

The University of Maine

DigitalCommons@UMaine

Vocal Popular Sheet Music Collection

Public domain (may be downloaded in full)

1917

There Wasn't Anybody There To Meet Me (I Was Like A Stranger When I Got Back Home)

Newton Alexander
Composer

Newton Alexander
Lyricist

Follow this and additional works at: <https://digitalcommons.library.umaine.edu/mmb-vp>

Recommended Citation

Alexander, Newton and Alexander, Newton, "There Wasn't Anybody There To Meet Me (I Was Like A Stranger When I Got Back Home)" (1917). *Vocal Popular Sheet Music Collection*. Score 5665.
<https://digitalcommons.library.umaine.edu/mmb-vp/5665>

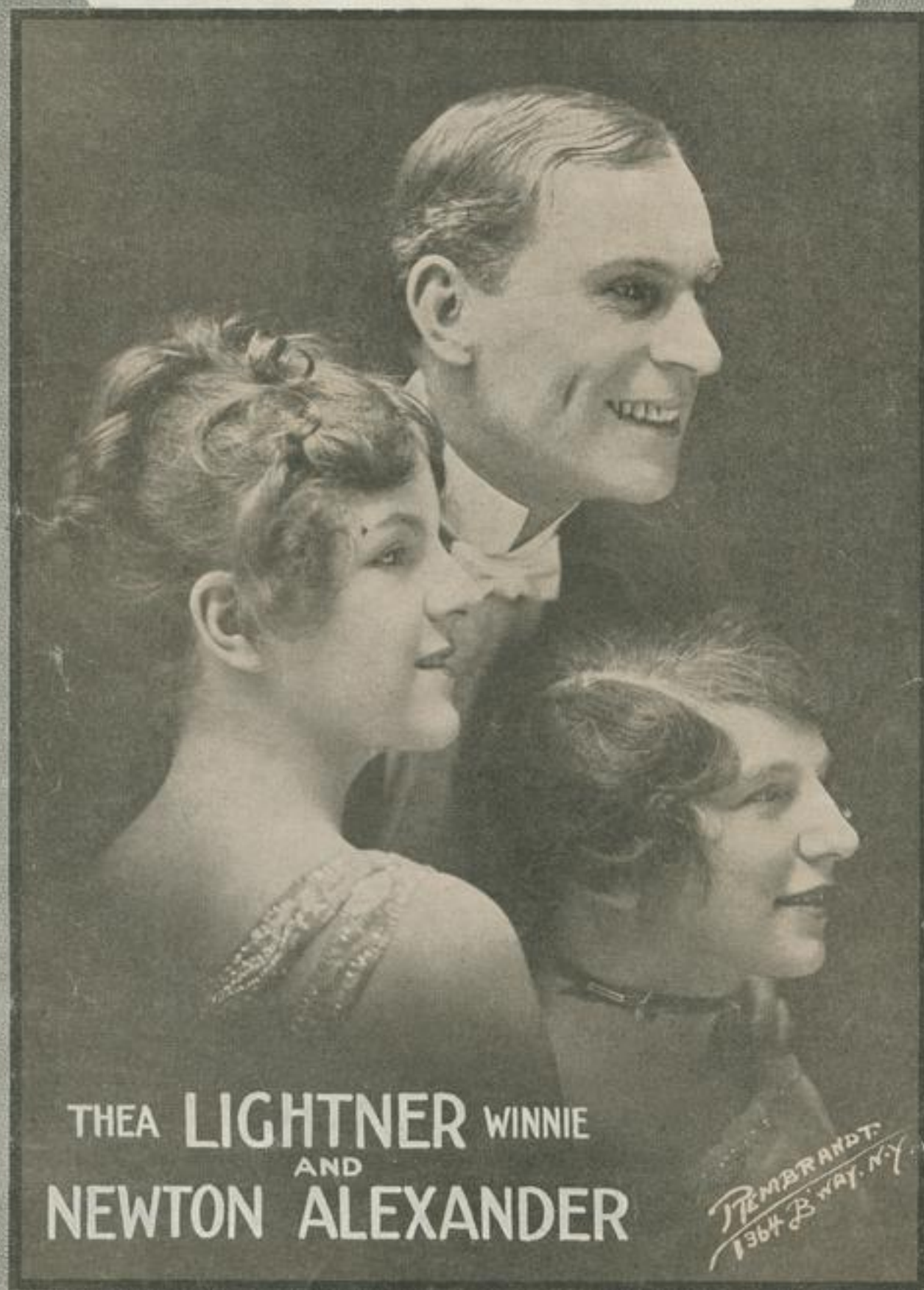
This Book is brought to you for free and open access by DigitalCommons@UMaine. It has been accepted for inclusion in Vocal Popular Sheet Music Collection by an authorized administrator of DigitalCommons@UMaine. For more information, please contact um.library.technical.services@maine.edu.

THERE WASN'T ANYBODY THERE TO MEET ME

(I WAS LIKE A STRANGER WHEN I GOT BACK HOME)

NOVELTY SONG

SONGS INTRODUCED BY



THEA LIGHTNER WINNIE
AND
NEWTON ALEXANDER

REMBRANDT
1364 B. WAY. N.Y.

THERE WASN'T ANYBODY THERE TO MEET ME . . . 50

(I Was Like a Stranger When I Got Back Home)

YOU'VE GOT 'EM, THAT'S ALL . . . 50

(If There Ever Was a Pair of Beautiful Eyes)

BY **NEWTON ALEXANDER**

M. WITMARK & SONS

NEW YORK CHICAGO PHILADELPHIA BOSTON SAN FRANCISCO LONDON

50
Bagaduce Music
Library
Blue Hill, Maine
1177
Donor

Vp. 014513
1917

THERE WAS

2/2

There Wasn't Anybody There To Meet Me

(I Was Like A Stranger When I Got Back Home)

Words and Music
By NEWTON ALEXANDER

Moderate (Not fast)

The musical score is written for voice and piano. It begins with a piano introduction in G major, marked 'Moderate (Not fast)' and 'f'. The melody is in the right hand, and the piano accompaniment is in the left hand. The first system of the piano part features a series of chords and moving lines. The vocal melody enters in the second system with the lyrics: 'I thought I'd take a trip, So I just packed my grip, And got a-board the lat-est train; I nev-er thought I'd see The day that I would be A-shamed to go back to my home,'. The piano part continues with a 'mf' dynamic. The third system of the piano part features a series of chords and moving lines. The vocal melody continues with the lyrics: 'I had a long-ing 'way down in my heart To see the dear old home a-gain. If all the rest are like the one I claim, I'm goin' to be a roll-ing stone.' The piano part continues with a 'mp' dynamic. The fourth system of the piano part features a series of chords and moving lines. The vocal melody continues with the lyrics: 'I sent a let-ter so tell-ing the folks, Just when I'd ar-rive in town; But in-I've heard them sing so much of the farm, Where ev-'ry one says "good morn," But to' The piano part continues with a 'p' dynamic. The fifth system of the piano part features a series of chords and moving lines. The vocal melody continues with the lyrics: 'stead of an o-va-tion A-wait-ing at the sta-tion, This is what I found. judge by my re-cep-tion, They've all got in-di-ges-tion, Down where I was born.' The piano part continues with a 'rit.' dynamic. The sixth system of the piano part features a series of chords and moving lines. The vocal melody continues with the lyrics: 'There was-n't an-y-bod-y there to meet me, There was-n't an-y-bod-y there to greet me, Not a There was-n't an-y-bod-y there to meet me, There was-n't an-y-bod-y there to greet me, Not a'

CHORUS

The chorus is written for voice and piano. It begins with a piano introduction in G major, marked 'Moderate (Not fast)' and 'f'. The melody is in the right hand, and the piano accompaniment is in the left hand. The first system of the piano part features a series of chords and moving lines. The vocal melody enters in the second system with the lyrics: 'There was-n't an-y-bod-y there to meet me, There was-n't an-y-bod-y there to greet me, Not a There was-n't an-y-bod-y there to meet me, There was-n't an-y-bod-y there to greet me, Not a'

sin-gle soul To wel-come me back home I was a-lone And to think it's just a
sin-gle soul To wel-come me back home I was a-lone And to think it's just a

few short years since I went a-way 'Midst sighs and tears, and You're goin' to leave us, You're goin' to leave us,
few short years since I went a-way 'Midst sighs and tears, and You're goin' to leave us, You're goin' to leave us,

Oh! My! how you're goin' to grieve us. That town has sure-ly changed since nine-teen hun-dred and
Oh! My! how you're goin' to grieve us, That town has sure-ly changed, I nev-er want to go

ten My lit-tle school-mates, all have grown to be such great big wo-men and men, Gee wizz! I
back The vil-lage belle I thought so cute, now looks just like the back of a hack, Dog-gone and

nev-er saw a liv-ing soul I knew: Nev-er heard a meas-ly how-dy do, I was like a stran-ger
lit-tle John-ny Jones I thought so fair: He's got whis-kers grow-ing down to there, I was like a stran-ger

1. when I got back home. There was-n't home.
when I got back home. There was-n't home.



FOUR BEAUTIFUL BALLADS

SELECTED FROM

THE WITMARK BLACK AND WHITE SERIES

THAT SHOULD BE IN EVERY HOME WHERE SINGING IS A FAVORITE PASTIME



MY ROSARY FOR YOU

Lyric by
AMY ASHMORE CLARK

Music by
ERNEST R. BALL

In Barcarole tempo With expression.

A ros-a-ry I wrought for you, Each pearl a mem-o-ry— Of
hap-pi-ness my heart once knew, Of love you had for me. Each
ros-a-ry must have its cross To bear un-to the end, And

a tempo

Copyright MCMXVI by M. Witmark & Sons

SOLO, FIVE KEYS—C, (C to D) D \flat -E \flat -F-G. DUET, TWO KEYS—D \flat -F.
Quartets for Male, Female and Mixed Voices.

THERE'S A LONG, LONG TRAIL

Lyric by
STODDARD KING

Music by
ZO. ELLIOTT

Evenly with much expression

There's a long, long trail a-wind-ing In to the land of my
dreams, Where the night-in-gales are sing-ing And a white moon
beams. There's a long, long night of wait-ing— Un-til my

pp *f a tempo* *pp* *rit.*

Copyright assigned MCMXV to M. Witmark & Sons

SOLO, FIVE KEYS—F, (C to C), G-A \flat , B \flat -C. DUET, TWO KEYS—F-C.
Quartets for Male, Female and Mixed Voices.

EVENING BRINGS REST AND YOU

Lyric by
EDNA STANTON WHALEY

Music by
F. H. BISHOP

Moderately slow

When the sky in the East flames crim-son and gold In the light of the morn-ing sun, When in
clear lilt-ing voice sweet song birds re-joice, Bid-ding wel-come to day just be-gun. Then I
pass on my way to the la-bor of day, And your smile as we part thrills me through, For it

pp *mod. cresc.* *Tenderly*

and with much express. Copyrighted MCMXVI by M. Witmark & Sons.

SOLO, FOUR KEYS—E \flat , (B \flat to D) F-G-B \flat . DUET, TWO KEYS, F-B \flat
Quartets for Male, Female and Mixed Voices.

Too-ra-loo-ra-loo-rai THAT'S AN IRISH LULLABY

Lyric and Music by J. R. SHANNON

Smoothly with much expression

"Too-ra-loo-ra-loo-rai, Too-ra-loo-ra-li,
Too-ra-loo-ra-loo-rai, Hush now, don't you cry!
Too-ra-loo-ra-loo-rai, Too-ra-loo-ra-

pp in time

Copyright MCMXIII by M. Witmark & Sons

SOLO, FOUR KEYS—C, (C to C) E \flat , F-G. DUET, TWO KEYS, E \flat -G.
Quartets for Male, Female and Mixed Voices.

THE ABOVE CAN BE HAD WHEREVER MUSIC IS SOLD OR OF THE PUBLISHERS

M. WITMARK & SONS — 10 WITMARK BUILDING — NEW YORK

Price, Solos 60c. Duets 75c. Discount, One-Half Off, Postpaid. Quartets, 15c Each, Net, Postpaid.

If you are interested in Beautiful Songs (Sacred or Secular) send for our Catalog containing complete Poems and Thematic quotations from some of the most beautiful numbers in the well-known

WITMARK BLACK AND WHITE SERIES

ENCLOSE STAMP FOR POSTAGE.

