

THE LETTER THAT NEVER REACHED HOME



WORDS
BY
**EDGAR
LESLIE**
AND
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MUSIC
BY
**ARCHIE
GOTTLER**

KALMAR PUCK & ABRAHAM'S
CONSOLIDATED, INC.
MUSIC PUBLISHERS
1570 BROADWAY, NEW YORK

Try This On Your Piano.
I'm A Lonesome Melody.

Words by
JOE YOUNG.

Music by
GEO. W. MEYER.

Moderato.

Musical score for "Moderato." in G major, 2/4 time. The score is for a piano and features a melody in the right hand and a bass line in the left hand. The tempo is marked "Moderato." and the dynamics include a forte (f) marking. The key signature has one sharp (F#) and the time signature is 2/4. The score consists of two measures. The first measure shows a melody starting on G4, moving to A4, B4, and C5, with a forte (f) dynamic. The second measure shows a continuation of the melody, ending on G4, with a forte (f) dynamic. The bass line consists of a single note, G2, in the first measure, and a single note, G2, in the second measure.

Last night when I came home
 Poor lone-some mel - o - dy

Vamp.
p

Down heart-ed and a - lone Try-ing to keep a -
 You have my sym - pa - thy Tho' I have trou - bles

way the tears_ I took the songs of by-gone years
of my own_ I hate to see_ you here a - lone

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Words by
EDGAR LESLIE & BERNIE GROSSMAN.

Music by
ARCHIE GOTTLER.

Tempo di Marcia.

f

Till ready

p

Just af - ter the fray where
He's on - ly just one a

brave sol-diers lay Up - on the field their com-rades came to
hus - band or son Who knows but what he left be - fore his

car - ry them a - way, They picked up a note some poor fel - low
work on earth was done, But some one may yearn for some ones re -

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poco rall.

wrote, They read it with a teardimmed eye 'twas a sol-dier's last good - bye.
turn And ne - ver know just where he went or the mes-sage that he sent.

poco rall.

This musical system features a vocal melody in G major (one flat) and 4/4 time. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The tempo marking 'poco rall.' is placed above the first measure and below the piano part.

Chorus.

Just an old fash-ioned let-ter that lay on the ground It

p-f

The chorus begins with a repeat sign. The vocal melody is in G major and 2/4 time. The piano accompaniment features a more active bass line with eighth notes. The dynamic marking 'p-f' (piano-forte) is indicated.

came from a sol-dier boy's heart _____ Be-fore he ev-er could

This system continues the chorus. The vocal melody has a long note on 'heart' followed by a rest. The piano accompaniment includes a melodic flourish in the right hand, circled with a slur.

send it he had to end it "I love you" was all he could

The final system of the chorus. The vocal melody concludes with a descending line. The piano accompaniment provides harmonic support with chords and a steady bass line.

start _____ It was found with-out ad-dress not e - ven a

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "start _____ It was found with-out ad-dress not e - ven a".

name, so his mes-sage will nev-er be known, _____ On - ly

The second system continues the melody and accompaniment. The lyrics are: "name, so his mes-sage will nev-er be known, _____ On - ly".

God in His Might, knows who's wait-ing to - night for the let-ter that

The third system continues the melody and accompaniment. The lyrics are: "God in His Might, knows who's wait-ing to - night for the let-ter that".

nev - er reached home. _____ Just an home. _____

The fourth system concludes the piece with two endings. The first ending (marked "1.") leads back to the beginning of the phrase "nev - er reached home". The second ending (marked "2.") leads to a final cadence. The lyrics are: "nev - er reached home. _____ Just an home. _____".

As We Sat
At The Saturday Evening Post.

Words by
EDGAR LESLIE
& BERT KALMAR.
Chorus.

Music by
JEAN SCHWARTZ.



By the hick-or-y post we'd meet on Sat-ur-day eve-ning.

p-f

By the hick-or-y post that led to lov-er's lane,

In the morn-ing I would start, With my pon-y and my

cart. To car-ry me ov-er the mount-ains to my sweet

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