

Remember My Name

as performed by BETTY HUTTON

Medium 4

F

mp

The piano introduction consists of two systems of music. The first system has a treble clef with a whole rest and a bass clef with a whole note F. The second system has a treble clef with a series of chords (F, F6, F, F6, F) and a bass clef with a series of notes (F, A, C, F, A, C, F).

3 F6 F F6 F F6 F F6 F7

I'm up here look-in' out, wond - 'rin' what you are think-in' a - bout.

The vocal line starts with a treble clef and a key signature of one flat. It contains a series of eighth and quarter notes with lyrics underneath.

7 Bb6 Bbm Bb6 Bb Bb6 Am11 D7

As I look at each face I can't help won - d'r'in' what's tak - in' place.

The vocal line continues with a treble clef and a key signature of one flat. It contains a series of eighth and quarter notes with lyrics underneath.

Rubato ..."I'll bet you're all sayin' to each other....I wonder how old she is?"

11 G13 Gm7 C7

Yes, if

The vocal line starts with a treble clef and a key signature of one flat. It contains a series of notes with lyrics underneath.

13 Dm9 G13(b9)

I could read your mind's and use a - nal - y - sis, your

The vocal line continues with a treble clef and a key signature of one flat. It contains a series of notes with lyrics underneath.

15 Bb/C Gb° Gm7 Bbmaj7/C

ev - 'ry thought I bet I'd find goes some - thin' like this. Why I re -

The vocal line continues with a treble clef and a key signature of one flat. It contains a series of notes with lyrics underneath.

Medium 2-beat

17 **F** **F6** **Fmaj7** **F6**
mf mem - ber her when I was go - in' on ten. Now my

21 **F** **Gm7** **C7**
 grand - sons just out of Yale. They say her

25 **Gm** **Gm(+5)** **Gm6** **Gm(+5)**
 tem - pers so bad that when - ev - er she's mad she'd make an

29 **Gm7** **C7** **F**
 Ar - my ser - geant turn pale. Is her hair —

33 **Cm7** **F7** **Bb6**
 — real - ly blond well I doubt it. They say she

37 **Cm9** **Gm7/F** **Bb6**
 buys per - ox - ide by the case. She's all

41 **Dm7** **G7** **Cmaj7** **C6** **C**
 made up to - nite, no dobt a - bout it. Why you

45 **Dm7** **G7** **C7**
 would - n't be - lieve — her real face. Ahhh! They say she

49 F F6 Fmaj7 F6

has - n't a dime and it's real - ly a crime she's been

53 F6 F7 Bb

such an ex - tra - va - gant dame. Well, you can

57 Bb Bm-5 Am7 D7

say what you say of me, make what you may of me, I

61 Gm6 C7 Am7 D7

don't care I pro - claim! Just as

65 Gm7 Gm7/C Gm9

long as you can pro - nounce my

69 F6 Gm7 C7b9 F9

Yes, we

73 F6
 up here who en - ter - tain, are al - ways

77 Gm7 C7 F6
 in the pub - lic do - main. Would you be -

81 Esus E7 Am(add9) Am
 lieve not long a - go. I heard

85 D7 G7 Csus C
 this while do - ing my show

89 D7 (solo violin) G7b9 C⁶ N.C.
 I

94 F F6 Fmaj7
 heard from some - one Mick - ey Roon - ie's here son

97 F6 F Gm7
 and she used to work _____ time and snakes.

101 C7 Gm Gm(+5) Gm6
 How did she get so far? Bet - cha I'd be a star

105 Gm(+5) Gm7 C7 F6
 if I'd on - ly got - ten her breaks.

109 C_m7 F7 B^b6

Cou - sin Joe heard a ru - mor last sum - mer.

113 C_m9 G_m7/F B^b6

He got it straight from his old Un - cle Don.

117 D_m7 G7 C_maj7

Who got the un - side sto - ry from her plum - ber

121 C₆ C D_m7 G7 C7

that she once spent the night with El - ton John. Aahh!

125 F F₆ F_maj7

Well, I don't know what you know but I swear it ain't so

129 F₆ F₆ F7 B^b

some - one al - ways has some - thin' to say.

133 B^b6 E^b7

Well, I don't care what you're think - in' dear

137 F₆ D7 C_{(add2)/E}

Long as you _____ like the show up here. _____

141 D^o/F D/F[#] G_m7

- As Mis - - ter Bar - - - num

144 G#°

told Miss - sus Bar - num

148 F6 G7

on their hon - ey - moon day,

153 G m7 Bb/C

this show starts right a - - -

158 F6 F6

way!

162 F7+5 F6

8va