

THE PIANO
TRANSCRIPTIONS

**RAY
CHARLES**



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DROWN IN MY OWN TEARS

WORDS & MUSIC BY HENRY GLOVER

♩ = 48



It brings a tear in-to my eyes, when I be-

G^b



Gdim



-gin to re - a - lise I've cried so



much since you've been gone, I guess I'm

E⁹ 5fr A^b 4fr A^b7(#5) 4fr A^b13 4fr

drown - in' my own tears. I sit and cry

D^b 4fr A^b7(#5) 4fr D^b 4fr A^b7 4fr D^b 4fr D^b7 4fr

just like a child, my pour-in'

G^b Gdim

tears_ are run-nin' wild. If you don't

D^b 4fr F⁷ B^bm B^bm/A^b G^b Gdim

think you'll be home soon, I'll guess I'll



8
 drown, oh yes, in my own tears. I know it's



8
 true, mm, in - to each life, oh some



8
 rain, 3 rain must pour. I'm, so



8
 blue here with-out you, it keeps a -

E^b7



A^b7



A^b7(#5)



rain - in' more ³ and more. Why can't

D^b



D^b9



A^b7(#5)



D^b



A^b7



D^b



D^b7



you come on _____ home? Ooh_ yes, ³ so I

G^b



Gdim



won't be all a - lone. If you don't

D^b



F7



B^bm



B^bm/A^b



G^b



Gdim



think you'll be home _____ soon, I guess I'll



(drown in my own tears), (drown in my own tears),



(drown in my own tears), (drown in my own tears). I guess I'll



drown in my own tears. Oh, mm.

GEORGIA ON MY MIND

WORDS BY STUART GORRELL
MUSIC BY HOAGY CARMICHAEL

♩ = 60

N.C.

Gmaj7 B7 Em G7/D

Geor-gia, Geor-gia, the whole day through...

Cmaj7 3fr C#dim7 3fr Gmaj7 E9 6fr A7 5fr D9 4fr 3 D7b9 4fr 3

Just an old sweet song keeps Geor-gia on my mind...

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B7

E9

A7

D7b9

Gmaj7



I said a - Geor - gia,

B7

Em

G7/D

Cmaj7

C#dim7



Geor - gia, a song _____ of you _____ comes

Gmaj7

E9

A7

D9

Gmaj7

C9



as sweet and clear as moon-light through the pines.---

Gmaj7

B7

Em

Am7

Em6

C9



O-ther arms reach out to me,---

Em Am7 Em A7* Em Am7

o-ther eyes smile ten-der-ly. Still in the peace-ful

Gmaj7 F#7 Bm7 Bb7b5 A7* D9

dreams I see the road leads back to you. I said

Gmaj7 B7 Em G7/D

Geor-gia, woah, Geor-gia, no peace. I

Cmaj7 C#dim7 Gmaj7 E9 A7 D9

find, just an old sweet song keeps Geor-gia on my

Gmaj7 C Gmaj7 B7 Em Am7 Em6 C9

mind. O-ther arms reach out to me,

Em Am7 Em A7* Em Am7

o - ther eyes smile ten - der - ly. Still in peace - ful

Gmaj7 F#7 Bm7 B7b5 A7 D9

dreams I see the road leads back to you. Woah,

Gmaj7 B7 Em

Geor - gia, Geor - gia, no peace, no peace

Cmaj7 3fr C#dim7 3fr Gmaj7 E9 6fr A7 5fr D9 4fr

I'll find just an old sweet song, keeps Georgia on my

F9 7fr E9 6fr A7 5fr

mind. I said just an old sweet song

D9 4fr D7b9 4fr Gmaj7 Cmaj7 3fr C#dim7 3fr

keeps Georgia on my mind.

Gmaj7 Ab7 4fr G7 3fr G7#9 3fr

Freely

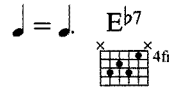
Sua

HARD TIMES (NO ONE KNOWS BETTER THAN I)

WORDS & MUSIC BY RAY CHARLES

A tempo ♩ = 58

Slow blues
N.C.
ad. lib.



8

My moth-er told me,—

12

8

6

3

Ped.



8

'fore she passed a - way;

said, "Son when I'm gone,—

4

2

4

Ped.



8

don't for-get to pray. 'Cos there'll be hard times,

Lord,

2

4

8 those hard times. Whoah, yeah. Who knows bet-ter than I?"

Well I soon found out

just what she meant, When I had to pawn my clothes.

Red.

B^bm⁷ **E^b9** **E^baug** **A^b7** **Adim⁷**

just to pay my rent. Talk-in'bout hard times, hard.

E^b7 **C⁹** **B⁹** **B^b7(b13)**

times. Whoah, yeah. Who knows a-well a bet-ter than I?..

E^b6 **B^b7(b13)** **E^b6**

Sax Solo

Sax Solo



8 12 8

I had a wo - man love_____

Ped. _____



8 7 7 7

who was al-ways_ a - round.____

But when I lost my__ mon- ey,____



8 7 7 7 7 7

and she_ put me down.. Talk- in' 'bout hard_____ times,____

you know those_

8 hard... 2 Yeah, Lord, who knows bet-ter than

falsetto

Ped.

8 I? Yeah, Lord, yeah,

falsetto

8 one of these days, there'll be no more sor - row;

2 4 4

Bbm7



Eb9



Ebaug9/G



A7b9



Adim7



8 when I pass a - way. And no more hard times, I said no more

Eb7



C9



B9



Bb7(b13)



8 hard... Yeah, Lord, who knows, hey Lord,

falsetto

Red.

Slightly hurried

Eb6



F7



E7



Eb6



8 bet - ter than I?

rubato

8va

Red.

HALLELUJAH I LOVE HER SO

WORDS & MUSIC BY RAY CHARLES

♩ = 145

Chord diagrams: B^b (6fr), Gm (3fr)

More swing feel

Chord diagrams: B^b (6fr), Gm (3fr), B^b (6fr), G^{13} (3fr)

Chord diagrams: C , F^7 (6fr), B^b* , B^b7* , $Gdim$ (6fr), G^bdim (5fr), B^b/F , E^7 , F^7 (6fr)

Chord diagrams: B^b (6fr), B^b7 (6fr), E^b (6fr), $Edim$ (6fr), N.C., B^b (6fr), B^b7 (6fr)

Let me tell you 'bout a girl I know, she is my ba-by and she

mf

E^b Edim B^b B^b7 B^b7#5

6fr 6fr N.C. 6fr N.C. 6fr 6fr

lives next door. Ev - 'ry morn - ing 'fore the sun comes up

E^b Edim B^b D7

6fr N.C. 6fr 6fr 3fr

she bring my cof - fee in my fav - 'rite cup, that's why I know, _____ yes I

Gm E^b7 C⁷b9 F7 B^b F7

3fr 4fr 6fr 6fr 6fr 6fr

know _____ why, _____ hal - le - lu - jah I just love her so.

B^b B^b7 E^b Edim B^b B^b7

6fr 6fr 6fr 6fr N.C. 6fr 6fr

When I'm in trou - ble and I have no friend, _____ I know she'll go with me un -

mf

E⁹ 6fr Edim 6fr N.C. B^b 6fr N.C. B^b7 6fr B^b7#5 6fr

til the end. — Ev - 'ry - bo - dy asks my how I know, —

E^b 6fr N.C. Edim 6fr N.C. B^b 6fr D7 3fr

I smile at them and say she told me so. That's why I know, — oh —

Gm 3fr E^b7 4fr C7b9 F7 6fr B^b 6fr B^b7#5 6fr

I know, hal - le - lu - jah I just love her so.

E^b 6fr N.C. Edim 6fr

Now if I call her on the te - le - phone,

B^b 6fr N.C. B^b7 6fr E⁹ 6fr E^b9 5fr N.C.

and tell her that I'm all a - lone, by the time I count from

D^b9 C N.C.

one to four, I hear her on my door.

B^b 6fr B^b7 6fr E^b 6fr Edim 6fr B^b 6fr B^b7 6fr

In the eve-ning when the sun go down, when there is no - bo - dy

E^b 6fr Edim 6fr B^b 6fr N.C. B^b7 6fr B^b7#5 6fr

else a - round, she kiss - es me and she hold me tight,

E^b Edim B^b D⁷

and tell me Dad-dy ev-'ry - thing's all right. That's why I know, _____ yes _____

B^b

To Coda ⊕

Gm E^b7 C⁷b⁹ F⁷

Sax. solo

I know, hal - le - lu - jah I just love her so.

B^b B^b7 E^b Edim B^b B^b7

mf

E^b Edim B^b N.C. B^b7 N.C. B^b7#5

E^b N.C. Edim B^b D⁷

6fr 6fr 6fr 3fr

3

D.S. al Coda

Gm E^b7 C⁷b⁹ F⁷ B^b7 B^b7#5

3fr 4fr 6fr 6fr 6fr 6fr

3

♠ *Coda*

C⁷b⁹ F⁷ B^b Gm

6fr 6fr 6fr 3fr

- lu - jah I just love her so. Oh, hal - le -

C⁷ F⁷ B^b Gm C⁷ F⁷ Repeat to fade

3fr 6fr 6fr 3fr 3fr 6fr

3

- lu - jah, don't you know I just love her so.

I BELIEVE TO MY SOUL

WORDS & MUSIC BY RAY CHARLES

Sultry blues $\text{♩} = 72$

N.C.

Rhodes Electric Piano *mp*

mf

mp

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E^bm/B^b



B^b7#9



E^bm



A^bm/E^b



E^bm



A^bm/E^b



E^bm



Piano introduction in 12/8 time. The right hand features a melodic line with triplets and a fermata. The left hand provides a steady bass line. Chords are indicated above the staff: E^bm/B^b, B^b7#9, E^bm, A^bm/E^b, E^bm, A^bm/E^b, and E^bm. The piece ends with a triplet of eighth notes marked 'N.C.' (No Chords).

mf

One of these days, and it - a won't be long,

Vocal line in 12/8 time. The piano accompaniment consists of a simple bass line. The tempo is marked with a quarter note equal to the beat.

mp

You gon - na look for me and I'll be gone. 'Cause I be - lieve

Vocal line in 4/4 time. The piano accompaniment features a bass line with a fermata over the final measure. The dynamic is marked *mp*.

f

right now... I say I be - lieve right now...

Backing Vocals *mf*

(I be - lieve, yes I be - lieve.) (I be - lieve,

Vocal line in 4/4 time. The piano accompaniment includes a triplet of eighth notes and a sixteenth-note figure. The dynamic is marked *f*. Backing vocals are provided in a separate staff with a dynamic of *mf*.

8 *mf* Well I be-lieve to my soul now,

yes I be-lieve.) (*f* Who

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a rest and then a triplet of eighth notes, followed by a quintuplet of eighth notes, and ending with another triplet. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A guitar chord diagram for B7 is shown above the vocal line. Dynamics include *mf* and *f*.

8 *E^bm/B^b* *B^b7* *E^bm* *A^bm/E^b E^bm* *A^bm/E^b E^bm* *f*

8 you're try - in' to make a fool of me - ow. Well

ah.) (*mf* (I be-lieve it, I be-lieve it.)

Detailed description: This system contains the second two lines of music. The vocal melody continues with a triplet, a sextuplet, and another triplet. The piano accompaniment includes a triplet in the right hand and a steady bass line. A guitar chord diagram for B7 is shown above the vocal line. Dynamics include *mf* and *f*.

$\text{♩} = \text{♩}$ N.C.

8 you're go - in' 'roun' here with your head so hard,

Detailed description: This system contains the third line of music. The vocal melody starts with a rest and then a pair of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A guitar chord diagram for B7 is shown above the vocal line. Dynamics include *f*.

mp

I think I'm gon - na have to use my rod. 'Cause I be - lieve.

A^bm7 4fr

f

I say I be-lieve right_

Backing Vocals *mf*

(I be-lieve, yes I be-lieve.)

E^bm

B7

mf

now. Well I be - lieve to my soul now,

f

(I be - lieve, yes I be - lieve.) (Who - - -)

E^bm/B^b

B^b7

E^bm

A^bm/E^bE^bm

A^bm/E^b E^bm

f

8

you're try - in' to make a fool of me - ow. _____

12/8

3

3

6

mf

ah.)

(I be lieve it, I be-lieve it.)

12/8

6

f

3

3

12/8

♩ = ♩

N.C.

8

night you were dream - in' and I heard you say, _____

2

2

2

2

mp

f

("Oh, John - ny,") when you

12/8

12/8

A^bm⁷

4fr

mp

♩ = ♩

8

know my name is Ray. _____ That's why I be - lieve _____ right now, -

2

2

4

3

12/8

Backing Vocals

mf

(I be - lieve,

12/8


5

mp

5

12/8

E^bm



f 3

I say I be- lieve right now. Whoah, _____

yes I be- lieve.) (I be- lieve, yes I be- lieve.)



B⁷



E^bm/B^b



B^b7



mf 3 3 3

I be- lieve to my soul _____ now, you're try- in' to make a fool_ of me -


f

(Who - - - - - ah.)




Slightly slower


E^bm



A^bm/E^b




E^bm



N.C.

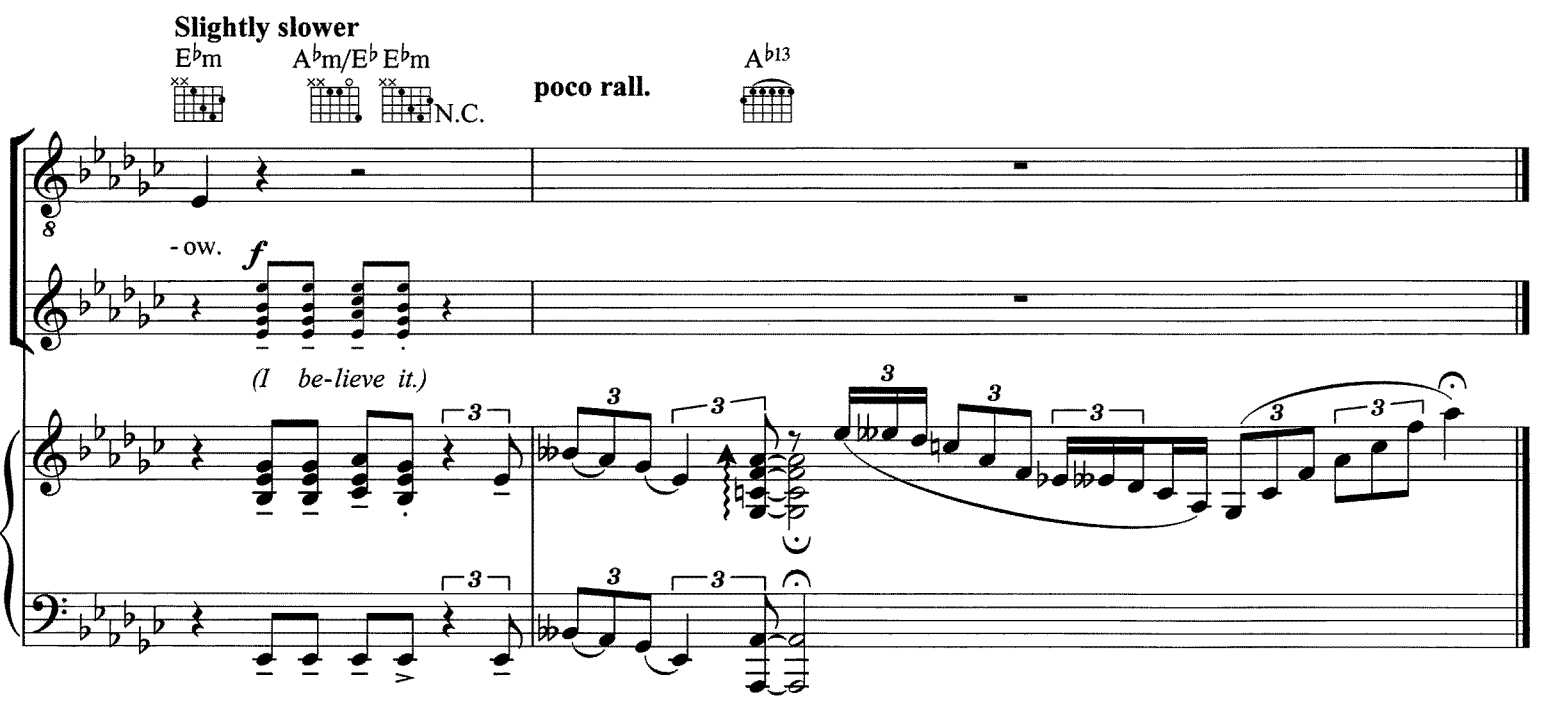
poco rall.

A^b13



-ow. *f*

(I be- lieve it.)



I CAN'T STOP LOVING YOU

WORDS & MUSIC BY DON GIBSON

Easy Swing ♩=79

F7 F7#5 Bb

(I can't stop lov - ing you), I've made up my mind,

Detailed description: This system contains the first three measures of the piece. It features a vocal line in treble clef with lyrics, a guitar line with chord diagrams for F7, F7#5, and Bb, and a piano accompaniment in bass clef with triplets in the right hand.

F Fmaj7 F6 C7 Gm7 C7

to live in me - mo - ries of the lone - some

Detailed description: This system contains measures 4 through 7. The vocal line continues with lyrics. The guitar line shows chords F, Fmaj7, F6, C7, Gm7, and C7. The piano accompaniment continues with chords and triplets.

F F7 F7#5 Bb

time. (I can't stop want - ing you).

Detailed description: This system contains measures 8 through 11. The vocal line includes the lyrics 'time.' and '(I can't stop want - ing you)'. The guitar line shows chords F, F7, F7#5, and Bb. The piano accompaniment features triplets and chords.

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F Fmaj7 F6 C7

it's use-less to say, — so I'll just live my life —

Gm7 C7 F Bb/F F

in dreams of yes - ter - days. — Those hap - py

F F7 Bb

hours that we once knew, though long a-go —

F F7 C7

they still make me blue. — They say that

F F7 B^b

time heals a bro - ken heart, but time has stood

F C⁷ F B^b/F F⁷ F⁷#5

still, since we've been a - part. (I can't stop

B^b F

lov - ing you), I've made up my mind,

Fmaj⁷ F⁶ C⁷ Gm⁷ C⁷ F

to live in me - mo - ries of the lone - some time.

F7 F7#5 Bb

(I can't stop want - ing you). It's use - less to

F Fmaj7 F6 C7

say, _____ so I'll just live my life _____

Gm7 C7 F Bb/F F

in dreams of yes - ter - days. _____ (Those hap - py

F F7 Bb

hours that we _____ once knew, though long a -

F C7

8 go, _____ still make me blue. They say _____ that

F F7 Bb

8 time heals a bro - ken heart, but time has stood

F C7 F Bb F7 F7#5

8 still since we've been a - part. I can't stop

Bb F

8 lov - ing you), I said I've made up my mind _____



8

to live in me - mo - ries all the lone - some time.



8

(I can't stop want - ing you). It's use - less to



rall.

8

say, so I'll just live my life



8

of dreams of yes - ter - days.

LET'S GO GET STONED

WORDS & MUSIC BY NICKOLAS ASHFORD,
VALERIE SIMPSON & JOSEPHINE ARMSTEAD

(Capo first fret)

Steady ♩ = 63
N.C.



8

Let's go get stoned...



8

Yeah! Oh, let's go get stoned...



8

Ev - 'ry - bod - y, Let's go get stoned...

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B^b7



E^bm



D^b/F



G^b



G^b/A^b



8

Whoah, let's go get stoned.

D^b



D^b/A^b



A^b7



D^b9



8

Now wait a minute. You know my baby,

G^b7



D^b9



8

she won't let me in. I've got a few pennies,

G^b7

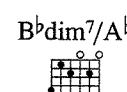
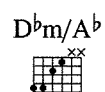


8

I'm gonna buy myself a bottle of gin,



and then I'm gon - na call my bud - dy, — on the tel - e - phone — and say: —



Let's go get — stoned. — Now lis - ten...



You know I work so hard, all — day long.



Ev - 'ry - thing I try to do, — seems to al - ways turn out wrong. —



8 That's why I wan - na stop by___ on my way home_____ and say:___



8 Let's go get___ stoned. Now let me tell you one more thing...



8 Ain't no harm,___ to have a lit - tle___ taste,___



8 but don't lose your___ cool,___ and start messing up the man's place. ___

G^b7



B^bm



8 Ain't no harm, to take a lit - tle nip,

G^b7



E^b7



A^b7



8 but don't you fall down, and bust your lip. Hmm,

D^b



F7



B^b7



E^bm



D^b/F



8 no, no. Let's go get stoned. Whoah! Oh,

G^b



G^b/A^b



D^b



B^bdim7/A^b



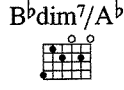
A^b7



8 let's go get stoned. I think ev - 'ry - bod - y ought to come on and



8 go with me... Let's go get stoned... Whoah,



8 — Let's go get stoned... I'm gon - na tell you one more time what I'm gon - na do...

Fade out



8 — Let's go get stoned... Yeah! Oh,



8 — let's go get stoned...

LONELY AVENUE

WORDS & MUSIC BY DOC POMUS

Steady blues ♩ = 72



8

Now my room has got two win - dows, but the



8

sun - shine nev - er come through, - you know it's al - ways dark and drear - y since I



8

broke off, ba - by with you. - I live on a lone - ly av - e - nue, - my lit - tle

8 girl would - n't say "I do"... Well, I feel so sad and blue... and it's...

8 all be - cause of you... I could cry, I could cry, I could cry. Oh, I could

8 die, I could die, I could die, 'cos I live on a lone - ly av - e - nue,

8 lone - ly av - e - nue. Now you know my cov - ers they feel like lead... and my



8 pil - low it feels like stone. — Well, I've tossed and turned so ev - 'ry night, I'm not —



8 used to be - ing a - lone! — I live on a lone - ly av - e - nue, — my lit - tle



8 girl would - n't say, "I do". — Well, I feel so sad and blue, — you know it's —



8 all be - cause of you. — I could cry, I could cry, I could cry. Oh, — I could

D^{b7}



A^{b7}



A^{b6}



A^b



die, I could die, I could die, 'cos I live on a lone - ly av - e - nue,

A^{b7}



A^{b6}



A^b



D^{b7}



D^{b6}



D^b



lone - ly av - e - nue.

Sax Solo

D^{b7}



D^{b6}



D^b



A^{b7}



A^{b6}



A^b



A^{b7}



A^{b6}



A^b



E^{b7}



(Ah,

D^{b7}

A^{b7}

A^{b6}

A^b

Ah.)

(Lone - ly av - e - nue,

lone - ly av - e - nue.)

Now I've been so sad and lone - some, oh,

since you've left this town... You know if I could beg or bor - row the mon - ey, child, I would - a

be a high - way bound! I live on a lone - ly av - e - nue, my lit - tle

8 girl would - n't say "I do"... Well, I feel so sad and blue, - you know it's...

8 all be - cause of you... I could cry, I could cry, I could cry. Oh, - I could

8 die, I could die, I could die. Lone - ly av - e - nue,

8 lone - ly av - e - nue.

ff

SHAKE A TAIL FEATHER

WORDS & MUSIC BY OTIS HAYES, ANDRE WILLIAMS & VERLIE RICE

♩ = 162

N.C.

8

A7

D7

Well I heard a - bout the fel - la you've been




G7

D7

G7




danc - in' with all ov - er the neigh - bour - hood, so

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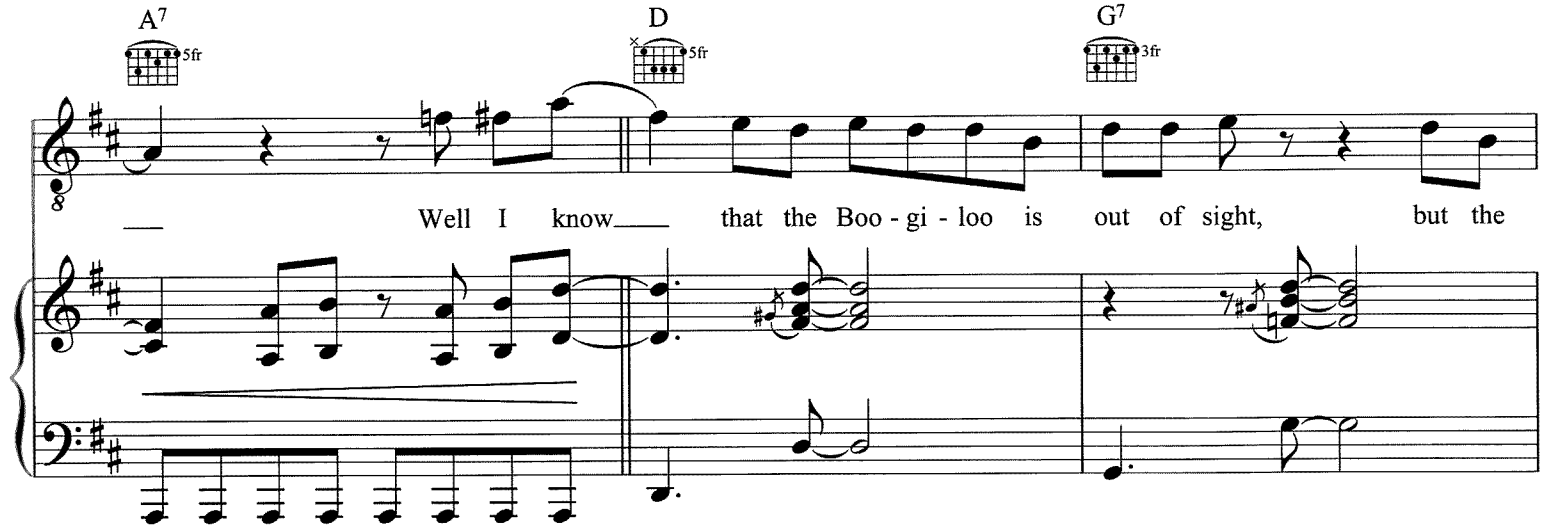
D  Bm  E7 




why didn't you ask me ba - by, or did - n't you think I could?_



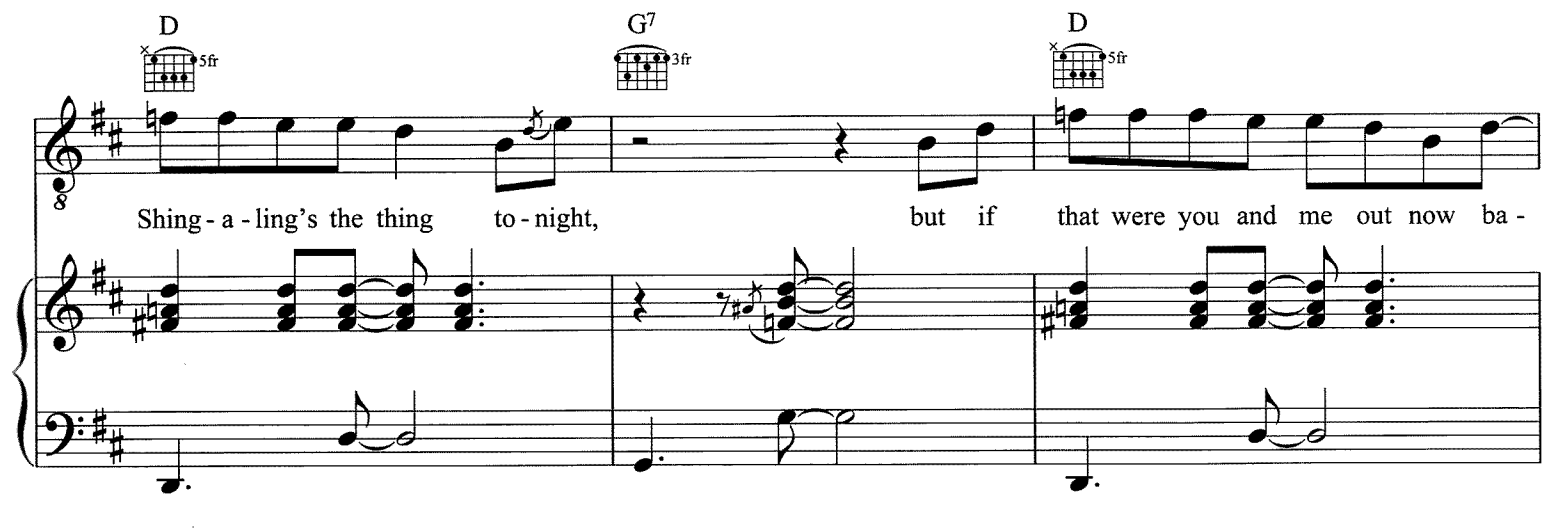
A7  D  G7 




Well I know that the Boo - gi - loo is out of sight, but the



D  G7  D 

Shing - a - ling's the thing to - night, but if that were you and me out now ba -



Bm  E7  A7 

- by I would have shown you how to do it right, do it right, -



do it right, do it right,

do it right, do it right.

mf cresc.

Aah.

gliss

D 5fr

G⁷ 3fr




D 5fr

Twist - in' shake it, shake it, shake it, shake it, ba - by,


A7  G7 


hey we're gon - na loop - de - loop,



D  D7  G7 


shake it up ba - by. — Hey we're gon - na



A7 

loop - de - la, bend ov - er, let me see you shake your tail - fea - ther,

mf cresc.



bend ov - er let me see you shake your tail - fea - ther, come on — let me



see you shake your tail - fea-ther, come on___ let me see you shake your tail - fea-ther.

Aah. Twist - in',

gliss

D 5fr

shake it, shake it, shake it, shake it, ba - by,___

G7 3fr

D 5fr

A7 5fr

hey we're gon - na loop - de - loop, shake it up

G7 3fr

D 5fr



ba - by... Hey we're gon-na loop - de - la, bend ov - er, let me

mf cresc.

see you shake your tail - fea-ther, bend ov - er let me see you shake your tail - fea-ther,

come on... let me see you shake your tail - fea-ther, come on... let me

see you shake your tail - fea-ther. Aah... come on!_

gliss.



Play 4 times

Musical notation for the first system, including treble and bass staves with chords and a piano accompaniment.



Play 4 times

Musical notation for the second system, including treble and bass staves with chords and a piano accompaniment.



Aah.....

gliss.

Twist - in',

Musical notation for the third system, including treble and bass staves with a vocal line and piano accompaniment.



Repeat to fade

shake it, shake it, shake it, shake it, ba - by.

Musical notation for the fourth system, including treble and bass staves with a vocal line and piano accompaniment.

A SONG FOR YOU

WORDS & MUSIC BY LEON RUSSELL

♩=56

N.C.

8va-

rall.

G7



Slower

Cm



G7/B



I've been so ma-ny pla - ces in my life and time.

Cm/B^b



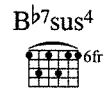
Cm/A



I've sung a lot of songs, I've made some bad rhymes.



I've act-ed out my life on sta - ges with ten thou-sand peo - ple watch - ing, -



but we're a - lone__ and I'm just a - sing - ing this song__ for you.



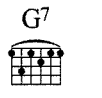
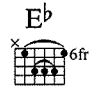
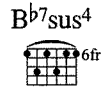
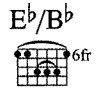
I know your i - mage of me is what I hope to be, - ba - by.



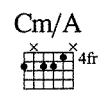
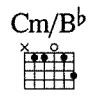
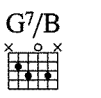
I treat - ed you un-kind - ly but girl, - can't you see -



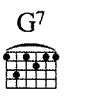
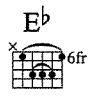
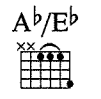
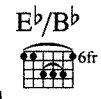
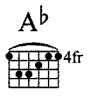
there's no-one more im-por-tant to me. — So dar-ling can't you please_ see through me



'cos we're a-lone and now I'm _____ sing-ing my song for you. —



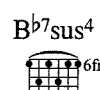
You taught me pre-cious se-crets of the truth with-hold-ing no-thing. —



You came out in front and I was hid-ing. — yeah.



But now I'm so much bet-ter so if my words don't come to-geth-er,



lis-ten to the me-lo-dy 'cos my love's in there hid-ing.

N.C.
8va



I love you in a place where there's no space or time,

Cm/B^b



Cm/A



I love_ you for my life, 'cos you're a friend of mine_

A^b



E^b/G



Fm⁷



E^b/G



And when my life is ov - er re - mem - ber when we walked to - ge - ther,

A^b



E^b/B^b



B^b7sus⁴



E^b



we were a - lone_ and I_ was sing - ing my song_ for you_

E^b/D^b



D^b



A^b



Gm^{7b5}

C

Fm⁷

Fm⁷/E^b

Dm^{7b5}

G⁷#⁵

G⁷

Cm

G⁷/B

Cm/B^b

Cm/A

A^b

E^b/G

Fm⁷

E^b/G

loved you in a place where there's no space or time,

I've loved you for my life, yes, you're a friend of mine.

And when my life is over re-mem-ber when we were to-ge-ther,

A^b 4fr E^b/B^b 6fr B^b7sus⁴ 6fr E^b 6fr

we were a - lone and I _____ was sing-ing my song_ for you. Yes,

A^b 4fr E^b/B^b 6fr B^b7sus⁴ 6fr E^b 6fr A^b 4fr E^b/G

we_ were a-lone and I_ was sing-ing this song_ for you.. Yeah, we_ were a-lone and I_ was

D^b 4fr A^b 4fr

sing-ing my song, sing-ing my song, — sing-ing my

A^b/E^b 3 E^b 6fr B^b 6fr

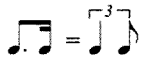
poco rall.

song, — sing-ing my song, — sing-ing my song. —

TAKE THESE CHAINS FROM MY HEART

WORDS & MUSIC BY FRED ROSE & HY HEATH

Relaxed swing ♩ = 102

N.C. 

B^b 

C⁷ 

F 

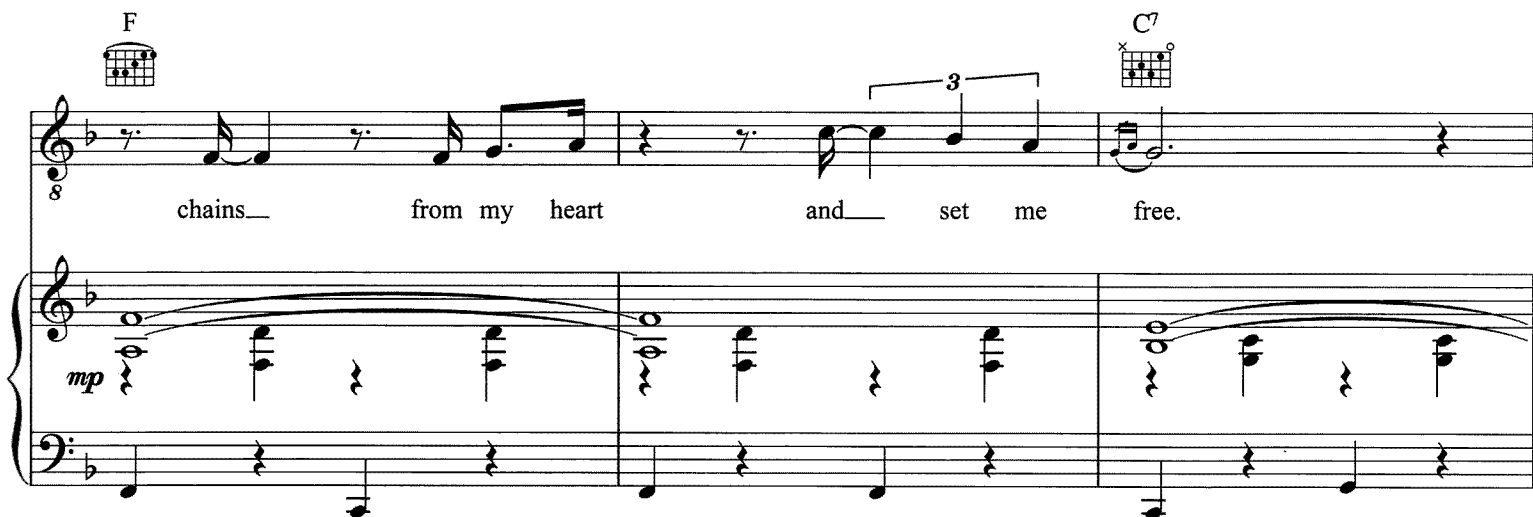
C⁹ 

F 

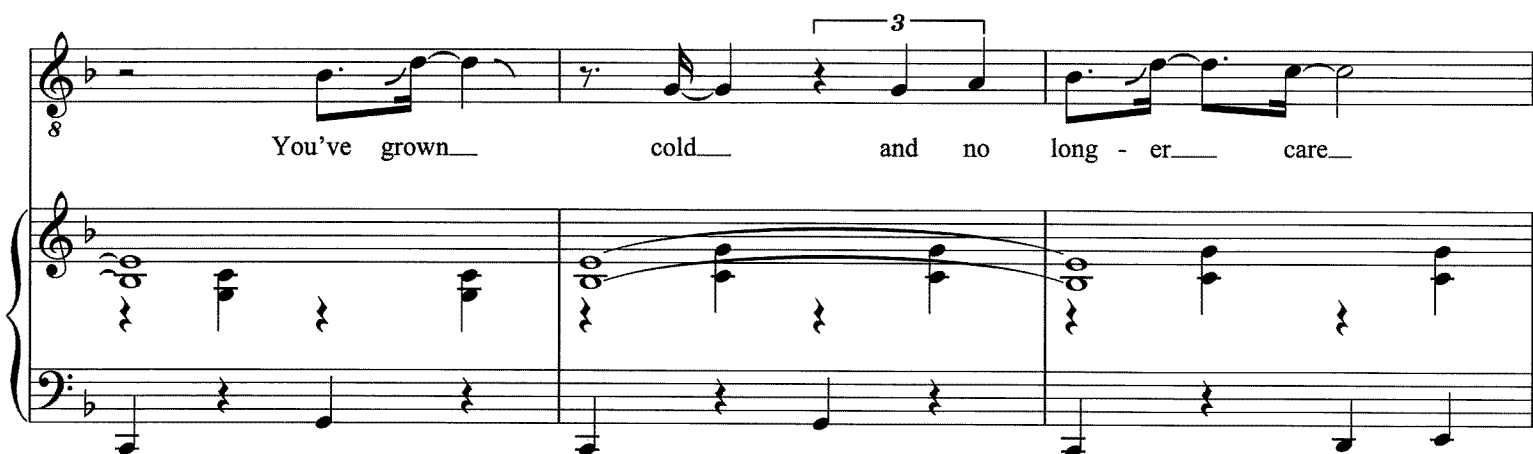
N.C. *mp*



Take these_



chains_ from my heart and_ set me free.



You've grown_ cold_ and no long - er_ care_

F

8 for me. All my faith in you is gone,

F7 B^b G⁷ 3fr

8 but the heart - aches ling - er on, take these

C⁷ F

8 chains from my heart and set me free.

C⁷ F

8 Take these tears from my eyes and let me


C7



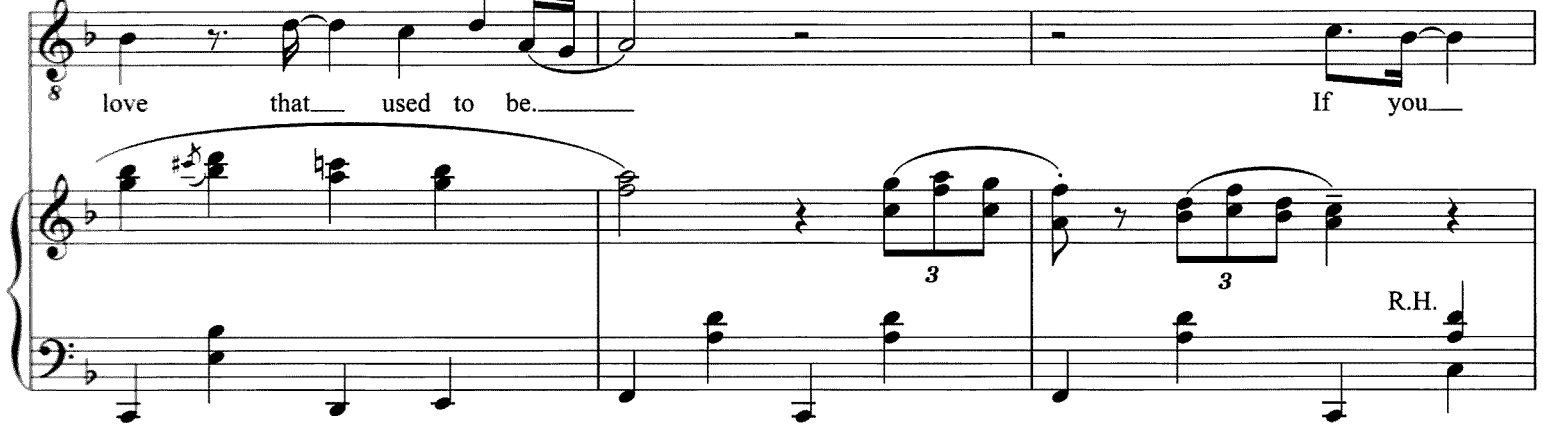
8 see. Just a spark of the






F




8 love that used to be. If you





F F7 Bb

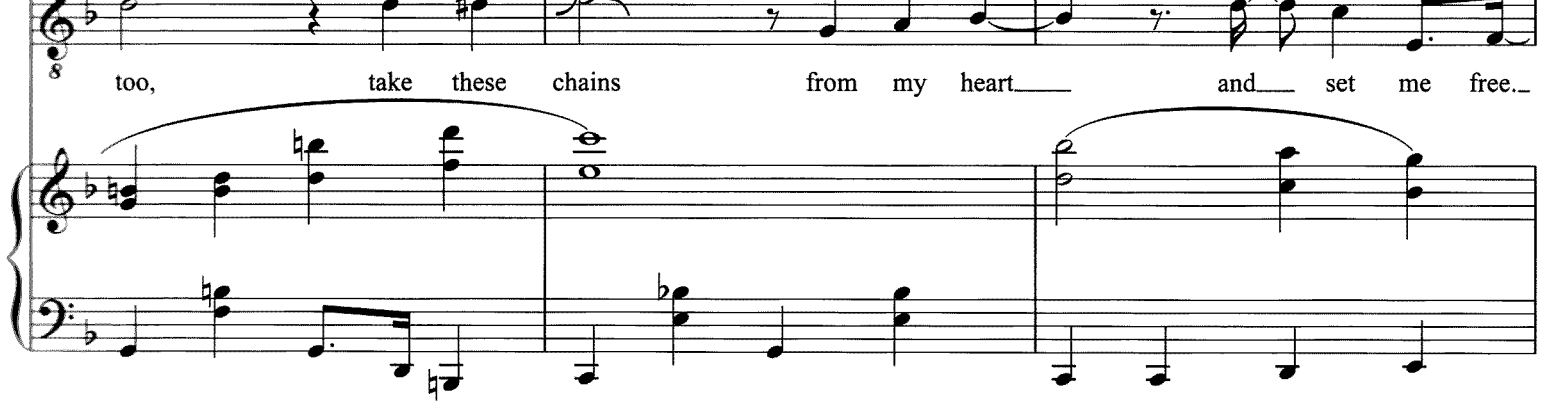
8 love some - bo - dy new, let me find a new love



G7 C7

8 too, take these chains from my heart and set me free.



F B^b/C F C⁷ F

Piano Solo

(Optional Bass)

C⁷ C⁹

C⁷ C⁹ F

Strings

F¹³

8

B \flat G 7

Give my—

8

F B \flat /C F N.C.

Give my—

8

F C 7

heart— just a word of sym - path - y. (Sym - path -

mp

8

- y.) Be as— fair— to my heart as— you—

F

8 can be. (You can be.) Then if you no long - er care.

R.H.

F7 Bb G7

8 for the love that's beat - ing there, take these

C7 F F Db7

8 chains from my heart and set me free. Take these

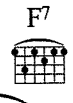
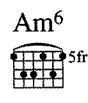
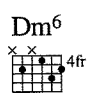
C7 F Bb/F F

8 chains from my heart and set me free. (Set me free.)

rall.



8 You've got me sewn up like a pil - low case,_____



8 but you let my love go to waste, so un - chain_____ my heart, oh



N.C.

8 please please set me free._____ Un - chain my heart,



8 ba - by let me go._____ Un - chain my heart,_____

F7 Am⁶ 5fr

'cos you don't love me no more.

Dm⁶ 4fr Am⁶ 5fr

Ev - 'ry time I call you on the phone,

Dm⁶ 4fr Am⁶ 5fr F7

some fel - la tells me that you're not at home, so un - chain my heart, oh

E7 N.C.

please, please set me free. I'm un - der your spell.

Dm⁶
x x 0 2 3 4fr

Am⁶
x 0 2 3 4 5fr

like a man in a trance, — but I know darn —



Dm⁶
x x 0 2 3 4fr

F⁷
x 2 3 4 5

E⁷
0 2 0 0 0

N.C.

well — that I don't stand a chance. So un - chain my heart, —



Am⁶
x 0 2 3 4 5fr

let me go my way. — Un - chain my heart, —



F⁷
x 2 3 4 5

Am⁶
x 0 2 3 4 5fr

you wor - ry me night and day. —





Why lead me through a life of mi - se - ry,



when you don't care a - bout a bean for me, so un - chain my heart, oh





To Coda ⊕


N.C.





please, please set me free.

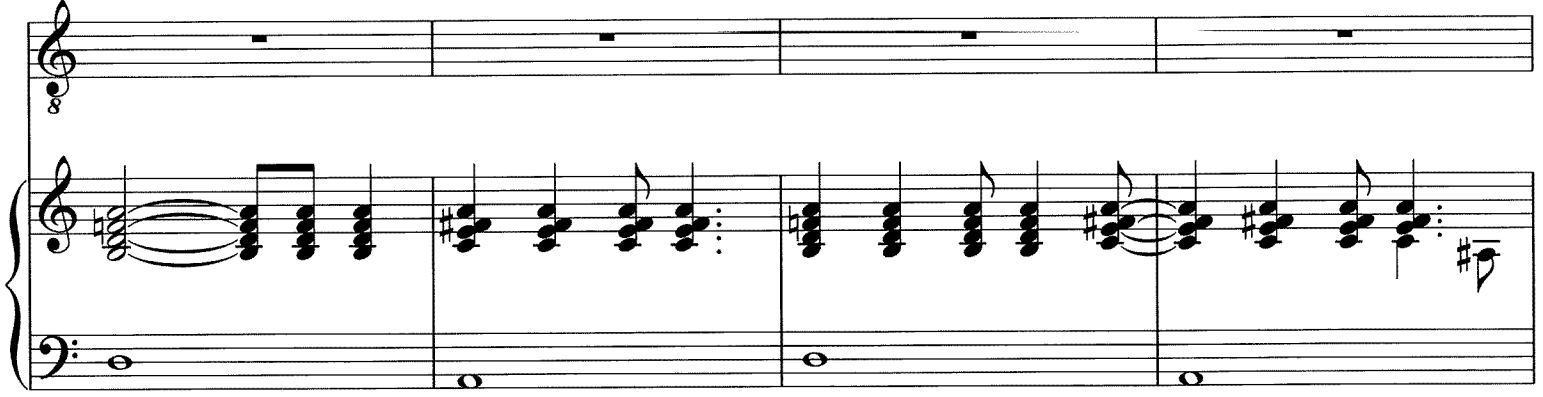


Sax. solo ad lib.

F7  Am6 









Dm6  4fr Am6  5fr Dm6  4fr Am6  5fr



F7  E7  N.C. *D.S. al Coda*


I'm un-der your spell



♠ *Coda* Am  Dm7  5fr Am  Am  Dm7  5fr Am 

Oh won't you set me free?___ Woah,___ set me free.---

Repeat and fade



WHAT'D I SAY

WORDS & MUSIC BY RAY CHARLES

♩=179

N.C.

The first system of musical notation is for the piano accompaniment. It consists of two staves, both in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music begins with a 7-measure rest in the right hand, followed by a series of eighth-note chords. The left hand plays a steady eighth-note bass line.

The second system of musical notation continues the piano accompaniment. It features the same bass clef, key signature, and time signature as the first system. The right hand continues with eighth-note chords, and the left hand maintains the eighth-note bass line.

The third system of musical notation continues the piano accompaniment. It features the same bass clef, key signature, and time signature. The right hand continues with eighth-note chords, and the left hand maintains the eighth-note bass line.

The fourth system of musical notation continues the piano accompaniment. It features the same bass clef, key signature, and time signature. The right hand continues with eighth-note chords, and the left hand maintains the eighth-note bass line. Above the first measure of the right hand, there is a guitar chord diagram for E7:

A7



E7



Musical notation for the first system, featuring treble and bass staves with chords and melodic lines.

B7



A7



E



E/B



B7



Musical notation for the second system, featuring treble and bass staves with chords and melodic lines.

N.C.

Musical notation for the third system, featuring treble and bass staves with a 'N.C.' (No Chords) section.

A7



E7



Musical notation for the fourth system, featuring treble and bass staves with chords and melodic lines.

B7



A7



E



E/B



B7



Musical notation for the fifth system, featuring treble and bass staves with chords and melodic lines.

N.C.

3 3 3 3

A⁷

A⁷

E⁷ B⁷

E⁷ B⁷

A⁷ E E/B B⁷

A⁷ E E/B B⁷

A7 E7

The first system of music consists of two staves. The treble clef staff contains a series of chords and melodic lines, with guitar chord diagrams for A7 and E7 shown above. The bass clef staff provides a simple harmonic accompaniment.

B7 A7 E E/B B7

The second system of music continues the piece with two staves. It includes guitar chord diagrams for B7, A7, E, E/B, and B7. The treble clef staff shows more complex chordal textures and melodic movement, while the bass clef staff maintains a steady accompaniment.

N.C.

The third system of music is marked "N.C." (No Chords). It features two staves with a rhythmic pattern of eighth notes in both the treble and bass clefs, creating a consistent accompaniment without traditional chords.

A7 E7

The fourth system of music returns to a chordal structure with two staves. It features guitar chord diagrams for A7 and E7. The treble clef staff has a melodic line with some grace notes, and the bass clef staff provides a simple accompaniment.

B7 A7 E E/B B7

The fifth system of music concludes the page with two staves. It includes guitar chord diagrams for B7, A7, E, E/B, and B7. The treble clef staff features a melodic line with a final cadence, and the bass clef staff provides a simple accompaniment.

E7 N.C. E7 N.C.

1. Hey ma-ma don't you treat me__wrong, come and love your dad-dy all night long, al - right_
 2. See the girl__ with the dia-mond ring, she knows how to shake that thing, al - right_

A7 E7

— now, hey, hey, al -
 — now, hey, hey, hey_

B7 A7 E7 1. B7

-right.

2. B7 E7 N.C. E7 N.C. E7 N.C.

Tell your ma-ma, tell your pa, I'm gon-na send you back to

E7 A7

Ark - an - sas, Oh _____ yes ma'am, you don't do _____ right, _

E7 B7

_____ don't do right. _____

A7 E7 B7

E7 N.C. E7 N.C. E7

When you see me in mi-se-ry, come on _____ ba-by see a-bout me now, yeah, _



al - right,



al - right.



N.C.

A⁷ E⁷

Musical notation for the first system, measures 1-4. The key signature is three sharps (F#, C#, G#). The notation includes a treble and bass clef. Chord diagrams for A⁷ and E⁷ are shown above the staff.

B⁷ A⁷ E⁷ B⁷

Musical notation for the second system, measures 5-8. The key signature is three sharps. Chord diagrams for B⁷, A⁷, E⁷, and B⁷ are shown above the staff.

N.C.

Musical notation for the third system, measures 9-12. The notation is marked N.C. (No Chords). The key signature remains three sharps.

A⁷ E⁷

Musical notation for the fourth system, measures 13-16. Chord diagrams for A⁷ and E⁷ are shown above the staff.

B⁷ A⁷ E⁷ B⁷

Musical notation for the fifth system, measures 17-20. Chord diagrams for B⁷, A⁷, E⁷, and B⁷ are shown above the staff.

E⁷ N.C. E⁷ N.C.

When you see me in mi-se-ry, come on__ ba-by see a-bout me now, yeah,-

A⁷ E⁷

Hey,- hey, al -

B⁷ A⁷ E⁷ B⁷

-right.

E⁷ N.C. E⁷ N.C. E⁷

See the girl with the red dress on, she can do the Bird - land all night long,



yeah, yeah, what'd I say, — al -



-right. Well, — tell me what'd I say, —



— yeah, tell me what'd I say right now.
Ba - by I wanna know right now,



Tell me what'd I say, — and I wanna know, — tell me what'd I say right now.
ba - by I wanna know right now, yeah.

B⁷ A⁷

Tell me what'd I say, _____ tell me what'd I say, _____
 And I wanna know, _____ said I wanna know, _____

E⁷ 1. 2. N.C.

_____ yeah. And _____ I wan - na know,
 _____ yeah.

N.C. (er), (oh),

Er, _____ oh, _____

(er), (oh), (er), (oh),

Er, oh, er, oh, Woah, one more time.
 Oh make me feel so good,
 Oh it's al - right,

E7



Said a - one more time, — ba - by now,
Make me feel so good — now, — yeah.
said that it's al - right — right now,



A7



said a - one more time — now, —
Woah, — Ba - by, —
said — it's al - right, —

said a - one more time, —
make me feel so good —
said — it's al - right —



E7



B7



— yeah.
— yeah.
— yeah.

Said a - one more time, —
Make me feel so good, —
Said — it's al - right, —



1, 2, 3.

4.



N.C.



said a - one more time, _____ yeah.
make me feel so good, _____ yeah.
said _____ it's al - right. _____

Woah, _____

N.C.



shake that thing _____ now,

ba - by shake that thing



now now,

ba - by shake that thing, _____



ba - by shake that thing _____ right now.

Ba - by shake that thing, _____

B⁷ A⁷ E⁷ N.C.

ba - by shake that thing. — Woah, feel al - right.

E⁷

— now yeah, said I feel al - right — now. Woah,

A⁷ E⁷

— — — — — tell you feel al - right, — — — — — yeah. — — — — — Said I feel al - right, —

B⁷ A⁷ E⁷

— — — — — said I feel al - right. — — — — —

F7 C7

8 Peo-ple talk-in' tryin' to break us up, when they know that I love you so. — So

F7 Bb7 C7 N.C. Drum fill

8 I don't care — what the peo-ple may say, — I'll nev-er, nev-er let you go. — I've been a-bused,

Bb7 F7

— (I've been a - bused.) in my heart. — (My heart's been torn.) I've been ac - cused. —

Bb7 C7 N.C. Drum fill

— (I've been ac - cused.) I've been 'buked. (I've been 'buked and I've been stung.)

F **C7**

8
Peo-ple talk-in' tryin' to break us up, { yeah; and they } scan - dal - i - zin' my name. — They'll

F7 **Bb7** **C7** N.C. *To Coda* \oplus

8
say an - y - thing — just to makeme feel bad, — yes an - y - thing to make me shame. —

Piano Solo

F7 **Bb7** **F7** **Bb7**

F7 **Bb7** N.C.

F7 Bb7 F7 Bb7

The first system of music consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many beamed eighth and sixteenth notes, including grace notes. The lower staff is in bass clef and contains a simpler bass line with quarter and eighth notes. Above the staves are four chord diagrams: F7, Bb7, F7, and Bb7.

F7 Bb7 N.C. Drum fill

The second system continues the piano accompaniment. It features the same two-staff structure. The upper staff has a melodic line with grace notes and slurs. The lower staff has a bass line. Above the staves are chord diagrams for F7, Bb7, and N.C. (No Chords). A box labeled "Drum fill" is placed above the final two measures of the system.

Bb7 F7

The third system of music continues the piano accompaniment. The upper staff has a melodic line with grace notes and slurs. The lower staff has a bass line. Above the staves are chord diagrams for Bb7 and F7.

Bb7 C7 N.C.

The fourth system of music continues the piano accompaniment. The upper staff has a melodic line with grace notes and slurs, including triplet markings. The lower staff has a bass line. Above the staves are chord diagrams for Bb7 and C7, and the text "N.C." is present.

F7 Bb7 F7 Bb7

The fifth system of music continues the piano accompaniment. The upper staff has a melodic line with grace notes and slurs. The lower staff has a bass line. Above the staves are chord diagrams for F7, Bb7, F7, and Bb7.

F B^b7 C N.C. D.S. al Cod^a

⊕ Coda Yes I know it.

8 — Yes I know. (Oh, yes I know.) (Oh,

And you know it, too. Don't you know it, too? Fade out

8 yes I know.) (Oh, yes I know.) (Oh,

Whoah, don't you know it, too? Yeah!

8 yes I know.) (Oh, yes I know.) (Oh...)

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KNOWS BETTER THAN I)
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I CAN'T STOP LOVING YOU
LET'S GO GET STONED
LONELY AVENUE
SHAKE A TAIL FEATHER
A SONG FOR YOU
STICKS AND STONES
TAKE THESE CHAINS
FROM MY HEART
UNCHAIN MY HEART
WHAT'D I SAY



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