



BARBERSHOP CLASSICS

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA INC.

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WORDS & MUSIC

Matt Dennis

and

Tom Adair

ARRANGEMENT

Rob Hopkins

LET'S GET AWAY FROM IT ALL

STOCK NO. 7355

Verse freely

1 2 3 4

Tenor Lead

I'm so tired of this dull rou-tine,— Up to town on the eight fif-teen.—

Bari Bass

5 6 7 8

Back at night, off to bed and then,— get up and start— it all o-ver a-gain.—

Chorus $\text{♪} = \text{♪} \text{ } \text{♪} \text{ } \text{♪} \text{ } \text{♪}$

9 10 11 12

Let's take a boat— to Ber-mu - da,— Let's take a plane— to Saint Paul,—

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Let's Get Away From It All

13 14 15

Let's take a kay - ak to Quin-cy or Ny - ack, Let's get a-way— from it all.—

This system contains measures 13, 14, and 15. The melody is written on a treble clef staff with a key signature of one flat (B-flat). Measure 13 starts with a quarter rest, followed by eighth notes. Measure 14 continues with eighth notes and a quarter note. Measure 15 begins with a half note, marked with a circled 'a' above it, followed by eighth notes. The bass line is written on a bass clef staff, primarily using eighth notes and quarter notes.

16 17 18 19

Let's take a trip— in a trail - er,— No need to come— back at all.—

This system contains measures 16, 17, 18, and 19. Measure 16 starts with a quarter rest, followed by eighth notes. Measure 17 continues with eighth notes. Measure 18 has a quarter note followed by eighth notes. Measure 19 begins with a half note, marked with an 'x' above it, followed by eighth notes. The bass line continues with eighth and quarter notes.

20 21 22 23

Let's take a pow - der to Bos-ton forchow - der, Let's get a-way— from it all.—

This system contains measures 20, 21, 22, and 23. Measure 20 starts with a quarter rest, followed by eighth notes. Measure 21 continues with eighth notes. Measure 22 has a quarter note followed by eighth notes. Measure 23 begins with a half note, marked with a circled 'a' above it, followed by eighth notes. The bass line continues with eighth and quarter notes.

24 25 26 27 28

We'll tra-vel 'round from town to town,— We'll vis-it ev - 'ry state.

This system contains measures 24, 25, 26, 27, and 28. Measure 24 starts with a quarter rest, followed by eighth notes. Measure 25 continues with eighth notes. Measure 26 has a quarter note followed by eighth notes. Measure 27 begins with a half note, followed by eighth notes. Measure 28 starts with a quarter note, followed by a quarter rest. The bass line continues with eighth and quarter notes.

29 30 31 32

I'll re-peat "I love you, sweet!"— In all the for-ty eight.

In

33 34 35 36

Let's go a-gain— to Ni-a - gra,— this time we'll look— at the "Fall".

37 38 39

Let's leave our hut,— dear, Get out of our rut,— dear, Let's get a-way— from it,

40 41 42

Real-ly a-way— from it, Let's get a-way— from it all.—

let's get a-way—

Let's Get Away From It All

43 a - way from it all, 44 a - way from it all. 45 a - way from it all. 46 a - way from it all. 47 a - way from it all. 48 a - way from it all.

Performance Notes

Matt Dennis (b. 1914) became a famous singer-pianist-vocal coach-arranger-composer for the Tommy Dorsey Band, The Glenn Miller Orchestra and a number of great singers including Jo Stafford and Frank Sinatra. Tom Adair (1913-1988) wrote material for radio and TV shows, including Duffy's Tavern, Dinah Shore, Tennessee Ernie Ford and Mickey Mouse Club.

Rob Hopkins, SPEBSQSA member, is associate professor of music and has been chairman of the music department at Hamilton College in Clinton, NY. A chorus director and active quartet man (baritone), he has become one of the Society's finest arrangers.

In performing *Let's Get Away From It All*, be aware of the difference in mood between the verse and chorus. In the verse, vocal color and attitude should express the boredom of the present daily routine, and have a freestyle treatment. The chorus should be in tempo and show a positive, lighter and enthusiastic attitude that expresses a pleasurable anticipation of getting away from it all.