

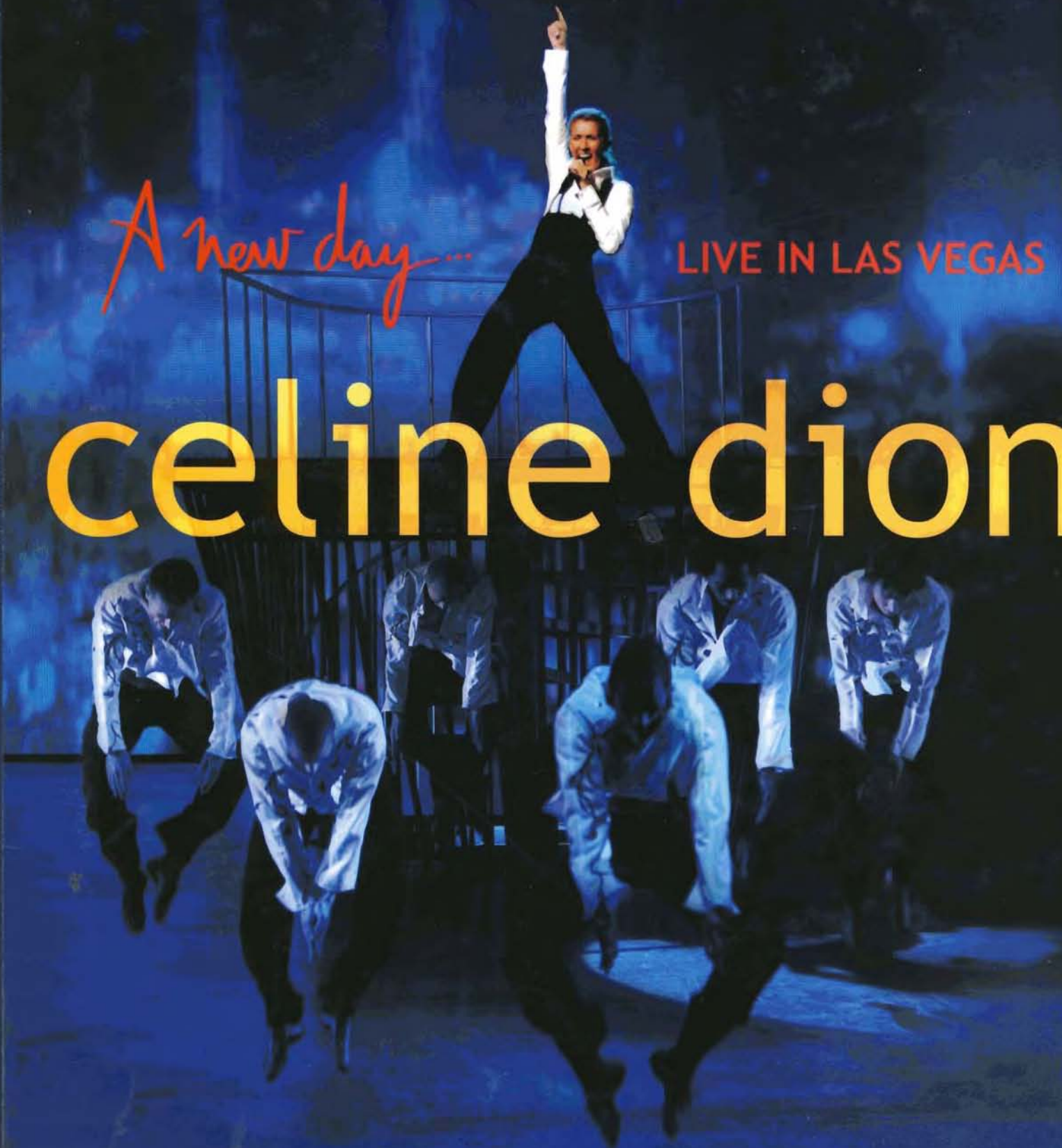
PIANO/VOCAL/CHORDS

CELINE DION A NEW DAY...LIVE IN LAS VEGAS

A new day...

LIVE IN LAS VEGAS

celine dion



CELINE DION A NEW DAY...LIVE IN LAS VEGAS

International Consultant: Ben Kaye

Management: Rene Angelil
FEELING PRODUCTIONS INC.

In Montreal:
2540 Boulevard Daniel-Johnson, #755
Laval, Quebec
Canada H7T 2S3

In Toronto:
1131A Leslie St.
Penthouse #5
Toronto, Ontario
Canada M3C 3L8
Management Contact:
Dave Platel

Business Affairs: Paul Farberman



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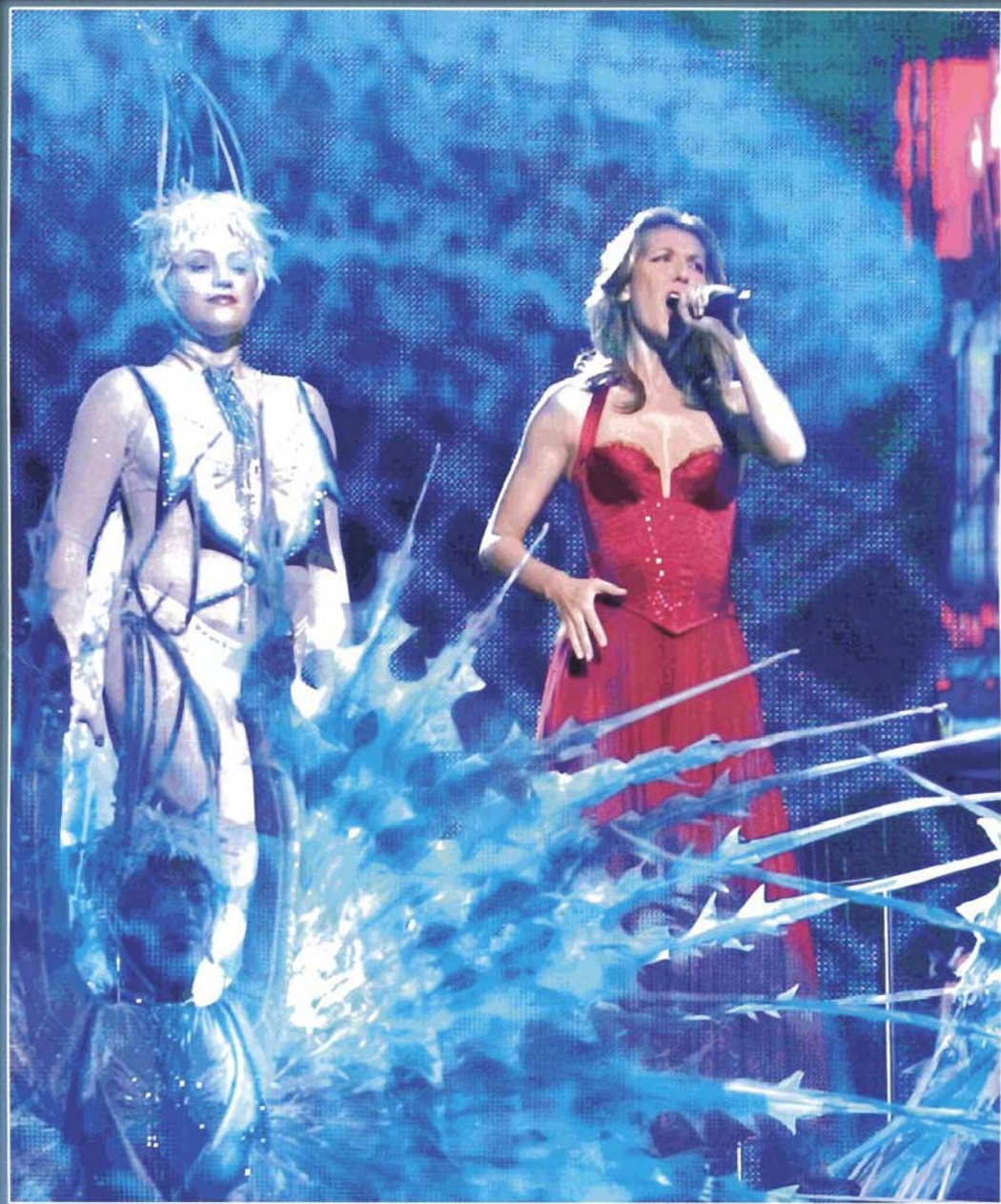
Ben, What a sensational album.
Thank you again for allowing
Warner Bros. Publications
to produce this book.
You are not only an amazing business associate
but a truly unique friend as well.

Carol Cuellar,
Senior Director

Project Manager: CAROL CUELLAR
Book Art Layout: MICHAEL RAMSAY
Photography: ROBERT MORA, TOMASZ ROSSA, DENISE TRUSCELLO
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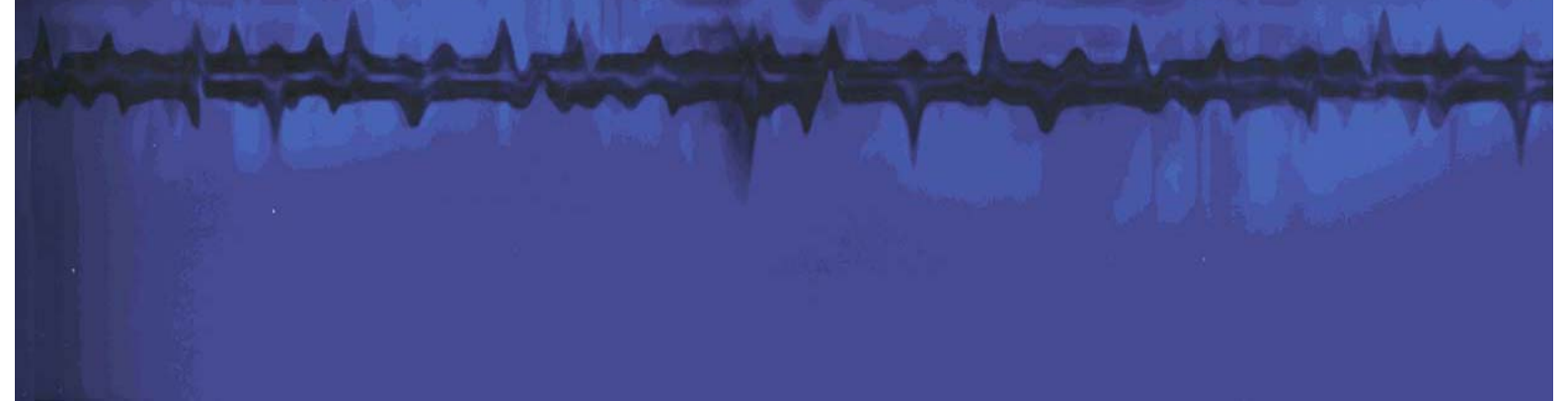
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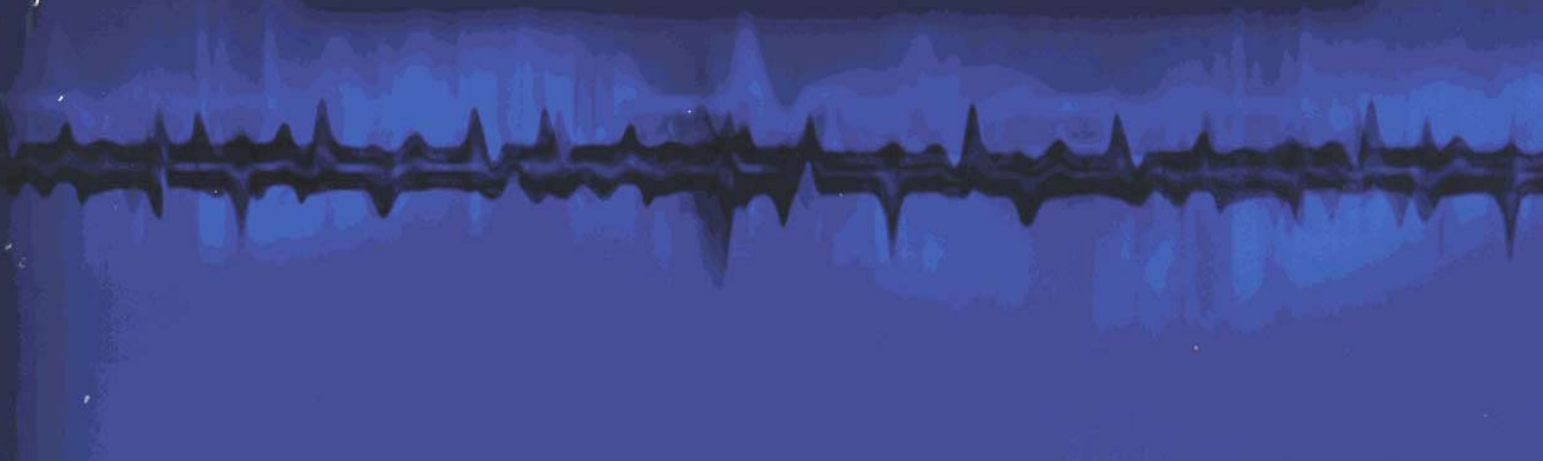
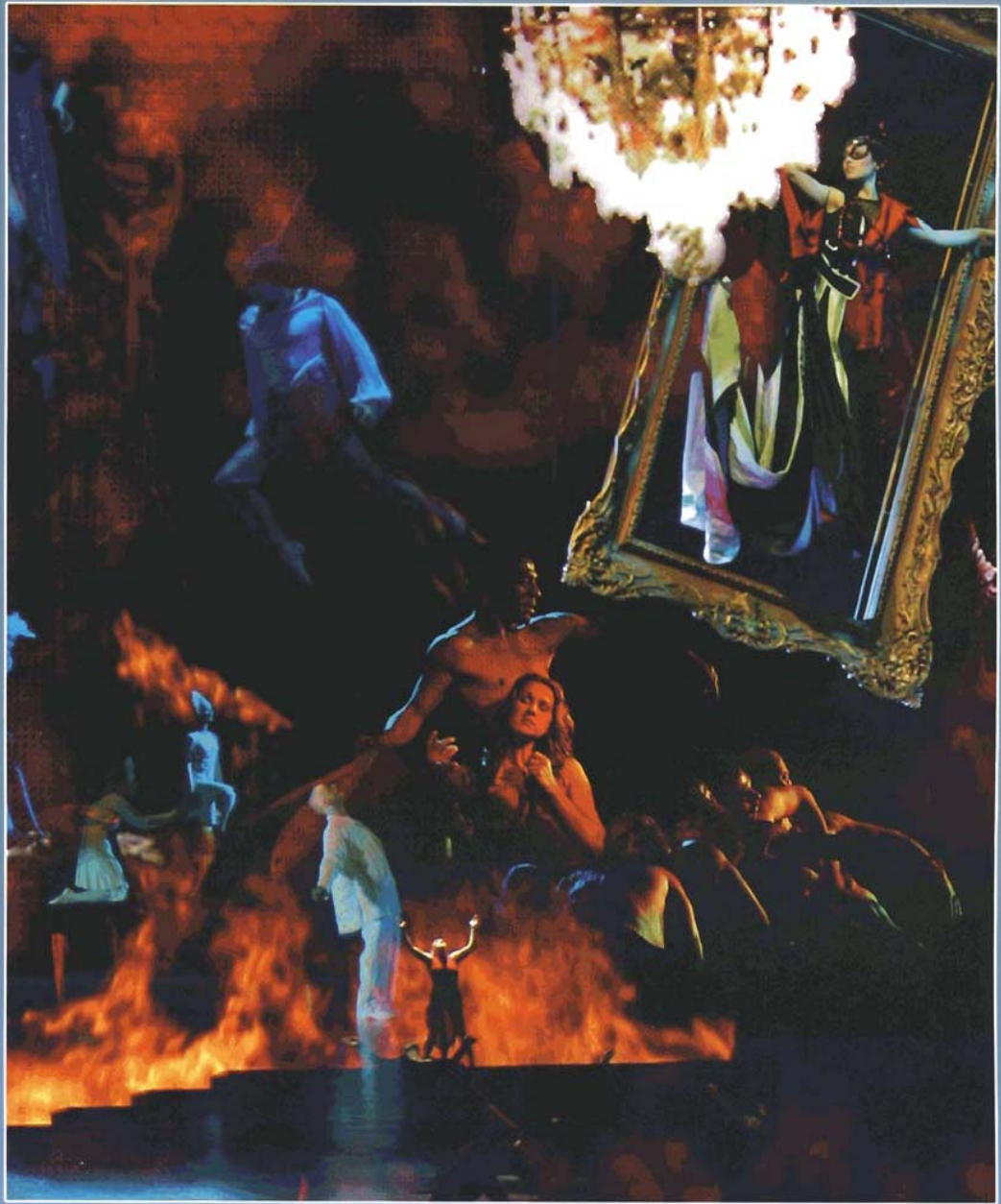












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BECAUSE YOU LOVED ME

(Theme from "Up Close & Personal")

Words and Music by
DIANE WARREN

Slowly $\text{♩} = 76$

Verse:



1. For all those times you stood by me, for all the wings and made me fly, you touched my

mf

G \flat



B \flat m7



truth that you made me see, for all the joy you brought to my life, for all the hand, I could touch the sky. I lost my faith you gave it back to me. You said no

A \flat sus



Fm7



wrong that you made right, for every dream you made come true, for all the star was out of reach, you stood by me and I stood tall. I had your

Gbmaj7



Ebm7/Ab



love I found in you, I'll be for - ev - er thank - ful. ba - by.
love, I had it all. I'm grate - ful for each day you gave me.

Cb6



Bbm7



Ebm7



You're the one who held me up, nev - er let me fall.
May - be I don't know that much, but I know this much is true.

Gbm7



Ebm7/Ab



You're the one who saw me through, through it all. } You were my
I was blessed be - cause I was loved by you. }

§ Chorus:

D \flat



G \flat



strength when I was weak, you were my voice when I could - n't speak. You were my

Bbm7



Absus



A^b



eyes when I could-n't see, you saw the best there was in me, lift-ed me

Fm7



Gbmaj9



Cbmaj7



up when I could-n't reach. You gave me faith 'coz you be-lieved. I'm

To Coda

Ebm7/A^b



1. D^b



Ebm7/A^b



ev-ery-thing I am be-cause you loved me. 2. You gave me

2. D^b



Bridge:



Bbm7



loved me. You were al-ways there for me, the ten-der wind that car-ried me. A

F 7/A



B♭m7



light in the dark, — shin - ing your love — in - to my — life. — You've

E♭m7



D♭/F



been my in - spi - ra - tion, — through the lies, — you were — the truth. My

E♭m7/A♭

*D.S. § at Coda*

world is a bet - ter place be - cause — of you. — You were — my

⊕ Coda

D♭



Fm7/B♭



E♭



loved — me. You were — my strength when I — was weak, you were — my



voice when I could-n't speak. You were__ my eyes when I could-n't see, you saw__ the



best there was__ in me, lift-ed__ me__ up when I could-n't reach. You gave me



faith 'coz you__ be - lieved.__ I'm ev - ery - thing__ I am be - cause__ you



loved__ me. I'm ev - ery - thing__ I am be - cause__ you loved__ me.__

NATURE BOY

Slowly and freely (♩ = 72)

Words and Music by
EDEN AHBEZ

Cm11 Bb9/C Cm11
Bb9/C Cm Cm(maj7)/B Eb6/Bb Eb9
Abmaj7 Eb/G D7(#9) Ab13
G7sus G7(b9) Cm11

mp
(with pedal)
mf
rit.
p
a tempo
mp

There was a boy,

Bb9/C

Cm11

Bb9/C

a ver - y strange en - chant - ed boy. They say he wan - dered

Cm

Cm(maj7)

Cm7

Cm6

Dm7(b5)

Cm/Eb

ver - y far, ver - y far o - ver land and

Ab13

G7sus(b9)

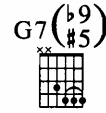
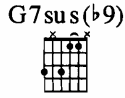
sea. A lit - tle shy and

Cm

Cm/Bb

Am7(b5)

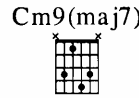
sad of eye, but ver - y wise



was he. And

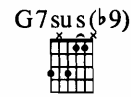
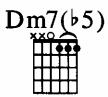


then one day, one mag - ic day, he passed my way.



And while he spoke of man - y things, fools and kings,

cresc. *mf*



this he said to me: "The great - est thing

poco rit. *mp*

G7/F



E♭6



A♭(9)



you'll ev - er learn

A^m7(♭5)



D7



G7(♯5)



is just to love and be loved in re -

C^m11



D^m7(♭5)/C



C^m11



D^m7(♭5)/C



turn."

a tempo

Cm



Dm7(b5)/C



Cm



Dm7(b5)/C



B13 Bb13



Huh.

Huh.

E^b



A^bmaj7



Dm7(b5)



G#9(b5)



wah.

Huh.

And

mf

C#m



B9/C#



C#m



then one day,

one mag - ic day, he passed my way.

B9/C#



C#m



C#m(maj7)



C#m7



C#m6



D#m7



C#m/E



And while he spoke of man - y things,

fools and kings,

this he said

to

A13(#11)



D#m7(b5)



G#F#



E+



me: "The great - est thing you'll ev - er learn

rit. e dim. *mp a tempo*

Freely

A



A#m7(b5)



D#m



G#9(#5)



A



is just to love, and to love in re - turn.

F#m9



Dmaj9



G#9(#5)



C#m13



IT'S ALL COMING BACK TO ME NOW

Words and Music by
JIM STEINMAN

Slowly ♩ = 92



mf

8vb.....

Fsus2/C



8va

8vb.....

G/B



F/A



G11



C



G/B



F/A



G11



1. There were

Verse:



nights when the wind was so cold that my bod - y froze in bed, if I just
 (2.) emp - ty threats and hol-low lies, and when - ev - er you tried to hurt me, I just



lis - tened to it, right out - side the win - dow. There were
 hurt you ev - en worse, and so much deep - er. There were



days when the sun was so cruel that all the tears turned to dust, and I just
 hours that just went on for days, when a-lone at last, we'd count up all the



knew my eyes were dry - ing up for - ev - er.
 chan - ces, that were lost to us for - ev - er,

Em Am F G7 C Em Am

I fin-ished cry-ing in the in-stant that you left, and I can't re-mem-ber where, or when, or
 but you were his-tory with the slam-ming of the door, and I made my-self so strong a-gain some -

F Gsus4 G Em Am F G

how, and I ban-ished ev-ery mem-ory you and I had ev-er
 - how, and I nev-er wast-ed a-ny of my time on you since

allargando

**Chorus:
a tempo**

F G11 C

made, but when you touch me like this, and you
 then, but if I touch you like this, if you

G/B Am7 Dm7 F G7

hold me like that, I just have to ad-mit that it's all com-ing back to me, when I
 kiss me like that, it was so long a-go, but it's all com-ing back to me, if you



touch you like this, — and I hold you like that, — it's so hard to be - lieve, — but it's all —
 touch me like this, — if I kiss you like that, — it was gone with the wind, but it's all —



— com-ing back — to me, it's all com-ing back, — it's all com-ing back to me now. — } There were
 — com-ing back — to me, it's all com-ing back, — it's all com-ing back to me now. — }



mo-ments of gold, and there were flash-es of light, — there were things I'd ne-ver do a-gain, but then, they'd



al-ways seemed right. — There were nights of end-less plea-sure, it was more than a - ny laws al - low, —

Dm G13sus4 C

ba - by, ba - by, if I kiss you like this, — and if you
Ba - by, ba - by, ba - by when you touch me like this, — and when you

G/B Am7 Dm7 F G

whis-per like that, — I was lost long a - go, — but it's all — com-ing back — to me. If you
hold me like that, — it was gone with the wind, but it's all — com-ing back — to me. When you

C G/B Am7 Dm7

want me like this, — and if you need me like that, — it was dead long a - go, — but it's all —
see me like this, — and when I see you like that, — then we see what we want — to see, all —

F G Am7 Dm7 F G

— com-ing back — to me. It's so hard to re - sist, — but it's all — com-ing back — to me. I can
— com-ing back — to me, the flesh and the fan - tas - ies, all — com-ing back — to me. I can

Am7 Dm7 F G7 1. Am G/B

bare-ly re - call, _ but it's all _____ com-ing back__ to me now, _____
 bare-ly re - call, _ but it's all _____ com-ing back__ to me now...

Fadd9/C Em Am G/B

but it's all com-ing back. _____

Fadd9 Dm 2. F

2. There were those _____

C F C F

Dm7



F



rit.

G11



If you for-

a tempo

C



G/B



Am7



Dm7



- give me all this, _ if I for - give you all that, we for - give and for - get, _ and it's all _

F



G



C



G/B



_ com-ing back _ to me, when you see me like this, _ and when I see you like that, _ we see

Am7



Dm7



F



G7



Am7



Dm7



just what we want _ to see, all _ com-ing back _ to me, the flesh and the fan - tas - ies, all _

F G Am7 Dm7 F G7

— com-ing back_ to me, I can bare - ly re - call, — but it's all — com-ing back_ to me

C F C

now, _____ and when you kiss me like this, —

F C F

and when I touch you like that, — and if you

C F/A C

do it like this, — and if we ...

I'M ALIVE

Words and Music by
KRISTIAN LUNDIN and ANDREAS CARLSSON

Moderately ♩ = 104



Mmm, _____ mmm. _____

mf



I get wings to fly,



N.C.

oh, _____ I'm a - live, _____ yeah...

(Drums)

The first system of music features a vocal line on a single staff with a treble clef and a key signature of two flats. The piano accompaniment is written for a grand piano with three staves (treble, middle, and bass clefs). The piano part consists of a steady eighth-note bass line in the left hand and a more complex eighth-note pattern in the right hand.

Chorus:

simile

A guitar chord diagram for the Eb chord, showing the fretting pattern on a six-string guitar.

The second system continues the musical piece. The vocal line includes the lyrics "When you call on me, when I". The piano accompaniment features a similar eighth-note pattern, with some chords held over across bar lines.

A guitar chord diagram for the Cm chord, showing the fretting pattern on a six-string guitar.

A guitar chord diagram for the Ab(9) chord, showing the fretting pattern on a six-string guitar.

The third system continues the musical piece. The vocal line includes the lyrics "hear you breathe, I get wings to fly. I". The piano accompaniment maintains the eighth-note bass line and right-hand accompaniment.

A guitar chord diagram for the Bb chord, showing the fretting pattern on a six-string guitar.

A guitar chord diagram for the Eb chord, showing the fretting pattern on a six-string guitar.

The fourth system continues the musical piece. The vocal line includes the lyrics "feel that I'm a - live. When you". The piano accompaniment features a similar eighth-note pattern, with some chords held over across bar lines.



To Coda ☪

look at me I can touch the sky. I
 reach for me rais - ing spir - its high, God



know that I'm a - live. Oh,



woh, oh.





When you bless the day I just


Cm  Ab(9) 

drift a - way. All my wor - ries die, I'm





Bb  Eb 


glad that I'm a - live. You've





Verse:


Cm  Ab 

set my heart on fire, filled me with love, made me a wom-



Bb  Eb 

an on clouds a - bove, yeah. I





could - n't get much high - er, my spir - it takes flight,



D.S. % at Coda

'cause I'm a - live, oh. When you

⊕ *Coda*

Bridge:



knows that, that I'll be the one stand - ing



by through good and through try - ing times.



And it's on - ly be - gun. I can't wait for the rest of my



N.C.

Chorus:



life. (When you call on me,) When you



call on me, (when you reach for me,) when you reach for me, (I get



wings to fly. I feel that....) (When you bless the day,) When you bless,

Dm



— you— bless— the day, (I just drift a - way.) I just drift a - way. (All my

Bb(9)



C



Dm



wor - ries die.) I know that I'm a - live, yeah, yeah, yeah.

Bb(9)



I get wings to fly, God

C



F



knows that I'm a - live.

rit.

IF I COULD

Lyrics by
RON MILLER

Music by
KENNY HIRSCH and MARTI SHARRON

Slowly, with expression ♩ = 56

N.C.

Bbm7(b5)

Bbm7/Eb

1. If I

Verses 1 & 2:

Ab

Eb/G

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

Ebm/Gb

Cm7(b5)/F

F7(#5)/A

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
PFM0419


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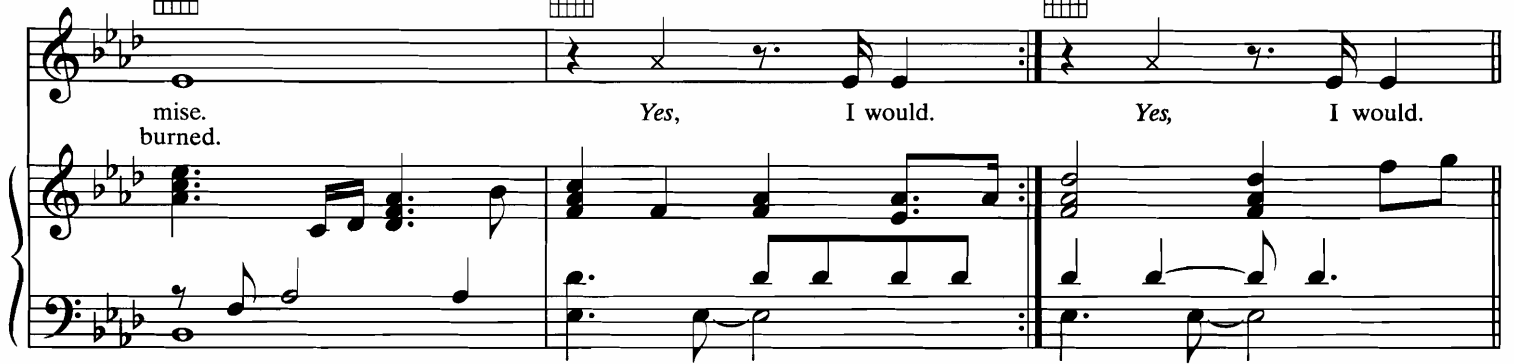
1. | 2.

Bbm 11  4


Bbm7/Eb 


Bbm7/Eb 


mise. burned. Yes, I would. Yes, I would.



Bridge:


Fm 


Fm/Eb 


Bb7/D  3


If I could, I would try to shield_ your in - no - cence from
If I live in a time and place_ where you don't wan - na

mf

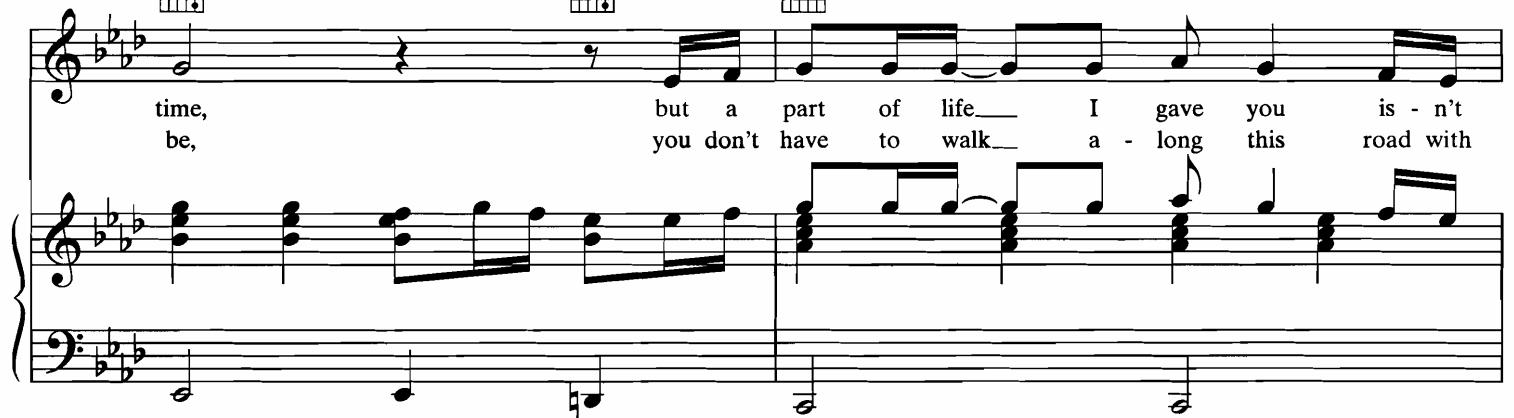



Eb 


Eb/D 


Ab/C 

time, but a part of life_ I gave you is - n't
be, you don't have to walk_ a - long this road with




Dm7(b5) 

Dm7(b5)/G 

G7 

mine. I watched you grow so I could
me. My yes - ter - day won't have to





To Coda ♩ Eb7/Bb



let be you your go. *8va* 3. If I

Verse 3:



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

a tempo

Cm7(b5)/F



F7(#5)/A



Bbm11



Bbm7/Eb



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



D.S. al Coda

could...

Coda

Verse 4:

way. 4. If I knew, I'd have

rit. *a tempo*

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

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

3

Freely
N.C.

But I would if I _____

E \flat (9)

B \flat (9)/D

Cm11

1.2.
 Cm7/F

could. (Vocal ad lib.)

a tempo

3.
 Cm7/F

E \flat (9)

B \flat (9)/D

I'd e-ven change_ your world.____

Cm11

Cm7/F

Freely

B \flat maj13

But I would,___ if I___ could.

E \flat /B \flat

F7(#9)

B \flat (9)

AT LAST

Lyrics by
HARRY WARREN

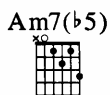
Music by
MACK GORDON

Slow ballad ♩ = 60 (♩ = ♩³)



(with pedal)

Verses 1 & 2:



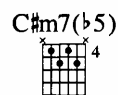
1. At last
(2.) last



my love has come a - long.
the skies a - bove are blue.

*Original recording in key of F# major.

At Last - 5 - 1
PFM0419



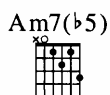
My lone - ly days are o - ver,
My heart was wrapped up in clo - ver

1.



and life is like a song.

2.



Oh, yeah, yeah. 2. At the night I



looked at you. I found

42 *Chorus:*



3 a dream that I could speak to, a dream that



I could call my own. I found a



thrill to press my cheek to, a thrill that



I have nev - er known, oh, yeah, yeah. 3.4. You

Verses 3 & 4:

G D/E Em7 Am7 D7(#5)

smiled, you smiled, oh, and then the spell was

G Em7 Am7 D7(#5)

cast. And here we are

G/B C#m7(b5) Am7 C/D To Coda

in heav - en, for you are mine

G Em7 Am7 D7(#5)

at last.

Solo:



Mm. _____
 (Inst. solo ad lib....)



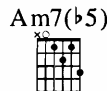
D.S. % al Coda

Woah, oh. _____ Ooh. _____ I found _____
 ... end solo)

Coda



at last, at last. Mm, _____



oh, _____ mm, _____ at last. _____
 rit. freely

I WISH

Words and Music by
STEVIE WONDER

Moderately ♩ = 108

N.C.

Verse:

1. Look - ing back on when I ___ was a lit - tle nap - py - head - ed boy.
2. Sneak - ing out the back door ___ to hang out with ___ those hood - lum friends ___ of mine.
- 3.4. See additional lyrics




Then my on - ly wor - ry___ was for Christ - mas, what_ would be___ my toy.
 Greet - ed at the back door,___ with, "Boy, I told_ you not_ to go___ out - side."




E - ven though we some - times___ would not get___ a thing,___
 Try'n' your best to bring the___ wa - ter to___ your eyes,___



1.3.

we were hap - py with the joy that day would bring.
 think - in' it might stop her from

2.4.



Chorus:



whoop - in' your be - hind. I wish those days could



come back once more. Why did those days ev -



er have to go? I wish those days could



come back__ once more__ Why did those days ev -



1.
N.C.

er have__ to go,__ 'cause I loved them so.____ Do do__ do do__ do

do do do do do do do.____ Do do__ do do__ do

D.S. S | 2.



do do do do do.____

Em7 A7 Em7 A7 Em7 A7

The first system of music features a guitar part with a treble clef and a key signature of one sharp (F#). The guitar part consists of six measures, each with a chord diagram above it: Em7, A7, Em7, A7, Em7, and A7. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

Repeat as desired (ad lib.)

Em7 A7 Em7 A7 Em7 A7

The second system of music is a repeat section. It begins with the instruction "Repeat as desired (ad lib.)" above the guitar staff. The guitar part consists of six measures with chord diagrams for Em7, A7, Em7, A7, Em7, and A7. The piano accompaniment continues with the same melodic and harmonic structure as the first system.

Last time

Em7 A7 N.C. Em

The third system of music is the final section, marked "Last time". The guitar part consists of four measures with chord diagrams for Em7, A7, N.C. (No Chords), and Em. The piano accompaniment concludes with a final cadence, featuring a series of chords in the right hand and a melodic line in the left hand.

Verse 3:
 Brother says he's tellin'
 'Bout you playin' doctor with that girl.
 Just don't tell, I'll give you
 Anything you want in this whole wide world.
 Mama gives you money for Sunday school,
 You trade yours for candy after church is through.

Verse 4:
 Smokin' cigarettes and
 Writing something nasty on the wall (you nasty boy).
 Teacher sends you to the
 Principal's office down the hall.
 You grow up and learn that kinda thing ain't right,
 But while you were doin' it, it sure felt outta sight.
 (To Chorus:)

FEVER

Words and Music by
JOHN DAVENPORT and
EDDIE COOLEY

Moderately slow $\text{♩} = 66$

N.C.

Introduction for piano. The music is in B-flat major (two flats) and 4/4 time. It consists of four measures. The right hand has whole rests. The left hand plays a rhythmic pattern of quarter notes and eighth notes. The dynamic is *mf* (finger snaps).

Verse 1:

1. Nev - er know how much_ I love_ you, nev - er know how much_ I care_

When you put your arms_ a - round_ me, I get a

fe - ver that's so hard_ to bear._ You give me fe - ver

when you kiss me, fe - ver when you hold_ me tight._

Fe - ver in the morn - ing, fe - ver all through_ the night._

Ev - 'ry - bod - y's got the fe - ver. That is some - thing you all know._

Fe - ver is - n't such a new thing, fe - ver start - ed long_ a - go. —

(finger snaps)

Verse 2:

2. Ro - me - o_ loved Ju - li - et. Ju - li - et, she felt_ the same. —

When he put his arms_ a - round_ her, he said,

"Ju - lie, ba - by, you're_ my flame._ You give me fe - ver,

when you kiss me, fe - ver when you hold_ me tight._

Fe-ver in the morn - ing, fe - ver all through_ the night."_

Verses 3 & 4:

3. Cap - tain Smith and Po - ca - han - tas
4. Now, you've lis - tened to my sto - ry.

had a ver - y mad af - fair.
Here's the point that I have made.

When her dad - dy tried to kill him, she said,
Cats were born to give chicks fe - ver, be it

"Oh, dad - dy, don't you dare. He gives me fe - ver
fah - ren - heit or cen - ti - grade. They give you fe - ver

when he kiss - es me, fe - ver when he holds me tight.
when you kiss them, fe - ver if you live and learn.

Fe - ver, I'm his miss - us.
Fe - ver, till you siz - zle,

1.

2.

Dad - dy, won't you treat him right?"
what a love - ly way to burn,



what a love-ly way to burn, what a love-ly way to burn.

rit.

I'VE GOT THE WORLD ON A STRING

Words by
TED KOEHLER

Music by
HAROLD ARLEN

Quick and bright ♩ = 144

N.C. F7([#]9) C7([#]9) B9(b5) B^b/C

Half as fast ♩ = 72

F7(^b9) F9 B^b G7

I've got the world _____ on a string;—

Cm7 F13 B^bmaj7 Dm7 D^bm7 G^b13

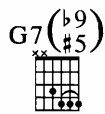
I'm sit-tin' on a rain-bow. Got a string... a-round my fin-ger.

Moderate swing ♩ = 128 (♩ = $\overset{-3-}{\text{♩}}$)



What a world;_____

what a life._____ I'm in love!_____



I've got a song_____



_____ that I sing._____

I can make the rain_____ go

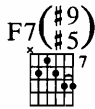


an - y - time

I move my fin - ger.



Luck - y me. Can't you see? I'm in love!



N.C.

Life is a beau - ti - ful thing



as long as I hold the string.



I'd be a sil - ly so - and - so if I should ev - er let it go.

F13

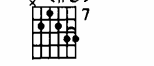
Cm9

F13

F7(#9 #5) N.C.

Bb

G7



I've got the world on a string:-

Cm7

F13

Bbmaj7

Dm7

Dbm7



I'm sit - tin' on a rain-bow.

Got a string a-round my fin - ger.

Cm7

F11

F13

Bb7

Ebm/Bb



What a world;

what a life.

I'm in love!

Bbdim7

Bb7

Ebm/Bb

F7(#9 #5)

Bb N.C.



Life is a beau - ti - ful thing



as long as I hold the string.—



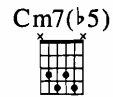
I'd be a sil-ly so - and - so if I should ev-er let it— go.—



I've— got the world on a string:—



I'm sit - tin'— on a rain - bow. Got a string a-round my fin - ger.—



What a world! Oh, this is the life.



Hey, now, I'm so in love!




ET JE T'AIME ENCORE

Words and Music by
 JEAN-JACQUES GOLDMAN,
 ROBERT GOLDMAN and ERIC BENZI


Moderately slow, with freedom ♩ = 76

A



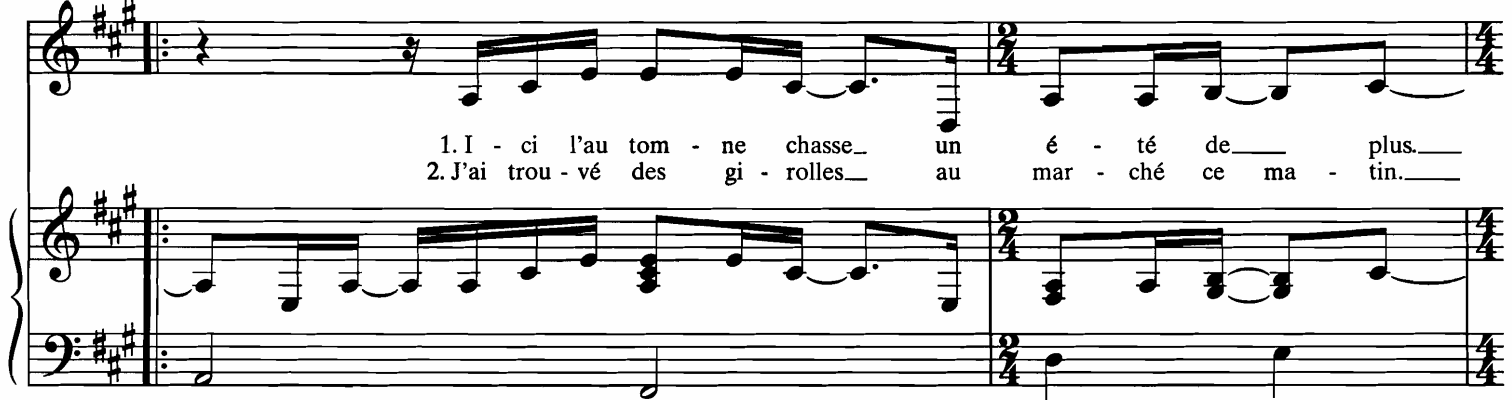

Verses 1 & 2:

A F#m D E



1. I - ci l'au tom - ne chasse_ un é - té de_ plus_

2. J'ai trou - vé des gi - rolles_ au mar - ché ce ma - tin_



A F#m D E



La Quatre-L est morte, on a re-peint la rue. E - lise

J'aime - rais vivre à Rome, oh, j'aime - rais bien. J'ai plan -





a deux dents, Pe - tit - Jean est grand et fort. J'ap -
 té des tu - lipes, elles tardent à é - clore. C'est

1.



prends la gui - tare, — j'en suis à trois ac - cords.

2.



tout je crois, ah oui, je t'aime en - core.



Mais

Chorus:

F#m



C#m



où es - tu? Aus -

D



E



A



si loin_ sans même_ une_ a - dresse. Et que

F#m



C#m



de - viens - tu? { Les -

L'at -

D



To Coda ⊕ E



poir } est ma seule_ ca - resse._
tente }

Verse 3:



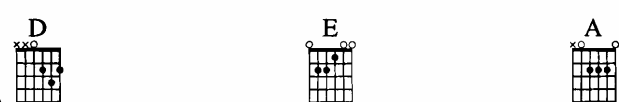
3. J'ai cou-pé mes che-veux, — en-fin, di-rai-s-tu.



Ça m'a fait bi-zarre, — mais — j'ai sur - vé - cu. — On m'in -



vite, on me dé-sire. — Et je danse et je sors. Et



D.S. % al Coda

quand je danse, je t'aime en - core. — Mais



Coda



D/E




E



D/E



E

Et je

Chorus:



Am



Em



F



G

t'aime en - core — com - me dans — les chan - sons — ba -

mf



C



G



Am



Em

nales. — Et ça me dé - vore, — et

F Gsus G Am

tout le res - te m'est é - gal. De plus en plus fort,

Em F G

a cha - que souffle, à cha - que pas,

C G/B Am

et je t'aime en - core.

Em F Gsus

Et toi tu ne m'en - tends pas.

dim. *mp* *rit.*

I DROVE ALL NIGHT

Words and Music by
BILLY STEINBERG and TOM KELLY

Dance beat ♩ = 130



mf




Verse:



1. I had to es - cape, _____ the cit - y was stick - y and _____ cruel. _____
2. What in this world _____ keeps us from fall - ing a - part? _____

F#



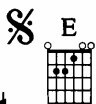
May - be I should_ have called you first, but I was the
 No mat - ter where_ I go, I hear_ the



dy - ing to get to you. I was dream-ing while I drove the
 beat ing of our one heart. I think a - bout you when the



long straight road a - head, uh huh, yeah. Could
 night is cold and dark, uh huh, yeah.



(1.3.) taste your_ sweet kiss - es, your arms o - pen wide, this
 2. No one_ can move me_ the arms way that_ you do.

F#



F#2



F#



fe - ver_ for you was_ just burn - ing_ me up in -
 Noth - ing_ e - ras - es_ this feel - ing_ be - tween me and

E



B



side. I drove all_
 you. }

§§ Chorus:

D#m7



E



B



G#m



night_ to get to you. Is that all_

F#



D#m7



E



right? I drove all_ night, crept in_ your

B



G#m



F#



To Coda ♪

room,

woke you from your_ sleep

to make love_ to

E



you_

Is that all right?

1.

B5



I drove all night_

2.



E



F#



I drove all night_

D#m7



E



F#



The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a long note, followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and eighth notes.

G#m



E



F#



D#m7



D.S. % al Coda

The second system continues the musical piece. The vocal line has a rest followed by a single note. The piano accompaniment continues with a similar rhythmic pattern. The system concludes with a fermata over the final note of the vocal line.

⊕ Coda NC.

G#m



E



The third system is the Coda section. The vocal line starts with a rest, followed by the lyrics "I drove all night...". The piano accompaniment provides harmonic support. The system ends with a fermata over the final note of the vocal line.

F#



D#m7



E



F#



D.S. %% and fade

The fourth system shows the final part of the piece. The vocal line has a rest followed by the lyrics "I drove all...". The piano accompaniment continues with a steady eighth-note bass line. The system ends with a fermata over the final note of the vocal line.

MY HEART WILL GO ON

(Love Theme From TITANIC)

Lyric by
WILL JENNINGS

Music by
JAMES HORNER

Moderately slow ♩ = 100

Chord diagrams for the first system: C#m (fr4), Bsus4, A, Bsus4.

Chord diagrams for the second system: C#m (fr4), Bsus4, A, Bsus4.

Verse 1:

Chord diagrams for the first line: E, Bsus4, Aadd9, E, B.

Lyrics: 1. Ev - 'ry night in my dreams, I see you, I feel— you.

Chord diagrams for the second line: E, Bsus4, Aadd9, B.

Lyrics: That is how I know you go— on.

My Heart Will Go On - 7 - 1
PFM0419



Far a - cross the — dis - tance and spac - es be - tween — us,

you have come to show you go — on.

Chorus:



Near, far, wher - ev - er you are, — I be -

lieve that the heart does go on. —

Once more you op - en the door — and you're

here in my heart and my heart will go on and —

on.

Verse 2:

2. Love can touch us one time and last for a life - time.



and nev - er let go till we're... gone.



Love, was when I — loved you, one true time I hold — to,



in my life we'll al - ways go on.

Chorus:



Near, far, wher - ev - er you are, — I be -

lieve that the heart does go on.

Once more you open the door, and you're

here in my heart and my heart will go on and

on.

C#m
fr4
Bsus4
Aadd9
G#m
fr4
G#/F#

cresc.

Fm
E♭
fr3
D♭
E♭
fr3

You're here, there's noth - ing I fear, — and I know —

mf

Fm
E♭
fr3
D♭

— that my heart will go on.

E♭
fr3
Fm
E♭
fr3

We'll stay for -

Chord diagrams: D^b , E^b , Fm , Cm

ev - er this way, — you are safe in my heart and my

Chord diagrams: D^b , A^b/E^b , E^b , A^b

heart will go on — and — on.

dim.

Chord diagrams: E^b/A^b , D^b/A^b , E^b/A^b , A^b

Mm.

mp

Chord diagrams: E^b/A^b , $D^b add^9/A^b$, E^b/A^b , A^b

Rall.

Mm.

molto rit.

WHAT A WONDERFUL WORLD

Words and Music by
GEORGE DAVID WEISS
and BOB THIELE

Slowly, freely (♩ = 56)

1. I see
mf
 (with pedal)

Slowly, in tempo ♩ = 56

Verse 1:

trees of green; red ros - es, too.

I see them bloom for me and you, and I

Bb6



Em7



G/A



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

Dmaj7



D+



Em9



A7



world." 2. I see

Verse 2:



skies of blue and clouds of white,



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

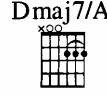


think to my - self, "What a won - der - ful



world."

Bridge:



The 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

Bm F#m/C# D6 A6

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

Detailed description: This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. The guitar chords are Bm, F#m/C#, D6, and A6. The piano accompaniment consists of a treble and bass clef with triplets and eighth notes. The lyrics are: "friends shak - in' hands, say - in', 'How do you do?'".

Bm D#dim7 Em7 F#m7 G A7(b9)

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

Detailed description: This system contains the second line of music. The guitar chords are Bm, D#dim7, Em7, F#m7, G, and A7(b9). The piano accompaniment continues with triplets and eighth notes. The lyrics are: "They're real - ly say - in', 'I love you.' 3. I hear".

Verse 3:
Dmaj7 F#m Gmaj7 F#m

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

Detailed description: This system is labeled "Verse 3:" and contains the third line of music. The guitar chords are Dmaj7, F#m, Gmaj7, and F#m. The piano accompaniment features triplets and eighth notes. The lyrics are: "ba - bies cry; I've watched them grow."

Em7 Dmaj7 F#7 Bm7

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

Detailed description: This system contains the fourth line of music. The guitar chords are Em7, Dmaj7, F#7, and Bm7. The piano accompaniment continues with triplets and eighth notes. The lyrics are: "They'll learn much more than I'll ev - er know,".

Bmaj7

Em7

A9

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

Dmaj7

C9(b5)

B9

world." Mm. Yes,

rit.

Rubato

Em9

A7(b9)

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

D

world."

Red.

AIN'T GONNA LOOK THE OTHER WAY

Words and Music by
 TRACY ACKERMAN, ANDERS BAGGE
 and PEER ASTROM

Moderately ♩ = 96



First system of musical notation. It includes a guitar staff with a whole rest, a vocal staff with a whole rest, and a piano accompaniment consisting of a treble and bass clef staff. The piano part begins with a melody in the treble clef and a bass line in the bass clef. The tempo is marked 'Moderately' with a quarter note equal to 96 beats per minute. The key signature has one flat (Bb) and the time signature is 4/4. The piano part starts with a mezzo-forte (*mf*) dynamic.



Second system of musical notation. It includes a guitar staff with a whole rest, a vocal staff with a whole rest, and a piano accompaniment. The piano part continues the melody and bass line from the first system, with changes in harmony corresponding to the chord diagrams above.

Verse:



Third system of musical notation, featuring the verse. It includes a guitar staff with a whole rest, a vocal staff with lyrics, and a piano accompaniment. The piano part provides accompaniment for the vocal line. The lyrics are: "1. Used to be eas - y, used to have truth hang - in' 'round. 2. It's all a - bout giv - ing, it's not a - bout win - ning the game." The piano part continues with the melody and bass line.

B \flat D \flat E \flat 

Nev - er had se - crets.
My mind was o - pen.

Al - ways sing - in' your prais - es, now, good and loud.
Read - y or not, you closed it up a - gain.

F



Cm7



All I got is ques - tions,
Still I keep ask - ing

and you left me won - der - in' why,
if you got some - thing to hide.

B \flat D \flat E \flat 

why you keep your dis - tance
I nev - er stop learn - ing

ev - 'ry lone - ly night. When love
all the rea - sons why. It took

Dm7



F/C



— was bound to - geth - er, we lived it by the let - ter. Can't close
— a - bout a min - ute to find the point and hit it. Gon - na take

G/B Bbmaj9 C

my eyes for - ev - er, 'cause ev - 'ry - thing has changed and now...
 this life and live it, 'cause ev - 'ry - thing has changed and now...

Chorus:

F C Gm F/A

I ain't gon - na look the oth - er way no more.

Bb(9)

Af - ter all the clouds go by, it's just an - oth - er emp - ty sky.

F C Gm F/A Bb(9)

I ain't gon-na wait to see the rain, no, no. Noth-ing's gon-na make it right.

1.

Csus

Dm

C

B \flat (9)

Look at me, 'cause I choose life.

2.

Csus

Look at me, 'cause I choose life.

Bridge:

Dm

C/E

F

Gm

F/A

When all the lights go out so sud-den-ly, I lose my way So, ba-by,

B \flat (9)

C

tell me, is some-thing go-in' on. You got-ta free me. This time I'm gon-na be strong.

molto rit.

Chorus:



I ain't gon - na look the oth - er way _____ no more.

a tempo



Af - ter all the clouds go by, it's just an - oth - er emp - ty _____ sky.



I ain't gon - na wait to see _____ the rain, _____ no, no.

Repeat ad lib. and fade



Noth - ing's gon - na make it right. Look at me, 'cause I choose _____ life.

YOU AND I

Words and Music by
ALDO NOVA and
JACQUES DUVAL

Moderately fast $\text{♩} = 124$



Verse:



1. High a - bove the moun - tains, far a - cross the sea, I can hear



your voice call - ing out to me.

G5



C2



Bright-er than the sun and dark - er than the night,
 2. Sail - ing like a bird, high on the wings of love,

Em



I can see your love shin - ing like
 take me high - er than all the stars.

D5



Em7



a light. And on and on, this earth
 a - bove. I'm burn - ing, yearn - ing, gent -

C2



G



Dsus



spins like a car - ou - sel. If I
 ly turn - ing 'round and 'round. I'm al -



could ways tra - vel a - cross the world, the se - crets
ris - ing up, I nev - er want



I would tell
to come back down.

Chorus:



You and I were meant to fly.



High - er than the clouds, we'll sail a - cross

D C2 G5 C2

the sky. So, come with me and you

This system contains the first four measures of the piece. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and four guitar chord diagrams: D, C2, G5, and C2.

Em7 D Bm C2

will feel that we're soaring, that we're float-

This system contains the next four measures. It includes guitar chords Em7, D, Bm, and C2, along with the corresponding musical notation for the vocal and piano parts.

Bm C2 Am7 G/B

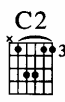
ing up so high, 'cause you and I were

This system contains the next four measures. It includes guitar chords Bm, C2, Am7, and G/B, along with the corresponding musical notation for the vocal and piano parts.

1. C2 D G5

meant to fly.

This system contains the final four measures of the piece. It includes guitar chords C2, D, and G5, along with the corresponding musical notation for the vocal and piano parts. A first ending bracket is shown above the final measure.

2.    

to fly,






fly.








Chorus:





Oh, You and I were meant
yeah.




    





to fly. High-er than the clouds, we'll sail a - cross




D  C2  G5  C2 




the sky. So, come with me and you



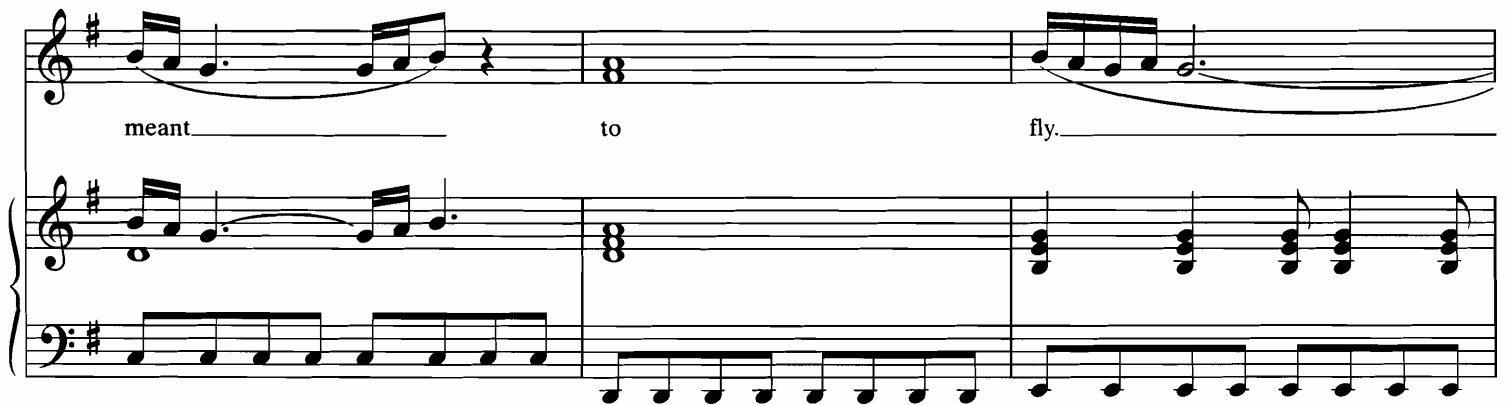
Em7  D  Am7  G/B 




will feel that you and I were



C2  D  Em 


meant to fly.



C2  D  G5 

You and I were meant to fly.

rit.



A black and white photograph of Celine Dion performing on stage. She is standing on a raised platform, wearing a white long-sleeved shirt and dark overalls, with her right arm raised and pointing upwards. Below her, five backup dancers in shiny, sequined outfits are in a crouched position. The background is dark with some light effects.

LIVE IN LAS VEGAS

celine dion

ISBN 0-7579-3173-1



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NATURE BOY
IT'S ALL COMING BACK TO ME NOW
BECAUSE YOU LOVED ME
(Love Theme From "Up Close & Personal")

I'M ALIVE
IF I COULD
AT LAST
FEVER

I'VE GOT THE WORLD ON A STRING
ET JE T'AIME ENCORE

I WISH
I DROVE ALL NIGHT
MY HEART WILL GO ON
(Love Theme From "Titanic")

WHAT A WONDERFUL WORLD
YOU AND I
AIN'T GONNA LOOK THE OTHER WAY



WARNER BROS. PUBLICATIONS
A Warner Music Group Company
15800 NW 48th Avenue • Miami, Florida 33014