

# jim brickman

love songs & lullabies

piano / vocal / chords

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# PRELUDE

By JIM BRICKMAN

Moderately slow, with expression

*p*

(with pedal)

C G/B Am7 F C G/B

Am9 F2 Am(9) Fmaj11 Am9 Fmaj9

C G Am7 F(2) C G/B

*mp*

Am(9) Fmaj9 C G/B Am(9) F

*poco rit.* *accel.*

With more motion

Am(9) Fmaj11 Am9 F2 Am9 Fmaj11

First system of musical notation (measures 1-3). The right hand plays chords and moving lines, while the left hand plays a rhythmic accompaniment. The tempo is marked 'With more motion'. The first measure has a chord of Am(9), the second Fmaj11, and the third Am9. The second measure also has a chord of F2. The third measure has a chord of Am9 and a dynamic marking of *rit. e dim.*

Am9 F2 C G/B Am(9) F

Second system of musical notation (measures 4-6). The right hand continues with chords and moving lines. The left hand has a dynamic marking of *p* in measure 4 and *accel.* in measure 6. The chords are Am9, F2, C, G/B, Am(9), and F.

C G/B Am(9) F2 Am9 Fmaj11

Third system of musical notation (measures 7-9). The right hand has a dynamic marking of *f* in measure 8. The left hand has a dynamic marking of *accel. cresc.* in measure 7. The chords are C, G/B, Am(9), F2, Am9, and Fmaj11.

Am9 Fmaj11 Am9 F2 *graz.* C

Fourth system of musical notation (measures 10-12). The right hand has a dynamic marking of *pp* in measure 12. The left hand has a dynamic marking of *rit. e dim.* in measure 10 and *a tempo p* in measure 12. The chords are Am9, Fmaj11, Am9, F2, and C. A dashed line labeled *graz.* spans from measure 10 to measure 12.

G/B Am9 Fmaj9 C5 *graz.*

Fifth system of musical notation (measures 13-15). The right hand has a dynamic marking of *pp* in measure 15. The left hand has a dynamic marking of *slower* in measure 13 and *rit.* in measure 14. The chords are G/B, Am9, Fmaj9, and C5. A dashed line labeled *graz.* spans from measure 13 to measure 15.

# LITTLE STARS

By JIM BRICKMAN

**Freely**  
 C5 F2/A C/F Gsus C F2/A C/F G C F(9) C/E

*p* (with pedal) *mp*

**Moderately slowly** ♩ = 76  
 Dm7 C Bb(9) G

*cresc.*

C2 C(9) F(9) C/E

*mf*

Dm7 Dm7/G C G C2

C(9) F(9) C G

C F C G(9) C5 Am7 F(9) C

*dim.* *poco rit.* *a tempo mp*

Dm7 C Gsus F(9) C5 F2/A C/F G

*cresc.* *mf*

C5 F2/A C/F G C5 C/E F(9) C/E Dm7 C Gsus

*mp* *dim.*

F(9) G7sus

*p*

C(9) G G7

*p*

C F/C C C(9) /E C(9) G

*mp*

F2 C/E Dm7 G

*cresc.*

C F2/A C/F G C F2/A C/F G

*mf*

C5 C/E F(9) C/E Dm7 C Gsus

*mp*

F(9) G C(9)

*mf* *mp*

G F2 C/E

*mp*

Dm7 G

*mp* *cresc.*

C5 F2/A C/F G C5 F2/A C/F G

*mf*

C5 C/E F(9) C/E Dm11 C G C G7 C

*mp* *rit. e dim.* *p*

# LOVE NEVER FAILS

Music by J.S. BACH  
 Text: I Corinthians 13  
 Arranged and Adapted by  
 AMY SKY and MARC JORDAN

Slowly ♩ = 72

B♭ F/A Gm Dm/F E♭ F7sus F7

*mp*  
 (with pedal)

Verse:

B♭ F/A Gm Dm/F E♭ C7/E

1. Love,  
 2. love.

love is pa - tient, — love is  
 love does not de-light — in

F F/E♭ Dm F7/E♭ G7/B G7

kind.  
 e - vil.

Love  
 Love

does not wor - ry, does not  
 will al - ways pro-



Cm Eb/Bb F/A F Bb Dm7/A

boast; tect, it is not proud, it is not rude. It is not  
al - ways trust and al - ways hope; and it will

Gm7 C/E F C7/E F Eb/F

eas - i - ly an - gered; love keeps no rec - ord of wrongs.  
per - se - vere... Love re - joic - es in truth.

*cresc.*

Chorus:

Bb/D Eb C/E F D/F# Gm

Love nev - er fails, nev - er fails. I prom - ise

*mf*

Cm7 Eb/Bb Fm7/Bb Bb7 Eb Gm/D

you, my love will nev - er fail, and I will

*cresc.* *f*

1. F7

Cm7

E♭/B♭

F/A

F7

give to you—

faith,

hope

and

*dim.*

2.

F7

Gsus G

C

G/B

Am

Em/G

hope

and

love.

*cresc.*

*mf*

*Chorus:*

F

C/E

Gsus G

C/E

F

Love

nev - er fails,--

*mf*

D/F#

G

E/G#

Am

Dm7

F/C

nev - er fails.

I prom - ise you,

my—

Csus C7 F C/E Dm7 F/C

love will nev - er fail, and I will give to you

*cresc.* *f*

G/B G7 F/G G7

faith, hope and love; but the

*dim.*

F/G C G/B Am Em/G

great - est of these is love.

*mp*

F G7sus C(9)

Ooh, I give you love.

*rit. e dim.* *p*

# SHADES OF WHITE

By JIM BRICKMAN

Slowly ♩ = 72

G Em7 C(9) G Em7

The first system of music features a treble clef staff with a melody of eighth and quarter notes, and a bass clef staff with a bass line of quarter notes. A dynamic marking of *mp* is present in the bass staff. The key signature is one sharp (F#) and the time signature is 4/4.

C(9) G Em7 C(9) Em7 C(9)

The second system continues the melody and bass line. The bass staff includes a dynamic marking of *mp*. The key signature and time signature remain consistent with the first system.

G

The third system shows the continuation of the piece. The bass staff has a dynamic marking of *mp*. The key signature and time signature are maintained.

C(9) G

The fourth system concludes the musical piece. The bass staff has a dynamic marking of *mp*. The key signature and time signature are consistent throughout.

Em7

C(9)

G

mp

Em7

C(9)

G

C(9)

C<sup>6</sup><sub>9</sub>

cresc. mf

G

C(9)

C<sup>6</sup><sub>9</sub>

G

mp mf mp

Em7

C(9)

Em7

C(9)

p

G

Em7

C(9)

G

Em7

mp

C(9) G Em7 Em7 C(9)

First system of musical notation, measures 1-4. Treble and bass staves with notes and chords. Dynamics include *cresc.* and *f*.

G

Second system of musical notation, measures 5-8. Treble and bass staves with notes and chords. Dynamics include *dim.* and *mf*.

C(9) C<sub>9</sub> G

Third system of musical notation, measures 9-12. Treble and bass staves with notes and chords. Dynamics include *f* and *dim.*

Em7 C(9) G

Fourth system of musical notation, measures 13-16. Treble and bass staves with notes and chords. Dynamics include *mp*, *dim.*, and *p*.

Em7 C(9) G Em7 C(9)

Fifth system of musical notation, measures 17-20. Treble and bass staves with notes and chords. Dynamics include *mp*.

Em7 C(9) C<sup>6</sup><sub>9</sub>

*cresc.* *f*

G C(9) C<sup>6</sup><sub>9</sub>

*mf* *dim.*

G Em7 C(9) G Em7

*mp* *p*

C(9) G<sup>2</sup> Em7

*pp*

Cmaj7 G Em7 C<sup>6</sup><sub>9</sub> G

*rit.*

# ABOVE THE CLOUDS

By JIM BRICKMAN

Moderately ♩ = 80

The musical score is written for piano in 4/4 time, marked 'Moderately' with a tempo of ♩ = 80. It consists of four systems of music. The first system starts with a C major chord and a dynamic marking of *mp*. The second system continues with G and C chords. The third system features Em, F(9), F, and G chords, with a right-hand part labeled '(R.H.)'. The fourth system includes C, G/C, Am, G, F, G, and A(9) chords. The score includes various musical notations such as eighth and sixteenth notes, rests, and a 'pedal' instruction. A 'L.H.' marking is present in the first system.



C F

*mf*

G C

Em F G

*dim.* *mp*

C G/C Am G F G A(9)

*cresc.*

C

*f*

F

G

/F

dim.

E $\flat$

F

B $\flat$

Gm7

mp

E $\flat$

F

G

C

F

f

mf

G

C

Em

F(9) F G

*cresc.* *f*

C G/B Am7 G F(9) G

C C/F

*f*

C C/F C(9)

*cresc.* *ff*

# NIGHT PRAYER

By JIM BRICKMAN

Slowly, with freedom

F C/E Dm Am/C B $\flat$ (9) F/A

The first system of musical notation is in 4/4 time and begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked as 'Slowly, with freedom'.

(with pedal)

Gsus G Csus C F C/E Dm Am/C

The second system continues the piece, starting with a *rit.* (ritardando) marking. It then transitions to *a tempo* with a *mp* (mezzo-piano) dynamic. The melodic and harmonic textures remain consistent with the first system.

B $\flat$ (9) F/A G7sus G7 Csus C B $\flat$ (9) F/A

The third system includes a *rit. e dim.* (ritardando and diminuendo) marking, followed by a piano (*p*) dynamic. It then returns to *a tempo* with a *mf* (mezzo-forte) dynamic. The notation shows a continuation of the melodic and harmonic themes.

Gm7 C7sus F(9) B $\flat$ (9) F/A /D G7 B $\flat$ /C C B $\flat$ /C C

The fourth system features a *dim.* (diminuendo) marking, followed by a *mp* dynamic with a *cresc.* (crescendo) marking. It then moves to a *mf* dynamic and ends with a *mp rit.* (mezzo-piano ritardando) marking. The final chords are B $\flat$ /C and C.

F C/E Dm Am/C Bb(9) F/A /D

*accel.*  
*mf*

Gsus G C7sus F C/E Dm7 Am/C

*poco rit.* *a tempo* *dim.* *mp*

Bb(9) F/A Gsus G C7sus Bb(9) F/A

*rit.* *accel.* *mf*

Gm7 C7sus F(9) Bb(9) F/A /D G7 Bb/C C Bb/C C

*dim.* *mp* *mf* *rit.*

F C/E Dm Am/C Bb(9) F/A

*a tempo* *rit. e dim.* *mp* *dim.* *p*

Gm7

Bb/C C Bb/C C Bb(9)

F/A

Gm7 C7sus F(9)

*rit.* *a tempo* *accel. e cresc.*

Bb(9)

F/A

G7

C7sus C7

F

C/E

*mf* *accel.* *f* *rall. e cresc.*

Dm

Am/C

Bb(9)

Gm7/C C7

F

Fsus

F

*rit. e dim.* *mp* *rit. e dim.* *p*

Bb(9)

C7sus

F

Bb(9)

Bb/C C7

Bb/C C7

Fsus

F

*rit.* *p*

# I SEE THE MOON

By JIM BRICKMAN

Gentle lullaby  $\text{♩} = 132$

F B $\flat$ /F C/F

*mp*  
(with pedal)

F B $\flat$ /F

C/F B $\flat$ (2)/F F *a tempo*

I see the moon; the

*rit.*

B $\flat$ /F C/F B $\flat$ (2)/F F

moon sees me. The moon sees some-bod - y I want to see. So

Bb/F

C/F

God bless the moon, and God bless me, and God bless the some-bod - y I

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line contains the lyrics "God bless the moon, and God bless me, and God bless the some-bod - y I". The piano accompaniment consists of chords and moving lines in both the right and left hands.

**A little faster**

Bb/F

F(2)

G(2)

Bm7

— want — to see.

*mf*

*accel. e cresc.*

The second system begins with the vocal line "— want — to see." The piano accompaniment includes a section marked "mf" (mezzo-forte) and "accel. e cresc." (accelerando e crescendo), indicating a change in tempo and dynamics. The score includes a key signature change to one sharp (F#).

E7

A<sup>sus2</sup><sub>sus4</sub>

Am

D7/F#

The third system continues the piano accompaniment with various chords and melodic lines. The key signature remains one sharp (F#).

G

Em

C(2)

D

*rit.*

*rit. e dim.*

The fourth system concludes the piece with a section marked "rit." (ritardando) and "rit. e dim." (ritardando e diminuendo), indicating a deceleration and decrease in volume. The score ends with a double bar line.



G C/G D/G

I see the moon; the moon sees me. The moon sees some-bod - y I

*a tempo*  
*mf*

C(2)/G G G(2) C/G

— want to see. So God bless the moon, and God bless me, an

D/G C/G G Em

God bless the some-bod - y I want to see.

*cresc.* *f*

D/C C Em D/C C<sup>6</sup> /B

Am

D

Am

The first system of music features a vocal line on a treble clef staff and piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line consists of whole notes. The piano accompaniment includes chords and moving lines in both hands. The instruction *rit. e dim.* is written above the piano part.

D

G

C/G

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "So God bless the moon, and God bless me, and". The piano accompaniment includes the instruction *a tempo mf*.

D/G

C(2)/G

G

G(2)

The third system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "God bless the some-bod - y I want to see." The piano accompaniment continues with chords and moving lines.

C/G

D/G

C(2)/G

G

The fourth system of music shows the piano accompaniment continuing with chords and moving lines. The vocal line is mostly whole notes.

G(2)

Bm7

E7

musical notation for the first system, including piano accompaniment and guitar chords.

A little slower

A<sup>sus2</sup>  
sus4

Am

D7/F#

G

D

musical notation for the second system, including piano accompaniment and guitar chords.

D

G

C/G

God bless the moon,

God bless me,

musical notation for the third system, including piano accompaniment and guitar chords.

D/G

C(2)/G

G

God bless the some - bod - y I want to see.

molto rit. e dim.

musical notation for the fourth system, including piano accompaniment and guitar chords.

# SAFE AND SOUND

By JIM BRICKMAN

Slowly ♩ = 69

B $\flat$

Gm7

Cm7

E $\flat$ /F

F7

B $\flat$

B $\flat$ /D

mp  
(with pedal)

This system contains the first six measures of the piece. The music is in 4/4 time with a key signature of two flats (Bb and Eb). The melody is in the treble clef, and the bass line is in the bass clef. The dynamics are marked 'mp' (mezzo-piano) and '(with pedal)'. The notes are: M1: Bb4, Gb4, F4, Eb4; M2: Eb4, D4, C4, Bb3; M3: Bb3, Ab3, Gb3, F3; M4: Eb3, D3, C3, Bb2; M5: Bb2, Ab2, Gb2, F2; M6: Eb2, D2, C2, Bb1.

E $\flat$ maj7

F

Dm7

E $\flat$

Dm7

E $\flat$

This system contains measures 7 through 12. The melody continues in the treble clef, and the bass line continues in the bass clef. The notes are: M7: Eb4, D4, C4, Bb3; M8: Bb3, Ab3, Gb3, F3; M9: Eb3, D3, C3, Bb2; M10: Bb2, Ab2, Gb2, F2; M11: Eb2, D2, C2, Bb1; M12: Bb1, Ab1, Gb1, F1.

E $\flat$ /F

F

B $\flat$

Gm7

Cm7

E $\flat$ /F

F7

*poco rit.*  
*a tempo*  
*mf*

This system contains measures 13 through 18. The tempo changes from 'Slowly' to 'a tempo' at measure 14, and the dynamics change to 'mf' (mezzo-forte). The notes are: M13: Eb4, D4, C4, Bb3; M14: Bb3, Ab3, Gb3, F3; M15: Eb3, D3, C3, Bb2; M16: Bb2, Ab2, Gb2, F2; M17: Eb2, D2, C2, Bb1; M18: Bb1, Ab1, Gb1, F1.

B $\flat$

B $\flat$ /D

E $\flat$ maj7

F

Dm7

E $\flat$ (9)

This system contains the final three measures of the piece. The melody continues in the treble clef, and the bass line continues in the bass clef. The notes are: M19: Bb4, Gb4, F4, Eb4; M20: Eb4, D4, C4, Bb3; M21: Bb3, Ab3, Gb3, F3.

Dm7 Eb Eb/F F Bb a tempo F

*cresc.* *rit.* *f*

Gm Dm Eb(9) Fsus F

Bb F Gm Dm Eb(9)

*dim.*

Eb F Bb(9) Eb/F

*mp*

Bb Gm7 Cm7 Eb/F F7 Bb Bb/D

*mf*

Ebmaj7

F

Dm7

Eb

Dm7

Eb(9)

First system of musical notation (measures 1-3). The treble clef contains a melodic line with eighth and sixteenth notes. The bass clef contains a bass line with eighth notes and rests. The key signature has two flats (Bb and Eb).

Eb/F

F

Bb

F

Gm

Dm

Second system of musical notation (measures 4-6). Measure 4 includes the instruction *cresc.* in the bass clef. Measure 5 includes the instruction *f* in the bass clef. The treble clef continues the melodic line, and the bass clef continues the bass line.

Eb(9)

F7sus

F

Bb

F

Third system of musical notation (measures 7-9). The treble clef contains a melodic line with eighth notes. The bass clef contains a bass line with eighth notes and rests.

Gm

Dm

Eb(9)

F

Fourth system of musical notation (measures 10-12). The treble clef contains a melodic line with eighth notes. The bass clef contains a bass line with eighth notes and rests.

Gm

Gm7/F

Eb

Fifth system of musical notation (measures 13-15). The treble clef contains a melodic line with eighth notes and sixteenth notes. The bass clef contains a bass line with eighth notes and rests.

Chords: Eb/F, F, Bb, F, Gm, Dm

Tempo markings: rit., a tempo

Chords: Eb(9), F7sus, F, Bb, F

Dynamic markings: dim., mf, f

Chords: Gm, Eb(9), Eb, F, Gm7, Cm7

Dynamic markings: mf, rit. e dim., mp

Tempo markings: Slower, Tempo I

Chords: Cm, F, Bb, Eb(9), Bb2/Eb

Dynamic markings: rit., p, molto rit.

# BEAUTIFUL (AS YOU)

Words and Music by  
JIM BRICKMAN, JACK DAVID KUGELL  
and JAMIE JONES

Slowly and freely ♩ = 60

B♭(9) Gm11 Cm7 F7sus F

The first system of music features a guitar part with five chords: B♭(9), Gm11, Cm7, F7sus, and F. Below the guitar part is a piano accompaniment in 4/4 time, starting with a mezzo-forte (mf) dynamic. The piano part consists of a right-hand melody and a left-hand bass line.

B♭(9) Gm11 Cm7 F7sus F

The second system continues the guitar and piano accompaniment from the first system, maintaining the same chord sequence and piano part.

Verse:

B♭(9) Gm11 Cm7 F7sus F/E♭

The verse section begins with a guitar part using chords B♭(9), Gm11, Cm7, F7sus, and F/E♭. The piano accompaniment continues. The lyrics are: "1. From the mo-ment I saw you, from the mo-ment I looked in - to your eyes, 2. See additional lyrics".

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Bb(9) Gm11 Cm7 F7sus F

— there was some - thing a - bout — you. — I — knew, I — knew —

Bb(9) Gm11 Cm7 F7sus F/Eb

that we were once in a life - time, a trea - sure near im - pos - si - ble — to find.

Bb(9) Gm11 Cm7 F7sus F

— And I know how luck - y I am — to — have you.

**Chorus:**  
Dm7 Gm11 Cm7 Eb/F Eb(9)

'Cause I've seen rain - bows that — could take your breath — a - way, —

Dm7



Gm11



Cm7



E $\flat$ /F



E $\flat$ (9)



the beau - ty of the set - ting sun\_\_\_ on an - y giv - en day.\_

Dm7



Gm



Gm/F



C(9)/E



C



And when it comes to shoot - ing stars,\_\_\_ I have seen\_\_\_ a few.\_\_\_\_\_ But I've

Cm7



B $\flat$ /D



E $\flat$ 2



Cm7/F



nev - er seen\_\_\_ an - y - thing\_\_\_\_\_ as beau - ti - ful\_\_\_ as

1.

B $\flat$ (9)



Gm11



Cm7



F7sus

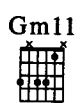
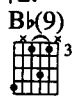


F



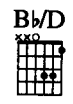
you.

2.



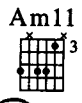
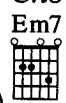
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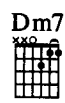
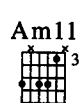
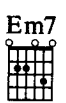


Oh.

Chorus:



'Cause I've seen rain - bows that could take your breath a - way,



the beau - ty of the set - ting sun on an - y giv - en day.



And when it comes to shoot - ing stars, I have seen a few. But I've



nev - er seen an - y - thing as beau - ti - ful. No, I've



nev - er seen an - y - thing



as beau - ti - ful as you.

Dm7                      Dm7/G                      C                      Am11

From the mo-ment I saw\_\_\_\_\_ you,

Dm7                      G7sus                      C2

from the mo-ment I looked\_ in - to\_\_\_\_\_ your\_\_\_\_\_ eyes.

*rit.*                      *gua-----*

Verse 2:  
 I can't believe that I have you,  
 I can't believe that you're here in my arms.  
 I've been waiting a lifetime for you, for you.  
 And I've dreamed about you,  
 Pictured in my mind what I would see.  
 But I never imagined just how beautiful you'd be.  
 (To Chorus:)

# COURSE OF LOVE

By JIM BRICKMAN  
and BRIAN SIEWERT

Slowly and freely ♩ = 72

F(9)

Dm7

(with pedal)

Bb(9)

Gm

Gm/C

F(9)

Dm7

Cm6

Bb(9)

Bbm6

F/C

Bb/C

C7(b9)

1.

F

2.

F

Bb

F(9)

Bb

Gm7 Eb(9) C(9) G(9)

*a tempo*

Em7 C(9) Am D7sus D7 G(9)

Em7 Dm6

C(9) Cm6 G/D D7sus D7(b9)

*rit.*

C G

# YOU

By JIM BRICKMAN,  
DANE DE VILLER and SEAN SYED HOSEIN

Slowly  $\text{♩} = 76$

$\text{D}\flat$

$\text{D}\flat 7$

$\text{G}\flat(9)$

*mf*  
(with pedal)

$\text{D}\flat$

$\text{D}\flat 7$

$\text{G}\flat(9)$

Verse:

$\text{D}\flat$

$\text{B}\flat 7$

$\text{G}\flat(9)$

$\text{A}\flat 7 \text{ sus}$

1. I nev - er felt a - lone, I was hap - py on my own.  
2. I nev - er thought that love would be such a cu - ri - os - i - ty.

$\text{D}\flat(9)$

$\text{B}\flat 7$

$\text{G}\flat(9)$

$\text{A}\flat \text{ sus}$

$\text{A}\flat$

And who would ev - er know there was some - thing miss - ing?  
What at - tract - ed you to me was so un - ex - pect - ed.

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Omit 2nd time

Db(9) Bbm7 Gb(9) Absus

I guess I did - n't see the pos - si - bil - i - ty.

Bbm Ab Gb Absus

It was wait - ing all the time, but it nev - er crossed my mind.  
 But it was wait - ing all the time and it nev - er crossed my mind.

Bbm Ab Gb Absus

'till you o - pened up my eyes. Now all I think a - bout is

Chorus:

Db(9) Bbm7 Gb(9) Absus

you in my life, in my dreams, in my heart. I know it's true.

Db(9) Bbm7 Gb(9) Absus Ab

that I be - long with you. Be - cause of you

Db(9) Bbm7 Gb(9) Absus

in my world, in my arms, I have ev - 'ry - thing and now

To Coda 1.

Bbm Ab Gb(9) Ab7sus

I can't i - mag - ine what I'd do

Db Db7 Gb(9)

with-out you.

Db Db7 Gb(9) | 2. Gb(9) Ab7sus

do \_\_\_\_\_ with-out you..

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a second ending marked '2.'. The piano accompaniment consists of a treble and bass clef with various chordal and melodic patterns.

Db Db7 Gb(9)

The second system continues the piano accompaniment from the first system, with no vocal line present.

Bbm Gbmaj7

The third system continues the piano accompaniment, featuring a change in chord quality from minor to major.

Bbm7 Gb(9) Ab7sus D.S. al Coda A7

Whoa, \_\_\_\_\_

The fourth system includes a vocal line with the word 'Whoa,' and a piano accompaniment. The system concludes with a double bar line and a repeat sign.

♩ Coda

Chords: Gb(9), Ab7sus, Db(9), Bbm7

do ————— with-out you in my life, — in my dreams, —

Chords: Gb(9), Absus, Db(9), Bbm7

— in my heart. — I know — it's true — — that I be - long — with you..

Chords: Gb(9), Absus, Bbm, G(9)

Be-cause of you — — in my world, — in my arms, —

Chords: Ebm7, Gb, Ab, Bbm, Ab

— I have ev - 'ry - thing — and now — — I can't i - mag - ine what — I'd

Chords: Gb(9) Bbm Ab

do I can't i - mag - ine what I'd

Chords: Gb(9) Absus

do oh, with - out you...

Chords: Db D7 Gb(9)

Ooh,

Chords: Db D7 Gb(9) Ab7sus Db(9)

ooh, with-out you.

rit.

# DREAMLAND

By JIM BRICKMAN

Freely flowing, with expression

Dm
Bb2
Dm
Bb(9)

*p*  
(with pedal)

F
Bb(9)
F
Bb2
Csus
C

*mp*

F
C
Dm
Bb2

*mf*

Eb(9)
C
Dm
Bb(9)
Dm
Bb(9)

*sub. p*
*mp*
*cresc.*
*mf*

F Bb(9) F Bb(9) Csus C

dim.

F C **With more motion** Dm Bb2

mf (sim.)

Csus /Bb F/A Bb(9) C F

Dm Bb(9) C(9) *rit. e cresc.* Dm Bb(9) /A *a tempo* *f*

*rit. e cresc.* *a tempo* *f*

Dm Bb(9) F Bb(9) F Bb2

Csus C F C F

Dm Bb5 C F2 Bb2 Csus

Dm Bb(9) F Bb2 C7 Freely F(9)