

DON'T FORGET TO REMEMBER ME ¹

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Moderately

D G(add2)/D D

mf

This system contains the first three measures of the piece. The guitar part features chords D, G(add2)/D, and D. The piano accompaniment is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The melody is in the treble clef, and the bass line is in the bass clef.

G(add2)/D D G(add2)/B

This system contains the next three measures. The guitar part features chords G(add2)/D, D, and G(add2)/B. The piano accompaniment continues with a similar rhythmic pattern.

D G(add2)/B D

Eight - een years have

This system contains the next three measures. The guitar part features chords D, G(add2)/B, and D. The piano accompaniment continues. The vocal line begins in the third measure with the lyrics "Eight - een years have".

A/C# Em7

come and gone. — For ma - ma, they — flew by, — but for

This system contains the final three measures. The guitar part features chords A/C# and Em7. The piano accompaniment continues. The vocal line continues with the lyrics "come and gone. — For ma - ma, they — flew by, — but for".

G D

me, they drug_ on_ and on. We were load - in' up_ that Chev - y, both

A/C# Em7

try - in' not to cry. Ma - ma kept_ on talk - in',

G Em7

put - tin' off_ good - bye. And she took_ my_ hand and_ said, -

A G A5 D/F#

"Ba - by, don't for - get_ be -

G D/F#

fore you hit the high way, you bet - ter stop for gas. There's a
 tell my ba - by sis - ter I'll see her in the fall. And tell

Em7 D/F#

fif - ty in the ash - tray in case you run short on cash. And here's a
 Me - Maw that I miss her. Yeah, I should give her a call. And

G Bm A G

map and here's a Bi - ble if you ev - er lose your way. Just
 make sure you tell Dad - dy that I'm still his lit - tle girl. Yeah, I

Em7 D/F# G D/F# To Coda

one more thing be - fore you leave: But } don't for - get -
 still feel like I'm where I'm s'posed to be.

Em7 Asus D G(add2)/B

to re - mem - ber me."

D G(add2)/B D

This down - town a - part - ment sure

A/C# Em7

makes me miss home. And those bills there on the coun - ter keep tell - in'

G D

me I'm on my own. And just like ev - 'ry Sun - day, I called

A/C# Em7

ma - ma up last night. And e - ven when it's not, I tell her

G Em7 A

ev-'ry- thing's al - right. Be-fore we hung up, I said, "Hey,

G A5 D/F# D.S. al Coda

ma - ma don't for - get to

CODA Em7 Asus G

to re - mem - ber me."

D Em7 D(add2)/F#

A Bm G D

To - night _ I find _ my - self _ kneel - in' by the bed _ to pray. _ I have - n't

A Bm G

done this in _ a while, _ so I don't know _ what to say. _ "But,

D A/C# C G

Lord, I feel _ so small _ at times _ in this big old place. _ Yeah, I

Em7 D/F# G Em7 Asus

know there's more im - por - tant things, — but don't for - get — to re - mem - ber me. —

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The bottom line is the piano accompaniment. Above the vocal line, guitar chord diagrams are provided for Em7, D/F#, G, Em7, and Asus. The key signature has two sharps (F# and C#).

D G(add2)/B Em7

Don't for - get — to re - mem -

This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The bottom line is the piano accompaniment. Above the vocal line, guitar chord diagrams are provided for D, G(add2)/B, and Em7. The key signature has two sharps (F# and C#).

Asus D G(add2)/B

ber me. —

This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The bottom line is the piano accompaniment. Above the vocal line, guitar chord diagrams are provided for Asus, D, and G(add2)/B. The key signature has two sharps (F# and C#).

D G(add2)/B D

rit.

This system contains the seventh and eighth lines of music. The top line is the vocal melody. The bottom line is the piano accompaniment. Above the vocal line, guitar chord diagrams are provided for D, G(add2)/B, and D. The key signature has two sharps (F# and C#). The word "rit." is written below the piano accompaniment.