

hohe Stimme
(Originaltonart)

Yesterday

Romanze (1885)

für eine Singstimme und Klavier

Francesco Paolo Tosti (1846-1916)

Text: Frederick E. Weatherly (1848-1929)

Allegretto moderato

Klavier

p e legato molto

The first system of the musical score for 'Yesterday'. It features a piano introduction in B-flat major, 4/4 time. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegretto moderato'.

5

rit. *3* *a tempo*

*Ped. ** *Ped. **

The second system of the musical score. It continues the piano introduction. The right hand has a triplet of eighth notes marked '3' and a ritardando ('rit.') leading back to the original tempo ('a tempo'). The left hand continues its accompaniment. Pedal points are indicated with 'Ped. *'.

9

p

The flow'rs _____ you gave me are dead, _____ long

p *pp*

The third system of the musical score, starting with the vocal entry. The vocal line begins on the note 'The' and continues with 'flow'rs', 'you gave me are dead,', and 'long'. The piano accompaniment continues with chords and moving lines. Dynamics include piano ('p') and pianissimo ('pp').

14

dead, _____ there is dust on the pa - ges we loved _____ to

The fourth system of the musical score. The vocal line continues with 'dead,', 'there is dust on the pa - ges we loved', and 'to'. The piano accompaniment provides a steady harmonic support. The system ends with a final chord.

18 *rit.* *a tempo*

read, the leaves have fal - len, the swal - lows

rit. *a tempo*

col canto

22

fled, the gar - den is tan - gled with thorn and

26 *poco più mosso*

weed. O - thers are sing - ing the song you sang, o - thers are walk - ing our

poco più mosso

30 *p*

old sweet way. And A - las! I know it is years a - go but it seems, it

34 *rit.*

seems like yes - ter - day.

rit.

38 *Largamente* *p* *cresc.*

Love it was long a - go; Love it was far a - way; and we

Largamente *p* *cresc.*

42

stand a - part, o faith - ful heart, but we love, we love, *ossia* we

47 *ten.* *a tempo*

love like yes - ter - day.

ten. *a tempo*

col canto *pp*

52

rit. *3* *a tempo*

*Red. ** *Red. **

57

p

What _____ does it mat - ter, o heart, _____ my

p *pp*

62

heart? _____ with - ered and dead _____ the flow'rs _____ may

66

rit. *a tempo*

lie, _____ and the book _____ be closed, _____ and laid _____ a -

rit. *a tempo*

70

- part but the words with - in it will ne - ver

74

Poco più mosso cresc. ed affrett.

die. O love, I look thro' the mist of tears, I see you co - ming a -

Poco più mosso cresc. ed affrett.

78

- gain to me, with all the love of our gol - den years, mine for -

82

rit.

- e - ver thro' days to be.

rit.

86 *Largamente* **pp** *cresc.* *con anima*
 Love it was long a - go! Love it was far a - way! And the

90 *Largamente* **p** *cresc.* *cresc.* *ossia*
 days _____ grow late but I watch and wait _____ for the love, _____ the love, _____ the

95 *ten.* *a tempo* *rit.* *ossia*
 love of yes - ter - day, _____ for the love, _____ the love

100 **ppp** *ossia* *col canto* **pp** *ppp* *dim.* **pp**
 of yes - ter - day. _____

tiefe Stimme
(Original: Es-Dur)

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p pp

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47 *ten.* *a tempo*

love like yes - ter - day. *ten.* *a tempo*

col canto *pp*

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rit. *a tempo*

Led. ✱ *Led. ✱*

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pp *cresc.* *con anima*
 Love it was long a-go! Love it was far a-way! And the

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p *cresc.*
 days _____ grow late but I watch and wait _____ for the love, _____ the love, _____ the

95 *ten.* *a tempo* *rit.* *ossia*
 love of yes - ter - day, _____ for the love, _____ the love
ten. *a tempo* *rit.* *3*
col canto **pp** *p*

100 **ppp** *ossia*
 of yes - ter - day. _____
col canto **ppp** *dim.* **pp**