

(Love is) The tender trap

Introducido por Frank Sinatra y Debbie Reynolds
en la película "The tender trap" (1955)

Letra (1955): SAMMY CAHN

Música (1955): JAMES VAN HEUSEN

Versión Coral: JOSÉ LUIS BLASCO

Andante $\text{♩} = 58$ *Espressivo*

Soprano (S), Contralto (C), Tenor (T), and Bass (B) parts. Each part begins with a melodic line marked *mf* and a vocal line with "Oo" syllables. The Soprano and Contralto parts have a more active melody, while the Tenor and Bass parts are more sustained.

Measures 4-7. The vocal parts enter with the lyrics: "You see a pair of laugh-ing eyes And hand in hand be-neath the trees And". The music is marked *mp*. The Soprano and Contralto parts have a more active melody, while the Tenor and Bass parts are more sustained.

Measures 8-11. The vocal parts continue with the lyrics: "sud - den - ly you're sigh - ing sighs, You're soon there's mu - sic in the breeze, You're". The music is marked *mf*. The Soprano and Contralto parts have a more active melody, while the Tenor and Bass parts are more sustained.

10

think - ing noth - ing's wrong, you string a - long, boy, then
act - ing kind of smart un - til your heart just goes

think - ing noth - ing's wrong, you string a - long, boy, then
act - ing kind of smart un - til your heart just goes

think - ing noth - ing's wrong, you string a -
act - ing kind of smart, un - til your

12

think - ing noth - ing's wrong, you string a -
act - ing kind of smart, un - til your

snap! whap! Those eyes, those sighs, They're part
Those trees, that breeze. }

snap, boy, then snap, then snap! Those eyes, those sighs, They're part
whap, just goes whap, goes whap! Those trees, that breeze. }

long, boy, then snap, then snap! Those eyes, those sighs, They're part
heart just goes whap, goes whap! Those trees, that breeze. }

long, boy then snap, then snap! Those eyes, those sighs, They're part
heart just goes whap, goes whap! Those trees, that breeze. }

15

1. *mp*
- of the ten - der trap! You're

- of the ten - der trap, of the ten - der trap, the ten - der trap! You're *mp*

- of the ten - der trap, of the ten - der trap, the ten - der trap! You're *mp*

- of the ten - der trap, of the ten - der trap, the ten - der trap! You're *mp*

18 2. *mf*

the ten - der trap! Some star - ry night, when her kiss - es make you

the ten - der trap! Some star - ry night, when her kiss - es make you

the ten - der trap! Some star - ry night, when her kiss - es make you

the ten - der trap! Some star - ry night, when her kiss - es make you

22 *f*

tin - gle, She'll hold you tight and you'll hate your - self for

tin - gle, She'll hold you tight and you'll hate your - self for

tin - gle, She'll hold you tight and you'll hate your - self for

tin - gle, She'll hold you tight and you'll hate your - self for

26 *mp*

be - ing sin - gle. And all at once it seems so nice,

be - ing sin - gle. And all at once it seems so nice,

be - ing sin - gle. And all at once it seems so nice,

be - ing sin - gle. And all at once it seems so nice,

29

Musical score for measures 29-31. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "The folks are throw - ing shoes and rice, You seems so nice, The folks are throw - ing shoes and rice. You". The dynamic marking *mf* is present at the beginning and end of the system.

32

Musical score for measures 32-34. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "hur - ri to a spot, that's just a dot on the map! hur - ri to a spot, that's just a dot on the map, on the hur - ri to a spot, that's just a dot on the".

35

Musical score for measures 35-37. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "You won - der how it all came a - bout, it's too map, on map! You won - der how it all came a - bout, it's too map, on map! You won - der how it all came a - bout it's too". The dynamic marking *f* is present at the beginning and end of the system.

38

- late now, there's no get - ting out, You fell in love, and love

- late now, there's no get - ting out, You fell in love, and love

- late now, there's no get - ting out, You fell in love, and love

- late now, there's no get - ting out, You fell in love, and love

41

1. *mf*

- is the ten - der trap! Some star - ry

- is the ten - der trap, is the ten - der trap! Some star - ry

- is the ten - der trap, is the ten - der trap! Some star - ry

- is the ten - der trap, is the ten - der trap! Some star - ry

44

2. *ff* (2 6 3 Sopranos)

- is the ten - der trap!

- is the ten - der trap!

- is the ten - der trap, is the ten - der trap!

- is the ten - der trap, is the ten - der trap!

La Navata,
9 Julio 2020