

Johannes Brahms

Six Songs (arranged for cello/piano)

Piano score (sourced from IMSLP.org)

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1.

Feldeinsamkeit.

In summer fields.

op.86 No.2

Violoncello *Langsam.*

PIANO *Langsam.*

p

dim.

5

9

13

17

System 17-20: Treble and bass staves. Treble staff has a melodic line with a slur and a *p* dynamic. Bass staff has a rhythmic accompaniment of eighth notes. Treble staff has a *p* dynamic marking.

21

System 21-23: Treble and bass staves. Treble staff has a melodic line with a slur and a *dim.* dynamic. Bass staff has a rhythmic accompaniment of eighth notes. Treble staff has a *dim.* dynamic marking.

24

System 24-27: Treble and bass staves. Treble staff has a melodic line with a slur and a *p* dynamic. Bass staff has a rhythmic accompaniment of eighth notes. Treble staff has a *p* dynamic marking. Bass staff has a *dolce* dynamic marking.

28

System 28-31: Treble and bass staves. Treble staff has a melodic line with a slur. Bass staff has a rhythmic accompaniment of eighth notes.

32

System 32-35: Treble and bass staves. Treble staff has a melodic line with a slur and a *pp* dynamic. Bass staff has a rhythmic accompaniment of eighth notes. Treble staff has a *pp* dynamic marking. Bass staff has a *pp* dynamic marking.

2.

„Wie Melodien zieht es mir_“

„Like Melodies it floweth_“

2 click-beats at beginning

Zart. op.105 No.1

Violoncello

p

Zart.

PIANO

p sempre dolce

6

11

16

dim.

22

27

pp

pp

32

dim.

37

42

pizz.

rit.

This musical score is for a piano piece, spanning measures 22 to 42. The key signature is D major (two sharps). The score is written for a single piano, with a grand staff (treble and bass clefs). The tempo is marked 'Allegretto' at the beginning of the page. The score is divided into systems of three staves each. The first system (measures 22-26) features a melodic line in the right hand and a supporting bass line in the left hand. The second system (measures 27-31) includes a piano (*pp*) marking. The third system (measures 32-36) includes a *dim.* (diminuendo) marking. The fourth system (measures 37-41) includes a *pizz.* (pizzicato) marking. The fifth system (measures 42-46) includes a *rit.* (ritardando) marking. The score concludes with a double bar line and a final chord in the right hand.

3.
Sapphische Ode.
Sapphic Ode.

op.94 No.4

Ziemlich langsam.

Violoncello

p

Ziemlich langsam.

PIANO

p m.v.

pp

5

9

12

16

pp

pp

20

pp

24

pp

27

p

pp

4.
Wiegenlied.
Lullaby.

op.49 No.4

Repeat included

Zart bewegt.

Violoncello *II. volta con sordino e pp*

Zart bewegt.

PIANO *p II. volta sempre pp*

5

9 *mf*

14 *pp*

5.
Liebestreu.
True love.

op.3 No.1

Violoncello *Sehr langsam.* *p*

PIANO *Sehr langsam.* *pp*

4 *träumerisch* *pp* 3

7

11 *poco più mosso* *mp* *p*

The musical score is for a piece titled "Liebestreu. True love." (op.3 No.1). It is written for Violoncello and Piano. The key signature has two flats (B-flat major), and the time signature is common time (C). The tempo is marked "Sehr langsam." (Very slow). The dynamics range from piano (p) to pianissimo (pp). The score is divided into four systems. The first system shows the Violoncello and Piano parts. The Violoncello part is marked "Sehr langsam." and "p". The Piano part is marked "Sehr langsam." and "pp". The second system continues the first system. The third system starts with a measure number "4" and is marked "träumerisch" (dreamy) and "pp". The fourth system starts with a measure number "7". The fifth system starts with a measure number "11" and is marked "poco più mosso" (a little more motion), "mp" (mezzo-piano), and "p".

15 rit. *Tempo I* *p*

19 *ancora più mosso* *agitato* *più f*

23 *f* *sempre*

27 *cresc.* *sempre rit. e dim.* *sempre rit. dim. sin al fine.*

31 *molto* *pp*

6.
Minnelied.
Lovesong.

op.71 No.5

Sehr innig, doch nicht zu langsam.

Violoncello

PIANO

Sehr innig, doch nicht zu langsam.

mf

Violoncello and Piano musical notation for measures 1-4. The Violoncello part is in the upper staff, and the Piano part is in the lower staff. The key signature is B-flat major (two flats), and the time signature is 3/4. The tempo/mood is 'Sehr innig, doch nicht zu langsam.' The Piano part begins with a mezzo-forte (*mf*) dynamic.

5

Violoncello and Piano musical notation for measures 5-8. The Violoncello part continues in the upper staff, and the Piano part continues in the lower staff. The Piano part begins with a piano (*p*) dynamic.

9

Violoncello and Piano musical notation for measures 9-12. The Violoncello part continues in the upper staff, and the Piano part continues in the lower staff.

13

Violoncello and Piano musical notation for measures 13-16. The Violoncello part continues in the upper staff, and the Piano part continues in the lower staff.

17

p

22

27

p

32

rf

37

Measures 37-40. Treble clef with a key signature of two flats. Bass clef accompaniment. Measures 37-40 show a melodic line in the treble and a steady eighth-note accompaniment in the bass.

41

Measures 41-44. Treble clef with a key signature of two flats. Bass clef accompaniment. Measures 41-44 show a melodic line in the treble and a steady eighth-note accompaniment in the bass.

45

Measures 45-48. Treble clef with a key signature of two flats. Bass clef accompaniment. Measures 45-48 show a melodic line in the treble and a steady eighth-note accompaniment in the bass. The word *dolce* is written above the treble staff in measure 46, and *dim.* is written above the treble staff in measure 48.

49

Measures 49-52. Treble clef with a key signature of two flats. Bass clef accompaniment. Measures 49-52 show a melodic line in the treble and a steady eighth-note accompaniment in the bass. The word *rit.* is written above the treble staff in measure 49, and *p* is written below the bass staff in measure 51.