

ROBBINS ROYAL EDITION

Bill Bailey, Won't You Please Come Home?

Words and Music by
HUGHIE CANNON



PRICE 40c

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No Repertoire Is Complete Without These

ROBBINS STANDARD SONGS

Featured by Nelson Eddy, Lawrence Tibbett and Jeanette MacDonald On Radio, Records and Concert Programs

WHEN I GROW TOO OLD TO DREAM

Lyric by Oscar Hammerstein, II

Music by Sigmund Romberg

Refrain, Valse Lento (*Slowly*)

Sung by Nelson Eddy

This world-famed song has become a standard request favorite, everywhere.

When I grow too old to dream I'll have you to re - mem -

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CUBAN LOVE SONG

Lyrics and Music by Herbert Stothart, Jimmy McHugh and Dorothy Fields

Chorus

Sung by Lawrence Tibbett

A familiar favorite that has afforded star singers many triumphant moments.

I love you that's what my heart is say - ing

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DUSTY ROAD

Lyrics and Music by Leon Rene and Otis Rene

Chorus (*più lento*)

No - bod-y knows what a load I'm car-ryin' No - bod-y cares if it's raggs I'm wear-in'

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Sung by Nelson Eddy

Written in the idiom of the spiritual, this song is destined, deservedly, to attain undying fame.



FAREWELL TO DREAMS

Lyrics by Gus Kahn

Music by Sigmund Romberg

Chorus, Slowly (*with feeling*)

Must we say Fare - well To Dreams? To our

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Sung by Jeanette MacDonald and Nelson Eddy

The creative genius that collaborated on this popular ballad is reflected in its inspired themes and lyrical beauty.

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Moderato (well accentuated)

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand plays a steady bass line. The tempo is marked 'Moderato' and the dynamics are 'ff' (fortissimo) at the beginning and 'sfz' (sforzando) towards the end.

On one sum-mer's day Sun was shin - ing fine The la - dy love of old Bill Bai - ley was
Bill drove by dat door In an au - to - mo - bile A great big dia - mond, coach and foot - man,

The first line of the song features a vocal melody on a treble clef staff and piano accompaniment on a grand staff. The lyrics are written below the vocal line. The piano part has a dynamic marking of 'mf' (mezzo-forte).

hang - ing clothes on de line in her back yard and weep - ing hard; She
hear - dat big wench squeal "He's all a - lone" I heard her groan; She

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are written below the vocal line.

mar - ried a B. and O. brake - man, Dat took and throw'd her down. Bel - ler - ing like - a prune fed calf, Wid a
hol - lered thro' that door, "Bill Bai - ley, is you sore? Stop a min - ute, won't you lis - tento me, - Won't

The third line of the song continues the vocal melody and piano accompaniment. The lyrics are written below the vocal line.

big gang hang - in' 'round; And to dat crowd She yelled out loud;
I see you no more" Bill winked his eye As he heard her cry;

The fourth line of the song concludes the vocal melody and piano accompaniment. The lyrics are written below the vocal line. The piano part ends with a dynamic marking of 'sfz' (sforzando).

Transcription by Hugo Frey

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Chorus

Moderato (well accentuated)

Won't you come home, Bill Bai - ley, Won't You Come Home? She moans the whole day

mp-f

long; I'll do de cook-ing, dar-ling I'll pay de rent, I knows I've

done you wrong. 'Mem-ber dat rain - y eve dat I drove you out, Wid

noth-in' but a fine tooth comb? I knows I'se to blame, well, aint dat a

shame? Bill Bai - ley, Won't You Please Come Home? Home?

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