

BACK IN MY SHELL

music by

Jerome Kern

lyrics by

Dorothy Fields

K39
371

One Night in the Orange



*A Universal Picture starring
Allan Jones · Nancy Kelly
Bud Abbott & Lou Costello
Robert Cummings*

T. B. HARMS
COMPANY
NEW YORK

YOU AND YOUR KISS
YOUR DREAM
REMIND ME
BACK IN MY SHELL

From The Universal Picture
2 "One Night In The Tropics"

Back In My Shell

(A song of renunciation in the Negro manner)

Words by
DOROTHY FIELDS

Music by
JEROME KERN

Slowly

Piano

The piano introduction consists of two staves. The right hand plays chords in a 2/4 time signature, starting with a mezzo-forte (mf) dynamic and moving to piano (p). The left hand plays a simple bass line with quarter notes and rests.

Smoothly, with expression (*with an assumption of Negro dialect*)

Back in my shell — like a re-spect-a - ble clam! — No more

The first line of the song features a vocal melody with a 7/8 time signature and piano accompaniment. The lyrics are: "Back in my shell — like a re-spect-a - ble clam! — No more". The piano accompaniment includes a bass line with a prominent bass note in the first measure.

love! — no more grief! — Back in my shell, —

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "love! — no more grief! — Back in my shell, —". The piano accompaniment features a steady bass line with some chordal accompaniment in the right hand.

— we two is part-in', Ma - dam! — No more love! — just re -

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "— we two is part-in', Ma - dam! — No more love! — just re -". The piano accompaniment continues with a consistent bass line and chordal support.

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lief! — We seen the town! — We had a styl-ish ro-mance_ you'd tear me

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics: "lief! — We seen the town! — We had a styl-ish ro-mance_ you'd tear me". The piano accompaniment consists of chords and moving lines in both hands.

down! — But you ain't get-tin' the chance. My rock-in' chair is call-in' me

The second system continues the musical piece. The vocal line lyrics are: "down! — But you ain't get-tin' the chance. My rock-in' chair is call-in' me". The piano accompaniment continues with similar harmonic and melodic patterns.

so-cial-ly, Hon-ey I'm through! — How-de-do! — and fare-

The third system of music has the vocal line lyrics: "so-cial-ly, Hon-ey I'm through! — How-de-do! — and fare-". The piano accompaniment features more complex chordal textures and rhythmic patterns.

well! — Be-cause I'm craw-lin' back_ in my shell!

molto rit

The final system on the page contains the vocal line lyrics: "well! — Be-cause I'm craw-lin' back_ in my shell!". The piano accompaniment includes the instruction *molto rit* (molto ritardando) and ends with a double bar line. A circled 'a' is visible in the piano part.

No sense in griev - in', we had an ev - en break all a - long,

mf a tempo

Don't crave no "Swan - ee," "Frank - ie and John - ny"

Down heart - ed song - a - bout me do - in' you wrong!

— Back in my shell — my eve - nin' pa - per in hand! — I'll just

p

sit and ex - pand! I give you air! As of to -

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half note 'sit', followed by a quarter note 'and', a quarter note 'ex -', a quarter note 'pand!', a quarter rest, a quarter note 'I', a quarter note 'give', a quarter note 'you', a quarter note 'air!', a quarter rest, a quarter note 'As', a quarter note 'of', and a quarter note 'to -'. The piano accompaniment consists of chords and moving lines in both hands.

night you is free, - I give you air, be - fore you give it to me, - A hap - py

The second system continues the vocal line with a quarter note 'night', a quarter note 'you', a quarter note 'is', a quarter note 'free,', a quarter rest, a quarter note 'I', a quarter note 'give', a quarter note 'you', a quarter note 'air,', a quarter rest, a quarter note 'be -', a quarter note 'fore', a quarter note 'you', a quarter note 'give', a quarter note 'it', a quarter note 'to', a quarter note 'me,', a quarter rest, a quarter note 'A', a quarter note 'hap -', and a quarter note 'py'. The piano accompaniment continues with chords and moving lines.

man I'm gon - na be! So - cial - ly, ba - by I'm through How de -

The third system features a vocal line with a quarter note 'man', a quarter note 'I'm', a quarter note 'gon -', a quarter note 'na', a quarter note 'be!', a quarter rest, a quarter note 'So -', a quarter note 'cial -', a quarter note 'ly,', a quarter note 'ba -', a quarter note 'by', a quarter note 'I'm', a quarter note 'through', a quarter rest, a quarter note 'How', and a quarter note 'de -'. The piano accompaniment continues with chords and moving lines.

do and fare - well! Be - cause I'm crawl - in' back in my shell!

molto rit.

mf

The fourth system features a vocal line with a quarter note 'do', a quarter rest, a quarter note 'and', a quarter note 'fare -', a quarter note 'well!', a quarter rest, a quarter note 'Be -', a quarter note 'cause', a quarter note 'I'm', a quarter note 'crawl -', a quarter note 'in'', a quarter note 'back', a quarter note 'in', a quarter note 'my', and a quarter note 'shell!'. The piano accompaniment includes the instruction 'molto rit.' and 'mf'.

THE UNIVERSAL PICTURE

ONE NIGHT IN THE TROPICS

MUSIC BY

JEROME KERN

You And Your Kiss

Words by
DOROTHY FIELDS

Music by
JEROME KERN

Burthen (Slowly, with expression)

Strong - er than the o - cean! You and your kiss, — Splen - did as the

Your Dream

(Is The Same As My Dream)

Words by
OSCAR HAMMERSTEIN IInd
and OTTO HARBACH

Music by
JEROME KERN

In the manner of a dreamy Tango

p-a-tempo

Your dream is the same as my dream, Your

Remind Me

Words by
DOROTHY FIELDS

Music by
JEROME KERN

Burthen

Re - mind me — not to find you so at - trac - tive, — Re -

Back In My Shell

(A song of renunciation in the Negro manner)

Words by
DOROTHY FIELDS

Music by
JEROME KERN

Smoothly, with expression (with an assumption of Negro dialect)

Back in my shell — like a re - spect - a - ble clam! — No more

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