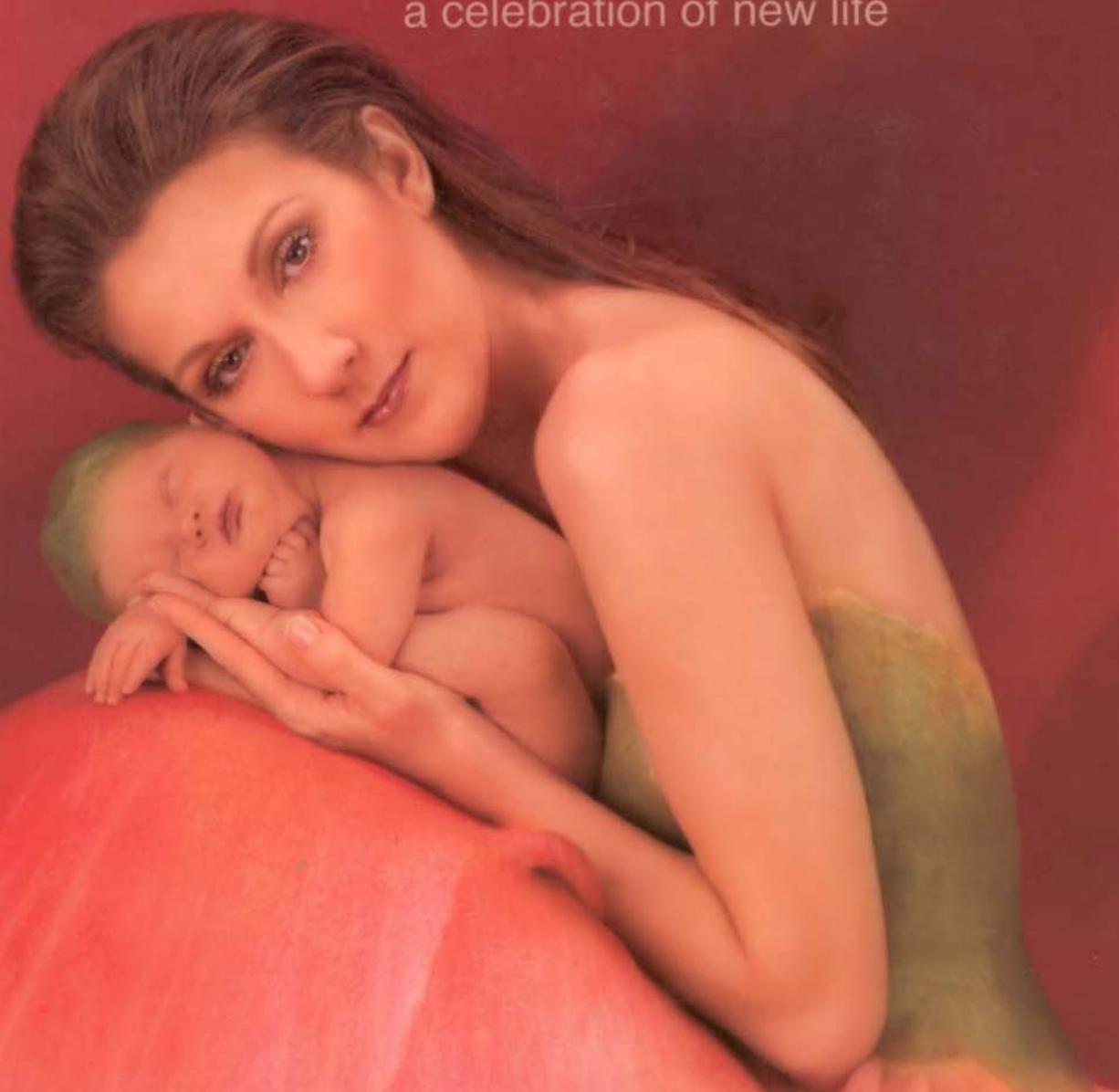


Piano•Vocal•Chords

Celine Dion

Miracle

a celebration of new life



Celine Dion

Miracle

a celebration of new life

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Ben, thank you for delivering another great project. Warner Bros. Publications has had the pleasure of representing Celine in print for more than ten years, and we continue to look forward to many more.

With warm regards,
Carol Cuellar,
Senior Director

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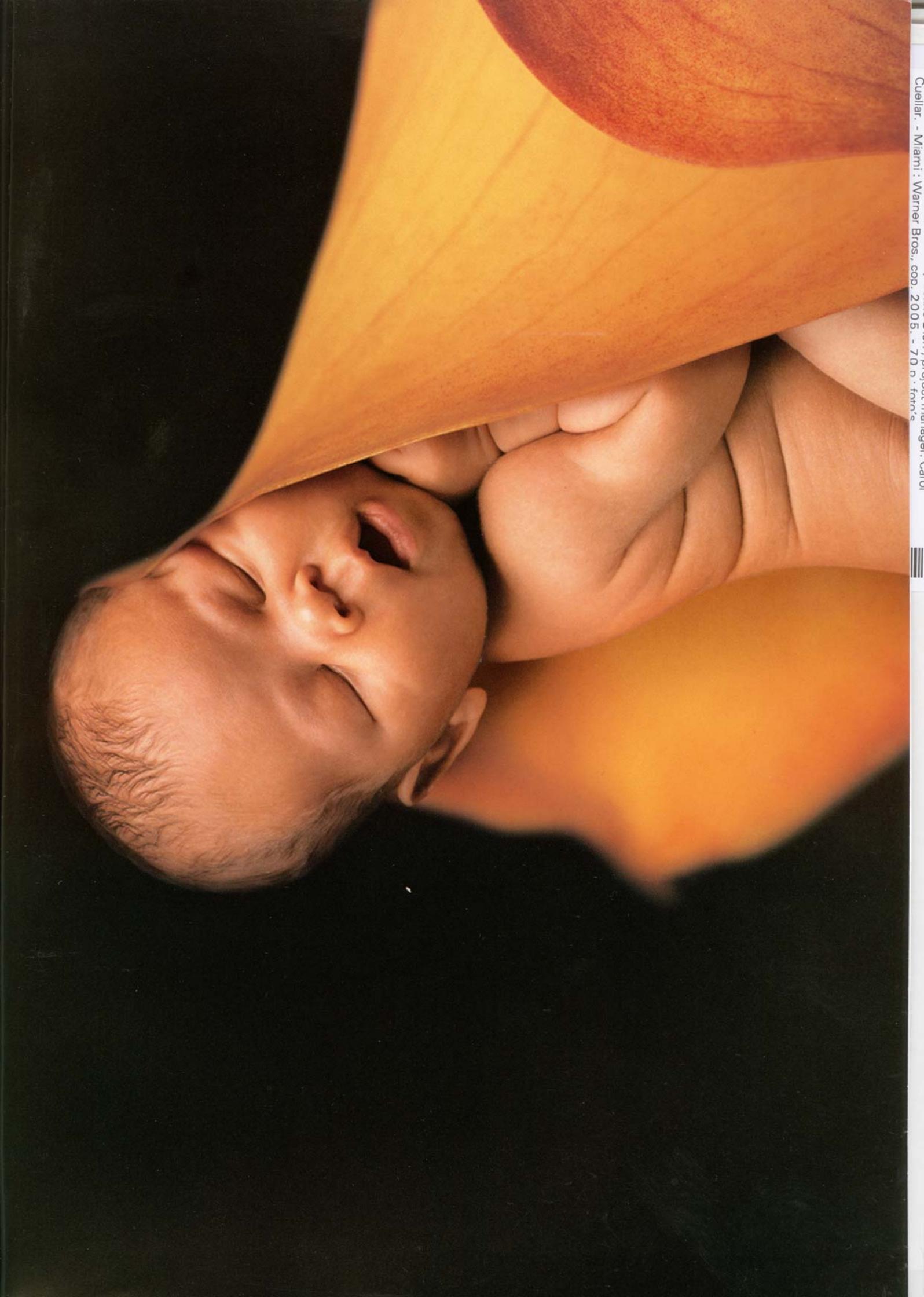
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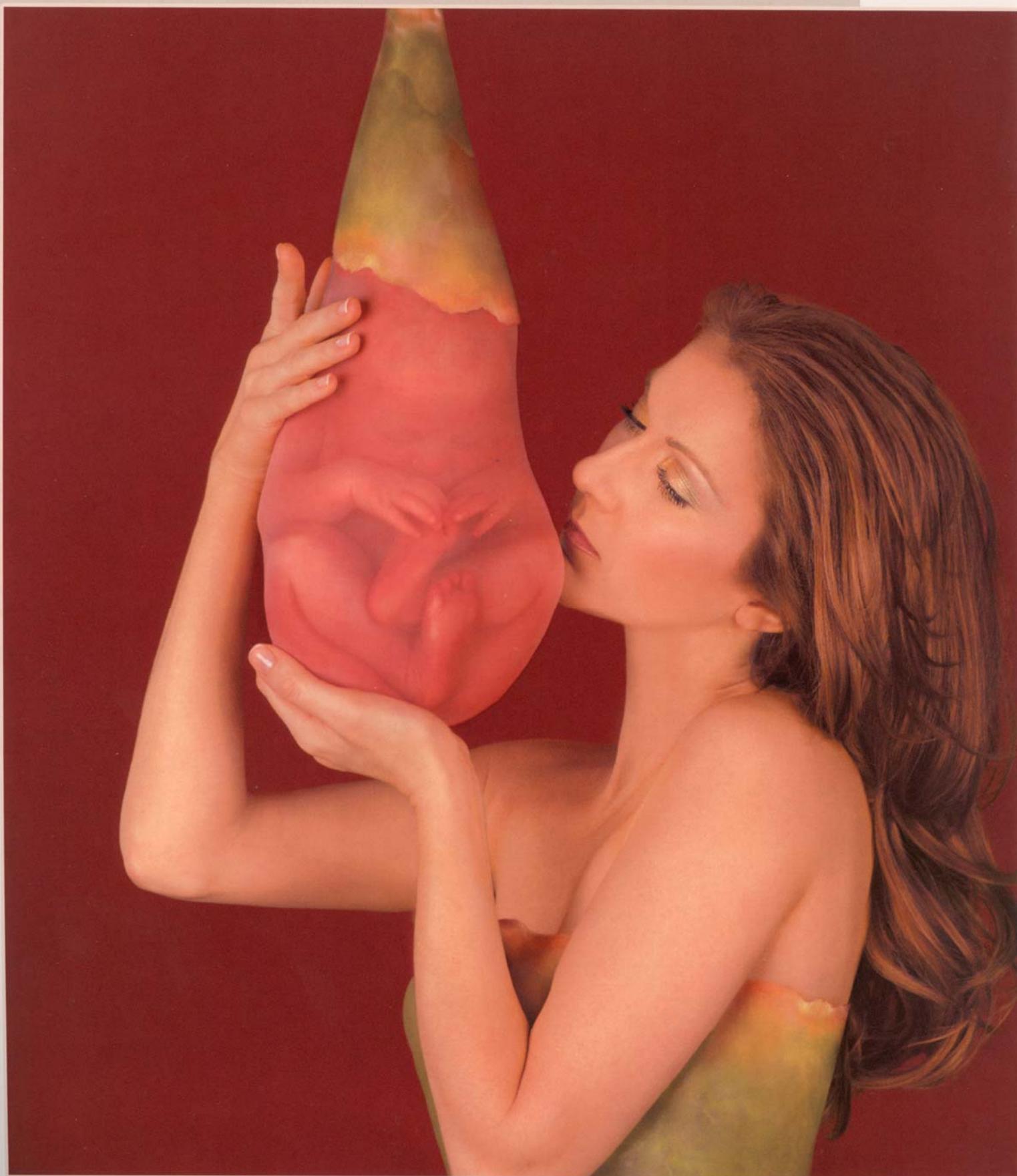
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MIRACLE	9
BRAHMS' LULLABY.....	14
IF I COULD	26
SLEEP TIGHT	20
WHAT A WONDERFUL WORLD	31
MY PRECIOUS ONE.....	36
A MOTHER'S PRAYER.....	42
THE FIRST TIME EVER I SAW YOUR FACE ...	45
BABY CLOSE YOUR EYES	50
COME TO ME.....	54
BEAUTIFUL BOY	66
IN SOME SMALL WAY.....	60

MIRACLE

Words and Music by
LINDA THOMPSON and STEVE DORFF

Slowly ♩ = 63

N.C.

*Em

Bm/D

C

D/C

G/B

Am7

D7sus

D7

Musical notation for the first system, including guitar chords and piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *mf* and *rit.*

Verse: (with pedal)

G

A7sus

A7

D7sus

D7

Musical notation for the second system, including lyrics and piano accompaniment. The piano part continues with a steady bass line and a melodic line in the right hand. Dynamics include *a tempo*.

1. You're my life's one mir a cle,
2. You're the reas on I was born.
3. When you smile at me, I cry.

G

Cmaj7

D7sus

D7

Musical notation for the third system, including lyrics and piano accompaniment. The piano part continues with a steady bass line and a melodic line in the right hand.

ev - 'ry - thing I've done that's good, and you
Now I fi - n'ly know for sure. And I'm
And to save your life, I'd die. With a -

* Original recording in key of F# Major.

To Coda ♯

Em Bm/D C G(9)/B G/B

break my heart_ with ten - der - ness. And I con - fess, it's true: I
 ov - er - whelmed_ with hap - pi - ness, so blessed to hold you close, the
 ro - mance that is pure in heart, you are my dear - est part. What -

1. C G/B Am7(4) D7sus

nev - er knew a love like this 'til you.

rit.

2. C G/B C G/B

one that I love most. Though the fu - ture has so much for you in

Am7(4)



D7sus



D7



G



store,

who could ev - er love you more?

The

Bridge:



C(9)/E



Cm/Eb



G/D



near - est thing to heav - en, you're my an - gel from a - bove.

Cmaj7



A7/C#



D7sus



D7



D.S. al Coda

On - ly God cre - ates such per - fect love.

rit.

Coda



ev - er it re - quires, I live for your de - sires. For -

C G/B Am7(4) D7sus D7

get my own; your needs will come be - fore. Who could ev - er love

G A7sus A7 D7sus D7

— you — more?

G Cmaj7 D7sus D7

There is

Em Bm/D C G(9)/B G/B

noth - ing you could ev - er do to make me stop lov - ing you. And

a tempo

C G/B C G/B Em7

ev - 'ry breath I take is al - ways for your _____ sake. You

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It features five measures of music with lyrics: "ev - 'ry breath I take is al - ways for your _____ sake. You". Above the staff are five guitar chord diagrams: C, G/B, C, G/B, and Em7. The bottom staff is a piano accompaniment in treble and bass clefs, with a key signature of one sharp. It consists of two measures of music.

C G/B Em7 Am7(4)

sleep in - side my dreams and know _____ for sure.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp. It features four measures of music with lyrics: "sleep in - side my dreams and know _____ for sure.". Above the staff are four guitar chord diagrams: C, G/B, Em7, and Am7(4). The bottom staff is a piano accompaniment in treble and bass clefs, with a key signature of one sharp. It consists of two measures of music.

D7sus D7 G A7sus A7

Who could ev - er love _____ you _____ more?

rit. *a tempo*

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp. It features four measures of music with lyrics: "Who could ev - er love _____ you _____ more?". Above the staff are five guitar chord diagrams: D7sus, D7, G, A7sus, and A7. The bottom staff is a piano accompaniment in treble and bass clefs, with a key signature of one sharp. It features a *rit.* (ritardando) marking in the first measure and an *a tempo* marking in the second measure. The system ends with a double bar line.

D7sus D7 G(9)

hold *l.h.*

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp. It features three measures of music, ending with a fermata. Above the staff are three guitar chord diagrams: D7sus, D7, and G(9). The bottom staff is a piano accompaniment in treble and bass clefs, with a key signature of one sharp. It features a *hold* marking in the second measure and an *l.h.* (left hand) marking in the third measure. The system ends with a double bar line.

BRAHMS' LULLABY

JOHANNES BRAHMS
Arranged by DAVID FOSTER

Moderately ♩ = 96

N.C. G Gmaj7/F# Em D

mf *rit.*

(with pedal)

First system of music for the first four measures. It includes a guitar staff with chord diagrams, a vocal line, and a piano accompaniment with dynamics *mf* and *rit.* and the instruction "(with pedal)".

Am Am(maj7) D7 G

1. Lul - la -

a tempo

Second system of music for measures 5-8. It includes a guitar staff with chord diagrams, a vocal line starting with "1. Lul - la -", and a piano accompaniment with the instruction *a tempo*.

Verse 1:

Gmaj7 G6 D

by and good night; in the sky, stars are bright. 'Round your

Third system of music for the verse, measures 9-12. It includes a guitar staff with chord diagrams, a vocal line with lyrics, and a piano accompaniment.

Am Am(maj7) D7 G(9)

head, flow - ers gay; set your slum - bers till day. Lul - la -

G Gmaj7 G6 D7/A

by and good night; in the sky, stars are bright. 'Round your

Am Am(maj7) D7 G F/G G

head, flow - ers gay; set your slum - bers till day. 1. Close your

Bridge 1:

C G/B Am D G(9) F/G G

eyes now, and rest; may these hours be blessed. Close your

rit.

C G/B Em7 A7 A13 A7(#5) Dsus D

eyes now, and rest; may these hours _____ be_ blessed. 2. Bon - ne

a tempo *rit.*

Verse 2:

G Gmaj7 G6 D7/A

nuit, cher en - fant, dans tes lan - ges blanches. _ Re -

a tempo

Am Am(maj7) D7

pose, joy - eux en_ rê - vant des

Verse 3:

E♭ E♭maj7 E♭6 B♭ Fm

cieux. _____ (Inst.)

Fm(maj7) Bb7 Eb Eb(9)

This system contains the first four measures of the piece. It features a guitar chord chart at the top with four chords: Fm(maj7), Bb7, Eb, and Eb(9). Below the guitar part is a piano accompaniment consisting of a treble and bass clef staff. The bass line starts with a half note F, followed by quarter notes G, A, B, and C. The treble line has a half note F, followed by quarter notes G, A, B, and C. The key signature has two flats (Bb and Eb).

Ebmaj7 Eb6 Bb7/F Fm

This system contains the next four measures. The guitar chord chart shows Ebmaj7, Eb6, Bb7/F, and Fm. The piano accompaniment continues with a similar rhythmic pattern. The bass line has a half note Eb, followed by quarter notes F, G, Ab, and Bb. The treble line has a half note Eb, followed by quarter notes F, G, Ab, and Bb.

Fm(maj7) Bb7 A7sus A7

2. Quand le

This system contains the next four measures. The guitar chord chart shows Fm(maj7), Bb7, A7sus, and A7. The piano accompaniment continues. The vocal line begins in the fourth measure with the lyrics "2. Quand le". The key signature changes to one flat (Bb) and the time signature changes to 4/4. A "rit." marking is present in the piano accompaniment.

Bridge 2:

D A/C# Bm E A(9) G/A A

jour re - vien - dra tu te ré - veil - le - ras. — Quand le

This system contains the final four measures. The guitar chord chart shows D, A/C#, Bm, E, A(9), G/A, and A. The piano accompaniment continues. The vocal line continues with the lyrics "jour re - vien - dra tu te ré - veil - le - ras. — Quand le". The key signature changes to two sharps (D and F#) and the time signature remains 4/4. A "rit." marking is present in the piano accompaniment.

D A/C# F#m7 B7 B13 B7(#5) E7sus E

jour re - vien - dra tu te ré - veil - le - ras.

a tempo *rit.*

Verse 4:

A Amaj7 A6 E7

(Inst.)

a tempo

Bm Bm(maj7) E7 A

Lul - la -

A(9) Amaj7 A6 E7/B

by and good night; in the sky, stars are bright. 'Round your

Bm Bm(maj7) E7

head, flow - ers gay; set your slum - bers till

rit.

D Bm7 Dm/F D/E E

day.

a tempo *rit.*

p. *p.* *pp.* *p.*

A

freely

SLEEP TIGHT

Words and Music by
 RICHARD PAGE, JON LIND
 and JOHN LANG

Moderately fast ♩ = 124

E♭2 B♭/D F/C

The first system of music features a guitar part with three chords: E♭2, B♭/D, and F/C. Below the guitar part is a piano accompaniment in 4/4 time, marked *mf*. The piano part consists of a treble and bass clef staff with a melodic line in the treble and a bass line in the bass.

E♭2 B♭/D F/C

The second system continues the guitar and piano accompaniment. It includes the same three chords: E♭2, B♭/D, and F/C. The piano accompaniment continues with the same melodic and bass lines.

1. Now,

Verse:

F Fmaj9

The verse section begins with the guitar chords F and Fmaj9. The piano accompaniment continues with the same melodic and bass lines. The lyrics are written below the piano part.

hush, my lit - tle one, don't be a - fraid,
 my sleep - y head, your car-riage waits...



your dad - dy's right here.
to take you off to bed.



It's just a lit - tle dream.
Let go your ti - ny hands



And now it's gone, there's
and drift a - way to a



noth - ing to fear.
bright en - chant - ed land.

B \flat F/A B \flat F/A

So close_ your eyes.____
I pro - mise you,____

I'll sing_ a sweet_ lul - la - by.
your sweet - est dreams_ will come_ true.

Dm F/C B \flat

Lay_ your head_ close to_ my heart.____
Now, leave_ this wear - y world_ be - hind.____ } And

Chorus:
F Fmaj7 F7 G

Sleep_ tight.____ The an - gels hov - er o - ver you. } They spread_

3rd time: (Whispered:) Sleep tight, sleep tight, sleep tight.

B \flat Csus F Ab6 B \flat

____ their wings_ to keep_ you safe_ and warm. The



star - light in the heav - ens high a - bove you will light



To Coda



a path to find your way back home. Yeah, sleep

1. 2.

Bridge:



tight. 2. And now, So, close your eyes and



wish up - on the bright - est star. 'Cause when you dream, it

Bb/D



Dm



F/C



Bb



does - n't mat - ter where_ you are._ Near to me,_ or ver - y far,

Csus



C

*D.S. al Coda*

I'll al - ways be with you.

Csus



Coda

F



Fmaj7



_ your way._ Sleep_ tight._ The an -

F7



G



Bb



gels hov - er o - ver you. They spread_ their wings_ to keep_

Csus

E \flat (9)

B \flat /D

— you safe — and warm.
(Safe and

F/C

E \flat 2

warm.) (Safe
(Lead vocal ad lib.)

1.

B \flat /D

F/C

and warm.)

2.

E \flat 2

B \flat /D

F

Yeah, I'll keep you safe, safe and warm.

IF I COULD

Words and Music by
MARTI SHARRON,
RON MILLER and KEN HIRSCH

Slowly, with expression ♩ = 56

A \flat 5



1. If I

(with pedal)

Verses 1 & 2:



could, 2. If I could, I'd pro - tect you from the sad - ness in your
I would teach you all the things I've nev - er

E \flat m/G \flat



Cm7(\flat 5)/F



F7/A



eyes, learned, give you cour - age in a world of com - pro -
and I'd help you cross the bridg - es that I've

If I Could - 5 - 1
PFM0432

Bbm 11



1.

Ebsus



2.

Ebsus



mise.
burned.

Yes,

I would.

Yes,

I would.

Bridge:

Fm(9)



Ab/Eb



Bb7/D



If I could,
If I live

I would try to shield_

your in - no - cence

from

to

Eb



Ab/C



time,
be,

but a part of life_

I gave you

is - n't

road with

Dm7(b5)



Dm7(b5)/G



G7



mine.
me.

I watched you grow
My yes - ter - day

so I could
won't have to



To Coda

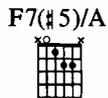
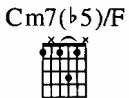
let be you your go. 3. If I

Verse 3:



could, I would help you make it through the hun - gry years, But I

a tempo



know that I could nev - er cry your tears. But I would if I



D.S. al Coda

could. —

Verse 4:

♯ Coda



Abmaj7



Eb/G



F7sus



Bb(9)



way. 4. If I I knew, I would

rit. *a tempo*

F/A

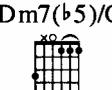


Fm/Ab



try to change_ the world_ I brought you to, and there

Dm7(b5)/G



G7(#5)



G7/B



Cm7



is - n't ver - y much that I _____ could do. _____

Cm7/F



Freely
N.C.

But I would if I _____



1.2.

could. (Vocal ad lib.)

a tempo

3.
F7sus



Eb



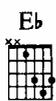
Bb(9)/D



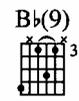
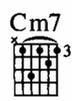
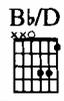
I did-n't change _ your world. _



Freely
N.C.



But I would, _ if I _ could.



rit.

WHAT A WONDERFUL WORLD

Words and Music by
GEORGE DAVID WEISS and BOB THIELE

Slowly, rubato (♩ = 64)

Verse 1:

*    

mf 1. I see trees of green; red roses, too.

(a cappella)

(with pedal)

I see them bloom for me and you, and I think to my - self,

"What a won - der - ful world." 2. I see

* Verse 1 a cappella; chord harmonies under dashed line are implied.

Verse 2:

B♭ Dm7 E♭maj7 F/E♭ Dm7 Gm7

skies of blue and clouds of white,

a tempo

Cm7 F7 B♭maj7 E♭maj7 Am7(b5) D7 Gm7

the bright bless - ed day, the dark sa - cred night,

G♭ Cm7 F7

and I think to my - self, "What a won - der - ful

B♭ E♭m7 B♭maj7

world." The

Bridge:



col - ors of the rain - bow, so pret - ty in the sky,



are al - so on the fac - es of peo - ple go - in' by. I see



friends shak - in' hands, say - in', "How do you do?"



They're real - ly say - in', "I love you." 3. I hear

rit.

Bb Dm7 Ebmaj7 F/Eb Dm7 Gm7

ba - bies cry; I've watched them grow.

a tempo

Cm7 F7 Bbmaj7 Ebmaj7 Am7(b5) D7 Gm7

They'll learn much more than I'll ev - er know, and I

Gb Eb/F F7 Ab9(b5)

think to my - self, "What a won - der - ful world." Mm...

G7sus G7 Cm11 Gb9 Eb/F

freely

I think to my - self what a won - der - ful

rit. *freely, colla voce*

Eb Gm7 Abmaj7 Bb/Ab Gm7 Cm7 Fm7 Bb7 Ebmaj7 Abmaj7
 world. Ah,

a tempo

Verse 4:
 Dm7(b5) G7 Cm7 Ab/Bb Eb Gm7 Abmaj7 Bb/Ab Gm7 Cm7
 hm. 4. I see trees of green, red ros - es, too.

Fm7 Bb7 Ebmaj7 Abmaj7 Dm7(b5) G7 Cm7 Cb
 I see them bloom for me and you, and I think to my-self,

rit.

Ab/Bb N.C. Abmaj7 Fm11 Dbmaj7(#11) Ab/Bb Eb(9)
 freely "What a won-der-ful world."

freely, colla voce

MY PRECIOUS ONE

Words and Music by
PEER ASTROM and STEPHANIE BENTLEY

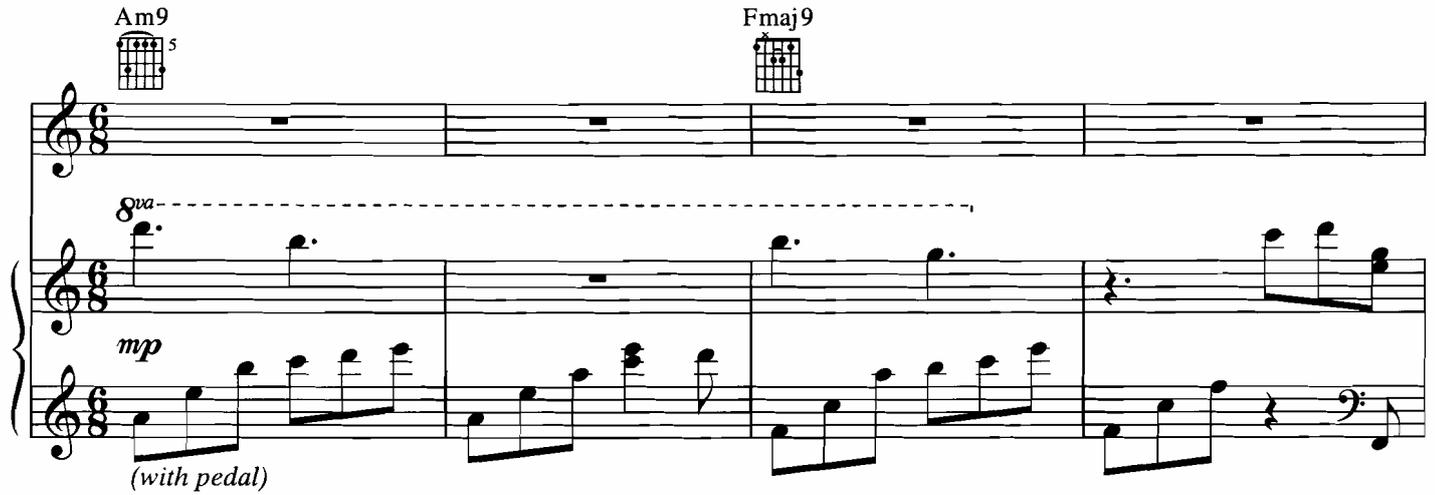
Slow ballad ♩. = 56

Am9  5

Fmaj9 

mp
(with pedal)

sva

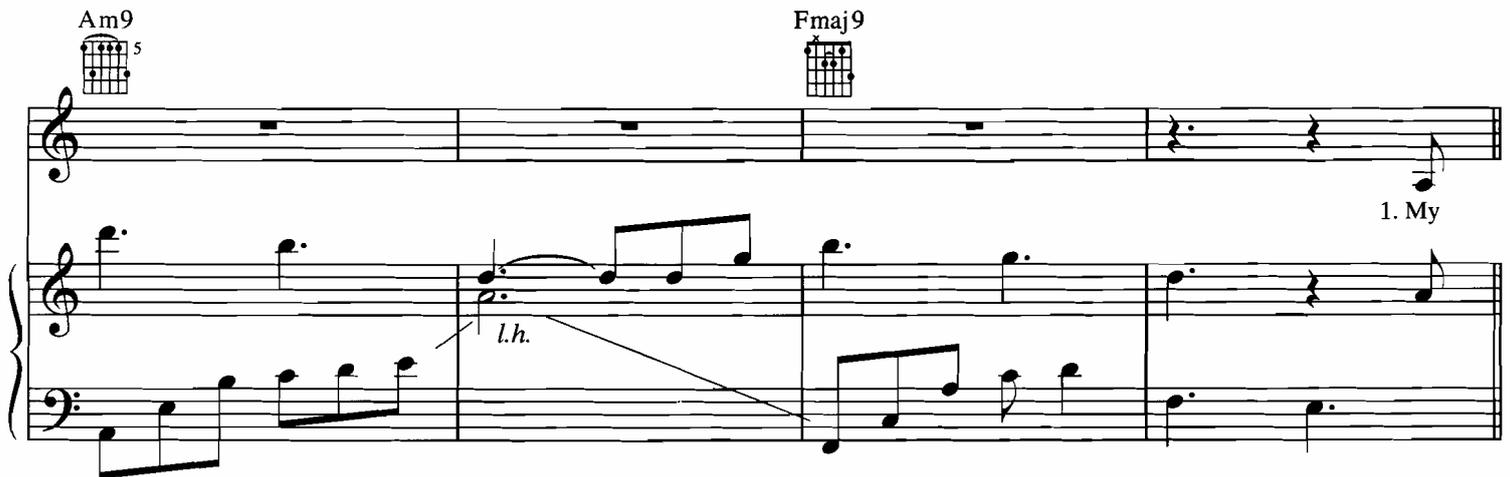


Am9  5

Fmaj9 

l.h.

1. My



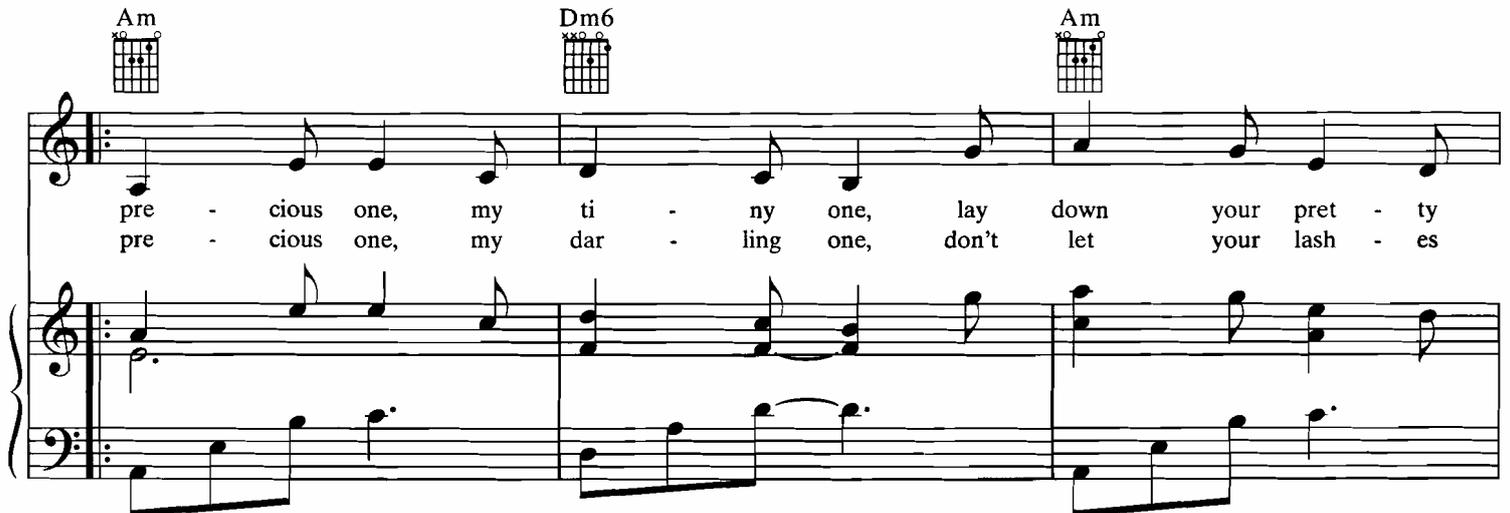
Verses 1 & 2:

Am  5

Dm6 

Am 

pre - cious one, my ti - ny one, lay down your pret - ty
pre - cious one, my dar - ling one, don't let your lash - es



E7sus

E7

Am

Dm6

Bm7(b5)

head. weep. My dear cher - esthed one, my sleep - y one, it's
My dear cher - esthed one, my sleep - y one, it's

F

E7

1. Am

time to go to bed. 2. My
time to go to bed.

2. Am

Bridge 1: F

sleep. 1. Just bow your head and
cresc. mf

G/B

Am

give your cares to me. Just close your

F



E7sus



E7/G#



Am



G



eyes _____ and fall in - to the sweet - est

rit.

D/F#



Fmaj9



F/G



G7



dreams. _____ 'Cause in my lov - ing arms _____ you're

decresc. *mp a tempo* *rit.*

Am



Dm6



Bm7(b5)



F



E7



safe as you will ev - er be. So, hush, my _____ dear, and _____

a tempo *rit.*

Am9



Fmaj9



sleep. _____ Na na na

a tempo

Am9



Fmaj9



na na.

Bridge 2:

Am



A/C#



F



2. And in your dreams you'll

cresc. *mf*

G/B



Am



Bb/C



C7/Bb



ride on an - gel's wings, dance with the

F/A



E7sus



E7



Am



G



stars, and touch the face of God.

rit.

D/F#



Fmaj9



F/G



G7



And if you should a - wake... 3. My

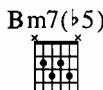
decresc. *mp a tempo* *rit.*

Verse 3:



pre - cious one, my ti - ny one, I'll kiss your lit - tle cheek. And

8va



un - der - neath the smil - ing moon, I'll sing you_ back to

(8va)



sleep.

mf

Amaj7



Musical notation system 1: Treble and bass clefs with a grand staff. Includes a triplet of eighth notes in the treble staff.

Dmaj9



Amaj7



Musical notation system 2: Treble and bass clefs with a grand staff. Includes vocal lines with lyrics "Ooh." and "Ah.".

Dmaj9



Amaj7



Musical notation system 3: Treble and bass clefs with a grand staff. Includes a vocal line with the lyric "Ooh.".

Dmaj9



A



Musical notation system 4: Treble and bass clefs with a grand staff. Includes a "rit." (ritardando) marking and a double bar line.

A MOTHER'S PRAYER

Slowly and freely ♩ = 63

Words and Music by
CAROLE BAYER SAGER and DAVID FOSTER

E B/D# A/C# G#m/B G#m Bbsus Bb Eb Eb/Db

mp *mf*

Verse:
Bb

1. I pray you'll be my eyes
light

a tempo

Gm7/C F F/A

and watch her where she goes,
and holds in it her heart. and help her to be
As dark-ness falls each

Bb Gm7/C Cm7/F

wise,
night, help me to let go.
re-mind her where you are.

F Gm7 Gm7/C C7

Ev - 'ry moth - er's prayer, ev - 'ry child
 Ev - 'ry moth - er's prayer, ev - 'ry child

A7sus A7 Dm Bb

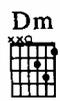
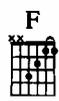
knows. Lead her to a place,
 knows. Need to find a place,

To Coda

Dm Am Bb C7sus C7 Bb/F

guide her with your grace to a place where she'll be safe.
 guide her with your grace. Give her faith so she'll be

F C/Bb Bb Fsus F



Musical notation for the first system, including piano accompaniment and vocal line. The tempo marking *a tempo* is present.



D.S. al Coda

Musical notation for the second system, including piano accompaniment and vocal line. The tempo marking *rit.* is present. The lyrics "2. I pray she finds your" are written below the vocal line.

Coda



safe.

Lead her to a place,

guide her with your grace

Musical notation for the third system, including piano accompaniment and vocal line.



to a place where she'll be safe.

Musical notation for the fourth system, including piano accompaniment and vocal line. The tempo marking *rit.* is present.

THE FIRST TIME EVER I SAW YOUR FACE

Words and Music by
EWAN MacCOLL

Slowly ♩ = 60



mf

(with pedal)

Verse 1:



1. The first time ev - er I saw your



face, I thought the sun

Em



F



rose in your eyes, _____ and the moon _____

C/G



G



G9



C



_____ and the stars _____ were _____ the gifts _____ you _____

Bbmaj7/D



gave _____ to _____ the dark _____

C



_____ and the end - less skies, _____ my love.

Verse 2:

Dm G7sus G7 C

2. The first_ time_ ev - er I_ kissed

Am

your mouth, I felt the earth_ move_

Em F

_ through my hand_ like_ the

C/G G G9 C

trem - bling heart_ of a cap - tive bird_

Bbmaj7



that was there _____ at my _____

Verse 3:

Gm



com - mand, _____ my love. _____ 3. The first _____ time _____

C/G



Bb/F



F



A/C#



ev - er I lay _____ with you, _____

Dm



Am



and felt your heart _____ so close to mine... _____

B \flat C

The first system of music features a vocal line starting with a triplet of eighth notes (Bb, Ab, G) followed by a half note (F). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with a half note (F) and a quarter note (Bb).

Dm A/C# F/C C/G

The first time ev - er I saw

The second system continues the vocal line with the lyrics "The first time ev - er I saw". The piano accompaniment features a more active eighth-note pattern in the right hand, with a bass line that includes a sharp sign (F#) and a half note (Bb).

G7sus G C Bb

your face, your face,

The third system continues the vocal line with the lyrics "your face, your face,". The piano accompaniment maintains the eighth-note pattern in the right hand, with a bass line that includes a Bb chord.

C Bb(9) N.C. C

your face, your face.

The fourth system concludes the vocal line with the lyrics "your face, your face.". The piano accompaniment features a final triplet of eighth notes in the right hand and a bass line with a half note (Bb) and a quarter note (C).

BABY CLOSE YOUR EYES

Words by
CAROL WELSMAN

Music by
ROMANO MUSUMARRA

Moderately ♩ = 84

N.C.




Verse:



— calm, — ev - 'ry-thing is — still. So, ba - by, close —
 — more; — mem - o - ries will — keep. Your dreams will turn —
 — night, — till we meet a — gain. Now, ba - by, close —

To Coda \oplus

— your_ eyes, and rest your wear - y_ — mind. Let me hold you_ —
 — to_ gold, and you will wake and_ find that you hold a_ —
 — your_ eyes, and rest your wear - y_ — mind.

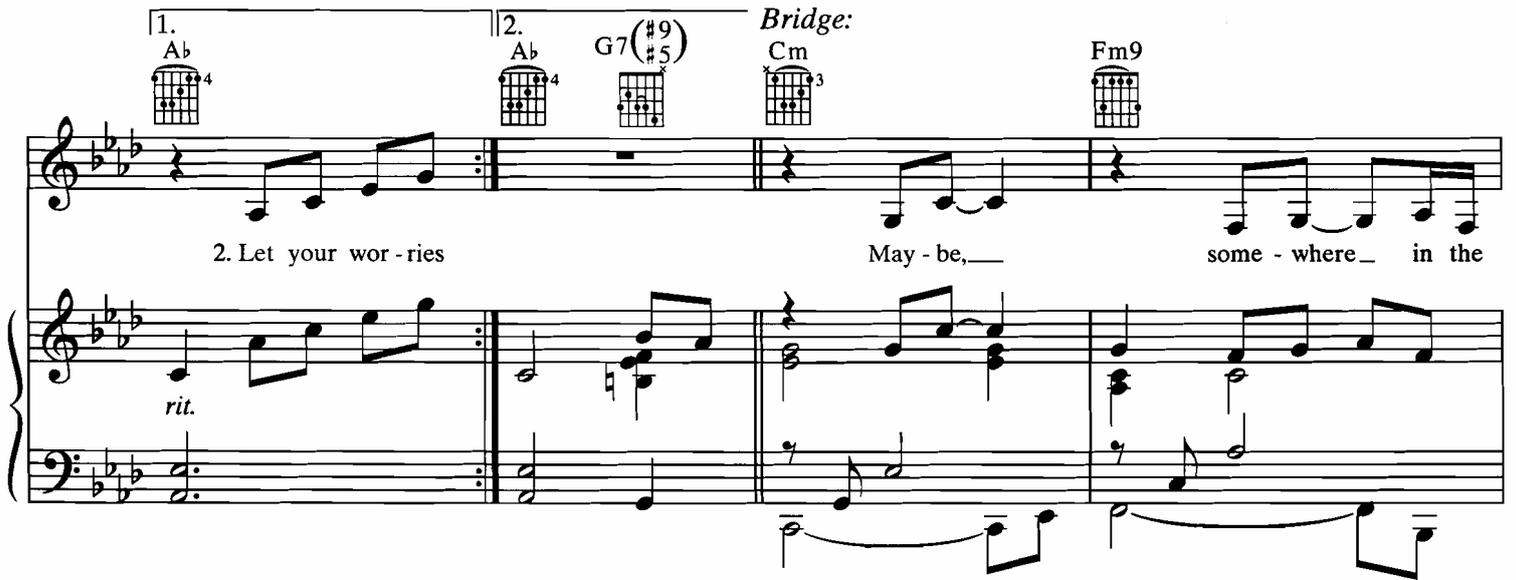
— close. I'll since you this lul-la - by.
 — smile all day from this lul-la - by.

1.  4

2.  4  *Bridge:*  3 

2. Let your wor - ries May - be, some - where in the

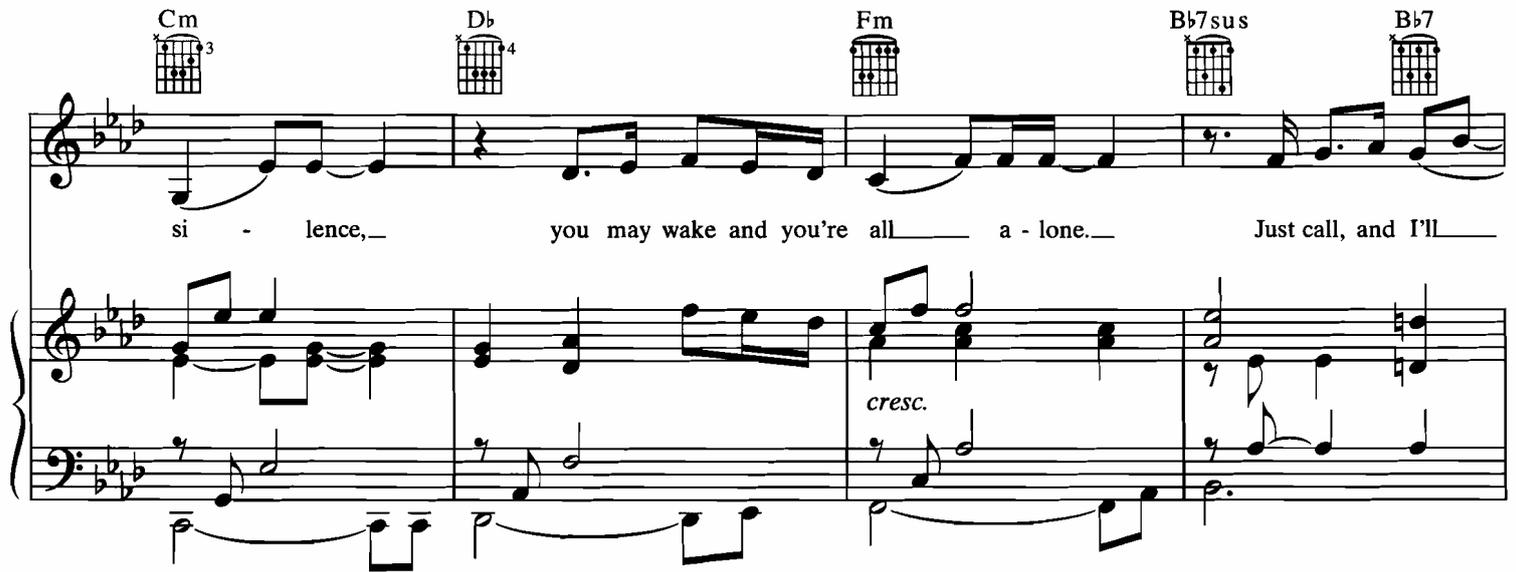
rit.



 3  4   

si - lence, you may wake and you're all a - lone. Just call, and I'll

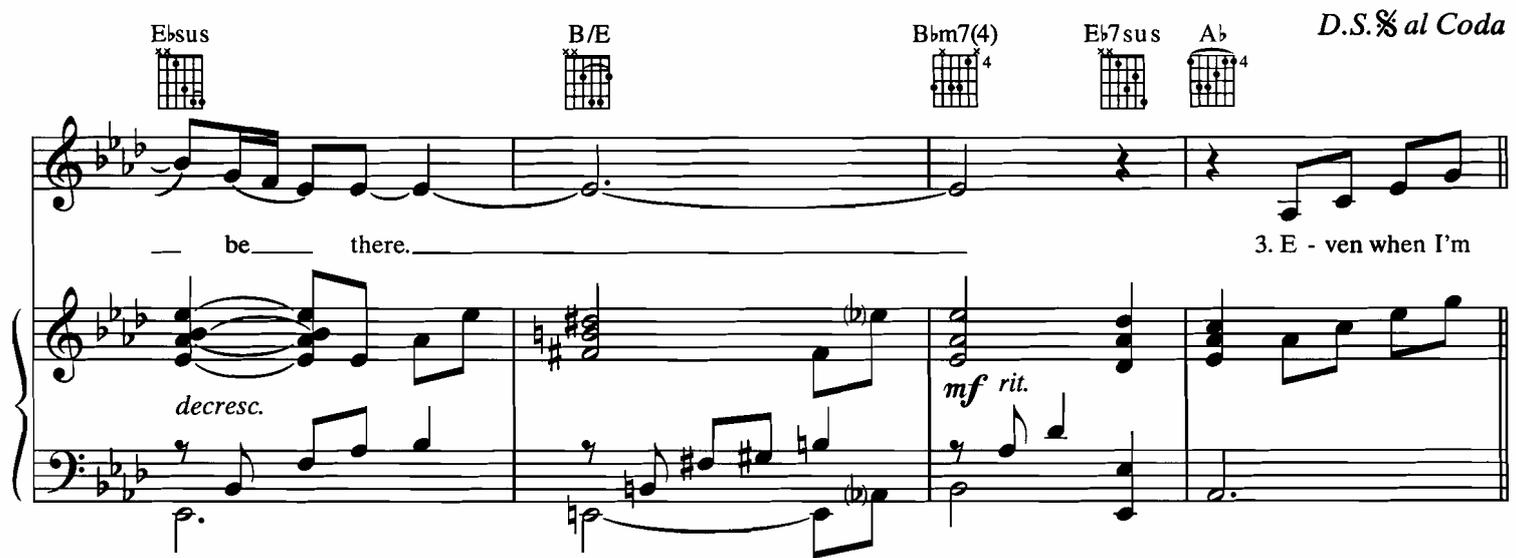
cresc.



   4   *D.S. al Coda*

be there. 3. E - ven when I'm

decresc. *mf rit.*



♩ Coda

Fm9



Dbmaj7



Eb/F



Bbm7



Ab/C



I'll let you know the joy you bring ev-'ry time.

Dbmaj7



Eb/F



Bbm7



Eb7 Eb7sus N.C.



Db



— you hear me sing you this lul-la - by.

decresc. rit. *mp a tempo*

Ab(9)/C



Bbm7



Db



Ab(9)/C



Bbm7



Eb7sus



Eb7



Ab



Abmaj7



Db/Ab



Ab



rit.

COME TO ME

Words and Music by
BEVERLEY MAHOOD
and THOMAS WADE

Slowly ♩ = 66



(with pedal)



Verse:



1. I will al-ways love you, no mat-ter what, no
2. Don't walk a-round with the world on your shoul-ders and your



mat - ter where_ you go_ or what you do_ And know - ing you_
 high - est hopes_ lay - ing on the ground. I know_ you think_



— you're gon - na have_ to do_ things your own way, and that's o - kay_ So, be free_
 — you've got - ta try_ to be_ my he - ro, but don't you_ know_ the stars you



wish up-on spread your wings_ and pro - mise me_ just one thing_
 will fall, that's true,_ but I still_ be - lieve in you_ }

Chorus:



If you ev - er need_ a place_ to cry, ba - by, come_

F Gm11 Bb(9)/D C/E

to me, come to me. I've

F Bb(9)/D C/E

al - ways known that you were meant to fly, but you can come

F C/E Dm Db+

to me. If the world breaks your heart, no mat-ter

F/C Bm7(b5) Gm11 Bb(9)/D C/E

where on earth you are, you can come to

1.



Bb(9)/D



me.

Bridge:

2.



me. And those sev - en seas_ you sail, or the



wind - ing road_ you roam,_ leave you lost and_ feel - ing all a - lone,_



let my heart_ be your bea - con home.

Chorus:



If you ev - er need a place to cry, ba - by, come

a tempo



to me, come to me. I've



al - ways known that you were meant to fly, but you can come



to me. When the world breaks your heart, no mat - ter

F#C#



Cm7(b5)



where on earth you are,

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 2/4. The vocal line contains the lyrics "where on earth you are," with a long note on "you" and a fermata on "are,". The piano accompaniment includes a "rit." (ritardando) marking.

Freely



you can come to me.

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "you can come to me." with a long note on "to" and a fermata on "me.". The piano accompaniment includes an "a tempo" marking.

B(9)/D#



C#E#



F#



The third system of music shows the piano accompaniment for the final part of the piece. It includes a "rit." (ritardando) marking and ends with a fermata.

IN SOME SMALL WAY

Words and Music by
RICHARD PAGE and DAVID TYSON

Moderately slow ♩ = 84

Verse 1:

D G/D A/D

1. There's a tree, stand-ing there in such an or - di - nar - y

mp

D Bm7 Em7 Asus

way. But as I look a - round ev-'ry-thing keeps chang - ing.

Verses 2 & 3:

A D G/D A/D

2. There's a leaf heart on that tree and it floats in - to a that un - locks your des - tin -

D Bm7 Em7

stream. And like ev - 'ry - thing it gets car-ried a - way to the
y. Look with-in and we'll find ev-'ry - thing we're long-ing

Chorus:

A sus A Em7

sea. And if we give a
for. }

A D Dmaj7 G

lit - tle of our love a - way, may-be

Em7 A/C# D

meet in the mid-dle ev-'ry night and day.

*Harmony 2nd time only.



If we could hear _____ just a whis - per of what the



heart _____ needs to say. It could sure make a



dif - frence in some small, _____ in some small



way. 3. In your way. Oh, _____

Bridge:

E Em7 D/E

may you cher - ish each mo - ment you

A/E C G/B

live, and know all the love that you give will go on

Verse 4:
A sus Bsus B E

and on and on. 4. There's a sky, vast and

A/E B/E E

blue, and it lies deep in - side of you. Breathe it

C#m7 F#m7 Bsus B

in, let it out, breathe it in a - gain. And if

Chorus:

F#m7 B E

we give a lit - tle of our love a -

A F#m7 B/D#

way, may-be meet in the mid-dle ev - ry

E E/G# F#m7

night, ev - 'ry day. If we could hear just a

B/D# E Amaj7

whis - per if what the heart's try'n' to say. It could

F#m7 B/D# A(9)/C#

sure make a dif-f'rence in some small,

Bsus B B7sus E Esus

in some small way,

E Esus E Esus E

in some small way.

BEAUTIFUL BOY

Words and Music by
JOHN LENNON

Moderate calypso ♩ = 112

G




Verse:

G




1. Close your eyes, — have no fear, —
2. 3. 4. See additional lyrics



the mon - ster's_ gone, — he's on the_ run — and your

Chorus:



mom - my's here. — Beau - ti - ful, beau - ti - ful,

beau - ti - ful, beau - ti - ful boy. —

Beau - ti - ful, beau - ti - ful, beau - ti - ful, beau - ti - ful boy. —

To Coda \oplus 1.3.

2. Be - fore you boy. —

Bridge:

Em Em(maj7) Em7

Out on the o - cean, sail - ing a - way. —

E C G

I can hard - ly wait —

C G C

to see you come of age, — but I guess we'll both —

G D7

— just have — to be pa - tient. 'Cuz it's a

The musical score is written for guitar and piano. It features a key signature of one sharp (F#) and a common time signature. The guitar part is shown in a single system with chord diagrams for Em, Em(maj7), Em7, E, C, G, C, G, and D7. The piano accompaniment is shown in two systems, with the right hand playing chords and the left hand playing a bass line. The lyrics are: "Out on the ocean, sailing away. I can hardly wait to see you come of age, but I guess we'll both just have to be patient. 'Cuz it's a".

C G C

long way to go, a hard row to hoe.

G C G

Yes, it's a long way to go, but in the mean-

D7

time. 3. Be - fore you

D.S. % al Coda

Coda G Am7

boy. Beau - ti - ful, beau - ti - ful,

beau - ti - ful, beau - ti - ful boy. _____

Beau - ti - ful, beau - ti - ful, beau - ti - ful, beau - ti - ful boy. _____

Rubato N.C.

Dar - lin', dar - lin'. dar - lin', my beau - ti - ful _____ boy. _____

Verse 2:
 Before you go to sleep,
 Say a little prayer.
 Every day, in every way
 It's getting better and better.
 (To Chorus:)

Verse 3:
 Before you cross the street,
 Take my hand.
 Life is what happens to you
 While you're busy making other plans.
 (To Chorus:)

Verse 4:
 Before you go to sleep,
 Say a little prayer.
 Every day, in every way
 It's getting better and better.
 (To Chorus:)

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MIRACLE
BRAHMS' LULLABY
IF I COULD
SLEEP TIGHT
WHAT A WONDERFUL WORLD
MY PRECIOUS ONE
A MOTHER'S PRAYER
THE FIRST TIME EVER I SAW YOUR FACE
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