

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-ered
 all so am - us - ing. To think I did all

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

Editori per l'Italia: EDIZIONI MUSICALI LES COPAINS s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.
 MELODI s.r.l. Casa Editrice - Via Quintiliano, 40 - 20138 Milano.

© Copyright 1967 by WARNER CHAPPELL MUSIC FRANCE/EDITIONS JEUNE MUSIQUE - Paris.
 Tutti i diritti sono riservati a termini di legge. All rights reserved. International Copyright secured.

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. 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

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.

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 G7 G+ C p-mf

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 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. The piano accompaniment includes a prominent triplet of eighth notes in the right hand and a steady bass line in the left hand. Chord symbols *E_b*, *C*, *E_b*, *F_m*, and *E_b* are placed above the vocal staff.

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 and piano parts. The vocal line has a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand. Chord symbols *F_m*, *E_b*, *C*, and *Am* are positioned above the vocal staff.

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 includes a triplet of eighth notes. The piano accompaniment has a triplet of eighth notes in the right hand. Chord symbols *A_b*, *Em7*, *D7*, and *Dm7* are placed above the vocal staff.

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. The piano accompaniment features a triplet of eighth notes in the right hand. Chord symbols *G7*, *Dm7*, *1. C*, *D7*, *G7*, and *2. C* are positioned above the vocal staff. The piano part includes dynamic markings *mf* and *f*.