

FRANK SINATRA



le più belle canzoni



chappell



Le più belle canzoni di FRANK SINATRA

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Concetto e realizzazione: Luigi Bartolotta

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1ª RISTAMPA



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F R A N K S I N A T R A

Frank Sinatra è da lungo tempo acclamato come il campione della musica Leggera, il creatore dello stampo che ha plasmato tutti i cantanti successivi; tuttavia egli non è solo un cantante, è anche un attore, un artista capace di dare il meglio in sala di registrazione come davanti al pubblico di un concerto o di un varietà, una personalità del mondo della radio e della televisione e, in certe occasioni, un produttore, un regista e un conduttore.

La sua carriera, che ha visto la partecipazione a più di 50 film, alcuni dei quali da lui stesso prodotti e diretti, è costellata di onorificenze: premi Oscar, Grammys, Emmys, il prestigioso Peabody Award; inoltre, Frank Sinatra ha ricevuto numerosi onori e premi a riconoscimento del suo assiduo impegno umanitario.

Dopo aver calcato la scena per quasi cinquant'anni, Sinatra non dà segni di stanchezza: gli ultimi anni l'hanno visto instancabilmente presente in film, concerti, incisioni e spettacoli di varietà. È tornato al grande schermo con "The first Deadly Sin", ha inciso il triplo album "Trilogy", "She shot me down" e "L.A. is my Lady", si è esibito allo stadio Maracanà di Rio de Janeiro di fronte al pubblico più numeroso che abbia mai potuto contare il concerto di un cantante solista (175.000 persone, una cifra riportata nel Guinness dei Primati) e ha curato e diretto l'intrattenimento ai Gala inaugurali del presidente Reagan nel 1981 e nel 1985.

Fra i suoi riconoscimenti più recenti vanno annoverati *La Medaglia presidenziale della Libertà*, la maggiore onorificenza nazionale, di cui è stato insignito nel corso di una cerimonia alla Casa Bianca, *la Laurea ad honorem in ingegneria* conferitagli dallo Stevens Institute of Technology di Hoboken nel New Jersey e l'austriaca *Medaglia d'Onore per La Scienza e l'Arte*, Prima Classe, a seguito del suo contributo in favore dei bambini handicappati a Vienna.

Sinatra è inoltre apparso in vari appuntamenti successivi alla Carnegie Hall, ognuno dei quali ha superato il precedente per l'apprezzamento della critica e per l'affluenza del pubblico (molte di queste sue interpretazioni hanno registrato il record di incassi).

Nel corso della sua illustre carriera, Frank Sinatra è stato chiamato con i più svariati soprannomi, quali *The Chairman of the Board*, *The Voice*, *The Greatest Roman of Them All* e naturalmente, come è universalmente risaputo, *Blue Eyes*.

Tutti però sanno che il suo vero nome è Francis Albert Sinatra, nato a Hoboken nel New Jersey; da giovane aspirava a diventare cronista sportivo e per un breve periodo lavorò come fattorino di un giornale locale. Tale ambizione tuttavia fu di breve durata; lo stile unico di Billie Holiday e Bing Crosby indusse il giovane Frank a carezzare il sogno di una carriera musicale: l'esperienza con il gruppo locale "The Hoboken Four" non durò tuttavia a lungo e quando il quartetto si sciolse, Sinatra decise di proseguire come cantante solista. Fu assunto in un locale di Englewood, nel New Jersey, chiamato Rustic Cabin, dove il suo talento fu notato da Harry James che lo scritturò come cantante solista di un gruppo. Era il 1939, il periodo d'oro dei grandi gruppi musicali, e Frank Sinatra era pronto a cavalcare l'onda del successo: l'anno successivo cominciò ad incidere con il gruppo vocale della band di Tommy Dorsey, i famosi Pied Pipers.

Successivamente "The Voice" proseguì per la sua strada con la partecipazione alla trasmissione radiofonica "Your Hit Parade" e con il suo programma personale "Songs by Sinatra"; nel 1942, fece la sua apparizione al vecchio Paramount Theatre in Times Square: il numero principale della serata era Benny Goodman e quando il cantante annunciò Frank Sinatra, la folla scoppiò in un boato: quella sera il pubblico ballò in ogni angolo della sala, fischiò, esultò e gridò.

Era l'inizio di una lunga storia d'amore fra il cantante e i suoi fans e uno degli episodi più entusiasmanti della storia dello spettacolo: Frank Sinatra aveva ormai preso il volo.

L'anno successivo "The Voice" esordiva sul grande schermo: la sua carriera cinematografica è stata contraddistinta dalla partecipazione a film come "Anchors Aweigh", "On The Town", "The Man With The Golden Arm", "Pal Joey", "The Manchurian Candidate" e "From Here to Eternity", che gli valse l'*Academy Award* come migliore attore non protagonista. Ricevette inoltre un premio Oscar speciale per "The House I Live In", il documentario che esortava esplicitamente ad abolire qualsiasi forma di pregiudizio.

Negli anni Sessanta, Sinatra costituì la propria casa discografica, la *Reprise Records*, e pubblicò molti dei suoi album di maggior successo; negli stessi anni, fu anche protagonista di *specials* televisivi che gli valsero vari premi. Nel 1978, presenziò all'apertura del *Frank Sinatra International Student Centre* presso il *Mount Scopus* dell'Università Ebraica in Israele (un altro edificio in Israele, il *Frank Sinatra Youth Centre* di Nazareth, prende il suo nome); l'anno seguente tornò in Medio Oriente per tenere un concerto di beneficenza in Egitto su richiesta della Signora Sadat.

Frank Sinatra mantiene tuttora un calendario di impegni serrati: *tournées* negli Stati Uniti e in Europa, spettacoli di varietà, la funzione di "Abbot" al Friars Club di New York, la partecipazione speciale alla festa annuale di Chicago, il concerto per l'inaugurazione di un nuovo anfiteatro con 5.000 posti ad Altos de Chavon nella Repubblica Dominicana, registrato dalla Paramount Video e successivamente rivenduto a varie stazioni televisive in tutto il paese, l'introduzione al National Broadcasters Hall of Fame.

In tempi più recenti ha inciso "To Love A Child", colonna sonora del programma *Nonni Adottivi*, un progetto patrocinato da Nancy Reagan e titolo di un libro da lei scritto: i proventi del disco, dedicato alla Prima Donna, vengono devoluti al programma stesso.

Fra i numerosi riconoscimenti ricevuti da Frank Sinatra, degno di nota è quello conferitogli dal Variety Club International, l'associazione caritativa dello spettacolo, che ne ha elogiato i conseguimenti come artista e come filantropo; tale avvenimento, cui hanno preso parte molti personaggi di spicco amici di Sinatra, è stato trasmesso come *special* televisivo dalla CBS. Come tributo al cantante, è stato costituito il *Sinatra Family Children's Unit for the Chronically III* presso il Seattle Children's Orthopedic Hospital and Medical Centre. Sinatra è stato uno dei cinque ospiti d'onore, insieme a Jimmy Stewart, Eliz Kazan, Virgil Thompson e Katherine Durham, a ricevere i Kennedy Centre Honors nel 1983.

Negli ultimi anni Frank Sinatra ha viaggiato in tutto il mondo, da Vienna a Londra (alla Royal Albert Hall, dove incontra sempre il favore del pubblico), a Parigi (al famoso Moulin Rouge), a Tokyo, fino all'Italia, all'America del Sud e ad Honolulu, dove si è esibito per la prima volta in 30 anni e dove ha girato "From Here To Eternity" e "None But The Brave".

Nonostante i pressanti impegni professionali, Frank Sinatra riesce a trovare il tempo per prestare il suo talento a cause umanitarie, tenendo concerti di beneficenza negli Stati Uniti e all'estero e partecipando a varie iniziative per la raccolta di fondi: fra le organizzazioni che hanno beneficiato del suo contributo si possono annoverare la Croce Rossa, il Palm Springs' Desert Hospital, il Variety Clubs International, il New York PAL, il Cabrini Medical Center, il World Mercy Fund, l'Università del Nevada a Las Vegas e La National Multiple Sclerosis Society. Un'importanza particolare riveste il Barbara Sinatra Children's Center presso l'Eisenhower Medical Center a Palm Springs in California: la moglie Barbara è l'ispiratrice di questo servizio, sorto due anni orsono per curare le vittime di abusi sessuali e fisici.

I progetti futuri dell'artista comprendono l'incisione di un album su *compact disc*, prodotto dal figlio Frank Sinatra Jr. per la Reprise Records e contenente brani inediti, mai incisi prima da Frank Sinatra.

La Warner Bros. Music Italy è lieta di presentare questa raccolta di spartiti musicali di alcuni fra i più significativi brani del repertorio di questo grande artista.

ALL OF YOU

Words and Music by COLE PORTER

Fox trot tempo

Piano *mf*

(with bounce, but not too fast)

Bb7 *Eb*

Af - ter watch - ing her ap - peal from ev - 'ry an - gle,

mp

Bb7

There's a big ro - man - tic deal I've got to

Eb *Fm*

wan - gle. For I've fal - len for a

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Fm7 Bb7 G7+ G7 G dim. C7

cer - tain love - ly lass, Ard it's

This system contains the first two lines of music. The vocal line starts with a half note 'cer' on F4, followed by a quarter note 'tain' on G4, a quarter note 'love' on A4, a quarter note 'ly' on Bb4, a quarter note 'lass,' on C5, and a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Fm Fm7 Bb7 E dim. Bb7

not a pass - ing fan - cy or a fan - cy pass.

This system contains the next two lines of music. The vocal line continues with a half note 'not' on F4, a quarter note 'a' on G4, a quarter note 'pass -' on A4, a quarter note 'ing' on Bb4, a quarter note 'fan -' on C5, a quarter note 'cy' on Bb4, a quarter note 'or' on A4, a quarter note 'a' on G4, a quarter note 'fan -' on F4, a quarter note 'cy' on E4, and a quarter note 'pass.' on D4. The piano accompaniment continues with similar harmonic support.

Refrain - Slowly

Ab Eb

I love the looks of you, the

This system marks the beginning of the 'Refrain - Slowly' section. The vocal line starts with a half note 'I' on F4, a quarter note 'love' on G4, a quarter note 'the' on A4, a quarter note 'looks' on Bb4, a quarter note 'of' on C5, a quarter note 'you,' on Bb4, a quarter note 'the' on A4, and a quarter rest. The piano accompaniment is marked 'mp' and features a slower, more spacious accompaniment.

Abm Ab Eb

lure of you, I'd love to make a

This system continues the refrain. The vocal line starts with a half note 'lure' on F4, a quarter note 'of' on G4, a quarter note 'you,' on A4, a quarter note 'I'd' on Bb4, a quarter note 'love' on C5, a quarter note 'to' on Bb4, a quarter note 'make' on A4, and a quarter note 'a' on G4. The piano accompaniment continues with the same slow, spacious feel.

Abm Eb Eb dim.

tour of you, The eyes, the arms, the

più espr.

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'tour' on a low note, followed by 'of you,' on a quarter note, 'The eyes,' on a quarter note, 'the arms,' on a quarter note, and 'the' on a quarter note. The piano accompaniment consists of chords and moving lines in both hands. The key signature has two flats (Bb and Eb). The tempo/mood is marked 'più espr.' (more expressive).

Bb9 Eb Bbm7 C7 C7(b9) C7+

mouth of you, The East, West, North and the

The second system continues the vocal line and piano accompaniment. The vocal line has 'mouth' on a half note, 'of you,' on a quarter note, 'The East,' on a quarter note, 'West,' on a quarter note, 'North and' on a quarter note, and 'the' on a quarter note. The piano accompaniment features various chords and moving lines. The key signature remains two flats.

Fm Bb7 Ab Eb

South of you. I'd love to gain com -

mp

The third system continues the vocal line and piano accompaniment. The vocal line has 'South' on a half note, 'of you.' on a quarter note, 'I'd love to' on a quarter note, 'gain' on a quarter note, and 'com -' on a quarter note. The piano accompaniment includes a dynamic marking of 'mp' (mezzo-piano). The key signature remains two flats.

Abm Ab Eb

plete con - trol of you, And han - dle

The fourth system continues the vocal line and piano accompaniment. The vocal line has 'plete' on a half note, 'con - trol' on a quarter note, 'of you,' on a quarter note, 'And han -' on a quarter note, and 'dle' on a quarter note. The piano accompaniment continues with chords and moving lines. The key signature remains two flats.

C7 Em

e - ven the heart and soul of you. So

cresc.

Ab Eb dim. G7+ G7

love, at least, a small per-cent of me, do,

f marcato

Bbm6 C7 Fm C7 Fm Bb7

For I love all of

1 Eb B dim. Bb7 2 Eb

You. I love the You.

f *mf* *f*

ALL THE WAY

Words by SAMMY CAHN
Music by JAMES VAN HEUSEN

Slowly

mp

poco rit.

Refrain *(molto espressivo)*

a tempo
mp-mf

When some-bod-y loves you, it's no good un-less { he loves you }
When some-bod-y needs you, it's no good un-less { she needs you }

ALL THE WAY.

{ Hap-py to be near you, when you need some-one to cheer you
Thru the good or lean years and for all the in-be-tween years,

ALL THE WAY. Tall-er than the tall-est tree is,
come what may. Who knows where the road will lead us,

8 va 7

Chords: Eb, G7+5, Cm 3fr., F9, Bb7, Fm7, Dbm6, Bb7, Eb, Bbm7, Eb7, Ab 4fr., Bb7, Dm7-5

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1. **G7** **Cm** 3fr. **Bbm7** **Eb7-5** **Ab** 4fr.

That's how it's got to feel; Deep - er than the
 on - ly a fool would

Bb7 **Bb7** **Bb7** **Cm** 3fr. **Cm7** **F7** **Fm7-5** **Bb7**

deep blue sea is, that's how deep it goes, — if it's real.

2. **Cm** 3fr. **Abm6** **Eb** **Db9** **C7** **Am7-5** **Bb9**

say, But if you let me love you, it's for sure I'm gon-na love you ALL THE

Gm7-5 **C7** **Fm7-5** **Bb7-5** **Eb** **Db9** **Eb9**

WAY, ALL THE WAY.

rall.

APRIL IN PARIS

Words by E.Y. HARBURG
Music by VERNON DUKE

Moderato

System 1: Fm₄ B C Dm7 G6
A-PRIL IN PAR - IS, Chest - nuts in blos - som,

System 2: G6 C₃ B C Cmaj7 Gm
Hol - i - day ta - bles un - der the trees.

System 3: C7 F6₄ E F C₃ B C
A-PRIL IN PAR - IS, This is a feel - ing

System 4: C F#m7-5 B7 E7 Gm A
No one can ev - er re - prise.

Fmaj7 5 F° 4 2 1 4 C 3 D° Fm6

I nev - er knew the charm of Spring, Nev - er met it face to

C Bm7-5 E7 Am

face. I nev - er knew my heart could sing,

Am6 4 2 1 4 B E G Fm B C

Nev - er missed a warm em - brace, till A - PRIL IN PAR - IS, —

C Em7-5 A A7 D7

Whom can I run to — What have you done to —

Dm7 G7 1. C Ab7 G 2. C

my heart? heart?

AUTUMN IN NEW YORK

Words and Music by VERNON DUKE

Andantino (*poco rubato*)

mp

The piano introduction consists of two staves. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment with chords and eighth notes.

Gm C7 F

It's time to end my lone-ly hol-i-day— And bid the

poco rit. *P legato*

The first system of the vocal and piano accompaniment. The vocal line is on a treble clef staff with lyrics underneath. The piano accompaniment is on a grand staff. Chord diagrams for Gm, C7, and F are shown above the vocal staff. Performance markings include *poco rit.* and *P legato*.

C7 Fm C Gm C7

coun-try a has-ty fare-well. So on this gray and mel-an-

The second system of the vocal and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment continues with chords and moving lines. Chord diagrams for C7, Fm, C, Gm, and C7 are shown above the vocal staff.

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F Bdim. Ab G Ab

chol - y day I'll move_ to a Man-hat-tan ho - tel. I'll dis -

Bbm7 Eb7 Fm7 Bb7 Eb7

pose of my rose-col - ored chat - tels And pre - pare for my share of ad -

Cm7 C7 F Gm7 F

ven-tures and bat-tles. Here on the twen-ty sev-enth floor, Look-ing

rubato

Gm7 Db7 C+ F Eb+ G+ F+ C+

down on the cit - y I hate and a - dore!

REFRAIN *p-mf* (liltingly and freely)

Au-tumn in New York, — Why does it seem so in - vit - ing?
 Au-tumn in New York, — The gleaming roof-tops at sun - down.

Guitar chords: Gm, Am, Gm7, C7, F, Dm7, F

Au-tumn in New York, — It spells the thrill of first night - ing,
 Au-tumn in New York, — It lifts you up when you're run - down,

Guitar chords: Gm, Am, Gm7, C7, Am7-5, D7, Am7-5, D+

Glit - ter - ing crowds and shim - mer - ing clouds in can - yons of steel, — They're
 Jad - ed rou - és and gay di - vorc - ees who lunch at the Ritz, — Will

Guitar chords: Gm7, Bbm7, Eb7, Ab, Cm, Ddim

mak - ing me feel — I'm home. — It's Au - tumn in New York, —
 tell you that "it's — di - vine!" — This Au - tumn in New York —

Guitar chords: Cm, D7, G7, C, C+, Gm, Am

Gm7 C7 F Dm7 F Cm7 Dm

— that brings the prom-ise of new love; Au-tumn in New York—
 — trans-forms the slums in - to May - fair; Au-tumn in New York,

Cm7 F7 Bbm Gb Gm7 Fm C7

— is of-ten min-gled with pain. Dream-ers with emp-ty
 — you'll need no cast-les in Spain. Lov-ers that bless the

Fm Ab+ Db Ab+ Db Fm7 Gm Am

hands dark may sigh for ex-o-tic lands; It's Au-tumn in New York,
 dark on bench-es in Cen-tral Park Greet Au-tumn in New York;

Gm7 C7 1 Fm C7 2 Fm

— It's good to live it a - gain. gain.
 — It's good to live it a -

BEWITCHED

Words by LORENZ HART
Music by RICHARD RODGERS

Moderato

mf

poco rit

The piano introduction consists of two systems of music. The first system is marked *mf* and features a melody in the right hand with a slur over the first two measures. The second system is marked *poco rit* and continues the melody with a slur over the final two measures.

Dm7 (not fast) G7 C Dm7 G7 C A7-9

He's a fool and don't I know it, But a fool can have his charms;


p a tempo

The first system of the vocal melody is accompanied by guitar chords: Dm7 (not fast), G7, C, Dm7, G7, C, and A7-9. The piano accompaniment is marked *p a tempo* and features a steady bass line in the left hand and chords in the right hand.


Dm7 G7 C Dm7 G7 C


I'm in love and don't I show it, Like a babe in arms.

The second system of the vocal melody is accompanied by guitar chords: Dm7, G7, C, Dm7, G7, and C. The piano accompaniment continues with the same *p a tempo* marking and accompaniment style as the first system.




 Love's the same old sad sen - sa - tion, Late - ly I've not slept a wink,






 Since this half-pint im - i - ta - tion, Put me on the blink.



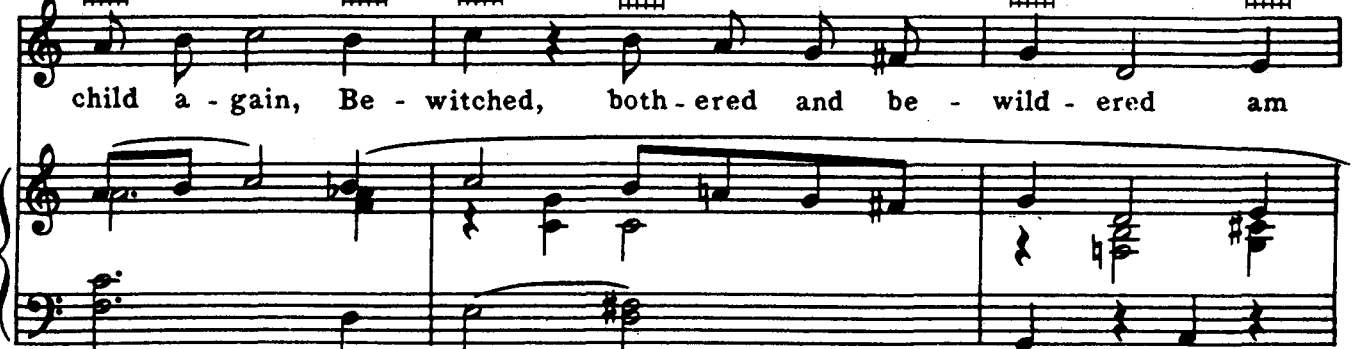
Refrain (*slowly*)
 

 I'm wild a - gain, Be - guiled a - gain, A sim - per - ing, whim - per - ing





 child a - gain, Be - witched, both - ered and be - wild - ered am



I. ————— Could - n't sleep, And would - n't sleep, When

love came and told me I should - n't sleep, Be - witched, both - ered and be -

wild - ered am I. —————

mp

Lost my heart, but what of it? He is cold I a -

G7sus G7 C Fdim

gree, He can laugh, but I love it, — Al-though the laugh's on

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a half note 'gree,' followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands. Chord diagrams for G7sus, G7, C, and Fdim are shown above the staff. The piano part includes a dynamic marking of *mf*.

Dm7 G7 C G7 C C+

me. I'll sing to him, Each spring to him, And long for the day when I'll

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'me.' followed by eighth and quarter notes. The piano accompaniment features chords and moving lines. Chord diagrams for Dm7, G7, C, G7, C, and C+ are shown above the staff. A dynamic marking of *p* is present.

F Gdim C D7 Dm G7

cling to him, Be - witched, both - ered and be - wild - ered am

The third system continues the vocal line and piano accompaniment. The vocal line has a half note 'cling to him,' followed by eighth and quarter notes. The piano accompaniment features chords and moving lines. Chord diagrams for F, Gdim, C, D7, Dm, and G7 are shown above the staff.

1. C Am Dm7 G7 2. C F C

I. _____ I'm I. _____

The fourth system shows a vocal line with a double bar line and first/second endings. The piano accompaniment continues with chords and moving lines. Chord diagrams for C, Am, Dm7, G7, C, F, and C are shown above the staff. The vocal line includes the lyrics 'I. _____ I'm I. _____'.

C'EST MAGNIFIQUE

Words and Music by COLE PORTER

Moderato

Piano

mf *poco rit*

The piano introduction is in 4/4 time, marked Moderato. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a series of eighth and quarter notes. The bass line consists of a steady eighth-note accompaniment. The piece concludes with a *poco rit* marking and a final chord.

Gm *freely* D

Love is such a fan - tas - tic af - fair when it comes to

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The tempo is marked *freely*. The key signature has one flat (G minor). The melody is characterized by a wide interval between the first and second notes. The piano accompaniment provides a harmonic support with chords and moving lines in both hands.

F

call. — Af - ter tak - ing you up in the air,

The second line of the song continues the vocal melody and piano accompaniment. The key signature changes to F major. The melody flows smoothly, with the piano accompaniment maintaining a consistent harmonic texture.

Cm Gm

down it lets you fall. — But be pa - tient and

The third line of the song concludes the vocal melody and piano accompaniment. The key signature changes to C minor. The melody ends with a long note, and the piano accompaniment provides a final harmonic resolution.

soon you will find, if you fol - low your heart, not your mind,

cresc.

Love is wait - ing there a - gain, to take you up in the

f poco rit *dim.*

air a - gain.

mp a tempo

Refrain (*Slow and easy*)

When love comes in and takes you for a

mp

spin, oo la la - la, — G E7 *C'est mag - ni -

Am Am6 Am E7 Am Am7
fi - que. When ev - 'ry night your

Am D9 D+
loved one holds you tight, oo la la - la, — C'est mag - ni -

G6 Gmaj.7 G6 G
fi - que. But when, one day, your

*Pronounced "suy man-ye-fee-kuh"

G G9 G7

loved one drifts a - way, oo la la - la, It is so tra -

Cmaj.7 C6 Am C6 Cm6

gi - que. But when, once more, { he she

mf *espressivo*

G C G A7 D7(6)

whis - pers "Je t'a - dore" C'est mag - ni - fi

poco e poco rit a tempo

1. G D7 2. G D7 G

que. When que.

mp *f rit e dim.*

COME RAIN OR COME SHINE

Words by JOHNNY MERCER
Music by HAROLD ARLEN

Freely

mf espressivo

rit

Slowly and very tenderly

p a tempo

I'm gon - na love you Like no - bod - y's loved you; Come
rain or come shine. High as a moun - tain And

Dm

A7

G7

Detailed description: This is a piano score for the song 'Come Rain or Come Shine'. It features a vocal line and a piano accompaniment. The score is divided into several systems. The first system is marked 'Freely' and 'mf espressivo', with a tempo of 3/4. The second system is marked 'Slowly and very tenderly' and 'p a tempo', with a tempo of 3/4. The third system is marked 'Dm' and 'G7', with a tempo of 3/4. The fourth system is marked 'G7', with a tempo of 3/4. The piano accompaniment includes various chords and melodic lines, with some sections marked 'rit' (ritardando) and 'a tempo'. The vocal line includes the lyrics: 'I'm gon - na love you Like no - bod - y's loved you; Come rain or come shine. High as a moun - tain And'. The score is written in G major and 3/4 time.

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C7^o F7

ten.

deep as a riv - er, Come rain or come shine.

G⁷ Cm7 F7 B^bm Fm

I guess when you met me It was

molto espr.

B^bm C7-5 Fm

just one of those things, But don't ev - er

E^bm Adim Fdim C7 B^bdim Cdim G7 G7-5 C9

bet me, 'Cause I'm gon - na be true if you let me.

mf dim rit

F *a tempo* A7

You're gon - na love me Like no - bod - y's loved me, Come

p a tempo

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of one flat and a 4/4 time signature. The piano accompaniment is in bass clef. The first measure has a chord of F major, and the second measure has a chord of A7. The tempo marking is 'a tempo'.

Dm Dm

rain or come shine. Hap - py to - geth - er, Un -

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'rain or come shine.' and 'Hap - py to - geth - er, Un -'. The piano accompaniment features a descending melodic line in the right hand and a steady bass line in the left hand. The tempo remains 'a tempo'.

B9 B7 A7

hap - py to - geth - er And won't it be fine.

Detailed description: This system contains the next two measures. The vocal line continues with 'hap - py to - geth - er And won't it be fine.'. The piano accompaniment has a more active right hand with eighth notes. The tempo remains 'a tempo'.

D7 *poco f*

Days may be cloud - y Or

Detailed description: This system contains the final two measures of the page. The vocal line continues with 'Days may be cloud - y Or'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The tempo marking changes to 'poco f' (poco forte).

G7 *rit* Gm6

sun - ny, We're in or we're out of the mon - ey, But

Dm7 *a tempo* G7 G E7-5 A

I'm with you al - ways, I'm with you rain - or
(Au - gie,) (Del - la,)

1. D7 G7 C9 C7-9 2. D7

shine! shine!

rit e dim *P dim e rall.*

G7 C7 D

pp

DREAM

Words and Music by JOHNNY MERCER

Slowly (*with expression*)

The piano introduction consists of two staves. The right hand starts with a series of chords in the treble clef, including Gm, A7, D, Dm7b5, G7, and Cm, with a dynamic marking of *mf*. The left hand plays a simple bass line. A *rall.* marking is placed over the final two measures of the introduction.

VERSE

Get in touch with that sun - down fel - low, — As he tip - toes a - cross the sand.

The first line of the verse features a vocal melody in the treble clef and piano accompaniment in the bass clef. The piano part includes guitar chord diagrams for Gm (3fr.), A7, D, Dm7b5, G7, and Cm (3fr.). The dynamic marking is *mp*.

He's got a mil - lion kinds of star - dust, Pick your fav - 'rite brand, and:

The second line of the verse continues the vocal melody and piano accompaniment. The piano part includes guitar chord diagrams for Cm7-5, F7, Bb, D7, Gm (3fr.), C7, C9+5, Cm7 (3fr.), and F9.

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CHORUS (Slow tempo)

Bb A7 Bb6

DREAM _____ when you're feel- in' blue, _____ DREAM _____

Dm7 G7 Eb Ebm

_____ that's the thing to do. _____ Just _____ watch the smoke-rings

Bb F+ Bbmaj7 C7 C° C9 Cm7 F7 Cm7 3f.

rise in the air, _____ You'll find your share _____ of mem- o- ries there..

F7b9 Bb A7

_____ So DREAM _____ when the day is thru, _____

Bb6 Dm7 G7 Eb

DREAM _____ and they might come true, _____ Things _____

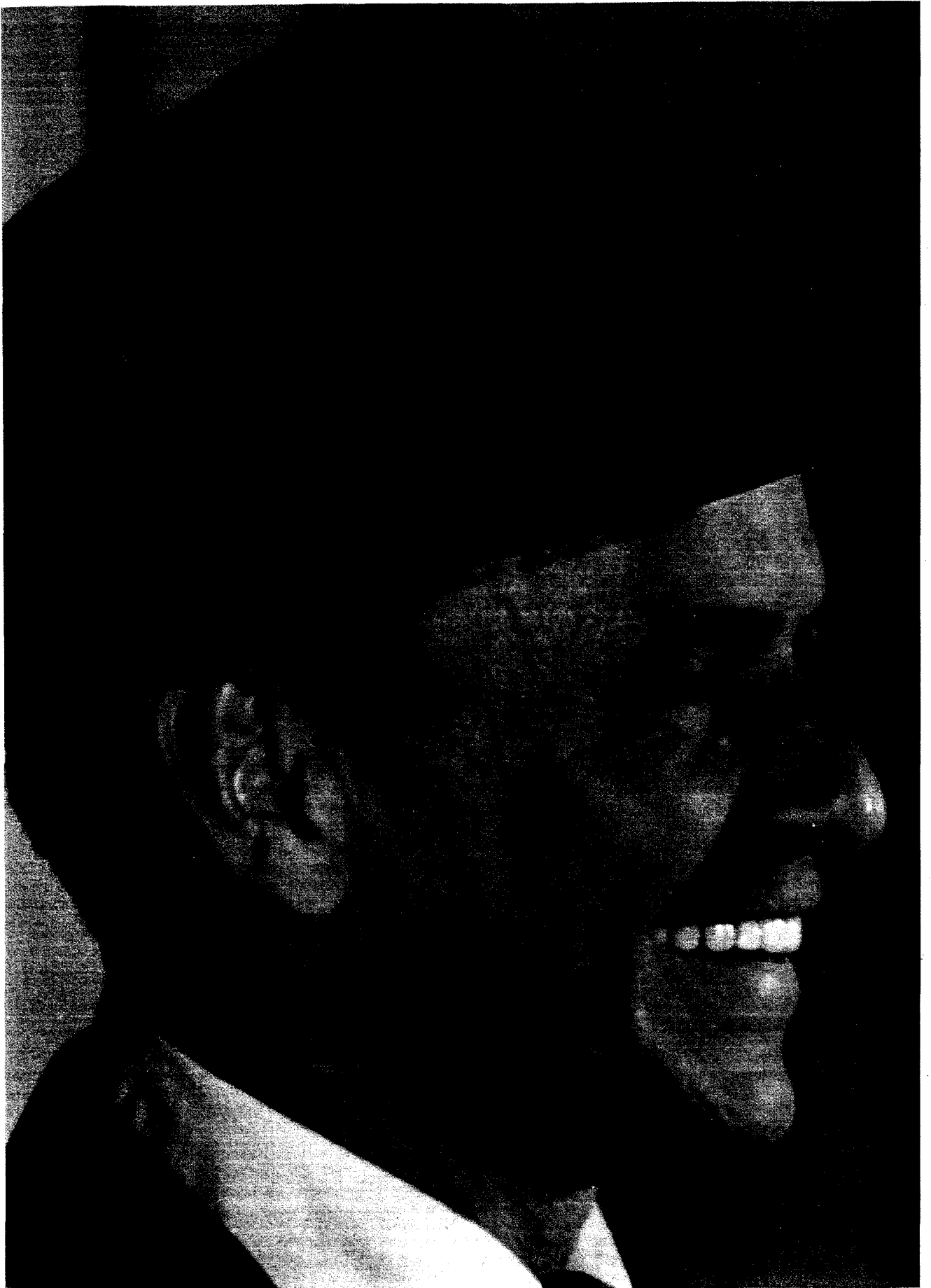
Eb Ebm Bb A7 D7 Gm7 Cm7 F7b9

— nev - er are as bad as they seem, — So DREAM, DREAM,

1. Bb F13 F7sus4 F7b9 2. Bb F7b9 Bb6add9

DREAM. _____ DREAM. _____

rall.



EMBRACEABLE YOU

Words by IRA GERSHWIN
Music by GEORGE GERSHWIN

Whimsically

p leisurely

Doz - ens of girls would storm_

mf

p smoothly

D7

— up; I had to lock my door.

F#m D7 Eb9 D7 G Am7 D7

Some - how I could - n't warm_ up to one be - fore.

G F#7

What was it that con - trolled me? What kept my love - life

B F#7 B

lean? My in - tu - i - tion told me You'd come

Am7 G Em A9 Em A9

on the scene. La - dy, lis - ten to the rhy - thm of my

Em Em6 Em A7 Am D *rall. e dim.* Am D Am D Am D

heart - beat, And you'll get just what I mean.

Rhythmically

Refrain:

G C#° D7 Am11 Fm6 D7

Em - brace me, My sweet em - brace - a - ble you! —

p-mf

Am F7 D7 G D7sus4 G

Em - brace me, You ir - re - place - a - ble you! —

Em Em7 Em6 F#7 Bm Bb+ Bm7 E7

Just one look at you, my heart grew tip - sy in me; —

D D#° A7 D7

You and you a - lone bring out the gyp - sy in me! —

G C#° D7 C Fm6 D7

I love all the man - y charms a - bout you; —

Am F7 D7 G7 D7sus4 Bbm6 G7 C

A - bove all I want my arms a - bout you. — Don't be a

Am6 B7 Em Eb+ G Em6 G

naught - y ba - by, Come to pa - pa, Come to pa - pa, do! My sweet em -

L.H.

Cm6 D 1. G Eb A D7 2. G

brace - a - ble you! you! —

FALLING IN LOVE WITH LOVE

(From "The Boys From Syracuse")

Words by LORENZ HART
Music by RICHARD RODGERS

Tempo di Valse

The musical score is presented in four systems. The first system is a piano introduction in 3/4 time, marked *mf*. The second system continues the piano introduction, ending with a *rall. e dim.* marking. The third system features the vocal melody and piano accompaniment, starting with the lyrics "I weave with bright - ly col - ored strings To keep my". The piano accompaniment is marked *p a tempo*. The fourth system continues the vocal melody and piano accompaniment, with lyrics "mind off oth - er things; So, la - dies, let your fin - gers".

mf

rall. e dim.

p a tempo

Bb $Bb7(b5)$ Bb

$Bb7(b5)$ $F7sus4$ $Cm7$

I weave with bright - ly col - ored strings To keep my

mind off oth - er things; So, la - dies, let your fin - gers

F7

dance, And

mf *p*

F7 sus4 Cm7 F7

keep your hands out of ro - mance.

mf

Bb G7(b9)

Love-ly witch - es, Let the

mp

Cm7 F7 Cm7 F7 Bb

stitch - es Keep your fin - gers un - der con - trol.

Gm Cm

Cut the thread, but leave The

Cm7 F7 Bb F7

whole heart whole.

mf

F7

Mer - ry maids can

p

F7 Cm7 G#dim 7 F7

sew and sleep, Wives can on - ly sew and weep!

poco cresc.

REFRAIN Bb Bbmaj7 Bb6 Bb F7 sus4

Tempo moderato di Valse

Fall - ing in love with love Is fall - ing for make be -

F7 Cm7 F7 F7 sus4 F7 F7 sus4

lieve. Fall - ing in love with love Is

F7 Bbmaj7 Bb6 Bbmaj7 Bb6 Bbmaj7

play - ing the fool; Car - ing too

Bb6 Bbmaj7 Bb6 D7 sus4 D7 F6

much is such a ju - ve - nile fan - cy.

D7 Gdim 7 Gm Cm C7

Learn - ing to trust is just For chil - dren in

cresc.

Cm7 F7 Bb Bbmaj7

school. I fell in love with

dim. *p*

Bb6 Bb F7 sus4 F7 Cm7 F7

love one night When the moon was full,

F7 sus4 F7 F7 sus4 F7 Bbmaj7 Bb6

I was un - wise with eyes Un - a - ble to see.

B♭maj7 B♭6 B♭maj7 B♭6 B♭maj7 B♭6

I fell in love with love, With love ev - er -

D7sus4 D7 Gmaj7 G7 Cm Ddim7

last - ing, But love fell

cresc.

Cm7 F7 1. B♭ F7

out with me.

2. B♭ B♭6

me.

mf *f*



*All the Best,
Frank Sinatra*

GOODY GOODY

Words and Music by JOHNNY MERCER and MATT MALNECK

Moderately bright and swingy

The piano introduction consists of two staves of music. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment with chords and single notes. The dynamic marking is *mf*.

C G7+5 C G7+5 C Dm7 Fm6 C Ab7 4fr.
 You told me there was - n't a les - son in lov - in' that you had - n't learned - Oh

The vocal line is written on a single staff with lyrics underneath. The piano accompaniment is on two staves below. The dynamic marking is *mp*.

G7 Dm7 G7 G7+5 C Am Dm7 G7 C G7+5
 yeah? Oh yeah? You told me that you could keep play -

The vocal line continues with the lyrics. The piano accompaniment continues with chords and rhythmic patterns.

C G7+5 C Dm7 Fm6 C Cm 3fr. D7 Am7 D7 D9 4fr. G7 Dm7 G7
 - in' with fi - re with out get - tin' burned. Oh yeah? Oh yeah?

The vocal line concludes with the lyrics. The piano accompaniment continues with chords and rhythmic patterns.

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Refrain

So you met some-one who set — you back on your heels, GOOD-Y GOOD-Y! — So you

P - mf

met someone and now — you know how it feels, GOOD-Y GOOD-Y! — So you gave him your heart too —

— just as I gave mine to you — And he broke it in lit - tle piec - es,
And he stuck it in his — col - lec - tion,

now how do you do? — So you lie a-wake just sing - in' the blues all night, GOOD-Y
sec - tion nine - ty - two. —

B C C7 C7+5 F A7 Dm

GOOD-Y!_ So you think that love's a bar - rel of dy - na - mite. Hoo

F Fm C G7+5 C

ray and hal - le - lu - jah! You had it com - in' to ya. GOOD-Y GOOD-Y for him,

mf

A7 D9 4fr. Dm7 G7+5 G7-9

GOOD-Y GOOD-Y for me, And I hope you're sat - is - fied, you ras - cal

1. C Am7 Dm7 G7 2. C Dm7 G9 C

you. So you you.

mf

I GET A KICK OUT OF YOU

Words and Music by COLE PORTER

VOICE **Moderato** **VERSE** E_b
 My sto - ry is

PIANO *mp* *p*

$Fm7$ $Bb7$ E_b6 $Bb7$ E_b $Bb7$
 much too sad to be told, But prac-tic-'ly ev-'ry-thing_ leaves me to-tal-ly

E_b $Fm7$ $Bb7$ E_b $Fm7$ $Bb7$ G
 cold. The on - ly ex - cep-tion I know is the case

$D7$ G $D7$ $Bb7$
 When I'm out on a qui - et spree _ Fight-ing vain-ly the old en - nui,

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C7 Fm Bb7 Eb Gm

And I sud-den-ly turn and see - your fab-u-lous face.

REFRAIN

Fm7 Fm6 Fm7 Bb7 Eb Gm Fm7 Fm6 Fm7

p-mf I get no kick from cham - pagne, _____ Mere al - co -

Bb7 Eb Gm Fm7 Bb7 Eb

hol does - n't thrill me at all, So tell me why should it be true. _____

Gm7 Fm Bb7 Eb Gm

_____ That I get a kick _____ out of you? _____

Fm7 Fm6 Fm7 Bb7 Eb Gm Fm7 Fm6 Fm7

Some like a bop type re - frain _____ I'm sure that

Bb7 Eb Cm6 Gm Fm7 F7 Bb A Ab

if I heard ev - en one riff That would bore me ter - rif - ic - 'ly

Eb Gm Fm Bb7 Eb

too. _____ Yet I get a kick out of, you.

Gm Eb7 *mf* Ab Eb7 Db Ab Db Ab

I get a kick ev - ry time I see you're

Cm Eb7 Cm Eb7 Edim. C7

stand - ing there be - fore me.

Fm Bbm6 Fm Bbm6 Fm F7

p

I get a kick tho' it's clear to me You ob - vious -

Fm7 Bb7 Fm7 Fm6 Fm7 Bb7

ly don't a - dore me. I get no kick in a

Eb Gm Fm7 Fm6 Fm7 Bb7 Eb

plane, Fly - ing too high with some {gal} in the

Gm Fm7 Bb7 C7

sky Is my i - dea of noth - ing to do. Yet

Fm7 Bb7 1. Eb Gm 2. Eb

I get a kick out of you. you.

mf

I LOVE PARIS

Words and Music by COLE PORTER

Moderato

mf

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamic is 'mf'.

Tranquillo c F6

Ev -'ry time I look down on this time - less town, wheth - er

p

The first system of the song features a vocal line and piano accompaniment. The tempo is 'Tranquillo' and the time signature is common time (C). The key signature has one flat (B-flat major). The lyrics are 'Ev -'ry time I look down on this time - less town, wheth - er'. The piano accompaniment includes a bass line and chords, with a dynamic marking of 'p'.

G7 c C6 Cmaj. 7 c

blue or grey be her skies, Wheth - er

The second system continues the vocal and piano accompaniment. The lyrics are 'blue or grey be her skies, Wheth - er'. The piano accompaniment includes a bass line and chords, with a dynamic marking of 'p'.

Gm6 A7 D7

loud be her cheers, or wheth - er soft be her tears, more and

mf

The third system continues the vocal and piano accompaniment. The lyrics are 'loud be her cheers, or wheth - er soft be her tears, more and'. The piano accompaniment includes a bass line and chords, with a dynamic marking of 'mf'.

Fm6 G7(b9) F G7(b9) G7 C C dim. G7(b9)

more do I re - al - ize

poco rit.

Cm

Refrain (*slow fox-trot tempo*) Cm

I love Par - is in the spring - time,

p legato

Cm

I love Par - is in the

G7 G7

fall, I love

G7 G7

Par - is in the win - ter, when it driz - zles,

Fm G7 Cm

I love Par - is in the sum - mer, when it siz - zles,

Sostenuto (jubilantly) C C

I love Par - is ev - 'ry mo - ment,

C Cdim.

ev - 'ry mo - ment of the

G7 Dm7 G7 F

year, I love

C F C

Par - is, why, oh why do I love Par - is?

1. 2.

1. G7 C Cdim. G7 2. G7 A7(sus) A7

Be-cause my love is near. Be-cause my love

p rit *a tempo* *mf* *p cresc.*

Dm7 G7(sus) C

Be-cause my love is near.

ff

I'VE GOT YOU UNDER MY SKIN

Words and Music by COLE PORTER

Moderately

mf *poco rit.*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderately' and the dynamics range from mezzo-forte (mf) to poco ritardando (poco rit.).

Beguine tempo

Bb7 Fm7 Bb7 Ebmaj7 Cm7 Eb

I've Got You Un-der My Skin, I've

p *a tempo*

The first system of the vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked 'Beguine tempo' and the dynamics include piano (p) and a tempo. Chord diagrams are provided above the vocal line for each measure.

Fm7 Bb7 Ebmaj7 Cm7 Eb Fm7

got you deep in the heart of me, So deep in my heart,

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics 'got you deep in the heart of me, So deep in my heart,'. The piano accompaniment continues with a rhythmic pattern of eighth notes. Chord diagrams are provided above the vocal line.

Bb7 Ebmaj7 Cm7 Gm Fm7 Bb7

You're real-ly a part of me. I've Got You Un-der My

The third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics 'You're real-ly a part of me. I've Got You Un-der My'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams are provided above the vocal line.

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Ebmaj7 **Eb6** **Fm7** **Bb7** **Ebmaj7**
 Skin. I tried so not to give in,

Eb6 **Abm6** **Bb7** **D** **Ebmaj7** **Eb6**
 I said to my-self, "This af - fair nev - er will go so well." But

Dm7 **G7** **D#dim** **C** **Abm6**
 why should I try to re - sist when, dar-ling, I know so well I've Got You

Bb7 **Ebmaj7** **Eb6** **Fm7/Eb** **Bb7/Eb**
 Un - der My Skin. I'd sac - ri - fice an - y - thing, Come what might, for the

Ebmaj7 **Eb7** **Fm7/Eb** **Fm7-5**
 sake of hav - ing you near, In spite of a warn - ing voice that comes in the night And re -

Detailed description of the musical score: The score is for a piano and voice performance. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with a grand staff (treble and bass clefs). Above the vocal line, guitar chord diagrams are provided for various chords: Ebmaj7, Eb6, Fm7, Bb7, Ebmaj7, Eb6, Abm6, Bb7, D, Ebmaj7, Eb6, Dm7, G7, D#dim, C, Abm6, Bb7, Ebmaj7, Eb6, Fm7/Eb, Bb7/Eb, Ebmaj7, Eb7, Fm7/Eb, and Fm7-5. The piano accompaniment features a consistent rhythmic pattern of eighth notes, often grouped into triplets. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The lyrics are: "Skin. I tried so not to give in, I said to my-self, 'This af - fair nev - er will go so well.' But why should I try to re - sist when, dar-ling, I know so well I've Got You Un - der My Skin. I'd sac - ri - fice an - y - thing, Come what might, for the sake of hav - ing you near, In spite of a warn - ing voice that comes in the night And re -".

Ebmaj7 Edim Bb7 Cm Ab Bb7

peats and re-peats in my ear: "Don't you know, lit-tle fool, you nev-er can

Eb Ebdim Fm7 Bb7 Eb Bb+

win, Use your men-tal-i-ty, Wake up to re-al-i-ty."

Ab Abm Eb

But each time I do, just the thought of you makes me stop, Be-fore I be-

cresc. *p rit.*

Bbm C7 Fm Bb7-9 Eb

gin, 'Cause I've Got You Un-der My Skin. I've

dolce *a tempo* *rit.* *pp a tempo* *poco rit.*

2 Fm7 Bb7 Eb Bb7 Eb

poco rall. *piu rall. R.H.* *morendo* *8va*



JUST ONE OF THOSE THINGS

Words and Music by COLE PORTER

Allegretto

p *F*
As Dor-o-ty Par-

mf *p*

Gm7 *C7* *F* *C7* *F*
- ker once said _____ to her boy - friend, - "Fare thee well,"

C7 *F* *Dm* *Fm* *C* *G7*
- As Col-um-bus an-nounced when he knew he was bounced, - "It was swell, Is -

C *Dm7* *D#dim* *C* *mp* *Gm7* *C7* *Fma7* *Dm7*
- a-belle, swell," _____ As Ab - e - lard - said to El - o - ise, -

G#dim F Em7 C#dim A7 Dm F7 Bb G#dim

— "Don't for-get — to drop a line to me, please!" — As Jul - iet cried.

F Cm D7 Gm sus 4 Gm Dm Gm7 A7

— in her Ro - meo's ear, — "Ro - meo, why — not face the fact, my dear?"

REFRAIN

A7 Dm A F7

p - mf

It was just one — of those things, — Just one —

Bm7 C#dim F Fm Gm7 C7

— of those cra - zy flings. — One of those bells that now and then rings,

Dm7 F#dim C7 A7 Dm

Just one — of those things. — It was just one — of those

A F7 Bm7 b5 C#dim F

nights, — Just one — of those fab-u-lous flights, A trip to the

G#dim F Gm7 C7 Dm7 F#dim Fm7 Bb7

moon on gos-sa-mer wings, Just one — of those things. — If we'd

Eb Bb7 Eb G7 G7

thought a bit — of the end of it — When we start-ed paint-ing the town, —

Am7 F#dim7 ₅ Fm7 *mf* Dm7 _{b5} Em7 D

— We'd have been a - ware — That our love af - fair — Was too hot not —

cresc. *mf*

F#dim C *p* A7 Dm A

— to cool down. — So good - bye, dear, — and A - men, —

p

F7 Bb Gm7 Am D7

Here's hop - ing we meet now and then, — It was great fun, — But it was

F#dim Gm C7 F Am Dm F ^{1.} Gm A7 *mf* A7 ^{2.} F

just one — of those things. — It was —

mf *mf*

MACK THE KNIFE

(From "The Threepenny Opera")

Original German Words by BERT BRECHT
 English Words by MARC BLITZSTEIN
 Music by KURT WEILL

Moderately (♩ = $\frac{3}{4}$)

No chord

mf

Am7/D

G6

E7+9

Am7

1. Hey, the shark has pret - ty teeth, dear,



Mack-ie's, I said Mack-ie's, that bad man Mack-ie's,



my man Mack-ie, you bet-ter know that Mack-ie's



back in town.

gva

loco

MOON RIVER

Words by JOHNNY MERCER
Music by HENRY MANCINI

Slowly

The musical score is presented in four systems, each with a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). Chord diagrams for guitar are placed above the vocal line. Dynamics include *p*, *mp*, and *dim. poco a poco*.

System 1: Chords: C, Am, F. Lyrics: Moon Riv - er, wid - er than a

System 2: Chords: C, F, C, Dm7, F. Lyrics: mile: I'm cross - in' you in style some day. Old

System 3: Chords: Am, C7, F, B7-5. Lyrics: dream - mak - er, you heart - break - er, wher -

System 4: Chords: Am, Am7, Am6, B7, Em7, A7, Dm7, G7. Lyrics: ev - er you're go - in', I'm go - in' your way: *dim. poco a poco*

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Two drift - ers, off to see the world. There's

p *mp*

such a lot of world to see. We're aft -

er the same rain - bow's end. wait - in' round the

f *mp*

bend, my Huck - le - ber - ry friend, Moon Riv - er

p

and me. me.

rall *pp*

MY FUNNY VALENTINE

Words by LORENZ HART
Music by RICHARD RODGERS

Moderato

p *delicato* *rit*

The piano introduction consists of two staves. The right hand plays a melodic line with a slur over the first four measures, followed by a ritardando in the fifth measure. The left hand plays a rhythmic accompaniment of eighth notes. The key signature has two flats (B-flat and E-flat).

VERSE

p Cm Bb7 Eb G7

Be - hold the way our fine-feath - ered friend his vir - tue doth pa - rade. Thou

p *molto semplice*
a tempo

The first system of the verse shows the vocal line and piano accompaniment. The vocal line starts with a piano dynamic and is accompanied by chords Cm, Bb7, Eb, and G7. The piano accompaniment is marked *p* and *molto semplice a tempo*.

Cm Bb7 Eb G

know - est not, my dim-wit - ted friend, The pic - ture thou hast made, Thy

The second system of the verse continues the vocal line and piano accompaniment. The vocal line continues with the lyrics "know - est not, my dim-wit - ted friend, The pic - ture thou hast made, Thy". The piano accompaniment continues with the same chords and dynamics.

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Cm Fm G

va - cant brow and thy tous - led hair con - ceal thy good in - tent. Thou

Cm Bb7 Eb G G7

no - ble, up - right, truth - ful, sin - cere and slight - ly dop - ey gent, you're

Cm

Refrain (*slowly, with much expression*)

p-mf G Eb6

My fun - ny Val - en - tine, Sweet com - ic

F6 Ab Cm Fm Cm

Val - en - tine, You make me smile with my

Fm6 G7 Fm G7 Cm G7

heart. _____ Your looks are laugh - a - ble,

Eb6 F7 Ab Cm Fm Ab6

Un - pho - to - graph - a - ble, Yet, you're my fav - 'rite work of

Abm Ab6 Bb7 *mf* Eb Bb7 Eb Bb7

art. _____ Is your fig - ure less than Greek; Is your

Eb6 Bb7 Eb Bb7 Ebmaj.7 G7 Cm

mouth a lit - tle weak, when you o - pen it to speak, Are you

Fm Ab7 G7 Cm G

smart? But don't change a hair for me,

Eb6 F7 poco a poco cresc. Ab D7b5 G7

Not if you care for me, Stay lit - tle Val - en - tine,

poco a poco cresc.

Cm Eb7 mf Ab Ab maj.7 Ab6 Bb7

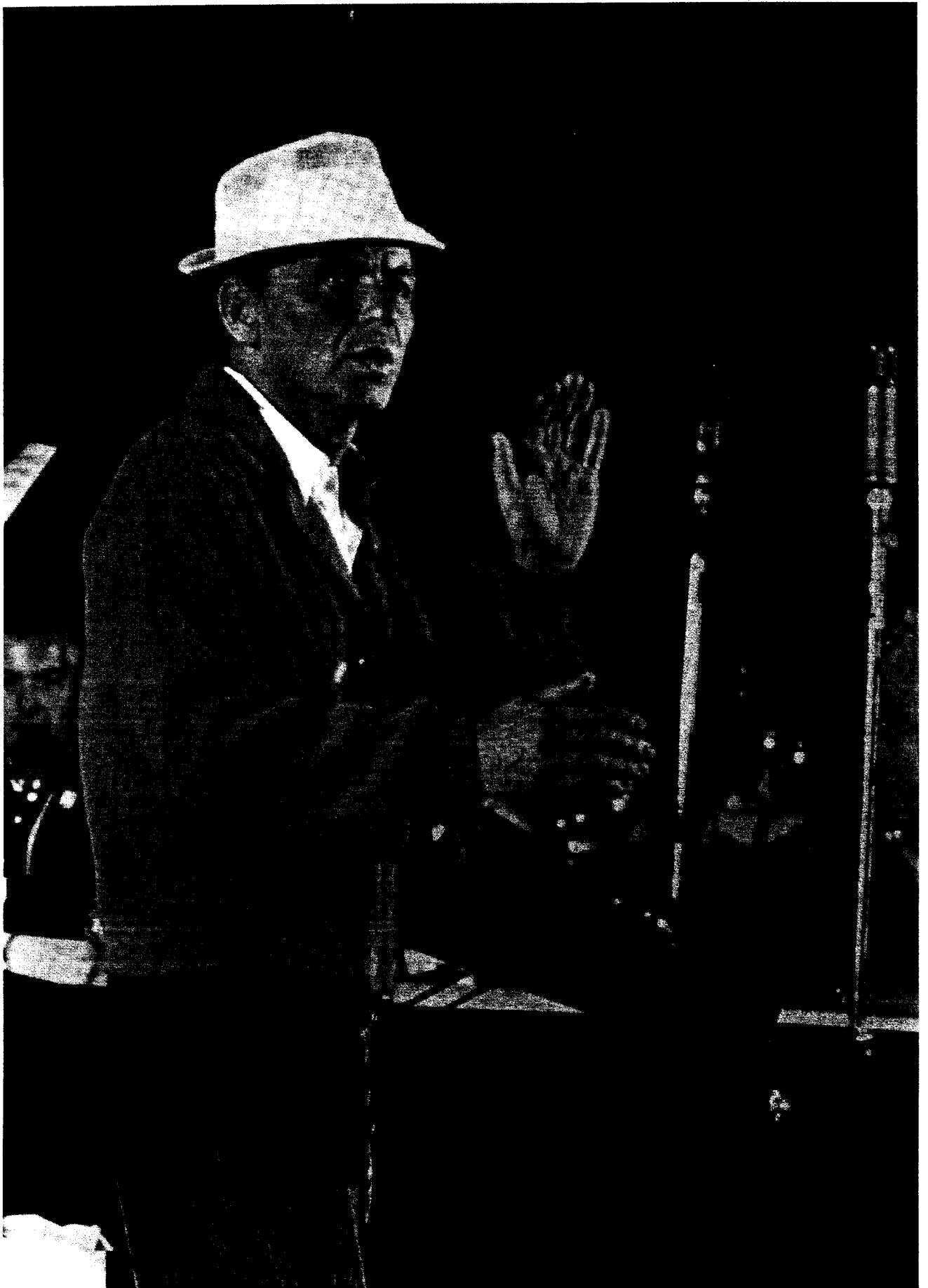
stay! Each day is Val - en - tine's

f molto espr. mf

1. Eb Ab7 G7 2. Eb Eb6

day. day.

mf p gra.:



MY WAY

(Comme d'Habitude)

Original French Words by GILLES THIBAUT
 English Words by PAUL ANKA
 Music by JACQUES REVAUX and CLAUDE FRANÇOIS

Slow tempo

1. And

p

2. now the end is near and so I face the fin - al
 3. -grets I've had a few but then a - gain too few to
 loved I've laughed and cried I've had my fill my share of

cur-tain my friend, I'll say it clear, I'll state my
 men-tion, I did what I had to do, and saw it
 los-ing, and now as tears sub - side, I find it.

case, of which I'm cer - tain. I've lived a life that's
 through with - out ex - emp - tion. I planned each chart-tered
 all so am - us - ing. To think I did all

Chord diagrams: Eb, Bbm, C7, Fm, Eb7, Eb, Ebmaj7

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Bbm7 Eb7⁹ Ab Fm7⁵

full, I've tra-velled each and ev-'ry high-way and
 course, each care-ful step a-long the by-way and
 that and may I say, not in a shy way Oh

Eb Fm7 Bb7 Fm7

more, much more than this. I did it my
 more, much more than this. I did it my
 no, oh no not me. I did it my

1 Eb 2 Eb Gm Bb9 Eb Ebmaj7

way. Re-way. Yes there were times I'm sure you
 way. way. for what is a man what has he
 way.

Bbm7 Eb7⁹ Ab Abmaj7 Ab Eb

knew when I bit off more than I could chew. But through it
 got, if not him-self then he has not to say the



all _____ when there was doubt _____ I ate it up _____ and spit it
 things _____ he'd tru - ly feel _____ and not the words _____ of one who



To Coda

out. _____ I faced it all _____ and I stood tall _____ and did it
 knees. _____ The re - cord shows _____ I took the



my _____ way. _____ I've

D.S. al Coda

CODA



blows _____ and did it my _____ way.

rit. _____ *ff*

NIGHT AND DAY

Words and Music by COLE PORTER

Moderato

Piano *mp poco a poco cresc.*

Like the beat, beat, beat, of the tom - tom; When the jun - gle shad - ows

fall, Like the tick, tick, tock of the state - ly clock, as it stands a - gainst the

wall, Like the drip, drip, drip, of the rain - drops, When the sum - mer show'r is

Chords: $C\sharp^{\circ}$, G7, C, Cm, G7, $C\sharp^{\circ}$, G7, C, Cm, G7, $A\flat 7$, $D\flat$, A7

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D Dm B° C Cm G Bbm6 C G7 C

through; So a voice with-in me keeps re-peat-ing, you, — you, — you. —

Refrain

C6 Cm p-mf G7 G+ C

Night and day _____ you are the one, _____ On - ly you.

Cm G7 G+ C Am

— be-neath the moon and un-der the sun. _____ Wheth - er near to me or

Ab Em7 D7 F#m D7 Bm F Fm F

far, _____ It's no mat-ter, dar-ling, where you are. — I think of you _____

night and day. _____ Day and night _____ Why is it
 so, _____ That this long - ing for you fol-lows wher-ev-er I go? _____
 — In the roar-ing traf-fic's boom — In the si-lence of my lone-ly room, I
 think of you, _____ night and day. _____ Night and day _____

G7 C Cm G7 G+
 C Cm G7 3 G+ C
 C Am Ab Em7 D7 F#m D7 Bm
 F Fm F G7 C Eb
 R. H.
 mf espr.

E_b *C* *E_b* *F_m* *E_b*

un-der the hide of me ————— There's an Oh, such a hun-gry yearn-

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a triplet of eighth notes on a whole note, followed by a quarter note, and then a half note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one flat (B-flat), and the time signature is common time (C).

F_m *E_b* *C* *Am*

- ing, burn - ing in - side of me. ————— And its tor - ment won't be

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes followed by a quarter note and a half note. The piano accompaniment features a more active bass line with eighth notes. The key signature remains one flat, and the time signature is common time.

A_b *Em7* *D7* *Dm7*

through — 'Til you let me spend my life mak-ing love_ to you, day and night, —

The third system shows the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes followed by a quarter note and a half note. The piano accompaniment has a steady bass line with eighth notes. The key signature is one flat, and the time signature is common time.

G7 *Dm7* *1. C* *D7* *G7* *2. C*

— night and day. — Night and day —

The fourth system concludes the piece with a vocal line and piano accompaniment. The vocal line has a triplet of eighth notes followed by a quarter note and a half note. The piano accompaniment features a steady bass line with eighth notes. The key signature is one flat, and the time signature is common time. The system includes first and second endings for the piano part.

OL' MAN RIVER

Words by OSCAR HAMMERSTEIN II

Music by JEROME KERN

Moderato

Piano

ff *deliberato*

ffz

The piano introduction consists of two systems of music. The first system has a treble clef staff with a melody of eighth notes and a bass clef staff with a rhythmic accompaniment of eighth notes. The second system continues the melody and accompaniment. Chords Eb and Ab m are indicated below the bass staff.

Eb Ab m

The piano accompaniment for the first line of lyrics features a treble clef staff with a melody and a bass clef staff with chords. The tempo is marked *poco rall. e dim.* and *p*. The melody ends with a *mf rit.* marking. Chords Eb, G, Cm, Fm9, Bb7, Eb, Fm7, and Bb7 are indicated below the bass staff.

Eb G Cm Fm9 Bb7 Eb Fm7 Bb7

p

Coloured folks work on de Mis - sis - sip - pi, Coloured folks work while de white folks play,

p a tempo

The piano accompaniment for the second line of lyrics features a treble clef staff with a melody and a bass clef staff with chords. The tempo is marked *p a tempo*. Chords Eb, Ab, Eb, and Bb7 are indicated below the bass staff.

Eb Ab Eb Bb7

Pull-ing dose boats from de dawn to sun - set, Git-tin' no rest till de judgment day.

The piano accompaniment for the third line of lyrics features a treble clef staff with a melody and a bass clef staff with chords. Chords Eb7, Ab, Eb, Cm7, F7, Bb7, and Eb are indicated below the bass staff.

Eb7 Ab Eb Cm7 F7 Bb7 Eb

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mf

Don't look up an' don't look down, you don't dast make de white boss frown;

mf

Gm Cm6 Gm Cm6 Gm Cm6 Gm F7

rall.

Bend your knees an' bow yo' head, an' pull dat rope un - til yo're dead.

rall.

Gm Cm6 Gm Eb⁰ Gm Gm7 Am7 Eb⁰ Gm Fm7 Bb7

p a tempo

Let me go 'way from de Mis - sis - sip - pi, Let me go 'way from de white man boss,

pp.

p a tempo

Eb7 Ab C7 C7+ Fm

dim.

Show me dat stream called de riv - er Jor - dan, Dat's de ol' stream dat I long to cross. —

dim.

f rall.

Ab⁰ Eb D7 Eb7 Eb Bb7

BURTHEN

Very slow

p con sentimento

Ol' man riv-er, dat ol' man riv-er, He must know sump-in', but don't say noth-in', He

p

Eb Cm Eb Ab Eb Ab Eb Cm

just keeps rollin', He keeps on roll-in' a - long. He don't plant 'taters, he

p

Bb7 Bb11 Bb7 Eb Ab Eb Cm

don't plant cot-ton, An' dem dat plants 'em is soon for-got-ten; But ol' man riv-er he

Eb Ab Eb Cm Eb Eb⁰ Bb7 Bb11

jes keeps roll-in' a - long. You an' me, we sweat and strain,

p

Fm7 Bb9 Eb Ab Eb D7 Gm D7 Gm D7

Bo - dy all ach - in' an' racked wid pain. "Tote dat barge!" "Lift dat bale,"

Gm D7-9 Gm D7 Gm Cm6 Gm D7-9/G

Git a lit - tle drunk an' you land in jail. Ah gits wea-ry an' sick of try-in', Ahm

Gm C⁰/G Gm Fm B^b7 Eb Cm Eb Ab

tired of liv - in' An' feared of dy - in', But Ol' man riv - er he

Eb B^b7 Cm F7 Eb Cm

jes keeps roll'in a - long. - long.

Fm7 B^b7 Eb Abm Eb Fm7 B^b7 Eb Fm7 B^b9 Eb

SATURDAY NIGHT

(Is The Loneliest Night Of The Week)

Words by SAMMY CAHN
Music by JULE STYNE

Not Too Fast (*Rhythmically*)

Voice *ad lib.*
Bbm7 Eb+ Ab Bbm7 Eb+ Ab

When the phone starts ring - ing I just let it ring. I

mp con la voce

Abm7 Db9 Gb Ebm Cb7 Fm7 Bb7

just don't feel like go - ing out - or do - ing an - y - thing. -

Refrain *Not too fast (Rhythmically)*

Eb Bb7 Eb Bb7 Eb Bbm C7 E|dim C+ C7

SAT-UR-DAY NIGHT is the lone - li - est night in the week, 'Cause that's the

mf - f

Fm Db7 Fm Db7 Fm Abm Bb7

night that my sweet - ie and I - used to dance cheek to cheek. I don't mind

E_b *G7* *Cm* *F[♯]dim* *Gm* *A[♯]dim*

Sun-day night at all _____ 'cause that's the night friends come to call _____ And

B_b *Gm7* *Cm9* *F9* *B_b7* *Fm7* *Gm* *Fm7* *B_b7*

Mon-day to Fri - day go fast _____ and an - oth er week is past, _____ But

E_b *B_b7* *E_b* *B_b7* *E_b* *B_bm* *C7* *E[♯]dim* *C+* *C7*

SAT-UR-DAY NIGHT is the lone - li est night in the week, _____ I sing the

Fm *D_b7* *Fm* *D_b7* *Fm* *B_b7*

song that I sang - for the mem - 'ries I u - sual - ly seek. _____ Un - til I

E_b *G7* *Cm* *Fm7* *G7* *Cm* *A_bm* *E_b* *C7*

hear you at the door _____ Un - til you're in my arms once more. _____ SAT-UR-DAY NIGHT is the lone -

Fm9 *1 E_b* *Fm7* *E_b* *Fm7B_b* *2 E_b* *Fm7* *E_b* *Ddim* *E_b*

- li - est night in the week. _____

SEPTEMBER SONG

Words by MAXWELL ANDERSON
Music by KURT WEILL

Moderato assai

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a whole rest and a bass clef staff with a whole note chord. The second system shows a treble clef staff with a melody starting on a half note, followed by eighth notes, and a bass clef staff with a melody starting on a half note, followed by eighth notes. Dynamics include *mf* and *legato*.

VERSE

When I was a young man court - ing the girls I
(When you) meet with the young men ear - ly in spring They

poco rit.
p
a tempo e sempre legato

Guitar G7 Fdim Am7 Am6

played me a wait - ing game; If a maid re - fused me with
court you in song and rhyme; They woo you with words and a

G7 Ddim Am7 Am6 Dm Fdim

toss - ing curls I let the old earth take a coup - le of whirls While I
 clo - ver ring, But if you ex - am - ine the goods they bring They have

Am7 Gdim Dm6 G+ C Am

plied her with tears in lieu of pearls. And as time came a - round she
 lit - tle to of - fer but the songs they sing, And a plen - ti - ful waste of

Fm G7 Am Am6 Dm Fdim

came my way, As time came a - round she came.
 time of day A plen - ti - ful waste of time.

Am Am6 Dm G7 C

REFRAIN *(with expression)*

p

But it's a long, long while From May to De - cem - ber;

Cm Ab C

And the days grow short _____ When you reach Sep - tem - ber;

C7 D7 Fm Dm G7 C

And the au-tumn wea - ther turns the leaves to flame,

Cm Ab C

And I have-n't got time _____ for the wait - ing game;

D7 Fm G7 C

SOMETHIN' STUPID

Words and Music by C. CARSON PARKS

Moderately slow

First system of musical notation, including piano accompaniment and guitar chords. The tempo is marked "Moderately slow". The piano part starts with a dynamic marking of *mf*.

Second system of musical notation, including vocal melody and piano accompaniment. The piano part has a dynamic marking of *mp*. The lyrics are: "I know I stand in line un-til you think you have the time to spend an prac-tice ev-'ry day to find some cle-ver lines to say to make the".

Third system of musical notation, including vocal melody and piano accompaniment. The lyrics are: "eve-nin' with me. And if we go some place to dance, I mean-ing come through. But then I think I'll wait un-til the".

Fourth system of musical notation, including vocal melody and piano accompaniment. The lyrics are: "know that there's a chance you won't be leav-in' with me. eve-nin' gets late and I'm a-lone with you."

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Fmaj7 F6 F7 Cm7

Then af - ter - wards we drop in - to a
The time is right, your per - fume fills my

F7 Bb Bb6 Bbmaj7 Bb6

qui - et lit - tle place and have a drink or two. _____ And
head, the stars get red, and oh, the night is so blue. _____

C7 Gm7 C7

then I go and spoil it all by say - in' some - thin' stu - pid, like "I

1 C7/F F To next strain 2 Fine C7/F F

love you." _____ I can love you." _____

mf

F7 Cm7 F7

See it in your eyes that you de - spise the same old lines you heard the

Bb Bb6 Bbmaj7 Bb6

night be - fore. And

G7 Dm7 G7

though it's just a line to you, for me it's true and nev - er seemed so

C7

right be - fore. I

D.S. al Fine mp

SMOKE GETS IN YOUR EYES

93

Words by OTTO HARBACH
Music by JEROME KERN

Andante moderato

Piano

mp *rall.*

p a tempo

poco accel. *a tempo*

E_b *B_b7(sus)* *B_b7* *E_b* *E_b+*

A_b *E_bdim* *E_b* *F_m7* *B_b7*

They asked me how I knew My true love was true?

I of course re - plied, "Some-thing here in - side, Can-not be de -

The musical score is presented in three systems. The first system shows the piano introduction in E-flat major, marked 'Andante moderato' and 'mp', with a 'rall.' marking at the end. The second system contains the first vocal line: 'They asked me how I knew My true love was true?'. The piano accompaniment is marked 'p a tempo'. The third system contains the second vocal line: 'I of course re - plied, "Some-thing here in - side, Can-not be de -'. The piano accompaniment is marked 'poco accel.' and 'a tempo'. Chord symbols are placed above the vocal lines, and the piano part includes various chord voicings and articulations.

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E \flat B \flat 7 E \flat

-nied." They said some-day you'll

B \flat 7(sus) B \flat 7 E \flat E \flat + A \flat E \flat dim

find, All who love are blind. When your hearts on

accel.

E \flat Fmi7 B \flat 7 E \flat

fire, You must re-al-ize Smoke gets in your eyes.

al tempo

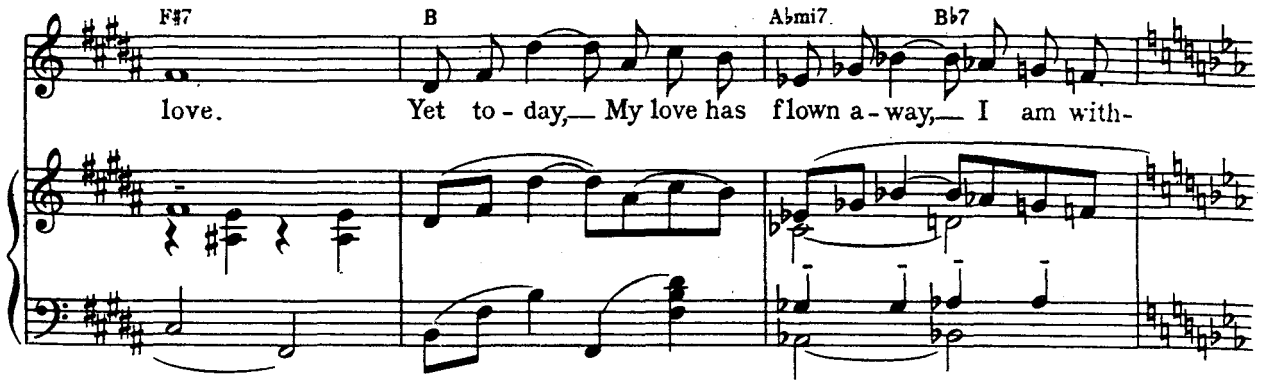
B Un poco più mosso F#7 F#dim

So I chaffed them and I gay-ly laughed, to think they could doubt my

mf

F#7 B Abmi7 Bb7

love. Yet to-day, My love has flown a-way, I am with-

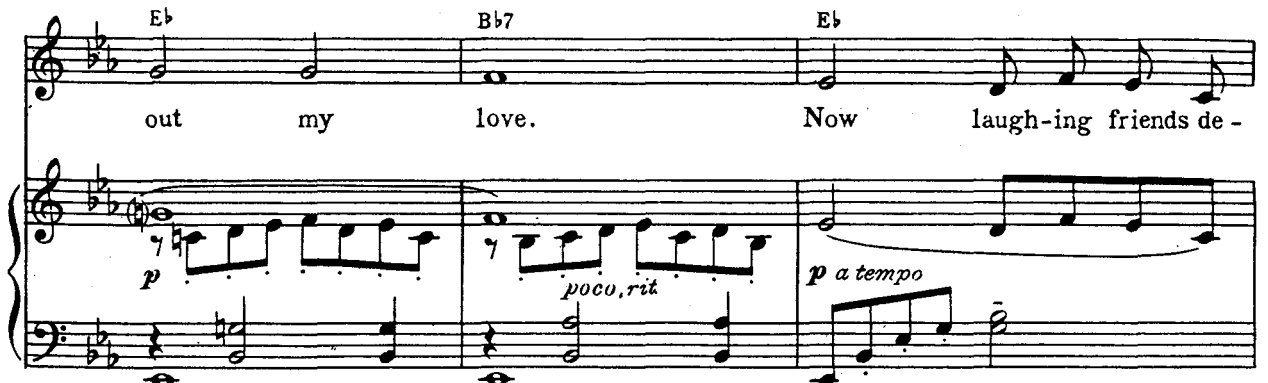


The first system of the musical score features a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line begins with the lyrics "love. Yet to-day, My love has flown a-way, I am with-". The piano accompaniment consists of chords and moving lines in both the right and left hands. Chord symbols F#7, B, Abmi7, and Bb7 are placed above the vocal line.

Eb Bb7 Eb

out my love. Now laugh-ing friends de -

p *poco, rit* *p a tempo*



The second system continues the musical score. The key signature changes to three flats (Bb, Eb, Ab). The vocal line has the lyrics "out my love. Now laugh-ing friends de -". The piano accompaniment includes dynamic markings *p*, *poco, rit*, and *p a tempo*.

Bb7(sus) Bb7 Eb Eb+ Ab Ebdim

ride, Tears I can-not hide, So I smile and

poco accel.



The third system continues the musical score. The key signature remains three flats. The vocal line has the lyrics "ride, Tears I can-not hide, So I smile and". The piano accompaniment includes the dynamic marking *poco accel.*

Eb Fmi7 Bb7 Eb

say, "When a lovely flame dies. Smoke gets in your eyes."

allarg.



The fourth system concludes the musical score. The key signature remains three flats. The vocal line has the lyrics "say, 'When a lovely flame dies. Smoke gets in your eyes.'". The piano accompaniment includes the dynamic marking *allarg.* and a triplet of eighth notes.

SOMEONE TO WATCH OVER ME

Words by IRA GERSHWIN
Music by GEORGE GERSHWIN

Scherzando

mf

un poco rit.

Moderato

E \flat

E \flat maj7

E \flat 9

E \flat 7 A \flat maj7

Cm

There's a say - ing old Says that love is blind, Still we're of - ten told, "Seek and

p a tempo

F7

Fm7

Gm B \flat 7 E \flat Fm7 E \circ Fm7-5 B \flat 7

ye shall find." So I'm going to seek A cer - tain lad I've had in mind.

mf

E \flat Ebmaj7 Eb9 Eb7 Abmaj7 Cm

Look - ing ev - 'ry-where, Have - n't found him yet; He's the big af - fair I can -

F7 Fm7 Gm B \flat 7 Eb Ab

not for - get. On - ly man I ev - er Think of with re - gret.

E \flat D7(b9) Gm C Gm

I'd like to add his i - ni - tial to my mon - o - gram.

C7 mf B \flat B \flat 6 Cm7 F7 B \flat Ab Gm B \flat 7 un poco rall.

Tell me, where is the shep - herd for this lost lamb?

E_b
a tempo
p

E_b7 *A_b6* *A_b°* *E_b* *E_b°* *B_b7* *B_b°*

There's a some - bod - y I'm long-ing to see. I hope that he Turns out to be

p a tempo

Fm *C7* *Fm* *Am7-5* *Fm7* *B_b7* *E_b* *G7+5* *A_b* *B_b7* *E_b* *p* *E_b7*

Some-one who'll watch o-ver me. I'm a lit - tle lamb who's

p

A_b6 *A_b°* *E_b* *E_b°* *B_b7* *B_b°* *Fm* *C7* *Fm*

lost in the wood. I know I could Al-ways be good To one who'll

Am7-5 *Fm7* *B_b7* *E_b* *E_b7* *A_b* *B_b7* *E_b* *A_b*

watch o - ver me. Al-though he may not be the

mf

man some Girls think of as hand - some. To my heart he car - ries the

Chords: Eb, D7 D7+5, D7, G7

key. _____ Won't you tell him please to put on some speed,

Chords: C, C7, F7, Bb7, Eb, Eb7, Ab6, Ab°

Fol - low my lead, Oh, how I need Some - one to watch o - ver

Chords: Eb, Eb°, Bb7, Bb°, Fm, C7, Fm, Am7-5, Fm7, Bb7

me. _____ me. _____

Chords: 1. Eb, Eb7, Ab, G7+5, Fm7, Bb7+5; 2. Eb, Eb7, Ab, Abm, Eb

STORMY WEATHER

(Keeps Rainin' All The Time)

Words by TED KOEHLER
Music by HAROLD ARLEN

Slow Lament

mp *mf*

The piano introduction consists of two staves. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics range from mezzo-piano (mp) to mezzo-forte (mf).

G G#dim Am7 D9 G

Don't know why there's no sun up in the sky, Storm-y Weath-er,

mp

This system includes the first line of the vocal melody with guitar chord diagrams above it. The piano accompaniment continues below the vocal line, maintaining the 'Slow Lament' mood.

Am7 G Am7 D7-9 G

Since my {man gal} and I ain't to-geth-er, keeps rain-in' all the time.

This system contains the second line of the vocal melody and piano accompaniment. The lyrics are split across two lines of music.

Am7 D9 G G#dim Am7 D9 G

Life is bare, gloom and mis-'ry ev-'ry-where, Storm-y Weath-er,

This system contains the third line of the vocal melody and piano accompaniment, concluding the main body of the song.

Am7 G Am7 D7-9 G

Just can't get my poor self to-gether, — I'm wear-y all the time, — the

C G G#dim Am7 D7-9 G Am7 G C

time, — So wear-y all the time. — When ^{he} she went a - way — the blues walked

mf

G C G C G

in and met me. If ^{he} she stays a - way — old rock - in' chair will get me.

C G C G E7-5

All I do is pray — the Lord a - bove will let me walk in the sun once

A7 D7-9 D7 G G|dim Am7 D9

more. Can't go on, ev-'ry-thing I had is gone, Storm - y

G Am7 G

Weath - er, Since my man gal and I ain't to - geth - er,

Am7 D7-9 G Am7 D7-9

keeps rain - in' all the time, keeps rain - in' all the

1. G Am7 D9 2. G Am7 Gmaj7 C G

time. Don't know time.

rall. p

STRANGERS IN THE NIGHT

Words by CHARLES SINGLETON and EDDIE SNYDER

Music by BERT KAEMPFERT

Beguine tempo

The piano introduction consists of two staves. The right hand plays a melodic line with a 'mf' dynamic marking, featuring a series of eighth notes and a half note. The left hand provides a steady bass line with quarter notes.



Strangers in the night _____ ex-changing glances, Wond'ring in the night _____

The first system of the song features a vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Strangers in the night _____ ex-changing glances, Wond'ring in the night _____".



— What were the chances we'd be shar-ing love _____ Be-fore the night was

The second system of the song features a vocal line and piano accompaniment. The lyrics are: "— What were the chances we'd be shar-ing love _____ Be-fore the night was".



through. _____ Something in your eyes _____ was so in-vit-ing,

The third system of the song features a vocal line and piano accompaniment. The lyrics are: "through. _____ Something in your eyes _____ was so in-vit-ing,".

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Gm7



Something in your smile _____ was so ex-cit-ing, Some-thing in my heart _____



— Told me I must have you: _____ Strangers in the night, _____



— Two lone-ly peo-ple we were strangers in the night, _____ Up to the moment when we

Gm



Gm7⁻⁵



F



Dm7



said our first hel-lo, Lit-tle did we know Love was just a glance a-way. a

rit.

Gm7

C7

F

warm em-bracing dance a-way and ev-er since that night we've been to-geth-er,

a tempo

C9

Lov-ers at first sight, In love for-ev-er, It turned out so right,

Gm7

C7

1 F

Gm7

C9

For strangers in the night.

2 F

Gm7

Fmaj7

F7

F6

night.

rit.

TENDERLY

Words by JACK LAWRENCE
Music by WALTER GROSS

Valse moderato

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady bass line with eighth notes.

E^b B^b+ E^bm7 A^b9

The eve-ning breeze ca-ressed the trees **TENDER - LY;** The trem-bling

The vocal line begins with a melodic phrase in the right hand, with lyrics underneath. The piano accompaniment continues with chords and arpeggios in both hands.

Fm7 A^bm E^b Gm7 Fm7 E^b A^bm

trees em-braced the breeze **TEN- DER - LY.** Then you and

The vocal line continues with the lyrics. The piano accompaniment features a mix of chords and arpeggiated patterns.

B^b7 A^bm B^b7 B dim Cm7 F7

I came wand - er - ing by And lost in a sigh were

The final system of the page shows the vocal line and piano accompaniment for the lyrics. The piano part includes a final chord progression.

Bb7 Eb Bb+ Ebm7

we. _____ The shore was kissed by sea and mist TEN-DER - LY. _____

Ab9 Fm7 Abm Eb Gm7 Fm7 Eb

- I can't for - get how two hearts met breath-less - ly. _____ Your

Abm Bb7 B dim Cm7 *rall.* Ebm F9 F#dim Eb *rit.* C+

arms op - ened wide and closed me in - side; You took my lips, you took my

Fm7 Abm E7 1 Eb *a tempo* Ab Bbdim Bb7 2 Eb

love so TEN-DER - LY. The eve-ning LY. _____

THAT'S LIFE

Words and Music by DEAN KAY & KELLY GORDON

Slow blues tempo

Piano

The piano introduction is in G major, 4/4 time, and marked *mf*. It features a steady eighth-note accompaniment in the right hand and a bass line with chords and single notes in the left hand. The melody consists of eighth-note runs with occasional triplets.

Chorus

G B7 Em B7

THAT'S LIFE, That's what peo-ple say, You're rid-in' high in A-pril,

The piano accompaniment for the chorus is in G major, 4/4 time, and marked *mp-mf*. It features a steady eighth-note accompaniment in the right hand and a bass line with chords and single notes in the left hand. The melody consists of eighth-note runs with occasional triplets.

A7 Cm6 G Cmaj7 B7(+5) Em

Shot down in May; But I know I'm gon - na change that tune, When I'm

The piano accompaniment continues in G major, 4/4 time, and marked *mp-mf*. It features a steady eighth-note accompaniment in the right hand and a bass line with chords and single notes in the left hand. The melody consists of eighth-note runs with occasional triplets.

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A9 Am7 D9 G B7

back on top in June. THAT'S LIFE, Fun-ny as it seems,

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bass clef has a key signature of one sharp (F#). The piano part includes chords and triplets.

Em Bb7 A7

Some peo - ple get their kicks, step - pin' on dreams; But I

The second system continues the musical piece. The vocal line has a quarter rest, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment continues with chords and triplets.

G. F#m7 F7 Em Am9 A9(+5) D9 D7sus

don't let it get me down, 'Cause this ol' world keeps go - ing a -

The third system shows the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment includes chords and triplets.

G G7

round. I've been a pup - pet, a pau - per, a pi - rate, a po - et, a

The fourth system features the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment includes chords and triplets.

G7 C6

pawn and a king... I've been up and down and o - ver and out And

C Bb7 A7

I know one thing; - Each time I find my - self

D7

flat on my face, - I pick my - self up and get

D7 D9(+5) G B7

back in the race... THAT'S LIFE, I can't de - ny it,

Em A7 Cm6

I thought of quit - ting, but my heart just won't buy it. If I



G F#m7(b5) B7 Em

did - n't think it was worth a try, I'd



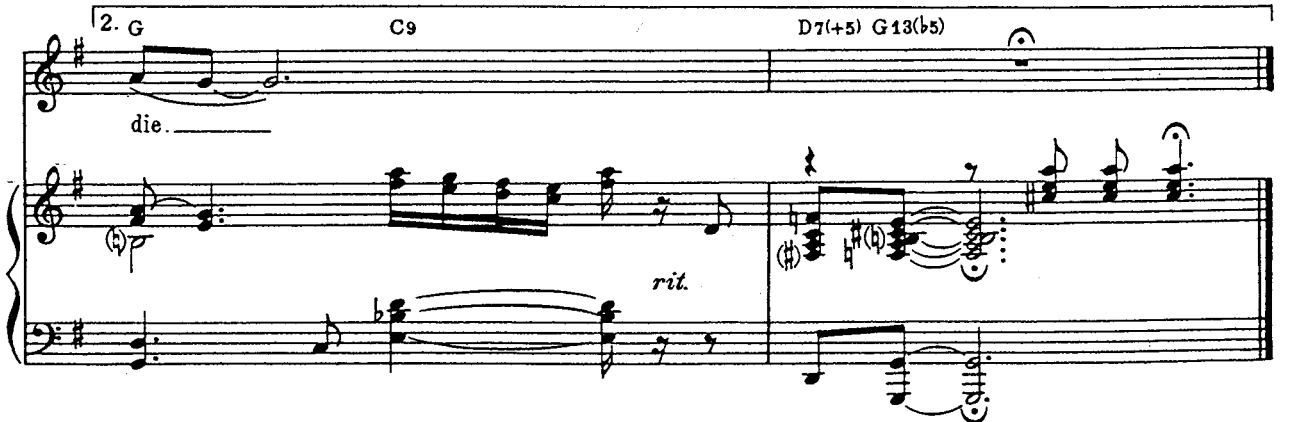
A7(b9) D7 1. G F9 A7(+5) D9

roll my-self up in a big ball and die... THAT'S



2. G C9 D7(+5) G13(b5)

die. rit.



THE LADY IS A TRAMP

Words by LORENZ HART
 Music by RICHARD RODGERS

Moderately

Piano introduction in C major, 4/4 time, marked 'Moderately'. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand.

1. I get too hun- gry for din- ner at eight, _____
 2. I don't like crap - games with din- bars and cars, _____

Chords: C, Cm7, Dm7, G7

Vocal line with piano accompaniment. The piano part provides harmonic support with chords C, Cm7, Dm7, and G7.

I like the the- atre but nev- er come late. _____
 Won't go to Har- lem in nev- er- mine and pearls. _____

Chords: C, Cm7, Dm7, G7

Vocal line with piano accompaniment. The piano part continues with chords C, Cm7, Dm7, and G7.

I nev- er both- er with peo- ple I hate, _____ That's why the
 Won't dish the dirt with the rest of the girls, _____ That's why the

Chords: C, Cmaj7, C9, F, Fm6, C, C+

Vocal line with piano accompaniment. The piano part features a variety of chords: C, Cmaj7, C9, F, Fm6, C, and C+.

F6 **G7/B** | **1 C** | **F** **G7** | **2 C** | **C7**

la- dy is a tramp. _____ tramp. _____ I like the

Fmaj7 | **G7** | **Em7** | **Am**

free, fresh wind in my hair, _____

Dm7 | **G7** | **C** | **A7** | **D7** | **G7**

life with-out care. _____ I'm broke, _____ it's oke. _____

C | **Cm7** | **Dm** | **E7**

Hate Cal- i- for- nia, it's cold and it's damp. _____

Am | **Am7** | **D7** | **G7** | **C** | **G11** *rit.* | **C**

That's why the la- dy is a tramp. _____

rit. *mp*

Detailed description: This is a page of sheet music for the song 'The Lady is a Tramp'. It contains six systems of music. Each system includes a vocal line with lyrics, a piano accompaniment line, and a guitar chord line. The guitar chords are indicated by letters and numbers (e.g., F6, G7/B, C, F, G7, C, C7, Fmaj7, Em7, Am, Dm7, A7, D7, Cm7, Dm, E7, Am7, D7, G11, C). The piano accompaniment includes dynamic markings such as *mp*, *mf*, and *f*, as well as performance instructions like *rit.* (ritardando). The lyrics are: 'la- dy is a tramp. I like the free, fresh wind in my hair, life with-out care. I'm broke, it's oke. Hate Cal- i- for- nia, it's cold and it's damp. That's why the la- dy is a tramp.' The page number '113' is in the top right corner.

THEME FROM NEW YORK, NEW YORK

Words by FRED EBB
Music by JOHN KANDER

Moderately, with rhythm

Start spread - in' the news, I'm leav - ing to - day,

F **Gm7** **C7**

mf

I wan - na be a . part - of it New York, New

Gm7 **C7** **Gm7** **C7** **F** **F6**

Gm7 Gm6 Gm7 C7 F

York. These vag - a - bond shoes

Gm7 C7 Gm7 C7 Gm7 C7

are long - ing to stray, And step a -

F Fmaj7 F7

round the heart of it New York, New York.
no lyric on D. S.

Bbmaj7 Bbm6

I wan - na wake up in the cit - y that does - n't

F6

Fmaj7 Gm7 *To Coda* Fmaj7 Am7

sleep to find I'm king of the hill,

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics 'sleep to find I'm king of the hill,'. Above the staff are guitar chord diagrams for F6, Fmaj7, Gm7, Fmaj7, and Am7. The second line is a piano accompaniment in grand staff (treble and bass clefs). The piano part features a bass line with a triplet of eighth notes and a treble line with chords and a triplet of eighth notes.

D7 Gm7 Gm6 Gm7 C7

top of the heap. My lit - tle town

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody in treble clef with lyrics 'top of the heap. My lit - tle town'. Above the staff are guitar chord diagrams for D7, Gm7, Gm6, Gm7, and C7. The second line is a piano accompaniment in grand staff. The piano part continues with a bass line and a treble line, both featuring triplet markings.

F Gm7 C7

blues are melt - ing a - way,

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody in treble clef with lyrics 'blues are melt - ing a - way,'. Above the staff are guitar chord diagrams for F, Gm7, and C7. The second line is a piano accompaniment in grand staff. The piano part features a bass line and a treble line with triplet markings.

Gm7 C7 Gm7 C7 F F6

I'll make a brand new start — of it in old New

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody in treble clef with lyrics 'I'll make a brand new start — of it in old New'. Above the staff are guitar chord diagrams for Gm7, C7, Gm7, C7, F, and F6. The second line is a piano accompaniment in grand staff. The piano part features a bass line and a treble line with various chordal textures.

Cm7 F7 Bb Bbm6

York. If I can make it there, — I'd make it

F (C bass) D7+5 D7 C7 (E bass) D7 (F bass) Gm7 Am7 Bbmaj7 C11

an - y - where, — It's up to you, New York, New

F Gm7 C7 Gm7 C7 Gm7 C7

York.

f *mf*

D. S. al Coda

Coda Am7 D7 Bbm7 Db7

king of the hill, head of the list, cream of the crop at the top of the heap.

Slow tempo

Chords: G^b, A^bm7, D^b7, E^bdim Fm7-5

My lit - tle town blues are melt - ing a - way, I'll make a

molto rit. *f*

Chords: G^b, G^bma⁷, D^bm7, G^b7, C^b

brand new start _ of it in old New York. If I can make it there _

Chords: C^bm6, G^b, E^b7+5, E^b7, D^b7, E^b7, A^bm7, B^bm7

I'd make it an - y - where, _ Come on, come through New

Chords: A^bm7, C^b, G^b

York, New York.

ff

TRUE LOVE

Words and Music by COLE PORTER

Moderate Valse tempo

Piano

The piano introduction is in 3/4 time, G major, and moderate valse tempo. It begins with a *mf* dynamic. The right hand features a series of chords and a melodic line, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a *poco rit* marking.

G Easy tempo

Sun - tanned, wind - blown, Hon - ey -

The first line of the song is in G major, 3/4 time, and easy tempo. The vocal line is accompanied by piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The lyrics are: "Sun - tanned, wind - blown, Hon - ey -".

D dim.

D7

G

moon-ers at last a - lone, Feel - ing

The second line of the song continues in G major, 3/4 time, and easy tempo. The vocal line is accompanied by piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The lyrics are: "moon-ers at last a - lone, Feel - ing".

C

Cm6

G

A7

Am7

D7

far a - bove par. Oh, how luck-y we are. While

The third line of the song continues in G major, 3/4 time, and easy tempo. The vocal line is accompanied by piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The lyrics are: "far a - bove par. Oh, how luck-y we are. While".

Refrain (*Rather slow*)

G C G dim. G

I give to you and you give to me

mp *a tempo*

D7 C G

True love, true love. So,

C G dim. G

on and on it will al - ways be

D7 G Cm

True love, true love. For you and

cresc.

F7 Bb G7 Cm

I have a guard - ian an - gel on high With

F7 Bb7 D7 G

noth - ing to do But to give to

C G dim. G D7

you and to give to me Love for - ev - er

poco rit

1. G C D7 2. G

true. I true.

p

WHAT IS THIS THING CALLED LOVE?

Words and Music by COLE PORTER

Moderato

The piano introduction is in 4/4 time, marked 'Moderato'. It begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The piece concludes with a long, sustained chord in the right hand.

p (simply) C#dim. Cdim. Fmin. Bdim.

I was a hum - drum per - son, Lead - ing a life a
 You gave me days of sun - shine, You gave me nights of

p (simply)

The vocal line is in 4/4 time, starting with a piano (*p*) dynamic. The piano accompaniment is also in 4/4 time, marked 'p (simply)'. The music is in C major, with a key signature of one flat (Bb). The first line of lyrics is set to a simple, rhythmic melody.

C C7 F7 Bb7 Eb Bb7 Eb7

part, When love flew in through my win - dow wide And
 cheer, You made my life an en - chant - ed dream, Till

The second line of lyrics continues the melody. The piano accompaniment features a more complex harmonic structure, with chords moving from C to C7, F7, Bb7, Eb, Bb7, and Eb7. The vocal line is supported by a piano accompaniment that includes a melodic line in the right hand and a bass line in the left hand.

Fmin. F#dim. G A7

quick-ened my hum-drum heart. Love flew in through my win-dow,
some-bod - y else came near. Some-bod-y else came near you,

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal melody consists of quarter and eighth notes. The piano accompaniment includes chords and moving lines in both hands. Chord symbols Fmin., F#dim., G, and A7 are placed above the vocal staff.

Cm D7 G G7 C7 F7 Dm7_{b5}

I was so hap-py then. But af-ter love had stayed a lit-tle while,
I felt the win-ter's chill. And now I sit and won-der night and day

The second system continues the musical piece. The vocal line and piano accompaniment are shown. The key signature remains one flat. The piano accompaniment features more complex chordal textures and arpeggiated patterns. Chord symbols Cm, D7, G, G7, C7, F7, and Dm7_{b5} are placed above the vocal staff.

G+ C Dm7 G7 C

Love flew out a - gain.
Why I love you still?

The third system concludes the musical piece. The vocal line and piano accompaniment are shown. The key signature remains one flat. The piano accompaniment features sustained chords and moving lines. Chord symbols G+, C, Dm7, G7, and C are placed above the vocal staff.

REFRAIN C7

mp-mf Slow (in the manner of a "Blues") Fmin.

What is this thing — called love? This

mp-mf marked (but not too loud)

G7 G+ C Cma C C7

fun-ny thing — called love? Just who can solve —

(simile)

C#dim. C7 Fmin. G7

— its mys - ter - y? Why should it make —

G+ C C7 Fmin. C Cm F7

— a fool of me? I saw you there —

one won-der-ful day. You took my heart —

The first system of music features a vocal line and piano accompaniment. The vocal line has a melodic line with a slur over the first four notes and a fermata over the last two. The piano accompaniment consists of a treble and bass line with chords and moving lines. Chords are labeled as Bb and Ab. A dynamic marking 'p' is present above the first four notes of the vocal line.

and threw it a - way. That's why I ask the Lawd —

The second system continues the vocal and piano parts. The vocal line has a slur over the first four notes and a fermata over the last two. The piano accompaniment continues with chords and moving lines. Chords are labeled as Fmin., G, Am7 b6, G7, and C. A dynamic marking 'p' is present above the first four notes of the vocal line. The instruction 'Guitar tacet' is written above the piano part.

in Heav-en a - bove, What is this thing — called

The third system continues the vocal and piano parts. The vocal line has a slur over the first four notes and a fermata over the last two. The piano accompaniment continues with chords and moving lines. Chords are labeled as C#dim., C7, Fmin., G7, and G+. A dynamic marking 'p' is present above the first four notes of the vocal line.

love? What love? —

The fourth system concludes the vocal and piano parts. The vocal line has a slur over the first four notes and a fermata over the last two. The piano accompaniment continues with chords and moving lines. Chords are labeled as C, Fmin., and C7. A dynamic marking 'mf' is present below the piano part. The instruction 'rall. e dim.' is written below the piano part. The system ends with a double bar line and a fermata over the final notes. A 'Ped' marking and an asterisk are at the bottom right.



WITCHCRAFT

Words by CAROLYN LEIGH
Music by CY COLEMAN

Medium Bounce

Verse

f

Shades of old Lu - cre - tia Bor - gial

Gm

There's a dev - il in you to - night — 'N' al - though my heart a - dores — ya

Am7

Dm7

Gm7

C

Am7b5

D7

Gm

My head says — It ain't right — Right to let you make ad - vanc - es, oh nol —

Gm7b5

C7

Am

Dm7

Gm7

C7b9

Un - der nor - mal cir - cum - stanc - es, I'd go but oh!

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Chorus (With A Swingin' Feeling)

F G#C7

Those fin-gers in my hair_ That sly, come - hith - er stare_

Gm7 C7 F Bb

that strips my con-science bare It's WITCH - CRAFT_ And I've got

Bbm Fm

no de-fense_ for it The heat is too in-tense_ for it What good would

G7+ Cmaj7 C7 Fmaj9 F6(add9) F

com-mon sense_ for it do?_ 'Cause it's WITCH - CRAFT!_ Wick-ed

C11 C7 Fmaj9 F6-9 Fmaj9 F6 Bm7b5

WITCH - CRAFT_ And_ al - though I_ know_ it's strict-ly ta - boo,

E7 Am Am+5 Am6

When you a - rouse the need in me, my heart says,

Am+5 Am Gm Gm+5 Gm7

"Yes, in - deed" in me, "Pro - ceed with what you're lead - in' me to!"

C7 F#6 F6 G#7

It's such an an - cient pitch — But one I would - n't switch —

1.

Gm7 C+7(b9) F

'Cause there's no nie - er witch than you!

2.

F6

you!

YOU GO TO MY HEAD

Words by HAVEN GILLESPIE
Music by J. FRED COOTS

Tenderly

The musical score is presented in four systems. Each system includes a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams. The tempo is marked 'Tenderly'. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

System 1:
 Chords: E^o, Gm, Abm7, Db7
 Lyrics: You go to my head and you lin-ger like a

System 2:
 Chords: Gb, Ebm6, F7, Bb7, Gb, Ebm6, F7, Bb7-9
 Lyrics: haunt-ing re - fra-in — and I find you spin-ning 'round in my brain — like the bub-bles in a

System 3:
 Chords: Eb, Fm7, Bb9, Eb, Gm, Abm7, Db7
 Lyrics: glass of cham-pagne. — You go to my head — like a sip of spark-ling

System 4:
 Chords: Gb, Ebm6, F7, Bb7, Gb, Ebm6, F7, Bb7-9
 Lyrics: Bur-gun-dy brew — and I find the ver-y men-tion of you — like the kick-er in a

System 5:
 Chords: Eb, Bbm7, Eb7, Ab6, D7
 Lyrics: ju-lep or two. — The thrill of the thought — that you might give a thought — to my

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Eb6 Eb6 Am7 D7 Gmaj7 G6

plea casts a spell o - ver me. — Still I say to my - self, "Get a hold of your - self, can't you

Am7 D7 G Bb7 Eb Gm Abm7 Db7x Gb Ebm6

see that it nev - er can be." You go to my head — with a smile that makes my tem - p'ra - ture rise, —

F7 Bb7 Gb Ebm6 F7 Bb7-9 Eb Bbm7 Eb7

like a sum - mer with a thou - sand Ju - lys, — You in - tox - i - cate my soul with your eyes. — Tho' I'm

Fm7 Bb7 Abm6 Eb Gm Cm 3fr. Eb Eb07 Bb7 Bb07 Fm7 Bb7 Bb7+5

cer - tain that this heart of mine — has - n't a ghost of a chance in this cra - zy ro - mance, — You go to my

Eb Abm6 Bb7 Bb7+5 1. Eb Cm 3fr. Abm6 Bb7 2. Eb Cbmaj7 Bb Bb7-5 Eb6

head. — You go to my head. — You head. —

a tempo *rit.* *a tempo* *rit.*

YOU MAKE ME FEEL SO YOUNG


Words by MACK GORDON
Music by JOSEF MYROW

Moderato


Chord Diagrams:
 B^b, F^o, Cm7, F7, B^b, F^o, Fm7, F7
 B^b, B^b7, B7+, E^b, Cm7, Dm7, Gm7, C7^o
 F7, B^b, F^o, Cm7, F7, B^b, F^o
 Fm7, F7, B^b, B^b7, B7+, E^b, Cm7

YOU MAKE ME FEEL SO YOUNG, You make me feel so spring has sprung,
 And ev - 'ry time I see you grin, I'm such a hap - py -
 in - di - vid - u - al. The mo - ment that you speak, I wan - na go play
 hide and seek, I wan - na go and bounce the moon, just like.


p-mf



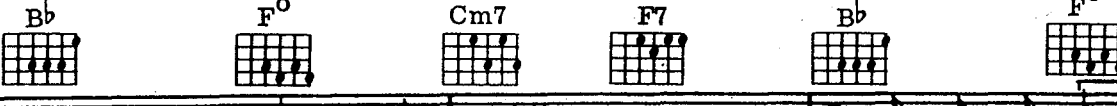
 a toy bal-loon, — You and I are



 just like a coup-le of tots, — Run-ning a-cross a



 mead-ow, — pick - ing up lots_ of for - get-me-nots...



YOU MAKE ME FEEL SO YOUNG, You make me feel there are



 songs to be sung, bells to be rung, And a won-der-ful fling to be

B \flat Bm7⁻⁵ Cm7 F7 B \flat Bm7⁻⁵ Cm7 F7

flung. And e - ven when I'm old and gray, I'm gon-na feel the way I

Detailed description: This system contains the first two lines of music. The top line shows guitar chords: B \flat , Bm7⁻⁵, Cm7, F7, B \flat , Bm7⁻⁵, Cm7, and F7. The vocal line starts with the word 'flung.' followed by 'And e - ven when I'm old and gray, I'm gon-na feel the way I'. The piano accompaniment features a bass line with notes G \flat , B \flat , and D \flat , and a treble line with chords and melodic fragments. Dynamics include *f* and *pp*. There are also some markings like '(b)' and '7'.

D7+ D7 G7⁻⁹ Cm C7 F7

do to - day, 'Cause, YOU MAKE ME FEEL SO

Detailed description: This system contains the third and fourth lines of music. The top line shows guitar chords: D7+, D7, G7⁻⁹, Cm, C7, and F7. The vocal line continues with 'do to - day, 'Cause, YOU MAKE ME FEEL SO'. The piano accompaniment continues with a bass line and treble line. Dynamics include *f* and *pp*. There are markings like '(b)', 'r.A.', and '3'.

1 B \flat Gm7 Cm7 F7 2 B \flat Gm7 Cm7 F7

YOUNG. YOUNG.

Detailed description: This system contains the fifth and sixth lines of music. The top line shows guitar chords for two measures: 1. B \flat , Gm7, Cm7, F7; 2. B \flat , Gm7, Cm7, F7. The vocal line has 'YOUNG. YOUNG.'. The piano accompaniment continues with a bass line and treble line.

B \flat Gm7 Cm7 F7 B \flat

Detailed description: This system contains the seventh and eighth lines of music. The top line shows guitar chords: B \flat , Gm7, Cm7, F7, and B \flat . The piano accompaniment continues with a bass line and treble line. There are markings like '3' and '9'.

YOU'LL NEVER KNOW

(From "Hello Frisco Hello")

Words by MACK GORDON
Music by HARRY WARREN

Moderato

The musical score is written in G major and 4/4 time. It includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided for guitar. The tempo is marked 'Moderato'.

Lyrics:
 Dar - ling, I'm so blue with -
 out you, — I think a - bout you — the live - long day.
 When you ask me if I'm lone - ly, — then I have on - ly this to say:
 1. & 2. You'll nev - er know — just how much — I miss you,

Chord Diagrams:
 F (F major)
 Cdim (C diminished)
 Gm7 (G minor 7)
 Cdim (C diminished)
 Gm7 (G minor 7)
 C7 (C dominant 7)
 F (F major)
 Fdim (F diminished)
 Gm6 (G minor 6)
 Cdim (C diminished)
 C (C major)
 G7 (G dominant 7)
 C (C major)
 Gdim (G diminished)
 Dm7 (D minor 7)
 G7 (G dominant 7)
 Gm7 (G minor 7)
 Ebm (E-flat minor)
 C7 (C dominant 7)
 F (F major)
 Db7 (D-flat 7)
 Gm (G minor)

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Gm Gm7 C7 F

You'll nev-er know just how much I care.

1. And if I tried, I still could-n't hide my
 2. You said good-bye, no stars in the sky re-

Gm Gm7 C7 Gm Gm7 C7

love for you. You ought to know, for have-n't I told you
 fuse to shine. Take it from me, it's no fun to be a -

F Db7 Gm G7 C7 F Db7

so, a mil - lion or more times? 1. You went a-way and my heart went
 lone, with moon-light and mem-'ries. 2.

Gm Gm7 C7

with you, I speak your name in my ev - 'ry

D7 Am7 Ddim D7 Ddim D7 Gm D Bbm6

prayer. If there is someoth-er way to prove that I love you, I

F A7 Cm D7 Gm G7 C7

swear I don't know how. You'll nev-er know if you don't know

1. F Fdim Gm7 C7+ 2. F Db7 F

now. now.

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gli autori
e i lavoratori
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NON FOTOCOPIATE MUSICA

FRANK SINATRA

ALL OF YOU
ALL THE WAY
APRIL IN PARIS
AUTUMN IN NEW YORK
BEWITCHED
C'EST MAGNIFIQUE
COME RAIN OR COME SHINE
DREAM
EMBRACEABLE YOU
FALLING IN LOVE WITH LOVE
GOODY GOODY
I GET A KICK OUT OF YOU
I LOVE PARIS
I'VE GOT YOU UNDER MY SKIN
JUST ONE OF THOSE THINGS
MACK THE KNIFE
MOON RIVER
MY FUNNY VALENTINE
MY WAY
NIGHT AND DAY
OL' MAN RIVER
SATURDAY NIGHT
SEPTEMBER SONG
SOMETHIN' STUPID
SMOKE GETS IN YOUR EYES
SOMEONE TO WATCH OVER ME
STORMY WEATHER
STRANGERS IN THE NIGHT
TENDERLY
THAT'S LIFE
THE LADY IS A TRAMP
THEME FROM NEW YORK, NEW YORK
TRUE LOVE
WHAT IS THIS THING CALLED LOVE?
WITCHCRAFT
YOU GO TO MY HEAD
YOU MAKE ME FEEL SO YOUNG
YOU'LL NEVER KNOW



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