

# MEMORIES

Words and Music by ADAM LEVINE,  
JONATHAN BELLION, JORDAN JOHNSON,  
JACOB HINDLIN, STEFAN JOHNSON,  
MICHAEL POLLACK and VINCENT FORD

Relaxed groove

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It begins with a piano introduction marked 'mf' (mezzo-forte). The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand. The chords are labeled as B, F#, G#m, and D#m in the first system, and E, B, E, and F# in the second system. The vocal melody is written in the treble clef and includes the lyrics: "Here's to the ones that we got, cheers to the wish you were here, but you're not. 'Cause the drinks bring back all the mem - o - ries of ev - 'ry - thing we've been through." The piano accompaniment continues with the same chord patterns as the vocal melody.

Copyright © 2019 Sudgee 2 Music, Songs Of Universal, Inc., Art In The Fodder Music, BMG Bumblebee, Songs Of A Beautiful Mind, BMG Platinum Songs US, R8D Music, Songs Of BBMG, Rap Kingpin Music, Prescription Songs, 1916 Publishing, Warner-Tamerlane Publishing Corp., What Key Do You Want It In Music, Songs With A Pure Tone, Fifty-Six Hope Road Music Ltd, and Primary Wave/Blue Mountain All Rights for Sudgee 2 Music and Art In The Fodder Music Administered by Songs Of Universal, Inc. All Rights for BMG Bumblebee, Songs Of A Beautiful Mind, BMG Platinum Songs US, R8D Music and Songs Of BBMG Administered by BMG Rights Management (US) LLC All Rights for Rap Kingpin Music, Prescription Songs and 1916 Publishing Administered Worldwide by Kobalt Songs Music Publishing All Rights for What Key Do You Want It In Music and Songs With A Pure Tone Administered by Warner-Tamerlane Publishing Corp. All Rights for Fifty-Six Hope Road Music Ltd. and Primary Wave/Blue Mountain Administered in North America by Blue Mountain Music Ltd./Irish Town Songs and throughout the rest of the world by Blue Mountain Music Ltd. All Rights Reserved Used by Permission

B F# G#m D#m

Toast to the ones here to - day, toast to the ones that we lost on the way. 'Cause the

E B E F#

drinks bring back all the mem - o - ries and the mem - o - ries bring back, mem - o - ries bring back

N.C. B F#

you. There's a time that I re - mem - ber when I  
time that I re - mem - ber when I

G#m D#m E B

did not know \_ no pain, when I be - lieved in \_ for - ev - er and ev - 'ry -  
nev - er felt \_ so lost, when I felt all of \_ the ha - tred was too

E F# B F#

-thing would stay the same. Now my heart feel like De - cem - ber when some -  
pow - er - ful to stop. Now my heart feel like an em - ber and it's

G#m D#m E B

-bod - y say your name, 'cause I can't reach out to call you, but I  
light - ing up the dark, I'll car - ry these torch - es for you that you

E F# B F#

know I will one day, yeah. Ev - 'ry - bod - y hurts some - times,  
know I'll nev - er drop, yeah.

G#m D#m E B

ev - 'ry - bod - y hurts some - day, ay. But ev - 'ry - thing gon' be al - right.

E F# N.C. B F#

Go and raise a glass and say, ay. Here's to the ones that we got,

G#m D#m E B

cheers to the wish you were here, but you're not. 'Cause the drinks bring back all the mem - o - ries of

E F# B F#

ev - 'ry - thing we've been through. Toast to the ones here to - day,

G#m D#m E B

toast to the ones that we lost on the way. 'Cause the drinks bring back all the mem - o - ries and the

E F# B F#

mem - o - ries bring back, mem - o - ries bring back you. Do \_\_\_ do do do do do.

G#m D#m E B

Do do do \_\_\_ do do do do do. Do do do \_\_\_ do do do do.

1.

E F# N.C.

mem - o - ries bring back, mem - o - ries bring back you. There's a

2.

E F# B F#

Mem - o - ries bring back, mem - o - ries bring back you. Do \_\_\_ do do do do do.

G#m D#m E B

Do do do do do do do do. Do do do do do do do.

This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by a series of eighth notes: G#4, A4, B4, A4, G#4, F#4, E4, D#4. The piano accompaniment features a bass line with quarter notes G#2, A2, B2, and a right hand with chords in the treble clef.

E F# B F#

Mem - o - ries bring back, mem - o - ries bring back you. Yeah, \_ yeah, yeah.

This system contains measures 3 and 4. The vocal line continues with eighth notes: D#4, C#4, B3, A3, G#3, F#3, E3, D#3. The piano accompaniment continues with similar harmonic support.

G#m D#m E B

Yeah, \_ yeah, yeah, \_ yeah, doh, \_ doh.

This system contains measures 5 and 6. The vocal line has a quarter rest, followed by eighth notes: D#4, C#4, B3, A3, G#3, F#3, E3, D#3. The piano accompaniment continues.

E F# N.C.

Mem - o - ries bring back, mem - o - ries bring back you.

This system contains measures 7 and 8. The vocal line continues with eighth notes: D#4, C#4, B3, A3, G#3, F#3, E3, D#3. The piano accompaniment concludes the piece with a final chord and a double bar line.