

Maria A. Benjamin.

# CHARMING SONGS

By  
FAVORITE AUTHORS

Spring Song. . . . .	<i>F, Medium</i>	<i>Mendelssohn. 50</i>
Stella . . . . .	<i>C, Medium</i>	<i>Von Suppe. 40.</i>
Little Boy Blue . . . . .	<i>F, Medium</i>	<i>King. 50</i>
The Throstle . . . . .	<i>G, High: F, Medium</i>	<i>Mc Glennon. 75</i>
Rosary. . . . .	<i>A flat, Medium.</i>	<i>King. 50</i>
Good Night. . . . .	<i>D flat, Low</i>	<i>Brown. 50</i>
Sad, Sweet End of Day . . . . .	<i>E flat, Medium.</i>	<i>Keiser. 50</i>
Unless. . . . .	<i>B flat, Medium.</i>	<i>Caracciolo. 40</i>
Good Bye. . . . .	<i>E flat, Medium.</i>	<i>King. 40</i>
Time and Tide . . . . .	<i>A flat, Medium.</i>	<i>Rodney. 50</i>
The Gipsy's Warning. . . . .	<i>C, Medium.</i>	<i>Coard. 50</i>
Sweet Spirit, Hear my Prayer . . . . .		<i>Wallace. 50</i>
When I Saw Sweet Nellie Home . . . . .		<i>Fletcher. 40</i>
Sweet Genevieve . . . . .		<i>Tucker. 40</i>
When You and I were young, Maggie . . . . .		<i>Butterfield. 40</i>
Lullaby (Vocal) . . . . .		<i>Godard. 40</i>
The Harp that once thro' Tara's Hall . . . . .		<i>Moore. 30</i>
In the Gloaming. . . . .		<i>Harrison. 30</i>
The Village Blacksmith . . . . .		<i>Weiss. 50</i>
Rose Marie, (Rock Of Ages) . . . . .		<i>Molloy. 40</i>
Looking Back . . . . .		<i>Sullivan. 50</i>
Once Again. . . . .		<i>Sullivan. 30</i>
Carmena, Spanish Waltz Song . . . . .		<i>Lane. 60</i>

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AN EXCEEDINGLY ATTRACTIVE MUSICAL SETTING  
of Robert Cameron Rogers famous lyric

# ROSARY.

Words by  
ROBERT CAMERON ROGERS.

Music by  
ROBERT A. KING.

Composer of "Beyond the Gates of Paradise"  
"Sweet Home of the Angels"  
"Golden Land of Peace" etc.

Andante religioso.

The hours I spent with

*mf* *p*

*Leg.* \* *Leg.* \*

thee, dear heart Are as a string of pearls to me; I

count them o - ver ev-'ry one a-part, My ros - a - ry, My

*cresc.* *mf*

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THE FINALE IS VERY EFFECTIVE.

# When you and I were Young, Maggie.

Edited by M. GREENWALD.

Words by GEO. W. JOHNSON.

Music by J. A. BUTTERFIELD.

Moderato.

*mf*

The first system of musical notation is a piano introduction. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a half note G2, followed by quarter notes A2, B2, and C3. The tempo is marked 'Moderato' and the dynamic is 'mf'.

I wan-dered to-day to the hill, Mag-gie, To watch the scene be -  
 A ci - ty so si - lent and lone, Mag-gie, Where the young and the gay and the  
 They say I am fee - ble with age, Mag-gie, My steps are less spright-ly than

*mf*

The second system contains the first line of the vocal melody and the beginning of the piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a treble staff with eighth notes and a bass staff with quarter notes. The dynamic is 'mf'.

low; The creek and the creak - ing old mill, Mag-gie, As  
 best, In pol - ished white man - sions of stone, Mag-gie, Have  
 then, My face is a well - writ - ten page, Mag-gie, But

The third system contains the second line of the vocal melody and the continuation of the piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with eighth notes in the treble and quarter notes in the bass. The dynamic is 'mf'.

we used to long a - - go. The green grove is gone from the  
 each found a place of rest, Is built where the birds used to  
 time a - lone was the pen. They say we are a - ged and

hill, Mag-gie, Where first the dai - sies sprung; The  
 play, Mag-gie, And join in the songs that were sung: For we  
 gray, Mag-gie, As sprays by the white breakers flung; But to

creak-ing old mill is still, Mag-gie, Since you and I were young.  
 sang as gay as they, Mag-gie, When you and I were young.  
 me you're as fair as you were, Mag-gie, When you and I were young.

CHORUS.

Sop. And now we are a-ged and gray, Mag-gie, And the tri - als of life near-ly

Alto.

Tenor. And now we are a-ged and gray, Mag-gie, And the tri - als of life near-ly

Bass.

*mf*

done; Let us sing of the days that are gone, Maggie, When you and I were young. *rit.*

done; Let us sing of the days that are gone, Maggie, When you and I were young.

Let us sing, *rit.*

*rit.*

A Very Beautiful and Pathetic Song, Full of  
Pretty Harmonies and Sweet Melodies.

Words by  
BELLE STEWART.

# Alone.

Music by  
DAVE FITZGIBBON.

Andante Patetico

*mf* *rall.*

The piano introduction is in G major, 4/4 time, and consists of 16 measures. It features a slow, expressive melody in the right hand and a supporting accompaniment in the left hand. The tempo is marked 'Andante Patetico' and the dynamics range from mezzo-forte to piano.

A - lone the shadows gath-er fast, Day's dy-ing splen-dors swift - ly flee, And

*p* *a tempo*

The first line of the song features a vocal melody in G major, 4/4 time, with lyrics: "A - lone the shadows gath-er fast, Day's dy-ing splen-dors swift - ly flee, And". The piano accompaniment is in the same key and time, with dynamics marked *p* and *a tempo*.

through the mists that veil the bur - ied past, The by-gone years come back to me. The

The second line of the song features a vocal melody in G major, 4/4 time, with lyrics: "through the mists that veil the bur - ied past, The by-gone years come back to me. The". The piano accompaniment continues in the same key and time.

years when Hope, with kind-ly beam, A - cross my way so bright - ly shone, The

The third line of the song features a vocal melody in G major, 4/4 time, with lyrics: "years when Hope, with kind-ly beam, A - cross my way so bright - ly shone, The". The piano accompaniment continues in the same key and time.

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