

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♭



Gdim



-gin—

to re - a - lise

I've cried so

D♭



F⁷



B♭m



B♭⁷



much—

since you've— been gone,—

I guess I'm

E⁷
5fr

A♭
4fr

A♭7(♯5)
4fr

A♭13
4fr

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

D♭
4fr

A♭7(♯5)
4fr

D♭
4fr

A♭
4fr

D♭
4fr

D♭7
4fr

just like a child, my pour - in'

G♭
4fr

Gdim
4fr

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

D♭
4fr

F⁷

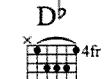
B♭m
4fr

B♭m/A♭
4fr

G♭
4fr

Gdim
4fr

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

 D♭ B♭m E♭9 A♭7 D♭ G♭7 D♭7 D♭9

drown,— oh____ yes, in my own tears.... I know it's

 G♭ Gdim

true,—

mm,— in - to each life,

oh____ some

 D♭ A♭7(♯5) D♭ A♭7 D♭ D♭7

rain,

rain must pour.

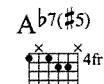
I'm, so

 G♭ Gdim

blue

here with-out you,

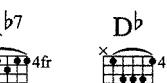
it keeps a -



rain - in'

more ³ and more.

Why can't



you

come on

home?—

Ooh yes, ³ so I

won't

be all a - lone.

If you don't



think

you'll be home

soon,



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



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



8 drown in my own tears. Oh, mm.



GEORGIA ON MY MIND

WORDS BY STUART GORRELL
MUSIC BY HOAGY CARMICHAEL

$\text{♩} = 60$

N.C.

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is one sharp (F#). The tempo is indicated as $\text{♩} = 60$. The vocal parts enter at measure 8, singing "Geor-gia, Geor-gia, the whole day through..". The piano part begins earlier, providing harmonic support. The vocal melody consists of eighth and sixteenth note patterns.

Gmaj⁷

B⁷

Em

G^{7/D}

Geor-gia,

Geor-gia,

the whole day through..

Cmaj⁷

C[#]dim⁷

Gmaj⁷

E⁹

A⁷

D⁹

D^{7b9}

Just an old sweet song

keeps Geor-gia on my mind..

B⁷
 E⁹
 A⁷
 D^{7b9}
 Gmaj⁷

I said a - Geor - gia,

B⁷
 Em
 G^{7/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

A^{7*}

Em

Am⁷

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

Gmaj⁷F#⁷Bm⁷B^{b7b5}A^{7*}D⁹

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

Gmaj⁷B⁷

Em

G^{7/D}

Geor - gia,

woah, Geor - gia,

no peace. I _____

Cmaj⁷C#dim⁷Gmaj⁷E⁹A⁷D⁹

— find, —

just an old sweet song

keeps Geor-gia _____ on my

Gmaj⁷ C⁹ Gmaj⁷ B⁷ Em Am⁷ Em⁶ C⁹

mind. O-ther arms reach out to me,

Em Am⁷ Em A^{7*} Em Am⁷

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

Gmaj⁷ F^{#7} Bm⁷ B^{7b5} A⁷ D⁹

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

Gmaj⁷ B⁷ Em

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

Cmaj⁷C[#]dim⁷Gmaj⁷E⁹A⁷D⁹

I'll find

just an old sweet song,

keeps Geor-gia on my

F⁹E⁹A⁷

mind.

I said just an old sweet song

D⁹

D7b9

Gmaj⁷Cmaj⁷C[#]dim⁷

keeps Geor - gia on my

mind.

Gmaj⁷A^{b7}G⁷G⁷^{#9}

Freely

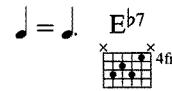
HARD TIMES (NO ONE KNOWS BETTER THAN I)

WORDS & MUSIC BY RAY CHARLES

A tempo $\text{♩} = 58$

Slow blues

N.C.
ad. lib.



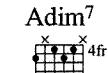
My moth-er told me,

Ped.



'fore she passed a - way;

said, "Son when I'm gone,



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

Lord,



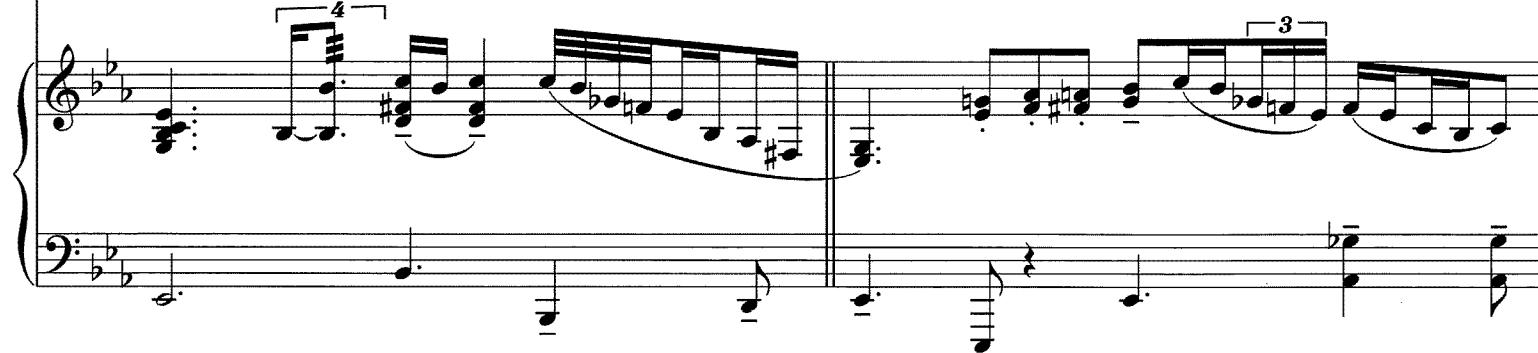
those hard times. Whoah, yeah.

Who knows

bet-ter than I?"

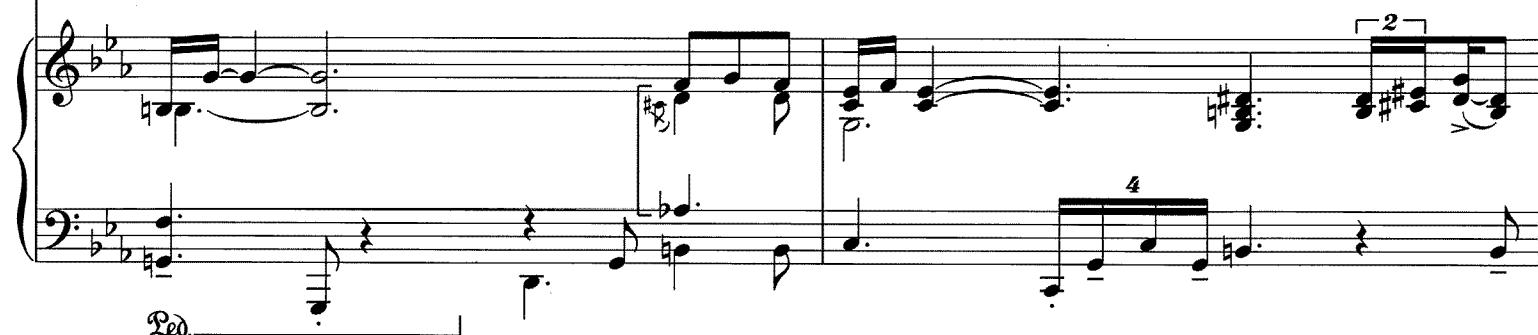



Well I soon found out




just what she meant,

When I had to pawn my clothes.



B^bm⁷E^{b9}E^baugA^{b7}Adim⁷

just to pay my rent.

Talk-in' bout hard times,

hard

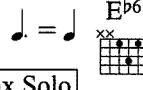
E^{b7}C⁹B⁹B^{b7(b13)}

times.

Whoah, yeah.

Who knows

a-well a bet-ter than I?

E^{b6}B^{b7(b13)}E^{b6}

Sax Solo

3

10



Musical score for measures 8-10. The top staff shows a treble clef, a key signature of one flat, and a time signature of 8/8. The middle staff shows a bass clef, a key signature of one flat, and a time signature of 8/8. The bottom staff shows a bass clef, a key signature of one flat, and a time signature of 8/8. Chords shown: G7, Cm, Baug. Measure 8: G7 (3 measures). Measure 9: Cm (3 measures). Measure 10: Baug (3 measures).



Musical score for measures 11-13. The top staff shows a treble clef, a key signature of one flat, and a time signature of 8/8. The middle staff shows a bass clef, a key signature of one flat, and a time signature of 8/8. The bottom staff shows a bass clef, a key signature of one flat, and a time signature of 8/8. Chords shown: E♭, E♭⁹, A♭¹³, Adim⁷. Measure 11: E♭ (3 measures). Measure 12: E♭⁹ (3 measures). Measure 13: A♭¹³ (3 measures). Measure 14: Adim⁷ (3 measures). Measure 15: Piano Solo (3 measures).



Musical score for measures 16-18. The top staff shows a treble clef, a key signature of one flat, and a time signature of 8/8. The middle staff shows a bass clef, a key signature of one flat, and a time signature of 8/8. The bottom staff shows a bass clef, a key signature of one flat, and a time signature of 8/8. Chords shown: E♭/B♭, C⁹, B⁷♭⁵, B♭¹³. Measure 16: E♭/B♭ (6 measures). Measure 17: C⁹ (5 measures). Measure 18: B⁷♭⁵ (9 measures). Measure 19: B♭¹³ (3 measures).

E^b6
x x x 6fr

F⁹
x x x 4fr

E^b7⁵
x x x 5fr

E^b6
x x x 6fr

A^b7
x x x 4fr

I had a wo - man love _____

3 3

12 8

2

Reo.

G⁷
x o o 3fr

Bdim⁷
x x x

Cm
x x x 3fr

Baug
x o ox

who was al-ways_ a - round._____

But when I lost my_ mon- ey,____

B^bm⁷
x x

E^b9
x x x 5fr

E^baug
x x x

A^b7
x x x 4fr

Adim⁷
x x x 4fr

and she_ put me down..

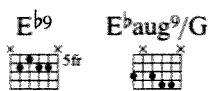
Talk- in' 'bout hard times,____

you know those_

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

I? 2 Yeah, Lord, yeah,
Lord.

one of these days, 2 there'll be no more sor - row;
sor - row;



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

I said no more



falsetto

2

hard...

Yeah,

Lord, who knows, hey Lord,

Ped.

Slightly hurried



bet-ter than I?

rubato

8va

Ped.

HALLELUJAH I LOVE HER SO

WORDS & MUSIC BY RAY CHARLES

$\text{♩} = 145$



More swing feel



N.C.



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

mf



N.C.



N.C.



lives next door.

Ev - 'ry morn-ing 'fore the sun comes up



N.C.



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



know—

why,—

hal - le - lu - jah

I just love her so.



N.C.



When I'm in trouble and I have no friend,—

I know she'll go with me un -



N.C.



N.C.



til the end.—

Ev -'ry - bo - dy asks my how I know,—



N.C.



N.C.



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



I know,

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



N.C.



Now if I call her on the tele - phone,



N.C.



N.C.

and tell her that I'm all a - lone,

by the time I count from



N.C.

one to four,

I hear her

on my door.



In the eve - ning when the sun go down,-

when there is no - bo - dy



N.C.

else a - round,-

she kiss - es me and she hold me tight,





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



To Coda ♀



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

Sax. solo



N.C.



N.C.



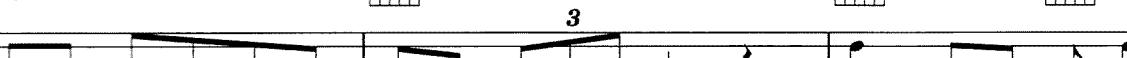

E^b
N.C.


Edim

B^b

D⁷

3







D.S. al Coda

Musical score for 'I'm Gonna Be (5-4-3-2)'. The top staff shows a guitar part with chords Gm, E♭7, C7♭9, F7, B♭7, and B♭7♯5. The bottom staff shows a bass line.

∅ Coda

Coda

Coda

$C^7/b9$ F^7 B^\flat Gm

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

Guitar chords and vocal lyrics:

- Chords:** C⁷, F⁷, B^b, Gm, C⁷, F⁷
- Lyrics:** - lu - jah, don't you know I just love her so.
- Performance Notes:** Fingerings (3fr, 6fr) are shown above the guitar tabs. A measure repeat sign is at the end of the first line. The number "3" indicates a three-measure repeat. The instruction "Repeat to fade" is at the end of the line.

I BELIEVE TO MY SOUL

WORDS & MUSIC BY RAY CHARLES

Sultry blues $\text{♩} = 72$

N.C.

Rhodes Electric Piano *mp*

Bass $\text{♩} = 72$

This section shows two staves. The top staff is for the Rhodes Electric Piano in 12/8 time, playing eighth-note chords. The bottom staff is for the Bass in 12/8 time, with notes appearing at various times. Dynamics include *mp*, *mf*, and *p*.

mf

mp

p

This section continues the musical score with the Rhodes Electric Piano and Bass. The dynamics *mf*, *mp*, and *p* are indicated.

$A^{\flat}m^7$

$\text{♩} = \text{♩}$

mp

+ drums

This section includes a guitar chord diagram above the staff: $A^{\flat}m^7$ (A flat major 7th) with a 4fr (four finger) fingering. The bass part continues with *mp*. A note indicates "+ drums".

$E^{\flat}m$

B^7

This section concludes the musical score. It features a guitar chord diagram for $E^{\flat}m$ (E flat minor) with xx (two fingers) fingering. The bass part ends with a B^7 (B dominant 7th) chord diagram with a circled 3 (three fingers) fingering.

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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



N.C.



3



12
8

♩ = ♩.

mf

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

♩ = ♩.

mf

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

mp

♩ = ♩.

mp

♩ = ♩.

mp

A^bm⁷



E^bm



right now..

I say I be - lieve right now.—

Backing Vocals *mf*

(I be - lieve,

yes

I be - lieve.)

(I be - lieve,

6

Well I be-lieve to my soul now,
 yes I be - lieve.) (Who

$E^b m/B^b$ B^7 $E^b m$ $A^b m/E^b E^b m$ $A^b m/E^b E^b m$
 you're try - in' to make a fool of me - ow. Well

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

N.C.

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

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

$A^{\flat}m^7$
 J. = J. 4fr

f 3 5
 I say I be-lieve right_

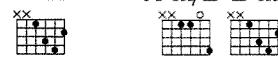
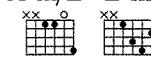
Backing Vocals mf
 (I be-lieve, yes I be-lieve.)

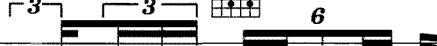
$E^{\flat}m$
 now.

B^7
 Well I be - lieve to my soul now,
 (Who)

(I be - lieve, yes I be - lieve.)
 5 3 3 3

E^bm/B^b B^b

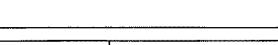
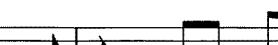
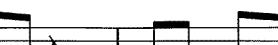
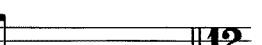



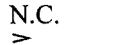
8 you're try - in' to make a fool of me - ow. Last


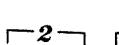
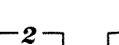
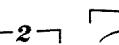

ah.) (I be lieve it, I be -lieve it.)

12/8

6

N.C.



8 night you were dream - in' and I heard you say, ("Oh, John - ny,") when you

12/8 

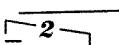
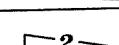
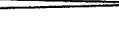
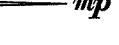










A^bm⁷





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

Backing Vocals mf









(I be -lieve,

E^bm



I say I be- lieve right now.

Whoah,

yes I be- lieve.)

(I be- lieve,

yes

I be- lieve.)



3



3



3

I be- lieve to my soul now,

you're try- in' to make a fool_ of me -

(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

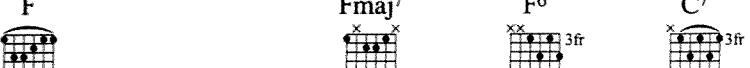
Easy Swing $\text{♩} = 79$

Chords shown above the staff: F⁷, F⁷^{#5}, B^b. The vocal line consists of eighth-note patterns. The lyrics are "(I can't stop lov - ing you), I've made up my mind,".

The vocal line continues with eighth-note patterns. The lyrics are "to live in me - mo - ries". The piano accompaniment features sustained notes and chords.

Chords shown above the staff: F, Fmaj⁷, F⁶, C⁷, Gm⁷, C⁷. The vocal line consists of eighth-note patterns. The lyrics are "of the lone - some". The piano accompaniment features sustained notes and chords.

Chords shown above the staff: F, F⁷, F⁷^{#5}, B^b. The vocal line consists of eighth-note patterns. The lyrics are "time. (I can't stop want - ing you)." The piano accompaniment features sustained notes and chords.

F Fmaj⁷ F⁶ C⁷


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

Gm⁷ C⁷ F B^b/F F


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

F F⁷ B^b


 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 F^{7#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.

F⁷F^{7#5}B^b

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

It's use - less to

F

Fmaj⁷F⁶C⁷

say, _____

so I'll just live my life _____

Gm⁷C⁷

F

B^b/F

F

in dreams of yes - ter - days._____

(Those hap - py

F

F⁷B^b

hours

that we____ once knew,

though long a -

F
C⁷

go, _____ 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
F⁷
F^{#5}

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

B^b

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

3 **3** **3**



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



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

It's use - less to



rall.

say, —

so I'll just live my life —

of dreams of yes - ter - days.

LET'S GO GET STONED

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

(Capo first fret)

Steady $\text{♩} = 63$
N.C.



Let's go get stoned...



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



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

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Whoah, _____ let's go get stoned._____



Now wait a min - ute _____

You know my ba - by,



she won't let me in._____

I've got a few _____ pen - nies,



I'm gon - na buy my - self a bot - tle of gin,

3

D^bF⁷B^bmB^bm/A^bG^bGdim⁷

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

G^b/A^bD^bm/A^b G^b/A^bD^bB^bdim⁷/A^bA^b7

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

D^b9G^b7

You know I work so hard, all____ day long.

D^b9G^b7

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

D^bF⁷B^bmB^bm/A^bG^b

Gdim

That's why I wan - na stop by— on my way home— and say:—

G^b/A^b

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

mf

Ain't no harm, to have a lit - tle taste,—

but don't lose your cool, and start mess-ing up the man's place...



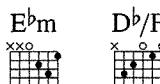
Ain't no harm,-

to take a lit - tle nip,



but don't you fall down,

and bust your lip. Hm,,

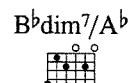


— no, no. Let's

go get

stoned.

Whoah! Oh,



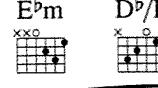
—

let's

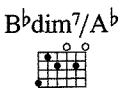
go get

stoned.

I think ev - ry - bod - y ought to come on and



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



Fade out

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



8 — Let's go get stoned. Yeah! Oh,



8 — let's go get stoned.

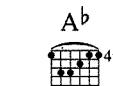
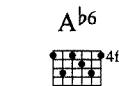
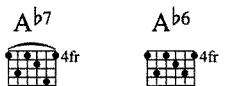
LONELY AVENUE

WORDS & MUSIC BY DOC POMUS

Steady blues $\text{♩} = 72$



Now my room has got two windows, but the



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



broke off, ba - by with you. -

I live on a lone - ly av - e - enue, -

my lit - tle



girl would - n't say "I do"__ Well, I feel so sad and blue__ and it's_

all be - cause of you__ I could cry, I could cry, I could cry. Oh,____ I could

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

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

A^b7

A^b6

A^b

A^b7

A^b6

A^b

pil - low it feels like stone._

Well, I've tossed and turned so ev - 'ry night, I'm not_

A^b7

4fr

A^b6

4fr

A^b

4fr

D^b7

x
4fr

D^b6

x
4fr

D^b

x
4fr

used to be - ing a - lone!_

I live on a lone - ly av - e - ue,_ my lit - tle

D^b7

x
4fr

D^b6

x
4fr

D^b

x
4fr

A^b7

4fr

A^b6

4fr

A^b

4fr

girl would - n't say, "I do"._

Well, I feel so sad and blue,_ you know it's_

A^b7

4fr

A^b6

4fr

A^b

4fr

E^b7

x
4fr

all be - cause of you._

I could cry, I could cry, I could cry. Oh,_____ I could



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



lone - ly av - e- nue.

Sax Solo



(Ah,

D^b

 Ah.) (Lone - ly av - e - nue,

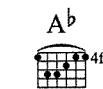
 lone - ly av - e - nue.) Now I've been so sad and lone - some, oh,

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

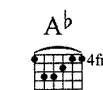
 be a high - way bound! I live on a lone - ly av - e - nue, my lit - tle



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



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



die, I could die, I could die.

Lone - ly av - e - nue,



lon -

ly av

- e - nue.

SHAKE A TAIL FEATHER

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

♩ = 162

N.C.

A musical score page featuring three staves. The top staff is a treble clef staff with a key signature of two sharps. The middle staff is a bass clef staff with a key signature of two sharps. The bottom staff is another bass clef staff with a key signature of two sharps. The music consists of measures starting with a rest, followed by a melodic line in the upper staff and harmonic support in the lower staves. The tempo is indicated as ♩ = 162 and the dynamic is N.C. (Non-Chorus).

A⁷
5fr

D⁷
3fr

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

G⁷
3fr

D⁷
3fr

G⁷
3fr

danc - in' with

all ov - er the neigh - bour - hood,

so

3

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

E⁷A⁷

- 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.

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



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



shake it up ba - by.

Hey we're gon - na



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',

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

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

D 5fr

gloss.

G7 3fr D 5fr A7 5fr

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

Two staves of musical notation. The top staff is treble clef, the bottom is bass clef. Chords shown above the staff are D7, G7, D7, G7. The bass line consists of eighth notes.



Play 4 times

Two staves of musical notation. The top staff is treble clef, the bottom is bass clef. Chords shown above the staff are D7, G7, D7, G7. The bass line consists of eighth notes.



Aah.

Twist - in,

Two staves of musical notation. The top staff is treble clef, the bottom is bass clef. The vocal part has a wavy line indicating a glissando. The bass line consists of eighth notes.



Repeat to fade

shake it, shake it, shake it, shake it,

ba - by.

Two staves of musical notation. The top staff is treble clef, the bottom is bass clef. The bass line consists of eighth notes.

A SONG FOR YOU

WORDS & MUSIC BY LEON RUSSELL

$\text{♩} = 56$

N.C.

8^{va}

Musical score for piano and bass. The piano part consists of two staves: treble and bass. The treble staff has a key signature of one flat (B-flat), and the bass staff has a key signature of three flats (B-flat, D-flat, G-flat). The tempo is indicated as $\text{♩} = 56$. The dynamic is N.C. (Non-Chorus). The piano part features a continuous eighth-note pattern. The bass part has a single note in the first measure and a sustained note in the second measure.

rall.

G⁷
 3fr

Musical score for piano and bass. The piano part continues with eighth-note patterns. The bass part has sustained notes. A dynamic instruction "rall." is placed above the piano staff. A G⁷ chord diagram is shown with the label "3fr".

Slower

Cm
 3fr

G^{7/B}

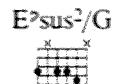
I've been so many pla - ces in my life and time.

Musical score for piano and bass. The piano part features eighth-note patterns. The bass part has sustained notes. The vocal line begins with the lyrics "I've been so many places in my life and time." A Cm/B^b chord diagram is shown with the label "3fr".

Cm/A
 4fr

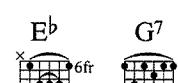
I've sung a lot of songs, I've made some bad rhymes.

Musical score for piano and bass. The piano part features eighth-note patterns. The bass part has sustained notes. The vocal line continues with the lyrics "I've sung a lot of songs, I've made some bad rhymes." A Cm/A chord diagram is shown with the label "4fr".



I've act-ed out my life on sta - ges

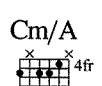
with ten thou-sand peo - ple watch - ing,



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.



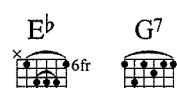
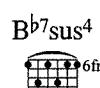
I treat - ed you un-kind - ly but girl,__ can't you see__





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....

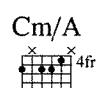


You taught me pre-cious se-crets

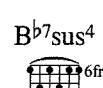
of the truth with-hold - ing no - thing....



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-gether,



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^bE^b/GFm⁷E^b/G

And when my life is ov - er

re - mem - ber when we walked to - ge - ther,

A^bE^b/B^bB^{b7sus4}E^b

we were a - lone and I was sing - ing my song for you.

E^b/D^bD^bA^b

Gm⁷

C

Fm⁷Fm^{7/E^b}Dm^{7**5**}G^{7#5}G⁷

I

Cm

G^{7/B}

loved you in a place

where there's no space or time,

Cm/B^b

Cm/A



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

A^bE^{b/G}Fm⁷E^{b/G}

And when my life is ov - er

re - mem - ber when we were to - ge - ther,



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



we were a-lone and I was sing-ing this song for you. Yeah, we were a-lone and I was



sing-ing my song,

sing-ing my song,

sing-ing my



poco rall.



song,

sing-ing my song,

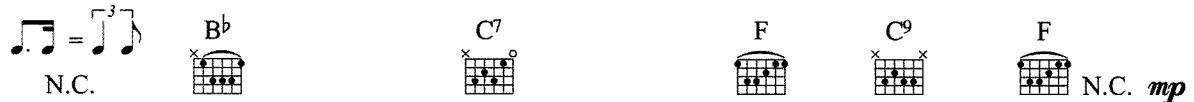
sing-ing my song.

8vb

TAKE THESE CHAINS FROM MY HEART

WORDS & MUSIC BY FRED ROSE & HY HEATH

Relaxed swing $\text{♩} = 102$



Piano sheet music for the first section. The melody is in the treble clef line, and the bass line is in the bass clef line. The key signature is one flat (B-flat). The tempo is relaxed swing at 102 BPM. The lyrics "Take these..." are written below the staff.



Piano sheet music for the second section. The melody is in the treble clef line, and the bass line is in the bass clef line. The key signature is one flat (B-flat). The lyrics "chains from my heart and set me free." are written below the staff.

Piano sheet music for the third section. The melody is in the treble clef line, and the bass line is in the bass clef line. The key signature is one flat (B-flat). The piano part includes dynamic markings like *mp*.

Piano sheet music for the fourth section. The melody is in the treble clef line, and the bass line is in the bass clef line. The key signature is one flat (B-flat). The lyrics "You've grown cold and no longer care..." are written below the staff.

Piano sheet music for the fifth section. The melody is in the treble clef line, and the bass line is in the bass clef line. The key signature is one flat (B-flat).

F

3

for me. All my faith in you is gone,

F⁷B^bG⁷

3

3

3

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

C⁷

F

3

3

3

chains

from my heart

and set me free.

C⁷

F

3

3

3

3

Take these

tears

from my eyes

and let me



see. Just a spark of the

3 *3*

F

love that used to be. If you

3 *3*

R.H.

F **F⁷** **B^b**

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

3 *3* *3*

G⁷ **C⁷**

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

3fr *3* *3*

F

B^{flat}/C

F

C⁷

F

Piano Solo

(Optional Bass)

C⁷C⁹C⁷C⁹

F

Strings

F¹³



8

3 3 3 3

F B/C F N.C.

Give my

8

3 3 3 3

F C

8 heart just a word of sym - path - y (Sym - path -

mp

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

8

F
 3
 can be. (You can be.) Then if you no long - er care.
 R.H.
 F⁷
 B^b
 G⁷
 3
 for the love that's beat - ing there, take these
 C⁷
 3
 chains from my heart and set me free. Take these
 C⁷
 3
 chains from my heart and set me free. (Set me free.)
 B^b/F
 F
 D^{b7}

UNCHAIN MY HEART

WORDS & MUSIC BY BOBBY SHARP & TEDDY POWELL

Original key A♭ minor

♩ = 154

N.C.

Sheet music for the beginning of the song. The vocal line starts with a sustained note followed by eighth-note patterns. The piano accompaniment consists of eighth-note chords. The key signature is A♭ minor (two flats).

Am⁶



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

F⁷

Am⁶



Un - chain my heart, _____ 'cos you don't care a - bout me. _____



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



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



N.C.

please please set me free.

Un - chain my heart,



ba - by let me go.

Un - chain my heart,

F⁷Am⁶

'cos you don't love me no more.

Dm⁶Am⁶

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

Dm⁶Am⁶F⁷

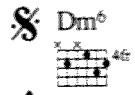
some fel - la tells me that you're not at home, so un - chain my heart, oh

E⁷

N.C.

please, please set me free.

I'm un - der your spell



like a man in a trance,

but I know darn



N.C.

well

that I don't stand a chance.

So un - chain my heart,



let me go my way.

Un - chain my heart,



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.



8



8



N.C.

D.S. al Coda

I'm un-der your spell

8

Coda



Repeat and fade

Oh won't you set me free?—

Woah,— set me free.—

WHAT'D I SAY

WORDS & MUSIC BY RAY CHARLES

♩=179

N.C.

Piano sheet music for the first system. The top staff is treble clef, 4/4 time, key signature of four sharps. The bottom staff is bass clef, 4/4 time, key signature of four sharps. The music consists of eighth-note patterns.

Piano sheet music for the second system. The top staff is treble clef, 4/4 time, key signature of four sharps. The bottom staff is bass clef, 4/4 time, key signature of four sharps. The music consists of eighth-note patterns.

Piano sheet music for the third system. The top staff is treble clef, 4/4 time, key signature of four sharps. The bottom staff is bass clef, 4/4 time, key signature of four sharps. The music consists of eighth-note patterns.



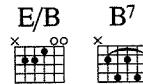
Piano sheet music for the fourth system. The top staff is treble clef, 4/4 time, key signature of four sharps. The bottom staff is bass clef, 4/4 time, key signature of four sharps. The music consists of eighth-note patterns.

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Piano part: Measures 1-4 show a steady eighth-note bass line in the right hand and eighth-note chords in the left hand. The chords are labeled A⁷, E⁷, B⁷, A⁷, E, E/B, and B⁷.

Guitar part: Measures 1-4 show a rhythmic pattern of eighth-note chords. The chords are labeled A⁷, E⁷, B⁷, A⁷, E, E/B, and B⁷.



Piano part: Measures 5-8 show a steady eighth-note bass line in the right hand and eighth-note chords in the left hand. The chords are labeled B⁷, A⁷, E, E/B, and B⁷.

Guitar part: Measures 5-8 show a rhythmic pattern of eighth-note chords. The chords are labeled B⁷, A⁷, E, E/B, and B⁷.

N.C.

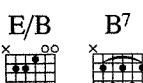
Piano part: Measures 9-12 show a steady eighth-note bass line in the right hand and eighth-note chords in the left hand. The chords are labeled B⁷, A⁷, E, E/B, and B⁷.

Guitar part: Measures 9-12 show a rhythmic pattern of eighth-note chords. The chords are labeled B⁷, A⁷, E, E/B, and B⁷.



Piano part: Measures 13-16 show a steady eighth-note bass line in the right hand and eighth-note chords in the left hand. The chords are labeled A⁷, E⁷, B⁷, A⁷, E, E/B, and B⁷.

Guitar part: Measures 13-16 show a rhythmic pattern of eighth-note chords. The chords are labeled A⁷, E⁷, B⁷, A⁷, E, E/B, and B⁷.



Piano part: Measures 17-20 show a steady eighth-note bass line in the right hand and eighth-note chords in the left hand. The chords are labeled B⁷, A⁷, E, E/B, and B⁷.

Guitar part: Measures 17-20 show a rhythmic pattern of eighth-note chords. The chords are labeled B⁷, A⁷, E, E/B, and B⁷.

N.C.

A⁷

E⁷B⁷

A⁷

E

E/B

B⁷

A⁷

E⁷

Musical score for piano and guitar. The piano part consists of eighth-note chords. The guitar part provides harmonic support with chords A⁷ and E⁷.

B⁷

A⁷

E

E/B B⁷

Musical score for piano and guitar. The piano part consists of eighth-note chords. The guitar part provides harmonic support with chords B⁷, A⁷, E, and E/B.

N.C.

Musical score for piano and guitar. The piano part consists of eighth-note chords. The guitar part provides harmonic support with chords A⁷, E⁷, and E/B.

A⁷

E⁷

Musical score for piano and guitar. The piano part consists of eighth-note chords. The guitar part provides harmonic support with chords A⁷ and E⁷.

B⁷

A⁷

E

E/B B⁷

Musical score for piano and guitar. The piano part consists of eighth-note chords. The guitar part provides harmonic support with chords B⁷, A⁷, E, and E/B.



N.C.



N.C.

1. Hey ma-ma don't you treat me wrong,
 2. See the girl with the dia-mond ring,

come and love your dad-dy all night long, al - right
 she knows how to shake that thing, al - right



— now,
 — now,

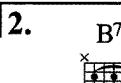
hey,— hey,
 hey,— hey,

al -
 hey—



1. B7

-right.



E7
N.C.

E7
N.C.

E7
N.C.

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

Ark - an - sas, Oh_____ yes ma'am, you don't do____ right,_



don't do right._



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



A⁷



al - right,



al - right.



N.C.





Piano and guitar score for measures 1-4. The piano part features eighth-note chords and eighth-note patterns. The guitar part shows chords A⁷, E⁷, and B⁷.



Piano and guitar score for measures 5-8. The piano part features eighth-note chords and eighth-note patterns. The guitar part shows chords B⁷, A⁷, E⁷, and B⁷.

N.C.



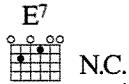
Piano and guitar score for measures 9-12. The piano part features eighth-note chords and eighth-note patterns. The guitar part shows chords A⁷, E⁷, and B⁷.



Piano and guitar score for measures 13-16. The piano part features eighth-note chords and eighth-note patterns. The guitar part shows chords B⁷, A⁷, E⁷, and B⁷.



When you see me in mi-se-ry,



come on ba-by see a-bout me now, yeah,



Hey, - hey,

al -



-right.



N.C.



N.C.



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.



Tell me what'd I say,
And I wanna know,

tell me what'd I say,
said I wanna know,



1.

2.

N.C.

— yeah.
— yeah.

And

I wan - na know,

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

— yeah.
 — yeah.
 — yeah.

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

B⁷

1, 2, 3.



4.



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, _____



N.C.

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



— now yeah,

said I feel al - right now.

Woah,



tell you feel al - right,— yeah.

Said I feel al - right,—



said I feel al - right.

STICKS AND STONES

WORDS & MUSIC BY TITUS TURNER

Upbeat blues $\text{♩} = \text{c.} 172$

N.C.

Musical score for the first section of "Sticks and Stones". The score consists of two staves: a treble staff and a bass staff. The key signature is one flat (B-flat), and the time signature is common time (indicated by a '4'). The tempo is marked as Upbeat blues with a quarter note equivalent to c. 172. The vocal line starts with a short rest followed by a series of eighth-note patterns. The bass line provides harmonic support with sustained notes and eighth-note chords. Measure numbers 1 through 4 are indicated above the staff.

F⁷



C⁷



Peo-ple talk- in' tryin' to break us up; why won't they let us be?—

Musical score for the second section of "Sticks and Stones". The score consists of two staves: a treble staff and a bass staff. The key signature changes to one flat (B-flat), and the time signature remains common time. The vocal line continues with eighth-note patterns. The bass line provides harmonic support with sustained notes and eighth-note chords. Measure numbers 5 through 8 are indicated above the staff.

F⁷



B^{b7}



C⁷



N.C.

Drum fill

Bricks and stones may break my bones, but talk don't both-er me.

Musical score for the third section of "Sticks and Stones". The score consists of two staves: a treble staff and a bass staff. The key signature changes to one flat (B-flat), and the time signature remains common time. The vocal line continues with eighth-note patterns. The bass line provides harmonic support with sustained notes and eighth-note chords. Measure numbers 9 through 12 are indicated above the staff.



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

F⁷ B^{b7} 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,

B^{b7} F⁷

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

B^{b7} C⁷ N.C. Drum fill

8 — (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

F⁷B^{b7}C⁷*To Coda* ♪

N.C.

say an - y - thing_ just to make me feel bad,_ yes an - y - thing to make me shame.____

Piano Solo

F⁷B^{b7}F⁷B^{b7}F⁷B^{b7}

N.C.

F⁷ B^{b7} F⁷ B^{b7}

F⁷ B^{b7} N.C. Drum fill

B^{b7} F⁷

B^{b7} C⁷ N.C.

F⁷ B^{b7}

D.S. al Coda

F
B^b
C⁷
N.C.

1 2 3 4 5 6 7 8 9

Measure 1: Treble clef, F major, common time. Bass notes: D, G, A, C, E, G, B, D. Treble notes: A, C, E, G, B, D, F, A.
Measure 2: Treble clef, B^b major, common time. Bass notes: E, G, B, D, F, A, C, E. Treble notes: G, B, D, F, A, C, E, G.
Measure 3: Treble clef, C⁷ chord, common time. Bass notes: F, A, C, E, G, B, D, F. Treble notes: C, E, G, B, D, F, A, C.
Measure 4: Treble clef, N.C. (No Chord), common time. Bass notes: D, G, A, C, E, G, B, D. Treble notes: A, C, E, G, B, D, F, A.

⊕ Coda

F⁷

Yes I know it.

— Yes I know. (Oh, yes I know.) (Oh,

And you know it, too.

Don't you know it, too? *Fade out*

yes I know.)

(Oh,

yes I know.)

(Oh,

Whoah,

don't you know it, too? Yeah!

yes I know.)

(Oh,

yes I know.)

(Oh...)

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HARD TIMES (NO ONE
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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