

from the musical revue "STARTING HERE, STARTING NOW"

I DON'T REMEMBER CHRISTMAS

Lyrics by
RICHARD MALTBY, Jr.

Music by
DAVID SHIRE

Moderately (in 2) - hard jazz samba
N.C.

I was

mf

8va

stand - ing in the bed - room when it sud - den - ly came clear -
on to my as - ton - ish - ment I did not feel a tug -

mf; (R.H. play 2nd time only)

that at last I don't re - mem - ber that at
when I walked in - to the liv - ing room and

one time you were here. — All that stuff that used to haunt —
saw that sheep - skin rug. — All those pes - ky lit - tle ech -

Dm7 **G11** **Cmaj9**

me, like, your robe be - hind the door, for the
oes, they're all gone with - out a trace. It was

Fmaj9 **F7(13)** **E9sus**

first time I don't no - tice that they're not here an - y - more. —
good to know I could grow un - ac - cus - tomed to your face. —

F7(b 9) **Dmaj7**

And I don't re - mem - ber sum - mer, I do
'Cause I don't re - mem - ber East - er, or the

(R.H. play)

(with pedal)

C#m7 **Bm7**

not re - mem - ber fall, so it's pos - si - ble De - cem -
rain - y day we met, did we real - ly have some good —

E11 Amaj7 Bm7 C#m7

- ber times, nev - er come on, hap - pened af - ter all. Did we
 times, come on, tell me, I for - get. Did I

Dmaj7 E/D C#m7 F#m7

trim the tree to - geth - er, I can't get the im - age through.
 think that you were spring - time, it's all van - ished in the blue.

C#m7 F#m9 Bm7 A(9)/C# Dm7 Em7

'Cause I don't re - mem - ber Christ - mas, and I don't re - mem - ber you!
 And

cresc.

1. Am(9/11) Bb maj9(b 5)

After repeat, D.S. to 2nd ending.

La - ter

dim. (on repeat only)

2.
Am(9/11) B \flat maj9(\flat 5)

"If she

dim. (on repeat only)

8va

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with a whole rest, followed by a half note G4 and a quarter note A4. The piano accompaniment consists of a right hand with a complex chordal texture and a left hand with a simple bass line. A dynamic marking of *dim. (on repeat only)* is placed above the piano part. A dashed line labeled *8va* is positioned below the piano part.

C#m7 D9

wants to leave you, — well, let her," — says — a

mf

(loco)
(with pedal)

Detailed description: This system contains the next two staves. The vocal line continues with the lyrics "wants to leave you, — well, let her," — says — a". The piano accompaniment features a right hand with sustained chords and a left hand with a walking bass line. A dynamic marking of *mf* is present. A performance instruction *(loco) (with pedal)* is written below the piano part.

C#m7 Bm7

prac - ti - cal voice in — my head. — An - y

Detailed description: This system contains the next two staves. The vocal line continues with the lyrics "prac - ti - cal voice in — my head. — An - y". The piano accompaniment continues with similar textures. A dynamic marking of *mf* is present.

C#m7 E/D

sen - si - ble man would for - get her, — for -

poco a poco cresc.

Detailed description: This system contains the final two staves on the page. The vocal line continues with the lyrics "sen - si - ble man would for - get her, — for -". The piano accompaniment features a right hand with sustained chords and a left hand with a walking bass line. A dynamic marking of *poco a poco cresc.* is written below the piano part.

F9 D/E Dsus/E D/E

get her, for get her!

Dm/E Dsus/E Dm/E Amaj9 Dmaj9

So Thanks - giv - ing nev - er hap - pened, and Ber -

Gmaj9 Cmaj9 Fmaj9 Bb maj9

mu - da is a blur, and I'm not the type to waste

B7(b 9) E7sus E7

time o - ver things that nev - er were. Were you

Am(9) Dm7 G11

real - ly my ob - ses - sion till our ship of plea - sure sank; —

mf *poco a poco cresc.*

Cmaj9 Fmaj9 F7(13)

— no, I guess I must have dreamt — you 'cause the

E9sus F7(b 9)

whole year is a blank! — And I

Dmaj7 C#m7

don't re - mem - ber cry - ing, and I can't re - call your touch. —

Bm7 E11

'Cause I'd nev - er be so stu - pid as to

dim.

Amaj7 Bm7 C#m7 Dmaj7 E/D

o - pen up so much. Did I real - ly say, "I need

mf

C#m7 F#m9

you?" No, the words just don't ring true, 'cause I

Bm7 A(9)/C# Dm7 A(9)/C#

don't re - mem - ber talk - ing and I don't re - mem - ber laugh -

p

Bm7 A(9)/C#

ing, and I don't re - mem - ber want - ing, and I

poco a poco cresc.

Dmaj7 A(9)/C# Bm7 A(9)/C#

don't re - mem - ber need - ing. I do not re - mem - ber A -

Dm7 D#m7(b 5)

- pril, I do not re - mem - ber Tues - day, and I

E11 C/D C11 C/Bb Am(9)

don't re - mem - ber Christ - mas, and I don't re - mem - ber you!