

LEGENDARY PERFORMERS - VOLUME 9

Nat "King" Cole

UNFORGETTABLE



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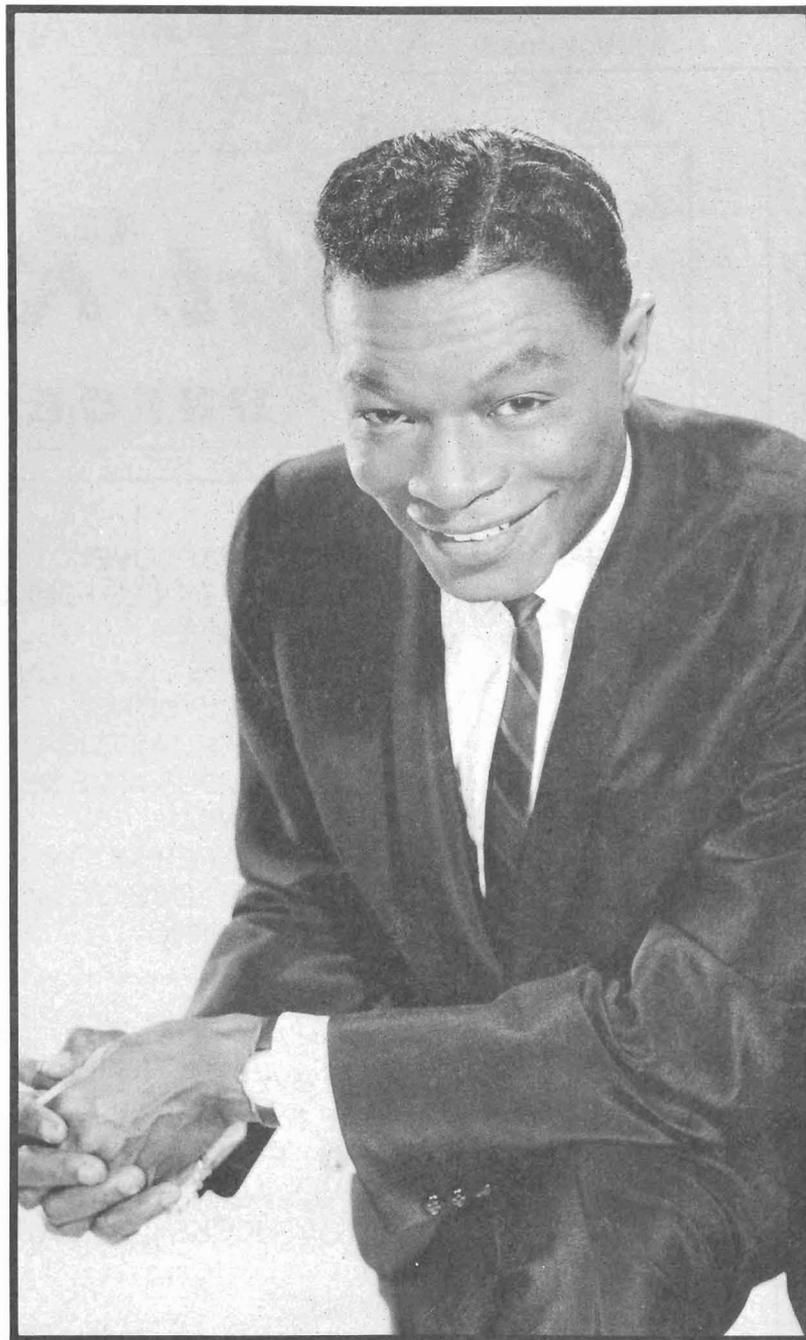
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15800 N.W. 48th Avenue, Miami, FL 33014

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NAT "KING" COLE



It was the year 1937. In America, the hopes of everyone were rooted in the word "recovery." But if the depression seemed to be nearing an end for most of the nation, it had only deepened early that year for the wandering minstrels of a road show with the peculiarly fitting title "Shuffle Along."

The revue had shuffled all the way from Chicago to Long Beach, California, when an employee with obviously scant optimism for the show's future resigned without notice. More than that, he helped himself to the company's entire bankroll, \$800.00, as his severance pay. "Shuffle Along" ground to a dead stop right there—and disintegrated.

Being broke and stranded in a strange town is never a pleasure to anyone. To one member of the company, its 18-year-old bandleader, Nathaniel Adams Coles, it was akin to a major calamity. Not only was he a rookie in show business, but he was very reluctant to write home for money since his father, the Rev. Edward Coles, a Baptist minister in Chicago, was considerably less than enthusiastic over having his children trotting around the country tooting horns and plunking pianos.

Young Nat wisely decided to make the best of his bad bargain and rough it out in California — at least until he could raise enough money to home with his head held high.

For the next several months he pounded beer-soaked Baldwins and Scotch-stained Steinways in dives from Bakerfield to San Diego. His asking price was five bucks a night, but he could be had for less, and usually was.

During that year one thing happened to the lanky, good-natured youngster. He abbreviated his name to Nat Cole, and one night while he was working in the old Los Angeles Century Club, a gagster slipped a paper crown on his head and dubbed him "King." From that night forward, he was to be Nat "King" Cole.

From the fold-up of "Shuffle Along," his life was

punctuated with setbacks that turned out to be breaks. Some of them were large enough to provide him with footholds in his climb to the top of one of the toughest heaps in the world.

His singing was perhaps the most outstanding example. One of Cole's stops on his job-hunting rounds as an itinerant pianist was a Hollywood nightclub, the Swanee Inn. Their manager offered to pay Cole \$75 a week if he could come up with a quartet overnight. At the time, for that kind of money, Nat would have produced the Philadelphia Symphony — or at least tried. He rushed out and corralled guitarist Oscar Moore, bass player Wesley Prince and a drummer whose name remains unrecorded because he failed to show up for work on opening night.

The trio was hardly an immediate sensation. That was the era of the big bands. Club owners demanded plenty of bodies and plenty of noise for their money. An instrumental trio — the group was strictly voiceless — was about as marketable as a vaudeville juggling act. Still, the "King" Cole Swingsters, as they were known then, did begin attracting the attention of jazz aficionados, attracted by the trio's musical purity. In time, club bookers

The Story...

became aware that these fans, small in number and strange in tastes though they might be, were willing to put their money where their loyalty was. When that understanding got around, Cole and his cohorts found that they were working with encouraging regularity. Sometimes their leader's take-home pay ran as high as \$25 a week.

... It was during this cushy engagement at the Swanee Inn in Los Angeles, that Cole suffered another humiliating setback — or so, at least, it seemed to him at the time. One of those inevitable luses in the audience, who wouldn't have known a dissonant chord from a harpsichord and wouldn't have cared, came stumbling to the bandstand and demanded that Nat sing his favorite tune "Sweet Lorraine."

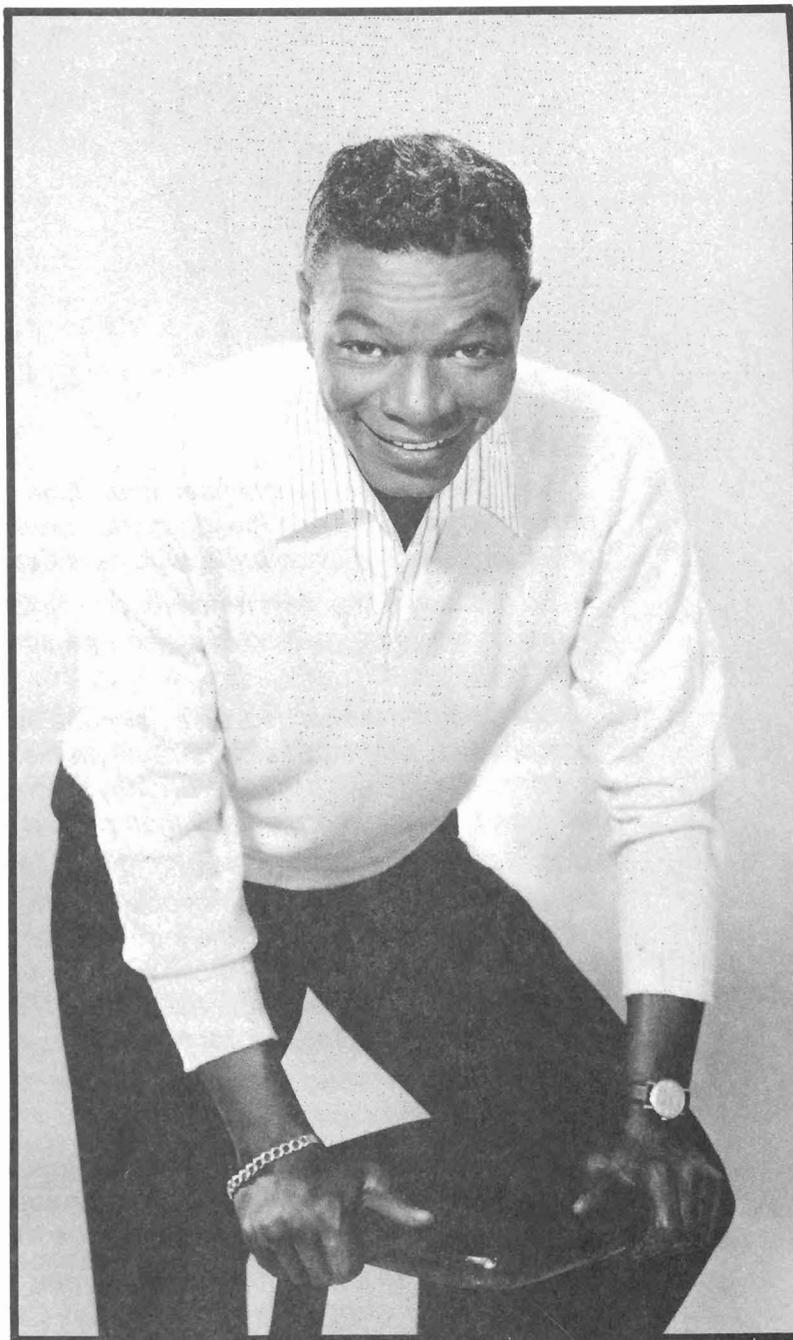
Nat was gentle. "We don't sing," he said softly.

The portly patron was in no mood to be put off, however. He brought his eyes to focus on Cole and in the voice of a platoon sergeant commanded, "Sing!" That brought the manager of the place on the double. He summed up the situation on his mental cash register and gave Cole the word: "Sing. This guy's a big spender. Sometimes three bucks a night."

Nat Cole sang, nervously, reluctantly and, although there were no critics around at the time to comment on his performance, probably not very well. That voice was to become among the best-known in the world of popular music.

If Nat Cole's success story followed the Hollywood film formula, that first timorous rendition of "Sweet Lorraine" would have been the climax. But it wasn't. The truth is that Cole wasn't then particularly impressed with his voice, although in the years since then critics have graced it with such terms as "pussy-willow textured."

And so he submerged himself again in the trio, which prospered increasingly as its cult of followers swelled. The bookings were progressively better until the group reached the once famous Trocadero, where a room was



named for it.

With that sort of encouragement, the next logical step was a nation-wide tour. It was logical, but it wasn't especially successful. The trio's lukewarm reception was made worse when bass player Prince was drafted into the Army. Cole's return to the kindlier atmosphere of Los Angeles was anything but triumphant.

Meantime, however, Glenn Wallichs, a music store owner whom Cole had met while playing at the Radio Room next door, had teamed with songwriter Johnny Mercer and formed a new recording company — Liberty Records, later to become Capitol.

The company struggled through its first year and, in 1943, Wallichs heard Cole and his reorganized trio play "Straighten Up And Fly Right," a tune Nat had written during his lean years and sold for \$50 to pay the rent. On the strength of it, Wallichs offered Cole a contract to record that song and do some other solo singing. That last part didn't appeal to Nat much, but he agreed. "Straighten Up And Fly Right," of course, was the first of his — and Capitol's — smash hits.

Still, Cole considered himself a full-time instrumentalist and a part-time singer. In the next three years, he and the trio made a number of records which today are regarded as collectors' items by jazz buffs, who rank Cole among the finest jazz pianists of all time.

So great was their reverence for him, in fact, that when he decided in 1946 to stake his future on his voice, instead of his fingers, some of his fans screamed with outrage that he was "selling out."

But Cole had set his course, a risky one but one he was determined to follow. For every jazz devotee who had listened raptly to his pianistics, hundreds of new followers were waiting just to hear his unique, breathy singing. As a single attraction in nightclubs and on records, he made more money than he had dreamed possible before.

And in 1947, in a \$20,000 wedding, the second largest in Harlem history, Cole married Maria Ellington, a pretty band vocalist, who was more than willing to abandon her own career to become "King" Cole's queen. While they were honeymooning in Mexico, Nat received a call from a very close friend, music publisher, Ivan Mogull, stating that Nat's latest recording, the strange, haunting "Nature Boy" was another smash hit. The world was a bright place, indeed, for Nat Cole.

His tenure on Cloud Nine was characteristically brief. Cole still had a lot to learn — and quite a few things to teach.

Nat became aware that the Internal Revenue Service made a claim on back taxes, at which time Nat resolved this matter. With sudden luck smiling at him, he had one hit after another, which enabled him to pay off the IRS within two years.

In 1953, all the long smouldering worries, frustrations and resentments erupted within him, and he collapsed in the wings of Carnegie Hall during an Easter recital. The diagnosis was acute ulcers and internal hemorrhaging. Immediate surgery was recommended and performed with satisfactory results.

Since that brush with tragedy, Nat Cole became more taciturn, more introspective and less easy to lean on. He learned to invest his money — and built an efficiently operating organization around himself that allowed him a more reasonable amount of time for the things he loved most — his wife, their children, Carol, Natalie, Nat Kelly, Casey and Timolin, and baseball, to which he was hopelessly addicted.

No amount of planning, however, can stave off all defeats, especially for a man as willing to gamble as Nat Cole. And so he had his fair share of them, perhaps even more, to go with his incredibly indestructible success as a nightclub and recording artist.

Probably the bitterest of them, to Cole, was what happened to his network television show in 1957. Actually, the show was on the air for 64 weeks and could have remained if Cole had submitted to an airtime change insisted upon by NBC. But it didn't accomplish what Nat had hoped for and sacrificed for. It was a costly venture. Besides plowing part of his own salary back into the production costs, he turned down \$500,000 worth of nightclub dates to stick with it.

Why did it mean so much to him? Although Cole never had been a shouting crusader for black rights, in his own quiet way he had always espoused the cause of racial equality, often more effectively than its more militant adherents. As the first black ever to have his own weekly show on TV, to him fell the opportunity, and the burden, of proving that such a program could achieve public acceptance on both sides of the Mason-Dixon Line.

Cole proved that. His show had good ratings and drew excellent reviews. The biggest "names" in show business guest-starred on it. But one of the peculiar details of the electronic medium defeated him. No national sponsor dared back Cole's play. In some areas, the program was sponsored regionally and successfully by the tab payers, but the big spenders of Madison Avenue, without whose support the show could not long survive, looked the other way.

His record of accomplishment over set-backs and disappointments is one that anyone would be proud to claim. For such a record to belong to the Alabama-born son of a minister who might never have sung at all if a slicker had not absconded with \$800 and a nightclub drunk had not insisted on hearing someone wail "Sweet Lorraine," it might be classified as a minor miracle.

Nat "King" Cole became one of the hottest selling artists through the forties, fifties, and sixties. He became a legend with his fantastic sound. On December 7th, 1964, he suddenly took ill and he entered St. James Hospital in Santa Monica, California, where he was diagnosed as having lung cancer. On January 25, 1965, his left lung was removed. His sky rocketing career ended with his death on February 15, 1965.

Included in this collection are most all of the great standards which have become associated with Nat "King" Cole. We hope you enjoy playing and singing them, as they are a lasting tribute to one of the greatest performers of all time.



Imperial

Bo

Bo





WHEN I FALL IN LOVE

Words by
EDWARD HEYMAN

Music by
VICTOR YOUNG

Slowly, with much feeling

The piano introduction is in 4/4 time, starting with a mezzo-forte (mf) dynamic. It features a melodic line in the right hand and a harmonic accompaniment in the left hand, both in the key of B-flat major.

VERSE

May - be I'm old fash - ioned, feel - ing like I do. May - be I am

Ab 6 Eb 7 b9 Eb maj7 Bb m7 Eb 7 b9 Ab

mp-mf

liv - ing in the past, But when I meet the right one I

Ab m6 Eb 6 Fm7 Bb 9 Eb 6 Bb 7 b9

know that I'll be true, My first love will be my last.

Eb maj7 Bb m7 Eb 9 Ab Cm7 F9 Fm7/Bb Bb 9

When I Fall In Love - 3 - 1

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CHORUS

When I fall in love it will be for - ev - er, or I'll nev - er

fall in love. In a rest - less world like

this is, love is end - ed be - fore it's be - gun, And too

man - y moon - light kiss - es seem to cool in the warmth of the

Fm7/Bb Bb9 Eb Eb C7b9 Fm7 Bb7b9

sun. When I give my heart it will be com - plete - ly,

Eb C7+5x C7 Fm7 Bb9 Eb

or I'll nev - er give my heart, And the mo - ment I can

Ab C7+5x C7 C7+5x Fm Ab m6 Eb C7b9

feel that you feel that way too, is when I fall in

1 2

Fm7 Bb7 Eb6 C9 Fm7 Bb7b9 Eb6 Fm7 Bb7b9 Ebmaj7

love with you. you.

rit.

UNFORGETTABLE

Words and Music by
IRVING GORDON

Moderato

Piano introduction in G major, 4/4 time, marked Moderato. The music features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G, followed by quarter notes A, B, C, D, E, F#, G. The bass line starts with a half note G, followed by quarter notes F#, E, D, C, B, A, G. The piece is marked *mf* (mezzo-forte).

UN-FORGETTABLE, - That's what you are, UN-FORGETTA-BLE,

Chord diagrams: G, Gdim, C

Piano accompaniment for the first vocal line. The right hand features a melody with triplets and slurs. The left hand provides a bass line. The piece is marked *mp-mf* (mezzo-piano to mezzo-forte).

- Tho' near or far. Like a song of love that clings to me,

Chord diagrams: A9, Em7, Cm, A9, F, Fm

Piano accompaniment for the second vocal line. The right hand features a melody with triplets and slurs. The left hand provides a bass line.

How the thought of you does things to me, Nev-er be-fore - has some-one been more -

Chord diagrams: C, Gm6, A7, D9, Db, D7

Piano accompaniment for the third vocal line. The right hand features a melody with slurs. The left hand provides a bass line.

G Gdim

UN-FOR-GET-TA-BLE, in ev-'ry way,

C A9 Em7

And for-ev-er-more, that's how you'll stay.

Cm A9 F Fm C Gm6

That's why, dar-ling, it's in-cred-i-ble, That some-one so

A7 D7 G7

UN-FOR-GET-TA-BLE Thinks that I am UN-FOR-GET-TA-BLE,

1. C C#7 D7 C#7 Am7 D7 2. C Dm7 Db7 C6

too. too.

MONA LISA

Words and Music by
JAY LIVINGSTON and
RAY EVANS

Slowly

mp

rall.

Detailed description: This block contains the piano introduction for the song. It features a treble and bass clef staff. The music is in a 3/4 time signature and a key signature of two flats (B-flat major). The tempo is marked 'Slowly'. The dynamics range from mezzo-piano (mp) to a 'rallentando' (rall.) section at the end.

Bb

Voice (ad lib.)

Detailed description: This block shows the first guitar chord, B-flat major, with a diagram. Below it, the vocal line begins with the lyrics 'In a vil - la in a lit - tle old I - tal - ian town'. The piano accompaniment is marked 'colla voce' and 'mp'.

In a vil - la in a lit - tle old I - tal - ian town

colla voce

mp

Detailed description: This block continues the vocal and piano accompaniment for the first line of the song. The piano part features a steady accompaniment with some melodic lines in the right hand.

F7

Bb

Gm

F#dim

Gm

lives a girl whose beau - ty shames the rose. Man - y yearn to love her but their

Detailed description: This block contains the second line of the song. It includes guitar chord diagrams for F7, B-flat, G minor, F# diminished, and G minor. The lyrics are 'lives a girl whose beau - ty shames the rose. Man - y yearn to love her but their'.

Gm7

Gm6

C#dim

Bb

Cm7

F7

Bb7

hopes all tum - ble down What does she want? No one knows!

mf

Detailed description: This block contains the final line of the song. It includes guitar chord diagrams for G minor 7, G minor 6, C# diminished, B-flat, C minor 7, F7, and B-flat 7. The lyrics are 'hopes all tum - ble down What does she want? No one knows!'. The piano part features triplets and is marked 'mf'.



Refrain Slowly Rubato

Mo - na Li - sa, Mo - na Li - sa men have named you: You're so

mp

mf



like the la - dy with the mys - tic smile. Is it on - ly 'cause you're lone - ly - they have

mp



blamed you for that Mo - na Li - sa strange - ness in your smile? Do you



smile to tempt a lov - er, - Mo - na Li - sa, Or is

mf

Ab Abm

this your way to hide a brok-en heart? Man-y dreams have been brought to your

mp

Eb Bb7 Eb Eb7

door - step. They just lie there, and they die there. Are you

Ab Eb

warm, are you real, Mo - na Li - sa, Or just a

Bb7 Eb Eb

cold and lone-ly, love-ly work of art? Mo - na art?

1. 2.

rall.

THOSE LAZY-HAZY-CRAZY DAYS OF SUMMER

Words by
CHARLES TOBIAS

Music by
HANS CARSTE

Medium bright



Roll out Those La - zy - Ha - zy - Cra - zy Days Of Sum - mer;

Those days of so - da and pret - zels and beer. Roll

out Those La - zy - Ha - zy - Cra - zy Days Of Sum - mer;

Dust off the sun and moon and sing a song of cheer.



1. Just fill your bas-ket full of sand-wich-es and ween-ies, Then lock the
 2. Don't have to tell a girl and fel-ler 'bout a drive-in, Or some ro-
 3. And there's the good old fash-ioned pic-nic, and they still go, Al-ways



house up Now you're set. And on the beach you'll see the
 man-tic mov-ie scene. Why, from the mo-ment that those
 will go an-y time. And there will al-ways be a



girls in their bi-ki-nis. As cute as ev-er but they
 lov-ers start ar-riv-in', You'll see more kiss-ing in the
 mo-ment that can thrill so, As when the old quar-tette sings



nev-er get 'em wet. } Roll out Those La-zy-Ha-zy-
 cars than on the screen. }
 out, "Sweet A-del-ine." }

Cra - zy Days Of Sum - mer; Those days of so - da and

D7 G7

pret - zels and beer. Roll out Those La - zy - Ha - zy -

Dm7 G7 C Cdim G7 C

Cra - zy Days Of Sum - mer; You'll wish that sum - mer could

D7 G7

al - ways be here. Roll out Those here.

Dm7 G7 1.C Cdim G7 2.C

SWEET LORRAINE

Words by
MITCHELL PARISH

Music by
CLIFF BURWELL

Moderato

Piano introduction in G major, 4/4 time, marked Moderato. The piece features a rhythmic melody in the right hand and a steady bass line in the left hand.

ad lib. G C D7

Ev-ry-thing is set, — skies are blue,
Oh, the sun is bright, — life seems good,

Vocal line with lyrics and piano accompaniment. The piano part includes dynamic markings *mf* and *mp*.

Em A7/E E7/B E♭7/B♭ D7 G E7/B A7

Can't be-lieve it yet, — but it's true, I'll give you just one guess, My sweet Lor-raine said
For she said last night, — that she would, There in the gar-den lane, I mean my sweet Lor-

Vocal line with lyrics and piano accompaniment.

D7 G C D7 Em A7/E F#7/C# B7

"Yes;" Wait-ing for the time, — soon to be, When the bells will chime — mer-ri-ly,
raine; When that day in June — rolls a-round, On our hon-ey-moon — we'll be bound,

Vocal line with lyrics and piano accompaniment.

Em A7/E A7 D7

Gee, but I feel proud, — want to shout right out loud: —
 Can't wait till the day, — when I'll take her a - way: —

Chorus
 Slowly

D7(#5) G E7 A7 D7 Em C7 B7 E7 A7

I've just found joy, — I'm as happy as a ba-by boy — With an-oth-er brand new choo-choo toy, —

mp-f

D7 G Am7 D7 D7(#5) G E7 A7 D7

— When I'm with my sweet Lor - raine; — A pair of eyes — That are blu-er than the

Em C7 B7 E7 A7 D7 G

summer skies — When you see them you will re - a - lize — Why I love my sweet Lor-raine,

G7 C E7/B Am C7/G F E7 Am C7/G

(I'm so happy,) When it's rain-ing I don't miss the sun, For it's in my sweet-ie's smile, -

F7 E7 A7/Eb D7 F7 E7 A7 D7(#5)

Just to think that I'm the luck-y one Who will lead her down the aisle; - Each

G E7 A7 D7 Em C7 B7 E7 A7

night I pray - That no-bod-y steals her heart a - way, - Just can't wait until that happy day, -

D7 G A7 D7 G D7(#5) G

- When I mar-ry sweet Lor-raine. I've - raine. -

NATURE BOY

Words and Music by
EDEN AHBEZ

Slowly

mf

3/4

3/4

Introduction for piano, marked *mf*. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music consists of a series of chords and melodic lines in both hands.

With a Jazz feel

F#m F#m6 G#m7.5 F#dim C#7 D7 C#7 F#m F#m6

Chord diagrams for the first line of the vocal melody: F#m, F#m6, G#m7.5, F#dim, C#7, D7, C#7, F#m, F#m6.

There was a boy, A ver - y strange, en - chant - ed boy;

G#m7.5 F#dim C#7 D7 C#7 F#m7 B9

Chord diagrams for the second line of the vocal melody: G#m7.5, F#dim, C#7, D7, C#7, F#m7, B9.

They say he wan - dered ver - y far, ver - y far

Bm6 C#7(sus) D7 C#7(sus) D#7 G#m7 d7

Chord diagrams for the third line of the vocal melody: Bm6, C#7(sus), D7, C#7(sus), D#7, G#m7, d7.

O - ver land and sea. A lit - tle shy

G#m7

Bdim(F#bass) Em7(C#bass)

F#m7

A7

D7(sus)

B7(sus)



and sad of eye,

But

G#7-9

G#9

Gdim(G#bass)

C#9(sus)



ver - y wise

was

he.

F#m9

G#m7-5

F#m9



And then one day,

one sum-mer day, he

passed my way

(l.h.)

(l.h.)

(l.h.)

sfz

p

mf

B7(F#bass)

Bm6

F#m7

B9



And as we spoke of man - y things,

fools and kings,

(l.h.)

mp

Bm6 C#7(sus) D7 C#7(sus) D#7 G#m7 D7

This he said to me: "The great - est thing

G#m7 Bdim (F#bass) Em7 (C#bass) F#m7 A7 D7(sus) B7(sus)

you'll ev - er learn Is

G#7-9 G#7(sus) Gdim/C# C#7-9(sus) F#m9 G#m7 C#7-9

just to love and be loved in re - turn". There

G#7-9 C#7-9 F#m6(add 9)

just to love and be loved in re - turn".

RAMBLIN' ROSE

Words and Music by
NOEL SHERMAN & JOE SHERMAN

Slowly with a beat

Piano introduction in G major, 4/4 time. The music is marked *mf* and includes a *Cul. #* marking at the end. The melody is played in the right hand, and the bass line is in the left hand.

1. Ram - blin' Rose, Ram - blin'
 on, on, ram - ble
 Rose, Rose, Ram - blin'

Guitar chords: C, Ebdim, G7. The piano accompaniment is marked *mf*.

Rose: Why you ram - ble,
 on, When your ram - blin'
 Rose Why I want you,

Guitar chords: C, D7. The piano accompaniment continues with the same *mf* dynamic.

Ramblin' Rose - 2 - 1

no one knows _____ Wild and
 days are gone _____ Who will
 Heav - en knows _____ Tho' I

wind - blown _____ that's how you've grown,
 love you _____ with a love true,
 love you _____ with a love true,

Who can cling to _____ a Ram - blin'
 When your ram - to - blin' _____ days are
 Who can cling to _____ a Ram - blin'

last time optional

1. 2. 3. *Fine*

Rose? _____ 2. Ram - ble
 gone? _____ 3. Ram - blin' _____ Rose? _____

ANSWER ME

(My Love)

Words and Music by
WINKLER, RAUCH, SIGMAN

Moderate Waltz

mf

E \flat B \flat A \flat A \flat m E \flat

AN-SWER ME, oh my love, Just what sin have I been guil- ty of?

mp - mf

A \flat 6 E \flat E \flat dim Fm7 B \flat 7 E

Tell me how I came to lose your love? Please AN-SWER ME, MY LOVE.

B \flat A \flat A \flat m E \flat

You were mine yes- ter- day, I be- lieved that love was here to stay,



Won't you tell me where I've gone a-stray? Please AN-SWER ME, MY LOVE.



If you're hap-pi-er with-out me, I'll try not to care,



But if you still think a-bout me, Please lis-ten to my prayer.



You must know I've been true, 'Won't you say that we can start a-new,



In my sor-row now I turn to you, Please AN-SWER ME, MY LOVE. LOVE.

AUTUMN LEAVES

(Les Feuilles Mortes)

French Lyric by JACQUES PREVERT
English Lyric by JOHNNY MERCER

Music by
JOSEPH KOSMA

Slowly, with much feeling

The fall - ing

mp

Am7 D7 Gmaj7 C F#m7-5 B7 Em Tacet

leaves _____ drift by my win - dow, The Au-tumn Leaves _____ of red and gold. I see your

lips, _____ the sum-mer kiss - es, The sun - burned hands _____ I used to hold. Since you

went a - way _____ the days grow long, _____ And soon I'll hear _____ old win - ter's song. But I

F#m7-5 B7 Em F#m7-5 B7 Em Tacet

miss you most of all my dar - ling, When Au - tumn Leaves start to fall. C'est une chan -

Am7 D7 Gmaj7 C F#m7-5 B7 Em Tacet

son, Qui nous res - sem - ble, Toi tu m'ai - mois Et je t'ai mais. Nous vi - vions

Am7 D7 Gmaj7 C F#m7-5 B7 Em

tous, Les deux en - sem - ble. Toi qui m'ai - mais Moi qui t'ai - mais. Mais la

B7 Em Am7 D7 G

vie sé - pare. Ceux qui s'ai - ment Tout dou - ce - ment Sans faire de bruit. Et la

F#m7-5 B7 Em F#m7-5 B7 Em

mer ef - fa - ce sur le sa - ble Les pas des a - mants dé - su - nis.

rit.

THE CHRISTMAS SONG

(Chestnuts Roasting On An Open Fire)

Music and Lyric by
MEL TORME & ROBERT WELLS

Sentimentally

mf

Eb6 Bb7 Eb6 Bb9 Eb6 Eb9 Ab Ab7

Chest - nuts roast - ing on an op - en fire, Jack Frost nip - ping at your nose,

mf

Cm Cm7 Abm6 Eb Am7 D7 G Abm6 Db9 Gb Bb7

Yule - tide car - ols be - ing sung by a choir And folks dressed up ilke Es - ki - mos. Ev - 'ry - bo - dy

Eb6 Bb7 Eb6 Bb9 Eb6 Eb9 Ab Ab7 G7+5

knows a tur - key and some mis - tie - toe — Help to make the seas - on bright.

Cm Cm7 Abm6 Eb Am7 D7 Gm7 C7 Fm7 Bb7 Eb6

Ti - ny tots with their eyes all a - glow Will find it hard to sleep to - night. They know that

Bbm7 Eb9 Bbm7 Eb9 Bbm7 Eb9 Ab

San - ta's on his way; He's load-ed lots of toys and good - ies on his sleigh And ev - 'ry

Abm7 Db9 Gb Cm7 F7 Bb7

moth - er's child is gon - na spy To see if rein - deer real - ly know how to fly. And

Eb6 Bb7 Eb6 Bb9 Eb6 Eb9 Ab Ab7 G7+5

so, I'm of - fer - ing this sim - ple phrase To kids from one to nine - ty - two. Al -

Cm Cm7 Abm6 Eb Cm7 A7sus Ab7 Eb Cm7 Fm7 Bb7-9 Eb Bb11Bb13-9 Eb6

tho' it's been said ma - ny times, ma - ny ways; "Mer - ry Christ - mas to you." you."

rit. *f* *p*

A BLOSSOM FELL

Words and Music by
 HOWARD BARNES, HAROLD CORNELIUS
 & DOMINIC JOHN

Slowly (*In a smooth style*)

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked *mp* and *rit* (ritardando) is indicated towards the end of the introduction.

A Blossom Fell _____ from off a tree _____ It set-tled soft-ly on the lips you turned to

This system includes the vocal line and piano accompaniment for the first line of lyrics. The piano part features chords and a bass line with a *legato* marking. The tempo is marked *mp a tempo*.

me _____ The gyp-sies say, and I know why _____ A fall-ing

This system includes the vocal line and piano accompaniment for the second line of lyrics. The piano part continues with chords and a bass line, including a *legato* marking.

blos-som on-ly touch-es lips that lie A Blossom Fell _____ and ve-ry

This system includes the vocal line and piano accompaniment for the third line of lyrics. The piano part continues with chords and a bass line.

A Blossom Fell - 2 - 1

Cm7 F7 Cm7 F7 F7+ Bb Bb7+

soon — I saw you kiss-ing some-one new be-neath the moon — I thought you

Eb Bb Cm7 F7

loved me — You said you loved me — We planned to - geth - er — To dream for -

Bbdim Bb Bb7+ Eb E7m Bb Bbdim

ev - er The dream has end - ed — For true love died — The night A

Cm7 Fdim F7 Bb Bbdim F7 Bb E7m Bb

Blos - som Fell and touched two lips that lied. A Blos - som lied. —

rit

CALYPSO BLUES

Words by
DON GEORGE

*Use A minor chord for entire song

Music by
NAT "KING" COLE

Bongo Tempo (*not too fast*)

mf

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes with chords, while the left hand plays a steady eighth-note bass line. The tempo is marked as Bongo Tempo (not too fast) and the dynamic is mezzo-forte (mf).

Chant:

*Am

Wa - oo - oo wa - oo — oo - wa - oo - wa - oo - wa - oo wa - ay —

mp

The chant section features a vocal line with the lyrics "Wa - oo - oo wa - oo — oo - wa - oo - wa - oo - wa - oo wa - ay —". The piano accompaniment is in a minor key (Am) and includes a melodic line in the right hand and a bass line in the left hand. The dynamic is mezzo-piano (mp).

Wa - oo - oo wa - oo — oo - wa - oo - wa - oo - wa - oo - wa - ay . —

This section is a continuation of the chant, with the same vocal line and piano accompaniment as the previous section.

Voice

Sit - tin' by de o - cean me heart she feel so - sad, —

The voice section begins with the lyrics "Sit - tin' by de o - cean me heart she feel so - sad, —". The piano accompaniment continues with the same melodic and bass lines as in the previous sections.

Calypso Blues - 6 - 1

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Sit - tin' by de o - cean me heart she feel so - sad, _____ Don'

- got de mon-ey to take me back to Trin - i - dad, _____

Fine cal-yp-so wo-man she cook me shrimp an' rice. _____

Fine cal-yp-so wo-man she cook me shrimp an' rice, _____ Dese

— yon-kee hot dog don't treat me stom-ach ver-y nice. —————

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a rhythmic pattern in the bass and chords in the treble.

In Trin-i-dad one dol-lar buy pa-

The second system continues the vocal line and piano accompaniment. The piano part includes dynamic markings: *mf* (mezzo-forte) and *mp* (mezzo-piano).

pay-a juice, ba-nan-a pie, six co-co-nut, one fe-male goat, an'

The third system continues the vocal line and piano accompaniment. The piano part maintains the rhythmic accompaniment.

plen-ty fish to fill de boat; one bush-el bread, one bar-rel wine, an'

The fourth system concludes the vocal line and piano accompaniment. The piano part continues with the same rhythmic accompaniment.

all de town she come to dine, but here is bad one dol - lar buy

cup of cof - fee, ham - on rye. _____ Me
Me

throat she sick from neck - tie _____ me feet she hurt from shoes_ me
hand she green from wrist - watch _____ me o - ver - coat I lose_ me

pock - et full of emp - ty _____ I got Cal - yp - so Blues.
heart she's full of lone - ly _____ I got Cal - yp - so Blues.

Dese you-kee girl give me big scare is

black de root, is blond de hair, her eye-lash false, her face is paint 'an

pads are where de girl she ain't; She jit-ter-bug when she should waltz, I

e - ven think her name is false bul cal - yp - so girl is

good a lot, - is what you see - is what she got.

Sit-tin' by de o - cean me heart she feel so - sad,

Sit-tin' by de o - cean me heart she feel so - sad. Don'

- got de mon-ey to take me back to Trin - i - dad.

Chant:
Wa - oo - oo wa - oo - oo - wa - oo - wa - oo - wa - oo wa - ay

Wa - oo - oo wa - oo - oo - wa - oo - wa - oo - wa - oo wa - ay.

Die away

DARLING, JE VOUS AIME BEAUCOUP

Words and Music by
ANNA SOSENKO

Moderato
p-mf

Dar - ling, Je vous aime beau - coup, Je ne sais pas What to do,

You know, you've com - plete - ly stol - en my heart. _____

Morn - ing, noon and night - time too, Tou - jours won - d'ring What you do,

That's the way I've felt right from the start. _____

The musical score is presented in a standard format with a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. Above the vocal line, guitar chord diagrams are provided for each measure. The chords are: F, Gm, F, Gm, F7, Bb, Bbm, F, Bdim, G7, C7, F, C9, F, Bb, F, C7, F, Gm, F, Gm, F7, Bb, Bbm, F, Bdim, G7, C7, F, C9, F, Bb, F, F7.

Bb Bbm F

Ah, Cher- ie! my love for you is très, très fort;—

mp

Dm A7 Dm7 G9 C7

Wish my French were good e - nough, I'd tell you So much more.

ten.

F Gm F Gm F7 Bb Bbm F Bdim G7 C7

But I hope that you com-pree All the things you mean to me. Dar-ling, je vous

p

1. F C9 F C7+ 2. F C9 F C9 F

aime beau-coup, I love you! aime beau-coup, I love you, yes, I do—

mf

I REMEMBER YOU

Words by
JOHNNY MERCER

Music by
VICTOR SCHERTZINGER

Moderato, Not Too Fast

Slowly

The piano introduction consists of two systems of music. The first system is marked *mf* and features a melody in the right hand with a *rall.* marking. The second system continues the melody and accompaniment.

Verse (*ad lib.*)

The first system of the vocal verse includes the lyrics: "Was it in Ta - hi - ti? Were we on the". The piano accompaniment is marked *mp Colla Voce*. Chord symbols *Am7*, *Gmaj7*, and *Am7* are placed above the vocal line.

The second system of the vocal verse includes the lyrics: "Nile? Long, long a - go, say an hour or so". The piano accompaniment continues. Chord symbols *Gmaj7*, *Am7*, *D7-9*, *G*, and *Gmaj7* are placed above the vocal line.

A Little Faster

The third system of the vocal verse includes the lyrics: "I re - call that I saw your smile.". The piano accompaniment is marked *p* and *rall.* Chord symbols *Am*, *Am7*, *D7-9 add B*, *D7-9*, *G*, *D7*, *D7sus*, and *D7* are placed above the vocal line.

Refrain-Moderato, Not Too Fast, Expressively

G F#7 G F G7sus G7

I re - mem - ber you. You're the one who made my dreams come

mp

Cmaj7 C6 Cm D7-9 G D7sus D7 D9 G

true a few kiss - es a - go. I re - mem - ber

F#7 G F G7sus G7 Cmaj7 C Cm D7-9

you. You're the one who said: "I love you, too." I do. Did - n't you

G Dm7 G9 G7#9 C F#7 B7 E

know? I re - mem - ber too a dis - tant bell

mf

B7sus B7 Emaj7 E6 Em7 A7 Dmaj7 D6 D7

and stars that fell like rain, out of the blue.

mf *dim. poco a poco* *p*

G F#7 G Bm7-5 E7-9 Am

When my life is through and the an-gels ask me to re-call

mp *f* *dim. poco a poco*

Cm Cm6 G A9 G C#°

the thrill of them all, then I shall tell them I re-

mp

Am7 D7-9 1. G A9 D7 D7-9 D9 D7-8 2. G A7-9 D9 addB G

mem-ber you. you.

mf *rall.*

LET THERE BE LOVE

Words by
IAN GRANT

Music by
LIONEL RAND

Guitar

Let there be you ———— And let there be me ————

mp

Let there be oy - sters ———— Un - der the sea ————

Let there be wind, ———— An oc - cas - ion - al

Let There Be Love - 3 - 1

rain _____ Chi - le con car - ne _____

Eb Ebm Ebdim Fm7

And spark-ling cham - pagne _____ Let there be birds _____

Bb7 Eb Eb

To sing in the trees _____ Some-one to bless me _____

Gm Bbm6 C7 Abm6

Bb7 Eb Bb7 Eb

When - ev - er I sneeze Let there be

Eb Gm7 Ebm6 C9

cuck - oos, A lark and a dove

C7 Fm7 Bb7

But first of all, please LET THERE BE

1 Eb Ebdim Fm7 Bb7 2 Eb Abm6 Eb6

LOVE. Let there be LOVE.

pp

IT'S ONLY A PAPER MOON

Words by
BILLY ROSE & E.Y. HARBURG

Music by
HAROLD ARLEN

Moderately

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment with quarter notes. The tempo is marked 'Moderately'. The piece concludes with a 'poco rall' (slightly slower) marking over a final chord.

Verse

Am G Am G Am G D7

I nev - er feel, a thing is real, When I'm a - way from

p a tempo

The first line of the verse features a vocal melody with lyrics and a piano accompaniment. The piano part includes a 'p a tempo' marking. Chord diagrams for Am, G, and D7 are provided above the staff.

Gmaj7 Am7 D7 G C G Am7 D9

you, Out of your em-brace, The world's a tem-po-ra-ry park-ing

The second line of the verse continues the vocal melody and piano accompaniment. Chord diagrams for Gmaj7, Am7, D7, G, C, G, Am7, and D9 are provided above the staff.

G C G Am7 D9

place. Mmm, mm, mm,

The third line of the verse concludes the vocal melody and piano accompaniment. Chord diagrams for G, C, G, Am7, and D9 are provided above the staff.

G Edim Am7 D7 G E9

mm, A bub - ble for a min - ute, Mm,

A9 D7 G Am7 A7 Am7 D+

mm, You smile, the bub - ble has a rain - bow in it.

rit

Chorus G Ddim Am7 D7 Am7 D9

Say, it's on - ly a pa - per moon, Sail - ing o - ver a

mf a tempo

G D7 G Dm Am7

card-board sea, But it would - n't be make be - lieve, If you -

D7
Am7
D7
G
Eb7
Am6
G
Ddim

be - lieved - in me. — Yes, it's on - ly a

Am7
D7
Am7
D9
G
D7
G

can - vas sky, — Hang - ing o - ver a mus - lin tree, —

Dm
Am7
D7
Am7
D7

But it would - n't be make be - lieve, If you — be - lieved - in me. —

G
C6
Cm7
Gmaj7
Am7
D7

With - out your love, it's a hon - ky - tonk pa -

G C6 Cm7 Gmaj7

rade, With - out your love, it's a

G Dm E7 A9 D7+5 G Ddim

mel - o - dy played in a pen - ny ar - cade. It's a Bar - num and

Am7 D7 Am7 D9 G Dm

Bai - ley world, - Just as phon - y as it can be, - But it would - n't be

Am7 D7 Am7 D7 1. G Am7 D7 2. G

make be - lieve. If you - be - lieved - in me. -

LOVE IS THE THING

Lyric by
NED WASHINGTON

Music by
VICTOR YOUNG

Slow

mf

p

Detailed description: This block contains the piano introduction. It features a treble and bass clef with a 7/8 time signature. The tempo is marked 'Slow'. The music begins with a melody in the treble clef, starting with a quarter rest followed by eighth notes. A piano dynamic of *mf* is indicated. The piece concludes with a piano dynamic of *p* and a fermata over the final chord.

VOICE Fm G7 C Fm G7

My dar-ling, all a-round us peo-ple clam-or, They're striv-ing for the things they'll nev-er

mp

Detailed description: This block contains the first line of the verse. The vocal line is written in a treble clef with a 7/8 time signature. The lyrics are 'My dar-ling, all a-round us peo-ple clam-or, They're striv-ing for the things they'll nev-er'. The piano accompaniment is in a bass clef. Chords Fm, G7, C, Fm, and G7 are indicated above the vocal line. A piano dynamic of *mp* is shown.

C Em Am B7 Em G rit. C D7 G7 Gaug

own, The on-ly thing that has-n't lost its glam-our Is love and love a-lone.

rit.

Detailed description: This block contains the second line of the verse. The vocal line continues with the lyrics 'own, The on-ly thing that has-n't lost its glam-our Is love and love a-lone.'. The piano accompaniment features a *rit.* (ritardando) marking. Chords C, Em, Am, B7, Em, G, C, D7, G7, and Gaug are indicated above the vocal line.

CHORUS C Am F G7 C Cdim Dm G7

What does it mat-ter if we're rich or we're poor? For-tune and fame, They nev-er en-dure, Oh,

mp-mf

Detailed description: This block contains the first line of the chorus. The vocal line starts with a double bar line and the lyrics 'What does it mat-ter if we're rich or we're poor? For-tune and fame, They nev-er en-dure, Oh,'. The piano accompaniment includes triplets. A piano dynamic of *mp-mf* is indicated.

C Em Edim G7 Gaug C Em Edim F Em G7 C Am

love is the thing, Love is the thing! What good is mon-ey if your

Detailed description: This block contains the second line of the chorus. The vocal line continues with the lyrics 'love is the thing, Love is the thing! What good is mon-ey if your'. The piano accompaniment includes triplets. Chords C, Em, Edim, G7, Gaug, C, Em, Edim, F, Em, G7, C, and Am are indicated above the vocal line.

F G7 C Cdim Dm G7 C Em Edim G7 B7

heart is .n't light? Here in your arms, I'm wealth-y to-night, When youth has its fling, Love is the

E F Fm C

thing! While oth-ers fight for pow'r, We can walk a - mong the flow'rs,

Cdim F G7 Gaug C Edim F G7

Knowing that the best thing in life is a thing that's free, Love for you and me,

F G7 C Cdim Dm G7

And ev-en tho' our cast-les crum-ble and fall, We have the right to laugh at them all, For

C Em Edim G7 Gaug rit. 1. C D7 G7 Gaug G7 2. C Ab7 Gb7 C

love is still King, Love is the thing! thing!

rit. *p* *molto rit.* *pp*

LOVE LETTERS

Words by
EDWARD HEYMAN

Music by
VICTOR YOUNG

Moderately Slow with expression

Piano introduction in D major, 4/4 time. The music is marked *mp* (mezzo-piano). It features a gentle melody in the right hand and a simple accompaniment in the left hand.

Voice **D** **Bm** **Bm7** **Em7** **Bm**

The sky may be star-less the night may be moon-less, But deep in my

The vocal line begins with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Em7 **A#dim** **Bm** **D7**

heart there's a glow: For deep in my heart I

The vocal line continues with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5. The piano accompaniment features a more active bass line with eighth notes.

G **Gm** **D** **Em7** **A7** **D** **G#dim** **D7**

know that you love me. You love me, be-cause you told me so!

The vocal line continues with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5. The piano accompaniment features a more active bass line with eighth notes.

Refrain **G** **Em** **Am** **F#dim**

Love let-ters straight from your heart Keep us so near while a

The vocal line begins with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5. The piano accompaniment features a more active bass line with eighth notes.

G I.m A#dim F#7 Bm Um E7

part _____ I'm not a - lone _____ in the night _____

Am G#dim E7 3 Am Cm D7 G

When I can have _____ all the love you write. I mem-o -

Fm Am F#dim 3

rize ev - 'ry line _____ I kiss the name _____ that you

G7 G9 Bdim C Cm D7 G C#dim

sign _____ And, dar-ling, then I read a - gain right from the start

Am7 F#dim I G C#dim Am7 D7 2 G C C

Love let - ters straight from your heart. _____ heart. _____

LUSH LIFE

Words and Music by
BILLY STRAYHORN

ad lib. Db6 Cbmaj7 Dbmaj7 Cbmaj7

I used to vis - it all the ver - y gay pla - ces — Those come what

may pla - ces Where one re - lax - es on the ax - is of the wheel of life — to get the

feel of life from jazz and cock - tails The girls I knew had sad and sul - len

gray fa - ces With dis - tin - que tra - ces — That used to be there you could see where they'd been

Dbmaj7 Cbmaj7 Dbmaj7 Ab7/Eb Emaj7 B7/F# Ab m7 D7/A

Db6/9 D9 Dbmaj9 Eb7(b5) Ab7(#5) Dbmaj9 Db6 Cbmaj7

Dbmaj7 Cbmaj7 Dbmaj7 Cbmaj7 Dbmaj7 Ab7/Eb Emaj7 B7/F#

rit. *sva*

washed a-way by too man-y through the day twelve o' clock tales Then you came a-long with

Fm7 Fm6 Gm7 C7(b9) Fm Fm6

your si - ren song to tempt me to mad-ness I thought for a while that

Fm7 Fm6 Bbm/F C7(b9)/Fb Ebm7 A13 B9(b5)

your poiq-nant smile was tinged with the sad-ness of a great love for me

Bb7(b9) Ebm7 A9(b5) Ebm7/Ab Ab13(b9)

Ah! yes I was wrong a - gain I was wrong

Chorus Db D6 Db D Db6 C9(b5) E Eb D

Life is lone-ly a - gain and on-ly last year ev-ry thing seemed so sure Now

Db D6 3 Db D Db6 3 Db7 C7 F E Eb

life is aw-ful a - gain a trough-ful of hearts could on-ly be a bore A

Ab6 Eb7(#5) Ab6/Eb Em9 A7(b9) D C B Bb13 A13 Ab13

week in Pa-ris will ease the bite of it All I care is to smile in spite of it

Db D6 3 Db D Db6 3 C7(b5) B7(b9) Bb7(b9)

I'll for-get you I will while yet you are still burn-ing in-side my brain Ro-

Ebm9 Gbm9 A7(#5) Ab7 Dbmaj7 Dbm9 Gb7(b9) Cbmaj7 Bb7(b9)/D

mance is mush sti-pling those who strive I'll live a LUSH LIFE in some small dive And

Gbmaj7 Gb9 A7(#5) Ab13 E Eb6 Dmaj7 G7 Dbmaj7

there I'll be, while I rot with the rest of those whose lives are lone-ly too.

MOON LOVE

Words and Music by
MACK DAVID, MACK DAVIS
& ANDRE KOSTELANETZ

Molto Moderato con espressione

Piano introduction in B-flat major, 4/4 time. The music is marked *mf* and consists of a series of chords and melodic lines in both hands.

Voice

Voice and piano accompaniment for the first line of lyrics. The piano part is marked *mp*. Chords above the voice line are Bb, F/A, and Gm.

Here in your arms The world is mine to -

Voice and piano accompaniment for the second line of lyrics. Chords above the voice line are F, Edim7, Eb7, and Gm/D.

night You're di - vine to - night. But will

Voice and piano accompaniment for the third line of lyrics. Chords above the voice line are Cm7, F9/Eb, F7, Fm7/Bb, Edim/Bb, Fm7/Bb, and Bb7. The piano part includes a *rit.* marking and triplet figures.

sor - row re - place this to - mor - row?

Moon Love - 3 - 1

Refrain

Bb7 a tempo *Bb7/Ab* *Eb/G* *Eb*

Will this be moon love — noth-ing but moon love? — Will you be

mp-mf a tempo

Fm7 *Bb7* *Eb* *Eb/G*

gone when the dawn comes steal - ing through? — Are these just

Bb7 *Bb7/Ab* *Eb/G* *Eb*

moon dreams — Grandwhile the moon beams? — But when the

F9/C *D7* *Gm* *Gm7(b5)/F* *C7/E*

moon fades a - way will my dreams come true? — Much as I love you —

Fm7 Bb7/D Eb F9/C Eb/Bb

Don't let me love you _____ If I must pay for your

F9/A Bb7/Ab Eb/G Cm7 Bb7

kiss with lone - ly tears. _____ Say it's not moon love _____

Bb7/Ab Eb/G Eb Cm7 F7

Tell me it's true love _____ Say you'll be mine when the

Fm9/Bb Bb7 Eb Bb7 Eb Abmaj7 Eb

1. moon dis - ap - pears. Will this be pears. _____

2. _____

rit.

RED SAILS IN THE SUNSET

Words by
JIMMY KENNEDY

Music by
HUGH WILLIAMS

Slowly (with expression) ♩ = 88

The piano introduction consists of two staves. The right hand plays a series of chords in G major, while the left hand plays a rhythmic accompaniment of eighth notes. The tempo is marked as 'Slowly (with expression)' with a quarter note equal to 88 beats per minute.

G D7 G D G7 C G+ Cm6

Red Sails In The Sun - set 'Way out on the

The first line of the song features a vocal melody in G major. The piano accompaniment provides harmonic support with chords G, D7, G, D, G7, C, G+, and Cm6. The lyrics are 'Red Sails In The Sun - set 'Way out on the'.

G Gdim D7 Gdim Am7 D7

sea, Oh! car-ry my loved one

The second line of the song continues the vocal melody. The piano accompaniment uses chords G, Gdim, D7, Gdim, Am7, and D7. The lyrics are 'sea, Oh! car-ry my loved one'.

Am7 D7 G D7+ G

Home safe - ly to me. He sailed at the

The third line of the song concludes the vocal phrase. The piano accompaniment uses chords Am7, D7, G, D7+, and G. The lyrics are 'Home safe - ly to me. He sailed at the'.

D7 G D G7 C G+ Cm6 G G^{dim}

dawn - ing All day I've been blue

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a half note 'dawn - ing' followed by a quarter note rest, then a half note 'All', a quarter note 'day', a quarter note 'I've', a quarter note 'been', and a half note 'blue'. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

D7 G^{dim} Am7 D7 Am7 D7

Red Sails In The Sun - set, I'm trust - ing in

The second system continues the song. The vocal line has a quarter note rest, then a quarter note 'Red', a quarter note 'Sails', a quarter note 'In', a quarter note 'The', a quarter note 'Sun - set,', a quarter note rest, a quarter note 'I'm', a quarter note 'trust - ing', and a half note 'in'. The piano accompaniment includes a triplet of eighth notes in the bass line.

G Dm7 G7 C Cm G D7 C7

you. Swift wings you must bor - row Make straight for the

The third system continues. The vocal line has a quarter note 'you.', a quarter note 'Swift', a quarter note 'wings', a quarter note 'you', a quarter note 'must', a quarter note 'bor - row', a quarter note rest, a quarter note 'Make', a quarter note 'straight', a quarter note 'for', and a half note 'the'. The piano accompaniment features a triplet of eighth notes in the bass line.

G Dm7 G7 C Cm G

shore We mar - ry to - mor - row

The fourth system concludes the page. The vocal line has a quarter note 'shore', a quarter note 'We', a quarter note 'mar - ry', a quarter note 'to -', a quarter note 'mor - row'. The piano accompaniment continues with a triplet of eighth notes in the bass line.

A7 Am7 D9 G D7 G D G7

And he goes sail - ing no more Red Sail In The Sun - set

poco rit. *mp*

C G+ Cm6 G G#dim D7 G#dim

'Way out on the sea Oh! car - ry my

Am7 D7 Am7 D7 1 G G#dim Am7 D7

loved one Home safe - ly to me.

2 G G7 C Cm6 Gb G6

me.

accel. *dim.* *poco rit.* *pp*

STRAIGHTEN UP AND FLY RIGHT

Words and Music by
NAT "KING" COLE
and IRVING MILLS

Moderato (*not fast*)

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment with chords and eighth notes. Dynamics include *mf* and *f*. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The introduction concludes with a fermata over the final chord, marked with a circled *ga*.

Verse

Chord diagrams for the first four measures of the verse: **A^b**, **A^b7**, **D^b**, and **E⁷**.

A buz-zard took a mon-key for a ride in the air, The

The first two lines of the verse are shown with vocal melody and piano accompaniment. The piano part features a steady bass line with chords. Dynamics include *p*. The key signature remains two flats.

Chord diagrams for the next four measures: **A^b**, **Fm**, **Fm7**, **E⁷**, **E^b7**, **A^b**, and **A^b7**.

mon-key thought that ev-ry-thing was on the square.— The buz-zard tried to throw the mon-key

The next two lines of the verse continue the vocal melody and piano accompaniment. The piano part includes a circled *ga* marking. Dynamics include *p*.

Chord diagrams for the final four measures: **D^b**, **E⁷**, **A^b**, **Fm**, **Fm7**, **B^bm7**, and **E^b9**.

off of his back,— But the mon-key grabbed his neck and said, "Now lis-ten, Jack;—"

The final line of the verse concludes the vocal melody and piano accompaniment. Dynamics include *p*.

A⁶ D^b6 A⁶ E^bm7 E^b9

STRAIGH-TEN UP AND FLY_ RIGHT!_ STRAIGH-TEN UP AND FLY_ RIGHT!_

mp-f *fz fz* *fz fz*

A⁶ D^b6 A⁶ E⁹ E^b9

STRAIGH-TEN UP AND FLY_ RIGHT!_ Cool down Pa-pa, don't you blow your top._

fz *fz*

A⁶ D^b6 A⁶ E^bm7 E^b9 A⁶

Ain't nouse in div - in',_ What's the use in div - in' ?_ STRAIGHTEN UP AND FLY.

fz fz *fz fz*

D^b6 A⁶ Fm E^b9 E⁷ A⁶ C7

_ RIGHT,_ Cool _ down, Pa-pa, don't you blow your top._ The buz-zard told the mon-key, 'You are

fz

F7 F9 Gb9 F9 Bb9

chok-in' me,— Re-lease your holt and I will set you free,— The mon-key looked the buzzard right

Bb9 Bb7 Eb9 Bbm7 Eb9 Eb9

dead in the eye, And said; "Your sto-ry's so touch-ing, it sounds just like a lie."

A#6 Db6 A#6 Bbm7 Eb9

STRAIGHTEN UP AND FLY— RIGHT!— Straigh-ten up and stay — right.—

A#6 Db6 A#6 Fm Eb9 Eb7 A#6 Eb+ Eb9 Eb7 A#6

STRAIGHTEN UP AND FLY— RIGHT!— Cool—down, Pa-pa, don't you blow your top.— blow your top.—

TANGERINE

Words by
JOHNNY MERCER

Music by
VICTOR SCHERTZINGER

Molto moderato con espressione

Piano introduction in D major, 3/4 time. The melody is in the right hand, starting with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and D5. The left hand provides a harmonic accompaniment with chords: D4, F#4, A4, B4, C5, and D5.

Voice

South A - mer - i - can sto - ries _____ tell of a girl who's quite a dream

mp

Chord diagrams: D, E7, D, E7, A7, C#, D

First system of the vocal and piano accompaniment. The vocal line starts with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and D5. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

The beau - ty of her race. _____ Though you doubt all the sto - ries _____

Chord diagrams: Em7, A7, Dm7, A7sus, A7, Dm, E7, D, E7

Second system of the vocal and piano accompaniment. The vocal line continues with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and D5. The piano accompaniment continues with the same triplet and bass line pattern.

— And think the tales are just a bit ex - treme, _____ Wait till you see her face _____

Chord diagrams: D7, D, Dm, A, Bm, E7, Em7, A7

Third system of the vocal and piano accompaniment. The vocal line continues with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and D5. The piano accompaniment continues with the same triplet and bass line pattern.

Tangerine - 3 - 1

D7+

Gm7

E \flat

C7

F

Abdim

Refrain

Tan - ge - rine She is all they claim With her

mp - mf

Gm7

C7

Gm7

C7

F

D7+

eyes of night and lips as bright as flame Tan - ge -

Gm7

E \flat

C7

F

E7

C \sharp dim

A

F \sharp m

rine When she dances by Sen - or - i - tas stare and

Bm7

E9

A7

A \sharp

D7

D7+

Gm7

E \flat

ca - bal - le - ros sigh. And I've seen

C7 F A/dim Gm7 C7

Toasts to Tan - ge - rine — Raised in ev - 'ry bar a -

Gm7 C7 A7 A+ D D7+ D- Gm

cross the Ar - gen - tine, — Yes, she has them all on the

dim. poco a poco - -

A7sus A7 Dm7 F G7 Bbm Bb Gm7

run But her heart be - longs to just one Her heart be - longs to

p-mp

C7 1 F Cm D7 D7+ 2 F Bb F

Tan - ge - rine. — Tan - ge - rine. —

rit *ppp*

TONIGHT YOU BELONG TO ME

By
BILLY ROSE and LEE DAVID

Valse moderato

Piano introduction in 3/4 time, key of E-flat major. The music starts with a forte (f) dynamic. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Voice Eb Ab

Vocal entry in E-flat major. The lyrics are: "Once more we meet, Out of my arms,". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A piano (p) dynamic marking is present.

Bb7 Eb Cm Fm7 Bb6

Second vocal entry. The lyrics are: "You look so sweet, Still in my heart, Dear, You're al-ways near me". The piano accompaniment continues with harmonic support.

Eb Bb7 Eb Ab Bb7 G/B

Third vocal entry. The lyrics are: "feel? seems. I love you still, Don't let your pride, I al-ways Hide what's in -". The piano accompaniment concludes the section.

Cm F Cm7 F6 Bb7

will, You have the same old ap - peal,
side, Don't close the door on your dreams.

Chorus Eb Eb7 Ab Abm Eb

Though you be - long to some - bod - y else, To - night you be -

Bb7 Eb Bb7 Eb Eb7

long to me. Though we're a - part, you're

Ab Abm Eb Bb7 Eb

part of my heart, To - night you be - long to me.

Abm

Down by the stream, how sweet it will seem,

Eb Eb7/Db C7 Fm7 Bb7 Eb

Once more to dream in the moon - light. ————— Though with the

Eb7 Ab Abm Eb Bb7

dawn, I know you'll be gone, To - night you be - long to

1 Eb Abm Bb aug 2 Eb

me! ————— me! —————

(Get Your Kicks On)
ROUTE 66!

Words and Music by
BOBBY TROUP

Medium Tempo

f

If you — ev - er plan to mo - tor west — Trav - el my way take the

high-way that's the best. — Get your kicks on ROUTE SIX-TY-SIX! —

f

It winds — from Chi - ca - go to L. A., — More than two — thou-sand

miles all the way. — Get your kicks on ROUTE SIX-TY-SIX! —

f

Chord diagrams: F, Bb9, E, F, Bb9, Gm7, C9, C7, F, Abdim, Gm7, F, Bb9, E, F, Bb9, F, Gm7, C9, C7, F.

Route 66 - 2 - 1

Gm7 C7 F Bb9 F

Now you go thru Saint Loo-ey and Jop - lin, Mis-sour-i And Ok-la-hom-a Cit-y is might-

F9 F7 Bb9 F

- y pret - ty; You'll see Am - ar - il - lo; Gal - lup, New

Fdim F Gm7 C9 Gm7 C9 F F#dim

Mex - i - co; Flag - staff, Ar - i - zon - a; Don't for - get Wi - no - na, King - man, Bar - stow,

Gm7 C7 F Bb9 E F

San Ber - nar - din - o Wont you get hip to this time - ly tip:

Bb9 F

When you make that Cal - i - for - nia trip Get your

Gm7 C9 C7 F Abdim Gm7 C7 F Bb9 F Gb7 F

kicks on ROUTE SIX - Y - SIX! If

STAR DUST

Words by
MITCHELL PARISH
French translation by Yvette Baruch

Music by
HOAGY CARMICHAEL

Moderately

C7+5 F6 Fm6

Some-times I won - der why I spend the lone - ly night
Sou - vent le si - lence de la nuit ré - pète ton nom

C Em A7 Dm7 A7

Dream-ing of a song? The mel - o - dy haunts my rev-er-ie. And I am once a - gain with
Comme un - e chan-son, Sa mél - o - die hante ma rê-er-ie, Mon rêve me trans-porte dans tes

Dm7 Fm G7 Gdim G7 Dm7 G7 G7+5 C C6

you. When our love was new, and each kiss an in-spir - a - tion,
bras. Quand l'a - mour fût jeune, et chaque bai-ser in-spir - a - tion,

D7 C D7 G7 Dm7

But that was long a - go: now my con-so-la - tion is in the star dust of a
Les ann-ées sont pass-ées et ma con-so-la - tion s'é - leve à l'é - toile d'une chan-

G7 Gdim G7 C7+5 F6 Fm6

song. Be - side a gar - den wall, when stars are bright.
son. E - toile du soir brill - ant, é - toile d' amour.

C Em A7

you are in my arms. The night - in - gale tells his fair - y tale
Tu es dans mes bras, Le ros - si - gnoie chante et puis s'en - va

Dm7 A7 Dm7 Fm6 Dm7-5 Fm

of par - a - dise, where ros - es grew. Tho' I dream in vain. In my
au pa - ra - dis des âmes ra - vies. Donc mon rêve s'en - fut. Comme une

G Am C B7 B7-5 E7 E7+5 F6 A7 Adim G7

heart it will re - main: My star dust mel - o - dy, The mem - o - ry of love's re -
chan - son dans la nuit Et mon é - toile d'a - mour N'est qu'une mé - moire d'une mèl - o -

1. C Ab7 Fm6 G7 C7+5 2. C C6 Cm Cmaj7 C6

frain. Some - times I frain.
die. Sou - vent le die.

l.h.

SMILE

Words and Music by
TURNER, PARSONS, CHAPLIN

Moderately, with great warmth

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. The tempo is marked 'Moderately, with great warmth' and the dynamic is 'mf'.

F

SMILE, tho' your heart is ach-ing, SMILE, e-ven tho' it's break-ing,

mp-mf

The first vocal line is written on a single staff. The piano accompaniment is shown below it. The dynamic is 'mp-mf'.

When there are clouds in the sky, you'll get by, If you

dim

The second vocal line is written on a single staff. The piano accompaniment is shown below it. The dynamic is 'dim'.

Gm **Bbm** **E9**

SMILE through your fear and sor-row, SMILE and may-be to-mor-row,

The third vocal line is written on a single staff. The piano accompaniment is shown below it.

F **Gm** **C7**

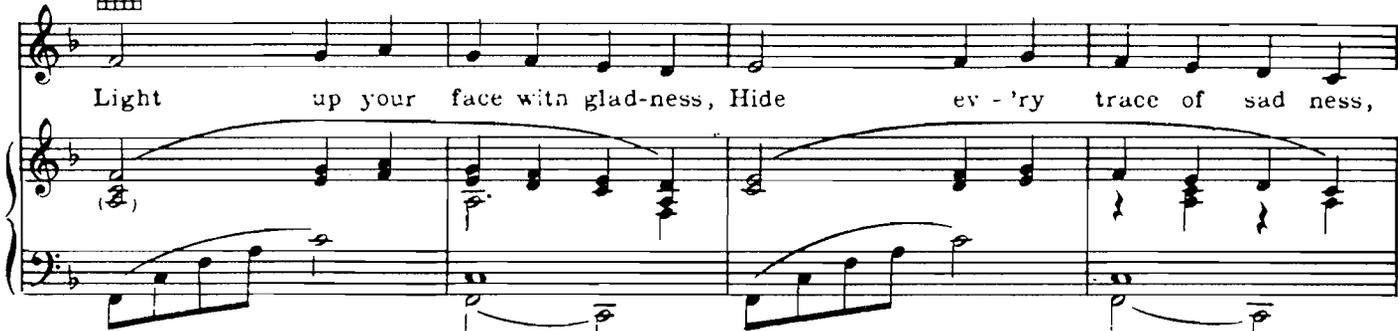
You'll see the sun come shin-ing thru for you.

The fourth vocal line is written on a single staff. The piano accompaniment is shown below it.

F



Light up your face with glad-ness, Hide ev - 'ry trace of sad ness,



Fdim Gm Adim Gm D7-9 Gm D7



Al - tho' a tear may be ev - er so near, That's the



Gm Bbm Eb9



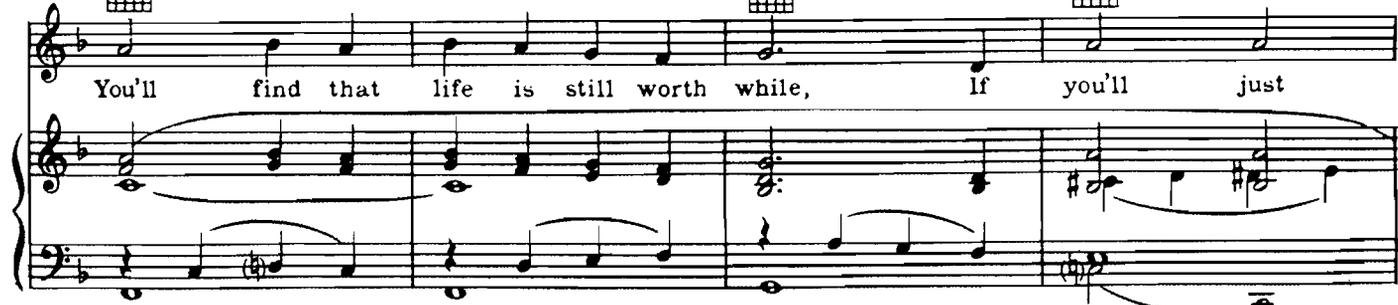
time you must keep on try - ing, SMILE, what's the use of cry - ing,



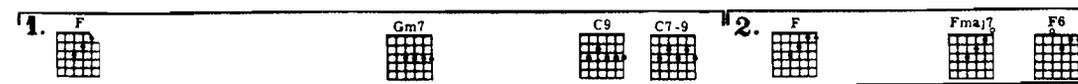
F Gm C7



You'll find that life is still worth while, If you'll just



1. F Gm7 C9 C7-9 2. F Fmaj7 F6



SMILE. SMILE.

rall.



THAT'S MY GIRL

Words by
BARBARA TOBIAS

Music by
RAY ELLINGTON

Moderately

Chords: B \flat Cm7 B \flat F7 \sharp 5 B \flat 6 F9 B \flat 6 F \sharp 5

Chords: B \flat 6 Cm7 B \flat 6 Cm7 B \flat Fm6 G7

Chords: Cm7 F7 B \flat 6 F7 \sharp 5 B \flat 6 D7

Chords: Gm B \flat m C7 Cm7

Lyrics: look at her, she be-longs to me. Now
That's My Girl Hands off, don't touch. She
looks just like an an-gel, but she's hu-man all the same. So
In not tak-in' chan-ces, I won't tell her ad-dress or

That's My Girl - 2 - 1

F9#5 F7 Bb6 Cm7 Bb6 F7#5 Bb6 F9

e - ven her name. 'Cause That's My Girl! I'm add - ing her to my fam - i - ly.

Bb6 Fm7 Bb9 Fm7 Bb7 Eb

And I love that girl and ev - 'ry - thing's fine.

Eb6 Edim

So un - til the day that she says "Yes" I'm

Bb Dm7 G9 G7 Cm7 F7

keep - ing my fin - gers crossed. 'Cause That's My Girl! And she's gon - na stay

¹ Bb Cm7 F#7 F9 ¹² Bb Cm7 B7 Ebmaj9

mine. mine.

THESE FOOLISH THINGS

(Remind Me Of You)

Words and Music by
MARVELL, STRACHEY, LINK

Slowly

VOICE



Oh! will you nev-er let me




be?

Oh! will you nev-er set me free?

The ties that bound us,



Are still a-round us,

There's no es-cape that I can see.

These Foolish Things - 4 - 1

Bb mi Eb 7 F mi C mi F 7 Bb 7

And still those lit-tle things re- main, That bring me hap-pi-ness or pain.

CHORUS

Eb C mi F mi Bb 7 Eb C mi

1. A cig - a-rette that bears a lip-stick's tra-ces, An air-line tick-et to ro-
 2. First daf-fo-dils and long ex - cit - ed ca-bles, And can-dle lights on lit - tle
 3. Gar-de-nia per-fume ling-'ring on a pil - low, Wild straw-bries on-ly sev-en

F 9 Bb 7 Eb 9 Ab C 7

man - tic pla-ces, And still my heart has wings. — THESE FOOL-ISH
 cor - ner ta-bles, And still my heart has wings. — THESE FOOL-ISH
 francs a ki - lo, And still my heart has wings. — THESE FOOL-ISH

F9 **F mi** **Bb7** **Eb** **C mi**

THINGS re-mind me of you. A tink-ling pia-no in the
 THINGS re-mind me of you. The park at eve-ning when the
 THINGS re-mind me of you. The smile of Gar-bo and the

F mi **Bb7** **Eb** **C mi** **F9** **Bb7**

next a-part-ment, Those stumb-ling words that told you what my heart meant,
 bell has sound-ed, The "Ile de France" with all the gulls a-round it,
 scent of ro-ses, The wait-ers whist-ling as the last bar clo-ses,

Eb9 **Ab** **C7** **F9** **Bb7**

A fair-grounds paint-ed swings, — THESE FOOL-ISH THINGS re-mind me of
 The beau-ty that is Spring's, — THESE FOOL-ISH THINGS re-mind me of
 The song that Cros-by sings, — THESE FOOL-ISH THINGS re-mind me of

Eb **D7** **G mi** **C mi** **D9** **G mi** **C9**

you. You came, you saw, you con-quer'd me;
 you. How strange, how sweet, to find you still;
 you. How strange, how sweet, to find you still;

Bb Gmi Eb F7 Bb7 Bb dim. Fmi Bb7

When you did that to me, I knew some-how this had to be.
 These things are dear to me, They seem to bring you near to me.
 These things are dear to me, They seem to bring you near to me.

Eb Cmi Fmi Bb7 Eb Cmi

The winds of March that make my heart a danc-er, A tel-e-phone that rings but
 The sigh of mid- night trains in emp-ty sta-tions, Silk stock-ings thrown a-side, dance
 The scent of smould-ring leaves, the wail of steam-ers, Two lov-ers on the street who

R.H. R.H.

F9 Bb7 Eb9 Ab C7

who's to an-swer? Oh, how the ghost of you clings! THESE FOOL-ISH
 in - vi - ta - tions. Oh, how the ghost of you clings! THESE FOOL-ISH
 walk like dream-ers. Oh, how the ghost of you clings! THESE FOOL-ISH

F9 Bb7 Eb Bb dim. Cmi Bb aug. Eb

THINGS re-mind me of you. you.
 THINGS re-mind me of you. you.
 THINGS re-mind me of you. you.

1. 2.

L.H.

WHEN I TAKE MY SUGAR TO TEA

Words and Music by
SAMMY FAIN, IRVING KAHAL
and PIERRE NORMAN

Moderato

Piano introduction in F major, 4/4 time, marked Moderato. The piece begins with a forte (f) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment. The introduction concludes with a fermata over a final chord, marked sfz and accented.

VOICE *mp* F Ddim Gm7 Caug

ad lib. I'm just a lit - tle "Jack - ie Hor - ner"

Vocal line and piano accompaniment for the first line of lyrics. The vocal line starts with a fermata and then enters with a mezzo-piano (mp) dynamic. The piano accompaniment continues with a similar accompaniment pattern as the introduction.

F Gm7 C7 Db7

since I met my sug - ar cane... That gang of mine has

Vocal line and piano accompaniment for the second line of lyrics. The vocal line continues with the same melodic pattern. The piano accompaniment features a change in chord structure corresponding to the lyrics.

Gm7 C7 F Db7 C7 F Ddim

been re - veal - in' that they're feel - in' sore. I left the lamp - light

Vocal line and piano accompaniment for the third line of lyrics. The vocal line concludes with a fermata. The piano accompaniment provides harmonic support throughout.

Gm7 Caug F Gm7 C7 Db7 C7 F

on the cor - ner, For the moon_ in lov - er's lane;_

C G7 C7

I'm do - ing things I nev - er did_ be - fore:_____

REFRAIN

p-mf F Cdim C7 F Cdim

When I take my su - gar to tea, All the boys are jeal - ous of

C7 D7 Gm7 Bbm

me; 'Cause I nev - er take her where the gang goes. - When I

F C7 F B \flat F C F Cdim C7

take my sug-ar to tea. _____ I'm a row-dy dow-dy, that's me, _____ She's a

F Cdim C7 D7

high-hat ba-by, That's she. _____ So I nev-er take her where the

Gm7 Bbm F C7 F F7 Cdim B \flat

gang goes,-When I take my sug-ar to tea. Ev-'ry Sun-day

E \flat 7

af-ter-noon, We for-get a-bout our cares, _____

F G7 Db7

Rub - bing el - bows at the Ritz_ With those mil - lion -

C7 Cdim C7 F Cdim C7

aires. When I take my sug - ar to tea, I'm as

F Cdim C7 D7

Ritz - y as I can be, 'Cause I nev - er take her where the

Gm7 Bbm F C7 F Bb F C7 F

gang goes, When I take my sug - ar to tea. When I tea.

WHERE CAN I GO WITHOUT YOU?

Words by
PEGGY LEE

Music by
VICTOR YOUNG

Slowly

mf

The piano introduction consists of two staves. The right hand features a melodic line with three triplet markings over the first, second, and fourth measures. The left hand provides a harmonic accompaniment with chords and moving bass lines.

REFRAIN

F Gm7 C7 F Dm7

I went to Lon - don town to clear up my mind, — Then on to Pa - ris for the

mp mf

The first system of the refrain shows the vocal line and piano accompaniment. The piano part includes a triplet in the right hand and a sustained chord in the left hand.

Gm7 C9 F Faug Bb6 Bbm6

fun I could find; — I found I could - n't leave my mem - 'ries be - hind, —

The second system continues the vocal and piano accompaniment. The piano part features a triplet in the right hand and a chord with a natural sign in the left hand.

F G9 Gm7 C7 F Gm7 C7

WHERE CAN I GO WITH - OUT YOU? Tried see - ing Sin - ga - pore, but that would - n't do, —

The third system continues the vocal and piano accompaniment. The piano part includes a triplet in the right hand and a chord with a flat sign in the left hand.

F Dm7 Gm7 C9 F Faug Bb6 Bbm6

Went to Vi - en - na, but I found you there, too; E - ven in Swit - zer - land, your mem - 'ry came through,

The fourth system concludes the vocal and piano accompaniment. The piano part features a triplet in the right hand and a chord with a flat sign in the left hand.

Where Can I Go Without You - 2 - 1

F G9 C7 F Cm7 F7

WHERE CAN I GO WITH - OUT YOU ? I want - ed trav - el, I want - ed

Bb Bbdim Cm7 F7 Bb Dm7 G7

ro - mance, I chased that rain - bow a - cross the sea; I'm tired of fac - es and quaint old

C Cdim Dm7 G7 Gm7 C7 F

plac - es, If you can't be there with me. Back on the boat a - gain and

Gm7 C7 F Dm7 Gm7 C9 F Faug

fare - well to France, Fare - well to Lon - dontown, they have - n't a chance; I'll trade the sights I've seen, for

Bb6 Bbm6 F G9 C7 1. F FdimGm7C7 2. F Eb9 F6

one lov - ing glance, WHERE CAN I GO WITH - OUT YOU ? YOU ?

TWILIGHT ON THE TRAIL

Words and Music by
SIDNEY D. MITCHELL
and LOUIS ALTER

Molto Moderato

Piano introduction in E-flat major, 4/4 time. The piece begins with a melody in the right hand, marked *l.h.* and *p*. The left hand provides a harmonic accompaniment. The tempo is *Molto Moderato*. The introduction concludes with a *rit.* (ritardando) marking.

Refrain Eb Bb Eb

When it's twi - light on the trail ———— And I jog a

First line of the refrain. The melody is in the right hand, and the piano accompaniment is in the left hand. Dynamics include *p* and *mp*. The key signature is E-flat major.

Ab Gm Ab Fm Ab

long The world is like a dream, And the rip - ple of the stream Is my

Second line of the refrain. The melody continues in the right hand, with piano accompaniment in the left hand. Dynamics include *p* and *mp*. The key signature is E-flat major.

Eb Ab Bb7 Ab Abm Eb

song. ———— When it's

Third line of the refrain. The melody concludes in the right hand, with piano accompaniment in the left hand. Dynamics include *p* and *mp*. The key signature is E-flat major.

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E_b *B_b* *E_b*

twi - light on the trail ——— And I rest once more My

A_b *G_m* *A_b* *F_m* *A_b* *E_b*

ceil - ing is the sky, And the grass on which I lie Is my floor

A_b *B_b7* *A_b* *A_bm* *E_b* *G_m*

Nev - er ev - er

C7 *A_b7* *G_m*

have a nick - el in my jeans — Nev - er ev - er have a debt to

C7 *A_b7* *G_m* *C7*

pay, ——— Still I un - der - stand what real con - tent - ment means.

Ab7 Bb Edim F7 *rit.* F7b5 Bb7 *tempo*

Guess I was born that way When it's

a tempo

Eb Bb Eb

twi - light on the trail And my voice is

Ab Gm Ab Fm Ab

still Please plant this heart of mine Un-der-neath the lone-some pine on the

Eb Ab Bb7 Ab Abm ^{1.}Eb Bb7

hill. *l.h.* When it's

^{2.}Eb *Coda Optional* Ab Eb Abm Eb

When it's twi - light on the trail. *l.h.*

p *pp*

YES! WE HAVE NO BANANAS

By
FRANK SILVER and
IRVING COHN

Moderato

Piano introduction in G major, 4/4 time, marked Moderato. The music features a simple melody in the right hand and a bass line in the left hand, with a few chords in the right hand.

C F G7

There's a fruit store on our street It's run by a
Bus-'ness got so good with him He wrote home to

Piano accompaniment for the first line of lyrics, including a piano (*p*) dynamic marking.

C F C/E B7 E G7/D

Greek And he keeps good things to eat But you should hear him speak
say "Send me Pete and Nick and Jim, I need help right a - way"

Piano accompaniment for the second line of lyrics.

C F C G7 F#dim G7/C C

When you ask him an - y - thing Ne - ver an - swers "no"
When he got them in the store There was fun, you bot

Piano accompaniment for the third line of lyrics.

G D G7

He just "yes - ses" you to death And as he takes your dough - he tells you:
Some one asked for 'Spar - row - grass' And then the whole quar - tette - all ans - wered:

Chorus

C F C/E G7 C D7

YES! We have no ba - na - nas _____ We have no ba -

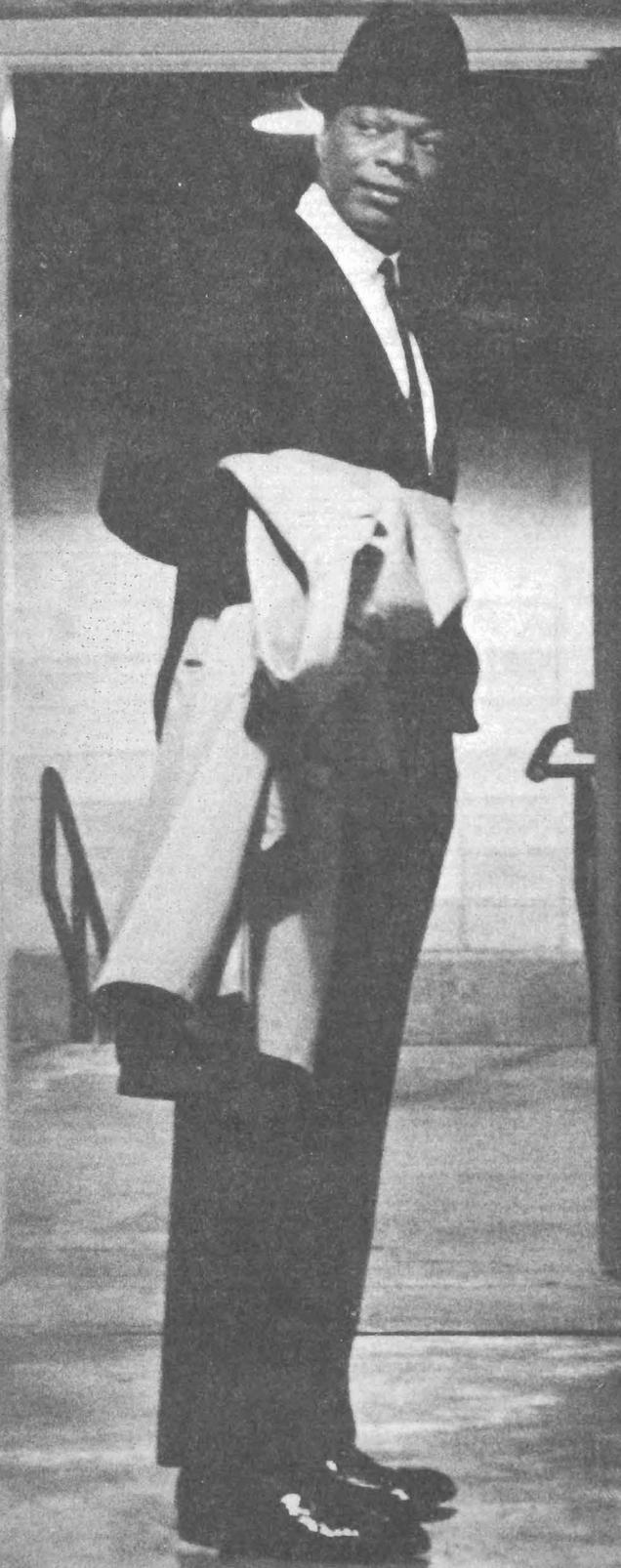
G7 C F Fm6

na - nas to - day _____ We've string beans and HON - ions, cab -

C/G B7 E

BAH - gos and scal - lions And all kinds of fruit and say _____

EXIT



... It was during this cushy engagement at the Swanee Inn in Los Angeles, that Cole suffered another humiliating setback - or so, at least, it seemed to him at the time. One of those inevitable luses in the audience, who wouldn't have known a dissonant chord from a harpsichord and wouldn't have cared, came stumbling to the bandstand and demanded that Nat sing his favorite tune "Sweet Lorraine."

Nat was gentle. "We don't sing," he said softly.

The portly patron was in no mood to be put off, however. He brought his eyes to focus on Cole and in the voice of a platoon sergeant commanded, "Sing!" That brought the manager of the place on the double. He summed up the situation on his mental cash register and gave Cole the word: "Sing. This guy's a big spender. Sometimes three bucks a night."

Nat Cole sang, nervously, reluctantly and, although there were no critics around at the time to comment on his performance, probably not very well. That voice was to become among the best-known in the world of popular music.

ISBN 0-89724-590-3



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MONA LISA
RAMBLIN' ROSE
SMILE
SWEET LORRAINE
THOSE LAZY-HAZY-CRAZY DAYS OF SUMMER
UNFORGETTABLE
WHEN I FALL IN LOVE
... and many more



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15800 N.W. 48th Avenue • Miami, Florida 33014
A Warner Music Group Company

ISBN 0-89724-590-3



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\$14.95
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TPF0150