

# REMINDE ME

K39  
370

music by

*Jerome Kern*

lyrics by

*Dorothy Fields*

# *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  
REMINDE ME  
BACK IN MY SHELL

FIVE TUNES FROM  
**THE CAT AND THE FIDDLE**

Words by  
**OTTO HARBACH**

Music by  
**JEROME KERN**

**Try To Forget**

Burthen  
 Effettuoso  
*p-mf a tempo*

Try to for - get, won't you? All you have meant to me —

**She Didn't Say "Yes"**

She did - n't say "yes," She did - n't say "no," They ver - y soon stood Be -  
 She did - n't say "yes," She did - n't say "no," For heav - en was near, She

**One Moment Alone**

Burthen  
*slowly and with expression, keeping the rhythm well marked*  
*a tempo*

One mo - ment a - lone. That's all we have known, And yet it seemed pa - ra - dise Had

Canzonetta

**The Night Was Made For Love**

Andantino  
*The piano-forte should suggest a guitar accompaniment*

French Version by  
**R. RUSSELL BENNETT**

*cresc.*

La nuit est pour l'a - mour, La nuit est pour l'a -  
 The night was made for love, The night was made for

**I Watch The Love Parade**

Burthen

I watch the Love Pa - rade gai - ly go - ing by, — Naught - y man and

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 PROCURED FOR THE ABOVE SONGS.**

**T. B. HARMS CO.**

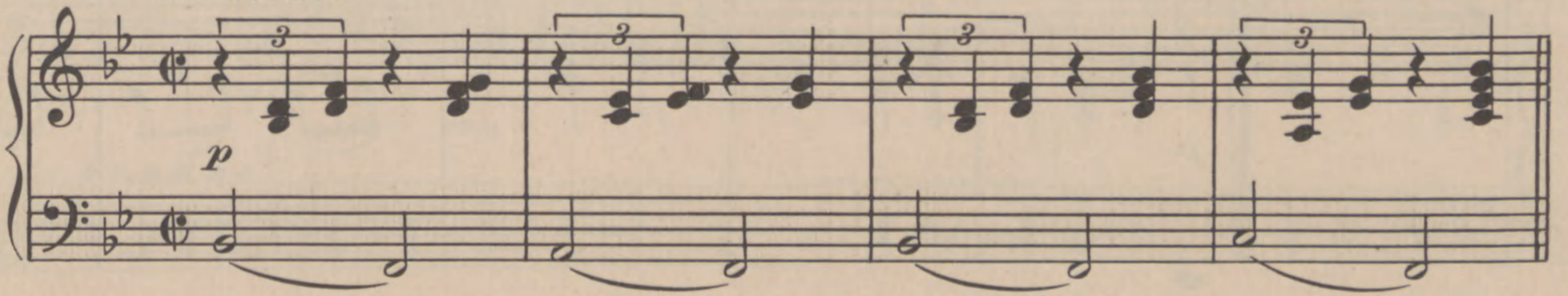
# Remind Me

Words by  
DOROTHY FIELDS

Music by  
JEROME KERN

Moderato

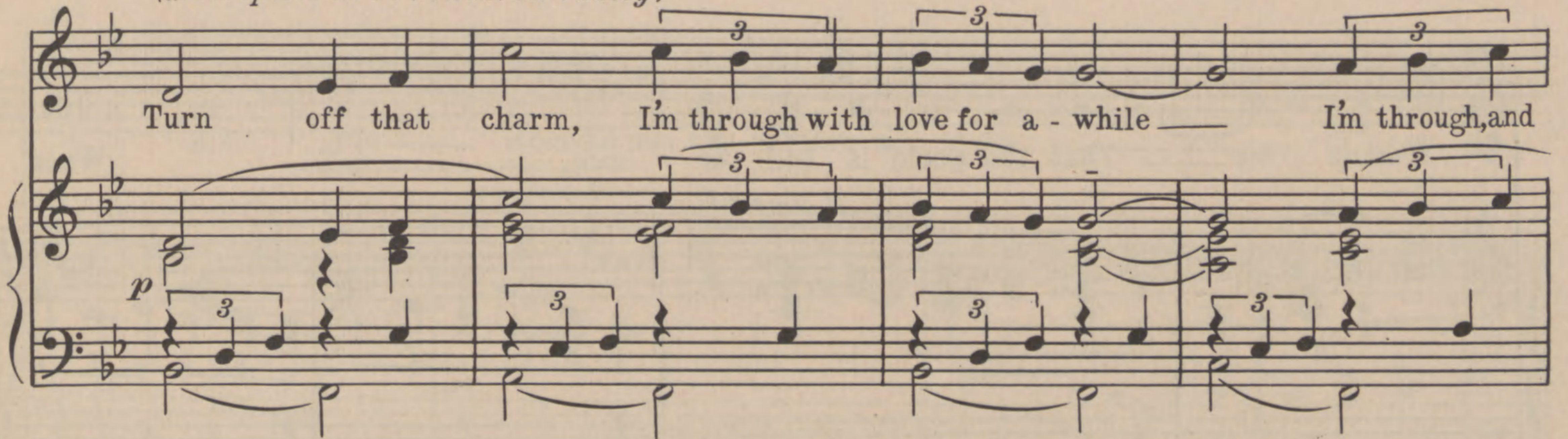
Piano *p*



The piano introduction consists of two staves. The right hand features a series of triplets of eighth notes, while the left hand plays a simple eighth-note accompaniment. The tempo is marked 'Moderato' and the dynamics are 'Piano' (*p*).

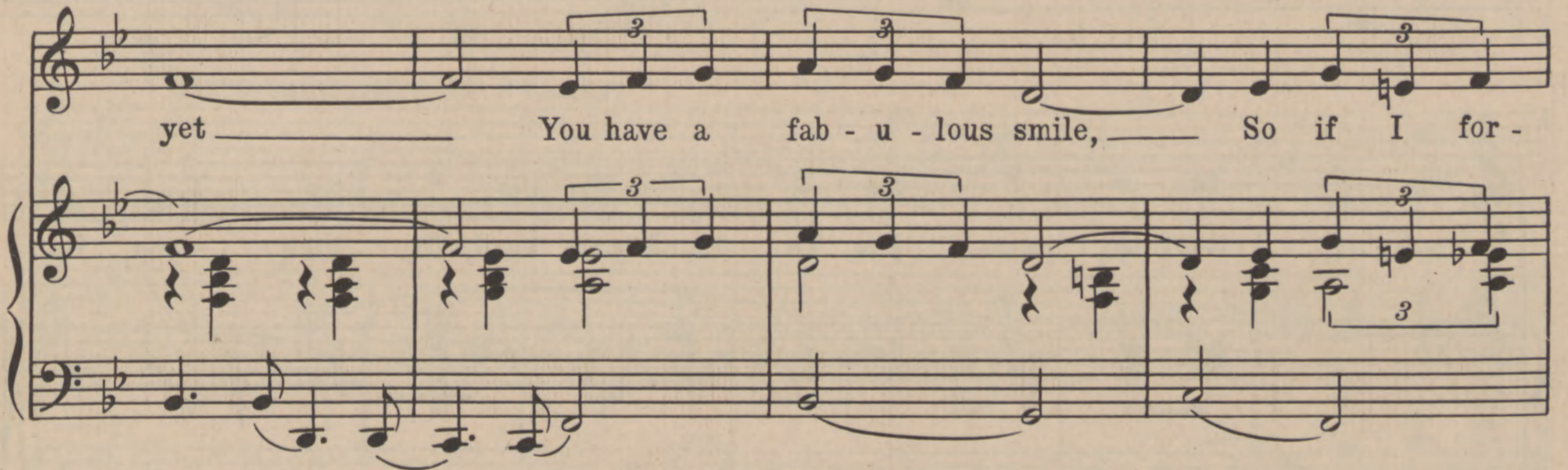
(all triplets to be rendered lazily)

Turn off that charm, I'm through with love for a - while — I'm through, and



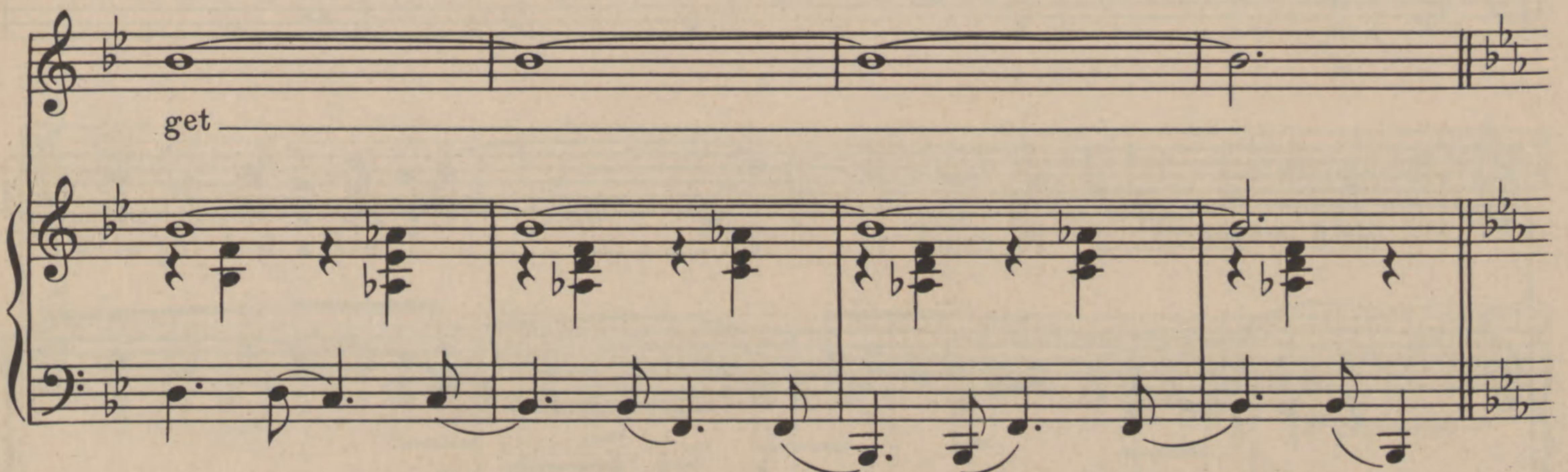
The first line of the song features a vocal melody with lyrics and a piano accompaniment. The piano part includes triplets in both hands. The lyrics are: "Turn off that charm, I'm through with love for a - while — I'm through, and".

yet — You have a fab - u - lous smile, — So if I for -



The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "yet — You have a fab - u - lous smile, — So if I for -".

get —



The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "get —".



Burthen

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

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a double bar line and a repeat sign. The piano accompaniment starts with a piano (*p*) dynamic marking. The lyrics are: "Re - mind me — not to find you so at - trac - tive, — Re -".

mind me — That the world is full of men, — When

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "mind me — That the world is full of men, — When". The piano accompaniment includes triplet markings in the right hand and a piano (*p*) dynamic marking. The lyrics are: "mind me — That the world is full of men, — When".

I start to miss you, To touch your hand, To kiss you, Re -

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are: "I start to miss you, To touch your hand, To kiss you, Re -". The piano accompaniment features a steady eighth-note bass line and a piano (*p*) dynamic marking. The lyrics are: "I start to miss you, To touch your hand, To kiss you, Re -".

mind me — To count to ten! — I had a feel - ing when I

The fourth system concludes the vocal line and piano accompaniment. The vocal line lyrics are: "mind me — To count to ten! — I had a feel - ing when I". The piano accompaniment includes accents (>) over the eighth notes in the right hand and a piano (*p*) dynamic marking. The lyrics are: "mind me — To count to ten! — I had a feel - ing when I".

met you — You'd drive me cra-zy, if I'd let you, — But all my ef-forts to for-

*poco rall.*

get you — Re-mind me, I'm in love a - gain. — I get my

*molto rit.*

*Poco animato (alla Rhumba)*

heart well in hand, and I'm cer - tain, — That I can

*mf*

take you or leave you a - lone, — Then you "Be -

*P calmato*

gin that Be - guine' a - gain, And boom! I give in a - gain, I

have a will\_ made of steel my friend, But when it seems a - bout to bend, Re -

*rall. e dim.*

Slow Rhumba (*seductively*)

mind me — not to men - tion that I love you, — Re -

mind me — to be sorry that we met. — Al - though I a -

dore you Re - mind me to ig - nore you, You're one thing

- I will re - gret! So when your charm be-gins to blind me,

*rit. e dim.*

- I'll sim-ply tie my hands be-hind me, Don't let me kiss you, please re-mind me,

*rit.* *a tempo* *rit.*

- Un-less, my darl-ing you for-get.

*colla voce* *lento dim* *sf*

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 II<sup>nd</sup>  
and OTTO HARBACH

Music by  
JEROME KERN

*In the manner of a dreamy Tango*

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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