

NAT KING COLE

GOLDEN GREATS



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NAT KING COLE

GOLDEN GREATS

Contents:-

<i>Dance Ballerina Dance</i>	10
<i>For All We Know</i>	18
<i>Mona Lisa</i>	13
<i>Nature Boy</i>	30
<i>Ramblin' Rose</i>	6
<i>Smile</i>	16
<i>Somewhere Along The Way</i>	23
<i>Sweet Lorraine</i>	20
<i>Those Lazy Hazy Crazy Days Of Summer</i>	28
<i>Too Young</i>	8
<i>Unforgettable</i>	4
<i>The Very Thought Of You</i>	26



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The Unforgettable

NAT KING COLE

NAT KING COLE is one of those rare artists who have made a name for themselves in two different branches of show business and one who, moreover, has enjoyed both artistic and commercial success. He began his career as a professional jazz pianist and is, to this day, remembered as one of the great performers in this field. In 1946 he won the Esquire Gold Medal as a pianist and there are many jazz fans who feel he could have reached really great heights as a jazz pianist had he stayed with this side of his talent. But it is as a singer that he is loved and remembered today.

NATHANIEL ADAMS COLES was born in Montgomery, Alabama, on March 17th 1917. In 1921 the family moved to Chicago where his father was a Pastor of the Truelight Spiritual Temple. By the time he was twelve years old Nat was playing the organ and singing in the choir there. He took a few piano lessons so that he might be able to read music but he never really needed tuition, being a natural pianist.

In 1934 he began his professional career and for this purpose dropped the 's' in his name. His first job was as leader of a band called Rogues of Rhythm in which he worked with his brother Eddie around the Chicago clubs and dance halls. It was at this time, at the age of 19, that he made his recording debut on Decca with a sextette led by his brother on bass. He then joined a Road Company of "Shuffle Along" and married one of the chorus girls called Nadine Robinson. When the show folded and the band broke up Nat worked singly for some time until 1939 when he formed the historic Nat King Cole Trio with Wesley Prince on bass and Oscar Moore on guitar and where, initially, Nat was the star on piano. The Trio was the first small group to be commercially successful and paved the way for many others to follow them. Up to then big bands had been what the public wanted to hear.

Nat seems to have become a singer almost by accident. He was playing with the Trio in a Hollywood Club when the owner suddenly decided he wanted to have a singer. So as not to lose his job Nat promptly began singing, playing piano as he sang. His early singing was light rhythm and blues and one of his early successes was "SWEET LORRAINE", the theme song of the clarinetist Jimmy Noone, whom he had heard in his early days in Chicago.

As Nat became more and more successful as a singer he began playing less and less piano. The words of a song were always important to him and by doing the two jobs his concentration was necessarily divided. It is also, not easy to sing well whilst sitting down, especially for a singer with such a soft, intimate voice.

The Trio always did well but in 1944 they were signed to Capitol Records and recorded one of Nat's own numbers "STRAIGHTEN UP AND FLY RIGHT". This was an enormous hit and by then Nat's singing was the main attraction of the Trio and for recording he gradually began adding strings and then more and more instruments until he had a large orchestra backing him. The Trio began making films in which Nat played several quite important roles and in 1947, with his smash hit record of "FOR SENTIMENTAL REASONS", he was well and truly launched as a ballad singer. The Trio split up in 1951 and Nat continued as a solo singer as which, it has to be said, he achieved much more monetary success than he ever could have as a jazz pianist. He had one gigantic hit after another—"NATURE BOY", "MONA LISA", "SMILE", "DANCE BALLERINA DANCE", "TOO YOUNG". . . . He began touring all over the world; he had his own networked series on TV; he appeared in stage shows; he played, very successfully, the part of W. C. Handy in the film "St. Louis Blues". In every way his popularity increased, even when ballads fell under a cloud in the rock and roll era.

Nat was possibly the first black male singer to win acceptance from the white public which was prepared to accept black jazz musicians but less inclined to welcome black singers. He never made a conscious effort to appeal to a white audience but his velvety tones and great artistry won them over. He had a warm and gentle personality, was liked by everybody and was never spoiled by success, and all this was reflected in his voice.

He died at the early age of 47 on February 15th 1965, but happily for us, he left behind him many recordings which are as popular today as they have ever been and which still continue to sell in larger quantities than those of most living artists.

Un-for-get-ta-ble in ev-'ry way,

G dim

And for ev-er-more that's how you'll stay. That's why, dar-ling,

A9 Em7 Cm A9 F

it's in-cred-i-ble, That some-one so Un-for-get-ta-ble Thinksthat I am

Fm C Gm6 A7 D7

Un-for-get-ta-ble too. too.

G7 C#7 D7 C#7 Am7 D7 C Dm7 Db7 C6

Ramblin' Rose

WORDS & MUSIC BY
NOEL SHERMAN AND JOE SHERMAN

Slowly

Col. 8

mf

The piano introduction consists of two staves. The right hand features a melodic line with a series of chords and a final cadence. The left hand provides a harmonic accompaniment with a steady bass line. The tempo is marked 'Slowly' and the dynamic is 'mf'.

1. Ram - blin' Rose, Ram - blin'

2. on, ram - ble

3. Rose, Ram - blin'

mf

0 Eb1m G7

The first system of the song features three vocal lines and piano accompaniment. The vocal lines are: 1. 'Ram - blin', 2. 'on,', and 3. 'Rose,'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. The dynamic is 'mf'. Chord symbols '0', 'Eb1m', and 'G7' are indicated below the piano part.

Rose: Why you ram - ble,

on, When your ram - blin'

Rose Why I want you,

C D7

The second system continues the vocal and piano accompaniment. The vocal lines are: 'Rose: Why you ram - ble,', 'on, When your ram - blin'', and 'Rose Why I want you,'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. Chord symbols 'C' and 'D7' are indicated below the piano part.

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

G7 Dm7 G7 07

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

F 0

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

last time optional

Dm7 G7(sus4) G7

<p>1.2.</p> <p>Rose? gone?</p> <p>2. Ram - ble 3. Ram - blin'</p> <p>0 F6 C Ebdtm</p>	<p>3. Fine</p> <p>Rose?</p> <p>0 F6 0</p>
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Too Young

Words by
SYLVIA DEE

Music by
SID LIPPMAN

Moderato

Piano introduction in B-flat major, 4/4 time, Moderato. The music features a flowing melody in the right hand and a supporting bass line in the left hand, with a key signature of two flats.

They try to tell us we're too young ————— Too young to

Chords: Bb, Dm, Gm, Cm7, F7, Bb

real-ly be in love. ————— They say that love's a word, a

Chords: Dm, Eb, G7, Cm, F7

word we've on - ly heard but can't be - gin to know the mean - ing

Chords: Cm7, F7, Cm7, F7, F+

of. _____ And yet, we're not too young to know _____

Bb Gm7 G7 Cm7 Ebm F7 Bb Dm Gm

— this love will last though years may go. _____ And

Cm7 F7 Bb Bb7 Bb+ Eb Bb+ Eb

then, some - day they may re - call _____ we were not too

Cm Eb Ebm Bb G7 Cm7

young at all. _____ They all. _____

Dm F7 Bb Cm7 F7 Bb C° Bb 8

Dance Ballerina Dance

Lyric by
BOB RUSSELL

Music by
CARL SIGMAN

Moderately

Piano introduction in 3/4 time. The right hand (r.h.) features a melodic line with accents and slurs, while the left hand (l.h.) provides a steady bass accompaniment. Dynamics include piano (p), fortissimo (ff), and diminuendo (dim).

CHORUS

First system of the chorus. The vocal line begins with the lyrics "Dance BAL-LE-RI - NA dance" and "And do your pir - ou - ette in rhy - thm with your". The piano accompaniment continues with a rhythmic pattern. A *C# dim* marking is present at the end of the system.

Second system of the chorus. The vocal line continues with "ach - ing heart." and "Dance BAL-LE-RI - NA dance". The piano accompaniment features chords labeled *Dm7 G G7*, *Dm*, and *G7*.

Third system of the chorus. The vocal line concludes with "You must - n't once for - get a dan - cer has to dance the part." The piano accompaniment features chords labeled *Dm*, *Dm(7#)*, *Dm7 G7+*, *C*, and *G7*.

Whirl BAL-LE-RI-NA whirl And just ig-nore the chair that's emp-ty in the sec-ond row

f mp

C#dim Dm7 G G7

This is your mo-ment girl Al-tho' he's not out there ap-plaud-ing as you

Dm G7 Dm Dm(7#) Dm7 G7+

steal the snow Once you said his love must wait its turn.

C E7 Dm E7 Dm6 E7 Am9 Dm8

— You want-ed fame in - stead I guess that's your con - cern, we live and

Am A7(9b) Dm Dm(7#) D9 Dm7

learn. — And love is gone, BAL-LE-RI - NA gone So on with your ca - reer, you can't af-ford a

07 C C#dim

back-ward glance — Dance on and on and on; A thou-sand peo - ple

Dm7 G 07 Dm 09 Dm

here have come to see the show as 'round and 'round you go, So BAL-LE-RI-NA dance.

Dm 07 C

1 2
dance dance. dance.

Bb9 C l.h. b7 Db9(5b) C l.h. b7 Db9(5b) C

Mona Lisa

Words and Music by
JAY LIVINGSTON
and RAY EVANS

Slowly

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and a 'rall.' marking at the end. The left hand provides a harmonic accompaniment. A dynamic marking of *mp* is present.

Voice (*ad lib.*)

The first system includes a vocal line and piano accompaniment. The lyrics are: "In a vil - la in a lit - tle old I - tal - ian town". The piano part includes a *colla voce* marking and a *mp* dynamic. A *Bb* chord is indicated below the piano part.

The second system continues the vocal and piano parts. The lyrics are: "lives a girl whose beau - ty shames the rose. Man - y yearn to love her but their". The piano part includes chord markings: *F7*, *Bb*, *Gm*, *F#dim*, and *Gm*.

The third system concludes the vocal and piano parts. The lyrics are: "hopes all tum - ble down What does she want? No one knows!". The piano part includes a *sfz mf* marking and chord markings: *Gm7*, *Gm6 C#dim Bb*, *Cm7 F7*, and *Bb7*.

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Refrain Slowly Rubato

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

mp *mf*

E_b A_b E_b

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

mp

Fm7 B_b7 Fm

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

B_b7 E_b

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

mf

A_b E_b

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

mp

Ab Abm

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

Eb Bb7 Eb Eb7

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

Ab Eb

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

1 2

rall.

Bb7 Eb Eb

Words by
JOHN TURNER and GEOFFREY PARSONS

Smile

Music by
CHARLES CHAPLIN

Andante

mf *rit.*

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 'Andante' and the dynamics range from mezzo-forte (mf) to a slight decrescendo (rit.).

Smile tho' your heart is ach - ing, Smile ev - en tho' it's break - ing,

mp

F

The first line of the song features a vocal melody in the upper staff and piano accompaniment in the lower staff. The piano part includes a dynamic marking of mezzo-piano (mp) and a chord symbol of F.

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

F Fdim Gm D7 Gm

The second line continues the vocal melody and piano accompaniment. Chord symbols F, Fdim, Gm, D7, and Gm are indicated below the piano staff.

fear and sor - row, Smile and may - be to - mor - row you'll see the sun come shin - ing

Gm Bb m.6 Eb9 F

The third line concludes the vocal melody and piano accompaniment. Chord symbols Gm, Bb m.6, Eb9, and F are indicated below the piano staff.

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thro'; for you. Light up your face with glad-ness, Hide ev - 'ry

Gm7 C7b9 F

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

F Fdim Gm D7

time, you must keep on try - ing, Smile, what's the use of cry - ing, You'll find that

Gm Bbm6 Eb9 F

life is still worth - while, If you just Smile.

F Gm7 Cb9 F Led. *

For All We Know

Words by
SAM M. LEWIS

Music by
J. FRED COOTS

Andante moderato

Introduction for piano. The music is in a 3/4 time signature with a key signature of one flat (B-flat). It begins with a dynamic marking of *f* (forte). The right hand features a melodic line with a triplet of eighth notes in the third measure. The left hand provides a steady accompaniment with quarter notes.

dreamily

Vocal line and piano accompaniment for the first line of lyrics. The piano part is marked *p* (piano). The lyrics are: "1. Sweet-heart, the night is grow - ing old; Sweet-heart, my love is still un - told; A 2. Why should we waste a night like this? Why should we waste a sin - gle kiss? Why". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chords are indicated below the piano part: F, Gm7, C7, Dm, and A7.

Vocal line and piano accompaniment for the second line of lyrics. The lyrics are: "kiss that is nev - er tast - ed For - ev - er and ev - er is wast - ed. can't we laugh at to - mor - row? To - mor - row will pay what we bor - row." The piano part includes a *rall.* (rallentando) marking. Chords are indicated below the piano part: Gm7, C7, F, A7, Dm, G7, Gm7, and C7.

CHORUS

Chorus of the song. The lyrics are: "For all we know we may nev - er meet a - gain; Be - fore you". The piano part includes markings for *p-mf* and *L.H.* (Left Hand). Chords are indicated below the piano part: F, G9, C7, and F.

go, Make this mo-ment sweet a-gain. We won't say "Good-night" Un-

L.H.

D7 Gm Bbm6 C7 Fdim F Fdim

-til the last min-ute; I'll hold out my hand And my heart will be in it. For all we

C7 Am C7 Dm Faug F Fdim E Fdim Gm7 Am C7 F

know This may on-ly be a dream; We come and go Like a

L.H. L.H. L.H.

G9 C7 F D7

rip-ple on a stream; So love me to - night, To - mor - row was made for some; To -

Gm Bbm6 C7 Fdim F E7 A7 Cm6 D7

-mor-row may nev-er come, For all we know. For know.

1 2

rit. *mf a tempo*

Gm Bbm6 C7 Bb C7 F C#7 Gm7 C7 F Bb6 F D.C.

Sweet Lorraine

Words by
MITCHELL PARISH

Music by
CLIFF BURWELL

Moderato

The piano introduction consists of two staves. The right hand features a series of chords and melodic lines, while the left hand provides a steady bass accompaniment. The tempo is marked 'Moderato'.

The piano accompaniment for the first two lines of lyrics. It includes dynamic markings such as *mf* and *mp*, and a section marked *ad lib.* (ad libitum). The music is in G major and 4/4 time.

1. Ev'-ry-thing is set, —
2. Oh, the sun is bright,

The vocal line and piano accompaniment for the third line of lyrics. The lyrics are: "— skies are blue, Can't be-lieve it yet, — but it's true, I'll give you just one guess, life seems good, For she said last night — that she would, There in the gar-den lane,". The piano accompaniment includes chord symbols: C, D7, D#dim, Em, Baug, G, A7, E9, Bbdim, D7, and G.

The vocal line and piano accompaniment for the fourth line of lyrics. The lyrics are: "My sweet Lor-raine said 'Yes;' Wait-ing for the time, — soon to be, When the bells will chime — I mean my sweet Lor-raine; When that day in June — rolls a-round, On our hon-ey-moon —". The piano accompaniment includes chord symbols: E7, A7, D7, D11, D7D11D7, G, C, D, D#dim, Em, and Gaug, D.

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mer-ri-ly, Gee, but I feel proud, want to shout right out loud:
 we'll be bound, Can't wait 'till the day, when I'll take her a-way:

A7 F#7 B7 Em A7 D7

CHORUS
 Slowly

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

mp-f
 Daug G E7 A7 D7 Em C7 B7 E7 A7

When I'm with my SWEET LOR-RAINE; A pair of eyes That are blu-er than the

D7 G Am7 D7 D7aug G E7 A7 D7

sum-mer skies When you see them you will re-a-lize Why I love my SWEET LOR-RAINE,

Em C B7 E7 A7 D7 G

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

G11 G G11 G7 C E7 Am C7 F E Am C7

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

F7 Eaug E7 A7(b5) D7 F7 Eaug E7 A7(b5) D7 D7aug

night I pray — That no-bod-y steals her heart a-way, — Just can't wait un-til that hap-py day,—

G E7 A7 D7 Em C7 B7 E7 A7

—When I mar-ry SWEET LOR-RAINE. I've -RAINE.

D7 G A D13 D7aug G D7aug G

fz *D.S.*

Somewhere Along The Way

Words by
SAMMY GALLOP

Music by
KURT ADAMS

Slowly

mf
r.h.

Introduction for piano, featuring a melody in the right hand and accompaniment in the left hand. The key signature is two flats (B-flat major/D-flat minor) and the time signature is common time. The melody starts with a quarter rest, followed by eighth notes, and ends with a half note. The accompaniment consists of chords and moving lines in the left hand.

Here am I with - out you, Lost with - out_ your warm em -

mp

E \flat Ebm B \flat 7 E \flat Dm7 G7

First system of the vocal line and piano accompaniment. The vocal line has lyrics under the notes. The piano accompaniment includes dynamic markings and chord symbols below the staff.

- brace. Still so mad a - bout you, And

Cm Ebm6 B \flat Bbm F7

Second system of the vocal line and piano accompaniment. The piano accompaniment includes chord symbols below the staff.

won - d'ring who took my place.

rit
Cm F7 B \flat 7 *gr*

Third system of the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings, a fermata, and chord symbols. The word "gr" is written above the final note of the piano part.

CHORUS Slowly

I used to walk with you a-long the av-en-ue, Our hearts were care-free and gay.

mp *mf*

E \flat G7 A \flat B \flat 7

How could I know I'd lose you, Some-where a-long the way. The friends we used to know,

B \flat m6 C7+ F7 Fm7 B \flat 7 (b) E \flat B \flat 7 E \flat

would al-ways smile, "Hello." No love like our love, they'd say. Then love slipped through our

G7 A \flat B \flat 7 B \flat m6 C7+

fin-gers, Some-where a-long the way. — I should for - get, — but with the

F7 Fm7 B \flat 7 E \flat G7 \sharp E \flat m7

lone-li-ness of night, I start re-mem-ber-ing ev-'ry-thing. You're gone, and yet — there's still a

Am7 D7 G Am7 D7 G(7♯) Bm7

feel-ing deep in-side that you will al-ways be part of me. So now I look for you,

Am7 D7 G Bb7 Eb

a-long the av-en-ue, And as I wan-der I pray, That some-day soon I'll

G7 Ab Bb7 Bbm6 C7+

find you, Some-where a-long the way Some-where a-long the way.

F7 Fm7 Bb7 Bb Bb7 Fm7 Bb7 Eb6 Fine

rit

The Very Thought Of You

Words and Music by
RAY NOBLE

Piano introduction in E-flat major, 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The piece ends with a double bar line and repeat signs.

1. I don't need your pho - to - graph, To keep by my bed; Your pic - ture is
2. I hold you re - spon - si - ble, I'll take it to law, I ne - ver have

al - ways in my head. I don't need your por - trait, dear,
felt like this be - fore. I'm su - ing for da - ma - ges

Ab Bb7 Eb11 Eb7 Abmaj7 Ab Bdim

Vocal line and piano accompaniment for the first system. The piano part includes chord symbols: Ab, Bb7, Eb11, Eb7, Abmaj7, Ab, Bdim.

Bbm7 Cm Ab Eb7 Ab Bb13

Vocal line and piano accompaniment for the second system. The piano part includes chord symbols: Bbm7, Cm, Ab, Eb7, Ab, Bb13.

To call you to mind, For sleep - ing or wak - ing, dear, I find
Ex - cu - ses won't do, I'll on - ly be sat - is - fied with you.

Eb7 Edim Fm ' Abm6 Bb11 Bb13 Bbm7 Eb7

Vocal line and piano accompaniment for the third system. The piano part includes chord symbols: Eb7, Edim, Fm, Abm6, Bb11, Bb13, Bbm7, Eb7.

REFRAIN

The ve-ry thought of you, And I for-get to do, The lit-tle or - di-na - ry things that ev-'ry-one

Ab Ab6

ought to do. I'm liv-ing in a kind of day-dream, I'm hap - py as a king, And

Bb9 Eb7 Fm G7aug G7

fool-ish tho' it may seem, To me — that's ev-'ry - thing. — The mere i-dea of you, The longing here for you,

Cm Bb13 Bb7 Bbm7 Eb7 Ab Ab6

You'll never know how slow the mo - ments go Till I'm near to you. I see your face in ev-'ry flower; Your

Bb9 Bbm7 Eb13 Fm

eyes in stars a - bove, It's just the thought of you, The ve-ry thought of you, my love. The very love.

Ddim Ab Eb Adim Bbm7 Eb13 Ab Eb7 Ab D.C.

Those Lazy Hazy Crazy

WORDS BY CHARLES TOBIAS

Days Of Summer

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.

bas - ket full of sand - wick - es and ween - ies, Then lock the house up Now you're
 tell a girl and fel - ler 'bout a drive - in, Or some ro - man - tic mov - ie
 good old fashioned pic - nic, and they still go, — Al - ways will go an - y

1. Just fill your
 2. Don't have to
 3. And there's the

Chords: C, Cdim, G7, D7, G7, Dm7, G7, C, Cdim, G7, C, D7, G7, Dm7, G7, C, E7

set. And on the beach you'll see the girls in their bi - ki - nis. As cute as
 scene. Why, from the mo - ment that those lov - ers start ar - riv - in', You'll see more
 time. And there will al - ways be a mo - ment that can thrill so, As when the

Am D7 Am7 Fdim D7

ev - er but they nev - er get 'em wet. Roll out THOSE LA - ZY - HA - ZY -
 kiss - ing in the cars than on the screen. Roll out THOSE LA - ZY - HA - ZY -
 old quar - tette sings out, "Sweet A - del - ine."

G7 C Cdim G7 C

CRA - ZY DAYS OF SUM - MER; Those days of so - da and pret - zels and beer. Roll

D7 G7 Dm7 G7 C

out THOSE LA - ZY - HA - ZY - CRA - ZY DAYS OF SUM - MER; You'll wish that

Cdim G7 C D7

1. sum - mer could ai - ways be here. Roll out THOSE here
 2. here

G7 Dm7 G7 C Cdim G7 C A

Nature Boy

By EDEN AHBEZ

Andante

The piano introduction is in 4/4 time with a key signature of one sharp (F#). It begins with a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note F#4, followed by quarter notes G4, A4, and B4. A triplet of eighth notes (C5, D5, E5) is marked with a '3' above it. The piece concludes with a half note G4 and a quarter rest.

There was a boy, ——— A ver-y strange, en-chant-ed boy; They say he wander'd

The first system of the song features a vocal line and piano accompaniment. The vocal line has a melody with a triplet of eighth notes (C5, D5, E5) and a half note G4. The piano accompaniment is in 4/4 time, starting with a piano (*p*) dynamic. Chords are indicated below the bass line: Em, Am, Em, Am.

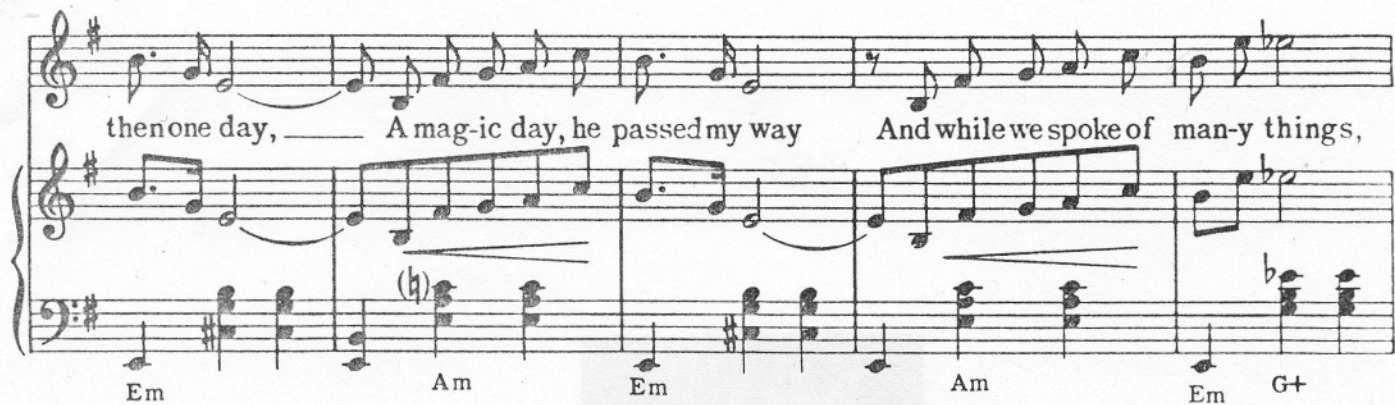
ver-y far, ver-y far O-ver land and sea. A lit-tle shy ——— and

The second system continues the vocal and piano accompaniment. The vocal line has a melody with a half note G4 and a quarter rest. The piano accompaniment continues with chords: Em, G+, Em7, Edim, Am, Em, Am.

sad of eye, ——— But ver-y wise ——— was he. ——— And

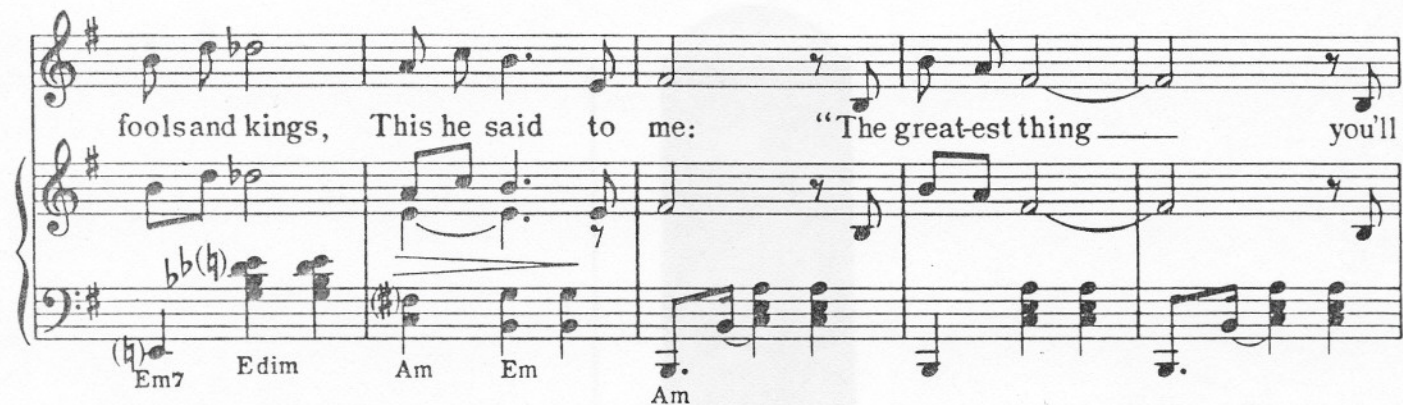
The third system concludes the vocal and piano accompaniment. The vocal line has a melody with a half note G4 and a quarter rest. The piano accompaniment continues with chords: Em, F#7b9, F#7, F#7+5, B7.

then one day, — A mag-ic day, he passed my way And while we spoke of man-y things,



Em Am Em Am Em G+

fools and kings, This he said to me: "The greatest thing — you'll



Em7 Edim Am Em Am

ev-er learn — Is just to love and be loved in re - turn?"



Em F#7b9 Am B7 Em

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



Am B7 F#7b9 B7+5 Em