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1926

## When Twilight Comes (I'm Thinking Of You)

H. J Tandler

*Composer*

Harold Horne

*Lyricist*

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# When Twilight Comes

(I'm thinking *O* of you)



*A Song*  
with  
*Violin and Cello*  
*Obbligato*

*Words by*  
Harold Horne  
*Music by*  
H · J · Tandler

HIGH      ★ MEDIUM      LOW



PRICE <sup>R</sup>40 CENTS  
DEPT. CANADA & FOREIGN

Vp. 011591 ON  
1926  
WHEN

*The Corley Company*  
RICHMOND, VIRGINIA

# When Twilight Comes

## I'm Thinking Of You

VIOLIN OBBLIGATO

(MEDIUM)

H. J. TANDLER

*Moderately, but not too slow*

*Piano*  
*mf* *cresc. molto* *f* *mf gradually slower*

*dim.* *pp* *P a tempo*

*gradually slower*

**CHORUS**  
*p-mf* or: D 2 3 3

*cresc.* *a little faster*

*slightly slower* *a tempo*

*cresc.* *pp* *cresc. molto*

*mf slowly* *gradually slower* *pp*

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# When Twilight Comes

## I'm Thinking Of You

CELLO OBLIGATO

(MEDIUM)

H. J. TANDLER

*Moderately, but not too slow*

Piano

The musical score consists of ten staves of music for Cello. The first staff begins with a dynamic of *mf* and includes performance markings for *cresc. molto*, *f*, and *gradually slower*. The second staff starts with *dim.*, *pp*, and *p a tempo*. The third and fourth staves continue the melodic line with various dynamics and phrasing. The fifth staff is the start of the **CHORUS**, marked *p-mf*. The sixth staff includes *cresc.* and *a little faster*. The seventh staff is marked *slightly slower* and *a tempo*. The eighth staff features *cresc.*, *pp*, *cresc. molto*, and *f*. The ninth and tenth staves conclude the piece with *mf slowly* and *gradually slower pp*.

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# When Twilight Comes

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## I'm Thinking Of You

High Medium Low

Words by  
H. J. TANDLER and  
HAROLD HORNE

Music by  
H. J. TANDLER



*Moderately, but not too slow*

Once my heart was yearn - ing just to know If a  
Once I saw sweet love - light in your eyes, Bring - ing

true love there would ev - er grow. Then you came in - to my  
down to earth my par - a - dise. And those mem - ries of true

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life one day, — Stole my heart and took it far a - way far a - way.  
 hap-pi - ness, — Leave me yearn-ing for your sweet ca - ress I con - fess,

*gradually slower*

CHORUS

*Slowly* *ten.* When twi-light comes, I'm think-ing of you, *ten.* When twi-light

*p-mf*

fades, I'm dream-ing of you, — And all the beau - ty and mag - ic of

*cresc*

love thrills my heart Just as it did 'ere we two had to

*a little faster* *gradually slower*

*a tempo*

part. How I have tried to smile and for-get

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a triplet of quarter notes D5, E5, and F5, and finally a half note G5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo is marked 'a tempo'.

But mem'ries come and cling to me yet. Each night I meet you and

*cresc* *p*

The second system continues the vocal line with quarter notes G4, A4, B4, and C5, followed by a triplet of quarter notes D5, E5, and F5, and a half note G5. The piano accompaniment includes a triplet of eighth notes in the right hand. Dynamics include 'cresc' and 'p'.

*pp* *cresc molto* *f*

kiss you, then lose you a - gain; Love's twi-light

*pp sudden* *cresc molto* *f* *brilliantly* *mf* *slowly*

The third system features a vocal line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment includes a 'brilliantly' section with a left-hand solo (l.h.) featuring a sequence of notes: 1, 2, 3, 4, 5, 4, 3, 2, 1. Dynamics include 'pp', 'pp sudden', 'cresc molto', 'f', 'mf', and 'slowly'.

*gradually slower*

1 2 *cut*

dreams are in vain dreams are in vain.

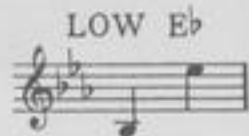
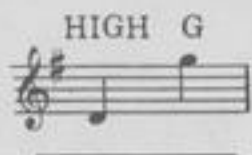
*gradually slower* *p* *dim* *pp*

The fourth system shows the vocal line with a first ending (1) and a second ending (2) marked 'cut'. The piano accompaniment features a 'gradually slower' section. Dynamics include 'p', 'dim', and 'pp'.

To my friend John Donovan

# A Broken Song

The poem by  
MOIRA O'NEILL



The tune by  
RUDOLPH G. KOPP

*f* *mf*

'Where am I from?' From the green hills of E - rin. —

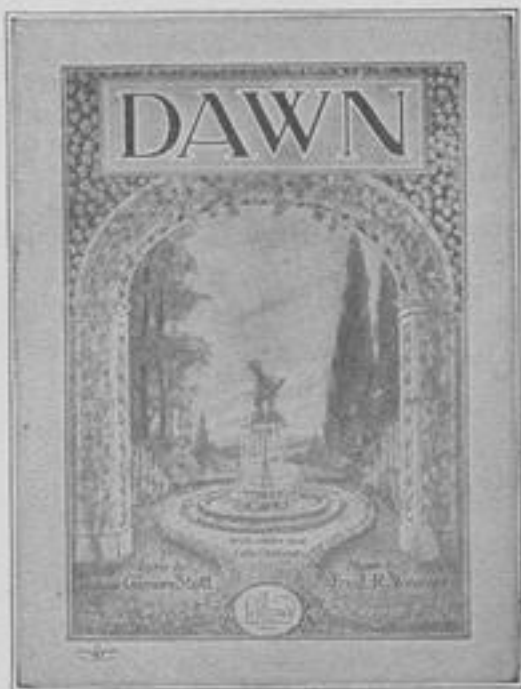
*f* *p resigned*

'Have I no song then?' My songs are all sung.

*f impassionate* *mf* *f* *p*

'What o' my love?' 'Tis a - lone I — am far-in.'





The Melody Ballad Success

# "DAWN"

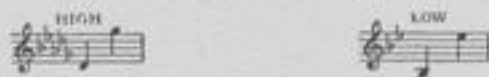
The night is long  
And I wait alone.  
But dawn will come  
When your lips touch my own!

The night is dark  
And the stars are gone,  
Your dear lips call  
And I know it is dawn!

## REFRAIN

Love tells me, dear,  
Morning is near;  
Roses awaken that sleep in dew;  
Far on the hill  
Call the birds that were still;  
Morning will come  
And bring the sunlight — and you.

## DAWN



Lyric by  
ROSCOE GILMORE STOTT

Music by  
FRED R. WEAVER



Published  
with  
Violin and Cello  
Obbligato

*gradually louder*

night is dark and the stars are gone, Your dear lips call and I

*mf a little slower*      *p in time and softly*

know it is dawn! Love tells me, dear, morn - ing is near;

*gradually louder*

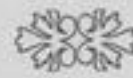
Ros - es a-wak-en that sleep in dew; Far on the hill call the

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## Senor Don Jose' Mojica

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CHICAGO CIVIC OPERA**

Is Singing with Success

# I LOVE YOU MORE EACH DAY

THE SONG ETERNAL

Poem by  
**SARAH ROBERTS  
WALLBAUM**

Dear heart, I long to al-ways have you near, To feel your gen-tle pres-ence and

Music by  
**ANNA HERING  
SOVEREIGN**

hear your words of cheer. Your sun - ny smile il-lu-mines all the way. Dear

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