

THE BEST  
OF GEORGE  
BENSON

PIANO / VOCAL / GUITAR  
FIRST EDITION



EncoreMusic.com

# the best of **George Benson**

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*Edited by Randy Waldman and Ron King*

*George Benson plays Ibanez guitars exclusively.*

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# BEFORE YOU GO

By GEORGE BENSON

**Fm7**  
Flowingly

**F/G**

**D $\flat$ /G**

**E $\flat$ /G**

Musical notation for the first system, including treble and bass staves with chords and dynamics.

Moderately, with a steady beat

**Dm9**

**Fmaj7/G**

**F/G**  
Guitar Tacet

Musical notation for the second system, including treble and bass staves with chords and dynamics.

*(optional obbligato)*

Musical notation for the third system, including treble and bass staves with chords and dynamics.

**Cmaj9**

**Am7**

**Dm9**

Musical notation for the fourth system, including treble and bass staves with chords and dynamics.

Musical notation for the fifth system, including treble and bass staves with chords and dynamics.





**Fmaj7/G**

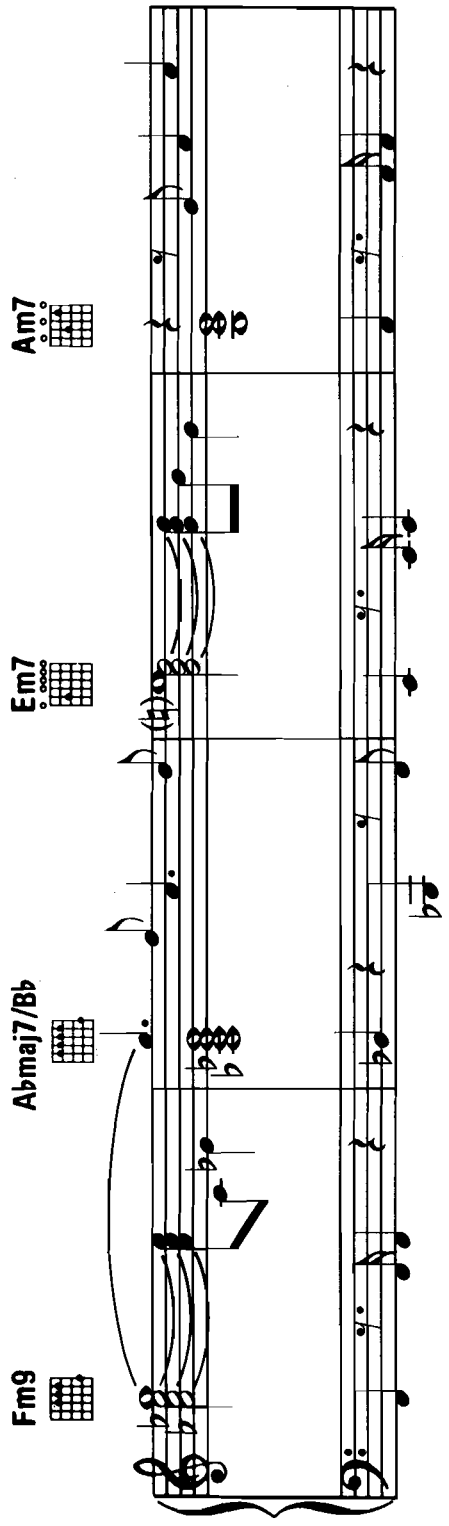
**Cmaj9**







**B $\flat$ /C** **G $\flat$ 7-9**

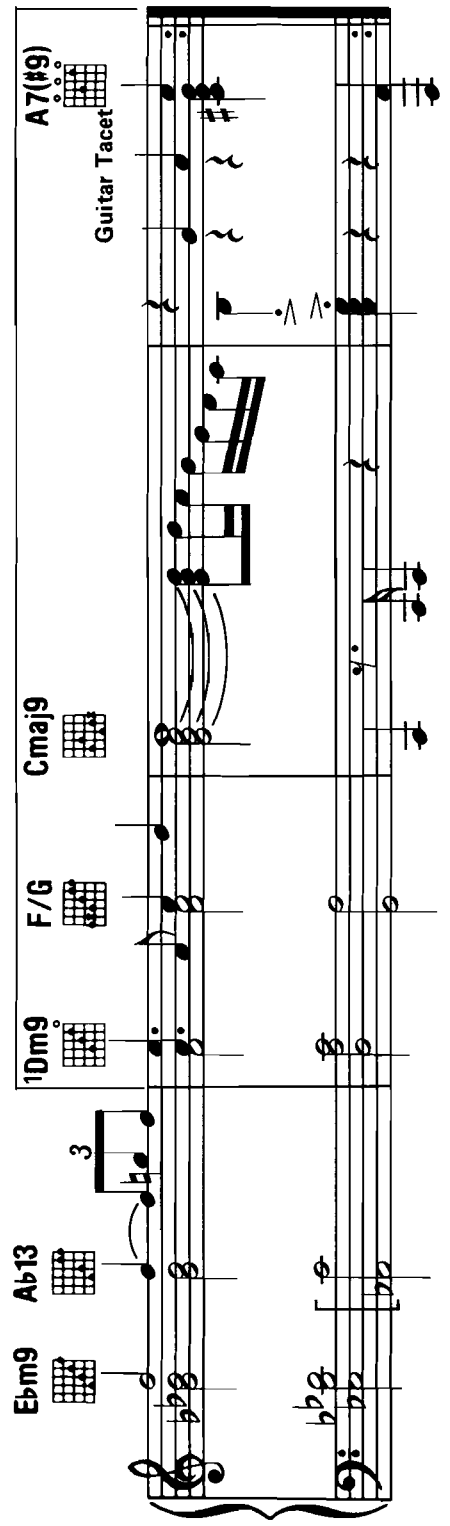
Musical notation for the sixth system, including treble and bass staves with chords and dynamics.








Musical notation for the seventh system, including treble and bass staves with chords and dynamics.

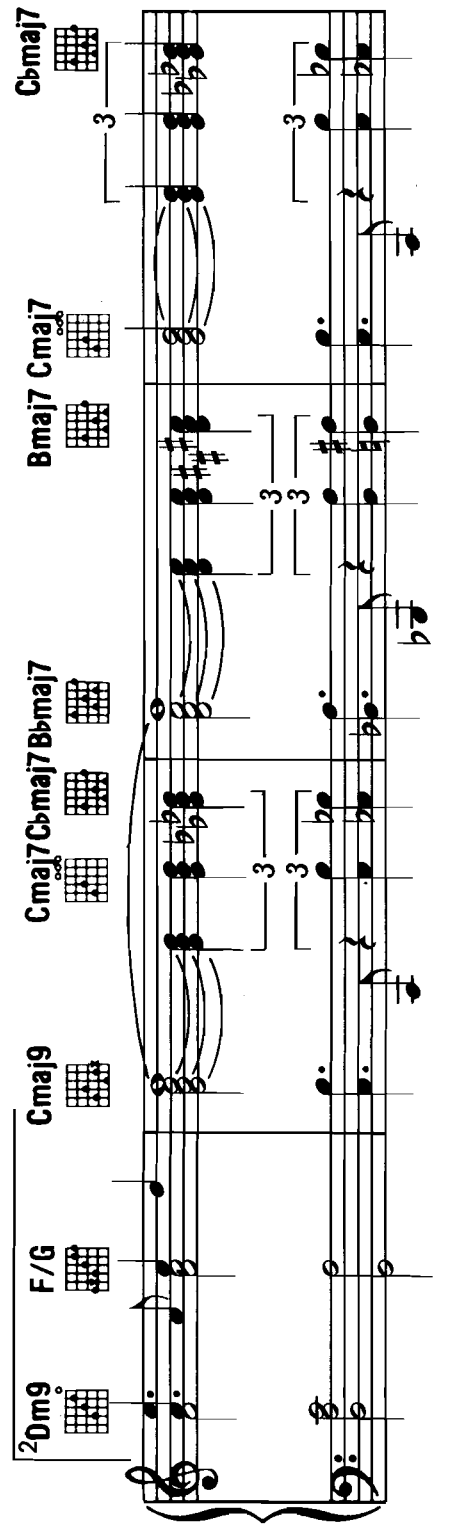
**Fm9**  **Abmaj7/Bb**  **Em7**  **Am7** 








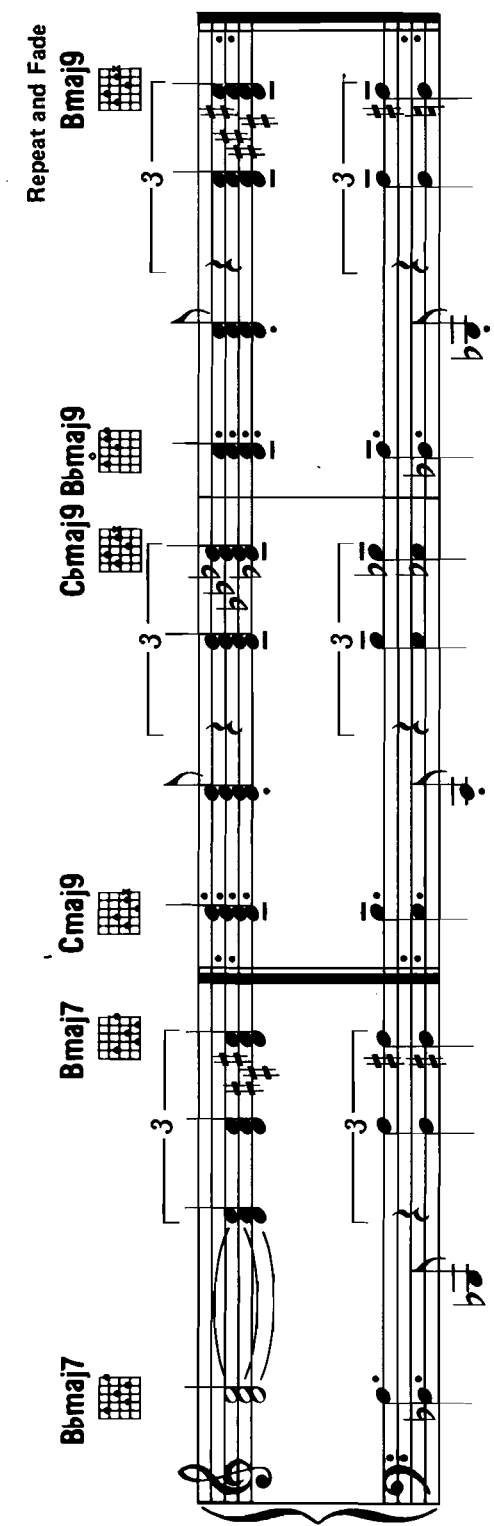
**Ebm9**  **Ab13**  **10m9**  **F/G**  **Cmaj9**  **A7(#9)**  **Guitar Tacet**



**2Dm9**  **F/G**  **Cmaj9**  **Cmaj7Cbmaj7Bbmaj7**  **Bmaj7**  **Cmaj7**  **Cbmaj7** 



**Bbmaj7**  **Bmaj7**  **Cmaj9**  **Cbmaj9 Bbmaj9**  **Bmaj9**  **Repeat and Fade**



# BREEZIN'

Words and Music by  
BOBBY WOMACK

Medium light tempo

**Dmaj9** **Fmaj9** **Amaj9** **Fmaj9** **Dmaj9**  
 8va 8va 8va 8va 8va  
 mp *cresc.* *dim.*

Moderately, with a beat

**D** **Bm7** **G/A** **Em7** **D** **Bm7**  
 mf

**Em7** **G/A** **Bm7** **D** **Bm7**

**Em7** **G/A** **Bm7** **Em7** **G/A**  
 Strings

First system of musical notation. It features a vocal line in the upper staff and a guitar accompaniment in the lower staff. The guitar part includes a 'Guitar' label and a '3' marking. Chord diagrams for D, Bm7, and G/A are provided. The key signature has two sharps (F# and C#).

Second system of musical notation. It features a vocal line in the upper staff and a guitar accompaniment in the lower staff. Chord diagrams for D, Bm7, and G/A are provided. The key signature has two sharps (F# and C#).

Third system of musical notation. It features a vocal line in the upper staff and a guitar accompaniment in the lower staff. Chord diagrams for Em7, G/A, D, Bm7, and Em7 are provided. The key signature has two sharps (F# and C#).

Fourth system of musical notation. It features a vocal line in the upper staff and a guitar accompaniment in the lower staff. Chord diagrams for G/A and Bm7 are provided. The key signature has two sharps (F# and C#).

Musical score system 1, featuring guitar and vocal lines. The guitar part includes chords D, Bm7, G/A, Em7, and Bm7. The vocal line includes a triplet of eighth notes.

Chord diagrams: D, Bm7, G/A, Em7, Bm7.

Musical score system 2, featuring guitar and vocal lines. The guitar part includes chords G/A, Em7, D, Bm7, and G/A. The vocal line continues the melody.

Chord diagrams: G/A, Em7, D, Bm7, G/A.

Musical score system 3, featuring guitar and vocal lines. The guitar part includes chords D, Bm7, Em7, and G/A. The vocal line continues the melody.

Chord diagrams: D, Bm7, Em7, G/A.

Musical score system 4, featuring guitar and vocal lines. The guitar part includes a D.S. and Fade instruction. The vocal line concludes the piece.

Instruction: D.S. and Fade.

# GIVE ME THE NIGHT

Words and Music by  
ROD TEMPERTON

Moderately Fast, with funky feeling

## 1. When - ev - er

- dark is fall - in',
- 2. see additional lyrics
- 3. Instrumental
- 4. see additional lyrics

you know the spir - it of the par - ty starts to come a - live. Un-til the

day is dawn - in',

you can throw out all the blues— and hit the cit - y— lights,— 'cause there's



Chorus

C/D

To Coda

Am7

Em7

Am7

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

Bm7 Cmaj7 Em7 Am7 Bm7 Cmaj7 Bm7 Cmaj7

<sup>2</sup>3 Bm7

Give me the night.

2. You need the

So come on

Gm7 F Dm7 C Gm7 F Dm7 C Gm7 F Dm7 C

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

And if you

Gm7 F Dm7 C Gm7 F Ebmaj7 F Gm7 C7

feel all right, — then we can be lov - ers 'cause I see that star - light look in your eyes. — Well, don't you

**Ebmaj7** **C/D** **To Coda I** **Am7** **Bm7** **Cmaj7** **Bm7** **Em7** **Am7** **Em7** **Am7**

know we can\_ fly?\_ So give me the night.

Give me the night.

**Bm7** **Cmaj7** **C/D** **Em7** **Am7** **Bm7** **Cmaj7** **Bm7** **Em7** **Am7** **Em7** **Am7**

**CODA I** **C/D** **D.S. al Coda I** **CODA II** **Guitar Tacet**

— 4. And if we

**Bm7** **Cmaj7** **C/D** **Em7** **Am7** **Bm7** **Cmaj7** **Bm7** **Em7** **Am7** **Em7** **Am7**

**CODA I** **C/D** **D.S. al Coda I** **CODA II** **Guitar Tacet**

**Bm7** **Cmaj7** **C/D** **Em7** **Am7** **Bm7** **Cmaj7** **Bm7** **Em7** **Am7** **Em7** **Am7**

**CODA I** **C/D** **D.S. al Coda I** **CODA II** **Guitar Tacet**

**G** **Bm7** **G** **Em7** **Am7** **Bm7** **Cmaj7** **Bm7** **Em7** **Am7** **Em7** **Am7**

**Guitar Tacet** **Repeat and Fade**

Give me the night.

Give me the night.

Verse 2. You need the evenin' action, a place to dine.  
 A glass of wine, a little late romance.  
 It's a chain reaction.  
 We'll see the people of the world comin' out to dance.  
 'Cause there's... Chorus

Verse 3. (Instrumental)  
 'Cause there's... Chorus

Verse 4. And if we stay together,  
 We'll feel the rhythm of evening takin' us up high.  
 Never mind the weather.  
 We'll be dancin' in the street until the morning light.  
 'Cause there's... Chorus

# FEEL LIKE MAKING LOVE

Words and Music by  
EUGENE McDANIELS

Moderately

**Gm/C** **F/C** **E♭/C** **F/C** **E♭/C** **F/C** **Dm7** **G7**

**Gm/C** **F/C** **E♭/C** **F/C** **E♭/C** **F/C** **G+**

**E♭** **F** **E♭/F** **Cm11**

Stroll - in' in\_ the park\_ —  
 When you talk\_ to me\_ —  
 In a rest - aur - ant\_ —

watch - in' win - ter turn\_ to spring\_ —  
 when you're moan - in' sweet - and low, —  
 hold - ing hands\_ by can - die - light, —

**B♭maj7** **A♭7** **G7+5** **Cm11**

Walk - in' in\_ the dark\_ —  
 When you touch - a me\_ —  
 While I'm touch - ing you\_ —

E♭/F

B♭maj7

E7+11

see - in' lov - ers do - their thing.  
and my feel - ings start - to show.  
want - ing you - with all - my might.

E♭maj7

Dm7+5

Cm7

F/G Gm7 Fm7/B♭ D7(#9)

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

E♭maj7

Dm7+5

Am7

A♭7

That's the time I feel like mak - in' dreams come true, -

1,2 Gm

Dm7

D♭7

C7

3 Gm

Dm7

D♭7

C7

oh - - - ba - by. - - -

# IN YOUR EYES

Words by DAN HILL  
Music by MICHAEL MASSER

Moderately

Introduction and first system of music. The piano part is in 4/4 time, marked *mf*. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two sharps (F# and C#).

Second system of music with lyrics. The piano part continues with chords A/D, D, A/D, and A/C#. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two sharps (F# and C#).

I think I final - ly know — you, I can see be - yond — your smile, I  
warned me that life chang - es, that no one real - ly knows whether

Third system of music with lyrics. The piano part continues with chords Bm7, A/B, and Bm7. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two sharps (F# and C#).

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 whether time would make — us grow. Ev - en though the

Fourth system of music with lyrics. The piano part continues with chords Em7, D/F#, F#, F#/A#, and Bm7. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two sharps (F# and C#).

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

**E m7**

**D/F#**

**G/A**

**A/B** **B11**

**E**

**G#m7**

ties us back — to - geth - er in the end. {  
Through it all — our love — will still re - main.}

In your — eyes I can

**A**

**A/B** **B7**

**E**

**G#m7**

**A**

**A/B**

see — my dream's — re - flec - tions, in your eyes  
found the ans - wers to — my ques - tions, in your

**A maj7**

**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 final - ly learned — to love you —

1

E B/E E Amaj7/E A6/E G/A

2 E B/D#Cdim C#m7

more. You more. In your eyes I can

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

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

safe - ly back to shore, \_ I think I've fin - al - ly learned\_ to love\_ you more.

Amaj7/E A6/E B/E E B/E B/E

rall.

# LADY

By RONNIE FOSTER

Moderate Groovy Beat

Musical notation for the first system of 'Lady'. It features a piano introduction with a moderate groovy beat in 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked 'Moderate Groovy Beat' and the dynamics are 'mp'. The key signature has one flat (Bb). The first system includes the following guitar chords: Fsus, F, Bbm/Eb, Abm, and Gm7/C. A triplet of eighth notes is marked with a '3' above it.

Musical notation for the second system of 'Lady'. The melody continues in the right hand, and the bass line continues in the left hand. The dynamics are 'mf'. The key signature remains Bb. The second system includes the following guitar chords: Fmaj7, Bbmaj7, Am7, and Dim7.

Musical notation for the third system of 'Lady'. The melody continues in the right hand, and the bass line continues in the left hand. The dynamics are 'mf'. The key signature remains Bb. The third system includes the following guitar chords: Gm9, Bbmaj7, Am7, Gm9, Am7, Bbmaj7, and Bbmaj7. A triplet of eighth notes is marked with a '3' above it.

Musical notation for the fourth system of 'Lady'. The melody continues in the right hand, and the bass line continues in the left hand. The dynamics are 'mf'. The key signature remains Bb. The fourth system includes the following guitar chords: Gm9, Am7, Bbmaj7, Dbmaj9, Bbmaj7, Am7, Bbmaj7, and Bb/C. A triplet of eighth notes is marked with a '3' above it. A first ending bracket is shown above the final two measures of the system.



2

Fmaj9

Musical notation for the first system, including treble and bass staves with chords and a guitar chord diagram for F major 9.

Bm7-5 E7+5(b9)

Am7

Am7-5 D7-9

Gm7

Musical notation for the second system, including treble and bass staves with chords and guitar chord diagrams for Bm7-5, E7+5(b9), Am7, Am7-5, D7-9, and Gm7.

Bbmaj7

Am

Bm7-5 E7

3

Musical notation for the third system, including treble and bass staves with chords, guitar chord diagrams for Bbmaj7, Am, Bm7-5, and E7, and a triplet marking.

Am

Dm

Am

Musical notation for the fourth system, including treble and bass staves with chords and guitar chord diagrams for Am, Dm, and Am.





Dm

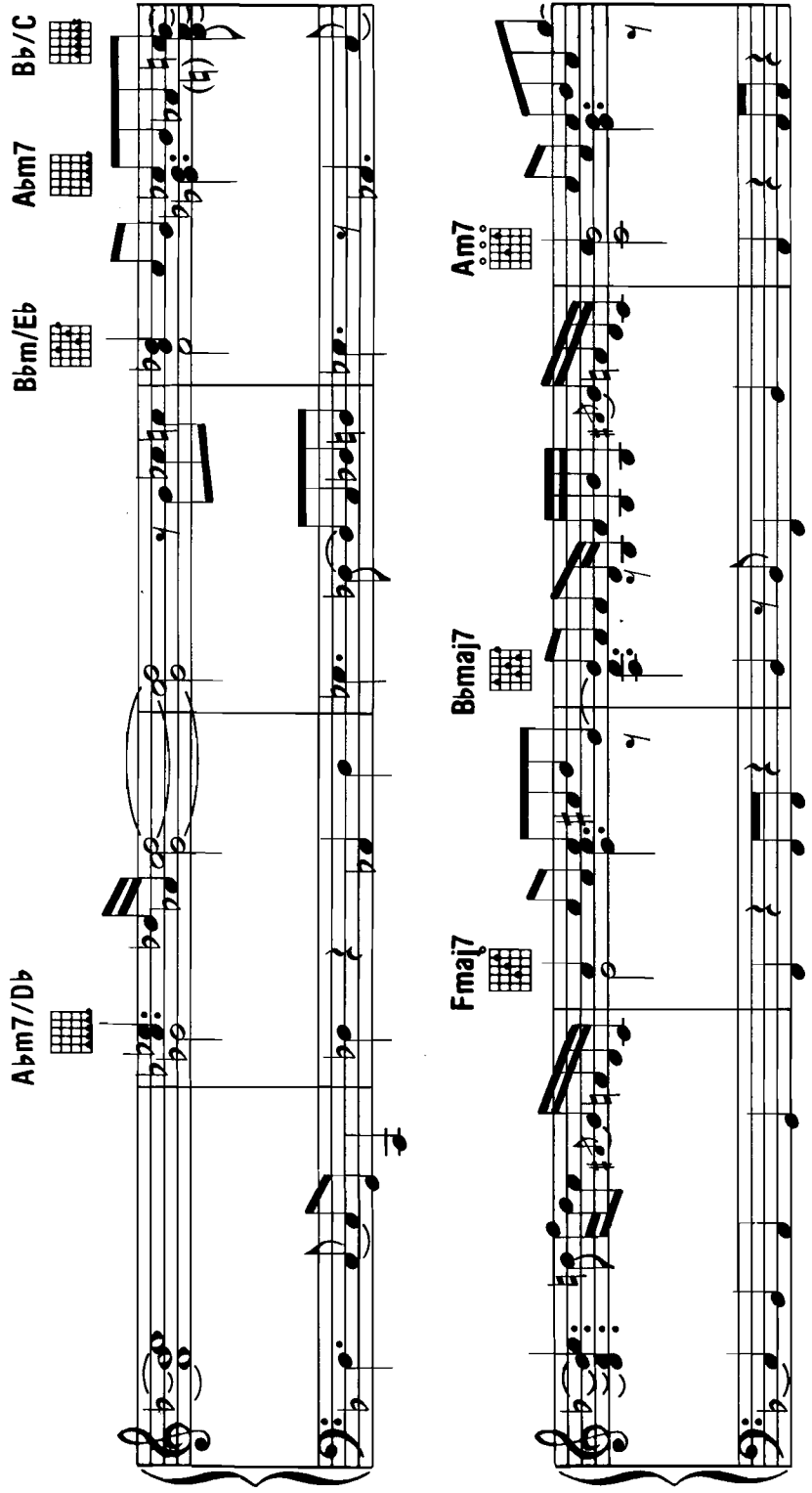
Gm7











Gm7/C

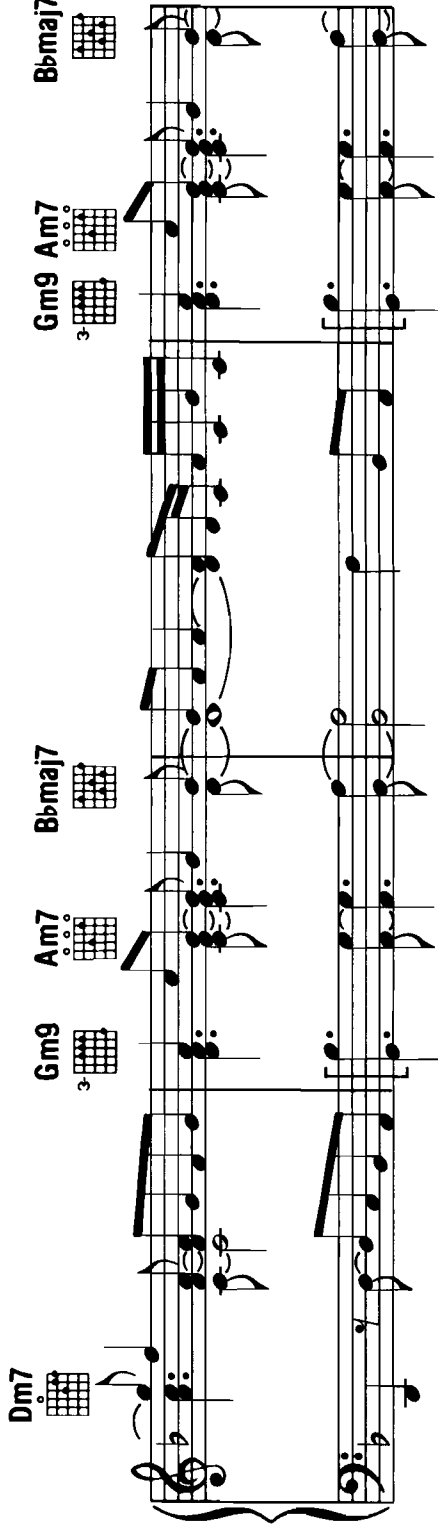
3






Musical notation for the fifth system, including treble and bass staves with chords, guitar chord diagrams for Dm, Gm7, and Gm7/C, and a triplet marking.

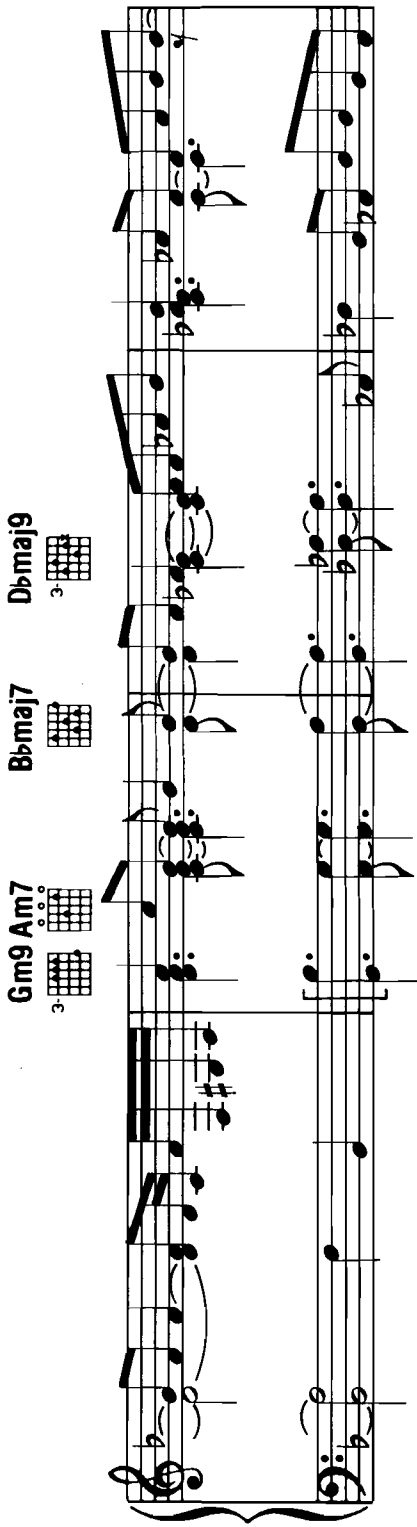
**A $\flat$ m7/D $\flat$**   **B $\flat$ m/E $\flat$**   **A $\flat$ m7**  **B $\flat$ /C** 





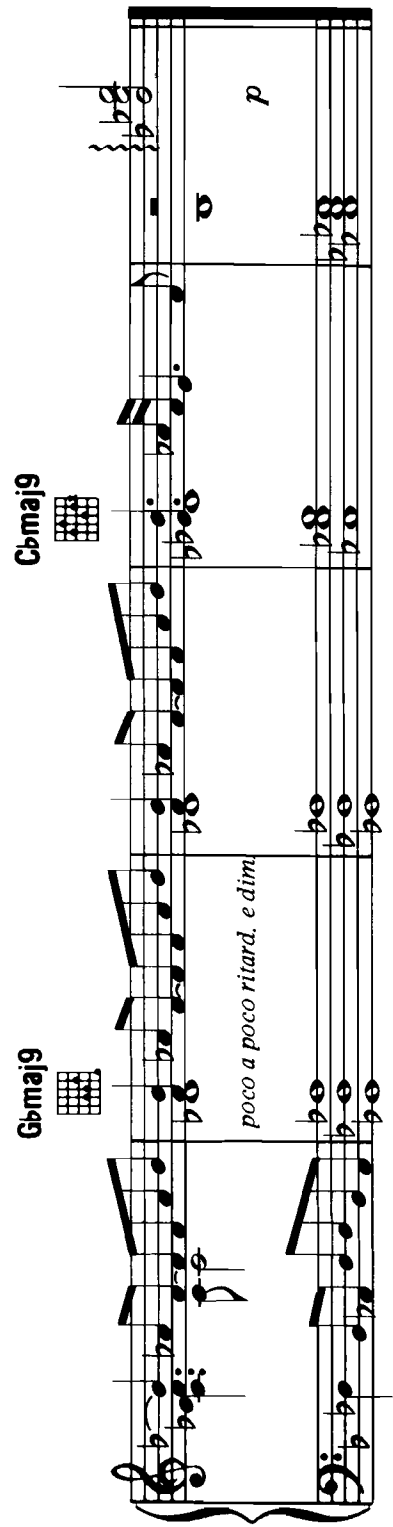
**Dm7**  **Fmaj7**  **B $\flat$ maj7**  **Am7**  **B $\flat$ maj7**  **Gm9**  **Am7**  **B $\flat$ maj7**  **Gm9 Am7**  **B $\flat$ maj7** 



**Gm9 Am7**  **B $\flat$ maj7**  **D $\flat$ maj9**  **Gm9 Am7**  **B $\flat$ maj7** 



**G $\flat$ maj9**  *poco a poco ritard. e dim.* **C $\flat$ maj9**  *p*



# LADY LOVE ME (ONE MORE TIME)

Words and Music by  
JAMES NEWTON HOWARD and DAVID PAICH

Moderately

Musical notation for the first system, including treble and bass clefs, a 4/4 time signature, and a mezzo-piano (mp) dynamic marking.

Musical notation for the second system, continuing the piano accompaniment.

Musical notation for the third system, featuring guitar chords (F#m, C#7, Em7, A7, Dmaj7) and the start of the vocal melody.

If you're ask - ing me to say  
Yes I'm ask - ing you to stay  
*Instrumental*

liv - ing life with - out you girl -  
re - mem - ber - ing it used to be -

is al - so

Musical notation for the fourth system, including guitar chords (G#7sus, C#, F#m, C#7, Em7, A7) and the continuation of the vocal melody.

right.  
right.

And if you real - ly want to know  
If you're ask - ing for the truth

I'd have to say it's  
I'd have to say I

Dmaj7

G#7sus

C#7

F#m

E/F#

dan - ger - ous —  
won't be - lieve —

to my mind.  
it's good - night.  
*end of instrumental*

So be - fore — you turn and

G#m7

C#7

A/B

Bm7

A/B

Bm7

C#m

F#m

walk a - way just

let me — love you —

one more — time, —

A/B

Bm7

A/B

Bm7

G

A/B

Bm7

A/B

Bm7

A/B

Bm7

feel your — heart - beat —

close to — mine. —

let me — love you —  
lad - dy — love me —

C#m

F#m

E

Dmaj7

F#m



E



all


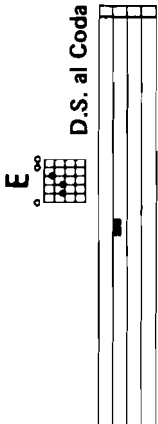
the — time —  
all the — time —


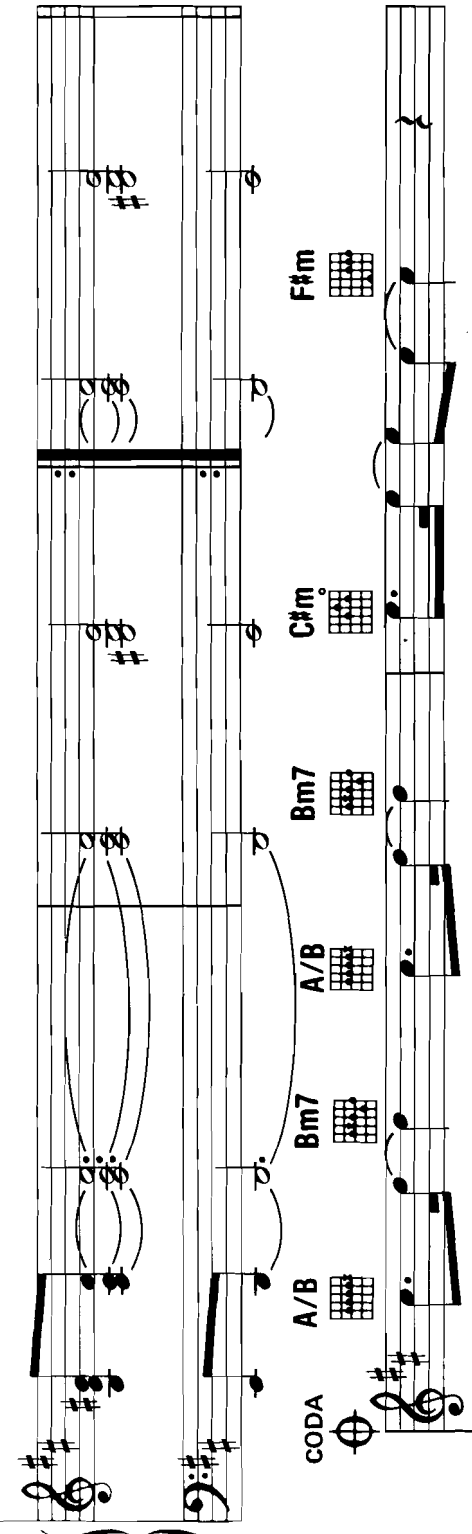
ba - by  
la - dy







love me. —  
love me. —

1 **Dmaj7**  

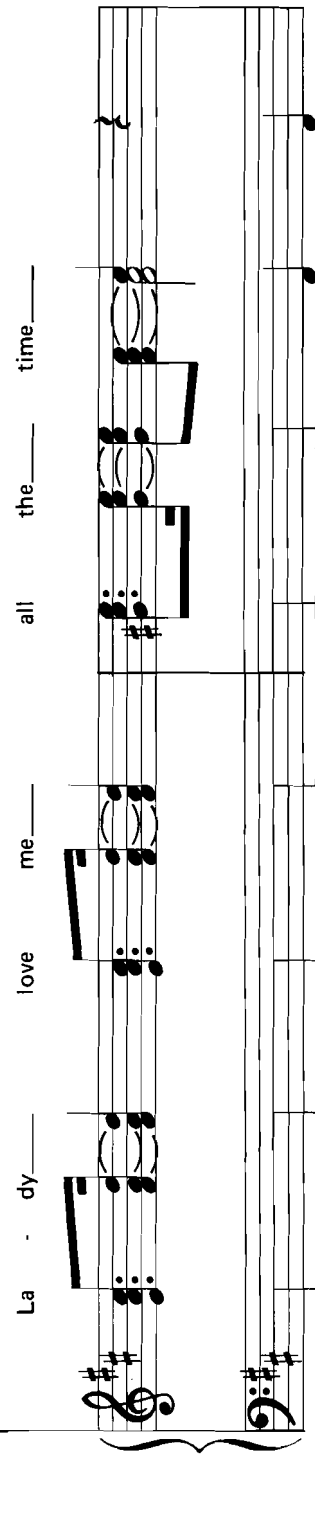
2 **E**  










**E**  **D.S. al Coda** 

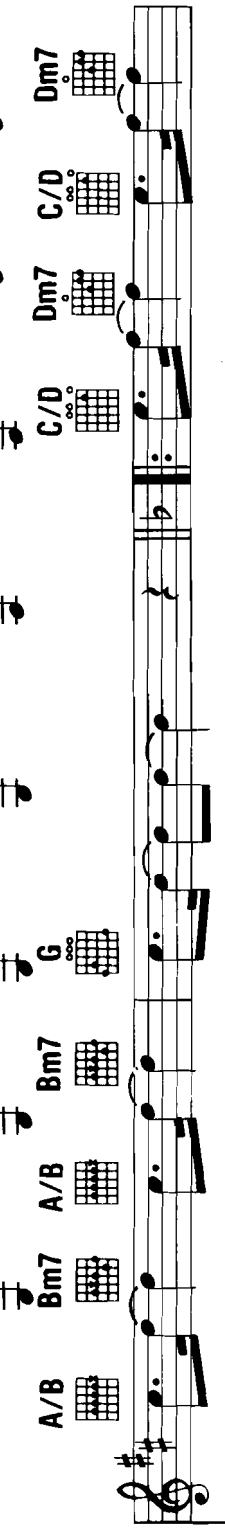
**CODA**  

**A/B**  **Bm7**  **A/B**  **Bm7**  **C#m**  **F#m** 

La - dy \_\_\_\_\_ love me \_\_\_\_\_ all the \_\_\_\_\_ time \_\_\_\_\_











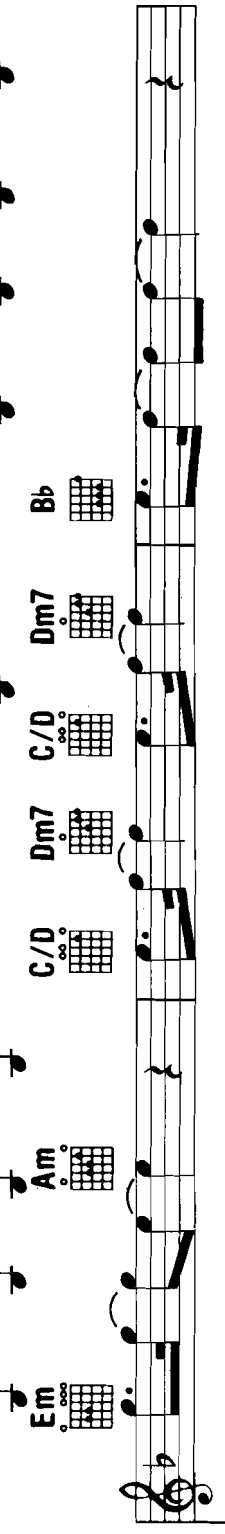
**A/B**  **Bm7**  **A/B**  **Bm7**  **G**  **C/D**  **Dm7**  **C/D**  **Dm7** 



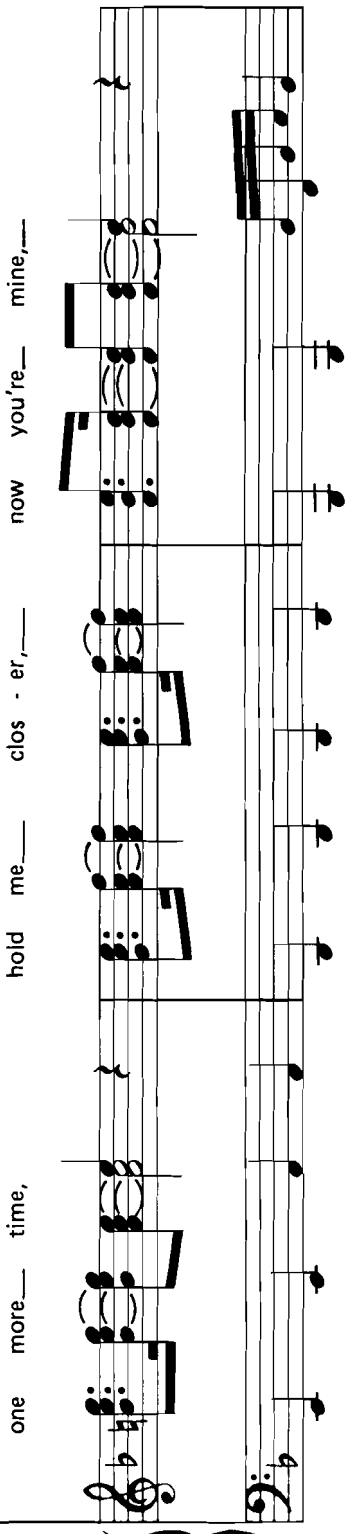
love me \_\_\_\_\_ la - dy \_\_\_\_\_ all the \_\_\_\_\_ time \_\_\_\_\_ Let me \_\_\_\_\_ love you \_\_\_\_\_



**E**  **A**  **Dm7**  **C/D**  **Dm7**  **C/D**  **Dm7**  **Bb** 



one more \_\_\_\_\_ time, hold me \_\_\_\_\_ clos - er, \_\_\_\_\_ now you're \_\_\_\_\_ mine, \_\_\_\_\_



C/D   Dm7   C/D   Dm7   Em   Am   G   F  
 La - dy\_\_\_ love me\_\_\_ one last\_\_\_ time\_\_\_ la - dy love me.

Am7   G   F   Am   G  
 oh\_\_\_ love me la - dy.

F   E/F#   F/G   Bdim   Am  
 So be - fore\_\_\_ you turn and walk a way just

F   E7-9   E   Bm  
 Repeat and Fade

G/A   Bm   E7-9   E   Bm  
 So be - fore\_\_\_ you turn and walk a way just

Am   G

# LOVE BALLAD

Moderately

Words and Music by  
SKIP SCARBOROUGH

*mf*

**Ebmaj7** **Dm7** **Gm7** **Ebmaj7** **Dm7** **Gm7**

Love, I have nev-er nev-er been so much in love, in love,  
dif - f'rence our true love made in my life, So nice,  
dif - f'rence! And when we walk hand in hand, I feel—

**Ebmaj7** **Dm7** **Gm7** **Ebmaj7** **Dm7** **Gm7**

What a What a

**Ebmaj7** **Gm7** **Dm7** **Gm7** **Cm7** **D7**

and so right.\_\_\_\_  
so real.\_\_\_\_

Love -  
Love.

**Gm9** **Gm7** **Dm7** **Gm7** **Cm7**

ing you\_\_\_\_ gave me some - thing new\_\_\_\_ that I nev - er felt,  
has come\_\_\_\_ and can nev - er go\_\_\_\_ That's what the peo - ple say.

**D7sus** **D7-9** **Gm9** **Gm7** **Dm7** **Gm7**

dreamed of.\_\_\_\_ They're\_\_\_\_ not there\_\_\_\_ No, it's not the feel - ing I felt -  
know?\_\_\_\_ nev - er Don't they

**Cm7** **Dm7** **F13** **Gm11** **Cm9**

be - fore.\_\_\_\_ It's much, much more.\_\_\_\_

you care.\_\_\_\_

**Cm7** **Dm7** **F13** **Gm11** **Cm9**

be - fore.\_\_\_\_ It's much, much more.\_\_\_\_

you care.\_\_\_\_



2

Bb7+5

Dm7

F13

Gm11

Cm9

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

F13

Dm7

Gm11

Cm9

—

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

F11

Dm7

Gm11

Cm9

—

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

D7-5

Gm9

Oh, yeah—

# SO THIS IS LOVE

By GEORGE BENSON

Moderately, with sensuous beat  
Em7/A

Em9/A

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a dynamic marking of *mf*. The lower staff is in bass clef and contains a bass line. Chord diagrams for Em7/A and Em9/A are provided above the staves. The key signature has one sharp (F#).

Dm9

Em9

Dm9

The second system of musical notation continues the piece. It features two staves with melodic and bass lines. Chord diagrams for Dm9 and Em9 are shown. A triplet of eighth notes is indicated in the upper staff. The key signature remains one sharp.

Em9

Fmaj9

Em9

Cm7/F

The third system of musical notation continues the piece. It features two staves with melodic and bass lines. Chord diagrams for Em9, Fmaj9, and Cm7/F are shown. A triplet of eighth notes is indicated in the upper staff. The key signature remains one sharp.

Bbmaj9

Eb9

Em9

A7-9

The fourth system of musical notation concludes the piece. It features two staves with melodic and bass lines. Chord diagrams for Bbmaj9, Eb9, Em9, and A7-9 are shown. The key signature changes to two sharps (F# and C#).



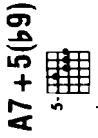
Em7/A

Dm9

Em7/A

Dm9

3



Fmaj9

Em7

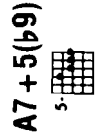
A7+5(b9)

Dm9

Dm7

Fm9

Bb9



Em7

A7+5(b9)

Dm9

Dm7/G

To Coda



Am9

Dm9/G

Am9

Dm9/G



Am9

Fmaj7/G

Dm7/G

Em9

First system of musical notation, featuring a guitar chord Em9 and piano accompaniment with a melodic line in the right hand and a bass line in the left hand.

Second system of musical notation, continuing the piano accompaniment and melodic line.

Repeat at will

Em9

Em11

Em11

Em9

Em11

After Solo  
D.S. al Coda

Third system of musical notation, including guitar chords Em9, Em11, and a section marked "Solo ad lib." and "After Solo D.S. al Coda".

CODA

Dm9

Dm7/G

Dm7/G

Am9

Dm7/G

Fourth system of musical notation, including guitar chords Dm9, Dm7/G, Am9, and a CODA section.

Am9

Fmaj7/G

Am9

Am9

Am9

Ped.

Fifth system of musical notation, including guitar chords Am9, Fmaj7/G, and a section marked "rall." and "Ped.".

# ON BROADWAY

Words and Music by  
BARRY MANN, CYNTHIA WEIL, MIKE STOLLER  
and JERRY LEIBER

Moderately

Introduction for piano. The piece is in 4/4 time with a key signature of one flat (Bb). It features a melody in the right hand and a bass line in the left hand. The melody starts with a triplet of eighth notes (F, Eb, F) and continues with a series of eighth and quarter notes. The bass line consists of a steady eighth-note accompaniment. Chord diagrams for F and Eb are provided above the staff.

Vocal introduction and first line of lyrics. The melody is in the right hand, starting with a triplet of eighth notes (F, Eb, F). The lyrics are: "They say the ne - on / They say the wo - men / They say that I won't / lights treat last / are bright you fine too long / on on on / Broad Broad Broad / way, way, way,". Chord diagrams for F and Eb are provided above the staff.

Second line of lyrics and piano accompaniment. The piano part continues with the same accompaniment as the introduction. The lyrics are: "They say there's al - ways / But look - in' at them / I'll catch a Grey-hound / mag - ic in - the air, / just gives me the blues; / bus for home, - they say,". Chord diagrams for F and Eb are provided above the staff.

Third line of lyrics and piano accompaniment. The piano part continues with the same accompaniment. The lyrics are: "But when you're walk-in' / 'Cause how ya gon-na / But they're dead wrong, I / down make know / the street some time they are". Chord diagrams for F, Eb, Bb, and Ab are provided above the staff.

Ab 4- F Bb B C Eb F Eb

And you ain't had e When all you got is 'Cause I can play this

nough one here

to eat thin dime. gui - tar -

The glit - ter rubs right And one thin dime won't And I won't quit till

1,2 F Eb 3 F Eb 3 F Eb 3 F Eb

off and you're\_ no - where. I'm a star\_ on  
e - ven shine\_ your shoes.

F Eb 3 F Eb 3 F Eb 3 F Eb 3 F Eb 3 F Eb 3 F Eb

Broad - way. Doo doo doo, etc.

F Eb 3 F Eb 3 F Eb 3 F Eb 3 F Eb 3 F Eb 3 F Eb

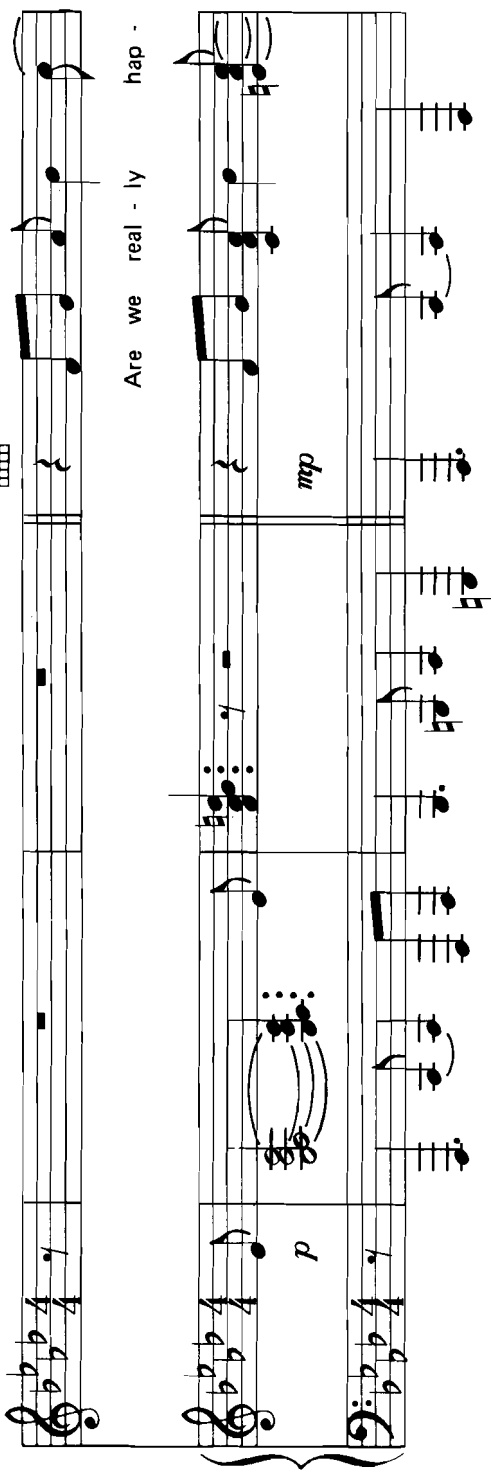
Repeat and Fade

# THIS MASQUERADE

Words and Music by  
LEON RUSSELL


Moderately slow

Fm 



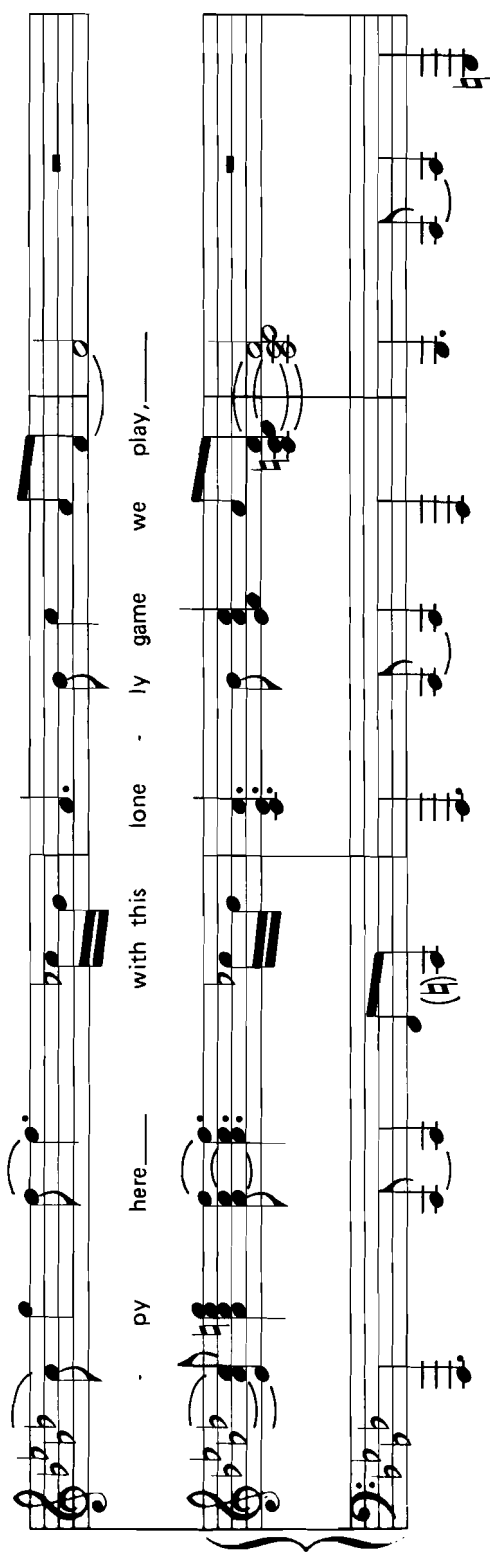
Are we real - ly hap -

*mp*

Fm(+7) 

Fm7 

Bb9 

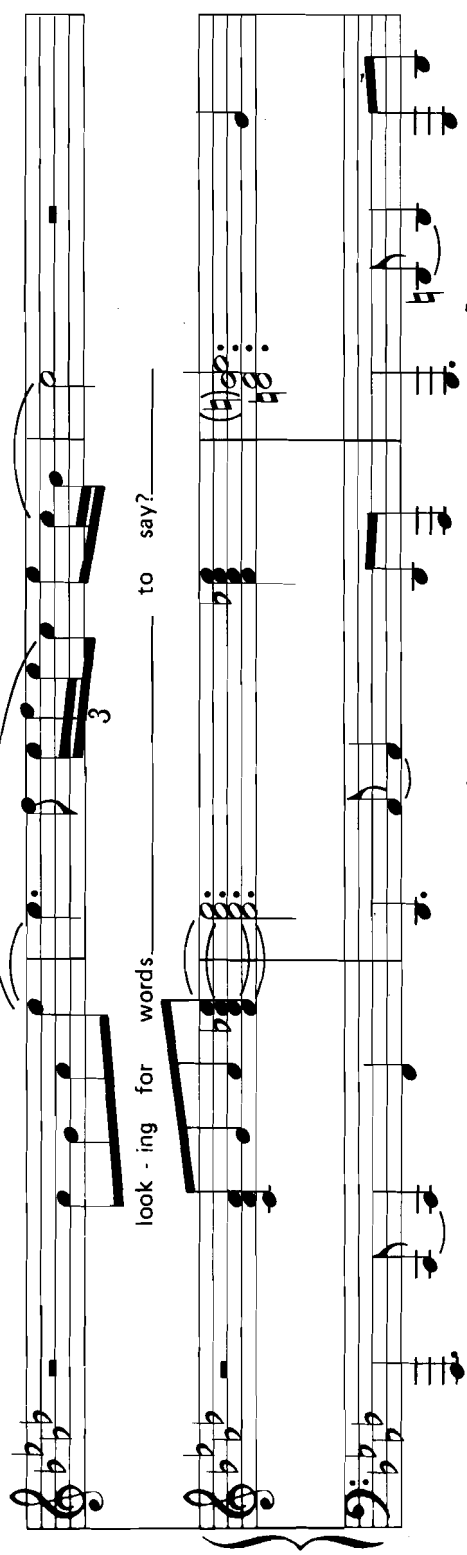


py here \_\_\_\_\_ with this lone - ly game we play, \_\_\_\_\_

Fm 

Db7 

Gm7 



look - ing for words \_\_\_\_\_ to say? \_\_\_\_\_

C7+5

Fm

Fm(+7)

Search - ing but not find - ing un - der stand -

Fm7

Bb9

Db7

ing an - y - way, \_\_\_\_\_ we're lost in a mas -

Gm7/C C7+5

Fm

Em7 A9 Ebm7

mas - quer - ade. \_\_\_\_\_

Both a - afraid to say -

\_\_\_\_\_

\_\_\_\_\_ we're just \_\_\_\_\_ a - way \_\_\_\_\_

Ab7-9

Dbmaj9

Bb7+5

Bb7-9 Ebm7

from be - ing close to - geth -



**Ab7-9**

**Dbmaj7**

er from the start.

We

**Dm7**

**G7**

**G7+5**

**Cmaj9**

tried to talk it over, but the words

got in the way.

**Gm7**

**G6**

**G+**

**C7**

**Gm7**

We're lost

in - side

this lone - ly game we play.

**C9**

**Gb13+11**

**Fm**

**Fm(+7)**

Thoughts of leav - ing dis - ap - pear

ev' - ry

*mp*

Fm7

Bb9

Fm

time I see your eyes. \_\_\_\_\_

No mat - ter how hard \_\_\_\_\_

Db7

Gm7

C7-9

I try \_\_\_\_\_

Fm

Fm(+7)

Fm7

to un - der - stand the rea - sons that we car - ry on this way. -

Bb9

Db9






C7

To Coda

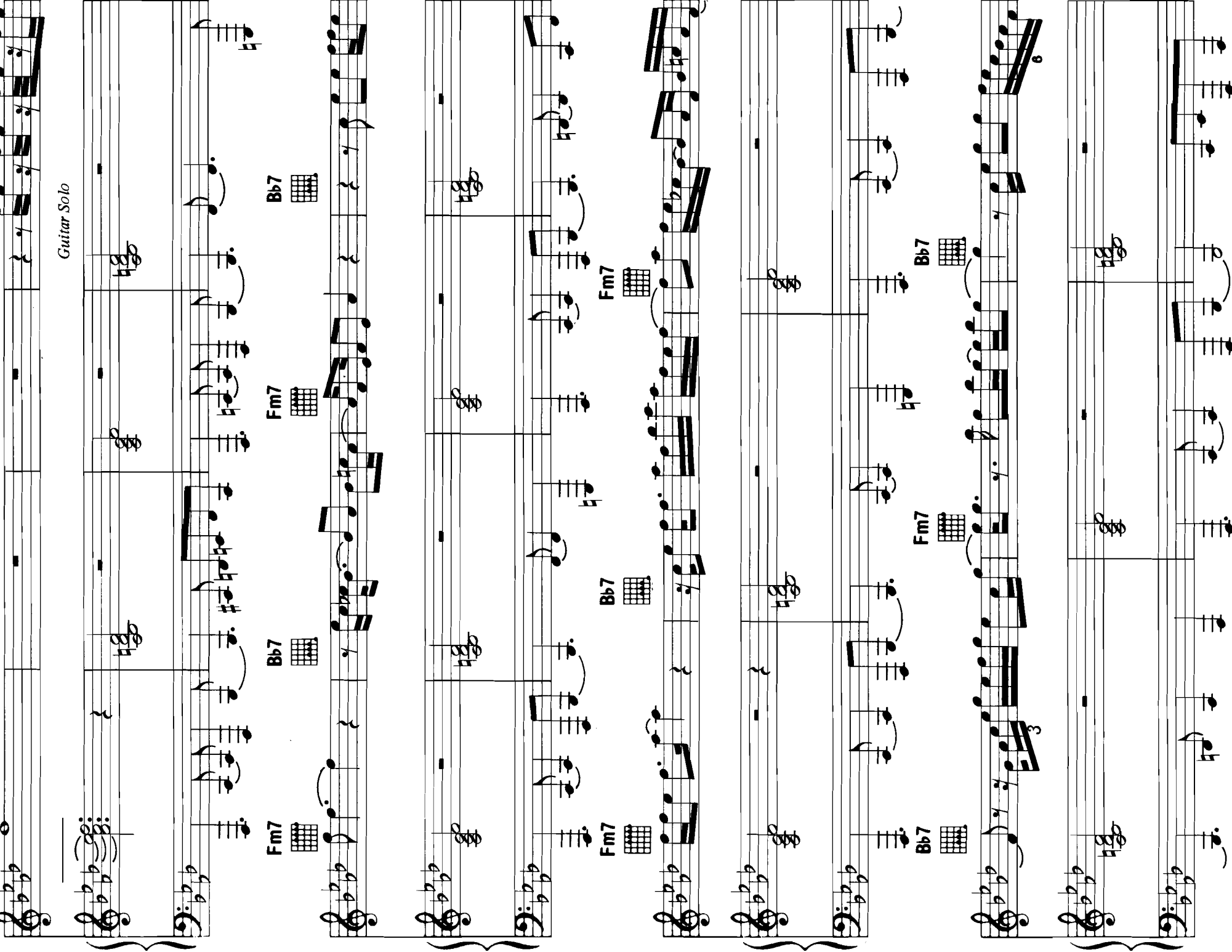
we're lost \_\_\_\_\_

in this mas




quer - ade. -

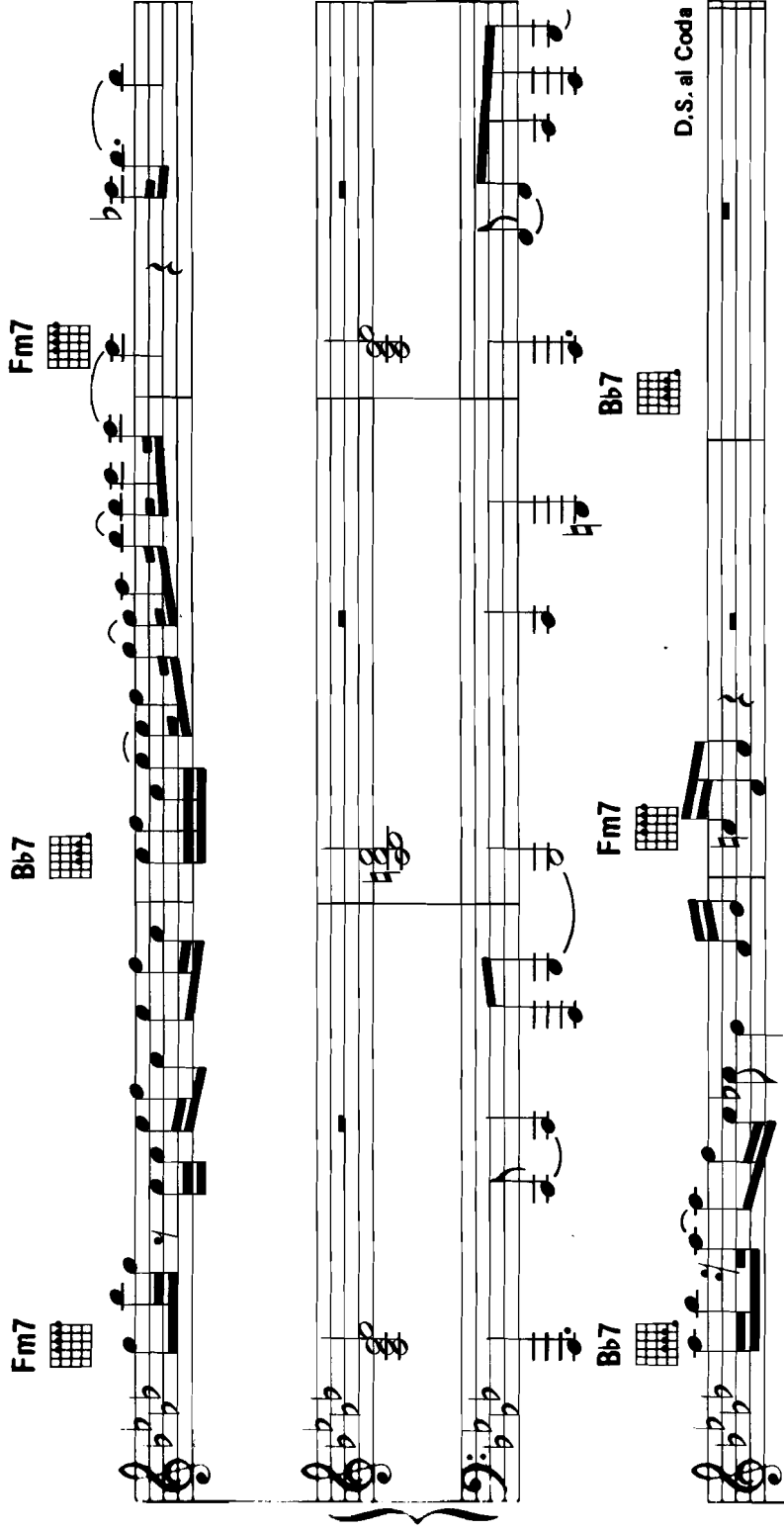
**Fm7**  **Bb7**  **Fm7**  **Bb7**  **Fm7**  \*




*Guitar Solo*



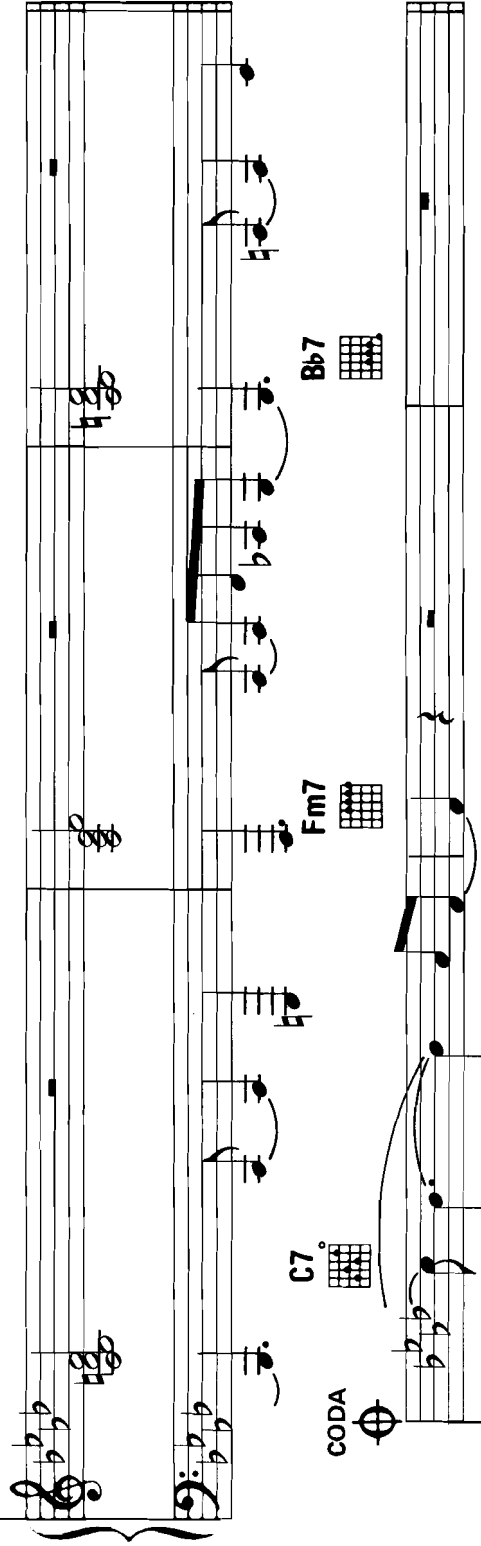
\*Guitar solo sounds 8ve lower than written.




**Fm7**  **Bb7**  **Fm7** 



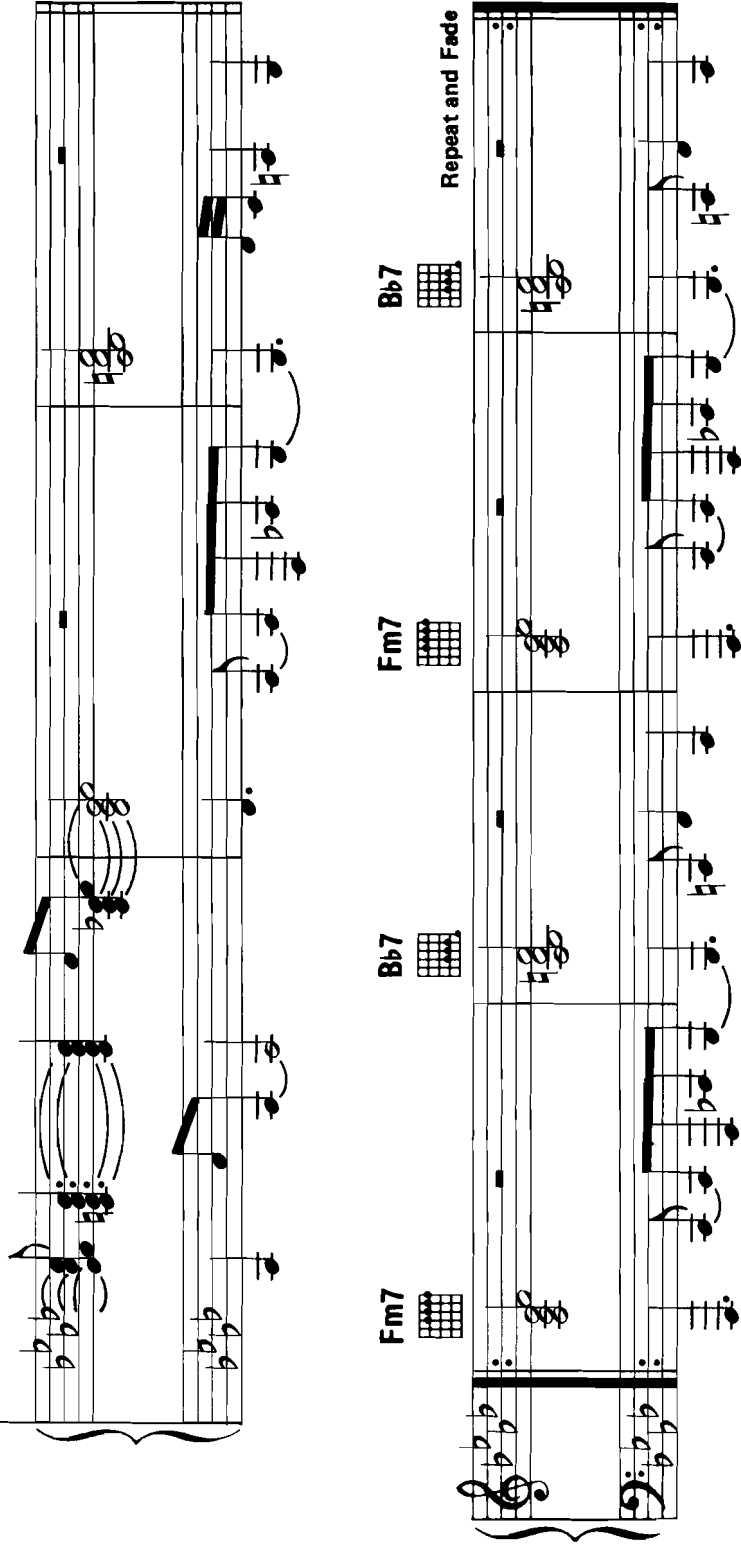
**Bb7**  **Fm7**  **Bb7** 





D.S. al Coda



**C7**  **Fm7**  **Bb7** 

quer - ade. \_\_\_\_\_



**Fm7**  **Bb7**  **Fm7**  **Bb7** 

Repeat and Fade

# TURN YOUR LOVE AROUND

Words and Music by JAY GRAYDON,  
STEVE LUKATHER and BILL CHAMPLIN

Moderately

1,2,3 | 4

Musical notation for the first system, including piano and guitar parts. The piano part features a melody with a fermata over the first measure. The guitar part includes a bass line and a treble line with a Dm9 chord diagram.

Musical notation for the second system with lyrics. The piano part continues the melody. The guitar part includes a G chord diagram and a triplet of eighth notes. The lyrics are: "You got the love, - er, but you / I'm try - ing to show\_ how much I love\_ you, still be -".

Musical notation for the third system with lyrics. The piano part continues the melody. The guitar part includes G and Dm9 chord diagrams. The lyrics are: "just don't un - der - stand; girl, you've been charg - ing by the hour\_ / liev - ing in ro - mance; you're tak - ing way too man - y chance\_".

Musical notation for the fourth system with lyrics. The piano part continues the melody. The guitar part includes Dm7/G, Cmaj7, and Dm9 chord diagrams. The lyrics are: " \_ es for your love. / \_ with our love. / \_".

2 Cmaj7

A7

A7-9 Fmaj7

Fmaj7/G

love. I re - mem - ber when you used to be the  
of yes - ter - day, and

love.

you used to be  
of yes - ter - day, and

the  
and

Fmaj7

E7(#9)

Am7

talk of the town;—  
he stays at home;—

all you'd get is lone - ly.  
all they get is lone - ly.

Turn your love a - round;—

Fmaj9

E7-9

E7(#9) Am7

don't you turn me down;—

Fmaj9

E7-9

E7(#9) Am7

Fmaj7





To Coda

E+

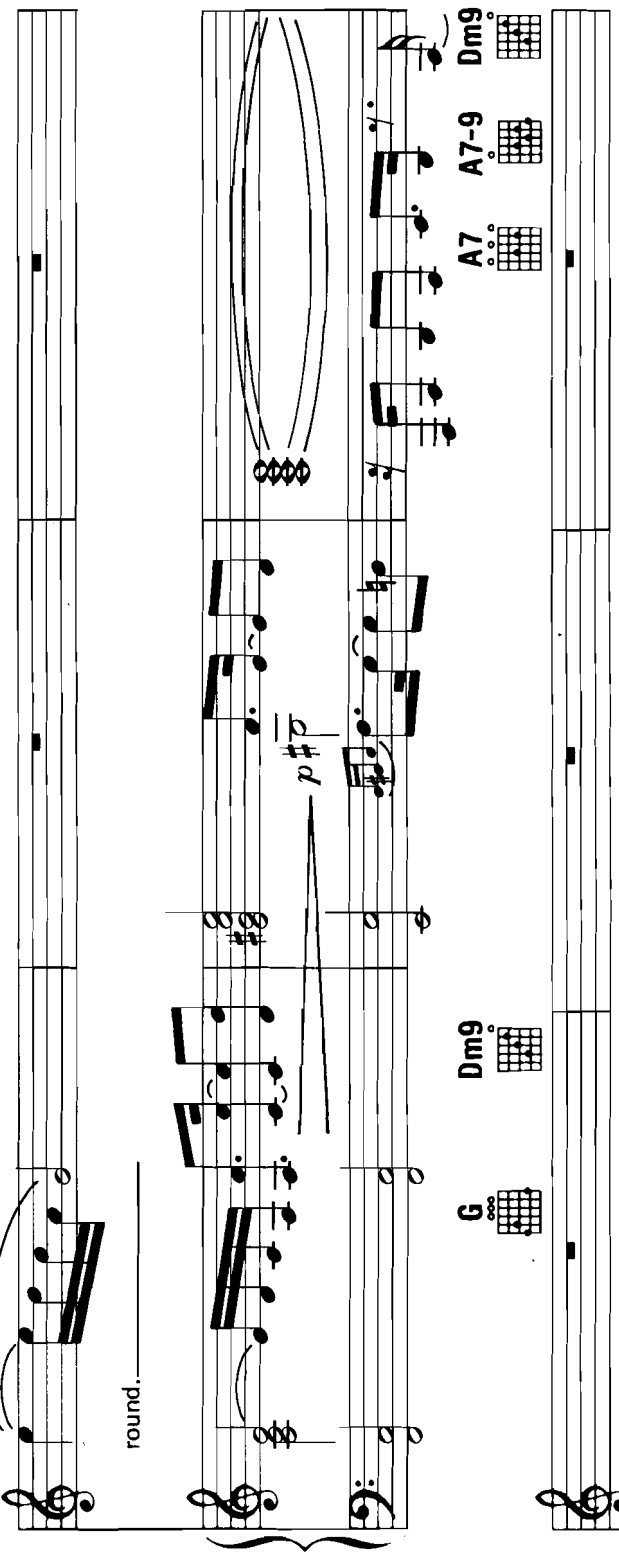
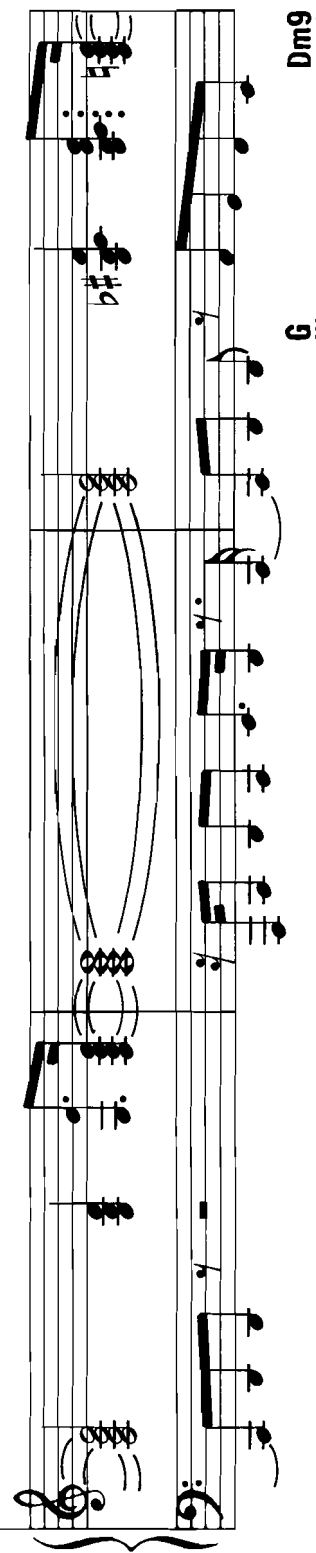
E7-9



I can show you how;—

turn your love a -


**Fmaj7**  **E+**  **E7-9**  **Dm9** 

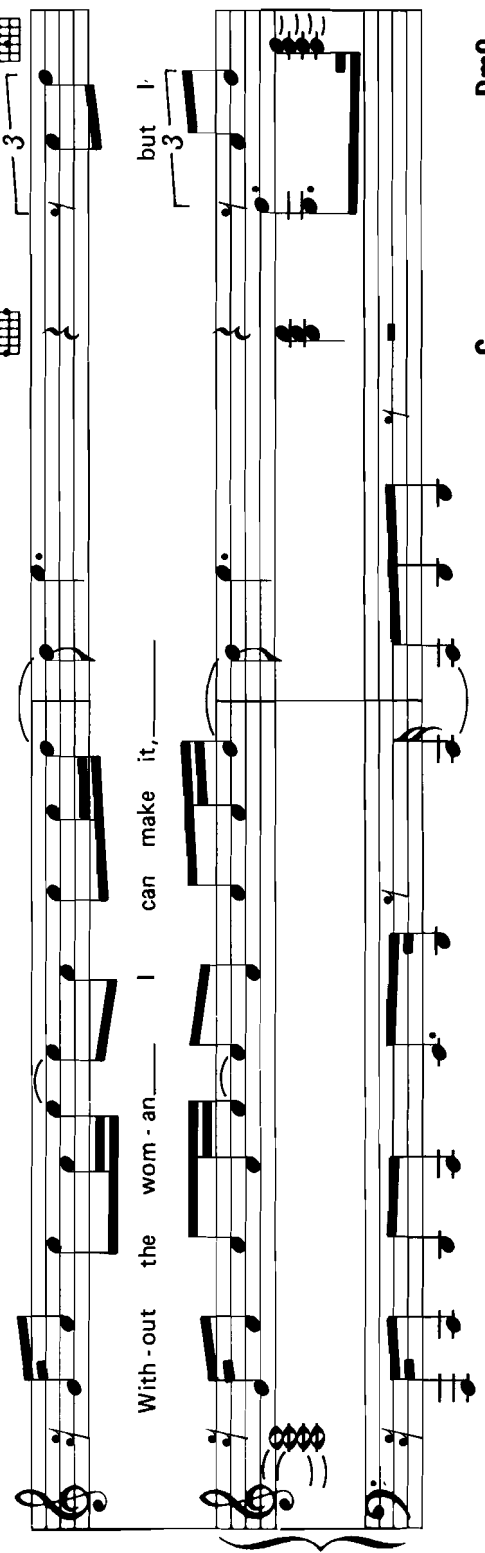
round. \_\_\_\_\_






**G**  **Dm9** 

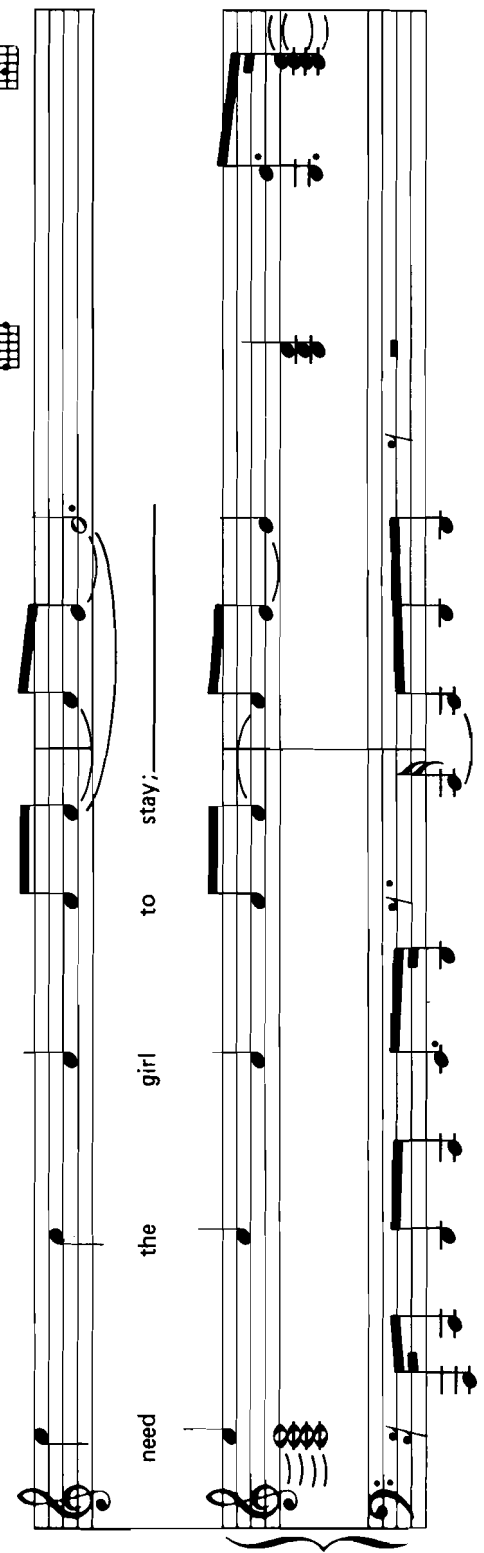
With-out the worm-an- I can make it, \_\_\_\_\_

but 1-  3



**G**  **Dm9** 

need the girl to stay: \_\_\_\_\_



Dm7/G



Ah, don't you let the la - dy take \_\_\_\_\_ it all a -

Cmaj7 A7 D.S. al Coda Fmaj7

CODA

when the wom - an needs a taste. —

round. \_\_\_\_\_

3

way;

Oh, girl, \_\_\_\_\_ you know \_\_\_\_\_ me;

I'm a - lone un - til you show. —

Bm7 E+ E7-9 Am9 E+ Am/D Bm/D Fmaj9

mp

\_\_\_\_\_ me

that you're still in love with me. \_\_\_\_\_

We're gon - na make

E+ E7-9 E+ E7 Am9



Am7/G

Fmaj9

E7(#9)

Am7

— it; we're gon-na take it back— where we be - long— Turn your love a - round;—

Fmaj9

E7-9 E7(#9) Am7

— don't you turn me down;—

— don't you turn me down;—

I can show you how;— turn your love a -

Fmaj9

E7-9 E7(#9) Am7

Fmaj7

E+ E7-9

round. — Turn your love a - round;—

I can show you how;—

turn your love a -

Repeat ad lib and Fade

Fmaj7

Dm7/G

E+

Am7

round. — Turn your love a - round;—

round. —

Turn your love a - round;—

— don't you turn me down;—

# WELCOME INTO MY WORLD

Moderately Slow Disco

By GEORGE BENSON

**C/D**

**G6**

**G+/Db**

**F9**

**C/D**

**F9**

**Cmaj9**

**G6**

**G+/Db**

**C/D**

**F9**

**G+/Db**

meant warm to be in side, I did n't mean to fall just want ed you to  
in love, 'cause I don't know the  
the way you smile that makes me  
not way is Ba by, this is  
my heart, I'm not a -  
love, I want to

**1** Cmaj9

F9

E**m**aj7

C/D

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

**2** Cmaj9

F9

E**m**aj7

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

rea - son to\_\_\_ be liv - in', this is what I won't de - ny, the

feel - ings\_\_\_ that I'm feel - ing in my heart. -

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

E**m**7

A7

D**m**aj7

D**m**7

F/G

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

C**m**aj7

C**m**7

E**b**/F

B**b**maj7

Bbm7

Eb9

C/D

want you here be - side me ev - ry day,

ev - ry day.

It's just the

G6

G+/Db

Cmaj9

C/D

G6

G+/Db

way You smile that makes me warm in - side, I wish I knew but just can't say, I don't know the

Cmaj9

F9

C/D

G6

G+/Db

Cmaj9

F9

rea - son why, I on - ly know that this is love, I want to wel - come you in - to my

G6

Eb9

Ab9

G(add 9)

Ab9-5

Gmaj9

world, in - to my world.

*ritard.*

# WE'VE GOT THE LOVE

By GEORGE BENSON

Moderate rock, with a steady beat

The first system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The music begins with a piano introduction marked *mf*. The first measure of the vocal line is a whole note chord. The guitar accompaniment features a steady eighth-note pattern. Chord diagrams are provided for Fm, Fm/Ab, Dbmaj7, and Gm7/C.

You know it hurts me when I can't be next to you.

The second system continues the vocal line and guitar accompaniment. The vocal line has a triplet of eighth notes in the second measure. Chord diagrams for Fm, Fm/Ab, Dbmaj7, and Gm7/C are shown. The guitar accompaniment maintains the eighth-note pattern.

And tho' we're young, I know you feel the same way, too.

The third system continues the vocal line and guitar accompaniment. The vocal line has a triplet of eighth notes in the second measure. Chord diagrams for Fm, Fm/Ab, Dbmaj7, and Gm7/C are shown. The guitar accompaniment maintains the eighth-note pattern.

Deep in our hearts we know it's just a mat-ter of time, 'cause

The fourth system concludes the vocal line and guitar accompaniment. The vocal line has a triplet of eighth notes in the second measure. Chord diagrams for Fm, Fm/Ab, Dbmaj7, and Gm7/C are shown. The guitar accompaniment maintains the eighth-note pattern.

Fmaj9

Dm7

Bb/C

Musical notation for the first system, including guitar chord diagrams for Fmaj9, Dm7, and Bb/C.

we'll be to - geth - er

one day. —

And

Musical notation for the second system, including guitar chord diagrams for Fm, Fm/Ab, Dbmaj7, and Gm7/C.

Fm

Fm/Ab

Dbmaj7

Gm7/C

Musical notation for the third system, including guitar chord diagrams for Fm, Fm/Ab, Dbmaj7, and Gm7/C.

when we met a - long those

streets on the way,

Musical notation for the fourth system, including guitar chord diagrams for Fm, Fm/Ab, Dbmaj7, and Gm7/C.

Fm

Fm/Ab

Dbmaj7

Gm7/C

Musical notation for the fifth system, including guitar chord diagrams for Fm, Fm/Ab, Dbmaj7, and Gm7/C.

It was - n't by chance that we we're pass - ing by that day,

Musical notation for the sixth system, including guitar chord diagrams for Fm, Fm/Ab, Dbmaj7, and Gm7/C.

Fm

Fm/Ab

Dbmaj7

Gm7/C

Musical notation for the seventh system, including guitar chord diagrams for Fm, Fm/Ab, Dbmaj7, and Gm7/C.

They're sure there's a moon and

stars a - bove I know,

Musical notation for the eighth system, including guitar chord diagrams for Fm, Fm/Ab, Dbmaj7, and Gm7/C.

Fmaj9

Dm7

Bb/C

F+/B

First system of musical notation. Treble staff: Fmaj9, Dm7, Bb/C, F+/B. Bass staff: F+/B. Lyrics: We'll be to - geth - er for

We'll be to - geth - er for

As

Second system of musical notation. Treble staff: Bbmaj7, Am7, Dm7, Gm7, Bbm/Dbb. Bass staff: Bbmaj7, Am7, Dm7, Gm7, Bbm/Dbb. Lyrics: sure

sure \_\_\_\_\_ as that nose on your face,

we were meant \_\_\_\_\_ for each

Third system of musical notation. Treble staff: Bb/C, F9-5/B, Bbmaj7, Am7, Dm7. Bass staff: Bb/C, F9-5/B, Bbmaj7, Am7, Dm7. Lyrics: Just as one and one make two,

oth - er's arms. \_\_\_\_\_

Just as one and one make two,

Fourth system of musical notation. Treble staff: Gm7, Am7, Bbmaj7, Bb/C. Bass staff: Gm7, Am7, Bbmaj7, Bb/C. Lyrics: you were made for me, I was made for you. \_\_\_\_\_

you were made for me,

I was made for you. \_\_\_\_\_

(Huh, huh, huh, huh, huh, huh.)

Gm7

Am7

Bbmaj7

Bb/C

Fifth system of musical notation. Treble staff: Gm7, Am7, Bbmaj7, Bb/C. Bass staff: Gm7, Am7, Bbmaj7, Bb/C. Lyrics: (Huh, huh, huh, huh, huh, huh.)

Sixth system of musical notation. Treble staff: Gm7, Am7, Bbmaj7, Bb/C. Bass staff: Gm7, Am7, Bbmaj7, Bb/C. Lyrics: (Huh, huh, huh, huh, huh, huh.)

Fm Fm/Ab Dbmaj7 Gm7/C

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

and when you stare at me, I look the other way.

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



Fmaj9

Dm7

Bb/C

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

F

Dm7

Gm7

Bb/C

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

F

Dm7

Gm7

Bb/C

F

Dm7

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

Gm7

Bb/C

F

Dm7

Gm7

Bb/C

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

Repeat and Fade