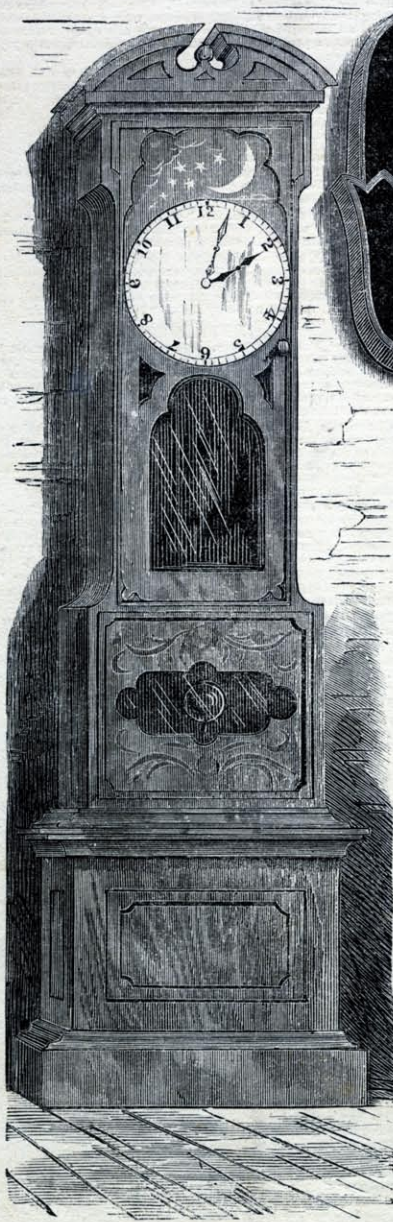


MOST POPULAR SONG IN AMERICA.

"Boston, Sept. 3, 1878. Mr. C. M. CADY: Send us at once 10,000 copies of Grandfather's Clock. O. DITSON & CO."
 "New York, Nov. 21, 1878. Mr. C. M. CADY: Send us immediately 10,000 copies of Grandfather's Clock. C. H. DITSON & CO."



**GRAND-
 FATHER'S
 CLOCK.**

Song and Chorus.

WORDS AND MUSIC BY

HENRY C. WORK.

Song, with Piano Accompaniment,	3½	March Brilliant. Himan,	4
Song, with Guitar Accompaniment,	3½	Caprice for Piano. Himan,	4
Waltz, arranged for Piano or Organ,	3½	Transcription for Piano. Brandeis,	6
March, Easy. Himan,	3½	Brass Band. Arranged by Mallach,	7½
March, for Piano and Violin, or Cornet,	4	Orchestra. For 10 instruments (in Medley Quadrille). Schacht,	7½

NEW YORK:

Published by C. M. CADY, 107 Duane St.

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ABOUT MY NEW MUSIC.

You will please now give me your attention while I enumerate my variety of new sheet-music and music-books, which I wish you to introduce and recommend.

California Bird Song. (50c.)—Now that Mr. HENRY C. WOKK is conceded to be the most popular song-writer in America, everything that comes from his pen excites special interest. When among the Sierra Nevada mountains some years ago, he often heard a bird that, in a peculiar, plaintive, musical phrase, seemed to say "Pity me, Loo!" What surging grief overwhelms this poor bird from generation to generation no one knows, but Mr. Wokk takes its song as his theme, and in a melody of great beauty, carries the sympathy it excites into human channels. Cultivated voices will find it very telling in parlor or concert, especially if accompanied in the bird-notes by the piccolo, flute, organ or piano. That it has rare merit may be inferred from the following extract from a letter written to Mr. Wokk by one of the most bird-like of American singers:

"Please accept thanks for the 'California Bird Song.' I shall take great pleasure in singing it." Y. M. T. (EMMA C. TITUSBY).

Instrumental and other arrangements of the California Bird Song are mentioned in the classified catalogue on preceding page.



The lithograph title-page has a correct picture of the old house in which the poet Longfellow was born, at Newburyport, Mass. Of course every admirer of "Grandfather's Clock" will want a copy of the sequel.

The Fire-Bells are Ringing. (45c.)—With splendid portrait of Mr. Wokk. This thrilling song and chorus is effective everywhere, but is especially so in the concert room, where the widest excitement may be awakened by the addition of realistic dramatic effects, an appetite for which has been awakened by the various performances of "Grandfather's Clock." With the fire-bell (a gong in tune, engine bell, fireman's trumpet, &c., behind the scenes, it is perfectly irresistible.

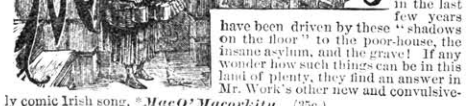


This, both in words and music, must strongly impress those who hear it, for it deals with sad realities, and taken as a whole is one of the most pathetic and powerful pictures ever drawn.

"Saturday night! Saturday night! The best home that kind of love taken its flight, From morning till evening, the weary week through, In vain he has latched for something to do, Poor man! empty handed how can he return To those whose fate hangs on the pence he may earn! Did papa bring me a gift to his questioner sweet? 'Twas this, 'out of employ to do employ!'"

The genius of Mr. Wokk is nowhere more apparent than in this song. The music is easy, natural, and very expressive, but one of the strongest features of the song is the skill with which he heightens the picture by bringing into each verse the innocent prattle of the starving child:

"If ma deize to heaven, den I must do, too! But, pa, I'll row down by and out butter' for you!" And in the last verse "Dess God fordis us when He bakas daily bread!"



But the thrilling power of this song is, at first, largely due to the fact that it is so terribly true. How many in the last few years have been driven by these "shadows on the floor" to the poor-house, the insane asylum, and the grave! If any wonder how such things can be in this land of plenty, they find an answer in Mr. Wokk's other new and convulsive comic Irish song, "MacO'Macorkirk." (35c.)

Plaze, Biddy, plaze have yez got some cold vittles! Yer doon's badly thin! I'll sure a' ring twice. Bess'n' fatch me shule bread, full an' meedles With something what's listable—something what's noise, One of our best, an' such folks he can't get his fill, But fruit-cake is like me poor mither's becravin', And there's our great fat'n' pig squallin' for swill.

There are touches of delicate humor in this song worthy of Tom Hood, as, for example, where the beggar-girl, in order to prove hers an "ould Irish family," avers, "Along the highway fornikst Costie Killarney We rode in one doon's yimms ago ago."

But the broadest Hogarthian stroke of all is the way he ends each verse with "There's our great fat'n' pig squallin' for swill. The music here is as exuberantly funny as the words.

The Mystic Veil. (35c.)—An inspired melody, though very easy and flowing. The words express a longing, common to every one, for communion with the loved and lost:

"Oh! tell me, tell me truly—did you love, Come to cheer my lonely heart."

Sweet Echo Dell (35c.) is based upon the following incident: 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 while crossing the 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. Skillfully handled in both words and music. Full of beautiful effects and honeyed paths.

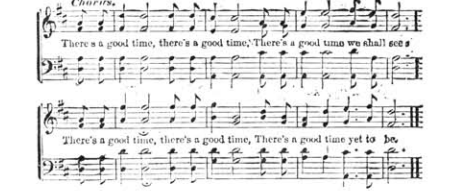
Of "Grandfather's Clock" (35c.) it is unnecessary to speak, since no musical parlor or programme can be without it in some shape. This song and its various instrumental arrangements are literally ALL THE RAGE.

Home is Home Where all are Loving. (30c.)—Beautiful and touching both in words and music. The 1st verse depicts the "loving father," the 2d, the "tender mother," the 3d, the "noble brother" and the last, the "gentle sister," and the chorus, "Home is home where all are loving" where kindness never is shown, &c." is most excellent. This song is warranted to secure love and peace in every family where it is sweetly and feelingly sung. If it fails, return the song to me, together with the facts of the case duly sworn to, and I will refund its cost.

We Should Love Each Other More. (30c.)—This is also excellent, and I attach the same warrant to this song as to the last. So, you see, I offer a double cure for domestic discords, and if there are "family jars" after this, anywhere in the United States or Canada, don't blame me!

Keep the Old Friends with the New. (30c.)—This is equally beautiful with the one preceding, and strikes right home to the heart. Messrs. Latta & Mahaffey may be set down as worthy apostles of friendship and domestic love.

There's a Good Time. (25c.)—This is a song of hope and good cheer that everybody can sing and everybody ought to sing, for, with all its simplicity, it is a genuine inspiration. Unfair as it is to judge of the song by its chorus alone, I here give it in miniature. Get your friends to join you and sing it with spirit. You will see how Mr. Mahaffey, by the simplest means, lifts you into the real enthusiasm of good cheer:



Marna May. (25c.)—This is very beautiful in words and music, and of such a freshness about it that I am confident it will become very popular.



The music is flowing and natural, and so full of real inspiration that, when once heard, it cannot be forgotten. Mr. Mahaffey is young, and likely to become famous as a composer.

The following songs by Harry Percy are all meritorious. Sunny Lands Beyond the Sea (30c.) is not only a splendid song for all voices, but especially for baritone or bass voices. Novel and taking effects in the chorus.

Blue Eyes Waiting. (20c.)—Blue Eyes waiting in childhood for papa; in girlhood, for her lover; in old age, for the angels. Beautiful and effective. As touching a picture as Jean Ingelow's "Song of Seven."

Tears but a Dream. (30c.) "Will you ever think of me." Both these are real love songs. If anybody on this continent is impaled upon Cupid's dart, these songs will twist it about and make it more excruciatingly sweet.

Work with a Will. (30c.)—This is a rousing song. The short quotation from the nursery song, "You've seen the little busy bee improve each shining hour," has a funny effect, but every time the rollicking unison chorus in waltz time begins with "Work, work, work with a will! Never despair! never keep still," everybody wants to join.

Messrs. Woodward and Augener have given us in "Only Three Words," "I love thee," (30c.)—which is what absent loved ones are expected to write if they haven't time to write more—a real charming song for either home or concert use.

Mother is Praying since Father Died (30c.) is a song and chorus full of homely pathos, which would be painfully affecting if the last verse did not brighten up with the prospect of a family re-union in heaven.

Our Little Boy that Died. (35c.)—This is a very touching song, and insures the luxury of tears. The author's dedication is: "To my wife who mourns with me for little Harry." The last verse is: "In my dreams I see him smile, and hear his gentle voice, With his loving arms the while, he makes my heart rejoice; Then I wake to find him gone—my heart sinks like the tide; I weep because the angels called our little boy that died!"

When Mary was a Lassie. (20c.)—Words and music unite to make it a beautiful tone-poem. The first verse relates to the courtship; the second, to "many a tender sorrow" in middle life, and the last is as follows:

And so you see I've grown to love the wrinkles more than roses; Earthly waters don't give sweeten far as my spouse's tears. They'll carry us thro' under lane that looks so still and gray; Adown the lane I used to go when Mary was a lassie.

Meet me by Twilight. (30c.)—This beautiful song by Mrs. Barksdale is a fitting offering in both form and sentiment. In a selective waltz-like rhythm the lover beseeches his: "Oh! meet me, Sweet Ella, at twilight, when my boat lies adrift on the lake, And the red, rosy glow of the sunset dies out as the bright stars awake. Then with moonlight and starlight above us, and moonlight and starlight below, We will meet there, the ether to float, love, far over the waters we row."

I think, you will, after trying it, advise "Sweet Ella" to go by all means.

The Fisher and His Boy. (40c.)—This is a powerful descriptive song, very effective in concerts. The Fisher and his boy are out at sea in an open boat. "They know that death is not far away," and thinking of the loved ones on shore, whom they are never to see again, the father prays in his agony. It needs the *andante* mode to which this prayer is set to give an idea of its power. No mere words can describe it.

Friendless. (40c.)—An effective concert piece. Sankey's "Ninety and Nine." (35c.)—With splendid portraits of both Moody and Sankey. The portraits alone are worth the price.

Little Golden Hair. (25c.)—Easy, bright and beautiful. All who love children exclaim, "Too sweet for anything!" "We've a little, bright-eyed little in our home, Golden-haired, and just as cunning as a mouse."

We Shall Never Forget. (25c.)—A tearful but inspiring tribute to our "Brave Boys in Blue," who marched away, and when their battles all were over "came no more." There is no bitterness in this, nothing to which any one can object.

The Same. (40c.)—In vocal parts only. For use as a "Decoration Hymn." This is one of the most telling, effective decoration hymns, in both words and music, that has ever been written. You will want it the 20th of May. \$5 a 100.

We'll Meet in Heaven at Last. (25c.)—Beautiful words wedded to simple music, which, when once heard, *haunts* you. While a charming song for all home and social gatherings, it was first written as a parting song for school graduates, and is especially adapted to all such occasions.

Nightingale, Sing Me to Rest. (35c.)—Easy and natural, yet artistic. The melody will live. The warbling of the nightingale, skillfully represented in the accompaniment, adds much to its effect.

Oh, Keep My Image Near to Thee. (25c.)—This, like the "Nightingale," is a charming and touching song, and in perfect harmony in the chorus demand true, smooth voices. It cannot be well sung by everybody, and yet it is not difficult. But in words and music it is a beautiful song, well worthy of the author of "Silver Threads Among the Gold." No extract can do it justice. It must be studied as a whole to be appreciated. Good in parlor or concert.

Frogs of Home. (25c.)—This is a beautifully drawn picture of children "white-robed" for their rest, saying their evening prayer, "Now I lay me down to sleep." Here is a part of the third stanza: "If we die, so pray the children, and the mother's head drops low, One from out her fold is sleeping dead beneath the winter's snow; Take our souls, and put the innocent into a gown of vestal light, Like the trailing of his garments, trailing evermore in white."

Let Me Dream Again. (25c.)—This very popular and beautiful song is here arranged for voices of medium range, with choice notes for high voices. Just as complete and even more desirable than some of the 50c. editions of other publishers. This song will be found in *Parlor Gems*.

Communion Service. (\$1.00.)—For the Episcopal Church. Interesting to all cultivated choirs, but especially so to such as desire a fresh communion service that will bring better and better use with us. Any further endorsement of its sterling excellence be needed, it is afforded in the fact that it is adopted and sung in the choral service of Trinity Church, New York.

The Gold-seeker's Farewell. (25c.)—A song where sorrow at leaving loved ones is skillfully blended with a singular courage that breathes all difficulties, and the assurance of a speedy return to the old home "with a pocket full of rocks." The general effect is joyous and hopeful.

All are After Money; so 'tis Money After All. (25c.)—This is serio-comic, serious for the lawyers, doctors, politicians, &c., whom it cuts up—comic for those who witness the slaughter. The following lines will give an idea of it:

The office-seeker raves about reform from morn till night, And says if he elected he'll legislate for right; But when he gets to Congress, he's the besotted rogue of all, And he gobbles up our money; so 'tis money after all.

With these two serio-comic songs, another of a similar nature may be mentioned—Nancy Lee (25c.), a sailor's song, very popular, and in great demand for concert uses.

Sitting on the Stairs. (25c.)—This, in a style of broad humor, describes how a satirical Newfoundland maid made a fashionable lady dissatisfied with the long train of her dress.

Johnny Morgan. (25c.) the latest and most popular English comic song comes next, and these two, with MacO'Macorkirk (35c.) will produce at least three good, hearty laughs. If you have dyspepsia of the stomach, take all three in succession—one after each meal, and I'll warrant a speedy cure. "No cure, no pay."

INSTRUMENTAL.

Faithful's Evening Song. Recreative. (40c.)—The most beautiful piece I ever played, and so sweet and popular with the young ladies as the candy from which it takes its name. Herman Kotschman, the author of these two delicious morceaux, is a very remarkable man, full of inspiration and beautiful ideas, with a happy facility in expressing them. If he lives, you will hear more of him.

Chocolate Drop Polka Redowa. (35c.) is simpler than the foregoing—in fact, very easy, and as sweet and popular with the young ladies as the candy from which it takes its name. Herman Kotschman, the author of these two delicious morceaux, is a very remarkable man, full of inspiration and beautiful ideas, with a happy facility in expressing them. If he lives, you will hear more of him.

La Brise the Yearling. False de Concert. (\$1.00.)—This was written by Gottschalk just before he left New York for the last time, and given as a souvenir to his friend, Mr. Chas. F. Sanger. Never before published. Like some of the best of this great composer's other piano-forte compositions, it is strikingly brilliant and captivating.

Themes from Wagner's "Flying Dutchman." (40c.) includes the celebrated "Spinning Song." Arranged for the Piano by Alberto Himan.

Sea-View Schottische. (35c.) For cabinet-organ or piano. Exceedingly popular and taking in style.

Tripping Waltz. (25c.)—1876 Schottische. (25c.)—Two easy and charming pieces, both for the parlor and for teaching purposes. Mr. Schroek displays great talent in this style of composition. The waltz is adapted to organ or piano.

Flute-Flam Waltz. (35c.)—Brilliant, showy, and popular in style.

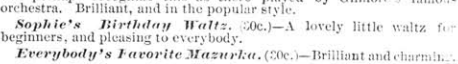
Under Memories. (35c.)—Piano or organ. Artistic, full of pathos and tender beauty.

March of the Century. (50c.)—Written for and played with great effect by the author's pupils in the late commencement and public-school exercises of New York City. Grand and effective, the baritone solo for the right hand being especially melodious.

Love Echoes. (50c.)—Idyllic for piano. This represents the Alpine shepherd's lullaby sending back "love echoes" to the shepherd-boy's pipe. Full of melody and sweetness.

Caprice de Concert. (40c.)—A brilliant concert piece and octave study. Mr. Chapman, author of this and the three preceding pieces, is young, cultured, talented, and very promising as a composer.

The following instrumental pieces by Alberto Himan are so beautiful, effective, and, in different ways, attractive, that they merit special attention, and will, I am sure, become very popular. A little more than ten years ago, a boy fourteen years old, under the nom de plume of "Jules-Egghard," wrote "La Blondine" and other things, that were published in Europe, reprinted in this country, and became popular throughout the civilized world. He only played the piano in concert; he rarely read the world, he now settles down in New York to make for himself a reputation as a composer under his real name, Alberto Himan. These (all carefully finished) are some of his first effusions under that name.



This has a sustained, singing melody throughout, with a beautiful rippling accompaniment. Sure to please performers and listeners.

Himan's Grand March. (40c.)—Those who visited the Centennial will perhaps recognize this as there played by Gilmore's famous orchestra. Brilliant, and in the popular style.

Sophie's Brilliant Waltz. (30c.)—A lovely little waltz for beginners, and pleasing to everybody.

Everybody's Favorite Mazurka. (30c.)—Brilliant and charming.

Merry Maskers. (25c.)—This gives two pieces to be played at the same time by one performer—one piece by the right hand, the other by the left. 1. "Fisher's Hornpipe" and "Yankee Doodle;" 2. "Doc Freischuetz Waltz" and "Buy a Broom." The effect is very decided. The feat seems impossible to the listener, but is really not difficult, and is very useful to the performer in securing independence of hands. Interesting to everybody.

Two Gems. Farewell. M. Brownold, Alfred Smith. These are both artistic and beautiful.

Nearly all the above pieces may be played upon either organ or piano. For instrumental arrangements of GRANDFATHER'S CLOCK and the CALIFORNIA BIRD SONG, see classified catalogue on preceding page.

MUSIC FOR EPISCOPAL USE.

The Book of Common Prayer, with music for the book of Common Prayer for congregations and Sunday schools. (3.00) This book by the Rev. Dr. Hodges, son of the Dr. Hodges who for so many years was organist and director of music in Trinity Church, New York, contains nearly one hundred of the very best chants, English and modern, with complete and answers, together with 360 hymns in all meters, embracing so many valuable copyrights by the author, who in music of this sort, is the peer of Dykes, Sullivan, and the best English composers, that this book is fast coming to be looked upon as a necessity to every Episcopal Church, whether it has a choir or not, and whatever other music it may possess.

The Evening Service (50c.) by Dr. Walter, is fresh and new, and commands itself specially to all well-trained choirs.

The Order for the Burial of the Dead (15c.) by the same author, is a complete manual embracing all the music, scripture readings, hymns, &c., of the burial service, to which is added the celebrated "Dies Irae."

The Lenten Service, with Gregorian Tones (15c.), sustains a similar relation to Lent. These books are exceedingly convenient and useful both in choirs and congregations.

JUST PUBLISHED (WITH FINE LITHOGRAPHIC TITLE):

Sequel to Grandfather's Clock.

Words and Music by HENRY C. WORK. 40c.

To my Sister Lizzie.

GRANDFATHER'S CLOCK.

Words and Music by HENRY C. WORK.

No. 53.

PIANO.

The piano introduction consists of two staves. The right hand plays a melody of eighth notes in a B-flat major key signature, while the left hand provides a rhythmic accompaniment of eighth notes. The piece concludes with a final chord in the right hand.

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 vocal line is written on a single staff in B-flat major, 4/4 time. It features two verses of lyrics. The piano accompaniment is written on two staves, with the right hand playing chords and the left hand playing a simple bass line. The piece ends with a final chord in the piano.

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

Copyright, 1876, by C. M. GADY.

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



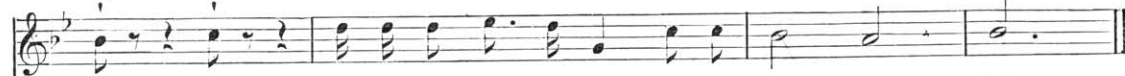
tall - er by half than the old man himself, Though it weighed not a pennyweight more. It was
childhood and man-hood the clock seemed to know And to share both his grief and his joy. For it

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 entered 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, without slumber - ing (tick, tick, tick, tick), His life - seconds numbering (tick, tick, tick, tick), It

Nine-ty years, without slumber - ing (tick, tick, tick, tick), His life - seconds numbering (tick, tick, tick, tick), 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.

IMPORTANT.

Singing Teachers and Choristers should examine "The Welcome Hour" before deciding what book to use. Don't take anybody's word for it, but examine and decide for yourselves. ALL WHO USE IT ARE ENTHUSIASTIC OVER IT.

Among the reasons why the "Welcome Hour" is such a success in Singing Schools, Conventions, &c., are the following: 1st. The music, from the simplest singing exercises to the most elaborate concert pieces, is full of melody, natural, inspired and beautiful. See "Moonlight on the Lake," by Mr. Martin, on this page.
 * An exceedingly good music book. * * * containing nothing of a low grade. "N. Y. Christian Union."
 "The Great Selling Book—The Welcome Hour—by S. Wesley Martin and Wm. W. Walter, Mus. Doc.—Contains the best inspirations of the best living composers—the genius and enthusiasm of the West and the culture of the East. It rapidly gains popularity with use.
 2. Its Singing School Department is alone worth more than 75c.
 3. Its Anthems are alone worth more than 75c.
 4. Its Concert Music is alone worth more than 75c.
 5. Its Glee and Part Songs are alone worth more than 75c.
 \$7.50 a dozen. Sample copy, 75 cents.

WELCOME IS SINGING
 THE HOUR OF SINGING
 TO THE WORLD OF SONG
THE WELCOME HOUR
 BY
 S. WESLEY MARTIN
 AND
 WILLIAM H. WALTER, MUS. DOC.
 Published by C. M. CADY, New York.

44

MOONLIGHT ON THE LAKE.

pp *Imo.* *2do.* *p*
 1. { Mer-ri-ly glides our boat o'er the wa-ters bright, O'er the wa-ters bright;
 Swift-ly the hours go by and our hearts are light, And our hearts are [OMIT] light. La la la,
 2. { Play-ful-ly ply our oars as we row a-long, As we row a-long,
 Keep-lag the time ex-act to our mer-ry song, To our mer-ry [OMIT] song. Tra la la la, la la la
 3. { High in the a-zure sky beams the new moon pale, Beams the new moon pale,
 Shed-ding its rays of light o-ver hill and dale, O-ver hill and [OMIT] dale. La la la,
 la la la, la la la, la la la, Tra la la la, la la la la, la la la la, la la la, la, tra la la la.
 la, la la la, la la la, la la la, la la la, Tra la la la, la la la la, tra la la la.
 la la la, Tra la la la, la la la la, la la la la, la la la, la la la, la, tra la la la.

Repeat more softly.

2d. Mr. S. WESLEY MARTIN is not only remarkably talented as a composer, but he is unusually able and successful as a conductor of Choirs, Conventions, Institutes and Oratorio Concerts. He knows just what suits singers and audiences, and has provided it in this book. (It would be well if New England Conventions could get Mr. Martin to infuse them with his Western enthusiasm.)
 3d. The Chants, Tunes and Anthems in the sacred department of the book fully justify and enhance the long established reputation of Wm. H. Walter, Mus. Doc. The Welcome Hour is THE BOOK