

1920

# Whip-Poor-Will

Jerome Kern

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The views expressed in this paper are solely those of the author.

# WHIP - POOR - WILL

WORDS BY B. G. DE SYLVA

FLORENZ ZIEGFELD JR'S  
PRODUCTION OF

## MARILYNN MILLER *and* LEON ERROL

IN THE MUSICAL COMEDY

# SALLY

BOOK & LYRICS BY  
GUY BOLTON  
& CLIFFORD GREY

MUSIC BY  
JEROME KERN  
STAGED BY  
EDWARD ROYCE

### VOCAL

Wild Rose  
Whip-poor-will  
Look For The Silver Lining  
On With The Dance  
The Church Round The Corner  
You Cant Keep A Good Girl

Down

Schnitzka Komisski

Sally

Lorelei

Selection



T. B. HARMS  
COMPANY  
NEW YORK

# Whip-poor-will

Duet

(Sally and Blair)

Words by  
BUD DE SYLVA

Music by  
JEROME KERN

Con moto

Piano

*mf*

L.H.

*dim.*

The piano introduction is written for the left hand (L.H.) in a 4/4 time signature. It begins with a mezzo-forte (*mf*) dynamic and a tempo marking of 'Con moto'. The melody features a series of eighth and sixteenth notes, with a dynamic shift to *dim.* (diminuendo) towards the end of the first system.

*p*

(Sally) Mem - ry takes me back a - way  
(Blair) While the dusk - y night - bird flew

The first line of the duet features two vocal parts and piano accompaniment. The vocal lines are in a 4/4 time signature. The piano accompaniment is marked *p* (piano) and features a steady eighth-note accompaniment in the right hand and a more active bass line.

To an ear - ly child - hood day  
To the eve - ning ren - dez - vous,

The second line of the duet continues the vocal and piano accompaniment. The piano accompaniment maintains its eighth-note accompaniment in the right hand and a bass line with some harmonic movement.

When I stood — with - in a lit - tle wood — As day was  
In the dell — I've heard the ves - per bell — So soft - ly

The third line of the duet concludes the vocal and piano accompaniment. The piano accompaniment features a more active bass line with some harmonic movement.

fad ring - - - ing.  
ring - - - ing.

I re - mem - ber oh, so well  
As its mus - ic died a - way,

Stroll - ing in the dusk - y dell  
And the sky be - gan to gray

I would thrill - be - cause the whip - poor - will - Was ser - e -  
All was still - and then the whip - poor - will - Would start his

- nad - - - ing      *Both:* Tril - ling    while  
 sing - - - ing      *Both:* Tril - ling    while

stars were rap - id - ly    fill - ing    the    sky.  
 stars were rap - id - ly    fill - ing    the    sky.

*dim.*

**Burthen**

*mp* Whip-poor - will, —      I used to love to hear you

call      to      me      Whip - poor - will, —

I know he meant the world and all to

me When the sun had gone to rest:—

I could hear you from your nest —

Whip-poor-will — You used to whis - tle ten - der -

-ly. And when the moon would swing—

A - cross the branch - es of the trees A -

-bove You would sing—

Your plain - tive lit - tle mel - o - dies of

love Now though you're — no long - er near —

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "love Now though you're — no long - er near —". The piano accompaniment consists of two staves, treble and bass, with chords and moving lines in both hands.

In my dreams — I still can hear — Whip-poor-will —

The second system continues the vocal line with the lyrics "In my dreams — I still can hear — Whip-poor-will —". The piano accompaniment continues with similar harmonic support.

*rall.* Ev - er call - - - ing to me.

*rall.* *a tempo* *cresc.*

The third system begins with a vocal line marked *rall.* (rallentando) for the lyrics "Ev - er call - - - ing to me.". The piano accompaniment also has a *rall.* marking. The system concludes with a first ending bracket labeled "1" and performance markings *a tempo* and *cresc.* (crescendo).

me.

*morendo*

The fourth system shows the vocal line with the lyrics "me.". The piano accompaniment features a *morendo* (ritardando) marking. The system ends with a double bar line.



# Left All Alone Again Blues

Words by ANNE CALDWELL

Music by JEROME KERN

I have the blues, — Ev - 'ry time my hub - by leaves me  
I have the blues — Ev - er since he mar - ried me, I

I have the blues — Be - cause it peeves me to be  
sure have the blues — Be - cause I used to have a

left here flat here Just like a bump — on a  
good time, all time, Ev - er - y time — I might

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SONG SUCCESSES FROM  
**ANNE CALDWELL**  
AND  
**JEROME KERN'S**  
NEWEST MUSICAL COMEDY

# "THE NIGHT BOAT"

PRODUCED BY  
CHARLES B. DILLINGHAM

## Whose Baby Are You?

Words by ANNE CALDWELL

Music by JEROME KERN

Whose ba - by are you, dear, Whose ba -  
Whose ba - by are you, dear, Whose ba -

- by are you? Whose lit - tle  
- by are you? Whose lit - tle

girl — Who loves ev - 'ry curl, Wholl own your  
boy — Whose his ma - ma's joy, Wholl own your

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## Don't You Want To Take Me?

Words by ANNE CALDWELL

Music by JEROME KERN

Don't you want to take me Where I want to

Don't you think a man a fool who miss - es

Lots of lov - ings, lots of lit - tle kiss - es

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## Good Night Boat

Words by ANNE CALDWELL and FRANK CHAVEN

Music by JEROME KERN

Good night Boat — The pret - ty

green - e - ry and scen - e - ry you view —

Good night boat — And when the riv - er shiv - ers you will shiv

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## A Heart For Sale

Words by ANNE CALDWELL

Music by JEROME KERN

we be your big bro - th - er  
say you've no ob - ject - ion — I've got a

heart for sale — does a - ny - bod - y want to

buy one? I've got a kiss for sale —

— does a - ny - bod - y want to try one? I've got a

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