

Nº 1  
LOW VOICE.

Nº 2  
HIGH VOICE.

# GOLDEN HOURS

A SET OF

## FOUR SONGS

THE WORDS BY

GILBERT PARKER

∴  
The Music by

∴  
AMY WOODFORDE-FINDEN.

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PRICE 3/- NET  
(\$1.00)

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# GOLDEN HOURS



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# GOLDEN HOURS.





## AT SEA.

---

THROUGH the round window above, the deep palpable blue,  
The wan bright moon, and the sweet stinging breath of the sea ;  
And below, in the shadows, thine eyes like stars,  
And love brooding low, and the warm white glory of thee.

Oh, soft was the song in my soul, and soft beyond thought were thy lips,  
And thou wert mine own, and Eden re-conquered was mine :  
And the way that I go is the way of thy feet, and the breath that I breathe,  
It hath being from thee, and life from the life that is thine.

GILBERT PARKER.

# At Sea.

Words by  
GILBERT PARKER.

Music by  
AMY WOODFORDE-FINDEN.

Moderato.

Piano

*p*

The first system of piano accompaniment for 'At Sea.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (D major), and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand features a series of chords with a rhythmic pattern of eighth notes, while the left hand plays a simple bass line.

The second system of piano accompaniment, continuing the musical texture established in the first system. It maintains the same key signature and time signature, with the right hand playing chords and the left hand providing a steady bass accompaniment.

*p misterioso.*

Through the round

*p misterioso.*

The third system of piano accompaniment, which includes the vocal line. The vocal line is on a treble clef staff and begins with the lyrics 'Through the round'. The piano accompaniment continues on the two lower staves. The dynamic marking *p misterioso.* is present above the vocal line and below the piano accompaniment.

win - dow a - - bove, .....

The fourth system of piano accompaniment, which includes the vocal line. The vocal line continues with the lyrics 'win - dow a - - bove, .....'. The piano accompaniment continues on the two lower staves, providing harmonic support for the vocal melody.

the deep pal - - pa - ble

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 "the deep pal - - pa - ble". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. There are fermatas over the final notes of the vocal line.

blue, The wan ..... bright

*p*

The second system continues the vocal line with the lyrics "blue, The wan ..... bright". A piano dynamic marking (*p*) is placed above the vocal line. The piano accompaniment continues with similar chordal textures.

moon, ..... and the

*mf*

*cresc.* *mf*

The third system has the lyrics "moon, ..... and the". A mezzo-forte dynamic marking (*mf*) is placed above the vocal line. The piano accompaniment includes a crescendo marking (*cresc.*) and another *mf* marking.

sweet sting - ing breath of the sea; ..... And be -

*rall.*

The fourth system concludes the vocal line with the lyrics "sweet sting - ing breath of the sea; ..... And be -". A *rall.* (rallentando) marking is placed above the final vocal notes. The piano accompaniment ends with a final chord and a fermata.

*accel.*

- low, in the sha - dows, thine eyes ..... like

*ff* *p rall.*

stars, And love brood - ing low,

*ff* *p rall.*

*mf* *ff*

and the warm.... white glo - - ry of

*mf* *f* *ff*

thee.

*mf* *p*

Andante con moto.

Oh, soft..... was the song in my

soul,..... and soft..... be-yond thought were thy

lips, And thou wert mine own,..... and

E - den re - con - - quer'd was mine:.....

*poco rall.*

The way that I go is the

*p* *poco rall.*

*accel.* *mf*

way of thy feet,..... the breath that I breathe, It hath be - ing from

*accel.* *mf*

*mf*

thee, ..... it hath be - ing from

*ff*

thee, and life from the

*ff*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a half note 'thee,' followed by a quarter rest, then a quarter note 'and' and a quarter note 'life' in the next measure. The piano accompaniment consists of chords in the right hand and single notes in the left hand. A dynamic marking of *ff* (fortissimo) is placed above the piano part in the second measure.

life that is thine. ....

*fff*

Detailed description: This system contains the next two measures. The vocal line continues with a half note 'life' and a quarter note 'that' in the first measure, followed by a half note 'is' and a half note 'thine.' in the second measure. The piano accompaniment continues with chords and notes. A dynamic marking of *fff* (fortississimo) is placed above the piano part in the second measure. The system concludes with a double bar line.



## THERE IS AN ORCHARD.



THERE is an orchard beyond the sea,  
And high is the orchard wall;  
And ripe is the fruit in the orchard tree,—  
O my love is fair and tall!

. . . . .

There is an orchard beyond the sea,  
Its flowers the brown bee sips;  
But the stateliest flower is all for me,—  
O sweet are my true love's lips!

. . . . .

There is an orchard beyond the sea,  
With a nest where the linnets hide;  
O warm is the nest that is built for me,—  
In my true love's heart I bide!

GILBERT PARKER.



# There is an Orchard.

Words by  
GILBERT PARKER.

Music by  
AMY WOODFORDE-FINDEN.

*Andante.*

Voice. 



*p dolce.* 

There is an or - chard be - - yond the sea, And

high is the or - - chard wall; And

*mf*

ripe is the fruit.... in the or - chard tree,.....

*f accel.*

*ff*

O my love is fair and tall!

*p rall.*

*p a little slower.*

There is an or - chard be - - yond the sea, Its

*p a little slower.*

flowers the brown bee..... sips;

But the state - li - est flow'r is all for

*mf*

me, .....

*f*

*pp rall. con espressione.*

O..... sweet.... are my true..... love's lips!

*pp rall. con espressione.*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of three flats (B-flat major/D-flat minor). The lyrics are "O..... sweet.... are my true..... love's lips!". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The tempo and dynamics are marked as *pp rall. con espressione.* A long slur covers the entire piano accompaniment.

**Tempo I.**  
*f risoluto.*

There is an or - - chard be - - yond the sea,

**Tempo I.**  
*f risoluto.*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of three flats. The lyrics are "There is an or - - chard be - - yond the sea,". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The tempo and dynamics are marked as **Tempo I.** and *f risoluto.* There are accents (>) over several notes in the piano accompaniment.

With a nest where the lin - nets hide;

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of three flats. The lyrics are "With a nest where the lin - nets hide;". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. There are accents (>) over several notes in the piano accompaniment.

*f*  
O warm is the nest that is built for me, .....

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). It starts with a quarter rest followed by a series of eighth notes: G4, A4, B-flat4, C5, B-flat4, A4, G4, and a half note G4. The piano accompaniment is in the right hand with a treble clef and a key signature of three flats. It features a series of chords and moving lines, starting with a quarter rest followed by chords in the right hand and single notes in the left hand. Dynamics include *f* and *ff*.

..... In my true..... love's heart

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by a half note G4, then a quarter note A4, a quarter note B-flat4, and a half note C5. The piano accompaniment continues with chords and moving lines, including a section with a fermata. Dynamics include *ff*.

I bide. ....

*fff al fine.*

The third system concludes the piece. The vocal line has a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. The piano accompaniment features a series of chords and moving lines, ending with a fermata. Dynamics include *fff* and *fff al fine.*

## HER WORDS COME TO ME.



HER words come to me like a summer-song,  
Blown from the throat of some sweet nightingale ;  
I stand within her light the whole day long,  
And think upon her when the white stars fail :  
I lift my head towards all that makes life wise,  
And see no farther than my lady's eyes.

GILBERT PARKER.

# Her words come to me.

Words by  
GILBERT PARKER.

Music by  
AMY WOODFORDE-FINDEN

**Andantino.**

Voice. *p*

Her

Piano. *p*

*dolce.*

words come to me like a sum - - mer..... song,.....

*dolce.*

The musical score is set in a key with one flat (B-flat) and a common time signature (C). The tempo is marked 'Andantino'. The score is divided into two systems. The first system features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half rest, and then a quarter note 'Her' marked with a piano (*p*) dynamic. The piano accompaniment starts with a piano (*p*) dynamic and includes a long, sweeping slur over the first four measures. The second system continues the vocal line with the lyrics 'words come to me like a sum - - mer..... song,.....' marked with a dolce (*dolce.*) dynamic. The piano accompaniment also continues with a dolce (*dolce.*) dynamic and features a long, sweeping slur over the first four measures.

*cresc.*

Blown from the throat of some sweet night - in - gale; I

*cresc.*

*f.*

stand with - in her light the whole day long,.....

*f.*

L. H.

*p rall. con sentimento.*

And think up - on her when the white stars

*p rall. con sentimento.*

*rall*

**Tempo I.**

*p*

fail: I lift my head to - wards

**Tempo I.**

*p*



*cresc.*

all that makes life wise,..... And see no far - ther

*accel.* *f* *ff*

than my la - dy's eyes, ..... And see no

*accel.* *f* *ff*

*rall.* *pp*

far - ther than my la - - dy's eyes, ..... Her

*rall.* *pp*

*molto ppp rit e dim.* *p*

words come to me like a sum - mer song.

*molto ppp rit e dim.*

## EYES LIKE THE SEA.



EYES like the sea, look up, the beacons brighten,  
Home comes the sailor, home across the tide!  
Back drifts the cloud; behold the heavens whiten;  
The Port of Love is open, he anchors at thy side.

GILBERT PARKER.

# Eyes like the Sea.

Words by  
GILBERT PARKER.

Music by  
AMY WOODFORDE-FINDEN.

**Moderato.**

Voice.

Piano.

*mf*

*poco rall.*

*p dolce.*

Eyes ..... like the sea, look

*p dolce.*

up, the beacons bright - en,

*mf*

Home ..... comes the ..... sai - - lor, home a - cross the

*mf*

8

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef, starting with a half note G4, followed by a quarter note F#4, a quarter note E4, a quarter note D4, a quarter rest, a quarter note C4, a quarter note B3, and a quarter note A3. The lyrics are "Home ..... comes the ..... sai - - lor, home a - cross the". The piano accompaniment consists of two staves. The right hand plays chords in treble clef, and the left hand plays chords in bass clef. A dynamic marking of *mf* is present. A circled number "8" is at the bottom left.

tide! ..... Back drifts the

*cresc.* *f*

8

Detailed description: This system contains the second two lines of music. The vocal line continues with a half note G4, a quarter rest, a quarter note F#4, a quarter note E4, and a quarter note D4. The lyrics are "tide! ..... Back drifts the". The piano accompaniment continues with chords in both hands. A dynamic marking of *cresc.* is in the right hand, and *f* is in the left hand. A circled number "8" is at the bottom left.

cloud; ..... be - hold the hea - vens

*f*

8

Detailed description: This system contains the final two lines of music. The vocal line continues with a half note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The lyrics are "cloud; ..... be - hold the hea - vens". The piano accompaniment continues with chords in both hands. A dynamic marking of *f* is in the left hand. A circled number "8" is at the bottom left.

*ff*  
whi - ten; The Port of Love is o - pen,  
*ff* *risoluto. ff*

*ff accel.* *rall.*  
he an - chors at thy side, at thy  
*ff accel.* *rall.*

*ff*  
side.  
*ff a tempo alla fine senza rall.* *f* *ff*

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Old French Love Song ...	MAY BYRON
Light of Mine Eyes. D and F ...	MAY BYRON
In the Autumn. D flat and E flat ...	MAY BYRON
Egyptian Lullaby ...	MAY BYRON
A little Fleet of Cloud Boats. B, D and F ...	CHARLOTTE BECKER
The love of a heart that's true ...	TOM HEFFERNAN
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