

HOW CAN YOU FORGET

Ballad



Written for and Sung by
GRACE VAN STUDDIFORD

WORDS AND MUSIC BY
ANITA OWEN

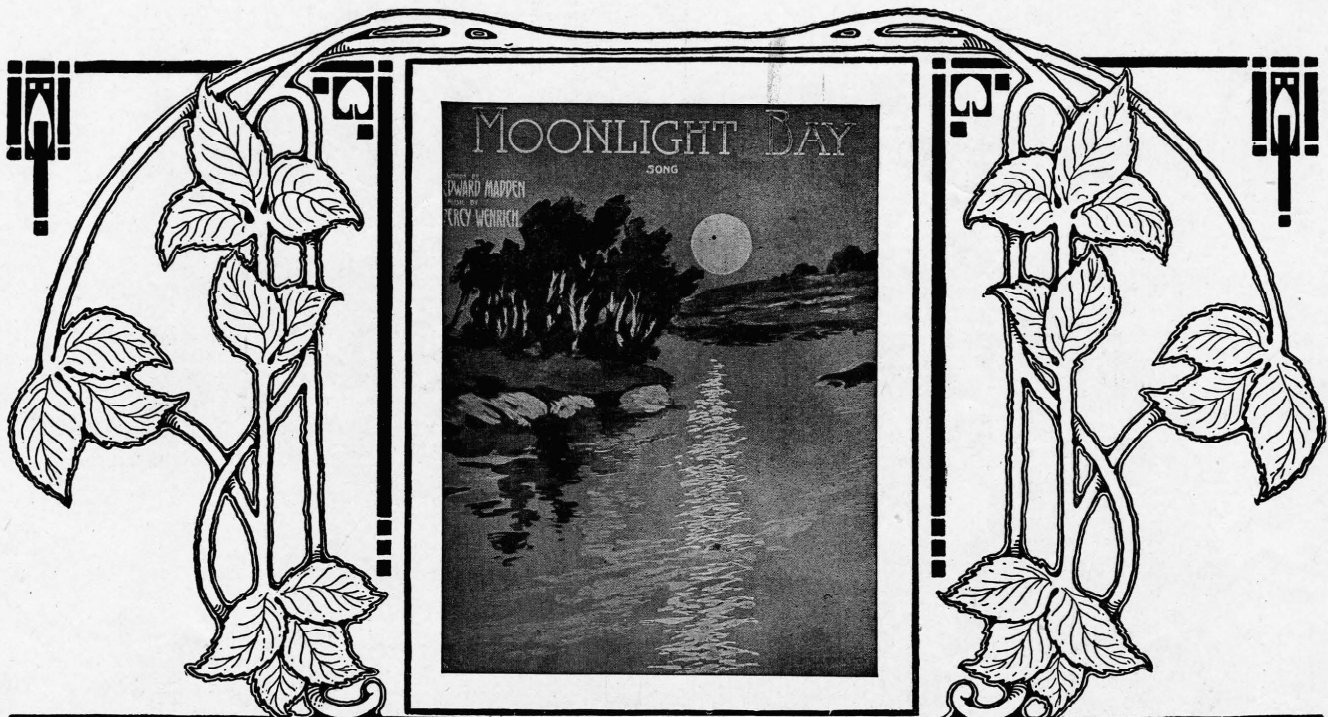
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 The Harbor of Love
 When the Moon Swings Low
 On Mobile Bay
 Down In the Old Meadow Lane

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Moonlight Bay

Words by EDWARD MADDEN
 CHORUS
 Music by PERCY WENRICH

We were sail - ing a long On Moon - light
 Hay, We could hear the voic - es ring - ing, They seemed to
 say "You have stol - en her heart."
 Now don't go "way!" As we sang Love's Old Sweet

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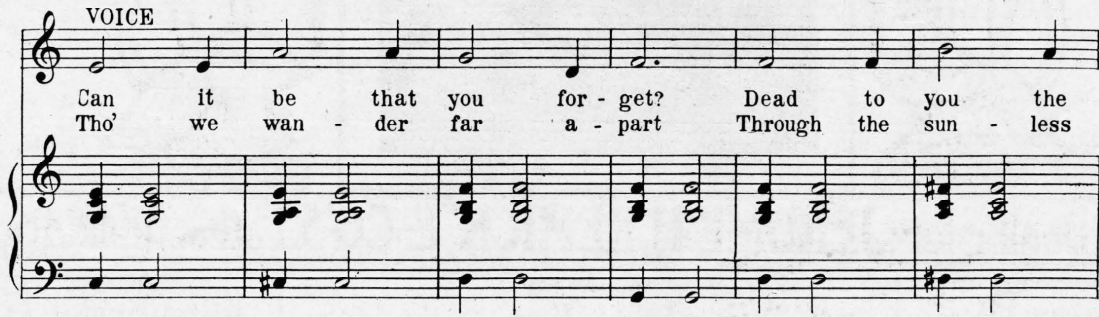
Words and Music by
ANITA OWEN

PIANO



The piano introduction is written in 3/4 time with a key signature of one flat (B-flat). It begins with a treble clef and a bass clef. The right hand starts with a series of chords and single notes, while the left hand provides a simple harmonic accompaniment. A dynamic marking of *f* (forte) is present at the beginning, and a *rall.* (rallentando) marking appears later in the piece. The introduction concludes with a double bar line and a repeat sign.

VOICE



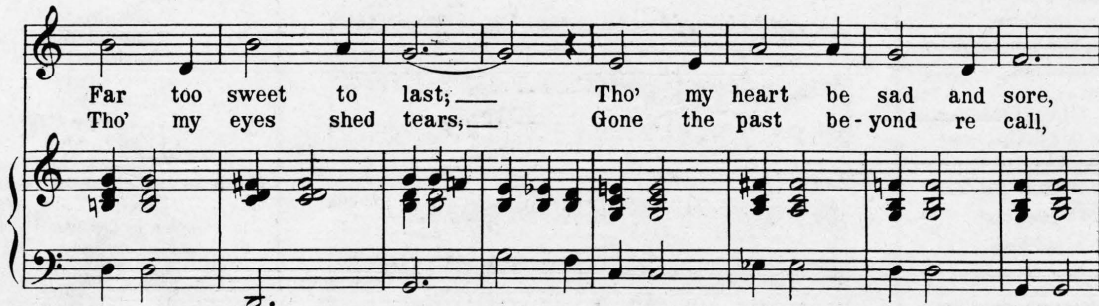
Can it be that you for - get? Dead to you the
Tho' we wan - der far a - part Through the sun - less

The first vocal line is written on a single treble clef staff. The lyrics are: "Can it be that you for - get? Dead to you the Tho' we wan - der far a - part Through the sun - less". The piano accompaniment continues with chords and single notes in the right and left hands.



past? _____ Well I knew my dream of love_
years, _____ One great joy shall fill my heart,

The second vocal line continues the melody. The lyrics are: "past? _____ Well I knew my dream of love_ years, _____ One great joy shall fill my heart,". The piano accompaniment remains consistent with the previous section.



Far too sweet to last; _____ Tho' my heart be sad and sore,
Tho' my eyes shed tears; _____ Gone the past be - yond re call,

The third and final vocal line on this page. The lyrics are: "Far too sweet to last; _____ Tho' my heart be sad and sore, Tho' my eyes shed tears; _____ Gone the past be - yond re call,". The piano accompaniment concludes with a final chord.

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I would bear the pain, ——— Just to feel the
 With its joy and pain, ——— I would give the

joy of yore — In my heart a - gain. ———
 world and all — Just to dream a - gain. ———

REFRAIN

Can you for - get those sweet days of yore? Ah! love, can it be you for -

get? ——— Oft - en in dreams I live them all o'er, Sweet

mem-ries of you haunt me yet, Ah! I can't for - get the

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 vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present in the piano part.

rap-ture and bliss, I loved you the mo-ment we met,

The second system continues the vocal line and piano accompaniment. The vocal line has a half note E5, followed by quarter notes F5, G5, and A5, then a half note B5. The piano accompaniment continues with chords and a bass line.

I can't for-get that first long sweet kiss, Ah! Love, how can you for-

The third system continues the vocal line and piano accompaniment. The vocal line has a half note C6, followed by quarter notes D6, E6, and F6, then a half note G6. The piano accompaniment includes dynamic markings of *rit.*, *f*, and *ff*.

get?

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note G6, followed by quarter notes A6, B6, and C7, then a half note D7. The piano accompaniment includes dynamic markings of *fff* and *ral.*.