

BLOWIN THE BLUES AWAY

RICHARD HERNDON  
presents

J. P. McEVoy's

with

LEW BRICE-ROY ATWELL  
EDDIE ELKIN'S  
ORCHESTRA

Music by  
Con Conrad and  
Henry Souvaine

Special Numbers by  
George Gershwin  
Philip Charig-Ira Gershwin  
James Hanley-B.G. DeSylva  
Morrie Ryskind  
Arthur Schwartz-Theo. Goodwin  
Joe Young and Sam Lewis

Blowin The Blues Away  
The Promise In Your Eyes  
Dreaming  
Sunny Disposish  
Why D' Ya Roll Thoes Eyes  
That Lost Barber Shop (chord)

Staged by  
Allan Dinehart

Production  
designed by  
JOHN HELD, Jr.

Dance Numbers by  
Larry Ceballos

HARMS  
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# Blowin' The Blues Away

Words by  
IRA GERSHWIN

Music by  
PHILIP CHARIG

Moderato

Piano

*mf*

The piano introduction consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes. The tempo is marked 'Moderato' and the dynamic is 'mf'.

*p*

There's an ag - gre - ga - tion down South, Play - ing syn - co - pa - tion down South.

*p*

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The dynamic is 'p'. The lyrics are: "There's an ag - gre - ga - tion down South, Play - ing syn - co - pa - tion down South."

It will nev - er snow there, When the blues they blow there.

The second line of the song continues with a vocal melody and piano accompaniment. The lyrics are: "It will nev - er snow there, When the blues they blow there."

If you're at that sta - tion down South, For your in - for - ma - tion down South,

The third line of the song concludes with a vocal melody and piano accompaniment. The lyrics are: "If you're at that sta - tion down South, For your in - for - ma - tion down South,"

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Ev - 'ry lo - cal yo - kel calls you a - side, —

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and moving lines in both hands.

Starts in get - ting vo - cal, tells you with pride! —

The second system continues the vocal line and piano accompaniment. The vocal line has a slight upward inflection at the end. The piano accompaniment features a prominent bass line with a long note in the final measure.

**Refrain** *not too fast*  
*mf-f*

Come on and lis - ten, think what you're mis - sin; Now that you're here, you'll

The third system begins the refrain section. It is marked with a double bar line and a repeat sign. The tempo is indicated as 'not too fast' and the dynamics as 'mf-f'. The vocal line and piano accompaniment are shown.

stay. Wait - 'll you hear them blow - in' the blues a - way. —

The fourth system concludes the refrain. The vocal line ends with a long note. The piano accompaniment provides harmonic support throughout.

If they get hot - ter, you'll need a blot - ter;

Say, when they start to play, Neigh - bor, you'll cheer 'em

blow-in' the blues a - way. I bet your clothes'll burn up, when they

turn up and they hey! hey! you. I'm shout - in'

they will thrill you, They will kill you; Ba - by, they'll slay

you! Wait - 'll they "give it", hot as a riv - et,

Broth - er, I bet you'll say, Heav - en is near - er

Blow-in' the Blues A - way!