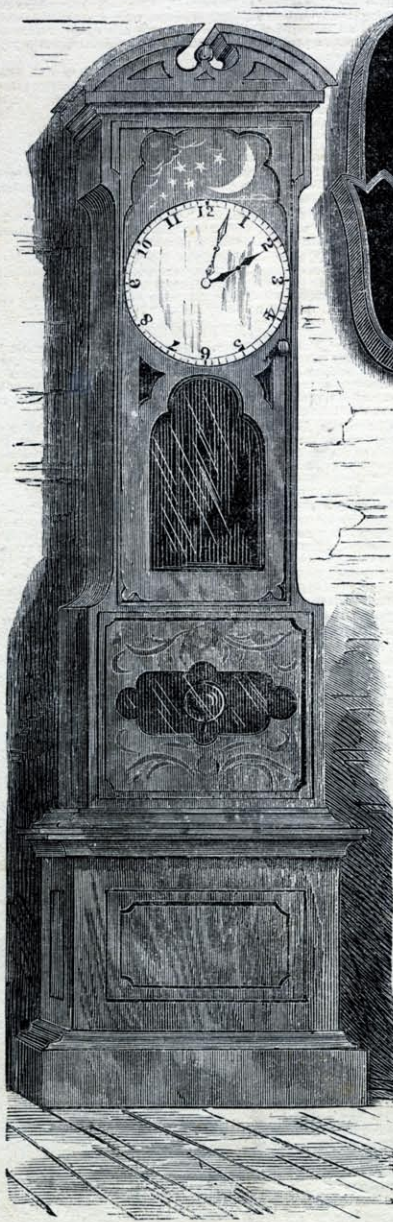


MOST POPULAR SONG IN AMERICA.

"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.

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 and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single 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 vocal line is written on a single staff with lyrics. The piano accompaniment is written on two staves. The piano part features a steady accompaniment with chords in the right hand and a bass line in the left hand.

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

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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



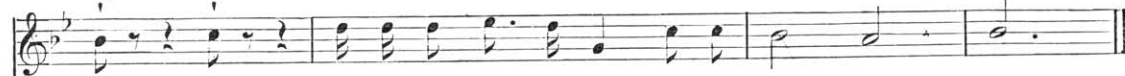
tall - er by half than the old man himself, Though it weighed not a pennyweight more. It was
childhood and man-hood the clock seemed to know And to share both his grief and his joy. For it

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 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

The first system of the chorus consists of two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "Nine-ty years, without slumber - ing (tick, tick, tick, tick), His life - seconds numbering (tick, tick, tick, tick), It". The piano accompaniment features a steady eighth-note rhythm in the right hand and a bass line in the left hand.

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 continues the vocal lines and piano accompaniment. The lyrics are: "stopp'd short— nev - er to go a - gain— When the old man died." The piano accompaniment includes a more complex rhythmic pattern in the right hand, featuring sixteenth-note runs.