

UNFORGETTABLE

Nat King Cole's lasting success as a popular ballad singer cost the world of jazz one of its most extraordinary pianists. But as the list of hits grew longer, there seemed less time for Cole the keyboard wizard. "Unforgettable" was released in 1951 and became one of Cole's biggest songs. It's the work of Irving Gordon, whose other credits include "Me, Myself and I," "Be Anything (But Be Mine)" and, in collaboration with Duke Ellington, the immortal "Prelude to a Kiss." Dan Fox's graceful arrangement here has a lilting quality that will evoke in many listeners the beloved spirit of Nat King Cole.



Words and Music by Irving Gordon

Moderately—à la Shearing (♩♩ played as $\overset{3}{\text{♩}}$)

The piano introduction is in G major, 4/4 time. It consists of two measures. The first measure has a forte (f) dynamic and features a descending eighth-note melody in the bass and a block-chord accompaniment in the treble. The second measure has a decrescendo (dim.) dynamic and continues the descending melody and block-chord accompaniment. A fermata is placed over the end of the second measure.

f *dim.*

Gmaj7



Gdim+7

The first line of the song begins with a vocal melody in the treble and piano accompaniment in the bass. The piano part features a descending eighth-note melody and a block-chord accompaniment. The lyrics are: "Un-for-get-ta-ble, Un-for-get-ta-ble, That's what you are. In ev-'ry way,". The piano part includes triplets and a decrescendo (dim.) dynamic.

Un-for-get-ta-ble, Un-for-get-ta-ble, That's what you are. In ev-'ry way,

mp

Cmaj7

The second line of the song continues the vocal melody and piano accompaniment. The piano part features a descending eighth-note melody and a block-chord accompaniment. The lyrics are: "Un-for-get-ta-ble, And for-ev-er-more, Though near or That's how you'll". The piano part includes triplets and a decrescendo (dim.) dynamic.

Un-for-get-ta-ble, And for-ev-er-more, Though near or That's how you'll

A9 F6

far. _____
stay. _____

Like a song of
That's why, dar - ling,

Fm6 C Baug Gm/Bb A7

love that clings_ to me,
it's in - cred - i - ble

How the thought of
That some - one so

you does things_ to me;
un - for - get - ta - ble

1. D9 Db9 D9

Nev - er be - fore has some - one been more

2. D9 G7/6 Abmaj7 Dbmaj7 Cmaj7

Thinks that I am un - for - get - ta - ble too.
much slower