

# BACK HOME

TED LEWIS & ARTHUR PEARSON  
PRESENT

# TED LEWIS' Frolic



*Staged By*  
ALLAN K. FOSTER

*Lyrics By*  
JACK YELLEN

*Music By*  
MILTON AGER

*Book By*  
ARTHUR HUIS' BARR  
and WM. C. WELLS

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## AGER, YELLEN & BORNSTEIN INC.

MUSIC PUBLISHERS

1595 BROADWAY



NEW YORK

# Back Home

Words by  
JACK YELLEN

Music by  
MILTON AGER

Moderato

*mf* *sfz*

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a series of chords: G2-B2, A2-B2, B2-C3, and C3-D3. The piece concludes with a final chord of G4-B4-D5 and a fermata.

VOICE

I used to laugh at home-sick songs a-bout the one-horse town  
When fick - le For - tune turns her smile in - to a drear - y frown,

*p*

The vocal line is in 2/4 time and begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is in 2/4 time and features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a series of chords: G2-B2, A2-B2, B2-C3, and C3-D3. The piece concludes with a final chord of G4-B4-D5 and a fermata.

And won-der why the lone - ly jays  
Back home there's sunshine in the skies;

Would hun-ger for their coun - try  
A gleam of joy in smil - ing

The vocal line is in 2/4 time and begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is in 2/4 time and features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a series of chords: G2-B2, A2-B2, B2-C3, and C3-D3. The piece concludes with a final chord of G4-B4-D5 and a fermata.

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days — But in my heart's a rus - tic yearn - ing that I  
 eyes; — It does - n't mat - ter if my cast - les all have

can't keep down; — Like the rest of the  
 tum - bled down; — With - out for - tune or

hicks I'm go - ing back to the sticks. —  
 fame, I'm wel - come there just the same. —

CHORUS *with feeling*

Back home — I'll roam — Down that sleep-y old Main street — A

*mf*

score — or more — of my old time pals I'll meet;

And tho' they're sim-ple out of date folks I know that they're a lot of great folks

I hear them shouting out, How be ya! We're sure-ly might-y glad to see ya! Each

*l.h.*

face, — each place — will re - call some hap - py time. — Old

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "face, — each place — will re - call some hap - py time. — Old". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes triplets and various chordal textures.

trails, — old tales — whis-per'd to the church bells' chime. —

The second system continues the vocal line with the lyrics "trails, — old tales — whis-per'd to the church bells' chime. —". The piano accompaniment continues with similar textures, including triplets and chordal patterns.

Some day the sex-ton will ring - 'em For me and some-one in ging-ham. I'll be so

The third system features the vocal line with lyrics "Some day the sex-ton will ring - 'em For me and some-one in ging-ham. I'll be so". The piano accompaniment includes more complex rhythmic patterns and chordal structures.

hap-py when I get back home. — Back home. —

The fourth system concludes the vocal line with lyrics "hap-py when I get back home. — Back home. —". The piano accompaniment features first and second endings, marked with "1" and "2" above the staff. The piece ends with a forte dynamic marking (*sfz*) and a fermata over the final chord.