

M6665
383
Sung with Immense Success by RAYMOND TEAL, with Cleveland's Big Minstrels.

YOU NEEDN'T COME HOME



WORDS & MUSIC
BY
HUGHIE CANNON.

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THIS IS THE CHORUS OF
WHEN MR. SHAKESPEARE COMES TO TOWN

Or, "I Don't Like Them Minstrel Folks."

Words by Wm. JEROME.

Music by EUGENE BLACK.

CHORUS.

The musical score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of a vocal line and a piano accompaniment. The piano part begins with a *p-ff* dynamic marking. The lyrics are: "I don't like them Min-strel folks and I does-nt care for the end-men's jokes, I has no use for the mus-ic - al mokes and I don't like a cir - cus clown, Mis-ter John-son I'll tell you what to do, Just save up your mon-ey, ev'-ry sol-i-tar-y sou, And I'll promise like a la-dy that I'll go a-long with you when Mister Shakespeare comes to town. town." The score includes first and second endings for the final phrase.

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Moderato.

The first system of the piano accompaniment is written in treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music begins with a forte (*fz*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with chords and single notes.

The second system continues the piano accompaniment. The right hand has a more active melodic line with many beamed notes, while the left hand remains mostly chordal and rhythmic.

The third system contains the vocal line and the piano accompaniment. The vocal line is written in a single treble clef staff. The piano accompaniment is in two staves (treble and bass clefs). The dynamic is piano (*p*). The lyrics are as follows:

I want to tell you now, I had a wife, She was the best - est girl what
I start - ed la - bor - ing, earn - ing my bread; I chanced to meet her way next
They threw me in - to jail, I seen a gang, A smok - ing ten cent straight se -

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was; — I said to her — I'm gwine to take a stroll, She said "I
 May; — To tell the truth I was a look - ing fierce; She said "What
 gars; — I prayed and sang for them to let me out — And den I

don't care what you does; Well you need-nt come home,
 have you got to say?" And den I re - plied,
 hol - lored through the bars, Well I want to go home,

— Well you need - nt come home?"
 — Well I want to go home.
 — But I could - nt go home.

Picked up my satch-el and I went a-way, I did-n't think that I done
 She start-ed lec-tur-ing, tell-ing me that I need-n't come a-round dat
 When I came out of there I was a mess I looked like half pas' one or

wrong,— Come back and seen her peep-ing through the door,— And then she
 hut.— She said: "I'll try— and do whats right by you— I'll bring your
 two,— The turn-key said: "I want to ask you now— What is the

hol-lered "well, so long" You need-n't come home,—
 meals right down here, but? You need-n't come home,—
 best thing you can do?" And then I re-plied,—

— Well you need-n't come home.—
 — Well you need-n't come home.—
 — I'm a go-ing to go home.—

CHORUS.

Fare - - - well! Fare thee well!
 Fare - - - well! Fare thee well!
 Fare - - - well! Fare thee well!

p ff

Hard thing to have your wife throw you out and yell: You needn't come
 Hard thing to have your wife throw you out and yell: You needn't come
 She said I'll see you first land ed safe in — Well you needn't come

home, ————— Well you needn't come home. 1. 2.
 home, ————— Well you needn't come home. ————
 home, ————— Well you needn't come home. ————

ff *ff*

MAMIE

(DON'T YOU FEEL ASHAMIE)

By COBB & EDWARDS

REFRAIN. *Slow.*

M - m - m - m Ma - mie, Don't you feel a - sha - mie, "Tell me are there an - y more at
home like you," Dis - po - si - tion sha - dy, but a per - fect
la - dy, A be - gin - ner but a win - ner, Ma - mie. . . . mie. . . .

p ff

ritard.

fz

1. 2.

The musical score is written for voice and piano. It features a 2/4 time signature and a key signature of one flat (B-flat). The score is divided into three systems. The first system contains the first line of the refrain, the second system contains the second line, and the third system contains the third line. The piano accompaniment includes dynamic markings such as *p ff*, *ritard.*, and *fz*. The score concludes with two first endings, labeled 1. and 2., which lead to the end of the piece.

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Read the Chorus given above and see if you don't find the Words and Melody the catchiest you've ever heard. The Song is one of those instantaneous hits and by far the best ever written by COBB & EDWARDS, Writers of "I CAN'T TELL WHY I LOVE YOU, BUT I DO."

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Howley, Haviland & Dresser,

1260-66 Broadway, New York.
Grand Opera House Block, Chicago.

❁ THIS IS THE CHORUS OF ❁
“GIN”

Words by
BOB COLE & J. W. JOHNSON
 CHORUS.

Music by
ROSAMUND JOHNSON

1. It's a lit - tle bit o' } Gin In a lit - tle cup o'
 2. Is a lit - tle bit o' }

tin, You take a lit - tle "G" a lit - tle "I" a lit - tle "N" Den you'se

got a lit - tle g - i - n, "Gin," It's a lit - tle bit o' "Gin."

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