

# 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

F/G

D $\flat$ /G

E $\flat$ /G

Flowingly



mf

Moderately, with a steady beat

F/G

Guitar Tacet

Dm9

Fmaj7/G



(optional obbligato)

Cmaj9

Am7

Dm9



Fmaj7/G

Cmaj9

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



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

This system contains the first four measures of the piece. The guitar part features a melodic line in the treble clef and a bass line in the bass clef. Chord diagrams are provided above the staff for Fm9, Abmaj7/Bb, Em7, and Am7.

**Ebm9** **Ab13** **1Dm9** **F/G** **Cmaj9** **A7(#9)** **Guitar Tacet**

This system contains measures 5 through 10. It includes a triplet of eighth notes in measure 6. Measure 10 is marked "Guitar Tacet". Chord diagrams are provided for Ebm9, Ab13, 1Dm9, F/G, Cmaj9, and A7(#9).

**2Dm9** **F/G** **Cmaj9** **Cmaj7** **Cbmaj7** **Bbmaj7** **Bmaj7** **Cmaj7** **Cbmaj7**

This system contains measures 11 through 16. It features several triplet markings over the bass line. Chord diagrams are provided for 2Dm9, F/G, Cmaj9, Cmaj7, Cbmaj7, Bbmaj7, Bmaj7, Cmaj7, and Cbmaj7.

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

This system contains measures 17 through 22. It includes a double bar line in measure 18. The final measure is marked "Repeat and Fade". Chord diagrams are provided for Bbmaj7, Bmaj7, Cmaj9, Cbmaj9, Bbmaj9, Bbmaj9, Bbmaj9, and Bbmaj9.

# BREEZIN'

Words and Music by  
BOBBY WOMACK

Medium light tempo

**Dmaj9** **Fmaj9** **Amaj9** **Fmaj9** **Dmaj9**

Musical notation for the first system, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a piano (*mp*) dynamic. Chords are indicated above the staff: Dmaj9, Fmaj9, Amaj9, Fmaj9, and Dmaj9. Each chord is accompanied by an 8va (octave) marking. The notation includes a crescendo (*cresc.*) and a decrescendo (*dim.*) marking. The system concludes with a double bar line.

Moderately, with a beat

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

Musical notation for the second system, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a mezzo-forte (*mf*) dynamic. Chords are indicated above the staff: D, Bm7, Em7, G/A, D, and Bm7. The notation includes a variety of rhythmic patterns and rests.

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

Musical notation for the third system, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. Chords are indicated above the staff: Em7, G/A, D, and Bm7. The notation includes a variety of rhythmic patterns and rests.

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

Strings

Musical notation for the fourth system, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. Chords are indicated above the staff: Em7, G/A, D, Bm7, Em7, and G/A. The notation includes a variety of rhythmic patterns and rests. A 'Strings' section is indicated with a bracket over the treble clef staff.

3

D Bm7 Em7 G/A

D Bm7 Asus D Bm7

Guitar

Em7 G/A D Bm7

Em7 G/A D Bm7 Em7 G/A

D

Bm7

Em7

G/A

Musical notation for the first system, including a single treble clef staff and a grand staff (treble and bass clefs).

D

Bm7

Em7

G/A

D

Bm7

Musical notation for the second system, including a single treble clef staff and a grand staff. A triplet of eighth notes is marked with a '3' above it.

Em7

G/A

D

Bm7

Em7

G/A

Musical notation for the third system, including a single treble clef staff and a grand staff.

D

Bm7

Em7

G/A

Musical notation for the fourth system, including a single treble clef staff and a grand staff. The system concludes with the instruction "D.S. and Fade".

D.S. and Fade

# GIVE ME THE NIGHT

Words and Music by  
ROD TEMPERTON

Moderately Fast, with funky feeling

Em7 Am7 Bm7 Cmaj7 Em7 Am7 Bm7 Cmaj7

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

Em7 Am7 Bm7 Cmaj7 Em7 Am7 Bm7 Cmaj7

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 II



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



Give me the night. 2. You need the So come on



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



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

To Coda I

know we can fly? So give me the night. Give me the night.

**Bm7** **Cmaj7** **C/D** **G** **Bm7** **G**

D.S. al Coda I (3rd ending) CODA I D.S. al Coda II CODA II

Guitar Tacet Guitar Tacet

4. And if we Give me the night.

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

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

Chord diagrams: Gm/C, F/C, Eb/C, F/C, Eb/C, F/C, Dm7, G7

Chord diagrams: Gm/C, F/C, Eb/C, F/C, Eb/C, F/C, G+

Chord diagrams: Eb, F, Cm11, Eb/F

2  
3

Stroll - in' in\_ the park\_ watch - in' win - ter turn\_ to spring\_  
When you talk\_ to me\_ when you're moan - in' sweet\_ and low\_  
In a rest - aur - ant\_ hold - ing hands\_ by can - dle - light\_

Chord diagrams: Bbmaj7, Ab7, G7+5, Cm11

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

Eb/F

Bbmaj7

E7+11



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

Ebmaj7

Dm7+5

Cm7

F/G Gm7 Fm7/BbD7(#9)



That's the time

I feel like mak - in' love

to you,

Ebmaj7

Dm7+5

Am7

Ab7



That's the time

I feel like mak - in' dreams

come true, —

1,2 Gm

Dm7

Db7

C7

3 Gm

Dm7

Db7

C7



oh — ba - by. —

# IN YOUR EYES

Words by DAN HILL  
Music by MICHAEL MASSER

Moderately

A/D

D

A/D

D

A/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 wheth - er

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 wheth - er 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 - ling, — but then — it  
winds of time will change — in a world where noth - ing stays — the same. —

Em7

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

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 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 A/E B/E E

rall.

# LADY

By RONNIE FOSTER

Moderate Groovy Beat

**F** **Fsus** **Bbm/Eb** **Abm** **Gm7/C**

**Fmaj7** **Bbmaj7** **Am7** **Dm7**

**Gm9** **Am7** **Bbmaj7** **Gm9** **Am7** **Bbmaj7**

**Gm9** **Am7** **Bbmaj7** **Dbmaj9** **Bb/C**

Fmaj9



Musical notation for the first system, including treble and bass staves with notes and rests.

Bm7-5 E7+5(b9)



Am7



Am7-5



D7-9



Gm7



Musical notation for the second system, including treble and bass staves with notes and rests.

Bbmaj7



Bm7-5



E7



Am



Musical notation for the third system, including treble and bass staves with notes, rests, and a triplet in the bass line.

Dm



Am



Dm



Am



Musical notation for the fourth system, including treble and bass staves with notes and rests.

Dm



Gm7



Gm7/C



Musical notation for the fifth system, including treble and bass staves with notes, rests, and a triplet in the treble line.



Abm7/D $\flat$

B $\flat$ m/E $\flat$

Abm7

B $\flat$ /C

Chord diagrams for Abm7/D $\flat$ , B $\flat$ m/E $\flat$ , Abm7, and B $\flat$ /C are shown above the treble staff. The notation includes a treble clef, a key signature of two flats, and a common time signature. The bass staff features a bass clef and a melodic line with eighth and sixteenth notes.

Fmaj7

B $\flat$ maj7

Am7

Chord diagrams for Fmaj7, B $\flat$ maj7, and Am7 are shown above the treble staff. The notation continues with a treble clef, a key signature of two flats, and a common time signature. The bass staff features a bass clef and a melodic line with eighth and sixteenth notes.

Dm7

Gm9

Am7

B $\flat$ maj7

Gm9

Am7

B $\flat$ maj7

Chord diagrams for Dm7, Gm9, Am7, B $\flat$ maj7, Gm9, Am7, and B $\flat$ maj7 are shown above the treble staff. The notation includes a treble clef, a key signature of two flats, and a common time signature. The bass staff features a bass clef and a melodic line with eighth and sixteenth notes.

Gm9 Am7

B $\flat$ maj7

D $\flat$ maj9

Chord diagrams for Gm9 Am7, B $\flat$ maj7, and D $\flat$ maj9 are shown above the treble staff. The notation includes a treble clef, a key signature of two flats, and a common time signature. The bass staff features a bass clef and a melodic line with eighth and sixteenth notes.

G $\flat$ maj9

C $\flat$ maj9

Chord diagram for G $\flat$ maj9

Chord diagram for C $\flat$ maj9

*poco a poco ritard. e dim.*

*p*

Chord diagrams for G $\flat$ maj9 and C $\flat$ maj9 are shown above the treble staff. The notation includes a treble clef, a key signature of two flats, and a common time signature. The bass staff features a bass clef and a melodic line with eighth and sixteenth notes. The system concludes with a double bar line and a dynamic marking of *p*.

# LADY LOVE ME

## (ONE MORE TIME)

Words and Music by  
JAMES NEWTON HOWARD and DAVID PAICH

Moderately

mp

F#m



C#7



Em7



A7



Dmaj7



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

*Instrumental*

G#7sus



C#



F#m



C#7



Em7



A7



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

Dmaj7



G#7sus



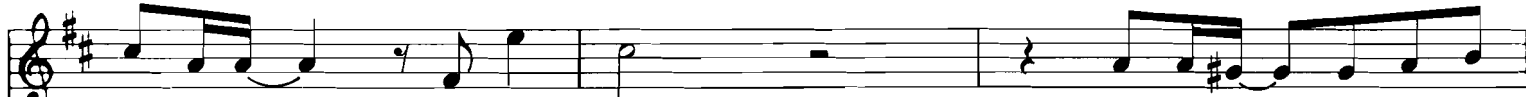
C#7



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



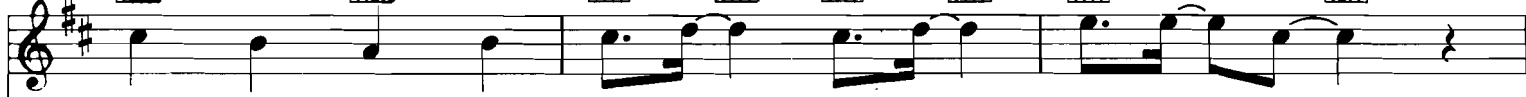
Bm7



C#m



F#m



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



A/B



Bm7



A/B



Bm7



G



To Coda



Bm7



A/B



Bm7



feel your heart - beat close to mine.

let me love you  
lad - y love me



C#m



F#m



E



Dmaj7



F#m



E



all the time ba - by love me.  
all the time la - dy love me.



Dmaj7



1

E



2

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

Em

Am

C/D

Dm7

C/D

Dm7

Bb

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



La - dy love me one last time la - dy love me.



oh love me la - dy.



Repeat and Fade

So be - fore you turn and walk a way just

# LOVE BALLAD

Words and Music by  
SKIP SCARBOROUGH

Moderately

*mf*

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

I Love, have nev - er been so much in love,  
I nev - er knew that a touch could mean,

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

in love be - fore. What a  
could mean so much. What a

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

dif - frence our true love made in my life. So nice  
dif - frence! And when we walk hand in hand, I feel

Ebmaj7



Dm7



Gm7



Cm7



D7



and so right...  
so real...

Lov -  
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. nev - er  
Don't they

D7sus



D7-9



Gm9



Gm7



Dm7



Gm7



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

Cm7



Dm7



F13



Gm11



Cm9



be - fore. It's much, much more.  
you care.

Bb7+5



2

Dm7



F13



Gm11



Cm9



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

Dm7



F13



Gm11



Cm9



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

Dm7



F11



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

*mf*

Em7/A

Em9/A

Dm9

Em9

Dm9

Em9

Fmaj9

Em9

Cm7/F

Bbmaj9

Eb9

Em9

A7-9

Dm9



Em7/A



Dm9



Em7/A



3

Fmaj9



Em7



A7 + 5(b9)



Dm9



Dm7



Fm9



Bb9



Em7



A7 + 5(b9)



To Coda

Dm9



Dm7/G



Am9



Dm9/G



Am9



Dm9/G



Am9



Fmaj7/G



Am9



Dm7/G



**Em9**

Em9

Repeat at will

**Em9** **Em11** **Em9** **Em11**

Solo ad lib.

After Solo  
D.S. al Coda

**CODA** **Dm9** **Dm7/G** **Am9** **Dm7/G**

**Am9** **Fmaj7/G** **Am9**

rall.

Ped.

# ON BROADWAY

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

Moderately

**F** **E<sub>b</sub>** **F** **E<sub>b</sub>** **F** **E<sub>b</sub>** **F** **E<sub>b</sub>**

*mf*

**F** **E<sub>b</sub>** **F** **E<sub>b</sub>** **F** **E<sub>b</sub>** **F** **E<sub>b</sub>**

They say the ne - on lights are bright — on Broad - way,  
 They say the wo - men treat you fine — on Broad - way,  
 They say that I won't last too long — on Broad - way,

**F** **E<sub>b</sub>** **F** **E<sub>b</sub>** **F** **E<sub>b</sub>** **F** **E<sub>b</sub>**

They say there's al - ways mag - ic in — the air;  
 But look - in' at them just gives me — the blues;  
 I'll catch a Grey-hound bus for home, — they say;

**F** **E<sub>b</sub>** **B<sub>b</sub>** **A<sub>b</sub>** **B<sub>b</sub>** **A<sub>b</sub>**

But when you're walk-in' down the street —  
 'Cause how ya gon-na make some time —  
 But they're dead wrong, I know they are —

**B $\flat$**  **A $\flat$**  **B $\flat$**  **B** **C** **F** **E $\flat$**

And you ain't had e - nough to eat  
 When all you got is one here thin dime  
 'Cause I can play this gui - tar

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

**1,2** **F** **E $\flat$**  **F** **E $\flat$**  **F** **E $\flat$**  **3** **F** **E $\flat$**

off and you're no - where  
 e - ven shine your shoes.

I'm a star on

**F** **E $\flat$**  **F** **E $\flat$**  **F** **E $\flat$**  **F** **E $\flat$**

Broad - way.

Doo doo doo, etc.

**F** **E $\flat$**  **F** **E $\flat$**  **F** **E $\flat$**  **F**

Repeat and Fade

# THIS MASQUERADE

Words and Music by  
LEON RUSSELL

Moderately slow

Fm



Are we real - ly hap -

*p* *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 -

3

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 - fraid to say -

3

3

*mf*

Ab7-9



Dbmaj9



Bb7+5



Bb7-9 Ebm7



we're just too far a - way from be - ing close to - geth -

A $\flat$ 7-9



D $\flat$ ma $\flat$ 7



Musical staff with treble clef, key signature of three flats, and a triplet of eighth notes.

er from the start.

We

Musical staff with piano accompaniment, including treble and bass clefs.

Dm7



G7



G7+5



Cmaj9



Musical staff with treble clef and lyrics.

tried to talk it over, but the words got in the way.

Musical staff with piano accompaniment.

Gm7



G6



G+



C7



Gm7



Musical staff with treble clef and lyrics.

We're lost in side this lonely game we play.

Musical staff with piano accompaniment.

C9



G $\flat$ 13+11



Fm



Fm(+7)



Musical staff with treble clef and lyrics.

Thoughts of leaving disappear every

Musical staff with piano accompaniment, including a mezzo-piano (mp) dynamic marking.



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



Musical notation for the first system, including a guitar solo section. The system consists of a vocal line, a piano accompaniment (right and left hand), and a guitar solo line. The guitar solo is marked "Guitar Solo" and features a melodic line with eighth notes and sixteenth notes.

Guitar Solo

Fm7



Bb7



Fm7



Bb7



Musical notation for the second system, including a guitar solo section. The system consists of a vocal line, a piano accompaniment, and a guitar solo line. The guitar solo continues with a melodic line.

Fm7



Bb7



Fm7



Musical notation for the third system, including a guitar solo section. The system consists of a vocal line, a piano accompaniment, and a guitar solo line. The guitar solo continues with a melodic line.

Bb7



Fm7



Bb7



Musical notation for the fourth system, including a guitar solo section. The system consists of a vocal line, a piano accompaniment, and a guitar solo line. The guitar solo continues with a melodic line, featuring a triplet and a sixteenth note.

\*Guitar solo sounds 8ve lower than written.

Fm7



Bb7



Fm7



The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line consists of eighth and sixteenth notes, with some slurs. The piano accompaniment includes chords and moving lines in both hands.

Bb7



Fm7



Bb7



D.S. al Coda

The second system continues the musical piece with a vocal line and piano accompaniment. The piano accompaniment features a consistent bass line and chordal support.

C7



Fm7



Bb7



CODA



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

The third system includes a vocal line with a fermata over the word 'quer - ade.' and piano accompaniment. The piano accompaniment features a more complex texture with arpeggiated chords.

Fm7



Bb7



Fm7



Bb7



Repeat and Fade

The fourth system is a repeat section with a double bar line at the beginning and a repeat sign. It features a vocal line and piano accompaniment that concludes the piece.

# TURN YOUR LOVE AROUND

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

Moderately

1,2,3

4

The piano introduction consists of two systems. The first system has a treble clef staff with a melody starting on G4, moving up to B4, and then down to G4. The bass clef staff has a bass line starting on G2, moving up to B2, and then down to G2. The second system continues the melody and bass line. The tempo is marked 'Moderately' and the time signature is 4/4. The first measure of the first system is marked 'mf'.

Dm9



G



Dm9



You got the love, you got the pow - er, but you  
I'm try - ing to show how much I love you, still be -

The vocal line starts on G4 and moves up to B4, then down to G4. The piano accompaniment consists of a treble clef staff with a melody and a bass clef staff with a bass line. The tempo is 'Moderately' and the time signature is 4/4. The first measure of the first system is marked 'mf'.

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 chanc -

The vocal line starts on G4 and moves up to B4, then down to G4. The piano accompaniment consists of a treble clef staff with a melody and a bass clef staff with a bass line. The tempo is 'Moderately' and the time signature is 4/4. The first measure of the first system is marked 'mf'.

G

Dm9

Dm7/G



1 Cmaj7



A7



Dm9



es for with your love.  
with our

The vocal line starts on G4 and moves up to B4, then down to G4. The piano accompaniment consists of a treble clef staff with a melody and a bass clef staff with a bass line. The tempo is 'Moderately' and the time signature is 4/4. The first measure of the first system is marked 'mf'.

Cmaj7



A7



A7-9 Fmaj7



Fmaj7/G



love.

I re - mem - ber

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

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



E+



E7-9



To Coda

I can show you how;

turn your love a -

Fmaj7



E+



E7-9



Dm9



round.

G



Dm9



A7



A7-9



Dm9



*p*

With - out the wom - an I can make it,

but I

need the girl to stay;

G



Dm9



Dm7/G



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

Cmaj7



A7



A7-9 Fmaj7



CODA

Fmaj7



way; when the wom - an needs a taste... round.

Bm7



E+



E7-9 Am9



C/D



Bm/D



Am/D



Bm/D



Fmaj9



Oh, girl, you know me; I'm a - lone un - til you show

E+



E7-9



E+



E7



Am9



me that you're still in love with me. We're gon-na make

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;

Fmaj9

E7-9

E7(#9)

Am7

Fmaj7

E+

E7-9

I can show you how; turn your love a -

Fmaj7

Dm7/G

E+

Am7

Repeat ad lib and Fade

round. Turn your love a - round;



# WELCOME INTO MY WORLD

Moderately Slow Disco

By GEORGE BENSON

The piano introduction consists of two staves in 4/4 time. The right hand features a complex, syncopated melody with many beamed eighth and sixteenth notes, starting with a mezzo-forte (mf) dynamic. The left hand provides a steady bass line with a mix of eighth and quarter notes.

**C/D**

**G6**

**G+/Db**

Ba - by, this is not way the way it was  
 you smile that makes me

The first line of the song features a vocal melody in the treble clef and piano accompaniment in both treble and bass clefs. The piano part continues with a similar syncopated style as the introduction.

**Cmaj9**

**F9**

**C/D**

**G6**

**G+/Db**

meant to be, I did - n't mean to fall in love, just want - ed you to  
 warm in - side, I wish I knew but just can't say 'cause I don't know the

The second line of the song continues the vocal and piano accompaniment. The piano part features a mix of chords and rhythmic patterns.

**Cmaj9**

**F9**

**C/D**

**G6**

**G+/Db**

be with me, but then you took a - way my heart, I'm not a -  
 rea - son why, I on - ly know that this is love, I want to

The third line of the song concludes the vocal and piano accompaniment. The piano part features a mix of chords and rhythmic patterns.

**1** Cmaj9

F9

Emaj7

C/D

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

**2** Cmaj9

F9

Emaj7

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

Em7

A7

Dmaj7

Dm7

F/G

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.

Cmaj7

Cm7

Eb/F

Bbmaj7

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

Bbm7

Eb9

C/D

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

3

3

G6

G+/Db

Cmaj9

F9

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

Bb9

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 piano introduction consists of two staves. The right hand starts with a whole rest in the first measure, followed by a half rest in the second measure, and then a series of chords in the third and fourth measures. The left hand plays a rhythmic pattern of eighth notes in the first two measures, followed by a triplet of eighth notes in the third measure, and then a series of chords in the fourth measure. The tempo is marked 'mf'.

**Fm**

**Fm/Ab**

**Dbmaj7**

**Gm7/C**

The vocal line for the first phrase consists of two staves. The right hand has a whole rest in the first measure, followed by a half rest in the second measure, and then a series of notes in the third and fourth measures. The left hand has a rhythmic pattern of eighth notes in the first two measures, followed by a triplet of eighth notes in the third measure, and then a series of notes in the fourth measure.

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

The piano accompaniment for the first phrase consists of two staves. The right hand has a whole rest in the first measure, followed by a half rest in the second measure, and then a series of chords in the third and fourth measures. The left hand has a rhythmic pattern of eighth notes in the first two measures, followed by a triplet of eighth notes in the third measure, and then a series of chords in the fourth measure.

**Fm**

**Fm/Ab**

**Dbmaj7**

**Gm7/C**

The vocal line for the second phrase consists of two staves. The right hand has a whole rest in the first measure, followed by a half rest in the second measure, and then a series of notes in the third and fourth measures. The left hand has a rhythmic pattern of eighth notes in the first two measures, followed by a triplet of eighth notes in the third measure, and then a series of notes in the fourth measure.

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

The piano accompaniment for the second phrase consists of two staves. The right hand has a whole rest in the first measure, followed by a half rest in the second measure, and then a series of chords in the third and fourth measures. The left hand has a rhythmic pattern of eighth notes in the first two measures, followed by a triplet of eighth notes in the third measure, and then a series of chords in the fourth measure.

**Fm**

**Fm/Ab**

**Dbmaj7**

**Gm7/C**

The vocal line for the third phrase consists of two staves. The right hand has a whole rest in the first measure, followed by a half rest in the second measure, and then a series of notes in the third and fourth measures. The left hand has a rhythmic pattern of eighth notes in the first two measures, followed by a triplet of eighth notes in the third measure, and then a series of notes in the fourth measure.

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

The piano accompaniment for the third phrase consists of two staves. The right hand has a whole rest in the first measure, followed by a half rest in the second measure, and then a series of chords in the third and fourth measures. The left hand has a rhythmic pattern of eighth notes in the first two measures, followed by a triplet of eighth notes in the third measure, and then a series of chords in the fourth measure.

Fmaj9



Dm7



Bb/C



we'll be to - geth - er

one day.

And

Fm



Fm/Ab



Dbmaj7



Gm7/C



when we met a - long those streets on the way,

Fm



Fm/Ab



Dbmaj7



Gm7/C



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

Fm



Fm/Ab



Dbmaj7



Gm7/C



They're sure there's a moon and stars a - bove I know,

Fmaj9



Dm7



Bb/C



F+/B



We'll be to - geth - er for

sure

As

Bbmaj7



Am7



Dm7



Gm7



Bbm/Db



sure as that nose on your face,

we were meant for each

Bb/C



F9-5/B



Bbmaj7



Am7



Dm7



oth - er's

arms.

Just as one

and one

make two,

Gm7



Am7



Bbmaj7



Bb/C



you were made for me,

I was

made for you.

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

Fm



Fm/Ab



Dbmaj7



Gm7/C



Introductory musical notation in 4/4 time, featuring a treble clef and a key signature of one flat.

Introductory piano accompaniment in 4/4 time, including bass clef and triplet markings.

Fm



Fm/Ab



Dbmaj7



Gm7/C



Vocal melody line in 4/4 time, corresponding to the first line of lyrics.

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

Piano accompaniment for the first line of lyrics, including bass clef and triplet markings.

Fm



Fm/Ab



Dbmaj7



Gm7/C



Vocal melody line in 4/4 time, corresponding to the second line of lyrics.

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

Piano accompaniment for the second line of lyrics, including bass clef and triplet markings.

Fm



Fm/Ab



Dbmaj7



Gm7/C



Vocal melody line in 4/4 time, corresponding to the third line of lyrics.

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

Piano accompaniment for the third line of lyrics, including bass clef and triplet markings.

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



Repeat and Fade

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