

# TAKE IT FROM ME

Take It From Me Co., Inc.  
Presents *A New Musical Play*

# Take It From Me



BOOK AND LYRICS  
BY  
WILL B. JOHNSTONE  
MUSIC BY  
WILL R. ANDERSON

Produced Under the Personal  
Direction of  
JOSEPH M. GAITES

CALL OF THE COSEY LITTLE HOME, THE	60	TO HAVE AND TO HOLD	60
CAMOUFLAGE	60	TAKE IT FROM ME	60
EXPLANATIONS	60	TANGLEFOOT, THE	60
GOOD, BAD, BEAUTIFUL BROADWAY	60	TO-MORROW	60
I LIKE TO LINGER IN THE LINGERIE	60	WHAT MAKES THE TIRED	60
KISS, THE	60	BUSINESS MAN SO TIRED	60
PENNY FOR YOUR THOUGHTS, A	60		

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# Take It From Me

Queenie, Tom and Grace

Lyric by  
WILL B. JOHNSTONE

Music by  
WILL R. ANDERSON

*Allegro marcato*

*Moderato e grazioso*

In the age of ro-mance, chi-val-ry and such, The 'trou-ba-dour would sing and  
Dan-te wooed Bea-trice with im-mor-tal verse, 'Twas pop-u-lar in a-ges

play; — He wooed the la-dy fair he wor-shipped ver-y much,  
back. — All the great-est lov-ers went from bad to worse,

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In a most ar - tis - tic way, Like a po - et one may  
 With their flow - er - y at - tack, Like Cy - ra - no de Ber - ger -

say. But we now make a vow with-out frills or bow, We  
 ac. But I'll say that to-day they could not get a-way, With

*pp*

have a lan-guage far more true; For po - ets ne'er sang such a  
 son-nets or a ma - dri - gal; When a heart you wrench on a

ten - der slang; As I like to sing to you: For  
 plain park bench, This is how pal speaks to pal:

*rit.*

## REFRAIN Allegro marcato

I am in love, you can take it from me, — You have

The first system of the refrain consists of a vocal line and a piano accompaniment. The vocal line is in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, with a dynamic marking of *p-f* (piano to forte).

cap - tured my rap - tured soul.

The second system continues the refrain with the vocal line and piano accompaniment. The piano accompaniment includes a series of chords in the right hand and eighth notes in the left hand, maintaining the *p-f* dynamic.

Hon - or bright, you have got me right, I can

The third system continues the refrain with the vocal line and piano accompaniment. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

hear the church bells toll. — Good

The fourth system concludes the refrain with the vocal line and piano accompaniment. The piano accompaniment ends with a final chord in the right hand and a rest in the left hand.

bye to my heart, got to hand it to you, — For I'm

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 quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

no long - er fan - cy free. — And

The second system continues the vocal line with a quarter note D5, followed by a half note E5. The piano accompaniment features a more active right hand with chords and moving lines, while the left hand maintains a steady eighth-note pattern.

when my kiss is as close as this, Gee! you can

The third system shows the vocal line with a quarter note F5, followed by eighth notes G5, A5, and B5. The piano accompaniment includes a dynamic marking of *f* (forte) at the beginning of the system.

see, you can take it from me. For me.

The fourth system concludes the piece with a vocal line that includes first and second endings. The piano accompaniment features a dynamic marking of *sfz* (sforzando) at the end of the system.

# KISS ME AGAIN

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Valse lento

Sweet sum-mer breeze, whis-per-ing trees, Stars shin-ing soft - ly a - bove; Ros-es in

*ppp molto espress.* *pp*

bloom, waft-ed per-fume, Sleep-y birds dream-ing of love. Safe in your arms, far from a-

*pp*

larms, Day-light shall come but in vain. Ten-der-ly pressed close to your breast,

*ten.*

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