

Section 1 ♦ TRADITIONAL JAZZ

Bill Bailey, Won't You Please Come Home?

Medium 2-Beat Dixieland

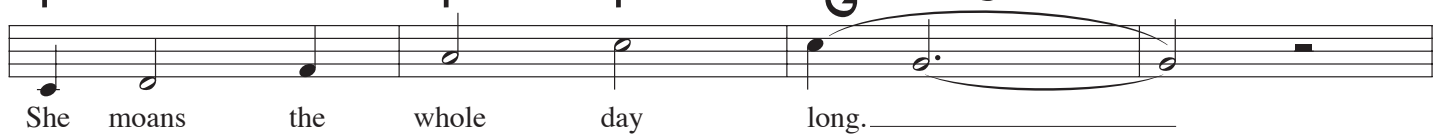
Traditional

A F^6



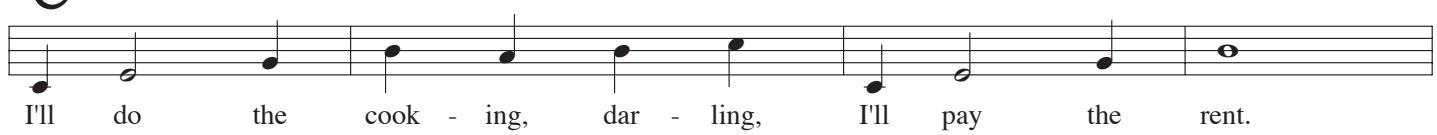
Won't you come home, Bill Bai - ley, won't you come home?

F^6 F^6 $F^{\#o7}$ C^7/G C^7



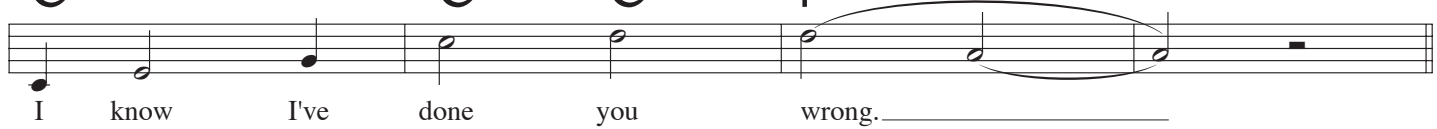
She moans the whole day long.

C^7



I'll do the cook - ing, dar - ling, I'll pay the rent.

C^7 C^7 $C^{7(\#5)}$ F^6



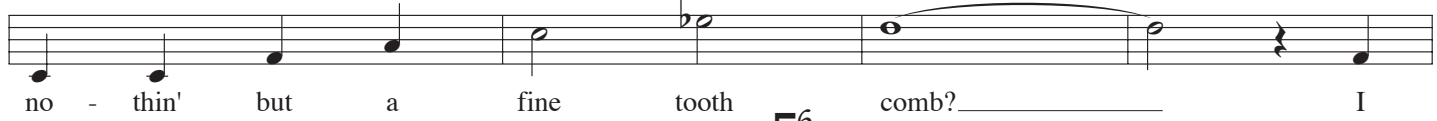
I know I've done you wrong.

B F^6



'Mem - ber that rain - y eve that I drove you out, with

F^6 F^7 B^b6




no - thin' but a fine tooth comb? I

B^b6 B^o7 F^6/C D^7



know I'm to blame. Well, ain't that a shame? Bill

G^7 C^7 F^6 G^{MI7} C^7



Bai - ley, won't you please come home?

**Solo on Tune (A B).
After solos, D.C. al Coda.**

F^6 F^7/E^b B^b6/D B^bMI^6/D^b $C^{7(\#5)}$ F



Home?

In a standard Dixieland Band, this part, with some variation and embellishment, would be played by trumpet.

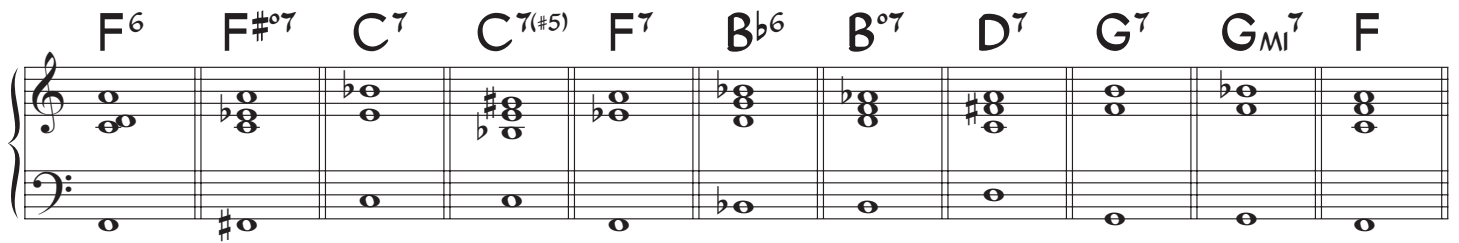
Home?

SUPPLEMENTAL MATERIAL - Bill Bailey

Scales For Soloing (for chords with alterations)



Sample Piano Voicings



Sample Bass Line

A F⁶ F⁶ F⁶ F⁶ F^{#o7} C⁷/_G C⁷

C⁷ C⁷ C^{7(#5)} F⁶

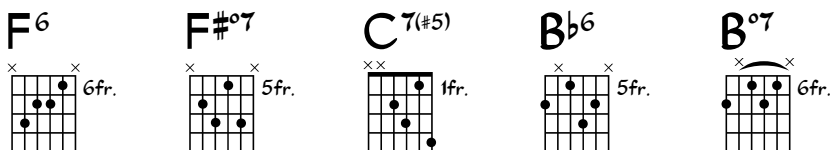
B F⁶ F⁶ F⁷ B^{b6}

B^{b6} B^{o7} F⁶/_C D⁷ G⁷ C⁷ ⊕ F⁶ G^{MI7} C⁷

⊕ F⁶ F⁷/_{E^b} B^{b6} B^{bMI6} C^{7(#5)} F

Solo on Tune (A B).
After solos, D.C. al Coda.

Sample Guitar Voicings



Section 1 ♦ TRADITIONAL JAZZ

Bill Bailey, Won't You Please Come Home? (clarinet obligato)

Medium 2-Beat Dixieland

A F⁶

F⁶ F⁶ F^{#°7} C⁷/_G C⁷

C⁷

C⁷ C⁷ C⁷(#5) F⁶

B F⁶

F⁶ F⁷ B^{b6}

B^{b6} B^{°7} F⁶/_C D⁷

G⁷ C⁷ ⊕ F⁶ G^{M7} C⁷

⊕ F⁶ F⁷/_{E^b} B^{b6}/_D B^{bM7}/_{D^b} C⁷(#5) F

Solo on Tune (A B).
After solos, D.C. al Coda.

In a standard Dixieland Band, this part would
improvised above a trumpet melody.

Bill Bailey, Won't You Please Come Home? (trombone obligato)

Medium 2-Beat Dixieland

A F⁶

First line of musical notation for section A, starting with a bass clef and a 2/4 time signature. The melody begins with a half note F, followed by a quarter note G, a quarter note A, and a quarter note B.

Second line of musical notation for section A. Chords above the staff: F⁶, F⁶, F^{#°7}, C⁷/_G, C⁷. The melody continues with a quarter note C, a quarter note D, a quarter note E, and a quarter note F.

Third line of musical notation for section A. Chord above the staff: C⁷. The melody continues with a quarter note G, a quarter note A, a quarter note B, and a quarter note C.

Fourth line of musical notation for section A. Chords above the staff: C⁷, C⁷, C^{7(#5)}, F⁶. The melody concludes with a quarter note D, a quarter note E, a quarter note F, and a quarter note G.

B F⁶

First line of musical notation for section B. The melody begins with a half note F, followed by a quarter note G, a quarter note A, and a quarter note B.

Second line of musical notation for section B. Chords above the staff: F⁶, F⁷, B^{b6}. The melody continues with a quarter note C, a quarter note D, a quarter note E, and a quarter note F.

Third line of musical notation for section B. Chords above the staff: B^{b6}, B^{°7}, F⁶/_C, D⁷. The melody continues with a quarter note G, a quarter note A, a quarter note B, and a quarter note C.

Fourth line of musical notation for section B. Chords above the staff: G⁷, C⁷, F⁶, G^{M7}, C⁷. The melody concludes with a quarter note D, a quarter note E, a quarter note F, and a quarter note G.

Solo on Tune (A B).
After solos, D.C. al Coda.

Fifth line of musical notation for section B. Chords above the staff: F⁶, F⁷/_{E^b}, B^{b6}/_D, B^{bM7}/_{D^b}, C^{7(#5)}, F. The melody concludes with a quarter note G, a quarter note A, a quarter note B, and a quarter note C. An optional ending is indicated below the staff with a circled C and the word '(optional)'.

In a standard Dixieland Band, this part would be improvised below a trumpet melody. This part could be played by tenor or baritone sax.