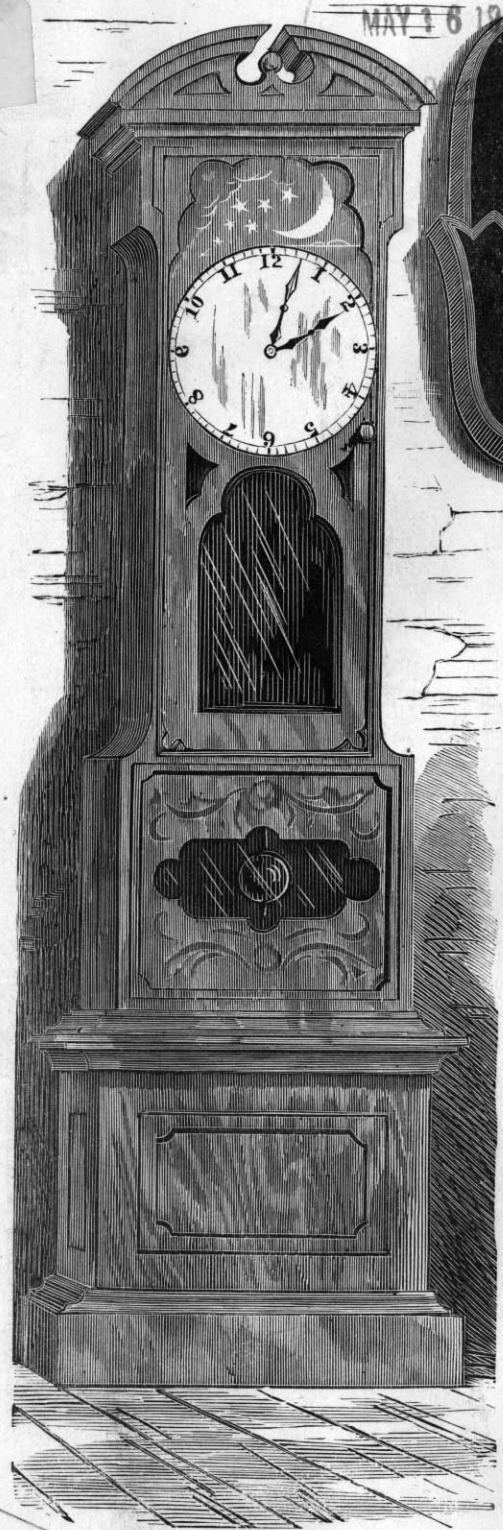


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# GRAND- FATHER'S CLOCK.

Song and Chorus.

WORDS AND MUSIC BY

## HENRY C. WORK.



NEW YORK:

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To my Sister Lizzie.

# GRANDFATHER'S CLOCK.

Words and Music by HENRY C. WORK.

No. 52

PIANO.



The piano introduction consists of two staves, treble and bass clef, in a 2/4 time signature. The melody is in the treble clef, starting on a G4 and moving through a series of eighth and sixteenth notes. The bass clef provides a simple accompaniment of quarter notes.

3. My grand-fath-er said that of those he could hire. Not a ser - vant so faith - ful he found; For it  
4. It rang an a-larm in the dead of the night— An a - larm that for years had been dumb; And we



The musical notation for the first two lines of lyrics is a single treble clef staff. It contains the melody for the first two lines of the song, with notes corresponding to the lyrics above.

1. My grandfather's clock was too large for the shelf.—So it stood ninety years on the floor; It was  
2. In watching its pen - du-lum swing to and fro. Ma-ny hours had he spent while a boy; And in



The piano accompaniment consists of two staves, treble and bass clef. The treble clef staff features a series of chords, primarily triads and dyads, in the right hand. The bass clef staff provides a simple accompaniment of quarter notes in the left hand.

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wast-ed no time, and had but one de-sire— At the close of each week to be wound. And it  
knew that his spir - it was plum - ing for flight—That his hour of de - parture had come. Still the

tall - er by half than the old man himself, Though it weighed not a pennyweight more. It was  
childhood and man - hood the clock seemed to know And to share both his grief and his joy. For it

kept in its place—not a frown up-on its face, And its hands nev - er hung by its side; But it  
clock kept the time, with a soft and muffled chime, As we si - lent - ly stood by his side; But it

bought on the morn of the day that he was born, And was al - ways his treasure and pride; But it  
struck twenty-four when he en - tered at the door, With a bloom - ing and beau - ti - ful bride; But it

stopp'd short— nev - er to go a - gain— When the old man died.  
stopp'd short— nev - er to go a - gain— When the old man died.

stopp'd short— nev - er to go a - gain— When the old man died.  
stopp'd short— nev - er to go a - gain— When the old man died.

CHORUS.

*In exact time.*

Nine-ty years, with-out slumber-ing (tick, tick, tick, tick). His life - seconds num-ber-ing (tick, tick, tick, tick), It

Nine-ty years, with-out slumber-ing (tick, tick, tick, tick). His life - seconds num-ber-ing (tick, tick, tick, tick), It

The first system of the chorus consists of four staves. The top two staves are vocal lines in G major, with lyrics: "Nine-ty years, with-out slumber-ing (tick, tick, tick, tick). His life - seconds num-ber-ing (tick, tick, tick, tick), It". The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth notes and chords.

stopp'd short— nev - er to go a - gain— When the old man died.

stopp'd short— nev - er to go a - gain— When the old man died.

The second system of the chorus consists of four staves. The top two staves are vocal lines in G major, with lyrics: "stopp'd short— nev - er to go a - gain— When the old man died.". The bottom two staves are piano accompaniment, continuing the rhythmic pattern from the first system.

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### THE MYSTIC VEIL.

Song and chorus, with illustrated title page.  
Henry C. Work. Price, 35 cents.

This is the first of the three just written, and is as remarkable in subject as in treatment. Yet no description, no quotation, nothing save hearing it complete can give you an idea of its power. So easy and flowing that it seems to sing itself, the wonder is that a thing so simple can so affect you. As, however, you sing it over and over, you become aware that the secret of its power is—1st, That it is a heart lyric, and so goes straight to the heart. It is something more than an inspiration; it is the expression of a soul subsoiled by sorrow. 2d, It treats of a subject so enshrined in the lonely musings of the bereaved heart, that any other than the most delicate handling would seem gross profanation. It gives reverent expression to the universal longing of the human heart for communion with the loved who have passed within the Mystic Veil. Do their voices blend with ours in the sacred evening song? do their hands soothe the troubled brow? and is it their presence that diffuses in the soul a holy calm, till in subdued ecstasy we exclaim:

"Tell me, tell me truly, is it you, love,  
Come to cheer my lonely heart?"

You will probably wonder how such a song as this can be illustrated. The angel that lifts the mystic veil has her finger upon her lips, and *I must not tell.*

### SWEET ECHO DELL.

Song and chorus, with illustrated title page.  
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The incident upon which this is based, and the words complete, are as follows:

Three sons of a New England widow had long toiled in the Land of Gold, when this message reached them: "Come and see your mother before she dies!" They started immediately, but while crossing the Sierra Nevada, the youngest became ill, and in a few hours breathed his last. He was buried in a lovely spot, near the summit. The mother lived long enough to greet her surviving sons; but her mind wandered, and she never fully realized that Willie had gone before.

"Three there were that left my cot;  
Two are here, and one is not;  
Why does Willie linger? Say, can you tell?"  
"He was weary by the way;  
When we came he could but stay  
In the shady grove at Sweet Echo Dell."

CHORUS.—Echo Dell! Echo Dell!  
It was there we softly said "Farewell!"  
And the towering granite crest  
Nobly guards his place of rest,  
Near the lovely lake of Sweet Echo Dell.

"Is he laden well with gold?  
Does he bring me wealth untold?  
Why then does he linger? Say, can you tell?"  
"All his treasures are above;  
All he sent you was his love,  
With a whispered prayer from Sweet Echo Dell."  
Echo Dell, etc.

"Coming homeward, does he sing  
Like a lark upon the wing?  
Why then does he linger? Say, can you tell?"  
"Naught is heard but rippling waves,  
Warbling birds, and shouting braves;  
Silent is his voice in Sweet Echo Dell."  
Echo Dell, etc.

"Is he coming by-and-by?  
May I bless him ere I die?  
Why then does he linger? Say, can you tell?"  
"Mirrored in that mountain lake,  
Heaven is near, and he will wake  
Never elsewhere than in Sweet Echo Dell."  
Echo Dell, etc.

"Would you crush my only joy?  
Surely I shall meet my boy;  
Why then does he linger? Say, can you tell?"  
"Never will his weary feet  
Travel more, yet may you meet  
When your soul floats over Sweet Echo Dell."  
Echo Dell, etc.

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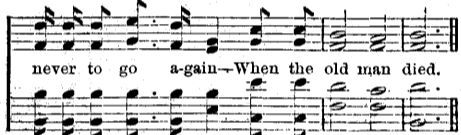
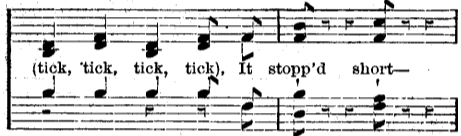
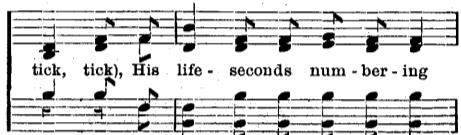
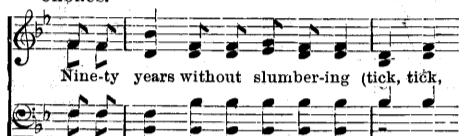
### GRANDFATHER'S CLOCK.

Song and chorus, with illustrated title page.  
Henry C. Work. Price, 35 cents.

The first verse and chorus of this quaint, comic-pathetic effusion are as follows:

My grandfather's clock was too large for the shelf,—  
So it stood ninety years on the floor;  
It was taller by half than the old man himself,  
Though it weighed not a pennyweight more.  
It was bought on the morn of the day that he was born,  
And was always his treasure and pride;  
But it stopp'd short—never to go again—  
When the old man died.

CHORUS.



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These three songs are entirely different from each other, though all are in the popular vein. "Sweet Echo Dell" and "Grandfather's Clock" would both be pronounced very remarkable songs anywhere else than under the shadow of "The Mystic Veil." All three sent postpaid to any address on receipt of \$1.00.

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C. M. CADY,

107 Duane Street, New York,

Jan. 1, 1876. Formerly of Root & Cady, Chicago.