

Piano Part

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Augener & Co's Edition.

N^o 89564



Album of Songs

FOR

VOICE WITH VIOLONCELLO

and Pianoforte accompaniment.

Vol. I.

Augener & Co. London.

Est. Gra. Hall

THOU ABOVE ALL.

ÜBERALL DU.

I. Lachner.

Allegretto. (♩.80.)

VIOLONCELLO.

VOICE.

PIANO.

sempre legato

mf

The first system of the score includes three staves. The Violoncello staff (bass clef) has a melodic line with a long note followed by a quarter note and an eighth note. The Voice staff (treble clef) is empty. The Piano staff (grand staff) features a rhythmic accompaniment of eighth notes with slurs, marked *mf* and *sempre legato*.

f

ff

The second system continues the musical score. The Violoncello staff has a melodic line with a long note and a quarter note, marked *f*. The Voice staff is empty. The Piano staff continues the rhythmic accompaniment, marked *ff*.

p scherz.

p

The third system continues the musical score. The Violoncello staff has a melodic line with a long note and a quarter note, marked *p scherz.*. The Voice staff is empty. The Piano staff continues the rhythmic accompaniment, marked *p*.

First system of musical notation. It includes a vocal line with a treble clef and a piano accompaniment with treble and bass clefs. The piano part features a rhythmic pattern of eighth notes with accents.

Second system of musical notation. It includes a vocal line with a treble clef and a piano accompaniment with treble and bass clefs. The piano part continues with the rhythmic pattern from the first system.

1. When mid - night
 2. Still can I
 1. Wiew mich der
 2. Schweiß auch reu

Third system of musical notation. It includes a vocal line with a treble clef and a piano accompaniment with treble and bass clefs. The piano part continues with the rhythmic pattern from the first system.

sha - dows fall, When dark - ness cov - ers all, And lone
 see - to - day, Shores that are far a - way, Dim tho' they
 dent - le Schächt, Schu - ri - ger Mit - ter, nacht Ein - sam am
 fer - nen Strand, weit hin zum Ju - gend - land ich - tend der

be,
 be,
 schließt,
 Blick,
 When dark-ness
 Shores that are
 Schau . . . er . ger
 weit . . . hin sah

f *p*

cov - ers all, And lone ly be;
 far a - way, Dim tho' they be;
 Mit - ter . nacht, ein - sam um - schließt,
 Ju - gent . land ab - send der Blick,
 Yet ——— I am
 There ——— tura my
 Bin ——— ich doch
 Ist ——— doch mein

so'er a - lone; Think - ing of thee, mine owl
 long - ing eyes, Thi - ther my spi - rit flies,
 nie al - lein, denk ——— ja Ge - lob - te dein,
 Geist dir nah, ach ——— an der Stel - le da

f

Lov's pang's have light or grown Thro' thoughts of
 Thro' hasto my yearn ing sighs, Ev or to
 die mir der Lie be Pein Schmers lich ter
 lie hend das Ang dich sah, klich er zu

mf

theel Lov's pang's have light or grown
 theel Thro' hasto my yearn ing sighs,
 süat die mir der Lie be Pein Schmers lich ter
 rück, lie hend das Ang dich sah,

f

Thro' thoughts of theel
 Ev or to theel
 schmers lich ter süat.
 klich er zu rück.

mf

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a fermata over a whole note, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A dynamic marking of *f* (forte) is present.

The second system includes the following lyrics:

♫ Thou shin - est in the morn, Eve's gold - en hours a - dorn,
 ♫ Du blinkst im Mor - gen - schrein, bricht dawn - der A - bend ein,

The piano accompaniment continues with the same rhythmic pattern, marked with a dynamic of *p* (piano).

The third system includes the following lyrics:

Smiles from thee fall, Smiles from thee fall!
 Winkst du mir an, winkst du mir an.

The piano accompaniment continues with the same rhythmic pattern.

The fourth system includes the following lyrics:

Thou in the moon - tide glow, Thou in the brook - let's flow,
 Du in der Ta - ges Gluck, Du in der Be - cher Fluck,

The piano accompaniment continues with the same rhythmic pattern.

f

Thou when the tem - pests blow, Reign'st o - ver all
 Du in der Stür - me Wuth, ü - ber - all Du!

f

Thou when the tem - pests blow, Reign'st o - ver all
 Du in der Stür - me Wuth, ü - ber - all Du!

f

of

p

f

schra.

p

First system of musical notation. The vocal line (top) has a treble clef and a key signature of one flat. The piano accompaniment (bottom) has a grand staff with treble and bass clefs. Dynamics include *ff* and *p*.

Second system of musical notation. The vocal line includes the following lyrics:

Thy song a - wa - ken
 Hört mich im Ler - chen

The piano accompaniment continues with dynamic markings *p* and *pp*.

Third system of musical notation. The vocal line includes the following lyrics:

no, Thy name's sweet mel - o - dy, Smooths slum - ber's
 sang Und dei - nes Na - mens Klang lullt mich zur Ruh,

The piano accompaniment features a dynamic marking of *mf*.

Fourth system of musical notation. The vocal line includes the following lyrics:

Thy name's sweet mel - o - dy, Smooths slum - ber's
 Und dei - nes Na - mens Klang lullt mich zur

The piano accompaniment features a dynamic marking of *p*.

brow. *Ad.* All that is fair and bright,
Ad. *Ich* *je* *mer* *zu* *zur* *Bild,*

All that can bring do - light, Sweet - est from
dar *mir* *so* *Aber* *und* *mild* *Leuch* *-* *-* *tend* *die*

p
 men till night, Dear - est, art thou
See *-* *le* *füllt,* *Thou* *-* *re* *hst* *Du,*

f
 Sweet - est from men till night, Dear - est, art thou
leuch *-* *tend* *die* *See* *-* *le* *füllt,* *Thou* *-* *re* *hst* *Du.*

First system of the musical score. It consists of a vocal line (Soprano) and a piano accompaniment. The vocal line begins with a long note, followed by a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. Dynamics include *p* (piano) and *ff* (fortissimo).

O dear - - - est art
O Thw - - - re hit

Second system of the musical score. The vocal line continues with a melodic phrase and then a long note. The piano accompaniment maintains its eighth-note pattern. Dynamics include *p* and *ff*.

thou!
Du!

O
O

Third system of the musical score. The vocal line continues with a melodic phrase and then a long note. The piano accompaniment maintains its eighth-note pattern. Dynamics include *ff* and *p*.

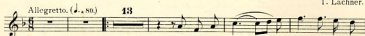
dear - - - est art thou!
Thw - - - re hit Du!

Fourth system of the musical score. The vocal line concludes with a melodic phrase and a long note. The piano accompaniment concludes with a final chord. Dynamics include *f* (forte) and *ff*.

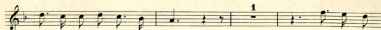
THOU ABOVE ALL.

ÜBERALL DU.

I. Lachner.



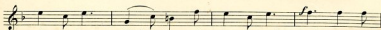
1. When mid-night sha - dows fall, When darkness
 2. Still can I see, — to - day, Shores that are
 1. Wenn mich der dunk - le Schacht, Schauriger
 2. Schweift auch von fer - nem Strandzeit hin zum



cov - ers all, And lone I be, When dark, ness
 far a - way, Dim tho' they be! Shores that are
 Mit - ter, nacht Ein - sam um - schliesst Schau - rig - er
 Ju - gend, land seh - nend der Blick, weit hin zum



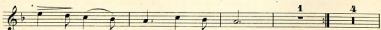
cov - ers all, And lone I be, Yet — I am
 far a - way, Dim tho' they be! There — turn my
 Mit - ter, nacht, ein - sam um - schliesst Bin — ich doch
 Ju - gend, land seh - nend der Blick Ist — doch mein



ne'er a - lone; Think - ing of thee, mine own! Love's pangs have
 long - ing eyes, Thi - ther my spi - rit flies, There haste my
 nie al - lein, denk - ja Ge - lieb - te dein, die mir der
 Geist dir nah, ach — an der Stel - le da lie - bend das



light - er grown Thro' — thoughts of thee! Love's pangs have
 yearn - ing sighs, Ev - er — to thee! There haste my
 Lie - be Pein Schmerz - lich ver - süsst, die mir der
 Aug dich sah, blieb — er — zu - rück, lie - bend das



light - er grown Thro' thoughts of thee!
 yearn - ing sighs, — Ev - er to thee!
 Lie - be Pein — schmerz - lich ver - süsst,
 Aug dich sah, — blieb er zu - rück.

THOU ABOVE ALL.

ÜBERALL DU.

VIOLONCELLO.

I. Lachner,

Allegretto. (♩. = 82)

mf *f*

scherz. *p* *f*

p 3

mf

f

mf *f* 9

-5-
VIOLONCELLO.

p *f*

f *sf*

f *p* scherz.

f *p*

p

p *p*

f *f* *f*

p *p* *ff*

p *f*