

LONESOME BABY

(I'M COMING BACK TO YOU)



WORDS BY
JOE GOODWIN
and LEW BROWN

MUSIC BY
NAT. D. AYER



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"Lonesome Baby."

(I'm Coming Back To You.)

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Moderato

The piano introduction consists of two staves of music in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment with chords and single notes. The key signature has one flat (B-flat).

The piano introduction continues with two more staves. The right hand has a more active melodic line. The piece concludes with a double bar line and a fermata. The instruction *ad lib. until Voice.* is written above the final staff. The dynamic marking *p* (piano) is placed below the first staff of this section.

The first vocal line is written on a single staff with lyrics below it. The piano accompaniment is on two staves below. The lyrics are: "Oh, oh, — I've read your lov - ing let - - ter, Oh, oh, — it made me Oh, oh, — there's so much I was miss - - ing, Oh, oh, — it may have". The piano accompaniment features a steady bass line and chords in the right hand. The dynamic marking *p* is present.

The second vocal line is written on a single staff with lyrics below it. The piano accompaniment is on two staves below. The lyrics are: "feel much bet - - ter, Ev - er since I've left you, I've been been some kiss - - ing, I've been miss - ing lots of things, but". The piano accompaniment continues with a steady bass line and chords in the right hand.

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might - y blue, I'm glad you're feel - ing that way too, so lone - ly!
 this is true, The thing I've missed the most is you, my hon - ey!

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics: "might - y blue, I'm glad you're feel - ing that way too, so lone - ly! this is true, The thing I've missed the most is you, my hon - ey!". The piano accompaniment features a steady bass line and chords in the right hand.

Oh, oh, you wrote and said that you need me, Oh, oh, it seems as
 Oh, oh, I kept your pho - to - graph near me, Oh, oh, it seems as

The second system continues the musical score with the lyrics: "Oh, oh, you wrote and said that you need me, Oh, oh, it seems as Oh, oh, I kept your pho - to - graph near me, Oh, oh, it seems as". The musical notation remains consistent with the first system.

though you can read me, All my trunks were packed, I bought my
 though it would cheer me, But I took your pic - ture out one

The third system contains the lyrics: "though you can read me, All my trunks were packed, I bought my though it would cheer me, But I took your pic - ture out one". The piano accompaniment includes a fermata over a chord in the right hand.

tick - et too, 'Cause I was com - ing back to you. You're such a
 lone - ly day, And found I'd kissed your face a - way. My dear - ie,

The fourth system concludes the page with the lyrics: "tick - et too, 'Cause I was com - ing back to you. You're such a lone - ly day, And found I'd kissed your face a - way. My dear - ie,". The piano accompaniment ends with a final chord and fermata.

CHORUS

Lone - some Ba - by, with your lone - some ba - by stare, -

p-f

Your arms were made for hug - ging and your

lips to be kissed, - And I'll make up for ev - 'ry bit of

lov - ing we've missed, Oh! you lone - some Ba - by, don't for -

get, I'm lone - some too, ————— For bye and bye — I'm com - ing

back to you, — I'll put that smile — back in your

eyes of blue, — And that's not all I'm goin' to do — to my

lone - - some ba - - by. You're my ba - - by.