

Broadway Melodies

Nancy Linder

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1. Heart from the musical, Damn Yankees.

Words and Music by Richard Adler and Jerry Ross (3:26)

You've gotta have heart
All you really need is heart,
When the odds are sayin' you'll never win,
That's when the grin should start.

You've gotta have hope,
Mustn't sit around and mope,
Nothin's half as bad as it may appear,
Wait'll next year and hope.

When your luck is battin' zero,
Get your chin up off the floor;
Mister you can be a hero,
You can open any door, nothin' to it, just do it,

You've gotta have heart,
Miles 'n' miles of heart,
Oh, it's fine to be a genius of course,
But keep that old horse before the cart,
First you've gotta have heart!

...Get your chin up off the floor; ...You can open any door.

There's nothin' to it, just do it,

You've gotta have heart
All you really need is heart
Oh, it's fine to be a genius of course,
But keep that old horse before the cart,

We've gotta keep heart
Miles 'n' miles of heart
The love that we give
And the way that we live
Let it come from our heart
We've gotta have heart
Because you're wonderful... From your heart...

1. As Time Goes By *words and music by Herman Hupfeld (2:53)*

You must remember this,
A kiss is still a kiss,
A sigh is just a sigh;
The fundamental things apply, as time goes by.
And when two lovers woo, they still say, "I love you,"
On that you can rely;
No matter what the future brings, as time goes by.
Moon light and love songs never out of date,
Hearts full of passion, jealousy and hate;
Woman needs man and man must have his mate,
That no one can deny.
It's still the same old story, a fight for love and glory,
A case of do or die!
The world will always welcome lovers, as time goes by.

2. Cole Porter Medley *Words and Music by Cole Porter(8:18)*
Arranged by David Pinto

It's Delovely *from "Red, Hot and Blue", 1936 Chappell and Co. inc.*

The night is young,
The skies are clear,
And if you want to go walking, dear,
It's delightful, it's delicious, it's delovely.
I understand the reason why
You're sentimental, 'cause so am I,
It's delightful, it's delicious, it's delovely.
You can tell at a glance
What a swell night this is for romance,
You can hear dear Mother Nature murmuring low, "Let yourself go."
Please be sweet, my chickadee,
And when I kiss you, just say to me
"It's delightful, it's delicious,

It's delectable, it's delirious
It's dilemma, it's delimit, but

Anything Goes from *"Anything Goes"*, 1934 Warner Bros, Inc.

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

In olden days a glimpse of stocking
Was looked on as something shocking,
Now heaven knows,
Anything goes.
Good authors too who once knew better words
Now only use four letter words
Writing prose,
Anything goes.
The world has gone mad today
And good's bad today,
And black's white today,
And day's night today,
'Cause most guys today
That women prize today, are just silly gigolos;
So though I'm not a great romancer
I know what I'm bound to answer when you propose,
Anything goes.

Let's Do It (Let's Fall In Love) from *"Paris"* 1928 Warner Bros. Inc.

Birds do it, Bees do it,
Even educated fleas do it,
Let's do it, let's fall in love.
In Spain, the best upper sets do it,
Lithuanians and Letts do it,
Let's do it, let's fall in love
The Dutch in old Amsterdam do it,
Not to mention the Finns,
Folks in Siam do it,
Think of Siamese twins.
Some Argentines, without means, do it,
People say, in Boston, even beans do it,
Let's do it, let's fall in love

Night and Day from *"The Gay Divorce"* 1932, 1944 Warner Bros, Inc.

Night and day you are the one,
Only you beneath the moon and under the sun.
Whether near to me or far,
It's no matter, darling, where you are
I think of you night and day.

My Heart Belongs to Daddy *From "Let's Make Love" 1938 Chappell & Co., Inc. While*

tearing off
A game of golf
I may make a play for the caddy;
But if I do I don't follow through
'Cause my heart belongs to Daddy.
Yes, my heart belongs to Daddy,
So I simply couldn't be bad.
Yes, my heart belongs to Daddy,
Da-da, da-da-da, da-da, dad!
So I want to warn you, laddie,
Tho' I know that you're perfectly swell,
But my heart belongs to Daddy
'Cause my Daddy, he treats it so well.

Easy to Love *from "Born to Dance" 1936 by Chappell & CO. Copyright Renewed, Assigned to Robert*

H. Montgomery, Jr., Trustee of the Cole Porter Musical & Literary Property Trusts Chappell & Co.
You'd be so easy to love,
So easy to idolize, all others above,
So worth the yearning for,
So swell to keep ev'ry home fire burning for,
We'd be so grand at the game,
So carefree together, that it does seem a shame,
That you can't see
You're future with me,
'Cause you'd be oh, so easy to

Love For Sale *from "The New Yorkers" 1930 by Harms, Inc. (reprinted by permission of*

Warner Bros. Music).
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...

I Get a Kick Out of You *from "Anything Goes", 1934 Warner Bros. Inc. (renewed)*

I get no kick from champagne,
Mere alcohol doesn't thrill me at all,

So tell me why should it be true?
That I get a kick out of you.
I get a kick every time I see you standing there before me.
I get a kick tho' it's clear to see
You obviously don't adore me.
I get no kick in a plane,
Flying too high with some guy in the sky
Is my idea of nothing to do.
But I get a kick, I get a kick, without your love...

Anything Goes from "Anything Goes", 1934 Warner Bros, Inc.

The world would be mad today and good bad today
And black white today and day night today
'Cause most guys today that women prize today, are just silly gigolos.
So though I'm not a great romancer
I know what I'm bound to answer when you propose, anything goes.
Why should we keep anything hush since we forgot what it feels like to blush?
Any and every whatever you do anything goes.

3. Can't Help Lovin' That Man From the musical, "Show Boat." Words by P.G. Wodehouse and Oscar Hammerstein, II; Music by Jerome Kern. TB Harms Music Company. Exclusive distributor of all printed products Belwin Mills Publishing Corp.

Oh listen, sister, I love my Mister man and I can't tell you why.
There ain't no reason why I should love that man.
It must be something that the angels done plan.
The chimney's smokin', the roof is leaking' in,
But, he don't seem to care,
He can be happy with just a sip of gin.
I even love him when his kisses got gin.

Fish got to swim and birds got to fly.
I got to love one man 'til I die.
Can't help lovin' that man of mine.
Tell me he's lazy, tell me he's slow.
Tell me I'm crazy, maybe, I know.
Can't help lovin' that man of mine.
When he goes away
That's a rainy day,
But, when he comes back that day is fine,
The sun will shine.
He can come home as late as can be,
Home without him ain't no home to me,
Can't help lovin' that man of mine.
Oh listen, sister, I love that man of mine.

4. One Note Samba (Samba De Uma Nota So) *Music by Antonio Carlos Jobim; Original Words by Newton Mendonca Duchess Music Corporation. Sole Selling Agent MCA Music, Hal Leonard Publishing Corporation (2:34)*

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 one 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 one thing,

It's 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.

Anyone 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.

5. No One Is Alone *From the musical, "Into the Woods." Words and Music by Stephen Sondheim 1987,88 Rilting Music, Inc (ASCAP. All Rights administered by Geffen Music (ASCAP) (3:01)*

No one here to guide you,

Now you're on your own.

Only me beside you.

Still you're not alone.

No one is alone, truly.

No one is alone.

Sometimes people leave you

Half way through the wood.

Others may deceive you.

You decide what's good.

You decide alone,

But no one is alone

People make mistakes,

Fathers, mothers,

People make mistakes,

Holding to their own,

Thinking they're alone.

Honor their mistakes.

Ev'rybody makes

One another's terrible mistakes.

Witches can be right,

Giants can be good,
You decide what's right,
You decide what's good.
Just remember.
Someone is on your side.
Someone else is not.
While you're seeing your side,
Maybe you forgot:
They are not alone.
No one is alone.

Hard to see the light now,
Just don't let it go.
Things will come out right now.
We can make it so.
Someone is on your side,
No one is alone.

6. I Got Rhythm *Words by Ira Gershwin; Music by George Gershwin from the 1943 picture, "Girl Crazy". 1930 New World Music Corporation. (2:19)*

Days can be sunny,
With never a sigh;
Don't need what money can buy.
Birds in the tree sing their day full of song,
Why shouldn't we sing along?
I'm chipper all the day
Happy with my lot.
How do I get that way?
Look at what I've got: What I've got:

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

Old Man Trouble, I don't mind him,
You won't find him 'Round my door.
I got starlight,
I got sweet dreams,
I got my man,
Who could ask for anything more,
Who could ask for anything more?

Dummy lyric: *Roly-poly, eating solely ravioli, better watch your diet or bust. Once your dinner, you're a sinner, please get thinner, losing all that fat is a must.*

7. Someone to Watch Over Me *Words by Ira Gershwin; Music by George Gershwin. From "Oh Kay!" (4:10)*

There's a saying old says that love is blind.
Still we're often told, "Seek and ye shall find."
So I'm going to seek a certain lad I've had in mind.
Looking everywhere,
Haven't found him yet;
He's the big affair I cannot forget.
Only man I ever think of with regret.
I'd like to add his initial to my monogram.
Tell me, where is the shepherd for this lost lamb.

There's a some body I'm longing to see.
I hope that he turns out to be someone who'll watch over me.
I'm a little lamb who's lost in the wood.
I know I could always be good
To one who'll watch over me.
Although he may not be the man some girls think of as handsome.
To my heart he carries the key.
Won't you tell him please to put on some speed, follow my lead,
Oh how I need someone to watch over me.

8. Blues in the Night (My Mama Done Tol' Me) *Lyric by Johnny Mercer; Music by Harold Arlen 1941 Warner Bros. Publications Inc. A.S.C.A.P. (4:27)*

My mama done told me when I was in pigtails,
My mama done told me,
"Hon, a man's gonna sweet talk and give you the big eye,
But when the sweet talkin's done a man is a two-face;
A worrisome thing who'll leave you to sing the blues in the night."
Now, the rain is falling. Hear the train a-calling,
Whoo-ee. (My mama done told me.)
Hear that lonesome whistle blowing 'cross the trestle,
Whoo'ee. (My momma done tol' me.)
A whoo-ee da whoo-ee.
Ol' clickety clack's echoing back the blues in the night.

The evening breeze will start the trees to crying and the moon will hide her light,
When you get the blues in the night.
You can take my word the mocking bird will sing his saddest kind of song.
He knows things are wrong and he's right.

From Natchez to Mobile, from Memphis to Saint Joe, wherever the four winds blow,
I've been in some big towns and heard me some big talk, but there is one thing I know:
A man is a two-face, a worrisome thing who leaves me to sing the blues...
You give him all and he's gone... Yeah that's the one thing I know.
A man is a two-face, a worrisome thing who'll leave you to sing the blues in the night.
My mama was right. There's blues in the night.

- 9. My Fair Lady Medley** Music by Frederick Loewe, Lyrics by Alan Jay Lerner
(5:28)1956 Chappell & Co., Inc.(Applications for professional and amateur performances
should be addressed to Tams-Witmark 757 Third Ave, New York NY 10017)

The Rain In Spain:

The rain in Spain stays mainly in the plain. The rain in Spain stays mainly in the plain!

Wouldn't It Be Lovely:

All I want is a room somewhere;
Far away from the cold night air.
With one enormous chair; oh, wouldn't it be lovely?
Oh, so lovely sittin' absobloomin'lutely still!
I would never budge 'til spring crept over me winder sill.
Someone's head restin' on my knee; warm and tender as he can be,
Who takes good care of me; oh wouldn't it be lovely, Lovely, Lovely?

On The Street Where You Live: 1:35-3:00

I have often walked down this street before;
But the pavement always stayed beneath my feet before.
All at once am I sev'ral stories high,
Knowing I'm on the street where you live.
And oh, the towering feeling
Just to know somehow you are near!
The over powering feeling that any second you may suddenly appear!
People stop and stare. They don't bother me, for there's nowhere else on earth that I would rather
be.
Let the time go by; I won't care if I can be here on the street where you live.

Get Me To The Church On Time:

I'm getting married in the mornin'!
Ding, Dong! The bells are gonna chime!
Pull out the stopper, Let's have a whopper,
But get me to the church on time!
If I am dancin', Roll up the floor.
If I am whistlin' *Whewt* me out the door!
For I'm getting' married in the morning'.
Ding, dong! The bells are gonna chime.
Let's have a rumpus,
But don't lose the compass;
And get me to the church. Get me to the church,
Be sure and get me to the church on time!

I've Grown Accustomed To Her (His) Face:

I've grown accustomed to his face! He almost makes the day begin.
I was serenely independent and content before we met;
Surely I could always be that way again and yet
I've grown accustomed to his looks;
Accustomed to his voice: Accustomed to his face.

I Could Have Danced All Night:

Bed! Bed! I couldn't go to bed! My head's too light to try to set it down.
Sleep! Sleep! I couldn't sleep tonight!
Not for all the jewels in the crown!
I could have danced all night! I could have danced all night!
And still have begged for more.
I could have spread my wings
And done a thousand things I've never done before.
I'll never know what made it so exciting;
Why all at once my heart took flight.
I only know when he began to dance with me,
I could have danced, danced, danced
All night!

10. Love Me or Leave Me *Words by Gus Kahn; Music by Walter Donaldson. Copyright 1928
Renewed 1955 Donaldson Publishing Co. and Gilbert Keyes Music. (2:51)*

Love me or leave me and let me be lonely,
But, you won't believe me and I love you only,
I'd rather be lonely than happy with somebody else.
You might find the nighttime the right time for kissing,
But nighttime is my time for just reminiscing,
Regretting instead of forgetting with somebody else.

There'll be no one until that someone is you,
I intend to be independently blue.
I want your love but I don't want to borrow,
To have it today but to give back tomorrow,
For my love is your love,
There's no love for nobody else!

You gotta love me. You gotta love me or leave.

11. I Dreamed A Dream *Lyrics by Herbert Kretzmer, Original text by Alain Boublil and Jean-
Marc Natel, Music by Claude-Michel Schonberg from the musical, Les Miserables (4:22)
Alain Boublil Music Ltd.*

There was a time when men were kind,
When their voices were soft, and their words inviting.
There was a time when love was blind. And the world was a song

And the song was exciting.
There was a time. And it all went wrong.

I dreamed a dream in time gone by
When hope was high and life worth living.
I dreamed that love would never die.
I dreamed that God would be forgiving.
Then I was young and unafraid and dreams were made and used and wasted.
There was no ransom to be paid, no song unsung no wine un-tasted.

But the tigers come at night with their voices soft as thunder.
As they tear your hope apart, as they turn your dream to shame.

He slept a summer by my side. He filled my days with endless wonder.
He took my childhood in his stride. But he was gone when autumn came.
And still I dream he'll come to me, that we will live the years together.
But there are dreams that cannot be, and there are storms we cannot weather.

I had a dream my life would be so different from this hell I'm living,
So different now from what it seemed.
Now life has killed the dream I dreamed.

13. Hot Swing Medley(4:47)

It Don't Mean A Thing (If It Ain't Got That Swing) by Duke Ellington and Irving Mills
1932 Mills Music, Inc.

It don't mean a thing, if it ain't got that swing, (doo wah, doo wah, doo wah, doo wah, doo wah, doo). No it don't mean a thing, all you got to do is sing, (doo wah, doo wah, doo wah, doo wah, doo wah, doo) It makes no difference if it's sweet or hot. Just give that rhythm everything you've got. No, it don't mean a thing, all you gotta do is sing, (doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah).

Beat Me, Daddy, Eight to the Bar *Words and Music by Don Raye, Hughie Prince and Eleanor Sheehy 1940 MCA Music*

In a dinky 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 style he likes the best is eight to the bar; "Cause when he jams with the bass and guitar they holler, "Aw, beat me, daddy, eight to the bar." A plink, a plank, a plink plank plink plank plunkin' on the keys. A riff, a raff, a riff raff riff raff riffin' out with ease. And when he jams with the bass and guitar, they holler "Aw, beat me daddy, eight to the bar. Come on and beat me daddy." (Doo-wah, doo wah, doo wah, doo wah.)

Boogie Woogie Bugle Boy *Words and Music by Don Raye and Hughie Prince; 1940 MCA Music Publishing*

He was a famous trumpet man from out Chicago way,
He had a boogie style that no one else could play.
He was the top man at his craft. But then his number came up,
And he was caught in the draft. He's in the army now a blowin' reveile.

He's the BOOGIE WOOGIE BUGLE BOY from Company B.

A toot! A toot! A toot diddle ah-da toot. He blows it eight to the bar in "boogie" rhythm. He can't blow a note unless the bass and guitar are playing with him.

He makes the company jump when he plays reveile.

He's the BOOGIE WOOGIE BUGLE BOY from company B.

He was the BOOGIE WOOGIE BUGLE BOY from company B.

Chattanooga Choo Choo *Lyrics by Mack Gordon; Music by Harry Warren 1941 Twentieth Century Music Corporation. Leo Feist, Inc. EMI Feist Catalog Inc.*

(Who-ee. Who-ee.) Pardon me boy is that the Chattanooga choo choo,

Track twenty nine, Boy, you can give me a shine.

You leave the Pennsylvania station 'bout a quarter to four,

Read a magazine and then you're in Baltimore.

Shovel all the coal in, gotta keep it rollin'.

Woo Woo Chattanooga there you are.

There's gonna be a certain party at the station.

Satin and lace, I used to call funny face.

He's gonna cry until I tell him that I'll never roam,

So, Chattanooga choo choo won't you choo choo me, Chattanooga choo choo won't you carry me....

The Joint Is Jumpin *Words by Andy Razaf and J.C. Johnson; Music by Thomas "Fats" Waller. 1938 Philip L. Ponce, Inc. Renewed 1966 Chappell & Co. Inc and Edwin H. Morris & Company. A Division of MPL Communications. Inc.*

I got bail if we go to jail let's get this joint a-jumpin'.

This joint is jumpin,' it's really jumpin'. Come in cats and check your hats,

I mean this joint is jumpin'. The piano's thumpin,' the dancers bumpin'.

This here spot is more than hot, in fact the joint is jumpin'.

Check your weapons at the door, be sure to pay your quarter.

Burn you leather on the floor, grab any body's daughter.

The roof is rockin', the neighbor's knockin'.

We're all bums when the wagon comes. I mean this joint is jumpin'. This joint is really jumpin'.

It Don't Mean A Thing—Duke Ellington and Irving Mills *1932 Mills Music, Inc.*

It don't mean a thing, if it ain't got that swing, (doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah). It makes no diff'rence if it's sweet or hot, Just give that rhythm everything you got, No it don't mean a thing, all you got to do is sing, (doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah) No, it don't mean a thing, if it ain't got that swing, no, it don't mean a thing you gotta have that... that swing. Yeah.

14. All The Things You Are *Words by Oscar Hammerstein II; Music by Jerome Kern 1939 T.B. Harms Company renewed in 1974. (3:25)*

Time and again I've longed for adventure,
Some thing to make my heart beat the faster.
What did I long for? I never really knew.
Finding your love, I've found my adventure,
Touching your hand, my heart beats the faster,

All that I want in all of this world is you.

You are the promised kiss of springtime
That makes the lonely winter seem long.
You are the breathless hush of evening
That trembles on the brink of a lovely song.
You are the angel glow that lights a star,
The dearest things I know are what you are.
Some day my happy arms will hold you,
And some day I'll know that moment divine,
When all the things you are, are mine!

Credits:

Nancy Linder, Vocals, Executive Producer
David Pinto, Producer, Arranger, Piano, Keyboards
Tom Bethke, Acoustic and Electric Guitar
Steve Carr, Flute, Saxophone, Clarinet
Tim Emmons, Acoustic and Electric Bass
Bill Severance, Drums and Percussion

Recorded at Custom Tailored Studios, Fountain Valley, CA
Engineered and Mastered at Tonefactory Recording, Lakewood, CA
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A Note From Nancy:

For a long time I have loved singing Show Tunes. In high school my best friend Patty urged me to audition for the school musical and I was cast to play Ado Annie in "Oklahoma." The thrill of performing was sparked and I was never the same. I've been fortunate to star in numerous musicals since then including, "The King and I," "My Fair Lady" and "Nine" which won Drama Logue Awards in Los Angeles. After recording two albums of Jewish folk music, "My Favorite Hebrew Songs" and "Songs of the Jewish Spirit" I was encouraged by my fans to make a CD of favorite show tunes. This project pressed in the back of my mind for many years before I decided to call my talented producer David Pinto and just make it happen.

Thank you David for your extraordinary ear, intuition, creative guidance and awesome arrangements on this project. I appreciate that you drove the distance to come to studios closer to my home. Tom, Steve, Tim and Bill—it was a joy recording live with you in the studio. You're amazing musicians and a delight to work with. And my engineers Keith and Sean—thank you for your patience and hard work. David demanded a lot from you and you gave back everything that

was asked of you and more. Thank you fans for encouraging me to do this. Hope you enjoy “The Other Side of Nancy.”