

# SELECTED Songs

BY

## MRS. H. H. A. BEACH

Ecstasy . . . . .	{ Sop. or Ten. Alto or Bar.
Exaltation . . . . .	Sop. or Ten.
My Sweetheart and I . . . . .	{ Sop. or Ten. Mezzo-sop. or Bar.
My Star . . . . .	{ Sop. or Ten. Alto or Bar.
Wouldn't that be Queer? . . . . .	{ Sop. or Ten. Mezzo-sop. or Bar.
Night . . . . .	Sop. or Ten.
Fairy Lullaby . . . . .	Sop. or Ten.
Far Awa' . . . . .	{ Sop. or Ten. Alto or Bar.
The Year's at the Spring . . . . .	{ Sop. or Ten. Mezzo-sop. or Bar.
• Ah, Love, but a Day! . . . . .	{ Sop. or Ten. Mezzo-sop. or Bar. Alto or Bass.
I send my heart up to thee! . . . . .	{ Sop. or Ten. Mezzo-sop. or Bar.
June . . . . .	{ Sop. or Ten. Alto or Bar.
Shena Van . . . . .	{ Sop. or Ten. Mezzo-sop. or Bar. Alto or Bass.
Spirit of Mercy (Sacred) . . . . .	{ Sop. or Ten. Mezzo-sop. or Bar.
On a Hill (Negro Lullaby) . . . . .	{ Sop. or Ten. Mezzo-sop. or Bar.
Dark Garden . . . . .	{ Sop. or Ten. Mezzo-sop. or Bar.
I Shall Be Brave . . . . .	{ Sop. or Ten. Mezzo-sop. or Bar.
Fire and Flame . . . . .	{ Sop. or Ten. Mezzo-Sop. or Bar.
<b>Mother Songs</b>	
Baby . . . . .	{ Sop. or Ten. Mezzo-Sop. or Bar.
<b>May Flowers</b> (A Song for Mothers' Day) . . . . .	Medium

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To the BROWNING SOCIETY of Boston

# Ah, Love, but a day!

Words by  
ROBERT BROWNING

Mrs. H. H. A. BEACH  
Op. 44, No. 2



Lento con molto espressione

*p* Ah, Love, but a

day, And the world has changed! Ah,

Love, but a day, And the world has

Also published as a Duet (2 Keys)

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*cresc. e agitato*

changed! \_\_\_\_\_ The sun's a-way, And the bird es-tranged;

*cresc. e agitato*

*f sostenuto*

The wind has dropped, And the sky's de-ranged; \_\_\_\_\_ Sum - - mer,

*f*

*Red.* \*

*dim.* *rit.* *pp*

Sum - - mer has stopped, \_\_\_\_\_ Sum - - mer has

*dim.* *rit.* *pp*

*a tempo* *f*

stopped. Ah, Love, \_\_\_\_\_

*a tempo* *cresc.* *f*

*Red.* \* *Red.* \* *Red.* \*

*ritenuto molto*

*a tempo*

— but a day, And the world has changed! —

*ritenuto molto*

*dim.* *pp* *a tempo*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

*pp*

*ped.* \*

*pp*

Look in my eyes! — Wilt

*legatissimo*

*con pedale*

thou — change too?

Look in my eyes! Wilt

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Look in my eyes! Wilt". The piano accompaniment consists of two staves: the upper staff in treble clef and the lower staff in bass clef. The piano part includes a triplet of eighth notes in the vocal line and a steady eighth-note accompaniment in the piano part.

thou change too? Should I

*cresc.*

The second system continues the vocal line with the lyrics "thou change too? Should I". The piano accompaniment features a triplet of eighth notes in the vocal line and a steady eighth-note accompaniment in the piano part. The tempo and dynamics are marked with *cresc.* (crescendo).

*e agitato*

fear sur-prise? Shall I find aught new In the

*cresc. e agitato*

The third system begins with the tempo marking *e agitato*. The vocal line has the lyrics "fear sur-prise? Shall I find aught new In the". The piano accompaniment is more active, with a triplet of eighth notes in the vocal line and a steady eighth-note accompaniment in the piano part. The tempo and dynamics are marked with *cresc. e agitato* (crescendo and agitato).

*accel.*

old and dear, In the good and true

*accel.*

The fourth system features the tempo marking *accel.* (accelerando). The vocal line has the lyrics "old and dear, In the good and true". The piano accompaniment is highly active, with a triplet of eighth notes in the vocal line and a steady eighth-note accompaniment in the piano part. The tempo and dynamics are marked with *accel.* (accelerando).

*f* With the chang - - ing year? *ff* Ah,

*Ped.* \*

Love, *f sostenuto* Look in my

*sostenuto*

*colla voce*

*Ped.* \*

eyes, *rit. e sempre dim.* Look in my eyes,

*f* *p rit. e più dim.*

*Ped.* \*

*molto rit.* *pp* *morendo*

Wilt thou change too?

*pp molto rit.* *dolcissimo* *morendo*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*