

HOO-O-O-O

(AIN'T YOU COMING OUT TO-NIGHT)

WORDS & MUSIC BY

HERBERT
INGRAHAM



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Try this over on your Piano.
You'll Be Sorry Just Too Late.

Words and Music by
BILLY GASTON.

REFRAIN. (*tenderly*)

The musical score is written in 2/4 time with a key signature of two flats (Bb and Eb). It consists of three systems, each with a vocal melody line and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The first system includes a piano (*p*) dynamic marking. The lyrics are: 'You'll be sor-ry just too late, When my love has turned to hate. Then you' miss my kiss each day, And a lit-tle girl at play; Say you're sor-ry, cross your heart, Then I'll give you one more start,'

You'll be sor-ry just too late, When my love has turned to hate.

Then you' miss my kiss each day, And a lit-tle girl at play;

Say you're sor-ry, cross your heart, Then I'll give you one more start,

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HOO - OO!

(Ain't You Coming Out To night?)

Words and Music by
HERBERT INGRAHAM.

Valse moderato.

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Valse moderato.' The key signature has one sharp (F#). The introduction consists of two systems of piano accompaniment. The first system ends with a double bar line. The second system begins with a piano (p) dynamic marking. The vocal melody enters in the third system with the lyrics: 'Soft - ly the twi-light is steal - ing, Sev - en o' clock bells are'. The piano accompaniment continues with chords. The vocal melody continues with the lyrics: 'Mam - ma we'll play right in our yard, I'll prom - ise you I'll not'. The piano accompaniment continues with chords. The vocal melody continues with the lyrics: 'peal - ing, John - nie with mam - ma is plead - ing:'. The piano accompaniment continues with chords. The vocal melody continues with the lyrics: 'play hard, When it is bed - time you call me,'. The piano accompaniment continues with chords.

Soft - ly the twi-light is steal - ing, Sev - en o' clock bells are
"Mam - ma we'll play right in our yard, I'll prom - ise you I'll not
peal - ing, John - nie with mam - ma is plead - ing:
play hard, When it is bed - time you call me,

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"Please may I go and play?" "No dear, it's near - ly your
I'll not be far a - way." "Well if you tell all those

bed - time; Too late for rais - ing old Ned - time?" John-nie's tears
bad boys Not to wake babe with their loud noise, I'll let you

soon were a - fall - ing, When he heard his play - mates call-ing. —
out for a - while dear, So run a - long now and play." —

CHORUS.

"Hoo - oo, Hoo - oo, Hoo - oo, — Aint you com - ing out to -

- night? Hoo - oo, Hoo - oo, Hoo - oo, We'll have lots of

fun all right! Hoo - oo, Hoo - oo, Hoo - oo, The big

moon is shin - ing bright, We'll play 'Hide and Seek' and who's it must-n't

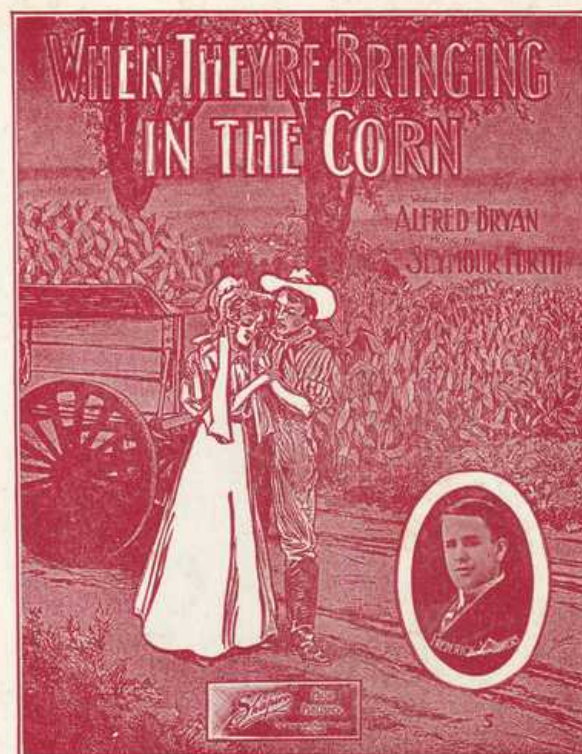
peek, Hoo - oo, 'Hoo - oo, Hoo - oo!'" Hoo - oo!'"

THE BALLAD HIT OF 1908

When They're Bringing in the Corn

The One Great Ballad of the Country.

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Won't You Waltz Home, Sweet Home With Me for Old Time's Sake.

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Senoma

Budweiser's a Friend of Mine.

Darling Broncho Buster

He Goes to Church on Sunday.

And They Say He Went to College.

Colonia.

INTERMEZZO

Until the End of Time.

HIGH CLASS BALLAD

The Story That Never Grows Old.

Dixie Dan. FROM "GAY WHITE WAY."

You'll Be Sorry Just Too Late.

This Aint Such a Bad Town After All.

Shapiro

Music Publisher,
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WRITE FOR CATALOGUE

When They're Bringing In The Corn.

Words by ALFRED BRYAN.

Music by SEYMOUR FURTH.

CHORUS *Tenderly*



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Lilly
MI
SS
children (songs about)