

Guitar Solo

G7 C6 Dm7 G7 Em7 A7

13 10 10 8 9 5
12 10 8 7 7
0 7 8 7

6/7 5 7 5 5/5 7 5 4 5 7

Dm7 G7 Cmaj7 C#°7 Dm7 D#°7 Em7 A7

7 10 9 8 7 10/9 8 10 7 0 10 7 0 7 10 8 6 7 5 9 7 9 10 7 8 7 7 10

Dm7 G7 Em7 A7 Dm7 G7 Em7 A7

8 7 10 9 8 9 10 7 9 10 9 8 12 8 9 10 10 9 12 12 10 11 10 14 11 12 15 11 14

Dm7 G7 Cmaj7 C#°7 Dm7 D#°7 Em7 A7

12 13 12 15 15 12 12 (12)/10 15 11 11 12 10 10 8 10/12 8 7 9 10 6 9 7 5

Dm7 Gmaj7 Gmaj7 F#m7 B7 E6 G13 F#m7 B7

7 5 9 7 5 7 6 10 8 6 9 8 7 0 9 7 6 9 6 7 9 7 9 8 7 9

G#m7 G7 F#m7 B7 E6 G13 F#m7 B7

11 11 9 9 12 9 9 11 8 8 10 9 6 9 8 7 9 7 6 9 9 7 8 8

Chords: Dm7, G7, Cmaj7, B7, E6, G13, F#m7, B7

Chords: G#m7, G13, F#m7, B7, E6, G13, F#m7, B7

Chords: E6, A13, Eb9, Dm7, G7, Em7, A7

Chords: Dm7, G7, Cmaj7, C#o7, Dm7, D#o7, Em7, A7

Chords: Dm7, G7, C6, Dm7, G7, Em7, A7

Chords: Dm7, G7, Cmaj7, C#o7, Dm7, D#o7, Em7, A7

Before You Go

By George Benson

Intro F/G

Musical notation for the Intro section, featuring a treble clef staff with a melodic line and a guitar staff with fret numbers. The key signature is one flat (Bb).

Verse

Musical notation for the first line of the Verse, with chords Dm9, G13sus, Cmaj9, and Am7. The guitar staff shows fret numbers: /5, 7 5 7 7, 6 7 5.

Musical notation for the second line of the Verse, with chords Dm9, G13sus, Cmaj9, Bb/C, and Gb7(b9). The guitar staff shows fret numbers: /5 6 8 /5, 6 7 5, 8, /5 6 8.

Musical notation for the third line of the Verse, with chords Fm9, Bb13sus, Em7, and Am7. The guitar staff shows fret numbers: 8, 6 5 7, 5, 6 7 5.

Musical notation for the fourth line of the Verse, with chords Ebm9, Ab13, Dm9, F/G, Cmaj9, and A7(#9). The guitar staff shows fret numbers: 6 6 8 6, 5 7 5 7 7, 6 7 6. A first ending bracket is shown above the final two measures.

2. Dm9 F/G Cmaj7 Cbmaj7 Bbmaj7 Bmaj7 Cmaj7 Cbmaj7 Dmaj7

Guitar Solo

Bb13 Fm9 Bb13sus

Ebmaj9 Cm7 Fm9

Bb13sus Ebmaj9 Db/Eb A7(b9)

Abm9 Db13sus Gm7

Cm7 Gbm9 Cb13 Fm9 Ab/Bb

0 0 7 6 8 7 8 5 6 8 6 7 0 0 9 9 7 10 4 4 6 4 7 8 6 9 9 9 6 6 0 7 6 8 11 8

Ebmaj9 C7(#9) Fm9

11 9 10 11 8 10 8 11 11 11 11 11 14 13 11 13 13 10 13 13 9 10

Bb13sus Ebmaj9 Cm7

11/11 /8 8 10 11/11 /8 8 10 11 /8 8 10 11/11 /8 8 10 11/11 /8 8 10 11/11 /8 8 10 11/11 /8 8 10

Fm9 Bb13sus Ebmaj7

8 10 8 10 11/ 4 6 4 7 4 7 4 6 3 6 5 3 6 4 6 4 6 9 5 3 4 6 4 4

Db/Eb A7(b9) Abm9 Db13sus

3 4 8 6 7 9 5 6 5 7 6 8 6 9 8 6 9 0 6 6 7 6 6 4 9 8 9 10 11 11 11 11

E♭maj7

Dmaj7

D♭maj7

Dmaj7

11 13 14 13 11 13 11 13 13 11 10 13 11 13 12 14

E♭maj7

Dmaj7

D♭maj7

Dmaj7

E♭maj7

Dmaj7

14 11 14 11 14 11 14 11 16 18 15 11 11 11 11 16 11 11 13 11 16 11 11 13 11 13

D♭maj7

Dmaj7

E♭maj7

Dmaj7

D♭maj7

Dmaj7

16 11 16 11 13 11 13 11 11 13 11 14 11 11 11 13 11 15

E♭maj7

Dmaj7

D♭maj7

Dmaj7

E♭maj7

Dmaj7

11 13 11 13 11 13 11 13 11 15 17 16 14 16 14 16 15 15 11 13 16 17 16 14 14 13 11 13 11

D♭maj7

Dmaj7

E♭maj7

Dmaj7

D♭maj7

Dmaj7

18 16 16 14 15 15 15 15 15 15 15 14 14 14 14 14 17 16 15 15 15 15 15 15 14 14 14 14 14 14 14 13

E♭maj7 Dmaj7 D♭maj7 Dmaj7 E♭maj7 Dmaj7

14 / 15 / 15 17 \ 16 14 17 \ 16 14 18 / 16 18 10 15 18
 11 / 12 / 12 16 13 \ 14 \ 13 11 18 / 16 16 16 16 14 16
 13 10 \ 14 \ 13 11 13 13 / 15 15 15 15 12 15
 13 15 10 13 13 13 13 13 13

D♭maj7 Dmaj7 F/G

(10) 10 10 17 \ 16 14 18 18 18 15 15 18
 16 16 16 16 14 \ 13 11 16 16 16 16 15
 15 15 15 13 14 \ 13 11 15 15 15 12 12
 13 15 18 13 13 13 13 13 5 7 6

Verse
Dm9 G13sus Cmaj9 Am7

/ 5 6 7 6 7 7 4 5 7 5 7 5

Dm9 B♭13sus Cmaj9 B♭/C G♭7(b9)

6 6 8 5 5 7 5 7 5 7 5 8 6 7 5 4 4 5 6 8

Fm9 G13sus Em7 Am7

8 9 8 6 8 5 6 8 7 8 6 5 7 6 7 / 8 7 8 5 5 7 5

E♭m9 A♭13 Dm9 F/G Cmaj7 C♭maj7 B♭maj7 *Repeat and Fade* Bmaj7

/ 6 8 6 5 7 5 7 (7)

Beyond The Sea

English lyric by Jack Lawrence
Music and French lyric by Charles Trenet

Intro

G Em7 C D9 G Em7 C D9

G7 F7 E7 Eb7 D7 G7 F7 E7 Eb7 D7

Some -

Verse

G Em Am7 D9 G Em Am7 D9

where be - yond the sea, — some - where wait - in' for me, —

G B7 Em D 3 G C B7

— my lov - er stands on gold - en sands —

Am7 D9 3 Em7 Bb7 A13 A7b13 Am7 D7b9

and watch - es the ships that go sail - ing. Some -

G Em Am7 D9 G Em Am7 D7

where be - yond the sea — she's there — watch - in' for me —

Gmaj7 G6 F#m7 B7 EmMaj7 Em7 D7b9 Gmaj7 Dm11 Db7 Cmaj7 C6 Bm7 E7

If I could fly — like birds on high —

AmMaj7 Am7 D7 3 B7 Em7 Bb7 3 Am7 D9 Gmaj7 C#m7 F#7

then straight to her arms I'd go sail in.' — It's far —

B6 G#m7 C#m7 F#7 B6 G#m7 C#m7 F#7 3

— be - yond the stars. — It's near — be - yond the

B6 Fm7 Bb7 Em7 A7 *To Coda* D6 Bm7 Em7 A7

moon. I know be - yond a doubt

D6 Bm7 Em7 A7 Bm7 Bb7 Am7 D7b9

my heart will lead me there soon. We'll meet

G Em Am7 D9 G Em Am7 D9

be - yond the shore. We'll kiss just as be -

G B7 Em7 D7 G Db9 C Bm7

fore. Hap - py we'll be be - yond the sea.

Am7 D9 Em Bb7 A13 A7b13 Am7 D7b9 G6 Bb7

and nev - er a - gain I'll go sail - ing.

Full Tutti

Eb6 Cm7 Fm7 Bb7 Eb6 Cm7 B7 Bb7 A7 Ab7

G7 Db7 Cm7 Fm7 Bb7 Eb6 A7 Abmaj7 Gm7 C7

Fm7 Bb7 Cm Gb9 F7 Bb7 E7

Guitar/Scat Solo

Eb6 Cm7 Fm7 Bb7 Eb6 Cm7 Fm7 Bb7

6 6 8 5 7 8 6 8 9 9 9 8 8 10 10

Eb6 G7 Cm7 Bb7 Eb6 Bbm7 Eb7 Abmaj7 Gm7

Musical notation for the first system, including a treble clef staff with a melody and a bass clef staff with guitar chords and fingerings.

D. S. al Coda

Fm7 Bb7 G7 Cm7 Gb9 F7 Bb7 Eb6 C#m7 F#7

Musical notation for the second system, including a treble clef staff with a melody and a bass clef staff with guitar chords and fingerings.

It's far _____

Coda

D6 F9 Em7 A7 D6 Bm7 Em7 A7

Musical notation for the third system, including a treble clef staff with a melody and a bass clef staff with guitar chords and fingerings.

be - yond a doubt, yeah! My heart will lead

Am7 D7 Bbm7 Eb7 Abmaj7 B7 Bbm7 Eb7

Musical notation for the fourth system, including a treble clef staff with a melody and a bass clef staff with guitar chords and fingerings.

me there soon. We'll meet, I know we'll meet, be - yond the shore.

Abmaj7 Fm7 Bbm7 Eb7 Abmaj7 C7 Fm Eb7

Musical notation for the fifth system, including a treble clef staff with a melody and a bass clef staff with guitar chords and fingerings.

We'll kiss just as be - fore. Hap - py we will

Abmaj7 D9 Dbmaj7 F7 Bbm7 Eb7 C7 Fm7 B9

Musical notation for the sixth system, including a treble clef staff with a melody and a bass clef staff with guitar chords and fingerings.

be be - yond the sea, and nev - er a - gain I'll go

Bb13 Bb7b13 Bbm7 Eb7 Abmaj7 D9 Dbmaj7 F7 Bbm7 Eb7 C7

Musical notation for the seventh system, including a treble clef staff with a melody and a bass clef staff with guitar chords and fingerings.

sail ing. And nev - er a -

Fm7 B9 Bb13 Bb7b13 Bbm7 Eb7b9 Abmaj7 D9 Dbmaj7 Cm7 F7 Bbm7 Eb7 C7

Musical notation for the eighth system, including a treble clef staff with a melody and a bass clef staff with guitar chords and fingerings.

gain I'll go sail ing. *rit.* And nev - er a -

Fm7 B9 Bb13 Bb7b13 Bbm7 Eb7b9 Abmaj7

Musical notation for the ninth system, including a treble clef staff with a melody and a bass clef staff with guitar chords and fingerings.

gain I'll go sail ing. Sail - ing. Yeah!

Breezin'

Words and Music by Bobby Womack

Intro

Intro

Dmaj9 Fmaj9 Amaj9 Fmaj9 Dmaj9

The intro consists of five measures of music. Each measure is a single chord: Dmaj9, Fmaj9, Amaj9, Fmaj9, and Dmaj9. The fretboard diagrams show the following fingerings: Dmaj9 (0-2-3-5), Fmaj9 (1-2-3-4-5), Amaj9 (0-2-3-5), Fmaj9 (1-2-3-4-5), and Dmaj9 (0-2-3-5).

D Bm7 Em7 G/A

The first system contains four measures. The chords are D, Bm7, Em7, and G/A. The fretboard diagrams show fingerings: D (0-2-3-5), Bm7 (2-4-5), Em7 (0-2-3-5), and G/A (0-2-3-5).

D Bm7 Em7 G/A

The second system contains four measures. The chords are D, Bm7, Em7, and G/A. The fretboard diagrams show fingerings: D (0-2-3-5), Bm7 (2-4-5), Em7 (0-2-3-5), and G/A (0-2-3-5).

Dmaj9 Bm7 Em9 G/A

The third system contains four measures. The chords are Dmaj9, Bm7, Em9, and G/A. The fretboard diagrams show fingerings: Dmaj9 (0-2-3-5), Bm7 (2-4-5), Em9 (0-2-3-5), and G/A (0-2-3-5).

Dmaj9 Bm7 Em9 G/A

The fourth system contains four measures. The chords are Dmaj9, Bm7, Em9, and G/A. The fretboard diagrams show fingerings: Dmaj9 (0-2-3-5), Bm7 (2-4-5), Em9 (0-2-3-5), and G/A (0-2-3-5).

Dmaj9 Bm7 Em9 G/A

The fifth system contains four measures. The chords are Dmaj9, Bm7, Em9, and G/A. The fretboard diagrams show fingerings: Dmaj9 (0-2-3-5), Bm7 (2-4-5), Em9 (0-2-3-5), and G/A (0-2-3-5).

Dmaj9 **Bm7** **Em9** **G/A**

12 12 12 12 12 12 12 12 | 10 12 | 14 14 14 14 14 14 14 14 | 12 14

Dmaj9 **Bm7** **Em9** **G/A**

12 12 12 12 12 12 12 12 | 10 12 | 14 14 14 14 14 14 14 14 | 12 14

Dmaj9 **Bm7** **Em9** **G/A**

12 12 12 12 12 12 12 12 | 10 12 | 14 10 14 15 | 12 9 11 12 9 11 12

Verse Melody
Dmaj7 **Bm7** **Em9** **G/A**

10 12 10 | 10 12 10 | 9 11 | 12 9

Dmaj9 **Bm7** **Em9** **G/A**

12 | 7 9 7 7 9 7 7 7 9 7 | 9 11 12 9 11 12

Dmaj9 **Bm7** **Em9** **G/A**

10 12 10 | 10 12 10 | 12 9 11 | 12 9

Dmaj9 **Bm7** **Em9** **G/A**

12 | 9 11 12 9 11 12

Dmaj9 Bm7 Em9 G/A

Dmaj9 Bm7 Em9 G/A

Dmaj9 Bm7 Em9 G/A

Dmaj9 Bm7 Em9 G/A

B-Verse Dmaj9 Bm7 Em9 G/A

Dmaj9 Bm7 Em9 G/A

Dmaj9 Bm7 Em9 G/A

Dmaj9 Bm7 Em9 G/A

Verse Melody
Dmaj9 Bm7 Em9 G/A

Dmaj9 Bm7 Em9 G/A

Dmaj9 Bm7 Em9 G/A

Dmaj9 Bm7 Em9 G/A

Solo
Dmaj9 Bm7 Em9 G/A

Dmaj9 Bm7 Em9 G/A

Dmaj9 Bm7 Em9 G/A

1/2

10 10 11 11 11 11 12 12 12 9 9 9 11 11 11 12 10 10

Dmaj9 Bm7 Em9 G/A

11 10 10 12 10 10 10 10 10 10 10 10 10 10 10 10 10 7 9 9 7 7 9 10

1/2

Dmaj9 Bm7 Em9 G/A

1/2 1/2 1/2

10 7 10 9 7 10 7 7 7 7 11 15 (16) 7 7 7 7 7 7 7

Dmaj9 Bm7 Em9 G/A

1/2

7 10 7 7 7 7 7 7 10 7 10 7 7 7 7 7 7 6 8 4 5 8 6 7 5 7 5 8 5 9

Dmaj9 Bm7 Em9 G/A

1/2

7 7 9 7 7 10 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

8 9

Dmaj9 Bm7 Em9 G/A

3

7 10 10 10 9 7 7 7 7 7 9 7 9 7 9 10 12 9 11 12 9 11 9 12 9 10 9 9 10 9 11

12

Dmaj9 Bm7 Em9 G/A

Dmaj9 Bm7 Em9 G/A

Dmaj9 Bm7 Em9 G/A

Verse Melody Dmaj9 Bm7 Em9 G/A

Dmaj9 Bm7 Em9 G/A

Dmaj9 Bm7 Em9 G/A

California PM

By George Benson

Intro

E Bm7 E

TAB

Bm7 E

TAB

1. 2. Bm7 Cm7 C#m7

TAB

Verse Melody

Dmaj7 C#m7 B11

TAB

C#m7 Dmaj7 C#m7 B11

TAB

C#m7

Dmaj7

C#m7

B11

C#m7

Dmaj7

C#m7

B11

E

Bm7

E

Bm7

E

Synth. Solo

Guitar Solo

Bm7

Cm7

E

52

Feel Like Makin' Love

Words and Music by Eugene McDaniels

Intro

1.

Cm9 Eb/F B♭sus2/D F/G Cm9 Eb/F G+7(b5)

10 8 6 8 6 8 10 8 6 8 6 6 11 11 11
 11 10 8 10 8 10 11 10 11 10 8 8 12 12 12
 12 10 8 10 8 10 10 9 12 10 8 10 8 11 11 11

2.

Verse Cm11 Eb/F

Stroll - in' in the park, watch - in' win - ter turn to spring.
 When you talk to me and you're moan in' sweet and low.

P.M.

6 6 8 6 6 10 0 X X 0 X 0 X X 0 X X 0 X 0 X X 0 X X 0 X X 0 X X 0 X X

B♭maj7 Ab7(b5) G+7 Cm11

Walk - in' in the dark
 When you touch my hand

P.M.

2 X X 2 X 2 X X 2 1 2 3 4 4 3 0 X X 0 X 0 X X 0 X X 0 X 0 X X

E♭/F B♭maj7 E7(b5)

see - in' lov - ers do their thing
 and my feel - ings start to show.

P.M.

0 X X 0 X 0 X X 0 X X 0 X 0 X X 2 X X 2 X 2 X X 2 1 2 6 6 7 7

3 3 3 5 3 5 3 5 5 | 3 3 5 6 3 5 | 6 8 8 11 | 8 10 10 13 | 8 10 10 13

Verse

C#m11

E/F#

Bmaj7

A7(b5) G#-7

In a res-tau-rant, - hold-ing hands by can-dle - light. -

P.M.

C#m11

E/F#

Bmaj7

F7(b5)

While I'm touch-ing you, want-ing you with all - my might.

P.M.

Chorus

Emaj7

Bsus2/D#

C#m7

That's the time - I feel like mak - in' love to you..

Give Me The Night

Words and Music by Rod Temperton

Intro

Fm7
Bbm7
Cm7
Dbmaj7
Fm7
Bbm7
Cm7
Dbmaj7

Fm7
Bbm7
Cm7
Dbmaj7
Fm7
Bbm7
Cm7
Dbmaj7

When-ev-er

Verse

Fm7
Bbm7
Cm7
Dbmaj7
Fm7
Bbm7

dark is fall - in' you know the spir - it of the par - ty starts to
 eve - nin' ac - tion, a place to dine, a glass of wine - a lit - tle

Cm7
Dbmaj7
Fm7
Bbm7
Cm7
Dbmaj7

come a - live. — Un - til the day is dawn - in', you can
 late ro - mance. — It's a chain re - ac - tion. We'll see the

Bbm7 **Db/Eb** **Chorus**
N.C.

mu - sic in the air, — and lots of lov - in' ev - 'ry - where,, so give me the night.

The first system of music features a vocal line in treble clef with lyrics. The guitar accompaniment is in the key of B-flat major (two flats) and includes a capo on the 10th fret. The bass line is shown in the bottom staff with fret numbers.

Give me the night. Give me the night.

The second system continues the vocal line and guitar accompaniment. The guitar part includes a double bar line and a capo shift to the 13th fret.

Give me the night.

The third system continues the vocal line and guitar accompaniment. The guitar part includes a double bar line and a capo shift to the 10th fret.

Fm7 **Bbm7** **Cm7** **Dbmaj7** *Repeat and Fade*

Give me the night. Give me the night.

The fourth system concludes the piece with a final vocal line and guitar accompaniment. The guitar part includes a double bar line and a capo shift to the 10th fret. The bass line ends with a double bar line.

§

Fm7 Bbm7 Cm7 Dbmaj7 Bbm7

throw out all the blues, and hit the cit - y lights. 'Cause there's mu - sic in the air, and lots of
 peo - ple of the world com - in' out to dance.

Chorus

Db/Eb Fm7 Bbm7 Cm7 Dbmaj7

lov - in' ev - 'ry - where, so give me the night. Give me the night.

Fm7 Bbm7 Cm7 Dbmaj7 Cm7 Dbmaj7

1. 2., 3.

You need the So come on

Bridge

Abm7 Gbmaj7 Ebm7 Db Abm7 Gb

out to - night and we'll lead the oth - ers on a ride through par - a - dise.

E♭m7 D♭ A♭m7 G♭ E♭m7 D♭

— And if you feel all right, — then we can be lov - ers 'cause I

4 6 4 4 6 6 6 6 6 4 6 6 6 4 6 4 4

To Coda ⊕

A♭m7 G♭ E♭maj7 D♭7 E♭maj7

see that star - light look in your eyes. — Well, don't you know we can — fly? —

6 6 6 6 6 4 6 6

Chorus

D♭/E♭ Fm7 B♭m7 Cm7 D♭maj7

— Just give me the night. Give me the night.

18 / 17 18 / 17 8 10 8 9 8 11 9 8 11 9 10 9 / 6

Guitar Solo

Fm7 B♭m7 Cm7 D♭maj7 Fm7 B♭m7

18 / 17 18 / 17 8 10 8 9 8 11 9 8 11 9 10 9 10 10 9 9 8 8 10

Cm7 D♭maj7 Fm7 B♭m7 Cm7 D♭maj7 Fm7 B♭m7

8 8 10 8 11 8 10 10 8 8 10 10 8 8 10 9 8 11 10 8 9 8 8 10

Cm7 Dbmaj7 Fm7 Bbm7 Cm7 Dbmaj7

'Cause there's

11 10 8 8 8 8 11 8 11 10 9 8 10 8 10 9 6 10 8 10 8 6 6 8 6 8 6

⊕ Coda

Verse

Db/Eb Fm7 Bbm7 Cm7 Dbmaj7

— And if we stay to - geth - er, we'll feel the

8 8 10 8 9 8 11 9 8 11 11 8 11 10

Fm7 Bbm7 Cm7 Dbmaj7 Fm7 Bbm7

rhy - thm of the eve - ning tak - in' us up - high. - Nev - er mind the weath - er.

8 8 10 8 9 8 11 9 8 11 11 8 11 10 8 8 10 8 9 8 11

Cm7 Dbmaj7 Fm7 Bbm7 Cm7 Dbmaj7

We'll be danc - in' in the street un - til the morn - ing - light. - 'Cause there's

11 11 8 11 10 8 8 10 8 9 8 11 9 8 11 11 8 11 10

Here, There And Everywhere

Words and Music by John Lennon and Paul McCartney

Intro Rubato

F(add9) C/E A \flat (add9) Gm7 C7(#11) C11

To lead a bet - ter life, I need my love to be here.

Verse

F(add 9) Gm Am B \flat F Gm9 Am7 B \flat maj7

1. Here, mak-ing each day of the year, chang-ing my life with the
 2. There, run-ning my hands through her hair, both of us think-ing how
 3. eve - ry - where, know-ing that love is to share, each one be-liev-ing that

To Coda

Em7 A13(b9) Em7 A7(b5) A7 Dm7 G13(b9) Gm7 C13(#11)

wave of her hand. No - bod - y can de - ny that there's some-thing there.
 good it can be. Some - one is speak-ing, but she does-n't know he's
 love nev - er dies. Watch - ing her eyes, and

2.

Bridge

D. S. al Coda

Gm7 B \flat m7 E \flat 13(b9) A \flat maj7 Fm7 B \flat m7 C7(b9) Fm FmMaj7 B \flat m7 C7(b9)

there. I want her eve-ry - where and if she's be-side me I know I need nev-er care. But to love her is to meet her

Coda

Dm7 G13(b9) Gm7 C7(b9) F Gm7 Am7 B \flat 6/9

Fmaj7 Gm7 Am7 B \flat 6/9 Fmaj7 Gm7 Am7 B \flat 6/9

hop - ing I'm al - ways there. To be there and eve - ry - where;
 here, there and ev - 'ry - where.

A Tempo $\text{♩} = 93$

A \flat (add 9) B \flat m7 Cm7 D \flat (add 9) A \flat (add 9) B \flat m7 Cm7 D \flat maj7

First system of musical notation. The treble clef staff contains a melodic line with various ornaments and slurs. The bass staff shows guitar fretboard diagrams with fingerings and bar lines.

Second system of musical notation. The treble clef staff includes chord labels: Gm7, C7, Gm7, C7, Fm7, Bb7, Bbm7, Cm7, Dbmaj7, C7. The bass staff shows guitar fretboard diagrams with fingerings and bar lines.

Third system of musical notation. The treble clef staff includes chord labels: Abmaj7, Bbm7, Cm7, Dbmaj7, Abmaj7, Bbm7, Cm7, Dbmaj7. The bass staff shows guitar fretboard diagrams with fingerings and bar lines.

Fourth system of musical notation. The treble clef staff includes chord labels: Gm7, C7, Gm7, C7(b9), Fm7, Bb7(#11). The bass staff shows guitar fretboard diagrams with fingerings and bar lines.

Fifth system of musical notation. The treble clef staff includes chord labels: Eb11, Abm7, Db11, Gb11, Bmaj7, Abm7, Dbm7, Eo7. The bass staff shows guitar fretboard diagrams with fingerings and bar lines.

Sixth system of musical notation. The treble clef staff includes chord labels: Abm6, Dbm, Eb7, Abma7, Bbm7. The bass staff shows guitar fretboard diagrams with fingerings and bar lines.

Gm7 C7 Gm7 C7(b9) Fm7 Bb7(#11) Abmaj7 C#m7 F#7

I want her

0 10 0 10 | 11 10 11 10 | 9 8 9 | 9 (9) 0 10 8 | 6 6 8 | 12 12 12 11 9 | 9 9 9 9 9 | 11 11 11 11 11

continue with funky rhythm playing

Bridge

Bmaj7 G#m7 C#m7 D#7(#9) G#m7 C#m D#7

ev-'ry - where, and if she's be-side, me I know I need nev - er care. But to love her is to meet her

Verse

Abmaj7 Bbm7 Cm7 Dbmaj7 Abmaj7 Bbm7 Cm7 Dbmaj7

ev-'ry-where, know-ing that love is to share. Each one be-liev-ing that

Gm7 C7 Gm7 C7 Fm7 Bb9 Bbm7 Eb11

love nev-er dies, watch-ing her eyes and hop-ing I'm al-ways there to be

Abmaj7 Bbm7 Cm7 Dbmaj7 Abmaj7 Bbm7 Cm7 Dbmaj7

there and ev-'ry-where, mm.. hmm.

Abmaj7 Bbm7 Cm7 Dbmaj7 Abmaj7 Bbm7

Here, there, and eve-ry-where. And eve-ry-

Abmaj7 Free Time

where.

6 8 6 8 4 5 6 7 8 7 7 6 4/5 | 6 4 6 4 2/3 4 2 2/3

In Your Eyes

Words by Dan Hill
Music by Michael Masser

Intro

Slow ♩ =

D A/D D Gmaj7/D A/D D A/D D Gmaj7/D

Verse

A/D D A/D D A/C#

1. think I final - ly know - you. I can see be - yond - your smile. I
2. warned me that life chang - es, that no one real - ly knows whe - ther

A/B Bm7 A/B Bm7

think that I - can show - you that what we have is still - worth - while. Don't you know that
time would make us stran - gers, or whe-ther time would make - us grow. Ev - en though the

Em7 D/F# F# F#/A# Bm7

love's just like the thread - that keeps un - rav - el - ing, - but then - it
winds of time will change - in a world where noth - ing stays. the same. -

Em7 D/F# G/A A/B B7 Chorus E G#m7

ties us back _ to-geth - er in the end? In your _ eyes, I can
 Through it all _ our love _ will still re - main.

Muted

A A/B B7 E G#m7 A A/B

see_ my dream's_ re-flec - tions in your eyes, found the an - swers to_ my quest - ions in your

Amaj7 E/G# F#m7 A/B B7/A G#m7

eyes. I can see the rea - sons why_ our love's a - live, in your

G#m7/C# C#7 C#m7/F# A/B

eyes. We're drift-ing safe - ly back to shore and I think I've fin'l - ly learned _ to love you _

End mute

1. | 2.

E B/E E Amaj7/E G/A E B/D# C°7 C#m7

more. You more. In your eyes, I can

Muted

F#m7 A/B B7/A G#m7 G#m7/C# C#7

see the rea - sons why_ our love's a - live, you and I, we're drift-ing

End mute

C#m7/F# A/B E B/E E

safe - ly back to shore, I think I've fin-al-ly learned_ to love_ you more.

Amaj7/E E B/E E A/E B/E E

rit.

Lady Love Me (One More Time)

Words and Music by James N. Howard and David Paich

Intro

Chords: Dmaj7, F#m, E, Dmaj7, F#m, E

Ooh. Ooh.

T
A
B

2 4 2 2 2 4 2/4 2 4 2 2 2/4

Chords: Dmaj7, F#m, E, Dmaj7, E

Dmaj7 F#m E Dmaj7 E

(4) 4 2 4 4 2 4 /7

Verse

Chords: F#m7, C#7, Em7, A7, Dmaj9

1. If you're ask - ing me to say liv - ing life with - out you, girl, — is al -
 2. Yes, I'm ask - ing you to stay, re - mem - ber - ing it used to be — so

F#m7 C#7 Em7 A7 Dmaj9

6 6 5 6 5 5 5
 4 4 7 6 4 4 4
 4 4 7 6 4 4 4
 2 2

Chords: G#7sus, C#7+9, F#m7, C#7, Em7, A7

right. right. And if you real - ly want to know, I'd have to say it's
 If you're ask - ing for the truth, I'd have to say I

G#7sus C#7+9 F#m7 C#7 Em7 A7

4 6 6 6 5 5 5
 4 4 4 4 4 4 4
 4 4 4 4 4 4 4
 4



Dmaj9 **G#7sus** **C#7+9** **F#m7** **E/F#** **G#m7** **C#7**

dan-ger-ous _ to my mind. So be-fore _ you turn and walk a - way, just
 won't be-lieve _ it's good - night.

Chorus
A/B **Bm7** **A/B** **Bm7** **C#m7** **F#m7** **A/B** **Bm7** **A/B** **Bm7**

let me _ love you _ one more time, _ feel your _ heart - beat

To Coda ⊕

A/G **G** **A/B** **Bm7** **A/B** **Bm7** **C#m7** **F#m7** **E**

close to _ mine. _ Let me _ love you _ all the _ time, _ la - dy
 La - dy _ love me _ all the _ time, _ la - dy

Dmaj7 **F#m7** **E** **Dmaj7** **E**

love me. _
 love me. _

E Solo F#m7 C#7 Em7 A7 Dmaj7

5 4 6 7 7 7 4 4 7 6 7 6 6 7 5 6 7 4 7 5

G#7sus C#7 F#m7 C#7 Em7 A7 Dmaj7 G#7sus C#7 *D. S. al Coda*

6 4 4 6 6 7 5 7 8 7 5 5 6 7 4 7 4 6 7 6 7 5 7 5 6 4 4

Coda

A/B Bm7 A/B Bm7 C#m7 F#m7 A/B Bm7 A/B Bm7

La - dy love me all the time. Love me, la - dy,

0 3 0 3 5 5 0 0 0 3 0 3 0 3 0 3

A/G G C/D Dm7 C/D Dm7 Em7 Am7

all the time. Let me love you one more time.

0 3 0 3 5 5 0 0 0 3 0 3 0 3 0 3 5

C/D Dm7 C/D Dm7 C/B \flat B \flat C/D Dm7 C/D Dm7

Hold me — clos - er, — now you're — mine. — La - dy, — love me —

Em7 Am7 G Fmaj7 Am7 G Fmaj7

one last — time. — La - dy, love me. Oh, — love me, la - dy.

Am7 G Fmaj7 E/F \sharp F/G B $^{\circ}$ E7 Am7 G/A

So be - fore . you turn and

Chorus
Bm7(add4) Bm7(\flat 5) E7 E7(\flat 9) C/D Dm7 C/D Dm7 Em7 Am7

walk a - way, just let me — love you — one more — time, —

C/D Dm7 C/D Dm7 C Bb C/D Dm7 C/D Dm7 Em7 Am7

feel your heart - beat close to mine. La - dy, love me one last time. La - dy,

C/D Dm7 C/D Dm7 C Bb Eb/F Fm7 Eb/F Fm7 Gm7 Cm7

love me. Let me love you one more time,

Eb/F Fm7 Eb/F Fm7 Eb Db Eb/F Fm7 Eb/F Fm7

feel you're heart - beat close to mine. La - dy, love me

Gm7 Cm7 Eb/F Fm7 Eb/F Fm7 Eb/Db Db

all the time. La - dy love me.

Repeat and Fade

Lady

By Ronnie Foster

Intro

Fmaj7 Fsus(add9) Bbm/Eb Abm C9sus

8 17 5 7 5 7 0 7 5 5 7 8 6 5 8 9 8 6 10

Verse Melody

Fmaj7 Bbmaj7 Am7 Dm7

10 13 10 13 10 12 10 10 13 10 13 10 15 13 10 12 10 12

Gm9 Am7 Bbmaj7 Gm9 Am7 Bbmaj7

10 13 13 12 13 12 13 12 10 10 12 10 10 12 10 10 13 13 12 13 12 13 12 10 10 12 10 16 11/12 13

To Coda ⊕

Gm9 Am7 Bbmaj7 Dbmaj7

10 13 13 12 13 12 13 12 10 10 15 13 15 13 15 13 15 15 13 15

1. Bb/C 2.

13 15 13 15 13 13 15 13 10 12 10 13 15 13 15 13 15 14

Fmaj9 Bm7(b5) E+7(b9) Am7 Am7(b5) D7(b9)

(14) 12 13 15 12 15 13 / 15 12 14 13 15 / 14 10 15 10 15 12 / 15

Gm7 Bbmaj7 Bbm7(b5) E7(b9)

(15) / 15 14 14 12 12 15 13 13 12 13 15 10 9 10 12

Guitar Solo
Am7 Dm7 Am7 Dm7

/ 12 / 12 12 / 10 8 12 / 12 12 10 8 / 9 / 9 9 7 5 10 / 8 10 9 / 9 / 9 9 7 6 10 7 9 7 9 8 7 7 5 7

Am7 Dm7 Gm7

/ 12 / 12 12 10 8 10 8 10 11 10 11 / 9 / 9 9 7 5 10 8 10 10 8 7 8

C9sus D#9sus

/ 15 13 10 10 11 14 11 14 / 12 10 7 10 11 12 13

Bbm/Eb Abm7 Bb/C Fmaj7 Bbmaj7

14 13 11 12 11 13 | 10 13 10 11 12 10 12 10 | 10 13 10 13 14 15 13 12 | 10 10 12 10 12 11 12 10 12 10

Am7 Dm7 Gm9 Am7 Bbmaj7

/ 10 13 10 13 10 13 15 | 13 / 10 12 10 12 | / 10 13 10 12 10 12 10 12 | 10 12 10 12 12 10 12 12 10 12 10

Gm9 Am7 Bbmaj7 Gm9 Am7 Bbmaj7

/ 10 13 10 12 10 12 10 12 | 12 10 12 13 12 | 10 12 10 12 10 12 10 12 | 10 12 10 12 10 12 10 12 10 12 10 12

Dbmaj7 Dmaj7

(12) 10 10 10 9 11 9 11 9 10 9 11 11 13 9 11 9 10 10 12 10 12 10 11 11 10 12

B/C# F#maj7

10 12 10 11 10 12 14 | 16 15 14 16 14 | 14 14

Bmaj7 A#m7 D#m7 G#m9 A#m7 Bmaj7

(14) 16 16 16 16 16 14 10 18 15 14 10 18 15 14 11 14 1/2 13 13 14 14 1/2 14

G#m9 A#m7 Bmaj7

(14) 13 11 14 12 14 13 14 11 11 11 11 11 13 11/15 14 14 13 11 13 11

G#m9 A#m7 Bmaj7 Dmaj7

/15 11 11 13 11 7 11 7 7 9 7 9 /12 11 10 9 12 11 10 9 11 10

B/C#

9 12 9 10 11 9 11 9 11 12 11 10 12 13 14 14 11 11 11 11 11 9 11 9 8 6 8 6 6 4 4

F#maj7 Bmaj7 A#m7

2 4 3 6 4 6 8 5 6 8 6 7 9 6 7 6 9 7 8 6 9 8 9 8 9 6 8 8 9 8 9 10 11 11 11 10 10 11 9 9 9 0 11 11 0 10 11

D#m7 G#m9 A#m7 Bmaj7

13 13 11 11 10/11 13 11 13 11 14 12 14 11 14 13 0 9 10 11 9 7 11 9 9 10 11 9 11 8 9

G#m9 A#m7 Bmaj7 G#m9 A#m7 Bmaj7

11 8 11 8 10 9 9 11 11 9 10 9 9 11 11 13 11 13 /11

Dmaj7

11 10 12 10 12 10 14 9 12 11 10 10 9 12 11 12 11 9 9 12 11 11 12 9 11 10

F#maj7 Cm7(b5) F7(b9)

9 10 11 12 11 10 9 12 11 10 9 12 11 10 9 13 11 10 9 11 13 11 15 14 15 13 11 13 14 11 13 14 11 16 13

A#m7 A#m7(b5) D#7(b9) G#m7

(13) 15 14 16 17 16 16 14 16 13 16 12 11 11 13 13 16 /14

Bmaj7 A#m7 D#m7

(14) 14 13 14 16 16 13 / 13 / 13 11 9 11 9 11 10 11 10 9 8

A#m7 D#m7 A#m7 D#m7

/ 13 / 13 13 11 9 11 10 9 10 13 12 13 13 11 9 11 9 11 10 11 10 9 8

G#m7 C# / D# C9sus D. S. al Coda

14 12 11 12 / 11 11 11 13 14 13 11 12 11 13 10 10 13 13 12 10 12 10

⊕ Coda F#maj7 Bmaj7 Freely

/ 11 9 10 10 9 11 / 11 9 10 10 9 11 / 11 9 10 10 9 11 / 11 9 10 8 10 8 9 11

/ 11 9 11 10 9 8 11 10 9 8 12 11 10 9 8 12 11 10 9 8 11 10

F#maj7

8 9 11 8 11 0 11 13 14 11 13 14 11 14 11 7 0 9 8 4 6 7 6 2

Love Ballad

Words and Music by Skip Scarborough

Intro

E \flat /F F/G Cm9

Dm7

Musical notation for the first line of the intro, including a treble clef staff with a melodic line and a guitar TAB staff with fret numbers.

E \flat /F F/G Cm9

Dm7

Musical notation for the second line of the intro, including a treble clef staff with a melodic line and a guitar TAB staff with fret numbers.

E \flat /F F/G Cm9

B \flat +7

Musical notation for the third line of the intro, including a treble clef staff with a melodic line and a guitar TAB staff with fret numbers.

Verse

E \flat maj7

Dm7

Gm7

E \flat maj7

Dm7

Gm7

1. I have nev-er been_ so much_ in love,
 2. Love, I nev-er knew that a touch_ could mean,

Musical notation for the first line of the verse, including a treble clef staff with a melodic line, a guitar TAB staff with fret numbers, and a guitar chord diagram staff.

E \flat maj7

Dm7

Gm7

E \flat maj7

Dm7

Gm7

in love_ be-fore. _____
 could mean_ so much. _____

What a
 What a

Musical notation for the second line of the verse, including a treble clef staff with a melodic line, a guitar TAB staff with fret numbers, and a guitar chord diagram staff.

E♭maj7 Dm7 Gm7 E♭maj7 Dm7 Gm7

dif-f'rence our true love made in my life. _____ So nice
 dif-f'rence and when we walk hand in hand, _____ I feel

E♭maj7 Dm7 Gm7 Cm7 D7

_____ and so right. _____ Lov -
 _____ so real. _____ Love.

Chorus
 Gm9 Gm7 Dm7 Gm7 Cm7 3

_____ ing you _____ gave me some-thing new _____ that I nev - er felt, nev - er
 _____ has come _____ and can nev - er go. _____ That's what the peo - ple say. Don't they

D7sus D7 Gm9 Gm7 Dm7 Gm7 Cm7

dreamed of. Some - thing's changed. No, it's not the feel-ing I felt _____ be-fore.
 know? _____ They're _____ not there _____ when you love me and hold me and say _____ you care.

Guitar Solo

E♭maj7 Dm7 Gm7 E♭maj7 Dm7 Gm7

The first system of notation features a treble clef staff with a key signature of two flats and a 4/4 time signature. The melody consists of eighth and sixteenth notes, including triplets. The bass staff shows the corresponding fretboard positions with numbers 1-5. Chord labels E♭maj7, Dm7, Gm7, E♭maj7, Dm7, and Gm7 are placed above the staff.

E♭maj7 Dm7 Gm7 E♭maj7 Dm7 Gm7

The second system continues the melody with a triplet of eighth notes in the first measure. The bass staff includes a (6) fret indicator. Chord labels E♭maj7, Dm7, Gm7, E♭maj7, Dm7, and Gm7 are placed above the staff.

E♭maj7 Dm7 Gm7 E♭maj7 Dm7 Gm7

The third system features a triplet of eighth notes in the first measure and a triplet of eighth notes in the fifth measure. The bass staff shows fret positions up to 10. Chord labels E♭maj7, Dm7, Gm7, E♭maj7, Dm7, and Gm7 are placed above the staff.

E♭maj7 Dm7 Gm7 E♭maj7 Dm7 Gm7

The fourth system continues the melodic line with various eighth and sixteenth note patterns. The bass staff shows fret positions up to 10. Chord labels E♭maj7, Dm7, Gm7, E♭maj7, Dm7, and Gm7 are placed above the staff.

E♭maj7 Dm7 Gm7 E♭maj7 Dm7 Gm7

The fifth system includes a triplet of eighth notes in the second measure. The bass staff shows fret positions up to 10. Chord labels E♭maj7, Dm7, Gm7, E♭maj7, Dm7, and Gm7 are placed above the staff.

E♭maj7 Dm7 Gm7 E♭maj7 Dm7 Gm7

The sixth system features a triplet of eighth notes in the first measure. The bass staff shows fret positions up to 10. Chord labels E♭maj7, Dm7, Gm7, E♭maj7, Dm7, and Gm7 are placed above the staff.

Mimosa

By George Benson

Kybd. Intro

Gm9(b5) C7 #5 #9 Fm9 Fm9⁶ D7(#9)

Dbmaj9 Gm7(b5) C7(#9) Fm9 Fm9⁶

Dbmaj7 Dbmaj7(b5) Fm7 Fm7/Eb Dm11(b5) Dbmaj7(#11)

Gb9⁶ Gm7(b5) C7(#9) Fm7 Fmaj7 Fm7

end kybd. melody

Gr. Fmaj7 Fm9 Fm9⁶ Dbmaj9 C13sus4 C7 #5 #9

Melody

TAB

Fm7 Bb13 Abm7 Db9 Gm7 C9

(12) 9 11 8 8-10 8 6 8 5 6 5 6 5 8 5

Fmaj7 Dm7 Gm7 C11 C/Bb

(5) 7 5 6 1 8 10 10 10 9 7 9

A13 A7(b13) Dm7 Gm7 C11 To Coda ⊕

7 7 9 10 10 8 10 11 10 8 10 8 10 9 7 9

1. Dbmaj7 Fmaj7 Fm7 Fmaj7

10 10 8 10 11 8 11 10 13 10 8 11

2. Dbmaj7 Fmaj7 Fm7 Fmaj7

10 9 8 10 8 9 12 9 7 6 8

Guitar Solo Fm9 Fm⁶₉ Dbmaj9

9 8 10 8 10 8 10 8 9 8 10 8 10 8 10 8 9 11

C13sus4 C7^{#5}/_{#9} Fm7 Bb13

10 11 0 11 9 11 9 13 10 10 9 11 9 13 13 10 10 11 10

Abm7 Db9 Gm7 C9 Fmaj7

9 11 9 8 9 9 8 10 8 7 10 10 8 7 10 8 9 9 8 11 9 8 11 10 7 8 10 12 8 10

Dm7 Gm7 C11 C/Bb

8 9 7 9 6 7 9 7 7 5 8 7 5 5 8 5 7 5 6 7/9 10 7/8 7 7 5 8 6 5 9 6 8

A13 A7(b13) Dm7 Gm7

7 7 9 9 10 9 9 10 9 9 10 8 7 5 8 5 7 7 5 6 5 8 5 6 7 6 5 8 6 4/5 6

C11 Dbmaj7 Fmaj7

5 4 3 12 11 9 11 9 10 10 8 9 11 10 8 8 9 9 6 8 6 8 6 5 5 8 10 8 12 10 12 10 12 12

Fm7 Fmaj7 Fm9

9 11 9 8 11 11 13 13 16 13 16 17 13 13 9 10 13 10 10 13 15 10 14 13 15 13 13 11 11 13 13 11 13 11 9 10

Fm₉ **D \flat maj7** **C13sus4** **C7 \sharp 5 \sharp 9**

Fm7 **B \flat 13** **A \flat m7** **D \flat 9**

Gm7 **C9** **Fmaj7** **Dm7**

Gm7 **C11** **C/B \flat** **A13** **A7(\flat 13)** **Dm7**

Gm7 **C11** **D \flat maj7**

Fmaj7 **Fm7** **Fmaj7** *D.S. al Coda*

⊕ Coda

Dbmaj7 Fmaj7 Fm7 Fmaj7

Fm7 Fmaj7 Fm7

Fmaj7 Fm7 Fmaj7

Fm7 Fmaj7 Fm7 Fmaj7

Fm7 Fmaj7 Fm7

Fmaj7 Fm7 Fmaj7

Fade

So This Is Love

By George Benson

A9sus

TAB 7 9 7 7 8 7 7 7

Dm9 Em9 Dm9 Em9

5 7 8 7 5 5 5 7 8 10

Fmaj9 Em9 Cm9 F7 Bbmaj9 Eb9

12 10 10 12 10 8 8 10 8 10

A7sus A7(b9) Dm9

(10) 10 11 11 10 11 14 14 14 12 7 5

A13sus Dm9 A13sus Fmaj9

7 8 7 5 5 5 7 8 10 12 10 12

Em7 A+7(b9) Dm9 Fm9 Bb9 Em7

15 17 17-18 15 15-12 13 13 14 15 13 13 15 12

A+7(b9) Dm9 G7sus Am9

/13 /13 12 /12 13 12 15 14 12 14 15 14 12 12 12 12

G13sus Am9 G13sus Am9

/12 14 13 15 15 12 12 10 15 13 12 12 14 12 /12 15 13 12 12 14 14 14 12 12

G13sus Am9 G13sus Em9

(12) 14 14 14 12 12 12 14 12 14 12 15 14 14 15 12 14 12 12 12 15 14 12 14 14

Dm9

(14) 11 11 7 7 10 7 /12 12 /9 9

Em9 Dm9 Em9 Fmaj9

12 12 12 12 / 15 15 15 15 | 15 13 12 10 12/13 13 12 10 8 7 5 | 5 7 7 8 8 | 10 12 13 10 12 15 15 12 15

9 9 9 / 12 12 12 12 | 12 10 9 7 9/10 10 9 7 5 4 2 | 2 4 4 5 6 | 9 10 7 9 10 7 9 12 12 9 12

7 8

Em9 F9sus Bbmaj9 Eb9

12 10 12 15 13 15 12 10 12 10 8 | 10 8 10 8 8 7 8 10 9 | 8 6 8 9 10 11 12 13 12

9 7 9 12 10 12 9 7 9 7 5 | 7 6 7 5 6 5 5 7 6 11 9 | 10 7 5 9 5 6 7 8 9 13 12 13

6 8 9 10 11 12 11 10 11

Em9 A7(b9)

12 15 17 15 15 13 12 12 13 14 12 11 | 10 9 10 9 10 11 12 13 14 15 16 17

14 12 9 12 14 12 12 10 9 9 10 11 9 11 | 10 9 7 6 7 8 9 10 11 12 13 14

12 10 9 12 14 12 12 10 9 9 10 11 9 9 | 8 7 8 7 8 9 10 11 12 13 14

Dm9 A13sus Dm9

12 12 10 17 13 10 11 / 12 12 10 13 12

9 14 9 7 14 10 7 12 8 10 / 9 9 10 7 10 8 13 15

12 10 10 10 / 0 0 10 7 10 8 10 12

A13sus Fmaj9 Em7 A+7(b9)

(15) 12 12 10 / 12 10 13 12 13 12 13 12

(12) 9 9 7 / 9 7 / 12 10 / 12 10 12 10 8 | 10 9 10 9 10 9

10 7 5

Dm9 Fm9 Bb9 Em7

10 13 /12 10 13 /12 9 11 8 /10 9 11 8 /10 8 10 8 7 7 9 11 6 8 5 /7 6 8 5 /7 5 7 5 4 4 9 11 6 8 5 8

A+7(b9) Dm9 G13sus

12 11 12 11 12 13 14 /15 13 /12 10 13 10 /12 9 10 10 10 12 15 /19 9 8 9 8 9 10 11 /12 10 /9 7 10 7 /9 9 10 7 10 9 12 /18 7 8 7 10 9 10 12 10

Am9 G13sus Am9

17 19 15 13 12 12 10 10 12 10 12 13 16 16 13 14 16 12 10 9 9 7 7 12 7 9 7 12 13 16 12 10 9 10 12 12 10

G13sus Am9 G13sus

(13) 12 16 13 /13 12 15 13 /12 12 12 12 12 15 15 16 (10) 9 12 10 /10 9 12 10 /9 9 /12 9 9 10 12 13 13 12 12 15 15 16 9 9 10 12 10 10 9 9 12 12 13 7 9 7 8 10 9 10 9 10 10

Am9 G13sus Em9

17 12 12 13 13 12 15 /17 17 17 17 16 15 15 16 13 13 13 13 12 12 12 10 10 12 14 14 14 14 12 12 12 12 10 10 10 10 9 9 9 7 12 10 7 /14 10 10 10 10 9 12 /14 14 14 14 12 12 12 12 10 10 10 10 9 9 9 7 9 7 /11 10 10

Chords: Dm9, Fm9, Bb9, Em7, A+7(b9)

Fretboard diagram for the first system:

15 \ 12	13 14	15	13 13	15	12	/ 10	12 13
12 \ 9	10 11	12	10 10	12	9	/ 10	9 10
					7 - 10	7 9	

Chords: Dm9, G13sus, Am9, G13sus

Fretboard diagram for the second system:

/ 12	13 10 13	9 10 10 13	/ 12 10	12 13 12	12 9	/ 10	13 12
/ 9	10 7 10	7 8	/ 9 7	10 9	10 7	/ 7	10 9 12 9
							10 9 10 7

Chords: Am9, G13sus, Am9, G13sus

Fretboard diagram for the third system:

/ 12 12 12	13 12 10	/ 12 10 / 15 / 19	17 15 13 12	10 13 12 10	12 10
/ 9 9 9	10 9 7	/ 9 7 / 12 / 16	14 12 10 9	7 10 9 7	13 9 7 13
	10 7				10 9 10

Chords: Am9, G13sus, Em9

Repeat and Fade

Fretboard diagram for the fourth system:

12	12 9 12	12 10 10	10 10 13 13	12 12 15 15 17 17 14 12	9 9 9	9 9 9	9 9 9
9	10 7 10	10 9 9	7 7 10 10	9 9 12 12 14 14 11 9	4 4 4	4 4 4	4 4 4
					5 5 5	5 5 5	5 5 5

Fm Db7 Gm7 C+7

look-ing for words — to say? —

Detailed description: This system contains the first four measures of a musical piece. The vocal line starts with a half note on G4, followed by a quarter note on A4, and then a quarter note on Bb4. The piano accompaniment features a steady eighth-note bass line. The guitar part shows chord diagrams for Fm, Db7, Gm7, and C+7.

Fm Fm(Maj7) Fm7 Bb9

Search-ing but not find - ing, un - der - stand - ing an - y - way; — we're

Detailed description: This system contains the next four measures. The vocal line continues with a half note on C5, followed by a quarter note on Bb4, and then a quarter note on A4. The piano accompaniment maintains the eighth-note bass line. The guitar part shows chord diagrams for Fm, Fm(Maj7), Fm7, and Bb9.

Db7 C+7 Fm9 Em7 A9

lost in a mas, — mas-quer-ade.

Detailed description: This system contains the next four measures. The vocal line has a half note on G4, followed by a quarter note on A4, and then a quarter note on Bb4. The piano accompaniment continues with the eighth-note bass line. The guitar part shows chord diagrams for Db7, C+7, Fm9, Em7, and A9.

Bridge

Ebm7 Ab7(b9) Dbmaj9 Bb+7 Bb+7(b9)

Both a - fraid to say — we're just — too far — a - way —

Detailed description: This system contains the bridge section, starting with a double bar line and a 'C' time signature. It consists of four measures. The vocal line starts with a half note on G4, followed by a quarter note on A4, and then a quarter note on Bb4. The piano accompaniment features a steady eighth-note bass line. The guitar part shows chord diagrams for Ebm7, Ab7(b9), Dbmaj9, Bb+7, and Bb+7(b9).

Ebm7

Ab7(b9)

Dbmaj9

from be - ing close to - geth - er from the start. We

The first system of music features a vocal line in the treble clef with lyrics: "from be - ing close to - geth - er from the start. We". Below the vocal line is a piano accompaniment line in the treble clef, and below that is a guitar chord diagram line showing fingerings for the first three systems.

Dm7

G+7

G+7(b9)

Cmaj9

tried to talk it o - ver, but the words got in the way. We're lost.

The second system of music features a vocal line in the treble clef with lyrics: "tried to talk it o - ver, but the words got in the way. We're lost.". Below the vocal line is a piano accompaniment line in the treble clef, and below that is a guitar chord diagram line.

Gm7

G7

G+7

C7

Gm7

C7

C+7

in - side this lone - ly game we play.

The third system of music features a vocal line in the treble clef with lyrics: "in - side this lone - ly game we play.". Below the vocal line is a piano accompaniment line in the treble clef, and below that is a guitar chord diagram line.

Verse

Fm

FmMaj7

Fm7

Bb9

Thoughts of leav - ing dis - ap - pear ev - 'ry time I see your eyes.

The fourth system of music features a vocal line in the treble clef with lyrics: "Thoughts of leav - ing dis - ap - pear ev - 'ry time I see your eyes.". Below the vocal line is a piano accompaniment line in the treble clef, and below that is a guitar chord diagram line.

Fm Db7 Gm7

No mat - ter how hard I try

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment features a steady eighth-note bass line (G2, F2, E2, D2) and chords in the right hand. The guitar part shows chord diagrams for Fm, Db7, and Gm7.

C+7 C+7(b9) Fm FmMaj7

to un - der - stand the rea - sons that we

Detailed description: This system contains the next three measures. The vocal line continues with a quarter note D5, a quarter note E5, a quarter note F5, and a triplet of G5, A5, B5. The piano accompaniment continues with the eighth-note bass line and chords. The guitar part shows chord diagrams for C+7, C+7(b9), Fm, and FmMaj7.

Fm7 Bb9 Db7 To Coda

car - ry on this way, we're lost in the mas -

Detailed description: This system contains the next three measures. The vocal line has a half rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment continues with the eighth-note bass line and chords. The guitar part shows chord diagrams for Fm7, Bb9, and Db7. A 'To Coda' symbol is at the end of the system.

C+7 Fm7 Bb7

quer - ade.

Detailed description: This system contains the final three measures. The vocal line has a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment continues with the eighth-note bass line and chords. The guitar part shows chord diagrams for C+7, Fm7, and Bb7.

Guitar Solo

Fm7 Bb7 Fm7 Bb7

9 8 9 8 9 8 9 8 10 8 10 9 8 6 8 10 6

Fm7 Bb7 Fm7

(6) 8 6 8 6 6 10 8 8 10 10 8 10 10 8 10 9 (9)

Bb7 Fm7 Bb7

10 8 10 10 9 10 11 9 10 8 10 9 10 8 9 8 6 8 10 6 8 10 11 10 8 8 10 8 10

Fm7 Bb7 Fm7

(8) 8 11 8 11 8 11 8 10 8 8 10 8 10 8 11 8 10 10 8 10 8 10 10

Bb7 Fm7 Bb7

8 10 10 8 10 8 9 11 8 11 (11) 9 11 10 10 9 8 6 8

Fm7 Bb7

10 8 6 8 10 8 11 8 10 8 8 10 8 10 8 10 8 8 10 8

Tum Your Love Around

Words and Music by
Jay Graydon, Steve Lukather and Bill Champlin

Intro

G Dm9

1., 2., 3.

G Dm9

4.

A+7 A7 Dm9

T
A
B

Verse

Dm9

G Dm9

G Dm9

1. You got the love, you got the pow - er but you just don't un - der - stand.

2. I'm try - ing to show how much I love you, still be - liev - ing in ro - mance.

1.

G7sus Cmaj7 A+7 A7 A+7 A7 Dm9

Girl, you've been charg-ing by the hour for your love.

You're tak - ing way too man - y chanc - es with our

2. **Pre-Chorus**

Cmaj7 A+7 A7 A+7 A7 Fmaj7 G7sus

love. I re - mem - ber when — you used to be — the

Fmaj7 E7(#9) N.C. Am7

talk of the town; — all — you'd get is lone - ly. Turn your love a - round..

Fmaj9 E7(b9) E7(#9) Am7 Fmaj9 E7(b9) E7(#9) Am7

— Don't you turn me down. I can show you how.

To Coda ⊕

Fmaj7 E+ E7(b9) Fmaj7 E+ E7(b9)

Turn your love a - round.

Dm9

G Dm9

A+7

A7 Dm9

Musical notation for the first system, including a treble clef staff with a melodic line and a guitar fretboard diagram below it.

Verse

G

Dm9

G

Dm9

With - out the wom - an I can make _ it, but I need the girl to stay. _____

Musical notation for the Verse section, including a treble clef staff with lyrics and a guitar fretboard diagram below it.

G7sus

Cmaj7

A+7

A7

A+7

A7

Fmaj7

Ah, don't you let the la - dy take _ it all a - way. When the wom - an needs a taste.

Musical notation for the second system, including a treble clef staff with lyrics and a guitar fretboard diagram below it.

Pre-Chorus

G13sus

Fmaj7

E7(#9)

N.C.

D. S. al Coda

Am7

_ of yes-ter-day, _____ and he stays at home; all _ they get is lone. ly. Turn your love a - round; _

Musical notation for the Pre-Chorus section, including a treble clef staff with lyrics and a guitar fretboard diagram below it.

We As Love

By Ronnie Foster

Intro

Bbmaj7(b5) A11 Bbmaj7(b5) A11 A



The intro consists of five measures of music on a single staff. The first measure is labeled Bbmaj7(b5), the second A11, the third Bbmaj7(b5), the fourth A11, and the fifth A. The notes are mostly whole notes and half notes, with some rests.

Verse Melody

Dm Bbmaj7(b5) Bbmaj7



The verse melody is shown on a single staff with a key signature of two flats. It consists of three measures. The first measure is labeled Dm, the second Bbmaj7(b5), and the third Bbmaj7. Below the staff is a guitar fretboard diagram with fret numbers: 5, 7, 6, 6, 5, 7, 5, 6, 5, 7, 6, 6, 7.

A11 A 3 E°/D D



The second part of the verse melody is shown on a single staff. It consists of three measures. The first measure is labeled A11, the second A, and the third E°/D. A triplet of eighth notes is indicated over the second measure. The fourth measure is labeled D. Below the staff is a guitar fretboard diagram with fret numbers: 7, 9, 7, 9, 6, 6, 7, 9, 9, 7.

Gm7 Ebmaj7



The third part of the verse melody is shown on a single staff. It consists of three measures. The first measure is labeled Gm7, and the second Ebmaj7. The notes are mostly eighth notes and quarter notes. Below the staff is a guitar fretboard diagram with fret numbers: 10, 8, 10, 11, 10, 8, 10, 11, 13, 8, 10, 11, 15.

D11 D 3 C/G G



The fourth part of the verse melody is shown on a single staff. It consists of three measures. The first measure is labeled D11, the second D, and the third C/G. A triplet of eighth notes is indicated over the second measure. The fourth measure is labeled G. Below the staff is a guitar fretboard diagram with fret numbers: 15, 17, 15, 17, 14, 14, 15, 17, 17, 15, 12, 14, 14, 12.

Dm Bbmaj7(b5) Bbmaj7



The fifth part of the verse melody is shown on a single staff. It consists of three measures. The first measure is labeled Dm, the second Bbmaj7(b5), and the third Bbmaj7. Below the staff is a guitar fretboard diagram with fret numbers: 5, 7, 5, 6, 5, 5, 7, 5, 6, 0, 5, 7, 5, 6, 10.

A11 A E^o/D D

10 12 10 12 9 | 9 10 12 | 12 10

7 9 7 9 6 | 6 7 9 | 9 7

9

Guitar Solo Gm7 C9 Dm7 G13

5/8 10 8 10 12 | 8 10 8 | 10 9 | 7 6 8 7 5 7 8 5

3

Gm7 C9 Dsus4 D

7 5 | 7 8 | 9 10 | 12 12 12 10 10 | 12/11 12 10

1/2 1/2 1/2

(10) (12) (12)

12 10 13/14 | 12 14 12 14 15 15 | 12 12 13 14 | 12 13 15 16 | 12 14 14 15 16 | 15 | 15 14 12 | 12 | 13 12 | 15

3 7 3 3

C9 Dm7 G13

10 8 10 12 | 10 full 10 | 10 12 10 | 10 12 10 | 12 12 10 8 10 | 10 | 7 8

3 3 3 3

Gm7 C9

10 (10) 8 10 8 10 7 6 8 10 8 10 8 9 8 6 7 8 6 7 5 7 5

Dsus4 D

3/4 5 7 5 7 5 3/4 7 7 7 7 7 5 3/4 5 5 8 1/2 5 6 7 5 8 7 8 7 5 8 7 5

Gm7 C9

7 8 7 6 5 8/5 12 8 10 10 7 7 8 5 6 3 5 7 7 5 10 8 6 7 6 5 7 5 8 7

Dm7 G13

7 5 5 8 7 10 10 8 12 10 11 10 12 10 11 8 7 15 14 14 15 15 14 13 17 17 13 14 15 15 12 12 9 9 11 11 13 12 10

Gm7 C9

8 9 10 11 9 10 11 11 10 9 11 8 7 10 9 10 8 8/9 8 10 7 8 10 8 10 8 11/12 10 12 11 10 12 10 13 10 12 10 12 10

Dsus4 D Gm7

12 10 12 13/14 5 8 5 4 7 5 6 7 5

C9

Dm7

G13

5 7 6/10 6 8 6 7 5 | 8 10 8 10 0 5 7 5 6 7 | 6 5 5 7 6/10 6 8 7 6 7 5

Gm7

C9

Dsus4

D

6 10 8 9 8 6 7 5 6 7 6 | 8 7 7 8 10 7 6 8 | 8 10 10 10 10 11 12

Gm7

C9

10 9 12 12 11 11 9 11 12 9 12 5 10 7 8 10 5 7 | 10 10 8 8 12 9 10 10 9 12 10 10 12 10

Dm7

G13

12 12 13 13 12 10 12 10 14 12 10 10 12 13 10 12 13 9 12 10 (10) 10 10 11 11 11 11 10 10 13

Gm7

C9

11 10 10 12 10 12 13 12 10 9 8 10 9 8 10 8 6 7 0 | 10 12 7 5

Dsus4

D

D. S. al Fine

10 13 14 10 10 12 10 10 11 10 14 12 10 8 7 6 5 5 4 | 11 7 9 7 6 5 4

Weekend In L. A.

By George Benson

Intro

D11

T
A
B

F11

T
A
B

C G C G

Verse Melody

Cmaj7 Bm7 Em7 Am7 D11 Gmaj7 Dm7 Db9

To Coda ⊕
Cmaj7 Bm7 Em7 Am7 D11 Ebmaj7 C G

Cmaj7 Bm7 Em7 Am7 D11 Em7 Dm7 G7

Cmaj7 Bm7 Em7 Am7 D11 Ebmaj7 C G

6 7 6 7 8 10 8 10 9 7 10 7 8 7 8 7 5 8 5 7 5 7 6 8

F11

11 11 10 10 8 8 6 6 6 8 8 10 (10) 11 11 10 10 8 8 11 11 10 10 8 8 13 13 12 12 10 10 10 0 0 0 10 10 12 (12) 10 8 8 10 10 11/12 10 10

6 8 4/5 5/3 8 10 5/6 9 8/4 11 11 10 10 8 8 10 10 6 6 6 8 8 9/10 15 8 10 6/7 7 7 5 13 13 12 12 10 10 10 0 0 0 10 10 11/12 16 8 10 6/7 8 7 5 13 13 12 12 10 10 10 10 0 8 8 10 10 11/12 17

D. S. al Coda

11 11 10 10 8 8 6 5 3 13 13 12 12 10 10 9 7 5

Coda
Piano Solo Guitar Solo

Cmaj7 Bm7 Em7 Am7 D11

10 12 10 12 14 14 10 10 12 10 11 1/2 9 8 10 12 10

Gmaj7 Db9(#11) Cmaj7 Bm7 Em7 Am7 D9

11 7 9 8 10 12 11 10 8 10 12 15 12/14 15 14 15 12 12 14 15 11 12 14 12 15 13 13 12 11 12 14 12

Ebmaj7 C G Cmaj7 Bm7 Em7

(12) 9 6 8 9 10 8 6 8 6 7 5 8/9 8 10 7 8 7 10 8 7 8 9 10 8 7 7 5 7 6 4 7 5 5 7

Am7 D11 Gmaj7 Db9(#11) Cmaj7 Bm7 Em7

3

Am7 D9 Ebmaj7 C G D11

F11

3

3

C G

3

C G Cmaj7 Bm7 Em7 Am7 D9

3

L3 JL3J

Verse Melody

Am7 D9 Ebmaj7 C G Cmaj7 Bm7 Em7

15 12 13 10 12 15 18 15 15 7 7 8 10 8 10 7 7 10 7 8 7 8

12 9 10 7 9 12 15 12 13 10 10 9 10 9 10 9 7 7 10 7 8 7 8

Am7 D9 Gmaj7 Dm7 G7 Cmaj7 Bm7 Em7

(8) 5 8 5 7 5 7 6/7 8 10 10 9 8 10 8 10 9 7 9 7 8 10 8 10 7 7 10 8 7 8

7 6 7 5 7 7 10 9 7 9 9 10 9 10 8 10 8 10 9 7 9 7 7 10 8 7 8

Solo

Am7 D9 Ebmaj7 C G D11

(8) 5 8 5 7 5 7 6 8 8 7 7 8 9 7 5 5 5 7 5

7 6 7 5 7 7 8 8 5 5 7 7 8 9 7 5 7 5 5 7 5

7 7 8 12 10 12 8 12 12 11 11 9 7 0 10 9 8 10 12 10 12/14 10 12 12 9 10 12

9 0 10 9 8 12 11 11 10 (10) 0 0 10 9 0 10 12 12 9 9 10

10 9 9 10 9 9 11 12 12 12 10 12 9 10 11 12 11 10 9 12 12 12 10 13 14 12 14 12 14 12

9 10 9 9 11 12 12 12 10 12 9 10 11 12 11 10 9 12 12 12 10 13 14 12 14 12 14 12

15 15 10 17 17 15 14 12 13 12 11 15 14 13 15 12 11 10 9 0 12 11 10 9 0 12 11 10 9

16 16 17 17 16 14 14 15 14 15 13 12 11 15 14 13 12 11 10 9 0 9 10 9 10 12 11 10 9

Welcome Into My World

Words and Music by George Benson

Intro

Gmaj9 Bb7 Eb7 Ab7 Gmaj9 Bb7 C/D

Ba - by, this is

TAB

10 15 16 13 11 11 11 13 13 11 10 15 15 13 10 10 10 10

12 15 16 15 14 14 14 14 14 13 12 15 15 15 7 7 7 7

Verse

Gmaj9 Db7(b5) Cmaj9 F9

not the way — that it was meant to be. — I did - n't mean to
 way you smile — that makes me warm in - side. — I wish I knew but

10 8 10 15 13 15 13

12 14 10 15 15 15 15

Gmaj9 Db7(b5) Cmaj9 F9 Gmaj9 Db7(b5)

fall in love, — just want-ed you to be with me, — but then you took a - way my heart. — I'm not a -
 just can't say — 'cause I don't know the rea - son why, — I on - ly know that this is love. — I want to

10 8 10 15 13 15 13 10 10 8 10 10

12 14 10 15 15 15 15 14 10 10 9

1. Cmaj9 F9 Emaj7 C/D

fraid to say — I start-ed to fall — o-ver you. — Ba-by, it's the

10 15 13 15 13 10 10 10 10 10 10

8 15 15 15 15 8 8 8 8 8 8

9 9 9 9 9 9 9 9 9 9 9

9 9 10 10 10 10 10

2. Cmaj9 F9 Emaj7

wel - come you in - to my world. You have be - come a

Em7 A7 Dmaj7 Dm7 G7

rea - son to be liv - in'. This is what I won't de - ny: the feel - ing that I'm feel - ing in my heart.

Cmaj7 Cm7 F7 Bbmaj7

You changed my cloud - y days to sun - shine, my De - cem - ber in - to May. that's why I

To Coda ⊕

Bbm7 Eb7 C/D Gmaj9 Db7(b5)

want you here be - side me ev - 'ry day, ev - 'ry day. It's just the way you smile that makes me

Cmaj9

F9

Gmaj9

Db7(b5)

Cmaj9

F9

warm in - side. — I wish I knew but just can't say. — I don't know the rea - son why. — I on - ly know that

10 9 9 | 15 13 15 13 | 10 12 14 | 8 10 9 | 10 9 9 | 15 13 15 13

Gmaj9

Db7(b5)

Cmaj9

F9

Gmaj9

Bb7

this is love. — I want to wel - come you — in - to — my world, — in - to my

10 12 14 | 8 10 9 | 10 9 9 | 15 13 15 13 | 10 12 | 15 15 13

D. S. al Coda

Eb7

Ab7

Gmaj9

Bb7

C/D

world.

11 11 11 | 13 13 11 | 10 12 | 15 15 13 | 10 10 10 | 10

⊕ *Coda*
C/D

Db/Eb

Abmaj9

D7(b5)

day, ev - er - y day. — Or may - be it's the way — you smile — that makes me

8 8 | 9 9 | 11 11 | 11 11 | 11 11 | 9

Dbmaj9 Gb9 Abmaj9 D7(b5) Dbmaj9 Gb9

warm in - side. _ I wish I knew but just can't say. _ I don't know the rea - son why. _ I on-ly know that

11 11 0 11 11 0 11 11 0
 10 10 0 10 10 0 10 10 0
 10 10 0 10 10 0 10 10 0
 0 0 0 11 11 0 11 11 0

Abmaj9 D7(b5) Dbmaj9 Gb9 Abmaj9 B7

this is love. _ I want to wel - come you _ in - to _ my world, _ in-to my

11 11 0 11 11 0 11 11 0 11 16 16 14
 10 10 0 10 10 0 10 10 0 10 15 15 16
 11 11 0 11 11 0 11 11 0 11 16 16 16
 9 9 0 9 9 0 9 9 0

E7 A7 Abmaj9 B7 E7 A7

world. _ *(Ad lib vocal)*

12 12 12 14 14 12 11 16 16 14 12 12 12 14 14 12
 13 13 13 14 14 14 13 16 16 16 15 15 15 14 14 14

Abmaj9 B7 E7 A7 Abmaj9 B7 Db/Eb Ab

play 5 times Ooh, yeah.

11 16 16 14 12 12 12 14 14 12 11 16 16 14 11 11 11 16
 13 15 15 16 15 15 15 14 14 14 13 16 16 16 8 8 8 13

We've Got The Love

Words and Music by George Benson

Intro

Cm7 Cm7/Eb Abmaj7 G7sus

Musical notation for the Intro section, including a guitar TAB with fret numbers 3, 5, 3, 5.

Verse

Cm7 Cm7/Eb Abmaj7 G7sus Cm7 Cm7/Eb

You know it hurts me when I can't be next to you, and tho' we're young, I know you

Musical notation for the first line of the Verse, including lyrics and guitar accompaniment.

Abmaj7 G7sus Cm7 Cm7/Eb Abmaj7 G7sus

feel the same way, too. Deep in our hearts we know it's just a mat-ter of time, 'cause

Musical notation for the second line of the Verse, including lyrics and guitar accompaniment.

Cmaj9 Am7 Dm7/G F/G

we'll be to - geth - er one day. And

Musical notation for the third line of the Verse, including lyrics, a triplet, and guitar accompaniment.

Cm7 Cm7/Eb Abmaj7 G7sus Cm7 Cm7/Eb

when we met a-long those streets on the way, one, by chance that we were

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G minor, with lyrics 'when we met a-long those streets on the way, one, by chance that we were'. The middle line is the piano accompaniment, and the bottom line shows guitar chord diagrams for Cm7, Cm7/Eb, Abmaj7, G7sus, Cm7, and Cm7/Eb.

Abmaj7 G7sus Cm7 Cm7/Eb Abmaj7 G7sus

pass-ing by that day, and sure there's a moon and stars a-bove I know,

Detailed description: This system contains the next two lines of music. The top line is the vocal melody with lyrics 'pass-ing by that day, and sure there's a moon and stars a-bove I know,'. The middle line is the piano accompaniment, and the bottom line shows guitar chord diagrams for Abmaj7, G7sus, Cm7, Cm7/Eb, Abmaj7, and G7sus.

Cmaj9 Am7 Dm7/G F/G C+7(b9)/Gb

we'll be to - geth - er for sure. As

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics 'we'll be to - geth - er for sure. As'. The middle line is the piano accompaniment, and the bottom line shows guitar chord diagrams for Cmaj9, Am7, Dm7/G, F/G, and C+7(b9)/Gb.

Fmaj9 Em7 Am7 Dm7 Fm/Ab

sure as that nose on your face, we were meant for each

Detailed description: This system contains the final two lines of music. The top line is the vocal melody with lyrics 'sure as that nose on your face, we were meant for each'. The middle line is the piano accompaniment, and the bottom line shows guitar chord diagrams for Fmaj9, Em7, Am7, Dm7, and Fm/Ab.

F/G C+7(b9)/Gb Fmaj9 Em7 Am7

oth - er's arms. _ Just as one and one makes two.

Detailed description: This system contains the first five measures of the piece. The vocal line starts with a quarter note 'oth' followed by a quarter rest, then a quarter note 'er's', a quarter rest, a quarter note 'arms.', and a quarter rest. The piano accompaniment features a steady eighth-note bass line. The guitar part includes a triplet of eighth notes in the first measure and another triplet in the fourth measure. Chord changes occur at the beginning of each measure.

Dm7 Em7 Fmaj7 F/G To Coda ⊕

you were made for me, I was made for you.

Detailed description: This system contains the next five measures. The vocal line continues with 'you were made for me, I was made for you.' The piano accompaniment has a consistent eighth-note bass line. The guitar part features a melodic line in the upper register. A 'To Coda' symbol is placed at the end of the fifth measure. Chord changes are indicated above the staff.

Cm7 Cm7/Eb Abmaj7 G7sus

Detailed description: This system contains four measures of piano accompaniment. The bass line consists of eighth notes. The guitar part has a melodic line with some grace notes. Chord changes are indicated above the staff.

Cm7 Cm7/Eb Abmaj7 G7sus Cm7 Cm7/Eb

Don't try to hide that smile I know that's on your face. And when you stare at me I

Detailed description: This system contains the final five measures. The vocal line continues with 'Don't try to hide that smile I know that's on your face. And when you stare at me I'. The piano accompaniment and guitar part continue with the same rhythmic and melodic patterns as the previous system. Chord changes are indicated above the staff.

Abmaj7

G7sus

Cm7

Cm7/Eb

Abmaj7

G7sus

look the oth-er way.

And we won't give a - way what we know from the start,

'cause

Musical notation for the first system, including vocal line, piano accompaniment, and guitar chord diagrams.

D.S. al Coda

Cmaj9

Am7

Dm7

F/G

C+7(b9)/Gb

we've

got the love

in our hearts.

As

Musical notation for the second system, including vocal line, piano accompaniment, and guitar chord diagrams.

⊕ *Coda*

Gb/Ab

C#m7

C#m7/E

Amaj7

G#7sus

Don't try to hide that smile I know that's on your face,

Musical notation for the Coda section, including vocal line, piano accompaniment, and guitar chord diagrams.

C#m7

C#m7/E

Amaj7

G#7sus

C#m7

C#m7/E

and when you stare at me, I look the oth-er way.

And we won't give a - way what

Musical notation for the final system, including vocal line, piano accompaniment, and guitar chord diagrams.

Amaj7 G#7sus Dbmaj9 Bbm7 Gb/Ab

we know from the start, 'cause we've got that love _ in our hearts.

5 4 4 4 | 11 11 11 | 11 11 11 | 11

6 4 4 4 | 9 9 9 | 10 10 10 | 11

9 9 9 | 10 10 10 | 11 11 11 | 11

Dbmaj7 Bbm7 Ebm7 Gb/Ab

With - in our hearts, in our hearts, we've got that

11 11 11 | 9 9 9 | 11 11 11 | 11 11 11 | 11 11 11

11 11 11 | 10 10 10 | 11 11 11 | 11 11 11 | 11 11 11

11 11 11 | 9 9 9 | 10 10 10 | 11 11 11 | 11 11 11

Dbmaj7 Bbm7 Ebm7 Gb/Ab Dbmaj7 Bbm7

love. With-in our hearts, we've got that love.

9 9 9 | 11 11 11 | 11 11 11 | 11 11 11 | 9 9 9 | 11 11 11

10 10 10 | 11 11 11 | 11 11 11 | 11 11 11 | 10 10 10 | 11 11 11

10 10 10 | 11 11 11 | 11 11 11 | 11 11 11 | 10 10 10 | 11 11 11

9 9 9 | 11 11 11 | 11 11 11 | 11 11 11 | 9 9 9 | 11 11 11

Repeat and Fade

Ebm7 Gb/Ab Dbmaj7 Bbm7 Ebm7 Gb/Ab

With-in our hearts, we've got that love. We've got that

11 11 11 | 11 11 11 | 9 9 9 | 11 11 11 | 11 11 11 | 11 11 11

11 11 11 | 11 11 11 | 10 10 10 | 11 11 11 | 11 11 11 | 11 11 11

11 11 11 | 11 11 11 | 10 10 10 | 11 11 11 | 11 11 11 | 11 11 11

11 11 11 | 11 11 11 | 9 9 9 | 11 11 11 | 11 11 11 | 11 11 11