

# Lush Life

## Alternate Key for Viola

Billy Strayhorn

Ballad [Nat King Cole 1949] ( $\text{♩} = 68$ )

A1

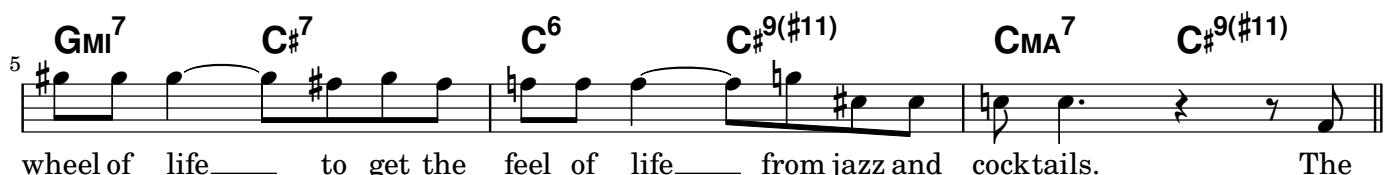
Verse

The musical score consists of two staves of music for viola. The top staff starts with a C major chord (C, E, G) followed by a C6 chord (C, E, G, B). The lyrics begin with "I used to vis-it all the ver-y gay plac-es, those come-what-". The bottom staff continues with a CMA7 chord (C, E, G, A, D) and a Bb7 chord (Bb, D, F, Ab). The lyrics continue with "may plac-es where one re-lax-es on the ax-is of the".

3 CMA<sup>7</sup> B<sub>b</sub><sup>7</sup> CMA<sup>7</sup> DMI<sup>7</sup> E<sub>b</sub>MA<sup>7</sup> F<sub>#</sub>MI<sup>7</sup>

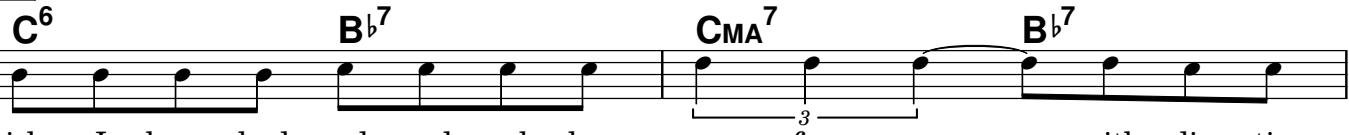
The lyrics continue with "wheel of life to get the feel of life from jazz and cocktails. The".

5 GMI<sup>7</sup> C<sup>#</sup>7 C<sup>6</sup> C<sup>#</sup>9(#11) CMA<sup>7</sup> C<sup>#</sup>9(#11)



The lyrics continue with "girls I knew had sad and sul-len gray fac-es with dis-tin-".

8 C<sup>6</sup> B<sub>b</sub><sup>7</sup> CMA<sup>7</sup> B<sub>b</sub><sup>7</sup>



The lyrics continue with "gué trac-es that used to be there, you could see where they'd been".

10 CMA<sup>7</sup> B<sub>b</sub><sup>7</sup> CMA<sup>7</sup> DMI<sup>7</sup> E<sub>b</sub>MA<sup>7</sup> F<sub>#</sub>MI<sup>7</sup>



The lyrics continue with "washed a-way by too man-y through the day; twelve o'-clock tales. Then".

12 GMI<sup>7</sup> C<sup>#</sup>7 C<sup>6</sup> C<sup>#</sup>9(#11) CMA<sup>7</sup> / F<sub>#</sub>MI<sup>7(b5)</sup> B<sup>7</sup>



The lyrics continue with "you came a-long with your si-ren song to tempt me to mad-ness. I".

19 E<sub>MI</sub> E<sub>MI</sub><sup>6</sup> E<sub>MI</sub> E<sub>MI</sub><sup>7</sup> E<sub>MI</sub> F<sub>#</sub>MI<sup>7(b5)</sup> B<sup>7</sup>



The lyrics continue with "thought for a-while that your poignant smile was tinged with the sad-ness".

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**C**

22 D<sub>MI</sub><sup>7</sup> G<sup>7</sup> B<sub>b</sub><sup>7(5)</sup> A<sup>7</sup> D<sub>MI</sub><sup>7</sup>  
of a great love for me. Ah! Yes, I was wrong.

26 A<sub>b</sub><sup>7(5)</sup> D<sub>MI</sub><sup>7(11)</sup> G<sup>7</sup>  
A - gain, I was wrong.

**A Refrain**

29 C<sup>6</sup> C<sup>#7</sup> C<sup>6</sup> C<sup>#7</sup> C<sup>6</sup> / B<sup>7(5)</sup> B<sub>b</sub><sup>13</sup> E<sub>MA</sub><sup>7</sup> D<sup>7(#5)</sup> D<sub>b</sub><sup>7</sup>  
Life is lonely a - gain and on - ly last year ev'rything seemed so sure. Now

33 C<sup>6</sup> C<sup>#7</sup> C<sup>6</sup> C<sup>#7</sup> C<sup>6</sup> / C<sup>7</sup> B<sup>13</sup> E<sub>MA</sub><sup>7</sup> / E<sub>b</sub><sup>7(#5)</sup> D<sup>7</sup>  
life is aw-ful a - gain, a trougful of hearts could only be a bore. A

**B**

37 G<sup>6</sup> D<sup>7(#9)</sup> G<sup>6</sup> / E<sub>b</sub><sub>MI</sub><sup>7</sup> A<sub>b</sub><sup>7</sup> D<sub>b</sub> / D<sub>b</sub><sub>MI</sub><sup>7</sup> G<sub>b</sub><sup>7</sup> B<sup>6</sup> B<sub>b</sub><sup>7</sup> A<sup>7</sup> A<sub>b</sub><sup>7</sup> G<sup>7</sup>  
week in Paris will ease the bite of it, all I care is to smile in spite of it.

41 C<sup>6</sup> C<sup>#7</sup> C<sup>6</sup> C<sup>#7</sup> C<sup>6</sup> / B<sup>7(5)</sup> B<sub>b</sub><sup>7</sup> A<sup>7</sup>  
I'll for - get you, I will, while yet you are still burning inside my brain. Ro -

**C**

45 F<sub>MI</sub><sup>9</sup> B<sub>b</sub><sup>13</sup> A<sub>b</sub><sup>9(#5)</sup> G<sup>13</sup> C<sub>MA</sub><sup>7</sup> F<sup>13</sup> E<sub>MI</sub><sup>7</sup> A<sup>7</sup>  
mance is mush, stifling those who strive, I'll live a lush life in some small dive, and

49 F<sub>MI</sub><sup>9</sup> B<sub>b</sub><sup>13</sup> A<sub>b</sub><sup>9(#5)</sup> G<sup>13</sup> G<sup>7(#9)</sup> G<sub>#</sub><sup>7(#9)</sup> A<sup>7(#9)</sup> A<sup>#7(#9)</sup> B<sup>7(#9)</sup> C<sup>#7</sup> C<sub>MA</sub><sup>7</sup>  
there I'll be while I rot with the rest of those whose lives are lone - ly too.