

# Frank Sinatra greatest hits

All or nothing

Call me

Charmaine

Dancing on the ceiling

Days of wine and roses

Don't sleep in the subway

Down town

From here to eternity

I've got the world on a string

Let me try again

Little green apples

My way

My way of life

Secret love

Strangers in the night

Sunny

The world we knew

This is my song

# ALL OR NOTHING AT ALL

Tekst & muziek: JACK LAWRENCE &  
ARTHUR ALTMAN

**Moderato**

**Piano** *mf espress.*

**Refrain** *Slowly, with much expression*

ALL OR NOTH-ING AT ALL! Half a

love nev-er ap-pealed to me, If your heart nev-er could

yield to me, Then I'd rath-er have noth-ing at all!

ALL OR NOTH-ING AT ALL!

The musical score is written for piano and voice. It features a main section in Moderato tempo and a Refrain in a slower tempo. The piano accompaniment includes various chords and melodic lines, with some sections marked 'mf espress.' and 'p'. The vocal line includes lyrics and is accompanied by piano accompaniment. Chord diagrams are provided for several chords: Am, C+, C6, Am6, Am, C6, Bb7, Gm, D, Bb7, Gm, Gm6, Dm, F6, G7, G7b5, G7, C, Hm7, E7, Am, C+, C6, and Am6.

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Voor Nederland: LEEDS MUZIEK HOLLAND B.V., Flevolaan 41 - Naarden - Holland.

L.H. 1649

Am C6 Bb7 Gm D Bb7 Gm

If it's love there is no in be-tween, — Why be-gin then

Gm6 Dm F6 G7 G7b5 G7

cry for some-thing that might have been, — No I'd rath-er have noth-ing at

C E9 Eb7 Ab Ab+ F Ab+

all. — But, please, don't bring your lips so close to my

*mf* *espress.*

Ab Ab+ Fm Eb7 Ab Ab+ Db Ab

cheek, — Don't smile or I'll be lost be-yond re-

Eb7 Cm6 Eb7 Bbm7 Eb7 Bbm7 Eb7

call. — The kiss in your eyes, the touch of your hand makes me

Bbm7
Eb7
Bbm6
C7
Fm
Db7
C7

weak, ——— And my heart may grow diz zy and fall.

E7
Optional
Am
C+
C6

And if I fell un der the spell of your call,

Am6
Am
C6
Bb7
Gm
D
B-7

I would be caught in the un - der - tow,

Gm
Gm6
Dm
Dm6
E7
Am

So, you see, I've got to say: NO! NO! ALL

*molto espress.*

Fm6
1. C
E7
2. C
C6

OR NOTH-ING AT ALL! ALL!

# CALL ME

Tekst &amp; muziek: TONY HATCH

Moderato

Piano

The piano introduction consists of two staves. The right hand plays a series of chords in a rhythmic pattern, while the left hand provides a simple bass line. Dynamics include *f*, *mf*, and *p*.

Refrain



First system of the vocal refrain. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "If you're feel - ing sad and lone - ly, there's a ser - vice I". Dynamics include *mp - mf*.

Cm7



Second system of the vocal refrain. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "can ren - der, Tell the one who loves you on - ly,". Chord diagrams for Cm7, F7, and Bb are shown above the staff.

Bbm7



Third system of the vocal refrain. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "I can be so warm and ten - der. CALL ME!". Chord diagrams for Bbm7, Eb7, Abmaj.7, and Ab6 are shown above the staff.

Fm Abmaj.7 Ab6 Fm

Don't be a - fraid; - you can CALL ME. - May - be it's late, - but just

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "Don't be a - fraid; - you can CALL ME. - May - be it's late, - but just". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord diagrams for Fm, Abmaj.7, Ab6, and Fm are provided above the vocal line.

Abmaj.7 Ab6 Fm C

CALL ME. - Tell me and I'll - be a - round. \_\_\_\_\_

The second system continues the musical score. The vocal line has the lyrics "CALL ME. - Tell me and I'll - be a - round. \_\_\_\_\_". The piano accompaniment continues with the right-hand melody and left-hand bass line. Chord diagrams for Abmaj.7, Ab6, Fm, and C are provided above the vocal line.

C Cm7

When it seems your friends de - sert - you, there's some - bo - dy think -

The third system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "When it seems your friends de - sert - you, there's some - bo - dy think -". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord diagrams for C and Cm7 are provided above the vocal line.

Cm7 F7 Bb

- ing of - you. I'm the one who'll nev - er hurt - you.

The fourth system continues the musical score. The vocal line has the lyrics "- ing of - you. I'm the one who'll nev - er hurt - you.". The piano accompaniment continues with the right-hand melody and left-hand bass line. Chord diagrams for Cm7, F7, and Bb are provided above the vocal line.

Bbm7 Eb7 Abmaj.7 Ab6

May - be that's be - cause — I love you. CALL ME! —

Fm Abmaj.7 Ab6 Fm

Don't be a - fraid; — you can CALL ME. — May - be it's late, — but just

Abmaj.7 Ab6 Fm C

CALL ME. — Tell me and I'll — be a — round. — Now don't for -

Dm7 G7 Dm7 G7 C

get me, — 'cause if you let me, — I will al - ways stay by

C Dm7 G7 Dm7 G7 C

you. You got - ta trust me; — that's how it must be. — There's so much that I can

Dm7 G7 C

do. If you call, I'll be right with you.

Cm7 F7 Bb

You and I should be to - geth - er. Take this love I long -

Bb Bbm7 Eb7 Abmaj.7 Ab6

to give you, I'll be at your side for - ev - er. CALL ME!

Fm Abmaj.7 Ab6 Fm Abmaj.7 Ab6

Don't be a - fraid; you can CALL ME. May - be it's late, but just CALL ME.

Fm C C Cmaj.7

Tell me and I'll be a - round. round.



# CHARMAINE

Tekst & muziek: ERNO RAPEE & LEW POLLACK

VALE LENTO

**VERSE**  
 You went a - way one drear - y day, I knew you had to go. 'Mid  
 can't for - get that night we met, how bright were skies a - bove. That

tears and cheers I heard you say, "CHAR-MAINE" I love you so. Though old years  
 pre - cious mem - ry lin - gers yet, when you de clared your love. And then you

turn to new, my heart keeps call - ing you. REFRAIN I won - der why you keep me  
 went a - way, and now each night and day. I " " " " " "

**CHORDS:** F, C<sup>dim</sup>, C<sup>7</sup>, F, F<sup>dim</sup>, C<sup>7</sup>, F, C<sup>dim</sup>, C, A<sup>7</sup>, D<sup>mi7</sup>, G<sup>7</sup>, C, C<sup>dim</sup>, C<sup>7</sup>, C<sup>dim</sup>, C<sup>7</sup>, G<sup>mi</sup>, D<sup>7</sup>, G<sup>mi</sup>, A<sup>7</sup>, D<sup>mi</sup>, G<sup>7</sup>, C, C<sup>+</sup>, F

wait - ing Char - mai - ne cries in vain. I wonder when blue-birds are mat -  
 " " " " " my Char - maine. " " " " " " " "

C dim C7 Gmi7 C7 Gmi C7

ing, will you come back a - gain. I won - der if I keep on pray -  
 " " " " " " " " " " " " " " " " " "

C7 C+ F C+ F Cmi6

ing, will our dreams be the same. I won - der if ev - er you think of me,  
 " " " " " " " " " " " " " " " " " "

D7 Gmi D7 Gmi E7 Gmi Cmi6 Gdim D7 Gmi Bmi6 F

too, Char - maine's just wait - ing for you. I you.  
 " I'm wait - ing my Char - main for you.

D+ C7 C7 C+ F F dim C7 Cmi C+ F

# DANCING ON THE CEILING

(He Dances On My Ceiling)

Tekst: LORENZ HART  
 Muziek: RICHARD RODGERS

Moderato

Piano

*mf* *poco rit*

The piano introduction consists of two staves. The right hand features a rhythmic melody of eighth notes with a slight upward curve, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Moderato' and the dynamic is 'mf'. The piece concludes with a 'poco rit' marking.

F *mf* Ami. Ddim.7 Gmi. C7

The world is lyr - i - cal Be - cause a mir - a - cle Has brought my lov - er to

*mf a tempo*

This system contains the first line of the song. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. The right hand has a melody of eighth notes, and the left hand has a bass line with chords. The dynamic is 'mf a tempo'. Chord symbols F, Ami, Ddim.7, Gmi, and C7 are placed above the vocal staff.

F Fmi. F C7 with F# C7

me! Though he's some o - ther place, His

This system contains the second line of the song. The vocal line continues with lyrics. The piano accompaniment continues with chords and bass lines. The dynamic remains 'mf a tempo'. Chord symbols F, Fmi., F, C7 with F#, and C7 are placed above the vocal staff.

C7 F Ami.

face I see. At night I creep in bed

Ddim.7 G mi. C7 F

And nev - er sleep in bed, But look a - bove in the air

Fmi. F C7 with F# C7 C7 F

And to my great - est joy, my boy is there!

Ami. *Meno* D7 Gmi. C7

It is my prince who walks In - to my dreams and talks.

\* \* \* \*

## REFRAIN

F *p-mf* Ami. Faug.5 Gmi. G7 C Emi.

He danc - es o - ver - head on the ceil - ing, near my bed,

C7 F Gmi. C7 Dmi. F Dmi. F

In my sight, Through the night.

F Ami. Faug.5 Gmi. G7 C Emi.

I try to hide in vain Un - der - neath my coun - ter - pane;

C7 F Gmi. C7 Dmi. F Dmi. F

There's my love up a - bove!

C7 *mp* F

I whis-per, "Go a-way, my lov-er, It's not fair,"—

C7 F Cdim.7 C7

But I'm so grate-ful to dis-cov-er He's still there.—

F *p* Ami. Faug5 Gmi. G7 C Emi. Gmi.

I love my ceil-ing more Since it is a danc-ing floor Just for—

C7 1. F 2. F

my love. love.

# DAYS OF WINE AND ROSES

Tekst: JOHNNY MERCER  
Muziek: HENRY MANCINI

## REFREIN

MODERATO

PIANO

The DAYS OF WINE AND ROS - ES

F Cmi6 D9 D9

Laugh and run a - way Like a child at play, Through the

D9 Gmi. Bbmi.

mead-ow-land to - ward a clos - ing door, A door marked "Nev - er - more," That

Ami Dmi. Gmi Gmi.7 Emi. 7 A9

was - n't there be - fore. \_\_\_\_\_ The lone - ly night dis -

Dmi<sub>5</sub><sup>7</sup> G9 Gmi.7 C7 F Cmi.6

clos - es \_\_\_\_\_ Just a pass - ing breeze \_\_\_\_\_ Filled with mem - o - ries \_\_\_\_\_

D<sub>5</sub><sup>9</sup> D9 Gmi. Bbmi.

Of the gold - en smile that in - tro - duced me to \_\_\_\_\_ The

Bbmi. Ami. Dmi. Dmi.7 Bmi.<sub>5</sub> Bb9

1 2

DAYS OF WINE AND ROS - ES and you. \_\_\_\_\_ The you. \_\_\_\_\_

Ami. Dmi. Gmi.7 F Fdim. Gmi.7 C7 F Gmi.7 F

*rall.*



# DON'T SLEEP IN THE SUBWAY

Tekst & muziek: TONY HATCH & JACKIE TRENT

Medium Beat

PIANO *mf*

The piano introduction consists of two staves. The right hand starts with a whole note chord of C major, followed by a half note chord of G major, and then a half note chord of A minor. The left hand plays a steady eighth-note bass line starting on C2, moving up stepwise.

You wan-der a-round on your own lit-tle cloud When you  
 You try to be smart then you take it to heart "Cos it

The first vocal line is written on a single staff. The piano accompaniment continues with the same chord progression as the introduction: C, G (B bass), Am, Em.

don't see the why or the where - for \_\_\_\_\_  
 hurts when your e - go's de - fla - ted \_\_\_\_\_

The second vocal line continues the melody. The piano accompaniment changes to F, C, Dm7 (G bass), and G7.

You walk out on me - when we both - dis-a - gree - "Cos to  
 You don't re-a - lise - that it's all - com-pro - mise - And the

The third vocal line concludes the phrase. The piano accompaniment returns to the original chord progression: C, G (D bass), Am, Em.

rea - son is not what you care — for  
 prob - lems are so ov - er - ra - ted

F C Dm7 (G bass) G7

I've heard it all a mil - lion times be - fore  
 Good - bye means noth - ing when it's all for show

E (B bass) C#7 (B bass) F#m7 (B bass) B7 C#m

Take off your coat my love and close the door.  
 So why pre - tend you've some-where else to go.

G (D bass) E7 (D bass) Am7 (D bass) D7 G sus.4 G

Don't sleep in the sub-way darling, Don't stand in the pour-ing rain,

Ab maj.7 Eb6 (G bass) F m7 Eb

Don't sleep in the sub-way dar-ling the night is long For-get your fool-ish pride

Ab maj. 7 Eb 6 (G bass) Fm7 Eb (G bass)

To Coda  
noth-ing's wrong now you're be-side me a-gain.

Ab A m7-5 Fm7 (Bb bass) Eb

2  
-gain.

C Eb Fm (Eb bass) Eb7 DS.al Coda

CODA  
-gain.

ritard.  
Eb

# DOWN TOWN

Tekst & muziek: TONY HATCH

Medium Rock

PIANO *mp*

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a simple bass line. The tempo is marked 'Medium Rock' and the dynamics are 'mp'.

The vocal line for the first phrase is written on a single staff in G major. It begins with a quarter rest followed by a series of eighth and quarter notes.

When you're a - lone and life is mak - ing you lone - ly you can al - ways go —  
Don't hang a - round and let your prob - lems sur - round — you there are mov - ie shows

*mp*

The piano accompaniment for the first phrase consists of two staves. The right hand plays chords and moving lines, while the left hand plays a bass line. The dynamics are 'mp'. Chord symbols are placed below the bass line: G, G maj 7, C, D, G.

The vocal line for the second phrase is written on a single staff in G major. It begins with a quarter rest followed by a series of eighth and quarter notes.

Down town When you've got wor - ries all the noise and the hur - ry seems to  
Down town May - be you know — some lit - tle pla - ces to go — to where they

The piano accompaniment for the second phrase consists of two staves. The right hand plays chords and moving lines, while the left hand plays a bass line. Chord symbols are placed below the bass line: C, D, G, G maj 7, C, D.

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Voor Nederland 1964: LEEDS MUZIEK HOLLAND B.V., Flevolaan 41 - Naarden - Holland. L.H. 1573

help I know. Down town Just list - en to the mu - sic of the  
nev - er close. Down town Just list - en to the rhy - thm of a  
And you may find some - bod - y kind to

G C D G

traf - fic in the ci - ty ling - er on the side - walk where the ne - on signs are pret - ty  
gen - tle Bos - sa No - va you'll be dancing with 'em too be - fore the night is ov - er  
help and un - der - stand you some - one who is just like you and needs a gen - tle hand to

Em G Em

how can you lose I) The lights are much brighter there you can for  
hap - py a - gain 2) So may - be I'll see you there we can for  
guide them a - long 3)

Dm C

- get all your trou - bles For - get all your cares so go down town  
- get all our trou - bles For - get all our cares so go down town

Em7 A Em7 A G Gmaj7

Things'll be great when you're Down town No fin-er place for sure  
 Where all the lights are bright Down town wait-ing for you to-night  
 Things'll be great when you're Down town Don't wait a min-ute more

Am7 Bm D9 G Gmaj7 Am7 Bm

*ff*

2

Down town Ev-'ry-thing's wait-ing for you  
 Down town You're gon-na be al-right now  
 Down town Ev-'ry-thing's wait-ing for

G Gmaj7 Am7 Bm D9 G Am7

*fff*

Down town You

Gmaj7 Am7 Gmaj7 Am7 Gmaj7 Am7 G Am7

*mf*

3

Down town Down town.

G Am7 G Am7 G Am7 Gmaj7

# FROM HERE TO ETERNITY

Moderately, with expression

Tekst: ROBERT WELLS  
Muziek: FRED KARGER

The piano introduction consists of two staves. The right hand starts with a *mf* dynamic and features a triplet of eighth notes in the first measure, followed by a series of chords and melodic lines. The left hand provides a steady accompaniment with a similar triplet in the first measure. The piece concludes with a *ten.* (tension) marking.

Key B $\flat$  REFRAIN

You vowed your love, — From Here To E - ter - ni - ty, — A

The piano accompaniment for the first line of the refrain is marked *mp-mf a tempo*. It features a triplet of eighth notes in the right hand and a steady bass line. Chords are indicated below the staff:  $\sharp Bdim$ , Cm7, F7, Cm6, Cm7, F9, and F+.

love so true, — it nev-er would die. — You gave your lips, —

The piano accompaniment for the second line of the refrain continues with a triplet of eighth notes in the right hand. Chords indicated below the staff are: B $\flat$  maj7, B $\flat$ 6, B $\flat$  maj7, Dm7, C $\sharp$ dim, C $\sharp$ m7, and Cm7.

— Gave them so will-ing - ly, — How could I know — Your kiss meant good-

The piano accompaniment for the third line of the refrain concludes with a triplet of eighth notes in the right hand. Chords indicated below the staff are: F9, B $\flat$  maj7, Fm6, G7, C9, Gm7, and C9.

- bye? \_\_\_\_\_ Now I'm a - lone, \_\_\_\_\_ with on - ly a mem - o - ry, \_\_\_\_\_

Cm7 F9 Bdim Cm7 F7 Cm6 Cm7

\_\_\_\_\_ My emp - ty arms \_\_\_\_\_ will nev - er know whv. \_\_\_\_\_ 'Tho'

F9 F+ Bbmaj7 Bb6 Bbmaj7 Fm7 Bb9 Bb7+5

you are gone, \_\_\_\_\_ This love that you left with me, \_\_\_\_\_ Will live From Here To E -

Ebmaj7 Ebm Bb Bbmaj7 Fm6 G7

1 \_\_\_\_\_ 2 \_\_\_\_\_  
- ter - ni - ty \_\_\_\_\_ You - ty. \_\_\_\_\_

F7-9 Bb Ebdim Cm Bdim Bb Eb9 Bb

*mf*



# I'VE GOT THE WORLD ON A STRING

MODERATO

Tekst: TED KOEHLER  
Muziek: HAROLD ARLEN

Handwritten musical notation for the piano introduction, consisting of two staves (treble and bass clef). The music is in 4/4 time and features a rhythmic pattern of eighth and sixteenth notes. A marking 'L.H.' is present in the right hand.

Musical notation for the first line of the song, including a vocal line and piano accompaniment. The lyrics are: Mer-ry month of May, sunny skies of blue, clouds have

Musical notation for the second line of the song, including a vocal line and piano accompaniment. The lyrics are: rolled a - way and the sun peeps thru, May ex-press hap-pi - ness. Joy you may define in a

Musical notation for the third line of the song, including a vocal line and piano accompaniment. The lyrics are: thousand ways, but a case like mine needs a "special phrase" to re - veal how I feel.

I've got the world on a string, sit - tin' on a rain - bow, Got the string a - round my fin -

ger, What a world, what a life, I'm in love. I've got a

song that I sing, I can make the rain go, an - y time I move my fin - ger,

Luck - y me, can't you see, I'm in love, Life is a beau - ti - ful thing, *R. H.*

as long as I hold the string, I'd be a sil-ly so and so,

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 vocal line contains the lyrics "as long as I hold the string, I'd be a sil-ly so and so,". The piano accompaniment includes several instances of "R.H." (Right Hand) labels, indicating specific melodic lines for the right hand.

If I should ev-er let go, I've got the world on a string,

The second system continues the musical piece with the lyrics "If I should ev-er let go, I've got the world on a string,". It maintains the same vocal and piano accompaniment structure as the first system.

sit - tin' on a rain - bow, Got the string a - round my fin - ger, What a world, what a

The third system contains the lyrics "sit - tin' on a rain - bow, Got the string a - round my fin - ger, What a world, what a". The piano accompaniment includes an "L.H." (Left Hand) label, indicating a specific line for the left hand.

life, I'm in love. I've got the love. Bell

The fourth system concludes the piece with the lyrics "life, I'm in love. I've got the love. Bell". It features first and second endings for both the vocal and piano parts, indicated by bracketed numbers "1" and "2". The piano accompaniment ends with a "Bell" label and a bell icon.

# LET ME TRY AGAIN

Arr.: Frank C. Harlow  
Engelse tekst: PAUL ANKA &  
SAMMY CAHN

(LAISSE MOI LE TEMPS)

Tekst: MICHEL JOURDAN  
Muziek: CARAVELLI

Medium slow

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. A dynamic marking of *mp* is present. The key signature has one flat (B-flat).

F F/E Dm F Gm7 C7 F

VERSE

The first system of the verse shows the vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics: "I know I said that I was leav - ing but I was such a fool to doubt you to". The piano accompaniment continues with a steady bass line and chords.

F C/E

The second system of the verse continues the vocal line and piano accompaniment. The vocal line lyrics are: "I just could - n't say good - bye; It was on - ly self de - try to go it all a - lone; There's no sense to lifewith-".

Dm Am/C Bb

The third system of the verse continues the vocal line and piano accompaniment. The vocal line lyrics are: "ceiv - ing to walk a-way from some-one who means ev-'ry-thing in life to you: You out you now all I do is just ex - ist and think a - bout the chance I've missed: To".

F Dm7 G<sup>4</sup> G7 C<sup>4</sup> C7

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# STRANGERS IN THE NIGHT

learn from ev - 'ry lone - ly day, I've learned and I've come back to  
 fake is not an ea - sy task, But pride is such a fool - ish

Ab Eb Fm Fm7/Eb

## CHORUS

stay. mask. Let me try a - gain

Dm7 G7 C Am- Dm7

Let me try a - gain think of all we

G7 C Bm7(b5) E+

had be - fore Let me try once more:

Am9 Am Am7 D7<sup>4</sup> D7 G7<sup>4</sup> G7

We can have it all, you and I a - gain,

C Am Dm7 G7 C

Just for-give me or I'll die please let me try a -

2nd time rit. .... molto ..... ten

Bm7(b5) E+ E Am Dm7 G11 G7(b9)

gain.

C Gm7/C C9 F

gain.

rall. ....

C Bb11 C(+9)

# LITTLE GREEN APPLES

MODERATO

Tekst &amp; muziek: BOBBY RUSSELL

And I wake up in the morn-ing with my

hair down in my eyes and she says, "Hi" And I stum-ble to the break-fast table while the

kids are going off to school, good-bye. And she reach-es out an' takes my hand

squeez-es it says, "How you feel -in' Hon." And I look a-cross at smil-ing lips that

Am D7 G NC

warm my heart and see my morn-ing sun. And if that's not lov-in' me

Am D7 Am D7 Am D7 G

then all I've got to say, God did-n't make Little Green Ap-ples and God did-n't make Little Green Ap-ples and

Am Am7 D7 Am

it don't rain in In-di-an-ap-o-lis sum-mer time. — There's no such thing as Doc-tor Sues-s. it don't snow in Min-ne-apolis when the win-ter comes. — There's no such thing as make-be-lieve

Am7 D7 G

Dis-ney-land and Moth-er Goose is no nurs-ery rhyme. God did-n't make Lit-tle Green Ap-ples and pup-py dogs and aut-umn leaves and B. B. guns.

*2nd Time  
fade out for Fine*

Am Am7 D7 Am

it don't rain in In-di-an-ap-o-lis in the sum-mer time. — And when my-self is feel-in' low I



Am7 D7 G Am

think a -bout her face a glow to ease my mind

Am7 D7 Am Am7 D7 G

Some- times I call her up at home know- ing she's bus-y—

Am Am7 D7 G

And ask if she could get a- way and meet me— and grab a bite to eat

G7 C

And she drops what she's do-in' and hur-ries down to meet me and I'm al- ways late.

Cm Am D7 Am D7 G D. S. al Fine

But she sit's wait- ing pa- tient-ly and smiles when she first sees me 'cause she's made that way.

# MY WAY

Eng. tekst: PAUL ANKA

Orig. tekst & muziek:  
J. REVAUX, C. FRANÇOIS &  
G. THIBAUT

And now the end is near And so I  
- grets I've had a few But then a -  
loved I've laughed and cried I've had my

face the fi-nal cur-tain My friend I'll say it clear I'll state my  
- gain too few to men-tion I did what I had to do And saw it  
fill my share of, lo-sing And now as tears sub-side I find it

case of which I'm cer-tain I've lived a life that's full I traveled  
through with-out ex-emp-tion I planned each charted course Each care-ful  
all so a-mus-ing To think I did all that And may I

each step and ev-ery high-way And more, much more than this I did it  
say a-long the by-way And more, much more than this I did it  
say «not in a shy way» Oh no, oh no not me I did it

1. 2. 3.

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

Gm F F

knew When I bit off more than I could chew But through it all when there was  
 got If not himself then he has — not To say the things he tru - ly

Cm7 Bb Gm7

doubt I ate it up and spit it out I faced it  
 feels And not the words of one who kneels The re - cord

C7 Am7 Dm

1. 2.

all shows And I stood tall And did it my way I've  
 I took the blows And did it MY WAY

Gm7 C7 Gm F

(You Are)

# MY WAY OF LIFE

Tekst: CARL SIGMAN  
 Muziek: BERT KAEMPFFERT &  
 HERBERT REHBEIN

Moderately

The piano introduction consists of two staves. The right hand starts with a half note chord of C minor (C3, E3, G3) marked *mp*, followed by a melodic line of quarter notes: C4, E4, G4, F4, E4, D4, C4. The left hand plays a bass line of quarter notes: C3, E3, G3, F3, E3, D3, C3.

Got - ta have you near all the time With your dreams wrapped in mine,  
 Nev - er let you out of my sight, be it day, be it night,

The piano accompaniment for this section features a melody in the right hand and chords in the left hand. The chords are C minor, G7, C minor, and G7.

Got - ta be a part of your soul and of your heart all the time.  
 You be - long to me, that's the way it has to be, wrong or right.

The piano accompaniment continues with a melody in the right hand and chords in the left hand. The chords are C minor, Bb, C minor, Bb, Eb, and G7.

Noth - ing in the world that I do means a thing with - out you;  
 I don't need the crowds at my door. the ap - plause from the floor;

The piano accompaniment continues with a melody in the right hand and chords in the left hand. The chords are C minor, G7, C minor, and G7.

I'm just half a - live in my strug - gle to sur - vive with - out you. \_\_\_\_\_ } You are my  
 All I need is you and the love that we once knew, noth - ing more. \_\_\_\_\_ }

CHORUS

Cm Bb Eb Fm G7 sus G G Cm6 B°

To Coda

1.

way of life, — The on - ly way I know; — You are my way of life, — I'll nev - er  
 way of life, — The on - ly way I know; — Make me your way of life, —

Cm Ab Cm Fm

2.

D.S. al Coda

let you go. — — I'll nev - er let you go. — — You are my

G7+ G7 G7 sus G7 G7+ Cm7 Cm6 G Cm6 B°

Coda

Don't ev - er go. \_\_\_\_\_

G7 sus G7 G7+ Cm Fm Fm6 Cm6

# SECRET LOVE

Tekst: PAUL FRANCIS WEBSTER  
Muziek: SAMMY FAIN

FREELY

VERSE

ZANG

PIANO

*mp*

*rit.*

*colla voce*

\* B<sup>b7</sup> *ad lib.* Fm<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>

No-bod-y knew not e-ven you;

B<sup>b7</sup> E<sup>b</sup> E<sup>b</sup>m<sup>6</sup> E<sup>b</sup> B<sup>b7</sup> E<sup>b</sup> E<sup>b</sup> Fm<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>

When I first start-ed walk-ing on wings; But how long can a man or wo-man ev-er hope to hide

Fm<sup>7</sup> B<sup>b7</sup> E<sup>b</sup> D<sup>9</sup> Gm Cm Cm<sup>7</sup> F<sup>6</sup> Fm<sup>7</sup> B<sup>b7</sup>

Love that's lock-ed up in - side? Ev-'ry sto-ry worth the spin-ning Must have a be - gin-ning.

*rit.*

REFRAIN - Moderately, with much tenderness

E<sup>b</sup> Fm<sup>7</sup> E<sup>b</sup> Fm<sup>7</sup> B<sup>b7</sup> E<sup>b</sup> Fm<sup>7</sup> B<sup>b7</sup> E<sup>b</sup> B<sup>b7</sup> E<sup>b</sup> B<sup>b7</sup> Fm<sup>7</sup> B<sup>b7</sup> Fm<sup>7</sup> B<sup>b7</sup>

Once I had a SE-CRET LOVE That lived with - in the heart of me,

*mp-mf*

Fm7 Bb Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7

All too soon my SE-CRET LOVE Be-came im - pa-tient to be free,

F#m7 Fm7 E#m7 Fm7 Bb9 E#m7 Fm7 Bb7 E#m7 Bb9 E#m7 Bb9 Fm7 Bb7 Fm7 Bb7 Fm7

So I told a friend-ly star, The way that dream-ers oft-en do, Just how

Bb9 Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb9 E#m7 Cm Cm7

won-der-ful you are, And why I'm so in love with you. Now I

*with fervor*

F#m7 Cm7 F#m7 Bb Dm Bb Bbm7 E#m7 A#m A#m E#m

shout it from the high - est hills, E - ven told the gold-en daf - fo - dils; At last my heart's an o - pen

Bbm7 C#m7 C7 Fm7 Bb9 1. E#m E#m Fm7 Bb9 Bb9 2. E#m A#m Fm7 E#m

door, And my se-cret love's no se-cret an - y more. more.

# STRANGERS IN THE NIGHT

Muziek: BERT KAEMPFERT  
Tekst: CHARLES SINGLETON &  
EDDIE SNYDER

MODERATO SLOW

Piano

Musical notation for the piano introduction, featuring a treble and bass clef with a dynamic marking of *mf*. The melody is in the treble clef, and the bass line is in the bass clef.

Refrain \* F

STRAN-GERS IN THE NIGHT — ex - chang - ing glanc - es, won - d'ring in the night —

Musical notation for the first system of the song, including the vocal line and piano accompaniment. The piano part has a dynamic marking of *mp-mf*.

— what were the chanc - es we'd be shar - ing love — be - fore the night was

Musical notation for the second system of the song, including the vocal line and piano accompaniment. Chord diagrams for F and Abdim are shown above the vocal line.

through. — Some-thing in your eyes — was so in - vit - ing,

Musical notation for the third system of the song, including the vocal line and piano accompaniment. A chord diagram for Gm is shown above the vocal line.

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Voor Nederland 1966: LEEDS MUZIEK HOLLAND B.V., Flevolaan 41 - Naarden - Holland.  
By arrangement with LEEDS MUSIC LTD. - London. L.H. 1624

Julien VERHAMME  
P.G. - Lic. Crim.  
Hoogleedsesteenweg, 2



Gm7

C9

some - thing in your smile — was so ex - cit - ing, some - thing in my heart —

C9

F

— told me I must have you. —

Cm

D7b9

STRAN - GERS IN THE NIGHT — two lone - ly peo - ple we were. STRAN - GERS IN THE NIGHT —

D7b9

Gm

Bbm

— up to the mo - ment when we said our first hel - lo. Lit - tle did we know

F Dm7 Gm7 C7 F

love was just a glance a-way, a warm em-brac-ing dance a-way and ev-er since that night —

F

— we've been to-geth-er, lov-ers at first sight — in love for-ev-er.

C7 Gm7 C7

It turned out so right — for STRAN-GERS IN THE

1. F	Fdim	Gm7	C7	2. F	Eb9	Gb7	F6
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NIGHT. NIGHT.

*f* *rit.*

# SUNNY

Tekst &amp; muziek: BOBBY HEBB

MODERATO

1. Sun - ny, — yes - ter - day my life was filled with rain. —  
 2. Sun - ny, — thank you for the sun - shine — bou - quet. —

Sun - ny, — you smiled at me and real - ly eased the pain. — Oh, the  
 Sun - ny, — thank you for the love you've brought my way. — — You

dark days are done, — and the bright days are here, — my sun - ny one — shines so sin - cere, — Oh  
 gave — to me — your — all — and all — Now I feel — ten feet tall. —

Sun - ny one so true, — I love you. —

Am C7 F7 E7

Am C7 F7 E7

Am Am7 Am6 Fmaj7 Fm

Bm7-5 E7 Am

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Voor Nederland &amp; België 1966: CONNELLY-BASART B.V., Flevolaan 41 - Naarden - Holland.

Voor België: CONNELLY - BASART - BELGIUM, M.Lemonnierlaan 20 - Brussel-1. C.B. 2025

3. Sun - ny, — thank you for the truth you've let me see. —  
 4. Sun - ny, — thank you for that smile up - on your face. —

Am C7 F7 E7

Sun - ny, — thank you for the facts from A to Z. — My —  
 Sun - ny, — thank you for that gleam that flows with grace. —

Am C7 F7 E7

life — was torn — like — wind-blown sand, — Then a rock was formed — when we held hands. —  
 You're my spark — of — na - ture's fire, — you're my sweet — com - plete de - sire. —

Am Am7 Am6 Fmaj7 Fm

*After Repeat  
D.C. and fade*

Sun - ny one so true, — I love you. —

Bm7-5 E7 Am E7

# THE WORLD WE KNEW

Muziek: BERT KAEMPFERT &  
HERBERT REHBEIN  
Tekst: CARL SIGMAN

SLOWLY

The piano introduction consists of two staves. The right hand features a melodic line with triplets of eighth notes, starting on a G4 and moving up stepwise. The left hand provides a simple harmonic accompaniment with quarter notes.

O-ver and o-ver I keep go-ing o-ver The World— We Knew, Once— when you walked be-

The first vocal line is written on a single staff with a treble clef. It contains the lyrics: "O-ver and o-ver I keep go-ing o-ver The World— We Knew, Once— when you walked be-". The melody is characterized by triplets of eighth notes.

side me, That in-con-ceiv-a-ble, That un-be-liev-a-ble World— We Knew

The second vocal line continues the melody with the lyrics: "side me, That in-con-ceiv-a-ble, That un-be-liev-a-ble World— We Knew". It maintains the triplet-based melodic structure.

When— we two were in love— And ev-'ry bright ne-on sign turned in - to

The third vocal line concludes the phrase with the lyrics: "When— we two were in love— And ev-'ry bright ne-on sign turned in - to". The melody continues with triplets of eighth notes.

stars and the sun and the moon seemed to be ours, Each

road that we took turned in - to gold But the dream was too much for you to

hold, Now o-ver and o-ver I keep go-ing o-ver The World — We Knew,

Days — when you used to love me. love me.

*rit.*

# THIS IS MY SONG

Tekst & muziek: CHARLES CHAPLIN

## Barcarolle

PIANO

*p*

F

1. WHY IS MY HEART SO  
2. FLOWERS ARE SMILING

LIGHT?  
BRIGHT

WHY ARE THE STARS SO BRIGHT?  
SMILING FOR OUR DE-LIGHT

Gm7

WHY IS THE SKY SO BLUE ——— SINCE THE HOUR ——— I MET  
SMILING SO TENDERLY ——— FOR THE WORLD, ——— YOU AND

C7

Gm7

C7

YOU? \_\_\_\_\_ (I) KNOW WHY THE WORLD IS SMIL - ING \_\_\_\_\_  
 ME \_\_\_\_\_

F C9

SMIL- ING SO TEN - DER - LY \_\_\_\_\_ IT'S JUST THE SAME OLD

C7 F D7

STO - RY \_\_\_\_\_ THROUGH ALL E - TER - NI - TY

*ritard.*

Gm Gm7 C7

**Rubato**

LOVE, \_\_\_\_\_ THIS IS MY SONG, \_\_\_\_\_ HERE IS A SONG, A SER-EN-ADE TO

*ten* *ten* *4*

F



YOU THE WORLD CANNOT BE WRONG IF IN THIS WORLD THERE'S

C7 Gm7 C7

YOU. I CARE NOT WHAT THE WORLD MAY SAY WITH-OUT YOUR LOVE THERE IS NO

F C7

DAY. SO LOVE, THIS IS MY SONG, HERE IS A SONG A SERENADE TO

F Gm7 C9

1

||2

8

YOU. YOU.

F *p* Tempo 1 *molto rit.* F