

# Solitude in the fields

Feldeinsamkeit - original key, F major

Johannes Brahms  
Germany, 1833 - 1897  
arr. Alan Cutts

Slowly

Sop. 1

I lie here still with-in the high green grass, and

Alto

I lie here still with-in the high green grass, and

Piano

*p*

5

unis.

send for hours my gaze up high to hea - ven, to

send for hours my gaze up high to hea - ven, to

8

hea - ven, the cri-ckets all a-round un - bro - ken sing, and

hea - ven, the cri-ckets all a-round un - bro - ken sing, and

12

all in blue is won - der - ful - ly wo - ven, and all in blue is  
all in blue is won - der - ful - ly wo - ven, and all in blue is  
all in blue is won - der - ful - ly wo - ven, and all in blue is

The musical score for measures 12-14 features three vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The lyrics are: "all in blue is wonderful-ly woven, and all in blue is". The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with a steady bass line.

15

won - der - ful - ly wo - ven.  
won - der - ful - ly wo - ven.  
won - der - ful - ly wo - ven.

The musical score for measures 15-17 continues the vocal lines and piano accompaniment. The lyrics are: "wonder-ful-ly woven.". The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady bass line. A dynamic marking of *p* (piano) is present in the piano part at measure 17.

unis.

The clouds so white and beau-ti-ful pass by through deep-est blue, as

The clouds so white and beau-ti-ful pass by through deep-est blue, as

*dim.*

if they too are dream-ing, as if they too are

if they too are dream-ing, as if they too are

dream-ing; it seems as if I were a long time dead, and

dream-ing; it seems as if I were... and

*dolce*

*p*

gent - ly drawn in - to e - ter - nal si - lence, and gent - ly drawn in -

gent - ly drawn in - to e - ter - nal si - lence, and gent - ly drawn in -

gent - ly drawn in - to e - ter - nal si - lence, and gent - ly drawn in -

to e - ter - nal si - lence.

to e - ter - nal si - lence.

to e - ter - nal si - lence.

*pp*