

IN THE TWILIGHT



A HUMOROUS SONG

Written and Composed

BY

ROBERT GANTHONY.



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Robert Ganthony
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Mus. 5c c. 9(26)

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SUCCESSSES OF THE SEASON.

AUTUMN BREEZES WALTZ,

By WILHELM MÜLLER.
BEAUTIFULLY ILLUSTRATED. PRICE 4/-

No. 1.

SUNNY SPAIN WALTZ,

By J. WARWICK MOORE.
BEAUTIFULLY ILLUSTRATED. PRICE 4/-

No. 1.

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.)

Allegro moderato.

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).

p Allegretto.

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.

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I'LL MEET THEE IN THE TWILIGHT. ¹

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 spoiled. *Mimic lady removing rings and bracelet, touching back hair, etc. Before commencing address 'Cello player — as a lady — Eh what? yes quite ready.*

INTRO:
VIOLONCELLO IMITATION.

VOICE.

PIANO.

mf
MODERATO.

P sempre legato.

ad lib:

(R & C^o 203.)

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

lo - vers al - ways
 thou art al - ways

V.C. IMIT.

That to - vers al - - ways
 That thou art al - - ways

Rit.

So let me
 So let me

a tempo.

V.C. IMIT.

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

V.C. IMIT.

(R&C^o 203.)

V.C.IMIT. V.C.IMIT.

-bove Let me —
 sip Let me —

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats and a common time signature. It begins with a fermata over the word "bove" and continues with the lyrics "Let me —" and "sip Let me —". There are two "V.C.IMIT." markings above the vocal line. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with some slurs and ties.

V.C.IMIT.

Let me — Let me tell thee of my
 Let me — Let me kiss thee on thy

sfz sfz

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "Let me — Let me tell thee of my" and "Let me — Let me kiss thee on thy". A fermata is placed over the word "me" in the second line. The piano accompaniment includes dynamic markings "sfz" (sforzando) and a triplet of eighth notes in the right hand. The "V.C.IMIT." marking is present above the vocal line.

V.C.IMIT.

Let me
 Let me

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line has the lyrics "Let me" and "Let me". The piano accompaniment continues with the same rhythmic pattern as the previous systems. The "V.C.IMIT." marking is present above the vocal line.

V.C. IMIT.

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

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a melodic phrase, followed by a rest, and then continues with the lyrics. The piano accompaniment provides harmonic support with chords and moving lines. A dynamic marking 'p' (piano) is present in the piano part.

V.C. IMIT.

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

The second system continues the musical score. The vocal line has a long note with a slur, followed by the spoken phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dynamic marking 'p' is also present.

The third system shows the continuation of the piano accompaniment. It features a complex rhythmic pattern with many sixteenth notes in the right hand and a steady bass line in the left hand. A dynamic marking 'p' is visible. The system concludes with a double bar line.

Ed.
 (R & C^o 203.)

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