 -

J = 75

2

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11

23

32

4

a tempo

45

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