

TAKE ME BACK

By IRVING BERLIN

SUCCESSFULLY INTRODUCED IN
LEW FIELDS PRODUCTION
"ALL ABOARD"

By CLAIRE ROCHESTER



MUSIC DEPARTMENT,
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Try This On Your Piano.

I'M A FOOL WHO BELIEVED IN YOU.

Words by GRANT CLARK
and EDGAR LESLIE.

Music by
NAT. OSBORNE.

Andante mod^{to}

f

p

rall.

I know I'm a fool, but a fool, as a rule, Has a
A fool, as a rule, nev - er thinks he's a fool; But I'm
rea - son for be - ing a fool..... I've been a fool since I
one who don't fol - low the rule..... I've been a fool, and I
met show you, A fool who would - n't for - get you.
it; I've been a fool and I know it.

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Take Me Back.

IRVING BERLIN.

Andante.

The piano introduction consists of four measures. The first measure is marked *mf* and the last measure is marked *rit.* The music is in 4/4 time, with a key signature of one flat (B-flat). The melody is in the right hand, and the accompaniment is in the left hand, featuring a steady eighth-note pattern.

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "Sweet-heart the day we part - ed Some-how I nev - er Sweet-heart since we've been part - ed Seems like a thou - sand". The piano part is marked *p* and features a steady eighth-note pattern in the left hand.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "knew, ——— You'd leave me brok - en heart - ed, years, ——— For ev - ery hour of glad - ness,". The piano part continues with the same eighth-note pattern in the left hand.

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Pin - ing a - way for you, All that I real - ly
I've paid an hour of tears, Come back and make me

The first system of the musical score for 'Take Me Back'. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#), and the time signature is 3/4. The lyrics are: 'Pin - ing a - way for you, All that I real - ly I've paid an hour of tears, Come back and make me'.

cared for, All that I want - ed near,
hap - py, Why should we live a - part,

The second system of the musical score. The vocal melody continues with the lyrics: 'cared for, All that I want - ed near, hap - py, Why should we live a - part,'. The piano accompaniment provides harmonic support.

All that made life worth liv - ing,
Come to my arms and an - swer, The

The third system of the musical score. The key signature changes to two flats (Bb and Eb). The lyrics are: 'All that made life worth liv - ing, Come to my arms and an - swer, The'.

Van - ished with you my dear.
call of my brok - en heart.

The fourth system of the musical score, which concludes the piece. The key signature remains two flats. The lyrics are: 'Van - ished with you my dear. call of my brok - en heart.' The system ends with a double bar line and a 3/4 time signature.

Refrain.*Valse lento.*

Take me back, _____ wont you take me back, _____

p

— Every joy I knew _____ will re-turn with you, _____

I'm so sad _____ you are all I had, _____

Can't you hear my brok-en heart call-ing you take me

f

1 back. _____ 2 *Presto* back. _____

D.C. *ff*

ANOTHER GREAT BALLAD
BY
IRVING BERLIN
SUCCESSOR TO "WHEN I LOST YOU"
YOU'VE GOT YOUR MOTHER'S BIG BLUE EYES

CHORUS



You've got your moth-er's big..... blue eyes,..... You've got your

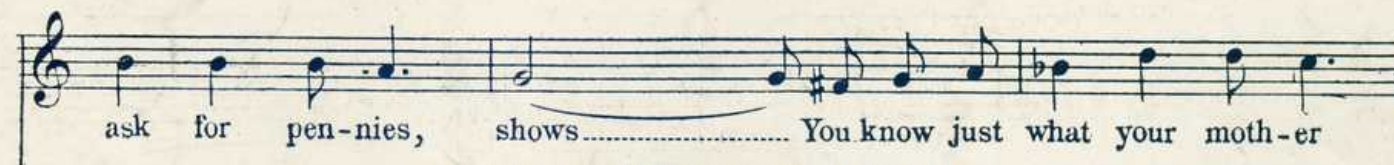
p-f



mother's teeth, like pearl!..... I must con-fess you are The im-age



of your ma,... From your nose to your toes to your curls..... The way you



ask for pen-nies, shows..... You know just what your moth-er

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