

HOO-OO

(AIN'T YOU COMING OUT TO-NIGHT)

WORDS & MUSIC BY
**HERBERT
INGRAHAM**



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Try this over on your Piano. Roses Bring Dreams Of You.

Words and Music by
HERBERT INGRAHAM.

INTRO. Andante.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. The tempo is marked 'Andante'. Dynamics include *mf* and *rall.*

A - lone I sit this Sum-mer morn, The ro - ses all in bloom, Bring
roamed the world a - lone since then, That day you proved un-true, But

The vocal line is on a single staff. The piano accompaniment is on two staves. Dynamics include *p* and *rall.*

mem'-ries of the gold - en past, That fa - ded all too soon, I
I've been, Oh! so lone - some, dear, For just one word from you, 'Twas

The vocal line is on a single staff. The piano accompaniment is on two staves. Dynamics include *a tempo* and *rall.*



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S.M. 1073

HOO - OO!

(Ain't You Coming Out To night?)

Words and Music by
HERBERT INGRAHAM.

Valse moderato.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 3/4 time. The key signature has one sharp (F#). The music begins with a dynamic marking of *f* (forte).

Continuation of the piano introduction musical notation, featuring a repeat sign and a dynamic marking of *p* (piano).

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

Musical notation for the first line of the song, including a vocal line and piano accompaniment. The piano part starts with a dynamic marking of *p* (piano).

peal - - ing, John - nie with mam - ma is plead - - ing:
play hard, When it is bed - time you call me,

Musical notation for the second line of the song, including a vocal line and piano accompaniment.

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“Please may I go and play?” “No dear, its 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

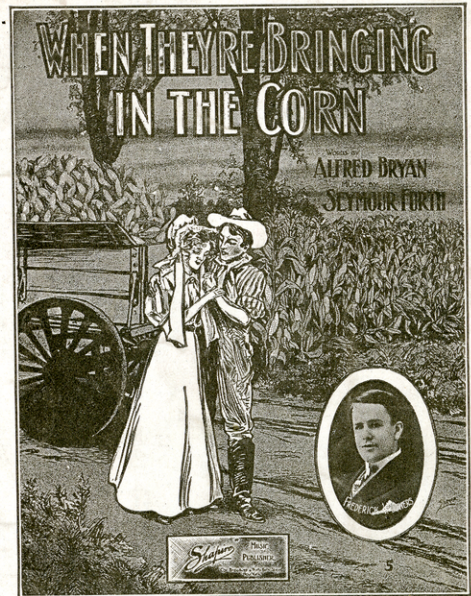
peek, Hoo - oo, Hoo - oo, Hoo - oo!" Hoo - oo!"

THE BALLAD HIT OF 1908

When They're Bringing in the Corn

The One Great Ballad of the Country.

Exquisite in Theme and Thought.



Other Big Hits.

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

THE BALLAD BEAUTIFUL INTERMEZZO AND SONG

Soprano

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,
Corner Broadway and 39th St., New York

WRITE FOR CATALOGUE

When They're Bringing In The Corn.

Words by ALFRED BRYAN.

Music by SEYMOUR FURTH.

CHORUS *Tenderly*

"When they're bring-ing in the corn, I'll be think-ing Jes-sie dear, Of that sweet love you gave me When you were with me here. Where we roamed a-mid the clo-ver and birds sang sweet at morn, I'll be wait-ing for you Jes-sie When they're bring-ing in the corn.

mp *rall.*

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