<table>
<thead>
<tr>
<th>Canzone</th>
<th>Pagina</th>
</tr>
</thead>
<tbody>
<tr>
<td>All of you</td>
<td>4</td>
</tr>
<tr>
<td>All the way</td>
<td>8</td>
</tr>
<tr>
<td>April in Paris</td>
<td>10</td>
</tr>
<tr>
<td>Autumn in New York</td>
<td>12</td>
</tr>
<tr>
<td>Bewitched</td>
<td>16</td>
</tr>
<tr>
<td>C'est magnifique</td>
<td>20</td>
</tr>
<tr>
<td>Come rain or come shine</td>
<td>24</td>
</tr>
<tr>
<td>Dream</td>
<td>28</td>
</tr>
<tr>
<td>Embraceable you</td>
<td>32</td>
</tr>
<tr>
<td>Falling in love with love</td>
<td>36</td>
</tr>
<tr>
<td>Goody goody</td>
<td>43</td>
</tr>
<tr>
<td>I get a Kick out of you</td>
<td>46</td>
</tr>
<tr>
<td>I love Paris</td>
<td>50</td>
</tr>
<tr>
<td>I've got you under my skin</td>
<td>54</td>
</tr>
<tr>
<td>Just one of those things</td>
<td>58</td>
</tr>
<tr>
<td>Mack the knife</td>
<td>62</td>
</tr>
<tr>
<td>Moon river</td>
<td>66</td>
</tr>
<tr>
<td>My funny Valentine</td>
<td>68</td>
</tr>
<tr>
<td>My way</td>
<td>73</td>
</tr>
<tr>
<td>Night and day</td>
<td>76</td>
</tr>
<tr>
<td>Ol' man river</td>
<td>80</td>
</tr>
<tr>
<td>Saturday night</td>
<td>84</td>
</tr>
<tr>
<td>September song</td>
<td>86</td>
</tr>
<tr>
<td>Somethin' stupid</td>
<td>90</td>
</tr>
<tr>
<td>Smoke gets in your eyes</td>
<td>93</td>
</tr>
<tr>
<td>Someone to watch over me</td>
<td>96</td>
</tr>
<tr>
<td>Stormy weather</td>
<td>100</td>
</tr>
<tr>
<td>Strangers in the night</td>
<td>103</td>
</tr>
<tr>
<td>Tenderly</td>
<td>106</td>
</tr>
<tr>
<td>That's life</td>
<td>108</td>
</tr>
<tr>
<td>The lady is a tramp</td>
<td>112</td>
</tr>
<tr>
<td>Theme from New York, New York</td>
<td>114</td>
</tr>
</tbody>
</table>
Frank Sinatra è da lungo tempo acclamato come il campione della musica Leggera, il creatore dello stambo 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, Grammy, Emmys, il prestigioso Peabody Award; inoltre, Frank Sinatra ha ricevuto numerosi onori e premi a riconoscimento del suo assiduo impegno umanitario.

Dopo aver calcolato 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 al Gala inaugurale 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'Oro 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 ri-saputo, Blue Eyes.

Tuttavia sanno che i suoi veri nomi 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 cazzare 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 Rustie 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.


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 speciali televisivi che gli valsero vari premi. Nel 1978, presenziò all’apertura del Frank Sinatra International Student Centre presso il Mount Scopus dell’Università Ebreà 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: tournée 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.


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 fiorento; 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

After watching her appeal from every angle,

There's a big romantic deal I've got to

wangle. For I've fallen for a
certain lovely lass, and it's

not a passing fancy or a fancy pass.

Refrain—Slowly
I love the looks of you, the
lure of you, I'd love to make a
even the heart and soul of you. So

love, at least, a small percent of me, do,

For I love all of

You.

I love the You.
ALL THE WAY

Words by SAMMY CAHN
Music by JAMES VAN HEUSEN

Slowly

When some-bod-y loves you, it's no good un-les-s he loves you
When some-bod-y needs you, it's no good un-les-s he 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,
Who knows where the road will lead us,

Editore per l'Italia: WARNER BROS. MUSIC ITALY s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.
© Copyright 1957 (Renewed) by MARAVILLE MUSIC CORP.
Tutti i diritti sono riservati a termine di legge. All rights reserved. International Copyright secured.
That's how it's got to feel; Deep - er than the deep blue sea is, that's how deep it goes, if it's real.

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

Words by E.Y. HARBURG
Music by VERNON DUKE

Moderato

A-PRIL IN PAR-IS,

Chest-nuts in bloss-om,

Hol-i-day ta-bles un-der the trees.

This is a feel-ing

No one can ev-er re-prise.

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.
© Copyright 1932 by HARMS INC.
Tutti i diritti sono riservati a termini di legge. All rights reserved. International Copyright secured.
I never knew the charm of Spring, Never met it face to face.

I never knew my heart could sing,

Never missed a warm embrace, till APRIL IN PARIS.

Whom can I run to What have you done to my heart?
AUTUMN IN NEW YORK
Words and Music by VERNON DUKE

Andantino (poco rubato)

It’s time to end my lonely holiday And bid the

poco rit. legato

country a hasty farewell. So on this gray and melan-

Editore per l’Italia: EDIZIONI CHAPPELL s.r.l - C.so Buenos Aires, 79 - 20124 Milano.
© Copyright 1934 (Renewed) by HARMS INC.
Tutti i diritti sono riservati a termini di legge. All rights reserved. International Copyright secured.
choly day I'll move to a Manhattan hotel. I'll dis-pose of my rose-colored chattels And prepare for my share of adventures and battles. Here on the twenty-seventh floor, Looking down on the city I hate and adore!
Autumn in New York, Why does it seem so inviting?
Autumn in New York, The gleaming roof-tops at sundown.

Autumn in New York, It spells the thrill of first nightingale,
Autumn in New York, It lifts you up when you're rundown.

Glittering crowds and shimmering clouds in canyons of steel.
Jaded roués and gay divorcées who lunch at the Ritz.

Making me feel I'm home.
Tell you that it's divine?

It's Autumn in New York.
This Autumn in New York.
that brings the promise of new love;
transforms the slums into Mayfair;

is often mingled with pain.
you'll need no castles in Spain.

hands may sigh for exotic lands;
dark on benches in Central Park.

It's good to live it again.
It's good to live it again.
BEWITCHED

Words by LORENZ HART
Music by RICHARD RODGERS

Moderato

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

I'm in love and don't I show it, Like a babe in arms.
Love's the same old sad sensation, Late-ly I've not slept a wink,

Since this half-pint imitation, Put me on the blink.

Refrain (slowly)

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

child again, Be-witched, both-ered and be-wild-ered am
Couldn't sleep, And wouldn't sleep, When love came and told me I shouldn't sleep, Be-witched, both-ered and be-

wilder ed am I. 

Lost my heart, but what of it? He is cold I a-
gree,
He can laugh, but I love it. Although the laugh's on me. I'll sing to him, Each spring to him, And long for the day when I'll cling to him, Bewitched, bothered and bewildered am
C'EST MAGNIFIQUE

Words and Music by COLE PORTER

Moderato

Piano

Love is such a fantastic affair when it comes to

call. After taking you up in the air,

down it lets you fall. But be patient and

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.
© Copyright 1953 by COLE PORTER & BUXTON HILL MUSIC CORP.
Tutti i diritti sono riservati a termini di legge. All rights reserved. International Copyright secured.
soon you will find, if you follow your heart, not your mind,

Love is waiting there again, to take you up in the air again.

Refrain (Slow and easy)

When love comes in and takes you for a
spin, oo la la-la-
C'est magnifique.
When every night your loved one holds you tight, oo la la-la-
C'est magnifique.

But when, one day, your

*Pronounced "suh man-gee-sah-kah"*
Loved one drifts away, oo la la-la-la,
It is so tragic.

But when, once more, she whispers "Je t'a-dore" C'est magnifique.

When que.
COME RAIN OR COME SHINE

Words by JOHNNY MERCER
Music by HAROLD ARLEN

Freely

Slowly and very tenderly

I'm gonna love you Like nobody's loved you; Come

Dm

G7

rain or come shine. High as a mountain And
deep as a river, Come rain or come shine.

I guess when you met me It was

just one of those things, But don't ever

bet me, 'Cause I'm gonna be true if you let me.
You're gonna love me Like nobody's loved me, Come

rain or come shine. Happy together, Un-

happy together And won't it be fine.

Days may be cloudy Or
sunny, We're in or we're out of the money, But

I'm with you always,
(Augie,)
(Della,)
I'm with you rain or

shine! shine!

rit e dim P dim e ral
DREAM

Words and Music by JOHNNY MERCER

Slowly (with expression)

VERSE

Get in touch with that sun-down fellow, As he tip-toes across the sand.

He's got a million kinds of stardust, Pick your favorite brand, and:
CHORUS (Slow tempo)

DREAM when you're feelin' blue, DREAM

that's the thing to do. Just watch the smoke rings rise in the air.

You'll find your share of memories there...

So DREAM when the day is thru,
DREAM and they might come true.

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

Words by IRA GERSHWIN
Music by GEORGE GERSHWIN

Whimsically

G

Dozens of girls would storm...

D7

up; I had to lock my door.

F bm

D7

Somehow I couldn't warm up To one before.
What was it that controlled me? What kept my love-life lean?

My intuition told me you'd come on the scene.

Lady, listen to the rhythm of my heartbeat, and you'll get just what I mean.
Rhythmically

Refrain:

G C♯0 D7 Am11 Fm6 D7

Embrace me, My sweet embraceable you!

Am F7 D7 G D7sus4 G

Embrace me, You irreplaceable you!

Em Em7 Em6 F♯7 Bm B♭+ Bm7 E7

Just one look at you, my heart grew tipsy in me;

D D♯0 A7 D7

You and you alone bring out the gypsy in me!
I love all the many charms about you;

Above all I want my arms about you.

Don't be a naughty baby,
Come to papa, come to papa, do!

My sweet embraceable you!
FALLING IN LOVE WITH LOVE
(From "The Boys From Syracuse")

Words by LORENZ HART
Music by RICHARD RODGERS

Tempo di Valse

I weave with brightly colored strings To keep my mind off other things; So, ladies, let your fingers

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.
© Copyright 1938 (Renewed) by CHAPPELL & CO. INC.
Tutti i diritti sono riservati ai termini di legge. All rights reserved. International Copyright secured.
dance,

And

keep your hands out of romance.

Lovely witches, Let the

stitches Keep your fingers under control.
Cut the thread, but leave the whole heart whole.

Merry maids can sew and sleep, Wives can only sew and weep!
REFRAIN

Tempo moderato di Valse

Falling in love with love is falling for make believe.

Falling in love with love is playing the fool.

Caring too much is such a juvenile fancy.
Learning to trust is just for children in school. I fell in love with love one night when the moon was full. I was unwise with eyes unable to see.
I fell in love with love, With love ev - er -

last - ing,

But love fell

cresc.

out with me.

me.
GOODY GOODY

Words and Music by JOHNNY MERCER and MATT MALNECK

Moderately bright and swingy

You told me there wasn't a lesson in lovin' that you hadn't learned—Oh yeah?
You told me that you could keep play—
in' with fire with out gettin' burned—Oh yeah? Oh yeah?
Refrain

So you met someone who set you back on your heels, GOOD-Y GOOD-Y! So you

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 little pieces, And he stuck it in his collection,

now how do you do? So you lie awake just singing the blues all night, GOOD-Y

section ninety-two.
GOOD-Y! So you think that love's a barrel of dynamite, Hoo ray and hallelujah! You had it comin' to ya. GOOD-Y GOOD-Y for him,

GOOD-Y GOOD-Y for me, And I hope you're satisfied, you rascal

you. So you you.
"I Get a Kick Out of You"

Words and Music by COLE PORTER

Voice:

Moderato

Verse:

My story is much too sad to be told, But practically everything leaves me totally cold.

The only exception I know is the case

When I'm out on a quiet spree Fighting vainly the old ennui,
And I suddenly turn and see your fabulous face.

REFRAIN

I get no kick from champagne, mere alcohol doesn't thrill me at all, so tell me why should it be true.

That I get a kick out of you?
Some like a bop type refrain
I'm sure that

if I heard even one riff That would bore me terribly

too.

Yet I get a kick out of, you.

I get a kick every time I see you're

standing there before me.
I get a kick tho' it's clear to me. You obviously don't adore me. I get no kick in a plane. Flying too high with some gal in the sky is my idea of nothing to do.

Yet I get a kick out of you.
I LOVE PARIS

Words and Music by COLE PORTER

Moderato

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

blue or grey be her skies, Whether

loud be her cheers, or whether soft be her tears, more and

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.
© Copyright 1953 by COLE PORTER & BUXTON HILL MUSIC CORP.
Tutti i diritti sono riservati a termini di legge. All rights reserved. International Copyright secured.
more do I realize

Refrain (slow fox-trot tempo)

I love Paris in the spring-time,

I love Paris in the fall,

I love
Paris in the winter, when it drizzles,

I love Paris in the summer, when it sizzles,

Sostenuto (jubilantly)

I love Paris every moment,

every moment of the
year, I love

Paris, why, oh why do I love Paris?

1. G7 C Cdim. G7
Because my love is near.

2. G7 A7(sus) A7
Because my love

Because my love is near.
I'VE GOT YOU UNDER MY SKIN

Words and Music by COLE PORTER

Moderately

Bb7 Fm7

I've Got You Under My Skin

p a tempo

Fm7 Bb7 Ebmaj7 Cm7 Eb Fm7

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

Bb7 Ebmaj7 Cm7 Gm Fm7 Bb7

You're really a part of me, I've Got You Under My Skin

Editore per l'Italia EDIZIONI CHAPPEL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.
© Copyright 1936 by BUXTON HILL MUSIC CORP.
Tutti i diritti sono riservati a termini di legge. All rights reserved. International Copyright secured.
Skin...

I tried so not to give in.

I said to myself, "This affair never will go so well."

But why should I try to resist when, darling, I know so well

I've Got You

Under My Skin

I'd sacrifice anything, come what might for the sake of having you near. In spite of a warning voice that comes in the night And re-
peaks and repeats in my ear. "Don't you know, little fool, you never can

win, Use your mentality. Wake up to reality."

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

gin, 'Cause I've got you under my skin. I've
JUST ONE OF THOSE THINGS

Words and Music by COLE PORTER

Allegretto

As Dor-o-thy Par-ker once said to her boy-friend, "Fare thee well!"

As Col-um-bus an-nounced when he knew he was bounced, "It was swell, Is-

a-belle, swell!" As Ab-e-lard said to El-o-is-e,
"Don't forget to drop a line to me, please." As Juliet cried.

—in her Romeo's ear,—

"Romeo, why not face the fact, my dear?"

REFRAIN

It was just one of those things, Just one—

—of those crazy flings.— One of those bells that now and then rings,
Just one of those things. It was just one of those nights,
Just one of those fabulous flights, A trip to the moon on gossamer wings,
Just one of those things. If we'd thought a bit of the end of it
When we started painting the town,
We'd have been aware that our love affair was too hot not to cool down. So goodbye, dear, and Amen,

Here's hoping we meet now and then. It was great fun. But it was just one of those things.
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

Am7/D

1. Hey, the shark has pretty teeth, dear,
and he shows 'em, shows 'em pearly white.

Just a jack-knife has Mac heath, dear,

and he keeps it, keeps it way out of sight.

When the shark bites with his teeth, dear,
scarlet billows, they start to spread

Fancy gloves, though, wears Mac heath, dear,

so there's never, never, never a trace of red

1. On the
2. My man
3. But with
4. D. S. Al Coda

Ah, Su-kie

Mack-ie's, yes,

To Coda

Coda

Am7/D
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...
MOON RIVER

Words by JOHNNY MERCER
Music by HENRY MANCINI

Slowly

Moon River, wider than a mile.
I'm crossin' you in style some day.

Old dream maker, you heart breaker, wherever you're goin',
I'm goin' your way.

dim. poco a poco

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - Cap Buenos Aires, 79 - 20124 Milano.
© Copyright 1961 by FAMOUS MUSIC CORP.
Tutti i diritti sono riservati a termini di legge. All rights reserved. International Copyright secured.
Two drifters, off to see the world. There's such a lot of world to see. We're after the same rainbow's end waitin' round the bend, my Huckleberry friend, Moon River and me...
MY FUNNY VALENTINE

Words by LORENZ HART
Music by RICHARD RODGERS

Moderato

VERSE

Bb7  Eb  G7

Cm  Bb7  Eb  G

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.
© Copyright 1937 by CHAPPELL & CO. INC.
Tutti i diritti sono riservati a termini di legge. All rights reserved. International Copyright secured.
vacant brow and thy tousled hair conceal thy good intent. Thou

no-bile, upright, truthful, sincere and slightly dopy gent, you're

Refrain (slowly, with much expression)

My funny Valentine, Sweet comic

Valentine, You make me smile with my
heart.

Your looks are laughable,

Unphotographable, Yet, you're my favorite work of art.

Is your figure less than Greek; Is your mouth a little weak, when you open it to speak, Are you
smart?
But don't change a hair for me,

Not if you care for me, Stay little Valentine,

stay! Each day is Valentine's

1. Eb Ab7 G7
2. Eb Ab7 G7
MY WAY
(Comme d’Habitude)

Original French Words by GILLES THIBAULT
English Words by PAUL ANKA
Music by JACQUES REVAUX and CLAUDE FRANÇOIS
full, I've travelled each step and every highway and
course, each careful step along the byway and
that and may I say, not in a shy way Oh

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

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

knew, when I bit off more than I could chew. But through it
got, if not himself then he has not to say the
NIGHT AND DAY
Words and Music by COLE PORTER

Like the beat, beat, beat, of the tom-tom; When the jungle shadows fall,
Like the tick, tick, tock of the state-ly clock, as it stands against the wall,
Like the drip, drip, drip, of the rain-drops, When the summer show'r is
through; So a voice within me keeps repeating, you, you, you.

Refrain

Night and day you are the one, only you.

— beneath the moon and under the sun. Whether near to me or

far, It's no matter, darling, where you are I think of you.
night and day. Day and night Why is it so.
That this long ing for you follows where ev er I go?

In the roaring traf fic's boom In the si lence of my lone ly room I

think of you. Night and day. Night and day.
under the hide of me
There's an Oh, such a hungry yearning,

- ing, burning inside of me. And its torment won't be

through 'Til you let me spend my life making love to you, day and night,

night and day. Night and day.
OL’ MAN RIVER

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Coloured folks work on de Missisipi, Coloured folks work while de white folks play,

Pulling dose boats from de dawn to sunset, Git-tin’ no rest till de judgment day.
Don't look up an' don't look down, you don't dast make de white boss frown;

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

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

Show me dat stream called de riv-er Jordan, Dat's de ol' stream dat I long to cross.
**BURTHEN**

_Very slow_

\[ P \text{ con sentimento} \]

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

\[ Eb \quad Cm \quad Eb \quad Ab \quad Eb \quad Ab \quad Eb \quad Cm \]

_just keeps rollin', He keeps on roll-in' a-long._

_He don't plant 'taters, he_

\[ Eb7 \quad Bb11 \quad Bb7 \quad Eb \quad Ab \quad Eb \quad Cm \]

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

\[ Eb \quad Ab \quad Eb \quad Cm \quad Eb \quad Eb^0 \quad Bb7 \quad Bb11 \]

_jes keeps roll-in' a-long._

_You an' me, we sweat and strain,_

\[ Fm7 \quad Bb9 \quad Eb \quad Ab \quad Eb \quad D7 \quad Gm \quad D7 \quad Gm \quad D7 \]
Body all ach-in' an' racked wid pain. "Tote dat barge!" "Lift dat bale,"

Git a little drunk an' you land in jail. Ah gits wea-ry an' sick of try-in'; Ahm

Tired of liv-in' An' feared of dy-in'; But Ol' man riv-er he

Jes keeps roll-in' - long.
SATURDAY NIGHT
(Is The Loneliest Night Of The Week)

Words by SAMMY CAHN
Music by JULE STYNE

Not Too Fast (Rhythmically)

Voice ad lib.

When the phone starts ringing I just let it ring.

Just don't feel like going out or doing anything.

Refrain Not too fast (Rhythmically)

SAT-PUR-DAY NIGHT is the loneliest night in the week, 'Cause that's the night that my sweetie and I used to dance cheek to cheek. I don't mind
Sun-day night at all  'cause that's the night friends come to call.  

Mon-day to Fri-day go fast  and an-other week is past.  But

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

song that I gang for the mem- 'ries I u-asu- ally seek.  U-n-ti l I

hear you at the door  U-n-ti l you're in my arms once more  SAT-UR-DAY NIGHT is the lone-

li-est night in the week.
SEPTEMBER SONG

Words by MAXWELL ANDERSON
Music by KURT WEILL

Moderato assai

VERSE

When I was a young man courting the girls, I
(When you) meet with the young men early in spring, They

poco rit. a tempo e sempre legato

played me a waiting game;
If a maid refused me with

court you in song and rhyme;
They woo you with words and a

G7 Fdim Am7 Am6

Editore per l'Italia; EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.
© Copyright 1938 (Renewed) by CHAPPELL & CO. INC.
Tutti i diritti sono riservati a termini di legge. All rights reserved. International Copyright secured.
tossing curls, I let the old earth take a couple of whirls while I
clown ring, But if you examine the goods they bring They have

plied her with tears in lieu of pearls, And as time came around she
little to offer but the songs they sing, And a plentiful waste of

came my way, As time came around she came.
time of day A plentiful waste of time.
REFRAIN *(with expression)*

But it's a long, long while From May to December;

And the days grow short When you reach September;

And the autumn weather turns the leaves to flame,

And I haven't got time for the waiting game;
For the days dwindle down to a precious few.

September, November, And these few precious days I'd spend with you,
These golden days I'd spend with you.

When you
SOMETHIN' STUPID

Words and Music by C. CARSON PARKS

Moderately slow

know I stand in line un-till you think you have the time to spend an
pract-i-ce ev-ery day to find some cle-ver lines to say to make the
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-till the
eve-nin' gets late and I'm a-leav-in' with you.

Tutti i diritti sono riservati a termini di legge. All rights reserved. International Copyright secured.
Then afterwards we drop into a quiet little place and have a drink or two.
And the time is right, your perfume fills my head, the stars get red, and oh, the night is so blue.

then I go and spoil it all by saying something stupid, like "I love you."
I can love you."
See it in your eyes that you despise the same old lines you heard the night before.

And though it's just a line to you, for me it's true and never seemed so right before.

D.S. al Fine ♪
SMOKE GETS IN YOUR EYES

Words by OTTO HARBACH
Music by JEROME KERN

Andante moderato

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

I of course replied, "Something inside, Cannot be de-
They said some-day you'll find, All who love are blind. When your heart's on fire, You must re-al-ize Smoke gets in your eyes.

So I chaffed them and I gay-ly laughed, to think they could doubt my
Yet today, my love has flown away. I am without my love. Now laughing friends desire, tears I cannot hide. So I smile and say, "When a lovely flame dies. Smoke gets in your eyes."
SOMEONE TO WATCH OVER ME

Words by IRA GERSHWIN
Music by GEORGE GERSHWIN

Scherzando

There's a saying old, says that love is blind,
Still we're often told, "Seek and ye shall find."
So I'm going to seek a certain lad I've had in mind.
Looking everywhere, Haven't found him yet; He's the big affair I can't forget.

Only man I ever Think of with regret.

I'd like to add his initial to my monogram.

Tell me, where is the shepherd for this lost lamb?
There's somebody I'm longing to see. I hope that he turns out to be

Some-one who'll watch o- ver me. I'm a lit-tle lamb who's lost in the wood. I know I could al-ways be good To one who'll

watch o-ver me. Al-though he may not be the
man some Girls think of as hand-some. To my heart he car-ries the
key. Won't you tell him please to put on some speed,
Fol-low my lead, Oh, how I need Some-one to watch o-ver
me.
STORMY WEATHER
(Keeps Rainin' All The Time)

Words by TED KOEHLER
Music by HAROLD ARLEN

Don't know why there's no sun up in the sky, Stormy Weather,

Since my gal and I ain't togeth-er, keeps rain-in' all the time,

Life is bare, gloom and mis'-ry ev'-ry where, Stormy Weather,

© Copyright 1933 by MILLS MUSIC INC., New York/LAWRENCE WRIGHT MUSIC Co. Ltd., 3/5 Rathbone Place.
Tutti i diritti sono riservati a termini di legge. All rights reserved. International Copyright secured.
Just can't get my poor self together, I'm weary all the time, the time. So weary all the time. When she went away the blues walked in and met me. If she stays away old rockin' chair will get me.

All I do is pray the Lord above will let me walk in the sun once
Can't go on, everything I had is gone. Stormy weather,
Since my man and I ain't together,
keeps rainin' all the time, keeps rainin' all the time.
Don't know time.
STRANGERS IN THE NIGHT

Words by CHARLES SINGLETON and EDDIE SNYDER
Music by BERT KAEMPFERT

Strangers in the night, exchanging glances, Wond'ring in the night,

What were the chances we'd be sharing love, Before the night was through.

Something in your eyes was so inviting,

Proprietà per l'Italia delle Edizioni MCA MUSIC ITALY s.r.l. - Via Quintiliano, 40 - 20138 Milano.
LEEDS MUSIC Ltd., 25 Denmark Street, London, W.C.2, for British Commonwealth of Nations (excluding Canada, Australasia, and British Territories in South America) including South Africa, Eire and Continent of Europe.
Tutti i diritti sono riservati a termini di legge. All rights reserved. International Copyright secured.
Something in your smile was so exciting, Something in my heart

Told me I must have you, Strangers in the night,

Two lonely people we were strangers in the night, Up to the moment when we

said our first hello, Little did we know Love was just a glance away, a
warm embracing dance away and ever since that night we've been together,

Lovers at first sight, in love forever, it turned out so right,

For strangers in the night.
TENDERLY

Words by JACK LAWRENCE
Music by WALTER GROSS

Valse moderato

The evening breeze caressed the trees TENDERLY; The trembling

trees embraced the breeze TENDERLY. Then you and

I came wandering by And lost in a sigh were
The shore was kissed by sea and mist TENDERLY.

I can't forget how two hearts met breathlessly. Your arms opened wide and closed me inside; you took my lips, you took my love so TENDERLY. The evening TENDERLY.
THAT'S LIFE

Words and Music by DEAN KAY & KELLY GORDON

Slow blues tempo

Piano

Chorus

G          B7          Em          Bb7
THAT'S LIFE,
That's what people say,
You're rid-in' high in April,

A7        Cm6        G        Cmaj7 B7(+5)        Em
Shot down in May; But I know I'm gonna change that tune, When I'm
back on top in June. THAT'S LIFE, Funny as it seems,

Some people get their kicks, steppin' on dreams; But I
don't let it get me down, 'Cause this ol' world keeps going a-

round. I've been a puppet, a pauper, a pirate, a poet, a
pawn and a king— I've been up and down and over and out And
I know one thing;— Each time I find myself
flat on my face,— I pick myself up and get
back in the race— THAT'S LIFE, I can't deny it,
I thought of quitting, but my heart just won't buy it. If I didn't think it was worth a try, I'd roll myself up in a big ball and die. THAT'S die.
THE LADY IS A TRAMP

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

1. I get too hungry for dinner at eight.
2. I don't like crap-games with barons and Earl.

I like the treasure but never come late.
Won't go to Harlem in ermine and pearls.

I never bother with the people I hate.
Won't dish the dirt with the rest of the girls.
That's why the

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.
© Copyright 1937 by CHAPPELL & CO. INC.
Tutti i diritti sono riservati a termini di legge. All rights reserved. International Copyright secured.
lady is a tramp.

I like the free,

fresh wind in my hair.

life without care.

I'm broke, it's oke.

Hate California, it's cold and it's damp.

That's why the lady is a tramp.
THEME FROM NEW YORK, NEW YORK

Words by FRED EBB
Music by JOHN KANDER

Moderately, with rhythm

Start spread-in' the news, I'm leaving today,

I wanna be a part of it New York, New

© 1977 UNITED ARTISTS CORPORATION
All rights controlled by UNART MUSIC CORPORATION
All rights of UNART MUSIC CORPORATION assigned to CBS CATALOGUE PARTNERSHIP
All rights administered by CBS UNART CATALOG
All rights reserved. International Copyright secured.
These vagabond shoes
are longing to stray.

round the heart of it
New York, New York.

I wanna wake up in the city that doesn't
To find I'm king of the hill,
top of the heap.
My little town blues are melting away.
I'll make a brand new start of it in old New
If I can make it there, I'd make it anywhere.
It's up to you, New York, New York.

king of the hill, head of the list, cream of the crop at the top of the heap.
My little town blues are melting away, I'll make a brand new start of it in old New York.

I'd make it anywhere, Come on, come through New York, New York.
TRUE LOVE

Words and Music by COLE PORTER

Moderate Valse tempo

Piano

G
Easy tempo

D7

G

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

G
D dim.
D7

G

moon - ers at last a - lone,
Feeling

D7

G

far a - bove par.
Oh, how luck - y we are.
While
Refrain (Rather slow)

I give to you and you give to me

True love, true love. So,

on and on it will always be

True love, true love. For you and
I have a guardian angel on high
With nothing to do
But to give to you and to give to me
Love forever true.
I true.
WHAT IS THIS THING CALLED LOVE?

Words and Music by COLE PORTER

Moderato

\[ \text{C} \quad \text{Cødim.} \quad \text{Cdim.} \quad \text{Fmin.} \quad \text{Bdim.} \]

\[ p \text{ (simply)} \]

I was a hum-drum person, Leading a life a
You gave me days of sunshine, You gave me nights of

\[ p \text{ (simply)} \]

part, When love flew in through my window wide And
cheer, You made my life an enchanted dream, Till
quick-en ed my hum-drum heart. Love flew in through my win- dow,  
some-bod - y else came near. Some-bod-y else came near you,  

Gm D7 G G7 C7 F7 Dm7  
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  

G+ C Dm7 G7 C  
Love flew out a-gain. Why I love you still?
REFRAIN  C7
mp - mf  Slow (in the manner of a "Blues")  Fmin.

What is this thing — called love?  This

G7  G7  C  C  Cma  C  C7
fun-ny thing — called love?  Just who can solve

Cdim.  C7  Fmin.  G7
— its mys-ter-y?  Why should it make

G7  C  C7  Fmin.  C  C  Cma  F7
— a fool of me?  I saw you there
one wonderful day. You took my heart.
and threw it away. That's why I ask the Lawd.
in Heaven above, What is this thing called

love? What love?
WITCHCRAFT

Words by CAROLYN LEIGH
Music by CY COLEMAN

Medium Bounce

Verse

Shades of old Lu-cre-tia Bor-gia!

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

My head says—It ain't right—Right to let you make ad-vance-es, oh no!

Under nor-mal cir-cum-stan-ces, I'd go but oh!

Editori per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.
Edizioni Musicali MONDIA MUSIC s.r.l. - Via Berchet, 2 - 20121 Milano.
© Copyright 1957 & 1986 by MORLEY MUSIC CO. INC./NOTABLE MUSIC CO. INC.
Tutti i diritti sono riservati a termini di legge. All rights reserved. International Copyright secured.
Chorus (With A Swingin' Feeling)

Those fingers in my hair, That sly, come - hither stare.
Gm7          C7       F       Bb
that strips my conscience bare It's WITCH - CRAFT. And I've got

Bbm        Fm
no defense for it The heat is too intense for it What good would

G7+          Cmaj7       C7       Fmaj9     F6(add9)    F
common sense for it do? 'Cause it's WITCH - CRAFT! Wick - ed

C11      C7         Fmaj9     F6-9       Fmaj9      F6       Bm7b5
WITCH - CRAFT. And although I know it's strictly taboo,
When you arouse the need in me, my heart says,

"Yes, indeed" in me, "Proceed with what you're leadin' me to!

It's such an ancient pitch — But one I wouldn't switch.

'Cause there's no nie-er witch than you.
YOU GO TO MY HEAD

Words by HAVEN GILLESPIE
Music by J. FRED COOTS

Tenderly

You go to my head, and you linger like a
haunting refrain... and I find you spinning 'round in my brain like the bubbles in a

glass of champagne...

You go to my head like a sip of sparkling

Burgundy brew... and I find the very mention of you like the kicker in a

ju-llep or two...

The thrill of the thought, that you might give a thought to my

© Copyright 1938 (Renewed) by REMICK MUSIC CORP.
Tutti i diritti sono riservati a termini di legge. All rights reserved. International Copyright secured.
YOU MAKE ME FEEL SO YOUNG

Words by MACK GORDON
Music by JOSEF MYROW

Moderato

YOU MAKE ME FEEL SO YOUNG,

You make me feel so spring has sprung,

And every time I see you grin,

I'm such a happy individual.
The moment that you speak,

I wanna go play hide and seek.

I wanna go and bounce the moon,

just like.

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.
© Copyright 1946 & 1964 [Renewed] by TWENTIETH CENTURY MUSIC CORP.
Tutti i diritti sono riservati a termini di legge. All rights reserved. International Copyright secured.
a toy balloon,
just like a couple of tots,
meadow,
YOU MAKE ME FEEL SO YOUNG,
songs to be sung, bells to be rung, And a wonderful fling to be
flung. And e - ven when I'm old and gray, I'm gon-na feel the way I
do to - day, 'Cause, YOU MAKE ME FEEL SO

YOUNG.

YOUNG.
YOU'LL NEVER KNOW
(From “Hello Frisco Hello”)

Words by MACK GORDON
Music by HARRY WARREN

Moderato

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,

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.
© Copyright 1943 (Renewed) by TWENTIETH CENTURY MUSIC CORP.
Tutti i diritti sono riservati a termini di legge. All rights reserved. International Copyright secured.
You'll never know just how much I care.

1. And if I tried, I still couldn't hide my 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

so, a million or more times? 1. You went a-way and my heart went lone, with moon-light and mem'-ries. 2.
with you, I speak your name in my every prayer.
If there is some other way to prove that I love you, I
swear I don't know how.
You'll never know if you don't know now.
now.
now.
FOTOCOPIATE MUSICA?

Il simbolo ©
o altra riserva di proprietà
significa:
- che un'edizione è protetta
  secondo la legge
- che è frutto di lavoro
  e proprietà altrui

Chiunque fotocopi,
danneggia i compositori,
gli autori
e i lavoratori
dell'industria editoriale

NON FOTOCOPIATE MUSICA
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