NAT KING COLE
GOLDEN GREATS
# NAT KING COLE
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A member of the EMI group. International leaders in music, electronics, and leisure.
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 True Light 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 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.
Unforgettable

by IRVING GORDON

Unforgettable

that's what you are,

Unforgettable

Tho' near or far.

Like a song of love that clings to me,

How the thought of you does things to me, Never before has someone been more
Unforgettable in every way,

And forever more that's how you'll stay. That's why, darling,

it's incredible. That someone so unforgettable thinks that I am

Unforgettable too.
Ramblin' Rose

WORDS & MUSIC BY
NOEL SHERMAN AND JOE SHERMAN

Slowly

1. Ramblin' Rose,
2. on,
3. Rose,

Why you ramble,
When your ramblin',
Why I want you,

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24 Bruton Street London W.1. for the British Empire and Commonwealth of:
Nations (Excluding Canada and Australasia). But including the:
Republics of South Africa, Ireland, and Europe Excluding Greece
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no one knows
Wild and
Heaven knows
Who will
Thou I

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

Who can cling to.
a Ram blin'
When your ram blin'
Who can cling to.
a Ram blin'

1, 2, 1 (3)

1.2. 3. Fine

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

C F6 C

C F6 C

C F6 C

C F6 C
Too Young

Moderato

They try to tell us we’re too young

Too young to

really be in love.

They say that love’s a word, a

word we’ve only heard but can’t begin to know the meaning

© 1951 by Jefferson Music Co., Inc., New York
Sub-published Francis, Day and Hunter Ltd London (U.K.)
And yet, we're not too young to know,
this love will last though years may go.
And then, some day they may recall we were not too young at all.
They all.
Dance Ballerina Dance

Lyric by
BOB RUSSELL

Music by
CARL SIGMAN

Moderately

CHORUS

Dance BAL-LE-RI-NA dance
And do your pirouette in rhythm with your
ach ing heart.

You mustn't once forget a dancer has to dance the part.

\[ \text{Chord Symbols: } Dm7, 0, G7, Dm, G7, C, G7^+\]

© 1947 Jefferson Harrison Croxwell Music Inc NY.
Sub-published Peter Maurice Music Co. Ltd/Tro Essex Music Ltd London (U.K.)
Whirl BAL-LE-RI-NA whirl!

And just ignore the chair that's empty in the second row.

This is your moment girl.

Al-tho' he's not out there applaud-ing as you

steal the show

Once you said

his love must wait its turn.

You wanted fame in stead

I guess that's your con-cern,

we live and
And love is gone, BAL-LE-RI-NA gone
So on with your ca- reer, you can't af-ford a

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

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

Dance.
Dance.
Dance.
Mona Lisa

Words and Music by
JAY LIVINGSTON
and RAY EVANS

Slowly

Voice (ad lib.)

In a villa in a little old Italian town

collâ voce

lives a girl whose beauty shames the rose. Many year to love her but their

hopes all tumble down What does she want? No one knows!

© 1949 Famous Music Corporation. 1 Gulf and Western Plaza, New York, NY. 10023.
Famous Chappell London
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Refrain Slowly Rubato

Mona Lisa, Mona Lisa men have named you: You're so

like the lady with the mystic smile. Is it only 'cause you're lonely they have

blamed you for that Mona Lisa strange-ness in your smile? Do you

smile to tempt a lover, Mona Lisa, Or is
this your way to hide a brok-en heart? Many-dreams have been brought to your

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

warm, are you real, Mona Li-sa, Or just a

cold and lone-ly, love-ly work of art? Mona art?
Words by 
JOHN TURNER and GEOFFREY PARSONS

Music by 
CHARLES CHAPLIN

When there are clouds in the sky you'll get by, 
If you smile thro' your fear and sorrow, 
Smile and maybe tomorrow you'll see the sun coming shining

"Smile"

Andante

Smile tho' your heart is aching, Smile even tho' it's breaking,
thro' for you. Light up your face with gladness, hide ev'ry trace of sadness, Al'tho a tear may be ever so near, That's the time, you must keep on trying, Smile, what's the use of crying, You'll find that life is still worthwhile, If you just Smile.
For All We Know

Words by
SAM M. LEWIS

Music by
J. FRED COOTS

Andante moderato

dreamily

1. Sweet-heart, the night is growing old; Sweet-heart, my love is still untold; A
   Why should we waste a night like this? Why should we waste a single kiss? Why

2. kiss that is never tasted For ever and ever is wasted. Can't we laugh at tomorrow? Tomorrow will pay what we borrow.
   For all we know we may never meet again; Before you

© 1934 Leo Feist Inc., New York.
Sub-published Francis, Day and Hunter Ltd, London (U.K.)
We won’t say “Good-night.” Until the last minute; I’ll hold out my hand And my heart will be in it. For all we know This may only be a dream; We come and go Like a ripple on a stream; So love me tonight, Tomorrow was made for some; Tomorrow may never come, For all we know. For know.
Words by
MITCHELL PARISH

Music by
CLIFF BURWELL

Sweet Lorraine

Moderato

1. Ev'rything is set,

2. Oh, the sun is bright,

Skies are blue,
Can't believe 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 garden lane,

My sweet Lorraine said "Yes;"
Waiting for the time, soon to be,
When the bells will chime.
I mean my sweet Lorraine;
When that day in June rolls around,
On our honey-moon.

\[ \text{C} \quad \text{D7} \quad \text{D}^\flat \text{dim} \quad \text{Em} \quad \text{Baug} \quad \text{G} \quad \text{A7} \quad \text{E9} \quad \text{B}^\flat \text{dim} \quad \text{D7} \quad \text{G} \]

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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 away:

CHORUS
Slowly

I've just found joy, I'm as happy as a baby boy With another brand new choo-choo toy,

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

When you see them you will realize Why I love my SWEET LOR-RAINE,
(I'm so happy,) When it's raining I don't miss the sun, For it's in my sweetie's smile

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

night I pray That nobody steals her heart away, Just can't wait until that happy day,—

When I marry SWEET LOR-RAINE, I've—RAINE.

When I marry SWEET LOR-RAINE, I've—RAINE.

When I marry SWEET LOR-RAINE, I've—RAINE.

When I marry SWEET LOR-RAINE, I've—RAINE.

When I marry SWEET LOR-RAINE, I've—RAINE.
Somewhere Along The Way

Words by
SAMMY GALLOP

Music by
KURT ADAMS

Slowly

Here am I without you,
Lost without your warm embrace.

Still so mad about you,
And wondering who took my place.

© 1952 Embassy Music Pub Inc., U.S.A.
Sub-published Francis, Day and Hunter Ltd, London (U.K.)
CHORUS  Slowly

I used to walk with you along the avenue, Our hearts were care-free and gay.

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

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

fin-gers, Some-where a-long the way. I should for-get, but with the
loneliness of night, I start remembering everything. You're gone, and yet there's still a
part of me. So now I look for you,

feeling deep inside that you will always be

along the avenue, And as I wander I pray,

That some day soon I'll

find you, Some where along the way Some where along the way.
The Very Thought Of You

Words and Music by RAY NOBLE

1. I don't need your photograph, To keep by my bed;
   Your picture is always in my head.
2. I hold you responsible, I'll take it to law,
   I don't need your portrait, dear,
   I'm suing for damages.

To call you to mind, For sleeping or waking, dear,
Ex-cuse won't do, I'll only be satisfied with you.

© 1936 for all countries Campbell Connelly and Co Ltd London (U.K.)
REFRAIN

The very thought of you, And I forget to do,

The little ordinary things that everyone ought to do.

I'm living in a kind of day-dream, I'm happy as a king,

Foolish though it may seem, To me that's everything.

The mere idea of you,

You'll never know how slow the moments go Till I'm near to you,

I see your face in every flower, Your eyes in stars above,

It's just the thought of you, The very thought of you, my love.

The very love.

D.C.
Those Lazy Hazy Crazy Days Of Summer

Words by Charles Tobias
Music by Hans Carste,

C Gdim G7 C

Medium Bright

Roll cut THOSE LA-ZY-HA-ZY-CRA-ZY DAYS OF SUM-MER; Those days of

Cdim G7 C D7

so-da and pret-zels and beer. Roll out THOSE LA-ZY-HA-ZY-CRA-ZY DAYS OF

G7 Dm7 G7 C Cdim G7 C

SUM-MER; Dust off the sun and moon and sing a song of cheer.

D7

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

basket full of sand-wich-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 fash-ioned pic-nic, and they still go, Al-ways will go an-y

E7

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And on the beach you'll see the girls in their bikinis.
As cute as
Why, from the moment that those lovers start arriving,
You'll see more
And there will always be a moment that can thrill so,
As when the
Juan
An ever but they never get 'em wet.
Kissing in the cars than on the screen. Roll out THOSE LAZY-HAZY-
Old quartette sings out, "Sweet Adeline."

CRAZY DAYS OF SUMMER; Those days of soda and pretzels and beer. Roll out THOSE LAZY-HAZY-CRAZY DAYS OF SUMMER; You'll wish that

summer could always be here. Roll out THOSE here
Nature Boy

By EDEN AHBEZ

Andante

There was a boy, A very strange, enchanted boy; They say he wandered very far over land and sea. A little shy and sad of eye, But very wise was he. And

A magic day, I\'e passed my way
And while we spoke of many things,

Then one day, fools and kings,
This he said to me: "The greatest thing you\'ll ever learn
Is just to love and be loved in return!"

There just to love and be loved in return!"