



# “Come Home, Father.”

SONG AND CHORUS.

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WORDS AND MUSIC BY

HENRY CLAY WORK.

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CHICAGO:

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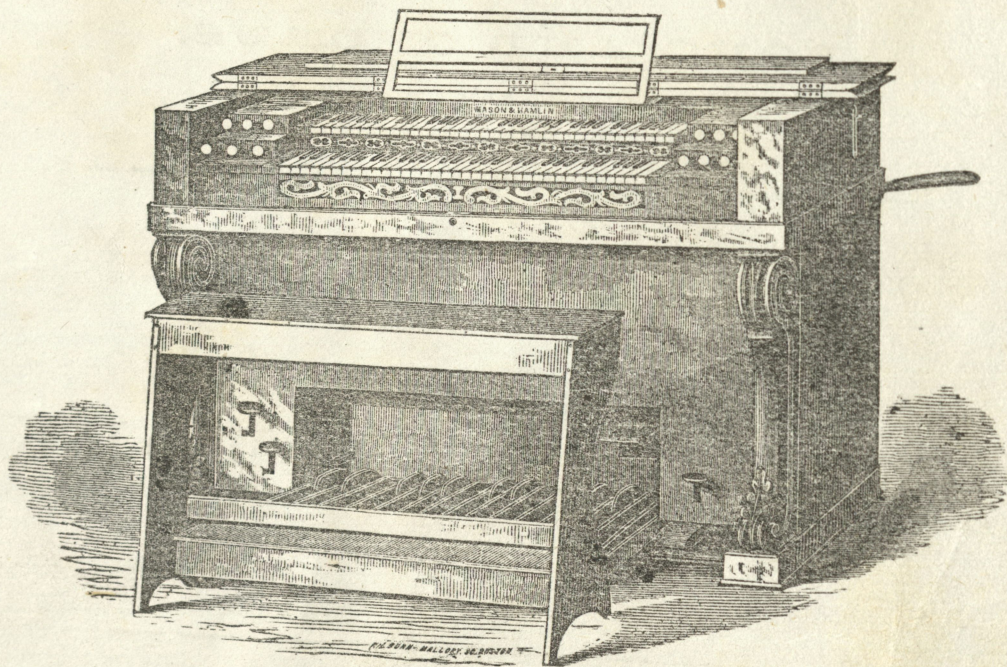
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# "COME HOME, FATHER!"

'TIS THE  
**SONG OF LITTLE MARY,**  
*Standing at the bar-room door,  
While the shameful midnight revel  
Rages wildly as before.*

Words and Music by **HENRY C. WORK.**

No. 26.

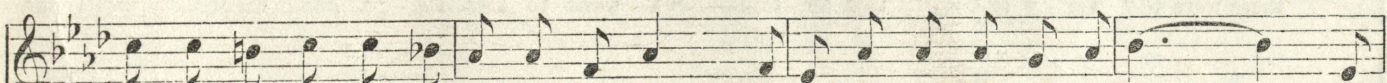
PIANO.



Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 6/8 time, featuring a key signature of three flats (B-flat, E-flat, A-flat).



First system of piano accompaniment, consisting of two staves (treble and bass clef) in 6/8 time, featuring a key signature of three flats.

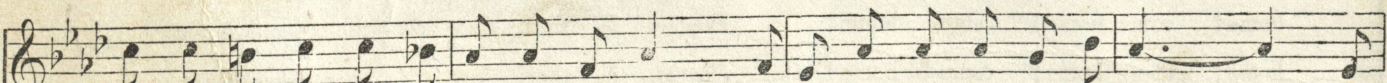


First line of vocal melody, consisting of a single staff in 6/8 time, featuring a key signature of three flats.

1. Fa-ther, dear fa-ther, come home with me now!    The clock in the stee-ple strikes one;    You  
2. Fa-ther, dear fa-ther, come home with me now!    The clock in the stee-ple strikes two;    The  
3. Fa-ther, dear fa-ther, come home with me now!    The clock in the stee-ple strikes three;    The



Second system of piano accompaniment, consisting of two staves (treble and bass clef) in 6/8 time, featuring a key signature of three flats.



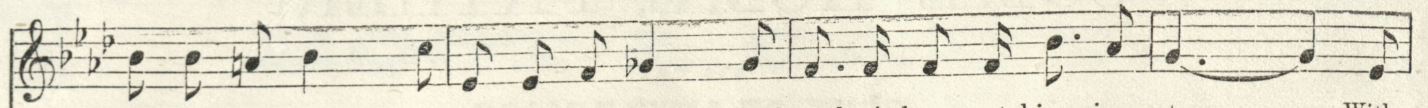
Second line of vocal melody, consisting of a single staff in 6/8 time, featuring a key signature of three flats.

said you were com-ing right home from the shop,    As soon as your day's work was done.    Our  
night has grown cold-er, and Ben - ny is worse— But he has been call - ing for you.    In-  
house is so lone-ly—the hours are so long    For poor weeping moth - er and me.    Yes,

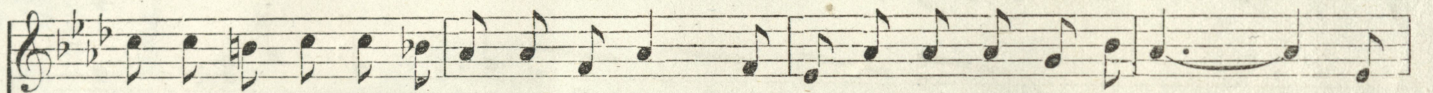
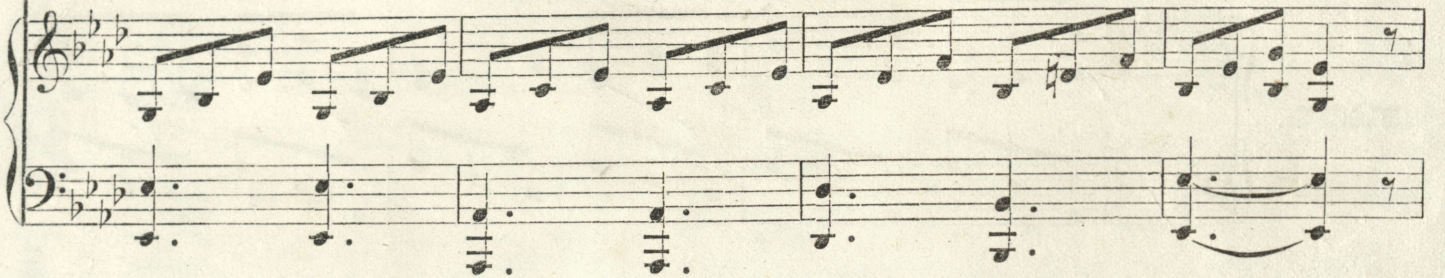


Third system of piano accompaniment, consisting of two staves (treble and bass clef) in 6/8 time, featuring a key signature of three flats.





fire has gone out— our house is all dark— And mother's been watching since tea, With  
 deed he is worse— Ma says he will die, Per - haps be - fore morning shall dawn; And  
 we are a - lone— poor Ben - ny is dead, And gone with the an - gels of light; And



poor brother Ben - ny so sick in her arms, And no one to help her but me. Come  
 this is the message she sent me to bring—"Come quickly, or he will be gone." Come  
 these were the ver - y last words that he said— "I want to kiss Pa - pa good night." Come



home! come home! come home! *Please, fa - ther, dear fa - ther, come home.*  
 home! come home! come home! *Please, fa - ther, dear fa - ther, come home.*  
 home! come home! come home! *Please, fa - ther, dear fa - ther, come home.*





# CHORUS.

Unless each part can be represented, it will be better to omit the Chorus. The Song is complete without it.

*Air.*

Hear the sweet voice of the child.....: Which the night-winds re - peat as they roam!..... Oh

*Alto.*

*Tenor.*

Hear the sweet voice of the child..... Which the night-winds re - peat as they roam!..... Oh

*Bass.*

who could re - sist this most plaintive of prayers? "Please, fa - ther, dear fa - ther, come home!"

who could re - sist this most plaintive of prayers? "Please, fa - ther, dear fa - ther, come home!"





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TECHNICS.....	419
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Scales, Major and Minor.....	115
Arpeggios, Major and Minor.....	146
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Miscellaneous.....	35
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Songs.....	39
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Pieces for the Piano.....	43
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These, when played according to direction, increase the lessons in the book to.....	1485

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