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1900

### The Year's at the Spring

Robert Browning

H. H. A. Beach

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The views expressed in this paper are solely those of the author.

TO THE  
BROWNING SOCIETY  
OF BOSTON.

  
BROWNING SONGS

Set to Music

by

Mrs. H. H. A. Beach.

OP. 44.

No. 1. The Year's at the Spring.	{ Sop. or Ten. Mezzo-Sop. or Bar.	.50
No. 2. Ah, Love, but a day!	{ Sop. or Ten. Mezzo-Sop. or Bar. Alto or Bass	.60
No. 3. I send my heart up to Thee!	{ Sop. or Ten. Mezzo Sop. or Bar.	.50

The ARTHUR P. SCHMIDT Co.,  
BOSTON, LEIPZIG, NEW YORK,  
120 Boylston St. 8 West 40th St.

LONDON, Boosey & Co.

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The Year's at the Spring.

The year's at the spring,  
And day's at the morn;  
Morning's at seven;  
The hillside's dew pearled;

The lark's on the wing;  
The snail's on the thorn;  
God's in his heaven,  
All's right with the world.

*ROBERT BROWNING*  
(from "Pippa Passes")



To the  
BROWNING SOCIETY of BOSTON.

# The Year's at the Spring.

Words by  
ROBERT BROWNING.  
(from "Pippa passes.")

Music by  
Mrs. H. H. A. BEACH,  
Op. 44, N<sup>o</sup>. 1.

Allegro di molto.

VOICE.

PIANO.

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first system includes the tempo marking 'Allegro di molto' and dynamic markings 'mf' and 'p'. The second system includes 'cresc.' and 'f'. The third system includes 'poco rall.', 'a tempo', and 'rit.'. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. There are several asterisks and 'Ped.' markings throughout the score, likely indicating performance instructions.

The lyrics are: The year's at the spring, And day's at the morn; Morn - ing's at sev - en; The hill - side's dew - pearled;



*p a tempo* *poco cresc.*

The year's — at the spring; — And day's — at the

*a tempo*  
*pp dolce marcato*

Ped. \* Ped. \* Ped.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef and a key signature of three flats (E-flat major). It features a triplet of eighth notes in the first measure, followed by a quarter note and an eighth note. The piano accompaniment consists of a right hand with a triplet of eighth notes and a quarter note, and a left hand with a steady eighth-note accompaniment. Pedal markings are present at the beginning and end of each measure, with asterisks indicating specific pedal effects.

*sempre cresc.*

morn; — The lark's — on the wing; — The

*sempre cresc.*

Ped. \* Ped. \*

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note, followed by a triplet of eighth notes. The piano accompaniment features a right hand with a triplet of eighth notes and a quarter note, and a left hand with a steady eighth-note accompaniment. A crescendo hairpin is shown above the piano part. Pedal markings are present at the beginning and end of each measure.

snail's — on the thorn; — God's — in his

*f*

Ped. \* Ped.

Detailed description: This system contains the final two measures. The vocal line features a quarter note followed by a triplet of eighth notes. The piano accompaniment has a right hand with a triplet of eighth notes and a quarter note, and a left hand with a steady eighth-note accompaniment. A forte dynamic marking (*f*) is placed above the vocal line and below the piano part. Pedal markings are present at the beginning and end of each measure.



heaven, \_\_\_\_\_ God's \_\_\_\_\_ in his heaven, \_\_\_\_\_ All's

right, \_\_\_\_\_ All's right with the

world! \_\_\_\_\_



# FAIRY LULLABY.

Words by SHAKESPEARE.



Music by Mrs. H. H. A. BEACH, Op. 37, No. 3.

*Allegro ma non troppo.*

Phil - o - mel, with

*pp*

*Con Pedale*

*dolce.*

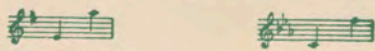
mel - o - dy, Sing in our sweet lul - la - by,

Phil - o - mel, Phil - o - mel, Sing in our sweet lul - la

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# Shena Van.

Words from "Yolande" by WILLIAM BLACK.



Mrs. H. H. A. BEACH, Op. 60, No. 4.

*Moderato capriccioso.*

*poco rit*

*a tempo*

Her

*p*

eyes are dark and soft and blue, She's light-stepped as the roe; O

*a tempo*

*pp*

*espressivo*

She - na Van, my heart is true To you, wher - e'er you go I

*colla voce*

*pp*

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# Ah, Love, but a day!

Words by ROBERT BROWNING.



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

*Lento con molto espressione.*

VOICE. Ah, Love, but a

PIANO. *pp*

day. And the world has changed! Ah,

Love, but a day, And the world has

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# Juni. June.

Words by ERICH JANSEN. English text by MME. ISIDORA MARTINEZ.



Music by Mrs. H. H. A. BEACH, Op. 61, No. 3.

*Allegro assai.*

*mf*

O Ju - ni - ta - ge im  
O sun - ny days of

Son - nen - schein Im flu - - - ten - den, wol - ken - lo - - sent Bunt -  
June di - vine, Fresh beau - - ty each hour dis - clos - - es! Of

*pp*

*creac.*

blu - mi - ge Wie - sen und blü - hen - der Wein! Und in den Gär - ten, land -  
blos - som - ing mead - ows, and zeph - yrs be - nign, And in the gar - dens with

*pp*

*creca.*

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