

***AN UNOFFICIAL ALLEY
SING-A-LONG
BOOK, Volume 2***

(July, 2009)



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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”

(CR) “Cover Record” *i.e.*, a

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

Photos: Cover:

page 4 Dorothy Fields; page 5 Cole Porter; page 11 Frank Loesser; page 18 Marty Robbins; page 31 George and Ira Gershwin; page 32 Thomas “Fats” Waller; page 34 Rudolf Friml; page 35 Richard Rodgers and Oscar Hannerstein II; page 39 Stephen Sondheim; page 46 Gus Kahn; page 51 Antonio Carlos Jobim; page 56 Irving Berlin; page 60 Jerome Kern; page 62 Richard Rodgers and Lorenz Hart; page 76 Sammy Fain; page 80 Harold Arlen and friend.

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AC-CENT-TCHU-ATE THE POSITIVE

(1944)

(m) Harold Arlen (w) Johnny Mercer
(I) Film: *Here Come the Waves* by Bing Crosby & Sunny
Tufts. (P) Bing Crosby & The Andrews Sisters

[Verse]: Gather round me, ev'rybody,
Gather round me while I preach some,
Feel a sermon coming on me.
The topic will be sin
And that's what I'm "a-gin."
If you wanna hear my story
Then settle back and just sit tight
While I start reviewing the attitude of doing right.

[Chorus]: You've got to ac-cent-tchu-ate the
positive,
E-lim-my-nate the negative.
Latch on to the affirmative,
Don't mess with Mister In-between.
You've got to spread joy up to the maximum,
Bring gloom down to the minimum,
Have faith, or pandemonium li'ble to walk upon the
scene.

To illustrate my last remark,
Jonah in the whale, Noah in the Ark.
What did they do just when ev'rything looked so
dark?
"Man," they said, "We better ac-cent-tchu-ate the
positive,
E-lim-my-nate the negative.
Latch on to the affirmative,
Don't mess with Mister In-between.
No! Don't mess with Mister In-between."

ALEXANDER'S RAGTIME BAND

(1911)

(wm) Irving Berlin. Recorded in 1911 by Arthur Collins;
Byron Harlan; Billy Murray. 1912 by Prince's Orchestra;
Victor Military Band

[Verse 1]: Oh, ma honey, oh, ma honey,
Better hurry and let's meander.
Ain't you goin', ain't you goin'
To the leader man, ragged meter man?
Oh, ma honey, oh, ma honey,
Let me take you to Alexander's
Grand stand, brass band.
Ain't you comin' along?

[Refrain]: Come on and hear, come on and hear

Alexander's Ragtime Band.
Come on and hear, come on and hear,
It's the best band in the land.
They can play a bugle call
Like you never heard before,
So natural that you want to go to war.
That's just the bestest band what am,
Honey lamb!
Come on along, come on along
Let me take you by the hand
Up to the man, up to the man
Who's the leader of the band.
And if you care to hear that Swanee River
Played in ragtime
Come on and hear, come on and hear
Alexander's Ragtime Band.

ALICE BLUE GOWN (1916)

(w) Joseph McCarthy (m) Harry Tierney
(I) Musical *Irene* by Edith Day (R) 1940 Film version by Anna
Neagle

[refrain]: In my sweet little Alice blue gown,
When I first wandered down into town
I was both proud and shy,
As I felt ev'ry eye,
But in ev'ry shop window I'd primp, passing by.
Then in manner of fashion I'd frown
And the world seemed to smile all around.
Till it wilted I wore it,
I'll always adore it,
My sweet little Alice blue gown."

ALL BY MYSELF (1921)

(wm) Irving Berlin (I) *Music Box Revue of 1921* by Charles
King (RR) 1946 Film *Blue Skies* by Bing Crosby and
Betty Russell dubbing Joan Caufield

[refrain]: All by myself in the morning
All by myself in the night
I sit alone with a table and a chair
So unhappy there
Playing solitaire.
All by myself I get lonely
Watching the clock on the shelf
I'd love to rest my weary head on somebody's
shoulder.
I hate to grow older
All by myself.

ALL ALONE (1924)

(wm) Irving Berlin

(I) Revue *Music Box Revue of 1924* by Grace Moore & Arthur Shaw. (P) Paul Whiteman Orch. (CR) Al Jolson; John McCormack; Al Lyman

[Verse 1]: Just like a melody that lingers on,
You seem to haunt me night and day
I never realized till you had gone
How much I cared about you,
I can't live without you.

[Refrain]: All alone, I'm so all alone
There is no one else but you.
All alone by the telephone
Waiting for a ring a ting a-ling
I'm all alone ev'ry evening,
All alone feeling blue.
Wond'ring where you are,
And how you are
And if you are all alone too.

[Verse 2]: Just for a moment you were mine and
then
You seemed to vanish like a dream.
I long to hold you in my arms again.
My life is very lonely,
For I want you only.

ALL OF YOU (1954)

(wm) Cole Porter

(I) Musical: *Silk Stockings* by Don Ameche. 1957 film version
by Fred Astaire

[Chorus]: I love the looks of you, the lure of you.
I'd love to make a tour of you.
The eyes, the arms, the mouth of you,
The east, west, north, and the south of you.
I'd love to gain complete control of you,
Handle even the heart and soul of you
So love at least a small percent of me do –
For I love all of you!

AMONG MY SOUVENIRS (1927)

(w) Edgar Leslie (m) Horatio Nicholls

(I) Jack Hylton Orch. (CR) Paul Whiteman Orch.; Ben Selvin
(R) 1959 Connie Francis (R) 1976 Marty Robbins

There's nothing left for me of days that used to be.
I live in memories among my souvenirs.
Some letters tied in blue, a photograph or two,
I see a rose from you among my souvenirs.

A few more tokens rest within my treasure chest.
And though they do their best to give me
consolation,
I count them all apart, and as the teardrops start,
I find a broken heart among my souvenirs.

AMOR (1943)

(m) Gabriel Ruiz (w) Ricardo Lopez Mendez (Eng. w) Sunny Skylar

(I) Film *Broadway Rhythm* by Ginny Simms. (P) Andy Russell
(CR) Bing Crosby

Amor, Amor, Amor.
This word so sweet that I repeat means I adore you.
Amor, Amor, my love.
Would you deny this heart that I have placed before
you?

I can't find another word with meaning so clear.
My lips try to whisper sweeter things in your ear.
But somehow or other nothing sounds quite so dear
As this soft caressing word I know.
Amor, Amor, my love
When you're away there is no day and nights are
lonely.
Amor, Amor, my love
Make life divine. Say you'll be mine, and love me
only.
Amor, Amor

Amor, Amor, Amor.
Nació de tí, nació de mí, de la^esperanza.
Amor, Amor, Amor.
Nació de Dios, para los dos, nació del alma.

Sentir que tus besos anidaron en mí,
Igual que palomas mensajeras de luz.
Saber que mis besos se quedaron en tí,
Haciendo^en tus labios la señal de la cruz.
Amor, amor, amor
Nació de tí, nació de mí, de la^esperanza.
Amor, Amor, Amor.
Nació de Dios, para los dos, nació del alma.
Amor. Amor.

**ANOTHER SOMEBODY DONE
SOMEBODY WRONG SONG (1975)**

(wm) Larry Butler, Chips Moman

(I) B. J. Thomas **No. 1 chart record** (CR) Sammy Davis, Jr.;
The Chipmunks

[Verse]: It's lonely out tonight,
And the feelin' just got right for a brand new love
song.

Somebody-done-somebody-wrong song

[Chorus]: Hey, wontcha play another somebody-
done-somebody-wrong song

And make me feel at home
While I miss my baby, while I miss my baby

So please play for me a sad melody
So sad that it makes everybody cry
A real hurtin' song about a love that's gone wrong
'Cause I don't want to cry all alone

Hey, wontcha play another somebody-done-
somebody-wrong song

And make me feel at home
While I miss my baby, while I miss my baby

So please play for me a sad melody
So sad that it makes everybody cry
A real hurtin' song about a love that's gone wrong
'Cause I don't want to cry all alone

Hey, wontcha play another somebody-done-
somebody-wrong song

And make me feel at home
While I miss my baby, while I miss my baby

(Hey) wontcha play another somebody-done-
somebody-wrong song

And make me feel at home
While I miss my baby, while I miss my baby.

AT LONG LAST LOVE (1938)

(wm) Cole Porter (lyrics abridged and reorganized)

(I) Musical: *You'll Never Know* by Clifton Webb

[Chorus 1]: Is it an earthquake, or simply a shock?
Is it the good turtle soup, or merely the mock?
Is it a cocktail, this feeling of joy?
Or is what I feel the real McCoy?
Is it for all time, or simply a lark?
Is it Granada I see or only Asbury Park?
Is it a fancy not worth dreaming of?
Or is it at long last love?

[Chorus 2]: Is it in marble, or is it in clay?
Is what I thought a new Rolls a used Chevrolet?
What can account for these strange pitter pats?
Could this be the dream, the cream, the cats?
Have I the right hunch, or have I the wrong?
Will it be Bach that I hear, or just a Cole Porter
song?
Is it the gay gods, cavorting above?
Or is it at long last love?

AULD LANG SYNE (1788)

(w, here Anglicized) Robert Burns (m) Trad.

[Verse 1 of dozens]: Should auld acquaintance be
forgot,
And never brought to mind ?
Should auld acquaintance be forgot,
And auld lang syne ?

[chorus] For auld lang syne, my dear,
For auld lang syne,
We'll tak' a cup o' kindness yet,
For auld lang syne.

[Verse 2]: And surely you'll buy your pint cup !
And surely I'll buy mine !
And we'll take a cup o' kindness yet,
For auld lang syne. *[Repeat chorus]*

[Verse 3]: We two have run about the slopes,
And picked the daisies fine ;
But we've wandered many a weary foot,
Since auld lang syne. *[Repeat chorus]*

AUTUMN IN NEW YORK (1934)

(wm) Vernon Duke

(I) Revue: *Thumbs Up* by J. Harold Murray

[Refrain 1]: Autumn in New York,
Why does it seem so inviting?
Autumn in New York,
It spells the thrill of first nighting,
Glittering crowds and shimmering clouds
In canyons of steel,
They're making me feel I'm home.
It's autumn in New York
That brings the promise of new love.
Autumn in New York is often mingled with pain.
Dreamers with empty hands
May sigh for forgotten lands;
It's autumn in New York, it's good to live it again.

[Refrain 2]: Autumn in New York,
The gleaming rooftops at sun down.
Autumn in New York,
It lifts you up when you're run down.
Jaded roués and gay divorcées who lunch at the
Ritz
Will tell you that it's divine.
This Autumn in New York
Transforms the slums into Mayfair.
Autumn in New York,
You'll need no castles in Spain.
Lovers that bless the dark
On benches in Central Park
Greet Autumn in New York.
It's good to live it again.



BABY FACE (1926)

(wm) Benny Davis, Harry Akst

(P) Eddie Cantor

[Refrain]: 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.

BALLIN' THE JACK (1913)

(w) Jim Burris (m) Chris Smith (I) Musical: *The Passing Show of 1915* (P) Prince's Orchestra

[Verse 1]: Folks in Georgia's 'bout to go insane
Since that new dance down in Georgia came.
I'm the only person who's to blame.
I'm the party introduced it there. So!
Give me credit to know a thing or two.
Give me credit for springing something new.
I will show this little dance to you.
When I do, you'll say that it's a bear.

[Chorus]: First you put your two knees close up
tight.
Then you sway 'em to the left, then you sway 'em
to the right.
Step around the floor kind of nice and light.
Then you twis' around and twis' around with all
your might.
Stretch your lovin' arms straight out in space.
Then you do the Eagle Rock with style and grace.
Swing your foot way 'round then bring it back.
Now that's what I call "Ballin' the Jack."

[Verse 2]: It's being done at all the Cabarets.
All society now has got the craze.
It's the best dance done in modern days.
That is why I rave about it so.
Play some good rag,
That will make you prance.
Old folks, young folks all try to do the dance.
Join right in now while you got the chance.
Once again the steps to you I'll show.

BE A CLOWN (1948)

(wm) Cole Porter

(I) Film: *The Pirate* by Gene Kelly & Judy Garland

[Verse]: I'll remember forever when I was but
three,
Mama, who was clever, remarking to me:
"If, son, when you're grown up, you want
ev'rything nice,
I've got your future sewn up if you take my advice:

[Chorus 2]: "Be a clown, Be a clown.
All the world loves a clown.
Be a crazy buffoon
And the 'demoiselles'll all swoon.
Dress in huge baggy pants,
And you'll ride the road to romance.
A butcher or a baker ladies never embrace.
A barber for a beau would be a social disgrace.
They all will come to call if you can fall on your
face.
Be a clown, Be a clown. Be a clown.

[Chorus 3]: "Be a clown, Be a clown.
All the world loves a clown.
Show 'em tricks, tell 'em jokes
And you'll only stop with top folks.
Be a crack jackanapes
And they'll imitate you like apes.
Why be a great composer with your rent in arrears,
Why, be a major poet and you'll owe it for years,
When crowds'll pay to giggle if you wiggle your
ears?
Be a clown, Be a clown, Be a clown.

[Chorus 5]: "Be a clown, Be a clown.
All the world loves a clown.
Be the poor silly ass.
And you'll always travel first class.
Give 'em quips. Give 'em fun.
And they'll pay to say you're A-One.
If you become a farmer, you've the weather to
buck.
If you become a gambler, you'll be stuck with your
luck.
But, Jack, you'll never lack if you can quack like a
duck.
Be a clown. Be a clown. Be a clown."



BEALE STREET BLUES (1916, rev. 1919)

(wm) W. C. Handy

(I) Revue *Schubert's Gaieties of 1919* by Gilda Grey. (RR)
1939 Jack Teagarden (RR) 1958 film *St. Louis Blues* by
Ella Fitzgerald

[Chorus 1]: You'll see pretty Browns in beautiful
gowns,
You'll see tailor mades and hand me downs.
You'll meet honest men and pickpockets skilled,
You'll find that bus'ness never closes till somebody
gets killed.

[Chorus 4]: If Beale Street could talk, If Beale
Street could talk,
Married men would have to take their beds and
walk,
Except one or two, who never drank booze,
And the blind man on the corner who sings the
Beale Street Blues.

[The Blues]: I'd rather be here, than any place I
know.
I'd rather be here, than any place I know.
It's goin' to take the Sergeant for to make me go.
Goin' to the river, maybe, bye and bye,
Goin' to the river, maybe, bye and bye,
Because the rivers wet
And Beale Street's done gone dry.

BEAT ME DADDY, EIGHT TO THE BAR (1940)

(wm) Don Raye, Hughie Prince and Eleanore Sheehy
(P) Will Bradley Orch., Ray McKinley voc. (CR) Andrews Sisters (CR Glenn Miller Orch.

In a little honky-tonky village in Texas
There's a guy who plays the best piano by far.
He can play piano any way that you like it.
But the way he likes to play is eight to the bar.
When he plays, it's a ball,
He's the daddy of them all.
The people gather around when he gets on the stand.
Then when he plays, he gets a hand.
The rhythm he beats puts the cats in a trance
Nobody there bothers to dance.
But when he plays with the bass and guitar,
They holler out, "Beat me Daddy, eight to the bar."

A-plink, a-plank, a-plink plank, plink plank
A-plunkin' on the keys!
A-riff, a-raff, a-riff raff, riff raff
A-riffin' out with ease!
And when he plays with the bass and guitar,
They holler out, "Beat me Daddy, eight to the bar."
He plays a boogie, he plays eight to the bar
A boogie-woogie, that is the way he likes to play
on his piano.
And we all know
That when he plays he puts them all in a trance
The cats all holler "Hooray"
You'll hear them say, "Beat me Daddy, eight to the bar."

BEAUTIFUL DREAMER (1864)

(wm): Stephen Foster

Beautiful dreamer, wake unto me,
Starlight and dewdrops are waiting for thee.
Sounds of the rude world, heard in the day,
Lull'd by the moonlight have all pass'd away!
Beautiful dreamer, queen of my song,
List while I woo thee with soft melody.
Gone are the cares of life's busy throng,
Beautiful dreamer, awake unto me!
Beautiful dreamer, awake unto me!

Beautiful dreamer, out on the sea
Mermaids are chanting the wild Lorelee.

Over the streamlet vapors are borne,
Waiting to fade at the bright coming morn.
Beautiful dreamer, beam on my heart,
E'en as the morn on the streamlet and sea;
Then will all clouds of sorrow depart,
Beautiful dreamer, awake unto me!
Beautiful dreamer, awake unto me!

BETWEEN THE DEVIL AND THE DEEP BLUE SEA (1931)

(m) Harold Arlen (w) Ted Koehler
(I) Revue: *Cotton Club "Rhythmania"* by Aida Ward

[Chorus]: I don't want you, but I'd hate to lose you.
You've got me in between the devil and the deep blue sea.
I forgive you, 'cause I can't forget you.
You've got me in between the devil and the deep blue sea.

I ought to cross you off my list,
But when you come knocking at my door,
Fate seems to give my heart a twist,
And I come running back for more.
I should hate you, but I guess I love you,
You've got me in between the devil and the deep blue sea.

BIG SPENDER (1966)

(m) Cy Coleman (w) Dorothy Fields
(I) Musical: *Sweet Charity* by ensemble (P) Peggy Lee

The minute you walked in the joint,
I could see you were a man of distinction,
A real big spender.
Good looking, so refined,
Say, wouldn't you like to know what's going on in my mind?
So let me get right to the point:
I don't pop my cork for ev'ry guy I see.
Hey! Big Spender, spend a little time with me.

Do you wanna have fun? Fun? Fun?
How's about a few laughs? Laughs? Laughs?
I can show you a good time,
Let me show you a good time!
[Repeat]: The minute you walked . .

BEYOND THE SEA (1943)

(Eng. w) Jack Lawrence (w) Charles Trenet (m) Charles
Trenet & Léo Chauliac
(P) 1946 Charles Trenet (R) 1960 Bobby Darin (R) 2004
film *Beyond the Sea* by Kevin Spacey

La mer qu'on voit danser le long des golfes clairs
A des reflets d'argent
La mer,
Des reflets changeants sous la pluie.
La mer
Au ciel d'été confond ses blancs moutons.
Avec les anges si purs,
La mer, bergere d'azur infinie.

Voyez, pres des étangs
Ces grands roseaux mouillés.
Voyez, ces oiseaux blancs, et ces maisons
rouillées.
La mer les a bercés
Le long des golfes clairs
Et d'une chanson d'amour,
La mer a bercé mon cœur pour la vie.

Somewhere, beyond the sea, somewhere waiting
for me
My lover stands on golden sands, and watches the
ships that go sailing.
Somewhere, beyond the sea, she's there watching
for me.
If I could fly like birds on high, then straight to her
arms I'd go sailing.

It's far, beyond a star, it's near beyond the moon.
I know beyond a doubt, my heart will lead me
there soon.
We'll meet, beyond the shore. We'll kiss just as
before.
Happy we'll be beyond the sea, and never again,
I'll go sailing.
(No more sailing. Bye-bye sailing, so long sailing)

BLUE PRELUDE (1933)

(wm) Gordon Jenkins & Joe Bishop
(I) Isham Jones Orch. (P) Theme of Woody Herman Orch.

Let me cry, let me sigh when I'm blue.
Let me go way from this lonely town.
Won't be long 'fore my song will be through,
'Cause I know I'm on my last go-round.
All the love I could steal beg or borrow
Wouldn't heal all this pain in my soul.
What is love but a prelude to sorrow
With heartache ahead for your goal?
Here I go, now you know why I'm leaving:
Got the blues, What can I lose?
Good-bye.

BLUE ORCHIDS (1939)

(wm) Hoagy Carmichael
(P) Glenn Miller Orch. (CR) Benny Goodman Orch.

[Refrain]: I dreamed of two blue orchids,
Two beautiful blue orchids,
One night while in my lonely room.
I dreamed of two blue orchids,
So full of love and light,
That I wanted to possess each tender bloom.
Then my dream took wings
And through a thousand springs,
Blue orchids seemed in a world apart.
But when I met you
Something pale and blue
Came stealing from the meadows of my heart.
I saw my two blue orchids,
My beautiful blue orchids,
Last night and what a sweet surprise.
When you looked at me
It was plain to see
Blue orchids only bloom in your eyes.

BLUE VELVET (1951)

(wm) Bernie Wayne, Lee Morris

(P) Tony Bennett (RR) 1963 Bobby Vinton **No. 1 Chart**

Song (RR) 1986 film *Blue Velvet*

She wore blue velvet
Bluer than velvet was the night
Softer than satin was the light
From the stars.
She wore blue velvet
Bluer than velvet were her eyes
Warmer than May her tender sighs
Love was ours.

Ours, a love I held tightly
Feeling the rapture grow
Like a flame burning brightly.
But when she left, gone was the glow of
Blue velvet.
But in my heart there'll always be
Precious and warm, a memory
Through the years.
And I still can see blue velvet
Through my tears.

BODY AND SOUL (1930)

(w) Edward Heyman, Robert Sour, Frank Eyton (m) John Green

(I) in U.S.A. Revue *Three's a Crowd* by Libby Holman (P) Paul Whiteman Orch., Jack Fulton voc. **No. 1 chart record** (CR) Ruth Etting. (R) 1939 Coleman Hawkins **Grammy Hall of Fame** (R) 1947 film *Body and Soul*

My heart is sad and lonely.
For you I sigh, for you dear only.
Why haven't you seen it?
I'm all for you body and soul.
I spend my days in longing
And wond'ring why
It's me you're wronging.
I tell you I mean it
I'm all for you body and soul.

I can't believe it,
It's hard to conceive it,
That you'd turn away romance.
Are you pretending?
It looks like the ending
Unless I could have one more chance to prove,
dear,
My life a wreck you're making.

You know I'm yours for just the taking.
I'd gladly surrender myself to you body and soul.

BOO HOO (1937)

(wm) Edward Heyman, Carmen Lombardo & John Jacob Loeb (P) Guy Lombardo and his Royal Canadians (CR) Mal Hallett Orch.

Boo-hoo,
You've got me crying for you.
And as I sit here and sigh,
Says I, "I can't believe it's true."
Boo-hoo,
I'll tell my mama on you.
The little game that you played
Has made her baby oh so blue.

You left me in the lurch,
You left me waiting at the church.
Boo-hoo,
That's why I'm crying for you.
Someday you'll feel like I do
And you'll be boo-hoo-hoo'ing too

BY MYSELF (1937)

(w) Howard Dietz (m) Arthur Schwartz

(I) Musical *Between the Devil* by Jack Buchanan (R) film *The Band Wagon* by Fred Astaire (R) 1963 film *I Could Go on Singing* by Judy Garland in her last movie

[*Refrain 1*] I'll go my way by myself, this is the end of romance.

I'll go my way by myself, love is only a dance.
I'll try to apply myself and teach my heart to sing.
I'll go my way by myself like a bird on the wing,
I'll face the unknown,
I'll build a world of my own;
No one knows better than I, myself, I'm by myself alone.

[*Refrain 2*] I'll go my way by myself, here's how the comedy ends.

I'll have to deny myself love and laughter and friends.

Gray clouds in sky above have put a blot on my fun.
I'll try to fly high above for a place in the sun.
I'll face the unknown,
I'll build a world of my own;
No one knows better than I, myself, I'm by myself alone.

BUT NOT FOR ME (1930)

(m) George Gershwin (w) Ira Gershwin
(I) Musical: *Girl Crazy* by Ginger Rogers. 1943 film version
by Judy Garland

[Verse]: Old Man Sunshine, listen you!
Never tell me, "Dreams come true!"
Just try it, and I'll start a riot.
Beatrice Fairfax, don't you dare
Ever tell me he will care;
I'm certain it's the final curtain.
I never want to hear from any cheerful Pollyannas,
Who tell you fate supplies a mate;
It's all bananas!

[Chorus 1]: They're writing songs of love, but not
for me.
A lucky star's above, but not for me.
With love to lead the way
I've found more clouds of gray
Than any Russian play could guarantee.
I was a fool to fall and get that way;
Heigh-ho! Alas! and also, Lackaday!
Although I can't dismiss the mem'ry of his kiss,
I guess he's not for me.

[Chorus 2]: He's knocking on a door, but not for
me.
He'll plan a two by four, but not for me.
I know that love's a game;
I'm puzzled, just the same,
Was I the moth or flame? I'm all at sea.
It all began so well, but what an end!
This is the time a feller needs a friend,
When ev'ry happy plot ends with the marriage
knot.
But there's no knot for me.

BY THE TIME I GET TO PHOENIX (1965)

(wm) Jimmy Webb
(I) Johnny Rivers (P) 1967 Glen Campbell **Grammy
Winner** (R) 1969 Isaac Hayes
By the time I get to Phoenix she'll be rising.
She'll find the note I left hangin' on her door.
She'll laugh when she reads the part that says I'm
leavin',
'Cause I've left that girl so many times before.

By the time I reach Albuquerque she'll be working.

She'll prob'ly stop at lunch and give me a call,
But she'll just hear that phone keep on ringin'
Off the wall, that's all.

By the time I make Oklahoma she'll be sleepin'.
She'll turn softly and call my name out loud.
And she'll cry just to think I'd really leave her,
Tho' time and time I've tried to tell her so.
She just didn't know
I would really go.

CANDY (1944)

(w) Mack David, Joan Whitney (m) Alex Kramer
(P) Jo Stafford & Johnny Mercer & Pied Pipers (CR) Dinah
Shore

"Candy", I call my sugar "Candy"
Because I'm sweet on Candy
And Candy's sweet on me.
She understands me
My understanding Candy
And Candy's always handy
When I need sympathy.

I wish that there were four of her
So I could love much more of her.
She has taken my complete heart.
Got a sweet tooth for my sweetheart.
"Candy" it's gonna be just dandy
The day I take my "Candy"
And make her mine all mine.

CARAVAN (1937)

(w) Irving Mills (m) Duke Ellington & Juan Tizol
(P) Duke Ellington Orch. (R) 1949 Billy Eckstine

Night and stars above that shine so bright,
The myst'ry of their fading light
That shines upon our caravan.
Sleep upon my shoulder as we creep
Across the sands so I may keep
The mem'ry of our caravan.

This is so exciting;
You are so inviting,
Resting in my arms
As I thrill to the magic charms
Of you, beside me here beneath the blue.
My dream of love is coming true
Within our desert caravan.

CAROLINA MOON (1928)

(w) Benny Davis (m) Joe Burke
(I) Gene Austin **No. 1 Chart Record**; (CR) Theme song of
Morton Downey; (R) 1940 film *Carolina Moon* by
Gene Autry

[Refrain]: Carolina moon, keep shinin',
Shinin' for the one who waits for me.
Carolina moon, I'm pinin',
Pinin' for the one who waits for me.
How I'm hopin' tonight you'll go,
Go to the right window.
Scatter your light, say I'm alright, please do
Tell her that I'm blue and lonely
Dreamy Carolina moon
Dreamy Carolina moon

CECILIA (1925)

(w) Herman Ruby (m) Dave Dreyer
(P) Whispering Jack Smith

[Refrain 1] Does your mother know you're out,
Cecilia?
Does she know that I'm about to steal you?
Oh, my, when I look in your eyes,
Something tells me you and I should get together.
How about a little kiss, Cecilia.
Just a kiss you'll never miss, Cecilia.
Why do we two keep on wasting time?
Oh, Cecilia say that you'll be mine.

C'EST SI BON (1947)

(w) Andre Hornez (w Eng.) Jerry Seelen (m) Henri Betti.
(P) Johnny Desmond (RR)1953 by Eartha Kitt

"C'est si bon,"
De partir n'importe où,
Bras dessus, bras dessous,
En chantant des chansons.
C'est si bon,
De se dir' des mots doux.
Des petits rien du tout -
Mais qui en disent long.

En voyant notre mine ravie
Les passants dans la rue, nous envient.
C'est si bon,
De guetter dans ses yeux
Un espoir merveilleux,

Qui donne le frisson.
C'est si bon
Ces petit's sensations
Ça vaut moiux qu'un million.
Tell'ment, tell'ment c'est bon.

"C'est si bon," lovers say that in France.
When they thrill to romance.
It means that it's so good.
C'est si bon, so I say it to you,
Like the French people do,
Because it's oh, so good.

Every word, every sigh, every kiss dear,
Leads to only one thought and it's this dear.
It's so good, nothing else can replace,
Just your slightest embrace.
And if you only would
Be my own for the rest of my days,
I will whisper this phrase,
My darling, C'est si bon.
(I mean that it's so good.
When I say C'est si bon.
And I say C'est si bon.
Because it's oh, so good.)

CHANGE PARTNERS (1938)

(wm) Irving Berlin
(I) film *Carefree* by Fred Astaire (P) Astaire **No. 1 chart
record** (CR) Jimmy Dorsey Orch. **No. 1 chart record**
(RR) 1967 Frank Sinatra w/ Antonio Carlos Jobim

Must you dance every dance with the same
fortunate man?
You have danced with him since the music began.
Won't you change partners and dance with me?
Must you dance quite so close with your lips
touching his face?
Can't you see I'm longing to be in his place?
Won't you change partners and dance with me?

Ask him to sit this one out and while you're alone,
I'll tell the waiter to tell him he's wanted on the
telephone.
You've been locked in his arms ever since heaven-
knows-when.
Won't you change partners and then,
You may never want to change partners again.

CHERRY (1928)

(w) Ray Gilbert (m) Don Redman
(I) McKinney's Cotton Pickers, John Nesbitt voc. (R) 1944
Harry James Orch. (RR) 1957 Clarence "Bad Boy"
Palmer & The Jive Bombers

[Transcribed from 1928 record by The Big Aces]:

Cherry, Cherry, I'll make a bet,
Cherry, Cherry, I'll get you yet!
Someday, Cherry, you'll be my pet.
Right now, Cherry, the date is set!
And when you're mine, you'll soon find out
Just what love is all about!
Oh, Cherry, Cherry, you're hard to get;
But, Cherry, baby, I'll get you yet!

[From the sheet music]:

Cherry, Cherry, ain't it a shame
That you can't be sweet as your name?
Always flirtin', havin' your fun,
Never certain if I'm the one.
But if I am, I'll hang aroun'
Till you grow up and settle down.
But will ya, while your heart's on a spree?
Cherry, save your loving for me.

CHICAGO (THAT TODDLIN' TOWN) (1922)

(wm) Fred Fisher
(I) Ben Selvin Orch.

Chicago, Chicago, that toddlin' town.
Chicago, Chicago, I'll show you around.
Bet your bottom dollar you'll lose the blues in
Chicago, Chicago,
The town that Billy Sunday could not shut down.
On State Street, that great street,
I just want to say
They do things they don't do on Broadway. Say!
They have the time, the time of their life.
I saw a man who danced with his wife
In Chicago, Chicago, my home town.

CHLOE (1927)

(w) Gus Kahn (m) Neil Morét
(I) Lee Barton Evans (P) Paul Whiteman Orch. (R) 1941
Dinah Shore (R) 1945 Spike Jones Orch. (R) 1953
Louis Armstrong

[Intro]: "Chloe! Chloe!"
Someone's calling, no reply
Nightshade's falling, hear him sigh:
"Chloe! Chloe!"
Empty spaces meet his eyes,
Empty arms outstretched, he's crying:

[Refrain]: Through the black of night
I got to go where you are.
If it's wrong or right,
I got to go where you are.

I'll roam through the dismal swampland searching
for you,
'Cause if you are lost there,
Let me be there, too.

Through the smoke and flame
I got to go where you are.
For no place could be too far
Where you are.
Ain't no chains can bind you.
If you live, I'll find you.
Love is calling me
I got to go where you are.



CHOO CHOO CH' BOOGIE (1945)

(wm) Vaughn Horton, Denver Darling, Milt Gabler
(P) Louis Jordan Orch. (CR) Clifton Chenier (R) 1956 Bill
Haley and his Comets (R) John Denver

[Verse 1]: I'm headed for the station with my pack
on my back.

I'm tired of transportation in the back of a hack.
I just love the rhythm of the clickety clack.
I hear the whistle blowing, see the smoke from the
stack.
And pal around with democratic fellas named Mac.
Take me right back to the track, Jack.

[Chorus]: Choo choo, choo choo ch'boogie
Whooh whooh, whooh whooh ch'boogie
Choo choo choo choo ch'boogie
Take me right back to the track, Jack

[Verse 2]: You wake up in the morning feeling
sharp as a tack,
You open up the sack and then you gobble a snack.
You smoke a cigarette you didn't get from a pack
Or taking off your shoes so you can empty the
slack.
There's nothing you can do about the dough that
you lack
But beat it right back to the track, Jack. [chorus]

[Verse 3]: You reach your destination but alas and
alack,
You need some compensation to get back in the
black.
You take a morning paper from the top of the stack
And read the situation from the front to the back
The only job that's open needs a man with a knack
So put it right back in the rack, Jack. [To chorus]

[Verse 4]: I'm going to settle down beside the
railroad track,
And live the life of Riley in a beaten down shack.
So when I hear the whistle I can peep through the
crack
And watch the train a-rollin' and it's ballin' the
jack.
For I just love the rhythm of the clickety clack.
So take me right back to the track, Jack. [chorus]

CIELITO LINDO (1882)

(wm) Quirino Mendoza y Cortéz

[Verse 1]: De la Sierra Morena,
Cielito lindo, vienen bajando,
Un par de ojitos negros,
Cielito lindo, de contrabando.

[Estrillo = Refrain]:
Ay, ay, ay, ay,
Canta y no llores,
Porque cantando se alegran,
Cielito lindo, los corazones.

[Verse 2]: Pájaro que abandona,
Cielito lindo, su primer nido,
Si lo encuentra ocupado,
Cielito lindo, bien merecido.

[Repita el estribillo]

[verse 6] De tu casa a la mía,
Cielito lindo, no hay más que un paso,
Antes que venga tu madre,
Cielito lindo, dame un abrazo.

[Repita el estribillo]

COCKTAILS FOR TWO (1934)

(m) Arthur Johnson (w) Sam Coslow.
(I) Film: *Murder at the Vanities* by Carl Brisson. (CR) Duke
Ellington Orch. (R) 1945 Spike Jones

[Refrain]: In some secluded rendezvous that
overlooks the avenue,
With someone sharing a delightful chat of this and
that and cocktails for two.
As we enjoy a cigarette in some exquisite
chansonnette,
Two hands are sure to slyly meet beneath a
serviette with cocktails for two.
My head may go reeling, but my heart will be
obedient,
With intoxicating kisses for the principal
ingredient.
Most any afternoon at five, we'll be so glad we're
both alive.
Then maybe fortune will complete her plan that all
began with cocktails for two.

COLD, COLD HEART (1951)

(wm) Hank Williams

(I) Hank Williams (P) Tony Bennett **No. 1 chart record** (R)
2002 Norah Jones

I tried so hard my dear to show that you're my
every dream.
Yet you're afraid each thing I do is just some evil
scheme.
A mem'ry from your lonesome past keeps us so far
apart.
Why can't I free your doubtful mind and melt your
cold, cold heart?

Another love before my time made your heart sad
and blue.
And so my heart is paying now for things I didn't
do.

In anger unkind words are said that make the
teardrops start.
Why can't I free your doubtful mind, and melt
your cold, cold heart?

You'll never know how much it hurts to see you sit
and cry.
You know you need and want my love, yet you're
afraid to try.
Why do you run and hide from lies, to try it just
ain't smart?
Why can't I free your doubtful mind and melt your
cold, cold heart?

There was a time when I believed that you
belonged to me.
But now I know your heart is shackled to a
memory.
The more I learn to care for you, the more we drift
apart.
Why can't I free your doubtful mind and melt your
cold, cold heart?

COME FLY WITH ME (1958)

(w) Sammy Cahn (m) James Van Heusen

(I) Frank Sinatra (RR) Michael Bublé

[Refrain]: Come fly with me, let's fly, let's fly
away!

If you can use some exotic booze,
There's a bar in far Bombay.

Come fly with me, let's fly, let's fly away.
Come fly with me, let's float down to Peru!
In llama land there's a one-man band
And he'll toot his flute for you.
Come fly with me, let's take off in the blue.

(Once I get you) up there where the air is rarified,
We'll just glide, starry-eyed.

(Once I get you) up there I'll be holding you so
near,

You may hear angels cheer 'cause we're together.
Weather-wise it's such a lovely day!
Just say the words and we'll beat the birds
Down to Acapulco Bay.
It's perfect for a flying honeymoon, they say.
Come fly with me, let's fly, let's fly away!

COW-COW BOOGIE (1941)

(wm) Don Raye, Gene DePaul, Benny Carter

(P): Ella Mae Morse

Out on the plains down near Santa Fe,
I met a cowboy ridin' the range one day.
And as he jogged along
I heard him singing a most peculiar cowboy song.
It was a ditty he learned in the city:
"Cum-a-ti-yi-yi-ay, Cum-a-ti-yip-it-tl-e-yi-ay.
Git along. Git hip little dogies.
Git along.
Better be on your way.
Git along. Git hip little dogies."
And he trucked 'em on down the ol' fairway,
Singing his cow-cow boogie in the strangest way:
"Cum-a-ti-yi-yi-ay, Cum-a-ti-yip-it-tl-e-yi-ay."

Singin' his cowboy songs. He's just too much.
He's got a knocked out western accent with a
Harlem touch.

He was raised on loco weed.
He's what you call a swing half breed.
Singing his cow-cow boogie in the strangest way:
"Cum-a-ti-yi-yi-ay, Cum-a-ti-yip-it-tl-e-yi-ay.
Tsk. Tsk. Tsk. Tsk. Yip-peecee."

CRAZY SHE CALLS ME (1949)

(m) Carl Sigman (w) Sidney Keith "Bob" Russell
(P) Billie Holiday (RR) 1983 Linda Ronstadt

I say I'll move the mountains.
And I'll move the mountains
If s/he wants them out of the way.
Crazy s/he calls me.
Sure I'm crazy
Crazy in love I'd say.
I say I'll go through fire.
And I'll go through fire,
As s/he wants it so it shall be.
Crazy s/he calls me.
Sure I'm crazy,
Crazy in love you see.

Like the wind that shakes the bough,
S/He moves me with a smile.
The difficult I'll do right now;
The impossible will take a little while.
I say I'll care forever.
And I mean forever
If I have to hold up the sky.
Crazy s/he calls me.
Sure I'm crazy,
Crazy in love am I.

CRAZY RHYTHM (1928)

(w) Irving Caesar (m) Joseph Meyer & Roger Wolfe Kahn
(I) Musical *Here's Howe* (P) Whispering Jack Smith (CR)
Ben Bernie (RR) 1950 film *Tea for Two* by Doris Day
and Gene Nelson

[refrain]: Crazy rhythm, here's the doorway.
I'll go my way, you'll go your way.
Crazy rhythm, from now on we're through.
Here is where we have a showdown.
I'm too high-hat, you're too low-down.
Crazy rhythm, here's goodbye to you!

They say that when a high-brow meets a low-brow
walking along Broadway,
Soon the high-brow he has no brow.
Ain't it a shame?
And you're to blame!

What's the use of prohibition?
You produce the same condition.
Crazy rhythm, I've gone crazy too.

CRY (1951)

(wm) Churchill Kohlmann (I) Johnnie Ray **No. 1 chart record** (CR) Eileen Barton (R) 1965 Ray Charles (R)
1967 Tammy Wynette (R) 2002 Liza Minnelli

If your sweetheart sends a letter of good-bye,
It's no secret you'll feel better if you cry.
When waking from a bad dream,
Don't you sometimes think it's real?
But it's only false emotions that you feel.

If your heartaches seem to hang around too long,
And your blues keep getting bluer with each song,
Remember sunshine can be found
Behind a cloudy sky.
So let your hair down and go right on, baby, and
cry.

CUBAN PETE (1936)

(wm) Jose Norman
(I) film *Cuban Pete* by Desi Arnaz & The King Sisters (P)
Desi Arnaz

They call him Cuban Pete.
He's the king of the rumba beat.
When he plays the maracas he goes chick, chicky
bom, chick, chicky bom.
Yes sir! He's Cuban Pete.
He's the craze of the native street
When he plays the maracas he goes chick, chicky
bom, chick, chicky bom.

The señoritas, they sing,
And how they swing with this rumbero.
He's very nice, so full of spice,
And to the meter they bring a happy ring, never a
care-o!

Singing a song, all the day long.

Hey! Hey! For Cuban Pete
He's the king of the rumba beat.
When he plays the maracas he goes chick, chicky
bom, chick, chicky bom.

**CUANDO CALIENTA EL SOL aka
LOVE ME WITH ALL OF YOUR
HEART (1961)**

(w) Carlos A. Martinoli (m) Carlos y Mario Rigual (w Eng)
Michael Vaughn

(I) Luis Miguel (CR) Javier Solis (1964 Eng.) The Ray
Charles Singers **No. 1 chart record**

ORIGINAL VERSION:

Cuando caliente el sol aquí en la playa
Siento tu cuerpo vibrar cerca de mi
Es tu palpar, es tu cara, es tu pelo
Son tus besos, me estremezco (Oh oh oh)
Cuando caliente el sol

Cuando caliente el sol aquí en la playa
Siento tu cuerpo vibrar cerca de mi
Es tu palpar, tu recuerdo, mi locura
Mi delirio, me estremezco (Oh oh oh)
Cuando caliente el sol
Cuando caliente el sol

ENGLISH VERSION:

Love me with all of your heart, that's all I want
dear.

Love me with all of your heart or not at all.
Just promise me this: that you'll give me all your
kisses every
winter, every summer, every fall.

When we are far apart or when you're near me
Love me with all of your heart as I love you.
Don't give me your love for a moment or an hour,
Love me always as you loved me from the start:
with every beat of your heart.
(Aaaah, Aaaah)

With every beat of your heart,
With every beat of your heart
With every beat of your heart.

QUAND LE SOLEIL ÉTAIT LÀ

Quand le soleil était là sur nos vacances
Quand il glissait dans nos cœurs
Tant de chaleur
Tout venait de lui
Nos promesses, nos tendresses

Nos faiblesses, nos caresses, notre amour

Quand le soleil était là sur nos vacances
Quand nous partions pour cueillir
Des souvenirs
Nous ne pensions pas
Que les rires, les sourires
L'insouciance et les danses des beaux jours
Ça ne dure pas toujours

Quand le soleil était là, baignant la plage
Quand la mer venait saler tous nos baisers
Nous étions si bien que ce rêve qui s'achève
Oui j'espère le refaire l'an prochain
Et tout recommencera, ah, ah, ah
Car l'amour ne s'oublie pas, ah, ah, ah
Et le soleil sera là, là, là !

DAISY BELL (1892)

(wm) Henry Darce

(P in American vaudeville) by Jennie Lindsay (R) 1968 film
2001, A Space Odyssey by Douglas Rain dubbing for
HAL 9000

[Verse 1] There is a flower within my heart
Daisy, Daisy
Planted one day by a glancing dart
Planted by Daisy Bell
Whether she loves me or loves me not
Sometimes it's hard to tell
But there are those that would share the lot
Of beautiful Daisy Bell

[Refrain]: Daisy, Daisy, give me your answer do
I'm half crazy all for the love of you
It won't be a stylish marriage
I can't afford a carriage
But you'll look sweet upon the seat
Of a bicycle built for two

DARING YOUNG MAN ON THE FLYING TRAPEZE, THE (1868)

(w) George Leybourne (m) Gaston Lyle & Alfred Lee,
(Originally written to honor Jules Léotard, after whom
the acrobatic costume was later named. These are three
verses of many.)

(1st major record) 1934 Walter O'Keefe (RR) The
Chipmunks (RR) Bruce Springsteen.

[verse 1] Once I was happy, but now I'm forlorn
Like an old coat that is tattered and torn;
Left on this world to fret and to mourn,
Betrayed by a maid in her teens.

The girl that I loved she was handsome;
I tried all I knew her to please
But I could not please her one quarter so well
As the man upon the trapeze.

[chorus]:

He'd fly through the air with the greatest of
ease,
That daring young man on the flying trapeze.
His movements were graceful, all girls he could
please
And my love he purloined away.

[verse 2]: This young man by name was Signor
Bona Slang,
Tall, big and handsome, as well made as Chang.
Where'er he appeared the hall loudly rang
With ovation from all people there.

He'd smile from the bar on the people below
And one night he smiled on my love.
She wink'd back at him and she shouted "Bravo,"
As he hung by his nose up above. *[Repeat chorus]*

[verse 3] Her father and mother were both on my
side
And very hard tried to make her my bride;
Her father he sighed, and her mother she cried,
To see her throw herself away.

'Twas all no avail, she went there every night,
And would throw him bouquets on the stage,

Which caused him to meet her; how he ran me
down,

To tell you would take a whole page. *[Repeat
chorus]*

DAY IN, DAY OUT (1939)

(w) Johnny Mercer (m) Rube Bloom
(P) Bob Crosby Orch., Helen Ward voc. **No. 1 chart record.**

Day in, day out,
That same old voodoo follows me about.
That same old pounding in my heart,
Whenever I think of you.
And darling I think of you,
Day in and day out.
Day out, day in,
I needn't tell you how my day begins.

When I awake, I awaken with a tingle,
One possibility in view,
That possibility of maybe seeing you.
Come rain, come shine,
I meet you and to me the day is fine.
Then I kiss your lips,
And the pounding becomes,
The ocean's roar, a thousand drums.
Can't you see it's love,
Can there be any doubt?
When there it is, day in, day out.

DEEP PURPLE (1933)

(w 1938) Mitchell Parish (m 1933) Peter deRose
(I) 1934 Paul Whiteman Orch. (R) 1939 Bea Wain **No. 1
chart record** (RR) 1963 Nino Tempo & April Stevens
No. 1 chart record

When the deep purple falls
Over sleepy garden walls
And the stars begin to flicker in the sky,
Thru the mist of a memory
You wander back to me
Breathing my name with a sigh.

In the still of the night
Once again I hold you tight.
Tho' you're gone your love lives on when
moonlight beams.
And as long as my heart will beat,
Lover, we'll always meet
Here in my deep purple dreams.

DELILAH (1968)

(wm) Les Reed & Barry Mason

(P) Tom Jones

I saw the light on the night that I passed by her
window.

I saw the flickering shadows of love on her blind.

She was my woman;

As she deceived me, I watched and went out of my
mind.

My, my, my, Delilah!

Why, why, why, Delilah?

I could see that girl was no good for me;

But I was lost like a slave that no man could free.

At break of day when that man drove away, I was
waiting.

I crossed the street to her house and she opened the
door.

She stood there laughing.

I felt the knife in my hand and she laughed no
more.

My, my, my Delilah!

Why, why, why Delilah?

So before they come to break down the door,

Forgive me, Delilah, I just couldn't take any more.

(Forgive me Delilah I just couldn't take any more.)

EASTER PARADE (1933)

(wm) Irving Berlin

(I) Revue *As Thousands Cheer* by Clifton Webb. (R) 1948

Film *Easter Parade* by Judy Garland and Fred Astaire

[Refrain]: In your Easter bonnet

With all the frills upon it,

You'll be the grandest lady

In the Easter Parade.

I'll be all in clover,

And when they look you over

I'll be the proudest fellow

In the Easter Parade.

On the Avenue, Fifth Avenue,

The photographers will snap us

And you'll find that you're in the rotogravure.

Oh, I could write a sonnet

About your Easter bonnet

And of the girl I'm taking

To the Easter Parade.

EVERYBODY LOVES MY BABY

(1924)

(wm) Jack Palmer, Spencer Williams

(I) Clarence Williams' Blue Five w/ Louis Armstrong (P)

Ruth Etting (R) 1955 film *Love Me or Leave Me* by

Doris Day

[Unisex refrain]: Everybody loves my baby but
my baby don't love nobody but me,

Nobody but me.

Everybody wants my baby but my baby don't want
nobody but me,

That's plain to see!

Now when my baby kisses me

Upon my rosy cheeks, -

I just let those kisses be

Don't wash my face for weeks!

Everybody loves my baby but my baby don't love
nobody but me,

Nobody but me.

[Female refrain]: Everybody loves my baby but
my baby don't love nobody but me,

Nobody but me.

Everybody wants my baby but my baby don't want
nobody but me,

That's plain to see!

I'm his sweet patootie and he is my loving man.

Knows how to do his duty loves me like no other
can!

Everybody loves my baby but my baby don't love
nobody but me,

Nobody but me

[Male refrain]:

Everybody loves my baby but my baby don't love
nobody but me,

Nobody but me.

Everybody wants my baby but my baby don't want
nobody but me,

That's plain to see!

She's got a form like Venus

Honest, I ain't talking Greek

No one can come between us

She's my Sheba, I'm her Sheik.

Everybody loves my baby, but my baby don't love
nobody but me,

Nobody but me.

EL PASO (1959)

(wm) Marty Robbins

(P) Marty Robbins **No. 1 chart record**

Out in the West Texas town of El Paso
I fell in love with a Mexican girl.
Nighttime would find me in Rosa's cantina
Music would play and Felina would whirl.
Blacker than night were the eyes of Felina,
Wicked and evil while casting her spell.
My love was deep for this Mexican maiden.
I was in love, but in vain I could tell.

One night a wild young cowboy came in,
Wild as the West Texas wind.
Dashing and daring, a drink he was sharing
With wicked Felina, the girl that I loved.

So in anger I

Challenged his right for the love of this maiden.
Down went his hand for the gun that he wore.
My challenge was answered; in less than a
 heartbeat
The handsome young stranger lay dead on the
 floor.
Just for a moment I stood there in silence,
Shocked by the foul, evil deed I had done.
Many thoughts raced through my mind as I stood
 there.
I had but one chance, and that was to run.

Out through the back door of Rosa's I ran,
Out where the horses were tied.
I caught a good one, it looked like it could run;
Up on its back and away I did ride.

Just as fast as I

Could from the West Texas town of El Paso
Out to the badlands of New Mexico.
Back in El Paso my life would be worthless.
Everything's gone in life, nothing is left.
It's been so long since I've seen the young maiden.
My love is stronger than my fear of death.

I saddle up and away I did go
Riding alone in the dark
Maybe tomorrow a bullet may find me
Tonight nothing's worse than this pain in my heart

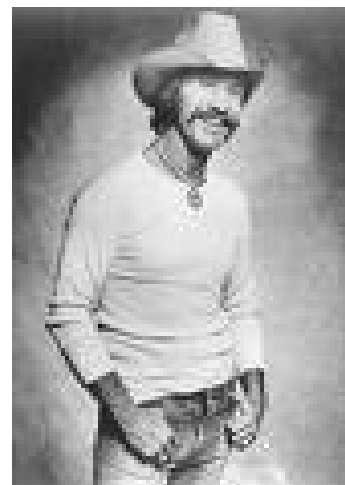
And at last here I

Am on the hill overlooking El Paso
I can see Rosa's cantina below.
My love is strong and it pushes me onward
Down off the hill to Felina I go.
Off to my right I see five mounted cowboys.
Off to my left ride a dozen and more.
Shouting and shooting I can't let them catch me.
I have to make it to Rosa's back door

Something is dreadfully wrong for I feel
A deep burning pain in my side.
Though I am trying to stay in the saddle
I'm getting weary, unable to ride.

But my love for Fe-

lina is strong, and I rise where I've fallen.
Though I am weary I can't stop to rest.
I see the white puff of smoke from the rifle;
I feel the bullet go deep in my chest.
From out of nowhere Felina has found me,
Kissing my cheek as she kneels by my side.
Cradled by two loving arms that I'll die for,
One little kiss and Felina, goodbye.



FALLING IN LOVE AGAIN (1930)

(wm) Frederick Hollaender (w Eng) Sammy Lerner
(I) Film: *The Blue Angel* by Marlene Dietrich

[Verse]: I'm much too sentimental, my heart is
never free.
Perhaps it's accidental that love should come to
me.
Some little thing within me protects me for a
while,
'Til someone comes to win me with only a smile.

[Chorus]: Falling in love again, never wanted to.
What am I to do? Can't help it.
Love's always been my game, play it how I may.
I was made that way. Can't help it.
Men cluster to me like moths around a flame.
And if their wings burn, I know I'm not to blame.
Falling in love again, never wanted to.
What am I to do? Can't help it.

[Verse]: Ein rätselhafter Schimmer,
Ein je ne sais pas quoi
Liegt in den Augen immer
Bei einer schönen Frau
Doch wenn sich meine Augen
Bei einem vis-a-vis
Ganz b'ef in seine saugen
Was sprechen an sie?

[Chorus]: Ich bin von Kopf bis Fuß
Aus Liebe eingestellt,
Denn das ist meine Welt
Und sonst gar nichts.
Das ist, was soll ich machen,
Meine Natur.
Ich kann halt lieben nur,
Und sonst gar nichts.

Männer umschwirr'n mich
Wie Motten um das Licht.
Und wenn sie verbrennen,
Ja dafür kann ich nichts.
Ich bin von Kopf bis Fuß
Aus Liebe eingestellt,
Denn das ist meine Welt.
Und sonst gar nichts.

FIREFLY (1958)

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

I call her Firefly, 'cause, oh my,
She radiates moon glow,
Wants none of that noon glow,
She starts to glitter when the sun goes down 'bout
eight P. M.
It's mayhem.
She switches those brights up, lights up and gives
me a call: "Hey, take me to the fireflies' ball!"

But when I get her there, set her there, do I get to
pet her there 'n grab me some glow?
No, she's a gad about, mad about, lurin' ev'ry lad
about, while leavin' me moanin' low:
"Oh, firefly, why can't I latch onto you no how?
Oh, how I love ya, but gee,
While you set the night on fire, fly,
Shine a little light on me!"

[Tag]:
(Shine a little light on,
Shine a little light on me.)

FOOLIN' MYSELF (1937)

(wm) Jack Lawrence and Peter Tinturin.
(P) Billie Holiday

[Chorus]: I tell myself, "I'm through with you -
And I'll have nothing more to do with you."
I stay away, but ev'ry day
I'm just foolin' myself!
I tell my friends that I don't care,
I shrug my shoulders at the whole affair,
But they all know it isn't so,
I'm just foolin' myself!

And ev'ry time I pass
And see my face in a looking glass,
I tip my hat and say,
"How do you do, you fool;
You're throwing your life away."
I'm acting gay, I'm acting proud,
And ev'ry time I see you in a crowd,
I may pretend, but in the end
I'm just fooling myself.

FORTY-SECOND STREET (1933)

(m) Harry Warren (w) Al Dubin
(I):Film: *42nd Street* by Ruby Keeler (R) 1980 Musical

[Verse]: In the heart of little old New York,
You'll find a thoroughfare.
It's the part of little old New York
That runs into Times Square.
A crazy quilt that "Wall Street Jack" built,
If you've got a little time to spare,
I want to take you there.

[Refrain]: Come and meet those dancing feet
On the avenue I'm taking you to,
Forty-second Street.
Hear the beat of dancing feet,
It's the song I love the melody of,
Forty-second Street.
Little "nifties" from the Fifties,
Innocent and sweet;
Sexy ladies from the Eighties, who are indiscreet.
They're side by side, they're glorified
Where the underworld can meet the elite,
Forty-second Street.

(Naughty, bawdy, gaudy, sporty, Forty-second
Street!)

GETTING TO KNOW YOU (1951)

(m) Richard Rodgers (w) Oscar Hammerstein II
(I) Musical: *The King and I* by Gertrude Lawrence. (R) 1956
film version by Marni Nixon dubbing Deborah Kerr

[Chorus]: Getting to know you,
Getting to know all about you.
Getting to like you,
Getting to hope you like me.
Getting to know you,
Putting it my way, but nicely.
You are precisely my cup of tea!
Getting to know you,
Getting to feel free and easy.
When I am with you,
Getting to know what to say.
Haven't you noticed,
Suddenly I'm bright and breezy
Because of all the beautiful and new
Things I'm learning about you day by day?

GLORY OF LOVE, THE (1936)

(wm) Billy Hill
(P) Benny Goodman & his Orchestra **No. 1 Chart Record**

You've got to give a little, take a little
And let your poor heart break a little.
That's the story of, that's the glory of love.
You've got to laugh a little, cry a little
Before the clouds roll by a little.
That's the story of, that's the glory of love.

As long as there's the two of us
We've got the world and all its charms.
And when the world is through with us,
We've got each other's arms.
You've got to win a little, lose a little
And always have the blues a little.
That's the story of, that's the glory of love.

GOD BLESS' THE CHILD (1939)

(wm) Arthur Herzog, Jr., Billie Holiday
(P) 1941 Billie Holiday **Grammy Hall of Fame**

"Them that's got shall get,
Them that's not shall lose."
So the Bible said and it still is news.
Mama may have, papa may have,
But God bless' the child that's got his own,
That's got his own.
Yes, the strong gets more
While the weak ones fade.
Empty pockets don't ever make the grade.
Mama may have, papa may have,
But God bless' the child that's got his own,
That's got his own.

Money, you got lots o' friends
Crowding 'round the door.
When you're gone and spending ends,
They don't come no more.
Rich relations give
Crust of bread and such.
You can help yourself,
But don't take too much!
Mama may have, papa may have,
But God bless' the child that's got his own!
That's got his own.

GOODNIGHT SWEETHEART (1931)

(m) Ray Noble (w) Jimmy Campbell & Reginald Connelly
(I) in England by Henry Hall's Orch., Al Bowlly. (I) in
USA by Rudy Vallee. (P) Guy Lombardo Orch. **No. 1**
Chart Record.

Goodnight sweetheart
All my prayers are for you
Goodnight sweetheart
I'll be watching o'er you
Tears and parting may make us forlorn
But with the dawn, a new day is born
So I'll say, Goodnight sweetheart
Sleep will banish sorrow
Goodnight sweetheart
When we meet tomorrow
Dreams will enfold you
In each one I'll hold you
Goodnight sweetheart goodnight.

Goodnight sweetheart
Sleep will banish sorrow
Goodnight sweetheart
When we meet tomorrow
Though I'm not beside you
Still my love will guide you
Goodnight sweetheart goodnight.

GOT A DATE WITH AN ANGEL (1930)

(w) Clifford Grey & Sonny Miller, (m) Jack Waller & Joseph
Tunbridge
(I) London Musical *For the Love of Mike* by Bobby Howes
(P) Skinnay Ennis. (CR) Al Bowlly (R) 1957 Billy
Williams

Got a date with an angel,
Got to meet her at seven
Got a date with an angel,
And I'm on my way to heaven.
She's so lovely beside me,
And whatever betide me,
Got an angel to guide me,
So I'm on my way to heaven.

Soon I'll hear bells ring out,
And the choir will sing out,
When the pearly gates swing out
She'll beckon to me.

I've been waiting a life time,
For this evening at seven,
Got a date with an angel,
And I'm on my way to heaven.

GREEN EYES (AQUELLOS OJOS VERDES) (1929)

(w) Adolfo Utreras (w. Eng.) Eddie Rivera & Eddie Woods
(m) Nilo Menéndez
(I) Don Azpiaza Orch. (P) 1941 Jimmy Dorsey Orch., Bob
Eberly & Helen O'Connell, voc. **No. 1 chart record**
(R) 2006 film *Hollywoodland* by Ben Affleck

Your green eyes with their soft light,
Your eyes that promise sweet nights
Bring to my soul a longing,
A thirst for love divine.
In dreams I seem to hold you,
To find you and enfold you.
Our lips meet and our hearts too
With a thrill so sublime.
Those cool and limpid green eyes,
A pool wherein my love lies.
So deep that in my searching for happiness I fear
That they will ever haunt me,
All through my life they'll taunt me.
But will they ever want me?
Green eyes, make my dream come true

Aquellos ojos verdes de mirada serena,
Dejaron en mi alma eterna sed de amar.
Anhelos de caricias de besos y ternuras
De todas las dulzuras que sabían brindar.

Aquellos ojos verdes serenos como un lago
En cuyas quietas águas un día me mire.
No saben las tristezas
Que a mi alma le dejaron,
Aquellos ojos verdes que ya nunca besaré.

GREEN, GREEN GRASS OF HOME (1964)

(wm) Claude "Curley" Putman, Jr.
(I) Porter Wagoner (P) 1966 Tom Jones (R) 1968 Johnny
Cash; 1975 Elvis Presley

The old home town looks the same as I step down
from the train,
And there to meet me is my mama and papa.
Down the road I look and there runs Mary,
Hair of gold and lips like cherries.
It's good to touch the green, green grass of home.
Yes they all come to meet me,
Arms reaching, smiling sweetly.
It's good to touch the green, green grass of home.

The old house is still standing, though the paint is
cracked and dry.
And there's that old oak tree that I used to play on.
Down the lane I walk with my sweet Mary,
Hair of gold and lips like cherries.
It's good to touch the green, green grass of home.

[spoken]:
Then I awake and look around me,
At these four gray walls that surround me
And I realize that I was only dreaming.
For there's a guard and there's a sad old padre;
Arm in arm we'll walk at daybreak.
When again I'll touch the green, green grass of
home.

[sung]: Yes, they'll all come to see me in the
shade of that old oak tree
As they lay me 'neath the green, green grass of
home.

THE GYPSY (1945)

(wm) Billy Reid
(I) Dorothy Squires. (P) The Ink Spots, Bill Kenny, lead **No. 1 chart record.** (CR) Dinah Shore (R) 1946 Charlie Parker (RR) Willie Nelson; Harry Connick, Jr.

In a quaint caravan
There's a lady they call The Gypsy.
She can look in the future
And drive away all your fears.

Everything will come right
If you only believe The Gypsy.
She could tell at a glance
That my heart was so full of tears.

She looked at my hand and told me
My lover was always true.
And yet in my heart I knew, dear,
Somebody else was kissing you.
But I'll go there again
'Cause I want to believe The Gypsy
That my lover is true
And will come back to me some day.

HEART AND SOUL (1938)

(m) Hoagy Carmichael (w) Frank Loesser
(I) Film short: *A Song Is Born* by Larry Clinton Orch., Bea
Wain voc. **No. 1 Chart Record.** (CR) Bob Hope &
Shirley Ross (RR) 1988 film *Big*

[Refrain]: Heart and soul I fell in love with you.
Heart and soul the way a fool would do,
Madly because you held me tight
And stole a kiss in the night.
Heart and soul I begged to be adored,
Lost control and tumbled overboard,
Gladly that magic night we kissed there in the
moon-mist.

Oh, but your lips were thrilling, much too thrilling.
Never before were mine so strangely willing.
But now I see what one embrace can do.
Look at me, it's got me loving you madly.
That little kiss you stole held all my heart and soul.

HEARTACHES (1931)

(wm) Al Hoffman & John Klenner
(P) Ted Weems Orch. w/ Elmo Tanner, whistler (RR) Harry
James, 1947; The Marcels, 1961; Patsy Cline, 1962

[Chorus]: Heartaches, heartaches
My loving you meant only heartaches.
Your kiss was such a sacred thing to me;
I can't believe it's just a burning memory.
Heartaches, heartaches
What does it matter how my heart breaks?
I should be happy with someone new,
But my heart aches for you.

HELLO, YOUNG LOVERS (1951)

(m) Richard Rodgers (w) Oscar Hammerstein II
(I): Musical, *The King and I* by Gertrude Lawrence. 1956
film version by Marni Nixon dubbing Deborah Kerr.
(P): Perry Como

[Refrain]: Hello, young lovers, whoever you are.
I hope your troubles are few.
All my good wishes go with you tonight,
I've been in love like you.
Be brave, young lovers, and follow your star,
Be brave and faithful and true,
Cling very close to each other tonight.
I've been in love like you.

I know how it feels to have wings on your heels,
And to fly down the street in a trance.
You fly down a street on the chance that you meet,
And you meet -- not really by chance.
Don't cry young lovers, whatever you do,
Don't cry because I'm alone;
All of my memories are happy tonight,
I've had a love of my own.
I've had a love of my own, like yours.
I've had a love of my own.

HELP ME MAKE IT THROUGH THE NIGHT (1970)

(wm) Kris Kristopherson. (I) Kris Kristopherson (P) Sammi Smith (CR) Elvis Presley, 1971; Gladys Knight and the Pips, 1972

Take the ribbon from your(/my) hair,
Shake it loose and let it fall,
Lay it soft upon my(/your) skin,
Like the shadows on the wall.
Come and lay down by my side
Till the early morning light.
All I'm takin' is your time.
Help me make it through the night.

I don't care what's right or wrong,
I won't try to understand.
Let the devil take tomorrow.
Lord, tonight I need a friend.
Yesterday is dead and gone,
And tomorrow's out of sight.
And it's sad to be alone.
Help me make it through the night.

HIGH HOPES (1959)

(m) James Van Heusen (w) Sammy Cahn
(I) Film: *A Hole in the Head* by Frank Sinatra **Academy Award Winner**

[Verse 1]: Next time you're found
With your chin on the ground,
There's a lot to be learned, so look around.

[Refrain 1]: Just think what makes that little ol'
ant
Think he'll move a rubber tree plant;
Anyone knows an ant can't
Move a rubber tree plant.
But he's got high hopes, he's got high hopes.
He's got high apple-pie-in-the-sky hopes.
So anytime you're gettin' low,
'Stead of lettin' go, just remember that ant.
Oops! There goes another rubber tree
Oops! There goes another rubber tree
Oops! There goes another rubber tree
Plant.

[Verse 2]: When troubles call, and your back's to
the wall,
There's a lot to be learned, that wall could fall.

[Refrain 2]: Once there was a silly ol' ram,
Thought he'd punch a hole in a dam.
No one could make that ram scam,
He kept a buttin' that dam.
Cause he had high hopes, he had high hopes,
He had high apple-pie-in-the-sky hopes.
So anytime you're feelin' bad,
'Stead of feelin' sad, just remember that ram.
Oops! There goes a billion kilowatt
Oops! There goes a billion kilowatt
Oops! There goes a billion kilowatt
Dam.

[Repeat from the bridge]:
So keep your high hopes, keep your high hopes,
Keep your high apple-pie-in-the-sky hopes.
A problem's just a toy balloon,
They'll be burstin' soon,
They're just bound to go "Pop!"
Oops! There goes another problem ker-
Oops! There goes another problem ker-
Oops! There goes another problem ker-
Plop! Ker-plop!

HIGH NOON (DO NOT FORSAKE ME) (1952)

(m) Dmitri Tiomkin (w) Ned Washington
(I): film *High Noon* by Tex Ritter **Oscar Winner.** (P)
Frankie Laine

Do not forsake me, oh my darlin'
On this, our weddin' day.
Do not forsake me, oh my darlin'.
Wait, wait along.
I do not know what fate awaits me.
I only know I must be brave.
And I must face a man who hates me
Or lie a coward, a craven coward,
Or lie a coward in my grave.

Oh, to be torn 'twixt love and duty.
S'posin' I lose my fair-haired beauty.
Look at that big hand move along nearin' high
noon.

He made a vow while in state prison,
Vowed it would be my life or his'n.
I'm not afraid of death, but oh
What will I do if you leave me?
Do not forsake me, oh my darlin'.
You made that promise as a bride.
Do not forsake me, oh my darlin'.
Although you're grievin',
Don't think of leavin'
Now that I need you by my side.
Wait along, wait along wait along, wait along.

HOLD TIGHT, HOLD TIGHT (1939)

(wm) Leonard Kent, Dick Brandow, George Robinson,
Willie Spottswood, Leonard Ware
(P) Fats Waller (CR) Andrews Sisters

[Verse from records]:

Choo choo to Broadway foo Cincinnati
Don't get icky with the one two three.
Life is just so fine on the solid side of the line. RR-
R-Rip!

[Chorus from sheet music]: Hold tight, hold tight,
hold tight, hold tight

Foo-ra-de-ack-a-sa-ki

Want some sea food mama
Shrimps and rice, they're very nice
Hold tight, hold tight, a-hold tight, hold tight
Foo-ra-de-ack-a-sa-ki
Want some sea food mama
Codfish and sauce, and then of course

I like oysters, lobsters too,
And I like my tasty bit of fish.
When I come home from work at night
I get my fav'rite dish: fish!
Hold tight, hold tight, a-hold tight, hold tight
Foo-ra-de-ack-a-sa-ki
Want some seafood mama
Shrimps and rice: nice!

HOME ON THE RANGE (1872) (

(m) Trad. (w) Dr. Brewster Higley VI, basically. **State song
of Kansas since 1947.**

[verse 1] Oh, give me a home where the buffalo
roam

Where the deer and the antelope play
Where seldom is heard a discouraging word
And the skies are not cloudy all day.

[chorus] Home, home on the range
Where the deer and the antelope play
Where seldom is heard a discouraging word
And the skies are not cloudy all day.

[verse 2] How often at night where the heavens are
bright

With the light of the glittering stars
Have I stood there amazed and asked as I gazed
If their glory exceeds that of ours. *[Repeat chorus]*

[verse 3 of many more] Then give me a land where
the bright diamond sand
Flows leisurely down to the stream
Where the graceful white swan goes gliding along
Like a maid in a heavenly dream. *[Repeat chorus]*

HONEY BUN (1949)

(m) Richard Rodgers (w) Oscar Hammerstein II
(I) Musical: *South Pacific* by Mary Martin. 1958 film version by Mitzi Gaynor; 2001 TV version by Glenn Close; 2006 Concert Version by Reba McEntire; 2008 Revival by Kelli O'Hara

[Verse]: My doll is as dainty as a sparrow.
Her figure is something to applaud.
Where she's narrow, she's as narrow as an arrow.
And she's broad where a broad should be broad.

[Chorus]: A hundred and one pounds of fun,
That's my little honey bun.
Get a load of honey bun tonight.
I'm speaking of my sweetie pie,
Only sixty inches high.
Every inch is packed with dynamite.
Her hair is blond and curly.
Her curls are hurly burly.
Her lips are pips.
I call her hips whirly and twirly.
She's my baby. I'm her pap.
I'm her booby. She's my trap.
I am caught and I don't wanna run,
Cause I'm having so much fun with honey bun.
Believe me sonny.
She's a cookie who can cook you till you're done.
Ain't bein' funny.
Sonny, put your money on my honey bun.

HONEYSUCKLE ROSE (1929)

(m) Thomas Waller (w) Andy Razaf
(I) Revue *Load of Coal* by Fats Waller (P) Fats Waller, 1934, **Grammy Hall of Fame**. (rr) 1980 film *Honeysuckle Rose* by Willie Nelson

[Refrain]: Ev'ry honey bee fills with jealousy
When they see you out with me.
I don't blame them, goodness knows,
Honeysuckle rose
When you're passin' by,
Flowers droop and sigh,
And I know the reason why.
You're much sweeter goodness knows,
Honeysuckle rose

Don't buy sugar;
You just have to touch my cup.
You're my sugar;
It's sweet when you stir it up.
When I'm takin' sips
From your tasty lips,
Seems the honey fairly drips.
You're confection, goodness knows,
Honeysuckle rose.

HOW ABOUT YOU? (1942)

(m) Burton Lane (w) Ralph Freed
(I) Film: *Babes on Broadway* by Judy Garland & Mickey Rooney

[Chorus 1]: I like New York in June, how about you?
I like a Gershwin tune, how about you?
I love a fireside when a storm is due.
I like potato chips, moonlight and motor trips,
How about you?
I'm mad about good books, can't get my fill.
And Franklin Roosevelt's looks give me a thrill.
Holding hands at the movie show,
When all the lights are low may not be new.
But I like it; how about you?

[Chorus 2]: I like Jack Benny's jokes, to a degree.
I like the common folks, that includes me.
I like to window shop on Fifth Avenue.
I like banana splits, late dining at the Ritz,
How about you?
I like to dream of fame, maybe I'll shine.
I'd like to see your name right beside mine.
I can see we're in harmony,
Looks like we both agree on what to do.
And I like it, how about you?

HOW INSENSITIVE (1963)

(m) Antonio Carlos Jobim (Eng. w) Norman Gimbel (w)
Vinicius de Moraes)
(P) Astrud Gilberto

How insensitive I must have seemed when he told
me that he loved me.
How unmoved and cold I must have seemed when
he told me so sincerely.
Why, he must have asked, did I just turn and stare
in icy silence?
What was I to say?
What can you say when a love affair is over?

Now he's gone away and I'm alone with the
mem'ry of his last look.
Vague and drawn and sad.
I see it still, all his heartbreak in that last look.
How, he must have asked, could I just turn and
stare in icy silence?
What was I to do?
What can one do when a love affair is over?

I BELONG TO GLASGOW (1927)

(wm) Will Fyffe
(I) in Music Hall by Will Fyffe. (rr) Eartha Kitt; Danny
Kaye; Kirk Douglas

[verse 1]: I've been wi' a couple o' cronies,
One or two pals o' my ain;
We went in a hotel, and we did very well,
And then we came out once again;
Then we went into anither,
And that is the reason I'm fu';
We had six deoch-an-doruses, then sang a chorus,
Just listen, I'll sing it to you:

[Chorus]: I belong to Glasgow,
Dear old Glasgow town;
But there's something the matter wi' Glasgow,
For it's goin' roun' and roun'!
I'm only a common old working chap,
As anyone can see,
But when I get a couple o' drinks on a Saturday,
Glasgow belongs to me!

[verse 2]: There's nothing in keeping your money,
And saving a shilling or two;
If your money you spend, then you've nothing to lend,
And that's all the better for you!
There nae harm in taking a droppie,
It ends all your trouble and strife;
It gives ye the feeling that when you wind home,
You don't care a hang for the wife!
[Repeat Chorus]

I CAN'T GET STARTED (1936)

(m) Vernon Duke (w) Ira Gershwin
(I) Revue: *Ziegfeld Follies of 1936* by Bob Hope & Eve
Arden

[Chorus 1]: I've flown around the world in a plane;
I've settled revolutions in Spain;
The North Pole I have charted,
But can't get started with you.
Around the golf course I'm under par,
And all the movies want me to star;
I've got a house, a showplace,
But I get no place with you.
You're so supreme, lyrics I write of you;
Scheme just for a sight of you;
Dream both day and night of you;
And what good does it do?
In nineteen twenty-nine I sold short;
In England I'm presented at court,
But you've got me downhearted
'Cause I can't get started with you.

[Chorus 2]: I do a hundred yards in ten flat;
The Prince of Wales has copied my hat;
With queens I've à la carted,
But can't get started with you.
The leading tailors follow my styles,
And toothpaste ads all feature my smiles;
The Asterbilts I visit,
But say, what is it with you?
When first we met, how you elated me!
Pet, you devastated me!
Yet, now you've deflated me
Till you're my Waterloo.
I've sold my kisses at a bazaar,
And after me they named a cigar;
But lately how I've smarted
'Cause I can't get started with you!

I COULD WRITE A BOOK (1941)

(w) Lorenz Hart (m) Richard Rodgers

(I) Musical: *Pal Joey* by Gene Kelly and Leila Ernst (R) 1957
film version by Frank Sinatra; 1990 film *When Harry Met Sally* by Harry Connick, Jr.

[Refrain]: If they asked me I could write a book
About the way you walk and whisper and look.
I could write a preface on how we met
So the world would never forget.
And the simple secret of the plot.
Is just to tell them that I love you a lot.
Then the world discovers as my book ends,
How to make two lovers of friends.

I FALL TO PIECES (1961)

(wm) Hank Cochran & Harlan Howard

(I) Patsy Cline

I fall to pieces
Each time I see you again
I fall to pieces
How can I be just your friend?
You want me to act like we've never kissed
You want to forget; pretend we've never met
And I've tried and I've tried, but I haven't yet.
You walk by, and I fall to pieces

I fall to pieces
Each time someone speaks your name.
I fall to pieces
Time only adds to the flame.
You tell me to find someone else to love,
Someone who'll love me too
The way you used to do.
But each time I go out with someone new,
You walk by, and I fall to pieces.
(You walk by, and I fall to pieces.)

I GET ALONG WITHOUT YOU VERY WELL (1939)

(wm) Hoagy Carmichael

(I) Dick Powell (P)Red Norvo, Terry Allen voc.; (R) 1952
film *The Las Vegas Story* by Hoagy Carmichael and Jane Russell

I get along without you very well,
Of course I do,
Except when soft rains fall
And drip from leaves, then I recall
The thrill of being sheltered in your arms.
Of course I do,
But I get along without you very well.
I've forgotten you just like I should,
Of course I have,
Except to hear your name,
Or someone's laugh that is the same,
But I've forgotten you just like I should.

What a guy, what a fool am I,
To think my breaking heart could kid the moon.
What's in store? Should I phone once more?
No, it's best that I stick to my tune.
I get along without you very well,
Of course I do,
Except perhaps in Spring.
But I should never think of Spring,
For that would surely break my heart in two.

I HAVE DREAMED (1951)

(w) Oscar Hammerstein (m) Richard Rodgers

(I) Musical: *The King and I* by Doretta Morrow & Larry Douglas. 1956 film version by Rita Moreno and Carlos Rivas partially dubbed by Leona Gordon and Ruben Fuentes

[Chorus]: I have dreamed that your arms are
lovely.
I have dreamed what a joy you'll be.
I have dreamed ev'ry word you'll whisper, when
you're close, close to me.
How you look in the glow of evening,
I have dreamed and enjoyed the view.
In these dreams I've loved you so
That by now I think I know
What it's like to be loved by you.
I will love being loved by you.

I GOT IT BAD (AND THAT AIN'T GOOD) (1941)

(m) Duke Ellington (w) Paul Francis Webster
(I) Musical *Jump for Joy* by Duke Ellington Orch., Ivie Anderson voc.

[Refrain 1] Never treats me sweet and gentle the way he should;

I got it bad and that ain't good.
My poor heart is sentimental not made of wood.
I got it bad and that ain't good.
But when the weekend's over and Monday rolls around,
I end up like I start out just cryin' my heart out.
He don't love me like I love him, nobody could.
I got it bad and that ain't good.

{Refrain 2} Like a lonely weeping willow lost in the wood

I got it bad and that ain't good.
And the things I tell my pillow no woman should.
I got it bad and that ain't good!
Though folks with good intentions tell me to save my tears,
I'm glad I'm mad about him, I can't live without him.
Lord above me, make him love me the way he should.
I got it bad and that ain't good..

I GUESS I'LL HAVE TO CHANGE MY PLAN (1929)

(m) Arthur Schwartz (w) Howard Dietz
(I) Revue *The Little Show* by Clifton Webb (P) Rudy Vallee (RR) 1953 Film *The Bandwagon* by Fred Astaire & Jack Buchanan

[refrain 1]: I guess I'll have to change my plan
I should have realized there'd be another man.
I overlooked that point completely
Until the big affair began.
Before I knew where I was at
I found myself upon the shelf and that was that.
I tried to reach the moon but when I got there,
All that I could get was the air.
My feet are back upon the ground,
I lost the one girl I'd found.

[refrain 2]: I guess I'll have to change my plan
I should have realized there'd be another man!
Why did I buy those blue pajamas
Before the big affair began?
My boiling point is much too low
For me to try to be a fly Lothario.
I think I'll crawl right back and into my shell,
Dwelling in my personal Hell.
I'll have to change my plan around,
I've lost the one girl I found.

I LOVE YOU (1943)

(wm) Cole Porter
(I) Musical: *Mexican Hayride* by Wilbur Evans. (P) Bing Crosby. **No. 1 chart record**

[Refrain]: "I love you," hums the April breeze.
"I love you," echo the hills.
"I love you," the golden dawn agrees,
As once more she sees daffodils.
It's Spring again.
And birds on the wing, again,
Start to sing again the old melody.
"I love you," that's the song of songs.
And it all belongs to you and me.

I WHISTLE A HAPPY TUNE (1951)

(m) Richard Rodgers (w) Oscar Hammerstein
(I) Musical *The King and I* by Gertrude Lawrence. 1956 film version by Marni Nixon dubbing for Deborah Kerr

Whenever I feel afraid, I hold my head erect
And whistle a happy tune,
So no one will suspect I'm afraid.
While shivering in my shoes, I strike a careless pose
And whistle a happy tune,
And no one ever knows I'm afraid.
The result of this deception
Is very strange to tell,
For when I fool the people I fear,
I fool myself as well!
I whistle a happy tune, and ev'ry single time
The happiness in the tune
Convinces me that I'm not afraid.

Make believe you're brave,
And the trick will take you far;
You may be as brave as you make believe you are.
[Whistle]
You may be as brave as you make believe you are!

I'LL BUILD A STAIRWAY TO PARADISE (1922)

(w) B. G. De Sylva & Ira Gershwin (m) George Gershwin
(I) Revue *George White's Scandals of 1922* by Cast. (P) Paul
Whiteman Orch. (R) 1951 film *An American in Paris*
by Georges Guetary

[Verse 1]: All you preachers
Who delight in panning the dancing teachers,
Let me tell you there are a lot of features
Of the dance that carry you through
The gates of Heaven.
It's madness
To be always sitting around in sadness,
When you could be learning the steps of gladness.
You'll be happy when you can do
Just six or seven.
Begin today! You'll find it nice,
The quickest way to paradise.
When you practice,
Here's the thing to know,
Simply say as you go:

[Chorus]: "I'll build a stairway to Paradise
With a new step ev'ry day!
I'm gonna get there at any price;
Stand aside, I'm on my way!
I've got the blues
And up above it's so fair.
Shoes! Go on and carry me there!
I'll build a stairway to Paradise
With a new step ev'ry day.
(With a new step ev'ry day!)"

I'LL SEE YOU IN C-U-B-A (1919)

(wm) Irving Berlin
(P) Billy Murray (CR) 1920 Fred Hillebrand (R) 1946 film
Blue Skies by Bing Crosby & Olga San Juan

[Verse 1]:
Not so far from here
There's a very lively atmosphere.
Ev'rybody's going there this year.
And there's a reason. The season opened last July
Ever since the U.S.A. went dry.
Ev'rybody's going there and I'm going, too.

I'm on my way to

[Refrain 1]:

Cuba, there's where I'm going.
Cuba, that's where I'll stay.
Cuba, where wine is flowing
And where dark-eyed Stellas
Light their fellas' Panatellas.
Cuba, where all is happy,
Cuba, where all is gay.
Why don't you plan a wonderful trip to Havana?
Hop on a ship, and I'll see you in C. U. B. A.

[Counterpoint Refrain from film Blue Skies]

[Bing Crosby sings]: Why don't you do your
drinking like a Cuban
Instead of hiding in a cellar?
Since Prohibition, tell me, pal, have you been
A very frightened little feller?

Why don't you pour it from the bottle
'Stead of a tiny silver flask?
Drink your scotch, rum and gin where "the dries"
can't get in.
The finest bars are there, cigars are there
That only are made in Cuba

[Olga San Juan then sings]: I'm not a drinking
lady, I never smoked a Panatella
But I'm a she who likes to be *[both]* where all is
gay, okay!

[Both sing]: So let us leave our cares and troubles
behind

And tell 'em our new address
Is where they stay up late and drink till they're
blind!

Blind, but nevertheless
They're glad to see you in C. U. B. A.

[Coda by both]:

Why don't you travel with us on a train or a bus to
Miami where we can begin to plan a
wonderful trip on a plane or a ship that'll take
us from Florida to Havana?
See you in C. U. B. A!

**I'LL TAKE YOU HOME AGAIN,
KATHLEEN (1875)**

(wm) Thomas P. Westendorf. An American "answer" to the Irish ballad "Barney, Take Me Home Again" (R) Sons of the Pioneers, Elvis Presley, Bing Crosby, Joseph Locke, etc.

I'll take you home again, Kathleen
Across the ocean wild and wide
To where your heart has ever been
Since first you were my bonnie bride.
The roses all have left your cheek;
I've watched them fade away and die.
Your voice is sad when e'er you speak;
And tears bedim your loving eyes.
Oh! I will take you back, Kathleen
To where your heart will feel no pain
And when the fields are fresh and green
I will take you to your home, Kathleen

I know you love me, Kathleen dear.
Your heart was ever fond and true.
I always feel when you are near
That life was nothing, dear, but you.
The smiles that once you gave to me
I scarcely ever see them now.
Though many, many times I see
A dark'ning shadow on your brow.
But, I will take you back, Kathleen
To where your heart will feel no pain.
And when the fields are fresh and green,
I will take you to your home, Kathleen.

**I'M GONNA SIT RIGHT DOWN AND
WRITE MYSELF A LETTER (1935)**

(m) Fred Ahlert (w) Joe Young
(P) Fats Waller (CR) Boswell Sisters (RR) 1957 Billy Williams

I'm gonna sit right down and write myself a letter
And make believe it came from you.
I'm gonna write words, oh, so sweet
They're gonna knock me off my feet.
A lotta kisses on the bottom,
I'll be glad I got 'em.
I'm gonna smile and say:
"I hope you're feeling better."

And close "with love" the way you do.
I'm gonna sit right down and write myself a letter
And make believe it came from you.

I'M IN THE MOOD FOR LOVE (1935)

(m) Jimmy McHugh (w) Dorothy Fields
(I) film *Every Night at Eight* by Frances Langford. (R) 1936
film *Our Gang, The Pinch Singer* by Carl "Alfalfa"
Switzer

I'm in the mood for love simply because you're
near me.
Funny but when you're near me, I'm in the mood
for love.
Heaven is in your eyes, bright as the stars we're
under.
Oh, is it any wonder, I'm in the mood for love.

Why stop to think of whether this little dream
might fade?
We've put our hearts together;
Now we are one, I'm not afraid.
If there's a cloud above, if it should rain, we'll let
it.
But for tonight forget it,
I'm in the mood for love.

**I'M LOOKING OVER A FOUR LEAF
CLOVER (1927)**

(m) Harry Woods (w) Mort Dixon
(P) Nick Lucas (RR) Art Mooney, 1948, **No. 1 Chart
Record**

I'm looking over a four-leaf clover
That I overlooked before;
One leaf is sunshine, the second is rain,
Third is the roses that grow in the lane.
No need explaining, the one remaining
Is somebody I adore.
I'm looking over a four-leaf clover
That I overlooked before.

I'M SO LONESOME I COULD CRY (1949)

(wm) Hank Williams

(P) Hank Williams (R) 1966 B.J. Thomas

Hear the lonesome whippoorwill;
He sounds too blue to fly.
The midnight train is whining low;
I'm so lonesome I could cry.
I've never seen a night so long
When time goes crawling by.
The moon just went behind the clouds
To hide its face and cry.

Did you ever see a robin weep
When leaves begin to die?
That means he's lost the will to live;
I'm so lonesome I could cry.
The silence of a falling star
Lights up a purple sky.
And as I wonder where you are,
I'm so lonesome I could cry.

I'M SENDING YOU A BIG BOUQUET OF ROSES (1948)

(wm) Steve Nelson & Bill Hilliard

(P) Eddy Arnold (R) 1975 Mickey Gilley

I'm sending you a big bouquet of roses,
One for every time you broke my heart.
And as the door of love between us closes,
Tears will fall like petals when we part.
I begged you to be different,
But you'll always be untrue.
I'm tired of forgiving,
Now there's nothing left to do.

So, I'm sending you a big bouquet of roses,
One for every time you broke my heart.
I know that I should hate you,
After all you've put me through.
But how can I be bitter,
When I'm still in love with you?

So, I'm sending you a big bouquet of roses,
One for every time you broke my heart.

I'VE GOT A CRUSH ON YOU (1928)

(m) George Gershwin (w) Ira Gershwin

(I) Musical: *Treasure Girl* by Clifton Webb & Mary Hay.

(R) 1952 film *Meet Danny Wilson* by Frank Sinatra

[Verse]: How glad the many millions of
Annabelles and Lillians would be to capture
me!
But you had such persistence, you wore down my
resistance.
I fell, and it was swell.
I'm your big and brave and handsome Romeo.
How I won you I shall never, never know.
It's not that you're attractive, but, oh my heart
grew active, when you came into view.

[Refrain 1]: I've got a crush on you, sweetie pie.
All the day and nighttime, hear me sigh.
I never had the least notion that I could fall with so
much emotion.
Could you coo? Could you care for a cunning
cottage we could share?
The world will pardon my mush, 'cause I have got
a crush, my baby, on you.

[Refrain 2]: I've got a crush on you, sweetie pie.
All the day and nighttime, hear me sigh.
This isn't just a flirtation;
We're proving that there's predestination.
I could coo, I could care for that cunning cottage
we could share.
Your mush I never shall shush, 'cause I have got a
crush, my baby, on you.



I'VE GOT A FEELING I'M FALLING (1929)

(m) Thomas Waller & Harry Link (w) Billy Rose?
(I) Miff Mole Orch. (P) Ben Bernie Orch., Harold "Scrappy"
Lambert, voc.; (CR) Fanny Brice (RR) 1978 Revue
Ain't Misbehavin'

[Chorus]: I'm flying high, but I've got a feeling I'm
falling.

Falling for nobody else but you.

You caught my eye, and I've got a feeling I'm
falling.

Show me the ring and I'll jump thru.

I used to travel single O,

We chanced to mingle O.

Now I'm a tingle O-ver you.

Say! Mister Parson, stand by,

For I've got a feeling I'm falling,

Falling for nobody else but you.



I'VE GOT A GAL IN KALAMAZOO (1942)

(w) Mack Gordon (m) Harry Warren
(I) film *Orchestra Wives* by Glenn Miller Orch, Tex Beneke
& the Modernaires, then the Nicholas Brothers (P)
Glenn Miller Orch., **No. 1 chart record**

A, B, C, D, E, F, G, H

I got a gal in Kalamazoo.

Don't want to boast but I know she's the toast of
Kalamazoo

(Zoo, zoo, zoo, zoo, zoo).

Years have gone by, my, my how she grew!
I liked her looks when I carried her books in
Kalamazoo

(Zoo, zoo, zoo, zoo, zoo).

I'm gonna send a wire: "Hoppin' on a flyer,
leavin' today."

Am I dreamin'?

I can hear her screamin',

"Hiya, Mr. Jackson"

Everything's OK, A-L-A-M-A-Z-O

Oh, what a gal, a real pipparoo!

I'll make my bid for that freckle-faced kid I'm
hurryin' to.

I'm goin' to Michigan to see the sweetest gal in
Kalamazoo

(Zoo, zoo, zoo, zoo, zoo, zoo, zoo, zoo),
Kalamazoo!

I'VE GOT MY LOVE TO KEEP ME WARM (1937)

(wm) Irving Berlin
(I) Film: *On the Avenue* by E. E. Clive, Dick Powell & Alice
Faye. (P) Billie Holiday (RR) Les Brown, 1946

The snow is snowing,

The wind is blowing,

But I can weather the storm.

What do I care how much it may storm?

I've got my love to keep warm.

I can't remember a worse December.

Just watch those icicles form.

What do I care if icicles form?

I've got my love to keep me warm.

Off with my overcoat.

Off with my glove.

I need no overcoat,

I'm burning with love.

My heart's on fire,

The flame grows higher,

So I will weather the storm.

What do I care how much it may storm?

I got my love to keep me warm.

I'VE GOT THE WORLD ON A STRING (1932)

(m) Harold Arlen (w) Ted Koehler

(I) Revue: *Cotton Club Parade XXI* by Aida Ward. (P) Cab Calloway. (CR) Bing Crosby. (R) Frank Sinatra 1953

(Chorus): I've got the world on a string, sitting on a rainbow,

Got the string around my finger.

What a world, what a life, I'm in love!

I've got a song that I sing.

I can make the rain go, anytime I move my finger.

Lucky me, can't you see I'm in love.

Life is a beautiful thing,

As long as I hold the string.

I'd be a silly so and so,

If I should ever let go.

I've got the world on a string, sitting on a rainbow,

Got the string around my finger.

What a world, what a life, I'm in love!

IF I DIDN'T CARE (1939)

(wm) Jack Lawrence (P) Ink Spots **Grammy Hall of Fame**
(R) 2008 film *Miss Pettigrew Lives for a Day* by Amy Adams & Lee Pace

If I didn't care more than words can say,

If I didn't care would I feel this way?

If this isn't love then why do I thrill?

And what makes my head go 'round and 'round

While my heart stands still?

If I didn't care would it be the same?

Would my ev'ry prayer begin and end with just
your name?

And would I be sure that this is love beyond
compare?

Would all this be true if I didn't care for you?

IF YOU WERE THE ONLY GIRL IN THE WORLD (1916)

(w) Clifford Grey (m) Nat D. Ayer

(I) London Revue *The Bing Boys Are Here* by George Robey and Violet Loraine (R) 1929 film *The Vagabond Lover* by Rudy Vallee

[Refrain]: If you were the only girl in the world,
and I were the only boy,

Nothing else would matter in the world today.

We could go on loving in the same old way.

A garden of Eden just made for two with nothing
to mar our joy.

I would say such wonderful things to you.

There would be such wonderful things to do,

If you were the only girl in the world and I were
the only boy.

IN A LITTLE SPANISH TOWN (1926)

(m) Mabel Wayne (w) Sam M. Lewis & Joe Young

(P) Paul Whiteman Orch., Jack Fulton, voc. **Number 1
chart record**, (CR) Nick Lucas

In a little Spanish town, 'twas on a night like this,
Stars were peek-a-booming down, 'twas on a night
like this.

I whispered "Be true to me," and she sighed "si,
si."

Many skies have turned to gray because we're far
apart.

Many moons have passed away and still she's in
my heart.

We made a promise and sealed it with a kiss,

In a little Spanish town, 'twas on a night like this.

IN THE WEE SMALL HOURS OF THE MORNING (1955)

(w) Bob Hilliard (m) Dave Mann

(P) Frank Sinatra

[Refrain]: In the wee small hours of the morning
while the whole wide world is fast asleep.

You lie awake and think about the girl, and never
ever think of counting sheep.

When your lonely heart has learned its lesson,
you'd be hers if only she would call.

In the wee small hours of the morning, that's the
time you miss her most of all.

INDIAN LOVE CALL (1924)

(w) Oscar Hammerstein II & Otto Harbach (m) Rudolf Friml
(I) Operetta *Rose Marie* by Dennis King & Mary Ellis (R)
1936 film version by Nelson Eddy and Jeanette
MacDonald (R) 1952 by Slim Whitman (used to
vanquish the Martians in the 1996 film *Mars Attacks*)
(R) 1954 film version by Ann Blyth and Fernando
Lamas

[Refrain]: When I'm calling you Oo-Oo-Oo,-Oo,
Oo-Oo.

Will you answer too? Oo-Oo-Oo, Oo-Oo-Oo?

That means I offer my love to you to be your own.

If you refuse me, I will be blue

And waiting all alone

But if when you hear my love call ringing clear,

And I hear your answering echo so dear,

Then I will know our love will become true.

You'll belong to me, I'll belong to you.



IS IT TRUE WHAT THEY SAY ABOUT DIXIE? (1936)

(wm) Irving Caesar, Gerard Marks, Sammy Lerner
(P) Al Jolson (CR) Jimmy Dorsey Orch.

[Refrain]: Is it true what they say about Dixie?

Does the sun really shine all the time?

Do the sweet magnolias blossom at ev'rybody's
door?

Do folks keep eating possum till they can't eat no
more?

Is it true what they say about Swanee?

Is a dream by that stream so sublime?

Do they laugh, do they love, like they say in ev'ry
song?

If it's true, that's where I belong.

IS YOU IS OR IS YOU AIN'T MY BABY? (1944)

(w) Billy Austin (m) Louis Jordan
(I) Louis Jordan

[Verse]: I got a gal who's always late,
Ev'ry time we have a date.

But I love her, yes I love her.

I'm gonna walk right up to her gate,

To see if I can get it straight.

'Cause I want her, I'm gonna ask her:

[Refrain]: Is you is or is you ain't my baby?

The way you're acting lately makes me doubt.

You have always been my baby, baby.

Seems the flame in your heart has gone out.

Well a girl is a creature who has always been
strange.

Just when you think you're hers, you know,

She's gone and made a change. So

Is you is or is you ain't my baby?

Has my baby found somebody new?

Or is my baby still my baby true?

IT HAPPENED IN MONTEREY (1930)

(w) Billy Rose (m) Mabel Wayne
(I) film *The King of Jazz* by John Boles & Jeanette Loff. (P)
Paul Whiteman Orch. (CR) Ruth Etting

[Refrain]: It happened in Monterey a long time
ago.

I met her in Monterey in old Mexico.

Stars and steel guitars and luscious lips, as red as
wine

Broke somebody's heart, and I'm afraid that it was
mine.

It happened in Monterey, and without thinking
twice

I left her and threw away the key to paradise.

My indiscreet heart longs for the sweetheart

That I left in old Monterey.

IT MIGHT AS WELL BE SPRING (1945)

(m) Richard Rodgers (w) Oscar Hammerstein II
(I) Film: *State Fair* by Louanne Hogan dubbing for Jeanne Crain. **Academy Award winner.** (P) Dick Haymes.

[Refrain]: I'm as restless as a willow in
windstorm,
I'm as jumpy as a puppet on a string
I'd say that I had spring fever
But I know it isn't spring.
I am starry-eyed and vaguely discontented
Like a nightingale without a song to sing.
Oh, why should I have spring fever
When it isn't even spring?

I keep wishing I were someone else
Walking down a strange new street
Hearing words that I have never heard
From a man I've yet to meet.
I'm as busy as a spider spinning daydreams.
I'm as giddy as a baby on a swing.
I haven't seen a crocus or a rosebud
Or a robin on the wing.
But I feel so gay in a melancholy way
That it might as well be spring.
It might as well be spring.



IT'S A GRAND NIGHT FOR SINGING (1945)

(m) Richard Rodgers (w) Oscar Hammerstein
(I) Film: *State Fair*. (P) Dick Haymes

It's a grand night for singing! The moon is flying
high.
And somewhere a bird who is bound he'll be heard
Is throwing his heart at the sky.
It's a grand night for singing! The stars are bright
above.
The earth is aglow and to add to the show,
I think I am falling in love. Falling, falling in love.

[Interlude]: Maybe it's more than the moon,
Maybe it's more than the birds,
Maybe it's more than the sight of the night in a
light too lovely for words!
Maybe it's more than the earth, shiny in silvery
blue.
Maybe the reason I'm feeling this way
Has something to do with you!

[Repeat Refrain]: It's a grand night . . .

IT'S A MOST UNUSUAL DAY (1948)

(m) Jimmy McHugh (w) Harold Adamson
(I) 1948 film: *A Date with Judy* by Jane Powell (P) Ray
Noble Orch. (R) June Christy

It's a most unusual day.
Feel like throwing my worries away.
As an old native-born Californian would say,
It's a most unusual day.
There's a most unusual sky,
Not a sign of a cloud passing by.
And if I want to sing, throw my heart in the ring,
It's a most unusual day.

There are people meeting people.
There is sunshine ev'ry where.
There are people greeting people,
And a feeling of spring in the air.
It's a most unusual time.
I keep feeling my temp'ature climb.
If my heart won't behave in the usual way,
Well, there's only one thing to say:
It's a most unusual, most unusual,
Most unusual day.

IT'S A SIN TO TELL A LIE (1936)

(wm) Billy Mayhew

(I) Kate Smith (P) Fats Waller **No. 1 chart record** (RR) with this patter, 1955, by Somethin' Smith and the Redheads

Be sure it's true when you say
"I love you."
It's a sin to tell a lie.
Millions of hearts have been broken
Just because these words were spoken.
"I love you,
Yes I do
I love you.
If you break my heart I'll die."
So be sure that it's true when you say
"I love you."
It's a sin to tell a lie.

[Patter]:

Cross my heart and I hope to die
I'll never, never, ever tell another white lie.
Took a little doll out on a date last night
Next to her, "Gravel Gertie" would have
looked all right.
Now I'm between the devil and the deep blue
sea
'cause I said "Baby, you look good to me."
I told her I loved her but, oh, how I lied.
And now she's gettin' set to be my blushin'
bride.
If she leads me to the altar, then I'm sunk.
'cause I can't tell the preacher I was drunk.
So Lord have mercy on a no 'count sinner,
Give me one more chance to let another guy
win 'er
Cross my heart and I hope to die
I'll never, never, EVER tell another white lie.

I will never tell another white lie.

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

(m) Jule Styne (w) Sammy Cahn.

(I) Phil Brito. (P) Harry James Orch., Kitty Kallen voc.
(CR) Bing Crosby

[Refrain]: 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 MAGIC (1948)

(w) Sammy Cahn (m) Jule Styne

(I) film *Romance on the High Seas* by Doris Day in her first
movie ever.

[Refrain]: You sigh, the song begins,
You speak and I hear violins,
It's magic.
The stars desert the skies
And rush to nestle in your eyes,
It's magic.

Without a golden wand or mystic charms
Fantastic things begin when I am in your arms.
When we walk hand in hand,
The world becomes a wonderland.
It's magic.
How else can I explain
Those rainbows when there is no rain?
It's magic.
Why do I tell myself these things that happen are
all really true?
When in my heart I know the magic is my love for
you.

JEANIE WITH THE LIGHT BROWN HAIR (1854)

(wm) Stephen C. Foster

[chorus 1] I dream of Jeanie with the light brown
hair,
Borne, like a vapor, on the summer air;
I see her tripping where the bright streams play,
Happy as the daisies that dance on her way.
Many were the wild notes her merry voice would
pour,
Many were the blithe birds that warbled them o'er:
I dream of Jeanie with the light brown hair,
Floating, like a vapor, on the soft summer air.

[chorus 3] I sigh for Jeanie, but her light form
strayed
Far from the fond hearts round her native glade;
Her smiles have vanished and her sweet songs
flown,
Flitting like the dreams that have cheered us and
gone.
Now the nodding wild flowers may wither on the
shore
While her gentle fingers will cull them no more:
I sigh for Jeanie with the light brown hair,
Floating, like a vapor, on the soft summer air.

JOSEPHINE, PLEASE NO LEAN ON THE BELL (1945)

(wm) Ed G. Nelson, Harry Pease, Duke Leonard
(P) Eddie Cantor (CR) Jimmy Durante (CR) 1946 Louis
Prima (R) 1953 film *The Eddie Cantor Story* by Eddie
Cantor dubbing for Keefe Brasselle

[verse 1]: Josephine and Joe were so in love,
Oh, so in love, so much in love.
In the hall for hours they would stay.
When Josephine came in, she'd hear her mother
say:

[Refrain 1]: Josefina, please no lean-a on the bell.
When you moosh, please no poosh on the bell.
I heard Missus Caruso telling Missus O'Flynn,
Somebody keeps ringing, but nobody comes in.
You can squeeze all you please, that's all right.
But don't keep us from sleep ev'ry night.

When you kiss in the hall, stay away from the wall.
Josefina, please no lean-a on the bell.

[Patter 1]: When you come-a from work and you
want-a the sup',
I'm-a cook-a the nice macaron'.
Then you make-a sit down, then you make the get
up
For your feller he call on the phone.
You go to the park and you sit in the dark,
And you make what they call-a the pet.
It's a lip-a-stick here and a lip-a-stick there,
You no get it from eatin' spaghett'!

[Patter 2]: You-a say-a good night about 'leven
o'clock,
That's-a what a good gal-a should do.
But you take-a too long when you say the good
night.
You no finish till half-a past two.
Say why you no bring-a your feller upstairs?
Ravioli with peppers I cook.
You can make-a the love with the kiss and the hug,
And the mom and the pop they no look.

[Patter 3]: Don't I bring-a you up and I make-a
you fat,
With the soup and the pasta fazool?
Now you stay up-a late and it make-a you thin.
What's-a matter you make-a me fool?
Why you no get marriage and raise-a the fam'?
Then I make-a you promise I keep:
I'll buy you the furnish' and pay for your rent.
Then we all-a can get-a the sleep.

[Chorus 2]: Josefina, please no lean-a on the bell.
When you moosh, please no poosh on the bell.
I heard Missus Calingo say she'd call the police.
The landlord he say he's gonna break-a the lease.
Hold the hand, that's-a grand and delish.
Tell this guy I guess I no capish.
You eat garlic so strong, how can he kiss so long?
Josefina, please no lean-a on the bell.

JEALOUS (1924)

(w) Dick Finch, Tommie Malie (m) Jack Little
(P) Marion Harris (CR) Ben Selvin Orch.; Fletcher
Henderson Orch. (R) 1952 film *Somebody Loves Me* by
Betty Hutton

[Refrain]: I'm jealous of the moon that shines
above

Because it smiles upon the one I love.
I'm jealous of the birdies in the trees;
They're always singing sweetest melodies.
I'm jealous of the pretty flowers too.
I miss the kiss they always get from you.
I'm jealous of the tick-tock on the shelf.
I'm even getting jealous of myself.

JUST A GIGOLO (1928) + I AIN'T GOT NOBODY (1916?)

Gigolo: "Schöner Gigolo," 1928 by (m) Leonello Casucci
and (w) Julius Brammer) (w Eng.) Irving Caesar, 1929
Nobody (wm) Spencer Williams & Roger Graham Disputed!
This medley arranged by Sam Butera for Louis Prima. (RR)
David Lee Roth, 1985; Lou Bega

Just a gigolo, everywhere I go
People know the part I'm playing.
Paid for every dance,
Selling each romance,
Every night some heart betraying.
There will come a day
Youth will pass away,
Then what will they say about me?
When the end comes I know
They'll say, "Just a gigolo,"
As life goes on without me

'Cause I ain't got nobody;
And nobody cares for me.
I'm so sad and lonely.
Won't some sweet mama come and take a chance
on me.
I'll sing sweet love songs all of the time,
If you'd come and be my sweet baby mine.
I ain't got nobody,
And nobody cares for me.

JUST YOU, JUST ME (1929)

(w) Raymond Klages (m) Jesse Greer (aka Josephine
Harmon)
(I) film *Marianne* by Marion Davies & Cliff Edwards

Just you, just me.
Let's find a cozy spot to cuddle and coo.
Just us, just we.
I've missed an awful lot my trouble is you.
Oh, gee!
What are your charms for?
What are my arms for?
Use your imagination!
Just you, just me
I'll tie a lover's knot
Around wonderful you.

A KISS TO BUILD A DREAM ON (1935)

(w) Bert Kalmar & Oscar Hammerstein II (m) Harry Ruby
(I) 1951 film *The Strip* by Louis Armstrong, recording
reused in 1993 film *Sleepless in Seattle*. (Trivia:
Written for film *A Night at the Opera* with different
lyrics entitled "Moonlight on the Meadow," but never
used.)

Give me a kiss to build a dream on, and my
imagination will thrive upon that kiss.
Sweetheart, I ask no more than this, a kiss to build
a dream on.
Give me a kiss before you leave me and my
imagination will feed my hungry heart.
Leave me one thing before we part, a kiss to build
a dream on.

When I'm alone with my fancies, I'll be with you,
Weaving romances, making believe they're true.
Give me your lips for just a moment and my
imagination will make that moment live.
Give me what you alone can give, a kiss to build a
dream on.

LAURA (1945)

(m) David Raksin (w) Johnny Mercer
(I) 1945 film *Laura*
(P) Woody Herman Orch.
(The lyrics were written after the release of the movie)

[Refrain]: Laura is the face in the misty light,
Footsteps that you hear down the hall.
The laugh that floats on a summer night,
That you can never quite recall.
And you see Laura on the train that is passing
through.
Those eyes, how familiar they seem.
She gave your very first kiss to you.
That was Laura, but she's only a dream.

LET ME ENTERTAIN YOU (1959)

(m) Jule Styne (w) Stephen Sondheim
(I) Musical: *Gypsy* by Jacqueline Mayro, then Sandra Church

Let me entertain you.
Let me make you smile.
Let me do a few tricks,
Some old and then some new tricks,
I'm very versatile.
And if you're real good,
I'll make you feel good.
I want your spirits to climb.
So, let me entertain you
And we'll have a real good time,
Yes, sir!
We'll have a real good time.



LITTLE WHITE LIES (1930)

(wm) Walter Donaldson
(I) Fred Waring Orch. (P) Dick Haymes, 1947 (CR) Dinah Shore, 1947

[Refrain]: The moon was all aglow and heaven
was in your eyes,

The night that you told me those little white lies.
The stars all seemed to know that you didn't mean
all those sighs,
The night that you told me those little white lies.

I try, but there's no forgetting when evening
appears.
I sigh, but there's no regretting in spite of my tears.
The devil was in your heart; but heaven was in
your eyes,
The night you told me those little white lies.

LOCH LOMOND (c. 1749)

(wm) Anon., arising out of the Jacobite Rebellion

[Verse 1]: By yon bonnie banks and by yon bonnie
braes,
Where the sun shines bright on Loch Lomond,
Where me and my true love were ever wont to gae
On the bonnie, bonnie banks o' Loch Lomond

[Chorus]: O' ye'll tak the high road and I'll tak
the low road,
And I'll be in Scotland afore ye.
But me and my true love will never meet again,
On the bonnie, bonnie banks o' Loch Lomond

[verse 2]: 'Twas there that we parted in yon shady
glen,
On the steep, steep side o' Ben Lomond,
Where in deep purple hue, the Hieland hills we
view,
And the moon coming oot in the gloaming.

[Repeat Chorus]

[Verse 3]: The wee birdies sing, and the wild
flowers spring,
And in sunshine the waters are sleeping,
But the broken heart will ken nae second spring
again,
Though the waefu' may cease fae their greeting
[Repeat Chorus]

LOVE AND MARRIAGE (1955)

(m) James Van Heusen (w) Sammy Cahn **Emmy winner**
(I) Original TV Musical: *Our Town* by Frank Sinatra

Love and marriage, Love and marriage,
Go together like a horse and carriage.
This I tell ya, brother,
Ya can't have one without the other.
Love and marriage, Love and marriage,
It's an institute you can't disparage.
Ask the local gentry,
And they will say it's element'ry.
Try, try, try to separate them.
It's an illusion.
Try, try, try and you will only come
To this conclusion.
Love and marriage, Love and marriage,
Go together like a horse and carriage.
Dad was told by mother,
You can't have one, You can't have none,
You can't have one without the other.

LOVE FOR SALE (1930)

(wm) Cole Porter
(I) Musical *The New Yorkers* by Elizabeth Welch, who
replaced Kathryn Crawford after critics complained the
lyrics were too tasteless for a white woman to sing.

[Refrain]: Love for sale,
Appetizing young love for sale.
Love that's fresh and still unspoiled,
Love that's only slightly soiled,
Love for sale.
Who will buy?
Who would like to sample my supply?
Who's prepared to pay the price
For a trip to paradise?
Love for sale.

Let the poets pipe of love
In their childish way.
I know ev'ry type of love
Better far than they.
If you want the thrill of love,
I've been through the mill of love,
Old love, new love,
Ev'ry love but true love.

Love for sale.
Appetizing young love for sale.
If you want to buy my wares,
Follow me and climb the stairs,
Love for sale.
(Love for sale.)

LOVESICK BLUES (1922)

(m) Cliff Friend (w) Irving Mills(?)
(I) Jack Shea (R) Hank Williams, 1948

I got a feelin' called the blues,
Since my baby said good-bye
Lawd, I don't know what I'll do;
All I do is sit and sigh, oh Lawd.
That last long day she said goodbye
Well, Lawd, I thought I would cry.
She'd do me, she'd do you,
She's got that kind of lovin'
Lawd, I love to hear her
When she calls me sweet daddy.
Such a beautiful dream
I hate to think it's all over.
I lost my heart it seems.
I've grown so used to you somehow,
But I'm nobody's sugar daddy now.
And I'm lonesome, I got the lovesick blues.

[Interlude]:
I'm in love, I'm in love with a beautiful gal
That's what's the matter with me.
I'm in love, I'm in love with a beautiful gal
But she don't care about me.

Lawd, I tried and tried to keep her satisfied
But she just wouldn't stay.
So now that she is leavin'
This is all I say:
[Repeat chorus]

LULU'S BACK IN TOWN (1935)

(w) Al Dubin (m) Harry Warren

(I) film *Broadway Gondolier* by Dick Powell

(P) Dick Powell w The Mills Brothers. (CR) Fats Waller

Got to get my old tuxedo pressed
Got to sew a button on my vest
Cause tonight I gotta look my best
Lulu's back in town
Gotta find a half a buck somewhere
Gotta shine my shoes and slick my hair
Got to find myself a bouteneer
Lulu's back in town

You can tell all my pets
All my Harlem coquettes
(*alternate: All my blondes and brunettes*)
Mr. Otis regrets
That he won't be around
You can tell the mailman not to call
'Cause I won't be back until the fall
And then again maybe not at all
Lulu's back in town

MAM'SELLE (1946)

(w) Mack Gordon (m) Edmund Goulding

(I) film *The Razor's Edge* by Orch. (P) Art Lund **No. 1 chart record** (CR) Frank Sinatra

A small café, Mam'selle,
A rendezvous, Mam'selle.
The violins were warm and sweet, and so were
you, Mam'selle.
And as the night danced by,
A kiss became a sigh.
Your lovely eyes seemed to sparkle just like wine
does.
No heart ever yearned the way that mine does for
you.
And yet I know too well
Someday you'll say goodbye.
Then violins will cry,
And so will I, Mam'selle.

MAÑANA (IS SOON ENOUGH FOR ME) (1947)

(wm) Peggy Lee & Dave Barbour

(I) Peggy ("some of my best friends are ...") Lee **No. 1 chart record**

The faucet she is dripping and the fence she's
fallin' down.
My pocket needs some money, so I can't go into
town.
My brother isn't working and my sister doesn't
care.
The car she needs a motor so I can't go anywhere.
Mañana, mañana, mañana is soon enough for me.

My mother's always working, she's working very
hard.
But every time she looks for me I'm sleeping in the
yard.
My mother thinks I'm lazy and maybe she is right.
I'll go to work mañana but I gotta sleep tonight.
Mañana, mañana, mañana is soon enough for me.

Oh, once I had some money but I gave it to my
friend.
He said he'd pay me double, it was only for a lend.
But he said a little later that the horse she was so
slow.
Why he give the horse my money is something I
don't know.
Mañana, mañana, mañana is soon enough for me.

My brother took a suitcase and he went away to
school.
My father said he only learned to be a silly fool.
My father said that I should learn to make a chile
pot.
But then I burned the house down, the chile was
too hot.
Mañana, mañana, mañana is soon enough for me.

The window she is broken and the rain is comin'
in.
If someone doesn't fix it I'll be soaking to my skin.
But if we wait a day or two the rain may go away.
And we won't need a window on such a sunny day.
Mañana, mañana, mañana is soon enough for me.
(Mañana, mañana, mañana is soon enough for me.)

THE MAN I LOVE (1924)

(w) Ira Gershwin (m) George Gershwin
(I) Musical *Lady Be Good*, by Adele Astaire, but deleted in previews. (P) Helen Morgan

[Chorus]: Some day he'll come along, the man I love.

And he'll be big and strong, the man I love.
And when he comes my way,
I'll do my best to make him stay.
He'll look at me and smile; I'll understand.
And in a little while he'll take my hand.
And, though it seems absurd,
I know we both won't say a word.

Maybe I shall meet him Sunday,
Maybe Monday, maybe not.
Still I'm sure to meet him one day;
Maybe Tuesday will be my good news day.
He'll build a little home, just meant for two,
From which I'll never roam. Who would, would you?
And so all else above
I'm waiting for the man I love.

MARGIE (1920)

(w) Bennie Davis, (m) J. Russel Robinson, Con Conrad
(P) Eddie Cantor **No. 1 chart record** (R)1934 Cab Callaway
(R)1938 Jimmie Lunceford, Trummy Young voc. (R)
1939 Don Redman Orch.

My little Margie,
I'm always thinking of you, Margie!
I'll tell the world I love you;
Don't forget your promise to me,
I have bought a home and ring and ev'rything.
For Margie, you've been my inspiration,
Days are never blue.
After all is said and done,
There is really only one,
Oh, Margie, Margie, it's you!

[Cantor's parody lyrics]: My little Margie,
I've even cut out liquor.
Margie, one sip and I get sicker.
You are like a little doctor to me;

When I'm nervous, you just put me back in service.

Margie, in some café we'll wine and dine the whole night through.

And, Margie, when we've had our fill, you know who'll pay the bill,

Margie, Margie it's you.

MARIE (1928)

(wm) Irving Berlin
(P) Rudy Vallee (CR) Nat Shilkret & His Orchestra (R) 1937
by Tommy Dorsey Orch., vocal by Jack Leonard (R)
1947 Film: *The Fabulous Dorseys* by Bob Eberly, Janet Blair, Tommy Dorsey Orch. (R) 1965 by The Bachelors

Marie, the dawn is breaking.
Marie, you'll soon be waking
To find your heart is aching.
And tears, will fall, as you recall
The moon, in all its splendor.
The kiss, so very tender.
The words, "Will you surrender to me, Marie.?"

MAYBE YOU'LL BE THERE (1947)

(w) Sammy Gallop (m) Rube Bloom
(P) Gordon Jenkins Orch. (R) 2001 Diana Krall

Each time I see a crowd of people,
Just like a fool I stop and stare.
It's really not the proper thing to do,
But maybe you'll be there.
I go out walking after midnight
Along the lonely thoroughfare.
It's not the time or place to look for you,
But maybe you'll be there.

You said your arms would always hold me.
You said your lips were mine alone to kiss.
Now after all those things you told me,
How can it end like this?
Some day if all my prayers are answered,
I'll hear a footstep on the stair.
With anxious heart I'll hurry to the door,
And maybe you'll be there.

MEDITATION (1962)

(m) by Antonio Carlos Jobim (w) Newton Mendonça (w
Eng) Norman Gimbel
(I) Antonio Carlos Jobim & João Gilberto (R) 1967 Frank
Sinatra w/ Jobim

In my loneliness
When you're gone and I'm all by myself and I need
your caress,
I just think of you.
And the thought of you holding me near
Makes my loneliness soon disappear.
Though you're far away,
I have only to close my eyes and you are back to
stay.
I just close my eyes,
And the sadness that missing you brings soon is
gone and this heart of mine sings.
Yes I love you so,
And that for me is all I need to know.
I will wait for you
Till the sun falls from out of the sky, for what else
can I do?
I will wait for you,
Meditating how sweet life will be when you come
back to me.

MEDITAÇÃO

Quem acreditou
no amor no sorriso e na flor
Então sonhou sonhou,
E perdeu a paz,
pois o amor o sorriso e a flor
Se transformam depressa demais

Quem no coração
Abrigou a tristeza de vêr
Tudo isso se perder
E na solidão
Procurou um caminho e seguiu
Já descrente de um dia feliz
Quem, chorou, chorou
E tanto que o seu pranto já secou.
Quem de pois voltou
Ao amor ao sorriso e a flor

Então tudo encontrou
Pois apropriador
Revelou caminho do amor
e a tristeza acabou.

MEET ME IN ST. LOUIS, LOUIS (1904)

(w) Andrew B. Sterling (m) Kerry Mills
(I) Unofficial theme song of the Louisiana Purchase
Exposition (RR) 1944 film by Judy Garland and cast

[Verse 1]: When Louis came home to the flat
He hung up his coat and his hat.
He gazed all around but no wifey he found.
So he said, "Where can Flossy be at?"
A note on the table he spied.
He read it just once then he cried.
It read, "Louis dear, it's too slow for me here
So I think I will go for a ride:

[Chorus]: "Meet me in Saint Louis, Louis
Meet me at the fair.
Don't tell me the lights are shining
Any place but there.
We will dance the hoochie koochie,
I will be your tootsie wootsie.
If you will meet me in Saint Louis, Louis
Meet me at the fair."

[Verse 2]: The dresses that hung in the hall
Were gone, she had taken them all;
She took all his rings and the rest of his things --
The picture he missed from the wall.
"What! Moving?" the janitor said,
"Your rent is paid three months ahead."
"What good is the flat?" said poor Louis, "Read
that."

And the janitor smiled as he read:

[Repeat chorus]

MEMPHIS BLUES, THE (1909)

(w 1913) George A. Norton (m) W. C. Handy
(I in vaudeville) by The Honey Boy Evans Minstrels. (First recording) The Victor Military Band (CR) Prince's Band (R) 1954 Louis Armstrong

[Verse]: Folks I've just been down, down to
Memphis town,
That's where the people smile, smile on you all the
while.
Hospitality, they were good to me.
I couldn't spend a dime, and had the grandest time.
I went out a-dancing with a Tennessee dear,
They had a fellow there named Handy with a band
you should hear.
And while the whi' folks gently swayed,
All the band folks played real harmony.
I never will forget the tune that Handy called the
Memphis Blues.
Oh, them blues.

[Chorus]: They've got a fiddler there that always
slickens his hair
And folks he sure do pull some bow.
And when the big Bassoon seconds to the
Trombones croon, croon,
It moans just like a sinner on Revival Day, on
Revival Day.
That melancholy strain, that ever haunting refrain
Is like a darkie's sorrow song.
Here comes the very part that wraps a spell around
my heart.
It sets me wild to hear that loving tune a gain,
The Memphis Blues.

MIDNIGHT SUN (1947)

(m 1947) Lionel Hampton, Sunny Burke (w 1954) Johnny
Mercer
(I Instrumental) Lionel Hampton (I vocal) June Christy
Your lips were like a red and ruby chalice, warmer
than the summer night.
The clouds were like an alabaster palace rising to a
snowy height.
Each star its own aurora borealis, suddenly you
held me tight,
I could see the Midnight Sun.
I can't explain the silver rain that found me, or was
that a moonlit veil?

The music of the universe around me, or was that a
nightingale?
And then your arms miraculously found me,
suddenly the sky turned pale,
I could see the Midnight Sun.

Was there such a night, it's a thrill I still don't quite
believe.
But after you were gone, there was still some
stardust on my sleeve.
The flame of it may dwindle to an ember, and the
stars forget to shine.
And we may see the meadow in December, icy
white and crystalline.
But, oh, my darling always I'll remember when
your lips were close to mine,
And we saw the Midnight Sun.

MISSISSIPPI MUD (1927)

(wm) Harry Barris, James Cavanaugh
(I) Bing Crosby & The Rhythm Boys (CR) Bix Beiderbecke
(R) 1930 film *King of Jazz* by The Rhythm Boys

[Refrain]: When the sun goes down, the tide goes
out,
The people gather 'round and they all begin to
shout,
"Hey! Hey! Uncle Dud, It's a treat to beat your feet
on the Mississippi Mud.
It's a treat to beat your feet on the Mississippi
Mud".
What a dance do they do!
Lordy, how I'm tellin' you.
They don't need no band;
They keep time by clappin' their hand,
Just as happy as a cow chewin' on a cud,
When the people beat their feet on the Mississippi
Mud.

[Interlude]: Lordy, how they play it!
Goodness, how they sway it!
Uncle Joe, Uncle Jim,
How they pound the mire with vigor and vim!
Joy! that music thrills me! Boy! it nearly kills me!
What a show when they go!
Say! they beat it up either fast or slow.
[Repeat refrain]

MONA LISA (1950)

(wm) Ray Evans & Jay Livingston, **Academy Award**

Winner

(I) film *Captain Carey, U.S.A.* by Nat King Cole (P) Nat King Cole **No. 1 chart record and Grammy Hall of Fame record**

Mona Lisa, Mona Lisa, men have named you;
You're so like the lady with the mystic smile.
Is it only 'cause you're lonely they have blamed
you
For that Mona Lisa strangeness in your smile?

Do you smile to tempt a lover, Mona Lisa?
Or is this your way to hide a broken heart?
Many dreams have been brought to your doorstep;
They just lie there and they die there.
Are you warm, are you real, Mona Lisa,
Or just a cold and lonely, lovely work of art?
(Mona Lisa, Mona Lisa!)

MORE (1962)

(w-Eng.) Norman Newell (wm) Marcello Ciorciolini,
Nino Oliviero & Riz Ortolani

(I) Film: *Mondo Cane* by Orch. (P) The Ventures (CR)
Andy Williams

More than the greatest love the world has known,
This is the love I'll give to you alone.
More than the simple words I try to say,
I only live to love you more each day.
More than you'll ever know,
My arms long to hold you so.
My life will be in your keeping,
Waking, sleeping, laughing, weeping.
Longer than always is a long, long time.
But far beyond forever you'll be mine.
I know I never lived before,
And my heart is very sure no one else could love
you more.

MUSKRAT RAMBLE (1926)

(w) Ray Gilbert (m) Edward "Kid" Ory

(I) "Kid" Ory (R) 1954 McGuire Sisters (R) Harry Connick, Jr. (**Trivia:** In 2005 Country Joe McDonald won a copyright infringement suit brought by Ory's daughter against his "Fixin' to Die Rag.")

[*Chorus 1*]: Look at them shufflin', a-shufflin'
down,

Ramblin', scramblin' a-headin' to town,
Hustling, bustlin', and buzzin' aroun',
Happily a-waitin' at the station.

Look at the train, the number seven-o-nine,
Huffin' and puffin' and arrivin' on time.
Who do you think's about to 'rive?
The band they call "The Dixieland Five."

They're gonna play that Muskrat Ramble tune
The way you never ever heard it played,
Get ready for the big parade.

All together now

One and two come on and join the happy throng.
Feel the beat of that ramblin', scramblin' muskrat
song;

Come on and ramble along

[*Chorus 2*]: Look at them shufflin', a-shufflin'
down,

Look at the band paradin' all over town.
Look at the happiness a-goin' aroun'
Everybody's up and celebrating.
Look at the drummer entertainin' the gang,
Clinging and clanging with a bing and a bang!
Changing the town from dead to 'live!
The band they call "The Dixieland Five."

You're gonna hear them play that Dixieland,
You better get your reservation planned,
In person on a one night stand.

All together now

Come on folks, come on and join the happy throng.
Feel the beat of that shufflin', scufflin' muskrat
song.

Come on and ramble along!

MY ADOBE HACIENDA (1941)

(wm) Louise Massey, Lee Penny

(I) Louise Massey & her Westerners. (RR) Kenny Baker; Ray Eberle; Eddy Howard; The Dinning Sisters; Pee Wee King; Roy Rogers & Dale Evans

In my adobe hacienda there's a touch of Mexico
Cactus lovelier than orchids blooming in the patio
Soft desert stars and the strum of guitars make
every evening seem so sweet
In my adobe hacienda life and love are more
complete.

In my adobe hacienda nested in the western hills
Evening breezes softly murmur harmony with
whippoorwills
When setting sun says the long day is done sweet
music starts to fill the air
In my adobe hacienda harmony is everywhere

MY BUDDY (1922)

(w) Gus Kahn (m) Walter Donaldson

(I) Al Jolson

[Refrain]: Nights are long since you went away.
I think about you all through the day,
My buddy, my buddy,
Nobody quite so true.
Miss your voice, the touch of your hand
Just long to know that you understand,
My buddy, my buddy,
Your buddy misses you.



MY FOOLISH HEART (1949)

(w) Ned Washington (m) Victor Young

(I) film *My Foolish Heart* by Martha Mears dubbing for Susan Hayward (P) Gordon Jenkins Orch., Sandy Evans, voc. (CR) Billy Eckstine

The night is like a lovely tune,
Beware my foolish heart!
How white the ever constant moon,
Take care, my foolish heart!
There's a line between love and fascination
That's hard to see on an evenings such as this.
For they both have the very same sensation
When you're lost in the magic of a kiss.

His/her lips are much too close to mine,
Beware my foolish heart!
But should our eager lips combine,
Then let the fire start
For this time it isn't fascination
Or a dream that will fade and fall apart.
It's love, this time, it's love,
My foolish heart!

MY HAPPINESS (1933)

(m and different words) Borney Bergantine (w 1948) Betty Peterson Blasco

(P) Jon & Sondra Steele (CR) Ella Fitzgerald; The Pied Pipers (R) 1953 Elvis Presley's very first record (RR) 1959 Connie Francis **No. 1 chart record**

Evening shadows make me blue
When each weary day is through
How I long to be with you -- my happiness.
Every day I reminisce
Dreaming of your tender kiss
Always thinking how I miss -- my happiness.

A million years it seems
Have gone by since we shared our dreams.
But I'll hold you again,
There'll be no blue memories then.
Whether skies are gray or blue
Any place on earth will do
Just as long as I'm with you -- my happiness.

MY SUGAR IS SO REFINED (1946)

(w) Sylvia Dee (m) Sidney Lippman
(P) Johnny Mercer & The Pied Pipers (CR) Nat King Cole
(R) 1957 The Hi-Lo's

My sugar is so refined
She's one o' them high-class kind
She doesn't wear a hat, she wears a chapeau
She goes to see a cinema, but never a show
My sugar is so refined
She's got a real high-class mind
She never buys a dress, it's always a frock
She always winds her timepiece up, but never her
clock

She says "tomahto" instead of "tomayto"
She says "potahto" instead of "potayto"
Well, you should see how she holds a cup of tea
Just two fingers while she sticks out three
My sugar is so refined
She's one o' them high-class kind
She never shares a kiss, she lets our lips unite
But, oh, it feels like kissin' and each kiss is
dynamite

I wonder what she thinks of each time I hold her
tight

Oh, she's so refined

[Repeat from the Bridge]

She says "banahna" instead of "bananna"
She says "piahno" instead of "pianna"
And you should see how she sits on her settee
With cake and coffee balanced on one knee
My sugar is so refined
She's one o' them high-class kind
She never shares a kiss, she lets our lips unite
But, oh, it feels like kissin' and each kiss is
dynamite

I wonder what she thinks of each time I hold her
tight

Oh, she's so refined

MY SWEETHEART'S THE MAN IN THE MOON (1892)

(wm) James Thornton
(I) in vaudeville by Bonnie Thronton (RR) 1941 film *The
Parson of Panamint* by Martha Mears dubbing for Ellen
Drew

[Chorus 1]: My sweetheart's the man in the moon.
I'm going to marry him soon.
'Twould fill me with bliss
Just to give him one kiss.
But I know that a dozen I never would miss.
I'll go up in a great big balloon
And see my sweetheart in the moon.
Then behind some dark cloud
Where no one is allowed
I'll make love to the man in the moon.

[Chorus 2]: Last night while the stars brightly
shone,

He told me through love's telephone
That when we were wed,
He'd go early to bed,
And never stay out with the boys, so he said.
We are going to marry next June.
The wedding takes place in the moon.
A sweet little Venus
We'll fondle between us
When I wed my old man in the moon.

MY WILD IRISH ROSE (1899)

(wm) Chauncey Olcott
(I) Musical *A Romance of Athlone* by Olcott (R) 1913
Chauncey Olcott (CR) John McCormack (R) 1947 film
bio *My Wild Irish Rose*

[Verse 1]: If you listen I'll sing you a sweet little
song
Of a flower that's now drooping and dead.
Yet dearer to me, yes, than all of its mates,
Though each holds aloft its proud head.
'Twas given to me by a girl that I know,
Since we've met, faith I've known no repose.
She is dearer by far than the world's brightest star,
And I call her my wild Irish Rose.

[Refrain]: My wild Irish Rose, the sweetest flower
that grows.

You may search everywhere, but none can
compare with my wild Irish Rose.
My wild Irish Rose, the dearest flower that grows,
And some day for my sake, she may let me take
the bloom from my wild Irish Rose.

NEAR YOU (1947)

(w) Kermit Goell (m) Francis Craig
(I) Francis Craig **No. 1 Chart Record** (CR) Larry Green;
The Andrews Sisters (R) 1976 George Jones & Tammy
Wynette

There's just one place for me, near you.
It's like heaven to be near you.
Times when we're apart
I can't face my heart.
Say you'll never stray
More than just two lips away.
If my hours could be spent near you,
I'd be more than content near you.
Make my life worthwhile
By telling me that I'll
Spend the rest of my days near you.

NIGHT LIFE (1967)

(wm) Willie Nelson, Walter Breeland, Paul Buskirk
(P) Rusty Draper

When the evenin' sun goes down,
You will find me hangin' 'round.
Oh, the night life, ain't no good life
But it's my life.
Many people just like me
Dreamin' of old used-to-be's.
Oh, the night life, it ain't no good life
Ah, but it's my life.

Listen to the blues that they're playin'.
[wait]
Listen what the blues are sayin'.
[wait]
Life is just another scene
In this old world of broken dreams.
Oh, the night life, it ain't no good life
But it's my life.

NO MOON AT ALL (1948)

(w) Redd Evans (m) Dave Mann
(P) Nat King Cole

No moon at all what a night,

Even lightning bugs have dimmed their light.
Stars have disappeared from sight and there's no
moon at all.
Don't make a sound. It's so dark.
Even Fido is afraid to bark.
What a perfect night to park and there's no moon
at all.

If we want atmosphere for inspiration dear,
One kiss will make it clear that tonight is right and
bright moonlight might interfere.
No moon at all up above.
This is nothing like they told us of.
Just to think we fell in love and there's no moon at
all.

OBJECT OF MY AFFECTION, THE (1935)

(wm) Jimmie Greer
(P) The Boswell Sisters **No. 1 Chart Record** (R) Carl
"Alfalfa" Switzer (R) Dean Martin

The object of my affection
Can change my complexion
From white to rosy red
Anytime he holds my hand and tells me that he's
mine.
There are many boys who can thrill me
And some who can chill me
With dreams of happiness.
But I know I'll never rest
Until he says he's mine

Now I'm not afraid he'll leave me;
He's not the kind to be unfair.
But instead I trust him implicitly;
He can go where he wants to go
Do what he wants to do
I don't care;
The object of my affection
Can change my complexion
From white to rosy red
Anytime he holds my hand and tells me that he's
mine.

'O SOLE MIO (1898)

(m) Eduardo di Capua (w) Giovanni Capurro
(P) 1916 by Enrico Caruso (RR) 1949 by Tony Martin as
"There's No Tomorrow" and 1960 by Elvis Presley as
"It's Now or Never"

[Verse 1]: Che bella cosa 'na iurnata 'e sole,
N'aria serena doppo 'na tempesta!
Pe' ll'aria fresca pare già 'na festa...
Che bella cosa 'na iurnata 'e sole.

[chorus]: Ma n'atu sole
Cchiù bello, ohinè,
'O sole mio
sta 'nfronte a te!
'O sole
'O sole mio
Sta nfronte a te!
Sta nfronte a te!

[Verse 3]: Quanno fa notte e 'o sole se ne scenne,
Mme vene quase 'na malincunia;
Sotto 'a fenesta toia restarria
Quanno fa notte e 'o sole se ne scenne.
[Repeat the chorus]

THERE'S NO TOMORROW

[Verse 1]: Love is a flower that blooms so tender,
Each kiss a dew drop of sweet surrender.
Love is a moment of life enchanting.
Let's take that moment that tonight is granting.

[Chorus]: There's no tomorrow
When love is new;
Now is forever
When love is true.
So kiss me and hold me tight.
There's no tomorrow,
There's just tonight.

IT'S NOW OR NEVER

[Verse 1]: When I first saw you with your smile so
tender,
My heart was captured, my soul surrendered.
I'd spend a lifetime waiting for the right time.
Now that you're near the time is here at last.

[Chorus]: It's now or never,
Come hold me tight

Kiss me my darling,
Be mine tonight
Tomorrow will be too late,
It's now or never
My love won't wait.

[Verse 2]: Just like a willow, we would cry an
ocean
If we lost true love and sweet devotion.
Your lips excite me; let your arms invite me.
For who knows when we'll meet again this way
[Repeat chorus]

OH, JOHNNY, OH! (1917)

(m) Abe Olman (w) Ed Rose
(I) Revue: *Follow Me* by Henry Lewis (P) Billy Murray
(CR) Nora Bayes (RR) 1939 Wee Bonnie Baker (RR)
The Andrews Sisters

[verse 1]: All the girls are crazy 'bout a certain
little lad
Although he's very, very bad,
He could be, oh so good when he wanted to.
Bad or good, he understood 'bout love and other
things.
For ev'ry girl in town followed him around
Just to hold his hand and sing:

[Refrain]
Oh, Johnny, Oh, Johnny, how you can love!
Oh, Johnny, Oh Johnny, heavens above!
You make my sad heart jump with joy.
And when you're near, I just can't sit still a
minute.
I'm so, Oh, Johnny!, Oh Johnny!
Please tell me, dear, what makes me love you
so?
You're not handsome, it's true,
But when I look at you, I just
Oh, Johnny!, Oh Johnny! Oh!

[Verse 2]: Johnny tried his best to hide from ev'ry
girl he knew.
But even this he couldn't do,
For they would follow him 'most ev'rywhere.
Then his friends got him to spend a week or two at
home.
It's worse now than before, 'cause the girl next
door hollers thru the telephone:

OH SHENANDOAH (c. 1820)

(wm) Folk Song, abridged

Oh Shenandoah,
I long to hear you,
Away you rolling river,
Oh Shenandoah,
I long to hear you,
Away, I'm bound away
'Cross the wide Missouri.

Oh Shenandoah,
I love your daughter,
Away you rolling river,
I'll take her 'cross
Your rollin' water,
Away, I'm bound away
'Cross the wide Missouri.

Oh Shenandoah,
I'm bound to leave you.
Away you rolling river,
Oh Shenandoah,
I'll not deceive you.
Away, I'm bound away
'Cross the wide Missouri.

ONCE IN A WHILE (1937)

(w) Bud Green (m) Michael Edwards
(I) Tommy Dorsey Orch. **No. 1 chart record** (CR) Horace
Heidt Orch.; Louis Armstrong (R) 1952 Patti Page

Once in a while,
Will you try to give one little thought to me,
Though someone else may be
Nearer your heart?
Once in a while,
Will you dream of the moments I shared with you,
Moments before we two drifted apart?

In love's smoldering ember,
One spark may remain.
If love still can remember,
That spark may burn again.
I know that I'll
Be contented with yesterday's memory,
Knowing you think of me
Once in a while.

ONCE UPON A TIME (1962)

(w) Lee Adams (m) Charles Strouse
(I) Musical *All American* by Ray Bolger (P) Tony Bennett

Once upon a time
A girl with moonlight in her eyes,
Put her hand in mine
And said she loved me so.
But that was once upon a time,
Very long ago.
Once upon a hill
We sat beneath a willow tree,
Counting all the stars,
And waiting for the dawn.
But that was once upon a time,
Now the tree is gone.
How the breeze ruffled through her hair,
How we always laughed as though tomorrow
wasn't there;
We were young, and didn't have a care.
Where did it go?
Once upon a time
The world was sweeter than we knew.
Everything was ours;
How happy we were then.
But somehow once upon a time,
Never comes again.

ONE ALONE (1926)

(m): Sigmund Romberg (w): Otto Harbach & Oscar
Hammerstein II
(I) Musical: *The Desert Song* by Richard Halliday. Film
versions in 1929 (John Boles), 1943 (Dennis Morgan),
1953 (Gordon MacRae), 1955 (TV, Nelson Eddy)

(*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.



ONE NOTE SAMBA (1961)

(m) Antonio Carlos Jobim (w) Newton Mendonça. (w Eng) Jobim.

(I) in USA by Stan Getz & Charlie Byrd **No. 1 Chart Album**
(R) 1963 Eydie Gormé (R) 1967 Frank Sinatra w/
Jobim

This is just a little samba
Built upon a single note.
Other notes are bound to follow;
But the root is still that note.
Now this new note is the consequence of the one
we've just been through,
As I'm bound to be the unavoidable consequence
of you.

There's so many people who can talk and talk and
talk
And just say nothing, or nearly nothing.
I have used up all the scale I know and at the end
I've come to nothing, or nearly nothing

So I come back to my first note, as I must come
back to you.
I will pour into that one note all the love I feel for
you.
Any one who wants the whole show: re-mi-fa-sol-
la-ti-do,
He will find himself with no show, better play the
note you know.

SAMBA DE UMA NOTA SÓ

Eis aqui este sambinha
Feito numa nota só
Outras notas vão entrar
Mas a base é uma só
Esta outra é consequência
Do que acabo de dizer
Como eu sou a consequência
Inevitável de você

Quanta gente existe por aí
Que fala tanto
e não diz nada
Ou quase nada
Já me utilizei de toda a escala
E no final não sobrou nada
Não deu em nada

E voltei prá minha nota
Como eu volto prá você
Vou cantar com a minha nota
Como eu gosto de você
E quem quer todas as notas
Ré mi fá sol lá si dó
Fica sempre sem nenhuma
Fique numa nota só

OUT OF NOWHERE (1931)

(w) Edward Heyman (m) Johnny Green
(I Instrumental) 1931 film *Dude Ranch* by Orch. (I vocal)
1931 film *Confessions of a Co-ed* by Bing Crosby (P)
Bing Crosby **No. 1 chart record.** (CR) Leo Reisman w/
Frank Munn, voc.

[Refrain]: You came to me from out of nowhere.
You took my heart and found it free.
Wonderful dreams, wonderful schemes from
nowhere
Made every hour sweet as a flower to me.
And if you should go back to your nowhere,
Leaving me with a memory,
I'll always wait for your return out of nowhere,
Hoping you'll bring your love to me.

PERFIDIA (1939)

(wm) Alberto Domínguez (w Eng) Milton Leeds (I) Xavier Cugat Orch. (P) Benny Goodman Orch., Helen Forrest voc. (R) 1990 Musical *Forever Plaid* (RR) 2002 Luis Miguel

[Refrain]: Mujer, si puedes tú con Dios hablar
Pregúntale si yo alguna vez
Te he dejado de adorar
Y al mar espejo de mi corazón
Las veces que me ha visto llorar
La perfidia de tu amor

Te he buscado por dondequiera que yo voy
Y no te puedo hallar
Para qué quiero tus besos
Si tus labios no me quieren ya besar?
Y tú quién sabe por dónde andarás
Quién sabe qué aventura tendrás
Qué lejos estás de mí

[Refrain]: To you my heart cries out, Perfidia,
For I found you, the love of my life,
In somebody else's arms.
Your eyes are echoing perfidia,
Forgetful of our promise of love,
You're sharing another's charms.

With a sad lament my dreams have faded like a
broken melody.
While the gods of love look down and laugh at
what romantic fools we mortals be.
And now I know my love was not for you.
And so I take it back with a sigh, perfidious one,
Goodbye. (Goodbye, goodbye).

PICK YOURSELF UP (1936)

(m) Jerome Kern (w) Dorothy Fields
(I) Film: *Swing Time* by Fred Astaire and Ginger Rogers

Nothing's impossible I have found,
For when my chin is on the ground,
I pick myself up, dust myself off, start all over
again.
Don't lose your confidence if you slip,
Be grateful for a pleasant trip,
And pick yourself up, dust yourself off, start all
over again.
Work like a soul inspired till the battle of the day is
won.
You may be sick and tired, but you'll be a man my
son!
Will you remember the famous men who had to
fall to rise again?
[First ending]: So pick yourself up, dust yourself
off, start all over again.

[Second ending]: So take a deep breath, *[wait]*
Pick yourself up, *[wait]*
Dust yourself off, *[wait]*
Start all over again.

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

(wm) Irving Berlin
(I) Revue *Watch Your Step* by Sallie Fisher & Charles King
(RR) 1950 Gary Crosby & "friend"

(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.

POOR BUTTERFLY (1916)

(w) John L. Golden (m) Raymond Hubbell
(I) Revue *The Big Show of 1916* by Haru Onuki (P) Edna Brown (RR) 1954 The Hilltoppers

[Chorus]: Poor Butterfly! 'neath the blossoms
waiting.
Poor Butterfly! For she loved him so.
The moments pass into hours.
The hours pass into years.
And as she smiles through her tears, she murmurs
low,
"The moon and I know that he be faithful.
I'm sure he come to me bye and bye.
But if he don't come back, then I never sigh or cry;
I just must die. Poor Butterfly."

PRETEND (1953)

(wm) Lew Douglas, Cliff Parman, and Frank Lavere
(P) Nat King Cole

Pretend you're happy when you're blue;
It isn't very hard to do.
And you'll find happiness without an end
Whenever you pretend.
Remember, anyone can dream;
And nothing's bad as it may seem.
The little things you haven't got
Could be a lot if you pretend.

You'll find a love you can share,
One you can call all your own.
Just close your eyes, s/he'll be there.
You'll never be alone.
And if you sing this melody,
You'll be pretending just like me.
The world is mine, it can be yours, my friend,
So why don't you pretend?

PRETTY BABY (1916)

(w) Gus Kahn (m) Tony Jackson, Egbert vanAlstyne,
(I) Revue *The Passing Show of 1916* by Dolly Hackett (P)
1916 Billy Murray

[Refrain]: Everybody loves a baby, that's why I'm
in love with you,
Pretty baby, pretty baby.
I'd like to be your sister, brother, dad and mother
too,
Pretty baby, pretty baby.
Won't you come and let me rock you in my cradle
of love,
And we'll cuddle all the time?
Oh, I want a lovin' baby and it might as well be
you,
Pretty baby of mine, (pretty baby of mine.)

A PRETTY GIRL IS LIKE A MELODY (1919)

(wm) Irving Berlin
(I) *Ziegfeld Follies of 1919* by John Steele

Refrain: A pretty girl is like a melody
That haunts you night and day
Just like the strain of a haunting refrain,
She'll start upon a marathon
And run around your brain,
You can't escape, she's in your memory,
By morning, night and noon
She will leave you and then come back again,
A pretty girl is just like a pretty tune.

PUT YOUR ARMS AROUND ME, HONEY (1910)

(w) Junie McCree (m) Albert von Tilzer
(I) Musical *Madame Sherry* by Elisabeth Murray

[Chorus]: Put your arms around me honey, hold
me tight.
Huddle up and cuddle up with all your might.
Oh, babe, won't you roll dem eyes,
Eyes that I just idolize?
When they look at me my heart begins to float.
Then it starts a-rockin' like a motor boat.
Oh, oh! I never knew any girl like you.

RAG MOP(1949)

(wm) Johnnie Lee Wills, Deacon Anderson
(I) Johnnie Lee Wills (P) 1950 The Ames Brothers **No. 1**
chart record (Trivia: The last #1 single released
ONLY as a 78) (CR) Lionel Hampton

[Refrain 1]: M

I say M-O
M-O-P
M-O-P-P
Mop
M-O-P-P
Mop Mop Mop Mop

R
I say R-A
R-A-G
R-A-G-G
Rag
R-A-G-G M-O-P-P
Rag Mop

Doo-doo-doo-DAH-dee-ah-dah
Rag Mop
Doo-doo-doo-DAH-dee-ah-dah
Rag Mop
Doo-doo-doo-DAH-dee-ah-dah
Rag Mop
Doo-doo-doo-DAH-dee-ah-dah
Rag Mop
Doo-doo-doo-DAH-dee-ah-dah
R-A-G-G M-O-P-P
Rag Mop!

[Refrain 2]: A

I say A-B
A-B-C
A-B-C-D
A-B-C-D-E
A-B-C-D-E-F-G-H

I
I say M-O
M-O-P
M-O-P-P
Mop
M-O-P-P
Mop Mop Mop Mop

R
I say R-A
R-A-G
R-A-G-G
Rag
R-A-G-G M-O-P-P
Rag Mop

Doo-doo-doo-DAH-dee-ah-dah
Rag Mop
Doo-doo-doo-DAH-dee-ah-dah
Rag Mop
Doo-doo-doo-DAH-dee-ah-dah
Rag Mop
Doo-doo-doo-DAH-dee-ah-dah
Rag Mop
Doo-doo-doo-DAH-dee-ah-dah
R-A-G-G M-O-P-P
Rag Mop!

RAMONA (1927)

(w) L. Wolfe Gilbert (m) Mabel Wayne
(I) film *Ramona* by Dolores del Rio (P) 1928 Gene Austin
No. 1 chart record (CR) Whispering Jack Smith (R)
1936 film *Ramona* (RR) 1968 Billy Walker

[Chorus]: Ramona, I hear the mission bells above.
Ramona, they're ringing out our song of love.
I press you, caress you,
And bless the day you taught me to care.
I'll always remember the rambling rose
You wore in your hair.
Ramona, when day is done you'll hear my call.
Ramona, we'll meet beside the waterfall.
I dread the dawn when I awake to find you gone.
Ramona, I need you, my own.

RAGTIME COWBOY JOE (1912)

(w) Grant Clarke (m) Lewis F. Muir, Maurice Abrahams
(I) Bob Roberts (R) 1943 film *Hello, Frisco, Hello* by Alice Faye (R) 1945 film *Incendiary Blonde* by Betty Hutton
(RR) 1959 *The Chipmunks*

[Verse]: Out in Arizona
Where the bad men are,
And the only friend to guide you
Is an evening star,
The roughest, toughest man by far
Is Ragtime Cowboy Joe.

Got his name from singing
To the cows and sheep
Every night they say
He sings the herd to sleep
In a basso rich and deep,
Crooning soft and low.

[Chorus from the sheet music]: He always sings
Raggy music to the cattle as he swings
Back and forward in the saddle
On a horse,
That is syncopated, gaited
And there's such a funny meter
To the roar of his repeater
How they run
When they hear that fellow's gun
Because the western folks all know
He's a high-faluting, scooting, shooting',
Son of a gun from Arizona
Ragtime cowboy Joe.

[UC Davis Aggie Band version]:
He always sings
Lazy music to his cattle
As he swings
Back and forward in his saddle
On a horse (pretty good horse!)
That is syncopated gaited
And there's such a funny meter
To the roar of his repeater
How they run (how they run!)
When he shoots his gun
Because the western folks all know
He's a high-falutin', rootin' tootin'
Son of a gun from California
He's some cowboy
Talk about your cowboy
Ragtime Cowboy Joe

RED RIVER VALLEY (c. 1896)

(wm) James Kerrigan (originally entitled "The Bright Mohawk Valley.")

[Verse 1]: From this valley they say you are
going,
We will miss your bright eyes and sweet smile,
For they say you are taking the sunshine
That brightens our pathway awhile.

[Chorus]: Come and sit by my side if you love me,
Do not hasten to bid me adieu,
But remember the Red River Valley
And the girl that has loved you so true.

[Verse 2]: For a long time I have been waiting
For those dear words you never would say.
But at last all my fond hopes have vanished,
For they say you are going away.

[To chorus]

[Verse 3]: Won't you think of the valley you're
leaving?

Oh how lonely, how sad it will be.
Oh think of the fond heart you're breaking,
And the grief you are causing me to see?

[To chorus]

RED ROSES FOR A BLUE LADY (1948)

(wm) Sid Tepper, Roy C. Bennett
(P) Vaughn Monroe (R) 1965 *Vic Dana*; Bert Kaempfert

I want some red roses for a blue lady.
Mister florist, take my order please.
We had a silly quarrel the other day;
I hope these pretty flowers chase her blues away.
I want some red roses for a blue lady.
Send them to the sweetest gal in town.
And if they do the trick,
I'll hurry back to pick
Your best white orchid for her wedding gown.

REMEMBER (1925)

(wm) Irving Berlin
(P) Isham Jones Orch. **No. 1 chart record**

[Verse 1]: One little kiss, a moment of bliss,
Then hours of deep regret.
One little smile, and after a while,
A longing to forget.
One little heartache left as a token,
One little plaything carelessly broken.

[Refrain]: Remember the night, the night you said
"I love you." Remember?
Remember you vowed
By all the stars above you. Remember?
Remember we found a lonely spot
And after I learned to care a lot;
You promised that you'd forget me not
But you forgot to remember.



RIDERS IN THE SKY (1948)

(wm) Stan Jones
(I) Burl Ives (P) Vaughn Monroe **No. 1 chart record** (CR)
Sons of the Pioneers; Peggy Lee; Bing Crosby (R) 1949
film *Ghost Riders* by Gene Autry

An old cowpoke went riding out one dark and
windy day.
Upon a ridge he rested as he went along his way.
When all at once a mighty herd of red-eyed cows
he saw,
A'plowin' through the ragged skies and up a cloudy
draw.

Yi-pi-yi-ay, Yi-pi-yi-o!
Ghost riders in the sky.

Their brands were still on fire and their hooves
were made of steel.
Their horns wuz black and shiny and their hot
breaths he could feel.
A bolt of fear went through him as they thundered
through the sky;
He saw the riders comin' hard and he heard their
mournful cry:

Yi-pi-yi-ay, Yi-pi-yi-o!
Ghost riders in the sky.

Their faces gaunt, their eyes were blurred, and
shirts all soaked with sweat.
They're ridin' hard to catch that herd but they ain't
caught them yet.
They've got to ride forever in that range up in the
sky
On horses snortin' fire, as they ride on, hear their
cry:

Yi-pi-yi-ay, Yi-pi-yi-o!
Ghost riders in the sky.

As the riders loped on by him, he heard one call
his name:
"If you want to save your soul from hell a' ridin' on
our range,
Then, cowboy, change your ways today or with us
you will ride
A-tryin' to catch the Devil's herd across these
endless skies."

Yi-pi-yi-ay, Yi-pi-yi-o!
Ghost riders in the sky.
(Ghost riders in the sky.)

ROAMIN' IN THE GLOAMIN' (1911)

(wm) Harry Lauder (These lyrics taken from Lauder's 1934 recording)

[Verse 1]: I've seen lots of bonnie lassies on my travels wide,

But my heart is centred noo on bonnie Kate McBride;

Altho' I'm no a fella who would throw a word away,

I'm surprised myself' at times at a' I've got to say--

[Refrain]: Roamin' in the gloamin' on the bonnie banks o' Clyde.

Roamin' in the gloamin' with my lassie by my side.

When the sun has gone to rest,

That's the time we love the best.

O, it's lovely roamin' in the gloamin'!

[Verse 3]: Last nicht efter strollin' we got hame at half-past nine.

Sittin' at the kitchen fire I asked her to be mine.

When she promised I got up and danced the Hielan' Fling;

I've just been to the jewellers and I've picked a nice wee ring. [To refrain]

ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY (1918)

(w) Sam M. Lewis, Joe Young (m) Jean Schwartz

(I) Musical *Sinbad* (interpolation) by Al Jolson

[Chorus]: Rock-a-bye your baby with a Dixie melody,

When you croon, croon a tune from the heart of Dixie.

Just hang my cradle, Mammy mine,

Right on that Mason-Dixon line,

And swing it from Virginia

To Tennessee with all the pull that's in ya.

"Weep No More, My Lady," sing that song again for me,

And "Old Black Joe," just as though you had me on your knee!

A million baby kisses I'll deliver,

If you will only sing that "Swanee River"!

Rock-a-bye your rock-a-bye baby with a Dixie melody.

THE ROSE (1979)

(wm) Amanda McBroom

(I) Film: *The Rose* by Bette Midler

Some say love, it is a river that drowns the tender reed.

Some say love, it is a razor that leaves your soul to bleed.

Some say love, it is a hunger, an endless aching need.

I say love, it is a flower and you it's only seed.

It's the heart afraid of breaking that never learns to dance.

It's the dream afraid of waking that never takes the chance.

It's the one who won't be taken, who can not seem to give.

And the soul afraid of dyin' that never learns to live.

When the night has been too lonely and the road has been too long,

And you think that love is only for the lucky and the strong.

Just remember in the winter far beneath the bitter snows

Lies the seed that with the sun's love in the spring becomes the rose.

ROSETTA (1933)

(wm) Earl Hines, Henri Woode

(I) Earl "Fatha" Hines (R) 1938 Bob Wills and Texas

Playboys (theme song) (R) 1944 Nat King Cole (These lyrics taken from a televised Cole-Eckstine duet)

Rosetta, my Rosetta,

In my heart, dear, there's no one but you.

You told me that you loved me,

Please don't leave me for somebody new.

You made my whole life a dream;

I pray that you'll make it come true.

Rosetta, sweet Rosetta

Please say that I'm just the one, dear, for you.

ROW, ROW, ROW (1912)

(w) William Jerome (m) Jimmie V. Monaco
(I) Revue *Ziegfeld Follies of 1912* by Elizabeth Brice (no relation to Fannie)

[Verse 1]: Young Johnnie Jones he had a cute little boat.

And all the girlies he would take for a float.
He had girlies on the shore,
Sweet little peaches by the score.
But Johnnie was a Weisenheimer you know,
His steady girl was Flo.
And ev'ry Sunday afternoon
She'd jump in his boat and they would spoon.

[Chorus 1]: And then he'd row, row, row
Way up the river he would
Row, row, row,
A hug he'd give her.
Then he'd kis her now and then,
She would tell him when,
He'd fool around and fool around and then they'd
kiss again.

And then he'd row, row, row
A little further he would row, oh, oh, oh, oh!
Then he'd drop both his oars,
Take a few more encores,
And then he'd row, row, row.

ST. JAMES INFIRMARY (c. 1785)

(wm) Under various titles, it dates back to the late 1700's to England (where a St. James Infirmary was located). A sheet was copyrighted by "Jack Primrose" (aka Irving Mills) in 1929. The first known recording is 2/25/27 by Fess Williams and his Royal Flush Orch. Louis Armstrong's 12/12/28 record was extremely popular. There is a whole book by Robert W. Harwood about the song: *I Went Down to St. James Infirmary*. The following partial lyrics are from various sources.

I went down to St. James Infirmary
Saw my baby there,
Stretched out on a long white table,
So sweet, so cool, so fair.

Let her go, let her go, God bless her;
Wherever she may be
She may search the wide world over
And never find a better man than me

I went down to old Joe's barroom,
On the corner by the square.

They were serving the drinks as usual,
And the usual crowd was there.

Oh, when I die, please bury me
In my ten dollar Stetson hat;
Put a twenty-dollar gold piece on my watch chain
So the boys'll know I died standin' pat.

Get six gamblers to carry my coffin,
Six chorus girls to sing me a song,
Put a twenty-piece jazz band on my tail gate,
To raise Hell as we go along.

Now that's the end of my story.
Let's have another round of booze.
And if anyone should ask you, just tell them
I've got the St. James Infirmary blues.

ST. LOUIS BLUES, THE (1914)

(wm) W(illiam) C(hristopher) Handy
(P) 1925 Bessie Smith & Louis Armstrong **Grammy Hall of Fame**. (R) 1929 film short *St. Louis Blues* by Bessie Smith. (RR). 1943 Glenn Miller. (RR) 1958 film biography *St. Louis Blues* by Pearl Bailey then Nat King Cole. (RR) 1998 Stevie Wonder. These partial lyrics from the original sheet.

I hate to see de ev'nin' sun go down.
Hate to see de ev'nin' sun go down,
'Cause my baby, he done lef' dis town.
Feelin' tomorrow like I feel today,
Feel tomorrow like I feel today,
I'll pack my trunk, make my getaway.

St. Louis woman wid her diamond rings
Pulls that man 'round by her apron strings.
'T'wernt for powder an' for store-bought hair
De man I love would not have gone nowhere.

[Chorus]: Got de St. Louis blues jes' as blue as I
can be!

Dat man got a heart like a rock cast in the sea,
Or else he wouldn't have gone so far from me.
I loves that man like a schoolboy loves his pie,
Like a Kentucky Col'nel loves his mint and rye.
I'll love my baby till the day I die.

SAN ANTONIO ROSE (1938)

(m) Bob Wills (w) Various Texas Playboys
(I) Bob Wills and his Texas Playboys (R) Reba McIntyre;
Dwight Yokum

Deep within my heart lies a melody,
A song of old San Antone.
Where in dreams I live with a memory
Beneath the stars all alone.
It was there I found beside the Alamo
Enchantment strange as the blue, up above
A moonlit path that only she would know
Still hears my broken song of love.

Moon in all your splendor, know only my heart;
Call back my Rose, Rose of San Antone.
Lips so sweet and tender like petals fallin' apart,
Speak once again of my love, my own.

Broken song, empty words I know
Still live in my heart all alone,
For that moonlit path by the Alamo
And Rose, my Rose of San Antone.

SHADOW OF YOUR SMILE, THE (1965)

(w) Paul Francis Webster (m) Johnny Mandel **Oscar
Winner**
(I) film *The Sandpiper* by trumpeter Jack Sheldon. (P) Tony
Bennett. **Grammy winner.** (RR) Connie Francis in
English, Spanish and Italian

[Refrain]: The shadow of your smile
When you are gone
Will color all my dreams
And light the dawn.
Look into my eyes, my love, and see
All the lovely things you are to me.

Our wistful little star
Was far too high.
A tear drop kissed your lips and so did I.
Now when I remember spring,
All the joy that love can bring,
I will be remembering
The shadow of your smile.

SHALL WE DANCE? (1950)

(w) Oscar Hammerstein II (m) Richard Rodgers
(I) 1951 Musical *The King and I* by Gertrude Lawrence &
Yul Brynner. 1956 film version by Marni Nixon
(dubbing Deborah Kerr) & Yul Brynner

[Refrain]: Shall we dance?
On a bright cloud of music shall we fly?
Shall we dance?
Shall we then say "Goodnight" and mean
"Goodbye"?
Or perchance,
When the last little star has left the sky,
Shall we still be together
With our arms around each other
And shall you be my new romance?
On the clear understanding
That this kind of thing can happen,
Shall we dance?
Shall we dance?
Shall we Dance?

SHE'S A LATIN FROM MANHATTAN (1935)

(w) Al Dubin (m) Harry Warren
(I) film *Go Into Your Dance* by Al Jolson. (P) Victor Young
Orch., Hal Burke voc. **No. 1 chart record** (CR Johnny
Green Orch., Jimmy Farrell voc.; Ozzie Nelson Orch.
(RR) 1980 film *My Bodyguard* by Ruth Gordon

[Refrain]: She's a Latin from Manhattan.
I can tell by her "Mañana"
She's a Latin from Manhattan,
But not Havana.
Though she does the rumba for us,
And she calls herself Dolores,
She was in a Broadway chorus
Known as Suzy Donahue.

She can take her tambourine and whack it,
But to her it's just a racket.
She's a hooper from Tenth Avenue.
She's a Latin from Manhattan.
She's a Forty-Second Streeter.
She's a Latin from Manhattan,
Señorita Donahue.

SINCE I FELL FOR YOU (1945)

(wm) Buddy Johnson

(I) Buddy Johnson & Ella Johnson (R) 1964 Lenny Welch
(RR) 1993 Reba McEntire & Natalie Cole

[Verse]: When you just give love, and never get
love,

You'd better let love depart.
I know it's so, and yet I know,
I can't get you out of my heart.

[Refrain]: You made me leave my happy home.
You took my love, and now you've gone,
Since I fell for you.
Love brings such misery and pain.
I guess I'll never be the same
Since I fell for you.

Well it's too bad, and it's too sad,
But I'm in love with you.
You love me, then you snub me.
But what can I do? I'm still in love with you.
I guess I'll never see the light.
I get the blues most every night,
Since I fell for you.
(Since I fell for you.)

SLOWPOKE (1951)

(wm) Chilton Price, Pee Wee King , Redd Stewart

(I) Pee Wee King Band, Redd Stewart, voc. (CR) Arthur
Godfrey; Helen O'Connell

You keep me waitin'
Till it's gettin' aggravatin'
You're a slowpoke.
I wait and worry
But you never seem to hurry,
You're a slowpoke.

Time means nothing to you;
I wait and then,
You're late again.
Eight o'clock, nine o'clock
Quarter to ten.

Why should I linger
Everytime you snap your finger,
Little slowpoke?
Why can't you hasten
When you see the time's a-wastin'?
You're a slowpoke, dear.

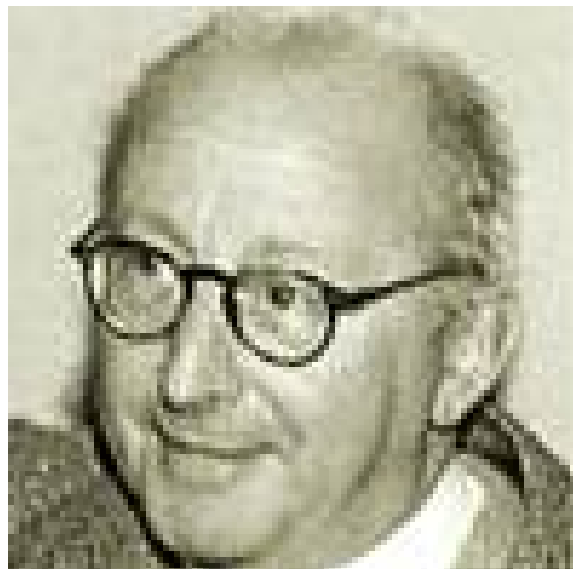
Why should I keep trying to change you;
It's not the thing to do.
I guess I'll have to learn to be a slowpoke too.

SMOKE GETS IN YOUR EYES (1933)

(w) Otto Harbach (m) Jerome Kern

(I) Musical: *Roberta* by Tamara (R) 1936 film version by
Irene Dunne (RR) 1958 The Platters **No. 1 chart
record**

They asked me how I knew my true love was true.
I of course replied, "Something here inside cannot
be denied."
They said, "Someday you'll find all who love are
blind.
When your heart's on fire, you must realize smoke
gets in your eyes."
So I chaffed them and I gaily laughed to think they
could doubt my love.
Yet today my love has flown away, I am without
my love.
Now laughing friends deride tears I cannot hide.
So I smile and say, "When a lovely flame dies,
smoke gets in your eyes."



SO NICE (SUMMER SAMBA) (1965)

(wm) Marcos Valle, Paul Sergio Valle (w Eng). Norman Gimbel

(P) Astrud Gilberto

Someone to hold me tight, that would be very nice.
Someone to love me right, that would be very nice.
Someone to understand each little dream in me.
Someone to take my hand, to be a team with me.
So nice.
Life would be so nice
If one day I'd find
Someone who would take my hand and samba thru
life with me.
Someone to cling to me, stay with me right or
wrong.
Someone to sing to me some little samba song.
Someone to take my heart, then give his heart to
me.
Someone who's ready to give love start with me.
Oh yes.
That would be so nice.
Should it be you and me,
I could see it would be nice.

SOMEONE'S ROCKIN' MY DREAMBOAT (1941)

(wm) Otis J. René, Leon T. René, Emerson C. Scott

(I) The Ink Spots (CR) Helen Forrest

Someone's rocking my dreamboat,
Someone's invading my dream.
We were sailing along
So peaceful and calm,
Suddenly something went wrong.
Someone's rocking my dreamboat,
Disturbing a beautiful dream.
It's a myst'ry to me,
This mutiny at sea,
Who can it be?

A friendly breeze gave us a start to a paradise of
our own.
All at once a storm blew us apart and left me
drifting alone.
Someone's rocking my dreamboat,

I'm captain without any crew.
But with love as my guide,
I'll follow the tide,
I'll keep sailing 'til I find you.

SOMETHING WONDERFUL (1951)

(m) Richard Rodgers (w) Oscar Hammerstein II

(I) Musical: *The King and I* by Dorothy Sarnoff. Terry Saunders in 1956 Film

He may not always say what you would have him
say.
But now and then he'll say something wonderful.
The thoughtless things he'll do will hurt and worry
you.
Then all at once he'll do something wonderful.
He has a thousand dreams that won't come true.
You know that he believes in them and that's
enough for you.
You'll always go along, defend him when he's
wrong.
And tell him when he's strong, he is wonderful.
He'll always need your love, and so he'll get your
love.
The man who needs your love can be wonderful.

SOMEWHERE ALONG THE WAY (1952)

(m) Kurt Adams (w) Sammy Gallop

(P): Nat King Cole

[Chorus]: I used to walk with you along the
avenue.
Our hearts were carefree and gay.
How could I know I'd lose you
Somewhere along the way?
The friends we used to know would always smile,
"Hello."
"No love like our love," they'd say.
Then love slipped through our fingers
Somewhere along the way.

I should forget, but with the loneliness of night I
start remembering ev'rything.
You're gone and yet there's till a feeling deep
inside that you will always be part of me.
So now I look for you along the avenue.
And as I wander I pray
That someday soon I'll find you
Somewhere along the way.

SOON (1930)

(m) George Gershwin (w) Ira Gershwin
(I) Musical (revision) *Strike Up the Band* by Helen Gilligan & Jerry Goff

[Refrain 1]: Soon the lonely nights will be ended.
Soon two hearts as one will be blended.
I've found the happiness I've waited for,
The only girl that I was fated for.
Oh, soon a little cottage will find us safe
With all our cares far behind us.
The day you're mine this world will be in tune.
Let's make that day come soon.

[Refrain 2]: Soon, my dear, you'll never be lonely.
Soon you'll find I live for you only.
When I'm with you who cares what time it is,
Or what the place or what the climate is?
Oh, soon our little ship will come sailing home,
Through ev'ry storm, never failing.
The day you're mine this world will be in tune.
Let's make that day come soon.

SOUTH (1924)

(m) Thamon Hayes, Bennie Moten (w 1941) Charles
Carpenter
(P 1928) Bennie Moten Orch. (CR) Kid Ory (RR) Maddox
Brothers & Rose (from where these lyrics are
transcribed).

Down below that old Dixon line,
There's a place that really is fine.
Don't you know what I'm talkin' about?
You want to find out, then take a trip with me.
Down below that old Dixon line.
Where the sun is happy to shine.
Where a friendly face is common to see.
That's where I'm longin' to be.

Where the folks are happy and gay,
And the easy way is the right way,
Where the bees make music all day.
Don't you know you're right next to heaven down
south
Where the moon shines mellow and bright
And the breeze plays tag with the night.
That's where the sundown gals hold you tight.
Lordy, how I love the south!

SPRING IS HERE (1938)

(m) Richard Rodgers (w) Lorenz Hart
(I) Musical: *I Married an Angel* by Dennis King & Vivienne
Segal

[Chorus]: Spring is here!
Why doesn't my heart go dancing?
Spring is here!
Why isn't the waltz entrancing?
No desire, no ambition leads me.
Maybe it's because nobody needs me.
Spring is here!
Why doesn't the breeze delight me?
Stars appear.
Why doesn't the night invite me?
Maybe it's because nobody loves me.
Spring is here, I hear.



SPRING WILL BE A LITTLE LATE THIS YEAR (1944)

(wm) Frank Loesser
(I) Film: *Christmas Holiday* by Deanna Durbin

[Refrain]: Spring will be a little late this year,
A little late arriving in my lonely world over here.
For you have left me, and where is our April of
old?
You have left me and winter continues cold,
As if to say
Spring will be a little slow to start,
A little slow reviving that music it made in my
heart.
Yes, time heals all things, so I needn't cling to this
fear;
It's merely that
Spring will be a little late this year.

STAIRWAY TO THE STARS (1939)

(w) Mitchell Parish (m 1934) Matt Malneck & Frank Signorelli

(P) Glenn Miller Orch., Ray Eberle voc. **No. 1 chart record**;
(CR) Kay Kyser Orch. (#4); Jimmy Dorsey Orch., Bob Eberly voc. (#8); Al Donohue Orch. (#12)

[Refrain]: Let's build a stairway to the stars,
And climb that stairway to the stars,
With love beside us to fill the night with a song.
We'll hear the sound of violins
Out yonder where the blue begins.
The moon will guide us as we go drifting along.

Can't we sail away on a lazy daisy petal
Over the rim of the hill?
Can't we sail away on a little dream
And settle high on the crest of a thrill?
Let's build a stairway to the stars,
A lovely stairway to the stars.
It would be heaven to climb to heaven with you.

STARDUST (1929)

(w) Mitchell Parish (m) Hoagy Carmichael
(P) Isham Jones Orch.

[Verse]: And now the purple dusk of twilight time
steals across the meadows of my heart.
High up in the sky the little stars climb, always
reminding me that we're apart.
You wandered down the lane and far away, leaving
me a song that will not die.
Love is now the stardust of yesterday, the music of
the years gone by.

[Refrain]: Sometimes I wonder why I spend the
lonely night dreaming of a song.
The melody haunts my reverie, and I am once
again with you,
When our love was new, and each kiss an
inspiration.
But that was long ago, now my consolation is in
the star dust of a song.
Beside a garden wall when stars are bright, you are
in my arms.

The nightingale tells his fairy tale of paradise
where roses grew.
Tho' I dream in vain, in my heart it will remain:
My star dust melody, the memory of love's refrain.

STEPPING OUT WITH MY BABY (1948)

(wm) Irving Berlin
(I) film *Easter Parade* by Fred Astaire

[Verse]: If I seem to scintillate
It's because I've got a date,
A date with a package of
The good things that come with love.
You don't have to ask me,
I won't waste your time.
But if you should ask me
Why I feel sublime,
I'm

[Refrain]: Steppin' out with my baby,
Can't go wrong 'cause I'm in right.
It's for sure, not for maybe
That I'm all dressed up tonight.
Steppin' out with my honey,
Can't be bad to feel so good.
Never felt quite so sunny
And I keep on knockin' wood.

There'll be smooth sailin' 'cause I'm trimmin' my
sails
In my top hat and my white tie and my tails.
*[alternate line: With a bright shine on my shoes
and on my nails].*

Steppin' out with my baby,
Can't go wrong 'cause I'm in right.
Ask me when will the day be.
The big day may be tonight!

STUMBLING (1924)

(wm) Edward Elzear "Zez" Confrey
(I) Zez Confrey Orch. (P) Billy Murray

[Chorus]: Stumbling all around, stumbling all
around, stumbling all around

So funny!

Stumbling here and there, stumbling ev'rywhere,
and I must declare,

I stepped right on her toes.

And when she bumped my nose,

I fell and when I rose,

I felt ashamed ---

And told her

"That's the latest step, that's the latest step, that's
the latest step,

My honey.

Notice all the pep, notice all the pep, notice all the
pep!"

She said, "Stop mumbling,

Though you are stumbling,

I like it just a little bit, just a little bit, quite a little
bit."

SUGAR (THAT SUGAR BABY OF MINE) (1926)

(wm) Maceo Pinkard, Sidney D. Mitchell, & Edna Alexander
(I) Ethel Waters. (P) Paul Whiteman Orch. (R) 1940 Lee
Wiley (R) 1955 film *Pete Kelly's Blues* by Peggy Lee

Sugar, I call my baby my sugar.

I never "maybe" my sugar,

Because my sugar is so

Confectionary.

Funny, I never plead for his money.

All he can give me is honey;

I get my meals ev'ry time.

I'd make a million trips to his lips if I were a bee,

'Cause they are sweeter than any candy to me.

He's granulated

Sugar, I never cheat on my sugar,

'Cause I'm too sweet on my sugar,

That sugar baby of mine.

[Repeat from the bridge]

I'd make a million trips to his lips if I were a bee,

'Cause they are sweeter than any honey to me.

They're granulated!

Sugar. I get my taffy from sugar,

That's why I'm daffy 'bout sugar,

That sugar baby of mine

SUGAR BLUES (1919)

(w) Lucy Fletcher (m) Clarence Williams
(I) Clarence Williams Orch., Eva Taylor, voc. (P
instrumental) Clyde McCoy (R) Fats Waller; Bob
Wills and his Texas Playboys

[Refrain]: Sugar Blues, ev'rybody's singing the
Sugar Blues.

The whole town is ringing.

I love my coffee, I love my tea,

But the dog-gone cream turned sour on me.

I'm so unhappy, I feel so bad,

I could lay me down and die.

You can say what you choose,

But I'm all confused,

I've got the sweet, sweet sugar blues,

More sugar,

I've got the sweet, sweet sugar blues.

SWEET GEORGIA BROWN (1925)

(wm) Ben Bernie, Ken Casey, Maceo Pinkard
(I) Ben Bernie Orch. **No. 1 chart record** (CR) Isham Jones
Orch; Ethel Waters (R) 1932 Bing Crosby (R) 1945 Nat
King Cole Trio (R) 1956 Anita O'Day

[Chorus]: No gal made has got a shade on Sweet
Georgia Brown!

Two left feet, but oh so neat has Sweet Georgia
Brown.

They all sigh and wanna' die for Sweet Georgia
Brown.

I'll tell you just why,

You know I don't lie (not much).

It's been said she knocks 'em dead when she lands
in town.

Since she came, why, it's a shame how she cools
'em down.

Fellers she can't get

Are fellers she ain't met.

Georgia claimed her,

Georgia named her

Sweet Georgia Brown.

SWEET VIOLETS (c.1951)

(wm of chorus) by Joseph Emmet, from his 1882 play *Fritz Among the Gypsies* (w of verses) Various (P) 1951
Dinah Shore

There once was a farmer who took a young miss
In back of the barn where he gave her a --
Lecture on horses and chickens and eggs
And told her that she had such beautiful --
Manners that suited a girl of her charms,
A girl that he wanted to take in his --
Washing and ironing and then if she did
They could get married and raise lots of --

[chorus]:

Sweet violets, sweeter than the roses,
Covered all over from head to toe,
Covered all over with sweet violets.

The girl told the farmer that he'd better stop
And she called her father and he called a --
Taxi and got there before very long
'Cause someone was doing his little girl --
Right for a change and so that's why he said
If you marry her, son, you're better off --
Single 'cause it's always been my belief
Marriage will bring a man nothing but--

[To chorus]: Sweet violets

The farmer decided he'd wed anyway
And started in planning for his wedding --
Suit which he purchased for only one buck
But then he found out he was just out of --
Money and so he got left in a lurch
Standing and waiting in front of the --
End of this story which just goes to show
All a girl wants from a man is his --

[To chorus] Sweet Violets

TANGERINE (1942)

(w) Johnny Mercer (m) Victor Schertzinger
(I) film *The Fleet's In* by Jimmy Dorsey Orch., Helen
O'Connell & Bob Eberly voc. (P) O'Connell & Eberly
No. 1 chart record (CR) Vaughn Monroe (R) 1965
Herb Alpert

[Regular chorus]: Tangerine, she is all they claim
With her eyes of night and lips as bright as flame.
Tangerine, when she dances by, senoritas stare and
caballeros sigh.

And I've seen toasts to Tangerine
Raised in every bar across the Argentine.
Yes, she has them all on the run, but her heart
belongs to just one,
Her heart belongs to Tangerine.

[Parody chorus]: Tangerine, she is all they say
With mascara'd eye and shadow by Daché.
Tangerine, with her lips of flame,
If the color keeps, Louis Philippe's to blame.
And I've seen clothes on Tangerine
Where the label says "From Macy's Mezzanine."
Yes, she's got the guys in a whirl,
But she's only fooling one girl,
She's only fooling Tangerine!

TEA FOR TWO (1924)

(m) Vincent Youmans (w) Irving Caesar
(I) Musical (1924 Chicago, pre-NYC) *No, No, Nanette* by
Louise Groody & Jack Barker (P) Marion Harris **No. 1
chart record.** (RR) 1939 Art Tatum **Grammy Hall of
Fame record** (RR) 1950 film *Tea for Two* by Doris Day
& Gordon MacRae (RR) 1971 Revival *No, No, Nanette*
by Susan Watson & Roger Rathburn

[Verse]: I'm discontented with homes that are
rented, so I have invented my own.
Darling this place is a lover's oasis, where life's
weary chase is unknown.
Far from the cry of the city, where flowers pretty,
caress the streams.
Cozy to hide in, to live side by side in, don't let it
abide in my dreams.

[Refrain]: Picture you upon my knee, just tea for
two and two for tea.
Just me for you and you for me alone.
Nobody near us to see or hear us.
No friends or relations on weekend vacations.
We won't have it known, dear, that we own a
telephone, dear.
Day will break and you'll awake, and start to bake
a suger cake.
For me to take, for all the boys to see.
We will raise a family: a boy for you, a girl for me.
Oh, can't you see how happy we would be?

THAT'S LIFE (1966)

(wm) Dean Kay, Kelly Gordon

(I) Frank Sinatra (RR) 2002 film *The Good Thief* by Bono

(These lyrics taken from Sinatra's record)

That's life, that's what all the people say
You're ridin' high in April, shot down in May.
But I know I'm gonna change that tune
When I'm back on top, back on top in June.
I said that's life, and as funny as it may seem
Some people get their kicks stompin' on a dream.
But I don't let it get me down
'Cause this fine old world, it keeps spinnin' around.
I've been a puppet, a pauper, a pirate, a poet, a
pawn and a king.
I've been up and down and over and out and I
know one thing:
Each time I find myself flat on my face,
I pick myself up and get back in the race.
That's life. I tell you I can't deny it.
I thought of quitting, baby, but my heart just ain't
gonna buy it.
And if I didn't think it was worth one single try,
I'd jump right on a big bird and then I'd fly.

[repeat from the bridge]:

I've been a puppet, a pauper, a pirate, a poet, a
pawn and a king.
I've been up and down and over and out and I
know one thing:
Each time I find myself layin' flat on my face,
I just pick myself up and get back in the race.
That's life, that's life and I can't deny it.
Many times I thought of cuttin' out but my heart
won't buy it.
But if there's nothin' shakin' come this here July,
I'm gonna roll myself up in a big ball a-and die.
My, my!

THEY ALL LAUGHED (1937)

(m) George Gershwin (w) Ira Gershwin

(I) Film: *Shall We Dance* by Ginger Rogers

[Refrain 1]: They all laughed at Christopher
Columbus

When he said the world was round.
They all laughed when Edison recorded sound.
They all laughed at Wilbur and his brother
When they said that man could fly.
They told Marconi wireless was a phoney;
It's the same old cry.
They laughed at me wanting you,

Said I was reaching for the moon;
But oh, you came through,
Now they'll have to change their tune.
They all said we never could be happy,
They laughed at us and how!
But ho, ho, ho, who's got the last laugh now?
[Refrain 2]:
They all laughed at Rockefeller Center,
Now they're fighting to get in.
They all laughed at Whitney and his cotton gin.
They all laughed at Fulton and his steamboat,
Hershey and his choc'late bar.
Ford and his Lizzie kept the laughers busy.
That's how people are.
They laughed at me wanting you,
Said it would be "Hello, goodbye."
But oh, you came through.
Now they're eating humble pie.
They all said we'd never get together.
Darling, let's take a bow.
For, ho, ho, ho, who's got the last laugh?
Hee, hee, hee, let's at the past laugh.
Ha, ha, ha, who's got the last laugh now!

THAT'S ALL (1952)

(w) Bob Haymes (m) Alan Brandt

(I) Nat King Cole (RR) Edie Adams on the final episode of
The Lucy-Desi Comedy Hour

I can only give you love that lasts forever and the
promise to be near each time you call,
And the only heart I own, for you and you alone.
That's all, that's all.
I can only give you country walks in Springtime,
and a hand to hold when leaves begin to fall,
And a love whose burning light will warm the
winter night.
That's all, that's all.

There are those I am sure who have told you.
They would give you the world for a toy.
All I have are these arms to enfold you,
And a love time can never destroy.
If you're wond'ring what I'm asking in return,
dear, you'll be glad to know that my demands
are small.
Say it's me that you'll adore, for now and
evermore,
That's all, that's all.

THIS CAN'T BE LOVE (1938)

(m) Richard Rodgers (w) Lorenz Hart
(I) Musical: *The Boys from Syracuse* by Eddie Albert & Marcy Westcott. 1940 film version by Rosemary Lane

[Chorus]: This can't be love, because I feel so well.

No sobs, no sorrow, no sighs!
This can't be love, I get no dizzy spells.
My head is not in the skies!
My heart does not stand still,
Just hear it beat.
This is too sweet to be love.
This can't be love because I fell so well.
But still I love to look in your eyes.

THIS NEARLY WAS MINE (1949)

(m) Richard Rodgers (w) Oscar Hammerstein II
(I) Musical: *South Pacific* by Ezio Pinza (R) 1958 movie by Giorgio Tozzi dubbing Rosanno Brazzi (R) 2008 Broadway Revival by Paulo Szot

One dream in my heart, one love to be living for
One love to be living for, this nearly was mine.
One girl for my dream, one partner in paradise,
This promise of paradise, this nearly was mine.

Close to my heart she came, only to fly away.
Only to fly as day flies from moonlight.
Now, now I'm alone, still dreaming of paradise,
Still saying that paradise once nearly was mine.

THIS TIME THE DREAM'S ON ME (1941)

(m) Harold Arlen (w) Johnny Mercer
(I) Film: *Blues in the Night* by Pricilla Lane

Somewhere, someday
We'll be close together, wait and see.
Oh, by the way, this time the dream's on me.
You'll take my hand
And you'll look at me adoringly.
But as things stand, this time the dream's on me.

It would be fun
To be certain that I'm the one,
To know that I at least supply the shoulder you cry upon.
To see you through
Till you're ev'rything you want to be.
It can't be true, but this time the dream's on me.

THREE COINS IN THE FOUNTAIN (1954)

(w) Sammy Cahn (m) Jule Styne **Oscar Winner**
(I) Film *Three Coins in the Fountain* by Orch. (P) Four Aces
No. 1 chart record (CR) Frank Sinatra

Three coins in the fountain,
Each one seeking happiness,
Thrown by three hopeful lovers,
Which one will the fountain bless?
Three hearts in the fountain,
Each heart longing for its home,
There they lie in the fountain
Somewhere in the heart of Rome.

Which one will the fountain bless?
Which one will the fountain bless?
Three coins in a fountain,
Through the ripples how they shine.
Just one wish will be granted;
One heart will wear a valentine.
Make it mine! make it mine! make it mine!

TO EACH HIS OWN (1946)

(wm) Jay Livingston and Ray Evans
"Inspired by" the Paramount Picture. (P) Eddy Howard. **No. 1 chart record.**

[Chorus]: A rose must remain with the sun and
the rain or its lovely promise won't come true.
To each his own, to each his own,
And my own is you.
What good is a song if the words just don't belong
and a dream must be a dream for two?
No good alone, to each his own,
For me there's you.

If a flame is to grow, there must be a glow.
To open each door there's a key.
I need you I know, I can't let you go.
Your touch means too much to me.
Two lips must insist on two more to be kissed or
they'll never know what love can do.
To each his own, I've found my own
One and only you.

TOM DOOLEY (c. 1866)

(wm) Anon.

(First known recording) 1929, Grayson & Whitter (R) 1940,
Frank Proffitt (RR) 1958 Kingston Trio **No. 1 chart
record**

[Chorus]: Hang down your head, Tom Dooley.
Hang down your head and cry.
Hang down your head, Tom Dooley.
Poor boy, you're bound to die.

I met her on the mountain,
There I took her life
Met her on the mountain,
Stabbed her with my knife
[To chorus]

This time tomorrow,
Reckon where I'll be
Hadn't-a been for Grayson,
I'd-a been in Tennessee. *[To chorus]*

This time tomorrow,
Reckon where I'll be:
Down in some lonesome valley
Hangin' from a white oak tree. *[To chorus]*

TOO-RA-LOO-RA-LOO-RAL (IRISH LULLABY) (1914)

(wm) James Royce Shannon

(I): Play with songs: *Shameen Dhu* by Chauncey Olcott. (R)
Bing Crosby in 1944 film *Going My Way*

[Verse 1]: Over in Killarney, many years ago,
My mother sang a song to me in tones so soft and
low.
Just a simple little ditty, in her good old Irish way,
But I'd give the world if she could sing that song
to me this day . . . oh

[Refrain]: Too ra loo ra loo ral,
Too ra loo ra li,
Too ra loo ra loo ral
Hush now, don't you cry
Too ra loo ra loo ral,
Too ra loo ra li,
Too ra loo ra loo ral,

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That's an Irish lullaby.

[Verse 2]: Oft in dreams I wander to that cot
again.
I feel her arms a hugging me, as when she held me
then.
And I hear her voice a-hummin' to me, as in days
of yore.
When she used to rock me fast asleep outside the
cabin door . . . oh

THE TOUCH OF YOUR LIPS (1936)

(wm) Ray Noble (P) Ray Noble Orch., Al Bowlly voc.

The touch of your lips upon my brow,
Your lips that are cool and sweet.
Such tenderness lies in their soft caress.
My heart forgets to beat.
The touch of your hands upon my head,
The love in your eyes a shine.
And now at last, the moment divine,
The touch of your lips on mine.

TOYLAND (1903)

(w) Glen MacDonough (m) Victor Herbert

(I) Musical Extravaganza *Babes in Toyland* by Bessie Wynn

[Verse 1] When you've grown up, my dears,
And are as old as I,
You'll often ponder on the years
That roll so swiftly by, my dears, that roll so swiftly
by.
And of the many lands
You will have journeyed through,
You'll oft recall the best of all,
The land your childhood knew,
The land your childhood knew.

[Chorus]: Toyland, toyland! Little girl and boy
land.
While you dwell within it, you are ever happy
then.
Childhood's joyland! Mystic merry toyland.
Once you pass its borders, you can ne'er return
again.

TUMBLING TUMBLEWEEDS (1935)

(wm) Bob Nolan

(I) Roy Rogers & The Sons of the Pioneers (R) 1935 film
Tumbling Tumbleweeds by Gene Autry

See them tumbling down,
Pledging their love to the ground.
Lonely but free I'll be found,
Drifting along with the tumbling tumbleweeds.
Cares of the past are behind.
No where to go, but I'll find
Just where the trail will wind,
Drifting along with the tumbling tumbleweeds.

I know when night has gone
That a new world's born at dawn.
I'll keep rolling along.
Deep in my heart is a song.
Here on the range I belong,
Drifting along with the tumbling tumbleweeds.

TWO SLEEPY PEOPLE (1938)

(m) Hoagy Carmichael (w) Frank Loesser

(I) Film: *Thanks for the Memory* by Bob Hope & Shirley
Ross (P) Fats Waller No. 1 chart record

She: Here we are, out of cigarettes
He: Holding hands and yawning,
Look how late it gets.
She: Two sleepy people by dawn's early light,
And too much in love to say goodnight.
Here we are, in the cozy chair.
He: Picking on a wish bone from the Frigidaire.
Two sleepy people with nothing to say.
She: And too much in love to break away.
He: Do you remember the nights we used to linger
in the hall.
She: Father didn't like you at all.
Do you remember the reason why we married in
the Fall?
He: To rent this little nest and get a bit of rest.
She: Here we are, just about the same,
Foggy little fella
He: Drowsy little dame.
Two sleepy people by dawn's early light,
And too much in love to say goodnight.

She: Here we are, don't we look a mess?

He: Lipstick on my collar

She: Wrinkles in my dress.

Two sleepy people by dawn's early light,
And too much in love to say goodnight.

He: Here we are, crazy in the head.

Gee your eyes are gorgeous, even when they're
red.

Two sleepy people who know very well

She: They're too much in love to break the spell.

He: Do you remember the nights we used to
cuddle in the car, watching ev'ry last fading
star?

She: And remember the doctor said your health
was under par.

He: And you, my little snooks, were ruining your
looks.

She: Well, here we are, keeping up the pace

He: Letting each tomorrow slap us in the face.

Both: Two sleepy people by dawn's early light,
And too much in love to say goodnight.

UNCHAINED MELODY (1955)

(w) Hy Zaret (m) Alex North

(I) Film: *Unchained* by Todd Duncan. (P) Les Baxter Orch.
(P, vocal) Al Hibbler (RR) 1965, Bobby Hatfield (a
Righteous Brother); 2002, Gareth Gates

[Chorus]: Oh, my love, my darling, I've hungered
for your touch, a long, lonely time.
Time goes by so slowly and time can do so much.
Are you still mine?
I need your love, I need your love,
God speed your love to me.

[Interlude 1]:

Lonely rivers flow to the sea, to the sea, to the
open arms of the sea.

Lonely rivers sigh, "Wait for me, wait for me!. I'll
be coming home, wait for me!"

[Repeat chorus]:

[Interlude 2]:

Lonely mountains gaze at the stars, at the stars,
waiting for the dawn of the day.

All alone, I gaze at the stars, at the stars, dreaming
of my love far away.

[Repeat chorus]:

VERY THOUGHT OF YOU, THE

(1934)

(wm) Ray Noble

(I) Ray Noble Orch., Al Bowlly, voc. (CR) Bing Crosby (R)

1950 Doris Day (RR) 1964 Ricky Nelson

The very thought of you, and I forget to do
The little ordinary things that ev'ryone ought to do.
I'm living in a kind of daydream;
I'm happy as a king.
And foolish though it may seem,
To me that's everything.

The mere idea of you, the longing here for you,
You'll never know how slow the moments go till
I'm near you.
I see your face in every flower,
Your eyes in stars above.
It's just the thought of you,
The very thought of you, my love.

VOLARE (1958)

(w) Domenico Modugno & Franco Migliacci (w-Eng.)

Mitchell Parish (m) Domenico Modugno

(P) Domenico Modugno **Grammy and No. 1 chart** (CR)

Dean Martin (RR) 1960 Bobby Rydell

VOLARE, oh, oh!
Cantare, oh, oh, oh oh!
Let's fly way up to the clouds.
Away from the madd'ning crowds.
We can sing in the glow of a star that I know of,
where lovers enjoy peace of mind.
Let us leave the confusion and all disillusion
behind.
Just like birds of a feather a rainbow together we'll
find.
VOLARE, oh, oh!
Cantare, oh, oh, oh oh!
No wonder my happy heart sings. Your love has
given me wings.
No wonder my happy heart sings. Your love has
given me wings.

Penso che un sogno così non ritorni mai più.
Mi dipingevo le mani e la faccia di blu.
Poi d'improvviso venivo dal vento rapito
E incominciavo a volare nel cielo infinito.

Volare, Oh!, Oh!,
Cantare, Oh!, Oh!, Oh!, Oh!
Nel blu, dipinto di blu,
Felice de stare lassù.

E volavo, volavo, felice
Più in alto del sole ed ancora più in su.
Mentre il mondo pian' piano
Spariva lontano laggiù,
Una musica dolce suonava
Soltanto per me.

Volare, Oh!, Oh!,
Cantare, Oh!, Oh!, Oh!, Oh!
Nel blu, dipinto di blu,
Felice de stare lassù.

Ma tutti sogni nell'alba svaniscon perché
Quando la luna tramonta li porta con sé,
Ma io continuo a sognare
Negli occhi tuoi belli, che sono blu
Come un cielo trapunto di stelle.

Volare, Oh!, Oh!,
Cantare, Oh!, Oh!, Oh!, Oh!
Nel blu degli occhi tuoi blu,
Felice de stare quaggiù.

E continuo a volare, felice
Più in alto del sole ed ancora più in su.
Mentre il mondo pian' piano
Scompare negli occhi tuoi blu,
La tua voce e una musica dolce
Che suona per me.

Volare, Oh!, Oh!,
Cantare, Oh!, Oh!, Oh!, Oh!
Nel blu degli occhi tuoi blu,
Felice de stare quaggiù.

WALTZING MATILDA

(w) Banjo Paterson, 1895 These lyrics as revised by Marie Cowan, 1903. (m) attributed primarily to Christina Macpherson based on Celtic folk sources

(P) Peter Dawson, 1938

[Verse 1]: Once a jolly swagman camped by a
billabong

Under the shade of a coolibah-tree,
And he sang as he watched and waited till his billy
boiled

"Who'll come a waltzing Matilda with me?

[Chorus 1]: Waltzing Matilda, Waltzing Matilda,
Who'll come a-waltzing Matilda with me?"

And he sang as he watched and waited till his billy
boiled,

"Who'll come a-waltzing Matilda with me?"

[Verse 2]: Down came a jumbuck to drink at the
billabong;

Up jumped the swagman and grabbed him with
glee.

And he sang as he shoved that jumbuck in his
tucker-bag,

"You'll come a-waltzing Matilda with me.

[Chorus 2]: Waltzing Matilda, Waltzing Matilda,
You'll come a-waltzing Matilda with me."

And he sang as he shoved that jumbuck in his
tucker-bag,

"You'll come a-waltzing Matilda with me."

[Verse 3]: Up rode a squatter, mounted on his
thoroughbred;

Down came the troopers, one, two, three:

"Who's that jolly jumbuck you've got in the
tuckerbag?

You'll come a-waltzing Matilda with me!

[Chorus 3]: Waltzing Matilda, Waltzing Matilda,
You'll come a-waltzing Matilda with me."

Who's that jolly jumbuck you've got in your
tucker-bag?

You'll come a-waltzing Matilda with me!"

[Verse 4]: Up jumped the swagman and sprang
into the billabong.

"You'll never catch me alive," said he.

And his ghost may be heard as you pass by that
billabong,

"You'll come a-waltzing Matilda with me.

[Chorus 4]: Waltzing Matilda, Waltzing Matilda,
You'll come a-waltzing Matilda with me!"

And his ghost may be heard as you pass by that
billabong,

"You'll come a-waltzing Matilda with me!"

'WAY DOWN YONDER IN NEW ORLEANS (1922)

(m) Joe Turner Layton, Jr. (w) Henry Creamer

(I) Revue *Spice of 1922* (P) Blossom Seeley (RR) 1959
Freddie Cannon

Way down yonder in New Orleans

In the land of dreamy scenes

There's a garden of Eden

That's what I mean,

Creole babies with flashing eyes

Softly whisper with tender sighs—

Stop!

Oh! won't you give your lady fair a little smile,

Stop!

You bet your life you'll linger there— a little while

There is heaven right here on earth

With those beautiful queens,

Way down yonder in New Orleans.[1]

[Second chorus ending]:

They've got angels right here on earth

Wearing little blue jeans,

Way down yonder in New Orleans.

WE THREE (1939)

(wm) Dick Robertson, Nelson Cogane, Sammy Mysels
(P) The Ink Spots (R) Ella Fitzgerald; Frank Sinatra; Brenda Lee

[Refrain]: We three, we're all alone,
Living in a memory,
My echo, my shadow, and me.
We three, we're not a crowd.
We're not even company,
My echo, my shadow, and me.

What good is the moonlight, the silvery moonlight
that shines above?
I walk with my shadow. I talk with my echo.
Where is the one I love?
We three, we'll wait for you
Even till eternity,
My echo, my shadow, and me.

A WEE DEOCH AN' DORIS (1911)

(w) Harry Lauder & Gerald Grafton (m) Harry Lauder
(P) Sir Harry Lauder

[Verse 1]: There's a good old Scottish custom that
has stood the test o' time.
It's a custom that's been carried out in ev'ry land
and clime.
Where brother Scots foregather, it's aye the usual
thing,
For just before they say "good nicht," they fill their
cups and sing:

[Chorus]:

Just a wee deoch an' doris, just a wee drop,
that's all.
A wee deoch an' doris afore ye gang awa'.
There's a wee wifie waitin' in a wee but an
ben.
If ye can say, "It's a braw, bricht moonlicht
nicht,"
Then yer a'richt, ye ken.

[Verse 2]: I like a man that is a man; a man that's
straight and fair.
A sort o' man that will and can in all things do his
share.

I like a man, a jolly man, the sort o' man, "ye
know,"

The chap that slaps your back and says, "Mon
Jock, before we go":

[Repeat Chorus]

WHAT IS THIS THING CALLED LOVE? (1929)

(wm) Cole Porter
(I) London Musical *Wake Up and Dream* by Elsie Carlisle

[Refrain]: What is this thing called love?
This funny thing called love?
Just who can solve its mystery?
Why should it make a fool of me?
I saw you there one wonderful day.
You took my heart and threw it away.
That's why I ask the Lord in heaven above,
What is this thing called love?

WHEN I GROW TOO OLD TO DREAM (1935)

(m) Sigmund Romberg (w) Oscar Hammerstein II
(I) Film: *The Night Is Young* by Ramon Navarro & Evelyn Laye.

When I grow too old to dream,
I'll have you to remember.
When I grow too old to dream,
Your love will live in my heart.
So kiss me, my sweet, and so let us part;
And when I grow too old to dream,
That kiss will live in my heart.

WHEN I LOST YOU (1912)

(wm) Irving Berlin
(I) Harry Burr

[Chorus]: I lost the sunshine and roses,
I lost the heavens of blue.
I lost the beautiful rainbow,
I lost the morning dew.
I lost the angel who gave me summer the whole
winter through.
I lost the gladness that turned into sadness,
When I lost you.

WHEN I TAKE MY SUGAR TO TEA (1931)

(wm): Sammy Fain, Irving Kahal, Pierre Norman
(I) Connee Boswell (R) 1931 film *Monkey Business* by Chico Marx (RR) 1947 Nat King Cole

[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 IRISH EYES ARE SMILING (1912)

(w) Chauncey Olcott & George Graff, Jr. (m) Ernest Ball
(I) Stage show *The Isle O' Dreams* by Chauncey Olcott. (P) John McCormack

[Verse 1]: There's a tear in your eye,
And I'm wondering why,
For it never should be there at all.
With such pow'r in your smile,
Sure a stone you'd beguile,
So there's never a teardrop should fall.
When your sweet lilting laughter's like some fairy
song,
And your eyes twinkle bright as can be,
You should laugh all the while,
And all other times smile,
And now smile a smile for me.

[Chorus]: When Irish eyes are smiling,
Sure, it's like a morn in Spring.
In the lilt of Irish laughter
You can hear the angels sing.
When Irish hearts are happy,
All the world seems bright and gay.
And when Irish eyes are smiling,
Sure, they steal your heart away.

WHEN MY SUGAR WALKS DOWN THE STREET (1924)

(wm) Jimmy McHugh, Gene Austin, Irving Mills
(I) Revue *The Grab Bag* (P) Gene Austin

[Verse 1]: I know a thing or two
And I'm telling you,
I've got a wonderful gal!
She's got the cutest smile,
A million dollar style,
She's such a wonderful pal.
I just feel so happy
'Cause I love her so.
When she is by my side,
I'm so filled with pride,
I want the whole world to know:

[Chorus]: When my Sugar walks down the street,
All the little birdies go "tweet tweet tweet!"
And in the ev'ning when the sun goes down,
It's never dark when she's around
She's so affectionate and I'll say this,
That when she kisses me I sure stay kissed!
When my Sugar walks down the street
The little birdies go "tweet tweet tweet!"

[Verse 2]: I like my coffee sweet,
Everything I eat
Must have some sugar on top.
I'm telling you the truth
I've got the sweetest tooth,
I love a sweet lollipop.
Tell me what is sweeter
Than a sweet, sweet kiss.
From someone who can be
Oh, so sweet to me,
I want you all to know this:
[Repeat Chorus]

WHEN SUNNY GETS BLUE (1956)

(w) Jack Segal (m) Marvin Fisher

(P) Johnny Mathis

When Sunny gets blue,
Her eyes get gray and cloudy.
Then the rain begins to fall.
Pitter patter, pitter patter,
Love is gone so what can matter?
No sweet lover man comes to call.
When Sunny gets blue,
She breathes a sigh of sadness,
Like the wind that stirs the trees.
Wind that sets the leaves a swayin',
Like some violins are playin' weird and haunting
melodies.

People used to love to hear her laugh, see her
smile.

That's how she got her name.
Since that sad affair, she's lost her smile, changed
her style.

Somehow she's not the same.
But mem'ries will fade, and pretty dreams will rise
up where her other dream fell through.

Hurry new love, hurry here to kiss away each
lonely tear,
And hold her near when Sunny gets blue.

WHEN YOU WORE A TULIP (1914)

(m) Percy Wenrich (w) Jack Mahoney

(P) The American Quartet (R) 1942 film *For Me and My Gal*
by Judy Garland and Gene Kelly

When your wore a tulip, a sweet yellow tulip
And I wore a big red rose.
When you caressed me,
Twas then heaven blessed me,
What a blessing, no one knows.
You made life cheery when you called me
"Dearie,"

Twas down where the blue grass grows.
Your lips were sweeter than julep
When you wore a tulip
And I wore a big red rose.

WHEN YOU'RE SMILING (1928)

(wm) Mark Fisher, Joe Goodwin, Larry Shay

(I) Seger Ellis (P) Louis Armstrong (R) film *Meet Danny
Wilson* by Frank Sinatra & Shelley Winters

[Chorus]: When you're smiling, when you're
smiling,

The whole world smiles with you.
When you're laughing, when you're laughing,
The sun comes shining through.
But when you're crying, you bring on the rain.
So stop your sighing; be happy again.
Keep on smiling, 'cause when you're smiling,
The whole world smiles with you.

WHO CAN I TURN TO (When Nobody Needs Me)? (1964)

(wm) Leslie Bricusse & Anthony Newley

(I) Musical *The Roar of the Greasepaint - the Smell of the
Crowd* by Anthony Newley (P) Tony Bennett

Who can I turn to when nobody needs me?
My heart wants to know and so I must go where
destiny leads me.
With no star to guide me and no one beside me,
I'll go on my way, and after the day, the darkness
will hide me

And maybe tomorrow I'll find what I'm after.
I'll throw off my sorrow, beg, steal, or borrow my
share of laughter.

With you I could learn to, with you what a new day,
But who can I turn to if you turn away?

(With you I could learn to, with you what a new day
But who can I turn to if you turn away?)

WHY DON'T YOU DO RIGHT (1936)

(wm) Kansas Joe McCoy

(I) 1936 by McCoy and the Harlem Hamfats under the title "The Weed Smoker's Dream." (R) 1936 by McCoy again under the title "Why Don't You Do Now?" (I) 1941 by Lil Green w/ Big Bill Broonzy as "Why Don't You Do Right?." (P) 1942 Peggy Lee w/ Benny Goodman, as her first major hit. (R) 1988 film *Who Framed Roger Rabbit?* by Amy Irving dubbing Jessica Rabbit.

You had plenty money, nineteen twenty-two,
You let other women make a fool of you.
Why don't you do right, like some other men do?
Get out of here and get me some money too.

You're sittin' there and wonderin' what it's all about;
You ain't got no money, they will put you out.
Why don't you do right, like some other men do?
Get out of here and get me some money too.

If you had prepared twenty years ago,
You wouldn't be a-wanderin' from door to door.
Why don't you do right, like some other men do?
Get out of here and get me some money too,

I fell for your jivin' and I took you in;
Now all you got to offer me's a drink of gin.
Why don't you do right, like some other men do?
Get out of here and get me some money too.

(Why don't you do right, like some other men do?
Like some other men do.)

WILD SIDE OF LIFE, THE (1951)

(wm) Arlie Carter & William Warren

(P) Hank Thompson (CR) Burl Ives (R) 1976 Freddie Fender
(R) 1981 Waylon Jennings & Jessi Colter (**Trivia:** This song inspired the 1952 answer, "It Wasn't God Who Made Honky Tonk Angels," the first big hit for Kitty Wells)

[Verse 1]: You wouldn't read my letter if I wrote
you.

You asked me not to call you on the phone.
But there's something I'm wanting to tell you,
So I wrote it in the words of this song.

[Chorus]:

I didn't know God made honky tonk angels.
I might have known you'd never make a wife.
You gave up the only one that ever loved you.
And went back to the wild side of life.

[Verse 2]: The glamor of the gay night life has lured
you

To the places where the wine and liquor flow,
Where you wait to be anybody's baby
And forget the truest love you'll ever know

WITH A SONG IN MY HEART (1929)

(m) Richard Rodgers (w) Lorenz Hart

(I) Musical: *Spring Is Here* by Lillian Taiz & John Hundley.
1952 Film: *With a Song in My Heart* by Jane Froman
dubbing for Susan Hayward

[Verse 1]: Though I know that we meet ev'ry night
And we couldn't have changed since the last time,
To my joy and delight,
It's a new kind of love at first sight.
Though it's you and it's I all the time,
Ev'ry meeting's a marvelous pastime.
You're increasingly sweet,
So whenever we happen to meet
I greet you .

[Refrain]: With a song in my heart
I behold your adorable face.
Just a song at the start,
But it soon is a hymn to your grace.
When the music swells
I'm touching your hand;
It tells that you're standing near, and
At the sound of your voice
Heaven opens its portals to me.
Can I help but rejoice
That a song such as ours came to be?
But I always knew
I would live life through
With a song in my heart for you.

[Verse 2]: Oh, the moon's not a moon for a night
And these stars will not twinkle and fade out.
And the words in my ears
Will resound for the rest of my years.
In the morning I'll find with delight
Not a note of our music is played out.
It will be just as sweet,
And an air that I'll live to repeat:
I greet you [Repeat Refrain]

YOU ARE MY SUNSHINE (1940)

(wm) Jimmie Davis & Charles Mitchell

(P) Jimmie Davis. (CR) 1940 film *Take Back Oklahoma* by
Tex Ritter. (P) Bing Crosby (CR) Gene Autry. (RR) 1962
Ray Charles

[Verse 1]: The other nite, dear,
As I lay sleeping,
I dreamed I held you in my arms.
When I awoke, dear,
I was mistaken.
And I hung my head and cried.

[Chorus]: You Are My Sunshine
My only sunshine.
You make me happy
When skies are gray.
You'll never know, dear,
How much I love you.
Please don't take my sunshine away

[Verse 2]: I'll always love you
And make you happy
If you will only say the same.
But if you leave me
To love another
You'll regret it all some day. [Repeat Chorus]

[Verse 3]: You told me once, dear
You really loved me
And no one else could come between.
But now you've left me
And love another
You have shattered all my dreams. [Repeat Chorus]

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 amé en la vida.
Solamente una vez y nada más.
Una vez nada más en mi huerto brilló la esperanza,
la esperanza que alumbraba 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 BROUGHT A NEW KIND OF LOVE TO ME (1930)

(wm) Irving Kahal, Pierre Norman, Sammy Fain

(I) film *The Big Pond* by Maurice Chevalier (R) 1931 film
Monkey Business by Zeppo, Chico, then Groucho Marx

[Refrain]: If the nightingales could sing like you,
They'd sing much sweeter than they do,
For you've brought a new kind of love to me.
If the Sandman brought me dreams of you,
I'd want to sleep my whole life through,
For you've brought a new kind of love to me.

I know that I'm the slave, you're the queen,
But still you can understand
That underneath it all
You're a maid, and I am only a man.
I would work and slave the whole day through
If I could hurry home to you,
For you've brought a new kind of love to me.



YOU CALL EVERYBODY DARLIN' (1946)

(wm) by Sam Martin, Ben Trace, and Clem Watts
(I) Al Trace Orch. **No. 1 chart record** (CR) Andrews Sisters;
Bob Vincent (R) 1957 Faron Young

You call everybody Darlin',
And everybody calls you Darlin' too.
You don't mean what you're sayin',
It's just a game you're playin'.
But you'll find someone else can play the game as
well as you.
If you call everybody Darlin',
Then love won't come a-knockin' at your door
(Nevermore).
And as the years go by
You'll sit and wonder why
Nobody calls you Darlin' anymore.

YOU CAME A LONG WAY FROM ST. LOUIS (1948)

(w) Bob Russell (m) John Benson Brooks
(I) Ray McKinley Orch. (R) Perry Como; Peggy Lee; Della
Reese; Chuck Berry; Abbey Lincoln

You came a long way from St. Louis,
You climbed the ladder of success.
I've seen the town and country cars that were parked
out in front of your fancy address.
You came a long way from St. Louis,
You broke a lotta hearts between.
I've seen a gang of gloomy guys who were doing
alright till you came on the scene.

You blew in from the middle west,
And certainly impressed
The population hereabouts.
Well, baby, I got news for you,
I'm from Missouri too,
So natcherly I got my doubts.
You got 'em dropping by the wayside,
A feeling I ain't gonna know.
You came a long way from St. Louis, but baby,
You still got a long way to go.

YOU COULDN'T BE CUTER (1938)

(m) Jerome Kern (w) Dorothy Fields
(I) film *Joy of Living* by Irene Dunne

[Burthen]: You couldn't be cuter,
Plus that you couldn't be smarter,
Plus that intelligent face,
You have a disgraceful charm for me.
You couldn't be keener,
You look so fresh from the cleaner.
You are the little grand slam I'll bring to my family.

My ma will show you an album of me that'll bore
you to tears.
And you'll attract all the relatives we have dodged
for years and years.
And what'll they tell me?
Exactly what'll they tell me?
They'll say you couldn't be nicer,
Couldn't be sweeter, couldn't be better,
Couldn't be smoother, couldn't be cuter
Baby than you are.

YOU DON'T KNOW ME (1955)

(wm) Cindy Walker & Eddy Arnold(?)
(I) Eddy Arnold. (R) 1962 by Ray Charles; In 1990 film
Postcards from the Edge by Meryl Streep

You give your hand to me, and then you say hello.
And I can hardly speak, my heart is beating so.
And anyone can tell you think you know me well,
but you don't know me.
No, you don't know the one who dreams of you at
night,
And longs to kiss your lips and longs to hold you
tight.
To you I'm just a friend; that's all I've ever been,
'cause you don't know me.

For I never knew the art of making love, though my
heart ached with love for you.
Afraid and shy, I let my chance go by, the chance
you might love me too.
You give your hand to me, and then you say good-
bye.
I watch you walk away beside that lucky guy
To never, never know the one who loves you so.
No, you don't know me.

YOU KEEP COMING BACK LIKE A SONG (1946)

(wm) Irving Berlin

(I): Film *Blue Skies* by Bing Crosby?

You keep coming back like a song
A song that keeps saying, "Remember."
The sweet used-to-be
That was once you and me
Keeps coming back like an old melody
The perfume of roses in May
Returns to my room in December
From out of the past where forgotten things belong
You keep coming back like a song

YOU MUST HAVE BEEN A BEAUTIFUL BABY (1938)

(w) Johnny Mercer (m) Harry Warren

(I) film *Hard to Get* by Dick Powell (P) Bing Crosby **No. 1 chart record.** (CR) Tommy Dorsey Orch. Edythe Wright voc; (CR) Russ Morgan (R) 1949 film *My Dream Is Yours* by Doris Day. (R) 1961 Bobby Darin (R) Michael Bubl 

[Verse]: Does your mother realize
The stork delivered quite a prize
The day he left you on the fam'ly tree?
Does your dad appreciate
That you're merely super great,
The miracle of any century?
If they don't just send them both to me.

[Chorus]: You must have been a beautiful baby,
You must have been a wonderful child.
When you were only startin' to go to kindergarten,
I bet you drove the little boys wild.
And when it came to winning blue ribbons,
You must have shown the other kids how.
I can see the judges' eyes as they handed you the prize.
I bet you made the cutest bow.
Oh, you must have been a beautiful baby,
'Cause baby look at you now.

YOU TOOK ADVANTAGE OF ME (1928)

(w) Lorenz Hart (m) Richard Rodgers

(I) Musical *Present Arms* by Joyce Barbour & Busby Berkeley

[Refrain]: I'm a sentimental sap, that's all.
What's the use of trying not to fall?
I have no will, you've made your kill
'Cause you took advantage of me!
I'm just like an apple on a bough,
And you're gonna shake me down somehow.
So what's the use, you've cooked my goose
'Cause you took advantage of me!

I'm so hot and bothered that I don't know my elbow
from my ear.
I suffer something awful each time you go, and much
worse when you're near.
Here am I with all my bridges burned,
Just a babe in arms where you're concerned.
So lock the doors, and call me yours
'Cause you took advantage of me.

YOU'D BE SO NICE TO COME HOME TO (1942)

(wm) Cole Porter

(I) 1943 film *Something to Shout About* by Janet Blair & Don Ameche

[Refrain]: You'd be so nice to come home to.
You'd be so nice by the fire.
While the breeze, on high,
Sang a lullaby,
You'd be all that I could desire.
Under stars, chilled by the winter,
Under an August moon, burning above
You'd be so nice,
You'd be paradise
To come home to and love.

YOU'RE DRIVING ME CRAZY (1930)

(wm) Walter Donaldson

(I) Musical *Smiles* by Adele Astaire & Eddie Foy, Jr. (P) Guy Lombardo Orch.

[chorus]: You! You're driving me crazy!

What did I do? What did I do?
My tears for you make ev'rything hazy
Clouding the skies of blue.

How true were the friends who were near me to
cheer me, believe me they knew.
But you were the kind who would hurt me, desert me
when I needed you.
Yes! You! You're driving me crazy!
What did I do to you?

YOU'RE JUST IN LOVE (1950)

(wm) Irving Berlin

(I) Musical: *Call Me Madam* by Ethel Merman & Russell Nye, Film version by Merman and Donald O'Connor

[Melody 1]: I hear singing and there's no one there.
I smell blossoms and the trees are bare.
All day long I seem to walk on air;
I wonder why, I wonder why!
I keep tossing in my sleep at night.
And what's more I've lost my appetite.
Stars that used to twinkle in the skies
Are twinkling in my eyes; I wonder why.

[Melody 2]: You don't need analyzing,
It is not so surprising
That you feel very strange, but nice.
Your heart goes pitter patter;
I know just what's the matter,
Because I've been there once or twice.
Put your head on my shoulder,
You need someone who's older,
A rubdown with a velvet glove.
There is nothing you can take
To relieve that pleasant ache,
You're not sick, you're just in love!

[Repeat, with duet of both parts together]

[Tag]: You're not sick, you're just in love.

YOU'RE THE CREAM IN MY COFFEE

(1928)

(w) B. G. De Sylva & Lew Brown (m) Ray Henderson

(I) Musical: *Hold Everything!* by Jack Whiting & Ona Munson.(R) Film: *The Cock-Eyed World* by Stuart Erwin & Joe E. Brown

[Refrain 1]: You're the cream in my coffee,
You're the salt in my stew,
You will always be my necessity,
I'd be lost without you.
You're the starch in my collar,
You're the lace in my shoe,
You will always be my necessity,
I'd be lost without you.
Most men tell love tales,
And each phrase dovetails.
You've heard each known way,
This way is my own way.
You're the sail of my love boat,
You're the captain and crew,
You will always be my necessity,
I'd be lost without you.

[Refrain 2]: You're the cream in my coffee,
You're the salt in my Stew,
You will always be my necessity,
I'd be lost without you.
You're the starch in my collar,
You're the lace in my shoe,
You will always be my necessity,
I'd be lost without you.
You give life savor, bring out its flavor;
So this is clear, dear,
You're my Worcestershire, dear.
You're the sail of my love boat,
You're the captain and crew,
You will always be my necessity,
I'd be lost without you.

YOU'VE CHANGED (1942)

(m) Carl Fisher (w) Bill Carey.
(P) Harry James Orch., Dick Haymes, voc. (CR) Billie Holiday

[Chorus]: You've changed.
That sparkle in your eyes is gone.
You're smile is just a careless yawn.
You're breaking my heart,
You've changed.
You've changed.
Your kisses are now so blasé.
You're bored with me in ev'ry way.
I can't understand,
You've changed.

You've forgotten the words "I love you,"
Each memory that we've shared.
You ignore ev'ry star above you.
I can't realize you ever cared.
You've changed.
You're not the angel I once knew,
No need to tell me that we're through.
It's all over now, you've changed.

YOUR CHEATIN' HEART (1952)

(wm) Hank Williams
(I) Hank Williams (P) Joni James (CR) Frankie Laine (RR)
1999 LeAnn Rimes

[Chorus 1]: Your cheatin' heart will make you weep,
You'll cry and cry and try to sleep.
But sleep won't come the whole night through,
Your cheatin' heart will tell on you.
When tears come down like fallin' rain.
You'll toss around and call my name.
You'll walk the floor the way I do,
Your cheatin' heart will tell on you.

[Chorus 2]: Your cheatin' heart will pine some day
And crave the love you threw away.
The time will come when you'll be blue,
Your cheatin' heart will tell on you.
When tears come down like fallin' rain.
You'll toss around and call my name.
You'll walk the floor the way I do,
Your cheatin' heart will tell on you.

ZIGEUNER (1929)

(wm) Noel Coward
(I) Musical *Bitter Sweet* by Peggy Wood. (R) 1933 film
version by Anna Neagle; 1940 film version by Jeanette MacDonald

[Refrain]: Play to me beneath the summer moon,
Zigeuner, Zigeuner, Zigeuner!
All I ask of life is just to listen to the songs that you
sing,
My spirit like a bird on the wing,
Your melodies adoring, soaring!
Call to me with some barbaric tune, Zigeuner,
Zigeuner, Zigeuner!
Now you hold me in your power,
Play to me for just an hour, Zigeuner!

