

A Day in the Life of a Fool

BOOGIEWOOGIE.RU

Medium

(Manhã De Carnaval)

Words by Carl Sigman

Music by Luiz Bonfá

A A m7 $\text{B } \emptyset 7$ E7 A m7 $\text{B } \emptyset 7$ E7

A day in the life of a fool. A

A m7 D m7 G7 C Ma7 $\text{C } \sharp \circ 7$

sad and a long, lone-ly day. I walk the

B D m7 G7 C Ma7 F Ma7

av - e - nue and hope I'll run in - to the wel-come

$\text{B } \emptyset 7$ E7 A m7 $\text{B } \emptyset 7$ E7

sight of you com-ing my way. I

A A m7 $\text{B } \emptyset 7$ E7 A m7 $\text{B } \emptyset 7$ E7

stop just a - cross from your door, but

$\text{E } \emptyset 7$ A7 D m7

you're nev - er home an - y - more.

C D m7 C $\text{B } \emptyset 7$ E7 A m7 G F Ma7

So back to my room and there in the gloom I

$\text{B } \emptyset 7$ E7 A m7 $\text{B } \emptyset 7$ E7 *To Coda* A m7 $\text{B } \emptyset 7$ E7 *D.S. al Coda*

cry tears of good - bye. A

CODA

A m7 D m7 A m7 D m7 A m7 D m7 E m7 A m7

bye. 'Til you come back to me, that's the way it will be ev-'ry day in the life of a fool.

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A Million Dreams

From: "The Greatest Showman"

♩ = 150

Piano plays when no words. In 4

G D/F# Emin7 C G D/F# C **A** G D/F#

8 measures intro

I close my eyes and I can see
There's a house we can build

11 Emin7 C G D/F# C G

a world that's wait ing up for me that I call my own. Through the dark,
Ev - 'ry room side is filled with things from far away Spe - cial things

18 D/F# Emin7 C G D/F# Cadd2(x30030)

through the door, through where no one's been be-fore, but it feels like home
I com-pile each one there to make you smile on a rain - y day

25 **B** D Emin D C D Emin G/B C

They can say, they can say it all sounds crazy They can say, they can say I've lost my minds

32 Amin D Em Bm7 C D Am/E

I don't care, I don't care so call me crazy can live in a world that we design

39 C **C** G D

'Cause ev-'ry night I lie in bed the brightest colours fill my head A

45 Amin Amin C G

mil-lion dreams are keep - in' me awake I think of what the world

50 D Amin G

could be, a vision of the one I see A million dreams is all it's gonna take **p** Oh, a

57 1. D

C G D/F# Emin7 Em Em/D#

million dreams for the world we're gonna make No Repeat----> Howev-er big however small

64 Em/D C#m7b5 C G (001202) D#dim Em

let me be part of it all Share your dreams with me you may be right,

71 Em/D# Em/D (X4545X) C#m7b5 Am/C G/B

you may be wrong, but say that you'll bring me along to the world you see To the

77 (X3545X) Cmaj9 (XX0003) G/D D E (XX0003) G/D

world I close my eyes to see I close my eyes to see *mf* 'Cause ev'ry night I lie in bed the

85 D Am C

brightest colours fill my head A mil-lion dreams are keep - in me a-wake lion dreams, a mil-

90 G D

- lion dreams I think of what the world could be, a vision of the one I see A

95 Amin G/B C G

million dreams is all it's gonna take A million dreams is world we're gonna make

102 D/F# Em7 Csus2(030033) G D/F# Csus2(030033)

for the world we're gon-na make

A TEENAGER IN LOVE

Words & Music by
 DOC POMUS & MORT SHUMAT

Moderately Slow

Each time we have a quar - rel it al - most breaks my heart, 'Cause I am so a - fraid that we will have to part.
 One day I feel so hap - py; next day I feel so sad. I guess I'll learn to take the good - with the bad.

Each night I ask the stars up a - bove: Why must I be A Teen - ag - er In Love? I cried a
 tear for no - bod - y but you. I'll be a lone - ly one if you should say we're through. If you want to
 make me cry, that won't be so hard to do. And if you should say good-bye. I'll still go on lov - ing you. Each night I
 ask the stars up a - bove: Why must I be A Teenag - er in love in love?

Ain't misbehavin'

Andy Razaf, Thomas Waller, Harry Brooks

F **F#dim** **Gm** **A^bdim** **F** **F7**
 No one to talk with all by my-self no one to walk with but
 I know for cer-tain the one I love I'm through with flirt-ing Its

B^b **B^bmin7** **F** **D7** **Gm7** **C7**
 I'm hap-py on the shelf ain't mis-be-hav-in I'm sav-ing my love for
 just you I'm thin kin of ain't mis-be-hav-in I'm sav-ing my love for

F **F** **A7**
 1. you 2. you
 you.

Dm **B^b7** **G7** **D7**
 Like Jack Hor-ner in the cor-ner don't go no where what do I care?
p

C **D^bdim** **Dm7** **G7** **C** **D7** **G7** **C7**
 Your kiss-es are worth wai-tin for be-lieve me

F **F#dim** **Gm7** **A^bdim** **F** **F7** **B^b** **B^bmin7**
 I don't stay out late don't care to go I'm home a-bouteight just me and my ra-di-o

F **D7** **Gm7** **C7** **F**
 ain't mis-be-hav-ing I'm sav-in my love for you.

A Whole New World

Aladdin

♩ = 62 In 2

G Intro Am/G G Am/G

5 **A** G C/E D/F# C B7
I can show you the world, shin-ing shim-mering splend-id, tell me prin-cess, now

10 Em7 Em/D C G G
when did you last let your heart de-cide? I can o-pen your eyes,

15 C/E D/F# C B7 Em7 Em/D C
take you won-der by won-der, o-ver, side-ways and un-der on a magic car-pet ride.-

20 G C/D **B** D G D/F# G G7/B C G/B
- A whole New world, a new fan-tas-tic point of view, No one to tell us no, or

26 C G/B Em7 A7sus D C/D D G
where to go, or say we're on-ly dream-ing - a whole new world, a daz-zling

31 D D#dim7 Em7 G7 D/C G/B D/C G/B Em7 A7sus
place I've nev-er knew, way up here, it's crys-tal clear that now I'm in a

36 Fmaj7 D7sus G **C** Bb Eb/G F/A
whole new world with you. Un-be-liev-a-ble sights, in-de-scrib-able feel-ing,

43 Cm/Eb D7 Gm7 Gm/F Eb Bb Eb/F **D** F
soar-ing, tum-bling, free-wheel-ing through an endless dia-mond sky! A whole new world,

48 B♭ F/A B♭ B♭7/D E♭ B♭/D E♭ B♭/D

a hun-dred thou-sand things to see, I'm like a shoo-ting star, I've come so far, I

53 Gm7 C7sus A♭ E♭/F F B♭ F F#dim7

can't go back to where I used to be, Ev'ry turn a sur - prise Ev-'ry moment red-

58 Gm7 B♭7 E♭ B♭/D E♭ B♭/D Gm7 C7sus G#maj7 E♭/F

let-ter I'll chase them ev - 'ry where, there's time to spare, Let me share this whole new world with

63 E Gm B♭/D E♭ B♭/D E♭ B♭/D E♭

you. A whole new world, _____ that's where we'll be. _____ A thrilling chase A wond'rous

Ritard

70 F7sus B♭

place for you and me. _____

AMAZING GRACE

LYRICS BY
JOHN NEWTON

MUSIC BY
JAMES P. CARRELL AND DAVID S. CLAYTON

♩ = 72



1. A -



MAZ - ING GRACE, HOW SWEET THE SOUND, THAT
(2.) GRACE THAT TAUGHT MY HEART TO FEAR; AND
(3.) MAN - Y DAN - GERS, TOILS AND SNARES, I
(4.) LORD HAS PROM - ISSED GOOD TO ME, HIS
(5.) WHEN THIS FLESH AND HEART SHALL FAIL, AND
(6.) WE'VE BEEN HERE TEN THOU - SAND YEARS, BRIGHT



SAVED A WRETCH LIKE ME. I
GRACE, MY FEARS RE - LIEVED. How
HAVE AL - READ - Y COME. T'WAS
WORD MY HOPE SE - CURES. He
MOR - TAL LIFE SHALL CEASE. I
SHIN - ING AS THE SUN. WE'VE



ONCE WAS LOST BUT NOW AM FOUND, WAS
PRE - CIOUS DID THAT GRACE AP - PEAR THE
GRACE THAT BROUGHT ME SAFE THUS FAR, AND
WILL MY SHIELD AND POR - TION BE, AS
SHALL POS - SESS WITH - IN THE VEIL, A
NO LESS DAYS TO SING GOD'S PRAISE, THAN

2



BLIND BUT NOW I SEE. 2. T'WAS
HOUR I FIRST BE - LIEVED. 3. THROUGH
GRACE WILL LEAD ME HOME. 4. THE
LONG AS LIFE EN - DURES. 5. AND
LIFE OF JOY AND PEACE. 6. WHEN
WHEN WE'VE FIRST BE - GUN.

America The Beautiful

Sam Ward had originally written the music, Materna,
for the hymn "Oh Mother Dear, Jerusalem" in 1882.

Katharine Lee Bates

Samuel A. Ward - 1910

C C#dim G7 C Dm G7

O beau - til-ful for spac - ious skies For am - ber waves of
O beau - ti-ful for pil - grim feet Whose stern im - pas - sioned
O beau - ti-ful for he - roes proved in lib - er - at - ing
O beau - ti-ful for pat - riot dream That sees be - yond the

4 C C#dim G7 C C#dim G

grain. For pur - ple moun - tain maj - es - ties A -
stress. A tho - o - fare for free - dom beat Ac -
strife. Who more than self their coun - ty loved, And
years Thine al - a - bas - ter ci - ties gleam, Un -

7 Gdim G Am D7 G D7 G7 C Em Ebdim Dm G7 Dm

bove the frui - ted plains. A - mer - i-ca! A - mer - i-ca! God
ross the wild - er - ness! A - mer - i-ca! A - mer - i-ca! God
mer - cy more than life! A - mer - i-ca! A - mer - i-ca! May
dimmed by hu - man tears! a - mer - i-ca! A - mer - i-ca! God

11 G7 C Dm C7 F D#dim

shed his grace on thee, And crown thy good with
mend thine ev - 'ry flaw, Con - firm thy soul in
God thy gold re - fine Till all suc-cess be
shed his Grace on thee, And crown thy good with

14 C/E C C7 Dm7 G7 C

bro - ther-hood, From sea to shin - ing sea!
self con - trol, Thy lib - er - ty and law!
no - ble - ness, And ev - 'ry gain di - vine!
broth - er - hood, From sea to shin - ing sea!

American Tune

Paul Simon

A
♩ = 76

Flute

F C G C G E Am E7 Am C

Man-y's the times I've been mis - ta - ken and ma - ny times con - fused. And I've

7 F C G C G C Bdim Am E Am C9 F G F C

Fl.

of - ten felt for - sa - ken and cer - tain - ly mis - used. But I'm al - right, I'm al - right, I'm just

13 F C G G#dim Am A7 D7 G C G D G C F C G

Fl.

wea - ry to my bones. Still you don't ex - pect to be bright and bon vi - vant so far a - way from

19 E Am Dm G/C G C **B** F C G C G E

Fl.

home, so far a - way from home. I don't know a soul who's not been bat - tered, nor a

25 Am E7 Am C F C G C G C Bdim Am E

Fl.

friend who feels at ease. I don't know a dream that's not been shat - tered and dri - ven to its

30 Am C9 F G F C F C G G#dim Am A7 D7

Fl.

knees. But it's al - right, it's al - right, for we lived so well so long. Still

36 G C G D G C F C G E Am C/G G

Fl.

when I think of the road we're trav - ling on I won - der what went wrong, I won - der what went

41 C **C-Bridge** C G

Fl.

wrong. And I dreamed I was Dy - ing I dreamed that my soul rose un - ex -

46 Am E $\flat$ dim G/D F C G
 Fl. pect-ed - ly and look-ing back down at me, smiled re-as-sur-ing-ly And I dreamed I was

50 C F Am E $\flat$ dim G/D
 Fl. fly-ing and high up above my eyes could clear-ly see the sta-tue of Li-ber-ty

55 F C G C D C
 Fl. sail-ing a-way to sea and I dreamed I was fly-ing we came on the

59 F C G C G E Am E7 Am C
 Fl. ship they called the May - flower. we came on the ship that sailed the moon. we came in the

63 F C G C G C Bdim Am E Am C9 F G
 Fl. a - ge's most un - cer-tain hour and sing an A-mer-i-can tu - ne. Oh, but it's al-right, it's *ff* *p*

68 F C G C F C G Am A7 D7 G C G
 Fl. al-right, it's al-right, *f* you can't be for e ver *ff* *mf* blessed. Still to - mor-row's gon-na be a-no - ther

72 D G C F C G E Am Dm C/G G C F C G F
 Fl. work-ing day, and I'm try-ing to get some rest, I'm try-ing to get some rest.

79 C G C
 Fl.

AMERICA

West Side Story

Leonard Bernstein

D G D A



I like to be in A - Me - ri - ca! O - K by me in A - me - ri - ca!
I like the shores of A - me - ri - ca, Com-fort is yours in A - me - ri - ca!

5 Dm7 C B $\flat$ D



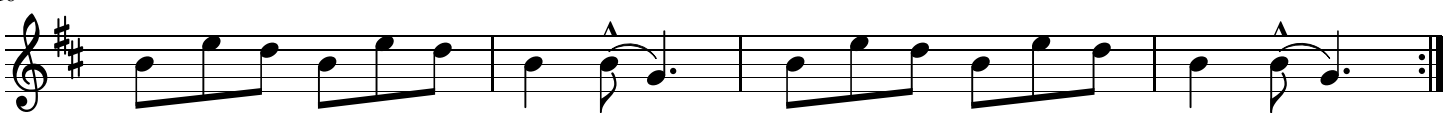
Ev' - ry thing free in A - me - ri - ca! For a small fee in A - me - ri - ca!
Knobs on the doors in a__ me - ri - ca! Wall to wall floors in A - me - ri - ca! -

11 D A7



I lie the ci - ty of San Juan , I know a boat you can get on - ,
I'll drive a Bu - ick through San Juan *mf* If there's a road you can drive on

16 Em7 A Em7 A



Hundr-eds of flow-ers in full bloo-m. Hundr-eds of peo-ple in each room
I'll give my cous-in s free ride , How you fit all of them in - side?-,

Annie's Song

Arranger: Ray Choi

John Denver

Guitar Notes: 2 Measure Intro, Finger Pick, 1 2 & 3 & Strum

Flute

C G F G Am G7 F C Em Am C

You fill up my sen - ses, Like a night in the for-est - Like the
Come let me love you Let me give my life to you Let me

10 F G7 F Em F G7 F G7 C

moun-tains in spring - time Like a walk in the rain Like a
drown in your laugh - ter - Let me die in your arms, - Let me

18 G7 F G Am F G7 F C Em Am C Am

storm in the des - ert Like a sleep - y blue o - cean You fill up
lay down be - side you, - Let me al - ways be with-you, Come let me

27 F Em Am F G7 F G7 C F C

my sen - ses, Come fill me a - gain.
love Come love me a - gain.

Ashokan Farewell

Jay Unger Arr. by Wade Allen

Flute

Guitar

First Time Only

mp

9

Fl.

Guit.

18

Fl.

Guit.

28

Fl.

Guit.

36

Fl.

Guit.

Chords: G, G7/B, C, Am, G, Em, C, D7sus, D7, G, Dm7, G7, C, Am, G, Em, D7, G, G7/B, C, G, G, Em, D, D7/C, G, F, C, G, G, Em7, D7sus, D7, G, G, C, Am, G, Em, C, D7sus, D7, G

Dynamic markings: mf, mp, mf

Rehearsal marks: 8, 8, 8, 8, 8

43 Dm7 G7 C Am G Em D7 G G7/B

Fl.

Guit.

52 C G Em D D7/C G F C G

Fl.

Guit.

62 G Em D7sus D7 G

Fl.

Guit.

The sun is sinking low in the sky above Ashokan
The pines and the willows know soon we will part
There's a whisper in the wind of promises unspoken
And a love that will always remain in my heart
My thoughts will return to the sound of your laughter
The magic of moving as one
And a time we'll remember long ever after
The moonlight and music and dancing are done
Will we climb the hills once more?
Will we walk the woods together?
Will I feel you holding me close once again?
Will every song we've sung stay with us forever?
Will you dance in my dreams or my arms until then?
Under the moon the mountains lie sleeping
Over the lake the stars shine
They wonder if you and I will be keeping
The magic and music, or leave them behind

Are You Lonesome Tonight

Sung by Elvis Presley

Words and Music by Roy Turk
and Lou Handman

Waltz mm=104 C Em Am C C7

Are you lonesome to night do you miss me to - night Are you sorry we drifted a

8 F G7

part? Does your mem-o - ry stray, to a bright sum - mer day when I kissed you and

15 C C7 F D7

called you sweet heart? — Do the charis in your par-lor seem empty and bare, do you gaze at your

23 Dm7 G7 C Em D7

door-step and wish I were there? Is your heart filled with pain, shall I come back a - gain? Tell me

30 Dm7 G7 1. C G7 2. C

Dear, are you lone - some to - night — Are you night? —

Because My Baby Don't Mean "Maybe" Now

The Firehouse Jazz Band

443

Concert Pitch

Walter Donaldson - 1928

Rec: Paul Whiteman Orch.

(Bix, voc. Bing Crosby, etc.) 1928

up octave

A

Birds are sing - ing mer - ri - ly, The sun is shin - ing peace - ful - ly, Be -

cause my ba - by don't mean "May - be" now.

When the preach - er ques - tions me, I'll say "Yes Sir, Yes Sir - ee", Be -

cause my ba - by don't mean "May - be" now.

As written

B

I just got a lit - tle let - ter just yes - ter - day,

Now I feel a lit - tle bet - ter and so I say:

up octave

Life is short and might - y sweet, But I know mine is quite com - plete, Be -

cause my ba - by don't mean "May - be" now.

Blowing in the Wind

Words and Music by BOB DYLAN

F B $\flat$ F F

How man-y roads must a man walk - down be fore you
how man-y seas must the white dove - sail, be - fore she

6 B $\flat$ C7 F B $\flat$ F

call him a man Yes and how man-y times must the cannon balls
sleeps in the sand?

12 B $\flat$ C7 B $\flat$ C7

fly, be - fore they're for - ev-er banned? - The Ans - wer, my friend is

19 F Dm B $\flat$ C7 F

blowing in the wind, the ans - wer is blowing in the wind

Additional Lyrics

Yes, 'n' how many years can a mountain exist
Before it's washed to the sea?
Yes, 'n' how many years can some people exist
Before they're allowed to be free?
Yes, 'n' how many times can a man turn his head
And pretend that he just doesn't see?
The answer, my friend, is blowin' in the wind
The answer is blowin' in the wind

Yes, 'n' how many times must a man look up
Before he can see the sky?
Yes, 'n' how many ears must one man have
Before he can hear people cry?
Yes, 'n' how many deaths will it take till he knows
That too many people have died?
The answer, my friend, is blowin' in the wind
The answer is blowin' in the wind

Boogie Woogie Bugle Boy

Solo

9 Boogie Rhythm G

14 G7 C G

18 D7 C7 G

22 G

26 G7 C G

30 D7 C7 G

34

38 C G

43 D7 C7 G 1.

47 2.

He was a fa-mous trumpet man from out Chi - cago-way, he had a "boo-gie" style that no one else could play. He was the top man of his craft. but then his number came up and he was gone with the draft He's in the ar-my now a-blowin' re-veille he's the Boogie Woog-ie bu-gle boy of Company B. They made him blow a bu-gle for his Uncle Sam. It real-ly brought him down be cause he could'n't jam. The captain seemed to un-der stand. Because the next day the "cap" went out and drafted a band and now the com'ny jumps when he plays re-veille he's the Boogie Woog-ie bu-gle boy of Com pa-ny B. A toot a toot a toot diddle ah - da toot. He blows it eight to the bar in "boo-gie" rhy-thm He can't blow a note un-less a bass and guitar - is play in with 'Im He makes the compny jump when he plays reveille he's the boog-ie woog-ie bu-gle boy of com-pany B. He com - pa - ny B.

Bridge Over Troubled Water

When you're weary, feelin' small, when tears are in your eyes I

dry them all I'm on your side oh, when times get rough - and friends just

can't be found Like a bridge o-ver troubled wa - ter I will lay me down. Like a -

bridge o-ver troubled wa-ter, I will lay me down. Sil-ver girl, sail on - by.

Your time has come to shine all your dreams are on their way. See how they

shine oh if you need a friend I'm sail-ing right be - hind Like a bridge o-ver

troubled wa-ter, I will ease your mind - Like a bridge o-ver trou-bled wa - ter -

- I will ease your mind - - -

Bye Bye Blackbird Medley with Bye Bye Blues

To 1st Ending - Bye Bye Blackbirds then do Bye Bye Blues, back to Bye Bye Blackbird to 2nd ending.

A-Bye Bye Blackbird

C Swing Dm7 G7 CMaj7 Dm7 C CMaj7 Ebdim Dm7 G7 A9

Pack up all my cares and woes, here I go, sing-ing low, Bye, bye black bird

9 Dm DmMaj7 Dm+7 G9 Dm7 G C

Where some-bo-dy waits for me sug-ar's sweet, so is she, Bye, bye black bird

B Flute Joins in if just playing Bye Bye Blackbird

17 Em7 Asus A7b9 Dm7 Ab7 G7

No one here can love or un-der-stand - me Oh, what hard luck sto-ries they all hand me

25 C Dm G7 GBb7 A7

1. Listen for Walk down then start for Bye Bye Blues

Make my bed, light the light, I'll arrive late tonight, Black bird, bye bye

2. 33 Dm7 G Em Dm7 G C7 Eb7 D7 Db7

Black bird, Black Bird Black Bird bye bye

C-Bye Bye Blues

41 C Ab C A7 D7 G7 G7 C/E

Bye bye blues, _____ bye bye blues. _____ Bells ring, birds sing, sun is

54 Eo7 D-7 G7 D-7 G+ C Ab7 C A7 D7

shin-ing. No more pin-ing, just we two _____ smil-ing thru. _____ Don't sigh,

67 G7 C Ab7 C G7

don't cry, bye bye blues. _____

CABARET

Music by John Kander

Words by Fred EBB

With Vigor

[illegible]

1.What good is sit-ting a - lone in your room

Come hear the mu-sic

2.Put down the knit-ing, the book and the broom,

time for a hol-i -

1.

play
day/

Life is a cab-a - ret old friend

come to the cab-a - ret

ret

come taste the wine

come hear the band

come blow the horn start

First line of musical notation (treble clef, key signature of one sharp). The notes are: A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B1

cel - e - brat - ing right this way your ta - bles wait - ing start by ad - mit - ing from

The first line of musical notation is in G major, indicated by one sharp (F#). It consists of 14 measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half), and D4 (half). Chord symbols above the staff are: G (measures 1-2), D7 (measure 3), G (measures 4-5), G7 (measure 6), C (measures 7-8), C#dim (measures 9-10), Bm (measures 11-12), and E7 (measures 13-14). Handwritten annotations include 'TAB' and '3X' above the C and C#dim chords, and a vertical line separating the first 6 measures from the last 8 measures.

cra-dle to tomb, it is-'nt that long a stay

life is a cab-a - ret old chum c

Ritard 3rd Time

come to the cab - a ret

CALIFORNIA DREAMIN' FLUTE SOLO

FLUTE

AS RECORDED BY BUD SHANK FOR THE MAMAS AND THE PAPAS

$\text{♩} = 112$

BUD SHANK

TO PLAY ALONG WITH THE ORIGINAL RECORDING, BEGIN
WITH YOUR HEADJOINT PULLED OUT A SIGNIFICANT AMOUNT

TRANSCRIBED BY SEAN ARAWJO

VERY FLAT

f EXPRESSIVELY

LESS FLAT:

6

11

15

* ROLL/SLIDE LEFT HAND FINGERS OFF OR ON CENTER HOLES (OFF TO GO UP, ON TO GO DOWN).
(IF YOU WANT TO KNOW EXACTLY HOW I SLIDE TO MATCH THE RECORDING, CONTACT ME TO SET UP A LESSON)

Can't Help Falling in Love With You

Guitar - FP

Music and Lyrics by
George David Weiss,
Hugo Peretti, and Luigi Creatore

INTRO

VERSE

Moderately Slow (♩ = 72)

G D G G Bm Em C G D C D

Wise men say only fools rush in__ But I can't

8 Em C G D G G Bm Em C G

help falling in love with you__ Shall I stay? Wouldit be a

14 D C D Em C G D G

sin?__ If I can't help fall-ing in love with you__

CHORUS

(XX432X)

19 Bm F#7 Bm F#7 Bm F#7

Like a riv-erflows Sure-ly to thesea Dar-ling, so it goes

VERSE

22 Bm E7 Am D G Bm Em

Some things__ are meant to be__ Take my hand, takemy

Last time repeat 2x

26 C G D C D Em C rit. G D G

whole life, too__ For I can't help falling in love with you__

Cecilia

Paul Simon

Moderato, not too fast, rhythmically

F

Piano intro

Ce - lia you're
break-ing my heart You're shak-ing my con - fi-dence dai - ly, Oh Ce - ci - lia I'm
down on my knees I'm beg-ging you please to come home Ho Ho home
Mak-ing love in the af - ter - noon with Ce-ci lia Up in my bed - room
I got up to wash my face When I come back to bed Some-one's take - en my place
Ce-lia you're break-ing my heart You're shak-ing my con - fi-dence dai - ly. Oh Ce cil ia I'm
down on my knees I'm beg - - - - - you please to come home
Come on home po po po po po po po po po po po po Ju-bi - la - tion She
loves me a-gain I fall on the floor and I laugh ing Ju-bi oh oh oh oh oh
oh oh oh oh oh oh oh oh oh oh oh oh oh oh oh my Come on home

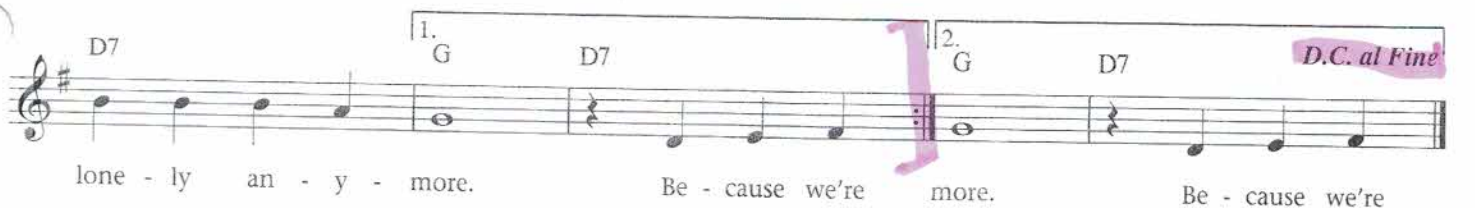
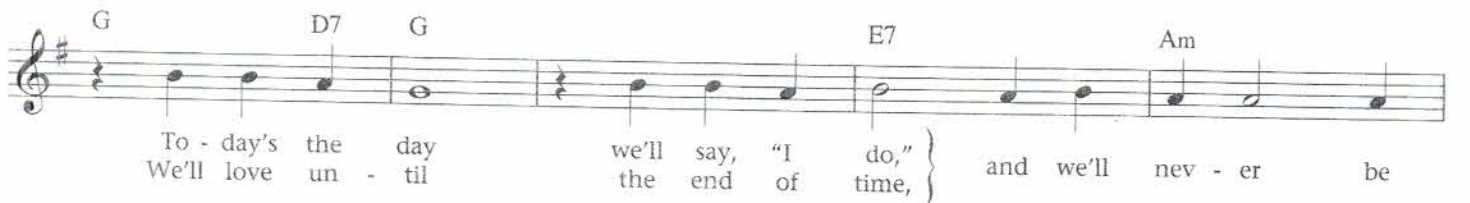
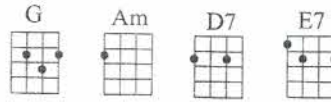
Chapel Of Love

Words and Music by PHIL SPECTOR,
ELLIE GREENWICH, and JEFF BARRY

FIRST NOTE



Moderately



Cielito Lindo

Lively in 1

C

G7

C

G7

C

G7



De la Sier - ra Mo - re-na, Cie - li-to Lin-do, vie - nen ba jan-do, un par de

10

C

C

G7

C



o - ji - tos ne - gros, Cie - li - to Lin - do, de con - tra - ban - do

17

C7

F

G

C

G7



Ay, ay, ay, ay! Can - ta'y no llo-res, por - que can-tan - do se'a - le-gran, Cie - li-to

29

C



Lin - do, los co - ra - zo - nes.

Colors of the Wind

from "Pocahontas"

Alan Meken &
Stephen Schwartz

A-Flute Only

♩ = 65

Slow Melodic - Flute solo

You think I'm an ig-no-rant savage and you've been so man-y plac-es, I guess it must be so But

The first system of the musical score is written on a single staff in treble clef. The time signature is 2/4. The key signature has one sharp (F#). The melody consists of the following notes: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (half). The first measure is marked with a '4' above it. The second measure is marked with a 'rit.' (ritardando) above it. The system ends with a double bar line and a key signature change to two sharps (F# and C#), with a 4/4 time signature indicated below the staff.

still I cannot see, if the sav-age one is me, how can there be so much that you don't know? You don't

8 $\text{♩} = 100$

B-Piano Joins

G

Em

G

know... You think you own what-ev - er land you land on; the earth is just a dead thing you can

14 **Bm** **Em** **C** **Am7(add4)** **D9sus** **Em**

claim; but I know ev-'ry rock and tree and crea-ture has a life, has a spir-it, has a name. You

19 

think the on - ly peo-ple who are peo - ple are the peo - ple who look and think like you, but

23

Em C Am7(add4) D9sus G

if you walk the footsteps of a stranger you'll learn things you nev-er knew you nev-er knew. Have you

27 

ev - er heard the wolf cry to the blue corn moon, or asked the grinning bob-cat why he grinned? Can you

31

sing with all the voices of the mountain? Can you paint with all the colors of the wind? Can you

35 Am7(add4) D9sus G Em G Em
 paint with all the col-ors of the wind? Come run the hid-den pine trails of the for-est, come

41 G Bm Em Em/D C
 taste the sun-sweet ber-ries of the earth; come roll in all the rich-es all a-round you, and for

45 Am7 D9sus Em D G poco rit. Em
 once nev-er won-der what they're worth. The rain-storm and the riv-er are my broth-ers; the

49 G Bm Em C Am7 D9sus
 her-on and the ot-ter are my friends; and we are all connect-ed to each other in a cir-cle in a hoop that nev-er

54 G [C] Bm C G9add9)/B Em F C/D D
 ends. How high does the syc-a-more grow? If you cut it down, then you'll nev-er know.—

59 D C/D C/D D Em Bm C(add9) C Em
 — And you'll nev-er hear the wolf cry to the blue corn moon, for whether we are white or cop-per-

63 Bm C D G(add9)/B Em C6/9
 skinned, we need to sing with all the voic-es of the moun-tain, need to paint with all the col-ors of the

67 Ritard Em7(add4) Am D Bm C Em Cmaj7 C/D
 wind. You can own the earth and still all you'll own is earth un-til you can paint with all the col-ors of the

71 G Em C Am7/D G
 wind.

City of stars

Arranged by Jason Ullah

A $\text{♩} = 110$ **B** **Swing** $\frac{4}{4}$

City of stars. are you shining just for me? City of stars. There's so much that I can't see

12 Who knows? I felt it from the first embrace I shared with you That now our dreams

C 19 They've finally come true City of stars. just one thing everybody wants there in the bars.

27 and through the smokescreen of the crowd - desires - aunts - It's love yes, all we're looking for is

32 love from some - one else - A rush A touch a dance A look in some - body's eyes -

37 - to light up the skies - To open your world - and send it reeling - A voice that says I'll be there -

41 - and you'll be all - right - I don't care if you know - just where will I go - 'cause all that I need's -

47 - this crazy feel - ing - A rat - tat - tat on my heart - think I wanna to stay - Ci - ty of stars.

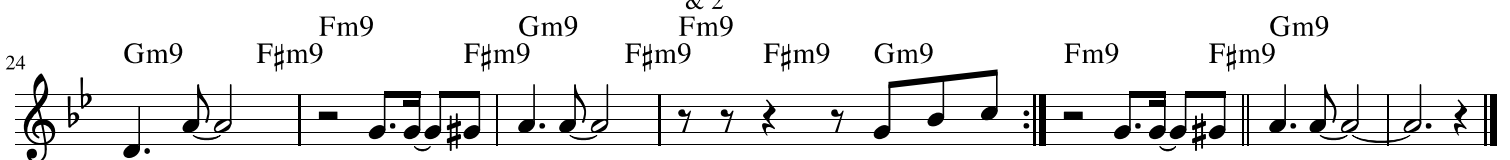
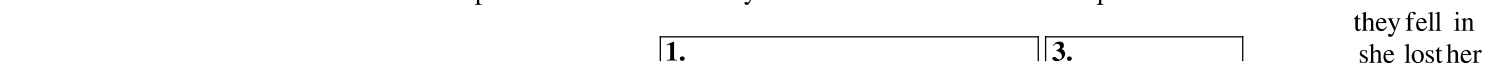
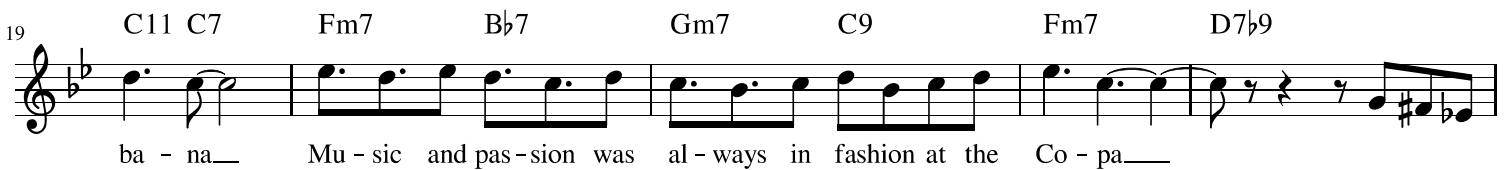
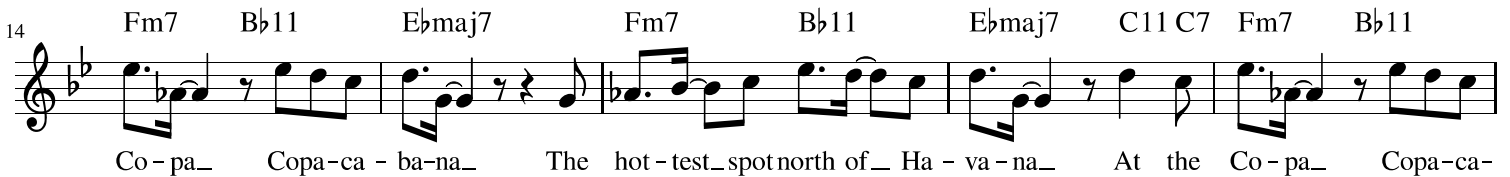
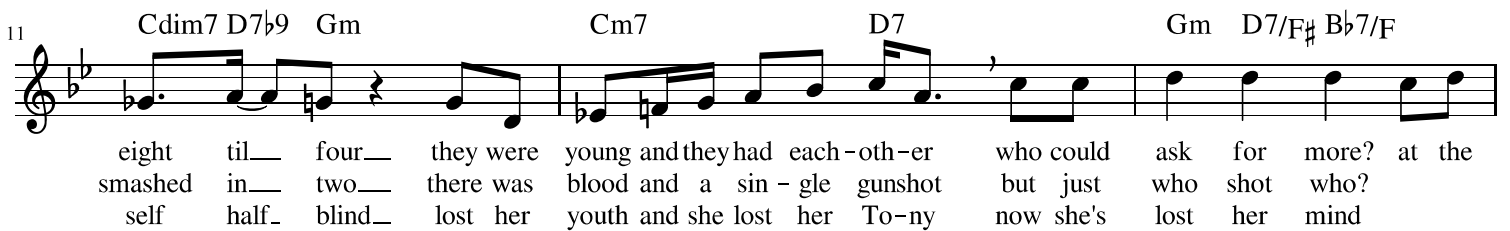
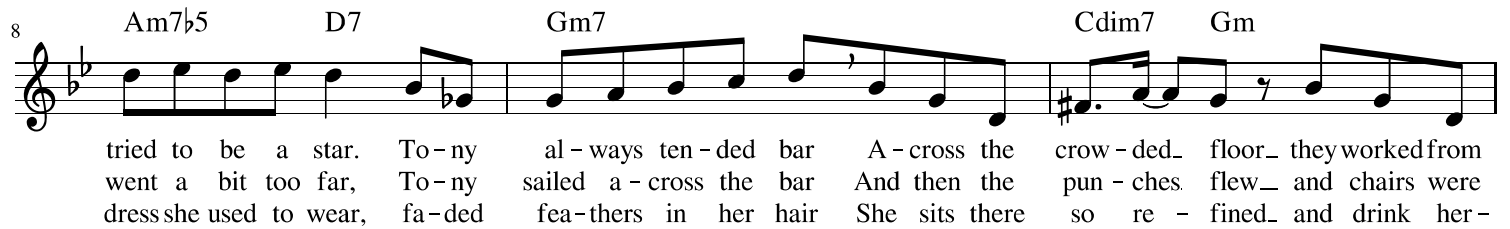
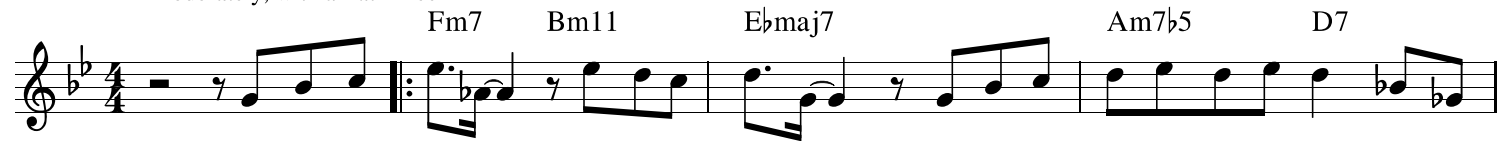
F **G** 54 are you shining just for me? Ci - ty of stars. never shined so bright - ly - *Ritardando* **Bm**

Copacabana

Barry Manilow

Words and Music by Bruce Sussman
and Jack Feldman

Moderately, with a Latin Feel



Could I Have This Dance

Wayland Holyfield and Bob House

Verse

I'll al - ways re - mem - ber the song they were play - ing the first time we danced and I
 al - ways re - mem - ber that mag - ic mo - ment when I held you close to
 knew as we swayed to the mu - sic and held to each
 me as we moved to - geth - er I knew for
 oth - er I fell in love with you Could
 ev - er you're all I'll ev - er need

Chorus

I have this dance for the rest of my life? would you be my part - ner
 ev - 'ry night? When were to - geth - er it feels so right could
 I have this dance for the rest of my life? I'll life? Could

D.S. al Coda



rest of my life?

Crested Hens

Play AA BB AA BB AA

Gilles Chabenat

Em G D Em

7 D Em Em C D

1. 2. last time hold & end

13 B7 Em C D Em D Em

1. 2.