

WHISTLE AWAY YOUR BLUES

The BOHEMIANS, Inc. (MORRIS GREEN & A. L. JONES)
MANAGING DIRECTORS

Present

THE GREENWICH VILLAGE FOLLIES

(SEVENTH ANNUAL PRODUCTION)



Myron Haskell

VOCAL

- Go South
- Lady Of The Snow
- You Have Me - I Have You
- Whistle Away Your Blues
- You Have Me - I Have You

STAGED BY
HASSARD SHORT

HARMS
INCORPORATED
NEW YORK

MADE IN U.S.A.

A SPARKLING RHYTHMIC MEXICAN SERENADE

ADELAI

Words by
GEORGE ABBOTT

A Little Mexican Serenade

Music by
JOSEPH SPURIN CALLEJA

Tempo di Habanera (Moderato)

Refrain

Oh, A-de - lai, This night is bring - ing joy to my
heart, Love to my sing - ing. Im com - ing home,
Im on my way; Are you still wait - ing, My A - de -

The musical score consists of three systems, each with a vocal line and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/4. The first system is marked 'Refrain' and 'f'. The second system is marked 'mf'. The third system is marked 'mf'. The piano accompaniment features a rhythmic pattern characteristic of a habanera, with accented eighth notes and a steady bass line. There are asterisks and 'Ta.' markings under the piano accompaniment, likely indicating fingerings or specific rhythmic accents.

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SM 7212

Whistle Away Your Blues

Words by
LEO ROBIN

Music by
RICHARD MYERS

Moderato

VOICE

Piano

p

mf

p

p

I dis-cov-ered ver - y long a -

- go, Ev - 'ry - bod - y has his joy and

woe. Why then

Sigh when Win - ter comes and

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is B-flat major (two flats). The vocal line begins with a half note 'Sigh' followed by a quarter rest, then a quarter note 'when'. The piano accompaniment starts with a half note chord in the left hand and a half note chord in the right hand, followed by a melodic line in the right hand.

winds be - gin to blow;

The second system continues the vocal line with a half note 'winds' followed by a quarter rest, then a quarter note 'be - gin', a quarter note 'to', and a half note 'blow;'. The piano accompaniment continues with a similar melodic and harmonic structure.

Refrain *mf-f*

When you are down in luck just puck - er up and whis - tle a - way your

The third system is labeled 'Refrain' and begins with a double bar line. The key signature changes to C major (no sharps or flats). The vocal line starts with a quarter note 'When', a quarter note 'you', a quarter note 'are', a quarter note 'down', a quarter note 'in', a quarter note 'luck', a quarter note 'just', a quarter note 'puck - er', a quarter note 'up', a quarter note 'and', a quarter note 'whis - tle', a quarter note 'a - way', and a quarter note 'your'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

blues, Whis - tle a - way your blues, whis - tle a - way.

The fourth system continues the refrain with a half note 'blues,' followed by a quarter note 'Whis - tle', a quarter note 'a - way', a quarter note 'your', a quarter note 'blues,', a quarter note 'whis - tle', and a half note 'a - way.'. The piano accompaniment continues with the same rhythmic pattern.

And when you think you're stuck, just buck right up and

whis - tle a - way your blues, Whis - tle a - way your

blues, whis - tle a - way. Al - though your life seems

cantabile

bit - ter re - mem - ber — That all the wise birds

twit - ter be - fore break of day. — So when you're

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a melodic phrase: "twit - ter be - fore break of day. —" followed by a rest and then "So when you're". The piano accompaniment consists of chords and moving lines in both hands, with some notes marked with accents (>).

down in luck just puck - er up and whis - tle a - way your

The second system continues the vocal line with "down in luck just puck - er up and whis - tle a - way your". The piano accompaniment features a steady rhythmic pattern of chords in the right hand and a bass line in the left hand. Accents (>) are placed over several notes in the piano part.

blues, Whis - tle a - way your blues, whis - tle a -

The third system continues with "blues, Whis - tle a - way your blues, whis - tle a -". The piano accompaniment includes some chromatic movement in the right hand, with notes marked with accents (>).

- way. When you are - way.

The fourth system concludes with "- way. When you are - way.". The piano accompaniment features a first ending (marked '1') and a second ending (marked '2'). The second ending includes a triplet of notes in the right hand and a dynamic marking of *f* (forte) in the left hand, labeled "L.H.". The system ends with a double bar line.

DREAMY - ARTISTIC - APPEALING

YESTERDAY

Words by
DOROTHY DONNELLY

Music by
SERGE WALTER

Tempo di Valse moderato

Refrain (*dreamily*)

It was yes - ter - day, On - ly yes - ter day Though years

p *dolce a tempo*

The first system of musical notation for the song 'Yesterday'. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics 'It was yes - ter - day, On - ly yes - ter day Though years' are written below the vocal line. The piano part includes dynamic markings *p* and *dolce a tempo*.

have passed! 'Twas yes - ter - day, Sweet

piu espresso

The second system of musical notation. The vocal line continues with the lyrics 'have passed! 'Twas yes - ter - day, Sweet'. The piano accompaniment includes the dynamic marking *piu espresso*.

yes ter - day, Our first kiss was our last! But

The third system of musical notation. The vocal line concludes with the lyrics 'yes ter - day, Our first kiss was our last! But'. The piano accompaniment continues with the same musical style.

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MOST SUCCESSFUL SONG NUMBERS FROM THE SEASON'S MUSICAL COMEDIES

From "ZIEGFELD'S AMERICAN REVUE of 1926"

NO FOOLIN'

With Piano Tone Ukulele

By GENE BUCK and JAMES F HANLEY

Ukulele arr. by M. Zoltst

Refrain Moderato

Ukulele chords: G, C, E, A

Lyrics:
 "No fool-in', Who do you love? Who are
 fool-in', found with those sheiks And es-
 you think in' of? No fool-in'
 pee-ly an-tiques No fool-in'
 No fool-in', Who do you miss When
 No fool-in', broad-east-ing pep Dear,

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From "GARRICK GAETIES"

Mountain Greenery

Words by LORENZ HART

Tune Ukulele
G C E A

Music by RICHARD RODGERS

Ukulele chords: G, C, E, A

Lyrics:
 In a moun-tain green-er-y, Where God paints the scen-er-y,
 In a moun-tain green-er-y, Where God paints the scen-er-y.
 Just two craz-y peo-ple to geth-er,
 Just two craz-y peo-ple to geth-er,
 While you love your lov-er, let Blue skies be your cov-er-let,
 How we love se-ques-ter-ing Where no pests are pest-er-ing.

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From "THE GIRL FRIEND"

The Girl Friend

(Lenny and Mollie)

Music by RICHARD RODGERS

Words by LORENZ HART
 Ukulele arr. by May Singht Breen

Tune Ukulele
G C E A

Ukulele chords: G, C, E, A

Lyrics:
 Is - sh she cutel Is - sh she sweet She's
 Is - sh she cutel Is - sh she sweet She's
 gen - tle and men - tal - ly near - ly com - plete. She's
 gen - tle and men - tal - ly near - ly com - plete. It's
 knock - out, she's re - gal, her beau - ty's il - le - gal, She's the
 strange that this goil can a - dore such an cut - cas, in the

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From "AMERICANA"

DREAMING

Words by J.P. McEVoy

Moderato

Music by HENRY SOUVAINÉ and CON CONRAD

Ukulele chords: G, C, E, A

Lyrics:
 If a wish could en - lighten my dream - ing, some one
 Ev - ry day I'd dream a - way the old - for the new;
 All my troub - les, All my cares, would fade with the

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