

CENTURY EDITION

Maria A. Benjamin.

CHARMING SONGS By FAVORITE AUTHORS

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

NEW YORK
Century Music Publishing Company
1178 BROADWAY and 17 WEST 28th STREET

The R. S. WILLIAMS & SONS Co. Limited.
TORONTO SOLE AGENTS FOR CANADA

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 musical score consists of two staves of music in G clef, 2/4 time, and B-flat major. The first staff begins with a forte dynamic. The second staff begins with a piano dynamic. The lyrics are integrated into the music, appearing below the notes. The music features various dynamics (e.g., *p*, *mf*, *cresc.*) and performance instructions (e.g., *Andante religioso*, *2ed.*, ***). The score is enclosed in a decorative rectangular border.

The hours I spent with
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

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THE FINALE IS VERY EFFECTIVE.

When you and I were Young, Maggie.

Edited by M. GREENWALD.

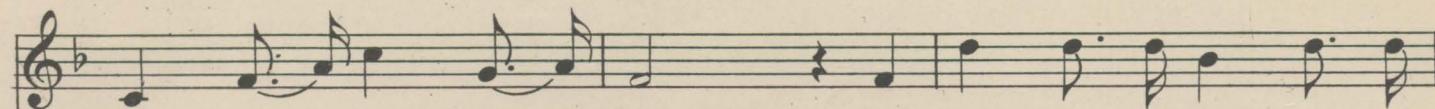
Words by GEO. W. JOHNSON.

Music by J. A. BUTTERFIELD.

Moderato.

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

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



we used to long a - - go.
each found a place of rest,
time a - lone was the pen.

The green grove is gone from the
Is built where the birds used to
They say we are a - ged and

Musical notation for the second line of the song, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth and sixteenth notes. A dynamic marking 'f' (forte) is present.

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

Musical notation for the third line of the song, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth and sixteenth notes.

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.

Musical notation for the fourth line of the song, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth and sixteenth notes. A dynamic marking 'mf' (mezzo-forte) is present.

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.*

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

Words by
BELLE STEWART.

Alone.

Music by
DAVE FITZGIBBON.

Andante Patetico

The musical score consists of four staves of music. The top staff is for the piano, showing chords and bass notes. The second staff is for the voice, starting with a melodic line and transitioning to a harmonic line with 'a tempo' markings. The third and fourth staves are also for the piano. The lyrics are integrated into the vocal line, appearing below the vocal staff in each section. The lyrics are:

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

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

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

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