

In the twilight of our love.

Sullivan, Arthur, 1842-1900; Conway, Hugh, 1847-1885
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IN E FLAT

IN F

IN G

IN THE TWILIGHT OF OUR LOVE

Words by

HUGH CONWAY

Music by

ARTHUR SULLIVAN.

NEW WORDS ADAPTED TO THE MUSIC OF
"SILVER'D IS THE RAVEN HAIR," FROM PATIENCE.

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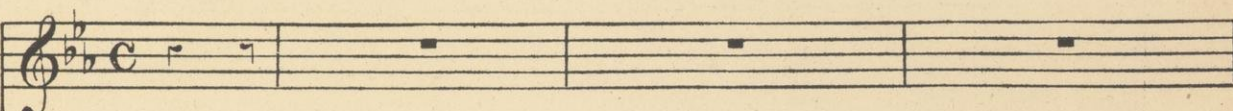
THIS SONG CAN BE SUNG IN PUBLIC WITHOUT PAYMENT OF ANY FEE.

IN THE TWILIGHT OF OUR LOVE.

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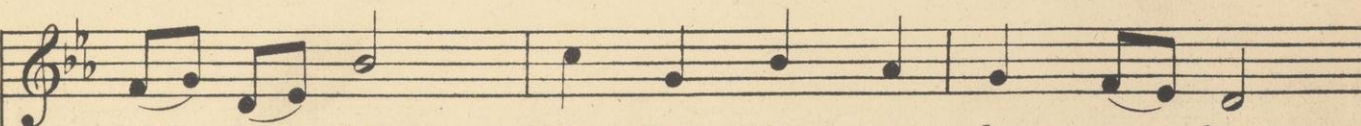
ANDANTE MODERATO. ♩ = 80.

VOICE. 

PIANO. 


In the twi-light of our love, In the darkness




fall - ing fast; Bro - ken by no gleam a bove;



What must be our thoughts - the last? Si - lent ere we

say "fare - well," Paus - ing ere we turn to part,

Whilst one wish we dare not tell, Echoes yet from heart to

heart Sad - dest of all sad re - gret, "Would we

two had nev - er met!"

mf

p

Could we say, as paths di - vide, "Fate was strong and

p

love was weak;" Could we part in grief or pride

Bit - ter tears or glow - ing cheek - Kind - er then our

thoughts might be, Sweet - er might re - mem - brance prove,

Than with this 'twixt you and me In the

twi - light of our love! Sad - dest of all

f

mf

The first system of the musical score. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It contains the lyrics "twi - light of our love! Sad - dest of all". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. It features a melody in the right hand and a supporting bass line in the left hand. The dynamic marking *f* (forte) is placed above the vocal line, and *mf* (mezzo-forte) is placed below the piano accompaniment.

ff appassionata.

sad re - gret, "Would we two had nev - er met!"

ff *f*

The second system of the musical score. The vocal line continues with the lyrics "sad re - gret, 'Would we two had nev - er met!'". The piano accompaniment features a more active melody in the right hand. The dynamic marking *ff appassionata.* (fortissimo, passionately) is placed above the vocal line. The dynamic marking *ff* (fortissimo) is placed below the piano accompaniment, and *f* (forte) is placed below the piano accompaniment towards the end of the system.

The third system of the musical score. The vocal line is mostly empty, suggesting a long note or a rest. The piano accompaniment continues with a melody in the right hand and a supporting bass line in the left hand. The system ends with a double bar line.

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Sung by Mr Fred King.

A E I.

(EVERMORE)

Words by
GEORGE WELLS.

Moderato.

Music by
A.H. BEHREND.

Thy face no more, perchance I'll see, 'Twas vain my Love to dream of thee!

Sung by Mr Barrington Foote

THE JOVIAL BEGGAR.

Music by

Mrs ARTHUR GOODEVE.

Con spirito.

There was a jovial beggar, He had a wooden leg, Lame from his cradle, And

Sung by Mr Maybrick.

THE VOW.

Words and Music by
FRANK L. MOIR.

Moderato con spirito.

'Twas a Lord of the good old time of yore, Oh! wealthy and strong and brave

Sung by Mr A. Oswald.

DEEP AND TRUE.

Words by
Dr JOHN FRANCIS WALLER.

Music by
BERTHOLD TOURS.

Look in mine eyes, my fair est, As I..... look

Sung by Mr A. Oswald.

COEUR DE LION.

Music by
HUMPHREY J. STARK.

Words by
J.P. DOUGLAS.

Allegro maestoso.

The Lion heart went forth to war In ages long a-go;

Sung by Mr Thurley Beale.

THE RETURN OF THE VICTOR.

Words by
J.L. LATEY.

In D & C.

Music by
EDWARD HOLMES.

Moderato.

Two weary anxious years have passed, Since knell like wail that trumpet

Sung by Mr Montague Worlock.

THE YOUNG FRIAR.

Words and Music by
Mrs ARTHUR GOODEVE.

With spirit.

There was a young Friar of Orders Gray Sat sipping his ro-sy wine,

Sung by Mr A. Oswald.

THINE ALONE.

Words by
GEORGE WELLS.

Allegro agitato

Music by
A.H. BEHREND.

Why art thou so cold my love, Why dost turn from me?

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