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When You and I Were Young, Maggie

George W. Johnson

J A. Butterfield

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L. Mac, Sup. Tenor

CENTURY EDITION

CHARMING SONGS

By

FAVORITE AUTHORS

SERIES III.

Spring Song	<i>F</i> , Medium	Mendelssohn. 50
Stella	<i>C</i> , Medium	Von Suppe. 40
Little Boy Blue	<i>F</i> , Medium	King. 50
The Throstle	<i>G. High: F</i> , Medium	McGlennon. 75
Rosary.	<i>A flat</i> , Medium	King. 50
Good Night.	<i>D flat</i> , Low	Brown. 50
Sad, Sweet End of Day	<i>E flat</i> , Medium	Keiser. 50
Unless.	<i>B flat</i> , Medium	Caracciolo. 40
Good Bye.	<i>E flat</i> , Medium	King. 40
Time and Tide	<i>A flat</i> , Medium	Rodney. 50
The Gipsy's Warning.	<i>C</i> , 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

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Music by
ROBERT A. KING.

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

Andante religioso. *p*

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

mf *p* *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 two staves: 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 its piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics are written below the vocal staff. The dynamic is 'mf'.

low; The creek and the creek - 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 its piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics are written below the vocal staff.

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.*

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.

Musical notation for the piano introduction, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The piece begins with a mezzo-forte (mf) dynamic and concludes with a rallentando (rall.) instruction.

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

p

a tempo

Musical notation for the first line of the song, including the vocal line and piano accompaniment. The piano part begins with a piano (p) dynamic and a tempo marking of 'a tempo'.

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

Musical notation for the second line of the song, including the vocal line and piano accompaniment.

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

Musical notation for the third line of the song, including the vocal line and piano accompaniment.

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