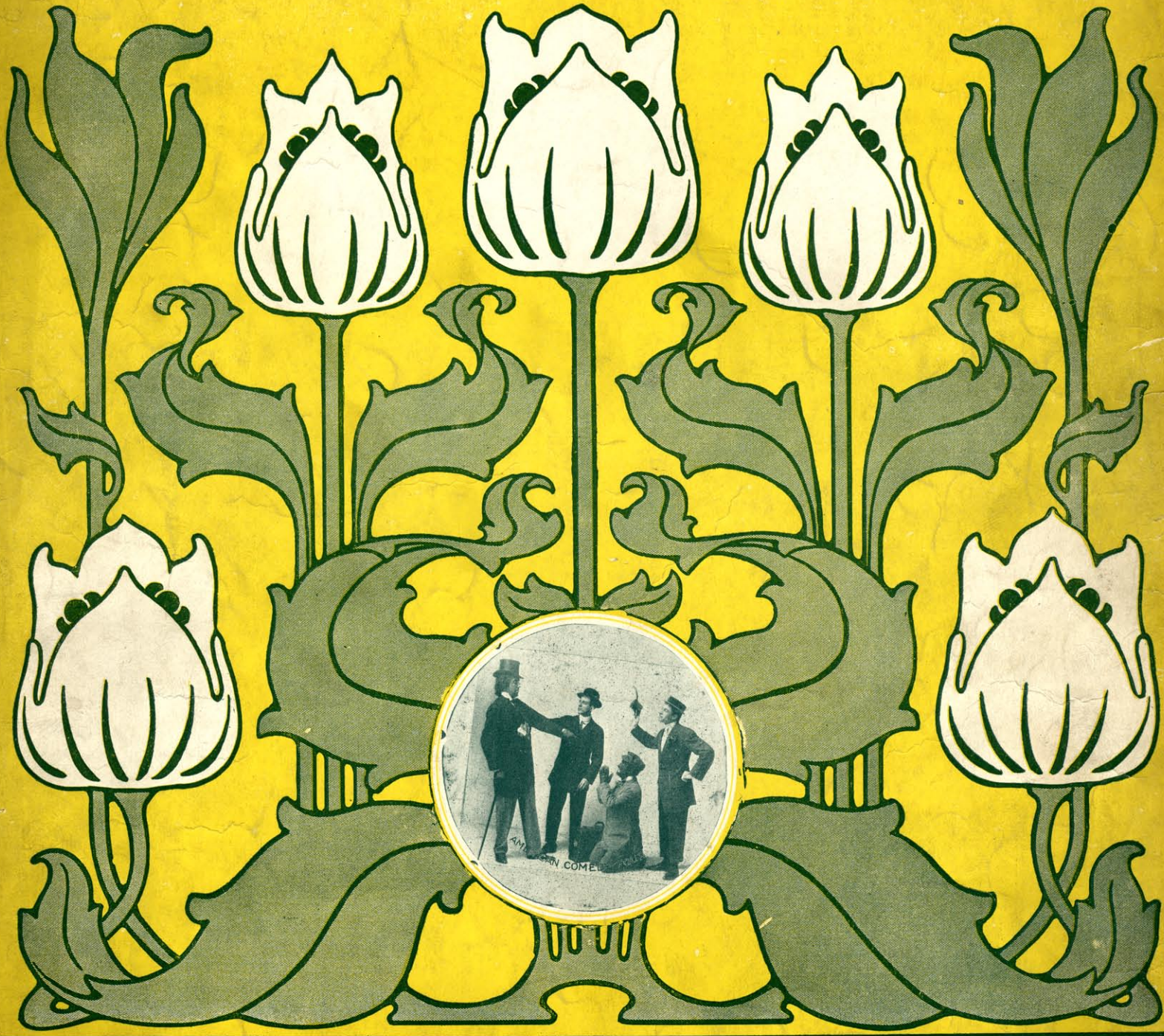


The Latest HIT by the writers of "WHEN I GET YOU ALONE TO-NIGHT"
HOW LATE CAN YOU STAY OUT TO NIGHT

Alie Mason



WORDS BY
JOE GOODWIN

LEO FEIST NEW YORK
ARCHERBERG HOPWOOD & CREW, LTD. LONDON, ENGLAND

MUSIC BY
FRED FISCHER

How Late Can You Stay Out To-Night ?

Words by
JOE GOODWIN

By the writers of
("When I Get You Alone To night")

Music by
FRED. FISCHER

Allegretto

The piano introduction is in 2/4 time, marked *f* (forte) and *Allegretto*. It features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a bass line in the left hand consisting of chords and moving lines.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "Oh! you kid, you lit - tle peach-er - in - o, / Oh! you boy, you four-teen kar-at kid-do,". The piano part is marked *p* (piano) and includes a repeat sign.

The second line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "Look me ov - er, please, Oo - La - La, She just ans-w-ered him Tra - La - La; / You look good to me, Oo - La - La, That's what made me say Tra - La - La;". The piano part continues with chords and moving lines.

The third line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "They went stroll-ing thro' a sha-dy lane, Went right thro' and came right back a - gain, / They just start-ed in to hug and then Stopped and start-ed in to hug a - gain,". The piano part includes a repeat sign and continues with chords and moving lines.

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She said "Gee! It's get-ting late I fear," He winked his eye and said "My dear, How
 She said "Gee! I think your watch is slow," He said "My dear, be - fore you go, How

CHORUS

late can you stay out to - night, dear? How late can you

p-f

stay out to - night? How's your great big broth-er Lew,

Is he com - ing af - ter you? Tell me, are you ex - pect - ed

home (all a - lone, all a - lone, all a - lone?) We won't get home un - til morn - ing,

(we'll hear the roost - er) You'll be all - right, all - right, all - right,

I'll be nice, as nice can be, All I want is com - pa - ny, So tell me
You don't want to miss the fun, It's al - ways ear - ly af - ter one, So tell me

how late can you stay out to night?" How night?"

These "New" Ballads Are All The "Rage."

Then I'll Stop Loving You.

Companion Song to "That's How I Need You" by the same writers.

CHORUS.

When the gold - en sun stops shin - ing, — When the flow - ers cease to grow, — When a brok - en heart stops pin - ing, — When the

mf

Somehow I Can't Forget You.

CHORUS.

Somehow I can't for - get you, Although we're far a - part, —
Seems I have always loved you, Way down - deep in my heart. —

f

In My Beautiful, Beautiful Dreams.

CHORUS.

In my beau - ti - ful, beau - ti - ful dreams, — All my sor - rows become golden
beams; — Ev - ry thought that I live, Ev - ry kiss that I give, finds a

mf

It's You, Since The World Began.

CHORUS.

It's you, you, you, you, It's you since the world began,
I want you near, I want you here, I want you dear, in the dreams I plan, It's

mf sostenuto

rit.

I'm Living, Dear, Just For You.

CHORUS.

To love you, that's why I'm liv - ing, To have you al - ways
near, — To give all in life worth giv - ing, I

f

There's Silver Now, Where Once Was Gold.

CHORUS.

There is sil - ver now, where once was gold, It has not changed the days of old; — Your heart is just the same as then, dear, Tho' there's

pa tempo

mf

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SONGS THAT YOU WILL ENJOY SINGING!

THE BIGGEST MARCH SONG HITS IN NEW YORK.

"I'LL BE WELCOME IN MY HOME TOWN (GOOD BYE TO BRIGHT LIGHTS)"

CHORUS.

Good-bye to bright lights, fare-well to white lights. I'm sat-is-fied I've seen the big town and the great sights, But good old

Maine folks are sim-ple, plain folks, No fan-cy dres-ses, just fond cu-res-ses; There'll be no

Musical score for the song "I'll Be Welcome in My Home Town (Good Bye to Bright Lights)". It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes dynamic markings such as *p-f* and *p*.

"LOVE, HONOR AND OBEY!"

Introduced by EMMA CARUS

CHORUS.

Love, hon-or and o-bey! Three lit-tle

words with a great big mean-ing, Heard by ev-ry fel-low with a

woman in his head, Words when they are said, Make the men wish

Musical score for the song "Love, Honor and Obey!". It features a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The score includes dynamic markings such as *p-f*.

THAT "NEW IDEA" RAG HIT! "MELINDA'S WEDDING DAY."

CHORUS.

Just clap your hand and keep time, Here they come down the line, Oh! see the

bride and groom, Make some room! Horns they're blow-ing,

shoes they're throw-ing, what's that? what's that? Was that a

Musical score for the song "Melinda's Wedding Day". It features a piano accompaniment in a ragtime style. The key signature has one sharp (F#), and the time signature is 2/4. The score includes dynamic markings such as *p-f*.

WILL DILLON'S LATEST AND GREATEST SONG "YOU KEEP YOUR EYE ON ME, I'LL KEEP MY EYE ON YOU"

CHORUS.

You keep your eye on me, dear, I'll keep my eye on you, And when you go to town, I'll be hang-ing 'round.

Just to see that you are true to eyes of blue, Oh! You know that I love you, dear, I know you love me, too.

Musical score for the song "You Keep Your Eye on Me, I'll Keep My Eye on You". It features a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The score includes dynamic markings such as *p-f*.

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