



***AN UNOFFICIAL ALLEY
SING-A-LONG
BOOK***

(Revision Two, August, 2007)



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Explanation of Abbreviations

(w) "words by"

(m) "music by"

(wm) "words and music by"

(I) "Introduced by" (usually the first record)

(P) "Popularized by"

(R) "Rerecorded by"

(RR) "Revival Recording"

NARAS Award Winner –Grammy Award

(CR) "Cover Record" *i.e.*, a

competing record made of the same song shortly after the original record has been issued

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A, YOU'RE ADORABLE (THE ALPHABET SONG) (1948)

(wm) Buddy Kaye, Fred Wise, Sid Lippman
(P) Perry Como

"A" you're adorable
"B" you're so beautiful
"C" you're a cutie full of charm
"D" you're a darling
"E" you're exciting
"F" you're a feather in my arm
"G" you look good to me
"H" you're so heavenly
"I" you're the one I idolize
"J" we're like Jack and Jill
"K" you're so kissable
"L" is the love light in your eyes
"M," "N," "O," "P"
I could go on all day
"Q," "R," "S," "T"
Alphabetically speaking you're OK
"U" make my life complete
"V" means you're very sweet
"W," "X," "Y," "Z"
It's fun to wander thru
The alphabet with you
To tell you what you mean to me

ABA DABA HONEYMOON, THE (1914)

(wm) Arthur Fields, Walter Donovan
(RR) in the 1951 film: *Two Weeks With Love* by Debbie Reynolds & Carlton Carpenter

(Verse): 'Way down in the Congo land lived a
happy chimpanzee.
She loved a monkey with a long tail.
Lordy, how she loved him!
Each night he would find her there, swinging in the
cocoanut tree.
And the monkey gay, at the break of day,
Loved to hear his Chimpie say:

(Chorus):
"Aba, daba, daba, daba, daba, daba, dab,"
Said the Chimpie to the Monk
"Baba, daba, daba, daba, daba, daba, dab," Said the
Monkey to the Chimp
All night long they'd chatter away,
All day long they're happy and gay,
Swinging and singing
In their honky, tonky way.

"Aba, daba, daba, daba, daba, daba, dab," means
"Monk, I love but you."
"Baba, daba, dab," in monkey talk means "Chimp,
I love you too."

Then the big baboon, one night in June
He married them and very soon
They went upon their Aba Daba Honeymoon

ACROSS THE ALLEY FROM THE ALAMO (1947)

(wm) Joe Greene
(P) The Mills Brothers (CR) Stan Kenton & his Orchestra

Across the alley from the Alamo
Lived a pinto pony and a Navajo
Who sang a sort of Indian hi-de-ho
To the people passing by
The pinto spent his time a-swishin' flies And the
Navajo watched the lazy skies
And very rarely did they ever
Rest their eyes
On the people passing by
One day they went a-walkin'
Along the railroad track
They were swishin' not a-lookin'
Toot-toot they never came back
Across the alley from the Alamo
When the summer sun decides
To settle low
A fly sings an Indian hi-de-ho
To the people passing by

Across the alley from the Alamo
Lived a pinto pony and a Navajo
Who used to bake frijoles
In cornmeal dough
For the people passing by
They thought that they would
Make some easy bucks
If they're washin' their frijoles
In Duz and Lux
A pair of very conscientious clucks
To the people passing by
Then they took this cheap vacation
Their shoes were polish'd bright
No they never heard the whistle
Toot-toot they're clear out of sight
Across the alley from the Alamo
When the starlight beams
Its tender glow
The beans go to sleep and
There ain't no dough
For the people passing by.

AIN'T MISBEHAVIN' (1929)

(w) Andy Razaf (m) Thomas "Fats" Waller, Harry Brooks
(I) Night Club Revue: *Connie's Hot Chocolates* by Louis Armstrong (Recorded by Ruth Etting, Fats Waller, Louis Armstrong, Bill Robinson, Teddy Wilson)

No one to talk with, all by myself
No one to walk with
But I'm happy on the shelf
Ain't Misbehavin', I'm savin' my love for you
I know for certain the one I love
I'm thru with flirtin'
It's just you I'm thinking of
Ain't Misbehavin', I'm savin' my love for you

Like Jack Horner, in the corner
Don't go nowhere, what do I care
Your kisses are worth waiting for
Believe me
I don't stay out late, don't care to go
I'm home about eight, just me and my radio
Ain't Misbehavin', I'm savin' my love for you

AIN'T SHE SWEET (1927)

(w) Jack Yellen (m) Milton Ager (I) Paul Ash & his Orchestra (RR) 1940's by Jimmy Lunceford & his Orchestra

Ain't she sweet
See her coming down the street
Now I ask you very confidentially
Ain't she sweet
Ain't she nice, look her over once or twice
Now I ask you very confidentially
Ain't she nice

Just cast an eye in her direction
Oh, me! Oh, my! Ain't that perfection
I repeat, don't you think that's kind of neat
And I ask you very confidentially
Ain't she sweet

ALL I DO IS DREAM OF YOU (1934)

(w) Arthur Freed (m) Nacio Herb Brown
(I) Film: *Sadie McKee* by Gene Raymond (Recorded by Jan Garber, Henry Busse & Freddy Martin) (RR) 1952 film: *Singin' In The Rain* by Debbie Reynolds (RR) 1953 Johnnie Ray

All I do is dream of you
The whole night thru
With the dawn I still go on
And dream of you

You're ev'ry thought, you're ev'rything
You're ev'ry song I ever sing
Summer, winter, autumn and spring
And were there more than twenty-four
Hours a day
They'd be spent in sweet content
Dreaming away
When skies are grey, when skies are blue
Morning, noon and nighttime too
All I do the whole day thru is dream of you

ALL OF ME (1931)

(wm) Seymour Simons, Gerald Marks
(I) Belle Baker (RR) 1943 by Count Basie (RR) 1952 by Johnny Ray (P) Frank Sinatra

All of me, why not take all of me
Can't you see, I'm no good without you
Take my lips, I want to lose them
Take my arms, I'll never use them
Your good-bye Left me with eyes that cry
How can I, go on dear without you
You took the part
That once was my heart
So why not take all of me

ALL THE THINGS YOU ARE (1939)

(w) Oscar Hammerstein II (m) Jerome Kern
(I) Musical: *Very Warm For May* (Recorded by Tommy Dorsey, Artie Shaw, Frankie Masters, Frank Sinatra)

Verse: Time and again I've longed for adventure,
Something to make my heart beat the faster.
What did I long for, I never really knew.
Finding your love I've found my adventure.
Touching your hand, my heart beats the faster.
All that I want in all of this world is you.

Chorus: You are the promised kiss of springtime
That makes the lonely winter seem long
You are the breathless hush of evening
That trembles on the brink
Of a lovely song

You are the angel glow that lights a star
The dearest things I know
Are what you are
Someday my happy arms will hold you
And someday
I'll know that moment divine
When all the things you are, are mine

ALLEY CAT SONG (1962)

(w) Jack Harlen (m) Frank Bjorn

(P) Bent Fabric; vocal version by David Thome

NARAS Award winner

(Chorus 1): He goes on the prowl each night
Like an Alley Cat
Lookin' for some new delight
Like an Alley Cat
She can't trust him out of sight
There's no doubt of that
He just don't know wrong from right
Like an Alley Cat

(Bridge):

He meets 'em (*Mee-ow*)
And loves 'em (*Mee-ow*)
And leaves 'em (*Mee-ow*)
That's what Catsanova does
It's no way to treat a pal
She should tell him, "Scat!"
Aren't you sorry for that gal
With her Alley Cat

(Chorus 2): He goes on the prowl each night
Like an Alley Cat
Lookin' for some new delight
Like an Alley Cat
He doesn't know what faithful means
There's no doubt of that
He's too busy makin' scenes
Like an Alley Cat

He meets 'em (*Mee-ow*)
And loves 'em (*Mee-ow*)
And leaves 'em (*Mee-ow*)
That's what Catsanova does
It's no way to treat a pal
She should tell him, "Scat!"
Aren't you sorry for that gal
With her Alley Cat

ANYTHING GOES (1934)

(wm) Cole Porter

(I) Musical: *Anything Goes* by Ethel Merman (CR) Paul Whiteman & his Orchestra (RR) 1967 by Harper's Bizarre

(Verse) Times have changed
And we've often rewound the clock
Since the Puritans got a shock
When they landed on Plymouth Rock.
If today
Any shock they should try to stem
'Stead of landing on Plymouth Rock,
Plymouth Rock would land on them.

(Chorus 1) In olden days a glimpse of stocking
Was looked on as something shocking
Now heaven knows, anything goes
Good authors too,
Who once knew better words
Now only use four-letter words
Writing prose, anything goes

The world has gone mad today
And good's bad today
And black's white today
And day's night today
When most guys today
That women prize today are just silly gigolos
So though I'm not a great romancer, I know that
you're bound to answer
When I propose, anything goes

(Chorus 2):

When Grand-mama, whose age is eighty,
In nightclubs is getting matey with gigolos,
Anything goes.
When mothers pack and leave poor father
Because they decide they'd rather be tennis pros,
Anything goes.

If driving fast cars you like,
If low bars you like,
If old hymns you like,
If bare limbs you like,
If Mae West you like,
Or me undressed you like,
Why, nobody will oppose.
When ev'ry night the set that's smart is
Intruding in nudist parties in studios,
Anything goes.

ANGRY (1925)

(w) Dudley Mecum (m) Jules Cassard, Henry Brunies,
Merritt Brunies
(I) New Orleans Rhythm Kings (R) 1939 by Bob Crosby &
His Orchestra (R) 1951 by Kay Starr

(Chorus 1): Angry, please don't be angry
'Cause I was only teasing you
I wouldn't even
Let you think of leaving.
Don't you know I love you true?
Just because I took a look at somebody else,
That's no reason you should put poor me on the
shelf.
Angry, please don't be angry
'Cause I was only teasing you

(Chorus 2): Angry, please don't be angry
'Cause I was only teasing you
Somebody's lyin'
If they say I'm tryin'
To step around with some one new.
Don't believe a thing you hear,
Just wait till you see.
Then you'll find no cause to show
You're jealous of me.
Angry, please don't be angry
'Cause I was only teasing you

APRIL SHOWERS (1921)

(w)B.G. DeSylva (m) Louis Silvers
(I) Musical: *Bombo* by Al Jolson (RR) 1947 by Guy
Lombardo & his Royal Canadiens

Though April showers
May come your way
They bring the flowers
That bloom in May
So if it's raining, have no regrets
Because it isn't raining rain you know
It's raining violets

And where you see clouds
Up on the hills
You soon will see crowds of daffodils
So keep on looking for a bluebird
And list'ning for his song
Whenever April showers come along

ARE YOU LONESOME TONIGHT?

(1926)

(wm) Roy Turk, Lou Handman
(I) Vaughn Deleath (RR) 1960 by Elvis Presley, **No. 1 Chart
Record.** (RR) 1974 by Donny Osmond

Are you lonesome tonight
Do you miss me tonight
Are you sorry we drifted apart
Does your memory stray
To a bright summer day
When I kissed you and called you sweetheart
Do the chairs in your parlor
Seem empty and bare
Do you gaze at your doorstep
And picture me there
Is your heart filled with pain
Shall I come back again
Tell me dear are you lonesome tonight

[Spoken:]

*I wonder if you're lonesome tonight
They say the world's a stage
And each must play a part
Fate had me playing in love
With you as my sweetheart
Act One was when we met
I loved you at first glance
You read your lines so cleverly
And never missed a cue, then came Act Two
You seemed to change, you acted strange
And why I've never known
Darling, you lied when you said you loved me
And I had no cause to doubt you
But I'd rather go on hearing your lies
Than go on living without you
Now the stage is bare and I'm standing there
With emptiness all around
And if you won't come back to me
They can just bring the curtain down*

[Sung:]

Is your heart filled with pain
Shall I come back again
Tell me dear, are you lonesome tonight

AS LONG AS HE NEEDS ME (1963)

(wm) Lionel Bart

(I) Musical: *Oliver* by Georgia Brown (P) Shirley Bassey

(Chorus 1): As long as he needs me,
Oh, yes, he does need me,
In spite of what you see
I'm sure that he needs me.
Who else would love him still
When they've been used so ill?
He knows I always will
As long as he needs me.
I miss him so much when he is gone;
But when he's near me, I don't let on.
The way I feel inside,
The love I have to hide,
The hell! I've got my pride
As long as he needs me.

(Chorus 2): As long as he needs me
I know where I must be
I'll cling on steadfastly
As long as he needs me
As long as life is long
I'll love him right or wrong
And somehow I'll be strong
As long as he needs me

If you are lonely then you will know
When someone needs you
You love them so
I won't betray his trust
Tho' people say I must
I've got to stay true, just
As long as he needs me

AS TIME GOES BY (1931)

(wm) Herman Hupfeld

(I) Revue: *Everybody's Welcome* by Frances Williams
(Recorded by Rudy Vallee) (RR) in the film: *Casablanca*
1942 by Dooley Wilson (RR) 1952 by Ray Anthony Orch.

You must remember this
A kiss is still a kiss
A sigh is just a sigh
The fundamental things apply
As time goes by
And when two lovers woo
They still say "I love you"
On that you can rely
No matter what the future brings
As time goes by
Moonlight and love songs

Never out of date
Hearts full of passion, jealousy and hate
Woman needs man
And man must have his mate
That no one can deny
It's still the same old story
A fight for love and glory
A case of do or die!
The world will always welcome lovers
As time goes by

BABY FACE (1926)

(wm) Benny Davis, Harry Akst (P) Eddie Cantor

Baby Face. You've got the cutest little baby face
There's not another one
Could take your place, Baby Face
My poor heart is jumpin'.
You sure have started somethin'.
Baby Face
I'm up in heaven when I'm in your fond embrace
I didn't need a shove
'Cause I just fell in love
With your pretty Baby Face

BASIN STREET BLUES (1928)

(wm) Spencer Williams

(I) Louis Armstrong Orch. (P) Jack Teagarden Orch

(Verse): Won't-cha come along with me,
To the Mississippi?
We'll take the boat to the land of dreams,
Steam down the river down to New Orleans.
The band's there to meet us,
Old friends to greet us,
Where all the light and the dark folks meet,
Heaven on earth they call it Basin Street.

(Chorus): Basin Street is the street
Where the elite always meet.
In New Orleans,
Land of dreams.
You'll never know how nice it seems or
Just how much it really means.
Glad to be,
Yes, sir-ee,
Where welcome's free,
Dear to me,
Where I can lose my Basin Street Blues.

BE MY LOVE (1949)

(m): Nicolas Brodszky (w): Sammy Cahn
Film: *The Toast of New Orleans*, (I): Mario Lanza &
Kathryn Grayson

Be my love, for no one else can end this yearning;
This need that you and you alone create.
Just fill my arms the way you've filled my dreams.
The dreams that you inspire
With ev'ry sweet desire.
Be my love, and with your kisses set me burning;
One kiss is all I need to seal my fate.
And hand in hand we'll find love's promised land.
There'll be no one but you for me,
Eternally,
If you will be my love.

BEER BARREL POLKA (1939)

(w-Eng) Lew Brown (m) Jaromir Vejvoda
(I) in United States by Will Glahe & his Musette Orchestra
(P) The Andrew Sisters

Roll out the barrel
We'll have a barrel of fun
Roll out the barrel
We've got the blues on the run
Zing! Boom! Tararrel
Ring out a song of good cheer
Now's the time to roll the barrel
For the gang's all here

BESAME MUCHO (1944)

(wm) Consuelo Velazquez (Eng. w) Sunny Skylar
(P) Jimmy Dorsey Orch., Kitty Kallen & Bob Eberly **No. 1**
Chart Record. (CR) Andy Russell

Bésame, bésame mucho;
Each time I cling to your kiss I hear music divine;
Bésame mucho,
Hold me, my darling, and say that you'll always be
mine.
This joy is something new,
My arms enfolding you,
Never knew this thrill before;
Whoever thought I'd be
Holding you close to me,
Whisp'ring "It's you I adore"?
Dearest one, if you should leave me,
Each little dream would take wing and my life
would be through,
Bésame mucho;
Love me forever and make all my dreams come
true.

Bésame, bésame mucho.
Como si fuera^esta noche la última vez.
Bésame mucho.
Que tengo miedo perderte, perderte^otra vez.
Quiero tenerte muy cerca mirarme^en tus ojos
verte junto^a mi.
Piensa que tal vez mañana yo ya^estaré lejos, muy
lejos de ti.
Bésame, bésame mucho
Como si fuera^esta noche la última vez.
Bésame mucho.
Que tengo miedo perderte, perderte^amor.

THE BEST IS YET TO COME (1959)

(m) Cy Coleman (w) Carolyn Leigh
(P) Tony Bennett

Out of the tree of life, I just picked me a plum.
You came along and everything's startin' to hum.
Still it's a real good bet, the best is yet to come.
The best is yet to come, and babe won't it be fine.
You think you've seen the sun, but you ain't seen it
shine.
Wait till the warm-up's underway.
Wait till our lips have met.
Wait till you see that sunshine day.
You ain't seen nothin' yet.
The best is yet to come, and babe won't it be fine
The best is yet to come, come the day that you're
mine.

Come the day you're mine
I'm gonna teach you to fly.
We've only tasted the wine.
We're gonna drain the cup dry.
Wait till your charms are ripe for these arms to
surround.
You think you've flown before, but you ain't left
the ground.
Wait till you're locked in my embrace.
Wait till I draw you near.
Wait till you see that sunshine place,
Ain't nothin' like it here.
The best is yet to come, and babe won't it be fine.
The best is yet to come, come the day that you're
mine.
Come that day you're mine

Out of the tree of life, I just picked me a plum.

BEWITCHED (1941)

(w) Lorenz Hart (m) Richard Rodgers
(I) Musical: *Pal Joey* by Vivienne Segal. (P) Bill Snyder & his Orchestra. (RR) Doris Day

(Verse): 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.
Lately, I've not slept a wink,
Since this half-pint imitation
Put me on the blink.

(Chorus 1): I'm wild again, beguiled again
A simpering, whimpering child again
Bewitched, bothered and bewildered am I
Couldn't sleep and wouldn't sleep
When love came and told me I shouldn't sleep
Bewitched, bothered and bewildered am I

Lost my heart, but what of it?
He is cold, I agree.
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 I

(Chorus 2): Seen a lot; I mean a lot!
But now I'm like sweet seventeen a lot.
Bewitched, bothered and bewildered am I.
I'll sing to him, each Spring to him,
And worship the trousers that cling to him.
Bewitched, bothered and bewildered am I.

When he talks he is seeking
Words to get off his chest.
Horizontally speaking,
He's at his very best.
Vexed again, perplexed again,
Thank God I can be oversexed again.
Bewitched, bothered and bewildered am I.

BILL (1927)

(w) P.G. Wodehouse & Oscar Hammerstein II
(m) Jerome Kern (I) Musical: *Showboat* by Helen Morgan
(Also 1929 & 1936 film versions by Helen Morgan) (RR)
1951 film version by Eileen Wilson dubbing for Ava Gardner
(RR) 1957 film: *The Helen Morgan Story* by Gogi Grant
dubbing for Ann Blyth

(Verse 1:)
I used to dream that I would discover
The perfect lover someday.
I knew I'd recognize him
If ever he came round my way.
I always used to fancy then
He'd be one of the Godlike kind of men,
With a giant brain and a noble head
Like the heroes bold in the books I read.

(Burthen 1):
But along came Bill
Who's not the type at all;
You'd meet him on the street
And never notice him.
His form and face, his manly grace
Are not the kind that you
would find in a statue.
And I can't explain,
It's surely not his brain
That makes me thrill.
I love him because he's wonderful
Because he's just old Bill.

(Verse 2:) He can't play golf or tennis or polo
Or sing a solo or row.
He isn't half as handsome
As dozens of men that I know.
He isn't tall and straight and slim;
And he dresses far worse than Ted or Jim.
And I can't explain why he should be
Just the one, one man in the world for me.

(Burthen 2:)
He's just my Bill, an ordinary boy,
He hasn't got a thing that I can brag about.
And yet to be upon his knee,
So comfy and roomy feels natural to me.
And I can't explain,
It's surely not his brain that makes me thrill.
I love him because he's, I don't know,
Because he's just my Bill.

BILL BAILEY, WON'T YOU PLEASE COME HOME (1902)

(wm) Hughie Cannon. First recorded by Arthur Collins (P)
Louis Armstrong (RR) 1950's by Pearl Bailey (RR) Film:
Papa's Delicate Condition

(Verse 1): On one summer's day
Sun was shining fine.
The lady love of old Bill Bailey was
Hanging clothes on de line
In her back yard
And weeping hard.
She married a B. and O. brakeman,
Dat took and throw'd her down.
Bellering like a prune-fed calf
Wid a big gang hangin' 'round.
And to dat crowd,
She yelled out loud:

(Chorus): Won't you come home, Bill Bailey
Won't you come home
She moans the whole day long
I'll do de cooking, darling I'll pay de rent
I knows I've done you wrong
Member dat rainy eve dat I drove you out
Wid nothin' but a fine tooth comb
I knows I'se to blame, well, ain't dat a shame
Bill Bailey, won't you please come home

BLACK COFFEE (1948)

(m) Sonny Burke (w) Paul Francis Webster
(P) Sarah Vaughan (RR) Peggy Lee (RR) kd Lang

Female version: I'm feeling mighty lonesome,
Haven't slept a wink.
I walk the floor and watch the door,
And in between I drink
Black coffee.
Love's a hand-me-down broom.
I'll never know a Sunday,
In this weekday room.
I'm talking to the shadows.
One o'clock to four.
Lord, how slow the moments go
When all I do is pour,
Black coffee.
Since the blues caught my eye.
I'm hanging out on Monday
My Sunday dreams to dry.

Now a man is born to go a-lovin',
A woman's born to weep and fret.
To stay at home and tend her oven,
And drown her past regrets
In coffee and cigarettes.
I'm moonin' all the morning,
And mournin' all the night,
And in between it's nicotine,
And not much heart to fight
Black coffee.
Feeling low as the ground.
It's driving me crazy,
This waiting for my baby,
To maybe come around.

Male Version:

I'm feeling mighty lonesome,
Haven't slept a wink.
I walk the floor and watch the door,
And in between I drink
Black coffee.
Since my gal went away
My nerves have gone to pieces
And my hair's turnin' gray.
I'm talking to the shadows.
One o'clock to four.
Lord, how slow the moments go
When all I do is pour,
Black coffee.
Love's a sorry affair.
I know where all the blues are,
'Cause, baby, I've been there.

Now a man is born to love a woman,
To work and slave to pay her debts.
And just because he's only human,
To drown his past regrets
In coffee and cigarettes.
I'm moonin' all the morning,
And mournin' all the night,
And in between it's nicotine,
And not much heart to fight
Black coffee.
Feeling low as can be,
It's driving me crazy,
This waiting for my baby,
To come back home to me.

BLUE MOON MEDLEY

BLUE MOON (1934)

(w) Lorenz Hart (m) Richard Rodgers. The only hit song written by them not intended for a musical or film. (P) Glen Gray & The Casa Loma Orchestra **No. 1 Chart Record**. (CR) Benny Goodman & his Orchestra (RR) 1949 by Mel Tormé; Billy Eckstine. (RR) 1961 by Elvis Presley; The Marcells

Blue Moon, you saw me standing alone
Without a dream in my heart
Without a love of my own.
Blue Moon, you knew just what I was there for
You heard me saying a pray'r for
Someone I really could care for

And then there suddenly appeared before me
The only one my arms will ever hold
I heard somebody whisper, "Please adore me."
And when I looked
The moon had turned to gold.
Blue Moon, now I'm no longer alone
Without a dream in my heart
Without a love of my own

TWENTY-SIX MILES (1958)

(wm) Glenn Larson, Bruce Belland (P) The Four Preps

Twenty-six miles across the sea
Santa Catalina is a-waitin' for me
Santa Catalina, the island of romance
Romance, romance, romance

HEART AND SOUL (1938)

(w) Frank Loesser (m) Hoagy Carmichael
(I) Film Short: *A Song Is Born* by Larry Clinton & his Orchestra (P) Larry Clinton, **No. 1 Chart Record**
(RR) 1952 by The Four Aces

Heart and soul
I fell in love with you heart and soul
Just like a fool would do madly
Because you held me tight
And stole a kiss in the night

SH-BOOM (LIFE COULD BE A DREAM) (1954)

(wm) James Keyes, Claude Feaster, Carl Feaster, Floyd McRae, James Edwards.
(I) The Chords. (P) The Crew Cuts.

Sh-boom, sh-boom, ya-da-da-da, ya-da-da-da
Sh-boom, sh-boom, ya-da-da-da, ya-da-da-da
Sh-boom, sh-boom
Life could be a dream sweetheart

BROTHER, CAN YOU SPARE A DIME? (1932)

(m): Jay Gorney (w): Yip Harburg
(I): Revue: *Americana* by Rex Webber

(*Verse*): They used to tell me I was building a dream,
And so I followed the mob.
When there was earth to plough or guns to bear,
I was always there right on the job.
They used to tell me I was building a dream
With peace and glory ahead.
Why should I be standing in line
Just waiting for bread?

(*Chorus*): Once I built a railroad, made it run,
Made it race against time.
Once I built a railroad, now it's done;
Brother, can you spare a dime?
Once I built a tower to the sun,
Brick and rivet and lime.
Once I built a tower, now it's done;
Brother, can you spare a dime?

Once in khaki suits, gee we looked swell,
Full of that Yankee Doodle-de-dum
Half a million boots went sloggin' through Hell,
I was the kid with the drum.
Say, don't you remember, they called me "Al,"
It was "Al" all the time.
Say, don't you remember, I'm your pal!
Buddy, can you spare a dime?

BLUE SKIES (1927)

(wm) Irving Berlin

(I) Musical: *Betsy* by Belle Baker. First recording by Ben Selvin & his Orchestra **No. 1 Chart Record** (CR) George Olsen & his Orchestra; Harry Richman; Vincent Lopez & his Orchestra (RR) 1946 by Benny Goodman & his Orchestra (RR) 1978 by Willie Nelson

Blue skies smiling at me
Nothing but blue skies do I see.
Bluebirds singing a song
Nothing but bluebirds all day long.

Never saw the sun shining so bright
Never saw things going so right.
Noticing the days hurrying by
When you're in love my how they fly.
Blue days all of them gone
Nothing but blue skies from now on.

BLUES IN THE NIGHT (1941)

(m) Harold Arlen (w) Johnny Mercer

(I) Film: *Blues in the Night* by William Gillespie. (P) Jimmy Lunceford Orch.

My mama done tol' me
when I was in kneepants,
My mama done tol' me, "Son!
A woman'll sweet talk
and give you the big eye.
But when the sweet talkin' done,
A woman's a two-face,
A worrisome thing who'll leave you to sing the
blues in the night."
Now the rain's a-fallin',
Hear the train a-callin', "Whoo-ee!"
My mama done tol' me.
Hear that lonesome whistle
blowin' 'cross the trestle, "Whoo-ee!"
My mama done tol' me.
A whoo-ee, duh-who-ee,
Ol' clickety clack's a-echoin' back,
the blues in the night.

The evenin' breeze'll start the trees to cryin'.
And the moon'll hide its light
when you get the blues in the night.
Take my word, the mockin'bird'll sing the saddest
kind of song.

He knows things are wrong, and he's right.

(*whistle*)

From Natchez to Mobile
From Memphis to St. Joe,
Wherever the four winds blow,
I been in some big towns,
and heard me some big talk.
But there is one thing I know:
A woman's a two-face,
a worrisome thing who'll leave you to sing the
blues in the night.

(*hum*)

My mama was right, there's blues in the night.

BUTTONS AND BOWS (1948)

(m) Jay Livingston (w) Ray Evans.

(I) Film: *The Paleface* by Bob Hope. **Academy Award Winner**

East is east and west is west and the wrong one I
have chose.

Let's go where you'll keep on wearin'
Those frills and flowers and buttons and bows,
Rings and things and buttons and bows.
Don't bury me in this prairie;
Take me where the cement grows.
Let's move down to some big town
Where they love a gal by the cut o' her clothes
And you'll stand out in buttons and bows.

I'll love you in buckskin,
Or skirts that you've homespun.
But I'll love ya' longer, stronger where yer friends
don't tote a gun.
My bones denounce the buckboard bounce and the
cactus hurts my toes.
Let's vamoose where gals keep usin'
Those silks and satins and linen that shows.
And you're all mine in buttons and bows.

(*Coda in one breath*): Gimme Eastern trimmin'
where women are women in high silk hose and
peek-a-boo clothes and French perfume that
rocks the room and you're all mine

(*Breathe*)

In buttons and bows.

BRAZIL (1942)

(w-Eng) S. K. Russell (m) Ary Barroso (I) in United States
by Eddy Duchin & his Orchestra (CR) Xavier Cugat & his
Orchestra (P) Jimmy Dorsey & his Orchestra, vocal by Helen
O'Connell & Bob Eberly (RR) 1975 by the Ritchie Family

Brazil, where hearts were entertaining June
We stood beneath an amber moon
And softly murmured, "Someday soon."
We kissed and clung together.

Then tomorrow was another day
The morning found me miles away
With still a million things to say
Now, when twilight dims the sky above
Recalling thrills of our love
There's one thing I'm certain of
Return, I will, to old Brazil

BRUSH UP YOUR SHAKESPEARE (1948)

(wm) Cole Porter
(I) Musical: *Kiss Me Kate* by Harry Clark & Jack Diamond
(1953 film version by Keenan Wynn & James Whitmore)

Brush up your Shakespeare
Start quoting him now
Brush up your Shakespeare
And the women you will wow

Just declaim a few lines from "Othella"
And they'll think
You're a helluva of a fella
If your blonde won't respond
When you flatter 'er
Tell her what Tony told Cleopaterer
If she fights when her clothes
You are mussing
What are clothes?
"Much Ado About Nussing"
Brush up your Shakespeare
And they'll all kowtow

Brush up your Shakespeare
Start quoting him now
Brush up your Shakespeare
And the women you will wow

With the wife of the British embessida
Try a crack out of "Troilus & Cressida"
If she says she won't buy it or tike it
Make her tike it, what's more

"As You Like It"

If she says your behavior is heinous
Kick her right in the "Coriolanus"
Brush up your Shakespeare
And they'll all kowtow

Brush up your Shakespeare
Start quoting him now
Brush up your Shakespeare
And the women you will wow

If you can't be a ham and do "Hamlet"
They will not give a damn or a damnlet
Just recite an occasional sonnet
And your lap'll have "Honey" upon it
When your baby is pleading for pleasure
Let her sample your
"Measure For Measure"
Brush up your Shakespeare
And they'll all kowtow

Brush up your Shakespeare
Start quoting him now
Brush up your Shakespeare
And the women you will wow

Better mention the "Merchant Of Venice"
When her sweet pound o' flesh
You would menace
If her virtue at first she defends -- well
Just remind her that
"All's Well That Ends Well"
And if still she won't give you a bonus
You know what Venus got from Adonis
Brush up your Shakespeare
And they'll all kowtow

Brush up your Shakespeare
Start quoting him now
Brush up your Shakespeare
And the women you will wow

If your goil is a Washington Heights dream
Treat the kid to a "Midsummer Night's Dream"
If she then wants an all-by-herself night
Let her rest ev'ry 'leventh or "Twelfth Night"
If because of your heat she gets huffy
Simply play on and "Lay on, Macduffy"
Brush up your Shakespeare
And they'll all kowtow.

BY THE LIGHT OF THE SILVERY MOON (1909)

(w) Edward Madden (m) Gus Edwards (I) Revue: *School Boys and Girls* (Early recordings by Billy Murray; Ada Jones; Peerless Quartet) (RR) 1942 by Ray Noble & his Orchestra

[Verse 1]: Place park. Scene dark.
Silv'ry moon is shining though the trees.
Cast two. Me, you.
Sound of kisses floating on the breeze.
Act one, begun.
Dialogue: "Where would you like to spoon?"
My cue. "With you, underneath the silv'ry moon."

[Chorus]: By the light of the silvery moon,
I want to spoon
To my honey I'll croon love's tune.
Honeymoon, keep a-shining in June.
Your silv'ry beams will bring love dreams.
We'll be cuddling soon
by the silvery moon.

[Verse 2]: Act two. Scene new:
Roses blooming all around the place.
Cast three: you, me,
Preacher with a solemn looking face.
Choir sings. Bell rings.
Preacher: "You are wed forevermore."
Act two, all through.
Ev'ry night the same encore.
[Repeat chorus].

BYE BYE BLACKBIRD (1926)

(w) Mort Dixon (m) Ray Henderson (P) Eddie Cantor & The Duncan Sisters (Recorded by Gene Austin; Nick Lucas; Leo Reisman & his Orchestra) (RR) 1948 Russ Morgan & his Orchestra (RR) 1953 film: *The Eddie Cantor Story* by Eddie Cantor dubbing for Keefe Brasselle

Pack up all my care and woe
Here I go, singing low
Bye, bye blackbird
Where somebody waits for me
Sugar's sweet, so is she
Bye, bye blackbird

No one here can love and understand me
Oh, what hard luck stories they all hand me
Make my bed and light the light
I'll arrive late tonight
Blackbird, bye, bye.

CAB DRIVER (1968)

(wm) Carson Parks (P) The Mills Brothers

Cab driver, drive by Mary's place
Don't stop the meter, let it race
I just want a chance to see her face
Cab driver, drive by Mary's place

Cab driver, once more 'round the block
Never mind the ticking of the clock
I only wish we could've had a talk
Cab driver, once more 'round the block

Cab driver, once more down her street
There's the little place we used to meet
That's where I laid my future at her feet
Cab driver, once more down her street

Cab driver, wait here by her door
I just want to hold her in my arms once more
Then things may be just like they were before
Cab driver, wait here by her door

Cab driver, better take me home
I guess I was meant to be alone
I hope God sends me a loved one of my own
Cab driver, better take me home (3x)

CALL ME IRRESPONSIBLE (1963)

(w) Sammy Cahn (m) Jimmy Van Heusen
(I) Film: *Papa's Delicate Condition* by Jackie Gleason.
Academy Award Winner (P) Frank Sinatra
(CR) Jack Jones

Call me irresponsible.
Call me unreliable.
Throw in undependable, too.
Do my foolish alibis bore you?
Well, I'm not too clever; I just adore you.
Call me unpredictable.
Tell me I'm impractical.
Rainbows I'm inclined to pursue.
Call me irresponsible.
Yes, I'm unreliable.
But, it's undeniably true
I'm irresponsibly mad for you.

CABARET (1966)

(w) Fred Ebb (m) John Kander

(I) Musical: *Cabaret* by Jill Haworth Recorded by Marilyn Maye. (CR) Herb Albert & The Tijuana Brass. (RR) 1972 film: *Cabaret* by Liza Minnelli

What good is sitting alone in your room?
Come hear the music play.
Life is a cabaret, old chum, come to the cabaret.
Put down the knitting,
The book and the broom
Time for a holiday.
Life is a cabaret, old chum, come to the cabaret.

Come taste the wine, come hear the band.
Come blow the horn, start celebrating.
Right this way your table's waiting!
No use permitting some prophet of doom
To wipe every smile away.
Life is a cabaret, old chum, come to the cabaret.

(Interlude):

I used to have this girlfriend known as Elsie,
With whom I shared four sordid rooms in Chelsea.
She wasn't what you'd call a blushing flower;
As a matter of fact, she rented by the hour.
The day she died the neighbors came to snicker:
"Well, that's what comes from too much pills and
liquor."
But when I saw her laid out like a queen,
She was the happiest corpse I'd ever seen.
I think of Elsie to this very day.
I remember how she'd turn to me and say:

What good is sitting alone in your room?
Come hear the music play.
Life is a cabaret, old chum, come to the cabaret.
And as for me, and as for me,
I made my mind up back in Chelsea
When I go I'm going like Elsie.

Start by admitting from cradle to tomb
It isn't that long a stay.
Life is a cabaret, old chum, only a cabaret old
chum,
And I love a cabaret.

CALIFORNIA, HERE I COME (1924)

(wm) Al Jolson, B. G. De Sylva, Joseph Meyer

(I) Musical: *Bombo* by Al Jolson (P) Al Jolson
(CR) Theme song of Abe Lyman & his Orchestra
(RR) 1946 film: *The Jolson Story* by the voice of Al Jolson
dubbing for Larry Parks (RR) 1952 film: *With A Song In My
Heart* by voice of Jane Froman dubbing for Susan Hayward

California, here I come
Right back where I started from
Where bowers of flowers
Bloom in the sun
Each morning at dawning
Birdies sing an' ev'rything
A sun kissed miss said, "Don't be late"
That's why I can hardly wait
Open up that Golden Gate
California, here I come

CAN'T HELP LOVIN' DAT MAN (1927)

(w) Oscar Hammerstein II (m) Jerome Kern

(I) Musical: *Showboat* by Helen Morgan, Tess Gardells,
Norma Terris, Alan Campbell, & Jules Bledsoe (P) Helen
Morgan (Also 1929 & 1936 film versions by Helen Morgan)
(RR) 1951 film version by Kathryn Grayson and Eileen
Wilson dubbing for Ava Gardner (RR) 1957 film: *The Helen
Morgan Story* by Gogi Grant dubbing for Ann Blyth

(Verse:) Oh, listen, sister.
I love my mister man.
And I can't tell you why.
There ain't no reason why I should love dat man.
It must be somethin' dat the angels done planned.
The chimney's smokin'.
The roof is leakin' in.
But he don't seem to care.
He can be happy with just a sip of gin.
I even loves him when his kisses got gin.

(Chorus:) Fish got to swim and birds got to fly
I got to love one man till I die
Can't help lovin' dat man of mine
Tell me he's lazy, tell me he's slow
Tell me I'm crazy, maybe I know
Can't help lovin' dat man of mine

When he goes away, dat's a rainy day
And when he comes back
Dat day is fine, de sun will shine
He can come home as late as can be
Home widout him, ain't no home to me
Can't help lovin' dat man of mine

CAN'T HELP FALLING IN LOVE WITH YOU (1961)

(wm) George David Weiss, Hugo Peretti, Luigi Creatore
(I) Film: *Blue Hawaii* by Elvis Presley (P) Elvis Presley (RR)
1970 by Al Martino (RR) 1987 by Corey Hart

Wise men say only fools rush in
But I can't help falling in love with you.
Shall I stay? Would it be a sin
If I can't help falling in love with you?

Like a river flows surely to the sea,
Darling, so it goes some things are meant to be
Take my hand; take my whole life too
For I can't help falling in love with you

CAN'T WE BE FRIENDS (1929)

(w): Paul James (m): Kay Swift
(I): Revue *The Little Show* by Libby Holman.

(*Chorus 1*): I thought I'd found the man of my
dreams;

Now it seems, this is how the story ends:
He's goin' to turn me down and say,
"Can't we be friends?"

I thought for once it couldn't go wrong.
Not for long!

I can see the way this ends:

He's goin' to turn me down and say,
"Can't we be friends?"

Never again! Through with love, through with
men!

They play their game without shame,
And who's to blame?

I thought I'd found a man I could trust.
What a bust! This is how the story ends:
He's goin' to turn me down and say,
"Can't we be friends?"

(*Chorus 2*:) I thought I knew the signal to stop.

What a flop! I can see the way it ends:
He's going to turn me down and say,
"Can't we be friends?"

I thought I knew the wheat from the chaff.
What a laugh!

This is how the story ends:

He's going to turn me down and say,
"Can't we be friends?"

Why should I care, though he gave me the air?
Why should I sigh, heave a sigh, and wonder why?
I thought for once it couldn't go wrong.

Not for long.

This is how the story ends:

He's going to turn me down and say,
"Can't we be friends?"

CAROLINA IN THE MORNING (1922)

(w) Gus Kahn (m) Walter Donaldson
(I) Vaudeville by William Frawley (P) Van & Schenck **No. 1
Chart Record** (CR) Paul Whiteman & his Orchestra (RR)
1949 Film: *The Jolson Story* by voice of Jolson dubbing for
Larry Parks

Nothing could be finer
Than to be in Carolina in the morning
No one could be sweeter
Than my sweetheart when I meet her
In the morning

Where the morning glories twine around the door
Whispering pretty stories

I long to hear once more

Strolling with my girlie

Where the dew is pearly early in the morning

Butterflies all flutter up

And kiss each little buttercup at dawning

If I had Aladdin's lamp for only a day

I'd make a wish

And here's what I'd say:

Nothing could be finer

Than to be in Carolina in the morning

CHANCES ARE (1957)

(w) Al Stillman (m) Robert Allen
(P) Johnny Mathis

Chances are, 'cause I wear a silly grin, the moment
you come into view,

Chances are you think that I'm in love with you.

Just because my composure sort of slips, the
moment that your lips meet mine.

Chances are you think my heart's your valentine.

In the magic of moonlight, when I sigh, "Hold me
close, dear."

Chances are you believe the stars that fill the skies
are in my eyes,

Guess you feel you'll always be the one and only
one for me.

And if you think you could,

Well, chances are your chances are awf'ly good.

The chances are your chances are awf'ly good.

CHARADE (1963)

(m) Henry Mancini (w) Johnny Mercer
(I) Film: *Charade* Henry Mancini Orch.

When we played our charade
We were like children posing
Playing at games
Acting out names,
Guessing the parts we played.
Oh, what a hit we made.
We came on next to closing
Best on the bill, Lovers until
Love left the masquerade.

Fate seemed to pull the strings;
I turned and you were gone.
While from the darkened wings
The music box played on.
Sad little serenade,
Song of my heart's composing.
I hear it still. I always will.
Best on the bill, Charade.

CHATTANOOGA CHOO CHOO (1941)

(w) Mack Gordon (m) Harry Warren
(I) Film: *Sun Valley Serenade* by Glenn Miller Orch./ Tex
Beneke, The Nicholas Brothers, Dorothy Dandridge.
(P) Glenn Miller, **No. 1 Chart Record.** (RR) 1967 by
Harper's Bizarre

Pardon me boy
Is that the Chattanooga Choo Choo
Track 29, boy you can gimme a shine
I can afford to board
A Chattanooga Choo Choo
I've got my fare and just a trifle to spare

You leave the Pennsylvania station
'Bout a quarter to four
Read a magazine then you're in Baltimore
Dinner in the diner, nothing could be finer Than to
have your ham 'n' eggs in Carolina
When you hear the whistle blowin'
Eight to the bar
Then you know that Tennessee is not very far
Shovel all the coal in, got to keep it rollin'
Woo, woo, Chattanooga there you are

There's gonna be
A certain party at the station
Satin and lace, I used to call funny face
She's gonna cry
Until I tell her that I'll never roam
So Chattanooga Choo Choo
Won't you choo choo me home

CHEEK TO CHEEK (1935)

(wm) Irving Berlin
(I) Film: *Top Hat* by Fred Astaire, danced by Fred Astaire &
Ginger Rogers (P) Fred Astaire, **No. 1 Chart Record.** (CR)
Eddie Duchin & his Orchestra

Heaven, I'm in heaven.
And my heart beats so that I can hardly speak.
And I seem to find the happiness I seek
When we're out together dancing cheek to cheek.
Heaven, I'm in heaven.
And the cares that hung around me through the
week
Seem to vanish like a gambler's lucky streak
When we're out together dancing cheek to cheek.

Oh, I love to climb a mountain
And to reach the highest peak;
But it doesn't thrill me half as much
As dancing cheek to cheek.
Oh, I love to go out fishing
In a river or a creek;
But I don't enjoy it half as much
As dancing cheek to cheek.

Dance with me,
I want my arm about you.
The charm about you
Will carry me through to
Heaven. I'm in heaven.
And my heart beats so
That I can hardly speak.
And I seem to find the happiness I seek
When we're out together dancing,
Out together dancing.
Out together dancing cheek to cheek.

CLIMB EV'RY MOUNTAIN (1959)

(w) Oscar Hammerstein II (m) Richard Rodgers
(I) Musical: *The Sound Of Music* by Patricia Neway

Climb ev'ry mountain.
Search high and low.
Follow ev'ry byway,
Ev'ry path you know.
Climb ev'ry mountain.
Ford ev'ry stream.
Follow ev'ry rainbow
Till you find your dream.

A dream that will need all the love you can give,
Ev'ry day of your life for as long as you live.
Climb ev'ry mountain.
Ford ev'ry stream.
Follow ev'ry rainbow
Till you find your dream.

COME RAIN OR COME SHINE (1946)

(w) Johnny Mercer (m) Harold Arlen
(I) Musical: *St. Louis Woman* by Ruby Hill & Harold Nicholas
(Recorded by Margaret Whiting; Dick Haymes with Helen
Forrest) (P) Frank Sinatra

I'm gonna love you like nobody's loved you
Come 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, unhappy 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
I'm with you, rain or shine.

CRY ME A RIVER (1953)

(wm) Arthur Hamilton (P) 1955 Julie London

Now you say you're lonely,
You cry the whole night through.
Well, you can cry me a river,
Cry me a river,

I cried a river over you.
Now you say you're sorry
For being so untrue.
Well, you can cry me a river,
Cry me a river,
I cried a river over you.

You drove me, nearly drove me out of my head
While you never shed a tear.
Remember. I remember all that you said.
Told me love was too plebeian,
Told me you were through with me, 'n'
Now you say you love me.
Well, just to prove you do.
Come on and cry me a river,
Cry me a river,
I cried a river over you.

DANKE SCHOEN (1963)

(w-Eng) Kurt Schwabach, Milt Gabler (m) Bert Kaempfert
(P) Bert Kaempfert & his Orchestra. Vocal version by Wayne
Newton

Danke schoen, darling, danke schoen
Thank you for all the joy and pain
Picture shows, second balcony
Was the place we'd meet, go dutch treat
You were sweet

Danke schoen, darling, danke schoen
Thank you for funny cards from Spain
I recall, Central Park in fall
How you tore your dress, what a mess
I confess, that's not all

Danke schoen, darling, danke schoen
Thank you for walks down lover's lane
I can see hearts carved on a tree
Letters intertwined, for all time
Yours and mine, that was fine

Danke schoen, darling, danke schoen
Thank you for seeing me again
Tho' we go on our sep'rate ways
Still the mem'ry stays, for always
My heart says danke schoen
Wiedersehn, danke schoen

DANNY BOY

(w) Frederick E. Weatherly (m) Trad. Adapted by Weatherly in 1913

Oh Danny Boy, the pipes the pipes are calling
From glen to glen and down the mountain side.
The summer's gone and all the roses falling.
'Tis you, 'tis you must go and I must bide.
But come ye back when summer's in the meadow,
Or when the valley's hushed and white with snow,
'Tis I'll be there in sunshine or in shadow.
Oh, Danny Boy, Oh, Danny Boy, I love you so.

But when ye come and all the flow'rs are dying,
If I am dead, as dead I well may be,
You'll come and find the place where I am lying,
And kneel and say an Ave there for me.
And I shall hear tho' soft you tread above me.
And all my grave will warmer, sweeter be.
For you will bend and tell me that you love me,
Then I shall sleep in peace until you come to me.

DEEP IN THE HEART OF TEXAS (1942)

(w) June Hershey (m) Don Swander (P) Alvino Rey & his Orchestra **No. 1 Chart Record.** (CR) Bing Crosby

The stars at night are big and bright
Deep in the heart of Texas
The prairie sky is wide and high
Deep in the heart of Texas

The sage in bloom is like perfume
Deep in the heart of Texas
Reminds me of the one I love
Deep in the heart of Texas

The coyotes wail along the trail
Deep in the heart of Texas
The rabbits rush around the brush
Deep in the heart of Texas

The cowboys cry, "Ki-yip-pee-yi"
Deep in the heart of Texas
The dogies bawl and bawl and bawl
Deep in the heart of Texas

THE DESERT SONG (1926)

(m) Sigmund Romberg (w) Otto Harbach & Oscar Hammerstein

(I) Musical: *The Desert Song* by Robert Halliday

(Verse): My desert is waiting,
Dear, come there with me.
I'm longing to teach you
Love's sweet melody.
I'll sing a dream song to you,
Painting a picture for two:

(Chorus): Blue heaven and you and I,
And sand kissing a moonlit sky.
A desert breeze whisp'ring a lullaby,
Only stars above you to see I love you.

Oh, give me that night divine,
And let my arms in yours entwine.
The desert song, calling,
Its voice enthralling,
Will make you mine.

DIAMONDS ARE A GIRL'S BEST FRIEND (1949)

(w) Leo Robin (m) Jule Styne

(I) Musical: *Gentlemen Prefer Blondes* by Carol Channing (RR)
film version 1953 by Marilyn Monroe

[Chorus 1]: A kiss on the hand
May be quite continental,
But diamonds are a girl's best friend.
A kiss may be grand
But it won't pay the rental
On your humble flat,
Or help you at the automat.
Men grow cold as girls grow old;
And we all lose our charms in the end.
But square-cut or pear-shaped
These rocks don't lose their shape.
Diamonds are a girl's best friend.

[Chorus 2]: There may come a time
When a lass needs a lawyer.
But diamonds are a girl's best friend.
There may come a time
When a hard boiled employer
Thinks you're awful nice.
But get that "ice" or else no dice.
He's your guy when stocks are high,

But beware when they start to descend.
It's then that those louses
Go back to their spouses.
Diamonds are a girl's best friend.
(I don't mean rhinestones.)
Diamonds are a girl's best friend.

DO-RE-MI (1959)

(w) Oscar Hammerstein II (m) Richard Rodgers
(I) Musical: *The Sound Of Music* by Mary Martin & The Children (Film version by Julie Andrews)

Doe, a deer, a female deer
Ray, a drop of golden sun
Me, a name I call myself
Far, a long, long way to run
Sew, a needle pulling thread
La, a note to follow sew
Tea, a drink with jam and bread
That will bring us back to doe-o-o-o

DON'T BLAME ME (1933)

(w) Dorothy Fields (m) Jimmy McHugh (I) Revue: *Clowns in Clover* by Jeanette Leff (RR) 1948 by Nat King Cole
(Recorded by Ethel Waters; Guy Lombardo & his Royal Canadiens)

Don't blame me
For falling in love with you
I'm under your spell, but how can I help it
Don't blame me
Can't you see
When you do the things you do
If I can't conceal, the thrill that I'm feeling
Don't blame me

I can't help it if that doggone moon above
Makes me need, someone like you to love
Blame your kiss
As sweet as a kiss can be
And blame all your charms
That melt in my arms, but
Don't blame me

DON'T FENCE ME IN (1944)

(wm) Cole Porter
(I) Film: *Hollywood Canteen* by Roy Rogers & the Sons of the Pioneers and reprised by the Andrews Sisters. (P) Bing Crosby & the Andrews Sisters **No. 1 Chart Record.** (CR) Kate Smith

(Verse): Wild Cat Kelly, looking mighty pale,
Was standing by the sheriff's side.
And when that sheriff said, "I'm sending you to jail."
Wild Cat raised his head and cried:

(Chorus): Oh, give me land, lots of land
Under starry skies above.
Don't fence me in.
Let me ride through the wide

Open country that I love.
Don't fence me in.
Let be by myself in the evening breeze.
Listen to the murmur of the cottonwood trees.
Send me off forever, but I ask you, please,
Don't fence me in.

Just turn me loose,
Let me straddle my old saddle
Underneath the western skies.
On my cayuse,
Let me wander over yonder
Till I see the mountains rise.
I want to ride to the ridge
Where the west commences,
Gaze at the moon until I lose my senses.
Can't look at hobbles and I can't stand fences,
Don't fence me in.
(Repeat from the bridge and then add:)
Poppa don't you fence me in

DON'T GET AROUND MUCH ANYMORE (1942)

(w) Bob Russell (m) Duke Ellington
(P) Duke Ellington & his Orchestra (CR) The Ink Spots (CR) Glen Gray & The Casa Loma Orchestra

(Chorus): Missed the Saturday dance
Heard they crowded the floor
Couldn't bear it without you
Don't get around much anymore
Thought I'd visit the club
Got as far as the door
They'd have asked me about you
Don't get around much anymore

Darling I guess, my mind's more at ease
But nevertheless, why stir up memories?
Been invited on dates
Might have gone but what for?
Awf'ly different without you
Don't get around much anymore

DREAM A LITTLE DREAM OF ME

(1931)

(w) Gus Kahn (m) Wilbur Schwandt, Fabian Andre
(I) Wayne King & his Orchestra (P) Kate Smith (CR) Jack Owens (RR) 1968 by Mama Cass Elliott

Stars shining bright above you
Night breezes seem to whisper, "I love you"
Birds singing in the sycamore tree,
"Dream a little dream of me"
Say "nightie-night" and kiss me
Just hold me tight and tell me you'll miss me
While I'm alone and blue as can be
Dream a little dream of me

Stars fading, but I linger on, dear,
Still craving your kiss
I'm longing to linger till dawn dear
Just saying this:
"Sweet dreams till sunbeams find you
Sweet dreams leave all worries behind you
But in your dreams whatever they be
Dream a little dream of me."

EASY STREET (1977)

(m) Charles Strouse (w) Martin Charnin. (I) Musical: *Annie*
by Dorothy Loudon, Robert Fitch, Barbara Erwin

(Verse 1): I remember the way our sainted mother
Would sit and croon us her lullaby.
She'd say, "Kids, there's a place that's like no
other,
You gotta get there before you die.
You don't get there by playing from the rule book.
You stack the aces.
You load the dice."
Mother, dear, oh I know you're down there
list'nin'.
We're gonna follow your sweet advice to

(Chorus 1): Easy Street! Easy Street!
Where you sleep till noon.
She'd repeat, "Easy Street,
Better get there soon."

(Verse 2): It ain't fair how we scrounge for three
or four bucks,
While she gets Warbucks, the little brat!
It ain't fair;
This here life is drivin' me nuts.
While we get peanuts, she's livin' fat.
Maybe she holds the key, that little lady,

To getting more bucks instead of less.
Maybe we fix the game with something shady.
Where does that put us?
Give you one guess.

(Chorus 2): Easy street! Easy Street!
Where the rich folk play.
Move them feet t' Easy Street.
When you get there, stay.

EASY TO LOVE (1936)

(wm) Cole Porter
(I) Film: *Born to Dance* by James Stewart

(Chorus): You'd be so easy to love,
So easy to idolize all others above.
So worth the yearning for,
So swell to keep ev'ry home fire burning for.
We'd be so grand at the game,
So carefree together, that it does seem a shame,
That you can't see your future with me.
'Cause you'd be, oh, so easy to love!

EBB TIDE (1953)

(w) Carl Sigman (m) Robert Maxwell (I) Frank Chacksfield
Orch.. (Vocal CR) Roy Hamilton.

First the tide rushes in, plants a kiss on the shore,
Then rolls out to sea.
And the sea is very still once more.
So I rush to your side, like the on coming tide,
With one burning thought:
Will your arms open wide?
At last we're face to face.
And as we kiss through an embrace,
I can tell, I can feel you are love, you are real.
Really mine!
In the rain, in the dark, in the sun.
Like the tide at its ebb,
I'm at peace in the web of your arms

EDELWEISS (1959)

(w) Oscar Hammerstein II (m) Richard Rodgers
(I) Musical: *The Sound Of Music* by Mary Martin, Theodore Bikel and the children

Edelweiss, edelweiss
Ev'ry morning you greet me
Small and white, clean and bright
You look happy to meet me.
Blossom of snow, may you bloom and grow
Bloom and grow forever.
Edelweiss, edelweiss
Bless my homeland forever

EMBRACEABLE YOU (1930)

(m) George Gershwin (w) Ira Gershwin
(I) Musical: *Girl Crazy* by Ginger Rogers & Allen Kearns.
(R) 1943 Film *Girl Crazy* by Judy Garland

Embrace me, my sweet embraceable you!
Embrace me, you irreplaceable you!
Just one look at you, my heart grew tipsy in me;
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!

THE END OF A LOVE AFFAIR (1950)

(wm) Edward C. Redding
(I) Mabel Mercer (P) Dinah Shore

So I walk a little too fast.
And I drive a little too fast.
And I'm reckless it's true,
But what else can you do
At the end of a love affair?
So I talk a little too much.
And I laugh a little too much.
And my voice is too loud
When I'm out in a crowd,
So that people are apt to stare.

Do they know, do they care that it's only
That I'm lonely and low as can be,
And the smile on my face isn't really a smile at all?
So I smoke a little too much.
And I drink a little too much.
And the tunes I request are not always the best,
But the ones where the trumpets blare.
So I go at a maddening pace.
And I pretend that it's taking her place.
But what else can you do at the end of a love affair?

EVERYTHING'S COMING UP ROSES (1959)

(m) Jule Styne (w) Stephen Sondheim
(I) Musical: *Gypsy* by Ethel Merman

You'll be swell,
You'll be great,
Gonna have the whole world on a plate.
Starting here,
Starting now,
Honey, everything's coming up roses!
Clear the decks,
Clear the tracks,
You got nothing to do but relax.
Blow a kiss, Take a bow,
Honey, everything's coming up roses!
Now's your inning,
Stand the world on its ear!
Set it spinning.
That'll be just the beginning!
Curtain up, Light the lights,
You got nothing to hit but the heights!
You'll be swell, You'll be great,
I can tell, Just you wait!
That lucky star I talk about is due.
Honey, everything's coming up roses for me and
for you!

[Bridge]:

You can do it! All you need is a hand.
We can do it, Momma is gonna see to it!
Curtain up! Light the lights!
We got nothing to hit but the heights!
I can tell, Wait and see!
There's the bell, Follow me!
And nothing's gonna stop us till we're through!
Honey, everything's coming up roses and daffodils,
Everything's coming up sunshine and Santa Claus,
Everything's gonna be bright lights and lollipops.
Everything's coming up roses for me and for you.

ENJOY YOURSELF (IT'S LATER THAN YOU THINK) (1948)

(w) Herb Magidson (m) Carl Sigman
(P) Guy Lombardo & his Royal Canadians (CR) Doris Day

You work and work for years and years
You're always on the go
You never take a minute off
Too busy making dough

Some day you say you'll have your fun
When you're a millionaire
Imagine all the fun you'll have
In your old rocking chair

(Chorus):

Enjoy yourself, it's later than you think
Enjoy yourself, while you're still in the pink
The years go by as quickly as a wink
Enjoy yourself, enjoy yourself
It's later than you think

You're gonna take that ocean trip
No matter come what may
You've got your reservations, but
You just can't get away

Next year for sure you'll see the world
You'll really get around
But how far can you travel
When you're six feet underground
(To chorus)

EV'RY TIME WE SAY GOODBYE (1944)

(wm) Cole Porter
(I) Musical: *Seven Lively Arts* by Nan Wynn & Jere McMahon
(Recorded by Benny Goodman & his Orchestra)

Ev'ry time we say goodbye I die a little
Ev'ry time we say goodbye
I wonder why a little
Why the gods above me
Who must be in the know
Think so little of me, they allow you to go

When you're near
There's such an air of Spring about it
I can hear a lark somewhere
Begin to sing about it
There's no love song finer
But how strange the change
From major to minor
Ev'ry time we say goodbye

(Repeat then tag with:)

Ev'ry single time we say goodbye

EVERYBODY LOVES SOMEBODY (1948)

(w) Irving Talor (m) Ken Lane
(I) Frank Sinatra (P) Dean Martin **No. 1 Chart Record**

Everybody loves somebody sometime
Everybody falls in love somehow
Something in your kiss just told me
My sometime is now.
Everybody finds somebody someplace
There's no telling where love may appear
Something in my heart keeps saying
My someplace is here.

If I had it in my power
I would arrange for every girl
To have your charms.
Then every minute, every hour
Every boy would find
What I found in your arms.
Everybody loves somebody sometime
And although my dream was overdue,
Your love made it well worth waiting
For someone like you.

FIVE FOOT TWO EYES OF BLUE (HAS ANYBODY SEEN MY GIRL) (1925)

(w) Sam Lewis, Joe Young (m) Ray Henderson
(P) Gene Austin **No. 1 Chart Record**

Five foot two, eyes of blue
But oh what those five foot could do
Has anybody seen my girl
Turned up nose, turned down hose
Never had no other beaus
Has anybody seen my girl
Now if you run into, a five foot two
Covered with fur
Diamond rings and all those things
Betcha' life it isn't her
But could she love, could she woo
Could she, could she, could she coo
Has anybody seen my girl?

FEVER (1956)

(wm) John Davenport & Eddie Cooley
(I) Little Willie John. (RR) 1958 Peggy Lee

Never know how much I love you,
Never know how much I care,
When you put your arms around me,
I get a fever that's so hard to bear.
You give me fever,
When you kiss me, fever when you hold me tight.
Fever! - in the morning, fever all through the night.

Sun lights up the daytime;
Moon lights up the night.
I light up when you call my name,
And you know I'm gonna treat you right
You give me fever,
When you kiss me, fever when you hold me tight
Fever! - in the morning, fever all through the night.

Everybody's got the fever;
That is something you all know.
Fever isn't such a new thing,
Fever started long ago.

Romeo loved Juliet;
Juliet she felt the same.
When he put his arms around her,
He said, "Juliet baby you're my flame.
Thou givest fever,
When we kisseth, fever with thy flaming youth.
Fever! - I'm afire, fever yea I burn forsooth."

Captain Smith and Pocahontas
Had a very mad affair.
When her Daddy tried to kill him,
She said "Daddy-o, don't you dare
He give me fever,
With his kisses, fever when he holds me tight.
Fever! - I'm his Missus,
Daddy, won't you treat him right."

Now you've listened to my story,
Here's the point I have made:
Chicks were born to give you fever,
Be it Fahrenheit or Centigrade.
They give you fever
When you kiss them, fever if you live and learn.
Fever! - till you sizzle,
What a lovely way to burn.
What a lovely way to burn.
What a lovely way to burn.

FLY ME TO THE MOON (IN OTHER WORDS) (1954)

(wm) Bart Howard (I) Felicia Sanders. (RR) 1963 by Joe Harnell (RR) 1965 by Tony Bennett (RR) 1969 by Bobby Womack

(Verse): Poets often use many words to say a simple thing.
It takes thought and time and rhyme to make a poem ring.
With music and words I've been playing.
For you I have written a song.
To be sure that you know what I'm saying,
I'll translate as I go along.

(Chorus):
Fly me to the moon
And let me play among the stars
Let me see what Spring is like
On Jupiter and Mars
In other words hold my hand
In other words, darling kiss me

Fill my heart with song
And let me sing forever more
You are all I long for
All I worship and adore
In other words, please be true
In other words, I love you

FOOLS RUSH IN (1940)

(w): Johnny Mercer (m): Rube Bloom
(I) Mildred Bailey. (P) Glenn Miller Orch. **No. 1 chart record.** (RR) 1963 by Rick Nelson

(Chorus): Fools rush in where angels fear to tread.
And so I come to you, my love,
My heart above my head.
Though I see the danger there,
If there's a chance for me,
Then I don't care.
Fools rush in where wise men never go.
But wise men never fall in love,
So how are they to know?
When we met I felt my life begin.
So open up your heart and let
This fool rush in.

FOR ALL WE KNOW (1934)

(w) Sam Lewis (m) J. Fred Coots
(P) Morton Downey. (CR) Hal Kemp Orch.

For all we know we may never meet again.
Before you go make this moment sweet again.
We won't say goodnight until the last minute.
I'll hold out my hand and my heart will be in it.

For all we know this may only be a dream.
We come and go like a ripple on a stream.
So love me tonight;
Tomorrow was made for some.
Tomorrow may never come for all we know

FOR ME AND MY GAL (1917)

(w) Edgar Leslie, Ray Goetz (m) George W. Meyer
(I) Musical: *Here And There* (P) Van and Schenk. (RR) film:
For Me And My Gal by Judy Garland and Gene Kelly.

The bells are ringing for me and my gal
The birds are singing for me and my gal
Everybody's been knowing
To a wedding they're going
And for weeks they've been sewing
Every Susie and Sal
They're congregating for me and my gal
The parson's waiting for me and my gal
And sometime we're goin' to build a little home for
two, or three, or four or more
In Loveland for me and my gal

FOR ONCE IN MY LIFE (1967)

(w) Ronald Miller (m) Orlando Murden
(I) Tony Bennett. (P) Stevie Wonder (CR) Jackie Wilson

For once in my life
I've got someone who needs me
Someone I've needed so long
For once unafraid, I can go where life leads me
And somehow I know I'll be strong

For once I can touch
What my heart used to dream of
Long before I knew
Someone warm like you
Could make my dreams come true

For once in my life, I won't let sorrow hurt me
Not like it's hurt me before
For once I've got someone
I know won't desert me
And I'm not alone anymore

For once I can say,
"This is mine, you can't take it"
As long as I know I've got love, I can make it
For once in my life
I've got someone who needs me

(I LOVE YOU) FOR SENTIMENTAL REASONS (1947)

(w) Deek Watson (m) William Best
(I) Eddy Howard (P) Nat "King" Cole **No. 1 Chart Record**
(CR) Dinah Shore

I love you for sentimental reasons
I hope you do believe me
I'll give you my heart
I love you
And you alone were meant for me
Please give your loving heart to me
And say we'll never part

I think of you ev'ry morning
Dream of you ev'ry night
Darling, I'm never lonely
Whenever you're in sight
I love you for sentimental reasons
I hope you do believe me
I've given you my heart

GEORGIA ON MY MIND (1930)

(w) Stuart Gorrell (m) Hoagy Carmichael
(P) Mildred Bailey (RR) 1960 by Ray Charles **State Song. No. 1 Chart Record; NARAS Award Winner** (RR) 1966 by The Righteous Brothers. (RR) 1968 by Wes Montgomery. (RR) 1978 by Willie Nelson

Georgia, Georgia, the whole day through
Just an old sweet song
Keeps Georgia on my mind
(Georgia on my mind)
Georgia, Georgia, a song of you
Comes as sweet and clear
As moonlight through the pines

Other arms reach out to me
Other eyes smile tenderly
Still in peaceful dreams I see
The road leads back to you
Georgia, Georgia, no peace I find
Just an old sweet song
Keeps Georgia on my mind

GET HAPPY (1930)

(w) Ted Koehler (m) Harold Arlen
(I) Revue: *9:15 Revue* by Ruth Etting (Recorded by Nat Shilkret & his Orchestra) (RR) 1950 film: *Summer Stock* by Judy Garland (RR) 1952 film: *With A Song In My Heart* by Jane Froman dubbing for Susan Hayward

Forget your troubles and just get happy
You better chase all your cares away.
Sing hallelujah, come on, get happy
Get ready for the judgment day.
The sun is shinin', come on, get happy
The lord is waiting to take your hand.
Shout hallelujah, come on, get happy
We're going to the promised land.

We're headin' 'cross the river,
Wash your sins 'way in the tide.
It's all so peaceful on the other side
Forget your troubles and just get happy
You better chase all your cares away
Shout Hallelujah! Come on, get happy
Get ready for the judgment day

GET ME TO THE CHURCH ON TIME (1956)

(w) Alan Jay Lerner (m) Frederick Loewe
(I) Musical: *My Fair Lady* by Stanley Holloway

I'm getting married in the morning.
Ding, dong the bells are gonna chime.
Pull out the stopper, let's 'ave a whopper,
But get me to the church on time.
I gotta be there in the morning,
Spruced up and lookin' in me prime.
Girls come and kiss me,
Show how you'll miss me,
But get me to the church on time.

If I am dancin' roll up the floor.
If I am whistlin' whewt me out the door.
For
I'm getting married in the morning.
Ding, dong the bells are gonna chime.
Kick up a rumpus.
But don't lose the compass.
And get me to the church,
Get me to the church,
For god's sake
Get me to the church on time.

GIRL FROM IPANEMA (1964)

(w-Eng) Norman Gimbel (m) Antonio Carlos Jobim (I) Joao Gilberto. (P) Stan Getz, Joao Gilberto, Astrud Gilberto
NARAS Award Winner

Tall and tan and young and lovely
The girl from Ipanema goes walking
And when she passes
Each one she passes goes, "aah."
When she walks she's like a samba
That swings so cool and sways so gentle
That when she passes
Each one she passes goes, "aah."

Oh, but I watch her so sadly.
How can I tell her I love her?
Yes, I would give my heart gladly.
But each day when she walks to the sea,
She looks straight ahead not at me.
Tall and tan and young and lovely,
The girl from Ipanema goes walking.
And when she passes I smile
But she doesn't see.
She just doesn't see. No, she doesn't see.

GOODNIGHT, IRENE (1950)

(wm) Huddie Ledbetter, John Lomax
(I) Leadbelly (Huddie Ledbetter) (P) The Weavers with Gordon Jenkins & his Orchestra **No. 1 Chart Record** (CR) Jo Stafford

Last Saturday night I got married
Me and my wife settled down
Now me and my wife are parted
I'm gonna take another stroll downtown

(Chorus):
Irene goodnight, Irene goodnight
Goodnight Irene goodnight
I'll see you in my dreams

Sometimes I live in the country
Sometime I live in the town
Sometimes I have a great notion
To jump into the river and drown
(Back to chorus)

I love Irene, God knows I do
I'll love her till the seas run dry
And if Irene turns her back on me
I'd take morphine and die
(Back to chorus)

GLOW WORM, THE (1902)

(m) Paul Lincke (w) Heinz Bolten-Backers

(I): Operetta in Berlin *Lysistrata*.

(Original English lyric, here in the fourth chorus, by Lilla Cayley Robinson, 1907) (Add'l lyrics, choruses one-three, 1952) by Johnny Mercer. (P) 1952 by The Mills Brothers with arrangement by Sy Oliver (CR) Johnny Mercer

Glow, little glowworm, fly of fire
Glow like an incandescent wire
Glow for the female of the specie
Turn on the A.C. and the D.C.
This night could use a little brightin'
Light up, you li'l ol' bug of lightnin'
When you gotta glow, you gotta glow
Glow, little glowworm, glow

Glow, little glowworm, glow and glimmer
Swim thru the sea of night, little swimmer
Thou aeronautical Boll Weevil
Illuminate yon woods primeval
See how the shadows deep and darken
You and your chick should get to sparkin'
I got a gal that I love so
Glow, little glowworm, glow

Glow, little glowworm, turn the key on
You are equipped with tail light neon
You got a cute vest pocket Mazda
Which you can make both slow or "fazda"
I don't know who you took a shine to
Or who you're out to make a sign to
I got a gal that I love so
Glow, little glowworm, glow

Shine, little glowworm, glimmer, glimmer
Shine, little glowworm, glimmer, glimmer
Lead us lest too far we wander
Love's sweet voice is calling yonder
Shine, little glowworm, glimmer, glimmer
Shine, little glowworm, glimmer, glimmer
Light the path, below, above
And lead us on to love

GOODNIGHT, MY SOMEONE (1957)

(wm) Meredith Willson

(I) Musical: *The Music Man* by Barbara Cook

Goodnight my someone
Goodnight my love
Sleep tight my someone
Sleep tight my love
Our star is shining its brightest light

For goodnight, my love, for goodnight
Sweet dreams be yours dear
If dreams there be
Sweet dreams to carry you close to me
I wish they may and I wish they might
Now, goodnight my someone goodnight

True love can be whispered
From heart to heart
When lovers are parted they say
But I must depend on a wish and a star
As long as my heart
Doesn't know who you are
Sweet dreams be yours dear
If dreams there be
Sweet dreams to carry you close to me
I wish they may and I wish they might
Now, goodnight my someone goodnight
Goodnight, goodnight

GOODY GOODY (1936)

(wm) Johnny Mercer, Matty Malneck

(P) Benny Goodman & his Orchestra vocal by Helen Ward (CR)
Freddie Martin & his Orchestra

So you met someone who set you back on your heels,
Goody goody
So you met someone and now you know how it feels,
Goody goody

So you gave him your heart too
Just as I gave mine to you,
And he broke it in little pieces
Now how do you do
So you lie awake just singing the blues all night,
Goody goody
So you think that love's a barrel of dynamite.
Hooray and hallelujah.
You had it comin' to ya
Goody goody for him, goody goody for me
And I hope you're satisfied you rascal you

HAPPINESS IS A THING CALLED JOE

(1942)

(m) Harold Arlen (w) Yip Harburg

(I) Film: *Cabin in the Sky* by Ethel Waters

(Chorus): It seems like happiness is just a thing
called Joe.

He's got a smile that makes the lilac wanna grow.
He's got a way that makes the angels heave a sigh,
when they know Little Joe's passing by.

Sometime the cabin's gloomy an' the table bare.
Then he'll kiss me an' it's Christmas ev'rywhere.
Troubles fly away an' life is easy go.
Does he love me good, that's all I need to know.
Seem like happiness is just a thing called Joe.

(coda): Little Joe. Mm mm mm. Little Joe.

HAPPY DAYS ARE HERE AGAIN (1930)

(w) Jack Yellen (m) Milton Ager (I) Film: *Chasing Rainbows*
by Charles King, Bessie Love & The Ensemble (Theme song of
The Lucky Strike Radio Show) (Campaign song for FDR in
1932) (RR) 1962 Barbra Streisand's first hit single.

Happy days are here again
The skies above are clear again
Let us sing a song of cheer again
Happy days are here again
All together shout it now
There's no one who can doubt it now
So let's tell the world about it now
Happy days are here again
Your cares and troubles are gone
There'll be no more from now on
Happy days are here again
The skies above are clear again
Let us sing a song of cheer again
Happy days are again

HAPPY TALK (1949)

(w) Oscar Hammerstein II (m) Richard Rodgers

(I) Musical: *South Pacific* by Juanita Hall (RR) 1958 film
version by Muriel Smith dubbing for Juanita Hall

(Chorus)

Happy talk, keep talkin' happy talk
Talk about things you'd like to do
You gotta have a dream
If you don't have a dream
How you gonna have dream come true

Talk about a moon floating in de sky
Lookin' like a lily on a lake
Talk about a bird learnin' how to fly
Makin' all de music he can make
(To chorus)

Talk about a star lookin' like a toy
Peekin' through de branches of a tree
Talk about a girl, talk about a boy
Countin' all de ripples in de sea
(To chorus)

Talk about a boy sayin' to de girl
"Golly baby I'm a lucky cuss"
Talk about a girl sayin' to de boy
"You an' me is lucky to be us"
(To chorus)

[Coda]: If you don't talk happy
An' you never have a dream
Den you'll never have a dream come true

HE LOVES AND SHE LOVES (1927)

(m) George Gershwin (w) Ira Gershwin

(I) Musical: *Funny Face* by Adele Astaire & Allen Kearns.

(R):1957 Film *Funny Face* by Fred Astaire

(Chorus): He loves and she loves and they love.
So why can't you love and I love too?
Birds love and bees love and whispering trees love.
And that's what we both should do.
Oh, I always knew some day you'd come along.
We'll make a twosome that just can't go wrong,
Hear me.
He loves and she loves and they love.
So won't you love me as I love you?

(THE GANG THAT SANG) HEART OF MY HEART (1946)

(wm) Ben Ryan. (No artist credited with introduction) (RR)
1954 by The Three D's: Don Cornell, Alan Dale, Johnny
Desmond. (CR) The Four Aces

Heart of my heart I love that melody
Heart of my heart brings back a memory
When we were kids
On the corner of the street
We were rough and ready guys
But oh how we could harmonize

Heart of my heart
Meant friends were dearer then
Too bad we had to part
I know a tear would glisten
If once more I could listen
To that gang that sang heart of my heart
Heart of my heart

HERE'S THAT RAINY DAY (1953)

(w) Johnny Burke (m) James VanHeusen
(I) Musical: *Carnival in Flanders* by Dolores Grey

Maybe I should have saved those leftover dreams.
Funny, but here's that rainy day.
Here's that rainy day they told me about.
And I laughed at the thought that it might turn out
this way.
Where is that worn out wish that I threw aside
After it brought my love so near?
Funny how love becomes a cold rainy day.
Funny that rainy day is here.

HEY, GOOD LOOKIN' (1951)

(wm) Hank Williams (I) Hank Williams
(P) Frankie Laine & Jo Stafford

[Chorus 1]: Hey good lookin',
Whatcha got cookin'
How's about cookin' somethin' up with me?
Hey sweet baby,
Don't you think maybe
We could find us a brand new recipe?
I got a hot rod Ford and a two dollar bill.
And I know a spot right over the hill.
There's soda pop and the dancin's free;
So if ya wanna have fun Come along with me.
Hey good lookin',
Whatcha got cookin'
How's about cookin' Something up with me?

[Chorus 2]: I'm free and ready, so we can go steady.
How's about savin' all your time for me?
No more lookin'. I know I've been taken'.
How's about keepin' steady company?
I'm gonna throw my date book over the fence,
And find me one for five or ten cents.
I'll keep it till it's covered with age
'Cause I'm writin' your name on ev'ry page.
Hey good lookin', whatcha got cookin'
How's about cookin' something up,
How's about cookin' something up,
How's about cookin' something up with me?

HEY THERE (1954)

(wm) Richard Adler, Jerry Ross
(I) Musical: *The Pajama Game* by John Raitt. (P) Rosemary
Clooney **No. 1 Chart Record** (CR) Sammy Davis Jr. (CR)
Johnny Ray

Hey there! You with the stars in your eyes
Love never made a fool of you
You used to be too wise
Hey there! You on that high-flying cloud
Tho' she won't throw a crumb to you
You think someday she'll come to you

Better forget her
Her with her nose in the air
She has you dancing on a string
Break it and she won't care
Won't you take this advice
I hand you like a brother
Or are you not seeing things too clear
Are you too much in love to hear
Is it all going in one ear
And out the other

I BELIEVE (1953)

(wm) Ervin Drake, Jimmy Shirl, Al Stillman, Irvin Graham
(I) Jane Froman on her TV show (P) Frankie Laine

I believe for every drop of rain that falls
A flower grows.
I believe that somewhere in the darkest night
A candle glows.
I believe for everyone who goes astray
Someone will come to show the way.
I believe, I believe.

I believe above the storm the smallest pray'r will
still be heard.
I believe that someone in the great somewhere
hears ev'ry word.

Ev'ry time I hear a newborn baby cry,
Or touch a leaf or see the sky,
Then I know why I believe.

I CAN'T GIVE YOU ANYTHING BUT LOVE (BABY) (1928)

(w) Dorothy Fields (m) Jimmy McHugh (I) Revue: *Lew Leslie's Blackbirds of 1928* by Aida Ward, Willard McLean (P) Cliff Edwards **No. 1 Chart Record.** (CR) Gene Austin (RR) 1936 by Billie Holiday with Teddy Wilson (RR) 1948 by Rose Murphy (RR) 1943 film: *Stormy Weather* by Lena Horne & Bill Robinson

[Chorus]: I can't give you anything but love, baby
That's the only thing I've plenty of, baby
Dream awhile, scheme awhile
We're sure to find
Happiness and I guess
All those things you've always pined for

Gee, I'd like to see you looking swell, baby
Diamond bracelets
Woolworth doesn't sell, baby
Till that lucky day you know darn well, baby
I can't give you anything but love

I CAIN'T SAY NO (1943)

(w) Oscar Hammerstein II (m) Richard Rodgers
(I) Musical: *Oklahoma!* by Celeste Holm. 1955 film version by Gloria Grahame

[Verse] It ain't so much a question
Of not knowin' what to do
I know'd what's right and wrong
Since I been ten
I heered a lot of stories
And I reckon they're true

About how girls are put upon by men
I know I mustn't fall into the pit
But when I'm with a feller, I fergit

[Chorus 1]
I'm jest a girl who cain't say no
I'm in a turrible fix
I always say, "Come on, let's go"
Jest when I oughta say, "Nix"

When a person tries to kiss a girl
I know she oughta give his face a smack
But as soon as someone kisses me
I somehow, sorta, wanna kiss him back
I'm jest a fool when lights 're low
I cain't be prissy and quaint
I ain't the type that can faint
How can I be what I ain't
I cain't say no

[Interlude]: Whatcha gonna do
When a feller gets flirty
And starts to talk purty
Whatcha gonna do
S'posin' that he says that yer lips
'Re like cherries or roses or berries
Whatcha gonna do
S'posin' that he says
That yer sweeter 'n cream
And he's gotta have cream or die
Whatcha gonna do
When he talks a that way,
Spit in his eye?

[Chorus 2]
I'm jest a girl who cain't say no,
Cain't seem to say it at all
I hate to disserpoint a beau
When he is payin' a call!

Fer a while I act refined and cool,
A settin' on the velveteen settee.
Then I think of thet ol' golden rule,
And do fer him what he would do fer me!
I cain't resist a Romeo
In a sombrero and chaps;
Soon as I sit on their laps
Somethin' inside of me snaps.
I cain't say no!

I COULD HAVE DANCED ALL NIGHT (1956)

(w) Alan Jay Lerner (m) Frederick Loewe
(I) Musical: *My Fair Lady* by Julie Andrews (P) Sylvia Syms
(In film version Marni Nixon dubbing for Audrey Hepburn)

I could have danced all night
I could have danced all night
And still have begged for more.
I could have spread my wings
And done a thousand things
I've never done before.
I'll never know what made it so exciting.
Why all at once my heart took flight.
I only know when he
Began to dance with me,
I could've danced, danced, danced
All night.

I DON'T KNOW WHY (1931)

(w) Roy Turk (m) Fred Ahlert (P) Wayne King Orch.

(Verse 1): All day long you're asking me
What I see in you.
All day long I'm answering,
But what good does it do?
I have nothing to explain,
I just love you, love you,
And I'll tell you once again:

(Chorus): I don't know why I love you like I do,
I don't know why I just do.
I don't know why you thrill me like you do,
I don't know why you just do.
You never seem to want my romancing.
The only time you hold me is when we're dancing.
I don't know why I love you like I do,
I don't know why I just do.

I GET A KICK OUT OF YOU (1934)

(wm) Cole Porter
(I) Musical: *Anything Goes* by Ethel Merman & William
Gaxton (P) Ethel Merman. (CR) Paul Whiteman & his
Orchestra (RR) 1946 film: *Night And Day* by Ginny Simms
(Most popular recording by Frank Sinatra)

(Verse):
My story is much too sad to be told,
But practic'ly ev'rything leaves me totally cold.
The only exception I know is the case
When I'm out on a quiet spree.
And I'm fighting the old ennui.
And I suddenly turn and see your fabulous face.

(Chorus):

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 get a kick from cocaine
I'm sure that if I took even one sniff
That would bore me terrific'ly too
Yet I get a kick out of you

I get a kick ev'ry time
I see you're standing there before me
I get a kick though it's clear to me
You obviously don't adore me
I get no kick in a plane
Flying too high with some guy in the sky
Is my idea of nothing to do
Yet I get a kick out of you

I GOT RHYTHM (1930)

(w) Ira Gershwin (m) George Gershwin (I) Musical: *Girl Crazy*
by Ethel Merman (P) Ethel Merman. (CR) Ethel Waters (CR)
Louis Armstrong. (RR) 1951 film: *An American In Paris* by
Gene Kelly (RR) 1957 by The Happenings

I got rhythm, I got music
I got my man
Who could ask for anything more
I got daisies in green pastures
I got my man
Who could ask for anything more

Old Man Trouble, I don't mind him
You won't find him 'round my door
I got star light, I got sweet dreams
I got my man
Who could ask for anything more
Who could ask for anything more

I HAD THE CRAZIEST DREAM (1942)

(m): Harry Warren (w): Al Dubin (I) Film: *Springtime in the Rockies* (P) Harry James Orch., Helen Forrest. **No. 1 chart record**

(Chorus): I had the craziest dream last night, yes I did.

I never dreamt it could be, yet there you were in love with me.

I found your lips close to mine, so I kissed you. And you didn't mind at all.

When I'm awake, such a break never happens.

How long can a gal/guy go on dreaming?

If there's a chance that you care,

Then please say you do, baby.

Say it and make my craziest dream come true.

I LEFT MY HEART IN SAN FRANCISCO (1954)

(w) Douglass Cross (m) George Cory

(I) by Claramae Turner (RR) 1962 by Tony Bennett

(Verse)

The loveliness of Paris seems somehow sadly gay.

The glory that was Rome's is of another day.

I've been terribly alone and forgotten in Manhattan.

I'm coming home to my city by the Bay.

(Chorus)

I left my heart in San Francisco

High on a hill it calls to me

To be where little cable cars

Climb halfway to the stars

The morning fog may chill the air

I don't care

My love waits there, in San Francisco

Above the blue and windy sea

When I come home to you, San Francisco

Your golden sun will shine for me

I WANNA BE LOVED BY YOU (1928)

(w) Bert Kalmar (m) Harry Ruby, Herbert Stothart

(I) Musical: *Good Boy* by Helen Kane & Dan Healy (P) Helen

Kane (RR) 1950 film: *Three Little Words* by Fred Astaire &

Helen Kane dubbing for Debbie Reynolds (RR) 1959 film:

Some Like It Hot by Marilyn Monroe

I wanna be loved by you

Just you and nobody else but you

I wanna be loved by you alone

Poo-poo-pa-doop

I wanna be kissed by you

Just you and nobody else but you

I wanna be kissed by you alone

Poo-poo-pa-doop

I couldn't aspire to anything higher

Than fill a desire to make you my own

Pa-pa-pad-ra, poo-poo-pa-doop

I wanna be loved by you

Just you and nobody else but you

I wanna be loved by you alone

Poo-poo-pa-doop

I'LL GET BY (AS LONG AS I HAVE YOU) (1928)

(w) Roy Turk (m) Fred Ahlert (P) Ruth Etting

I'll get by as long as I have you

Tho' there be rain and darkness too

I'll not complain, I'll see it through.

Poverty may come to me that's true

But what care I

Say I'll get by as long as I have you

I'LL NEVER FALL IN LOVE AGAIN (1968)

(w) Hal David (m) Burt Bacharach

(I) Musical: *Promises, Promises* by Jill O'Hara & Jerry Orbach.

(P) Dionne Warwick

What do you get when you fall in love

A guy with a pin to burst your bubble

That's what you get for all your trouble

I'll never fall in love again

I'll never fall in love again

What do you get when you kiss a guy

You get enough germs to catch pneumonia

After you do he'll never phone you

I'll never fall in love again

I'll never fall in love again

Don't tell me what it's all about

'Cause I've been there and I'm glad I'm out

Out of those chains, those chains that bind you

That is why, I'm here to remind you

What do get when you fall in love

You only get lies and pain and sorrow

So for at least until tomorrow

I'll never fall in love again

I'll never fall in love again

I'LL NEVER SMILE AGAIN (1939)

(wm) Ruth Lowe (P) Tommy Dorsey & his Orchestra vocal by Frank Sinatra **No. 1 Chart Record** (CR) Glenn Miller & his Orchestra (RR) 1953 by The Four Aces

I'll never smile again until I smile at you
I'll never laugh again what good would it do
For tears would fill my eyes
My heart would realize that our romance is thru

I'll never love again, I'm so in love with you
I'll never thrill again to somebody new
Within my heart, I know I will never start
To smile again until I smile at you

I'M BEGINNING TO SEE THE LIGHT (1945)

(wm) Don George, Johnny Hodges, Duke Ellington & Harry James. (P) Harry James Orch./ Kitty Kallen

I never cared much for moonlit skies
I never winked back at fireflies
But now that the stars are in your eyes
I'm beginning to see the light
I never went in for afterglow
Or candlelight on the mistletoe
But now when you turn the lamp down low
I'm beginning to see the light

Used to ramble through the park
Shadowboxing in the dark
Then you came and caused a spark
That's a four-alarm fire now
I never made love by lantern-shine
I never saw rainbows in my wine
But now that your lips are burning mine
I'm beginning to see the light

I'M IN LOVE AGAIN (1925)

(wm) Cole Porter
(I): Review: *The Greenwich Village Follies* by Rosie and Jennie Dolly (P) Paul Whiteman

(Refrain 1): I'm in love again
And the Spring is comin',
I'm in love again,
Hear my heart strings strummin',
I'm in love again,
And the hymn I'm hummin'
Is the "Huddle Up, Cuddle Up Blues"!
I'm in love again,
And I can't rise above it,
I'm in love again,

And I love, love, love it!
I'm in love again,
And I'm darn glad of it,
Good news!

(Refrain 2): I'm in love again,
And with glee I bubble.
I'm in love again,
And the fun's just double.
I'm in love again,
If I got in trouble,
I'll be cursin' one person I know.
I'm in love again,
I'm a lovebird singin',
I'm in love again,
I'm a spring lamb springin',
I'm in love again,
Weddin' bells are ringin'
Let's go.

I'VE GOT YOU UNDER MY SKIN (1936)

(wm) Cole Porter
(I) Film: *Born To Dance* by Virginia Bruce. (P) Hal Kemp Orch.

I've got you under my skin
I've got you deep in the heart of me
So deep in my heart
You're really a part of me
I've got you under my 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 repeats 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 begin
'Cause I've got you under my skin

I'VE GOT RINGS ON MY FINGERS

(1909)

(m) Maurice Scott (w) Weston & Barnes

(I) Musical: *The Yankee Girl*

[Verse 1]:

Jim O'Shea was cast away upon an Indian isle.
The natives there they liked his hair.
They liked his Irish smile.
So made him chief Panjandrum, the nabob of them
all.

They called him Jijiboo Jhai,
And rigged him out so gay,
So he wrote to Dublin Bay
To his sweetheart just to say:

[Chorus]:

"Sure, I've got rings on my fingers, bells on my
toes,
Elephants to ride upon, my little Irish Rose.
So come to your nabob, and next Patrick's Day,
Be Mistress Mumbo Jumbo Jijiboo J. O'Shea."

[Verse 2]: O'er the sea went Rose McGee to see
her nabob grand.
He sat within his palanquin, and when she'd kissed
his hand,
He led her to his harem where he had wives galore.
She started shedding a tear.
Said he, "Now have no fear!
I'm keeping these wives here
Just for ornament, my dear." *[Repeat Chorus]*

[Verse 3]: Em'rald green he robed his queen to
share with him his throne.
'Mid eastern charms and waving palms, they'd
shamrocks, Irish grown,
Sent all the way from Dublin, to Nabob J. O'Shea.
But in his palace so fine, should Rose for Ireland
pine,
With smiles her face will shine,
When he murmurs, "Sweetheart mine:
[Repeat chorus]

I'VE GROWN ACCUSTOMED TO HER FACE (1956)

(w) Alan Jay Lerner (m) Frederick Loewe

(I) Musical: *My Fair Lady* by Rex Harrison

(Chorus 1): I've grown accustomed to her face
She almost makes the day begin
I've grown accustomed to the tune

She whistles night and noon
Her smiles, her frowns, her ups, her downs
Are second nature to me now
Like breathing out and breathing in
I was serenely independent
And content before we met
Surely I could always
Be that way again and yet
I've grown accustomed to her looks
Accustomed to her voice
Accustomed to her face

(Chorus 2): I've grown accustomed to her face
She almost makes the day begin
I've gotten used to hear her say
"Good morning" every day
Her joys, her woes, her highs, her lows
Are second nature to me now
Like breathing out and breathing in
I'm very grateful she's a woman
And so easy to forget
Rather like a habit
One can always break, and yet
I've grown accustomed to the trace
Of something in the air
Accustomed to her face

I'VE HEARD THAT SONG BEFORE

(1942)

(m): Jule Styne (w): Sammy Cahn

(I) Film: *Youth on Parade* by Frank Sinatra. (P) Harry James
Orch./ Helen Forrest

(Chorus): It seems to me I've heard that song
before.
It's from an old, familiar score.
I know it well, that melody.
It's funny how a theme recalls a favorite dream,
A dream that brought you so close to me.

I know each word because
I've heard that song before.
The lyrics said "Forever more."
Forever more's a memory.
Please have them play it again,
And I'll remember just when
I heard that lovely song before.

IF I HAD YOU (1928)

(wm) Ted Shapiro, Jimmy Campbell, Reg Connelly

(P) Rudy Vallee (CR) Al Bowlly (RR) 1948 film:

You Were Meant For Me by Dan Dailey

I could show the world how to smile
I could be glad all of the while
I could change the gray skies to blue
If I had you
I could leave the old days behind
Leave all my pals, I'd never mind
I could start my life all anew
If I had you

I could climb the snow-capped mountains
Sail the mighty ocean wide
I could cross the burning desert
If I had you by my side
I could be a king dear, uncrowned
Humble or poor, rich or renowned.
There is nothing I couldn't do,
If I had you

IF I ONLY HAD A BRAIN (1939)

(w) E. Y. Harburg (m) Harold Arlen (I) Film:

The Wizard Of Oz by Ray Bolger, Jack Haley and Bert Lahr

(Scarecrow): I could while away the hours
Conferrin' with the flowers
Consultin' with the rain
And my head I'd be scratchin'
While my thoughts were busy hatchin'
If I only had a brain
I'd unravel every riddle
For any individle
In trouble or in pain
With the thoughts I'd be thinkin'
I could be another Lincoln
If I only had a brain

Oh I could tell you why
The ocean's near the shore
I could think of things I never think before
And then I'd sit and think some more
I would not be just a nuffin'
A head all full of stuffin'
My heart all full of pain
And perhaps I'd deserve you
And be even worthy of you
If I only had a brain

(Tinman): When a man's an empty kettle
He should be on his mettle
And yet I'm torn apart
Just because I'm presumin'
That I could be kinda human
If I only had a heart
I'd be tender, I'd be gentle
And awful sentimental
Regarding love and art
I'd be friends with the sparrows
And the boy that shoots the arrows
If I only had a heart

Picture me, a balcony
Above a voice sings low
"Wherefore art thou Romeo?"
I hear a beat, how sweet
Just to register emotion
Jealousy, devotion
And really feel the part
I would stay young and chipper
And I'd lock it with a zipper
If I only had a heart

(Cowardly Lion): Life is sad believe me, missy
When you're born to be a sissy
Without the vim and verve.
But I could change my habits
Never more be scared of rabbits
If I only had the nerve
I'm afraid there's no denyin'
I'm just a dandelion
A fate I don't deserve.
But I could show my prowess
Be a lion not a mowess
If I only had the nerve

Oh I'd be in my stride
A king down to the core
Oh I'd roar the way
I never roared before
And then I'd rrrwoof
And roar some more
I would show the dinosaur
Who's king around the fores'
A king they'd better serve
Why with my regal beezers
I could be another Caesar
If I only had the nerve

IF I LOVED YOU (1945)

(m) Oscar Hammerstein II (m) Richard Rodgers
(I) Musical: *Carousel* by John Raitt & Jan Clayton
(P) Perry Como (RR) 1957 film version by Shirley Jones & Gordon MacRae (RR) 1965 by Chad & Jeremy

If I loved you
Time and again I would try to say
All I'd want you to know
If I loved you
Words wouldn't come in an easy way
'Round in circles I'd go

Longin' to tell you but afraid and shy
I'd let my golden chances pass me by.
Soon you'd leave me
Off you would go in the mist of day
Never, never to know
How I loved you
If I loved you

IF YOU KNEW SUSIE (1925)

(wm) B. G. DeSylva, Joseph Meyer
(I) Musical: *Big Boy* by Al Jolson (P) Eddie Cantor (CR) Cliff Edwards. (RR) 1953 film: *The Eddie Cantor Story* by the voice of Eddie Cantor dubbing for Keefe Brasselle

If you knew Susie, like I know Susie
Oh, oh, oh what a girl
There's none so classy as this fair lassie
Oh, oh, holy Moses what a chassis!
We went riding, she didn't balk
Back from Yonkers; I'm the one who had to walk
If you knew Susie, like I know Susie
Oh, oh, what a girl

If you knew Susie, like I know Susie
Oh, oh, oh what a girl
She wears long tresses and nice tight dresses
Oh, oh, what a future she possesses.
Out in public how she can yawn!
In a parlor you would think the war was on!
If you knew Susie, like I know Susie
Oh, oh, what a girl

IF I WERE A BELL (1950)

(wm): Frank Loesser Musical: *Guys and Dolls*,
I: Isabel Bigley. In 1955 film by Jean Simmons.

(Chorus 1): Ask me how do I feel, ask me now
that we're cozy and clinging.
Well sir all I can say is If I Were A Bell I'd be
ringing.

From the moment we kissed tonight
That's the way I've just got to behave.
Boy, if I were a lamp I'd light.
Or if I were a banner I'd wave.
Ask me how do I feel, little me with my quiet
upbringing.
Well sir all I can say is if I were a gate I'd be
swinging.
And if I were a watch I'd start popping my spring.
Or if I were a bell I'd go ding dong ding dong ding.

(Chorus 2): Ask me how do I feel from this
chemistry lesson I'm learning.
Well sir all I can say is if I were a bridge I'd be
burning.

Yes, I knew my morale would crack
From the wonderful way you looked.
Boy, if I were a duck I'd quack.
Or if I were a goose I'd be cooked.

Ask me how do I feel, ask me now that we're
fondly caressing.
Pal, if I were a salad I know I'd be splashing my
dressing.
Or if I were a season, I'd surely be Spring.
Or if I were a bell I'd go ding dong ding dong ding.

IMAGINATION (1940)

(w) Johnny Burke (m) Jimmy Van Heusen
(I) Fred Waring's Pennsylvanians (P) Glenn Miller Orch, Ray Eberle vocal. (CR) Ella Fitzgerald

Imagination is funny;
It makes a cloudy day sunny,
Makes a bee think of honey
Just as I think of you.
Imagination is crazy;
Your whole perspective gets hazy,
Starts you asking a daisy what to do, what to do.

Have you ever felt a gentle touch,
And then a kiss, and then, and then,
Find it's only your imagination again?
Oh well.

Imagination is silly;
You go around willy-nilly.
For example, I go around wanting you.
And yet I can't imagine that you want me too.

IN THE MOOD (1939)

(m): Joe Garland (w): Andy Razaf
(I): Glenn Miller **No. 1 Chart Record**

Who's the livin' dolly with the beautiful eyes?
What a pair o' lips, I'd like to try 'em for size.
I'll just tell her, "Baby, won't you swing it with
me?"
Hope she tells me maybe, what a wing it will be.
So I said politely, "Darlin' may I intrude?"
She said, "Don't keep me waitin' when I'm in the
mood."
First I held her lightly and we started to dance.
Then I held her tightly, what a dreamy romance.
And I said, "Hey, baby, it's a quarter to three.
There's a mess of moonlight won't-cha share it
with me?"
"Well," she answered, "Mister, don't-cha know
that it's rude
To keep my two lips waitin' when they're in the
mood?"

In the mood. That's what she told me.
In the mood. And when she told me.
In the mood. My heart was skippin'
It didn't take me long to say,
"I'm in the mood now!"
In the mood (Oh joy!) For all her kissin'.
In the mood (Oh joy!) Her crazy lovin'.
In the mood (Oh boy!) What I was missin'
It didn't take me long to say I'm in the mood now.
(REPEAT FROM THE TOP)

IN THE STILL OF THE NIGHT (1937)

(wm): Cole Porter.
(I) Film: *Rosalie* by Nelson Eddy

In the still of the night,
As I gaze from my window,
At the moon in its flight,
My thoughts all stray to you.
In the still of the night,
While the world is in slumber,
Oh, the times without number,
Darling, when I say to you:
"Do you love me as I love you?
Are you my life-to-be, my dream come true?"
Or will this dream of mine fade out of sight
Like the moon, growing dim, on the rim of the hill
In the chill, still of the night?

INDIAN SUMMER (1939)

(w): Al Dubin (m): Victor Herbert
(P) Tommy Dorsey Orch./ Frank Sinatra. **No. 1 Chart
Record**

Summer, you old Indian Summer,
You're the tear that comes after June-time's
laughter.
You see so many dreams that don't come true,
Dreams we fashioned when Summertime was new.
You are here to watch over some heart that is
broken
By a word that somebody left unspoken.
You're the ghost of a romance in June going
astray,
Fading too soon, that's why I say,
"Farewell to you, Indian Summer."

IT HAD TO BE YOU (1924)

(w) Gus Kahn (m) Isham Jones
(I) Isham Jones & his Orchestra (P) Cliff Edwards (CR) Paul
Whiteman & his Orchestra (RR) 1941 by Artie Shaw (RR) 1944
by Helen Forrest & Dick Haymes (RR) 1951 film: *I'll See You
In My Dreams* by Danny Thomas

(Verse): Why do I do just as you say?
Why must I just give you your way?
Why do I sigh, Why don't I try to forget?
It must have been that something lovers call fate,
Kept on saying I had to wait.
I saw them all, Just couldn't fall till we met.

(Chorus): It had to be you, it had to be you
I wandered around and finally found
The somebody who
Could make me be true
Could make me be blue
And even be glad, just to be sad
Thinking of you

Some others I've seen, might never be mean
Might never be cross or try to be boss
But they wouldn't do
For nobody else gave me a thrill
With all your faults I love you still
It had to be you, wonderful you
It had to be you

IT'S A BLUE WORLD (1939)

(wm) Bob Wright & Chet Forrest

(I) Film: *Music in My Heart* by Tony Martin. (P) Tony Martin

(CR) Glenn Miller Orch.

It's a blue world without you.
It's a blue world alone.
My days and nights that once were filled with
heaven,
With you away, how empty they have grown.

It's a blue world from now on;
It's a through world for me.
The sea, the sky, my heart and I,
Were all an indigo hue.
Without you it's a blue, blue world.

IT'S BEEN A LONG, LONG TIME (1945)

(m): Jule Styne (w): Sammy Cahn

(P) Harry James Orch./ Kitty Kallen. (CR) Bing Crosby

(Chorus): Just kiss me once, Then kiss me twice,
Then kiss me once again.
It's been a long, long, time.
Haven't felt like this, my dear,
Since can't remember when.
It's been a long, long, time.

You'll never know how many dreams I dreamed
about you.
Or just how empty they all seemed without you.
So, kiss me once, then kiss me twice,
Then kiss me once again.
It's been a long, long, time.

IT'S DE-LOVELY (1936)

(wm) Cole Porter

(I) Musical: *Red Hot And Blue* by Ethel Merman & Bob Hope

(P) Ethel Merman (RR) Film: *Anything Goes* by Mitzi Gaynor
& Donald O'Connor. (RR) 2004 Film *De-Lovely*

(Chorus 1): The night is young, the skies are clear
And if you want to go walking dear
It's delightful, it's delicious, it's delovely
I understand the reason why
You're sentimental 'cause so am I
It's delightful, it's delicious, it's delovely
You can tell at a glance
What a swell night this is for romance
You can hear dear Mother Nature
Murmuring low, "Let yourself go"

So please be sweet my chickadee
And when I kiss you, just say to me
"It's delightful, it's delicious, it's delectable
It's delirious, it's dilemma, it's delimit
It's deluxe, it's delovely"

(Chorus 2): Time marches on and soon its plain
You've won my heart and I've lost my brain.
It's delightful, it's delicious, it's delovely.
Life seems so sweet that we decide
it's in the bag to get unified.
It's delightful, it's delicious, it's delovely.
See that crowd at the church.
See that proud parson plopped on his perch.
Hear that sweet beat of the organ sealing our doom:
Here comes the groom!
How they cheer and how they smile
As we go galloping down the aisle.
It's divine, dear. It's diveen, dear. It's
de-wundebär. It's de-victory. It's de-winner.
It's de-wallop. It's de-woiks.
It's delovely.

(Chorus 3): The knot is tied and so we take
A few hours off to eat wedding cake.
It's delightful, it's delicious, it's delovely.
It feels just fine to be a bride.
And how's the groom? Why, he's slightly fried.
It's delightful, it's delicious, it's delovely.
To the pop of champagne
Off we hop in our plush little plane,
Till a bright light through the darkness cozily calls,
"Niagara Falls!"
Well, my love, our day's complete.
And what a beautiful bridal suite.
It's de-reamy. It's de-rowsy. It's de-reverie. It's
de-rhapsody.
It's de-regal. It's de-royal. It's de-Ritz.
It's delovely.

IT'S ONLY A PAPER MOON (1933)

(w) Billy Rose, E. Y. Harburg (m) Harold Arlen
(I) Film: *Take A Chance* by June Knight & Buddy Rogers (P)
Nat "King" Cole. (CR) The Mills Brothers (RR) 1945 by
Benny Goodman & his Orchestra

Say it's only a paper moon
Sailing over a cardboard sea
But it wouldn't be make believe
If you believed in me
Yes it's only a canvas sky
Hanging over a muslin tree
But it wouldn't be make believe
If you believed in me

Without your love, it's a honky tonk parade
Without your love, it's a melody played
In a penny arcade
It's a Barnum and Bailey world
Just as phony as it can be
But it wouldn't be make believe
If you believed in me

JAMAICA FAREWELL (1955)

(wm) Lord Burgess (P) Harry Belafonte

Down the way where the nights are gay
And the sun shines daily
On the mountain tops
I took a trip on a sailing ship
And when I reached Jamaica
I made her stop

(Chorus):

But I'm sad to say, I'm on my way
Won't be back for many a day
My heart is down
My head is turning around
I had to leave a little girl
In Kingston town

Down at the market you can hear
Ladies cry out
While on their heads they bear
Ackee, rice, salt fish are nice
And the rum is fine any time of year *(To chorus)*

Sound of laughter everywhere
And the dancing girls swaying to 'n' fro
I must declare my heart is there
Though I've been from Maine to Mexico *(To chorus)*

JAMBALAYA (ON THE BAYOU) (1952)

(wm) Hank Williams (P) Jo Stafford. (RR) 1960 by Bobby
Comstock (RR) 1962 by Fats Domino (RR) 1972 by Nitty
Gritty Dirt Band (RR) 1973 by Blue Ridge Rangers

(Verse 1): Good-bye Joe, me gotta go
Me oh my oh
Me gotta go pole the pirogue
Down the bayou
My Yvonne, the sweetest one
Me oh my oh
Son of a gun, we'll have big fun
On the bayou

(Chorus):

Jambalaya and a crawfish pie
And fillet gumbo
'Cause tonight I'm gonna see
My ma cher amio
Pick guitar, fill fruit jar and be gay-o
Son of a gun, we'll have big fun on the bayou

(Verse 2): Thibodaux, Fontaineaux, the place is
buzzin'

Kinfolk come to see Yvonne by the dozen
Dress in style and go hog wild, me oh my oh
Son of a gun we'll have big fun on the bayou
(To chorus)

(Verse 3): Settle down far from town, get me a
pirogue

And I'll catch all the fish in the bayou
Swap my mon t' buy Yvonne what she need-o
Son of a gun, we'll have big fun on the bayou
(To chorus)

JEEPERS CREEPERS (1938)

(w) Johnny Mercer (m) Harry Warren
(I) Film: *Going Places* by Louis Armstrong (P) Louis
Armstrong (CR) Al Donohue Orch.

Jeepers creepers Where'd ya get those peepers
Jeepers creepers, Where'd ya get those eyes?
Gosh all get up, how'd they get so lit up?
Gosh all get up, how'd they get that size?

Golly gee when you turn those heaters on
Woe is me, got to put my cheaters on!
Jeepers creepers Where'd ya get those peepers
Oh those weepers, how they hypnotize!
Where'd ya get those eyes

JUST IN TIME (1956)

(w) Betty Comden, Adolph Green (m) Jule Styne
(I) Musical: *Bells Are Ringing* by Judy Holliday & Sidney Chaplin (Film version by Judy Holliday and Dean Martin)

Just in time.
I found you just in time.
Before you came my time was running low.
I was lost.
The losing dice were tossed.
My bridges all were crossed,
Nowhere to go.

Now you're here
And now I know just where I'm going.
No more doubt or fear,
I've found my way.
For love came just in time.
You found me just in time
And changed my lonely life that lovely day.

JUST ONE OF THOSE THINGS (1935)

(wm) Cole Porter (I) Musical: *Jubilee* by June Knight & Charles Walters (P) Richard Himber Orch. (RR) 1952 by Peggy Lee.
(RR) 1960 film: *Can-Can* by Maurice Chevalier

[chorus]: 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 good-bye, dear, and amen.
Here's hoping we meet now and then.
It was great fun,
But it was just one of those things.

KING OF THE ROAD (1964)

(wm) Roger Miller (P) Roger Miller **NARAS Award Winner**

Trailers for sale or rent
Rooms to let fifty cents
No phone, no pool, no pets
I ain't got no cigarettes
Aw, but,
Two hours of pushing broom
Buys an
Eight by twelve four-bit room
I'm a
Man of means by no means
King of the road
Third boxcar midnight train
Destination: Bangor, Maine
Old worn out suit and shoes
I don't pay no union dues
I smoke
Old stogies I have found
Short
But not too big around
I'm a
Man of means by no means
King of the road

I know ev'ry engineer on every train
All of the children and all of their names
Every handout in every town
And ev'ry lock that ain't locked
When no one's around

I sing
Trailers for sale or rent
Rooms to let fifty cents
No phone, no pool, no pets
I ain't got no cigarettes
Aw, but,
Two hours of pushing broom
Buys an
Eight by twelve four-bit room
I'm a
Man of means by no means
King of the road

LA VIE EN ROSE (1947)

(w) Edith Piaf (m) Louiguy (I) Edith Piaf

[Verse 1]: Des yeux qui font baisser les miens,
Un rire qui se perd sur sa bouche,
Voilà le portrait sans retouche.
De l'homme auquel j'appartiens

[Refrain]: Quand il me prend dans ses bras,
Il me parle tout bas, je vois la vie en rose.
Il me dit des mots d'amour,
Des mots de tous les jours. Et ça me fait quelque chose.
Il est entré dans mon coeur, une part de bonheur dont je connais la cause.
C'est lui pour moi, Moi pour lui dans la vie.
Il me l'a dit, l'a juré pour la vie.
Et dès que je l'aperçois
Alors je sens en moi
Mon coeur qui bat

[English Verse]: I thought that love was just a word
sung about in songs. I heard.
Feelings could reveal that I was wrong
And it was real.

[English chorus]: Hold me close and hold me fast,
The magic spell you cast
This is la vie en rose.
When you kiss me, heaven sighs.
And though I close my eyes,
I see la vie en rose.
When you press me to your heart,
I'm in a world apart,
A world where roses bloom.

And when you speak, angels sing from above.
Everyday words seem to turn into love songs.
Give your heart and soul to me.
And life will always be
La vie en rose.

THE LADY IS A TRAMP (1937)

(w) Lorenz Hart (m) Richard Rodgers
(I) Musical: *Babes In Arms* by Mitzi Greene (Recorded by Tommy Dorsey Orch.) (Also by Sophie Tucker) (RR) 1948
Film: *Words and Music* by Lena Horne (RR) 1957 Film: *Pal Joey* by Frank Sinatra.

(Refrain 1): I get too hungry for dinner at eight
I like the theatre, but never come late
I never bother with people I hate
That's why the lady is a tramp

I don't like crap games
With barons and earls
Won't go to Harlem in ermine and pearls
Won't dish the dirt
With the rest of the girls
That's why the 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

(Refrain 2): I go to Coney, the beach is divine.
I go to ball games, the bleachers are fine.
I follow Winchell and read every line.
That's why the lady is a tramp.
I like a prize fight that isn't a fake.
I love the rowing on Central Park lake.
I go to opera and stay wide awake.
That's why the lady is a tramp.

I like the green grass under my shoes.
What can I lose?
I'm flat. That's that!
I'm all alone when I lower my lamp.
That's why the lady is a tramp.

LAZY RIVER (1931)

(wm) Hoagy Carmichael & Sidney Arodin
(I) Hoagy Carmichael & his Orchestra (RR) 1946 film: *The Best Years Of Our Lives* by Hoagy Carmichael (RR) 1952 The Mills Brothers (RR) 1961 by Si Zentner & his Orchestra **NARAS Award Winner** (CR) 1961 by Bobby Darin

Up a lazy river by the old mill run
That lazy, lazy river in the noon day sun
Linger in the shade of a kind old tree
Throw away your troubles
Dream a dream with me

Up a lazy river where the robin's song
Awakes a bright new morning
We can loaf along
Blue skies up above
Ev'ryone's in love
Up a lazy river
How happy you can be
Up a lazy river with me

LET ME CALL YOU SWEETHEART

(1910)

(wm) Beth Slater Whitson, Leo Friedman

(I) The Peerless Quartet

(Chorus): Let me call you sweetheart

I'm in love with you

Let me hear you whisper

That you love me too

Keep the love light glowing

In your eyes so true

Let me call you sweetheart

I'm in love with you

LET'S FACE THE MUSIC AND DANCE (1936)

(wm) Irving Berlin

I: Film: *Follow the Fleet* by Fred Astaire & Ginger Rogers

There may be trouble ahead,
But while there's music and moonlight,
And love and romance,
Let's face the music and dance.
Before the fiddlers have fled,
Before they ask us to pay the bill,
And while we still have that chance,
Let's face the music and dance.

Soon, we'll be without the moon,
Humming a different tune, and then...
There may be teardrops to shed,
But while there's music and moonlight,
And love and romance,
Let's face the music and dance.

LIDA ROSE/ WILL I EVER TELL YOU? (1957)

(wm) Meredith Willson (I) Musical: *The Music Man* by Bill Spangenberg, Wayne Ward, Al Shea, Vern Reed, Barbara Cook

(Quartet): Lida Rose, I'm home again Rose

To get the sun back in my sky

Lida Rose, I'm home again Rose

About a thousand kisses shy

Ding, dong, ding

I can hear the chapel bell chime

Ding, dong, ding

At the least suggestion

I'll pop the question

Lida Rose, I'm home again Rose

Without a sweetheart to my name

Lida Rose, now ev'ry knows

That I am hoping you're the same

So here's my love song

Not fancy or fine

Lida Rose, oh won't you be mine

(Marian Paroo): Dream of now dream of then.

Dream of a love song that might have been.

Do I love you?

Oh yes I love you.

And I'll bravely tell you

But only when we dream again.

Sweet and low, sweet and low,

How sweet the mem'ries of long ago

Forever, oh yes forever

Will I ever tell you of love.

LONG AGO AND FAR AWAY (1944)

(m) Jerome Kern (w) Ira Gershwin

(I) Film: *Cover Girl* by Gene Kelly

(Chorus):

Long ago and far away, I dreamed a dream one day,

And now that dream is here beside me.

Long the skies were overcast.

But now the clouds have passed.

You're here at last!

Chills run up and down my spine.

Aladdin's lamp is mine.

The dream I dreamed was not denied me.

Just one look and then I knew

That all I longed for, long ago, was you.

L-O-V-E (1964)

(w) Milt Gabler (m) Bert Kaempfert

(P) Nat King Cole

"L" is for the way you look at me

"O" is for the only one I see

"V" is very, very, extraordinary

"E" is even more than anyone that you adore

Love is all that I can give to you

Love is more than just a game for two

Two in love can make it

Take my heart and please don't break it

Love was made for me and you

(OUR) LOVE IS HERE TO STAY (1938)

(w) Ira Gershwin (m) George Gershwin

(I) Film: *The Goldwyn Follies* by Kenny Baker (RR) 1951 film:
An American In Paris by Gene Kelly (This was George
Gershwin's last song before his death)

(Verse): The more I read the papers,
The less I comprehend
The world and all its capers
And how it all will end.
Nothing seems to be lasting,
But that isn't our affair.
We've got something permanent,
I mean in the way we care.

(Chorus): It's very clear
Our love is here to stay
Not for a year, but ever and a day

The radio and the telephone
And the movies that we know
May just be passing fancies
And in time may go
But, oh my dear
Our love is here to stay
Together we're going a long, long way
In time the Rockies may crumble
Gibraltar may tumble
They're only made of clay, but
Our love is here to stay

LOVE WALKED IN (1938)

(w) Ira Gershwin (m) George Gershwin

(I) Film: *The Goldwyn Follies* by Kenny Baker (P) Sammy
Kaye & his Orchestra. **No. 1 Chart Record** (CR) Louis
Armstrong (RR) 1953 by The Hilltoppers

Love walked right in
And drove the shadows away.
Love walked right in
And brought my sunniest day.
One magic moment
And my heart seemed to know
That love said, "hello"
Though not a word was spoken.
One look
And I forgot the gloom of the past.
One look
And I had found my future at last.
One look
And I had found a world completely new
When love walked in with you.

LULLABY IN RAGTIME (1958)

(wm) Sylvia Fine

(I) Film: *The Five Pennies* by Danny Kaye

Won't you play the music so the cradle can rock to
a lullaby in ragtime?
Sleepy hands are moving to the end of the clock.
Play a lullaby in ragtime.
You can tell the Sandman is on the way,
By the way, that they play.
Just as still -- as the trill -- of the thrush in the
twilight hour.

So you can hear the

Rhythm of the ripple on the side of the boat,
As you sail away to dreamland.
High above the clouds you hear a silvery note
As the Sandman takes your hand.
So rock-a-bye my baby,
Don't you cry my baby.
Sleepy time draws nigh.
Won't you rock me to a ragtime lullaby!

LULLABY OF BIRDLAND (1952)

(m) George Shearing (w) B. Y. Forster

(I) George Shearing (CR) Sarah Vaughan

Lullaby of Birdland, that's what I
Always hear when you sigh.
Never in my word land could there be ways to
reveal
In a phrase how I feel.
Have you ever heard two turtle doves
Bill and coo when they love?
That's the kind of magic music we make with our
lips
When we kiss.

And there's a weepy old willow,
He really knows how to cry.
That's how I'd cry in my pillow
If you should tell me farewell and goodbye.
Lullaby of Birdland, whisper low,
Kiss me sweet and we'll go
Flyin' high in Birdland,
High in the sky up above
(All because) we're in love.

LULLABY OF BROADWAY (1933)

(m) Harry Warren (w) Al Dubin

(I) Film: *42nd Street* by Winnie Shaw. **Oscar Winner**

(Chorus 1): Come on along and listen to
The lullaby of Broadway.
The hip hooray and ballyhoo,
The lullaby of Broadway.
The rumble of a subway train,
The rattle of the taxis,
The daffydils who entertain
At Angelo's and Maxie's.
When a Broadway baby says "Goodnight,"
It's early in the morning.
Manhattan babies don't sleep tight until the dawn:
Goodnight, Baby, goodnight, milkman's on his
way.
Sleep tight, Baby, sleep tight, let's call it a day.

(Chorus 2): Come on along and listen to
The lullaby of Broadway.
The hi-dee-hi and boop-a-doo,
The lullaby of Broadway.
The band begins to go to town,
And ev'ryone goes crazy.
You rockabye your baby 'round
'Til ev'rything gets hazy.
"Hush-a-bye, I'll buy you this and that,"
You hear a daddy saying.
And baby goes home to her flat to sleep all day:
Goodnight, Baby, goodnight, milkman's on his
way.
Sleep tight, Baby, sleep tight, let's call it a day.
Listen to the lullaby of old Broadway.

LYDIA, THE TATTOOED LADY (1939)

(m) Harold Arlen (w) Yip Harburg

(I) Film: *At the Circus* by Groucho Marx

Lydia, oh Lydia. Say have you met Lydia?
Oh, Lydia, the tattooed Lady.
She has eyes that folks adore so,
And a torso even more so.
Lydia, oh Lydia, that "Encyclopedia."
Oh Lydia, the queen of tattoo.
On her back is the Battle of Waterloo.
Beside it the Wreck of the Hesperus too.
And proudly above waves the Red, White and
Blue.
You can learn a lot from Lydia.

[whistling] [key change]

She can give you a view of the world in tattoo

If you step up and tell her where.
For a dime you can see Kankakee or Par-ee
Or Washington crossing the Delaware.

[whistling] [key change]

Oh, Lydia oh Lydia. Say have you met Lydia?
Oh, Lydia, the tattooed Lady.
When her muscles start relaxin'
Up the hill comes Andrew Jackson.
Lydia, oh Lydia, that "Encyclopedia."
Oh Lydia, the champ of them all.
For two bits she will do a Mazurka in jazz,
With a view of Niag'ra that no artist has.
And on a clear day you can see Alcatraz.
You can learn a lot from Lydia.
La-la-la. La-la-la.

[key change] La-la-la. La-la-la.

Come along and see Buff'lo Bill with his lasso.
Just a little classic by Mendel Picasso.
Here is Captain Spaulding exploring the Amazon.
And Godiva, but with her pajamas on.
La-la-la. La-la-la. La-la-la. La-la-la.
Here is Grover Whalen unveilin' the Trylon.
Over on the west coast we have Treasure Island.
Here's Nijinsky a doin' the Rhumba.
Here's her Social Security numba.
La-la-la. La-la-la.

[key change] La-la-la. La-la-la.

Lydia, oh Lydia. Say have you met Lydia?
Oh, Lydia, the champ of them all.
She once swept an Admiral clear off his feet.
The ships on her hips made his heart skip a beat.
And now the old boy's in command of the fleet.
For he went and married Lydia.

MAKE BELIEVE (1927)

(w) Oscar Hammerstein II (m) Jerome Kern

(I) Musical: *Showboat* by Howard Marsh & Norma Terris
(RR) 1936 film: *Showboat* by Irene Dunne & Allan Jones
(RR) 1946 film: *Till The Clouds Roll By* by Tony Martin & Kathryn Grayson
(RR) 1951 film: *Showboat* by Howard Keel & Kathryn Grayson

(Verse):

The game of “just supposing” is the sweetest game
I know.

Our dreams are more romantic than the world we
see.

And if the things we dream about don’t happen to
be so,

That’s just an unimportant technicality.

(Chorus):

We could make believe I love you,
Only make believe that you love me.
Others find peace of mind in pretending.
Couldn’t you?
Couldn’t I?
Couldn’t we
Make believe our lips are blending
In a phantom kiss or two or three?
Might as well make believe I love you.
For to tell the truth, I do.

MAKE SOMEONE HAPPY (1960)

(m) Jule Styne (w) Betty Comden & Adolph Green

(I) Musical: *Do Re Mi* by John Reardon & Nancy Dussault

Make someone happy,
Make just one someone happy,
Make just one heart the heart you sing to.
One smile that cheers you,
One face that lights when it nears you,
One girl you’re ev’rything to.

Fame, if you win it,
Comes and goes in a minute.
Where’s the real stuff in life to cling to?
Love is the answer,
Someone to love is the answer.
Once you’ve found her,
Build your world around her.
Make someone happy,
Make just one someone happy,
And you will be happy too.

MAKIN’ WHOOPEE (1928)

(w) Gus Kahn (m) Walter Donaldson

(I) Musical: *Whoopie* by Eddie Cantor (P) Eddie Cantor (CR)
Ben Bernie & his Orchestra (RR) 1951 film: *I’ll See You In My
Dreams* by Doris Day & Danny Thomas (RR) 1953 film: *The
Eddie Cantor Story* by the voice of Eddie Cantor on soundtrack
(RR) 1965 by Ray Charles

(Chorus 1): Another bride, another June

Another sunny honeymoon

Another season, another reason

For makin’ whoopee.

A lot of shoes, a lot of rice.

The groom is nervous, he answers twice.

It’s really killing that he’s so willing

To make whoopee.

Picture a little love nest

Down where the roses cling.

Picture the same sweet love nest

Think what a year can bring:

He’s washing dishes and baby clothes.

He’s so ambitious he even sews.

But don’t forget folks

That what you get folks

For makin’ whoopee.

(Chorus 2): Another year or maybe less

What’s this I hear? Well can’t you guess?

She feels neglected and he’s suspected

Of makin’ whoopee.

She sits alone ’most ev’ry night

He doesn’t ’phone her, he doesn’t write

He says he’s “busy.”

But she says, “Is he?

He’s makin’ whoopee.”

He doesn’t make much money,

Only five thousand per.

Some judge who thinks he’s funny says

“You’ll pay six to her.”

He says, “Now, Judge, suppose I fail?”

The judge says, “Budge, right into jail.

You’d better keep her

I think it’s cheaper

Than makin’ whoopee.”

THE MAN THAT GOT AWAY (1954)

(m) Harold Arlen (w) Ira Gershwin
(I) Film: *A Star Is Born* by Judy Garland

The night is bitter.
The stars have lost their glitter.
The winds grow colder.
And suddenly you're older,
And all because of the man that got away.
No more his eager call,
The writing's on the wall.
The dreams you dreamed have all gone astray.
The man that won you
Has run off and undone you.
That great beginning has seen the final inning.
Don't know what happened,
It's all a crazy game.
No more that all-time thrill,
For you've been through the mill,
And never a new love will be the same.

Good riddance! Good-bye!
Ev'ry trick of his you're on to;
But fools will be fools,
And where's he gone to?
The road gets rougher,
It's lonelier and tougher.
With hope you burn up,
Tomorrow he may turn up.
There's just no let up
The live-long night and day.
Ever since this world began,
There is nothing sadder than
A one-man woman
Looking for the man that got away.
The man that got away.

MAYBE THIS TIME (1963)

(m) John Kander (w) Fred Ebb
(RR) Film: *Cabaret*, 1972 by Liza Minnelli

Maybe this time, I'll be lucky.
Maybe this time, he'll stay.
Maybe this time, for the first time,
Love won't hurry away.
He will hold me fast. I'll be home at last.
Not a loser any more,
Like the last time and the time before.

Ev'rybody loves a winner, so nobody loved me.
Lady peaceful, lady happy,
That's what I want to be.
Now all the odds are in my favor,

Something's bound to begin!
It's gotta happen, happen sometime,
Maybe this time, maybe this time I'll win.

(Up ½ step. Repeat from)

Ev'rybody loves a winner, so nobody loved me.
Lady peaceful, lady happy,
That's what I want to be.
Now all the odds are in my favor,
Something's bound to begin!
It's gotta happen, happen sometime,
Maybe this time, maybe this time I'll win.



MEMORIES ARE MADE OF THIS (1955)

(wm) Terry Gilkyson, Richard Dehr, Frank Miller (P) Dean Martin No. 1 Chart Record

Take one fresh and tender kiss
Add one stolen night of bliss
One girl, one boy, some grief, some joy
Memories are made of this
Don't forget a small moonbeam
Fold in lightly with a dream
Your lips and mine, two sips of wine
Memories are made of this

Then add the wedding bells
One house where lovers dwell
Three little kids for the flavor
Stir carefully thru the days
See how the flavor stays
These are the dreams you will savor
With His blessings from above
Serve it generously with love
One man, one wife, one love thru life
Memories are made of this

MEMORY (1982)

(w) Trevor Nunn, T. S. Eliot (m) Andrew Lloyd Webber
(I) Musical: *Cats* by Betty Buckley (P) Barbra Streisand.
(CR) Barry Manilow

Midnight -- Not a sound from the pavement
Has the moon lost her mem'ry
She is smiling alone.
In the lamplight
The withered leaves collect at my feet
And the wind begins to moan
Mem'ry -- All alone in the moonlight
I can smile at the old days, I was beautiful then
I remember the time
I knew what happiness was
Let the mem'ry live again

Ev'ry streetlamp seems to beat
A fatalistic warning
Someone mutters and a streetlamp gutters
And soon it will be morning
Daylight -- I must wait for the sunrise
I must think of a new life
And I mustn't give in
When the dawn comes
Tonight will be a memory too
And a new day will begin

Burnt out ends of smoky days
The stale, cold smell of morning
The streetlamp dies,
Another night is over
Another day is dawning

Touch me -- It's so easy to leave me
All alone with the mem'ry
Of my days in the sun
If you touch me
You'll understand what happiness is
Look a new day has begun

MOOD INDIGO (1931)

(w) Albany Bigard (m) Duke Ellington, Irving Mills

You ain't been blue, no, no, no.
You ain't been blue, 'til you've had that mood
indigo.
That feeling goes stealin' down to my shoes,
While I sit and sigh: "Go 'long, blues."

Always get that mood indigo since my baby said
goodbye.

In the evenin' when lights are low, I'm so
lonesome I could cry.
'Cause there's nobody who cares about me.
I'm just a soul who's bluer than blue can be.
When I get that mood indigo, I could lay me down
and die.

You ain't been blue, no, no, no.
You ain't been blue, 'til you've had that mood
indigo.
That feeling goes stealin' down to my shoes,
While I sit and sigh: "Go 'long, blues."

MOON RIVER (1961)

(w) Johnny Mercer (m) Henry Mancini (I) Film: *Breakfast At
Tiffany's* by Audrey Hepburn (P) Henry Mancini & his
Orchestra (Vocal version by Andy Williams) (CR) Jerry Butler
Academy Award Winner & NARAS Award Winner

Moon river, wider than a mile
I'm crossing you in style, some day
Old dream maker, you heart breaker
Wherever you're goin'
I'm goin' your way

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

MOONGLOW (1934)

(wm) Will Hudson, Eddie De Lange, Irving Mills

It must have been moonglow
Way up in the blue
It must have been moonglow
That led me straight to you
I still hear you saying,
"Dear one, hold me fast"
And I start in praying
Oh Lord please let this last

We seemed to float right through the air
Heavenly songs
Seemed to come from ev'rywhere
And now when there's moonglow
Way up in the blue
I'll always remember
That moonglow gave me you

MOONLIGHT BECOMES YOU (1942)

(w) Johnny Burke (m) James van Heusen. (P) Bing Crosby.

Moonlight becomes you, it goes with your hair.
You certainly know the right thing to wear.
Moonlight becomes you, I'm thrilled at the sight.
And I could get so romantic tonight.

You're all dressed up to go on dreaming,
Now don't tell me I'm wrong.
And what a night to go dreaming,
Mind if I tag along?
If I say I love you, I want you to know
It's not just because there's moonlight, although
Moonlight becomes you so.

MOONLIGHT IN VERMONT (1943)

(wm) John Blackburn & Karl Suesdorf
(P) Margaret Whiting

Pennies in a stream,
Falling leaves of sycamore,
Moonlight in Vermont.
Icy finger waves,
Ski trails on a mountain side,
Snow light in Vermont.

Telegraph cables, they sing down the highway,
And travel each bend in the road.
People who meet in this romantic setting
Are so hypnotized by the lovely
Evening summer breeze,
Warbling of a meadowlark,
Moonlight in Vermont.
[Coda]: You and I and moonlight in Vermont.

MORE THAN YOU KNOW (1929)

(w) Edward Elischu & Billy Rose (m) Vincent Youmans
(I) Musical: *Great Day* by Jane Froman

(Refrain): More than you know, more than you
know

Girl of my heart, I love you so.
Lately I find you're on my mind more than you
know.
Whether you're right, whether you're wrong,
Girl of my heart, I'll string along.
I need you so, more than you'll ever know.

Loving you the way that I do, there's nothing I can
do about it.
Loving may be all you can give;
But, baby, I can't live without it.

Oh, how I'd cry! Oh how I'd cry if you got tired
and said good-bye.
More than I'd show, more than you'd ever know.

MY BLUE HEAVEN (1924)

(w) George Whiting (m) Walter Donaldson
(I) Vaudeville by George Whiting (P) 1928 by Gene Austin **No. 1 Chart Record** (RR) 1939 by Jimmie Lunceford Orch. (RR) 1950 Film: *My Blue Heaven* by Betty Grable & Dan Dailey (RR) 1955 Film: *Love Me Or Leave Me* by Doris Day

When whippoorwills call
And evening is nigh
I hurry to my blue heaven
A turn to the right, a little white light
Will lead you to my blue heaven

You'll see a smiling face
A fireplace, a cozy room
A little nest that's nestled
Where the roses bloom
Just Mollie and me
And baby makes three
We're happy in my blue heaven

MY FAVORITE THINGS (1959)

(w) Oscar Hammerstein II (m) Richard Rodgers
(I) Musical: *The Sound Of Music* by Patricia Neway & Mary Martin (RR) 1968 Herb Alpert & The Tijuana Brass (Jazz instrumental by John Coltrane)

Raindrops on roses and whiskers on kittens
Bright, copper kettles
And warm woolen mittens
Brown paper packages tied up with string
These are a few of my favorite things

Cream colored ponies and crisp apple strudels
Doorbells and sleigh bells
And schnitzel with noodles
Wild geese that fly
With the moon on their wings
These are a few of my favorite things

Girls in white dresses with blue satin sashes
Snowflakes that stay on my nose and eyelashes
Silver white winters that melt into springs
These are a few of my favorite things

When the dog bites, when the bee stings
When I'm feeling sad
I simply remember my favorite things
And then I don't feel so bad

MY HEART BELONGS TO DADDY

(1938)

(wm) Cole Porter

(I) Musical: *Leave It To Me* by Mary Martin (P) Mary Martin with Eddie Duchin & his Orchestra (CR) Larry Clinton & his Orchestra. (RR) 1946 film: *Night And Day* by Mary Martin. (RR) 1946 by Artie Shaw & his Orchestra. (RR) 1960 film: *Let's Make Love* by Marilyn Monroe

(Chorus 1): While tearing off a game of golf

I may make a play for the caddy
But when I do, I don't follow through
'Cause my heart belongs to Daddy
If I invite a boy some night
To dine on my fine finnan haddie
I just adore his asking for more
But my heart belongs to Daddy

Yes, my heart belongs to Daddy
So I simply couldn't be bad
Yes, my heart belongs to Daddy
Da-da-da, da-da-da, da-da-da, dad
So I want to warn you laddie
Tho' I know you're perfectly swell
That my heart belongs to Daddy
'Cause my daddy, he treats me so well

(Chorus 2): St. Patrick's Day although I may

Be seen wearing green with a paddie
I'm always sharp when playing the harp
'Cause my heart belongs to Daddy
Though other dames at football games
May long for a strong undergraddie
I never dream of making the team
'Cause my heart belongs to Daddy

Yes, my heart belongs to Daddy
So I simply couldn't be bad
Yes, my heart belongs to Daddy
Da-da-da, da-da-da, da-da-da, dad
So I want to warn you laddie
Tho' I simply hate to be frank
That I can't be mean to Daddy
'Cause my da-da-da, daddy might spank

MY KIND OF TOWN (1964)

(w) Sammy Cahn (m) Jimmy Van Heusen

(I) Film: *Robin & The Seven Hoods* by Frank Sinatra (P) Frank Sinatra

This is my kind of town, Chicago is
My kind of town, Chicago is
My kind of people too
People who, smile at you
And each time I roam, Chicago is
Calling me home, Chicago is
One town that won't let you down
It's my kind of town

My kind of town, Chicago is
My kind of town, Chicago is
My kind of razzmatazz
And it has, all that jazz
And each time I leave, Chicago is
Tuggin' my sleeve, Chicago is
The Wrigley Building, Chicago is
The windy city, Chicago is
The Union stockyards, Chicago is,
Comisky Ballpark, Chicago is
One town that won't let you down
It's my kind of town

MY PRAYER (1939)

(wm) Jimmy Kennedy, Georges Boulanger

(I) Vera Lynn. (P) Sammy Kaye & his Orchestra (RR) 1956 by The Platters. **No. 1 Chart Record**

My prayer is to linger with you
At the end of the day In a dream that's divine
My prayer is a rapture in blue
With the world far away
And your lips close to mine

Tonight while our hearts are aglow
Oh, tell me the words
That I'm longing to know
My prayer and the answer you give
May they still be the same
For as long as we live
That you'll always be there
At the end of my prayer

MY ROMANCE (1935)

(w) Lorenz Hart (m) Richard Rodgers
(I) Musical: *Billy Rose's Jumbo* by Donald Novis & Gloria Grafton (RR) 1962 film: *Jumbo* by Doris Day

My romance
Doesn't have to have a moon in the sky
My romance
Doesn't need a blue lagoon standing by

No month of May, No twinkling stars
No hideaway, No soft guitars

My romance
Doesn't need a castle rising in Spain
Nor a dance
To a constantly surprising refrain
Wide awake, I can make my most fantastic dreams
 come true
My romance
Doesn't need a thing but you

MY SHIP (1941)

(m) Kurt Weill (w) Ira Gershwin
(I) Musical: *Lady in the Dark* by Gertrude Lawrence

My ship has sails that are made of silk,
The decks are trimmed with gold,
And of jam and spice there's a paradise in the hold.
My ship's aglow with a million pearls,
And rubies fill each bin.
The sun sits high in a sapphire sky
When my ship comes in.

I can wait the years till it appears,
One fine day one Spring;
But the pearls and such, they won't mean much
If there's missing just one thing.
I do not care if that day arrives,
That dream need never be,
If the ship I sing doesn't also bring
My own true love to me.
If the ship I sing doesn't also bring
My own true love to me.

MY SILENT LOVE (1932)

(m): Dana Suesse (w): Edward Heyman

I reach for you like I'd reach for a star,
Worshipping you from afar,
Living with my silent love.
I'm like a flame dying out in the rain,
Only the ashes remain,
Smould'ring like my silent love.

How I long to tell
All the things I have planned.
Still, it's wrong to tell,
You would not understand.
You'll go along never dreaming I care,
Loving somebody somewhere,
Leaving me my silent love.

THE NEARNESS OF YOU (1937)

(w) Ned Washington (m) Hoagy Carmichael (I) Film:
Romance in the Dark probably by John Boles or Gladys Swarthout

It's not the pale moon that excites me,
That thrills and delights me.
Oh no, it's just the nearness of you.
It isn't your sweet conversation
That brings this sensation.
Oh no, it's just the nearness of you.
When you're in my arms and I feel you so close to
 me,
All my wildest dreams come true.
I need no soft lights to enchant me,
If you'll only grant me, the right
To hold you ever so tight.
And to feel in the night, the nearness of you.



NEVER ON SUNDAY (1960)

(w-Eng) Billy Towne (m) Manos Hadjidakis

(I) Film: *Never On Sunday* by Melina Mercouri (P) Don Costa & his Orchestra (Vocal version by The Chordettes). **Academy Award Winner**

Oh, you can kiss me on a Monday
A Monday, a Monday
Is very, very good
Or you can kiss me on a Tuesday
A Tuesday, a Tuesday
In fact I wish you would
Or you can kiss me on a Wednesday
A Thursday, a Friday
And Saturday is best
But never, never on a Sunday, a Sunday
A Sunday, 'cause that's my day of rest

Most any day, you can be my guest
Any day you say, but my day of rest
Just name the day that you like best
Only stay away, on my day of rest

Oh you can kiss me on a cool day
A hot day, a wet day
Whichever one you choose
Or try to kiss me on a gray day
A May Day, a payday
And see if I refuse
And if you make it on a bleak day
A freak day, a weekday
Why you can be my guest
But never on a Sunday, a Sunday
The one day I need a little rest

Most any day, you can be my guest
Any day you say, but my day of rest
Just name the day that you like best
Only stay away, on my day of rest

NEW YORK, NEW YORK (1977)

(w) Fred Ebb (m) John Kander

(I) Film: *New York, New York* by Liza Minnelli. (P) Frank Sinatra

Start spreadin' the news, I'm leaving today
I wanna be a part of it
New York, New York
These vagabond shoes are longing to stray
And step around the heart of it
New York, New York
I wanna wake up in the city that doesn't sleep
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 York
If I can make it there
I'd make it anywhere
It's up to you
New York, New York

I want to wake up in a city
That doesn't sleep
To find I'm 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.
If I can make it there,
I'd make it anywhere
Come on, come through,
New York, New York

NICE WORK IF YOU CAN GET IT (1937)

(w) Ira Gershwin (m) George Gershwin.

(I) Film: *A Damsel In Distress* by Jan Duggan, Mary Dea, Pearl Amatore & Fred Astaire (P) Fred Astaire **No. 1 Chart Record.** (CR) The Andrews Sisters. (CR) Maxine Sullivan

Holding hands at midnight
'Neath a starry sky
Nice work if you can get it
And you can get it if you try
Strolling with the one girl
Sighing sigh after sigh
Nice work if you can get it
And you can get it if you try

Just imagine someone
Waiting at the cottage door
Where two hearts become one
Who could ask for anything more
Loving one who loves you
And then taking that vow
Nice work if you can get it
And if you get it, won't you tell me how

NIGHT AND DAY (1932)

(wm) Cole Porter

(I) Musical: *The Gay Divorce* by Fred Astaire and danced by Astaire and Claire Luce. (P) Leo Reisman Orch. **No. 1 chart record.**

(*Verse*): Like the beat, beat, beat of the tom tom,
when the jungle shadows fall.
Like the tick, tick, tock of the stately clock, as it
stands against the wall.
Like the drip, drip, drip of the raindrops, when the
summer show'r is through,
So a voice within me keeps repeating, "You, you,
you."

(*Chorus*): 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 longing for you follows wherever I go?
In the roaring traffic's boom.
In the silence of my lonely room, I think of you
Night and day.
Night and day under the hide of me
There's an oh, such a hungry yearning, 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.

A NIGHTINGALE SANG IN BERKELEY SQUARE (1940)

(w) Eric Maschwitz (m) Manning Sherwin

(*Chorus 1*): That certain night, the night we met,
There was magic abroad in the air.
There were angels dining at the Ritz,
And a Nightingale sang in Berkeley Square.
I may be right, I may be wrong,
But I'm perfectly willing to swear
That when you turned and smiled at me,
A Nightingale Sang In Berkeley Square.
The moon that lingered over London town,
Poor puzzled moon, he wore a frown.
How could he know we two were so in love?
The whole darn world seemed upside down.
The streets of town were paved with stars.
It was such a romantic affair.
And as we kissed and said "goodnight," A
Nightingale Sang In Berkeley Square.

(*Chorus 2*): How strange it was, how sweet and
strange,

There was never a dream to compare
With that hazy, crazy night we met,
When A Nightingale Sang In Berkeley Square.
This heart of mine beat loud and fast,
Like a merry-go-round in a fair,
For we were dancing cheek to cheek,
And A Nightingale Sang In Berkeley Square.
When dawn came stealing up all gold and blue,
To interrupt our rendezvous.
I still remember how you smiled and said,
"Was that a dream or was it true?"
Our homeward step was just as light
As the tap dancing feet of Astaire.
And like an echo far away,
A Nightingale Sang In Berkeley Square.

(*Coda*): I know 'cause I was there.
That night in Berkeley Square.

NO NOT MUCH (1956)

(w) Al Stillman (m) Robert Allen

(P) The Four Lads

(*Chorus 1*): I don't want my arms around you --
no not much.
I don't bless the day I found you -- no not much.
I don't need you like the stars don't need the sky.
I won't love you longer than the day I die.
You don't please me when you squeeze me -- no
not much.
My head's the lightest from your very slightest
touch.
Baby if you ever go, could I take it?
Maybe so.
Ah, but would I like it? No not much.

(*Chorus 2*): I don't care to hug and kiss you -- no
not much.
When you're gone I never miss you -- no not
much.
Like a ten cent soda doesn't cost a dime,
I don't want you near me only all the time.
You don't thrill me when you hold me -- no not
much.
My brain gets hazy from your cool and crazy
touch.
Baby, if you ever go, could I take it? Maybe so.
Ah, but would I like it? No not much.
No not much.

OAKLAND (1965)

(wm) Wayne Pope & The Good Time Washboard III

(P) The Good Time Washboard III

(Verse): I am sure that you're aware
Of famous cities everywhere,
The ones they write about in song and verse.
There are songs about Chicago, London, Paris and
St. Paul
Buffalo, Miami, And for God's sake Beaver Falls.
Beaver Falls!
But Tin Pan Alley did us wrong
They never wrote a song
About the greatest city of them all.
Now don't go 'way; I hope you'll stay
And hear this song I wrote today:

(Chorus): Oakland's got the Tribune Tower
Oakland's got Lake Merritt too
She's got Jack London Square
The Alley Cat is there!
The Kaiser Center sticks up everywhere
Where did all the people go when 'Frisco burned?
They all went to Oakland and they never returned.
Right outside the city limits
Scoots a freeway called the Nimitz.
Of all the pretty cities she's the leader
And don't forget the tube to Alameda

Well, she's got pride (*PRIDE!*), hope (*HOPE!*)

Oh what a view

Oakland we're for you

(DON'T MEAN MILPITAS!)

Oakland we're for you

OH, HOW I HATE TO GET UP IN THE MORNING (1918)

(wm) Irving Berlin

(Verse 1): The other day I chanced to meet a
soldier friend of mine.
He'd been in camp for sev'ral weeks and he was
looking fine.
His muscles had developed and his cheeks were
rosy red.
I asked him how he liked the life,
And this is what he said:

(Chorus 1) Oh, how I hate to get up in the
morning,
Oh! How I'd love to remain in bed;
For the hardest blow of all,
Is to hear the bugler call:

You've got to get up, you've got to get up,
You've got to get up this morning!
Someday I'm going to murder the bugler,
Someday they're going to find him dead;
I'll amputate his reveille,
And step upon it heavily,
And spend the rest of my life in bed!

(Verse 2): A bugler in the army is the luckiest of
men.

He wakes the boys at five and then goes back to
bed again.
He doesn't have to blow again until the afternoon.
If ev'rything goes well with me,
I'll be a bugler soon.

(Chorus 2): Oh, how I hate to get up in the
morning,

Oh! How I'd like to remain in bed;
For the hardest blow of all,
Is to hear the bugler call
You've got to get up, you've got to get up,
You've got to get up this morning!
Oh! boy the minute the battle is over,
Oh! boy the minute the foe is dead,
I'll put my uniform away,
And move to Philadel-phi-ay,
And spend the rest of my life in bed!

OKLAHOMA (1943)

(w) Oscar Hammerstein II (m) Richard Rodgers

(I) Musical: *Oklahoma!* by Alfred Drake, Joan Roberts, Betty
Garde, Barry Kelley, Edwin Clay and The Ensemble
(RR) 1955 film version by Gordon MacRae, Charlotte
Greenwood, James Whitmore, Shirley Jones, Jay C. Flippen and
The Chorus

[Chorus]: Oklahoma, where the wind
Comes sweepin' down the plain
And the wavin' wheat can sure smell sweet
When the wind comes right behind the rain
Oklahoma, ev'ry night my honey lamb and I
Sit alone and talk and watch a hawk
Makin' lazy circles in the sky

We know we belong to the land
And the land we belong to is grand
And when we say Yeeow! A-yip-i-o-ee-ay!
We're only sayin', you're doin' fine Oklahoma
Oklahoma - O, K, L, A, H, O, M, A Oklahoma!

OH, WHAT A BEAUTIFUL MORNIN' **(1943)**

(w) Oscar Hammerstein II (m) Richard Rodgers
(I) Musical: *Oklahoma!* by Alfred Drake (RR) 1955 film
version by Gordon MacRae (Most popular recording by Bing
Crosby)

There's a bright golden haze on the meadow
There's a bright golden haze on the meadow.
The corn is as high as an elephant's eye,
An' it looks like it's climbin' clear up to the sky

(Chorus)

Oh, what a beautiful mornin'
Oh, what a beautiful day
I got a beautiful feelin'
Ev'rything's goin' my way

All the cattle are standin' like statues
All the cattle are standin' like statues
They don't turn their heads
As they see me ride by
But a little brown mav'rick
Is winkin' her eye
(To chorus)

All the sounds of the earth are like music
All the sounds of the earth are like music
The breeze is so busy it don't miss a tree
And a ol' weepin' willer is laughin' at me
(To chorus)

(Tag:) Oh, what a beautiful day

OLD CAPE COD (1956)

(wm) Claire Rothrock, Milt Yakus, Allan Jeffrey
(P) Patti Page

If you're fond of sand dunes and salty air
Quaint little villages, here and there
You're sure to fall in love with
Old Cape Cod
If you like the taste of a lobster stew
Served by a window
With an ocean view
You're sure to fall in love
With old Cape Cod

Winding roads that seem to beckon you
Miles of green beneath the skies of blue
Church bells chiming on a Sunday morn'
Remind you of the town
Where you were born.

If you spend an evening
You'll want to stay
Watching the moonlight
On Cape Cod Bay
You're sure to fall in love
With old Cape Cod

OL' MAN RIVER (1927)

(w) Oscar Hammerstein II (m) Jerome Kern
(I) Musical: *Showboat* by Jules Bledsoe & the Chorus
(P) Paul Robeson with Paul Whiteman & his Orchestra
(RR) 1929 film: *Showboat* by Jules Bledsoe (RR) 1936 film:
Showboat by Paul Robeson (RR) 1946 film: *Till The Clouds
Roll By* by Caleb Peterson (Reprised by Frank Sinatra)
(RR) 1951 film: *Showboat* by William Warfield

Ol' man river, dat ol' man river
He must know sumpin', but don't say nothin'
He jes keeps rollin', he keeps on rollin' along
He don't plant 'taters, he don't plant cotton
An' dem dat plants 'em is soon forgotten
But ol' man river, he jes keeps rollin' along
You an' me, we sweat and strain
Body all achin' an' racked wid pain
"Tote dat barge, lift dat bail!"
Git a little drunk an' you'll land in jail
Ah gits weary an' sick of tryin'
Ah'm tired of livin' an' feared of dyin'
But ol' man river, he jes keeps rollin' along

ON MOONLIGHT BAY (1912)

(w) Edward Madden (m) Percy Wenrich
(P) The American Quartet (RR) 1951 by Bing & Gary Crosby

(Chorus): We were sailing along On Moonlight Bay
We could hear the voices ringing
They seemed to say,
"You have stolen my heart, Now don't go 'way"
As we sang love's old sweet song
On Moonlight Bay

ON THE ATCHISON, TOPEKA AND THE SANTA FE (1946)

(w) Johnny Mercer (m) Harry Warren (I) Film: *The Harvey Girls* by Judy Garland & The Ensemble **Academy Award Winner** (P) Johnny Mercer & The Pied Pipers **No. 1 Chart Record** (CR) Bing Crosby. (CR) Tommy Dorsey & his Orchestra

Do you hear that whistle down the line
I figure that it's engine number 49
She's the only one that'll sound that way
On the Atchison, Topeka and the Santa Fe
See the ol' smoke risin' round the bend
I reckon that she knows she's gonna meet a friend
Folks around these parts get the time of day
From the Atchison, Topeka and the Santa Fe

Here she comes, ooh, ooh, ooh
Hey Jim, yuh better git the rig
Ooh, ooh, ooh she's got a list o' passengers that's
pretty big
And they'll all want lifts to Brown's Hotel
'Cause lots o' them been travelin' for quite a spell
All the way from Philadelph-i-ay
On the Atchison, Topeka and the Sante Fe

ON THE STREET WHERE YOU LIVE (1956)

(w) Alan Jay Lerner (m) Frederick Loewe
(I) Musical: *My Fair Lady* by Michael King (P) Vic Damone

I have often walked down this street before
But the pavement always stayed
Beneath my feet before
All at once am I sev'ral stories high
Knowing I'm on the street where you live
Are there lilacs trees in the heart of town?
Can you hear a lark
In any other part of town
Does enchantment pour out of ev'ry door
No, it's just on the street where you live

And, oh, the towering feeling
Just to know somehow you are near
The overpowering feeling
That any second You may suddenly appear
People stop and stare
They don't bother me
For there's no where else on earth
That I would rather be
Let the time go by, I won't care if I
Can be here on the street where you live

ONE ALONE (1926)

(m): Sigmund Romberg (w): Otto Harbach & Oscar Hammerstein. (I) Musical: *The Desert Song*

(Verse): Lonely as a desert breeze,
I may wander where I please,
Yet I keep on longing,
Just to rest a while
Where a sweetheart's tender eyes
Take the place of sand and skies,
All the world forgotten
In one woman's smile.

(Chorus): One alone to be my own,
I alone to know her caresses;
One to be eternally
The one my worshipping soul possesses.
At her call I'd give my all,
All my life and all my love enduring;
This would be a magic world to me,
If she were mine alone.

OPUS ONE (1945)

(w) Sid Carris (m) Sy Oliver (P) Tommy Dorsey & his Orchestra

I'm rackin' my brain To think of a name
To give to this tune, so Perry can croon
And maybe old Bing will give it a fling
And that'll start everyone hummin' a thing.
The melody's dumb, repeat, and repeat
But if you can swing It's got a good beat
And that's the main thing To make it complete
'Cause everyone's swingin' today

So they call it Opus One
But not for Sammy Kaye, hey, hey, hey
Opus One
It's got to swing that sway, baby
And Mr. Les Brown Can make it renown
And Ray Anthony He can rock it for me
There's never a doubt You'll knock yourself out
Whenever you can hear Opus One
Whenever you can hear Opus One
Whenever you can hear Opus One

ONE FOR MY BABY (And One More For The Road) (1943)

(m) Harold Arlen (w) Johnny Mercer
(I) Film: *The Sky's the Limit*, by Fred Astaire

It's quarter to three. There's no one in the place
except you and me.
So set 'em up, Joe. I've got a little story you ought
to know.
We're drinking, my friend, to the end of a brief
episode.
Make it one for my baby and one more for the
road.
I got the routine, so drop another nickel in the
machine.
I'm feeling so bad, I wish you'd make the music
dreamy and sad.
Could tell you a lot, but you've got to be true to
your code.
Make it one for my baby and one more for the
road.

You'd never know it, but, buddy, I'm a kind of
poet and I've got a lotta things to say.
And when I'm gloomy, you simply gotta listen to
me until it's talked away.
Well, that's how it goes. And, Joe, I know you're
getting anxious to close.
So thanks for the cheer. I hope you didn't mind my
bending your ear.
This torch that I've found must be drowned or it
soon might explode.
Make it one for my baby and one more for the
road.

Coda: That long, long road.

OVER THE RAINBOW (1939)

(w) E. Y. Harburg (m) Harold Arlen
(I) Film: *The Wizard Of Oz* by Judy Garland (P) Judy
Garland **Academy Award Winner** (CR) Glenn Miller & his
Orchestra (CR) Bob Crosby & his Orchestra

Somewhere over the rainbow
Way up high
There's a land that I heard of
Once in a lullaby.

Somewhere over the rainbow
Skies are blue,
And the dreams that you dare to dream
Really do come true.

Some day I'll wish upon a star,
And wake up where the clouds
Are far behind me.
Where troubles melt like lemon drops
Away above the chimney tops
That's where you'll find me.
Somewhere over the rainbow bluebirds fly.
Birds fly over the rainbow
Why then, oh why, can't I?

(Coda): If happy little bluebirds fly
Beyond the rainbow
Why, oh why, can't I

P.S. I LOVE YOU (1934)

(w) Johnny Mercer (m) Gordon Jenkins
(P) Rudy Vallee. (RR) 1953 by The Hilltoppers

Dear, I thought I'd drop a line
The weather's cool, the folks are fine
I'm in bed each night at nine
P.S. I love you
Yesterday we had some rain
But all in all I can't complain
Was it dusty on the train
P.S. I love you

Write to the Browns just as soon as you're able
They came around to call
I burned a hole in the dining room table
And let me see, I guess that's all
Nothing else for me to say
And so I'll close, but by the way
Ev'rybody's thinking of you
P.S. I love you

(From the Bridge, Second Time)

I do my best to obey all your wishes
I put a sign up, "THINK!"
I gotta buy us a new set of dishes
Or wash the ones piled in the sink.
Nothing else to tell you dear
Except each day seems like a year
Ev'ry night I'm thinking of you
P.S. I love you

PAPER DOLL (1930)

(wm) Johnny S. Black (P) Tommy Liman
(RR) 1943 by The Mills Brothers **No. 1 Chart Record**

[Chorus]

I'm goin' to buy a paper doll
That I can call my own
A doll that other fellows cannot steal
And then the flirty, flirty guys
With their flirty, flirty eyes
Will have to flirt with dollies that are real

When I come home at night
She will be waiting
She'll be the truest doll in all this world
I'd rather have a paper doll to call my own
Than have a fickle-minded, real, live girl

[Interlude]

I guess I've had a million dolls or more
I guess I've played the doll game
O'er and o'er
I just quarreled with Sue
That's why I'm blue
She's gone away and left me
Just like all dolls do

I tell you boys it's tough to be alone
And it's tough to love a doll
That's not your own
I'm through with all of them
I'll never fall again
Say boy, whatcha gonna do

[Repeat Chorus from the top]

THE PARTY'S OVER (1956)

(m) Jule Styne (w) Betty Comden & Adolph Green.
(I) Musical: *The Bells Are Ringing* by Judy Holliday
(Chorus): The Party's over; it's time to call it a

day.
They've burst your pretty balloon and taken the
moon away.
It's time to wind up the masquerade.
Just make your mind up the piper must be paid.
The party's over; the candles flicker and dim.
You danced and dreamed through the night,
It seemed to be right, just being with him.
Now you must wake up, all dreams must end.
Take off your makeup,
The party's over. It's all over, my friend.

PENNIES FROM HEAVEN (1936)

(w): John Burke (m): Arthur Johnston

(Verse): A long time ago, a million years B. C.
The best things in life were absolutely free.
But no one appreciated a sky that was always blue;
And no one congratulated a moon that was always
new.
So it was planned that they would vanish now and
then.
And you must pay before you get them back again.
That's what storms were made for.
And you shouldn't be afraid for

(Chorus): Ev'rytime it rains, it rains pennies from
heaven.
Don't you know each cloud contains pennies from
heaven?
You'll find your fortune falling all over town.
Be sure that your umbrella is upside down.
Trade them for a package of sunshine and flowers.
If you want the things you love, you must have
showers.
So when you hear it thunder, don't run under a
tree.
There'll be pennies from heaven for you and me.

PLEASE (1932)

(m): Ralph Rainger (w): Leo Robin
(I): Film *The Big Broadcast of 1933* by Bing Crosby

(Chorus): Please, lend your little ear to my pleas.
Lend a ray of cheer to my pleas.
Tell me that you love me too.
Please, let me hold you tight in my arms.
I could find delight in your charms
Ev'ry night my whole life through.

Your eyes reveal that you have the soul of an
angel, white as snow;
But how long must I play the role of a gloomy
Romeo? Oh!
Please, say you're not intending to tease.
Speed the happy ending, and
Please
Tell me that you love me too.

PEOPLE WILL SAY WE'RE IN LOVE (1943)

(w) Oscar Hammerstein II (m) Richard Rodgers
(I) Musical: *Oklahoma!* by Alfred Drake & Joan Roberts
(RR) 1955 film version by Gordon MacRae & Shirley Jones

(Laurie's verse):

Why do they think up stories
That link my name with yours
Why do the neighbors chatter all day
Behind their doors
I know a way to prove what they say
Is quite untrue
Here is the gist, a practical list
Of "don'ts" for you

(Laurie's chorus): Don't throw bouquets at me

Don't please my folks too much
Don't laugh at my jokes too much
People will say we're in love
Don't sigh and gaze at me
Your sighs are so like mine
Your eyes mustn't glow like mine
People will say we're in love
Don't start collecting things
Give me my rose and my glove
Sweetheart they're suspecting things
People will say we're in love

(Curly's verse):

Some people claim
That you are to blame as much as I
Why do you take the trouble to bake my fav'rite pie
Grantin' your wish
I carved our initials on the tree
Jist keep a slice of all the advice
You give so free

(Curly's chorus):

Don't praise my charm too much
Don't look so vain with me
Don't stand in the rain with me
People will say we're in love
Don't take my arm too much
Don't keep your hand in mine
Your hand feels so grand in mine
People will say we're in love
Don't dance all night with me
Till the stars fade from above
(Both) They'll see, it's alright with me
People will say we're in love

(WON'T YOU) PLAY A SIMPLE MELODY (1914)

(wm) Irving Berlin
(I) Musical: *Watch Your Step* (Berlin's first stage show)
1953 Movie: *There's No Business Like Show Business* by
Ethel Merman and Dan Dailey

(MAIN MELODY):

Won't you play a simple melody
Like my mother sang to me?
One with good old fashioned harmony
Play a simple melody.

(RAG VERSION COUNTER-MELODY):

Musical Demon,
Set your honey a-dreamin',
Won't you play me some rag?
Just change that classical nag
To some sweet beautiful drag.
If you will play from a copy
Of a tune that is choppy,
You'll get all my applause.
And that is simply because
I want to listen to Rag.

PUT ON A HAPPY FACE (1960)

(m): Charles Strouse (w): Lee Adams
(I): Musical *Bye Bye Birdie!* by Dick VanDyke

Gray skies are gonna clear up;
Put on a happy face.
Brush off the clouds and cheer up:
Put on a happy face.

Take off that gloomy mask of tragedy,
It's not your style.
You'll look so good that you'll be glad
You decided to smile!
Pick out a pleasant outlook,
Stick out that noble chin.
Wipe off that full of doubt look,
Slap on a happy grin.
And spread sunshine all over the place.
Just put on a happy face!

RAMBLIN' ROSE (1962)

(wm) Noel Sherman, Joe Sherman

(P) Nat King Cole

Ramblin' Rose, Ramblin' Rose
Why you ramble no one knows
Wild and wind-blown
That's how you've grown
Who can cling to a Ramblin' Rose

Ramble on, ramble on
When your ramblin' days are gone
Who will love you with a love true
When your ramblin' days are gone

Ramblin' Rose, Ramblin' Rose
Why I want you, heaven knows
Though I love you, with a love true
Who can cling to a Ramblin' Rose

RAINDROPS KEEP FALLIN' ON MY HEAD (1969)

(w) Hal David (m) Burt Bacharach (I) Film: *Butch Cassidy And The Sundance Kid*, by voice of B. J. Thomas (P) B. J. Thomas, **No. 1 Chart Record; Academy Award Winner**

Raindrops keep fallin' on my head
And just like the guy
Whose feet are too big for his bed
Nothing seems to fit
Those raindrops are fallin' on my head
They keep fallin'
So I just did me some talkin' to the sun
And I said I didn't like the way
He got things done
Sleepin' on the job
Those raindrops are fallin' on my head
They keep fallin'

But there's one thing I know
The blues they send to meet me
Won't defeat me
It won't be long till happiness
Steps up to greet me
Raindrops keep fallin' on my head
But that doesn't mean my eyes
Will soon be turnin' red, cryin's not for me
'Cause I'm never gonna stop the rain
By complainin' because I'm free
Nothin's worryin' me

RAZZLE DAZZLE (1974)

(w) Fred Ebb (m) John Kander.

(I) Musical: *Chicago* by Jerry Orbach. 2002 Film version by Richard Gere

Give 'em the old razzle dazzle, razzle dazzle 'em.
Give 'em an act with lots of flash in it
and the reaction will be passionate.
Give 'em the old hocus pocus,
Bead and feather 'em.
How can they see with sequins in their eyes?
What if your hinges all are rusting?
What if, in fact, you're just disgusting?
Razzle dazzle 'em, and they'll never catch wise!

Give 'em the old razzle dazzle, razzle dazzle 'em.
Give 'em a show that's so splendiferous.
Row after row will grow vociferous.
Give 'em the old flim flam flummox,
Fool and fracture 'em.
How can they hear the truth above the roar?
Throw 'em a fake and a finagle;
They'll never know you're just a bagel,
Razzle dazzle 'em, and they'll beg you for more!

Give 'em the old razzle dazzle, razzle dazzle 'em.
Back since the days of old Methuselah,
Everyone loves the big bamboozaler
Give 'em the old three-ring circus,
Stun and stagger 'em.
When you're in trouble, go into your dance.
Though you are stiffer than a girder,
They let ya get away with murder.
Razzle dazzle 'em, And you've got a romance

Give 'em the old razzle dazzle, razzle dazzle 'em.
Give 'em an act that's unassailable.
They'll wait a year 'til you're available!
Give 'em the old double whammy,
Daze and dazzle 'em.
Show 'em the first rate sorcerer you are.
Long as you keep 'em way off balance,
How can they spot you got no talents?
Razzle dazzle 'em
Razzle dazzle 'em
Razzle dazzle 'em
And they'll make you a star!

(GET YOUR KICKS ON) ROUTE 66!

(1946)

(wm) Bobby Troup
(P) The King Cole Trio

If you ever plan to motor west
Travel my way
Take the highway that's the best
Get your kicks on Route 66
It winds from Chicago to L.A.
More than two thousand miles all the way
Get your kicks on Route 66

You go through Saint Looney, Joplin, Missouri
Oklahoma City is mighty pretty.
You'll see Amarillo
Gallup, New Mexico
Flagstaff, Arizona don't forget Winona
Kingman, Barstow, San Bernadino
Won't you get hip to this kindly tip:
When you make that California trip
Get your kicks on Route 66

SAM, YOU MADE THE PANTS TOO LONG (1932)

(w): Fred Whitehouse, Milton Berle (m): Sam M. Lewis & Victor Young Adapted from "Lord, You Made the Night Too Long"

(*Verse*): Trousers dragging, slowly dragging thru
the street,
Yes! I'm walking, but I'm walking without feet.
I'm not finding fault at all,
You're too big and I'm too small,
But Sam,
You promised me both ends would meet.

(*Chorus*): You made the coat and vest fit the best.
You made the lining nice and strong.
But Sam, you made the pants too long.
You made the peak lapel look so swell,
So who am I to say you're wrong?
But Sam, you made the pants too long.

They got a belt and they got suspenders,
So what can they lose?
But what good are belts, and what good
suspenders,
When the pants are hanging over the shoes?
You feel a winter breeze up and down the knees.
The belt is where the tie belongs.
'Cause Sam, Sam, Sam,
You made the pants too long.

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SAN FRANCISCO (1936)

(w) Gus Kahn (m) Bronislau Kaper, Walter Jurmann
(I) Film: *San Francisco* by Jeanette MacDonald (RR) 1961 by
Judy Garland

[*Chorus*]: San Francisco, open your golden gate,
You let no stranger wait outside your door.
San Francisco, here is your wandering one
Saying, "I'll wander no more."

Other places only make me love you best
Tell me you're the heart of all the golden west.
San Francisco, welcome me home again.
I'm coming home to go roaming no more.

SATIN DOLL (1958)

(w) Johnny Mercer (m) Billy Strayhorn, Duke Ellington.
(I) Duke Ellington & his Orchestra. (P) Ella Fitzgerald

Cigarette holder which wigs me
Over her shoulder she digs me
Out catin', that satin doll
Baby shall we go out skippin'
Careful amigo, you're flippin'
Speaks Latin, that satin doll

She's nobody's fool
So I'm playing it cool as can be
I'll give it a whirl
But I ain't for no girl catching me
Switch-E-Rooney
Telephone numbers, well you know
Doing my rhumbas with uno
And that 'n' my satin doll

SAY IT ISN'T SO (1932)

(wm) Irving Berlin (P) George Olson Orch.

Say it isn't so, say it isn't so,
Ev'ryone is saying you don't love me,
Say it isn't so.
Ev'rywhere I go, ev'ryone I know
Whispers that you're growing tired of me,
Say it isn't so.
People say that you found somebody new,
And it won't be long before you leave me,
Say it isn't true.
Say that ev'rything is still O.K.,
That's all I want to know,
And what they're saying, say it isn't so.

SCOTCH AND SODA (1959)

(wm) Dave Guard (P) The Kingston Trio

Scotch and soda, mud in your eye
Baby, do I feel high, oh me, oh my
Do I feel high
Dry Martini, jigger of gin
Oh, what a spell you've got me in
Oh my, do I feel high

People won't believe me
They'll think that I'm just bragging
But I could feel the way I do
And still be on on the wagon
All I need is one of your smiles
Sunshine of your eyes, oh me, oh my
Do I feel higher than a kite can fly
Give me lovin' baby, I feel high

SECOND HAND ROSE (1921)

(w) Grant Clarke (m) James F. Hanley

(I) Revue: *Ziegfeld Follies of 1921* by Fanny Brice

(P) Fanny Brice (RR) 1928 film: *My Man* by Fanny Brice

(RR) 1968 film: *Funny Girl* by Barbra Streisand

(Verse): Father had a business
Strictly second hand
Ev'rything from toothpicks
To a baby grand.
Stuff in our apartment
Came from father's store.
Even clothes I'm wearing
Someone wore before.
It's no wonder that I feel abused.
I never get a thing that ain't been used.

(Chorus 1): I'm wearing second hand hats
Second hand clothes
That's why they call me Second Hand Rose
Even our piano in the parlour
Father bought for ten cents on the dollar
Second hand pearls
I'm wearing second hand curls
I never get a single thing that's new
Even Jake the plumber, he's the man I adore
Had the nerve to tell me
He's been married before
Ev'ryone knows
That I'm just Second Hand Rose
From Second Avenue

(Chorus 2): I'm wearing second hand shoes
Second hand hose
All the girls hand me their second hand beaus
Even my pajamas when I don 'em
Have somebody else's 'nitials on 'em
Second hand rings
I'm sick of second hand things
I never get what other girlies do
Once while strolling through the Ritz
A girl got my goat
She nudged her friend and said,
"Oh look there goes my old fur coat"
Ev'ryone knows
That I'm just Second Hand Rose
From Second Avenue
From Second Avenue

SEND IN THE CLOWNS (1973)

(wm) Stephen Sondheim

(I) Musical: *A Little Night Music* by Glynis Johns (P) Judy Collins

Isn't it rich? Are we a pair?
Me here at last on the ground,
You in mid-air. Send in the clowns.
Isn't it bliss? Don't you approve?
One who keeps tearing around,
One who can't move.
Where are the clowns? Send in the clowns.
Just when I stopped opening doors,
Finally knowing the one that I wanted was yours,
Making my entrance again with my usual flair,
Sure of my lines, no one is there.
Don't you love farce? My fault, I fear.
I thought that you'd want what I'd want.
Sorry, my dear. But where are the clowns?
Quick, send in the clowns.
Don't bother, they're here.

(From the bridge) Just when I stopped opening doors,
Finally knowing the one that I wanted was yours,
Making my entrance again with my usual flair,
Sure of my lines, no one is there.
Isn't it rich? Isn't it queer?
Losing my timing this late in my career.
And where are the clowns?
There ought to be clowns.
Well, maybe next year.

SECRET LOVE (1953)

(w) Paul Francis Webster (m) Sammy Fain
(I) Film: *Calamity Jane* by Doris Day **Oscar Winner.**

Once I had a secret love
That lived within the heart of me.
All too soon my secret love
Became impatient to be free.
So I told a friendly star,
The way that dreamers often do,
Just how wonderful you are,
And why I'm so in love with you.
Now I shout it from the highest hills,
Even told the golden daffodils;
At last my heart's an open door,
And my secret love's no secret any more.

SENTIMENTAL JOURNEY (1944)

(wm) Bud Green, Lester Brown, Ben Homer (P) Theme song
of Les Brown Orch./ Doris Day. (RR) 1951 The Ames
Brothers with Les Brown Orch.

Gonna take a sentimental journey
Gonna set my heart at ease
Gonna make a sentimental journey
To renew old memories
Got my bag, I got my reservation
Spent each dime I could afford
Like a child in wild anticipation
Long to hear that, "All aboard"

Seven, that's the time we leave at seven
I'll be waitin' up for heaven
Countin' ev'ry mile of railroad track
That takes me back
Never thought my heart could be so "yearny"
Why did I decide to roam
Gotta take this sentimental journey
Sentimental journey home

SEVENTY SIX TROMBONES (1957)

(wm) Meredith Willson
(I) Musical: *The Music Man* by Robert Preston & The Girls and
Boys

Seventy six trombones led the big parade
With a hundred and ten cornets close at hand
They were followed by rows and rows
Of the finest virtuosos
The cream of ev'ry famous band

Seventy six trombones caught the morning sun
With a hundred and ten cornets right behind

There were more than a thousand reeds
Springing up like weeds
There were horns of ev'ry shape and kind

There were copper bottom tympani
In horse platoons
Thundering, thundering all along the way
Double bell euphoniums and big bassoons
Each bassoon having his big fat say
There were fifty mounted cannon in the battery
Thundering, thundering louder than before
Clarinets of ev'ry size
And trumpeters who'd improvise
A full octave higher than the score
Seventy six trombones led the big parade
When the order to march
Rang out loud and clear
Starting off with a big bang, bong
On a Chinese gong
By a big, bang, bonger at the rear

Seventy six trombones
Hit the counterpoint
While a hundred and ten cornets
Played the air
Then I modestly took my place
As the one and only bass
And I oompahed up and down the square

SHINE ON, HARVEST MOON (1908)

(w) Jack Norworth (m) Nora Bayes
(I) Revue: *Follies of 1908* by Bayes and Norworth

(Verse 1): The night was mighty dark so you could
hardly see,
For the moon refused to shine.
Couple sitting underneath a willow tree,
For love they pine.
Little maid was kind afraid of darkness,
So she said, "I guess I'll go."
Boy began to sigh,
Looked up at the sky,
Told the moon his little tale of woe.

(Chorus): Oh, shine on, shine on harvest moon up
in the sky.
I ain't had no lovin' since January, February, June
or July.
Snow time ain't no time to stay outdoors and
spoon.
So shine on, shine on, harvest moon,
For me and my gal.

SHOW ME THE WAY TO GO HOME (1925)

(wm) Irving King (P) in the U.S. by Vincent Lopez Orch.
(CR) Billy Jones & Ernie Hare (The Happiness Boys)

Show me the way to go home
I'm tired and I want to go to bed
I had a little drink about an hour ago
And it's gone right to my head
Wherever I may roam, on land or sea or foam
You can always hear me singing this song
Show me the way to go home

Show me the way to my habitual abode
I'm fatigued and I desire to retire
Oh I had an alcoholic beverage sixty minutes ago
And it went straight to my cerebellum
Wherever I may parambulate
On land or sea or atmospheric vapor
You can always hear me singing this song
Show me the way to go home

SIDE BY SIDE (1927)

(wm) Harry MacGregor Woods
(P) Nick Lucas (CR) Paul Whiteman & his Orchestra (RR)
1953 by Kay Starr

Oh we ain't got a barrel of money
Maybe we're ragged and funny
But we'll travel along, singing a song
Side by side
Don't know what's comin' tomorrow
Maybe it's trouble and sorrow
But we'll travel the road
Sharin' our load
Side by side

Thru all kinds of weather
What if the sky should fall
Just as long as we're together
It doesn't matter at all
When they've all had their quarrels
And parted
We'll be the same as we started
Just travellin' along, singin' a song
Side by side

(Interlude:) See that sun in the morning
Peeping over the hill
I'll bet you sure it always has
And it always will
Well that's how I feel about someone

And somebody feels about me.
We're sure in love with each other
And that's the way it's gonna be

SINGIN' IN THE RAIN (1929)

(w) Arthur Freed (m) Nacio Herb Brown
(I) Film: *Hollywood Revue of 1929* by Cliff Edwards, The Brox Sisters & The Rounders (P) Cliff Edwards (CR) Gus Arnheim & his Orchestra (RR) 1952 film: *Singin' In The Rain* by Gene Kelly in one of the most popular film sequences in movie history

Singin' in the rain, just singin' in the rain
What a glorious feeling, I'm happy again
I'm laughing at clouds so dark up above
The sun's in my heart and I'm ready for love

Let the stormy clouds chase
Ev'ryone from the place
Come on with the rain
I've a smile on my face
I'll walk down the lane
With a happy refrain
And singin', just singin' in the rain

SKYLARK (1941)

(m) Hoagy Carmichael (w) Johnny Mercer
(I) Hoagy Carmichael

Skylark, have you anything to say to me?
Won't you tell me where my love can be?
Is there a meadow in the mist where someone's
waiting to be kissed?
Skylark, have you seen a valley green with spring
Where my heart can go a-journeying
Over the shadows and the rain,
To a blossom covered lane?

And in your lonely flight
Haven't you heard the music in the night?
Wonderful music.
Faint as will-o-the-wisp, crazy as a loon.
Sad as a gypsy serenading the moon.
Oh, skylark, I don't know if you can find these
things,
But my heart is riding on your wings
So, if you see them anywhere,
Won't you lead me there?

SMALL FRY (1938)

(m): Hoagy Carmichael (w): Johnny Mercer

(Chorus): Small fry, struttin' by the pool room;
Small fry, should be in the school room;
My! My! Put down that cigarette;
You ain't a grown-up high and mighty yet.
Small fry, dancin' for a penny;
Small fry, countin' up how many
My! My! Just listen here to me,
You ain't the biggest catfish in the sea.

You practice peckin' all day long
To some old radio song.
Oh! yes, Oh! yes, Oh! yes.
You better listen to your Paw/ (Maw)
And someday practice the law,
And then you'll be a real success. Yes!
Small fry, (You) Kissed the neighbor's daughter;
Small fry, (Should) Stay in shallow water.
Seems I should take you 'cross my knee,
You ain't the biggest catfish in the sea.
You've got your feet all soakin' wet,
You'll be the death of me yet.
Oh me! Oh my! Small fry.

SMILE (1936)

(w) John Turner, Geoffrey Parsons (m) Charles Chaplin
(I) Film: *Modern Times* as soundtrack theme (RR) 1959 by
Tony Bennett (RR) 1961 by Timmi Yuro (RR) 1962 by
Ferrante & Teicher (RR) 1965 by Jerry Butler & Betty
Everett

Smile, tho' your heart is aching.
Smile even tho' it's breaking.
When there are clouds in the sky,
You'll get by
If you smile through your fear and sorrow.
Smile, and maybe tomorrow
You'll see the sun come shining thru for you.

Light up your face with gladness.
Hide ev'ry trace of sadness
Altho' a tear may be ever so near.
That's the time you must keep on trying;
Smile, what's the use of crying.
You'll find that life is still worthwhile
If you'll just smile.

SO IN LOVE (1948)

(wm) Cole Porter

(I) Musical: *Kiss Me Kate* by Patricia Morrison and later
reprised by Alfred Drake (1953 film version by Kathryn
Grayson & Howard Keel)

Strange dear, but true dear
When I'm close to you dear
The stars fill the sky
So in love with you am I
Even without you
My arms fold about you
You know darling why
So in love with you am I

In love with the night mysterious
The night when you first were there
In love with my joy delirious
When I knew that you could care
So taunt me and hurt me
Deceive me, desert me
I'm yours till I die
So in love, so in love
So in love with you, my love, am I

SOME ENCHANTED EVENING (1949)

(w) Oscar Hammerstein II (m) Richard Rodgers

(I) Musical: *South Pacific* by Ezio Pinza. (P) Perry Como. (RR)
1958 film by Giorgio Tozzi dubbing for Rossano Brazzi. (RR)
1965 by Jay & The Americans (RR) 1977 by Jane Olivor

Some enchanted evening you may see a stranger
You may see a stranger across a crowded room.
And somehow you know, you know even then,
That somewhere you'll see her again and again.
Some enchanted evening someone may be laughing
You may hear her laughing across a crowded room
And night after night, as strange as it seems,
The sound of her laughter will sing in your dreams.

Who can explain it? Who can tell you why?
Fools give you reasons. Wise men never try.
Some enchanted evening when you find your true
love,
When you feel her call you across a crowded room,
Then fly to her side and make her your own.
Or all thru your life you may dream all alone.

Once you have found her never let her go
Once you have found her never let her go

SOMEONE TO WATCH OVER ME

(1926)

(w) Ira Gershwin (m) George Gershwin
(I) Musical: *Oh, Kay!* by Gertrude Lawrence. (P) George Olsen & his Orchestra. (RR) 1954 film: *Young At Heart* by Frank Sinatra

(Verse): 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 ev'rywhere,
Haven't found him yet.
He's the big affair I cannot 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?

[chorus]

There's a somebody I'm longing to see
I hope that he turns out to be
Someone who'll watch over me
I'm a little lamb who's lost in the wood
I know I could always be good
To one who'll watch over me

Although he may not be the man some
Girls think of as handsome,
To my heart, he carries the key.
Won't you tell him please
To put on some speed,
Follow my lead, oh how I need
Someone to watch over me

SOMETHING'S GOTTA GIVE (1955)

(wm) Johnny Mercer
(I) Film: *Daddy Longlegs* by Fred Astaire

When an irresistible force such as you,
Meets an old immovable object like me,
You can bet as sure as you live:
Something's gotta give, something's gotta give,
Something's gotta give.
When an irrepressible smile such as yours,
Warms an old implacable heart such as mine,
Don't say no because I insist:
Somewhere, somehow, someone's gonna be kissed.

So *en garde!*

Who knows what the fates have in store from their
vast mysterious sky?
I'll try hard ignoring those lips I adore.
But how long can anyone try?
Fight, fight, fight, fight, fight it with all of our
might,
Chances are some heavenly star-spangled night
We'll find out as sure as we live:
Something's gotta give, something's gotta give,
Something's gotta give.

THE SOUND OF MUSIC (1959)

(w) Oscar Hammerstein II (m) Richard Rodgers
(I) Musical: *The Sound Of Music* by Mary Martin

The hills are alive with the sound of music
With songs they have sung
For a thousand years
The hills fill my heart with the sound of music
My heart wants to sing ev'ry song it hears

My heart wants to beat
Like the wings of the birds
That rise from the lake
To the trees.
My heart wants to sigh
Like a chime that flies
From a church on a breeze.
To laugh like a brook
When it trips and falls over
Stones on its way,
To sing through the night
Like a lark who is learning to pray.

I go to the hills when my heart is lonely
I know I hear what I've heard before
My heart will be blessed
With the sound of music
And I'll sing once more

SPEAK LOW (1943)

(m) Kurt Weill (w) Ogden Nash. (I) Musical: *One Touch of Venus* by Mary Martin & Kenny Baker. In 1948 Film Version: Dick Haymes and Eileen Wilson dubbing Ava Gardner

Speak low when you speak love.
Our summer day withers away too soon, too soon.
Speak low when you speak love.
Our moment is swift, like ships adrift,
We're swept apart too soon.
Speak low, darling, speak low,
Love is a spark lost in the dark Too soon, too soon!
I feel wherever I go that tomorrow is near,
Tomorrow is here, and always too soon!

Time is so old and love so brief,
Love is pure gold, and time a thief.
We're late, darling, we're late,
The curtain descends, everything ends
Too soon, too soon!
I wait, darling, I wait.
Will you speak low to me?
Speak love to me, and soon!

STARS FELL ON ALABAMA (1934)

(w) Mitchell Parrish (m) Mitchell Parrish, Frank Perkins
(P) Jack Teagarden

We lived our little drama
We kissed in a field of white
And stars fell on Alabama last night
I can't forget the glamour
Your eyes held a tender light
And stars fell on Alabama last night

I never planned in my imagination
A situation so heavenly
A fairyland where no one else can enter
And in the center just you and me dear
My heart beat like a hammer
My arms wound around you tight
And stars fell on Alabama last night

STORMY WEATHER (1933)

(m) Harold Arlen (w) Ted Koehler
(I) Revue: *Cotton Club Parade XXII* by Ethel Waters (RR)
Lena Horne

(Chorus): Don't know why there's no sun up in
the sky, stormy weather,
Since my man and I ain't together, keeps rainin' all
the time.

Life is bare, gloom and mis'ry ev'rywhere, stormy
weather,
Just can't get my poor self together,
I'm weary all the time, the time.
So weary all the time.

When he went away the blues walked in and met
me.
If he stays away, old rockin' chair will get me.
All I do is pray the Lord above will let me walk in
the sun once more.
Can't go on. Ev'rything I had is gone, stormy
weather,
Since my man and I ain't together, keeps rainin' all
the time.

(Interlude): I walk around, heavy hearted and sad.
Night comes around, and I'm still feelin' bad.
Rain pourin' down, blindin' ev'ry hope I had.
This pitterin', patterin', beatin', and splatterin'
drives me mad.
Love, love, love, love.
This misery is just too much for me.

Can't go on. Ev'rything I had is gone, stormy
weather,
Since my man and I ain't together, keeps rainin' all
the time.

STRIKE UP THE BAND (1930)

(m) George Gershwin (w) Ira Gershwin (I) Musical: *Strike Up the Band*. (R) Film, 1940 with Judy Garland and Mickey Rooney

(Refrain): Let the drums roll out!
Let the trumpet call!
While the people shout,
Strike up the band!
Hear the cymbals ring!
Calling one and all
To the martial swing,
Strike up the band!
There is work to be done, to be done!
There's a war to be won, to be won!
Come, you son of a son of a gun!
Take your stand!
Fall in line, yea bo!
Come along, let's go!
Hey, leader! Strike up the band!

STRANGERS IN THE NIGHT (1966)

(w) Charles Singleton, Eddie Snyder (m) Bert Kaempfert
(I) Film: *A Man Could Get Killed* on soundtrack (P) Bert Kaempfert & his Orchestra (Vocal version by Frank Sinatra)
No. 1 Chart Record; NARAS Award Winner

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
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

SUMMERTIME (1935)

(w) DuBose Heyward (m) George Gershwin (I) Opera: *Porgy & Bess* by Abbie Mitchell (RR) 1957 by Sam Cooke
(RR) 1959 film version by Loulie Jean Norman dubbing for Diahann Carroll. (Theme song of Bob Crosby & his Orchestra). (RR) 1962 by Rick Nelson. (RR) 1966 by Billy Stewart. (RR) 1971 by The Marcellis

Summertime an' the livin' is easy
Fish are jumpin' an' the cotton is high.
Oh yo' daddy's rich
An' yo' ma is good lookin'
So hush little baby don' you cry.

One of these mornin's
You goin' to rise up singin'.
Then you'll spread yo' wings
An' you'll take to the sky.
But till that mornin'
There's a nothin' can harm you
With daddy an' mammy standin' by.

Summertime an' the livin' is easy
Fish are jumpin' an' the cotton is high.
Oh yo' daddy's rich
An' yo' ma is good lookin'
So hush little baby don' you cry.

SUNRISE, SUNSET (1964)

(w) Sheldon Harnick (m) Jerry Bock (I) Musical:
Fiddler On The Roof by Zero Mostel, Maria Karnilova

(Verse 1): Is this the little girl I carried?
Is this the little boy at play?
I don't remember growing older
When did they?
When did she get to be a beauty?
When did he grow to be so tall?
Wasn't it yesterday when they were small?

(Chorus):
Sunrise, sunset, sunrise, sunset
Swiftly flow the days.
Seedlings turn overnight to sunflow'rs
Blossoming even as we gaze.
Sunrise, sunset, sunrise, sunset
Swiftly fly the years,
One season following another
Laden with happiness and tears.

(Verse 2):
Now is the little boy a bridegroom,
Now is the little girl a bride.
Under the canopy I see them side by side.
Place the gold ring around her finger;
Share the sweet wine and break the glass.
Soon the full circle will have come to pass.

(Repeat the chorus): Sunrise, sunset, etc.



SURREY WITH THE FRINGE ON TOP, THE (1943)

(w) Oscar Hammerstein II (m) Richard Rodgers. (I) Musical: *Oklahoma!* by Alfred Drake, Joan Roberts & Betty Garde (RR) 1955 film version by Shirley Jones, Gordon MacRae, & Charlotte Greenwood

(Chorus 1):

Chicks and ducks and geese better scurry
When I take you out in the surrey,
When I take you out in the surrey
With the fringe on top.
Watch that fringe and see how it flutters
When I drive them high steppin' strutters.
Nosey folks'll peek thru their shutters
And their eyes will pop.
The wheels are yellor, the upholstery's brown
The dashboard's genuine leather.
With isinglass curtains y' can roll right down
In case there's a change in the weather.
Two bright sidelights winkin' and blinkin'
Ain't no finer rig, I'm a-thinkin'.
You c'n keep your rig if you're thinkin'
That I'd keer to swap
Fer that shiny little surrey with the fringe on the
top.

(Chorus 2): All the world will fly in a flurry
When I take you out in the surrey,
When I take you out in the surrey
With the fringe on top.
When we hit that road hell for leather.
Cats and dogs will dance in the heather.
Birds and frogs will sing all together.
And the toads will hop.
The wind will whistle as we rattle along.
The cows will moo in the clover.
The river will ripple out a whispered song,
And whisper it over and over.
Don't you wish it'd go on forever?
Don't you wish it'd go on forever?
Don't you wish it'd go on forever?
And it'd never stop
In that shiny little surrey with the fringe on the top.

(Chorus 3): I can see the stars gettin' blurry
When we drive back home in the surrey,
Drivin', slowly, home in the surrey
With the fringe on top.
I can feel the day gettin' older,
Feel a sleepy head on my shoulder,
Noddin', droopin' close to my shoulder
Till it falls ker-plop.

The sun is swimmin' on the rim of a hill;
The moon is takin' a header.
And jist as I'm thinkin' all the earth is still,
A lark will wake up in the medder.
Hush, you bird, my baby's a-sleepin',
Maybe got a dream worth a keepin'.
Whoa! you team, and jist keep a creepin'
At a slow clip-clop.
Don't you hurry with the surrey
With the fringe on the top.

SWEET LORRAINE (1928)

(w) Mitchell Parrish (m) Cliff Burwell

[Chorus]: I just found joy,
I'm as happy as a baby boy,
With another brand new choo-choo toy,
When I'm with my sweet Lorraine.
A pair of eyes
That are bluer than the summer skies,
When you see them you will realize
Why I love my sweet Lorraine. (I'm so happy.)

When it's raining I don't miss the sun,
For it's in my sweetie's smile.
Just to think that I'm the lucky one
Who will lead her down the aisle.
Each night I pray that nobody steals her heart
away,
Just can't wait until that happy day
When I marry Sweet Lorraine.

'S WONDERFUL (1927)

(m) George Gershwin (w) Ira Gershwin (I) Musical: *Funny Face*, by Fred Astaire

(Chorus 1): 'S wonderful! 'S marvelous!
You should care for me!
'S awful nice! 'S paradise! 'S what I love to see!
You've made my life so glamorous,
You can't blame me for feeling amorous!
Oh! 'S wonderful! 'S marvelous!
That you should care for me!

(Chorus 2): 'S Magnifique! 'S What I seek,
You should care for me!
'S Elegant! 'S What I want!
'S What I love to see.
My dear, it's four leaf clover time,
From now on my heart's working over time...
'S exceptionelle! 'S No Bagatelle...
That you should care for me.

SWINGING ON A STAR (1944)

(w) Johnny Burke (m) Jimmy Van Heusen

(I) Film: *Going My Way* by Bing Crosby (P) Bing Crosby No.

1 Chart Record; Academy Award Winner

Would you like to swing on a star
Carry moonbeams home in a jar
And be better off than you are
Or would you rather be a mule

A mule is an animal with long, funny ears
He kicks up at anything he hears
His back is brawny and his brain is weak
He's just plain stupid with a stubborn streak
And by the way, if you hate to go to school
You may grow up to be a mule

Or would you like to swing on a star
Carry moonbeams home in a jar
And be better off than you are
Or would you rather be a pig

A pig is an animal with dirt on his face
His shoes are a terrible disgrace
He's got no manners when he eats his food
He's fat and lazy and extremely rude
But if you don't care a feather or a fig
You may grow up to be a pig

Or would you like to swing on a star
Carry moonbeams home in a jar
And be better off than you are
Or would you rather be a fish

A fish won't do anything but swim in a brook
He can't write his name or read a book
To fool the people is his only thought
And though he's slippery he still gets caught
But then if that sort of life is what you wish
You may grow up to be a fish

And all the monkeys aren't in the zoo
Ev'ry day you meet quite a few
So you see it's all up to you
You can be better than you are
You could be swinging on a star

TAKING A CHANCE ON LOVE (1940)

(m) Vernon Duke (w) John LaTouche & Ted Fetter

(I) Musical: *Cabin in the Sky* by Ethel Waters, Dooley Wilson

[Chorus 1]: Here I go again
I hear those trumpets blow again,
All aglow again
Taking a chance on Love.
Here I slide again
About to take that ride again,
Starry eyed again,
Taking a chance on Love.
I thought that cards were a frame-up;
I never would try.
But now I'm taking the game up,
And the ace of hearts is high.
Things are mending now.
I see a rainbow blending now.
We'll have our happy ending now
Taking a chance on Love.

[Chorus 2]: Here I come again.
I'm gonna make things hum again,
Acting dumb again,
Taking a chance on Love.
Here I stand again.
About to beat the band again,
Feeling grand again,
Taking a chance on Love.
I never dreamed in my slumbers
And bets were taboo.
But now I'm playing the numbers
on a little dream for two.
Wading in again,
I'm leading with my chin again,
I'm starting out to win again
Taking a chance on Love.

[Chorus 3]: Here I slip again,
About to take that tip again,
Got my grip again
Taking a chance on Love.
Now I prove again
That I can make life move again,
In the groove again
Taking a chance on Love.
I walk around with a horseshoe in clover I lie.
And brother rabbit, of course you
Better kiss your foot goodbye.
On the ball again,
I'm riding for a fall again,
I'm gonna give my all again
Taking a chance on Love.

THE TENDER TRAP (1955)

(m) James Van Heusen (w) Sammy Cahn
(I) Film: *The Tender Trap* by Frank Sinatra

You see a pair of laughing eyes,
And suddenly you're sighing sighs.
You're thinking nothing's wrong,
You string along, boy, then snap!
Those eyes, those sighs, they're part of the tender trap.
You're hand in hand beneath the trees,
And soon there's music in the breeze.
You're acting kind of smart
Until your heart just goes whap!
Those trees, that breeze, they're part of the tender trap.

Some starry night when her kisses make you tingle,
She'll hold you tight, and you'll hate yourself for being single.
And all at once it seems so nice,
The folks are throwing shoes and rice.
You hurry to a spot that's just a dot on the map.
You wonder how it all came about.
It's too late now, there's no getting out.
You fell in love. And love is the tender trap.

TENDERLY (1946)

(m): Walter Gross (w): Jack Lawrence

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 we.

The shore was kissed with 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.

THAT OLD BLACK MAGIC (1942)

(w) Johnny Mercer (m) Harold Arlen
(I) Film: *Star Spangled Rhythm* by Johnny Johnston (P) Billy Daniels (RR) 1955 by Sammy Davis Jr. (RR) 1958 by Louis Prima & Keely Smith (RR) 1961 by Bobby Rydell

That old black magic has me in its spell,
That old black magic that you weave so well.
Those icy fingers up and down my spine,
The same old witchcraft when your eyes meet mine.
The same old tingle that I feel inside

And then that elevator starts its ride.
And down and down I go.
'Round and 'round I go,
Like a leaf that's caught in the tide.

I should stay away, but what can I do?
I hear your name and I'm aflame,
Aflame with such a burning desire
That only your kiss can put out the fire.
For you're the lover I have waited for,
The mate that fate had me created for.
And ev'ry time your lips meet mine,
Darling, down and down I go
'Round and 'round I go
In a spin, loving the spin I'm in
Under that old black magic called love.

THAT'S AMORE (1954)

(wm) Jack Brooks, Harry Warren
(I) Film: *The Caddy* by Dean Martin (P) Dean Martin

When the moon hits your eye
Like a big pizza pie --
That's amore!
When the world seems to shine
Like you've had too much wine
That's amore
Bells will ring, ting-a-ling-a-ling
Ting-a-ling-a-ling
And you'll sing, "Vita bella"
Hearts will play tippy tippy tay,
Tippy tippy tay
Like a gay tarantella, lucky fella

When the stars make you drool
Just like pasta fazool
That's amore
When you dance down the street
With a cloud at your feet
You're in love
When you walk in a dream
But you know you're not dreaming, Signore
Scuzza me, but you see, back in old Napoli
That's amore

THERE'S NO YOU (1945)

(w) Tom Adair (m) Hal Hopper

(P) Jo Stafford

I feel the autumn breeze.
It steals cross my pillow as soft as a
will-o'-the-wisp.
And in its song there is sadness because there's no
you.
The lonely autumn trees,
How softly they're sighing for summer is dying
they know
That in my heart there's no gladness because
There's no you.

The park that we walked in,
The garden we talked in,
How lonesome they seem in the fall.
The stormy clouds hover and falling leaves cover
Our favorite nook in the wall.
In spring we'll meet again.
We'll kiss and recapture the summertime rapture
we knew.
And from that day never more will I say,
"There's no you."

THESE FOOLISH THINGS (1935)

(w) Holt Marvell (pseudonym for Eric Maschwitz) (m) Jack
Strachey & Harry Link (I): London Musical: *Spread It*
Abroad by Cyril Ritchard & Madge Elliot

[Chorus 1]:
A cigarette that bears a lipstick's traces,
An airline ticket to romantic places,
And still my heart has wings,
These foolish things remind me of you.
A tinkling piano in the next apartment,
Those stumbling words that told you what my heart
meant,
A fairground's painted swings,
These foolish things remind me of you.
You came, you saw, you conquered me.
When you did that to me,
I knew somehow this had to be.
The winds of March that made my heart a dancer,
A telephone that rings but who's to answer?
Oh, how the ghost of you clings!
These foolish things remind me of you.

[Chorus 2]: First daffodils and long excited
cables,
And candle lights on little corner tables,

And still my heart has wings,
These foolish things remind me of you.
The park at evening when the bell has sounded,
The *Ile de France* with all the gulls around it,
The beauty that is Spring's,
These foolish things remind me of you.
How strange, how sweet, to find you still.
These things are dear to me,
They seem to bring you near to me.
The sigh of midnight trains in empty stations,
Silk stockings thrown aside, dance invitations.
Oh how the ghost of you clings!
These foolish things remind me of you.

THEY CAN'T TAKE THAT AWAY FROM ME (1937)

(w) Ira Gershwin (m) George Gershwin
(I) Film: *Shall We Dance* by Fred Astaire
(P) Fred Astaire (CR) Ozzie Nelson & his Orchestra
(CR) Tommy Dorsey & his Orchestra (CR) Billie Holiday
(Most popular recording by Frank Sinatra)

The way you wear your hat
The way you sip your tea
The memory of all that
No, no they can't take that away from me
The way your smile just beams
The way you sing off key
The way you haunt my dreams
No, no they can't take that away from me

We may never, never meet again
On that bumpy road to love
Still I'll always, always keep the memory of
The way you hold your knife
The way we danced till three
The way you changed my life
No, no they can't take that away from me
No they can't take that away from me

THEY SAY IT'S WONDERFUL (1946)

(wm) Irving Berlin

(I): Musical: *Annie Get Your Gun*, by Ethel Merman and Ray Middleton

Annie: Rumors fly and you can't tell where they start,
'Speci'lly when it concerns a person=s heart.
I've heard tales that could set my heart aglow.
Wish I knew if the things I hear are so.

They say that falling in love is wonderful.
It's wonderful, so they say.
And with a moon up above, it's wonderful.
It's wonderful, so they tell me.
I can't recall who said it.
I know I never read it.
I only know they tell me that love is grand. And
The thing that's known as romance is wonderful,
wonderful
In ev'ry way, so they say.

Frank: Rumors fly and they often leave a doubt.
But you've come to the right place to find out.
Ev'rything that you've heard is really so.
I've been there once or twice and I should know.

You'll find that falling in love is wonderful.
It's wonderful. *Annie*: So you say.
Frank: And with a moon up above, it's wonderful.
It's wonderful. *Annie*: So you tell me.
Frank: To leave your house some morning,
And without any warning,
You're stopping people, shouting that love is
grand. And
To hold a man in your arms is wonderful,
wonderful, in ev'ry way.
Annie: So you say.

THOSE LAZY-HAZY-CRAZY DAYS OF SUMMER (1964)

(w) Charles Tobias (m) Hans Carste (P) Nat "King" Cole

(Chorus)

Roll out those lazy-hazy-crazy days of summer
Those days of soda and pretzels and beer.
Roll out those lazy-hazy-crazy days of summer
Dust off the sun and moon
And sing a song of cheer.

Just fill your basket
Full of sandwiches and weenies,
Then lock the house up, now your set
And on the beach
You'll see the girls in their bikinis
As cute as ever, but they never get 'em wet
(To chorus)

Don't have to tell a girl and feller
'Bout a drive-in
Or some romantic movie scene.
Why, from the moment
That those lovers start arrivin',
You'll see more kissing in the cars
Than on the screen
(To chorus)

And there's the good old fashioned picnic,
And they still go,
Always will go anytime.
And there will always be a moment
That can thrill so,
As when the old quartet sings out:
"Sweet Adeline"

Roll out those lazy-hazy-crazy days of summer
Those days of soda and pretzels and beer.
Roll out those lazy-hazy-crazy days of summer;
You'll wish that summer could always be here.
You'll wish that summer could always be here

TILL THEN (1944)

(wm): Guy Wood, Eddie Seiler, Sol Marcus

(P) The Classics (RR) The Mills Brothers

(Refrain): Till then, my darling please wait for me.
Till then, no matter when it will be,
One day
We'll be together again.
Please wait till then.
Our dreams will live tho' we are apart.
Our love, I know we'll keep in our hearts,
Till then, please think of me lovingly,
And wait for me.
Although there are oceans we must cross,
And mountains we must climb,
I know ev'ry gain must have a loss.
So pray that our loss is nothing but time.
Till then, let's dream of what there will be.
Till then, we'll call on each memory.
Till then, when I will hold you again,
Please wait till then.

TILL THERE WAS YOU (1957)

(wm) Meredith Willson

(I) Musical: *The Music Man* by Robert Preston & Barbara Cook
(Film version by Robert Preston & Shirley Jones) (RR) The Beatles

There were bells on the hill
But I never heard them ringing.
No I never heard them at all, Till there was you.
There were birds in the sky
But I never saw them winging
No I never saw them at all Till there was you.

And there was music;
And there were wonderful roses,
They tell me,
In sweet, fragrant meadows of dawn and dew.
There was love all around
But I never heard it singing
No, I never heard it at all Till there was you

TIME AFTER TIME (1947)

(w) Sammy Cahn (m) Jule Styne

(I) Film: *It Happened in Brooklyn* by Frank Sinatra

[Chorus]: Time After Time
I tell myself that I'm
So lucky to be loving you.
So lucky to be the one you run to see
In the evening when the day is through.
I only know what I know,
The passing years will show
You've kept my love so young, so new.
And Time After Time
You'll hear me say that I'm
So lucky to be loving you.

TODAY (1964)

(wm) Randy Sparks (I) Film: *Advance To The Rear* on soundtrack (P) The New Christy Minstrels

(Chorus)

Today while the blossoms still cling to the vine,
I taste your strawberries I'll drink your sweet wine.
A million tomorrows shall all pass away
'Ere I forget all the joy that is mine today.

I'll be a dandy and I'll be a rover;
You'll know who I am by the song that I sing.
I'll feast at your table, I'll sleep in your clover.
Who cares what tomorrow shall bring?
(To chorus)

I can't be contented with yesterday's glories;

I can't live on promises winter to spring.
Today is my moment, And now is my story
I'll laugh and I'll cry and I'll sing
(To chorus)

TOMORROW (1977)

(w) Martin Charnin (m) Charles Strouse

(I) Musical: *Annie* by Andrea McArdle

The sun'll come out tomorrow
Bet your bottom dollar that tomorrow
There'll be sun
Just thinkin' about tomorrow
Clears away the cobwebs
And the sorrow till there's none

When I'm stuck with a day
That's gray and lonely
I just stick out my chin and grin and say
Oh, the sun'll come out tomorrow
So you got to hang on till tomorrow
Come what may
Tomorrow, tomorrow, I love ya tomorrow
You're always a day away
Tomorrow, tomorrow, I love ya tomorrow
You're only a day away

TOO MARVELOUS FOR WORDS (1937)

(w) Johnny Mercer (m) Richard Whiting

(I) Film: *Ready, Willing & Able* by Wini Shaw & Ross Alexander. (R) 1951 Film: *On the Sunny Side of the Street* by Frankie Laine

[Chorus]: You're just too marvelous,
Too marvelous for words,
Like glorious, glamorous,
And that old standby amorous.
It's all too wonderful,
I'll never find the words,
That say enough, tell enough,
I mean just aren't swell enough.

You're much too much,
And just too very, very!
To ever be in Webster's dictionary.
And so I'm borrowing
A love song from the birds.
To tell you that you're marvelous,
Too marvelous for words.

TWILIGHT TIME (1944)

(w) Buck Ram (m) Morty Nevins, Al Nevins, Artie Dunn
(P) The Three Suns (RR) 1958 The Platters

Heavenly shades of night are falling
It's twilight time
Out of the mist your voice is calling
It's twilight time
When purple colored curtains
Mark the end of day
I hear you my dear at twilight time
Deepening shadows gather splendor
As day is done
Fingers of night will soon surrender
The setting sun
I count the moments darling
Till you're here with me
Together at last at twilight time

Here in the afterglow of day
We keep our rendezvous beneath the blue
Here in the sweet and same old way
I fall in love again as I did then
Deep in the dark your kiss will thrill me
Like days of old
Lighting the spark of love that fills me
With dreams untold
Each day I pray for evening
Just to be with you
Together at last at twilight time

UNDER THE BAMBOO TREE (1902)

(wm) Bob Cole.
(I) Musical: *Sally in Our Alley*, interpolation by Marie Cahill.
(RR) 1944 film: *Meet Me in St. Louis* by Judy Garland & Margaret O'Brien

Verse 1: Down in the jungles lived a maid,
Of royal blood though dusky shade.
A marked impression once she made
Upon a Zulu from Matabooloo.
And ev'ry morning he would be
Down underneath a bamboo tree,
Awaiting there his love to see.
And then to her he'd sing:

Chorus:

If you lak-a me lak I lak-a you
And we lak-a both the same,
I lak-a say, this very day,
I lak-a change your name.
'Cause I love-a you and love-a you true

And if you-a love-a me,
One live as two, two live as one
Under the bamboo tree.

Verse 2: And in this simple jungle way
He wooed the maiden ev'ry day,
By singing what he had to say.
One day he seized her and gently squeezed her.
And then beneath the bamboo green,
He begged her to become his queen.
The dusky lady blushed unseen,
And joined him in his song:
(*To chorus*)

Verse 3: This little story, strange but true,
Is often told in Mataboo,
Of how this Zulu tried to woo
His jungle lady in tropics shady.
Although the scene was miles away,
Right here at home I dare to say,
You'll hear some Zulu ev'ry day
Gush out this soft refrain: (*To Chorus*)

UNFORGETTABLE (1951)

(wm) Irving Gordon
(P) Nat King Cole

Unforgettable, that's what you are
Unforgettable, though near or far
Like a song of love that clings to me
How the thought of you does things to me
Never before, has someone been more
Unforgettable, in ev'ry way
And forevermore that's how you'll stay
That's why darling it's incredible
That someone so unforgettable
Thinks that I am unforgettable too

WALKIN' AFTER MIDNIGHT (1956)

(w) Don Hecht (m) Alan Block

(I) Patsy Cline

I go out walkin' after midnight
Out in the moonlight,
Just like we used to do.
I'm always walkin' after midnight
Searchin' for you.
I walk for miles along the highway;
Well that's just my way of sayin' I love you.
I'm always walkin' after midnight searchin' for
you.

I stop to see a weepin' willow
Cryin' on his pillow;
Maybe he's cryin' for me.
And as the skies turn gloomy,
Night winds whisper to me;
I'm lonesome as I can be.
I go out walkin' after midnight
Out in the starlight,
Just hopin' you may be
Somewhere a-walkin' after midnight
Searchin' for me.

WALKIN' MY BABY BACK HOME

(1930) (wm) Roy Turk, Fred Ahlert

(P) Harry Richman (RR) 1952 Johnny Ray (RR) 1953 film:
Walkin' My Baby Back Home by Donald O'Connor

Gee, it's great after bein' out late
Walkin' my baby back home
Arm in arm over meadow and farm
Walkin' my baby back home
We go 'long harmonizin' a song
Or I'm reciting a poem
Owls go by and they give me the eye
Walkin' my baby back home

We stop for awhile
She gives me a smile
And snuggles her head to my chest
We start in to pet and that's when I get
Her powder all my vest
After I kinda straighten my tie
She has to borrow my comb
One kiss and then I continue again
Walkin' my baby back home

(*Bridge*): She's 'fraid of the dark so I have to park
Outside of her door till it's light
She says if I try to kiss her she'll cry
I dry her tears all through the night
Hand in hand to a barbecue stand
Right from her doorway we roam
Eats, and then it's a pleasure again
Walkin' my baby back home

THE WAY YOU LOOK TONIGHT (1936)

(m) Jerome Kern (w) Dorothy Fields (I) Film: *Swing Time*
by Fred Astaire. **Academy Award Winner.**

Someday
When I'm awf'ly low,
And the world is cold,
I will feel a glow just thinking of you,
And the way you look tonight!
Oh, but you're
Lovely,
With your smile so warm,
And your cheek so soft,
There is nothing for me but to love you,
Just the way you look tonight!

With each word your tenderness grows,
Tearing my fears apart.
And that laugh that wrinkles your nose,
Touches my foolish heart.
Lovely,
Never, never change,
Keep that breathless charm,
Won't you please arrange it,
'Cause I love you,
Just the way you look tonight.



WEDDING BELLS (Are Breaking Up That Old Gang Of Mine) (1929)

(wm) Irving Kahal, Willie Raskin, Sammy Fain
(P) Gene Austin (RR) 1960's The Four Aces

Not a soul down on the corner
That's a pretty certain sign
That wedding bells are breaking up
That old gang of mine
All the boys are singing love songs
They forgot "Sweet Adeline"
Those wedding bells are breaking up
That old gang of mine

There goes Jack, there goes Jim
Down to Lover's Lane
Now and then we meet again
But they don't seem the same
Gee I get a lonesome feeling
When I hear those church bells chime
Those wedding bells are breaking up
That old gang of mine

WHAT A WONDERFUL WORLD (1968)

(w) George Douglas (m) George Douglas, George David
Weiss (P) Louis Armstrong

I see trees of green, red roses too
I see them bloom for me and you
And I think to myself
What a wonderful world
I see skies of blue and clouds of white
The bright blessed day
The dark sacred night
And I think to myself
What a wonderful world

The colors of the rainbow
So pretty in the sky
Are also on the faces of people goin' by
I see friends shakin' hands sayin' "How do you do"
They're really sayin' "I love you"
I hear babies cry, I watch them grow
They'll learn much more than I'll ever know
And I think to myself what a wonderful world
Yes, I think to myself what a wonderful world

WHAT'LL I DO? (1924)

(wm) Irving Berlin

(I) *Music Box Revue of 1923* by Grace Moore & John Steel
(RR) 1938 film: *Alexander's Ragtime Band* by Chorus (RR)
1948 film: *Big City* by Danny Thomas

(*Verse 1*): Gone is the romance that was so divine;
That's broken and cannot be mended.
You must go your way and I must go mine,
Now that our love song has ended.

(*Chorus*) What'll I do, when you are far away
And I am blue, what'll I do?
What'll I do when I am wond'ring who
Is kissing you, what'll I do?

What'll I do, with just a photograph
To tell my troubles/secrets to?
When I'm alone with only dreams of you
That won't come true, what'll I do?

(*Verse 2*): Do you remember a night filled with
bliss?
The moonlight was softly descending.
Your lips and my lips were bound with a kiss,
A kiss with an unhappy ending.

WHEN I FALL IN LOVE (1952)

(w): Edward Heyman (m): Victor Young
(I): Film: *One Minute To Zero* (P) Nat King Cole

When I fall in love, it will be forever.
Or I'll never fall in love.
In a restless world like this is,
Love is ended before it's begun.
And too many moonlight kisses
Seem to cool in the warmth of the sun.

When I give my heart, it will be completely.
Or I'll never give my heart.
And the moment I can feel that
You feel that way too
Is when I fall in love with you.

WHEN I TAKE MY SUGAR TO TEA (1931)

(wm): Sammy Fain, Irving Kahal, Pierre Norman
(P) Connee Boswell

(Chorus): When I take my sugar to tea,
All the boys are jealous of me.
'Cause I never take her where the gang goes,
When I take my sugar to tea.
I'm a rowdy dowdy, that's me.
She's a high hat baby, that's she.
So I never take her where the gang goes,
When I take my sugar to tea.

Ev'ry Sunday afternoon we forget about our cares,
Rubbing elbows at the Ritz with those millionaires.
When I take my sugar to tea,
I'm as Ritzy as I can be,
'Cause I never take her where the gang goes,
When I take my sugar to tea.

WHEN YOU WISH UPON A STAR (1940)

(w) Ned Washington (m) Leigh Harline
(I) Film: *Pinocchio* by Cliff Edwards **Academy Award Winner**

When you wish upon a star,
Makes no difference who you are.
Anything your heart desires will come to you.
If your heart is in a dream,
No request is too extreme,
When you wish upon a star as dreamers do.

Fate is kind; she brings to those who love
The sweet fulfillment of their secret longing.
Like a bolt out of the blue,
Fate steps in and sees you through.
When you wish upon a star,
Your dreams come true.

WHERE OR WHEN (1937)

(m) Richard Rodgers (w) Lorenz Hart
(I) Musical: *Babes in Arms* by Mitzi Green & Ray Heatherton

[Refrain]: It seems we stood and talked like this
before,
We looked at each other in the same way then,
But I can't remember where or when.
The clothes you're wearing are the clothes you
wore.
The smile you are smiling you were smiling then.
But I can't remember where or when.

Some things that happen for the first time
Seem to be happening again.
And so it seems that we have met before,
And laughed before, and loved before,
But who knows where or when?

WITCHCRAFT (1957)

(w) Carolyn Leigh (m) Cy Coleman
(P) Frank Sinatra

Those fingers in my hair,
That sly, come hither stare
That strips my conscience bare
It's witchcraft.
And I've got no defense for it;
The heat is too intense for it
What good would common sense
For it do?

'Cause it's witchcraft,
Wicked witchcraft,
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 nicer witch than you

WOULDN'T IT BE LOVERLY? (1956)

(w) Alan Jay Lerner (m) Frederick Loewe

(I) Musical: *My Fair Lady* by Julie Andrews (In film version by Marni Nixon dubbing for Audrey Hepburn)

(Chorus)

All I want is a room somewhere
Far away from the cold night air
With one enormous chair
Oh, wouldn't it be lovely
Lots of choc'late for me to eat
Lots of coal makin' lots of 'eat
Warm face, warm hands, warm feet
Oh, wouldn't it be lovely

Oh, so lovely sittin' absobloomin'lutely still
I would never budge till Spring
Crept over me window sill
Someone's 'ead restin' on my knee
Warm and tender as 'e can be
Who takes good care of me
Oh wouldn't it be lovely,
Lovely, lovely lovely ...
Lovely.

YESTERDAY (1965)

(wm) John Lennon, Paul McCartney (P) The Beatles

Yesterday -- All my troubles seemed so far away,
Now it looks as though they're here to stay.
Oh I believe in Yesterday.
Suddenly -- I'm not half the man I used to be.
There's a shadow hanging over me.
Oh Yesterday came suddenly.

Why she had to go I don't know
She wouldn't say.
I said something wrong,
Now I long for Yesterday.
Yesterday,
Love was such an easy game to play.
Now I need a place to hide away.
Oh I believe in Yesterday.
Mm mm mm mm mm

YELLOW BIRD (1957)

(wm) Norman Luboff, Marilyn Keith (Bergman), Alan Bergman (Adapted from a West Indian folk song)

(I) The Norman Luboff Choir

Yellowbird up high in banana tree
Yellowbird you sit all alone like me
Did your lady frien' leave de nest again

Dat is very sad, make me feel so bad
You can fly away, in the sky away
You more lucky dan me

I also have a pretty gal
She not with me today
Dey all de same, de pretty gal
Make dem de nest
Den dey fly away

Yellowbird up high in banana tree
Yellowbird you sit all alone like me
Did your lady frien' leave de nest again
Dat is very sad, make me feel so bad
You can fly away, in the sky away
You more lucky dan me
Yellowbird, yellowbird, yellowbird

YOU BELONG TO MY HEART (1941)

(wm): Agustin Lara (w Eng): Ray Gilbert

(I) Cartoon film: *The Three Caballeros* by Dora Luz. (P) 1945 by Bing Crosby

You belong to my heart
Now and forever.
And our love had its start
Not long ago.
We were gathering stars
While a million guitars played our love song;
When I said, "I love you,"
Ev'ry beat of my heart said it too.
'Twas a moment like this,
Do you remember?
And your eyes threw a kiss
When they met mine.
Now we own all the stars
And a million guitars are still playing.
Darling, you are the song,
And you'll always belong to my heart.

Solamente una vez amè en la vida.
Solamente una vez y nada más.
Una vez, nada más, en mi huerto brilló la
esperanza,
la esperanza que alumbra el camino de mi soledad
Una vez nada más se entrega el alma,
con la dulce y total
renunciación
Y cuando ese milagro realiza el prodigio de
amarse,
Hay campanas de fiesta que cantan en el corazón.

YOU ARE SIXTEEN (1959)

(w) Oscar Hammerstein II (m) Richard Rodgers.
(I) Musical: *The Sound Of Music* by Brian Davies and Lauri Peters

(Rolf): You wait, little girl, on an empty stage
For fate to turn the light on.
Your life, little girl, is an empty page
That men will want to write on.

(Liesl): To write on.

(Rolf): You are sixteen going on seventeen
Baby it's time to think
Better be wary, canny and careful
Baby you're on the brink
You are sixteen going on seventeen
Fellows will fall in line
Eager young lads and roués and cads
Will offer you food and wine

Totally unprepared are you
To face the world of men
Timid and shy and scared are you
Of things beyond your ken
You need someone older and wiser
Telling you what to do
I am seventeen going on eighteen
I'll take care of you

(Liesl): I am sixteen going on seventeen
I know that I'm naïve
Fellows I meet may tell me I'm sweet
And willingly I believe.
I am sixteen going on seventeen
Innocent as a rose
Bachelor dandies, drinkers of brandies
What do I know of those?

Totally unprepared am I to face the world of men
Timid and shy and scared am I
Of things beyond my ken
I need someone older and wiser
Telling me what to do
You are seventeen going on eighteen
I'll depend on you

YOU CALL IT MADNESS (Ah! But I Call It Love) (1931)

(wm): Con Conrad, Gladys Du Bois, Russ Columbo, Paul Gregory. (P) Theme song of Russ Columbo

(Verse): At first a slight suggestion
That grew to haunt my mind,
'Twas that eternal question;
True love is hard to find.
And then the day I found you,
My love I had to share;
I built my dreams around you,
Somehow you made me care.

(Chorus): I can't forget the night I met you,
That's all I'm thinking of;
And now you call it madness, But I call it love.
You made a promise to be faithful,
By all the stars above;
And now you call it madness, I still call it love.

My heart is beating,
It keeps repeating
For you constantly.
You're all I'm needing,
And so I'm pleading,
"Please, come back to me."
You made a plaything out of romance!
What do you know of love?
That's why you call it madness, But I call it love.

YOU DO SOMETHING TO ME (1929)

(wm) Cole Porter (I) Musical: *Fifty Million Frenchmen* by William Gaxton (RR) 1946 film: *Night And Day* by Jane Wyman (RR) 1951 film: *Starlift* by Doris Day (RR) 1957 film: *The Helen Morgan Story* (RR) 1960 film: *Can Can* by Louis Jourdan

You do something to me
Something that simply mystifies me
Tell me, why should it be
You have the pow'r to hypnotize me

Let me live 'neath your spell
Do do that voodoo that you do so well
For you do something to me
That nobody else could do

YOU MADE ME LOVE YOU (I Didn't Want To Do It) (1913)

(w) Joseph McCarthy (m) Jimmy Monaco
(P) Al Jolson (RR) Film: *Wharf Angel* by Dorothy Dell & Preston Foster (RR) 1938 film: *Broadway Melody* by Judy Garland with special lyric ("Dear, Mr. Gable") (RR) Films: *Syncopation*; *The Jolson Story*; *Jolson Sings Again* (RR) Film: *Private Buckaroo* by The Andrews Sisters (RR) Film: *Love Me Or Leave Me* by Doris Day (RR) 1941 by Harry James & his Orchestra

You made me love you
I didn't wanna to do it; I didn't wanna to do it
You made me want you
And all the time you knew it; I guess you always knew it
You made me happy sometimes; You made me glad.
But there were times, dear, You made me feel so bad

You made me sigh for
I didn't wanna tell you; I didn't wanna tell you.
I want some love that's true
Yes I do, 'deed I do, you know I do
Gimme, gimme what I cry for
You know you've got the brand of kisses
That I'd die for
You know you made me love you

YOU MAKE ME FEEL SO YOUNG (1946)

(w) Mack Gordon (m) Josef Myrow (I) Film: *Three Little Girls In Blue* by Vera Ellen & Frank Lattimore

You make me feel so young
You make me feel so spring has sprung
And ev'rytime 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 a toy balloon

You and I are just like a couple of tots
Running across a meadow
Picking up lots of forget-me-nots
You make me feel so young
You make me feel there are songs to be sung
Bells to be rung
And a wonderful fling to be flung
And even when I'm old and gray
I'm gonna feel the way I do today
'Cause you make me feel so young

YOU WERE MEANT FOR ME (1929)

(w) Arthur Freed (m) Nacio Herb Brown (I) Film: *The Broadway Melody* by Charles King (RR) films: *Hollywood Revue of 1929*; *The Show Of Shows* (1929); *Hullabaloo* (1940); *You Were Meant For Me* (1948); *Singin' In The Rain* (1952) by Gene Kelly

You were meant for me, I was meant for you
Nature patterned you and when she was done
You were all the sweet things rolled up in one

You're like a plaintive melody
That never lets me free
For I'm content The angels must have sent you
And they meant you just for me

YOU'LL NEVER KNOW (1943)

(m) Harry Warren (w) Mack Gordon
(I) Film: *Hello, Frisco, Hello* by Alice Faye. **Academy Award Winner.**

(Verse): Darling, I'm so blue without you.
I think about you the live-long day.
When you ask me if I'm lonely,
Then I have only this to say:

(Chorus): You'll never know just how much I miss you,
You'll never know just how much I care.
And if I tried, I still couldn't hide my love for you.
You ought to know, for haven't I told you so,
A million or more times?
You went away and my heart went with you.
I speak your name in my ev'ry 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.

(Repeat from the Bridge): You said good-bye, now stars in the sky refuse to shine.
Take it from me, it's no fun to be alone
With moonlight and mem'ries.
You went away and my heart went with you.
I speak your name in my ev'ry 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.

YOU'LL NEVER WALK ALONE (1945)

(w) Oscar Hammerstein II (m) Richard Rodgers

(I) Musical: *Carousel* by Christine Johnson

(RR) 1957 film version by Claramae Turner

When you walk through a storm
Hold your head up high
And don't be afraid of the dark
At the end of the storm is a golden sky
And the sweet, silver song of a lark

Walk on
Through the wind
Walk on
Through the rain
Tho' your dreams be tossed and blown
Walk on, walk on
With hope in your heart
And you'll never walk alone
You'll never walk alone

YOU'RE A GRAND OLD FLAG (1906)

(wm): George M. Cohan

(I) Musical: *George Washington, Jr.* by Cohan

(*Verse 1*): There's a feeling comes a stealing,
And it sets my brain a-reeling,
When I'm list'ning to the music of a military band.
Any tune like "Yankee Doodle"
Simply sets me off my noodle,
It's that patriotic something that no one can
understand.
"Way down South in the land of cotton,"
Melody untiring;
Ain't that inspiring?
Hurrah! Hurrah! We'll join the jubilee,
And that's going some,
For the Yankees, by gum!
Red, White and Blue,
I am for you.
Honest, you're a grand old flag!

(*Chorus*): You're a grand old flag.
You're a high flying flag.
And forever in peace may you wave.
You're the emblem of
The land I love,
The home of the free and the brave.
Ev'ry heart beats true
'Neath the Red, White and Blue,
Where there's never a boast or brag.
But should auld acquaintance be forgot,
Keep you eye on the grand old flag!

(*Verse 2*): I'm a cranky hanky panky,
I'm a dead square, honest Yankee,
And I'm mighty proud of that old flag that flies for
Uncle Sam.
Though I don't believe in raving,
Ev'ry time I see it waving,
There's a chill runs up my back that makes me glad
I'm what I am.
Here's a land with a million soldiers,
That's if we should need 'em.
We'll fight for freedom!
Hurrah! Hurrah! For ev'ry Yankee Tar
And old G. A. R.,
Ev'ry stripe and star.
Red, White and Blue,
Hats off to you.
Honest, you're a grand old flag!

YOU'RE NEVER FULLY DRESSED WITHOUT A SMILE (1977)

(m): Charles Strouse (w): Martin Charnin.

(I): Orphan Girls in musical *Annie*

Hey, hobo man, hey, dapper Dan,
You both got your style
But brother, you're never fully dressed without a
smile!
Your clothes may be Beau Brummel-ly,
May stand out a mile,
But brother, you're never fully dressed without a
smile.

Who cares what they're wearing
On Main Street or Saville Row?
It's what you wear from ear to ear
And not from head to toe that matters.
So, Senator, so, janitor, so long for a while.
Remember you're never fully dressed
Though you may look the best,
You're never fully dressed without a smile!

YOUNG AT HEART (1954)

(w) Carolyn Leigh (m) Johnny Richards
(P) Frank Sinatra (Later used in film: *Young At Heart*)

Fairy tales can come true
It can happen to you if you're young at heart
For it's hard you will find
To be narrow of mind
If you're young at heart

You can go to extremes
With impossible schemes
You can laugh when your dreams
Fall apart at the seams
And life gets more exciting
With each passing day
And love is either in your heart
Or on the way
Don't you know that it's worth
Ev'ry treasure on earth
To be young at heart?
For as rich as you are
It's much better by far
To be young at heart.
And if you should survive
To a hundred and five,
Look at all you'll derive
Out of being alive.
And here is the best part.
You have a head start
If you are among the very young at heart

ZING WENT THE STRINGS OF MY HEART (1935)

(wm) James F. Hanley
(I) Revue: *Thumbs Up* by Hal Lee Roy & Eunice Healy (RR)
1938 film: *Listen Darling* by Judy Garland (Judy Garland auditioned at MGM with this song). (RR) 1951 film: *Lullaby Of Broadway* by Gene Nelson

Dear, when you smiled at me,
I heard a melody;
It haunted me from the start.
Something inside of me
Started a symphony.
Zing, went the strings of my heart.
'Twas like a breath of spring.
I heard a robin sing
About a nest set apart.
All nature seemed to be
In perfect harmony.
Zing, went the strings of my heart.

Your eyes made skies seem blue again.
What else could I do again
But keep repeating through again
"I love you, love you"?
I still recall the thrill;
I guess I always will.
I hope 'twill never depart.
Dear, with your lips to mine,
A rhapsody divine,
Zing, went the strings of my heart.



ZIP-A-DEE-DOO-DAH (1945)

(w) Ray Gilbert (m) Allie Wrubel
(I) 1947 Film: *Song Of The South* by James Baskett.
Academy Award Winner. (P) Johnny Mercer with The Pied
Pipers. (RR) 1962 by Bob B. Soxx & The Blue Jeans

Zip-a-dee-doo-dah, zip-a-dee-ay
My oh my what a wonderful day
Plenty of sunshine headin' my way
Zip-a-dee-doo-dah, zip-a-dee-ay

Mr. Bluebird on my shoulder
It's the truth, it's "actch'll"
Ev'rything is "satisfactch'll"
Zip-a-dee-doo-dah, zip-a-dee-ay
Wonderful feeling, wonderful day