

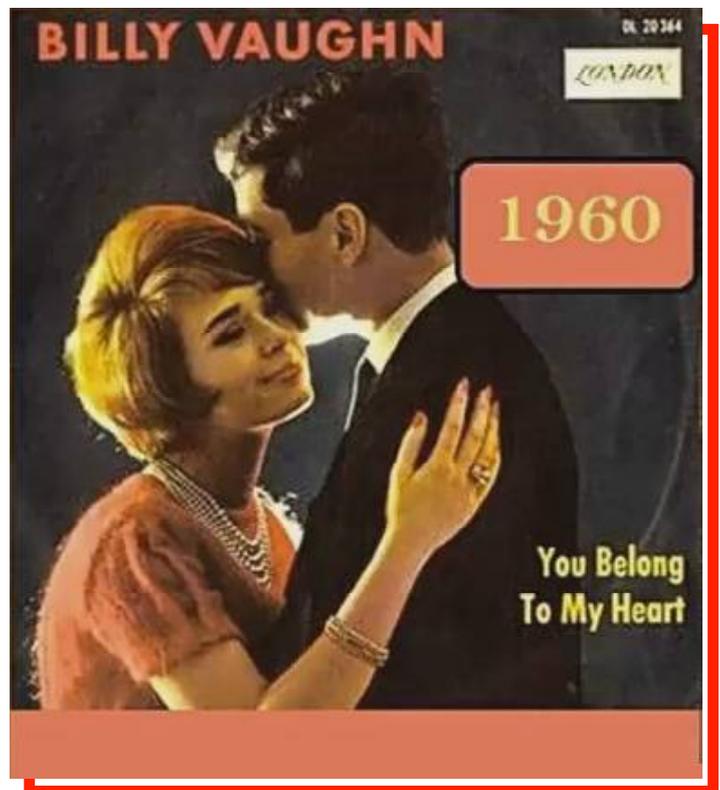
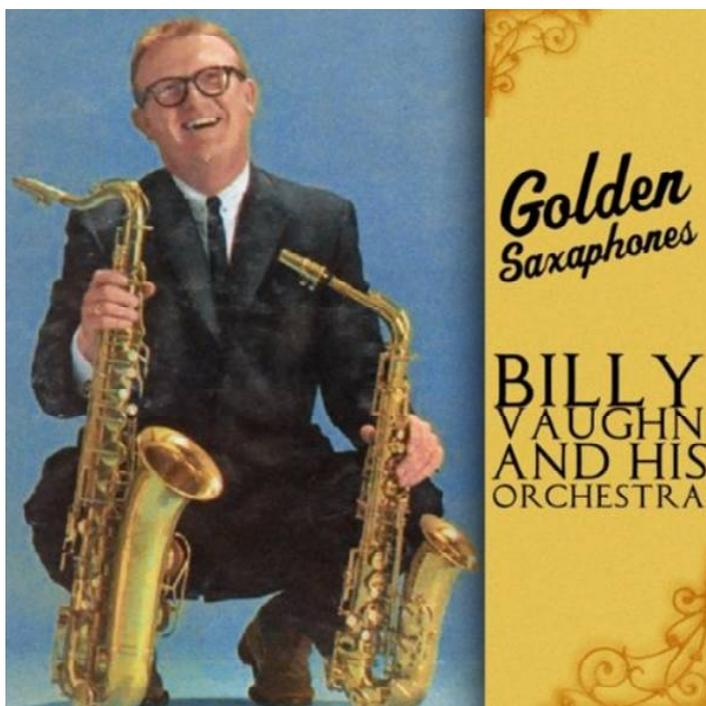
1425. You Belong To My Heart

Backgrounds Of S. Radic

"**You Belong to My Heart**" is the name of an English version of the Mexican bolero song "Solamente una vez" (Only One Time). This song was composed by Mexican songwriter Agustín Lara and premiered by singer Ana María González and tenor José Mojica in the 1941 film *Melodías de América*. The original Spanish version was then very popular in Mexico and Cuba and was recorded by many of the greatest Bolero interpreters.

Cover versions of "Solamente una vez" have been made by many artists including Sara Montiel, Daniel Rodríguez, Quartetto Gelato, Arielle Dombasle, Benny Moré, Julio Iglesias, Roberto Carlos, Chucho Valdés, Plácido Domingo, Marty Robbins, Lucho Gatica, Guadalupe Pineda, Roland Shaw & His Orchestra, Luis Miguel, Cliff Richard and The Shadows. Bing Crosby and the Xavier Cugat Orchestra recorded a version of the song for Decca Records in 1945 and first reached the top of the billboard magazine Best Seller Chart and stayed there for 9 weeks. Later in the same decade (1949), Xavier Cugat and his orchestra re-recorded the song together with Victoria Cordova (singer) and John Serry Sr. In 1955 the jazz pianist Jack Pleis recorded it for his album *Music from Disneyland*.

Elvis Presley recorded a shortened version of the song with Agustín Lara's original Spanish text and Ray Gilbert's English text mixed. Singers Jerry Vale, Engelbert Humperdinck and Gene Autry have also recorded versions with Lara's and Gilbert's lyrics.



Billy Vaughn (1919-1991) was an American musician and orchestra leader. In 1952, Vaughn joined the singing trio The Hilltoppers as a pianist and singer at the University of Bowling Green, Kentucky. Their first self-written single, *Trying*, was an instant chart hit and for years they were able to string one top 20 hit after the other. Their biggest success was the million seller *P.S. I Love You*, a remake of a 1930s hit.

In 1954, Vaughn moved to her music publisher Dot Records as musical director. With his own orchestra, he accompanied the Fontane Sisters on their number one hit *Hearts of Stone*. In the same year he landed his own million seller with his orchestral version of *Melody of Love* and reached second place in the USA. Also in the following years he was very successful himself as well as an accompanist of other stars. In 1957 he had four millionsellers with Pat Boone alone, three of them number one hits. Vaughn not only mastered the art of reworking old classics with his own style, but he also put the R & B music and rock 'n' roll of the black musicians into practice in his own way and arranged them in such a way that, unlike the originals, they also found a large audience among the white population.

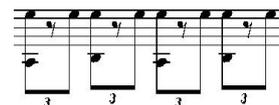
In 1958 he had his biggest and most famous hit with his orchestral version of *Sail Along Silv'ry Moon*. The US million seller was the beginning of his international breakthrough especially in Germany and Japan. That year he had two number one hits in a row with this song and with *La Paloma*, and with *Blue Hawaii*, *Morgen* and *Wheels* he had more super hits in Germany, all of which were awarded gold. With his five awards he was only surpassed by Freddy Quinn.

Slow-Shuffle, T=95

The musical score is arranged in a system with six staves. From top to bottom: Alt-Sax (treble clef), Trb. (bass clef, marked 'Advanced'), Strings (bass clef), Guitar (bass clef), Bass (bass clef), and Drums (percussion clef). The time signature is 4/4. The tempo is marked 'Slow-Shuffle, T=95'. The score is divided into two measures. The first measure contains triplet markings over the saxophone and bass lines. The second measure contains a 'small crash' marking and continues the triplet patterns. On the right side of the score, two vertical arrows point upwards, labeled 'Main 1' and 'Main 2', indicating the structure of the piece.

Programming instruction

A shuffle is a ternary rhythm (built on triplets), which is mainly used in blues and jazz. Instead of dividing a note value into two equally long periods (binary or "straight"), the ternary rhythm is divided into three parts. The means to write down this tripartite division independently of the time signature and to record it linguistically is the triplet. In contrast to other ternary rhythms, in the shuffle between the accentuated beats (usually between the quarter notes) not two unaccentuated notes are played, but only one, as in binary rhythm. Therefore each binary rhythm can be transferred into a shuffle.



A shuffle is very often confused with a swing, however: a swing is always "straighter" with increasing tempo - with a shuffle the ternary structure always remains clearly audible in every tempo! The above "slow shuffle" is actually a blues, which initially consists of a triplet base (Main 1), whereby all three instruments complement each other very finely rhythmically. In Main 2, two rhythmic fill's from the Sax and Trombone movement are heard, with the Trb.'s switched to Advanced.