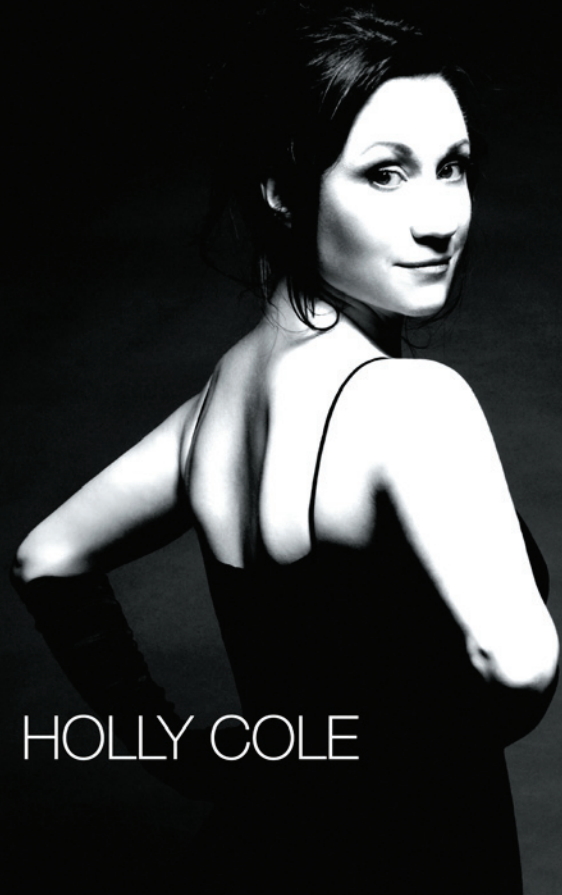


# HOLLY COLE





HOLLY COLE

## WATERS OF MARCH

*Antonio Carlos Jobim  
(CORCOVADO MUSIC  
CORP SODRAC)*

a stick, a stone  
it's the end of the road  
it's the rest of a stump  
it's a little alone  
it's a sliver of glass  
it is life, it's the sun  
it is night, it is death  
it's a gun

the foot, the ground  
the flesh and the bone  
the beat of the road  
a slingshot stone  
a fish, a flash  
a silvery glow  
a fight, a bet  
the range of a bow  
the wood of the wind  
the steps in the hall  
a scratch, a lump  
it is nothing at all

a spear, a spike  
a point, a nail  
a drip, a drop  
it's the end of the tale  
a truckload of bricks  
in the soft morning light  
the shot of a gun  
in the dead of the night

a mile, a must  
a thrust, a bump  
it's a girl, it's a rhyme  
it's a cold, it's the  
mumps  
the plan of the house  
the body in bed  
it's the car that got stuck  
it's the mud, it's the mud

and the riverbank talks  
of the waters of march  
it's the promise of life  
it's the joy in your heart

a float, a drift  
a flight, a wing  
a hawk, a quail  
the promise of spring  
the bed of the well, the  
end of the line  
the dismay in your face  
it's a loss, it's a find

a snake, a stick  
it is john, it is joe  
it's a thorn in your hand  
and a cut in your toe

well the riverbank talks  
of the waters of march  
it's the promise of life  
it's the joy in your heart

a point, a grain  
a bee, a bite  
a blink, a buzzard

a sudden stroke of night  
a pin, a needle  
a sting, a pain  
a snail, a riddle  
a wasp, a stain

a stick, a stone  
the end of the load  
the rest of a stump  
a lonesome road

and the riverbank talks  
of the waters of march  
it's the end of despair  
it's the joy in your heart  
it's the joy in your heart  
it's the joy in your heart

the foot, the ground  
a stick, a stone  
it's a hunch, it's a hope

## HOLLY COLE

voice

## AARON DAVIS

piano

## DAVID PILTCH

bass

## KEVIN BREIT

guitars, loops

**HOLLY COLE**

voice

**GIL GOLDSTEIN**

piano

**MATT MUNISTERI**

guitar

**GREG COHEN**

bass

**STEVEN WOLF**

drums

**MARTY EHRLICH**

alto saxophone

**LENNY PICKETT**

tenor saxophone

**ROBERT DEBELLIS**

baritone saxophone

**JOHN ALLRED**

trombone

**VINCENT CHANCEY**

french horn

**ALLEY CAT SONG**

*Harlen/Bjorn (MUSIC SALES  
CORPORATION)*

she goes on the prowl each night  
like an alley cat  
looking for some new delight  
like an alley cat

he can't trust her out of sight  
there's no doubt of that  
she just don't know wrong from right  
like an alley cat

she meets them  
and loves them  
she leaves them  
like that casanova does

that's no way to treat a pal  
he should tell her scat  
aren't you sorry for that guy  
and his alley cat

she meets them  
she loves them  
she leaves them  
like that casanova does

she goes on the prowl each night  
like an alley cat  
looking for some new delight  
like an alley cat  
she's looking for some new delight  
like an alley cat  
like some alley cat





## LARGER THAN LIFE

*Holly Cole (HOLLY COLE  
MUSIC PUBLISHING)*

i spend my life on bullet trains  
& planes & boats & cars  
i've seen the wonders of the  
world & gazed upon the stars  
i thought that i had seen all  
that there was on earth to see  
then you walked in and pulled  
the rug right out from under me  
who would have guessed?  
i'd be so impressed

i've seen the pyramids at giza  
that tilty tower in pisa  
but baby, they just don't do  
what you do  
'cuz you're larger than life

some say the blue atlantic  
is really quite gigantic  
well maybe, i just don't see  
what they do  
'cuz you're larger than life

zeus & all his thunder  
he liked to get his kicks  
with this spell i'm under  
i don't need parlour tricks

i've seen the falls of niagara  
the theorem of pythagoras  
but baby, they just don't do  
what you do  
'cuz you're larger than life

zeus & all his thunder  
he liked to get his kicks

with this spell i'm under  
i don't need parlour tricks  
well, this worldly nova  
scotian, will give you her  
devotion  
so if you've got the notion,  
let's cause a real  
commotion  
let me give you a clue, if it  
was just me and you  
you'd see with only us two  
that baby  
we could be larger than life

**HOLLY COLE**  
voice

**GIL GOLDSTEIN**  
piano

**GREG COHEN**  
bass

**STEVEN WOLF**  
drums

**MARTY EHRLICH**  
alto saxophone



## BE CAREFUL, IT'S MY HEART

*Irving Berlin*

*(IRVING BERLIN MUSIC COMPANY)*

sweetheart of mine  
i sent you a valentine  
sweetheart of mine  
it's more than a valentine

be careful  
it's my heart  
it's not my watch you're holding  
it's my heart

it's not the note i sent you  
that you quickly burned  
it's not the book i lent you  
that you never returned

remember  
it's my heart  
the heart with which so willingly i part

it's yours to take, to keep or break  
but please before you start  
be careful  
be careful  
be careful  
it's my heart

**HOLLY COLE**  
voice

**AARON DAVIS**  
piano

## IT'S ALRIGHT WITH ME

*Cole Porter (CHAPPELL & CO)*

it's the wrong time and the wrong place  
though your face is charming, it's the wrong face  
it's not his face, but such a charming face  
whoa, it's alright with me

it's the wrong song with the wrong style  
though your smile is lovely, it's the wrong smile  
it's not his smile, but such a lovely smile  
and ooh, that's alright with me

### **HOLLY COLE**

voice

### **GIL GOLDSTEIN**

accordion

### **MATT**

### **MUNISTERI**

guitar

### **GREG COHEN**

bass

### **STEVEN WOLF**

drums

### **MARTY**

### **EHRlich**

alto saxophone,  
clarinet

### **LENNY**

### **PICKETT**

tenor saxophone

### **ROBERT**

### **DEBELLIS**

bass  
clarinet, baritone  
saxophone

### **JOHN ALLRED**

trombone

### **VINCENT**

### **CHANCEY**

french horn

you can't know how happy i was that we met  
i'm strangely attracted to you  
there's someone i'm trying so hard to forget  
baby, don't you wanna forget somebody too

it's the wrong game with the wrong chips  
though your lips are tempting, they're the wrong lips  
they're not his lips, but they're such tempting lips  
and ooh, that's alright with me

you can't know how happy i was when we met  
i'm strangely attracted to you  
there's someone i'm trying so hard to forget  
baby, don't you wanna forget somebody too

it's the wrong game with the wrong chips  
though your lips are tempting, they're the wrong lips  
they're not his lips, but they're such tempting lips  
dear it's alright  
if it feels right  
maybe all night  
whoa it's alright  
it's quite alright with me

**HOLLY COLE**

voice

**GIL GOLDSTEIN**

piano

**MATT**

**MUNISTERI**

guitar

**GREG COHEN**

bass

**STEVEN WOLF**

drums

**MARTY EHRLICH**

alto saxophone

**LENNY PICKETT**

tenor saxophone

**ROBERT**

**DEBELLIS**

baritone

saxophone

**JOHN ALLRED**

trombone

**VINCENT**

**CHANCEY**

french horn

**YOU'RE MY THRILL**

*Clare/Gorney*

*(MOVIETONE MUSIC CORPORATION)*

you're my thrill

you do something to me

you send chills right through me

when i look at you

'cause you're my thrill

you're my thrill

oh, how my pulse increases

i just, i just go to pieces

when i look at you

'cause you're my thrill

nothing seems to matter

here's my heart - on a silver platter

yeah, where's my will

tell me why this strange desire

that keeps, keeps mounting higher

when i look at you, i can't keep still

'cause you're, you're my thrill

nothing seems to matter

here's my heart - on a silver platter

where's my will

why, why this strange desire

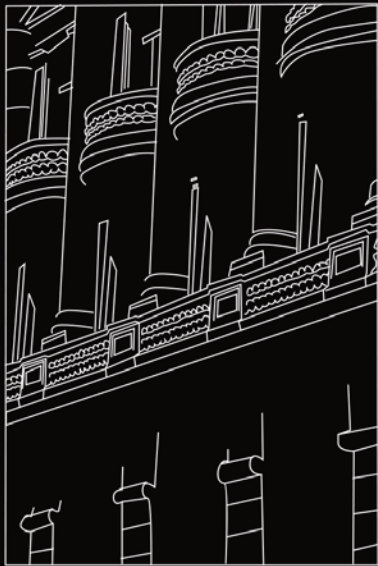
that keeps mounting higher

when i look at you, i can't, can't keep still

'cause you're, yes you're

you're my thrill





## LIFE IS JUST A BOWL OF CHERRIES

*Brown/Henderson  
(REDWOOD MUSIC LTD)*

Life is just a bowl of cherries  
Don't make it serious, life's  
too mysterious

You work, you save, you  
worry so

But you can't take your  
dough when you go

When you go

Keep repeating it's the  
berries

The strongest oak must fall

The sweet things in life, to  
you were just loaned

So how can you lose what  
you never owned?

Life is just a bowl of cherries

So why not laugh at it all

Life is just a bowl of cherries  
Don't make it serious, life's  
so mysterious

You work, you save, you  
worry so

But you can't take your  
dough when you go, when

you go

Hey, keep repeating it's the  
berries

The strongest oak must fall

The sweet things in life, to  
you were just loaned

So how can you lose  
what you never owned?  
Life is just a bowl of  
cherries

So live and laugh at it all

**HOLLY COLE**  
voice

**MATT MUNISTERI**  
guitar

**LENNY PICKETT**  
clarinet

**JOHN ALLRED**  
trombone

**HOLLY COLE**

voice

**GIL GOLDSTEIN**

accordion

**MATT**

**MUNISTERI**

guitar

**GREG COHEN**

bass

**STEVEN WOLF**

drums

**MARTY EHRLICH**

Bb clarinet

**LENNY PICKETT**

Eb clarinet

**SCOTT**

**ROBINSON**

bass clarinet,  
theremin

**JOHN ALLRED**

trombone

**VINCENT**

**CHANCEY**

french horn

## **REACHING FOR THE MOON**

*Irving Berlin*

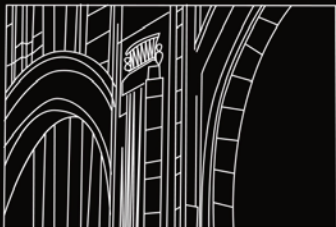
*(IRVING BERLIN MUSIC COMPANY)*

the moon and you appear to be  
so near and yet so far from me  
and here am i  
on a night in june  
reaching for the moon  
and you

i wonder if we'll ever meet  
my song of love is incomplete  
i'm just the words  
looking for the tune  
reaching for the moon  
and you

i wonder will we ever meet  
my song of love, it's incomplete  
i'm just the words  
looking for the tune  
reaching for the moon  
and you

i wonder will we ever meet  
my song of love, it's incomplete  
i'm just the words  
looking for the tune  
reaching for the moon  
the moon and you



## **I WILL WAIT FOR YOU**

*Gimbel/Legrand  
(LEMARQUE FRANCIS  
PRODUCTIONS SARL  
NEW THUNDER MUSIC,  
INC UNIVERSAL  
MUSIQUE LES EDITIONS  
SODRAC)*

if it takes forever i will wait  
for you  
for a thousand summers i'll  
wait for you  
'til you're here beside me,  
'til i'm touching you  
'til i hear you sigh  
i'll wait for you

anywhere you wander,  
anywhere you go  
every day just remember  
how i love you so  
in your heart believe what  
in my heart i know  
that for evermore  
i'll wait for you

the clock will tick away the  
hours one by one  
then the time will come  
when all the waiting's done  
the time when you return  
and find me here and run  
straight to my waiting arms

the clock will tick away the  
hours one by one  
then the time will come  
when all the waiting's done

the time when you return  
and find me here and run  
straight to my arms

if it takes forever i will wait  
for you  
for a thousand summers i  
will wait for you  
'til you're here beside me,  
'til i'm touching you  
yes for evermore  
i will wait for you.

**HOLLY COLE**  
voice

**GIL GOLDSTEIN**  
piano

**MATT MUNISTERI**  
guitar

**GREG COHEN**  
bass

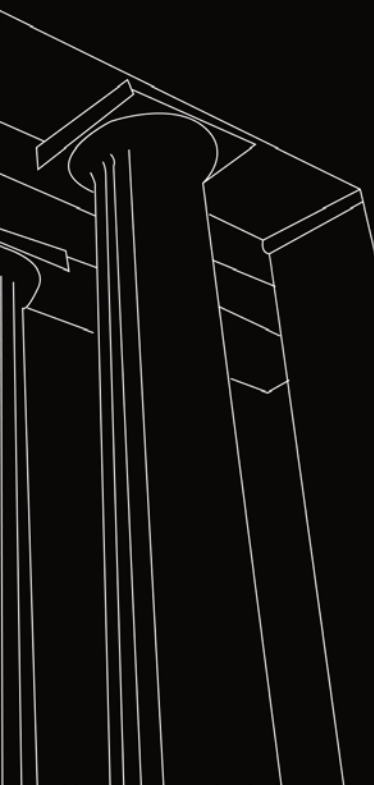
**STEVEN WOLF**  
drums

**MARTY EHRLICH**  
alto flute

**ROBERT DEBELLIS**  
bass clarinet

**JOHN ALLRED**  
trombone

**VINCENT CHANCEY**  
french horn



## CHARADE

*Mercer/Mancini (NORTHRIDGE  
MUSIC CO JOHNNY MERCER  
MUSIC PUBLISHING INC)*

when we played our charade  
we were like children posing  
playing at games, acting out  
names  
guessing the parts we played

oh, what a hit we made  
we came on next to closing  
best on the bill, lovers until  
love left the masquerade

fate seemed to pull the strings  
i turned and you were gone  
while from the darkened wings  
the music box played on, and  
on, and on

sad little serenade  
song of my heart's composing  
i hear it still, i always will  
best on the bill  
charade

fate seemed to pull the strings  
i turned, you were gone  
while from the darkened wings  
the music box played on, and  
on, and on

sad little serenade  
song of my heart's composing  
i hear it still, i always will  
best on the bill  
i hear it still, i always will  
best on the bill  
charaaaaaaaaaaaaaade

**HOLLY COLE**  
voice

**GIL GOLDSTEIN**  
piano

**MATT MUNISTERI**  
guitar

**GREG COHEN**  
bass

**STEVEN WOLF**  
drums

**MARTY EHRLICH**  
alto saxophone

**LENNY PICKETT**  
tenor saxophone

**SCOTT  
ROBINSON**  
bass saxophone

**JOHN ALLRED**  
trombone

**VINCENT  
CHANCEY**  
french horn

**HOLLY COLE**  
voice

**GIL GOLDSTEIN**  
piano

**MATT MUNISTERI**  
guitar

**GREG COHEN**  
bass

**STEVEN WOLF**  
drums

**MARTY EHRLICH**  
alto saxophone

**LENNY PICKETT**  
tenor saxophone

**SCOTT ROBINSON**  
bass saxophone

**JOHN ALLRED**  
trombone

**VINCENT  
CHANCEY**  
french horn

## **THE HOUSE IS HAUNTED BY THE ECHO OF YOUR LAST GOODBYE**

*Rose/Adlam (BREGMAN VOCCO & CONN INC)*

the house is haunted  
by the echo of your last goodbye  
the house is haunted  
by the memories that refuse to die

i can't get away from a vision that brings  
intimate glimpses of intimate things  
a voice in my heart like a torch singer sings  
i wonder who's kissing you now

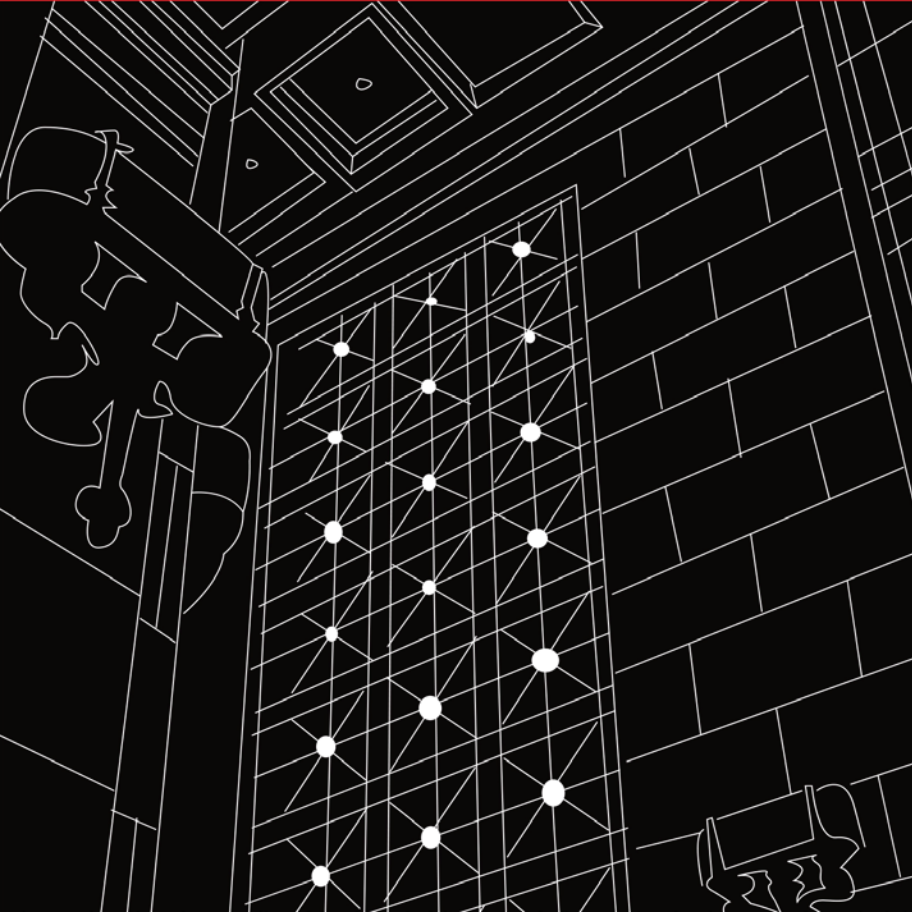
the house is haunted  
by the echo of your favourite song  
the place is cluttered up  
with memories that have lived too long, much, much too long

the ceilings are white but the shadows are black  
a ghost in my heart says you'll never come back  
the house is haunted by the echo of your last goodbye

the house is haunted by the echo  
the house is haunted by the echo of your last goodbye  
i'll never forget you  
i'll never forget you  
i'll never forget you  
the house is haunted by the echo of your last  
your last  
goodbye







**PRODUCED BY**  
Greg Cohen and Holly Cole

**TRACKS 2, 6, 8, 9, 10, 11**  
arranged by Gil Goldstein  
with additional arranging  
by Holly Cole

**TRACK 5**  
arranged by Marty Ehrlich  
with additional arranging  
by Holly Cole

**TRACK 1**  
arranged by Holly Cole,  
Aaron Davis, David Piltch  
and Kevin Breit

**TRACK 3**  
arranged by Holly Cole,  
Greg Cohen, Gil Goldstein, Steven  
Wolf, and Marty Ehrlich

**TRACK 4**  
arranged by Holly Cole  
and Aaron Davis

**TRACK 7**  
arranged by Holly Cole,  
Greg Cohen, Matt Munisteri, John  
Allred and Lenny Pickett

**RECORDED AT**  
Brooklyn Recording, New York  
and Phase One Studios,  
Toronto, Ontario

**ENGINEERED BY**  
George Seara and Andy Taub  
**ADDITIONAL RECORDING AT**  
Rumpas Room, Toronto, Ontario

**ENGINEERED BY**  
Dylan Heming  
**ASSISTANT ENGINEERS**  
Taylor Dow, Yohei Goto  
and Greg Kolchinsky

**MIXED BY**  
George Seara  
at Phase One Studios

**PHOTOGRAPHY BY**  
Andrew MacNaughtan  
**ART DIRECTION**  
Garnet Armstrong  
**DESIGN**  
Linda Philp

Holly uses Sennheiser and  
Neumann microphones  
exclusively

**THANKS TO** my brother Allen for  
being an inspiration since about  
grade 6  
Thank-you Gil Goldstein for what  
you love and do with all your  
heart

Thank-you Greg Cohen for being  
a soul mate

**SPECIAL THANKS TO**  
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Matt Munisteri, Kevin Breit,  
Steven Wolf, John Allred,  
Lenny Pickett, Scott Robinson,  
Vincent Chancey, Robert  
DeBellis, Mark Taylor,  
Andrew MacNaughtan, Garnet  
Armstrong, Volker Steppat,  
Petra Hanisch, Jean Langlais,  
Marc Vincent, Richard Hagan,  
Christien Isaac, Sennheiser  
Canada, Marlene Dietrich,  
Caruso & Bass Case

In loving memory of  
Bruno Mambella

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Feldman & Associates (Canada)  
Web: www.slfa.com





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- 5 IT'S ALRIGHT WITH ME
- 6 YOU'RE MY THRILL
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ECHO OF YOUR LAST GOODBYE



PRODUCED BY Greg Cohen AND Holly Cole  
**[www.hollycole.com](http://www.hollycole.com)**

2xHD mastering: René Laflamme  
2xHD executive Producer: André Perry

## THE 2xHD MASTERING PROCESS

**2xHD** is Fidelio Technologies' proprietary mastering process through which audio masters of all formats, including analog tape, Protocol HD, DASH, digital audio tape (DAT), 16Bits/44.1kHz or even a vinyl disk (in cases where the master is lost) are converted to the powerful DXD format (24Bits/352.8kHz) to create a unique listening experience.

The standard resolution of the 2xHD mastering transfer is DXD or DSD, from which Fidelio offers the most popular downloads of 24Bits/88.2kHz, 24Bits/96kHz or 24Bits/48kHz. Fidelio also offers 24Bits/176.4 kHz or 24Bits/192 kHz, as well as DSD formats for the high-end download customers.

The process uses extremely high-end audiophile components and connectors. In some cases we even use battery power in order to benefit from the cleanest power source possible. This variable and tailored equipment combination creates the most accurate reproduction of the original recording, unveiling information previously masked by the use of analog EQ, transformers, patch bays, extended cable length etc. The selection of components is critical, as many A/D and D/A converters are unable to pierce through these digital filters that bring a ceiling effect to the sound. The 2xHD system preserves the dynamics of the original master, so if the listener finds that the 2xHD version sounds less loud than the original CD, a slight increase in volume will present a far better dynamic range.

2xHD was created by producer/studio owner André Perry and audiophile sound engineer René Laflamme, two music lovers determined to experience only the warmth and breath of the music, without hearing the equipment.

*We capture the feeling.*  
[www.fideliotكنولوجies.com](http://www.fideliotكنولوجies.com)

