

1919

# I'd Like to Take You Away

Hugo Riesenfeld

Harry B. Smith

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## Recommended Citation

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

# I'D LIKE TO TAKE YOU AWAY

A STEWART & MORRISON PRODUCTION

# BETTY BE GOOD

A DISTINCTIVE BROADWAY CAST  
AND CHORUS OF DAINY, DAZZLING  
DANCING BEAUTIES

A SMART COMEDY  
With SMART MUSIC

BOOK & LYRICS BY  
Harry B. Smith

MUSIC BY  
Hugo Riesenfeld

Staged by  
Charles Sinclair  
Dances by  
Vaughn Godfrey



Keep the Love Lamps Burning In the Windows of Your Eyes	.60
You Must Be Good Girls	.60
Just Listen To My Heart Beat	.60
Tell Me, Daisy	.60
Same Old Stars, Same Old Moon (But Where Is The Girl)	.60
Betty Behave	.60
I'd Like To Take You Away (Sam and Marion)	.60
By Pango Pango Bay	.60

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BARBELLE

Waterson Bishop & Snyder Co.  
STRAND  
THEATRE  
BUILDING  
NEW YORK

# Try This On Your Piano.

Lyric by **I'm So Sympathetic**  
HAROLD ATTERIDGE

Music by  
HARRY CARROLL

Andante moderato

Piano



*mf*

The piano introduction consists of two staves. The right hand plays a melody of eighth notes in a major key, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Andante moderato' and the dynamic is 'mf'.

I'm what you call a real sym - pa - thet - ic fel - low,  
You come to me when you see some - one de - ceives you,



*p*

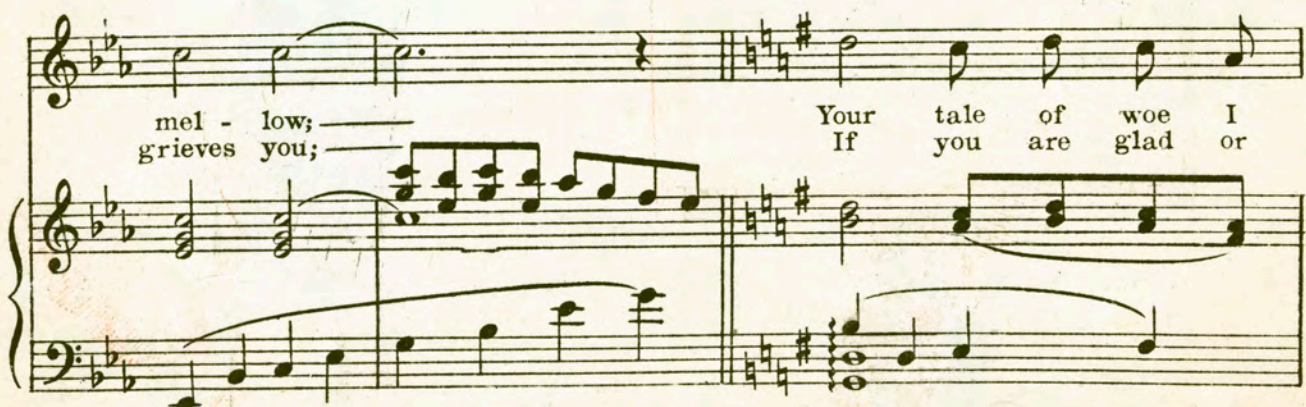
The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part has a dynamic marking of 'p'.

You may ap - peal for my feel - ings are so  
I will be kind if you find some - bod - y



The second system continues the vocal line and piano accompaniment. The piano part features a more active melody in the right hand.

mel - low; Your tale of woe I  
grieves you; If you are glad or



The third system concludes the vocal line and piano accompaniment. The piano part has a dynamic marking of 'p'.

# I'd Like To Take You Away

3

Lyric by  
HARRY B. SMITH

(Sam and Marion)

Music by  
HUGO RIESENFELD

Moderato

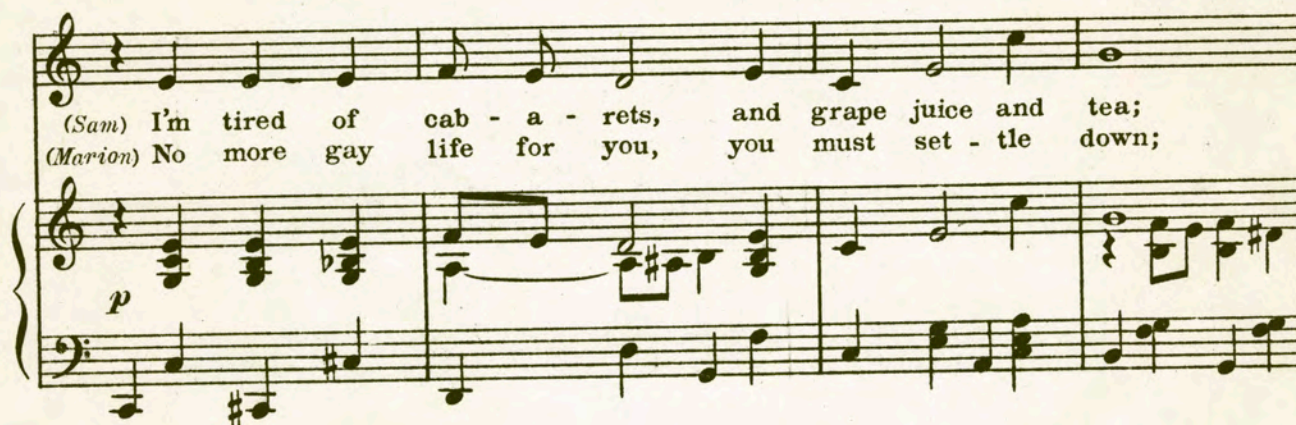
Piano



*f*

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand provides a simple bass line. The tempo is marked 'Moderato' and the dynamic is 'f'.

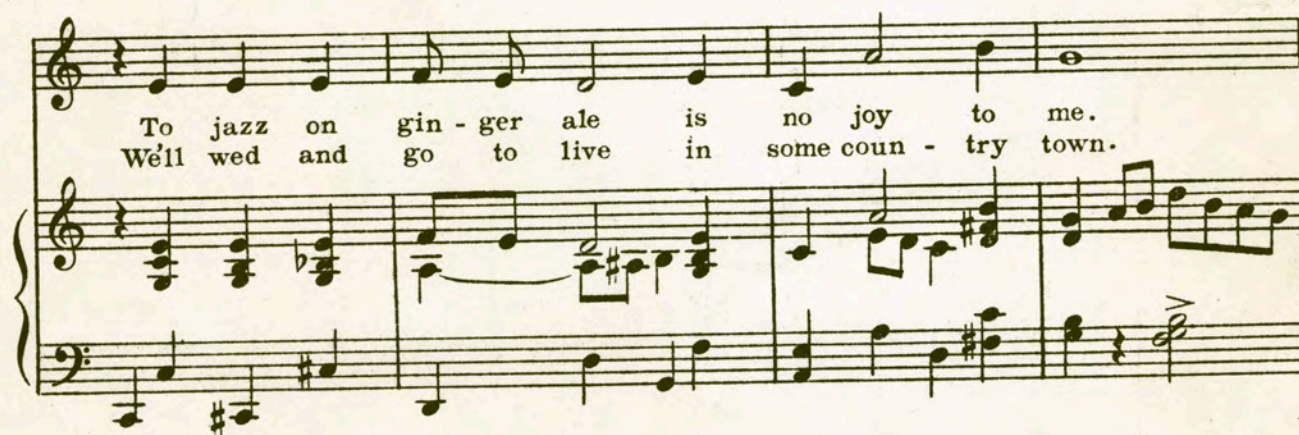
(Sam) I'm tired of cab - a - rets, and grape juice and tea;  
(Marion) No more gay life for you, you must set - tle down;



*p*

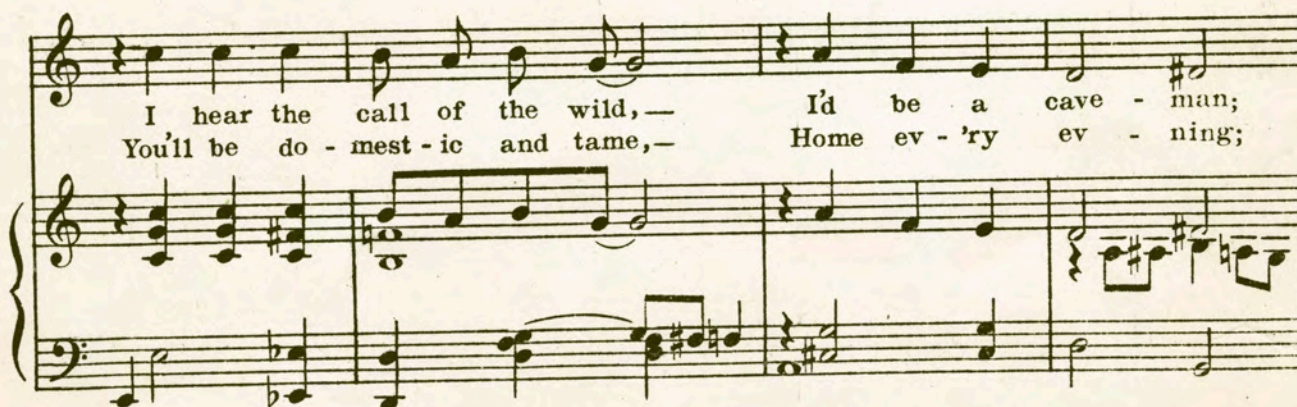
The first vocal line features two staves. The top staff contains the vocal melody with lyrics. The bottom staff is the piano accompaniment, starting with a piano (*p*) dynamic. The music is in a 4/4 time signature.

To jazz on gin - ger ale is no joy to me.  
We'll wed and go to live in some coun - try town.



The second vocal line continues the melody and accompaniment. The piano accompaniment includes some grace notes and a crescendo leading to the end of the phrase.

I hear the call of the wild, — I'd be a cave - man;  
You'll be do - mest - ic and tame, — Home ev - 'ry ev - ning;



The third vocal line concludes the piece. The piano accompaniment features a final cadence with a fermata over the last chord.

1039-3

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And live in sim - ple style, On some trop - ic isle.  
 I'd have you dead to rights, Know where you were nights.

Chorus

(Sam) I'd like to take you a - way — And so when -  
 (Marion) I'd like to take you a - way — And so when -

*mf*

- ev - er you — say; — (Marion) "let's go!"  
 - ev - er you — say; — (Sam) "let's go!"

(Sam) To a lit - tle is - land in the sun - ny — south - ern  
 (Marion) To a Jer - sey vil - lage where at home you'd — have to

sea. (Marion) That just suits me. (Sam) Where there'd be noth - ing to — do —  
 stay. (Sam) That wor - ries me. (Marion) Where you would turn in at — dark —

And there'd be no one but — you; (Marion) and you!  
 And you'd get up with the — lark; (Sam) some lark!

(Sam) You would be my Hon - o - lu - lu hu - la - hon - ey Lou. — Will you?  
 (Marion) You would be my tru - ly ru - ral too - ral - loo - ral jay. — Will you?

(Marion) May-be, — (Sam) Oh! please; (Marion) shall I? — all right; — (Sam) Good! —  
 (Sam) May-be, — (Marion) Oh! please; (Sam) some-time, — per-haps; — (Marion) Good!

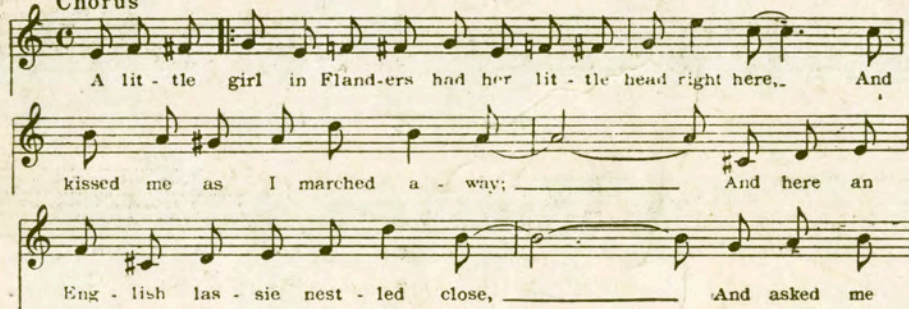
# THE SONG HITS SHUBERT GAITIES of 1919

## Coat Of Mine

Words by  
BLANCHE MERRILL

Music by  
M. K. JEROME

Chorus



A lit - tle girl in Fland - ers had her lit - tle head right here, And  
kissed me as I marched a - way; And here an  
Eng - lish las - sie nest - led close, And asked me

974 - 4

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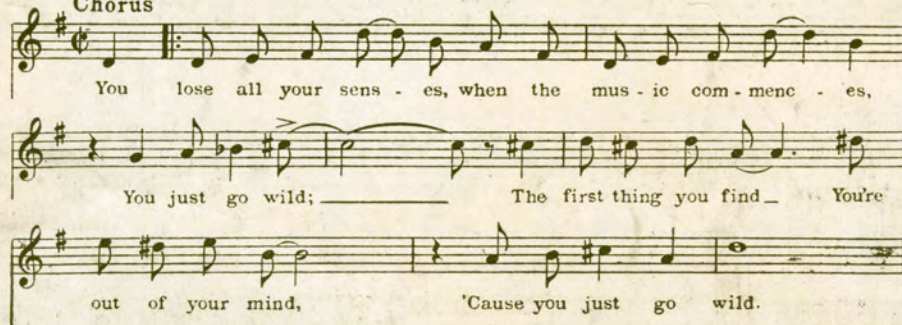
## Dippy Doodle-um

(The Crazy Quilt Song)

Words by  
BLANCHE MERRILL

Music by  
M. K. JEROME

Chorus



You lose all your sens - es, when the mus - ic com - menc - es,  
You just go wild; The first thing you find - You're  
out of your mind, 'Cause you just go wild.

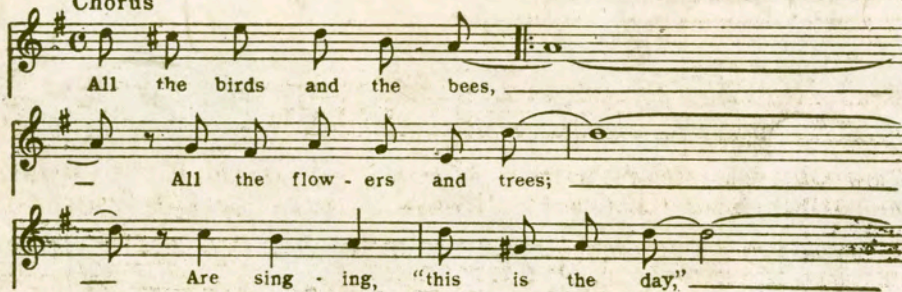
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## This Is The Day

Words by  
BLANCHE MERRILL

Music by  
M. K. JEROME

Chorus



All the birds and the bees,  
All the flow - ers and trees;  
Are sing - ing, "this is the day,"

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