



Guitar Solo

G7 C6 Dm7 G7 Em7 A7

Dm7 G7 Cmaj7 C#°7 Dm7 D#°7 Em7 A7

Dm7 G7 Em7 A7 Dm7 G7 Em7 A7

Dm7 G7 Cmaj7 C#°7 Dm7 D#°7 Em7 A7

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

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



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

Fretboard diagram for the first system showing fingerings for the chords: Dm7 (15, 14, 13, 12, 11, 10), G7 (13, 12, 11, 10, 9, 8), Cmaj7 (10, 9, 8, 7, 6, 5), B7 (7, 6, 5, 4, 3, 2), E6 (7, 9, 11, 12, 13, 14), G13 (7, 9, 11, 12, 13, 14), F#m7 (10, 9, 8, 7, 6, 5), and B7 (7, 6, 5, 4, 3, 2).

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

Fretboard diagram for the second system showing fingerings for the chords: G#m7 (12, 11, 10, 9, 8, 7), G13 (7, 9, 11, 12, 13, 14), F#m7 (10, 9, 8, 7, 6, 5), B7 (7, 6, 5, 4, 3, 2), E6 (7, 9, 11, 12, 13, 14), G13 (7, 9, 11, 12, 13, 14), F#m7 (10, 9, 8, 7, 6, 5), and B7 (7, 6, 5, 4, 3, 2).

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

Fretboard diagram for the third system showing fingerings for the chords: E6 (7, 9, 11, 12, 13, 14), A13 (7, 9, 11, 12, 13, 14), Eb9 (7, 9, 11, 12, 13, 14), Dm7 (15, 14, 13, 12, 11, 10), G7 (13, 12, 11, 10, 9, 8), Em7 (12, 11, 10, 9, 8, 7), and A7 (12, 11, 10, 9, 8, 7).

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

Fretboard diagram for the fourth system showing fingerings for the chords: Dm7 (15, 14, 13, 12, 11, 10), G7 (13, 12, 11, 10, 9, 8), Cmaj7 (10, 9, 8, 7, 6, 5), C#o7 (10, 9, 8, 7, 6, 5), Dm7 (15, 14, 13, 12, 11, 10), D#o7 (10, 9, 8, 7, 6, 5), Em7 (12, 11, 10, 9, 8, 7), and A7 (12, 11, 10, 9, 8, 7).

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

Fretboard diagram for the fifth system showing fingerings for the chords: Dm7 (15, 14, 13, 12, 11, 10), G7 (13, 12, 11, 10, 9, 8), C6 (10, 9, 8, 7, 6, 5), Dm7 (15, 14, 13, 12, 11, 10), G7 (13, 12, 11, 10, 9, 8), Em7 (12, 11, 10, 9, 8, 7), and A7 (12, 11, 10, 9, 8, 7).

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

Fretboard diagram for the sixth system showing fingerings for the chords: Dm7 (15, 16, 15, 14, 13, 12), G7 (13, 12, 11, 10, 9, 8), Cmaj7 (10, 9, 8, 7, 6, 5), C#o7 (10, 9, 8, 7, 6, 5), Dm7 (15, 14, 13, 12, 11, 10), D#o7 (10, 9, 8, 7, 6, 5), Em7 (12, 11, 10, 9, 8, 7), and A7 (12, 11, 10, 9, 8, 7).



# 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 present over 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 0 11 11 11 11 11 14 13 11 13 13 10 13 13 9 10 11

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      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      13      13  
 13 15 10

D♭maj7      Dmaj7      F/G

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

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

Fm9      G13sus      Em7      Am7

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

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 G C B7

my lov - er stands on gold - en sands

Am7 D9 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 B7 Em7 Bb7 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

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

Eb6 G7 Cm7 Bb7 Eb6 Bbm7 Eb7 Abmaj7 Gm7

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

*D. S. al Coda*

It's far \_\_\_\_\_

**Coda**

D6 F9 Em7 A7 D6 Bm7 Em7 A7

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

Am7 D7 Bbm7 Eb7 Abmaj7 B7 Bbm7 Eb7

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

Abmaj7 Fm7 Bbm7 Eb7 Abmaj7 C7 Fm Eb7

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

Abmaj7 D9 Dbmaj7 F7 Bbm7 Eb7 C7 Fm7 B9

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

Bb13 Bb7b13 Bbm7 Eb7 Abmaj7 D9 Dbmaj7 F7 Bbm7 Eb7 C7

sail ing. And nev - er a -

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

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

Fm7 B9 Bb13 Bb7b13 Bbm7 Eb7b9 Abmaj7

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**

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

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

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

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

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

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



Dmaj9 Bm7 Em9 G/A

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

Dmaj9 Bm7 Em9 G/A

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

Dmaj9 Bm7 Em9 G/A

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

Dmaj9 Bm7 Em9 G/A

12 7 9 7 7

B-Verse Dmaj9 Bm7 Em9 G/A

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

Dmaj9 Bm7 Em9 G/A

7 9 7 7 9 7 9 7 7 9 7 9 14 12 11

Dmaj9 Bm7 Em9 G/A

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

Dmaj9                      Bm7                      Em9                      G/A

10                      12                      10                      10                      12                      10                      12                      10                      10 / 14                      16

7                      9                      7                      7                      9                      7                      9                      7                      7 / 11                      12                      9                      11                      12

**Verse Melody**  
Dmaj9                      Bm7                      Em9                      G/A

10                      11                      12                      9

Dmaj9                      Bm7                      Em9                      G/A

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

Dmaj9                      Bm7                      Em9                      G/A

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

Dmaj9                      Bm7                      Em9                      G/A

12                      11                      10                      10                      11                      10                      10

**Solo**  
Dmaj9                      Bm7                      Em9                      G/A

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

Dmaj9                      Bm7                      Em9                      G/A

(11) 11                      12                      10                      9                      9                      7                      7                      7                      10 12                      7                      7                      7                      10                      7                      7                      7                      10                      12                      10                      12



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

8 9

Dmaj9 Bm7 Em9 G/A

3

7 10 10 10 9 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

Musical notation for the first system of the Intro, including a treble clef staff with a melody and a guitar TAB staff below it. The TAB staff shows fret numbers and picking directions.

Bm7

E

Musical notation for the second system of the Intro, including a treble clef staff with a melody and a guitar TAB staff below it.

1.

2.

Bm7

Cm7

C#m7

Musical notation for the third system of the Intro, including a treble clef staff with a melody and a guitar TAB staff below it. It features first and second endings.

## Verse Melody

Dmaj7

C#m7

B11

Musical notation for the first system of the Verse Melody, including a treble clef staff with a melody and a guitar TAB staff below it.

C#m7

Dmaj7

C#m7

B11

Musical notation for the second system of the Verse Melody, including a treble clef staff with a melody and a guitar TAB staff below it.

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











B11

C#m7

Dmaj7

Musical notation for the first system, including a treble clef staff with a melody and a bass staff with guitar chords. The bass staff includes a 1/4 note marker.

C#m7

F#9

B11

Musical notation for the second system, including a treble clef staff with a melody and a bass staff with guitar chords. The bass staff includes triplet markings.

Verse Melody

C#m7

Dmaj7

C#m7

F#9

Musical notation for the Verse Melody section, including a treble clef staff with a melody and a bass staff with guitar chords.

Outro

E

B11

Musical notation for the first part of the Outro section, including a treble clef staff with a melody and a bass staff with guitar chords.

Musical notation for the second part of the Outro section, including a treble clef staff with a melody and a bass staff with guitar chords.

Musical notation for the final part of the Outro section, including a treble clef staff with a melody and a bass staff with guitar chords.









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.

Detailed description: This system contains the first line of music. The vocal line (top staff) has a treble clef and a key signature of two flats. The lyrics are "mu - sic in the air, — and lots of lov - in' ev - 'ry - where,, so give me the night." The guitar accompaniment (middle staff) features a steady eighth-note pattern. The bass line (bottom staff) consists of a simple bass line with some double bass notes. Chord symbols Bbm7 and Db/Eb are placed above the first two measures. The word "Chorus" is written above the third measure, with "N.C." below it. There are some decorative wavy lines above the guitar staff in the final measure.

Give me the night. Give me the night.

Detailed description: This system contains the second line of music. The vocal line (top staff) has a treble clef and a key signature of two flats. The lyrics are "Give me the night. Give me the night." The guitar accompaniment (middle staff) features a steady eighth-note pattern. The bass line (bottom staff) consists of a simple bass line with some double bass notes. Chord symbols are not explicitly written in this system.

Give me the night.

Detailed description: This system contains the third line of music. The vocal line (top staff) has a treble clef and a key signature of two flats. The lyrics are "Give me the night." The guitar accompaniment (middle staff) features a steady eighth-note pattern. The bass line (bottom staff) consists of a simple bass line with some double bass notes. Chord symbols are not explicitly written in this system.

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

Give me the night. Give me the night.

Detailed description: This system contains the fourth line of music. The vocal line (top staff) has a treble clef and a key signature of two flats. The lyrics are "Give me the night. Give me the night." The guitar accompaniment (middle staff) features a steady eighth-note pattern. The bass line (bottom staff) consists of a simple bass line with some double bass notes. Chord symbols Fm7, Bbm7, Cm7, and Dbmaj7 are placed above the first four measures. The word "Repeat and Fade" is written above the fifth measure. There are some decorative wavy lines above the guitar staff in the final measure.

§

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 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 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*  $\oplus$

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

$\oplus$  **Coda**

Dm7 G13(b9) Gm7 C7(b9) F Gm7 Am7 B $\flat$  $\frac{6}{9}$   
 Fmaj7 Gm7 Am7 B $\flat$  $\frac{6}{9}$  Fmaj7 Gm7 Am7 B $\flat$  $\frac{6}{9}$

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 music. Treble clef, key signature of two flats. The staff contains a melodic line with various ornaments and slurs. Below the staff are two guitar chord diagrams: the first shows a barre at the 6th fret, and the second shows a barre at the 5th fret with a slash and a 6, indicating a natural 6th fret.

Second system of music. Treble clef, key signature of two flats. Chord labels above the staff: Gm7, C7, Gm7, C7, Fm7, Bb7, Bbm7, Cm7, Dbmaj7, C7. The staff contains a melodic line with triplets. Below the staff are two guitar chord diagrams: the first shows a barre at the 6th fret with notes 10, 10, 6; the second shows a barre at the 6th fret with notes 10, 8, 10, 8, 10, 8.

Third system of music. Treble clef, key signature of two flats. Chord labels above the staff: Abmaj7, Bbm7, Cm7, Dbmaj7, Abmaj7, Bbm7, Cm7, Dbmaj7. The staff contains a melodic line with triplets. Below the staff are two guitar chord diagrams: the first shows a barre at the 6th fret with notes 10, 10, 8, 10; the second shows a barre at the 5th fret with notes 8, 6, 4, 5, 6, 8, 4, 5, 6, 8, 4, 5.

Fourth system of music. Treble clef, key signature of two flats. Chord labels above the staff: Gm7, C7, Gm7, C7(b9), Fm7, Bb7(#11). The staff contains a melodic line with triplets. Below the staff are two guitar chord diagrams: the first shows a barre at the 6th fret with notes 10, 8, 7, 8; the second shows a barre at the 10th fret with notes 10, 9, 8, 6, 5, 8, 6, 5, 4, 0, 7, 6, 5, 6, 7, 0, 5, 6, 8.

Fifth system of music. Treble clef, key signature of two flats. Chord labels above the staff: Eb11, Abm7, Db11, Gb11, Bmaj7, Abm7, Dbm7, Eo7. The staff contains a melodic line with triplets. Below the staff are two guitar chord diagrams: the first shows a barre at the 4th fret with notes 5, 6, 8, 5, 6, 5, 4; the second shows a barre at the 7th fret with notes 7, 9, 6, 7, 9, 8, 9, 6, 8, 9, 9, 6, 8, 9, 9, 6, 7, 9, 7, 5, 4, 6.

Sixth system of music. Treble clef, key signature of two flats. Chord labels above the staff: Abm6, Dbm, Eb7, Abma7, Bbm7. The staff contains a melodic line with triplets. Below the staff are two guitar chord diagrams: the first shows a barre at the 4th fret with notes 4, 5, 6, 5, 6, 4, 7; the second shows a barre at the 4th fret with notes 4, 5, 4, 6, 8, 6, 5, 8, 6, 4, 5, 8, 5, 6, 9, 7, 0, 8, 10, 8, 11, 11, 8, 8, 10, 10, 9, 8.



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 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



# 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

(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

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

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

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



**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. \_





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,

Detailed description: This system contains the first line of music. The vocal line (top staff) has lyrics: "feel your heart - beat close to mine. La - dy, love me one last time. La - dy,". The piano accompaniment (middle staff) features a steady eighth-note bass line with chords. The guitar chord diagrams (bottom staff) show the following chords: C/D, Dm7, C/D, Dm7, C, Bb, C/D, Dm7, C/D, Dm7, Em7, and Am7.

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,

Detailed description: This system contains the second line of music. The vocal line (top staff) has lyrics: "love me. Let me love you one more time,". The piano accompaniment (middle staff) continues with the same accompaniment style. The guitar chord diagrams (bottom staff) show: C/D, Dm7, C/D, Dm7, C, Bb, Eb/F, Fm7, Eb/F, Fm7, Gm7, and Cm7.

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

Detailed description: This system contains the third line of music. The vocal line (top staff) has lyrics: "feel you're heart - beat close to mine. La - dy, love me". The piano accompaniment (middle staff) continues. The guitar chord diagrams (bottom staff) show: Eb/F, Fm7, Eb/F, Fm7, Eb, Db, Eb/F, Fm7, and Eb/F, Fm7.

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

all the time. La - dy love me.

*Repeat and Fade*

Detailed description: This system contains the fourth line of music. The vocal line (top staff) has lyrics: "all the time. La - dy love me." followed by a double bar line and the instruction "Repeat and Fade". The piano accompaniment (middle staff) continues. The guitar chord diagrams (bottom staff) show: Gm7, Cm7, Eb/F, Fm7, Eb/F, Fm7, Eb/Db, and Db.

# Lady

By Ronnie Foster

## Intro

Fmaj7 Fsus(add9) Bbm/Eb Abm C9sus

8 17 5 7 5 7 0 7 5 5 7 0 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 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 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      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                      Dbb9sus

/ 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 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



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 8 6 6 9 8

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

/ 13 / 13 13 11 9 11 10 9 10 10 9 10 10 11 9 11 9 11 10 8 6 8 8 6 8 10 8 6 11 9 11 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 10 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 8 9 8 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

E $\flat$ /F F/G Cm9

Dm7

E $\flat$ /F F/G Cm9

B $\flat$ +7

## 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,

E $\flat$ maj7

Dm7

Gm7

E $\flat$ maj7

Dm7

Gm7

in love be-fore.  
 could mean so much.

What a  
 What a

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.

1. Bb+7

Dm7 Eb/F F/G Cm9

it's much, much more...

2., 3. Dm7

Dm7 Eb/F F/G Cm9

And what we have is much more than they can see. — And what we have is

Eb/F F/G Cm9 Dm7

much more than they can see. — And what we have is

*To Coda* ⊕

Eb/F F/G Cm9 Bb+7

much more than they can see. —

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 0-9. 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 solo with similar rhythmic patterns. It includes a triplet of eighth notes in the treble staff. The bass staff shows fret positions, and chord labels E♭maj7, Dm7, Gm7, E♭maj7, Dm7, and Gm7 are present.

E♭maj7 Dm7 Gm7 E♭maj7 Dm7 Gm7

The third system features a melodic line with eighth notes and triplets. The bass staff shows fret positions, and chord labels E♭maj7, Dm7, Gm7, E♭maj7, Dm7, and Gm7 are included.

E♭maj7 Dm7 Gm7 E♭maj7 Dm7 Gm7

The fourth system continues the solo with eighth notes and triplets. The bass staff shows fret positions, and chord labels E♭maj7, Dm7, Gm7, E♭maj7, Dm7, and Gm7 are present.

E♭maj7 Dm7 Gm7 E♭maj7 Dm7 Gm7

The fifth system features a melodic line with eighth notes and triplets. The bass staff shows fret positions, and chord labels E♭maj7, Dm7, Gm7, E♭maj7, Dm7, and Gm7 are included.

E♭maj7 Dm7 Gm7 E♭maj7 Dm7 Gm7

The sixth system concludes the solo with eighth notes and triplets. The bass staff shows fret positions, and chord labels E♭maj7, Dm7, Gm7, E♭maj7, Dm7, and Gm7 are present.

Ebmaj7      Dm7      Gm7      Ebmaj7      Dm7      Gm7

Ebmaj7      Dm7      Gm7      Ebmaj7      Dm7      Gm7

Ebmaj7      Dm7      Gm7      Ebmaj7

Dm7      Gm7      Ebmaj7      Dm7      Gm7 *D.S. al Coda*

⊕ *Coda*  
 (Cm9)      D7(b9)      Gm9

Oh, yeah.

# Mimosa

By George Benson

Kybd. **Intro**

Gm9(b5) C7 #5 #9 Fm9 Fm<sup>6</sup><sub>9</sub> D7(#9)

Dbmaj9 Gm7(b5) C7(#9) Fm9 Fm<sup>6</sup><sub>9</sub>

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

Gb<sup>6</sup><sub>9</sub> Gm7(b5) C7(#9) Fm7 Fmaj7 Fm7 *end kybd. melody*

Gr. **Melody**  
Fmaj7 Fm9 Fm<sup>6</sup><sub>9</sub> Dbmaj9 C13sus4 C7 #5 #9

TAB

Fm7 Bb13 Abm7 Db9 Gm7 C9

(12)

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 4 8 12 9 7 6 8

Guitar Solo Fm9 Fm<sup>6</sup><sub>9</sub> Dbmaj9

3 3 3 9 8 10 8 10 8 10 8 9 8 10 8 10 8 10 8 9 8 10 8 10 8 10 10 9 11



C13sus4 C7<sup>#5</sup>/<sub>#9</sub> Fm7 Bb13

10 11 0 11 9 11 9 13 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 10 8 11 11 13 13 16 13 16 17 13 13 9 10 13 10 13 10 10 14 13 15 13 13 11 11 13 13 11 13 11 9 10



⊕ 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

7 5 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 8 10

A7sus A7(b9) Dm9

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

A13sus Dm9 A13sus Fmaj9

7 8 7 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 12 14 14 12 15 14 14 15 12 14 12 12 12 12 14 12 15 14 12 14 14

Dm9

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



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

Am9 G13sus Em9

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







full 12 15, full 12 15, 12 12 15, / 17, 12, full 12 15, full 12 15, full 12 15, 15 15 12, 15 12, 15 12

\* play all 7 figures evenly across 5 beats

7.5, 15 12, 15 12, 15 12, 15 12, 15 12, 15 12, 15 12, 15 12, 15 12, 12 15, 12/14, 15 12, 15 12, 1/2, 14 14, (14)12, 14

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

/ 7 10/7 10/7, 4 3 2 5 3, 2 4, 4 4 4 4 3 2 5 3, 4 5 2 2 5 4 2, 5 4 2, 5 3 2, 2 5 4

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



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 rest, followed by a quarter note 'look', an eighth note 'ing', a quarter note 'for', a quarter note 'words', a half note rest, a quarter note 'to', an eighth note 'say', a quarter note rest, and a quarter note rest. 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 'Search-ing but not find - ing, un - der - stand - ing an - y - way; — we're'. 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 continues with 'lost in a mas, — mas-quer-ade.'. 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. The vocal line begins with 'Both a - fraid to say — we're just — too far — a - way —'. The piano accompaniment continues with the 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 it is a piano accompaniment line in the treble clef with chords and a guitar chord diagram line in the bass clef. The key signature has three flats (Bb, Eb, Ab).

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 it is a piano accompaniment line in the treble clef with chords and a guitar chord diagram line in the bass clef. The key signature has three flats (Bb, Eb, Ab).

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 it is a piano accompaniment line in the treble clef with chords and a guitar chord diagram line in the bass clef. The key signature has three flats (Bb, Eb, Ab).

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 it is a piano accompaniment line in the treble clef with chords and a guitar chord diagram line in the bass clef. The key signature has three flats (Bb, Eb, Ab).

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, Eb2, 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 Eb5, a quarter note F5, and a triplet of G5, A5, Bb5. 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 | 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 | / 8 11 / 8 10 10 8 10 8 10 10

Bb7 Fm7 Bb7

8 10 10 8 10 8 9 11 8 / 8 | 11 (11) | 9 11 / 9 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

Fm7

Bb7

Fm7

10 10 8 8 11 8 13 15 13

15 10 13 15 13 16 16 13 15

Bb7

Fm7

Bb7

12 13 13 16 15 13 15 13 15 13 16

10 15 13 13 15 15

Fm13

Bb13

6 6 6 6 6 6 6 6 13 13 13 13 13 13 0 0 0 0

8 8 8 8 8 8 8 8 14 14 14 14 14 14

8 8 8 8 8 8 8 8 11 11 11 11 11 11

Fm7

Bb7

9 9 9 9 9 9 9 9 9 9 9 10 10 10 8 9

Fm7

Bb7

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



# 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

TAB

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

**Verse**

Dm9

G 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.

TAB

6 7 6 7 | 5 7 5 7 | 5 7 5 7 | 5 7 5 7

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

TAB

5 7 5 7 | 5 7 5 7 | 5 7 5 7 | 5 7 5 7

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

5 5 6 7 | 5 7 5 7 | 5 7 6 7 | 5 7 5 7

Verse

G

Dm9

G

Dm9

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

5 7 5 7 | 5 7 5 7 | 6 7 5 7 | 6 7 5 7

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.

5 7 5 7 | 5 7 5 7 | 5 7 5 7 | 5 7 5 7

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;\_

7 8 5 | 7 8 5 | 7 8 5 | 6

**Coda**

**Bridge**

Fmaj7 Bm7 E+ E7(b9) Am7 C/D Bm/D Am/D Bm/D Fmaj7

round. Oh, girl\_ you know \_ me. I'm a-lone un - til you show me that you're

Bm7sus4 E+ E7 Am7 Am7/G Fmaj7 E7(#9)

still in love with me. \_ We're gon-na make \_ it, we're gon-na take \_ it back where we be-long. \_

**Chorus**

N.C. Am7 Fmaj9 E7(b9) E7(#9) Am7 Fmaj7 E7(b9) E7(#9) Am7

\_ Turn your love a - round. \_ Don't you turn me down, \_ I can show you how. \_

**Repeat and Fade**

Fmaj7 E+ E7(b9) Fmaj7 G7sus E+ Am7

\_ Turn your love a - round. Turn your love a - round. \_

# 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 and a 4/4 time signature. 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 fingerings: 5-7-6-6, 5-7-5-6, 5-7-6-6-7.

A11 A 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. The notes are mostly quarter notes and half notes. Below the staff is a guitar fretboard diagram with fingerings: 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 quarter notes and half notes. Below the staff is a guitar fretboard diagram with fingerings: 10-8-10-11-10, 8-10-8-10-11-13, 8-10-11-15.

D11 D 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, the third C/G, and the fourth G. The notes are mostly quarter notes and half notes. Below the staff is a guitar fretboard diagram with fingerings: 15-17-15-17-14, 14-15-17, 17-15, 12-17-12-14-11, 11-12-14, 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. The notes are mostly quarter notes and half notes. Below the staff is a guitar fretboard diagram with fingerings: 5-7-5-6-5, 5-7-5-6-0, 5-7-5-6-10.



A11 A E<sup>o</sup>/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 | 7 5 8 7 | 5 7 8 5

3

Gm7 C9 Dsus4 D

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

1/2 (10) 9 10 | 1/2 (12) (12) 10

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

C9 Dm7 G13

10 8 10 12 | 10 10 | 10 12 10 | 10 12 10 | 12 12 10 8 10 | 10

full

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 7 5 6 7

Dm7 G13

(7) 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 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 8 8 12 9 10 10 10 9 12 10 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

T  
A  
B

## Verse Melody

Cmaj7 Bm7 Em7 Am7 D11 Gmaj7 Dm7 Db9

T  
A  
B

## To Coda

Cmaj7 Bm7 Em7 Am7 D11 Ebmaj7 C G

T  
A  
B

Cmaj7 Bm7 Em7 Am7 D11 Em7 Dm7 G7

T  
A  
B

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 8 8 10 10 11 (11) 13 13 12 12 10 10 10 8 8 10 10 11/12 15 16 17

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

9 6 7 9 10 7 9 10 6 7 8 6 7 7 7 10 8 6 7 9 9 9 7 7 6 10 8 10 9 12 9 10 9 12 12 12 13 14 15 12 15 14 12

Am7 D9 Ebmaj7 C G D11

12 13 12 12 14 12 14 8 6 8 10 6 8 6 8 6 7 5 4 8 8 (8) 9 10 7 10 9 8 9 9 10 10 8 9 10 6 7 8 9 10 6 9 9 6 7

F11

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

(10) 8 13 10 8 11 10 10 6 8 10 10 9 8 7 10 9 8 11 7 8 9 7 5 3 4 8 6 4 5 3 5 6 3 6 3

C G

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

C G Cmaj7 Bm7 Em7 Am7 D9

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

L3 JL3 J



D11

Musical notation for D11 system 1, including a treble clef staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the first two strings across four measures.

F11

Musical notation for F11 system 1, including a treble clef staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the first two strings across four measures.

Musical notation for system 2, including a treble clef staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the first two strings across four measures, with a '5' marking under a group of notes.

Musical notation for system 3, including a treble clef staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the first two strings across four measures, with chord labels 'C' and 'G' above the staff.

Musical notation for system 4, including a treble clef staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the first two strings across four measures, with chord labels 'Cmaj7', 'Bm7', 'Em7', 'Am7', and 'D9' above the staff.

Musical notation for system 5, including a treble clef staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the first two strings across four measures, with chord labels 'Gmaj7', 'Db9(#11)', 'Cmaj7', 'Bm7', and 'Em7' above the staff.



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 9 10

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 10 8 7 8

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

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

9 0 10 9 8 12 11 11 10 (10) 9 7 0 9 0 10 9 10 12 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 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 15 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

Chords: Gmaj9 Bb7 Eb7 Ab7 Gmaj9 Bb7 C/D

Ba - by, this is

TAB: 10 15 16 13 / 12 15 16 15 | 11 11 11 / 14 14 14 | 13 13 11 / 14 14 13 | 10 15 15 13 / 12 15 15 15 | 10 10 10 / 7 7 7 | 10 / 7

## Verse

Chords: 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

TAB: 10 12 14 / 8 10 9 | 10 15 13 15 13 / 15 15 15 13

Chords: 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

TAB: 10 12 14 / 8 10 9 | 10 15 13 15 13 / 15 15 15 13 | 10 12 14 / 8 10 9

1. Chords: Cmaj9 F9 Emaj7 C/D

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

TAB: 10 15 13 15 13 / 15 15 15 15 | 8 9 12 / 9 11 9 | 10 10 10 10 10 10 / 8 8 8 8 8 8 | 9 9 9 9 9 9 / 10 10 10 10 10 10

12.

Cmaj9

F9

Emaj7

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

10 8 9 9 | 15 13 15 13 | 11 11 11 11 11 11 | 11 11 | 11 11

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.

10 10 10 10 | 10 10 10 10 | 10 10 10 10 | 8 8 | 8 8

Cmaj7

Cm7

F7

Bbmaj7

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

8 8 8 8 | 8 8 8 8 | 6 6 6 6 | 6 6 6 6

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

6 6 6 6 | 4 4 6 6 | 8 8 8 8 | 10 10 | 10 10

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 15 13 15 13 10 8 10 15 13 15 13

9 15 15 15 15 14 10 9 9 15 15 16 16

9 9

Gmaj9 Db7(b5) Cmaj9 F9 Gmaj9 Bb7

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

10 15 13 15 13 10 15 15 13 10 15 15 13

12 8 10 15 15 15 15 12 15 15 13

14 9 9 9 9

Eb7 Ab7 Gmaj9 Bb7 C/D *D. S. al Coda*

world.

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

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

**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 11 11 9

9 9 10 10 12 12 9

10 10 11 11 11 11 10

10 10 11 11 10

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

The first system of music features a vocal line and a guitar fretboard diagram. The vocal line is in a key with two flats (Bb) and a 4/4 time signature. The guitar part consists of two staves with fret numbers indicated by circles. The fretboard diagram shows the following fret numbers: 11, 9, 10, 10, 9 for the first three measures; 11, 13, 12, 12, 11, 10, 10 for the next three measures; and 11, 11, 9, 10, 10, 9 for the final three measures.

Abmaj9 D7(b5) Dbmaj9 Gb9 Abmaj9 B7

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

The second system of music continues the vocal line and guitar accompaniment. The fretboard diagram shows fret numbers: 11, 13, 12, 11, 10, 10 for the first three measures; 11, 11, 9, 10, 10, 9 for the next three measures; and 11, 13, 16, 16, 14, 16, 16 for the final three measures.

E7 A7 Abmaj9 B7 E7 A7

world. \_ *(Ad lib vocal)*

The third system of music includes a vocal line and a guitar fretboard diagram. The fretboard diagram shows fret numbers: 13, 13, 13, 14, 14, 12, 14, 14, 14 for the first three measures; 11, 13, 16, 16, 14, 16, 16 for the next three measures; and 13, 13, 13, 14, 14, 12, 14, 14, 14 for the final three measures.

Abmaj9 B7 E7 A7 Abmaj9 B7 Db/Eb Ab

*play 5 times*

Ooh, yeah.

The fourth system of music features a guitar fretboard diagram for a five-measure phrase. The fret numbers are: 11, 13, 16, 16, 14, 16, 16 for the first measure; 13, 15, 15, 15, 14, 14, 14 for the second measure; 11, 13, 16, 16, 14, 16, 16 for the third measure; 11, 11, 11, 16 for the fourth measure; and 16 for the fifth measure.





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 third and fourth 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 fifth and sixth 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 seventh and eighth 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 - er's', followed by a quarter rest, then a quarter note 'arms. \_'. 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. Chords are indicated above the staff: F/G, C+7(b9)/Gb, Fmaj9, Em7, and Am7.

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. Chords are indicated above the staff: Dm7, Em7, Fmaj7, and F/G. The system ends with a 'To Coda' symbol.

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. Chords are indicated above the staff: Cm7, Cm7/Eb, Abmaj7, and G7sus.

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 has a steady eighth-note bass line. The guitar part has a melodic line. Chords are indicated above the staff: Cm7, Cm7/Eb, Abmaj7, G7sus, Cm7, and Cm7/Eb.

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. \_\_\_\_\_

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "we know from the start, 'cause we've got that love \_ in our hearts. \_\_\_\_\_". Below the vocal line is a guitar chord line with a treble clef, showing chords for Amaj7, G#7sus, Dbmaj9, Bbm7, and Gb/Ab. The bass line is shown in a three-fingered style on a six-string guitar.

Dbmaj7 Bbm7 Ebm7 Gb/Ab

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

The second system continues the music with a vocal line in treble clef. The lyrics are "With - in our hearts, in our hearts, we've got that". The guitar chord line shows Dbmaj7, Bbm7, Ebm7, and Gb/Ab. The bass line continues with the same three-fingered style.

Dbmaj7 Bbm7 Ebm7 Gb/Ab Dbmaj7 Bbm7

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

The third system features a vocal line in treble clef with lyrics "love. \_\_\_\_\_ With-in our hearts, we've got that love. \_\_\_\_\_". The guitar chord line includes Dbmaj7, Bbm7, Ebm7, Gb/Ab, Dbmaj7, and Bbm7. The bass line continues with the three-fingered style.

*Repeat and Fade*

Ebm7 Gb/Ab Dbmaj7 Bbm7 Ebm7 Gb/Ab

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

The fourth system features a vocal line in treble clef with lyrics "With-in our hearts, we've got that love. We've got that". The guitar chord line includes Ebm7, Gb/Ab, Dbmaj7, Bbm7, Ebm7, and Gb/Ab. The bass line continues with the three-fingered style.