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# Father Come Home

S.K Whitney  
*Composer*

Z. Pope Vose  
*Lyricist*

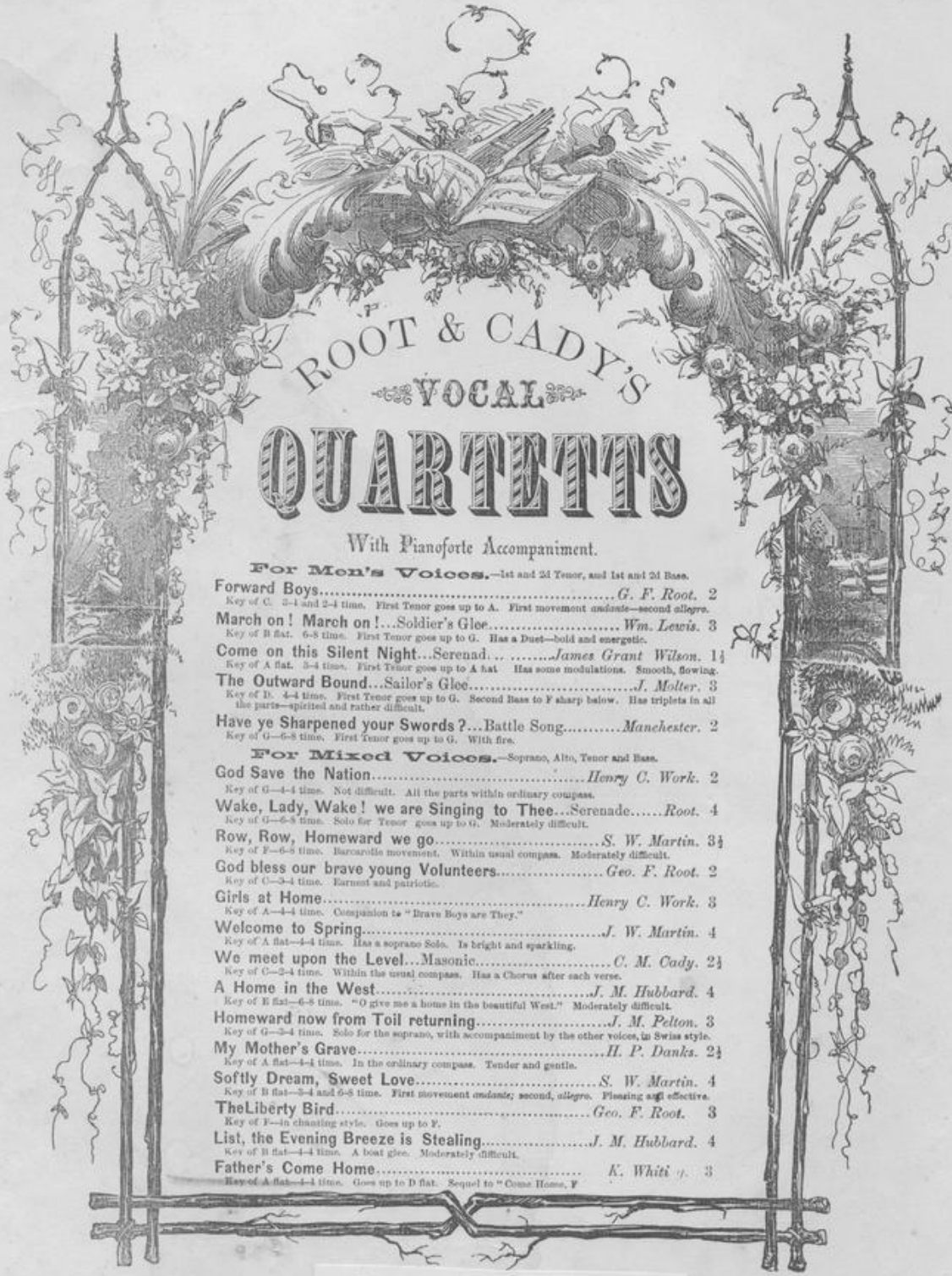
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ROOT & CADY'S  
 VOCAL  
 QUARTETTS

With Pianoforte Accompaniment.

- For Men's Voices.**—1st and 2d Tenor, and 1st and 2d Bass.
- Forward Boys..... *G. F. Root.* 2  
 Key of C. 3-4 and 2-4 time. First Tenor goes up to A. First movement *andante*—second *allegro*.
- March on! March on!...Soldier's Glee..... *Wm. Lewis.* 3  
 Key of B flat. 6-8 time. First Tenor goes up to G. Has a Duet—bold and energetic.
- Come on this Silent Night...Serenad..... *James Grant Wilson.* 1 1/2  
 Key of A flat. 3-4 time. First Tenor goes up to A flat. Has some modulations. Smooth, flowing.
- The Outward Bound...Sailor's Glee..... *J. Motter.* 3  
 Key of D. 4-4 time. First Tenor goes up to G. Second Bass to F sharp below. Has triplets in all the parts—spirited and rather difficult.
- Have ye Sharpened your Swords?...Battle Song..... *Manchester.* 2  
 Key of G—6-8 time. First Tenor goes up to G. With fire.
- For Mixed Voices.**—Soprano, Alto, Tenor and Bass.
- God Save the Nation..... *Henry C. Work.* 2  
 Key of G—4-4 time. Not difficult. All the parts within ordinary compass.
- Wake, Lady, Wake! we are Singing to Thee...Serenade..... *Root.* 4  
 Key of G—6-8 time. Solo for Tenor goes up to G. Moderately difficult.
- Row, Row, Homeward we go..... *S. W. Martin.* 3 1/2  
 Key of F—6-8 time. Barcarolle movement. Within usual compass. Moderately difficult.
- God bless our brave young Volunteers..... *Geo. F. Root.* 2  
 Key of C—3-4 time. Earnest and patriotic.
- Girls at Home..... *Henry C. Work.* 3  
 Key of A—4-4 time. Companion to "Brave Boys are They."
- Welcome to Spring..... *J. W. Martin.* 4  
 Key of A flat—4-4 time. Has a soprano Solo. Is bright and sparkling.
- We meet upon the Level...Masonic..... *C. M. Cady.* 2 1/2  
 Key of C—3-4 time. Within the usual compass. Has a Chorus after each verse.
- A Home in the West..... *J. M. Hubbard.* 4  
 Key of E flat—6-8 time. "O give me a home in the beautiful West." Moderately difficult.
- Homeward now from Toil returning..... *J. M. Pelton.* 3  
 Key of G—3-4 time. Solo for the soprano, with accompaniment by the other voices, in Swiss style.
- My Mother's Grave..... *H. P. Danks.* 2 1/2  
 Key of A flat—4-4 time. In the ordinary compass. Tender and gentle.
- Softly Dream, Sweet Love..... *S. W. Martin.* 4  
 Key of B flat—3-4 and 6-8 time. First movement *andante*; second, *allegro*. Pleasant and effective.
- The Liberty Bird..... *Geo. F. Root.* 3  
 Key of F—in chasing style. Goes up to F.
- List, the Evening Breeze is Stealing..... *J. M. Hubbard.* 4  
 Key of B flat—4-4 time. A boat glee. Moderately difficult.
- Father's Come Home..... *K. Whitney.* 3  
 Key of A flat—4-4 time. Goes up to D flat. Sequel to "Come Home, F"

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FATHER'S - COME HOME.

Sequel to 'Come Home Father'

<QUARTETTE>

Words by Z. POPE VOSE, Editor of the 'Youth's Temperance Visitor' Rockland Maine.

With Expression.

Music by S. K. WHITNEY.

AIR.

1 Yes Ma-ry my Ma-ry your fa-ther's come home. You

ALTO.

2 Please Ma-ry tell moth-er that fa-thers come home, And

TENOR.

3 Yes Ma-ry tell moth-er that fa-ther has left. The

BASE.

PIANO.

wai - ted through all the long night. He was deaf to your pleadings, for  
 kneels by our lit - tle boys bed. And he prays for God's help that the  
 drink that has made him so bad. You can say he has ta - ken the  
 rea - son was drown'd. But oh! it came back with the light. It seems like a dream oh! a  
 hus - band may fill The place of the boy that is dead. And say tho' he left her for -  
 Tem - per - ance Pledge I know it will make her heart glad! And tell her he waits to clasp

ter - ri - ble dream But a - - las! now I know it was true. Poor Ben ny is dead, but your  
 sa - ken to weep All a - - lone to bear sor row and pain. He'll never more cause her a  
 moth er and child And vow on his knees to be true. For father's come home to his

fa ther's come home, Dear Ma - ry to moth - er and you. O no  
 pang or a tear, If once she will trust him a gain. O no  
 rea - son at length, Dear Ma - ry to moth - er and you. O no

more through the darl weary hours . . . Little Ma-ry in sad ness shall roam: Ah how  
 more shall the wife watch and weep . . . All in vain for the loved one to come . . . . And all  
 more to the mother and child . . . Shall the night black & de-so-late come . . . For the

glad to her ears are the words that she hears, Dear Ma-ry your 'fa-ther's come home'  
 gone are her fears as the message she hears Tell moth-er that 'fa-ther's come home'  
 fire shall be bright & their hearts shall be light while say-ing dear 'fa-ther's come home'

