

# I CAN'T FORGET

SONG



*George L. Cobb*  
*Richard A. Whiting*  
*Gus Kahn*

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*Jerome H. Remick & Co.*  
*New York      Detroit*

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**PIANO**

Moderato

*f*

*Vamp*

*mf*

The piano introduction consists of two staves. The right hand starts with a series of eighth notes in a descending pattern, while the left hand provides a steady accompaniment of quarter notes. The tempo is marked 'Moderato' and the dynamics range from 'f' (forte) to 'mf' (mezzo-forte). The piece concludes with a 'Vamp' section, indicated by a double bar line with repeat dots, featuring a more rhythmic accompaniment.

**VOICE**

Last night your let-ter came and, Dear- ie, Some- how it made me feel — so wea- ry;  
Write me a lit- tle lov- ing let- ter, Write me 'cause I'll feel so — much bet- ter;

*mf*

The first vocal line is set in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The melody is simple and sentimental, with lyrics that express longing and hope. The piano accompaniment is marked 'mf' and features a consistent harmonic support.

I've been think- ing all day long, Think- ing why you write and say that I've done wrong.  
Ease my heart of all its pain, Come and let me hold you in my arms a- gain.

The second vocal line continues the melody, with lyrics that convey a sense of regret and a desire for reconciliation. The piano accompaniment includes a bass line with a flat sign '(b)' under a note, indicating a B-flat.

You say that I have been — for- get - ting all the love — I prom- ised you; —  
You'll know my heart is near - ly break - ing, joy has changed to vain re - gret; —

The third vocal line features a more complex melody with some grace notes and slurs, reflecting the emotional intensity of the lyrics. The piano accompaniment remains consistent in style.

Some day, Hon - ey, you will be re - gret - ing, Like me you'll feel — sad and Blue.  
All the glad - ness from my life you're tak - ing Cause you ask me — to for - get.

The final vocal line concludes the piece with a poignant melody. The lyrics express a warning to the listener about the consequences of neglecting love. The piano accompaniment ends with a final chord.

CHORUS

I can't for - get \_\_\_\_\_ that sum-mer night, Dear, I can't for - get \_\_\_\_\_ the moon a -

*p* *p.f*

bove; \_\_\_\_\_ I can't for - get \_\_\_\_\_ that ten-der light, Dear, With-in your eyes \_\_\_\_\_

— a-glow with love. \_\_\_\_\_ I seem to feel \_\_\_\_\_ your arms a - round me, — Your lov-ing heart \_\_\_\_\_

— so close to mine; \_\_\_\_\_ And now you ask if I — re - mem-ber you, — And if the love and kisses that I

gave were true, Those hap-py days, Oh Hon-ey, how can I for - get. \_\_\_\_\_ I can't for - get. \_\_\_\_\_ *D.C.*

1. 2. *f* *D.C.*