IN THE TWILIGHT

A HUMOROUS SONG

Written and Composed

BY

ROBERT GANTHONY.

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Robert Ganthony

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London,
REYNOLDS & Co 13, BERNERS STREET, W.

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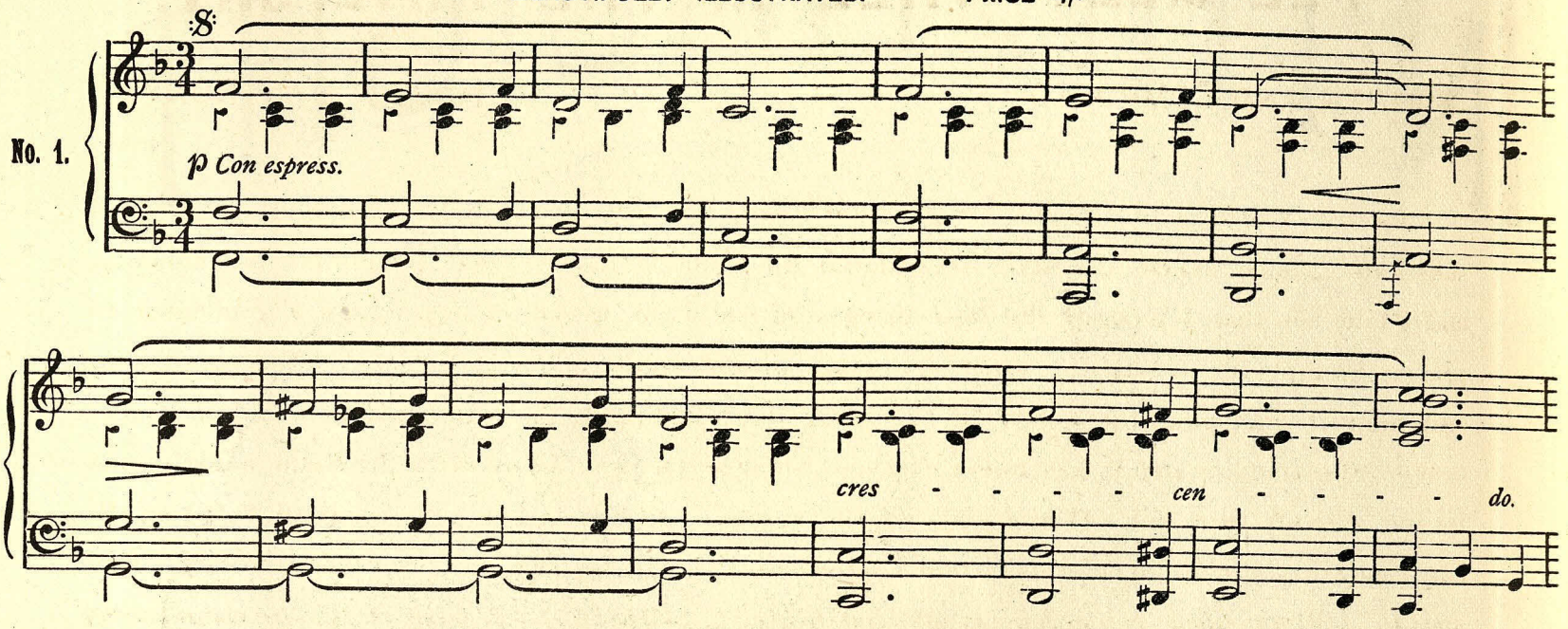
SUCCESSES OF THE SEASON.

AUTUMN BREEZES WALTZ,

By WILHELM MÜLLER.

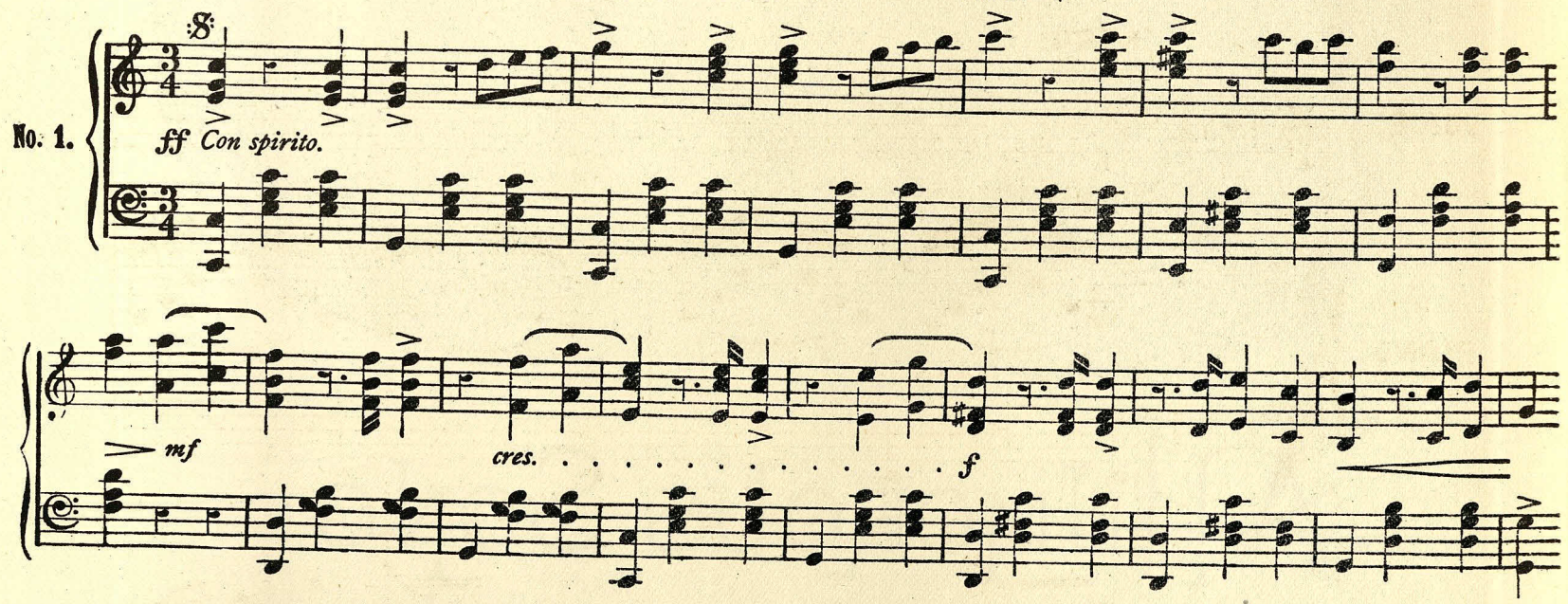
BEAUTIFULLY ILLUSTRATED. PRICE 4/-



SUNNY SPAIN WALTZ,

By J. WARWICK MOORE.

BEAUTIFULLY ILLUSTRATED. PRICE 4/-



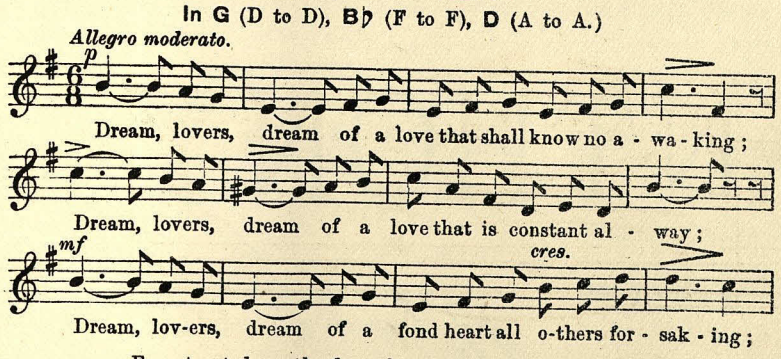
IN SUNNY SPAIN

(12th Thousand),

Composed and arranged on Sunny Spain Waltz,

By OSCAR VERNE.

In G (D to D), B♭ (F to F), D (A to A.)



Forget not, love, the day when first we met,
And dreamed our dream of love in sunny Spain;
What bliss was ours we knew not one regret,
But now our happy dream is o'er we ne'er shall meet again.
Ah! we were happy in that long ago,
In love forgetting every thought of pain;
And are we ne'er those days again to know,
The days of bliss we lived in sunny Spain. *Refrain.*

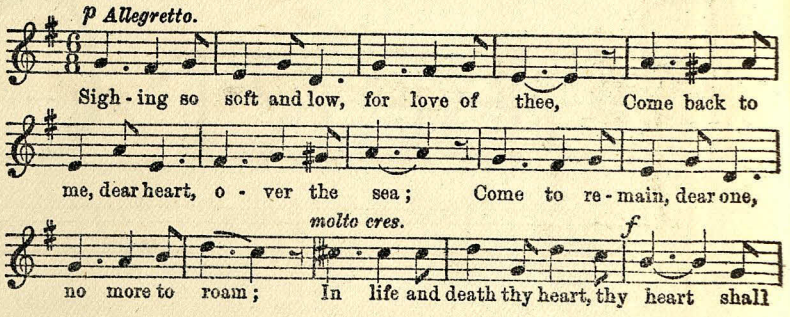
LESLIE VANE.

FOR LOVE OF THEE,

Composed and arranged on Autumn Breezes Waltz,

By OSCAR VERNE.

In G (D to D), B♭ (F to F).



I knew not, love, how much you were to me,
Or thought to part would cause such bitter pain;
I did not know the worth of your dear heart,
In all the world, you only true remain.
But I am coming home again to thee,
The days are drear without you, sweet, alone,
Your smile can banish sorrow from my life,
I come to claim you darling all my own. *Refrain.*

LESLIE VANE.

Copies of the above may be had of all Musicsellers throughout the World, or 2/- each, post free, from the Publishers.

London: REYNOLDS & CO., Music Publishers & Exporters, 13, Berners Street, W.

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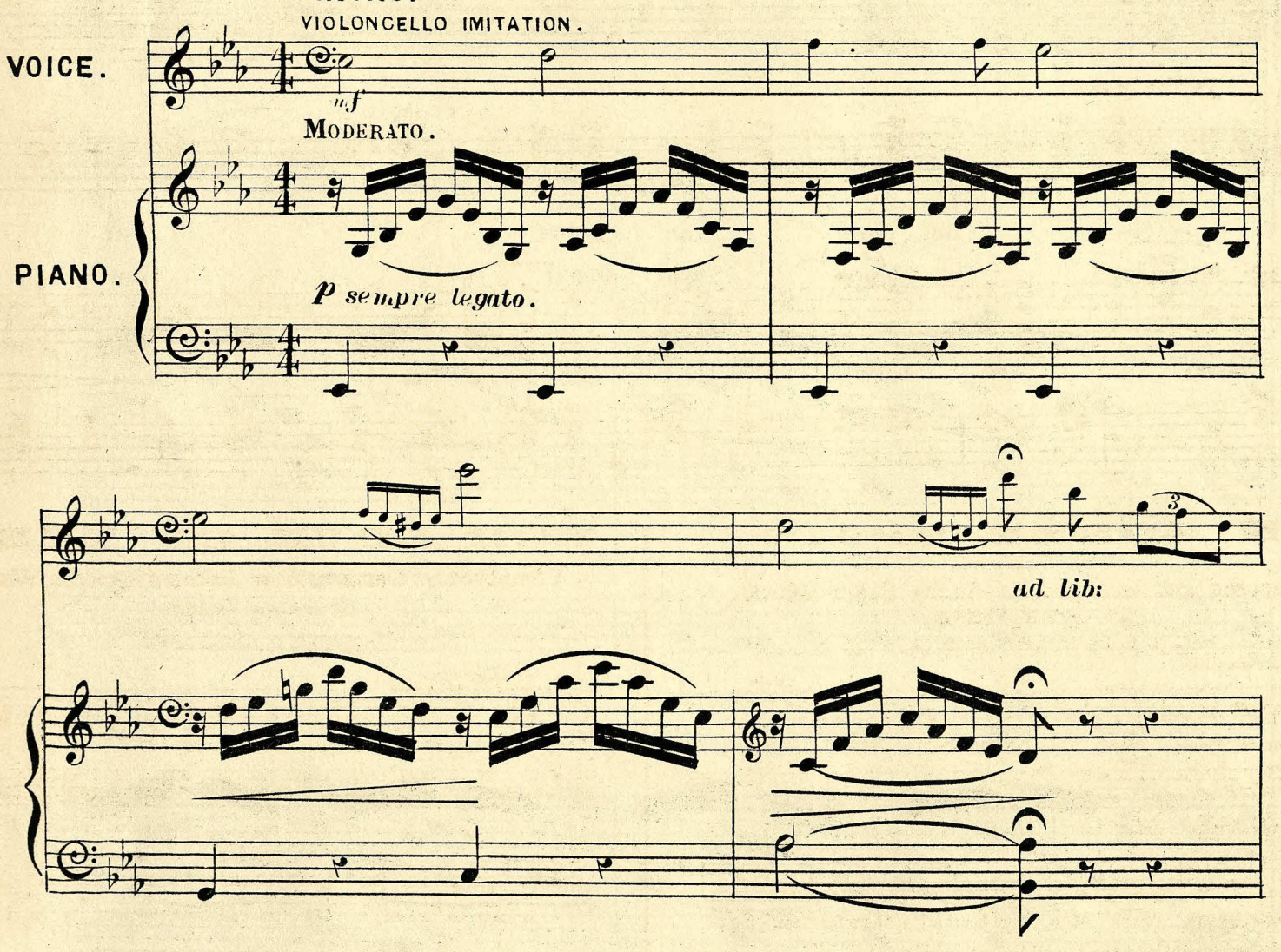
I'LL MEET THEE IN THE TWILIGHT.

WRITTEN AND COMPOSED BY ROBERT GANTHONY.

Spoken. A lady who hadn't a very good voice but who had plenty of money—a very good substitute — once asked me what she should do about it? — the *voice* I mean not the money — and I told her that I thought the best thing she could do would be to engage a gentleman to play a Violoncello obbligato when she sang which would make up for any deficiency of voice, and then if she spoke the words of the song very distinctly, the whole affair would be a success. She tried it, and it was not a success because the gentleman with the 'Cello would come in too quickly and cut off the ends of the verses. If you will kindly imagine that I am the lady and that the 'Cello player is there. *(indicate)* I will try and show you how the song was spoilt. *Mimic lady removing rings and bracelet, touching back hair, etc. Before commencing address 'Cello player — as a lady — Eh what? yes quite ready.*



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VOICE.

I'll
I

colla voce.

V. C. IMIT.

meet thee in ..... the twi - light There
on - ly live at twi - light The

V. C. IMIT.

is no time so sweet For
day is blank and drear For

V. C. IMIT.

is't not always in the twi - light That
is't not always in the twi - light That

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V.C. IMIT.

lo - vers al - ways
thou art al - ways

Rit.

That lo - vers al - - ways
That thou art al - - ways

Rit.

a tempo.

V.C. IMIT.

So let me
So let me

a tempo.

V.C. IMIT.

V.C. IMIT.

Let me— 'neath the clouds a -
Let me— once of nec - tar

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V. C. IMIT.

_ bove

sip

V. C. IMIT.

Let me _

Let me _

V. C. IMIT.

Let me _

Let me _

3

Let me tell thee of my

Let me kiss thee on thy

sfz

sfz

V. C. IMIT.

Let me

Let me

(R&Cº 203.)

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V.C. IMIT.

tell ---------- thee of my (*Spoken:* "Not yet") of my
kiss ---------- thee on thy (*Spoken:* Wait till I've finished) on thy

p

V.C. IMIT.

love.
lip. (*Spoken:* "Now you can go on if you like.")

p

Ped. *

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