

DON'T FORGET ME

for S.A.B. voices and piano
with optional SoundTrax CD*

Arranged by
JAY ALTHOUSE

Lyrics by **SCOTT WITTMAN**
and **MARC SHAIMAN**
Music by **MARC SHAIMAN**

Moderately, flowing (♩ = ca. 138)

SOPRANO
ALTO

BARITONE

Moderately, flowing (♩ = ca. 138)

C/F F C/F F C/F B♭/F

PIANO

p

(with pedal)

4

C/F F C/F F C/F

* Also available for S.A.T.B. (39723) and S.S.A. (39725).
SoundTrax CD available (39726).

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ALTO SOLO

p 9

They thought they could dis - pose -

Bb/F C/F F C/F

of me. They tried to make me small I

F Bb/F

suf-fered each in - dig - ni - ty but now rise a - bove it all..

C/F F C/F F C/F Bb/F

16 (end solo) ALTOS only *p* 17

— Yes, the price I paid — was all I had, — but at

Dm

19 last I found re - lease, — and if some-thing good — can

C/Bb Bb C/Bb Bb Eb

22 come from had, — the past can rest in peace. So, if you

ALL *p*

C(sus) C

25

mp

see some-one's hurt and in need of a hand don't for - get me.

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. It contains a melody with several triplet markings. The piano accompaniment is in bass clef and features a steady bass line with some triplet markings. The lyrics are: "see some-one's hurt and in need of a hand don't for - get me."

C/F F C/F F F(sus)

The piano accompaniment for the first system is shown in a grand staff. The right hand plays chords and moving lines, while the left hand provides a bass line. The dynamics are marked *mp*. The system concludes with a double bar line and a fermata over the final chord.

8^{vb}

28

Or hear a mel - o - dy cry - ing from some ba - by grand, well,

The second system of music continues the vocal line and piano accompaniment. The vocal line has triplet markings. The piano accompaniment also features triplet markings. The lyrics are: "Or hear a mel - o - dy cry - ing from some ba - by grand, well,"

C/F F C/F F

The piano accompaniment for the second system continues with the same style as the first system, featuring chords and a bass line. It ends with a double bar line and a fermata.

(8)

31

33

don't for - get me. When you sing hap - py birth - day to

The third system of music continues the vocal line and piano accompaniment. The vocal line has triplet markings. The piano accompaniment also features triplet markings. The lyrics are: "don't for - get me. When you sing hap - py birth - day to"

F(sus) C/E

The piano accompaniment for the third system continues with the same style as the previous systems, featuring chords and a bass line. It ends with a double bar line and a fermata.

(8)

34

some-one you love or see dia-monds you wish were all free, please

Dm

Eb9

Eb9/Db

37

say that you won't, I pray that you don't for - get me.

cresc.

F(add2sus4)/C

F/C

Bm7(b9)

C7(b9)

F(add2)

40

But for - get ev - 'ry man who I ev - er met 'cause they

mf

Oo
Gb(add2)

mf

(8)

43

all on - ly lived to con - trol. For a kiss they paid a

G \flat (add2sus4)

G \flat (add2)

sim.

46

thou - sand, — yet they paid fif - ty cents for my soul. They

G \flat (add2sus4)

C \flat (add2)/G \flat D \flat /F

49

took their piece, — the price of fame — that no one can — re - pay. —

E \flat (sus)

E \flat m

E \flat (sus)

E \flat m

D \flat (add4)/C \flat

C \flat

8 \flat

52

— Ah, but they did - n't buy me when they bought my name — and

E(add2) E E(add2) E

(8)

55 *cresc.*

that is why — I pray — that when you see some-one's hurt and in

cresc. *f*

Db(sus) Db Db/Gb Gb

(8)

58

need of a hand, you don't for- get — me. — Or hear a

Db/Gb Gb Gb(add2sus4)

61

mel - o - dy cry - ing from some ba - by grand, you don't for - get me...

Db/Gb Gb Db/Gb Gb Gb(add2sus4)

64

When you sing hap - py birth-day to some-one you love or see

Db/F Ebm

8vb

67

dia - monds you wish were all free, please say that you won't, I

E13 Cbm⁶/D Gb(sus)/D^b Gb/D^b

(8)

70

pray that you don't for - get me. There are

Detailed description: This system contains measures 70, 71, and 72. The vocal line features three triplet markings over the notes. The piano accompaniment includes a triplet in the bass line. Chord symbols Cm7(b5), Db7(b9), Gb(sus), and Gb are indicated below the piano part.

Cm7(b5) Db7(b9) Gb(sus) Gb

73

some in this world who have strength of their own, nev - er

Detailed description: This system contains measures 73 and 74. The vocal line features three triplet markings. The piano accompaniment has a steady eighth-note accompaniment in the bass line.

Cb(add2)

75

bro ken, or in need of re - pair. But there are

Detailed description: This system contains measures 75 and 76. The vocal line features two triplet markings. The piano accompaniment continues with eighth-note accompaniment in the bass line.

Gb/Bb

77

some born to shine who can't do it a - lone, so pro -

D/A D/Ab

79

tect them and take spe - cial care,

E/D D E/D D E/D C(sus)

81

82

Take care...

C# D(sus) D

84

And don't for - get me.

D/G G D/G G G(add2sus4)

87

Please take care... And

D/G G D/G G

90

don't for - get me. When you look to the heav - ens with

G(add2sus4) E(sus) Em

8^{vb}

93

some-one you love and a light's shin - ing bright from a - far,

Gmaj7/D G/D Cm(maj7) Cm⁶ F⁹

(8)

96

hope you see my face there and then

G(sus)/D G/D G(sus)/D G/D

(8)

99

101

of - fer a prayer, and please let me

C#m7(b5) A/C C#m7(b5) Cm

(8)

102

be, let me be that

ff

Detailed description: This block shows the vocal line for measures 102-104. The melody starts with a whole note 'be,' followed by a half note rest, then a quarter note 'let', a quarter note 'me', a quarter note 'be', and a quarter note 'that'. The dynamics are marked *ff* starting from the second measure. The key signature has one sharp (F#).

ff

Cm/Bb Bb/Ab Ab Bb/Ab Ab Bb/Ab Ab Ab/D

Detailed description: This block shows the piano accompaniment for measures 102-104. The right hand features chords and triplets. The chords are Cm/Bb, Bb/Ab, Ab, Bb/Ab, Ab, Bb/Ab, Ab, and Ab/D. The dynamics are marked *ff*. The key signature has one sharp (F#).

105

star,

Detailed description: This block shows the vocal line for measures 105-107. The melody consists of a whole note 'star,' followed by a half note rest, then a whole note rest, and another half note rest. The dynamics are marked *ff*.

G(add2) Bb(add2)/G

Detailed description: This block shows the piano accompaniment for measures 105-107. The right hand features chords and triplets. The chords are G(add2) and Bb(add2)/G. The dynamics are marked *ff*. The key signature has one sharp (F#).

108

that star!

rit.

Detailed description: This block shows the vocal line for measures 108-110. The melody starts with a quarter note 'that', followed by a quarter note rest, then a quarter note 'star!', and a quarter note rest. The dynamics are marked *rit.* (ritardando).

Bb/G Ab/G Bb/G Ab/G G

rit.

Detailed description: This block shows the piano accompaniment for measures 108-110. The right hand features chords and triplets. The chords are Bb/G, Ab/G, Bb/G, Ab/G, and G. The dynamics are marked *rit.* (ritardando). The key signature has one sharp (F#).