

Dedicated to
Miss Charlotte Elmhirst.

GOLDEN DAYS,
SONG,

The Words by

The Hon^{ble} Mrs. G. R. Gifford.

The Music by

Claribel.

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GOLDEN DAYS.

WORDS BY
THE HONBLE MRS G.K. GIFFORD.

MUSIC BY
CLARIBEL.

VOICE.

PIANO-
FORTE.

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano accompaniment features a continuous, flowing sixteenth-note bass line in the left hand, while the right hand plays chords and single notes. The voice part begins with a rest, followed by the lyrics: "An hour or two of dreamy talk A--long the old grey gar-den walk, A". The piano part includes markings such as "espress:" and "6" (likely indicating sixteenth notes).

cres:

stroll in that sweet haw - thorn glade, Where

f

long a - - - go our vows were made, The deep'ning twi - light

A

soft and grey To shed a - - round our homeward way The

hallow - - ing touch of Auld Lang Syne Would

bring thy wand'ring heart to mine, With

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment (grand staff) features a right hand with a triplet of eighth notes (G4, A4, Bb4) and a left hand with a steady eighth-note bass line. The key signature has two flats (B-flat major).

all the faith of form-er years With

The second system of the musical score. The vocal line continues with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment continues with the same rhythmic pattern, featuring a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

all the throng-ing hopes and fears.

The third system of the musical score. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment continues with the same rhythmic pattern, featuring a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

Those

The fourth system of the musical score. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment continues with the same rhythmic pattern, featuring a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

hap - py hours no more shall be And tears a - lone are

This system features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

left for me They fall up - - on the gar - den walk Which

The second system continues the melody. The piano accompaniment remains consistent with the first system. A 'cres.' (crescendo) marking is placed above the final measure of the vocal line.

knew of old our dream - y talk They fall in that sweet

The third system introduces a dynamic marking of *f* (forte) above the vocal line. The piano accompaniment features triplets in the right hand, indicated by a '3' and a bracket. The left hand continues with a steady bass line.

hawthorn glade Where all our fond - est vows were made They

The fourth system concludes the piece. The piano accompaniment features a more active right hand with sixteenth-note patterns. An accent marking (^) is placed above the vocal line for the first measure of this system.

fall when deep'ning twi-light brings The veil-ed shapes of

hap-pier things Those tears are sweet-er far to me Than

false re-turn-ing joys could be.

Golden days. CLARIBEL.

would not know those hours a--gain To feel the wa--king

sting of pain I would not if I could re-store The

cres:

joys that end in ne--ver more The storms of heav'n may

f

tear the heart Its kind-ly dews will heal the smart For

hope once dead no fears can last Loves ro--sy touch will

gild the past And hov'ring round its ear--ly tomb The

light of heav'n shall pierce the gloom.

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 WHEN THOU ART NEAR (E 2 and F) ... *Mr. Edward Lloyd.*
 THE LOST CHORD (F, G, A, and A 2) ... *Mdme. Antoinette Sterling.*
 SOMETIMES (B 2 and C) ... *Mr. Edward Lloyd.*
 MY DEAREST HEART (A 2 & B 2) ... *Mrs. Osgood.*
 LET ME DREAM AGAIN (C, D, and E 2) ... *[Edith Wynne, Mdme. Nilsson, and Mdme. Sims Reeves.*
 LOVE LAID HIS SLEEPLESS HEAD (D and E) ... *Mr. Sims Reeves.*
 LIVING POEMS (E 2 and F) ... *Mdme. Edith Wynne.*
 SLEEP, MY LOVE (D and F) ... *Mdme. Patey.*
 ONCE AGAIN (D and F) ... *Mr. Sims Reeves.*
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 IT WAS A DREAM (C & E) ... *Mr. Santley*
 ONE KIND GLANCE (D & F) ... *Mr. Santley*

HATTON.

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 THOSE MERRY WALKS ...

JOHN BARNETT.

STAY AT HOME (F and G) ... *Mr. Sims Reeves*

PINSUTI.

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